



**AUDITION PACKET**

**UNCLE FESTER**

**ALL (CON'T)**

AND FAMILY BY AND BY  
WHEN YOU'RE AN ADDAMS  
THE STANDARD ANSWERS DON'T APPLY  
WHEN YOU'RE AN ADDAMS  
YOU DO WHAT ADDAMS DO OR DIE!

*(Applause)*

**GOMEZ**

Until next year my beloved ancestors... Back to your crypt.

<b>#2A (WE HAVE) A PROBLEM</b>
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*(GOMEZ, MORTICIA, GRANDMA, LURCH and PUGSLEY exit. WEDNESDAY remains, looks worried. The ANCESTORS turn to re-enter the Crypt. FESTER clocks WEDNESDAY.)*

**CONQUISTADOR ANCESTOR**

Hey, it's locked.

*(ANCESTORS freeze)*

**FESTER**

That's right. We have a problem.

*(DING! Light on WEDNESDAY, holding her crossbow.)*

**WEDNESDAY**

His name is Lucas, Lucas Beineke. And - I'm in love.  
*(group reacts)*

**FESTER**

*(to the Audience)*

That's right. Little Wednesday Addams - that charming, irrepressible bundle of malice who would poison her own brother just for a ride in the ambulance - has grown up and found love.

*(LUCAS enters, in love with WEDNESDAY.)*

**LUCAS**

Oh, Wednesday! I just wanna lock you up in a little white cottage with a picket fence and an apple tree!

**WEDNESDAY**

I like the part about being locked up.

*(Lights out on WEDNESDAY and LUCAS. Off this, the ANCESTORS object vociferously. The CURTAIN comes in, eliminating the ANCESTORS.)*

**FESTER**

So here's the deal. Gather around. I'm not letting you back into that crypt until love triumphs.

**ANCESTORS**

But Fest -

**FESTER**

Ah.

*(FESTER crosses down as ANCESTORS disappear.)*

So who is this Lucas fella? Is he worthy of her? Do they really love each other? What is love anyway? Does this rash look serious to you? So many questions about love. But when you think about it, is there anything more important?

*(A HAND extends FESTER's banjolele, and FESTER takes it, accompanying himself as he sings.)*

<b>#3 FESTER'S MANIFESTO</b>
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LET'S NOT TALK ABOUT ANYTHING ELSE BUT LOVE  
AH -

LET'S NOT TALK ABOUT ANYTHING ELSE BUT LOVE  
CAN'T WE TALK ABOUT LOFTY GOALS, MATING SOULS  
ALTERING MINDS AND FALTERING ROLES  
LET'S NOT TALK ABOUT ANYTHING ELSE...

*(CURTAIN opens)*

#### SCENE 4

*(VAUDEVILLE IN-ONE)*

*(FESTER enters, looking for love.)*

#### FESTER

Storm's passed. Think I'll get a little moon.

*(calling into the dark void)*

Ladies, hello.

*(The FEMALE ANCESTORS appear, as  
bathing beauties with parasols.)*

Yoo hoo, where are you *hiding*? Are you playing with me, my only one?

*(The MOON enters, shyly.)*

There you are! Look at her. Lovely, is she not? And so far away. Yes, in matters of love, my dears, distance is our friend. Closeness? No thank you. Quarter of a million miles away - that's a good distance for romance. We never fight, each waning is a heartbreaking separation...

#### FEMALE ANCESTORS

*(Ohh!)*

#### FESTER

...Each meeting - a happy reunion.

#### FEMALE ANCESTORS

*(Awww!)*

*(The LADIES part, revealing FESTER in a  
1920's style bathing suit, and  
strumming his banjolele. He looks up at  
the moon and sings to her--)*

#17 THE MOON AND ME
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#### FESTER

WHEN THE DAYLIGHT ENDS  
AND THE MOON ASCENDS  
I WOULD RATHER BE  
JUST THE MOON AND ME  
WHEN I FEEL HER PULL  
THEN MY HEART IS FULL  
AND THE NIGHT IS SOFTLY SWEETLY CALLING,  
"FESTER, LOOK AND SEE"  
LA LA LA LA LA LA

### FESTER 3

*MAL appears from behind the tree thrown by what he's just heard. Now FESTER appears.*

**FESTER**

Did you hear that?

*(Mal nods)*

The boy was willing to die for love.

*(then)*

Hard to believe he's your son.

**MAL**

*(in awe and envy)*

He was so happy.

**FESTER**

Remember that? Being happy?

**MAL**

Yeah, What happened?

**FESTER**

You've turned into an unfeeling, rigid, selfish control freak.

**MAL**

Fester you're a wise person. How can I fix this?  
What do I do?

**FESTER**

Don't worry, it will come to you.

*FESTER signals off stage.*

**MAL**

I wasn't always this way. I was happy-go-lucky once.  
I told jokes and played the guitar and slept until  
noon. But then you get a wife and a kid and a  
mortgage...

*ALICE appears. Mal stops when he sees her.*

**FESTER**

Keep going.

**MAL**

But what do I say?

**FESTER**

Just remember how you felt the first time you saw  
her.

# Addams Family

## THE MOON AND ME

[Rev. 1/31/12]

Music and Lyrics by  
ANDREW LIPPA

Andante

1 **FESTER:**

When the day -

Ukelele

2

3 4 5

- light ends and the moon a - scends, I would ra -

*p*

6 7 8 9

- ther be just the moon and me. When I feel

The musical score is written for a vocal soloist (Fester Addams) and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Andante'. The score is divided into three systems. The first system shows the vocal line starting with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a Ukelele part (treble clef) and a piano part (grand staff). The Ukelele part has a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano part has a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The second system shows the vocal line continuing with a half note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The piano accompaniment continues with a half note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The third system shows the vocal line continuing with a half note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The piano accompaniment continues with a half note G5, a quarter note A5, a quarter note B5, and a quarter note C6.

10 her pull, then my heart is full. And the night

*mp*

+RHYTHM SECTION

14 is soft - ly, sweet - ly call - ing, "Fes - ter, look and see." La la la

18 **More Full**

19 la la la, la la la la, la la la la. It's a dream

22 that's com - ing true when the moon says, "I love you."

*rall.*

25 26 27 28

Though I'm told

29 30 31 32

**FEMALE ANCESTORS:** it's\_\_ wrong\_\_ when I sing\_\_ my\_\_ song,\_\_ she ac-cepts,

Ooh, ooh,\_\_ ooh,\_\_ ooh.\_\_ Ooh,

33 34 35 36

she at-tends,\_\_ she be-lieves,\_\_ she be-friends.\_\_ La la la

ooh,\_\_ ooh,\_\_ ooh.\_\_



37

38 39 40

la la la, la\_\_\_\_ la la la la,\_\_\_\_ la la la la.\_\_\_\_ It's a dream

Ooh, la la la. Ooh,\_\_\_\_ la la la. Ooh,\_\_\_\_ la la la. Ooh,\_\_\_\_ la la la. Dream

41 42 43 44

\_\_\_\_ that's com-ing true\_\_\_\_ when the moon\_\_\_\_ says, "I\_\_\_\_ love you"\_\_\_\_

\_\_\_\_ that's com-ing true\_\_\_\_ when the moon\_\_\_\_ says, "I\_\_\_\_ love you"\_\_\_\_

45 46 47 48 49

How it\_\_\_\_ can\_\_\_\_ feel\_\_\_\_ when love is\_\_\_\_ real.\_\_\_\_

Music Box/Picc. *8va*-----

*f*

**"Kick Overhead SR"**

**"Kick Overhead SL"**

50 (8va) -

sub. *p*

**"The Straddle"**

**"Sways"**

(8va) -

**"2nd Sway"**

**"Yogi"**

58 **Lush and Full**

“Banjolele”

62 63 64 65

Ohm. Ohm. La la la

La la la

*p*

*sub. f*

66 Triumphant

67 68 69

la la la, la la la la, la la la la. It's a dream

la la la, la la la la, la la la la. It's a dream

*ff*

70 71 72 73 74 *rall.*

that's com-ing true when the moon says, "I love you" It's a dream

that's com-ing true when the moon says, "I love you" It's a dream

*mf*

*rall. p*

75 76 77

— that's com - ing true — when the moon — says, —

— that's com - ing true — when the moon — says, — "I love

78 **Con Moto - Quasi "Clair De Lune"**

79 80 81 82

you," ooh ooh ooh ooh ooh ooh. Ooh ooh

*mp* *rit.* *A Tempo* *port.*

83 84 84a 85 86 87 88

Ahh! —

ooh ooh, ooh ooh, Ahh! —

*mf* *rit.* *f*

[ATTACCA]