



**AUDITION PACK**

**MORTICIA ADDAMS**

GOMEZ 1

**SCENE TWO: MORTICIA'S BOUDOIR**

*... Revealing GOMEZ, fencing with LURCH, who holds his foil absolutely still while GOMEZ swipes at it extravagantly.*

**GOMEZ**

Fight sir, fight like a man! Feel the kiss of my Spanish steel! Ha! Ha! Ha! Ha! Foiled again!

*GOMEZ strikes LURCH's sword down. LURCH pokes GOMEZ with it.*

**GOMEZ**

Oww! Damn your lightning reflexes!

*GOMEZ retains his sword. MORTICIA enters with a bouquet of yellow flowers.*

**MORTICIA**

Gomez, look.

**GOMEZ**

Ugh! Flowers! Who would send something so tasteless?

**MORTICIA**

*(reads the card)*

*"The most precious gift there is, More goody-licious than gold, Is that blessing we call friendship, Whether new or very old."*

**GOMEZ**

"Goody-licious?" Who talks like this?

*MORTICIA removes the flowers from the stems, during:*

**MORTICIA**

The Beinekes. Wednesday's friend Lucas and his parents. They're coming for dinner tonight.

**GOMEZ**

Lucas?

**MORTICIA**

Yes.

**GOMEZ**

But Lucas is a boy's name.

**MORTICIA**

Yes.

**GOMEZ**

Wednesday has a friend who's a boy?

~~*They both look at Lurch. Finally.*~~

**MORTICIA**

It's nothing, darling. Puppy love.

*(hands Lurch the stems)*

Put these in water.

*WEDNESDAY enters, carrying her crossbow and a goose with an arrow sticking out of it.*

**WEDNESDAY**

Here. I shot dinner.

**MORTICIA**

*(taking it)*

Oh, Wednesday, that's lovely. Wherever did you find it?

**WEDNESDAY**

Petting zoo.

**MORTICIA**

Thank you, dear. Come, Lurch - we'll whip up something really special. And this time, we'll actually cook it.

*(shares a laugh with Lurch)*

Oh, Gomez - *guests for dinner!* Fresh meat!

*They exit. WEDNESDAY looks nervously after them.*

**WEDNESDAY**

Daddy, I need your help with this dinner. Can you keep a secret?

*WEDNESDAY produces a ring from around her neck.*

**GOMEZ**

Of course.

**WEDNESDAY**

Look.

**SCENE 8**

*(MORTICIA'S BOUDOIR)*

*(MORTICIA is showing ALICE the family photo album. ALICE sips on her wine.)*

**MORTICIA**

And this is Cousin Helga from Baden-Baden.

**ALICE**

Who's that looking over her shoulder?

**MORTICIA**

Oh, no. That's her other head.

**ALICE**

She has two heads?

**MORTICIA**

Well, you know what they say.

*(MORTICIA and ALICE share a laugh, then MORTICIA turns to another page.)*

**ALICE**

*(sees the photo)*

And who's that man in the dress?

**MORTICIA**

Oh. That's Aunt Herman. Wednesday's uncle, twice removed.

**ALICE**

I don't understand.

**MORTICIA**

Well, they removed it once - but it grew back.

*(turns to another photo)*

And here's Gomez and me, at our wedding.

**ALICE**

What's that?

**MORTICIA**

Our wedding vows.

**ALICE**

That's so romantic.

*(reading)*

"We promise to tango at least three times a week."

**MORTICIA**

- for passion.

**ALICE**

*(reading)*

"We promise to tell each other everything."

**MORTICIA**

- for truth.

**ALICE**

Everything?

**MORTICIA**

Of course.

**ALICE**

And you're still married?

**MORTICIA**

More than ever.

**ALICE**

Boy, it sure doesn't work that way in our house.

**MORTICIA**

How does it work?

**ALICE**

Well -

*(rhymes)*

*"What's good for the gander is a nice quiet goose;  
If I told Mal my secrets, all hell would break loose."*

**MORTICIA**

Alice, I'm shocked. What kind of a marriage is it where you keep secrets?

**ALICE**

A long one.

**SCENE 7**

(CROSSOVER - PUGSLEY'S BEDROOM)

**#19A BEDTIME STORY**

(MORTICIA rides PUGSLEY'S bed as it travels SL.)

**MORTICIA**

What's wrong, my little cockroach?

**PUGSLEY**

I can't sleep.

**MORTICIA**

Why not?

**PUGSLEY**

There's no monster in the closet.

**MORTICIA**

(wearily, her mind elsewhere)

I'm sure he's hiding someplace else.

**PUGSLEY**

Mommy ... I have a Full Disclosure.

**MORTICIA**

Yes?

**PUGSLEY**

What if you tried to do something to somebody and you ended up doing it to somebody else by mistake?

**MORTICIA**

Are we talking about anyone we know?

**PUGSLEY**

Well, I was talking to Grandma before, and she told me -

**MORTICIA**

Don't listen to that ancient woman. She may not even be part of this family.

**PUGSLEY**

Is Wednesday really gonna marry that guy?

**MORTICIA**

She might.

**PUGSLEY**

Oh, no!

*(then)*

Make me feel better, Mommy.

**MORTICIA**

Life is a tightrope, my child, and at the other end is your coffin.

*(then)*

Better?

**PUGSLEY**

Uh-huh. Thanks, Mommy.

**MORTICIA**

Now close your eyes or the monster won't come out and eat you up.

*(looks closely at him)*

Pugsley? Pugsley?

*(MORTICIA sees that PUGSLEY is fast asleep. She strokes his head as...)*

Sleep well, my little vermin. Your mommy's life has fallen apart and she needs to go away for a while. And, years from now, when your marriage collapses and you want to know who put us all on the road to hell, you can thank your father.

*(A MONSTER IGUANADON's feet, tail and finally, head, emerge from under the bed and walk the bed off.)*

*(to the monster under the bed)*

Look after my baby, will you? Keep him in harm's way.

*(The MONSTER carries off the bed, MORTICIA and PUGSLEY.)*

**SCENE 9**

*(PARK BENCH AND TAXI SIGN--IN FRONT OF GATES)*

*(MORTICIA sits on a park bench, a valise by her side.)*

**GOMEZ**

So it's true.

**MORTICIA**

I can't live with a man who keeps secrets.

*(She lights the TAXI sign)*

**GOMEZ**

There's another secret I haven't told you.

**MORTICIA**

*Hunh.* What?

**GOMEZ**

That you are the most exquisite, the most magnificent, the most desirable of all women.

**MORTICIA**

That's no secret.

**GOMEZ**

No. But even you had a secret - once.

**MORTICIA**

Never.

**GOMEZ**

And if you're wrong.

**MORTICIA**

I never am.

**GOMEZ**

But if you are, what will you give me?

**MORTICIA**

Name it.



**GOMEZ**

A dance.

**MORTICIA**

Go on.

**GOMEZ**

Many years ago, when you loved me and you wanted to marry me, we came to your father and told him, and he said, "Wonderful, let's go tell your mother." And what did you say?

**MORTICIA**

How could I possibly remember what I -

**GOMEZ**

You said, "No! She'll ask a lot of embarrassing questions and wreck the whole thing."

**MORTICIA**

That's different. My mother was condescending, judgmental, and withholding, and loved nothing more than stirring up trouble.

**GOMEZ**

Uh huh.

**MORTICIA**

*(realizes)*

Oh God, I've turned into my mother.

**GOMEZ**

And Wednesday is you. Isn't it wonderful?

**MORTICIA**

You did that like a lawyer.

*[MUSIC IN]*

**GOMEZ**

No, just a husband and a father. Not so easy. In fact, very difficult.

**#21 LET'S LIVE BEFORE WE DIE**

LET'S LIVE BEFORE WE DIE  
LET'S LAUGH BEFORE WE CRY

138 MORTICIA:

139

140

141

Musical notation for Morticia's vocal line, measures 138-141. The melody is in a minor key with a flat key signature. It consists of quarter and eighth notes.

Keep no se - crets! Wel - come hon-est-y with no re - sis - tance.

FEMALE ANCESTORS:

Musical notation for Female Ancestors' vocal line, measures 138-141. It consists of block chords in the treble clef.

Keep no se - crets! No re - sis - tance.

Piano accompaniment for measures 138-141. The right hand features chords with accents and slurs. The left hand has a steady eighth-note bass line. Dynamics include *f* and *sub. ff*.

*f*

*sub. ff*

142

143

144

145

Musical notation for Morticia's vocal line, measures 142-145. The melody continues with quarter and eighth notes.

Then your mar - riage is a lov - ing kind of co - ex - ist - ence.

Musical notation for Female Ancestors' vocal line, measures 142-145. It consists of block chords in the treble clef.

Then your mar - riage, co - ex - ist - ence.

Piano accompaniment for measures 142-145. The right hand features chords with accents and slurs. The left hand has a steady eighth-note bass line. Dynamics include *mf*.

*mf*

146 147 148 149

Lies and se - crets, they're the sins that keep a hus - band from a wife. \_\_\_\_\_

They're the sins that keep a hus - band from a wife. \_\_\_\_\_

**MORTICIA:**

150 151 152 153

Gom - ez loves me he would nev - er keep a se - cret in his

**Move It!**

154 155 156 157

life!! \_\_\_\_\_

Nev - er keep a se - cret Not one se - cret in his life!! \_\_\_\_\_

**Move It!**

# Addams Family

## JUST AROUND THE CORNER

[Rev. 1/31/12]



Music and Lyrics by  
ANDREW LIPPA

MORTICIA: "Well, I'm not going to end up like your mother."  
GOMEZ: "My mother? I thought she was your mother. No, seriously."  
MORTICIA: "You lied to me, I can't live with that."  
GOMEZ: "Here, cara. I feel the urge to take you in my arms."  
MORTICIA: "Not. Today."  
GOMEZ: "But cara - "  
MORTICIA: "Out!" [HE turns to leave. MUSIC]

**Simple** **MORTICIA:**  
vocal 8vb 3

My daught-er's get-ting mar-ried, I can't be-lieve it's true. She

does-n't ask her mo-ther be-fore she says "I do"? And how a-bout my hus-band? In-

con-stant, na-ive! This eve-ning's get-ting se-ri-ous, these O-hi-o-ans won't leave. But

**A Tempo** **A Tempo**

**rall.** **f**

12 13 <sup>rit.</sup> 14

I can't let these lat-est troubles rob me of my bliss, for when I'm scared of true dis-as-ter I re-mem-ber this...

*mp* *rit.*

15 **Swing 8ths** 16 17 18

Death is just a-round the cor - ner, wait - ing pa-tient-ly to strike.

**Swing 8ths**

*mf*

19 20 21 22

One un-planned e - lec-tro - cu - tion, that's the kind of end I can comp-re-hend.

[SFX]

23 24 25 26 *p*

When I'm feel-ing un - in - spi - red, or I need a lit-tle spree.

27 28 29 30

I'm re - born know - ing death is just a - round the cor - ner com - ing af - ter me.

**MORTICIA:** "Coroner. Get it? Death is just around the coroner?"

31 32 33

34 35 36 37

Death is just a - round the cor - ner, wait - ing high up - on the hill.

**Vamp** (*vocal last x*)

*mf*

38 39 40 41

Some - one bur - ied in an av' - lanche? That's the kind of gig I could real - ly dig.

# Addams Family

## JUST AROUND THE CORNER ~ PLAYOFF

[Rev. 1/31/12]



Music and Lyrics by  
ANDREW LIPPA

Swing 8ths

MORTICIA (8vb):

1 2 3 4

ANCESTORS: For your death is just a-round the cor-ner.  
Don't ask why.  
Don't ask why.

drum fill - - - ,

*f* *mf*

3 3 3

5 6 7

Hap-py be - ing both the mourned and mour - ner. Be-cause  
You and I. Say good - bye be-cause  
You and I. Say good - bye be-cause

*f* *mf* *f*

Straight 8ths

Swing 8ths

8 death is just a - round the cor - ner com - ing for us

9 death is just a - round the cor - ner com - ing for us

10 death is just a - round the cor - ner com - ing for us

*mf* *f*

The first system of music covers measures 8, 9, and 10. It consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "death is just a - round the cor - ner com - ing for us". Measure 8 is marked "Straight 8ths" and measure 9 is marked "Swing 8ths". The piano accompaniment includes a triplet in measure 9 and dynamic markings *mf* and *f*.

11 all!

12

13

all!

all!

all!

*mf*

The second system of music covers measures 11, 12, and 13. It consists of three vocal staves and a piano accompaniment. The vocal staves have the lyrics "all!". The piano accompaniment includes triplets in measures 11 and 12, and a dynamic marking *mf*.

[ATTACCA]