

The Addams Family - Character Breakdowns

ADDAMS FAMILY

Gomez Addams: Passionate, Dramatic, Strong comedic timing

Voice: Baritone/Tenor

Song: When You're an Addams (bars 17-32), Full Disclosure (bars 1-23)

Monologue: Page 103

Morticia Addams: Elegant, Calm, Dry Wit, Controlled, Grounded

Voice: Alto/Mezzo

Song: Death is Just Around the Corner (bars 1-30)

Monologue: Page 79

Wednesday Addams: Dark, Intense, Honest, Sharp, Discovering love

Voice: Strong mix/Belt

Song: Pulled (bars 1-33)

Dialogue (with Lucas): Pages 92/93

Pugsley Addams: Mischievous, Chaotic, Physical comedy

Voice: Young tenor/treble

Song: What If (bars 187-End)

Monologue: Page 60

Uncle Fester: Quirky, Lovable, Playful

Voice: Character tenor

Song: Fester's Manifesto (bars 1-15), Moon & Me (bars 1-25)

Monologue: Page 86

Lurch: Quiet, Imposing, Deadpan

Voice: Bass

Song: Move Toward the Darkness (bars 18-33)

Grandma: Wild, Eccentric, Unpredictable, Fast-paced comedic role

Voice: Flexible

Song: When You're an Addams (bars 275-End)

Monologue: Page 61

BEINEKE FAMILY

Mal Beineke: Stressed, Rigid, Skeptical, Strong comedic arc

Voice: Baritone

Song: When You're an Addams (bars 275-End)

Monologue: Page 72

Alice Beineke: Sweet, repressed → Bold, Big transformation role

Voice: Mezzo (belt)

Song: Waiting (bars 13 - End)

Monologue: Page 37

Lucas Beineke: Kind, Sincere, Grounded, Romantic lead opposite Wednesday

Voice: Tenor

Song: One Normal Night (bars 70-92)

Dialogue (with Wednesday): Pages 92/93

ENSEMBLE — ANCESTORS

Addams ancestors from all eras, Dance/movement heavy

Strong character work, Serve as chorus + storyteller

Song: When You're an Addams (bars 275-End)

Monologue: Any of the Above

The Addams Family

WHEN YOU'RE AN ADDAMS

[Rev. 1/12/12]

Music and Lyrics by ANDREW LIPPA

Bright Latin 4

1-4

GOMEZ: *Aaaahh...*The intoxicating smell of the graveyard.
(Family inhales)
(cont.) Once a year, we gather beneath our Family Tree to honor the great cycle of life and death. **[GO ON]**

Vamp

5-8

(cont.) Come every member of our clan - living - dead and - undecided and let us celebrate what it is to be an Addams.

Vamp

[GO ON]

9-12

GOMEZ: *(cont.)* Come to me, my luscious wife - oh she of skin so pale, eyes so black, and dress cut down to Venezuela - and tell us what it is that every Addams hopes for!
[MUSIC OUT]

MORTICIA: Darkness and grief and unspeakable sorrow.

GOMEZ: I love it when you talk sexy! **[GO ON]**

Vamp (cut on cue)

13-16

Start:

17

GOMEZ: 18 19 20

When you're an Ad-dams you need to have a lit-tle moon-light.

21 22 23 24

When you're an Ad-dams you need to feel a lit-tle chill.

25 26 27 28

You have to see the world in shades of gray.

29 30 31 32

You have to put some poison in your day.

33 34 35

When you're an Ad-dams you need to have a sense of

MORTICIA:

That's the way when you're an Ad-dams

36 37 38

hu - mor. When you're an Ad - dams

(Morticia Laughs) When you're an Ad - dams

39 40 41 42

you need to have a taste for death. Who cares a-bout the world

Who cares a-bout the world

End

Start:

276

275

ADDAMS FAMILY:

277

When you're an Ad - dams you have a ve - ry spe-cial

WOMEN:

When you're an Ad - dams you have a ve - ry spe-cial

MEN:

When you're an Ad-dams That's right! When you're an Ad-dams.

278

279

280

du - ty. When you're an Ad - dams

du - ty. When you're an Ad - dams

Late night! Out with the Ad-dams! With one bite

ADDAMS FAMILY:

281

282

283

MORT(8vb):

you're ob - li - gat - ed to the clan. It's

ANCESTORS:

you're ob - li - gat - ed to the clan. It's

you're ob - li - ga - ted to the clan. It's

The Addams Family

03

FESTER'S MANIFESTO

[Rev. 10/28/11]

Music and Lyrics by
ANDREW LIPPA

FESTER: So many questions about love. But when you think about it, is there anything more important? *[MUSIC]*

Riverboat Feel

FESTER:

1 2 3 4

Let's not talk a-bout an - y-thing else but love.

5 6 7 8

Aww. Let's not talk a-bout a - ny-thing else but love.

10 Pull Back

9 11

Can't we talk a - bout lof - ty goals, ma - ting souls,

12 13 14

alt - ring minds and *rall.* fal - ter - ing roles? **A Tempo** Let's not talk a - bout

15

rall. a - ny - thing else. **A Tempo**

16 17 18 **rit.**

All my in - hi - bi - tions have been muzz - led and I think I know

Ad Lib.

22 Keep It Moving

19 21

why. I'm be - ing pulled in a new di - rec -

23 24

tion, but I think I like it. I think I like

25 26 27

it. I'm be - ing pulled in a new di - rec - tion. Through my

(The yellow bird perches on her hand. SHE sings to it:)

28 29

pain - ful pur - suit some - how bird - ies took root. All the

30 31 32 33

things I de - test - ed im - poss - ib - ly cute. God! What do I do pulled

End

(She breaks the bird's neck.)

PUGSLEY: "Wow. You got some real issues."

WEDNESDAY: "Fly away, little birdie."

(She gives it a little launch-toss and it falls, dead, into the pit.)

[GO ON]

36 37

Mo - ther al - ways said "Be kind to stran - gers."

ALICE: (cont) (rhyming)

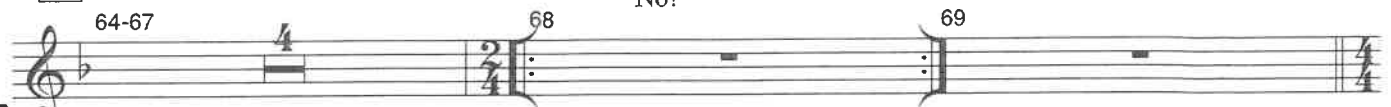
"A father should support his son.
And Lucas is your only one."

MAL: (to Lucas)

See what you did? Your mother's rhyming again. Let's get back to the hotel and then -

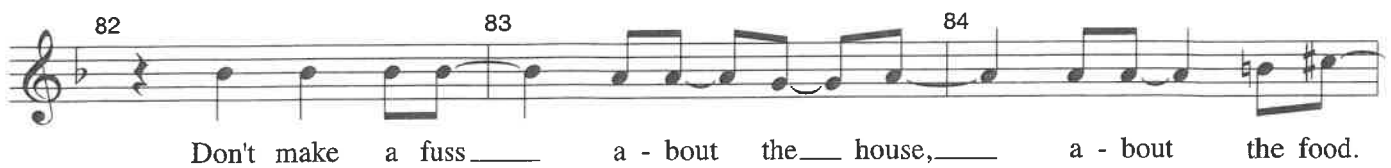
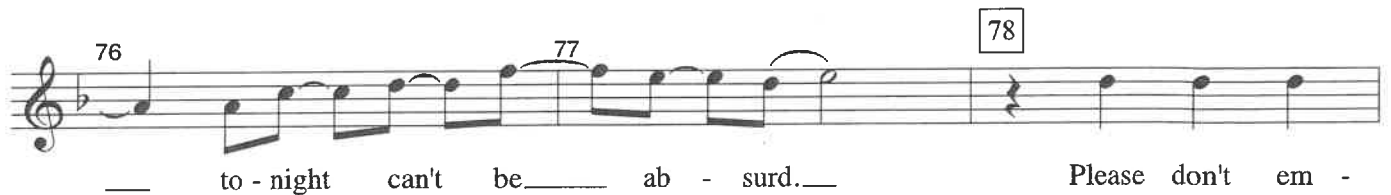
64

Vamp LUCAS: (cutting him off)
No!



70

LUCAS:



88 89 90 91 92

but can't you see: This one nor-mal night is for me.

LUCAS: Come on!
(LUCAS exits)

MAL: Come on!
(MAL exits and ALICE follows. The ANCESTORS appear from behind the avenue of trees. So does FESTER.)

FESTER: Seems like a nice young man!
(ANCESTORS grumble)

CONQUISTADOR ANCESTOR: But they're not right for each other.
[MUSIC STOPS]

93 94-95 2

Vamp *(cut on cue)*

FESTER: What do you mean, "They're not right for each other?" **[GO ON]**

111

March-Like

110 FESTER: 112 113

Was Na - po - le - on right for Jo - se - phine? Was nau - se - a right for

114 115 116

Dra - ma - mine? Were the eight - ies right for the drum ma - chine?

117 118 119 120

Who's to say? Who's to say? Was bal - let right for Bal - an - chine? Was

121 122 123

Pol - i - o right for the Salk vac - cine? Were you folks right for the
alt: Was re - hab right for

GRANDMA: Takes the lid off the id. Brings out the dark side.

PUGSLEY: Whaddaya mean?

GRANDMA: One swig of this and Mary Poppins turns into Medea. *[GO ON to ms. 171]*

PUGSLEY: I don't understand your references.

GRANDMA: Well, stop the damn texting and pick up a book once in a while. *[GO ON to ms. 175]*

GRANDMA: Now, quit whining about your sister. Start thinking about *you* and how you're gonna live your life.

[GO ON to ms. 179]

GRANDMA: (*cont.*) Time, my dear, is a thief. She'll steal your soul and flee on little fairy wings.

[GO ON to ms. 183]

GRANDMA: (*cont.*) And stay outta my shit or I'll rip your leg off and bury it in the backyard. I love you. *[GO ON to ms. 186A]*

Brighter

Vamp

Start:

186A-186C **PUGSLEY:** 188 189 190

Wednes-day will drink and then

191 192 193 194 195

she'll be her - self a - gain. Lu - cas will

Detailed description: This block contains the first line of musical notation, measures 191 through 195. The notes are: 191 (quarter), 192 (quarter), 193 (quarter), 194 (quarter), 195 (quarter).

196 197 198 199 200

leave her be, so she can tor -

Detailed description: This block contains the second line of musical notation, measures 196 through 200. The notes are: 196 (quarter), 197 (quarter), 198 (quarter), 199 (quarter), 200 (quarter).

201 202 203 204 205

ture me. Just like she al - ways did.

Detailed description: This block contains the third line of musical notation, measures 201 through 205. The notes are: 201 (quarter), 202 (quarter), 203 (quarter), 204 (quarter), 205 (quarter). A box around measure 204 contains the number 204.

Colla Voce 206 207 208 209 210 **A Tempo**

'Til then I'm just a strange,

Detailed description: This block contains the fourth line of musical notation, measures 206 through 210. The notes are: 206 (quarter), 207 (quarter), 208 (quarter), 209 (quarter), 210 (quarter). The instruction 'Colla Voce' is above measure 206 and 'A Tempo' is above measure 209.

211 212 213 214 215 **A Bit Brighter**

sad rit. kid?

Detailed description: This block contains the fifth line of musical notation, measures 211 through 215. The notes are: 211 (quarter), 212 (quarter), 213 (quarter), 214 (quarter), 215 (quarter). The instruction 'A Bit Brighter' is above measure 213. The word 'rit.' is written below measure 212.

216 217 **rall.** 218 219

Detailed description: This block contains the sixth line of musical notation, measures 216 through 219. The notes are: 216 (quarter), 217 (quarter), 218 (quarter), 219 (quarter). The instruction 'rall.' is above measure 217. A large bracket is drawn on the right side of the staff.

The
Addams
Family

FULL DISCLOSURE ~
PART 1

[Rev. 1/12/12]

Music and Lyrics by
ANDREW LIPPA

MORTICIA: And now Gomez will break the ice. My husband has something he needs to disclose.

GOMEZ: No, no, the host goes last.

MORTICIA: Lurch, the sacred chalice! **[MUSIC]**

Start

Slow Four

1 **GOMEZ:** 8

This is the sac-red cha-lice from Ad-dams fam'-lies past.

9 10

Firm in my di-gi-tal-is held fast. Die-cast.

11 12

Here in this sweet li-ba-tion sal-va-tion re-sides.

Faster and Raucous!

13 14 **rit.** 15

Feel the sweet sen-sa-tion re-ve-la-tion pro-vides.

GOMEZ:

16 17 **rit.** 18

Full dis-clo-sure! It's a game that we play. Let your dark-est sec-rets

19 20 21

give you a-way. Face your de-mons and then hap-pi-ly say: "I'm playing

End

COLLEGIATE (8vb)/
FEST/AMA/PUGS:

GOMEZ:

22 Full Dis - clo - sure with all these cra - zy hap - py peo - ple!" 23

24 Full Dis - clo - sure! It's a
ANCESTORS:
Full Dis - clo - sure!
Full Dis - clo - sure!

25 hel - lu - va thing. 26 Once a fav' - rite of the late Deng Xiao Ping 27

Ah - ooo. Ah - Ah -

Ah - ooo. Ah -

28 Does - n't mat - ter if you're Right or Left - wing, he loved his 29 30 Full Dis -

ooo. ooo.

Start:

Vocal

13

wom-an waits for mar - riage, a wom-an waits for chil - dren, she

Growing In Intensity

15

16

17

waits for her big Mal to come back home. At five - o'-clock. Or

18

19

20

six o'-clock. 'Til it's nine o'clock! And there's no o'-clock to ease the

Aznavour-ian

(Expressive and Expansive)

23

21

22

pain, pain she can't ex - plain. As the wom-an waits in the dark for a

24

25

26

molto rit.

Grand

27

spark that once was there that is - n't there not ev - er there!

LURCH: "Grrrngh!"

40

Faster

41

42

A - lone and wait - ing and wail - ing and whin - ing and

molto rit.

43

44

45

46

47

48

wan - ing and want - ing and wast - ing and whoa! Wait - ing, fix -

molto rit.

a - ting, de - bat - ing, lose weight - ing, ice skat - ing, lac - ta - ting, and

55 Johnny Mandel Sweet

so we wait to laugh, we wait to cry we wait for

molto rit.

Heavy

ev' - ry hope - ful breath. Wait - ing for a lous - y, rot - ting,

63 Horror Movie

vi - cious, ran - cid, flushed down, fet - id, fren - zied, fa - tal death!

ANCESTORS:

Woah, woah, woah,

molto rit.

Woah, woah, woah,

(She falls on the table)

woah, woah, woah, woah, woah, woah, woah, woah, woah, woah.

Wah!

woah, woah, woah, woah, woah, woah, woah, woah, woah, woah.

Wah!

The Addams Family

JUST AROUND THE CORNER

[Rev. 1/31/12]

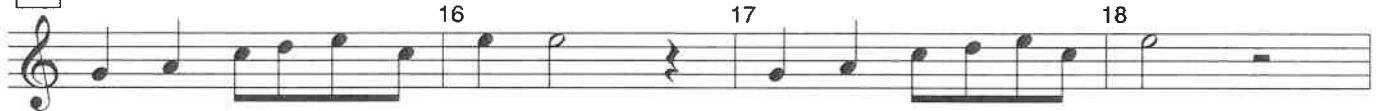
Music and Lyrics by ANDREW LIPPA

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]

Start:


MUSIC score with lyrics: 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 I can't let these lat-est troub-les rob me of my bliss, for when I'm scared of true dis-as-ter I re-mem-ber this...

15 Swing 8ths



16 17 18

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




19 20 21

One un - planned e - lec - tro - cu - tion, that's the kind of end



22 23 24


I can comp - re - hend. When I'm feel - ing un - in - spi - red,



25 26 27

or I need a lit-tle spree. I'm re - born know-ing

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



28 29 30 31-33 3

death is just a-round the cor-ner com - ing af - ter me.



34 **Vamp** (*vocal last x*) 35 36

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



37 38 39 40

hill. Some-one bur-ied in an av'-lanche? That's the kind of gig

End

The Addams Family

THE MOON AND ME

[Rev. 1/31/12]

Music and Lyrics by ANDREW LIPPA

FEMALE ANCESTORS: (Ohh!)

FESTER: ...Each meeting - a happy reunion.

FEMALE ANCESTORS: (Awww!)

Andante

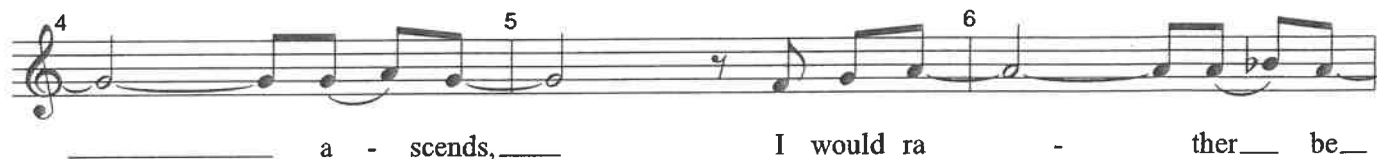
Start:

1 **FESTER:** 2 3



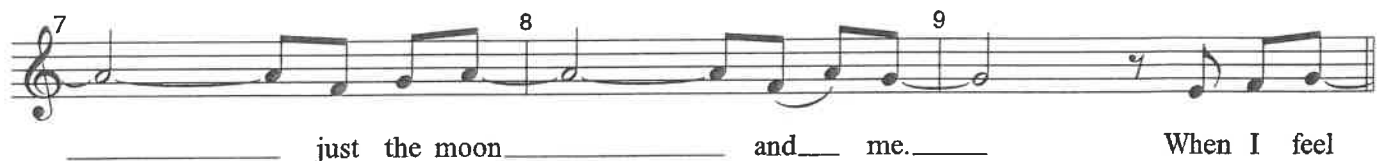
When the day - light ends and the moon

4 5 6



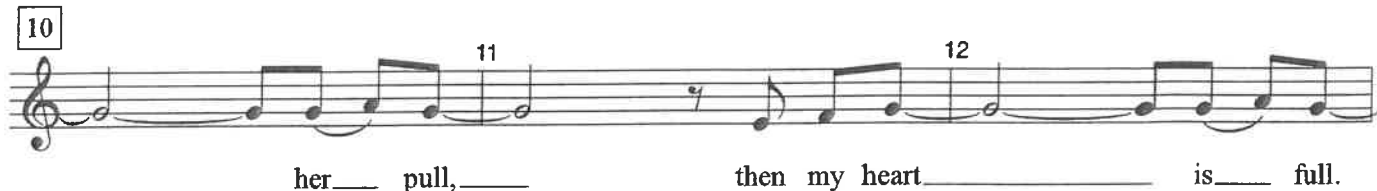
a - scends, I would ra - ther be

7 8 9



just the moon and me. When I feel

10 11 12



her pull, then my heart is full.

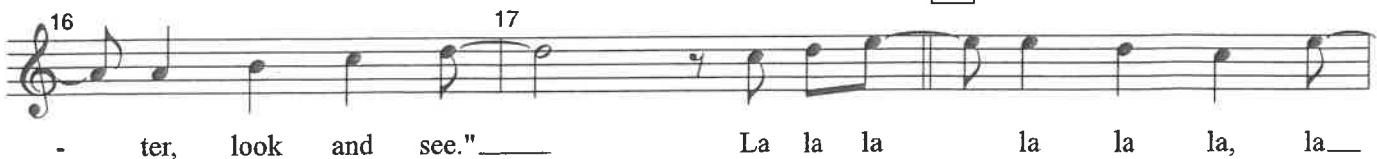
13 14 15



And the night is soft - ly, sweet - ly call - ing, "Fes -

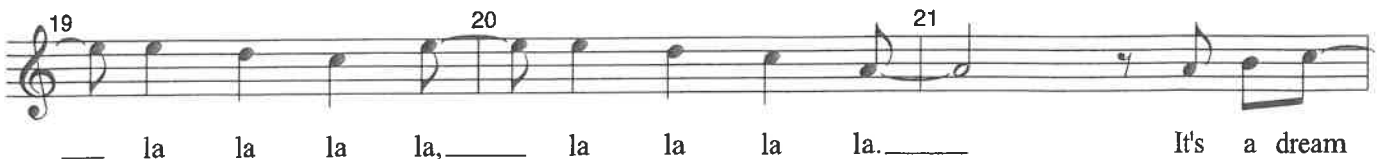
18 More Full

16 17



- ter, look and see." La la la la la la, la

19 20 21



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

rall. A Tempo

22 23 24 25

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

26-27 28 29 30

Though I'm told it's wrong when I sing

FEMALE ANCESTORS:

Ooh, ooh, ooh,

31 32 33

— my song, — she ac-cepts, — she at-tends,

ooh. Ooh, ooh,

34 35 36

— she be-lieves — she be-friends. — La la la

ooh. ooh.

37 38 39

la la la, la la la la la, la la la la.

Ooh, la la la. Ooh, la la la. Ooh, la la la. Ooh,

The Addams Family MOVE TOWARD THE DARKNESS

Music and Lyrics by ANDREW LIPPA

[Rev. 1/14/12]

GOMEZ: You are a true Addams.

16 Romantic (Ebbs and Flows) ♩ = 68

Start

LURCH:

Musical staff for measures 16-19. Measure 16 is a whole rest. Measure 17 is a whole rest. Measure 18 starts with a bass clef and a 4/4 time signature, containing a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. Measure 19 contains a quarter note D3 and a half note E3.

Move to - ward the dark - ness.

Musical staff for measures 20-23. Measure 20: quarter notes G2, A2, B2, C3. Measure 21: quarter note D3, quarter note E3, half note F3. Measure 22: quarter notes G2, A2, B2, C3. Measure 23: quarter note D3, quarter note E3, half note F3.

Wel - come the un - known. Face your black - est de - mons,

Musical staff for measures 24-27. Measure 24: quarter notes G2, A2, B2, C3. Measure 25: quarter note D3, quarter note E3, half note F3. Measure 26: quarter notes G2, A2, B2, C3. Measure 27: quarter note D3, quarter note E3, half note F3.

find your bleak - est bone. Lose your in - hi - bi - tions.

Musical staff for measures 28-32. Measure 28: quarter notes G2, A2, B2, C3. Measure 29: quarter note D3, quarter note E3, half note F3. Measure 30: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 31: quarter notes D3, E3, F3, G3. Measure 32: quarter note A3, quarter note B3, half note C4.

Love what once was vile. Move to - ward the dark - ness and smile.

33 WEDNESDAY/
MORTICIA:

Musical staff for measures 33-35. Measure 33: quarter notes G2, A2, B2, C3. Measure 34: quarter notes D3, E3, half note F3. Measure 35: quarter notes G2, A2, B2, C3.

Move to - ward the dark - ness. Don't a - void de -

ANCESTORS:

Musical staff for measure 35. Measure 35: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

p Move to - ward the dark.

