

AUDITION INFORMATION – ALICE BEINEKE

All Principal auditionees should be aware of their character's songs from the show and have done their homework on them.

Do not be offended if we don't get you to sing all of your songs, it doesn't mean you are not being considered

THE CHARACTER

Alice Beineke (40's; soprano - G# to G#)

Mother of Lucas, devoted to her family so she puts aside her own desires. She is prone to speaking in rhyme when upset. While at the Addams Family dinner party, she drinks a potion that causes her to let her hair down and speak her truth. Comedic actress with soprano / belt vocals.

SCRIPT SEGMENTS TO BE FAMILIAR WITH:

MORTICIA

Darling, we don't wear bright colors. Bright colors are for people with no inner life and no imagination.

(ALICE'S coat is removed. She too wears a bright yellow dress.)

Oh look. It's everywhere.

ALICE

It's a lovely dress, Wednesday.

"Yellow is the color of the warming sun.

Yellow is the color of yumminess and fun.

Why not show the world the love in which we all believe?

Why not wear your heart for all to see, right on your sleeve?"

"Yellow is - "

(Awkward beat. MORTICIA fights the urge to throw up.)

ALICE

No! We're in the middle of a game. So button your lip and sit your ass down!

MAL

Alice, I think you've had enough to -

ALICE

(cutting him off)

Remember how it used to be, Mal? How we'd look at each other and leave the restaurant in the middle of dinner and rush home and go upstairs; and sometimes we couldn't even wait and you'd just pull the car over to the side of the -

LUCAS

(scandalized)

Mom!

ALICE

Lighten up, Lucas. Parents do it. Live with it.

(To MAL)

Remember, Mal? When we were crazy and the future didn't exist? What happened Mal? The guy with the Grateful Dead

70

ALICE (CON'T)

t-shirt? Is he ever coming back? How long do I have to wait?

SONG FOR AUDITION:

“WAITING”

Guide track https://www.youtube.com/watch?v=7Rux5BgPy_0

Backing track https://www.youtube.com/watch?v=DmEyTc22_iA

Alice auditionees should also be familiar with “Crazier than You” for callback purposes

Backing track <https://www.youtube.com/watch?v=PPM5DCjY1Kc>

Guide track <https://www.youtube.com/watch?v=9Qns83E-P7A>

The Addams Family

13

WAITING

[Rev. 1/31/12]

Music and Lyrics by
ANDREW LIPPA

MUSIC CUE: ALICE SLAMS CUP ON TABLE

Porgy and Bess

3

ALICE:

Ah! Ah!

Vln. *f*

HORN *ff* +Rds, Br. *sub.f*

TUBA + BASS TRB. *ffz* +Bs, Timp. *ffz*

MAL: "Well, as you can see, my wife isn't herself. So we'll be on our way."
 ALICE: "No. We're in the middle of a game. So button your lip and sit your ass down!"
 MAL: "Alice, I think you've had enough to--"
 ALICE: "Remember how it used to be, Mal?" [GO ON]

ALICE: "How we'd look at each other and leave the restaurant in the middle of dinner and rush home and go upstairs; and sometimes we couldn't even wait and you'd just pull the car over to the side of the--"
 LUCAS: "Mom!"
 ALICE: "Lighten up, Lucas. Parents do it. Live with it. Remember, Mal? When we were crazy and the future didn't exist? What happened, Mal? The guy with the Grateful Dead t-shirt? Is he ever coming back? How long do I have to wait?" [GO ON]

Growing In Intensity

15 16 17 18

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

Tpt. *mf*

19 20 21 22

nine o'clock! And there's no o'clock to ease the pain, pain she can't ex - plain. As the wom - an

Vln. *f*

VIBES (slow motor)

PIANO

23 Aznavour-ian (Expressive and Expansive) **molto rit.**

waits in the dark for a spark that once was there that is - n't there not ev-er

tutti
PIANO

VIBES (8vb) *cresc. poco a poco*

mp *8^{va}* (L.H. crossover) **PIANO** *+8vb*

Grand **LURCH: "Grrrngh!"**

there! A - lone and

Tpt., Tbn. **molto rit.**

ff **VIBES (loco)** *sub. p*

40 **Faster**

Musical score for measures 40-43. The top staff is a vocal line in 3/8 time, with lyrics: "wait - ing and wail - ing and whin - ing and wan - ing and". The second staff is for "A Sax, Sop. Sax." with a single note per measure. The piano accompaniment consists of two staves. The right hand starts with a piano (*p*) dynamic and includes the instruction "cresc. poco a poco". The left hand has a simple bass line. A "PIANO" marking is present above the piano part.

Musical score for measures 44-47. The top staff is a vocal line in 3/8 time, with lyrics: "want - ing and wast - ing and whoa!". The second staff is for "+Gtr." with a melodic line. The piano accompaniment consists of two staves. The right hand has a melodic line with chords, and the left hand has a steady bass line.

48

Wait - ing, fix - a - ting, de - bat - ing, lose

51 52 53 54

molto rit.

weight - ing, ice skat - ing, lac - ta - ting, and so we wait to

Dr. (mark tree)

molto rit.

55 Johnny Mandel Sweet

laugh, we wait to cry we wait for ev'-ry hope-ful breath. Wait-ing for a

Perc. (glock) *p*

Dr. (swizzle)

p

Detailed description: This block contains the musical score for the section 'Johnny Mandel Sweet'. It features a vocal line with lyrics, a percussion line with 'glock' and 'swizzle' parts, and a piano accompaniment. The piano part is marked with a piano (*p*) dynamic. The score includes measure numbers 55, 56, 57, and 58.

Heavy

lous-y, — rot - ting, vi - cious, ran - cid, — flushed down, fet - id, fren - zied, fa - tal

Vin. Vc.

+Rds. Br.

cresc. poco a poco

+Bs. Timp.

Detailed description: This block contains the musical score for the section 'Heavy'. It features a vocal line with lyrics, a violin and viola line, a brass line with 'Rds. Br.', and a piano accompaniment with 'Bs. Timp.'. The piano part includes a 'cresc. poco a poco' instruction. The score includes measure numbers 59, 60, and 61.

63 Horror Movie *molto rit.*

64 65 66 67

death!

ANCESTORS:

Woah, woah, woah, woah, woah, woah, woah, woah, woah, woah, woah, woah, Wah!

Woah, woah, woah, woah, woah, woah, woah, woah, woah, woah, Wah!

tutti *molto rit.* [SHE FALLS ON TABLE]

sfz *sffz*

8vb *+8vb*

[V. S.]

CRAZIER THAN YOU

Piano/Conductor

- 16 -

19. Crazy Than You TOUR [1/14/12]

98 99 100

lar - ar - arge. When I'm cra - zi - er — than you, far cra zi er — than you, I'll

(breath accents)

101 102

drop the plan. You'll be the man in char - ar - ar - arge!

103 ALICE: 104

All this time — and all — I need - ed was the hope that you'd sub mit.

Vln. Vc.

WURLITZER

solo

mf

MAL:

105 Too a-fraid and too con - ceit - ed 106 to be-lieve_ that you_ were it._

ALICE: "I missed you, pumpkin! Come to Mama!"

107 But the jour - ney's now_ com - plet - ed. 108 109

PIANO

f *sub. mp*

163 **WEDS (loco)/** **LUCAS (8vb):** 164 165

I'm gon-na trea-sure you—in death as well as life. I wan-na

ALICE:
Mal, you're rhym - ing.

K2, Saxes

tutti (except perc.)
f

166 167

cut you with my love and with my knife. Now I/you can

MAL:
All the tim - ing!

168 live as your/my tor - ment - tor and your/my wife 'cause I am

ALICE:
Oh Mal, Oh Mal, Oh Mal!

170 WEDNESDAY:
cra - zi - er than you! I'm cra - zi - er than you. And

LUCAS:
Cra zi - er than you! I'm cra - zi - er than you. And

ALICE:
I'm cra - zi - er than you! I'll tell you what to

MAL:
I'm cra - zi - er than you! Please tell me what to

tutti

172 173

live or die___ I'll let___ you have___ con - tro - o - ol. I'm

live or die___ I'll let___ you have___ con - tro - o - ol. I'm

do. Oh!

do. Oh!

Detailed description: This block contains the musical notation for measures 172 and 173. It includes four vocal staves and a piano accompaniment. The vocal parts have lyrics: 'live or die___ I'll let___ you have___ con - tro - o - ol. I'm'. There are also vocal ad-libs 'do.' and 'Oh!' on the third and fourth vocal staves. The piano accompaniment consists of chords and a bass line.

174 175

cra zi er___ than you! So say you love___ me, too. From

cra zi er___ than you! So say you love___ me, too. From

I'm cra - zi - er___ than you! From

I'm cra - zi - er___ than you! From

Detailed description: This block contains the musical notation for measures 174 and 175. It includes four vocal staves and a piano accompaniment. The vocal parts have lyrics: 'cra zi er___ than you! So say you love___ me, too. From' and 'I'm cra - zi - er___ than you! From'. The piano accompaniment consists of chords and a bass line.

176 177

here on in, you're sing - ing to my so - o - o - oul.

here on in, you're sing - ing to my so - o - o - oul.

here on in, you're sing - ing to my so - o - o - oul.

here on in, you're sing - ing to my so - o - o - oul.

178 179 180

My soul!

My soul!

My soul!

My soul!

My soul!

[ATTACCA]