

AUDITION INFORMATION – UNCLE FESTER

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

Uncle Fester Addams (30's to 40's; tenor - C# to C# preferably at belt)

Uncle Fester serves as the musical's narrator. He is larger than life, an energetic, joyous, child-like presence. A vaudeville style comedian with tenor vocals. Uncle Fester is incorrigible and except for the good nature of the family and the ignorance of the police, would ordinarily be under lock and key... the eyes are pig-like and deeply embedded... he likes to fish, but usually employs dynamite... he is large with pudgy little hands and feet. He is in love with the Moon.

SONG FOR AUDITION:

"THE MOON AND ME"

Guide track <https://www.youtube.com/watch?v=Gfw2IT0Ng0k>

Backing track <https://www.youtube.com/watch?v=4PxH2mAxVI8>

SCRIPT SEGMENTS TO BE FAMILIAR WITH:

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.)

#2

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.)

#3 FESTER'S MANIFESTO

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...

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--)

The Addams Family

THE MOON AND ME

[Rev. 1/31/12]

17

Music and Lyrics by
ANDREW LIPPA

Andante

FESTER:

When the day -
Uke (on stage)

mp

2

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

6

ther be just the moon and me. When I feel

10

her__ pull,____ then my heart_____ is__ full,____ And the night

PIANO
+Perc. (tri.)
sol
p very delicate and airy, weightless, floating
+Dr. (ride)
Ped._____ Ped._____ Ped._____ Ped._____

14

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

Ped._____ Ped._____ Ped._____ Ped._____

18 More Full

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

K2, Str.
Ped._____ Ped._____ Ped._____ Ped._____

rall.

22 23 24

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

Piano accompaniment for measures 22-24, featuring a melody in the right hand and a bass line in the left hand.

A Tempo

25 26 27 28

— Though I'm told

Perc. (glock)
p

Piano accompaniment for measures 25-28, including a glockenspiel part and piano accompaniment.

29 30 31 32

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

Ooh, ooh, ooh, ooh, Ooh,

Piano accompaniment for measures 29-32, featuring a melody in the right hand and a bass line in the left hand.

33 she at-tends, 34 she be-lieves, 35 she be-friends. 36 La la la

ooh, ooh, ooh.

Vln. Vc. cont... Picc. Fl.

37 la la la, 38 la la la la la, 39 la la la la. 40 It's a dream

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

["Kick Overhead SR"]

50 (8^{va})

["Kick Overhead SL"]

["The Straddle"]

(8^{va})

54

55

56

57

["Sways"]

58

f

59

60

61

Gtr. (uke)
sofi

mf

62 **"Banjolele"** 63 64 65

Ohm. Ohm. La la la
La la la

sub.f

p *sub.f*

66 **Triumphant** 67 68 69

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

8

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

Perc. (glock)

mp

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"** *rit.* **A Tempo**

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

tutti (except picc.)

mp

rit.

83 84 84a 85 86 87 88

Ahh!

ooh ooh, ooh ooh, Ahh!

K2, Vln. Gtr. Perc (tri.)

mp PIANO

TOMITA

PIANO

[ATTACCA]