

AUDITION INFORMATION – WEDNESDAY ADDAMS

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

Wednesday Addams (late teens to early 20's; soprano - Bb to F)

Wednesday is a charming girl who has the same dry wit and sensibility of her mother, in an even more minor key. Wednesday finds love with a "normal" boy (Lucas) and wants to introduce his family to hers. Experiences the youthful drama that comes with first love – and will do just about anything to get her way! Strong pop belt vocals.

SCRIPT SEGMENTS TO BE FAMILIAR WITH:

WEDNESDAY

This dinner has to go OK.

PUGSLEY

It will if you let me blow up this Lucas guy.

WEDNESDAY

Oh, Pugsley - ever since I met him, I wanna laugh and cry and everything seems right and wrong at the same time and then sometimes I just want to rip his flesh...

[MUSIC IN]

...off and eat him up until there's nothing left.

#6 PULLED

WEDNESDAY

(a tad wired)

OK, family meeting. About tonight. Now. Here's the schedule. First we have drinks, like, "Hi, nice to meet you" -

(family echos this)

Okay. And then they'll want to see the house, and then at eight, we'll have dinner and they can be back at their hotel by nine thirty.

(family mumurs approval)

MORTICIA

Wednesday, your father has something to tell you.

GOMEZ

Actually, *paloma*, your mother and I have had second thoughts.

WEDNESDAY

What about?

GOMEZ

This dinner. It all seems so quick -

WEDNESDAY

IT'S NOT QUICK!

(then)

Oh please, daddy. It's just a dinner, and they're dying to meet you - and I promised Lucas -

(pointedly)

And you know how I hate to break a promise.

GOMEZ

Yes, *paloma*, but your mother and I -

WEDNESDAY

Daddy, I am your only daughter and your eldest child and if you can't do this one thing for me, then I just don't know what!

(Awkward beat)

no, no, no, wait. OK, OK. You want crazy. Here's crazy.
(He ties the blindfold over WEDNESDAY'S
eyes instead.)

WEDNESDAY

OK, now it's getting interesting.

(then)

Aren't you afraid?

LUCAS

(a tad manic)

No! You know why? Because I will *guide the arrow!* I'll
guide it with my love!

WEDNESDAY

How does that work exactly?

LUCAS

We're connected, see? We're destined to be together! So
nothing bad can happen!

WEDNESDAY

Yeah, but what if I miss?

95

LUCAS

Then you'll be the last thing I ever see.

WEDNESDAY

That is sohot.

(LUCAS runs to the tree, apple on his

SONG FOR AUDITION:

“PULLED”

Backing track <https://www.youtube.com/watch?v=2G7t-gWiuUw>

Guide track <https://www.youtube.com/watch?v=Xu81hGhxoOQ>

Wednesday 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

PULLED

[Rev. 1/3/12]

06

Music and Lyrics by
ANDREW LIPPA

WEDNESDAY: "This dinner has to go OK."

PUGSLEY: "It will if you let me blow up this Lucas guy."

WEDNESDAY: "Oh, Pugsley - ever since I met him, I wanna laugh and cry and everything seems right and wrong at the same time and then sometimes I just want to rip his flesh..."

[MUSIC IN]

WEDNESDAY (CONT'D): "...off and eat him up until there's nothing left."

Misterioso

Vamp

WEDNESDAY: (*last time*)

I don't have a sun-ny dis-po - si - tion. I'm not known for being too a - mused.

Picc. Cl.

+Str. (trem)

STOPPED HORN

8 9 10 11

My de-mean-or's locked in one po - si - tion. See my face? I'm en - thused.

12

Musical score for measures 12-15. The vocal line (treble clef) contains the lyrics: "Sud-den-ly, how-ev-er, I've been puzz-led. Bun-ny rab-bits make me want to cry." The piano accompaniment (grand staff) features a left hand (L.H.) with a rhythmic pattern of eighth notes and chords. Measure 13 includes a fermata over the vocal line. Measure 14 has a fermata over the piano accompaniment. Measure 15 has a fermata over the vocal line.

Musical score for measures 16-18. The vocal line (treble clef) contains the lyrics: "All my in - hi - bi - tions have been muzz-led and I think I know". The piano accompaniment (grand staff) continues with the rhythmic pattern. Measure 16 has a fermata over the piano accompaniment. Measure 17 has a fermata over the vocal line. Measure 18 has a fermata over the vocal line. A *rit.* (ritardando) marking is placed above measure 17.

Ad Lib.

Musical score for measures 19-21. The vocal line (treble clef) contains the lyrics: "why. I'm be - ing". The piano accompaniment (grand staff) features a left hand (L.H.) with a rhythmic pattern. Measure 19 has a fermata over the vocal line. Measure 20 has a fermata over the piano accompaniment. Measure 21 has a fermata over the vocal line. A *HARP (8va)* marking is placed below the piano accompaniment in measure 19. A *tr* (trill) marking is placed above the piano accompaniment in measure 20. A *8va* marking is placed below the piano accompaniment in measure 21. A *sfz* (sforzando) marking is placed below the piano accompaniment in measure 21.

22 **Keep It Moving**

23 24 25

pulled in a new di-rec - tion, but I think I like ___ it. I think I like ___ it. I'm be-ing

Fl. *tr*

(the BIRD responds)

WURLITZER *cue*

soli *mp* (non-arpeg.)

PLAY *mp*

cue

[The YELLOW BIRD perches on her hand. SHE sings to it.]

26 27 28 29

pulled in a new di-rec - tion. Through my pain-ful pur-suit_ some-how bird-ies took root. All the

solo

mf Bubble gum - Carpenters

[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!**]

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

sub. f

WURLITZER + ARCO STG.

+ K2, Vc, Bs, Dr.

Mother al-ways said "Be kind to stran-gers." But she does-n't know what they de - stroy.

Vln

sul pont.

HARP + CELESTE (8va)

mp

Pull Back

40 41 42 43

I can feel the clear and pres-ent dan - gers when she learns that the boy

cresc.

ord. (b)

44 45 **Heavier** ♩ = 115 46

Has got me pulled in a new di - rec - tion, but I think I like

PUGSLEY:
Aaah!!—

f

WURLITZER

WURLITZER + "AH" vocal (pop style)

WURLITZER

f

Dr.

47 48 49 50

—it. I think I like—it. I'm be-ing pulled in a new di-rec - tion. And this

That was good, that was good... Do it a-gain! Do it a-gain! Aaah!!

(crank)

51 52 53 54

feel-ing, I know is im-poss - i-ble, so,— I'll con-fide—that I've tried but I can't— let it go.— It's dis-

Vln. Vc.

WURLITZER

+Tn. Sax, Tbn.

Detailed description: This page of a musical score is for the Piano/Conductor part of a piece titled '06. Pulled [Rev. 1/3/12]'. It covers measures 47 to 54. The score is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The vocal line (top staff) has lyrics: '—it. I think I like—it. I'm be-ing pulled in a new di-rec - tion. And this'. Below the vocal line are two staves for piano accompaniment. The first piano staff (treble clef) contains rhythmic patterns, including triplet eighth notes. The second piano staff (bass clef) contains chordal accompaniment. There are markings for 'Vln. Vc.' and '+Tn. Sax, Tbn.' indicating other instruments. A box labeled 'WURLITZER' is placed above the piano staff starting at measure 51. Measure numbers 47, 48, 49, 50, 51, 52, 53, and 54 are indicated above the vocal staff. The page number '- 6 -' is centered at the top, and the title '06. Pulled [Rev. 1/3/12]' is at the top right.

55 58

gus-ting-ly true, Pulled, pulled, pulled. Pup-py dogs with droop-y fac-es,

Aaah!! Aaah!! Aaah!!

+A. Sax (crank) (crank) (crank) +Str. *sub.mp*

sfz *mf* *f*

59 60 61

u - ni - corns with danc - ing mice. Sun - rise in wide o - pen spa - ces, Dis - ney world? I'll go there twice!

62 63 64

But - ter - flies at pic - nic lun - ches, bunch - es of chry - san - the - mums. Lol - li - pops and pil - low fights and

A. Sax, Tn. Sax (sounding 8vb) *mp* *f* *mp*

+Gtr. *cresc.*

Slightly Brighter

65 Christ-mas eve? Su-gar plums! 66 67 String quar-tets and Chi-a Pets and af-ter-noon ba - na-na splits.

+Perc. (cowbell)
mf

72 An-gels watch-ing as I sleep and 73 Li - be - ra - ce's great-est hits! 75 Have got me

76 77 78 79 pulled in a new di-rec - tion, if they keepin-sis - ting, I'll stop re-sis - ting. Just watch me

80 pulled in a new di-rec-tion! 81 I should stay in the dark, not o-bey 82

mp

83 — ev'-ry spark, but the boy — has a bite bet-ter far — than his bark. And you 84 85

mf

86 bet I'll bite, too. — Do what's tru-ly tab-oo, — as I'm pulled in a new — di- 87 88 89 90 91

cresc. *sub.p*

98

99 100 101 102

rec - tion.

rit.

rit.

sfz

The Addams Family

CRAZIER THAN YOU

[Rev. 1/14/12]

19

Music and Lyrics by
ANDREW LIPPA

WARN:

WEDNESDAY: "How long have you been standing in the shadows?"

CUE:

LUCAS: "No, but see--the lover always comes back. Ulysses. Tristan. Romeo."

WEDNESDAY: "Listen, I'm home-schooled. What's your point?"

LUCAS: "I'd rather die than live without you."

WEDNESDAY: "Ok. Prove it!"

LUCAS: "What."

WEDNESDAY: "Prove it." [MUSIC]

"Here."

LUCAS: "Where'd you--"

WEDNESDAY: "Put this apple on your head and go stand against the tree."

LUCAS: "Wait - you're gonna--?"

WEDNESDAY: "Uh-huh."

LUCAS: "You're crazy."

WEDNESDAY: "And you're not crazy enough. That's the problem." [GO ON]

Bright 4 $\text{♩} = 118$

The musical score is set in 4/4 time with a key signature of two sharps (F# and C#). It begins with a tempo of 118 BPM. The vocal line for Wednesday starts at measure 1 with the lyrics "Once, I was hope-". A second vocal line begins at measure 3 with the lyrics "-ful. Thought we were one.". The instrumental parts include a drum part with congas, a marimba part with guitar accompaniment, and a guitar part. The score includes dynamic markings such as *mp* and *cont...*. There are also performance instructions like "Vamp (vocal last time)" and "solli +Gtr.". The score ends with a double bar line and repeat signs in the piano part.

6 Life, less than per - fect 7 fin' - ly be - gun. 8

A. Sax.

+Sop. Sax.

9 But, now I won - der 10 11

+Vc. +Vln.

Bs., K2. PLAY

mf

12 are we un - done? 13 I wan-na

14

15

trea - sure you in death as well as life. I wan-na

Bs.

Detailed description: This system contains measures 14 and 15. The vocal line (treble clef) has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "trea - sure you in death as well as life." followed by a fermata. The piano accompaniment (grand staff) features a bass line with a dotted half note G2 and a treble line with a series of chords: G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5. A dynamic marking of *Bs.* is present.

16

17

cut you with my love and with my knife. But can I

Detailed description: This system contains measures 16 and 17. The vocal line (treble clef) has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "cut you with my love and with my knife." followed by a fermata, and "But can I". The piano accompaniment (grand staff) features a bass line with a dotted half note G2 and a treble line with a series of chords: G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5. The piano part ends with a fermata.

18

19

live as your tor - men - tor and your wife? When I am

Rds. Br, Vln, Vc.

PIANO

Detailed description: This system contains measures 18 and 19. The vocal line (treble clef) has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "live as your tor - men - tor and your wife?" followed by a fermata, and "When I am". The piano accompaniment (grand staff) features a bass line with a dotted half note G2 and a treble line with a series of chords: G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5. A dynamic marking of *PIANO* is present. A rehearsal mark *Rds. Br, Vln, Vc.* is placed above the piano part.

20

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

Vln, Vc. (8vb)

21

22

noth - ing up til now has proved me wro - o - ong. I'm

+A. Sax, Tn. Sax.

23

24

cra - zi - er than you! That's just the o - ver - view. So,

25

26
get on board or sim - ply move a - lo - o - o - ong.

27

+A. Sax, Tn. Sax.

28

WEDNESDAY:

29
And yet I tru - ly love you.

30

LUCAS:
I'm not im - pul - sive. I'm not de - ranged.

Vln.
MARIMBA
mp
mf