

AUDITION INFORMATION – GOMEZ 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

Gomez Addams (40's to 50's; tenor - Bb to G#)

Gomez takes great pride in his family and revels in all it means to be an "Addams." He struggles with having to keep his daughter's secret from his wife, whom he adores more than death. Smart, comedic actor with tenor vocals. Husband to Morticia, a crafty schemer, but also a jolly man in his own way... though sometimes misguided... sentimental and often puckish - optimistic, he has full enthusiasm for his dreadful plots..

SCRIPT SEGMENTS TO BE FAMILIAR WITH:

GOMEZ

"Where are we from?"
(they react)
Funny you should ask.
(then)

July 31st, 1715. The Spanish warship, *Pico de Gallo*, commanded by my great nautical ancestor, Captain General Redondo Ventana Laguna Don Jose Cuervo, leaves Madrid, bound for the new world. Three weeks later, he is still in Madrid, as Madrid is four hundred miles from the nearest ocean. A stubborn man, he sets sail anyway, only to sink, six months later, off the southern coast of Florida - a hostile land, infested with mosquitoes, rattle snakes, and many retired Jewish peoples. But enough about us.

(steps forward)

Mr. Malcolm Beineke, I presume, and the lovely Mrs. Malcolm Beineke.

(pointing his blade at Lucas)
And you must be young Lucas -
(looks back to Mal, then again to Lucas)

Unless of course you -
(Lucas)
- are the father, and you -
(Mal)
- are the son, with a massive thyroid problem.
(laughs, then)

I go too far. No matter, the night, she is young. Welcome to our extremely normal home. Gomez Florencia Addams, at your service. Allow me to present my wife, *la duena*, mother of my children, *el amor de mi vida*... the love of my life - *Morticia!*

#7A MORTICIA'S ENTRANCE

SCENE 8

(THE GROTTO)

(GOMEZ and LURCH. GOMEZ is a man with a mission, pacing, full of plans. He holds a GUIDE BOOK.)

GOMEZ

One little secret - and she throws me out! What could I do, I was trapped. But my darling, my only one - I make it up to you! You want to see the world? Done! You want sewers? I'll show you sewers fit for a queen!

(to LURCH)

Where's that hotel guide?

(leafing through)

Ah! Hotel Merde. Rue de Toilette. Condemned six times by the Board of Health. Not enough.

(leafing through)

Viola! Hotel Nosferatu. Rating: minus three stars. No windows. No towels. No staff. Bingo!

[MUSIC IN]

The worst hotel in Paris!

(to LURCH)

Get them on the line! Hurry, this is the final round, my friend!

(LURCH exits)

#20 NOT TODAY

SONG FOR AUDITION:

"TRAPPED" (start at "Like a bull in the ring")

Guide track <https://youtu.be/By-eLmmNAps>

Backing track <https://www.youtube.com/watch?v=ywIC5hyQPAEor>

"NOT TODAY" (till Lurch enters with telephone end of page 5)

Backing track (6 bars intro, vocals start at 10secs in)

https://www.youtube.com/watch?v=Jtu14h_S18s

Guide track <https://www.youtube.com/watch?v=hzbhkVhVBs0>

The Addams Family

05

TRAPPED

[Rev. 1/12/12]

Music and Lyrics by
ANDREW LIPPA

WARN:

MORTICIA: "Don't be ridiculous, Gomez..."

CUE:

GOMEZ: "Yes, but what if - and I have no reason to say this - what if she did meet someone who stole her heart?"

MORTICIA: "Don't be silly. When that happens, I'll be the first to know. Wednesday tells me everything. Just like you do." **[MUSIC]**

Moving Forward

Musical score for the first system of "Moving Forward". It features a vocal line for Gomez and a piano accompaniment. The vocal line starts with a rest, then begins on measure 2 with the lyrics "There are three things I would nev - er do: Lie to my wife,". The piano accompaniment includes a vibraphone part labeled "VIBES (slow motor)" and a clarinet part labeled "Cls.". The key signature is B-flat major and the time signature is 4/4.

MORTICIA: "Gomez, you do tell me everything, don't you?"
GOMEZ: "Of course!"
MORTICIA: "Oh, my. You're perspiring."
GOMEZ: "What?"
MORTICIA: "I hope you're not coming down with a case of... Liar's Shingles."
[GO ON to m. 7a]

Musical score for the second system of "Moving Forward". It continues the vocal line for Gomez and the piano accompaniment. The vocal line starts on measure 5 with the lyrics "lie to my daught - er. Or tell the truth to ei - ther one." and ends on measure 7. The piano accompaniment includes a celeste part labeled "CELESTE (8va)" and a piano part labeled "PIANO". The key signature is B-flat major and the time signature is 4/4.

Dictated

Cl, Tpt, Tbn,
Vln, Vc, Dr.

GOMEZ: "No! No!"
MORTICIA: "I think Wednesday and I should have a little chat."

V.S.

A Tempo - Latin-y

7a 7b 7c 8

Like a

mp Bs. cl, K2, Dr.
Vc, Bs.

+Cls, Vln, K2.

f

+gtr.

9 10 11 12

bull in the ring, like the mod-er-ate right wing, I'm trapped. Like a fly in my tea, or the

Clas, Gtr, Vc.

mf

PIZZ. (loco+8vb)

mp
PIANO

13 14 15 16

New York D. M. V., I'm trapped. With my wife to my left and my daughter to my right a-ny

Tpt. Tbn. (w/plunger) open

PIANO

17 thought of my es - ca - ping must be scrapped. 18 I could choose, sing the blues, but no 19

20 mat - ter what I do's, I'm trapped, trapped, trapped. 21 Like a 22

23 24 25 26 boat in a lock, or a cuck-oo in a clock, I'm trapped. Like a corpse in the ground, or like

(Kbd. 2 cue)

The musical score is written for Piano/Conductor and consists of three systems. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and a violin part (treble clef). The key signature is B-flat major (two flats). The time signature is 4/4. The score is numbered 17 through 26. The lyrics are: 'thought of my es - ca - ping must be scrapped. I could choose, sing the blues, but no mat - ter what I do's, I'm trapped, trapped, trapped. Like a boat in a lock, or a cuck-oo in a clock, I'm trapped. Like a corpse in the ground, or like'. There are performance cues: '(Kbd. 2 cue)' and 'Vln'.

27 thea-ter in the round, I'm trapped. 28 I could cry, I could lie, I could simp-ly up and die, but I

(Cue)

31 fear the dice I've rolled have fin'-ly crapped. 32 Should I beg? Should I rage? Or stay safe-ly in my cage, how?

Dr. "woodblock"
"dice"

35 Trapped, trapped, trapped. 36 36a 36b 36c 37 How

PIANO (loco+15mb)
marcato
tutti (except Perc)

PIANO (loco)

38 **Passionate**

can I keep a se-cret from the wom-an I a-dore? The bit-ter breeze that keeps me here and

com-ing back for more. She stokes the Ad-dams fire, she har-bors each de-sire.

I'd nev-er tell her lies, but when my daught-er cries how can I be ex-pect-ed then to

f

Tpt. + Perc (castanets)

Tpt. tbn.

f

Detailed description: This is a page of a musical score for the piece 'Passionate'. It features a vocal line and a piano accompaniment. The score is in 4/4 time and the key signature has one sharp (F#). The vocal line consists of three staves of music with lyrics. The piano accompaniment is written for the right and left hands. There are dynamic markings such as *f* (forte) and *p* (piano). There are also performance instructions for other instruments: 'Tpt. + Perc (castanets)' and 'Tpt. tbn.'. The page number '38' is in a box at the top left. The overall layout is clean and professional, typical of a published musical score.

47 48 49

turn the oth-er check. Should I not be her he-rôstead of sniv-el-ing and weak?

50 51 52 53

I'll pick the route that's true. Tell me what I must do! Should I

Vln, Vc. *sfz* *f*

+Fl, Cl. *sfz* *f*

PIANO (loco)

V.S.

54

gripe? Should I groan? Would I rath-er pass a stone? Trapped. Wife gone wild, cra-zy child, lit-tle

Tpt, tbn.

Move

Detailed description: This block contains the first system of the musical score, covering measures 54 through 57. It features a vocal line at the top with lyrics, a trumpet and trombone line below it, and a piano accompaniment consisting of two staves. The piano part includes a 'Move' instruction. Measure numbers 54, 55, 56, and 57 are indicated above the vocal line.

me un - re-con-ciled. I'm trapped. If I'm wrong, I'll be strong, and we'll try to get a-long. Or I'll

Drive to the End

Detailed description: This block contains the second system of the musical score, covering measures 58 through 61. It continues the vocal line with lyrics, the trumpet and trombone line, and the piano accompaniment. A 'Drive to the End' instruction is placed above the piano part. Measure numbers 58, 59, 60, and 61 are indicated above the vocal line.

62 fail, have to bail, show my cof-fin to the nail. If I napped, If I snapped, may-be din-ner would be scrapped

63

64

65

ff

+Fl. Cl.

Tassel business

66 then I would-n't be Trapped! Trapped! Trapped! Dictated

67

68

69

69a

70

sfz *sfz* *f* *pp* *sfz*

sfz *sfz* *f* *sfz*

[ATTACCA]

The Addams Family

NOT TODAY

[Rev. 1/5/16]

20

Music and Lyrics by
ANDREW LIPPA

WARN:

GOMEZ: "One little secret..."

CUE:

GOMEZ: "Where's that hotel guide? Ah! Hotel Merde. Rue de Toilette. Condemned six times by the Board of Health. Not enough. *Voila!* Hotel Nosferatu. Rating: minus three stars. No windows. No towels. No staff. *Bingo!* **[MUSIC]** (*cont.*) The worst hotel in Paris! Get them on the line! Hurry, this is the final round, my friend!"

A Driving Tempest

3

GOMEZ:



Did I ev-er once be-lieve this day would come? Did I ev-er once ex-pect the worst?

+Rds, Gtr, K2,
Dr, Str.

PIANO

7

8

9

10

Did I ev-er dream that I— could feel this way? Di-os mi-o, no! This is the first.

cresc. poco a poco

+Tpt, Tbn.

11

I'm a lat-in man and lat-in men are smart. Ev'-ry-thing we do is muy sin - cere.

Vln, Vc.
mf

+Perc. (castanets)

sub. p
cresc. poco a poco

12 13 14

15 16 17 18

Lead-ing with a sword as much as _____ with a heart, nev-er once was I pre-pared to hear.

timp.

+Rds, Bs, +Br, Vln, Vc.
K2

19

"Not to-day!" She spat it in my face. "Not to-day!" Not ev-en _____ se-cond base.

mf

mf

20 21 22

23 24 25 26

"Not to day!" The words I heard her say. "Not to-day! Not to day! Not to-day." _____

sub. f

Detailed description: This musical score is for the song "Not Today" and is page 3 of the score. It features a vocal line and a piano accompaniment. The vocal line is in the upper staff, starting at measure 23 with the lyrics "Not to day!" and continuing through measure 26 with "The words I heard her say. 'Not to-day! Not to day! Not to-day.'" The piano accompaniment is in the lower staves, with the right hand playing chords and the left hand playing a bass line. The score includes dynamic markings such as *sub. f* and articulation marks like accents and slurs. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4.

30 I re-mem-ber well the day she poi-soned me. 31 32 33 No one else had cared e-nough to try.

Tpt (plunger) With Growl or Flutter,
+Perc. (shaker) as if choking...
mf

sub. p sim.

34 How did she un-co-ver all the joys in me? 35 36 All the ways she pro-mised I would die. 37 +timp.

cresc. poco a poco

38 Ev - 'ry year that pass-es, I a - dore her more. 39 40 3 41 An-y-one__ who knows us__ would a - gree.

mp sim.

42 43 44 45

She's my ev-ry fe-ver, flu, and can-ker sore. She's my on-ly— hep-a-ti-tis B!

cresc. poco a poco *cresc. poco a poco* +Br.

46 47 48 49

Not to-day! I'm danc-ing on my own. Not to-day! A dog with-out a bone.

f

50 51 52

Not to-day! That rot-ten ron-de-let: Not to-day! Not to-day! Not to-day!

Tpt. "mariachi"