

**Artist Collective Troupe**

**THE ADDAMS FAMILY**

**Callback Information**

Here are the callback songs for each character we will be doing vocal callbacks for. (There are a handful of characters we will only be calling back to read lines). Scroll for sheet music.

**Gomez:** "Not Today" beginning to m26  
[Instrumental](#) (starts at beginning) | [Reference Vocal](#)

**Morticia:** "Secrets" m17 to m77  
[Instrumental](#) (starts at 0:31) | [Reference Vocal](#)

**Wednesday:** "One Normal Night" m33 to m55  
[Instrumental](#) (0:40-1:15) | [Reference Vocal](#)

**Pugsley:** "What If Part 2" whole song  
[Instrumental](#) (starts at 1:35) | [Reference Vocal](#)

**Fester:** "But Love Reprise 2" whole song  
[Instrumental](#) (starts at beginning) | [Reference Vocal](#)

**Alice -** "Waiting" m12 to m28  
[Instrumental](#) (starts at 0:44) | [Reference Vocal](#)

**Mal:** "Crazier Than You" m88 to m102  
[Instrumental](#) (starts at 3:30) | [Reference Vocal](#)

**Lucas:** "Crazier Than You" m28 to m49  
[Instrumental](#) (starts at 1:02) | [Reference Vocal](#)

**Lurch:** "Move Toward the Darkness" m18 to m32  
[Instrumental](#) (starts at beginning) | [Reference Vocal](#)

The Addams Family

GOMEZ

20

NOT TODAY

[Rev. 5/25/12]

Music and Lyrics by ANDREW LIPPA

**GOMEZ:** Where's that hotel guide? Ah! Hotel Merde. Rue de Toilette. Condemned six times by the Board of Health. Not enough. *Voilà!* 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:** **Start** Did I ev - er once be - lieve this day would come?

4

5 Did I ev - er once ex - pect the worst? Did I ev - er dream that I could

6

7

8 feel this way? Di - os mi - o, no! This is the first.

9

10

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

12

13

14 cere. Lead - ing with a sword as much as with a heart,

15

16

17 nev - er once was I pre - pared to hear.

18

19 "Not to - day!" She

20 spat it in my face. 21 "Not to-day!" 22 Not ev-en\_\_ se-cond base.

23 "Not to day!" 24 The words I heard her say. "Not to-day!"

25 Not to day! 26 Not to-day." **End** 30 I re-mem-ber well the day she

31 poi-soned me. 32 No one else had cared e-nough to try. 33

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

37 die. 38 Ev - 'ry year that pass-es, I a - dore her more. 39

40 An-y-one\_\_ who knows us\_\_ would a - gree. 41 She's my ev-'ry fe-ver, flu, and 42

43 can - ker sore. 44 She's my on - ly\_\_ hep-a - ti - tis B! 45

46 Not to-day! 47 I'm danc-ing on my own. 48 Not to-day! A




# MORTICIA

Printing ref# 172

09. Secrets [Rev. 1/12/12]


Vocal

17 **Start**



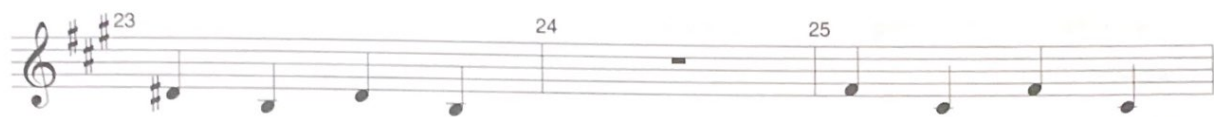
18 19

Keep no se - crets! If you want him to re - main your lov - er.




20 21 22

Share all se - crets. There's a world of things you




23 24 25

might dis - cov - er. Truth is beau - ty,



26 27 28


he should al - ways know ex - act - ly who you are.



29 30 31


Bare your se - crets and your mar - riage 'll be heal - thi - er by

62 **Playful - Relax**




60 61

far. Gom - ez a - dores me,



63 64 65


nev - er ig - nores me, al - ways has put me first. And, Al - ice,



66 67 68

if he should try once, tell - ing a lie once, I'd throw him out head -

70



69 71

first. Kneel - ing, he'd plead I re - con - sid - er

72 73 74

Musical notation for measures 72, 73, and 74. Measure 72 contains a quarter rest. Measures 73 and 74 contain eighth notes.

Reel-ing, he'd quick-ly start to drown. Beg-ging me for le-ni-ence, but

75 76

Musical notation for measures 75 and 76, consisting of eighth notes.

at my first con-ve-ni-ence I'd put him on the first bus out of

77 78 79

Musical notation for measures 77, 78, and 79. Measure 77 contains a quarter rest. Measure 78 contains a whole rest. Measure 79 contains a whole rest.

town. **End**

**ALICE:** "Morticia..."

Musical notation for Alice's entrance, starting with a quarter rest in measure 77 and continuing with eighth notes through measure 79.

Is Gom-ez tru-ly de-vot-ed, nev-er mis-quot-ed,

80 81 82

Musical notation for measures 80, 81, and 82. Measure 80 contains a whole rest. Measure 81 contains eighth notes. Measure 82 contains a whole rest.

With-out a doubt.

al ways the pa-ra-gon. And if he told you a lie you'd

83 84 85

Musical notation for measures 83, 84, and 85. Measure 83 contains a whole rest. Measure 84 contains a whole rest. Measure 85 contains eighth notes.

That's it ex-act-ly. -

whis-per good-bye then leave him to car-ry on?

# WEDNESDAY

17

You must ad - mit we're not what peo - ple call "laid

18 19

20 back." 21 So can't we muse a bit and 22

23 lose the ba - sic black? 24 Whoa! 25 One nor - mal night

26 with nor - mal peo - ple on their way. 27 28 Just

29 one nor - mal night... 30 31 Whad-da - ya say?

32 **MORTICIA:** **WEDNESDAY:**

33 **Start** 34 One nor - mal night? To be po - lite, to do the least

35 **GOMEZ:** **WEDNESDAY:**

36 37 — you can. One nor - mal eve? Can you a - chieve

38 39 40 — a kind of com - mon man? You have to



41 42 43

swear to me, — yes, prom-ise to the core.

44 45 46

It's al - most six o' - clock they're al - most at the door!

47 48 Broadening - In 4 49

— On all the Ad - dams an - ces - tors who've

Molto Rit.

50 51 52 53

ev - er walked a - right, One Nor - mal

A Tempo - In 2

54 55 56 ANCESTORS:

night! ————

Doo, doo, doo, doo.  
Doo, doo, doo, doo.

End

57 58 59

Doo, doo, doo, doo. Doo, doo, doo, doo, doo, doo.

Doo, doo, doo, doo. Doo, doo, doo, doo, doo, doo.

Vocal

# PUGSLEY

**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**

**PUGSLEY:**

Start Wednes-day will drink and then



Vocal

191 192 193 194 195

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

196 197 198 199 200

leave her be, so she can tor

201 202 203 204 205

ture me. Just like she al - ways did.

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

'Til then I'm just a strange,

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

sad rit. kid?

216 217 **rall.** 218 219

End

# FESTER

08A

## The Addams Family But Love Reprise #2

[Rev. 1/31/12]

Music and Lyrics by  
ANDREW LIPPA

**WEDNESDAY:** That's the new plan. We improvise. Keep 'em guessing.

**LUCAS:** You're really crazy.

**WEDNESDAY:** You say that like it's a bad thing. It's just a simple dinner. What could possibly go wrong? Come on.

[THEY exit.]

**FESTER:** "Aww." [MUSIC]

**Start** L'istesso **FESTER:**

1 2 3  
Be pa - tient and soon the way will be clear.

4 5 6 7  
Fo - cus your fear. And troub - les all will

**FESTER:**

8 9 10 11  
dis - ap-pear. Let's not talk a-bout an - y-thing old.

**ANCESTORS:** **FESTER:**

12 13 14  
Please don't leave us out in the cold. Let's not talk a - bout

**ANCESTORS:** **FESTER:** **End**

15 16 17  
an - y - thing else but love, but love, but love.

The Addams Family

ALICE

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!

Slower

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]

10

11

Vamp

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]

Start

ALICE:

12

Vamp (vocal last x)

A



Vocal

13

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

15

waits for her big Mal to come back home.

17

At five - o'clock. Or

**Growing In Intensity**

18

six o'clock. 'Til it's

19

nine o'clock! And there's

20

no o'clock to ease the

21

pain, pain she can't ex - plain.

22

As the wom-an waits in the dark for a

23

**Aznavour-ian**  
**(Expressive and Expansive)**

24

spark that once was there

25

that is - n't there

26

not ev - er there!

27

**molto rit.** **Grand**

LURCH: "Grrrngh!"

28

**End**

31

**molto rit.** A - lone and wait - ing and wail - ing and whin - ing and

40

**Faster**

41

42

43

wan - ing and want - ing and wast - ing and whoa!

44

45

46

47

48

Wait - ing, fix -

Vocal

# MAL

Printing ref# 226  
19. Crazier Than You TOUR [1/14/12]

MAL: For you, baby. Just for you.

81 MAL: **Vamp** (vocal last time)

82 83

I learned from Lu - cas. I learned from

84 85 86 87

you. I was - n't hap - py. I was - n't

88 **Start** 89 90

true. But then the way you spoke at din - ner touched my soul. Com - plete - ly

91 92

cra - zy, yet com - plete - ly in con - trol. So when you

93 94

kicked me out I said, "Let's rock and roll!" So I'll be

95 **Funk Rock, very stiff** 96 **A Tempo**

cra - zi - er than you, much cra - zi - er than you. It

97 98 99

warms me up to see you liv - in' lar - ar - arge. When I'm cra - zi - er than you, far

100 101 102

cra zi er than you, I'll drop the plan. You'll be the man in char - ar - ar - arge! **End**

# LUCAS

16 cut you with my love and with my knife. 17 But can I

18 live as your tor - men - tor and your wife? 19 When I am

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

22 noth - ing up 'til now has proved me 23 wro - o - ong. I'm

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

26 get on board or sim - ply move a - lo - o - o - ong. 27

28 **Start** LUCAS: **WEDNESDAY:** 29 And yet I tru - ly love you.

I'm not im - pul - sive.



## WEDNESDAY:

30

31

LUCAS:

I'm not \_\_\_\_\_ de-ranged. \_\_\_\_\_

I'd ne - ver ask\_\_ that of\_\_ you.

WEDNESDAY:

32

33

34

But in\_\_ this mo\_\_ ment\_\_ I know\_\_ I've changed!

35

36

I wan-na climb Mount Ev - 'rest, go\_\_ to Mo - zam - bique.

37

38

I wan-na be im-pul - sive, want to be\_\_ u - nique.

39

40

41

Can you be - lieve I mean it when you hear me shriek?\_\_ I'm

42

43

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

44

45

46

now I'll prove-to you\_\_ ex-act - ly how, ow, ow, I'm cra-zi-er\_\_ than you! I'll

47 do what you can do. 48 From here on in I give my sol - emn

49 **50 WEDNESDAY:**  
Pluck the ar - row from its quiv - er,  
vow, ow, ow, ow! **End**

51 hold it in your hand, be brave. **52 LUCAS:**  
Pierce the ap - ple not the liv - er

53 or we're dan - cing on my grave. **54**  
Place it in the bow and stead - y.

55 I'm gon-na dem-on - strate that fear is my i - deal.  
56  
Can't you shoot that thing al - read - y?!?

# The Addams Family

# LURCH

23

## MOVE TOWARD THE DARKNESS

[Rev. 1/14/12]

Music and Lyrics by ANDREW LIPPA

GOMEZ: You are a true Addams.

16 Romantic (Ebbs and Flows)  $\text{♩} = 68$

LURCH:

Start Move to - ward the dark - ness.

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

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

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

33 WEDNESDAY/  
MORTICIA:

Move to - ward the dark - ness.

Don't a - void de -

ANCESTORS:

*p* Move to - ward the dark.