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La Famille Addams – Theatre Le Palace, Paris

by Admin on [Saturday, 21 October, 2017](#) in [Onstage](#), [Review](#), [Worldwide](#)

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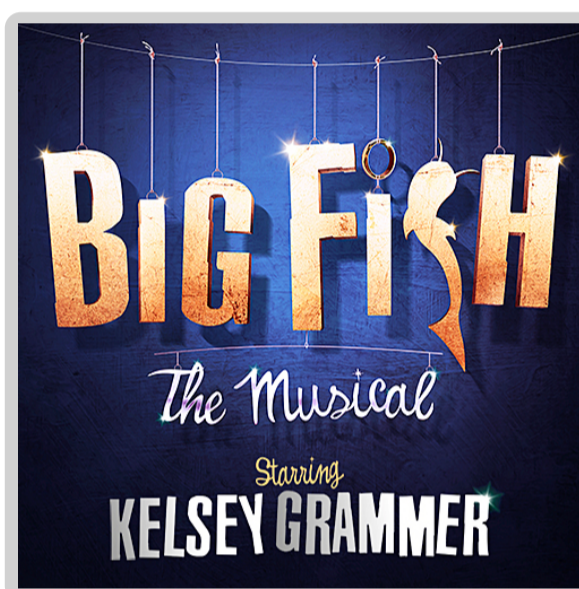
Picture: Chloe Car

La Famille Addams is booking at Theatre Le Palace, Paris until 6 January 2018.

Star rating: **four stars**

★ ★ ★ ★ ☆

The first French language production of *The Addams Family* has been adapted by Ned Grujic who previously gave us the Paris editions



of *Fame*, *Hairspray* and *Shrek*.

This time, despite the lack of an actual orchestra, he comes up with a first-rate production and potential hit at the legendary Palace Theatre.

The costumes by Guido Fiorato and the set design by Massimo Merenda are close to those of the Broadway production and the cast includes some of the most promising figures of the new musical theatre generation here: notably Vincent Gilliéron, stealing the show every time he appears as Lurch.

Charlotte Hervieux, in the complex part of Wednesday, really stands out and gets the best song of the show, 'Pulled'.

Guillaume Bouchède (Gomez Addams) and Lucie Riedinger – in the role of Morticia Addams – are perfectly competent, but not quite up the standard of Nathan Lane and Bebe Neuwirth.

Dalia Constantin shines as the potential mother in-law and Cyril Romoli is a perfect sidekick as her husband.

Simon Gallant is a charming bridegroom-to-be for Wednesday and the six chorus dancers are all triple threats, not always the case in French production.

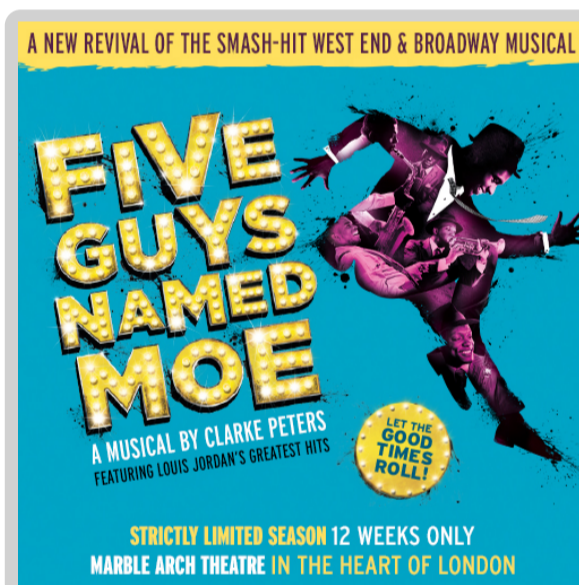
They serve Julia Ledl's effective but not spectacular choreography very well, and are perfectly integrated into the whole staging by Grujic who somehow manages to turn the proceeding into wholesome family fare, more so than the original production.

The plot reminds strongly of that of *La Cage aux Folles*, with the central dinner scene with the in-laws-to-be and its message of tolerance and personal fulfilment, but just with a monster twist!

Sadly Andrew Lipa's versatile but hardly memorable score doesn't benefit at all from the French lyrics too often leaning towards the anachronistic or private jokes.

Having Pugsley Addams played by a girl is also not an improvement, although this is not the fault of Magali Guerrée.

We must be thankful to multitasking Christopher Lopez. He was originally hired as assistant director and choreographer but ended up doing so much more for the show. The production may be less polished than *Grease* at the Mogador, but it has the potential of reaching a wide audience and introducing the French to a contemporary Broadway musical.



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