

**AUDITION PACKET**

**ALICE BEINEKE**

**SCENE 4**

(CENTRAL PARK)

[SONG CONTINUES]

(An avenue of trees deployed by the ANCESTORS, against the skyline of New York City. The BEINEKES: MAL, ALICE and LUCAS, enter.)

**ANCESTORS**

DOO DOO DOO DOO  
DOO DOO DOO DOO  
DOO DOO DOO DOO DOO DOO

**MAL**

OK, Lucas - enough is enough. Gimme the map.

**ALICE**

I don't see any houses.

**MAL**

Because there aren't any, Alice. We're in the middle of some godforsaken park.

**ALICE**

Central Park, dear.  
(guidebook)  
"Designed in 1857 by - "

**LUCAS**

Wait!

**MAL & ALICE**

What?

**LUCAS**

I know where we are! It's where I first saw her! I was lost in the park and a pigeon dropped at my feet with an arrow in it! And I looked up and there she was - Wednesday, with a crossbow.

**MAL**

A what?

**LUCAS**

A crossbow. You know.

**MAL**

This girl walks around with a crossbow?

**LUCAS**

It's OK dad, she has a permit.

**MAL**

Good. Good choice son. Ok, listen up. Now here's what's going to happen. We're going back to the hotel. And you and I are gonna have a little talk.

**ALICE**

Be patient with him, dear.

*(rhyming)*

*"A father should support his son.  
And Lucas is your only one."*

**MAL**

*(to Lucas)*

See what you did? Your mother's rhyming again. Let's get back to the hotel and then -

**LUCAS**

*(cutting him off)*

No!

ONE NORMAL NIGHT  
NO, NOT ONE POEM  
NOT ONE INSPIRING WORD  
ONE NORMAL SCENE  
COMPLETE ROUTINE  
TONIGHT CAN'T BE ABSURD  
PLEASE DON'T EMBARRASS ME  
OR BE COMPLETELY RUDE  
DON'T MAKE A FUSS  
ABOUT THE HOUSE  
ABOUT THE FOOD  
WHOA! ONE NORMAL NIGHT  
I KNOW IT'S BIG BUT CAN'T YOU SEE  
THIS ONE NORMAL NIGHT IS FOR ME!  
COME ON!

*(LUCAS exits)*

**MAL**

Oh yeah? What kind of game?

**GOMEZ**

Did you ever play charades?

**MAL**

Yeah.

**GOMEZ**

Well, it's nothing like that.

*(GOMEZ chuckles expectantly and leads  
MAL down to the grotto. Then, as the  
LADIES climb the stairs--)*

**ALICE**

Did you get the flowers?

**MORTICIA**

Oh yes. And the lovely poem. Wherever did you find it?

**ALICE**

I wrote it.

**MORTICIA**

No!

**ALICE**

*(demonstrates)*

*"When I'm depressed or feeling blessed,  
A poem will get it off my chest.  
They come to me, they take no time,  
They just pop out, and always rhyme."*

**MORTICIA**

Maybe you should see someone about that.

**ALICE**

And they're always about the one thing everyone needs and  
so few have!

**MORTICIA**

Health care?

**ALICE**

Why, love, of course!

**SCENE 8**

*(MORTICIA'S BOUDOIR)*

*(MORTICIA is showing ALICE the family photo album. ALICE sips on her wine.)*

**MORTICIA**

And this is Cousin Helga from Baden-Baden.

**ALICE**

Who's that looking over her shoulder?

**MORTICIA**

Oh, no. That's her other head.

**ALICE**

She has two heads?

**MORTICIA**

Well, you know what they say.

*(MORTICIA and ALICE share a laugh, then MORTICIA turns to another page.)*

**ALICE**

*(sees the photo)*

And who's that man in the dress?

**MORTICIA**

Oh. That's Aunt Herman. Wednesday's uncle, twice removed.

**ALICE**

I don't understand.

**MORTICIA**

Well, they removed it once - but it grew back.

*(turns to another photo)*

And here's Gomez and me, at our wedding.

**ALICE**

What's that?

**MORTICIA**

Our wedding vows.

**ALICE**

That's so romantic.

*(reading)*

"We promise to tango at least three times a week."

**MORTICIA**

- for passion.

**ALICE**

*(reading)*

"We promise to tell each other everything."

**MORTICIA**

- for truth.

**ALICE**

Everything?

**MORTICIA**

Of course.

**ALICE**

And you're still married?

**MORTICIA**

More than ever.

**ALICE**

Boy, it sure doesn't work that way in our house.

**MORTICIA**

How does it work?

**ALICE**

Well -

*(rhymes)*

*"What's good for the gander is a nice quiet goose;  
If I told Mal my secrets, all hell would break loose."*

**MORTICIA**

Alice, I'm shocked. What kind of a marriage is it where you keep secrets?

**ALICE**

A long one.

*(WEDNESDAY is about to drink, but ALICE coughs again. LUCAS grabs the chalice and hands it to ALICE, who drinks it.)*

**PUGSLEY**

No!!!!

*(ALICE'S cheeks flush, her soul darkens, she howls in pain and slams the cup on the table.)*

**#13 WAITING**

**ALICE**

AH, AH, AH, AH, AH, AH, AH, AH,  
AH, AH, AH, AH, AH, AH, AH, AH,  
AH!

**MAL**

Well, as you can see, my wife isn't herself. So we'll be on our way.

*(MAL rises to help ALICE, but she's a changed woman.)*

**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**

*(cutting him off)*

Remember how it used to be, Mal? 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**

*(scandalized)*

Mom!

**ALICE**

Lighten up, Lucas. Parents do it. Live with it.

*(To MAL)*

Remember, Mal? When we were crazy and the future didn't exist? What happened Mal? The guy with the Grateful Dead

**ALICE (CON'T)**

t-shirt? Is he ever coming back? How long do I have to wait?

A WOMAN WAITS FOR MARRIAGE  
A WOMAN WAITS FOR CHILDREN  
SHE WAITS FOR HER BIG MAL TO COME BACK HOME  
AT FIVE O'CLOCK  
OR SIX O'CLOCK  
TIL IT'S NINE O'CLOCK  
AND THERE'S NO O'CLOCK  
TO EASE THE PAIN  
PAIN SHE CAN'T EXPLAIN  
AS THE WOMAN WAITS IN THE DARK  
FOR A SPARK THAT ONCE WAS THERE  
THAT ISN'T THERE, NOT EVER THERE!  
*(She impulsively grabs LURCH'S hand and  
plants it on her chest.)*

**LURCH**

Grrrngh!

**ALICE**

ALONE AND  
WAITING AND WAILING AND WHINING AND WANING  
AND WANTING AND WASTING AND WHOA -  
WAITING, FIXATING, DEBATING, LOSE WEIGHTING,  
ICE SKATING, LACTATING, AND SO -  
WE WAIT TO LAUGH  
WE WAIT TO CRY  
WE WAIT FOR EVERY HOPEFUL BREATH  
WAITING FOR A LOUSY, ROTTING, VICIOUS, RANCID,  
FLUSHED DOWN, FETID, FRENZIED, FATAL...  
DEATH!

**ANCESTORS**

WOAH, WOAH, WOAH, WOAH, WOAH, WOAH, WOAH,  
WOAH, WOAH, WOAH, WOAH, WOAH!

*(Applause, then--)*

**GOMEZ**

Ooooh. That's too dark even for us.

**#14 FULL DISCLOSURE PART 2**



**SCENE 3**

*(GUEST BEDROOM)*

**16B ALL IS BLACK INSIDE MY FACE**

**ALICE**

*"I feel so dark, I feel so dead.  
All is black inside my face."*

**MAL**

Boy, they really got to you. That doesn't even rhyme.

**ALICE**

*(dark)*

You got a problem with that?

**MAL**

I did not raise my son to be kidnapped by a bunch of creepedout left-wing Spanish weirdos.

**ALICE**

You didn't raise him, Mal. I did. You were at the office, remember?

**MAL**

I was at the office for you. For him. I had plans for the boy!

**ALICE**

Oh Mal, he's in love. Let him follow his heart.

**MAL**

Follow his heart? That's crazy!

**ALICE**

What's wrong with crazy? Crazy is underrated.

**MAL**

Lemme get this straight - your son, *your only son*, wants to marry someone who is named for *a day of the week* and runs around Central Park with a crossbow - and you're OK with all that?

**ALICE**

If it makes him happy, yes.

**MAL**

Well, you better come to your senses or I'm gonna have to take steps.

**ALICE**

Good idea. Why don't you start by taking steps outside.

**MAL**

What?

**ALICE**

You want to act like a fool, go sleep in the shed.

*(MAL picks up the blanket. There's a huge SPIDER on his back. ALICE screams.)*

*(ALICE screams)*

Mal!

**MAL**

What?

**ALICE**

Oh... nothing.

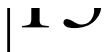
*(MAL turns to leave and ALICE gets on the bed and laughs.)*

<b>#16C INTO THE MOON AND ME</b>
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# Addams Family

## 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!

*sffz*

**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]**

Slower

7 8 9 10

ALTO SAX SOLO

Vamp

*dim.*

*lx only*

**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]**

**Vamp (vocal last x)** 13

11 12 13 14

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

*mp*

**Growing In Intensity**

15 16 17 18

waits for her big Mal to come back home. At five - o'-clock. Or six o'-clock. 'Til it's

*cresc. poco a poco*

19 20 21 22

nine o'clock! And there's no o'clock to ease the pain, pain she can't ex - plain. As the wom-an

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

24 25 26 **molto rit.**

waits in the dark for a spark that once was there that is - n't there not ev-er

*mp cresc. poco a poco*

**Grand** 27 28 31

there! A - lone and

**molto rit.**

*ff* *sub. p* *colla voce*

40 **Faster**

41 42 43

wait - ing and wail - ing and whin - ing and wan - ing and

*p cresc. poco a poco*

44 45 46 47

want - ing and wast - ing and whoa!

48 49 50

Wait - ing, fix - a - ting, de - bat - ing, lose

**molto rit.**

51 52 53 54

weight - ing, ice skat - ing, lac - ta - ting, and so we wait to

*f* **molto rit.**

55 **Johnny Mandel Sweet**

56 57 58

laugh, we wait to cry we wait for ev'-ry hope-ful breath. Wait-ing for a

*p* *colla voce*

**Heavy**

59 60 61

lous - y, rot - ting, vi - cious, ran - cid, flushed down, fet - id, fren - zied, fa - tal

*mp* *cresc. poco a poco* *sf p*

63 Horror Movie

**molto rit.**

64 65 66 67

death! \_\_\_\_\_

**ANCESTORS:**

Woah, woah, woah, woah, woah, woah, woah, woah, woah, woah. Wah!

Woah, woah, woah, woah, woah, woah, woah, woah, woah, woah. Wah!

[SHE FALLS ON TABLE]

*ff* **molto rit.** *sfz* *sfz*

[V. S.]