



AUDITION PACKET

WEDNESDAY ADDAMS

SCENE 2

(MORTICIA'S BOUDOIR)

(Revealing GOMEZ, fencing with LURCH, who holds his foil absolutely still while GOMEZ swipes at it extravagantly.)

GOMEZ

Fight sir, fight like a man! Feel the kiss of my Spanish steel! Ha! Ha! Ha! Ha! Foiled again!

(GOMEZ strikes LURCH's sword down.

LURCH pokes GOMEZ with it.)

Oww! Damn your lightning reflexes!

(GOMEZ retains his sword. MORTICIA enters with a bouquet of yellow flowers.)

MORTICIA

Gomez, look.

GOMEZ

Ugh! Flowers! Who would send something so tasteless?

MORTICIA

(reads the card)

"The most precious gift there is,
More goody-licious than gold,
Is that blessing we call friendship,
Whether new or very old."

GOMEZ

"Goody-licious?" Who talks like this?

(MORTICIA removes the flowers from the stems, During--)

MORTICIA

The Beinekes. Wednesday's friend Lucas and his parents. They're coming for dinner tonight.

GOMEZ

Lucas?

MORTICIA

Yes.

GOMEZ

But Lucas is a boy's name.

MORTICIA

Yes.

GOMEZ

Wednesday has a friend who's a boy?

(They both look at Lurch. Finally--)

MORTICIA

It's nothing, darling. Puppy love.

(hands Lurch the stems)

Put these in water.

(WEDNESDAY enters, carrying her crossbow and a goose with an arrow sticking out of it.)

WEDNESDAY

Mom, Dad, I shot dinner.

MORTICIA

(taking it)

Oh, Wednesday, that's lovely. Wherever did you find it?

WEDNESDAY

Petting zoo.

MORTICIA

Thank you, dear. Come, Lurch - we'll whip up something really special. And this time, we'll actually cook it.

(shares a laugh with Lurch)

Oh, Gomez - guests for dinner! Fresh meat!

(They exit. WEDNESDAY looks nervously after them.)

WEDNESDAY

Daddy, I have something very important to tell you.

GOMEZ

What?

WEDNESDAY

Can you keep a secret?

(WEDNESDAY produces a ring from around her neck.)

GOMEZ

Of course.

WEDNESDAY

Look.

GOMEZ

If I didn't know any better I'd say that looked like an engagement ring.

(she just looks at him)

What are you saying?

WEDNESDAY

Oh daddy, Lucas wants to marry me!

GOMEZ

What?!

WEDNESDAY

Lucas Beineke loves me and he wants to marry me.

GOMEZ

Do you want to marry him?

WEDNESDAY

Yes. I think so.

GOMEZ

You think so?

WEDNESDAY

Well, I've never even met his parents, and he's never met mine, and - I just need to be sure.

GOMEZ

That he's the one?

WEDNESDAY

That the families can get along. I mean, he has to know what he's getting into.

GOMEZ

What are you saying?

WEDNESDAY

I'm saying we're who we are, and they're from Ohio.

GOMEZ

(slicing the air with his sword)

Ohio? A swing state!

WEDNESDAY

That's what I mean.

GOMEZ

You're right, this is important. Let's go tell your mother.

WEDNESDAY

No.

GOMEZ

No? But we have to tell your mother -

WEDNESDAY

Daddy, please! She'll ask a lot of embarrassing questions and wreck the whole thing.

GOMEZ

You don't want me to tell your mother you're getting married?

WEDNESDAY

After dinner and we're all friends, then we'll tell her.

GOMEZ

But I've never kept anything from your mother.

WEDNESDAY

(getting desperate)

Daddy, please!

GOMEZ

But—

WEDNESDAY

If you love me.

SCENE 6

(SOMEWHERE ELSE IN THE HOUSE)

(WEDNESDAY enters, pursued by LUCAS.)

LUCAS

You realize they're gonna freak when we tell them?

WEDNESDAY

My father won't.

LUCAS

Why not?

WEDNESDAY

I already told him.

LUCAS

What? You told your father? Your father, with the sword?
You told him we were getting married, just like that?

WEDNESDAY

He's totally cool with it. Mostly.

LUCAS

I thought we were gonna tell them all together!

WEDNESDAY

We need his help. You don't know my mother. She could
really screw it up.

LUCAS

I'm not marrying your mother.

WEDNESDAY

I know. Look - it might seem old fashioned, but I want
their blessing.

LUCAS

You're right, it is old fashioned.

WEDNESDAY

Lucas, do you love me?

LUCAS

Of course.

WEDNESDAY

Then leave it to me. It's all going according to plan.

LUCAS

What plan? There's no plan!

WEDNESDAY

That's the plan. 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 go wrong? Come on.

(She leads him off. FESTER and ANCESTORS appear again. The kids' love has won over the ANCESTORS.)

FESTER

Aww.

#8A BUT LOVE REPRISE 2

BE PATIENT AND SOON THE WAY WILL BE CLEAR
FOCUS YOUR FEAR
AND TROUBLES ALL WILL DISAPPEAR
LET'S NOT TALK ABOUT ANYTHING OLD

ANCESTORS

PLEASE DON'T LEAVE US OUT IN THE COLD

FESTER

LET'S NOT TALK ABOUT ANYTHING ELSE
BUT LOVE

ANCESTORS

BUT LOVE

FESTER

BUT LOVE

ACT TWO
SCENE 1

(OUTSIDE THE HOUSE)

#15 OPENING ACT II

(TASSEL and IT have a flirtation and run off. FESTER opens the curtain and closes the gate. WEDNESDAY enters, with suitcase and crossbow, pursued by LUCAS. The ANCESTORS observe this.)

[MUSIC STOPS]

LUCAS

Wait, wait! We have to talk this over for a minute.

WEDNESDAY

Talk what over?

LUCAS

We can't just run away and get married. You said it was important that everyone got along.

WEDNESDAY

And you said it didn't matter!

LUCAS

Yeah, but they wanna kill each other! You want that hanging over our heads?

WEDNESDAY

Boy, you sound just like your father. The root doesn't fall far from the tree, does it?

LUCAS

What?

WEDNESDAY

Forget it.

LUCAS

The *apple*. The *apple* doesn't fall far from the tree.

WEDNESDAY

God, you're annoying.

LUCAS

You know what I think? You don't really wanna get married. You just said that to stick it to your mother.

WEDNESDAY

Don't psychoanalyze me, Lucas. It's a deep dark hole and you don't wanna go there. Come on.

LUCAS

What'll we do for money?

WEDNESDAY

Stop being so scared of everything.

ANCESTORS

Yeah.

LUCAS

Right, like you're not scared.

WEDNESDAY

I eat scared for breakfast, honey.

ANCESTORS

Yeah.

LUCAS

Let's go back in the house and make some rational decisions.

ANCESTORS

No.

WEDNESDAY

I don't want rational decisions! I want dangerous, impulsive, crazy decisions!

ANCESTORS

Yeah.

WEDNESDAY

Are you coming or not?

LUCAS

Look - I - I can't run away like this. It's too crazy. I'm sorry.

WEDNESDAY

Not as sorry as you're gonna be when you wake up and you're forty-six and working for your father!

(ANCESTORS gesture to respond, but WEDNESDAY cuts them off. She storms away. LUCAS calls after her.)

LUCAS

I can be impulsive! I just need to think about it first!

[MUSIC IN]

(LUCAS, all indecision, exits back to the house. FESTER enters.)

ANCESTORS

AH, AH, AH, AH, AH!

FESTER

There you are: Secrets exposed. Marriages threatened. Delicious anarchy. What happens now? Can this be repaired? Or do you all leave in an hour feeling vaguely depressed? Let's find out, shall we?

(FESTER parts the gates, revealing--)

WEDNESDAY 3

SCENE FIVE: UNDER THE ADDAMS FAMILY TREE

GOMEZ sits on the swing. He listens to the sounds of the city and park - culminating in a scream and two gunshots, which relaxes him.

WEDNESDAY crosses furiously, with suitcase and crossbow.

GOMEZ

Wednesday!

WEDNESDAY

Don't even!

GOMEZ

Where do you think you're going, young lady?

WEDNESDAY

Away.

GOMEZ

Elopement??

WEDNESDAY

Daddy, would you just please let me -

GOMEZ

No! This is what comes from keeping secrets! If the two of you wanted to get married, you should've -

WEDNESDAY

(cutting him off)

There's not gonna be any marriage!

GOMEZ

No? Why?

WEDNESDAY

He bailed!

GOMEZ

What? A breach of promise? An outrage!

WEDNESDAY

He thought running away was a bad idea.

GOMEZ

On the other hand, he does have a point.

WEDNESDAY

I hate him!

GOMEZ

Well, it's a beginning. Something to build on.

WEDNESDAY

He says he can't live without me, and then he lets me go. I love him. Why doesn't he love me?

GOMEZ

You just said you hated him. Which is it?

WEDNESDAY

Both.

GOMEZ

Now you've got it.

Addams Family

PULLED

[Rev. 1/3/12]



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]*

(cont.) "...off and eat him up until there's nothing left."

Misterioso

Vamp

4 **WEDNESDAY:** *(last time)* 5 6 7

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

8 9 10 11

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

13 14 15

Sud-den-ly, how-ev-er, I've been puzz-led. Bun-ny rab-bits make me want to cry.

16 17 18 rit.

All my in - hi - bi - tions have been muzz-led and I think I know

Ad Lib. [BIRD sounds.]

19 21

why. I'm be - ing

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

tr *tr*

(the BIRD responds)

[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

[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]

30 31 32 33

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

tr

sub. f

8vb

37 38 39

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

(8vb)

40 41 42 43 **Pull Back**

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

cresc. poco a poco

44 **45 Heavier ♩ = 115** 46

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

PUGSLEY:
Aaah!!_

(crank)

8vb

71 *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)

(8vb)

51 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-

52 53 54

loco

55 *gus-ting-ly true,* 56 *Pulled, pulled, pulled.* 57 *Pup-py dogs with droop-y fac-es,*

Aaah!! Aaah!! Aaah!!

(crank) (crank) (crank)

sub. mp

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

62 But - ter - flies at pic - nic lun - ches, bunch - es of chry - san - the - mums. 63 64 Lol - li - pops and pil - low fights and

cresc. poco a poco

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

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

77 78 79

pulled in a new di-rec - tion, if they keepin-sis - ting, I'll stop re-sis - ting. Justatch me

f *ff*

80 81 82

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

f *sub. mp* *cresc. poco a poco*

no ped.

83 84 85

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

simile

bet I'll bite, too. _____ Do what's tru-ly tab - oo, _____ as I'm pulled in a new _____ di -

f

con ped.

rec - tion. _____

f

rit.

rit.

sfz

Adams CRAZIER THAN YOU

Family

[Rev. 1/14/12]



Music and Lyrics by
ANDREW LIPPA

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 $\text{♩} = 118$

1

2 WEDNESDAY:

Once, I was hope-

Vamp (vocal last time)

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked as 'Bright 4' with a quarter note equal to 118 beats per minute. The vocal line begins with a measure rest, followed by a measure with a quarter note on 'Once,' and a half note on 'I'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A box with the number '2' is placed above the vocal line, indicating the start of the second system.

3

4

5

- ful. Thought we were one.

simile

The second system of music continues the vocal line and piano accompaniment. The vocal line has a measure rest for 'ful.', followed by a quarter note on 'Thought', a half note on 'we', and a quarter note on 'were one.'. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking 'simile' is present in the piano part.

6

7

8

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

The third system of music continues the vocal line and piano accompaniment. The vocal line has a measure rest for 'Life,', followed by a quarter note on 'less', a half note on 'than per - fect', a quarter note on 'fin'', and a quarter note on 'ly be - gun.'. The piano accompaniment continues with the same eighth-note pattern.

9 10 11

But, now I won - der

12 13

are we un - done? I wan-na

14 15

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

mf

16 17

cut you with my love and with my knife. 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

WEDNESDAY:

29 And yet I tru - ly love you.

30

LUCAS:

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

mp

31 I'd ne - ver ask that of you.

32

33

But in this mo - ment