



**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
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(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

WEDNESDAY: (last time)

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

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*

Sub - - -

37 38 39

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

(Sub)

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)

(Sub)



77 it. I think I like it. 70 I'm be-ing pulled in a new di-rec - tion. 80 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!

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and some eighth-note patterns.

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

*cresc. poco a poco*

The second system continues the musical score. It includes measure numbers 62, 63, and 64. The piano accompaniment features a dynamic marking of *cresc. poco a poco*. The vocal line continues with similar rhythmic patterns.

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

The third system begins with measure 66, which is marked **Slightly Brighter**. Measure 67 follows. The piano accompaniment changes to a new rhythmic pattern, and the key signature changes to two flats (Bb, Eb). The vocal line includes some notes marked with an 'x'.

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

The fourth system contains measures 72, 73, and 75. The piano accompaniment features triplets, indicated by the number '3' above the notes. The key signature remains two flats. The vocal line continues with eighth and quarter notes.

77 78 79

pulled in a new di-rec - tion, if they keep in-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*

86

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

*f*

*con ped.*

98

rec - tion. \_\_\_\_\_

rit.

*f*

*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  $\text{♩} = 118$

2 WEDNESDAY:

Once, I was hope-

*Vamp (vocal last time)*

*mp*

- ful. Thought we were one.

*simile*

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

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 27

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

28

WEDNESDAY:

29 30

LUCAS:

And yet — I tru - ly love you.

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

*mp*

31 32 33

I'd ne - ver ask — that of — you.

But in — this mo - ment —