

AUDITION PACKET

GOMEZ 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.

ACT ONE
SCENE 1:

(OVERTURE/PROLOGUE)

*(A hand parts the curtain, revealing
The Addams Family: GOMEZ, MORTICIA,
WEDNESDAY, PUGSLEY, GRANDMA, LURCH and
FESTER. A huge, bare Spanish oak, The
Addams Family Tree, spreads its boughs
over The Addams Family Graveyard.)*

ANCESTRAL VOICES

AH AH AH
AH AH AH
AH AH AH AH

(GOMEZ steps forward)

GOMEZ

(deep inhale)

Aaaahh... The intoxicating smell of the graveyard.

(then)

Once a year, we gather beneath our Family Tree, to honor
the great cycle of life and death. Come, every member of
our clan - living, dead -

(re: Lurch)

- and undecided - and let us celebrate what it is to be an
Addams.

(to Morticia)

Come to me, my luscious wife - oh she of skin so pale, eyes
so black, and dress cut down to Venezuela - and tell us
what it is every Addams hopes for!

MORTICIA

Darkness and grief and unspeakable sorrow.

GOMEZ

(overcome, embracing her)

I love it when you talk sexy!

#1 WHEN YOU'RE AN ADDAMS

WHEN YOU'RE AN ADDAMS
YOU NEED TO HAVE A LITTLE MOONLIGHT
WHEN YOU'RE AN ADDAMS
YOU NEED TO FEEL A LITTLE CHILL

SCENE 7

(THE GROTTO.)

(GOMEZ and MAL are puffing on cigars.
MAL is seated on an old oaken chair.)

MAL

Interesting chair. Antique?

GOMEZ

Fifteenth century. "The Heretic's chair." Once owned by
Tomas de Torquemada, Grand Inquisitor of Madrid.

MAL

You collect this stuff?

GOMEZ

A man must have his hobbies. Some play cards, some play
golf. Me, I collect "instruments of persuasion." "Why,"
you ask.

(then)

Go on, ask. Ask!

MAL

Why?

GOMEZ

It's fun! The history of the world told in agony and
dismemberment. Get up, I show you.

(Mal gets out of the chair)

You sit, they ask you a question. They don't like the
answer...

(GOMEZ pulls a lever. A giant spike
shoots up.)

Ooooooooooooooooooh! That'll make you believe, eh?

(a laugh, then retracts the lever)

Sit down. Let me ask you a question.

MAL

Some other time.

GOMEZ

Okey-dokey.

(then)

So how about these crazy kids, eh?

MAL

What about 'em?

GOMEZ

They seem very fond of each other, no?

MAL

I guess. But it's not like they're getting married.

GOMEZ

Married? Of course not. They're so young. Of course, they marry young these days, do they not?

MAL

I dunno what they do.

GOMEZ

Then speak about you. The Beineke Saga. Your lives, your hopes, your dreams.

(pointedly)

Your son.

MAL

Lucas? He's a little soft like his mother. But when he gets out of college, I'll toughen him up. Teach him the business. Make him a man.

GOMEZ

May I say something? You and I - I feel we understand each other. Do you feel this?

MAL

No.

(then)

So tell me, Addams - ten thousand square feet right in the middle of a public park. How'd you swing this place?

GOMEZ

These two acres have been in my family ever since Queen Isabella of Spain deeded it to my great ancestor Alfonso the Enormous, for services rendered.

MAL

What services?

GOMEZ

Alphonso the Enormous. *The Enormous* - do I have to draw

GOMEZ (CON'T)

you a diagram?

(exiting)

Come, Beineke - let me show you the moat. Did you bring a bathing suit? Never mind lets be crazy.

#8B ALPHONSO THE ENORMOUS

SCENE 9

(PARK BENCH AND TAXI SIGN--IN FRONT OF GATES)

(MORTICIA sits on a park bench, a valise by her side.)

GOMEZ

So it's true.

MORTICIA

I can't live with a man who keeps secrets.

(She lights the TAXI sign)

GOMEZ

There's another secret I haven't told you.

MORTICIA

Hunh. What?

GOMEZ

That you are the most exquisite, the most magnificent, the most desirable of all women.

MORTICIA

That's no secret.

GOMEZ

No. But even you had a secret - once.

MORTICIA

Never.

GOMEZ

And if you're wrong.

MORTICIA

I never am.

GOMEZ

But if you are, what will you give me?

MORTICIA

Name it.

GOMEZ

A dance.

MORTICIA

Go on.

GOMEZ

Many years ago, when you loved me and you wanted to marry me, we came to your father and told him, and he said, "Wonderful, let's go tell your mother." And what did you say?

MORTICIA

How could I possibly remember what I -

GOMEZ

You said, "No! She'll ask a lot of embarrassing questions and wreck the whole thing."

MORTICIA

That's different. My mother was condescending, judgmental, and withholding, and loved nothing more than stirring up trouble.

GOMEZ

Uh huh.

MORTICIA

(realizes)

Oh God, I've turned into my mother.

GOMEZ

And Wednesday is you. Isn't it wonderful?

MORTICIA

You did that like a lawyer.

[MUSIC IN]

GOMEZ

No, just a husband and a father. Not so easy. In fact, very difficult.

#21 LET'S LIVE BEFORE WE DIE

LET'S LIVE BEFORE WE DIE
LET'S LAUGH BEFORE WE CRY

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

TRAPPED

[Rev. 1/12/12]



Music and Lyrics by
ANDREW LIPPA

GOMEZ: "Yes, but what if - and I have no reason to say this - what if she did meet someone who stole her heart?"

MORTICIA: "Don't be silly. When that happens, I'll be the first to know. Wednesday tells me everything. Just like you do." *[MUSIC]*

Moving Forward

1 2 3 4

GOMEZ:

There are three things I would nev-er do: Lie to my wife,

MORTICIA: "Gomez, you do tell me everything, don't you?"
GOMEZ: "Of course!"
MORTICIA: "Oh, my. You're perspiring."
GOMEZ: "What?"
MORTICIA: "I hope you're not coming down with a case of... Liar's Shingles."
[GO ON to ms. 8]

5 6

lie to my daught-er. Or tell the truth to ei-ther one.

Dictated

A Tempo - Latin-y

GOMEZ: "No! No!"

MORTICIA: "I think Wednesday and I should have a little chat."

7a 7b 7c 8

Like a Safety

10 11 12

bull in the ring, like the mod-er-ate right wing, I'm trapped. Like a fly in my tea, or the

mp

This system contains measures 10, 11, and 12. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). Measure 10 starts with a piano dynamic marking of *mp*. The lyrics are: "bull in the ring, like the mod-er-ate right wing, I'm trapped. Like a fly in my tea, or the".

13 14 15 16

New York D. M. V., I'm trapped. With my wife to my left and my daugh-ter to my right a-ny

This system contains measures 13, 14, 15, and 16. The vocal line continues with the lyrics: "New York D. M. V., I'm trapped. With my wife to my left and my daugh-ter to my right a-ny". The piano accompaniment continues with a steady bass line and chords.

17 18 19

thought of my es - ca - ping must be scrapped. I could choose, sing the blues, but no

This system contains measures 17, 18, and 19. The vocal line continues with the lyrics: "thought of my es - ca - ping must be scrapped. I could choose, sing the blues, but no". The piano accompaniment features a more active bass line in measure 19.

20 21 22

mat - ter what I do's, I'm trapped, trapped, trapped. Like a

This system contains measures 20, 21, and 22. The vocal line concludes with the lyrics: "mat - ter what I do's, I'm trapped, trapped, trapped. Like a". The piano accompaniment ends with a final chord in measure 22.

24 25 26

boat in a lock, or a cuck-oo in a clock, I'm trapped. Like a corpse in the ground, or like

mf

27 28 29 30

thea-ter in the round, I'm trapped. I could cry, I could lie, I could simp-ly up and die, but I

31 32 33 34

fear the dice I've rolled have fin'-ly crapped. Should I beg? Should I rage? Or stay safe-ly in my cage, how?

35 36 36a 36b 36c 37

Trapped, trapped, trapped. How

30 **rassionate**

39 40

can I keep a se - cret from the wom - an I a dore? The bit - ter breeze that keeps me here and

41 42 43

com - ing back for more. She stokes the Ad - dams fire, she har - bors each de - sire.

44 45 46

I'd nev - er tell her lies, but when my daught - er cries how can I be ex - pect - ted then to

47 48 49

turn the oth - er cheek. Should I not be her he - ro 'stead of sniv - el - ing and weak?

50 51 52 53

I'll pick the route that's true. Tell me what I must do! — Should I

54

55 56 57

gripe? Should I groan? Would I rather pass a stone? Trapped. Wife gone wild, crazy child, little

Move

f

58 59 60 61

me un-re-con-ciled. I'm trapped. If I'm wrong, I'll be strong, and we'll try to get a-long. Or I'll

Drive to the End

62 63 64 65

fail, have to bail, show my cof-fin to the nail. If I napped, If I snapped, may-be din-ner would be scrapped

Tassel business

66 67 68 // 69 69a 70

then I would-n't be Trapped! Trapped! Trapped! Dictated

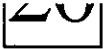
f *pp* *sfz*

[ATTACCA]

Adams Family

NOT TODAY

[Rev. 3/9/12]



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:

Did I ev-er once be-lieve this day would come? Did I ev-er once ex-pect the worst?

Vamp (vocal last x)

p *artic. sempre*

7

8

9

10

Did I ev-er dream that I___ could feel this way? Di-os mi-o, no! This is the first.

cresc. poco a poco *f*

11

12

13

14

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

sub. p *cresc. poco a poco*

15 ³ 16 ³ 17 18

Lead-ing with a sword as much as _____ with a heart, nev-er once was I pre-pared to hear.

19 20 21 22 ³

"Not to-day!" She spat it in my face. "Not to-day!" Not ev-en _____ se-cond base.

mf

23 24 25 26

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

f

30

31 32 33

I re-mem-ber well the day she poi-soned me. No one else had cared e-nough to try.

sub. p *simile*

34 35 36 37

How did she un-co-ver all the joys in me? All the ways she pro-mised I would die.

cresc. poco a poco *f*

38 39 40 3 41

Ev - 'ry year that pass-es, I a - dore her more. An-y-one__ who knows us__ would a - gree.

mp

42 43 44 3 45

She's my ev-'ry fe-ver, flu, and can-ker sore. She's my on-ly__ hep-a-ti-tis B!

cresc. poco a poco

46 | 47 | 48 | 49

Not to-day! I'm danc-ing on my own. Not to-day! A dog with-out a bone.

50 | 51 | 52

Not to-day! That rot - ten ron - de - let: Not to-day! Not to-day! Not to-day!

LURCH: [*Groans.*]

GOMEZ: "Is that my call to Paris? It's about time! 'Allo? Hotel Nosferatu? Listen, the future of my marriage is at stake!" [GO ON to ms. 55]

LURCH ENTERS WITH TELEPHONE

Vamp

53 | 54

sub. *p*

55 56 57 58

Can you con - firm this is the worst ho-tel in Pa ris? Be-cause I need to get your ghoul-ish guar-an-

sfz *mf*

59 60 61

tee. What would I pay if you could say you'd serve my pe - tit de - jeu - ner from an a -

cresc. poco a poco

62 63 64

ban-doned and con-demned pa - tiss - er - ie. I must be clear, don't want to cir - cu - late mis -

p *mf*

65 66 67

no - mers. You must have roach-es in the bath at a - ny cost. It says right

here in my new guide I bought from From-mer's: That ev-en in Ju-ly the pipes are thick with frost.

cresc. poco a poco

f

[FESTER enters]
FESTER: "Gomez! Gomez!
 Morticia's leaving!"
GOMEZ: "What?"
FESTER: "She's at the gate with a
 valise! It's the end of the family!"
 [HE grabs his coat from FESTER
 GO ON to ms. 75a]

72

p

cresc. poco a poco

73

74

Vamp

75

75a

82

83 84 85

Is this the mo-ment where I turn a lit-tle gray? Is this the mo-ment where my mar-riage vows de-cay?

cresc. poco a poco *sempre*

86 87 88

Is this the mo ment where Mor - ti - cia runs a - way? No! Not to-day!

ff

89 90 91 92

Not to-day! Not to-day!

Dictated Slower A Tempo

mf *ff* *sfz*

[ATTACCA]