

- CAST SCRIPT & VOCAL BOOK -



**Book by
Marshall Brickman & Rick Elice**

**Music and Lyrics by
Andrew Lippa**



**866-378-9758 toll-free
212-643-1322 fax
www.theatricalrights.com**



Like us!
www.facebook.com/TheatricalRightsWorldwide



Follow us!
@theatricalright

The materials contained herein are copyrighted by the authors, are not for sale, and may only be used for the single specifically licensed live theatrical production for which they were originally provided. Any other use, transfer, reproduction or duplication including print, electronic or digital media is strictly prohibited by law.

12/11/13

THE ADDAMS FAMILY

© copyright, 2010 by Marshall Brickman, Rick Elice & Andrew Lippa. All Rights Reserved

The Addams Family

Scenes, Characters, Musical Numbers and Pages

Act I

| | |
|---|----|
| Scene 1..... | 1 |
| Full Ensemble (except Beinekes) | |
| #1 Overture/Prologue (Ancestors, Gomez, Morticia) | |
| #2 When You're An Addams (Ensemble except Beinekes) | |
| #2A (We Have) A Problem (Underscore) | |
| #3 Fester's Manifesto (Fester) | |
| Scene 2..... | 8 |
| Gomez, Lurch, Morticia, Wednesday | |
| #3A Two Things (Gomez) | |
| #4 Wednesday's Growing Up (Gomez) | |
| #5 Trapped (Gomez, Morticia) | |
| Scene 3..... | 17 |
| Full Ensemble | |
| #5A Honor Roll (Pugsley) | |
| #6 Pulled (Wednesday, Pugsley) | |
| #6A Four Things (Gomez, Morticia) | |
| #7 One Normal Night (Full Ensemble) | |
| Scene 4..... | 26 |
| Full Ensemble | |
| (#7 One Normal Night cont.) | |
| Scene 5..... | 35 |
| Full Ensemble | |
| #7A Morticia's Entrance (Underscore) | |
| #8 But Love (Reprise 1) (Fester, Ancestors) | |
| Scene 6..... | 43 |
| Lucas, Wednesday, Fester, Ancestors | |
| #8A But Love (Reprise 2) (Fester, Ancestors) | |

| | |
|---|----|
| Scene 7..... | 45 |
| Mal, Gomez | |
| #8B Alphonso the Enormous (Underscore) | |
| Scene 8..... | 48 |
| Morticia, Alice, Female Ancestors | |
| #9 Secrets (Morticia, Alice, Female Ancestors) | |
| #9A Secrets Playoff (Underscore) | |
| Scene 9..... | 53 |
| Gomez, Lucas, Wednesday, Morticia | |
| #10 Gomez's "What If" (Gomez) | |
| Scene 10..... | 57 |
| Lucas, Wednesday, Pugsley | |
| Scene 11..... | 59 |
| Pugsley, Grandma | |
| #11 What If (Pugsley, Grandma) | |
| Scene 12..... | 63 |
| Full Ensemble | |
| #12 Full Disclosure Part 1 | |
| (Full Ensemble except Lucas) | |
| #13 Waiting (Alice, Mal, Lucas, Lurch, Ancestors) | |
| #14 Full Disclosure Part 2 (Full Ensemble) | |

Act II

| | |
|--|----|
| Scene 1..... | 76 |
| Lucas, Wednesday, Ancestors, Fester | |
| #15 Opening Act II (Ancestors) | |
| Scene 2..... | 79 |
| Morticia, Gomez, Ancestors | |
| #16 Just Around the Corner (Morticia, Ancestors) | |
| #16A Just Around the Corner Playoff | |
| (Morticia, Ancestors) | |

| | |
|--|-----|
| Scene 3..... | 84 |
| Alice, Mal | |
| #16B All is Black Inside My Face (Underscore) | |
| #16C Into the Moon and Me (Underscore) | |
| Scene 4..... | 86 |
| Fester, Female Ancestors | |
| #17 The Moon and Me (Fester, Female Ancestors) | |
| Scene 5..... | 88 |
| Gomez, Wednesday | |
| #17A Into Happy Sad (Underscore) | |
| #18 Happy Sad (Gomez, Wednesday) | |
| Scene 6..... | 92 |
| Wednesday, Lucas, Gomez, Ancestors, Fester, Mal, Alice | |
| #19 Crazier Than You (Wednesday, Lucas, Mal, Alice) | |
| Scene 7..... | 101 |
| Morticia, Pugsley | |
| #19A Bedtime Story (Underscore) | |
| Scene 8..... | 103 |
| Gomez, Lurch, Fester | |
| #20 Not Today (Gomez, Lurch, Fester) | |
| #20A After Not Today (Underscore) | |
| Scene 9..... | 106 |
| Gomez, Morticia, Female Ancestors | |
| #21 Live Before We Die (Gomez, Morticia) | |
| #22 Tango De Amor (Gomez, Morticia) | |
| Scene 10..... | 111 |
| Full Ensemble | |
| (#22 Tango De Amor cont.) | |
| #22A Before "Move Toward the Darkness" (Underscore) | |
| #23 Finale: Move Toward the Darkness (Full Ensemble) | |
| #24 Bows When You're An Addams Reprise | |
| (Full Ensemble) | |

ACT ONE
SCENE 1:

#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!

cut this

MORTICIA

Darkness and grief and unspeakable sorrow.

GOMEZ

(overcome, embracing her)

I love it when you talk sexy!

#2 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

GOMEZ (CON'T)

YOU HAVE TO SEE THE WORLD IN SHADES OF GRAY
YOU HAVE TO PUT SOME POISON IN YOUR DAY

MORTICIA

THAT'S THE WAY.

GOMEZ & MORTICIA

WHEN YOU'RE AN ADDAMS

GOMEZ

YOU NEED TO HAVE A SENSE OF HUMOR

(GOMEZ tickles MORTICIA. She giggles.)

GOMEZ & MORTICIA

WHEN YOU'RE AN ADDAMS

MORTICIA

YOU NEED TO HAVE A TASTE FOR DEATH

GOMEZ & MORTICIA

WHO CARES ABOUT THE WORLD OUTSIDE
AND WHAT IT WANTS FROM YOU
WHEN YOU'RE AN ADDAMS
YOU DO WHAT ADDAMS' ALWAYS DO!

GOMEZ

Mi amor!

MORTICIA

Will you love me for ever and ever?

GOMEZ

We shall be as besotted with each other as the night we
met!

MORTICIA

Our first date! You took me to see -

GOMEZ

Death of a Salesman.

MORTICIA

How we laughed!

ADDAMS FAMILY

WHEN YOU'RE AN ADDAMS

GOMEZ

YOU GOTTA HAVE A LOTTA PASSION

ADDAMS FAMILY

WHEN YOU'RE AN ADDAMS

MORTICIA

YOU NEED TO REALLY LOVE YOUR WIFE

GOMEZ

(spoken)

At least once a day.

probably cut this

ADDAMS FAMILY

YOU'RE HAPPY WHEN YOUR TOES ARE IN THE MUD

FESTER & GRANDMA

YOU SMILE A BIT THE MOMENT YOU SMELL BLOOD

(THE ENTIRE FAMILY howls at the moon.)

ADDAMS FAMILY

AA-OOOH!!!

WHEN YOU'RE AN ADDAMS

WEDNESDAY

YOU NEED TO GRAB A BOW AND ARROW

(WEDNESDAY loads her crossbow, aims to the sky and fires.)

ADDAMS FAMILY

WHEN YOU'RE AN ADDAMS

PUGSLEY

YOU NEED A MOMENT TO EXPLODE

(PUGSLEY pushes the plunger and there's a terrific explosion.)

GRANDMA

JUST POUR A POTION

FESTER

FLIP THE SWITCH

WEDNESDAY/GRANDMA/PUGSLEY

AND WAIT 'TIL THINGS GET HOT

ADDAMS FAMILY (NO FESTER)

WHEN YOU'RE AN ADDAMS

ADDAMS FAMILY & FESTER

YOU HAVE TO REALLY STIR THE POT
SO GIVE US SHADOWS AND GIVE US GLOOM
BROKEN GLASS IN A MOTEL ROOM
SOMETHING FUN WE CAN ALL EXHUME
AND GIVE IT ALL TONIGHT!

GOMEZ

And now, we summon our beloved Ancestors. Why do we do this?

MORTICIA

Because living or dead, family is still family.

GOMEZ

Yes! And how do we do this?

FESTER

By dancing on their graves!

GOMEZ

Yes! Dance my brother Fester! Time to wake the dead!

(FESTER dances before The Addams Family Crypt. The gate of the crypt swings open, and the ADDAMS ANCESTORS emerge, unholy spirits from many eras and places, from the recently-departed to the very first, stone-age, Addams.)

ANCESTORS

ONCE TORN ASUNDER
DOWN SIX FEET UNDER
WE GET TO GATHER HERE

CONQUISTADOR ANCESTOR

DEAD FOR FOREVER

CAVEMAN ANCESTOR

BLED FROM WHATEVER

CONQUISTADOR & CAVEMAN

CALLED NOW TO REAPPEAR

SOLDIER ANCESTOR & SALOON GIRL ANCESTOR

EVERY CADAVER

START THE PALAVER

ONCE IN AN ADDAMS YEAR

ANCESTORS

HOLD YOUR DECAYING

HEAR WHAT WE'RE SAYING

TIME NOW TO GIVE A CHEER!

GOMEZ

Line Dance!

*(A succession of line dances, called by
GOMEZ.)*

Bunny Hop! Do the Twist! Rigor Mortis! Death Rattle!

ALL

Gasp! Gasp! Gasp! Gasp! Gasp! Gasp! Gasp!

*(The Family Dance erupts into a full
throated final chorus.)*

WHEN YOU'RE AN ADDAMS

MALE ANCESTORS

THAT'S RIGHT, WHEN YOU'RE AN ADDAMS

ADDAMS & FEMALE ANCESTORS

YOU HAVE A VERY SPECIAL DUTY

MALE ANCESTORS

LATE NIGHT! OUT WITH THE ADDAMS!

ADDAMS FAMILY & FEMALE ANCESTORS

WHEN YOU'RE AN ADDAMS

MALE ANCESTORS

WITH ONE BITE

ALL

YOU'RE OBLIGATED TO THE CLAN

IT'S FAMILY FIRST AND FAMILY LAST

ALL (CON'T)

AND FAMILY BY AND BY
WHEN YOU'RE AN ADDAMS
THE STANDARD ANSWERS DON'T APPLY
WHEN YOU'RE AN ADDAMS
YOU DO WHAT ADDAMS DO OR DIE!

(Applause)

GOMEZ

Until next year my beloved ancestors... Back to your crypt.

| |
|--------------------------------|
| #2A (WE HAVE) A PROBLEM |
|--------------------------------|

(GOMEZ, MORTICIA, GRANDMA, LURCH and PUGSLEY exit. WEDNESDAY remains, looks worried. The ANCESTORS turn to re-enter the Crypt. FESTER clocks WEDNESDAY.)

CONQUISTADOR ANCESTOR

Hey, it's locked.

(ANCESTORS freeze)

FESTER

That's right. We have a problem.

(DING! Light on WEDNESDAY, holding her crossbow.)

WEDNESDAY

His name is Lucas, Lucas Beineke. And - I'm in love.
(group reacts)

FESTER

(to the Audience)

That's right. Little Wednesday Addams - that charming, irrepressible bundle of malice who would poison her own brother just for a ride in the ambulance - has grown up and found love.

(LUCAS enters, in love with WEDNESDAY.)

LUCAS

Oh, Wednesday! I just wanna lock you up in a little white cottage with a picket fence and an apple tree!

WEDNESDAY

I like the part about being locked up.

(Lights out on WEDNESDAY and LUCAS. Off this, the ANCESTORS object vociferously. The CURTAIN comes in, eliminating the ANCESTORS.)

FESTER

So here's the deal. Gather around. I'm not letting you back into that crypt until love triumphs.

ANCESTORS

But Fest -

FESTER

Ah.

(FESTER crosses down as ANCESTORS disappear.)

So who is this Lucas fella? Is he worthy of her? Do they really love each other? What is love anyway? Does this rash look serious to you? So many questions about love. But when you think about it, is there anything more important?

(A HAND extends FESTER's banjolele, and FESTER takes it, accompanying himself as he sings.)

| |
|------------------------------|
| #3 FESTER'S MANIFESTO |
|------------------------------|

LET'S NOT TALK ABOUT ANYTHING ELSE BUT LOVE
AH -

LET'S NOT TALK ABOUT ANYTHING ELSE BUT LOVE
CAN'T WE TALK ABOUT LOFTY GOALS, MATING SOULS
ALTERING MINDS AND FALTERING ROLES
LET'S NOT TALK ABOUT ANYTHING ELSE...

(CURTAIN opens)

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.

GOMEZ

But—

WEDNESDAY

Do you love me daddy?

(DING! WEDNESDAY freezes.)

| |
|-----------------------|
| #3A TWO THINGS |
|-----------------------|

GOMEZ

THERE ARE TWO THINGS I WOULD NEVER DO
SAY NO TO MY WIFE
SAY NO TO MY DAUGHTER
SO WHAT EXACTLY SHOULD I DO?

(DING! Lights restore.)

Do you realize what you're asking me to do?

WEDNESDAY

Daddy, one tiny little secret. Please. *Please.*

[MUSIC IN]

GOMEZ

OK, OK I promise. I won't tell your mother.

WEDNESDAY

Oh, thank you daddy!

(She starts to go, turns back.)

Our little secret, right?

GOMEZ

Yes, yes. Our little secret.

(She runs off)

| |
|----------------------------------|
| #4 WEDNESDAY'S GROWING UP |
|----------------------------------|

WEDNESDAY'S GROWING UP
BUT I'M NOT READY
WEDNESDAY'S GROWING UP
AS TIME SLIPS BY
WHEN DID SHE BECOME
SOMEONE ELSE'S CHUM

GOMEZ (CON'T)

SOMEONE ELSE TO MAKE HER FATHER WONDER
"WHY OH WHY?"

WEDNESDAY'S GROWING UP

(spoken)

She'll be Thursday before you know it.

(sung)

A PUZZLING THING

A SECRET IN THE HOUSE

A BOY, A GIRL, A RING...

(MORTICIA enters)

MORTICIA

Something's wrong with Wednesday.

GOMEZ

What do you mean?

MORTICIA

She's in the kitchen smiling. Like this. Maybe it is this boy.

GOMEZ

This boy? Don't be silly. Ha! I say. And double ha! Ha-ha!
You yourself said: puppy love!

(turns to go)

Come, darling - I feel an urge to take you in my arms.
Let's go upstairs -

MORTICIA

Gomez.

GOMEZ

(stops, turns)

On the other hand, she is a healthy young woman. Like you were. Are. Like you are. She could even fall in love and get married. Like you did.

MORTICIA

Don't be ridiculous, Gomez. I'm much too young to have a married daughter.

GOMEZ

Of course. I didn't think of that.

MORTICIA

Besides, she'll have lots of boys.

GOMEZ

How do you know?

MORTICIA

Because she's my daughter.

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.

(DING! MORTICIA freezes.)

| |
|-------------------|
| #5 TRAPPED |
|-------------------|

GOMEZ

THERE ARE THREE THINGS I WOULD NEVER DO
LIE TO MY WIFE
LIE TO MY DAUGHTER
OR TELL THE TRUTH TO EITHER ONE -

*(DING! Lights restore. MORTICIA peers
at GOMEZ closely.)*

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.

(She starts to exit.)

GOMEZ

No! No!

(She turns back.)

MORTICIA

I think Wednesday and I should have a little chat.

(She exits. GOMEZ is racked with guilt.)

GOMEZ

LIKE A BULL IN THE RING
LIKE THE MODERATE RIGHT-WING
I'M TRAPPED
LIKE A FLY IN MY TEA
OR THE NEW YORK DMV
I'M TRAPPED

WITH MY WIFE TO MY LEFT
AND MY DAUGHTER TO MY RIGHT
ANY THOUGHT OF MY ESCAPING MUST BE SCRAPPED
I COULD CHOOSE
SING THE BLUES
BUT NO MATTER WHAT I DO'S
I'M TRAPPED, TRAPPED, TRAPPED

LIKE A BOAT IN A LOCK
OR A CUCKOO IN A CLOCK
I'M TRAPPED
LIKE A CORPSE IN THE GROUND
OR LIKE THEATER IN THE ROUND
I'M TRAPPED

I COULD CRY, I COULD LIE
I COULD SIMPLY UP AND DIE
BUT I FEAR THE DICE I'VE ROLLED HAVE FINALLY CRAPPED
SHOULD I BEG
SHOULD I RAGE
OR STAY SAFELY IN MY CAGE
HOW?
TRAPPED, TRAPPED, TRAPPED

(MORTICIA and WEDNESDAY enter on opposite sides of GOMEZ, he makes a sound as they cross him and exit.)

GOMEZ (CON'T)

HOW CAN I KEEP A SECRET FROM THE WOMAN I ADORE
THE BITTER BREEZE THAT KEEPS ME HERE
AND COMING BACK FOR MORE
SHE STOKES THE ADDAMS FIRE
SHE HARBORS EACH DESIRE
I'D NEVER TELL HER LIES
BUT WHEN MY DAUGHTER CRIES
HOW CAN I BE EXPECTED THEN TO TURN THE OTHER CHEEK
SHOULD I NOT BE HER HERO 'STEAD OF SNIVELING AND WEAK
I'LL PICK THE ROUTE THAT'S TRUE
TELL ME WHAT I MUST DO!

SHOULD I GRIPE?
SHOULD I GROAN?
WOULD I RATHER PASS A STONE?
TRAPPED
WIFE GONE WILD
CRAZY CHILD
LITTLE ME UNRECONCILED
I'M TRAPPED

IF I'M WRONG, I'LL BE STRONG
AND WE'LL TRY TO GET ALONG
OR I'LL FAIL, HAVE TO BAIL
SHOW MY COFFIN TO THE NAIL
IF I NAPPED
IF I SNAPPED
MAYBE DINNER WOULD BE SCRAPPED
THEN I WOULDN'T BE -
TRAPPED! TRAPPED! TRAPPED!

*(GOMEZ swipes at the TASSEL with his
blade. The TASSEL falls to the floor,
springs to life and scurries off.)*

TRAPPED!

*(On applause, the curtain shifts,
closing on GOMEZ, revealing WEDNESDAY
and PUGSLEY.*

SCENE 3

(THE PLAYROOM)

(PUGSLEY is strapped onto a rack.
WEDNESDAY works a ratchet-wheel to
increasingly stretch her brother's
limbs.)

#5A HONOR ROLL

PUGSLEY

WEDNESDAY AND LUCAS SITTING IN A TREE

K-I-L-L-I-N-G

FIRST COMES LOVE, THEN COMES

(ratchet! scream!)

Ahhhhhh! That was intense!

(she pauses)

Do it again, do it again!

(Ratchet. PUGSLEY screams happily.)

Ahhhhhhhh!

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 IN]

...off and eat him up until there's nothing left.

#6 PULLED

I DON'T HAVE A SUNNY DISPOSITION
I'M NOT KNOWN FOR BEING TOO AMUSED
MY DEMEANOR'S LOCKED IN ONE POSITION
SEE MY FACE? I'M ENTHUSED.
SUDDENLY, HOWEVER, I'VE BEEN PUZZLED
BUNNY RABBITS MAKE ME WANT TO CRY
ALL MY INHIBITIONS HAVE BEEN MUZZLED
AND I THINK I KNOW WHY -

*(We hear the tweeting of a little bird.
And another. And another. And another.)*

WEDNESDAY (CON'T)

I'M BEING PULLED IN A NEW DIRECTION
BUT I THINK I LIKE IT
I THINK I LIKE IT
I'M BEING PULLED IN A NEW DIRECTION -

*(One of them, a YELLOW BIRD, attracts
WEDNESDAY'S attention particularly.
The YELLOW BIRD perches on her hand,
and she sings to it.)*

THROUGH MY PAINFUL PURSUIT
SOMEHOW BIRDIES TOOK ROOT
ALL THE THINGS I DETESTED
IMPOSSIBLY CUTE
GOD! WHAT DO I DO??
PULLED -

*(She inadvertently breaks the bird's
neck. The bird's head flops sadly from
side to side.)*

PUGSLEY

Wow. You got some real issues.
(She looks wistfully at the bird.)

WEDNESDAY

Fly away, little birdie.
*(She gives it a little launch-toss and
it falls, dead, into the pit.)*

MOTHER ALWAYS SAID, "BE KIND TO STRANGERS"
BUT SHE DOESN'T KNOW WHAT THEY DESTROY
I CAN FEEL THE CLEAR AND PRESENT DANGERS
WHEN SHE LEARNS THAT THE BOY
HAS GOT ME PULLED IN A NEW DIRECTION

(She pulls the rack-lever)

PUGSLEY

AAAAAAH!

WEDNESDAY

BUT I THINK I LIKE IT.

PUGSLEY

That was good, that was good!

WEDNESDAY

I THINK I LIKE IT

PUGSLEY

Do it again, do it again!

WEDNESDAY

I'M BEING PULLED IN A NEW DIRECTION

(She pulls the rack-lever)

PUGSLEY

AAAAAAH!

WEDNESDAY

AND THIS FEELING I KNOW
IS IMPOSSIBLE SO
I'LL CONFIDE
THAT I'VE TRIED
BUT I CAN'T LET IT GO
IT'S DISGUSTINGLY TRUE
PULLED -

PUGSLEY

AAH!

WEDNESDAY

PULLED -

PUGSLEY

AAH!

WEDNESDAY

PULLED -

PUGSLEY

AAAAAAH!

WEDNESDAY

PUPPY DOGS WITH DROOPY FACES
UNICORNS WITH DANCING MICE
SUNRISE IN WIDE OPEN SPACES
DISNEY WORLD? I'LL GO THERE TWICE!
BUTTERFLIES AT PICNIC LUNCHESES

WEDNESDAY (CON'T)

BUNCHES OF CHRYSANTHEMUMS
LOLLIPOPS AND PILLOW FIGHTS
AND CHRISTMAS EVE! SUGARPLUMS!
STRING QUARTETS AND CHIA PETS
AND AFTERNOON BANANA SPLITS
ANGELS WATCHING AS I SLEEP
AND LIBERACE'S GREATEST HITS
HAVE GOT ME PULLED IN A NEW DIRECTION
IF THEY KEEP INSISTING
I'LL STOP RESISTING
JUST WATCH ME PULLED IN A NEW DIRECTION
I SHOULD STAY IN THE DARK
NOT OBEY EVERY SPARK
BUT THE BOY HAS A BITE
BETTER FAR THAN HIS BARK
AND YOU BET I'LL BITE, TOO
DO WHAT'S TRULY TABOO
AS I'M PULLED IN A NEW DIRECTION!

*(WEDNESDAY exits. GOMEZ and MORTICIA
peek from behind the curtain, having
observed this.)*

MORTICIA

I was right! It *is* the boy -

GOMEZ

Yes, but I don't think it's such a big -

MORTICIA

Puppy dogs? Disney World? She's in no state to entertain guests. We have to cancel the dinner.

GOMEZ

No!

MORTICIA

What?

GOMEZ

I mean we can't do that.

MORTICIA

Why?

GOMEZ

Because then there won't be a dinner.

MORTICIA

Gomez - do you love your daughter? Do you care for her mental well-being?

GOMEZ

Of course -

MORTICIA

Do you want her to be put on heavy medication and spend the rest of her days hating us because we let her ruin her life?

(DING!)

| |
|------------------------|
| #6A FOUR THINGS |
|------------------------|

GOMEZ

THERE ARE FOUR THINGS

MORTICIA

Gomez!

(DING!)

Would you stop that!

GOMEZ

I think we should have this dinner.

MORTICIA

Why?

GOMEZ

We need to introduce her to the world -

MORTICIA

Are you out of your mind? Have you seen the world lately? Now stop prattling and go tell her the dinner is off.

GOMEZ

But, cara -

MORTICIA

You're the father. The father is the canceller. And if after 25 years of marriage you can't do this one thing for me, then I just don't know what!

(Before GOMEZ can respond, WEDNESDAY enters, with PUGSLEY, GRANDMA, FESTER and LURCH in tow. Grandma holds a pet rat, like a lap-dog.)

WEDNESDAY

(a tad wired)

OK, family meeting. About tonight. Now. Here's the schedule. First we have drinks, like, "Hi, nice to meet you" -

(family echos this)

Okay. And then they'll want to see the house, and then at eight, we'll have dinner and they can be back at their hotel by nine thirty.

(family mumurs approval)

MORTICIA

Wednesday, your father has something to tell you.

GOMEZ

Actually, *paloma*, your mother and I have had second thoughts.

WEDNESDAY

What about?

GOMEZ

This dinner. It all seems so quick -

WEDNESDAY

IT'S NOT QUICK!

(then)

Oh please, daddy. It's just a dinner, and they're dying to meet you - and I promised Lucas -

(pointedly)

And you know how I hate to break a promise.

GOMEZ

Yes, *paloma*, but your mother and I -

WEDNESDAY

Daddy, I am your only daughter and your eldest child and if you can't do this one thing for me, *then I just don't know what!*

(Awkward beat)

GOMEZ

(to Morticia)
Maybe just a little dinner.

(WEDNESDAY throws her arms around GOMEZ.)

WEDNESDAY

Thank you, daddy!

MORTICIA

(alla Duse)
Well, it seems I've been outvoted.
(and)
So - dinner it is.
(then)
Drinks, dinner, and then, *The Game*.

(Excited affirmations from THE FAMILY.)

WEDNESDAY

Oh God please no! Not the Game.

MORTICIA

(sweetly)
But it's a family tradition.

(THE FAMILY nods in agreement.)

WEDNESDAY

It's my dinner!

MORTICIA

But it's my house, darling. Dinner, and the Game.

GOMEZ

(unwilling to fight this one)
One out of two, *paloma*. Don't push it.

WEDNESDAY

Then can we at least all act normal?

GRANDMA

(stroking her rat)
Define normal.
(rat squeaks)
Shhh.

MORTICIA

Normal is an illusion, darling. What's normal for the spider is a calamity for the fly.

WEDNESDAY

Mother, please -

| |
|----------------------------|
| #7 ONE NORMAL NIGHT |
|----------------------------|

THEY'RE NORMAL PEOPLE
NOT LIKE YOU, NOT LIKE ME
PLEASE CAN'T WE BE AN AVERAGE FAMILY!
ONE NORMAL NIGHT
THAT'S ALL I WANT
THAT'S ALL I NEED FROM YOU
ONE NORMAL HOUSE
WITHOUT A MOUSE
TO FEED A PLANT OR TWO
YOU MUST ADMIT WE'RE NOT
WHAT PEOPLE CALL LAID BACK
SO CAN'T WE MUSE A BIT
AND LOSE THE BASIC BLACK?
WHOA, ONE NORMAL NIGHT
WITH NORMAL PEOPLE ON THEIR WAY
JUST ONE NORMAL NIGHT

Whaddaya say?

MORTICIA

ONE NORMAL NIGHT?

WEDNESDAY

TO BE POLITE
TO DO THE LEAST YOU CAN

GOMEZ

ONE NORMAL EVE?

WEDNESDAY

CAN YOU ACHIEVE
A KIND OF COMMON MAN?
YOU HAVE TO SWEAR TO ME
YES, PROMISE TO THE CORE
IT'S ALMOST SIX O'CLOCK
THEY'RE ALMOST AT THE DOOR!
ON ALL THE ADDAMS ANCESTORS
WHO'VE EVER WALKED ARIGHT

WEDNESDAY (CON' T)

ONE NORMAL NIGHT!

*(FESTER stage manages the reveal of
CENTRAL PARK.)*

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

Come on!

*(MAL exits and ALICE follows. The
ANCESTORS appear from behind the avenue
of trees. So does FESTER.)*

FESTER

Seems like a nice young man!

(ANCESTORS grumble)

CONQUISTADOR ANCESTOR

But they're not right for each other.

[MUSIC STOPS]

FESTER

What do you mean they're not right for each other?!

(sings)

WAS NAPOLEON RIGHT FOR JOSEPHINE?
WAS NAUSEA RIGHT FOR DRAMAMINE?
WERE THE 80'S RIGHT FOR THE DRUM MACHINE?
WHO'S TO SAY? WHO'S TO SAY?
WAS BALLET RIGHT FOR BALANCHINE?
WAS POLIO RIGHT FOR THE SALK VACCINE?
WERE YOU FOLKS RIGHT FOR THE MEZZANINE?
ALT: (WAS REHAB RIGHT FOR CHARLIE SHEEN?)

Who's to say?

ONE NORMAL NIGHT IS A PERILOUS TRICK
NORMAL IS HARD TO ATTAIN
CHILDREN ARE CRAZY AND PARENTS ARE QUICK
PASSIONS ARE HARD TO EXPLAIN
BUT THIS IS THEIR MOMENT
AND THIS IS YOUR CHANCE
SO IF YOU DON'T WANT TO REMAIN
START SINGING OF LOVE!

ANCESTORS

WHAT?

FESTER

LOVE

NO!
ANCESTORS

LOVE
FESTER

WHY?
ANCESTORS

LOVE
FESTER

YUCHH!!
ANCESTORS

ONLY AFFAIRS OF THE HEART
FESTER

Ugh!!
ANCESTORS

Look. The choice is yours. Either you help these kids or
you're stuck here for eternity! So?
FESTER

WE'LL HELP THEM LOVE?
ANCESTORS

YES!
FESTER

LOVE
ANCESTORS

RIGHT!
FESTER

LOVE
ANCESTORS

GOOD!
FESTER

LOVE
ANCESTORS

FESTER

YES!

ANCESTORS

LOVE LETS OUR SPIRITS DEPART

FESTER

You got it!

SO LET THE NORMALCY START!

*(The ANCESTORS point the trees in the
right direction, helping the BEINEKES
head off toward the house.)*

FESTER & ANCESTORS

PROTECT AND RALLY ROUND

LET'S AID THEM AND ABET

ONE NORMAL NIGHT IS WHAT THEY'LL -

FESTER

GET!

*(Lightning and thunder. FESTER scuttles
upstage, revealing The Addams Family
Manse. The trees vanish, the house
exterior crashes to the floor,
revealing THE ADDAMS FAMILY.)*

ADDAMS FAMILY & ANCESTORS

ONE NORMAL NIGHT

ONE NORMAL NIGHT

ONE NORMAL NIGHT

WEDNESDAY WANTS

ONE NORMAL NIGHT

ONE NORMAL NIGHT

ONE NORMAL NIGHT

GIVE HER JUST

ONE NORMAL NIGHT

ONE NORMAL NIGHT

ONE NORMAL NIGHT

WEDNESDAY WANTS

GOMEZ/MORT/ANCESTORS

ONE

FESTER & ANCESTORS

ONE

GRANDMA/PUGS/ANCESTORS

ONE

WEDNESDAY & ANCESTORS

ONE

*(The set transitions to THE GREAT HALL,
aided by the ANCESTORS. The BEINEKES
are seen as well, approaching the
house. Song continues)*

ADDAMS FAMILY

ONE NORMAL NIGHT
WE COMPREHEND

WEDNESDAY

ALL I WANT, ALL I ASK

ADDAMS FAMILY & ANCESTORS

WE'LL TEND HER EVERY NEED

WEDNESDAY

THEY'LL TEND MY EVERY NEED

MAL & ALICE

WHEN WE ARRIVE
WE'LL COME ALIVE
TO MAKE THIS NIGHT SUCCEED

LUCAS

JUST BE RESPECTABLE
DON'T MAKE AN ODD REMARK

MAL & ALICE

OKAY, OKAY

WEDNESDAY

KEEP UNDETECTABLE
OUR PASSION FOR THE DARK

ADDAMS FAMILY & ANCESTORS

JUST AS YOU SAY

WEDNESDAY & LUCAS

AND THEN IT'S PARADISE
RIGHT HERE IN **CENTRAL PARK** Centennial Park

ALL

IN ONE NORMAL, INFORMAL
ONE NORMAL NIGHT!

*(On the button, the set transition is
complete. Applause. The doorbell rings)*

SCENE 5

(THE GREAT HALL)

WEDNESDAY

They're here!

(ALL scuttle off. LURCH, approaches the front door...very slowly.)

(to Lurch)

Hurry up!

(LURCH opens the front door, ushering in the BEINEKES. They affect an out-of-towner's nonchalance.)

MAL

Hello. Had a little trouble finding the place. Looks like somebody shot out all your street lamps!

(MAL and ALICE laugh. LURCH does not. The BEINEKES move down stage and take the place in.)

(observing the emptiness of the space)

Wow, look at this place. They just move in or what?

ALICE

No. This is how they live in New York. They spend all their money on rent and have nothing left for furniture.

(LURCH slams the front door with an awesome thud. The BEINEKES jump. A RAT scurries across the floor. ALICE screams. RAT exits.)

(MAL approaches LURCH)

LURCH

Grnh.

MAL

Mal Beineke.

LURCH

(polite)

Grnh.

MAL

This is my wife, Alice-

LURCH

(lecherous)

Grnh.

MAL

That's my son, Lucas -

LURCH

(warning)

Grnh.

MAL

And you are?

LURCH

Grrngh.

(Grunts his backstory)

MAL

Nice talkin' to you. Earth to Alice, we've landed in Weird City. I say drinks and bye-bye.

ALICE

Oh, Mal.

(convincing herself as much any him)

*"Be open to experience,
And welcome in the new.
Reach deep in your surprise bag;
There might be a gift for you."*

MAL

Honey, my surprise bag is so full I can hardly lift it. That guy who patted me down at the airport? He slipped me his telephone number. I don't think I can stand any more surprises.

LUCAS

C'mon, dad. Lighten up! These're your kind of people, real salt of the earth.

MAL

Yeah? Where are they from?

(GOMEZ enters, with a rapier, to answer the query.)

GOMEZ

"Where are we from?"

(they react)

Funny you should ask.

(then)

July 31st, 1715. The Spanish warship, *Pico de Gallo*, commanded by my great nautical ancestor, Captain General Redondo Ventana Laguna Don Jose Cuervo, leaves Madrid, bound for the new world. Three weeks later, he is still in Madrid, as Madrid is four hundred miles from the nearest ocean. A stubborn man, he sets sail anyway, only to sink, six months later, off the southern coast of Florida - a hostile land, infested with mosquitoes, rattle snakes, and many retired Jewish peoples. But enough about us.

(steps forward)

Off the eastern coast of Townsville -
a hostile land, infested with mosquitoes, brown snakes and many
grey nomads. But enough about us.

Mr. Malcolm Beineke, I presume, and the lovely Mrs. Malcolm Beineke.

(pointing his blade at Lucas)

And you must be young Lucas -

*(looks back to Mal, then again to
Lucas)*

Unless of course you -

(Lucas)

- are the father, and you -

(Mal)

- are the son, with a massive thyroid problem.

(laughs, then)

I go too far. No matter, the night, she is young. Welcome to our extremely normal home. Gomez Florencia Addams, at your service. Allow me to present my wife, *la duena*, mother of my children, *el amor de mi vida*... the love of my life - *Morticia!*

| |
|--------------------------------|
| #7A MORTICIA'S ENTRANCE |
|--------------------------------|

*(MORTICIA enters, in an apron. GOMEZ
kisses her hand.)*

MORTICIA

Sorry I'm late. I was putting the apple pie on the window sill to cool.

GOMEZ

That's my little woman. A duchess in the parlor and a genius in the kitchen.

MORTICIA

Oh, Gomez!

GOMEZ

And a gymnast in the bedroom. Cut this

(MORTICIA elbows GOMEZ and extends her hand to MAL.)

MORTICIA

So very pleased. Mr. Beineke...

MAL

Mrs. Addams -
(She turns to ALICE)

MORTICIA

Mrs. Beineke...

ALICE

(curtsies)
Alice.

MORTICIA

Alice. And you must be Lucas. What a lovely name.

LUCAS

Thanks. I'm named after my Uncle Lucas who got lost in the woods and ate his own leg.

MAL

They don't need to know that!

MORTICIA

No, no. It's a *beautiful* story.
(then)

Wednesday has a cousin who swallowed his tongue. *Hes tolklak dis... "Hello, how are you?"*

WEDNESDAY

(interrupting, mortified)
Thank you, mother.

(All heads turn to see WEDNESDAY, wearing a bright yellow dress.)

(to Mal and Alice)

WEDNESDAY (CON'T)

Hi, I'm Wednesday.

MORTICIA

What are you wearing?

WEDNESDAY

A dress.

MORTICIA

A yellow dress.

GOMEZ

Paloma, what happened? You look like a crime scene.

MORTICIA

(to the Beinekes)

Will you excuse us for a moment?

(to Wednesday)

I won't have that color in my house.

WEDNESDAY

I'm just being normal, OK?

(Now LURCH is helping ALICE off with her coat.)

MORTICIA

Darling, we don't wear bright colors. Bright colors are for people with no inner life and no imagination.

(ALICE'S coat is removed. She too wears a bright yellow dress.)

Oh look. It's everywhere.

ALICE

It's a lovely dress, Wednesday.

"Yellow is the color of the warming sun.

Yellow is the color of yumminess and fun.

Why not show the world the love in which we all believe?

Why not wear your heart for all to see, right on your sleeve?"

"Yellow is - "

(Awkward beat. MORTICIA fights the urge to throw up.)

GOMEZ

Excellent! A lovely sentiment about the color yellow! And now -

*(PUGSLEY enters in a Boy Scout uniform.
He holds a coin-collecting can like
from the March of Dimes.)*

Why, look everyone, it's Pugsley Addams, Wednesday's brother, just returned from Bible study. Say hello, Puggles.

*(PUGSLEY goes to ALICE and holds out
the can.)*

PUGSLEY

Hello. Wanna make a donation?

ALICE

Of course, sweetheart. What are you collecting for?

PUGSLEY

Just put some money in the can and nobody gets hurt.

*(ALICE drops a coin in the can.
GRANDMA enters in a candy-striper
uniform with a big Red Cross on the
bib-front.)*

GRANDMA

Whew! Boy, is it normal out there!

GOMEZ

And this is our dear little Grandma, the very soul and spirit of the family.

GRANDMA

(starting over, still sweet as pie)
Hi. I just came from the hospital. Cardiac ward. Boy, they're dropping like flies over there. I hope you're staying in shape. Grains, fresh fruit, 40 minutes on the treadmill?

ALICE

I know I should, but I don't do any of that.

GRANDMA

Well then you're gonna die, honey.

(FESTER enters, wearing a preposterous toupee and holding a football, running for the end zone.)

FESTER

Are you ready for some football?

(FESTER is the announcer to his solo game of football.)

Fester's got the ball! He's running! He's dodging! Lookit that **sumbitch** go! He's on the twenty - he's rounding third -and touchdown! The crowd goes wild!

maybe replace with "boofhead"?

(FESTER makes three sounds like a "roaring crowd." He's a bit too close to Alice who has to turn away.)

GOMEZ

This is my brother, Fester.

FESTER

(to Alice)

Nice ta meet ya.

(FESTER takes off his hair-piece in salutation. ALICE shrieks. FESTER puts the rug back on his head, askew.)

GOMEZ

Thank you, Fester.

(The BEINEKES behold The Addams Family nervously. GRANDMA looks like she might lick ALICE.)

All right, go away now.

GRANDMA/FESTER/PUGSLEY

(waving)

GOODBYE!

(And they're gone)

GOMEZ

And now for a welcoming toast from the extensive Addams caves!

(LURCH enters with a tray.)

MORTICIA

Children, you're excused.

WEDNESDAY

Lucas, come on. Dad, remember -

GOMEZ

Not to worry, *paloma*.

MAL

(as the kids go)

Leave the door open, y'hear?

(GOMEZ hands glasses out, during--)

GOMEZ

Ah!... You're concerned they will make the beast, eh? Not to worry, my friend. My daughter has a black belt in *Tae Kwon Do*. He tries anything, she'll rip his throat out.

(toasts, warmly)

To the children.

(They toast)

ALICE

Excuse me. Do you have a little girls room?

GOMEZ

We used to, but we let them all go.

(laughs, delighted with himself)

Wooo!

MORTICIA

Gomez.

(to Alice)

Come with me, dear. I'll show you.

(During the above, LURCH has collected the glasses from the quartet, except for ALICE who retains hers, despite MAL'S bad look.)

GOMEZ

Morticia, a grand tour for the missus. And the mister and I will go below for some "guy stuff." Then, dinner -

MORTICIA

And after dinner - The Game!

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!

*(They exit. Enter FESTER and ANCESTORS.
ANCESTORS voice skeptical remarks about
"love" in between FESTER'S lyrics.)*

| |
|------------------------------|
| #8 BUT LOVE REPRISE 1 |
|------------------------------|

FESTER

LET'S NOT TALK ABOUT ANYTHING ELSE BUT LOVE
WORTH REPEATING
LET'S NOT TALK ABOUT ANYTHING ELSE BUT LOVE
CAN'T WE TALK ABOUT LOFTY GOALS—

CAVEMAN/SOLDIER/FLIGHT ATTENDANT/GAMBLER/COURTESAN ANCESTOR
MATING SOULS--
ALTERING MINDS AND FALTERING ROLES—

FESTER

Shhh.

FESTER AND ANCESTORS

LET'S NOT TALK ABOUT ANYTHING ELSE...

*(During which we transition the set
into-)*

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

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)

Note to the Director
You have the option to cut lines within the box.

Should probably cut these

MAL (CON'T)

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 you a diagram?

GOMEZ (CON'T)

(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 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.

Probably cut this too

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.

| |
|-------------------|
| #9 SECRETS |
|-------------------|

MORTICIA

SECRETS ARE THE ENEMIES OF PASSION
SPEAKING TRUE WILL GET YOU THROUGH THE DAY
TRUTH IS NOT A THING THAT ONE SHOULD RATION
BUT I THINK YOU THINK OF IT THAT WAY
NEVER KEEP A SIN INSIDE THE CLOSET
ALWAYS GIVE THE FACTS A FIGHTING CHANCE
EV'RY TIME YOU DO, IT'S A DEPOSIT
IN THE LONG-TERM LIFE OF YOUR ROMANCE

KEEP NO SECRETS
IF YOU WANT HIM TO REMAIN YOUR LOVER
SHARE ALL SECRETS
THERE'S A WORLD OF THINGS YOU MIGHT DISCOVER
TRUTH IS BEAUTY
HE SHOULD ALWAYS KNOW EXACTLY WHO YOU ARE
BARE YOUR SECRETS
AND YOUR MARRIAGE'LL BE HEALTHIER BY FAR

GOMEZ ADORES ME
NEVER IGNORES ME
ALWAYS HAS PUT ME FIRST
AND, ALICE, IF HE SHOULD TRY ONCE
TELLING A LIE ONCE
I'D THROW HIM OUT HEAD FIRST
KNEELING, HE'D PLEAD I RECONSIDER
REELING, HE'D QUICKLY START TO DROWN
BEGGING ME FOR A LENIENCE
BUT AT MY FIRST CONVENIENCE
I'D PUT HIM ON THE FIRST BUS OUT OF TOWN

ALICE

Morticia,

IS GOMEZ TRULY DEVOTED
NEVER MISQUOTED
ALWAYS THE PARAGON

MORTICIA

Without a doubt.

ALICE

AND IF HE TOLD YOU A LIE
YOU'D WHISPER GOODBYE
THEN LEAVE HIM TO CARRY ON

MORTICIA

That's it exactly.

ALICE

IS THERE NO ROOM FOR SOME DISCUSSION

MORTICIA

If Gomez lied?

ALICE

IS THERE NO CHANCE YOU MIGHT FORGIVE?

(MORTICIA grabs the photo album)

MORTICIA

A LIE'S A LIE AND LIES CAN KILL
AND LIFE CAN QUICKLY GO DOWNHILL
SHE KEPT A SECRET AND SHE WOUND UP ON THE GUILLOTINE

ALICE

NOW I SEE WHAT YOU MEAN...

MORTICIA

SHE KEPT A SECRET AND THEY SHOT HER WITH AN M16

ALICE

THAT'S NOT A PRETTY SCENE

MORTICIA

SHE KEPT A SECRET AND SHE WOUND UP ON THE COVER OF A
MAGAZINE

She's quite the Philistine

(turns the page)

ALICE

(points to a photo)

What's that one?

MORTICIA

The dance routine.

[DANCE BREAK]

MORTICIA & FEMALE ANCESTORS

KEEP NO SECRETS

MORTICIA

WELCOME HONESTY WITH

MORTICIA & FEMALE ANCESTORS

NO RESISTANCE
THEN YOUR MARRIAGE

MORTICIA

IS A LOVING KIND OF

MORTICIA & FEMALE ANCESTORS

COEXISTENCE

MORTICIA

LIES AND SECRETS

MORTICIA & FEMALE ANCESTORS

THEY'RE THE SINS THAT KEEP A HUSBAND FROM A WIFE

MORTICIA

GOMEZ LOVES ME
HE WOULD NEVER KEEP A SECRET IN HIS LIFE

FEMALE ANCESTORS

NEVER KEEP A SECRET,
NOT ONE SECRET IN HIS LIFE

(Applause)

| |
|----------------------------|
| #9A SECRETS PLAYOFF |
|----------------------------|

SCENE 9

(SOMEWHERE IN THE HOUSE)

(GOMEZ is examining WEDNESDAY'S engagement ring through a jeweler's loupe. LUCAS looks on proudly.)

GOMEZ

So where does a student get the money for an engagement ring?

LUCAS

I work after school at the bookstore. And on weekends I tutor kids at a charter school. And summers I work at my uncle's grocery store.

GOMEZ

Is any of this true?

LUCAS

(with a twinkle)
Most of it.

GOMEZ

And in your time off, wise guy?

LUCAS

Mostly I think about Wednesday and how much I love her and how we could have a wonderful life together.

GOMEZ

And what does a Lucas Beineke become when it grows up?

LUCAS

Maybe a writer. Or a medical examiner.

GOMEZ

A medical examiner? Why?

LUCAS

You get to look at the inside of people's bodies and they don't mind because they're dead.

GOMEZ

(smiles to Wednesday)
Where did you find him?

WEDNESDAY

We found each other. It's kind of a miracle.

MORTICIA

(From off)

Gomez!

(WEDNESDAY tucks the ring away. They lean in and whisper.)

WEDNESDAY

Omigod, daddy -

LUCAS

What're we gonna do?

GOMEZ

Let's just tell her. It's gonna be fine.

WEDNESDAY

Daddy, you promised after dinner.

(All ad lib until Gomez sees Morticia.)

MORTICIA

What were the three of you whispering about?

GOMEZ

The weather.

WEDNESDAY

The news.

LUCAS

The economy.

(beat)

(Then, simultaneously.)

GOMEZ

The economy.

WEDNESDAY

The weather.

LUCAS

The news.

WEDNESDAY

(brightly)

Well, we'll be going now. See you at dinner!

GOMEZ

Come, Lucas. I show you the moat. Did you ever see a rat as big as a dachshund?

LUCAS

No, sir.

(The THREE OF THEM start to leave.)

MORTICIA

Gomez.

(GOMEZ, caught, stops dead in his tracks.)

What's going on?

GOMEZ

Nothing. We were just talking.

MORTICIA

That wasn't talking, that was conspiring.

GOMEZ

No, it was talking! Conspiring is -

(mimes conspiring, scrunched over, furtive, whispering)

MORTICIA

That's what you were doing!

GOMEZ

Querida...stop this foolishness.

MORTICIA

You're keeping something from me.

GOMEZ

Querida, I have never kept anything from you, and may lightening strike me where I stand if I am keeping anything from you now.

(He looks up, steps broadly to his right. LIGHTNING strikes the spot where he was standing.)

MORTICIA

(deeply suspicious)

That it should come to this.

GOMEZ

(opens his arms, changing the subject)
Here, cara. I have an urge to take you in my arms.

MORTICIA

No, Gomez.

GOMEZ

What?

MORTICIA

Not today.

GOMEZ

But you've never turned down a trip to heaven.

MORTICIA

Not today. I'll be in my room until you're ready to share,
like a proper husband.
(And she's gone)

GOMEZ

Morticia *mia*!

| |
|----------------------------|
| #10 GOMEZ'S WHAT IF |
|----------------------------|

LIKE A BUG IN A JAR
OR A FROZEN CABLE CAR
I'M TRAPPED
LIKE A MAN GROWING GRAY
WHEN HIS WIFE SAYS "NOT TODAY"...

WHAT IF SHE
DOESN'T DANCE WITH ME ANYMORE
WHO COULD CONCEIVE IT?
WHAT IF I AND ONE TINY LIE
STARTED CIVIL WAR?
WHAT IF A LINE'S BEEN CROSSED
VOWS OF COMMITMENT LOST
HOW IS THAT POSSIBLE...?
COULD THAT BE POSSIBLE...?

*(GOMEZ exits, thinking about the
future. And we transition to--)*

SCENE 10

(SOMEWHERE ELSE IN THE HOUSE)

(WEDNESDAY and LUCAS emerge. PUGSLEY eavesdrops.)

LUCAS

Put the ring on. Just for a minute.

WEDNESDAY

After dinner.

LUCAS

But what if they hate each other?

WEDNESDAY

What if they don't? Be like me. Look on the bright side.

LUCAS

You make me so crazy.

(They kiss. PUGSLEY interrupts.)

PUGSLEY

Maybe you two should get a room.

WEDNESDAY

Pugsley! Stop sneaking around like that!

PUGSLEY

It's my house too, OK?

WEDNESDAY

(to Lucas)

Excuse me while I kill my brother.

LUCAS

(To Wednesday)

I'll take care of this.

(to the boy, extravagantly)

Hey, it's the Pugster. What up, little man?

(Tries to high-five PUGSLEY, to no effect.)

PUGSLEY

You trying to be cool?

LUCAS

Uh-huh.

PUGSLEY

'Cause you're not cool.

LUCAS

Your sister thinks I am.

PUGSLEY

She'll get over it.

(He puffs on his cigar.)

LUCAS

Aren't you a little young to be smoking?

PUGSLEY

(pointedly)

I'm under a lot of stress. My sister's having an identity crisis.

WEDNESDAY

We're gonna go now.

PUGSLEY

Can I come?

WEDNESDAY

Sorry, Pugs. I'm with Lucas now. Bye.

[MUSIC IN]

(PUGSLEY'S tough act evaporates, and all that's left is a lonely little brother.)

PUGSLEY

But wait! Wait!

(WEDNESDAY waves to PUGSLEY and pulls LUCAS off. PUGSLEY is bereft, center.)

SCENE 11

(IN-ONE WITH PUGSLEY AND GRANDMA)

| |
|--------------------|
| #11 WHAT IF |
|--------------------|

PUGSLEY

WHAT IF SHE NEVER TORTURES ME ANYMORE?
HOW WOULD I MANAGE?
WHAT IF SHE NEVER NAILS MY TONGUE TO THE BATHROOM
FLOOR?
WHAT IF SHE WALKS AWAY
LEAVING ME A-OK,
HIDING EACH POWER TOOL
WHY WOULD SHE BE SO CRUEL?

I COULD STAB MY ARM MYSELF
COULD RIP MY TONSILS OUT
COULD SET MY HAIR AFLAME
I COULD SPRAY MY EYES WITH MACE
BUT FACE THE FACT, WITHOUT HER,
IT WOULDN'T BE THE SAME...

*(GRANDMA enters, pulling her wagon of
vials and bottles.)*

GRANDMA

(a cappella)
ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE
(Whistling)

[MUSIC CONTINUES]

PUGSLEY

Hi, Grandma.

GRANDMA

Hey, stud. How's life?

PUGSLEY

Too long.

GRANDMA

Tell me about it.

[MUSIC OUT]

PUGSLEY

Hold on. What're you doing?

GRANDMA

Restocking. Grandma's Private Stash. Herbs, potions and remedies. Nature's candy, no prescription needed.

PUGSLEY

What's that one?

GRANDMA

Peyote.

PUGSLEY

What's it do?

GRANDMA

Makes you run around naked in the woods.

PUGSLEY

What about this one?

GRANDMA

Bookoo leaf. You got someone giving you a hard time?

PUGSLEY

Maybe.

GRANDMA

Sprinkle a little of this on his toast, an hour later he's in a padded room, screaming "I am Spartacus!"

PUGSLEY

Grandma -

[MUSIC IN]

what if there was this girl who met this person and he's all like "Hey, it's the Pugster. What up, little man?" and she's all like "golly" and "we're gonna go now" and they're running away together. What would you give her?

GRANDMA

Nothing. She's your sister. Be happy for her.

PUGSLEY

But what if she doesn't get rid of him? What if all the good times are already behind me?

GRANDMA

That's life, kid. You lose the thing you love.

PUGSLEY

Tell me about it.

(picks up another bottle from the cart)

What's this one?

GRANDMA

(grabs bottle from Pugsley)

Acrimonium! You wanna stay away from this baby.

PUGSLEY

Why?

GRANDMA

Takes the lid off the id. Brings out the dark side.

PUGSLEY

Whaddaya mean?

GRANDMA

One swig of this and Mary Poppins turns into Medea.

PUGSLEY

I don't understand your references.

GRANDMA

Well, stop the damn texting and pick up a book once in a while.

(then)

Now, quit whining about your sister. Start thinking about you and how you're gonna live your life.

(waxing rhapsodic)

Time, my dear, is a thief. She'll steal your soul and flee on little fairy wings.

(then, abruptly)

And stay outta my **shit** or I'll rip your leg off and bury it in the back yard. **Stuff**

(and)

I love you.

(As GRANDMA exits, PUGSLEY swipes the Acrimonium from her cart.)

PUGSLEY

WEDNESDAY WILL DRINK AND THEN
SHE'LL BE HERSELF AGAIN

PUGSLEY (CON'T)

LUCAS WILL LEAVE HER BE
SO SHE CAN TORTURE ME
JUST LIKE SHE ALWAYS DID
'TIL THEN I'M JUST A STRANGE, FAT KID.

(PUGSLEY hugs the bottle. Applause.)

*(A DINNER GONG. THE GREAT HALL is
revealed, with the FAMILY at the
banquet table. PUGSLEY moves upstage to
his seat.)*

SCENE 12

(THE GREAT HALL AND BANQUET TABLE)

(Dinner is over.)

GOMEZ

Another magnificent feast -

(pointedly)

- all thanks to my fabulous lady wife, from whom I keep nothing. This dinner puts me in mind of my great ancestor, Hector Fernando Escondido Chimichanga, a man hated by the church but clever with a quip. In fact, while being burned alive, he said to the priest - "Keep it pink in the middle, a little crispy on the outside."

MORTICIA

(ending it, clinking her glass)

Thank you, dear. And now it's time to play The Game.

WEDNESDAY

Please, not The Game. It's really late -

PUGSLEY

But it's a family tradition!

WEDNESDAY

Pugsley, could you just go away and die?

PUGSLEY

(re: Lucas)

I will if your boyfriend will.

GOMEZ

(to Morticia)

Cara, maybe The Game's a bad idea.

WEDNESDAY

Thank you, daddy.

MORTICIA

No, it's a good idea. And if it isn't, then somebody will be sleeping on the couch for a very long time.

GOMEZ

Actually, the Game is a good idea. The best of all ideas.
(mouths "I'm sorry" to Wednesday)

ALICE

What kind of game?

GOMEZ

We call it "Obligacion de Revelar."

ALICE

Oh! Spanish! What does it mean?

MORTICIA

"Full Disclosure."

GOMEZ

Exactly. Everyone sips from the sacred family chalice -

MORTICIA

(driving the bus here)

- and confesses a secret they've never told anyone.

GOMEZ

Loosely based on the Inquisition.

MORTICIA

And you have to *absolutely* tell the truth.

ALICE

Or what?

MORTICIA

(a nod to Gomez)

Or there are consequences.

ALICE

I don't think I'd be very good at that game.

MAL

Sure you would.

ALICE

Oh no, no no no no.

MORTICIA

And now Gomez will break the ice. My husband has something he needs to disclose.

GOMEZ

No, no, the host goes *last*.

MORTICIA

Lurch, the sacred chalice!

*(LURCH presents the chalice to GOMEZ.
Under MORTICIA'S determined glare, he
gingerly takes the chalice and sings.)*

| |
|-----------------------------------|
| #12 FULL DISCLOSURE PART 1 |
|-----------------------------------|

GOMEZ

THIS IS THE SACRED CHALICE
FROM ADDAMS FAMILIES PAST
FIRM IN MY DIGITALIS HELD FAST
DIE-CAST!
HERE, IN THIS SWEET LIBATION
SALVATION RESIDES
FEEL THE SWEET SENSATION
REVELATION PROVIDES

(drinks from the chalice)

FULL DISCLOSURE!
IT'S A GAME THAT WE PLAY
LET YOUR DARKEST SECRETS GIVE YOU AWAY
FACE YOUR DEMONS
AND THEN HAPPILY SAY
I'M PLAYING FULL DISCLOSURE
WITH ALL THESE CRAZY HAPPY PEOPLE

GMZ/MORT/FESTER/GRNDM/PUGS/ANCSTRS

FULL DISCLOSURE!

GOMEZ

IT'S A HELLUVA THING ONCE A FAVORITE
OF THE LATE DENG XIAO PING
DOESN'T MATTER
IF YOU'RE RIGHT OR LEFT WING
HE LOVED HIS FULL DISCLOSURE!

(He drinks again from the chalice.)

GRNDM/FSTR/PUGS/MORT/ANCESTORS

DISCLOSURE, FULL DISCLOSURE, FULL DISCLOSURE
DISCLOSURE, FULL DISCLOSURE, FULL DISCLOSURE

GOMEZ

Yes. Well. My disclosure is in the form of a fairy tale.

[MUSIC OUT]

GOMEZ (CON'T)

Once there was a man who had a beautiful wife and two beautiful children. A humble man, I say, and yet within his breast beat the heart of a loyal and steadfast husband who treasured his wife and worshipped the ground she walked on. Thank you.

(He sits.)

(MORTICIA looks at him. He rises again and continues--)

And one day, a fox appeared and gave him a beautiful box of rare wood and Spanish leather... "What's in the box?" asked the kindly man. And the fox said, "A little secret. Nothing important. But you must never ever open it. And the man took it home and his beautiful wife said, "Let's open it anyway." And the kindly man said, "Don't push it, honey. We got a good thing going." And they never did open it. And everyone lived happily ever after.

(looks hopefully at his wife)

Full Disclosure.

[MUSIC CONTINUES]

MORTICIA

Well, we'll just have to come back to you, won't we? Wednesday's turn.

WEDNESDAY

Pass.

FESTER

Oooh! Oooh!

GOMEZ

Yes! Let's hear from Fester. The chalice!

(Chalice-passing music.)

FESTER

I - am in love!

EVERYONE

Awww!

FESTER

You're probably thinking, what could a fat bald person of

FESTER (CON'T)

no specific sexuality know about love? But I, too, am in love. Fester loves!

MORTICIA

Oh, Fester - who is it?

FESTER

(shyly)

The moon!

ALICE

The moon? He's in love with the moon.

MAL

Yeah, that's normal.

ALICE

That's the most beautiful thing I ever heard!

FESTER

Oh, I haven't told her yet.

EVERYONE

Awww!

FESTER

Full Disclosure.

GMZ/MORT/FSTR/PUG/GRNDM/ALICE/ANCSTRS

FULL DISCLOSURE!

FESTER

JUST EMBRACE IT AND SWOON

GMZ/MORT/FSTR/PUG/GRNDM/ALICE/ANCSTRS

EMBRACE AND SWOON

FESTER

FALL FROM GRACE OR FALL IN LOVE WITH THE MOON

GMZ/MORT/FSTR/PUG/GRNDM/ALICE/ANCSTRS

HE LOVES THAT MOON

FESTER

CLOSE YOUR SERMON WITH A SIGNATURE TUNE

GMZ/MORT/FSTR/PUG/GRNDM/ALICE/ANCSTRS
AND CALL IT FULL DISCLOSURE!

MORTICIA

Wednesday's turn!

WEDNESDAY

No!

GRANDMA

Me! Me! Me! Age before beauty!

(stands)

The chalice!

(drinks and looks at Pugsley)

The kid and I had a little heart-to-heart before. I told him to use his time wisely. Look who's talking - how much time have I got left? I'm a hundred and two, I have shingles and arthritis, and when I break wind it could start the windmills on an old Dutch painting. But I've still got one more round in me. Call me Cougar, but five'll get you ten there's a couple of 90-year-old hotties out there just waiting to chow down on a Grandma sandwich. Full Disclo...Full Disclo...

(realizes something)

I just peed.

(She spreads her napkin onto her chair and sits.)

(Odd beat)

(MORTICIA stares at her icily. Then--)

MORTICIA

We should've put you down years ago.

(then)

All right. Wednesday's turn.

WEDNESDAY

Not yet. Daddy, talk to her.

GOMEZ

I've still got the fox box problem.

MORTICIA

(get on with it)

Wednesday. Your turn. The chalice please.

MORTICIA (CON'T)

Where's the chalice?

(PUGSLEY crawls out from under the front of the table.)

PUGSLEY

Yes!

(pours the potion into the chalice)

NOW, WITH A DASH OF POTION
MY SISTER BLOWS HER COOL
HOPEFULLY, IN SLOW-MOTION
SHE'LL DROP
SHE'LL DROOL
ONE SIP OF ACRIMONIUM
AND THEN SHE WILL CHANGE
BOY, OH BOY, HER FULL DISCLOSURE'S
GONNA BE STRANGE!

MORT/GMZ/GRNDM/FSTR/PUG/ALICE/ANCSTRS
FULL DISCLOSURE!

MORTICIA

IT'S THE MOMENT OF TRUTH!

GRANDMA/FESTER/ALICE/PUGS/ANCESTORS
LA LA LA LA
(The chalice is passed toward WEDNESDAY. ALICE starts coughing.)

GOMEZ

(to Wednesday)
NOW YOU BETTER HIT THE TRUTH LIKE BABE RUTH

GRNDM/FSTR/ALICE/PUG/MORT/ANCESTORS
LA LA LA LA!
(ALICE coughs again. WEDNESDAY receives the chalice. She holds it, gathering her thoughts, then raises it to her lips...)

GOMEZ/WEDNESDAY

THIS IS TORTURE, LIKE AN IMPACTED TOOTH!

GMZ/MORT/GRNDM/FSTR/ALICE/PUG/ANCSTRS
HOORAY FOR FULL...

(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 |
|-----------------------------------|

GOMEZ/MORT/FSTR/GRNDM/PUGS/ANCSTRS
FULL DISCLOSURE

GOMEZ
WOW, THAT STORY WAS GRIM

GOMEZ/MORT/FSTR/GRNDM/PUGS/ANCSTRS
WE'RE TALKING GRIM

GOMEZ
FILLED WITH FEAR AND LOATHING UP TO THE BRIM

GOMEZ/MORT/FSTR/GRNDM/PUGS/ANCSTRS
THAT'S QUITE A BRIM

GOMEZ
JUST IMAGINE BEING MARRIED TO HIM -
(MAL interrupts, rising. He's had enough.)

MAL
OK, Addams, I tried. I thought OK, the kids like each other, let's give it a shot. But you people are insane. You got a house where there shouldn't be a house, a zombie for a butler, and a man who's dating the moon -

FESTER
Oh, I wouldn't exactly say we're dating.

MAL
We're simple people, Mister Addams. We're not used to your "sophisticated New York life-style." So with your permission, we're gonna go back to the *real* America. Full disclosure. Lucas, help your mother off the table.

(WEDNESDAY'S had enough)

WEDNESDAY
You were right, Lucas.

MORTICIA
Right about what?

WEDNESDAY
Thanks anyway, Daddy.

MORTICIA

Thanks for what??

WEDNESDAY

We should have just told her.

MORTICIA

Told me what???

(Before GOMEZ can answer, WEDNESDAY cuts him off.)

WEDNESDAY

(breaking in)

It doesn't matter.

[MUSIC OUT]

Lucas and I love each other. And we're getting married.

MORTICIA

What?!

[MUSIC IN]

FESTER & ANCESTORS

MARRIED!

MORTICIA

(to Gomez, in horror)

That's what you kept from me?

FESTER & ANCESTORS

MARRIED!

ALICE

(to Morticia)

No secrets, huh? HA HA HA.

WEDNESDAY

YES WE KEPT A SECRET!

MORTICIA

AND YOU KEPT IT FROM ME?

LUCAS

SO, WE'RE GETTING MARRIED!

MORTICIA & ANCESTORS

ARE THEY GETTING MARRIED?

GOMEZ & ANCESTORS

REALLY MARRIED?

ALL (EXCEPT WEDNESDAY AND LUCAS)

"MARRIED" MARRIED?

FULL DISCLOSURE

MORT/ALICE/WED/GMZ/MAL/LUC/GRND/FSTR

WHAT A MISERABLE GAME

ALL

PLAY IT ONCE

AND LIFE IS NEVER THE SAME

SOMEONE STARTED IT

SO SOMEONE'S TO BLAME

ALICE

AH! AH! AH! AH!

ALL

ENOUGH OF FULL

WEDNESDAY

THIS ISN'T HAPPENEING

OH NO THIS CAN'T BE

HAPPENING! STOP!

*(FESTER freezes the action before the
BEINEKES can leave.)*

FESTER

Never fails. You let nature take its course - chaos. I mean, is this any way to end an act? Actually, yes. But it'd be better if the guests couldn't leave just yet, dontcha think?

ANCESTORS

Yeah!

FESTER

OK, dead people - gimme some weather!

*(FESTER prompts the ANCESTORS to create
a storm! Thunder! Lightning! The doors
fly open! Wind blows people and objects
about.)*

MAL

It's a tornado! We'll never make it out of the park alive!

*(LURCH pushes the front door closed
against the storm.)*

GOMEZ

Well, Beinekes - looks like you'll be spending the night.

(GRANDMA cackles)

That's what happens when you play...

ALL

FULL DISCLOSURE!

(Blackout)

END OF ACT ONE

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--)

SCENE 2

(MORTICIA'S BOUDOIR)

(MORTICIA enters, livid, pursued by GOMEZ.)

MORTICIA

Humiliated! Shamed! *Mortified!*

GOMEZ

Cara -

MORTICIA

I told that Beineke woman we kept nothing from each other.

GOMEZ

My sweet, my only - Wednesday wasn't sure about the boy and didn't want to worry you.

MORTICIA

Oh, so you didn't dare tell me, because I'm such a terrible mother.

GOMEZ

You're a wonderful mother.

MORTICIA

And look at the thanks I get. I gave up my dreams for the sake of this family. I wanted to travel. I wanted to see Paris! I never saw the sewers of Paris! And now it'll never happen!

GOMEZ

Cara -

MORTICIA

So that's how it ends... alone and forgotten in a tiny room, living on cat food and broken dreams - *that's* what happens to mothers. Look at yours. She came for the weekend, the weeks turned into months, it's twelve years later and she's still up there: Deceived. Deluded. Smoking weed in the attic.

(then)

A grandma.

(and)

Well, I'm not going to end up like your mother.

GOMEZ

Mymother? I thought she was *your*mother.

(Bad look from MORTICIA.)

No, seriously.

MORTICIA

You lied to me, I can't live with that.

GOMEZ

Here, *cara*. I feel the urge to take you in my arms.

MORTICIA

Not. Today.

GOMEZ

But *cara* -

MORTICIA

Out!

(GOMEZ exits)

| |
|-----------------------------------|
| #16 JUST AROUND THE CORNER |
|-----------------------------------|

MY DAUGHTER'S GETTING MARRIED
I CAN'T BELIEVE IT'S TRUE
SHE DOESN'T ASK HER MOTHER
BEFORE SHE SAYS "I DO?"
AND HOW ABOUT MY HUSBAND?
INCONSTANT, NAIVE!
THIS EVENING'S GETTING SERIOUS
THESE OHIOANS WON'T LEAVE
BUT I CAN'T LET THESE LATEST TROUBLES
ROB ME OF MY BLISS
FOR WHEN I'M SCARED OF TRUE DISASTER
I REMEMBER THIS...

Tamworthians

DEATH IS JUST AROUND THE CORNER
WAITING PATIENTLY TO STRIKE
ONE UNPLANNED ELECTROCUTION
THAT'S THE KIND OF END
I CAN COMPREHEND
WHEN I'M FEELING UNINSPIRED
OR I NEED A LITTLE SPREE
I'M REBORN KNOWING DEATH IS JUST AROUND THE CORNER
COMING AFTER ME

(spoken)

Coroner. Get it? Death is just around the coroner...

MORTICIA (CON'T)

(sings)

DEATH IS JUST AROUND THE CORNER
WAITING HIGH UPON THE HILL
SOMEONE BURIED IN AN AVALANCHE
THAT'S THE KIND OF GIG I COULD REALLY DIG
MARRIAGE OFTEN DISAPPOINTS YOU
NOT EACH HUSBAND IS A GEM
SO, I'LL MOURN KNOWING
DEATH IS JUST AROUND THE CORNER
COMING AFTER THEM
IF LIFE'S ALL PLUMS
I'LL MUDDLE THROUGH SOME
BUT WHEN DEATH COMES
I HOPE IT'S GRUESOME (HA-CHA)

*(The ANCESTORS enter variously,
During-)*

SOME PEOPLE DIE FROM PUBLIC STONING
FAULTY WIRING, FAULTY ZONING
CHERRY PITS THEY DIDN'T KNOW WERE THERE

CAVEMAN ANCESTORS

(Cough) (Cough)

MORTICIA

IT COULD BE BY A JUNGLE CAT

FLIGHT ATTENDANT ANCESTOR

A SLIPPERY MAT

SOLDIER ANCESTOR

A BASEBALL BAT

MORTICIA

PERHAPS AN UNSUCCESSFUL LOVE AFFAIR
IT COULD BE IN A SPEEDING TRAIN
IT COULD BE UNDERWATER
IT COULD BE TOO MUCH NOVOCAINE
OR EVEN BY YOUR DAUGHTER

BRIDE ANCESTOR

PERHAPS A BAD MOSQUITO BITE

CONQUISTADOR & PURITAN ANCESTOR

A TITLE FIGHT

SALOON/FLAPPER ANCESTOR

RELIGIOUS RITE

MORTICIA

WHY DARLINGS, IT MIGHT EVEN BE TONIGHT!

[DANCE BREAK]

MORTICIA & ANCESTORS

DEATH IS JUST AROUND THE CORNER
NO ONE'S EVER BEEN IMMUNE

MORTICIA

TURNING OFF A RESPIRATOR

ANCESTORS

Gasp!

MORTICIA

WITH A SIMPLE CLICK
SCANDALOUSLY QUICK

MORTICIA & ANCESTORS

I CAN FACE A NEW TOMORROW IF I MAKE IT PAST TODAY

MORTICIA

I FEEL GOOD SAYING
DEATH IS JUST AROUND THE CORNER
SWIFTLY ON ITS WAY

[DANCE BREAK]

MORTICIA & ANCESTORS

DEATH IS JUST AROUND THE CORNER
AND YOU HAVE TO HEED THE CALL

ANCESTORS

DON'T ASK WHY

MORTICIA

FOR YOUR DEATH IS JUST AROUND THE CORNER

ANCESTORS

YOU AND I

MORTICIA

HAPPY BEING BOTH THE MOURNED AND MOURNER

ANCESTORS

SAY GOODBYE

MORTICIA & ANCESTORS

BECAUSE DEATH IS JUST AROUND THE CORNER
COMING FOR US ALL!

(Applause)

| |
|--|
| #16A JUST AROUND THE CORNER PLAYOFF |
|--|

ANCESTORS

DON'T ASK WHY

MORTICIA

FOR YOUR DEATH IS JUST AROUND THE CORNER

ANCESTORS

YOU AND I

MORTICIA

HAPPY BEING BOTH THE MOURNED AND MOURNER

ANCESTORS

SAY GOODBYE

MORTICIA & ANCESTORS

BECAUSE DEATH IS JUST AROUND THE CORNER
COMING FOR US ALL!

*(The GRIM REAPER'S scythe takes
MORTICIA off.)*

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? **Centennial**

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 tool, 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.)

| |
|----------------------------------|
| #16C INTO THE MOON AND ME |
|----------------------------------|

SCENE 4

(VAUDEVILLE IN-ONE)

(FESTER enters, looking for love.)

FESTER

Storm's passed. Think I'll get a little moon.

(calling into the dark void)

Ladies, hello.

*(The FEMALE ANCESTORS appear, as
bathing beauties with parasols.)*

Yoo hoo, where are you *hiding*? Are you playing with me, my only one?

(The MOON enters, shyly.)

There you are! Look at her. Lovely, is she not? And so far away. Yes, in matters of love, my dears, distance is our friend. Closeness? No thank you. Quarter of a million miles away - that's a good distance for romance. We never fight, each waning is a heartbreaking separation...

FEMALE ANCESTORS

(Ohh!)

FESTER

...Each meeting - a happy reunion.

FEMALE ANCESTORS

(Awww!)

*(The LADIES part, revealing FESTER in a
1920's style bathing suit, and
strumming his banjolele. He looks up at
the moon and sings to her--)*

| |
|---------------------|
| #17 THE MOON AND ME |
|---------------------|

FESTER

WHEN THE DAYLIGHT ENDS
AND THE MOON ASCENDS
I WOULD RATHER BE
JUST THE MOON AND ME
WHEN I FEEL HER PULL
THEN MY HEART IS FULL
AND THE NIGHT IS SOFTLY SWEETLY CALLING,
"FESTER, LOOK AND SEE"
LA LA LA LA LA LA

FESTER (CON'T)

LA LA LA LA
LA LA LA LA LA
IT'S A DREAM THAT'S COMING TRUE
WHEN THE MOON SAYS "I LOVE YOU"
 (The FEMALE ANCESTORS sing behind
 FESTER now.)
THOUGH I'M TOLD IT'S WRONG
WHEN I SING MY SONG
SHE ACCEPTS, SHE ATTENDS
SHE BELIEVES, SHE BEFRIENDS
LA LA LA LA LA LA
LA LA LA LA
LA LA LA LA LA

FESTER & FEMALE ANCESTORS

IT'S A DREAM THAT'S COMING TRUE
WHEN THE MOON SAYS "I LOVE YOU"
FESTER
HOW IT CAN FEEL
WHEN LOVE IS REAL

(FESTER dances with the MOON and the
 STARS.)

FESTER & FEMALE ANCESTORS

LA LA LA LA LA LA
LA LA LA LA
LA LA LA LA LA
IT'S A DREAM THAT'S COMING TRUE
WHEN THE MOON SAYS "I LOVE YOU"
IT'S A DREAM THAT'S COMING TRUE
WHEN THE MOON SAYS

FEMALE ANCESTORS

"I LOVE YOU"
OOH OOH OOH OOH OOH OOH OOH
OOH OOH OOH OOH OOH OOH

FESTER

AAH!

FEMALE ANCESTORS

AHH!

(FESTER disappears into the moony
 night. Applause.)

SCENE 5

(UNDER THE ADDAMS FAMILY TREE)

| |
|----------------------------|
| #17A INTO HAPPY SAD |
|----------------------------|

(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.

[MUSIC IN]

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.

| |
|----------------------|
| #18 HAPPY SAD |
|----------------------|

RIGHT AND WRONG
WHO'S TO SAY
WHICH WE SHOULD REFUSE
ALL WE KNOW LOVE SURVIVES
EITHER WAY WE CHOOSE
HERE YOU ARE
AT THE EDGE
GO AHEAD AND FALL
DON'T RESIST
I INSIST
LOVE STILL CONQUERS ALL

It even conquered you, my adorable Attila. You had to go and grow up.

WEDNESDAY

And you're cool with that?

GOMEZ

Yes and no.

(sings)

I'M FEELING HAPPY
I'M FEELING SAD
A LITTLE CHILDISH
A LITTLE "DAD"
I THINK OF ALL THE DAYS YOU'VE KNOWN
ALL THE WAYS YOU'VE GROWN
SEE YOU ON YOUR OWN AND THEN
I'M FEELING HAPPY
AND SAD AGAIN
I THINK I'M RESTED
BUT THEN I'M TIRED
TODAY REQUESTED
TOMORROW FIRED
AND NOW A BOY SAYS HE ADORES
SHE WHO ONCE WAS YOURS
HOW CAN I IGNORE SUCH NEWS?
I'M SAD AND HAPPY
WHY SHOULD I CHOOSE?

LIFE IS FULL OF CONTRADICTIONS
EVERY INCH A MILE
AT THE MOMENT WE START WEEPING
THAT'S WHEN WE SHOULD SMILE

(speaks)

So many memories... Wednesday, eating her first worm.
Wednesday, sealing up her baby brother in the wall.
Wednesday, setting fire to the Jehovah's Witness...
And I think, "Where did the years go?" And I am sad.
But then I see this lovely young woman, and I am happy.
Happy, sad, happy, sad. Like the bull when the matador
put the sword into him, and he look at the matador and say,
"Nice job. I hate you."

(sings)

IN EVERY HEAVEN
YOU'LL FIND SOME HELL
AND THERE'S A WELCOME
IN EACH FAREWELL
LIFE CAN BE HARSH, THE FUTURE STRICT
WHO WOULD DARE PREDICT
AND THE BOY YOU'VE PICKED?
NOT BAD.

GOMEZ (CON' T)

SO LET'S BE HAPPY
FOREVER HAPPY
COMPLETELY HAPPY
AND A TINY BIT
SAD

(Applause. LUCAS emerges.)

SCENE 6

(CONTINUOUS)

WEDNESDAY

How long have you been standing in the shadows?

LUCAS

My whole life.

GOMEZ

Nice. You should be a writer. Have you met my daughter?
This is Wednesday. The best thing that will ever happen to
you.

(to Lucas)

Don't screw it up.

(GOMEZ exits)

WEDNESDAY

Yes?

LUCAS

Look, I can't stand the idea of not being with you.

WEDNESDAY

Five minutes ago you could.

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.

*(The ANCESTOR BRIDE appears, holding a
bright red apple. WEDNESDAY takes it
from her, and she disappears.)*

WEDNESDAY

Ok. Prove it.

LUCAS

What.

WEDNESDAY

Prove it.

[MUSIC IN]

Here.

*(WEDNESDAY hands the apple to LUCAS and
picks up her crossbow.)*

LUCAS

Where'd you - -

WEDNESDAY

Put this apple on your head and go stand against the tree.

LUCAS

(realizing)

Wait - you're gonna - ?

WEDNESDAY

Uh-huh.

LUCAS

You're crazy.

WEDNESDAY

And you're not crazy enough. That's the problem.

| |
|-----------------------------|
| #19 CRAZIER THAN YOU |
|-----------------------------|

ONCE I WAS HOPEFUL
THOUGHT WE WERE ONE
LIFE, LESS THAN PERFECT
FINALLY BEGUN
BUT, NOW I WONDER
ARE WE UNDONE?
I WANNA TREASURE YOU IN DEATH AS WELL AS LIFE
I WANNA CUT YOU WITH MY LOVE AND WITH MY KNIFE
BUT CAN I LIVE AS YOUR TORMENTOR AND YOUR WIFE?
WHEN I AM CRAZIER THAN YOU
I'M CRAZIER THAN YOU
AND NOTHING UP 'TIL NOW HAS PROVED ME WRONG
I'M CRAZIER THAN YOU
THAT'S JUST THE OVERVIEW
SO GET ON BOARD OR SIMPLY MOVE ALONG

LUCAS

I'M NOT IMPULSIVE

WEDNESDAY

AND YET I TRULY LOVE YOU

LUCAS

I'M NOT DERANGED

WEDNESDAY

I'D NEVER ASK THAT OF YOU

LUCAS

BUT IN THIS MOMENT

I KNOW I'VE CHANGED

I WANNA CLIMB MOUNT EVEREST

GO TO MOZAMBIQUE

I WANNA BE IMPULSIVE

WANT TO BE UNIQUE

CAN YOU BELIEVE I MEAN IT

WHEN YOU HEAR ME SHRIEK?

(he hands her the apple)

I'M CRAZIER THAN YOU

I'M CRAZIER THAN YOU

AND NOW I'LL PROVE TO YOU EXACTLY HOW-OW-OW

I'M CRAZIER THAN YOU

(he blindfolds himself with his tie)

I'LL DO WHAT YOU CAN DO

FROM HERE ON IN I GIVE MY SOLEMN

VOW-OW-OW-OW

*(WEDNESDAY hands LUCAS the apple. He
puts the apple on his head.)*

WEDNESDAY

PLUCK THE ARROW FROM ITS QUIVER

HOLD IT IN YOUR HAND, BE BRAVE

LUCAS

PIERCE THE APPLE NOT THE LIVER

OR WE'RE DANCING ON MY GRAVE

WEDNESDAY

PLACE IT IN THE BOW AND STEADY

LUCAS

CAN'T YOU SHOOT THAT THING ALREADY?!?

WEDNESDAY

I'M GONNA DEMONSTRATE THAT FEAR IS MY IDEAL

LUCAS

GIRL, BELIEVE ME
FEAR IS YOUR APPEAL

WEDNESDAY

CAUSE IN THE MOMENT THAT YOU'RE FRIGHTENED
LIFE IS REAL

LUCAS

THEN MY LIFE MUST BE REAL REAL

WEDNESDAY

AND IN A FLASH
WHEN I RELEASE
AND SEAL THE DEAL

LUCAS

AND IN A FLASH
WHEN YOU RELEASE
AND SEAL THE DEAL

(LUCAS rips off his blindfold)

LUCAS

No, no, no, wait! OK, OK! You want crazy - *here's* crazy.
*(He ties the blindfold over WEDNESDAY'S
eyes instead.)*

WEDNESDAY

OK, now it's getting interesting.
(then)
Aren't you afraid?

LUCAS

(a tad manic)
No! You know why? Because I will *guide the arrow!* I'll
guide it with my love!

WEDNESDAY

How does that work exactly?

LUCAS

We're connected, see? We're destined to be together! So
nothing bad can happen!

WEDNESDAY

Yeah, but what if I miss?

LUCAS

Then you'll be the last thing I ever see.

WEDNESDAY

That is sohot.

(LUCAS runs to the tree, apple on his head. WEDNESDAY aims, blindly. The ANCESTORS enter.)

LUCAS

Ready!

(WEDNESDAY fires her crossbow. In SLO-MO "Matrix" rhythm, the ANCESTORS guide the arrow to split the apple. Then back to normal speed, as LUCAS screams.)

WEDNESDAY

Omigod!

(She tears the blindfold off, to see LUCAS unhurt.)

LUCAS

Gotcha. Now will you marry me?

WEDNESDAY

Oh, yes, Lewis. A thousand times yes.

LUCAS

Lucas. Lucas.

WEDNESDAY

Gotcha!

(She runs, he happily chases her off. MAL appears from behind the tree thrown by what he's just heard. Now FESTER appears.)

FESTER

Did you hear that?

(Mal nods)

The boy was willing to die for love.

(then)

Hard to believe he's your son.

MAL

(in awe and envy)
He was so happy.

FESTER

Remember that? Being happy?

MAL

Yeah, What happened?

FESTER

You've turned into an unfeeling, rigid, selfish control freak.

MAL

Fester you're a wise person. How can I fix this? What do I do?

FESTER

Don't worry, it will come to you.
(FESTER signals off stage.)

MAL

I wasn't always this way. I was happy-go-lucky once. I told jokes and played the guitar and slept until noon. But then you get a wife and a kid and a mortgage...

(ALICE appears. Mal stops when he sees her.)

[MUSIC FADES]

FESTER

Keep going.

MAL

But what do I say?

FESTER

Just remember how you felt the first time you saw her.

(Fester leaves, taking all the ANCESTORS with him, MAL stares at ALICE. ALICE waits. Then, finally--)

MAL

(Hopefully)
Alice. It's Mal.

ALICE

I know.

MAL

No, the old Mal.

ALICE

The old Mal? With the guitar and the T-shirt?

MAL

And the head-band.

ALICE

(Remembering, a smile)

Omigod. The head-band.

(Then)

You were pretty crazy back then, you know that?

MAL

Yeah, I know.

(MAL clears his throat once and turns out)

*"I guess I got stuck, Alice -
More than most men.
But mama, I swear
I'll be crazy again."*

ALICE

Mal, you're rhyming.

[MUSIC IN]

MAL

For you, baby. Just for you.

I LEARNED FROM LUCAS

I LEARNED FROM YOU

I WASN'T HAPPY.

I WASN'T TRUE.

BUT THEN THE WAY YOU SPOKE AT DINNER TOUCHED MY SOUL

COMPLETELY CRAZY, YET COMPLETELY IN CONTROL

SO, WHEN YOU KICKED ME OUT I SAID "LET'S ROCK AND
ROLL!"

SO I'LL BE

CRAZIER THAN YOU

MAL (CON'T)

MUCH CRAZIER THAN YOU
IT WARMS ME UP TO SEE YOU LIVING LA-A-RAGE
WHEN I'M
CRAZIER THAN YOU
FAR CRAZIER THAN YOU
I'LL DROP THE PLAN
YOU'LL BE THE MAN IN CHA-A-A-ARGE

ALICE

ALL THIS TIME AND ALL I NEEDED
WAS THE HOPE THAT YOU'D SUBMIT

MAL

TOO AFRAID AND TOO CONCEITED
TO BELIEVE THAT YOU WERE IT
BUT THE JOURNEY'S NOW COMPLETED

ALICE

Oh Mal.

(their special phrase, inverted)

I missed you, pumpkin! Come to Mama!

*(WEDNESDAY and LUCAS are discovered in
another location.)*

WEDNESDAY & LUCAS

I'M GONNA TREASURE YOU IN DEATH AS WELL AS LIFE

ALICE

MAL, YOU'RE RHYMING

WEDNESDAY & LUCAS

I WANNA CUT YOU WITH MY LOVE AND WITH MY KNIFE

MAL

ALL THE TIM-ING

WEDNESDAY

NOW I CAN LIVE
AS YOUR TORMENTOR
AND YOUR WIFE

LUCAS

NOW YOU CAN LIVE
AS MY TORMENTOR
AND MY WIFE

ALICE

OH MAL OH MAL OH MAL

WEDNESDAY & LUCAS

'CAUSE I AM CRAZIER THAN YOU

ALICE & MAL

I'M CRAZIER THAN YOU

WEDNESDAY & LUCAS

I'M CRAZIER THAN YOU

ALICE

I'LL TELL YOU WHAT TO DO

MAL

PLEASE TELL ME WHAT TO DO

WEDNESDAY & LUCAS

AND LIVE OR DIE I'LL LET YOU HAVE CONTROL

ALICE & MAL

OOH!

WEDNESDAY & LUCAS

I'M CRAZIER THAN YOU

ALICE & MAL

I'M CRAZIER THAN YOU

WEDNESDAY & LUCAS

SO SAY YOU LOVE ME TOO

ALL FOUR

FROM HERE ON IN
YOU'RE SINGING TO MY SO-O-O-UL
MY SOUL

*(Applause. The two couples run off to
do what lovers do.)*

SCENE 7

(CROSSOVER - PUGSLEY'S BEDROOM)

| |
|---------------------------|
| #19A BEDTIME STORY |
|---------------------------|

(MORTICIA rides PUGSLEY'S bed as it travels SL.)

MORTICIA

What's wrong, my little cockroach?

PUGSLEY

I can't sleep.

MORTICIA

Why not?

PUGSLEY

There's no monster in the closet.

MORTICIA

(wearily, her mind elsewhere)

I'm sure he's hiding someplace else.

PUGSLEY

Mommy ... I have a Full Disclosure.

MORTICIA

Yes?

PUGSLEY

What if you tried to do something to somebody and you ended up doing it to somebody else by mistake?

MORTICIA

Are we talking about anyone we know?

PUGSLEY

Well, I was talking to Grandma before, and she told me -

MORTICIA

Don't listen to that ancient woman. She may not even be part of this family.

PUGSLEY

Is Wednesday really gonna marry that guy?

MORTICIA

She might.

PUGSLEY

Oh, no!

(then)

Make me feel better, Mommy.

MORTICIA

Life is a tightrope, my child, and at the other end is your coffin.

(then)

Better?

PUGSLEY

Uh-huh. Thanks, Mommy.

MORTICIA

Now close your eyes or the monster won't come out and eat you up.

(looks closely at him)

Pugsley? Pugsley?

(MORTICIA sees that PUGSLEY is fast asleep. She strokes his head as...)

Sleep well, my little vermin. Your mommy's life has fallen apart and she needs to go away for a while. And, years from now, when your marriage collapses and you want to know who put us all on the road to hell, you can thank your father.

(A MONSTER IGUANADON's feet, tail and finally, head, emerge from under the bed and walk the bed off.)

(to the monster under the bed)

Look after my baby, will you? Keep him in harm's way.

(The MONSTER carries off the bed, MORTICIA and PUGSLEY.)

SCENE 8

(THE GROTTO)

(GOMEZ and LURCH. GOMEZ is a man with a mission, pacing, full of plans. He holds a GUIDE BOOK.)

GOMEZ

One little secret - and she throws me out! What could I do, I was trapped. But my darling, my only one - I make it up to you! You want to see the world? Done! You want sewers? I'll show you sewers fit for a queen!

(to LURCH)

Where's that hotel guide?

(leafing through)

Ah! Hotel Merde. Rue de Toilette. Condemned six times by the Board of Health. Not enough.

(leafing through)

Viola! Hotel Nosferatu. Rating: minus three stars. No windows. No towels. No staff. *Bingo!*

[MUSIC IN]

The worst hotel in Paris!

(to LURCH)

Get them on the line! Hurry, this is the final round, my friend!

(LURCH exits)

| |
|---------------|
| #20 NOT TODAY |
|---------------|

DID I EVER ONCE BELIEVE THIS DAY WOULD COME?

DID I EVER ONCE EXPECT THE WORST?

DID I EVER DREAM THAT I COULD FEEL THIS WAY?

DIOS MIO, NO!

THIS IS THE FIRST.

I'M A LATIN MAN AND LATIN MEN ARE SMART.

EVERYTHING WE DO IS MUY SINCERE.

LEADING WITH A SWORD AS MUCH AS WITH A HEART,

NEVER ONCE WAS I PREPARED TO HEAR

NOT TODAY!

SHE SPAT IN MY FACE

NOT TODAY!

NOT EVEN SECOND BASE

NOT TODAY!

THE WORDS I HEARD HER SAY

GOMEZ (CON' T)

NOT TODAY!
NOT TODAY!
NOT TODAY!

I REMEMBER WELL THE DAY SHE POISONED ME.
NO ONE ELSE HAD CARED ENOUGH TO TRY.
HOW DID SHE UNCOVER ALL THE JOYS IN ME,
ALL THE WAYS SHE PROMISED I WOULD DIE?
EV'RY YEAR THAT PASSES I DESIRE HER MORE.
ANYONE WHO KNOWS US WOULD AGREE.
SHE'S MY EVERY FEVER, FLU AND CANCER SORE.
SHE'S MY ONLY HEPATITIS B!

NOT TODAY!
I'M DANCING ON MY OWN.
NOT TODAY!
A DOG WITHOUT A BONE.
NOT TODAY!
THAT ROTTEN RONDELET,
NOT TODAY!
NOT TODAY!
NOT TODAY!

*(LURCH enters with telephone and
groans)*

LURCH

Grnh!

GOMEZ

Is that my call to Paris? It's about time! 'Allo? Hotel
Nosferatu? Listen, the future of my marriage is at stake!

(sings)

CAN YOU CONFIRM THIS IS THE WORST HOTEL IN PARIS?
BECAUSE I NEED TO GET YOUR GHOULISH GUARANTEE.
WHAT WOULD I PAY IF YOU COULD SAY YOU'D SERVE MY PETIT
DEJEUNER FROM AN ABANDONED AND CONDEMNED PATISSERIE.
I MUST BE CLEAR,
DON'T WANT TO CIRCULATE MISNOMERS.
YOU MUST HAVE ROACHES IN THE BATH AT ANY COST.
IT SAYS RIGHT HERE IN MY NEW GUIDE I BOUGHT FROM
FROMMER'S
THAT EVEN IN JULY THE PIPES ARE THICK WITH FROST.

(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!

*(GOMEZ gives LURCH the phone. He exits.
FESTER helps GOMEZ with his jacket,
perhaps.)*

GOMEZ

IS THIS THE MOMENT WHERE I TURN A LITTLE GRAY?
IS THIS THE MOMENT WHERE MY MARRIAGE VOWS DECAY?
IS THIS THE MOMENT WHERE MORTICIA RUNS AWAY?

No!

NOT TODAY!
NOT TODAY!
NOT TODAY!

(Applause)

| |
|-----------------------------|
| #20A AFTER NOT TODAY |
|-----------------------------|

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

GOMEZ (CON'T)

LET'S HOLD EACH OTHER TIGHT
AND DANCE
IF I HAVE CAUSED YOU PAIN
IT'S EASY TO EXPLAIN
COME, FILL ME WITH DELIGHT
AND DANCE

MY LOVE, MY WIFE,
FOREVER YOU WILL BE
BUT WEDNESDAY'S LIFE,
THAT TOO IS PART OF ME
THE TWO GIRLS I ADORE
AND SWORE TO SUFFER FOR
LET'S END THIS TUG OF WAR
AND DANCE

*(GOMEZ extends his hand. MORTICIA
doesn't move.)*

MORTICIA

Mother told me to beware of clever men with silver tongues.

GOMEZ

What I lack in depth I make up for in shallowness.

MORTICIA

You really think you can sway me with a joke?

GOMEZ

It's the last thing I try before the chloroform.

MORTICIA

TOMORROW I MAY BE
IN RAINY GAY PAREE

GOMEZ

PLEASE STAY RIGHT WHERE YOU ARE
AND DANCE

MORTICIA

I'M NOT A CASTANET
WHO CLICKS WITH NO REGRET

GOMEZ

YOU'RE MORE THAN THAT BY FAR
SO DANCE

GOMEZ & MORTICIA

THE PLACE WE'RE IN
CAN NEVER BE WHAT WAS

GOMEZ

'TIL WE BEGIN
TO DO WHAT DANCING DOES
MY DARLING I WAS BAD
BAD HUSBAND AND BAD DAD
INSTEAD OF BEING SAD

GOMEZ & MORTICIA

ALONE WE'RE LOST

BOTH

WE'RE DRIFTING OUT TO SEA

MORTICIA

BUT SIDE BY SIDE

GOMEZ

BUT SIDE BY SIDE

BOTH

WE'RE GLOOMY AS CAN BE

GOMEZ

AS GLOOMY AS CAN BE
MORTICIA, I WAS WRONG
I KNEW IT ALL ALONG
FORGIVE ME WITH A SONG
MORTICIA
AND

| |
|--------------------------|
| #22 TANGO DE AMOR |
|--------------------------|

DANCE...

*(MORTICIA seductively tears her dress
asunder.)*

GOMEZ

Mi amor! Creature of constant surprises - you have legs!

*(MORTICIA calls to the FEMALE ANCESTORS
for assistance.)*

MORTICIA

Ladies -

*(They prepare her dress for the dance,
as the sound of the bandoneon raises
the heartbeat. MORTICIA approaches her
husband. THE GATES OPEN, and we are
in-)*

SCENE 10

(THE ADDAMS GRAVEYARD)

(MORTICIA approaches GOMEZ - almost stalking-takes his extended hand, and allows her husband to envelop her in the embrace of Tango.)

(Beneath the giant moon, and joined by the ANCESTOR COUPLES, MORTICIA and GOMEZ dance the Tango that re-ignites their passion, and their marriage.)

GOMEZ

(appearing with a bullfighter's cape)
Arriba!

ANCESTORS

(re: Gomez and Morticia's bull fight)
OLE! OLE!

GOMEZ

Amor!
(The Tango concludes. Applause.)

(ALICE & MAL and WEDNESDAY & LUCAS enter)

MAL

Addams - you've changed our lives!
(shakes Gomez' hand)

ALICE

(to Gomez and Morticia)
How can we ever thank you?

GOMEZ

Tell your friends. Word-of-mouth is so important.
(to Wednesday)
Young lady, step forward and speak the words that every mother longs to hear.

WEDNESDAY

I'm sorry.

(GOMEZ brings MORTICIA forward to WEDNESDAY.)

MORTICIA

You really want to marry this boy?

WEDNESDAY

I do.

MORTICIA

Why?

WEDNESDAY

He's willing to die for me.

(deep breath)

Mother, I need to ask you something.

MORTICIA

Yes?

(WEDNESDAY hesitates. LUCAS joins her.)

LUCAS

Go ahead - just ask her.

WEDNESDAY

Can we have your blessing?

MORTICIA

Of course. May you have many children, and may they give you as much grief as you've given us.

GOMEZ

*Attencione*everybody! I have a Full Disclosure. I'm taking my beautiful wife to Paris!

MORTICIA

Oh, Gomez! The sewers!

GOMEZ

Special package. One day, seven nights.

MORTICIA

Je t'aime, mon cher. Je t'aime toujours.

GOMEZ

(overcome)

Ah, the French!

(He kisses up her arm. GRANDMA enters, dragging PUGSLEY on, with LURCH'S help. PUGSLEY holds a lit cigar. GRANDMA holds a familiar green bottle.)

GRANDMA

OK, fun-seekers! My Acrimonium was missing, so I sniffed around. Tell 'em what happened, you little bed-bug.

PUGSLEY

You're all so smart, you figure it out.

GOMEZ

Alright, let's see - you were afraid you'd lose your sister-

GRANDMA

So you stole my Acrimonium-

MORTICIA

- to make Wednesday and Lucas fall out of love with each other -

WEDNESDAY

- but I never got to drink it because -

LUCAS

- I passed it to my mother -

ALICE

- and I drank it, and became who I really am -

MAL

- which made me fall in love with my family all over again -

MORTICIA

- and I reached deep into my reservoir of womanly compassion and bathed your father in forgiveness.

GOMEZ

Welcome to our family.

#22A BEFORE "MOVE TOWARD THE DARKNESS"

We aren't losing a daughter, we're gaining three Beinekes.

(GOMEZ turns to PUGSLEY)

GOMEZ (CON'T)

Young man, for purely selfish motives, you turned a simple dinner party into a night from hell.

MORTICIA

We couldn't be more proud.

WEDNESDAY

Pugsley, you're an artist! You rearranged life itself, and it all came out even. You're the best brother in the world.

PUGSLEY

So you're still going to torture me?

WEDNESDAY

Of course. Until you get a girl of your own.

GOMEZ

(proudly)

My son. You embraced the darkness of your despair and suddenly the world makes sense. You are a true Addams!

| |
|---|
| #23 FINALE: MOVE TOWARD THE DARKNESS |
|---|

*(Stepping from the shadows, LURCH
speaks his first words ever-)*

LURCH

MOVE TOWARD THE DARKNESS
WELCOME THE UNKNOWN
FACE YOUR BLACKEST DEMONS
FIND YOUR BLEAKEST BONE
LOSE YOUR INHIBITIONS
LOVE WHAT ONCE WAS VILE
MOVE TOWARD THE DARKNESS
AND SMILE

MORTICIA & WEDNESDAY

MOVE TOWARD THE DARKNESS
DON'T AVOID DESPAIR

ANCESTORS

MOVE TOWARD THE DARKNESS
DON'T AVOID DESPAIR

MORTICIA & WEDNESDAY

ONLY AT OUR WEAKEST

ANCESTORS

AT OUR WEAKEST

MORTICIA/WEDNESDAY/ANCESTORS

CAN WE LEARN WHAT'S THERE

GOMEZ/MORTICIA/MAL/ALICE/LUCAS/WED

WHEN YOU FACE YOUR NIGHTMARES
THEN YOU'LL KNOW WHAT'S REAL

GOMEZ/MORTICIA/WEDNESDAY/LURCH

MOVE TOWARD THE DARKNESS
AND FEEL

*(FESTER appears, wearing a leather
flight helmet and goggles. He has a
rocket strapped to his back.)*

GOMEZ

Fester, Fester - What are you doing?

FESTER

I'm embracing the unknown! I'm moving toward my darkness!

MORTICIA

Au revoir, Fester. May you find your bliss.

ALICE

Excuse me, Fester, but where are you going?

FESTER

To the moon, Alice.

*(During the following QUARTET, a dumb
show involving FESTER, GOMEZ, MORTICIA,
PUGSLEY, GRANDMA and LURCH - as they
prepare FESTER for his flight, handing
him: A lunch box or a sandwich, a
VIRGIN AMERICA travel bag, an American
flag on a pole (as in the moon
landings.)*

(QUARTET SECTION)

WEDNESDAY

(to Lucas)
SOMETHING OLD

LUCAS

SOMETHING NEW

WEDNESDAY

CRAZINESS WRIT LARGE

MAL

(to Alice)
SOMEONE BOLD

ALICE

SOMEONE TRUE

MAL

SOMEONE NEW IN CHARGE

WEDNESDAY/LUCAS/MAL/ALICE

YOU AND I
FACE THE SKY
AND THE LIGHT WE SEE
FADES AWAY IN THE GRAY
LEAVING YOU AND ME...

*(FESTER is now fully outfitted and
ready to go.)*

FESTER

Pugsley, will you do the honors?
*(PUGSLEY touches his cigar to the fuse.
The rocket ignites.)*

(calling heavenward)
I'm coming, my love. Stay full!

*(FESTER exits, his rocket sputtering.
THEN ROCKET IGNITION! GOMEZ, points out
to the sky, as FESTER flies off.)*

GOMEZ

Fly, my lunatic brother! Fly on wings of love!

LURCH

AH AH AH AH AH

LURCH & 3 FEMALE ANCESTORS

AH AH AH AH AH

ALL

AH AH AH AH AH

(THE FAMILY assembles around GOMEZ and MORTICIA.

The ANCESTORS are present, too.)

(The BRIDE ANCESTOR tosses her bouquet to WEDNESDAY. At this, LUCAS, MAL and ALICE, now part of the family, see the ANCESTORS for the first time. They greet each other, hand shakes, back slaps, kisses... like a family.)

ANCESTORS

MOVE TOWARD THE DARKNESS

ADDAMS & BEINEKES

MOVE TOWARD THE DARK

ANCESTORS

WELCOME IN YOUR PAIN

ADDAMS & BEINEKES

WELCOME IN YOUR PAIN

ANCESTORS

LET EACH FOREIGN FOREST

ALL

OFFER YOU ITS RAIN

ADDAMS/BEINEKES/FEMALE ANCESTORS

ONLY AT OUR LOWEST

MALE ANCESTORS

AT OUR LOWEST

ALL

CAN WE RISE ABOVE

(The ANCESTORS hold up telescopes, to see a tiny FESTER, heading straight for the full moon.)

ADDAMS & BEINEKES

MOVE TOWARD THE DARKNESS

ANCESTORS

MOVE TOWARD THE -

ALL

MOVE TOWARD THE DARKNESS

(FESTER lands on the moon, sending a shower of sparks into space. His face appears on the surface, THE MAN IN THE MOON.)

GOMEZ

Love triumphs at last!

(The GATE of the CRYPT swings open, with a loud creak.)

GOMEZ & MORTICIA

MOVE TOWARD THE DARKNESS, AND -

LURCH

LOVE!

(And, love having triumphed at last - for WEDNESDAY and LUCAS, for MAL and ALICE, for MORTICIA and GOMEZ, and for FESTER and the silver orb up in the sky - the ANCESTORS may now return to their graves, as THE FAMILY bids them farewell.)

ANCESTORS/ADDAMS/BEINEKES

LOVE LOVE LOVE LOVE

GOMEZ

Are you unhappy, my darling?

MORTICIA

Oh yes, yes. Completely.

(GOMEZ kisses MORTICIA'S hand, more in love with her than ever. All is right with their world. And, as the dawn slowly rises, the curtain falls.)

(END OF ACT TWO)

| |
|--|
| <p>#24 BOWS CURTAIN CALL: WHEN YOU'RE AN ADDAMS (REPRISE)</p> |
|--|

*(The Mizzy theme begins. The curtains part to reveal a crowd of ANCESTORS with black umbrellas standing in the rain. Thunder and lightning - the classic image of mourners at a funeral.
But...*

The umbrellas part... it's a WEDDING! Of WEDNESDAY and LUCAS. LURCH presides, bible in hand. PUGSLEY is the ring bearer, holding THING on a pillow, with the ring on THING's finger. MORTICIA and GOMEZ, ALICE and MAL are to the side, as the parents of the bride and groom. FESTER is standing as Best Man. GRANDMA is the Old Maid of Honor.

LUCAS takes the ring and places it on WEDNESDAY's finger; they kiss. A bulb in FESTER's mouth lights up. FESTER hands the bulb to LURCH, who wraps it in a cloth and places it on the ground. LUCAS stomps on the glass. MISERY! EVERYONE erupts in celebration. And we transition to BOWS, woven together by DANCE.)

(ANCESTORS bow.)

(MAL and ALICE come forward. She carries a martini glass. He pulls a bottle of Acrimonium from his jacket and fills her glass. They toast, drink and bow.)

(Female ANCESTORS toss dead rose petals from baskets, followed by PUGSLEY, who takes a hand grenade from a basket, pulls the pin and drops it in the pit. BOOM. PUGSLEY bows.)

(WEDNESDAY tosses her bouquet to the women. They open to reveal GRANDMA holding the bouquet. She bows.)

(The ANCESTORS carry WEDNESDAY and LUCAS aloft, place them center. They kiss and bow.)

(FESTER enters, pushing a black pram and passing out cigars. The pram glows as he leans down to tickle his 'moon baby.' He bows.)

(LURCH enters, carries piles of luggage. Crowd parts to reveal MORTICIA and GOMEZ, decked out for their trip to Paris. She's wearing a floppy hat and sunglasses. He's in a beret. The music shifts to a Parisian version of "Morticia." They bow.)

ANCESTORS

IT'S FINALLY LOVE, LOVE, LOVE, LOVE
WONDERFULLY GLOOMY AND GRAY.
LOVE THAT ALLOWS US TO SAY

[MUSIC STOPS]

Misery!

[MUSIC IN]

ALL

IT'S FAMILY FIRST AND FAMILY LAST
AND FAMILY BY AND BY
WHEN YOU'RE AN ADDAMS YOU DO WHAT ADDAMS DO
OR -

(ITT, wearing a top hat, chases TASSEL, wearing a veil, across the stage.)

DIE!

(Company bow.)

(Curtain.)

(FINITA LA COMEDIA)

- VOCAL BOOK -



**Book by
Marshall Brickman & Rick Elice**

**Music and Lyrics by
Andrew Lippa**

Theatrical Rights®
WORLDWIDE

**570 Seventh Avenue, Suite 2100
New York, NY 10018
866-378-9758 toll-free
212-643-1322 fax
www.theatricalrights.com**



Like us!

www.facebook.com/TheatricalRightsWorldwide



Follow us!

@theatricalright

The materials contained herein are copyrighted by the authors, are not for sale, and may only be used for the single specifically licensed live theatrical production for which they were originally provided. Any other use, transfer, reproduction or duplication including print, electronic or digital media is strictly prohibited by law.

9/21/12

The Addams Family

OVERTURE

[Rev. 10/26/11]

01

Music and Lyrics by
ANDREW LIPPA

Quasi Symphonie Fantastique

Strings

A-I

9

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

47-51

52

53

54-60

7

8

to m. 80

Molto Legato

80-82 **to m. 87** 87 88-92 93-95 **to m. 166** 166-173

174 175-179 180-187 188 **ANCESTRAL VOICES:** 189

Ah *mf* *sempre cresc.* Ah

190 191 192 193

Ah Ah Ah

194 195

Ah! Ah!

Ah! Ah!

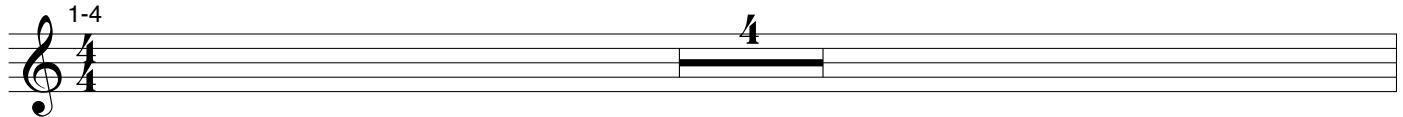
Segue to #2

WHEN YOU'RE AN ADDAMS

[Rev. 1/12/12]

Music and Lyrics by
ANDREW LIPPA

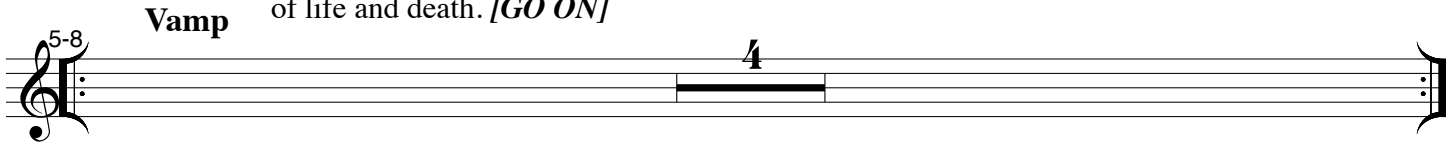
Bright Latin 4



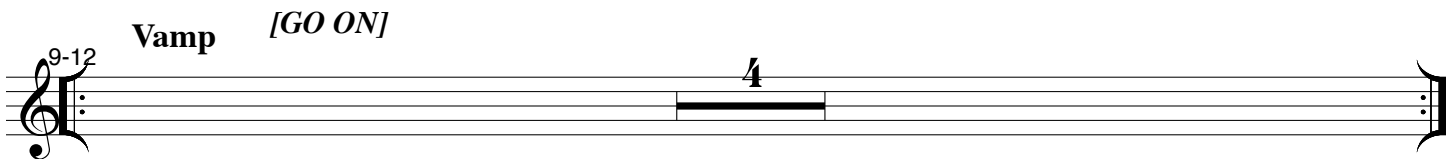
GOMEZ: *Aaaahh...* The intoxicating smell of the graveyard.

(Family inhales)

(cont.) Once a year, we gather beneath our Family Tree to honor the great cycle of life and death. **[GO ON]**



(cont.) Come every member of our clan - living - dead and - undecided and let us celebrate what it is to be an Addams.

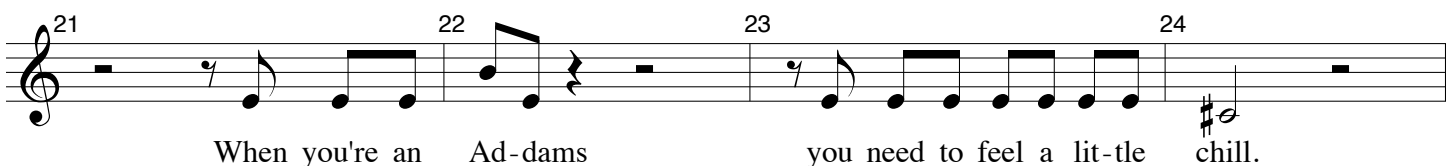
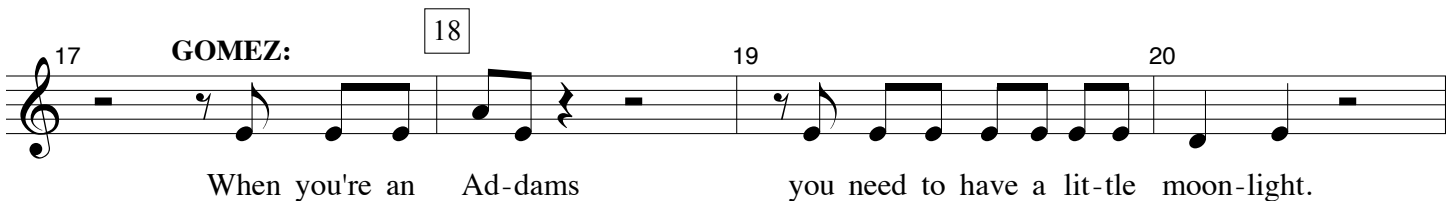
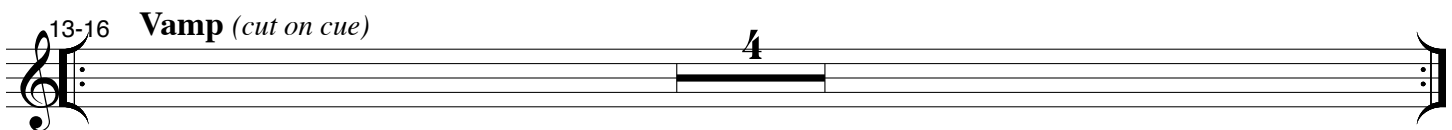


GOMEZ: *(cont.)* Come to me, my luscious wife - oh she of skin so pale, eyes so black, and dress cut down to Venezuela - and tell us what it is that every Addams hopes for!

[MUSIC OUT]

MORTICIA: Darkness and grief and unspeakable sorrow.

GOMEZ: I love it when you talk sexy! **[GO ON]**



25 26 27 28

You have to see the world in shades of gray.

29 30 31 32

You have to put some poi - son in your day.

33 34 35

When you're an Ad - dams you need to have a sense of

MORTICIA:

That's the way when you're an Ad - dams

36 37 38

hu - mor. When you're an Ad - dams

(Morticia Laughs) When you're an Ad - dams

39 40 41 42

Who cares a - bout the world

you need to have a taste for death. Who cares a - bout the world

43 out - side and 44 what it wants from you. 45 When you're an

46 Ad-dams 47 you do what Ad-dams' al - ways do. 48 **Big and Festive!**

GOMEZ: Mi amor!

MORTICIA: Will you love me for ever and ever?

GOMEZ: We shall be as besotted with each other as the night we met!

MORTICIA: Our first date! You took me to see –

GOMEZ: *Death of a Salesman.*

MORTICIA: How we laughed!

ADDAMS FAMILY:

49-51 3 52-53 2 54 When you're an

55 Morticia/Pugsley Ad - dams 56 you got - ta have a lot - ta pass - ion. 57

ADDAMS FAMILY:

MORTICIA:

58 When you're an 59 Ad - dams 60 you need to real-ly love your 61 wife.

81 wait 'til things get hot. 82 (NO FASTER): 83 When you're an Ad-dams

+FESTER: **ADDAMS FAMILY:** **To m. 126**

84 85 86

you have to real - ly stir the pot. So

126 ADDAMS FAMILY (Mort/Gma 8vb):

127 128 129

Give us sha-dows and give us gloom, bro - ken glass in a mo - tel room,

PUGS(at pitch): **133 To m. 136**

130 131 132

some-thing fun we can all ex - hume and give it all to - night.

GOMEZ: And now, we summon our beloved Ancestors. Why do we do this?

MORTICIA: Because living or dead, family is still family.

GOMEZ: Yes! And how do we do this?

FESTER: By dancing on their graves!

GOMEZ: Yes! Dance my brother Fester! Time to wake the dead!

136-140 **5** **To m. 143** 143-144 **2**

Subito Horror Movie

145 **To m. 159** **159** **To m. 167** **167** **175**

145-147 **3** 159-164 **6** 167-174 **8** 175-178 **4**

179 **To m. 185** **185** **To m. 191** **191-193**

179-181 **3** 185-187 **3** 191-193 **3**

205 206 207

ANCESTORS:

year. Hold your de-cay - ing, hear what we're say - ing,

year. Hold your de-cay - ing, hear what we're say - ing,

208 209 210 **GOMEZ:** 211-218 **8**

time now to give a cheer!

time now to give a cheer!

Line dance!

219 **Swing 8ths** 222 **GOMEZ:** 223-226 **4** 227 **Straight 8ths**

Bun - ny Hop!

228 **GOMEZ:** 229-239 **11** 240 **GOMEZ:** 241 **5**

Do the Twist!

Ri-gor-mor - tis!

242 243 244 **ALL:** 245 **"Death Rattle"** 246

Death rat-tle! (gasp)

247 248-250 **3** 251 252 253-257 **5**

(gasp) (gasp) (gasp)

275 **ADDAMS FAMILY:** 276 277

When you're an Ad - dams you have a ve - ry spe-cial

WOMEN:

When you're an Ad - dams you have a ve - ry spe-cial

MEN:

When you're an Ad-dams That's right! When_____ you're an Ad-dams.

278 279 280

du - ty. When you're an Ad - dams

du - ty. When you're an Ad - dams

Late night! Out_____ with the Ad-dams! With one bite

ADDAMS FAMILY: 281 282 283 **MORT(8vb):**

you're ob - li - gat - ed to the clan._____ It's

ANCESTORS:

you're ob - li - gat - ed to the clan._____ It's

you're ob - li - ga - ted to the clan._____ It's

284

285 286

fam' - ly first___ and___ fam' - ly___ last___ and fam' - ly by and by.____

fam' - ly first___ and___ fam' - ly___ last___ and fam' - ly by and by.____

fam' - ly first___ and___ fam' - ly___ last___ and fam' - ly by and by.____

This block contains measures 284, 285, and 286. The vocal line (top staff) has lyrics: "fam' - ly first___ and___ fam' - ly___ last___ and fam' - ly by and by.____". The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

287 288 289 **MORT**(at pitch):

___ When you're an Ad-dams...___ The stand-ard an-swers don't ap -

___ When you're an Ad-dams...___ The stand-ard an-swers don't ap -

___ When you're an Ad-dams...___ The stand-ard an-swers don't ap -

This block contains measures 287, 288, and 289. Measure 289 is marked **MORT**(at pitch):. The vocal line (top staff) has lyrics: "___ When you're an Ad-dams...___ The stand-ard an-swers don't ap -". The piano accompaniment (bottom two staves) continues with the same rhythmic pattern.

290 291 292

ply!___ When you're an Ad - dams___

ply!___ When you're an Ad - dams___

ply!___ When you're an Ad - dams___

This block contains measures 290, 291, and 292. Measure 290 has lyrics: "ply!___". Measures 291 and 292 have lyrics: "When you're an Ad - dams___". The piano accompaniment (bottom two staves) continues with the same rhythmic pattern.

293 294 295 296

Gomez, Fester, Wednesday

Morticia, Pugs, Gma

you do what Ad - dams do or die!!

you do what Ad - dams do or die!!

you do what Ad - dams do or die!!

297 298

FESTER'S MANIFESTO

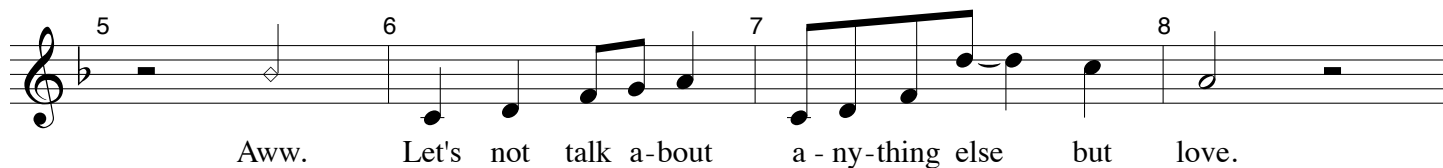
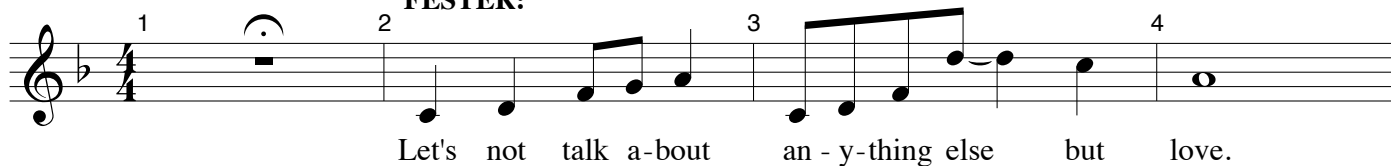
[Rev. 10/28/11]

Music and Lyrics by
ANDREW LIPPA

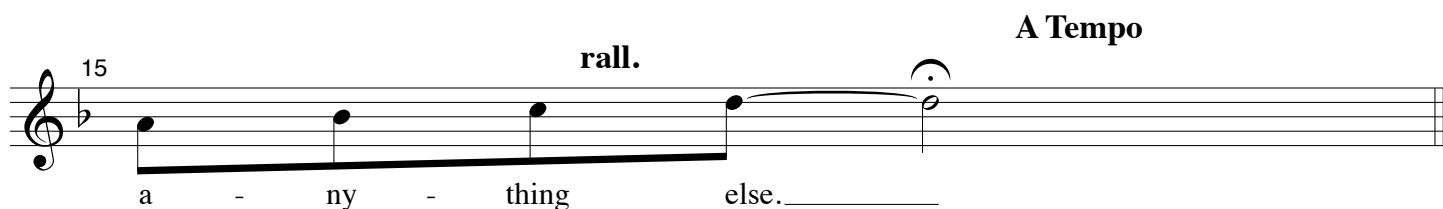
FESTER: So many questions about love. But when you think about it,
is there anything more important? *[MUSIC]*

Riverboat Feel

FESTER:



10 Pull Back



[Rev. 5/25/12]

WEDNESDAY: Do you love me, Daddy? *[MUSIC]*

2

GOMEZ:

The musical score is written on three staves in G major (one sharp, F#) and 4/4 time. The first staff contains measures 1 through 3. Measure 1 has a whole rest. Measures 2 and 3 contain the melody for 'There are two things I would nev er do: Say'. The second staff contains measures 4 through 6. Measure 4 has a whole rest. Measures 5 and 6 contain the melody for 'no" to my wife, say "no" to my daugh-ter. So what ex-act-ly should I'. The third staff contains measure 7, which has a whole rest. The lyrics are: 'There are two things I would nev er do: Say "no" to my wife, say "no" to my daugh-ter. So what ex-act-ly should I do?'.

There are two things I would nev er do: Say

"no" to my wife, say "no" to my daugh-ter. So what ex-act-ly should I

do?

WEDNESDAY'S GROWING UP

Music and Lyrics by
ANDREW LIPPA

[Rev. 1/12/12]

GOMEZ: Do you realize what
you're asking me to do?

WEDNESDAY: Daddy, one tiny little secret.
Please. Please. *[MUSIC]*

GOMEZ: OK, OK, I promise.
I won't tell your mother.

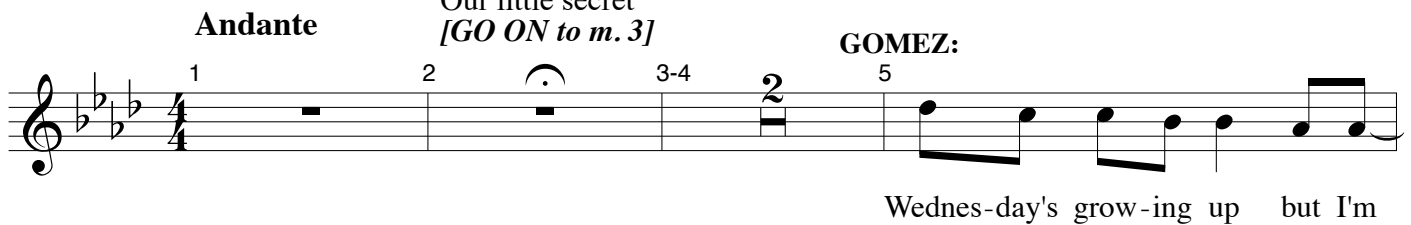
WEDNESDAY: Oh, thank you,
Daddy. Our little secret, right?

GOMEZ: Yes, yes.
Our little secret

[GO ON to m. 3]

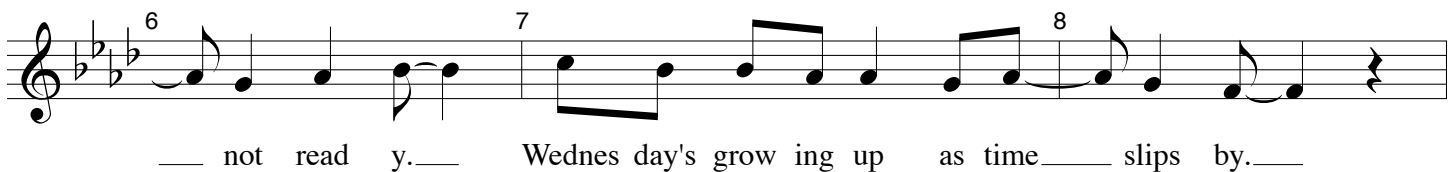
GOMEZ:

Andante



1 2 3-4 2 5

Wednes-day's grow-ing up but I'm



6 7 8

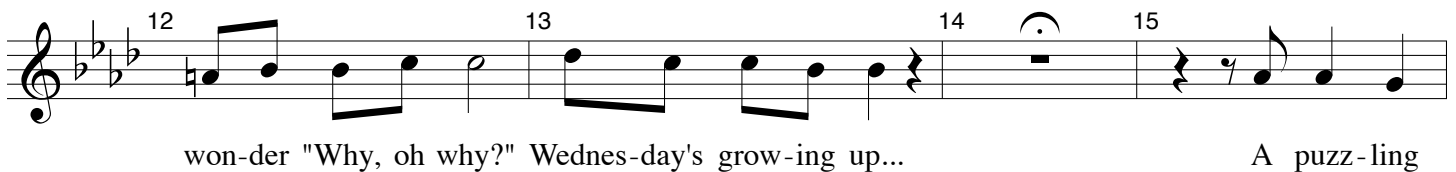
___ not read y. ___ Wednes day's grow ing up as time ___ slips by. ___



9 10 11

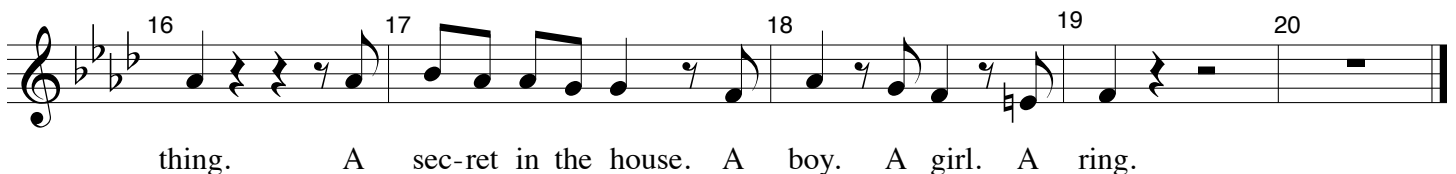
When did she be-come some-one else-'s chum? Some-one else to make her fath-er

GOMEZ: She'll be Thursday
before you know it. *[GO ON]*



12 13 14 15

won-der "Why, oh why?" Wednes-day's grow-ing up... A puzz-ling



16 17 18 19 20

thing. A sec-ret in the house. A boy. A girl. A ring.

TRAPPED

[Rev. 1/12/12]

Music and Lyrics by
ANDREW LIPPA

GOMEZ: 2 Moving Forward

There are three things I would nev-er do: Lie to my wife,
lie to my daught-er. Or tell the truth to ei-ther one.

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 m. 7a]

GOMEZ: No! No!

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

A Tempo - Latin-y

7a 7b Safety 7c

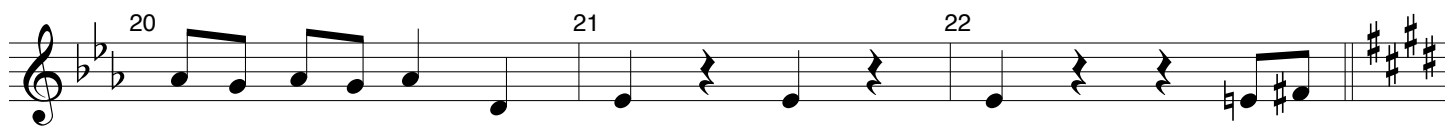
8 GOMEZ: 9 10

Like a bull in the ring, like the mod-er-ate right wing, I'm
trapped. Like a fly in my tea, or the New York D. M. V., I'm
trapped. With my wife to my left and my daugh-ter to my right a - ny



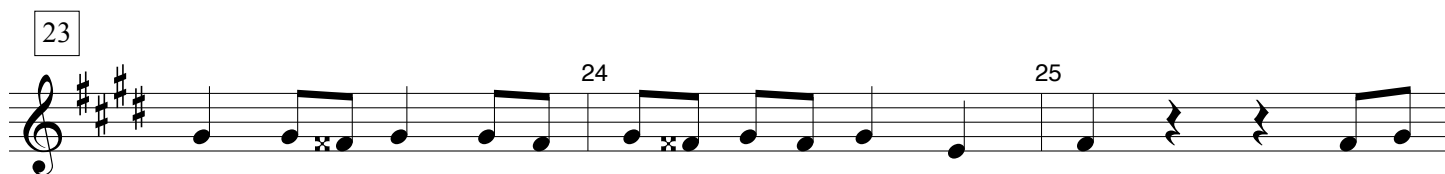
thought of my es-ca-ping must be scrapped.

I could choose, sing the blues, but no



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

Like a



boat in a lock, or a cuck-oo in a clock, I'm trapped.

Like a



corpse in the ground, or like thea-ter in the round, I'm trapped.

I could



cry, I could lie, I could simp-ly up and die, but I

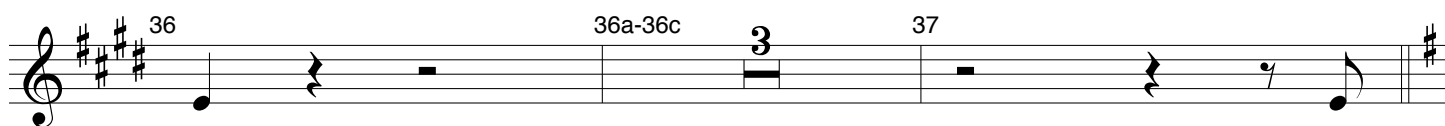


fear the dice I've rolled have fin'-ly crapped.

Should I

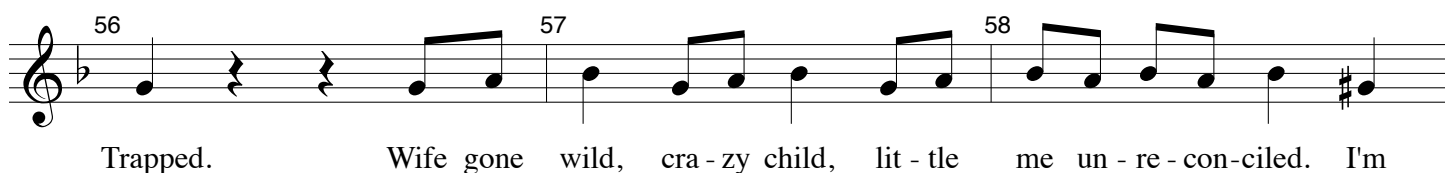
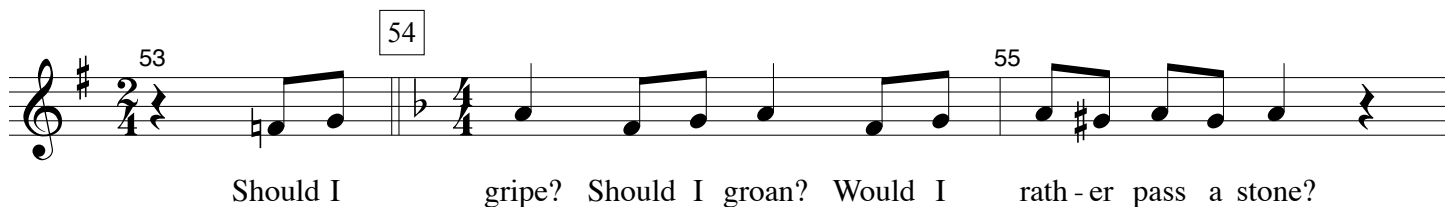
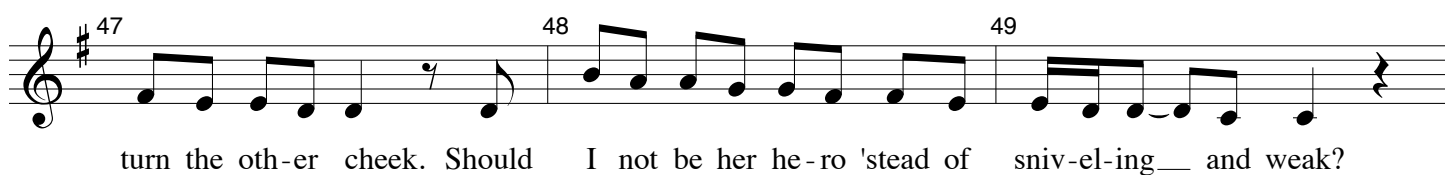
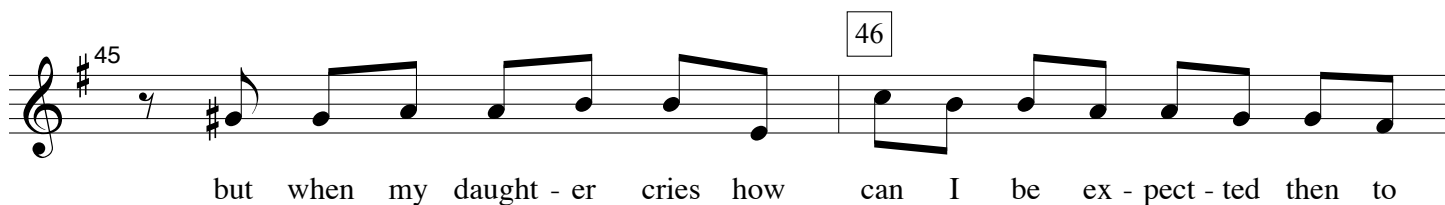
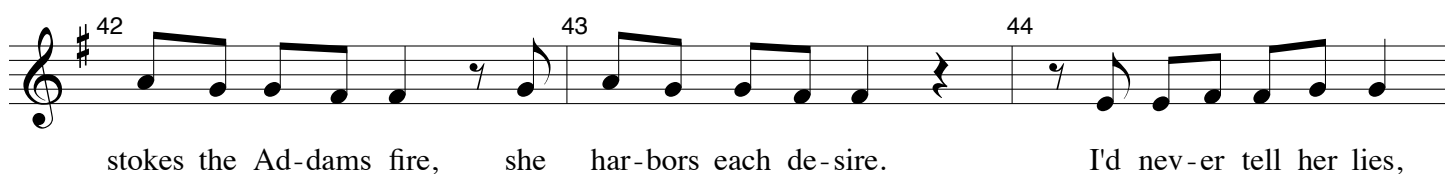
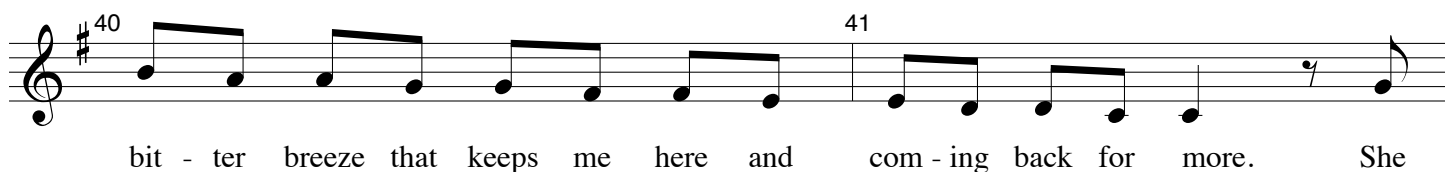
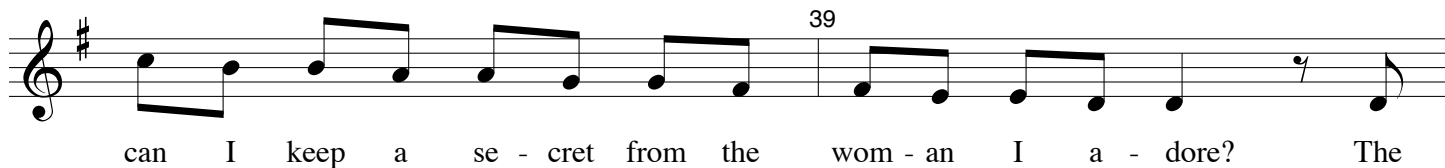


beg? Should I rage? Or stay safe-ly in my cage, how? Trapped, trapped,



trapped.

How

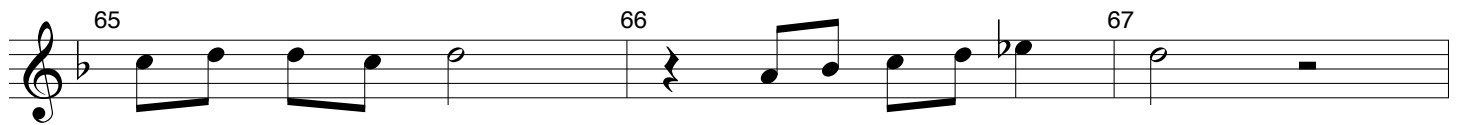
38 **Passionate**

Drive to the End

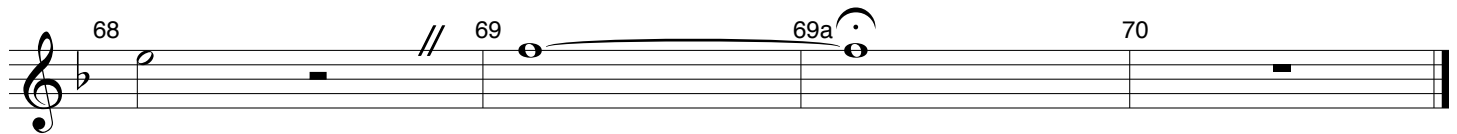
trapped. If I'm wrong, I'll be strong, and we'll try to get a-long. Or I'll



fail, have to bail, show my cof-fin to the nail. If I napped, if I snapped, may-be



din - ner would be scrapped then I would-n't be Trapped!

Tassel business

Trapped!

Trapped!_____

HONOR ROLL

[Rev. 11/15/11]

Music and Lyrics by
ANDREW LIPPA

[CURTAIN UP]

Insistent

PUGSLEY:

1-3 3 4 5 6 7 8 9

Wednes - day and Lu - cas sit - ting in a tree.
K - I - L - L - I - N - G. First comes love,
then comes AHHH!

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 IN]

...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. Sud - den - ly, how - ev - er, I've been puzz - led.

Bun - ny rab - bits make me want to cry.

rit.

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

Ad Lib.**22 Keep It Moving**

why. I'm be - ing pulled in a new di - rec -

tion, but I think I like ____ it. I think I like

(The yellow bird perches on her hand. SHE sings to it.)

____ it. I'm be - ing pulled in a new di - rec - tion. Through my

pain - ful pur - suit ____ some - how bird - ies took root. ____ All the


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

*(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]**

36


Mo - ther al - ways said "Be kind to stran - gers."

38 39



But she does - n't know what they de - stroy.


40 41 42



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

43 44 45 **Heavier** ♩ = 115


Pull Back



boy Has got me pulled in a new di - rec -


(She pulls the rack-lever)

46 47




tion, but I think I like it. I think I like

PUGSLEY:

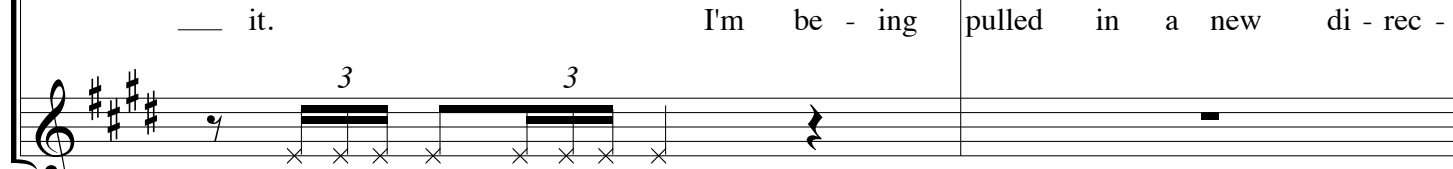


Aaah!! That was good, that was good...

48 49

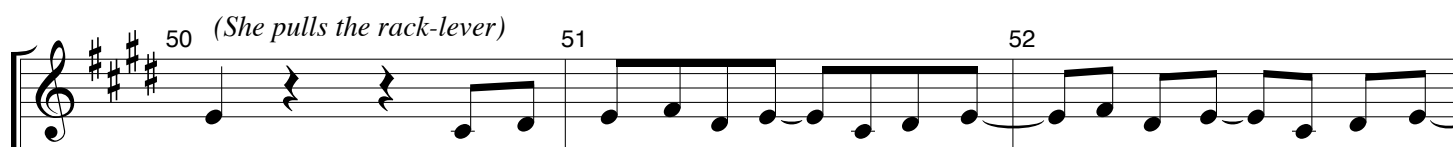


it. I'm be - ing pulled in a new di - rec -

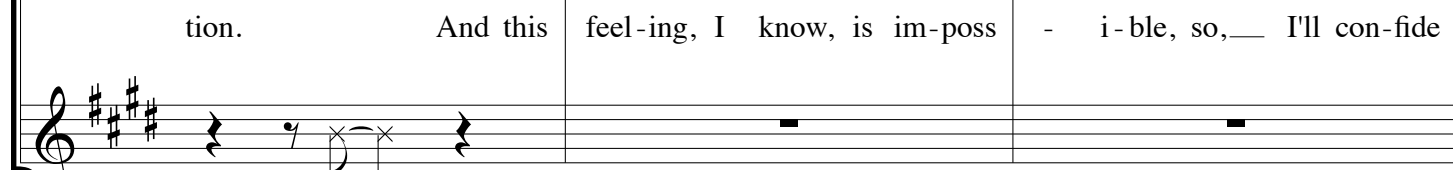


Do it a-gain! Do it a-gain!

50 (She pulls the rack-lever) 51 52



tion. And this feel-ing, I know, is im-poss - i-ble, so, I'll con-fide



Aaah!!

53 54 55 3

— that I've tried but I can't — let it go. — It's dis - gus - ting - ly true,

56 57 58

Pulled, pulled, pulled. — Pup - py dogs with droop - y fac - es,

Aaah!! Aaah!! Aaah!!

59 60

u - ni - corns with danc - ing mice. Sun - rise in wide o - pen spa - ces,

61 62

Dis - ney world? I'll go there twice! But - ter - flies at pic - nic lun - ches,

63 64

bunch - es of chry - san - the - mums. Lol - li - pops and pil - low fights and

65 66 Slightly Brighter

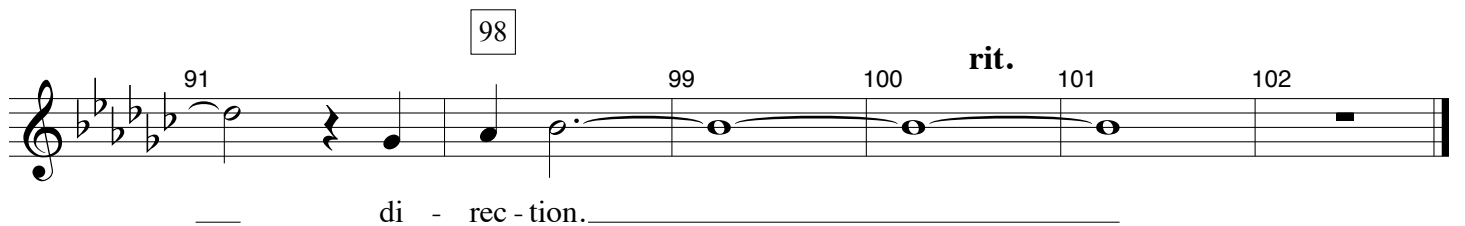
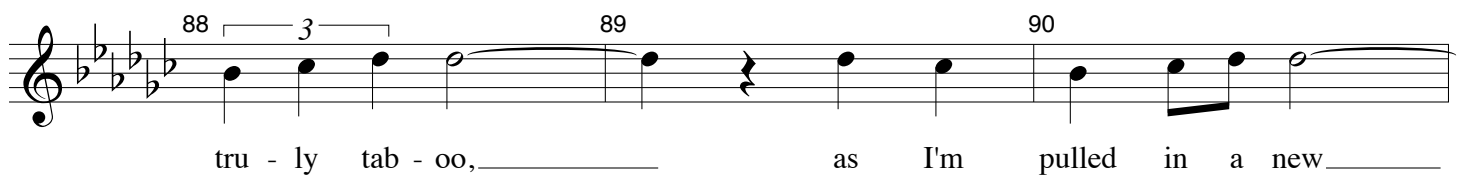
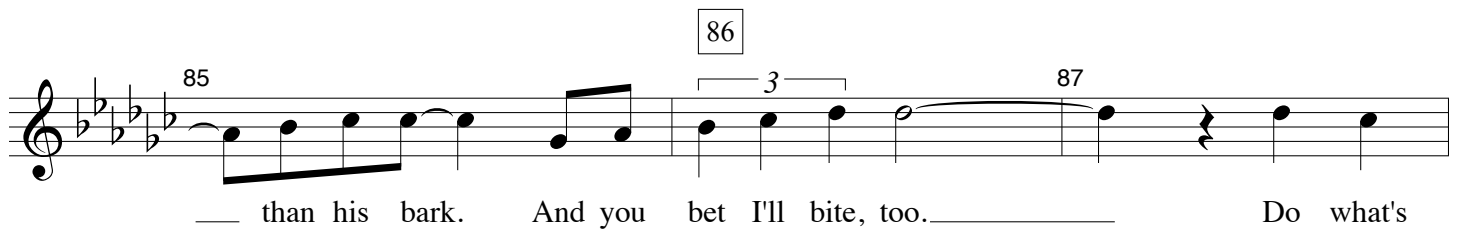
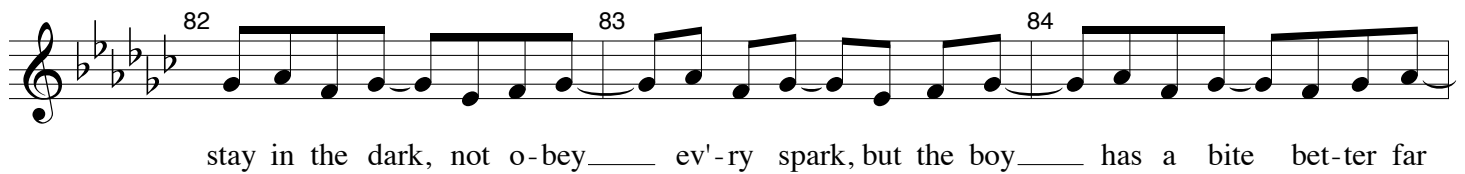
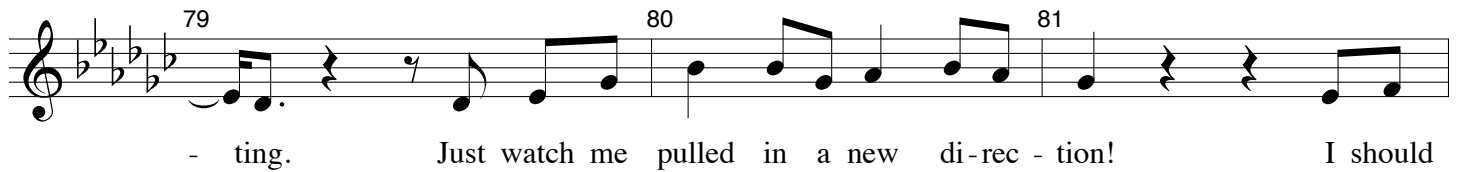
Christ - mas eve? Su - gar plums! String quar - tets and Chi - a Pets and

67 72

af - ter - noon ba - na - na splits. An - gels watch - ing as I sleep and

73 75 76

Li - be - ra - ce's great - est hits! — Have got me pulled in a new di - rec -



The Addams Family

Four Things

[Rev. 10/26/11]

06A

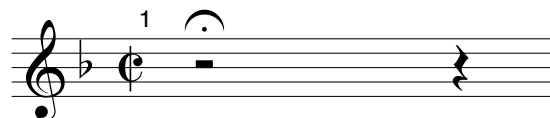
Music and Lyrics by
ANDREW LIPPA

MORTICIA: Gomez - do you love your daughter? Do you care for her mental well-being?

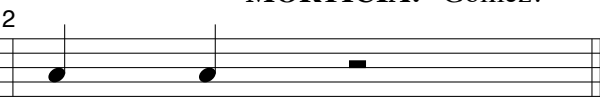
GOMEZ: Of course -

MORTICIA: Do you want her to be put on heavy medication and spend the rest of her days hating us because we let her ruin her life?

[MUSIC]

1 

GOMEZ:

2 

MORTICIA: "Gomez!"

There are four things...

ONE NORMAL NIGHT

[Rev. 1/12/12]

Music and Lyrics by
ANDREW LIPPA

WEDNESDAY: Then can we at least all act normal?

GRANDMA: (*stroking her rat*)
Define normal.
(*rat squeaks*)
Shhh.

MORTICIA: Normal is an illusion, darling. What's normal for the spider is a calamity for the fly.

WEDNESDAY: Mother, please –

Freely - In 2

1 **WEDNESDAY:** 2 3

They're nor - mal peo - ple, not like you, not like

4 5 6 7 **Fast 4**

me. Please, can't we be an aver - age fam - il - y!

8 9 10

One nor - mal night, that's all I want,

11 12 13

that's all I need from you. One nor - mal house

14 15 16

with out a mouse to feed a plant or two.

17

You must ad - mit we're not what peo - ple call "laid

back."

20 21 22

So can't we muse a bit and

23 24 25

lose the ba - sic black? Whoa! One nor - mal night

26 27 28

with nor - mal peo - ple on their way. Just

29 30 3 31

one nor - mal night... Whad-da - ya say?

32 **MORTICIA:** **WEDNESDAY:**

33 34

One nor - mal night? To be po - lite, to do the least

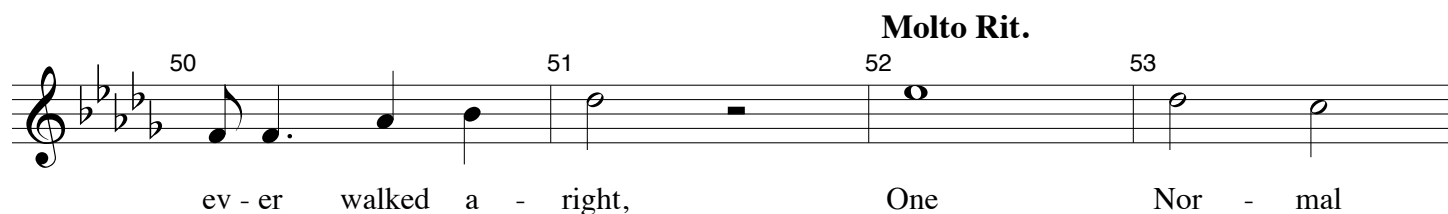
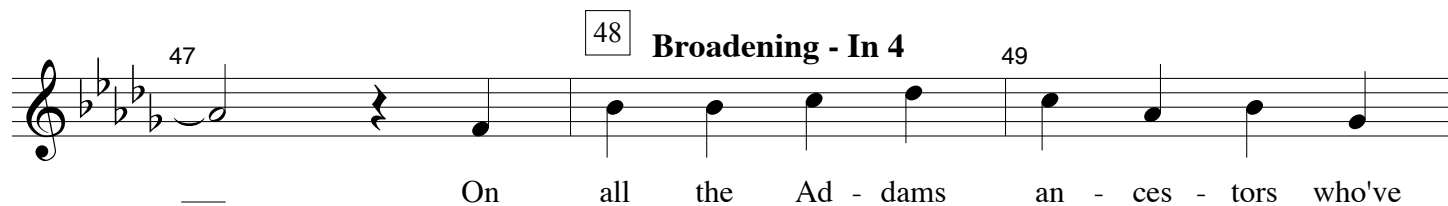
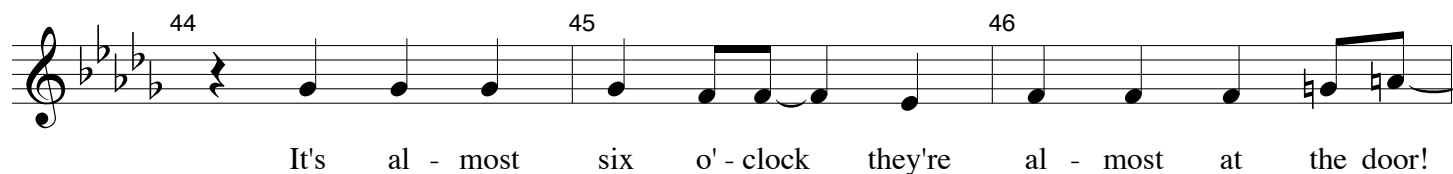
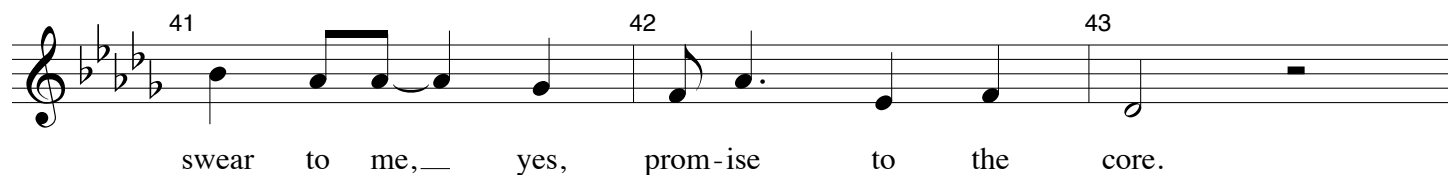
35 **GOMEZ:** **WEDNESDAY:**

36 37

you can. One nor - mal eve? Can you a - chieve

38 39 40

a kind of com - mon man? You have to



A Tempo - In 2

54 55 56 **ANCESTORS:**

night! —

Doo, doo, doo, doo.

Doo, doo, doo, doo.

57 58 59

Doo, doo, doo, doo. Doo, doo, 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 - "

60 **Vamp** (vocal 1x only) 61 62-63 2

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.

63A **Vamp** 63A-63D 4

MAL: (cont) We're going back to the hotel. And you and I are gonna have a little talk.

Vamp

ALICE: Be patient with him, dear.

63E-63H 4

ALICE: (cont) (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 –

64 **Vamp LUCAS:** (cutting him off)
No!

70 **LUCAS:**

One nor - mal night, no, not one poem, not one in - spi -

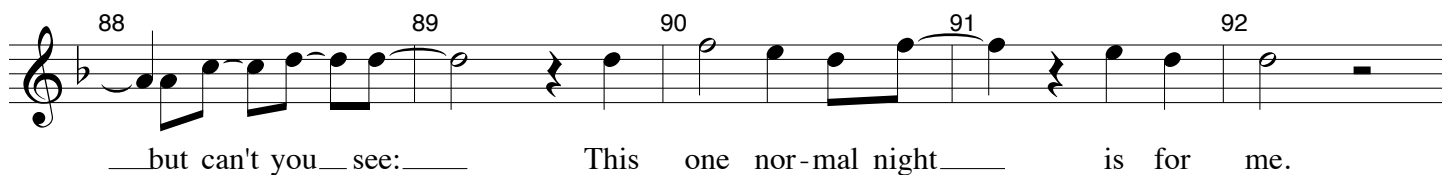
- ring word. One nor - mal scene, com - plete rou - tine,

to - night can't be ab - surd. Please don't em -

bar - rass me or be com - plete - ly rude.

Don't make a fuss a - bout the house, a - bout the food.

Whoa! One nor - mal night I know it's big,



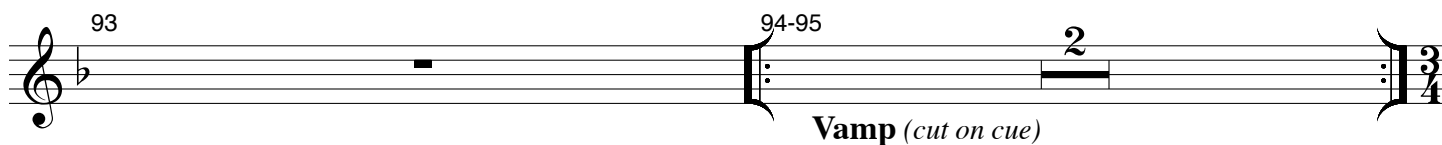
LUCAS: Come on!
(*LUCAS exits*)

MAL: Come on!
(*MAL exits and ALICE follows. The ANCESTORS appear from behind the avenue of trees. So does FESTER.*)

FESTER: Seems like a nice young man!
(*ANCESTORS grumble*)

CONQUISTADOR ANCESTOR: But they're not right for each other.

[*MUSIC STOPS*]



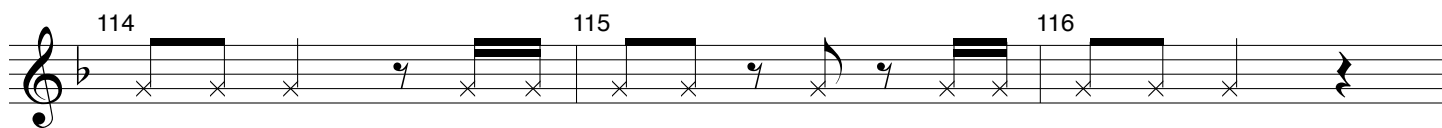
FESTER: What do
you mean, "They're
not right for each
other?" [*GO ON*]

111

March-Like



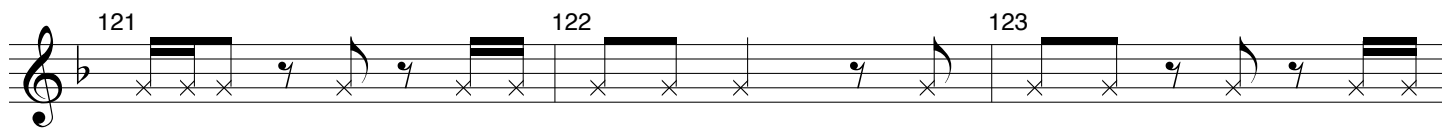
Was Na - po - le - on right for Jo - se - phine? Was nau - se - a right for



Dra - ma - mine? Were the eight - ies right for the drum ma - chine?



Who's to say? Who's to say? Was bal - let right for Bal - an - chine? Was



Pol - i - o right for the Salk vac - cine? Were you folks right for the
alt: Was re - hab right for —

FESTER: Who's to say?

126

Easy - In 1

124 125 127

mez - za - nine?
Char - lie Sheen?

One nor - mal night is a

128 129 130 131 132

per - i - lous trick. Nor mal is hard to at - tain.

133 134 135 136 137

Chil - dren are cra - zy and par - ents are quick.

138 139 140 141 142

Pass - ions are hard to ex - plain. But this is their

143 144 145 146 147

mo - ment and this is your chance, so if you don't want to re -

A Tempo

150

148 149 151 152

ANCESTORS: What? No! Why?

FESTER: rall. What? No! Why?

main, start sing - ing of love, love, love,

153 154 155 156

Yuchh!

Yuchh!

FESTER:

love On ly af - fairs of the heart.

Detailed description: This block contains a musical score for measures 153 through 156. It features three staves. The top two staves are vocal parts, both starting with a rest in measure 153, followed by a quarter note with a cross (X) in measure 154, and then a whole rest in measures 155 and 156. The lyrics 'Yuchh!' are written below the first two staves in measure 153. The bottom staff is a piano accompaniment. It starts with a quarter note in measure 153, followed by a whole rest in measure 154, and then a series of eighth and quarter notes in measures 155 and 156. The lyrics 'love' are under measure 153, and 'On ly af - fairs of the heart.' are under measures 154-156. The key signature has two sharps (F# and C#).

ANCESTORS: Ugh!

FESTER: Look. The choice is yours. Either you help these kids or you're stuck here for eternity!

[GO ON]

FESTER: So?

Vamp

156A 156B

Detailed description: This block contains a musical score for measures 156A and 156B. It features a single staff with a treble clef and a key signature of two sharps. Measure 156A starts with a repeat sign, followed by a whole rest. Measure 156B also starts with a repeat sign, followed by a whole rest.

ANCESTORS:

158

157 159 160

We'll help them love, love, love,

We'll help them love, love, love,

FESTER:

Yes! Right! Good!

Detailed description: This block contains a musical score for measures 157 through 160. It features three staves. The top two staves are vocal parts. The top staff has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339,

161 162 **ANCESTORS:** 163 164 165

love. Love lets our spi - rits de - part.

love.

FESTER: You got it!

Yes!

FESTER:

166 167 168 169

So, let the nor - mal - cy start!_____

Broadly - In 4

170 **ANCESTORS:** 171 **rit.** 172

Pro - tect and ral - ly round, let's aid them and a -

Pro - tect and ral - ly round, let's aid them and a -

FESTER:

Pro - tect and ral - ly round, let's aid them and a -

A Tempo

173 174 175 176

bet. One nor - mal night is what they'll Get!__

Bright Fanfare

177 **Bright Fanfare**

178 179 180-182 183

FAMILY: *(on melody)*
& WOMEN
ANCESTORS:

Molto Rit.

184 **& WOMEN
ANCESTORS:** **Motto Rit.** (no Weds:) - - - - -

The musical score is written for two voices on a grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. The tempo is marked 'Motto Rit.'. The score is divided into four measures, numbered 184 to 187. Measures 184, 185, and 186 contain the lyrics 'One nor-mal night!'. Measure 187 contains the lyrics 'Wednes-day wants'. The lyrics are written below the notes. The notes are mostly quarter and eighth notes. There are some accidentals (sharps and naturals) in the lower staff. The tempo marking 'Motto Rit.' is above the first measure. The instruction '(no Weds:)' with five dashes is above the fourth measure.

185 186 187

One nor-mal night! One nor-mal night! One nor-mal night! Wednes-day wants

One nor-mal night! One nor-mal night! One nor-mal night! Wednes-day wants

188 189 190 191 (no Weds:) - - - - -

one nor-mal night! One nor-mal night! One nor-mal night! Give her just

(no Weds:)- - - - -

192 one nor-mal night! 193 One nor-mal night! 194 One nor-mal night! 195 Wednes-day wants...

one nor-mal night! One nor-mal night! One nor-mal night! Wednes-day wants...

ANCESTORS: 196 - 197 - 198

196 One! One! 197 One! One! 198

+WEDNESDAY:

PUGS/ GMA: One! One! One! One!

+FESTER: One! One!

GOMEZ & MORTICIA: One! One!

ADDAMS FAMILY: One nor - mal night.

WEDNESDAY:

All I want.

ANCESTORS:

199 200 201

We'll tend her ev' - ry ___ need!___

We'll tend her ev' - ry ___ need!___

We com - pre-hend. We'll tend her ev' - ry ___ need.

All I ask. They'll tend my ev' ___ ry ___ need.

MAL/ALICE:

202 203 204

When we ar - rive we'll come a - live to make this

206

LUCAS:

205 206 207

Just be re-spec-ta-ble, don't make an odd re-mark.

MAL/ALICE:

night suc - ceed. O - kay, o -

208 209 **ANCESTORS:** 210

Just as you say.

WEDNESDAY: Just as you say.

Keep un-de-tec-ta-ble__ our pas-sion for the dark. And then it's

MAL/ALICE:

ADDAMS FAMILY: And then it's

kay. Just as you say.

211 212 213 **ANCESTORS:** 214 **Broader**

**WEDS/GOM/
PUGS/GMA/
MORT/BEINEKES:** In one

In one

pa - ra - dise right here in Cen - tral Park! In one

pa - ra - dise right here in Cen - tral Park!

Centennial

215 216 217 218

nor - mal! In - for - mal! One

nor - mal! In - for - mal! One

nor - mal! In - for - mal! One

(BEINEKES OUT)

219 221 222 223 224 225

to m. 221 Driving Slower

nor - mal *ff* Night! nor - mal *ff* Night! nor - mal *ff* Night!

But Love Reprise #1

[Rev. 11/8/11]

08

Music and Lyrics by
ANDREW LIPPA

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!

(They exit. Enter FESTER and ANCESTORS.)

ANCESTORS voice skeptical remarks about "love" in between FESTER'S lyrics.)

Jaunty - In 2

FESTER:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Let's not talk a - bout an - y - thing else__ but

love. Worth re - peat - ing: Let's not talk a - bout

a - ny - thing else__ but love. Can't we talk__ a - bout

**CAVEMAN/SOLDIER/
FLIGHT ATTENDANT/
GAMBLER/COURTESAN:**

lof - ty goals, ma - ting souls, alt - ring minds and

ALL: *(stage whisper)*

fal - ter - ing roles? Let's not talk a - bout a - ny - thing else.

The Addams Family But Love Reprise #2

[Rev. 1/31/12]

08A

Music and Lyrics by
ANDREW LIPPA

WEDNESDAY: That's the new plan. We 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 possibly go wrong? Come on.

[THEY exit.]

FESTER: "Aww." [MUSIC]

L'Istesso FESTER:

Be pa - tient and soon the way will be clear.____

____ Fo - cus your fear.____ And troub - les all will

FESTER:

dis - ap-pear. Let's not talk a-bout an - y-thing old.

ANCESTORS:

FESTER:

Please don't leave us out in the cold. Let's not talk a - bout

ANCESTORS:

FESTER:

an - y - thing else but love, but love, but love.

The Addams Family

Secrets

[Rev. 1/12/12]

09

Music and Lyrics by
ANDREW LIPPA

ALICE: Well - '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.

[MUSIC]

(cont.) What kind of marriage is it where you keep secrets?

ALICE: A long one.

[GO ON]

Faster Than You Think ♩ = 144

MORTICIA: (sung at pitch throughout)

Se - crets are the e - ne - mies of pas - sion.____

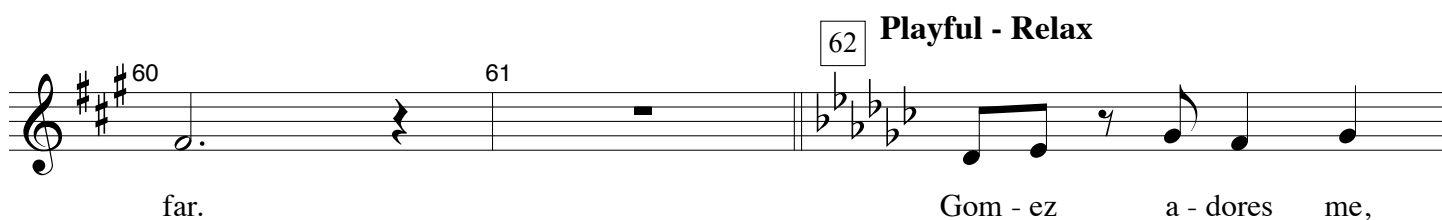
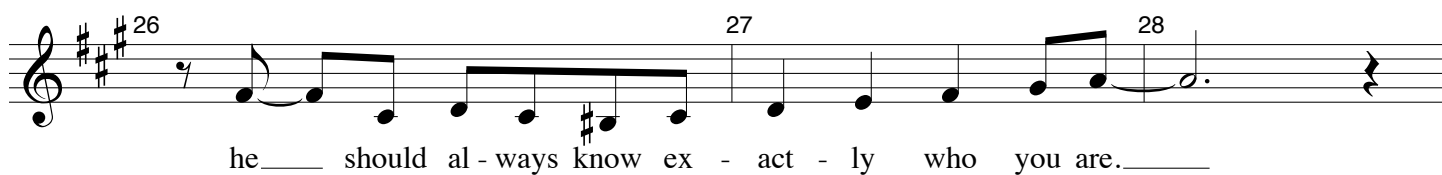
Speak - ing true will get you through the day.

Truth is not a thing that one should ra - tion but I think you think of it that

way. Nev - er keep a sin in - side the clos - et.____

Al - ways give the facts a fight - ing chance. Ev' - ry time you do, it's a de -

pos - it____ in the long - term life of your ro - mance.





Reel-ing, he'd quick-ly start to drown.

Beg-ging me for le-ni-ence, but



at my first con-ve-ni-ence I'd put him on the first bus out of

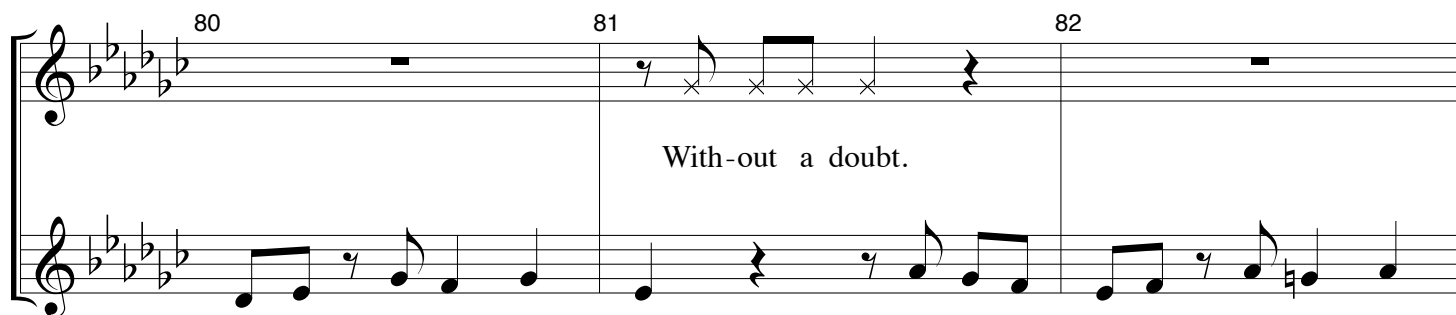
78



town.

ALICE: "Morticia..."

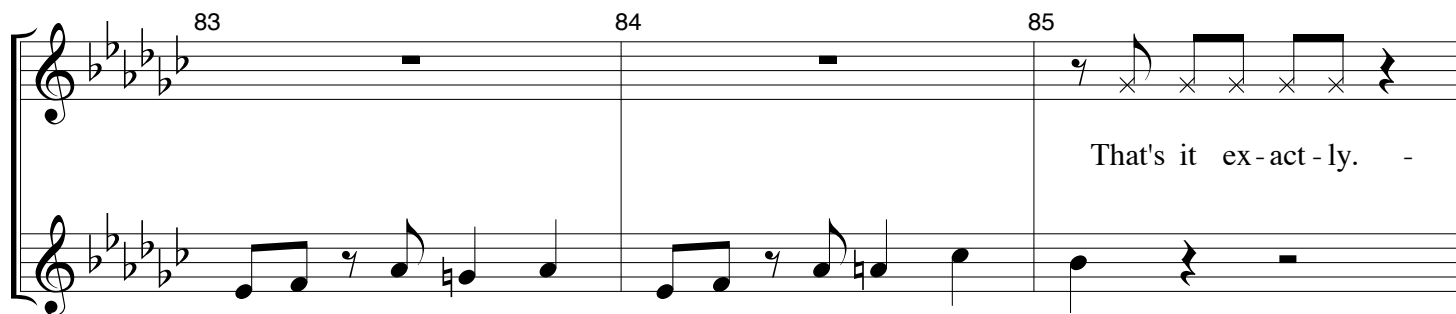
Is Gom-ez tru-ly de-vot-ed, nev-er mis-quot-ed,



With-out a doubt.

al ways the pa-ra-gon.

And if he told you a lie you'd



That's it ex-act-ly. -

whis-per good-bye then leave him to car-ry on?

86

87

If Go - mez lied?

Is there no room for some dis - cus - sion?

88

89

Is there no chance you might for - give?

MORTICIA:

90

91

A lie's a lie and lies can kill.

92

93

and life can quick - ly go down - hill.

94

95

She kept a se - cret and she wound up on the guil-lo - tine.____

96

97

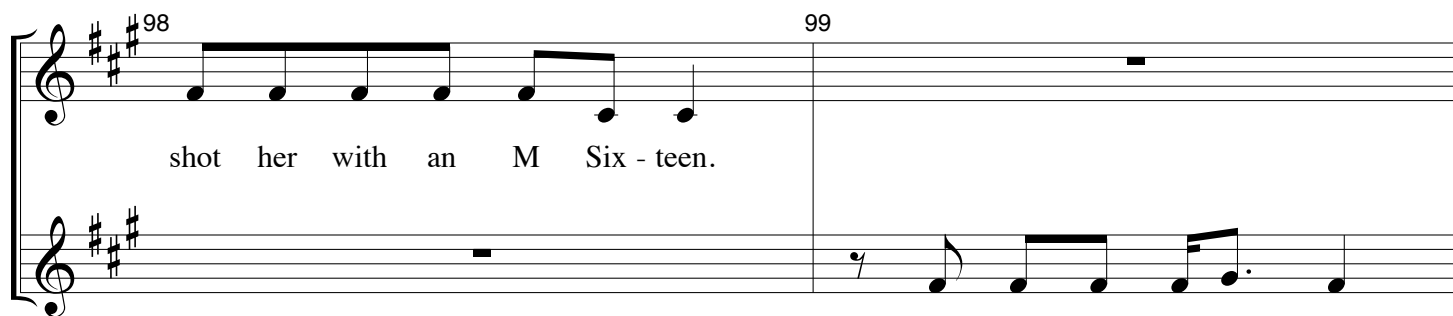
Now I see what you mean.

ALICE:

She kept a se - cret and they

98 shot her with an M Six - teen.

99



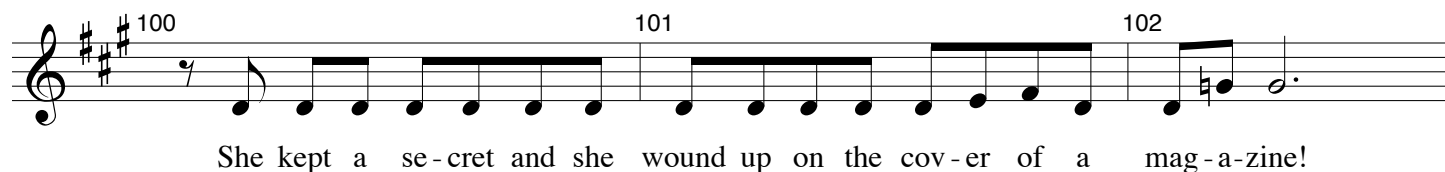
That's not a pret-ty scene.

MORTICIA:

100 She kept a se-cret and she wound up on the cov-er of a mag-a-zine!

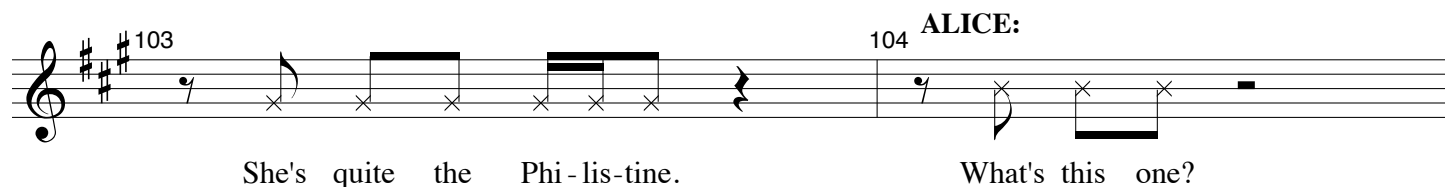
101

102



103 She's quite the Phi-lis-tine.

104 **ALICE:** What's this one?



Dance Break

MORTICIA:

Faster

$\text{♩} = 155$

Big Shout Chorus

138

MORTICIA:

105 The dance rou-tine!

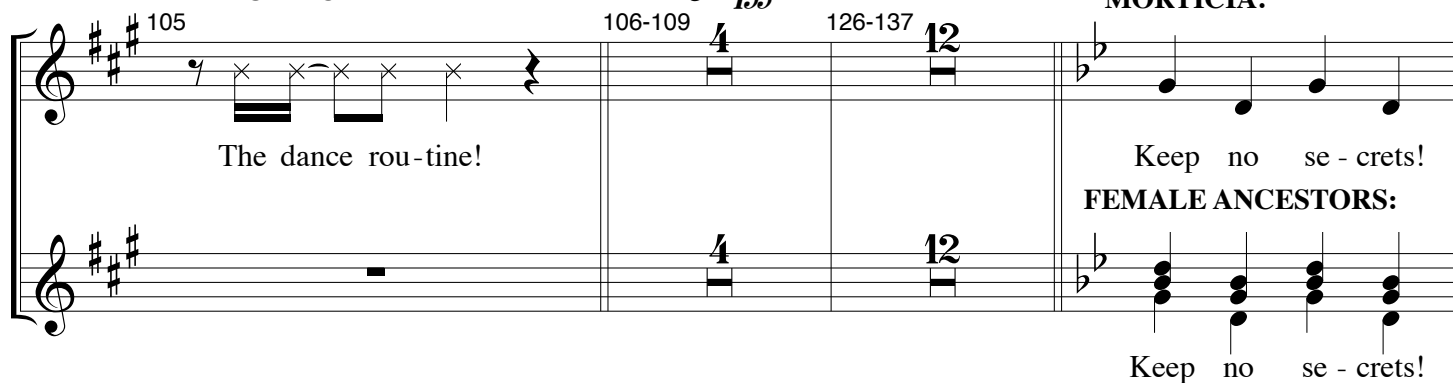
106-109

126-137

138 Keep no se - crets!

FEMALE ANCESTORS:

Keep no se - crets!

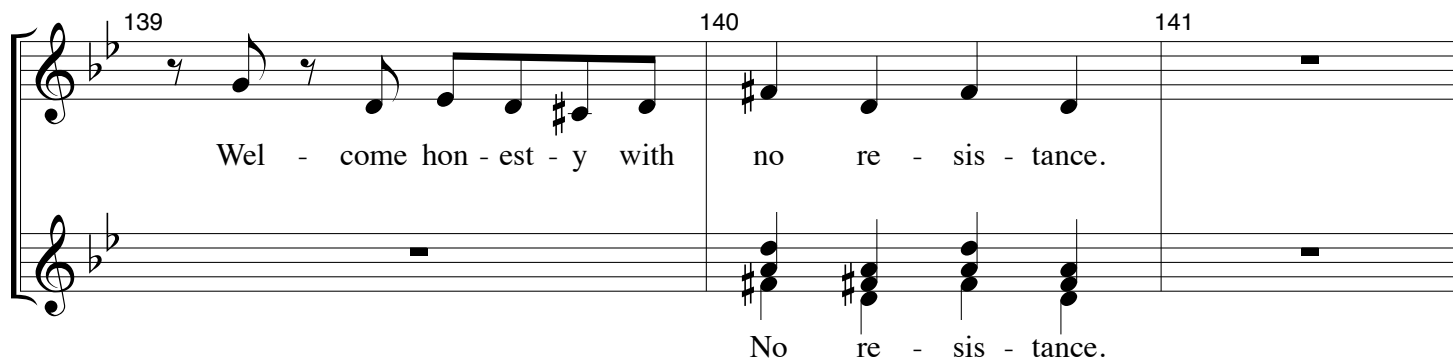


139 Wel - come hon - est - y with no re - sis - tance.

140

141

No re - sis - tance.



142 143 144

Then your mar - riage is a lov - ing kind of co - ex - ist - ence.

Then your mar - riage, co - ex - ist - ence.

145 146 147

Lies and se - crets, they're the sins that keep a

They're the sins that keep a

148 149 150

hus - band from a wife. Gom - ez loves me

hus - band from a wife.

MORTICIA:

151 152 153

he would nev - er keep a se - cret in his

Move It!

154 155 156 157

life!!

Nev - er keep a se-cret Not one se-cret in his life!!

The Addams Family

Gomez's "What If"

[Rev. 1/2/12]

10

Music and Lyrics by
ANDREW LIPPA

MORTICIA: No, Gomez.

GOMEZ: What?

MORTICIA: Not today.

GOMEZ: But you've never turned down a trip to heaven.

MORTICIA: Not today. I'll be in my room until you're ready to share, like a proper husband.

(Morticia exits.)

GOMEZ: Morticia *mia*!

[MUSIC]

Freely

GOMEZ:

1 2 3

Like a bug in a jar, or a frozen cable car, I'm

4 5 6 **rit.**

trapped. Like a man grow-ing gray when his wife says, "Not to-day..."

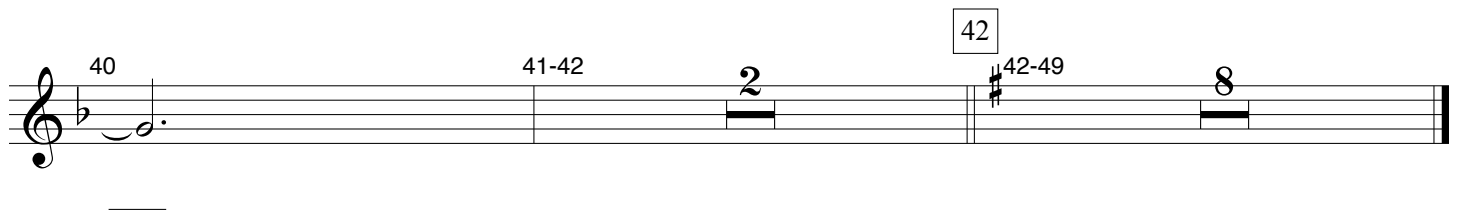
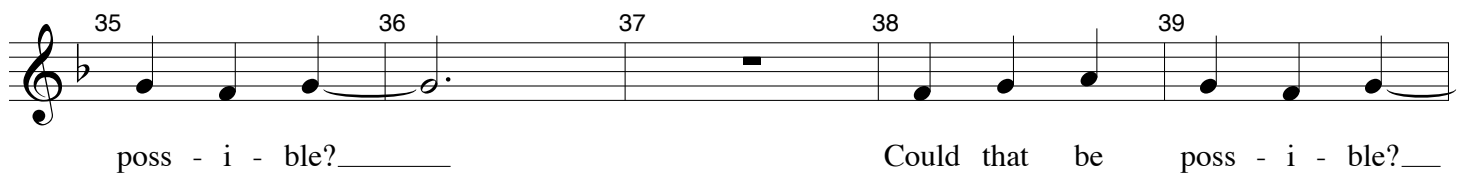
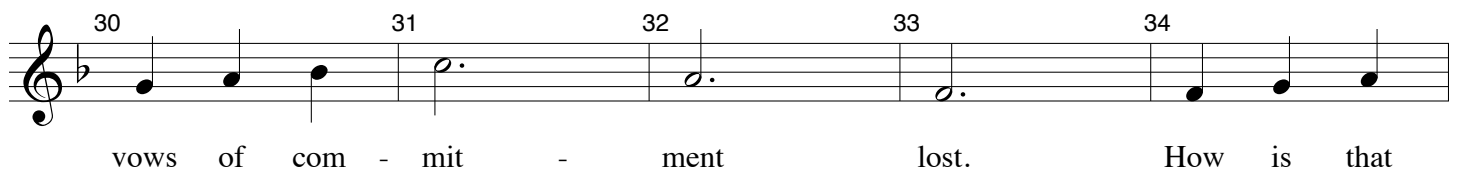
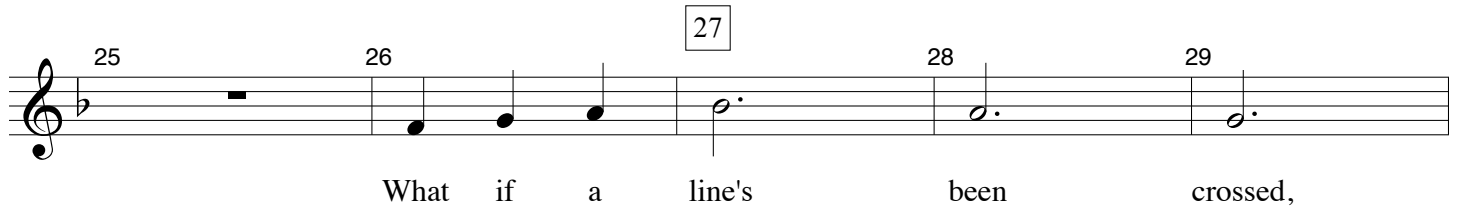
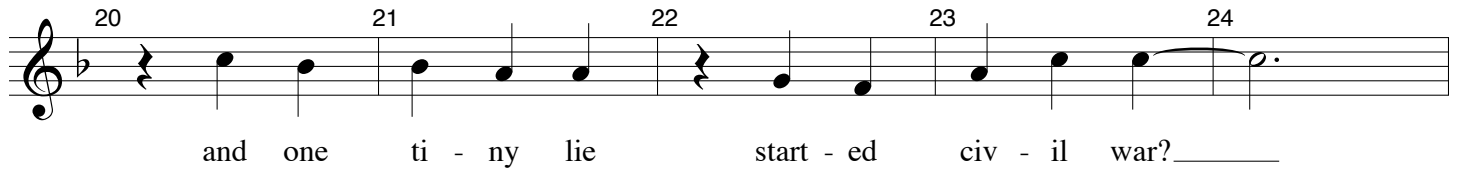
Liltingly - In 1 $\text{♩} = 58$

7-10 11 12 13 14

What if she does - n't dance with me a - ny -

15 16 17 18 19

more? Who could con - ceive it? What if I



WHAT IF

[Rev. 11/18/11]

Music and Lyrics by
ANDREW LIPPA

WEDNESDAY: We're gonna go now.

PUGSLEY: But, but... Can I come?

WEDNESDAY: Sorry, Pugs. I'm with Lucas now. Bye.

[MUSIC]

PUGSLEY: But wait! Wait!

Liltingly - In 1 $\text{♩} = 62$

PUGSLEY:

What if she ne - ver tor - tures me

a - ny - more? How would I man - age?

What if she ne - ver nails my tongue to the bath-room floor?

What if she walks a -

way leav - ing me A - O - K,

hid - ing each pow - er tool. Why would she

65 66 67-68 **69** **Flowing** 70

be so cruel. I could

71 72 73 74 75

stab my arm my self. Could rip my

76 77 78 79 80

ton - sils out. Could set my hair a -

81 82 83 84 **85** 86

flame. I could

87 88 89 90 91

spray my eyes with mace, but face the

92 93 94 95 96

fact: With out her it would - n't be the

GRANDMA: (singing) "Always look on the bright side of life." [GO ON to ms. 101]

97 98 99-100 **2**

same.

PUGSLEY: (cont.) Hi, Grandma.

GRANDMA: Hey, stud. How's life?

PUGSLEY: Too long.

GRANDMA: Tell me about it. [MUSIC OUT]

101 101-104 **4** 105

[MEASURE 106]

PUGSLEY: Hold on. What're you doing?

GRANDMA: Restocking. Grandma's Private Stash. Herbs, potions and remedies. Nature's candy, no prescription needed.

PUGSLEY: What's that one?

GRANDMA: Peyote.

PUGSLEY: What's it do?

GRANDMA: Makes you run around naked in the woods.

PUGSLEY: What about this one?

GRANDMA: *Bookoo leaf*. You got someone giving you a hard time?

PUGSLEY: Maybe.

GRANDMA: Sprinkle a little of this on his toast, an hour later he's in a padded room screaming 'I am Spartacus!'

PUGSLEY: Grandma..." [GO ON to ms. 117]

106

[G.P.]

PUGSLEY: (*cont.*) ...what if there was this girl who met this person and he's all like 'Hey, it's the Pugster. What up, little man?' and she's all like 'golly' and 'we're gonna go now' and they're running away together... [GO ON to ms. 121]

117

117-119

120

PUGSLEY: (*cont.*) What would you give her?

GRANDMA: Nothing. She's your sister. Be happy for her.

PUGSLEY: But what if she doesn't get rid of him? What if all the good times are already behind me?

[GO ON to ms. 163]

121-123

124

to m. 163

GRANDMA: That's life, kid. You lose the thing you love.

PUGSLEY: Tell me about it. What's this one?

GRANDMA: *Acrimonium*. You wanna stay away from this baby.

PUGSLEY: Why? [GO ON to ms. 167]

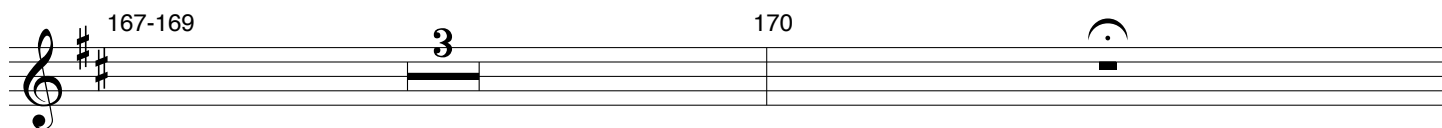
163-165

166

GRANDMA: Takes the lid off the id. Brings out the dark side.

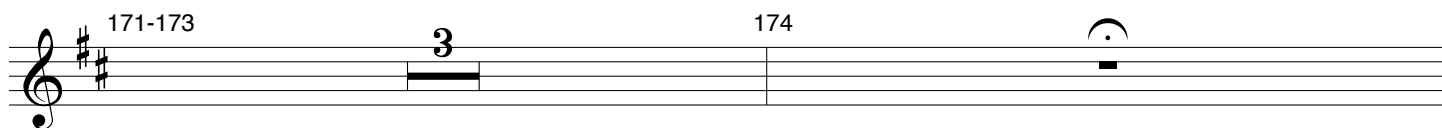
PUGSLEY: Whaddaya mean?

GRANDMA: One swig of this and Mary Poppins turns into Medea. *[GO ON to ms. 171]*



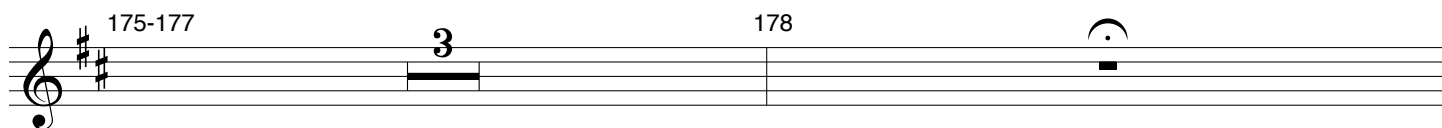
PUGSLEY: I don't understand your references.

GRANDMA: Well, stop the damn texting and pick up a book once in a while. *[GO ON to ms. 175]*



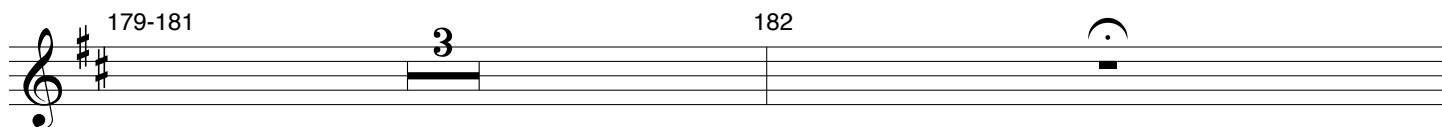
GRANDMA: Now, quit whining about your sister. Start thinking about *you* and how you're gonna live your life.

[GO ON to ms. 179]



GRANDMA: (*cont.*) Time, my dear, is a thief. She'll steal your soul and flee on little fairy wings.

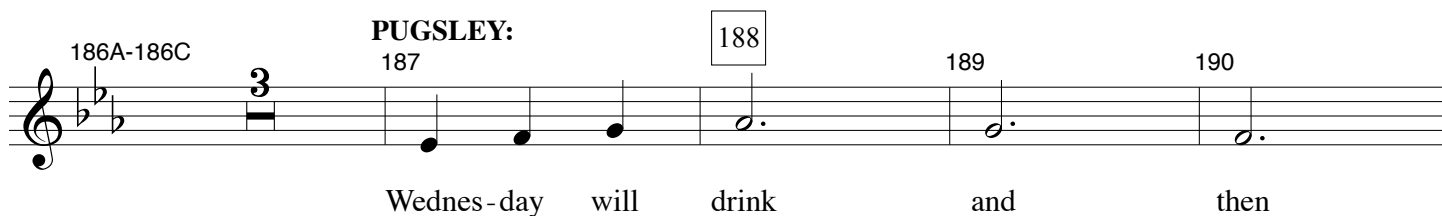
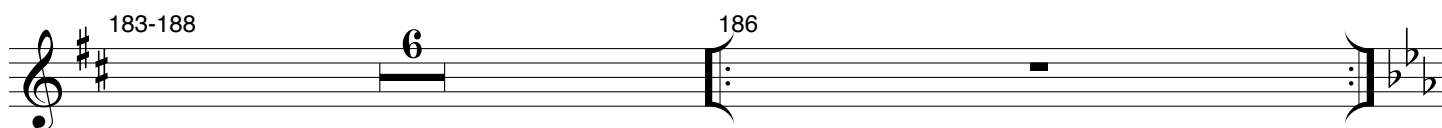
[GO ON to ms. 183]

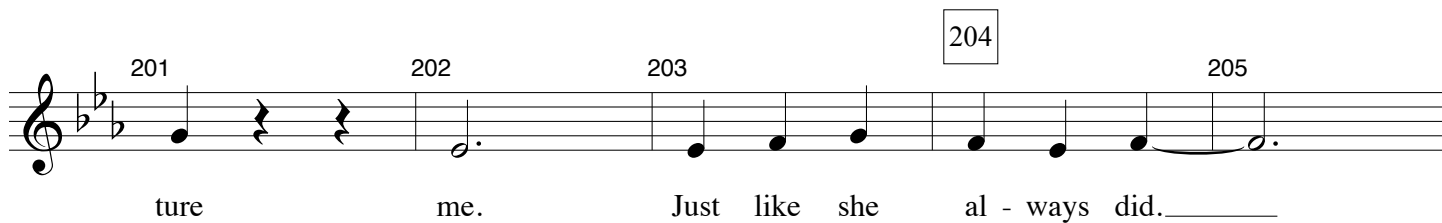
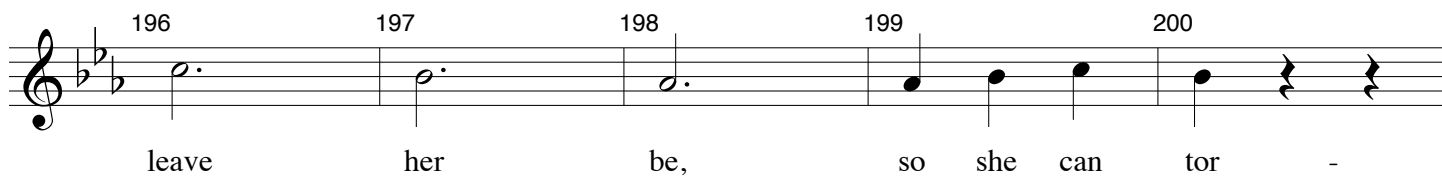
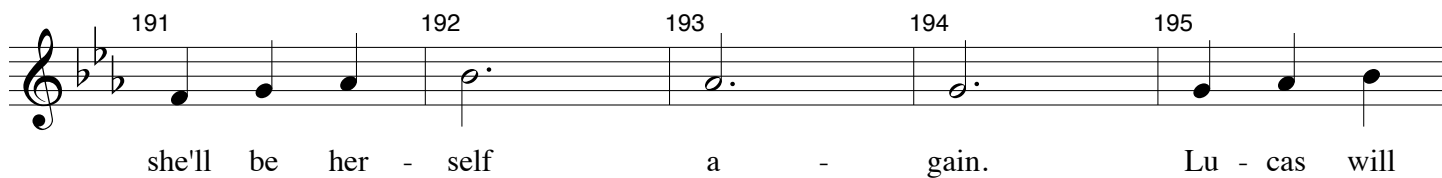
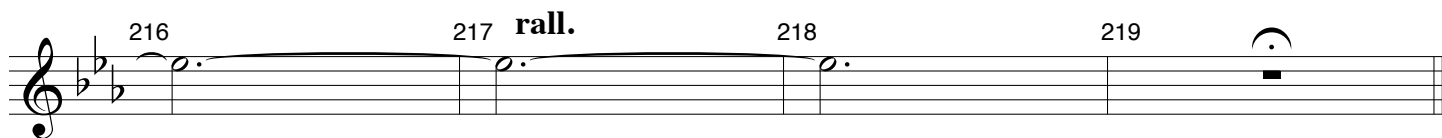
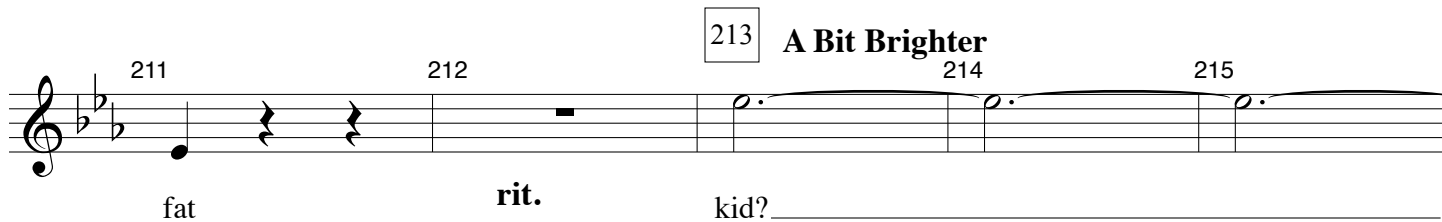
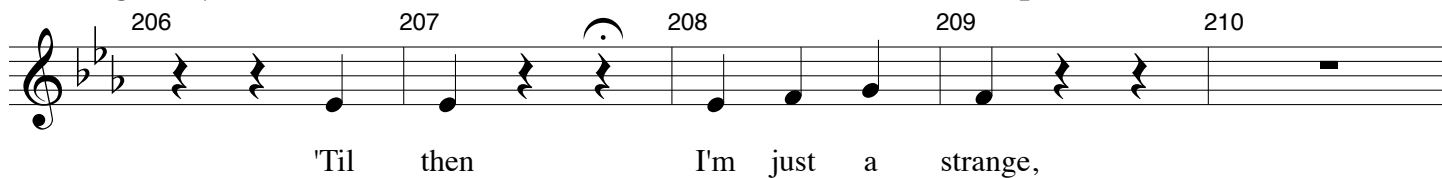


GRANDMA: (*cont.*) And stay outta my shit or I'll rip your leg off and bury it in the backyard. I love you. *[GO ON to ms. 186A]*

Brighter

Vamp



**Colla Voce****A Tempo**

The Addams Family FULL DISCLOSURE ~ PART 1

12

Music and Lyrics by
ANDREW LIPPA

MORTICIA: And now Gomez will break the ice. My husband has something he needs to disclose.

GOMEZ: No, no, the host goes last.

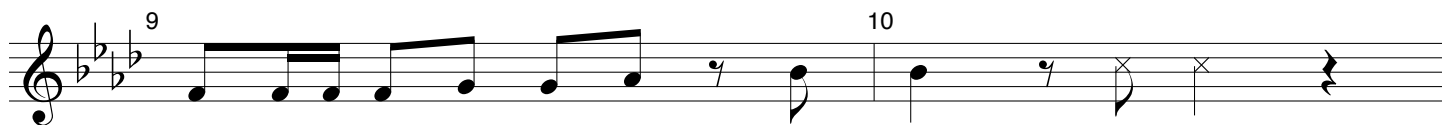
MORTICIA: Lurch, the sacred chalice! *[MUSIC]*

Slow Four

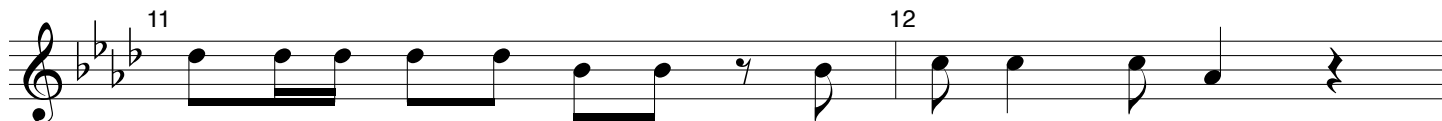
7 GOMEZ:



This is the sac-red cha-lice from Ad-dams fam'-lies past.



Firm in my di - gi - tal - is held fast. Die - cast.



Here in this sweet li - ba - tion sal - va - tion re - sides.



Feel the sweet sen-sa-tion re-ve - la-tion pro-vides.

GOMEZ:



Full dis-clo-sure! It's a game that we play.

Let your dark-est sec-rets



give you a - way.

Face your de-mons and then hap-pi - ly say: "I'm play-ing

**GOM/MORT^(8vb)/
FEST/GMA/PUGS:** **GOMEZ:**

22 Full Dis - clo - sure with

23 all these cra - zy hap - py peo - ple!"

24 Full Dis - clo - sure! It's a

ANCESTORS:

Full Dis - clo - sure!

Full Dis - clo - sure!

25 hel - lu - va thing.

26 Once a fav' - rite of the

27 late Deng Xiao Ping

Ah - ooo. Ah -

Ah - ooo. Ah -

28 Does - n't mat - ter if you're

29 Right or Left - wing, he loved his

30 Full Dis -

ooo. ooo.

31 (GOMEZ drinks) 32

clo - sure!

GMA/FEST:
PUGS:
MORT:
+ANCESTORS:

ff

Dis - clo - sure, Full Dis - clo - sure, Full Dis - clo - sure!

GOMEZ: Yes. Well. My disclosure is in the form of a fairy tale. *[MUSIC OUT]*

33 34 35-36 37

sub. p Dis-clo-sure, Full Dis-clo-sure, Full Dis-clo-sure!

GOMEZ: (*cont.*) Once there was a man who had a beautiful wife and two beautiful children. A humble man, I say, and yet within his breast beat the heart of a loyal and steadfast husband who treasured his wife and worshipped the ground she walked on. Thank you.

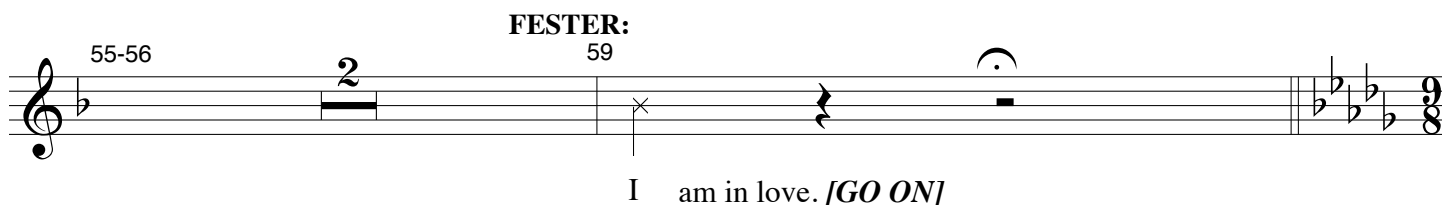
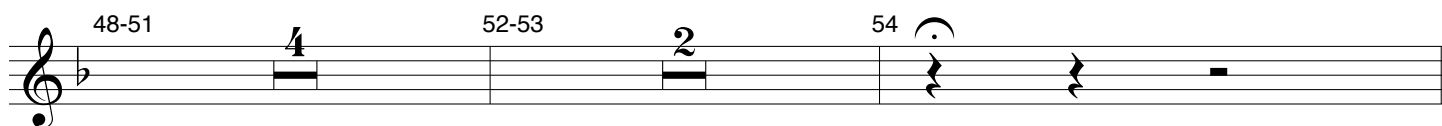
(*He sits. MORTICIA looks at him.*)

GOMEZ: (*cont.*) --and one day, a fox appeared and gave him a beautiful box of rare wood and Spanish leather... 'What's in the box?' asked the kindly man. And the fox said, 'A little secret. Nothing important. But you must never open it.' And the man took it home and his beautiful wife said, 'Let's open it anyway.' And the kindly man said, 'Don't push it, honey. We got a good thing going.' And they never did open it. And everyone lived happily ever after. Full Disclosure. *[GO ON]*

38 [G.P.] Faster

MORTICIA: Well, we'll just have to come back to you, won't we? Wednesday's turn.
WEDNESDAY: Pass.

FESTER: Oooh! Oooh!
GOMEZ: Yes! Let's hear from Fester.
 The Chalice! *[GO ON]*



EVERYONE: Awww!

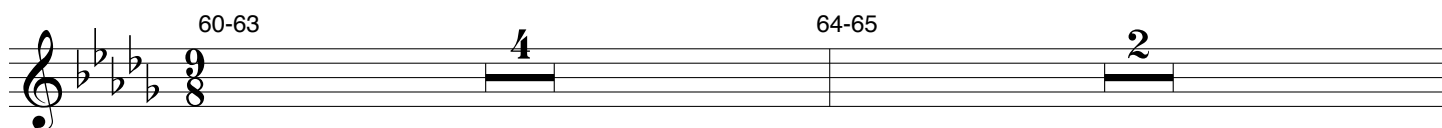
FESTER: You're probably thinking, what could a fat, bald person of no specific sexuality know about love? But I, too, am in love. Fester loves!

MORTICIA: Oh, Fester--who is it?

FESTER: The moon!

ALICE: The moon? He's in love with the moon!

MAL: Yeah, that's normal.



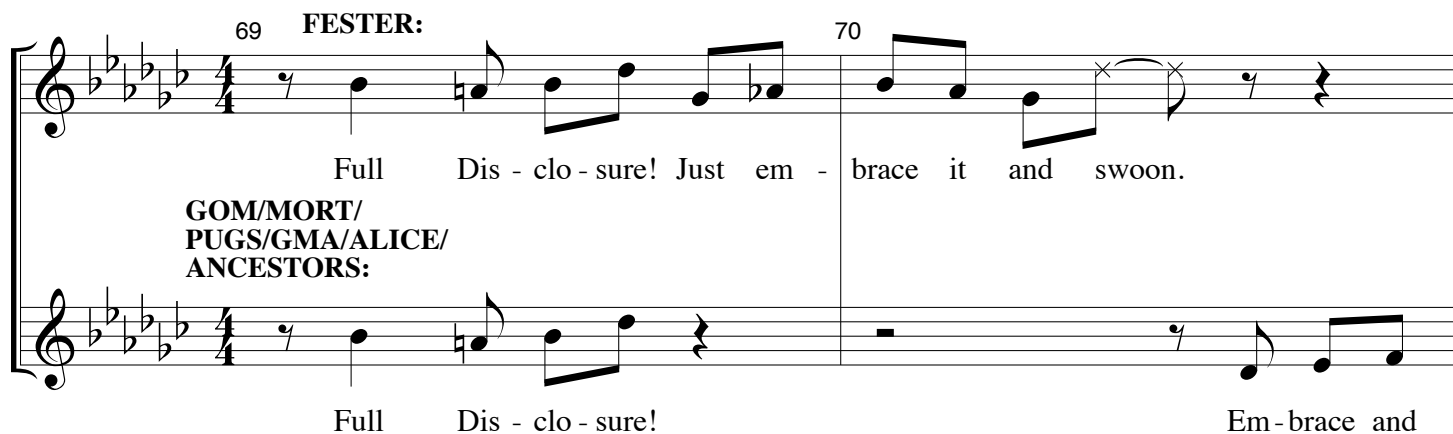
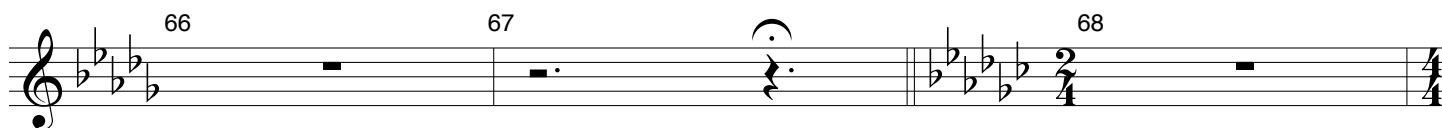
ALICE: That's the most beautiful thing I ever heard!

FESTER: I haven't told her yet.

EVERYONE: Aww.

FESTER: Full Disclosure! *[GO ON]*

Tempo II



71 72

Fall from grace or fall in love with the moon.

swoon.

He loves that

73 74 75

Close your ser-mon with a sig-na-ture tune, and call it Full_____ Dis-

GOM/MORT_(8vb)/
PUGS/GMA/ALICE/
ANCESTORS:

moon.

And call it Full_____ Dis-

MORTICIA: Wednesday's turn!**WEDNESDAY:** No!**GRANDMA:** Me! Me! Me! Age before beauty.
The chalice! **[GO ON]**

76 77 78

clo - sure!

clo - sure!

GRANDMA: The kid and I had a
little heart-to-heart before.
I told him to use his time wisely.**GRANDMA:** (*cont.*) Look who's talking - how
much have I got left? I'm a hundred and two,
I've got shingles and arthritis and when I break
wind it could start the windmills on an old
Dutch painting. **[GO ON]**

79-80 81-84 85-86 87-88

MORTICIA: 116 Full Dis-clo-sure! It's the 117 mo-ment of truth! **GOMEZ:** 118 Now you bet-ter hit the

GOM/GMA/FEST/PUGS/ALICE:
+ANCESTORS: Full Dis-clo-sure! La la la la!

119 truth like Babe Ruth. 120 This is tor-ture, like an

GOMEZ: 121 im-pact-ed tooth! Hoo-ray for 122 full... 123 [ALICE DRINKS] 124 **PUGSLEY:** No!!!

Hoo-ray for full...

WAITING

[Rev. 1/31/12]

Music and Lyrics by
ANDREW LIPPA

MUSIC CUE: ALICE SLAMS CUP ON TABLE

Porgy and Bess

3

ALICE:

Ah! _____

4

5

Ah! _____

Slower

6

7

8

9

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]*

10

Vamp

11

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]*

12

Vamp (vocal last x)

ALICE:

A

13

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

15 16 17 **Growing In Intensity**

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

18 19 20

six o'clock. 'Til it's nine o'clock! And there's no o'clock to ease the

21 22 23 **Aznavour-ian (Expressive and Expansive)**

pain, pain she can't ex - plain. As the wom-an waits in the dark for a

24 25 26 27 **molto rit. Grand**

spark that once was there that is - n't there not ev - er there! _____

LURCH: "Grrrrngh!" 40 **Faster**

— **molto rit.** A - lone and wait-ing and wail-ing and whin-ing and

43 44 45 46 47 48

wan-ing and want-ing and wast-ing and whoa! Wait-ing, fix -

molto rit.

49 50 51 52 53

a - ting, de - bat - ing, lose weight-ing, ice skat-ing, lac - ta - ting, and

Johnny Mandel Sweet

54 55 56

so we wait to laugh, we wait to cry **molto rit.** we wait for

Heavy

57 58 59

ev' - ry hope - ful breath. Wait-ing for a lous - y, rot - ting,

Horror Movie

60 61 62 63

vi-cious, ran-cid, flushed down, fet-id, fren-zied, fa-tal death! _____

ANCESTORS:

Woah, woah, woah,

molto rit.

64 65 66 67

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

(She falls on the table)

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

The Addams Family

14

FULL DISCLOSURE ~ PART 2

Music and Lyrics by
ANDREW LIPPA

[Rev. 1/12/12]

GOMEZ: Oooh. That's too dark even for us. *[MUSIC]*

As Before, But Even More Raucous

1

GOMEZ: 2

MORT/FEST/
GMA/PUGS:
+ANCESTORS: (NO BEINEKES)

Wow, that sto-ry was grim!

Full dis-clo-sure! We're talk-ing

3 4

Filled with fear and loath-ing up to the brim.

grim. That's quite a

MAL: OK, Addams, I tried.
I thought OK, the kids like each other,
let's give it a shot. But you people
are insane. *[GO ON meas. 8]*

5 6 7

Just i-mag-ine be-ing mar-ried to him!

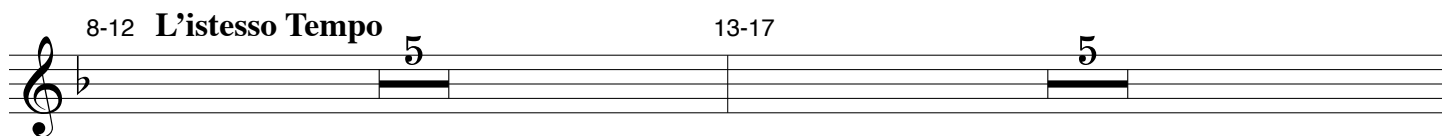
[G.P.]

brim!

MAL: (*cont.*) You got a house where there shouldn't be a house, a zombie for a butler, and a man who's dating the moon--

FESTER: I wouldn't exactly say we're dating.

MAL: We're simple people, Mr. Addams. We're not used to your 'sophisticated New York life style'. So with your permission, we're gonna go back to the *real* America. Full disclosure. Lucas, help your mother off the table.



WEDNESDAY: You were right, Lucas.

LUCAS: Right about what?

WEDNESDAY: Thanks anyway, Daddy.

MORTICIA: Thanks for what?

WEDNESDAY: We should have just told her.

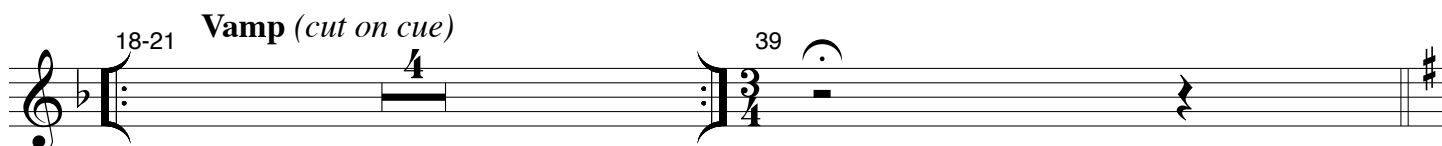
MORTICIA: Told me what?

WEDNESDAY: It doesn't matter. *[MUSIC OUT]*

WEDNESDAY: (*cont.*) Lucas and I love each other and we're getting married.

MORTICIA: What?

[GO ON]



| | | |
|--|---|---|
| <p>ANCESTORS & FESTER:</p> <p>40</p> <p>Mar - ried!</p> | <p>MORTICIA:</p> <p>That's what you kept from me?</p> <p>41</p> <p>Mar - ried!</p> | <p>ALICE:</p> <p>No secrets, huh? Ha ha ha!</p> <p>42</p> <p>Mar - ried!</p> |
|--|---|---|

WEDNESDAY:

69 70

Yes we kept a secret.

MORTICIA:

And you kept it from me.

Get - ting mar - ried,

get - ting mar - ried,

Get - ting mar - ried,

get - ting mar - ried,

71 LUCAS:

71 72

So, we're get - ting mar - ried!

ve - ry mar - ried.

**MORTICIA
& ANCESTORS:**

Are they get - ting mar - ried?

Are they get - ting mar - ried?

(MORTICIA OUT)**ALL (EXCEPT WEDS
& LUC):**

74

**MORT/AL/
WEDS/GMA:**

73

Real - ly mar - ied? "Mar - ried" mar - ried?

Full disclosure! What a

+GOMEZ:

Real - ly mar - ied? "Mar - ried" mar - ried?

**ALL (EXCEPT WEDS
& LUC):**

Real - ly mar - ied? "Mar - ried" mar - ried?

**GOM/MAL/
LUC/FEST:**

Full disclosure! What a

ALICE: (*crazy lady*)

75 76 77

Ah! Ah! Ah! Ah!

mis-era-ble game. Play it once and life is ne-ver the same!

mis-era-ble game. Play it once and life is ne-ver the same!

78 79

Some - one star - ted it, so some - one's to blame. E - nough of

Some - one star - ted it, so some - one's to blame. E - nough of

WEDNESDAY:

80 81 82 83

This is-n't hap-pen-ing, oh no, this can't be hap-pe-ning! Stop!!

full

full

FESTER: Never fails. You let nature take its course - chaos. I mean, is this any way to end an act? Actually - yes. But it'd be better for everyone if the guests couldn't leave just yet, dontcha think?

ANCESTORS: Yeah!

FESTER: OK, dead people, gimme some weather!

MAL: "It's a hurricane! We'll never make it out of the park alive!"

GOMEZ: Well, Beinekes - looks like you'll be spending the night.

GRANDMA: (*Cackles!*)

GOMEZ: That's what happens when you play...

[GO ON to m. 90]

[MUSIC OUT]

84

85

89

*[THUNDERSTORM/
DOOR SLAM]*

90

GOMEZ: 91 92 93 94

Full dis - clo-sure!

MORTICIA:

Full dis - clo-sure!

ALL: Full dis - clo-sure!

Full dis - clo-sure!

[END ACT I]

The Addams Family

OPENING ACT II

[Rev. 1/3/12]

15

Music and Lyrics by
ANDREW LIPPA

Scherzo (Gates have closed)

Dark - In 2

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 everybody 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. (*cont. next page*)
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!
(*WEDNESDAY storms away.*)
LUCAS: I can be impulsive. I just have to think about it first! [*GO ON to ms. 44*]

43a

[G.P.]

44

44-47

4

ANCESTORS:

48 49 50 51 52

Ah Ah!

f *ff*

FESTER: There you are: Secrets exposed. Marriages threatened. Delicious anarchy. What happens now? Can this be repaired? (*cont.*)

76

77-79

3

88

FESTER: Or do you all leave in an hour feeling vaguely depressed? Let's find out, shall we?

89 90 91

JUST AROUND THE CORNER

[Rev. 1/31/12]

Music and Lyrics by
ANDREW LIPPA

MORTICIA: Well, I'm not going to end up like your mother.

GOMEZ: My mother? I thought she was your mother. No, seriously.

MORTICIA: You lied to me, I can't live with that.

GOMEZ: Here, cara. I feel the urge to take you in my arms.

MORTICIA: Not. Today.

GOMEZ: But cara -

MORTICIA: Out!" (He turns to leave.)

[MUSIC]

MORTICIA:

vocal 8vb

Simple **3** **Vamp** (vocal last x)

My daught-er's get - ting mar - ried, I

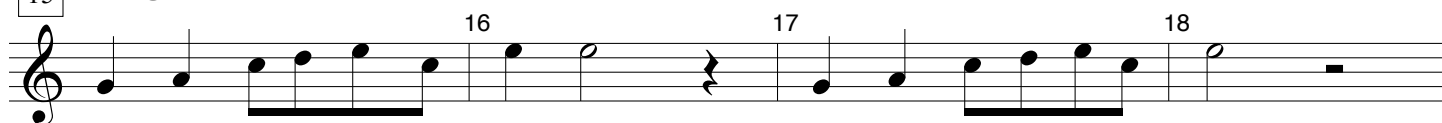
can't be - lieve it's true. She does - n't ask her mo - ther be - fore she says "I do"? And

how a - bout my hus - band? In - con - stant, na - ive! This

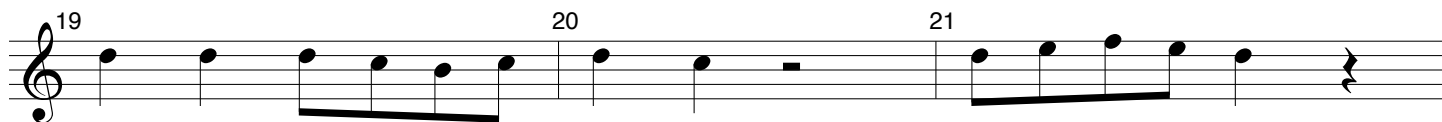
eve - ning's get - ting se - ri - ous, these O - hi - o - ans won't leave. But

I can't let these lat - est troub - les rob me of my bliss, for

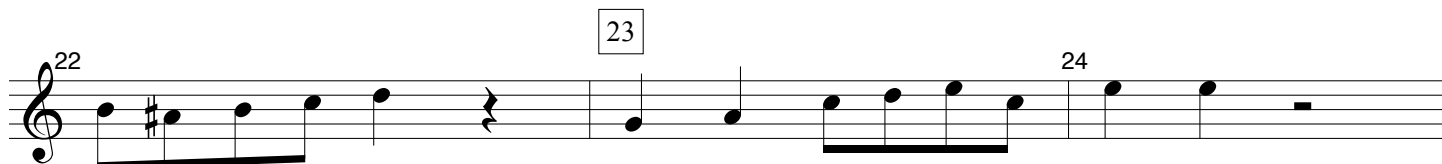
when I'm scared of true dis - as - ter I re - mem - ber this...

15 Swing 8ths

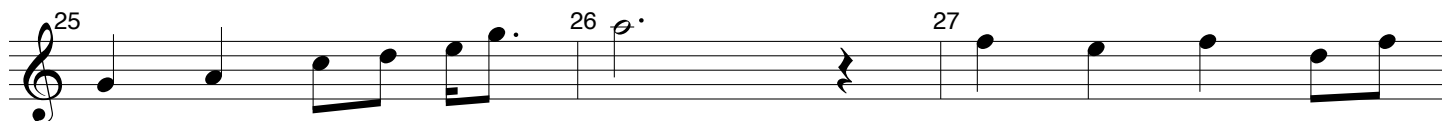
Death is just a-round the cor - ner, wait - ing pa-tient-ly to strike.



One un - planned e - lec - tro - cu - tion, that's the kind of end



I can comp - re - hend. When I'm feel - ing un - in - spi - red,



or I need a lit - tle spree. I'm re - born know - ing

MORTICIA: Coroner. Get it?
Death is just around the coroner?



death is just a-round the cor - ner com - ing af - ter me.

34 Vamp (vocal last x)

Death is just a-round the cor - ner, wait - ing high up - on the



hill. Some-one bur - ied in an av' - lanche? That's the kind of gig

41 42 43

I could real - ly dig. Mar - riage of - ten dis - ap - points you,

44 45 46

not each hus-band is a gem. So, I'll mourn know-ing

47 48 49

death is just a - round the cor - ner com - ing af - ter them.

50 51 52 53

If life's all plums I'll mud - dle through some.

54 55 56 57

But when death comes I hope it's grue - some.

59 A Tempo - Straight 8ths 60

Hot - cha! Some peo-ple die from pub-lic ston-ing, faul-ty wir-ing, faul-ty zon-ing,

61 cher-ry pits they did n't know were 62 there. 63 It could be by a jun gle cat.

FLIGHT ATTENDANT:

CAVEMAN:

(cough) (cough)

64 slip-'ry mat. 65 Per - haps an un - suc-cess - ful love af - 66 fair. It

SOLDIER:

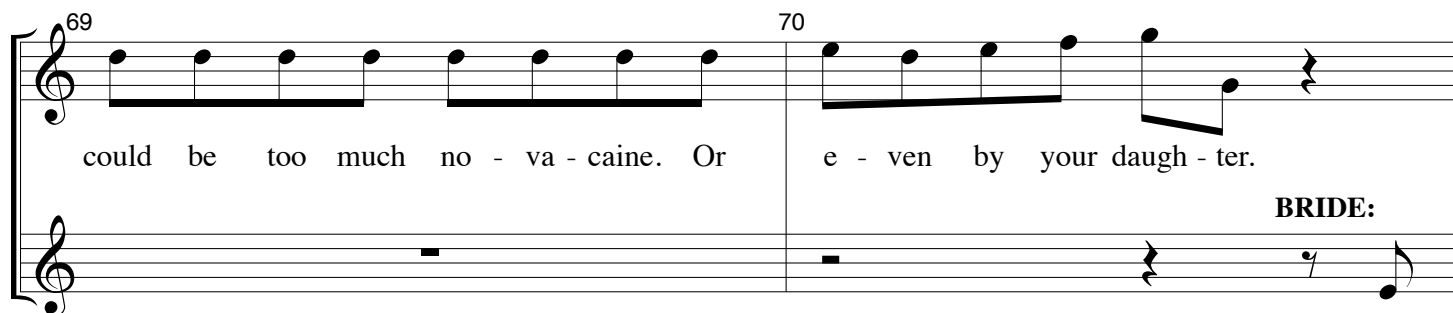
A base-ball bat.

67 could be in a speed - ing train. It 68 could be un - der - wa - ter. It

69 70

could be too much no - va - caine. Or e - ven by your daugh - ter.

BRIDE:



Per -

71 72 73

haps a bad mos-qui-to bite. Re - li - gious rite. Why dar-lings, it might e - ven be to -

**SALOON GIRL/
FLAPPER/INDIAN:**

**CONQUISTADOR/
PURITAN:**



A ti - tle fight.

74 75-77 78 79

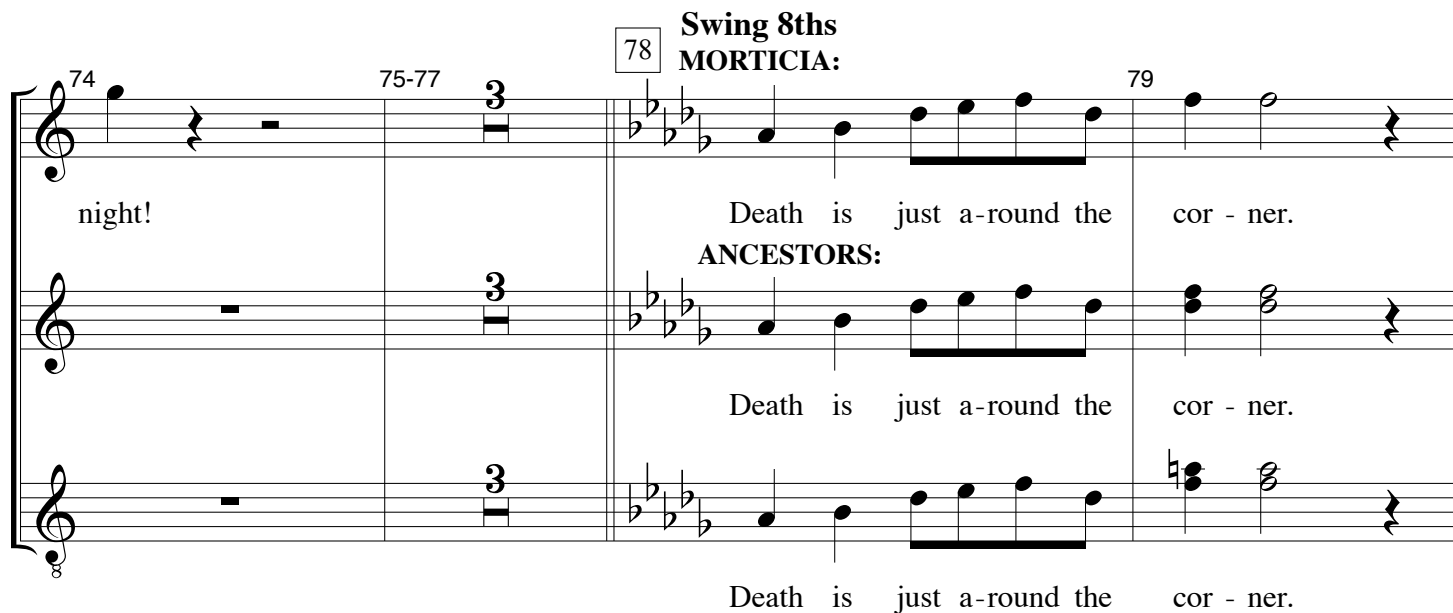
night! Death is just a-round the cor - ner.

ANCESTORS:

Death is just a-round the cor - ner.

Death is just a-round the cor - ner.

**Swing 8ths
MORTICIA:**



MORTICIA:

80 No - one's e - ver been im - mune. 81 82 Turn - ing off a res - pi -

No one's e - ver been im - mune.

No one's e - ver been im - mune.

(All ANCESTORS
gasp!)

83 ra - tor, 84 with a simp-le click 85 scan-dal-ous - ly quick.

MORTICIA:

86 I can face a new to - mor - row 87 88 if I make it past to -

ANCESTORS:

I can face a new to - mor - row. If I make it past to -

I can face a new to - mor - row. If I make it past to -

MORTICIA:

89 90 91

day. I feel good say-ing death is just a-round the cor-ner

day.

day.

92 93 94-106 13 107-108 2

swift - ly on its way.

Stripper Tempo

109

MORTICIA:

110

111

accel.*straight 8ths*

Death is just a-round the cor-ner and you have to heed the

ANCESTORS:*straight 8ths*

Death is just a-round the cor-ner and you have to heed the

Death is just a-round the cor-ner and you have to heed the

**Straight 8ths
A Tempo**

Musical score for measures 112-114. The score is written for three staves (Vocal, Treble, and Bass) in the key of D major (two sharps). The time signature is 4/4. The tempo is marked 'Straight 8ths A Tempo'. Measure 112: Vocal line starts with a half note 'call.' followed by a quarter rest. Treble and Bass lines have a half note chord (D4, F#4) followed by a quarter rest. Measure 113: Vocal line has a quarter rest followed by a quarter note 'For'. Treble and Bass lines have a half note chord (D4, F#4) followed by a quarter rest. Measure 114: Vocal line has a quarter note 'death' followed by a quarter note 'is' followed by a quarter note 'just' followed by a quarter note 'a-round' followed by a quarter note 'the' followed by a quarter note 'cor-ner.' Treble and Bass lines have a half note chord (D4, F#4) followed by a quarter rest.

112 *call.* 113 For your death is just a-round the cor-ner. 114

Musical score for measures 115-117. The score is written for three staves (Vocal, Treble, and Bass) in the key of D major (two sharps). The time signature is 4/4. The tempo is marked 'Straight 8ths A Tempo'. Measure 115: Vocal line has a quarter rest followed by a quarter note 'Hap-py'. Treble and Bass lines have a half note chord (D4, F#4) followed by a quarter rest. Measure 116: Vocal line has a quarter note 'be-ing' followed by a quarter note 'both' followed by a quarter note 'the' followed by a quarter note 'mourned' followed by a quarter note 'and' followed by a quarter note 'mour-ner.' Treble and Bass lines have a half note chord (D4, F#4) followed by a quarter rest. Measure 117: Vocal line has a quarter rest followed by a quarter note 'Be-cause'. Treble and Bass lines have a half note chord (D4, F#4) followed by a quarter rest.

115 Hap-py be-ing both the mourned and mour-ner. 116 Be-cause 117

Swing 8ths

121

118 119 120

death is just a-round the cor-ner com - ing for us all! _____

death is just a-round the cor-ner com - ing for us all! _____

death is just a-round the cor-ner com - ing for us all! _____

122 123 124-125

death is just a-round the cor-ner com - ing for us all! _____

death is just a-round the cor-ner com - ing for us all! _____

death is just a-round the cor-ner com - ing for us all! _____

The
Addams
Family

JUST AROUND THE CORNER ~ PLAYOFF

[Rev. 1/31/12]

16A

Music and Lyrics by
ANDREW LIPPA

Swing 8ths

MORTICIA (8vb):

1 2 3

ANCESTORS: For your

Don't ask why.

Don't ask why.

4 5

death is just a - round the cor - ner.

Hap - py

You and I.

You and I.

Detailed description: This is a musical score for a song titled 'Just Around the Corner ~ Playoff'. The score is written for three staves: a vocal line (Morticia) and two piano accompaniment staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo/style is 'Swing 8ths'. The score is divided into measures, with measure numbers 1, 2, 3, 4, and 5 indicated. Morticia's lyrics are: 'For your', 'Don't ask why.', 'Don't ask why.', 'Hap - py', and 'You and I.'. The Ancestors' lyrics are: 'For your', 'Don't ask why.', 'Don't ask why.', 'Hap - py', and 'You and I.'. The piano accompaniment consists of chords and single notes. The score is written for Morticia (8vb) and the Ancestors.

Straight 8ths

be-ing both the mourned and mour-ner. Be-cause death is just a-round the cor-ner

Say good-bye be-cause death is just a-round the cor-ner

Say good-bye be-cause death is just a-round the cor-ner

Detailed description: This block contains the musical notation for measures 6, 7, and 8 of the 'Straight 8ths' section. It is written for three staves in treble clef with a key signature of two sharps (F# and C#). Measure 6 starts with a vocal line (top staff) and piano accompaniment (bottom two staves). The vocal line has a melodic phrase, and the piano accompaniment has a rhythmic pattern. Measure 7 continues the vocal line and piano accompaniment. Measure 8 concludes the section with a final vocal phrase and piano accompaniment. The lyrics are: 'be-ing both the mourned and mour-ner. Be-cause death is just a-round the cor-ner' for measure 6, and 'Say good-bye be-cause death is just a-round the cor-ner' for measures 7 and 8.

Swing 8ths

com - ing for us all!

com - ing for us all!

com - ing for us all!

Detailed description: This block contains the musical notation for measures 9, 10, 11, and 12 of the 'Swing 8ths' section. It is written for three staves in treble clef with a key signature of two sharps (F# and C#). Measure 9 starts with a vocal line (top staff) and piano accompaniment (bottom two staves). The vocal line has a melodic phrase, and the piano accompaniment has a rhythmic pattern. Measure 10 continues the vocal line and piano accompaniment. Measure 11 concludes the section with a final vocal phrase and piano accompaniment. The lyrics are: 'com - ing for us all!' for measure 9, and 'com - ing for us all!' for measures 10 and 11. Measure 12 is a double bar line.

The Addams Family

17

THE MOON AND ME

[Rev. 1/31/12]

Music and Lyrics by
ANDREW LIPPA

FEMALE ANCESTORS: (Ohh!)

FESTER:...Each meeting - a happy reunion.

FEMALE ANCESTORS: (Awww!)

Andante

1 **FESTER:** 2

3

When the day - light ends and the moon

4 5 6

a - scends, I would ra - ther be

7 8 9

just the moon and me. When I feel

10 11 12

her pull, then my heart is full.

13 14 15

And the night is soft - ly, sweet - ly call - ing, "Fes -

16 17 18 **More Full**

- ter, look and see." La la la la la la, la

19 20 21

la la la la, la la la la. It's a dream

rall. **A Tempo**

22 23 24 25

— that's com-ing true — when the moon — says, "I love you." —

26-27 28 29 30

Though I'm told it's — wrong — when I sing

FEMALE ANCESTORS:

Ooh, ooh, — ooh,

31 32 33

— my — song, — she ac-cepts, — she at-tends,

— ooh. — Ooh, — ooh,

34 35 36

— she be-lieves, — she be-friends. — La la la

— ooh, — ooh. —

37 38 39

la la la, la — la la la la, — la la la la.

Ooh, la la la. Ooh, — la la la. Ooh, — la la la. Ooh,

40 41 42

It's a dream that's com-ing true when the moon

la la la. Dream that's com-ing true when the moon

43 44 45 46

___ says, "I___ love you" How it___ can___ feel___

___ says, "I___ love you"___

47 48 49 50-61 12 62

when love is___ real. ___ Ohm.

50 "Banjolele"

63 64 65 66 **Triumphant**

Ohm. La la la la la la, la

La la la la la la, la

67 68 69

___ la la la la, la la la la. It's a dream

___ la la la la, la la la la. It's a dream

70 that's com-ing true 71 when the moon 72 says, "I love you"

that's com-ing true when the moon says, "I love you"

73 74 **rall.** 75 76

It's a dream that's com-ing true when the moon

It's a dream that's com-ing true when the moon

77 78 79 80

says, "I love you," ooh ooh ooh ooh ooh

Con Moto - Quasi "Clair De Lune" rit.

ooh. Ooh ooh ooh ooh, ooh ooh,

A Tempo

81 82 83 84

ooh. Ooh ooh ooh ooh, ooh ooh,

rit.

84a 85 86 87 88

Ahh!

Ahh!

Music and Lyrics by
ANDREW LIPPA

WEDNESDAY: I hate him!

GOMEZ: It's a beginning. Something to build on.

WEDNESDAY: He says he can't live without me, and then he lets me go. *[MUSIC]*
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.

GOMEZ: Now you've got it.

The musical notation is on a single staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first measure contains a quarter note on G4, a quarter note on A-flat4, and an eighth note on B-flat4. Above the staff, the number '1-8' is written. The second measure contains a whole note on G4. Above the staff, the number '8' is written. The piece ends with a double bar line and a repeat sign.

9 GOMEZ:

Right and wrong, who's to say which we should re -

fuse. All we know, love sur-vives

ei - ther way we choose. Here you are

at the edge. Go a - head and fall. Don't re-sist,

24 In Three - Not Too Slow

I in-sist, love still con- quers all.

GOMEZ: It even conquered you, my adorable Attila.

You had to go and grow up.

WEDNESDAY: And you're cool with that?

GOMEZ: Yes and no. *[GO ON]*

GOMEZ: 27

Vamp (*vocal last x*) I'm feel-ing hap-py, I'm feel-ing sad.

A lit-tle child-ish. A lit-tle "dad".

I think of all the days you've known, all the ways you've

grown, see you on your own and then

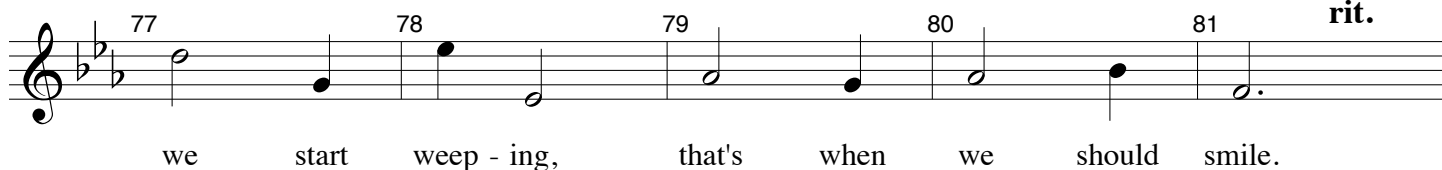
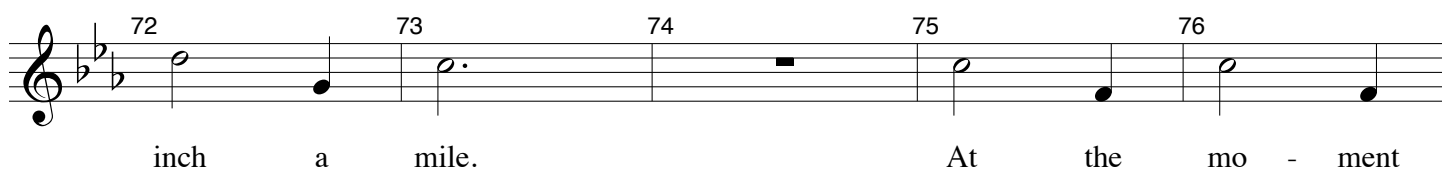
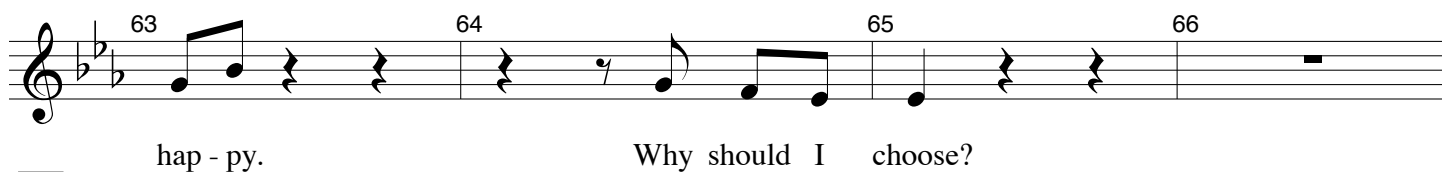
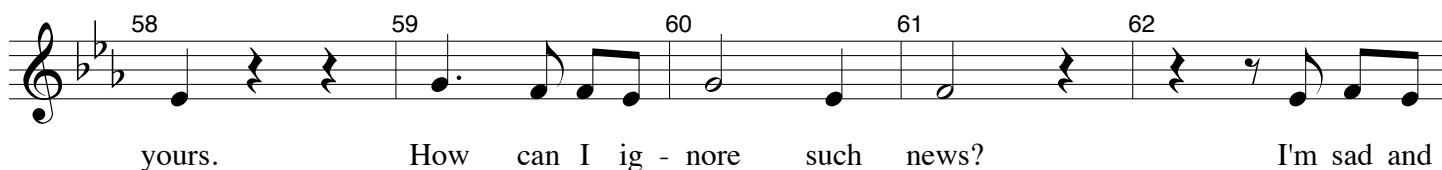
I'm feel-ing hap-py and sad a-gain.

47

I think I'm rest-ed, but then I'm tired.

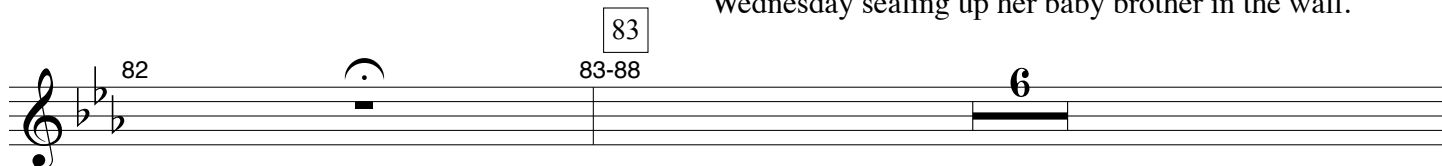
To-day, re-quest-ed, to-mor-row, fired.

And now a boy says he a-dores she who once was



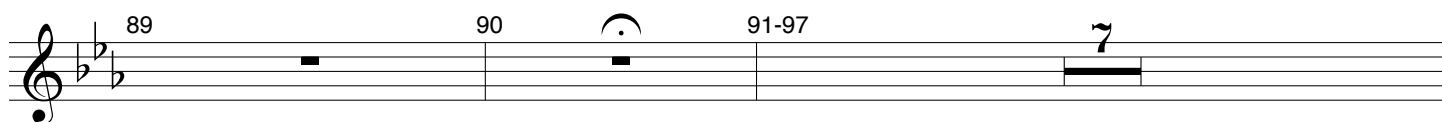
GOMEZ: So many memories... *[GO ON]*

GOMEZ: (cont.) Wednesday, eating her first worm...
Wednesday sealing up her baby brother in the wall.

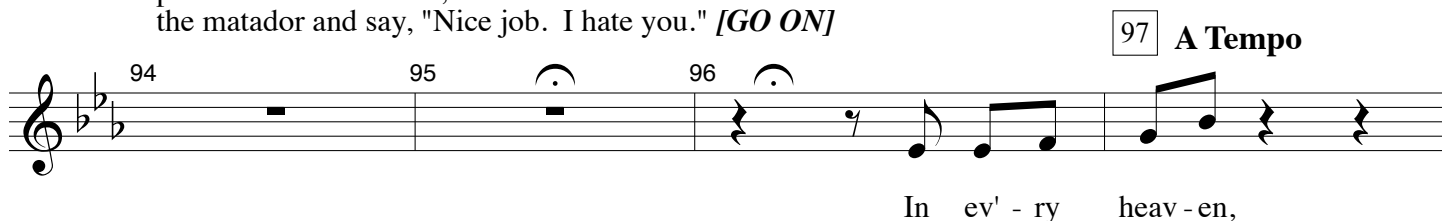


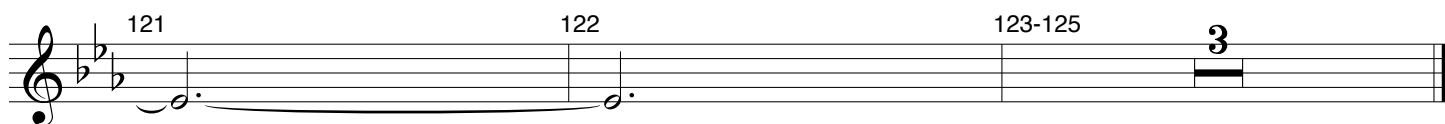
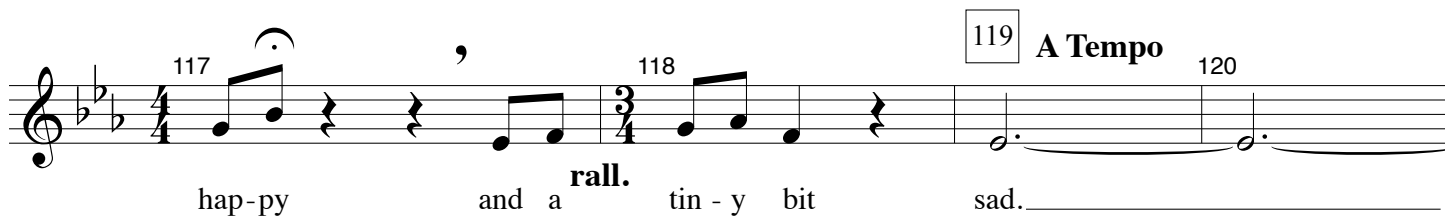
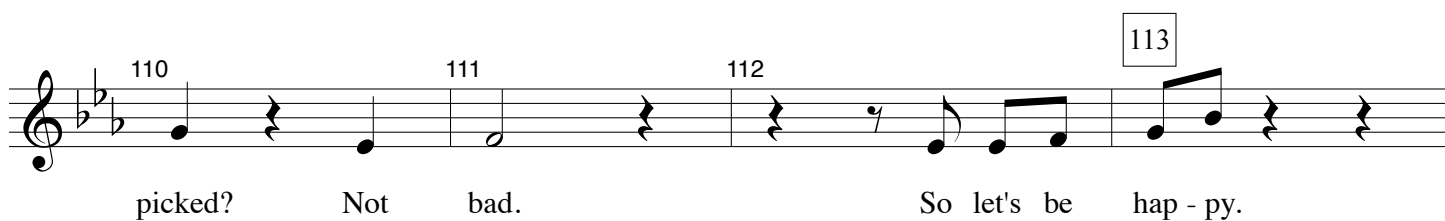
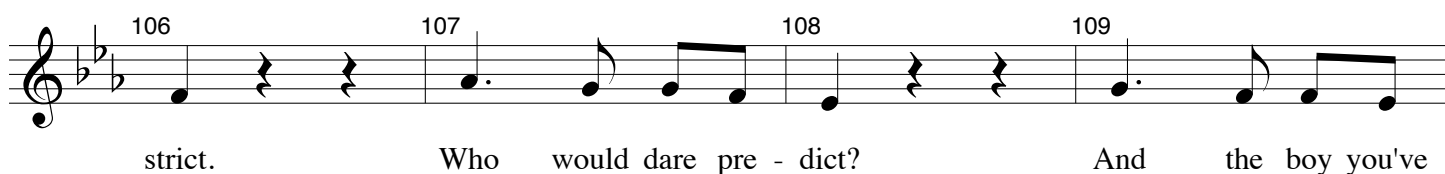
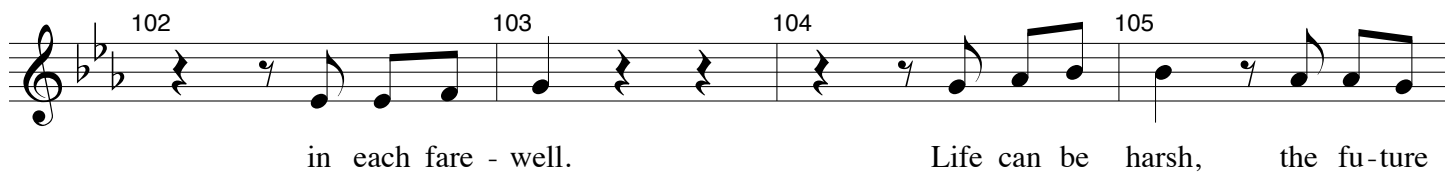
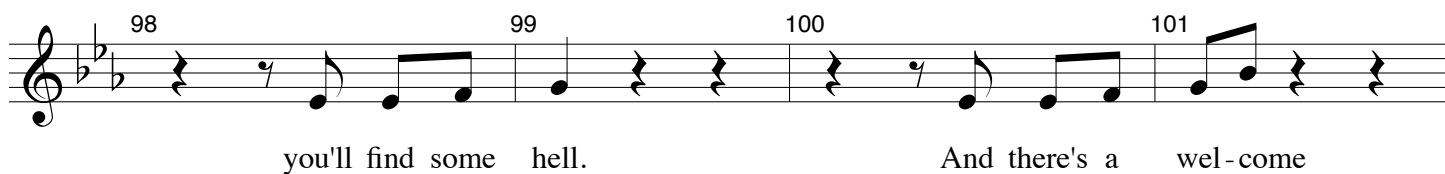
GOMEZ: (cont.) Wednesday s
setting fire to a Jehovah's witness...
[GO ON]

(cont.) And I think, 'where did the years go?'
And I am sad. But then I see this lovely young woman,
and I am happy. Happy, sad, happy, sad.



(cont.) Like the bull when the matador
put the sword into him, and he look at
the matador and say, "Nice job. I hate you." *[GO ON]*





The Addams Family

19

CRAZIER THAN YOU

[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:** **Vamp (vocal last time)**

Once, I _____ was hope -

- ful. Thought we _____ were one. _____

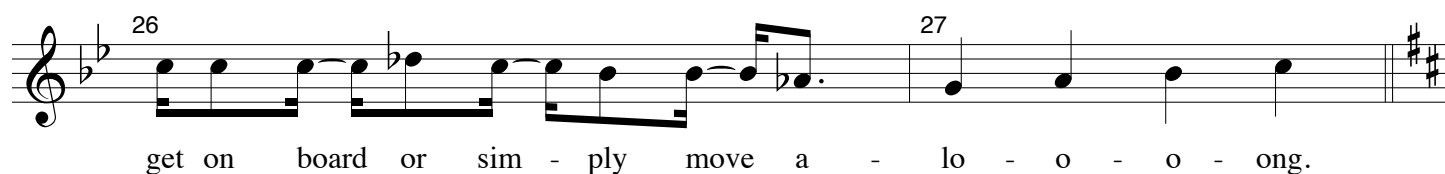
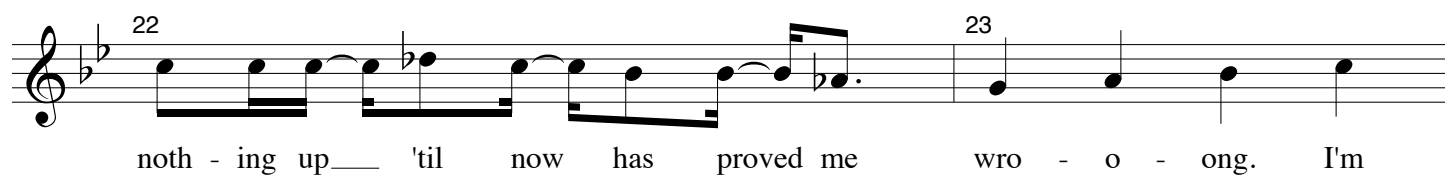
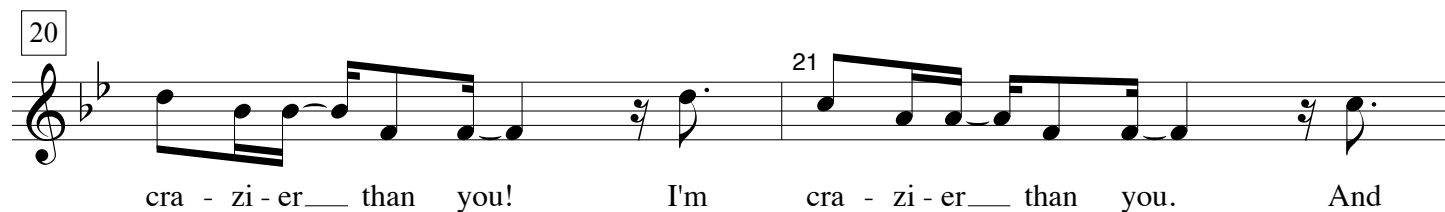
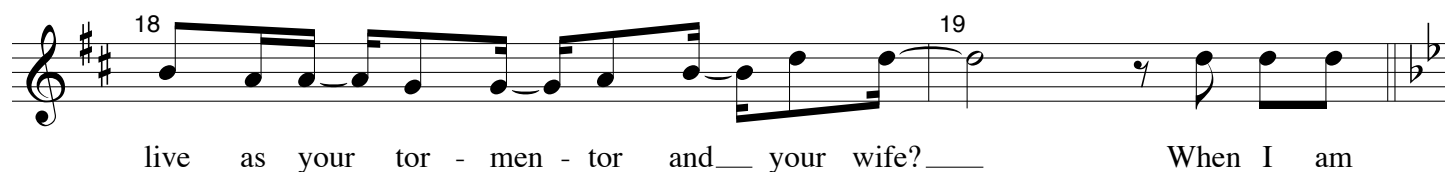
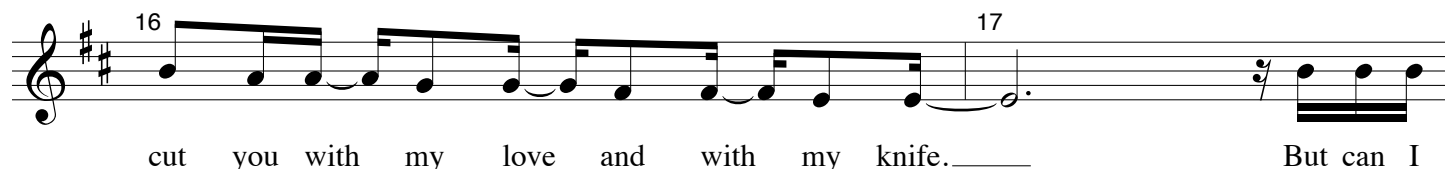
Life, less _____ than per - fect fin' - ly _____ be - gun.

_____ But, now _____ I won - der _____

are we _____ un - done? _____ I wan-na

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

15

**WEDNESDAY:**

28 **LUCAS:** I'm not im - pul - sive. 29 And yet I tru - ly love you.

WEDNESDAY:

30 31

I'd ne - ver ask__ that of__ you.

LUCAS:

8 I'm not_____ de-ranged.____

WEDNESDAY:

32 33 34

But in____ this mo__ ment__ I know__ I've changed!

35 36

_____ I wan-na climb Mount Ev - 'rest, go__ to Mo - zam - bique.

37 38

_____ I wan-na be im - pul - sive, want to be__ u - nique.

39 40 41

_____ Can you be - lieve I mean it when you hear me shriek?_____ I'm

42 43

cra - zi - er__ than you! I'm cra - zi - er__ than you. And

44 45 46

now I'll prove-to you__ ex - act - ly how, ow, ow, I'm cra - zi - er__ than you! I'll

47 do what you can do. 48 From here on in I give my sol - emn

49 **50 WEDNESDAY:**
Pluck the ar - row from its quiv - er,
vow, ow, ow, ow!

51 hold it in your hand, be brave. 52 **LUCAS:**
Pierce the ap - ple not the liv - er

53 or we're dan - cing on my grave. 54 Place it in the bow and stead - y.

55 I'm gon-na 56 dem-on - strate that fear is my i - deal.
Can't you shoot that thing al - read - y!?

57 58

'Cuz in the mo-ment that you're frightened life__ is real.

Girl, be-lieve me, fear is your ap - peal.____

59 60 61

And in a flash when I__ re-leaseand seal the deal____

Then my life__ must be__ real real!And in a flash when you__ re-leaseand seal the deal____

LUCAS: No, no, no, wait! OK, OK! You want crazy - here's crazy.

WEDNESDAY: OK. Now it's getting interesting. Aren't you afraid?

LUCAS: No! You know why? Because I will guide the arrow! I'll guide it with my love.

WEDNESDAY: How does that work exactly?

LUCAS: We're connected, see? We're destined to be together! So nothing bad can happen!

WEDNESDAY: Yeah, but what if I miss?

[MUSIC OUT]

61A 61B

Play 4X **Vamp (cut on cue)**

LUCAS: Then you'll be the last thing I ever see.

WEDNESDAY: That is so hot.

[GO ON]

61C 61D 61E 61F 61G

LUCAS: Ready!

[Matrix SFX]

LUCAS: Ahhh!!

WEDNESDAY: Omigod!

LUCAS: Gotcha!

[GO ON to ms. 69]

Vamp [GO ON]

LUCAS: Now will you marry me?

WEDNESDAY: Oh, yes, Lewis. A thousand times yes.

LUCAS: *Lucas. Lucas.*

WEDNESDAY: Gotcha!

(*THEY exit as MAL appears.*)

Play 3X

FESTER: Did you hear that? The boy was willing to die for love. Hard to believe he's your son.

MAL: He was so happy.

FESTER: Remember that? Being happy?

MAL: Yeah, what happened?

FESTER: You've turned into an unfeeling, rigid, selfish control freak.

MAL: Fester, you're a wise person. How can I fix this? What do I do?

FESTER: Don't worry, it will come to you.

MAL: I wasn't always this way. I was happy-go-lucky once. I told jokes and played the guitar and slept until noon. But then you get a wife and a kid and a mortgage... [MUSIC FADES]

(fade on cue)

(*ALICE appears.*)

FESTER: Keep going.

MAL: But what do I say?

FESTER: Just remember how you felt the first time you saw her.

[CUE BELL TREE in PERC.]

MAL: Alice. It's Mal.

ALICE: I know.

MAL: No, the old Mal.

ALICE: The old Mal? With the guitar and the T-shirt?

MAL: And the head-band.

ALICE: Omigod. The head-band. You were pretty crazy back then, you know that?

MAL: I guess I got stuck, Alice--More than most men. But mama, I swear I'll be crazy again.

ALICE: Mal, you're rhyming.

[GO ON to m. 81]

[G. P.]

MAL: For you, baby. Just for you.

81 MAL: Vamp (vocal last time)

I learned from Lu - cas. I learned from
you. I was - n't hap - py. I was - n't
true. But then the way you spoke at din - ner touched my soul. Com - plete - ly
cra - zy, yet com - plete - ly in con - trol. So when you
kicked me out I said, "Let's rock and roll!" So I'll be
95 Funk Rock, very stiff A Tempo
cra - zi - er than you, much cra - zi - er than you. It
warms me up to see you liv - in' lar - ar - arge. When I'm cra - zi - er than you, far
cra zi er than you, I'll drop the plan. You'll be the man in char - ar - arge!

103 **ALICE:** 104

All this time__ and all__ I need - ed was the hope that you'd sub mit.

105 **MAL:** 106

Too a-fraid and too__ con - ceit - ed to be-lieve that you__ were it.__

ALICE: I missed you, pumpkin! Come to Mama!

107 108-109 2

But the jour - ney's now__ com - plet - ed. **to m. 163**

163 **WEDS (loco)/ LUCAS (8vb):** 164

I'm gon-na trea - sure you__ in death as well as life.

165 166

I wan-na cut you with my love and with my knife.

ALICE:

Mal, you're rhym - ing.

167

Now I/you can live as your/my tor - ment - tor and__ your/my wife

MAL:

All the tim - ing!

168

169

'cause I am cra - zi - er__ than you! I'm

LUCAS:

Cra zi - er__ than you! I'm

ALICE:

Oh Mal, Oh Mal, Oh Mal!

I'm cra - zi - er__ than you!

MAL:

I'm cra - zi - er__ than you!

170 **WEDNESDAY:**

171

cra - zi - er__ than you. And live or die__ I'll let__ you have con -

cra - zi - er__ than you. And live or die__ I'll let__ you have con -

I'll tell you what to do.

Please tell me what to do.

172

173 174

tro - o - ol. I'm cra zi er than you! So

tro - o - ol. I'm cra zi er than you! So

Oh! I'm cra - zi - er than you!

Oh! I'm cra - zi - er than you!

175 176

say you love me, too. From here on in, you're sing - ing to my

say you love me, too. From here on in, you're sing - ing to my

From here on in, you're sing - ing to my

From here on in, you're sing - ing to my

177 178 179 180

so - o - o - oul. My soul!

so - o - o - oul. My soul!

so - o - o - oul. My soul!

so - o - o - oul. My soul!

Detailed description: This is a vocal score for four voices, likely SATB, spanning measures 177 to 180. The music is in 4/4 time and B-flat major. Each voice part has a treble clef and a key signature of two flats. The lyrics are 'so - o - o - oul.' for measures 177 and 178, and 'My soul!' for measures 179 and 180. The melody is simple and homophonic, with a long note in measure 179 and a quarter note in measure 180. The score is written on four staves, with the lyrics aligned under each staff.

NOT TODAY

[Rev. 5/25/12]

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. *Voila!* 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? Did I ev - er dream that I could

feel this way? Di - os mi - o, no! This is the first.

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

cere. Lead - ing with a sword as much as with a heart,

nev - er once was I pre - pared to hear. "Not to - day!" She

20 spat it in my face. 21 "Not to-day!" 22 Not ev-en___ se-cond base. 23 "Not to day!" 24 The words I heard her say. "Not to-day!" 25 ___ Not to day! 26 Not to-day."___ 30 I re-mem-ber well the day she 31 poi-soned me. 32 No one else had cared e-nough to try. 33 34 How did she un-co-ver all the joys in me? 35 All the ways she pro-mised I would 36 37 die. 38 Ev - 'ry year that pass-es, I a - dore her more. 39 40 3 An-y-one___ who knows us___ would a - gree. 41 42 She's my ev-'ry fe-ver, flu, and 43 44 3 can - ker sore. 45 She's my on - ly___ hep-a - ti - tis B! 46 47 Not to-day! I'm danc-ing on my own. 48 Not to-day! A

49 dog with-out a bone. 50 Not to-day! 51 That rot-ten ron-de-let: 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!

(*LURCH enters with telephone*) [GO ON to ms. 55]

Vamp

52 — Not to-day! 53 Not to-day! — 54

55 Can you con - firm this is the worst ho - tel in Pa ris? 57 Be-cause I

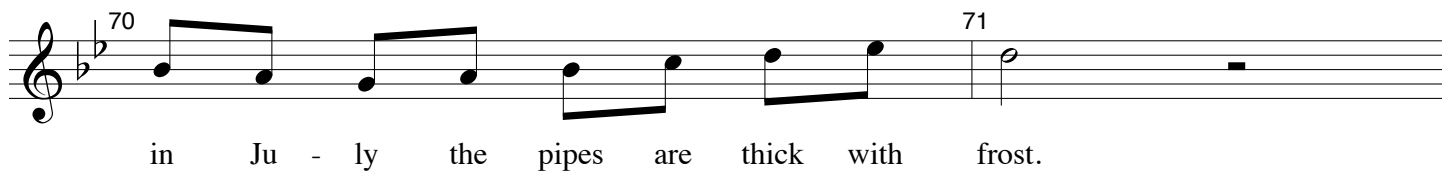
58 need to get your ghoul - ish guar - an - tee. 59 What would I

60 pay if you could say you'd serve my pe - tit de - jeu - ner from an a -

62 ban - doned and con-demned pa - tiss - er - ie. 63 I must be

64 clear, don't want to cir - cu-late — mis - no - mers. 65 You must have

66 roach - es in the bath at a - ny cost. 67 It says right

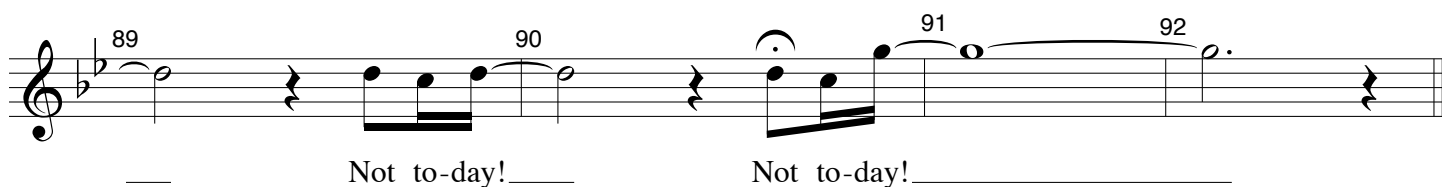
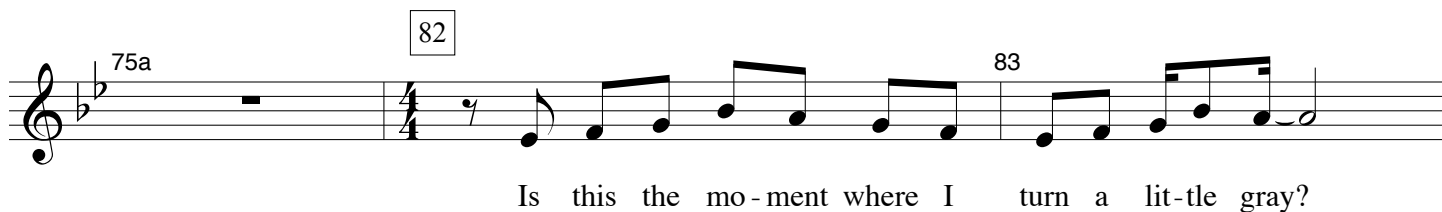
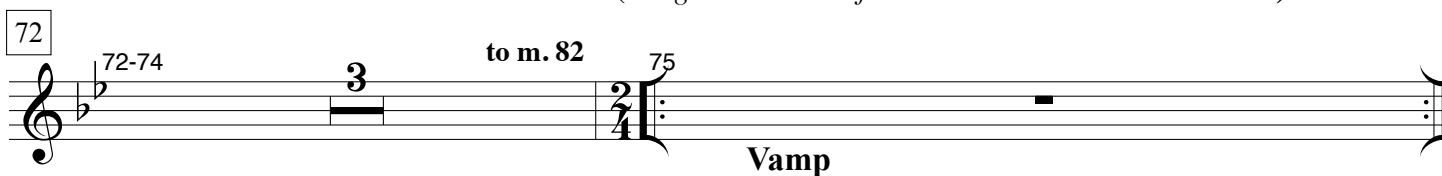


(FESTER enters)

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)



LIVE BEFORE WE DIE

[Rev. 1/14/12]

21

Music and Lyrics by
ANDREW LIPPA

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

GOMEZ: Uh-huh.

MORTICIA: 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]

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

[GO ON]

1 **Swing 8ths**  **GOMEZ:** 3 **Colla Voce** 

Let's live be - fore we die. Let's

Play 2X **A Tempo**

4 3 5 3 6

laugh be - fore we cry. Let's hold each o - ther tight and dance. If

rit. (2x only)

7 3 8 3

I have caused you pain, It's ea - sy to ex - plain. Come,

9 2 10 11

fill me with de - light and dance. My love, my wife, for -

12 2 13 14 3

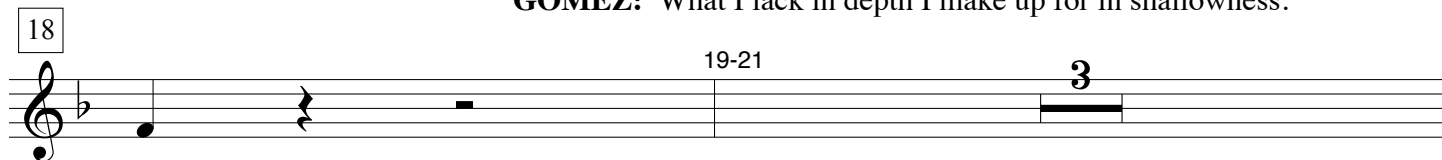
e - ver you will be. But Wednes - day's life, that too is part of me. Two

15 3 16 3 17 3

wo - men I a - dore and swore to suf - fer for. — Let's end this tug of war and

MORTICIA: Mother told me to beware of clever men with silver tongues.
GOMEZ: What I lack in depth I make up for in shallowness.

18



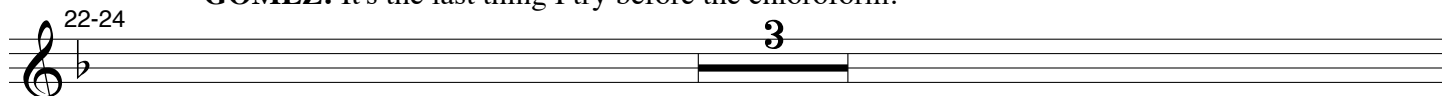
19-21

3

dance.

MORTICIA: You really think you can sway me with a joke?
GOMEZ: It's the last thing I try before the chloroform.

22-24



3

slight accel.

25

MORTICIA:

26



To - mor-row I may be in rain-y, gay Par-ee.

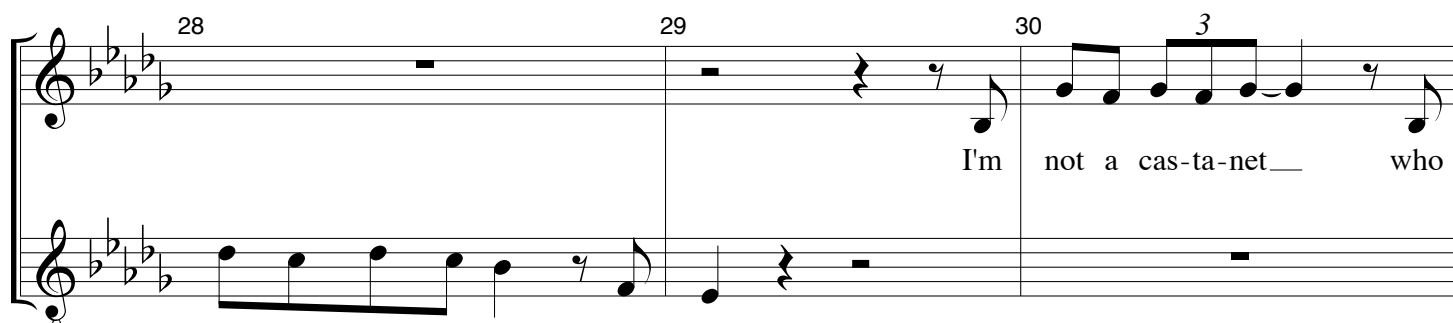
GOMEZ:

Please

28

29

30



I'm not a cas-ta-net who

stay right where you are and dance.

31

32

33



clicks with no re-gret.

The

You're more than that by far so dance.

34 place we're in can ne-ver be what was.

35 2 2

36

8 The place we're in can ne-ver be what was 'til we be-gin to

37 2 2

38 3

8 do what dan-cing does. My dar-ling, I was bad, bad

39

40 to m. 49

8 A -

hus-band and bad Dad. In - stead of be-ing sad,

49

50 2 2

lone, we're lost, we're drift-ing out to sea. But

8 A - lone, we're lost, we're drift-ing out to sea.

51

52 2 2

53 rit.

8 But side by side we're gloom-y as can be, as gloom-y as can be. Mor-

A Tempo

ti - cia, I was wrong, I knew it all a - long. For -

rit. And

give me with a song

Detailed description: This block contains a musical score for a vocal and piano piece. The vocal line is on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It starts at measure 54 with the lyrics 'ti - cia, I was wrong, I knew it all a - long. For -'. There are triplet markings over measures 54 and 55. The piano accompaniment is on two staves with a treble and bass clef, also in three flats. It starts at measure 56 with the lyrics 'give me with a song'. The piano part includes a 'rit.' (ritardando) marking and a triplet in measure 56. The piece ends with a fermata over the final note of the piano part.

#22 Tango De Amor

GOMEZ: *Mi Amor*. Creature of constant surprises. You have legs!
MORTICIA: Ladies--
[GO ON]

dance.

Detailed description: This block contains a musical score for 'Tango De Amor'. It features a single staff with a treble clef and a key signature of four sharps (F#, C#, G#, D#). The score begins with a first ending bracket over the first measure, which contains a quarter note. The rest of the staff is empty, with a fermata over the final measure. The lyrics 'dance.' are written below the first measure.

*The rest of song #22 is a dance.

The Addams Family

MOVE TOWARD THE DARKNESS

[Rev. 1/14/12]

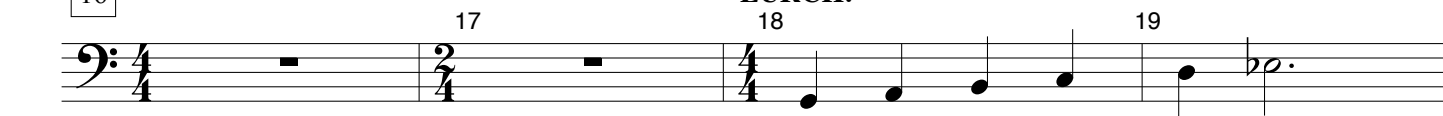
23

Music and Lyrics by
ANDREW LIPPA

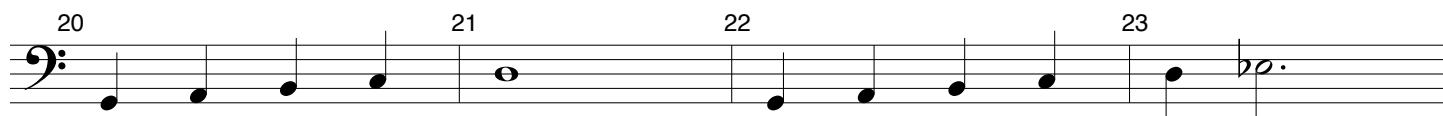
GOMEZ: (*proudly*) My son. You embraced the darkness of your despair and suddenly the world makes sense. You are a true Addams!

16 **Romantic (Ebbs and Flows)** ♩ = 68

LURCH:

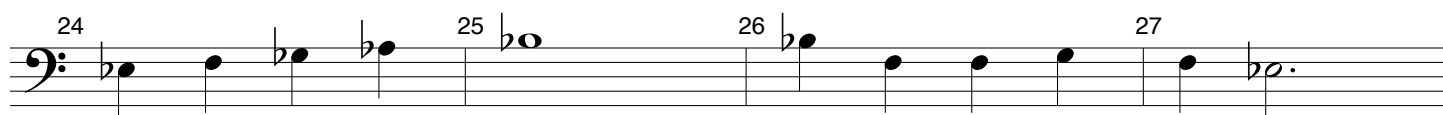


Move to - ward the dark - ness.



Wel - come the un - known.

Face your black - est de - mons,



find your bleak - est bone.

Lose your in - hi - bi - tions.



Love what once was vile.

Move to - ward the dark - ness and smile.

33 **WEDNESDAY/
MORTICIA:**



Move to - ward the

dark - ness.

Don't a - void de -

ANCESTORS:

p Move to - ward the dark.

36 spair. 37 On - ly at our 38 weak - est

Don't a - void des - pair. At our weak - est

39 can we learn what's 40 there. *f* 41 MORT/GOMEZ/ALICE/ 42 MAL/WED/LUCAS: When you face your night-mares,

can we learn what's there.

A Tempo - Playful

43 then you'll know what's 44 real. 45 ALL: Move to - ward the 46 *molto rit.* dark - ness and feel. 49

Move to - ward the dark - ness and feel.

GOMEZ: Fester, Fester - What are you doing?**FESTER:** I'm embracing the unknown! I'm moving toward my darkness!**MORTICIA:** *Au revoir*, Fester. May you find your bliss.**ALICE:** Excuse me, Fester, but where are you going?**FESTER:** To the moon, Alice.**[GO ON to ms. 54I]**

50-52 3 54H

Vamp

54I **WEDNESDAY:** 54J 54K 54L **ALICE:**

Vamp Some-thing old. (vocal last time) **LUCAS:** Cra-zi-ness writ large. **MAL:** Some-one true.

Something new. Some-one bold.

Slower

54M **WEDNESDAY:** 54N **ALICE:** 54O n. b.

rall. **LUCAS:** You and I face the sky and the light we see
MAL:

Some-one new in charge. You and I face the sky and the light we see n. b.

54P 54Q **rall.**

fades a - way in the gray, leav - ing you and

fades a - way in the gray, leav - ing you and

FESTER: Pugsley, will you do the honors?
I'm coming, my love. Stay full!

54R **Vamp** (vocal 1st X only - **CUT ON CUE**) 54S **[SFX: MUSIC OUT]**

me.

me.

GOMEZ: Fly...
[GO ON to ms. 64]

GOMEZ: (*cont.*) ...my lunatic brother!
Fly on wings of love!

accel.

Impassioned

66 LURCH:

54T 64-65 2 66 67

Ah _____

68 69 70 71

Ah _____

Ah _____

3 FEMALE ANCESTORS:

ALL WOMEN:
MORT/GMA (8vb):

Ah _____

Ah _____

ALL MEN:

Ah _____

72 73 to m. 91 91 92

**ADDAMS/
BEINECKES:**

Move to - ward the

FEMALE ANCESTORS:

***f* Move to - ward the
MALE ANCESTORS:**

dark ness.

Move to - ward the dark-ness.

**ADDAMS/
BEINECKES:**

93 94 95 96

dark. Wel-come in your pain.

FEMALE ANCESTORS:

Wel-come in your pain. Let each for - eign for - est

MALE ANCESTORS:

Wel-come in your pain. Let each for - eign for - est

97 98 99 100

Of - fer you its rain. On - ly at our low - est

of - fer you its rain. On - ly at our low - est

of - fer you its rain. On - ly at our, at our low - est

101 102 103 104

can we rise a - bove. Move to - ward the dark - ness.

can we rise a - bove. Move to - ward the,

can we rise a - bove. Move to - ward the,

GOMEZ: Love triumphs at last!
[CRYPT GATE OPENS GO ON]

ALL: *molto rall.*

105 move to - ward the 106 dark - ness. //

move to - ward the dark - ness. //

107 **MORTICIA:** (*at pitch*) 108 109 110

molto rall.

GOMEZ: **LURCH:**

Move to - ward the dark - ness and Love. Love. Love. Love.

p Ooh. Love. Love.

p Ooh. Love. Love.

GOMEZ: Are you unhappy, my darling?
MORTICIA: Oh yes, yes. [MUSIC OUT]
(*in the clear*) Completely.

111 112 113-114

Love. Love. Love. Love.

Love. Love. Love. Love.

The Addams Family

24

BOWS

[Rev. 1/14/12]

Music and Lyrics by
ANDREW LIPPA

One Normal Night - "Funeral"

The Wedding

14 **Big and Dark** **A la Tango** 24 **In One** 25 **WOMEN:**

to m. 14

It's

MEN:

It's

26 27 28 29 30 31

fi - nal - ly love, love, love, love. Won - der - fly

fi - nal - ly love, love, love, love. Won - der - fly

32 33 34 35 36

gloo-my — and gray. love that al - lows us to

gloo-my — and gray. love that al - lows us to

37 38 39 40 to m. 43

rit.

say

say

43 A la Tango 44 45 46 to m. 48

48 49 51 30 90 to m. 90

Wed/Lucas

Mal/Alice

"Crazier Than You"

Fester Gomez/Morticia "When You're an Addams"

"The Moon and Me" "Live Before We Die"

98 to m. 107 107 113 114 A Tempo

115 to m. 126 126 127

It's fam' - ly first___ and fam' - ly last___ and

It's fam' - ly first___ and fam' - ly last___ and

It's fam' - ly first___ and fam' - ly last___ and

128 129 130

fam' - ly by and by. When you're an Ad-dams

fam' - ly by and by. When you're an Ad-dams

fam' - ly by and by. When you're an Ad-dams

131 132 132a 136

you do what Ad - dams do or

you do what Ad - dams do or

you do what Ad - dams do or

137 138 139 140

die!!

die!!

die!!