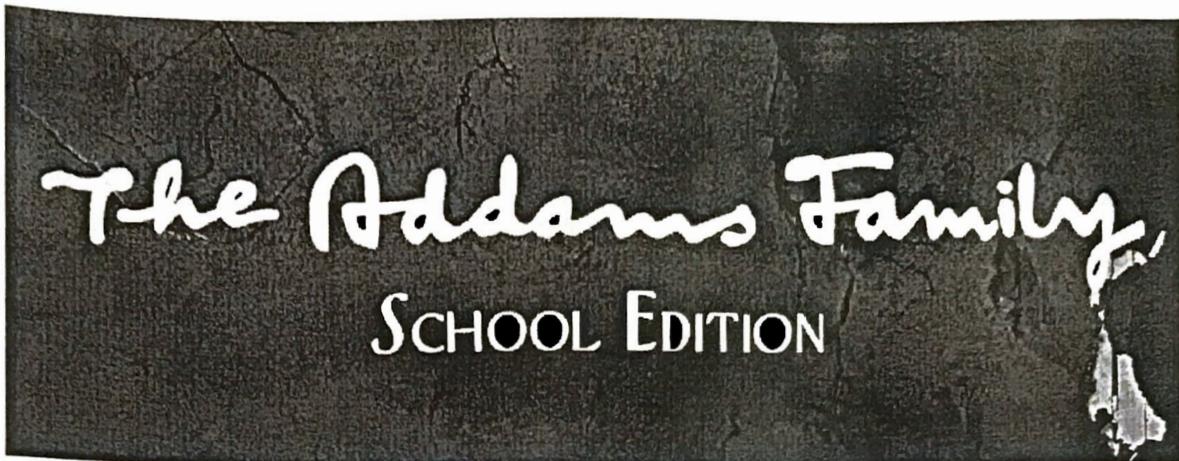


- CAST SCRIPT & VOCAL BOOK -



Book by
Marshall Brickman & Rick Elice

Music and Lyrics by
Andrew Lippa

TRW

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



Like us!
www.facebook.com/TheatricalRightsWorldwide



Follow us!
[@theatricalright](https://twitter.com/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.

5/1/17

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.)

(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 tell us what it is every Addams hopes for!

MORTICIA

Darkness and grief and unspeakable sorrow.

GOMEZ

I love it when you're romantic

#2 WHEN YOU'RE AN ADDAMS

SONG ON NEXT PAGE

The
Addams
Family

WHEN YOU'RE AN ADDAMS

[Rev. 1/12/12]

Music and Lyrics by
ANDREW LIPPA

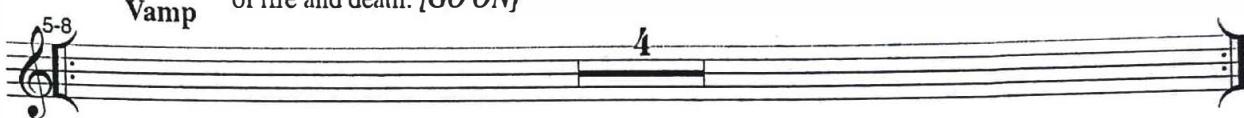
Bright Latin 4



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.

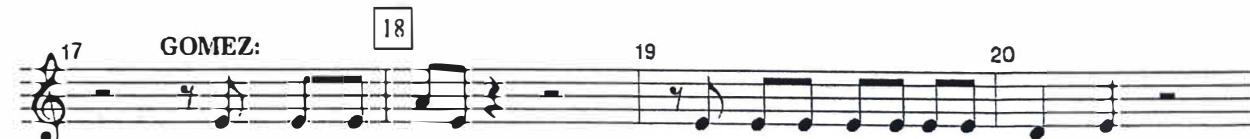
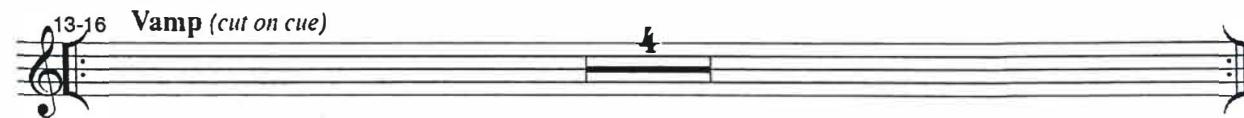


GOMEZ: (cont.) Come to me, my luscious wife - oh she of skin so pale, eyes so black,
and dress cut down to Venezuela - and tell us what it is that every Addams hopes for!

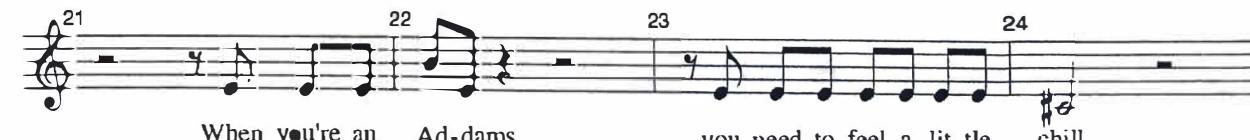
[MUSIC OUT]

MORTICIA: Darkness and grief and unspeakable sorrow.

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



When you're an Ad-dams you need to have a lit-tle moon-light.



When you're an Ad-dams you need to feel a lit-tle chill.

25 - - - - -

26

You have to see the world in shades of gray.

29 - - - - -

30 31 32

You have to put some poison in your day.—

33 - - - - -

34

When you're an Ad-dams

35 - - - - -

you need to have a sense of

MORTICIA:

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

36 - - - - -

37

hu - mor.

38 - - - - -

When you're an Ad-dams

(Morticia Laughs)

39 40 41 42

When you're an Ad-dams

Who cares a-bout the world

you need to have a taste for death.

Who cares a-bout the world

43 44 45

— out - side__ and what it wants__ from you. When you're an
— out - side__ and what it wants__ from you. When you're an

48 Big and Festive!

46 47

Ad-dams you do what Ad-dams' al - ways do.
Ad-dams you do what Ad-dams' al - ways 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:

49-51 52-53 54

Vamp (out on either bar) When you're an

55

GOMEZ:

Morticia/
Pugsley Ad - dams

you got - ta have a lot - ta pass - ion.

ADDAMS FAMILY:

MORTICIA:

58 59 60 61

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

Guerin Catholic High School - Westfield, IN

Copyrighted Material - licensed for performances Oct 2020 only - materials may not be used for any other purpose

62 ADDAMS FAMILY:

You're hap - py when your toes are in the mud.

FESTER(TOP)/GMA(BTM):

You smile a bit the mo - ment you smell

ADDAMS FAMILY:

blood! Aaooh!! When you're an Ad - dams

WEDNESDAY:

you need to grab a bow and ar - row. When you're an

ADDAMS FAMILY:

PUGSLEY:

Ad - dams you need a mo - ment to ex - plore.

GMA:

Just pour a po - tion, flip the switch, and

FESTER:

Just pour a po - tion, flip the switch, and

GMA/WEDS/PUGS:

ADDAMS FAMILY (NO FESTER):

wait 'til things get hot. When you're an Ad-dams

ADDAMS
FAMILY: To m. 126

84 +FESTER:
you have to real - ly stir the
85
86 ADDAMS FAMILY: So pot.

126 ADDAMS FAMILY (Mort/Gma 8vb):

127 Give us sha-dows and give us gloom, bro-ken glass in a mo-tel room,
128
129 some-thing fun we can all ex-hume and give it all to-night.

PUGS(at pitch):

130 PUGS(at pitch): To m. 136
131
132

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
145-147 3

Subito Horror Movie

145-175 145-147 3 To m. 159 159 To m. 159 159-164 6 To m. 167 167 175
175-178 4
179-181 3 To m. 185 185 185-187 3 To m. 191 191-193 3

194 ANCESTORS:

Once torn a - sun - der, down six feet un - der,
 Once torn a - sun - der, down six feet un - der,

we get to ga - ther here.

CONQUISTADOR:

we get to ga - ther here. Dead for for - e - ver,

CAVEMAN:

BOTH:

bled from what-e - ver, called now to re - ap - pear.

SALOON GIRL:

Ev' - ry ca-da - ver start the pa-la - ver once in an Ad - dams

SOLDIER:

Ev' - ry ca-da - ver start the pa-la - ver once in an Ad - dams

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

Line dance!

time now to give a cheer!

time now to give a cheer!

219 220 Swing 8ths 223 223-226 227 Straight 8ths

219-221 3 222 GOMEZ: 223-226 4

Bun - ny Hop!

228 GOMEZ: 229 229-239 11 240 GOMEZ: 241 242

Do the Twist! 243 244 245 246

Ri - gor - mor - tis!

ALL: "Death Rattle"

247 248-250 3 251 252 253-257 5

Death rat - tle! (gasp) (gasp) (gasp)

ADDAMS FAMILY:

275 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.

276

277

278 du - ty. 279 When you're an Ad-dams
 du - ty. 280 When you're an Ad-dams
 Late night! Out _____ with the Ad-dams! With one bite

ADDAMS FAMILY:

281 you're ob - li - gat - ed to the 282 clan. 283 MORT(8vb):
ANCESTORS:
 you're ob - li - gat - ed to the clan. It's
 you're ob - li - gat - ed to the clan. It's
 you're ob - li - gat - ed to the clan. It's

284

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__

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 -

290 291 292

ply! When you're an Ad-dams__
ply! When you're an Ad-dams__
ply! When you're an Ad-dams__

Gomez, Fester, Wednesday
Morticia, Pugs, Gma

The image shows a handwritten musical score for a vocal part. It consists of three staves of music, each with a treble clef and a key signature of two sharps. The first staff starts at measure 293, the second at 294, and the third at 295. The lyrics "you do what Ad-dams do or die!!" are repeated across the staves. Above the third staff, there is a box containing the names "Gomez, Fester, Wednesday" and "Morticia, Pugs, Gma". The score is written on lined paper with some ink bleed-through from the reverse side.

293 294 295 296

you do what Ad - dams do or die!! Morticia, Pugs, Gma

you do what Ad - dams do or die!!

you do what Ad - dams do or die!!

297 298

END OF SONG

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

SONG ON NEXT PAGE



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:

1 2 3 4

Let's not talk a-bout an - y-thing else but love.

5 6 7 8

Aww. Let's not talk a-bout a - ny-thing else but love.

10 Pull Back

9 10 11

Can't we talk a - bout lof - ty goals, ma-ting souls,

rall.

A Tempo

12 13 14

alt - ring minds and fal - ter - ing roles? Let's not talk a - bout

rall.

A Tempo

15

a - ny - thing else.

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! Foiled by 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

MUSIC ON NEXT PAGE

03A

The
Addams
Family

Two Things

[Rev. 5/25/12]

Music and Lyrics by
ANDREW LIPPA

Moving Forward

A musical score for 'Moving Forward' by Gomez. The score consists of three staves of music in G major, 2/4 time. The first staff starts with a treble clef, the second with an alto clef, and the third with a bass clef. The lyrics are integrated into the music, with numbered boxes above certain notes. The lyrics are:

GOMEZ: There are two things I would never do:
"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) *Anus*

The
Addams
Family

WEDNESDAY'S GROWING UP

[Rev. 1/12/12]

Music and Lyrics by
ANDREW LIPPA

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:

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

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

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]

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

thing. A sec-ret 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.)

SONG ON NEXT PAGE

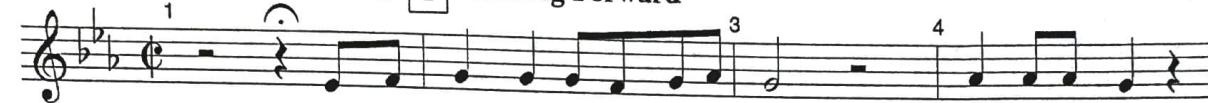
The
Addams
Family

05

TRAPPED
[Rev. 1/12/12]

Music and Lyrics by
ANDREW LIPPA

GOMEZ: [2] Moving Forward



There are three things I would never do: Lie to my wife,



lie to my daughter. Or tell the truth to either one.

MORTICIA: Gomez, you do tell me everything, don't you?

GOMEZ: Of course!

MORTICIA: Oh, my. You're perspiring.

GOMEZ: What?

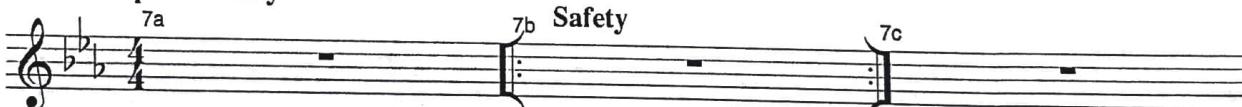
MORTICIA: I hope you're not coming down with a case of... Liar's Shingles.

[GO ON to m. 7a]

GOMEZ: No! No!

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

A Tempo - Latin-y



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 daughter to my right a ny

thought of my es - ca - ping must be scrapped. I could choose, sing the blues, but no
 17 18 19

mat - ter what I do's, I'm trapped, trapped, trapped. Like a
 20 21 22

23 boat in a lock, or a cuck - oo in a clock, I'm trapped. Like a
 24 25

corpse in the ground, or like thea - ter in the round, I'm trapped. I could
 26 27 28

cry, I could lie, I could simp - ly up and die, but I
 29 30

fear the dice I've rolled have fin' - ly crapped. Should I
 31 32

beg? Should I rage? Or stay safe - ly in my cage, how? Trapped, trapped,
 33 34 35

36 36a-36c 3 37

trapped. How

38 Passionate

can I keep a se - cret from the wom - an I a - dore? The

bit - ter breeze that keeps me here and com - ing back for more. She

stokes the Ad-dams fire, she har-bors each de-sire. I'd nev-er tell her lies,

but when my daught - er cries how can I be ex - pect - ted then to

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

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

Should I gripe? Should I groan? Would I rath - er pass a stone?

Trapped. Wife gone wild, cra - zy child, lit - tle me un - re - con-ciled. I'm

The image shows a page of handwritten musical notation and lyrics. The music is in common time, mostly in G major (indicated by a treble clef and a sharp sign), with some sections in A major (two sharps) and one section in F major (one sharp). The lyrics are written below the notes, corresponding to the numbered measures. There are also some blank lines for additional lyrics.

Drive to the End

59 60 61

trapped.

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

The musical score consists of three staves of music. Measure 59 starts with a quarter note followed by eighth-note pairs. Measure 60 has eighth-note pairs. Measure 61 ends with a half note.

62 63 64

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

The musical score consists of three staves of music. Measure 62 starts with eighth-note pairs. Measure 63 has eighth-note pairs. Measure 64 ends with eighth-note pairs.

65 66 67

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

The musical score consists of three staves of music. Measure 65 starts with eighth-note pairs. Measure 66 has eighth-note pairs. Measure 67 ends with a half note.

Tassel business

68 // 69 69a 70

Trapped! Trapped! _____

The musical score consists of three staves of music. Measure 68 starts with a half note. Measure 69 has a fermata over the first note. Measure 69a has a fermata over the first note. Measure 70 ends with a half note.

GOMEZ EXIT**END SCENE**

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!)

Ahhhhh! That was intense!

(she pauses)

Do it again, do it again!

(Ratchet. PUGSLEY screams happily.)

Ahhhhh!

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

SONG ON NEXT PAGE

The
Addams
Family

06

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) 5

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.

Vocal

- 2 -

rit.

16 17 18

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

Ad Lib.

why. I'm he - 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 - ibly 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 37

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

38

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

39

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

40

Pull Back 41 42

43 44

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

45 Heavier $\text{B} = 115$

(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 -

3 3

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!!

— that I've tried but I can't let it go. It's dis - gus-ting - ly true,
 Pulled, pulled, pulled. Pup - py dogs with droop - y fac - es,
 Aaah!! Aaah!! Aaah!!
 u - ni - corns with danc - ing mice. Sun - rise in wide o - pen spa - ces,
 Dis - ney world? I'll go there twice! But - ter - flies at pic - nic lun - ches,
 bunch - es of chry - san - the-mums. Lol - li - pops and pil - low fights and
 Christ-mas eve? Su-gar plums! String quar - tets and Chi - a Pets and
 af - ter - noon ba - na - na splits. An - gels watch - ing as I sleep and
 Li - be - ra-ce's great-est hits! Have got me pulled in a new di-rec -

77 78

tion, if they keep in - sis - ting, I'll stop re-sis-

79 80 81

- ting. Just watch me pulled in a new di-rec - tion! I should

82 83 84

stay in the dark, not o-bey____ ev'-ry spark, but the boy____ has a bite bet-ter far

85 86 87

— than his bark. And you bet I'll bite, too. Do what's

88 89 90

tru - ly tab - oo,____ as I'm pulled in a new____

91 98 99 100 rit. 101 102

— di - rec - tion._____

(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 -

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

(DING!)

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!

#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

What? 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

SONG ON NEXT PAGE

The Addams Family

07

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

WEDNESDAY:

The musical score consists of six staves of music for voice and piano. The vocal line follows the lyrics provided below. Measure numbers 2 through 16 are indicated above the staff. The piano accompaniment includes chords and bass notes.

They're nor - mal peo - ple, not like you, not like
me. Please, can't we be an aver - age fam - il - y!
One nor - mal night, that's all I want,
that's all I need from you. One nor - mal house
with out a mouse to feed a plant or two.

17

18 You must ad - mit we're not what peo-ple__ call__ "laid

19

20 back." 21 So can't we musc a bit__ and

22

23 lose the ba - sic__ black?__ Whoa!__ One nor - mal night

24

25

26 with nor - mal peo - ple on__ their way. Just

27

28

29 one nor - mal night.... 30 Whad-da - ya say?

31

32 MORTICIA: WEDNESDAY:

33

34

One nor - mal night? To be__ po - lite, to do__ the__ least

35 GOMEZ: 36 WEDNESDAY:

37

— you__ can. One nor - mal eve? Can you__ a - achieve

38 39 40

— a kind of__ com - mon man?__ You have to

41 42 43

swear to me, — yes, prom-ise to the core.

44 45 46

It's al - most six o' - clock they're al - most at the door!

47 48 Broadening - In 4 49

— On all the Ad - dams an - ces - tors who've

50 51 52 53

Molto Rit.

ev - er walked a - right, One Nor - mal

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 –

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

64 64-67 4 68 69 4

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,

71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87

— but can't you see: — This one nor-mal night — is for me.

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]

94
94-95

FESTER: "What do you mean,
They're not right for each other?"

Vamp (*cut on cue*)

111

March-Like

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

Dra - ma - minc? Were the eight - ies right for the drum ma-chinc?

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? Was re - hab right for —

FESTER: Who's to say?

126 Easy - In 1

124 125 126 127

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 -

148 149 150 151 152

ANCESTORS:

What? No! Why?

rall.

What? No! Why?

A Tempo

main, start sing-ing of love,

Logan Catholic High School, Westfield, IN

Copyrighted Material - licensed for performances Oct 2020 only - materials may not be used for any other purpose

153 154 155 156

Yuchh!

Yuchh!

FESTER:

love On ly af - fairs of the heart.

ANCESTORS: Ugh!

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

[GO ON]

Vamp

FESTER: So?

156A 156B

ANCESTORS:

158

157 158 159 160

We'll help them love, love, love,

We'll help them love, love, love,

FESTER:

Yes! Right! Good!

161 162 163 164 165

love.

love.

ANCESTORS:

FESTER: "You got it!"

Yes!

Love lets our spi - rit de - part.

FESTER:

166 167 168 169

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

170 Broadly - In 4

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:

173

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

Bright Fanfare

177 178 179 180-182 183

FAMILY: (on melody)
& WOMEN
ANCESTORS:

Molto Rit.

184 185 186 187 (no Weds:) - - - - -
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

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

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

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

(no Weds:-) - - - - -

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...

ANCESTORS:

198

196 - 197 - 198

One! One! One! One!

One! One! One! One!

GOMEZ &
MORTICIA: +FESTER:
One!

PUGS/
GMA: +WEDNESDAY:
One!

ADDAMS
FAMILY:

One nor - mal night.

WEDNESDAY:

All I want.

ANCESTORS:

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

304

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

LUCAS:

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

night suc - ceed.

O-kay, o -

208 209 210

ANCESTORS:

Just as you say.

WEDNESDAY:

Keep un-de-tec-ta-ble our pas-sion for the dark.

And then it's

ADDAMS FAMILY:

And then it's

kay.

Just as you say.

211 212 213 214

ANCESTORS:

In one +FESTER:

WEDS/GOM/ PUGS/GMA/ MORT/BEINEKES:

In one

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

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

Broader

nor - mal! In - for - mal! One
nor - mal! In - for - mal! (BEINEKES OUT) One
nor - mal! In - for - mal! One

to m. 221 Driving Slower

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

Musical score for 'One Normal Night' featuring three vocal parts (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts sing 'nor - mal!' followed by 'In - for - mal!' and 'One'. The piano accompaniment provides harmonic support. Measure 218 includes a dynamic instruction '(BEINEKES OUT)' above the piano part. The section begins with 'Driving' dynamics and transitions to 'Slower' dynamics starting at measure 221. The vocal parts sing 'Night!' three times, each time with increasing intensity indicated by 'ff' (fortissimo).

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)

Grrh.

MAL

That's my son, Lucas -

LURCH

(warning)

Grrh.

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)

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!

(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 tolk lak 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)

Hi, I'm Wednesday.

MORTICIA

(aside to Wednesday)

What are you wearing?

WEDNESDAY

A dress.

MORTICIA

A yellow dress.

GOMEZ

(aside to Wednesday)

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.)

GOMEZ

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 kid go! He's on the twenty - he's rounding third -and touchdown! The crowd goes wild!

(*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? 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?

MORTICIA

(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.*)

*The
Addams
Family*

But Love Reprise #1

[Rev. 11/8/11]

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

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

4 5 6

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

7 8 9

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

CAVEMAN/SOLDIER/
FLIGHT ATTENDANT/
GAMBLER/COURTESAN:

10 11 12

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

13 14 15

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

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.

SONG ON NEXT PAGE

The Addams Family But Love Reprise #2

[Rev. 1/31/12]

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.

A musical score for a single melodic line. The key signature is G major (one sharp). The time signature is common time (indicated by a '4'). The melody consists of quarter notes and eighth notes. The lyrics are: "Be pa - tient and soon the way will be clear." The first measure starts with a quarter note 'Be'. The second measure starts with a quarter note 'pa'. The third measure starts with a quarter note 'tient'. The fourth measure starts with a quarter note 'and'. The fifth measure starts with a quarter note 'soon'. The sixth measure starts with a quarter note 'the'. The seventh measure starts with a quarter note 'way'. The eighth measure starts with a quarter note 'will'. The ninth measure starts with a quarter note 'be'. The tenth measure starts with a quarter note 'clear.'.

Musical score for 'I Will Focus' showing measures 4-7. The lyrics are: "Fo - cus your fear. _____ And troub - les all will".

FESTER:

Musical score for 'I'm Late' showing measures 8-11. The lyrics are: dis - ap-pear. Let's not talk a-bout an - y-thing old.

ANCESTORS:

FESTER:

Musical score for 'Don't Let Me Go' featuring three staves of music with lyrics below. Measure 12 (G major, 2/4 time) has notes B, A, G, F. Measure 13 (G major, 2/4 time) has notes B, A, G, F, E, D, C, B, with a fermata over the last note. Measure 14 (G major, 2/4 time) has notes B, A, G, F, E, D, C, B.

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

Please don't leave us out in the cold.

Let's not talk a - bout

ANCESTORS:

FESTER:

Musical score for 'I'm Gonna Be (Alive Again)' by Bruce Springsteen. The score shows three measures of music for voice and piano. Measure 15 starts with a piano dynamic and a vocal entry on 'an - y - thing else'. Measure 16 begins with a piano dynamic and a vocal entry on 'but love,'. Measure 17 begins with a piano dynamic and a vocal entry on 'but love,'. The vocal entries consist of eighth-note chords followed by sustained notes.

an - y - thing else

but love,

but love,

but love.

SCENE 7
(THE GROTTO.)

Mal's place

*(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.)*

Ooooooooooooooh! That'll make you believe, eh?

(a laugh, then retracts the lever)

Sit down. Let me ask you a question.

MAL

Some other time.

GOMEZ

Okey-dokey.

(then)

So how about these crazy kids, eh?

MAL

What about 'em?

GOMEZ

They seem very fond of each other, no?

MAL

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

GOMEZ

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

MAL

I dunno what they do.

GOMEZ

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

(pointedly)

Your son.

MAL

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

GOMEZ

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

MAL

No.

(then)

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

GOMEZ

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

(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.

MORTICIA

(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 heck would break loose."

MORTICIA

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

ALICE

A long one.

SONG ON NEXT PAGE

The
Addams
Family

Secrets
[Rev. 1/12/12]

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 $\text{♩} = 144$

MORTICIA: (*sung at pitch throughout*)

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

2 Speak - ing true will get you through the day.

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

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

5 Al-ways give the facts a fight-ing chance.

6 Ev'ry time you do, it's a de -

7 pos - it

8 in the long-term life of your ro - mance.

17
 Keep no se - crets! 18 If ____ you want him to re - main your lov - er.
 20 Share all se - crets. 21 22 There's____ a world of things you
 23 might dis - cov - er. 24 25 Truth is beau - ty,
 26 he____ should al - ways know ex - act - ly who you are. 27 28
 29 Bare your se - crets 30 and____ your mar-riage 'll be heal - thi - er by
 60 far. 61 62 Playful - Relax
 63 nev - er ig - nores me, 64 al -ways has put me first. 65 Gom - ez a - dores me,
 66 if he should try once, 67 tell - ing a lie once, 68 I'd throw him out head -
 69 first. 70 Kneel-ing, he'd plead I re - con - sider

Copyrighted Material - licensed for performance Oct 2020
Guerin Catholic High School - Westfield, IN

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 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

If Go - mez lied?

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

88

Is there no chance you might for - give?

MORTICIA:

90

A lie's a lic and lies can kill.

92

and life can quick - ly go down - hill.

94

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

96

97

She kept a se - cret and they

ALICE:

Now I see what you mean.

shot her with an M Six - teen.

99

That's not a pret-ty scene.

MORTICIA:

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

100 101 102

ALICE:

She's quite the Phi-lis-tine.

103 104

What's this one?

MORTICIA:**Dance Break**Faster $\text{♩} = 155$ **Big Shout Chorus**

138

MORTICIA:

The dance rou-tine!

Keep no se - crets!

FEMALE ANCESTORS:

Keep no se - crets!

Wel - come hon - est - y with

140

141

no re - sis - tance.

No re - sis - tance.

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

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

Lies and sc - crets, they're__ the sins that keep a

They're__ the sins that keep a

MORTICIA:

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

hus - band from a wife._____

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

Move It!

life!!

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

142 143 144

145 146 147

148 149 150

151 152 153

154 155 156 157

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

Oh no, 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 lightning 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

SONG ON NEXT PAGE

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 fro-zен ca-ble car, I'm
 rit.
 4 5 6
 trapped. Like a man grow-ing gray when his wife says, "Not to-day..."

This musical score consists of two staves of music. The first staff begins with a treble clef, a key signature of four flats, and a common time signature. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. The vocal line starts with a dotted half note followed by an eighth note rest, then continues with eighth notes. The lyrics are written below the notes. Measure numbers 1 through 6 are indicated above the staff. The word 'rit.' (ritardando) appears above the staff between measures 3 and 4. The vocal line continues on the second staff with measure numbers 4 through 6, followed by the lyrics 'trapped.' and 'Like a man grow-ing gray when his wife says, "Not to-day..."'

Liltingly - In 1 $\text{♩} = 58$

11

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

This musical score continues from the previous section. It starts with a treble clef, a key signature of one flat, and a common time signature. The vocal line begins with a quarter note followed by a half note, then continues with eighth notes. The lyrics 'What if she does - n't dance with me a - ny -' are written below the notes. Measure numbers 7-10, 11, 12, 13, and 14 are indicated above the staff. The vocal line continues on the second staff with measure numbers 15 through 19, followed by the lyrics 'more?', 'Who could con - ceive it?', and 'What if I'.

A handwritten musical score for a vocal part. The music is written on five-line staves, mostly in common time with a key signature of one flat. Measure numbers are placed above the staves. The lyrics are written below the notes. Measure 20 starts with a dotted half note followed by eighth notes. Measures 21-24 continue with eighth notes. Measure 25 is a rest. Measures 26-29 show a progression from eighth notes to sixteenth notes. Measure 30 starts with a quarter note followed by eighth notes. Measures 31-34 continue with eighth notes. Measure 35 starts with a quarter note followed by eighth notes. Measures 36-39 continue with eighth notes. Measure 40 starts with a quarter note followed by eighth notes. Measures 41-42 are indicated as a repeat. Measures 42-49 show a progression from eighth notes to sixteenth notes.

and one ti - ny lie start - ed civ - il war? _____

What if a line's been crossed,

vows of com - mit - ment lost. How is that

poss - i - ble? Could that be poss - i - ble? _____

(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.)

SONG ON NEXT PAGE

The
Addams
Family

11

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

1-4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 61 62 63 64

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 99-100 101
 same. 2

PUGSLEY: (cont.) Hi, Grandma.
GRANDMA: Hey, stud. How's life?
PUGSLEY: Too long.
GRANDMA: Tell me about it. *[MUSIC OUT]*

101-104 105

[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]

A musical staff in G major (two sharps) and common time. It starts with a treble clef, a key signature of two sharps, and a common time signature. There are three empty measures followed by a bracket labeled [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]

A musical staff in G major (two sharps) and common time. Measure 117 begins with a treble clef, a key signature of two sharps, and a common time signature. Measures 117-119 show a single note on the third line with a '3' below it, followed by a repeat sign, then a blank measure at 120, and finally a blank measure at 121.

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]

A musical staff in G major (two sharps) and common time. Measures 121-123 show a single note on the third line with a '3' below it, followed by a repeat sign, then a blank measure at 124, and finally a blank measure at 125. A 'to m. 163' is written at the end of the staff.

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]

A musical staff in G major (two sharps) and common time. Measures 163-165 show a single note on the third line with a '3' below it, followed by a repeat sign, then a blank measure at 166, and finally a blank measure at 167.

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

186A-186C

PUGSLEY:

187

188

189

190

Wednes-day will drink and then

191 192 193 194 195
she'll be her - self a - gain. Lu - cas will

196 197 198 199 200
leave her be, so she can tor -

201 202 203 204 205
ture me. Just like she al - ways did. _____

Colla Voce

206 207 208 209 210
'Til then I'm just a strange, -

211 212 213 A Bit Brighter 214 215
fat rit. kid? _____

216 217 rall. 218 219

(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.)

62

#12 FULL DISCLOSURE PART 1

SONG ON NEXT PAGE

The Addams Family FULL DISCLOSURE ~ PART 1

[Rev. 1/12/12]

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

The image shows a single staff of sheet music for piano, spanning from measure 1 to measure 8. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '4'). The music consists of eighth-note patterns. Measure 1 starts with a rest followed by a eighth note. Measures 2 through 7 each contain six eighth notes. Measure 8 begins with a eighth note, followed by a rest, another eighth note, and then continues with six eighth notes.

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

Musical score for piano, page 10, measures 9-10. The score consists of two staves. The top staff begins with a treble clef, a key signature of four flats, and a measure number 9 above the staff. It contains six eighth-note groups followed by a breve rest. The bottom staff begins with a bass clef, a key signature of four flats, and a measure number 10 above the staff. It contains a dotted half note, a breve rest, a bass clef, a bass note, a breve rest, and a bass note.

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

A musical score for piano, page 10, featuring two staves. The top staff shows a treble clef, a key signature of four flats, and a common time signature. Measure 11 consists of six eighth-note chords: B-flat major, A-flat major, G major, F major, E major, and D major. Measure 12 begins with a half note (B-flat) followed by a quarter note (A-flat), a half note (G), a quarter note (F), a half note (E), and a quarter note (D). Measure 13 starts with a half note (B-flat).

Here in this sweet libation sal - va - tion re - sides.

Musical score for page 10, measures 13-15. The score consists of two staves. The top staff starts with a treble clef, a key signature of four flats, and a common time signature. Measure 13 has six eighth notes. Measure 14 begins with a sixteenth note followed by a eighth note, a sixteenth note, and a eighth note. Measure 15 starts with a common time signature and a 2/4 time signature, indicated by a '2' over a '4'. The tempo instruction 'rit.' is placed above the first note of measure 14. The dynamic 'Faster and Raucous!' is placed above the first note of measure 15. Measure 15 ends with a 4/4 time signature.

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

Faster and Raucous!

GOMEZ:

16 17 18

The musical score shows three measures of music for Gomez. The key signature is one flat, and the time signature is common time (indicated by a '4'). Measure 16 starts with a half note followed by a quarter note. Measure 17 begins with a eighth note followed by a sixteenth note. Measure 18 starts with a half note followed by a quarter note.

Full disclosure! It's a game that we play.

Let your dark-est sec-rets

A musical score for piano, page 10, featuring three staves of music. The first staff begins with measure 19, which consists of eighth-note pairs followed by a sixteenth-note休止符 (rest). Measure 20 starts with a quarter note followed by a sixteenth note. Measure 21 begins with a sixteenth note followed by eighth-note pairs.

give you a - way.

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

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

Full Dis - clo - sure with all these cra - zy hap - py peo - ple!"

Full dis - clo - sure It's a
ANCESTORS:
Full dis - clo - sure

Full dis - clo - sure

heck - uv - a thing.

Once a fav'rite of the late Deng Xiao Ping

Ah - ooo. Full

Ah - ooo. Full

Does - n't mat - ter if you're Right or Left - wing, he loved his

Full Dis -

Dis

Dis

{GOMEZ DRINKS}

31

clo - sure!

GMA/FEST:
PUGS:
MORT:
+ANCESTORS:

32

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*]

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]*

A musical score page with a treble clef, a key signature of one flat, and a tempo marking "Faster" above a single note.

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]*

48-51 4 2 54

FESTER:

55-56 2 59 I am in love. *[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!

Andante tres expressif

60-63 4 64-65 2

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

66 67 68

FESTER:

69 Full dis - clo - sure Just em - brace it and swoon.

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

70 Full dis - clo - sure

GOM/MORT/PUGS/GMA/ALICE/ANCESTORS:

71 Em - brace and

Fall from grace or fall in love with the moon.

swoon

He loves that

Close your sermon with a signature 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]*

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]*

Vamp

79-80 2 81-84 4 85-86 2 87-88 2

GRANDMA: (cont.) 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.

[MUSIC OUT]

Vamp (cut on cue)

A musical score showing a single staff with a treble clef and a key signature of two sharps. The measure number 89-92 is indicated above the staff. The music consists of a series of eighth-note chords followed by a fermata over the next measure.

GRANDMA: (cont.) Full disclo- full disclo- I just peed. *[GMA sits.]*

MORTICIA: We should've put you down years ago.

MORTICIA: (cnt.) All right. Wednesday's turn"

WEDNESDAY: "Not yet. Daddy, talk to her.

GOMEZ: I've still got the fox-box problem.

MORTICIA: Wednesday, your turn. The chalice, please. Where's the chalice?

[GO ON]

A musical score showing a single staff with a treble clef and a key signature of two sharps. The measure number 105 is indicated above the staff. The music consists of a single eighth note followed by a fermata over the next measure, which starts with a key signature of four flats.

[G.P.]

(Holding the chalice)

PUGSLEY:

Deliberate

A musical score showing a single staff with a treble clef and a key signature of four flats. The measure number 106 is indicated above the staff. The music consists of a series of eighth notes followed by a fermata over the next measure.

Yes! Now with a dash of po-tion my sis-ter blows her cool -

A musical score showing a single staff with a treble clef and a key signature of four flats. The measure number 107 is indicated above the staff. The music consists of a series of eighth notes followed by a fermata over the next measure.

Hope - ful - ly in slow mo - tion She'll drop! She'll drool!

A musical score showing a single staff with a treble clef and a key signature of four flats. The measure number 108 is indicated above the staff. The music consists of a series of eighth notes followed by a fermata over the next measure.

One sip of ac - ri - mo - ni - um and then she will change

Fast, As Before

A musical score showing a single staff with a treble clef and a key signature of four flats. The measure number 113 is indicated above the staff. The music consists of a series of eighth notes followed by a fermata over the next measure.

Boy, oh boy, her full dis - clo - sure's gon - na be strange -

MORTICIA:

116 Full Dis-clo-sure! It's the mo-ment of truth!

GOM/GMA/FEST/PUGS/ALICE:

+ANCESTORS:

117

118 Now you bet-ter hit the

Full Dis-clo-sure!

La la la la!

GOM/WEDS:

119 truth like Babe Ruth.

120 This is tor-ture, like an

La la la la!

{ ALICE starts coughing and takes chalice

GOMEZ:

121 im-pact-ed tooth! Hoo-ray for

{ALICE DRINKS}

122 full..._____

PUGSLEY:

123

124 No!!!

Hoo-ray for full..._____

The Addams Family

13

WAITING

[Rev. 1/31/12]

Music and Lyrics by
ANDREW LIPPA

MUSIC CUE: ALICE SLAMS CUP ON TABLE

Porgy and Bess

3

ALICE:

4

5

Ah!

Ah!

Slower

—

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 down!

MAL: Alice, I think you've had enough to--

ALICE: Remember how it used to be, Mal? [GO ON]

10

11

Vamp

ALICE: 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:

Vocal

- 2 -

13 wom-an waits for mar - riage, a 14 wom-an waits for chil - dren, she

15 waits for her big Mal to come back home. 16 17 Growing In Intensity At five - o'-clock. Or

18 six o'-clock. 19 'Til it's nine o-clock! 20 And there's no o'-clock to ease the

21 pain, 22 pain she can't ex - plain. 23 Aznavour-ian (Expressive and Expansive) As the wom-an waits in the dark for a

24 spark that once was there 25 that is - n't there 26 molto rit. 27 Grand not ev - er there! _____

LURCH: "Grrrngh!" 28 31 40 Faster 41 42 A - long and wail - ing and wail - ing and whin - ing and molto rit.

43 wan-ing and want-ing and wast-ing and whoa! 44 45 46 47 48 Wait-ing, fix -

Musical score for 'Skating' showing measures 49-53. The score consists of five staves of music for two voices. Measure 49 starts with a treble clef, a key signature of one flat, and a common time signature. Measures 50-53 follow. Below the music, the lyrics are written in a cursive font: 'a - ting, de - bat - ing, lose weight-ing, ice skat - ing, lac - ta - ting, and'. Above the music, the dynamic instruction 'molto rit.' is placed above measure 53.

55 Johnny Mandel Sweet

54 55 56

so we wait to laugh, we wait to cry we wait for

molto rit.

Musical score for 'Heavy' on page 10. The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 57 contains three eighth-note chords. Measure 58 begins with a common time signature and a bass note, followed by a fermata over a half note. Measure 59 starts with a common time signature and continues the eighth-note pattern. The lyrics 'ev - ry hope - ful breath. Wait - ing for a lous - y,___ rot - ting,' are written below the notes. The word 'Heavy' is written above the staff in the middle of measure 59.

64 65 66 (She falls on the table)

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

woah, woah! Guerin Catholic High Sch - Westfield, IN

The
Addams FULL DISCLOSURE ~
 Family PART 2

14

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: Wow, that sto - ry was grim!

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

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

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

4

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 Just i - mag - ine be - ing 6 mar - ried to him! 7 [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--

ESTER: 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.

8-12 L'istesso Tempo 5
13-17 5

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]

18-21 Vamp (cut on cue) 4
39

40 ANCESTORS & FESTER:

MORTICIA:
That's what you kept from me?

ALICE:
No secrets, huh? Ha ha ha!

40
41
42
43

Mar - ried!
Mar - ried!
Mar - ried!

WEDNESDAY:

69 Yes we kept a sec - ret.

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

72 MORTICIA & ANCESTORS:
Are they get - ting mar - ried?
Are they get - ting mar - ried?

ve - ry mar - ried.
ve - ry mar - ried.

(MORTICIA OUT)

ALL (EXCEPT WEDS & LUC):

MORT/AL/WEDS/GMA:

73

74

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

Full dis - clo - sure! What a

+GOMEZ:

ALL (EXCEPT WEDS & LUC):

GOM/MAL/LUC/FEST:

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

Full dis - clo - sure! What a

75 -

76 -

77 ALICE: (*crazy lady*) Ah! Ah! Ah! Ah!

ALL: mis - cra - ble game.

Play — it once and life is ne - ver the same!

ALL: mis - cra - ble game.

Play — it once and life is ne - ver the same!

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

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

80 WEDNESDAY: 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!

[MUSIC OUT]

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]

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]

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

Gosh, 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?

(Guy)

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!

(*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 in the attic.

(then)

A grandma.

(and)

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

GOMEZ

My mother? 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

SONG ON NEXT PAGE

The
Addams
Family

16

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)

Simple

MORTICIA:
vocal 8vb

Vamp (vocal last x)

My daughter'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 - iive! 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

16 17 18

Death is just a-round the cor - ner, wait - ing pa-tient-ly to strike.

19 20 21

One un - planned e - lec - tro - cu - tion, that's the kind of end

22 23 24

I can comp - re - hend. When I'm feel-ing un - in - spi - red,

25 26 27

or I need a lit-tle spree. I'm re - born know-ing

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

28 29 30 31-33 3

death is just a-round the cor - ner com - ing af - ter me.

34**Vamp (vocal last x)**

34 35 36

Death is just a-round the cor - ner, wait - ing high up - on the

37 38 39 40

hill. Some-one bur-ied in an av' - lanche? That's the kind of gig

A musical score for a vocal performance. The music is written in common time with a treble clef. The lyrics are integrated with the musical notes, with some words placed directly under specific notes and others aligned with groups of notes. Measure numbers are indicated above the staff at various points.

41 I could real - ly dig. 42 Mar - riage of - ten dis - ap - points you,

44 not each hus-band is a gem. 45 So, I'll mourn know-ing

47 death is just a - round the cor - ner com - ing af - ter them.

50 If life's all plums 51 || 52 I'll mud - dle through some.

54 But when death comes 55 56 I hope it's grue - some.

58 Hot - cha! 59 A Tempo - Straight 8ths 60 Some peo-ple die from pub-lic ston-ing, faul-ty wir-ing, faul-ty zon-ing,

cher-ry pits they did n't know were there. It could be by a jun gle cat.

FLIGHT ATTENDANT:

CAVEMAN:

(cough) (cough)

Per - haps an un - suc - cess - ful love af - fair. It

SOLDIER:

slip - 'ry mat.

A base-ball bat.

67

could be in a speed - ing train. It

68

could be un - der - wa - ter. It

69

70

BRIDE:

Per -

71

72

73

SALOON GIRL/
FLAPPER/INDIAN:

Why

dar-lings, it might e-ven be to -

haps a bad mos-qui-to bite.

CONQUISTADOR/
PURITAN:

Re - li-gious rite.

A ti - tle fight.

74

75-77

78

Swing 8ths
MORTICIA:

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.

MORTICIA:

Musical score for Morticia's first vocal line. The score consists of three staves of music in G clef, 2/4 time, and B-flat key signature. Measure 80 starts with a dotted half note followed by eighth-note pairs. Measure 81 continues with eighth-note pairs. Measure 82 begins with a quarter note followed by eighth-note pairs. The lyrics "No one's ever been immune." are repeated three times across the staves, with the third repetition ending on a fermata.

(All ANCESTORS
gasp!)

Musical score for Morticia's second vocal line and the Ancestors' response. The score consists of three staves. Measures 83 and 84 show eighth-note pairs. Measure 85 begins with a quarter note followed by eighth-note pairs. The lyrics "ra-tor, with a simple click scan-dalous-ly quick." are repeated three times across the staves, with the third repetition ending on a fermata.

Musical score for Morticia's third vocal line and the Ancestors' response. The score consists of three staves. Measures 86 and 87 show eighth-note pairs. Measure 88 begins with a quarter note followed by eighth-note pairs. The lyrics "I can face a new to-mor-row if I make it past to -" are repeated three times across the staves, with the third repetition ending on a fermata.

MORTICIA:

89 *f.*
day.
90 I feel good say-ing
death is just a-round the cor-ner
day.
91
day.
92
93
94-106 *13*
107-108 *2*
swift - ly on its way.

Stripper Tempo

109

MORTICIA:

accel.

straight 8ths

Death is just a-round the cor - ner and you have to heed the
straight 8ths

ANCESTORS:

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**

112 113 114

call. For your death is just a-round the cor-n er.

call. Don't ask why.

call. Don't ask why.

This section of the musical score consists of three staves. The top staff has a treble clef, a key signature of two sharps, and a common time signature. Measures 112 and 113 begin with a dotted quarter note followed by an eighth note rest. Measure 114 starts with a quarter note. The lyrics "call." appear under the first two measures, and "For your death is just a-round the cor-n er." appears under the third measure. The middle staff also has a treble clef and a key signature of two sharps. It contains measures 112 and 113, with the lyrics "call." and "Don't ask why." respectively. The bottom staff has a treble clef and a key signature of one sharp. It contains measure 114, with the lyrics "call. Don't ask why."

115 116 117

Hap-py be-ing both the mourned and mour-ner. Be-cause

You and I. Say good-bye be-cause

You and I. Say good-bye be-cause

This section of the musical score consists of three staves. The top staff has a treble clef, a key signature of two sharps, and a common time signature. Measures 115 and 116 begin with a quarter note followed by an eighth note rest. Measure 117 starts with a quarter note. The lyrics "Hap-py be-ing both the mourned and mour-ner. Be-cause" appear under the first three measures. The middle staff has a treble clef and a key signature of two sharps. It contains measures 115 and 116, with the lyrics "You and I." and "Say good-bye be-cause" respectively. The bottom staff has a treble clef and a key signature of one sharp. It contains measure 117, with the lyrics "You and I. Say good-bye be-cause".

Swing 8ths

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

SCENE 3

(GUEST BEDROOM)

16B ALL IS BLACK INSIDE MY FACE

ALICE

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

MAL

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

ALICE

(dark)

You got a problem with that?

MAL

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

ALICE

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

MAL

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

ALICE

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

MAL

Follow his heart? That's crazy!

ALICE

What's wrong with crazy? Crazy is underrated.

MAL

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

ALICE

If it makes him happy, yes.

MAL

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

ALICE

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

MAL

What?

ALICE

You want to act like a 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 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
strumming his banjolele. He looks up at
the moon and sings to her--)

#17 THE MOON AND ME

SONG ON NEXT PAGE

The
Addams
Family

THE MOON AND ME

[Rev. 1/31/12]

17

Music and Lyrics by
ANDREW LIPPA

FEMALE ANCESTORS: (Ohh!)

FESTER:...Each meeting - a happy reunion.

FEMALE ANCESTORS: (Awww!)

Andante

FESTER: [2]

When the day light ends and the moon

a - scends, I would ra - ther be -

just the moon and me. When I feel

her pull, then my heart is full.

And the night is soft - ly, sweet - ly call - ing, "Fes -

- ter, look and see." La la la la la la la la

la la la la la la la la It's a dream

[18] More Full

Vocal

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:
 2 31 32 33
 Ooh, ooh, ooh,

31 32 33 34
 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. ooh.

37 38 39
 la la la, la
 Ooh, la la la la. Ooh, la la la la. Ooh, la la la la. Ooh,

This image shows a handwritten musical score for a vocal performance. The score consists of five staves of music, each with a treble clef and a key signature of one sharp. The music is divided into measures by vertical bar lines and numbered 22 through 39 above the staves. The lyrics are written below the notes, with some words underlined. Measure 22 starts with a dotted half note followed by eighth notes. Measure 23 has a sixteenth-note pattern. Measure 24 begins with a quarter note. Measure 25 ends with a half note. Measures 26-27 show a change in key signature to two sharps. Measure 28 starts with a quarter note. Measure 29 is boxed and labeled 'FEMALE ANCESTORS:' with a tempo marking 'A Tempo'. Measure 30 continues the melody. Measures 31-32 show another key signature change. Measure 33 ends with a half note. Measures 34-35 continue the melody. Measure 36 ends with a half note. Measures 37-39 conclude the piece with a repeating 'la la la' phrase.

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"
— says, "I love you"

47 48 49 50-61 12 62

when love is real.
Ohm.

63 64 65 66 Triumphant

Ohm.
La la 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 la la la la, la
It's a dream
— la la la la la, la la la la la la, la
It's a dream

A musical score for a vocal part, page 4 of 17. The score consists of eight staves of music with lyrics. The key signature changes between G major (F#), A major (C#), and D major (F#). The time signature changes between common time and 3/4.

The lyrics are:

- 70 — that's com-ing true
- 71 when the moon says, "I love you"
- 72 — that's com-ing true
- 73 when the moon
- 74 rall. It's a dream that's com-ing true
- 75 when the moon
- 76 It's a dream that's com-ing true
- 77 — says,
- 78 Con Moto - Quasi "Clair De Lune" rit.
- 79 ooh
- 80 ooh
- 81 A Tempo ooh.
- 82 Ooh rit.
- 83 ooh
- 84 ooh, ooh, ooh,
- 84a Ahh!
- 85
- 86
- 87
- 88

Below the score, there are two "Ahh!" markings on the staff.

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

SONG ON NEXT PAGE

The
Addams
Family

18

HAPPY SAD

[Rev. 1/14/12]

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.

1-8 Easy

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,
I in - sist, love still con - quers all.

24 In Three - Not Too Slow
25

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.

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

58 59 60 61 62

yours. How can I ig - nore such news? I'm sad and

63 64 65 66

hap - py. Why should I choose?

67 Moving

68 69 70 71

Life is full of con - tra - dic - tions, ev' - ry

72 73 74 75 76

inch a mile. At the mo - ment

77 78 79 80 81

we start weep - ing, that's when we should smile. rit.

GOMEZ: So many memories... *[GO ON]*

GOMEZ: (*cont.*) Wednesday, eating her first worm...
Wednesday sealing up her baby brother in the wall.

82 83-88 6

GOMEZ: (*cont.*) Wednesday s
etting 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.

89 90 91-97 7

(*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]*

97 A Tempo

94 95 96 97

In ev' - ry heav - en,

SCENE 6

(Applause. *LUCAS emerges.*)

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

SONG ON NEXT PAGE

*The
Addams
Family* CRAZIER THAN YOU
[Rev. 1/14/12] M/

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

LUCAS: What. WENDESDAY

WENDESDAY: Prove it.
[MUSIC]

[MUSIC]
II

Here.

Part 1

1

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.

LUCAS: You're crazy.
WEDNESDAY: And you're not crazy enough.
That's the problem. [*GO ON*]

Bright 4 ♩ = 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.

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

Vocal

- 2 -

19. Crazier Than You TOUR [1/14/12]

A handwritten musical score for a vocal performance. The music is written on five staves of five-line staff paper. The vocal part consists of mostly eighth notes with some sixteenth-note patterns. The lyrics are written below each staff. Measure numbers are placed above the staves at various points. The key signature changes between measures, including G major (two sharps), E major (one sharp), and B minor (no sharps or flats). The tempo is indicated by a '♩' symbol with a '4' below it.

16 cut you with my love and with my knife. 17 But can I
18 live as your tor - men - tor and your wife? 19 When I am
20 cra - zi - er than you! I'm cra - zi - er than you. And
21 22 noth - ing up 'til now has proved me wro - o - ong. I'm
23 24 cra - zi - er than you! That's just the o - ver - view. So,
25 26 get on board or sim - ply move a - lo - o - ong.
27 WEDNESDAY:
28 29 And yet I tru - ly love you.
LUCAS:
I'm not im - pul - sive.

WEDNESDAY:

30

LUCAS:

I'm not de-ranged.

I'd ne - ver ask__ that of__ you.

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 whenyou 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 54 Place it in the bow and stead - y.
or we're dan - cing on my grave.

55 56 I'm gon-na dem-on - strate that fear is my i-deal.
Can't you shoot that thing al - read - y?!

Handwritten musical score for vocal part, measures 57-61. The score consists of two staves of music in G major, 4/4 time. The lyrics are written below the notes.

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: And in a flash when I re-leasand seal the deal
 Then my life— must bc— real real! And in a flash when you— re-leasand seal the deal—

GO TO NEXT PAGE FOR LINES!

Handwritten musical score for guitar part, measures 61A-61G. The score consists of five staves of music in G major, 4/4 time. The parts are labeled 61A, 61B, 61C, 61D, 61E, 61F, and 61G.

61A: Play 4X
 61B: Vamp (*cut on cue*)

61C: 61D: 61E: 61F: 61G:

(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 so hot.

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

LUCAS

Ready!

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

WEDNESDAY

Oh no!

(*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.*)

WEDNESDAY and LUCAS exit.

FESTER

FESTER and MAL enter.

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.

No, the old Mal.

ALICE

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

MAL

And the head-band.

ALICE

(Remembering, a smile)

Yes! 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.

SONG ON NEXT PAGE

MAL: For you, baby. Just for you.

81 **MAL:** *Vamp (vocal last time)*

I learned from Lu - cas._ I learned from

84 you. I was - n't hap - py. I was - n't

88 true. But then the way you spoke at din - ner touched my soul. Com - plete - ly

91 cra - zy, yet com - plete - ly in con - trol. So when you

93 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 - auge. 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 - auge!

103 ALICE:

All this time_ and all_ I need - ed was the hope that you'd sub mit.

105 MAL:

Too a-fraid and too_ con - ceit - ed to be-lieve that you_ were it._

ALICE: I missed you, pumpkin! Come to Mama!

107 But the jour - ney's now_ com - plet - ed. 108-109 2 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

170 WEDNESDAY:
ALICE:
Oh Mal, Oh Mal, Oh Mal! I'm cra - zi - er__ than you!

MAL:
I'm cra - zi - er__ than you!

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 -

172
I'll tell you what to do.
—
Please tell me what to do.

173

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

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

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!

(Applause. The two couples run off.)

BOTH COUPLES EXIT

SCENE 7

(CROSSOVER - PUGSLEY'S BEDROOM)

#19A BEDTIME STORY

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

**MORTICIA and
PUGSLEY enter.**

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 ruin, you can thank your father.

(MORTICIA EXITS)

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

SONG ON NEXT PAGE



The Addams Family

20

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 ex - pect the worst?

Did I ev - er dream that I could

feel this way?

Di - os mi - o, no! This is the first.

11

12

13

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

19

20 21 22 3
 spat it in my face. "Not to-day!" Not ev-en__ an embrace.

23 24
 "Not to day!" The words I heard her say. "Not to-day!"

25 26 30
 — Not to day! Not to-day." I re-mem-ber well the day she

31 32 33
 poi-soned me. No one else had cared e-nough to try.

34 35 36
 How did she un-co-ver all the joys in me? All the ways she pro-mised I would

37 38 39
 die. Ev - 'ry year that pass-es, I a - dore her more.

40 3 41 42
 An-y-one__ who knows us__ would a - gree. She's my ev-'ry fe-ver, flu, and

43 44 3 45
 can - ker sore. She's my on - ly__ hep-a - ti - tis B!

46 47 48
 Not to-day! I'm danc-ing on my own. Not to-day! A

dog with-out a bone. Not to-day! That rot-ten ron-de-let: Not to-day!

Not to-day!

That rot-ten ron-de-lit: 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)

Vamp

Not to-day! Not to-day! _____

Can you confirm this is the worst hotel in Paris? Because

need to get your ghoul-ish guar-an-tee. What would I

pay if you could say you'd serve my pe - tit de - jeu - ner from an a -

ban - doned and con - demned pa - tiss - er - ie. I must be

clear, don't want to circulate misnomers. You must have

roach - es in the bath at a - ny

It says right

Guerin Catholic High School - Westfield, IN

68

here in my new guide I bought from From - mer's: That ev - en

69

70

in Ju - ly the pipes are thick with frost.

71

(*FESTER enters*)

FESTER: Gomcz! Gomcz! Morticia's leaving!

GOMEZ: What?

FESTER: She's at the gate with a valise! It's the end of the family!

(HE grabs his coat from *FESTER GO ON to ms. 75a*)

72

72-74

3

to m. 82

75

Vamp

82

75a

Is this the mo - ment where I turn a lit - tle gray?

83

84

Is this the mo - ment where my mar - riage vows de - cay?

85

86

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

87

88

89

Not to-day! Not to-day!

90

91

92

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.

GOMEZ

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

MORTICIA

Huh. 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 no, 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

SONG ON NEXT PAGE

The
Addams
Family

21

LIVE BEFORE WE DIE

[Rev. 1/14/12]

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

Play 2X A Tempo

Let's live be - fore we die. Let's

laugh be - fore we cry. Let's hold each o - ther tight and dance. If

I have caused you pain, It's ea - sy to ex - plain. Come,

fill me with de - light and dance. My love, my wife, for -

ever you will be. But Wednes - day's life, that too is part of me. Two

wo-men I a - dore and swore to suf - fer for. Let's end this tug of war and

Vocal

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:

27

3

Please

28

29

30

3

I'm not a cas-ta-net— who

stay right where you are and dance.

31

3

clicks with no re-gret.

32

33

The

2

You're more than that by far so dance.

34

place we're in can ne-ver be what was.

35 2 2

The place we're in can ne-ver be what was 'til we be-gin to

36

do what dan-cing does. My dar-ling, I was bad, bad

37 2 2

hus-band and bad Dad. In - stead of be-ing sad,

39 40 to m. 49

A -

hus-band and bad Dad. In - stead of be-ing sad,

49

lonely, we're lost, we're drift-ing out to sea. But

50 2 2

A - lone, we're lost, we're drift-ing out to sea.

51

side by side we're gloom-y as can be.

52 2 2

But side by side we're gloom-y as can be, as gloom-y as can be. Mor-

53 rit.

A Tempo

54

3

55

ti - cia, I was wrong, I knew it all a - long. For

56

rit.

3

give me with a song ____

And

#22 Tango De Amor

1

dance.

*The rest of song #22 is a dance.

SCENE 10

(THE ADDAMS GRAVEYARD)

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

DANCE NUMBER

(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

Attention 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 (CONT'D)

Young man, for purely selfish motives, you turned a simple dinner party into a nightmare.

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-)

SONG ON NEXT PAGE

The
Addams
Family

MOVE TOWARD THE DARKNESS

[Rev. 1/14/12]

Music and Lyrics by
ANDREW LIPPA

GOMEZ: You are a true Addams.

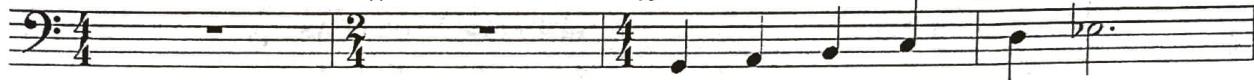
16 Romantic (Ebbs and Flows) $\text{♩} = 68$

17

LURCH:

18

19



Move to - ward the dark - ness.

20

21

22

23



Wel - come the un - known. Face your black - est de - mons,

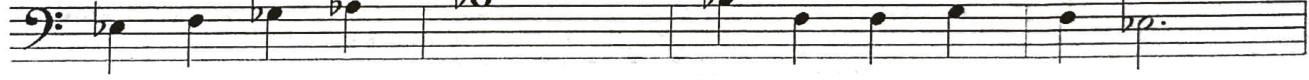
find your bleak - est bone. Lose your in - hi - bi - tions.

24

25

26

27



Love what once was vile. Move to - ward the dark - ness and smile.

poco rit. A Tempo

30

rit.

A Tempo



33 WEDNESDAY/

MORTICIA:

Move to - ward the dark - ness. Don't a - void dc -

ANCESTORS:

p Move to - ward the dark.

36
spair.
37
On - ly at our weak - est
38
Don't a - void des - pair. At our weak - est

41 MORT/GOMEZ/ALICE/
MAL/WED/LUCAS: 42

39
can we learn what's there. 40
When you face your night-mares,
41
can we learn what's there.

A Tempo - Playful

43
then you'll know what's real. 44
45 ALL:
Move to - ward the dark - ness and feel.
46 molto rit. , 49
Move to - ward the dark - ness and feel.

GOMEZ: Fester, Fester - What are you doing?

ESTER: 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

Vamp (vocal last time)

54J WEDNESDAY: 54K 54L 54M ALICE:

Some-thing old.
Some-thing new.
Cra-ziness writ large.
Some-one true.

LUCAS:
MAL:

54N Slower WEDNESDAY: 54O ALICE: 54P n. b.

rall. You and I face the sky and the light we see
LUCAS:
MAL:

n. b.

Some-one new in charge. You and I face the sky and the light we see

54Q 54R rall.

fades a-way in the gray, leaving you and
fades a-way in the gray, leaving you and

FESTER: Pugsley, will you do the honors?
I'm coming, my love. Stay full!

54S Vamp (vocal 1st X only - CUT ON CUE) [SFX: MUSIC OUT] 54T

me.
me.

Vocal

GOMEZ: Fly...
[GO ON to ms. 64]

GOMEZ: (cont.) "...my lunatic brother!
Fly on wings of love!"
accel.

Impassioned LURCH:

54U 64-65 2 66 67

68 69 70 71

Ah

3 FEMALE ANCESTORS:
Ah

ALL WOMEN:
MORT/GMA (8vb):
Ah

ALL MEN:
Ah

ADDAMS/
BEINECKES:
92
Move to - ward the

72 73 91
to m. 91

Ah

FEMALE ANCESTORS:
Ah

f Move to - ward the
MALE ANCESTORS:
dark ness.

8 92
Move to - ward the dark-ness.

93 94 95 96

dark. Wel-come in your pain.

Wel-come in your pain. Let each for-eign for-est

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:

Musical score for measures 105-106. The vocal line consists of eighth notes on a treble clef staff. Measure 105 starts with a fermata over the first note. Measure 106 begins with a dynamic *p*. The lyrics are: move to - ward the dark - ness. The tempo is marked *molto rall.* with a wavy line above the staff.

Musical score for measures 107-110. The vocal parts are: **MORTICIA:** (at pitch) *Move to - ward the dark - ness and*; **GOMEZ:** *Move to - ward the dark - ness and*; **LURCH:** *Love.*; **DICTATED**: *Ooh*, *Love. Love.*, *Love. Love.* The tempo is marked *molto rall.* with a wavy line above the staff. Measures 107-108 show the vocal entries. Measures 109-110 show the vocal entries continuing.

Musical score for measures 111-114. The vocal parts are: **DICTATED**: *Love.*, *Love.*, *Love.*, *Love.* The tempo is marked *113-114* with a wavy line above the staff. Measures 111-112 show the vocal entries. Measures 113-114 show the vocal entries continuing.

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 the world as the dawn slowly
rises, the curtain falls.

End of ACT II

FINALE SONG ON NEXT PAGE

The Addams Family

24

BOWS

[Rev. 1/14/12]

Music and Lyrics by
ANDREW LIPPA

One Normal Night - "Funeral"

14
to m. 14 Big and Dark A la Tango 24
25 In One WOMEN:
It's MEN:

It's

26 27 28 29 30 31
fi - nal - ly love, love, love, love, love. Won-der-fly
fi - nal - ly love, 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

Vocal

rit.

37 38 39 40 to m. 43

say _____

43 A la Tango 44 45 46 to m. 48

48 49 51 Mal/Alice to m. 90 90 Wed/Lucas "Crazier Than You"

51 "The Moon and Me" 107 Gomez/Morticia "Live Before We Die"

Fester "The Moon and Me" Gomez/Morticia "Live Before We Die" "When You're an Addams"

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

A musical score for vocal parts, featuring three staves of music with lyrics. The music is in common time, with a key signature of one sharp (F#). Measure 128: "fam' - ly by and by." Measure 129: "When you're an Ad-dams" (with a fermata over the 'Ad-dams'). Measure 130: "fam' - ly by and by." Measure 131: "you do what" (with a fermata over the 'do'). Measure 132: "Ad - dams do" (with a fermata over the 'do'). Measure 132a: "5" (boxed) (with a fermata over the '5'). Measure 136: "or". Measure 137: "die!!" (with a fermata over the '!!'). Measure 138: "die!!" (with a fermata over the '!!'). Measure 139: "die!!" (with a fermata over the '!!'). Measure 140: "die!!" (with a fermata over the '!!'). The score includes dynamic markings such as piano (p), forte (f), and sforzando (sf).