- CAST SCRIPT & VOCAL BOOK -

The Addams Family
A NEW MUSICAL COMEDY

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THE ADDAMS FAMILY
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The Addams Family
Scenes, Characters, Musical Numbers and Pages

Act I

Scene 1
Full Ensemble (except Beinekes)

#1 Overture/Prologue (Ancestors, Gomez, Morticia)
#2 When You’re An Addams (Ensemble except Beinekes)
#2A (We Have) A Problem (Underscore)
#3 Fester’s Manifesto (Fester)

Scene 2
Gomez, Lurch, Morticia, Wednesday

#3A Two Things (Gomez)
#4 Wednesday’s Growing Up (Gomez)
#5 Trapped (Gomez, Morticia)

Scene 3
Full Ensemble

#5A Honor Roll (Pugsley)
#6 Pulled (Wednesday, Pugsley)
#6A Four Things (Gomez, Morticia)
#7 One Normal Night (Full Ensemble)

Scene 4
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Scene 5
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Scene 6
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Mal, Gomez
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Morticia, Alice, Female Ancestors
#9 Secrets (Morticia, Alice, Female Ancestors)
#9A Secrets Playoff (Underscore)

Scene 9
Gomez, Lucas, Wednesday, Morticia
#10 Gomez’s “What If” (Gomez)

Scene 10
Lucas, Wednesday, Pugsley

Scene 11
Pugsley, Grandma
#11 What If (Pugsley, Grandma)

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(Full Ensemble except Lucas)
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       (Full Ensemble)
ACT ONE
SCENE 1:

#1 OVERTURE/PROLOGUE

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

ANCESTRAL VOICES
AH AH AH
AH AH AH
AH AH AH AH
(GOMEZ steps forward)

GOMEZ
(deep inhale)
Aaaahh... The intoxicating smell of the graveyard.
(then)
Once a year, we gather beneath our Family Tree, to honor
the great cycle of life and death. Come, every member of
our clan - living, dead -
(re: Lurch)
- and undecided - and let us celebrate what it is to be an
Addams.
(to Morticia)
Come to me, my luscious wife - oh she of skin so pale, eyes
so black, and dress cut down to Venezuela - and tell us
what it is every Addams hopes for!

MORTICIA
Darkness and grief and unspeakable sorrow.

GOMEZ
(overcome, embracing her)
I love it when you talk sexy!

#2 WHEN YOU'RE AN ADDAMS

WHEN YOU'RE AN ADDAMS
YOU NEED TO HAVE A LITTLE MOONLIGHT
WHEN YOU'RE AN ADDAMS
YOU NEED TO FEEL A LITTLE CHILL
GOMEZ (CON’T)
YOU HAVE TO SEE THE WORLD IN SHADES OF GRAY
YOU HAVE TO PUT SOME POISON IN YOUR DAY

MORTICIA
THAT'S THE WAY.

GOMEZ & MORTICIA
WHEN YOU'RE AN ADDAMS

GOMEZ
YOU NEED TO HAVE A SENSE OF HUMOR

(GOMEZ tickles MORTICIA. She giggles.)

GOMEZ & MORTICIA
WHEN YOU'RE AN ADDAMS

MORTICIA
YOU NEED TO HAVE A TASTE FOR DEATH

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

GOMEZ
Mi amor!

MORTICIA
Will you love me for ever and ever?

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

MORTICIA
Our first date! You took me to see –

GOMEZ
Death of a Salesman.

MORTICIA
How we laughed!
ADDAMS FAMILY
WHEN YOU'RE AN ADDAMS

GOMEZ
YOU GOTTA HAVE A LOTTA PASSION

ADDAMS FAMILY
WHEN YOU'RE AN ADDAMS

MORTICIA
YOU NEED TO REALLY LOVE YOUR WIFE

GOMEZ
(spoken)
At least once a day.

ADDAMS FAMILY
YOU'RE HAPPY WHEN YOUR TOES ARE IN THE MUD

FESTER & GRANDMA
YOU SMILE A BIT THE MOMENT YOU SMELL BLOOD

(THE ENTIRE FAMILY howls at the moon.)

ADDAMS FAMILY
AA-OOOH!!!

WHEN YOU'RE AN ADDAMS

WEDNESDAY
YOU NEED TO GRAB A BOW AND ARROW

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

ADDAMS FAMILY
WHEN YOU'RE AN ADDAMS

PUGSLEY
YOU NEED A MOMENT TO EXPLODE

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

GRANDMA
JUST POUR A POTION
FESTER

FLIP THE SWITCH

WEDNESDAY/GRANDMA/PUGSLEY

AND WAIT 'TIL THINGS GET HOT

ADDAMS FAMILY (NO FESTER)

WHEN YOU'RE AN ADDAMS

ADDAMS FAMILY & FESTER

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

GOMEZ

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

MORTICIA

Because living or dead, family is still family.

GOMEZ

Yes! And how do we do this?

FESTER

By dancing on their graves!

GOMEZ

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

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

ANCESTORS

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

CONQUISTADOR ANCESTOR

DEAD FOR FOREVER
CAVEMAN ANCESTOR
BLED FROM WHATEVER

CONQUISTADOR & CAVEMAN
CALLED NOW TO REAPPEAR

SOLDIER ANCESTOR & SALOON GIRL ANCESTOR
EVERY CADAVER
START THE PALAVER
ONCE IN AN ADDAMS YEAR

ANCESTORS
HOLD YOUR DECAYING
HEAR WHAT WE'RE SAYING
TIME NOW TO GIVE A CHEER!

GOMEZ

Line Dance!
(A succession of line dances, called by GOMEZ.)
Bunny Hop! Do the Twist! Rigor Mortis! Death Rattle!

ALL

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

WHEN YOU'RE AN ADDAMS

MALE ANCESTORS
THAT'S RIGHT, WHEN YOU'RE AN ADDAMS

ADDAMS & FEMALE ANCESTORS
YOU HAVE A VERY SPECIAL DUTY

MALE ANCESTORS
LATE NIGHT! OUT WITH THE ADDAMS!

ADDAMS FAMILY & FEMALE ANCESTORS
WHEN YOU'RE AN ADDAMS
MALE ANCESTORS
WITH ONE BITE

ALL
YOU'RE OBLIGATED TO THE CLAN
IT'S FAMILY FIRST AND FAMILY LAST
ALL (CON’T)
AND FAMILY BY AND BY
WHEN YOU’RE AN ADDAMS
THE STANDARD ANSWERS DON’T APPLY
WHEN YOU’RE AN ADDAMS
YOU DO WHAT ADDAMS DO OR DIE!

(Applause)

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

#2A (WE HAVE) A PROBLEM

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

CONQUISTADOR ANCESTOR
Hey, it's locked.

(ANCESTORS freeze)

FESTER
That's right. We have a problem.

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

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

FESTER
(to the Audience)
That's right. Little Wednesday Addams - that charming, irrepressible bundle of malice who would poison her own brother just for a ride in the ambulance - has grown up and found love.
(LUCAS enters, in love with WEDNESDAY.)

LUCAS
Oh, Wednesday! I just wanna lock you up in a little white cottage with a picket fence and an apple tree!
WEDNESDAY
I like the part about being locked up.

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

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

ANCESTORS
But Fest -

FESTER
Ah.

(FESTER crosses down as ANCESTORS disappear.)

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

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

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

(CURTAIN opens)
SCENE 2

(MORTICIA'S BOUDOIR)

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

GOMEZ
Fight sir, fight like a man! Feel the kiss of my Spanish steel! Ha! Ha! Ha! Ha! Foiled again!
(GOMEZ strikes LURCH's sword down. LURCH pokes GOMEZ with it.)
Oww! Damn your lightning reflexes!

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

MORTICIA
Gomez, look.

GOMEZ
Ugh! Flowers! Who would send something so tasteless?

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

GOMEZ
"Goody-licious?" Who talks like this?

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

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

GOMEZ
Lucas?
MORTICIA
Yes.

GOMEZ
But Lucas is a boy's name.

MORTICIA
Yes.

GOMEZ
Wednesday has a friend who's a boy?

(They both look at Lurch. Finally--)

MORTICIA
It's nothing, darling. Puppy love.

(hands Lurch the stems)
Put these in water.

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

WEDNESDAY
Mom, Dad, I shot dinner.

(MORTICIA)
(taking it)
Oh, Wednesday, that's lovely. Wherever did you find it?

WEDNESDAY
Petting zoo.

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

(shares a laugh with Lurch)
Oh, Gomez - guests for dinner! Fresh meat!

(They exit. WEDNESDAY looks nervously after them.)

WEDNESDAY
Daddy, I have something very important to tell you.

GOMEZ
What?
WEDNESDAY
Can you keep a secret?

(WEDNESDAY produces a ring from around her neck.)

GOMEZ
Of course.

WEDNESDAY
Look.

GOMEZ
If I didn't know any better I'd say that looked like an engagement ring. (she just looks at him) What are you saying?

WEDNESDAY
Oh daddy, Lucas wants to marry me!

What?!

WEDNESDAY
Lucas Beineke loves me and he wants to marry me.

GOMEZ
Do you want to marry him?

WEDNESDAY
Yes. I think so.

GOMEZ
You think so?

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

GOMEZ
That he's the one?

WEDNESDAY
That the families can get along. I mean, he has to know what he's getting into.
GOMEZ
What are you saying?

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

GOMEZ
(slicing the air with his sword)
Ohio? A swing state!

WEDNESDAY
That's what I mean.

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

WEDNESDAY
No.

GOMEZ
No? But we have to tell your mother -

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

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

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

GOMEZ
But I've never kept anything from your mother.

WEDNESDAY
(getting desperate)
Daddy, please!

GOMEZ
But-

WEDNESDAY
If you love me.
GOMEZ

But—

WEDNESDAY

Do you love me daddy?

(DING! WEDNESDAY freezes.)

#3A TWO THINGS

GOMEZ

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

(DING! Lights restore.)

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

WEDNESDAY

Daddy, one tiny little secret. Please. Please.

[MUSIC IN]

GOMEZ

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

WEDNESDAY

Oh, thank you daddy!
(She starts to go, turns back.)
Our little secret, right?

GOMEZ

Yes, yes. Our little secret.

(She runs off)

#4 WEDNESDAY'S GROWING UP

WEDNESDAY'S GROWING UP
BUT I'M NOT READY
WEDNESDAY'S GROWING UP
AS TIME SLIPS BY
WHEN DID SHE BECOME
SOMEONE ELSE'S CHUM
GOMEZ (CON’T)
SOMEONE ELSE TO MAKE HER FATHER WONDER
"WHY OH WHY?"
WEDNESDAY’S GROWING UP
(sung)
She'll be Thursday before you know it.
(spoken)
A PUZZLING THING
A SECRET IN THE HOUSE
A BOY, A GIRL, A RING...
(MORTICIA enters)

MORTICIA
Something's wrong with Wednesday.

GOMEZ
What do you mean?

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

GOMEZ
This boy? Don't be silly. Ha! I say. And double ha! Ha-ha! You yourself said: puppy love!
(turns to go)
Come, darling - I feel an urge to take you in my arms. Let's go upstairs -

MORTICIA
Gomez.

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

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

GOMEZ
Of course. I didn't think of that.
MORTICIA
Besides, she'll have lots of boys.

GOMEZ
How do you know?

MORTICIA
Because she's my daughter.

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

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

(DING! MORTICIA freezes.)

#5 TRAPPED

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

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

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

GOMEZ
Of course!

MORTICIA
Oh my. You're perspiring.

GOMEZ
What?

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

(She starts to exit.)
GOMEZ
No! No!

(She turns back.)

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

(She exits. GOMEZ is racked with guilt.)

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

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

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

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

(MORTICIA and WEDNESDAY enter on opposite sides of GOMEZ, he makes a sound as they cross him and exit.)
GOMEZ (CON’T)

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

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

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

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

TRAPPED!

(On applause, the curtain shifts, closing on GOMEZ, revealing WEDNESDAY and PUGSLEY.)
SCENE 3

(THE PLAYROOM)

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

#5A HONOR ROLL

PUGSLEY

WEDNESDAY AND LUCAS SITTING IN A TREE
K-I-L-L-I-N-G
FIRST COMES LOVE, THEN COMES
(ratchet! scream!)
Ahhhhhh! That was intense!
(she pauses)
Do it again, do it again!
(Ratchet. PUGSLEY screams happily.)
Ahhhhhhhh!

WEDNESDAY

This dinner has to go OK.

PUGSLEY

It will if you let me blow up this Lucas guy.

WEDNESDAY

Oh, Pugsley - ever since I met him, I wanna laugh and cry and everything seems right and wrong at the same time and then sometimes I just want to rip his flesh...

[MUSIC IN]

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

#6 PULLED

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

WEDNESDAY (CON’T)
I'M BEING PULLED IN A NEW DIRECTION
BUT I THINK I LIKE IT
I THINK I LIKE IT
I'M BEING PULLED IN A NEW DIRECTION –

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

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

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

PUGSLEY
Wow. You got some real issues.

(She looks wistfully at the bird.)

WEDNESDAY
Fly away, little birdie.

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

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

(She pulls the rack-lever)

PUGSLEY
AAAAAAH!

WEDNESDAY
BUT I THINK I LIKE IT.
PUGSLEY
That was good, that was good!

WEDNESDAY
I THINK I LIKE IT

PUGSLEY
Do it again, do it again!

WEDNESDAY
I'M BEING PULLED IN A NEW DIRECTION

(She pulls the rack-lever)

PUGSLEY
AAAAAAH!

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

PUGSLEY
AAH!

WEDNESDAY
PULLED –

PUGSLEY
AAH!

WEDNESDAY
PULLED –

PUGSLEY
AAAAAAH!

WEDNESDAY
PUPPY DOGS WITH DROOPY FACES
UNICORNS WITH DANCING MICE
SUNRISE IN WIDE OPEN SPACES
DISNEY WORLD? I'LL GO THERE TWICE!
BUTTERFLIES AT PICNIC LUNCHES
WEDNESDAY (CON’T)

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

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

MORTICIA
I was right! It is the boy -

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

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

GOMEZ
No!

MORTICIA
What?

GOMEZ
I mean we can't do that.

MORTICIA
Why?
GOMEZ
Because then there won't be a dinner.

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

GOMEZ
Of course -

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

(DING!)

GOMEZ
THERE ARE FOUR THINGS

MORTICIA
Gomez!

(DING!)
Would you stop that!

GOMEZ
I think we should have this dinner.

Why?

MORTICIA
We need to introduce her to the world -

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

But, cara -

MORTICIA
You're the father. The father is the canceller. And if after 25 years of marriage you can't do this one thing for me, then I just don't know what!
(Before GOMEZ can respond, WEDNESDAY enters, with PUGSLEY, GRANDMA, FESTER and LURCH in tow. Grandma holds a pet rat, like a lap-dog.)

WEDNESDAY
(a tad wired)
OK, family meeting. About tonight. Now. Here's the schedule. First we have drinks, like, "Hi, nice to meet you" -
(family echos this)

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

MORTICIA
Wednesday, your father has something to tell you.

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

WEDNESDAY
What about?

GOMEZ
This dinner. It all seems so quick -

WEDNESDAY
IT'S NOT QUICK!
(then)
Oh please, daddy. It's just a dinner, and they're dying to meet you - and I promised Lucas -
(pointedly)
And you know how I hate to break a promise.

GOMEZ
Yes, paloma, but your mother and I -

WEDNESDAY
Daddy, I am your only daughter and your eldest child and if you can't do this one thing for me, then I just don't know what!
(Awkward beat)
GOMEZ
(to Morticia)
Maybe just a little dinner.

(WEDNESDAY throws her arms around GOMEZ.)

WEDNESDAY
Thank you, daddy!

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

(Excited affirmations from THE FAMILY.)

WEDNESDAY
Oh God please no! Not the Game.

MORTICIA
(sweetly)
But it's a family tradition.

(THE FAMILY nods in agreement.)

WEDNESDAY
It's my dinner!

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

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

WEDNESDAY
Then can we at least all act normal?

GRANDMA
(stroking her rat)
Define normal.
(rat squeaks)
Shhh.
MORTICIA
Normal is an illusion, darling. What's normal for the spider is a calamity for the fly.

WEDNESDAY
Mother, please -

#7 ONE NORMAL NIGHT

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

Whaddaya say?

MORTICIA
ONE NORMAL NIGHT?

WEDNESDAY
TO BE POLITE
TO DO THE LEAST YOU CAN

GOMEZ
ONE NORMAL EVE?

WEDNESDAY
CAN YOU ACHIEVE
A KIND OF COMMON MAN?
YOU HAVE TO SWEAR TO ME
YES, PROMISE TO THE CORE
IT'S ALMOST SIX O'CLOCK
THEY'RE ALMOST AT THE DOOR!
ON ALL THE ADDAMS ANCESTORS
WHO'VE EVER WALKED ARIGHT
WEDNESDAY (CON’T)

ONE NORMAL NIGHT!

(FESTER stage manages the reveal of CENTRAL PARK.)
SCENE 4

(CENTRAL PARK)

[SONG CONTINUES]

(An avenue of trees deployed by the ANCESTORS, against the skyline of New York City. The BEINEKES: MAL, ALICE and LUCAS, enter.)

ANCESTORS
DOO DOO DOO DOO
DOO DOO DOO DOO
DOO DOO DOO DOO DOO DOO

MAL
OK, Lucas - enough is enough. Gimme the map.

ALICE
I don't see any houses.

MAL
Because there aren't any, Alice. We're in the middle of some godforsaken park.

ALICE
Central Park, dear.
   (guidebook)
"Designed in 1857 by - "

LUCAS
Wait!

MAL & ALICE
What?

LUCAS
I know where we are! It's where I first saw her! I was lost in the park and a pigeon dropped at my feet with an arrow in it! And I looked up and there she was - Wednesday, with a crossbow.

MAL
A what?
LUCAS
A crossbow. You know.

MAL
This girl walks around with a crossbow?

LUCAS
It's OK dad, she has a permit.

MAL
Good. Good choice son. Ok, listen up. Now here's what's going to happen. We're going back to the hotel. And you and I are gonna have a little talk.

ALICE
Be patient with him, dear.
(rhyming)
"A father should support his son. And Lucas is your only one."

MAL
(to Lucas)
See what you did? Your mother's rhyming again. Let's get back to the hotel and then -

LUCAS
(cutting him off)
No!
ONE NORMAL NIGHT
NO, NOT ONE POEM
NOT ONE INSPIRING WORD
ONE NORMAL SCENE
COMPLETE ROUTINE
TONIGHT CAN'T BE ABSURD
PLEASE DON'T EMBARRASS ME
OR BE COMPLETELY RUDE
DON'T MAKE A FUSS
ABOUT THE HOUSE
ABOUT THE FOOD
WHOA! ONE NORMAL NIGHT
I KNOW IT'S BIG BUT CAN'T YOU SEE THIS ONE NORMAL NIGHT IS FOR ME!
Come on!

(LUCAS exits)
Come on!

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

FESTER

Seems like a nice young man!

(ANCESTORS grumble)

CONQUISTADOR ANCESTOR

But they're not right for each other.

[MUSIC STOPS]

FESTER

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

(sings)

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

Who's to say?

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

ANCESTORS

WHAT?

FESTER

LOVE
NO!

LOVE

WHY?

LOVE

YUCHH!!

ANCESTORS

ONLY AFFAIRS OF THE HEART

Ugh!!

ANCESTORS

FESTER

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

ANCESTORS

FESTER

WE'LL HELP THEM LOVE?

ANCESTORS

YES!

LOVE

RIGHT!

LOVE

GOOD!

LOVE
**FESTER**

YES!

**ANCESTORS**

LOVE LETS OUR SPIRITS DEPART

**FESTER**

You got it!

SO LET THE NORMALCY START!

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

**FESTER & ANCESTORS**

PROTECT AND RALLY ROUND
LET'S AID THEM AND ABET
ONE NORMAL NIGHT IS WHAT THEY'LL –

**FESTER**

GET!

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

**ADDAMS FAMILY & ANCESTORS**

ONE NORMAL NIGHT
ONE NORMAL NIGHT
ONE NORMAL NIGHT
WEDNESDAY WANTS

ONE NORMAL NIGHT
ONE NORMAL NIGHT
ONE NORMAL NIGHT
GIVE HER JUST

ONE NORMAL NIGHT
ONE NORMAL NIGHT
ONE NORMAL NIGHT
WEDNESDAY WANTS

**GOMEZ/MORT/ANCESTORS**

ONE
FESTER & ANCESTORS
ONE

GRANDMA/PUGS/ANCESTORS
ONE

WEDNESDAY & ANCESTORS
ONE

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

ADDAMS FAMILY
ONE NORMAL NIGHT
WE COMPREHEND

ADDAMS FAMILY & ANCESTORS
WE’LL TEND HER EVERY NEED

WEDNESDAY
ALL I WANT, ALL I ASK
WE’LL TEND MY EVERY NEED

MAL & ALICE
WHEN WE ARRIVE
WE’LL COME ALIVE
TO MAKE THIS NIGHT SUCCEED

LUCAS
JUST BE RESPECTABLE
DON'T MAKE AN ODD REMARK

MAL & ALICE
OKAY, OKAY

WEDNESDAY
KEEP UNDETECTABLE
OUR PASSION FOR THE DARK

ADDAMS FAMILY & ANCESTORS
JUST AS YOU SAY

WEDNESDAY & LUCAS
AND THEN IT'S PARADISE
RIGHT HERE IN CENTRAL PARK

ALL
IN ONE NORMAL, INFORMAL
ONE NORMAL NIGHT!
(On the button, the set transition is complete. Applause. The doorbell rings)
SCENE 5

(THE GREAT HALL)

WEDNESDAY

They're here!

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

(to Lurch)

Hurry up!

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

MAL

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

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

(observ ing 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.
This is my wife, Alice—

(Lurch)
Grnh.

That's my son, Lucas—

(Warning)
Grnh.

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.)
"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!

GOMEZ

And a gymnast in the bedroom.

(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. He's 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

What are you wearing?

WEDNESDAY

A dress.

MORTICIA

A yellow dress.

GOMEZ

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

MORTICIA

(to the Beinekes)

Will you excuse us for a moment?

(to Wednesday)

I won't have that color in my house.

WEDNESDAY

I'm just being normal, OK?

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

MORTICIA

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

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

Oh look. It's everywhere.

ALICE

It's a lovely dress, Wednesday. "Yellow is the color of the warming sun. Yellow is the color of yumminess and fun. Why not show the world the love in which we all believe? Why not wear your heart for all to see, right on your sleeve?" "Yellow is -"

(Awkward beat. MORTICIA fights the urge to throw up.)
GOMEZ
Excellent! A lovely sentiment about the color yellow! And now -

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

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

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

PUGSLEY
Hello. Wanna make a donation?

ALICE
Of course, sweetheart. What are you collecting for?

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

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

GRANDMA
Whew! Boy, is it normal out there!

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

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

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

GRANDMA
Well then you're gonna die, honey.
(FESTER enters, wearing a preposterous toupee and holding a football, running for the end zone.)

FESTER
Are you ready for some football?
(FESTER is the announcer to his solo game of football.)
Fester's got the ball! He's running! He's dodging! Lookit that sumbitch go! He's on the twenty - he's rounding third - and touchdown! The crowd goes wild!

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

GOMEZ
This is my brother, Fester.

FESTER
(to Alice)
Nice ta meet ya.

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

GOMEZ
Thank you, Fester.
(The BEINEKES behold The Addams Family nervously. GRANDMA looks like she might lick ALICE.)
All right, go away now.

GRANDMA/FESTER/PUGSLEY
(waving)
GOODBYE!

(And they're gone)

GOMEZ
And now for a welcoming toast from the extensive Addams caves!
(LURCH enters with a tray.)
MORTICIA

Children, you're excused.

WEDNESDAY

Lucas, come on. Dad, remember -

GOMEZ

Not to worry, paloma.

MAL

(as the kids go)
Leave the door open, y'hear?

(GOMEZ hands glasses out, during--)

GOMEZ

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

(toasts, warmly)
To the children.
(They toast)

ALICE

Excuse me. Do you have a little girls room?

GOMEZ

We used to, but we let them all go.

(laughs, delighted with himself)
Wooo!

MORTICIA

Gomez.

(to Alice)
Come with me, dear. I'll show you.

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

GOMEZ

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

MORTICIA

And after dinner - The Game!
MAL

Oh yeah? What kind of game?

GOMEZ

Did you ever play charades?

MAL

Yeah.

GOMEZ

Well, it's nothing like that.

(GOMEZ chuckles expectantly and leads MAL down to the grotto. Then, as the LADIES climb the stairs--)

ALICE

Did you get the flowers?

MORTICIA

Oh yes. And the lovely poem. Wherever did you find it?

ALICE

I wrote it.

MORTICIA

No!

ALICE

(demonstrates)

"When I'm depressed or feeling blessed,
A poem will get it off my chest.
They come to me, they take no time,
They just pop out, and always rhyme."

MORTICIA

Maybe you should see someone about that.

ALICE

And they're always about the one thing everyone needs and so few have!

MORTICIA

Health care?

ALICE

Why, love, of course!
(They exit. Enter FESTER and ANCESTORS. ANCESTORS voice skeptical remarks about "love" in between FESTER'S lyrics.)

#8 BUT LOVE REPRISE 1

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

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

FESTER
Shhh.

FESTER AND ANCESTORS
LET'S NOT TALK ABOUT ANYTHING ELSE...

(During which we transition the set into—)
SCENE 6

(SOMEBODY ELSE IN THE HOUSE)

(WEDNESDAY enters, pursued by LUCAS.)

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

WEDNESDAY
My father won't.

LUCAS
Why not?

WEDNESDAY
I already told him.

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

WEDNESDAY
He's totally cool with it. Mostly.

LUCAS
I thought we were gonna tell them all together!

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

LUCAS
I'm not marrying your mother.

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

LUCAS
You're right, it is old fashioned.

WEDNESDAY
Lucas, do you love me?

LUCAS
Of course.
WEDNESDAY
Then leave it to me. It's all going according to plan.

LUCAS
What plan? There's no plan!

WEDNESDAY
That's the plan. Improvise. Keep 'em guessing.

LUCAS
You're really crazy.

WEDNESDAY
You say that like it's a bad thing. It's just a simple dinner. What could go wrong? Come on.

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

FESTER
Aww.

#8A BUT LOVE REPRISE 2

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

ANCESTORS
PLEASE DON'T LEAVE US OUT IN THE COLD

FESTER
LET'S NOT TALK ABOUT ANYTHING ELSE
BUT LOVE

ANCESTORS
BUT LOVE

FESTER
BUT LOVE
SCENE 7

(THE GROTTO.)

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

MAL

Interesting chair. Antique?

GOMEZ


MAL

You collect this stuff?

GOMEZ

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

(then)

Go on, ask. Ask!

MAL

Why?

GOMEZ

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

(Mal gets out of the chair)

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

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

Ooooooooooooooooooh! That'll make you believe, eh?

(a laugh, then retracts the lever)

Sit down. Let me ask you a question.

MAL

Some other time.

GOMEZ

Okey-dokey.

(then)

So how about these crazy kids, eh?
MAL
What about 'em?

GOMEZ
They seem very fond of each other, no?

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

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

MAL
I dunno what they do.

GOMEZ
Then speak about you. The Beineke Saga. Your lives, your hopes, your dreams.
(pointedly)

Your son.

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

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

MAL
No.
(pointedly)

(then)
*Note to the Director*
You have the option to cut lines within the box.

MAL (CON’T)
So tell me, Addams - ten thousand square feet right in the middle of a public park. How'd you swing this place?

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

MAL
What services?

GOMEZ
Alphonso the Enormous. The Enormous - do I have to draw you a diagram?

GOMEZ (CON’T)
(exiting)
Come, Beineke - let me show you the moat. Did you bring a bathing suit? Never mind lets be crazy.

#8B ALPHONSO THE ENORMOUS
SCENE 8

(MORTICIA'S BOUDOIR)

(MORTICIA is showing ALICE the family photo album. ALICE sips on her wine.)

MORTICIA
And this is Cousin Helga from Baden-Baden.

ALICE
Who's that looking over her shoulder?

MORTICIA
Oh, no. That's her other head.

ALICE
She has two heads?

MORTICIA
Well, you know what they say.

(MORTICIA and ALICE share a laugh, then MORTICIA turns to another page.)

ALICE
(see the photo)
And who's that man in the dress?

MORTICIA
Oh. That's Aunt Herman. Wednesday's uncle, twice removed.

ALICE
I don't understand.

MORTICIA
Well, they removed it once - but it grew back.

(turns to another photo)
And here's Gomez and me, at our wedding.

ALICE
What's that?

MORTICIA
Our wedding vows.
ALICE
That's so romantic.
(reading)
"We promise to tango at least three times a week."

MORTICIA
- for passion.

ALICE
(reading)
"We promise to tell each other everything."

MORTICIA
- for truth.

ALICE
Everything?

MORTICIA
Of course.

ALICE
And you're still married?

MORTICIA
More than ever.

ALICE
Boy, it sure doesn't work that way in our house.

MORTICIA
How does it work?

ALICE
Well -

(rhymes)
"What's good for the gander is a nice quiet goose;
If I told Mal my secrets, all hell would break loose."

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

ALICE
A long one.
#9 SECRETS

MORTICIA

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

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

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

ALICE

Morticia,

IS GOMEZ TRULY DEVOTED
NEVER MISQUOTED
ALWAYS THE PARAGON

MORTICIA

Without a doubt.

ALICE

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

That's it exactly.

ALICE

IS THERE NO ROOM FOR SOME DISCUSSION

If Gomez lied?

ALICE

IS THERE NO CHANCE YOU MIGHT FORGIVE?

(MORTICIA grabs the photo album)

MORTICIA

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

ALICE

NOW I SEE WHAT YOU MEAN...

MORTICIA

SHE KEPT A SECRET AND THEY SHOT HER WITH AN M16

ALICE

THAT'S NOT A PRETTY SCENE

MORTICIA

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

She’s quite the Philistine

(turns the page)

ALICE

(points to a photo)
What's that one?

MORTICIA

The dance routine.

[DANCE BREAK]

MORTICIA & FEMALE ANCESTORS

KEEP NO SECRETS
MORTICIA
WELCOME HONESTY WITH

MORTICIA & FEMALE ANCESTORS
NO RESISTANCE
THEN YOUR MARRIAGE

MORTICIA
IS A LOVING KIND OF

MORTICIA & FEMALE ANCESTORS
COEXISTENCE

MORTICIA
LIES AND SECRETS

MORTICIA & FEMALE ANCESTORS
THEY'RE THE SINS THAT KEEP A HUSBAND FROM A WIFE

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

FEMALE ANCESTORS
NEVER KEEP A SECRET,
NOT ONE SECRET IN HIS LIFE

(Applause)

#9A SECRETS PLAYOFF
SCENE 9

(SOMEBWHERE IN THE HOUSE)

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

GOMEZ

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

LUCAS

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

GOMEZ

Is any of this true?

LUCAS

(with a twinkle)

Most of it.

GOMEZ

And in your time off, wise guy?

LUCAS

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

GOMEZ

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

LUCAS

Maybe a writer. Or a medical examiner.

GOMEZ

A medical examiner? Why?

LUCAS

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

GOMEZ

(smiles to Wednesday)

Where did you find him?
WEDNESDAY
We found each other. It's kind of a miracle.

MORTICIA
(From off)
Gomez!
(WEDNESDAY tucks the ring away. They lean in and whisper.)

WEDNESDAY
Omigod, daddy –

LUCAS
What're we gonna do?

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

WEDNESDAY
Daddy, you promised after dinner.

(All ad lib until Gomez sees Morticia.)

MORTICIA
What were the three of you whispering about?

GOMEZ
The weather.

WEDNESDAY
The news.

LUCAS
The economy.

(beat)
(Then, simultaneously.)

GOMEZ       WEDNESDAY       LUCAS
The economy.       The weather.       The news.

WEDNESDAY
(brightly)
Well, we'll be going now. See you at dinner!
GOMEZ
Come, Lucas. I show you the moat. Did you ever see a rat as big as a dachshund?

LUCAS
No, sir.
(The THREE OF THEM start to leave.)

MORTICIA
Gomez.
(GOMEZ, caught, stops dead in his tracks.)
What's going on?

GOMEZ
Nothing. We were just talking.

MORTICIA
That wasn't talking, that was conspiring.

GOMEZ
No, it was talking! Conspiring is -
(mimes conspiring, scrunched over, furtive, whispering)

MORTICIA
That's what you were doing!

GOMEZ
Querida...stop this foolishness.

MORTICIA
You're keeping something from me.

GOMEZ
Querida, I have never kept anything from you, and may lightening strike me where I stand if I am keeping anything from you now.
(He looks up, steps broadly to his right. LIGHTNING strikes the spot where he was standing.)

MORTICIA
(deeply suspicious)
That it should come to this.
GOMEZ

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

MORTICIA

No, Gomez.

GOMEZ

What?

MORTICIA

Not today.

GOMEZ

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

MORTICIA

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

(And she's gone)

GOMEZ

Morticia mia!

#10 GOMEZ’S WHAT IF

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

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

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

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SCENE 10
(SOMEWHERE ELSE IN THE HOUSE)

(WEDNESDAY and LUCAS emerge. PUGSLEY eavesdrops.)

LUCAS
Put the ring on. Just for a minute.

WEDNESDAY
After dinner.

LUCAS
But what if they hate each other?

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

LUCAS
You make me so crazy.
(They kiss. PUGSLEY interrupts.)

PUGSLEY
Maybe you two should get a room.

WEDNESDAY
Pugsley! Stop sneaking around like that!

PUGSLEY
It's my house too, OK?

WEDNESDAY
(to Lucas)
Excuse me while I kill my brother.

LUCAS
(To Wednesday)
I'll take care of this.
(to the boy, extravagantly)
Hey, it's the Pugster. What up, little man?

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

PUGSLEY
You trying to be cool?
LUCAS

Uh-huh.

PUGSLEY

'Cause you're not cool.

LUCAS

Your sister thinks I am.

PUGSLEY

She'll get over it.

(He puffs on his cigar.)

LUCAS

Aren't you a little young to be smoking?

PUGSLEY

(pointedly)

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

WEDNESDAY

We're gonna go now.

PUGSLEY

Can I come?

WEDNESDAY

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

[MUSIC IN]

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

PUGSLEY

But wait! Wait!

(WEDNESDAY waves to PUGSLEY and pulls LUCAS off. PUGSLEY is bereft, center.)
SCENE 11

(IN-ONE WITH PUGSLEY AND GRANDMA)

#11 WHAT IF

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

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

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

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

[MUSIC CONTINUES]

PUGSLEY
Hi, Grandma.

Hey, stud. How's life?

Too long.

PUGSLEY

Tell me about it.

[Music out]
PUGSLEY
Hold on. What're you doing?

GRANDMA

What's that one?

GRANDMA
Peyote.

What's it do?

GRANDMA
Makes you run around naked in the woods.

What about this one?

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

Maybe.

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

PUGSLEY
Grandma -

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

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

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

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

PUGSLEY

Tell me about it.

(picks up another bottle from the cart)

What's this one?

GRANDMA

(grabs bottle from Pugsley)

Acrimonium! You wanna stay away from this baby.

PUGSLEY

Why?

GRANDMA

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

PUGSLEY

Whaddaya mean?

GRANDMA

One swig of this and Mary Poppins turns into Medea.

PUGSLEY

I don't understand your references.

GRANDMA

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

(them)

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

(waxing rhapsodic)

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

(then, abruptly)

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

(and)

I love you.

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

PUGSLEY

WEDNESDAY WILL DRINK AND THEN SHE'LL BE HERSELF AGAIN
PUGSLEY (CON’T)

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

(PUGSLEY hugs the bottle. Applause.)

(A DINNER GONG. THE GREAT HALL is
revealed, with the FAMILY at the
banquet table. PUGSLEY moves upstage to
his seat.)
SCENE 12

(THE GREAT HALL AND BANQUET TABLE)

(Dinner is over.)

GOMEZ

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

MORTICIA

(ending it, clinking her glass)
Thank you, dear. And now it's time to play The Game.

WEDNESDAY

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

PUGSLEY

But it's a family tradition!

WEDNESDAY

Pugsley, could you just go away and die?

PUGSLEY

(re: Lucas)
I will if your boyfriend will.

GOMEZ

(to Morticia)
Cara, maybe The Game's a bad idea.

WEDNESDAY

Thank you, daddy.

MORTICIA

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

GOMEZ

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

GOMEZ
We call it "Obligacion de Revelar."

ALICE
Oh! Spanish! What does it mean?

MORTICIA
"Full Disclosure."

GOMEZ
Exactly. Everyone sips from the sacred family chalice –

MORTICIA
(driving the bus here)
- and confesses a secret they've never told anyone.

GOMEZ
Loosely based on the Inquisition.

MORTICIA
And you have to absolutely tell the truth.

ALICE
Or what?

MORTICIA
(a nod to Gomez)
Or there are consequences.

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

MAL
Sure you would.

ALICE
Oh no, no no no no.

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

GOMEZ
No, no, the host goes last.
MORTICIA

Lurch, the sacred chalice!

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

#12 FULL DISCLOSURE PART 1

GOMEZ

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

(drinks from the chalice)

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

GMZ/MORT/FESTER/GRNDM/PUGS/ANCSTRS
FULL DISCLOSURE!

GOMEZ

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

(He drinks again from the chalice.)

GRNDM/FSTR/PUGS/MORT/ANCESTORS
DISCLOSURE, FULL DISCLOSURE, FULL DISCLOSURE
DISCLOSURE, FULL DISCLOSURE, FULL DISCLOSURE

GOMEZ

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

GOMEZ (CON’T)  
Once there was a man who had a beautiful wife and two beautiful children. A humble man, I say, and yet within his breast beat the heart of a loyal and steadfast husband who treasured his wife and worshipped the ground she walked on. Thank you.  
(He sits.)

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

[MUSIC CONTINUES]  

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

WEDNESDAY  
Pass.

FESTER  
Oooh! Oooh!

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

(Chalice-passing music.)

FESTER  
I - am in love!

EVERYONE  
Awww!

FESTER  
You're probably thinking, what could a fat bald person of
FESTER (CON’T)

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

MORTICIA

Oh, Fester - who is it?

FESTER

(shyly)
The moon!

ALICE

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

MAL

Yeah, that's normal.

ALICE

That's the most beautiful thing I ever heard!

FESTER

Oh, I haven't told her yet.

EVERYONE

Awww!

FESTER

Full Disclosure.

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

FESTER

JUST EMBRACE IT AND SWOON

GMZ/MORT/FSTR/PUG/GRNDM/ALICE/ANCSTRS
EMBRACE AND SWOON

FESTER

FALL FROM GRACE OR FALL IN LOVE WITH THE MOON

GMZ/MORT/FSTR/PUG/GRNDM/ALICE/ANCSTRS
HE LOVES THAT MOON

FESTER

CLOSE YOUR SERMON WITH A SIGNATURE TUNE
GMZ/MORT/FSTR/PUG/GRNDM/ALICE/ANCSTRS
AND CALL IT FULL DISCLOSURE!

MORTICIA
Wednesday's turn!

WEDNESDAY
No!

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

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

(Odd beat)

(MORTICIA stares at her icily. Then--)

MORTICIA
We should've put you down years ago.
(then)
All right. Wednesday's turn.

WEDNESDAY
Not yet. Daddy, talk to her.

GOMEZ
I've still got the fox box problem.

MORTICIA
(get on with it)
Wednesday. Your turn. The chalice please.
MORTICIA (CON’T)

Where's the chalice?

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

PUGSLEY

Yes!

(pours the potion into the chalice)

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

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

MORTICIA

IT'S THE MOMENT OF TRUTH!

GRANDMA/FESTER/ALICE/PUGS/ANCESTORS

LA LA LA LA
(The chalice is passed toward WEDNESDAY. ALICE starts coughing.)

GOMEZ

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

GRNDM/FSTR/ALICE/PUG/MORT/ANCESTORS

LA LA LA LA!
(ALICE coughs again. WEDNESDAY receives the chalice. She holds it, gathering her thoughts, then raises it to her lips...)

GOMEZ/WEDNESDAY
THIS IS TORTURE, LIKE AN IMPACTED TOOTH!

GMZ/MORT/GRNDM/FSTR/ALICE/PUG/ANCSTRS
HOORAY FOR FULL...
(WEDNESDAY is about to drink, but ALICE coughs again. LUCAS grabs the chalice and hands it to ALICE, who drinks it.)

PUGSLEY

No!!!!

(ALICE'S cheeks flush, her soul darkens, she howls in pain and slams the cup on the table.)

#13 WAITING

ALICE


MAL

Well, as you can see, my wife isn't herself. So we'll be on our way.

(MAL rises to help ALICE, but she's a changed woman.)

ALICE

No! We're in the middle of a game. So button your lip and sit your ass down!

MAL

Alice, I think you've had enough to –

ALICE

(cutting him off)

Remember how it used to be, Mal? How we'd look at each other and leave the restaurant in the middle of dinner and rush home and go upstairs; and sometimes we couldn't even wait and you'd just pull the car over to the side of the –

LUCAS

(scandalized)

Mom!

ALICE

Lighten up, Lucas. Parents do it. Live with it.

(To MAL)

Remember, Mal? When we were crazy and the future didn't exist? What happened Mal? The guy with the Grateful Dead
ALICE (CON’T)
t-shirt? Is he ever coming back? How long do I have to wait?

A WOMAN WAITS FOR MARRIAGE
A WOMAN WAITS FOR CHILDREN
SHE WAITS FOR HER BIG MAL TO COME BACK HOME
AT FIVE O'CLOCK
OR SIX O'CLOCK
TIL IT'S NINE O'CLOCK
AND THERE'S NO O'CLOCK
TO EASE THE PAIN
PAIN SHE CAN'T EXPLAIN
AS THE WOMAN WAITS IN THE DARK
FOR A SPARK THAT ONCE WAS THERE
THAT ISN'T THERE, NOT EVER THERE!
(She impulsively grabs LURCH’S hand and plants it on her chest.)

LURCH

Grrrrngh!

ALICE

ALONE AND
WAITING AND WAILING AND WHINING AND WANING
AND WANTING AND WASTING AND WHOA -
WAITING, FIXATING, DEBATING, LOSE WEIGHTING,
ICE SKATING, LACTATING, AND SO -
WE WAIT TO LAUGH
WE WAIT TO CRY
WE WAIT FOR EVERY HOPEFUL BREATH
WAITING FOR A LOUSY, ROTTING, VIOLENT, RANCID,
FLUSHED DOWN, FETID, FRENZIED, FATAL...
DEATH!

ANCESTORS

WOAH, WOAH, WOAH, WOAH, WOAH, WOAH, WOAH, WOAH, WOAH, WOAH,
WOAH, WOAH, WOAH, WOAH, WOAH!

(Appause, then--)

GOMEZ

Ooooh. That's too dark even for us.

#14 FULL DISCLOSURE PART 2
FULL DISCLOSURE

WOW, THAT STORY WAS GRIM

WE'RE TALKING GRIM

FILLED WITH FEAR AND LOATHING UP TO THE BRIM

THAT'S QUITE A BRIM

JUST IMAGINE BEING MARRIED TO HIM -

(MAL interrupts, rising. He's had enough.)

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

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

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

(WEDNESDAY'S had enough)

You were right, Lucas.

Right about what?

Thanks anyway, Daddy.
MORTICIA

Thanks for what??

WEDNESDAY

We should have just told her.

MORTICIA

Told me what??

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

WEDNESDAY

(breaking in)
It doesn't matter.

[MUSIC OUT]

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

MORTICIA

What?!

[MUSIC IN]

FESTER & ANCESTORS

MARRIED!

MORTICIA

(to Gomez, in horror)
That's what you kept from me?

FESTER & ANCESTORS

MARRIED!

ALICE

(to Morticia)
No secrets, huh? HA HA HA.

WEDNESDAY

YES WE KEPT A SECRET!

MORTICIA

AND YOU KEPT IT FROM ME?
LUCAS
SO, WE'RE GETTING MARRIED!

MORTICIA & ANCESTORS
ARE THEY GETTING MARRIED?

GOMEZ & ANCESTORS
REALLY MARRIED?

ALL (EXCEPT WEDNESDAY AND LUCAS)
"MARRIED" MARRIED?
FULL DISCLOSURE

MORT/ALICE/WED/GMZ/MAL/LUC/GRND/FSTR
WHAT A MISERABLE GAME

ALL
PLAY IT ONCE
AND LIFE IS NEVER THE SAME
SOMEONE STARTED IT
SO SOMEONE'S TO BLAME

ALICE
AH! AH! AH! AH!

ALL
ENOUGH OF FULL

WEDNESDAY
THIS ISN'T HAPPENING
OH NO THIS CAN'T BE
HAPPENING! STOP!

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

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

ANCESTORS
Yeah!

FESTER
OK, dead people - gimme some weather!

(FESTER prompts the ANCESTORS to create a storm! Thunder! Lightning! The doors fly open! Wind blows people and objects about.)
MAL
It's a tornado! We'll never make it out of the park alive!

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

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

(GRANDMA cackles)

That's what happens when you play...

ALL
FULL DISCLOSURE!

(Blackout)

END OF ACT ONE
ACT TWO
SCENE 1

(OUTSIDE THE HOUSE)

#15 OPENING ACT II

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

[MUSIC STOPS]

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

WEDNESDAY
Talk what over?

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

WEDNESDAY
And you said it didn't matter!

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

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

LUCAS
What?

WEDNESDAY
Forget it.

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

WEDNESDAY
God, you're annoying.
LUCAS
You know what I think? You don't really wanna get married. You just said that to stick it to your mother.

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

LUCAS
What'll we do for money?

WEDNESDAY
Stop being so scared of everything.

ANCESTORS
Yeah.

LUCAS
Right, like you're not scared.

WEDNESDAY
I eat scared for breakfast, honey.

ANCESTORS
Yeah.

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

ANCESTORS
No.

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

ANCESTORS
Yeah.

WEDNESDAY
Are you coming or not?

LUCAS
Look - I - I can't run away like this. It's too crazy. I'm sorry.
WEDNESDAY
Not as sorry as you're gonna be when you wake up and you're forty-six and working for your father!

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

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

[MUSIC IN]

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

ANCESTORS
AH, AH, AH, AH, AH!

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

(FESTER parts the gates, revealing--)
SCENE 2

(MORTICIA'S BOUDOIR)

(MORTICIA enters, livid, pursued by GOMEZ.)

MORTICIA
Humiliated! Shamed! Mortified!

GOMEZ
Cara-

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

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

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

GOMEZ
You're a wonderful mother.

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

GOMEZ
Cara-

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

(then)
A grandma.

(and)
Well, I'm not going to end up like your mother.
GOMEZ

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

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

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

(spooken)

Coroner. Get it? Death is just around the coroner...
MORTICIA (CON’T)

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

(The ANCESTORS enter variously,
During-)

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

CAVEMAN ANCESTORS
(Cough)  (Cough)

MORTICIA
IT COULD BE BY A JUNGLE CAT

FLIGHT ATTENDANT ANCESTOR
A SLIPPERY MAT

SOLDIER ANCESTOR
A BASEBALL BAT

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

BRIDE ANCESTOR
PERHAPS A BAD MOSQUITO BITE

CONQUISTADOR & PURITAN ANCESTOR
A TITLE FIGHT
SALOON/FLAPPER ANCESTOR
RELIGIOUS RITE

MORTICIA
WHY DARLINGS, IT MIGHT EVEN BE TONIGHT!

[DANCE BREAK]

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

MORTICIA
TURNING OFF A RESPIRATOR

ANCESTORS
Gasp!

MORTICIA
WITH A SIMPLE CLICK
SCANDALOUSLY QUICK

MORTICIA & ANCESTORS
I CAN FACE A NEW TOMORROW IF I MAKE IT PAST TODAY

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

[DANCE BREAK]

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

ANCESTORS
DON'T ASK WHY

MORTICIA
FOR YOUR DEATH IS JUST AROUND THE CORNER

ANCESTORS
YOU AND I

MORTICIA
HAPPY BEING BOTH THE MOURED AND MOURNER
ANCESTORS

SAY GOODBYE

MORTICIA & ANCESTORS

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

(Applause)

#16A JUST AROUND THE CORNER PLAYOFF

ANCESTORS

DON'T ASK WHY

MORTICIA

FOR YOUR DEATH IS JUST AROUND THE CORNER

ANCESTORS

YOU AND I

MORTICIA

HAPPY BEING BOTH THE MOURNED AND MOURNER

ANCESTORS

SAY GOODBYE

MORTICIA & ANCESTORS

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

(The GRIM REAPER'S scythe takes
MORTICIA off.)
SCENE 3

(GUEST BEDROOM)

16B ALL IS BLACK INSIDE MY FACE

ALICE

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

MAL

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

ALICE

(dark)

You got a problem with that?

MAL

I did not raise my son to be kidnapped by a bunch of creeps out 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, as bathing beauties with parasols.)
Yoo hoo, where are you hiding? Are you playing with me, my only one?
(The MOON enters, shyly.)
There you are! Look at her. Lovely, is she not? And so far away. Yes, in matters of love, my dears, distance is our friend. Closeness? No thank you. Quarter of a million miles away - that's a good distance for romance. We never fight, each waning is a heartbreaking separation...

FEMALE ANCESTORS
(Ohh!)

FESTER
...Each meeting - a happy reunion.

FEMALE ANCESTORS
(Awww!)

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

FESTER

#17 THE MOON AND ME

WHEN THE DAYLIGHT ENDS
AND THE MOON ASCENDS
I WOULD RATHER BE
JUST THE MOON AND ME
WHEN I FEEL HER PULL
THEN MY HEART IS FULL
AND THE NIGHT IS SOFTLY SWEETLY CALLING,
"FESTER, LOOK AND SEE"
LA LA LA LA LA LA
FESTER (CON’T)

LA LA LA LA
LA LA LA LA
IT’S A DREAM THAT’S COMING TRUE
WHEN THE MOON SAYS “I LOVE YOU”

(The FEMALE ANCESTORS sing behind
FESTER now.)

THOUGH I'M TOLD IT'S WRONG
WHEN I SING MY SONG
SHE ACCEPTS, SHE ATTENDS
SHE BELIEVES, SHE BEFRIENDS
LA LA LA LA LA LA
LA LA LA LA
LA LA LA LA

FESTER & FEMALE ANCESTORS

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

(FESTER dances with the MOON and the
STARS.)

FESTER & FEMALE ANCESTORS

LA LA LA LA LA LA
LA LA LA LA
LA LA LA LA
IT’S A DREAM THAT’S COMING TRUE
WHEN THE MOON SAYS “I LOVE YOU”
IT’S A DREAM THAT’S COMING TRUE
WHEN THE MOON SAYS

FEMALE ANCESTORS

“I LOVE YOU”
OOH OOH OOH OOH OOH OOH
OOH OOH OOH OOH OOH

FESTER

AAH!

FEMALE ANCESTORS

AHH!

(FESTER disappears into the moony
night. Applause.)
SCENE 5

(UNDER THE ADDAMS FAMILY TREE)

#17A INTO HAPPY SAD

(GOMEZ sits on the swing. He listens to the sounds of the city and park - culminating in a scream and two gunshots, which relaxes him. WEDNESDAY crosses furiously, with suitcase and crossbow.)

GOMEZ

Wednesday!

WEDNESDAY

Don't even!

GOMEZ

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

Away.

WEDNESDAY

Elopement??

GOMEZ

Daddy, would you just please let me -

WEDNESDAY

(cutting him off)

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

WEDNESDAY

There's not gonna be any marriage!

GOMEZ

No? Why?

WEDNESDAY

He bailed!

GOMEZ

What? A breach of promise? An outrage!
WEDNESDAY
He thought running away was a bad idea.

GOMEZ
On the other hand, he does have a point.

WEDNESDAY
I hate him!

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

WEDNESDAY
He says he can't live without me, and then he lets me go.

[MUSIC IN]
I love him. Why doesn't he love me?

GOMEZ
You just said you hated him. Which is it?

WEDNESDAY
Both.

GOMEZ
Now you've got it.

#18 HAPPY SAD

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

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

WEDNESDAY
And you're cool with that?
Yes and no.

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

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

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

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

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

(Appplause. LUCAS emerges.)
SCENE 6

(CONTINUOUS)

WEDNESDAY
How long have you been standing in the shadows?

LUCAS
My whole life.

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

(to Lucas)
Don't screw it up.

(GOMEZ exits)

WEDNESDAY
Yes?

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

WEDNESDAY
Five minutes ago you could.

LUCAS
No, but see - the lover always comes back. Ulysses. Tristan. Romeo.

WEDNESDAY
Listen, I'm home-schooled. What's your point?

LUCAS
I'd rather die than live without you.

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

WEDNESDAY
Ok. Prove it.

LUCAS
What.
WEDNESDAY

Prove it.

[MUSIC IN]

Here.

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

LUCAS

Where'd you - -

WEDNESDAY

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

LUCAS

(realizing)
Wait - you're gonna - ?

WEDNESDAY

Uh-huh.

LUCAS

You're crazy.

WEDNESDAY

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

#19 CRAZIER THAN YOU

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

I'M NOT IMPULSIVE

WEDNESDAY

AND YET I TRULY LOVE YOU

LUCAS

I'M NOT DERANGED

WEDNESDAY

I'D NEVER ASK THAT OF YOU

LUCAS

BUT IN THIS MOMENT
I KNOW I'VE CHANGED
I WANNA CLIMB MOUNT EVEREST
GO TO MOZAMBIQUE
I WANNA BE IMPULSIVE
WANT TO BE UNIQUE
CAN YOU BELIEVE I MEAN IT
WHEN YOU HEAR ME SHRIEK?

(he hands her the apple)
I'M CRAZIER THAN YOU
I'M CRAZIER THAN YOU
AND NOW I'LL PROVE TO YOU EXACTLY HOW-OW-OW
I'M CRAZIER THAN YOU

(he blindfolds himself with his tie)
I'LL DO WHAT YOU CAN DO
FROM HERE ON IN I GIVE MY SOLEMN
VOW-OW-OW-OW

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

WEDNESDAY

PLUCK THE ARROW FROM ITS QUIVER
HOLD IT IN YOUR HAND, BE BRAVE

LUCAS

PIERCÉ THE APPLE NOT THE LIVER
OR WE'RE DANCING ON MY GRAVE

WEDNESDAY

PLACE IT IN THE BOW AND STEADY

LUCAS

CAN'T YOU SHOOT THAT THING ALREADY?!!
WEDNESDAY
I'M GONNA DEMONSTRATE THAT FEAR IS MY IDEAL

LUCAS
GIRL, BELIEVE ME
FEAR IS YOUR APPEAL

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

LUCAS
THEN MY LIFE MUST BE REAL REAL

WEDNESDAY                         LUCAS
AND IN A FLASH                 AND IN A FLASH
WHEN I RELEASE                 WHEN YOU RELEASE
AND SEAL THE DEAL              AND SEAL THE DEAL

(LUCAS rips off his blindfold)

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

WEDNESDAY
OK, now it's getting interesting.
(them)
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 SLO-MO "Matrix" rhythm, the ANCESTORS guide the arrow to split the apple. Then back to normal speed, as LUCAS screams.)

WEDNESDAY
Omigod!

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

LUCAS
Gotcha. Now will you marry me?

WEDNESDAY
Oh, yes, Lewis. A thousand times yes.

LUCAS
Lucas. Lucas.

WEDNESDAY
Gotcha!

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

FESTER
Did you hear that?

(Mal nods)
The boy was willing to die for love.

(then)
Hard to believe he's your son.
MAL 
(in awe and envy)
He was so happy.

FESTER
Remember that? Being happy?

MAL
Yeah, What happened?

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

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

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

MAL
I wasn't always this way. I was happy-go-lucky once. I told jokes and played the guitar and slept until noon. But then you get a wife and a kid and a mortgage...
(ALICE appears. Mal stops when he sees her.)

[MUSIC FADES]

FESTER
Keep going.

MAL
But what do I say?

FESTER
Just remember how you felt the first time you saw her. 
(Fester leaves, taking all the ANCESTORS with him, MAL stares at ALICE. ALICE waits. Then, finally--)

MAL
(Hopefully)
Alice. It's Mal.
ALICE

I know.

MAL

No, the old Mal.

ALICE

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

MAL

And the head-band.

ALICE

(Remembering, a smile)

Omigod. The head-band.

(Then)

You were pretty crazy back then, you know that?

MAL

Yeah, I know.

(MAL clears his throat once and turns out)

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

ALICE

Mal, you're rhyming.

[MUSIC IN]

MAL

For you, baby. Just for you.

I LEARNED FROM LUCAS
I LEARNED FROM YOU
I WASN'T HAPPY.
I WASN'T TRUE.
BUT THEN THE WAY YOU SPOKE AT DINNER TOUCHED MY SOUL
COMPLETELY CRAZY, YET COMPLETELY IN CONTROL
SO, WHEN YOU KICKED ME OUT I SAID "LET'S ROCK AND ROLL!"

SO I'LL BE
CRAZIER THAN YOU
MAL (CON’T)

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

ALICE

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

MAL

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

ALICE

Oh Mal.

(their special phrase, inverted)
I missed you, pumpkin! Come to Mama!

(WEDNESDAY and LUCAS are discovered in another location.)

WEDNESDAY & LUCAS

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

ALICE

MAL, YOU'RE RHYMING

WEDNESDAY & LUCAS

I WANNA CUT YOU WITH MY LOVE AND WITH MY KNIFE

MAL

ALL THE TIM-ING

WEDNESDAY

NOW I CAN LIVE
AS YOUR TORMENTOR
AND YOUR WIFE

LUCAS

NOW YOU CAN LIVE
AS MY TORMENTOR
AND MY WIFE

ALICE

OH MAL OH MAL OH MAL
WEDNESDAY & LUCAS
'CAUSE I AM CRAZIER THAN YOU

ALICE & MAL
I'M CRAZIER THAN YOU

WEDNESDAY & LUCAS
I'M CRAZIER THAN YOU

ALICE & MAL
I'LL TELL YOU WHAT TO DO PLEASE TELL ME WHAT TO DO

WEDNESDAY & LUCAS
AND LIVE OR DIE I'LL LET YOU HAVE CONTROL

ALICE & MAL
OOH!

WEDNESDAY & LUCAS
I'M CRAZIER THAN YOU

ALICE & MAL
I'M CRAZIER THAN YOU

WEDNESDAY & LUCAS
SO SAY YOU LOVE ME TOO

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

(Appplause. The two couples run off to do what lovers do.)
SCENE 7

(CROSSOVER – PUGSLEY’S BEDROOM)

#19A BEDTIME STORY

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

MORTICIA
What's wrong, my little cockroach?

PUGSLEY
I can't sleep.

MORTICIA
Why not?

PUGSLEY
There's no monster in the closet.

MORTICIA
(wearily, her mind elsewhere)
I'm sure he's hiding someplace else.

PUGSLEY
Mommy ... I have a Full Disclosure.

MORTICIA
Yes?

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

MORTICIA
Are we talking about anyone we know?

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

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

PUGSLEY
Is Wednesday really gonna marry that guy?
MORTICIA

She might.

PUGSLEY

Oh, no!

(then)

Make me feel better, Mommy.

MORTICIA

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

(then)

Better?

PUGSLEY

Uh-huh. Thanks, Mommy.

MORTICIA

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

(looks closely at him)

Pugsley? Pugsley?

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

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

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

(to the monster under the bed)

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

(The MONSTER carries off the bed, MORTICIA and PUGSLEY.)
SCENE 8

(THE GROTTO)

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

GOMEZ

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

(to LURCH)

Where's that hotel guide?

(leafing through)

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

(leafing through)


[MUSIC IN]

The worst hotel in Paris!

(to LURCH)

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

(LURCH exits)

#20 NOT TODAY

DID I EVER ONCE BELIEVE THIS DAY WOULD COME?
DID I EVER ONCE EXPECT THE WORST?
DID I EVER DREAM THAT I COULD FEEL THIS WAY?
DIOS MIO, NO!
THIS IS THE FIRST.
I'M A LATIN MAN AND LATIN MEN ARE SMART.
EVERYTHING WE DO IS MUY SINCERE.
LEADING WITH A SWORD AS MUCH AS WITH A HEART,
NEVER ONCE WAS I PREPARED TO HEAR
NOT TODAY!
SHE SPAT IN MY FACE
NOT TODAY!
NOT EVEN SECOND BASE
NOT TODAY!
The words I heard her say
GOMEZ (CON’T)

NOT TODAY!
NOT TODAY!
NOT TODAY!

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

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

(LURCH enters with telephone and
groans)

LURCH

Grnh!

GOMEZ

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

(sings)

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

FESTER
Gomez! Gomez! Morticia's leaving!

GOMEZ
What?

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

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

GOMEZ
IS THIS THE MOMENT WHERE I TURN A LITTLE GRAY?
IS THIS THE MOMENT WHERE MY MARRIAGE VOWS DECAY?
IS THIS THE MOMENT WHERE MORTICIA RUNS AWAY?
No!
NOT TODAY!
NOT TODAY!
NOT TODAY!

(Applause)

#20A AFTER NOT TODAY
SCENE 9

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

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

GOMEZ

So it's true.

MORTICIA

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

(She lights the TAXI sign)

GOMEZ

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

MORTICIA

Hunh. What?

GOMEZ

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

MORTICIA

That's no secret.

GOMEZ

No. But even you had a secret - once.

Never.

GOMEZ

And if you're wrong.

MORTICIA

I never am.

GOMEZ

But if you are, what will you give me?

MORTICIA

Name it.
GOMEZ
A dance.

MORTICIA
Go on.

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

MORTICIA
How could I possibly remember what I -

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

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

GOMEZ
Uh huh.

MORTICIA
(realizes)
Oh God, I've turned into my mother.

GOMEZ
And Wednesday is you. Isn't it wonderful?

MORTICIA
You did that like a lawyer.

[MUSIC IN]

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

#21 LET'S LIVE BEFORE WE DIE

LET'S LIVE BEFORE WE DIE
LET'S LAUGH BEFORE WE CRY
GOMEZ (CON’T)
LET'S HOLD EACH OTHER TIGHT
AND DANCE
IF I HAVE CAUSED YOU PAIN
IT’S EASY TO EXPLAIN
COME, FILL ME WITH DELIGHT
AND DANCE
MY LOVE, MY WIFE,
FOREVER YOU WILL BE
BUT WEDNESDAY'S LIFE,
THAT TOO IS PART OF ME
THE TWO GIRLS I ADORE
AND SWARE TO SUFFER FOR
LET'S END THIS TUG OF WAR
AND DANCE

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

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

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

MORTICIA
You really think you can sway me with a joke?

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

MORTICIA
TOMORROW I MAY BE
IN RAINY GAY PAREE

GOMEZ
PLEASE STAY RIGHT WHERE YOU ARE
AND DANCE

MORTICIA
I'M NOT A CASTANET
WHO CLICKS WITH NO REGRET

GOMEZ
YOU'RE MORE THAN THAT BY FAR
SO DANCE
THE PLACE WE'RE IN CAN NEVER BE WHAT WAS

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

ALONE WE'RE LOST BOTH WE'RE DRIFTING OUT TO SEA

BUT SIDE BY SIDE BOTH WE'RE GLOOMY AS CAN BE

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

#22 TANGO DE AMOR

DANCE...

(MORTICIA seductively tears her dress asunder.)

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

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

Ladies-

(They prepare her dress for the dance, as the sound of the bandoneon raises the heartbeat. MORTICIA approaches her husband. THE GATES OPEN, and we are in-)
SCENE 10

(THE ADDAMS GRAVEYARD)

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

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

GOMEZ

(appearing with a bullfighter's cape)

Arriba!

ANCESTORS

(re: Gomez and Morticia's bull fight)

OLE! OLE!

GOMEZ

Amor!

(The Tango concludes. Applause.)

(ALICE & MAL and WEDNESDAY & LUCAS enter)

MAL

Addams - you've changed our lives!

(shakes Gomez' hand)

ALICE

(to Gomez and Morticia)

How can we ever thank you?

GOMEZ

Tell your friends. Word-of-mouth is so important.

(to Wednesday)

Young lady, step forward and speak the words that every mother longs to hear.

WEDNESDAY

I'm sorry.
(GOMEZ brings MORTICIA forward to WEDNESDAY.)

MORTICIA
You really want to marry this boy?

WEDNESDAY
I do.

MORTICIA
Why?

WEDNESDAY
He's willing to die for me.
(deep breath)
Mother, I need to ask you something.

MORTICIA
Yes?
(WEDNESDAY hesitates. LUCAS joins her.)

LUCAS
Go ahead - just ask her.

WEDNESDAY
Can we have your blessing?

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

GOMEZ
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 (CON’T)
Young man, for purely selfish motives, you turned a simple dinner party into a night from hell.

MORTICIA
We couldn't be more proud.

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

PUGSLEY
So you're still going to torture me?

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

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

#23 FINALE: MOVE TOWARD THE DARKNESS

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

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

MORTICIA & WEDNESDAY
MOVE TOWARD THE DARKNESS
DON'T AVOID DESPAIR

ANCESTORS
MOVE TOWARD THE DARKNESS
DON'T AVOID DESPAIR
MORTICIA & WEDNESDAY
ONLY AT OUR WEAKEST

ANCESTORS
AT OUR WEAKEST

MORTICIA/WEDNESDAY/ANCESTORS
CAN WE LEARN WHAT'S THERE

GOMEZ/MORTICIA/MAL/ALICE/LUCAS/WED
WHEN YOU FACE YOUR NIGHTMARES
THEN YOU'LL KNOW WHAT'S REAL

GOMEZ/MORTICIA/WEDNESDAY/LURCH
MOVE TOWARD THE DARKNESS
AND FEEL

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

GOMEZ
Fester, Fester - What are you doing?

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

MORTICIA
Au revoir, Fester. May you find your bliss.

ALICE
Excuse me, Fester, but where are you going?

FESTER
To the moon, Alice.

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

(QUARTET SECTION)
(to Lucas)
SOMETHING OLD

LUCAS
SOMETHING NEW

(to Lucas)
SOMETHING NEW

CRAZINESS WRIT LARGE

(to Alice)
SOMEONE BOLD

ALICE
SOMEONE TRUE

SOMEONE NEW IN CHARGE

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

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

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

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

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

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

AH AH AH AH AH
LURCH & 3 FEMALE ANCESTORS
AH AH AH AH AH

ALL
AH AH AH AH AH

(THE FAMILY assembles around GOMEZ and MORTICIA. The ANCESTORS are present, too.)

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

ANCESTORS
MOVE TOWARD THE DARKNESS

ADDAMS & BEINEKES
MOVE TOWARD THE DARK

ANCESTORS
WELCOME IN YOUR PAIN

ADDAMS & BEINEKES
WELCOME IN YOUR PAIN

ANCESTORS
LET EACH FOREIGN FOREST

ALL
OFFER YOU ITS RAIN

ADDAMS/BEINEKES/FEMALE ANCESTORS
ONLY AT OUR LOWEST

MALE ANCESTORS
AT OUR LOWEST

ALL
CAN WE RISE ABOVE

(The ANCESTORS hold up telescopes, to see a tiny FESTER, heading straight for the full moon.)
ADDAMS & BEINEKES
MOVE TOWARD THE DARKNESS

ANCESTORS
MOVE TOWARD THE -

ALL
MOVE TOWARD THE DARKNESS

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

GOMEZ
Love triumphs at last!
(The GATE of the CRYPT swings open, with a loud creak.)

GOMEZ & MORTICIA
MOVE TOWARD THE DARKNESS, AND -

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

ANCESTORS/ADDAMS/BEINEKES
LOVE LOVE LOVE LOVE

GOMEZ
Are you unhappy, my darling?

MORTICIA
Oh yes, yes. Completely.

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

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

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

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

(ANCESTORS bow.)

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

(Female ANCESTORS toss dead rose petals from baskets, followed by PUGSLEY, who takes a hand grenade from a basket, pulls the pin and drops it in the pit. BOOM. PUGSLEY bows.)
(WEDNESDAY tosses her bouquet to the women. They open to reveal GRANDMA holding the bouquet. She bows.)

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

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

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

**ANCESTORS**

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

[MUSIC STOPS]

Misery!

[MUSIC IN]

**ALL**

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

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

DIE!

(Company bow.)

(Curtain.)

(FINITA LA COMEDIA)
- VOCAL BOOK -

The Addams Family
A NEW MUSICAL COMEDY

Book by
Marshall Brickman & Rick Elice

Music and Lyrics by
Andrew Lippa

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3/9/17
Vocal

Vocal – 2 –

01. Overture [Rev. 10/26/11]

Segue to #2

to m. 87

80-82 3 | 87 - | 88-92 5 | 93-95 3 | 166-173 8

174

175-179 5 | 180-187 8 | 188 ANCESTRAL VOICES: | 189 mf sempre cresc.

Ah

190

191

192

193

194

195

Segue to #2

Ah!

Ah!
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.
You have to see the world in shades of gray.

You have to put some poison in your day.

When you're an Addams you need to have a sense of humor.

That's the way when you're an Addams

(Morticia Laughs)

When you're an Addams

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

Who cares about the world
_outside_ and what it wants from you.  When you're an

Ad-dams you do what Ad-dams' always do.

GOMEZ: Mi amor!

MORTICIA: Will you love me for ever and ever?

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

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

GOMEZ: *Death of a Salesman*.

MORTICIA: How we laughed!

ADDAMS FAMILY:

Vamp (out on either bar)

When you're an

MORTICIA: When you're an Ad-dams you gotta have a lot-a passion.

ADDAMS FAMILY:

When you're an Ad-dams you need to really love your wife.
You're happy when your toes are in the mud.

You smile a bit the moment you smell blood! Aaoh!!

When you're an Adams you need to grab a bow and arrow.

When you're an Adams you need a moment to explode.

Just pour a potion, flip the switch, and wait 'til things get hot.

When you're an Adams...
you have to really stir the pot. So

Give us shadows and give us gloom, broken glass in a motel room,

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

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

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

Gomez: Yes! And how do we do this?

Fester: By dancing on their graves!

Gomez: Yes! Dance my brother Fester! Time to wake the dead!
194 ANCESTORS:

Once torn a-sunder,

down six feet under,

Once torn a-sunder,

down six feet under,

we get to gather here.

we get to gather here.

CONQUISTADOR:

Dead for ever,

bled from whatever, called now to reappear.

CAVEMAN:

BOTH:

SALOON GIRL:

Every cadaver start the palaver once in an Adams

SOLDIER:

Every cadaver start the palaver once in an Adams

ANCESTORS:

year. Hold your decaying, hear what we're saying,

year. Hold your decaying, hear what we're saying,
Line dance!

Time now to give a cheer!

Swing 8ths

Bun'ny Hop!

Do the Twist!

Rigor mor-tis!

"Death Rattle"

Death rattle! (gasp)
When you're an Adams

WOMEN:

When you're an Adams

MEN:

When you're an Adams

That's right! When you're an Adams.

MEN:

du - ty. When you're an Adams

du - ty. When you're an Adams

Late night! Out with the Adams!

SING WITH THE ADAMS!

When you're an Adams

you have a very special duty.

When you're an Adams

you have a very special duty.

With one bite

you're obligated to the clan.

It's

you're obligated to the clan.

It's

you're obligated to the clan.

It's

MORT (8vb):

ANCESTORS:

www clan.

www clan.

www clan.

www clan.
fam'ly first and fam'ly last and fam'ly by and by.

When you're an Ad-dams...

The standard answers don't ap-

ply!

When you're an Ad-dams

MORT(at pitch):
you do what Adams do or die!!

you do what Adams do or die!!

you do what Adams do or die!!

you do what Adams do or die!!

you do what Adams do or die!!

you do what Adams do or die!!
FESTER: So many questions about love. But when you think about it, is there anything more important? [MUSIC]

Riverboat Feel

FESTER:

Let's not talk about anything else but love.

Aww. Let's not talk about anything else but love.

Can't we talk about lofty goals, mating souls, altering minds and faltering roles? Let's not talk about

a - ny - thing else.
There are two things I would never do:

Moving Forward

Say "no" to my wife, say "no" to my daughter. So what exactly should I do?
WEDNESDAY'S GROWING UP

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

When did she become someone else's chum? Someone else to make her father wonder "Why, oh why?" Wednesday's growing up...

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.

Like a bull in the ring, like the moderate 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 any
thought of my escaping must be scrapped. I could choose, sing the blues, but no

matter what I do's, I'm trapped, trapped, trapped. Like a

boat in a lock, or a cuckoo in a clock, I'm trapped. Like a

corpse in the ground, or like theater in the round, I'm trapped. I could

cry, I could lie, I could simply up and die, but I

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

beg? Should I rage? Or stay safely in my cage, how? Trapped, trapped,

trapped. How
Passionate

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trapped. If I'm wrong, I'll be strong, and we'll try to get along. Or I'll
fail, have to bail, show my coffin to the nail. If I napped, if I snapped, maybe

dinner would be scrapped then I wouldn't be Trapped!

Tassel business

Trapped! Trapped!
[CURTAIN UP]

Insistent

PUGSLEY:

Wednesday and Lucas sitting in a tree.

KILLLING.

First comes love,

then comes AHHH!
WEDNESDAY: This dinner has to go OK.

PUGSLEY: It will if you let me blow up this Lucas guy.

WEDNESDAY: Oh, Pugsley - ever since I met him, I wanna laugh and cry and everything seems right and wrong at the same time and then sometimes I just want to rip his flesh…

[MUSIC IN]

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

Misterioso

Vamp

WEDNESDAY: (last time)

I don't have a sunny disposition.

I'm not known for being too amused.

My demeanor's locked in one position. See my face? I'm enthused.

Suddenly, however, I've been puzzled.

Bunny rabbits make me want to cry.
All my inhibitions have been muzzled and I think I know why.

I’m being pulled in a new direction, but I think I like it. I think I like it. I’m being pulled in a new direction. Through my painful pursuit somehow birdies took root. All the things I detested impossibly cute. God! What do I do pulled

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

(Keep It Moving)

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]

Mother always said "Be kind to strangers."
But she doesn't know what they destroy.

I can feel the clear and present dangers when she learns that the boy has got me pulled in a new direction, but I think I like it. I think I like it. That was good, that was good...

Do it again! Do it again!

And this feeling, I know, is impossible, so, I'll confide...
_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-cor ns 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 lunc hes,

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

Chri-stmas eve? Su-gar plums! String quar-tets and Chi-a Pets and

af-ternoon ba-nana splits. An-gels watch-ing as I sleep and

Lib-er-a-ce's great-est hits! Have got me pulled in a new di-rec-
tion, if they keep insisting, I'll stop resisting.

Just watch me pulled in a new direction! I should

stay in the dark, not obey ev'ry spark, but the boy has a bite better far

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

truly taboo, as I'm pulled in a new direction.
MORTICIA: Gomez - do you love your daughter? Do you care for her mental well-being?
GOMEZ: Of course -
MORTICIA: Do you want her to be put on heavy medication and spend the rest of her days hating us because we let her ruin her life?

[MUSIC]

There are four things...
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: They're normal people, not like you, not like me. Please, can't we be an average family!

One normal night, that's all I want, that's all I need from you. One normal house with out a mouse to feed a plant or two.
You must admit we're not what people call "laid back."

So can't we muse a bit and lose the basic black? Whoa! One normal night with normal people on their way.

Just one normal night... Whad-da-yay say?

MORTICIA: WEDNESDAY:

One normal night? To be polite, to do the least you can. One normal eve? Can you achieve

— a kind of common man? You have to
swear to me, yes, promise to the core.

It's almost six o'clock they're almost at the door!

On all the Adams ancestors who've ever walked alright,

One Normal Night

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 - "

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

ALICE: Be patient with him, dear.
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 –

LUCAS:
One normal night, no, not one poem, not one inspiring word. One normal scene, complete routine,
tonight can’t be absurd. Please don’t embarrass me or be completely rude.

Don’t make a fuss about the house, about the food.

Whoa! One normal night I know it’s big,
but can't you see: This one normal night is for me.

LUCAS: Come on!  
MAL: Come on! 
(ANCESTORS grumble)

FESTER: Seems like a nice young man!

[GO ON]

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

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

[GO ON]

March-Like

Was Napoleon right for Josephine? Was nause-a right for Dramamine?

Who's to say? Who's to say? Was ballet right for Balanchine?

Polio right for the Salk vaccine? Were you folks right for the

alt: Was rehab right for_
mez - za - nine?  
Char - lie Sheen?

One nor - mal night is a per - i - lous trick.  
Nor mal is hard to at - tain.

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

Pass - ions are hard to ex - plain. But this is their mo - ment and this is your chance, so if you don't want to re -

A Tempo

main, start - ing of love,
Yuchh!

FESTER: Love, only affairs 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]

FESTER: So?

ANCESTORS: We'll help them love, love, love,

FESTER: Yes! Right! Good!
love. Love lets our spirits depart.

love.

Yes!

FESTER: You got it!

So, let the normalcy start!

Broadly - In 4

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

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

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

07. One Normal Night [Rev. 1/12/12]

A Tempo

Bright Fanfare

Molto Rit.

FAMILY: (on melody)
& WOMEN
ANCESTORS:

Get!

one nor-mal night!

one nor-mal night!

Get!

one nor-mal night!

Give her just
Vocal

- 11 -

07. One Normal Night [Rev. 1/12/12]

(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:

One! One!

+WEDNESDAY:

PUGS/ GMA: One! One!

+FESTER: One!

GOMEZ & MORTICIA: One! One! One nor-mal night.

ADDAMS FAMILY:

WEDNESDAY:

All I want.
We comprehend. We'll tend her every need!

All I ask. They'll tend my every need.

When we arrive we'll come alive to make this night succeed.

Mal/Alice:

MAL/ALICE: 202

LUCAS: 205

MAL/ALICE: O-kay, o-
WEDNESDAY:

Just as you say.

Keep unde-tect-able our pas-sion for the dark.

And then it's kay.

Just as you say.

ADDAMS FAMILY:

And then it's

Just as you say.

ANCESTORS:

Broader

Wed/s/Gom/
Pugs/Gma/
Mort/Beinekes:

In one

pares-dis right here in Cen-tral Park!

In one

pares-dis right here in Cen-tral Park!
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:

Let's not talk about anything else— but

love. Worth repeating: Let's not talk about

anything else but love. Can't we talk about

lofty goals, mating souls, altering minds and

faltering roles? Let's not talk about anything else.

CAVEMAN/SOLDIER/FLIGHT ATTENDANT/GAMBLER/COURTESAN:

ALL: (stage whisper)
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]

Be patient and soon the way will be clear.

Focus your fear. And troubles all will disappear.

Let's not talk about anything old.

Please don't leave us out in the cold. Let's not talk about anything else but love, but love, but love.
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 \( \text{d} = 144 \)

MORTICIA: (sung at pitch throughout)

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

Speak - ing true will get you through the day.

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

Never keep a sin in - side the clos - et.

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

Ev'ry time you do, it's a de - pos - it in the long - term life of your ro - mance.
Keep no secrets! If you want him to remain your lover.

Share all secrets. There's a world of things you might discover.

Truth is beauty, he should always know exactly who you are.

Bare your secrets and your marriage'll be healthier by far.

Gomez adores me, never ignores me, always has put me first. And, Alice,

if he should try once, telling a lie once, I'd throw him out headfirst. Kneeling, he'd plead. I reconsider...
Reeling, he'd quickly start to drown. Begging me for lenience, but

at my first convenience I'd put him on the first bus out of
town.

ALICE: "Morticia..."

Is Gomez truly devoted, never misquoted,

Without a doubt.

always the paragon. And if he told you a lie you'd

That's it exactly.

whisper good-bye then leave him to carry on?
Is there no room for some discussion?

If Gomez lied?

Is there no chance you might forgive?

MORTICIA:

A lie's a lie and lies can kill.

and life can quickly go downhill.

She kept a secret and she wound up on the guillotine.

ALICE:

She kept a secret and they

Now I see what you mean.
shot her with an M Six-teen.

That's not a pretty scene.

She kept a secret and she wound up on the cover of a magazine!

She's quite the Philistine. What's this one?

The dance routine!

Keep no secrets!

Welcome honesty with no resistance.

No resistance.
Then your marriage, is a loving kind of coexistence.

Lies and secrets, they’re the sins that keep a husband from a wife.

Gomez loves me

he would never keep a secret in his life!!

Never keep a secret. Not one secret in his life!!
Gomez's "What If"
[Rev. 1/2/12]

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

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

trapped. Like a man growing gray when his wife says, "Not today..."

Lilttingly - In 1 \( \frac{1}{4} \text{= 58} \)

What if she doesn't dance with me anymore? Who could conceive it? What if I
and one tiny lie started civil war?

What if a line's been crossed,
vows of commitment lost. How is that possible?

Could that be possible?
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  \( \text{\textit{\textdagger}} \) = 62

PUGSLEY:

What if she never tortures me any more?
How would I manage?

What if she never nails my tongue to the bathroom floor?

What if she walks away leaving me A-O-K,

Why would she

hid - ing each pow - er tool.
GRANDMA: (singing) "Always look on the bright side of life." [GO ON to ms. 101]

PUGSLEY: (cont.) Hi, Grandma.
GRANDMA: Hey, stud. How's life?
PUGSLEY: Too long.
GRANDMA: Tell me about it. [MUSIC OUT]
PUGSLEY: Hold on. What're you doing?


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]

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]

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]

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]
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


PUGSLEY: Wednesday will drink and then

she'll be herself again. Lucas will
leave her be, so she can torture me. Just like she always did.

Colla Voce A Tempo
'Til then I'm just a strange, fat rit. kid?

A Bit Brighter

Vocal
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

This is the sacred chalice from Addams families past.

Firm in my digital is held fast. Die-cast.

Here in this sweet libation salvation resides.

Feel the sweet sensation revelation provides.

Full disclosure! It's a game that we play. Let your darkest secrets give you away. Face your demons and then happily say: "I'm playing..."
Full Disclosure with all these crazy happy people!

Full Disclosure! It's a ANCESTORS:

Full Disclosure!

hel-va thing. Once a fav'rite of the late Deng Xiao Ping

Ah ooo. Ah ooo. Ah ooo.

Doesn't matter if you're Right or Left-wing, he loved his Full Dis-
Vocal

12. Full Disclosure ~ Part 1 [Rev. 1/12/12]

(GOMEZ drinks)

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

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

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

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

MORTICIA: Oh, Fester--who is it?
FESTER: The moon!
ALICE: The moon? He's in love with the moon!
MAL: Yeah, that's normal.

EVERYONE: Aww.
FESTER: Full Disclosure! [GO ON]

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

Full Disclosure! Just embrace it and swoon.
Fall from grace or fall in love with the moon.

He loves that

Close your sermon with a signature tune, and call it Full Disclosure.

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

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]

GRANDMA: The kid and I had a little heart-to-heart before. I told him to use his time wisely.
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]

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]

[G.P.]

PUGSLEY: Deliberate

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

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

One sip of a - cri- mo- ni- um and then she will change.

Boy, oh boy, her full disclo- sure's gon- na be strange.
Full Disclosure! It's the moment of truth!

Now you better hit the la!

Full Disclosure!

La la la la!

This is torture, like an

La la la la!

im-pact-ed tooth! Hoo-ray for full...  

Hoo-ray for full...  

No!!!
Ah!

Ah!

Ah!

MAL: Well, as you can see, my wife isn't herself. So we'll be on our way.

ALICE: No. We're in the middle of a game. So button your lip and sit your ass down!

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

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

ALICE: How we'd look at each other and leave the restaurant in the middle of dinner and rush home and go upstairs; and sometimes we couldn't even wait and you'd just pull the car over to the side of the--

LUCAS: Mom!

ALICE: Lighten up, Lucas. Parents do it. Live with it. Remember, Mal? When we were crazy and the future didn't exist? What happened, Mal? The guy with the Grateful Dead t-shirt? Is he ever coming back? How long do I have to wait? [GO ON]

ALICE: Waiting

Music and Lyrics by
ANDREW LIPPA
wom-an waits for mar-riage, a wom-an waits for chil-
dren, she waits for her big Mal to come back home. At five o’clock. Or six o’clock. 'Til it’s nine o’clock! And there's no o’clock to ease the pain, pain she can't ex-
plain. As the wom-an waits in the dark for a spark that once was there that is not there not ever there! ____

A lone and wait-ing and wail-ing and whin-ing and wan-ing and want-ing and wast-ing and whoa!

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

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

ev'ry hopeful breath. Waiting for a lousy, rotten,

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

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

woah, woah, woah, woah, woah, woah, woah, woah, woah. Wah!
GOMEZ: Oooh. That's too dark even for us. [MUSIC]

As Before, But Even More Raucous

Wow, that story was grim!

Full disclosure!

Filled with fear and loathing up to the brim.

That's quite a grim.

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]

Just imagine being married to him!
MAL: (cont.) You got a house where there shouldn't be a house, a zombie for a butler, and a man who's dating the moon--

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

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

WEDNESDAY: You were right, Lucas.
LUCAS: Right about what?
WEDNESDAY: Thanks anyway, Daddy.
MORTICIA: Thanks for what?
WEDNESDAY: We should have just told her.
MORTICIA: Told me what?
WEDNESDAY: It doesn't matter. [MUSIC OUT]

WEDNESDAY: (cont.) Lucas and I love each other and we're getting married.
MORTICIA: What?
[GO ON]

ANCESTORS & FESTER: That's what you kept from me?

MORTICIA: No secrets, huh? Ha ha ha!

ALICE: Mar - ried!

WEDNESDAY: (cont.) Lucas and I love each other and we're getting married.
Yes, we kept a secret.

And you kept it from me.

Getting married, getting married,

Getting married, getting married,

So, we're getting married!

Very married.

Are they getting married?

Very married.

Are they getting married?

Really married? "Married" married?

Full disclosure! What a...

Really married? "Married" married?

Full disclosure! What a...
mis-er-a-ble game.  Play it once and life is ne-ver the same!

Some-one start-ed it, so some-one's to blame. E-nough of

This is-n't hap-pen-ing, oh no, this can't be hap-pen-ing! Stop!!
**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, don’tcha think?

**ANCESTORS:** Yeah!

**FESTER:** OK, dead people, gimme some weather!

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

**GRANDMA:** (Cackles!)

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

[GO ON to m. 90]

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

[THUNDERSTORM/DOOR SLAM]

[END ACT I]
OPENING ACT II

[Rev. 1/3/12]

Music and Lyrics by ANDREW LIPPA

Dark - In 2  Scherzo  

(ITT KISS!)

(Gates have closed)

LUCAS: Wait, wait! We have to talk this over for a minute.
WEDNESDAY: Talk what over?
LUCAS: We can't just run away and get married. You said it was important that everybody got along.
WEDNESDAY: And you said it didn't matter!
LUCAS: Yeah, but they wanna kill each other! You want that hanging over our heads?
WEDNESDAY: Boy, you sound just like your father. The root doesn't fall far from the tree, does it?
LUCAS: What?
WEDNESDAY: Forget it.
LUCAS: The apple. The apple doesn't fall far from the tree.
WEDNESDAY: God, you're annoying.
LUCAS: You know what I think? You don't really wanna get married. You just said that to stick it to your mother.
WEDNESDAY: Don't psychoanalyze me, Lucas. It's a deep dark hole and you don't wanna go there. Come on.
LUCAS: What'll we do for money?
WEDNESDAY: Stop being so scared of everything.
ANCESTORS: Yeah.
LUCAS: Right, like you're not scared.
WEDNESDAY: I eat scared for breakfast, honey.
ANCESTORS: Yeah.
LUCAS: Let's go back in the house and make some rational decisions.
ANCESTORS: No. (cont. next page)
WEDNESDAY: I don't want rational decisions! I want dangerous, impulsive, crazy decisions!
ANCESTORS: Yeah.
WEDNESDAY: Are you coming or not?
LUCAS: Look - I - I can't run away like this. It's too crazy. I'm sorry.
WEDNESDAY: Not as sorry as you're gonna be when you wake up and you're forty-six and working for your father!
(WEDNESDAY storms away.)
LUCAS: I can be impulsive. I just have to think about it first! [GO ON to ms. 44]

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

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

Vamp (vocal last x)

My daughter's getting married, I
can't believe it's true. She doesn't ask her mother before she says "I do"? And

how about my husband? Inconstant, naive! This

evening's getting serious, these Ohioans won't leave. But

I can't let these latest troubles rob me of my bliss, for

when I'm scared of true disaster I remember this...
Swing 8ths

Death is just around the corner, waiting patiently to strike.

One unplanned electrocution, that's the kind of end

I can comprehend. When I'm feeling uninspired,

or I need a little spree. I'm reborn knowing

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

death is just around the corner coming after me.

Vamp (vocal last x)

Death is just around the corner, waiting high upon the

hill. Someone buried in an avalanche? That's the kind of gig
I could really dig. Marriage often disappoints you,

not each husband is a gem. So, I'll mourn knowing death is just around the corner coming after them.

If life's all plums I'll muddle through some.

But when death comes I hope it's gruesome.

Hot cha! Some people die from public stoning, faulty wiring, faulty zoning,
cher-ry pits they did n't know were there. It could be by a jun gle cat.

FLIGHT ATTENDANT:

(cough) (cough)

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

sli p-ry mat.

SOLDIER:

A base-ball bat.

could be in a speed-ing train. It could be un-der-wa-ter. It
could be too much no - va - caine. Or e - ven by your daugh - ter.

BRIDE:

Per -

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.

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.
No one’s ever been immune.

Turning off a respirator, with a simple click scandalously quick.

I can face a new tomorrow

If I make it past tomorrow.

I can face a new tomorrow.

If I make it past tomorrow.
I feel good saying death is just around the corner.

swiftly on its way.

Death is just around the corner and you have to heed the
For your death is just around the corner.

Don't ask why.

You and I.

Say goodbye because you and I.

Happy being both the mourned and mourner. Because

Say goodbye because
Swing 8ths

dark is just a-round the cor-ner com-ing for us all!

Vocal - 9 -

16. Just Around The Corner [Rev. 1/31/12]

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JUST AROUND THE CORNER ~
PLAYOFF

For your

Don't ask why.

Don't ask why.

death is just around the corner.

Happy

You and I.

You and I.

Music and Lyrics by ANDREW LIPPA

[Rev. 1/31/12]
being both the mourned and mourner.

Because death is just around the corner

Say good-bye because death is just around the corner

coming for us all!

coming for us all!
When the day light ends and the moon ascends, I would rather be just the moon and me. When I feel her pull, then my heart is full.

And the night is softly, sweetly calling, "Fester, look and see." La la la la la la la, la la la la, la

It’s a dream
that's coming true when the moon says, "I love you."

Though I'm told it's wrong when I sing

Ooh, ooh, ooh,

my song, she accepts, she attends,

Ooh, ooh, ooh,

she believes, she be-friends La la la

Ooh, ooh, ooh,

la la la, la la la la la, la la la

Ooh, la la la. Ooh, la la la. Ooh, la la la. Ooh,
It's a dream that's coming true when the moon
la la la, la la, la, la la la, la

How it can feel when love is real.

La la la, la, la, la, la, la

It's a dream that's coming true when the moon
la la la.

when the moon

saves, "I love you"

Ohm.
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.

Right and wrong, who's to say which we should re-

All we know, love surv-

either 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.

Music and Lyrics by
ANDREW LIPPA
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:

Vamp (vocal last x)
I'm feeling happy, I'm feeling sad.

A little childish. A little "dad".

I think of all the days you've known, all the ways you've grown,
see you on your own and then

I'm feeling happy and sad again.

I think I'm rested, but then I'm tired.

Today, requested, tomorrow, fired.

And now a boy says he adores she who once was
yours. How can I ignore such news? I’m sad and happy. Why should I choose?

Moving

Life is full of contradictions, every inch a mile. At the moment we start weeping, that’s when we should smile.

GOMEZ: So many memories... [GO ON] GOMEZ: (cont.) Wednesday, eating her first worm... Wednesday sealing up her baby brother in the wall.

GOMEZ: (cont.) Wednesday setting fire to a Jehovah's witness... [GO ON] (cont.) And I think, ‘where did the years go?’ And I am sad. But then I see this lovely young woman, and I am happy. Happy, sad, happy, sad.

(continues) 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] A Tempo

In ev'ry heav'en,
you'll find some hell. And there's a welcome

in each farewell. Life can be harsh, the future

strict. Who would dare predict? And the boy you've

picked? Not bad. So let's be happy.

Forever happy. Completely

happy and a tiny bit sad.
The Addams Family

CRAZIER THAN YOU
[Rev. 1/14/12]

Music and Lyrics by ANDREW LIPPA

LUCAS: No, but see--the lover always comes back. Ulysses. Tristan. Romeo.
WEDNESDAY: Listen, I'm home-schooled. What's your point?
LUCAS: I'd rather die than live without you.
WEDNESDAY: Ok. Prove it!
LUCAS: What.
WEDNESDAY: Prove it.
[MUSIC]
Here.

LUCAS: Where'd you--
WEDNESDAY: Put this apple on your head and go stand against the tree.
LUCAS: Wait - you're gonna--?
WEDNESDAY: Uh-huh.
LUCAS: You're crazy.
WEDNESDAY: And you're not crazy enough. That's the problem. [GO ON]

Once, I _______ was hopeful.
Thought we ______ were one.
Life, less ______ than perfect fin'ly begun.

But, now ______ I wonder ______

are we ______ undone? ______ I wanna

treasure you ______ in death as well as life. ______ I wanna
But can I

live as your tormentor and your wife?

When I am crazier than you! I'm crazier than you. And

nothing up 'til now has proved me wrong. I'm crazier than you! That's just the overview. So,

get on board or simply move a long.

WEDNESDAY:

And yet I truly love you.

I'm not impulsive.
WEDNESDAY:

I'm not de-ranged.

LUCAS:

I'd ne-ver ask that of you.

WEDNESDAY:

But in this mo-ment I know I've changed!

I wan-na climb Mount Ev-'rest, go to Mo-zam-bique.

I wan-na be im-pul-sive, want to be u-nique.

Can you be-lieve I mean it when you hear me shriek?

I'm cra-zier than you! I'm cra-zier than you.

Now I'll prove-to you ex-act-ly how, ow, ow, I'm cra-zier than you! I'll
do what you can do. From here on in I give my solemn

vow, ow, ow, ow!

Pluck the arrow from its quiver,

hold it in your hand, be brave.

Pierce the apple not the liver

Place it in the bow and steady.

or we're dancing on my grave.

I'm gonna demonstrate that fear is my ideal.

Can't you shoot that thing already?!!
'Cuz in the moment that you're frightened life is real.

Girl, believe me, fear is your appeal.

And in a flash when you release and seal the deal

Then my life must be real! And in a flash when you release and seal the deal

LUCAS: No, no, no, wait! OK, OK! You want crazy - here's crazy.
WEDNESDAY: OK. Now it's getting interesting. Aren't you afraid?
LUCAS: No! You know why? Because I will guide the arrow! I'll guide it with my love.

WEDNESDAY: How does that work exactly?
LUCAS: We're connected, see? We're destined to be together! So nothing bad can happen!
WEDNESDAY: Yeah, but what if I miss?

[MUSIC OUT]

LUCAS: Then you'll be the last thing I ever see.
WEDNESDAY: That is so hot.

[GO ON]
LUCAS: Ready!

Vamp

GO ON

LUCAS: Now will you marry me?
WEDNESDAY: Oh, yes, Lewis. A thousand times yes.
LUCAS: Lucas. Lucas.
WEDNESDAY: Gotcha!
(THEY exit as MAL appears.)

Play 3X

FESTER: Did you hear that? The boy was willing to die for love. Hard to believe he's your son.
MAL: He was so happy.
FESTER: Remember that? Being happy?
MAL: Yeah, what happened?
FESTER: You've turned into an unfeeling, rigid, selfish control freak.
MAL: Fester, you're a wise person. How can I fix this? What do I do?
FESTER: Don't worry, it will come to you.
MAL: I wasn't always this way. I was happy-go-lucky once. I told jokes and played the guitar and slept until noon. But then you get a wife and a kid and a mortgage... [MÚSIC FADES]

(fade on cue)

(ALICE appears.)
FESTER: Keep going.
MAL: But what do I say?
FESTER: Just remember how you felt the first time you saw her.
[CUE BELL TREE in PERC.]
MAL: Alice. It's Mal.
ALICE: I know.
MAL: No, the old Mal.
ALICE: The old Mal? With the guitar and the T-shirt?
MAL: And the head-band.
ALICE: Omigod. The head-band. You were pretty crazy back then, you know that?
MAL: I guess I got stuck, Alice--More than most men. But mama, I swear I'll be crazy again.
ALICE: Mal, you're rhyming.
[GO ON to m. 81]

[G. P.]
MAL: For you, baby. Just for you.

MAL: Vamp (vocal last time)

I learned from Lucas. I learned from you.
I wasn't happy. I wasn't true. But then the way you spoke at dinner touched my soul. Completely crazy, yet completely in control.

So when you kicked me out I said, "Let's rock and roll!" So I'll be Funk Rock, very stiff

Crazier than you, much crazier than you.

It warms me up to see you livin' large. When I'm crazier than you, far crazier than you, I'll drop the plan. You'll be the man in charge!
ALICE: All this time and all I needed was the hope that you'd submit.

MAL: Too afraid and too conceited to believe that you were it.

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

But the journey's now completed.

I'm gonna treasure you in death as well as life.

I wanna cut you with my love and with my knife.

Mal, you're rhyming.
Now I / you can live as your / my tormentor and your / my wife
All the timing!

'cause I am crazier than you! I'm

Oh Mal, Oh Mal, Oh Mal!

I'm crazier than you!

I'll tell you what to do.

Please tell me what to do.
trooool. I'm crazier than you! So trooool. I'm crazier than you! So

Oh! I'm crazier than you!

Oh!

say you love me, too. From here on in, you're singing to my

say you love me, too. From here on in, you're singing to my

From here on in, you're singing to my

From here on in, you're singing to my
My soul!

My soul!

My soul!

My soul!

[MUSIC]

(cont.) The worst hotel in Paris! Get them on the line! Hurry, this is the final round, my friend!

A Driving Tempest

Did I ever once believe this day would come?

Did I ever once expect the worst? Did I ever dream that I could feel this way?

I'm a Latin man and Latin men are smart. Everything we do is muy sincere.

Leading with a sword as much as with a heart, never once was I prepared to hear. "Not today!" She
spat it in my face. "Not to-day!" Not even second base.

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

__ Not to-day! Not to-day." I re-mem-ber well the day she poi-soned me. No one else had cared e-nough to try.

How did she un-co-ver all the joys in me? All the ways she prom-ised I would die. Ev-ry year that pass-es, I a-dore her more.

An-y-one who knows us would a-gree. She's my ev-ry fe-ver, flu, and can-ker sore. She's my on-ly hep-a-ti-tis B!

Not to-day! I'm danc-ing on my own. Not to-day!
dog without a bone. Not today! That rotten ron-de-le: Not today!

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

(LURCH enters with telephone) [GO ON to ms. 55]

Vamp

Can you confirm this is the worst hotel in Paris? Because I need to get your ghoulish guarantee. What would I pay if you could say you'd serve my petit dejeuner from an abandoned and condemned patisserie. I must be clear, don't want to circulate misunderstandings. You must have roaches in the bath at any cost. It says right
here in my new guide I bought from From-mer's: That ev-en
in Ju-ly the pipes are thick with frost.

(FESTER enters)
FESTER: Gomez! Gomez! Morticia's leaving!
GOMEZ: What?
FESTER: She's at the gate with a valise! It's the end of the family!

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

Is this the mo-ment where I turn a lit-tle gray?
Is this the mo-ment where my mar-rriage vows de-cay?
Is this the mo-ment where Mor-ti-cia runs a-way?
No! Not to-day!

Not to-day! Not to-day!

---
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]

LIVE BEFORE WE DIE

[Rev. 1/14/12]

Music and Lyrics by
ANDREW LIPPA

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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]
MORTICIA: Mother told me to beware of clever men with silver tongues.
GOMEZ: What I lack in depth I make up for in shallowness.

MORTICIA: You really think you can sway me with a joke?
GOMEZ: It's the last thing I try before the chloroform.

To-morrow I may be____ in rain-y, gay Par-ee.
Please
I'm not a cas-ta-net____ who
stay right where you are and dance.

The
You're more than that by far so dance.
The place we're in can never be what was 'til we begin to do what dancing does. My darling, I was bad, bad husband and bad Dad. Instead of being sad, A lone, we're lost, we're drifting out to sea. But A lone, we're lost, we're drifting out to sea. But side by side we're gloomy as can be. Mor-
ti-cia, I was wrong, I knew it all along. For-

rit.

And

give me with a song

#22 Tango De Amor

GOMEZ: Mi Amor. Creature of constant surprises. You have legs!
MORTICIA: Ladies--
[GO ON]

dance.

*The rest of song #22 is a dance.
GOMEZ: You are a true Addams.

-ROMANTIC (EBBS AND FLOWS)\n
\[ \text{LURCH:} \]
Move toward the darkness.

-WELCOME THE UNKNOWN.\nFace your blackest demons,\nfind your bleakest bone.\nLose your inhibitions.

-POCO RIT. A TEMPO\nrit. A Tempo

-Love what once was vile.\nMove toward the darkness and smile.

-WEDNESDAY/MORTICIA:
Move toward the darkness.

-ANCESTORS:
Don't avoid death.

\[ \text{P Move toward the dark.} \]
Don't avoid despair. At our weakest

Don't avoid despair. At our weakest

Can we learn what's there. When you face your night-mares,

Can we learn what's there. When you face your night-mares,

Then you'll know what's real. Move toward the darkness and feel.

Move toward the darkness and feel.

GOMEZ: Fester, Fester - What are you doing?
FESTER: I'm embracing the unknown! I'm moving toward my darkness!
MORTICIA: Au revoir, Fester. May you find your bliss.

ALICE: Excuse me, Fester, but where are you going?
FESTER: To the moon, Alice.
[GO ON to ms. 54I]
Vamp (vocal last time)

WEDNESDAY: Some-thing old.

LUCAS: Cra-zi-ness writ large.

MAL: Some-one true.

ALICE: Some-thing new.

LUCAS: Some-one bold.

Slow

WEDNESDAY: You and I face the sky and the light we see

MAL: You and I face the sky and the light we see

You and I face the sky

and the light we see

fades a-way in the gray,

leav-ing you and

fades a-way in the gray,

leav-ing you and

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

Vamp (vocal 1st X only - CUT ON CUE)

[SFX: MUSIC OUT]
GOMEZ: Fly...
[GO ON to ms. 64]

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

Impassioned

accel.

LURCH:

Ah

3 FEMALE ANCESTORS:

3 FEMALE ANCESTORS:

ALL WOMEN:
MORT/GMA (8vb):

ALL MEN:

ADDAMS/BEINECKES:

Move to ward the
dark ness.

FEMALE ANCESTORS:

FEMALE ANCESTORS:

MALE ANCESTORS:

Move to ward the
dark ness.
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

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

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,
ALL:
move toward the darkness.

GOMEZ:
Love triumphs at last!

CRYPT GATE OPENS GO ON

GOMEZ:
move toward the darkness.

MORTICIA: (at pitch)
Move toward the darkness and

GOMEZ:
Move toward the darkness and

LURCH:
Love.

Dictated

Love.

Love.

Love.

Love.

Love.
Bows
[Rev. 1/14/12]

Music and Lyrics by ANDREW LIPPA

One Normal Night - "Funeral"

The Wedding

Big and Dark

A la Tango

In One

MEN:

WOMEN:

It's

It's

Won·der·fly

fi·nal·ly love, love, love, love.

fi·nal·ly love, love, love, love. Won·der·fly

gloo·my and gray.

love that al·lows us to

gloo·my and gray. love that al·lows us to
Vocal

24. Bows [Rev. 1/14/12]

A la Tango

rit.

say

say

Wed/Lucas
"Crazier Than You"

Mal/Alice
"When You're an Addams"

Fester
"The Moon and Me"

Gomez/Morticia
"Live Before We Die"

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
fam'ly by and by.

When you're an Ad-dams_

fam'ly by and by.

When you're an Ad-dams_

fam'ly by and by.

When you're an Ad-dams_

you do what Ad-dams do or

you do what Ad-dams do or

you do what Ad-dams do or

die!!

die!!

die!!