

Wednesday
+
Gomez

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?

Start

WEDNESDAY

Can you keep a secret?

*(WEDNESDAY produces a ring from around
her neck.)*

GOMEZ

Of course.

WEDNESDAY

Look.

GOMEZ

If I didn't know any better I'd say that looked like an
engagement ring.

(she just looks at him)

What are you saying?

WEDNESDAY

Oh daddy, Lucas wants to marry me!

GOMEZ

What?!

WEDNESDAY

Lucas Beineke loves me and he wants to marry me.

GOMEZ

Do you want to marry him?

WEDNESDAY

Yes. I think so.

GOMEZ

You think so?

WEDNESDAY

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

GOMEZ

That he's the one?

WEDNESDAY

That the families can get along. I mean, he has to know
what he's getting into.

GOMEZ

What are you saying?

WEDNESDAY

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

GOMEZ

(slicing the air with his sword)

Ohio? A swing state!

WEDNESDAY

That's what I mean.

GOMEZ

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

WEDNESDAY

No.

GOMEZ

No? But we have to tell your mother -

WEDNESDAY

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

GOMEZ

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

WEDNESDAY

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

GOMEZ

But I've never kept anything from your mother.

WEDNESDAY

(getting desperate)

Daddy, please!

GOMEZ

But-

WEDNESDAY

If you love me.

End

Morticia
+
Gomez

GOMEZ (CONT'D)

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

WEDNESDAY'S GROWING UP

(spoken)

She'll be Thursday before you know it.

(sung)

A PUZZLING THING

A SECRET IN THE HOUSE

A BOY, A GIRL, A RING...

(MORTICIA enters)

MORTICIA

Something's wrong with Wednesday.

GOMEZ

What do you mean?

MORTICIA

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

GOMEZ

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

(turns to go)

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

MORTICIA

Gomez.

GOMEZ

(stops, turns)

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

MORTICIA

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

GOMEZ

Of course. I didn't think of that.

Start

MORTICIA

Besides, she'll have lots of boys.

GOMEZ

How do you know?

MORTICIA

Because she's my daughter.

GOMEZ

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

MORTICIA

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

(DING! MORTICIA freezes.)

#5 TRAPPED

GOMEZ

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

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

MORTICIA

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

GOMEZ

Of course!

MORTICIA

Oh my. You're perspiring.

GOMEZ

What?

MORTICIA

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

(She starts to exit.)

End

Lurch
+
Alice
+
Mal

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.)

Start

MAL

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

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

(observing the emptiness of the space)
Wow, look at this place. They just move in or what?

ALICE

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

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

(MAL approaches LURCH)

LURCH

Grnh.

MAL

Mal Beineke.

LURCH

(polite)

Grnh.

MAL

This is my wife, Alice-

LURCH

(lecherous)

Grnh.

MAL

That's my son, Lucas -

LURCH

(warning)

Grnh.

MAL

And you are?

LURCH

Grrngh.

(Grunts his backstory)

MAL

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

ALICE

Oh, Mal.

(convincing herself as much any him)

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

MAL

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

LUCAS

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

MAL

Yeah? Where are they from?

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

End

Start

GOMEZ

GOMEZ

"Where are we from?"
(they react)
Funny you should ask.
(then)

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

(steps forward)

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

(pointing his blade at Lucas)

And you must be young Lucas -
(looks back to Mal, then again to Lucas)

Unless of course you -
(Lucas)

- are the father, and you -
(Mal)

- are the son, with a massive thyroid problem.
(laughs, then)

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

#7A MORTICIA'S ENTRANCE

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

MORTICIA

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

GOMEZ

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

End

Start

Wednesday
+
Lucas

SCENE 6

(SOMEWHERE ELSE IN THE HOUSE)

(WEDNESDAY enters, pursued by LUCAS.)

LUCAS

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

WEDNESDAY

My father won't.

LUCAS

Why not?

WEDNESDAY

I already told him.

LUCAS

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

WEDNESDAY

He's totally cool with it. Mostly.

LUCAS

I thought we were gonna tell them all together!

WEDNESDAY

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

LUCAS

I'm not marrying your mother.

WEDNESDAY

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

LUCAS

You're right, it is old fashioned.

WEDNESDAY

Lucas, do you love me?

LUCAS

Of course.

End

Start

Gomez
+
Mal

SCENE 7

(THE GROTTTO.)

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

MAL

Interesting chair. Antique?

GOMEZ

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

MAL

You collect this stuff?

GOMEZ

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

(then)

Go on, ask. Ask!

MAL

Why?

GOMEZ

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

(Mal gets out of the chair)

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

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

Ooooooooooooooooooh! That'll make you believe, eh?

(a laugh, then retracts the lever)

Sit down. Let me ask you a question.

MAL

Some other time.

GOMEZ

Okey-dokey.

(then)

So how about these crazy kids, eh?

MAL

What about 'em?

GOMEZ

They seem very fond of each other, no?

MAL

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

GOMEZ

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

MAL

I dunno what they do.

GOMEZ

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

(pointedly)

Your son.

MAL

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

GOMEZ

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

MAL

No.

(then)

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

GOMEZ

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

(exiting)

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

#8B ALPHONSO THE ENORMOUS

End

Morticia
+
Alice

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.

Director's Note: Pronounced "Bah-den, Bah-den"

ALICE

Who's that looking over her shoulder?

MORTICIA

Oh, no. That's her other head.

ALICE

She has two heads?

MORTICIA

Well, you know what they say.

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

ALICE

(sees the photo)

And who's that man in the dress?

MORTICIA

Oh. That's Aunt Herman. Wednesday's uncle.

MORTICIA

(turns to another photo)

And here's Gomez and me, at our wedding.

ALICE

What's that?

MORTICIA

Our wedding vows.

ALICE

That's so romantic.

Start

ALICE (CONT'D)

(reading)

"We promise to tango at least three times a week."

MORTICIA

- for passion.

ALICE

(reading)

"We promise to tell each other everything."

MORTICIA

- for truth.

ALICE

Everything?

MORTICIA

Of course.

ALICE

And you're still married?

MORTICIA

More than ever.

ALICE

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

MORTICIA

How does it work?

ALICE

Well -

(rhymes)

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

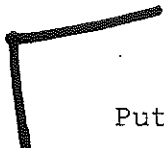
MORTICIA

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

ALICE

A long one.

start



Wednesday
+
Lucas
+
Pugsley

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.)

✓ End

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.)

Director's Note: GRANDMA sings the
following line from SPAMALOT a
cappella.

GRANDMA

(a cappella)

ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE
(Whistling)

[MUSIC CONTINUES]

PUGSLEY

Hi, Grandma.

GRANDMA

Hey, stud. How's life?

PUGSLEY

Too long.

Start

GRANDMA

Tell me about it.

[MUSIC OUT]

PUGSLEY

Hold on. What're you doing?

GRANDMA

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

PUGSLEY

What's that one?

GRANDMA

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

PUGSLEY

Maybe.

GRANDMA

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

PUGSLEY

Grandma -

[MUSIC IN]

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

GRANDMA

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

PUGSLEY

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

GRANDMA

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

PUGSLEY

Tell me about it.

(picks up another bottle from the cart)

What's this one?

GRANDMA

(grabs bottle from Pugsley)

Acrimonium! You wanna stay away from this baby.

PUGSLEY

Why?

GRANDMA

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

PUGSLEY

Whaddaya mean?

GRANDMA

One swig of this and Mary Poppins turns into Medea.

PUGSLEY

I don't understand your references.

GRANDMA

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

(then)

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

(waxing rhapsodic)

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

(then, abruptly)

And stay outta my stuff 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 (CONT'D)~~

~~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.)

End

Fester
+
Wednesday
+
Gomez
+
Morticia

(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 (CONT'D)

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.)

Start

FESTER

I - am in love!

EVERYONE

Awww!

FESTER

You're probably thinking, what could a fat bald person of no specific gender 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/ANGSTRS
FULL DISCLOSURE!~~

~~FESTER~~

~~JUST EMBRACE IT AND SWOON~~

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

End

Start

Alice
Mal

SCENE 3

(GUEST BEDROOM)

16B ALL IS BLACK INSIDE MY FACE

ALICE

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

MAL

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

ALICE

(dark)

You got a problem with that?

MAL

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

ALICE

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

MAL

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

ALICE

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

MAL

Follow his heart? That's crazy!

ALICE

What's wrong with crazy? Crazy is underrated.

MAL

Lemme get this straight - your son, *your only son*, wants to
marry someone who is named for a *day of the weekend* 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

End

Fester

SCENE 4

Director's Note: This is a great place to use all of the FEMALE ANCESTORS in a sweet chorus number. Where it says, "FESTER dances with the MOON and the STARS" can be done in front of a black traveler curtain (although a black scrim would be better). With nighttime lighting (pale and darker blue) on FESTER and the FEMALE ANCESTORS in front of a dark curtain (or behind a black scrim), rather than flying FESTER to the MOON, use the ANCESTORS to bring the MOON and some stars to FESTER. The number is FESTER'S romantic fantasy, so choreograph it as if it's on the earth in reality, but in the heavens in FESTER'S mind. One production created a large moon mask for one dancer dressed in black, and keeping her facing downstage (SOUTH PARK - style) she actually danced with FESTER, having FESTER do all of the turns. The original production used 1920's style bathing suits as the costume design. This is not necessary, though the parasols could still work. Be creative with it.

Start

(VAUDEVILLE IN-ONE)

(FESTER enters, looking for love.)

FESTER

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

(calling into the dark void)

Ladies, hello.

(The FEMALE ANCESTORS appear with parasols.)

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

(The MOON enters, shyly.)

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

FEMALE ANCESTORS

(Ohh!)

FESTER

...Each meeting - a happy reunion.

FEMALE ANCESTORS

(Awww!)

(The LADIES part, revealing FESTER strumming his banjolele. He looks up at the moon and sings to her--)

End

#17 THE MOON AND ME

FESTER

WHEN THE DAYLIGHT ENDS
AND THE MOON ASCENDS
I WOULD RATHER BE
JUST THE MOON AND ME
WHEN I FEEL HER PULL
THEN MY HEART IS FULL
AND THE NIGHT IS SOFTLY SWEETLY CALLING,
"FESTER, LOOK AND SEE"
LA LA LA LA LA LA
LA LA LA LA
LA LA LA LA LA
IT'S A DREAM THAT'S COMING TRUE
WHEN THE MOON SAYS "I LOVE YOU"

(The FEMALE ANCESTORS sing behind FESTER now.)

FESTER & FEMALE ANCESTORS

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

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

Morticia
Pugsley

SCENE 7

(CROSSOVER - PUGSLEY'S BEDROOM)

Start

#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 ruin, you can thank your father.

(MORTICIA EXITS)

End

The Addams Family

Bright Latin 4

WHEN YOU'RE AN ADDAMS

[Rev. 1/12/12]

02


Music and Lyrics by
ANDREW LIPPA

Gomez

1-4 

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]**

Vamp

5-8 

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

Vamp

[GO ON]

9-12 

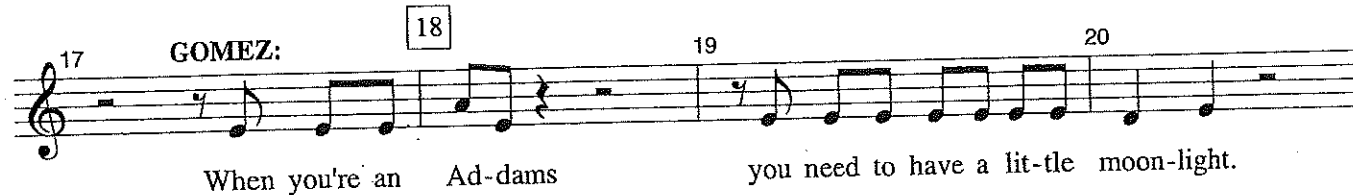
GOMEZ: (cont.) Come to me, my luscious wife - oh she of skin so pale, eyes so black, and dress cut down to Venezuela - and tell us what it is that every Addams hopes for!
[MUSIC OUT]

MORTICIA: Darkness and grief and unspeakable sorrow.
GOMEZ: I love it when you talk sexy! **[GO ON]**

Vamp (cut on cue)

13-16 

Start

17 **GOMEZ:**  18 19 20
When you're an Ad-dams you need to have a lit-tle moon-light.

21  22 23 24
When you're an Ad-dams you need to feel a lit-tle chill.

25 26 27 28

You have to see the world in shades of gray.

29 30 31 32

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

End

33 34 35

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

MORTICIA:

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

36 37 38

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

(Morticia Laughs)

When you're an Ad - dams

39 40 41 42

Who cares a - bout the world

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

Vocal
Start

Ensemble

02. When You're An Addams [Rev. 1/12/12]

276

ADDAMS FAMILY:

275

277

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

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

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

278

279

280

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

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

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

ADDAMS FAMILY:

281

282

283

MORT(8vb):

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

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

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

284

285 286

fam' - ly first ___ and ___ fam' - ly ___ last ___ and fam' - ly by and by. ___

fam' - ly first ___ and ___ fam' - ly ___ last ___ and fam' - ly by and by. ___

fam' - ly first ___ and ___ fam' - ly ___ last ___ and fam' - ly by and by. ___

287 288 289 *MORT(at pitch):*

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

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

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

290 291 292

ply! When you're an Ad-dams

ply! When you're an Ad-dams

ply! When you're an Ad-dams

293 294 295 296

Gomez, Fester, Wednesday
Morticia, Pugs, Gma

you do what Ad - dams do or die!!

you do what Ad - dams do or die!!

you do what Ad - dams do or die!!

297 298

you do what Ad - dams do or die!!

you do what Ad - dams do or die!!

you do what Ad - dams do or die!!

End

Wednesday

rit.



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

Ad Lib.

22 Keep It Moving



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



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



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

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



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



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

(She breaks the bird's neck.)

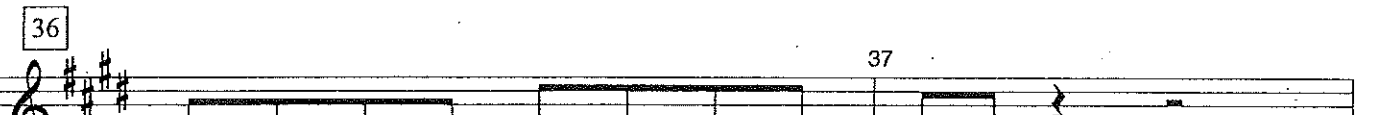
PUGSLEY: "Wow. You got some real issues."

WEDNESDAY: "Fly away, little birdie."

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

[GO ON]

Start



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

38 39

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

40 41 42

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

43 **Pull Back** 44 45 **Heavier** $\text{♩} = 115$

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

(She pulls the rack-lever)

46 47

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

PUGSLEY:

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

48 49

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

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

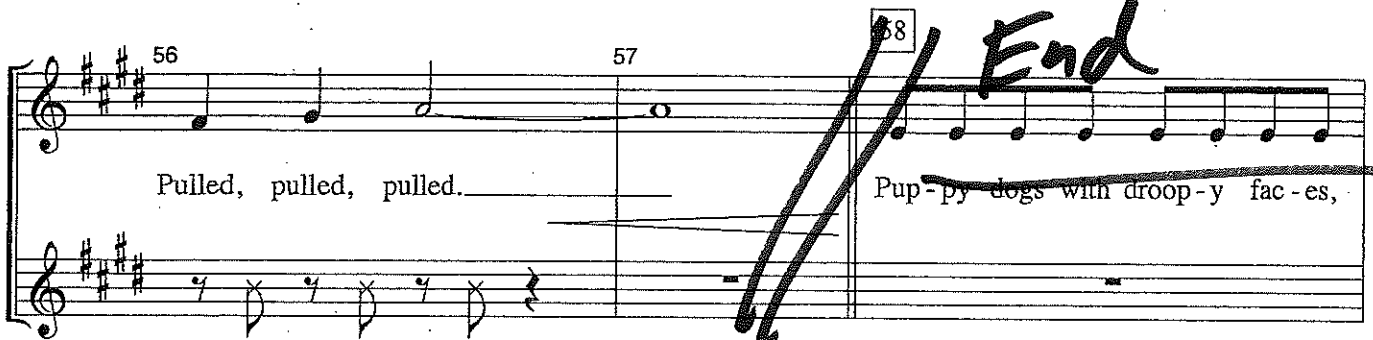
50 (She pulls the rack-lever) 51 52

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

Aaah!!



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



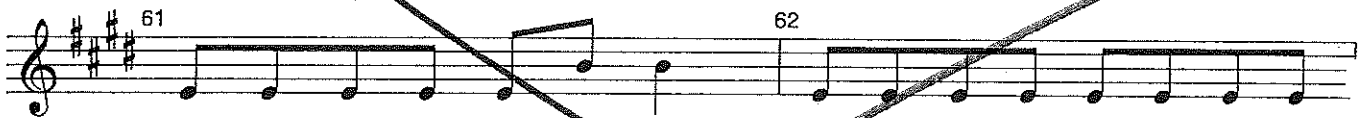
Pulled, pulled, pulled.

Pup - py dogs with droop - y fac - es,

Aaah!! Aaah!! Aaah!!



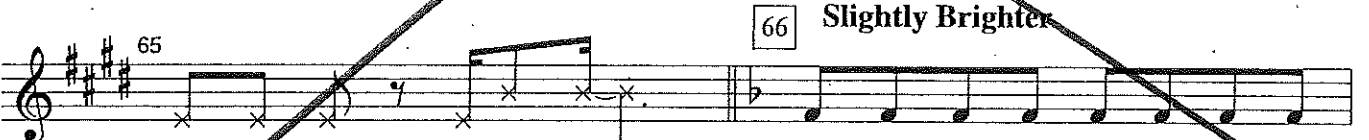
u - ni - sorns with danc - ing mice. Sun - rise in wide o - pen spa - ces,



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



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



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



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



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

Vocal

wednesday

17

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

19 back." 20 So can't we muse a bit and

21 lose the ba - sic black? 22 Whoa! One nor - mal night

23 with nor - mal peo - ple on their way. 24 Just

25 one nor - mal night... 26 Whad-da-ya say?

27 28

29 30

31 32

Start

32

MORTICIA:

WEDNESDAY:

32 One nor - mal night? 33 To be po - lite, 34 to do the least

GOMEZ:

WEDNESDAY:

35 you can. 36 One nor - mal eve? 37 Can you a - chieve

40

38 a kind of com - mon man? 39 You have to

41 42 43

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

44 45 46

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

47 48 Broadening - In 4 49

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

Molto Rit.

50 51 52 53

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

A Tempo - In 2

54 55 56 ANCESTORS:

Do, doo, doo, doo.

Do, doo, doo, doo.

night! **End**

57 58 59

Do, doo, doo, doo. Do, doo, doo, doo, doo, doo.

Do, doo, doo, doo. Do, doo, doo, doo, doo, doo.

Lucas

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 -

staff

64

Vamp LUCAS: (cutting him off)
No!

64-67

68

69

70

LUCAS:

71

72

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

73

74

75

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

76

77

78

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

79

80

81

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

82

83

84

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

85

86

87

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



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

LUCAS: Come on!
(LUCAS exits)

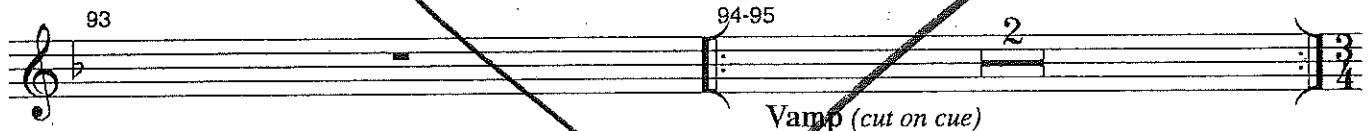
MAL: Come on!
(MAL exits and ALICE follows. The ANCESTORS appear from behind the avenue of trees. So does FESTER.)

FESTER: Seems like a nice young man!

(ANCESTORS grumble)

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

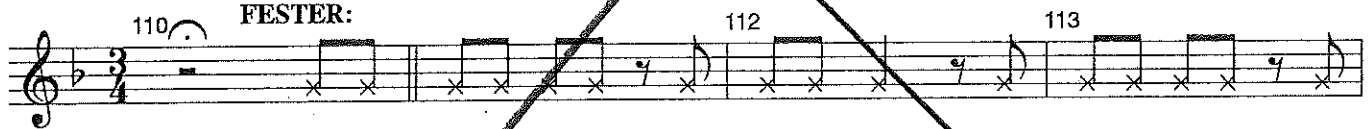
[MUSIC STOPS]



Vamp (cut on cue)

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

111
March-Like



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



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



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



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

End

The Addams Family

11

WHAT IF

[Rev. 11/18/11]

Music and Lyrics by
ANDREW LIPPA

Pugsley

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!

Start

Liltingly - In 1 $\text{♩} = 62$

5

PUGSLEY:

What if she ne - ver tor - tures me

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

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

What if she walks a

way leav - ing me A - O - K,

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

65 66 67-68 69 Flowing 70

be so cruel. _____ could

71 72 73 74 75

stab my arm my self. _____ Could rip my

76 77 78 79 80

ton - sils out. _____ Could set my hair a -

81 82 83 84 85 86

flame. _____ I _____ could

87 88 89 90 91

spray my eyes with mace, _____ but face the

92 93 94 95 96

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

97 98 99-100 2

same. _____

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]

101 101-104 105

Start
Vocal

Alice

13

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

Growing In Intensity

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

Aznavour-ian

23 (Expressive and Expansive)

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

molto rit.

Grand

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

LURCH: "Grrrngh!"

40 Faster

~~A-lone and wait-ing and wait-ing and whin-ing and~~

molto rit.

48

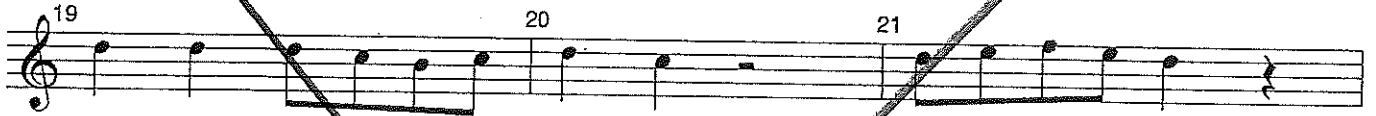
wan-ing and want-ing and wast-ing and whoa! Wait-ing, fix -

Morticia

15 Swing 8ths



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



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



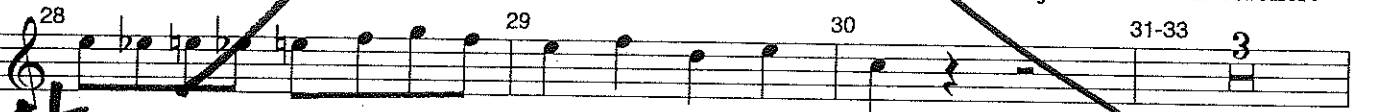
I can comp - re - hend. When I'm feel - ing un - in - spi - red,



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

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

Start



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

34

Vamp (vocal last x)



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



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

41 42 43

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

44 45 *p* 46

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

47 48 49

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

End

50 51 52 53

If life's all plums I'll mud - die through some.

54 55 56 57

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

58 59 **A Tempo - Straight 8ths** 60

Hot - cha! Some peo-ple die from pub-lic ston-ing, faul-ty wir-ing, faul-ty zon-ing,

The Addams Family

THE MOON AND ME

[Rev. 1/31/12]

Music and Lyrics by ANDREW LIPPA

Fester 17

FEMALE ANCESTORS: (Ohh!)

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

FEMALE ANCESTORS: (Awww!)

Andante

Start

1 FESTER: 2 3

When the day light ends and the moon

4 5 6

a - scends, I would ra ther be

7 8 9

just the moon and me. When I feel

10 11 12

her pull, then my heart is full.

13 14 15

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

18 More Full

16 17

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

19 20 21

la la la la, la la la la. It's a dream

rall.

A Tempo

22 23 24 25

that's com-ing true when the moon says, "I love you."

End

26-27 28 29 30

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

FEMALE ANCESTORS:

Ooh, ooh, ooh,

31 32 33

my song, she ac-cepts, she at-tends,

ooh. Ooh, ooh,

34 35 36

she be-lieves, she be-friends. La la la

ooh, ooh.

37 38 39

la la la, la la la la la, la la la la.

Ooh, la la la. Ooh, la la la. Ooh, la la la. Ooh,