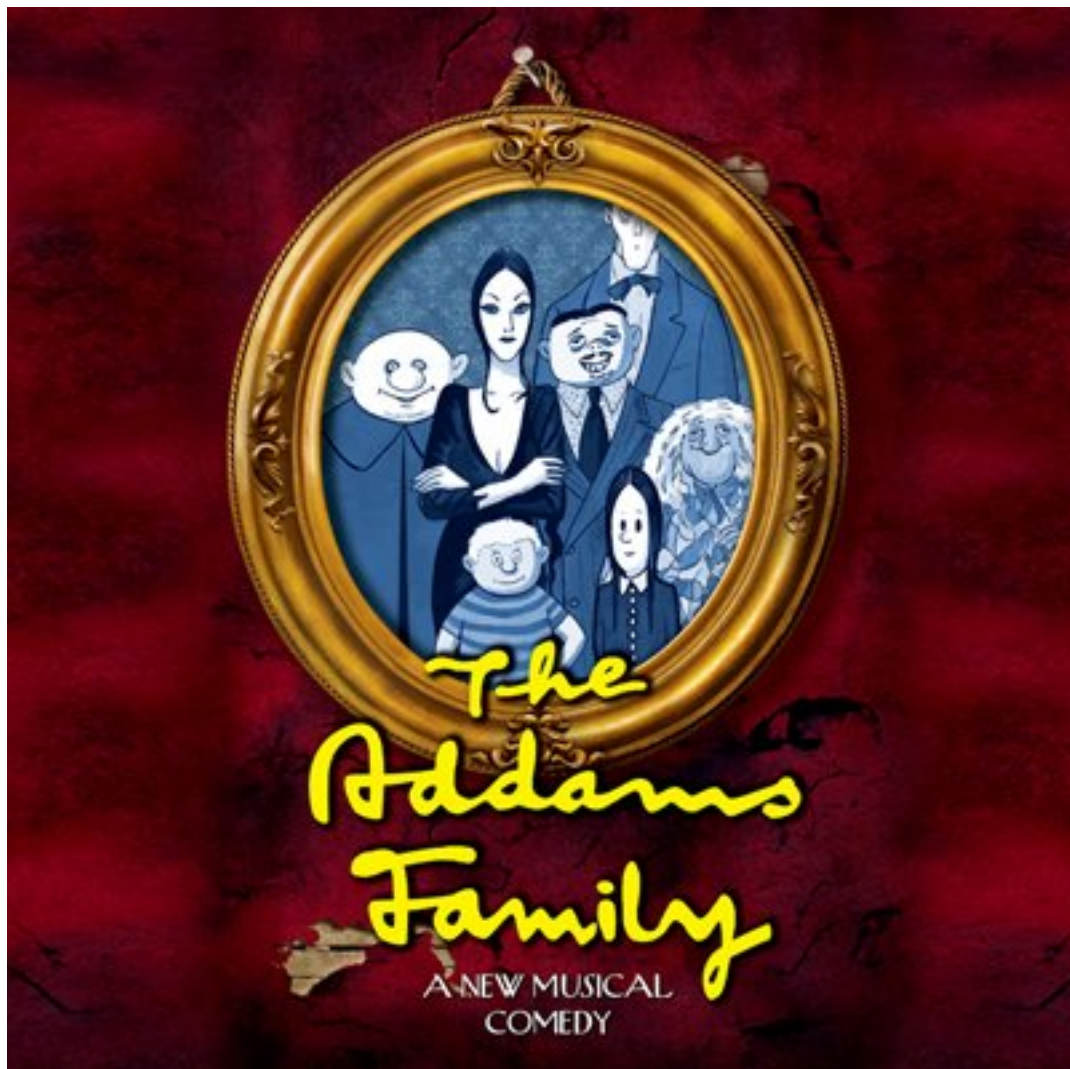




## Performing Arts Department.



**AUDITION PACKET**

**WEDNESDAY ADDAMS**

## SCENE 2

*(MORTICIA'S BOUDOIR)*

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

### GOMEZ

Fight sir, fight like a man! Feel the kiss of my Spanish steel! Ha! Ha! Ha! Ha! Foiled again!

*(GOMEZ strikes LURCH's sword down.*

*LURCH pokes GOMEZ with it.)*

Oww! Damn your lightning reflexes!

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

### MORTICIA

Gomez, look.

### GOMEZ

Ugh! Flowers! Who would send something so tasteless?

### MORTICIA

*(reads the card)*

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

### GOMEZ

"Goody-licious?" Who talks like this?

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

### MORTICIA

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

### GOMEZ

Lucas?

**MORTICIA**

Yes.

**GOMEZ**

But Lucas is a boy's name.

**MORTICIA**

Yes.

**GOMEZ**

Wednesday has a friend who's a boy?

*(They both look at Lurch. Finally--)*

**MORTICIA**

It's nothing, darling. Puppy love.

*(hands Lurch the stems)*

Put these in water.

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

**WEDNESDAY**

Mom, Dad, I shot dinner.

**MORTICIA**

*(taking it)*

Oh, Wednesday, that's lovely. Wherever did you find it?

**WEDNESDAY**

Petting zoo.

**MORTICIA**

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

*(shares a laugh with Lurch)*

Oh, Gomez - guests for dinner! Fresh meat!

*(They exit. WEDNESDAY looks nervously after them.)*

**WEDNESDAY**

Daddy, I have something very important to tell you.

**GOMEZ**

What?

**WEDNESDAY**

Can you keep a secret?

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

**GOMEZ**

Of course.

**WEDNESDAY**

Look.

**GOMEZ**

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

*(she just looks at him)*

What are you saying?

**WEDNESDAY**

Oh daddy, Lucas wants to marry me!

**GOMEZ**

*What?!*

**WEDNESDAY**

Lucas Beineke loves me and he wants to marry me.

**GOMEZ**

Do you want to marry him?

**WEDNESDAY**

Yes. I think so.

**GOMEZ**

You think so?

**WEDNESDAY**

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

**GOMEZ**

That he's the one?

**WEDNESDAY**

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

**GOMEZ**

What are you saying?

**WEDNESDAY**

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

**GOMEZ**

*(slicing the air with his sword)*

Ohio? A swing state!

**WEDNESDAY**

That's what I mean.

**GOMEZ**

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

**WEDNESDAY**

No.

**GOMEZ**

No? But we have to tell your mother -

**WEDNESDAY**

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

**GOMEZ**

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

**WEDNESDAY**

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

**GOMEZ**

But I've never kept anything from your mother.

**WEDNESDAY**

*(getting desperate)*

Daddy, please!

**GOMEZ**

But—

**WEDNESDAY**

If you love me.

**SCENE 6**

*(SOMEWHERE ELSE IN THE HOUSE)*

*(WEDNESDAY enters, pursued by LUCAS.)*

**LUCAS**

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

**WEDNESDAY**

My father won't.

**LUCAS**

Why not?

**WEDNESDAY**

I already told him.

**LUCAS**

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

**WEDNESDAY**

He's totally cool with it. Mostly.

**LUCAS**

I thought we were gonna tell them all together!

**WEDNESDAY**

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

**LUCAS**

I'm not marrying your mother.

**WEDNESDAY**

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

**LUCAS**

You're right, it is old fashioned.

**WEDNESDAY**

Lucas, do you love me?

**LUCAS**

Of course.

**WEDNESDAY**

Then leave it to me. It's all going according to plan.

**LUCAS**

What plan? There's no plan!

**WEDNESDAY**

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

**LUCAS**

You're really crazy.

**WEDNESDAY**

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

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

**FESTER**

Aww.

<b>#8A BUT LOVE REPRISE 2</b>
-------------------------------

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

**ACT TWO**  
**SCENE 1**

*(OUTSIDE THE HOUSE)*

<b>#15 OPENING ACT II</b>
---------------------------

*(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--)*

### WEDNESDAY 3

#### **SCENE FIVE: UNDER THE ADDAMS FAMILY TREE**

*GOMEZ sits on the swing. He listens to the sounds of the city and park - culminating in a scream and two gunshots, which relaxes him.*

*WEDNESDAY crosses furiously, with suitcase and crossbow.*

**GOMEZ**

Wednesday!

**WEDNESDAY**

Don't even!

**GOMEZ**

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

**WEDNESDAY**

Away.

**GOMEZ**

*Elopement??*

**WEDNESDAY**

Daddy, would you just please let me -

**GOMEZ**

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

**WEDNESDAY**

*(cutting him off)*

There's not gonna be any marriage!

**GOMEZ**

No? Why?

**WEDNESDAY**

He bailed!

**GOMEZ**

What? A breach of promise? An outrage!

**WEDNESDAY**

He thought running away was a bad idea.

**GOMEZ**

On the other hand, he does have a point.

**WEDNESDAY**

I hate him!

**GOMEZ**

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

**WEDNESDAY**

He says he can't live without me, and then he lets me go. I love him. Why doesn't he love me?

**GOMEZ**

You just said you hated him. Which is it?

**WEDNESDAY**

Both.

**GOMEZ**

Now you've got it.

# Adams Family

## PULLED

[Rev. 1/3/12]



Music and Lyrics by  
ANDREW LIPPA

**WEDNESDAY:** "This dinner has to go OK.

**PUGSLEY:** "It will if you let me blow up this Lucas guy!"

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

(cont.) "...off and eat him up until there's nothing left."

### Misterioso

#### Vamp

WEDNESDAY: (last time)

I don't have a sun-ny dis-po - si - tion. I'm not known for be-ing too a - mused.

My de-mean-or's locked in one po - si - tion. See my face? I'm en - thused.

13

14

15

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

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

rit.

16

17

18

All my in - hi - bi - tions have been muzz-led

and I think

I know

Ad Lib.

[BIRD sounds.]

19

21

why.

I'm be - ing

tr~~~~~

tr~~~~~

22 **Keep It Moving**

23 24 25

pulled in a new di-rec - tion, but I think I like\_\_\_\_ it. I think I like\_\_\_\_ it. I'm be-ing

*tr* *tr*

(the BIRD responds)

[The YELLOW BIRD perches  
on her hand. SHE sings to it.]

26 27 28 29

pulled in a new di-rec - tion. Through my pain-ful pur-suit\_\_ some-how bird-ies took root. All the

[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**]

30 31 32 33

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

*tr*

*sub. f*

*8vb*

37 38 39

Mo-ther al-ways said "Be kind to stran-gers." But she does-n't know what they de - stroy.

(8vb)-----

40 41 42 43 Pull Back

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

*cresc. poco a poco*

44 45 Heavier ♯=115 46

Has got me pulled in a new di - rec - tion, but I think I like

PUGSLEY:

Aaah!!\_

(crank)

8vb-----



it. I think I like it. I'm be-ing pulled in a new di-rec - tion. And this  
 That was good, that was good... Do it again! Do it again! Aaah!!  
 (crank)  
 (8vb)

51 feel-ing, I know, is im-poss - i-ble, so, I'll con-fide that I've tried but I can't let it go. It's dis-  
 loco

55 gus-ting-ly true, 56 Pulled, pulled, pulled. 57 Pup-py dogs with droop-y fac-es,  
 Aaah!! Aaah!! Aaah!!  
 (crank) (crank) (crank)  
 sub. *mp*

u - ni - corns with danc - ing mice. Sun - rise in wide o - pen spa - ces, Dis - ney world? I'll go there twice!

62 63 64

But - ter - flies at pic - nic lun - ches, bunch - es of chry - san - the - mums. Lol - li - pops and pil - low fights and

*cresc. poco a poco*

65 66 67

**Slightly Brighter**

Christ - mas eve? Su - gar plums! String quar - tets and Chi - a Pets and af - ter - noon ba - na - na splits.

72 73 75

An - gels watch - ing as I sleep and Li - be - ra - ce's great - est hits! Have got me

77 78 79

pulled in a new di-rec - tion, if they keep in-sis - ting, I'll stop re-sis - ting. Just watch me

*f* *ff*

80 81 82

pulled in a new di-rec - tion! I should stay in the dark, not o - bey

*f* *sub. mp* *cresc. poco a poco*

*no ped.*

83 84 85

— ev' - ry spark, but the boy — has a bite — bet - ter far — than his bark. And you

*simile*

86

bet I'll bite, too. \_\_\_\_\_ Do what's tru-ly tab - oo, \_\_\_\_\_ as I'm pulled in a new \_\_\_\_\_ di -

*f*

*con ped.*

Measures 86-91: The vocal line features a melodic phrase with a triplet of eighth notes in measures 86 and 88. The piano accompaniment consists of a steady eighth-note pattern in the bass and block chords in the treble. Dynamics include *f* and *con ped.*

98

rec - tion. \_\_\_\_\_

*f*

*rit.*

*rit.*

*sfz*

Measures 98-102: The vocal line has a long note in measure 98 followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes and chords. Dynamics include *f*, *rit.*, and *sfz*.

# Adams CRAZIER THAN YOU

## Family

[Rev. 1/14/12]

Music and Lyrics by  
ANDREW LIPPA

**LUCAS:** "No, but see--the lover always comes back. Ulysses.

Tristan. Romeo."

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

**LUCAS:** "I'd rather die than live without you."

**WEDNESDAY:** "Ok. Prove it!"

**LUCAS:** "What."

**WEDNESDAY:** "Prove it." *[MUSIC]*

"Here."

**LUCAS:** "Where'd you--"

**WEDNESDAY:** "Put this apple on your head and go stand against the tree."

**LUCAS:** "Wait - you're gonna--?"

**WEDNESDAY:** "Uh-huh."

**LUCAS:** "You're crazy."

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

**Bright 4** ♩ = 118

2 **WEDNESDAY:**

Once, I \_\_\_\_\_ was hope -

*Vamp (vocal last time)*

*mp*

*simile*

Life, less \_\_\_\_\_ than per - fect

fin' - ly \_\_\_\_\_ be - gun.

9 10 11

But, now I won - der



12 13

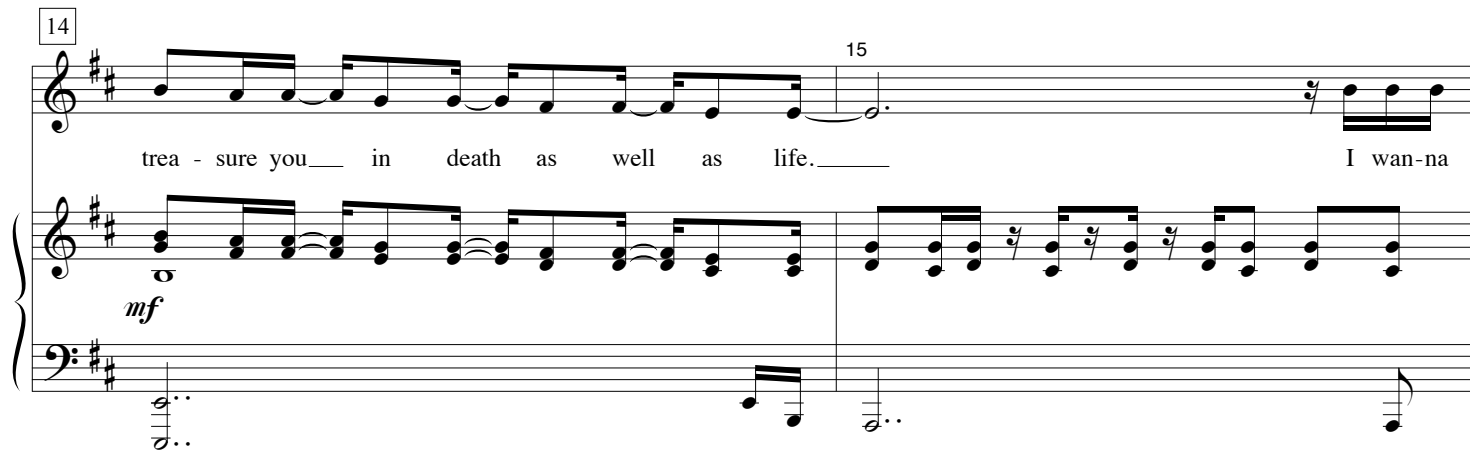
are we un - done? I wan-na



14 15

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

*mf*



16 17

cut you with my love and with my knife. But can I



18 live as your tor - men - tor and your wife? When I am

19

20 cra - zi - er than you! I'm cra - zi - er than you. And

21

22 noth - ing up 'til now has proved me

23 wro - o - ong. I'm

24 cra - zi - er than you! That's just the o - ver - view. So,

25

26 get on board or sim - ply move a - lo - o - o - ong.

27

28 **WEDNESDAY:**

29 And yet\_\_ I tru - ly love you.

30

**LUCAS:**

I'm not\_\_\_\_\_ im-pul - sive. I'm not\_\_\_\_\_ de-ranged.

*mp*

31 I'd ne - ver ask\_\_ that of\_\_ you.

32

33

But in\_\_\_\_\_ this mo\_\_ ment\_\_