

**- CAST SCRIPT & VOCAL BOOK -**



**Book by  
Marshall Brickman & Rick Elice**

**Music and Lyrics by  
Andrew Lippa**



**New York Office**

646-736-3232

[licensing@theatricalrights.com](mailto:licensing@theatricalrights.com)

[www.theatricalrights.com](http://www.theatricalrights.com)

**London Office**

020 7101 9596

[london@theatricalrights.com](mailto:london@theatricalrights.com)

[www.theatricalrights.co.uk](http://www.theatricalrights.co.uk)

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

3/9/17

THE ADDAMS FAMILY

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

# The Addams Family

Scenes, Characters, Musical Numbers and Pages

## Act I

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

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

**Act II**

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

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



**ACT ONE**  
**SCENE 1:**

**#1 OVERTURE/PROLOGUE**

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

**ANCESTRAL VOICES**

AH AH AH

AH AH AH

AH AH AH AH

*(GOMEZ steps forward)*

**GOMEZ**

*(deep inhale)*

Aaaahh...The intoxicating smell of the graveyard.

*(then)*

Once a year, we gather beneath our Family Tree, to honor  
the great cycle of life and death. Come, every member of  
our clan - living, dead -

*(re: Lurch)*

- and undecided - and let us celebrate what it is to be an  
Addams.

*(to Morticia)*

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

**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-OOH!!!

WHEN YOU'RE AN ADDAMS

**WEDNESDAY**

YOU NEED TO GRAB A BOW AND ARROW

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

**ADDAMS FAMILY**

WHEN YOU'RE AN ADDAMS

**PUGSLEY**

YOU NEED A MOMENT TO EXPLODE

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

**GRANDMA**

JUST POUR A POTION

**FESTER**

FLIP THE SWITCH

**WEDNESDAY/GRANDMA/PUGSLEY**

AND WAIT 'TIL THINGS GET HOT

**ADDAMS FAMILY (NO FESTER)**

WHEN YOU'RE AN ADDAMS

**ADDAMS FAMILY & FESTER**

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

**GOMEZ**

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

**MORTICIA**

Because living or dead, family is still family.

**GOMEZ**

Yes! And how do we do this?

**FESTER**

By dancing on their graves!

**GOMEZ**

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

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

**ANCESTORS**

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

**CONQUISTADOR ANCESTOR**

DEAD FOR FOREVER

**CAVEMAN ANCESTOR**

BLED FROM WHATEVER

**CONQUISTADOR & CAVEMAN**

CALLED NOW TO REAPPEAR

**SOLDIER ANCESTOR & SALOON GIRL ANCESTOR**

EVERY CADAVER  
START THE PALAVER  
ONCE IN AN ADDAMS YEAR

**ANCESTORS**

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

**GOMEZ**

Line Dance!

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

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

**ALL**

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

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

WHEN YOU'RE AN ADDAMS

**MALE ANCESTORS**

THAT'S RIGHT, WHEN YOU'RE AN ADDAMS

**ADDAMS & FEMALE ANCESTORS**

YOU HAVE A VERY SPECIAL DUTY

**MALE ANCESTORS**

LATE NIGHT! OUT WITH THE ADDAMS!

**ADDAMS FAMILY & FEMALE ANCESTORS**

WHEN YOU'RE AN ADDAMS  
MALE ANCESTORS  
WITH ONE BITE

**ALL**

YOU'RE OBLIGATED TO THE CLAN  
IT'S FAMILY FIRST AND FAMILY LAST

**ALL (CON'T)**

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

*(Applause)*

**GOMEZ**

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

**#2A (WE HAVE) A PROBLEM**

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

**CONQUISTADOR ANCESTOR**

Hey, it's locked.

*(ANCESTORS freeze)*

**FESTER**

That's right. We have a problem.

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

**WEDNESDAY**

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

**FESTER**

*(to the Audience)*

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

*(LUCAS enters, in love with WEDNESDAY.)*

**LUCAS**

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

**WEDNESDAY**

I like the part about being locked up.

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

**FESTER**

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

**ANCESTORS**

But Fest -

**FESTER**

Ah.

*(FESTER crosses down as ANCESTORS disappear.)*

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

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

**#3 FESTER'S MANIFESTO**

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

*(CURTAIN opens)*

**SCENE 2**

*(MORTICIA'S BOUDOIR)*

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

**GOMEZ**

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

*(GOMEZ strikes LURCH's sword down.*

*LURCH pokes GOMEZ with it.)*

Oww! Damn your lightning reflexes!

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

**MORTICIA**

Gomez, look.

**GOMEZ**

Ugh! Flowers! Who would send something so tasteless?

**MORTICIA**

*(reads the card)*

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

**GOMEZ**

"Goody-licious?" Who talks like this?

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

**MORTICIA**

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

**GOMEZ**

Lucas?

**MORTICIA**

Yes.

**GOMEZ**

But Lucas is a boy's name.

**MORTICIA**

Yes.

**GOMEZ**

Wednesday has a friend who's a boy?

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

**MORTICIA**

It's nothing, darling. Puppy love.

*(hands Lurch the stems)*

Put these in water.

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

**WEDNESDAY**

Mom, Dad, I shot dinner.

**MORTICIA**

*(taking it)*

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

**WEDNESDAY**

Petting zoo.

**MORTICIA**

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

*(shares a laugh with Lurch)*

Oh, Gomez - *guests for dinner!* Fresh meat!

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

**WEDNESDAY**

Daddy, I have something very important to tell you.

**GOMEZ**

What?

**WEDNESDAY**

Can you keep a secret?

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

**GOMEZ**

Of course.

**WEDNESDAY**

Look.

**GOMEZ**

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

*(she just looks at him)*

What are you saying?

**WEDNESDAY**

Oh daddy, Lucas wants to marry me!

**GOMEZ**

*What?!*

**WEDNESDAY**

Lucas Beineke loves me and he wants to marry me.

**GOMEZ**

Do you want to marry him?

**WEDNESDAY**

Yes. I think so.

**GOMEZ**

You think so?

**WEDNESDAY**

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

**GOMEZ**

That he's the one?

**WEDNESDAY**

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



**GOMEZ**

What are you saying?

**WEDNESDAY**

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

**GOMEZ**

*(slicing the air with his sword)*

Ohio? A swing state!

**WEDNESDAY**

That's what I mean.

**GOMEZ**

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

**WEDNESDAY**

No.

**GOMEZ**

No? But we have to tell your mother -

**WEDNESDAY**

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

**GOMEZ**

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

**WEDNESDAY**

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

**GOMEZ**

But I've never kept anything from your mother.

**WEDNESDAY**

*(getting desperate)*

Daddy, please!

**GOMEZ**

But-

**WEDNESDAY**

If you love me.

**GOMEZ**

But—

**WEDNESDAY**

Do you love me daddy?

*(DING! WEDNESDAY freezes.)*

**#3A TWO THINGS**

**GOMEZ**

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

*(DING! Lights restore.)*

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

**WEDNESDAY**

Daddy, one tiny little secret. Please. Please.

*[MUSIC IN]*

**GOMEZ**

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

**WEDNESDAY**

Oh, thank you daddy!

*(She starts to go, turns back.)*

Our little secret, right?

**GOMEZ**

Yes, yes. Our little secret.

*(She runs off)*

**#4 WEDNESDAY'S GROWING UP**

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

**GOMEZ (CON' T)**

SOMEONE ELSE TO MAKE HER FATHER WONDER  
"WHY OH WHY?"  
WEDNESDAY'S GROWING UP

*(spoken)*

She'll be Thursday before you know it.

*(sung)*

A PUZZLING THING  
A SECRET IN THE HOUSE  
A BOY, A GIRL, A RING...

*(MORTICIA enters)*

**MORTICIA**

Something's wrong with Wednesday.

**GOMEZ**

What do you mean?

**MORTICIA**

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

**GOMEZ**

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

*(turns to go)*

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

**MORTICIA**

Gomez.

**GOMEZ**

*(stops, turns)*

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

**MORTICIA**

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

**GOMEZ**

Of course. I didn't think of that.

**MORTICIA**

Besides, she'll have lots of boys.

**GOMEZ**

How do you know?

**MORTICIA**

Because she's my daughter.

**GOMEZ**

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

**MORTICIA**

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

*(DING! MORTICIA freezes.)*

**#5 TRAPPED**

**GOMEZ**

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

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

**MORTICIA**

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

**GOMEZ**

Of course!

**MORTICIA**

Oh my. You're perspiring.

**GOMEZ**

What?

**MORTICIA**

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

*(She starts to exit.)*

**GOMEZ**

No! No!

*(She turns back.)*

**MORTICIA**

I think Wednesday and I should have a little chat.

*(She exits. GOMEZ is racked with guilt.)*

**GOMEZ**

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

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

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

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

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

**GOMEZ (CON'T)**

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

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

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

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

TRAPPED!

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

**SCENE 3**

*(THE PLAYROOM)*

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

**#5A HONOR ROLL**

**PUGSLEY**

WEDNESDAY AND LUCAS SITTING IN A TREE

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

FIRST COMES LOVE, THEN COMES

*(ratchet! scream!)*

*Ahhhhhh!* That was intense!

*(she pauses)*

Do it again, do it again!

*(Ratchet. PUGSLEY screams happily.)*

*Ahhhhhhhh!*

**WEDNESDAY**

This dinner has to go OK.

**PUGSLEY**

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

**WEDNESDAY**

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

*[MUSIC IN]*

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

**#6 PULLED**

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

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

**WEDNESDAY (CON'T)**

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

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

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

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

**PUGSLEY**

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

**WEDNESDAY**

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

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

*(She pulls the rack-lever)*

**PUGSLEY**

AAAAAAH!

**WEDNESDAY**

BUT I THINK I LIKE IT.



**PUGSLEY**

That was good, that was good!

**WEDNESDAY**

I THINK I LIKE IT

**PUGSLEY**

Do it again, do it again!

**WEDNESDAY**

I'M BEING PULLED IN A NEW DIRECTION

*(She pulls the rack-lever)*

**PUGSLEY**

AAAAAAH!

**WEDNESDAY**

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

**PUGSLEY**

AAH!

**WEDNESDAY**

PULLED -

**PUGSLEY**

AAH!

**WEDNESDAY**

PULLED -

**PUGSLEY**

AAAAAAH!

**WEDNESDAY**

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

**WEDNESDAY (CON' T)**

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

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

**MORTICIA**

I was right! It *is* the boy -

**GOMEZ**

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

**MORTICIA**

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

**GOMEZ**

No!

**MORTICIA**

What?

**GOMEZ**

I mean we can't do that.

**MORTICIA**

Why?

**GOMEZ**

Because then there won't be a dinner.

**MORTICIA**

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

**GOMEZ**

Of course -

**MORTICIA**

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

*(DING!)*

<b>#6A FOUR THINGS</b>
------------------------

**GOMEZ**

THERE ARE FOUR THINGS

**MORTICIA**

Gomez!

*(DING!)*

Would you stop that!

**GOMEZ**

I think we should have this dinner.

**MORTICIA**

Why?

**GOMEZ**

We need to introduce her to the world -

**MORTICIA**

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

**GOMEZ**

But, *cara* -

**MORTICIA**

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

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

**WEDNESDAY**

*(a tad wired)*

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

*(family echos this)*

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

*(family mumurs approval)*

**MORTICIA**

Wednesday, your father has something to tell you.

**GOMEZ**

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

**WEDNESDAY**

What about?

**GOMEZ**

This dinner. It all seems so quick -

**WEDNESDAY**

*IT'S NOT QUICK!*

*(then)*

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

*(pointedly)*

And you know how I hate to break a promise.

**GOMEZ**

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

**WEDNESDAY**

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

*(Awkward beat)*

**GOMEZ**

*(to Morticia)*  
Maybe just a little dinner.

*(WEDNESDAY throws her arms around GOMEZ.)*

**WEDNESDAY**

Thank you, daddy!

**MORTICIA**

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

*(Excited affirmations from THE FAMILY.)*

**WEDNESDAY**

Oh God please no! Not the Game.

**MORTICIA**

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

*(THE FAMILY nods in agreement.)*

**WEDNESDAY**

It's my dinner!

**MORTICIA**

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

**GOMEZ**

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

**WEDNESDAY**

Then can we at least all act normal?

**GRANDMA**

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

**MORTICIA**

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

**WEDNESDAY**

Mother, please -

**#7 ONE NORMAL NIGHT**

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

Whaddaya say?

**MORTICIA**

ONE NORMAL NIGHT?

**WEDNESDAY**

TO BE POLITE  
TO DO THE LEAST YOU CAN

**GOMEZ**

ONE NORMAL EVE?

**WEDNESDAY**

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

**WEDNESDAY (CON'T)**

ONE NORMAL NIGHT!

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

**SCENE 4**

*(CENTRAL PARK)*

*[SONG CONTINUES]*

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

**ANCESTORS**

DOO DOO DOO DOO  
DOO DOO DOO DOO  
DOO DOO DOO DOO DOO DOO

**MAL**

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

**ALICE**

I don't see any houses.

**MAL**

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

**ALICE**

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

**LUCAS**

Wait!

**MAL & ALICE**

What?

**LUCAS**

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

**MAL**

A what?



**LUCAS**

A crossbow. You know.

**MAL**

This girl walks around with a crossbow?

**LUCAS**

It's OK dad, she has a permit.

**MAL**

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

**ALICE**

Be patient with him, dear.

*(rhyming)*

*"A father should support his son.  
And Lucas is your only one."*

**MAL**

*(to Lucas)*

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

**LUCAS**

*(cutting him off)*

No!

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

Come on!

*(LUCAS exits)*

**MAL**

Come on!

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

**FESTER**

Seems like a nice young man!

*(ANCESTORS grumble)*

**CONQUISTADOR ANCESTOR**

But they're not right for each other.

*[MUSIC STOPS]*

**FESTER**

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

*(sings)*

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

Who's to say?

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

**ANCESTORS**

WHAT?

**FESTER**

LOVE

**ANCESTORS**

NO!

**FESTER**

LOVE

**ANCESTORS**

WHY?

**FESTER**

LOVE

**ANCESTORS**

YUCHH!!

**FESTER**

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! So?

**ANCESTORS**

WE'LL HELP THEM LOVE?

**FESTER**

YES!

**ANCESTORS**

LOVE

**FESTER**

RIGHT!

**ANCESTORS**

LOVE

**FESTER**

GOOD!

**ANCESTORS**

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

**WEDNESDAY**

ALL I WANT, ALL I ASK

**ADDAMS FAMILY & ANCESTORS**

WE'LL TEND HER EVERY NEED

**WEDNESDAY**

THEY'LL TEND MY EVERY NEED

**MAL & ALICE**

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

**LUCAS**

JUST BE RESPECTABLE  
DON'T MAKE AN ODD REMARK

**MAL & ALICE**

OKAY, OKAY

**WEDNESDAY**

KEEP UNDETECTABLE  
OUR PASSION FOR THE DARK

**ADDAMS FAMILY & ANCESTORS**

JUST AS YOU SAY

**WEDNESDAY & LUCAS**

AND THEN IT'S PARADISE  
RIGHT HERE IN CENTRAL PARK

**ALL**

IN ONE NORMAL, INFORMAL  
ONE NORMAL NIGHT!

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

**SCENE 5**

*(THE GREAT HALL)*

**WEDNESDAY**

They're here!

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

*(to Lurch)*

Hurry up!

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

**MAL**

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

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

*(observing the emptiness of the space)*

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

**ALICE**

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

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

*(MAL approaches LURCH)*

**LURCH**

Grnh.

**MAL**

Mal Beineke.

**LURCH**

*(polite)*

Grnh.

**MAL**

This is my wife, Alice-

**LURCH**

*(lecherous)*

Grnh.

**MAL**

That's my son, Lucas -

**LURCH**

*(warning)*

Grnh.

**MAL**

And you are?

**LURCH**

Grrngh.

*(Grunts his backstory)*

**MAL**

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

**ALICE**

Oh, Mal.

*(convincing herself as much any him)*

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

**MAL**

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

**LUCAS**

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

**MAL**

Yeah? Where are they from?

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



**GOMEZ**

"Where are we from?"

*(they react)*

Funny you should ask.

*(then)*

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

*(steps forward)*

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. Hes tolk lak dis... "Hello, how are you?"

**WEDNESDAY**

*(interrupting, mortified)*

Thank you, mother.

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

*(to Mal and Alice)*

**WEDNESDAY (CON'T)**

Hi, I'm Wednesday.

**MORTICIA**

What are you wearing?

**WEDNESDAY**

A dress.

**MORTICIA**

A yellow dress.

**GOMEZ**

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

**MORTICIA**

*(to the Beinekes)*

Will you excuse us for a moment?

*(to Wednesday)*

I won't have that color in my house.

**WEDNESDAY**

I'm just being normal, OK?

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

**MORTICIA**

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

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

Oh look. It's everywhere.

**ALICE**

It's a lovely dress, Wednesday.

*"Yellow is the color of the warming sun.*

*Yellow is the color of yumminess and fun.*

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

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

*"Yellow is - "*

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

**GOMEZ**

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

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

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

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

**PUGSLEY**

Hello. Wanna make a donation?

**ALICE**

Of course, sweetheart. What are you collecting for?

**PUGSLEY**

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

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

**GRANDMA**

Whew! Boy, is it normal out there!

**GOMEZ**

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

**GRANDMA**

*(starting over, still sweet as pie)*

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

**ALICE**

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

**GRANDMA**

Well then you're gonna die, honey.

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

**FESTER**

Are you ready for some football?

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

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

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

**GOMEZ**

This is my brother, Fester.

**FESTER**

*(to Alice)*

Nice ta meet ya.

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

**GOMEZ**

Thank you, Fester.

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

All right, go away now.

**GRANDMA/FESTER/PUGSLEY**

*(waving)*

GOODBYE!

*(And they're gone)*

**GOMEZ**

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

*(LURCH enters with a tray.)*

**MORTICIA**

Children, you're excused.

**WEDNESDAY**

Lucas, come on. Dad, remember -

**GOMEZ**

Not to worry, *paloma*.

**MAL**

*(as the kids go)*

Leave the door open, y'hear?

*(GOMEZ hands glasses out, during--)*

**GOMEZ**

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

*(toasts, warmly)*

To the children.

*(They toast)*

**ALICE**

Excuse me. Do you have a little girls room?

**GOMEZ**

We used to, but we let them all go.

*(laughs, delighted with himself)*

Wooo!

**MORTICIA**

Gomez.

*(to Alice)*

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

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

**GOMEZ**

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

**MORTICIA**

And after dinner - The Game!

**MAL**

Oh yeah? What kind of game?

**GOMEZ**

Did you ever play charades?

**MAL**

Yeah.

**GOMEZ**

Well, it's nothing like that.

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

**ALICE**

Did you get the flowers?

**MORTICIA**

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

**ALICE**

I wrote it.

**MORTICIA**

No!

**ALICE**

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

**MORTICIA**

Maybe you should see someone about that.

**ALICE**

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

**MORTICIA**

Health care?

**ALICE**

Why, love, of course!

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

**#8 BUT LOVE REPRISE 1**

**FESTER**

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

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

MATING SOULS--  
ALTERING MINDS AND FALTERING ROLES—

**FESTER**

Shhh.

**FESTER AND ANCESTORS**

LET'S NOT TALK ABOUT ANYTHING ELSE...

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



**SCENE 6**

*(SOMEWHERE ELSE IN THE HOUSE)*

*(WEDNESDAY enters, pursued by LUCAS.)*

**LUCAS**

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

**WEDNESDAY**

My father won't.

**LUCAS**

Why not?

**WEDNESDAY**

I already told him.

**LUCAS**

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

**WEDNESDAY**

He's totally cool with it. Mostly.

**LUCAS**

I thought we were gonna tell them all together!

**WEDNESDAY**

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

**LUCAS**

I'm not marrying your mother.

**WEDNESDAY**

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

**LUCAS**

You're right, it is old fashioned.

**WEDNESDAY**

Lucas, do you love me?

**LUCAS**

Of course.

**WEDNESDAY**

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

**LUCAS**

What plan? There's no plan!

**WEDNESDAY**

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

**LUCAS**

You're really crazy.

**WEDNESDAY**

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

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

**FESTER**

Aww.

**#8A BUT LOVE REPRISE 2**

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

**ANCESTORS**

PLEASE DON'T LEAVE US OUT IN THE COLD

**FESTER**

LET'S NOT TALK ABOUT ANYTHING ELSE  
BUT LOVE

**ANCESTORS**

BUT LOVE

**FESTER**

BUT LOVE

**SCENE 7**

*(THE GROTTO.)*

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

**MAL**

Interesting chair. Antique?

**GOMEZ**

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

**MAL**

You collect this stuff?

**GOMEZ**

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

*(then)*

Go on, ask. Ask!

**MAL**

Why?

**GOMEZ**

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

*(Mal gets out of the chair)*

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

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

Ooooooooooooooooooh! That'll make you believe, eh?

*(a laugh, then retracts the lever)*

Sit down. Let me ask you a question.

**MAL**

Some other time.

**GOMEZ**

Okey-dokey.

*(then)*

So how about these crazy kids, eh?

**MAL**

What about 'em?

**GOMEZ**

They seem very fond of each other, no?

**MAL**

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

**GOMEZ**

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

**MAL**

I dunno what they do.

**GOMEZ**

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

*(pointedly)*

Your son.

**MAL**

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

**GOMEZ**

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

**MAL**

No.

*(then)*

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

**MAL (CON'T)**

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

**GOMEZ**

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

**MAL**

What services?

**GOMEZ**

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

**GOMEZ (CON'T)**

*(exiting)*

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

**#8B ALPHONSO THE ENORMOUS**

**SCENE 8**

*(MORTICIA'S BOUDOIR)*

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

**MORTICIA**

And this is Cousin Helga from Baden-Baden.

**ALICE**

Who's that looking over her shoulder?

**MORTICIA**

Oh, no. That's her other head.

**ALICE**

She has two heads?

**MORTICIA**

Well, you know what they say.

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

**ALICE**

*(sees the photo)*

And who's that man in the dress?

**MORTICIA**

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

**ALICE**

I don't understand.

**MORTICIA**

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

*(turns to another photo)*

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

**ALICE**

What's that?

**MORTICIA**

Our wedding vows.

**ALICE**

That's so romantic.

*(reading)*

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

**MORTICIA**

- for passion.

**ALICE**

*(reading)*

"We promise to tell each other everything."

**MORTICIA**

- for truth.

**ALICE**

Everything?

**MORTICIA**

Of course.

**ALICE**

And you're still married?

**MORTICIA**

More than ever.

**ALICE**

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

**MORTICIA**

How does it work?

**ALICE**

Well -

*(rhymes)*

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

**MORTICIA**

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

**ALICE**

A long one.

**#9 SECRETS**

**MORTICIA**

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

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

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

**ALICE**

Morticia,

IS GOMEZ TRULY DEVOTED  
NEVER MISQUOTED  
ALWAYS THE PARAGON

**MORTICIA**

Without a doubt.

**ALICE**

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



**MORTICIA**

That's it exactly.

**ALICE**

IS THERE NO ROOM FOR SOME DISCUSSION

**MORTICIA**

If Gomez lied?

**ALICE**

IS THERE NO CHANCE YOU MIGHT FORGIVE?

*(MORTICIA grabs the photo album)*

**MORTICIA**

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

**ALICE**

NOW I SEE WHAT YOU MEAN...

**MORTICIA**

SHE KEPT A SECRET AND THEY SHOT HER WITH AN M16

**ALICE**

THAT'S NOT A PRETTY SCENE

**MORTICIA**

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

She's quite the Philistine

*(turns the page)*

**ALICE**

*(points to a photo)*

What's that one?

**MORTICIA**

The dance routine.

*[DANCE BREAK]*

**MORTICIA & FEMALE ANCESTORS**

KEEP NO SECRETS

**MORTICIA**

WELCOME HONESTY WITH

**MORTICIA & FEMALE ANCESTORS**

NO RESISTANCE  
THEN YOUR MARRIAGE

**MORTICIA**

IS A LOVING KIND OF

**MORTICIA & FEMALE ANCESTORS**

COEXISTENCE

**MORTICIA**

LIES AND SECRETS

**MORTICIA & FEMALE ANCESTORS**

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

**MORTICIA**

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

**FEMALE ANCESTORS**

NEVER KEEP A SECRET,  
NOT ONE SECRET IN HIS LIFE

*(Applause)*

**#9A SECRETS PLAYOFF**

**SCENE 9**

*(SOMEWHERE IN THE HOUSE)*

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

**GOMEZ**

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

**LUCAS**

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

**GOMEZ**

Is any of this true?

**LUCAS**

*(with a twinkle)*

Most of it.

**GOMEZ**

And in your time off, wise guy?

**LUCAS**

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

**GOMEZ**

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

**LUCAS**

Maybe a writer. Or a medical examiner.

**GOMEZ**

A medical examiner? Why?

**LUCAS**

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

**GOMEZ**

*(smiles to Wednesday)*

Where did you find him?

**WEDNESDAY**

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

**MORTICIA**

*(From off)*

Gomez!

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

**WEDNESDAY**

Omigod, daddy -

**LUCAS**

What're we gonna do?

**GOMEZ**

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

**WEDNESDAY**

Daddy, you promised after dinner.

*(All ad lib until Gomez sees Morticia.)*

**MORTICIA**

What were the three of you whispering about?

**GOMEZ**

The weather.

**WEDNESDAY**

The news.

**LUCAS**

The economy.

*(beat)*

*(Then, simultaneously.)*

**GOMEZ**

The economy.

**WEDNESDAY**

The weather.

**LUCAS**

The news.

**WEDNESDAY**

*(brightly)*

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

**GOMEZ**

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

**LUCAS**

No, sir.

*(The THREE OF THEM start to leave.)*

**MORTICIA**

Gomez.

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

What's going on?

**GOMEZ**

Nothing. We were just talking.

**MORTICIA**

That wasn't talking, that was conspiring.

**GOMEZ**

No, it was talking! Conspiring is -

*(mimes conspiring, scrunched over, furtive, whispering)*

**MORTICIA**

That's what you were doing!

**GOMEZ**

Querida...stop this foolishness.

**MORTICIA**

You're keeping something from me.

**GOMEZ**

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

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

**MORTICIA**

*(deeply suspicious)*

That it should come to this.

**GOMEZ**

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

**MORTICIA**

No, Gomez.

**GOMEZ**

What?

**MORTICIA**

Not today.

**GOMEZ**

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

**MORTICIA**

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

*(And she's gone)*

**GOMEZ**

Morticia *mia!*

**#10 GOMEZ'S WHAT IF**

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

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

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

**SCENE 10**

*(SOMEWHERE ELSE IN THE HOUSE)*

*(WEDNESDAY and LUCAS emerge. PUGSLEY eavesdrops.)*

**LUCAS**

Put the ring on. Just for a minute.

**WEDNESDAY**

After dinner.

**LUCAS**

But what if they hate each other?

**WEDNESDAY**

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

**LUCAS**

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

**PUGSLEY**

Maybe you two should get a room.

**WEDNESDAY**

Pugsley! Stop sneaking around like that!

**PUGSLEY**

It's my house too, OK?

**WEDNESDAY**

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

**LUCAS**

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

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

**PUGSLEY**

You trying to be cool?

**LUCAS**

Uh-huh.

**PUGSLEY**

'Cause you're not cool.

**LUCAS**

Your sister thinks I am.

**PUGSLEY**

She'll get over it.

*(He puffs on his cigar.)*

**LUCAS**

Aren't you a little young to be smoking?

**PUGSLEY**

*(pointedly)*

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

**WEDNESDAY**

We're gonna go now.

**PUGSLEY**

Can I come?

**WEDNESDAY**

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

*[MUSIC IN]*

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

**PUGSLEY**

But wait! Wait!

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



**SCENE 11**

*(IN-ONE WITH PUGSLEY AND GRANDMA)*

**#11 WHAT IF**

**PUGSLEY**

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

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

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

**GRANDMA**

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

*[MUSIC CONTINUES]*

**PUGSLEY**

Hi, Grandma.

**GRANDMA**

Hey, stud. How's life?

**PUGSLEY**

Too long.

**GRANDMA**

Tell me about it.

*[MUSIC OUT]*

**PUGSLEY**

Hold on. What're you doing?

**GRANDMA**

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

**PUGSLEY**

What's that one?

**GRANDMA**

Peyote.

**PUGSLEY**

What's it do?

**GRANDMA**

Makes you run around naked in the woods.

**PUGSLEY**

What about this one?

**GRANDMA**

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

**PUGSLEY**

Maybe.

**GRANDMA**

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

**PUGSLEY**

Grandma -

*[MUSIC IN]*

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

**GRANDMA**

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

**PUGSLEY**

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

**GRANDMA**

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

**PUGSLEY**

Tell me about it.

*(picks up another bottle from the cart)*

What's this one?

**GRANDMA**

*(grabs bottle from Pugsley)*

Acrimonium! You wanna stay away from this baby.

**PUGSLEY**

Why?

**GRANDMA**

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

**PUGSLEY**

Whaddaya mean?

**GRANDMA**

One swig of this and Mary Poppins turns into Medea.

**PUGSLEY**

I don't understand your references.

**GRANDMA**

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

*(then)*

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

*(waxing rhapsodic)*

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

*(then, abruptly)*

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

*(and)*

I love you.

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

**PUGSLEY**

WEDNESDAY WILL DRINK AND THEN  
SHE'LL BE HERSELF AGAIN

**PUGSLEY (CON'T)**

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

*(PUGSLEY hugs the bottle. Applause.)*

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

**SCENE 12**

*(THE GREAT HALL AND BANQUET TABLE)*

*(Dinner is over.)*

**GOMEZ**

Another magnificent feast -

*(pointedly)*

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

**MORTICIA**

*(ending it, clinking her glass)*

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

**WEDNESDAY**

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

**PUGSLEY**

But it's a family tradition!

**WEDNESDAY**

Pugsley, could you just go away and die?

**PUGSLEY**

*(re: Lucas)*

I will if your boyfriend will.

**GOMEZ**

*(to Morticia)*

Cara, maybe The Game's a bad idea.

**WEDNESDAY**

Thank you, daddy.

**MORTICIA**

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

**GOMEZ**

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

**ALICE**

What kind of game?

**GOMEZ**

We call it "Obligacion de Revelar."

**ALICE**

Oh! Spanish! What does it mean?

**MORTICIA**

"Full Disclosure."

**GOMEZ**

Exactly. Everyone sips from the sacred family chalice -

**MORTICIA**

*(driving the bus here)*

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

**GOMEZ**

Loosely based on the Inquisition.

**MORTICIA**

And you have to *absolutely* tell the truth.

**ALICE**

Or what?

**MORTICIA**

*(a nod to Gomez)*

Or there are consequences.

**ALICE**

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

**MAL**

Sure you would.

**ALICE**

Oh no, no no no no.

**MORTICIA**

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

**GOMEZ**

No, no, the host goes *last*.

**MORTICIA**

Lurch, the sacred chalice!

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

**#12 FULL DISCLOSURE PART 1**

**GOMEZ**

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

*(drinks from the chalice)*

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

**GMZ/MORT/FESTER/GRNDM/PUGS/ANCSTRS**

FULL DISCLOSURE!

**GOMEZ**

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

*(He drinks again from the chalice.)*

**GRNDM/FSTR/PUGS/MORT/ANCESTORS**

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

**GOMEZ**

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

[MUSIC OUT]

**GOMEZ (CON'T)**

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

*(He sits.)*

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

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

*(looks hopefully at his wife)*

Full Disclosure.

[MUSIC CONTINUES]

**MORTICIA**

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

**WEDNESDAY**

Pass.

**FESTER**

Oooh! Oooh!

**GOMEZ**

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

*(Chalice-passing music.)*

**FESTER**

I - am in love!

**EVERYONE**

Awww!

**FESTER**

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



**FESTER (CON'T)**

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

**MORTICIA**

Oh, Fester - who is it?

**FESTER**

*(shyly)*

The moon!

**ALICE**

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

**MAL**

Yeah, that's normal.

**ALICE**

That's the most beautiful thing I ever heard!

**FESTER**

Oh, I haven't told her yet.

**EVERYONE**

Awww!

**FESTER**

Full Disclosure.

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

**FESTER**

JUST EMBRACE IT AND SWOON

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

**FESTER**

FALL FROM GRACE OR FALL IN LOVE WITH THE MOON

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

**FESTER**

CLOSE YOUR SERMON WITH A SIGNATURE TUNE

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

**MORTICIA**

Wednesday's turn!

**WEDNESDAY**

No!

**GRANDMA**

Me! Me! Me! Age before beauty!

*(stands)*

The chalice!

*(drinks and looks at Pugsley)*

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

*(realizes something)*

I just peed.

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

*(Odd beat)*

*(MORTICIA stares at her icily. Then--)*

**MORTICIA**

We should've put you down years ago.

*(then)*

All right. Wednesday's turn.

**WEDNESDAY**

Not yet. Daddy, talk to her.

**GOMEZ**

I've still got the fox box problem.

**MORTICIA**

*(get on with it)*

Wednesday. Your turn. The chalice please.

**MORTICIA (CON' T)**

Where's the chalice?

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

**PUGSLEY**

Yes!

*(pours the potion into the chalice)*

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

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

**MORTICIA**

IT'S THE MOMENT OF TRUTH!

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

**GOMEZ**

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

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

**GOMEZ/WEDNESDAY**

THIS IS TORTURE, LIKE AN IMPACTED TOOTH!

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

*(WEDNESDAY is about to drink, but ALICE coughs again. LUCAS grabs the chalice and hands it to ALICE, who drinks it.)*

**PUGSLEY**

No!!!!

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

**#13 WAITING**

**ALICE**

AH, AH, AH, AH, AH, AH, AH, AH,  
AH, AH, AH, AH, AH, AH, AH, AH,  
AH!

**MAL**

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

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

**ALICE**

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

**MAL**

Alice, I think you've had enough to -

**ALICE**

*(cutting him off)*

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

**LUCAS**

*(scandalized)*

Mom!

**ALICE**

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

*(To MAL)*

Remember, Mal? When we were crazy and the future didn't exist? What happened Mal? The guy with the Grateful Dead

**ALICE (CON'T)**

t-shirt? Is he ever coming back? How long do I have to wait?

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

**LURCH**

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, VICIOUS, RANCID,  
FLUSHED DOWN, FETID, FRENZIED, FATAL...  
DEATH!

**ANCESTORS**

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

*(Applause, then--)*

**GOMEZ**

Ooooh. That's too dark even for us.

**#14 FULL DISCLOSURE PART 2**

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

**GOMEZ**  
WOW, THAT STORY WAS GRIM

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

**GOMEZ**  
FILLED WITH FEAR AND LOATHING UP TO THE BRIM

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

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

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

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

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

*(WEDNESDAY'S had enough)*

**WEDNESDAY**  
You were right, Lucas.

**MORTICIA**  
Right about what?

**WEDNESDAY**  
Thanks anyway, Daddy.

**MORTICIA**

Thanks for what??

**WEDNESDAY**

We should have just told her.

**MORTICIA**

*Told me what???*

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

**WEDNESDAY**

*(breaking in)*

It doesn't matter.

*[MUSIC OUT]*

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

**MORTICIA**

What?!

*[MUSIC IN]*

**FESTER & ANCESTORS**

MARRIED!

**MORTICIA**

*(to Gomez, in horror)*

*That's what you kept from me?*

**FESTER & ANCESTORS**

MARRIED!

**ALICE**

*(to Morticia)*

No secrets, huh? HA HA HA.

**WEDNESDAY**

YES WE KEPT A SECRET!

**MORTICIA**

AND YOU KEPT IT FROM ME?

**LUCAS**

SO, WE'RE GETTING MARRIED!

**MORTICIA & ANCESTORS**

ARE THEY GETTING MARRIED?

**GOMEZ & ANCESTORS**

REALLY MARRIED?

**ALL (EXCEPT WEDNESDAY AND LUCAS)**

"MARRIED" MARRIED?

FULL DISCLOSURE

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

WHAT A MISERABLE GAME

**ALL**

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

**ALICE**

AH! AH! AH! AH!

**ALL**

ENOUGH OF FULL

**WEDNESDAY**

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

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

**FESTER**

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

**ANCESTORS**

Yeah!

**FESTER**

OK, dead people - gimme some weather!

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



**MAL**

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

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

**GOMEZ**

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

*(GRANDMA cackles)*

That's what happens when you play...

**ALL**

FULL DISCLOSURE!

*(Blackout)*

**END OF ACT ONE**

**ACT TWO  
SCENE 1**

*(OUTSIDE THE HOUSE)*

**#15 OPENING ACT II**

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

*[MUSIC STOPS]*

**LUCAS**

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

**WEDNESDAY**

Talk what over?

**LUCAS**

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

**WEDNESDAY**

And you said it didn't matter!

**LUCAS**

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

**WEDNESDAY**

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

**LUCAS**

What?

**WEDNESDAY**

Forget it.

**LUCAS**

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

**WEDNESDAY**

God, you're annoying.

**LUCAS**

You know what I think? You don't really wanna get married. You just said that to stick it to your mother.

**WEDNESDAY**

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

**LUCAS**

What'll we do for money?

**WEDNESDAY**

Stop being so scared of everything.

**ANCESTORS**

Yeah.

**LUCAS**

Right, like you're not scared.

**WEDNESDAY**

I eat scared for breakfast, honey.

**ANCESTORS**

Yeah.

**LUCAS**

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

**ANCESTORS**

No.

**WEDNESDAY**

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

**ANCESTORS**

Yeah.

**WEDNESDAY**

Are you coming or not?

**LUCAS**

Look - I - I can't run away like this. It's too crazy. I'm sorry.

**WEDNESDAY**

Not as sorry as you're gonna be when you wake up and you're forty-six and working for your father!

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

**LUCAS**

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

*[MUSIC IN]*

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

**ANCESTORS**

AH, AH, AH, AH, AH!

**FESTER**

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

*(FESTER parts the gates, revealing--)*

**SCENE 2**

*(MORTICIA'S BOUDOIR)*

*(MORTICIA enters, livid, pursued by GOMEZ.)*

**MORTICIA**

Humiliated! Shamed! *Mortified!*

**GOMEZ**

*Cara -*

**MORTICIA**

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

**GOMEZ**

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

**MORTICIA**

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

**GOMEZ**

You're a wonderful mother.

**MORTICIA**

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

**GOMEZ**

*Cara -*

**MORTICIA**

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

*(then)*

*A grandma.*

*(and)*

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

**GOMEZ**

Mymother? I thought she was *your*mother.

*(Bad look from MORTICIA.)*

No, seriously.

**MORTICIA**

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

**GOMEZ**

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

**MORTICIA**

Not. Today.

**GOMEZ**

But *cara* -

**MORTICIA**

Out!

*(GOMEZ exits)*

<b>#16 JUST AROUND THE CORNER</b>
-----------------------------------

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

*(spoken)*

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

**MORTICIA (CON' T)**

*(sings)*

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

*(The ANCESTORS enter variously,  
During-)*

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

**CAVEMAN ANCESTORS**

(Cough) (Cough)

**MORTICIA**

IT COULD BE BY A JUNGLE CAT

**FLIGHT ATTENDANT ANCESTOR**

A SLIPPERY MAT

**SOLDIER ANCESTOR**

A BASEBALL BAT

**MORTICIA**

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

**BRIDE ANCESTOR**

PERHAPS A BAD MOSQUITO BITE

**CONQUISTADOR & PURITAN ANCESTOR**

A TITLE FIGHT

**SALOON/FLAPPER ANCESTOR**

RELIGIOUS RITE

**MORTICIA**

WHY DARLINGS, IT MIGHT EVEN BE TONIGHT!

*[DANCE BREAK]*

**MORTICIA & ANCESTORS**

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

**MORTICIA**

TURNING OFF A RESPIRATOR

**ANCESTORS**

Gasp!

**MORTICIA**

WITH A SIMPLE CLICK  
SCANDALOUSLY QUICK

**MORTICIA & ANCESTORS**

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

**MORTICIA**

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

*[DANCE BREAK]*

**MORTICIA & ANCESTORS**

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

**ANCESTORS**

DON'T ASK WHY

**MORTICIA**

FOR YOUR DEATH IS JUST AROUND THE CORNER

**ANCESTORS**

YOU AND I

**MORTICIA**

HAPPY BEING BOTH THE MOURNED AND MOURNER



**ANCESTORS**

SAY GOODBYE

**MORTICIA & ANCESTORS**

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

*(Applause)*

**#16A JUST AROUND THE CORNER PLAYOFF**

**ANCESTORS**

DON'T ASK WHY

**MORTICIA**

FOR YOUR DEATH IS JUST AROUND THE CORNER

**ANCESTORS**

YOU AND I

**MORTICIA**

HAPPY BEING BOTH THE MOURNED AND MOURNER

**ANCESTORS**

SAY GOODBYE

**MORTICIA & ANCESTORS**

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

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

SCENE 3

(GUEST BEDROOM)

16B ALL IS BLACK INSIDE MY FACE

**ALICE**

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

**MAL**

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

**ALICE**

*(dark)*

You got a problem with that?

**MAL**

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

**ALICE**

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

**MAL**

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

**ALICE**

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

**MAL**

Follow his heart? That's crazy!

**ALICE**

What's wrong with crazy? Crazy is underrated.

**MAL**

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

**ALICE**

If it makes him happy, yes.

**MAL**

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

**ALICE**

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

**MAL**

What?

**ALICE**

You want to act like a tool, go sleep in the shed.

*(MAL picks up the blanket. There's a huge SPIDER on his back. ALICE screams.)*

*(ALICE screams)*

Mal!

**MAL**

What?

**ALICE**

Oh... nothing.

*(MAL turns to leave and ALICE gets on the bed and laughs.)*

**#16C INTO THE MOON AND ME**

**SCENE 4**

*(VAUDEVILLE IN-ONE)*

*(FESTER enters, looking for love.)*

**FESTER**

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

*(calling into the dark void)*

Ladies, hello.

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

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

*(The MOON enters, shyly.)*

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

**FEMALE ANCESTORS**

*(Ohh!)*

**FESTER**

...Each meeting - a happy reunion.

**FEMALE ANCESTORS**

*(Awww!)*

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

**#17 THE MOON AND ME**

**FESTER**

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

**FESTER (CON'T)**

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

**FESTER & FEMALE ANCESTORS**

IT'S A DREAM THAT'S COMING TRUE  
WHEN THE MOON SAYS "I LOVE YOU"  
FESTER  
HOW IT CAN FEEL  
WHEN LOVE IS REAL  
  
*(FESTER dances with the MOON and the  
STARS.)*

**FESTER & FEMALE ANCESTORS**

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

**FEMALE ANCESTORS**

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

**FESTER**

AAH!

**FEMALE ANCESTORS**

AHH!

*(FESTER disappears into the moony  
night. Applause.)*

**SCENE 5**

*(UNDER THE ADDAMS FAMILY TREE)*

**#17A INTO HAPPY SAD**

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

**GOMEZ**

Wednesday!

**WEDNESDAY**

Don't even!

**GOMEZ**

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

**WEDNESDAY**

Away.

**GOMEZ**

*Elopement??*

**WEDNESDAY**

Daddy, would you just please let me -

**GOMEZ**

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

**WEDNESDAY**

*(cutting him off)*

There's not gonna be any marriage!

**GOMEZ**

No? Why?

**WEDNESDAY**

He bailed!

**GOMEZ**

What? A breach of promise? An outrage!

**WEDNESDAY**

He thought running away was a bad idea.

**GOMEZ**

On the other hand, he does have a point.

**WEDNESDAY**

I hate him!

**GOMEZ**

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

**WEDNESDAY**

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

*[MUSIC IN]*

I love him. Why doesn't he love me?

**GOMEZ**

You just said you hated him. Which is it?

**WEDNESDAY**

Both.

**GOMEZ**

Now you've got it.

**#18 HAPPY SAD**

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

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

**WEDNESDAY**

And you're cool with that?

**GOMEZ**

Yes and no.

*(sings)*

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

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

*(speaks)*

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

*(sings)*

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



**GOMEZ (CON'T)**

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

*(Applause. LUCAS emerges.)*

**SCENE 6**

*(CONTINUOUS)*

**WEDNESDAY**

How long have you been standing in the shadows?

**LUCAS**

My whole life.

**GOMEZ**

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

*(to Lucas)*

Don't screw it up.

*(GOMEZ exits)*

**WEDNESDAY**

Yes?

**LUCAS**

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

**WEDNESDAY**

Five minutes ago you could.

**LUCAS**

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

**WEDNESDAY**

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

**LUCAS**

I'd rather die than live without you.

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

**WEDNESDAY**

Ok. Prove it.

**LUCAS**

What.

**WEDNESDAY**

Prove it.

*[MUSIC IN]*

Here.

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

**LUCAS**

Where'd you - -

**WEDNESDAY**

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

**LUCAS**

*(realizing)*

Wait - you're gonna - ?

**WEDNESDAY**

Uh-huh.

**LUCAS**

You're crazy.

**WEDNESDAY**

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

<b>#19 CRAZIER THAN YOU</b>
-----------------------------

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

**LUCAS**

I'M NOT IMPULSIVE

**WEDNESDAY**

AND YET I TRULY LOVE YOU

**LUCAS**

I'M NOT DERANGED

**WEDNESDAY**

I'D NEVER ASK THAT OF YOU

**LUCAS**

BUT IN THIS MOMENT  
I KNOW I'VE CHANGED  
I WANNA CLIMB MOUNT EVEREST  
GO TO MOZAMBIQUE  
I WANNA BE IMPULSIVE  
WANT TO BE UNIQUE  
CAN YOU BELIEVE I MEAN IT  
WHEN YOU HEAR ME SHRIEK?  
*(he hands her the apple)*  
I'M CRAZIER THAN YOU  
I'M CRAZIER THAN YOU  
AND NOW I'LL PROVE TO YOU EXACTLY HOW-OW-OW  
I'M CRAZIER THAN YOU  
*(he blindfolds himself with his tie)*  
I'LL DO WHAT YOU CAN DO  
FROM HERE ON IN I GIVE MY SOLEMN  
VOW-OW-OW-OW  
*(WEDNESDAY hands LUCAS the apple. He  
puts the apple on his head.)*

**WEDNESDAY**

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

**LUCAS**

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

**WEDNESDAY**

PLACE IT IN THE BOW AND STEADY

**LUCAS**

CAN'T YOU SHOOT THAT THING ALREADY?!?

**WEDNESDAY**

I'M GONNA DEMONSTRATE THAT FEAR IS MY IDEAL

**LUCAS**

GIRL, BELIEVE ME  
FEAR IS YOUR APPEAL

**WEDNESDAY**

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

**LUCAS**

THEN MY LIFE MUST BE REAL REAL

**WEDNESDAY**

AND IN A FLASH  
WHEN I RELEASE  
AND SEAL THE DEAL

**LUCAS**

AND IN A FLASH  
WHEN YOU RELEASE  
AND SEAL THE DEAL

*(LUCAS rips off his blindfold)*

**LUCAS**

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

**WEDNESDAY**

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

**LUCAS**

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

**WEDNESDAY**

How does that work exactly?

**LUCAS**

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

**WEDNESDAY**

Yeah, but what if I miss?

**LUCAS**

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

**WEDNESDAY**

That is sohot.

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

**LUCAS**

Ready!

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

**WEDNESDAY**

Omigod!

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

**LUCAS**

Gotcha. Now will you marry me?

**WEDNESDAY**

Oh, yes, Lewis. A thousand times yes.

**LUCAS**

*Lucas. Lucas.*

**WEDNESDAY**

Gotcha!

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

**FESTER**

Did you hear that?

*(Mal nods)*

The boy was willing to die for love.

*(then)*

Hard to believe he's your son.

**MAL**

*(in awe and envy)*  
He was so happy.

**FESTER**

Remember that? Being happy?

**MAL**

Yeah, What happened?

**FESTER**

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

**MAL**

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

**FESTER**

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

**MAL**

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

*[MUSIC FADES]*

**FESTER**

Keep going.

**MAL**

But what do I say?

**FESTER**

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

**MAL**

*(Hopefully)*  
Alice. It's Mal.

**ALICE**

I know.

**MAL**

No, the old Mal.

**ALICE**

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

**MAL**

And the head-band.

**ALICE**

*(Remembering, a smile)*

Omigod. The head-band.

*(Then)*

You were pretty crazy back then, you know that?

**MAL**

Yeah, I know.

*(MAL clears his throat once and turns out)*

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

**ALICE**

Mal, you're rhyming.

*[MUSIC IN]*

**MAL**

For you, baby. Just for you.

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

SO I'LL BE  
CRAZIER THAN YOU



**MAL (CON'T)**

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

**ALICE**

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

**MAL**

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

**ALICE**

Oh Mal.

*(their special phrase, inverted)*

I missed you, pumpkin! Come to Mama!

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

**WEDNESDAY & LUCAS**

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

**ALICE**

MAL, YOU'RE RHYMING

**WEDNESDAY & LUCAS**

I WANNA CUT YOU WITH MY LOVE AND WITH MY KNIFE

**MAL**

ALL THE TIM-ING

**WEDNESDAY**

NOW I CAN LIVE  
AS YOUR TORMENTOR  
AND YOUR WIFE

**LUCAS**

NOW YOU CAN LIVE  
AS MY TORMENTOR  
AND MY WIFE

**ALICE**

OH MAL OH MAL OH MAL

**WEDNESDAY & LUCAS**

'CAUSE I AM CRAZIER THAN YOU

**ALICE & MAL**

I'M CRAZIER THAN YOU

**WEDNESDAY & LUCAS**

I'M CRAZIER THAN YOU

**ALICE**

I'LL TELL YOU WHAT TO DO

**MAL**

PLEASE TELL ME WHAT TO DO

**WEDNESDAY & LUCAS**

AND LIVE OR DIE I'LL LET YOU HAVE CONTROL

**ALICE & MAL**

OOH!

**WEDNESDAY & LUCAS**

I'M CRAZIER THAN YOU

**ALICE & MAL**

I'M CRAZIER THAN YOU

**WEDNESDAY & LUCAS**

SO SAY YOU LOVE ME TOO

**ALL FOUR**

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

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

**SCENE 7**

*(CROSSOVER - PUGSLEY'S BEDROOM)*

**#19A BEDTIME STORY**

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

**MORTICIA**

What's wrong, my little cockroach?

**PUGSLEY**

I can't sleep.

**MORTICIA**

Why not?

**PUGSLEY**

There's no monster in the closet.

**MORTICIA**

*(wearily, her mind elsewhere)*

I'm sure he's hiding someplace else.

**PUGSLEY**

Mommy ... I have a Full Disclosure.

**MORTICIA**

Yes?

**PUGSLEY**

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

**MORTICIA**

Are we talking about anyone we know?

**PUGSLEY**

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

**MORTICIA**

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

**PUGSLEY**

Is Wednesday really gonna marry that guy?

**MORTICIA**

She might.

**PUGSLEY**

Oh, no!

*(then)*

Make me feel better, Mommy.

**MORTICIA**

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

*(then)*

Better?

**PUGSLEY**

Uh-huh. Thanks, Mommy.

**MORTICIA**

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

*(looks closely at him)*

Pugsley? Pugsley?

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

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

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

*(to the monster under the bed)*

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

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

**SCENE 8**

*(THE GROTTA)*

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

**GOMEZ**

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

*(to LURCH)*

Where's that hotel guide?

*(leafing through)*

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

*(leafing through)*

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

*[MUSIC IN]*

The worst hotel in Paris!

*(to LURCH)*

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

*(LURCH exits)*

**#20 NOT TODAY**

DID I EVER ONCE BELIEVE THIS DAY WOULD COME?  
DID I EVER ONCE EXPECT THE WORST?  
DID I EVER DREAM THAT I COULD FEEL THIS WAY?  
*DIOS MIO*, NO!  
THIS IS THE FIRST.  
I'M A LATIN MAN AND LATIN MEN ARE SMART.  
EVERYTHING WE DO IS MUY SINCERE.  
LEADING WITH A SWORD AS MUCH AS WITH A HEART,  
NEVER ONCE WAS I PREPARED TO HEAR  
NOT TODAY!  
SHE SPAT IN MY FACE  
NOT TODAY!  
NOT EVEN SECOND BASE  
NOT TODAY!  
THE WORDS I HEARD HER SAY

**GOMEZ (CON' T)**

NOT TODAY!  
NOT TODAY!  
NOT TODAY!

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

**MORTICIA**

Never.

**GOMEZ**

And if you're wrong.

**MORTICIA**

I never am.

**GOMEZ**

But if you are, what will you give me?

**MORTICIA**

Name it.



**GOMEZ**

A dance.

**MORTICIA**

Go on.

**GOMEZ**

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

**MORTICIA**

How could I possibly remember what I -

**GOMEZ**

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

**MORTICIA**

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

**GOMEZ**

Uh huh.

**MORTICIA**

*(realizes)*

Oh God, I've turned into my mother.

**GOMEZ**

And Wednesday is you. Isn't it wonderful?

**MORTICIA**

You did that like a lawyer.

*[MUSIC IN]*

**GOMEZ**

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

**#21 LET'S LIVE BEFORE WE DIE**

LET'S LIVE BEFORE WE DIE  
LET'S LAUGH BEFORE WE CRY

**GOMEZ (CON'T)**

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

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

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

**MORTICIA**

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

**GOMEZ**

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

**MORTICIA**

You really think you can sway me with a joke?

**GOMEZ**

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

**MORTICIA**

TOMORROW I MAY BE  
IN RAINY GAY PAREE

**GOMEZ**

PLEASE STAY RIGHT WHERE YOU ARE  
AND DANCE

**MORTICIA**

I'M NOT A CASTANET  
WHO CLICKS WITH NO REGRET

**GOMEZ**

YOU'RE MORE THAN THAT BY FAR  
SO DANCE

**GOMEZ & MORTICIA**

THE PLACE WE'RE IN  
CAN NEVER BE WHAT WAS

**GOMEZ**

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

**GOMEZ & MORTICIA**

ALONE WE'RE LOST

**BOTH**

WE'RE DRIFTING OUT TO SEA

**MORTICIA**

BUT SIDE BY SIDE

**GOMEZ**

BUT SIDE BY SIDE

**BOTH**

WE'RE GLOOMY AS CAN BE

**GOMEZ**

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

**#22 TANGO DE AMOR**

DANCE...

*(MORTICIA seductively tears her dress  
asunder.)*

**GOMEZ**

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

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

**MORTICIA**

*Ladies -*

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

**SCENE 10**

*(THE ADDAMS GRAVEYARD)*

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

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

**GOMEZ**

*(appearing with a bullfighter's cape)*

Arriba!

**ANCESTORS**

*(re: Gomez and Morticia's bull fight)*

OLE! OLE!

**GOMEZ**

Amor!

*(The Tango concludes. Applause.)*

*(ALICE & MAL and WEDNESDAY & LUCAS enter)*

**MAL**

Addams - you've changed our lives!

*(shakes Gomez' hand)*

**ALICE**

*(to Gomez and Morticia)*

How can we ever thank you?

**GOMEZ**

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

*(to Wednesday)*

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

**WEDNESDAY**

I'm sorry.

(GOMEZ brings MORTICIA forward to WEDNESDAY.)

**MORTICIA**

You really want to marry this boy?

**WEDNESDAY**

I do.

**MORTICIA**

Why?

**WEDNESDAY**

He's willing to die for me.

*(deep breath)*

Mother, I need to ask you something.

**MORTICIA**

Yes?

*(WEDNESDAY hesitates. LUCAS joins her.)*

**LUCAS**

Go ahead - just ask her.

**WEDNESDAY**

Can we have your blessing?

**MORTICIA**

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

**GOMEZ**

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

**MORTICIA**

Oh, Gomez! The sewers!

**GOMEZ**

Special package. One day, seven nights.

**MORTICIA**

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

**GOMEZ**

*(overcome)*

Ah, the French!

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

**GRANDMA**

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

**PUGSLEY**

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

**GOMEZ**

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

**GRANDMA**

So you stole my *Acrimonium*-

**MORTICIA**

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

**WEDNESDAY**

- but I never got to drink it because -

**LUCAS**

- I passed it to my mother -

**ALICE**

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

**MAL**

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

**MORTICIA**

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

**GOMEZ**

Welcome to our family.

**#22A BEFORE "MOVE TOWARD THE DARKNESS"**

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

*(GOMEZ turns to PUGSLEY)*

**GOMEZ (CON'T)**

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

**MORTICIA**

We couldn't be more proud.

**WEDNESDAY**

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

**PUGSLEY**

So you're still going to torture me?

**WEDNESDAY**

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

**GOMEZ**

*(proudly)*

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

**#23 FINALE: MOVE TOWARD THE DARKNESS**

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

**LURCH**

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

**MORTICIA & WEDNESDAY**

MOVE TOWARD THE DARKNESS  
DON'T AVOID DESPAIR

**ANCESTORS**

MOVE TOWARD THE DARKNESS  
DON'T AVOID DESPAIR



**MORTICIA & WEDNESDAY**

ONLY AT OUR WEAKEST

**ANCESTORS**

AT OUR WEAKEST

**MORTICIA/WEDNESDAY/ANCESTORS**

CAN WE LEARN WHAT'S THERE

**GOMEZ/MORTICIA/MAL/ALICE/LUCAS/WED**

WHEN YOU FACE YOUR NIGHTMARES

THEN YOU'LL KNOW WHAT'S REAL

**GOMEZ/MORTICIA/WEDNESDAY/LURCH**

MOVE TOWARD THE DARKNESS

AND FEEL

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

**GOMEZ**

Fester, Fester - What are you doing?

**FESTER**

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

**MORTICIA**

Au revoir, Fester. May you find your bliss.

**ALICE**

Excuse me, Fester, but where are you going?

**FESTER**

To the moon, Alice.

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

*(QUARTET SECTION)*

**WEDNESDAY**

*(to Lucas)*  
SOMETHING OLD

**LUCAS**

SOMETHING NEW

**WEDNESDAY**

CRAZINESS WRIT LARGE

**MAL**

*(to Alice)*  
SOMEONE BOLD

**ALICE**

SOMEONE TRUE

**MAL**

SOMEONE NEW IN CHARGE

**WEDNESDAY/LUCAS/MAL/ALICE**

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

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

**FESTER**

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

*(calling heavenward)*

I'm coming, my love. Stay full!

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

**GOMEZ**

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

**LURCH**

AH AH AH AH AH

**LURCH & 3 FEMALE ANCESTORS**

AH AH AH AH AH

**ALL**

AH AH AH AH AH

*(THE FAMILY assembles around GOMEZ and MORTICIA.*

*The ANCESTORS are present, too.)*

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

**ANCESTORS**

MOVE TOWARD THE DARKNESS

**ADDAMS & BEINEKES**

MOVE TOWARD THE DARK

**ANCESTORS**

WELCOME IN YOUR PAIN

**ADDAMS & BEINEKES**

WELCOME IN YOUR PAIN

**ANCESTORS**

LET EACH FOREIGN FOREST

**ALL**

OFFER YOU ITS RAIN

**ADDAMS/BEINEKES/FEMALE ANCESTORS**

ONLY AT OUR LOWEST

**MALE ANCESTORS**

AT OUR LOWEST

**ALL**

CAN WE RISE ABOVE

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

**ADDAMS & BEINEKES**

MOVE TOWARD THE DARKNESS

**ANCESTORS**

MOVE TOWARD THE -

**ALL**

MOVE TOWARD THE DARKNESS

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

**GOMEZ**

Love triumphs at last!

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

**GOMEZ & MORTICIA**

MOVE TOWARD THE DARKNESS, AND -

**LURCH**

LOVE!

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

**ANCESTORS/ADDAMS/BEINEKES**

LOVE LOVE LOVE LOVE

**GOMEZ**

Are you unhappy, my darling?

**MORTICIA**

Oh yes, yes. Completely.

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

*(END OF ACT TWO)*

**#24 BOWS CURTAIN CALL:  
WHEN YOU'RE AN ADDAMS (REPRISE)**

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

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

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

*(ANCESTORS bow.)*

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

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

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

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

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

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

**ANCESTORS**

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

*[MUSIC STOPS]*

Misery!

*[MUSIC IN]*

**ALL**

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

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

DIE!

*(Company bow.)*

*(Curtain.)*

*(FINITA LA COMEDIA)*

**- VOCAL BOOK -**



**Book by  
Marshall Brickman & Rick Elice**

**Music and Lyrics by  
Andrew Lippa**



**New York Office**

646-736-3232

[licensing@theatricalrights.com](mailto:licensing@theatricalrights.com)

[www.theatricalrights.com](http://www.theatricalrights.com)

**London Office**

020 7101 9596

[london@theatricalrights.com](mailto:london@theatricalrights.com)

[www.theatricalrights.co.uk](http://www.theatricalrights.co.uk)

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

3/9/17





# The Addams Family

## OVERTURE

[Rev. 10/26/11]

01

Music and Lyrics by  
ANDREW LIPPA

### Quasi Symphonie Fantastique

Musical score for 'Quasi Symphonie Fantastique'. The score is written for strings and consists of seven staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score begins with a bass clef and a treble clef. The first staff is marked 'A-I' and '9'. The second staff is marked '19' and 'Strings'. The third staff is marked '22', '23', '24', and '25'. The fourth staff is marked '26', '27', '28', and '29'. The fifth staff is marked '30', '31', '32', '33', and '34'. The sixth staff is marked '35', '36', '37', and '38'. The seventh staff is marked '47-51', '52', '53', '54-60', and 'to m. 80'. The score concludes with the instruction 'Molto Legato'.

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

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

*mf* Ah *sempre cresc.*

Ah

190 191 192 193

Ah Ah Ah Ah

194 195

Ah! Ah!

Ah! Ah!

**Segue to #2**

# The Addams Family

## WHEN YOU'RE AN ADDAMS

[Rev. 1/12/12]

02

Music and Lyrics by  
ANDREW LIPPA

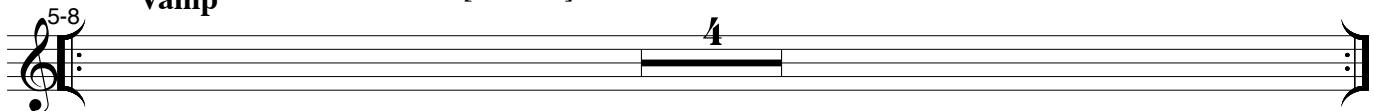
Bright Latin 4



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

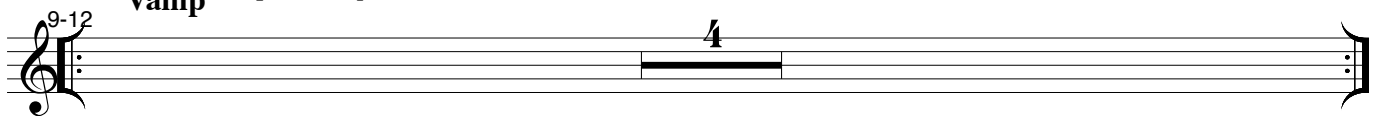
*(Family inhales)*

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



Vamp

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



Vamp

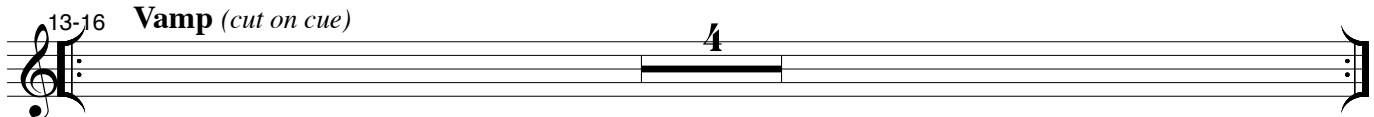
**[GO ON]**

**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!

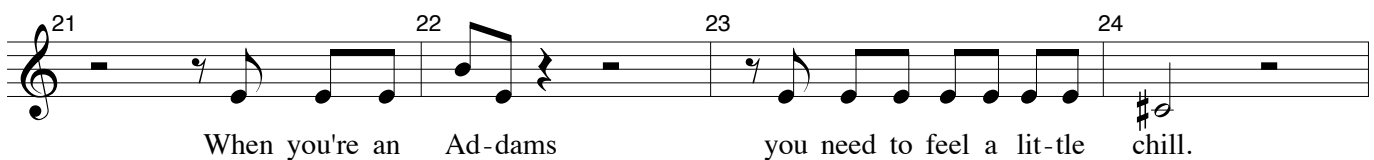
**[MUSIC OUT]**

**MORTICIA:** Darkness and grief and unspeakable sorrow.

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



Vamp *(cut on cue)*



25 26 27 28

You have to see the world in shades of gray.

29 30 31 32

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

33 34 35

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

**MORTICIA:**

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

36 37 38

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

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

39 40 41 42

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

Who cares a - bout the world

43    44    45

\_\_\_ out - side\_\_\_ and      what it wants\_\_\_ from you.                          When you're an

\_\_\_ out - side\_\_\_ and      what it wants\_\_\_ from you.                          When you're an

**48 Big and Festive!**

46    47

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

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

**GOMEZ:** Mi amor!

**MORTICIA:** Will you love me for ever and ever?

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

**MORTICIA:** Our first date! You took me to see -

**GOMEZ:** *Death of a Salesman.*

**MORTICIA:** How we laughed!

**ADDAMS FAMILY:**

49-51                          52-53                          54

**Vamp** (out on either bar)

When you're an

**55**    **GOMEZ:**    56    57

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

**ADDAMS FAMILY:**                          **MORTICIA:**

58    59    60    61

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

62 **ADDAMS FAMILY:** 63

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

**FESTER(TOP)/GMA(BTM):**

66 67 68

You smile a bit \_\_\_\_\_ the \_\_\_\_\_ mo - ment \_\_\_\_\_ you smell

**ADDAMS FAMILY:** 71

69 70

blood! Aaoh!! \_\_\_\_\_ When you're an Ad - dams

**WEDNESDAY:** **ADDAMS FAMILY:**

72 73 74

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

**PUGSLEY:**

75 76 77

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

**GMA:** 79 **FESTER:** **GMA/WEDS/PUGS:**

78 80

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

**ADDAMS FAMILY (NO FESTER):**

81 82 83

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

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

84 85 86

you have to real - ly stir the pot. So

**126 ADDAMS FAMILY (Mort/Gma *8vb*):**

127 128 129

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

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

130 131 132 133

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

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

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

**GOMEZ:** Yes! And how do we do this?

**FESTER:** By dancing on their graves!

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

136-140 **5** **To m. 143** 143-144 **2** **5/4**

**Subito Horror Movie**

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

**179** 179-181 **3** **To m. 185** **185** 185-187 **3** **To m. 191** 191-193 **3**

## 194 ANCESTORS:

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

196 we get to ga - ther here. 197 198  
 we get to ga - ther here. Dead for for - e - ver,

## CAVEMAN:

## BOTH:

199 200 201  
 bled from what - e - ver, called now to re - ap - pear.

## SALOON GIRL:

202 Ev' - ry ca - da - ver start the pa - la - ver once in an Ad - dams  
 203 204  
 Ev' - ry ca - da - ver start the pa - la - ver once in an Ad - dams

## SOLDIER:

## ANCESTORS:

205 year. 206 Hold your de - cay - ing, 207 hear what we're say - ing,  
 year. Hold your de - cay - ing, hear what we're say - ing,



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

Line dance!

time now to give a cheer!

time now to give a cheer!

219 219-221 **Swing 8ths** 222 **GOMEZ:** 223-226 223 **Straight 8ths** 227

Bun - ny Hop!

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

Do the Twist!

Ri - gor - mor - tis!

**ALL:** "Death Rattle"

242 243 244 245 246

Death rat-tle! (gasp)

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

(gasp) (gasp) (gasp)

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:** **MORT(8vb):**

281 282 283

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-swes don't ap -

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

When you're an Ad-dams... The stand-ard an-swes 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

you do what Ad - dams do or die!!

Morticia, Pugs, Gma

you do what Ad - dams do or die!!

you do what Ad - dams do or die!!

297 298

# The Addams Family

## FESTER'S MANIFESTO

[Rev. 10/28/11]

03

Music and Lyrics by  
ANDREW LIPPA

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

### Riverboat Feel

**FESTER:**

1 2 3 4  
Let's not talk a-bout an - y-thing else but love.

5 6 7 8  
Aww. Let's not talk a-bout a - ny-thing else but love.

### 10 Pull Back

9 11  
Can't we talk a - bout lof - ty goals, ma-ting souls,

12 13 14  
**rall.** alt - ring minds and fal - ter - ing roles? **A Tempo** Let's not talk a - bout

15  
**rall.** a - ny - thing else. **A Tempo**

# The Addams Family

03A

## Two Things

[Rev. 5/25/12]

Music and Lyrics by  
ANDREW LIPPA

**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:** Daddy, please!

**GOMEZ:** But--

**WEDNESDAY:** If you love me.

**GOMEZ:** But--

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

### Moving Forward

**GOMEZ:** 2

There are two things I would never do: Say  
"no" to my wife, say "no" to my daughter. So what exactly should I  
do?

# The Addams Family

04

## 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]*

[Rev. 1/12/12]

**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]*

**Andante**

1 2 3-4 2 5

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

6 7 8

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

9 10 11

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

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

12 13 14 15

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

16 17 18 19 20

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

# The Addams Family

05

## TRAPPED

[Rev. 1/12/12]

Music and Lyrics by  
ANDREW LIPPA

GOMEZ: 2 Moving Forward

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

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

**GOMEZ:** Of course!

**MORTICIA:** Oh, my. You're perspiring.

**GOMEZ:** What?

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

[GO ON to m. 7a]

**GOMEZ:** No! No!

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

A Tempo - Latin-y

7a Safety 7b 7c

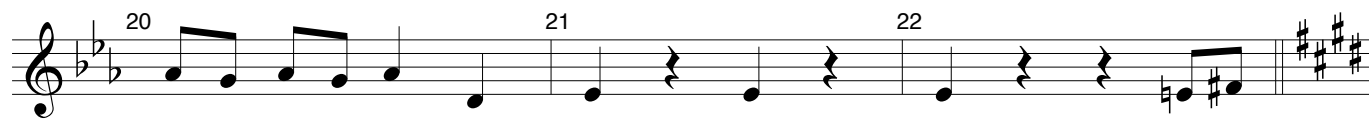
GOMEZ: 9

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





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



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

23



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



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



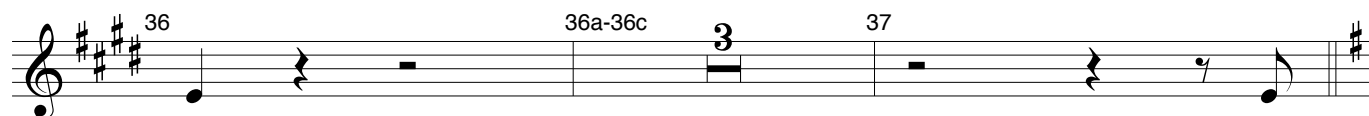
cry, I could lie, I could simp - ly up and die, but I



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



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



trapped.

How

38

**Passionate**

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



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



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



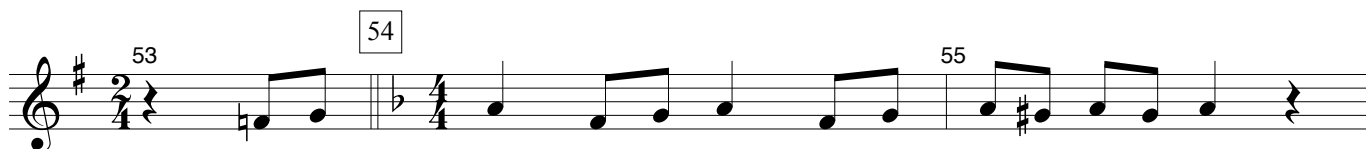
but when my daught - er cries how can I be ex - pect - ted then to



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



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



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



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

**Drive to the End**

Musical staff for measures 59-61. Measure 59 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter notes and eighth notes. Measure 60 continues the melody. Measure 61 ends with a quarter note and a fermata.

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

Musical staff for measures 62-64. Measure 62 continues the melody. Measure 63 has a key signature change to two flats (B-flat and E-flat). Measure 64 continues the melody.

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

Musical staff for measures 65-67. Measure 65 continues the melody. Measure 66 has a key signature change to one flat (B-flat). Measure 67 ends with a quarter note and a fermata.

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

**Tassel business**

Musical staff for measures 68-70. Measure 68 has a whole note with a fermata. Measure 69 has a double bar line followed by a whole note with a fermata. Measure 69a has a whole note with a fermata. Measure 70 has a whole note with a fermata.

Trapped! Trapped! \_\_\_\_\_

# The Addams Family

## HONOR ROLL

[Rev. 11/15/11]

05A

Music and Lyrics by  
ANDREW LIPPA

[CURTAIN UP]

**Insistent**

**PUGSLEY:**

Musical score for Pugsley's song "Honor Roll". The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three staves of music. The first staff contains measures 1-3, 4, and 5. The second staff contains measures 6, 7, and 8. The third staff contains measure 9. The lyrics are: "Wednes - day and Lu - cas sit - ting in a tree. K - I - L - L - I - N - G. First comes love, then comes AHHH!".

1-3 3 4 5

Wednes - day and Lu - cas sit - ting in a tree.

6 7 8

K - I - L - L - I - N - G. First comes love,

9

then comes AHHH!

# The Addams Family

06

## PULLED

[Rev. 1/3/12]

Music and Lyrics by  
ANDREW LIPPA

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

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

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

[MUSIC IN]

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

### Misterioso

#### Vamp

**WEDNESDAY:** *(last time)*

I don't have a sun - ny dis - po - si - tion.

I'm not known for be - ing too a - mused.

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

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

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

**rit.**

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

**Ad Lib.**

**22 Keep It Moving**

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

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

\_\_\_ 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 - pos - sib - ly cute. God! What do I do pulled

*(She breaks the bird's neck.)*

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

**WEDNESDAY:** "Fly away, little birdie."

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

**[GO ON]**

**36**

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

38 39

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

40 41 42

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

43 44 **Pull Back** 45 **Heavier** ♩ = 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 -

3 3

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

(She pulls the rack-lever)

50 51 52

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

Aaah!!

53 54 55 3

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

56 57 58

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

Aaah!! Aaah!! Aaah!!

59 60

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

61 62

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

63 64

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

65 66 **Slightly Brighter**

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

67 72

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

73 75 76

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



77 78

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

79 80 81

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

82 83 84

stay in the dark, not o-bey \_\_\_ ev'-ry spark, but the boy \_\_\_ has a bite bet-ter far

85 86 87

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

88 89 90

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

91 98 99 100 101 102

**rit.**

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

# The Addams Family

## Four Things [Rev. 10/26/11]

06A

Music and Lyrics by  
ANDREW LIPPA

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

**GOMEZ:** Of course -

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

[MUSIC]

The musical notation is on a single staff in G major (one sharp) and 4/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a quarter rest, followed by a quarter note G4 with a fermata above it. A first ending bracket spans the next two measures, which contain quarter notes G4 and A4. A second ending bracket spans the final two measures, which contain quarter notes B4 and C5. The lyrics 'There are four things...' are aligned under the notes G, A, B, and C respectively. Above the staff, the character names 'GOMEZ:' and 'MORTICIA: "Gomez!"' are placed above the first and second ending brackets.

# The Addams Family

07

## ONE NORMAL NIGHT

[Rev. 1/12/12]

Music and Lyrics by  
ANDREW LIPPA

**WEDNESDAY:** Then can we at least all act normal?

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

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

**WEDNESDAY:** Mother, please –

### Freely - In 2

1 **WEDNESDAY:** 2 3  
They're nor - mal peo - ple, not like you, not like

4 5 6 7 **Fast 4**  
me. Please, can't we be an aver - age fam - il - y!

8 9 10  
One nor - mal night, that's all I want,

11 12 13  
that's all I need from you. One nor - mal house

14 15 16  
with out a mouse to feed a plant or two.

17

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

18 19

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

21 22

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

24 25

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

27 28

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

30 31

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

33 34

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

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

35 36 37

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

38 39 40

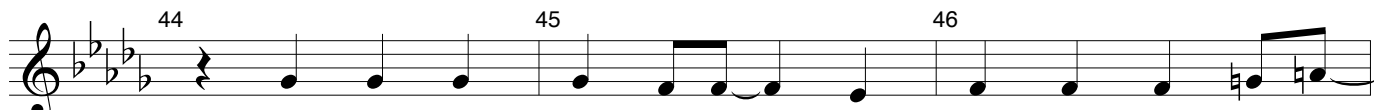
a kind of com - mon man? You have to

41 42 43




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

44 45 46



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


47 48 **Broadening - In 4** 49



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

**Molto Rit.**

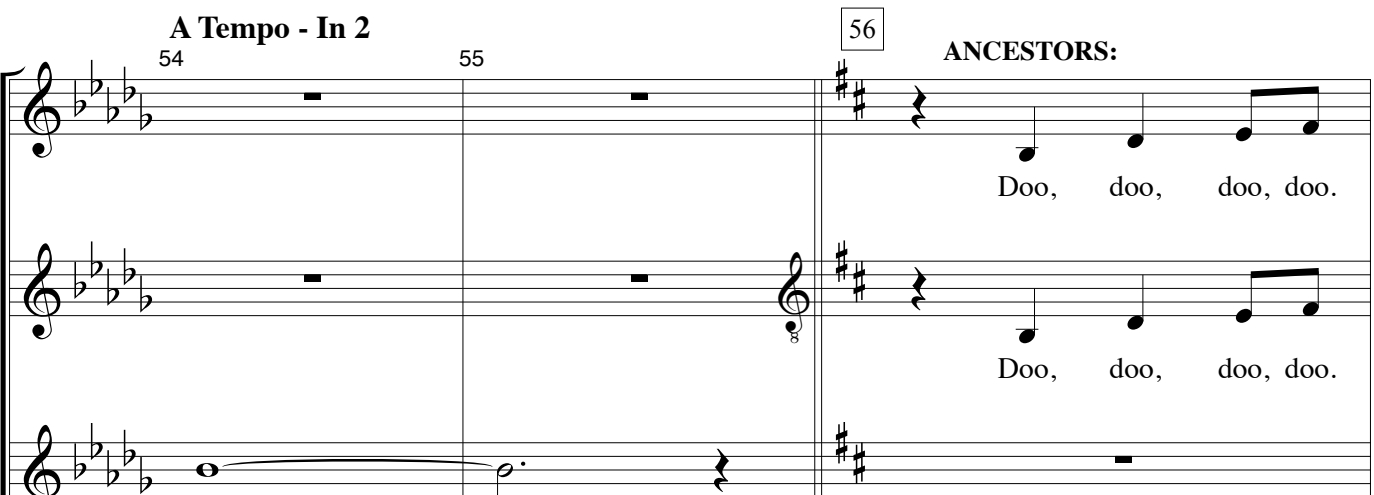
50 51 52 53



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

**A Tempo - In 2** 56 **ANCESTORS:**

54 55

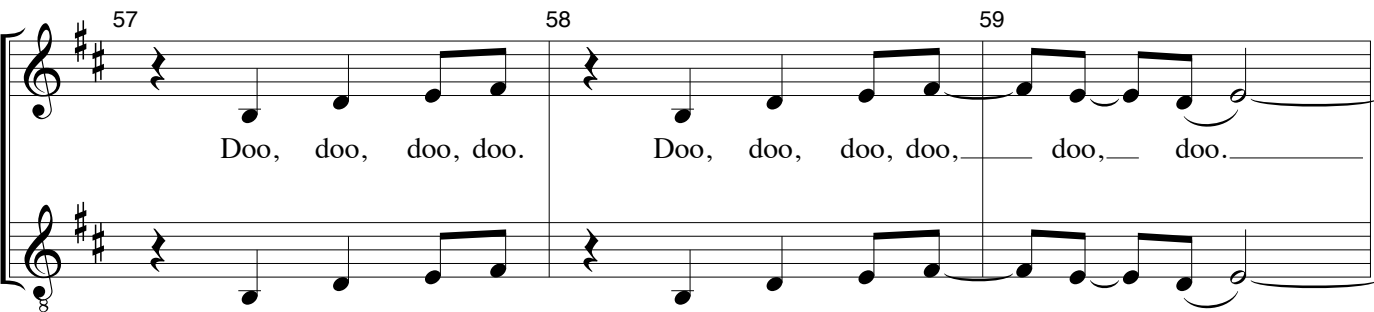


night! ———

Doo, doo, doo, doo.

Doo, doo, doo, doo.

57 58 59



Doo, doo, doo, doo. Doo, doo, doo, doo, — doo, — doo.

Doo, doo, doo, doo. Doo, doo, doo, doo, — doo, — doo.

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

**ALICE:** I don't see any houses.

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

**ALICE:** Central Park, dear.

*(guidebook)*

"Designed in 1857 by - "

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

**LUCAS:** Wait!

**MAL & ALICE:** What?

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

**MAL:** A what?

**LUCAS:** A crossbow. You know.

**MAL:** This girl walks around with a crossbow?

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

**MAL:** Good. Good choice son. Ok, listen up. Now here's what's going to happen.

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

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

**Vamp** **ALICE:** Be patient with him, dear.

63E-63H

**ALICE:** (cont) (rhyming)

"A father should support his son.  
And Lucas is your only one."

**MAL:** (to Lucas)

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

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

70 **LUCAS:**

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

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

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

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

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

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

88 89 90 91 92

— 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]

93 94-95 2

**Vamp** (cut on cue)

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

111  
**March-Like**

110 111 112 113

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

114 115 116

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

117 118 119 120

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

121 122 123

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



**FESTER: Who's to say?** 126 **Easy - In 1**

124    125    127

mez - za - nine?  
Char - lie Sheen?

One nor - mal night is a

128    129    130    131    132

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

133    134    135    136    137

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

138    139    140    141    142

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

143    144    145    146    147

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

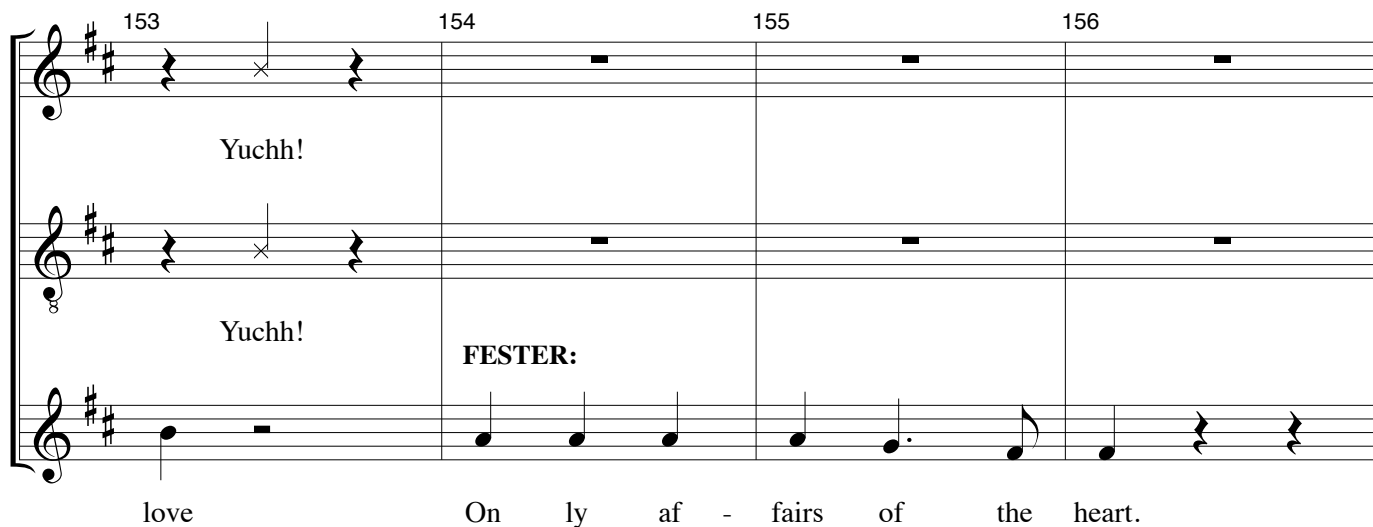
**A Tempo**

148    149    150    151    152

**ANCESTORS:**    What?    No!    Why?

**FESTER:**  
*rall.*    What?    No!    Why?

153 154 155 156



Yuchh!  
Yuchh!

**FESTER:**

love On ly af - fairs of the heart.

**ANCESTORS:** Ugh!

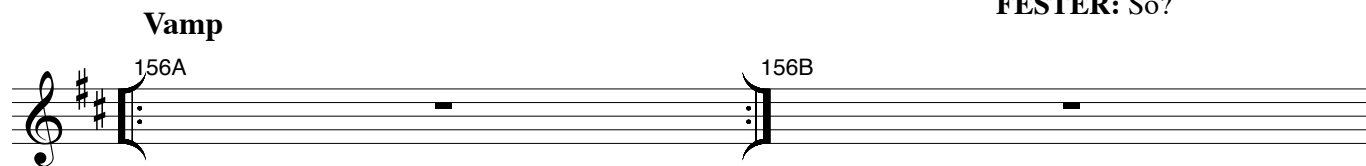
**FESTER:** Look. The choice is yours. Either you help these kids or you're stuck here for eternity!

[GO ON]

**FESTER:** So?

Vamp

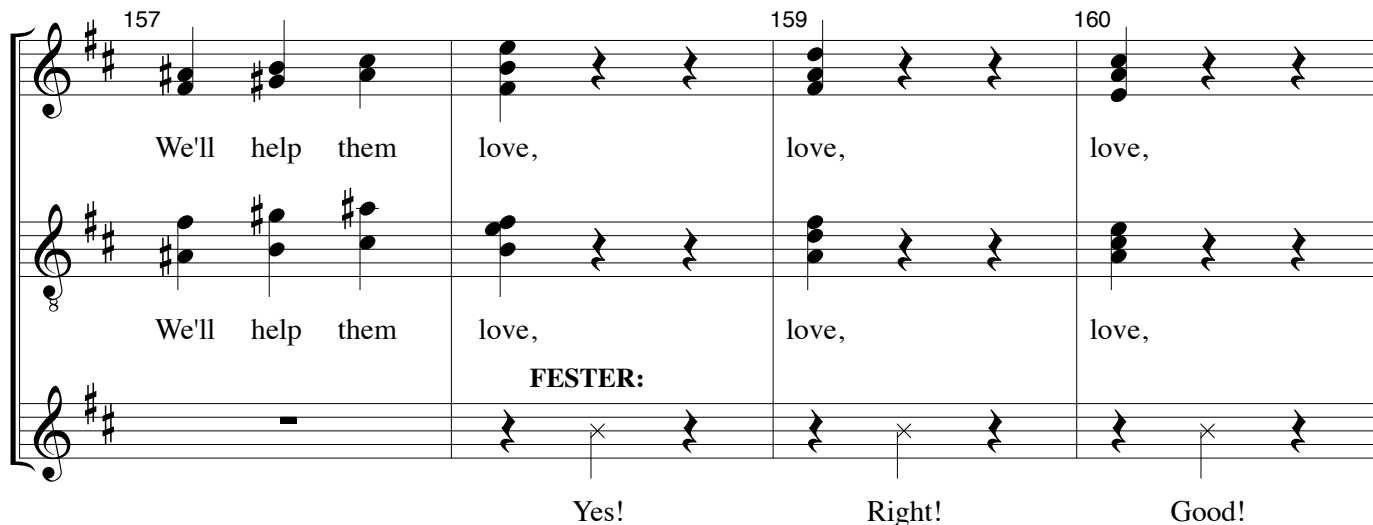
156A 156B



**ANCESTORS:**

158

157 159 160



We'll help them love, love, love,  
We'll help them love, love, love,

**FESTER:**

Yes! Right! Good!

161 **ANCESTORS:** 162 163 164 165

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

love. **FESTER:** You got it!

Yes!

**FESTER:** 166 167 168 169

So, let the nor - mal - cy start!

170 **Broadly - In 4**

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

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

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

**FESTER:**

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

**A Tempo**

173 174 175 176

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

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

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

177

**Bright Fanfare**

178 179 180-182 183

184

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

**Molto Rit.**

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

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

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

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

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

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

(no Weds:)- - - - -

192                      193                      194                      195

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...

198

**ANCESTORS:**  
196 -                      197 -

One! \_\_\_\_\_ One!              One! \_\_\_\_\_ One!

**+WEDNESDAY:**

**PUGS/ GMA:**  
One! \_\_\_\_\_ One!              One! \_\_\_\_\_ One!

**+FESTER:**    One!                      -                      One!

**GOMEZ & MORTICIA:**  
One! \_\_\_\_\_                      One! \_\_\_\_\_

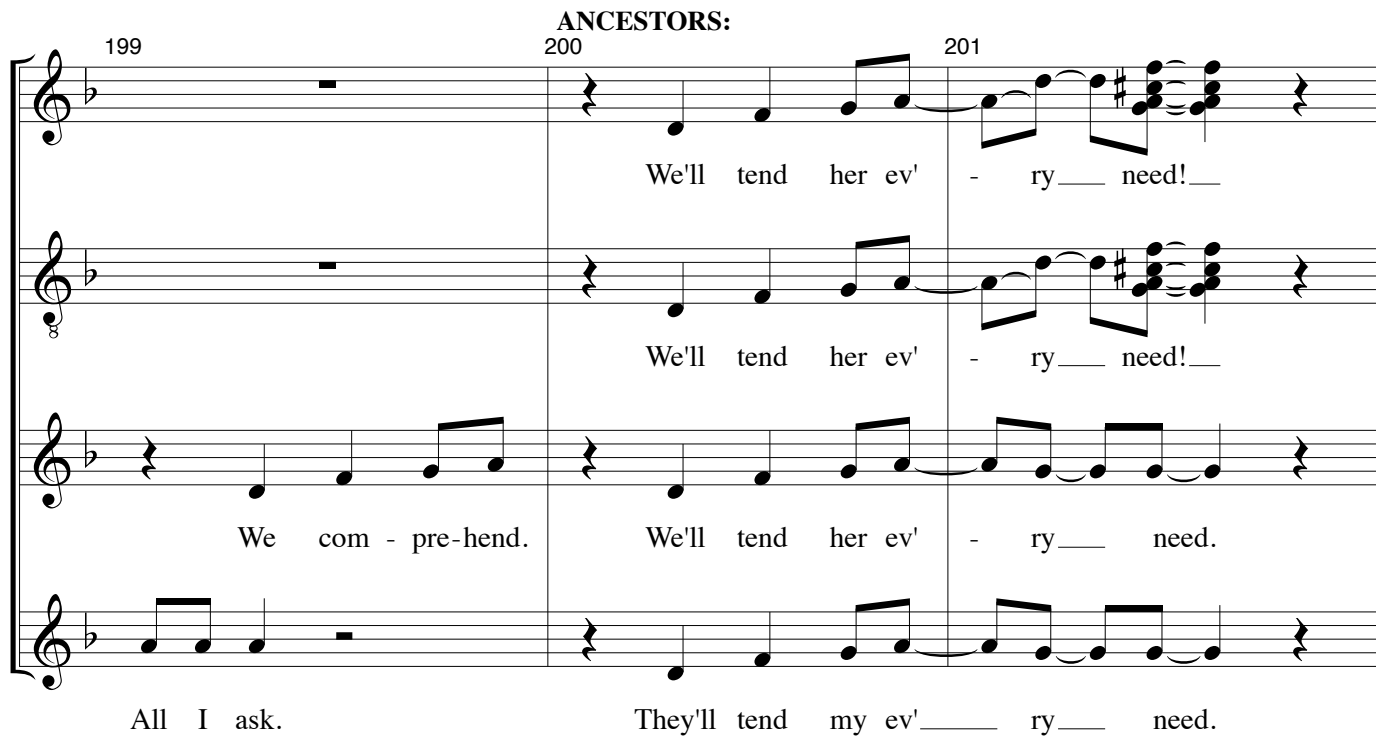
**ADDAMS FAMILY:**

One                      nor - mal night.

**WEDNESDAY:**

All I want.

**ANCESTORS:**



199 200 201

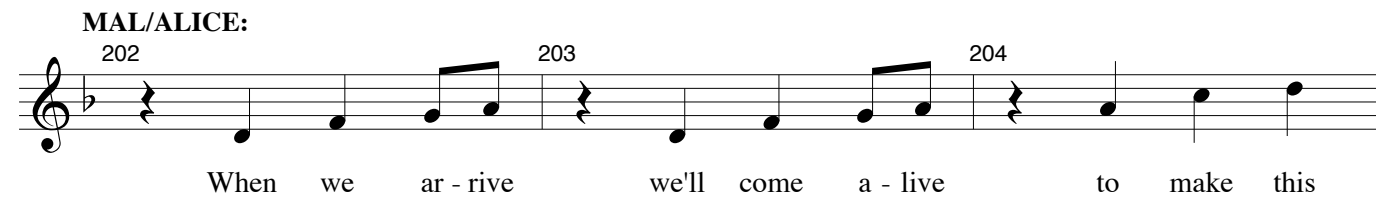
We'll tend her ev' - ry need!\_

We'll tend her ev' - ry need!\_

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

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

**MAL/ALICE:**

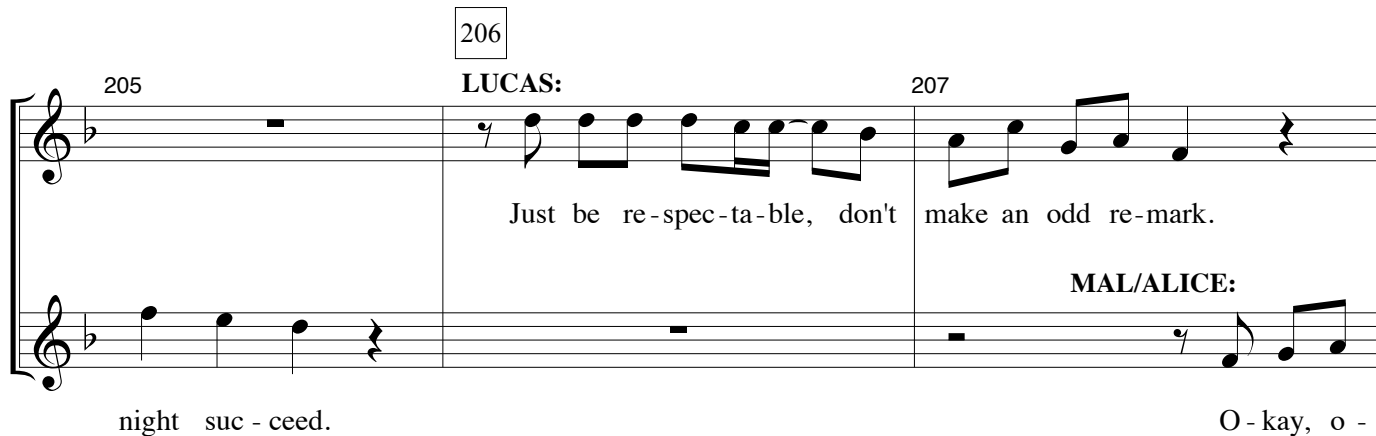


202 203 204

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

**LUCAS:**

206



205 207

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

**MAL/ALICE:**

night suc - ceed. O - kay, o -

208 209 **ANCESTORS:** 210

Just as you say.

Just as you say.

**WEDNESDAY:**  
Keep un-de-tec-ta-ble\_\_ our pas-sion for the dark. And then it's

**MAL/ALICE:**  
And then it's

**ADDAMS FAMILY:**  
kay. Just as you say.

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

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

**+FESTER:** In one

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

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

215 216 217 218

nor - mal! In - for - mal! One

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

nor - mal! In - for - mal! One

Detailed description: This block contains the musical notation for measures 215 through 218. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has lyrics: 'nor - mal! In - for - mal! One'. The piano accompaniment line has lyrics: 'nor - mal! In - for - mal! (BEINEKES One OUT)'. The bass line has lyrics: 'nor - mal! In - for - mal! One'. The music is in a key with one flat and a 4/4 time signature. Measure 218 ends with a repeat sign.

219 221 222 223 224 225

nor - mal *ff* Night!

nor - mal *ff* Night!

nor - mal *ff* Night!

Driving Slower

Detailed description: This block contains the musical notation for measures 219 through 225. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has lyrics: 'nor - mal ff Night!'. The piano accompaniment line has lyrics: 'nor - mal ff Night!'. The bass line has lyrics: 'nor - mal ff Night!'. The music is in a key with one flat and a 4/4 time signature. Measure 219 is marked 'to m. 221'. Measures 221-224 are marked 'Driving' and feature a long melisma over the word 'Night!'. Measure 225 is marked 'Slower'. The piano accompaniment and bass lines have long notes under the melisma.



# The Addams Family

## But Love Reprise #1

[Rev. 11/8/11]

08

Music and Lyrics by  
ANDREW LIPPA

**MORTICIA:** Maybe you should see someone about that.

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

**MORTICIA:** Health care?

**ALICE:** Why, love, of course!

*(They exit. Enter FESTER and ANCESTORS.)*

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

### Jaunty - In 2

**FESTER:**

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

Let's not talk a - bout an - y - thing else\_\_ but  
love.  
Worth re - peat - ing:  
Let's not talk a - bout  
a - ny - thing else\_\_ but love.  
Can't we talk\_\_ a - bout  
lof - ty goals, ma - ting souls, alt - ring minds and  
fal - ter - ing roles?  
Let's not talk a - bout a - ny - thing else.

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

**ALL:** *(stage whisper)*

# The Addams Family But Love Reprise #2

[Rev. 1/31/12]

08A

Music and Lyrics by  
ANDREW LIPPA

**WEDNESDAY:** That's the new plan. We improvise. Keep 'em guessing.

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

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

[THEY exit.]

**FESTER:** "Aww." [MUSIC]

**L'Istesso FESTER:**

1 2 3  
Be pa - tient and soon the way will be clear.\_\_\_\_

4 5 6 7  
\_\_\_\_ Fo - cus your fear.\_\_\_\_\_ And troub - les all will

**FESTER:**

8 9 10 11  
dis - ap - pear. Let's not talk a - bout an - y - thing old.

**ANCESTORS:**

**FESTER:**

12 13 14  
Please don't leave us out in the cold. Let's not talk a - bout

**ANCESTORS:**

**FESTER:**

15 16 17  
an - y - thing else but love, but love, but love.

# The Addams Family

## Secrets [Rev. 1/12/12]

09

Music and Lyrics by  
ANDREW LIPPA

**ALICE:** Well - 'What's good for the gander is a nice quiet goose; If I told Mal my secrets, all hell would break loose.'

**MORTICIA:** Alice, I'm shocked.

[MUSIC]

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

**ALICE:** A long one.

[GO ON]

**Faster Than You Think** ♩ = 144

**MORTICIA:** (sung at pitch throughout)

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

Speak - ing true will get you through the day.

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

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

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

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

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as 'Faster Than You Think' with a quarter note equal to 144 beats per minute. The score consists of six staves of music, each with a measure number in a box above the staff. The lyrics are written below the notes. The piece ends with a double bar line and repeat dots.

17

18

19

Keep no se - crets! If \_\_\_ you want him to re - main your lov - er.

20

21

22

Share all se - crets. There's \_\_\_ a world of things you

23

24

25

might dis - cov - er. Truth is beau - ty,

26

27

28

he \_\_\_ should al - ways know ex - act - ly who you are. \_\_\_

29

30

31

Bare your se - crets and \_\_\_ your mar-riage 'll be heal - thi - er by

62 **Playful - Relax**

60

61

far. Gom - ez a - dores me,

63

64

65

nev - er ig - nores me, al - ways has put me first. And, Al - ice,

66

67

68

if he should try once, tell - ing a lie once, I'd throw him out head -

70

69

71

first. Kneel - ing, he'd plead I re - con - sid - er

72 Reel-ing, he'd quick-ly start to drown. 73 74 Beg-ging me for le-ni-ence, but

75 at my first con-ve-ni-ence I'd 76 put him on the first bus out of

77 town. 78 79

ALICE: "Morticia..."

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

80 81 82

With-out a doubt.

al ways the pa-ra-gon. And if he told you a lie you'd

83 84 85

That's it ex-act-ly. -

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

86 87

If Go - mez lied?

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

88 89

Is there no chance you might for - give?

**MORTICIA:**

90 91

A lie's a lie and lies can kill.

92 93

and life can quick - ly go down - hill.

94 95

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

96 97

ALICE:

Now I see what you mean.

She kept a se - cret and they

98 shot her with an M Six - teen. 99

That's not a pret-ty scene.

**MORTICIA:**

100 101 102

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

103 104 **ALICE:**

She's quite the Phi-lis-tine.

What's this one?

**Dance Break**

**MORTICIA:**

**Faster** ♩ = 155

**Big Shout Chorus**

138

**MORTICIA:**

105 106-109 126-137 138

The dance rou-tine!

Keep no se - crets!

**FEMALE ANCESTORS:**

Keep no se - crets!

139 140 141

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

No re - sis - tance.

142 143 144

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

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

145 146 147

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

They're\_\_ the sins that keep a

148 149 150

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

hus - band from a wife.\_\_\_\_\_

**MORTICIA:**

151 152 153

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

154 155 156 157

**Move It!**

life!!

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



# The Addams Family

## Gomez's "What If"

[Rev. 1/2/12]

10

Music and Lyrics by  
ANDREW LIPPA

**MORTICIA:** No, Gomez.

**GOMEZ:** What?

**MORTICIA:** Not today.

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

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

*(Morticia exits.)*

**GOMEZ:** Morticia *mia!*

[MUSIC]

**Freely**

**GOMEZ:**

1 Like a bug in a jar, or a fro-zen ca-ble car, I'm

2

3

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

5

6 **rit.**

**Liltingly - In 1** ♩. = 58

7-10

11

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

13

14

15 more?

16

17 Who could con - ceive it?

18

19 What if I

20 21 22 23 24

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

Detailed description: This musical staff contains measures 20 through 24. It is written in a treble clef with a key signature of one flat (Bb). Measure 20 starts with a quarter rest, followed by a quarter note G4 in measure 21, a quarter note A4 in measure 22, a quarter note Bb4 in measure 23, and a half note C5 in measure 24. The lyrics are: "and one ti - ny lie start - ed civ - il war? \_\_\_\_\_".

25 26 27 28 29

What if a line's been crossed,

Detailed description: This musical staff contains measures 25 through 29. Measure 25 has a whole rest. Measure 26 has a quarter note G4. Measure 27 has a quarter note A4. Measure 28 has a quarter note Bb4. Measure 29 has a half note C5. The lyrics are: "What if a line's been crossed,". Measure 27 is boxed with the number 27.

30 31 32 33 34

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

Detailed description: This musical staff contains measures 30 through 34. Measure 30 has a quarter note G4. Measure 31 has a quarter note A4. Measure 32 has a quarter note Bb4. Measure 33 has a half note C5. Measure 34 has a quarter note G4. The lyrics are: "vows of com - mit - ment lost. How is that".

35 36 37 38 39

poss - i - ble? \_\_\_\_\_ Could that be poss - i - ble? \_\_\_\_\_

Detailed description: This musical staff contains measures 35 through 39. Measure 35 has a quarter note G4. Measure 36 has a quarter note A4. Measure 37 has a quarter note Bb4. Measure 38 has a whole rest. Measure 39 has a quarter note G4. The lyrics are: "poss - i - ble? \_\_\_\_\_ Could that be poss - i - ble? \_\_\_\_\_".

40 41-42 42 42-49

\_\_\_\_\_

Detailed description: This musical staff contains measures 40 through 49. Measure 40 has a quarter note G4. Measures 41-42 are a whole rest. Measure 42 is boxed with the number 42. Measures 42-49 are a whole rest. The lyrics are: "\_\_\_\_\_".

# The Addams Family

11

## WHAT IF

[Rev. 11/18/11]

Music and Lyrics by  
ANDREW LIPPA

**WEDNESDAY:** We're gonna go now.

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

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

[MUSIC]

**PUGSLEY:** But wait! Wait!

**Liltingly - In 1**  $\text{♩} = 62$

**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. I could

71 72 73 74 75

stab my arm my self. Could rip my

76 77 78 79 80

ton - sils out. Could set my hair a -

81 82 83 84 **85** 86

flame. I could

87 88 89 90 91

spray my eyes with mace, but face the

92 93 94 95 96

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

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

97 98 99-100 **2**

same.

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

**101** 101-104 **4** 105

[MEASURE 106]

**PUGSLEY:** Hold on. What're you doing?

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

**PUGSLEY:** What's that one?

**GRANDMA:** Peyote.

**PUGSLEY:** What's it do?

**GRANDMA:** Makes you run around naked in the woods.

**PUGSLEY:** What about this one?

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

**PUGSLEY:** Maybe.

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

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

[G.P.]

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

117

**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]

to m. 163

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

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

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

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

**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**

191 192 193 194 195

she'll be her - self a - gain. Lu - cas will

Detailed description: This block contains the first line of musical notation, measures 191 through 195. The melody is written on a treble clef staff in a key with two flats (B-flat and E-flat). The notes are: 191: quarter notes G4, A4, B4; 192: half note C5; 193: quarter note B4; 194: quarter note A4; 195: quarter notes G4, F4, E4.

196 197 198 199 200

leave her be, so she can tor -

Detailed description: This block contains the second line of musical notation, measures 196 through 200. The melody continues on the treble clef staff. Notes: 196: half note D4; 197: half note C4; 198: quarter note B3; 199: quarter notes A3, G3, F3; 200: quarter notes E3, D3, C3.

201 202 203 204 205

ture me. Just like she al - ways did. \_\_\_\_\_

Detailed description: This block contains the third line of musical notation, measures 201 through 205. Notes: 201: quarter notes B2, A2, G2; 202: half note F2; 203: quarter notes E2, D2, C2; 204: quarter notes B1, A1, G1; 205: quarter notes F1, E1, D1. A box around measure 204 contains the number '204'. The line ends with a long horizontal line indicating a continuation.

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

206 207 208 209 210

'Til then I'm just a strange,

Detailed description: This block contains the fourth line of musical notation, measures 206 through 210. The tempo marking 'Colla Voce' is above measure 206 and 'A Tempo' is above measure 208. Notes: 206: quarter notes B1, A1, G1; 207: quarter notes F1, E1, D1; 208: quarter notes C1, B0, A0; 209: quarter notes G0, F0, E0; 210: quarter notes D0, C0, B0. A fermata is placed over measure 208. The line ends with a long horizontal line.

211 212 213 **A Bit Brighter** 214 215

fat rit. kid? \_\_\_\_\_

Detailed description: This block contains the fifth line of musical notation, measures 211 through 215. The tempo marking 'A Bit Brighter' is above measure 213. Notes: 211: quarter notes B1, A1, G1; 212: quarter notes F1, E1, D1; 213: quarter notes C1, B0, A0; 214: quarter notes G0, F0, E0; 215: quarter notes D0, C0, B0. A fermata is placed over measure 213. The line ends with a long horizontal line.

216 217 **rall.** 218 219

Detailed description: This block contains the sixth line of musical notation, measures 216 through 219. The tempo marking 'rall.' is above measure 217. Notes: 216: quarter notes B1, A1, G1; 217: quarter notes F1, E1, D1; 218: quarter notes C1, B0, A0; 219: quarter notes G0, F0, E0. A fermata is placed over measure 219. The line ends with a double bar line.

# The Addams Family FULL DISCLOSURE ~ PART 1

12

[Rev. 1/12/12]

Music and Lyrics by  
ANDREW LIPPA

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

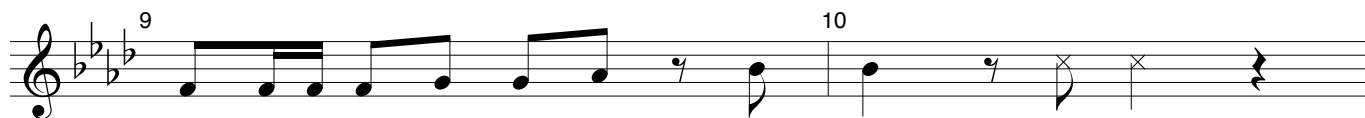
**GOMEZ:** No, no, the host goes last.

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

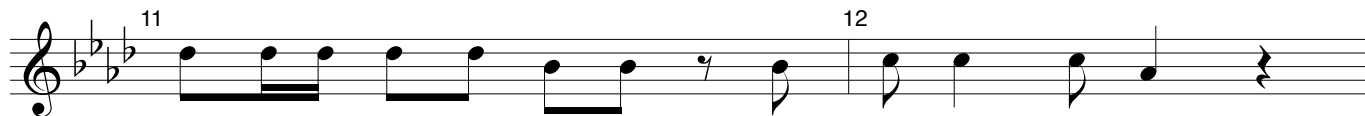
Slow Four



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



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



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



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



Full dis-clo-sure! It's a game that we play. Let your dark-est sec-rets



give you a - way. Face your de-mons and then hap-pi - ly say: "I'm play-ing



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

**GOMEZ:**

22 23 24

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

**ANCESTORS:**

Full Dis - clo - sure!

Full Dis - clo - sure!

25 26 27

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

Ah - ooo. Ah -

Ah - ooo. Ah -

28 29 30

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

ooo. ooo.

ooo.

31 (GOMEZ drinks) 32

clo - sure!

**GMA/FEST:**  
**PUGS:**  
**MORT:**  
**+ANCESTORS:**

*ff*

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

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

33 34 35-36 37

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

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

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

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

38 [G.P.] Faster

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

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

**FESTER:**

I am in love. **[GO ON]**

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

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

**ALICE:** That's the most beautiful thing I ever heard!  
**FESTER:** I haven't told her yet.  
**EVERYONE:** Aww.  
**FESTER:** Full Disclosure! **[GO ON]**

**Tempo II**

**FESTER:**

Full Dis - clo - sure! Just em - brace it and swoon.

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

Full Dis - clo - sure! Em-brace and

71 Fall from grace or fall in 72 love with the moon.

swoon.

He loves that

73 Close your ser-mon with a 74 sig-na-ture tune, and call it 75 Full Dis-

moon.

And call it Full Dis-

**GOM/MORT(8vb)/  
PUGS/GMA/ALICE/  
ANCESTORS:**

**MORTICIA:** Wednesday's turn!

**WEDNESDAY:** No!

**GRANDMA:** Me! Me! Me! Age before beauty.  
The chalice! **[GO ON]**

76 clo - sure! 77 78

clo - sure!

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

**GRANDMA:** (cont.) Look who's talking - how  
much have I got left? I'm a hundred and two,  
I've got shingles and arthritis and when I break  
wind it could start the windmills on an old  
Dutch painting. **[GO ON]**

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

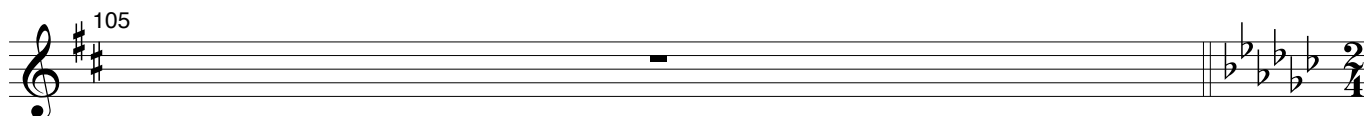
**GRANDMA:** (*cont.*) But I've still got one more round in me.  
Call me cougar, but five'll get you ten there's a couple of 90-year-old  
hotties out there just waiting to chow down on a Grandma sandwich.

[MUSIC OUT]



**GRANDMA:** (*cont.*) Full disclo- full disclo- I just peed. [*GMA sits.*]  
**MORTICIA:** We should've put you down years ago.  
**MORTICIA:** (*cont.*) 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 dis - clo - sure's gon - na be strange.

**Fast, As Before**

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

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

**GOM/WEDS:** 119 truth like Babe Ruth... 120 This is tor-ture, like an

La la la la!

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

Hoo-ray for full...\_\_\_\_\_

# The Addams Family

13

## WAITING

[Rev. 1/31/12]

Music and Lyrics by  
ANDREW LIPPA

MUSIC CUE: ALICE SLAMS CUP ON TABLE

### Porgy and Bess

3

ALICE:

Ah! \_\_\_\_\_ Ah! \_\_\_\_\_

Slower

\_\_\_\_\_

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

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

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

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

Vamp

**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!

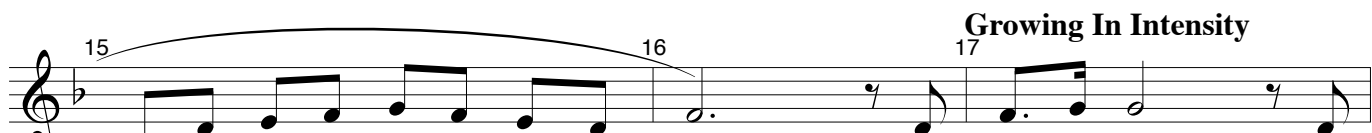
**ALICE:** Lighten up, Lucas. Parents do it. Live with it. Remember, Mal? When we were crazy and the future didn't exist? What happened, Mal? The guy with the Grateful Dead t-shirt? Is he ever coming back? How long do I have to wait? **[GO ON]**

ALICE:

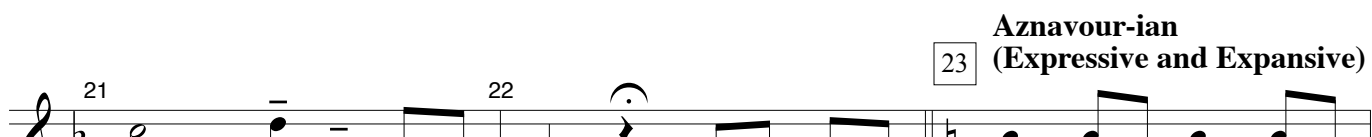
Vamp (vocal last x)

A

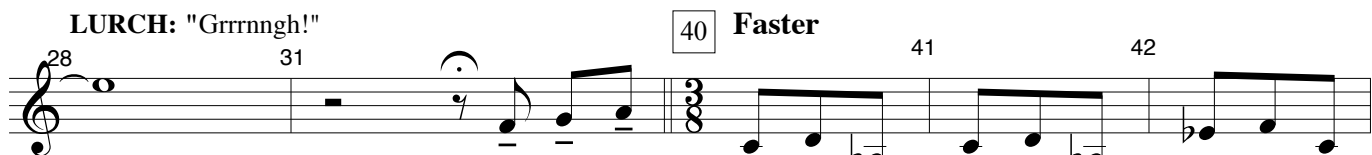
13  14  
wom-an waits for mar - riage, a wom-an waits for chil - dren, she


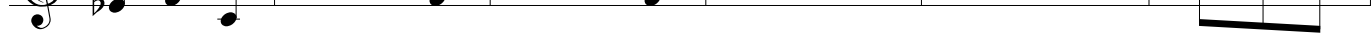
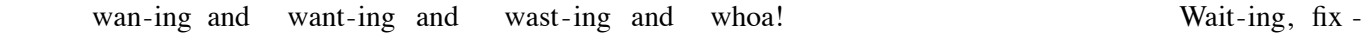
15  16 **Growing In Intensity**  
waits for her big Mal to come back home. At five - o'-clock. Or

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

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

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

**LURCH: "Grrrngh!"** 28  31 **40 Faster**  
— **molto rit.** A - lone and wait - ing and wail - ing and whin - ing and

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



**molto rit.**

49 50 51 52 53

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

**55 Johnny Mandel Sweet**

54 56

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

**Heavy**

57 58 59

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

**63 Horror Movie**

60 61 63

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

**ANCESTORS:**

Woah, woah, woah,

**molto rit.**

Woah, woah, woah,

64 65 66 (She falls on the table)

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

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

# The Addams Family

## FULL DISCLOSURE ~ PART 2

[Rev. 1/12/12]

14

Music and Lyrics by  
ANDREW LIPPA

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

As Before, But Even More Raucous

1

**GOMEZ:** 2

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

Wow, that sto-ry was grim!

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

3

3

4

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

grim. That's quite a

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

5

5

6

7

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

brim! [G.P.]

**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.

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

**WEDNESDAY:** You were right, Lucas.

**LUCAS:** Right about what?

**WEDNESDAY:** Thanks anyway, Daddy.

**MORTICIA:** Thanks for what?

**WEDNESDAY:** We should have just told her.

**MORTICIA:** Told me what?

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

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

**MORTICIA:** What?

*[GO ON]*

18-21 **Vamp** (*cut on cue*) 4 39

**ANCESTORS & FESTER:**

**MORTICIA:**

That's what you kept from me?

**ALICE:**

No secrets, huh? Ha ha ha!

40 41 42 43

Mar - ried! Mar - ried!

Mar - ried! Mar - ried!

**WEDNESDAY:**

69

70

Yes\_\_\_ we kept a sec - ret.

**MORTICIA:**  
And\_\_\_ you kept it from me.

Get - ting mar - ried, get - ting mar - ried,

Get - ting mar - ried, get - ting mar - ried,

**LUCAS:**

71

72

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

**MORTICIA & ANCESTORS:**  
Are\_\_\_ they get - ting mar - ried?

ve - ry mar - ried. Are\_\_\_ they get - ting mar - ried?

ve - ry mar - ried. Are\_\_\_ they get - ting mar - ried?

*(MORTICIA OUT)*

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

74

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

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

**+GOMEZ:** Real - ly mar - ried? "Mar - ried" mar - ried?

Full\_\_\_ dis - clo - sure! What a

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

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

Full\_\_\_ dis - clo - sure! What a



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

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

**ANCESTORS:** Yeah!

**GRANDMA:** (*Cackles!*)

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

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

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

*[GO ON to m. 90]*

*[MUSIC OUT]*

84

85 89

*[THUNDERSTORM/  
DOOR SLAM]*

90

**GOMEZ:** 91 92 93 94

Full dis - clo-sure!

**MORTICIA:**

Full dis - clo-sure!

**ALL:** Full dis - clo-sure!

Full dis - clo-sure!

*[END ACT I]*

# The Addams Family

## OPENING ACT II

[Rev. 1/3/12]

15

Music and Lyrics by  
ANDREW LIPPA

**Scherzo** (Gates have closed)

Dark - In 2 (ITT KISS!)

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

**WEDNESDAY:** Talk what over?

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

**WEDNESDAY:** And you said it didn't matter!

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

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

**LUCAS:** What?

**WEDNESDAY:** Forget it.

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

**WEDNESDAY:** God, you're annoying.

**LUCAS:** You know what I think? You don't really wanna get married. You just said that to stick it to your mother.

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

**LUCAS:** What'll we do for money?

**WEDNESDAY:** Stop being so scared of everything.

**ANCESTORS:** Yeah.

**LUCAS:** Right, like you're not scared.

**WEDNESDAY:** I eat scared for breakfast, honey.

**ANCESTORS:** Yeah.

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

**ANCESTORS:** No. (*cont. next page*)

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

**ANCESTORS:** Yeah.

**WEDNESDAY:** Are you coming or not?

**LUCAS:** Look - I - I can't run away like this. It's too crazy. I'm sorry.

**WEDNESDAY:** Not as sorry as you're gonna be when you wake up and you're forty-six and working for your father!

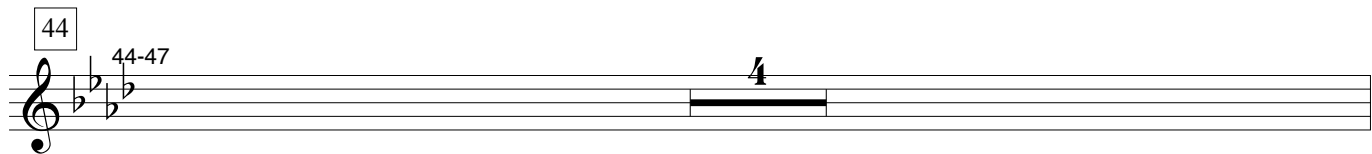
(*WEDNESDAY storms away.*)

**LUCAS:** I can be impulsive. I just have to think about it first! [*GO ON to ms. 44*]

43a

[G.P.]

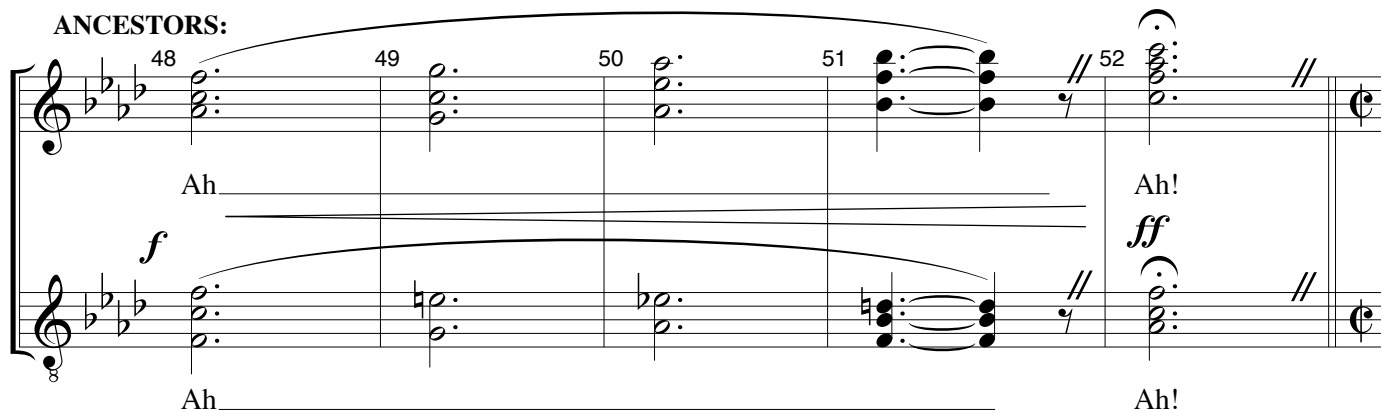
44



44-47

4

**ANCESTORS:**



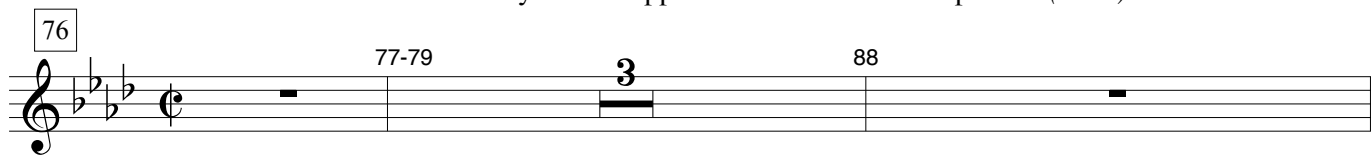
48 49 50 51 52

Ah Ah!

*f* *ff*

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

76

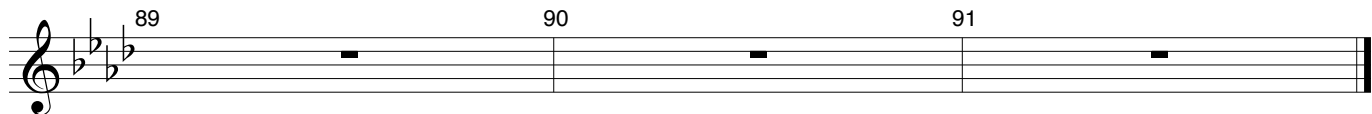


77-79

3

88

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



89 90 91



JUST AROUND  
THE CORNER

[Rev. 1/31/12]

Music and Lyrics by  
ANDREW LIPPA

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

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

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

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

**MORTICIA:** Not. Today.

**GOMEZ:** But cara -

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

[MUSIC]

**MORTICIA:**  
vocal 8vb

**Simple** 3 **Vamp** (vocal last x)

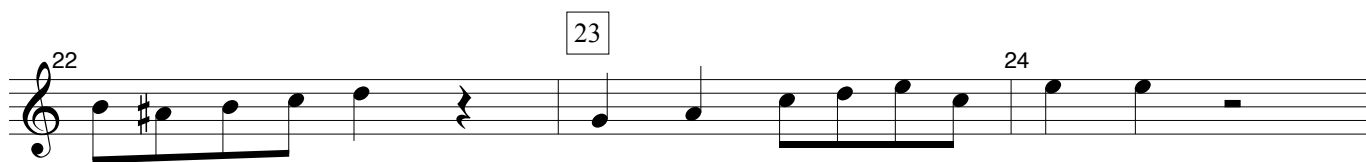
My daught-er's get-ting mar-ried, I  
can't be-lieve it's true. She does-n't ask her mo-ther be-fore she says "I do"? And  
how a-bout my hus-band? In-con-stant, na-ive! This  
eve-ning's get-ting se-ri-ous, these O-hi-o-ans won't leave. But  
I can't let these lat-est troub-les rob me of my bliss, for  
when I'm scared of true dis-as-ter I re-mem-ber this...

15 **Swing 8ths**

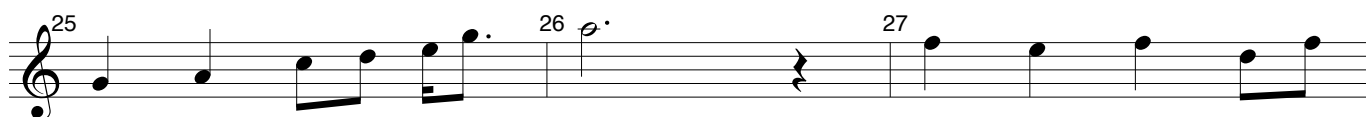
Death is just a-round the cor - ner, wait - ing pa-tient-ly to strike.



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



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

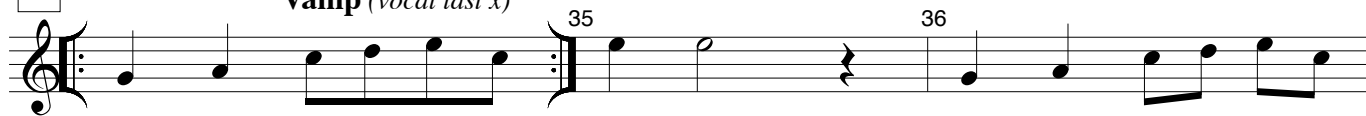


or I need a lit - tle spree. I'm re - born know - ing

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



death is just a-round the cor - ner com - ing af - ter me.

34 **Vamp** (*vocal last x*)

Death is just a - round the cor - ner, wait - ing high up - on the



hill. Some - one bur - ied in an av' - lanche? That's the kind of gig

41 42 43

I could real - ly dig. Mar - riage of - ten dis - ap - points you,

44 45 46

not each hus-band is a gem. So, I'll mourn know-ing

47 48 49

death is just a - round the cor - ner com - ing af - ter them.

50 51 52 53

If life's all plums I'll mud - dle through some.

54 55 56 57

But when death comes I hope it's grue - some.

59 **A Tempo - Straight 8ths** 60

Hot - cha! Some peo-ple die from pub-lic ston-ing, faul-ty wir-ing, faul-ty zon-ing,

61 cher-ry pits they did n't know were there. 62 It 63 could be by a jun gle cat.

**FLIGHT ATTENDANT:**

**CAVEMAN:**

(cough) (cough)

64 slip-'ry mat. 65 Per - haps an un - suc - cess - ful love af - fair. 66 It

**SOLDIER:**

A base-ball bat.

67 could be in a speed - ing train. 68 It could be un - der - wa - ter. It

69 could be too much no - va - caine. Or 70 e - ven by your daugh - ter.

**BRIDE:**

Per -

71 haps a bad mos-qui-to bite. 72 SALOON GIRL/  
FLAPPER/INDIAN: Why 73 dar-lings, it might e-ven be to -

CONQUISTADOR/  
PURITAN: Re - li - gious rite.

A ti - tle fight.

74 night! 75-77 **3** 78 **Swing 8ths**  
**MORTICIA:** Death is just a-round the cor - ner. 79

**ANCESTORS:** Death is just a-round the cor - ner.

Death is just a-round the cor - ner.

Death is just a-round the cor - ner.

**MORTICIA:**

80 81 82

No - one's e - ver been im - mune. Turn - ing off a res - pi -

No one's e - ver been im - mune.

No one's e - ver been im - mune.

(All ANCESTORS  
gasp!)

83 84 85

ra - tor, with a simp - le click scan - dal - ous - ly quick.

86

**MORTICIA:**

87 88

I can face a new to - mor - row if I make it past to -

**ANCESTORS:**

I can face a new to - mor - row. If I make it past to -

I can face a new to - mor - row. If I make it past to -

**MORTICIA:**

89 *p.* 90 91

day. I feel good say-ing death is just a-round the cor-ner

day.

day.

day.

92 93 94-106 **13** 107-108 **2**

swift - ly on its way.

**Stripper Tempo**

**109** **MORTICIA:** 110 111 **accel.** *straight 8ths*

Death is just a-round the cor-ner and you have to heed the *straight 8ths*

**ANCESTORS:** *straight 8ths*

Death is just a-round the cor-ner and you have to heed the

Death is just a-round the cor-ner and you have to heed the

**Straight 8ths**  
**A Tempo**

Musical score for measures 112-114. The score is in treble clef with a key signature of two sharps (F# and C#). Measure 112 starts with a half note G4 and a fermata. Measure 113 has a whole rest. Measure 114 contains a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: "call. For your death is just a-round the cor-ner." The piano accompaniment consists of a bass line in the left hand and a chordal accompaniment in the right hand, both in treble clef. The bass line has a half note G3 with a fermata in measure 112, and chords G3-B3, A3-B3, and G3-B3 in measures 113 and 114. The right hand has a half note G4 with a fermata in measure 112, and chords G4-B4, A4-B4, and G4-B4 in measures 113 and 114.

Musical score for measures 115-117. The score is in treble clef with a key signature of two sharps (F# and C#). Measure 115 has a whole rest. Measure 116 contains a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: "Hap-py be-ing both the mourned and mour-ner." Measure 117 contains a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: "Be-cause You and I. Say good-bye be-cause". The piano accompaniment consists of a bass line in the left hand and a chordal accompaniment in the right hand, both in treble clef. The bass line has a half note G3 with a fermata in measure 115, and chords G3-B3, A3-B3, and G3-B3 in measures 116 and 117. The right hand has a half note G4 with a fermata in measure 115, and chords G4-B4, A4-B4, and G4-B4 in measures 116 and 117.



Swing 8ths

121

118 119 120

death is just a-round the cor-ner com - ing for us all! \_\_\_\_\_

death is just a-round the cor-ner com - ing for us all! \_\_\_\_\_

death is just a-round the cor-ner com - ing for us all! \_\_\_\_\_

Detailed description: This block contains the vocal score for measures 118 through 121. It features three staves, each with a treble clef and a key signature of two sharps (F# and C#). The music is in a 4/4 time signature with a swing feel. The lyrics are: "death is just a-round the cor-ner com - ing for us all!". Measure 118 shows the vocal line with eighth notes. Measure 119 has a half note. Measure 120 has a half note. Measure 121 has a half note. The lyrics are aligned with the notes. There are also piano accompaniment lines below the vocal staves, showing chords and bass lines.

122 123 124-125

2 2 2

Detailed description: This block contains the piano accompaniment for measures 122 through 125. It features three staves, each with a treble clef and a key signature of two sharps (F# and C#). The music is in a 4/4 time signature with a swing feel. Measure 122 has a half note. Measure 123 has a half note. Measures 124-125 have a half note. The piano part consists of chords and bass lines. There are fermatas over the notes in measures 122 and 123. The lyrics "2" are written below the piano staves in measures 124 and 125.

The  
Addams  
Family

16A

# JUST AROUND THE CORNER ~ PLAYOFF

Music and Lyrics by  
ANDREW LIPPA

[Rev. 1/31/12]

Swing 8ths

MORTICIA (8vb):

1 2 3

ANCESTORS: For your  
Don't ask why.  
Don't ask why.

Detailed description: This block contains the first three measures of the musical score. The music is in G major (one sharp) and 2/4 time. Measure 1 is a whole rest. Measure 2 is a whole rest. Measure 3 contains the vocal line for Morticia, starting with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The lyrics 'ANCESTORS: For your' are written above the staff, and 'Don't ask why.' are written below. The piano accompaniment consists of chords: G4 (measures 1-2) and G4, A4, B4 (measure 3).

4 5

death is just a - round the cor - ner. Hap - py  
You and I.  
You and I.

Detailed description: This block contains the fourth and fifth measures of the musical score. Measure 4 contains the vocal line for Morticia, starting with a quarter note G4, followed by quarter notes A4, B4, A4, G4, and a quarter note F#4. The lyrics 'death is just a - round the cor - ner.' are written below the staff. Measure 5 contains the vocal line for Morticia, starting with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The lyrics 'Hap - py' are written above the staff, and 'You and I.' are written below. The piano accompaniment consists of chords: G4 (measure 4) and G4, A4, B4 (measure 5).

**Straight 8ths**

6 7 8

be-ing both the mourned and mour-ner. Be-cause death is just a-round the cor-ner

Say good-bye be-cause death is just a-round the cor-ner

Say good-bye be-cause death is just a-round the cor-ner

**Swing 8ths**

9 10 11 12-13

com - ing for us all! com - ing for us all! com - ing for us all!

com - ing for us all! com - ing for us all! com - ing for us all!

com - ing for us all! com - ing for us all! com - ing for us all!

# The Addams Family

## THE MOON AND ME

[Rev. 1/31/12]

Music and Lyrics by  
ANDREW LIPPA

**FEMALE ANCESTORS:** (Ohh!)

**FESTER:**...Each meeting - a happy reunion.

**FEMALE ANCESTORS:** (Awww!)

**Andante**

**FESTER:** 2

1 When the day - light ends and the moon

4 a - scends, I would ra - ther be

7 just the moon and me. When I feel

10 her pull, then my heart is full.

13 And the night is soft - ly, sweet - ly call - ing, "Fes -

18 **More Full**

16 - ter, look and see." La la la la la la, la

19 la la la la, la la la la. It's a dream

rall.

A Tempo

22 23 24 25

— that's com-ing true — when the moon — says, "I love you." —

26-27 28 29 30

Though I'm told it's — wrong — when I sing

**FEMALE ANCESTORS:**

Ooh, ooh, ooh,

31 32 33

— my — song, — she ac-cepts, — she at-tends,

ooh. Ooh, ooh,

34 35 36

— she be-lieves, — she be-friends. — La la la

ooh, ooh.

37 38 39

la la la, la la la la la, la la la la.

Ooh, la la la. Ooh, la la la. Ooh, la la la. Ooh,

40 41 42

It's a dream that's com-ing true when the moon

la la la. Dream that's com-ing true when the moon

43 44 45 46

says, "I love you" How it can feel

says, "I love you"

47 48 49 50 50-61 62

when love is real. Ohm.

**"Banjolele"**

63 64 65 66 **Triumphant**

Ohm. La la la la la la, la

La la la la la la, la

67 68 69

la la la la, la la la la. It's a dream

la la la la, la la la la. It's a dream

70 that's com-ing true 71 when the moon 72 says, "I love you"

73 74 **rall.** 75 76

It's a dream that's com-ing true when the moon

It's a dream that's com-ing true when the moon

77 78 79 80

says, "I love you," ooh ooh ooh ooh ooh

**Con Moto - Quasi "Clair De Lune"** **rit.** *port.*

**A Tempo** 81 82 83 84

ooh. Ooh ooh ooh ooh, ooh ooh,

**rit.**

84a 85 86 87 88

Ahh!

Ahh!

# HAPPY SAD

[Rev. 1/14/12]

Music and Lyrics by  
ANDREW LIPPA

**WEDNESDAY:** I hate him!

**GOMEZ:** It's a beginning. Something to build on.

**WEDNESDAY:** He says he can't live without me, and then he lets me go. *[MUSIC]*  
I love him, why doesn't he love me?

**GOMEZ:** You just said you hated him. Which is it?

**WEDNESDAY:** Both.

**GOMEZ:** Now you've got it.

1-8 **Easy**

9 **GOMEZ:**

Right and wrong, who's to say which we should re -  
fuse. All we know, love sur-vives  
ei - ther way we choose. Here you are  
at the edge. Go a - head and fall. Don't re - sist,  
I in - sist, love still con - quers all.

24 **In Three - Not Too Slow**



**GOMEZ:** It even conquered you, my adorable Attila.

You had to go and grow up.

**WEDNESDAY:** And you're cool with that?

**GOMEZ:** Yes and no. *[GO ON]*

**GOMEZ:** 27

**Vamp** (*vocal last x*) I'm feel-ing hap-py, I'm feel-ing sad.

A lit-tle child-ish. A lit-tle "dad".

I think of all the days you've known, all the ways you've

grown, see you on your own and then

I'm feel-ing hap-py and sad a-gain.

I think I'm rest-ed, but then I'm tired.

To-day, re-quest-ed, to-mor-row, fired.

And now a boy says he a-dores she who once was

58 59 60 61 62

yours. How can I ig - nore such news? I'm sad and

63 64 65 66

hap - py. Why should I choose?

67

**Moving**

68 69 70 71

Life is full of con - tra - dic - tions, ev' - ry

72 73 74 75 76

inch a mile. At the mo - ment

77 78 79 80 81

we start weep - ing, that's when we should smile. **rit.**

**GOMEZ:** So many memories... *[GO ON]*

**GOMEZ:** (cont.) Wednesday, eating her first worm... Wednesday sealing up her baby brother in the wall.

83

82 83-88 6

**GOMEZ:** (cont.) Wednesday s setting fire to a Jehovah's witness... *[GO ON]*

(cont.) And I think, 'where did the years go?' And I am sad. But then I see this lovely young woman, and I am happy. Happy, sad, happy, sad.

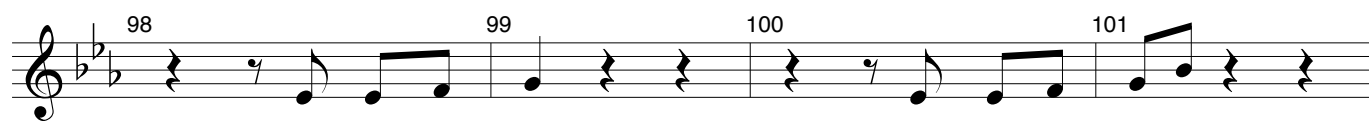
89 90 91-97 7

(cont.) Like the bull when the matador put the sword into him, and he look at the matador and say, "Nice job. I hate you." *[GO ON]*

97 **A Tempo**

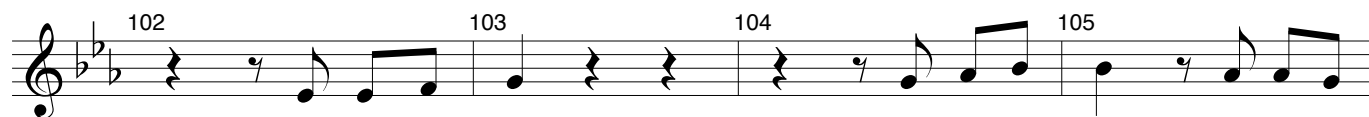
94 95 96

In ev' - ry heav - en,



you'll find some hell.

And there's a wel-come



in each fare - well.

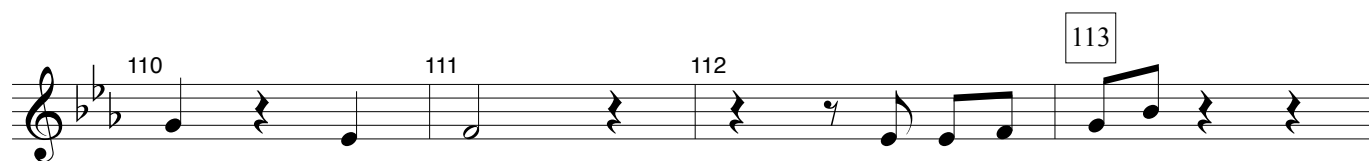
Life can be harsh, the fu-ture



strict.

Who would dare pre - dict?

And the boy you've



picked?

Not bad.

So let's be hap - py.



For - ev - er hap - py.

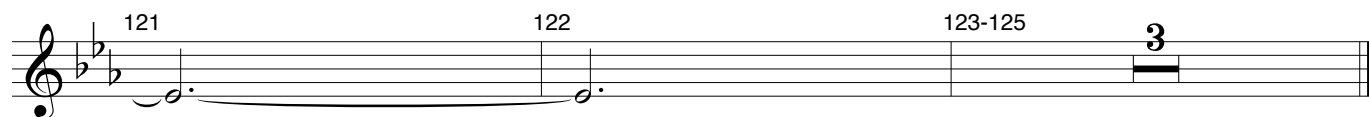
Com-plete - ly



hap-py

and a **rall.** tin - y bit

sad.



# The Addams Family

19

## CRAZIER THAN YOU

[Rev. 1/14/12]

Music and Lyrics by  
ANDREW LIPPA

**LUCAS:** No, but see--the lover always comes back.  
Ulysses. Tristan. Romeo.

**WEDNESDAY:** Listen, I'm home-schooled.  
What's your point?

**LUCAS:** I'd rather die than live without you.

**WEDNESDAY:** Ok. Prove it!

**LUCAS:** What.

**WEDNESDAY:** Prove it.

[MUSIC]

Here.

**LUCAS:** Where'd you--

**WEDNESDAY:** Put this apple on your head and  
go stand against the tree.

**LUCAS:** Wait - you're gonna--?

**WEDNESDAY:** Uh-huh.

**LUCAS:** You're crazy.

**WEDNESDAY:** And you're not crazy enough.  
That's the problem. [GO ON]

**Bright 4**  $\text{♩} = 118$  2 **WEDNESDAY:** **Vamp** (*vocal last time*)

Once, I was hope -  
ful. Thought we were one.  
Life, less than per - fect fin' - ly be - gun.  
But, now I won - der  
are we un - done? I wan - na  
14 trea - sure you in death as well as life. I wan - na

16 cut you with my love and with my knife. 17 But can I

18 live as your tor - men - tor and your wife? 19 When I am

20 cra - zi - er than you! I'm cra - zi - er than you. And

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,

26 get on board or sim - ply move a - lo - o - o - ong. 27

28 **WEDNESDAY:** 29 And yet I tru - ly love you.

**LUCAS:**

I'm not im - pul - sive.

## WEDNESDAY:

30

31

I'd ne - ver ask\_\_ that\_\_ of\_\_ you.

**LUCAS:**

I'm not\_\_\_\_\_ de-ranged.\_\_\_\_\_

## WEDNESDAY:

32

33

34

But in\_\_\_ this mo\_\_\_ ment\_\_\_ I know\_\_\_ I've changed!

35

36

I wan-na climb Mount Ev - 'rest, go\_\_\_ to Mo - zam - bique.

37

38

I wan-na be im - pul - sive, want to be\_\_\_ u - nique.

39

40

41

Can you be - lieve I mean it when you hear me shriek?\_\_\_ I'm

42

43

cra - zi - er\_\_\_ than you! I'm cra - zi - er\_\_\_ than you. And

44

45

46

now I'll prove-to you\_\_\_ ex - act - ly how, ow, ow, I'm cra - zi - er\_\_\_ than you! I'll

47 do what you\_\_ can do.\_\_\_ 48 From here on in\_\_ I give my sol - emn

50 **WEDNESDAY:**  
49 Pluck the ar - row from its quiv - er,  
vow, ow, ow, ow!

51 hold it in\_\_ your hand, be brave. 52 **LUCAS:**  
Pierce the ap - ple not\_\_ the liv - er

53 or we're dan - cing on\_\_ my grave. 54 Place it in\_\_ the bow\_\_ and stead - y.

55 I'm gon-na 56 dem-on - strate that fear is my\_\_ i - deal.  
Can't you shoot that thing al - read - y?!?

57 58

'Cuz in the mo-ment that you're frightened life\_\_ is real.

8  
Girl, be-lieve me, fear is your ap - peal.\_\_\_\_

59 60 61

And in a flash when I\_\_ re-leaseand seal the deal

Then my life\_\_ must be\_\_ real real!And in a flash when you\_\_ re-leaseand seal the deal\_\_\_\_

**LUCAS:** No, no, no, wait! OK, OK! You want crazy - here's crazy.  
**WEDNESDAY:** OK. Now it's getting interesting. Aren't you afraid?  
**LUCAS:** No! You know why? Because I will guide the arrow! I'll guide it with my love.

**WEDNESDAY:** How does that work exactly?  
**LUCAS:** We're connected, see? We're destined to be together! So nothing bad can happen!  
**WEDNESDAY:** Yeah, but what if I miss?

**[MUSIC OUT]**

61A 61B

**Play 4X** **Vamp (cut on cue)**

**LUCAS:** Then you'll be the last thing I ever see.

**WEDNESDAY:** That is so hot.

**[GO ON]**

61C 61D 61E 61F 61G



LUCAS: Ready!

[Matrix SFX]  
**LUCAS:** Ahhh!!  
**WEDNESDAY:** Omigod!  
**LUCAS:** Gotcha!  
 [GO ON to ms. 69]

**Vamp** [GO ON]

**LUCAS:** Now will you marry me?  
**WEDNESDAY:** Oh, yes, Lewis. A thousand times yes.  
**LUCAS:** Lucas. Lucas.  
**WEDNESDAY:** Gotcha!  
 (THEY exit as MAL appears.)

**Play 3X**

**FESTER:** Did you hear that? The boy was willing to die for love. Hard to believe he's your son.  
**MAL:** He was so happy.  
**FESTER:** Remember that? Being happy?  
**MAL:** Yeah, what happened?  
**FESTER:** You've turned into an unfeeling, rigid, selfish control freak.  
**MAL:** Fester, you're a wise person. How can I fix this? What do I do?  
**FESTER:** Don't worry, it will come to you.  
**MAL:** I wasn't always this way. I was happy-go-lucky once. I told jokes and played the guitar and slept until noon. But then you get a wife and a kid and a mortgage... [MUSIC FADES]

(fade on cue)

(ALICE appears.)  
**FESTER:** Keep going.  
**MAL:** But what do I say?  
**FESTER:** Just remember how you felt the first time you saw her.  
 [CUE BELL TREE in PERC.]  
**MAL:** Alice. It's Mal.  
**ALICE:** I know.  
**MAL:** No, the old Mal.  
**ALICE:** The old Mal? With the guitar and the T-shirt?  
**MAL:** And the head-band.  
**ALICE:** Omigod. The head-band. You were pretty crazy back then, you know that?  
**MAL:** I guess I got stuck, Alice--More than most men. But mama, I swear I'll be crazy again.  
**ALICE:** Mal, you're rhyming.  
 [GO ON to m. 81]

78a

[G. P.]

**MAL:** For you, baby. Just for you.

81 **MAL: Vamp (vocal last time)**

I learned from Lu - cas. I learned from  
 you. I was - n't hap - py. I was - n't  
 true. But then the way you spoke at din - ner touched my soul. Com - plete - ly  
 cra - zy, yet com - plete - ly in con - trol. So when you  
 kicked me out I said, "Let's rock and roll!" So I'll be  
 cra - zi - er than you, much cra - zi - er than you. It  
 warms me up to see you liv - in' lar - ar - arge. When I'm cra - zi - er than you, far  
 cra zi er than you, I'll drop the plan. You'll be the man in char - ar - ar - arge!

103 **ALICE:** 104

All this time\_ and all\_ I need - ed was the hope that you'd sub mit.

105 **MAL:** 106

Too a-fraid and too\_ con - ceit - ed to be-lieve that you\_ were it.\_

**ALICE:** I missed you, pumpkin! Come to Mama!

107 108-109 2

But the jour - ney's now\_ com - plet - ed. **to m. 163**

163 **WEDS (loco)/ LUCAS (8vb):** 164

I'm gon-na trea - sure you\_ in death as well as life.

165 166

I wan-na cut you with my love and with my knife.

**ALICE:**

Mal, you're rhym - ing.

167 168

Now I/you can live as your/my tor - ment - tor and your/my wife

**MAL:**

All the tim - ing!

169 170 **WEDNESDAY:**

'cause I am cra - zi - er than you! I'm

**LUCAS:**

Cra zi - er than you! I'm

**ALICE:**

Oh Mal, Oh Mal, Oh Mal!

**ALICE:**

I'm cra - zi - er than you!

**MAL:**

I'm cra - zi - er than you!

171 172

cra - zi - er than you. And live or die I'll let you have con -

cra - zi - er than you. And live or die I'll let you have con -

I'll tell you what to do.

Please tell me what to do.

173 174

tro - o - ol. I'm cra zi er\_\_\_ than you! So

tro - o - ol. I'm cra zi er\_\_\_ than you! So

Oh! I'm cra - zi - er\_\_\_ than you!

Oh! I'm cra - zi - er\_\_\_ than you!

Detailed description: This block contains the musical notation for measures 173 and 174. It features four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are accompaniment lines, with the third staff starting with an 'Oh!' and the fourth with an 'Oh!'. The music is in a key with two flats and a 4/4 time signature. Measure 173 ends with a double bar line, and measure 174 begins with a new melodic line.

175 176

say you love\_\_ me, too. From here on in,\_\_ you're sing - ing to\_\_ my

say you love\_\_ me, too. From here on in,\_\_ you're sing - ing to\_\_ my

From here on in,\_\_ you're sing - ing to\_\_ my

From here on in,\_\_ you're sing - ing to\_\_ my

Detailed description: This block contains the musical notation for measures 175 and 176. It features four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are accompaniment lines. The music is in a key with two flats and a 4/4 time signature. Measure 175 ends with a double bar line, and measure 176 begins with a new melodic line.

177 178 179 180

so - o - o - oul. My soul!

so - o - o - oul. My soul!

so - o - o - oul. My soul!

so - o - o - oul. My soul!

Detailed description: This is a musical score for four vocal parts, likely a choir or quartet. It consists of four staves, each with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. The first staff begins at measure 177 with a half note 'so', followed by quarter notes 'o', 'o', and 'oul.' with a fermata. Measure 178 contains a whole rest. Measure 179 features a half note 'My' and a half note 'soul!' with a fermata. Measure 180 contains a whole rest. The same melodic and rhythmic structure is repeated for the second, third, and fourth staves. The lyrics are printed below each staff.

# NOT TODAY

[Rev. 5/25/12]

Music and Lyrics by  
ANDREW LIPPA

**GOMEZ:** Where's that hotel guide? Ah! Hotel Merde. Rue de Toilette. Condemned six times by the Board of Health. Not enough. *Voila!* Hotel Nosferatu. Rating: minus three stars. No windows. No towels. No staff. *Bingo!*

[MUSIC]

(cont.) The worst hotel in Paris! Get them on the line! Hurry, this is the final round, my friend!

## A Driving Tempest

3 **GOMEZ:**

Did I ev - er once be - lieve this day would come?

5 6 7

Did I ev - er once ex - pect the worst? Did I ev - er dream that I \_\_\_ could

8 9 10

feel this way? Di - os mi - o, no! This is the first.

11 12 13

I'm a lat - in man and lat - in men are smart. Ev' - ry - thing we do is muy sin -

14 15 16

cere. Lead - ing with a sword as much as \_\_\_ with a heart,

17 18 19

nev - er once was I pre - pared to hear. "Not to - day!" She

20 spat it in my face. 21 "Not to-day!" 22 Not ev-en\_\_ se-cond base. 23  
 23 "Not to day!" 24 The words I heard her say. "Not to-day!"  
 25 \_\_ Not to day! Not to-day." \_\_ 30 I re-mem-ber well the day she  
 31 poi-soned me. 32 No one else had cared e-nough to try. 33  
 34 How did she un-co-ver all the joys in me? 35 All the ways she pro-mised I would  
 36 die. 37 Ev - 'ry year that pass-es, I a - dore her more. 38  
 39 An-y-one\_\_ who knows us\_\_ would a - gree. 40 3 41 She's my ev-'ry fe-ver, flu, and  
 42 can - ker sore. 43 She's my on - ly\_\_ hep-a - ti - tis B! 44 3 45  
 46 Not to-day! 47 I'm danc-ing on my own. 48 Not to-day! A





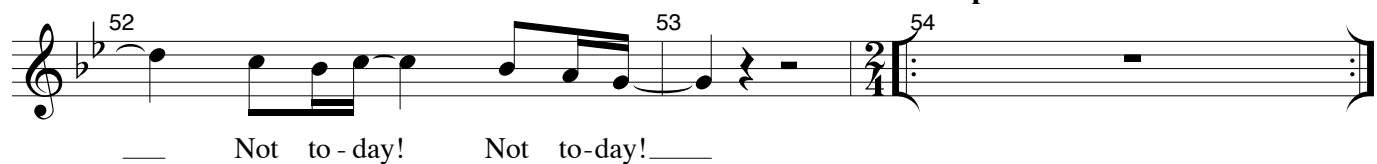
49 dog with-out a bone. 50 Not to-day! 51 That rot-ten ron-de-let: Not to-day!

**LURCH:** (*Groans*)

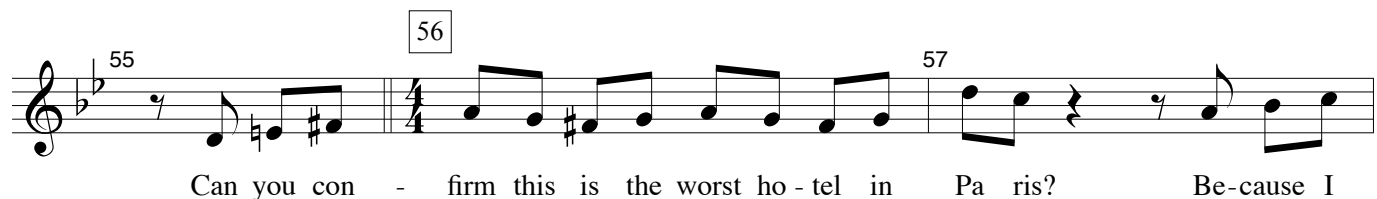
**GOMEZ:** Is that my call to Paris?  
It's about time! 'Allo? Hotel Nosferatu?  
Listen, the future of my marriage  
is at stake!

(LURCH enters with telephone) **[GO ON to ms. 55]**

**Vamp**



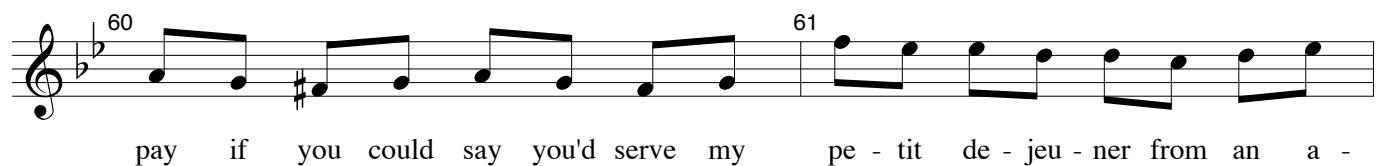
52 Not to-day! 53 Not to-day! 54



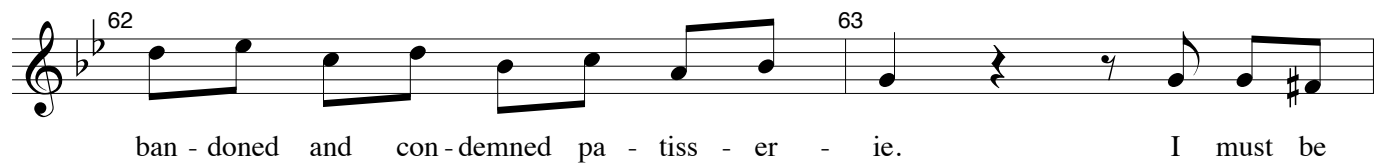
55 Can you con - firm this is the worst ho - tel in Pa ris? 56 Be-cause I 57 need to get your ghoul - ish guar - an - tee.



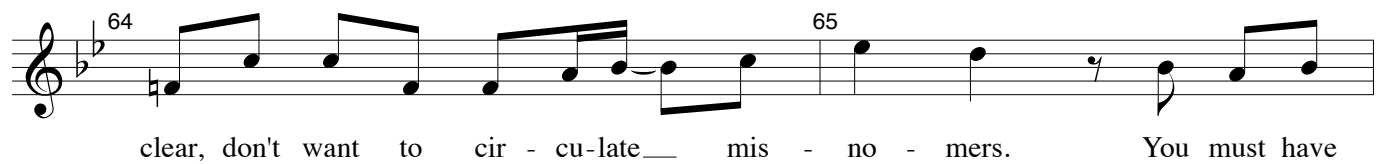
58 What would I 59 pay if you could say you'd serve my pe - tit de - jeu - ner from an a -



60 ban - doned and con-demned pa - tiss - er - ie. 61 I must be



62 clear, don't want to cir - cu-late mis - no - mers. 63 You must have



64 roach - es in the bath at a - ny cost. 65 It says right



66 It says right 67 roach - es in the bath at a - ny cost.

68 here in my new guide I bought from From - mer's: That ev - en

70 in Ju - ly the pipes are thick with frost. 71

*(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)*

72 72-74 3 to m. 82 75

Vamp

75a 82 83

Is this the mo - ment where I turn a lit - tle gray?

84 85

Is this the mo - ment where my mar - riage vows de - cay?

86 87 88

Is this the mo ment where Mor - ti - cia runs a - way? No! Not to - day!

89 90 91 92

Not to - day! Not to - day!

# The Addams Family

# LIVE BEFORE WE DIE

[Rev. 1/14/12]

21

Music and Lyrics by  
ANDREW LIPPA

**MORTICIA:** That's different. My mother was condescending, judgmental, and withholding, and loved nothing more than stirring up trouble.

**GOMEZ:** Uh-huh.

**MORTICIA:** Oh God, I've turned into my mother.

**GOMEZ:** And Wednesday is you. Isn't it wonderful?

**MORTICIA:** You did that like a lawyer.

[MUSIC]

**GOMEZ:** No, just a husband and a father. Not so easy. In fact, very difficult.

[GO ON]

1 **Swing 8ths**  **GOMEZ:** 3 **Colla Voce**



Let's live be - fore we die. Let's

**Play 2X** **A Tempo**



laugh be - fore we cry. **rit. (2x only)** Let's hold each o - ther tight and dance. If



I have caused you pain, It's ea - sy to ex - plain. Come,



fill me with de - light and dance. 11 My love, my wife, for -



e - ver you will be. 13 But Wednes - day's life, that too is part of me. Two



15 wo - men I a - dore 16 and swore to suf - fer for. 17 Let's end this tug of war and

**MORTICIA:** Mother told me to beware of clever men with silver tongues.  
**GOMEZ:** What I lack in depth I make up for in shallowness.

18

19-21

3

dance.

**MORTICIA:** You really think you can sway me with a joke?  
**GOMEZ:** It's the last thing I try before the chloroform.

22-24

3

slight accel.

25

**MORTICIA:** 26

To mor-row I may be in rain-y, gay Par-ee.

**GOMEZ:**

Please

28

29

30

I'm not a cas-ta-net who

stay right where you are and dance.

31

32

33

clicks with no re-gret. The

You're more than that by far so dance.

34

place we're in can ne-ver be what was.

The place we're in can ne-ver be what was 'til we be-gin to

35 36

37 38

do what dan - cing does. My dar - ling, I was bad, bad

39 40 to m. 49

hus - band and bad Dad. In - stead of be - ing sad,

49 50

alone, we're lost, we're drift - ing out to sea. But

A - lone, we're lost, we're drift - ing out to sea.

51 52 53

side by side we're gloom-y as can be. rit.

But side by side we're gloom-y as can be, as gloom-y as can be. Mor-

**A Tempo**

54 3 55

ti - cia, I was wrong, I knew it all a - long. For -

56 rit. And

3

give me with a song —

Detailed description: This is a musical score for a vocal part. It consists of two systems of staves. The first system has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It starts at measure 54 with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. A triplet of eighth notes (C4, B3, A3) follows. Then there is a quarter rest, a quarter note G4, and a quarter note F4. Measure 55 continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The second system starts at measure 56 with a whole rest. The tempo marking 'rit.' is placed below the first staff. The word 'And' is placed below the second staff. The music continues with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. A triplet of eighth notes (C4, B3, A3) follows. Then there is a quarter rest, a quarter note G4, and a quarter note F4. The piece ends with a fermata over the final note.

# #22 Tango De Amor

**GOMEZ:** *Mi Amor*. Creature of constant surprises. You have legs!  
**MORTICIA:** Ladies--  
**[GO ON]**

1

dance.

Detailed description: This is a musical score for a dance part. It consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It starts at measure 1 with a quarter note G4. The rest of the piece is represented by four measures of whole rests. The piece ends with a fermata over the final note.

\*The rest of song #22 is a dance.

The Addams Family

MOVE TOWARD THE DARKNESS

[Rev. 1/14/12]

Music and Lyrics by ANDREW LIPPA

GOMEZ: You are a true Addams.

16 Romantic (Ebbs and Flows) ♩ = 68

LURCH:

17 18 19 Musical notation for measures 17-19 in bass clef, 4/4 time.

Move to - ward the dark - ness.

20 21 22 23 Musical notation for measures 20-23 in bass clef, 4/4 time.

Wel - come the un - known. Face your black - est de - mons,

24 25 26 27 Musical notation for measures 24-27 in bass clef, 4/4 time.

find your bleak - est bone. Lose your in - hi - bi - tions.

28 29 30 31 32 Musical notation for measures 28-32 in bass clef, 4/4 time. Includes tempo markings: poco rit., A Tempo, rit., A Tempo.

Love what once was vile. Move to - ward the dark - ness and smile.

33 WEDNESDAY/ MORTICIA:

34 35 Musical notation for measures 34-35 in treble clef, 4/4 time.

Move to - ward the dark - ness. Don't a - void de -

ANCESTORS:

Musical notation for the Ancestors' part in treble clef, 4/4 time.

p Move to - ward the dark.

36 spair. 37 On - ly at our 38 weak - est

Don't a - void des - pair. At our weak - est

41 MORT/GOMEZ/ALICE/  
MAL/WED/LUCAS: 42

39 can we learn what's 40 there. 41 When you face your 42 night-mares,

can we learn what's there. *f*

A Tempo - Playful

43 then you'll know what's 44 real. 45 ALL: 46 *molto rit.* 49 feel.

then you'll know what's real. Move to - ward the dark - ness and feel.

**GOMEZ:** Fester, Fester - What are you doing?  
**FESTER:** I'm embracing the unknown! I'm moving toward my darkness!  
**MORTICIA:** *Au revoir*, Fester. May you find your bliss.

**ALICE:** Excuse me, Fester, but where are you going?  
**FESTER:** To the moon, Alice.  
*[GO ON to ms. 54I]*

50-52 3 54H Vamp



**Vamp** (vocal last time)

54J **WEDNESDAY:** 54K 54L 54M **ALICE:**

Some-thing old. Cra-zi-ness writ large. Some-one true.

**LUCAS:** **MAL:**

Something new.

Some-one bold.

**Slower**

54N **WEDNESDAY:** 54O **ALICE:** 54P n. b.

rall. **LUCAS:** **MAL:** n. b.

Some-one new in charge. You and I face the sky and the light we see

Some-one new in charge.

You and I face the sky

and the light we see

54Q 54R rall.

fades a - way in the gray, 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!

[SFX: MUSIC OUT]

54S **Vamp** (vocal 1st X only - CUT ON CUE) 54T

me.

me.

**GOMEZ:** Fly...  
[GO ON to ms. 64]

**GOMEZ: (cont.)** "...my lunatic brother!  
Fly on wings of love!"

**Impassioned**  
**LURCH:**

54U 64-65 2 66 67

Ah \_\_\_\_\_

68 69 70 71

Ah \_\_\_\_\_

Ah \_\_\_\_\_

**3 FEMALE ANCESTORS:**

**ALL WOMEN:**  
**MORT/GMA (8vb):**

Ah \_\_\_\_\_

Ah \_\_\_\_\_

**ALL MEN:**

Ah \_\_\_\_\_

**ADDAMS/  
BEINECKES:**

72 73 91 92

to m. 91

Move to - ward the

Ah \_\_\_\_\_

**FEMALE ANCESTORS:**

Ah \_\_\_\_\_

*f* Move to - ward the dark ness.

**MALE ANCESTORS:**

Ah \_\_\_\_\_

Move to - ward the dark-ness.

93 94 95 96

dark. Wel-come in your pain.

Wel-come in your pain. Let each for - eign for - est

Wel-come in your pain. Let each for - eign for - est

97 98 99 100

Of - fer you its rain. On - ly at our low - est

of - fer you its rain. On - ly at our low - est

of - fer you its rain. On - ly at our, at our low - est

101 102 103 104

can we rise a - bove. Move to - ward the dark - ness.

can we rise a - bove. Move to - ward the,

can we rise a - bove. Move to - ward the,

**GOMEZ:** Love triumphs at last!  
[CRYPT GATE OPENS GO ON]

**ALL:** *molto rall.*

105 106

move to - ward the dark - ness.

move to - ward the dark - ness.

Detailed description: This block contains the musical score for the first system, measures 105 and 106. It features two staves, both in treble clef with a key signature of one flat. The melody consists of quarter notes in measure 105 and a half note in measure 106. The lyrics are "move to - ward the dark - ness." The tempo marking is "molto rall." and the system ends with a double bar line.

107 **MORTICIA:** (*at pitch*) 108 109 110

Move to - ward the dark - ness and

**GOMEZ:** Move to - ward the dark - ness and

*p* Ooh

*p* Ooh

**LURCH:** *molto rall.* Love.

**Dictated** Love. Love.

Love. Love.

Detailed description: This block contains the musical score for measures 107 through 110. It features four staves. The top two staves are for Morticia and Gomez, both in treble clef with a key signature of one flat. Morticia's melody is in measure 107 and 108. Gomez's melody is in measure 107 and 108. The bottom two staves are for Lurch and Dictated, both in treble clef with a key signature of one flat. Lurch's part is a long note in measure 109 and 110. Dictated's part consists of chords in measure 109 and 110. The tempo marking is "molto rall." and the system ends with a double bar line.

111 112 113-114

Love.

Love.

Love.

Love.

Detailed description: This block contains the musical score for measures 111 through 114. It features three staves, all in treble clef with a key signature of one flat. The top staff is for Lurch, the middle for Dictated, and the bottom for another part. Lurch's part is a long note in measure 111 and 112. Dictated's part consists of chords in measure 111 and 112. The bottom part consists of chords in measure 111 and 112. The system ends with a double bar line.

# The Addams Family

24

## Bows

[Rev. 1/14/12]

Music and Lyrics by  
ANDREW LIPPA

One Normal Night - "Funeral"

The Wedding

to m. 14 14 **Big and Dark** **A la Tango** 24 25 **In One**

WOMEN:  
It's  
MEN:  
It's

26 27 28 29 30 31

fi - nal - ly love, love, love, love. Won - der - fly

fi - nal - ly love, love, love, love. Won - der - fly

32 33 34 35 36

gloo-my — and gray. love that al - lows us to

gloo-my — and gray. love that al - lows us to

**rit.**

37 38 39 40 **to m. 43**

say

say \_\_\_\_\_

**43 A la Tango** **to m. 48**

44 45 46

**Wed/Lucas**

**51 Mal/Alice** **to m. 90** **90 "Crazier Than You"**

48 49

**Fester** **Gomez/Morticia** **"When You're an Addams"**

**"The Moon and Me"** **"Live Before We Die"**

**98** **to m. 107** **107** **113** **114** **A Tempo**

**115** **to m. 126** **126** **127**

It's fam' - ly first\_\_\_ and fam' - ly last\_\_\_ and

It's fam' - ly first\_\_\_ and fam' - ly last\_\_\_ and

It's fam' - ly first\_\_\_ and fam' - ly last\_\_\_ and

128 129 130

fam' - ly by and by. When you're an Ad-dams

fam' - ly by and by. When you're an Ad-dams

fam' - ly by and by. When you're an Ad-dams

Detailed description: This block contains the first system of a musical score, spanning measures 128 to 130. It features three staves: a vocal line and two piano accompaniment staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line has lyrics: 'fam' - ly by and by. When you're an Ad-dams'. The piano accompaniment consists of chords and melodic fragments in the right and left hands.

131 132 132a 136

you do what Ad - dams do or

you do what Ad - dams do or

you do what Ad - dams do or

Detailed description: This block contains the second system of the musical score, spanning measures 131 to 136. It features three staves: a vocal line and two piano accompaniment staves. The key signature remains two sharps. The vocal line has lyrics: 'you do what Ad - dams do or'. Measure 132a is marked with a box. The piano accompaniment continues with chords and melodic lines.

137 138 139 140

die!!

die!!

die!!

Detailed description: This block contains the third system of the musical score, spanning measures 137 to 140. It features three staves: a vocal line and two piano accompaniment staves. The key signature remains two sharps. The vocal line has lyrics: 'die!!'. The piano accompaniment features sustained chords across all four measures.