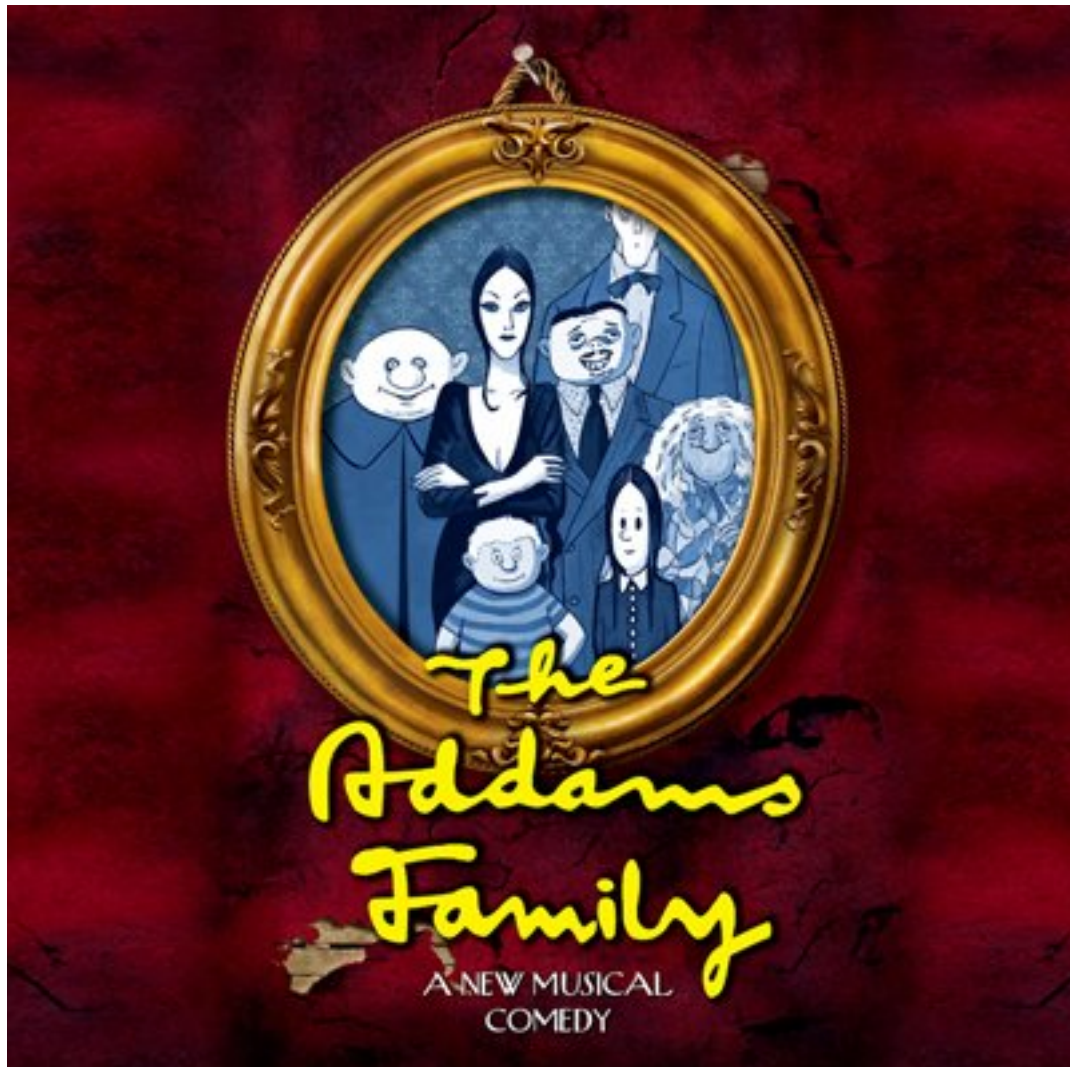


nettheatre



AUDITION PACKET

MAL BEINEKE

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)

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.)

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)

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

GOMEZ (CON'T)

you a diagram?

(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 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

LUCAS

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

WEDNESDAY

That is so hot.

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

LUCAS

Ready!

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

WEDNESDAY

Omigod!

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

LUCAS

Gotcha. Now will you marry me?

WEDNESDAY

Oh, yes, Lewis. A thousand times yes.

LUCAS

Lucas. Lucas.

WEDNESDAY

Gotcha!

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

FESTER

Did you hear that?

(Mal nods)

The boy was willing to die for love.

(then)

Hard to believe he's your son.

MAL

(in awe and envy)
He was so happy.

FESTER

Remember that? Being happy?

MAL

Yeah, What happened?

FESTER

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

MAL

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

FESTER

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

MAL

I wasn't always this way. I was happy-go-lucky once. I told jokes and played the guitar and slept until noon. But then you get a wife and a kid and a mortgage...

(ALICE appears. Mal stops when he sees her.)

[MUSIC FADES]

FESTER

Keep going.

MAL

But what do I say?

FESTER

Just remember how you felt the first time you saw her.

(Fester leaves, taking all the ANCESTORS with him, MAL stares at ALICE. ALICE waits. Then, finally--)

MAL

(Hopefully)
Alice. It's Mal.

The Addams Family

IN THE ARMS

[Rev. 10/12/10]

17

Music and Lyrics by
ANDREW LIPPA

ALICE: "Mal, you rhymed."

MAL: "For you, Alice. All for you." [MUSIC]

Move Along A Bit

MAL: 9 10 11 12

I hear a mu - sic I have nev - er heard be-fore. I

13 14 15

feel the waves though I am no - where near the

1960's Sinatra 16 17

shore. In the

20 21 22 23

arms of a squid I touched my sec - ret long - ing. All em -

24 25 26 27

braced as I faced a world both warm and new. In the

28 29 30 31

charms of a squid I lost my in - hi - bi - tions and

32 33 34 35

found my love for you. And in the

36 37 38 39

arms of a squid all ten - ta - cled and squish-y. Re - ar -

ANCESTORS:

Ooh

Ooh

40 41 42 43

ranged. I was changed, by some - thing sort of fish - y. For at

Ooh

Ooh

44 45 46 47

once, as I hugged a thou - sand cups of suc - tion, I

Ah

Ah

48 49 50 51

found my love for you. Who'd have guessed that I'd dis-co-ver

Ah, ah, ah, ah,

Ah, ah, ah, ah,

Pulling Back

Molto Rit.

52 53 54 55 56

God, cuddling with a two ton ceph'-lo - pod! _____

ALICE:

In the

ah, ah!

ah, ah! _____

57 58 59 60

I was saved and born a - new.

ALICE:

arms of a squid She saw your

ff

61 62 63 64

She saw my soul. She took control, and fin'ly I _____ could sto-mach su - shi. But my

soul, she took con - trol,

sub. p *f*

65 66 67 68

dear Now it's clear: My love for you is end - less. In the

Oh, Mal! Big Mal! My love for you is end - less.

ff

69 70 71

arms of a squid I was dared and I

In the arms of a squid you were dared

sub. p *cresc. poco a poco*

Molto Rit.

72 73 74

did. And I found my love for ____

God, you did! And I found my love for ____

The musical score for measures 72-74 is in 3/4 time with a key signature of three flats. The vocal parts (Soprano and Alto) have lyrics: "did. And I found my love for ____" and "God, you did! And I found my love for ____". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measure 74 ends with a fermata over the final notes.

Dictated

75 76 77 78

you! _____

you! _____

ff *fp* *sfz*

The musical score for measures 75-78 is in 3/4 time with a key signature of three flats. The vocal parts have lyrics: "you! _____" and "you! _____". The piano accompaniment features chords and triplets in both hands. Measure 75 starts with a forte (*ff*) dynamic. Measure 77 has a piano (*fp*) dynamic marking. Measure 78 has a sforzando (*sfz*) dynamic marking. The piece concludes with a double bar line at the end of measure 78.