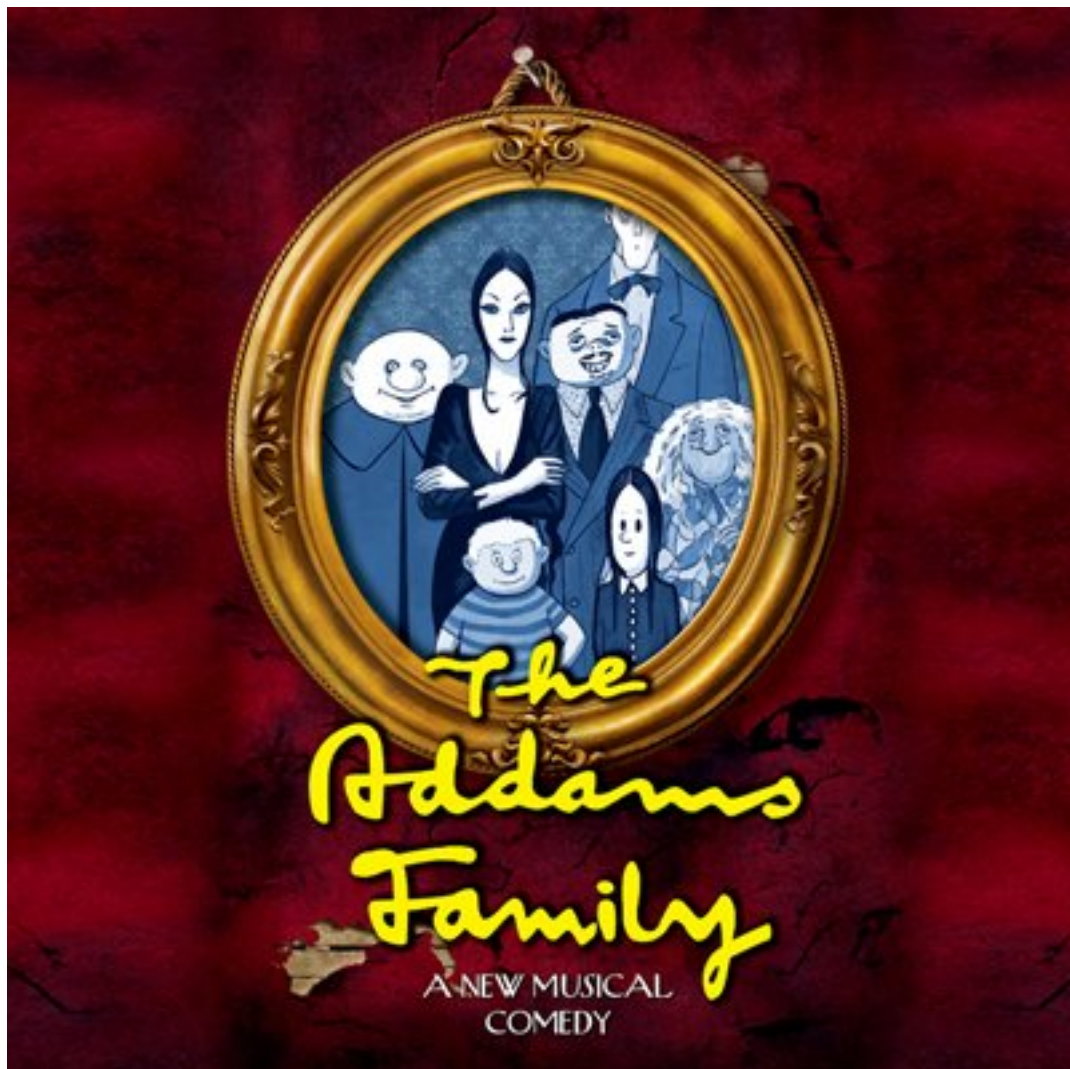


# nettheatre



**AUDITION PACKET**

**WEDNESDAY ADDAMS**

**SCENE 6**

*(SOMEWHERE ELSE IN THE HOUSE)*

*(WEDNESDAY enters, pursued by LUCAS.)*

**LUCAS**

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

**WEDNESDAY**

My father won't.

**LUCAS**

Why not?

**WEDNESDAY**

I already told him.

**LUCAS**

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

**WEDNESDAY**

He's totally cool with it. Mostly.

**LUCAS**

I thought we were gonna tell them all together!

**WEDNESDAY**

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

**LUCAS**

I'm not marrying your mother.

**WEDNESDAY**

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

**LUCAS**

You're right, it is old fashioned.

**WEDNESDAY**

Lucas, do you love me?

**LUCAS**

Of course.

**WEDNESDAY**

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

**LUCAS**

What plan? There's no plan!

**WEDNESDAY**

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

**LUCAS**

You're really crazy.

**WEDNESDAY**

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

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

**FESTER**

Aww.

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

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

**ANCESTORS**

PLEASE DON'T LEAVE US OUT IN THE COLD

**FESTER**

LET'S NOT TALK ABOUT ANYTHING ELSE  
BUT LOVE

**ANCESTORS**

BUT LOVE

**FESTER**

BUT LOVE

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

*(OUTSIDE THE HOUSE)*

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

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

*[MUSIC STOPS]*

**LUCAS**

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

**WEDNESDAY**

Talk what over?

**LUCAS**

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

**WEDNESDAY**

And you said it didn't matter!

**LUCAS**

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

**WEDNESDAY**

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

**LUCAS**

What?

**WEDNESDAY**

Forget it.

**LUCAS**

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

**WEDNESDAY**

God, you're annoying.

**LUCAS**

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

**WEDNESDAY**

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

**LUCAS**

What'll we do for money?

**WEDNESDAY**

Stop being so scared of everything.

**ANCESTORS**

Yeah.

**LUCAS**

Right, like you're not scared.

**WEDNESDAY**

I eat scared for breakfast, honey.

**ANCESTORS**

Yeah.

**LUCAS**

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

**ANCESTORS**

No.

**WEDNESDAY**

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

**ANCESTORS**

Yeah.

**WEDNESDAY**

Are you coming or not?

**LUCAS**

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

**WEDNESDAY**

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

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

**LUCAS**

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

*[MUSIC IN]*

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

**ANCESTORS**

AH, AH, AH, AH, AH!

**FESTER**

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

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

### WEDNESDAY 3

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

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

*WEDNESDAY crosses furiously, with suitcase and crossbow.*

**GOMEZ**

Wednesday!

**WEDNESDAY**

Don't even!

**GOMEZ**

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

**WEDNESDAY**

Away.

**GOMEZ**

*Elopement??*

**WEDNESDAY**

Daddy, would you just please let me -

**GOMEZ**

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

**WEDNESDAY**

*(cutting him off)*

There's not gonna be any marriage!

**GOMEZ**

No? Why?

**WEDNESDAY**

He bailed!

**GOMEZ**

What? A breach of promise? An outrage!

**WEDNESDAY**

He thought running away was a bad idea.

**GOMEZ**

On the other hand, he does have a point.

**WEDNESDAY**

I hate him!

**GOMEZ**

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

**WEDNESDAY**

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

**GOMEZ**

You just said you hated him. Which is it?

**WEDNESDAY**

Both.

**GOMEZ**

Now you've got it.



Music and Lyrics by  
ANDREW LIPPA

**WEDNESDAY:** “Uch, you're such a child. Thing is,” [MUSIC]  
“ever since I met him, I've felt - I dunno -”

## Misterioso

## Vamp

**WEDNESDAY:**

WEDNESDAY.

4 5 6 7

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

*simile*

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

12 13 14 15

Sud-den-ly, how-ev-er, I've been puzz-led. Bun-ny rab-bits make me want to cry.

*rit.*

16 17 18

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

[WE HEAR THE TWEETING OF A LITTLE BIRD. AND ANOTHER. AND ANOTHER. AND ANOTHER. ONE OF THEM, A YELLOW BIRD, ATTRACTS WEDNESDAY'S ATTENTION PARTICULARLY.

**Ad Lib.**

THE YELLOW BIRD PERCHES ON HER HAND, AND SHE SINGS TO IT.]

19 21

why. I'm be - ing

*tr* *tr*

**Keep It Moving**

22 23 24 25

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

*tr* *tr*

(the BIRD responds)

26 27 28 29

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

[SHE breaks the bird's neck]  
[BEAT.]

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

**WEDNESDAY:** "Fly away, little bird." [GO ON]

30 31 32 33

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

*tr*

*sub. f*

36 37 38

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

39 40 41

stroy? I can feel the clear and pres - ent dan - gers when she

*cresc. poco a poco*

42 43 44

learns that the boy Has got me

45 pulled in a new di-rec - tion, 46 but I think I like 47 it. I think I like\_\_

**PUGSLEY:**

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

(crank)

48 \_\_ it. 49 I'm be - ing pulled in a new di-rec - tion. 50 And this

3 3

Do it a-gain! Do it a-gain! Aaah!!\_\_

(crank)

51 feel - ing, I know,\_\_ is im - poss - i - ble, so,\_\_ I'll con - fide\_\_ that I've tried\_\_ but I can't\_\_

52 53

54 let it go. 55 It's dis - gus - ting - ly true, 56 Pulled, pulled, pulled. 57

Aaah!! Aaah!! Aaah!!

(crank) (crank) (crank)

58 Pup - py dogs with droop - y fac - es, 59 u - ni - corns with danc - ing mice. 60 Sun - rise in wide o - pen spa - ces,

*sub. mp*

61 Dis - ney world? I'll go there twice! 62 But - ter - flies at pic - nic lun - ches, 63 bunch - es of chry - san - the - mums.

*cresc. poco a poco*

64 65 To m. 70

Lol-li-pops and pil-low fights and Christ-mas eve? Su-gar plums!\_\_\_\_\_

70 71 72

String quar-tets and Chi-a Pets and af-ter-noon ba-na-na splits. An-gels watch-ing as I sleep and

73 75

Li-be-ra-ce's great-est hits!\_\_\_\_\_ Have got me

76 pulled in a new di-rec - tion, 77 if they keep in - sis - ting, 78 I'll stop re-sis -

79 - ting. 80 Just watch me pulled in a new di-rec - tion! 81 I should

82 stay in the dark, not o-bey ev'-ry spark, but the boy has a bite bet-ter far than his bark. And you

83 84 85

86 bet I'll bite, too. 87 Do what's tru-ly tab-oo, 88 as I'm pulled in a new 89 di -

90 91

*f*

*sub. mp*

*cresc. poco a poco*

*f*

Detailed description: This is a musical score for a piano and vocal. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system (measures 76-78) features a vocal line with lyrics 'pulled in a new di-rec - tion, if they keep in - sis - ting, I'll stop re-sis -' and a piano accompaniment with a forte (*f*) dynamic. The second system (measures 79-81) continues the vocal line with 'ting. Just watch me pulled in a new di-rec - tion! I should' and the piano accompaniment, which includes a *sub. mp* marking. The third system (measures 82-85) has the vocal line 'stay in the dark, not o-bey ev'-ry spark, but the boy has a bite bet-ter far than his bark. And you' and a piano accompaniment with a *cresc. poco a poco* marking. The fourth system (measures 86-91) concludes with the vocal line 'bet I'll bite, too. Do what's tru-ly tab-oo, as I'm pulled in a new di -' and a piano accompaniment with a forte (*f*) dynamic. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings.



A Tempo

98 99 100 101 102

rit.

rec - tion.

*f*

3

*sfz*

[APPLAUSE SEGUE]