

ADAMAS FAMILY - AUDITION SIDE LIST

CHARACTER NAMES	SIDE NUMBERS											
	1	2	3	4	5	6	7	8	9	10	11	12
ALICE			X					X				
FESTER										X	X	
GOMEZ		X		X					X			
GRANDMA							X					X
LUCAS					X	X						
LURCH	X											
MAL	X	X	X							X		
MORTICIA				X					X	X		
PUGSLEY						X	X					
WEDNESDAY				X	X	X						

SIDE 1

SCENE 5

(THE GREAT HALL)

WEDNESDAY

They're here.

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

Hurry up!

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

LURCH
- MAL

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.

1

MAL

This is my wife, Alice-

LURCH

(lecherous)

Grrnh.

MAL

That's my son, Lucas -

LURCH

(warning)

Grrnh.

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 as 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.)

SIDE 2

SCENE 7

(THE GROTTO.)

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

MAL
?
GOMEZ

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.)

Ooooooooooooooh! 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?

2

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.

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.

SIDE 3

SCENE 3

(GUEST BEDROOM)

MAL
↓
ALICE

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

SIDE 4

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

WEDS
→ GOMEZ
→ MORTICIA

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?

MORTICIA

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

WEDNESDAY

Mother, please -

SIDE 5

ACT TWO SCENE 1

(OUTSIDE THE HOUSE)

WEDS
→
LUCAS

#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]

(LUCA, all in decision, 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--)

SIDE 6

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
→ WEDS
→ PUGSLEY

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.)

SIDE 7

SCENE 11

(IN-ONE WITH PUGSLEY AND GRANDMA)

GRANDMA
PUGSLEY

#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 CRUELL?

I COULD STAB MY ARM MYSELF
COULD RIP MY TONSILS OUT
COULD SET MY HAIR AFLAME
I COULD SPEAR 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

SIDE 8

SCENE 8

(MORTICIA'S BOUDOIR)

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

ALICE
MORTICIA

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.

READ
THIS
!

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.

SIDE 9

SCENE 9

(PARK BENCH AND TAXI SIGN--IN FRONT OF GATES)

(MORTICIA sits on a park bench, a valise by her side.)

GOMEZ
MORTICIA

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
Huh? 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

SIDE 10

Lucas. Lucas.

Gotcha!

LUCAS

WEDNESDAY

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

ESTER
\$
MAL

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 his
ANCESTORS with him, MAL stares at
ALICE. ALICE waits. Then...)

SIDE 11

SCENE 4

(VAUDEVILLE IN-ONE)

FESTER

(*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~~

...Each meeting - a happy reunion.

~~FEMALE ANCESTORS~~

(Aww!)

~~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

SIDE 12

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

Wednesday's turn!

No!

MORTICIA

WEDNESDAY

GRANDMA

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.