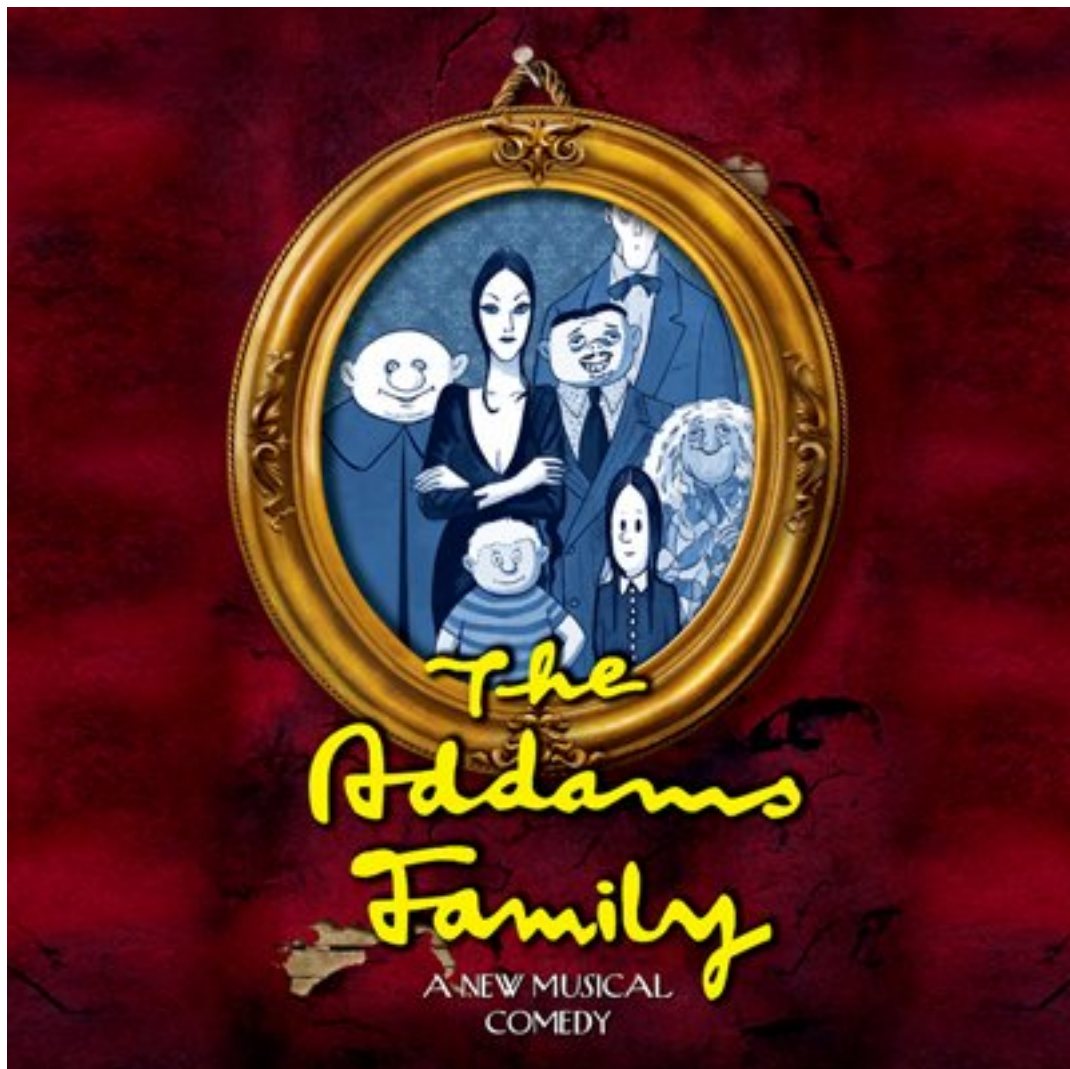


nettheatre



AUDITION PACKET

ALICE 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)

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!

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.

(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

Grrrngh!

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

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.

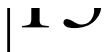
(MAL turns to leave and ALICE gets on the bed and laughs.)

#16C INTO THE MOON AND ME

Addams Family

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!

sffz

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]**

Slower

7 8 9 10

ALTO SAX SOLO

Vamp

lx only

dim.

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]**

Vamp (vocal last x) 13

11 12 13 14

A wom-an waits for mar-riage, a wom-an waits for chil-dren, she

mp

Growing In Intensity

15 16 17 18

waits for her big Mal to come back home. At five - o'-clock. Or six o'-clock. 'Til it's

cresc. poco a poco

19 20 21 22

nine o'clock! And there's no o'clock to ease the pain, pain she can't explain. As the wom-an

23 **Aznavour-ian (Expressive and Expansive)**

24 25 26 **molto rit.**

waits in the dark for a spark that once was there that is - n't there not ev-er

mp cresc. poco a poco

Grand 27 28 31

there! A - lone and

molto rit.

ff *sub. p* *colla voce*

40 **Faster**

41 42 43

wait - ing and wail - ing and whin - ing and wan - ing and

p cresc. poco a poco

This block contains the first system of the musical score, covering measures 40 through 43. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The lyrics are: "wait - ing and wail - ing and whin - ing and wan - ing and". The piano part includes a dynamic marking of *p* and a crescendo instruction *cresc. poco a poco*.

44 45 46 47

want - ing and wast - ing and whoa!

This block contains the second system of the musical score, covering measures 44 through 47. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The lyrics are: "want - ing and wast - ing and whoa!".

48 49 50

Wait - ing, fix - a - ting, de - bat - ing, lose

This block contains the third system of the musical score, covering measures 48 through 50. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The lyrics are: "Wait - ing, fix - a - ting, de - bat - ing, lose".

molto rit.

51 52 53 54

weight - ing, ice skat - ing, lac - ta - ting, and so we wait to

f **molto rit.**

55 **Johnny Mandel Sweet**

56 57 58

laugh, we wait to cry we wait for ev'-ry hope-ful breath. Wait-ing for a

p *colla voce*

Heavy

59 60 61

lous - y, rot - ting, vi - cious, ran - cid, flushed down, fet - id, fren - zied, fa - tal

mp *cresc. poco a poco* *sf p*

63 Horror Movie

molto rit.

64 65 66 67

death! _____

ANCESTORS:

Woah, woah, woah, woah, woah, woah, woah, woah, woah, woah. Wah!

Woah, woah, woah, woah, woah, woah, woah, woah, woah, woah. Wah!

[SHE FALLS ON TABLE]

ff **molto rit.** *sfz* *sfz*

[V. S.]