THE ADDAMS FAMILY

by

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Rewrite by

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based on the characters of
Charles Addams

SHOOTING SCRIPT

April 11, 1991

THE ADDAMS FAMILY - 11/6/90

FADE IN:

A1  EXT. ADDAMS MANSION FRONT STEPS - CHRISTMAS EVE

A group of carolers, their eager faces upturned, sings an endless and cloying roundelay of "Little Drummer Boy." They sing with self-righteous good cheer. As they pompously begin their umpteenth verse, THE CAMERA SLOWLY PANS UP THE ADDAMS MANSION -- past the black wreath on the front door, past broken windows, weather-beaten shingles, a creaking shutter.

THE CAMERA CONTINUES TO PAN TO THE ROOF

where the Addams Family members, GOMEZ, MORTICIA, GRANNY, PUGSLEY, WEDNESDAY, and LURCH, their faithful butler, gleefully POUR a CAULDRON OF BUBBLING, STEAMING PITCH over the edge.

BLACKNESS OF THE PITCH FILLS THE SCREEN. TITLES BEGIN.

DISSOLVE TO:

1 INT. DIM HALLWAY - SEVEN O'CLOCK A.M.  

C.U. AN OVER-SIZED "CUCKOO" CLOCK --

The clock is a perfect REPLICA OF THE ADDAMS FAMILY HOUSE, down to the creaking shutter. It chimes the hour. In ONE WINDOW, a LITTLE MECHANICAL GOMEZ bends a MECHANICAL MORTICIA back until she's almost off her feet and plants a kiss between her clockwork decolletage. One, two, three mechanical kisses, counting toward seven o'clock.

IN ANOTHER WINDOW, A MECHANICAL PUGSLEY hangs a MECHANICAL WEDNESDAY from a noose on a gallows, up and down. Meanwhile, little BURSTS OF FOG float off the rooftop where a little MECHANICAL GRANNY cranks her fog machine. The front door of the house pops open, and a MECHANICAL LURCH appears and begins sweeping. Just then, THING, the disembodied hand with the full-bodied personality, CLIMBS into view over the back of the clock. Thing leaps to the floor and SCAMPERS down the hall.

LOW TRACKING SHOT

follows Thing along the hallway.

(CONTINUED)
the pajama bottoms. They belong to GOMEZ, who stands in the doorway to

A2  INT. FESTER'S ROOM

Gomez wears a fez and a smoking jacket over his pajamas. Even at this early hour, he puffs on his trademark cigar. Gomez is all enthusiasm or all despair. At the moment, he radiates unfathomable woe.

GOMEZ

Think of it, Thing. He's been gone for twenty-five years. For twenty-five years we've attempted to contact Fester in the great beyond...

The room is a dusty, cobweb-filled, long-unoccupied shrine to Gomez's lost brother, Fester. Gomez drifts in from the doorway. The room has remained untouched since Fester's disappearance as a teenager. The thick coating of dust and cobwebs adorns the mementoes of a rapscallion's youth - a football pennant from Alcatraz, headless sports trophies, a high school photo with all the other students keeping as much distance from Fester as possible. As he lovingly and morosely surveys the room:

GOMEZ

... And for twenty-five years, nothing. Not a whisper, not a clue. I'm beginning to think my brother truly is lost.

Gomez sighs. Thing TUGS at his cuff, pulling him towards the

B2  INT. HALLWAY - SAME TIME

Galloping ahead of Gomez, Thing leaps onto an old-fashioned door latch and the door swings open into

2  INT. GOMEZ AND MORTICIA'S BEDROOM - SAME TIME

Gomez approaches the bed. Asleep on scarlet satin sheets is...

MORTICIA

(CONTINUED)
CONTINUED:

GOMEZ

(gazing at Morticia)
Look at her -- I would die for her.
I would kill for her. Either way
-- what bliss.
Low-voiced, incisive, and subtle, with Morticia, smiles
are rare. The ghostly whiteness of her complexion is
offset by the red of the pillowcase upon which her hair
is spread like a diabolic halo. A dark Garbo, sultry
and remote, she's a ruined beauty.
Morticia OPENS HER EYES.

GOMEZ

(adoringly)
Unhappy, darling?

MORTICIA

(passionately)
Oh, yes, yes. Completely.

CUT TO:

INT. PUGSLEY'S ROOM - SAME TIME

Pugsley crouches on the floor, playing with his kid-sized
chemistry set.
The walls of his room are covered with road signs he's
collected -- "Bridge Out!", "Detour! Excavation Ahead!",
"Dangerous Undertow!", "Keep Clear! High Voltage!"
SAWED-OFF STOP SIGNS, still on their poles, are stacked
in the corner.

In another corner stands a CYLINDRICAL FLOOR-TO-CEILING
FISH TANK, FILLED WITH PIRANHA.

This tubby energetic monster of a nine-year-old boy has every chance of growing up to be the public monster his parents would be proud of. He mixes chemicals in a beaker. The brew steams. Grinning wickedly, Pugsley swallows it down. He contorts, undergoing the beginnings of a transformation, then shrinks to the size of a mouse. Laughing, he crawls out of his human-size pajamas.

CUT TO:

4 OMITTED

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A5 INT. ATTIC - SAME TIME

Solemn and mournful, ten-year-old Wednesday has black hair and white skin like her mother. She sits on a stool among the stored Addams' family objects, one end of a string tied to her tooth, the other tied to a trap door.

The trap door is flung open, Granny pokes her head through. She's a giggly hag who looks like she was in the bathtub when the hairdryer fell in. Wednesday's pulled tooth swings at the end of the string.

WEDNESDAY

Thank you, Grandmama.
In a foul mood, Granny tromps up into the attic.

GRANNY

You kids are going to have to kill your own breakfast this morning. Wednesday opens a cigar box. Inside the box are assorted human and animal teeth, fangs and dentures, along with a collection of glass eyes. Wednesday drops her tooth in
the box.

CUT TO:

OMITTED

A6 INT. GOMEZ AND MORTICIA'S BEDROOM - SAME TIME

Gomez takes Morticia in his arms. As she languidly drapes herself across his chest, she is caught in a sudden shaft of sunlight. She squints. On the bedside table beside her, Morticia's OVERSIZED CARNIVOROUS ORCHID WILTS.

MORTICIA

Gomez... the sun... il me perce comme un poignard.

GOMEZ

(wildly aroused)
Tish... that's French!

MORTICIA

(nonchalant)
Oui.

GOMEZ

Cara mia!

(CONTINUED)

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A6 CONTINUED:

He kisses his way up to her neck, then, suddenly
bursting with enthusiasm and a sense of purpose, LEAPS from the bed, drawing his bedside saber from its sheath and BRANDISHING it at the offending beam.

GOMEZ

En garde monsieur sole!
He thrusts and parries, pantomiming a duel with the shaft of light.

MORTICIA

Gomez?

GOMEZ

Querida?

MORTICIA

Last night, you were... unhinged.
You were like some desperate, howling demon. You frightened me.
Do it again.
Gomez, instantly aflame.

CUT TO:

6  EXT. ROOFTOP - SAME TIME

Granny delivers a swift kick to her fog machine.

GRANNY

Lousy bucket of bolts...!
The FOG MACHINE, straight out of a Jules Verne nightmare, is malfunctioning this morning, struggling to churn out its patches of fog.

CUT TO:

7  INT./EXT. MORTICIA AND GOMEZ'S BEDROOM - SAME TIME

At the window, Gomez pokes his head out. In the background, Morticia brushes her hair with a silver filigree brush.

GOMEZ

(disturbed)
Granny - where's your fog?

(CONTINUED)

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7 CONTINUED:

FROM ABOVE

the fog machine hurtles downwards, missing decapitating Gomez by millimeters. It crashes below, smashing through the front porch roof.

CUT TO:

8 OMITTED

9 INT. ENTRANCE HALL - LATER

Standing beside the front door is LURCH, the gigantic family butler, a reanimated stitched-together behemoth. He holds two brown paper lunch bags in his enormous hands. The bags' contents wriggle, eager to escape.

WEDNESDAY

(taking her bag)
Thank you, Lurch.

(CONTINUED)

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9 CONTINUED:

Pugsley takes his bag, opens it, and peers inside. Lurch GROWLS, and Pugsley closes the bag.
CUT TO:

10 EXT. BALCONY OUTSIDE GOMEZ AND MORTICIA'S BEDROOM -

SAME TIME

Gomez is HITTING GOLF BALLS -- Thing serving as his tee -- while Morticia sips tea.

11 ONE OF THE GOLF BALLS

flies with incredible speed

THROUGH THE WINDOW of the ADDAMS' ONLY NEIGHBOR. This well-tended HOME sits on the hill overlooking the Addams' Mansion like some Republican sentinel.

CUT TO:

12 INT. NEIGHBOR'S HOME - SAME TIME

JUDGE WOMACK, the Addams' CRUSTY PATRICIAN NEIGHBOR, is having his breakfast when Gomez's golf ball lands in his cornflakes, shattering the bowl, covering him with milk. Judge Womack hurries to his broken window, shaking his fist:

JUDGE WOMACK

Damn you, Addams!

CUT TO:

13 EXT. GOMEZ AND MORTICIA'S BALCONY - SAME TIME

FROM THEIR VANTAGE POINT --

it appears to Gomez and Morticia that Judge Womack is waving to them. Gomez waves back.

GOMEZ
(calls)
Sorry about the window, Judge!
Keep the ball! I have a whole bucketful.
He holds up a bucket of golf balls. He tosses his golf club to Thing, who DEPOSITS IT in the golf bag.

(CONTINUED)

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13 CONTINUED: 13

Gomez joins Morticia watching THE DEPARTING SCHOOL BUS.

MORTICIA

The little ones, off to school.
Bless them.

GOMEZ

They grow up so fast, don't they?

MORTICIA

Too fast.

THEIR POV

Tires smoking, the school bus strains to chug down the road. Gleefully hanging from the rear bumper is Pugsley, dragging his heels.

CUT TO:
INT. THE CONSERVATORY - LATER THAT MORNING

Morticia, wearing gardening gloves, is snipping the blossoms off her roses.
Gomez sits at a table, playing CHESS with Thing.

GOMEZ

It's a milestone, Tish. This very evening -- our twenty-fifth seance.
All those years, gnawed by guilt, undone by woe, burning with uncertainty...

MORTICIA

(yearningly)
Oh Gomez, don't torture yourself.
That's my job.

GOMEZ

(lustfully)
Tish...

MORTICIA

Imagine, Darling, if Fester did come back. Half-alive, barely human, a rotting shell...

GOMEZ

Don't tease.

CUT TO:

EXT. JUST OUTSIDE THE ADDAMS' GROUNDS - SAME TIME

TULLY ALFORD, the family attorney, and his wife, MARGARET, approach "GATE," a wrought-iron monstrosity that opens of its own accord. Though Tully comes here often and Margaret has been here before, they never cease to be startled by "Gate."
Tully has a puffy, once handsome face, and an embittered
grey aura that is the mark of a middle-age misspent. High-strung and superficial, Margaret is more disappointed in Tully than he is in himself. Margaret passes through Gate first. Then, as Tully passes through, Gate slams on him, clipping him and catching the end of his coat. Tully fights Gate for his coat.

TULLY

Let me go!
Ignoring Tully, Margaret continues stiffly up the walk.

TULLY

(to Gate)
Gimme that! Stop it! I'm warning you! It's not a good day!

CUT TO:

A15 INT. CONSERVATORY - SAME TIME

Gomez moves a chess piece. Thing gestures out the window. Gomez and Morticia both look out. As they do, Thing moves two chess pieces, cheating.

MORTICIA

(looking out)
Tully is here, darling.

GOMEZ

Please, Gordon, by all means - go.
Sing. Dance. Date.

(CONTINUED)
FESTER

(coming to his senses)
Mother, I'm... I'm so terribly sorry...

(he kneels at her side)
It was just a party. It's over. It means nothing. Those Siamese twins, that hunchback, Cousin It - they're not you.

ABIGAIL

(clutching him savagely)
Say it, Gordon. Make me believe it.

FESTER

I love you. And I want money.

ABIGAIL

(very no-nonsense)
We've got to find Tully.

CUT TO:

Morticia is looking for her children. She discovers Pugsley ASLEEP, curled up on the SILVER PLATTER WHERE THE TWO-HEADED PIG LAY. She finds this enchanting. Gomez enters. Morticia shushes him; she points to the platter.

MORTICIA

(whispering)
Look - our little boy.
GOMEZ

(whispering)
All tuckered out.

MORTICIA

(whispering)
So sweet. He looks just... like a little entree.
Pugsley wakes up; he looks around.

PUGSLEY

(sleepy)
Where... where's the party?

(CONTINUED)

MORTICIA

It's over, darling - have you seen your sister?

PUGSLEY

Not since before the Mamushka.

MORTICIA

Gomez?

GOMEZ

Don't fret - we'll find her.

CUT TO:
Gomez rallies the family for the search. Morticia wears a black cloak. Granny has grabbed her divining rod. Lurch distributes torches, then stands aside, awaiting instructions. Pugsley helps Gomez unroll an ancient map of the area.

**GOMEZ**

Fan out. Pugsley - head for the dung heap. Mama and Morticia - the shallow graves. I'll take the abyss, and Lurch - check the bottomless pit.

**MORTICIA**

(worried)
Her favorite...

**GOMEZ**

(calls out)
Fester!!

**FESTER (O.S.)**

Up here.
They look up at Fester, looking down at them from Wednesday's window.

**GOMEZ**

Fester! You take the ravine! And the unmarked, abandoned well!

**FESTER**

Somebody should stay behind - in case she comes back.

**GOMEZ**

Good man! Good thinking!

(continued)
115 CONTINUED:

GRANNY

Then who'll take the swamp? Thing tugs at the cuff of Gomez's pants. Gomez nods.

GOMEZ

That's the spirit, Thing - lend a hand! Let's go! They all sweep off, with Gomez in the lead.

116 INT. WEDNESDAY'S ROOM - A SHORT WHILE LATER

Fester is still at the window. Abigail joins him.

THEIR POV

Spread far and wide over the grounds, the various members of the family search for Wednesday, tiny lights aloft, calling.

ABIGAIL

Where the hell is Tully? They head out.

CUT TO:

117 OMITTED

118 INT. DEN - A LITTLE LATER

Fester and Virginia find... TULLY -
sitting in an armchair, basking in the rays of sunshine that beam from a copy of "The Sun Also Rises." Tully smiles at them.

**ABIGAIL**

What are you doing?

**TULLY**

Relaxing. Taking a little sun.

**ABIGAIL**

Have you gone mad?

**TULLY**

Au contraire. Tully closes the book and smugly unfurls a LEGAL DOCUMENT.

CUT TO:

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119 **EXT. SWAMP - MIDDLE OF THE NIGHT**

Thing hops lily pads, stopping occasionally to quest the air for his mistress.

CUT TO:

120 **EXT. PRIMEVAL FOREST ADJACENT TO CEMETERY - MIDDLE OF THE NIGHT**

Torch aloft, Pugsley searches through the primeval forest.

CUT TO:
Lurch picks up a car -- looking for Wednesday.

CUT TO:

Morticia and Granny stand in the middle of the dripping dankness. Stalagmites. Stalactites. Granny's torch casts scary shadows on the cave walls.

GRANNY

(calling out)
Wednesday! Wednesday!

MORTICIA

Oh, Mama, I was sure we'd find her here.

CUT TO:

Gomez reaches a stately mausoleum at the far end of the cemetery. Two proud marble vultures guard the entryway. Gomez lowers the uplifted claw of one of the vultures and the stone doors slide open. He steps into -

Inside it is catacomb-like, filled with the bleached bones of the Addams dead. Gomez's torch casts shadows -- one of which belongs to Wednesday, curled asleep on a stone sarcophagus. Relieved to find her, Gomez approaches quietly. He doesn't want to wake her up. He lifts her tenderly in his arms.

CUT TO:
EXT. GATE - DARKNESS BEFORE DAWN

Gate can't open. He rattles miserably on his hinges -- locked tight with heavy chains and yellow police tape -- large "NO TRESPASSING!! COURT ORDER!! ADDAMS FAMILY - KEEP OUT!!" signs are posted on Gate's rusty bars.

PULL BACK TO REVEAL --

the family, appalled at the sight of Gate. Lurch carries the sleeping Wednesday and Pugsley.

GOMEZ

What's all this?

TULLY --

hurries down the walkway, waving his legal document.

TULLY

This is a restraining order, Gomez.

GOMEZ

A restraining order?

TULLY

It requires you to keep a distance of one thousand yards from this house. You've got about nine hundred and ninety-nine yards to go - catch my drift?

GOMEZ

(in disbelief)
I am restrained - from my own house!?

TULLY
Not your house, moustache! Not any more! It belongs to the eldest living descendant, the older of the brothers -- Fester Addams!

GOMEZ

But - this is lunacy!

MORTICIA

Fester adores Gomez!

TULLY

He's afraid of him. Seeing the twins brought it all back.
(to Gomez)
You're bitter rivals, Gomez - always were, always will be!

(CONTINUED)

GOMEZ

It's not so! Those girls meant nothing - he knows that! I demand to see Fester!

TULLY

Sorry - no can do. He's very hurt - it's not a good time. Leave it alone. Or better yet - just leave.

(CONTINUED)
Wednesday comes forward, rubbing the sleep from her eyes.

**WEDNESDAY**

But he isn't even Uncle Fester. Gomez and Morticia turn to look at her.

**GOMEZ**

(to his family)

Do not fear - justice shall prevail. The courts will decide!

(fervently)

They say a man who represents himself has a fool for a client. Well, with God as my witness - I am that fool!

(*CONTINUED*)

**INT. COURTROOM - DAY**

**C.U. GAVEL**

hammers on the Judge's bench.

PULL BACK to reveal --

**JUDGE WOMACK**

is the presiding judge. He hammers the bench again, then reads his decision.
CONTINUED:

JUDGE WOMACK

Given applicable standards of proof, the attempts to impugn this man's character or question his identity have been woefully inadequate. It is with no small amount of personal satisfaction that I declare Fester Addams legal executor of the Addams estate and rightful owner of all properties and possessions contained herein. Gomez Addams...

(He holds up a golf ball)
I believe this is yours.

CUT TO:

EXT. ADDAMS MANSION - DAY

The family members TROOP to the car with their few possessions.

GOMEZ

already sits in the passenger seat of the Duesenberg, his coat draped over his shoulders as if he were an invalid, his head thrown back. Morticia carries out Cleo, her carnivorous plant. Granny carries her favorite cauldron, Wednesday one of her Marie Antoinette dolls, Pugsley his chemistry set. Lurch uproots his favorite tree and joins the procession. Thing follows, dragging a toy wagon packed with his rings, his glove.

CUT TO:
The Duesenberg eases out of the driveway and onto the street, WEIGHED DOWN by Lurch's tree, sticking out of the trunk.

FESTER

standing at a second story window, watches the car drive off.

CUT TO:

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A two-story NEON ARROW points the way to this bungalow court -- Bright and awful ersatz western. LOG CABINS OF SIMULATED WOOD surround the TEEPEE-SHAPED OFFICE. The Addams' Duesenberg is parked in front of the furthest cabin. The asphalt has been ripped up in big chunks and Lurch's tree is parked next to the Addams' new home.

CUT TO:

INT. BUNGALOW - SAME TIME

C.U. DRESSING TABLE MIRROR

Morticia leans into frame. With an icepick and a hammer, she deftly makes a large spidery CRACK in the round mirror. Sighing deeply, she stands back to admire her handiwork. Granny joins her.

GRANNY

I like it.
Her mother pats her consolingly.
MORTICIA

Just as long as we're together, n'est pas, mon cher?
As she turns to Gomez, we see the interior of the bungalow -- all ersatz cowboy and Indian mixed with chrome-plated plastic and orange shag carpet.

GOMEZ

sits slumped in a chair made from wagon wheel and nauga-hyde. It's as if all of his insane, vibrant energy has been leeched from him. He's a broken man. He looks back at her as if he's never heard French.

GOMEZ

Huh?
Wednesday tends to him. She and her mother exchange a worried look.

PUGSLEY

comes from the bathroom, nibbling a wrapped bar of motel soap.

PUGSLEY

This place isn't so bad. They even put candy in the bathroom.

MORTICIA

That's the soap, dear.

(CONTINUED)

PUGSLEY

Oh.
He takes another greedy bite. Wednesday pats her father's arm.

**WEDNESDAY**

Do you want a cigar, Father?

**GOMEZ**

(in a monotone) They're very bad for you.

**WEDNESDAY**

(very worried) Father? Wednesday exchanges a panic-stricken look with Morticia. The family moves closer to Gomez.

**GOMEZ**

But maybe I'll have one of those... He takes a bar of soap from Pugsley. Gomez unwraps it and morosely eats.

**CUT TO:**

132  OMITTED
132

132A  INT. ADDAMS MANSION - MIDWAY TO THE VAULT
132A

C.U. on three hands, as they reach up to pull three of the countless chains.

**CUT TO:**

A133  EXT. ADDAMS YARD - MIDNIGHT
A133

THE COAL CHUTE ON THE SIDE OF THE HOUSE --

drops open, dumping out Fester, Abigail, and Tully - all of them wet and bedraggled and gasping for air.
ABIGAIL

(to Fester)
You're doing this on purpose.

(CONTINUED)

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CONTINUED:

They all struggle to their feet and march grimly back toward the door.

CUT TO:

INT. WAMPUM COURT BUNGALOW - MORNING

Gomez is STRETCHED OUT on the naked box springs of his bed -- the mattress pushed aside. A damp cloth covers his eyes. Thing MASSAGES his aching head. A bowl of MOTEL SOAPS is beside him.
In contrast, Morticia squarely faces the crisis. She addresses the family from the head of the breakfast table, the want ads open on the table before her.

MORTICIA

We are Addamses, and we will not submit. Who recalls the fable of the tortoise and the hare? The swift, yet lazy little cottontail, and his slow but determined companion? What does that story teach us, as Addamses?

GRANNY

Kill the hare. Skin it. Boil it.
WEDNESDAY

Put the tortoise on the highway.

PUGSLEY

During rush hour.

MORTICIA

Yes! We will survive! Poison us, strangle us, break our bones - we will come back for more. And why?

GRANNY

Because we like it!

(CONTINUED)

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133 CONTINUED:

PUGSLEY

Because we're Addamses!
Gomez tries to rouse himself.

GOMEZ

(out of it)
We're Addamses...
He burps -- soap bubbles floating from his mouth.

CUT TO:

134 OMITTED

135 OMITTED
EXT. SIDEWALK IN FRONT OF THE WAMPUM COURT - DAY

Wednesday and Pugsley have set up a LEMONADE STAND, their contribution to the Addams' financial well-being. An array of POISONS are lined up on their rickety table. They've slashed their prices to a nickel per cup. The pitcher on the table before them steams. Cars speed by. Carrying a SAMPLE VACUUM CLEANER and a bucket, Lurch comes out of the motel courtyard. Pugsley offers him a cup of punch.

PUGSLEY

Here, Lurch. On the house.

Lurch downs it in a gulp and heads off. Feeling the effects of the lemonade, Lurch BURPS -- a tongue of flame shoots from his mouth and INCINERATES A WOODEN INDIAN advertising the Wampum Court.

CUT TO:

OMITTED

INT. EMPLOYMENT AGENCY

Morticia is being interviewed by a PERSONNEL OFFICER, a relentlessly perky gal with a clipboard.

PERSONNEL OFFICER

We have so many homemakers re-entering the work force - your domestic skills can be very valuable. College?

MORTICIA
Private tutors.

PERSONNEL OFFICER

Major?

MORTICIA

Spells and Hexes.

PERSONNEL OFFICER

(knowingly)
Liberal Arts. Have you been a volunteer, PTA, service organizations?

MORTICIA

Well, one day each week I visit Death Row at our local prison, with my children.

(Continued)

PERSONNEL OFFICER

(perplexed)
With your children?

MORTICIA

Autographs.

PERSONNEL OFFICER

Well, what about your husband? Is he currently employed?

MORTICIA

He's... he's going through a bad patch
at the moment. But it's not his fault.

PERSONNEL OFFICER

(with some bitterness)
Of course not. What is he - A loafer? A hopeless layabout? A shiftless dreamer?

MORTICIA

(wistfully)
Not anymore.
The Personnel Officer shoots Morticia a doubtful glance, and begins rifling through her card file.

CUT TO:

139 INT. ADDAMS LIVING ROOM - DAY

Abigail and Fester are seated at opposite ends of the couch. Fester stares off into space. Abigail is going through a stack of colorful travel brochures.

ABIGAIL

The Mediterranean, the Riviera - once we find the money, we'll go everywhere. We'll try again, right after lunch. Gordon - where should we go first?

FESTER

(sadly)
I don't know...

ABIGAIL

Acapulco? Cancun? (she snaps her fingers in the air, castanet-style, trying to be festive) Ariba! Ariba!
FESTER

You choose.

CUT TO:

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A140  EXT. WAMPUM COURT - LATER THAT DAY  A140

Wednesday and Pugsley are at their lemonade stand. They are negotiating with a PRISSY LITTLE GIRL IN A GIRL SCOUT UNIFORM. The girl scout carries several boxes of Girl Scout cookies.

GIRL SCOUT

(with grave doubts)
Is this made from real lemons?

WEDNESDAY

Yes.

GIRL SCOUT

I only like all-natural foods and beverages. Organically grown, with no preservatives. Are you sure they're real lemons?

PUGSLEY

Yes.

(CONTINUED)
GIRL SCOUT

Well... I tell you what. I'll buy a cup, if you buy a box of my delicious girl scout cookies. Do we have a deal?

WEDNESDAY

Are they made from real girl scouts?

CUT TO:

140 EXT. SUBURBAN HOUSE - DAY

White clapboard. Geraniums in the flower boxes. Surrounded by a white picket fence.

Carrying his SAMPLE VACUUM CLEANER AND BUCKET, the tools of his new trade, Lurch carefully opens the little white gate.

AT THE DOOR,

he rings the doorbell, afraid he might break something. A BLONDE HOUSEWIFE in tennis whites, obviously in a hurry, opens the door -- only to be greeted by a BUCKETFUL OF SLOP thrown past her, onto her peach Oriental rug. She SCREAMS in horror, turns to challenge the perpetrator of this atrocity and, seeing Lurch, SCREAMS again. In a panic, she tries to slam the door on Lurch, but, like the salesman's manual undoubtedly advised, he STICKS his foot in the way. The door partially RIPS off its hinges. Lurch steps inside and shuts the door as best he can. A moment passes. The door swings open and Lurch exits, jauntily waving a check.

CUT TO:

141 OMITTED

142 OMITTED

&
THE ADDAMS FAMILY - 2/22/91

INT. DAYCARE CENTER - DAY

Morticia is telling a story to a group of TODDLERS, who have gathered in a circle around her, sitting on carpet squares. The room is sunny and cheerful, with crayon drawings taped to the walls.

MORTICIA

... and so the witch lured Hansel and Gretel into the candy house, by promising them more sweets. And she told them to look in the oven, and she was about to push them in, when, low and behold, Hansel pushed the poor, defenseless witch into the oven instead. Where she was burned alive, writhing in agony. Now, boys and girls, what do you think that feels like?

After a beat, all the toddlers begin to CRY and WAIL.

CUT TO:

THE ADDAMS FAMILY - 11/20/90

OMITTED

thru
A153 EXT. WAMPUN BUNGALOW - DAY

Granny holds a club behind her back as she stalks something.

GRANNY

Here kitty, kitty, kitty...

CUT TO:

153 INT. WAMPUM BUNGALOW - SAME TIME

Eating compulsively form a box of Mallomars, Gomez is still stretched out on the naked box springs. He stares vacantly at a game show on TV. "Jeopardy" is on.

ALEX TREBEK

(reading from the card)
Monsters Of History for $200. "He was known as the Butcher of Bavaria."

GOMEZ

(shouts)
Grandfather Addams!
(smacks his forehead, hard)
Damn! Not in the form of a question!

CUT TO:
Granny, running now, club raised, hurries past the open window of the bungalow.
She stops at the sight of Gomez inside, standing on the bed, staring at the television.
C.U. on the TV set - Gomez is now watching Geraldo Rivera, hosting his tabloid style show.

GERALDO

Voodoo zombies - the stuff of legend, or a living nightmare? Do zombies really exist? How are they made? Where can we find them? Call in with your comments.

(CONTINUED)

A CALL-IN NUMBER is flashed on the screen. Gomez reaches for the phone.

CUT TO:

INT. ADDAMS MANSION DINING ROOM - DAY

Abigail and Gordon are seated at opposite ends of the table, having lunch. It is very quiet.

ABIGAIL

After lunch, we'll try again.

FESTER

(very flat)
Yes, Mother.

ABIGAIL
We'll find the money. And meanwhile, we have this little nest. Quiet and cozy. Without that dreadful family.

FESTER

Yes, Mother.

ABIGAIL

Just the two of us, away from the world. Our dream come true.

FESTER

Yes, Mother.

As Fester repeats "Yes, Mother", in his drone, Abigail mimics him, silently.

CUT TO:

A155 INT. BUNGALOW - AN HOUR LATER

C.U. on the TV screen. Geraldo is talking to a woman in the studio audience.

GERALDO

So your son was brainwashed by voodoo slave masters and forced to recruit others. Let's take a call.

GOMEZ

(on the studio PA system) Geraldo...

GERALDO

(cutting him off) Mr. Addams, please stop calling. We don't know where they meet.

(CONTINUED)
PULL BACK to the motel room. Gomez lets the phone drop. Morticia, seated on the edge of the box spring, tries to comfort him. Pugsley, Wednesday and Lurch are seated nearby, very worried about Gomez, as at a death watch. Gomez is now surrounded by junk food, and a mountain of junk food wrappers, bags and styrofoam containers. Ritually, as handmaidens, Morticia brings Gomez the remote control for the TV, and Wednesday brings him a copy of TV Guide. Pugsley brings Gomez a bag of "Doritos", and Lurch brings him a canister of "Pringles".

Gomez uses the remote to switch channels. An episode of "The Cosby Show" comes on.

GOMEZ

Re-run.
He switches off the set and stares at the blank screen.

PUGSLEY

I don't understand. All he does is watch TV and eat.

MORTICIA

I know - Gomez, let's go for a drive. The whole family.

GOMEZ

(not even turning)
A drive? And miss "Matlock"?
Granny opens the door and sticks her head in.

GRANNY

Dinner's going to be late.
She slams the door. We hear her whistling.

GRANNY (O.S.)

Here, boy. Here, boy.

CUT TO:

THE ADDAMS FAMILY - 2/7/91

A155A   INT. WAMPUM COURT - LATER
A155A*

Morticia is putting Wednesday to bed.

WEDNESDAY

If that man isn't Uncle Fester, then who is he, mother?

MORTICIA

I don't know, darling. I wish I did.

WEDNESDAY

Why is that lady doing all this?

MORTICIA

It's hard to say. Sometimes people have had terrible childhoods. And sometimes they just haven't found their special place in life. And sometimes they're dogs from hell and must be destroyed.

Morticia kisses Wednesday and she closes her eyes to go to sleep.

CUT TO:

THE ADDAMS FAMILY - 4/03/91
The family sleeps - all but Morticia. She sits up in bed beside Gomez. She looks around at her family. Wednesday sleeps in the same bed as Granny. Lurch is flat out on the floor. Pugsley uses him for a mattress, and Thing uses Pugsley. Pugsley snores the inhale part of a snore, Lurch groans the exhale part, and Thing punctuates by wiggling. Morticia stares down at Gomez - for a long beat. She strokes his hair lovingly. Full of resolve, she gets out of bed.

CUT TO:

Fester is lying in bed, the covers around his chin. Abigail sits on the bed beside him, tucking him in.

ABIGAIL

I know why you've been so glum. It's because it's taking us a little longer than we'd hoped to find the gold. Isn't that right? Fester turns away, depressed.

ABIGAIL

Of course it is. Well, don't you worry - we're right on the verge. Tomorrow, for certain, my darling. (she kisses him on the forehead, and stands. She goes to the door, and turns) You know, some people might think it's strange, for a mother and son to be so close. I think it's beautiful. Don't you, Gordon? Fester mumbles something, under his breath.

ABIGAIL
(very stern)
What?

FESTER

(dutifully)
Yes, mother. It's beautiful.

(CONTINUED)

THE ADDAMS FAMILY – 4/03/91

AC155  CONTINUED:  AC155

ABIGAIL

(instantly very sweet,
dabbing her eye with
a fingertip)
Look – I'm weeping.
Abigail exits. The minute the door shuts, Fester gets out of bed. He is fully clothed. He goes to the window, and begins to climb out.

CUT TO:

C155  EXT. BUNGALOW – LATER

Morticia, fully dressed, wearing her cloak, heads off down the walk. Unseen by her, Thing trails after.

CUT TO:

D155  EXT. GATE – A LITTLE LATER

Morticia, just outside Gate, struggles to get it open, Thing clutching the bars, also attempting to block her way.
MORTICIA

Stop it, you two.
Morticia breaks free of Thing.

CUT TO:

E155   EXT. ADDAMS MANSION - A LITTLE LATER  E155

Tully opens the front door. He smiles maliciously at the sight of Morticia on the stoop.

MORTICIA

I would like to speak with Fester.
Tully steps aside.

TULLY

We've been expecting you...
Morticia crosses the threshold.

CUT TO:

F155   OMITTED  F155

THE ADDAMS FAMILY - 2/19/91  103.

155   EXT. INTERSECTION AT THE FOOT OF THE ADDAMS HILL - NIGHT 155

Thing does his damnedest to flag down any of the few oncoming cars. He waves to no avail, DANCES AROUND in frustration, then tries HITCHHIKING, sticking out his thumb. A passing car splashes him with mud. Screwing up his courage, in a kamikaze leap, he GRABS ahold of the bumper of the next car that comes along and hangs on for dear life as the car SPEEDS down the street.

CUT TO:

156   INT. STUDY - A LITTLE LATER  156

Morticia is now stretched out on the torture RACK. Fester
and Tully are securing her hands and feet, under Abigail's supervision. Fester seems torn, agitated, upset.

MORTICIA

(to Abigail, graciously)
You are a desperate woman, consumed by greed and infinite bitterness.
(a beat)
We could have been such friends.

ABIGAIL

I don't think so. The vault, Mrs. Addams - any thoughts?

MORTICIA

(sweetly, to Abigail)
Despite everything, I don't hate you. I pity you. Persecution, fiendish torture, inhuman depravity - sometimes it's just not enough.

ABIGAIL

Gordon - let's get started.

FESTER

But, Mother...

ABIGAIL

Stop stalling!

FESTER

I'm not stalling! Stop badgering me!

ABIGAIL

(pushing Fester aside)
Tully, take over! Tighten it!

(Continued)
TULLY

I'd love to, you know that, but -
I've got this stomach thing. When I torture people. It's just me.

ABIGAIL

(shoving Tully toward the rack)
Do it!

TULLY

(to Morticia, politely)
Where's your bathroom?

ABIGAIL

NOW!

Tully shuts his eyes and tightens the rack. Morticia's bones make a horrible POPPING, STRETCHING SOUND. She MOANS, rather sensually.

ABIGAIL

Again!
Tully tightens the rack again. More BONE-POPPING NOISES. Morticia MOANS again, even more orgasmically.

ABIGAIL

Tighter!
Tully tightens the rack a third time. BONE-POPPING NOISES. Morticia MOANS, very voluptuously. She opens her eyes. She sighs, in afterglow. She glances at Tully.

MORTICIA

(to Tully, flirtatiously)
You've done this before.
CUT TO:

THE ADDAMS FAMILY - 2/19/91 104.

157 EXT. WAMPUM COURT - NIGHT 157

A hand possessed, Thing RACES up the driveway, raising dust as he goes.

158 EXT. BUNGALOW - NIGHT 158

Thing leaps dramatically onto the porch, then stops dead to knock on the cabin door.
After a beat:

GOMEZ (O.S.)

Who is it? We're paid through Thursday.
He opens the door. Thing rushes in.

CUT TO:

159 INT. BUNGALOW - MINUTES LATER 159

Thing skitters on the kitchen counter, frantically signing. In the background, the rest of the family sleeps.

(CONTINUED)

THE ADDAMS FAMILY - 2/26/91 105.

159 CONTINUED:

GOMEZ
(whispers)
   Slow down, Thing! It's terrible
   when you stutter!
Frustrated, Thing grabs a SPOON and begins tapping out
MORSE CODE.

GOMEZ

   Morticia in danger... stop! Send
   help at once ... stop!
Thing flops down in exhausted triumph. Gomez grabs him
and heads off.

CUT TO:

160 OMITTED

161 INT. GOMEZ'S STUDY - A FEW MINUTES LATER

   Morticia is now lashed to an ENORMOUS TORTURE WHEEL.
   Tully and Abigail are tending the stick BRANDING IRONS
   stuck in the roaring fire.

FESTER

   (to Abigail)
   You can't! Not with red-hot pokers!

TULLY

   (queasy)
   Is this gonna smell?

MORTICIA

   (graciously, with
   understanding)
   Tully Alford - charlatan. Deadbeat.
   Parasite. How Gomez adored you.

TULLY

   Well, not enough.
FESTER

Morticia, please...

MORTICIA

Dear Fester - or whomever you are. 
Which is the real you - the loathsome, 
under-handed monster you've become? 
Or the loathsome, underhanded monster 
we came to love?

FESTER

(desperately)
Don't ask me...

(CONTINUED)

THE ADDAMS FAMILY - 4/03/91

161 CONTINUED:

MORTICIA

Fester - I saw you tonight, at my 
window. I know it was you.

ABIGAIL

(furious)
Gordon?

FESTER

(very upset)
I was... restless! I couldn't sleep.

ABIGAIL

Gordon, I have a thought. Just a 
notion, top of my head. Tell me what 
you think. Since you and Mrs. Addams 
are so very close...
Abigail takes a red-hot POKER out of the fire and hands it 
to Fester.
... be my guest.

CUT TO:

THE ADDAMS FAMILY - 11/17/90

Gomez cuts the engine. The car glides silently through Gate -- who opens uncharacteristically without a creak. Gomez stops the car and skulks out. Thing skulks after him. Gomez sees the reflections of the roaring fire through the study window.

CUT TO:

INT. STUDY - SAME TIME

As Fester takes the poker and approaches Morticia - GOMEZ CRASHES THROUGH THE WINDOW, in a back-flip. Thing JUDO-FLIPS in after Gomez.

(CONTINUED)
GOMEZ
Cara mia!

MORTICIA
Mon cher!

ABIGAIL
Addams!

Thing tosses Gomez a saber off the study wall. Tully also grabs a saber, and approaches Gomez from behind.

MORTICIA
Darling, take care!

Without even looking, Gomez parries Tully's blow from behind. Then he whirls on Tully.

GOMEZ
Dirty pool, old man. Never again!

TULLY
This is for keeps, Gomez! Not just doubloons!
Tully feints, then slashes - shredding the front of Gomez's jacket.

GOMEZ
One for you, Tully, and...
Gomez ATTACKS - HIS BLADE FLASHING LIKE LIGHTNING. In a blur of action, Tully's sword is knocked from his hand and he's sent tumbling backwards, finally landing on his knees.

GOMEZ
... one for me!
Tully looks up at Gomez with cowardly, pleading eyes.

TULLY
Gomez... it's Tully. I'm your lawyer. I'm on retainer.

ABIGAIL (O.S.)

Let him up!
Gomez turns to see...

(CONTINUED)

THE ADDAMS FAMILY - 12/3/90

165 CONTINUED: (2)

165

ABIGAIL -

who now has a pistol aimed at Morticia. One shot and Morticia will die horribly.
Gomez throws aside his sword. Tully scrambles to his feet.

ABIGAIL

(to Gomez)
That's right! Now get moving - Addams, take him to the vault.
And if you're not back in one hour...

(the pistol aimed at Morticia, and using her accent)
I displace her.
Gomez is near enough now to take Morticia's hand, on the torture wheel.

GOMEZ

Tish - seeing you like this. My blood boils.

MORTICIA

As does mine.
GOMEZ
(touching the
torture wheel)
This wheel of pain...

MORTICIA

Our wheel.

CU on Fester, confused at watching this emotional display.

GOMEZ
(to Morticia)
To live without you - only that would be torture.

(CONTINUED)

MORTICIA
(to Gomez)
A day alone - only that would be death.
Gomez kisses Morticia's hand.

ABIGAIL
Knock it off! The vault, Addams - right now!

FESTER
But, Mother can't we...
Gomez reaches for the book that will open the secret panel:

ABIGAIL
Can it, Gordon! Stop dragging your feet! You disgust me - you're nothing but a useless, snivelling baby! A stone around my neck! What was I thinking - I should've left you where I found you!

At Abigail's final words, Fester suddenly LEAPS FORWARD.

FESTER

No tricks, Gomez! That's the wrong book!

CLOSE UP

Gomez's hand is on the right book, "Greed," but Fester stops him from pulling it.

FESTER

Allow me...
Gomez looks into Fester's eyes -- realizing what he's about to do.

GOMEZ

(murmuring)
Good show, old man...
Fester reaches for a DIFFERENT BOOK -- "Hurricane Irene: Nightmare from Above."
Seeing the title of the book, Tully suddenly panics:

(CONTINUED)
not just literature!

**FESTER**

(advancing on Tully)
Oh, really?

**TULLY**

I'm your friend, Gordon - think of the doubloons!

**FESTER**

They're not yours, Tully! Back off!

ANGLE on Gomez, releasing Morticia from the torture wheel.

**MORTICIA**

Quickly, my darling!
He helps her down from the wheel.

**GOMEZ**

Leather straps, red-hot pokers...

**MORTICIA**

Later, my dearest.
ANGLE on Fester, facing off with Abigail, as Tully cowers.

**ABIGAIL**

Keep the book closed, Gordon - listen to mother!

**FESTER**

I'll never listen to you - not ever again!

**ABIGAIL**

I had to be strict with you - because I cared! Put it down!

**FESTER**

You never really loved me!
ANGLE on Gomez and Morticia, nearing the bookcase.

GOMEZ

Come, my love - to safety!

MORTICIA

But what of Fester?

(CONTINUED)

THE ADDAMS FAMILY - 2/28/91

165 CONTINUED: (5) 165

GOMEZ

(calling out, to Fester)

Old man, this way!

ANGLE on Abigail and Fester.

ABIGAIL

Stop whining, you little good-for-nothing! Be a man!

FESTER

You're a terrible mother! There, I said it!

Fester opens the book, and blasts Tully out of the window. Then he blasts Abigail out as well. ANGLE ON GOMEZ, who has now pulled the right book, "Greed", to open the bookshelf. Amid the storm, he is leading Morticia behind the bookshelf. He tries to hold the bookshelf open for Fester to follow, fighting the gale force winds.

GOMEZ

(calling out to Fester)

Old man! This way!

ANGLE ON THING, across the room, struggling across the floor toward the bookshelf. Thing fights the wind, which pelts him with papers and other flying debris.
Gomez can no longer fight the storm, and the bookshelf slams shut. Fester desperately tries to close the book to quell the storm, but a HUGE BOLT OF LIGHTNING ZAPS HIM. He falls to the floor, with electricity coursing through him.

MOVE IN on the storm raging within the pages of the book, then -

FADE TO BLACK

FADE IN ON:

166 OMITTED thru 166

169 thru 169

170 OMITTED 170

171 OMITTED thru 171

173 thru 173

THE ADDAMS FAMILY - 2/28/91

174 EXT. ADDAMS MANSION, NEXT OCTOBER - NIGHT

A group of little CHILDREN approach the front door. There is a hand-lettered sign on the door reading "HALLOWEEN OPEN HOUSE." The children are dressed in traditional Halloween costumes - there's a witch, a ghost, a skeleton, etc., and they all carry trick-or-treat bags. They giggle and chatter. One of the children is pushed forward, and he KNOCKS on the front door. As the door opens, the children CHANT:

CHILDREN
Trick or...
They freeze in mid-chant. We do not see who has opened the door, but the children do. After a beat, they SCREAM IN HORROR and run, terrified, back toward the street.

CUT TO:

THE ADDAMS FAMILY - 12/3/90                           111.

175 INT. FRONT HALL - SAME TIME  175

Lurch is closing the front door, looking puzzled. The family is busily decorating the house for their annual Halloween festivities. All the decorations are elegant yet ancient, dusty and faded. The crystal gloves in the chandeliers have been replaced by miniature jack o-lanterns. Skeletons, each wearing a top hat, hang from the sconces by the nooses around their necks. There are clusters of black and orange balloons, covered with cobwebs. Uncle Fester and Thing are draping the banisters and stairway railings with a garland made from crepe paper, dead branches and spanish moss. Skulls, each holding a candle, are scattered about, on the stairs and the furniture. A stuffed, life-size scarecrow leans against the stairway, with a pitchfork through its throat. A banner on the wall reads "HAPPY HALLOWEEN", and the letters drip with blood. Gomez hangs upside down from the balcony. Morticia hands him a decoration. Granny appears from the kitchen, carrying a tray of food.

GRANNY

Well, it's their loss. I even made finger sandwiches. Perched on Fester's shoulder, Thing shakes in fear.

FESTER

(petting Thing)
Oh, calm down.

PUGSLEY (O.S.)
Here we come!

Wednesday and Pugsley come down the stairs. Wednesday is dressed in her usual style, but Pugsley is dressed as a tiny version of UNCLE FESTER, COMPLETE WITH BALD HEAD AND GREATCOAT. The adults are delighted. Gomez flips down onto his feet.

GOMEZ

Pugsley, old man!

MORTICIA

(delighted)
Look at you.

PUGSLEY

(to Uncle Fester)
How do you like it?
Fester is very touched; he picks Pugsley up.

(continuing)

THE ADDAMS FAMILY - 2/15/91

CONTINUED:

FESTER

What can I say? He's going to break hearts.

GOMEZ

Let's get a picture!  Lurch?

MORTICIA

Oh yes - in the den.

(continued)
Everyone starts to move toward the den. There is a KNOCK on the door. Everyone turns. Lurch opens the door. Standing outside are Margaret and Cousin It. Margaret is dressed as a fairy princess, complete with wand. Cousin It wears a cowboy hat, a bandanna and a holster. Margaret is radiant, obviously very much in love.

MARGARET

Trick or treat!

COUSIN IT

Ooot oot glibber.

GOMEZ

Look, everyone! We have guests!

MORTICIA

Hello, Margaret. Cousin It - I almost didn't recognize you.

MARGARET

Isn't he handsome? Everyone keeps asking where he bought his costume.

GOMEZ

(admiringly)
It is a wonderful hat.

MARGARET

(to Wednesday)
And what are you, darling? Where's your costume?

WEDNESDAY
(solemnly)
This is my costume. I'm a homicidal maniac. They look just like everyone else.

CUT TO:

INT. DINING ROOM - A FEW MINUTES LATER

Fester and Pugsley are posed at one end of the room. Lurch has set up an easel and canvas; he is painting Fester and Pugsley's portrait. Gomez and Wednesday are sitting on the floor amid newspapers, carving a pumpkin. Morticia is knitting. Margaret and Cousin It sit together, holding hands. Granny brings people cups of steaming punch, from a punch bowl.

(CONTINUED)

THE ADDAMS FAMILY - 2/19/91

CONTINUED:

FESTER
Halloween - it's such a special time. Ghosts and goblins. Witches on broomsticks.

WEDNESDAY
Children begging in the streets.

FESTER
I'm so glad I can share this night with my family - my real family. Now that I've got my memory back.

MORTICIA
That unfortunate woman. Filled with evil.

(shaking her head,
sadly)
But not enough.

PUGSLEY

(to Fester)
She wasn't your mother. She just said that.

COUSIN IT

Ooot oot gleep.

GOMEZ

(to It)
You remember, old sport - she really did find him tangled in a tuna net, twenty-five years ago. With amnesia.

WEDNESDAY

From the Bermuda Triangle.

COUSIN IT

Ooot oot oot.

MORTICIA

How true. Stranger things have happened.

MARGARET

I'm sorry, and I'm not bitter, but I blame Tully.

COUSIN IT

Ooot blipper gleep.

MARGARET

(the coquette)
Oh, stop. I'm blushing.

(continued)
GRANNY

(to Fester)
Thank God for that lightning.
Knocked some sense into you.

PUGSLEY

Please, Uncle Fester?

GOMEZ

(jovially)
Pugsley...

(Continued)

PUGSLEY

For the picture?
Fester pops a light bulb into his mouth. It lights.
Pugsley giggles.
Gomez stands up, having finished the pumpkin. He places it on a table, and lights the candle inside. The pumpkin glows. It has ONE EYE IN THE MIDDLE OF ITS FOREHEAD.
Everyone ooohs and ahhs.

FESTER

You know, all the old sayings are true. There's no place like home.
And blood is thicker than water.
MORTICIA

And just as refreshing.

GOMEZ

All right, everybody - time for a game! What shall it be - bobbing for apples?

MARGARET

Charades?

COUSIN IT

Ooot glibber glip.

MORTICIA

Of course - "Wake The Dead."

FESTER

(delighted, to Gomez remembering this childhood favorite)
"Wake The Dead"!

GOMEZ

(equally excited)
"Wake The Dead"! Out to the cemetery! Come on, everyone!
Everyone starts to exit, chattering happily.

MARGARET

(to Granny)
I've never played this before - how does it go?

GRANNY

Did you bring a shovel?

(Continued)
THE ADDAMS FAMILY  -  3/18/91 114A.

176 CONTINUED: (3) 176

PUGSLEY

Uncle Fester, will you be on my team?

WEDNESDAY

No, mine!

FESTER

(to Wednesday) I tell you what - we'll give you a head start. Three skulls and a pelvis - how's that? Pugsley and Wednesday cheer and run out. Fester faces Gomez.

FESTER

My own dear brother - who could be more precious?

GOMEZ

Blood is thicker than water, old man.

MORTICIA

(touched by the brothers devotion) And just as refreshing. Gomez offers his hand. Fester takes it, in a manly handshake.

GOMEZ

Let us never be parted.

FESTER
Let us always be as one.

Fester flips Gomez in a JUDO FLIP.  
Gomez LANDS -  
At the foot of a glass display case. The camera pans up the case. It contains ABIGAIL AND TULLY, EXPERTLY MOUNTED AND STUFFED.

Fester rises, dusting himself off.

FESTER  
(joyfully, to Gomez and Morticia)  
Come on!

MORTICIA  
We'll catch up.  
Fester runs out.

CUT TO:

THE ADDAMS FAMILY - 3/18/91

177 OMITTED

178 INT. FRONT HALL

Everyone is gone. Morticia and Gomez have drifted into the front hall; they are moving toward the front door.

MORTICIA

(deeply satisfied)  
Our family... what are they?

GOMEZ
Oh, Tish — what a night. Everyone -- together at last. What more could we ask?

**MORTICIA**

Gomez?
Morticia holds up the garment she's been knitting — it's a BABY JUMPER WITH THREE LEGS.

**GOMEZ**

(ecstatic)
Cara mia... is it true?

**MORTICIA**

(shaking her head "yes")
Oui, mon cher...
They embrace, as the front door SWINGS OPEN, of its own accord.

**CUT TO:**

179 EXT. ADDAMS MANSION — SAME TIME

Morticia and Gomez are silhouetted in the doorway. There is a FULL MOON. In the distance, a wolf HOWLS. Wispy GHOSTS flit through the night sky. A human SCREAM is heard, followed by Granny's CACKLE. In the cemetery, torches are seen, like fireflies.

**FADE OUT.**

**THE END**