

CALLBACK AUDITION SONG LIST/Timestamps

These tracks are from **THE MT Pit**. You will need to download the app and add our code in the password field. You don't need a username. Here is the code: The rehearsal code: **9qk9m**

GOMEZ – When You're an Addams - #01-02 – 3:10-3:53

Trapped #5.2 – 1:30-end

Happy/Sad - #18 - 2:08-2:35

MORTICIA – Just Around the Corner - #16 0:00-1:00

Secrets - #9 – 2:45-end

UNCLE FESTER – The Moon and Me - #17 - :57-1:50 and

3:20-end (if needed)

WEDNESDAY – Pulled - #6.2 – 1:00-end

**-Crazier Than You - #19.1 – (m.2 Vamps 7x – sing on last (7th) vamp)
0:00-1:07**

GRANDMA – When You're an Addams - #01-02 – 3:10-3:53 –

(please sing in character voice)

PUGSLEY – What If – #11.1 - 0:35-1:06

LURCH – Move Toward the Darkness - #22A-23.1 - :30-1:15

**-(If needed)When You're an Addams - #01-02 – 3:10-3:53 - (please
sing in bass register)**

MAL Bienneke - Crazier Than You - #19.4 – 0:00-:54

ALICE Bienneke – Waiting – #13 - Start a m.22 -1:44-end

LUCAS – Crazier Than You - #19.1 – 1:07-1:52

SIDE #1 - Gomez & Morticia

GOMEZ (CON'T)

SOMEONE ELSE TO MAKE HER FATHER WONDER
"WHY OH WHY?"

WEDNESDAY'S GROWING UP

(spoken)

She'll be Thursday before you know it.

(sung)

A PUZZLING THING

A SECRET IN THE HOUSE

A BOY, A GIRL, A RING...

(MORTICIA enters)

MORTICIA

Something's wrong with Wednesday.

GOMEZ

What do you mean?

MORTICIA

She's in the kitchen smiling. Like this. Maybe it is this boy.

GOMEZ

This boy? Don't be silly. Ha! I say. And double ha! Ha-ha!
You yourself said: puppy love!

(turns to go)

Come, darling - I feel an urge to take you in my arms.
Let's go upstairs -

MORTICIA

Gomez.

GOMEZ

(stops, turns)

On the other hand, she is a healthy young woman. Like you were. Are. Like you are. She could even fall in love and get married. Like you did.

MORTICIA

Don't be ridiculous, Gomez. I'm much too young to have a married daughter.

GOMEZ

Of course. I didn't think of that.

START
└

MORTICIA

Besides, she'll have lots of boys.

GOMEZ

How do you know?

MORTICIA

Because she's my daughter.

GOMEZ

Yes, but what if - and I have no reason to say this - what if she did meet someone who stole her heart?

MORTICIA

Don't be silly. When that happens, I'll be the first to know. Wednesday tells me everything. Just like you do.

(DING! MORTICIA freezes.)

#5 TRAPPED

GOMEZ

THERE ARE THREE THINGS I WOULD NEVER DO
LIE TO MY WIFE
LIE TO MY DAUGHTER
OR TELL THE TRUTH TO EITHER ONE -

(DING! Lights restore. MORTICIA peers at GOMEZ closely.)

MORTICIA

Gomez, you do tell me everything, don't you?

GOMEZ

Of course!

MORTICIA

Oh my. You're perspiring.

GOMEZ

What?

MORTICIA

I hope you're not coming down with a case of...Liar's Shingles.

(She starts to exit.)

GOMEZ

No! No!

(She turns back.)

MORTICIA

I think Wednesday and I should have a little chat.

(She exits. GOMEZ is racked with
guilt.)

END

GOMEZ

LIKE A BULL IN THE RING
LIKE THE MODERATE RIGHT-WING
I'M TRAPPED
LIKE A FLY IN MY TEA
OR THE NEW YORK DMV
I'M TRAPPED

WITH MY WIFE TO MY LEFT
AND MY DAUGHTER TO MY RIGHT
ANY THOUGHT OF MY ESCAPING MUST BE SCRAPPED
I COULD CHOOSE
SING THE BLUES
BUT NO MATTER WHAT I DO'S
I'M TRAPPED, TRAPPED, TRAPPED

LIKE A BOAT IN A LOCK
OR A CUCKOO IN A CLOCK
I'M TRAPPED
LIKE A CORPSE IN THE GROUND
OR LIKE THEATER IN THE ROUND
I'M TRAPPED

I COULD CRY, I COULD LIE
I COULD SIMPLY UP AND DIE
BUT I FEAR THE DICE I'VE ROLLED HAVE FINALLY CRAPPED
SHOULD I BEG
SHOULD I RAGE
OR STAY SAFELY IN MY CAGE
HOW?
TRAPPED, TRAPPED, TRAPPED

(MORTICIA and WEDNESDAY enter on
opposite sides of GOMEZ, he makes a
sound as they cross him
and exit.)

SIDE #2 - Lurch / Mal / Alice

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.

START
└

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 as him)

"Be open to experience,
And welcome in the new.
Reach deep in your surprise bag;
There might be a gift for you."

END

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 #3 - Wednesday & Lucas

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.

START
└

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.)

— END

FESTER

Aww.

#8A BUT LOVE REPRISE 2

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

SIDE #4 - Morticia & Alice

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.

— END

SIDE #5 - Pugsley & Grandma

SCENE 11

(IN-ONE WITH PUGSLEY AND GRANDMA)

#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 CRUEL?

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

START
└

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.

LEND
(As GRANDMA exits, PUGSLEY swipes the Acrimonium from her cart.)

PUGSLEY

WEDNESDAY WILL DRINK AND THEN
SHE'LL BE HERSELF AGAIN

SIDE #6 - Grandma

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

Wednesday's turn!

MORTICIA

WEDNESDAY

No!

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.

END

(She spreads her napkin onto her chair and sits.)

(Odd beat)

(MORTICIA stares at her idly. 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.

SIDE # 7 - Wednesday & Lucas

ACT TWO SCENE 1

(OUTSIDE THE HOUSE)

#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.

START
└

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~~

~~Yeah.~~

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!

END

[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--)

SIDE # 8 - Morticia & Gomez

SCENE 2

(MORTICIA'S BOUDOIR)

(MORTICIA enters, livid, pursued by GOMEZ.)

START
└

MORTICIA

Humiliated! Shamed! Mortified!

GOMEZ

Cara -

MORTICIA

I told that Beineke woman we kept nothing from each other.

GOMEZ

My sweet, my only - Wednesday wasn't sure about the boy and didn't want to worry you.

MORTICIA

Oh, so you didn't dare tell me, because I'm such a terrible mother.

GOMEZ

You're a wonderful mother.

MORTICIA

And look at the thanks I get. I gave up my dreams for the sake of this family. I wanted to travel. I wanted to see Paris! I never saw the sewers of Paris! And now it'll never happen!

GOMEZ

Cara -

MORTICIA

So that's how it ends... alone and forgotten in a tiny room, living on cat food and broken dreams - *that's* what happens to mothers. Look at yours. She came for the weekend, the weeks turned into months, it's twelve years later and she's still up there: Deceived. Deluded. Smoking weed in the attic.

(then)

A grandma.

(and)

Well, I'm not going to end up like your mother.

GOMEZ

Mymother? I thought she was yourmother.

(Bad look from MORTICIA.)

No, seriously.

MORTICIA

You lied to me, I can't live with that.

GOMEZ

Here, cara. I feel the urge to take you in my arms.

MORTICIA

Not. Today.

GOMEZ

But cara-

MORTICIA

Out!

(GOMEZ exits)

END

#16 JUST AROUND THE CORNER

MY DAUGHTER'S GETTING MARRIED
I CAN'T BELIEVE IT'S TRUE
SHE DOESN'T ASK HER MOTHER
BEFORE SHE SAYS "I DO?"
AND HOW ABOUT MY HUSBAND?
INCONSTANT NAIVE!
THIS EVENING'S GETTING SERIOUS
THESE OHIOANS WON'T LEAVE
BUT I CAN'T LET THESE LATEST TROUBLES
ROB ME OF MY BLISS
FOR WHEN I'M SCARED OF TRUE DISASTER
I REMEMBER THIS...

DEATH IS JUST AROUND THE CORNER
WAITING PATIENTLY TO STRIKE
ONE UNPLANNED ELECTROCUTION
THAT'S THE KIND OF END
I CAN COMPREHEND
WHEN I'M FEELING UNINSPIRED
OR I NEED A LITTLE SPREE
I'M REBORN KNOWING DEATH IS JUST AROUND THE CORNER
COMING AFTER ME

(spoken)

Coroner. Get it? Death is just around the coroner...

SIDE #9 - Alice + Mal

SCENE 3

(GUEST BEDROOM)

START
└

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.

LEND

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

#16C INTO THE MOON AND ME

SIDE #10 - Fester

SCENE 4

START
└

(VAUDEVILLE IN-ONE)

(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

(Ohh!)

FESTER

...Each meeting - a happy reunion.

END

FEMALE ANCESTORS

(Awww!)

(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

The Addams Family

MOVE TOWARD THE DARKNESS

[Rev. 1/14/12]

23

Music and Lyrics by
ANDREW LIPPA

Romantic (Ebbs and Flows) $\text{♩} = 68$

16

GOMEZ: "You are a true Addams."

LURCH:

17 18 19

Move to - ward the dark - ness.

20

21

22

Wel - come the un - known.

Face your black - est

23

24

25

de - mons,

find your bleak - est bone.

26 Lose your in - hi - bi - tions. 27 Love what once was 28

29 *poco rit.* vile. 30 *A Tempo* Move to - ward the dark - ness and 31 *rit.*

32 *A Tempo* 33 **WEDNESDAY/ MORTICIA:** Move to - ward the dark - ness. 34

smile. **ANCESTORS:** *p* Move to - ward the

The Addams Family

JUST AROUND THE CORNER

[Rev. 1/31/12]

GIRLS

16

Music and Lyrics by
ANDREW LIPPA

MORTICIA: Well, I'm not going to end up like your mother.

GOMEZ: My mother? I thought she was your mother. No, seriously.

MORTICIA: You lied to me, I can't live with that.

GOMEZ: Here, cara. I feel the urge to take you in my arms.

MORTICIA: Not. Today.

GOMEZ: But cara -

MORTICIA: Out!" (He turns to leave.)

[MUSIC]

Simple 1 2 3 4 5 6 7 8 9 10 11 12 13 14

MORTICIA: vocal 8vb START Vamp (vocal last x)

My daught-er's get-ting mar-ried, I

can't be-lieve it's true. She does-n't ask her mo-ther be-fore she says "I do"? And

how a-bout my hus-band? In-con-stant, na-ive! This

rall. A Tempo

eve-ning's get-ting se-ri-ous, these O-hi-o-ans won't leave. But

I can't let these lat-est troub-les rob me of my bliss, for

rit.

when I'm scared of true dis-as-ter I re-mem-ber this...

15 Swing 8ths



Death is just a-round the cor - ner, wait - ing pa-tient-ly to strike.



One un - planned e - lec - tro - cu - tion, that's the kind of end



I can comp-re-hend. When I'm feel-ing un - in - spi - red,



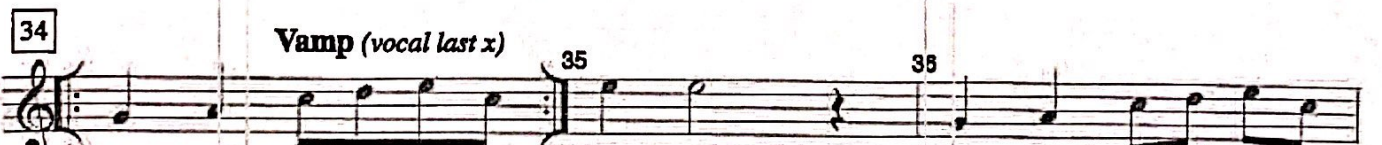
or I need a lit-tle spree. I'm re - born know-ing



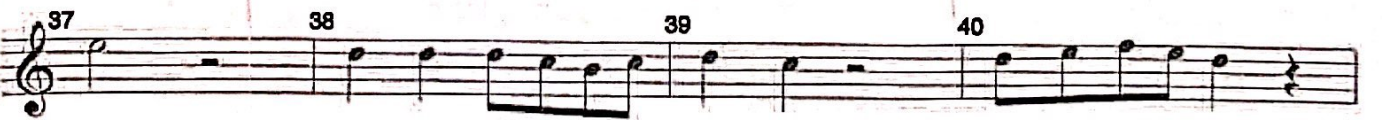
death is just a-round the cor-ner com - ing af - ter me.

MORTICIA: Coroner. Get it?
Death is just around the coroner?

STOP



Death is just a-round the cor - ner, wait - ing high up - on the



hill. Some-one bur-ied in an av'-lanche? That's the kind of gig

The Addams Family

CRAZIER THAN YOU

[Rev. 1/14/12]

19

Music and Lyrics by
ANDREW LIPPA

LUCAS: No, but see—the lover always comes back.
Ulysses. Tristan. Romeo.

WEDNESDAY: Listen, I'm home-schooled.
What's your point?

LUCAS: I'd rather die than live without you.

WEDNESDAY: Ok. Prove it!

LUCAS: What.

WEDNESDAY: Prove it.

[MUSIC]

Here.

LUCAS: Where'd you—

WEDNESDAY: Put this apple on your head and
go stand against the tree.

LUCAS: Wait - you're gonna—?

WEDNESDAY: Uh-huh.

LUCAS: You're crazy.

WEDNESDAY: And you're not crazy enough.
That's the problem. [GO ON]

Bright 4 $\text{♩} = 118$

START

2 WEDNESDAY:

Vamp (vocal last time)

Once,

I

was hope-

- ful.

Thought

we

were one.

Life,

less than per - fect

fin' - ly be - gun.

But,

now

I won - der

are

we

un - done?

I wan-na

trea - sure you in death as well as life.

I wan-na

