

Page	Scene	Setting	Notes from script	Kizer's notes	REVOVE USE
1	I.1	Graveyard	A huge, bare Spanish oak, The Addams Family Tree, spreads its boughs over The Addams Family Graveyard.)	The oak tree is a projection on the midstage cyc, supported by the presence of physical trees. There are gravestones SR on the revolve, and a large crypt with a door SL. The gates are on lineset 2.	Gravestones
4			(FESTER dances before The Addams Family Crypt. The gate of the crypt swings open, and the ADDAMS ANCESTORS emerge, unholy spirits from many eras and places, from the recently-departed to the very first, stone-age, Addams.)		
6			(LUCAS enters, in love with WEDNESDAY.)		
7			(Lights out on WEDNESDAY and LUCAS. Off this, the ANCESTORS object vociferously. The CURTAIN comes in, eliminating the ANCESTORS.)		
8	I.2	Parlor	(MORTICIA'S BOUDOIR) (Revealing GOMEZ, fencing with LURCH, who holds his foil absolutely still while GOMEZ swipes at it extravagantly.)	The midstage cyclorama flies out. The revolve puts the SR stairs into position for balcony access.	Stairs
16			(GOMEZ swipes at the TASSEL with his blade. The TASSEL falls to the floor, springs to life and scurries off.)	Some kind of RC toy might do this best	
17	I.3	Playroom	(THE PLAYROOM) (PUGSLEY is strapped onto a rack. WEDNESDAY works a ratchet-wheel to increasingly stretch her brother's limbs.)	As Wednesday descends the stairs, we do a cinematic pan in the projections. The windows fly out. We descend to a dungeon basement. Wednesday operates the winch, seeming to operate the revolve and bringing Pugsley and the playroom on stage.	Torture Equipment
18			(We hear the tweeting of a little bird. And another. And another. And another.)(One of them, a YELLOW BIRD, attracts WEDNESDAY'S attention particularly. The YELLOW BIRD perches on her hand, and she sings to it.)	Wednesday interacts with a bird here. This is a very specific effect. I have been looking at some electronic resources I will discuss with props.	
20			(She inadvertently breaks the bird's neck. The bird's head flops sadly from side to side.)(She gives it a little launch-toss and it falls, dead, into the pit.) (WEDNESDAY exits. GOMEZ and MORTICIA peek from behind the curtain, having observed this.)	Get something like this and work it EARLY https://www.amazon.com/SAGUARO-Battery-Fluttering-Hummingbird-Landscape/dp/B00Z96ZHTY/ref=sr_1_2?keywords=battery+powered+bird+flapping+wings&qid=1561471200&s=gateway&sr=8-2	Maybe begin set change here Stairs

22		Grandma holds a pet rat, like a lap-dog.)	Something more animatronic than a puppet. Just a little slow movement that is unexplainable is needed. Possibly a slow-speed cordless drill inside something she can carry.
25		(FESTER stage manages the reveal of CENTRAL PARK.)	NYC skyline as seen from Central Park, with trees and bushes. Mid-stage cyc.
26	1.4	Central Park	
28		(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.) (MAL exits and ALICE follows. The ANCESTORS appear from behind the avenue of trees. So does FESTER.)	Bushes
30		(The ANCESTORS point the trees in the right direction, helping the BEINEKES head off toward the house.)(The ANCESTORS point the trees in the right direction, helping the BEINEKES head off toward the house.)(The ANCESTORS point the trees in the right direction, helping the BEINEKES head off toward the house.)	The physical trees and projected variations of them all move around, forming the way to the Mansion.
30		(Lightning and thunder. FESTER scuttles upstage, revealing The Addams Family Manse. The trees vanish, the house exterior crashes to the floor, revealing THE ADDAMS FAMILY.)(Lightning and thunder. FESTER scuttles upstage, revealing The Addams Family Manse. The trees vanish, the house exterior crashes to the floor, revealing THE ADDAMS FAMILY.)(Lightning and thunder. FESTER scuttles upstage, revealing The Addams Family Manse. The trees vanish, the house exterior crashes to the floor, revealing THE ADDAMS FAMILY.)	We would like to keep the moment when the facade is destroyed. Our intention is to project the facade on the white scrim. Lightning (probably gobos with some projections) will strike pneumatic flashpots on stage, causing explosions at the base of the facade. We will drop rubble and debris (mostly styrofoam) from the flies at this moment, while flying out the white scrim and revealing the interior.
31		(The set transitions to THE GREAT HALL, aided by the ANCESTORS. The BEINEKES are seen as well, approaching the house. Song continues)(The set transitions to THE GREAT HALL, aided by the ANCESTORS. The BEINEKES are seen as well, approaching the house. Song continues)(The set transitions to THE GREAT HALL, aided by the ANCESTORS. The BEINEKES are seen as well, approaching the house. Song continues)	

32			(On the button, the set transition is complete. Applause. The doorbell rings)(On the button, the set transition is complete. Applause. The doorbell rings)(On the button, the set transition is complete. Applause. The doorbell rings)	
33	1.5	The Great Hall	(THE GREAT HALL)	
43	1.6	Somewhere else in the house	(SOMEWHERE ELSE IN THE HOUSE)	Small scene with Wednesday and Lucas
45	1.7	Gomez' Study	THE GROTTO.	Trick chair. (GOMEZ pulls a lever. A giant spike shoots up.)
48	1.8	Parlor	(MORTICIA'S BOUDOIR)	Morticia and Alice looking at a photo album together
53	1.9	Somewhere else in the house	(SOMEWHERE IN THE HOUSE)	(GOMEZ is examining WEDNESDAY'S engagement ring through a jeweler's loupe. LUCAS looks on proudly.)(GOMEZ is examining WEDNESDAY'S engagement ring through a jeweler's loupe. LUCAS looks on proudly.)(GOMEZ is examining WEDNESDAY'S engagement ring through a jeweler's loupe. LUCAS looks on proudly.)
55			GOMEZ Querida, I have never kept anything from you, and may lightening strike me where I stand if I am keeping anything from you now. (He looks up, steps broadly to his right. LIGHTNING strikes the spot where he was standing.)GOMEZ Querida, I have never kept anything from you, and may lightening strike me where I stand if I am keeping anything from you now. (He looks up, steps broadly to his right. LIGHTNING strikes the spot where he was standing.)GOMEZ Querida, I have never kept anything from you, and may lightening strike me where I stand if I am keeping anything from you now. (He looks up, steps broadly to his right. LIGHTNING strikes the spot where he was standing.)	Probably need a flash pot, a wall immediately behind Gomez, a really bright gobo, a sound effect.
57	1.10	Somewhere else in the house	(SOMEWHERE ELSE IN THE HOUSE)	Small scene with Wednesday and Lucas and Pugsley. Cigar.
59	1.11	Somewhere else in the house	(IN-ONE WITH PUGSLEY AND GRANDMA)	(GRANDMA enters, pulling her wagon of vials and bottles.) This is a large prop.
63	1.12	Dining Room or Great Hall	(THE GREAT HALL AND BANQUET TABLE)	

74			(FESTER prompts the ANCESTORS to create a storm! Thunder! Lightning! The doors fly open! Wind blows people and objects about.)(FESTER prompts the ANCESTORS to create a storm! Thunder! Lightning! The doors fly open! Wind blows people and objects about.)(FESTER prompts the ANCESTORS to create a storm! Thunder! Lightning! The doors fly open! Wind blows people and objects about.)
			Intermission
76	II.1	Outside the house (OUTSIDE THE HOUSE)	(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.)(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.)(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.)
79	II.2	Parlor	(FESTER parts the gates, revealing--)(MORTICIA'S BOUDOIR)(FESTER parts the gates, revealing--)(MORTICIA'S BOUDOIR)
83			(The GRIM REAPER'S scythe takes MORTICIA off.)
84	II.3	Guest Bedroom far downstage	(GUEST BEDROOM)
85			(MAL picks up the blanket. There's a huge SPIDER on his back. ALICE screams.)(MAL picks up the blanket. There's a huge SPIDER on his back. ALICE screams.)
86	II.4	Moon scene	(VAUDEVILLE IN-ONE) (The FEMALE ANCESTORS appear, as bathing beauties with parasols.)(The FEMALE ANCESTORS appear, as bathing beauties with parasols.)
87			(FESTER dances with the MOON and the STARS.)(FESTER dances with the MOON and the STARS.)
		Needs a tree.	"Put this apple on your head and go stand against the tree."

			(GOMEZ sits on the swing. He listens to the sounds of the city and park - culminating in a scream and two gunshots, which relaxes him. WEDNESDAY crosses furiously, with suitcase and crossbow.)(GOMEZ sits on the swing. He listens to the sounds of the city and park - culminating in a scream and two gunshots, which relaxes him. WEDNESDAY crosses furiously, with suitcase and crossbow.)
88	II.5	Under the family tree	(UNDER THE ADDAMS FAMILY TREE)
92	II.6		(CONTINUOUS)
101	II.7	Pugsley's Bedroom	(CROSSOVER - PUGSLEY'S BEDROOM)
102			(A MONSTER IGUANADON's feet, tail and finally, head, emerge from under the bed and walk the bed off.)(A MONSTER IGUANADON's feet, tail and finally, head, emerge from under the bed and walk the bed off.)
103	II.8	Gomez' Study	(THE GROTTO) Gomez and Lurch. Telephone scene.
106	II.9	Gates and Central Park	(PARK BENCH AND TAXI SIGN--IN FRONT OF GATES) (MORTICIA sits on a park bench, a valise by her side.) (She lights the TAXI sign)
111	II.10	Graveyard	(THEY prepare her dress for the dance, as the sound of the bandoneon raises the heartbeat. MORTICIA approaches her husband. THE GATES OPEN, and we are in-) (THE ADDAMS GRAVEYARD) Big tango dance scene.
115			(FESTER appears, wearing a leather flight helmet and goggles. He has a rocket strapped to his back.)
116			(PUGSLEY touches his cigar to the fuse. The rocket ignites.)
116			(FESTER exits, his rocket sputtering. THEN ROCKET IGNITION! GOMEZ, points out to the sky, as FESTER flies off.)
117			(The ANCESTORS hold up telescopes, to see a tiny FESTER, heading straight for the full moon.)
118			(FESTER lands on the moon, sending a shower of sparks into space. His face appears on the surface, THE MAN IN THE MOON.) Paul and I are discussing how to rework this a bit with slightly different visuals. the ANCESTORS may now return to their graves, as THE FAMILY bids them farewell.)

End of show