



AUDITION PACKET

LUCAS 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)

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.

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.)

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

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.

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]

(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--)

MAL: (cont.) "We're going back to the hotel. And you and I are gonna have a little talk."
ALICE: "Be patient with him, dear." [GO ON to m. 64]

Vamp

Musical score for a vamp section, measures 63E-63H. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand plays chords with eighth notes, and the left hand plays a simple eighth-note bass line. Chord labels 63E, 63F, 63G, and 63H are placed above the right-hand staff.

ALICE: (cont.) "A father should support his son, and Lucas is your only one!"

MAL: "See what you did? Your mother's rhyming again. Let's go back to the hotel and then--" [GO ON to m. 69] **LUCAS:** "NO!!!"

Musical score for a vamp section, measures 64-69. The score is in 4/4 time with a key signature of one flat (Bb). The right hand plays chords with eighth notes, and the left hand plays a simple eighth-note bass line. Chord labels 65, 66, 67, 68, and 69 are placed above the right-hand staff. A **Vamp** section begins at measure 68, and a dynamic marking of **f** is present at measure 69.

Musical score for Lucas's first line of dialogue, measures 70-73. The score is in 4/4 time with a key signature of one flat (Bb). The right hand plays chords with eighth notes, and the left hand plays a simple eighth-note bass line. A dynamic marking of **mf** is present at measure 70. Lyrics are written below the right-hand staff.

LUCAS:

One nor - mal night, no, not one poem, not one in - spi - ring word.

Musical score for Lucas's second line of dialogue, measures 74-77. The score is in 4/4 time with a key signature of one flat (Bb). The right hand plays chords with eighth notes, and the left hand plays a simple eighth-note bass line. Lyrics are written below the right-hand staff.

One nor - mal scene, com-plete rou - tine, to-night can't be ab - surd.

79 80 81

Please don't em - bar-rass me__ or be com - plete - ly rude.____

82 83 84 85

Don't make a fuss__ a - bout the__ house,____ a - bout the food.____ Whoa!____

86 87 88 89 90

One nor - mal night I know it's__ big,____ but can't you__ see:____ This one nor - mal night

LUCAS: "Come on!" [He exits.]
 MAL: "Come on!" [He exits. Alice follows.]
 FESTER: "Seems like a nice young man!"
 [CUE BELL TREE in PERC.]
 CONQUISTADOR: "But they're not right
 for each other." [MUSIC OUT]

FESTER: "What
 do you mean,
 'They're not right
 for each other?'"

91 92 93 94 95 110

— is for me. Was Na-

Vamp (cut on cue)

sfz *p*

111 **March-Like** 112 113 114 115

po-le-on right for Jo-se-phine? Was nau-se-a right for Dra-ma-mine? Were the eight-ies right for the

116 117 118 119 120

drum ma-chine? Who's to say? Who's to say? Was bal-let right for Bal-an-chine? Was

sub. f *mf cresc. poco a poco*

26 get on board or sim - ply move a - lo - o - o - ong.

27

28

WEDNESDAY:

29 30

LUCAS:

And yet I tru - ly love you.

I'm not im - pul - sive. I'm not de - ranged.

mp

31 32 33

I'd ne - ver ask that of you.

But in this mo - ment

I know I've changed! I wan-na

36 climb Mount Ev - 'rest, go to Mo - zam - bique. 37 I wan-na

38 be im - pul - sive, want to be u - nique. 39 Can you be -

40 lieve I mean it when you hear me shriek? 41 I'm

42

cra - zi - er___ than you! I'm cra - zi - er___ than you. And

44

now I'll prove - to you___ ex - act - ly how, ow, ow, I'm

46

cra - zi - er___ than you! I'll do what you___ can do. From

48

here on in___ I give my sol - emn vow, ow, ow, ow!