

BEETLEJUICE JR.

BEETLEJUICE JR.

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welcome to the theater

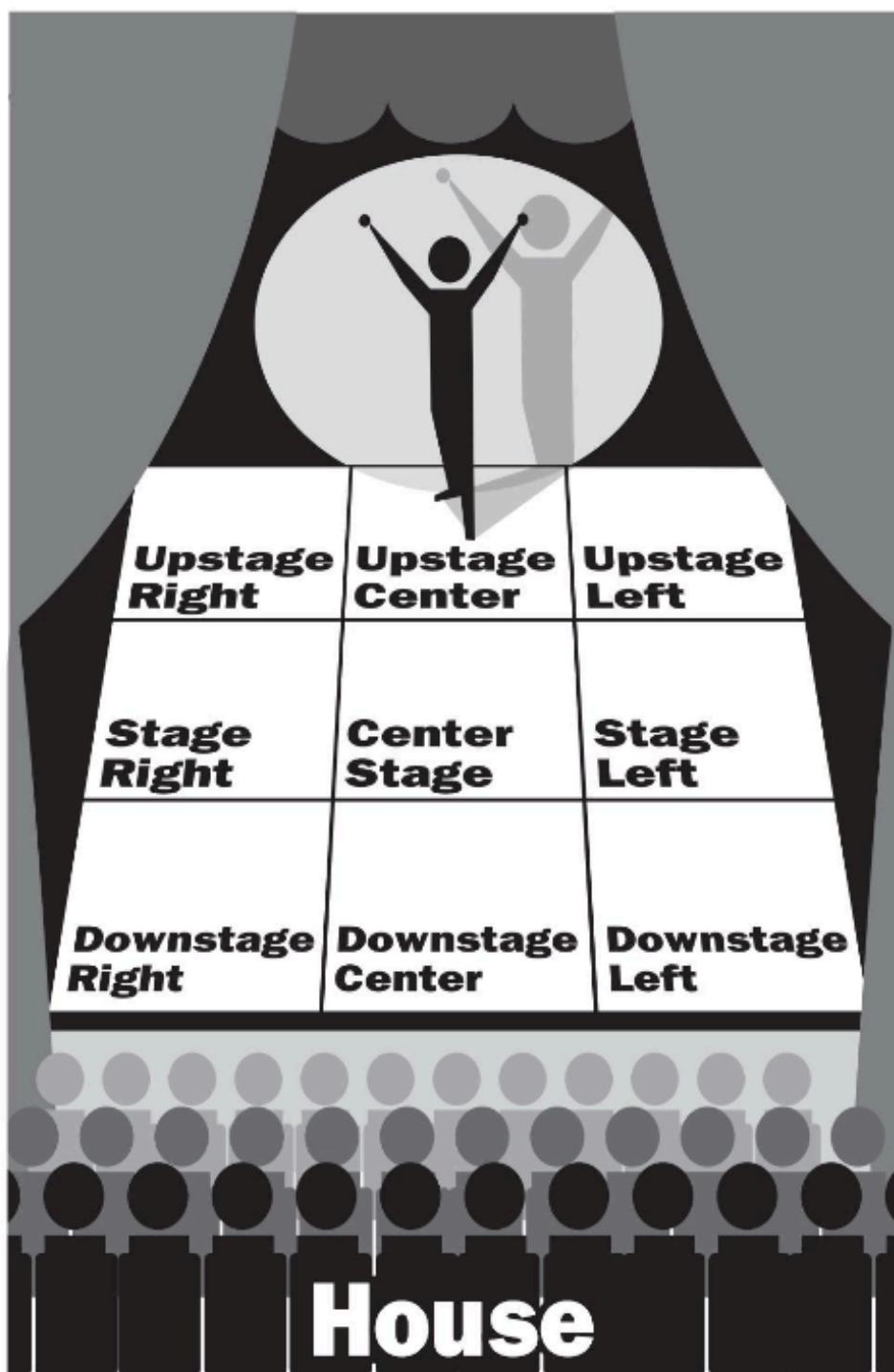
CONGRATULATIONS!

You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know.

This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director**, and **stage manager** works from a script. Your script contains some additional information like this introduction and a glossary. You can look up any bold words in the glossary at the back of this book. Be

sure to take good care of your script, and use a pencil when taking notes in it, since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house**, where the audience sits, we still use the term **downstage** to refer to the area closest to the audience and **upstage** to refer to the area farthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. The diagram above shows how to use these terms to label nine different parts of the stage.



what to expect during rehearsals

You will be performing a **musical**, a type of **play** that tells a story through songs, dances, and dialogue. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, to the songs. The **book writer** writes the **dialogue** (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and what music cues to listen for.

Your **director** will plan rehearsals so that the cast is ready to give its best performance on **opening night!** Remember to warm up before each rehearsal so that your mind, body, and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show.

music:

Since you're performing a musical, it is important to learn the music early on in the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

choreography:

After you've got the music down, you'll begin working on the choreography – or dance – in the show. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

blocking & scene work:

Your director will **block** the show by telling the cast where to stand and how to move around the stage. You'll use your theater terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your **lines** and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's **objective**, or what your character wants.

make the script your own

1 Always write your name legibly, either in the space provided on the cover of your script or on the title page. Scripts have a way of getting lost or changing hands during rehearsals!

2 Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.

3 Underline important stage directions, lines, lyrics, and individual words. For example, if your line reads, "A ballad already?" and your director wants you to stress the word "already," underline it in your script.

4 Save time and space by using the following standard abbreviations:

ON: onstage	OFF: offstage
US: upstage	DS: downstage
SL: stage left	SR: stage right
CS: center stage	X: cross

You may use these abbreviations to modify other instructions (e.g., you could write "R hand up" to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write "XDSR" to remind yourself to cross downstage right).

5 Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.

6 Draw stick figures to help you remember your choreography. Remember, the simpler the better.

7 Mark your music with large commas to remind yourself where to take breaths while singing.

8 Although you should feel free to mark up your script, be careful it doesn't become so cluttered with notes that you have a hard time finding your lines on the page!

1 **Actor's Script**
 Name: BEETLEJUICE
 Character: SHILOH BARNETT

(One last look at the MOURNERS around the coffin – and LYDIA exits.)

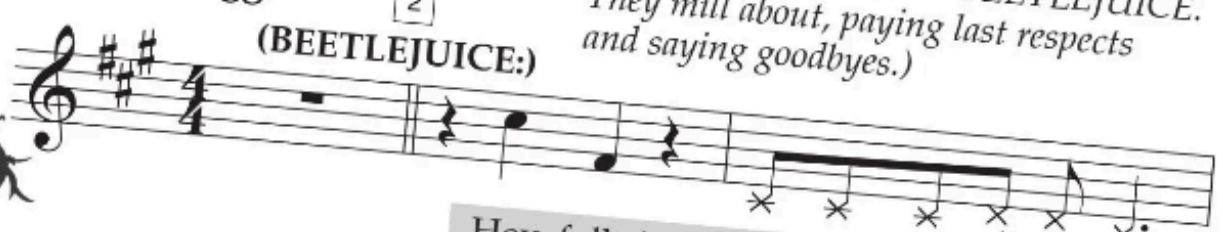
(The crowd of MOURNERS parts to reveal BEETLEJUICE reading a newspaper. The MOURNERS don't see him.)

2 **BEETLEJUICE** **3**
 I don't believe it?! A ballad already?
 (#2 – BEETLEJUICE APPEARS begins. He lowers the newspaper.)

(BEETLEJUICE)
 And such a bold departure from the original source material.
 (#3 – THE WHOLE "BEING DEAD" THING begins.)

THE WHOLE "BEING DEAD" THING

(During the following, the MOURNERS/ ENSEMBLE cannot see BEETLEJUICE. They mill about, paying last respects and saying goodbyes.)

Bright Reggae **4** **(BEETLEJUICE:)**

 Hey folks! Beg-gin' your par - don.

6 **5**

 'Scuse me! Sor - ry to barge in.

7

 Let's skip the tears and start on the

8 **DICTION**

some tips for the theater

Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.

Always arrive at rehearsal **on time** and ready to begin.

Keep going! If you forget a line or something unexpected happens, keep the scene moving forward. Chances are, the audience won't even notice.

Remember to **thank** the director and fellow cast and crew members.

It takes an **ensemble** to make a show; everyone's part is important.

Be **respectful** of others at all times.

If you are having trouble memorizing your lines, **try writing them down** or **speaking them aloud**.

Bring your script and a **pencil** to every rehearsal.

Be specific! Make clear choices about your character's background and motivation in the show.

Before the show, say, "**Break a leg**" – which means "good luck" in the theater.

Always be quiet **backstage**. And keep in mind, if you can see the audience, they can see you, so stay out of sight.

HAVE FUN!

Beetlejuice JR. synopsis

The show begins with music from offstage (*Prologue: Invisible*). In a graveyard, a **PRIEST** and **MOURNERS** attend the funeral of Emily Deetz, wife of **CHARLES** and mother of **LYDIA**.



*Beetlejuice meets the Maitlands.
Theatre Macon; Macon, GA*

The crowd parts to reveal **BEETLEJUICE** (*The Whole "Being Dead" Thing*), who has a plan to bring himself back to life involving **ADAM** and **BARBARA MAITLAND** (*Ready, Set, Not Yet*). Their house has faulty electricity, and they are accidentally electrocuted. Beetlejuice produces *The Handbook for the Recently Deceased* and intercepts Adam and Barbara. **CHEERLEADERS** help Beetlejuice explain the Maitlands' situation (*The Whole "Being Dead" Thing - Part 2*): **MOVERS** have arrived, and unless Beetlejuice teaches Adam and Barbara to scare other people, they'll lose everything. The Maitlands agree (*The Whole "Being Dead" Thing - Part 3*).

Charles and **DELIA**, a self-

proclaimed life coach, plan to turn the Maitlands' old house into a flagship model home. They are hiding their relationship from Lydia, Charles's daughter, who is still mourning. Charles reveals to Lydia that he's selling their old house and forcing everyone to move forward from her mother's death (*Let's Clean Up*). Lydia struggles with her grief and feels abandoned by her dad (*Dead Mom*). In the attic, Beetlejuice explains to Adam and Barbara that they must get the new people in the house to say "Beetlejuice" three times in a row.



*Lydia sings "Dead Mom."
Theatre Macon; Macon, GA*

Delia tries to connect with Lydia, giving her a yellow dress and explaining that Lydia needs a new perspective (*No Reason*). Delia exits, and Adam and Barbara arrive to scare Lydia... who isn't scared at all (*Ghosts*). The three become friends and hatch a plan to scare Charles.



As Charles is proposing marriage to Delia, Lydia, Adam, and Barbara try to scare them. However, Charles and Delia can't see the ghosts. Lydia, upset, goes up to the roof, where she encounters Beetlejuice (*Invisible – Reprise*). He tries to convince her that, instead of jumping off the roof, she should help him. He demonstrates his powers, including possession, on Adam and Barbara (*Say My Name*). Lydia pushes Beetlejuice off the roof, vowing to teach her dad a lesson with Adam and Barbara.

At dinner that evening, **MAXIE DEAN** and his model-wife **MAXINE** arrive with a group of **LAWYERS**. Lydia wears the yellow dress and invites Delia to make a toast. As Delia speaks, she is suddenly overcome by song, and the phenomenon spreads to the others (*Day-O – The Banana Boat Song*). Rather than being put off, Maxie Dean is thrilled.



Lydia and her camera.
Theatre Macon; Macon, GA

Lydia's plan has failed, so she uses her last resort: Beetlejuice. The guests scatter in terror (*Showtime!*).



Beetlejuice reads from
The Handbook for the Recently Deceased.
Theatre Macon; Macon, GA

Later, **SKY** and a few **GIRL SCOUTS** approach the house (*Girl Scout*). Beetlejuice, Lydia, and his **CLONES** scare them away (*That Beautiful Sound*). Lydia takes the Handbook from Beetlejuice, intent on finding her mom. He reveals to his clones that for him to become a living person, he needs to convince Lydia to marry him – but don't worry, it's just a "green card thing."

In the attic, Lydia, Adam, and Barbara follow instructions from the Handbook to go to the Netherworld, but Barbara stops them, claiming the book is dangerous. Lydia vows to do it herself.

Meanwhile, in the living room, Delia's guru, **OTHO**, has arrived to perform an exorcism with a device called "The Soul Box." Beetlejuice tells Lydia that the box can be used to bring her mom back – but when

Lydia tries, Barbara is put in danger. To save her, Lydia agrees to marry Beetlejuice. A door appears to send the Maitlands to the Netherworld, but Lydia leaps through instead, with Charles running after her.

In the Netherworld, **MISS ARGENTINA** and a group of **RECENTLY DECEASED** try to convince Lydia and Charles to go back before **JUNO** finds them (*What I Know Now*). Lydia rushes deeper into the Netherworld, searching for her mom (*Home - Part 1*). Charles follows her, and the two finally have a conversation about their grief (*Home - Part 2*). They decide to go back home, where the house has been

turned into a demonic game show. Lydia enters from the Netherworld wearing a red wedding dress and agrees to marry Beetlejuice, with Charles giving his blessing.

They bring Beetlejuice back to life only to immediately kill him, since, as one of the recently deceased, he'll be instructed to go directly to the Netherworld. Juno, who is Beetlejuice's mother, sends him to the Wasteland, but he returns on a giant sandworm just in time to save everyone else. Beetlejuice returns to the Netherworld, and Charles, Delia, Lydia, and the Maitlands decide to live in the house together (*Jump In The Line*).



*Juno invades the world of the living!
Theatre Macon; Macon, GA*

Beetlejuice JR.

characters

(in order of appearance)

Priest

Charles Deetz

Lydia Deetz

Beetlejuice

Adam Maitland

Barbara Maitland

Mover 1

Mover 2

Delia Schlimmer

Maxie Dean

Maxine Dean

Sky

Beetlejuice Clone 1

Beetlejuice Clone 2

Otho

Miss Argentina

Parachute Jumper

Death by Toaster

Dead Cheerleader

Death by Fireworks

Cigar Mobster

Dead Jockey

Machete Groom

Juno

**Ensemble: Mourners, Sandworm, Cheerleaders, Movers,
Cater-Waiter, Lawyers, Girl Scouts, Beetlejuice Clones,
Dead Drill Team, Hunter with a Shrunken Head,
Studio Audience**

BEETLEJUICE JR.

PROLOGUE: A GRAVEYARD

(#1 – PROLOGUE: INVISIBLE *begins.*)

PROLOGUE: INVISIBLE

Terrifying (Dictated) 2

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains a single horizontal line representing a whole note. A large number '2' is written above the staff, indicating a two-measure rest. The staff ends with a double bar line and a 5/4 time signature.

ENSEMBLE:

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a measure rest marked with a '3'. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4. The final two notes, G4 and F#4, are beamed together and have a fermata above them. The lyrics 'Day - light — come and me wan' go' are written below the notes.

Day - light — come and me wan' go

Fast 2-Beat (Thunder. Lightning.)

A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains two measures of rests. The first measure is a two-measure rest, and the second measure is a four-measure rest. A box containing the number '5' is placed at the beginning of the staff.

5

11 4

(Lights up on a graveyard. In the distance, high on a hill: a late-Victorian farmhouse. A PRIEST, a casket, and a group of MOURNERS, black umbrellas raised high.)

16 4

MOURNERS:

20

p Ah Ah Ah *mp* Ah—

25

Ah— Ah— Ah Ah *ff* Ah

PRIEST: In times like these, we have no words. We have only each other. Today we come together to mourn the passing of Emily Deetz. Devoted wife of Charles – (*Spotlight on a stolid businessman among the MOURNERS. This is CHARLES.*) – beloved mother to Lydia – (*Lights up on LYDIA, 15, dark smart, and struggling. She stands alone – apart from the crowd.*)

29 10

Half-Time (Somber)

39 **LYDIA:**

You're in - vi - si - ble when you're sad.

42



Clocks tick and phones still ring. The

45



world car - ries on — like mad, but

47



no - bo - dy sees — a thing.

49



Grown-ups want to fix things; when they

50



can't, it on - ly fills them with shame. —

51



— So, — they — just look — a - way.

53 

Is it be - ing gree - dy to need

Poco rit.

54 

some-bo-dy to see me and say— my name?

A tempo

57 

Seems when you lose— your mom,

59 

no one turns off— the sun.

62 

Folks car - ry on— and that's that.— You're in -

64 

vi - si - ble when you're sad.

(One last look at the MOURNERS around the coffin – and LYDIA exits.)

(The crowd of MOURNERS parts to reveal BEETLEJUICE reading a newspaper. The MOURNERS don't see him.)

BEETLEJUICE

I don't believe it?! A ballad already?

(#2 – BEETLEJUICE APPEARS begins. He lowers the newspaper.)

(BEETLEJUICE)

And such a bold departure from the original source material.

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THE WHOLE "BEING DEAD" THING

(During the following, the MOURNERS/
ENSEMBLE cannot see BEETLEJUICE.
They mill about, paying last respects
and saying goodbyes.)

Bright Reggae

2

(BEETLEJUICE:)



Hey folks! Beg-gin' your par - don.



'Scuse me! Sor - ry to barge in.



Let's skip the tears — and start on the

MOURNERS:

8

whole, ya know, "be - ing dead" thing.

10

You're doomed! En - joy the sing - in'.

12

The sword of Dam - o - cles is swing-in'.

BEETLEJUICE:

14

And if I hear your cell ___ phone rin - ging I'll

ALL:

16

kill you my-self, the whole "BE-ING DEAD" thing!

18 *(opt. 8vb)*

Death can get a per-son stressed, "We

20

should - a car - pe'd way more di - ems.

21

BEETLEJUICE: (*opt. 8vb*)

Now we're ne-ver gon-na see 'em!" I can show you

23

ALL:

what comes next, so don't be freaked, stay in your

25

BEETLEJUICE: (*opt. 8vb*)

seats, We've been re-hear-sing this non - sense for

27

MOURNERS: **BEETLEJUICE:** (*opt. 8vb*)

weeks. So just re - lax, you'll be fine, there's no

29

MOURNERS: (*big breath*)

re - fund! Read the sign! So take a breath.

ALL:

31

Wel-come to a show a - bout death!

Suddenly Sesame Street

BEETLEJUICE:

33

You're... you're gon-na be fine

36

on the o - ther side-

Death Metal (Straight Eighths)

MOURNERS:

39

(Die, we're all gon-na die, we're all gon-na die.)

Suddenly Sesame Street

BEETLEJUICE: (opt. 8vb)

41

I'll... I'll be your guide



— to the o-ther side—

Tempo 1 (Original Feel)



Oh, and full dis-clo-sure it's a show a-bout death!



Ev - 'ry - bo - dy gets on fine— here, like



Rodg - ers, Hart, and Ham-mer - stein here.



The wom-en's bath-room has— no line here, just



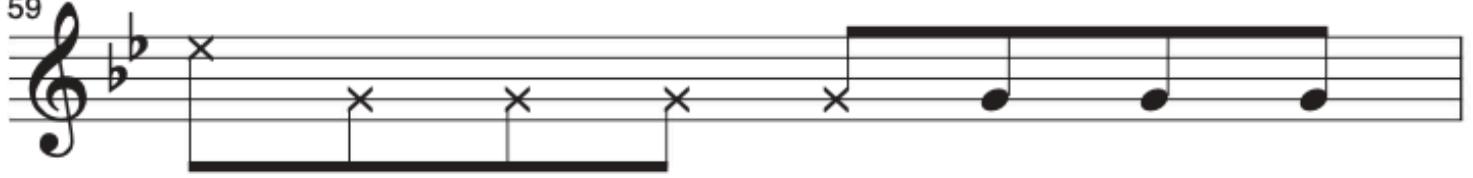
pee where you want! The whole "BE-ING DEAD" thing.

57



You're just gon - na love the folks here.

59



Yeah, we know you're woke, but you can

60



take a joke__ here. And I know we're dead, but you

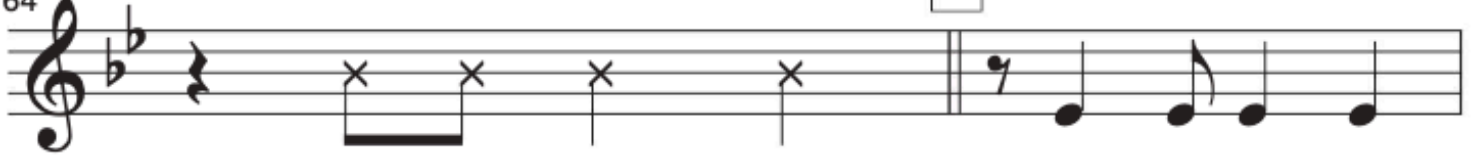
62



still can't smoke__ here. The whole...

64

65



"BE - ING DEAD" thing! No - bo-dy is

66

GROUP 1:

GROUP 2:



bul-let - proof "I work out!" "I eat clean!"

GROUP 3:**ALL:**

68

Some-one pass the Dra - ma - mine. Time to face the

70

bru - tal truth! 'Cause we're all on a hit list,

72

might not live till Christ - mas,

73

choke to death on Tris - cuits.

BEETLEJUICE:**ALL:**

74

Hey! That's just stat - is - tics! So

75

take a lit - tle break here, it's

76

kin - da like a wake here, the

77

BEETLEJUICE:

scen - er - y is fake here, but

(The SANDWORM appears.)

78

79 4

there's a gi - ant snake here!

83

ALL:

We have mas - tered the art of

SMALL GROUP:

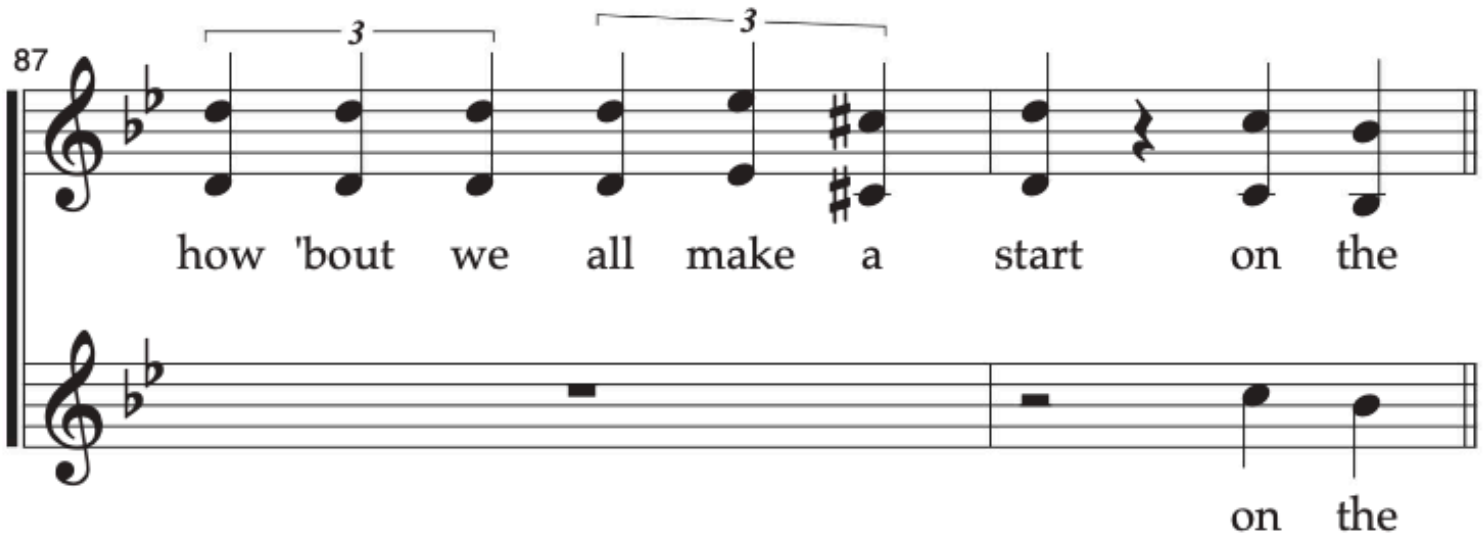
Di - es i - rae.

85

tear - ing con - ven - tion a - part! So

Di - es i - rae.

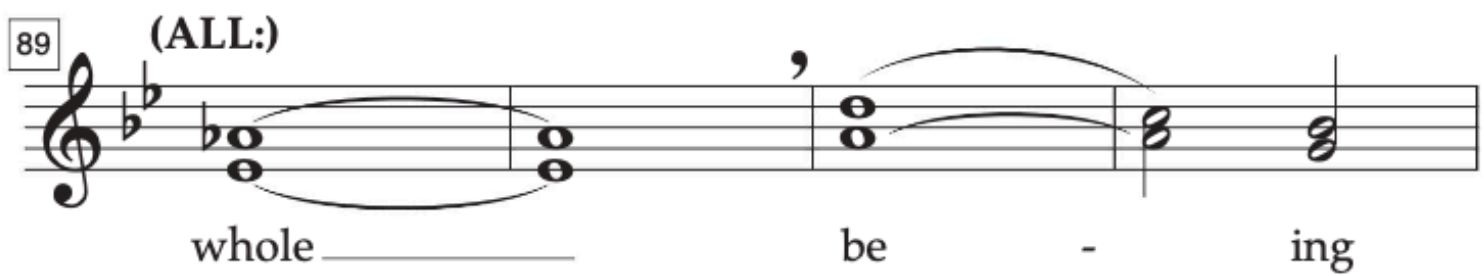
87



how 'bout we all make a start on the

on the

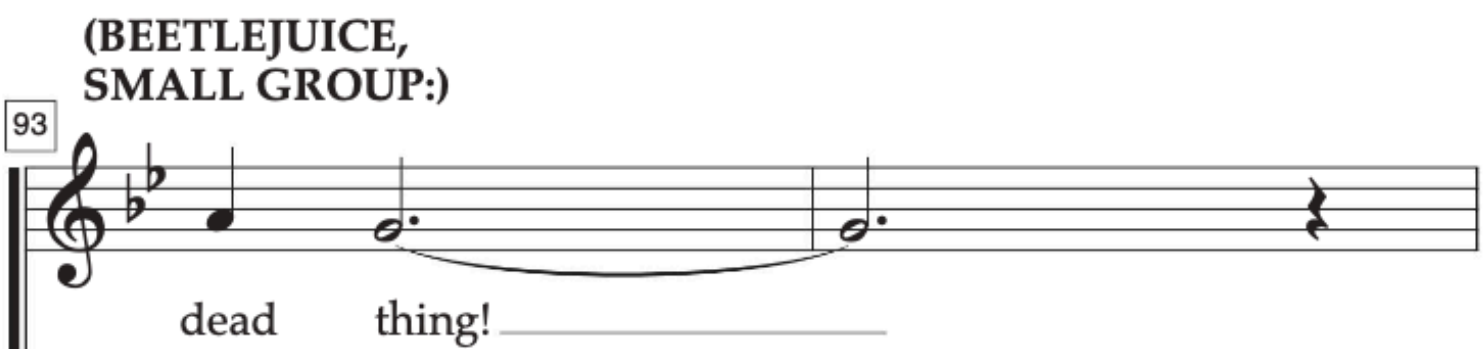
89 (ALL:)



whole _____ be - ing

(BEETLEJUICE,
SMALL GROUP:)

93



dead thing! _____

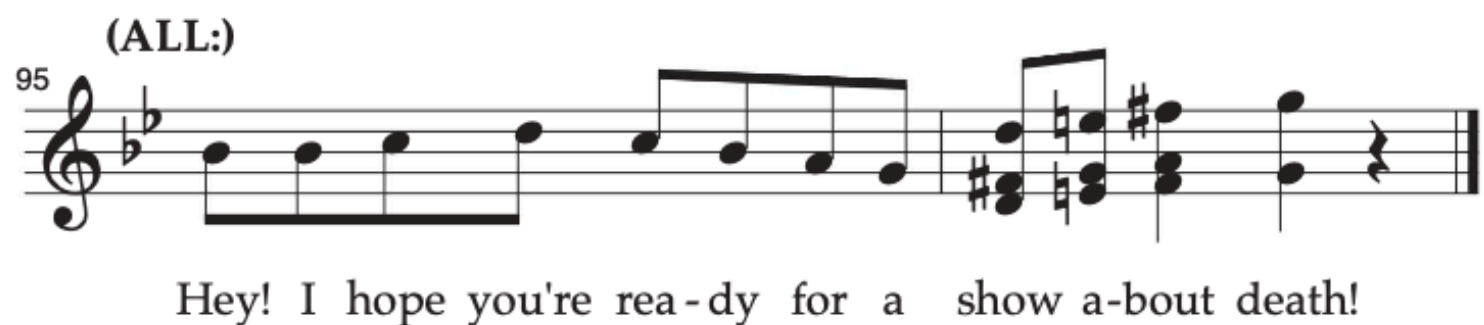
(ENSEMBLE:)
molto vib.



Ah _____ Ah _____

(ALL:)

95



Hey! I hope you're rea-dy for a show a-bout death!

BEETLEJUICE

Thank you. Thank you. That's an old Scandinavian folk song. Like to think I put my own spin on it. But what's the point!? Everyone looks right through me. I'm invisible. I'm a dead guy stuck in the world of the living. All I want is for someone, anyone, to look my way and say:

(group therapy)

"I SEE you. I ACCEPT you. I FEAR FOR MY SAFETY around you." Here's the good news: I found a way to make EVERYONE see me. All I gotta do is get a living person to say my name three times. And I got a plan. See that house over there?

(#4 – THE MAITLANDS begins. A cutout of a lovely Victorian farmhouse is revealed.)

(BEETLEJUICE)

And the people who live here? Now – finally – they're about to die.

SCENE 1: INSIDE THE MAITLANDS' HOME

(ADAM and BARBARA MAITLAND enter. He carries a bag from the hardware store with tung oil, and she holds two homemade pitchers. They can't see BEETLEJUICE.)

(BEETLEJUICE)

Adam and Barbara Maitland!

(#5 – PHONE RING begins. An offstage home phone rings.)

BARBARA

I'll get it.

BEETLEJUICE

Oh, they're both gonna get it. It's gonna be so good. For all of us.

(BARBARA heads off to the kitchen. ADAM pulls a drop cloth off an antique crib.)

ADAM

(to crib, re: the oil)

Hey old girl, let's get you finished.

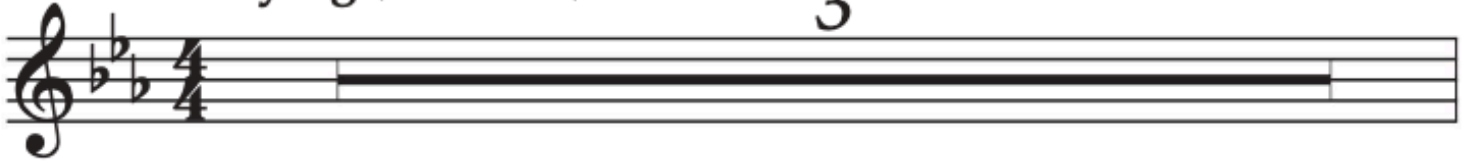
(#6 – READY, SET, NOT YET begins.)

READY, SET, NOT YET

BEETLEJUICE: Finished? Adam. We're just getting started.
(*BEETLEJUICE heads off. ADAM lovingly examines the crib, equipped with an old-fashioned electric mobile, little Burtonesque toys hanging off a rotating parasol. An old chunky power cord dangles.*)

Terrifying (Dictated)

3



Look at this crib,



I know to the un - trained eye— it's bo -



- ring. But no-thing's a chore— when you're re-sto-



- ring a - part from frus-tra - tion, pain— and fi-nan-

(opt. spoken)

13



- cial drain - It's fun!

Folks say: "A-dam..."

Hip-Hop Groove!

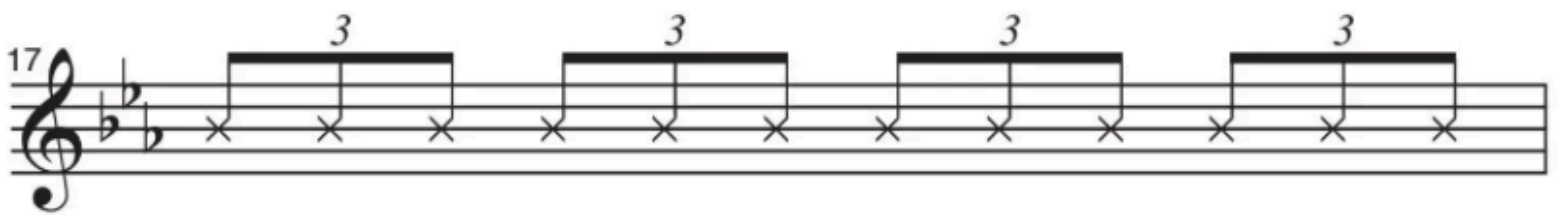
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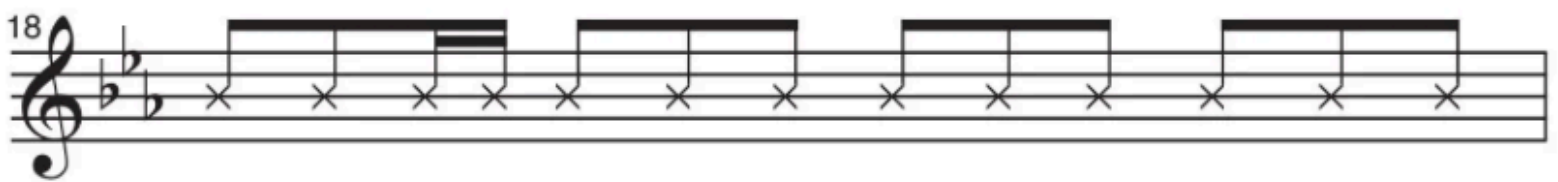
why do you po - lish a crib when you don't have a



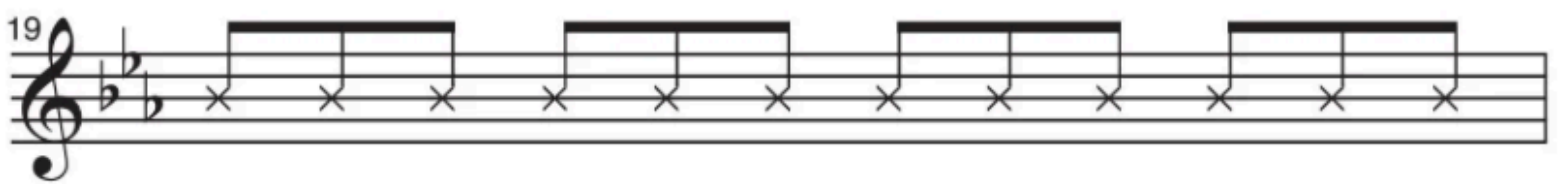
kid and e - ven if you did have a kid, this



crib is too pre - cious for pla - cing a ba - by in -



side it so it sim - ply ex - ists to re - mind you your



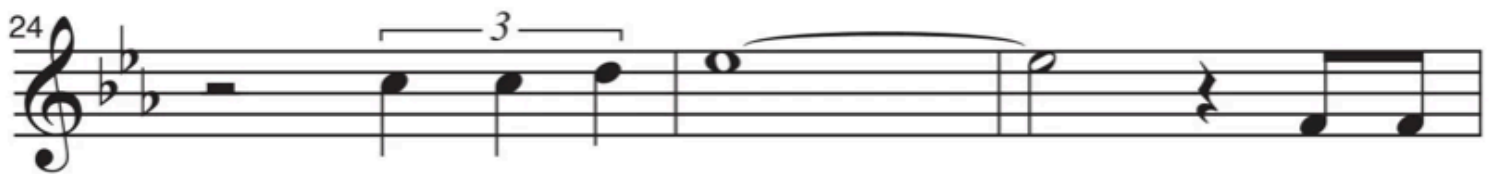
sense of per - fec - tion is just a re - flec - tion that



you are not men-tal-ly pre-pared to make room for a



kid, A-dam. Why don't you live, A-dam?



Just make a start!" _____ Are you



wil-lin' to take— the next step? Rea-dy set!

(The lights in the house buzz and flicker.)
(ADAM:) Ah, wouldja look at that? Jeez Louise.



Rea-dy set!

(*BEETLEJUICE enters, followed by BARBARA carrying handmade pottery.*)

BARBARA: Fuse box again?

ADAM: I'll call Howard.

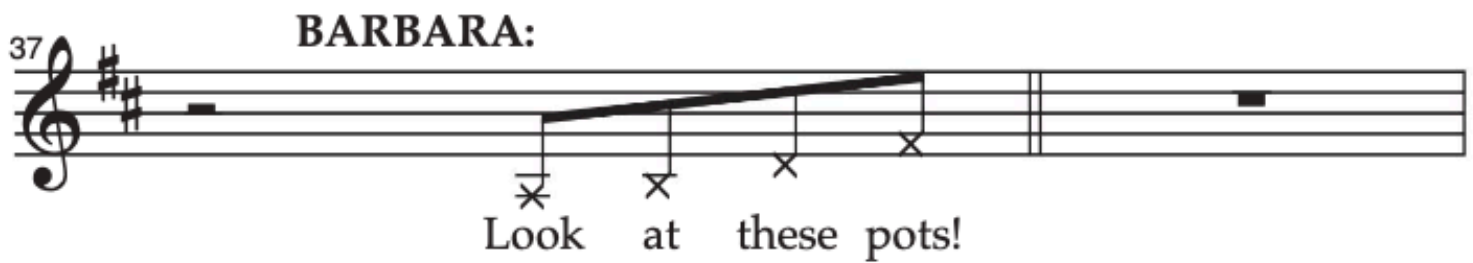
(*ADAM exits.*)

BEETLEJUICE: Spoiler alert: Howard can't stop what's coming.

33 **A tempo** **4**

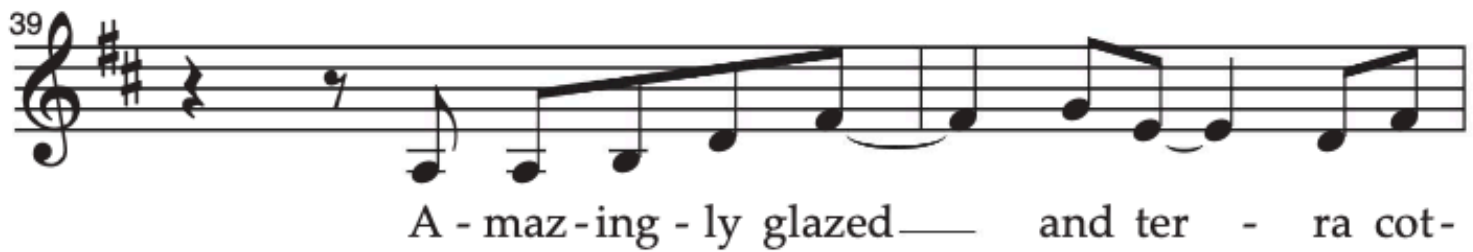


37 **BARBARA:**



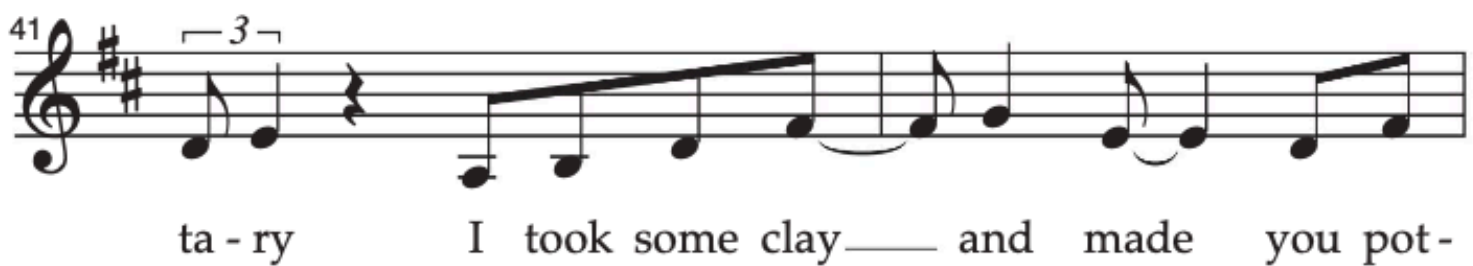
Look at these pots!

39



A - maz - ing - ly glazed — and ter - ra cot -

41 **3**



ta - ry I took some clay — and made you pot -

43 **3**



ter - y The world — will ne - ver wreck you. I'll pro -



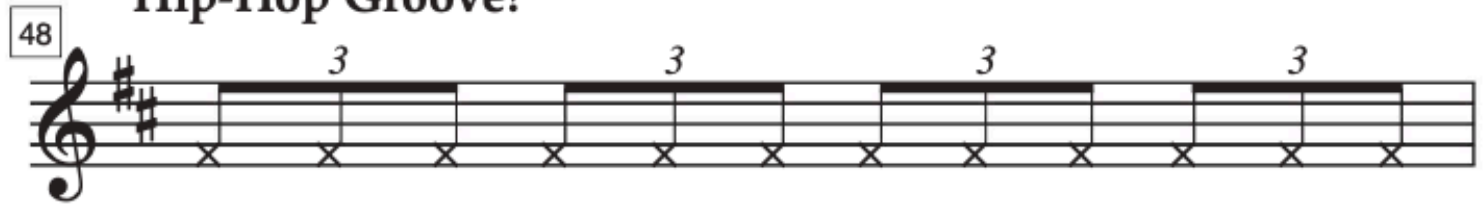
tect you in a mo - ther's em - brace.

(opt. spoken)



Folks say: "Bar - bara..."

Hip-Hop Groove!



Why can't you see that cer - a - mics is sim - ply a



man - i - fes - ta - tion of mo - ther - ly pan - ic by



ma - king a ba - by that's break - a - ble aren't you cre -



a - ting a way of trans - la - ting the ter - ror of

52 

ma-king ma - ter - nal mis-takes in - to clay

53 

hi-ding a-way so you don't have to face be-ing a bad

Tempo 1

54 

mom, Bar-bara That's what you've done, Bar-bara.

57 

Just make a start..." Are you

(ADAM reenters with an extension cord that he doesn't yet connect to the crib mobile's plug. The lights flicker again.)

60 

wil-lin' to take- the next step? Rea-dy set!

62

ADAM:

WHOA! NO! See?

(sound effect on track)

(buzzt) (buzzt) (buzzt)

(ADAM:) We can't start a family in a house with crummy fuses!
 BARBARA: You are absolutely right.

65

2

67

BARBARA:

So let's go slow, no—

ADAM:

So let's go slow, no—

69

brea - king a sweat. What's the point—

brea - king a sweat. What's the point—

70

— of hav - ing child - ren if we're

— of hav - ing child - ren if we're

71

drown - ing in debt? Yeah we're to -

drown - ing in debt?

*(ADAM, dancing, picks up one end of the extension cord plug.
BARBARA, also dancing, picks up the crib mobile's plug.)*

72

- tal - ly may - be eigh - ty per - cent? —

com - plete - ly

74

I'd say se - ven - ty - eight...—

76

77

rea - dy to take the next step

rea - dy to take the next step

78

the next step the next

the next step the next

81

step the next step!

step the next step!

(Cute as can be, they come together, bringing their two plugs together... and FRZZT! They are instantly electrocuted. Both bodies lie motionless on the floor.)

84

Rea-dy, set,— let's... Aahh

Rea-dy, set,— let's... Aahh

BEETLEJUICE:

87

See, I was-n't kid-ding it's a show a-bout death!

(And as the audience applauds—BEETLEJUICE addresses the audience again, clapping along with them—)

(BEETLEJUICE)

Whoa! People just died and you guys are clapping? I love it! Now here's the plan: *I* can't make a living person say my name, but with a little help from me, those newlydeads CAN. Then the B-man's free! But first...

(#7 – THE HANDBOOK begins.)

(BEETLEJUICE)

I present: *The Handbook for the Recently Deceased*.

(opens book, reads)

“Chapter One: The Netherworld. All ghosts should proceed directly to the Netherworld.” Nope! I need those lovebirds to stay here. So they can haunt their house.

ADAM

Barbara? Are you alright?

(BEETLEJUICE leaps behind the sofa with an exclamation. Hides.)

BARBARA

I think so.

(They embrace.)

You're like ice!

ADAM

You're freezing!

BARBARA

Adam... I don't think we survived that shock.

(#8 – SHOCK begins.)

ADAM

What? You mean we're...

(BEETLEJUICE's head pops up behind the couch.)

BEETLEJUICE

Hi.

(The MAITLANDS freeze. BEETLEJUICE stands, playing it “real cool”—)

Do not be afraid. You are dead. I am also dead. Maybe we can help each other.

(The MAITLANDS scream and panic.)

(BEETLEJUICE)

(to the audience)

Okay. Plan B!

(#9 – THE WHOLE “BEING DEAD” THING (PART 2) begins.)

THE WHOLE "BEING DEAD" THING (PART 2)

(BEETLEJUICE:) I'm gonna need some help.
(CHEERLEADERS enter.)

Demonic Cheerleader!

3x (BEETLEJUICE:)

Rea - dy? O - kay!

3 CHEERLEADERS:

Hi! He'll be your guide. He'll be your

5

G. U. I. D. E. to the o - ther side. He's

7

B. to the dou-ble E. T. L. E. to the J. U. I. C. E. Yes!

BARBARA: What is HAPPENING!?
BEETLEJUICE: Cheer Squad, break it down—

2 CHEERLEADERS:

The

Funky Hip-Hop

12



good news is you and your spouse—

13



— died in your own house.

14



That gives you clout. That means the

15




two of you should stick a - round.

16



Luck - y for you he dropped by.

17



Yeah, you seem like nice guys, a



lit - tle on the Pot-ter - y Barn—and T. V. Guide side.

BEETLEJUICE: Look, if we're gonna do this, you two need to hire me. Right now.

ADAM: Hire you? For what?

BEETLEJUICE: To teach you to scare.

BARBARA: Scare who?

BEETLEJUICE: (*Come on down!*) The people who BOOOOUGHT YOOOOOUR HOOOOOOUSE!



(*The front door slams open. MOVERS enter with furniture. The MOVERS can't see them. The MOVERS start removing the Maitland's belongings.*)

ADAM: (*to MOVERS*) Hey! Stop that!

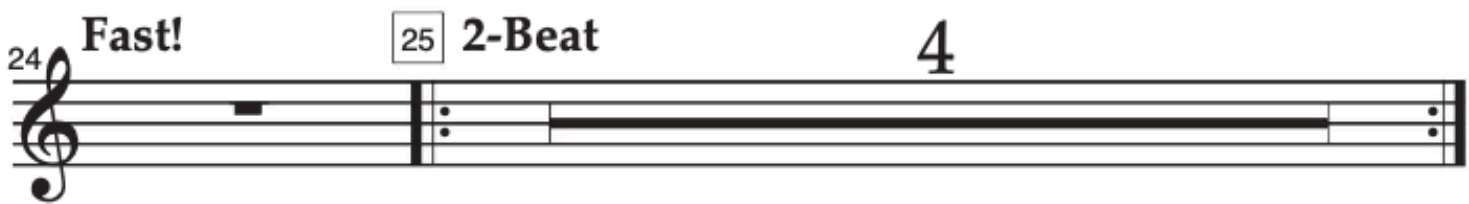
BARBARA: (*to MOVERS*) Put that down! (*Smash! The MOVERS drop the crib.*)

MOVER 2: Whoops!

MOVER 1: Who cares? It's going to the dump!

ADAM: The dump!? Did they say the dump!?

BEETLEJUICE: They're taking it to the dump. And without me, they're gonna do THAT... to EVERYTHING.



ADAM: Barbara?!



BEETLEJUICE

(*to himself, fingers crossed*)

Please say yes. Please say yes. Please say yes.

BARBARA

You're hired.

ADAM

Tell us what to do.

BEETLEJUICE

You said yes!

(#10 – THE WHOLE “BEING DEAD” THING (PART 3) begins.)

THE WHOLE “BEING DEAD” THING (PART 3)

METAL!

(BEETLEJUICE:) *opt. spoken* -----

Great choice! You won't re-gret it. You

**BARBARA, BEETLEJUICE,
ADAM: CHEERLEADERS:**

want your house back? Yes! Let's get it!

Sousa March

5

Vic - tor-y's with - in your reach, - you've

7

just been wait-ing for the per - fect teach - er.

9

Be-ing dead— has its perks Let's get rid— of these

12

jerks We'll do some im-prov, ya know, feel what

14

works for the whole—— be - ing

**(BEETLEJUICE,
CHEERLEADERS:)**

19

dead thing!——

ENSEMBLE:

Ah——

Ah——

(He pushes them up the stairs as—)

BEETLEJUICE: Rit. 2

Now get in the at - tic.

(ENSEMBLE:) 2

SCENE 2: THE DEETZES ARRIVE

(#11 – THE DEETZES begins.)

(*CHARLES DEETZ enters. Late 40s, the tightly wound, highly compartmentalized human pocket-square we saw at the funeral in the opening. And – DELIA SCHLIMMER, late 30s: Her daffy self-help bravado masks haplessness just a few shallow mantras beneath the surface. Everything she says sounds like an affirmation. DELIA walks into the middle of the room.*)

DELIA

Mmmmm! Yes! There's very good energy in here.

CHARLES

I'm glad you like it! We only have two days to transform this old house into the flagship model home of my new gated community.

DELIA

Then you just need to convince Maxie Dean.

CHARLES

Yes! If I get Maxie Dean in my corner, the investments will pour in.

DELIA

Everything will be fine. It's like my Guru Otho always says, "Every success begins with 'Sucks,' but ends with 'Yes!' Sucks-yes!"

(*They impulsively embrace.*)

CHARLES

No. We have to stop. What if Lydia walks in?

DELIA

Maybe we should tell her... about us?

CHARLES

No. She's still too fragile.

(breaking away)

That's why you're here. To be her – what do you call yourself again?

DELIA

A Life Coach!

CHARLES

Right. And what's that mean?

DELIA

Almost anything!

(MOVERS enter carrying a large modern sofa. It rotates to reveal LYDIA, 15, all in black, lying prone, a lily on her chest, like she's in a coffin.)

LYDIA

Hey, Dad! Does this couch make me look dead?

CHARLES

Lydia, I'm not going to answer a question like that.

LYDIA

(hopping up)

Dad, how long do we have to stay here? I want to go home.

CHARLES

About that. I thought we could both use a fresh start. So I'm selling our old house. We're going to live here!

LYDIA

What!? Dad! No. You can't do that. Dead Mom loved our house—

CHARLES

"Dead Mom?" Lydia.

LYDIA

You never want to talk about her!

CHARLES

That's because I am trying to – Delia, do your job, please. Life coach her?

DELIA

"Knock Knock." "Who's there?" "Happiness!"

LYDIA

(like reprimanding a dog)

No.

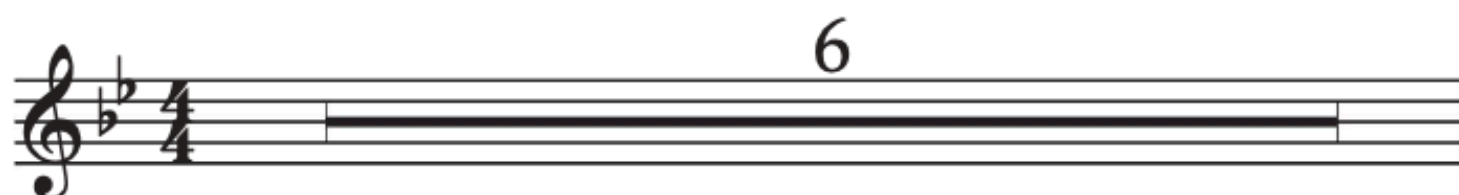
(LYDIA pushes past and crosses to CHARLES.)

Dad, please! Our whole life is in that house.

(#12 – LET'S CLEAN UP begins.)

LET'S CLEAN UP

(LYDIA:) Don't you remember when we moved in? We didn't know how we were gonna get through it—Then Mom said, "Let's clean up!" And she made us sing that song she loved—



(LYDIA:)



(CHARLES pulls away, evasive.)

CHARLES

Lydia... you have moped around for months, dressed in black, obsessing about death—

LYDIA

I'm in mourning—

CHARLES

Yes. But we have to move FORWARD. All of us.

(The MOVERS re-enter carrying more furniture, including a very weird sculpture.)

Keep it coming. Two days to make this a model home. With a model family inside.

11 

Are you real - ly in— the ground,

13 

— 'cause I feel— you all— a-round


15 

— me? Are you here, — dead mom, —

(She pulls a camera out of the box and crosses over to the weird sculpture.)
(LYDIA:) This is the oldest house I've ever seen. *(snaps a photo – Flash!)* You would have loved it... Dead Mom.

17  8x

— dead mom?

20 **(LYDIA:)** 21 


Dead mom I'm tired— of try-in'— to i-

23 

- ron out— my creas - es. I'm a bunch

25 
 — of bro - ken piec - es it was you—

27 
 — who made— me whole. Ev - 'ry day—

29 
 — Dad's star-ing at—— me Like all "hur-

31 
 - ry up,— get hap - py! Move a-long—— for-

34 
 get a - bout your mom." 'Cause Dad-

37 
 - dy's in de - ni - al. Dad - dy does - n't wan - na feel.—



— He— wants me to smi-le and clap



—like a per-form-ing seal.— Ig-nored



— it for a while but Dad - dy's lost his mind for real—



Driving



Ma - ma won't you send— a sign.— I'm



run-nin' out— of hope— and time.— A



plague of mice, a light - ning strike— or drop

55

— a nu - clear bomb! —

57

No more play - in' Dad - dy's game. — I'll

59

go in - sane — if things — don't change. —

61

What - e - ver it takes — to make — him say —

63

— your — name. Dead mom.

SCENE 3: THE ATTIC

(#14 – THE ATTIC begins. BEETLEJUICE holds forth.
BARBARA and ADAM listen.)

BEETLEJUICE

If you wanna get those people out of your house, you have to learn to scare them.

BARBARA

Can't you just... scare the people for us?

BEETLEJUICE

Here's the problem— Right now, no matter what I do, I cannot affect the World of the Living. But you two can. So whaddya say?

(BARBARA and ADAM check in with each other.)

BARBARA, ADAM

O-kay!

BEETLEJUICE

Love the enthusiasm. And after you scare 'em, you make 'em say this—

(He hands ADAM a business card. ADAM reads—)

ADAM

It just says, "Beetlejuice Beetlejuice Beetlejuice"!

BEETLEJUICE

Bingo!

BARBARA

It's your name, isn't it?

BEETLEJUICE

Middle name. My first name's "Lawrence."

ADAM

But why make them say it? We already said it a bunch of times.

BEETLEJUICE

It doesn't matter if you say it, Adam. THEY HAVE TO BE ALIVE! Let's do this – give me your best primal scream.

BARBARA

(does her best scream)

Ahhh!

ADAM

Barbara! That was brilliant!

(BEETLEJUICE sighs.)

BEETLEJUICE

Never mind! Forget the whole thing! BYE!

ADAM

So wait. You're just leaving?

BEETLEJUICE

Yeah, Adam. 'Cause this isn't working out. So GOODBYE! *Sayonara!* Don't text me in the middle of the night saying, "U up?" 'Cause NEW PHONE WHO DIS!?

(BEETLEJUICE crosses out.)

BARBARA

So what now? We can't just stay in the attic.

ADAM

What other choice do we have? There are people downstairs. Strangers. I didn't like strangers when I was alive.

(BARBARA grabs a sheet and some scissors and starts cutting.)

Barbara! Those are the guest sheets!

BARBARA

If we want our house back, we have to fight for it. We're GHOSTS, gosh darn it! Let's... haunt this house!

(#15 – SWEAT LODGE begins.)

SCENE 4: DELIA'S MEDITATION ROOM

(The Maitlands' charming bric-a-brac is gone, replaced by Delia's new age decor. DELIA pulls fancy scarves from a box as LYDIA approaches with her camera. FLASH!)

LYDIA

Hey, Delia!

(LYDIA snaps a photo. DELIA recoils.)

DELIA

AH!

(then)

Lydia!

LYDIA

Sorry, I just want something to remember you by when you're gone.

DELIA

What are you talking about? I'm not going anywhere.

LYDIA

I've had a vision. Dad and I are back at our house in New York. Everything's the way it used to be. And you... don't exist.

DELIA

Lydia. I know I am paid to care about you. But I'd like us to be real friends. Look! I got you a new dress for your father's business dinner.

(pulls out a yellow dress)

It says, "I'm warm, I'm friendly, and I think about death only a normal amount."

LYDIA

I prefer black.

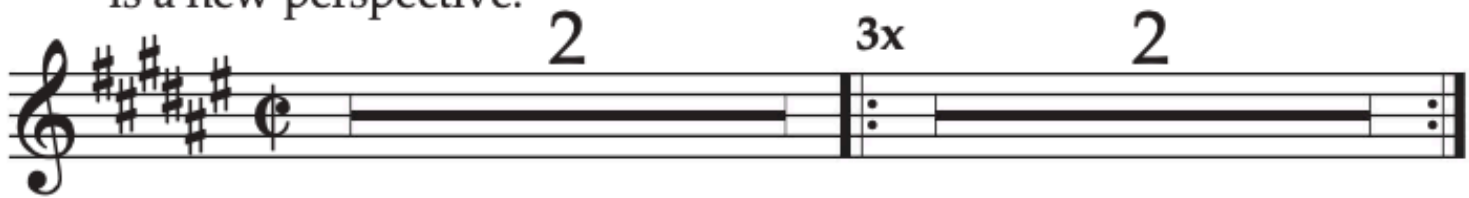
DELIA

Lydia,

(#16 – NO REASON *begins.*)

NO REASON

(DELIA:) right now you are "redirecting anger" and "deflecting pain" and "other terms I learned in my training." What you need... is a new perspective!



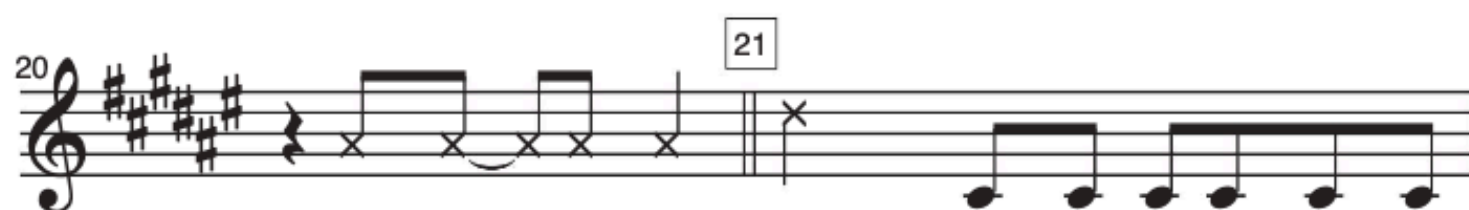


what's hap-pen-in', girl?"

And she'll be like,



"Oh no-thin'! Just run-nin' the world!" —



And you'll be like, "What?" And the u-ni-verse-'ll



be like, "I know! —

You're on



— the right track, girl. I got your back, girl. I'm



hel-ping you grow. —

Think po-si-tive, act



po - si-tive. You — are a child — of the earth!" -

(DELIA:) Life coaching! NAILING it.



2

(DELIA:)



Ev - 'ry-thing, ev - 'ry-thing hap - pens for — a



rea - son. — Be a bea-con of



light in — the world. Put a lit-tle "Al -



right!" in — the world. — There are



spir - i - tual guides a - bove, — look up — and



see 'em. Per - cep - tion is — re - al -



i - ty. Just lis - ten to — the mel -



o - dy the u - ni - verse sings 'cause



ev - 'ry - thing, ev - 'ry - thing hap - pens for a

LYDIA:



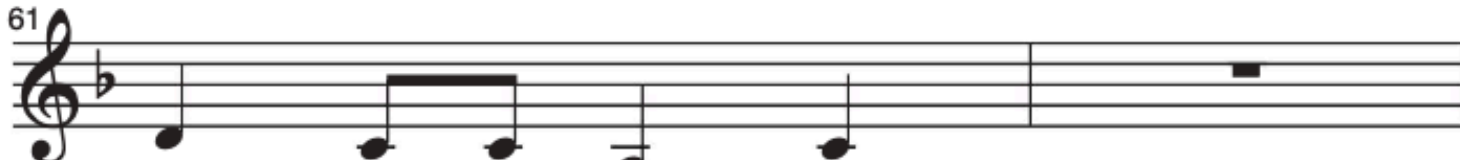
rea - son. Gee, I hate to break it to you...

59



The u - ni-verse is just the con - tents of

61



time, mat - ter, and space.

63



Nine-ty - one bil - lion light - years a - cross and the

65



Earth's a small place where good peo - ple

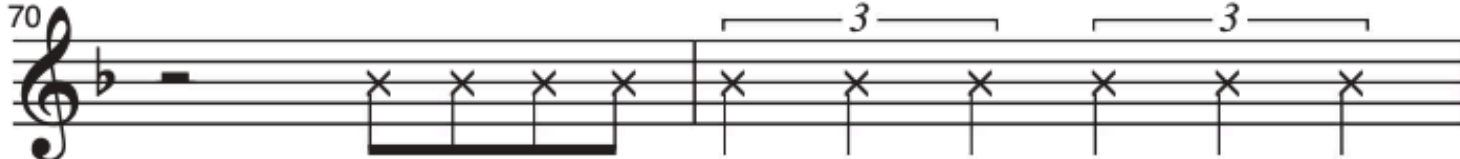
DELIA: **LYDIA:**

67

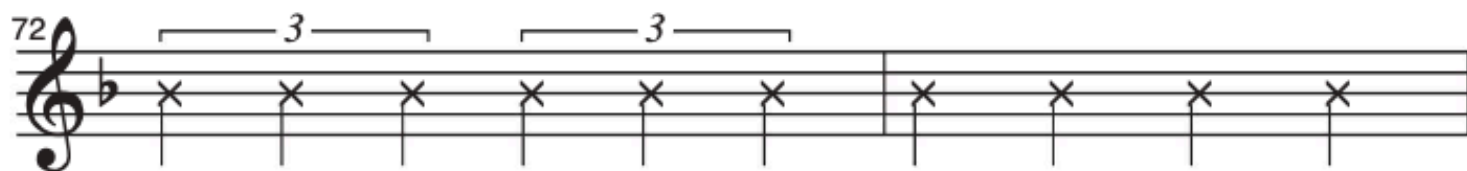


die. No! Yeah! In fa - mine and wars.——

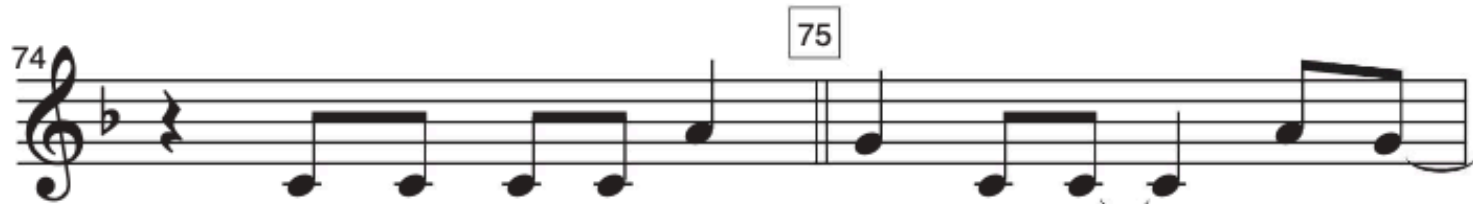
70



The Pa - cif - ic Is - lands are sin - king but



ne - ga - tive thin - king is hard - ly the cause!



You think life is all u - ni - corns - and rain -

(LYDIA points her camera at DELIA.)

DELIA: No paparazzi!



- bows 'cause you're bored—



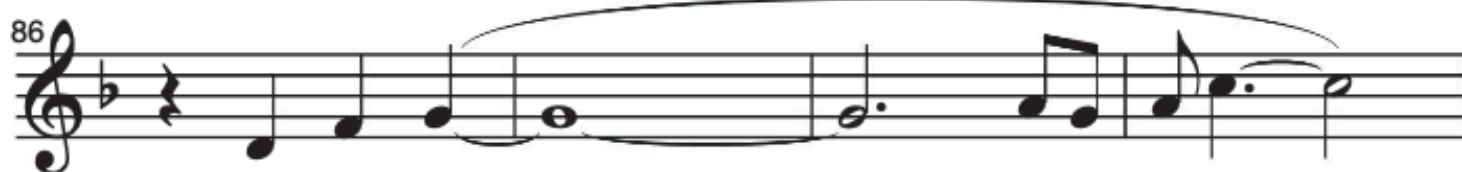
And po - si - ti - vi - ty — is a



lu - xu - ry — that few can af - ford. We're



gon - na die, - yes, you and I, — in mean - ing - less - ness



and a-lone. _____



DELIA: *f* No! No! No! — No! — One day— you—

LYDIA: Okay?
(DELIA:)



— may wake up a - lone. 'cause your



hus - band and his boy - friend bought a



boat and then they sailed a - way to Rome.



LYDIA: That's spe - ci - fic. **DELIA:** So you cry your-self to sleep in



deep des - pair, Talk - ing to the walls 'cause there's

104




no one there. And you have to buy— a cat

106



'cause that's your last chance to have a fam - i - ly.

108



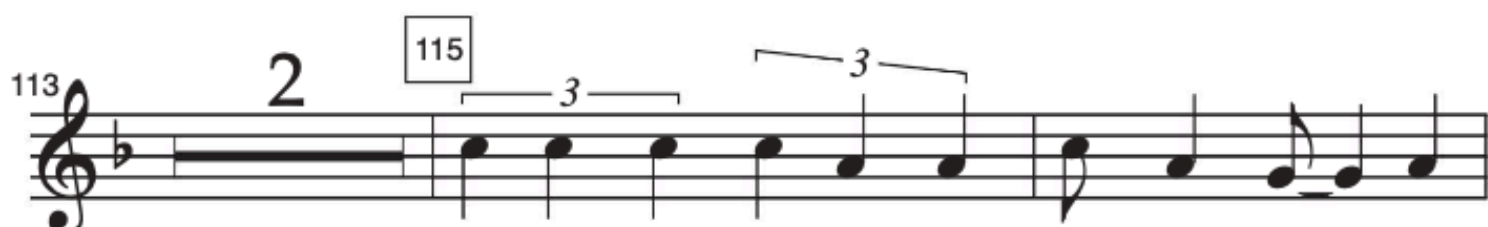
Take it from me! _____ I've been

111




thir - ty since— two thou - sand and three.

113



Ev - 'ry-thing, ev - 'ry-thing hap-pens for— a

117




rea - son. Put some more fun in— the world.

120 


A lit - tle "I AM STILL YOUNG" in — the — world!

122 


— No mat - ter what you do, — you'll ne - ver

125 **(DELIA:)** 


please 'em. 'Cause

LYDIA: 

Is this still a - bout me?

127 

Ev - 'ry-thing, ev - 'ry-thing hap-pens —



Sounds like

129 **(LYDIA:)** 

ter - ri - ble things can hap - pen... be-cause the

131

u - ni - verse — is ran - dom —

133 **DELIA:**

Yes, but Ran - dom for — a

135 **(DELIA:)**

rea - son. —

LYDIA:

no rea - son. —

(#17 – GHOSTS begins.)

GHOSTS

(Then voices echoing, unseen. ADAM and BARBARA enter wearing their sheets.)

In 2 (DELIA exits.)

4 5 2

ADAM, BARBARA:

7

Leave this house! Leave this

LYDIA: Are you... ghosts?

(They nod, then freeze.)

(LYDIA)

This house is haunted?!

(takes their photo)

My name is Lydia Deetz. Do not be afraid.

BARBARA

Why aren't you afraid of us?

LYDIA

Cause you're... not scary?

(gasps; excited)

Unless – Are you horribly disfigured? Is that why you're wearing sheets? Can I see?

(ADAM and BARBARA take off their sheets.)

BARBARA

We're just a normal couple. We used to live here.

ADAM

I'm confused. We were told living people ignore the strange and unusual.

BARBARA

But not you...

LYDIA

That's because I, myself, am strange and unusual.

BARBARA

You seem like a normal girl to me.

(LYDIA smiles warmly. A spark between them.)

ADAM

So Lydia, do you think you'd mind leaving and never coming back?

BARBARA

Adam!

ADAM

I don't mean her, I mean her family—

LYDIA

Yuck. We are NOT a family. We are father, daughter, and Delia.

BARBARA

Your mother. She...

LYDIA

Died.

BARBARA

Lydia. I'm so sorry.

LYDIA

Me too. 'Cause she'd LOVE this.

(#18 – MAMA begins.)

(LYDIA)

I mean – REAL ghosts! We used to make these haunted houses in the garage. One year, we tried to do a “classic horror” theme. Mom was “The Ghost of Edgar Allan Poe.” I thought she was terrifying, but no one knew who she was. People don't read.

(ADAM and BARBARA laugh.)

Sorry. I didn't mean to bore you guys talking about my mom.

BARBARA

We don't mind.

LYDIA

Really? This is the first nice moment I've had since I got here.

BARBARA

This is the first nice moment we've had since we... died.

LYDIA

(getting an idea)

Hey, maybe we can help each other.

BARBARA

What do you mean?

LYDIA

You want your house back, right? That's what I want too. So let's scare my dad. Once he realizes this house is haunted, we'll HAVE to leave.

BARBARA

But your dad won't see us.

LYDIA

He doesn't see me either! But together, we'll MAKE him see.

ADAM

(still unsure)

Barbara?

BARBARA

(gung ho!)

Let's do it!

(#19 – LET’S SCARE MY DAD begins. And as they dash off, we cross-fade to...)

SCENE 5: CHARLES’ BEDROOM

(CHARLES and DELIA are locked in an embrace.)

CHARLES

Delia!

(pulls away; suddenly somber)

I worry! About the future. About Lydia...

DELIA

She’s stubborn. I just need more time!

CHARLES

No. You have failed. So have I. This has to stop!

DELIA

Charles? Are you breaking up with me?

CHARLES

Delia—

DELIA

Are you firing me?

CHARLES

Delia—

DELIA

You’re breaking up with me AND firing me!? Lydia’s vision was RIGHT!

CHARLES

What I’m trying to say is, I hired you to help my daughter but you’ve ended up helping me. Do you understand what I’m proposing?

DELIA

No.

CHARLES

I’m proposing.

(#20 – DIAMOND RING begins.)

(CHARLES)

(takes a knee; reveals a ring)

Delia Schlimmer, will you do me the honor... of signing a prenuptial agreement... and becoming my second wife?

DELIA

You bet I will! It's like my Guru Otho always says—

(She's cut off by a blood-curdling scream from offstage. LYDIA enters wailing in terror, followed by ADAM and BARBARA.)

LYDIA

Dad! Dad! There are GHOSTS! They're CHASING MEEEEEE!

(#21 – PLEASE LEAVE THIS HOUSE begins.)

ADAM, BARBARA

LEAVE... THIS... HOUSE...

LYDIA

Can you see them?!

CHARLES

What? No! See what!?

LYDIA

(noticing he's on his knees with a ring)
The ghosts! Dad, what's going on? Why do you have a ring?

CHARLES

I have asked Delia to marry me.

BARBARA

Oh Lydia...

LYDIA

What? Dad. No! You can't do that.

CHARLES

Now, Lydia. This is a good thing! I need a wife, you need a mother—

LYDIA

I have a mother.

CHARLES

Lydia, in twenty-four hours, Maxie Dean will be here to have dinner with our family. I'd like us to BE a family.

LYDIA

No...

DELIA

Lydia, I know you're upset but maybe this was...
(oh, don't say it, DELIA)
... meant to be?

LYDIA

I wish I was dead.

(#22 – INVISIBLE (REPRISE) begins.)

INVISIBLE (REPRISE)

(LYDIA runs out.
DELIA's worried.)

DELIA: Charles. Maybe
we shouldn't have—

CHARLES: No. She just
needs more time.

In 4

2

The first staff of music is in 4/4 time, indicated by the 'In 4' and the 4/4 time signature. It begins with a whole rest, followed by a half note with a fermata. A double bar line with a repeat sign indicates a time change to 2/4. The second half of the staff consists of a whole rest in 2/4 time, with a '2' above it.

(Scene 6: THE ROOF OF THE HOUSE.
BEETLEJUICE sits on the chimney.)

Suspiciously Sincere

(And we cross-fade to—)

BEETLEJUICE:
(vocals 2x only)

4

The second staff of music is in 4/4 time, indicated by the '4' and the 4/4 time signature. It begins with a whole rest, followed by a half note with a fermata. A double bar line with repeat signs follows. The staff continues with a half note, a quarter note, and a quarter note. The staff ends with a double bar line and repeat signs.

You're in -

6

7

The third staff of music is in 4/4 time, indicated by the '6' and the 4/4 time signature. It begins with a whole note, followed by a half note, a quarter note, and a quarter note. A double bar line with a '7' in a box above it indicates a measure change. The staff continues with a whole note, a quarter note, and a quarter note. The staff ends with a double bar line.

vi - si - ble when- you're me.

There's

8

The fourth staff of music is in 4/4 time, indicated by the '8' and the 4/4 time signature. It begins with a whole note, followed by a half note, a quarter note, and a quarter note. A double bar line with a fermata above it indicates a measure change. The staff continues with a whole note, a quarter note, and a quarter note. The staff ends with a double bar line.

no one to see— my truth

If



they could look up, — they'd see: "Hey,

(A window opens. LYDIA climbs out and walks to the edge of the roof.)



some - bo - dy's on — the roof!"

(BEETLEJUICE:) Whoa. What do we got here?

LYDIA: *(reading a note)* "By the time you read this I, Lydia Deetz, will be gone. There's nothing for me here. I am alone. Forsaken. Invisible."

(LYDIA turns, sees BEETLEJUICE.)

LYDIA: Who are you?

BEETLEJUICE: That makes two of us.

14 **A tempo - FASTER** 8



BEETLEJUICE

Can you see me?

LYDIA

Yeah. You look like a bloated zebra that a lion ripped apart and then didn't eat 'cause something was obviously wrong with it so it just rotted in the hot African sun.

BEETLEJUICE

You can see me!

(gesturing to LYDIA, then himself)

So... living girl. Dead guy. What brings you to the roof?

LYDIA

I'm gonna jump.

BEETLEJUICE

(screaming)

NOOOOOO!

(calmly)

I mean— Noooo. You don't wanna do that. Hey, here's an idea! How about you... say my name three times?

LYDIA

What?

BEETLEJUICE

Please don't make me beg. I will. I just really don't want to—
(*drops to his knees*)

Okay I'm begging! Please! I am so tired of being invisible. And you—! You can change that.

LYDIA

I can't change anything. That's why I'm jumping. When I'm dead, my dad'll be sorry—

BEETLEJUICE

Whoa, whoa, whoa, whoa! No he won't. You'll just be dead.

(#23 – SAY MY NAME begins.)

SAY MY NAME

(BEETLEJUICE:) (*getting an idea*) Hey. I get it.
We're not that different. You don't like your dad?
I don't like my mom. She is a DEMON. Point is...
maybe we can help each other.

Underworld Hip Hop (Swing 16ths)

4x (BEETLEJUICE:)

You— could use a

3

bud - dy. Don't— you want a

4

pal? (Yes I do! Yes I do!) Girl,— the way I



see it, your dad-dy should be leav-in' and you should stick a-

(BEETLEJUICE:)



round. (and leave him) Noth-in'! So, Ly - di - a, don't

LYDIA:



What?

(BEETLEJUICE:)



end your - self, de - fend— your - self. Dad -



- dy is the one you should maim. To - ge - ther we'll ex -

(BEETLEJUICE:)



ter-mi-nate, as-sass-in-ate. The fi-ner points can wait. But

LYDIA:



No!

(BEETLEJUICE:)



first you got - ta say my name!

BEETLEJUICE: Could I get some help here?

(BEETLEJUICE:)

(opt. 8vb)



Go — a - head and

(Ensemble of Beetlejuice CLONES enters.)



jump, but that — won't stop — him. Here you got a



so - lid Plan - B op - tion. I — can bring your




dad - dy so — much pain. — All — you got - ta



do is say my name. — Girl, — just say it

ALL:

BEETLEJUICE:


16 
 three times in a row— and— you won't be -

ALL:

17 
 lieve how far— I'll go I'm on the

18 
 bench, but Coach, just put me in the game.


BEETLEJUICE:

19 
 — All you got - ta do is say my name.

(BEETLEJUICE:)

20 
 Well, I can't say it.

LYDIA:


 But I don't know your name.

21

Yes! Let's play it.

How a-bout a game of cha-rades?

(BEETLEJUICE
pantomimes,
"Two words.")

(BEETLEJUICE
pantomimes,
"Second word.")

(BEETLEJUICE
pantomimes,
"Drinking.")

22

GROUP 1:

Right. Uh - huh! No.

(LYDIA:)

Two words. Se - cond word. Drink?

(BEETLEJUICE
pantomimes,
"First word.")

23

No. No. Yes!

Be - ve - rage? Milk? Juice? O. - K.

(BEETLEJUICE
pantomimes,
"Beetle.")

24 **GROUP 2:**

O - K. No. Close, but no.

(LYDIA:)

First word. Bug? Ant?

25 (GROUP 2:) **BEETLEJUICE:**

Yes! Wow, I'm im - pressed! And

(LYDIA:)

Bee - tle? Bee - tle-juice!

(BEETLEJUICE:)

26

all you got - ta do is say my name three times. Three

27

times in a row, - it must be spo-ken un - bro-ken.

(BEETLEJUICE:)

28

Rea - dy? O. - K., GO!

LYDIA:

Yeah!

Suspense! (Straight 16ths)

29 **LYDIA:** **ALL:**

Bee - tle - juice, Yes.

30 **LYDIA:** **ALL:**

Bee - tle - juice, Yes!

BEETLEJUICE: Oh, it's gonna be so good!

LYDIA:

31


BEEEEEEEEEE- - - - - cause


Faster (Swing 16ths)

33 **(LYDIA:)**

you're so smart a stand - up bro.— I'll think

34  — a - bout your of - fer, let you know. But I—

35  — pre - fer my chan - ces down be - low

36  Beet-le-juice, Beet-le-juice, be-ing young and fe-male does-n't

37  mean that I'm an ea - sy mark. I've been

38  swim-ming with pi - ra - nhas. I don't need a shark.

39  Yes life sucks, but not— that much. O. - K.



Bee - tle - juice, Bee - tle - juice, BEEEEEEE—

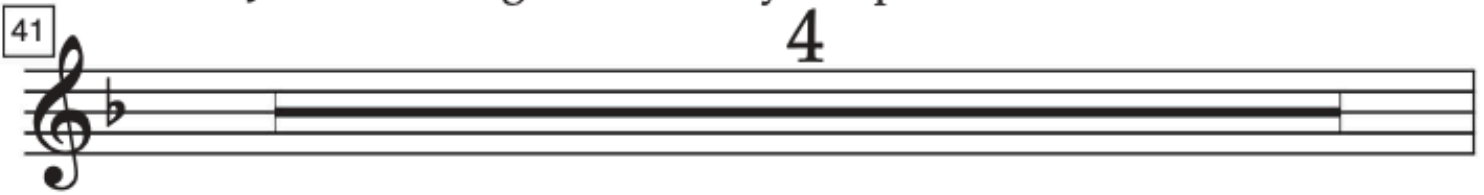
(LYDIA:) –cause I want to make sure I know who I'm working with. Do you have any references?

BEETLEJUICE: Playing hardball, huh? You're tougher than you look. *(The MAITLANDS come out the window—)*

BARBARA: Lydia!

ADAM: Are you alright?

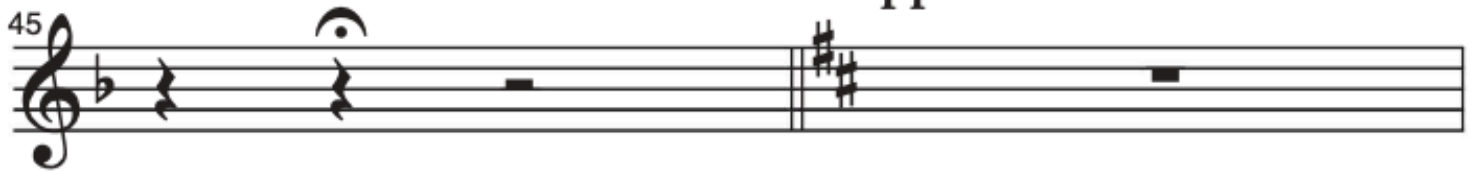
BEETLEJUICE: A-dog! B-town! My old pals!



ADAM: *(to BEETLEJUICE)*
You get away from her!
Lydia, this is a dangerously
unstable individual.

*(BEETLEJUICE snaps his fingers,
thereby possessing the
MAITLANDS.)*

Puppet Show

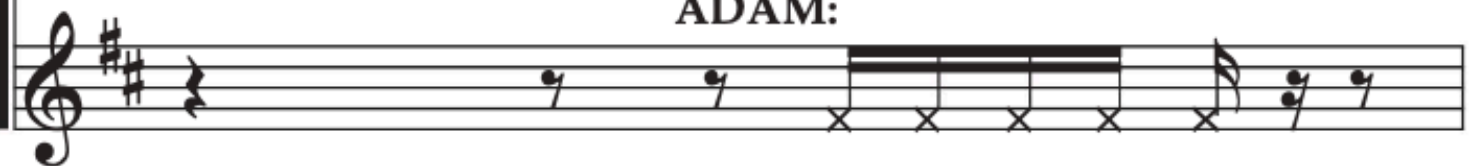


BARBARA:



Bee - tle - juice is awe - some.

ADAM:



Bee - tle - juice is smart.

48

B - J is a grad-u - ate of Juil - li - ard.

B - J is a grad-u - ate of Juil - li - ard.

Double Time Jazz!

(BARBARA,
ADAM:)

49

He can help. We found him on Yelp. Our

51

trou-bles all en-ded on the day that we be-frien-ded him.

53

Ev - 'ry word - is the truth.

*(BEETLEJUICE snaps
his fingers, ending the
possession.)*

55

Bee-tle-juice, Bee-tle-juice, Bee-tle-juice.

BEETLEJUICE: (to LYDIA) There ya go, kid. A couple-a five-star reviews.

Underworld Hip Hop (Half-Time Again)

58 2 60 ALL:

That was po- sess - sion

2 LYDIA:

What was that?

BEETLEJUICE:

61

An - y ghost can do it in less than one les - son

62 **(BEETLEJUICE:)**

Pre-tty much an - y ghost - 'll do, sure...

LYDIA:

A - ny ghost?

Then

63 **(LYDIA:)**

Bee - tle - juice, what do I need you for?

BEETLEJUICE:

64

Whoa, Whoa, Whoa, Whoa, Wait! We're

(LYDIA pushes BEETLEJUICE off the roof.)

ADAM, BARBARA: Lydia!?

LYDIA: What? He was already dead.

And you heard what he said:

Any ghost can do possession stuff.

65

B - F - F - F - Fs for-e - ver!

Underworld Hip-Hop (Swing 16ths)

(LYDIA:)

68

We don't need that de - mon, the three of us a -

69

lone can wreck Dad's eve - nin'. To - ge - ther we can

70

make a grown man weep. Guys,— I got a

(LYDIA:)

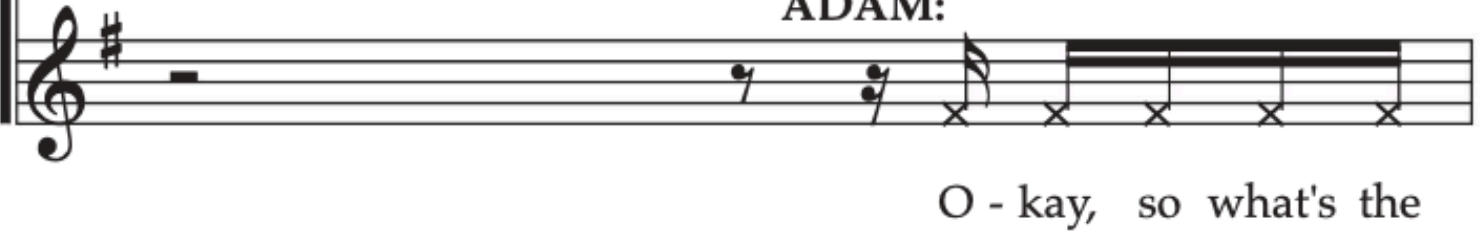
71



din - ner date to keep.

Musical notation for Lydia's line 71, starting at measure 71. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, followed by a quarter rest and a half rest. The lyrics are "din - ner date to keep." with dots under the first four syllables.

ADAM:



O - kay, so what's the

Musical notation for Adam's line 71, starting at measure 71. The melody consists of a whole rest, followed by quarter notes: D4, E4, F#4, G4, A4, B4, C5, followed by a quarter rest and a half rest. The lyrics are "O - kay, so what's the".

72

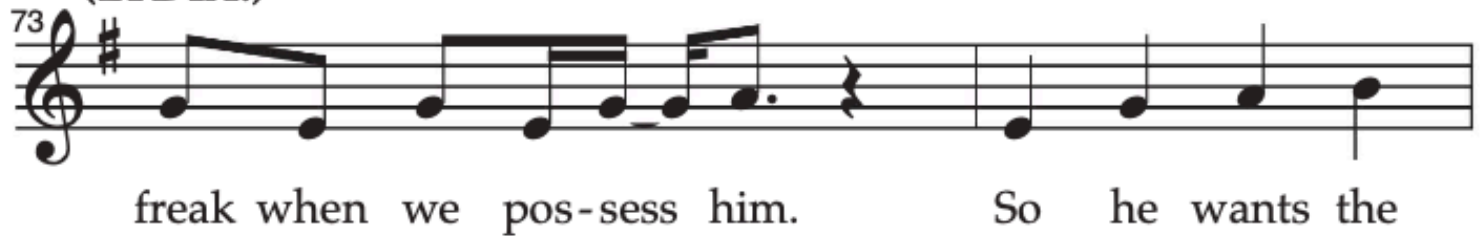


Teach Dad a les - son, he is gon - na
plan?

Musical notation for Lydia's line 72, starting at measure 72. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, followed by a quarter rest and a half rest. The lyrics are "Teach Dad a les - son, he is gon - na plan?".

(LYDIA:)

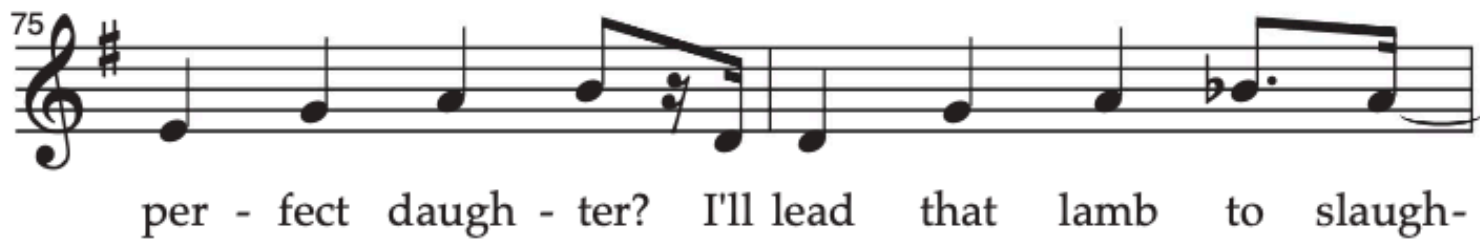
73



freak when we pos - sess him. So he wants the

Musical notation for Lydia's line 73, starting at measure 73. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, followed by a quarter rest and a half rest. The lyrics are "freak when we pos - sess him. So he wants the".

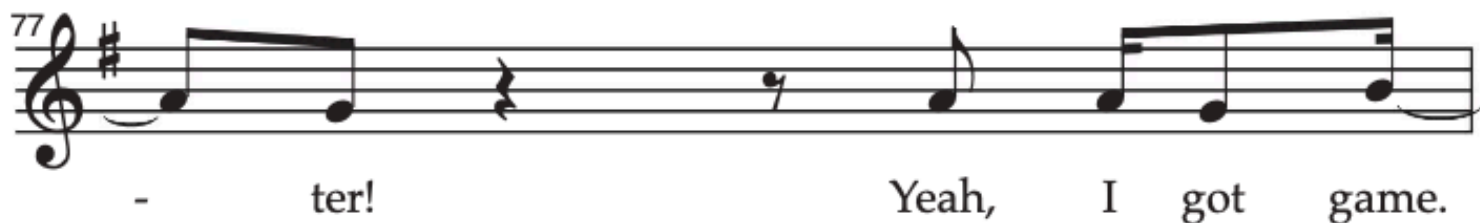
75



per - fect daugh - ter? I'll lead that lamb to slaugh -

Musical notation for Lydia's line 75, starting at measure 75. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, followed by a quarter rest and a half rest. The lyrics are "per - fect daugh - ter? I'll lead that lamb to slaugh -".

77



- ter! Yeah, I got game.

Musical notation for Lydia's line 77, starting at measure 77. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, followed by a quarter rest and a half rest. The lyrics are "- ter! Yeah, I got game.".

78

I'm gon - na make him say my name.-

(LYDIA:)

79

I'll make him say my name.

BARBARA,
ADAM:

Make him say your name.

80

I'll make him say my name.

Make him say your name.

81

Not run-ning a -

Make him say your name.- Not run-ning a -

83

way! I'll make him say my name! (opt up)

way!

SCENE 7: LATER THAT NIGHT

(#24 – THE DINNER PARTY begins. Cross-fade to—
Night. We hear the deafening CHUKKACHUKKACHUKKA
of a helicopter. A large dining table has been set up.
CHARLES, in a tux, enters. Anxious. Careening.)

CHARLES

(to the CATER-WAITER)

Where's the shrimp? Get the shrimp! Maxie Dean loves shrimp!

(calling off)

He's here! Delia!?

(The doorbell chimes. DELIA comes down the stairs in an
over-the-top gown.)

(CHARLES)

(suddenly panicked)

Where's Lydia?

DELIA

Still locked in her room.

CHARLES

(heading to the door)

All right. We'll just have to do this without her.

(CHARLES opens the door to reveal the mythic MAXIE
DEAN. Behind him looms his model-wife, MAXINE.)

MAXIE

Chuuuuck, you old dog! Put 'er there!

CHARLES

Maxie! So glad you could make it. Welcome... to our model
home.

(A cadre of LAWYERS enter.)

LAWYERS

Charles. Mr. Deetz. Hello.

CHARLES

You brought your legal team?

MAXIE

I never leave home without 'em. Oh! Have you met my fourth wife!?

(MAXINE laughs way too hard.)

MAXINE

I'm his fifth wife.

CHARLES

I see. I'm um, I'd like you both to meet my fiancée, Delia.

DELIA

(bowing)

Na-mas-te.

MAXINE

Tira-mi-su!

CHARLES

Why don't we eat?

(They all cross to the table.)

LYDIA

(offstage)

Oh Father, dear? Did I hear the dinner bell?

(#25 – DINNER BELL begins. LYDIA appears, beautiful and cheery in the bright-yellow dress DELIA got for her. CHARLES is stunned—)

CHARLES

Lydia...?

DELIA

Life coaching! Yes! It's NOT a fad! DO THE RESEARCH.

LYDIA

So sorry I'm late, everyone!

CHARLES

Your dress... You look—

LYDIA

Wow. This is going to be SUCH an interesting night.

(They all sit. LAWYERS too. But LYDIA stays standing and grabs a glass.)

(LYDIA)

But first – I think it would be so wonderful if our newest family member would make a toast! Delia?

(DELIA stands.)

DELIA

Oh! Okay. Thank you, future stepdaughter.

(clears her throat, then)

Business friends, I've only known this amazing, amazing man and his... unique daughter for a few months. But as my Guru Otho always says—

(#26 – DAY-O (THE BANANA BOAT SONG) begins.)

DAY-O (THE BANANA BOAT SONG)

(Everyone gasps. DELIA looks scared.)

LYDIA: (giggling) What's wrong, Delia? Are you alright?

DELIA: I'm... SO sorry.
I don't know what just happened...
I meant to say—

(DELIA:) (DELIA:)

f Day- o, me say

The first line of musical notation is on a treble clef staff in 4/4 time. It begins with a dynamic marking of *f*. The notes are: a whole note 'Day-' (with a dash), a half note 'o,', and a quarter note 'me say' which is part of a triplet of eighth notes. There are rests above the staff for the first two measures.

day, me say day, me say day, me say day, me say

The second line of musical notation is on a treble clef staff in 4/4 time. It consists of four measures, each containing a triplet of eighth notes. The lyrics 'day, me say' are written below each triplet.

(DELIA slaps her hands over her mouth, shocked.)

CHARLES: (hushed) Delia, do you need to lie down?

DELIA: No! No! I just need to—

7 3 2

day - o.

(DELIA:)

(opt. 8va)

10

Day - light come - and me wan' go home.

(DELIA:) What's happening to me!?

(CHARLES stands, apologizing.)

CHARLES: Maxie. On behalf of Delia and myself, I'd just like to say...

12 2

(The LAWYERS begin to twitch involuntarily.)

(CHARLES:)

14

Work all night - on a drink of rum!

LAWYERS:

16

Day - light come - and me wan' - go home!

DELIA:

18

Stack ba - nan - a till de morn - ing come! Br - a - cka!

LAWYERS:

20

Day-light come— and me wan'— go home!

(DELIA begins a merengue. Now the OTHERS join in – not in control of their own bodies.)

22

Day, me say day - o.—

24

Day-light come— and me wan'— go home!

CHARLES:

26

Come, Mis - ter tal - ly - man, tal - ly me ba - nan - a.

(CHARLES shimmies involuntarily towards DELIA. Grabbing a salad bowl, he turns it into a makeshift djembe, beating out a rhythm.)

LAWYERS:

28

Day-light come— and me wan'— go home!

MAXIE:



Come, Mis - ter tal - ly - man, tal - ly me ba - nan - a.

(Everyone grabs salad tongs, flatware, chafing dishes, and furnishings, creating a loony percussion ensemble.)

LAWYERS:



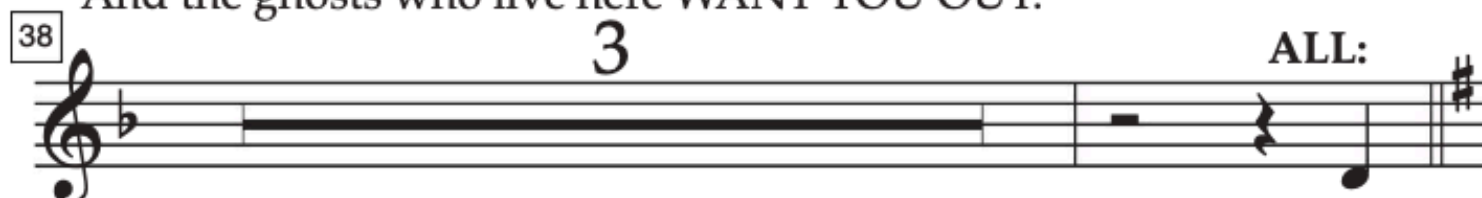
Day - light come - and me wan' - go home!

(LYDIA jumps up on the table as the MAITLANDS appear on the landing—unseen by everyone but LYDIA. They parallel the guests' dancing.)

CHARLES: Lydia! Call nine-one-one! Wait— why aren't YOU dancing?



LYDIA: It's like I told you, Dad. This house is HAUNTED.
And the ghosts who live here WANT YOU OUT.



It's

42 (ALL:)

six foot, se - ven foot, eight foot bunch!

(SMALL GROUP:)

Dum dum dum dum dum dum

44

Day-light come- and me wan'- go home!

dum dum dum go home!

46

six foot, se - ven foot, eight foot bunch!

Dum dum dum dum dum dum

48

Day-light come_ and me wan'_ go home!

dum dum dum go home!

(ALL:) Rit.

50

Day-light come_ and me wan' go_____

52

home_____ (muh)

CHARLES

Maxie! Please! Forgive me.

MAXIE

Chuck! Don't apologize! We're gonna be rich!

CHARLES

What? What!?

MAXIE

I was never gonna invest in your stupid "gated community."
But a genuine haunted house? It's a gold mine!

LYDIA

No!

ADAM

Lydia, we're so sorry. It didn't work.

LYDIA

There's still one way to stop him.

(#27 – SHOWTIME! begins.)

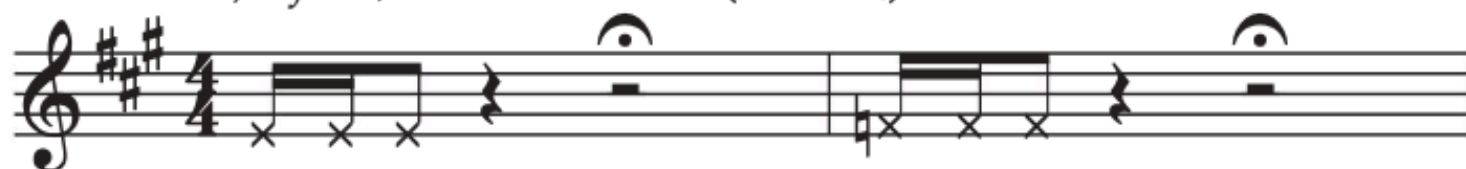
SHOWTIME!

(LYDIA:)
*(jumps onto
the table, defiant)*

(BEETLEJUICE appears.)
BEETLEJUICE: Oh boy
oh boy oh boy!

BEETLEJUICE:
Gimme just!
One! More!

(LYDIA:)



Bee-tle-juice!

Bee-tle-juice!

*(BEETLEJUICE
strikes the iconic
"showtime" pose.)*

BEETLEJUICE:
It's SHOWTIME!

(BEETLEJUICE:)
Hey! Can
everybody
see me?



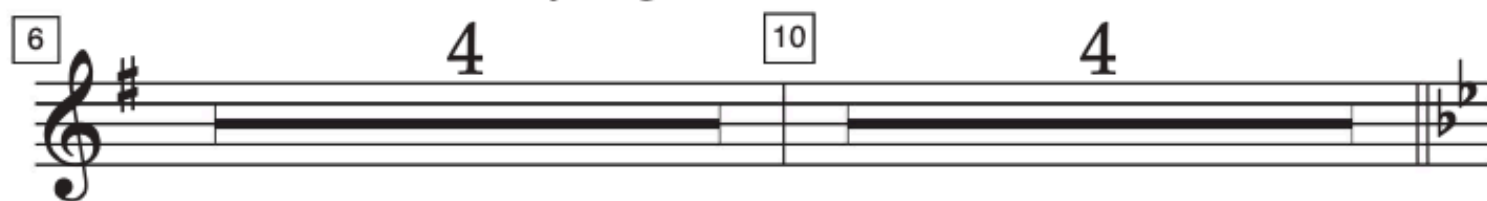
Bee-tle-juice!—

*(Everyone does see him!
They scream in terror.)*

ALL: Ahhh!!!

LYDIA: You wouldn't listen,
Dad! Now this is what you get!

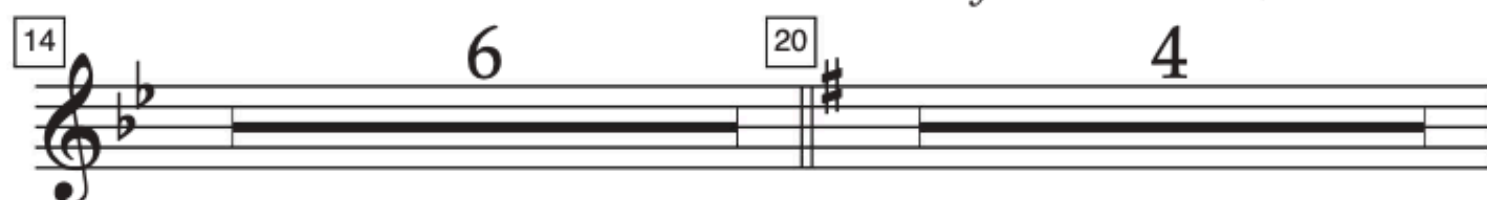
BEETLEJUICE: Yeah, Dad!
This is what you get! And now
we're going to play a game...
that I like to call... **RUN FOR
YOUR LIVES!**



MAXIE: RUNNNNNNNN!!!

ALL: Ahhh!!!

*(BEETLEJUICE chases everyone offstage.
BEETLEJUICE puts one arm around
LYDIA. They're a team now.)*



BETLEJUICE:
Looks like we're not
invisible anymore!



SCENE 8: SOMETIME LATER, OUTSIDE THE MAITLANDS' HOUSE


(#28 – GIRL SCOUT *begins.*)

GIRL SCOUT

(An adorable Girl Scout, SKY, enters.)

Bouncy Swing 4 5
SKY:

This is it, the
day I've been wait - ing for, wish - ing, ho - ping,
wor-king, and pray - ing for the day my pa-rents have
been de - lay - ing for years. Ooh! I'm

12

gon-na sell some cook-ies! It's not their fault that they're

14

o-ver-pro-tec-tive. I was born with ar-rhyth-mi-a, my

16

heart is de-fec-tive, on-ly take one shock and

18

I could be dead— from the fear. Still, I'm

20

gon-na sell some cook-ies! Hike by hike, song

22

— by song, the Girl Scouts helped my



heart grow strong. They had my back- if a - ny -

(A troupe of GIRL SCOUTS enters.)



thing went wrong—— with me.

ALL GIRL SCOUTS:



When you're a Girl—— Scout——



ev - 'ry - thing's gon - na work—— out.——

SKY:



Ev - en if you're born with con - ge - ni - tal heart-



— di - sease— and you could—— be killed by a ran-

ALL GIRL SCOUTS:



- dom sneeze. You're a Girl— Scout—



and ev - 'ry - thing's gon - na work— out.—



Just gon - na ring— the bell— of this

(SKY rings the doorbell.)



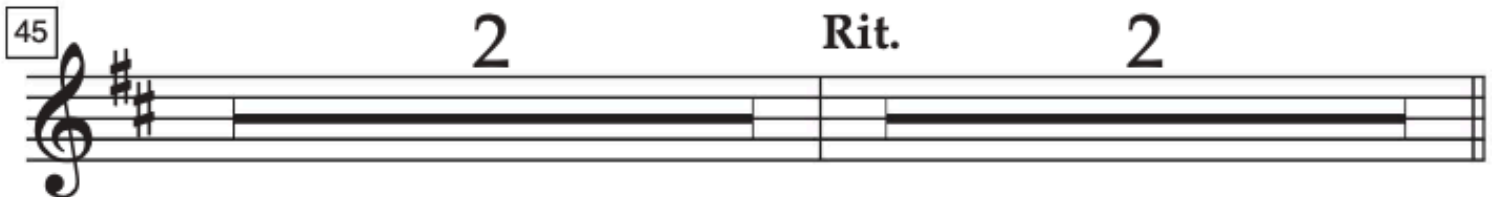
cree - py - look - ing house.— [ding dong]

(LYDIA answers the door.)

LYDIA: Hello little girls. Won't you come inside?

SKY: Um. Okay. It's so dark in here.

LYDIA: Is it? I hadn't noticed.



SKY: Maybe we should come back
another time when your parents are home—



BEETLEJUICE

Boo!

(BEETLEJUICE appears directly behind the GIRL SCOUTS. The GIRL SCOUTS scatter across the stage, screaming as they exit. #29 – THAT BEAUTIFUL SOUND begins.)

THAT BEAUTIFUL SOUND

(GIRL SCOUTS run across the stage screaming again.)

(BEETLEJUICE:)

2



Do you hear that sound?

GIRL SCOUTS:



AAHH!

(GIRL SCOUTS enter and scream again. BEETLEJUICE and LYDIA toy with them throughout the following, chasing them offstage.)

LYDIA:

BEETLEJUICE:



That beau-ti-ful sound?

That— is the

GIRL SCOUTS:



AAHH!—

(BEETLEJUICE:)



sound of clean white shorts tur - ning brown,



tor - ture and pain, brea - king a



brain, a sound— that says, "I will

(GIRL SCOUTS enter again, still screaming as they exit into the wings.)

GIRL SCOUTS:



ne - ver sleep well a - gain." — AAHH!

LYDIA:

20




The sound of a scream is mu - sic to




me, a sound— that says, "Fif - teen

BEETLEJUICE:

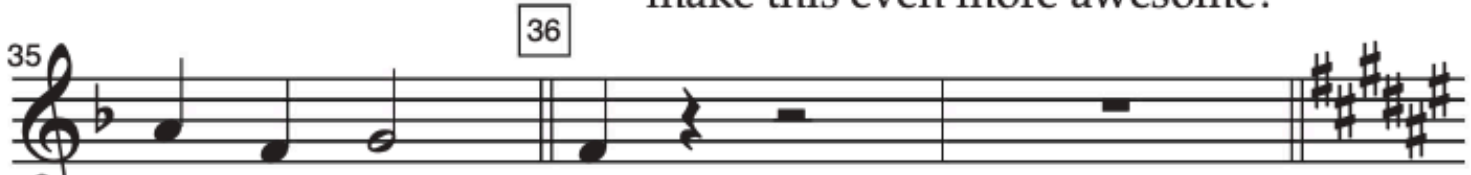
25 
years full - time the - ra - py." Trau - ma and

28 
fear, it sings - in my ear.

**BEETLEJUICE,
LYDIA:**

31 
Ain't - it the swee - test noise a - round? That

BEETLEJUICE: Hey, you know what'd
make this even more awesome?

35 
beau - ti - ful sound!

LYDIA: What?

BEETLEJUICE: More ME!

*(BEETLEJUICE clones himself into a bunch of singing, dancing
Beetlejuice CLONES.)*

38 
2

40 (BEETLEJUICE:)



All we wan-na do is hear that sound. All we

(BEETLEJUICE:) Fellas!



wan - na do is hear that sound.——

BEETLEJUICE,
CLONES:



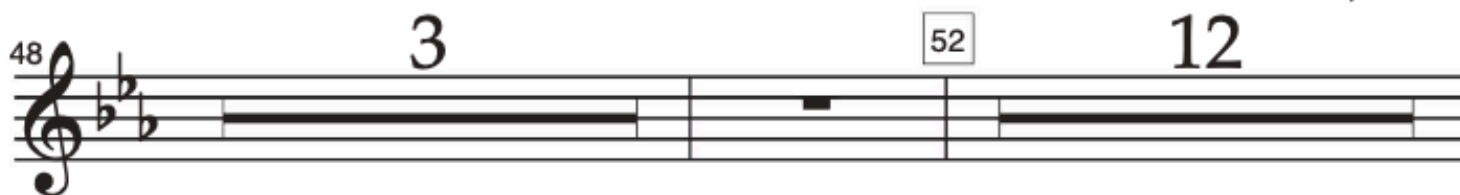
All we wan-na do is hear that sound. All we



wan - na do is hear that sound.——

BEETLEJUICE:
Dance break!

(BEETLEJUICE and
CLONES dance.)



64

9

GROUP 1:



Yes I hear that sound!

74

(GROUP 1:)

That beau - ti - ful sound

GROUP 2:

Yes we hear that beau - ti - ful... Yes we

LYDIA:

77



A sound — that means no more con - de -

(GROUP 2:)

do. It's beau - ti - ful.

(LYDIA:)**GROUP 1:**

79



scen - ding a - dults hang - in' a - round. — E - ve - ry

GROUP 2:

Hang - in' a - round. —

82

groan, each wail— and each

Ooo—

84

moan adds— up to

Ooo—

86 **ALL:**

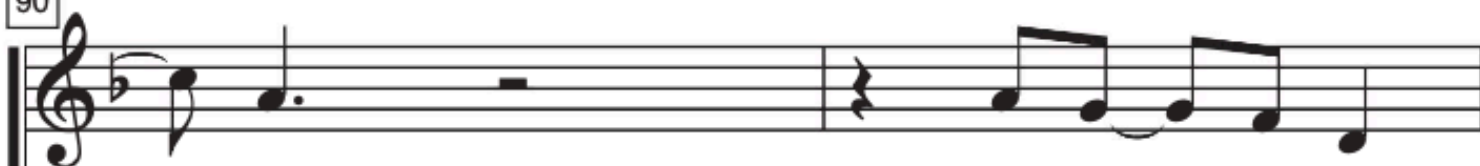
Dad - dy's lea - vin'

88 **LYDIA:**

me the heck a - lone. Hey— look at me!—

90

(LYDIA:)



I'm fi - nal - ly

BEETLEJUICE,
CLONES:



We're loo - kin' at you, girl.

92



free!

I — was in - vi - si -



You're fi - nal-ly free, girl.

She was in -

95



ble But now they all see. They're out— of my



vi - si - ble but now they all see. They're out— of your

Opera!

(ALL:)



grill be-cause of that shrill sym - pho - ny!—

Back To Broadway



— Ain't— it the sweet - est noise a -



round?— That beau-ti - ful

108

PART 1:



sound! That beau - ti - ful

PART 2:



That beau - ti-ful sound!

PART 3:



sound! That beau - ti - ful

110

sound! That beau - ti - ful

That beau - ti-ful sound!

sound! That beau - ti - ful

(ALL:)

sound! ————— That beau-ti-ful sound!

BEETLEJUICE

Kid! If you're gonna live like a ghost, you gotta follow the rules.

(to CLONES)

What's Rule Number One?

CLONE 1

Don't leave the house.

LYDIA

Why not?

BEETLEJUICE

Because a giant sandworm will appear and sandworms eat ghosts. Foreshadowing! Rule Number Two?

CLONE 2

Every new ghost gets a book!

(CLONE 2 gives LYDIA a book.)

(#30 – THE HANDBOOK 2 begins.)

LYDIA

The Handbook for the Recently Deceased? Can I use this book to find my mom?

BEETLEJUICE

What!? Why would ANYONE want to spend MORE TIME with their mom?! Did I mention my mom's a DEMON?

(LYDIA tries to open the book.)

LYDIA

I can't open it.

BEETLEJUICE

Yeah! Cause you're not "recently deceased"! Neither am I! So let's forget about that book—

LYDIA

I can get Adam and Barbara to open it!

(LYDIA starts upstairs.)

BEETLEJUICE

Wait! Where you goin'? You're leaving me?! I thought we were pals!

LYDIA

What are you talking about? I want my mom back!

(LYDIA exits.)

BEETLEJUICE

(to audience)

Can you believe this? After everything I did for her. I'm tired of being alone!

(then, getting an idea)

Ya know, there is a third rule... "Beetlejuice can become a living person if he marries a living person." I've just gotta convince her to marry me. Then I'll never be alone!

CLONES

What!?

BEETLEJUICE

Nonono... It's not a REAL marriage. It's a GREEN CARD thing!

SCENE 9: THE ATTIC

(#31 – THE ATTIC 2 begins.)

(BEETLEJUICE exits, cackling at his plan. LYDIA presents the book to ADAM and BARBARA.)

ADAM

(reading the book's cover)
The Handbook for the Recently Deceased?

LYDIA

I'm gonna use it to bring my mom back from the Netherworld.
I just need one of you to open it.

ADAM

Well... I do love old books.
(taking the book reverently)
Oh, boy. This is exciting.

(#32 – ADAM OPENS THE BOOK begins. ADAM opens the book.)

LYDIA

Whoa.

ADAM

Okay! "Chapter One. The Netherworld. All ghosts should proceed directly to the Netherworld."

BARBARA

Well that would have been a good thing to know!

ADAM

Hold on. It says we should draw a door.

BARBARA

I'll grab some chalk!
(BARBARA draws the door.)

ADAM

(reading the book)
"KNOCK THREE TIMES."

BARBARA

Here goes nothin'.
(BARBARA knocks three times and steps back. The door creaks open. #33 – NETHERWORLD 1 begins. Bright green light emanates from the beyond.)

Is that... the Netherworld?

(ADAM's drawn towards the door, in a trance.)

ADAM

Ne-ther-world...

(BARBARA slams the door. Takes the book, slams it shut, and puts it down.)

BARBARA

No! That book is dangerous.

LYDIA

(taking the book)

I thought you were on my side.

BARBARA

We are! But you can't live all alone in a haunted house.

LYDIA

I've been ALONE since my mother died! Please?

(She holds the book out to BARBARA.)

BARBARA

Lydia, we're scared for you.

LYDIA

Then I'll find a way to do it myself.

(#34 – A VERY DEETZ RETURN begins. LYDIA exits.)

(CHARLES and DELIA enter.)

SCENE 10: THE LIVING ROOM

CHARLES

Where's the exorcist!?

DELIA

I got someone better. My Guru Otho!

CHARLES

Otho?

DELIA

Because Otho always says, "If you don't take a chance... you don't have a chance. Because you didn't take it."

(#35 – OTHO begins. The front door opens to reveal OTHO.)

OTHO

I do always say that.

DELIA

Otho!

OTHO

Delia! My disciple. Spirit hug!

(As they "hug" without touching, CHARLES crosses in.)

(OTHO)

Okay! I have the perfect weapon to vanquish your ghost. I call it... The Soul Box.

DELIA

Wow.

OTHO

I'm going to trap your ghost there. Forever. Now all we have to do is—

OTHO, DELIA, CHARLES

Find that ghost!

(CHARLES and DELIA begin to follow OTHO offstage as the scene shifts to LYDIA, ADAM, and BARBARA in the attic.)

DELIA

Here, ghosty-ghosty-ghosty.

(CHARLES, DELIA, and OTHO exit as LYDIA enters and encounters BEETLEJUICE.)

BEETLEJUICE

So! Your dad wants to trap me in that fancy box. When he turns it on, what if your mom shows up instead?

LYDIA

You can do that?

BEETLEJUICE

No. But you can. Let's get that book open!

LYDIA

I thought you couldn't open it?

BEETLEJUICE

Oh, I can. I just didn't want to.

(#36 – THE HANDBOOK 3 begins.)

(BEETLEJUICE)

(He opens the Handbook; flips to a specific page—)
Let me see here... Yes! This is the one. Let 'em think they're in control, then spring the trap.

LYDIA

(grinning)
Classic bait and switch.

(BEETLEJUICE turns to the audience.)

BEETLEJUICE

(sinister)
Oldest trick in the book.

(OTHO, DELIA, and CHARLES enter.)

DELIA
Hello!? Stripey Ghost Man? Are you here?

CHARLES
Otho, is this thing safe?

OTHO
I don't know. Keep it away from sensitive areas.

CHARLES
What?!

DELIA
Now Otho. I notice the Soul Box is both glowing and making a noise. What does that mean?

OTHO
That means it's working. Sucks-yes!

LYDIA
LEAVE. THIS. HOUSE.

(#37 – THE SÉANCE begins.)

CHARLES
Lydia!

DELIA
She's possessed!

LYDIA
The ghosts who dwell here want you GONE. And so do I.

(A sinister BEETLEJUICE cackle echoes.)

CHARLES
Otho! Do something!

OTHO
(looking at his tablet)
Okayyyy.

(He hits a button on his tablet. The Soul Box suddenly emits an impressive laser-planetarium show of dazzling effects. ADAM and BARBARA enter.)

ADAM
Lydia! Wait!

LYDIA

I'm bringing my mom back. And none of you can stop me.

CHARLES

What?!

LYDIA

"Mother nearest, heart held dearest. Arise! And be released from death!"

(Thunder! Lightning! BARBARA is drawn towards Otho's device and screams in pain.)

ADAM

Barbara!

(to LYDIA)

What did you do? Stop this!

LYDIA

I can't! I don't know how!

(BARBARA screams again.)

ADAM

(to BEETLEJUICE)

What's happening to her!?

BEETLEJUICE

(offstage)

Exorcism! Death for the dead!

(BEETLEJUICE is revealed.)

LYDIA

You lied to me.

BEETLEJUICE

Sorry, kid. Bait and switch. Oldest trick in the book.

LYDIA

What do you want?

BEETLEJUICE

I want to be alive! And in order to do that, I have to marry a living person. YOU!

(drops to one knee)

... MARRY ME!

EVERYONE (EXCEPT BEETLEJUICE)

What!?

BEETLEJUICE

It's A GREEN CARD THING!

CHARLES

She's not marrying you!

(BARBARA wails in pain again.)

ADAM

Somebody do something!

LYDIA

Okay. I'll marry you.

BEETLEJUICE

YAAAAAAAAAAA-HOOOOOOOOOOO!

(turning towards the MAITLANDS)

Now, it's time for you two to go to the Netherworld. See ya, suckers!

(#38 – NETHERWORLD 2 begins. The MAITLANDS are sucked toward the door.)

LYDIA

The Netherworld... WAIT! You have to let me say goodbye.

BEETLEJUICE

Make it snappy! I want CAKE!

(LYDIA crosses and hugs the MAITLANDS. As they hug, she rotates them so she's between them and the open door. She turns—)

LYDIA

Hey Beetlejuice! I'M going to the Netherworld.

BEETLEJUICE

What?!

LYDIA

Classic bait and switch. Oldest trick in the book!

(She bolts through the door.)

CHARLES

Lydia!

(CHARLES runs through the door after her. The door slams shut.)

BEETLEJUICE

Why does everyone keep LEAVING ME?! Okay. New plan. You're all gonna die!

(#39 – THE NETHERWORLD! begins.)

(OTHO screams and runs away. BEETLEJUICE and the CLONES chase everyone offstage.)

SCENE 11: THE NETHERWORLD

(Lights rise on a bizarre series of what looks like crooked picture frames in a ramshackle mise en abyme. AKA: a mind-bending Burtonscape.)

CHARLES

Lydia?

LYDIA

Dad?

CHARLES

Are you alright?

LYDIA

You followed me...

CHARLES

(looking around)
What... is this place?

(A deceased beauty queen with a clipboard – MISS ARGENTINA – enters and sees them.)

MISS ARGENTINA

This... is the Netherworld. Welcome! I am the once and forever Miss Argentina. I died with this sash, they can never take it away! Let's get you processed.

LYDIA

Actually, we're alive?

MISS ARGENTINA

That's impossible! You have to go back. NOW. Before Juno sees you—

CHARLES

Juno?

LYDIA

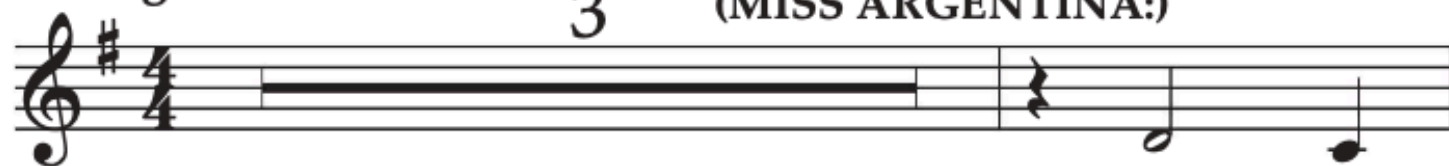
I'm not going back. I'm here to find my—

(#40 – WHAT I KNOW NOW begins.)

WHAT I KNOW NOW

MISS ARGENTINA: Everyone here would go back if they could. Uch! I wish I was still alive!

Tango de Netherworld ³ (MISS ARGENTINA:)



I was



hot. I went to parties a lot.



An un-hap-py beau-ty queen who dreamed to



be Miss Ar - gen - ti - na. I had



such low self - es - teem, I kid you not! So I



gave it all up— for the Ne - ther-world.



I've been here for-e-ver, girl. If I was more cle-ver, girl.



I would have stuck it out know-ing what life's a-bout.

Suddenly Salsa!



If I knew then— what I know



now, I would have looked with-in— and let



— love win— some - how.—— If



I on-ly knew the truth—— back then,—— I

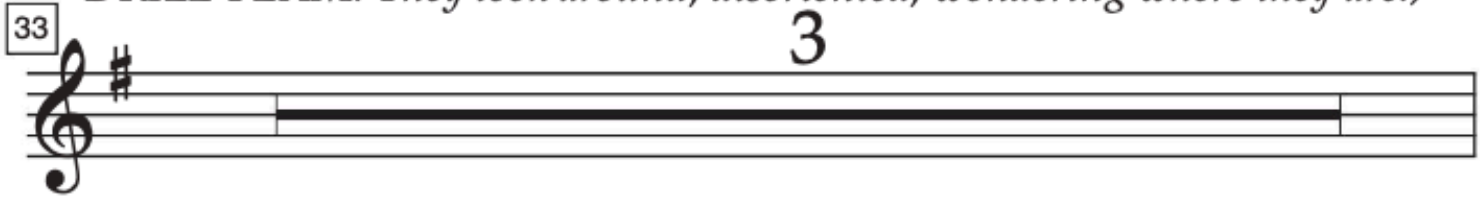


would-n't have had— my lit - tle ac - ci-dent.

(Ding dong! A loud doorbell chimes.)

(MISS ARGENTINA:) Ooh! More new arrivals!

(A group of the recently deceased enter: PARACHUTE JUMPER, DEATH BY TOASTER, DEAD CHEERLEADER, DEATH BY FIREWORKS, CIGAR MOBSTER, a DEAD JOCKEY, MACHETE GROOM, DEAD DRILL TEAM. They look around, disoriented, wondering where they are.)



(MISS ARGENTINA:)



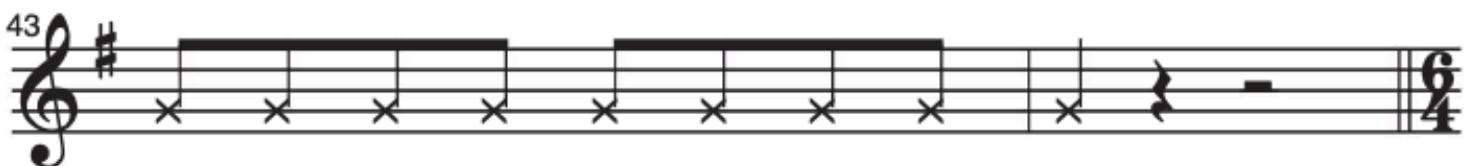
Don't be blind. You left your



whole life be - hind See a



shrink! Call a priest! Ask the re-cent-ly de-ceased Death is



fi - nal and you can - not press re - wind.

45 **PARACHUTE JUMPER:**



Don't jump when— the light is red

DEATH BY TOASTER:



Toa - sters should— be used for bread.

CIGAR MOBSTER:

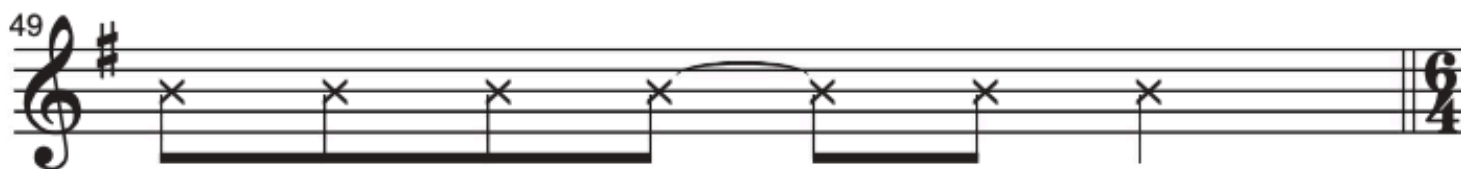


Ne - ver smoke— ci - gars in bed.

DEAD CHEERLEADER:



Niet - zsche was right— ya know, to



live is to suf - fer, bro.

50 **MACHETE GROOM:**




Don't cheat on— the one you wed.

DEAD JOCKEY:

51 
Ne - ver whip— a Tho - rough - bred.

(A HUNTER WITH A SHRUNKEN HEAD enters.)

ALL: (except SHRUNKEN HEAD GUY)

52 
An - gry pyg - mies shrunk his head.

53 
Why did it take— death to see

55 
hap - pi - ness— was up to me. If

57 
I knew then what I know now,——

60 
— I would have laughed and danced and lanced—



— ev - 'ry sa - cred cow. I thought I knew,



but I was wrong. 'Cause



life is short— but death— is su - per long.

DEATH BY FIREWORKS:

(Dance break! Led by the DEAD DRILL TEAM.)



I ex - plo-ded!

Dance Break!

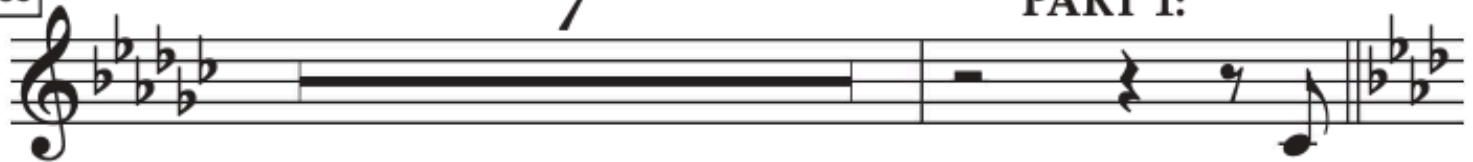
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**MISS ARGENTINA,
PART 1:**

85

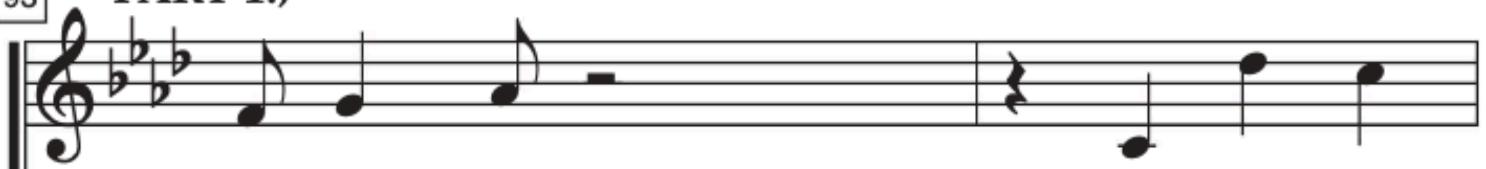
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If

(MISS ARGENTINA,
PART 1:)

93



I knew then

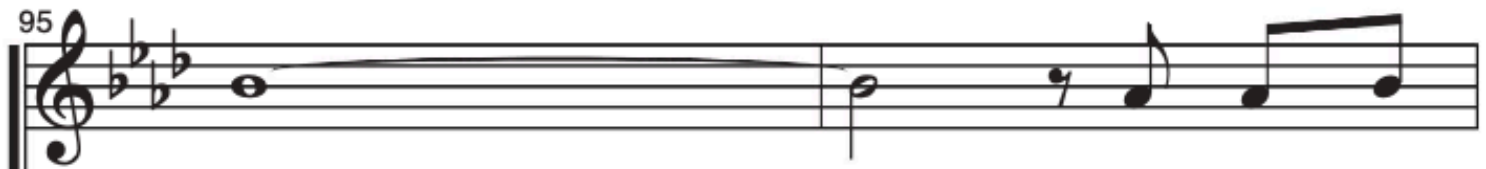
what I know

PART 2:



If I knew

95



now, _____

I would have



I— know now—

I would have

97



crossed ev - 'ry line and drank— all the wine be-fore



crossed ev - 'ry line and drank— all the wine be-fore

99

— my fin - al bow. — If I knew

— my fin - al bow. — If I knew

102

the things that now I — know — I would

the things that now I — know — I would

105 (ALL:)

sub. mp ride the highs and cher - ish the lows, know - ing it's a

**MISS ARGENTINA,
RECENTLY DECEASED:**

107

(ALL:) So be - fore they

quick trip 'round the ro - de - o

109

low - er the cur - tain be cer - tain to en - joy - the

Ah, _____

111

MISS ARGENTINA:

show. _____ That's what I

Ah! _____

(MISS ARGENTINA:)

115

know _____

ALL:

p Life is short - but - death - is long.

116

Here one min - ute — then — it's gone.

117

Thought I knew — but — I — was wrong.

118

If I on - ly knew what I — know now!

If I on - ly knew what I — know now!

*(After applause – #41 – KLAXON begins. BRRROOOONK!
A klaxon alarm.)*

(Then an offstage voice booms—)

JUNO

(offstage)
REPORT FOR PROCESSING!

(#42 – THE NETHERWORLD CHASE begins. Machinery scrapes into gear. A TSA metal detector trundles onstage. An old crone enters, with a voice like road tar. This is JUNO.)

(JUNO)

All recently deceased individuals... FORM A LINE!

(The DEAD line up, pulling CHARLES and LYDIA into line with them.)

CHARLES

This doesn't seem good.

JUNO

My name is Juno. It is my job to help EASE your transition OUT of the OVERWHELMING EMOTION OF LIFE...

(gesturing to the space beyond the detector)

... and IN-to the soothing solitude that awaits you in THE NETHERWORLD. Also: No liquids! DRINK IT OR THROW IT OUT!

(DING! One of the DEAD steps through and vanishes into The Netherworld. LYDIA breaks the line to approach JUNO.)

LYDIA

My mom's dead. Is she in there?

JUNO

Everyone who's ever died is in there. But honey, whatever you think you're looking for... you're not gonna find it.

LYDIA

I've come this far. I have to try.

CHARLES

Lydia, no!

(But LYDIA's already bolted through the detector. Sirens blare. The machinery grinds to a halt.)

JUNO

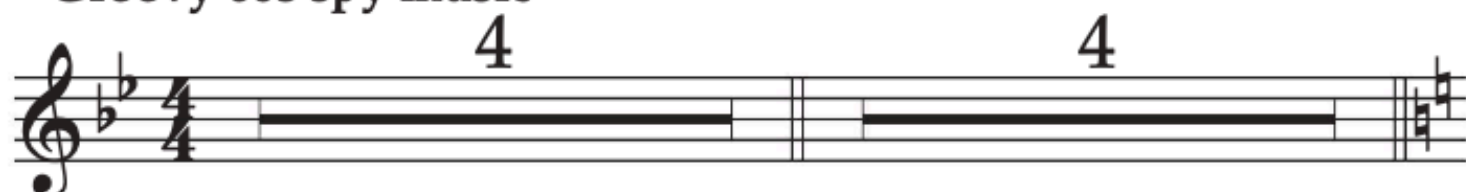
WE GOT A RUNNER!

(#43 – HOME (PART 1) begins.)

HOME (PART 1)

(And we cross-fade to— Scene 12: DEEPER INTO THE NETHERWORLD. LYDIA bolts deeper into the Netherworld: an echoing void of kaleidoscopic emptiness, dizzying, vertiginous— literally breathtaking.)

Groovy 60s spy music

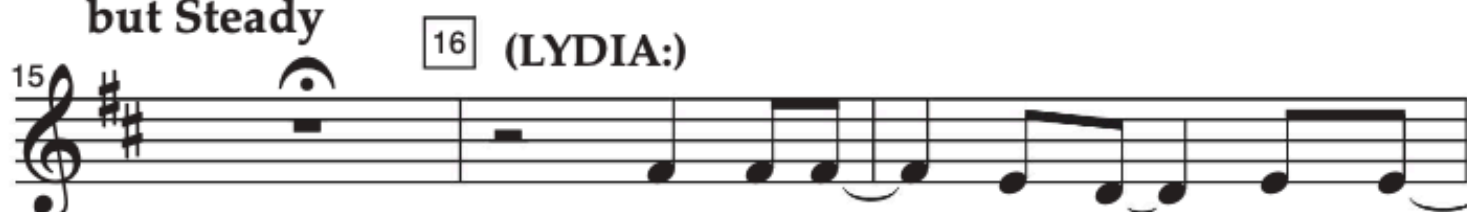


LYDIA: Mom? Where are you?! Mom?



(LYDIA:) MOM!?

**Ethereal
but Steady**



Ma - ma, I — could use — some help —



— here. I'm tired of talk - ing to — my-self —



— here. Back at home — you don't — ex - ist,



so here I am — in the a-byss. Are you

25 

real - ly in — this place? It's like the emp -

27 

- ti - ness — of space. I could

29 

search for all — et - er - ni - ty — and ne - ver see your

32 

face. Help me out. _____


36 

I'm lost with - out you.

Chorus - Quarter Note Accents

40 

Spin - ning on this in - fi - nite road, —


43 
ter - ri - fied of let - ting you go. — No light a - bove

45 
— and there's - no hope — be - low —

47 
I don't know which way's home. —

49 
Ma, I got my heart in my hand. —

51 
Speak to me and I'll un - der - stand — one lit - tle word

53 
— to know — I'm not — a - lone, — and

Full Backbeat Groove

55 56

show me the way back home — Oh —

58

— Is there a way — back home? —

61

Oh —

(CHARLES rushes on.)

CHARLES: Lydia! We have to go home.

LYDIA: I don't have a home.

CHARLES: Look, I know things have been difficult—

LYDIA: She was my whole world! And she left us. And you won't even say her name.

CHARLES: (*erupting*) BECAUSE IT HURTS TOO MUCH!

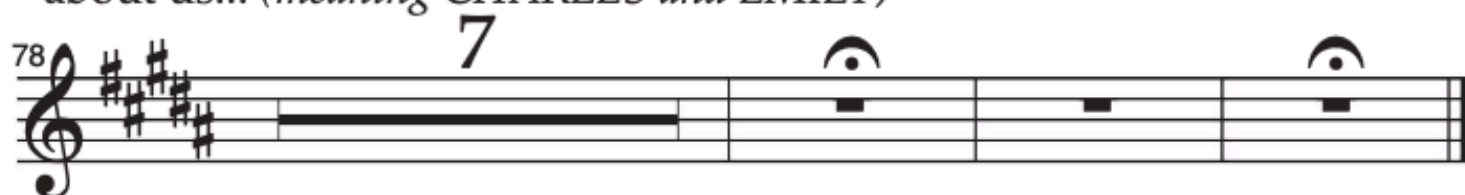
64 8

(CHARLES): (*and then... a confession*) She was my world too, Lydia. That's why I've been trying so hard to build a new one.

LYDIA: But Dad, there's no one in it. We left each other behind. We're all alone.

72 6

CHARLES: (*stunned*) You're right... You know your mother knew this was going to happen. I mean, not *this*. I don't think anyone could have predicted this. But a few nights before she... before the end... Emily took my hand and she said, "I know you want to fix it... but we just have to hold onto each other and live through it." I thought she was talking about us... (*meaning CHARLES and EMILY*)



(CHARLES)

... I think she was talking about...

(*He gestures to LYDIA.*)

us.

(#44 – HOME (PART 2) *begins.*)

HOME (PART 2)

LYDIA: I'm scared I'm going to forget her. Promise we can talk about her?

CHARLES: Lydia, we can talk about her anytime you want.
(*LYDIA hugs CHARLES.*)



A Little More Energy

LYDIA:



I'm gon - na go — back home! —

ENSEMBLE:



I'm gon - na go — back home! —

10



Ad - am, Bar - bara, De - lia, and Dad.—

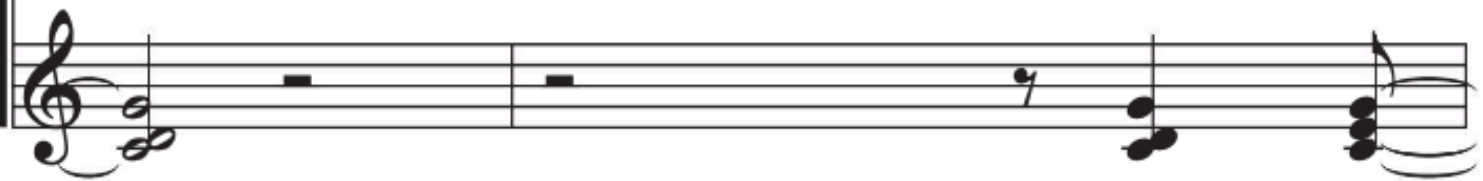


Ad - am, Bar - bara, De - lia, and Dad.—

12



It's mes - sy but they're all that I have.—



Woah oh,—

14



I'll make— the best— of be - ing flesh—



Woah oh,—

16

— and bone Ma-ma I'm go - ing home—

sfz

Full Out

18

— Yeah! —

Whoa —

20

— Ma-ma I'm go - in' home, —

— go - in' home, —

LYDIA,
CHARLES:

23

Oh _____ I'm go-in'

Oh _____

(LYDIA,
CHARLES:)

26

home! _____

(ENSEMBLE:)

Bah Bah Bah Bah Bah Bah Bah Bah Bah Bah Bah Bah Bah Bah

29

Ma-ma I'm go - in' home!

Bah Bah Bah Bah Ma-ma I'm go - in' home!

(BLACKOUT. And we cross-fade to—)

SCENE 13: BACK HOME

(#45 – BACK HOME begins.)

(The house is now a demonic game show.)

BEETLEJUICE

IT'S...“STUDIO AUDIENCE”

STUDIO AUDIENCE

“LIFE! OR! DEATH!”

(A cheesy ‘LIFE OR DEATH!’ sign lights up. BEETLEJUICE leaps forward.)

BEETLEJUICE

Thaaaaat’s right! It’s time for America’s favorite game show, where the contestants SUCK and the host is VERY ANGRY ‘cause his AMAZING PLAN to COME ALIVE just went off the rails!

(The lights and sound of a Netherworld door being drawn from the other side. The door opens. It’s LYDIA, in a red wedding dress.)

LYDIA

Hey Beetlejuice!

BEETLEJUICE

Lydia!?

(She steps through. CHARLES follows in a tux.)

LYDIA

What’s wrong, sugar lumps? Didja think I wasn’t coming back?

BEETLEJUICE

I mean, you literally jumped into an infinite abyss of Nothing to get away from me.

LYDIA

I had a change of heart!

CHARLES

And she wanted my blessing!

(pulls BEETLEJUICE aside)

Mr. Juice. I respect your persistence.

LYDIA

(to CHARLES; sotto)

We have a plan. Follow my lead.

(to BEETLEJUICE)

Oh Beetlejuice, don’t you get it? I choose – YOU!

BEETLEJUICE

You mean it? Like you and me? Tying the knot?!

LYDIA

Uh-huh.

BEETLEJUICE

Oh boy oh boy oh boy, you are never gonna regret this!

(#46 – HERE COMES THE... begins. In quick time, BEETLEJUICE changes into a tux and bow tie. CHARLES walks LYDIA down the aisle.)

LYDIA

We need a priest!

DELIA

I'm a licensed psychic-healer in the state of New Mexico!

LYDIA

Okay.

DELIA

Do you, Lydia, take this creepy old guy to be your lawfully wedded, soon-to-be-undeaded husband?

LYDIA

(a beat as LYDIA checks in with everyone)

I do.

(The theater shakes like a wave of energy just passed through it. BEETLEJUICE doubles over. Then draws THE LONGEST, DEEPEST BREATH EVER. #47 – ALIVE! begins.)

BEETLEJUICE

I'M ALIIIIIVE!!!!

(We hear birds chirping.)

(BEETLEJUICE)

Are those... birds!? They sound so beautiful.

(then, full of joy)

And that makes me FEEL! I actually FEEL... HAPPY! I've never felt this way before! But—

(then, fretting)

—what if it doesn't last? That makes me feel WORRIED. Now the happiness is gone and—

(then, crying so much)

—that makes me feel SAD. What if I'm never happy again? Just the thought of that—

(then, seething)

—makes me SO ANGRY.

(He turns on them, wild-eyed, and moves towards LYDIA.)

CHARLES

Lydia!

(CHARLES grabs the weird sculpture and throws it to LYDIA, who stabs BEETLEJUICE in the back with its sharp tip.)

BEETLEJUICE

Unnnngggghhhhhhh – I see what you did there. Neat trick.

DELIA

You stabbed him!

ADAM

With bad art.

BEETLEJUICE

That... feels... meaningful.

(BEETLEJUICE collapses.)

DELIA

You brought him to life just so you could kill him?

LYDIA

Exactly.

DELIA

But now he'll be—

(THWONG! BEETLEJUICE springs to his feet.)

LYDIA

—recently deceased. Adam! We need a door.

ADAM

“Chapter one!”

BARBARA

“Proceed directly—”

ADAM

“—to the Netherworld!”

(ADAM draws a door. BARBARA knocks three times and it opens. #48 – NETHERWORLD 3 begins. Otherworldly light.)

BEETLEJUICE

Ne-ther-world...

(He stumbles towards it, in a trance... but something else comes through the door. JUNO!)

JUNO

Beetlejuice!

BEETLEJUICE

(whiny teenager)

Mom!

(JUNO slams the door shut.)

EVERYONE

Wait. What!?

BEETLEJUICE

So embarrassing.

JUNO

You're the embarrassment!

(pointing at LYDIA)

YOU. You go to the Netherworld, you don't come back. That's the rule.

(BEETLEJUICE gets between JUNO and LYDIA.)

BEETLEJUICE

Back off, Mom! 'Cause of her, I got to LIVE. Briefly. VERY briefly. And can I just say – LIFE is a rollercoaster. So many FEELINGS! One minute you're on top of the world, the next minute you feel no one could ever love you!

(then)

But I'll tell ya somethin'. It's worth it. Every bit of it. And I'm not gonna let you take it from her.

JUNO

Oh Lawrence... that was beautiful. Maybe I've been all wrong about you. And I admit I haven't always been a good mother. But that's only because I WISH YOU WERE NEVER BORN!

(JUNO flicks her hand.)

(#49 – THE WASTELAND begins. BEETLEJUICE is sucked out the front door into The Wasteland.)

BEETLEJUICE

NOOOOO! YOU FOOLED ME WITH LOOOOVE!

JUNO

(turning on LYDIA)

Now. YOU! You're coming with me.

LYDIA

You know what? I've already been there and back. Learned a lot along the way. I'm gonna take a chance on life. And people. Like these weirdos.

(CHARLES steps in – and the rest follow.)

CHARLES

She's not going anywhere.

BARBARA

Yeah! Back off!

ADAM

Over our dead bodies!

DELIA

AND I'M PART OF THIS TOO! I don't GET it but I am PART of it!

JUNO

Well look at you. All ganging up to fight the mean demon-lady. Adorable. Fine! You want to be together?

(Her voice echoes menacingly.)

YOU CAN DIE TOGETHER!

(#50 – YEEHAW! begins. Thunder! Lightning! She advances on them. Then—CRRRRRRACK!)

(BEETLEJUICE, sporting a cowboy hat, crashes in on a giant SANDWORM.)

BEETLEJUICE

YEEEEEEHAAAAAAAAAAAAAAAAAAW! HI, MOM!

(The SANDWORM swallows JUNO whole! BEETLEJUICE hops down and then turns to the SANDWORM.)

Get outta here, girl! You're free now! Git!

(then)

Look at that, Lydia. Now we both got dead moms.

(He lets the tastelessness sink in. Then—)

WELLLL, I should probably get goin'. Think I might go on a little vision quest, find my dad. SEQUEL!

(#51 – MOST OF ALL, SCARECROW begins.)

(BEETLEJUICE)

(then)

Lydiaaaa! I'll miss you most of all, Scarecrow.

(She hugs him. Then—)

LYDIA

Wow, you really smell terrible.

BEETLEJUICE

And I know that now.

(then)

Welp. BYE.

(The Netherworld door opens.)

(BEETLEJUICE)

Tell... my... storrrryyyyyyyyyyyyyyy...

(BEETLEJUICE exits.)

CHARLES

This has been a strange day.

LYDIA

(pleased)

Strange and unusual. Adam, Barbara? Would you mind if we all live in this house together?

ADAM

We'd love it.

DELIA

Well... I'm so happy for all of you. I'll just... go.

(She starts out, theatrically dejected.)

LYDIA

Delia—

(DELIA immediately turns back.)

DELIA

Yes? Did you say something?

LYDIA

I want you to stay. It's like you said: You don't get it, but you're a part of it.

DELIA

Sucks-yes!

(hugs LYDIA)

This is the best day of my entire life.

LYDIA

Let's clean up!

(LYDIA plays a record on the Victrola. #52 – JUMP IN THE LINE begins.)

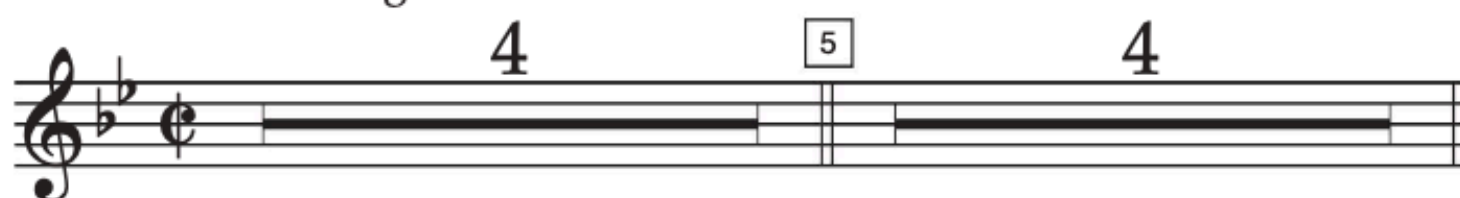
JUMP IN THE LINE

Harry Belafonte Calypso!

In 2

CHARLES: Hey! Your mother
loved this song! Care to dance?

LYDIA: I'd love to!



(LYDIA:)



Shake, shake, shake, Sen-o - ra! Shake your bo - dy line!

CHARLES:



— Shake, shake, shake, Sen-o - ra!



shake it all the time!—

ALL:



Work, work, work, Sen-o - ra! Work your bo - dy line!



Work, work, work, Sen-o - ra!



Work it all the time!

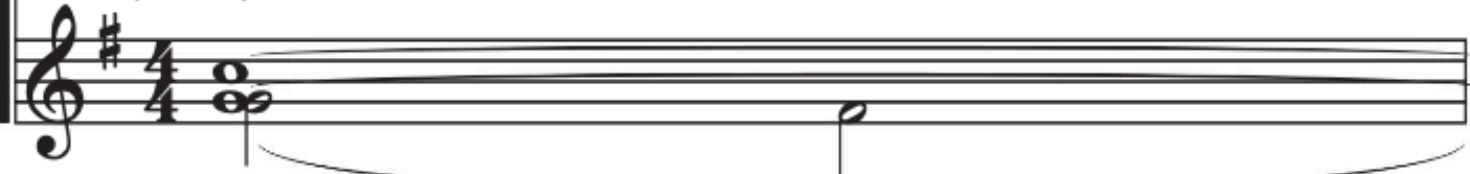
(LYDIA steps forward in her own world as the others continue to dance.)

25 **LYDIA:**



Ma - ma if you're listen - ning, does -

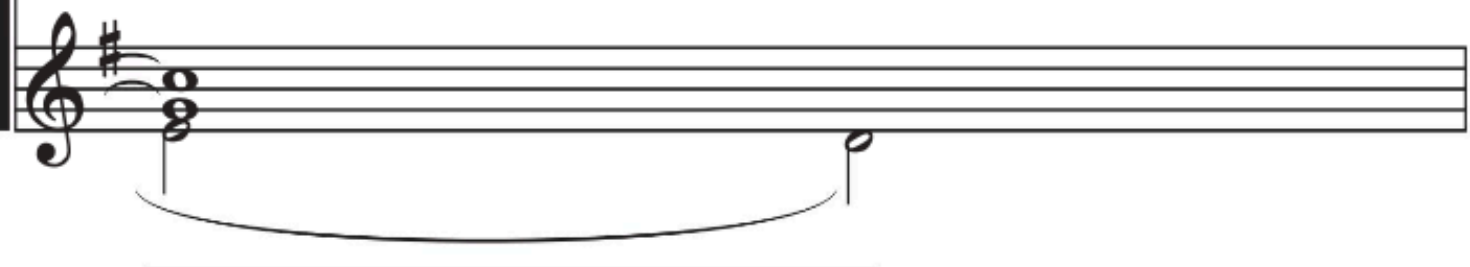
(ALL:)



Ah



- n't this just blow your mind? —



27

Shake, shake,— shake, shake, Sen - o - ra

28

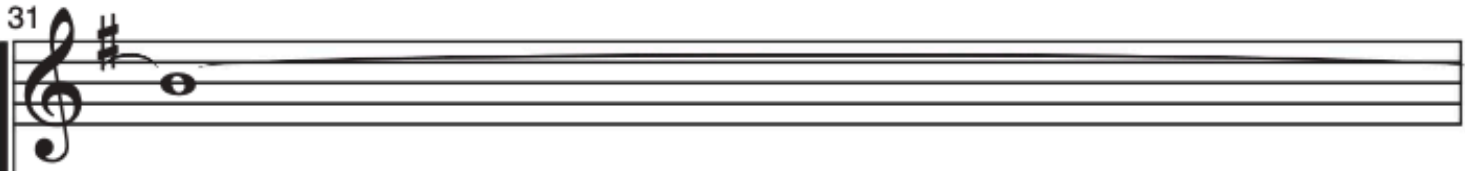
Shake, shake,— shake, shake, Sen - o - ra

29

I was on a mis-sion, but this— is what I left be - hind

Ah

31



Shake, shake,— shake, shake, Sen - o - ra

32



I'll

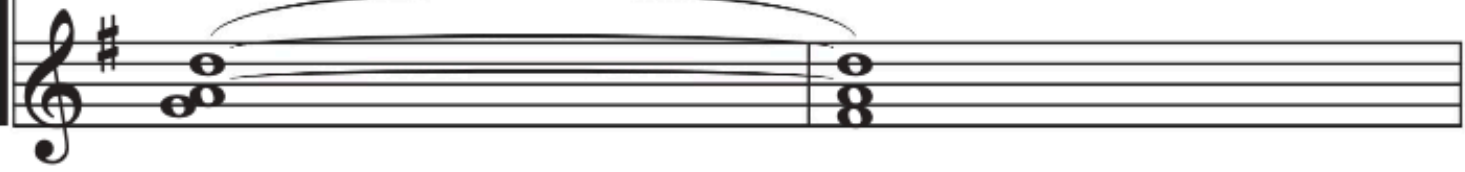


Shake, shake,— shake, shake, Sen - o - ra

33



miss you ev-'ry day, but seek— a lit-tle strange and un-us-



Ah—

35

- u - al — and you — will find, —

Ah —

37

life bey - ond all comp - re - hen - sion. A

Shake, shake, — shake, shake, Sen-o - ra

39

mess in mul - ti - ple — di - men - sions. A

Shake, shake, shake, shake, Sen-o - ra

41

lit - tle un - con-ven - tion - al, — I know...

Ah

43

— But Ma - ma I'm home! —

Ah Shake, shake!

45

Ah Day-light come and me wan-na go home.

47

I'm—

Ah Day-light come and me wan-na go home.

49

home!—

Ah Day-light come and me wan-na go home.

51

Ah

Shake! Shake! Shake! Sen-o - ra!—

53 *mp*

I'm home!

(#53 – **BOWS** *begins.*)

(#54 – **EXIT MUSIC** *begins.*)

END OF SHOW

words to know from Beetlejuice JR.

Abyss – an immeasurably deep or great space; a seemingly bottomless pit; something presumably without end or measurement.

Arrhythmia – a problem with the rhythm or rate of the heartbeat; an irregular heartbeat.

Bravado – behavior that is bold and intended to intimidate and/or impress people.

Cadre – a small unit or group of people that share a common trait.

Carpe'd diems – referencing the Latin phrase “carpe diem,” which means “seize the day”; first used by the Roman poet Horace.

Compartmentalized – divided into categories or sections.

Congenital heart disease – a heart disease present at birth that can impact the structure or appearance of the heart.

Daffy – strange in a silly or amusing fashion.

Deflecting – causing someone or something to change direction by purposefully deviating from the intended aim.

Dies Irae – a Latin phrase meaning “Day of Wrath.”

Disfigured – having an unusual appearance due to injury; deformed; defaced.

Djembe – a goblet-shaped West African drum that is played with bare hands, traditionally carved from a single piece of African hardwood.

Dramamine – medicine used to help prevent nausea, specifically motion sickness.

Green card – a card for the purposes of identity that allows a nonnative person to live and work permanently in the US.

Haplessness – bad luck; ill fortune.

Mantras – commonly repeated words, phrases, or statements that proclaim a belief or carry a sacred meaning.

Merengue – a Caribbean style of dance that comes from a combination of Dominican and Haitian background.

Mise en abyme – a formal technique of placing a copy of an image within itself, usually in a way that suggests an endlessly recurring progression.

Namaste – a respect-filled Sanskrit greeting that approximately translates to “I bow to you.”

Netherworld – “the world of the dead”; a hidden underworld.

Playing hardball – a phrase originating from baseball that means to act or work aggressively, ruthlessly, or competitively to achieve an objective.

Redirecting – directing a person, place, or thing to a different place or purpose.

Terra cottary – the correct spelling is “Terra Cotta”; however, the “ry” is added to turn the term into an adjective. Terra Cotta includes any kind of fired clay with a color range from brown to light red, typically left unglazed.

The Sword of Damocles – a phrase dating back to the Roman philosopher Cicero, who wrote an ancient moral parable. While the parable’s original intent was to demonstrate the danger and suffering surrounding opulence and power, modern society now believes the sword’s presence means something bad is likely to happen to you.

Vertiginous – causing vertigo; extreme dizziness.

glossary

actor: A person who performs as a character in a play or musical.

author: A writer of a play or musical, also known as a playwright. A musical's authors include the book writer, a composer, and a lyricist.

blocking: The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

book writer: One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

cast: The performers in a show.

cheating out: Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

choreographer: A person who creates and teaches the dance numbers in a musical.

composer: A person who writes music for a musical.

creative team: The author(s), director, choreographer, music director and designers for a play or musical.

cross: When an actor onstage moves toward or away from another actor or object.

dialogue: A conversation between two or more characters.

director: A person who provides the artistic vision, coordinates the creative elements, and stages the play.

downstage: The portion of the stage closest to the audience. The opposite of upstage.

house: The area of the theater where the audience sits to watch the show.

house left: The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.

house right: The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.

lines: The dialogue spoken by the actors.

lyricist: A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

lyrics: The words of a song.

monologue: A dramatic speech by one actor.

music director: A person who is in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

musical: A play with songs that are used to tell a story.

off-book: The actor's ability to perform his or her memorized lines without holding the script.

offstage: Any area out of view of the audience. Also called backstage.

onstage: Anything on the stage and within view of the audience is said to be onstage.

opening night: The first official performance of a production, after which the show is frozen, meaning no further changes are made, and reviews may be published.

play: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

protagonist: The main character in a musical. The action centers around this character.

raked stage: A stage which is raised slightly upstage so that it slants towards the audience.

rehearsal: A meeting during which the cast learns and practices the show.

script: 1) The written words that make up a show, including spoken words, stage directions, and lyrics. 2) The book that contains those words.

speed-through: To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

stage directions: Words in the script that describe the actions of the characters.

stage left: The left side of the stage, from the actor's perspective. The same side of the theater as house right.

stage manager: A person who is responsible for keeping all rehearsals and performances on schedule.

stage right: The right side of the stage, from the actor's perspective. The same side of the theater as house left.

upstage: The part of the stage farthest from the audience. The opposite of downstage.

warm-ups: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

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