



PRESENTS

BEETLEJUICE

JR.

WITH THE STUDENTS OF GALA  
AUDITION PACKET



# BEETLEJUICE JR.

## About The Show:

*It's our show now, kid! The ghost-with-the-most comes to the stage in Beetlejuice JR., the frightfully funny musical based on the beloved motion picture turned Broadway phenomenon. Lydia Deetz is a strange and unusual teenager, still grieving the loss of her mother and obsessed with the whole "being dead thing." Lucky for Lydia, she and her father move to a new house haunted by a recently deceased couple and Beetlejuice, a delightful demon with a real zest for life. When Lydia calls on Beetlejuice to scare away anyone with a pulse, this double-crossing specter shows his true stripes, unleashing a (Nether)world of pandemonium.*

*With music and lyrics by Tony Award-nominee Eddie Perfect and a book by Tony Award-nominated pair Anthony King and Scott Brown, Beetlejuice was nominated for eight 2019 Tony Awards including Best New Musical. A viral "sucks-yes" on social media, this musical struck a chord with young theatre lovers who adored its unabashed humor and emotional honesty.*

## Characters:

### Lydia Deetz

*Whip-smart, grieving fifteen- year-old whose dark sense of humor helps her cope with the loss of her mother, Emily. Lydia is unfazed by Beetlejuice's antics and easily holds her own against both him and all things Netherworld.*

### Charles Deetz

*Lydia's father. He wants to help her get over the loss of her mother, although the ways he tries to "help" aren't really what Lydia needs. Charles is under a lot of pressure between his concerns over Lydia, his secret relationship with Delia, his professional life, and his own grief (which he tries to ignore).*

### Beetlejuice

*The dead guy of the hour! This titular character is zany, spooky, and absolutely hilarious. Though Beetlejuice exists in a morally gray area, he's more of a trickster than*

a malevolent threat. He's happy to align his interests with others, but ultimately, he's looking out for himself.

### **Adam Maitland**

Devoted husband of Barbara, just can't catch a break. While life's stresses were getting to him – renovation of the house, financial difficulties, and the decision about having a child – he certainly wasn't ready for death.

### **Barbara Maitland**

Barbara's stresses align with her husband's, in life and death, although Barbara is a bit more adventurous than Adam. She is very kind but also strong-willed and a quick thinker. Barbara immediately bonds with Lydia.

### **Delia Schlimmer**

Hopelessly (sometimes maniacally) optimistic. She believes fully in her guru, Otho, and considers herself a life coach, though underneath her façade she's quite fragile and desperately wants to fit in with the Deetzes. Delia loves Charles and genuinely cares about Lydia's well-being, even if her attempts to connect are somewhat misguided.

### **Maxie Dean**

The business tycoon whom Charles hopes to impress.

### **Sky**

An eager girl scout with a very unfortunate heart condition.

### **Miss Argentina**

Former beauty queen, greets the recently dead in the Netherworld. She leads "What I Know Now".

### **Maxine Dean**

Maxie's fourth (or fifth) wife.

### **Otho**

Delia's guru and occasional exorcist.

### **Juno**

Beetlejuice's mother, runs the recently dead intake with an iron fist. She has "a voice like road tar" and no sympathy for anyone.

## Ensemble:

Other characters in the show include the **Priest**, **The Recently Deceased (Parachute Jumper, Death by Toaster, Dead Cheerleader, Death by Fireworks, Cigar Mobster, Dead Jockey, Machete Groom, Dead Drill Team, and Hunter with a Shrunk Head)**, **Mourners, Movers (Mover #1, Mover #2)**, **Lawyers, Girl Scouts, Cater-Waiter, Beetlejuice Clones (Clone #1, Clone #2), Cheerleaders, Studio Audience, Sandworm.**

## REHEARSAL SCHEDULE

Rehearsals will be held at the **Los Angeles Technical Trade College (LATTC)**, at **400 West Washington Blvd.** Our ON! Theater directors will be present to help chaperone the walk from GALA to the LATTC, less than a half mile straight down 23rd Street.



- ~~Wednesday, 9/4 - Auditions & Introduction @ LATTC, 4pm-6:30pm~~
- Wednesday, 9/11 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 9/18 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 9/25 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 10/2 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 10/9 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 10/16 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 10/23 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 10/30 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 11/6 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 11/13 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 11/20 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 12/4 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 12/11 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 1/8 - Rehearsal @ LATTC, 4pm-6:30pm
- Wednesday, 1/15 - Tech Rehearsal @ Performance Venue (TBD), 4pm-7:00pm

- Thursday, 1/16 - Tech Rehearsal @ Performance Venue (TBD), 4pm-7:00pm
- Thursday, 1/17 - Tech Rehearsal @ Performance Venue (TBD), 4pm-8:00pm
- Saturday, 1/18 - Performances @ Performance Venue (TBD), 1pm & 5pm

### **WHAT TO BRING EACH WEEK**

- Water
- Extra snacks
- Closed-toe-shoes
- Your script (once you receive it) & pen/pencil, highlighter
- *Please note that cell phones and any other devices are not permitted during rehearsal time with the exception of breaks, etc.*

### **AUDITION MATERIALS**

Auditions for all participants will be held on our first program day.

All cast members must prepare (ONE) of the included monologues AND (ONE) of the included song excerpts. All materials are included in this packet. Audition songs should be sung a cappella (without music). Memorization is strongly encouraged. Being off-book frees up your hands to express yourself, and frees up your face and eyes so we can connect to you emotionally (instead of you looking at a paper). Performers should perform their songs and scenes with confidence, personality, and CHARACTER.

We want this process to be as fun and stress free as possible. Every single role matters. If you know you don't want a big singing part, let us know! Do what works best for you.

Please note that cast behavior, attitude, work ethic, and respecting fellow performers during auditions also factors into our casting decisions. Please complete the cast contract prior to auditioning at [openingnighttheater.com/castcontract](http://openingnighttheater.com/castcontract).

### **[CLICK HERE TO ACCESS THE AUDITION MUSIC TRACKS.](#)**

*THESE TRACKS ARE FOR PRACTICING ONLY. AUDITIONS SHOULD BE SUNG ACAPELLA (WITHOUT MUSIC).*

### **SONG SELECTIONS**

- "Say My Name" (Beetlejuice)
- "Dead Mom" (Lydia)
- "Home" (Lydia)
- "Ready, Set, Not Yet" (Adam/Barbara)
- "No Reason" (Delia)
- "What I Know Now" (Miss Argentina)
- "Girl Scout" (Sky)

# 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.

## AUDITION MONOLOGUES

### **LYDIA DEETZ #1**

I don't have a home. Mom was my home. She was my whole world! And she left us. And you won't even say her name. I know you've been trying to build a new world for us, but there's no one in it. We left each other behind. And now...we're all alone. And I'm scared that I'm going to forget her. Promise I won't forget her? Promise we can talk about her?

### **LYDIA DEETZ #2**

My mom would've loved this. 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. But hey, maybe we can help each other. 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.

### **BEETLEJUICE #1**

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?

### **BEETLEJUICE #2**

If you wanna get those people out of your house, you have to learn to scare them. Here's the problem — right now, no matter what I do, I cannot affect the world of the living. But you two can. And after you scare 'em, you make 'em say this (hands them a business card with his name on it). My name. Three times. Well, my middle name. My first name's Lawrence. And it doesn't matter if you say it. THEY HAVE TO BE ALIVE. And if you guys can't do it, well, this just won't work out. Don't text me in the middle of the night saying, "You up?" 'Cause NEW PHONE WHO DIS?!

### **ADAM MAITLAND & BARBARA MAITLAND**

Well I know we can't just stay in the attic, but what other choice do we have? There are people downstairs. Strangers. I didn't like strangers when I was alive (notices the bed sheets). But if we want our house back, we have to fight for it. We're GHOSTS, gosh darn it! Let's...haunt this house!

### **CHARLES DEETZ**

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...but I think she was talking about (he gestures to Lydia) *us*.

### **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, right now you are "redirecting anger" and "deflecting pain" and "other terms I learned in my training." What you need..is a new perspective!

### **JUNO**

REPORT FOR PROCESSING! All recently deceased individuals...FORM A LINE! My name is Juno. It is my job to help EASE your transition OUT of the OVERWHELMING EMOTION OF LIFE...and IN-to the soothing solitude that awaits you in THE NETHERWORLD. Also: No liquids! DRINK IT OR THROW IT OUT!

**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)

## START

4x

(BEETLEJUICE:)

You— could use a

Detailed description: This block contains the first line of musical notation for the song 'Say My Name'. It is written on a single treble clef staff in 4/4 time. The key signature has one flat (B-flat). The notation starts with a repeat sign and a '4x' marking. A large bracket spans from the beginning of the staff to the start of the vocal line. The vocal line begins with a quarter rest, followed by a dotted quarter note on G4, an eighth note on A4, a quarter note on Bb4, and a quarter note on C5. The lyrics 'You— could use a' are written below the staff.

3

bud - dy. Don't— you want a

Detailed description: This block contains the second line of musical notation. It starts with a measure rest marked '3'. The notation continues on the same treble clef staff. The vocal line has a quarter note on G4, a quarter note on A4, a quarter note on Bb4, and a quarter note on C5. The lyrics 'bud - dy. Don't— you want a' are written below the staff.

4

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

Detailed description: This block contains the third line of musical notation. It starts with a measure rest marked '4'. The notation continues on the same treble clef staff. The vocal line has a quarter note on G4, a quarter note on A4, a quarter note on Bb4, and a quarter note on C5. The lyrics 'pal? (Yes I do! Yes I do!) Girl,— the way I' are written below the staff.



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!

10 (BEETLEJUICE:)

first you got - ta say my name!

BEETLEJUICE: Could  
I get some help here?

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

Go — a - head and

12 *(Ensemble of Beetlejuice CLONES enters.)*

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

13

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

14

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

15 ALL:

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

**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.

**STOP**

**(BEETLEJUICE:)**

20

Well, I can't say it.

**LYDIA:**

But I don't know your name.

# “DEAD MOM” - LYDIA



Are you real - ly in— the ground,



— 'cause I feel— you all— a-round



— 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.



— dead mom?





**START**


Dead mom I'm tired— of try-in'— to i-




- 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-

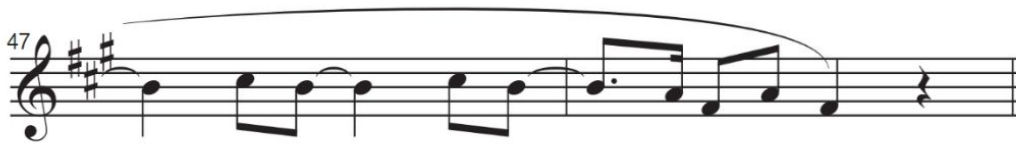
37   
- dy's in de-ni - al. Dad - dy does-n't wan-na feel—




39  He—wants me to smi-le and clap

42  —like a per-form-ing seal.— Ig-nored

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

47 

### Driving

49  Ma-ma won't you send— a sign.— I'm

51  run-nin' out— of hope— and time.— A

53  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**

**STOP**

(#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 you just... scare the people for us?

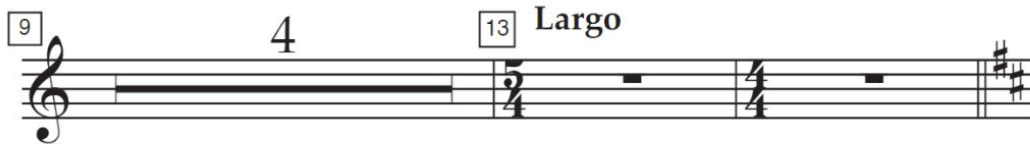
# HOME (PART 1)

(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

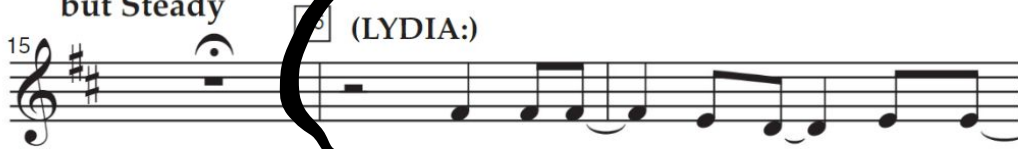


LYDIA: Mom? Where are you?! Mom?



(LYDIA:) MOM!?

Ethereal  
but Steady



**START**

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 — **STOP**

(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

# SECTION #1 - Adam / SECTION #2 - Barbara

## 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



A musical staff in 4/4 time with a key signature of two flats (Bb, Eb). It contains a whole rest for three measures.

ADAM:



Look at this crib,

A musical staff in 4/4 time with a key signature of two flats. It starts with a fermata over the first measure, followed by a melodic line: quarter note G4, quarter note Ab4, quarter note Bb4, quarter note C5. A box with the number '5' is above the C5 note. The staff ends with a whole rest.

### START Section #1 (Adam)



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

A musical staff in 4/4 time with a key signature of two flats. It starts with a quarter rest, followed by a melodic line: quarter note D5, quarter note Eb5, quarter note F5, quarter note G5, quarter note Ab5, quarter note Bb5, quarter note C6, quarter note Bb5, quarter note Ab5, quarter note G5, quarter note F5, quarter note Eb5, quarter note D5.



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

A musical staff in 4/4 time with a key signature of two flats. It starts with a quarter rest, followed by a melodic line: quarter note D5, quarter note Eb5, quarter note F5, quarter note G5, quarter note Ab5, quarter note Bb5, quarter note C6, quarter note Bb5, quarter note Ab5, quarter note G5, quarter note F5, quarter note Eb5, quarter note D5.



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

A musical staff in 4/4 time with a key signature of two flats. It starts with a quarter rest, followed by a melodic line: quarter note D5, quarter note Eb5, quarter note F5, quarter note G5, quarter note Ab5, quarter note Bb5, quarter note C6, quarter note Bb5, quarter note Ab5, quarter note G5, quarter note F5, quarter note Eb5, quarter note D5.

(opt. spoken)

12 13

- cial drain - It's fun!

Folks say: "A-dam..."

### Hip-Hop Groove!

15

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

16

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

17

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

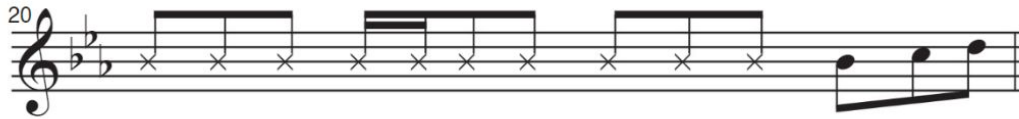
18

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

19

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?



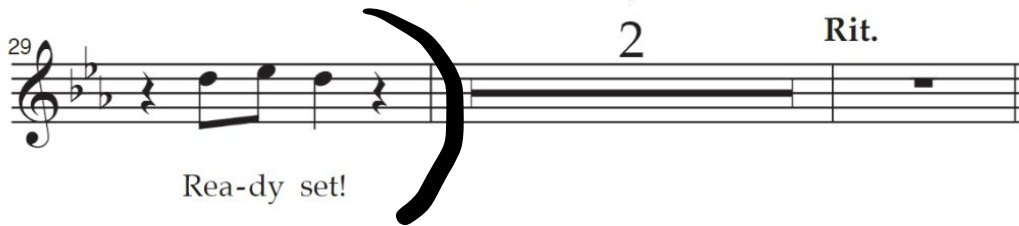
Just make a start!" \_\_\_\_\_ Are you



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!

## STOP Section #1 (Adam)

(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!

## START Section #2 (Barbara)

39

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


41

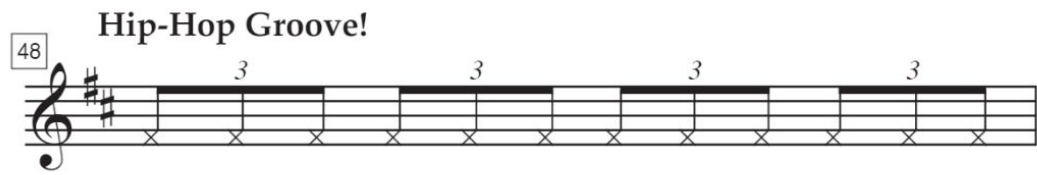
ta - ry I took some clay — and made you pot -

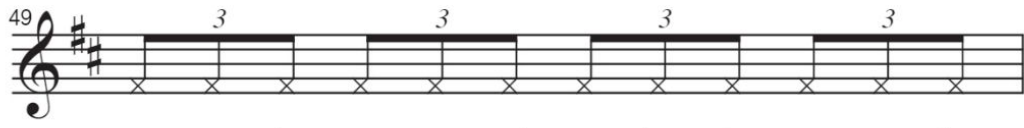
43


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

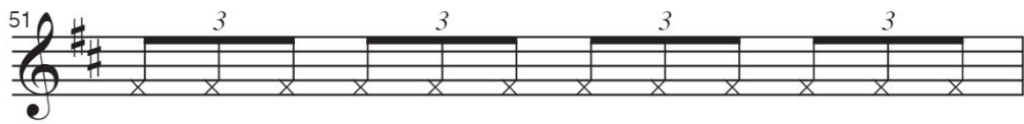
45   
tect you in a mo - ther's em - brace.

46   
Folks say: "Bar - bara... *(opt. spoken)*

**Hip-Hop Groove!**  
48   
Why can't you see that cer - a - mics is sim - ply a

49   
man - i - fes - ta - tion of mo - ther - ly pan - ic by

50   
ma - king a ba - by that's break - a - ble aren't you cre -

51   
a - ting a way of trans - la - ting the ter - ror of



# “NO REASON” - DELIA



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

(DELIA:) Life coaching! NAILING it.



## START



(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

45



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

47



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

50



i - ty. Just lis - ten to — the mel -

52



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

55



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

57

LYD A:



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

**STOP**

# 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

**START**

5

hot. I went to par-ties a lot.

8

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

10

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

11

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

13

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

**STOP**



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



**BEETLEJUICE:**  
Looks like we're not  
invisible anymore!

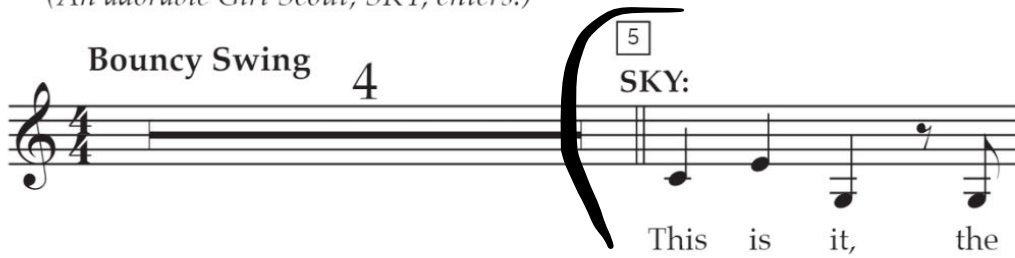


**SCENE 8: SOMETIME LATER, OUTSIDE THE  
MAITLANDS' HOUSE**

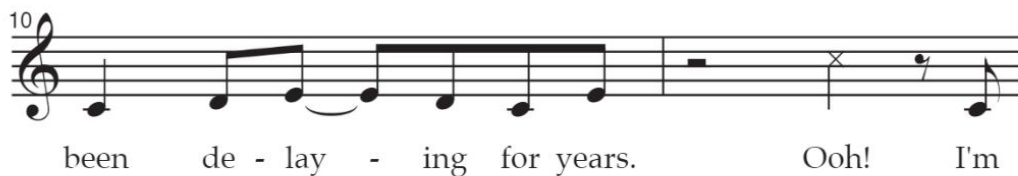
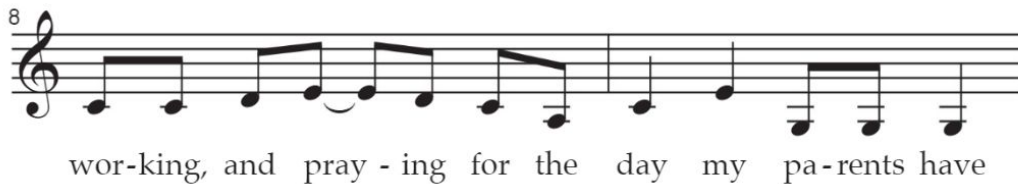
(#28 – *GIRL SCOUT* begins.)

**GIRL SCOUT**

(An adorable Girl Scout, SKY, enters.)



**START**





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



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



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



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



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

**STOP**



— by song, the Girl Scouts helped my