

# BEETLEJUICE JR.

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# welcome to the theater

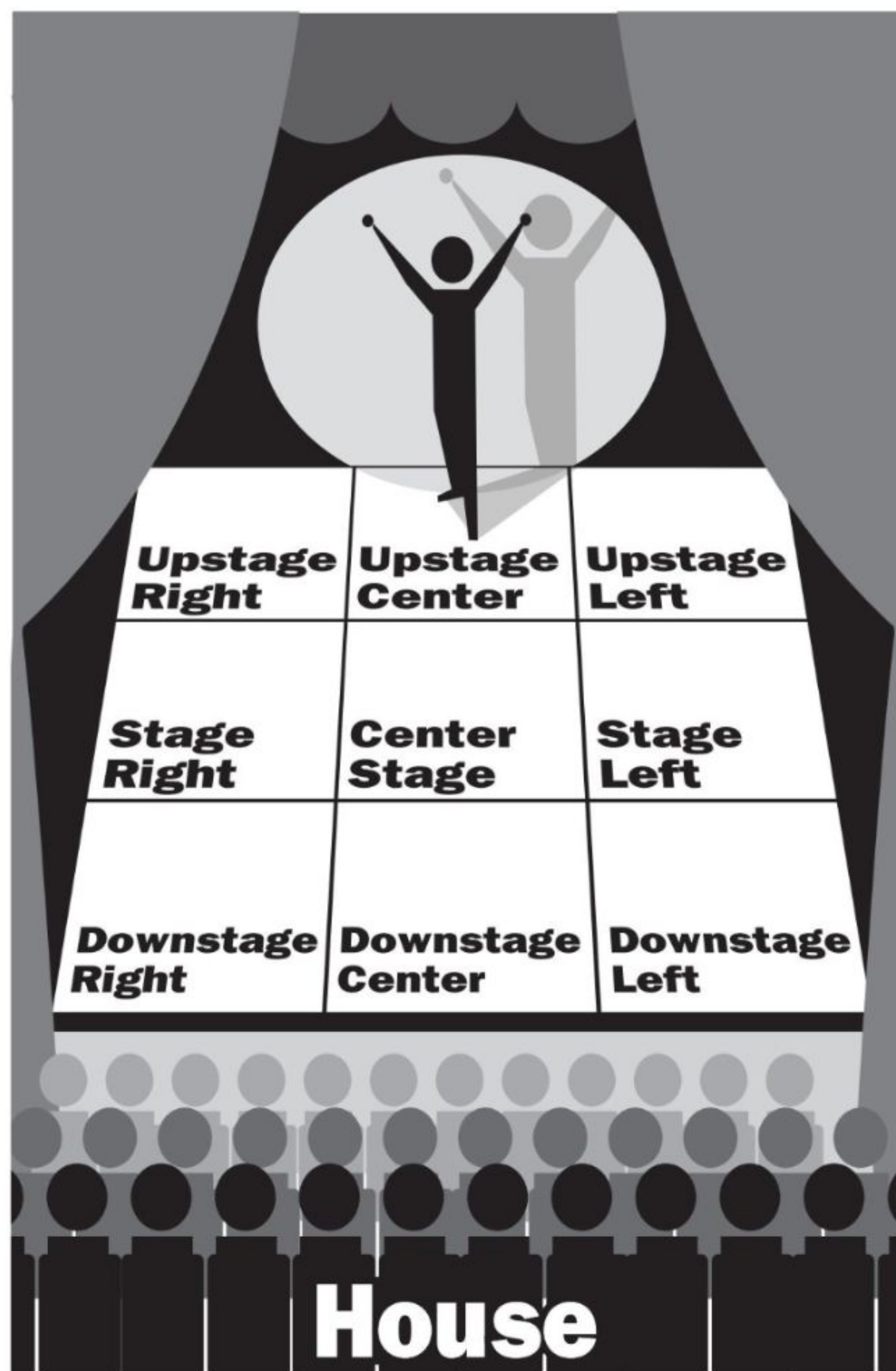
## CONGRATULATIONS!

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

**Y**ou 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!





## 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.)



**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.

(#3 – THE WHOLE "BEING DEAD" THING begins.)

## THE WHOLE "BEING DEAD" THING

Bright Reggae

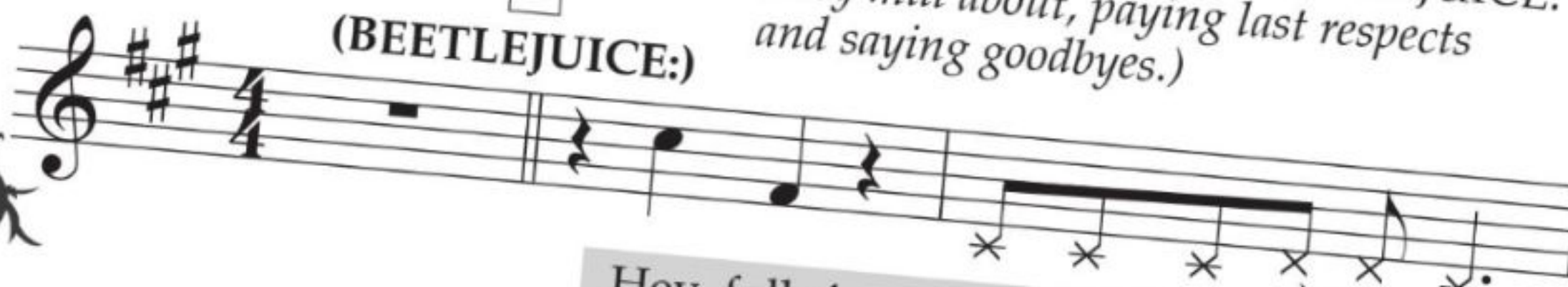
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(BEETLEJUICE:)

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



XDSR



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



'Scuse me! Sor - ry to barge in.



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.

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

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

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.

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, **OTH**O, 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**

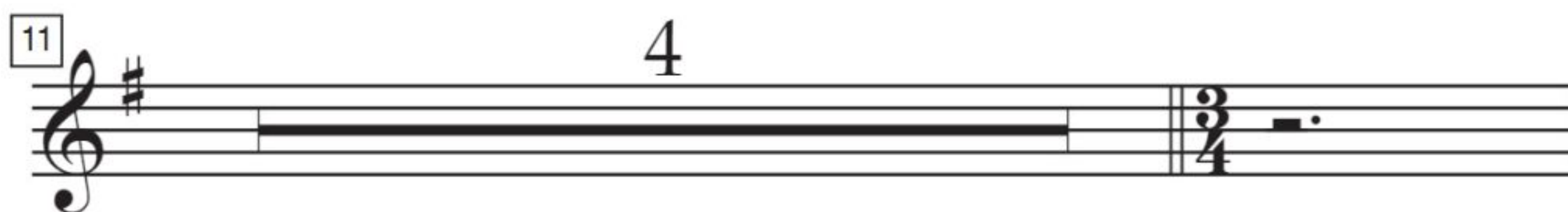
**Juno**

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

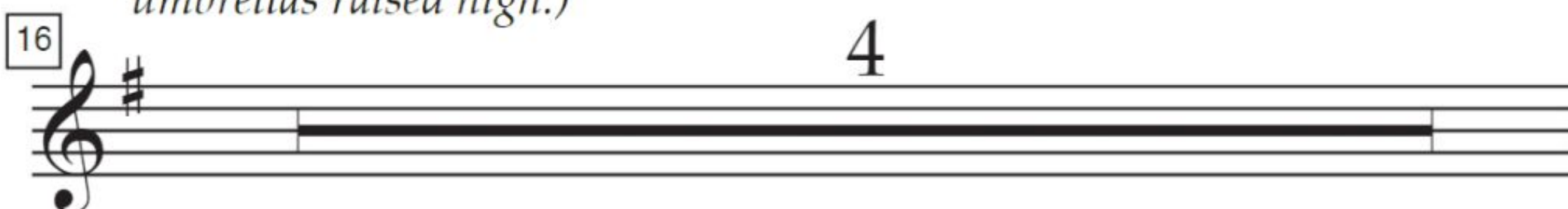




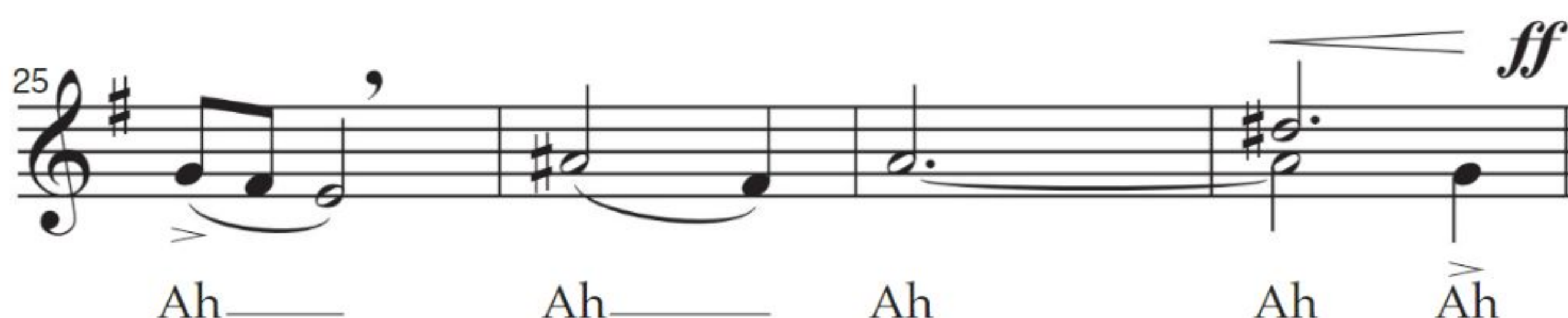
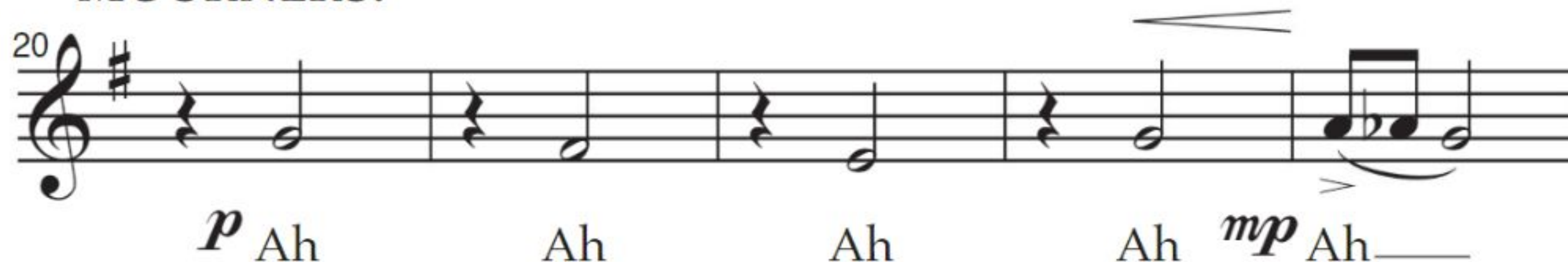




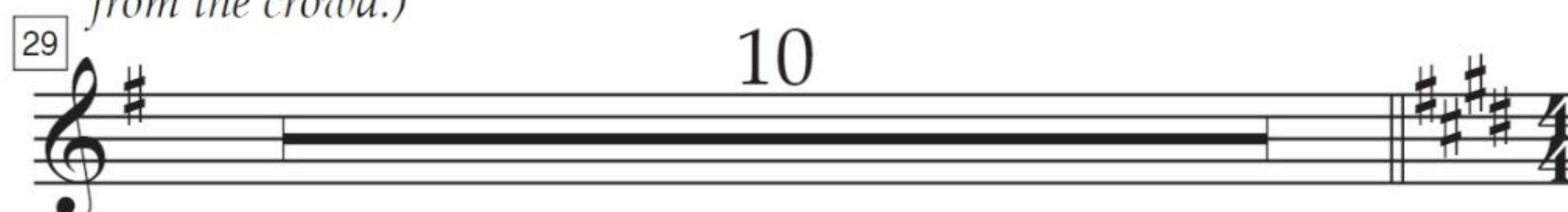
*(Lights up on a graveyard. In the distance, high on a hill: a late-Victorian farmhouse. A PRIEST, a casket, and a group of MOURNERS, black umbrellas raised high.)*



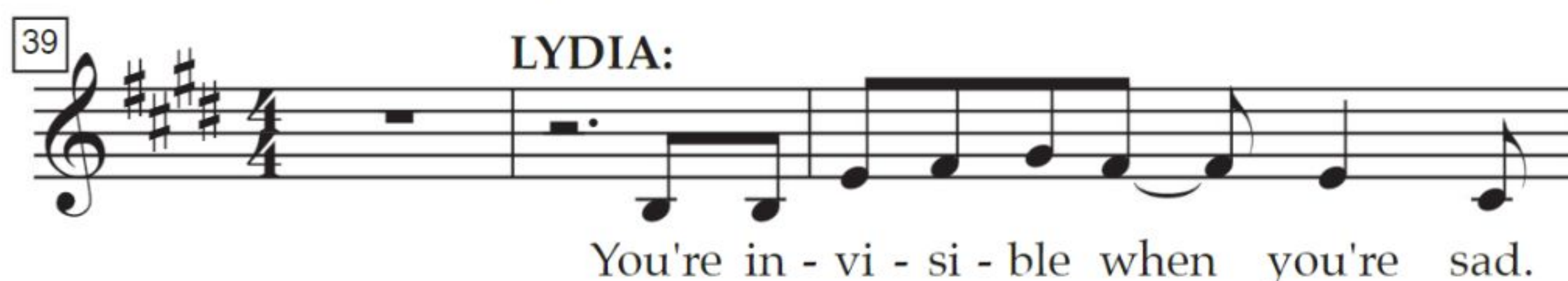
**MOURNERS:**



**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.)*



**Half-Time (Somber)**





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.





Is it be - ing gree - dy to need

**Poco rit.**



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

**A tempo**



Seems when you lose— your mom,



no one turns off— the sun.



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



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.

*(#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** 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



8 **MOURNERS:**

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



44 

— to the o-ther side—

### Tempo 1 (Original Feel)

47 ALL: 

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

**MOURNERS**  
**GROUP 1:**

49

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

**MOURNERS**  
**GROUP 2:**

51



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

**MOURNERS**

**GROUP 3:**

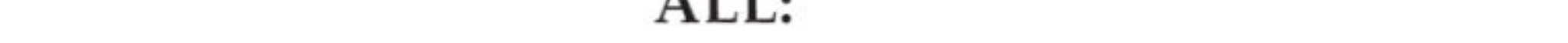
**BEETLEJUICE:**

53

The musical notation shows a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes and quarter notes, some with beams connecting them. There are several rests indicated by 'x' marks above the staff. A downward-pointing arrow from the label 'BEETLEJUICE:' points to the final note of the phrase.

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

55 **ALL:**



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,

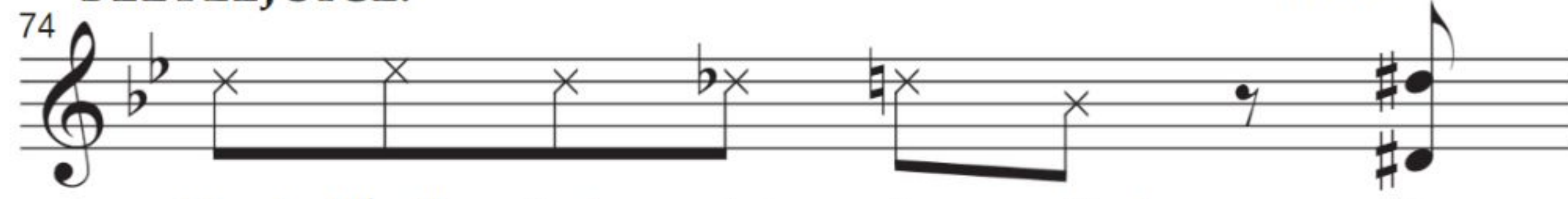
73



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




**ADAM:** 5



Look at this crib,



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



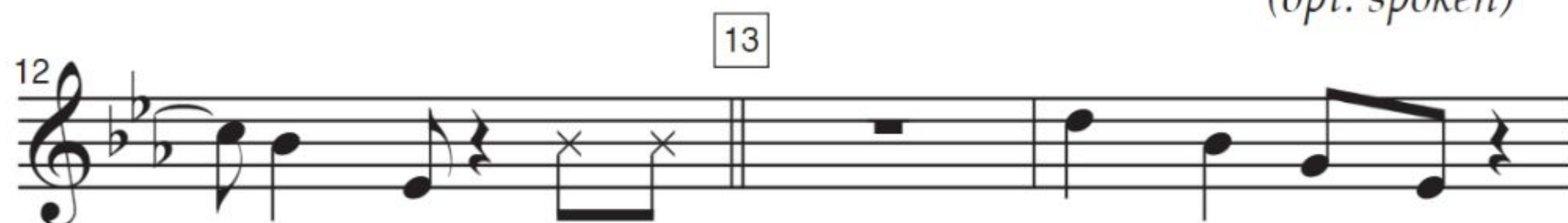
- ring. But no-thing's a chore— when you're re-sto -



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



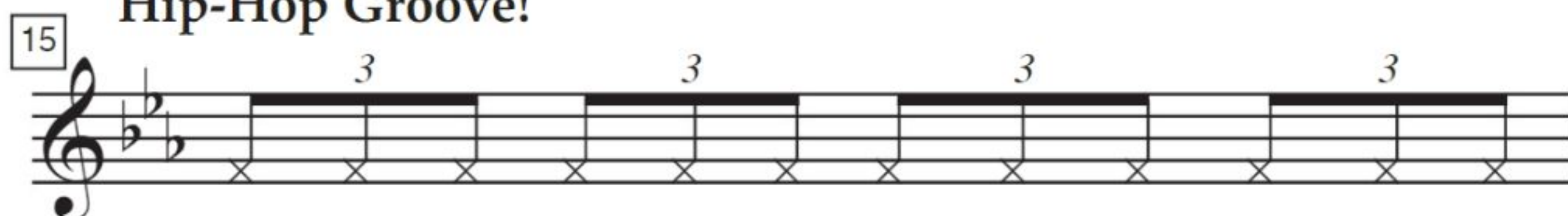
(opt. spoken)



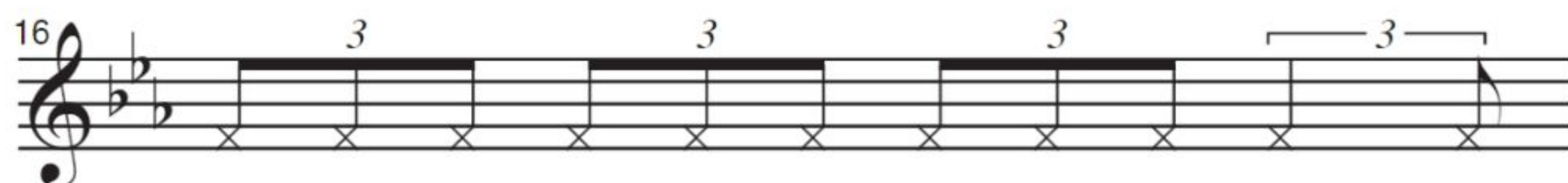
- cial drain – It's fun!

Folks say: "A-dam...

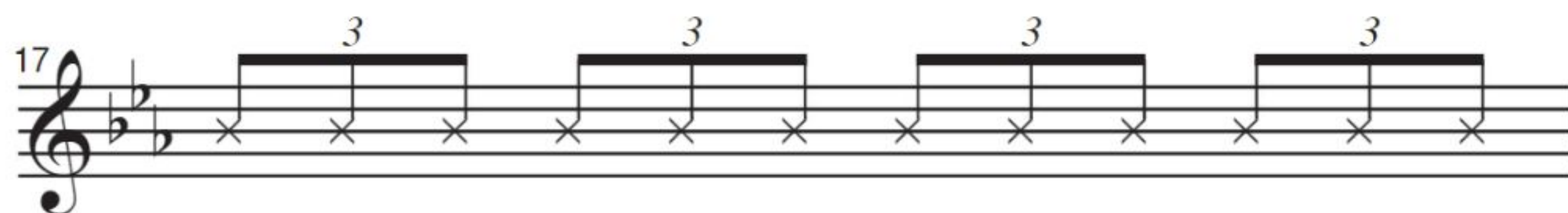
### Hip-Hop Groove!



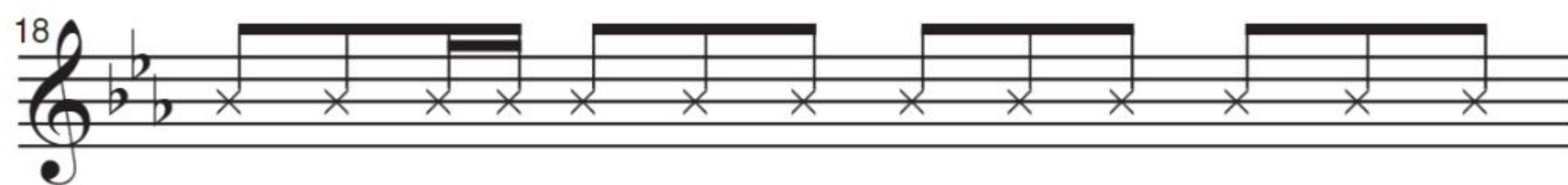
why do you po - lish a crib when you don't have a



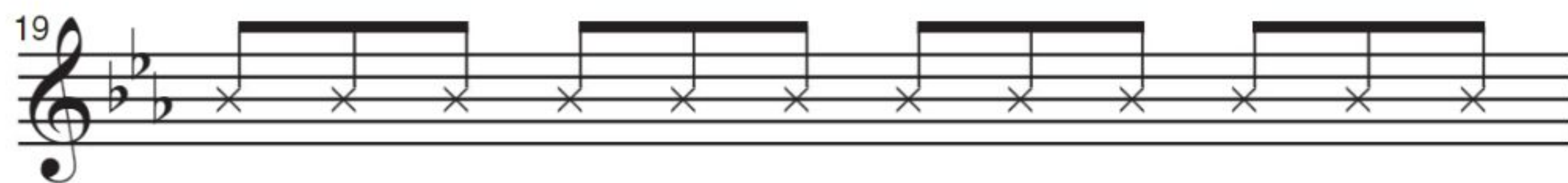
kid and e - ven if you did have a kid, this



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

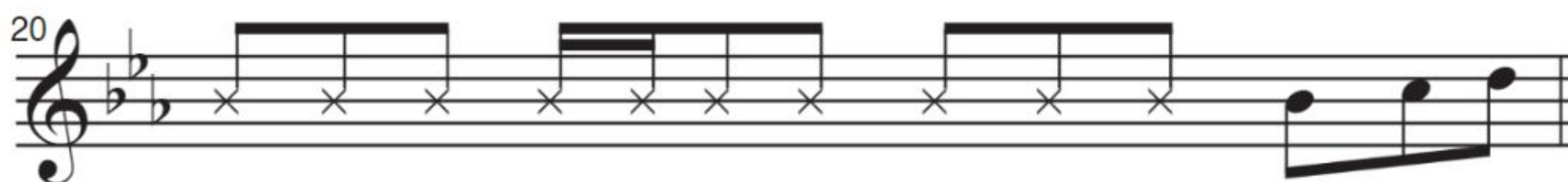


side it so it sim - ply ex - ists to re - mind you your



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

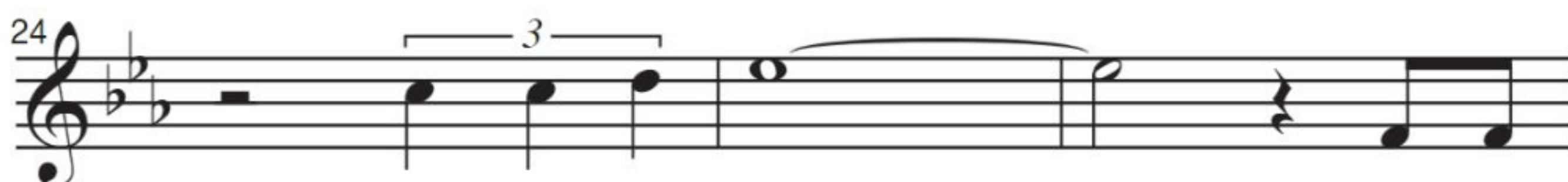




you are not men-tal-ly pre-pared to make room for a



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



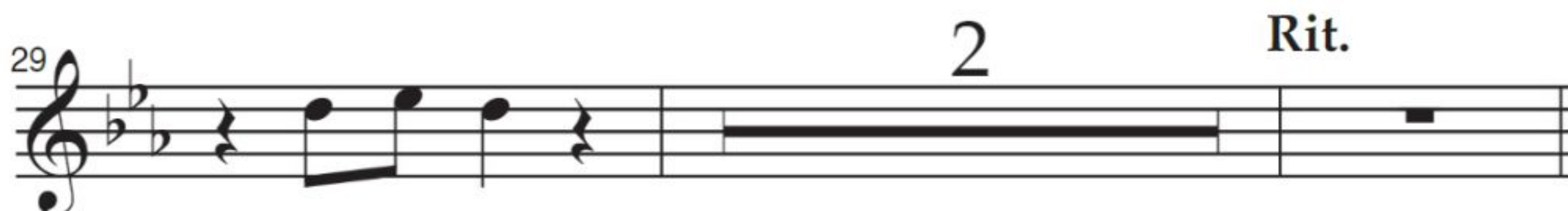
Just make a start!" Are you



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 -



45

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

46

(opt. spoken)

Folks say: "Bar - bara..."

**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





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



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—

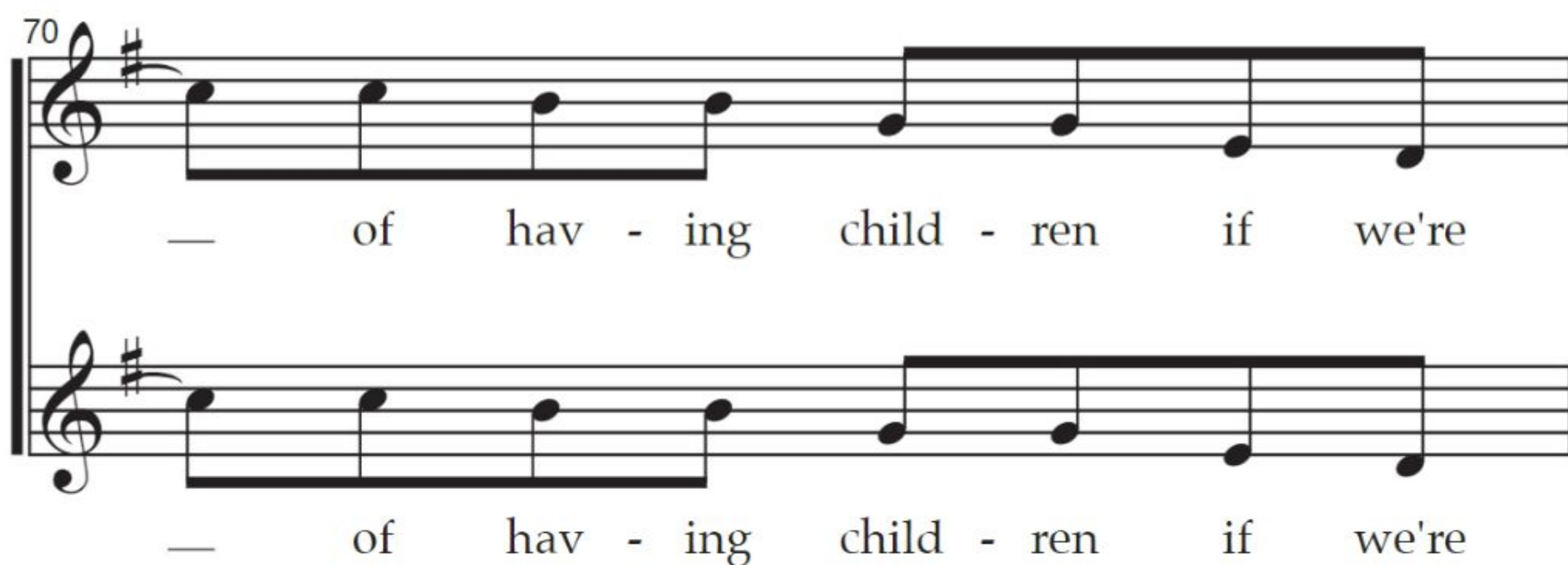
69

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

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

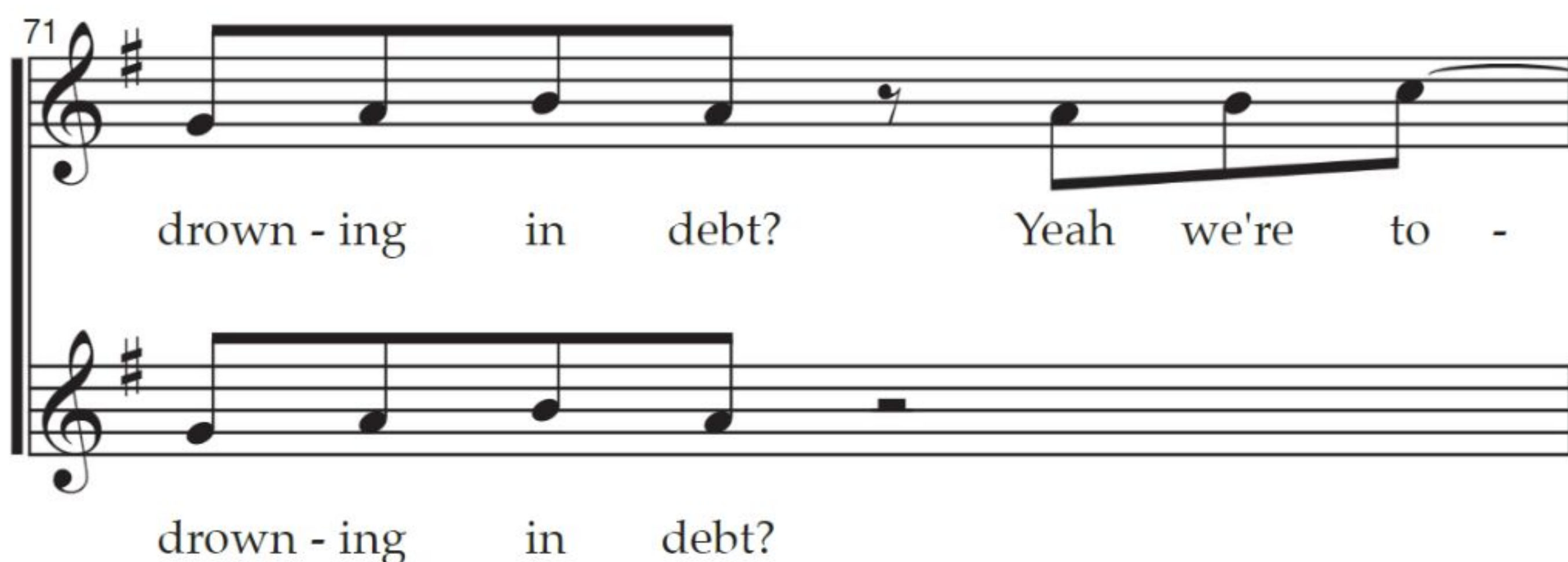


70



— of hav - ing child - ren if we're

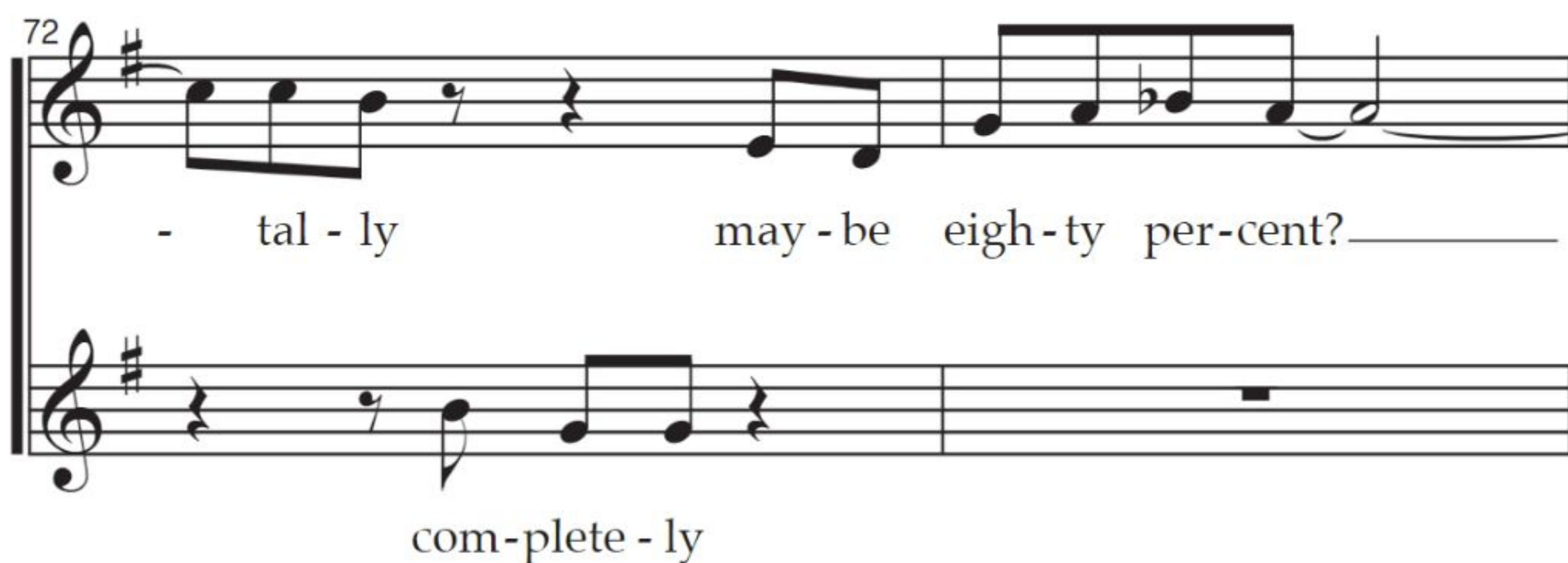
71



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

*(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\_\_\_\_\_

87 **BEETLEJUICE:**

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.)*

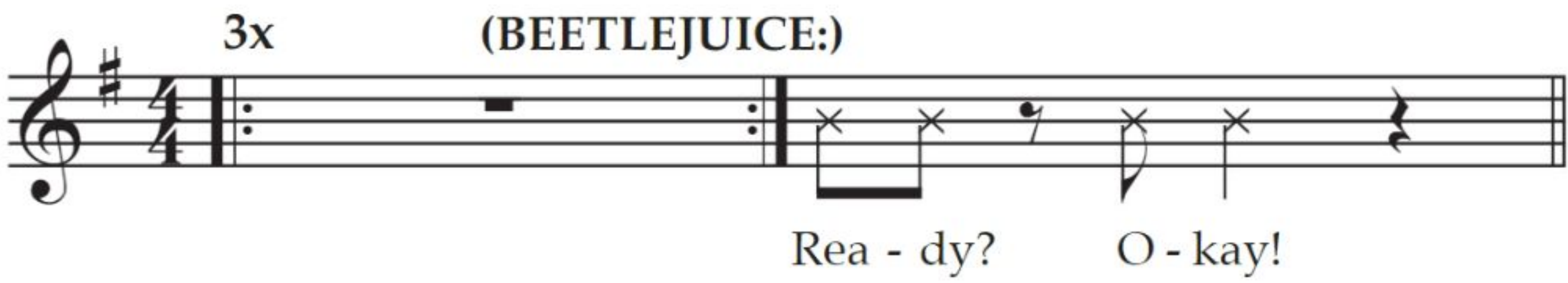


# THE WHOLE "BEING DEAD" THING (PART 2)

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

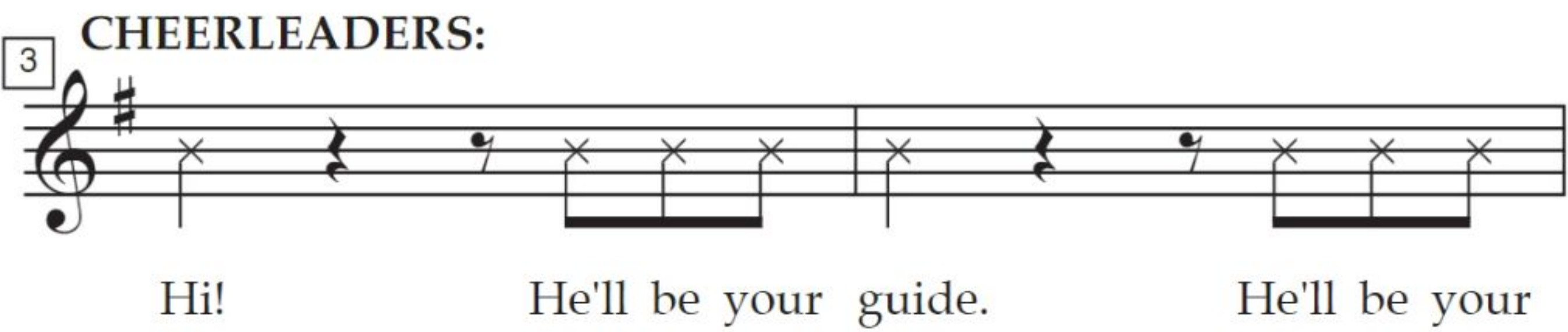
Demonic Cheerleader!

3x (BEETLEJUICE:)



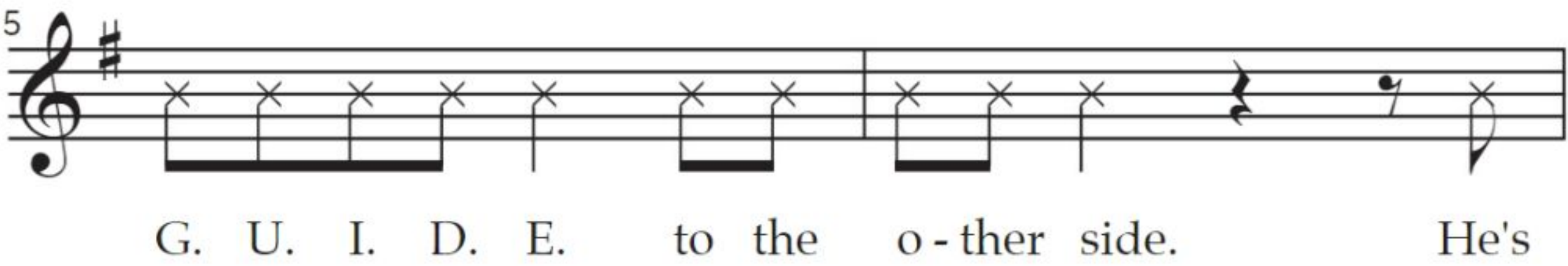
Rea - dy? O - kay!

3 CHEERLEADERS:



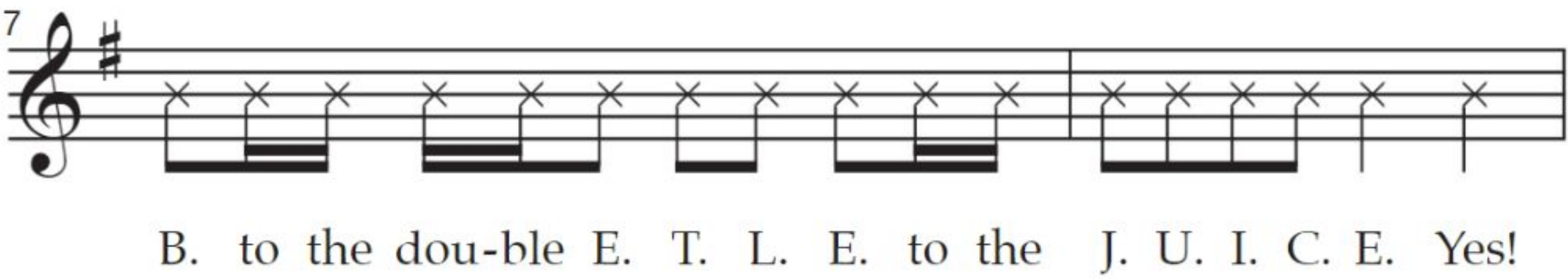
Hi! He'll be your guide. He'll be your

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

3

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.

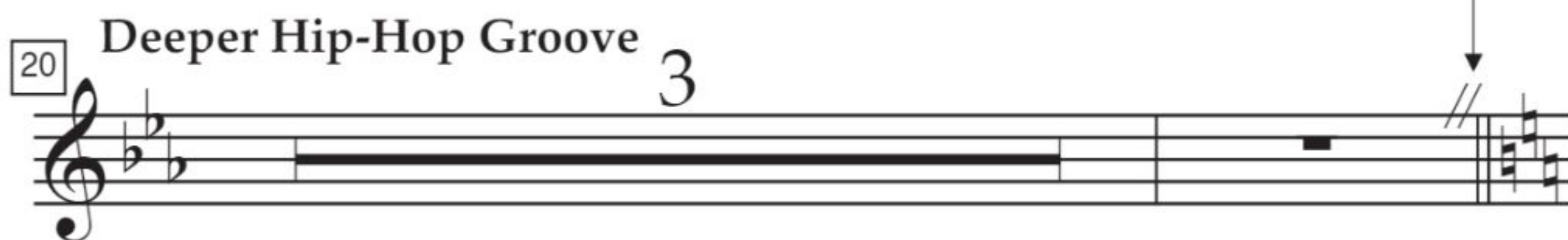
**BEETLEJUICE:** Look, if we're gonna do this, you two need to hire me. Right now.

**ADAM:** Hire you? For what?

**BEETLEJUICE:** To teach you to scare.

**BARBARA:** Scare who?

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



(*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.



**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

22

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.

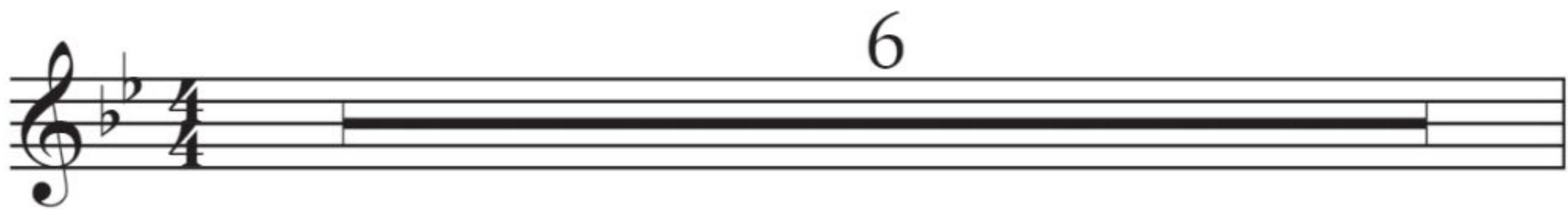
*(LYDIA pushes past and crosses to CHARLES.)*

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.



## DELIA

We've got a dinner to plan, a house to redecorate—

## CHARLES

Lydia, I know you won't let me down.

(CHARLES and DELIA exit.)

**LYDIA**

(to herself)

Yeah. It'd be terrible if we let each other down.

(#13 – DEAD MOM *begins.*)

# DEAD MOM

(LYDIA:) *(looking around at the new house)* I'm alone.

I am... utterly alone. Except for you, Dead Mom.

## Singer-Songwriter

## Goth Rock

2

4x

(LYDIA:)

(vocal last  $x$ )

2 4x (vocal last x)

The notation shows a 4/4 measure with a treble clef and a key signature of three sharps (F#, C#, G#). A fermata is placed over the measure, and a repeat sign is at the end. The text '2' is above the first part, and '4x (vocal last x)' is above the second part.

Hey mom,

(As she sings, LYDIA unpacks an old Victrola from a box.)

4

Musical notation for Example 4, showing a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a whole rest, followed by a quarter note G4, then eighth notes A4-B4-C#5-D5-E5-F#5-G5, a half note E5, and continues with eighth notes D5-C#5-B4-A4-G4, ending with a half note F#4.

Dead mom,\_\_\_\_\_ I need\_\_\_\_\_ a lit - tle help

here. I'm prob-'ly talk - ing to\_\_\_ my - self\_

9

Musical notation for measure 9, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 7/8 time signature. The melody consists of eighth and quarter notes with a slur over the final three notes.

— here, but, Dead mom,—— I got - ta ask;



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

— dead mom?

8x

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 

29

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

This musical notation shows measure 29 on a single staff. It begins with a treble clef, followed by three sharps indicating a key signature of F# major or C# minor. The melody consists of eighth notes: D5 (quarter rest), E5, F#5, G5, A5, B5, A5-G5 (beamed eighth notes), F#5-E5 (beamed eighth notes), D5 (half note). The lyrics are aligned below the staff: "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





### 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.

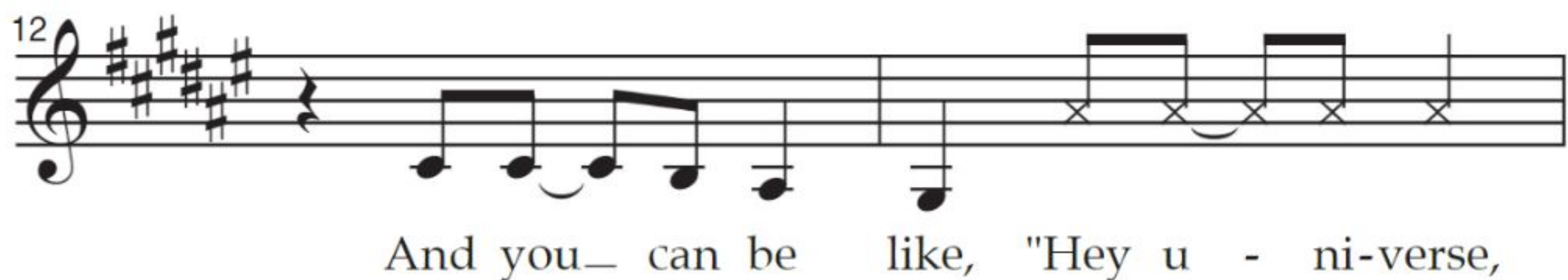
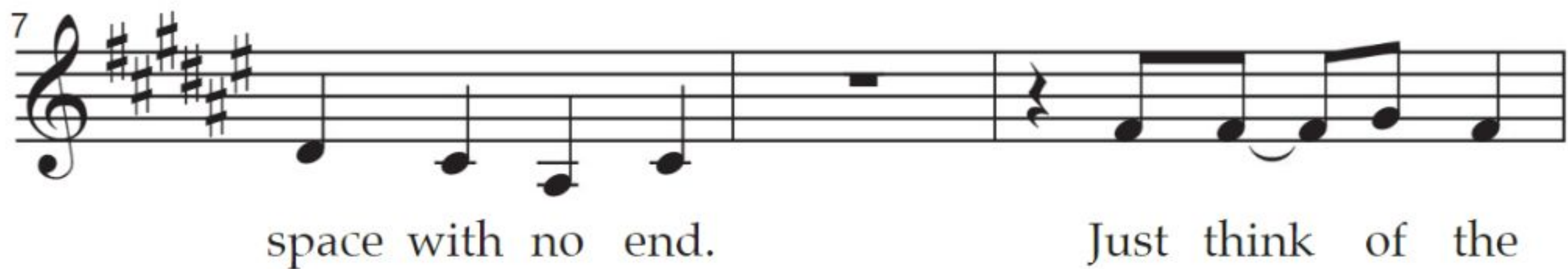
## DELIA

Lydia,


(#16 – NO REASON begins.)


# NO REASON

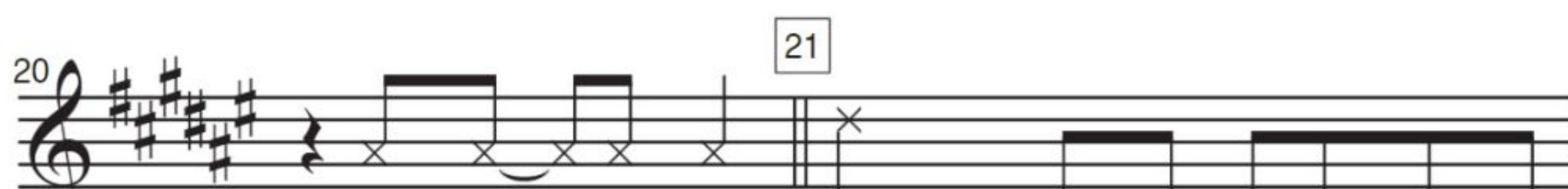
(DELIA:) right now you are "redirecting anger" and "deflecting pain" and "other terms I learned in my training." What you need... is a new perspective!






14    
 what's hap-pen-in', girl?" And she'll be like,

17    
 "Oh no - thin'! Just run-nin' the world!" —

20    
 And you'll be like, "What?" And the u - ni - verse - 'll

22    
 be like, "I know! ————— You're on

25    
 — the right track, girl. I got your back, girl. I'm

27    
 hel - ping you grow. ————— Think po - si - tive, act



30



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

(DELIA:) Life coaching! NAILING it.

37 (DELIA:)

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

39



rea - son.— Be a bea-con of

41

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

[illegible]



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

**LYDIA:**

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

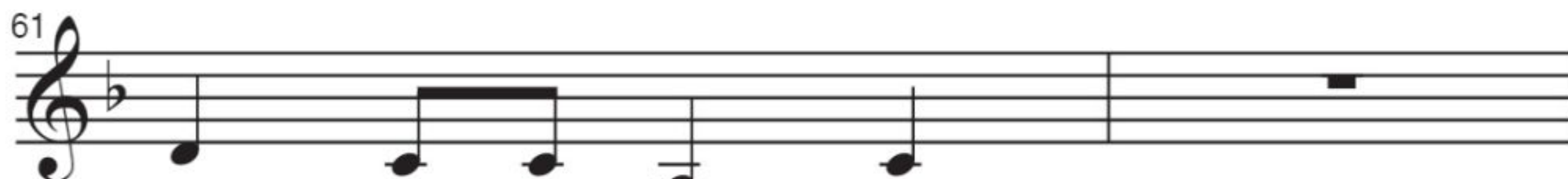


59



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

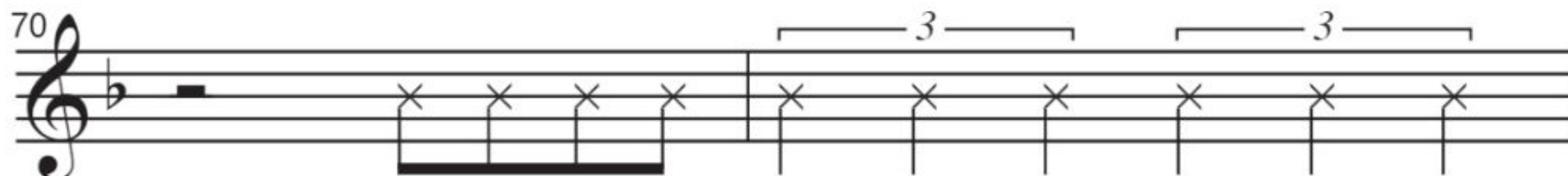
**DELIA:** **LYDIA:**

67



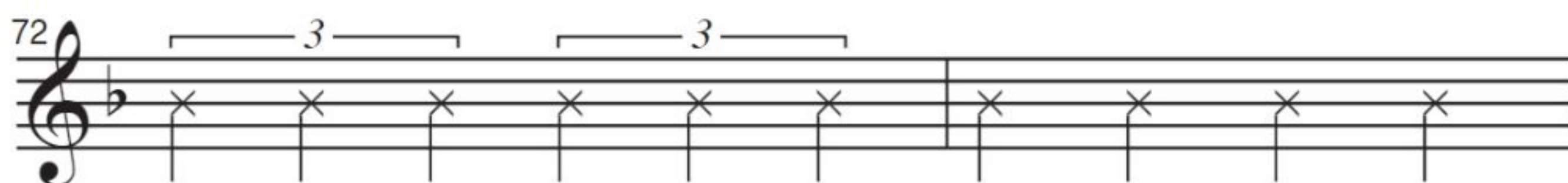
die. No! Yeah! In fa - mine and wars.——

70

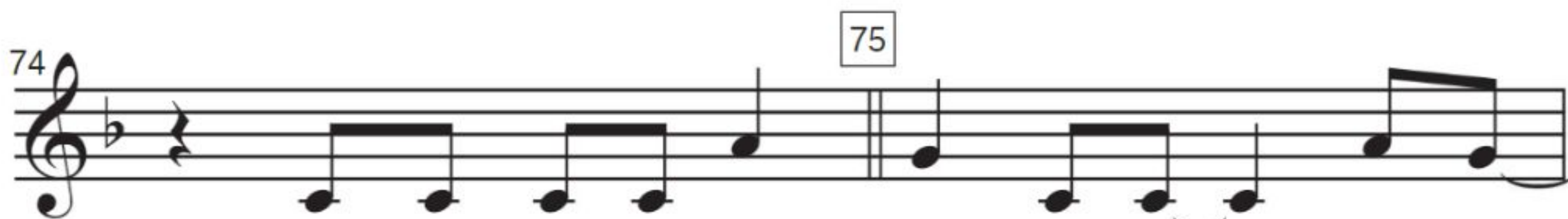


The Pa - cif - ic Is - lands are sin - king but





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



86 

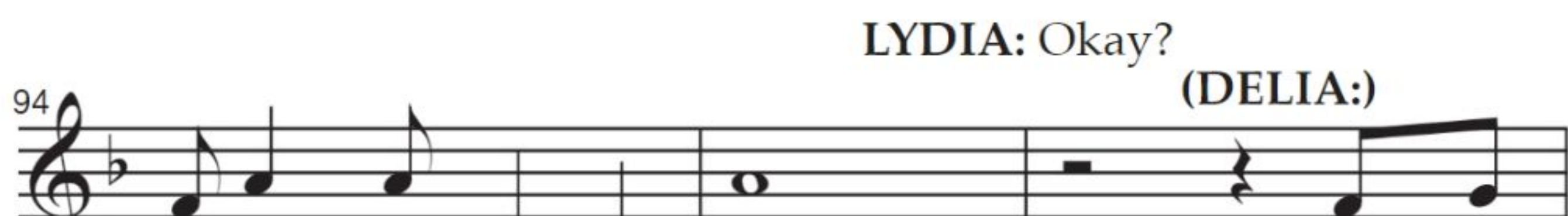
and a-lone. \_\_\_\_\_

**DELIA:** 91


90 

*f* No! No! No! \_\_\_\_\_ No! \_\_\_\_\_ One day\_ you\_


**LYDIA:** Okay? **(DELIA:)**

94 

— may wake up a - lone. 'cause your


97 

hus - band and his boy - friend bought a

98 

boat and then they sailed a - way to Rome.

**LYDIA:** **DELIA:** 101

100 

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

102 

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

(LYDIA:)

129

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:**

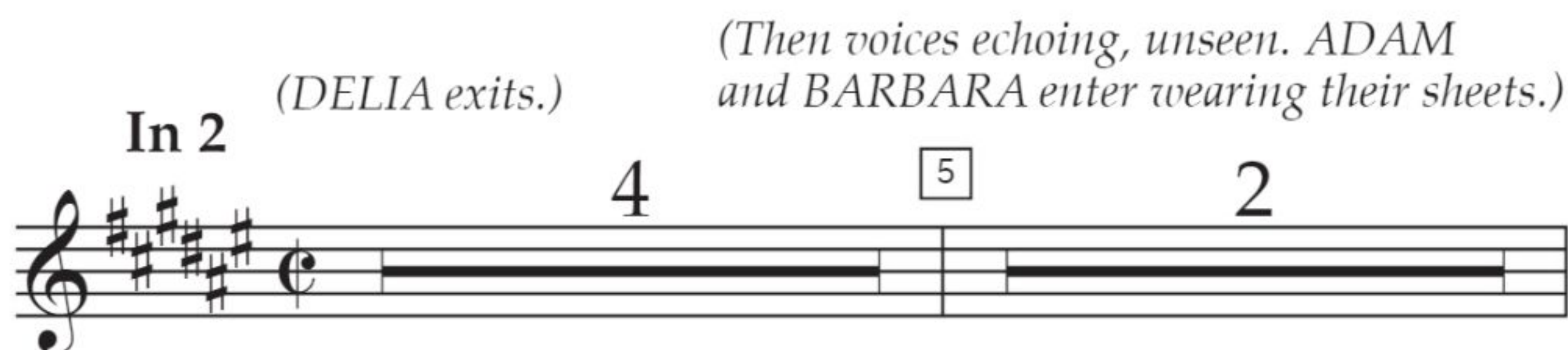


no rea - son. —

(#17 – GHOSTS begins.)

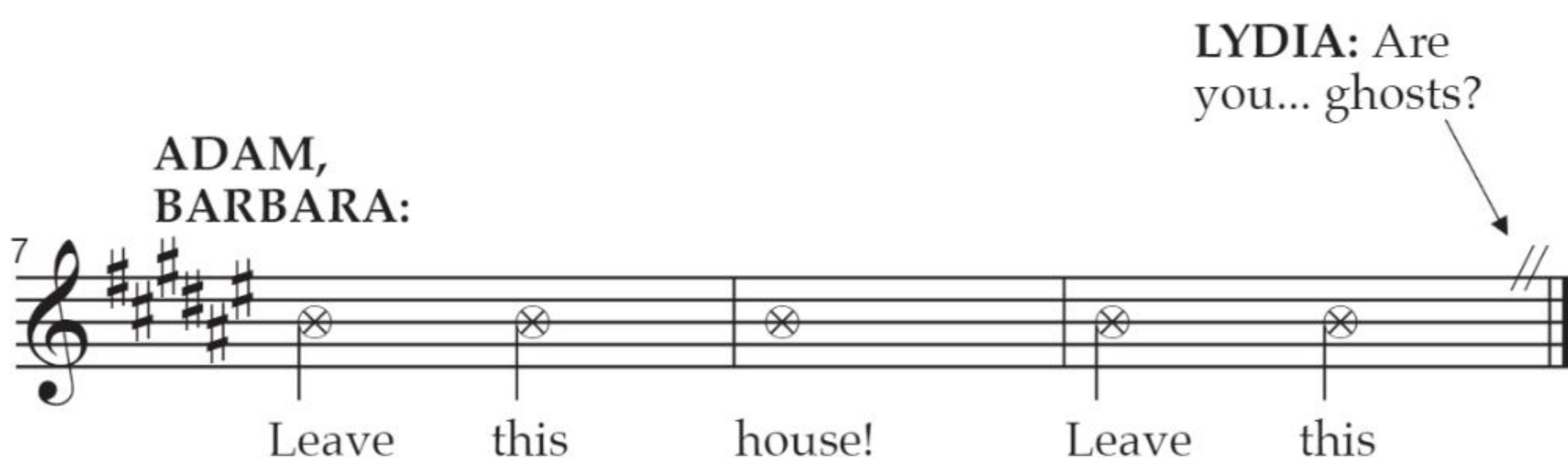
# GHOSTS

**In 2** (DELIA exits.) (Then voices echoing, unseen. ADAM and BARBARA enter wearing their sheets.)



4 5 2

**ADAM, BARBARA:**



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

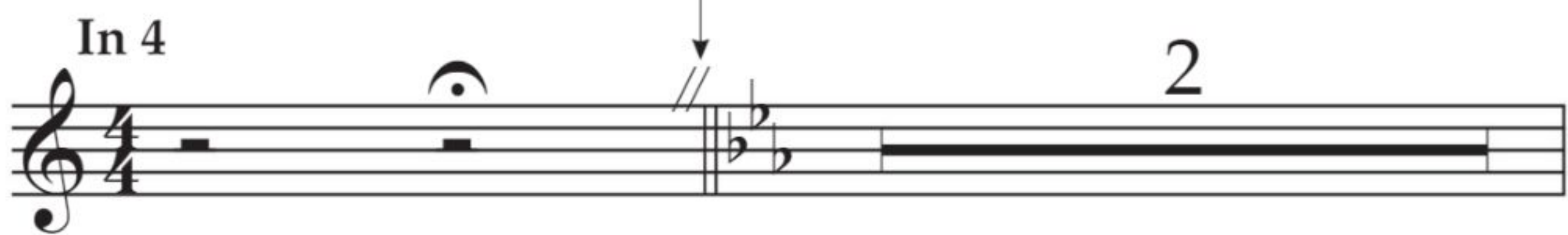
I wish I was dead.

(#22 – INVISIBLE (REPRISE) begins.)

# INVISIBLE (REPRISE)

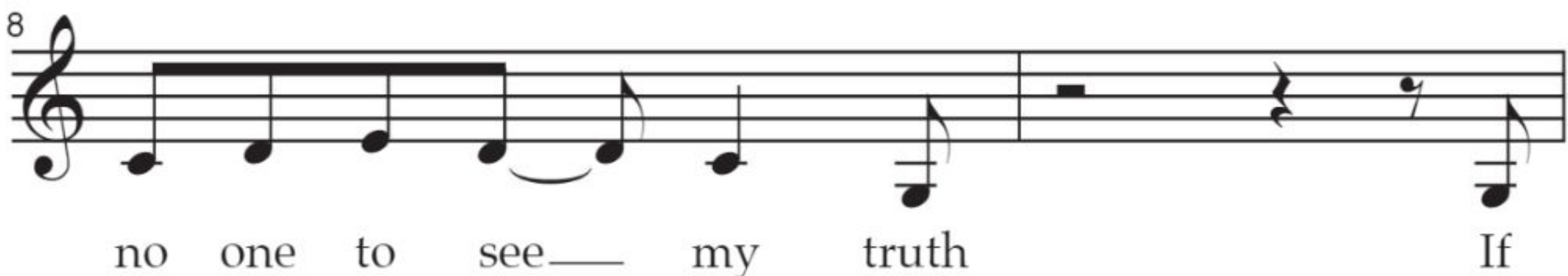
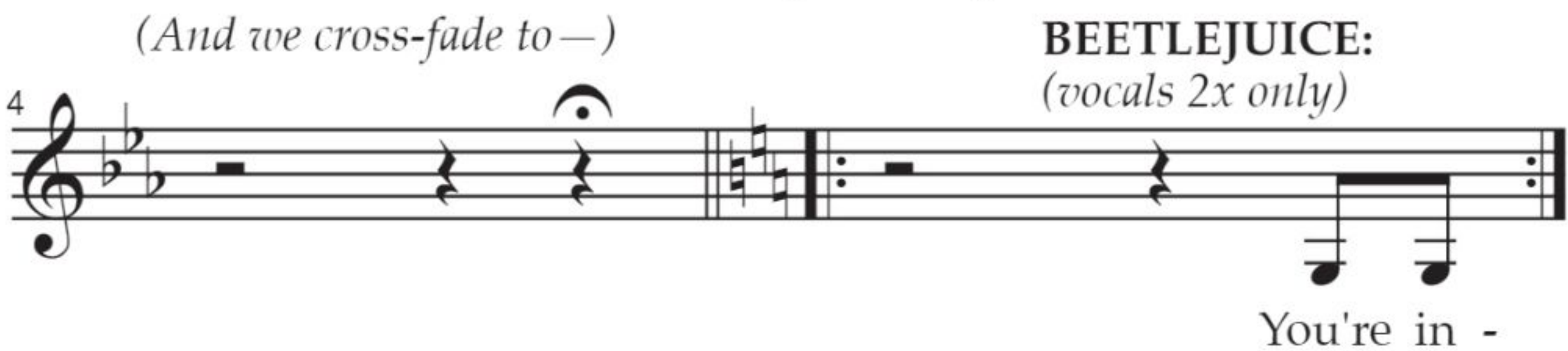
(LYDIA runs out.  
DELIA's worried.)

DELIA: Charles. Maybe  
we shouldn't have—  
CHARLES: No. She just  
needs more time.



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

Suspiciously Sincere







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."

**BEETLEJUICE:** That makes two of us.

*(LYDIA turns, sees BEETLEJUICE.)*

**LYDIA:** Who are you?

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)*

NOOOOOOO!

*(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.)

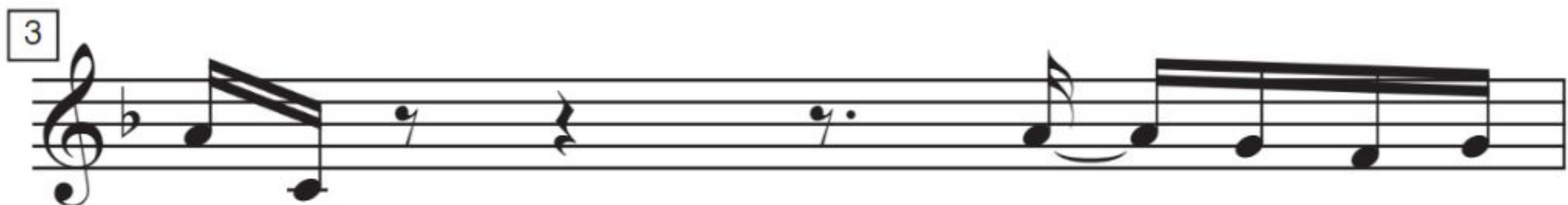
# SAY MY NAME

(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)

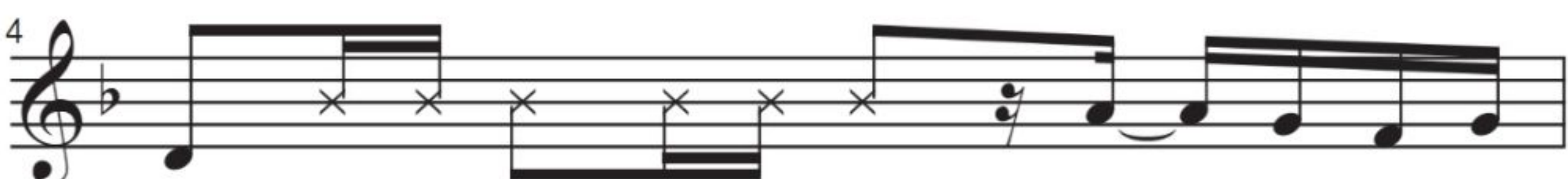


You— could use a



bud - dy.

Don't— you want a



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:)



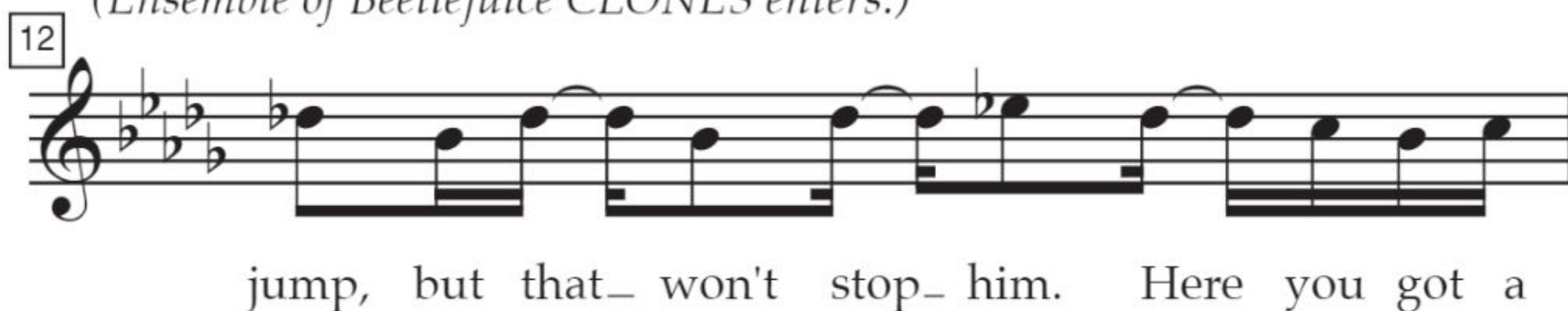
BEETLEJUICE: Could  
I get some help here?

(BEETLEJUICE:)

(opt. 8vb)



(Ensemble of Beetlejuice CLONES enters.)



ALL:





**BEETLEJUICE:**



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

**ALL:**



lieve how far— I'll go I'm on the



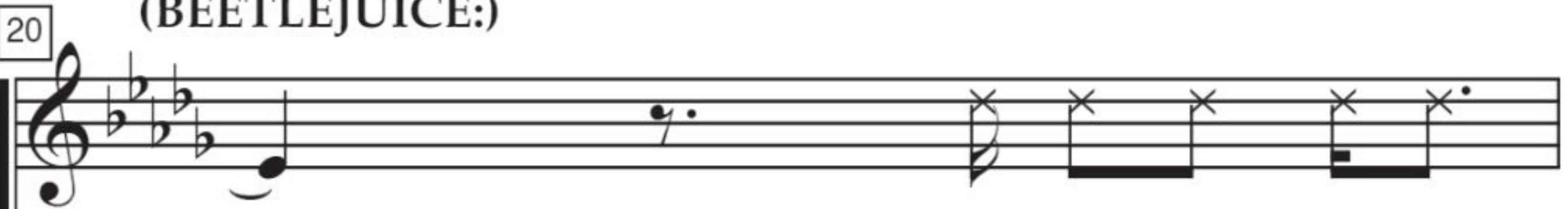
bench, but Coach, just put me in the game.

**BEETLEJUICE:**



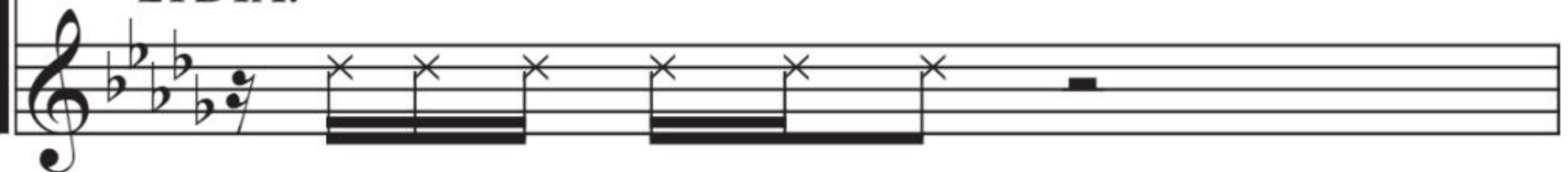
— All you got - ta do is say my name.

**(BEETLEJUICE:)**



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!

26 (BEETLEJUICE:)

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

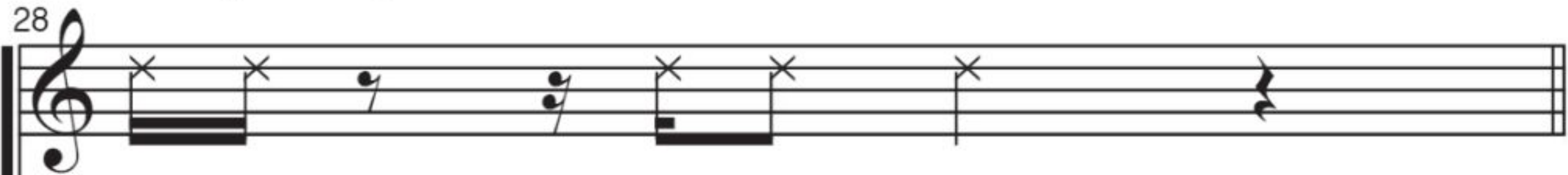
27

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



(BEETLEJUICE:)

28



Rea - dy?

O. - K.,

GO!

LYDIA:



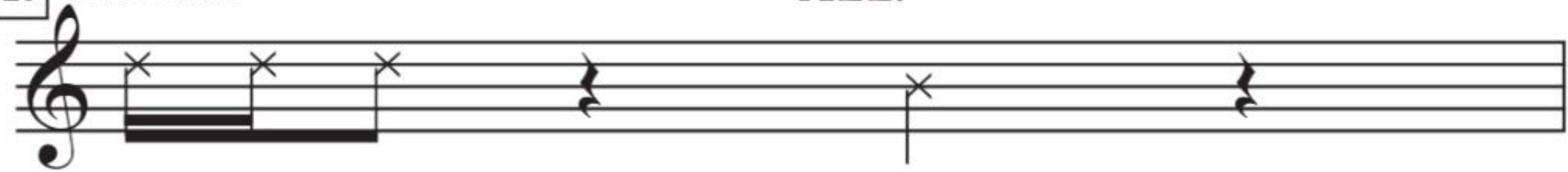
Yeah!

Suspense! (Straight 16ths)

29

LYDIA:

ALL:



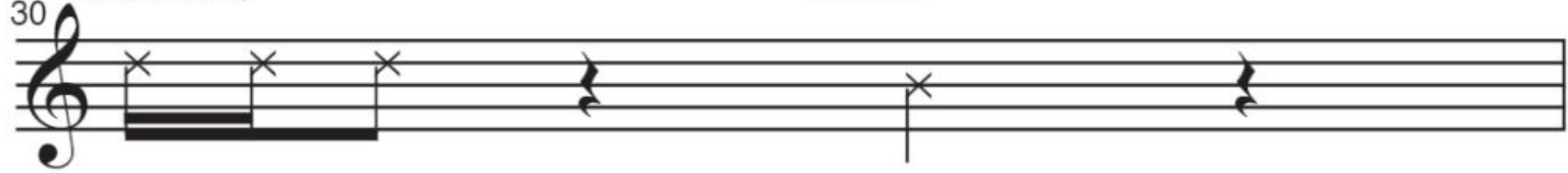
Bee - tle - juice,

Yes.

30

LYDIA:

ALL:

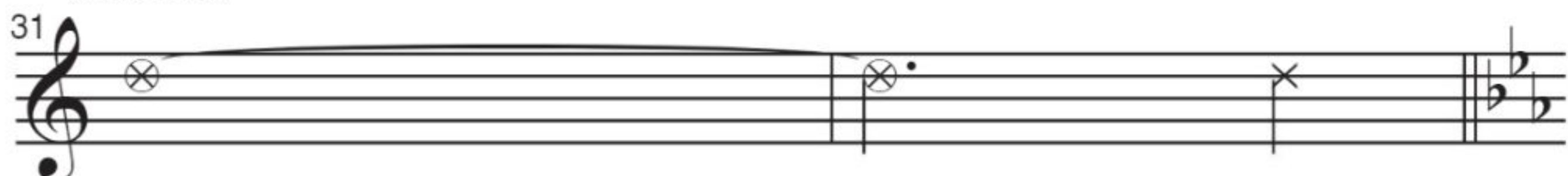


Bee - tle - juice,

Yes!

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

LYDIA:



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—

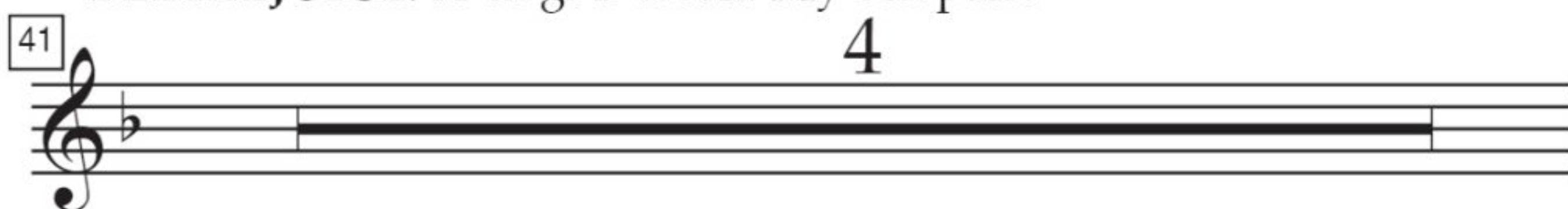
**(LYDIA:)** –cause I want to make sure I know who I'm working with.  
Do you have any references?

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

**BARBARA:** Lydia!

**ADAM:** Are you alright?

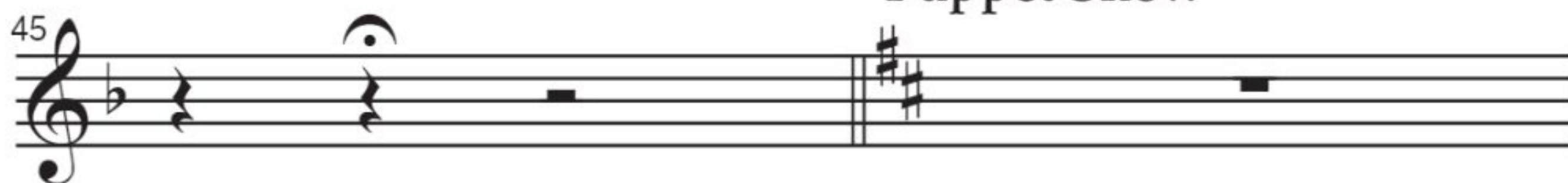
**BEETLEJUICE:** A-dog! B-town! My old pals!



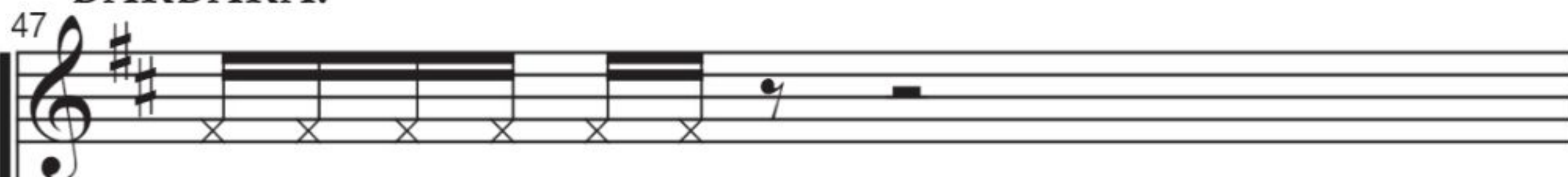
**ADAM:** (*to BEETLEJUICE*)  
You get away from her!  
Lydia, this is a dangerously  
unstable individual.

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

### Puppet Show

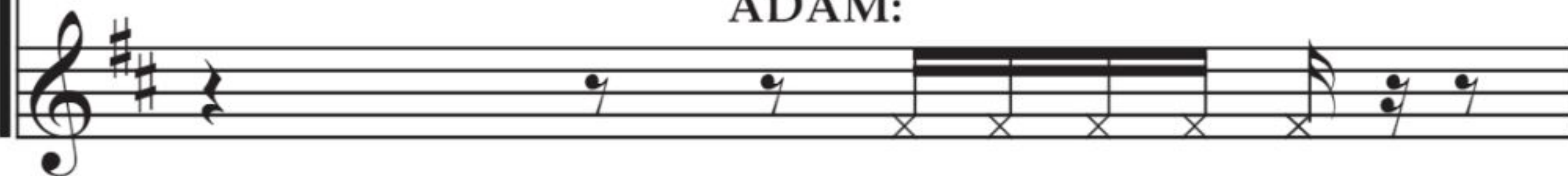


**BARBARA:**



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

LYDIA:

What was that?

61 BEETLEJUICE:

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:**



*(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.



**Underworld Hip-Hop (Swing 16ths)**

**(LYDIA:)**





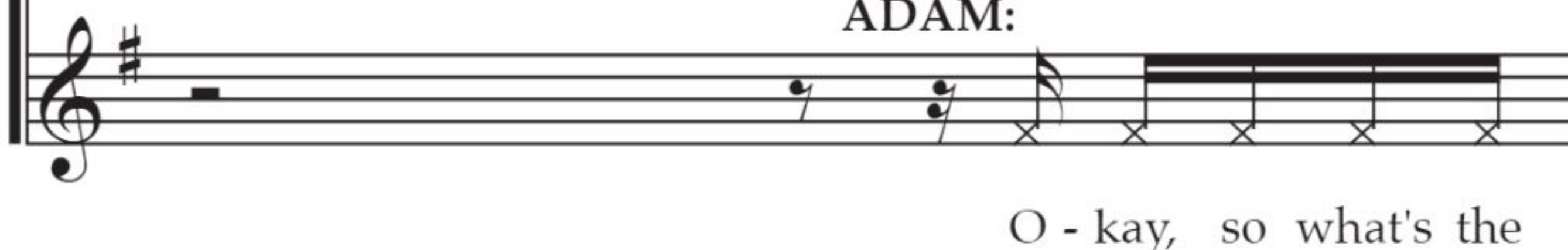
(LYDIA:)

71



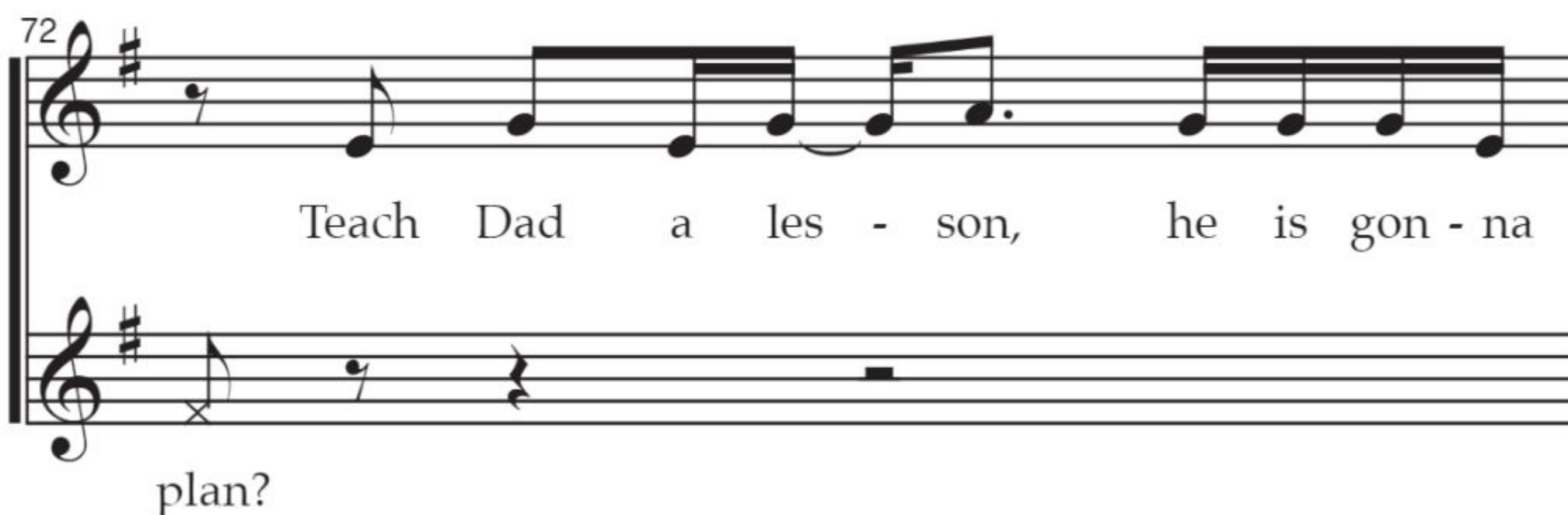
din - ner date to keep.

ADAM:



O - kay, so what's the

72

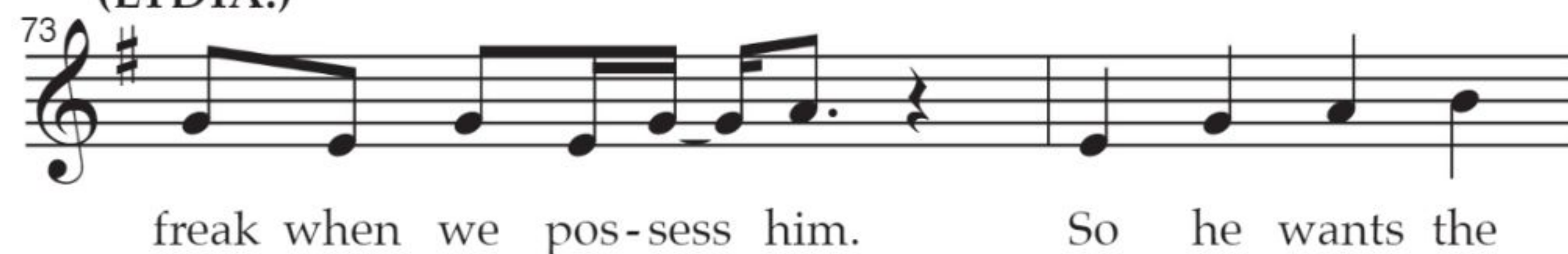


Teach Dad a les - son, he is gon - na

plan?

(LYDIA:)

73



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

75



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

77



- 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 -





## 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

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



(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.*)

14 (CHARLES:)

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:**

30



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:**

32



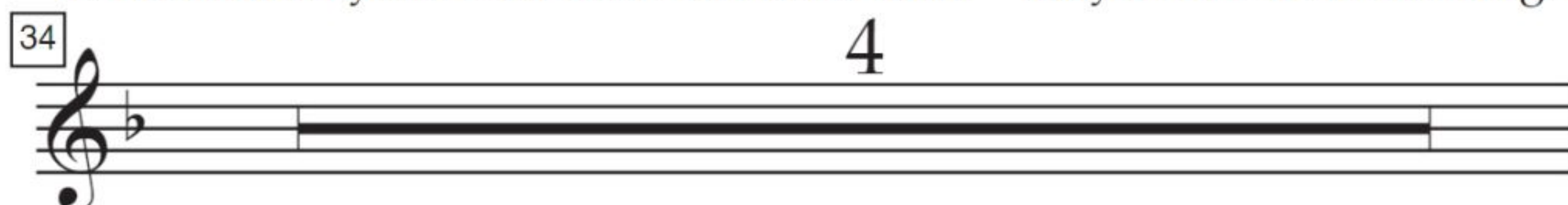
Day - light come— and me wan'— go home!

*(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?

34

4

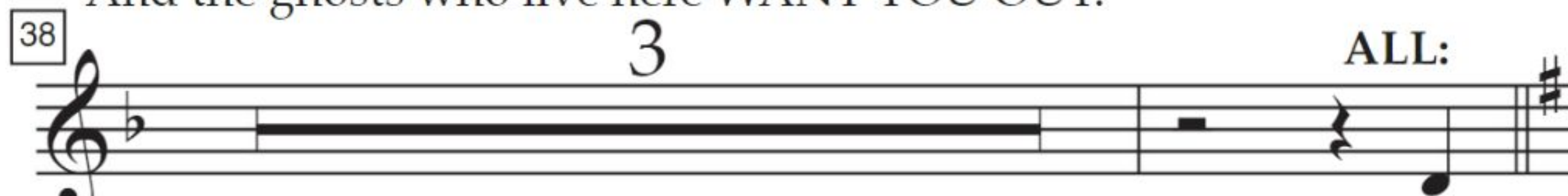


**LYDIA:** It's like I told you, Dad. This house is HAUNTED.  
And the ghosts who live here WANT YOU OUT.

38

3

ALL:



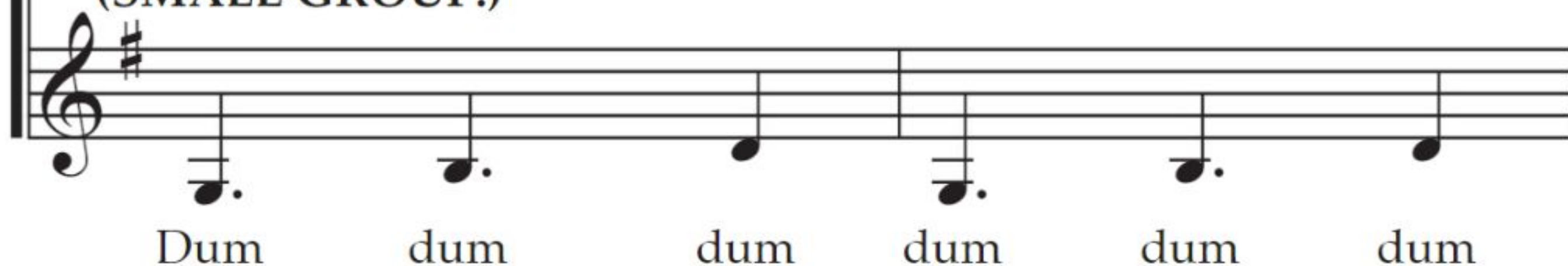
It's



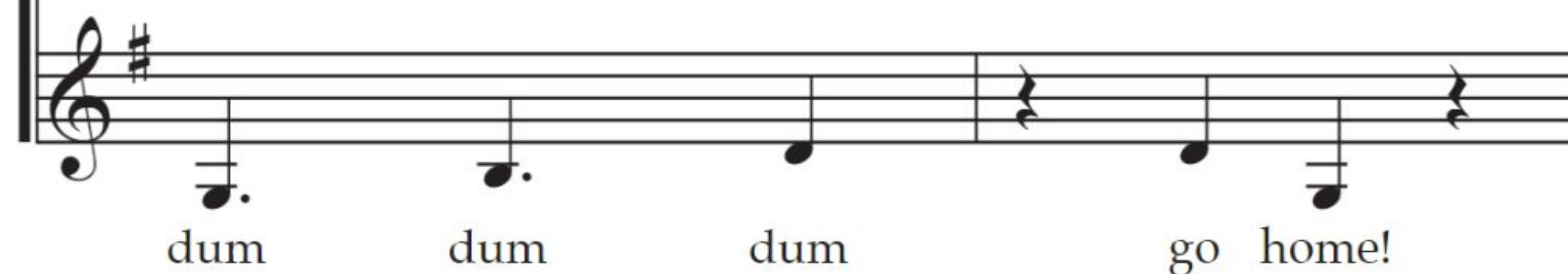
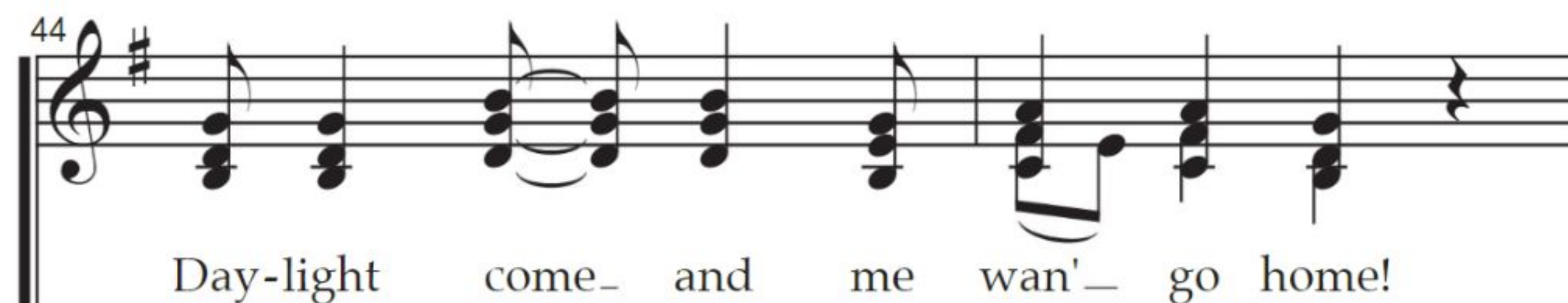
42 (ALL:)



(SMALL GROUP:)



44



46





48



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

dum dum dum go home!

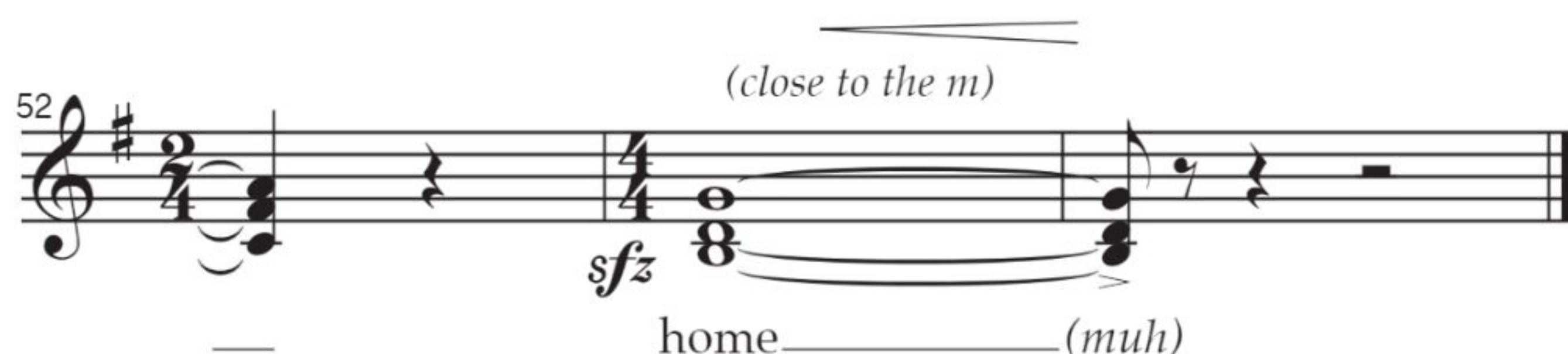
(ALL:) Rit.

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:)   
 Hey! Can   
 everybody   
 see me?

BEETLEJUICE:   
 It's SHOWTIME!



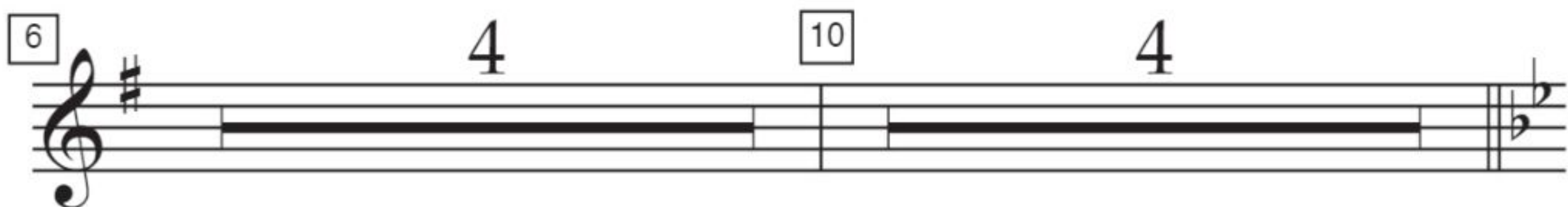
Bee - tle-juice!—

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

ALL: Ahhh!!!

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

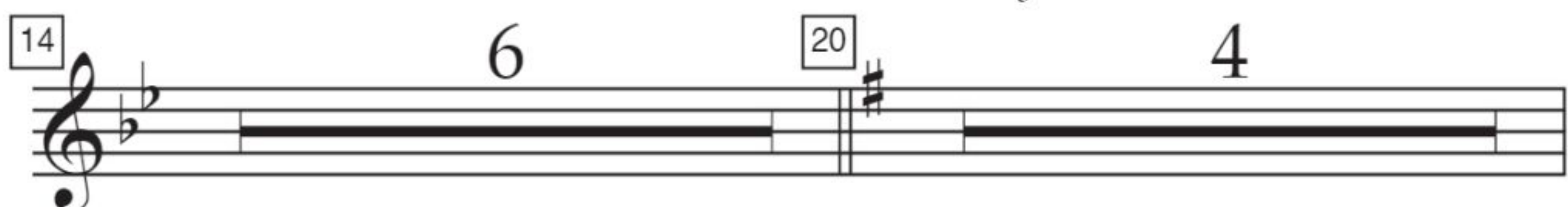
BEETLEJUICE: Yeah, Dad!   
 This is what you get! And now   
 we're going to play a game...   
 that I like to call... RUN FOR   
 YOUR LIVES!



MAXIE: RUNNNNNNNN!!!

ALL: Ahhh!!!

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





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

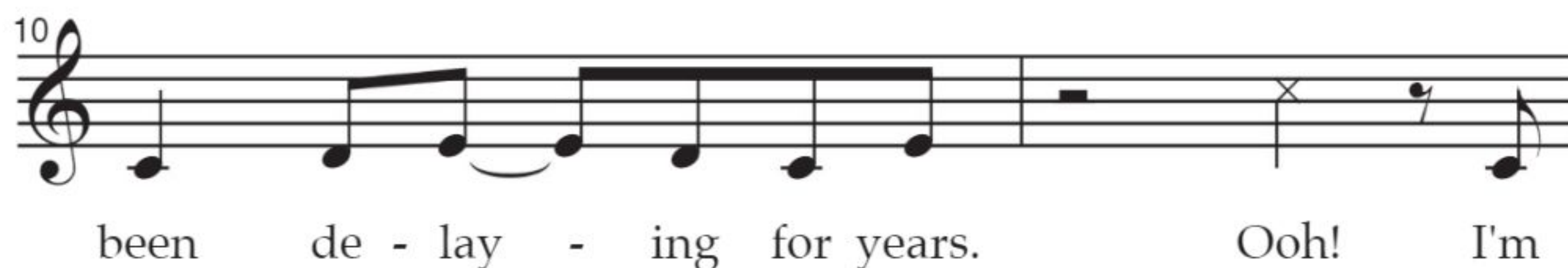
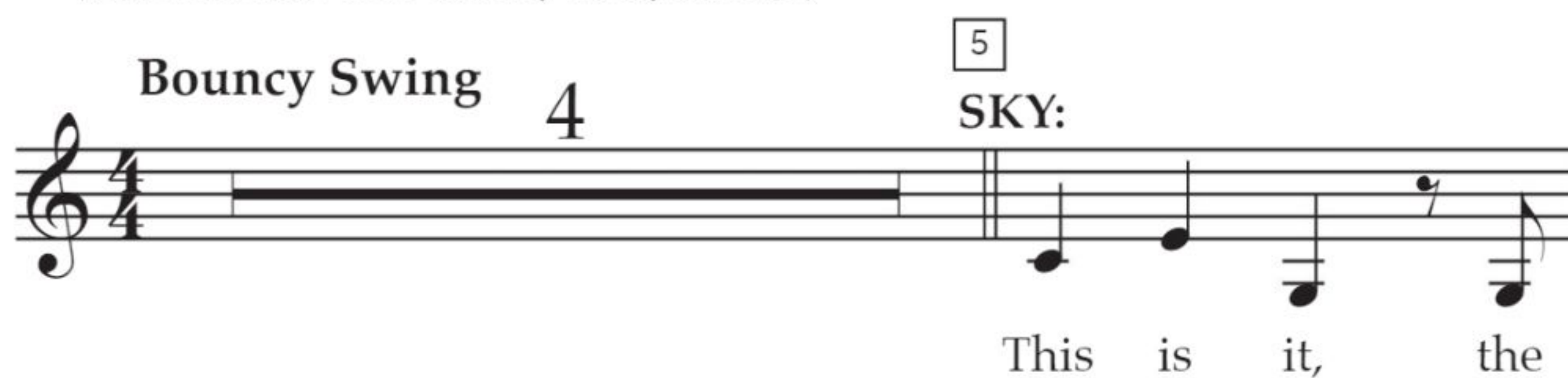


## SCENE 8: SOMETIME LATER, OUTSIDE THE MAITLANDS' HOUSE

(#28 – GIRL SCOUT begins.)

# GIRL SCOUT

(An adorable Girl Scout, SKY, enters.)





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

21

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?

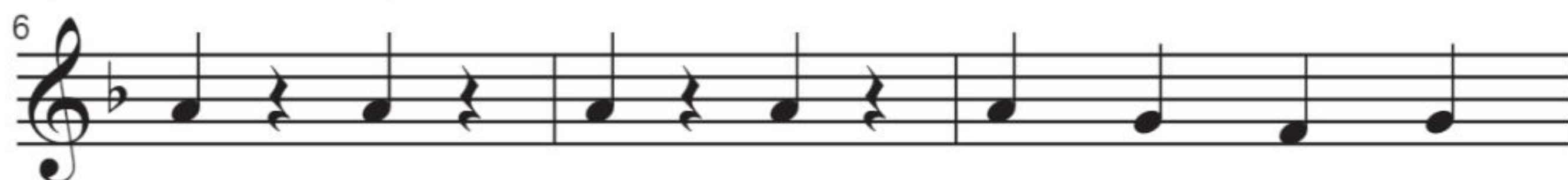
That— is the

GIRL SCOUTS:

AAHH!\_\_\_\_\_



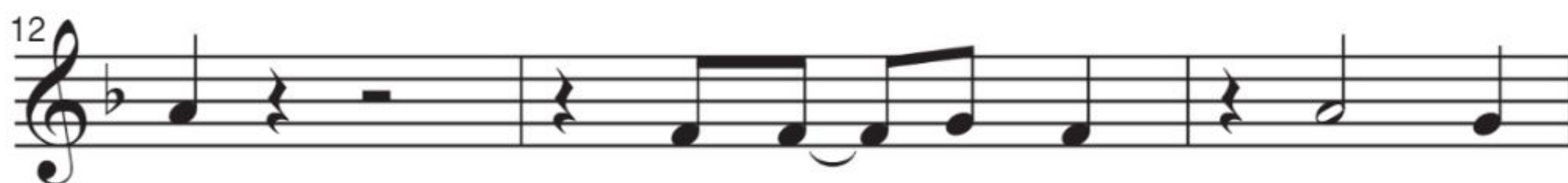
(BEETLEJUICE:)



sound of clean white shorts tur - ning brown,



tor - ture and pain, brea - king a



brain, a sound— that says, "I will

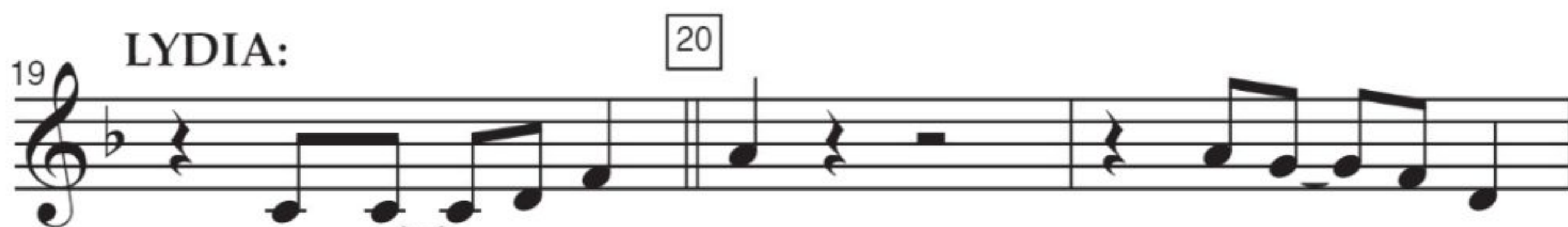
*(GIRL SCOUTS enter again, still screaming as they exit into the wings.)*

GIRL SCOUTS:



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

LYDIA:



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

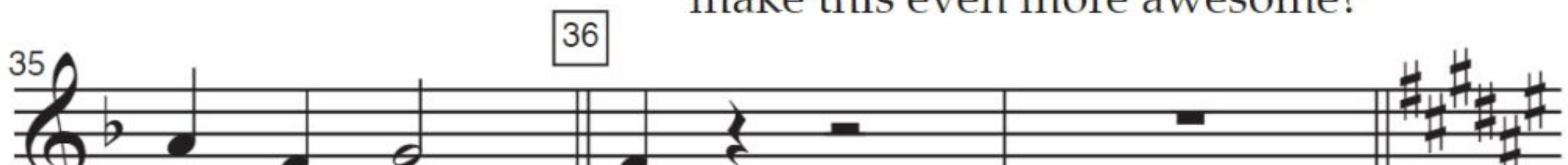


Ain't— it the swee - test noise a - round? That

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

35

36



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:)**

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

**Back To Broadway**

101 — Ain't— it the sweet - est noise a -

104 round?— That beau-ti - ful

**PART 1:**

108 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:)

112

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-HOOOOOOOOOOOO!

*(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:)

3 (MISS ARGENTINA.)



I was

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



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

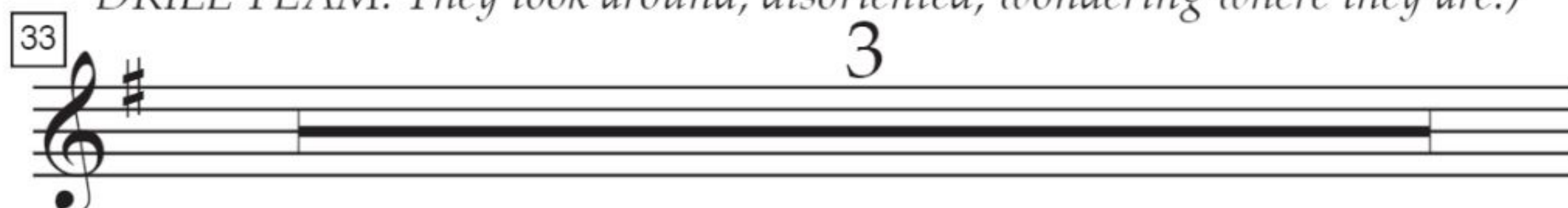




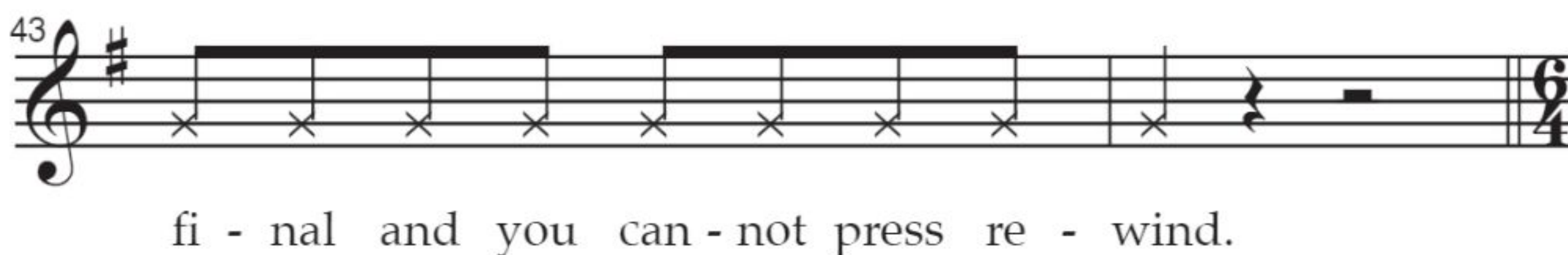
*(Ding dong! A loud doorbell chimes.)*

**(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:)**





45 PARACHUTE JUMPER:



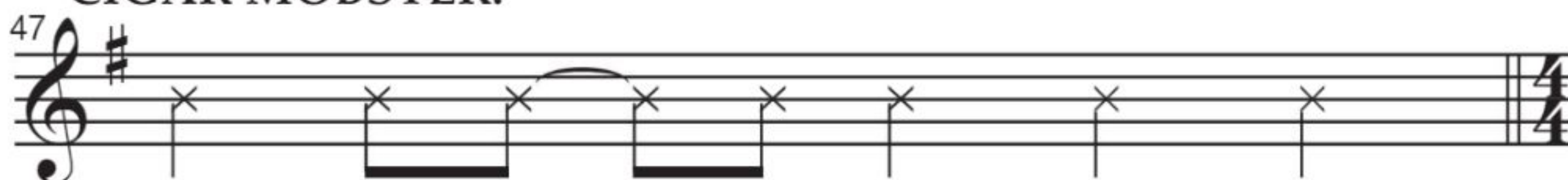
Don't jump when— the light is red

DEATH BY TOASTER:



Toa - sters should— be used for bread.

CIGAR MOBSTER:

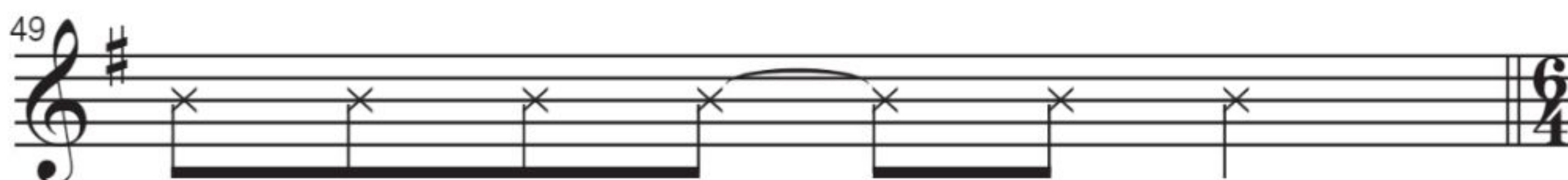


Ne - ver smoke— ci - gars in bed.

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—




62   
 — ev - 'ry sa - cred cow. I thought I knew,

66   
 but I was wrong. 'Cause

69   
 life is short\_ but death\_ is su - per long.

**DEATH BY FIREWORKS:** (Dance break! Led by the DEAD DRILL TEAM.)  
 71   
 I ex - plo-ded!

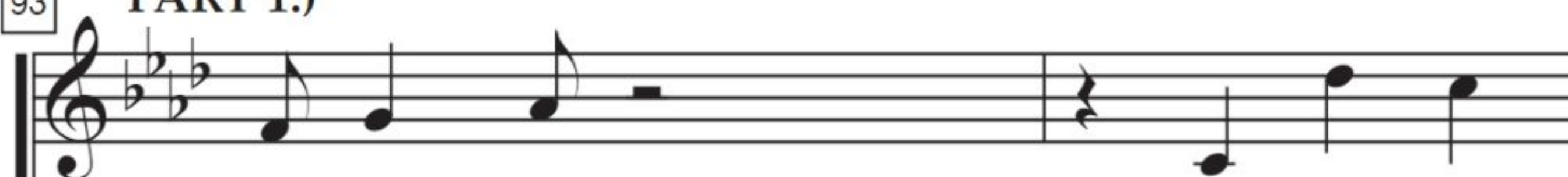
**Dance Break!** 12  
 73 

**MISS ARGENTINA, PART 1:** 7  
 85   
 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:

[illegible]



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

Musical notation for Groovy 60s spy music, measures 1-8. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The notation consists of a single melodic line with a series of eighth and sixteenth notes, creating a rhythmic, groovy feel. There are two measures of rests, each labeled with a '4' above the staff, indicating a 4-measure rest.

LYDIA: Mom? Where are you?! Mom?

Musical notation for LYDIA's first line, measures 9-12. Measure 9 is marked with a box containing the number '9'. The notation is in 4/4 time. Measures 10 and 11 are marked with a '4' above the staff, indicating a 4-measure rest. Measure 12 is marked with a box containing the number '13' and the tempo marking 'Largo'. The notation continues with a few notes in measure 12.

(LYDIA:) MOM!?

Ethereal  
but Steady

Musical notation for LYDIA's second line, measures 15-18. Measure 15 is marked with a box containing the number '15'. The key signature changes to two sharps (F# and C#). The notation continues with a series of notes, including a half note and several eighth notes. Measure 16 is marked with a box containing the number '16' and the text '(LYDIA:)'. The notation continues with a series of notes, including a half note and several eighth notes.

Ma - ma, I — could use — some help —

Musical notation for LYDIA's third line, measures 18-21. Measure 18 is marked with a box containing the number '18'. The notation continues with a series of notes, including a half note and several eighth notes. The key signature remains two sharps (F# and C#).

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

Musical notation for LYDIA's fourth line, measures 20-23. Measure 20 is marked with a box containing the number '20'. The notation continues with a series of notes, including a half note and several eighth notes. The key signature remains two sharps (F# and C#).

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

Musical notation for LYDIA's fifth line, measures 22-25. Measure 22 is marked with a box containing the number '22'. The notation continues with a series of notes, including a half note and several eighth notes. The key signature remains two sharps (F# and C#).

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

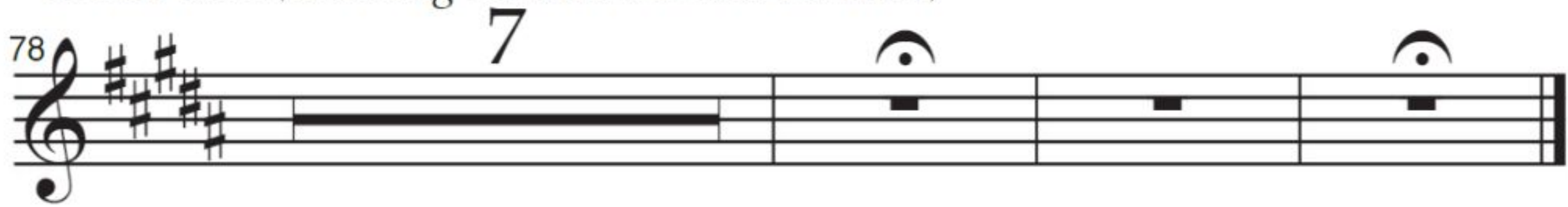
(CHARLES): (*and then... a confession*) She was my world too, Lydia. That's why I've been trying so hard to build a new one.

**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.*)



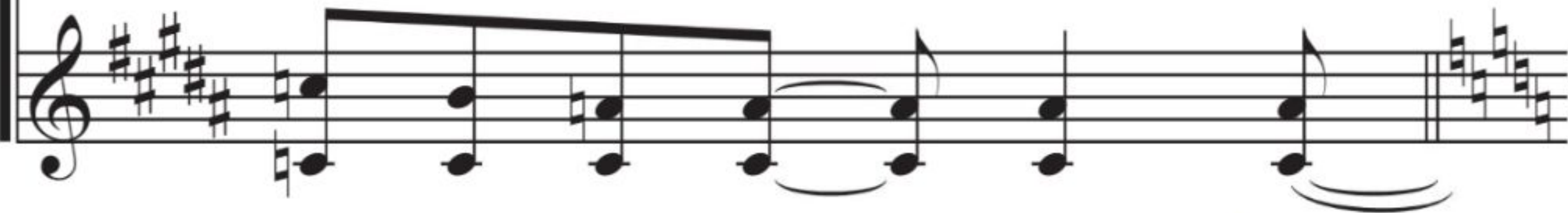
## A Little More Energy

**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.—

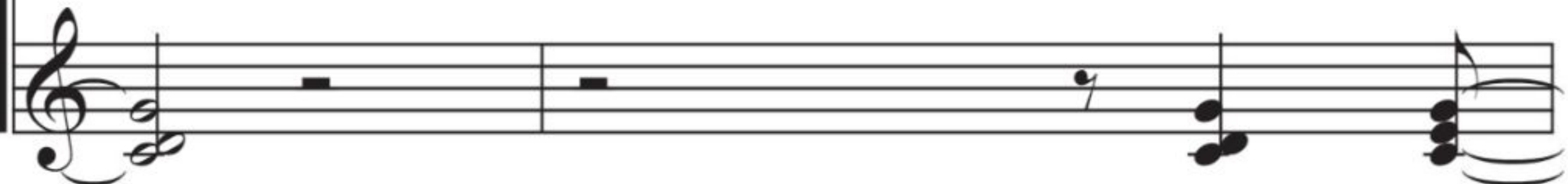


— Ad - am, Bar - bara, De - lia, and Dad.—

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'

(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-undead 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**

NOOOOOO! 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—)*

WELLLLP, 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.





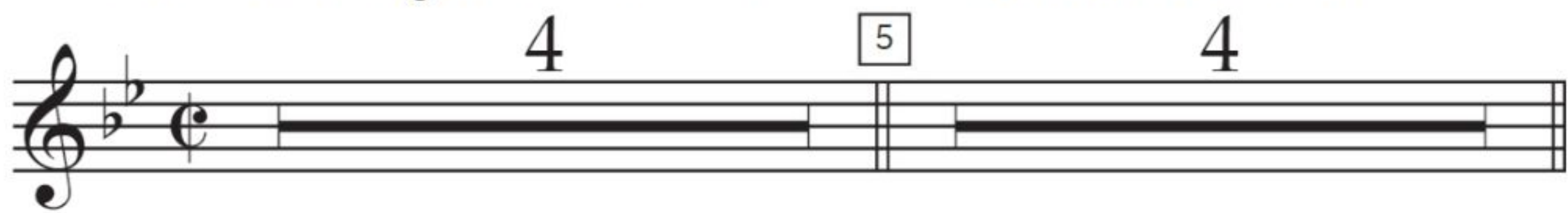


# JUMP IN THE LINE

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 -

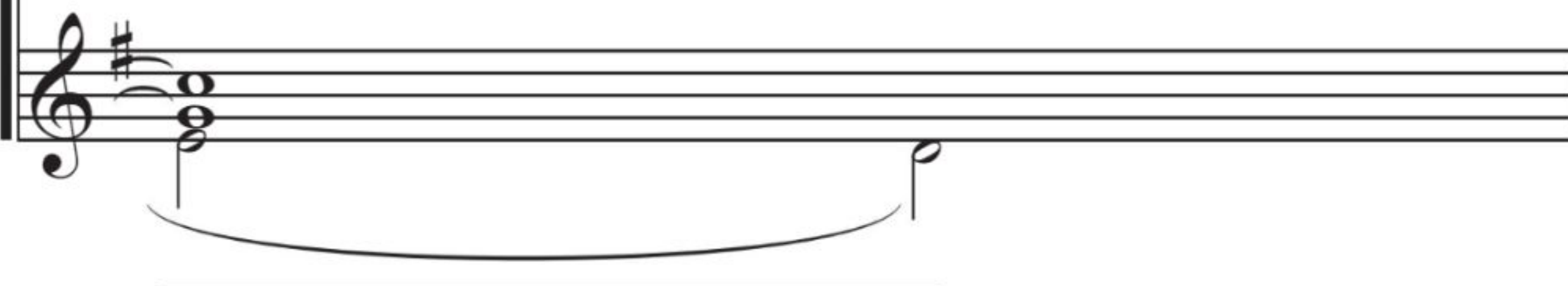
(ALL:)



Ah



- n't this just blow your mind?\_\_\_



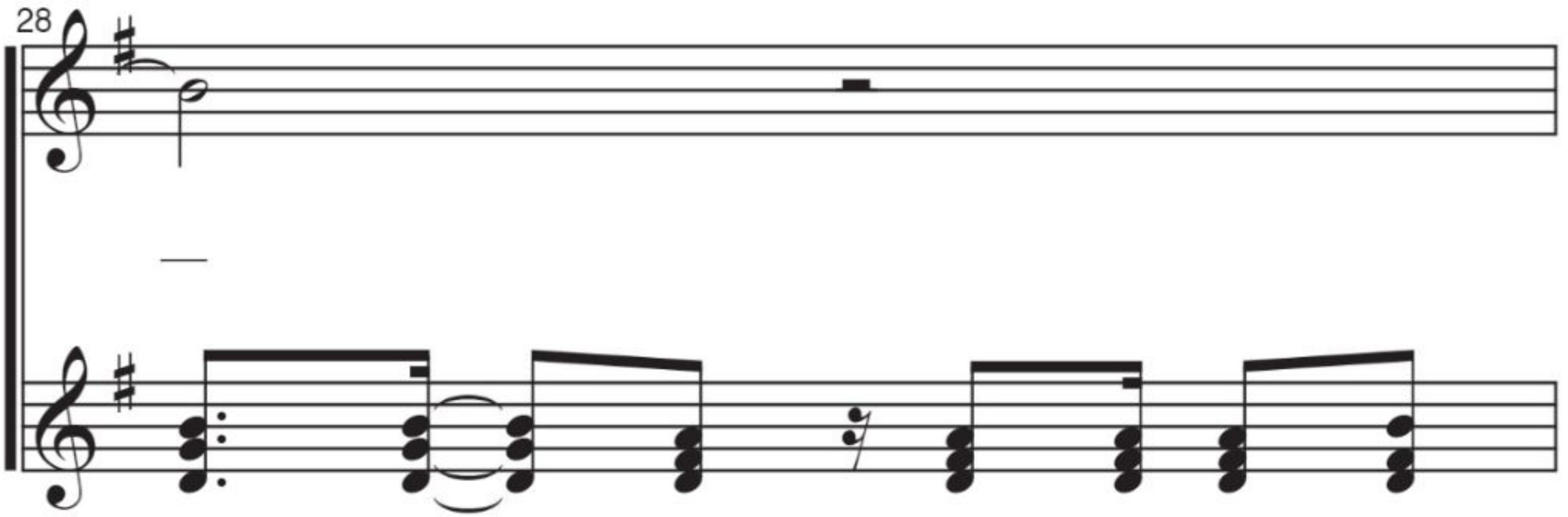


27



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

The image shows a musical score for the song 'Sen-O-Ra'. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a whole note chord. The bottom staff is a treble clef with a key signature of one sharp (F#) and a series of eighth and sixteenth notes. The lyrics 'Shake, shake, — shake, shake, Sen - o - ra' are written below the bottom staff, with a long dash under the second 'shake'.

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 —

The image shows a musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and quarter notes. The bottom staff is also a treble clef with a key signature of one sharp (F#). It contains a sustained chord, likely a D major triad (D, F#, A), which is held throughout the vocal line. The lyrics are written below the staves, with a long horizontal line indicating a sustained note or breath mark.



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!

The image shows a musical score for a piano piece. It consists of two staves, both in treble clef and key of D major (indicated by two sharps). The first staff begins with a measure containing a whole note D5 with a fermata, followed by a double bar line. The second staff begins with a measure containing a whole note D4 with a fermata, followed by a double bar line. The lyrics 'I'm home!' are written above the second staff. The dynamic marking *mp* (mezzo-piano) is placed above the first staff. The number 53 is written at the beginning of the first staff.

(#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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