

Characters

Lydia Deetz

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

Charles Deetz

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

Beetlejuice

The dead guy of the hour! This titular character is zany, spooky, and absolutely hilarious. Though Beetlejuice exists in a morally gray area, he's more of a trickster than a malevolent threat. He's happy to align his interests with others, but ultimately, he's looking out for himself.

Adam Maitland

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

Barbara Maitland

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

Delia Schlimmer

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

Maxie Dean The business tycoon whom Charles hopes to impress.

Sky a young girl scout selling cookies.

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

Maxine Dean Maxie's fourth (or fifth) wife.

Otho Delia's guru and occasional exorcist.

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

Ensemble Roles:

Includes the Priest, The Recently Deceased (Parachute Jumper, Death by Toaster, Dead Cheerleader, Death by Fireworks, Cigar Mobster, Dead Jockey, Machete Groom, Dead Drill Team, and Hunter with a Shrunken Head), Mourners, Movers (Mover #1, Mover #2), Lawyers, Girl Scouts, Caiter-Waiter, Beetlejuice Clones (Clone #1, Clone #2), Cheerleaders, Studio Audience, Sandworm

Audition Monologues

Pick one of these monologues for your audition. If there is not a monologue for your top character, pick your favorite one to perform.

LYDIA:

People tell me that grief fades, that one day I'll wake up and feel... normal. But what if I don't want normal? What if normal means forgetting? *(Pauses, holding up the photo.)* She was my mother. She was my best friend. And now—she's just gone. And Dad... Dad acts like if we just change everything, paint over the past, pretend we're a happy little family again, it'll all be fine. But I don't want fine. I want her. *(Beat.)* No one gets it. No one even tries. But maybe... maybe the dead do. Maybe they know what it's like to be stuck in between, lost in the silence. *(Looks up, determined.)* If they can hear me, I want to listen.

CHARLES:

Lydia, I know you think I don't understand. That I don't miss her, that I'm just trying to move on. But that's not true. *(Sighs, shaking his head.)* Losing your mom... it broke me too. I just—I don't know how to fix things. You think I have all the answers, but I don't. So, I try to keep things together, keep the business running, keep you from drowning in all this sadness. I thought maybe if we had a fresh start, a new home, a new... everything, you'd start to heal. But I can see now—you don't need a fresh start. You just need to feel like she's still with you. And maybe I do too.

BEETLEJUICE:

Well, well, well! If it isn't my new favorite sad little human! *(Mock sympathy.)* Boo-hoo, life's unfair, people don't understand you, blah blah blah! Kid, let me tell ya, the living have no idea how good they have it! You think your life is bad? Try being stuck in the Netherworld for centuries with nothing but screaming souls for company! *(Shudders.)* But hey, I get it. You don't belong with them. You belong with me. And lucky for you, I've got a killer idea. Just say my name three times, and boom! We scare your problems away, have a little fun, maybe unleash some chaos... What do ya say, partner? Life's overrated anyway!

ADAM:

Okay, okay, so we're dead. I'm still processing that. But get this—there's a handbook! A handbook for

being dead! Why didn't they just give us a pamphlet at the pearly gates? "Welcome to the afterlife, here's your rulebook, good luck!" *(Flips pages.)* I mean, listen to this: "Haunting Basics, Chapter Three: How to Properly Rattle Chains." We don't even have chains, Barbara! What are we supposed to do? Ooooh, float menacingly? Yeah, that'll keep the new owners out. *(Slams the book shut, sighs.)* I just wanted to fix up the house, maybe start a family... and now we can't even leave it? This is the worst DIY project ever.

BARBARA:

Okay, okay, let's not panic. I mean, sure, we're dead. And yes, we might be stuck here forever. But... silver lining? We don't have to do taxes anymore. *(Weak laugh, then groans.)* Oh, Adam, this is bad. I mean, what if someone else moves in? I love this house. I picked the wallpaper! *(Beat, then suddenly determined.)* No. No way. If we're ghosts now, we have ghostly responsibilities. This is our home, and we are not letting some strangers waltz in and redecorate! *(Pauses, then softer.)* But... what if we're bad at haunting? What if we just end up being polite, quiet ghosts who just... stand awkwardly in the corner? I don't think I was cut out for the afterlife.

DELIA:

Lydia, darling, energy is everything. If you just open your chakras, cleanse your aura, and let the universe flow through you, you'll see what I mean! *(Beat.)* Okay, okay, you're giving me that look. Fine. You win, I'll drop the spiritual babble. *(Sits, suddenly more vulnerable.)* Look, I know I'm not your mother. And I know I'm not who you want me to be. But I'm trying, Lydia. I really am. Do you think it's easy, falling in love with someone who's lost so much? I see how much Charles worries about you. And I worry too. Not because I have to, but because... I care. I really do. You don't have to like me, but at least believe that.

Song Lyrics

Pick one of these two songs for your audition.

Practice tracks are available on our website:

brightstarsimi.com. You will not sing the entire song, just a small section as outlined below. If there is not a song for your top choice, pick your favorite song.

Important! *You will sing all parts of the song for your audition.*

Audition Central: Beetlejuice JR.

Score: Lydia Deetz

(#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

(LYDIA:)
(vocal last x)

Hey mom,

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

Dead mom, _____ I need _____ a lit - tle help

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

— 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

8x

— dead mom?

20

(LYDIA:) 21

Dead mom I'm tired— of try-in'- to i-

23

- ron out— my creas - es. I'm a bunch

25



— of bro - ken piec - es it was you—

27




— who made— me whole. Ev - 'ry day—

29



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

31



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

34




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

37



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

39  He— wants me to smi-le and clap

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

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

47 

Driving

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

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

53 

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

55



— a nu - clear bomb!_____

Musical notation for measure 55: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, followed by a half note G4. The lyrics are: — a nu - clear bomb!_____


57



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

Musical notation for measure 57: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, followed by a half note G4. The lyrics are: No more play - in' Dad - dy's game... I'll


59



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

Musical notation for measure 59: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, followed by a half note G4. The lyrics are: go in - sane— if things— don't change.—

61



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

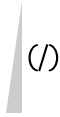
Musical notation for measure 61: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, followed by a half note G4. The lyrics are: What - e - ver it takes— to make— him say—

63



— your— name. Dead mom.

Musical notation for measure 63: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, followed by a half note G4. The lyrics are: — your— name. Dead mom.



Audition Central: Beetlejuice JR.

Score: Charles Deetz

(#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

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

(*The LAWYERS begin to twitch involuntarily.*)

(CHARLES:)

14

Work all night— on a drink of rum!

LAWYERS:

16

Work all night— on a drink of rum!

DELIA:

18

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

LAWYERS:

20

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

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

22

Day, me say day - o.____

24

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

CHARLES:

26

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

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

LAWYERS:

28

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

MAXIE:



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

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

LAWYERS:



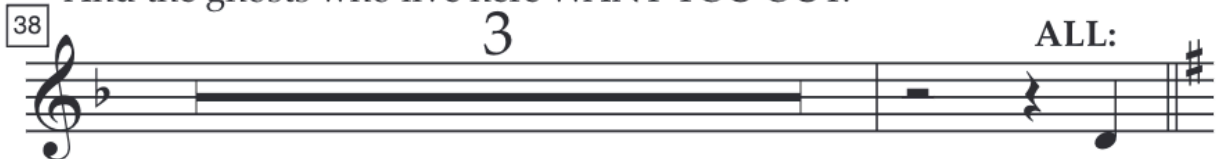
Day - light come - and me wan' - go home!

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

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



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



It's

42

(ALL:)



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

(SMALL GROUP:)



Dum dum dum dum dum dum

44



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



dum dum dum go home!

46



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



Dum dum dum dum dum dum

48

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

dum dum dum go home!

(ALL:) Rit.

50

Day-light come_ and me wan' go_____

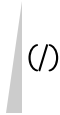
52

(close to the m)

home_____ (muh)

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Audition Central: Beetlejuice JR.

Score: Sky

(#28 – GIRL SCOUT begins.)

GIRL SCOUT

(An adorable Girl Scout, SKY, enters.)

Bouncy Swing 4 5 SKY:

This is it, the

day I've been wait - ing for, wish - ing, ho - ping,

wor-king, and pray - ing for the day my pa-rents have

been de - lay - ing for years. Ooh! I'm

12

Musical notation for line 12, featuring a treble clef and a series of eighth and quarter notes.

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

14

Musical notation for line 14, featuring a treble clef and a series of eighth and quarter notes.

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

16

Musical notation for line 16, featuring a treble clef and a series of eighth and quarter notes.

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

18

Musical notation for line 18, featuring a treble clef and a series of eighth and quarter notes.

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

20

21

Musical notation for line 20, featuring a treble clef and a series of eighth and quarter notes. A box containing the number 21 is positioned above the staff.

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

22

Musical notation for line 22, featuring a treble clef and a series of eighth and quarter notes.

— 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—



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!



5 (DELIA:)

The u - ni-verse is more— than just

7


space with no end. Just think of the


10

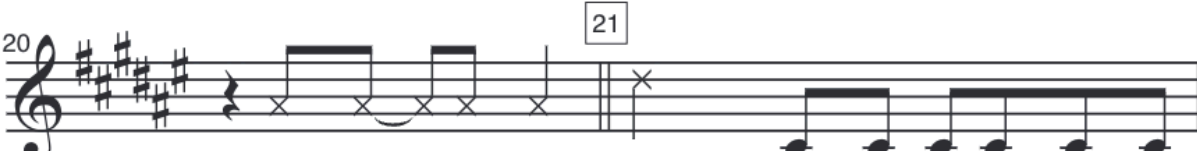
u - ni-verse as a fe - male best friend.

12


And you— can be like, "Hey u - ni-verse,


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

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

20  21 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.

33



2

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 -

43



right!" in — the world. — There are



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



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



i - ty. Just lis - ten to — the mel -



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



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

LYDIA:



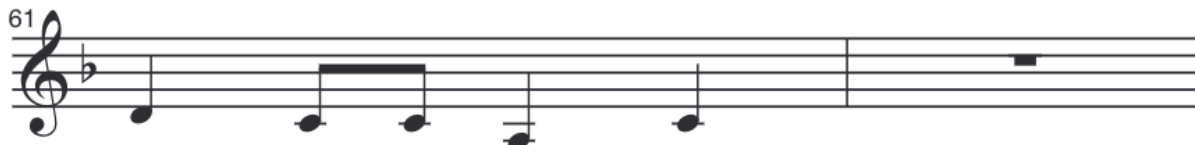
rea - son. Gee, I hate to break it to you...

59



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

61



time, mat - ter, and space.

63



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

65



Earth's a small place where good peo - ple

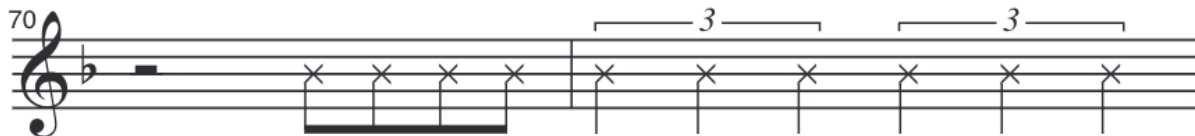
DELIA: **LYDIA:**

67

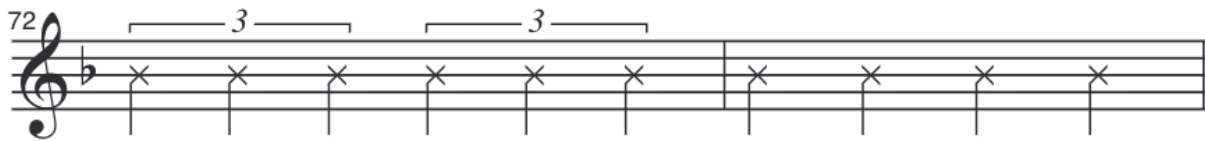


die. No! Yeah! In fa - mine and wars._____

70



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



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



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

(LYDIA points her camera at DELIA.)

DELIA: No paparazzi!



- bows 'cause you're bored—



And po - si - ti - vi - ty — is a



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



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



and a-lone._____

DELIA: 91

f No! No! No!_____ No!_____ One day_ you_

LYDIA: Okay?

(DELIA:)

94

— may wake up a - lone. 'cause your



hus - band and his boy - friend bought a



boat and then they sailed a - way to Rome.

LYDIA: **DELIA:** 101

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





no one there. And you have to buy_ a cat



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



Take it from me!_____ I've been



thir - ty since_ two thou - sand and three.



Ev - 'ry-thing, ev - 'ry-thing hap-pens for_ a



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

(DELIA:)

125

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 —

Musical notation for measure 131 in G minor, treble clef. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a dotted half note F4.

133 **DELIA:**



Yes, but Ran - dom for — a

Musical notation for measure 133 in G minor, treble clef. The melody starts with a quarter rest, followed by a quarter note G4 with an 'x' above it, a quarter note A4 with an 'x' above it, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a dotted half note G4.

135 **(DELIA:)**



rea - son. —

LYDIA:

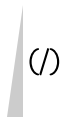


no rea - son. —

Musical notation for measure 135 in G minor, treble clef. The top staff (Delia) has a dotted half note G4, a quarter note A4, a quarter note Bb4, a half note C5, a half note Bb4, and a whole note G4. The bottom staff (Lydia) has a whole rest, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a half note Bb4, and a whole note G4.

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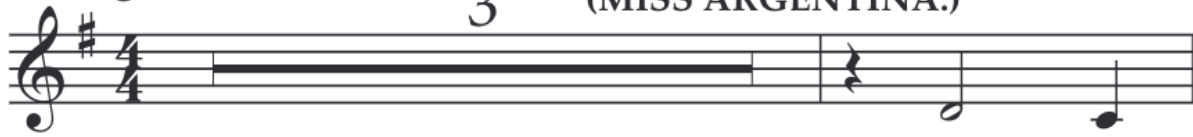
Audition Central: Beetlejuice JR.

Score: Miss Argentina

WHAT I KNOW NOW

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

Tango de Netherworld ³ (MISS ARGENTINA:)



I was



hot.

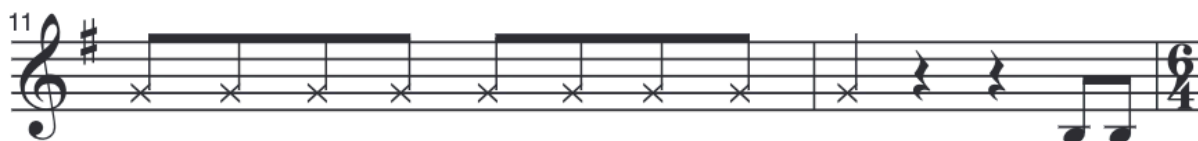
I went to par-ties a lot.



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



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



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

So I



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



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



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

Suddenly Salsa!



If I knew then_ what I know



now, I would have looked with-in_ and let



_ love win_ some - how._____ If



I on-ly knew the truth_____ back then,_____ I

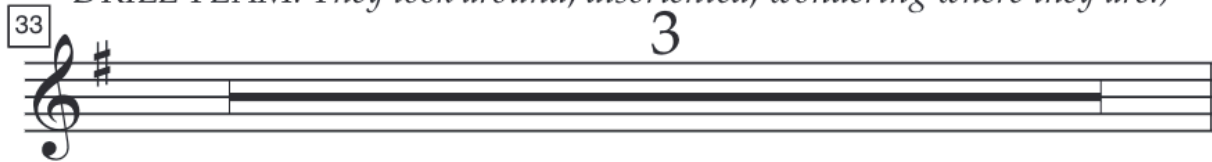


would-n't have had— my lit - tle ac - ci-dent.

(Ding dong! A loud doorbell chimes.)

(MISS ARGENTINA:) Ooh! More new arrivals!

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



(MISS ARGENTINA:)



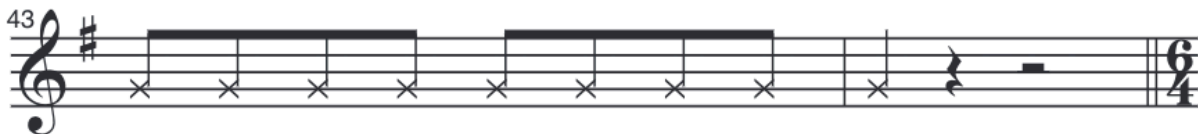
Don't be blind. You left your



whole life be - hind See a



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



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

45 **PARACHUTE JUMPER:**



Don't jump when— the light is red

DEATH BY TOASTER:



Toa - sters should— be used for bread.

CIGAR MOBSTER:

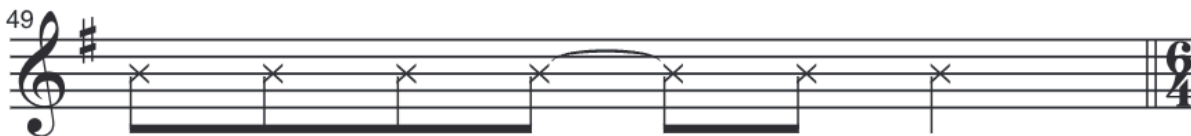


Ne - ver smoke— ci - gars in bed.

DEAD CHEERLEADER:



Niet - zsche was right— ya know, to



live is to suf - fer, bro.

50 **MACHETE GROOM:**



Don't cheat on— the one you wed.

DEAD JOCKEY:

51 

Ne - ver whip— a Tho - rough - bred.

(A HUNTER WITH A SHRUNKEN HEAD enters.)

ALL: (except SHRUNKEN HEAD GUY)

52 

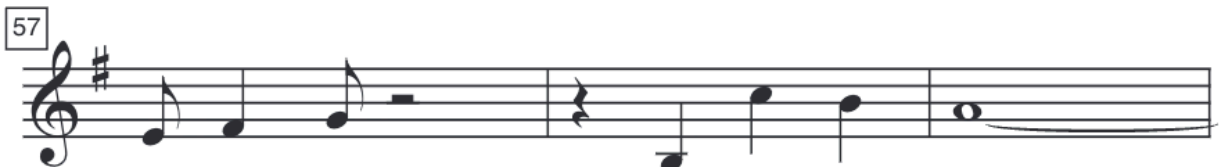
An - gry pyg - mies shrunk his head.

53 

Why did it take— death to see

55 


hap - pi - ness— was up to me. If

57 

I knew then what I know now,——

60 

— I would have laughed and danced and lanced—

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:**

85 
If

(MISS ARGENTINA,
PART 1:)

93

Musical notation for measures 93 and 94. The top staff contains the vocal line with lyrics "I knew then" and "what I know". The bottom staff contains the piano accompaniment with the label "PART 2:" above it and the lyrics "If I knew" below it.

I knew then what I know

PART 2:
If I knew

95

Musical notation for measures 95 and 96. The top staff contains the vocal line with lyrics "now," and "I would have". The bottom staff contains the piano accompaniment with the lyrics "I know now" and "I would have".

now, I would have

I know now I would have

97

Musical notation for measures 97 and 98. The top staff contains the vocal line with lyrics "crossed ev-'ry line and drank— all the wine be-fore". The bottom staff contains the piano accompaniment with the lyrics "crossed ev-'ry line and drank— all the wine be-fore".

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

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

99

— my fin - al bow. — If I knew

— my fin - al bow. — If I knew

102

the things that now I — know — I would

the things that now I — know — I would

105 (ALL:)

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

**MISS ARGENTINA,
RECENTLY DECEASED:**

107

(ALL:) So be - fore they

quick trip 'round the ro - de - o

109

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

Ah,

111

MISS ARGENTINA:

show. _____

That's what I

Ah! _____

(MISS ARGENTINA:)

115

know _____

ALL: _____

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

116

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

117

Thought I knew — but — I — was wrong.

118

If I on - ly knew what I — know now!

If I on - ly knew what I — know now!

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

(Then an offstage voice booms—)

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