

18

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 YOOOOOR HOOOOOOOUSE!

20 **Deeper Hip-Hop Groove** 3

The musical notation for 'Deeper Hip-Hop Groove' is written on a single staff. It begins with a treble clef and a key signature of two flats (Bb and Eb). The first measure contains a whole note chord of Bb3, Eb3, and Gb3. The second measure contains a whole note chord of Bb3, Eb3, and Gb3. The third measure contains a whole note chord of Bb3, Eb3, and Gb3. The fourth measure contains a whole note chord of Bb3, Eb3, and Gb3. The piece ends with a double bar line and a repeat sign.

Start

(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.

24 **Fast!** 25 **2-Beat** 4 **End**



29 **ADAM:** Barbara?! 2

BEETLEJUICE

(to himself, fingers crossed)

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

BARBARA

You're hired.



SCENE 3: THE ATTIC

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

Start

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.)

End

SCENE 4: DELIA'S MEDITATION ROOM

(The Maitland's 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."

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

Start

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.

End

(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.)

Full Backbeat Groove

55 56

show me the way back home_____ Oh_____

58

_____ Is there a way_ back home?_____

61

Oh_____

Start

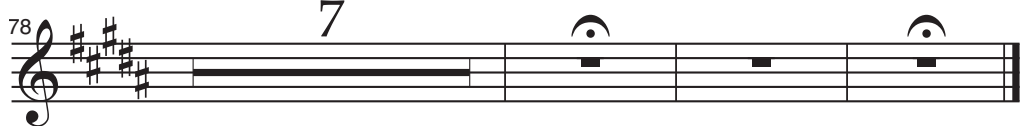
(CHARLES rushes on.)
CHARLES: Lydia! We have to go home.
LYDIA: I don't have a home.
CHARLES: Look, I know things have been difficult—
LYDIA: She was my whole world! And she left us. And you won't even say her name.
CHARLES: (*erupting*) BECAUSE IT HURTS TOO MUCH!

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.*)

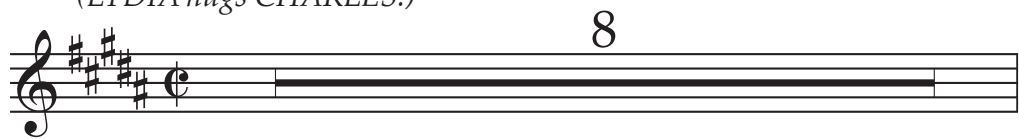
us.

End

(#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! —

83

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

way!

SCENE 7: LATER THAT NIGHT

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

CHARLES

(to the CATER-WAITER)

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

(calling off)

He's here! Delia!?

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

(CHARLES)

(suddenly panicked)

Where's Lydia?

DELIA

Still locked in her room.

CHARLES

(heading to the door)

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

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

MAXIE

Chuuuuck, you old dog! Put 'er there!

CHARLES

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

(A cadre of LAWYERS enter.)

Start

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? **End**

(#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.

110

sound! That beau - ti - ful

That beau - ti-ful sound!

sound! That beau - ti - ful

(ALL:)

112

sound! That beau-ti-ful sound!

Start

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?

End

Start

(#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!

End

(#43 – HOME (PART 1) 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.)