

# Beetlejuice, Jr.

Spring 2025

Audition Information

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Thank you for your interest in auditioning for Rivertown Players, Inc.'s upcoming production of Beetlejuice, Jr. In this packet, you will find all of the information that you will need for your audition.

## **WHO**

Students in grades 4 - 12 are invited to audition!

## **WHEN**

Monday, January 20th OR Tuesday, January 21st

*\*\* If call-backs are required, they will be on Thursday, January 23rd \*\**

## **WHERE**

Hamline Chapel

102 W. High St.

**Lawrenceburg, IN, 47025**

## **WHAT TO PREPARE**

Please prepare approximately 1 minute of a song to sing in front of our directors.

## **WHAT TO EXPECT**

Upon arrival, you will be asked to fill out an audition form.

Then, each person will be called to sing individually.

Afterwards, please remain at Hamline Chapel, as you will be asked to read an excerpt from the script and learn a short dance with a small group.

*\*\* All potential script excerpts are listed at the end of this document \*\**

**If call-backs are required, you may be asked to sing one or more of the following songs:**

- Lydia: *Dead Mom*
- Beetlejuice: *Say My Name*
- Adam: *Ready, Set, Not Yet*
- Barbara: *Ready, Set, Not Yet*
  - Delia: *No Reason*
- Miss Argentina: *What I Know Now*
  - Sky: *Girl Scout*

*\*\* The excerpts for these songs are listed at the end of this document. \*\**

## Tentative Schedule

Below, you will find the tentative rehearsal and performance schedule. Rehearsal dates and times are subject to change. Any changes to this schedule will be communicated to each member of the cast and crew via email, so please be sure to check your email on file.

[Link to the schedule in Google Calendar](#)

January						
Sun	Mon	Tue	Wed	Thur	Fri	Sat
19	20 Auditions 6-8	21 Auditions 6-8	22	23 Call Backs 6-8	24 Cast list posted	25
26	27	28 Rehearsal 6-8	29	30 Rehearsal 6-8	31	1
February						
Sun	Mon	Tue	Wed	Thur	Fri	Sat
2	3	4 Rehearsal 6-8	5	6 Rehearsal 6-8	7	8
9	10	11 Rehearsal 6-8	12	13 Rehearsal 6-8	14	15
16	17	18 Rehearsal 6-8	19	20 Rehearsal 6-8	21	22
23	24	25 Rehearsal 6-8	26	27 Rehearsal 6-8	28	1

## Tentative Schedule (cont.)

March						
Sun	Mon	Tue	Wed	Thur	Fri	Sat
2	3	4 Rehearsal 6-8	5	6 Rehearsal 6-8	7	8
9	10	11 Rehearsal 6-8	12	13 Rehearsal 6-8	14	15
16	17	18 Rehearsal 6-8	19	20 Rehearsal 6-8	21	22
23	24	25 Rehearsal 6-8	26	27 Rehearsal 6-8	28	29
30	31	1 Rehearsal 6-8	2	3 Rehearsal 6-8	4	5
April						
Sun	Mon	Tue	Wed	Thur	Fri	Sat
6	7	8 Rehearsal 6-8	9	10 Rehearsal 6-8	11	12
3	14	15 Rehearsal 6-8	16 Rehearsal 6-8	17 Rehearsal 6-8	18	19 Set Building TBD
20 Set Building TBD	21	22 Rehearsal 6-8	23 Rehearsal 6-8	24 Rehearsal 6-8	25 Performance 7:30	26 Performance 7:30
27 Set Strike TBD	28	29	30			

**RIVERTOWN PLAYERS, INC.**

**Audition form**

**Beetlejuice, Jr.**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Phone: \_\_\_\_\_ Can number receive text messages? (circle one) YES NO

Email: \_\_\_\_\_

Preferred method of contact: (circle one) CALL TEXT EMAIL

If under 18, enter information for parent/guardian:

Name: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Age: \_\_\_\_\_ Height: \_\_\_\_\_ Gender Identity: MALE FEMALE NON-BINARY PREFER-NOT-TO-SAY

Theatrical Experience (use the back of this form if more space is needed, or attach resume)

Date/Year	Show	Role	Organization	Director

Formal Training (type, genre, instructor)

\_\_\_\_\_

Special skills / talents

\_\_\_\_\_

List any preferred roles: \_\_\_\_\_

List any roles you do NOT want: \_\_\_\_\_

Are you willing to accept any role? (circle one) YES NO

List all conflicts. Rehearsals Tuesday and Thursday nights. Performances on Friday, April 25, 2025 and Saturday, April 26, 2025.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Rivertown Players Annual Membership Form**

Date: \_\_\_\_\_

New Membership \_\_\_\_\_ Renewal \_\_\_\_\_ Change of Address \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Telephone: Home \_\_\_\_\_ Cell \_\_\_\_\_

Email \_\_\_\_\_

**Membership Level:**


- |              |         |                  |              |
|--------------|---------|------------------|--------------|
| _____ Youth  | \$10.00 | _____ Patron     | \$50-99.00   |
| _____ Adult  | \$15.00 | _____ Benefactor | \$100-299.00 |
| _____ Family | \$25.00 | _____ Sustainer  | \$300 & over |

**Our organization depends on member involvement. If you'd like to be involved, please indicate your areas of interest below.**

- |                                      |                                 |
|--------------------------------------|---------------------------------|
| _____ Acting/performing on stage     | _____ Set Design                |
| _____ Vocal music performance        | _____ Set construction/painting |
| _____ Instrumental music performance | _____ Program design/production |
| _____ Director                       | _____ Lights/Tech/Sound         |
| _____ Costume design/creation/sewing | _____ Ticket Sales              |
| _____ Costume organizing/cleaning    | _____ Usher/Concessions         |
| _____ Prop/Furniture acquisition     | _____ Liaison with other groups |
| _____ Backstage/Stage Management     | _____ Newsletter                |
| _____ Membership                     | _____ Play/production selection |

## Music Excerpts - Lydia (Dead Mom)

(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 plec - 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 -



30  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.

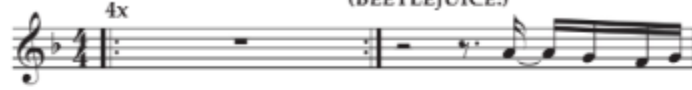
47 

**[Full Demo](#) (0:45 - 1:35)**

# Music Excerpts - Beetlejuice (Say My Name)

Underworld Hip Hop  
(Swing 16ths)

(BEETLEJUICE:)



You— could use a



bud - dy.

Don't... you want a



pal? (Yes I do! Yes I do!) Girl... the way I

5

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

(BEETLEJUICE:)

8

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

LYDIA:

What?

(BEETLEJUICE:)

7

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

8

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

(BEETLEJUICE:)

9

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

LYDIA:

No!

10 (BEETLEJUICE:)

first you got - ta say my name!

BEETLEJUICE: Could I get some help here?

(BEETLEJUICE:)  
*(opt. Sob)*

Go — a - head and

12 *(Ensemble of Beetlejuice CLONES enters.)*

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

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

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

15 ALL:

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

16 **BETLEJUICE:**



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

Detailed description: This block contains the first line of musical notation. It is a single staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody starts on a whole note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. There is a fermata over the C5 note. The line continues with a quarter note B-flat4, a quarter note A4, and a quarter note G4. The lyrics 'three times in a row— and— you won't be-' are aligned under the notes.

17 **ALL:**



lieve how far— I'll go I'm on the

Detailed description: This block contains the second line of musical notation. It is a single staff in treble clef with a key signature of three flats and a common time signature. The melody starts on a whole note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. There is a fermata over the C5 note. The line continues with a quarter note B-flat4, a quarter note A4, and a quarter note G4. The lyrics 'lieve how far— I'll go I'm on the' are aligned under the notes.


18



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

Detailed description: This block contains the third line of musical notation. It is a single staff in treble clef with a key signature of three flats and a common time signature. The melody starts on a whole note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. There is a fermata over the C5 note. The line continues with a triplet of quarter notes: B-flat4, A4, and G4. The lyrics 'bench, but Coach, just put me in the game.' are aligned under the notes.

19 **BETLEJUICE:**




— All you got-ta do is say my name.

Detailed description: This block contains the fourth line of musical notation. It is a single staff in treble clef with a key signature of three flats and a common time signature. The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. There is a fermata over the C5 note. The line continues with a quarter note B-flat4, a quarter note A4, and a quarter note G4. The lyrics '— All you got-ta do is say my name.' are aligned under the notes.

[Full Demo \(0:12 - 0:58\)](#)


## Music Excerpts - Adam (Ready, Set, Not Yet)

4 ADAM: 5




Look at this crib,

6



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

8



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

10



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

*(opt. spoken)*

12 13

- cial drain - It's fun!                      Folks say: "A-dam..."

**Hip-Hop Groove!**

15

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

16

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

17

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

18

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

19

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



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



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



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



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

*(The lights in the house buzz and flicker.)*

(ADAM:) Ah, wouldja look at that? Jeez Louise.

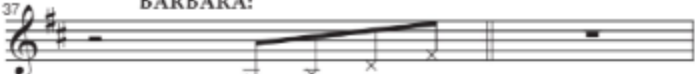



Rea-dy set!


**Full Demo (0:05 - 0:48)**



# Music Excerpts - Barbara (Ready, Set, Not Yet)

37 BARBARA:  
  
Look at these pots!

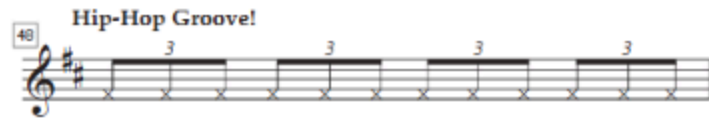
39  
  
A - maz - ing - ly glazed — and ter - ra cot -

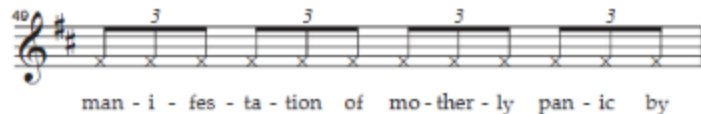
41  
  
ta - ry I took some clay — and made you pot -

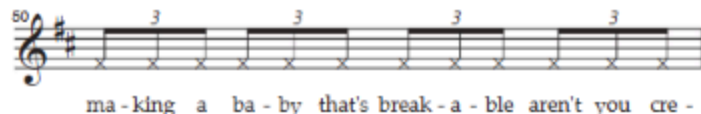
43  
  
ter - y The world — will ne - ver wreck you. I'll pro -

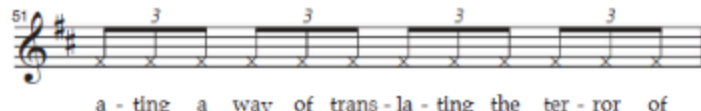
45   
tect you in a mo - ther's em - brace.

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

48 **Hip-Hop Groove!**  
  
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

52   
ma - king ma - ter - nal mis - takes in - to clay

53   
hi - ding a - way so you don't have to face be - ing a bad

64 **Tempo 1**   
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!

## [Full Demo](#) (1:02 - 1:42)

## Music Excerpts - Delia (No Reason)


37 (DELIA)



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

Musical notation for measure 37: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

38



rea - son... Be a bea-con of

Musical notation for measure 38: Treble clef, key signature of three sharps, 4/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4.

41



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


Musical notation for measure 41: Treble clef, key signature of three sharps, 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

42



right!" in... the world... There are

Musical notation for measure 42: Treble clef, key signature of three sharps, 4/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4.


46   
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...

**[Full Demo](#) (0:49 - 1:15)**

# Music Excerpts - Miss Argentina (What I Know Now)

## Suddenly Salsa!


18 19



If I knew then... what I know

Detailed description: This block contains the first two measures of the musical excerpt. Measure 18 starts with a whole rest, followed by a quarter rest, then a quarter note G4, and a quarter note A4. Measure 19 starts with a quarter note B4, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The key signature has one sharp (F#).


21



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

Detailed description: This block contains measures 21 and 22. Measure 21 starts with a whole note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a quarter note C5. Measure 22 starts with a quarter note B4, followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The key signature has one sharp (F#).

24



— love win— some - how. ——— If

Detailed description: This block contains measures 24 and 25. Measure 24 starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. Measure 25 starts with a whole note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The key signature has one sharp (F#).

27



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

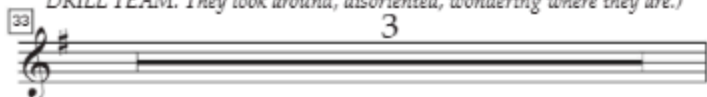
Detailed description: This block contains measures 27 and 28. Measure 27 starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. Measure 28 starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The key signature has one sharp (F#).

31  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.)*


33 

**(MISS ARGENTINA:)**

36  Don't be blind. 37 You left your

39  whole life be - hind See a

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

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

[Full Demo](#) (0:28 - 1:07)

# Music Excerpts - Sky (Girl Scout)


*(An adorable Girl Scout, SKY, enters.)*

Bouncy Swing 4 5 SKY:




This is it, the

<sup>6</sup>




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

<sup>8</sup>




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


<sup>10</sup>




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



12  
  
gon-na sell some cook-ies! It's not their fault that they're

14  
  
o-ver-pro-tec-tive. I was born with ar-rhyth-mi-a, my

16  
  
heart is de-fec-tive, on-ly take one shock and

18  
  
I could be dead... from the fear. Still, I'm

20  
  
gon-na sell some cook-ies! Hike by hike, song

22  
  
— by song, the Girl Scouts helped my

24  
  
heart grow strong. They had my back. if a-ny-

(A troupe of GIRL SCOUTS enters.)  
26  
  
thing went wrong — with me.

**[Full Demo](#) (0:00 - 0:42)**

## Script Excerpt - Charles & Delia

**DELIA**

Mmm! 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 does that mean?

**DELIA**

Almost anything!

## Script Excerpt - Barbara, Adam, & Lydia

**ADAM, BARBARA**

*(ghostly)* Leave... this... house...

**LYDIA**

Are you... ghosts?

**ADAM, BARBARA**

*(nod)*

**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?

**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.

**ADAM**

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

**BARBARA**

Adam!

**ADAM**

I didn't mean her, I mean her family-

**LYDIA**

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

**BARBARA**

Your mother. She-

**LYDIA**

Died.

**BARBARA**

Lydia. I'm so sorry.

**LYDIA**

Me too. Cause she'd LOVE this. I mean - REAL ghosts! We used to make 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, BARBARA**

*(laugh)*

**LYDIA**

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 since I got here.

**BARBARA**

This is the first nice moment since we... died.

**LYDIA**

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**

Barbara?

**BARBARA**

Let's do it!

## Script Excerpt - Lydia & Beetlejuice

**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 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)*

Noooooooooooo!

*(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'm 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! No, he won't. You'll just be dead. 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.

## Script Excerpt - Juno, Beetlejuice

**JUNO**

Beetlejuice!

**BEETLEJUICE**

*(whiny teenager)*

Mom!

**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**

*(steps between JUNO and LYDIA)*

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!

*(pause)*

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!

*(flicks her hand, opening a door to the WASTELAND)*

**BEETLEJUICE**

*(being dragged into the WASTELAND)*

NOOOOOO! YOU FOOLED ME WITH LOOOOOVE!!!