

Below you will find the callback monologues from ***Ragtime***.

- After initial auditions, we will ask a small number of actors to stay for callbacks. Callbacks are not an indication of final casting.
- We will provide copies at the audition to those we call back.
- These do **not** need to be memorized.
- You do not need to feel pressure to use an accent in an audition.

Mother:

I remember the day you left. I stood on the pier and watched the ship disappear, and I felt... safe. I thought the world was a static place, Father. I thought our life in New Rochelle was the only world that mattered. I spent my afternoons behind the garden gate, shielded by the hem of my skirt and the reputation of your name. I am not the woman you married. And God help me, I don't think I want to be her ever again.

Evelyn Nesbit:

Do you want the 'Whee!' or do you want the truth? Because the 'Whee!' sells tickets, but the truth... well, the truth doesn't look nearly as good in a corset.

... I know exactly who I am. I'm the girl who survived the Crime of the Century. And if I have to play the fool to keep from starving, then I'll be the best fool you've ever seen. Now, hand me my parasol. It's showtime.

Willie Conklin:

(Context: Conklin and his volunteer firemen have stopped Coalhouse Walker Jr. on a public road near the Emerald Isle firehouse. Conklin is leaning against his fire engine, mocking Coalhouse's car.)

Look at this, boys. A Model T. Brand new, ain't it? I didn't know they let your kind behind the wheel of a machine like this. You must've stolen it, or maybe you're just delivering it for your betters? You tell me. Because in New Rochelle, a man like you doesn't just 'own' a car like this.

You want to pass? Then you'll show some respect. Get out of the car. I said, get out!

Younger Brother:

You don't even see it, do you? You come home from your voyages and your expeditions and you think everything is exactly as you left it. You think a man like Coalhouse Walker is just a 'troublemaker' because he won't let you walk over him.

Well, I've spent my life looking for something. I looked for it in the fireworks factory, and I looked for it in a girl's face on a velvet swing. I thought I was just... empty. But then I saw what you did to him. I saw what this 'civilized' town did to a man who only asked for his due. You think I'm just a boy playing with chemicals in the cellar? No. I've found a use for all that fire. I've found a man who has a reason to use it. For the first time in my life, I don't feel like a shadow in this house. I feel like a man with a purpose.

Tateh:

They told us the streets were paved with gold. They lied. I look around this 'Golden Land' and what do I see? I see my daughter coughing in a room with no windows. I see men treated like coal to be burned in a furnace. In Latvia, I was an artist! I had dignity. Here, I am a 'Greenhorn.' I am a silhouette-cutter who sells bits of paper for a penny just so we do not starve.

... America does not want the man I was. This country does not care for your soul or your history. It only cares for what it can see.

Emma Goldman

(speaking to a huge crowd)

Let them bring their police. Let them bring their clubs and their handcuffs. You can arrest Emma Goldman, but you cannot arrest the hunger in your bellies! You cannot jail the realization that you are many and they are few.

The music of this country is changing, my friends. It is no longer a polite waltz. It is a scream. It is a roar. And today, we stop asking for our rights. Today, we begin to take them!

SARAH CALLBACK - m. 37-59

No. 12

"RAGTIME"

Your Daddy's Son (Gm) Alt. Key

A Bit Faster

son. _____

37 *ped.*

Could n't hear no mu - sic _____

Could - n't see no light. _____

poco a poco cresc.

37

Ma - ma, she was fright - ened, cra - zy from the fright. _____

37

Tears with - out no com - fort, screams with - out no sound.

Resolutely

On - ly dark - ness and pain, the an - ger and pain, the blood and the pain! I

poco rall. *A Tempo*

bu - ried my heart in the ground! In the

rall... *Slower*

ground... when I bu - ried you in the

56

// Tempo 1 *A Tempo*

ground, Dad - dy played pi - a - no.

mp

59

Bet he's play - in' still. Ma - ma can't for - get him. Don't sup - pose I will.

63

MOTHER CALLBACK - m. 153-end

No. 32

"RAGTIME"

Back to Before

A Tempo

There was a time when you were the per-son in mo-tion.

(Ah)

153

- I was your wife. It nev-er oc-curred to want more.

159

A Little Slower

coll. & voce

poco rit.

mp You were my sky, my moon and my stars and my o-cean.

mp *poco rit.*

165

A Tempo
(Slightly Faster than Tempo Primo)

Musical score for measures 171-174. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "We can ne - ver go back to be -". The piano accompaniment features a descending eighth-note pattern in the right hand and a steady bass line in the left hand. Dynamics include a forte (*f*) marking and a "roll down" instruction.

(roll down) *f* We can ne - ver go back to be -

Musical score for measures 175-178. The system includes a vocal line and a piano accompaniment. The vocal line continues with the word "fore". The piano accompaniment continues with the same rhythmic pattern. Dynamics include a piano (*p*) marking.

fore

Musical score for measures 179-182. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "We can nev - er go back to". The piano accompaniment features a descending eighth-note pattern in the right hand and a steady bass line in the left hand. Dynamics include a piano (*p*) marking and a *poco rit.* instruction. The system concludes with a *colla voce* instruction and a fermata over the final note.

poco rit. We can nev - er go back to

poco rit. (*colla voce*)

Musical score for measures 184-188. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "be - fore." with a slur over the words. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Performance markings include "gliss." with a line pointing to the piano accompaniment, "(Tempo)" above the piano part, and "poco rall." above the piano part. The measure number "184" is written at the beginning of the system.

Musical score for measures 189-193. The system includes a vocal line and a piano accompaniment. The vocal line has a long note with a slur. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Performance markings include "sfz" below the piano part. The measure number "189" is written at the beginning of the system.

TATEH CALLBACK - m. 62-81

No. 28

MOTHER:

"RAGTIME"

Our Children

toward the fu - ture, from the past...
toward the fu - ture, from the past...

poco a poco cresc.

56

There they stand,
There they stand,

rall *A Tempo*

60

ma - king foot - prints in the sand, and for - c - ver hand in hand, -
ma - king foot - prints in the sand, and for - e - ver hand in hand, -

64

MOTHER:

TATEH:

our chil - dren. Two * small lives,

our chil - dren. Two small lives,

sil - hou - et - ted by the blue, one like me and one like

sil - hou - et - ted by the blue, one like me and one like

you...

you...

poco rit.

poco rit.

MOTHER: *A Tempo*

TATEH: Our chil - dren.

Our chil - dren.

A Tempo

mp

This system contains the first musical notation. It features two vocal staves at the top: the upper staff is for 'MOTHER' and the lower for 'TATEH'. Both sing the lyrics 'Our chil - dren.' The piano accompaniment is shown in a grand staff below, with a mezzo-piano (*mp*) dynamic marking. The music is in a 2/4 time signature with a key signature of two flats.

Our chil - dren.

Our chil - dren.

poco rit.

This system continues the musical notation. It features two vocal staves with the lyrics 'Our chil - dren.' repeated. The piano accompaniment includes a *poco rit.* (ritardando) marking. The system concludes with a double bar line. The piano part includes a fermata over the final chord.

V.S. SEGUE AS ONE
(Scene continues w/ u.s.)

YOUNGER BROTHER CALLBACK - m. 31-39

No. 16A

"RAGTIME"

The Night...Union Sq. (Part 1)
(Roar from the CROWD.)

EMMA:

"...a land of opportunity for Tateh and his little girl. We cannot rest!"

YOUNGER BROTHER:

Musical score for measures 29-30. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The vocal line for Emma is mostly silent, with a few notes in measure 30. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Measure numbers 29 and 30 are indicated at the beginning of the staves.

Musical score for measures 31-32. The vocal line for the Younger Brother begins with the lyrics "spea - king loud and fast through a haze of noise and heat and the". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *mf* is present in measure 31. Measure numbers 31 and 32 are indicated at the beginning of the staves.

Musical score for measures 33-34. The vocal line for the Younger Brother continues with the lyrics "smell of sweat and an - ger in the air. The po -". The piano accompaniment features a change in the bass line in measure 34. Measure numbers 33 and 34 are indicated at the beginning of the staves.

YOUNGER BROTHER:

lice were stan - ding by but the crowd was on its feet, the

35

nigh that Gold - man spoke at U - nion Square.

37

YOUNGER BROTHER:

He thought he heard her say:

EMMA:

You!! What brings you here to-day?—

40

EMMA GOLDMAN CALLBACK - m. 4-12

"RAGTIME"

No. 31
Alt. Key

He Wanted To Say

(Emma Goldman, Younger Brother,
Coalhouse, Coalhouse's Men)

Cue:
COALHOUSE:
"What is it you want?"

Moderato, Insistent

EMMA GOLDMAN:

He

wan ted to say,— "I am here be-cause I have to be." He wan-ted to say,— "I am

here for what is right. Ev-'ry day I wake up know-ing what you've lost and what is o-wing.

EMMA:

I would shed this skin if I could to stand with you and fight.

EMMA:

wan-ted to say...— He wan-ted to say...—

YOUNGER BROTHER:

I am not who I ap-pear to be.— Do not

"We have dif - frent lives and fa - ces but our

blame me for my past. We have dif - frent lives and fa - ces but our

COALHOUSE WALKER CALLBACK #1 - m. 49-55

No. 14

"RAGTIME"

COALHOUSE:

New Music

COALHOUSE:
Sa - rah, my life — has changed.

WOMEN: *div.*
nev - er half — as true.

MEN:
nev - er half — as true.

49

Detailed description: This system contains the vocal entries for Coalhouse Walker, the Women, and the Men. Coalhouse's line is in the top staff, starting with a melodic phrase. The Women and Men have a simple, rhythmic accompaniment. The piano accompaniment is in the bottom two staves, featuring a syncopated, ragtime-style bass line and chords.

Sa rah, you've got — to see, Sa - rah, we've got — a son. Sa - rah, come down — to me... —

poco rall. *ten.*

ten.

colla voce

50

Detailed description: This system continues the vocal lines. Coalhouse's line is in the top staff, with lyrics. The piano accompaniment features a *poco rall.* marking and a *colla voce* instruction. The *ten.* (tension) markings are placed above the vocal lines.

A Tempo

cresc.

poco a poco cresc.

poco rall.

53

Detailed description: This system shows the piano accompaniment for measures 53-55. It begins with an *A Tempo* marking. The piano part features a *cresc.* (crescendo) marking and a *poco a poco cresc.* instruction. The *poco rall.* marking appears towards the end of the system. The piano part is written in a complex, syncopated style.

COALHOUSE WALKER CALLBACK #2 - m. 27-41

No. 34

"RAGTIME"

Make Them Hear You

25

hear you. Make them hear you. Your

This system contains measures 25 and 26. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a rhythmic pattern in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).

27

sword can be a ser - mon or the pow - er of the pen. Teach

This system contains measures 27 and 28. It continues the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern. The key signature remains three sharps.

29

ev - 'ry child to raise his voice and then, my bro - thers,

This system contains measures 29 and 30. It concludes the vocal line and piano accompaniment. The piano part ends with a final chord. The key signature remains three sharps.

Defiantly!
A Tempo

rall.

then will jus - tice be de - man - ded by ten

rall.

poco meno

31

mil - lion righ - teous men. Make them hear you. When they

33

hear you, I'll be near you a -

35

gain!

f

poco rall.

sfz

37

Detailed description: This block contains the musical notation for measures 37 through 41. It features a vocal line at the top with a long note and the instruction "gain!". Below it are piano accompaniment staves. The piano part starts with a forte (*f*) dynamic and includes a section marked "poco rall." (poco rallentando) and "sfz" (sforzando). Measure numbers 37, 38, 39, 40, and 41 are indicated at the beginning of their respective staves.

(COALHOUSE turns and says goodbye to the men)
A Tempo - Grandioso

f

ff

42

7

Detailed description: This block contains the musical notation for measures 42 through 46. It features piano accompaniment staves. The piano part starts with a forte (*f*) dynamic and includes a section marked "ff" (fortissimo). A fermata is placed over the first measure of the piano part. A seven-measure rest is indicated above the piano part in the second measure. Measure numbers 42, 43, 44, 45, and 46 are indicated at the beginning of their respective staves.

SEGUE AS ONE

Below you will find the callback monologues from **Newsies**.

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While we recommend familiarizing yourself with these materials, please be aware that you **may not have the opportunity to perform these monologues during the audition process**.

Jack

Look at 'em up there. Sitting in their fancy offices, counting pennies while we're down here counting ribs. You think Pulitzer's losing sleep tonight? You think he cares if you go home with an empty stomach or a hole in your shoe? He don't. To him, we ain't people—we're just 'distribution numbers.' But look around you. If one of us walks away, he finds another kid. But if *all* of us walk? The wagons don't move. The papers don't sell. And for the first time in his life, that big-shot is gonna have to listen to us. I'm done being a footnote. Tomorrow, we're the front page.

Crutchie

Sure, the Lodging House ain't the Ritz. The blankets are thin and the air smells like wet dog and old cabbage, but it's got one thing the Ritz don't: it's got us. My mudder, she used to say I was born under a bad sign, but I reckon she just didn't see the whole picture. Yeah, my leg don't always work and I gotta hustle twice as hard to sell a single pape, but I got ten brothers who'd jump a trolley for me. We might be 'nothing' to the rest of New York, but in this square? We're kings. Now, you gonna buy a paper or you just gonna stand there till I grow another foot?

Joseph Pulitzer

Gentlemen, let us not get bogged down in sentiment. A newspaper is not a charity; it is a business. And in business, there are those who lead and those who follow. These boys? They are the feet of this operation. And what do feet do? They walk where they are told. If they stumble, we find a sturdier pair. You say they're starving? (*He scoffs*) They've been starving since the day they were born; it's their natural state. No, the real tragedy would be a dip in our quarterly margins. We are raising the price because we *can*. Because I built this empire brick by brick, and I will not see it chipped away by a pack of gutter rats who can't even spell the headlines they sell.

Katherine

You're missing it! You're sitting here waiting for a war or a fire, and you're missing the revolution happening right outside your window. This isn't just a scuffle over a few pennies. It's David vs. Goliath, only David is twelve years old and wearing a newsboy cap. For the first time, the invisible are making themselves seen. If I write this—if I write it the way I see it—it's not just a human-interest blurb on page six. It's the front page. It's the story that proves that even in this city, the small guys can bite back. Now, give me the ink, or I'll take my typewriter across the street to the *Times*."

Medda Larkin

Now, Jack, you stop that pacing. You're gonna wear a hole in my stage, and I just had it polished. I know you're worried about the boys, and I know you're worried about that big-shot Pulitzer—but look around you. This theater survived the riots, the fires, and three of my ex-husbands. We're still standing. You've got a gift, honey; you see the world in colors most people can't even name. Don't let them turn your world to black and grey just because they're holding the purse strings. You stay here tonight. The Bowery might be tough, but as long as Medda's got the lights on, you've got a home. Now, go wash that ink off your face. You're a leader, not a chimney sweep."

JACK KELLY CALLBACK - m. 104-end

PIANO/VOCAL

-7-

#12. "Santa Fe"

More broadly

91 wan - na start brand new. I need space, and fresh air... Let 'em

95 laugh in my face, I don't care... Save my place, I'll be there...

99 **A tempo (poco rubato)**

100 101 102 103 104 Just be

105 106 107 108 real is all I'm ask - in', not some paint - in' in my head, 'cause I'm

109 110 111 112

dead if I can't count on you to - day. I got

113 114

no - thin' if I ain't got San - ta

Briskly

115 116 117 118

Fe!

[END ACT ONE]

CRUTCHIE/DAVEY/NEWSIE CALLBACK - m. 13-19

PIANO/VOCAL

-2-

#13. "King of New York"

13 RACE:

14 15 16

Look at me: I'm the king of New York!

Detailed description: This block contains the first line of music for RACE, measures 13 through 16. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. Measure 13 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 14 has a quarter note D5, a quarter note E5, and a quarter note F#5. Measure 15 has a quarter note G5, a quarter note A5, and a quarter note B5. Measure 16 has a quarter note C6. The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. It features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* is present at the start of measure 14.

Detailed description: This block shows the piano accompaniment for measures 13-16. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note bass line. The dynamics are marked *f*.

17 18 19 20

Sud-den - ly I'm res-pec - ta-ble, star - in' right at'-cha, lous - y with sta'-cha.

Detailed description: This block contains the second line of music for RACE, measures 17 through 20. The vocal line continues in the same style as the first line. Measure 17 has a quarter note G4, quarter notes A4, B4, and C5. Measure 18 has a quarter note D5, quarter notes E5, and quarter notes F#5. Measure 19 has a quarter note G5, quarter notes A5, and quarter notes B5. Measure 20 has a quarter note C6. The piano accompaniment continues with the same rhythmic pattern.

Detailed description: This block shows the piano accompaniment for measures 17-20, continuing the musical texture established in the previous section.

21 ALBERT:

22 23 24 RACE:

Nobb-in' with all the muck - et-y-mucks, I'm blow-in' my dough and go - in' de-luxe. And

Detailed description: This block contains the first line of music for ALBERT, measures 21 through 24. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. Measure 21 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 22 has a quarter note D5, a quarter note E5, and a quarter note F#5. Measure 23 has a quarter note G5, a quarter note A5, and a quarter note B5. Measure 24 has a quarter note C6. The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. A dynamic marking of *mf* is present at the start of measure 21.

Detailed description: This block shows the piano accompaniment for measures 21-24. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note bass line. The dynamics are marked *mf*.

Cello, K2 (Bs Cl)

RACE, HENRY:

25 there I be! Ain't I pret-ty? It's my ci-ty. I'm the king of New

26 27 28

JO JO: A

29

LES:

MUSH:

York! My ver-y own bed and a in-door ter - let... A

30 31 32

so - lid gold watch with a chain to twirl it...

mf

DAVEY:

33 bar-ber-shop hair - cut that costs a quar-ter... A re-gu-lar beat for the star re - por-ter!

34 35 36

KATHERINE PLUMBER CALLBACK - m. 124-end

PIANO/VOCAL

-9-

#9. "Watch What Happens"

111 112 113

world we're in-her - it-ing, and think of the one we'll cre - ate. Their mis-take is they got

(Tbn)

114 115 116 117

old. That is not a mis - take we'll be mak-ing. No, sir, we'll stay - young - - - for - ev - er!

f

118 119 120 121

Give those - kids - - - and me the brand - new - cen - tu - ry and

mf

122 123 124 125

watch what hap - pens! - - - It's Da - vid and Go -

p

126 127 128 129

li - ath, do or die, the fight is on and I can't

130 131 132 133

watch what hap - pens. But all I know is

134 135 136 137

noth - ing hap - pens if you just give in. It

138 139 140 141

can't be an - y worse than how it's been, and it

142 143 144 145

just so hap - pens that we just might win, so what -

146 147 148 149

ev - er hap - pens, let's be -

150 151 152 153

gin!

[APPLAUSE SEGUE]

MEDDA LARKIN CALLBACK - m. 54-end

PIANO/VOCAL

-5-

#6. "That's Rich"

43 I ran out my luck get - ting stuck with this mope. MEDDA: Oh, honey, I was Now, (last x)

[SAFETY]

C 9 Eb/F mp

46 list-en, sport, this life's too short to waste it on you. It

F 7 Eb/F Ab/F F 7

50 may be rough, but soon e - nough I'll learn to make do with the

G 7 F/G Gdim G 7 F/A Bbm Bdim

54 man-sion, the oil - well, the dia - monds, the yacht, with An-dy, Ed-uar - do, the Pon - tiff, and Scott and

f C C maj7/G C 6 G7(b5) C C maj7/G C 6 A 7

58 59 60 61

Frank, and my bank! So spill no tears— for me, ——— 'cause there's

D m7 Fm6 E m7 A7 G2/B Cm6 A7/C#

62 63 64 65

one thing you ain't that I'll ——— al-ways be, and hon-ey, yeah, that's— right, that's

D m7 D#dim7 C/E A7 *mf* D m7 G7

66 67 68 69

rich! ——— That's rich! ——— That's

f C C maj7/G D m G7(b5) C C maj7/G D m G7(b5)

70 71 72 73

rich! ——— That's rich!

C C 9/Bb F/A D7 Dm7(b5) G7(b5) C

8va - - -

JOSEPH PULITZER CALLBACK - m. 37-51

PIANO/VOCAL

-3-

#4. "The Bottom Line"

BUNSEN: But how does that help us sell more papers? HANNAH: We don't sell papers, silly. Newsies sell papers.

19

20 21 22

mp

Musical score for measures 19-22. The score is in 4/4 time with a key signature of two flats. Measure 19 starts with a piano introduction marked *mp*. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

BUNSEN: I've got it! Right now we charge the newsies fifty cents for a hundred papers. PULITZER: Yes...
BUNSEN: But if we raised their price to sixty cents per hundred... PULITZER: Now you're getting somewhere...

23 24 25 26

Musical score for measures 23-26. The piano accompaniment continues with a steady rhythm. Measure 25 features a repeat sign, indicating a double bar line with repeat dots on both sides.

SEITZ: A mere tenth of a penny per paper. BUNSEN: Every single newsie would have to sell twenty-five more papers just to earn the same amount as always. PULITZER: My thought exactly. It's genius.

27 28 29 30

Musical score for measures 27-30. The piano accompaniment continues with a steady rhythm. Measure 29 features a repeat sign.

[VAMP - out either bar]

HANNAH: It's going to be awfully rough on those children. PULITZER: Nonsense. I'm giving them a real life lesson in economics. I couldn't

31 32 33 34

Musical score for measures 31-34. The piano accompaniment continues with a steady rhythm. Measure 33 features a repeat sign.

35 36 37 PULITZER:

offer them a better education if they were my own. Give me a week— and I'll train—

mf

Musical score for measures 35-37. Measure 37 begins with a vocal line for PULITZER. The piano accompaniment continues with a steady rhythm. Measure 37 features a repeat sign and a dynamic marking of *mf*.

38 39 40

— them to be— like an ar - my that's march - ing to war.

41 42 43 44

Proud of them-selves and so grate-ful to me, they'll be beg-ging to pay ev-en more! When there's

45 46 47

dirt on our shoes, boys, for God's sake, re-lax!— Why throw them out?— All we

48 49 50 51

need is some wax. List-en well to these bar-ber-shop les - sons for they'll see you through.

Below you will find the callback monologues from ***Beetlejuice***.

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- You do not need to feel pressure to use an accent in an audition.

Beetlejuice

"Holy smokes! Look at all of you. Still breathing, still sweating, still... *moist*. It's adorable, really. You're like little fleshy countdown clocks just waiting for the 'ding!'

Me? I'm the ghost with the most, the host of your nightmares, and the only guy in the Afterlife with a decent tailor. But let's be real—being dead is a total drag. It's lonely, okay? I just want what every guy wants: a best friend, a steady gig, and someone to say my name three times so I can finally cause a little... *structural damage*.

Lydia

My mom used to say that life is a gift, but right now, it feels more like a heavy coat I'm not allowed to take off. Everyone tells me to 'look on the bright side,' but they don't realize—I'm not lost in the dark. I *am* the dark. And honestly? It's a lot more comfortable here. At least the ghosts don't try to tell me I'll feel better after a kale smoothie.

I'm alone. I'm invisible. And the weirdest part? I think I'm starting to like it that way."

LYDIA CALLBACK - m. 105-end

05 - Dead Mom [rev. 11/17/18]

105

Driving

Mam - ma won't you send a sign. I'm run - in' out of hope and time. A

mf *cresc.*
Dadd2 Esus4 E F#m7 A /C#

109

plague of mice, a light - ning strike or drop a nu - clear bomb!

Dadd2 Esus4 E F#m7 B7/D#

113

No more play - ing Dad - dy's game. I'll go in - sane if things don't change.

f D E F#m E/G# A

117

what - e - ver it takes to make him say your name. Dead mom.

Amaj7/C# D A5

ATTACCA

Piano/Vocal

ADAM/BARBARA CALLBACK - m. 7-23

BEETLEJUICE

Adam
Barbara

Ready, Set Not Yet

Music & Lyrics by
EDDIE PERFECT
Orchestrations &
Additional Arrangements by
KRIS KUKUL

02

Cue:
BEETLEJUICE: But I got a plan! [GO]

[Rev. 11/17/18 1:08 PM]

♩=150

BEETLEJUICE: Look at this shithole. Believe it or not, the suckers who own this heap are still alive. But turn those frowns upside down, cause they're about to die!
ADAM: Barbara!? I'm home!

BEETLEJUICE: Adam and Barbara Maitland. I should warn ya- They are incredibly boring.
ADAM: I got the last bottle of Manchurian Tung oil!
BEETLEJUICE: See?

Gentle Groove (♩ = ♩³) ♩ = 150

Play 4x

ADAM: Hey old girl, I brought you a present. [GO ON]

BEETLEJUICE: Last moments of his life and he is TALKING TO THE FURNITURE
ADAM: Hey you. Why is your cap on so tight?
BEETLEJUICE:
I can't watch this.
[GO ON]

♩=150

12 — and sur - facespeaks to me say - in' "Pam - per and spoil me! Sand — me and oil — me!" Come on!

13 *3* 14 15

Ab Absus² D^bMaj⁷ A^b/C /B^b

16 I know to the un - trained eye — it's bo - ring. But no-thing's a chore

17 18 19

E^b B^b/C

20 — when you're re - sto - ing. a - part from frus - tra - tion, pain and fi - nan - cial drain - It's fun!

21 22 23

A^bsus² D^bsus²

Hip-Hop Groove! ♩ = 147

24 Folk's say: "A-dam, why do you po - lish a crib when you don't have a kid and e - ven if you did have a kid, this

25 26 *3* *3* *3* *3* 27 *3* *3* *3* *3*

Cm⁹ Gm Gm⁷

BEETLEJUICE CALLBACK - m. 18-26

12 team like the world has ne-ver seen. But you got-ta free me first. 13 So Ly - di-a, don't 14 off your-self, just stop your-self. I—

Chords: Eb, F, /A, Bb, Bbm6

15 ___ can help you stay in the game. To - ge - ther we'll ex - ter - mi - nate, ass - ass - in - ate. 16 The fi - ner points can wait. But

Chords: F/A, Db/Eb, Dbadd2, F/C

2/4

17 first you got - ta say my name! 18 Go ___ a - head and

Chords: Cm7, F

(SWING!)

4/4

19

jump, but that won't stop him. Here you got a so - lid Plan- B op - tion. I can bring your

Ebm7 Gb

21

dad - dy so much pain. All you got - ta do is say my name. Girl just say it

Dbsus4 Db Ab Bbm7 B° Ab/C

23

three times in a row and you won't be - lieve how far I'll go. I'm on the

Ebm Gb

25

bench but Coach, just put me in the game. All you got - ta do is say my name.

Bmaj9 B Bmaj7 B6 Bb7