

**BEETLEJUICE
IN
LOVE**

**WRITTEN BY
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FIRST DRAFT

7-10-90

1. EXT. PARIS - DAY

ESTABLISHING SHOTS OF VOLUPTUOUS PARIS IN THE SPRING- SOUND OF A CRYSTALLINE WOMAN'S VOICE singing over the City of Light.

2. EXT. PARIS OPERA HOUSE - DAY

A behemoth with a cascading Neo-Baroque marble facade. Statues with golden hair. The WOMAN'S SONG SOARS from within.

3. INT. PARIS OPERA - DAY

CAMERA FLOATS up the wide gilded staircase.

4. INT. PARIS OPERA - DAY

CAMERA CRAWLS down empty aisles of the concert hall. Only TWO SHADOWED PATRONS watch the rehearsal from the cavernous hall. A lone worklight shines on stage. Clutter of ancient sets.

5. JULIA DORA-ON STAGE

A stunning dark young woman of 19. Simply dressed and emoting barrels through a CLASSICAL-STYLE ARIA. Trembling with pathos and high romance. Her voice, face, and body are all angelic.

6. INT. OPERA HOUSE-ANOTHER ANGLE

A studious, handsome young man in wire-rimmed glasses accompanies Julia on the grand piano. He's the intense composer of the opera, LEO LORENZO, 21. THE ARIA STOPS, rather abruptly. A pause. Julia looks at her feet. Leo peers out into the dark. These are sincere young folks.

LEO

That's it...so far.

APPLAUSE, from one pair of hands, ECHOES down the dark aisles.

UNKNOWN VOICE

Bravo. Bravissimo!

Leo smiles at Julia. She smiles shyly.

7. INT. PARIS OPERA - DAY ANGLE ON SEATS

NELSON WAGNER standing, APPLAUDING wildly. Late 40s, well-dressed in a cluttered Ralph Lauren way. A suave impresario but
(more)

(CONTINUED)

7. CONTINUED:

nervous at the core.

Next to him, clipping his fingernails, sits an ultra-hip piece of business named REUBEN. Nelson's nephew. Reuben stops clipping and holds his hand over the ear next to the applause. Reuben's 26, always dressed in chic blacks, a tiny pony tail and a white scarf. Nelson smiles and pushes past him to the aisle.

REUBEN

It's a little elderly don't you think uncle? This is the 90's.

NELSON

It's perfect Reuben. Call the car. Pick up your nail clippings.

REUBEN

(to himself)

It wants a saxophone.

Reuben produces a portable phone and dials.

8. ON STAGE

8

Leo walks to the apron.

LEO

(apologetic)

I've got the 3rd act to finish but you get the idea.

NELSON

I'm bleeding Leo. It's radiant. The last act's going to be legendary. A new classic Romeo and Juliet! In one month you will fly. Verdi, Delibes and...Leo Lorenzo!

(to Julia)

And you... my Julia. You will be on the cover of Time magazine. I promise this.

Julia smiles sincerely. Nelson looks her over a beat too long.

NELSON

You both did WON-derfully for my French investors. We'll open here after New York.

(more)

(CONTINUED)

8. CONTINUED:

NELSON (continued)

REUBEN'S VOICE
The car's here.

NELSON
I'm stuffing myself into the
Concorde back to the States. You two
haven't had a minute off since we
got to Paris. Your weekend's on
me...but be back by Tuesday.

Leo grins at Julia. She smiles back.

NELSON
God I wish I were 23.

He throws a wad of francs at Leo. Leo catches them.

NELSON
Drink some great wine, Life's way
too short! Au Revoir my loves.

Leo smiles and adjusts his glasses nervously. Nelson dashes up
the aisle.

LEO
Thank YOU. See you Reuben!

REUBEN
Ciao!
(under his breath)
Farmboy.

Now alone, Leo smiles at Julia who spins around like Gigi.

JULIA
We're in PARIS!

CUT TO:

9. EXT. FIGARO'S BISTRO -NIGHT

Figaro's is a lively bistro where all the Paris opera-types hang
out. THE WAITERS are budding singers and they BURST INTO SONG
constantly. Leo and Julia are cuddling in a corner drinking
wine. She plays with his hair.

(CONTINUED)

9. CONTINUED:

LEO
(intense)
I' gotta' have that last act crisp.

JULIA
You will.

LEO
That's the whole thing about this piece. It has to be spare, simple, to let the meaning of the original text come through. No boring scenery and clutter on the stage.

JULIA
Can I trim your hair when we get home?

LEO
(smiling)
I'm changing the genetic code of opera here and you're babying me again. You're not listening.

JULIA
Sure I am! You want the stage bare. And I want your hair spare. Fair?

LEO
(laughing)
I'm in Paris with Shakespeare's sister.

JULIA
(sweetly)
Oh sweets. We're ugly ducklings. Just emerging. We've got no money, but my grandma used to say, *Even if you're poor you can have good haircut!* I LOVE babying you. You need it. You're going to be famous.

FRANCO the waiter appears with food but instead of giving it to them, he BLURTS OUT a bit of DON GIOVANNI. Julia SINGS back at him. AUDIENCE CLAPS. Franco leaves food and bows away.

LEO
Can I be serious here for a bit?

(CONTINUED)

9. CONTINUED: (2)

JULIA

You can try. It'll be an uphill
fight with the wine. Just (trim) the
sideburns? .

LEO

I've got another role for you.

JULIA

The Barber of Seville?

LEO

(smiling, shy)
No...it's...it's...

Franco reappears over Leo's shoulder and BLEATS OUT another
song. Julia can't resist and leaps up to join SEVERAL WAITERS in
song. Leo LAUGHS and raises his wine glass to her in defeat.

10. EXT. PARIS STREETS - NIGHT

The sparkle of light on black wet Paris streets. Wine bottle in
hand Leo and Julia RUSH OUT of a club, flag down a cab.

LEO

Eiffel tower Garcon!

They TUMBLE IN as the cab spins away. DISTANT THUNDER. MUSIC UP.

11. EXT. PARIS STREETS - NIGHT

The cab scurries along the streets. They SING a bit.

12. EXT. EIFFEL TOWER - NIGHT

He pays the cabbie and they hurry past striped awnings of
souvenir stands full of miniature Eiffel towers and trinkets.

13. INT. ELEVATOR - NIGHT

Julia holds him close as they ascend the tower. They SING with
silliness.

14. EXT. EIFFEL TOWER - NIGHT

Their rising POV of the city.

15. EXT. TOWER DECK - NIGHT

They run around the observation deck.

16. THEIR POV - NIGHT

A gentle lightning storm FLASHES nearby. Leo grabs her. Trying to be serious.

LEO

Do you have any idea what I was like before I met you?

JULIA

Um, you were short and had antlers?!

LEO

I was SO stuck. I couldn't write a note, I couldn't take out the garbage. You walked into that health food store and everything I had inside just started...pouring out.

JULIA

You dropped a pound of pasta salad on my foot. You were so cute.

Leo smiles. Julia looks out at city.

LEO

I was just...sleepwalking.

JULIA

Me too. I spent hours back in Seattle dreaming of this. If this opera works the world will be ours. Have you ever heard of such luck?

Julia gets very near the edge. Leo walks over to her.

LEO

(peeved)

Luck? We work all the time. I slave away, you practice. We work like dogs.

JULIA

Dogs...with a destiny.

Leo produces something from his pocket. Hides it in his hand

LEO

Here's to your new role.

(CONTINUED)

16. CONTINUED:

Julia peers at it. He backs away playfully.

JULIA
What is it?

LEO
...destiny.

Leo gets near the edge. Julia follows. She grabs for his hand. Again. And sees takes the objects...

17. TIGHT ON OBJECTS

TWO MATCHING ENGAGEMENT RINGS! Hearts intertwined.

18. WIDER

Leo gives her one. She's dumbstruck, almost gives it back like it's burning hot.

JULIA
Oh Leo...I really...didn't expect...

LEO
Take it...

She turns her back to him and closes her eyes. MUSIC UP.

JULIA
Two hearts yet one. I've prayed
you'd ask. But I never thought now.

19. EXT. ANGLE ON TOWER GIRDER - NIGHT

LIGHTNING FLASHES and strikes the tower, sending a firey tentacle down the steel girder.

20. ON LIGHTNING-CREEPING DOWN THE GIRDER.

21. ON JULIA

Rhapsodizing. With Leo behind her. Lightning arrives under Leo's feet. His hair stands on end. His glasses glow.

JULIA
I don't know what to say...

Neither does Leo. He's zapped. As the charge subsides, his hair
(more)

(CONTINUED)

21. CONTINUED:

relaxes. Stunned, he staggers back a couple steps.

JULIA

Leo? Do...you smell popcorn?

22. ON LEO-

Silently he falls back and sails off the Eiffel tower. A perfect backward free fall for 984 feet.

23. ON JULIA-

Turning around. Puzzled. She eases over to the edge.

JULIA

Leo? Leo! LEO!!!!

24. ON LEO'S FALL

MUSIC CRACKLES as the curious threshold between life and death approaches. Time slows down during the fall.

25. SIDE ANGLE ON AWNING OF SOUVENIR STAND

THWOP! as Leo CRASHES through it. Cheap metal trinkets fly like fireflies.

26. AWNING FROM ABOVE.

We see the shape of Leo's body neatly torn in the awning.
CAMERA EASES IN-

27. ON LEO

Flat on his back in a pile of Eiffel Tower souvenirs. He stares up with surprise. Surprised he should be...he's becoming dead.

28. LEO STARTS SPINNING.

29. ON LEO IN A TUNNEL

He's sliding feet-first down a long tunnel. The sides are rubbery. He occasionally hits a big soft tuber and it POPS and bubbles poof out.

30. FURTHER DOWN THE TUNNEL

Now he's upright, he's running down the tunnel. Things are
(more)

(CONTINUED)

30. CONTINUED:

confusing. His own pair of argyle socks fly by HONKING like geese. BITS OF OPERA ARE HEARD.

His engagement ring appears beside him in giant scale and melts like wax.

A FRIENDLY VOICE
Welcome Pilgrim!

31. ON END OF TUNNEL

A gentle waving light can be seen ahead, penetrating a lazy flap at the end of the tunnel.

32. ON LEO

He tries to turn back and when he does he's suddenly falling faster toward end of tunnel.

33. ON LEO-TIGHT

Terrified, he opens his mouth to scream but instead of sound, a colorful Toucan flies out of his mouth and flaps away.

34. REVERSE ON LEO

He plummets toward the end of tunnel.

35. ON END OF TUNNEL

Light increases and waves. The flap moves. HEAVENLY ANGELIC VOICES SING CARMINA BURANA!

36. ON LEO

Terrified, he slides down tunnel and...THWAP!

37. ON LEO-TIGHT

He SCREAMS as he GOES THROUGH THE FLAP into afterlife.

38. INT. THE AFTERLIFE

Leo slides through on a large yellow Teflon-surfaced conveyor belt. His eyes wildly dart as he spins onto a baggage-handling carousel. FUNKY BRAZILIAN MUSIC UP.

39. INT. THE AFTER LIFE-WIDER

We see the source of the light-it's BEETLEJUICE standing by the entrance flap, waving a Coleman lantern. He congratulates himself like an umpire making a close call.

BEETLEJUICE

Safe! The crowd leaps to it's feet.
Another jerk on the other side.
Thank you! Thank you!

40. ON LEO-SLOWLY TURNING ON THE CAROUSEL

He rubs his eyes and tries to get his bearings. He peers at Beetlejuice. Things happen fast now.

41. ON BEETLEJUICE

Beetlejuice looks around, sees BILL, THE COP in uniform, looking the other way. BJ backs up a little to get a run at an escape up the tunnel.

BEETLEJUICE

An opportunity for advancement,
Sayonara suckohs!

42. ANGLE ON STERIOD-DEAD RUNNERS

Nearby, THREE STERIOD-DEAD RUNNERS have been lingering with the same idea. Their giant muscles tighten under torn Lycra.

43. ON BEETLEJUICE

He makes a dash toward the flap and freedom.

44. ON RUNNERS

They take off too. Pretty muscle-bound but determined.

45. ON BEETLEJUICE

He gets to the flap, pulls it back for his escape.

46. ON BILL THE COP

He sees the runners and BLOWS HIS WHISTLE.

COP

BREACH! BREACH! STOP!

47. ON BEETLEJUICE

He starts to escape. But the runners get there and trample him as they try to run up the tunnel back to life. Beetlejuice is stomped mercilessly.

BEETLEJUICE

Hey Hey Hey. Am I carpet? Am I footwear?

Bill the cop ARRIVES with OTHER COPS and drags Beetlejuice away from the tunnel by his feet.

BEETLEJUICE

(recovering quickly)

Breach! Breach! Shoot to kill! I tried to stop 'em officer. Risked my life! Hey nice badge!

48. ON BILL'S BADGE

A big bullet hole through it.

49. ON BEETLEJUICE

BEETLEJUICE

Really dodged that one hey OJ?

Bill the cop hurls Beetlejuice down the conveyor and onto the carousel. Bill returns to chasing runners.

BEETLEJUICE

Careful. I'm a bleeder!

50. ANGLE NEXT TO CAROUSEL

Leo's standing, staring in confusion.

51. LEO'S POV OF AFTERLIFE

A confusing place. Groups of NEWLY DEAD are ushered here and there.

FRIENDLY ELECTRONIC VOICE

Welcome Pilgrim! Welcome Pilgrim!

JANITORS sweep the floors endlessly. All janitors wear cellular phones on their belts. They tend to lean on brooms and scope out the new arrivals.

(CONTINUED)

51. CONTINUED:

JANITOR

Heyyy, nice outfit porky!

A BRAZILIAN BAND staggers by, clothes torn, a BLOODY BUS DRIVER being pummeled by THE DRUMMER.

DRUMMER

Let's see your driver's license MAN!

52. ON LEO

He rubs his head. Suddenly Beetlejuice is there.

BEETLEJUICE

Lemme' ask you something really personal...Y'got any menthol cigarettes?

LEO

Where am I?

BEETLEJUICE

I'll say your exact longitude for one cheap Cuban cigar.

LEO

I don't smoke.

BEETLEJUICE

(hugging him fraternally)
Brother! I am a total health freak too. Tofu, yogurt, got my colors done, boycott the whales man!

WE SEE- Beetlejuice is rifling through Leo's pockets while hugging him. BJ backs away and expertly looks through Leo's wallet. Finds some colorful French franc bills. He eats one.

BEETLEJUICE

A little more garlic.

He pops a whole head of garlic in his mouth. Munching, he finds two pictures of Julia in the wallet. Eyes pop.

53. ON PHOTO OF JULIA

BEETLEJUICE
(suddenly excited)
Was this a multiple fatality?

Leo looks confused by the question.

54. ON BEETLEJUICE-TIGHT

BEETLEJUICE
Can we expect her?
(angrier)
Did this skirt die with you? She can
bunk with me. I got LOADS of room.

LEO
Die? Who died?

SOUND OF TINKLING MUSIC BOX VERSION OF FRENCH NATIONAL ANTHEM.
Beetlejuice points to Leo's chest. Leo looks down.

BEETLEJUICE
Guess what Bud, your bell has tolled
and not for me!

55. ON LEO'S CHEST

Two cheap Eiffel tower models stick through his chest. One has a
little light flashing, and is PLAYING THE MUSIC.

56. ON LEO

Shocked. He bats at the tower and IT SHUTS OFF.

BEETLEJUICE
That's very hip. You got any
Blackjack gum? How 'bout Preparation
H? We can't get good grub since the
railroad moved away.

A WIERD SIREN GOES OFF. Beetlejuice pulls Leo out of the way.

BEETLEJUICE
ROADKILL!

Leo jumps back as a RECENTLY HIT DOG PLUMMETS from above,
straight down past them and silently through the floor.

(CONTINUED)

56. CONTINUED:

BEETLEJUICE
(shaking his fist at heavens)
SLOW DOWN UP THERE! Damn truckers!
Well where would we be without 18
wheelers hey Bud?

Leo stares down after the dog, confused.

57. ANOTHER ANGLE-WIDER

COMMOTION from A GROUP OF DEAD PEOPLE lining up for LOLA, THE
ADJUSTMENT DIRECTOR, a lady of about 50 who is perky and carries
a clip board with a bell on it. She RINGS it.

ADJUSTMENT DIRECTOR
Orientation! Those who died away
from home... I repeat...if you died
AWAY FROM HOME...line up behind Ed.

BEETLEJUICE
So where'd you bite the big one pal?

LEO
I...I was...in Paris...

BEETLEJUICE
(arm around Leo)
Mon FRERE! Too bad, you'll need a
friend, Goozbah. Choose me. I'm a
helping professional.

LEO
I can't die now. I've got an opera
to finish. I was getting married. My
life was just...I gotta' get outa'
here.

BEETLEJUICE
I'm your guy! Get you on your way
before the blood dries.

Produces a fake-looking certificate in a dusty frame.

BEETLEJUICE
I'm a board certified afterlife
underwriter. One Thousand years as a
senior cosmetologist. And I know the
Heimlich maneuver in seven
(more)

(CONTINUED)

57. CONTINUED:

BEETLEJUICE (continued)
languages.

(He grabs for Leo and hugs
him, Leo coughs, steps back)
OK! You're a guy who likes value. I
give fiesta ware if can I use your
corpse in my advertisements.

Beetlejuice produces a dirty Fiesta Ware plate with strands of
spaghetti on it.

LEO
So why are YOU still here?

BEETLEJUICE
(lying)
ME? Do I look like dead guy? I'm on
staff. I leave all this behind me at
night. Go home, watch the tube. Kick
back some brewskis.

LEO
(looking around, scheming)
There's got to be a way out of here.
What goes around comes around.
Everything is reversible.

BEETLEJUICE
Reversible!! Now that's nearly my
FAVORITE concept. But why talk
raincoats at a time like this?
(changing tones)
Hey this is not my business, you're
young, you got time. Relax. Get to
know your neighbors.

A DEAD GUY with a ceiling fan stuck through his head walks by.

Beetlejuice tactically stares at Julia's photos again. Leo takes
the photo from him. Looking mournfully at her.

BEETLEJUICE
She got great legs? I can't tell.

LEO
She won't last the week without me.
She'll kill herself.

(CONTINUED)

57. CONTINUED: (2)

BEETLEJUICE

(alarmed)

Well we can't have that! Tell you what we do...I know a loose board in the old fence you might say...where the wall between death and life gets a little thin. Elvis uses it all the time. Just ask for me by name...Beetlej...

(sees someone coming)

oh oh...I gotta' go floss!

Bill the cop RUSHES UP scanning the area. Beetlejuice RUNS OFF. Adjustment Director grabs Leo's arm and pulls him into line.

LEO

Wait a minute!...

ADJUSTMENT DIRECTOR

Hi! I'm Lola. Why the long face? Who died? Hah hah!!

Leo's led off as he looks back at the receding Beetlejuice.
THUNDER ROARS!

DISSOLVE TO:

58. EXT. FUNERAL HOME - DAY

Rain pelts the MORGAN FIELDS FUNERAL HOME. Lots of black limos line the Manhattan street.

59. INT. FUNERAL HOME - DAY

SAD OPERA MUSIC floats up. It's a small service. Julia's CRYING. Everyone's in black. Reuben eases to back of room and opens a side door. He ADMITS SOMEONE. It's FLYNN, a sloppy Irish P.R. man about 40. An unlit cigarette in his mouth. Dressed in black raincoat.

60. ANGLE ON JULIA AND NELSON

Nelson consoles her and looks around checking the house size. He frowns as he sees:

61. FLYNN

Flynn silently snapping photos of the grieving Julia.

62. ON NELSON

He's horrified and motions with his eyes and head to Reuben to stop Flynn.

63. WIDER

Julia notices Nelson's odd eye movements. Nelson quickly squints his eyes into teary founts. Julia reaches out and comforts him. He sneaks a glare at Reuben.

64. ON REUBEN

Flynn EXITS and Reuben adjusts his white scarf.

65. EXT. FUNERAL HOME - DAY

Julia is lead to limosine. Flynn follows with Nelson and Reuben.

NELSON

No.

FLYNN

You can't afford to be a good guy here Nelson.

REUBEN

You could be in a financial bind Uncle. You've got comittments, deposits. Advances.

NELSON

I know my business nephew.

FLYNN

Lemme' package story. "Grieving diva gives all to dead Romeo's last opera" I can have Barbara Walters in your office in an hour.

(raising his voice)

Hell, you could pay back all the people you owe off' a this. Like me!

NELSON

Back off. The body's still warm.

(CONTINUED)

65. CONTINUED:

FLYNN

Strike now! Fresh death is always
an opportunity for airtime.

NELSON

Back off.

FLYNN

OK it's your funeral!

FLYNN DIVES INTO A CAB. Reuben and Nelson continue to limo.

REUBEN

The opera house manager called. He
wants to know if you'll give up your
opening night. He's got a circus
wanting your dates.

Nelson is upset at this.

NELSON

A CIRCUS? Stall him. We don't know
WHAT she'll do. Besides, I've got an
unfinished opera here.

REUBEN

I'm ahead of you on that. I 've got
some figures. The most popular
classical opera album sold 100,000
copies. But if you'd let me build in
some rock music, a little hip
hop--look at this. We're talking
about shipping a million copies
minimum.

NELSON

(stopping cold)
A great talent is dead. Silenced.
(poking at Reuben's heart)
This is life, not MTV.

REUBEN

(looking down)
You're right. I'm rethinking this
already.
(as Nelson walks away)
My timing's wrong.

They arrive at the limo and GET IN with Julia. Limo DRIVES OFF.

66. INT. LIMO IN TRAFFIC - DAY

Julia dabs at her nose with her hand.

JULIA

Do either of you have a Kleenex?

Nelson looks around, can't find anything. He grabs Reuben's white silk scarf and hands it to her. Reuben does a slow burn. Julia uses it to blow her nose.

JULIA

I feel like I'm dying.

NELSON

I know. We...should talk.

JULIA

Oh Look...

67. ON MOTHER EARTH'S HEALTH FOODS

Limo passes a quaint little health food store with pretty awning.

68. ON JULIA-IN THE LIMO

JULIA

That's where we met. I can't see these streets without thinking of him. I can't...

NELSON

Yes, his genius comes along once in a century...what I miss the most is his determination. Nothing could stop his vision.

JULIA

(getting it)

Oh Nelson, you can't expect me...to go on...

NELSON

Nonsense. Don't even think about it. Time is the only healer.

(he checks his watch)

But...I keep wondering, what would Leo do if he were here?

(CONTINUED)

68. CONTINUED:

Julia thinks and cries a little.

JULIA

Oh I know what he'd do. He'd find
some way to finish the opera and go
on with it.

69. ON REUBEN

He raises a hopeful eyebrow. That's exactly what he'd love to
do.

JULIA

(exhausted)

But...I'm sorry, I'm empty of
strength. Without him...I'm so lost.

Julia falls to weeping. Nelson holds her. Reuben takes out nail
clippers but Nelson nods them back in his pocket. Reuben puts on
his Walkman ears. SOUND OF SYNTH ROCK UP.

DISSOLVE TO:

70. EXT. AFTERLIFE - DAY

A very long line of people. Various death types. Leo's sitting
on seat of a big weighing scale, like a jockey before a race.
TWO LISTLESS DEADMEN note his weight and write it in book.

LISTLESS

So you stole a tie from Macy's once
when you were a kid?

LEO

Yeah.

LISTLESS

Nothing more than that?

LEO

I put it back.

LISTLESS

Putz! NEXT!

Leo jumps off scales.

Lola's handing out copies of HANDBOOK FOR THE RECENTLY DECEASED.
Directs everyone down a walkway past the MEMBRANE BETWEEN LIFE
AND DEATH. Leo peers up at its towering cliffs.

71. ON MEMBRANE

Imagine a huge cliff, undulating along, reaching up higher than you can see. It's made of a variable thickness rubbery opaque material. Some spots are thinner than others. Through them we can vaguely glimpse the living world on the other side. But THERE'S A PATTERN TO WHAT WE CAN SEE THROUGH THE MEMBRANE.

As the living perform any life-imperiling acts, the wall gets thinner and we can see them more clearly. IE.

72. ANGLE ON MEMBRANE.

A MOTORCYCLE RIDER does wheelies right at the wall.

73. ANOTHER ANGLE

A BUBBA in a cowboy hat, drinks him a beer and cleans a gun and looks down it's barrel.

74. ANOTHER ANGLE

A SMOKER sneaks a cigarette in her hospital bed.

75. ON LEO-

Fascinated, he reaches out to touch the membrane.

LOLA'S VOICE

Don't touch the membrane. Never touch the membrane.

76. ON LEO

Fascinated, he walks along with group. Lola steps at a junction.

LOLA

Standard post-mortem protocol is to haunt your home for 125 years. But those of you who died AWAY FROM HOME have a little extra challenge. You will have to wait down here in the activity zone for that amount of time.

LEO

125 YEARS? Why?

(CONTINUED)

76. CONTINUED:

LOLA

Who knows? I've only been here fifty years myself. Now the good news is that there are many special activities.

DEAD GUY IN SWIMSUIT

Any water skiing?

LOLA

Uh...No.

DEAD WOMAN IN CURLERS

Can you get DONAHUE down here?

LOLA

We're not on the cable. But in your entry interview they'll sign you up for activities. The key thing is to keep busy. I for instance, always keep my mind alert...I remember recipes.

Leo looks at a DEAD CHEF with his hair singed off.

DEAD CHEF

I'll sure never forget how to make turkey flambe'!

Leo smiles-sort of. Then notices a sign that says BUREAU OF RETURNS-REINCARNATION. Excited, Leo slides away from the group.

77. EXT. AFTERLIFE - DAY

Leo steals down wide hallway. WIERD SIREN GOES OFF.

ANNOUNCER

ROADKILL!

Leo jumps back as TWO ARMADILLOS fall past him through the floor. Leo looks up and then down and continues.

78. EXT. BUREAU OF REINCARNATION - DAY

Leo ENTERS the BUREAU OF REINCARNATION through huge doors. LOTS OF PEOPLE in hopelessly long lines. Leo can't even see the front of the lines. Then he spots a short line, with just one guy in
(more)

(CONTINUED)

78. CONTINUED:

it. He sees a sign over the short line.

QUICK TURNAROUND

79. ON LEO

Rushing over to that line. The dead guy in front of him storms away angrily.

DEAD GUY

Piss off!

Leo looks in a little window, like a railway ticket booth in India. A sign over window says "BURSER".

Inside, the BURSER is trimming his nasal hair. He uses a mirror to do it. He's a hefty old black man in a Tux. Very jovial. Big white smile.

BURSER

Howdy.

LEO

I'm interested in quick turnaround.

BURSER

All...right. A serious customer.

A long pause makes Leo nervous.

LEO

I've got to get back down there...or up there...where is it anyway?

BURSER

Thanks for waiting. Just tell me when you want to leave.

LEO

Now.

BURSER

Excellent choice.

He turns to an ancient computer terminal, a giant wooden box with a small screen. HUMMING, he dons thick glasses. He scans the screen.

80. ON SCREEN

Endless rolling numbers which don't make any sense at all. Occasionally, the numbers are interrupted by a video game.

BURSER

And yes...well here's...no. What's your shoe size my man?

LEO

I don't know, I guess 10...

BURSER

Uh huh...well that won't fly...

BURSER

Here we have one...

(checking his watch)

You could go back in say...ten minutes from...right...now.

LEO

(delighted)

...I'll take it.

BURSER

Allright...let me get your name, you'll be in Burma in no time.

LEO

Burma? Why would I be in Burma?

BURSER

It's where you guys live. Your type.

LEO

My type?

BURSER

Your KIND. Your ilk. Stripe. Your SPECIES.

LEO

My species?

BURSER

Yeah. Stripulata Conex.

(CONTINUED)

80. CONTINUED:

LEO
What's that?

BURMESE
It's YOU! A Burmese red toad.

Burser sifts through big dog eared picture card deck. Finds one and flashes it at Leo.

BURSER
And if I remember correctly...yeah,
(delighted)
you're in luck...you're poisonous!

81. ON CARD- A grotesquely ugly red toad.

82. ON LEO-NOT IMPRESSED

LEO
A poisonous toad? But I'm a musician.

BURSER
Me too! Played bass for the Glenn Miller orchestra. Right up to the end.

Uses his hands to indicate a plane crash into the ocean.

LEO
I need to be a primate. Like Homo Sapiens.

BURSER
'You want to go back as Homo sapiens you' in the wrong line.
(points at long lines)
You see...th' quick return line is for the bottom of the food chain. Insignificant insects, rodents, vermin...you know. Frequent Die-ers club!

LEO
If I took this toad thing...how long would it take me to get to New York City from Burma?

(CONTINUED)

32. CONTINUED:

Burser checks the screen. Bangs the side of the monitor.

BURSER

In toad time? 'Bout six months with
a tailwind. Or Singapore Airlines
has three flights a day.

Leo thinks.

LEO

I'll take the toad gig. I gotta be
in New York by tomorrow.

BURSER

(turning away)
Nahh. It'll never work.

LEO

Why not?

BURSER

(big LAUGH!)
Your life span's only 2 weeks!
You'll spend all your timing mating
and then you'll be eaten by the Missus!

LEO

This isn't helping at all.

BURSER

I know!
(convulsed with LAUGHTER)
Why do you think my line's so short?

He ROARS WITH LAUGHTER. Leo runs away.

33. EXT. REINCARNATION BUREAU - DAY

Leo runs up and looks anxiously at long lines. Lola spots him.

LOLA

There you are! I hear you're a
musician! We've got a spot in the
senior citizen's chorus.

LEO

No thanks.

(CONTINUED)

83. CONTINUED:

He runs to the front of one of the lines. Asks dead guys.

LEO

What time is it?

All the dead MUMBLE and look at their watches. They all answer with cacophony.

THE DEAD-TOGETHER

My watch stopped.

ONE DEAD GUY

The watches all stop at the moment of death. Don't you read the handbook?

LEO

What day is it?

THE DEAD all LAUGH.

Lola APPEARS. Leo DARTS AWAY.

LOLA

Don't diddle with Lola. I can make death very hard for you. Guards!

84. INT. HALLWAY - DAY

Leo stops to rest at a corner with several doorways. A sign post has signs pointing everywhich way. Leo looks at one

RIVER STYX MOTEL

LOCATED CONVENIENTLY NEAR
THE GATES OF HELL.

Steam and odor comes from a doorway. Sign over it says

"FIT FOR LIFE SPA- For
dead males only"

Beetlejuice steps out in a nicely pressed police uniform. Combing his hair. Big chunks of hair come out. He sprays deodorant on armpits of his uniform. Tosses the can.

BEETLEJUICE

Nothing cleans a guys pits like a
(more)

(CONTINUED)

84. CONTINUED:

BEETLEJUICE (continued)
good steam.

LEO
You're a cop?

BEETLEJUICE
Membrane parcelman to YOU boy.
What's the beef?

LEO
You got a timepiece?

BEETLEJUICE
Ought to have one somewhere.

He looks at about ten watches on his arms. They're all stopped.

LEO
Is it tomorrow yet?

BEETLEJUICE
Yeah. Must be. Somewhere.

Bill the Cop, from earlier, comes out the door naked and mad.

NAKED GUY
Hey, give me my uniform back.

BEETLEJUICE
Wasn't me!

In a flash, the uniform is suddenly on Leo. It's way too big.
Beetlejuice is in Leo's clothes.

BEETLEJUICE
You're in trouble now! Run away!

Beetlejuice and Leo run. Naked cop starts after them but has to run with towel on.

85. CAMERA FOLLOWS ACTION

As Leo runs, Beetlejuice right along side him. Through hallways.

86. ANGLE ON RIVER OF KNIVES

Our heros run smack into the bank of the River of Knives. This
(more)

(CONTINUED)

86. CONTINUED:

is no place to swim. Roaring and firey and full of bright shiny knives which fly up like trout from the rushing red water. Leo turns down an alley.

BEETLEJUICE

Not that way!

Beetlejuice points at sign. which reads:

"DOGS OF HELL-THIS WAY"

BARKING NOISE from that direction.

BEETLEJUICE

I HATE the dogs of hell.

Beetlejuice directs Leo on another route.

87. ANOTHER ANGLE ON CHASE

Beetlejuice runs next to Leo.

BEETLEJUICE

You don't seem like a guy who'd stoop to stealing clothes. What's come over you?

LEO

Over me? You've come over me.

Leo scampers up a wall, strips off uniform and throws it down on the naked cop. Breathes a sigh.

BEETLEJUICE

Now don't you feel better going straight?

LEO

Get away from me.

BEETLEJUICE

Good choice, you don't need me. You've got everything where you want it. Perfect.

(coy)

'your chickie kill herself yet?

(CONTINUED)

87. CONTINUED:

LEO
(losing it)
Don't say that! Is it tomorrow in
Manhattan?

BEETLEJUICE
Listen Bub, one thing I guarantee is
that it's tomorrow somewhere in
Manhattan. So what?

88. ON LEO -TIGHT

LEO
(distracted)
Today's my birthday. She's very
sentimental. She'll never make it
through my birthday.

89. WIDER ON BEETLEJUICE

BEETLEJUICE
(brotherly)
Hey bro, you've got the dirty stick
lately, ya' know. First you die, now
you're in trouble with the law, it's
Karma, you must have done something
really stinko. No JUDGEMENT! No
problem. Just tell me where she
lives. I'll take care of it. A
present to ya' from the Juiceman.

LEO
Can you get back up there?

BEETLEJUICE
(showing him a passport)
Well I can get damn close! Man are
you dumb! Just give me her address,
I'll just get the hell to work!

LEO
What would you do? I mean...if...

BEETLEJUICE
If I find her? I look her straight
in the eye, shake her hand firmly,
introduce myself, take her to
dinner. A little kissy face...maybe
(more)

(CONTINUED)

89. CONTINUED:

BEETLEJUICE (continued)
a foot massage...

Leo grabs Beetlejuice's lapels angrily.

LEO
Don't you touch her!

Beetlejuice steps back and the lapels come off in Leo's hands and fly away.

BEETLEJUICE
Joking! She's yours, I'm a family man.

Beetlejuice shows him a photo.

90. ON PHOTO

It's obvious that the photo has been crudely altered to show a fat jolly wife and five kids, all like ugly little Beetlejuices.

91. WIDER

BEETLEJUICE
There's little Rita, and BJ Jr.

LEO
She's at 1403 Houston street.

BEETLEJUICE
Sucko neighborhood!

LEO
You know Manhattan?

BEETLEJUICE
(gabbling)
Know it! I went to Columbia J
school. Started drinkin', worked for
Ed Koch...had a little game show...

LEO
(grabbing him)
Get serious! She's gonna' die.

BEETLEJUICE
(looking ferocious)
You don't think game shows are
(more)

(CONTINUED)

91. CONTINUED:

BEETLEJUICE (continued)
 serious?
 (SINGING wildly)
 Happy Birthday to you, happy
 birthday to you, what a shame that
you're a dead guy! Happy birthday
 to you.

POP. CHEAP SMOKE BOMB goes off. Beetlejuice runs away LAUGHING.

92. INT. JULIA'S APARTMENT - DAY

Julia's fetching in black lingerie and hose, ironing a long black suicide dress. She snuffles as she SINGS THE UNFINISHED ARIA from a sheet of music.

93. ON TV MONITOR-

WE SEE a pair of hands stealing across inside the screen, mime-like. Beetlejuice's face appears pressed against inside of TV, peering into room and squinting. He spots her.

94. ON JULIA

She puts on the death dress and lights black candles on a black and white birthday cake.

The PHONE RINGS and answering machine answers.

JULIA'S VOICE
 You've reached the home of Julia
 Dora. Whoever you are, I'm no longer
 here. Good bye. Arrivaderci.

95. ON TV

Beetlejuice tries to signal her. She doesn't see or hear him.

96. ON CRYSTAL VIAL-FULL OF PURPLE POISON

97. CAMERA TILTS UP

Julia, now dressed, writes note...

JULIA
 But now indeed farewell!
 For dawn doth end the spell,
 with young love glowing,
 (more)

(CONTINUED)

97. CONTINUED:

JULIA (continued)
and then my soul's delight,
afar art going! But now indeed
farewell.

KNOCK on door. Julia tries to ignore it. Can't, Goes to door.

98. ON DOOR

Julia cracks door. Sees ROSE GRUSKI, a tough-looking 20 year old chick with purple hair, rings through her nose and ears. Big purple eye shadow. She chews black bubble gum. Black leather skirt and furry black top. But one thing stands out--she is totally pregnant. As tough as she is, we see she's a lonely kid.

ROSE
'Got to be inconvenient and I know
it, but I am in confinement two
doors down at my brother's
apartment. Mr. Stockbroker big deal.
(pointing at belly)
I am with child.

JULIA
C..Congratulations. I'm kind of busy.

ROSE
Well it's not man trouble if that's
what you're worried about. I hate
men, so you'll never hear me asking
you for advice about that.

JULIA
Good.

ROSE
You married?

JULIA
No.

ROSE
(happily shaking Julia's hand)
Rose Gruski. Me neither.
(patting her stomach)
That carbuncle never even gave me
his real name. So my brother, whom I
detest like sewer gas, took me in
(more)

(CONTINUED)

98. CONTINUED:

ROSE (continued)
(pointing at her stomach)
until the watermelon festival's over
here, you know.

JULIA
I really need to go soon.

ROSE
Right. Could you tell me how to turn
the temperature way up in my
apartment?

JULIA
Just call down to the super and they
do it for you.

ROSE
Great. I'm going to do my hair and I
can't get the blues the way I want
at normal room temperatures.

She apts her purple coif.

JULIA
So. Good luck.

Julia tries to shut the door.

ROSE
You got kids?

JULIA
No.

ROSE
I got no Ma, and I thought I could
ask you some questions.

JULIA
Sorry.

ROSE
What do they eat?

JULIA
Milk. Breast milk.

(CONTINUED)

98. CONTINUED: (2)

ROSE
That's all?

JULIA
It'll be really natural. I gotta' go.

ROSE
Maybe I'll see you around. My brother's never home, so come on down. I got nothing to do.

JULIA
Sure.

ROSE
They don't call it confinement for nothing huh?

She closes the door.

99. EXT. THE MEMBRANE - DAY

Beetlejuice watching her.

BEETLEJUICE
(sexy)
Jeez will you look at the flesh on this woman! Wait! Stop.

100. BEETLEJUICE'S POV

Julia, pre-occupied, walks across to TV and turns it off.

101. ON BEETLEJUICE

BEETLEJUICE
Don't do it! Damned women.

He crawls on, spider-like, along:

THE MEMBRANE BETWEEN LIFE AND DEATH. He slips and slides. It's a curious thing, this membrane. Sometimes it's rubbery, sometimes it has windows in it, sometimes hallways and doors. Anything can happen. It's very unpredictable and irritating, especially for Beetlejuice, who's not a patient guy.

102. ON ANOTHER PART OF THE MEMBRANE

Beetlejuice is now upright, able to walk down rubbery fold like a hallway.

BEETLEJUICE

Hold on babe, will ya'? Help is on the way.

He pounds on membrane and it bounces him back like a trampoline. Recovering, he rushes up to a window and peers in-

103. HIS POV- THE ARCHERS-A MIDDLE CLASS FAMILY IN APT IN NEW YORK.

All sitting at a dinner table.TWO OBNOXIUS 10 YEAR OLD KIDS have toy guns and are BLASTING at one another. Dad is nervous.

ED ARCHER

Family, I'm leaving home.

SIS

Big deal, you were always lame.

ED ARCHER

You're not going to involve me in an argument, I'm serious.

MOM

Ed, you always say that. It's a mid-life crisis. Pass the okra.

ED ARCHER

Not this time. I'm going to marry Phyllis.

MOM

(disgusted)

Phyllis is your cousin. It'll never work. Your offspring will be geeks.

Ed does a slow take on his existing geek kids.

SIS

Cowabunga!Dad's marrying his cousin!

SONNY

I like her.

(CONTINUED)

103. CONTINUED:

SIS

Just 'cause she's got big hooters.

Sonny BLASTS at her with ray gun. Ed solemnly takes his suitcase to door.

ED ARCHER

I'll send Christmas presents.

SIS

I want a my own apartment.

He EXITS.

MOM

He'll be back.

SIS

Who cares.

104. EXT. HALLWAY-DAY

Ed walks down hallway sadly, punches elevator button. Beetlejuice appears in window at end of hallway. He BANGS ON WINDOW. Ed doesn't notice.

105. ANGLE ON ELEVATOR

Doors open and...too bad, there's no car! Ed steps in and SCOMS down shaft.

106. ANGLE ON BEETLEJUICE ON OTHER SIDE OF MEMBRANE

Ed BLASTS through membrane, holding onto his suitcase, and tumbles down past BJ like a missile, his wake nearly loosing Beetlejuice's grip. BJ holds tight on side of tunnel.

BEETLEJUICE

Woah!! Watch it will you?

Ed looks pretty surprised as he passes.

107. INT. JULIA'S APARTMENT

Julia approaches the vial slowly. Suicide notes everywhere. A chair propped up against the door.

(CONTINUED)

107. CONTINUED:

JULIA
This life I end, to you I thee wed
my Leo!

She lifts the vial.

108. ANGLE ON WINDOW

Beetlejuice appears outside, scrambling, BANGING on window, trying to get her attention, barely hanging on. He WRITES IN DUST ON WINDOW

"BEET..."

109. REVERSE ON BEETLEJUICE

Hanging on for dear life.

BEETLEJUICE
Wait. Hold on here.

110. HIS POV

Julia is lifting the poison to her lips.

111. ON BEETLEJUICE

Still hanging on.

BEETLEJUICE
DON'T DO IT!!!

He looks up to see a MISS WARFIELD a FAT WOMAN WITH A WHOLE PIZZA in her mouth, sliding toward him. Her face is purple. She holds her chest, having just had a heart attack from overeating. She plummets down the tunnel and POPS him as she passes.

BEETLEJUICE
WHOA!!! Watch it tubbo!

112. INT. JULIA'S APARTMENT-DAY

Beetlejuice's face contorts in the window. He loses his grip. Disappears down tunnel.

113. CAMERA TILTS

As Julia drinks the vial. She stumbles, falls back on the couch,
(more)

(CONTINUED)

113. CONTINUED:

tipping over the table, papers fly everywhere.

The room spins, suddenly she's in:

114. THE TUNNEL OF DEATH

She spins. A death's head SINGS but it's her own voice which comes out. She SCREAMS SILENTLY.

A giant Treble Clef appears and turns into a purple snake, which falls past her HISSING.

115. ANOTHER ANGLE

Julia hears her own voice. BEAUTIFUL MUSIC.

JULIA'S VOICE

Welcome darling. I'm so glad you came. You'll be safe soon.

JULIA

What? Leo?

LEO'S VOICE

Welcome darling.

116. INT. AFTERLIFE RECEIVING AREA.

Leo is frantically searching arrival carousels. He hears JULIA'S VOICE from above.

JULIA'S VOICE

LEO, IS THAT YOU?

Leo starts running, trying to find her. SWOOSHING NOISE ABOVE.

LEO

Julia!

117. ON JULIA IN TUNNEL.

She is moving slowly now. At the end of the tunnel. The golden light flares. She sees a figure, it's dressed like Leo.

JULIA

Leo?

(CONTINUED)

117. CONTINUED:

A VOICE

Leo?

(angrier)

Leo?

(outraged)

What's so GREAT about Leo?

The Leo figure turns out to be Beetlejuice in Leo-like clothes. His face contorted into a monstrous parody of Leo.

118. ON JULIA'S FACE

JULIA

NO! Who are you? NO! HELP!

119. ON LEO

He hears her voice but doesn't know where it comes from.

LEO

Julia?! Wait!!!

120. WIDER ON JULIA

She hears that voice, she sticks her feet out to stop her slide. She turns on her stomach and grabs at the sides of the tunnel with her hands, slowing her descent. Her dress flares out and her lovely legs show.

JULIA

(hearing Leo's voice)

Leo? Leo it's me!

BEETLEJUICE'S VOICE

Scat! Get out of here! We're full!

No vacancy. Occupado!

121. ON BEETLEJUICE

He stares at her body.

BEETLEJUICE

Will you look at those legs!

(to her)

I'm a chiropodist. I make house calls. Wait for me.

122. ON JULIA

She makes a turn and starts to struggle back up the tunnel.

123. HER POV-LOOKING DOWN FROM CEILING OF HER APARTMENT

She's looking down on her body in the apartment, EMERGENCY TECHNICIANS are working on her. Nelson and Reuben stand by. She ZOOMS down toward her body. POP!

CUT TO:

124. INT. JULIA'S APARTMENT-NIGHT

Julia struggles in the arms of EMERGENCY TECHNICIANS.

JULIA

Leo!

TECHNICIAN

I've got heartbeat!! Get her out of here!

They drag her away on a stretcher. Nelson stands aghast. Reuben nearby.

NELSON

This is getting to be too much.

REUBEN

I'll check our insurance policy.

NELSON

That's NOT what I meant.

Nelson follows her out the door. Reuben notices musical notation papers on the floor. Smiles.

NELSON (O.S.)

Reuben, let's go.

Reuben EXITS. We see "Beet..." still written in dust on window.

125. INT. AFTERLIFE RECIEVING AREA-ON THE TUNNEL FLAP.

A TERRIBLE HOLLERING from up in the tunnel. Suddenly Beetlejuice comes FLYING OUT OF THE TUNNEL backwards, pushed by an newly-dead, snow-covered, Olympic Bobsled team. They all crash in a pile on the carousel. Snow flies. Beetlejuice untangles himself angrily from them.

BEETLEJUICE

Jeezus, slow the hell down will you?

(CONTINUED)

125. CONTINUED:

SLEDDER
(in German to fellow sledder)
Fritz you screwed up again!

FRITZ
(in German)
Don't you blame me you dumkopf!

The Germans start fighting, Beetlejuice loves it.

BEETLEJUICE
(he likes all fights)
Go get him Fritz! Right! Left!

Leo RUSHES UP.

LEO
Where's Julia? I heard her voice.

Beetlejuice fakes being stricken, falls to the floor panting like he's run a marathon. He grabs Leo's shoulder for help.

BEETLEJUICE
It was awful.

LEO
What happened?

BEETLEJUICE
She killed herself.

LEO
NO! Where is she?

BEETLEJUICE
I saved her. I begged her, pleaded with her and finally she agreed to live...

LEO
Thank God...

BEETLEJUICE
One condition. I gotta' go back.
She's in bad shape, she won't last long.

(CONTINUED)

125. CONTINUED: (2)

LEO

Why?

BEETLEJUICE

She's not out out to be alone. Guys
goose her in the subways, filthy
phone calls, it's an ugly world for
a widow with a tush like that.

LEO

What can I do?

BEETLEJUICE

I need access. You know, hands-on,
on-site closeness. So I can protect
her.

LEO

What are you saying?

BEETLEJUICE

You gotta' convince her to marry me.

LEO

What?

BEETLEJUICE

Think of me as an uncle from the old
country, let's say, Estonia. I can't
get a green card unless I marry
someone on the other side. You
follow me? Now it'd be totally
platonic, I keep my hands in my
pockets, besides she's not my type,
I like a woman with a moustache who
can weld.

Points to rip in his dirty suit.

LEO

This is insane.

BEETLEJUICE

I was JUST thinking that same thing!
But it's our destiny pal. You
contact her, she calls my name 3
times. I get up there, I marry her,
I protect her, teach her to yodel.

(CONTINUED)

125. CONTINUED: (3)

LEO

What about me?

BEETLEJUICE

You? Always YOU. Man you ARE selfish. OK, we reincarnate you the right way, your own species. Somebody with opposable thumbs... you know. You find her, fall in love, she cheats on me, I catch you two in the sackeroo at a cheap motel, big scene, I file for divorce, *nolo contendere*, I split and send you postcards from Costa Rica.

LEO

You'd do all this?

BEETLEJUICE

Hey we're all in this together!

Suddenly, a huge net is thrown over Beetlejuice.

JUNO'S VOICE

Seize him!

Cops truss Beetlejuice up, hanging him upside down from a pole like a captured tiger. JUNO steps up. She's dressed in a JC Penny's housedress and smokes a silver pipe.

JUNO

You' been on the wall again haven't you?

BEETLEJUICE

I can explain everything. I'm on special assignment to the President.

JUNO

Tell it to the "group".

BEETLEJUICE

Not the "group". I'll do anything! I'll scrub floors.

JUNO

Next time I catch you playing Spiderman on the membrane, it'll be
(more)

(CONTINUED)

125. CONTINUED: (4)

JUNO (continued)
worse than "the group". I can
promise you that! Scram boys.

The cops carry Beetlejuice off WIMPERING. She turns to Leo.

JUNO
(harsh)
This's a bad first day cowboy.

Leo looks down at his feet.

JUNO
You don't have the Afterlife team
spirit. Come on.

126. INT. JUNO'S OFFICE

Mayhem as usual. A row of Fax machines pour rolls of documents from shelves behind her. CAMERA TILTS DOWN SLOWLY TO SEE that the rolls of faxes are fed directly into rows of paper shredders below. No one reads anything.

Juno wrestles with a coffee maker which is on fire. She bats at it with her hankie. She pours a cup and hands it to Leo.

A ASSISTANT ENTERS.

ASSISTANT
It's Buddy Holly again. he wants a
weekend pass.

JUNO
No. And tell him wailing under my
window won't help. Ugh. Rock n roll!
(to Leo)
I love opera. Tosca's my favorite.

Juno BLEATS OUT a few raspy lines from Tosca. Smoke comes from the slash in her throat. Leo winces.

LEO
I've got to get back. I wrote a
whole new Romeo and Juliet. I'
gotta' finish it.

JUNO
Sonny, everybody thinks what they
(more)

(CONTINUED)

126. CONTINUED:

JUNO (continued)
 were doing when they died is crucial
 to the future of Western
 Civilization. It's not. It's all dog
 paddling. Look, you bought the farm.
 Enjoy it! Get with the program. Join
 the bowling team. Get some plaid
 shorts. But NEVER let me see you
 with Beetlejuice again.

LOE
 Who is he?

JUNO
 He was my assistant, I had to
 delegate some powers to him...big
 mistake. I fired him but he's still
 got some powers for a few more
 years. So I gotta' sit on him or
 he'll run wild.

LEO
 Where you send him?

JUNO
 I sent him to a self-improvement
 program. It's just an awful
 experience...but its the worst I
 could think of on the spot.

LEO
 He was helping me with Julia.

JUNO
 (patting her hair
 coquettishly)
 Julia? That's my middle name. Who's
 Julia?

LEO
 My fiance', she's pining away down
 there, or up there...wherever...

JUNO
 (getting tough again)
 Forget her. Just get out there, meet
 people, stay busy. You'll feel
 better in a hundred years or so. I
 (more)

(CONTINUED)

126. CONTINUED: (2)

JUNO (continued)
gotta' go to work.

Leo EXITS dejected.

LEO
But we were just starting our lives.

Juno lingers, primps her hair a little.

JUNO
(wistful)
Young lovers 'always get to me.

127. INT. OPERA STAGE-DAY

Stage at the Metropolitan Opera. Preparing for a concert. MORTON
VERVE, the house manager dressed in Armani, eating a sugar donut.
Morton walks across stage followed by Nelson.

NELSON
I booked those dates Morton, you
really can't just give them away.

MORTON
You've got to see my position old
man. Cash flow. What do you HAVE? A
half-finished opera by a dead
composer, and a suicidal soprano.

NELSON
What can I do to assure you?

MORTON
Get a firm commitment from Julia.

NELSON
She's been through alot. Give me 72
hours.

MORTON
24.

NELSON
(trying to soften him)
There must be some way to bring you
in closer to our performance.

(CONTINUED)

127. CONTINUED:

MORTON
(intrigued)
What do you mean?

NELSON
(like an uncle)
We each have some special something
we've always yearned to do on stage.
Did I not hear that you' always
wanted to ride on an elephant in
Aida?

MORTON
(slightly embarrassed)
Who told you that?

NELSON
If I could find a spot for an
elephant in this opera. We would
need a rider. A good solid rider.

128. ANOTHER ANGLE-CONCERTHALL CORRIDOR

They round a corner and are confronted with the MRS. ERMA GOODIN
a very imposing rich-dowager type about 65. Her husband, KYLE
GOODIN escorts her with an ever-present smile.

MORTON
MRS. GOODIN!

MRS. GOODIN
Morton, do I smell donuts?

Morton palms his donut.

MORTON
(half-serious)
I'll have my men sweep the place for
pastry immediately.

MRS. GOODIN
I find that a workplace which is
addicted to sugar is very
inefficient.

MORTON
No doubt about it.

(CONTINUED)

128. CONTINUED:

MRS. GOODIN

I made a pledge to the opera maintenance fund and as I prefer to go with my money, here it is.

She hands him the check.

MORTON

What we we do without you? That's remarkably generous.

MRS. GOODIN

I'm glad you think so. You know I'm not getting any younger.

MORTON

I'm so sorry.

MRS. GOODIN

Kyle and I are going to live it up from now on. We're going bowling this afternoon, aren't we Kyle?

KYLE

Apparently dear.

MRS. GOODIN

I want you to do something for an old woman. I want you to mount all the old classic operas for me next year. No modern stuff.

MORTON

Well, we have to think of the broad audience...

MRS. GOODIN

I'll pay for it.

MORTON

(complete turnaround)

Nothing written later than the Pleistocene will cross this stage.

MRS. GOODIN

You're a good lamb. Kiss me Morton, we may never meet again.

(CONTINUED)

128. CONTINUED: (2)

Morton kisses her.

MRS. GOODIN
You haven't eaten sugar have you?

MORTON
(crossing himself)
Not since I was ten.

MRS. GOODIN
Fine, let's go Kyle.

OFF THEY GO. Nelson and Morton watch.

NELSON
About the elephant...

MORTON
(nods quietly)
OK. You've got 48 hours.

CUT TO:

129. EXT. JULIA'S APARTMENT HALLWAY-DAY

Nelson and Reuben rush toward her apartment. DR. KATZ, 55, a wiry little psychiatrist in a gray suit, tries to keep up.

REUBEN
An elephant? How post-modern!

NELSON
Don't mention it to Julia. I don't want to...confuse her.

Nelson KNOCKS on her door.

REUBEN
I'm touching up the last act.

NELSON
You are what? I didn't...

REUBEN
It's very tasteful.
(looking around Nelson toward the apartment)
If I could just find Leo's sheet
(more)

(CONTINUED)

129. CONTINUED:

REUBEN (continued)
music for it.

NELSON
Just don't embarrass me.

130. INT. JULIA'S APARTMENT-DAY

Nelson's in her darkened bedroom. Reuben hovers outside in the living room, silently going through stacks of sheet music, looking to steal Leo's music score.

NELSON
Dr. Katz has worked with many great stars darling.
(to Dr. Katz)
Hyman tell her what you told me.

DR. KATZ
(warm and unctious)
Yes...sss. It's simple really. Work focuses one's spirit. Without work our spirit has no voice and the muse leaves. Vacates. You and Leo made a child in this new Romeo and Juliet. One could even say that you have a responsibility to your child, to nurture it, or it will die. Conk.

JULIA
But...it's not finished.

NELSON
Details are my forte' Julia. We have people who know Leo's work.

Julia thinks hard. Anxiously.

DR. KATZ
Yes...sss. Don't stir yourself. Just play your part. You're the diva, fill yourself with only that...and sing yourself back to life.

Julia looks at him and then at Nelson.

JULIA
Doctor would you excuse us?

(CONTINUED)

130. CONTINUED:

Dr. Katz looks a little nervous about leaving without being paid.

DR. KATZ
We'd discussed a stipend.

NELSON
Reuben will take care of you.

DR. KATZ
Riii...ght.

The doctor EXITS. Julia pulls Nelson close to her. He blushes.

JULIA
(secretive)
Something wonderful's happened. I
saw Leo.

NELSON
(like she's crazy)
You did?

JULIA
Yes, I had a near-death experience.
He's down there. or up there...

Nelson winces.

NELSON
(shaking his head)
Julia, that's just not...

JULIA
If I could just contact him, beyond
the veil, he could finish the opera

NELSON
Sweets, we're working on that, I can
tell you all about it...

JULIA
But if I could contact him...then I
could sing the part.

NELSON
(new attitude)
You could?

(CONTINUED)

130. CONTINUED: (2)

JULIA

Of course, Leo would guide me.

NELSON

(changing direction)
Of COURSE he would.

JULIA

There must be a legitimate trance medium. An honest person. Somewhere in this city.

NELSON

I know just the man.

131. INT. WEE FONG'S KITCHEN-DAY

A dingy kitchen in which WEE FONG a 50 year old Chinese midget is frying something greasy in a wok. In sleeveless underwear shirt and shorts, he's HOLLERING angrily into a cordless phone at his bookie. Occasionally he bats at 3 cats who try to eat the wok food.

WEE FONG

(heavy Chinese accent)

What you MEAN I lose 2 thousand dollah on horsie? I din't tell you put bet on Deuce Coupe I said Loose Ruth! Loose Ruth! She come in second! Not Lose! No! Not LOOSE. Horse's name is LOOSE RUTH, not DEUCE COUPE. I no pay.

(banging on stove)

Don't threaten Fong! You know what Fong see in your future? Warts! Thatsa right. Warts on'a you' tongue! You no toy with Wee Fong!

He hurls the phone at a cat who scampers away YOWLING. Phone bounces into tall garbage pail.

WEE FONG

(Cursing in Chinese)

Phone RINGS. Fong CURSES as he goes to garbage pail to dig phone out. He nearly falls in head first. Finally emerges with filthy phone.

(more)

(CONTINUED)

131. CONTINUED:

He changes his tone dramatically when he answers. Now thoughtful and mysterious.

WEE FONG

May the wind be at your back. Wee Fong awaits, honored at your call.

132. INT. NELSON'S OFFICE-DAY

INTERCUT CONVERSATION

Nelson's anxious.

NELSON

Fong, it's Nelson Wagner.

WEE FONG

Nelson you ol' pecker! You owe me some money from last show. What you' say?

NELSON

Not a particularly good time Fong. Do you still do that psychic stuff?

WEE FONG

Yeah, I predict heartbreak of Psoriasis on you.

He LAUGHS hysterically.

NELSON

A woman is coming to see you. A very important woman.

WEE FONG

Hah, Nancy Reagan?!

NELSON

No, it's Julia Dora. And she's looking for a dead friend.

WEE FONG

You got the cash, the dead speak to Fong. No cash, they just lie there like...cowflop.

He LAUGHS hysterically.

(CONTINUED)

132. CONTINUED:

NELSON

Well raise up the dead. Here's the story...

CUT TO:

133. INT. AFTERLIFE- DANCE THERAPY ROOM -DAY

SOUND OF CHEAP DISCO MUSIC. GROUP LEADER, a goatee'd guy in a tuxedo with bullet holes in front, wields a shabby microphone.

GROUP LEADER

And now Mr. Foster with Miss Davies
and they're going to do the FOX
TROT, let's hear it for them!

134. ON DANCERS

APPLAUSE as we see the end of an Arthur Murray DANCE RECITAL FOR THE DEAD. TWO DEAD DANCERS shyly step out to center of floor and spin around in a fox trot. They're not bad. Music is TEEN ANGEL (or some other dead rock song)

GROUP LEADER

(APPLAUDING)

Look at them spin. Good footwork!
MISster Foster! And MISS Davies!
Let's hear it!

They dance off floor and sit in chairs arranged in a circle with OTHER MEMBERS OF GROUP. APPLAUSE.

GROUP LEADER

And our final couple, doing the
naughty, naughty, forbidden dance of
love! The LAMBADA! MISS Warfield,
and returning once again to the
group, our old friend...

135. ON FAT LADY'S BACK

MISS WARFIELD. She's dressed in a purple off-the-shoulder dress. Her great breadth and height obscures her dance partner.

GROUP LEADER

Put your hands together and welcome
him back. MISster...BEETLEJUICE!

(CONTINUED)

135. CONTINUED:

APPLAUSE as Beetlejuice peers out from behind her bulk. He's pissed off at Juno's humiliating sentence.

MUSIC SMASHES to a start and Miss Warfield throws Beetlejuice across her knee like a rag doll.

136. CAMERA FOLLOWS ACTION

As Beetlejuice tries to survive dancing the Lambada with a jubilant giantess. She flings him every-whicha-way. He grabs her hair and hangs on as she spins him around.

BEETLEJUICE

Put me down you hippo!

MISS WARFIELD

Let's do it till we drop, love lips!
BOOGIE DOWN!

Miss Warfield bounces Beetlejuice off her hip like Gumby.

GROUP LEADER

WONDERFUL hip action Miss Warfield.
Let's hear it for Missss Warfield
and MISSSSTER BEETLEJUICE!!

137. ON EMPTY PLASTIC CHAIR

Beetlejuice is hurled into a chair. Miss Warfield thumps down next to him. She grabs his knee cap and squeezes it affectionately and GRINS. He YOWLS.

GROUP LEADER

Everbody comfy?

138. CAMERA PANS GROUP

VARIOUS DEAD PEOPLE slump in the chairs. CHARMAN, SHRUNKEN HEAD HUNTER PLUS OTHERS. Everyone has a roll of toilet paper on one arm of the chair.(for crying)

GROUP LEADER

OK is everyone loose now?

GROUP

Yeah, we're loose.

(CONTINUED)

138. CONTINUED:

GROUP LEADER
OK let's begin, who wants to share?

Someone SCES.

GROUP LEADER
(bored, predictable)
Mr. Satterwhite.

Mr. SATTERWHITE looks like an accountant. He's a whiner with a pencil stuck through his head, coming out both ears. He rolls off the toilet paper and dabs at his eyes.

MR. SATTERWHITE
I hate being dead. I can't go
anywhere, I can't do
anything, there's no restaurants,
there's not even any food! It's
impossible to get a good haircut. I
left my reading glasses back home.

Group leader sits, hands folded, nodding sympathetically.

GROUP LEADER
Let it out, Mr. Satterwhite.

SATTERWHITE
(sobbing)
And I don't like Mr. Beetlejuice
being back in the group.

Beetlejuice FLIPS THE BIRD at Satterwhite.

SATTERWHITE
You SEE, he's hostile.

GROUP LEADER
Own your feelings Mr. Beetlejuice.

Beetlejuice looks at his middle finger.

BEETLEJUICE
Yup, it's mine. Screw off,
Satterwhite.
(to himself)
I gotta' get outta' here.

(CONTINUED)

138. CONTINUED: (2)

GROUP LEADER

Is there anything you'd like to share Mr. Beetlejuice?

BEETLEJUICE

Yeah I'd like to share a waterbed with Miss Argentina!

Miss Argentina is filing her nails. Nice thighs showing.

MISS ARGENTINA

You wish!

Beetlejuice flicks his tongue at her and HONKS his crotch.

GROUP LEADER

(to Beetlejuice)

Young man. Juno's very angry with you, if you don't make it in this group, your next stop will be much much less comodious, so let's embrace it. OK?

Now, you're not working deep enough Mr. Beetlejuice. What's really distressing you? You can trust us. Look around at each person.

Beetlejuice looks around at the group.

139. CAMERA PANS THE GROUP

A sorry but sympathetic BUNCH OF DEADIES.

140. ON BEETLEJUICE

He screws up his courage. He looks very sincere.

BEETLEJUICE

I met someone.

GASP from the women. Miss Argentina smirks.

GROUP LEADER

Stay with it. What's she like?

BEETLEJUICE

She's so sweet, so pure, you know? No
(more)

(CONTINUED)

140. CONTINUED:

BEETLEJUICE (continued)
halitosis at ALL! Clean feet.

GROUP LEADER
Ahah! Perhaps an aspect of your own
inner feminine. And how does she
make you feel?

BEETLEJUICE
She makes feel me...HORNY! Really
makes my goat bark, ya' know.

Group LAUGHS and CATCALLS. Miss Warfield is pissed.

GROUP LEADER
Fine. That's normal. We're flesh,
we're flesh. Anything else?

BEETLEJUICE
(sobbing, or something)
I don't know how to approach her.
Look at me. I'm nothing and
she's...she's...

GROUP LEADER
Stay in your feelings, let it out.

BEETLEJUICE
(blurting it out crying)
She's...still ALIVE!

Group HOOTS and BOOs at him.

GROUP LEADER
(very understanding)
Now group! Mister Beetlejuice's
fallen in love with a living person.
He has a right to his feelings no
matter how stupid and futile they
are.

(to group)
Anyone else here ever been in love
with a living person?

All look sheepish.

GROUPS LEADER
Of course you have. Anyone who's
(more)

(CONTINUED)

140. CONTINUED: (2)

GROUPS LEADER (continued)
ever fallen for a live person, come
up and give Mr. Beetlejuice a group
hug to show him your support.

All the group mechanically marches up to hug Beetlejuice.

141. ON MISS WARFIELD

Delighted at this opportunity.

142. WIDER ON GROUP APPROACHING

It's a wretched herd of dead humanity.

BEETLEJUICE
No you don't! Get out of here! Don't
touch me.

Too late. Beetlejuice disappears under their group hug.

143. ANOTHER ANGLE

Beetlejuice sticks his head out from under the pile.

BEETLEJUICE
ROADKILL!

The group SCREAMS, scatters and runs for cover.

144. ANOTHER ANGLE

WE SEE Beetlejuice sneak away from the group in the mayhem. He
struts like a peacock.

BEETLEJUICE
NOBODY touches the Juiceman!

DISSOLVE TO:

145. INT. FONG'S SEANCE CHAMBER - DAY

Julia is escorted into a stark red room by a MALE ASSISTANT. One
candle burning, one incense stick. One bamboo plant grows from
one pot. The Assistant bows out of the room quietly. Julia sits
on an old overstuffed chair. She's nervous.

SLIDING DOOR OPENS and Fong ENTERS. Almost unrecognizable. In
(more)

(CONTINUED)

145. CONTINUED:

red brocade robe, he moves elegantly, slowly.

FONG

You've lost someone my dear?

JULIA

(sniffing)

My fiance'.

FONG

Loss is mysterious wind yes? Makes
songbird weep.

JULIA

(nods)

Could you find him?

FONG

Wee Fong can only share the gifts
the spirits grant. His name? I will
try to summon. (him)

JULIA

Leo. Leo Lorenzo.

FONG

REE-OH.

JULIA

(embarrassed by Fong's
pronunciation.)

LEE OH.

FONG

Yes. Ahem.

(taking care of business)
This humble calling of ours is very
dangerous, We are greatly stressed
by the journey to the other side,
but do not fear for us. That's why
we collect a love offering.

Julia offers \$100 bill. He snaps it, puts it in his sleeve.

FONG

Your question?

(CONTINUED)

145. CONTINUED: (2)

JULIA

(bubbling)

How is he? I miss him. I tried to join him but something happened...

FONG

There are limited channels, ONE question please.

JULIA

Oh...ask him how to finish the music for his last act so I can sing in it?

FONG

That's two questions.

JULIA

...But they're conditionally related.

FONG

Ok. We will go inward.

Fong closes his eyes. He BELCHES SOFTLY. He begins MURMURING in Chinese. Julia watches him. A COCKROACH crawls across the floor.

FONG

Now describe this REE OH please.

146. INT. AFTERLIFE LOUNGE - DAY

Like a stray dog, Beetlejuice pokes through a huge lounge with overstuffed chairs. DEADIES SNORE AWAY. BJ steals a matchbook from one guy.

Continuing, he feels under the chair cushions for loose change. He finds a cigarette butt. Tries to light it with his one match. Match goes out. He gets mad and eats the butt. HEARS LAUGHTER OFFSCREEN. Intrigued, he goes to a door. Looks in.

147. INT. MEMBRANE SCREENING ROOM

A room with The Membrane itself forming one wall. In The Membrane are several screens. Like a neighborhood sports bar. MANY DEAD GUYS slump around in chairs watching the screens. They LAUGH and poke fun at what appears on the screens, which is:

148. ON SCREENS

VARIOUS FAKE TRANCE MEDIUMS trying to channel dead loved ones.
It's sort of multi-channel Cable TV for the dead.

TRANCE MEDIUM #1

Oh Rubie Ellen, come through to
speak to your grieving...?

LOVED ONE

...Joe Bob. Joe Bob! Ask her where
the key to the safe is.

TRANCE MEDIUM #1

Please come speak to your grieving
Joe Bob.

149. ON DEAD VIEWERS.

Laughing.

DEAD VIEWER #1

Joe Bob! Watch this!
(mock ghost sounds)
WHOOOAAA!

All LAUGH. Bill the Cop patrols the room, shakes a billy club at
them.

BILL THE COP

Shhh! You know the rules.

150. ON BEETLEJUICE

He steps back out of sight of Bill the Cop.

151. ON DEAD VIEWER #2

DEAD VIEWER #2

Hey boys! Fong's on the air again!

All HOORAY and excitedly focus on one screen. Beetlejuice too.
His eyes widen.

152. ON SCREEN

Fong and Julia sit across from one another.

(CONTINUED)

152. CONTINUED:

JULIA

Well, he's handsome, and very intense, brown hair...

FONG

Any other distinguishing characteristics?

DEAD VIEWER'S VOICE

Yeah he's dead as a snake!!

ALL LAUGH.

DEAD VIEWER #2

Look at this! Here come the old ice cubes! I love this guy.

153. ANOTHER ANGLE-

We see Fong's assistant fanning ice cubes behind Julia's chair.

154. ON JULIA

JULIA

It's getting cold in here!

FONG

Do not be afraid. We are approaching the world of the dead.

DEAD VIEWER #2

You are approaching the world of the bunko squad! WHOOAAA!

BILL THE COP

SHHH. 'Rules are you just watch, no communicating.

DEAD VIEWER #1

Hubba! I'd like to communicate with her!

ALL GUFFAW LOUDLY.

155. ON DOOR WHERE BEETLEJUICE WAS. IT'S EMPTY.

156. ELSEWHERE IN AFTERLIFE-CAMERA FOLLOWS ACTION

Beetlejuice steals a motorscooter and ROARS along SINGING.

BEETLEJUICE
(after STEPPENWOLF)
Keep your motor running. Get out on
that highway, lookin' for adventure,
from whatever comes my way.

157. EXT. CHORUS HALL-DAY

Beetlejuice pulls up to a door, ENTERS. SIGN ABOVE DOOR SAYS
"SING! SING! SING!"

158. INT-REHEARSAL HALL - DAY

Leo stands before a HUGE CHORUS OF DEAD. Maybe A THOUSAND
PEOPLE. All staring at him, waiting. Leo's not happy with this
job. Lola stands there beaming over her bifocals and clipboard.

LEO
I've never worked with untrained
voices.

LOLA
Be BOLD young man, crank 'em up!

Leo TAPS HIS BATON on podium and DEAD PIANO PLAYER starts cheesy
intro as leo leads singing of a bad version of:

CHORUS SINGING
We WERE the WORLD, We WERE the
children, we were the one's to make
a brighter day, so let's start
living,

They get SO FAR OFF KEY that Leo TAPS them to a halt. He's
exhausted.

LEO
I've had it for today.

LOLA
(to group)
OK very good. Everyone assemble for
aerobics! No idling!

GENERAL GROAN. Beetlejuice PSSTS Leo over. Leo's reluctant.

(CONTINUED)

158. CONTINUED:

LEO
I'm not supposed to talk to you.

BEETLEJUICE
Hey, LEONARDO! You gotta' fight the
urge to conform. Life is short. You
wanna' see your Julia or not?

Leo stares at him. Beetlejuice waves him on.

159. INT. FONG'S SEANCE CHAMBERS - DAY

Fong's heating up his act.

FONG
Fong is getting a reading. We will
abandon our body so REE OH will come
through.

Fong's head drops to one side, his tongue lolls. Julia's
concerned.

160. INT. MEMBRANE SCREENING ROOM - DAY

Dead viewers enjoying Fong's antics.

DEAD VIEWER #1
He always looks like a mackerel when
he does this part!

FONG
(altered voice)
Julia. I am here.

DEAD VIEWER #2
(mocking)
I am heere! No you're not!

161. TIGHT ON JULIA

Julia is amazed.

JULIA
Leo, is it really you?

162. MEMBRANE SCREENING ROOM-DOORWAY

Leo STEPS INTO DOORWAY and sees his beloved. CAMERA EASES IN-
(more)

(CONTINUED)

162. CONTINUED:

Tears come. He aches for her.

FONG

Yes, it is me REE OH, I speak from
the heart, but I have little time.
What troubles you my sweet?

163. ON JULIA-TIGHT

She's as moved as Leo. We really see how much they miss each
other.

JULIA

Oh Leo, it's been so hard! I miss
you so. Everything's changing.

FONG

Yes, everything changes. What can I
do for you? Time is short.

JULIA

Should I sing in your opera?

164. ON LEO

LEO

Of course.

165. ON FONG

FONG

Of course you must sing, your voice
is a gift from God.

JULIA

Even if Nelson is rewriting your
last act.

166. ON LEO

He frowns. Not pleased.

LEO

Rewriting what?

167. ON JULIA

JULIA

They've added a saxophone section.

168. ON LEO

LEO
Saxaphones?!!

JULIA
And some electronic drums.

LEO
DRUMS?

JULIA
And Keith Richards is playing a
guitar solo.

LEO
GUITARS!??

Leo almost bursts into screening room. Beetlejuice holds him
back.

BEETLEJUICE
This is why you need to work with
me.

JULIA
Reuben's in charge and I just wasn't
sure if...

LEO
Reuben's a tone deaf pychopath!

FONG
Reuben was my best friend Julia and
anything he wants is fine with me.

Leo is going crazy.

JULIA
Even the elephant?

FONG
Yes, I always intended to include at
least one elephant.

Leo goes nuts. Beetlejuice calms him.

BEETLEJUICE
Steady boy. Steady!

(CONTINUED)

168. CONTINUED:

LEO
AN ELEPHANT! In Romeo and JULIET? No!

JULIA
Then I should sing the role?

FONG
Go with confidence my sweet.

JULIA
(sniffing)
Thank you.

169. ON LEO

Leo breaks from Beetlejuice. He rushes the screen. SHOUTING.

LEO
That sonofabitch! NO. JULIA! JULIA!
IT'S ME!

170. INT. FONG'S CHAMBERS - DAY

LEO'S VOICE ACTUALLY BREAKS THROUGH THE VEIL FOR A MOMENT. It scares hell out of Fong who jumps up and runs around the room hiding behind Julia.

FONG
What was that?

LEO'S VOICE
JULIA, LISTEN TO ME!

171. INT. MEMBRANE SCREENING ROOM - DAY

Bill the Cop BLOWS HIS WHISTLE.

BILL THE COP
Turn it off, that's all for the day.

LEO
Julia, listen...Beetlejuice!
BEETLEJUICE!

172. ON JULIA

JULIA
What? Beatrice...?

(CONTINUED)

172. CONTINUED:

FONG
(swigging from a flask)
What the hell? Fong never heard shit
like THIS before. Who tries to trick
Fong?

173. ON BILL THE COP

He grabs Leo. SOMEONE pulls a shade down over the screens.

BILL THE COP
That's all for today!

LEO
Let go of me!

Beetlejuice tiptoes away.

BEETLEJUICE
Cops! Time to check the mailbox.

But too late, the net drops on him. Beetlejuice goes crazy!

BEETLEJUICE
Nice going JERKS. You've got an
innocent man! I'll have your jobs!

GUARD
You're at the end of the line buddy.

174. INT. THE OPERA STAGE - DAY

Nelson is bustling around SHOUTING ORDERS. Reuben supervises a
bank of drums and building of some very odd sets.

NELSON
Are you sure all this will
communicate?

REUBEN
It's bold. Bold is the 90's. I
guarantee it.

175. ANOTHER ANGLE

Julia walks on stage. Looks at the hustle and bustle. She's
overwhelmed.

(more)

(CONTINUED)

175. CONTINUED:

Nelson sees her. Nervously he rushes over.

NELSON

Julia! You should've called. I would have sent a limo.

JULIA

(looking around)
It's only five blocks. I came to tell you that I've decided to sing the part.

NELSON

Wonderful!
(to Ernie the stagehand who walks by)
We've got our soprano!

Ernie could care less.

JULIA

But it looks as if you already knew.

NELSON

(covering)
Uh...well, no, I mean, with the opening next week I had to be bold, and I trusted that if you saw Leo once, you would see him again...and I know how much he wants this.

JULIA

Oh.

176. ANGLE ON SETS

Very expressionistic, odd sets. Too metallic and cold-modern for Romeo and Juliet.

177. WIDER

Reuben saunters up to Julia and Nelson.

JULIA

Aren't these sets different from Leo's designs?

(CONTINUED)

177. CONTINUED:

REUBEN

Only in appearance. I meditated on them and this is what came.

JULIA

And all those drums?

REUBEN

Absolutely required by the musical score.

NELSON

How was the SEANCE? We're dying to hear.

JULIA

...Strange. Does the name Beatrice mean anything to you?

Nelson eyes Reuben.

NELSON

Beatrice?

JULIA

At the very end, Leo's voice came through and said "Beatrice". At least I think that was it.

NELSON

Well...uh...what did Fong say?

JULIA

He threw up.

NELSON

He did? Well, I don't...

REUBEN

Beatrice means blessing.

Julia looks at him.

NELSON

It does? IT DOES! There you have it. Leo was blessing this opening.

JULIA

(perplexed)

I see.

178. WIDER

STAGEHANDS are hanging two 35 ft. swords from the ceiling. One gets away from them and crashes downward.

STAGEHAND

Watch out!

Reuben pulls Julia out of the way as the sword stops a foot above them.

179. ON JULIA AND REUBEN

Suddenly cheek to cheek. Julia stares at him. He makes her flesh crawl. He lets her go.

REUBEN

If I fell by your place tonight, do you think we might...find Leo's notes on the last aria.

JULIA

Why do you need his notes? I thought you were very close to him.

REUBEN

It's true, but I want to be precise in my musicology.

JULIA

I'm busy practicing.

Julia EXITS.

NELSON

She doesn't like you.

REUBEN

I'm a little dangerous. She'll cope.

NELSON

(looking around)
You're dangerous to opera.

180. ON GEAR

A mess of gear is rolled in. TV MONITORS, HUGE MIXING BOARDS, COMPUTERS,

(CONTINUED)

180. CONTINUED:

NELSON

It's starting to look like an intensive care ward. This could be a disaster.

181. ON REUBEN-TIGHT

REUBEN

It will be a VERY profitable disaster.

182. A NEWSPAPER HEADLINE SPINS INTO FRAME

"DEAD LOVERS REUNITE ON STAGE THIS FRIDAY. THE LATE LEO LORENZO'S ROMEO AND JULIET COMES TO LIFE AT THE MET!"

THE PHOTO Fong took at the funeral of Julia weeping.

183. INT. REINCARNATION OFFICE- DAY

Leo frantically BANGS on quick turnaround window. Sign on window says OUT TO LUNCH. No answer. Leo RUNS OFF.

LEO

I' gotta get out of here!

CUT TO:

184. EXT. GATEWAY TO HELL - DAY

BLUE BEARD, a huge ancient workman. Dirty, sweaty, unshaven, surly, bulging muscles, a bluish cast to his skin. He spits on the floor. Red steam roils all around him. Wearing a steel helmet. Feels like a steel foundry.

BLUE BEARD

(panting, shouting)

Whatever you do don't let 'em get ahold of you. They're the meanest goddamned things I ever seen.

185. WIDER

Beetlejuice is dressed just like him. Sweat pouring down his face. He's nervous.

BEETLEJUICE

Well GREAT! Isn't it lunch time?

(CONTINUED)

185. CONTINUED:

Blue Beard LAUGHS heartily, insanely. He slings a huge coil of rope over his shoulder.

BLUE BEARD

I don't believe in lunch. Juno says
you're a hard case. GOOD! I'm gonna'
work the hard case offn' you,
lardass!

A BARKING ROAR FROM INSIDE IS DEAFENING. Beetlejuice jumps back,
looks up.

CAMERA WIDENS to see sign above him.

"TWIN DOGS OF HELL"
KENNELS

BEWARE!

BEETLEJUICE

So what do I do? Gimme' some tips.
Professionally speaking.

BLUE BEARD

Professionally speaking...

(he ROARS with laughter)

These fleabags guard the gates of
hell. Your job is to get in there
and clean the dookie out of their
kennels.

He hands him a giant pitchfork and large gunney sack. ROAR!

BEETLEJUICE

How big are these dogs of hell
anyway?

BLUE BEARD

Up on their hind legs, 'oh I'd say,
the male is 'bout...30 feet.

BEETLEJUICE

(gulping)

30 feet? Maybe I could, kind of,
start with the female. Females love
me.

(CONTINUED)

185. CONTINUED: (2)

BLUE BEARD
(ROARING WITH LAUGHTER)
If you want...but watch her, she's
in heat!

Blue beard straps on a gas mask. Hands one to Beetlejuice, who waves it off.

Blue beard struggles into wind through gates. ROARING BARK STARTS UP. Beetlejuice tries to sneak away. Blue beard trips him and drags him along on his stomach through the gates. He's mad.

BLUE BEARD
This is the end of the line son. Get
used to it. I wanna' see some
hustle!

CUT TO:

186. ON BEETLEJUICE-INSIDE THE KENNEL-TIGHT

Beetlejuice stands up straight. Wind blows back his helmet as he looks slowly up at the kennel fence. His eyes widen. FOUL DOG BREATH blasts at him. He winces. PEE YEW!

187. HIS POV-

A huge SNARLING dog snaps and ROARS behind tall hurricane fence.

Unlike any dogs we've ever seen, they look like giant versions of the FU DOGS which guard Chinese temples. And boy, are they pissed!

Snot and drool about 10 feet long slapping in the wind. The male fixes on Beetlejuice.

188. ON BEETLEJUICE-

Beetlejuice looks scared. He puffs himself up and pokes through the fence with the pitchfork.

BEETLEJUICE
Get BACK in there you mange bucket!

189. ON DOG

The dog grins, a piece of an arm with a hand, wrist, and Rolex watch, still in the shirt sleeve, is stuck between his yellow teeth.

190. WIDER ON DOG OF HELL

He lifts his leg on the fence. PISSSH! all over Beetlejuice's feet.

CUT TO:

191. INT. REINCARNATION OFFICE - DAY

Leo struggles to break into the endless line at the human reincarnation office. DEAD WOMAN starts fighting with him.

LEO

Lemme' in! Please! I'm running out of time.

DEAD WOMAN

(Bronx accent)

Time? I' been waiting on line since 1954, I'd tear out ya' gall bladder for this spot.

192. ANOTHER ANGLE

SEVERAL DEAD GUYS heave Leo into pile of socks, each sock is a different color. (That's where all single socks go from the dryer at the laundromat)

DEAD GUY

Never try to cut the line Buster!

Leo, defeated, sits with his head in his hands. LUNCH WHISTLE BLOWS.

ANNOUNCER

Lunch break's over. Back to work.

Leo gets an idea.

193. INT. JULIA'S APARTMENT - NIGHT

Julia's holding up a scanty costume in front of a mirror. ANNETTE, the young wardrobe assistant stands behind her. Bouquet of roses on dressing table.

JULIA

Is this all there is to my costume?

(CONTINUED)

193. CONTINUED:

ANNETTE

By the 3rd act all the costumes get pretty skimpy. It's bold, Reuben says.

Julia is humiliated.

ROSE'S VOICE

Fredricks of Hollywood.

Julia turns to see Rose standing there in her leathers.

ROSE

It's their Spring line. They call it "Take me, Savage Ernie"

ANNETTE

(gathering her things)

The car will pick you up just before the curtain.

JULIA

Thanks Annette.

Annette EXITS. Rose circles around Julia.

ROSE

So... 'you a stripper?

Julia SNIFFLES.

ROSE

(guessing again)

Man trouble. I understand, they're all reptiles. He wants you to wear that little number and you're shy, am I right?

JULIA

No. It's a costume.

JULIA

That's a good attitude. Sex was always show business to me too.

(patting her belly)

I just worked without the protection of a contract.

(CONTINUED)

193. CONTINUED: (2)

JULIA

There is no man. I'm a soprano.

ROSE

Oh the opera. Very classy. I seen Fedruccio Pavarotti or whatever, once. Stuck in a phone booth in Little Italy. Big guy!

Julia sniffles.

JULIA

I've got to get ready.

ROSE

(lost in thought)

There is no man.
You know it's perplexin'. Two women like us, so different, you a hot house lady and me, a sophisticated woman of the urban landscape, both attractive, and both of us sittin' here manless.

Rose gets up to leave.

ROSE

(wistful)

I don't know about this. This is not all I hoped for.

Julia smiles at her. She kind of likes her.

JULIA

I don't know either Rose.

Julia hands her two roses. Rose is touched. She softens.

ROSE

I'm gonna have a baby in a month,
and I don't know diddly.

Julia smiles.

JULIA

We'll make it somehow.

Rose EXITS.

(CONTINUED)

193. CONTINUED: (3)

THUNDER ROARS outside.

DISSOLVE TO:

194. EXT. DOGS OF HELL KENNEL-DAY

A STRANGE QUIET permeates the place. Steam HISSES but no howling.

195. ANOTHER ANGLE. ON DOGS OF HELL

They're both asleep. Foul SNORING.

196. ANGLE ON BLUE BEARD

He's asleep on other side of fence in a chair. SNORING. CAMERA TILTS DOWN. A rope is being tied to his foot.

197. ANGLE ON FENCE-CAMERA TILTS UP.

Beetlejuice shinnies up fence and runs rope through wire mesh near top. He's pretty dirty, after this bout with the dogs. He pulls rope through tight and makes a noose.

198. CAMERA FOLLOWS ACTION

As Beetlejuice fishes noose down and loops rope loosely around male dog's foot.

BEETLEJUICE

You push a guy, and you push a guy,
and you don't recognize who a guy
really is, and a guy finally gets
fed up, ya' know. Enough! Basta!

199. ANOTHER ANGLE-WIDER

We can see that Beetlejuice has tied the dog and Blue beard together through the fence. Beetlejuice stands back and surveys the set up.

BEETLEJUICE

Oh I don't know, It could be neater.
Might not work at all ya' know, but
a guy oughta at least test himself.

He opens FIRE HOSE DOOR on wall and pulls out a FIRE HOSE. He fixes nozzle through mesh in fence, aims it carefully at the
(more)

(CONTINUED)

199. CONTINUED:

male dog's testicles. Quickly figures direction and velocity.

BEETLEJUICE
I love a good hosing.

Beetlejuice reaches up and just before turning on water, eyes the EXIT door.

BEETLEJUICE
Bonzai!

He turns on the water, it sprays the dog's privates, the dog HOWLS and lurches, the rope tightens, Blue beard is pulled up by his foot and hangs against the fence, which makes the other dog furious and she tears at Blue beard through the fence. Blue beard HOLLERS.

BLUE BEARD
Get me down Squidface!

200. ON BEETLEJUICE-

BEETLEJUICE
Let's have lunch!

He smiles and runs out the door.

201. EXT. AFTERLIFE - DAY

Beetlejuice checks over his shoulder but feels like he's a free man. Hears FOOTSTEPS. He starts running. FOOTSTEPS nearer. He turns a corner and someone jumps on him. He SCREAMS

BEETLEJUICE
I'll do anything, not the dogs of hell again. Sanctuary!!!

202. WIDER

It's Leo. He grabs him.

LEO
I've come to make a deal

CAMERA PANS to Beetlejuice, whose ears are suddenly huge.

BEETLEJUICE
I'm all ears.

203. INT. JULIA'S APT. EVENING

2

SOUND OF VIOLIN'S TUNING. Julia's dressed for the first act in sweet feminine garb. She does VOICE WARMING UP EXERCISES.

JULIA

Me Me MY MY MOO MOO MOH MOH.

(depressed)

I should have stayed a dead woman.
Leo can't you help? Do something!

Julia begins to SING/PRACTICE THE FINAL ARIA.

Suddenly from the other room SOMEONE'S PLAYING THE PIANO. Slowly, cautiously. almost one note at a time. Yet unmistakably it is Leo's aria. Julia jumps in fear.

JULIA

Who's there?

No answer but the MUSIC

JULIA

If that's you Reuben, leave me
alone.

More MUSIC.

204. INT. LIVING ROOM-EVENING

2

Julia STEPS IN cautiously. She peers at the piano whose bench and keyboard are obscured near the window. The PLAYING continues. Julia listens.

JULIA

The aria...

She LIGHTLY BEGINS TO SING ALONG. The PLAYING continues.

JULIA

Leo?

She CONTINUES SINGING as she walks toward the piano.

205. REVERSE ON PIANO KEYS- TIGHT

2

Where we see A RAT, or should we say Leo (the rat) reincarnated quick-turnaround, as a rat. He has a Leo face, and Leo glasses. He scurries along on the keyboards, and bangs a black key now and again with his front paws. It's hard work for a rat.

206. WIDER-SHOWING BOTH OF THEM

2

Julia SINGING, approaches the keyboard. As THE ARIA FINISHES she steps around to see the keyboard.

JULIA

Leo, it must be you!?

She sees the rat.

She SCREAMS and leaps up on a chair

207. ON LEO THE RAT

2

He stands on his hind legs, spreads his front paws and squeaks.

LEO THE RAT

Julia it's me!!

208. ON JULIA

2

She doesn't hear him. She grabs a vase and hurls it at him.

JULIA

Get out of here!

209. ON LEO THE RAT

2

He jumps and runs under the curtain.

LEO THE RAT

Shit!

210. ON JULIA

2

Furious, she grabs a poker and nearly skewers him.

LEO THE RAT

Julia! Stop! Listen! Beetlejuice!

Car outside HONKS for her.

211. ON JULIA

2

She backs out of the room, half insane now.

JULIA

No MORE! NO MORE!

212. EXT. APARTMENT BLDG. EVENING

A CHAUFFEUR holds the door for Julia who runs into the limo. The Limo DRIVES AWAY. CAMERA TILTS UP to Julia's window. Leo the Rat climbs out on window sill.

213. TIGHT ON LEO THE RAT

He looks after her.

LEO THE RAT
Julia, wait!

Leo the rat scurries down a drain pipe out of frame.

214. EXT. OPERA HOUSE EVENING

VIOLINS TUNING. Limo's start arriving. Hustle and bustle of opening night.

215. INT. OPERA HOUSE BACKSTAGE - NIGHT

Morton rushes around nervously with Nelson. Morton is half-dressed in period Italian costume. Half in Armani.

MORTON
You are not sold out.

NELSON
We will be. Word of mouth is good.

MORTON
Reuben's a fraud and a flake.

NELSON
Of COURSE he is, but he knows the rock music biz, it's the only chance we've got. So stay out of his way and get dressed.

MORTON
I should have gone with the National Circus of Norway.

The two of them rush past DONNIE THE JANITOR who is sweeping. Donnie is 35 with oily slicked-back hair. A swarthy survivalist with camouflage shirt and tattoos up his arms.

(CONTINUED)

215. CONTINUED:

MORTON

(to Donnie)

Get this place clean will you? I
don't want any lawsuits from some
artiste who trips on a dust bunny.

Donnie flips them the finger after they pass. He pulls out a
throwing knife and hurls it into the wall. It TWANGS and sticks
in wood.

RADIO VOICE

This is John Palmer, the radio voice
of Texaco's Metropolitan Opera.

(MUSIC BITE)

Tonight we take a fresh look at
Shakespeare's Romeo and Juliet.

216. INT. CONTROL ROOM-NIGHT

A stage manager's control room. A sound board. A computer
monitor which feeds lines to the video prompter hanging above
the stage to keep the performers on cue.

MOLLIE the prompter typist is 60, wears half-glasses and is
dressed in long silk dress. Obviously she can't wait to get out
into the audience. She types into the computer.

RADIO VOICE

Romeo and Juliet was first performed
in 1594. And here we are today, 400
years later, still captured by the
plight of these star-crossed lovers.

MOLLIE

(into head set)

OK Ernest, that's the last of the
libretto. Roll it. Let's see if we
can keep these turkeys on cue.

217. BACKSTAGE

ERNEST a stage hand nods into his headset and pushes a button on
his desk. He looks up.

218. ON PROMPTER

A large tv mounted above stage, so that only performers can see
it. THE ITALIAN VERSION OF THE WORDS ROLL UP, Ernest changes the
speed of the roll up.

219. ON ERNEST

ERNEST
 (reading the Italian with a
 heavy Brooklyn accent)
 O Romeo! perche' tal nome si fece il
 tuo?
 (to headset)
 Looks fine to me.

220. ON MOLLIE

She turns to another screen which controls the Supertitle machine which sends the audience's english translation out in big letters to a monitor strip above the stage.

MOLLIE
 Phil, how's the Supertitle machine?

221. INT. CONCERTHALL-NIGHT

PHIL looks up at Supertitle strip. The strip is hung just below an elaborate sculpted gilded frieze. Fat cherubs and gargoyles interweave in architectural delight.

PHIL
 Let her rip.

222. ON SUPERTITLE MONITOR.

A stream of English-translated words comes out on screen.

PHIL'S VOICE
 Looking good.

223. INT. CONTROL ROOM-NIGHT

Mollie stands up and flips a clear plastic guard down over each keyboard. IN RED LETTERS the guards says. DO NOT OPEN DURING PERFORMANCE.

MOLLIE
 It's all yours Ernest.

ERNEST'S VOICE
 Thanks Moll. Later.

Mollie puts headset down and WALKS OUT PAST Reuben who is frantically shouting through the headset.

(CONTINUED)

223. CONTINUED:

RUEBEN

You frigging imbecile! Just put the damn lights where I tell you!

MOLLIE

(sarcastic)

'Night sweet prince.

Nelson and Morton ENTER and watch Reuben, aghast.

REUBEN

Ernest you cretin! More volume on the drums. I want people in the front row to throw up during the finale.

224. ON ERNEST

ERNEST

Let's hope they wait that long.

225. ON REUBEN

REUBEN

(furious)

What did you say?

ERNEST

Nothing.

Julia ENTERS, pale and trembling. Nelson looks at her, horrified.

NELSON

Morton, if you'd excuse us.

MORTON

(to Nelson)

Your posterior is on the line here.

Morton EXITS.

JULIA

I can't do it.

NELSON

Of course...opening night jitters.

Reuben creeps closer, bulging with anger.

(CONTINUED)

225. CONTINUED:

JULIA

It's not that. Something's wrong.
This's nothing like what Leo
planned.

NELSON

(fumbling)

...Art is change, change is hard.

JULIA

No...that's not it. Something is
WRONG. I just saw Fong outside, he
was drunk, with two blondes. He
asked me to sit on his face. Nelson,
I think he's a fake.

NELSON

Well...you saw for yourself...

JULIA

And I think a rat shouted "Beatrice"
at me. I'm hyperventilating.

RUEBEN

Enough! You loony little bitch. You
are going out there and sing like a
frigging bird.

NELSON

(trying to stop him)

Reuben...

REUBEN

Do you know why? Because Opera is
big business and if you don't sing
tonight neither you nor your
precious Leo's estate gets a penny.
Besides which we will destroy you
and Leo with every opera company in
the world. We will erase your name
from opera. Do you capiche?

Julia looks from him to Nelson. Nelson looks down.

VOICE

Twenty minutes to curtain.

Julia turns and walks out.

(CONTINUED)

225. CONTINUED: (2)

NELSON

What if she doesn't sing?

REUBEN

Then YOU'LL have to squeeze into
that little dress won't you Unc?

226. EXT. PAVEMENT - NIGHT

21

CAMERA IS FLYING long street at tire level. Trash and wet
pavement flash by. SOUND OF HEAVY BREATHING. CAMERA PANS to see:

Leo the rat running along the dangerous New York street.

227. CAMERA FOLLOWS ACTION

21

As Leo the rat dodges cars, bottles, bikes, pedestrians. He runs
up a lady's dress and over a car hood and down another lady.
SCREAMS follow him along.

LADY

A RAT!!

SOME GUY tries to stomp on him. A CRACK DEALER shoots at him.
PING! DOGS BARK and chase him.

LEO THE RAT

Watch out, scram, out of the way,
Excuse me. Watch it fatso!

228. INT. CONCERT FOYER-NIGHT

21

Audience gathers, glitters and gossips in furs and tuxedos.

^{GOODIN}
Mrs. ^{GOODIN} is there in a gold-plated wheel chair. She has her leg in a
cast, straight out in front of her. The cast has jewels on it.

Mr. Goodin in tuxedo, pushes her through the arriving crowd. He
is still utterly pleasant, even though he has a black eye.

MRS. CRAVEN is there, a tall woman draped in old-fashioned fox
wrap, with heads of foxes still on their little pelts. Their
little glass eyes stare off of her narrow shoulders.

MRS. CRAVEN

Lovely to see you Erma! What
happened?

(CONTINUED)

228. CONTINUED:

MRS. GOODIN
Just a little athletic injury.

MRS. CRAVEN
I heard it was tenpins Erma.

Mrs. Craven smiles.

MRS. GOODIN
Push Kyle. PUSH!

Fong is drunk and in a tiny tux with two BLONDE BIMBOS. They're ill-dressed and busty.

FONG
(Swaggering)
Opera here no good. Need dragons and bloody wars! Like Hong Kong Opera.
(at crowd)
Hey' ya rich people you wanna' know you' future? You all die! Hah hah!

229. INT. CONCERT HALL - NIGHT

Last people are ushered in. Lights dim.

230. ON CONDUCTOR

AN ELDERLY MAN with white hair, he TAPS his baton.

RADIO VOICE
And now, before a nearly sold out audience, once again, the tragedy of Romeo and Juliet.

231. EXT. ALLEY-NIGHT

OVERTURE MUSIC UP. Donnie is taking a leak out in the alley. He zips up and spies a cat. He produces a big hunting slingshot, sneaks up on it and shoots. CAT YOWLS and runs down alley.

DONNIE
Bingo!

He spins his slingshot in the air and goes back inside.

(CONTINUED)

231. CONTINUED:

RADIO VOICE

(hushed)

The opera opens in the courtyard of
the house of the Capulets, a wealthy
family in ancient Verona.

MUSIC SWELLS, Donnie closes the outside door.

232. TIGHT ON BOTTOM OF DOOR.

Just as it closes, Leo the rat SCURRIES BETWEEN HIS LEGS.
Donnie freaks out.

DONNIE

You little shit, come here.

He hurls his knife at Leo the rat, who scurries out of the way.

ANOTHER STAGEHAND

SHHH, curtains up!

Donnie stalks quietly in the direction that Leo the rat went.

233. ON STAGE

Curtain rises. AUDIENCE GASPS. The set is a hodge podge of old
Verona and flashy new Italian furniture. A bright red Alfa Romeo
convertible sits in the middle of the stage. CHORUS OF PEASANTS
ENTERS stage SINGING.

A few TV sets scattered around the stage. Peasants start
watching them. A COUPLE play catch with baseball and mitt.

234. ON AUDIENCE

MURMURING.

235. ON MRS. GOODIN

Peering through her opera glasses. She's sitting in the aisle in
her wheelchair.

MRS. GOODIN

(loud voice)

Is that an AUTOMOBILE?

MR. GOODIN

Yes, Alfa Romeo I believe.

(CONTINUED)

235. CONTINUED:

MRS. GOODIN
Rubbish!

MR. GOODIN
Well, they corner remarkably well
actually.

SOMEONE ELSE
SHHH.

MRS. GOODIN
Shut up yourself, I bought that
chair you're sitting in.

236. REVERSE FROM STAGE

We look out over audience. We see the prompter's monitor rolling
along above the stage. WORDS IN ITALIAN.

237. ON AUDIENCE

Mrs. Craven reads the SUPERTITLE MACHINE.

MRS. CRAVEN
Well at least they didn't alter
Shakespeare's words.

A FRIEND
It's only the first act.

238. INT. HALLWAY-NIGHT

Leo the rat pitters along a hallway. He stops and stands up at
sound of his music, just a moment for a 6 and 1/2 inch artist to
finally hear his work. A voice SOARS over the stage.

JULIA'S VOICE
Ascoltium, dolce suon di gai
strumenti e gioja. Ei ci appella eli
e' invita.

239. ON STAGE

Julia, dressed wierdly, but discreetly, sings her first aria.

JULIA
Ah! tutto un mondo d'incanto sembra
schiudersi a me!

240. ON ED ARCHER'S FAMILY

Ed's family from the apartment building is there. Mom, and two monster kids. One kid has his fist up his nose. Sis is listening to WHITESNAKE on a walkman.

241. ON FONG

He swigs from a flask and stuffs it in his bimbo's cleavage.

242. ABOVE IN THE CATWALKS

Leo the rat crawls slowly along girders. The height is dizzying.

243. ON LEO THE RAT-TIGHT

He pines down at his beloved Julia, singing HIS music. A tear rolls down his furry rat cheek.

244. HIS POV

First on Julia, then on the modern set, then on a BUNCH OF ROCK DRUMMERS just waiting to start banging.

245. ON LEO THE RAT

He's pissed.

LEO THE RAT
Drummers! I won't have DRUMMERS!

He spots someone.

246. HIS POV

It's Rueben, pacing offstage.

247. ON LEO THE RAT

He starts down a catwalk that leads directly over Reuben.

248. ON REUBEN

Sweating bullets, pacing and twisting a towel in anger. Donnie ENTERS at a distance behind him. Suddenly, out of nowhere, Leo the rat falls on Reuben, biting him on the neck.

Reuben SCREAMS. Leo the rat really sinks teeth in. Donnie pulls his knife and nearly cuts Reuben in the fray.

249. ON STAGE

Julia hears THE SCREAM, she sees Reuben hurl the rat against the curtain. She sees rat scurry for cover. She goes on.

JULIA

Tutto M'arde e m'innebra e gia
l'alma rapita.

250. ON REUBEN

He grabs Donnie.

REUBEN

You find that rodent and kill it or
I'll kill you. D'you understand?

DONNIE

It's a done thing.

Donnie takes off with his slingshot out. Reuben rubs his neck.
CAMERA TILTS to see:

251. LEO THE RAT

Disappearing into the shadows.

252. ON JULIA

Suddenly things change on stage. DRUMMERS start a rock beat. THE CHORUS OF PEASANTS approach her. She acts frightened. ONE PEASANT grabs her dress and pulls a sleeve down, now more sexily exposed.

253. ON FONG

He sits up to see and leers at Julia.

254. ON JULIA

She backs away to safety and backs into ROMEO.

ROMEO is a black guy with earrings. He moves with a street gait.

ROMEO

No, No, convenimmo gia, Ni dulla
osar or qui che nessun ne sospetti.

255. ON MRS. GOODIN

Through glasses. She shakes her head.

MRS. GOODIN

Here we have Romeo as a rap artist.

MR. GOODIN

So it appears.

MRS. GOODIN

I may throw up.

MR. GOODIN

Yes dear.

DISSOLVE TO:

256. ON STAGE-LATER

Julia is now even less clothed. The DRUMS ARE INCESSANT. A synthesizer WAILS as she tries to sing. She tries to look up and stay with the words on the prompter.

Julia's obviously miserable. Suddenly a TRUMPET SOUNDS and Morton RIDES IN ON AN ELEPHANT. THE AUDIENCE GASPS.

257. ON MRS. GOODIN

She shakes her head.

MRS. GOODIN

Would that be an elephant Kyle?

MR. GOODIN

Seems so dear.

MRS. GOODIN

The elephant of Verona.

MR. GOODIN

Quite.

MRS. GOODIN

Elephant's bound to do his business all over the stage.

Mr. Goodin looks at his large wife.

MR. GOODIN

No doubt.

258. ON STAGE

Julia plunges on. Mayhem reigns. A DRUMMER starts BANGING AWAY near the elephant. She trains one large eye on him and takes a steaming dump on stage.

259. ON MRS. GOODIN

Through opera glasses.

MRS. GOODIN
There she blows.

MR. GOODIN
Just as you said dear.

260. ON FONG

FONG
That's disgusting.

261. ON ED'S MONSTER KIDS

BOY
That is BAAAD!

262. ON MORTON

He's embarrassed. He looks down and pales.

263. LEO'S POV

Down low, in the wings, Leo the rat starts to run across stage at the elephant.

264. WIDER

We see Leo the rat running across the apron. He passes Julia, who sees him and balks.

LEO THE RAT
Beetlejuice!

Julia puzzles but keeps acting. She's starting to put something together.

265. ON ELEPHANT EYE

It sees Leo the rat approaching.

266. ANOTHER ANGLE-OFFSTAGE

Showing Donnie taking aim at Leo the rat. He fires slingshot.

267. ON LEO THE RAT

Donnie's shot finds it's mark as Leo the rat SQUEALS and is hurled across offstage.

268. ON ELEPHANT

It rears up and Morton falls off onto an old hay wagon. He still holds a tether to the elephant's head however.

The elephant LUMBERS OFF ACROSS STAGE. Morton hangs on, water skiing through the elephant dung.

269. WIDER

Elephant suddenly DISAPPEARS OFF STAGE.

270. MRS. GOODIN

She drops her glasses

MRS. GOODIN

An elephant rodeo, why didn't
Shakespeare think of that?

271. INT. HALLWAY-NIGHT-ON FEET

Donnie's feet steal down the hallway looking for the wounded Leo. No luck, he continues down hall. CAMERA LINGERS and PANS. Some drops of blood on floor. CAMERA FOLLOWS THEM. They lead into the control room. SAD MUSIC.

272. ON LEO THE RAT

He drags himself along floor, bleeding, dragging on a broken foot. He stares around the room.

273. HIS POV

Only SOUND MAN down at other end. He is very busy with sound so doesn't hear or see anything. Leo the rat looks up at tv monitors. WE CAN SEE the prompter's Italian libretto roll across the screen.

274. ON STAGE

Julia's now in very scanty costume. She wears one black lace glove on her right hand. She's embarrassed but sings bravely on.

275. ON FONG

He is sexually heated up. He ^{*fondles*} one of his bimbos arms.

FONG

She comes to my apartment all the time. Can't get enough of me.

276. ON STAGE

Drummers FLAIL AWAY. From back stage walks KEITH RICHARDS doing a RIPPING GUITAR SOLO.

277. ON AUDIENCE

Some hold their ears, others are amused.

MRS. GOODIN

And who do we have here?

MR. GOODIN

I think it's Mick Jagger dear.

MRS. GOODIN

Well, I don't care who he is, he's got no business in Verona.

278. ON JULIA

Near tears, she struggles to sing, she looks up at the prompter. A strange look comes over her face.

279. ON PROMPTER

It says "JULIA MY DARLING, IT'S LEO"

JULIA

Leo?

280. ON LEO THE RAT

Painfully typing out his message, blood on the keyboard. He is badly hurt.

281. ON PROMPTER

It says "PLEASE TRUST ME. DO AS I SAY"

282. ON JULIA

She falters, focuses on the monitor, puzzles, then steps to the center of the stage and without missing a beat, she BELTS OUT THE WORDS WE ALL LONG TO HEAR:

JULIA
BEETLEJUICE!

283. ON AUDIENCE

They're confused.

MRS. GOODIN
Beatrice???

She looks up at the SUPERTITLES which don't say Beatrice.

284. INT. AFTERLIFE-NIGHT

Beetlejuice is sitting in a lawnchair, clipping his toe nails. he grins up at the membrane.

BEETLEJUICE
Music to my ears.
(warming up)
MEE MEE MEE!

285. ON JULIA

Hitting a higher note.

JULIA
BEETLEJUICE!

286. ON MRS. GOODIN

MRS. GOODIN
Do we know this part Kyle?

MR. GOODIN
Not familiar to me.

MRS. GOODIN
I'll wager it gets very vulgar.

287. ON JULIA

JULIA
BEE---TLE---JUICE!

288. ON STAGE-WIDE

The set cracks in the middle and Beetlejuice SCARS THROUGH.

BEETLEJUICE
It's show--time folks!

289. ON AUDIENCE

Very impressed.

MRS. CRAVEN
This is NOT opera! I'm leaving!

290. ON NELSON

Standing offstage. His eyes bug.

NELSON
Reuben, you've ruined me!

291. ON CONDUCTOR

He leafs through his music score to see what to do, but gives up and SPEEDS UP THE ORCHESTRA.

NOTE** From now until the end of the opera, the orchestral music keeps playing, the chorus keeps singing, our black Romeo keeps singing and dueling with the Capulets, and all our main character action takes place on top of this cacophony.**

292. ON REUBEN

Amazed, he starts walking toward the stage from the wings.

REUBEN
Who DID this to me?

293. ON BEETLEJUICE

He lands on the hood of the Alfa Convertible.

BEETLEJUICE
Hidy Folks.The request line is open.

(CONTINUED

293. CONTINUED:

He BLEATS a REALLY LOUD OFF-KEY NOTE at the audience.

BEETLEJUICE
Suo Bocca Muomoro!!!

294. ON MRS. GOODIN

MRS. GOODIN
That's too much. This man is
dreadful.

MR. GOODIN
He needs voice lessons.

MRS. GOODIN
He needs a good dentist. Let's go.

295. WIDER ON THE PROSCENIUM ARCH FRIEZE

The gilded cherubs and gargoyles sculpted over the arch COME
ALIVE. A gargoyle winces and guards his ears from Beetlejuice's
sour note. He spits.

GARGOLYE
Shoot him!

296. ON GILDED FAT CHERUB BOY

As a golden sculpture, he's knock-knee'd, holding his pudgy
hands over his privates. Now animated, he relieves himself into
a potted palm on stage.

CHERUB
Whew! I' been waiting a loooong time
for that.

297. ON BEETLEJUICE

He spots Julia in her skimpy costume. He sweeps over to her.

BEETLEJUICE
Wear that to the rehearsal dinner
would ya' sweets?

Julia backs away STILL SINGING.

JULIA
Oh transporto!

(CONTINUED)

297. CONTINUED:

BEETLEJUICE
 You betcha transporto!
 (out at audience)
 Hey folks, thanks for coming to my
 debut...
 (sniffing)
 Hey who's wearing that BAD perfume?

298. WIDER

Beetlejuice snaps his fingers and the FAUX TORCHES ON THE WALL
 AROUND THE THEATRE FLARE UP, so he can see the audience.

BEETLEJUICE
 (sniffing)
 Who is it? Fess up! I won't work
 around cheap perfume. I'll puke, I
 really will.

Beetlejuice comes to the edge of the stage and sniffs and points
 at Mrs. Goodin.

BEETLEJUICE
 It's you isn't it babe?

MRS. GOODIN
 Kyle, stop this man.

MR. GOODIN
 Just I GNORE him Erma.

BEETLEJUICE
 Come on up hon. I can't sing with
 that shit in the air.

He animates her wheel chair and ZIPS it down aisle and up on the
 stage. She SCREAMS.

The wheelchair stops next to Beetlejuice. He produces a garden
 hose and squirts her all over. She's a mess. He kisses her on
 the mouth. Then sprays mouth freshener in her mouth.

BEETLEJUICE
 What a sport! Let's have a hand for
 the old gal!

He CLAPS and sends her chair reeling down the aisle again.

(CONTINUED)

298. CONTINUED:

BEETLEJUICE
OK ~~now~~ I can think.

His head spins around in a circle. He grabs it with both hands.

BEETLEJUICE
Is there a chiropractor in the
house? No? It's ok!

Beetlejuice cracks his own neck LIKE A PISTOL SHOT. AUDIENCE
MOANS.

BEETLEJUICE
(he shakes it off)
OK. Who's on deck here?

299. ON FONG

He's running away down the aisle carried between his two bimbos.

300. BEETLEJUICE

Spies him. He points at him.

BEETLEJUICE
OH OH. We got a small medium at
large!

301. ON FONG TRYING TO ESCAPE.

302. ON BEETLEJUICE

BEETLEJUICE
Hey Mighty Mouse! Freeze!

Beetlejuice SNAPS his finger.

303. ON BIMBOS

They TRANSFORM INTO GORILLAS. Together they hurl Fong up into
the waiting arms of the gilded gargoyle. On the...frieze.

304. ON BEETLEJUICE

BEETLEJUICE
Nice catch Herald!

305. ON GARGOYLE

He's holding terrified Fong in his gnarled arms.

HERALDO GARGOLYE
T'anks. Can I keep him?

Gargoyle produces a horribly long tongue and licks Fong in the mouth.

306. ON BEETLEJUICE

With his back to audience conducting the PEASANT CHORUS in

CHORUS
FINICULEE, FINICULA!.

307. ON RUEBEN

He grabs Donnie by the collar.

REUBEN
Can you stop him?

Donnie puts a deadly-looking metal missile in his slingshot.

DONNIE
You bet.

308. ON BEETLEJUICE

He spins (only) his head around 180 degrees to face the audience. He grins. Then frowns.

BEETLEJUICE
Hey! Keep your seats kids!

309. ON AUDIENCE

PEOPLE are trying to steal away quietly. Mrs. Craven creeps out, hunched over.

310. ON BEETLEJUICE

BEETLEJUICE
Yo' beaver breath!

311. ON MRS. CRAVEN

Her eyes widen frantically as, one-by-one, THE DEAD FOXES ON HER FUR STOLE ANIMATE and YIP like coyotes all around her. They nip her in the ear and escape and RUN OVER THE HEADS OF THE AUDIENCE. She hurries back to her seat WIMPERING.

312. ON BEETLEJUICE

The elephant runs by him, Morton still in tow. Beetlejuice raises his fist in salute.

BEETLEJUICE

Go Babar!! Save the polar bear!

Beetlejuice feels a sharp PING in his neck. He YOWLS, he stumbles, he yanks something painfully out of his neck.

313. TIGHT ON THING

Donnie's vicious little steel slingshot dart.

314. ON BEETLEJUICE

He's furious. His face gets purple. His head swells up.

BEETLEJUICE

NOBODY DARTS THE JUICEMAN!

He fixes his gaze on Donnie. Eyes like lasers.

315. ON DONNIE

Frightened, his SLINGSHOT SWELLS up to huge proportions. He's transported back behind it.

316. ON REUBEN

He's suddenly hurled into the sling of the giant slingshot. Donnie is forced to pull back on the stretching rubber bands.

317. ON BEETLEJUICE-IN AN ARTILLERY TURRET

Now wearing a flak jacket and helmet. Keith Richards beside him dressed the same. They're both in seats on either side of the slingshot which is now mounted on an artillery turret. Beetlejuice grins malevolently. He moves the turret around, taking aim. Beetlejuice's hand on trigger.

(CONTINUED)

317. CONTINUED:

BEETLEJUICE

Let's get nasty.

KEITH RICHARDS

It's always worked for me mate.

318. ON SLINGSHOT AND REUBEN-CAMERA FOLLOWS ACTION

KABOOM! He's SHOT across the audience and CRASHES

319. THROUGH THE BIG DOORS AND

320. THROUGH THE GLASS OUTSIDE INTO THE STREET.

321. ON BEETLEJUICE

Smiling.

BEETLEJUICE

I feeeeee better! I really do.

Donnie's trying to escape. Beetlejuice sees him. Donnie freezes.
Beetlejuice puts his head up next to Donnie's

BEETLEJUICE

You're pretty hard on animals aren't
ya' Reb?

DONNIE

(sheepishly)

I always give 'em a fair lead.

SOMETHING'S CHANGING ON DONNIE'S FACE. His nose is a little
flatter each time we see him, His eyes bulge a little. Getting
greenish. In fact he's turning into an amphibian.

BEETLEJUICE

Bro! Me too. You wear lots of
camouflage?

DONNIE

It's my favorite color.

BEETLEJUICE

Good for you!

POOF! Donnie's camouflage shirt comes alive and suddenly becomes
a huge turtle shell on his back. His hands get turtle-like.

(CONTINUED)

321. CONTINUED:

BEETLEJUICE
(WHISTLING, then)
Soup's on boys!

THE FOXES BARK and head for Donnie. He has to pull his arms and legs into his shell as the foxes try to get at him. Beetlejuice grabs him and sails him across the stage on his turtle back, like a frisbee. Foxes BARK after him.

322. ON NELSON

Standing amazed in the wings. He turns to go. BEETLEJUICE IS SUDDENLY THERE.

BEETLEJUICE
Ain't showbiz great Nels?

NELSON
It's been...my life.

BEETLEJUICE
Then sing me a little ditty, I need
the girl for marryin'.

323. FLASH-ON NELSON

Suddenly dressed in Julia's skimpy costume. Hairy legs showing. Beetlejuice holds his hand out.

Ed Archer is standing there holding a velvet pillow on which rest a pearl-handled revolver and a snub-nosed .38.

BEETLEJUICE
Whatdya think Ed?

ED ARCHER
(bewildered)
I'd go with the Buntline.

324. ON THE ARCHER FAMILY.

Wide eyed.

BOY
That's dad!

SIS
Far out! He's joined the circus.

(CONTINUED)

324. CONTINUED:

MRS. ARCHER

(angry)

There goes the insurance money.

325. ON BEETLEJUICE

He takes the long-barreled pearl-handled pistol. FIRES at Nelson's feet.

BEETLEJUICE

Let's hear some warblin', homeboy.

Nelson looks up at monitor and starts SINGING very badly.

NELSON

Ove son io?

BEETLEJUICE

(goosing him with cold gun)

Higher.

NELSON

(falsetto)

Ove son io?

BEETLEJUICE

Gratzie. Keep hootin'.

Julia's beside Beetlejuice, his arm tightly around her waist.

BEETLEJUICE

The magic moment Julie snooks. Just you and me. Before we proceed, I gotta' ask. You got any diseases I don't have?

JULIA

(disgusted)

I...I doubt it.

BEETLEJUICE

To be safe. Just a little blood test.

Beetlejuice lifts his veins up out of his arm and inspects them like spaghetti. Then the same on hers.

(CONTINUED)

325. CONTINUED:

BEETLEJUICE
Look fine to me. OKEY DOKE.

They SNAP back into place. Beetlejuice scans the place.

BEETLEJUICE
Anyone here got anything bad to say
about this union?

Morton APPEARS, exhausted

MORTON
Halt this performance!

Beetlejuice SHOOTS him with the six gun. Morton shuts up.

BEETLEJUICE
I'm a REAL believer in plastic
bullets. They're TOTALLY reusable.
OK. Let's get matrimonial.

326. WIDER

The back of the set opens and the Alfa Romeo transforms into a
sort of altar. Candles pop up from the windshield wipers. THE
PEASANT CHORUS CROAKS A RAP TUNE

CHORUS
The groom's our guy and we think
he's swell.

With reptile skin and breath from
hell.

He' got rotten teeth and hairy ears.

Hey, the dude's been dead ten
thousand years!

BEETLEJUICE
(proudly)
Thanks boys.

JULIA
LEO! Where are you?

BEETLEJUICE
Struggle is ugly babe. Leo's at
(more)

(CONTINUED)

326. CONTINUED:

BEETLEJUICE (continued)
rest. Don't ya know? R. I. P.

Beetlejuice nods to the right.

327. ON PROCESSION

An operatic procession of SIX OF THE MONTAGUE MEN marches toward them to a FUNERREAL BEAT. The TWO LEAD MEN hold a velvet cloth on which is the dead body of Leo the rat. They put it on a long table.

328. WIDER

JULIA
It's the rat!

BEETLEJUICE
Looks can be sooo deceivin'.

He nods at rat.

329. ON RAT

It transforms into a shadowy dead Leo.

JULIA
Leo!

She rushes toward him. Something invisible stops her.

330. ON THE MEMBRANE

The membrane materializes between them. Julia reaches out toward him with her gloved right hand. Leo looks up at her, reaches out silently. They touch hands briefly. Then he IS LEAD AWAY. Julia CRIES.

331. WIDER

BEETLEJUICE
He made a deal. You're mine. Hey. It was ALL his idea.

JULIA
You expect me to believe you?

(CONTINUED)

331. CONTINUED:

BEETLEJUICE

He SAID you'd be a hard sell...so he gave me this.

He hands her Leo's engagement ring. She puts it next to hers. She sniffles.

BEETLEJUICE

A deal's a deal and my heart's...on fire.

332. ON STAGE

The OLD MONSTER PREACHER APPEARS. Beetlejuice checks his dirty teeth in the side mirror of the Alfa.

BEETLEJUICE

Oops. No floss. S'cuse me.

Beetlejuice produces the breath freshening spray, grabs a candle and sprays the freshener through flame, causing A HUGE BRUSH OF FIRE to go into his mouth. Flames stop.

333. ON BEETLEJUICE-TIGHT

His hair is singed. His face is sooty. He cups his hand over his mouth to check his breath. He BELCHES. Smoke comes out.

BEETLEJUICE

Perfect! Lay it on us Preach. I need relief.

PREACHER

Do you Julia take this man Beet...

BEETLEJUICE

(stopping the B word)
You knooow better, Rev.
Expresso quicko.

PREACHER

Sorry. Do you take this man to be your lawful married husband?

JULIA

I don't know.

(CONTINUED)

333. CONTINUED:

BEETLEJUICE
She didn't say ~~NO~~ NO!

PREACHER
Close enough for me. Do you take her
to be your lawful wedded wife?

BEETLEJUICE
I'm torn on this. Will it last? Can
she cook? What the hell? It's
Manhattan. I need her apartment.
Yo'! In the affirmative!

PREACHER
By the power invested in me, I'll
say you're married. You may kiss the
bride.

JULIA
Don't touch me.

BEETLEJUICE
Trouble already. I married me a ice
queen.

JULIA
You'll never sleep with me, I'll
tell you that.

BEETLEJUICE
(mocking her)
You'll never sleep with me.
(angry)
WHO CARES. I' got a whole city of
women to sleep with.

He leers out at the women in the concert audience.

334. ON WOMEN IN AUDIENCE.

500 WOMEN IN UNISON
We've got a headache!

A RIPPING SOUND

335. ON BEETLEJUICE

He's puzzled. He looks at his pants. Not there.

(CONTINUED)

335. CONTINUED:

BEETLEJUICE

Oh Oh.

336. ON SCRIM BEHIND SET.

Long tearing claws rip down the full length of the backdrop.

337. ON BEETLEJUICE

Anxious. A HOWLING BARK on the rising wind.

BEETLEJUICE

Oh momma, I shoulda' locked the door.

338. ON BACKDROP

BARKING rises as THE DOGS OF HELL stick their heads through the backdrop. Blue Beard can barely hold 'em back with huge chains. Juno stands next to him. Wind blows all around her.

JUNO

Take him!

339. ON BEETLEJUICE

He steps back and HOWLS himself. Julia leads the PEASANT CHORUS.

CHORUS

BEETLEJUICE! BEETLEJUICE!
BEETLEJUICE!

340. CAMERA FOLLOWS ACTION

Beetlejuice runs up and down the aisles. The Dogs of Hell grab hold of his leg, pull his pants down, and drag him back across the stage and THROUGH THE BACKDROP. Blue beard follows. Juno looks around. The PLACE IS HUSHED. She grabs an orange and pockets it.

JUNO

This never happened.

POOSH. She DISAPPEARS.

341. ON AUDIENCE

Bewildered. HUSHED TONES and people look around stunned. They begin to FILE OUT. Mrs. Goodin stops her wheelchair and looks up at the gilded frieze.

342. PAN ALONG FRIEZE

Fong, silent forever, gilded in the arms of the gargoyle.

343. ON MRS. GOODIN

Her hair's a wet mess, her makeup running. Lipstick smeared but she's smiling.

MRS. GOODIN

Now that's good opera.

Mr. Goodin pushes her up the aisle.

MR. GOODIN

You' said it right Erma.

DISSOLVE TO:

344. EXT. MOTHER EARTH'S HEALTH FOODS-DAY

SAD STRING MUSIC UP. It is raining. Julia EXITS THE STORE in raincoat. She stands outside, just looking at the store as people run in and out.

345. ON JULIA TIGHT-

Sad eyes. She walks swiftly away.

346. INT. JULIA'S APARTMENT-NIGHT

CAMERA PANS. The whole place is dark, candle lit. PHONE RINGS.

ANSWERING MACHINE

You've reached the home of Julia
Dora. Whoever you are, I'm no longer
here. Good bye. Arrivaderci.

CALLER

(real friendly)

This is Arnie Quinn with GOOD
MORNING AMERICA. This is my 9th call
and I won't give up until you come
on the show and tell us what really
happened on stage last week. CLICK.

CAMERA STOPS on the purple vial of poison.

347. ANOTHER ANGLE

Julia WALKS IN with pink candles burning. She puts them in holders. Takes off her coat and reveals the black suicide dress from her earlier attempt. She's not depressed, just determined this time. She meditates. She still wears the black lace glove on right hand. She speaks to it, and the memories it holds.

JULIA

Leo, I don't know if you're listening but...I've made a decision. I can't sing unless I have your music to sing, and if I can't sing, I can't live...so I'm...coming to you darling.

She grasps the vial.

JULIA

I'm not sad, I just miss you too much to go on. One thing, tell that Beetle guy to get out of the way in the tunnel? I'm coming through this time OK?

She looks around for an answer. Nothing comes.

JULIA

I know you can't talk to me...I'll see you soon.

She lifts the vial to her lips. A KNOCK AT THE DOOR. She chews her lip and decides to ignore it. She raises the vial again. MORE KNOCKING.

348. ON DOOR

Julia opens it a crack. Rose is there, she PUSHES IN.

ROSE

Thank God you were home.

JULIA

Rose. I'm really busy.

ROSE

(not getting it)

Yeah I know, it never stops does it?. Listen I gotta' go to

(more)

(CONTINUED)

348. CONTINUED:

ROSE (continued)
California.

JULIA
(dismissing her)
Have a good flight.

ROSE
Nah. He's got a motorcycle.

JULIA
Who?

ROSE
Tyrone. He says he'll marry me in
Sebastopol...if I can survive the
ride. He lies about everything else
so who the hell knows? But I like
his ex-wife, ya know? Ya got to go
on gut instinct sometimes.

She pats her stomach.

JULIA
(suddenly realizing Rose is
unpregnant)
You had your baby?

ROSE
Right! That's why I din't come to
your opera thing. A month early and
BINGO! he slides out like a compact
disc. Nothing to it.

JULIA
Well...congratulations?!
(politely forgetting her
suicide)
Is there anything I can do?

ROSE
AM I glad you asked? Sometimes it's
hard to ask for this kind of thing
but, what the hell? I' know you
almost a month now and so far it's
been good for both of us right?

Rose EXITS TO the hall and WHEELS IN a baby carriage piled high
(more)

(CONTINUED)

348. CONTINUED: (2)

with toys and bears and diapers. The baby's unseen under stuff.

ROSE

It's all there. Diapers, enema bag, toothbrush. I don't know what the hell it's all for, but my brother bought it for me when he threw me out this morning.

JULIA

He threw...?

ROSE

Honey, men are scum! I expected it, now I know where I stand. So. Take care of the kid for a while will you? I'll call you.

Rose heads for the door. Julia's in shock.

JULIA

Wait, Rose, I can't...

ROSE

Sure you can, you're one of the nicest people I've ever met, and...I'm not. I'm immature and culturally retarded.

But he's no trouble, really...hardly ever wimps out. Loves music. I gotta' go before I cry, get my eyes messed. See you puss.

Rose hugs her and EXITS.

Julia goes to carriage and lifts out a bear or two. Peers in.

349. ON BABY

A BEAUTIFUL BABY BOY smiles up at her. Julia runs to the open door.

JULIA

Rose! Wait!

350. INT. HALLWAY-NIGHT

Rose stands waiting for elevator. A black backpack on. Skull and Crossbones on it.

JULIA

Rose, what's his name?

ROSE

He came so early I had no idea. So I said "it's his life, let him decide!"

ELEVATOR BELL RINGS as car arrives. Doors open. Rose STEPS IN. Julia looks in door.

JULIA

What do you mean?

ROSE'S VOICE

Well I took out the New York Times for the day he was born and let him roll around on it. Just like a guy, he goes for the sports section. Big article on Yankee baseball managers. And there it was, he pointed right at it. Derocher.

JULIA

Derocher?

ROSE

Derocher I say. That sucks. Then I see he's torn something out of the story. I pick it out of his fist. He wanted the first name.

She hands torn paper to Julia.

351. TIGHT ON PAPER

One word. "LEO"

352. ON JULIA

JULIA

(chilled)

Leo?

(CONTINUED)

352. CONTINUED:

ELEVATOR OPERATOR calls out.

OPERATOR
Going down?

Operator sticks her head out of the door.

OPERATOR
You going down lady?

JULIA
(lost in thought)
No...no thanks.

353. ON OPERATOR

It's Juno, dressed in elevator operator's uniform. She's smoking.

JUNO
Good, it's too damned crowded down there allready. I don't want to see you for a long time OK? And don't say I never did anything for you.

She WINKS. Elevator DOOR CLOSES.

JULIA
Wait? What about his doctor, his birth certificate..?

Too late. ELEVATOR ZOOMS DOWNWARD.

Julia hears something from the apartment. TOY PIANO MUSIC UP.
(The tune from the Leo's final aria very simply rendered)

354. INT. APARTMENT-NIGHT

Julia shuts the door and looks over at the carriage. She approaches it and peers down.

355. ON BABY

He is PLINKING on toy piano suspended over his crib. She leans over and plays with his hair.

JULIA
Leo?

(CONTINUED)

355. CONTINUED:

BABY LEO
BURRRP!!

DISSOLVE TO:

356. INT. AFTERLIFE- NIGHT

SOUND OF BASS BEING PLUCKED. Beetlejuice RUSHES INTO room looking very very frazzled. Someone's chasing him. A FRAYED ROPE AROUND HIS NECK.

BEETLEJUICE
Man I'm glad I found you. I'm at the end of my rope.

We can't see who he's talking to. BJ pulls rope off.

BEETLEJUICE
She's out to get me. I got no sympathy from Juno at all. NONE. I got one of those radio collars on.

Beetlejuice shows the electronic device, like they band wolves with.

BEETLEJUICE
I've had it with women. No more.

BASS KEEPS ON GOING. Beetlejuice clutches at an old hat, like a skid row bum.

BEETLEJUICE
Ya' gotta' help me man. I'm out of luck.

VOICE
I'm practicing.

BEETLEJUICE
I'll do anything. I'll wash your car.

VOICE
Don't have a car.

BEETLEJUICE
I'll...shave your dog.

(CONTINUED)

356. CONTINUED:

VOICE

I'm dogless, beat it Mac.

The DOOR OPENS, Beetlejuice cringes. In steps Miss Warfield.

MISS WARFIELD

THERE you are. Come on baby cakes,
you can't fight your hormones.

BEETLEJUICE

(pleading)

See what I MEAN man. I'm against a
wall here.

MISS WARFIELD

The dance starts in five minutes
boopsie. Let's warm up those bulging
thighs.

BEETLEJUICE

(trying a new angle)

You're a musician, I'm a musician.

Beetlejuice starts to sing OPERA off key. Miss Warfield starts
coming at him.

BEETLEJUICE

Oh solo mio!

VOICE

Hey man I'm practicing!

BASS PLAYING STOPS ABRUPTLY.

357. ON BURSER

The black guy in quick turnaround booth. He's the bass player.
He's pissed. He puts his hands over his ears.

BURSER

All right!

Burser signs a paper and POOF!

358. TIGHT ON BEETLEJUICE

He's STILL SINGING, but there's a change in his voice, it's
deeper and raspier.

(CONTINUED)

358. CONTINUED:

CAMERA EASES BACK-to reveal that Beetlejuice got his wish, short-term at least. He's no longer in the land of the dead. He's now a big warty poisonous Burmese red toad. Major ugly.

BEETLEJUICE

Hey. Not this. Something else.

He turns to his left and is more horrified, there's Miss Warfield, She's a toad too. And MUCH BIGGER THAN HE IS. Big eyelashes.

MISS WARFIELD

Juiceman! Let's do the wild thing.

She jumps on his back.

BEETLEJUICE

No! No! No!

MUSIC UP.

FADE OUT