

BEETLEJUICE GOES HAWAIIAN.

by Jonathan Gems

from an idea by Tim Burton.

BEETLEJUICE GOES HAWAIIAN.

INT. BEETLEJUICE'S BEDROOM. DAWN.

The small bedroom is a mess. BEETLEJUICE gets up. He is in pyjamas. There's a WOMAN in the bed. Her face can't be seen.

Bleary, Beetlejuice pads through into the kitchen.

INT. KITCHEN.

He crosses to the stove, shakes the KETTLE to see if there's enough water, lights the stove, glances at the two watches on his wrist.

He opens the WINDOW over the sink. A rush of FLAME. He quickly shuts the window.

He takes a TOOTHBRUSH from a tumbler by the sink - brushes his teeth for a micro-second, slaps water on his face then dries his hands under his armpits.

A COCKROACH goes by. He picks it up, pops it in his mouth, picks up a jar of INSTANT COFFEE and looks into it. It's empty.

The KETTLE starts to whistle.

He pours hot water from the kettle into the jar, swishing it around to pick up the trace elements of coffee. Then he pours the pale brown liquid into a CUP with a picture of Elvis on it.

He nods respectfully to the image of the King - then slurp/drinks.

NEW ANGLE: The WOMAN is standing in the doorway. Her body, in a dirty cotton slip, is beautiful - but her face and arms are disfigured with blisters. This is RITA - burn victim.

RITA (half-asleep)
You want some breakfast?

BEETLEJUICE.
I'm late.

He puts down his coffee, takes a janitor's coat from a nail in the door and puts it on over his pyjamas.

He picks up a BUCKET and a MOP and opens the door. Rita hurries over and gives him a kiss on the cheek. The ring finger on her left hand is missing.

RITA.

There's a new club
opening tonight and...

BEETLEJUICE.

Gimme a break. You think I wanna
be seen out with you? Jesus!

He leaves.

INT. AFTERLIFE. CORRIDOR WITH DOORS.

BEETLEJUICE carries his mop and bucket down the false perspective corridor. A BUM is leaning on the wall. A SMALL DINOSAUR goes by.

BUM.

Spare change?

BEETLEJUICE.

No way.

He opens one of the doors off the corridor and exits.

EXT. DESERT HIGHWAY. DAWN.

BEETLEJUICE walks across thorny, stony desert, with his mop and bucket. There are mountains in the distance. He approaches a HIGHWAY. The lane going towards the mountains is empty. The lane from the mountains is packed with SILENT TRAFFIC - nose to tail, as far as the eye can see.

He passes a TOLL BOOTH, in which sits a tired, harrassed GIRL.

BEETLEJUICE.

Hey, what's happenin' babe?

The GIRL, busy taking money from drivers, doesn't respond.

BEETLEJUICE.

Okay, okay. Jesus! Why
do I waste my breath?

He crosses the highway between two barely moving cars. The DRIVERS are like zombies.

BEETLEJUICE.

Yo! Lighten up! (to himself)
Goddamn zombies!

There is a weird free-standing DOOR at the side of the highway.
Beetlejuice opens it and steps through.

INT. KITCHEN.

RITA is sitting at the kitchen table, weeping. There's a knock.

RITA.

Who is it?

AHI (O.S.)

Kahuna!

RITA.

Hold on!

She picks up a PAPER BAG with eye-holes cut into it and puts it
over her head. Then she opens the door.

Outside are FIVE ANCIENT HAWAIIAN HOLY-MEN in full regalia. Their
chief, AHI, is a tall, thin, elderly Hawaiian with a noble air.
Noticeable are KOOLAU, who has leprosy, and KWANU, a fat kahuna.

AHI.

Greetings! We are the
Kahuna of Kanooka!

INT. VAST SUPERMARKET.

BEETLEJUICE enters a vast, empty supermarket. A faint noise comes
from the checkouts in the far distance.

He takes up position near the canned soups and starts to mop the
floor. The soups behind him are labelled "Cream Of Nowhere."

INT. KITCHEN.

RITA, with bag over her head, is talking to the ANCIENT KAHUNA who
are gathered round the kitchen table

AHI brings out a large book marked: "Revised A-Z Guide To Hell
(3rd Level)." He opens it.

RITA.
It's the 23rd exit left
off the 19th corridor.
Then about a mile east...

INT. VAST AFTERLIFE SUPERMARKET.

BEETLEJUICE takes an OLD PHOTOGRAPH out of his inside pocket and looks fondly at it. Then he hears a NOISE.

Halfway up the aisle, in the Catfood Section, something moves.

Beetlejuice returns the photograph to his pocket and, holding his mop like a weapon, approaches a CARTON labelled "Gone Cat" which shows the silhouette of a dead cat - its four legs in the air.

The carton shivers. Beetlejuice raises the mop handle.

The carton falls - revealing a HUMAN HEAD attached to a slug body. Its mouth is full of cardboard and dry catfood. It looks up at Beetlejuice, chewing.

BEETLEJUICE.
Scram!

He hits it with the mop handle. The SLUGHEAD slithers away.

Beetlejuice tidies the shelf.

BEETLEJUICE.
Huh! If these things had
hands they'd be worsen kids!

He pulls out the old photograph and is about to look at it when...

AHI (O.S.)
Greetings!

Beetlejuice jumps.

The ANCIENT HAWAIIANS are standing behind him.

AHI.
Are ye Beetlejuice the
Bio-exorcist?

BEETLEJUICE.
Who wants to know?

AHI.
We are the Kahuna of
Kanooka.

BEETLEJUICE.
So? This is the catfood section.

KOOLAU.
We need your help.

KWANU.
The holy island hath been
violated, sir.

AHI.
They have builded in the sacred
ground. Oer the bones of kings!

BEETLEJUICE.
That's too bad.

AHI.
We can pay.

BEETLEJUICE.
In what? Shells?

KOOLAU.
And potions.

BEETLEJUICE.
Sorry fellas, no dice. I
lost my license.

AHI (shaken)
Lost your license?

The ANCIENT HAWAIIANS look at each other, crushed.

Beetlejuice mops the floor.

BEETLEJUICE (to himself)
Hawaiians! Jeez!

They shuffle off - grumbling. Beetlejuice looks round to check
they've gone. Then he pulls out the photograph and gazes at it.

CLOSE ON: Photograph. It is LYDIA DEETZ.

INT. MOVING HELICOPTER. DAY.

CLOSE ON: LYDIA - looking out of helicopter window.

The Hawaiian PILOT is at the controls. DELIA and CHARLES are looking out the window.

CHARLES.
When we get around this point
you'll see Kanooka.

THEIR POV: they are flying past a sea cliff from which cascade a series of waterfalls.

EXT. SKY AND HAWAIIAN COAST. DAY.

The HELICOPTER, with floats, is flying - following the coast.

CHARLES (V/O)
Listen Lydia, this'll
interest you. In 1863
the King of Hawaii sold
Kanooka to a British
naval officer for five
hundred dollars. It stayed
in his family for 127 years,
and then we bought it.

CLOSE ON: Charles.

CHARLES.
Though it cost a little more
than five hundred dollars.
Heh! Heh!

EXT. SKY/COAST. DAY.

The HELICOPTER flies around the cliff.

INT. MOVING HELICOPTER. DAY.

CHARLES.
There she is!

Their POV: A few miles offshore is a TROPICAL ISLAND - with beaches, forests, lagoons and a volcano.

CHARLES.
Kanooka! Cheap at any
price!

EXT. BEATNIK BEACH. DAY.

NOISE OF BULLDOZER.

CLOSE ON: Beach. A family of CRABS are strolling along. A SHADOW falls over them. Suddenly the crabs are crushed under the tank tracks of a BULLDOZER.

In the cab of the bulldozer, a Hawaiian DRIVER operates the levers, a cigarette in his mouth.

A SECOND BULLDOZER is scooping up high-grade sand from a pile on the grass and dumping it on to the beach.

CLOSE ON: SHOVEL tipping sand on to a group of CRABS. A good-looking Hawaiian enters the shot and starts to dig out the crabs. This is KIMO. Two girls join him: EDGEY, Hawaiian, and GINGER, African-American. They dig out the crabs.

KIMO glances at the ocean.

KIMO.

No sign of any surf?

Edgey and Ginger look out to sea. Their POV: The sea is flat.

EDGEY.

The Gods are angry.

Kimo digs out a crab. It wobbles off towards the sea, dragging one of its legs.

OTHO (O.S.)

Go! Go! Go!

Kimo turns. Coming towards him is OTHO, a clipboard in his hand, angry and ridiculous in Hawaiian shorts, and FOUR HAWAIIAN SECURITY GUARDS including Security Chief BUHUGA - an ex-boxer.

OTHO.

This beach is private!
If I see you here again
you'll be thrown off
the island!

KIMO.

Let's go.

Edgey, Ginger and Kimo move off. Satisfied, Otho turns towards the bulldozers. His POV: The bulldozers have stopped working.

OTHO.
Why have they stopped?

BUHUGA.
I don't know sir.

OTHO.
This beach was supposed
to be done three weeks ago!

Otho notices something at his feet.

OTHO (outraged)
What's this?

He bends down and picks up a small rock.

OTHO.
What's this rock doing here?

The GUARDS shrug.

EXT. ANOTHER PART OF THE BEACH. DAY.

KIMO, GINGER and EDGEY join the rest of their gang of BEATNIKS who are gathered under some leaning palms near a group of surfboards. The others are: SUKAVATI - American, FRANCISCO - Mexican, TAGO - Japanese and GERRY - Hawaiian.

KIMO.
Hey!

FRANCISCO.
Hey! These bulldozers
really bum me out, man.

SUKAVATI.
Look!

She points. Flying above the sea is the HELICOPTER.

TAGO.
Mister Huge.

KIMO looks thoughtful.

GERRY.
Maybe we should organize
another demonstration?

INT. MOVING HELICOPTER. DAY.

CLOSE ON: CHARLES.

CHARLES (proud)
The Deetz Paradise Resort
Hotel!

Their POV: Below them, the HOTEL comes into view. It's a wild mix of most-modern, deconstructivist and vernacular styles. The impression is of a Las Vegas hotel with a tropical/zoological theme - designed by a New York trendy with a penchant for "cute". The main building, with its front and back terraces, staff block and villas, looks over a cove (the HOTEL BEACH) - half of which is a marina with a large main jetty. A few YACHTS are moored here. The hotel beach curves into a rocky cliff where the HULA RESTAURANT is situated, overlooking the ocean. Behind the main hotel building are a cluster of smaller buildings: The TIKI CASINO, the JOY DISCOTHEQUE, the WELLNESS AND FITNESS CENTER, bungalow villas and stables. Newly made roads thread from the hotel to two parking lots, a helipad, tennis courts, and swimming pools. The hotel is encircled by three golf courses which border on to the forest.

CHARLES.
With this deal my economic
position went from small
fry to great white shark!

EXT. BEACH TERRACE. HOTEL. DAY.

Two flagpoles mark the entrance to the hotel's beach terrace. A BANNER is slung between the poles announcing:

"Welcome to the Deetz Paradise.
14 Days to Gala Opening."

The HELICOPTER passes overhead.

EXT. MAIN ENTRANCE OF HOTEL. DAY.

The BEATNIKS demonstrate outside the main entrance of the hotel, carrying placards saying: "Go Home!" and "Save Kanooka!" Facing them on the hotel steps are BUHUGA, the Hawaiian Security Chief and THREE SECURITY GUARDS. TWO MAIDS are scrubbing the steps. A JEEP with enormous wheels is parked nearby.

BEATNIKS.
Hey hey, ho ho! The Deetz
Hotel has got to go!

FRANCISCO.
Hustlers go home!

KIMO.
Go back to New York!

SUKAVATI.
No deathkulture here!

CHARLES, DELIA and LYDIA have appeared round the side of the building. They are heading for the JEEP.

LYDIA.
What's going on?

CHARLES.
It's nothing.

Charles steps forward and raises his hand.

CHARLES.
This is an eco-friendly resort!

GINGER.
My ass!

CHARLES.
We're on your side!

LYDIA notices the tousel-haired KIMO. She is urgently attracted. He returns her glance - curious. Then he confronts Charles.

KIMO.
The blue turtle, the o'o'bird,
the kalua - they're extinct
on the other islands. This
is the only island left...

CHARLES.
I don't have time for this.
(to Delia and Lydia) Get in
the car!

GERRY.
This is sacred land!

BUHUGA and the GUARDS push the Beatniks away from the car.

KIMO.
All we want is a meeting!

LYDIA and DELIA get into the Jeep.

CHARLES
We're on your side!
Don't worry!

EDGEY.
Then why you don't meet
with us?

CHARLES.
I'm busy! It's 14 days to
the opening!

LYDIA looks through the car window at Kimo. CHARLES gets in.

TAGO.
You destroy environment!

CHARLES.
No-one cares more about
the environment than me!

He starts the car.

DELIA.
Or me!

BUHUGA and the GUARDS pull the Beatniks away from the car.

BEATNIKS.
Go home! Go home! Go home!

The Jeep drives away. LYDIA looks out the rear window.

EXT. HULA RESTAURANT. DAY.

The Hula Restaurant is Hawaiian in style with a thatched roof. It overlooks the ocean.

The big-wheeled JEEP is parked outside.

INT. HULA RESTAURANT. DAY

CHARLES, DELIA, OTHO AND LYDIA are seated at a window table. A pretty Hawaiian WAITRESS, wearing a button saying: "Happy To Serve You" puts FOUR TROPICAL COCKTAILS on the table and leaves.

In the background TWO WORKMEN are varnishing the panelling.

OTHO raises a glass.

OTHO.
Here's to Lydia's first
visit to Kanooka!

They all clink glasses.

OTHO.
How was college?

LYDIA.
Okay.

CHARLES.
You know Otho is the
architect? He designed
all this.

Lydia nods.

OTHO.
Have you had the tour?

LYDIA.
Not yet.

CU Lydia frowning. Her POV: In a far shadowed corner the ANCIENT
KAHUNA are sitting at a table playing drafts
ANGLE ON: Ancient Kahuna.

KAHUNA 1.
There must be other
bio-exorcists.

KOOLAU.
That girl can see us.

They turn to look at Lydia. AHI makes a magic pass. They vanish.

OTHO.
Lydia?

DELIA.
Lydia. Otho's talking
to you!

LYDIA.
Sorry. I thought I saw
something. It doesn't
matter.

DELIA (to Otho)
Don't forget we're seeing
Mr. Maui this afternoon.

OTHO.
Ah yes, the great Mr. Maui!

CHARLES.
Who's that?

DELIA.
The island holy man.

OTHO.
Delia wants him for
the hotel.

DELIA.
He could do psychic
readings for the guests.

Charles nods appreciatively.

EXT. COUNTRYSIDE. DAY.

A WHITE RANGEROVER is driving along a narrow dirt road.

INT. MOVING CAR. DAY.

DELIA is driving. OTHO is in the passenger seat.

OTHO.
So how's it going with
Mister Deetz?

DELIA.
He gets worse. He doesn't
read. He hates art. All he
cares about is money.

EXT. COUNTRYSIDE. DAY.

The WHITE RANGE-ROVER drives past a gorgeous waterfall.

OTHO (V/O)
So the divorce is still on?

DELIA (V/O)
Absolutely!

EXT. OLD VILLAGE. DAY.

The RANGEROVER is parked at the bottom of the hill. OTHO and DELIA are walking up towards an old, deserted Hawaiian VILLAGE.

OTHO.
How much did Charles make
last year?

DELIA.
I'm not sure. About two
point three six million, I
think.

OTHO.
Did you update the prenuptial
agreement?

DELIA.
He won't do it.

OTHO.
Well, maybe the holy man
can help us with this.

EXT. MR. MAUI'S HUT. DAY.

OTHO and DELIA are outside a grass hut. Otho knocks.
MR. MAUI opens the door. He is an elderly Hawaiian in a long
dirty robe. His white hair sticks up in a comical manner. His
lined face is melancholy and wise. He is not pleased to see them.

EXT. SEASHORE. BENEATH CLIFF. DAY.

LYDIA wanders along the base of the cliffs, collecting sea shells.
She feels lonely and out of place. She rounds a large boulder
and is surprised to see SUKAVATI sitting on a rock meditating.
SUKAVATI opens her eyes and smiles serenely.

SUKAVATI.
You're the girl with
Mister Huge.

LYDIA.
I'm sorry?

SUKAVATI.
At the demonstration.

LYDIA.
Oh, my father! Why do you
call him Mr. Huge?

SUKAVATI.
When he first came here,
he went around saying:
"It's gonna be huge!"

LYDIA.
Ah.

LYDIA grins. It's the first time we have seen her smile.

EXT. OCEAN. DAY.

A school of DOLPHINS is swimming by.

EXT. BEATNIK BEACH. DAY.

LYDIA and SUKAVATI walk along the beach. SOUND of MUSIC coming
from the BEATNIKS in the distance.

SUKAVATI.
How about you?

LYDIA.
Oh. After I leave college
I'm gonna be a roadie.

SUKAVATI.
That's interesting.

LYDIA.
Yeah. Or maybe go to acting
school or be a scientist.
Genetic engineering's cool.
Or maybe fashion design. I
haven't decided at this point.
By the way, I'm Lydia.

SUKAVATI.
Sukavati.

LYDIA.
Sukavati? That's an unusual name.

SUKAVATI.
It's what I was called
when I lived in Atlantis.

LYDIA.
Oh. (pause) What did your
mother name you?

SUKAVATI.
Esther. Well, I gotta
go. Nice meeting you.

Sukavati heads off towards where the Beatniks are gathered - under some leaning palms. Lydia watches her go, feeling rejected.

EXT. COUNTRYSIDE. DAY.

DELIA and OTHO are going down the hill towards the WHITE RANGEROVER. They have both been stimulated by their meeting with the holy man.

OTHO.
He's amazing.

DELIA.
Wonderful. The real thing!

DELIA.
Did he give you a mantra?

OTHO.
Yes. Waaee Kuppo Beece
Foe Nee. What's yours?

DELIA.
O Wotta Door Kee Arm.

EXT. CHICKEN RANCH. OLD HAWAIIAN VILLAGE. DAY.

A dirt road leads from the Hawaiian Village to an old clapboard ranch-house with chicken huts and a corral containing TWO HORSES. On the porch is a large cage containing an INJURED PARROT.

INT. MAIN ROOM. RANCH-HOUSE. DAY.

The interior is an eclectic mix of farmhouse, hawaiian and beatnik. There are TWO DOGS and SIX CATS. There is a pot of stew on the table. TAGO ladels out a bowl for FRANCISCO and himself. EDGEY, GINGER, SUKAVATI, GERRY and KIMO are eating. Sukavati is reading from the "Deetz Paradise" brochure.

SUKAVATI.

"Fishing includes charter boats for big game fish, bonefish and spear-fishing, surf casting, pole and net fishing and freshwater fishing."

GINGER.

Gross!

SUKAVATI (reading)

"Hunting for pheasant, quail, doves and partridge is from June to January and pigs and goats may be hunted year-round. There's lots to do on the many-splendored isle."

KIMO.

In twenty years there'll be no difference between here and Miami Beach.

EDGEY.

Maybe we can make him see us.

KIMO.

How?

EDGEY.

Kidnap him.

KIMO.

No...we should talk to Mr. Maul.

The BEATNIKS nod assent.

GERRY.

Yeah. We can ask him why there's no surf too.

EXT. JUNGLE. DAY.

LYDIA wanders alone in the beautiful jungle. Huge flowers, bushes with fantastically-shaped leaves, dappled with sunlight. A big BLUE and RED BUTTERFLY lands on her head. She goes very still and slowly reaches up. The BUTTERFLY alights on her hand. She brings the butterfly to eye level and gazes at it.

LYDIA.
You're so beautiful.
And I'm so miserable.

The butterfly flaps away over the lush, exotic vegetation.

EXT. DIRT ROAD. DAY.

The RANGEROVER drives along the dirt track. The VOICES of DELIA and OTHO, reciting their mantras FADES IN.

VOICES.
O Wottadoor Keearm...
Wae Cuppo Beece Foe Nee.

Suddenly the car brakes. Otho almost goes through the windshield.

INT. CAR. DAY.

OTHO.
Delia! What are you doing?

DELIA.
I've never been so
insulted in my life!

OTHO (mystified)
What do you mean?

DELIA.
Don't you get it?
The mantra! Oh
what a dork I am!

OTHO
Coincidence.

DELIA.
Do yours.

OTHO.
Way Cuppo Beece Foe Nee.

Realization hits.

OTHO.
Wake up obese phoney.

He stares at Delia, dumbfounded.

EXT. VILLAGE. DAY.

MR. MAUI sits, cross-legged, on the ground outside his wattle and daub, grass-roofed hut. The BEATNIKS sit gathered around him.

MR. MAUI.
What can I do? Everybody
gone to work for hotel.
Whole village kerplui!

GERRY.
But why is there no surf?

MR. MAUI.
Doomed! Everything!
Finished!

The BEATNIKS look worried.

EXT. EDGE OF VILLAGE. DAY.

LYDIA comes out of the jungle into the village. She looks around at the deserted huts. She can hear VOICES.

EXT. MR. MAUI'S HUT. DAY.

MR. MAUI'S posture denotes hopelessness.

EDGEY.
What if we chant?

MR. MAUI.
No.

FRANCISCO.
We could burn down the hotel!

MR. MAUI.
No. They got the howlie magic.

GINGER (to Edgey)
Howlie magic?

EDGEY.
Insurance.

KIMO.
There must be something
we can do!

MR. MAUI.
Maybe there is one who can
help with the surf.

KIMO.
Who?

MR. MAUI points.

MR. MAUI.
Her.

The Beatniks turn. LYDIA is peeping out from behind a grass hut.

EXT. MR. MAUI'S HUT. DAY.

LYDIA is sitting in the center of the circle of BEATNIKS, opposite MR. MAUI. He has both his hands on her forehead, his eyes closed. The Beatniks watch, transfixed. He removes his hands.

MR. MAUI.
You have the gift.

Lydia opens her eyes, dazed.

MR. MAUI.
Did you ever call a wave?

LYDIA.
Call a wave?

MR. MAUI.
I'll teach you.

INT. AFTERLIFE SUPERMARKET.

BEETLEJUICE is sitting on a packing case, looking at his crumpled photograph of LYDIA. A small BLACK CLOUD forms over his head. A mouth develops in the cloud and two eyes.

BEETLEJUICE.
Death sucks! If only I'd married
the bitch I'd be mortal now.

MIND CLOUD.
You blew it.

BEETLEJUICE.
Shaddap!

VOICE.

Hey you!

Beetlejuice turns. Behind him is a SKELETON with long hair, wearing a peaked cap, gloves and shiny black shoes.

SKELETON.

Get off your ass! You're behind schedule!

BEETLEJUICE.

What's the rush? We never get any customers.

SKELETON.

Just do it!

The Skeleton walks away. Beetlejuice puts the photograph in his pocket and picks up his mop.

BEETLEJUICE (mumbling)

Asshole!

He glances at the Skeleton.

BEETLEJUICE.

Get a life!

The Skeleton turns threateningly. Beetlejuice looks busy.

EXT. OCEAN AND BEACH NIGHT.

A beautiful night. The moonlight glitters on the waves as they roll to the shore. In the middle distance, where the beach meets the land, a FIRE is burning. SOUND of MUSIC Fades In. The BEATNIKS and their TWO DOGS are sitting around the fire. KIMO is playing acoustic guitar.

EDGEY sings a HAWAIIAN SONG. TAGO is playing bongos.

Surfboards are planted in the sand. There are blankets, sleeping bags and pillows scattered around. The Beatniks are clearly going to spend the night on the beach.

EXT. ROCKS AND SEA. NIGHT.

MUSIC distant.

LYDIA, in a trance, is sitting on a rock - facing out to sea. She takes a deep breath, and sings.
The SOUND which comes out of her mouth is extraordinary, alien. More like whale-song than anything human.

EXT. BEACH. NIGHT.

EDGEY.
What's that?

KIMO stops playing.

The BEATNIKS stop and listen. From far away comes the strange SOUND of Lydia calling a wave.

EXT. ROCKS AND OCEAN. NIGHT.

LYDIA is SINGING. The sea is noisier than before. A SWELL rises. It rises further. It picks up momentum.

A SERIES OF SHOTS:

Lydia singing. The Beatniks noticing the swell.

GERRY.
Look!

The swell rising until it is a wall of water moving into land.

The Beatniks run to get their surfboards and head towards the sea. The TWO DOGS dance down the beach, barking joyfully.

Lydia sings - transported.

The wave starts to curl and break.

The Beatniks stand at the shore-line and watch the wave - excited.

Lydia sings.

100 yards out, another swell begins.

KIMO.
Here comes another one!

The Beatniks rush into the water with their boards.

The Moon reflected in the ocean.

Lydia singing.

The deserted fire burning and crackling.

The Beatniks paddling out.

The wall of water approaching.

KIMO is the first to catch the wave. He leaps up on to his board.

Lydia sings.

KIMO surfs. He is a superb surfer.

The other Beatniks catch the second wave.

Everyone surfing in the moonlight.

INT. HULA RESTAURANT. NIGHT.

LONGSHOT of Ocean from clifftop. PULL BACK.

The ANCIENT HAWAIIAN GHOSTS are looking out the window at the revived sea and its rolling surf. The surfing Beatniks are like dots in the distance.

AHI. (grave)
Someone hath countered
our spell of cessation.

EXT. ROCKS AND OCEAN. NIGHT.

LYDIA stops singing and comes out of her trance. She is exhausted, but elated. All around waves are crashing. Foam is spilling and splashing around the rocks.

EXT. BEACH. NIGHT.

Under the leaning palms, the BEATNIKS and their TWO DOGS settle down to sleep. The FIRE is dying down.
A little distance away, KIMO and LYDIA sit - talking.

KIMO.
Have you always been
psychic?

LYDIA.
No. It started when I was
14. We had these two ghosts
in our house in Connecticut.

KIMO. (amazed by her)
You're a white witch.

LYDIA.
Not really. Being psychic is
no big deal. It's an accident.
Like being born with a big nose
or something.

KIMO is already half in love with her.

EXT. BEACH. LATER.

The BEATNIKS are asleep. The fire is almost out. KIMO and LYDIA
are still talking.

KIMO.
My people have given up
the traditional beliefs
in exchange for televisions
and washer-dryers. They
don't care that Kanooka
is a sacred island. They
want the money the tourists
will bring.

LYDIA.
Uhuh.

KIMO.
Mr. Maui had a vision where
all the animals, all the
birds were dead - even the
fish in the sea. And Kanooka
was a giant parking lot. All
concrete and cars. This is
what we want to prevent but
it is hopeless. My people
call us outlaws now. Popoolie.

LYDIA.
Popoolie?

KIMO.
Crazy. Crazy outlaws.

EXT. BEACH. LATER.

The fire is out. TAGO is snoring lightly. It is very dark.
KIMO and LYDIA are still talking.

KIMO.
He builds a hotel here because
it's beautiful. Because people
will pay to come to a beautiful
place. But when the tourists
come, they bring business -
shops, cars, more hotels.
Nature is destroyed and the
island is beautiful no more.
I want to spend just 20 minutes
with him. Make him listen!

LYDIA.
He won't listen. My father
never listens to anything.

KIMO looks at her sadly. He is utterly handsome.

EXT. BEACH AND OCEAN. DAWN.

ANGLE ON: BIRD singing.

The sun comes up - spreading its rosy light over the cliffs, the
trees, the crescent beach and the sleeping BEATNIKS.

CLOSE ON: Sleeping Beatniks. KIMO and LYDIA are asleep in the
same sleeping bag.

EXT. TERRACE. HOTEL VILLA. MORNING.

CHARLES, DELIA and OTHO are having breakfast on the terrace.
Charles is reading the Wall Street Journal. LYDIA is coming up the
path towards them.

DELIA.
Where have you been?

OTHO.
We were just about to call
the Marines.

LYDIA.
I spent the night on the
beach.

CHARLES.
Hello dear.

LYDIA.
Hi Dad.

Lydia joins them.

OTHO.
Have some mango juice. It's
delicious.

DELIA (excited)
Oh, I must show you what I
got yesterday!

She exits into the villa. Lydia has a dreamy look in her eye.
The ever-perceptive Otho notices right off.

OTHO.
Night on the beach, huh?
I hope it wasn't one of
those awful beatniks.

CHARLES (reading paper)
Omigod! Jimmy's gonna
take a bath with those junk
bonds! Heh! Heh!

DELIA comes out with TWO WOODEN STATUETTES of fierce-looking
island devils. She places them on the terrace and reaches inside
for two more.

OTHO (to Delia)
These will be perfect for
the Tiki casino.

DELIA places the second pair next to the first.

DELIA.
I bought them from the
headwaiter. Guess how much.

LYDIA.
I don't know.

DELIA.
Eight dollars.

OTHO.
Delia's a genius. This
one's definitely museum
quality.

CHARLES (reading paper)
Omigod! Donald's gonna take
a few haircuts with that
deal! Heh! Heh!

Delia gives the chuckling Charles a withering glance.

DELIA.
So, what are we doing today?

OTHO.
Charles wants to show Lydia
the staff apartments.

EXT. COURTYARD. STAFF APARTMENTS. DAY.

The Big-Wheeled Jeep is in the background. CHARLES, OTHO, DELIA
and LYDIA walk towards the front entrance of an ugly concrete
apartment building.

Charles points to the roof.

CHARLES.
See that?

Their POV: On the roof of the building is a large satellite dish.

CHARLES.
Fifty channels.

Part of the courtyard is occupied with HAWAIIANS resting, playing
bowls, drinking beer at tables. TWO HORSES are tethered to a
fence post - flicking the flies off with their tails.

A tired-looking HAWAIIAN MAN, surrounded by CHILDREN, is talking
to a YOUNG HAWAIIAN in a suit with briefcase.

Charles leads them across the courtyard. The HAWAIIANS nod
respectfully as he goes by. Charles acknowledges with a wave.

CHARLES.
When we got here, these
people had nothing.

They enter the staff block.

PAN TO: HAWAIIAN. He is bewildered. The YOUNG HAWAIIAN is waving
a piece of paper at him.

YOUNG HAWAIIAN.
Everyone! Everyone got to
pay tax!

INT. CORRIDOR. STAFF APARTMENTS. DAY.

CHARLES, OTHO, DELIA and LYDIA walk down the corridor towards the
back entrance. They pass a WASHROOM.

SOUNDS of TWO WOMEN shouting in Hawaiian. Lydia looks into the
washroom. Her POV: TWO HAWAIIAN MATRONS are arguing. One of the
washing machines has flooded.

CHARLES.
Through here!

EXT. BACKYARD. STAFF APARTMENTS. DAY.

CHARLES, OTHO, DELIA and LYDIA step out into the backyard. It is
full of life. Washing is hanging up to dry. CHICKENS are
roosting in the dust. CHILDREN and DOGS are playing. Charles,
Otho and Delia look with dismay at it all.

OTHO.
Hm!

DELIA.
They're turning the place
into a pigsty.

CHARLES.
Well, we can deal with
that later.

Charles parts a wide white sheet and walks through. Otho, Delia
and Lydia follow - walking through a world of white sheets.
The last sheet parts to reveal an elaborate ORNAMENTAL POND WITH
ROCOCO FOUNTAIN. CHILDREN are splashing about in the pond.

OTHO (to Lydia)
It's copied from a fountain
in Versailles.

Charles looks disapprovingly at the children in the pond.

CHARLES.
Those kids shouldn't be there.

EXT. ANOTHER PART OF THE BACKYARD. DAY.

CHARLES is about to enter a doorway when a GERMAN SHEPHERD dog barks at him. The dog is on a leash attached to a hook set into the wall beneath a window. A MAN appears at the window.

CHARLES.
Is this your dog?

MAN.
Yes sir.

The man leans out the window and pulls the dog back.

CHARLES.
You're not allowed dogs.

MAN.
Eh?

DELIA.
Dogs are not allowed!

MAN.
Him good dog, sir. Him
protect my property, sir.

CHARLES.
You'll have to get rid
of it.

Charles steps through the door. Otho, Delia and Lydia follow.

INT. LOBBY. STAFF APARTMENTS. DAY.

They head for the front entrance.

CHARLES.
These people get some pretty
funny ideas. It's not his
property. It's my property.

EXT. FRONT ENTRANCE. STAFF APARTMENTS. DAY.

CHARLES, OTHO, DELIA and LYDIA come out into the courtyard. AN OLD CITROEN 2CV is parked nearby.

Suddenly, GERRY, TAGO, FRANCISCO and KIMO appear, and grab Charles.

CHARLES.
Hey hey hey hey, come on now!

DELIA.
What are you doing?

Kimo winks at Lydia - who smiles back.

OTHO.
You can't do that!

DELIA.
What's going on?

CHARLES.
Take your hands off me!

Various HAWAIIANS watch - curious and uninvolved.

The Beatniks bundle Charles into the Citroen. GERRY leaps into the driving seat.

CHARLES.
You're in big trouble!

Kimo jumps in the passenger seat. The car drives off in a cloud of dust.

DELIA.
They've kidnapped him!

EXT. RANCH-HOUSE. DAY.

Establishing shot of ranch-house with the OLD CITROEN parked outside. The injured PARROT in the cage, ruffles its feathers.

INT. MAIN ROOM. RANCH-HOUSE. DAY.

CHARLES, angry and defensive, is sitting in a chair, surrounded by the BEATNIKS. Charles addresses the girls: SUKAVATI, GINGER and EDGEY.

CHARLES.
Why do you hang out with these
guys? What's in it for you?

GINGER.
Come on!

CHARLES.
You could be doing so much
better. You're all very
striking - obviously smart
women. You're selling
yourselves short!

SUKAVATI.
Cut the flattery Charles,
we don't buy it.

CHARLES.
I mean, look at these guys!

He indicates TAGO, FRANCISCO and GERRY.

CHARLES.
Filled with hate! Poisoned
by jealousy for anyone who's
successful!

KIMO enters the room with some papers and photographs of animals.

CHARLES (to Kimo)
You're a stupid, stupid guy.
You've put yourself in a
no-win position!

KIMO.
Calm down! We just want
to talk.

He gives Charles some literature.

KIMO.
In the past thirty years
40% of Hawaiian species have
become extinct! 40 percent!

FRANCISCO.
Tell it like it is, man!

CHARLES.
It's a shame. It really is.
You know, if you guys had
come to my office and talked
to me...

KIMO.
We tried!

TAGO.
You wouldn't see us!

CHARLES.
Listen, ladies - why don't
you come over to the winning
team? It's only human nature
to want to go with the winners.

He points to the Beatnik Boys.

CHARLES.
Well it aint them!

BUHUGA and FIVE GUARDS burst into the room - all with guns.

BUHUGA.
Freeze!!!!

EXT. RANCH-HOUSE. DAY.

The BEATNIKS are marched out, handcuffed and under guard, and put
in the "MEAT WAGON."
LYDIA watches from the bushes - unseen.
CHARLES and BUHUGA come out on to the porch.

CHARLES.
Call the police in Honolulu.

BUHUGA.
Yes sir.

CLOSE ON: LYDIA. She is horrified and near-panic.

EXT. RICE PADDY. OLD VILLAGE. DAY.

MR.MAUI is planting rice. LYDIA is holding an apron full of
seedlings. He holds out his hand and she passes him a bunch of
shoots which he proceeds to plant.

LYDIA (anxious)
So I thought the best thing
to do was call him. I always
said I never would cause he's
kinda scarey, but this is a
real emergency. My dad says
Kimo's gonna get ten years
for kidnapping! And I can
easily send him back. I just
say his name three times. But
when I called him - nothing!
Nothing happened!

MR. MAUI.
Good. You should never
summon a demon unless you
make him sign a binding
contract first!

LYDIA.
But we've got to do something!

MR. MAUI.
First we plant the rice.
Then we find your demon.

EXT. OLD VILLAGE. NIGHT.

Everything is quiet in the deserted Hawaiian village. An ETHEREAL LIGHT comes through the gaps in Mr. Maui's hut.

INT. MR. MAUI'S HUT. NIGHT.

The hut is bathed in spooky light. The walls are covered in effigies, masks, carvings and cabbalistic artefacts. On the floor is a circle of conch shells. Inside the circle MR. MAUI and LYDIA are sitting - knee to knee.

Slowly, Lydia's semi-transparent ASTRAL FORM rises from her body.

MR. MAUI.
Intuition is the universe
speaking to you. Follow
your intuition.

Lydia's astral form breaks into a mass of shimmering points of light and disappears.

INT/EXT. SUBATOMIC UNIVERSE.

LYDIA floats past strange molecular structures - bundles of moving filaments, pulsating nuclei and orbiting electrons. She grasps the edge of a small free-floating island and pulls herself up on to it. The island is about six feet in diameter. She stands and looks nervously around.

VOICE OF MR. MAUI.
Follow your intuition.

She recovers her courage, steps off the island and floats down to a pale cream ribbon-like pathway which loops and twists into the distance.

She walks along the pathway. She notices something on the path ahead of her. Her POV: moving slowly along the path is a SMALL GREEN WORM. She picks it up.

The worm opens its little mouth and bares its fangs. Teeny little porcupine hairs sprout on its body as it arches its back and hisses aggressively.

LYDIA, startled, drops the worm. It sprouts dragonfly wings and whizzes away.

INT/EXT. ANOTHER PART OF THE SUBATOMIC UNIVERSE.

LYDIA approaches a rectangular window which hangs in space about four feet below the undulating pathway. Lydia swoops down, her feet left on the path, and looks through the window.

Her POV: THE GARDEN OF EDEN. A beautiful garden. Rolling green hills beyond and, beyond that, a range of purple mountains topped with fluffy white clouds. A fairy-tale landscape.

A BIRD OF PARADISE squawks and flutters up from a bush. TWO GIRAFFES appear and lope away into a grove of flame trees.

Lydia tries to open the window, but there is no latch. She taps on the glass. It makes no sound.

Then she feels something land on her shoulder. It's the LITTLE GREEN WORM. It folds its wings and crawls down her arm, across her hand, and passes through the glass into the Garden.

Lydia tries to put her finger through where the worm went, but the glass is solid.

She rises back up on to the pathway.

Cut to: VIEW THROUGH WINDOW. A BEAUTIFUL WOMAN appears from behind a clump of blooming rhododendrons. She is accompanied by a posse of EXTINCT ANIMALS.

INT/EXT SUBATOMIC UNIVERSE AND HELIUM OCEAN. LATER.

LYDIA walks along ribbon-like pathway. Ahead is a transparent, silver rolling OCEAN OF HELIUM - stretching to the horizon.

Lydia is perplexed. She needs to go that way - but how?

Her eye strays to a silver, triangular shape which sprouts from a collection of molecules a few yards distant from the path.

She rises on to her toes and pushes off the path - floating over to the molecule cluster. There, she snaps the stalk beneath the triangle and takes it with her - floating towards the helium sea.

INT/EXT. HELIUM SEA.

LYDIA hits the first wave, positions herself on the triangle, wobbles, gains her balance...and surfs.

INT/EXT. HELIUM SEA AND LUNAR LANDSCAPE.

The helium sea laps at the shore of a lunar landscape: craters, black, pitted rock, bizarre geological shapes and occasional outcrops of funghi. The sky is dotted with molecular structures.

LYDIA surfs to the land.

Behind black lava rock, watching her, is a KRELL. The krell is a small vicious bone-man. Its head is a crushed-in human rib-cage. The lungs are its eyes. It has skeletal arms sprouting from its horned head - and its bone legs end in fleshless three-toed feet.

ANOTHER PART OF THE LUNAR LANDSCAPE.

LYDIA descends a rocky incline towards a MARBLE ARCHWAY. She goes through the arch into the blackness.

INT. SEMINAR ROOM.

On the stage at the far end of the room, a MAN with a disfigured face, is speaking through a microphone.

The room contains about 10 chairs on which sit an audience of ACCIDENT VICTIMS, including a HUMAN HEAD with a pair of feet attached to its neck (DAVE). Lydia appears through the wall at the back of the room.

SPEAKER.

Everytime somebody said to me: "It can't be done" I persisted. I persisted and persisted until I proved them wrong!

AUDIENCE.

Right on! I hear you on that one! Hold on to that thought!

SPEAKER.

The simple fact is this: if you try the hardest, if you work the hardest, if you put in the longest hours...you will pull ahead of the pack!

AUDIENCE.

Yay! Right! Yeah! I'll get behind that!

DAVE notices Lydia and frowns.

LYDIA (nervous)

Hi.

INT. AFTERLIFE CORRIDOR.

The AUDIENCE leaves the seminar room - going off in different directions. A BUM sits with a card saying: "Hungry and Homeless." LYDIA comes out with DAVE trotting along beside her.

DAVE.

I always get a kick out of that guy. He really knows what's important about being dead. What's yer name?

LYDIA.

Lydia.

HEAD.

I'm Dave. So, what are your goals?

LYDIA.
Well, my main goal is
to find someone called
Beetlejuice.

A CONSUMPTIVE KID goes by on a skateboard.

DAVE.
Maybe I can help?

LYDIA.
Really?

DAVE.
Sure. Aren't you gonna
ask me what my goals are?

LYDIA.
Oh sorry. What are your goals?

DAVE.
One: get a body. Two:
fall in love. Three:
qualify for the reincarnation
program. Although, I don't
know...last time I ended up
as a lawyer.

INT. PHONE BOOTH.

The phone book is open on the ledge beneath the phone. LYDIA is holding DAVE up so he can look at the book.

DAVE.
Not listed.

LYDIA.
What do you dial for
information?

AFTERLIFE CORRIDOR AND PHONE BOOTH.

Through a window in the corridor huge BLUE-GREEN BUBBLES burst upwards. A BUM sits with a sign saying: "Will work for food." A MAN in a loud check jacket and bow-tie stands holding a sign saying: "Wife Wanted."

INT. PHONE BOOTH.

LYDIA has the phone to her ear.

VOICE ON PHONE.

We value your call. Please don't hang up. Continue to hold and your call will be taken in the order received. Thank you.

INT. OPERATING THEATER.

A SURGEON, an ANAESTHETIST and THREE NURSES with beehive hairdos encased in see-through plastic, are operating on a PATIENT. They wear green masks and gowns.

LYDIA and DAVE enter through fiber-glass swing doors.

DAVE (frustrated)

You can wait on the phone for twenty years. I swear to God.

LYDIA glances worriedly at the operation.

The surgeon has his hand in the patient's opened stomach. He pulls out a bloody SQUID-LIKE ANIMAL and throws it into a bucket.

INT. AFTERLIFE STAIRWAY.

LYDIA and DAVE descend an eerie stairway to a landing. There is a door on the landing. DAVE pauses outside the door.

LYDIA.

Through here?

DAVE (uncertain)

Yeah.

LYDIA opens the door.

EXT. SATURNS RINGS FREEWAY.

LYDIA clings to the doorknob as she swings out into space. Beyond her is a Saturn-like planet with a giant golden ring around it. HUMANS with aggressive, snarling expressions are driving, in convertibles. They honk their horns, narrowly miss each other, yell at each other and race endlessly around the planet's ring. Lydia swings back on the door and regains her footing on the floor of the stairwell.

INT. STAIRS AND LANDING.

LYDIA pulls the door shut.

LYDIA.

Phew!

DAVE.

Sorry. It's this door.

He indicates a second door on the landing. They go through.

EXT. SNOWSCAPE. DAY.

DAVE and LYDIA materialise on a glacier. It is snowing. As far as the eye can see is white snow.

DAVE.

This way.

LYDIA.

Do you want me to carry you?

DAVE.

Hey, don't babysit me! I'm faster on these feet than a lotta guys with legs.

LYDIA.

Sorry.

They walk.

LYDIA.

How did you come to...
I mean, what happened
to your...?

DAVE.

Body? Beats me. Why does
anything happen round here?

DAVE disappears down a hole. Lydia looks down into the hole.

LYDIA.

Dave?

DAVE (OOV)

Come on!

Lydia slides down the hole.

INT. FOYER. AFTERLIFE RESTAURANT.

LYDIA and DAVE shoot down a slide into the foyer of a restaurant. Behind the reception desk is a WOMAN IN BLACK, her face hidden behind a black lace scarf.

WOMAN IN BLACK.

Did you book?

DAVE.

We're not eating. Is Spike here? (to Lydia) You'll love this guy.

INT. AFTERLIFE RESTAURANT.

LYDIA and DAVE pass the HATCHECK COUNTER. A smartly dressed COUPLE are at the hatcheck counter. A CHINESE GIRL with no eyes is hunting through the rail of coats.

MAN (irate)

My wife has the beaver!

The blind Chinese hatcheck girl pulls out a beaver coat. The heads on the fur coat are alive, snapping and snarling.

NEW ANGLE: The restaurant is a small, trendy place with black and white tiled floors, Jackson Pollock paintings on the walls and a bar. Behind the bar is an aquarium filled with MUTANT FISH.

LYDIA helps DAVE up on to a barstool.

DAVE.

That's him!

SPIKE, the waiter, is an elegant black man wearing earrings, dark glasses and a small white apron. He is serving a table of HIPNOIDS. These are headless people dressed like popstars. They fork spaghetti directly into their necks and suck it in.

Seated at other tables are a BIGFOOT COUPLE eating daintily with knives and forks, a SNAKEWOMAN eating eggs, a GORED MATADOR romancing a blue-faced female long-distance SWIMMER in a bathing suit, a BODY-BUILDER, in posing pouch, drinking a glass pitcher of apricot-colored vitamin shake and an OLD COUPLE dipping crackers in their soup.

DAVE.

Hey, Spike!

SPIKE.
Yo! Dave!

DAVE.
Skin me!

They slap hands. One of the Hipnoids SNEEZES - blowing spaghetti over Dave.

DAVE.
Yeuckk!

Spike wipes him off with his cloth.

DAVE.
You ever catch a guy by
the name of Beetlejewish?

LYDIA.
Juice!

SPIKE.
Waitasecond.

Spike goes off to attend to a table.

DAVE (to Lydia)
Spike knows everybody.

LYDIA is watching the BODY-BUILDER who finishes his pitcher. Then his muscles go into spasm. He struggles, falls to the floor and is strangled by his own neck muscles.

SPIKE returns to the bar.

SPIKE.
What's the name again?

DAVE.
Beetlejuice.

SPIKE.
Never heard of him.

SPIKE throws napkin over his shoulder and heads off through the saloon doors into the kitchen - from which clouds of steam are pouring. Lydia looks disappointed.

DAVE.
Don't worry! We'll find
the sucker! I got
connections everyplace!

Lydia goes into a trance.

DAVE.

I know people...People know me. I even know people that ordinarily you wouldn't even want to know.

LYDIA (V/O)

Mr. Maui - can you hear me?

MR. MAUI'S VOICE.

Lydia. You are a ghost in the world of the dead. You can do anything. Concentrate. Focus. Visualise. Remember how you called the waves.

Lydia nods. Dave is looking at her, concerned.

DAVE.

You okay?

Lydia puts her hand on his head. They both disappear.

ANGLE ON: OLD COUPLE. The OLD MAN pushes away his empty soup bowl.

OLD MAN.

That soup sure was filling!

OLD WOMAN.

I'll bet it was!

INT. AFTERLIFE SUPERMARKET.

BEETLEJUICE is sitting on a packing carton behind the end of one of the shelves, reading "Pent-Up" Magazine.

LYDIA (OOV)

Hello.

BEETLEJUICE.

Why does everybody sneak up on me?

He turns and sees LYDIA and DAVE. He is stunned.

BEETLEJUICE.
Is it you?

LYDIA (smiling)
Uhuh.

BEETLEJUICE.
How did you get here?

LYDIA.
I came out of my body.

BEETLEJUICE.
Where's your body now?

He touches her. His hand passes through. DAVE is shocked.

DAVE.
You're not dead!

LYDIA.
I need your help.

DAVE runs off and hides behind a display of soap powders.

BEETLEJUICE.
They took away my license.
What can I tell ya?

ANGLE ON: Dave.

DAVE.
This is messing with my head!

Lydia turns to face Beetlejuice.

LYDIA.
Okay. If I get your license
back, will you - in return -
scare some developers off
an island?

BEETLEJUICE.
How're you gonna get my
license back?

LYDIA.
Will you do it?

BEETLEJUICE.
Gimme a second.

Beetlejuice steps around into the next aisle.

INT. NEXT AISLE.

Alone, BEETLEJUICE ponders. The dark MIND CLOUD appears above him.

BEETLEJUICE (whispers)
I want her! I want her! And
I wanna get out of here! I
wanna be mortal!

MIND CLOUD.
She has to fall in love with you.

BEETLEJUICE.
No problem.

MIND CLOUD.
And marry you.

BEETLEJUICE.
Piece o' cake.

INT. PREVIOUS AISLE. AFTERLIFE SUPERMARKET.

LYDIA takes a soup can from the shelf and tears off the label.
BEETLEJUICE steps around the aisle.

BEETLEJUICE.
I'll do it!

LYDIA.
Good.

A BLUE-WHITE light spreads from Lydia's hand and envelops the label. The label changes into a clean, square piece of paper.

BEETLEJUICE.
What's that?

CLOSE ON: Paper. The typewritten terms of a contract appear magically on the notepaper.

LYDIA.
A contract.

BEETLEJUICE.
What do we need a contract for?

LYDIA.
I don't trust you.

DAVE appears from behind the washing powders.

DAVE.
Lydia. We need to talk.

LYDIA.
Excuse me.

She picks up a small piece of spaghetti from Dave's head.
CLOSE ON: Her HAND and SPAGHETTI. Bathed in blue light, the string of pasta is turned into a pen.

Dave watches, amazed, as Lydia gives the pen to Beetlejuice.

LYDIA.
Sign it.

Beetlejuice shrugs and signs the contract.

BEEBLEJUICE.
You know, you were pretty cute before but now you are one beautiful young lady. I mean that.

LYDIA (to Dave)
Do you still want that body?

DAVE.
What? Sure!

Lydia extends both her hands towards Dave. Blue White light beams from her fingertips - enveloping him in light.
Beetlejuice watches, appalled, as Dave turns into...Beetlejuice!

DAVE.
Wow! Classic!

LYDIA.
Would you witness this please?

Dave takes the pen and signs the contract.

BEEBLEJUICE.
Somebody wanna tell me what's happening here?

LYDIA.
Dave, I want you to take
his place while we're gone.

BEETLEJUICE.
Wait a minute...

LYDIA (to Beetlejuice)
How quickly can you do it?

BEETLEJUICE.
I don't know.

DAVE.
Take as long as you want!

DAVE feels himself all over.

DAVE.
This is excellent!

INT. MEN'S ROOM WITH FULL-LENGTH MIRROR.

The door opens and BEETLEJUICE enters, followed by LYDIA.

BEETLEJUICE.
This way.

Beetlejuice steps through the mirror. Lydia follows.

INT. SING-BACK BARN.

The plank walls are covered with nautical stuff: a pair of oars, ship's wheel, anchor, lobster pots, glass floats, nets etc.

Here a group of SINGERS in '70's San Francisco type clothes are condemned to sing call-and-response songs for eternity. They are a MAN on BASS FIDDLE, a MAN on BANJO, TWO WOMEN in dresses sitting on stools and the LEAD SINGER on GUITAR.

LEAD (sings)
And the sick doe she ran over the plain.
But he with his hounds did turn her again.
And it's there he did hunt in a merry merry vein
Among the leaves so greeno.

LEAD.
Jackie Boy!

SINGERS.
Master!

LEAD.
Sing you well.

SINGERS.
Very well.

LEAD.
Hey down!

SINGERS.
Ho down!

LEAD.
Derry derry down.

ALL.
Among the leaves so green!

LEAD.
With a hey down down!

SINGERS.
Ho down down.

LEAD.
Hey down!

SINGERS.
Ho down!

LEAD.
Derry derry down!

ALL.
Among the leaves so green!

LYDIA follows BEETLEJUICE past the singing group.

BEETLEJUICE.
Poor bastards.

Beetlejuice crouches down and exits through the fireplace.

INT. DEPARTMENT OF PERMITS PARANORMAL.

The hall is bursting with people - most of them standing in lines which criss-cross each other and lead to various counters, crowded with piles of documents.

In one corner a DENTIST is working on a PATIENT's mouth. Next to him is a SHOE-SHINE BOY polishing the hooves of a SATYR.

The OFFICIALS at the busy counters are harrassed and angry. There are lots of signs on the walls and hanging from the ceiling. "Enquiries." "Written Tests Here." "Registration." "Checks cashed - No I.D. Required." "Bad Credit - No problem." "Parking Lot Sale. 50% savings on discontinued body-parts."

The people standing in line include WIZARDS, WITCHES, BISHOPS, GARGOYLES, WITCHDOCTORS, YOGIS, MAGI, PRIESTESSES, VAMPIRES, DEMONS and a POPE.

LYDIA and BEETLEJUICE are standing next to a WITCH.

BEETLEJUICE.

This line for bio-exorcists, right?

WITCH.

For those that understand no explanation is necessary. For those that do not understand, no explanation will suffice.

LYDIA sighs with frustration.

LYDIA.

What's wrong with everybody?

BEETLEJUICE.

Tell me about it.

Lydia looks at the RECEPTIONIST seated at the counter at the end of their line. She has an AXE lodged in her skull and is dealing with an ancient DRUID with a long white beard.

CLOSE ON: Receptionist.

RECEPTIONIST.

Take this to window E and show your old license, written and practical pass papers, death certificate and a recent photo. Next!

The Druid shuffles away, mumbling.

ANGLE ON: Lydia. A LASAR-LIGHT beams from her forehead to that of the receptionist.

An ABORIGINE WITCHDOCTOR has stepped in front of the counter.

RECEPTIONIST.

Not you.

She points at Beetlejuice.

RECEPTIONIST.

You. Come to the front.

The others scowl and grumble as Beetlejuice moves past them to the front of the line.

ANGLE ON: Lydia - waiting.

VOICE.

Pssst!

Lydia turns. A DWARF in a trenchcoat is signalling to her.

DWARF.

Over here!

LYDIA.

What?

Lydia goes over to the Dwarf who looks her up and down with lust.

DWARF.

Whaddya need? Maybe I can help you out?

LYDIA.

A bio-exorcist license.

DWARF.

Those are a tough item. Whaddya got?

Lydia shrugs and shakes her head enquiringly.

DWARF.

Credits? Earwigs? Casino action?

Lydia shakes her head.

DWARF.

Tell ya what. I'll do it for a smoke.

LYDIA.
A smoke of what?

DWARF.
You.

ANGLE ON: Beetlejuice at the counter.

RECEPTIONIST (with paper)
Take this to section D
then follow the blue line.

BEETLEJUICE.
Like the head jewellery.
You free Saturday night?

RECEPTIONIST.
Next!

ANGLE ON: Lydia and the Dwarf. He has his hands on her waist. The Dwarf's nostrils expand in size. Lydia dissolves and is sucked into the Dwarf's nostrils. He stands, in near-ecstasy, his eyes closed. Wisps of the vaporized Lydia trail from his nostrils.

ANGLE ON: Beetlejuice. He is following a blue line painted on the floor.

ANGLE ON: Aborigine Witchdoctor at Receptionist's counter.

ABORIGINE.
I lost my keys.

ANGLE ON: Dwarf. He exhales. Lydia comes back out of his nostrils - her hair mussed.

DWARF (breathless + bloodshot)
Boy, am I baked!

He opens his coat. The inside is bursting with different documents. He selects a piece of paper and gives it to Lydia.

DWARF.
Here.

CLOSE ON: Paper. It is a bio-exorcists license - signed and stamped.

FADE OUT.

EXT. HAWAIIAN VILLAGE. NIGHT.

An ethereal light spills out from Mr. MAUI's hut.

INT. MR. MAUI'S HUT. NIGHT.

LYDIA's astral body returns to her earth body. Her earth body wakes. Lydia is groggy and stiff. MR. MAUI enters the shot with a glass of water.

MR. MAUI.
Welcome back.

Lydia nods, takes the glass of water and drinks.

LYDIA.
Thanks. Okay. Let's
try it.

She takes a breath.

LYDIA.
Beetlejuice.

The walls shake.

LYDIA.
Beetlejuice.

The walls shake more. Masks and wall hangings fall to the floor.

LYDIA.
Beetlejuice!

The door of the hut flies open. A violent wind rushes in. Lydia and Mr. Maui are blown over. The wind dies down. A column of smoke appears. BEETLEJUICE steps out of the smoke. He is dressed like a parody of a tourist in hat, dark glasses, shorts and T shirt saying: "Tight butts drive me nuts!" and carrying a giant cooler.

BEETLEJUICE.
Is this the right fashion message?

EXT. HOTEL AND OCEAN TERRACE. DAY.

The banner at the ocean terrace entrance says: "Welcome to the Deetz Paradise - 9 Days to Gala Opening!."

INT. LAUNDRY ROOM. STAFF BLOCK. DAY.

An army of MAIDS is bleaching sheets. The room is full of bleach fumes and steam. CLOSE ON: Maid poking swirling washer tub filled with sheets with a stick, and pouring in bleach. She steps back - coughing.

EXT. STAFF BLOCK. DAY.

The backyard is festooned with sheets drying in the sun.

CLOSE ON: Drain Pipe. The hot, white bleach water gushes out of the pipe and into the drain.

EXT. WOODS AND RIVER. DAY.

Exotic Hawaiian woodland with flamboyant flowers. A BIRD alights on a tree.

CLOSE ON: Sewer Pipe. The hot bleach water bubbles into the river. TWO SEMI-BLEACHED FROGS come out on to the bank and cough. A RAINBOW TROUT bellies up in the river - dead.

EXT. GOLF COURSE. DAY.

CLOSE ON: HONEYCATCHER BIRD on tree branch - singing. DELIA and CHARLES, with golf bags, approach the green where their golfballs are.

CHARLES.

So you still want the divorce?

DELIA.

Yes!

CHARLES.

I don't know what's gotten into you.

DELIA.

I've told you a hundred times. You never listen!

CHARLES.
Tell me again.

They have reached Delia's ball. She selects a club.

DELIA.
You get all the money.

CHARLES.
I share it with you.

DELIA.
Are you gonna listen?

CHARLES.
Okay, okay.

She tees up. BIRDSONG continues.

DELIA.
You get all the money and
all the attention. All the
credit and all the success.
And I get the menopause!

She swings and connects with the ball.

CLOSE ON: Tree. The ball hits the Honeycatcher Bird - killing it
stone dead.

EXT. BEATNIK RANCH. DAY.

The MEAT WAGON pulls up outside the ranch. TWO SECURITY GUARDS
get out and open the back doors. KIMO and the BEATNIKS get out,
amazed by their unexpected freedom. They are greeted by the TWO
RANCH DOGS. The old CITROEN 2CV arrives, driven by a glassy-eyed
BUHUGA. BEETLEJUICE is in the passenger seat. LYDIA is in the
back seat.

INT. CITROEN. DAY.

BEETLEJUICE.
You better not tell anyone
my real name.

LYDIA.
No.

BEETLEJUICE.
Call me Monty.

LYDIA.
Monty?

BEETLEJUICE.
Yeah. Always kinda liked
that name.

They get out.

EXT. BEATNIK RANCH. DAY.

The delighted BEATNIKS gather round the citroen. The GUARDS wait by the meat wagon for instructions.

KIMO (to Lydia)
How did you get us out?

SUKAVATI.
Thanks Lydia!

LYDIA.
Don't thank me. He's the
one who did it. This is,
er, Monty.

BEETLEJUICE.
Hi.

The Beatniks shake his hand.

FRANCISCO.
Muchas gracias, man!

GINGER.
How did you do it?

BEETLEJUICE.
Simple hypnosis.

He turns to Buhuga and clicks his fingers. Buhuga gets out of the car and approaches him.

LYDIA (to Edgey)
He's a magician.

EDGEY.
Cool!

BEETLEJUICE (to Buhuga)
You can go back now.

BUHUGA (anxious)
But what do I say to Mr. Huge?

BEETLEJUICE.
Coca cola.

BUHUGA (hypnotised)
Coca cola.

The Beatniks watch, amazed and amused as Buhuga stumbles to the meat wagon.

BUHUGA (to Guards)
Back to base!

They get into the meat wagon and drive away.
Beetlejuice takes Lydia aside.

BEETLEJUICE.
How about you let me have a
few days on the beach? I
need a little fun. I aint
had a vacation in 400 years.

LYDIA (unwilling)
All right. Three days. Then you
scare off the developers.

BEETLEJUICE.
Sure. No problem.

EXT. HOTEL. MARINA AND HOTEL BEACH. DAY.

SERIES OF SHOTS. The Ocean - the waves are rolling high.
The Marina. A DOZEN YACHTS are moored against the jettys.
A PASSENGER FERRY is docked at the main jetty. TOURISTS of all
ages are streaming off the gangways.
Hawaiian GIRL GREETERS in grass skirts put lei around their necks.

A group of good-looking SURFER BOYS and GIRLS, with bags and
surfboards, head for the beach. The biggest of the group, BIFF,
pushes through and takes the lead.

Three MATRONS are among the tourists heading for the hotel.

MATRON 1.
It looks nice but last
year Harold and I went
to Borneo. Now that
was a vacation.

MATRON 2.
I've been to Borneo. Didn't
care for it.

EXT. HOTEL BEACH. DAY.

The sea is full of SWIMMERS, CANOOISTS, WINDSURFERS and SURFERS.

CLOSE ON: Beach. The beach is jumping. HOTEL STEWARDS are
renting out towels, beach-chairs and beach umbrellas.
BUILDERS and DECORATORS are putting the finishing touches to a
tropical beach bar. TWO BABES in bikinis are sunbathing and
reading magazines.

BEETLEJUICE (O.S.)
Hi girls!

The Babes look over the top of their sunglasses. Beetlejuice is
standing above them dressed like a cool New York photographer on
holiday. He has a camera in one hand.

BEETLEJUICE.
I'm Bruce Weber.

He puts out his hand and smiles politely.

BEETLEJUICE.
The photographer.

MELINDA shakes his hand, uncertain.

DAYNA.
Bruce Weber, the fashion
photographer?

Both girls sit up and take notice.

BEETLEJUICE.

I'm not working at the moment. I'm on vacation. But when I saw you two beautiful babes lying out here like a pair of mouth-watering weenies in doggy heaven, I said: "Whoa!" Get your camera Bruce. Maybe these two chickies wanna make the cover of Vogue!

MELINDA.

Vogue?

BEETLEJUICE nods and walks round them - contemplating them with a professional eye.

BEETLEJUICE.

What's your name gorgeous?

MELINDA.

Melinda.

BEETLEJUICE.

Okay Melinda, I need you on all fours with your butt facing me.

He turns enquiringly to DAYNA.

BEETLEJUICE.

Name?

DAYNA.

Dayna.

BEETLEJUICE.

Dayna, what you do is sit on her back. This is just a test shot.

DAYNA.

Oh, okay.

The girls follow instructions.

MELINDA.

Like this?

BEETLEJUICE.

Rear-end out a shade more
Melinda.

He surveys them with a critical eye.

BEETLEJUICE.

Melinda, turn the top half
of your body around as far
as it will go. Dayna, turn
around and face me. But
don't move your buns!

They do so.

DAYNA.

What do I do with my hands?

BEETLEJUICE.

Behind your head. Arch your
back. Stick out your jugs.

ANOTHER ANGLE: TWO BODY-BUILDERS are lifting weights. They
notice Beetlejuice and the contorting babes (their girlfriends).

BEETLEJUICE.

Dayna, this could be tricky
but I want you to try it.
Lift your right leg...no your
right leg...over Melinda's
left shoulder.

DAYNA

I..don't..think..I..can..
do..it.

BEETLEJUICE.

Here, I'll help you.

The BODY-BUILDERS put down their weights and walk over to where
Beetlejuice is pushing and pulling the two babes into absurdly
"sexy" positions. Just as he is adjusting Dayna's breasts, he is
pushed roughly on the shoulder.

MARTY (b'builder)

Hey!

BEETLEJUICE.

Do you mind? I'm working!

TROY (b'builder)

Like hell you are!

MELINDA.
It's Bruce Weber - the
Vogue photographer.

EXT. HOTEL BEACH. LATER.

MARTY, TROY, MELINDA and DAYNA are contorted into a four-person human totem pole. BEETLEJUICE steps back and admires his creation.

Behind him a FAMILY are playing volley ball. TWO of the KIDS are staring at the human totem pole.

KID 1.
What's that?

BEETLEJUICE.
A buncha yo-yo's.

EXT. HOTEL. PARADE OF SHOPS. ARMANALEGGI. DAY.

Through the window of a clothes store named "Armanaleggi" can be seen CHARLES, OTHO and DELIA.

Delia is talking with the pouty ex-fashion model SHOP ASSISTANT.

TWO ELDERLY TOURISTS go by, filming the shops with a camcorder.

INT. ARMANALEGGI. DAY.

DELIA is holding two silk tops - one blue, the other black.
CHARLES and OTHO are talking.

CHARLES.
They haven't finished yet?

OTHO.
Tomorrow, he says.
(to Delia) Good choice!

Delia is holding the black top up against herself.

DELIA.
You think so?

CHARLES.
That contractor is ripping
our faces off.

Through the shop window the hulking BUHUGA can be seen. He enters the shop.

OTHO.
I know! What can I do?

ANGLE ON: Delia and the shop assistant.

DELIA (to shop assistant)
Can you work out the discount?

NEW ANGLE:

CHARLES (to Buhuga)
Why didn't you get rid of the beatniks?

BUHUGA.
Coca Cola.

Charles and Otho blink - momentarily mesmerized.

CHARLES.
Oh..Well, okay, but be more careful next time.

BUHUGA.
Yessir.

Delia turns to Otho.

DELIA.
I like the blue but blue always makes my face look fat.

Otho frowns - confused.

EXT. HOTEL BEACH. DAY.

A game of VOLLEY BALL is in progress. BEETLEJUICE is playing on a team with MOM, DAD and TWO KIDS against FIVE AUSTRALIANS.

SERIES OF SHOTS. Beetlejuice bounces the ball rapidly on his hands, head, elbows, knees and heels then lobs it over the net. AUSTRALIAN 1 knocks it back. KID 1 passes it to MOM who passes it to DAD who passes it to Beetlejuice who catches it on his finger. The ball spins on his finger.

The Australians looks stern. They refuse to be intimidated. Beetlejuice flips it over the net. AUSTRALIAN 2 knocks it back. Beetlejuice slides along the sand and gets his hand under it - an inch before it touches the ground, and flicks the ball over the net. AUSTRALIAN 3 knocks it back. Beetlejuice catches it and returns it - with both his arms still attached.

The Australians SCREAM as the ball-with-arms bounces on the sand. The arm-less Beetlejuice turns to his team.

BEETLEJUICE.
Our point!

EXT. SEA. DAY.

LYDIA surfs. She's good. At the end of her run, she slides up next to Kimo in the shallow water.

KIMO.
Where'd you learn to surf
like that?

Lydia smiles mysteriously, reaches up and kisses him. They fall to their knees, kissing. The surf swirls around them.

EXT. BEATNIK BEACH. DAY.

MUSIC. BEETLEJUICE is lying on a towel next to TWO BEAUTIES, eating a large ice-cream cone. TROY, MELINDA, BIFF, MARTY, DAYNA and the TEENAGE SURFERS dance to music from a ghetto blaster.

CU Beetlejuice. His eyes darken. His POV: Farther down the beach LYDIA and KIMO are kissing.

Beetlejuice is jealous.

EXT. WOODS. NEAR BEACH. DAY.

BEETLEJUICE enters the woods from the beach. He is troubled. The dark MIND CLOUD appears over his head. It develops a mouth. Its eyes pop into being.

MIND CLOUD.

Kill him. Kill him and get
her on the rebound.

BEETLEJUICE.

I got a better idea.

The MIND CLOUD vanishes. Beetlejuice gets up, faces the Joshua Tree and makes a magic pass. The Tree turns into a BEAUTIFUL GIRL wearing a cactus-like bikini. She wiggles her hips.

CACTUS.

Hi there big boy!

Beetlejuice puts an arm around her and leads her to where there is a view of the beach and the ocean.

BEETLEJUICE.

See that bozo over there?

He points. Their POV: Beyond the beach KIMO is surfing.

CACTUS.

Yes?

BEETLEJUICE.

You want him. You need him
You gotta have him. Got it?

Cactus nods and heads off towards the beach.

BEETLEJUICE.

That'll fix his surfboard!

EXT. BEATNIK BEACH. DAY.

MUSIC. The Beatniks' ghetto blaster. CACTUS trots down the beach past the BEATNIKS and LYDIA. They watch her go, amazed by her appearance. Lydia looks up from her book on Wildlife.

FRANCISCO.

Hey, check it out!

Cactus goes to the edge of the beach and starts to dance. She shakes, shimmys, wriggles, humps and struts.

GINGER.
Cool bikini.

GERRY.
Man, this is one crazy beach!

EXT. SEA. DAY.

KIMO surfs. His POV: CACTUS dancing on the beach.

EXT. BEACH. DAY.

CACTUS dances. Beyond her, in the sea, KIMO comes off his surfboard and wipes out dramatically.

EXT. SEA AND UNDERWATER. DAY.

KIMO's wipeout. The board goes flying. He tumbles under a ton of churning water. He goes down, flailing - hits an outcrop of coral and disappears from sight.

EXT. BEACH. DAY.

ANGLE ON: BEATNIKS.

EDGEY.
Ouch!

LYDIA looks vexed.

EXT. BEATNIK BEACH. SHORE. DAY.

KIMO, bleeding slightly from the head, comes out of the sea, carrying his surfboard. CACTUS goes up to him.

CACTUS.
Are you all right?

KIMO.
Yes thank you.

CACTUS.
My name is Cactus.

ANGLE ON: LYDIA - watching them talking. It's too far away to hear what is being said.

CLOSE ON: CACTUS and KIMO. She puts her arms around him.

CACTUS.
Do you want to kiss me?

KIMO.
Well, no, I...

ANGLE ON: Lydia.

LYDIA.
What's he doing?

ANGLE ON: Cactus and Kimo. He tries to remove her arms but she won't let go.

CACTUS.
Kiss me!

KIMO(amused)
If I kiss you, will you
let me go?

Cactus nods.

KIMO.
Okay.

They kiss. Cactus puts everything into it. It's one hell of a smooch. Finally, Kimo pulls away, dazed and breathless.

ANGLE ON: Lydia - watching them, furious.

EXT.LAGOON SHORE. DUSK.

MUSIC. A BAND is playing. Behind them, the lagoon reflects the rays of the setting sun.
TEENAGE SURFERS, BIFF and his FRIENDS, the BODY-BUILDERS, MELINDA, DAYNA and CACTUS are dancing on the firm, sandy ground.
Cactus is wearing a glorious dress which looks like it's made from soft, green tree moss.
Tables bearing food, beer, dorittos, dips etc flank one side of the dance area. A light wind rustles the palm trees.

The BEATNIKS are gathered around an OPEN WOOD FIRE, cooking sausages. Some are smoking pot. LYDIA and BEETLEJUICE are sitting together. KIMO is speaking.

KIMO.
There's media people coming,
right Lydia?

LYDIA.
Two of the networks.

KIMO.
Good. We have to make this
the biggest protest yet.

GINGER.
We'll be on TV!

EDGEY.
Maybe Monty could do something?

GERRY.
Yeah. Like some wild and
crazy magic trick!

GINGER.
Then they'd be sure to put
us on TV!

BEETLEJUICE.
I will on one condition.

He offers Lydia his hand.

BEETLEJUICE.
That Lydia join me in the
next lambada.

Lydia smiles, a little embarrassed.

LYDIA.
Okay.

CU: Daniel - jealous.

EXT. SHORE OF LAGOON PARTY. NIGHT.

The BAND is playing.
LYDIA and BEETLEJUICE are dancing a lambada. It is getting too hot
for her liking. Beetlejuice has both his hands on her waist A
THIRD HAND appears on her back. A FOURTH HAND settles on her ass.

LYDIA.
Hey! How many hands have
you got?

BEETLEJUICE (feigned innocence)
Uh? Oh, sorry!

The extra hands shrivel up and disappear.
Lydia looks possessively at KIMO dancing with CACTUS.

LYDIA (jealous)
Where did she get a dress
like that?

EXT. SEASHORE. NIGHT.

SOUNDS of party from nearby. BEETLEJUICE walks down the beach followed by a dubious LYDIA. He picks up a lump of seaweed.

BEETLEJUICE.
Here. Put this on.

He drapes the smelly lump of dripping seaweed over her. It turns into a fabulous SEAWEED DRESS.

LYDIA.
Wow.

EXT. LAGOON SHORE PARTY. NIGHT.

The BAND is playing a fast number. The Party is in full swing. KIMO is dancing with CACTUS. LYDIA, in her astounding dress enters the dance area with BEETLEJUICE.

SUKAVATI.
Look at Lydia!

ANGLE ON: Kimo and Cactus.

KIMO (annoyed)
Where have they been?

Beetlejuice leads Lydia into a paranormal jumping jive. Lydia is swung through Beetlejuice's legs, over his back and twirled around his waist like a hula hoop.
At the end of the dance, everyone applauds and cheers. Lydia is breathless and exhilarated.
Kimo confronts her.

KIMO.
What are you doing? Who
is this guy?

LYDIA.
He's a friend.

KIMO.
A friend, huh?

LYDIA.
Yeah! Which is more
than you are!

Kimo storms off. Lydia has the urge to go after him but EDGEY and GINGER come up to her.

GINGER.
Where did you get that dress?

EDGEY.
I want one!

EXT. WOODS AND CLEARING. NIGHT.

KIMO marches through the woods. He enters a clearing and sits down on a fallen branch and broods. The MUSIC from the party can be heard in the distance. Kimo hears the sound of a twig breaking and turns. CACTUS is coming through the bushes towards him.

CACTUS.
Aint it sweet when we meet?

KIMO smiles sadly.

KIMO.
Yeah.

She sits down next to him and takes his hand. He doesn't respond.

CACTUS.
What's wrong baby?

EXT. DIRT ROAD NEAR LAGOON. NIGHT.

PARTY MUSIC very distant. A RANGEROVER comes into view. OTHO is driving.

INT. MOVING CAR. NIGHT.

OTHO slows down and looks through the side window. His POV:
Through the trees he sees the reflection of the moon in the lagoon
- the flickering fire-light and the shadows of people dancing.

EXT. LAGOON SHORE. PARTY. NIGHT.

LYDIA sits alone, brooding, while the party goes on around her. The BAND comes to the end of a song. BEETLEJUICE jumps over, takes the microphone and sings "The Harlem Shuffle."

BEETLEJUICE.

You move it to the left
Yeah, then you go for yourself.
You move it to the right
Yeah, if it takes all night.

Everyone gets into the groove. Beetlejuice demonstrates the dance moves, sliding into the splits, hitch-hiking, turkey-trotting etc.

BEETLEJUICE.

It maybe kind of slow
With a whole lotta soul.
Don' move it too fast
Make it last.

EXT. CLEARING. NIGHT.

KIMO and CACTUS kiss and cuddle. Kimo breaks away, flushed.

KIMO..

Stop.

They kiss.

CACTUS.

Stop what?

They kiss.

KIMO.

This.

They kiss.

CACTUS.

But if you feel in your sap
good, why should we stop?

They kiss.

KIMO.

My sap?

CACTUS.

Let me explain it another way.

They kiss.

EXT. LAGOON SHORE. PARTY. NIGHT.

Almost everyone is dancing. BEELEJUICE, microphone in hand, is limboing.

BAND.

Yeah, yeah, yeah,
Do the Harlem shuffle!

BEETLEJUICE.

Oh, do the monkeyshine yeah!

BAND.

Yeah, yeah, yeah,
Do the Harlem shuffle!

NEW ANGLE: LYDIA is talking to EDGEY.

LYDIA.

Have you seen Kimo anywhere?

EDGEY shakes her head.

BEETLEJUICE.

Hitch, hitch-hike baby
Across the floor.
Whoa, whoa, whoa,
I can't stand it no more!
Now come on baby,
Now get into your slide.
Ride, ride, ride
Little pony ride!

OTHO comes out of the woods and sees Beetlejuice.

OTHO (stunned)

Beetlejuice!

CLOSE ON: Beetlejuice. He turns his head sharply. His POV: Otho is standing at the edge of the woods, staring at him.

OTHO.

Beetlejuice!

Beetlejuice executes a disco move, jerking out his right arm and pointing straight at Otho.

Otho is suddenly blown back into the woods - as if punched by a 1000 mile-an-hour wind. TWO STONED TEENAGERS see him fly by.

STONED TEENAGER 2.

This is bitchin' weed, dude!

EXT. WOODS. NIGHT.

OTHO flies into a thorn bush. He gasps for breath.

EXT. LAGOON SHORE PARTY. NIGHT.

CLOSE ON: BEETLEJUICE'S FACE. His eyes glow red.

EXT. WOODS. NIGHT.

OTHO bursts into flame.

OTHO.

Aaaah!

EXT. LAGOON SHORE. PARTY. NIGHT.

CLOSE ON: BEETLEJUICE, the BAND and the drunk, stoned, happy PARTY DANCERS.

BEETLEJUICE.

Shake, shake, shake,
Shake a tail feather baby!

EXT. WOODS AND SWAMP. NIGHT.

OTHO, flaming, runs through the woods to the edge of the swamp. He jumps in.

EXT. LAGOON SHORE. PARTY. NIGHT.

CLOSE ON: BEETLEJUICE.

BEETLEJUICE (sings)

Woo! Shake, shake, shake,
Shake a tail feather baby!

EXT. ANOTHER PART OF THE WOODS. NIGHT.

LYDIA wanders alone through the woods, looking for Kimo. The SOUNDS of the party come dimly through the trees. She sees something that makes her stop in her tracks. Her POV: In the clearing, KIMO and CACTUS are kissing.

LYDIA.

Oh no...

KIMO
You taste like...nature.

A STRANGE MOANING sound comes from behind her. OTHO, blackened and smoking, rushes past her into the clearing where Kimo and Cactus are entwined. Astonished, they watch him run by.

KIMO.
Hey!

EXT. MARINA AND HOTEL OCEAN TERRACE. MORNING.

YACHTS are bobbing in the harbour. A PASSENGER BOAT is moored at the main jetty. More TOURISTS are arriving. The banner says: "6 DAYS TO GALA OPENING."

EXT. HOTEL VILLA AND GARDEN. MORNING.

TWO GARDENERS are working in the flower beds. The door of the villa opens and CHARLES comes out, carrying a briefcase and speaking on his mobile phone.

CHARLES.
Yeah (chuckle) - we hosed him down on that deal!
Hold on. (to Gardeners)
Did you mow the lawn?

GARDENER 1.
Yes sir.

CHARLES ambles off. The gardeners shake their heads.

CHARLES (into phone)
It's gonna be huge!

INT. HOTEL VILLA KITCHEN. MORNING.

LYDIA, miserable, looks out the window - watching Charles leave. The Hawaiian MAID is cleaning the kitchen. DELIA enters in a fancy robe.

DELIA.
Have you had breakfast?

LYDIA.
No, I don't want any.

Delia opens the fridge and takes out a Natural Fruit Cereal High in Fiber carton, a plastic bottle of soya milk and a small plastic bottle of Evian water.

DELIA.
Be cheerful. Just once.

Delia pours out the cereal, adds soya milk, sits and eats.

LYDIA.
How can I be cheerful when you and Dad are destroying everything?

DELIA.
Oh don't be ridiculous.

LYDIA.
The local culture, the flora, the fauna, the crabs... You're even destroying each other. Locked in mortal combat for money and power.

DELIA eats her cereal. She's watching the Maid.

LYDIA.
The human race is the worst disease ever to infest this poor, beautiful planet. The sooner we wipe ourselves out the better!

DELIA (to Maid)
Are you using the recycling bags?

MAID.
Yes maam.

DELIA.
What goes where?

MAID.
Plastic in the red bag. Paper and cardboard in the green bag. Glass in the white bag. Organic material in the plastic bag. And the blue bag is for non-ferrous metals.

DELIA.
Right. Don't forget.

DELIA (to Lydia)
Did you hear about Otho?
He showed up at the medical
center last night - burned
to a crisp.

LYDIA (frowns)
Otho?

Lydia remembers the burnt figure in the woods.

DELIA.
I hope he's not free-basing again.

Delia crosses to the sink, lays down her spoon and bowl, then puts the empty plastic bottle of Evian down the garbage disposal. Lydia winces at the NOISE of the garbage disposal.

EXT. HOTEL BEACH. DAY.

It's a beautiful day. The beach is filling up with TOURISTS and beach umbrellas. LYDIA wanders, melancholy, along the seashore.

LYDIA (to herself)
Nothing ever works.

BEETLEJUICE (O.S.)
Lydia!

BEETLEJUICE, in an eccentric swimsuit and dark glasses, stands in line outside a SNACK BAR. He waves to her. Lydia walks up the beach towards him. TWO KIDS leave with their ice-creams.

KID 1.
See that guy?

KID 2.
Weird.

Lydia joins Beetlejuice.

BEETLEJUICE.
What's up? Why the long
face?

Lydia shrugs. The GIRL in the snack bar booth sticks her head out. She's from Brooklyn.

GIRL.
Whaddya want?

BEETLEJUICE.
Two icky burgers please.

GIRL.
Anything to drink?

BEETLEJUICE (to Lydia)
You want anything?

She shakes her head.

BEETLEJUICE.
No thanks.

The Girl turns away to get the burgers.

LYDIA.
You're always in a good mood.

BEETLEJUICE.
Happy as a clam. You know why?

LYDIA (a shade resentfully)
No, why?

BEETLEJUICE.
Cause I can do this!

GIRL.
That's 7.50.

He stares at the Girl in the booth.

BEETLEJUICE.
Gimme those burgers and
forget you ever saw me.

GIRL (mesmerized)
Y-Yessir!

She hands him the burgers.

BEETLEJUICE (to Lydia)
Want one?

EXT. BEACH. LATER.

LYDIA and BEETLEJUICE stroll along the seashore. He finishes his first burger, throws away the paper napkin, starts on the second.

BEETLEJUICE (munching)
Where's your boyfriend?

LYDIA.
I don't have a boyfriend.

BEETLEJUICE.
Yeah? Well, I never thought
he was in your league.

LYDIA.
Oh?

BEETLEJUICE.
You can do better. Take me
forinstance. I'm smart, funny,
talented, handsome...

Lydia smiles.

LYDIA.
You're not gonna try and
marry me again, are you?

BEETLEJUICE.
What, are you nuts? I only
just got my freedom. Let's
go for a swim.

LYDIA.
No.

BEETLEJUICE.
Come on! Looks great out there.

LYDIA.
I don't have a swimsuit.

He makes a magic pass. Suddenly Lydia is in a bikini.

LYDIA.
No, I really don't want...

He makes another magic pass. The bikini changes to a one-piece.

BEETLEJUICE.
Better?

INT. WARD. MEDICAL CENTER. DAY.

OTHO is lying on the bed, wrapped from head to foot in bandages
like an Egyptian mummy. DELIA is sitting in a chair beside his
bed. A NURSE is just leaving the room.

DELIA.
I was thinking maybe I
should return to sculpture.

Otho's eyes are hot and angry.

DELIA.

I mean, I know everybody hated my sculpture but then nobody liked Van Gogh either at the time.

OTHO.

Uhuhuhhhh!

DELIA.

Which proves if everybody hates something, it must be good!

OTHO.

Uh! Uh! Uh! Uh!

DELIA.

Don't try to speak. You know what the doctor said.

She looks at her watch.

DELIA.

I gotta run.

Otho is trying to say "Beetlejuice."

OTHO.

Uhuhuh!

Delia kisses him on his bandaged head. He winces.

DELIA.

I'll see you tomorrow.

She leaves.

OTHO.

Uhuhuh!

EXT. BEATNIK BEACH. DAY.

KIMO comes down the beach with his surfboard. He stops. His POV: Lydia and Beetlejuice sporting in the sea. Frustrated and jealous, he throws his surfboard on the sand.

EXT. SEA AND BEACH. DAY.

BEETLEJUICE and LYDIA are swimming.

BEETLEJUICE.
Nice, huh?

LYDIA.
Yeah.

BEETLEJUICE.
How'd you like to be a mermaid?

LYDIA.
What?

BEETLEJUICE.
Gimme your feet.

He grabs her ankles. Her legs turn into a big fish tail. She is thrilled. She splashes her tail in the water.

LYDIA.
Whooo!

Beetlejuice becomes a merman.

BEETLEJUICE.
Let's go!

He dives. Lydia follows.

UNDERWATER. DAY.

The MER-BEETLEJUICE and the MER-LYDIA swim into the coral reef.

A SERIES OF SHOTS. They swim through schools of exotic fish, and look at the vivid colours and shapes of the coral. They pass an OCTOPUS, MANTA RAYS, BLOWFISH and BASKING SHARKS. They meet a gang of PORPOISES and rise with them to the surface where they play together - curving in and out of the waves.

Then they dive...and dive...down through winding coral caves until they reach the edge of a deep, dark ocean trench.

Mer-Lydia doesn't want to go down further, but Mer-Beetlejuice wiggles off the cliff and down into the darkness. She follows.

In the darkness, strange lights blink...shadowy shapes show up and as quickly vanish. Large, ghoulish semi-transparent FISH with mini-light bulbs attached to their noses, float by.

Through the murk, Mer-Beetlejuice and Mer-Lydia make out the barnacled hulk of a torpedoed World War II BATTLECRUISER.

They turn for home, and are almost run over by a school of BLUE WHALES. The whales pass on into the gloom. Mer-Lydia and Mer-Beetlejuice flip their tails, and ascend towards the coral.

EXT. BEACH. SEASHORE. DAY.

KIMO is pushing out his SAILING DINGHY. In the boat, clinging nervously to the rails, is CACTUS.

KIMO.

Don't worry! It's fun!

The boat is now afloat. Kimo hauls himself in. Cactus is splashed by a few droplets of water. She shrinks back, alarmed.

KIMO (laughs)

You scared of the water?

CACTUS.

I don't like water.

KIMO.

Sit back here.

He gets a cushion for her.

KIMO.

You'll love it.

He starts to pull up the sail.

ANOTHER PART OF THE BEACH. DAY.

The BEATNIKS are hanging out on the beach, playing guitar, bongos, reading etc. FRANCISCO finishes writing something.

FRANCISCO.

Hey, listen up! I got a poem.

The others stop what they're doing. Francisco strikes a pose, clicks his fingers and recites.

FRANCISCO.
If you go down
To the woods...
After dark.

He clicks his fingers.

FRANCISCO.
You will find
All the trees
Are covered in...

He clicks his fingers.

FRANCISCO.
Bark.

GERRY.
Is that it?

FRANCISCO.
Yeah. It's haiku.

EDGEY.
It's too long for haiku.

FRANCISCO.
Yeah, I'm doing this thing
with haiku - lengthening it.

TAGO.
Get outta here!

The Beatniks throw things at him, jump on him etc.
LYDIA and BEETLEJUICE appear, wet and dripping.

BEETLEJUICE.
Anyone got a towel?

GINGER gives him a towel.

EDGEY.
That party last night
was the grooviest.

LYDIA gets a towel from Gerry.

LYDIA.
Thanks.

BEETLEJUICE.
Yeah. Fantabulous, man.

LYDIA.
Anyone seen Kimo?

SUKAVATI.
He's out there (points).
On his boat.

LYDIA's POV: KIMO in his boat, sailing, with CACTUS.

LYDIA (under her breath)
You are in a lotta trouble!

EXT. SEA. DAY.

ANGLE ON; SAIL - vibrating in the wind.
KIMO is showing CACTUS how to sail. Their hair is blowing back
in the wind. Cactus has covered her face in a cobweb-like scarf.
He positions her arm on the tiller.

KIMO.
That's it! Now you're sailing!

CACTUS smiles nervously.
Fade in: distant sound of WAVE-CALLING SONG.
CLOSE ON: Kimo. He turns his head and looks towards the rocks and
the source of the song. When he turns back, his face registers
alarm. A 20 foot wall of water is coming straight for them.

KIMO.
Quick!

He pushes Cactus aside, grabs the tiller and turns the boat into
the wind. CACTUS sees the approaching wave.

CACTUS.
Oh no!

Kimo lets go the main sheet. The sail flaps .

KIMO.
Hold on!

EXT. ROCKS. DAY.

LYDIA is sitting on a rock in her wave-calling pose - singing.

EXT. SEA. DAY.

The wave hits the boat. The boat is tossed over. KIMO and CACTUS are thrown out.

UNDERWATER. DAY.

KIMO and CACTUS fall through the churning water.

EXT. SEA. DAY.

The wave goes by, leaving the capsized boat behind it. KIMO's head appears out of the water. He looks around for CACTUS. Cactus bobs up.

KIMO.
Are you okay?

CACTUS stares at him, frantic.

KIMO.
Make for the boat!

Cactus shakes her head "no".

CACTUS.
Goodbye!

Kimo frowns. Cactus swims as fast as she can, towards the shore.

EXT. ROCKS. DAY.

LYDIA makes her way across the rocks towards the beach.

EXT. SEA. DAY.

KIMO reaches the capsized boat and grabs ahold of the painter.

EXT. ANOTHER PART OF THE BEACH. DAY.

CACTUS comes out of the sea. She is half-woman, half-joshua tree. She limps up the beach becoming more and more tree as she goes.

By the time she reaches the beach, she is almost all tree. She digs a shallow hole in the ground and plants her feet in it. Then her transformation is complete. She is a joshua tree once more.

PULL BACK. The whole thing has been seen by the astonished LYDIA.

LYDIA (angry)
Beetlejuice!

EXT. BEATNIK BEACH AND SEA DAY.

The BEATNIKS help KIMO pull his broken boat out of the water. Farther up the beach, LYDIA is confronting BEETLEJUICE.

LYDIA.
If you don't do it right
now, I'll send you back!

BEETLEJUICE (casual)
You want me to scare off the
straights, yeah?

LYDIA.
Beetlejuice.

BEETLEJUICE.
Okay.

LYDIA.
Beetlejuice!

BEETLEJUICE.
Okay! I'll do it now! Jesus!

He walks off towards the hotel.

BEETLEJUICE.
See? I'm going. I'm going
to do it. No problem, babe.

LYDIA (stern)
There better not be!

EXT. GOLF COURSE and HULA RESTAURANT. DAY.

TWO RETIRED PEOPLE are on the golf course.

MAN.
Knees bent, left arm
straight, eye on the ball.

He swings his club and falls over backwards.

PULL BACK to the Hula Restaurant.

INT. HULA RESTAURANT.

The restaurant, not yet opened, is shrouded in darkness. In the corner, the ANCIENT HAWAIIANS GHOSTS are playing drafts. BEETLEJUICE materializes by the table.

BEETLEJUICE.
Greetings!

The Ghosts jump.

BEETLEJUICE.
I got my license back!

AHI.
Verily?

KWANU.
Joyful tidings!

KOOLAU.
You will exorcise the barbarian?

BEETLEJUICE.
Maybe. Got any potions?

AHI.
What manner of potion?

BEETLEJUICE.
How about a love potion?

EXT. RANCH HOUSE. DAY.

KIMO is repairing a chicken house with hammer, nails, wood and saw, surrounded by CHICKENS. LYDIA approaches.

LYDIA.
Hi.

KIMO.
Oh, hi.

LYDIA.
How's your boat?

KIMO.
Wrecked.

Pause. Lydia hopes Kimo will volunteer something, but he doesn't. He concentrates on patching up the chicken house.

LYDIA.
So, you're fixing up this chicken house?

HE ignores her.

LYDIA.
Are you sore at me?

KIMO.
You called that wave.

LYDIA.
Yeah, well, I'm sorry.

KIMO.
You could have gotten us
both killed.

BEETLEJUICE (O.S.)
Hey dudes!

BEETLEJUICE is approaching with a four-pack of beer bottles.

BEETLEJUICE.
It's all set! I cast the
spells. Pretty soon now -
Boom! The big pay back!
Have a drink!

He pulls out the beer bottles.

KIMO (to Lydia)
What's he talking about?

Beetlejuice squats down beside them and magically flips off the
tops of the beer bottles.

LYDIA.
Monty is using his magic
to er...

BEETLEJUICE.
Any moment now they'll be
high-tailing it back to
suburbia.

He lifts up his beer bottle.

KIMO.
You're kidding?

BEETLEJUICE.
Nope!

He raises his beer bottle in a toast.

BEETLEJUICE.
To Kanooka! An island
saved in a rapidly globally
warming world!

Kimo and Lydia drink. Beetlejuice watches Lydia. She goes goofy
as the love potion hits.

KIMO.
You mean, they're all gonna
leave?

BEETLEJUICE.
Yup!

A momentary dull TWINKLE of tiny stars occurs around Lydia's head.
She stares at Beetlejuice - dumbstruck.

KIMO.
Are you a kahuna?

BEETLEJUICE.
Kind of. (to Lydia) Wanna go
for a drive?

Lydia straightens up, suddenly infused with a sense of purpose.

LYDIA (to Kimo)
I'll see you later Kimo.
I'm going for a drive with Monty.

Beetlejuice takes Lydia's beer bottle and puts it in his pocket.

KIMO.
Uh?

BEETLEJUICE.
See ya, pal.

They walk off together.

KIMO.
What?? What the hell is
going on?

He slams his hammer into the roof of the chickenhouse.

EXT. SLOPE OF VOLCANO. DUSK.

A spectacular Hawaiian sunset.
PULL BACK. BEETLEJUICE and LYDIA are sitting half way up the
volcano. Below them, on a dirt road, is parked an old ARMY JEEP.
Beetlejuice has his arm around her. They gaze at the sunset.

LYDIA.
I feel so bad about Kimo.

BEETLEJUICE.
He'll get over it. Look at
the sunset.

LYDIA.
Yes. It's great. But not as
great as you!

She flings her arms around him and kisses him. Beetlejuice can't resist a sly grin to camera.

INT. KITCHEN. AFTERLIFE.

RITA is vacuuming the venetian blinds. She sighs and turns off the vacuum cleaner.

RITA.
Where is he? He ought to
be back by now.

She goes into the bedroom.

INT. BEDROOM. AFTERLIFE.

RITA picks up a magazine and flops down on the bed. She opens the magazine, called "Vague", and flicks through it. She sighs.

RITA.
Oh well...

She gets up and steps out of the bedroom.

INT. KITCHEN...OR IS IT?

RITA steps into the kitchen but it has gone...there's nothing there. Just whiteness.

RITA.
Oh no! The void!

She falls out of frame.

EXT. HOTEL. OCEAN TERRACE. MORNING.

TWO HAWAIIAN STEWARDS are changing the banner to read: "5 DAYS TO GALA OPENING!"

INT. MAIN OFFICE. DAY.

CHARLES is busy at his desk. LYDIA enters with BEETLEJUICE who now looks like a parody of a rich Texan.

LYDIA.

Dad...

CHARLES.

This better be important.

LYDIA.

This is Monty Exxon.

Beetlejuice extends his hand.

BEETLEJUICE.

How do?

CHARLES shakes his hand reluctantly.

LYDIA.

He has something to say.

BEETLEJUICE.

Mister Deetz, it'd be mighty fine if you'd give your blessing to me and sweet little Lydia there. See, we're aiming to git ourselves tied - right sugar?

CHARLES is shocked.

CHARLES.

Do you mean "married"?

BEETLEJUICE.

You bet!

CHARLES.

Isn't this kind of sudden?

BEETLEJUICE.

Only takes a moment to fall fall in love.

CHARLES.

How long have you known each other?

BEETLEJUICE.

Just a few days, sir, but, heck! I believe in listenin' to my heart. And my heart said to me: this woman aint after your money - she loves ya, soul and body for what you are, and she'd love yer even ifen ya had no moren a change of Y fronts and a two dollar bill.

LYDIA.

Love won't let me wait.

There is something vaguely familiar about Monty to Charles.

CHARLES.

Did we meet before?

BEETLEJUICE.

I don't believe so, sir. But I have a notion you know my uncle Jim "Cry Baby" Travis.

CHARLES.

Cry Baby is your uncle?

BEETLEJUICE.

Sure is! Why, he dandled me as a child.

CHARLES.

He did what?

BEETLEJUICE.

Dandled me, sir. On his knee.

CHARLES.

Oh.

Charles looks at Lydia, perplexed.

CHARLES.

You really want to get married?

LYDIA.

I do.

Charles is stunned.

INT. BEDROOM SUITE. HOTEL VILLA. DUSK.

DELIA is working out on the cross-country ski simulator. CHARLES, in T shirt and shorts, is on the exercise bicycle.

CHARLES.
His family's in oil.

DELIA.
Do I know the Exxons?
Where are they from?

CHARLES.
Alaska I think.

DELIA.
Well, if she loves him...

CHARLES.
They've only known each
other a few days.

DELIA.
How long did we know each
other before we got
married?

CHARLES.
Yeah, but look what happens!
Now we're getting divorced!

DELIA.
We could have the wedding
Friday.

CHARLES.
Friday? But that's the day
of the opening.

DELIA.
Exactly! Think of the publicity!
daughter of the Deetz empire
marries the prince of Exxon!

CHARLES.
Hm.

DELIA.
It's a great idea. We could
have the wedding straight after
the surfing competition!

EXT. HOTEL OCEAN TERRACE. DAY.

The banner says: "GALA OPENING TODAY!"

EXT. BEATNIK BEACH AND SEA. DAY.

The sea is full of SURFERS. The beach is crowded. An OBSERVATION STAND has been built on which sit THREE JUDGES at trestle tables. They watch the surfers through binoculars, and mark down points on their pads. The wall behind them is emblazoned with the words: "DEETZ PARADISE SURF COMPO."

There are TWO STANDS of sports clothes manufacturers: "SPORTY" and "BEACH TOGS." The slick P.R. MEN and their "Sports Illustrated" MODEL ASSISTANTS are giving out free T shirts (with their logos).

NEWS and MAGAZINE PHOTOGRAPHERS, with huge telephoto lenses, are taking pictures of the surfers. 2 PRESENTERS with TWO TV NEWS CREWS, stalk the beach.

ANGLE ON: JUDGES STAND. DELIA and LYDIA are seated with the judges. They are looking through binoculars.

CHARLES appears from the back of the platform and ushers in 3 MEN. He signals to a STEWARD to bring an extra chair. DELIA looks up expectantly at the new visitors. They all have lei around their necks.

CHARLES.

Gentlemen, this is my wife Delia.

DELIA.

Hello.

CHARLES.

Mister Yashimoto, our chief shareholder and number one source of inspiration.

MR. YASHIMOTO takes her hand and bows.

CHARLES.

Larry Wasteland. Secretary of the Environment.

LARRY.

Call me Larry.

DELIA.

How are you? Heard a lot about you.

CHARLES.
And Mister Wayne Newton.

WAYNE.
Howdy.

They shake.

DELIA.
Very pleased to meet you.
I'm a big fan.

CHARLES.
And this is my daughter
Lydia.

LYDIA smiles, vacant.

LARRY.
I hear you're getting married
today!

LYDIA nods, smiling like a Moonie.

DELIA.
She's overwhelmed.

They get seated. The STEWARD hands out binoculars. They all
train them on the sea.

VIEW THROUGH BINOCULARS. BIFF is finishing his surfing run.

CHARLES (V/O)
Who's this?

JUDGE 1 (V/O)
Biff Diffenderfer.

ANGLE ON: Beach Crowd - watching Biff. CLOSE ON: Biff's GANG.

GANG (rooting)
Way to go Biff! Yay!
Let's go! Haul ass, brawl!

PAN TO: Edge of Crowd - where the BEATNIKS are gathered. They
watch the proceedings morosely.

SUKAVATI.
What are we doing here?
Why don't we split?

FRANCISCO.
This is our beach, man.

GERRY.
I'm not gonna let these
tourists push me around.

SUKAVATI.
But it's no fun.

FRANCISCO.
That's not the issue.

EDGEY.
What happened to the
protest?

They glance at KIMO. He is sitting a little apart, sunk in gloom.

EXT. BEACH. DAY.

ANGLE ON: JUDGE'S PLATFORM.
They mark their score cards. LYDIA sits smiling ghoulishly.

CLOSE ON: CHARLES and DELIA.

DELIA (to Charles)
Lydia's changed. It must
be Monty. He's having a
good effect on her.

CHARLES.
Hm.

JUDGE 2.
Who's up next?

JUDGE 1 (reading schedule)
Monty Exxon.

EXT. BEACH AND SEA. DAY.

BEETLEJUICE surfs effortlessly on one leg. He smiles and waves to
the SPECTATORS on the beach. He shifts around on his board and
surfs backwards. The spectators applaud.

ANGLE ON: BEATNIKS - watching. FRANCISCO is watching through
binoculars.

FRANCISCO.

Kimo. Look at this.

He hands Kimo the binoculars.

VIEW THROUGH BINOCULARS: Beetlejuice is surfing on his hands - holding the sides of the board, his legs in the air. Then he shifts his weight on to one arm and surfs one-handed - waving to the crowd with his other hand.

ANGLE ON: "Sporty" Stand. The P.R.MAN is looking through binoculars.

P.R.MAN (to model)

We gotta get this guy to endorse!

CLOSE ON: Kimo. He lowers the binoculars. His face grim.

Beetlejuice flips back into a regular surfing position and finishes his run.

ANGLE ON: Spectators applauding and the Judges' Platform. Everyone is exhilarated.

LYDIA (applauding)

Yay! Monty!

DELIA (to Judge 1)

I guess we know who the winner is?

JUDGE 1.

Outstanding!

GINGER stretches up to give JUDGE 3 an entry form.

LARRY (to Charles)

I never cared too much for surfing. Now, water-skiing, that's great. Especially if you have one of them big diesels with a lotta kick.

JUDGE 3.

We gotta late entry here.
(Reads) Kimo Waioli.

EXT. SEA. DAY.

KIMO is paddling out.

EXT. BEACH. DAY.

The BEATNIKS applaud.

BEATNIKS.

Kimo! Kimo! Kimo!

ANGLE ON: BEETLEJUICE swaggering up the beach to a smatter of local applause and big smiles.

BEETLEJUICE.

How'd I do?

ENGLISH GIRL.

Brilliant!

Most of the SPECTATORS are watching Kimo. Beetlejuice turns.

EXT. SEA. DAY.

KIMO launches himself on to a wave. He surfs. He twists and turns the board, then hops up into a handstand. He does a series of press-ups on the speeding, bucking board, then flips on to his feet and performs a double cartwheel.

EXT. BEACH. DAY.

The SPECTATORS stand up and applaud - amazed.
CU BEETLEJUICE - outraged.

EXT. SEA. DAY.

KIMO almost loses balance coming out of a cartwheel, but regains control and goes into high speed through the "tube".

EXT. BEACH. DAY.

On the Judges' Platform, all, except LYDIA, are glued to Kimo's performance.

EXT. SEA. DAY.

KIMO speeds through the tube like a bullet. Coming out the other side, his board leaves the water.

EXT. BEACH. DAY.

The Spectators gasp. This looks to be a spectacular wipeout.

EXT. SEA. DAY.

But KIMO stays in control as the board hits the surf. He twists the board confidently as he sweeps into the beach.

EXT. BEACH. DAY.

The SPECTATORS applaud vigorously.
ANGLE ON: Judges' Platform.

MR. YASHIMOTO (to Charles)
We have surfing in Japan.

CHARLES.
Is that so?

DELIA (to Judge 1)
But he nearly came off.
Doesn't that lose points?

JUDGE 2 is looking through his binoculars.

JUDGE 2.
It's not over yet.

VIEW THROUGH BINOCULARS: BEETLEJUICE catches a wave.

EXT. SEA. DAY.

BEETLEJUICE leaps into the air, does a double somersault and lands on the board. Then he grabs the sides of the board and somersaults with the board.

He goes into the "tube" and disappears from view. Then he bursts through the curling wall of water, and surfs the top of the wave - performing a series of Michael Jackson-style moonwalking steps on the fast-moving board.

Then he flips over and surfs on his head!

EXT. BEACH. DAY.

The SPECTATORS are too stunned to applaud.

EXT. SEA. DAY.

BEETLEJUICE surfs down the breaking wave into the churning surf, only to shoot up a second later into the air. Launched like a missile, he flies towards the beach.

EXT. BEACH. DAY.

The SPECTATORS scatter as BEETLEJUICE hits the beach at speed and "snowboards" through the sand to the foot of the Judges' Platform.

BEETLEJUICE.
Aloha!

EXT. BEACH. DAY. LATER.

KIMO, morose, and the unhappy BEATNIKS leave the beach.

ANGLE ON: Judges' Platform. The Platform is surrounded by SPECTATORS. LYDIA holds the AWARD (a small silver model of the main hotel building). BEETLEJUICE steps up. She presents him with the award and kisses him. EVERYONE applauds.

DELIA (to Charles)
She has chosen well.

CHARLES nods in reluctant assent.

INT. LOBBY. TIKI CASINO. DAY.

A few TOURISTS drift into the Tiki Casino. The entrance is flanked by TWO DEMONIC ISLAND STATUETTES.

INT. TIKI CASINO. DAY.

A few MATRONS are playing the slots. Beyond them are the gaming tables - blackjack, roulette etc.

INT. TIKI LOUNGE. DAY.

A CROWD is gathered, sitting at a long bar and at tables in an area done-up Hawaiian style with fake palm trees, statues of hula girls and a large Polynesian canoe.

On the stage are chairs, a piano and some musical instruments waiting for the musicians to return. Standing at the microphone, is LARRY WASTELAND.

LARRY.

I think Charlie is going to be very much of an asset both to me and to Kanooka and to himself as time progresses. Charlie Deetz brings a certain style with him that's good. It's polished. It's smooth. It's popular and I think it's ultimately going to make him successful in Hawaii. Ladies and Gentlemen. Charles Deetz!

He steps back, clapping. The AUDIENCE applauds. CHARLES steps out of the shadows to the microphone.

CHARLES.

Thank you Larry. Well, first I'd like to thank all of you freeloaders for making it over here today.

Laughter and applause.

CHARLES.

And I'd like to thank my wife Delia who has helped to put this very special gala day together. And we should all thank her for her work on the environment.

The Audience applaud.

CLOSE ON: Table near the stage. DELIA is sitting with the glassy-eyed LYDIA and BEETLEJUICE. PEOPLE at surrounding tables smile and nod. Delia nods back graciously.

CHARLES.

And I hope you all got your tickets for the banquet!

THREE PHOTOGRAPHERS and TWO CAMERA CREWS are filming at the foot of the small stage.

CHARLES.

I think I can safely say that it's going to be humungous! There will be great music. We have Wayne Newton.

Applause.

CHARLES.

We have four different bands. Fabulous food. A tribal chieftan from Sarawak will carve exotic meats to the rhythm of drummers imported from Africa. Incredible acrobats from Poland. Exotic dancers from Vegas.

Applause.

CHARLES.

But, alas, I have to leave now to perform a sad duty. Something every father knows will happen someday. I have to give away my daughter in marriage.

Huge applause.

CHARLES.

Lydia? She's here somewhere. Lydia! Come on up here! And bring that good-for-nothing rascal with you!

ANGLE ON: DELIA's table.

BEETLEJUICE.

This is so embarrassing!

CHARLES.

Come on! Don't be shy!

The AUDIENCE laughs and applauds. Beetlejuice and Lydia head for the stage.

CHARLES.

My daughter Lydia, ladies and gentlemen! And my future son-in-law, oil king and surf champion - Monty Exxon!

The Camera Crews and photographers film them. Beetlejuice and Lydia get up on stage, diffidently bowing and smiling.

EXT. HOTEL GROUNDS. DUSK.

A group of GUESTS pass a pool and jacuzzis and a sign saying: WELLNESS AND FITNESS CENTER. TWO HAWAIIANS are cleaning the pool. Across the courtyard, TWO CARPENTERS on ladders are hanging a sign: "JOY DISCOTHEQUE". The Guests gather outside the entrance of the GOLDEN DOLLAR BALLROOM.

INT. BALLROOM. DUSK.

The ballroom has been set for a wedding - with rows of seats, a center aisle and flower arrangements. There are about 30 GUESTS - all standing. In the front row are: CHARLES, DELIA, YASHIMOTO, WAYNE and LARRY. Also present are FOUR USHERS, TWO CAMERA CREWS, THREE PHOTOGRAPHERS and BUHUGA. In front of an inappropriate mural of Captain Cook being killed by the Hawaiians, stands the MINISTER, book open, reading the marriage text. Before him are LYDIA and BEETLEJUICE.

MINISTER.

...into this holy estate these two persons present come to be joined. And if there be anyone here who maintains that this man and this woman should not be united in holy matrimony...

KIMO bursts out of the congregation.

KIMO.

It's a trick! He hypnotized her!

KIMO hurries down the aisle. BEETLEJUICE raises an innocent eyebrow. Charles motions to Buhuga.

CHARLES.

Get him out!

KIMO.

He's a warlock!

BUHUGA rushes at Kimo and grabs him.

KIMO.

She's not in her right mind!
Look at her!

Buhuga manhandles him out of a side door. The GUESTS quieten down. CLOSE ON: Delia.

DELIA.
Warlock indeed!

CHARLES (to Minister)
May we continue with the service?

MINISTER (flustered)
So, continuing on...er, if there be anyone here who maintains that this woman and...

The main doors slam open. OTHO, wrapped in bandages, in a wheelchair, charges in.

OTHO.
Beehuhuh!

He points accusingly at Beetlejuice. Beetlejuice nods at him. CLOSE ON: Otho. His bandages fly up and wrap themselves around his face and mouth. His wheelchair goes over.

DELIA.
Otho!

Delia, Charles and the Ushers run to him.

CHARLES.
What are you doing here?

DELIA.
You should be in bed!

They set his wheelchair upright.

OTHO.
Beehuhuh!

Otho's TONGUE grows out of his mouth and flaps against his chin.

DELIA (disgusted)
Ugh!

CHARLES.
This man is sick! (to Ushers)
Take him back to the medical center.

DELIA.

What's wrong with him?

The Ushers wheel him out - watched by the bewildered Guests. Charles and Delia return to their places.

DELIA (to Charles)

I think it's drugs.

CHARLES (to Guests)

I'm extremely sorry about these interruptions. Minister?

MINISTER.

Er...let him speak now or forever hold his peace.

The Minister looks round for a second, as if expecting a hiatus. There is none, so he goes on.

MINISTER.

Monty Exxon, do you take this woman to be your lawful wedded wife, to live together in sickness and in health...

FEMALE VOICE.

Stop the wedding! He's already married!

The Minister drops his book. Beetlejuice turns and freezes in horror. Coming down the aisle is a BEAUTIFUL WOMAN (GALA) accompanied by a posse of EXTINCT ANIMALS. This is the same woman seen earlier in the Garden of Eden.

BEETLEJUICE.

Goddammit Mom! What are you doing here?

GALA.

I'm saving your neck! You signed a binding contract, you idiot!

BEETLEJUICE.

So what? I'll be mortal!

GALA.

For how long? Life is only rented! Do you want to spend eternity in the grey-bar motel?

Beetlejuice is crushed. He stares at his feet. Gala produces a LILY flower and puts it to Lydia's lips. She drinks the nectar.

GALA (to guests)
I am Gala the Game Warden -
as well as being this poor
boy's mother - and I'm
telling you now: this mass
genocide of plants and animals
has got to stop! It's up
to four species a day now!
Four species a day are being
extincted! How can you allow it?

Everyone looks at her and the extinct animals - dumbfounded.
Lydia wakens from the spell of the love potion.

GALA.
What is wrong with you
people?!

Gala raises her arms in the air.

GALA.
For God's sake! For your
own sake! Have pity!

Gala and the extinct animals disappear. The Guests are perplexed.

LARRY.
How did she do that?

YASHIMOTO.
Incredible.

DELIA (to Beetlejuice)
Was that your mother?

BEETLEJUICE.
It's one for the money...

WAYNE.
I don't get it.

BEETLEJUICE.
Two for the show...

LYDIA.
What's going on?

BEETLEJUICE.
Three to get ready...

CHARLES (realizing)
Oh my God...

BEETLEJUICE.
And four to...

Beetlejuice's head grows suddenly as big as the wall.

BEETLEJUICE.
GO!

The horrified guests make for the exits.

BEETLEJUICE (horrendous voice)
I am Juicifer! Destroyer of
Worlds! Leave or perish!

Screaming, the Guests scramble out of the ballroom.

EXT. HOTEL AND OCEAN TERRACE. DAY.

GUESTS and TOURISTS run out of the hotel to the marina.

EXT. FRONT OF HOTEL AND PARKING LOT. DAY.

GUESTS, TOURISTS and HAWAIIANS pour down the front steps of the hotel. The CARS turn into METAL WOLVES. Some people run into the woods, chased by the CAR-WOLVES - others run, screaming, back into the hotel.

INT. TIKI CASINO LOBBY. DAY.

The two wooden Demon STATUETTES come to life and enter the casino.

INT. TIKI CASINO. DAY.

A group of MATRONS are playing the slots. The two demon STATUETTES come up behind them. They scream and run.

EXT. HOTEL COURTYARD. DAY.

CHARLES, DELIA, WAYNE NEWTON, YASHIMOTO and LARRY run into the courtyard.

DELIA (to Charles)
It's Beetlejuice!

CHARLES.
I know!

INT. BALLROOM. DAY.

BEETLEJUICE, back to normal, sits on the wedding dais, flossing his teeth. Plaster dust falls from the ceiling. The big chandelier comes loose and falls. Then the roof blows off.

EXT. HOTEL COURTYARD AND SKY. DAY.

The air is full of falling debris. CHARLES, DELIA, LARRY, WAYNE and YASHIMOTO take cover.
ANGLE ON: Sky. Storm clouds gather. The sky darkens.

EXT. HOTEL AND MARINA. DARK DAY.

GUESTS and TOURISTS are getting into boats and casting off. Some dive into the water. KIMO pushes through the panicked crowd, looking for Lydia.

EXT. HOTEL COURTYARD. DARK DAY.

YASHIMOTO.
What the hell happening?

The wall of the ballroom begins to collapse.

LARRY.
It's the island! It's spooked!
It's a holy island. We never shoulda let you build here!

WAYNE.
Does this mean the gig's off?

The wall crashes. Everything is obscured by dust.

INT. WRECKED BALLROOM. DARK DAY.

BEETLEJUICE holds his forehead and concentrates hard.

EXT. EASTER ISLAND. DAY.

A group of TOURISTS are being shown around the EASTER ISLAND HEADS by a TOUR-GUIDE. To the consternation of the tourists, the HEADS start to move. They run for cover as the Heads pull themselves out of the sand - revealing themselves as buried giants.

EXT. HOTEL BEACH. DARK DAY.

On the beach TOURISTS start packing up their things. WAITERS, CHAIR-STEWARDS and ICE-CREAM SALESPeOPLE look at the darkening sky and the commotion at the Ocean Terrace and the Marina. Behind them, the SKELETONS of a STEGOSAURUS, a PTERADON and a NEANDERTHAL MAN break out from under the beach. A KID turns, sees them, and pulls his Mother's hand.

KID.

Mom!

EXT. OCEAN TERRACE. DARK DAY.

KIMO sees LYDIA coming out of the hotel.

KIMO.

Lydia!

He runs to her.

LYDIA.

Kimo!

KIMO.

Are you all right?

LYDIA (still groggy)

What's going on?

KIMO.

I don't know. Something is scaring the shit outta these people.

LYDIA (realizes)

Beetlejuice!

KIMO.

Eh?

INT. HULA RESTAURANT. DARK DAY.

The ANCIENT HAWAIIANS are playing drafts. KOOLAU is at the window.

KOOLAU.
He's started!

AHI.
About time!

EXT. EASTER ISLAND. DAY.

The EASTER ISLAND GIANTS are now fully out of the sand. The TOUR-GUIDE and TOURISTS lie flat on their stomachs behind a sand dune. The Tour-guide pokes up his head to look. His POV: The Easter Island Giants assemble in a ring and grasp each others' hands...and disappear.

EXT. GOLF COURSE. DARK DAY.

Dark clouds scud across the sky. The Easter Island GIANTS appear on the golf course - get their bearings - and head for the hotel.

EXT. HOTEL GROUNDS DARK DAY.

CHARLES, DELIA, YASHIMOTO, LARRY and WAYNE hurry through the hotel grounds - their clothes torn and dusty.

LARRY.
We gotta start making calls
for help.

CHARLES.
The phones are out.

The NEANDERTHAL SKELETON comes out from behind a building.

WAYNE.
Omigod.

Everyone scatters - leaving Delia, frozen with fear, alone. The Neanderthal Skeleton grabs Delia and carries her off.

DELIA.
Aaahhhh!

CHARLES.
Delia!

INT. BALLROOM. DARK DAY.

BEETLEJUICE is sitting on top of one of the broken ballroom windows. The MIND CLOUD is above his head.

BEETLEJUICE.
Life sucks.

MIND CLOUD.
Why don't you just kill them all?

BEETLEJUICE.
I never have any luck in the mortal world.

MIND CLOUD.
If you have to go back, why should they get to stay?

BEETLEJUICE.
Yeah!

EXT. OLD HAWAIIAN VILLAGE. DARK DAY.

MR. MAUI, covered in birds, stands outside his hut surrounded by nervous-looking HAWAIIANS from the hotel. He is talking to KIMO and LYDIA.

MR. MAUI.
We will do the ceremony to ask the Gods' forgiveness.

LYDIA.
But shouldn't you go up the volcano?

MR. MAUI.
No. Pelle will protect us.

KIMO.
And the animals?

MR. MAUI nods.

MR. MAUI.
Go, quickly!

He turns to the Hawaiians. Kimo and Lydia run off.

EXT. HOTEL. DARK DAY.

The Easter Island GIANTS are smashing up the hotel.

INT. BALLROOM. DARK DAY.

BEETLEJUICE turns into a GIANT DEATH'S HEAD MOTH and flies out through the hole in the roof.

EXT. ROAD. DARK DAY.

The BEATNIKS come out of the woods and on to the road. TWO CAR-WOLVES charge them, snarling and snapping. They escape back into the woods.

EXT. JUNGLE. DARK DAY.

DELIA is chased by the NEANDERTHAL SKELETON. The BEETLE-MOTH appears overhead. CLOSE ON: Beetle-Moth. Its eyes pulsate and a slug of green slime spurts from its mouth, landing on the Neanderthal Skeleton - which turns into flesh and blood.

EXT. HOTEL AND SKY. DARK DAY.

The Easter Island GIANTS are smashing up the hotel. The hotel HELICOPTER comes into view.

KIMO'S VOICE.

Go up the volcano! Everybody
must go up the volcano!

CLOSE ON: Helicopter. LYDIA and KIMO are leaning out. Kimo is yelling through a megaphone.

KIMO.

Go up the volcano!

EXT. EDGE OF GOLF COURSE. DAY.

OTHO, bandages trailing, is up a tree. TWO demon STATUETTES are trying to get him. He kicks one off. The other sinks its teeth into his leg.

OTHO.

Aaaargh!

EXT. JUNGLE AND CAVE ENTRANCE. DARK DAY.

The NEANDERTHAL carries the terrified DELIA into a cave.

EXT. LAGOON SHORE. DARK DAY.

GUESTS, TOURISTS and some HAWAIIANS are being threatened by the STEGASAUROS SKELETON. BEETLE-MOTH flies over the trees and gobs. It becomes flesh and blood. People run off in all directions.

The HELICOPTER appears above the lagoon. CLOSE ON: Helicopter. LYDIA is leaning out with a megaphone.

LYDIA.

Go up the volcano! Everybody
go up the volcano! As high
as you can!

CLOSE ON: BEETLE-MOTH.

BEETLE-MOTH.

What's she talking about?

EXT. EDGE OF GOLF COURSE. DARK DAY.

OTHO, in tree, shakes the demon STATUETTE off his leg. Then his mouth drops open. Coming towards him is the PTERADON SKELETON.

EXT. HAWAIIAN VILLAGE. DAY.

Led by MR.MAUI, the Hawaiians form up in ranks and perform an appeasement ceremony - banging drums and dancing.

EXT. JUNGLE. DARK DAY.

CHARLES, YASHIMOTO, WAYNE NEWTON and LARRY are lost.

WAYNE.

Which way is the volcano?

EXT. WOODS. DAY.

The PTERADON SKELETON trots through the woods with OTHO in its mouth.

The HELICOPTER appears and buzzes the Skeleton. It drops Otho. CLOSE ON: Otho hitting the ground and rolling off into the bushes.

The Pteradon Skeleton swipes at the helicopter with its boney tail - hitting it.

INT. SPINNING HELICOPTER. DARK DAY.

LYDIA and KIMO almost fall out. The PILOT hits his head and loses control. The helicopter falls.

EXT. JUNGLE AND BEACH. DARK DAY.

The HELICOPTER crashes into the trees near the beach.

INT. HELICOPTER. DARK DAY.

The PILOT, LYDIA and KIMO are not badly hurt.

LYDIA (to pilot)
Are you okay?

PILOT.
Yeah.

KIMO.
Let's go.

They climb out of the damaged helicopter, its rotor blades bent and turning slowly.

INT. CAVE. DARK DAY.

The NEANDERTHAL is tending a small fire. DELIA is sitting as far away from him as possible.

DELIA.
My God, am I going crazy?
Can this really be happening?

The Neanderthal gives her a dead partridge.

DELIA.
What's this?

NEANDERTHAL.
Ugh!

He indicates the fire.

DELIA.

Oh, you want me to cook it?

She goes to the fire but doesn't know what to do.

DELIA.

Shouldn't we pluck it first?

NEANDERTHAL.

Ugh!

DELIA.

I think you should know I'm not a very good cook.

NEANDERTHAL.

Ugh!

DELIA.

You don't care, huh? Okay.
One roast partridge coming up!

She skewers the bird on a stick and puts it in the fire. He starts touching her dress.

DELIA.

I hope you don't have anything else on your mind besides dinner.

He strokes her hair.

DELIA.

Now, now. You sit there and I'll fix things in the kitchen.

He pulls up her dress.

DELIA.

Hey!

He rips part of her dress off.

DELIA.

Stop that!

EXT. JUNGLE. DARK DAY.

CHARLES, YASHIMOTO, LARRY and WAYNE hurry through the jungle.

DELIA (OOV)

Aaaaah!

CHARLES.

That's Delia!

INT. CAVE. DARK DAY.

The NEANDERTHAL is trying to ravish DELIA. CHARLES bursts in and, thinking quickly, pulls a branch from the fire and pokes him in the backside.

CHARLES (to Delia)

Get out!

Delia runs out of the cave while Charles holds the Neanderthal at bay with the burning stick. The Neanderthal picks up a big rock. Charles throws the stick at him and ducks out of the cave. The Neanderthal throws the rock. It jams in the cave mouth.

NEANDERTHAL.

Ugh!

EXT. CAVE ENTRANCE AND JUNGLE. DARK DAY.

DELIA is running down the slope. CHARLES catches up with her. They run down to where LARRY, WAYNE and YASHIMOTO are hiding.

EXT. SEA AND BEACH. DARK DAY.

LYDIA and KIMO are paddling out to sea on surfboards.

EXT. ROAD. DARK DAY.

BEETLEJUICE walks up the road, flanked by TWO CAR-WOLVES. He pets them. They pant happily.

BEETLEJUICE.

Time for the grand finale!

He puts his fingers to his lips and whistles.

EXT. HOTEL. DARK DAY.

The Easter Island GIANTS stop wrecking the hotel and turn in the direction of the WHISTLE.

INT. RUINS OF TIKI CASINO. DARK DAY.

The demon STATUETTES quit playing the slots and listen to the WHISTLE.

EXT. JUNGLE. DARK DAY.

The STEGASAURUS screeches to a halt and angles his head towards the direction of the WHISTLE.

EXT. PARKING LOT. DARK DAY.

The metal CAR-WOLVES turn and listen to the WHISTLE.

EXT. ROAD. DARK DAY.

BEETLEJUICE.

Okay guys. Here's the scoop.
See all the mortal scum on the volcano?

EXT. RUINS OF HOTEL. DARK DAY.

The Easter Island GIANTS look towards the volcano.

EXT. JUNGLE. DARK DAY.

The STEGASAURUS looks towards the volcano.

EXT. ROAD. DARK DAY.

BEETLEJUICE.

They shouldn't be on the volcano. They should be in it!

EXT. PARKING LOT. DARK DAY.

The CAR-WOLVES head for the volcano.

EXT. RUINS OF HOTEL. DARK DAY.

The Easter Island GIANTS head for the volcano.

EXT. HOTEL COURTYARD. DARK DAY.

The demon STATUETTES come out of the casino.

EXT. JUNGLE DARK DAY.

The STEGOSAURUS and the PTERADON SKELETON head for the volcano.

INT. CAVE. DARK DAY.

With great effort the NEANDERTHAL pulls the boulder away from the cave-mouth.

EXT. VOLCANO. DARK DAY.

SUKAVATI and GINGER are encouraging PEOPLE to climb the volcano. An ELDERLY WOMAN and her HUSBAND turn to look at the view.

WOMAN.

Will you look at that!

HUSBAND.

We got ringside seats!

Their POV: The Easter Island GIANTS approach. Behind them, among the ruins of the Deetz Paradise Resort Hotel, small fires burn.

EXT. HAWAIIAN VILLAGE. DARK DAY.

The CEREMONY continues.

EXT. VOLCANO. DARK DAY.

GUESTS, TOURISTS and HAWAIIANS watch nervously as the Easter Island GIANTS approach. CHARLES, DELIA, LARRY, WAYNE and YASHIMOTO come into view, making their way up the slope.

DELIA (to Charles)

You saved my life.

CHARLES.

Uhuh.

She looks at him with a new admiration.

EXT. BASE OF VOLCANO. DARK DAY.

OTHO is climbing towards the others, his bandages trailing.

EXT. OCEAN. DARK DAY.

LYDIA and KIMO are sitting on their surfboards. LYDIA is singing her weird WAVE-CALLING SONG.
CLOSE ON: Lydia's Face. She has never been so concentrated.

EXT. VOLCANO. DARK DAY.

CHARLES, DELIA, YASHIMOTO, WAYNE, and LARRY flee up the volcano. The Easter Island GIANTS, the DINOSAURS, the NEANDERTHAL, the demon STATUETTES and the CAR-WOLVES reach the base of the volcano. OTHO is climbing - far behind the others.

EXT. HAWAIIAN VILLAGE. DARK DAY.

The CEREMONY continues, led by MR. MAUI.

EXT. MOUTH OF VOLCANO. DARK DAY.

PEOPLE are clustered near the mouth of the volcano, including the Helicopter PILOT. There is no farther for them to go. A FEW KIDS are looking into the volcano. Their POV: Magma bubbling.
NEW ANGLE:

TOURIST.
We're all going to die!

TOURIST 2.
If you've ever prayed, do
it now!

EXT. VOLCANO. DARK DAY.

The Easter Island GIANTS and the other monsters climb the volcano.

EXT. MOUTH OF VOLCANO. DARK DAY.

BIFF is staring out to sea.

BIFF.
Look!

Everyone turns to look. What they see makes them gasp. Their POV: A TIDAL WAVE is coming towards them.

CLOSE ON: CHARLES and DELIA.

CHARLES.
It looks like a tidal wave!

EXT. VOLCANO. DARK DAY.

The MONSTERS are climbing the volcano. Some of them look round.
ANGLE ON: OTHO struggling up the slope. A SHADOW falls over him.
He looks up fearfully.
An Easter Island GIANT picks him up and is about to put him in his
mouth when...
ROAR of Tidal Wave...He looks round.

EXT. MOUTH OF VOLCANO. DARK DAY.

CHARLES is looking through binoculars. DELIA is beside him.

CHARLES.
Well, if that don't beat all!
Take a look.

He hands Delia the binoculars. She looks through them.
VIEW THROUGH BINOCULARS: LYDIA and KIMO are surfing the Tidal
Wave!

EXT. VOLCANO. DARK DAY.

The MONSTERS panic and run off in all directions. OTHO is
dropped. He lands on a bush, bounces off it on to the ground, and
slides down the slope, grabbing vainly at plants as he goes. He
finally slides into a MUD POOL. Spluttering, he pulls himself out
and lies, panting, at the edge of the pool - covered in thick mud.

OTHO.
I'll die soon and it'll
all be over.

EXT. JUNGLE. DARK DAY.

Sitting on top of a tree BEETLEJUICE watches the tidal wave
approach.

BEETLEJUICE.
Lydia! I shoul'da married
that gal!

EXT. TIDAL WAVE. DARK DAY.

KIMO and LYDIA surf the tidal wave, then flip over the back of it
just before it breaks over the island.
ANOTHER ANGLE: The WAVE crashes through the ruins of the hotel,
sweeping all before it. It rolls over the golf courses, lagoon
and jungle and smashes into the base of the volcano - splashing in
all directions.

EXT. MOUTH OF VOLCANO. DARK DAY.

The PEOPLE huddle together as the mountain shakes.

EXT. BASE OF VOLCANO. DARK DAY.

A FLOOD washes over OTHO, obscuring him from view.

EXT. HAWAIIAN VILLAGE. DARK DAY.

A protective golden bubble has formed over the village and the ceremonially performing HAWAIIANS. The WAVE passes over it.

EXT. ANOTHER PART OF THE VOLCANO. DARK DAY.

The WATER carries away the Easter Island GIANTS, the CAR-WOLVES, the demon STATUETTES, the DINOSAURS and the NEANDERTHAL.

EXT. SWIRLING WATER. DARK DAY.

OTHO spins in the raging waters.

EXT. MOUTH OF VOLCANO. DARK DAY.

CHARLES, DELIA, LARRY, YASHIMOTO, WAYNE and the GUESTS, HAWAIIANS and TOURISTS watch as the Great Wave washes across the rest of the island and away into the ocean.

ANGLE ON: Hotel. It has gone - washed away. The whole island has been washed clean. CHARLES is too devastated to speak.

DELIA.

It's gone. It's all
gone. Everything!

EXT. BEACH. DARK DAY.

OTHO is hanging like a bedraggled doll in the top branches of a tall palm tree at the edge of the beach. The remains of his bandages blow in the wind.

EXT. SEA. DARK DAY.

LYDIA and KIMO are paddling into shore.

KIMO.

I never felt about anyone
the way I feel about you.

LYDIA (playful)
And how is that?

KIMO.
You're special. Unique.
There's no-one like you.

BEETLEJUICE comes up beside them in the form of a GIANT ELECTRIC EEL.

BEETLE-EEL.
Talking about me again?

LYDIA.
Beetlejuice! Beetle...ugh!

Her mouth is full of sea scorpions.

ANGLE ON: BEETLE-EEL. He grins and flips his tail over Kimo - electrocuting him. Kimo slips off his board - unconscious. LYDIA dives after him.

UNDERWATER. DARK DAY.

KIMO sinks down into the murky depths. LYDIA swims after him. BEETLE-EEL wraps his tail around Lydia's leg and pulls her struggling to the surface.

EXT. SEA. DARK DAY.

LYDIA breaks the surface, gasping and spluttering. BEETLE-EEL tows her towards the shore.

UNDERWATER. DARK DAY.

KIMO hits the bottom, regains consciousness and starts back up.

EXT. BEACH. DARK DAY.

BEETLEJUICE comes out of the sea carrying the semi-conscious, half-drowned LYDIA.

EXT. SEA. DARK DAY.

KIMO swims towards the beach. He is about 100 yards away.

EXT. BEACH. DARK DAY.

BEETLEJUICE lays LYDIA down on the sand, beneath a palm tree.

BEETLEJUICE.

I like you so much Lydia -
you know what I'm gonna do?
I'm gonna kill you.

EXT. SEA. DARK DAY.

KIMO swims as hard as he can towards the shore. He is about
50 yards off.

EXT. BEACH. DARK DAY.

BEETLEJUICE picks up a piece of driftwood. It turns into a silver
dagger.

EXT. SEA. DARK DAY.

KIMO swims with all his strength. He is about 30 yards from the
beach.

EXT. BEACH. DARK DAY.

BEETLEJUICE has LYDIA's hair in one hand, dagger in the other.

BEETLEJUICE.

Together forever!

OTHO (O.S.)

Beetlejuice! Beetlejuice!

Beetlejuice looks up, surprised.

BEETLEJUICE.

Uh?

OTHO is lodged in the palm tree above him, bandages dangling.

OTHO.

Beetlejuice!

BEETLEJUICE.

Oh shit!

BEETLEJUICE disappears.

ANGLE ON: Otho, in the palm tree. The dark clouds part and the sun shines through.

EXT. VOLCANO. DAY.

The GUESTS, HAWAIIANS, and TOURISTS are making their way down the slope. CHARLES and DELIA are descending arm in arm.

YASHIMOTO.
Are we insured?

CHARLES.
Oh yes.

LARRY.
What are you gonna do
with the island now?

CHARLES.
Beats me. It's no good
as real estate. Not
after this.

INT. AFTERLIFE SUPERMARKET.

BEETLEJUICE appears in the supermarket. He is fed up. He walks towards the checkout, muttering and grumbling under his breath.

INT. CHECKOUT. AFTERLIFE SUPERMARKET.

DAVE (Beetlejuice 2) is romancing a pretty Puerto-Rican checkout girl (JUANITA). He sees Beetlejuice.

DAVE.
Hey! Just in time! (To her)
This is the guy I was
telling you about.

BEETLEJUICE looks at them with repulsion.

JUANITA.
He looks like you!

DAVE.
Yeah. Where's Lydia?

BEETLEJUICE.

She's alive.

DAVE.

Oh great. Well, we were just leaving. We're gonna get married!

JUANITA.

Yes! My uncle is giving us a house in South Hades.

DAVE.

They say it's a lot like San Diego!

He claps him on the shoulder.

DAVE.

Thanks!

JUANITA.

Nice to meet you!

They leave. Beetlejuice is expressionless.

INT. KITCHEN. AFTERLIFE.

RITA is sitting at the kitchen table. She has been weeping. SOUND of door opening. She looks up. It's BEETLEJUICE. He closes the door, takes off his jacket and hangs it on the back of the door.

RITA.

You're late.

He ignores her, crosses to the TV and turns it on - switching to a channel showing a ball game.

RITA.

I thought you'd gone forever. Look at this jacket!

She takes the jacket off the door.

RITA.

I know you're going to leave me. I'd better wash it.

She starts removing things from the pockets, including a beer bottle, and putting them on the table.

RITA.
You won't leave me, will you?

BEETLEJUICE.
Yes I will!

RITA (almost weeping)
Why?

BEETLEJUICE.
You looked in the mirror lately?

He gets up, opens the fridge and gets out a bottle of beer. He glances at Rita. She is silently weeping.

BEETLEJUICE.
You're always crying! It's a real bring down!

He resumes his seat and drinks from the beer bottle.

RITA.
You don't love me.

BEETLEJUICE.
Me and a million others, babe.

He puts the bottle on the table behind him. RITA takes the jacket out into the washroom. He bends over and unlaces his shoes. He takes his shoes off. Then he reaches back over his head for the beer. He takes the wrong bottle. He drinks. For a moment little SPARKLES of light dance around his head. His face goes slack.

RITA re-enters the kitchen.

RITA.
You really should get some new clothes. All your clothes are falling to pieces.

Beetlejuice looks at her. The pupils of his eyes enlarge.

RITA.
You alright, hon?

BEETLEJUICE.
Jeez, Rita. You are so
beautiful!

RITA.
I am?

BEETLEJUICE.
Say, didn't you wanna go
to a club tonight?

EXT. BEATNIK BEACH. NIGHT.

It's a beautiful night.

MUSIC. Beach Party. There is a fire on the beach surrounded by
happy TOURISTS, GUESTS and HAWAIIANS. A BAND is playing. PEOPLE
are dancing.
CHARLES and DELIA are sitting together in the sand.

DELIA.
Hey.

CHARLES.
What?

DELIA.
Do you still love me?

CHARLES.
Yes.

DELIA.
I love you too.

CHARLES.
Does this mean the divorce
is off?

DELIA.
If you say so Mister Huge!

She puts her arms around him. They kiss. OTHO taps him on the
shoulder.

OTHO.
Charles...

Charles looks round. Otho is draped in a blanket, looking like he's just done ten rounds with Mike Tyson.

CHARLES.
We'll do another hotel.
And you can design it.
I promise.

OTHO.
Really?

CHARLES.
But next time we'll do
it in Palm Springs.

DELIA.
What's going to happen
to the island?

CHARLES.
Larry says the only thing
it's good for is a nature
reserve.

PAN ACROSS BEACH.
MR. MAUI is dancing with the BEATNIKS, HAWAIIANS, SURFERS and the
ANCIENT HAWAIIAN GHOSTS.

EXT. ANOTHER PART OF THE BEACH. NIGHT.

A family of CRABS skitter along the beach.
Nearby LYDIA and KIMO walking slowly along the seashore.

KIMO.
All this...Everything that's
happened. It's like a dream.
It's like we've been sucked
into some great cosmic conflict.

LYDIA.
Yes.

KIMO
Was there really a Beetlejuice?

LYDIA.
Is there a moon? Is there
a sky? Are there nightmares?

They kiss.

INT. AFTERLIFE CLUB.

A "Devil's Ball." All manner of devil, monster, ghoul and freak is dancing. Characters from the afterlife: Hipnoids, skeletons, the Bigfoot couple, Krells, Accident Victims etc. hang out at the bar. Onstage, fronting the band, is BEETLEJUICE. On the dance-floor, RITA gyrates joyfully.

BEETLEJUICE (sings)
You move it to the left
Yeah, then you go for yourself.
You move it to the right
Yeah, if it takes all night.

Everyone gets into the groove. Beetlejuice demonstrates the dance moves, sliding into the splits, hitch-hiking, turkey-trotting etc.

BEETLEJUICE.
It maybe kind of slow
With a whole lotta soul.
Don' move it too fast
Make it last.
You know you scratch
Just like a monkey, yeh you do.
Real, yeah!
You slide into the limbo, yeh,
How low can you go?

Beetlejuice does a limbo.

BEETLEJUICE.
Oh come on baby!
I don't want ya to crumble down.
Just groove it right here
To the Harlem shuffle.

BAND.
Yeah, yeah, yeah,
Do the Harlem shuffle!

BEETLEJUICE.
Oh, do the monkeyshine yeah!

END CREDITS.

BAND.

Yeah, yeah, yeah,
Do the Harlem shuffle!

BEETLEJUICE.

Hitch, hitch-hike baby
Across the floor.
Whoa, whoa, whoa
I can't stand it no more.
Now come on baby,
Now get into your slide.
Ride, ride, ride
Little pony ride.
Yeah! Shake, shake, shake
Shake a tail feather baby!
Ooh!
Shake, shake, shake
Shake a tail feather baby!

Fade Out.

THE END.