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With the extra time on our hands lately, we've had the chance to catch up on some backlogged to-do items, from back-end fixes to new content. Hopefully our readers won't notice much of the behind-the-scenes work, but we can say that the blog archives, more than 450 entries stretching back 15 years, are now fully browsable again, by year, month,
 and category, to give a few ways of digging in. Next up, new locations, from around the world: We start with two new booths in public, outdoor locations in Prague. We've always felt like Prague could be a good photobooth town, and we're happy to see two more booths, at the National Theater and at the National Gallery, added to the tally there.
Thanks, Petr! Next, a new home for an existing booth in Zürich, Switzerland. When I visited Patrick in April, 2019, he was already planning the move, and awaiting the official go-ahead, which finally came and allowed him to move the booth where he and I took a strip outside Kosmos to another, more prime location outside Kanzlei Club. Thanks to
Michelle for contributing the photos for this new location. I don't know if I noted it between my visits to Lausanne in April and Berlin in August, but we learned that the booth on Goldbrunnenstraße in Zürich, operated by the machine's inventor, Martin Balke—which for my money made the best photobooth photos I've ever taken—was taken out of
 service when Martin moved out of his apartment this summer. While we're very glad to know about Patrick's two booths in Zürich, we can't help but mourn the loss the last remaining horizontal strip Swiss machine in Switzerland. The machines live on in Berlin, so visit them while you can! Now, on to the pictures... We're always coming across new
films, with the grand total on our site now up to 226 different films spanning nearly a hundred years of cinema. This time, a few more recent additions. First, thanks to our long-time contributor Charles, we have the first Chuck Norris film added to the list, a real cause for celebration. Code of Silence features a brief shot of a booth in Chicago's Union
Station. A few years later, the film's director, Andrew Davis, would employ a photobooth in a much more integral way in The Fugitive. Also thanks to Charles, we've added the 1975 exploitation film Just the Two of Us (originally released in 1970 as The Dark Side of the Mirror), which features a lovely booth in the final shot of the film. We also got
around to posting a single photobooth frame in the credits of the delightful Paddington 2, highly recommended for the whole family if anyone's looking for brilliant, escapist fun on many levels. In Ron Howard's 2019 documentary Pavarotti, about the legendary tenor Luciano Pavarotti, we see a brief shot of a few frames from a photostrip capturing
Pavarotti and his first wife. Thanks to Christian for the tip on a 1998 film, Love Is the Devil: Study for a Portrait of Francis Bacon, which features two extended scenes shot from the perspective of the photobooth camera. The 2017 Morrissey biopic England is Mine includes a few photobooth photos
in a scene in a Manchester record store where young Stephen awaits an answer to the "musician wanted" advert he's posted there. And now to the very recent: the Pixar release Onward joins Up in the "photobooth in a Pixar film" club. Moving on to photobooths in music, we have a few albums to report, and a lot of songs. First, a 2016 album by the
 Fruit Bats called "Absolute Loser. "And next, a 1987 album by Tom Verlaine, with a lovely color photobooth photo as the cover, Flash Light. This past week, we added 33 songs with photobooths in the lyrics or title of the songs, which gives an idea of the way
the image is used in these (mostly contemporary) songs. Perhaps the successor to my "Photobooths in Cinema" talk will be a three minute mashup of every photobooth Snap it for Japan, yeah oh Duct tape you in my roof Kiss you in the
photo booth Count it down, see the camera flash Pick up all the photo booth Black and white strip From that photo booth Nobody
is hangin' 'round makin' out in the photo booth Last Friday I see you in the photo booth Makes my teeth hurt like airplane bathrooms Photomaton soixante-dix-sept... And photo booth The summer of my wasted youth Dentro al Photobooth "Tre, due, uno: cheese" (click) You felt that need to pile us all Our smiles on call inside a tiny photo booth Their surveillance state is not just a freakin' photo booth That night we had our picture made In a photo booth in town And hope that the memories develop in the darkness Like
photos do, I wish I had a time-machine and a photo-booth We took some pictures in a photo booth Was it just you and her? Did you go in the photo booth Photobooth, kissing youth, midnight bulletproof Mein Spiegelbild zieht Fratzen, so wie Paare in der photo booth Jeder-
 jeder wünscht sich so 'n Beruf We stuck that picture in a bottle Sleeping silently in a photo booth On the road where I caught a cab And you thought that I'd leave you once I learned the truth When we got lost as hell in that old photo booth Pull the photo booth Curtain Check if the bar is open Silver quarters in a photo booth It printed little pictures
of you Get some change Photos from a booth Rifle range And when the lights start flashing like a photobooth And the stars exploding We'll be fireproof a photobooth (Gone in a flash) Loading... This work could have adult content. If you proceed
you have agreed that you are willing to see such content. COCO Original story by Lee Unkrich, Jason Katz, Matthew Aldrich & Adrian Molina Screenplay by Adrian Molina Screenplay by Adrian Molina & Matthew Aldrich & Adrian Molina Screenplay by Adrian Molina & Matthew Aldrich & Adrian Molina Screenplay by Adrian
smoke of burning copal wood dances lyrically upward... CARD: DISNEY PRESENTS CARD: A PIXAR ANIMATION STUDIOS FILM The smoke lifts up toward lines of papel picado - cut paper banners -- that sway gently in the breeze. PAPEL PICADO CARD: "COCO" MIGUEL (V.O.) Sometimes I think I'm cursed... 'cause of something that happened
before I was even born. A story begins to play out on the papel picado. MIGUEL (V.O.) See, a long time ago there was this family. The images on the papel picado come to life to illustrate a father, a mother, and a little girl. The family is happy. MIGUEL (V.O.) The papá, he was a musician. The papá plays guitar while the mother dances with her
 daughter. MIGUEL (V.O.) He and his family would sing, and dance, and count their blessings... (beat) But he also had a dream... to play for the world. (beat) And one day he left with his guitar... and never returned. The man walks down a road, guitar slung on his back. In another vignette his daughter stands in the doorway, watching her papá leave.
Two feet step up next to her, It is her mamá, hardened. She shuts the door. 2. MIGUEL (V.O.) And the mamá...? She didn't have time to cry over that walkaway musician! (beat) After banishing all music from her life... The woman gets rid of all of her husband's instruments and records. MIGUEL (V.O.) She found a way to provide for her daughter...
(beat) She rolled up her sleeves and she learned to make shoes. (beat) She could have made candy! Amongst the papel picado, a stick swings at a strung up piñata which bursts with candy... MIGUEL (V.O.) Or sparkly underwear and a luchador mask hang on a line amongst other linens... MIGUEL (V.O.) But no... she chose shoes... On the papel picado, the little girl becomes a young woman. MIGUEL (V.O.) Then she taught her son-in-law. She introduces a suitor to the family business. MIGUEL (V.O.) Then her grandkids got roped in. As her family
grew, so did the business. In the next vignette, a bunch of goofy grandchildren join in the shoemaking. The shoe shop is full of family! 3. MIGUEL (V.O.) Music had torn her family apart, but shoes held them all together. (beat) You see, that woman was my great- great grandmother, Mamá Imelda. TILT DOWN from the papel picado to the OFRENDA
 ROOM - DAY where a photo sits at the top of a beautiful altar. The photo features MAMÁ IMELDA -- serious, formidable. She holds a baby on her lap. Her husband stands beside her, but his face has been torn away. MIGUEL (V.O.) She died WAY before I was born. But my family still tells her story every year on Día de los Muertos -- the Day of the
 Dead... (beat) And her little girl? Fade from the face of the little girl to present day MAMÁ COCO (97), a living raisin, convalescing in a wicker wheelchair. MIGUEL (V.O.) She's my great grandmother, Mamá Coco. A boy (12) walks into frame and kisses her on the cheek. This is our narrator, MIGUEL MIGUEL Holá, Mamá Coco. MAMÁ COCO How
are you, Julio? MIGUEL (V.O.) Actually, my name is Miguel. Mamá Coco has trouble remembering things... But it's good to talk to her anyway. So I tell her pretty much everything. QUICK CUTS of Miguel with Mamá Coco: 4. EXT. COURTYARD MIGUEL I used to run like this... Miguel pumps his arms with his hands in fists. Then he switches to flat
palms. MIGUEL But now I run like this which is way faster! CUT TO: INT. MAMÁ COCO'S ROOM Miguel, in a luchador mask, climbs onto the bed, arms raised. MIGUEL And the winner is... Luchadora Coco! Miguel leaps off the bed onto a pile of pillows that bursts, sending feathers onto Mamá Coco who wears a mask of her own. CUT TO: EXT.
 DINING AREA Miguel leans toward Mamá Coco at the dinner table. MIGUEL I have a dimple on this side, but not on this side, but not on this side. Dimple. No dimple. No dimple as ship captain. She gives Mamá Coco a kiss on the head. MIGUEL (V.O.) My Abuelita? She's Mamá
 Coco's daughter. Abuelita piles extra tamales on Miguel's plate. ABUELITA Aw, you're a twig, mijo. Have some more. 5. MIGUEL No, gracias. ABUELITA I asked if you would like more tamales on Miguel would like more tamales. MIGUEL S-sí? ABUELITA That's what I THOUGHT you said. MIGUEL (V.O.) Abuelita runs our house just like Mamá Imelda did. CUT TO: INT. OFRENDA
ROOM - DAY Abuelita adjusts the photo of her beloved Mamá Imelda. Then she perks her ear at a hooting sound. INT. KITCHEN - MOMENTS LATER Miguel listens as a truck drives by the window, blaring radio tunes
 Abuelita angrily slams the window shut. ABUELITA No music!! EXT. STREET - EVENING A trio of gentlemen serenade each other as they stroll by the family compound. MUSIC!!! Terrified, the musicians stumble as they run away.
MIGUEL (V.O.) I think we're the only family in México who hates music... INT. RIVERA WORKSHOP - DAY We see the Rivera family tinkering in the shoe shop, no music to be heard. Miguel jogs past them. MIGUEL (V.O.) And my family's fine with that... He grabs his shine box, and heads out of the shoe shop. MIGUEL (V.O.) But me? MAMÁ Be back by
lunch, mijo! MIGUEL Love you, Mamá! Once outside, Miguel makes his way through the small town of SANTA CECILIA - MORNING MIGUEL (V.O.) I am NOT like the rest of my family... He passes a woman sweeping a stoop. WOMAN Hola, Miguel! MIGUEL Hola! He passes a band of musicians playing a tune. Miguel joins with some air guitar and the
further down the street he goes, the more instruments and sounds layer in. The bells of the church chime in harmony, a radio blares a cumbia rhythm. 7. Running past a food stand, Miguel passes all these scenes, the music
synthesizes and he can't help but tap out rhythms along a table of alebrijes. The fantastical wooden animal sculptures each play a different tone like a marimba. Miguel finishes with a SMACK on a trash can, out of which a pops up a scrappy hairless Xolo dog. The dog, DANTE, barks and jumps up to lick Miguel, who laughs. MIGUEL Hey, hey! Dante!
Miguel holds the pan dulce over Dante's head. MIGUEL Sit. Down. Roll over. Shake. Fist bump. Dante obeys to the best of his ability. MIGUEL Good boy, Dante! Miguel rounds the corner toward the town square.
Vendors sell sugar skulls and marigolds, and musicians fill the square with music. MIGUEL (V.O) I know I'm not supposed to love music -- but it's not my fault! (beat) It's no
TOUR GUIDE are gathered around the base of the statue. TOUR GUIDE And right here, in this very plaza, the young Ernesto de la Cruz took his first steps toward becoming the most beloved singer in Mexican history! CUT TO: CLIPS of de la Cruz in his hay day: playing as a young man in the plaza, serenading bystanders in a train car... MIGUEL
(V.O.) He started out a total nobody from Santa Cecilia, like me. But when he played music, he made people fall in love with him. MORE CLIPS from de la Cruz's films. He leaps from a tree branch onto a galloping horse. He plays his signature skull guitar with flourish and flair. MIGUEL (V.O.) He starred in movies. He had the coolest guitar... He could
fly! A CLIP features de la Cruz dressed as a hovering priest, held up by strings, in front of a cycling sky flat. MIGUEL (V.O.) And he wrote the best songs! But my all-time favorite? It's-- A CLIP of de la Cruz performing in a fancy nightclub. DE LA CRUZ (singing) REMEMBER ME THOUGH I HAVE TO SAY GOODBYE REMEMBER ME DON'T LET IT
MAKE YOU CRY FOR EVEN IF I'M FAR AWAY I HOLD YOU IN MY HEART I SING A SECRET SONG TO YOU EACH NIGHT WE ARE APART REMEMBER ME EACH TIME YOU HEAR A SAD GUITAR KNOW THAT I'M WITH YOU THE ONLY WAY THAT I CAN BE.
MIGUEL (V.O.) He lived the kind of life you dream about... Until 1942... As the audience swoons over de la Cruz is subsequently crushed by a giant bell. MIGUEL (V.O.) When he was crushed by a giant bell. CUT TO: MARIACHI PLAZA - DAY Miguel gazes up at the statue of de la Cruz is audience swoons over de la Cruz is nawe. MIGUEL (V.O.) Sometimes, I look at
de la Cruz and I get this feeling... like we're connected somehow. Like, if HE could play music, maybe someday I could too... 10. EXT. MARIACHI (playful) Ay, ay, ay, muchacho. MIGUEL Huh? PLAZA MARIACHI I asked for a shoe shine, not your life story. Miguel comes
out of his reverie and looks up at the PLAZA MARIACHI whose shoes he is shining. MIGUEL Oh, yeah, sorry. He goes back to scrubbing the man's shoe. As Miguel shines, the mariachi plucks his guitar idly. MIGUEL I just can't really talk about any of this at home so... PLAZA MARIACHI Look, if I were you I'd march right up to my family and say, "Hey! I'm a musician. Deal with it!" MIGUEL I could never say that... PLAZA MARIACHI You ARE a musician, no? MIGUEL I don't know. I mean... I only really play for myself-- PLAZA MARIACHI Did de la Cruz become the world's best musician by hiding his sweet, sweet skills? No! He walked out onto that plaza and he played out loud! 11. The
mariachi gets an idea. He points to the gazebo where organizers are setting up for a show. They unfurl a canvas poster which reads "TALENT SHOW." PLAZA MARIACHI (CONT'D) Ah, mira, mira! They're setting up for tonight. The music competition for Día de Muertos. You wanna be like your hero? You should sign up! MIGUEL Uh-uh, my family
 would freak! PLAZA MARIACHI Look, if you're too scared, then, well... have fun making shoes. Miguel considers this. PLAZA MARIACHI (CONT'D) C'mon. What did de la Cruz always say? MIGUEL ...Seize your moment? The mariachi appraises Miguel, then offers his guitar. PLAZA MARIACHI Show me what you got, muchacho. I'll be your first
 audience. Miguel's brows rise, surprised. He reaches to take the instrument, regarding it as if holding a holy relic. Miguel spreads his fingers across the strings anticipating his chord and... ABUELITA (O.S.) MIGUEL! Startled, Miguel impulsively throws the guitar back onto the mariachi's lap. He turns to see Abuelita marching toward him. Miguel's
TÍO BERTO (40s) and PRIMA ROSA (16), follow with supplies from the market. MIGUEL Abuelita! ABUELITA You leave my grandson alone! PLAZA
MARIACHI Doña, please -- I was just getting a shine! ABUELITA I know your tricks, mariachi! (to Miguel) What did he say to you? MIGUEL He was just showing me his guitar... Gasps from the family. TÍO BERTO Shame on you! Abuelita lords over the mariachi, shoe aimed directly between his eyes. ABUELITA My grandson is a sweet little angelito
querido cielito -- he wants no part of your music, mariachi! You keep away from him! The mariachi scrambles away, snatching his hat off the ground before he goes. Abuelita hugs Miguel protectively to her bosom. ABUELITA Ay, pobrecito! Estás bien, mijo? She peppers him with kisses then releases him from the embrace. He gasps for air. ABUELITA
 (distressed) You know better than to be here in this place! You will come home. Now. 13. Abuelita turns toward home. Miguel sighs and gathers his shine box. Then, seeing a flyer for the plaza "TALENT SHOW", he can't help but pocket it. He follows Abuelita. EXT. STREET - MOMENTS LATER Miguel catches up to his family. TÍO BERTO How many
 times have we told you -- that plaza is crawling with mariachis! MIGUEL Yes, Tío Berto. Dante ambles up to Miguel, sniffing and whining for a treat. MIGUEL No, no, no! Abuelita shoos him away. ABUELITA Go away, you! Go! Dante darts off, scared. MIGUEL It's just Dante... Abuelita throws her shoe at the dog. ABUELITA Never name a street dog.
They'll follow you forever. (beat) Now, go get my shoe. CUT TO: INT. RIVERA WORKSHOP The Rivera workshop is abuzz with family making shoes. WHOMP! Miguel is plopped onto a stool, ready for a lecture. ABUELITA I found your son in Mariachi Plaza! PAPÁ (disappointed) Miguel... 14. MAMÁ You know how Abuelita feels about the plaza.
 (blurting) But what about tonight? PAPÁ FRANCO What's tonight? MIGUEL And I thought I might... Mamá looks at Miguel, curious. MAMÁ ... Sign up? MIGUEL Well, maybe? PRIMA ROSA (laughing) You have to have talent to
be in a talent show. 15. PRIMO ABEL What are YOU going to do, shine shoes? The shoe from the ceiling falls back down on Abel's head. ABUELITA It's Día de los Muertos -- no one's going anywhere. Tonight is about family. She deposits a pile of marigolds in Miguel's arms. ABUELITA Ofrenda room. Vámonos. CUT TO: INT. OFRENDA ROOM -
MOMENTS LATER Miguel follows his Abuelita to the family ofrenda, holding the pile of flowers as she arranges them on the altar. ABUELITA Don't give me that look. Día de los Muertos is the one night of the year our ancestors can come visit us. (beat) We've put their photos on the ofrenda so their spirits can cross over. That is very important! If we
mío... Being part of this family means being HERE for this family... I don't want to see you end up like-- AbueLITA Never mention that man! He's better off forgotten. MIGUEL But you're the one who-- ABUELITA Ta, ta, ta-tch! MIGUEL I was just-- ABUELITA
Tch-tch! MIGUEL But.- ABUELITA Tch! MIGUEL I-- ABUELITA Tch! MIGUEL I-- ABUELITA Mamá COCO Papá is home...? ABUELITA Mamá, cálmese, cálmese. MAMÁ COCO Papá is home...? ABUELITA Mamá COCO Papá is home...? ABUELITA Mamá COCO Papá is home...? ABUELITA Mamá, cálmese. MAMÁ COCO Papá is home...? ABUELITA Mamá COCO Papá is 
that boy...? She looks to the photo of Mamá Imelda. AbueLITA (CONT'D) You're right. That's just what he needs! CUT TO: EXT. SIDE STREET Tío Berto unloads rolls of leather from a truckbed. Nearby, Dante sleeps under the shade of a tree. He startles awake by a faint TWANGING. The dog scrambles up to the
roof. He reaches a shoe sign advertising the Rivera Family business and lifts it up. INT. ROOFTOP HIDEOUT Dante wriggles into the hideout. Miguel is huddled over something. The dog peeks around his shoulder. MIGUEL (CONT'D)
You're gonna get me in trouble, boy. Someone could hear me! Miguel reveals a makeshift guitar, cobbled together from a beat up old soundboard and random other items. He takes a china marker and sketches a nose on what appears to be his own version of a skull guitar head. MIGUEL (CONT'D) I wish someone wanted to hear me.. Miguel tunes
the guitar. MIGUEL (CONT'D) Other than you... Dante gives Miguel a big sloppy lick. Miguel gives a grossed- out chuckle. He lifts his guitar and strums. MIGUEL (CONT'D) Perfecto! He crawls to the far side of the attic where he's built his own ofrenda to Ernesto de la Cruz. Posters, candles, and songbooks are arranged with care. Miguel lights the
candles with reverence, illuminating an album cover of de la Cruz holding his skull guitar. Miguel compares the head of his guitar to the album cover. Then he imitates de la Cruz's pose and smile. He switches on a beat up old TV and pushes a tape into the VCR, "Best of de la Cruz's pose and smile. He switches on a beat up old TV and pushes a tape into the VCR, "Best of de la Cruz's pose and smile. He switches on a beat up old TV and pushes a tape into the VCR, "Best of de la Cruz's pose and smile. He switches on a beat up old TV and pushes a tape into the VCR, "Best of de la Cruz's pose and smile. He switches on a beat up old TV and pushes a tape into the VCR, "Best of de la Cruz's pose and smile. He switches on a beat up old TV and pushes a tape into the VCR, "Best of de la Cruz's pose and smile. He switches on a beat up old TV and pushes a tape into the VCR, "Best of de la Cruz's pose and smile. He switches on a beat up old TV and pushes a tape into the VCR, "Best of de la Cruz's pose and smile. He switches on a beat up old TV and pushes a tape into the VCR, "Best of de la Cruz's pose and smile. He switches on a beat up old TV and pushes a tape into the VCR, "Best of de la Cruz's pose and smile. He switches on a beat up old TV and pushes a tape into the VCR, "Best of de la Cruz's pose and smile. He switches a tape into the VCR, "Best of de la Cruz's pose and smile tape into the VCR, "Best of de la Cruz's pose and smile tape into the VCR, "Best of de la Cruz's pose and smile tape into the VCR, "Best of de la Cruz's pose and smile tape into the VCR, "Best of de la Cruz's pose and smile tape into the VCR, "Best of de la Cruz's pose and smile tape into the VCR, "Best of de la Cruz's pose and smile tape into the VCR, "Best of de la Cruz's pose and smile tape into the VCR, "Best of de la Cruz's pose and smile tape into the VCR, "Best of de la Cruz's pose and smile tape into the VCR, "Best of de la Cruz's pose and tape into the VCR, "Best of de la Cruz's pose and tape into the VCR, "Best of de la Cruz's pose and tap
Cruz's films plays out. A clip from "A QUIEN YO AMO:" DE LA CRUZ (FILM CLIP) I have to sing. I have to play. The music, it's -- it's not just in me. It is me. 19. Miguel strums his guitar as de la Cruz imparts his wisdom. More clips run in the background as Miguel plays: DE LA CRUZ (FILM CLIP) When life gets me down, I play my guitar. In a clip
from "A QUIEN YO AMO:" DE LA CRUZ (FILM CLIP) The rest of the world may follow the rules, but I must follow my heart! De la Cruz kisses a woman passionately. Miguel cringes. Another clip from "A QUIEN YO AMO:" DE LA CRUZ (FILM CLIP) You know that feeling? Like there's a song in the air and it's playing just for you... As Miguel watches de
la Cruz play guitar in the video, he repeats the melody on his own guitar. DE LA CRUZ (FILM CLIP) (singing) A FEELING SO CLOSE YOU COULD REACH OUT AND TOUCH IT I NEVER KNEW I COULD WANT SOMETHING SO MUCH BUT IT'S TRUE... As a good-natured priest in "NUESTRA IGLESIA:" DE LA CRUZ (FILM CLIP) You must have faith,
sister. NUN (FILM CLIP) Oh but Padre, he will never listen. DE LA CRUZ (FILM CLIP) He will listen... to MUSIC! (singing) ONLY A SONG ONLY 
on the TV set. The clip jumps forward: LOLA (FILM CLIP) But my father, he will never give his permission. DE LA CRUZ (FILM CLIP) I am done asking permission. When you see your moment you must tiet it pass you by, you must seize it! The tape ends with an interview clip. INTERVIEWER (FILM CLIP) Señor de la Cruz, what did it take for you to
hiding, Dante. I gotta seize my moment! Dante wags his tail, panting happily. MIGUEL (CONT'D) I'm gonna play in Mariachi Plaza if it kills me! CUT TO: EXT. RIVERA COMPOUND - SUNSET Children run by with sparklers as Abuelita opens the doors to the family compound. 21. ABUELITA Día de los Muertos has begun! In the courtyard, two
food and drinks on the ofrenda, sí? As Mamá teaches, Miguel and Dante sneak across the roof and drop to the sidewalk outside the compound, Miguel and Dante sneak across the roof and Papá round the corner carrying a small table from storage. PAPÁ Mamá, where should we put this table? Miguel and Dante back up to avoid the adults, only a small table from storage.
to find Abuelita sweeping the sidewalk behind them! Miguel and Dante jump into the family ofrenda room. Nearly
cornered, he ushers Dante past a sleeping Mamá Coco. He stashes the dog and the guitar under the ofrenda table. 22. MIGUEL Get under! ABUELITA (O.S.) Miguel! Miguel straightens up to notice the doorway of the ofrenda table. 21. MIGUEL Get under! ABUELITA (O.S.) Miguel! Miguel straightens up to notice the doorway of the ofrenda table.
shining shoes -- you will be making them! Every day after school! Abuelita shuffles toward Miguel squealing. She squeezes his cheeks, full of pride. ABUELITA Our Migueli-ti-ti-ti-to carrying on the family tradition! And on Día de los Muertos! Your ancestors will be so proud! She gestures to the shoes adorning the ofrenda. 23. ABUELITA (CONT'D)
You'll craft huaraches just like your Tía Victoria. PAPÁ And wingtips, like your Papá Julio-- Miguel. crosses away from the ofrenda. MIGUEL But what if I'm no good at making shoes? PAPÁ Ah, Migue... You have your family here to guide you... (beat) You are a Rivera is...? MIGUEL ... A shoemaker. Through and through. Papá swells. PAPÁ
That's my boy! (calling out) Berto, break out the good stuff, I wanna make a toast! Papá heads out of the room, Mamá follows. Last is Abuelita, who smothers Miguel turns to find Dante on the bottom tier, licking a plate of mole to
unfolds to reveal another portion, hidden all these years; 24. the man with no face is revealed to be holding a familiar skull-headed guitar. MIGUEL De la Cruz's guitar...? MAMÁ COCO (CONT'D) Papá? Miguel's eyes go wide as the connection
dawns on him. Could it possibly be true? MIGUEL Mamá Coco, is your papá... Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda, to the record album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda, to the record album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda, to the record album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda, to the record album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda, to the record album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda, to the record album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda, to the record album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda, to the record album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda, to the record album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda album of Ernesto de la Cruz? MAMÁ COCO Papá! Papá! CUT TO: INT. ROOFTOP HIDEOUT Miguel goes to his secret ofrenda album of Ernesto de l
ROOFTOP Miguel runs to the edge of the roof, overlooking the courtyard, photo in one hand, guitar in the other. MIGUEL (CONT'D) It's him! I know who my great- great grandfather was! 25. MAMÁ Miguel! Get down from there! MIGUEL Mamá Coco's father was Ernesto de la Cruz! PAPÁ
What are you talking about? Miguel whips off his shoemaker's apron, striking a pose with the guitar. MIGUEL I'm gonna be a musician! CUT TO: EXT. COURTYARD - EARLY EVENING Miguel's guitar is cast at his feet, along with his de la Cruz albums. The whole family encircles the boy. ABUELITA What is all this? You keep secrets from your own
family? TÍO BERTO It's all that time he spends in the plaza... TÍA GLORIA ... Fills his head with crazy fantasies! MIGUEL (CONT'D) That man was Ernesto de la Cruz! The greatest musician of all time! PAPÁ We've never known anything about this man. But whoever
he was, he still abandoned his family. This is no future for my son. 26. MIGUEL But Papá, you said my family! I'm supposed to play music! ABUELITA Never! That man's music was a curse! I will not allow it! MIGUEL If you would just let-- MAMÁ (warning) Miguel-- PAPÁ You will listen to your family. No
more music. MIGUEL Just listen to me play-- PAPÁ End of argument. Miguel lifts his guitar to play when Abuelita snatches the instrument away. She points to the man in the photo. ABUELITA You want to end up like that man? Forgotten? Left off your family's ofrenda?! MIGUEL I don't care if I'm on some stupid ofrenda! Gasps from the family.
Abuelita's brow hardens. She lifts the guitar in the air. MIGUEL No! PAPÁ Mamá... Abuelita smashes it to bits! ABUELITA (CONT'D) Come. You'll feel better after you eat with your family. She reaches out to comfort Miguel, but he is hurt beyond repair. MIGUEL I don't wanna be in this?
family! He snatches the photo from Papá and bolts out of the hacienda. PAPÁ Miguel! MIGUEL! EXT. SIDE STREET Miguel bursts out of the compound, desperate to get away. Dante, nose buried in a trash bag, hears Miguel and chases after him. Miguel runs past a poster for the plaza "TALENT SHOW." EXT. MARIACHI PLAZA - EVENING Miguel
 approaches a STAGE MANAGER in the gazebo. MIGUEL I wanna play in the plaza. Like de la Cruz! Can I still sign-up? STAGE MANAGER You got an instrument?... (walking away) You find a guitar, kid, I'll put you on the list. Miguel looks
distraught. MOMENTS LATER: Miguel approaches any musician he can find. 28. MIGUEL Excuse me, can I borrow your guitar? MUSICIAN #1 Sorry, muchacho. CUT TO: MIGUEL I need a guitar, just for a little bit-- MUSICIAN #3 Get outta here, kid! Disheartened, Miguel walks
away. He finds himself facing the statue of de la Cruz. MIGUEL Great-great grandfather... What am I supposed to do? No answer. Miguel looks at the photo in his hand. He moves his thumb to reveal the skull head guitar. Then, a firework illuminates the skull
window but it's locked. More fireworks shoot into the explosions, Miguel throws his shoulder into the explosions.
muffled. He climbs onto the crypt, slightly moving the lid. He stifles a gasp. He crawls over the marble sarcophagus and comes face-to-face with the famed guitar. Miguel wipes away a layer of dust, revealing the rich painted wood beneath. He looks up to the portrait of de la Cruz. MIGUEL Señor de la Cruz? Please don't be mad. I'm Miguel, your
great-great grandson... I need to borrow this. Heart in his throat, Miguel lifts the guitar off its mount. Unbeknownst to him, some marigold petals in the mausoleum begin to sparkle. MIGUEL (CONT'D) Our family thinks music is a curse. None of them understand, but I know you would have. You would we told me to follow my heart. To seize my
moment! He backs up, in full view of the painting. MIGUEL (CONT'D) So if it's all right with you, I'm gonna play in the plaza, just like you did! 30. Confidence building, he strums it once. The air around him vibrates -- radiating like a shock wave. The petals on the ground whirl and surge with light for just a moment. Miguel is visibly taken aback. What
the guitar. MIGUEL I... I'm sorry! It's not what it looks like! De la Cruz is my... The groundskeeper walks straight through Miguel! He doesn't even see him! GROUNDSKEEPER There's nobody here! EXT. CEMETERY - NIGHT A panicked Miguel runs out, trying to figure out what's going on! But the people in the cemetery walk through him too.
Suddenly he hears a familiar voice. MAMÁ Miguel! Miguel turns to see Papá and Mamá still searching for him. MIGUEL Mamá! PAPÁ Miguel! Come home! He reaches for his parents, but goes straight through them. 31. PAPÁ Where are you, Miguel?! Frantic, Miguel trips and falls into an open grave. A nearby woman gasps and peeks over the ledge
backwards and scoots away frantically. He bumps into another skeleton whose head falls off and lands in Miguel tosses the head away from him and turns to see the whole cemetery is teeming with skeletons! And they can all see him! He races
off and hides behind a grave. After a moment, he peeks over the headstone to watch the skeletons engaging with their living families. One couple dances. Another man reaches for offerings on his grave, which solidify in his hands when he takes them. 32. A couple of skeletons coo over a toddler. SKELETON ABUELA Look how big she's getting!
and scatter. The head pops up. MIGUEL I'm sorry, I'm so
MIGUEL Tía... Rosita? TÍA ROSITA Sí! He looks at Papá Julio, whose head is still turned the wrong way. TÍA VICTORIA straightens it. MIGUEL Papá Julio? PAPÁ JULIO Hola. MIGUEL Tía Victoria pokes Miguel's non-corporeal form.
TÍA ROSITA He's not quite alive either... PAPÁ JULIO We need Mamá Imelda. She'll know how to fix this! Suddenly twin skeleton gents run, huffing) Oye! TÍO OSCAR (winded) It's Mamá Imelda-- 34. TÍO FELIPE (huffing) --She couldn't cross over! The others gasp. TÍO OSCAR She's stuck-- TÍO FELIPE --On the
other side! Miguel sees pictures of his Tío Oscar and Tío Felipe flash in his memory. MIGUEL Tío Oscar? Tío Felipe? TÍO OSCAR Oh, hey Miguel. TíA VICTORIA I have a feeling this has something to do with you. TÍA ROSITA But if Mamá Imelda can't come to us... PAPÁ JULIO ...Then we are going to her!
Vámonos! Papá Julio grabs Miguel by the arm and the family rushes through the cemetery, trailed by Dante. EXT. CEMETERY - MOMENTS LATER Miguel and his family weave through the graves, rounding a corner. His gaze falls upon a glowing MARIGOLD BRIDGE arching before them. MIGUEL Whoa... The bridge extends into the mist. A stream of
skeletons amble across for the holiday. 35. The family passes through an invisible barrier onto the bridge. Their bodies change from ghostly to solid. Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the threshold. PAPÁ JULIO Come on, Miguel hesitates at the t
dream, then. You're all really out there... TÍA VICTORIA You thought we weren't? MIGUEL Well I don't know, I thought it might've been one of those made up things that adults tell kids... like... vitamins. TÍA VICTORIA Miguel, vitamins are a real thing. MIGUEL Well, now I'm thinking maybe they could be... As skeletons pass in the other direction,
Miguel receives some strange looks. A little skeleton girl gasps, pointing at him. SKELETON MOTHER Mija, it's not nice to stare at-- (seeing Miguel) Ay! Santa Maria! 36. The woman goes wide-eyed, her head turning backwards to gawk at Miguel as she walks in the opposite direction. Miguel puts up his hood. The Riveras continue on toward an
the far edge of the Marigold Bridge. EXT. MARIGOLD GRAND CENTRAL STATION CANNED LOOP (V.O.) Welcome back! Anything to declare? TRAVELER Some churros... from my family
ARRIVALS AGENT How wonderful! Next! CANNED LOOP (V.O.) ... If you are experiencing travel issues, agents at the Department of Family Reunions are available to assist you. Miguel and family get into the line for RE-ENTRY, along with other skeletons returning from the Land of the Living. 37. Nearby, skeletons exit the Land of the Dead through a
visit! ELDERLY COUPLE Gracias. The couple unites with the rest of their family. They all step onto the bridge, which begins to glow as they gain footing. CANNED LOOP (V.O.) ... And remember to return before sunrise. Enjoy your visit! DEPARTURES AGENT Next! A skeleton man, a smile full of braces, steps up to the monitor. DEPARTURES AGENT
(CONT'D) Your photo's on your dentist's ofrenda. Enjoy your visit! JUAN ORTODONCIA Grashiash! DEPARTURES AGENT Next! HÉCTOR (early 20s), a ragged fellow, steps up to the monitor, disguised as Frida Kahlo. HÉCTOR (early 20s), a ragged fellow, steps up to the monitor, disguised as Frida Kahlo. HÉCTOR (early 20s), a ragged fellow, steps up to the monitor, disguised as Frida Kahlo. HÉCTOR (early 20s), a ragged fellow, steps up to the monitor, disguised as Frida Kahlo. HÉCTOR (early 20s), a ragged fellow, steps up to the monitor, disguised as Frida Kahlo. HÉCTOR (early 20s), a ragged fellow, steps up to the monitor, disguised as Frida Kahlo.
The monitor scans him, but an "X" appears, accompanied by a negative buzzing sound. 38. DEPARTURES AGENT Well shoot. Looks like no one put up your photo, Frida... Héctor peels off his unibrow and throws off his frock. HÉCTOR Okay, when I said I was Frida... just now? That... that was a lie. And I apologize for doing that. DEPARTURES AGENTURES A
No photo on an ofrenda, no crossing the bridge. HÉCTOR You know what, I'm just gonna zip right over, you won't even know I'm gone. Héctor bolts for the bridge at a sprint, but the magic doesn't
 engage; he sinks right into the petals. HÉCTOR Almost there, just a little further...! The guards saunter to the bridge and casually pull Héctor back toward the Land of the Dead. OFFICER Upsy-daisy... HÉCTOR Fine, okay. Fine, who cares... Dumb flower bridge! Miguel watches as the guards haul him out. Tía Rosita looks up in time to see his back.
TÍA ROSITA I don't know what I'd do if no one put up my photo. ARRIVALS AGENT (O.S.) Next! 39. TÍA ROSITA Oh! Come mijo, it's our turn. The arrivals agent leans out from his window. ARRIVALS AGENT Welcome back, amigos! Anything to declare? PAPÁ JULIO As a
matter of fact, yes. The family pushes Miguel to the front, very much alive. MIGUEL Hola. The arrivals agent's jaw literally drops. CUT TO: INT. MARIGOLD GRAND CENTRAL STATION Miguel and his family are escorted by a security guard across an arching second floor walkway. VOICE OVER P.A. Paging Marta Gonzales-Ramos. Marta Gonzales
Muertos! CUT TO: In a far corner, one traveler in particular is raising hell. MAMÁ IMELDA I demand to speak to the person in charge! A beleaquered CASE WORKER I'm sorry, señora, it says here no one put up your photo-- Mamá Imelda coldly eyes the Macintosh 128k on the woman's desk.
wouldn't let me cross the bridge! Tell this woman and her devil box that my photo is on the ofrenda.. 41. MAMÁ IMELDA What?! PAPÁ JULIO We ran into... um... Mamá Imelda. Her photo flashes before him. MAMÁ IMELDA Miguel? MIGUEL Mamá Imelda. Her photo flashes before him. MAMÁ IMELDA Miguel? MIGUEL Mamá Imelda. Her photo flashes before him. MAMÁ IMELDA Miguel? MIGUEL Mamá Imelda. Her photo flashes before him. MAMÁ IMELDA Miguel? MIGUEL Mamá Imelda. Her photo flashes before him. MAMÁ IMELDA Miguel? MIGUEL Mamá Imelda. Her photo flashes before him. MAMÁ IMELDA Miguel? MIGUEL Mamá Imelda. Her photo flashes before him. MAMÁ IMELDA Miguel? MIGUEL Mamá Imelda in the forenda... 41. MAMÁ IMELDA Miguel? MIGUEL Mamá Imelda in the forenda... 41. MAMÁ IMELDA Miguel? MIGUEL Mamá Imelda in the forenda in th
Imelda... MAMÁ IMELDA What is going on? Just then, a door opens and a CLERK you the Rivera family? The computer short circuits. CUT TO: INT. CLERK Well, you're cursed. The family gasps. MIGUEL What?! The clerk searches through a huge stack of papers. CLERK Día de los Muertos is a night to
GIVE to the dead. You STOLE from the dead. MIGUEL But I wasn't stealing the guitar! MAMA IMELDA Ah-ah-ah! We do not speak of that... (disgust) ...musician! He is DEAD to this family! MIGUEL Uh, you're all dead. Dante balances hister was my great-great grandfather's, he would have wanted me to have it-- MAMA IMELDA Ah-ah-ah! We do not speak of that...
  laws at the edge of the clerk's desk and tries to reach a plate of food. CLERK ACHOO! I am sorry, whose alebrije is that? Miguel steps up, trying to pull Dante away from the treats. MIGUEL That's just Dante. Tha ROSITA He sure doesn't look like an alebrije. Tha ROSITA He sure doesn't look like an alebrije is that? Miguel steps up, trying to pull Dante away from the treats. MIGUEL That's just Dante.
TÍO OSCAR He just looks like a plain old dog... TÍO FELIPE ...Or a sausage someone dropped in a barbershop. CLERK Whatever he is, I am -- ACHOO! -- terribly allergic. MIGUEL But Dante doesn't have any hair. CLERK And I don't have a nose, and yet here we are -- ACHOO! 43. MAMÁ IMELDA But none of this explains why I couldn't cross over.
Miguel realizes something. He sheepishly pulls out the folded photo. MIGUEL Oh... He unfolds the photo off the ofrenda?! MIGUEL It was an accident! Mamá Imelda turns to the clerk, fire in her eyes. MAMÁ IMELDA How do we send him back?! CLERK Well, since it's a family matter... (flipping pages) The way to
undo a family curse is to get your family's blessing. MIGUEL That's it? CLERK Get your family's blessing, and everything SHOULD go back to normal. But you gotta do it by sunrise! MIGUEL What happens at sunrise? PAPÁ JULIO Híjole! Your hand! Miguel looks at his hand. The tip of one of his fingers has started to turn skeletal. He turns pale. He
starts to faint when Papá Julio picks him up and gently slaps him awake. PAPÁ JULIO Whoa, Miguel. Can't have you fainting on us. 44. CLERK But not to worry! Your family's here, you can get your blessing right now. The clerk searches the ground near Tía Rosita. CLERK Cempasúchil, cempasúchil, cempasúchil, cempasúchil, cempasúchil, señora. Tía Rosita titters. The clerk
plucks a marigold petal from the hem of her dress. He hands the petal to Mamá Imelda. CLERK (to Imelda) Now, you look at the living and say his name. Imelda turns to Miguel. CLERK Nailed it. Now say: I give you my blessing. MAMÁ IMELDA I give you my blessing. The marigold petal glows in her fingers. Miguel brightens
But Mamá Imelda is not finished. MAMÁ IMELDA (CONT'D) I give you my blessing to go home... The glow of the marigold petal surges. MAMÁ IMELDA (CONT'D) To put my photo back on the ofrenda... Each added condition makes the petal glow brighter. Imelda delivers it like a scolding, but Miguel nods. MAMÁ IMELDA (CONT'D) And to never play
music again! The petal surges one last time, 45. MIGUEL What? She can't do that! CLERK (to Imelda is firm in her resolve, MIGUEL Fine, CLERK (to Imelda) Then you hand the petal to Miguel, imelda extends the petal to Miguel, who reaches for it. He grabs the petal.
WHOOOSH! He's consumed by a whirlwind of petals. It seems like he's solid. He runs to the window and looks out. MIGUEL No skeletons! Miguel laughs, relieved. Then, a mischievous smile on his face, he turns and eyes de la Cruz's guitar. Miguel quickly
grabs the guitar. MIGUEL Mariachi Plaza, here I come-- He takes two steps toward the door, then WHOOOOSH! CLERK'S OFFICE - SAME TIME Miguel appears back in the clerk's office in another flash of the marigold whirlwind, without the guitar. The family turns, shocked to see him back so soon. Miguel realizes his hands are still in guitar-holding
position. MAMÁ IMELDA Two seconds and you already break your promise! 46. MIGUEL This isn't fair, it's my life! You already had yours! Miguel grabs another petal, he marches over to Papá Julio. MIGUEL Papá Julio, I ask for your blessing. Papá Julio shakes his head and pulls his hat down. MIGUEL (CONT'D) Tía Rosita? Oscar? Felipe? Tía
Victoria? They all shake their heads. MAMÁ IMELDA Don't make this hard, mijo. You go down the same path he did. Miguel gets an idea. He pulls the photo out and turns from the group. MIGUEL The same path he did. He gazes at the man with
no face. MIGUEL (CONT'D) (to himself) He's family... TÍA VICTORIA Listen to your Mamá Imelda. TÍO OSCAR She's just looking out for you. TÍA ROSITA Be reasonable. Miguel sees himself out. The family waits for a beat. CLERK Uh, should we
tell him there are no restrooms in the Land of the Dead? INT. STAIRCASE - MOMENTS LATER Miguel hustles down a staircase with Dante. Once on the ground floor, they huddle beneath the staircase with Dante. Once on the ground floor, they huddle beneath the staircase with Dante. Once on the ground floor, they huddle beneath the staircase with Dante. Once on the ground floor, they huddle beneath the staircase with Dante. Once on the ground floor, they huddle beneath the staircase with Dante. Once on the ground floor, they huddle beneath the staircase with Dante. Once on the ground floor, they huddle beneath the staircase with Dante. Once on the ground floor, they huddle beneath the staircase with Dante. Once on the ground floor, they huddle beneath the staircase with Dante.
her walkie-talkie. Miguel scopes the ground floor and spies a revolving door exit. MIGUEL Vámonos. Miguel puts up his hood, tightening it to a tiny eye hole, and heads out. Dante pads after him. PATROLWOMAN We got a family looking for a LIVING BOY. MIGUEL If I wanna be a musician, I need a MUSICIAN'S blessing. We gotta find my great-great
grandpa. The exit gets closer when Miguel is stopped by a PATROLMAN Hold it, muchacho. Miguel's hoodie loosens to reveal his living face. PATROLMAN I've found that living boy! 48. A large family passes between Miguel and the officer, chatty, arms full of
offerings. PATROLMAN Uh whoa, excuse me, excuse me folks! Excuse me-- Once the family clears, Miguel is nowhere to be seen. CUT TO: INT. NEARBY CORRIDOR Miguel and Dante hide from the patrolman. But Dante wanders off to inspect a side room. MIGUEL No, no -- Dante! INT. DEPARTMENT OF CORRECTIONS Miguel catches up to Dante
He overhears an exchange in a nearby cubicle. CORRECTIONS OFFICER ...disturbing the peace, fleeing an officer, falsifying a unibrow... HÉCTOR Amigo? (verklempt) Oh, that's so nice, to hear you say that, because... (misty) I've just had a really
hard Día de Muertos, and I could really use an amigo right now, Héctor leans gratefully toward the officer, overwhelmed with mock emotion, 49, HÉCTOR (CONT'D) And amigos, they help their amigos, the
(CONT'D) Oh, you like de la Cruz? He and I go way back! I can get you front row seats to his Sunrise Spectacular Show! Miguel perks at the mention of de la Cruz. CORRECTIONS OFFICER Uh-- HÉCTOR I'll -- I'll get you backstage, you can meet him! (beat) You just gotta let me cross that bridge! The corrections officer pulls away. CORRECTIONS
OFFICER I should lock you up for the rest of the holiday... (beat) But my shift's almost up, and I wanna visit my living family... so I'm letting you off with a warning. HÉCTOR Can I at least get my costume back? CORRECTIONS OFFICER Uh, no. In a huff, Héctor marches out of the room. HÉCTOR Some amigo... Miguel follows him. 50. INT. HALLWAY
MIGUEL Hey. Hey! You really know de la Cruz? HÉCTOR Who wants to-- (noticing Miguel) Ah! You're alive! MIGUEL Shhh! CUT INTO: INT. PHONEBOOTH Miguel pulls Héctor into a phone booth to avoid suspicion. MIGUEL (CONT'D) Yeah I'm alive. And if I wanna get back to the Land of the Living, I need de la Cruz's blessing. HÉCTOR That's
weirdly specific. MIGUEL He's my great-great-grandfather. HÉCTOR He's your wha-whaat...? Hector's eyes drop into his mouth. He pops them back up with a punch to his jaw. Miguel is a little grossed out. Héctor turns to conference with himself. HÉCTOR (CONT'D) Wait, wait,
wait, wait, wait, wait? (beat) Yes! You're going back to the Land of the Living?! MIGUEL D'ya know what, maybe this isn't such a g-- 51. Héctor snaps his fingers rapidly, pistons firing. HÉCTOR No, niño, 
hurrying down a staircase. Mamá Imelda spots Miguel, MAMÁ IMELDA Miguel, MIGUEL AH! Héctor extends his hand. HÉCTOR I'm Héctor, MIGUEL That's nice! Miguel grabs Héctor by the wrist and drags him to the exit, away from his family. EXT. MARIGOLD GRAND CENTRAL STATION Miguel and Dante burst out the door and rush down the
stairs. Héctor's arm snaps to get Miguel's attention. Miguel realizes it's no longer attached to Héctor who is ten paces behind. HÉCTOR Espérame chamaco! Miguel throws the arm back to Héctor who is ten paces behind. HÉCTOR Espérame chamaco! Miguel throws the arm back to Héctor who is ten paces behind. HÉCTOR Espérame chamaco! Miguel throws the arm back to Héctor who is ten paces behind. HÉCTOR Espérame chamaco! Miguel throws the arm signals backwards to Héctor who is ten paces behind.
Imelda scours the crowd for Miguel. He's nowhere to be found. MAMÁ IMELDA Ay, he is going to get himself killed... I need my spirit guide, Pepita. Mamá Imelda looks to the night sky, puts two fingers to her mouth, and lets out a piercing whistle. 52. FWOOOMP! A giant winged jaguar lands in front of Mamá Imelda. She turns to the family. MAMÁ
IMELDA Who has that petal Miguel touched? PAPÁ JULIO Here! Papá Julio steps forward with a marigold petal. He creeps forward, jittery, holding it out for Pepita. PAPÁ JULIO Nice alebrije... Pepita sniffs the petal's scent. Suddenly Pepita's head darts, narrowing in on the scent. She takes to the air. EXT. UNDERPASS TUNNEL - NIGHT Miguel sits
on a wooden crate. Héctor uses his thumb to smudge black and white shoe polish on the boy's face. HÉCTOR Hey, hold still. (beat) Look up. Look up. Look up. Up!... Ta-da! Héctor opens a small mirror. Miguel: this place runs
on memories. When you're well- remembered, people put up your photo and you get to cross the bridge and visit the living on Día de Muertos. (beat) But you can change that! He unfolds an old picture. In it is a young, living Héctor. MIGUEL
This is you? HÉCTOR Muy guapo, eh? MIGUEL So you get me to my great-great grandpa, then I put up your photo when I get home? HÉCTOR Such a smart boy! Yes! Great idea, yes! (beat) One hiccup: de la Cruz is a tough guy to get to. And I need to cross that bridge soon. Like TONIGHT. (upbeat) So, you got any other family here, you know?
Someone a bit more... accessible? MIGUEL Mmm, nope. HÉCTOR Don't yank my chain, chamaco. You gotta have SOME other family. MIGUEL ONLY de la Cruz. If you can't help me, I'll find him myself. Miguel marches out of the alley, whistling for Dante to follow. HÉCTOR Okay, okay, kid, fine -- fine! I'll get you to your great-great grandpa...! CUT
TO: 54. EXT. BUSTLING STREET They make their way through a pedestrian path. HÉCTOR (CONT'D) ... It's not gonna be easy, you know? He's a busy man. (beat) What are you doing? Miguel slink-walks next to Héctor goofily. MIGUEL It's how you walk.
HÉCTOR No, I don't. Miguel keeps walking funny. HÉCTOR (CONT'D) Stop it! Miguel notices a billboard advertising "ERNESTO DE LA CRUZ'S SUNRISE SPECTACULAR!;" "Remember Me" blares from attached speakers. MIGUEL Whoa..."Ernesto de la Cruz's Sunrise Spectacular...!" Qué padre! HÉCTOR Blech. Every year, your great- great grandpa
puts on that dumb show to mark the end of Día de Muertos. MIGUEL And you can get us in! HÉCTOR Ahhhh-- 55. MIGUEL Hey, you said you had front row tickets! HÉCTOR Cool off, chamaco, come on... I'll get you to him. MIGUEL How? HÉCTOR 'Cause I
happen to know where he's rehearsing! CUT TO: EXT. WAREHOUSE, BENEATH WINDOWS Héctor uses his suspenders to slingshot his arm to a third floor window. Hector's hand waves. She rolls her eyes and goes to open the window.
CECILIA You better have my dress, Héctor! HÉCTOR Hola, Ceci! EXT. BENEATH WINDOW She lowers a ladder so Héctor, Miguel and Dante can climb up. Héctor grabs his arm and reattaches it. INT. COSTUME ROOM They all crawl in through the window. 56. MIGUEL Hola. HÉCTOR Ceci, I lost the dress-- CECILIA Ya lo sabía! I gotta dress forty
dancers by sunrise and thanks to you, I'm one Frida short of an opening number! HÉCTOR Ceci -- I know, Ceci. I know, I know. Ceci -- Ceci... As Héctor tries to talk her down, Dante wanders away from the costume area. MIGUEL Dante... Dante! Miguel chases after him. INT. REHEARSAL AREA MIGUEL We shouldn't be in here... Miguel
follows Dante through a giant warehouse, divided into different artists workspaces. He passes papier-mâché sculptures, giant paper cut out banners, a skeleton posing nude for a painter... Dante sniffs around. Suddenly an ALEBRIJE MONKEY jumps out at Dante. The monkey starts riding Dante, tormenting him. Miguel hustles after him. MIGUEL No.
no, Dante! Ven acá! The monkey jumps up onto the shoulder of FRIDA KAHLO, the REAL Frida Kahlo, who stands in front of a rehearsal stage. Miguel reins Dante in just as Frida turns to find them. FRIDA You! How did you get in here? MIGUEL I just followed my-- 57. Frida's eyes go wide when she sees Dante. She kneels and takes his head in her
hands. FRIDA Oh, the mighty Xolo dog...! Guider of wandering spirits...! (beat) And whose spirit have you guided to me? Frida takes a closer look at Miguel. MIGUEL I don't think he's a spirit guide. FRIDA Ah-ah-ah. The alebrijes of this world can take many forms... They are as mysterious as they are powerful... The patterns on Frida's monkey swirl
and he opens his mouth to breath a blue fire. He fumbles at the end with a chesty cough. Then they look to Dante, who is chewing his own leg. Suddenly, Frida guides him to view the rehearsal space. FRIDA You are the audience. (beat) Darkness. And from
the darkness... A giant PAPAYA! Lights come up on a giant papaya prop. FRIDA Dancers emerge from the papaya and the dancers are all me! Leotarded, unibrowed dancers crawl around the sides of the mesh papaya. Behind the papaya is an even larger half-finished mesh structure. 58. FRIDA (CONT'D) And they go to drink from the milk of their
mother who is a cactus, but who is also me. And her milk is not milk but tears. (to Miguel) Is it too obvious? (beat) It could use some music... Oh! What if you did, like, doonk-doonk... Frida, inspired, cues some musicians who start playing the tune. MIGUEL (CONT'D) Oh! And then it
could go dittle- ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-ittle-dittle-dittle-ittle-dittle-ittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-dittle-di
FRIDA The dancers exit, the music fades, the lights go out! And Ernesto de la Cruz rises to the stage! A silhouette revealing it to be a mannequin. MIGUEL Huh? 59. FRIDA He does a couple of songs, the sun rises, everyone cheers-- Miguel hustles up to Frida. MIGUEL
Excuse me, where's the real de la Cruz? FRIDA Ernesto doesn't do rehearsals. He's too busy hosting that fancy party at the top of his tower. She gestures out a large window to a GRAND ESTATE lit up in the distance, atop a steep hill. Suddenly Héctor rounds the corner, out of breath. HÉCTOR Chamaco! You can't run off on me like that! C'mon, stop
pestering the celebrities... Héctor pulls Miguel away, but Miguel won't be wrangled. MIGUEL You said my great-great grandpa would be here! He's halfway across town, throwing some big party. HÉCTOR That bum! Who doesn't show up to his own rehearsal? MIGUEL If you're such good friends, how come he didn't invite you? HÉCTOR He's YOUR
great-great grandpa. How come he didn't invite YOU? Héctor walks away from Miguel toward the musicians. HÉCTOR Hey Gustavo! You know anything about this party? 60. GUSTAVO It's the hot ticket. But if you're not on the guest list you're never getting in, Chorizo... MUSICIANS Hey, it's Chorizo! / Choricito! HÉCTOR Ha ha, very funny guys.
Very funny. MIGUEL Chorizo? GUSTAVO (to Miguel, re: Héctor) Oh, this guy's famous! Go on, go on, ask him how he died! Miguel looks to Héctor, eyebrow cocked. HÉCTOR I didn't choke, okay -- I got food poisoning,
which is a big difference! More laughter. HÉCTOR (to Miguel) This is why I don't like musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicians... bunch of self- important jerks! MIGUEL Hey, I'm a musicia
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turning. HÉCTOR No, no, no, chamaco, you are loco if you think-- Miguel looks to his hands, progressed in their skeletal transformation. MIGUEL I need to get my great-great grandfather's blessing. Miguel looks up to Héctor. MIGUEL (CONT'D) You know where I can get a guitar? Héctor sighs. HÉCTOR I know a guy... CUT TO: EXT. UNDERPASS

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TUNNEL - NIGHT Pepita sweeps across the sky, landing in a darkened corner. She casts a shadow on the wall, then lurches into the light. She sniffs out the spot where Héctor painted Miguel's face, finding a canister of shoe polish. She lets out a low growl. The Dead Riveras follow after her. MAMA IMELDA Have you found him, Pepita? Have you
found our boy? Pepita breathes on the ground, revealing a footprint. It glows for a moment. The family leans in to inspect. TIA ROSITA A footprint! 62. PAPA JULIO It's a Rivera boot! TIO OSCAR Size seven... TIO FELIPE ... and a half. TIA VICTORIA Pronated. MAMA IMELDA Miguel. Pepita leans forward, breathes again, and the glow spreads to reveal
a trail of footprints. CUT TO: EXT. NARROW STAIRWAY Miguel follows Héctor down a steep stairway. Miguel looks to his bony knuckles, concern on his face. HÉCTOR Why the heck would you wanna be a musician? MIGUEL My great-great grandpa was a musician. HÉCTOR Why the heck would you wanna be a monkey for complete strangers
Blech, no, no thank you, guácala, no... MIGUEL Whadda you know? As Miguel descends the staircase, de la Cruz's distant glowing tower is obscured by old forgotten buildings. MIGUEL So, how far is this guitar anyway? HÉCTOR We're almost there... 63. Héctor jumps from the stairway and crashes on the ground below. But his bones reassemble
immediately. HÉCTOR (CONT'D) Keep up, chamaco, come on! Héctor leads Miguel through a stone archway depicts skeletal angels with wings the color of marigolds. Inside the archway, a group of ratty skeletons huddle around a burning trashcan and laugh raucously. They are gray and dusty, not unlike
Héctor, but there's a camaraderie about them. RATTY GROUP COUSIN HÉCTOR Eh! These guys! RATTY MEMBER HÉCTOR Eh, in a way... We're all the ones with no photos or ofrendas, no family to go home to. Nearly forgotten, you know? (beat) So, we all
call each other cousin, or tío, or whatever. They approach three old ladies playing cards around a wooden crate. One, TÍA CHELO looks up. TÍA CHEL
know if he's in the mood for visitors... HECTOR Who doesn't like a visit from Cousin Héctor? INT. SHANTY BUNGALOW TENT Héctor holds the curtain open. Miguel and Dante walk in. The tent is cramped, dark, and quiet. Piles are organized everywhere: stacks of old dishes, a drawer full of pocket watches, magazines, records. This place belongs to
a collector of things. Miguel almost knocks one stack over. Héctor spies a hammock piled with old junk, a dusty hat on top. He lifts the hat and finds the grumpy face of CHICHARRÓN. HÉCTOR Buenas noches, Chicharrón! CHICHARRÓN I don't want to see your stupid face, Héctor spies a hammock piled with old junk, a dusty hat on top. He lifts the hat and finds the grumpy face of CHICHARRÓN. HÉCTOR Buenas noches, Chicharrón! CHICHARRÓN I don't want to see your stupid face, Héctor spies a hammock piled with old junk, a dusty hat on top. He lifts the hat and finds the grumpy face of CHICHARRÓN. HÉCTOR Buenas noches, Chicharrón!
CHICHARRÓN Get out of here... HÉCTOR I would, Cheech, but the thing is... me and my friend, Miguel, we really need to borrow your guitar. CHICHARRÓN My guitar?! HÉCTOR I promise we'll bring it right back. Chicharrón sits up, incensed. CHICHARRÓN Like the time you promised
to bring back my van? HÉCTOR Uh... CHICHARRÓN Or my mini-fridge? HÉCTOR Ah, you see- CHICHARRÓN Where's my femur?! You-- Chicharrón raises his finger to give a tongue lashing. But then he weakens and collapses in his hammock, a golden
flicker flashing through his bones. Héctor rushes forward. HÉCTOR Whoa, whoa -- you okay, amigo? CHICHARRÓN I'm fading, Héctor. I can feel it. (looking to guitar) I couldn't even play that thing if I wanted to. (beat) You play me something. Héctor looks surprised. HÉCTOR You know I don't play anymore, Cheech. The guitar's for the kid-66.
CHICHARRÓN You want it, you got to earn it... Héctor sighs, then reaches over Chicharrón and takes the instrument. HÉCTOR Only for you, amigo. Any requests? Héctor begins a lovely, lilting tune. Chicharrón smiles. Miguel's eyes go wide at Héctor's skill. HÉCTOR
(singing) WELL EVERYONE KNOWS JUANITA, HER EYES EACH A DIFFERENT COLOR. HER TEETH STICK OUT, AND HER... HÉCTOR (CONT'D) ...KNUCKLES THEY DRAG ON THE FLOOR. CHICHARRÓN Those aren't the words! HÉCTOR There are children present. (continuing) HER HAIR IS LIKE A
BRIAR, SHE STANDS IN A BOW-LEGGED STANCE. AND IF I WEREN'T SO UGLY, SHE'D POSSIBLY GIVE ME A CHANCE! Héctor finishes with a soft flourish. Chicharrón is tickled, joyful. For a moment he's present and bright. CHICHARRÓN Brings back memories. Gracias... His eyes close. He looks at peace. Héctor looks sad. Suddenly, the edges of
Chicharrón's bones begin to glow. A soft, beautiful light. Then... he dissolves into dust. 67. Miguel is stunned, concerned. Héctor picks up his shot glass, which is still full. MIGUEL Wait... what happened? HÉCTOR He's been forgotten. (beat) When there's no one left in the
living world who remembers you, you disappear from this world. We call it the "Final Death." MIGUEL Where did he go? HÉCTOR No, it doesn't work like that, chamaco. Our memories... they have to be passed down by those who knew
us in life -- in the stories they tell about us. But there's no one left alive to pass down Cheech's stories... Miguel is deep in thought. Héctor puts his hand on Miguel the guitar. HÉCTOR (CONT'D) C'mon "de la Cruzcito." You've got a contest to win.
68. Héctor throws open the curtain and exits. Miguel looks back at the glasses, then turns and follows. EXT. LAND OF THE DEAD Héctor fiddles on the guitar idly. MIGUEL You told me you hated musicians, you never said you were
one. HÉCTOR How do you think I knew your great- great grandpa? We used to play music together. Taught him everything he knows. Héctor plays a fancy riff, but botches the last note. MIGUEL No manches! You played with Ernesto de la Cruz, the greatest musician of all time? HÉCTOR Ha-ha, you're funny! Greatest eyebrows of all time maybe but
his music, eh, not so much. MIGUEL You don't know what you're talking about... The trolley arrives at the stop for the PLAZA DE LA CRUZ. There's a giant statue of Ernesto de la Cruz! (beat) Showtime, chamaco! Héctor hands the guitar to Miguel. OUICK CUTS:
Energetic plaza shots. Lights and colors, beautiful dresses, violins, pyrotechnic bullfight, dancing. A t-shirt vendor is selling "de la Cruz" shirts. VENDOR Llévelo! T-shirts! Bobble-heads! 69. A stage is set up in the plaza. EXT. ON STAGE An EMCEE greets her audience. EMCEE Bienvenidos a todos! Who's ready for some música? The audience whoops
EMCEE (CONT'D) It's a battle of the bands, amigos! The winner gets to play for the maestro himself, Ernesto de la Cruz, at his fiesta tonight! The audience cheers. Héctor elbows Miguel as they head backstage. HÉCTOR That's our ticket, muchacho. EMCEE Let the competition begin! QUICK MONTAGE: Acts perform on stage -- a tuba/violin act, a
saxophone player, a hard-core metal band, a kid who plays marimba on the back of a giant iguana alebrije, a DJ with a laptop and keyboard setup, a dog orchestra, nuns playing accordions... EXT. BACKSTAGE Miguel and Héctor stand amongst other contestants. HÉCTOR So what's the plan? What are you gonna play? MIGUEL Definitely "Remember
Me." Miguel plucks out the beginnings of de la Cruz's most famous song. Héctor clamps his hand over the fretboard. HÉCTOR Enck, it's too popular. Elsewhere backstage, they notice multiple other acts rehearsing their versions. SKELETON MUSICIAN (singing)
REMEMBER ME, THOUGH I HAVE TO TRAVEL FAR, REMEMBER ME! DON'T LET IT MAKE YOU CRY! One man plays water glasses to the famous tune. Héctor looks at Miguel as if to ask, "Need I say more?" MIGUEL Um... what about "Poco Loco?" HÉCTOR Epa! Now that's a song! STAGEHAND De la
Cruzcito? You're on standby! (to another band) Los Chachalacos, you're up next! ON STAGE An impressive banda group steps onto stage. CROWD LOS CHACHALACOS! They burst into a mighty introduction and the audience goes wild. They're very good. BACKSTAGE Miguel peeks at the frenzied audience from backstage. He looks sick and begins to
pace, fidgety. HÉCTOR You always this nervous before a performance? 71. MIGUEL I don't know -- I've never performed before. HÉCTOR What?! You said you were a musician! MIGUEL I am! (beat) I mean I will be. Once I win. HÉCTOR What?! You said you were a musician! MIGUEL I am! (beat) I mean I will be. Once I win. HÉCTOR What?! You said you were a musician! MIGUEL I am! (beat) I mean I will be. Once I win. HÉCTOR What?! You said you were a musician! MIGUEL I am! (beat) I mean I will be. Once I win. HÉCTOR What?! You said you were a musician! MIGUEL I am! (beat) I mean I will be. Once I win. HÉCTOR What?! You said you were a musician! MIGUEL I am! (beat) I mean I will be. Once I win. HÉCTOR What?! You said you were a musician! MIGUEL I am! (beat) I mean I will be. Once I win. HÉCTOR What?! You said you were a musician! MIGUEL I am! (beat) I mean I will be. Once I win. HÉCTOR What?! You said you were a musician! MIGUEL I am! (beat) I mean I will be. Once I win. HÉCTOR What?! You said you were a musician! MIGUEL I am! (beat) I mean I will be. Once I win. HÉCTOR What?! You said you were a musician! MIGUEL I am! (beat) I mean I will be. Once I win. HÉCTOR What?! You said you were a musician! MIGUEL I am! (beat) I mean I will be. Once I win. HÉCTOR What?! You said you were a musician! MIGUEL I am! (beat) I mean I will be. Once I win. HÉCTOR What?! You said you were a musician!
winning! AND YOU'VE NEVER DONE THIS BEFORE?! Héctor reaches for the guitar. HÉCTOR Why? MIGUEL If I can't go out there and play one song... how can I call myself a musician? HÉCTOR What does that matter?! MIGUEL 'Cuz
don't just want to get de la Cruz's blessing. I need to prove that... that I'm worthy of it. HÉCTOR Oh. Oh, that's such a sweet sentiment... at SUCH a bad time! Héctor looks in Miguel's eyes. The kid is sincere. Despite himself, Héctor softens. 72. HÉCTOR Ohay.. okay, okay, okay, okay, okay. Okay. (beat) Okay you wanna perform? Then you've
got to PERFORM! Miguel perks, surprised that Héctor wants to help. HÉCTOR (CONT'D) First you have to loosen up. Shake off those nerves! Sáquenlo, 
OOOOOOH HE-HE-HEY! Ha! Ah, feels good! Okay... now you. MIGUEL (uncertain) Ah -- ah -- ayyyyy yaaaaayyyyay... Dante whimpers. HÉCTOR Oh, c'mon kid... On stage, Los Chachalacos wrap up to raucous applause. STAGEHAND Come on, let's go! HÉCTOR Hey! Hey, look
at me. (beat) (MORE) 73. HÉCTOR (CONT'D) You can do this. Grab their attention and don't let it go! EMCEE (O.S.) We have one more act, amigos! MIGUEL Héctor... HÉCTOR Make 'em listen, chamaco! You got this! EMCEE (O.S.) We have one more act, amigos! MIGUEL Héctor...
face contorts with a mix of encouragement and dread. ON STAGE Miguel slowly takes the stage, guitar in hand. He's blinded by the lights and squints out at the audience. He's frozen stiff. OFF STAGE MEMBER (O.S.) Bring back
the singing dogs! The crowd begins to murmur impatiently. Miguel looks to Héctor in the wing. Héctor makes eye contact with Miguel and does the "loosen up" bone shimmy. 74. On stage Miguel shakes off his nerves. Deep exhale and... MIGUEL HAAAAAAAI! The sound is full-throated and resonant. People in the
audience whistle and whoop. Some return the grito, some applaud lightly. His brows go up and he begins his guitar intro. MIGUEL (singing) WHAT COLOR IS THE SKY? AY MI AMOR, AY MI AMOR YOU TELL ME THAT IT'S RED AY MI AMOR, 
YOUR HEAD AY MI AMOR, AY MI AMOR As the audience warms up, so does Miguel. Héctor perks up, he's got this! MIGUEL (CONT'D) YOU MAKE ME UN POCO LOCO UN POQUI-TI-TI-TO LOCO THE WAY YOU KEEP ME GUESSING I'M NODDING AND I'M YES-ING I'LL COUNT IT AS A BLESSING THAT I'M ONLY UN POCO LOCO.
A ripple of glowing footprints leads Pepita and the Dead Riveras to the audience. ON STAGE Hector gets more creative with his dancing, head coming off, limbs spinning around. The audience hoots! HECTOR (singing) THE LOCO THAT YOU MAKE ME
IT IS JUST UN POCO CRAZY THE SENSE THAT YOU'RE NOT MAKING... MIGUEL (singing) THE LIBERTIES YOU'RE TAKING... HECTOR MIGUEL LEAVES MY CABEZA SHAKING YOU ARE JUST UN POCO LOCO YOU ARE JUST UN POCO LOCO The audience starts clapping in time with the song. Dante lets out a
smiles, soaking in the moment. He feels like a real musician. HECTOR Hey, you did good! I'm proud of you! Eso! Miguel looks to stage right, where he sees Papá Julio talking to a stranger. He looks over and there is Tía Rosita talking to a stranger right, where he sees Papá Julio talking to the someone else! Miguel looks to stage right, where he sees Papá Julio talking to a stranger.
Emcee! AUDIENCE Otra! Ot
announcement. (beat) Please be on the lookout for a living boy, answers to the name of Miguel. Earlier tonight he ran away from his family. They just want to send him back to the Land of the Living... Murmurs of concern rumble through the audience. 77. OFF STAGE EMCEE (O.S.) ... If anyone has information, please contact the authorities. HÉCTOF
Wait, wait! You said de la Cruz was your ONLY family. The ONLY person who could send you home. MIGUEL I do have other family, but-- HÉCTOR You lied to me! MIGUEL Oh, you're one to talk! HÉCTOR Look at me. I'm
being forgotten, Miguel. I don't even know if I'm gonna last the night! (beat) I'm not gonna miss my one chance to cross that bridge 'cause you want to live out some stupid musical fantasy! MIGUEL Let go of me! HÉCTOR You'll
thank me later -- 78. Miguel yanks his arms away. MIGUEL You don't wanna help me, you only care about yourself! Keep your dumb photo! He pulls Héctor tries to grab it but it catches a breeze and drifts into the crowd. HÉCTOR No -- no, no, no! No... MIGUEL Stay away from me! As Héctor
scrambles to catch his photo, Miguel runs away. Héctor looks up but Miguel is gone. HÉCTOR Hey, chamaco! I'm sorry! Come back! EXT. PEDESTRIAN THOROUGHFARE Miguel hustles to get away from Héctor. Dante
cállate! But Dante is insistent. He tugs at Miguel's pants, pulling him back to Héctor. MIGUEL (CONT'D) No, Dante! Stop it! He can't help me! Dante grabs onto his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries to shake him off, but his hoodie sleeve. Miguel tries t
alone! You're not a spirit guide, you're just a dumb dog! Now get out of here! Miguel yanks his hoodie away from Dante, who shrinks back, rebuffed. The scuffle has drawn the eyes of the crowd. 79. Startled skeletons see Miguel's arms. He hurries to get his hoodie back on. CROWD MEMBERS It's him! / It's that living boy! / I heard about him. / Look!
/ He's alive! / The boy's alive. Miguel runs and jumps down some scaffolding. In the distance, he sees de la Cruz's tower. After only a few paces, Pepita lands in front of Miguel, cutting off his path! He skids to a stop. MAMÁ IMELDA This
nonsense ends now, Miguel! I am giving you my blessing and you are going home! MIGUEL I don't want your blessing! Miguel scrambles upright and bounds for a narrow alley staircase. MAMÁ IMELDA Miguel! Stop! Not able to get through on her spirit guide, Imelda is forced to pursue Miguel on foot. EXT. NARROW STAIRCASE MAMÁ IMELDA
(CONT'D) Come back! Miguel! He wriggles through an iron gate. MAMA IMELDA (CONT'D) I am trying to save your life! She is stopped by the gate. MIGUEL You're ruining my life! 80. MAMA IMELDA What? MIGUEL Music's the only thing that makes me happy. And you, you wanna take that away! (beat) You'll never understand. Miguel heads away
from her up the stairs. MAMÁ IMELDA (singing) Y AUNQUE LA VIDA ME CUESTE, LLORONA... NO DEJARÉ DE QUERERTE... Miguel stops in his tracks. When Imelda finishes, he turns back, confused. MIGUEL I thought you hated music. MAMÁ IMELDA Oh, I loved it. (reminiscing) I remember that feeling, when my husband would play, and I would
sing and nothing else mattered. But when we had Coco, suddenly... there was something in my life that mattered more than music. I wanted to put down roots. He wanted to put down roots. Wall in a memory make a sacrifice to get what we wanted. Now you must make a
choice. MIGUEL But I don't wanna... pick sides! (beat) Why can't you be on MY side? That's what family's supposed to do -- support you. (beat) But you never will. 81. Miguel turns away before she can answer and ascends the narrow staircase toward de la Cruz's
tower. EXT. BOTTOM OF THE TOWER Miguel arrives at the foot of the hill to de la Cruz's tower. Vehicles from all eras (limousines, motor cars, carriages) drop off finely dressed guests who line up to get aboard a funicular that scales the tower to the mansion. A couple at the front of the hill to de la Cruz's tower. Vehicles from all eras (limousines, motor cars, carriages) drop off finely dressed guests who line up to get aboard a funicular that scales the tower to the mansion. A couple at the front of the line show a fancy invitation to a SECURITY GUARD, who then
lets them onto the funicular. SECURITY GUARD Have a good time. GUEST Oh, how exciting! EL SANTO, the silver-masked luchador, produces a fancy invitation to the security guard. SECURITY GUARD You mind if I-- El Santo nods. The security
guard removes his head and hands it to the luchador for a selfie. His body proceeds to take the photo. SECURITY GUARD Gracias, señor! The security guard puts his head back on and El Santo heads past the velvet rope. Miguel is revealed waiting in line behind him. SECURITY GUARD Invitation? MIGUEL It's okay. I'm Ernesto's great-great
grandson! 82. Miguel strikes de la Cruz's signature pose with his guitar. CUT TO: Miguel is tossed out of the line. Just then he sees Los Chachalacos unloading their instruments from their van. He runs up to them. MIGUEL You too!
Hey, musician to musician, I need a favor... CUT TO: The Band Leader hands an invitation to the security guard. SECURITY GUARD Ooo, the competition winners! Congratulations chicos! Los Chachalacos file onto the funicular, he turns to
reveal a pair of legs hanging out of the bell of the sousaphone. With a deep "TOOT!" Miguel spills out onto the funicular open to reveal de la Cruz's MANSION The doors of the funicular ascends. EXT. DE LA CRUZ'S MANSION The doors of the funicular open to reveal de la Cruz's lavish mansion. Los Chachalacos all file out. MIGUEL Whoa... BAND LEADER Enjoy the
party, little músico! 83. MIGUEL Gracias! Miguel heads off toward the mansion. On the stairs leading up, the party is bustling -- performers, servers and guests dressed to the nines. A fire breather lets out flames that transform into a flurry of butterflies. GUEST Look, it's Ernesto! Miguel catches a glimpse of de la Cruz heading deeper into the party.
Miguel pursues. MIGUEL De la Cruz. INT. DE LA CRUZ'S MANSION Miguel elbows his way through the room. MIGUEL Pardon me, Señor de la Cruz! Señor de la Cruz! Miguel elbows his way through the room. MIGUEL Pardon me, Señor de la Cruz! Miguel elbows his way through the room.
around the room from de la Cruz's movies. DE LA CRUZ (FILM CLIP) When you see your moment, you must seize it. Miguel takes it all in. Synchronized swimmers make formations in a sparkling indoor pool. A DJ lays a decades- spanning mash-up soundtrack. A clip of de la Cruz riding his noble steed plays behind
Miguel. DE LA CRUZ (FILM CLIP) We're almost there, Dante. 84. Miguel jumps to see above the crowd. MIGUEL Señor de la Cruz! Señor de la Cr
CRUZ (FILM CLIP) You must have faith, sister. NUN (FILM CLIP) Oh but Padre, he will never listen. DE LA CRUZ (FILM CLIP) He will listen... to MUSIC! The passionate words embolden Miguel takes a breath and throws out a grito as loud as he can. It echoes
through the space, and party guests turn. The DJ fades the music. Garnering some attention, Miguel plays his guitar. More guests turn. As a hush falls on the crowd, the sound of Miguel's guitar becomes singular. MIGUEL (singing) SEÑORAS Y SEÑORES BUENAS NOCHES BUENAS NOCHES SEÑORITAS Y
SEÑORES TO BE HERE WITH YOU TONIGHT BRINGS ME JOY! ¡QUÉ ALEGRÍA! FOR THIS MUSIC IS MY LANGUAGE AND THE WORLD ES MI FAMILIA Miguel continues to play and sing as he nervously walks forward; the crowd parting, he moves closer to DLC. MIGUEL FOR THIS MUSIC IS MY LANGUAGE AND THE WORLD ES MI FAMILIA 85
He passes a movie screen where a clip features de la Cruz singing the same song in one of his films, the songs overlapping for a brief moment. MIGUEL & DE LA CRUZ FOR THIS MUSIC IS MY LANGU-
SPLASH! Miguel tumbles into the indoor pool. The party-goers gasp, but it's Ernesto who rolls up his sleeves, and, in true movie hero fashion, jumps into the pool and lifts a coughing Miguel to the edge. DE LA CRUZ Are you all right, niño? Miguel tooks up, mortified. His painted face begins to run, revealing him to be a living boy. De la Cruz's eyes go
wide. The crowd gasps and murmurs. DE LA CRUZ It's you... you, you are that boy, the one who came from the Living. MIGUEL You... know about me? DE LA CRUZ You are all anyone has been talking about! Why have you come here? MIGUEL I'm Miguel. Your great-great grandson. More murmuring from the crowd. De la Cruz is
shocked. DE LA CRUZ I... have a great-great grandson? MIGUEL I need your blessing. So I can go back home and be a musician, just like you. (beat) (MORE) 86. MIGUEL (CONT'D) The rest of our family, they wouldn't listen. But I... I hoped you would? DE LA CRUZ My boy, with a talent like yours, how could I not listen? Miguel hugs de la Cruz who
sweeps Miguel up onto his shoulders, showing him off to the room. DE LA CRUZ I HAVE A GREAT-GREAT GRANDSON! The crowd roars. CUT TO: EXT. BOTTOM OF THE TOWER CROWD Look, it's Frida! The silhouette of Frida Kahlo steps up to the security guard. HÉCTOR Yes, it is I. Frida Kahlo. The security guard lets her in immediately. No need
to check the list. SECURITY GUARD It is an honor, señora! HÉCTOR Gracias... Hector steps onto the funicular, readjusting his unibrow to maintain his diguise. CUT TO: EXT. DE LA CRUZ'S MANSION Quick cuts over instrumental version of "Remember Me:" De la Cruz barges into several conversations, proudly introducing Miguel. He seems almost
giddy. They wedge themselves into a group laughing in the garden (which includes Jorge Negrete! Infante! Have you met my great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play polo: DE LA CRUZ My great-great grandson? CUT TO: De la Cruz and Miguel ride up on horseback while guests play grandson? DE LA CRUZ My great-great grandson? DE LA CRUZ My great-great grandson? DE LA CRUZ My g
He's alive! And a musician to boot! CUT TO: Miguel chats away with de la Cruz and guests. MIGUEL Dimple. No dimple. De LA CRUZ No dimple. Don Hidalgo turns raising two glasses. Miguel acts along with the clip. DON HIDALGO
(FILM CLIP) To our friendship!... DON HIDALGO (FILM CLIP) MIGUEL ... I would move Heaven and Earth for you, mi amigo. Salud! In the clip Don Hidalgo and de la Cruz gleefully act out
the ensuing fist fight. DE LA CRUZ You know, I did all my own stunts. CUT TO: A small crowd sways, arms around shoulders, as Miguel and Ernesto lead them in a chorus of "Remember Me." INT. DE LA CRUZ'S OFRENDA ROOM De la Cruz gestures to the massive piles of gifts from his fans: bread, fruits, flowers, instruments, etc. All piled up to the
ceiling. DE LA CRUZ All of this came from my amazing fans in the Land of the Living! They leave me more offerings than I know what to do with! Miguel takes in the room, it's almost too much? You look overwhelmed... MIGUEL No -- it's all great. DE
LA CRUZ But...? MIGUEL It's just -- I've been looking up to you my whole life. You're the guy who actually did it! But... (beat) Did you ever regret it? Choosing music over... everything else. De la Cruz kneels down and looks into Miguel's eyes. DE LA CRUZ It was hard. Saying goodbye to my hometown. Heading off on my own... MIGUEL Leaving your
world is our family! De la Cruz gestures to the sparkling city beyond his hilltop estate. Fireworks go off on the veranda. DE LA CRUZ (CONT'D) Ooo, the fireworks have begun! CUT TO: EXT. VERANDA The party guests move outside to watch the light show. INT. DE LA CRUZ'S MANSION The hall has emptied, the lights are turned down. Bursts of
color from outside flash across the walls. The only light coming from inside the hall are de la Cruz's film clips that continue to play on the walls. De la Cruz and Miguel descend the staircase into the empty hall. DE LA CRUZ Soon, the party will move across town for my "Sunrise Spectacular!" (beat) Miguel, you must come to the show! You will be my
guest of honor! Miguel's eyes light up. MIGUEL You mean it?! 90. DE LA CRUZ Of course, my boy! Miguel's chest swells. Then deflates. He lifts his shirt, revealing the skeletal transition partway up his torso. MIGUEL I can't... I have to get home before sunrise. DE LA CRUZ Oh, I really do need to get you home. De la Cruz plucks a marigold petal from
a vase. DE LA CRUZ (CONT'D) It has been an honor. I am sorry to see you go, Miguel. I hope you die very soon. (beat) You know what I mean. (beat) Miguel. I give you my bles-- HÉCTOR (O.S.) We had a deal, chamaco! They are startled. DE LA CRUZ Who are you? What is the meaning of this? From the shadows, Héctor, dressed as Frida, steps into
uh... man? 91. MIGUEL I just met him tonight. He told me he knew you-- As Héctor steps forward with the photo up. Héctor pushes the photo into Miguel's hands. De la Cruz intercepts it. He looks from the picture to the gray, faded skeleton who
kneels before him. Héctor looks weak. DE LA CRUZ My friend... you're being forgotten... HÉCTOR And whose fault is that? DE LA CRUZ Héctor, please-- HÉCTOR Those were MY songs that made YOU famous. MIGUEL That's because you never told anyone that I wrote them-- MIGUEL That's
crazy, de la Cruz wrote all his own songs. HÉCTOR (to de la Cruz) You wanna tell him, or should I? DE LA CRUZ (CONT'D) We made a great team but -- you died and I -- I only sang your songs because I wanted to keep a part of you alive. HÉCTOR Oh, how generous. MIGUEL You
really did play together... HÉCTOR Look, I don't want to fight about it. I just want you to make it right. Miguel can put my photo up-- DE LA CRUZ Héctor... HÉCTOR Ernesto... Remember the night I left? DE LA CRUZ That was a long time ago
HÉCTOR We drank together and you told me you would move heaven and earth for your amigo. Well, I'm asking you to now. MIGUEL Heaven and earth? Like in the movie? HÉCTOR I'm talking about my real life, Miguel. 93. MIGUEL No, it's in there.
Look. Miguel looks around and points to the movie clip projected across the room. FILM CLIP: DON HIDALGO (FILM CLIP) Never were truer words spoken. This calls for A TOAST! To our friendship! I would move Heaven and Earth for you, mi amigo. MIGUEL But in the movie, Don Hidalgo poisons the drink... DON HIDALGO (FILM CLIP) Salud! In
the clip Don Hidalgo and de la Cruz drink. De la Cruz drink. De la Cruz spits his drink. DE LA CRUZ (FILM CLIP) Poison! Héctor's gears are turning too. HÉCTOR (V.O.) We'd
been performing on the road for months. I got homesick -- and I packed up my songs... YOUNG DE LA CRUZ You wanna give up now? When we're this close to reaching our dream? YOUNG DE LA CRUZ You wanna give up now? When we're this close to reaching our dream? YOUNG DE LA CRUZ I can't do this without your songs, Héctor-- De la Cruz grabs young Héctor's suitcase, but
Héctor pulls away. YOUNG HÉCTOR I'm going home, Ernesto. (beat) Hate me if you want, but my mind is made up. De la Cruz pours a couple of drinks. He gives
one to Héctor. YOUNG DE LA CRUZ (CONT'D) To our friendship. I would move Heaven and Earth for you, mi amigo. Salud! They both drink. EXT. EMPTY STREET HÉCTOR (V.O.) You walked me to the train station. They walk down an empty street at night, Héctor with suitcase and guitar case in tow. Héctor stumbles, de la Cruz steadies him, takes
his guitar case. HÉCTOR (V.O.) But I felt a pain in my stomach. I thought it must have been something I ate... YOUNG DE LA CRUZ Perhaps it was that chorizo my friend... HÉCTOR (V.O.) I woke up dead. BACK TO: INT. DE LA CRUZ'S
MANSION HECTOR You... POISONED me. DE LA CRUZ You're confusing movies with reality, Héctor. HECTOR All this time I thought it was just bad luck. FLASHBACK: EXT. EMPTY STREET Héctor's suitcase is opened. A hand reaches in to take the songbook. HECTOR I never thought that you might have... that you... BACK TO: INT. DE LA CRUZ'S
MANSION Héctor clenches his jaw. Then he bounds at de la Cruz, tackling him to the ground. HÉCTOR How could you?! MIGUEL Héctor! DE LA CRUZ Security! Security! Miguel watches as Héctor and Ernesto. Héctor struggles
but it's no use. HÉCTOR You rat! DE LA CRUZ Have him taken care of. He's not well. The guards drag Héctor through a wide doorway. HÉCTOR I just wanted to go back home! No, no, NO! The doors slam shut and cut off his shouts. Miguel is left alone with de la Cruz. DE LA CRUZ I apologize. Where were we? MIGUEL You were going to give me
your blessing... DE LA CRUZ Yes. Uh... sí. De la Cruz pulls up a marigold petal, but hesitates. DE LA CRUZ Miguel, my reputation, it is very important to me. I would hate to have you think... MIGUEL I -- no! Everyone knows you're the... the good guy.
Doubt enters Miguel's mind. De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens, he places the photo of Héctor in his coat pocket, gears turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens turning in his mind. 97. MIGUEL Papá Ernesto? My blessing? De la Cruz darkens turning in his mind. 97. MIGUEL
guards grab Miguel by the shoulder. MIGUEL What?! But I'm your family! DE LA CRUZ And Héctor was my best friend. Miguel goes pale. DE LA CRUZ Success doesn't come for free, Miguel is dragged away. MIGUEL No, NO! EXT. DE LA CRUZ'S
TOWER The guards drag Miguel out the back of de la Cruz's mansion. MIGUEL Let go! They throw him into a cenote, an inescapable sinkhole behind the estate. INT. CENOTE MIGUEL NO! AHHHHHHH! 98. He falls four stories and splashes into the pool at the bottom of the hole. He breaks the surface and swims to a stone island in the center
MIGUEL Help! Can anyone hear me? I wanna go home! Miguel collapses on the stone island. His soaked hoodie sags off his shoulders. The skeletal transition is almost complete. A moment of silence. He is alone. Suddenly, Miguel hears a noise. Footsteps. Héctor emerges from the darkness, looking beat up. Héctor stumbles. MIGUEL Héctor?
HÉCTOR Kid? MIGUEL Oh, Héctor! They run to each other. Héctor embraces Miguel is overcome with shame. MIGUEL You were right. I should have gone back to my family-- Héctor tries to calm him but Miguel is overcome with shame. MIGUEL You were right. I should have gone back to my family-- Héctor tries to calm him but Miguel is overcome with shame. MIGUEL You were right. I should have gone back to my family-- Héctor tries to calm him but Miguel is overcome with shame. MIGUEL You were right. I should have gone back to my family-- Héctor tries to calm him but Miguel is overcome with shame. MIGUEL You were right. I should have gone back to my family-- Héctor tries to calm him but Miguel is overcome with shame.
okay... MIGUEL I told them I didn't care if they remembered me. I didn't care if I was on their stupid ofrenda. Héctor holds Miguel to his chest. Miguel is tense. 99. HÉCTOR Hey, chamaco, it's okay. It's okay. It's okay. It's okay. MIGUEL I told them I didn't care. Suddenly, a golden flicker flutters through Héctor's bones, and he falls to his knees. HÉCTOR Hhuuh!
MIGUEL Héctor! Héctor-- HÉCTOR She's... forgetting me. Miguel looks at Héctor with concern. MIGUEL Who? HÉCTOR I just wanted to see her again... (beat) I never should have left Santa Cecilia. I wish I could apologize. I wish I could tell her that her papá was
trying to come home. That he loved her so much. (beat) My Coco... A chill runs through Miguel shows the photo of Imelda, Coco, and the faceless musician. Miguel shows the photo to Héctor is confused; it's like he's seen a ghost. 100. HÉCTOR Where... where did you get this? MIGUEL
That's my Mamá Coco. That's my Mamá Imelda. Is that... you? Gears turn in both of their heads. HÉCTOR I always hoped I'd see her again
That she'd miss me... maybe put up my photo. But it never happened. (beat) You know the worst part? (beat) Even if I never got to see Coco in the living world... I thought at least one day I'd see her here. Give her the biggest hug... (beat) But she's the last person who remembers me. The moment she's gone from the living world... MIGUEL You
disappear... from this one. You'll never get to see her... HÉCTOR ... Ever again. Héctor is quiet for a moment. HÉCTOR You know, I wrote her a song once. We used to sing it every night at the same time, no matter how far apart we were. What I wouldn't give to sing it to her... one last time. 101. Héctor sings softly, plaintively. DISSOLVE TO:
FLASHBACK: INT. YOUNG COCO'S BEDROOM - DAY HÉCTOR (singing) REMEMBER ME THOUGH I HAVE TO SAY GOODBYE REMEMBER ME TOUNG COCO (giggling) Papá
HÉCTOR (singing) THOUGH I HAVE TO TRAVEL FAR REMEMBER ME EACH TIME YOU HEAR A SAD GUITAR Father and daughter sing the song together. HÉCTOR YOUNG COCO (singing) (Sing
ARMS AGAIN UNTIL YOU'RE IN MY ARMS AGAIN REMEMBER ME FADE TO: INT. CENOTE The echo of Héctor's song fades to silence. MIGUEL He stole your guitar... He stole your guitar... He stole your guitar... He stole your songs... (beat) (MORE) 102. MIGUEL (CONT'D) You should be the one the world remembers, not de la Cruz! HÉCTOR I didn't write "Remember Me'
for the world... I wrote it for Coco. I'm a pretty sorry excuse for a great-great grandpa. MIGUEL Are you kidding? A minute ago I thought I was related to a murderer. You're a total upgrade! Héctor doesn't smile. Miguel kneels close. MIGUEL My whole life, there's been something that made me different... and I never knew where it came from. (beat)
sound. Soon though, the echoes fade. They're still stuck. Suddenly they hear a distant howling. DANTE (O.S.) Rooo-rooo-roo-roo-roooooo! Miguel and Héctor look up. MIGUEL Dante! It's Dante! Dante! Dante! Dante pants and wags his tail
happily. Behind him Pepita peeks down through the hole and gives a powerful roar. Pepita's call shakes the cavern. She lowers her head to reveal Mamá Imelda laugh with joy. Until her gaze falls upon Héctor. HÉCTOR Imelda! MAMÁ IMELDA (icy) Héctor. HÉCTOR You look good... EXT. CENOTE -
MOMENTS LATER Pepita flies out of the cenote; Imelda, Héctor, Miguel, and Dante ride on her back. She ascends above the clouds. EXT. NIGHT SKY Miguel, wind in his hair, hugs Dante fiercely. MIGUEL Dante, you knew he was my Papá Héctor the whole time! You ARE a real spirit guide! (doggy-praise) Who's a good spirit guide? You are! Dante
smiles at Miguel dumbly. Suddenly, before Miguel's eyes, neon patterns spread outward from the dog's paws. Dante begins to freak out. MIGUEL Dante! 104. But then he's back up, flapping goofily and barking his
head off, a full-blown spirit guide! EXT. SMALL PLAZA Pepita flies in, landing in a small plaza where the other Riveras wait. PAPÁ JULIO Look, there they are! The Dead Riveras come rushing up. FAMILY Miguel! / Miguelito! / Ay, gracias a Dios! / It's Miguel! / He's all right! / Oh thank goodness! / Gracias, Dios mío! They dismount from Pepita. Héctor
falls off first but gets up and raises his arm to help Imelda. She gives him a withering stare and dismounts without his help. Miguel pets Dante and Pepita gives Miguel into a tight hug. I was so worried! Thank goodness we found you in time! Imelda's eyes fall on Héctor
who holds his hat in his hands sheepishly. MAMA IMELDA And you! How many times must I turn you away? HECTOR Imelda-- MAMA IMELDA I want nothing to do with you. Not in life, not in death! (beat) I spent decades protecting my family from your mistakes. He spends five minutes with you and I have to fish him out of a sinkhole! Miguel steps
between Imelda and Héctor. 105. MIGUEL I wasn't in there `cause of Hector. He was in there `cause of me. (beat) He was just trying to get me home... I didn't wanna listen, but he was right... nothing is more important than family. Mamá Imelda looks at Héctor, shocked to hear the sentiment. MIGUEL (CONT'D) I'm ready to accept your blessing..
and your conditions. But first, I need to find de la Cruz. To get Héctor's photo. MAMÁ IMELDA What? MIGUEL He tried to go home to you and Coco... but de la Cruz murdered him! Startled, she looks to Héctor for
confirmation. HÉCTOR It's true, Imelda. Imelda gasps. 106. MIGUEL Héctor? HÉCTOR Imelda, I-- Héctor's body suddenly shimmers, leaving him winded. Imelda gasps. 106. MIGUEL Héctor? HÉCTOR I'm running out of time. It's
Coco... MAMÁ IMELDA She's forgetting you... MIGUEL You don't have to forgive him... But we shouldn't forget him. MAMÁ IMELDA Miguel, if wanted to forget you too, but-- HÉCTOR This is my fault, not yours. (beat) I'm sorry, Imelda. Mamá Imelda, holding in her emotions, turns to Miguel. MAMÁ IMELDA Miguel, if
we help you get his photo... you will return home? No more music? MIGUEL Family comes first. Mamá Imelda considers. She turns to Héctor. MAMÁ IMELDA I -- I can't forgive you. But I will help you. Miguel smiles. MAMÁ IMELDA (to Miguel) So how do we get to de la Cruz? Miguel furrows his brow. MIGUEL I might know a way... 107. EXT.
SUNRISE SPECTACULAR AMPHITHEATER - BEFORE DAWN Crowds are congregated at de la Cruz's Sunrise Spectacular which takes place in an open air amphitheater. They hurry to their seats as the lights begin to dim. ON STAGE Frida's performance piece begins. Dramatic symphonic music plays as a giant papaya appears to ignite on stage. The
"seeds" in the body of the papaya unfurl to reveal that they are dancers, each dressed like Frida Kahlo, right down to the painted on unibrow. The dancers roll out of the "flaming" papaya and gyrate their bodies nonsensically. A giant cactus that resembles Frida is illuminated, and all the dancers slink to it. In the midst of this, eight familiar looking
MIGUEL Ow! Dante has snuck in under Tío Oscar's skirt. Héctor sees that Imelda is tangled up in her outfit. HÉCTOR Here, let me help you with-- MAMÁ IMELDA Don't touch me. The family joins together in a huddle. 108. MIGUEL Everyone clear on the plan? TÍA VICTORIA Find Héctor's photo. PAPÁ JULIO Give it to Miguel. MAMÁ IMELDA Send
Miguel home. HÉCTOR Got your petals? Each family member raises a marigold petal. Imelda leads the way out of the corridor. MAMÁ IMELDA Now, we just have to find de la Cruz-Right around the corner is de la Cruz who turns with a smile. DE LA CRUZ Yes? MAMÁ IMELDA Ah! The family stops in their tracks, still hidden from de la Cruz-s view
It's just him and Imelda. His smile drops. DE LA CRUZ Don't I know you? Imelda pulls off her shoe and slaps de la Cruz across the face with it. MAMÁ IMELDA That's for murdering the love of my life! DE LA CRUZ (disoriented) Who the? Héctor leaps out from around the corner. HÉCTOR She's talking about me! (to Imelda) I'm the love of your life?
109. MAMÁ IMELDA I don't know! I'm still angry at you. DE LA CRUZ Héctor?! How did you-- Imelda slaps de la Cruz again. MAMÁ IMELDA And that's for trying to murder my grandson! DE LA CRUZ Grandson? Now Miguel leaps out of the corridor. MIGUEL She's talking about me! De la Cruz sees the three of them and puts the pieces together. DE
LA CRUZ You! Wait, you're related to Héctor? Miguel sees the photo in de la Cruz's pocket. MIGUEL The photo! The rest of the Riveras emerge from the corridor. Outnumbered, de la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE De la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE De la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE De la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE De la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE De la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE De la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE De la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE De la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE De la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE De la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE De la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE De la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAGE DE la Cruz turns and runs. MAMÁ IMELDA After him! INT. BELOW STAG
his rising platform is set up. DE LA CRUZ Security! Ayúdenme! The Riveras flood out after him. Héctor jogs next to Imelda. HECTOR You said "love of your life..." 110. MAMA IMELDA I don't know WHAT I said! MIGUEL That's what I heard... A brawl ensues between the family and the guards. De la Cruz runs to a stage door. STAGEHAND Places,
señor, you're on in 30 seconds! De la Cruz shoves the stagehand out of the way. As security guards try to wrangle the Riveras, Imelda reaches de la Cruz to the ground. De la Cruz loses his grip; Imelda tumbles backward, photo in hand.
MAMÁ IMELDA Miquel! I have it! Miquel turns toward Imelda but is chased by quards. Suddenly, Imelda rises into the air. She is on de la Cruz's rising platform! She is lifted through the ceiling and up to the stage. De la Cruz hurries up the stairs after her. Miquel is detained by a security quard when Dante flies in and knocks the quard's head clean
off. Miguel, Héctor, Tía Victoria, and Tía Rosita hurry up the stairs after de la Cruz. MIGUEL Hurry, come on! Papá Julio, Tío Oscar, and Tío Felipe block the guards from following the others. ON STAGE ANNOUNCER (O.S.) Ladies and gentlemen... the one, the only... ERNESTO DE LA CRUZ! 111. The platform rises onto the stage and the spotlight
falls on Imelda. Neon letters blast brightly behind her, spelling "ERNESTO!" The audience bursts into applause! CROWD MEMBER Nesto! Imelda appears onscreen for all to see. STAGE WING RIGHT De la Cruz rushes up a staircase and arrives in the wings. He gets the attention of his guards and points to Imelda. DE LA CRUZ Get her off the stage!
SING! Imelda, seeing that the guards are approaching, closes her eyes, grasps the mic, and follows Miguel's instructions. MAMÁ IMELDA (singing) AY DE MÍ, LLORONA LLORONA DE AZUL CELESTE... 112. STAGE WING LEFT Héctor's mouth gapes open. Tía Victoria and Tía Rosita go wide-eyed. Miguel sets Héctor up with a guitar, then adjusts a
mic stand in front of him. Héctor plays the guitar, its sound amplified through the stage speakers. ON STAGE MAMÁ IMELDA AY DE MÍ, LLORONA LLORONA DE AZUL CELESTE... The guards reach the edge of her spotlight but stop short, not wanting to interrupt the performance. Imelda takes the spotlight with her as she descends the on stage
confident. The audience begins to clap. De la Cruz grunts in frustration. Soon, the stage conductor joins with more instrumentation, which kicks into high gear. MAMÁ IMELDA ME SUBÍ AL PINO MÁS ALTO, LLORONA, A VER SI TE DIVISABA. She doubles down on her performance, taking the spotlight with her as she moves to put distance between
her and the guards. Imelda continues to vamp, trying to navigate away from the guards and toward her family. One guard blocks her way, but she grabs him and forces him to dance. Scared of the spotlight, he runs away. MAMÁ IMELDA
(CONT'D) AY DE Mİ, LLORONA, LL
CELESTE... He dances Imelda around the stage, all the while trying to get to Héctor's photo. DE LA CRUZ/MAMÁ IMELDA Y AUNQUE LA VIDA ME CUESTE, LLORONA, NO DEJARÉ DE QUERERTE! MAMÁ IMELDA Let go of me!
DE LA CRUZ NO DEJARÉ DE QUERERTE! ...AY, AY, AY! At the finale of the song, Imelda arrives off stage and, somewhat high on adrenaline, she embraces Héctor. MAMÁ IMELDA I forgot what that felt like. Héctor
blessing. The petal glows. MAMÁ IMELDA (CONT'D) To go home... to put up our photos... (beat) And to never... Miguel looks slightly saddened, anticipating the condition. MIGUEL Never play music again... Imelda smiles. MAMÁ IMELDA To never... forget how much your family loves you. The petal surges. Miguel brightens, touched. HÉCTOR You're
going home. DE LA CRUZ You're not going anywhere! Suddenly Miguel is yanked away from his great-great grandparents by de la Cruz, but he pushes her to the floor. HÉCTOR Imelda-- De la Cruz drags Miguel away as his family encroaches. DE LA CRUZ Stay
back! Stay back. All of you! 115. De la Cruz drags Miguel further and further and further back on the stage. DE LA CRUZ Stay back! Not one more step. Dante growls and tries to grab Miguel. MIGUEL Dante! De la Cruz HECTOR (winded) Ernesto, stop
Leave the boy alone! Héctor stumbles, shimmering like before. He falls to the ground. DE LA CRUZ I've worked too hard, Héctor... Too hard to let him destroy everything... In the stage wings, Tía Rosita commandeers one of the cameras and points it toward de la Cruz. Tía Victoria sidles up to a control board and pushes a volume dial up. HÉCTOR
He's a living child, Ernesto! DE LA CRUZ He's a threat! CUT TO: STADIUM The image of de la Cruz holding Miguel hostage is projected on the stadium screens, the audience falls to a hush as they watch. BACK TO: 116. BACKSTAGE Miguel struggles against de la Cruz. DE LA CRUZ You think I'd let him go back to the land of the living with your
photo? To keep your memory alive? (beat) No. MIGUEL You're a coward! DE LA CRUZ I am Ernesto de la Cruz, the greatest musician of all time! MIGUEL Héctor's the real musician, you're just the guy who murder? BACK TO:
BACKSTAGE DE LA CRUZ I am the one who is willing to do what it takes to seize my moment... (darkening) Whatever it takes. Suddenly, de la Cruz throws Miguel! MAMÁ IMELDA Miguel! CUT TO: STADIUM The audience
gasps. Some shrieks. BACK TO: BACKSTAGE De la Cruz crosses from the ledge, past Héctor, who remains collapsed on the floor, breathless. DE LA CRUZ Apologies old friend, but the show must go on... CUT TO: Miguel is in free fall, the photo still in his hand. As the wind whips against his face, he hears a faint howling. Dante slices downward
through the air, catches Miguel's shirt in his teeth, and opens his wings. He and Miguel jerk upward, but the photo falls from Miguel's hands and is gone from sight. Miguel's shirt rips and Dante loses him. Miguel plummets toward the base of the
tower. Suddenly Pepita flies in and scoops up Miguel. Dante follows close behind. Miguel looks over the side of Pepita down towards the water. The photo is lost. BACK TO: BACKSTAGE De la Cruz is found by a spotlight. DE LA CRUZ Ha ha! He is
 met with boos. He looks confused. CROWD Boo! Murderer! DE LA CRUZ Please, mi familia... AUDIENCE MEMBER Get off the stage! More booing. De la Cruz tries to kick up the orchestra. DE LA CRUZ (singing) REMEMBER ME, THOUGH I HAVE TO
(beat) Hey!-- The crowd pelts de la Cruz with fruit and offerings. CROWD MEMBER Look! Crowd members point up to the screen. Pepita rises above the ledge with Miguel on her back. Miguel on her back. Miguel slides off her wing and runs to his family. CROWD MEMBER He's alright! The crowd cheers. There are sighs of relief. De la Cruz, seeing this play out on
screen, realizes his backstage treachery has been projected to the whole world. He watches horrified as the image of Pepita grows larger and larger on the screen as she prowls past the camera. De la Cruz begins to back up just as Pepita emerges through the curtain, eyes locked on him. 119. DE LA CRUZ Nice kitty... Suddenly Pepita head-butts de la
Cruz and lifts him into the sky, flinging the singer in the air like a kitten playing with a ball of yarn. DE LA CRUZ AAAHHH! He flies out of the stadium, hitting a giant church bell in the
distance. The stadium erupts in cheers. In the midst of the cheering, an unsuspecting crowd member returns from concessions. CROWD MEMBER What did I miss? BACK TO: BACK STAGE Miguel is surrounded by family, safe. He hugs Dante. MIGUEL Good boy, Dante. Imelda runs to Miguel and embraces him. MAMÁ IMELDA Miguel! Behind them,
Héctor struggles to get to his feet but stumbles with a flicker. Miguel runs to support him. MIGUEL Héctor! Héctor struggles to get to his feet but stumbles with a flicker struggles. Miguel kneels by him. 120. MIGUEL Héctor! Héctor suffers his most violent flickering yet. He collapses. Miguel kneels by him. 120. MIGUEL Héctor! Héctor suffers his most violent flicker suffers his most violent flicker. Miguel kneels by him. 120. MIGUEL Héctor! Héctor suffers his most violent flicker suffers his most violent flicker. Miguel kneels by him. 120. MIGUEL Héctor! Héctor! Héctor suffers his most violent flicker. Miguel kneels by him. 120. MIGUEL Héctor! Héctor! Héctor! Héctor suffers his most violent flicker suffers his most violent flicker. Miguel kneels by him. 120. MIGUEL Héctor! Héctor suffers his most violent flicker. Miguel kneels by him. 120. MIGUEL Héctor! Héctor! Héctor suffers his most violent flicker. Miguel kneels by him. 120. MIGUEL Héctor! Héctor! Héctor! Héctor suffers his most violent flicker. Miguel kneels by him. 120. MIGUEL Héctor! Hécto
can still find the photo... Mamá Imelda looks to the horizon, the first rays of sunlight peeking over. MAMÁ IMELDA Miguel, it's almost sunrise! MIGUEL No, no, I can't leave you. I promised you'd see Coco! Héctor looks at Miguel. The skeletal transformation is creeping in on the edges of Miguel's face. He's almost
full skeleton now. HÉCTOR We're both out of time, mijo. The shimmering of Héctor's bones advances. MIGUEL No, no... she can't forget you! HÉCTOR I just wanted her to know that I loved her. Héctor musters the strength to grab the marigold petal. MIGUEL Héctor-HÉCTOR You have our blessing, Miguel. MAMÁ IMELDA No conditions. The petal
glows. Héctor struggles to lift the petal to Miguel. Mamá Imelda takes his hand in hers. 121. MIGUEL No... Héctor's eyelids begin to close. HÉCTOR Go home... MIGUEL I promise I won't let Coco forget you! Aaahh!-- WHOOOOSH! A whirlwind of
marigold petals, and everything goes white. FADE IN: INT. DE LA CRUZ'S MAUSOLEUM - SUNRISE Miguel finds himself back in de la Cruz's tomb. Dazed, he looks through the windows; day has broken. On the floor is the skull guitar. Miguel grabs it. He exits the tomb and takes off out of the cemetery. EXT. PLAZA Miguel races through the plaza,
past the statue of de la Cruz. Miguel races through the streets towards home. He blows right past his Tío BERTO (jolting awake) There he is! Abel falls off the bench. Papá comes from around a corner as Miguel is running. PAPÁ Miguel!? Stop! 122. EXT. RIVERA COMPOUND Miguel rounds the
corner and follows the trail of marigolds through the front gate. He runs for Mamá Coco's bedroom. Just as he makes it to the doorway, Abuelita steps up and blocks him. ABUELITA What are you doing with that? Give it to
me! Miguel pushes past Abuelita, and slams the door shut. ABUELITA Miguel! Stop! Miguel! Miguel looks into her eyes. MIGUEL (CONT'D) I saw
your papá. Remember? Papá? Please -- if you forget him, he'll be gone... forever! She doesn't respond. Miguel shows her the guitar. 123. MIGUEL Here -- this was his guitar, right? He used to play it to you? See, there he is. Still nothing. Her eyes are glazed. MIGUEL (CONT'D)
Papá, remember? Papá? Mamá Coco stares forward, as if Miguel isn't even there. PAPÁ (O.S.) Miguel! MIGUEL Mamá Coco, please, don't forget him. With a rattle of keys, the door flies open. The family pours in. ABUELITA It's okay, Mamita, it's
okay. PAPÁ What's gotten into you? Miguel looks down, defeated. Tears drip off his nose. Papá's anger gives way to relief. He embraces his son. PAPÁ I thought I'd lost you, Migue... MIGUEL I'm sorry, Papá. Mamá steps forward. MAMÁ We're all together now, that's what matters. MIGUEL Not all of us... Abuelita returns from consoling Mamá Coco.
124. ABUELITA It's okay, mamita. (beat) Miguel, you apologize to your Mamá Coco! Miguel looks at Mamá Coco and approaches her. MIGUEL Mamá Coco. His toe accidentally taps against Héctor's skull guitar, a soft hollow ringing resonates. ABUELITA Well? Apologize. He comes to a realization. MIGUEL Mamá Coco? Your papá -- he wanted you to
have this. He picks up the guitar. Abuelita steps forward to intervene but Papá places a hand on her shoulder. PAPÁ Mamá, wait-- Miguel starts to sing "Remember Me" the way Héctor sang it... softly, from the heart. MIGUEL (singing) REMEMBER ME THOUGH I HAVE TO SAY GOODBYE REMEMBER ME DON'T LET IT MAKE YOU CRY MAMÁ
Look... The glimmer in the Mamá Coco's eyes grows brighter with every note. Memories flood in, filling the vacancy of her expression with life. Her cheeks soften and plump. Her lips arc into a smile. MIGUEL FOR EVEN IF I'M FAR AWAY, I HOLD YOU IN MY HEART I SING A SECRET SONG TO YOU EACH NIGHT WE ARE APART (MORE) 125.
MIGUEL (CONT'D) REMEMBER ME THOUGH I HAVE TO TRAVEL FAR Miguel sings gently, with love, Mamá Coco's brows slope up, delighted. The song seems to bring her back to life, Abuelita can't speak, None of them can, Brimming, Mamá Coco joins Miguel in song -- her voice scratchy with age, his clear with youth, MAMA COCO MIGUEL
REMEMBER ME REMEMBER ME EACH TIME YOU HEAR A SAD GUITAR GUITAR KNOW THAT I'M WITH YOU KNOW THAT I'M WITH YOU HEAR A SAD GUITAR GUITAR KNOW THAT I'M WITH YOU HEAR A SAD GUITAR GUITAR KNOW THAT I'M WITH YOU HEAR A SAD GUITAR GUITAR KNOW THAT I'M WITH YOU HEAR A SAD GUITAR GUITAR GUITAR KNOW THAT I'M WITH YOU HEAR A SAD GUITAR GUITAR KNOW THAT I'M WITH YOU HEAR A SAD GUITAR Tears stream down Abuelita's face; she's witnessing a miracle. Mamá Coco looks to her daughter, and is troubled by her tears. MAMÁ COCO Elena? What's wrong, mija? ABUELITA Nothing at all. Mamá Coco turns to Miguel. MAMÁ COCO My papá used to sing me that song. MIGUEL He loved you, Mamá Coco. Your papá loved you so
much. A smile spreads across Mamá Coco's face. She's waited a long time to hear those words. She turns to her nightstand, hand shaking. She opens a drawer and pulls out a notebook. MAMÁ COCO I kept... his letters... poems he wrote me... and... 126. Mamá Coco leafs through the book to reveal a torn scrap of paper. She hands it to Miguel. It's the
missing face from the photo -- Héctor's face. Miguel pieces the picture back together, finally seeing Héctor as he was in life, a young, handsome man. Mamá CoCo Papá was a musician. When I was a little girl, he and Mamá would sing such beautiful songs... The
family gathers close to listen. DISSOLVE TO: EXT. CEMETERY - MORNING TITLE CARD: ONE YEAR LATER The cemetery is once again filled with families cleaning off head stones and laying flowers. EXT. DE LA CRUZ'S MAUSOLEUM Not as many offerings this year, not as many fans. No mariachi band. Someone has hung a sign "FORGET YOU" on
the bust of de la Cruz. TOUR GUIDE (O.S.) And right over here, one of Santa Cecilia's greatest treasures... EXT. RIVERA WORKSHOP The tour guide stands in front of the Rivera shoe shop. Tourists crowd in, taking pictures of the skull guitar and framed letters Héctor wrote to Coco. TOUR GUIDE (CONT'D) The home of the esteemed songwriter
Héctor Rivera! The letters Héctor wrote home for his daughter Coco contain the lyrics for all of your favorite songs, not just "Remember Me". 127. EXT. COURTYARD We travel through the courtyard catching glimpses of holiday preparation. Prima Rosa and primo Abel hang papel picado. Papá and Mamá work on tamales. Tío Berto sweeps the
cobblestones as the little cousins play, MIGUEL (O.S.) And that man is your Papá Julio... INT. OFRENDA ROOM Miquel holds his baby sister SOCORRO (10 months) in his arms and your Tía Victoria... and those two are Oscar and Felipe. These aren't just old
pictures -- they're our family -- and they're counting on us to remember them. Abuelita approaches and smiles to see her grandson passing on the tradition. Then she places a picture frame on the ofrenda, a photo of Mamá Coco. She looks to Miguel who puts his arm around her. Next to Mamá Coco's picture sits the photo of Mamá Imelda and Héctor,
taped back together. Restored. CROSS FADE TO: EXT. MARIGOLD GRAND CENTRAL STATION Hector waits in the departures line nervously, MIGUEL (O.S.) (singing) SAY THAT I'M CRAZY OR CALL ME A FOOL DEPARTURES AGENT Next! Hector steps up to the monitor. The agent recognizes him. Hector chuckles nervously, The monitor scans
him. DING! DEPARTURES AGENT Enjoy your visit, Héctor! 128. MIGUEL (O.S.) (singing) BUT LAST NIGHT IT SEEMED THAT I DREAMED ABOUT YOU Héctor exits from the Marigold Grand Central Station. Mamá Imelda waits on the cobblestones to greet him. They kiss. Then he hears a familiar
voice. MAMÁ COCO Papá! Héctor turns to see his daughter approaching. He opens his arms to give Coco the biggest hug. HÉCTOR Coco! MIGUEL (O.S.) (singing) WHEN I OPENED MY MOUTH WHAT CAME OUT WAS A SONG AND YOU KNEW EVERY WORD AND WE ALL SANG ALONG Every moment together is a miracle and he holds Coco like
he knows it. Soon Coco, Héctor, and Imelda join hands. The petals of the bridge glow as they step forward. The family crosses together. MIGUEL (O.S.) (singing) TO A MELODY PLAYED ON THE STRINGS OF OUR SOULS AND A RHYTHM THAT RATTLED US DOWN TO THE BONE OUR LOVE FOR EACH OTHER WILL LIVE ON FOREVER IN EVERY
BEAT OF MY PROUD CORAZÓN Dante and Pepita fly through the night sky in the Land of the Living. EXT. STREETS OF SANTA CECILIA 129. Dante's shadow is cast against a wall. When he rounds the corner, he is just a normal xolo dog, no wings or vibrant colors.
Pepita's shadow looms large, but as she rounds the corner it shrinks to reveal that she is a little alley cat in the Living. EXT. RIVERA COURTYARD They enter the Rivera compound. Abuelita greets Dante hops up to give him a
lick on the cheek. MIGUEL (singing) OUR LOVE FOR EACH OTHER WILL LIVE ON FOREVER IN EVERY BEAT OF MY PROUD CORAZÓN Amongst the living Riveras are the spirits of their loved ones, Tía Rosita, Tía Victoria, Papá Julio, Tío Oscar and Tío Felipe, all present and enjoying the reunion. MIGUEL (singing) AY MI FAMILIA! OIGA MI
GENTE! CANTEN A CORO! LET IT BE KNOWN... OUR LOVE FOR EACH OTHER WILL LIVE ON FOREVER IN EVERY BEAT OF MY PROUD CORAZÓN Abel and Rosa accompany Miguel with instruments of their own. Papá cradles Miguel's new baby sister as Mamá leans on his shoulder. Abuelita listens proudly to her grandchildren while the spirit of
Mamá Coco stands beside, arm around her shoulder. MIGUEL (singing) AY MI FAMILIA! OIGA ME GENTE! CANTEN A CORO! LET IT BE KNOWN... OUR LOVE FOR EACH OTHER WILL LIVE ON FOREVER IN EVERY BEAT OF MY PROUD CORAZÓN 130. The courtyard is full of Riveras, living and dead. Héctor and Imelda stand arm in arm, listening
to Miguel play. As Miguel sings, the whole family, living and dead, all sing, play and enjoy the music. The whole family, brought together by a song. Back to IMSDb
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