



SCARY MOVIE 2
DI
KEENEN IVORY WAYANS
SCENEGGIATURA
DI
CRAIG WAYANS
ALYSON FOUSE
GREG GRABIANSKI
DAVE POLSKY
MICHAEL ANTONY SNOWDEN
SHAWN WAYANS
MARLON WAYANS

FADE IN:

INT. HOUSE -- LIVING ROOM -- NIGHT

They all
A WOMAN
into
to her
cheers.

A party is winding down. Only a FEW GUESTS remain.
are gathered around the piano. A YOUNG PRIEST, FATHER
HARRIS, plays an old standard. Everyone sings along.
in the group, mid-40's, conservative, really getting
the song, starts giving a soulful rendition, dropping
knees ala James Brown. The song ends. Everyone
Father Harris starts another.

HARRIS

Who knows this one?...

(singing)

"WHO LET THE DOGS OUT?!"

They all join in.

A YOUNG GIRL, MEGAN, enters the room. She watches the
group.

The group notices Megan and slowly stops singing.

CLOSE ON:

Megan. Her eyes seem vacant, almost like she is sleep walking. She mutters something.

MEGAN

You're going to die.

The group looks confused.

The young girl pees on the floor.

CLOSE ON:

MOTHER.
A WOMAN in the group, mid-40's. She is the girl's

The mother apologizes to her guests.

MOTHER

I'm sorry. She's been really sick.

CLOSE ON:

rolled
Megan. THWACK!! She is smacked on the head by a newspaper.

REVEAL:

into the
her
Mom holding the newspaper. She shoves Megan's head pee and rubs her nose in it as she continues to whack with the newspaper.

MOTHER (CONT'D)

No! Bad girl! Bad girl!

DISSOLVE TO:

EXT. HELL HOUSE -- NIGHT

by a
The street is covered in thick fog. The only light is street lamp.

A taxi pulls into the frame. It reads "YELLOW CAB."

A TALL, DARK FIGURE gets out of the taxi.

CAB DRIVER (V.O.) (V.O.)

Hey you, pay your fare.

The figure takes off, running into the fog.

CAB DRIVER (CONT'D)
God damn priests always pull this
shit.

Cab drives off.

CUT TO:

INT. FOYER -- CONTINUOUS

A doorbell RINGS. It plays the THEME to "THE
EXORCIST."

CLOSE ON:

The mother answers the door.

The dark figure lifts his head up, revealing that
it's
Father McFeely.

FATHER MCFEELY
Uh... I'm Father McFeely

MOTHER
Father, come in, please.

Father McFeely enters. The mother closes the door
behind
him.

MOTHER (CONT'D)
I'm so glad you're here.

FATHER MCFEELY
I came as fast as I could, but at
my age the little soldier needs a
lot more thumpin before it starts
pumpin. If I tickle my ass before...

MOTHER
It's okay. I understand.

FATHER MCFEELY
How is she?

MOTHER
(sadly)
She's gotten worse, Father. She
won't eat, she won't talk. The child
won't even let me touch her.

FATHER MCFEELY
(reflecting)
Yes... Sometimes you have to give
them candy.

The mother gives Father McFeely an odd look.

hand

They are interrupted by Father Harris. He extends his
to McFeely.

HARRIS

Father.

FATHER MCFEELY

Not unless you have a paternity
test to prove it.

Harris looks confused.

HARRIS

No, I was sent by the church to
assist you. My name is Father Harris.

They shake hands.

HARRIS (CONT'D)

Would you like to see the girl?

FATHER MCFEELY

Soon. First, I must bless this
house.

McFeely walks to a room and opens the door.

INT. ROOM -- CONTINUOUS

Small bare walls. A window in the center wall.

and
McFeely closes the door. He sits and opens a bible
begins to read.

CLOSE ON:

The window. Flies begin to appear.

CLOSE ON:

McFeely. He wipes sweat from his brow.

BACK TO THE WINDOW:

More flies. Their BUZZING is loud.

McFeely, now sweating, profusely. He begins to cough.

The window is now covered with flies. The BUZZING is
deafening.

McFeely, coughing and gagging.

FATHER MCFEELY

Lord, please help me to release
this demon.

PULL BACK TO REVEAL:

by He's on the toilet. He lets out a loud fart followed
plopping noises.

FATHER MCFEELY (CONT'D)

Thank you, Father.

A DEMONIC VOICE is heard.

DEMONIC VOICE (O.S.) (O.S.)

Get out!!! You fuckin' pig!!!

The room door swings open.

with McFeely tries to flush the toilet. It bubbles over
of the black goo ala "THE AMITYVILLE HORROR." He hustles out
bathroom.

INT. HALLWAY OUTSIDE BATHROOM -- CONTINUOUS

McFeely staggers out. Father Harris rushes over.

HARRIS

Father, are you okay?

FATHER MCFEELY

Yeah, but you might wanna light a
match before you go in there.

(then)

Did you bring my bag?

HARRIS

Yes.

FATHER MCFEELY

Then let us prepare.

Both priests walk up the stairs.

CUT TO:

INT. MEGAN'S BEDROOM -- NIGHT

McFeely and Harris enter.

FATHER MCFEELY

Remember, don't ask her too many
questions.

HARRIS

Because she will lie?

FATHER MCFEELY

No, because her breath smells like
a horse's ass.

is cut
an
shaped
The
heavily.
all I

Megan lays tied to the bed post of her bed. Her face
up and twisted, eyes an eerie red. She's hooked up to
I.V. with a small tube running out of her nose. It's
like a CRAZY STRAW with red fluid going through it.
The
straw leads to a cup. "SLURPIE!" Megan is wheezing,
She wears a tee-shirt that reads, "I went to Hell and
got was this stupid t-shirt."

They go to opposite sides of the room. Megan stares
straight ahead.

He
happy
line:

Father McFeely sees that next to Megan's bed are some
get-well cards, flowers, balloons, and a teddy bear.
picks up one get-well card: It features a cheesy,
cartoon dog saying: "Heard You Were Possessed By The
Devil"... He flips the card open and reads the punch
"He Picked One Hell Of A Nice Girl!"

metal
in the
finally

McFeely, shivering, his breath visible, takes the
cross from his pocket and kisses it. But it's so cold
room that his lips instantly stick to the metal.

He struggles to pull his lips off the cross and
manages to painfully tear it off his face.

McFeely makes the sign of the cross to Megan.

MEGAN

Shove it up your ass. You worthless
piece of shit!

FATHER MCFEELY

Silence!!

FATHER MCFEELY TOSSES A MINT IN HER MOUTH.

FATHER MCFEELY (CONT'D)

Look, my child. We've come to help
you.

besides the

Harris looks at Megan. He sits down on a chair
window.

MEGAN/DEMON

Your mother's in here with us,
Harris. Would you like to leave a
message? I'll see that she gets it.

HARRIS

If that's true, then you must know
my mother's name. What is it?

Megan keeps a sharp stare on Harris. Harris' smile
turns to an angry stare. He rises and moves to her bedside.

HARRIS (CONT'D)

What is it?

Megan leans forward. BLANCHHHH!!! She vomits a
disgusting green bile in Harris' face. Harris wipes it off,
coughing.

HARRIS (CONT'D)

That's right. Blanche was my
mother's name. You are the devil.

Harris tosses holy water on Megan. She falls back,
writhing.

FATHER MCFEELY

It burns! It burns!

CLOSE ON:

McFeely, holding his crotch.

FATHER MCFEELY (CONT'D)

Damn Tijuana hooker.

Harris and McFeely begin to pray.

MCFEELY/HARRIS

Our Father who art in Heaven...

MEGAN

Your mother sucks cock in Hell,
Harris.

Harris tries to ignore her.

FATHER MCFEELY

Oh shit, you gonna take that?

HARRIS

What?

FATHER MCFEELY

What she said about your mother?

Harris fires back at Megan.

HARRIS

Oh, yeah, well your mama got one
leg and does jumping jacks like this.

side
He puts his feet together and jumps them from side to side as he claps his hands over his head.

MEGAN

So, your mama's so fat when she walks by my bed, it does this.

Her bed bounces and bucks off the floor.

HARRIS

What about your mama? Her butt is so big, she wipes her ass like this.

behind
He makes an exaggerated movement of putting his hand behind his head then brings it up high and back down over his face.

getting the
The exchange continues with the possessed girl getting the best of Harris.

HARRIS (CONT'D)

Enough! Begone from this child of God. I command you by the power of the living and the dead...

McFeely.
Megan groaning, flicking her tongue wildly at McFeely.

HARRIS (CONT'D)

... to leave the young servant so that she may return to her...

simulates
pelvis,
moans.
McFeely responds back with the same gesture, then her giving head, then starts wildly thrusting his pelvis, simulating sex. Megan falls back on her pillow and moans.

Harris shoots McFeely a hard look.

McFeely stops. Harris continues.

HARRIS (CONT'D)

In the name of the Father, the Son, and the Holy Spirit, I cast you out.

McFeely, coughing, hardly able to catch his breath.

her
mouth.
Megan on the bed, laughing. Smoke billowing out of her mouth.

Harris rushes to McFeely.

HARRIS (CONT'D)

Father, are you alright?

McFeely nods yes, revealing he's smoking a joint.

FATHER MCFEELY

This is some good shit.

He offers a hit to Harris.

HARRIS

No thanks.

FATHER MCFEELY

My holy water.

Harris gives him the bottle.

McFeely takes a swig.

FATHER MCFEELY (CONT'D)

Ahhh, that's better.

McFeely splashes some on Harris, playfully.

He clears his throat and starts again, taking turns splashing the booze on her and taking sips from it.

FATHER MCFEELY (CONT'D)

The power of Christ compels you!

He splashes her again, then takes a sip.

HEAD"
its
pulls
again.

She roars. Lights flicker. The scary, pale "DEATH
flashes over her again. But this time, it's picking
nose. The "DEATH HEAD" realizes it's seen and quickly
its finger from its nose, trying to look all scary

FATHER MCFEELY (CONT'D)

The power of Christ compels you!

this

He splashes more booze on her and takes a sip. By
time, Father McFeely is getting drunk.

FATHER MCFEELY (CONT'D)

(slurring)

The power of Chrisht compelshh
yooo.

He's stumbling around, splashing the walls.

FATHER MCFEELY (CONT'D)

(slurring)

Power of compelshh Chrishts you,
or something...

floating
Suddenly, the girl's straps break and she starts
up.

a hoop
Harris watches in awe. A MAGICIAN'S ASSISTANT passes
over her.

FATHER MCFEELY (CONT'D)
David Blaine, kiss my ass.

out of
The girl continues to float up into spinning blades
head,
the ceiling fan. WHACK! The blades slam into her
sending her flying back down on to the bed.

HARRIS
Father, I think you should rest.

FATHER MCFEELY
No, I'm fine.

He staggers over to the bed, kneels and starts to
pray.

Megan,
Harris exits the room to retrieve his medical bag. He
returns to find McFeely lying unconscious on the bed.
sitting, quiet looks at McFeely.

Harris rushes over to McFeely.

HARRIS
Father!

ground.
Harris grabs McFeely and throws him down to the

McFeely's eyes open.

FATHER MCFEELY
I must have dozed off.

McFeely
Harris, caught up in the moment, is oblivious that
is okay. He starts pounding violently on his chest.

HARRIS
No!!!

McFeely
Harris knee-drops McFeely. His efforts to revive
furniture,
resemble a WWF grudge match. Harris diving off of
slamming down on McFeely. Finally, he checks his
pulse. He
thinks McFeely is dead. Harris shouts out at Megan.

HARRIS (CONT'D)

Look what you've done!

Megan sits, quietly.

Harris dives on top of Megan and starts choking her.

HARRIS (CONT'D)

Take me! Take me!

NEW ANGLE:

McFeely sits up, still drunk and disoriented. He notices Harris on the bed.

MCFEELY'S POV:

He sees Father Harris on his hands and knees. His robe is hiked above his waist exposing his naked ass.

HARRIS (CONT'D)

Take me! God damn you, take me!

McFeely, now on his feet, smiles as he moves toward Harris.

CLOSE ON:

Harris' face.

It turns to shock and horror. He looks possessed as we hear the sound of penetration.

HARRIS (CONT'D)

Nooooo!!!!

Harris dives out the window.

McFeely watches as Harris tumbles down the long staircase.

Megan begins to giggle.

MEGAN

You failed, McFeely. Your weapons are useless against me.

FATHER MCFEELY

You're mistaken my child. The Lord has greater weapons than me.

McFeely picks up his bible.

FATHER MCFEELY (CONT'D)

Hear the word of the Lord and be humbled!

McFeely lifts up a crucifix.

FATHER MCFEELY (CONT'D)
See the cross of the Lord and
tremble! If ye still not have faith,
then...

McFeely reaches into his jacket and pulls out a .44
magnum.

FATHER MCFEELY (CONT'D)
... suck on this!!!

Megan's eyes widen.

BLAM!!!

THE SCREEN GOES BLACK.

SMASH

CUT TO:

TITLE CARD

"SCARY MOVIE II"

CUT TO:

EXT. COLLEGE CAMPUS -- DAY -- ESTABLISHING SHOT

The campus is alive as STUDENTS make their way to
class.

CLOSE ON:

A souped-up muscle car driving through the parking
lot.

CUT TO:

INT. CAR -- CONTINUOUS

The driver, DWIGHT, a nerdy man between 25-30,
glasses,
thinning hair line. He drives recklessly, shouting at
the
people in his path as he honks his horn.

DWIGHT
Come on. Move it.

A GUY ON CRUTCHES walks in front of the car.

DWIGHT (CONT'D)
Come on, peg legs. I aint got all
day.

Dwight whizzes past, causing the man to fall.

Dwight notices a girl in a short skirt.

DWIGHT (CONT'D)

Hey, sweetie, ever heard of a gym?
I've seen pool sticks bigger than
those thighs.

before
Dwight continues. He finds a parking space, whizzing
another car that has been waiting to take the space.
Dwight yells at the irate motorist.

DWIGHT (CONT'D)

Sorry, but the fastest feet win.

before he
is
lifeless. On
Dwight shuts off the engine, and opens the door
exits. We see a wheelchair unfold. Dwight hops in. He
paralyzed from the waist down. His legs dangle,
his feet, a new pair of Air Jordan sneakers.

and
his
hands.
Dwight wheels around to his trunk. He pops it open
removes his briefcase and a Razor scooter. He places
feet on the scooter and rolls the wheelchair with his
Off he goes.

CUT TO:

EXT. CAMPUS -- LATER

distinguished
In the middle of the campus quad, there is a
statue of Thomas Jefferson.

PAN DOWN TO REVEAL:

kids.
A black woman slave and a bunch of nappy-headed black

back"...
A plaque reads: "Once you go black, you never go

SHORTY.
Sitting on the base of the statue are CINDY and

CINDY

So, do you think you made it into
the class?

SHORTY

I don't know, but I sure hope so.

CINDY

You could use the grade, huh?

SHORTY

Nah, I need a place to stay. So how do you like being in college?

CINDY

Okay, I guess. It's so intimidating. You know being away from home, not knowing anyone. I feel like such a geek sometimes. Everyone's so cool and I'm so not.

SHORTY

Aww, you aint that bad. You just need a little flava. First thing we gotta do is get you some new gear.

CINDY

Huh?

SHORTY

Gear. You know, clothing.

CINDY

Oh.

SHORTY

Let's start with some rhythm. Sway back and forth like this.

Shorty demonstrates. Cindy begins to mimic, clumsily.

SHORTY (CONT'D)

Yeah, something like that.

(then)

Now, go left, right, left, right, crossover kick...

Shorty demonstrates. Cindy follows.

CINDY

Left, right, left, right, crossover kick...

SHORTY

Now you gotta learn the correct slang.

Shorty begins to demonstrate.

CINDY

Yo! That jacket is tight.

SHORTY

Yeah, now go uhn, uhn, uhn!

CINDY

Uhn! Uhn! Uhn!

SHORTY

Yeah, you feel that? Now put it all together.

the
STUDENT
Cindy now completely rhythmic and soulful, executes
combination, just as a nicely dressed YOUNG FEMALE
passes by.

CINDY

Left...

POW!!! Cindy connects with the student's jaw.

CINDY

POW!!! Another crunching blow.

CINDY (CONT'D)

Crossover kick...

The
Cindy smashes her foot to the face of the student.
student falls to the ground.

CINDY (CONT'D)

Uhn! That jacket is tight. Now run that shit, bitch.

The
jacket.
The student nervously gives Cindy her nice leather

Cindy slaps Shorty high-five.

The student takes off running.

lean.
Cindy puts on the jacket and poses in a gangster

CINDY (CONT'D)

Am I cool now?

SHORTY

Almost... Look, I gotta bounce.
I'll holla at you later.

ways.
Cindy gives Shorty a hug. They go their separate

CUT TO:

INT. MEN'S DORM -- RAY'S ROOM -- LATER

Their
RAY, and his roommate, TOMMY, are getting dressed.
friend, BUDDY, waits impatiently.

BUDDY

Hey, man, you two boners aren't ready yet? We're gonna miss the bus, Ray. Coach says if our GPA drops below 2 we're off the squad.

RAY

Don't worry, we'll make it. Say, what do you guys think, tucked in or out?

REVEAL:

Ray, naked with his dick tucked between his legs, making it look like he has a vagina.

BUDDY/TOMMY

Out!!!

RAY

No doubt. That's what I thought.

Ray and Tommy continue to get dresses. Buddy waits.

BUDDY

If you two hadn't been out partying last night, you'd be ready by now.

TOMMY

It was awesome, dudes. We got fucking wasted. I had like a whole keg. Dude, I was so shitfaced. I woke up naked in a tub of ice.

RAY

(laughing)

I woke up naked, too.

TOMMY

Hey, dude, you got a tattoo.

RAY

What does it say?

TOMMY

It says, "Ray."

RAY

(checks Tommy's back)

Sweet. Hey, you got a tattoo, too.

TOMMY

Get out?! What does it say?

RAY

"Fucked me."

TOMMY

Aww. Cool. Dude.

Car?" They read each other's tattoos ala "Dude, Where's My

TOMMY (CONT'D)

"Ray!"

RAY

"Fucked me."

TOMMY

"Ray!"

RAY

"Fucked me."

TOMMY/RAY

"Ray fucked me."

TOMMY

Hey!

RAY

What?

Buddy gives Tommy a wedgy.

BUDDY

Wedgy moment.

TOMMY

Totally got me, fuck.

He tries to fix his underwear.

BUDDY

Come on, dude. We're gonna be late.

Ray grabs his stuff. He and Buddy exit.

RAY

See you later, man.

CUT TO:

EXT. CAMPUS -- DAY

YOUNG

is ALEX.

Cindy passes several activity booths. She notices a

PRETTY GIRL on the phone, obviously upset. Her name

ALEX

(into phone)

That's it! I don't want to be treated like this anymore. It's over. Goodbye. Have a nice life.

She hangs up the phone. Cindy approached.

CINDY

Are you okay?

ALEX

Yeah, I'm fine. I just broke up with my boyfriend, that's all.

CINDY

That's always tough. How long were you together?

ALEX

Well, we never made it official, so I guess we were technically never really boyfriend and girlfriend, but I was seeing him in school. I saw him at the mall about six months ago and I was too nervous to introduce myself so I followed him to his car, and jotted down the license plate number. It was registered to his mother, so I went to her house. She was so nice. I mean, she seemed like she would be nice 'cuz I never really spoke to her. I just waited til she went to work then I climbed in through her window and borrowed her phone book. I say borrowed because I'm going to give it back one day. But anyway, I called everyone in it til I found her son. He wasn't home when I called so I left this message how much in love I was with him. I was, and how I wanted to have his children. Just really opening up, and he never called back. I'd call and call, and anyway, six months and two restraining orders later I just decided I deserved better. What about you? Do you have a boyfriend?

CINDY

No, I haven't dated in a while. My last boyfriend's...

Alex interrupts, totally uninterested in Cindy's story.

ALEX

Hey, look there. My friend Brenda.

CLOSE ON:

BRENDA is on the financial aid line, standing before the CASHIER.

CASHIER

Okay, here's your loan check. Your grant check. Your disability check. And oh, a block of government cheese.

BRENDA

Thanks.

MAN, a

She steps out of line. We see behind her a HOMELESS WELFARE MOTHER with KIDS, a CRACK ADDICT, etc. Cindy and Alex approach.

ALEX

Hey, Brenda.

BRENDA

Do I know you?

ALEX

Well, actually, we've never met officially, but I bumped into you at the cafeteria and you were so sweet. I said, "I'm sorry," and you said, "Watch it, white bitch, or I'll put my size eight in your ass." I thought how cool. I wear a size eight, too. Anyway, this is my best friend, Cindy.

CINDY

We already know each other. Hey, Brenda.

BRENDA

Hey, Cindy. Your friend needs help.

CINDY

Actually, I just met her. This is Alex.

BRENDA

Oh my god. Madam Elsa, my psychic, told me I would meet somebody whose name starts with a letter of the alphabet today.

CINDY

Really? That's amazing.

BRENDA

Hey girl, that jacket is slamming.

CINDY

Thanks.

BRENDA

You better be careful. I heard some girl got her ass whooped and jacket

stolen earlier today.
(off Cindy's look)
Hey, what class do we have next?

CINDY
Psychology.

ALEX
Me, too. 101?

BRENDA
In room "302" at ten o'clock?

ALEX
That's it.

BRENDA
Oh, this is too much. I'm gonna
have to play these numbers. Remind
me to pick up a Lotto ticket.

The girls take a few steps before Brenda grabs Cindy
by the arm just as they're about to pass an iron post
between them.

BRENDA (CONT'D)
Wait, don't split the pole. It's
bad luck.

Brenda walks around Cindy's side and they go on to
class.

ALEX
You don't really believe that stuff.

Just then, TWO OTHER STUDENTS split the pole on
either side and are mowed down by a car.

BRENDA
Oh yes, girl. After my near-death
experience, I've become very
spiritual. I can feel my angels all
around me, Oh, look a penny...

Brenda picks up the penny. They walk past a fountain.

BRENDA (CONT'D)
That's good luck. Wait, let me make
a wish and throw it in the fountain.
(closing her eyes)
I wish for a lot of money.

She tosses the penny into the fountain.

BRENDA (CONT'D)
(opening her eyes)
Oh, look, it worked.

full
She reaches down in the fountain and grabs both hands
of coins.

BRENDA (CONT'D)
God is good, y'all

EXT. COLLEGE CAMPUS -- ESTABLISHING SHOT -- A SHORT
TIME
LATER

CUT TO:

INT. SCIENCE BUILDING -- CONTINUOUS

A STUDENT walks up a flight of steps through a set of
swinging doors.

He sees Dwight coming towards the doors in his
wheelchair.

STUDENT
There you go my man.

DWIGHT
Hey, pal, I can handle a door by
myself.

STUDENT
Fine.

The student let the doors go. They swing, smashing
into
Dwight, sending him flying. ANOTHER YOUNG STUDENT
rushes to
help.

STUDENT #2
Are you okay? Let me help you to
the handicapped ramp.

DWIGHT
I am not handicapped! I can use the
steps like anyone else.

Dwight wheels himself over to the stairs. He
successfully
navigates one step then goes tumbling violently down
the
rest.

DWIGHT (CONT'D)
That's one more than last week!

INT. SCIENCE BUILDING - PROFESSOR OLDMAN'S OFFICE - A
SHORT
TIME LATER

Dwight and PROFESSOR OLDMAN, 50's, distinguished, are

present.

DWIGHT

I finished all the interviews.

PROFESSOR

Let me see the files.

DWIGHT

They're on top of the bookshelf.
I'll get them.

attempts
him.
Dwight wheels himself over to a bookshelf. As he
to retrieve the folder, the professor moves to assist

PROFESSOR

Let me help you.

DWIGHT

I don't need your help. I'm
perfectly capable.

lifts up
top of
folder.
Dwight climbs the bookshelf, reaches the top, and
the folder. Just then, the bookshelf topples over on
Dwight. His hand extends from the mess, holding the

DWIGHT (CONT'D)

Here you go, Professor.

PROFESSOR

Are these all the subjects?

Dwight, disheveled, glasses bent, gets back in his
wheelchair and makes his way over to the Professor.

DWIGHT

Yes. The scored all over the
Kiersey Temperment Sorter just like
you asked for.

PROFESSOR

Any of them hot?

Dwight rolls his eyes.

DWIGHT

I also took the liberty of putting
those with near-death experiences on
top.

PROFESSOR

Good thinking, Dwight. Traumatized
co-eds are a sure thing.

DWIGHT

(dripping with
contempt)

As I am sure you are aware,
Professor, subjects who are close to
death are statistically more likely
to have the suggestibility required
for paranormal investigation, which
is, of course, why I've given them
special consideration.

PROFESSOR

Look, whatever you say, kid, but
the more they're hurtin', the more
they need a squirtin', if you know
what I mean.

(then, off Cindy's
picture)

Ooh, I like her.

DWIGHT

Cindy Campbell. Classic abandoned
personality disorder. She seems
guarded, but willing to do this.

PROFESSOR

Willing? I like that.

(then, off Ray's
picture)

And, this one?

DWIGHT

That's Ray Williams. I couldn't
quite figure him out, but he seemed
very eager and excited when we met.

PROFESSOR

What's this?

he's

Professor holds up another photo of Ray. In this one,
got his shirt off and his thumbs hooked in his jeans'
pockets.

DWIGHT

Oh, that's the picture he sent me
after our interview.

files

The Professor continues looking at the pictures and
of Shorty, Ray, Brenda, and Cindy.

PROFESSOR

Car accident, gun shot, multiple
stabblings, a hook through the
back... Where did you find these
kids?

DWIGHT

They are the survivors of the
Steveston County massacre.

PROFESSOR

Fantastic. These kids are exactly the kind of catalyst needed to awaken Hell House.

DWIGHT

How are we going to get them all up there?

PROFESSOR

I'll make it part of the class. We'll tell them they're participating in a study on sleep disorders.

DWIGHT

And what happens when all hell breaks loose?

PROFESSOR

We record and document it. We're gonna make history, Dwight. The first documented, unrefuted evidence of life after death. The book sales alone will be worth millions. I'll be rich, and you my friend, will have one hell of a thesis paper. Now, what time is orientation?

DWIGHT

In about fifteen minutes.

PROFESSOR

Remember, Dwight, not a word to anyone.

CUT TO:

INT. SCIENCE BUILDING -- HALLWAY -- MOMENTS LATER

Buddy, Ray and a couple of other guys are horsing around.

Smiling, Buddy, flicks a guy's ear. Slaps ANOTHER'S hat.

They all take it good and naturally return the friendly abuse.

BUDDY

Whoa! Who laid one?

RAY

Whoever smelt it, dealt it.

Buddy hits Ray in the chest.

BUDDY

Open chest.

Ray returns.

RAY

Loose nuts. You better hide them.

Ray stands grabbing the guy's crotch. Everyone stops laughing.

RAY (CONT'D)

What? You guys don't know this game?

The girls walk past, interrupting the moment.

BUDDY

Dude, look out.

Ray turns. He and Cindy collide. Her books fall to the ground. Ray, not recognizing her, bends down to help her with her things. Their eyes meet. They are both shocked to see each other.

CINDY

I'm sorry, I should have been watching where I...

RAY

It's okay.

CINDY

Oh, my God, Ray! What are you doing here?

RAY

It's the sequel.

CINDY

Oh, right.

RAY

Listen, no need for you to worry. All that stuff that happened before is behind us. Let's just try to move on.

CINDY

I am. So just do me a favor and stay away from me.

Cindy storms into class.

Brenda pushes through the guys. She sees Ray. Their eyes lock.

RAY

Hello Brenda.

BRENDA

Hello Ray.

for one
Though guarded, we can see they still have feelings
another.

Brenda hurries into the classroom.

CUT TO:

INT. PROFESSOR OLDMAN'S CLASSROOM -- CONTINUOUS

Brenda,
The Professor addresses the class: Cindy, Alex,
Shorty, Dwight, Ray, Buddy, and THEO.

PROFESSOR

Welcome everyone. I'm Professor
Oldman. All of you have been
carefully selected to be in this
class. This course is very unique in
that each semester my students take
part in a bona fide study for which
they receive an automatic grade of
"A" upon completion. This semester's
study is insomnia. All of you have
some kind of sleep disorder that we
will attempt to resolve or at least
find the origin to.

gorgeous,
THEO, a striking looking woman who is drop-dead
with a body to match, raises her hand.

THEO

(standing)

Excuse me, but I don't have a sleep
disorder.

PROFESSOR

It's okay. You have a "D-cup."
You're in the right place.

Theo sits.

PROFESSOR (CONT'D)

My assistant, Dwight, will be
passing out directions to everyone.

then
Dwight rolls over to the desk, picks up some papers,
rolls over to a few steps.

CINDY

Would you like me to help you pass
them back?

DWIGHT

I don't need your help.

against
passes
from

Dwight tips over in the wheelchair and falls hard
the floor. Everyone is taken aback. Crawling, Dwight
out the papers. Everyone reaches down to collect one
him.

PROFESSOR

You should arrive no later than 6PM
tonight, and plan to be there until
Monday. That's it for now. I'll see
you all this evening.

left

Class ends. Everyone exits. Buddy notices Cindy has
her book. He grabs it and goes after her.

INT. SCIENCE BUILDING -- HALL -- CONTINUOUS

Buddy catches up to Cindy.

BUDDY

Hey, you left your book back there.

CINDY

Thanks. I'm Cindy.

Guide to

Buddy hands her the book. The cover reads "Dummies
the Paranormal."

BUDDY

So, I see you're really into spooks.

CINDY

No. I never date outside my race.

BUDDY

I meant you're into ghosts.

CINDY

Oh, yeah. I'm just curious about
that kind of stuff.

BUDDY

So it looks like we're going to be
spending the weekend together.

CINDY

Yeah.

BUDDY

Maybe we can study together or
something.

CINDY
I'm sorry, Buddy. You seem really nice, but I'm just getting over a really bad relationship, and I'm not ready to start dating yet.

Buddy looks disappointed.

CINDY (CONT'D)
But, hey, maybe we can be friends.

BUDDY
(excited)
Sure, that would be cool. Friends.

CINDY
(playfully)
Okay. See you later, friend.

She turns to walk away. Buddy notices the top of her panties, grabs and yanks them up.

BUDDY
Wedgy!!!

She
Cindy hears the ripping sounds and feels the burn.
turns to see Buddy running away.

BUDDY (CONT'D)
Smell you later! Ha! Ha!

Cindy smiles.

CUT TO:

EXT. COUNTRY ROAD -- DAY

A small car drives by.

CUT TO:

INT. CAR -- CONTINUOUS

terrible.
Cindy, singing along with the radio. She sounds

The song stops.

V.O. RADIO
Hey, will you shut the fuck up and let me sing?!

Cindy, embarrassed, stops singing. The song starts up again. Cindy checks the address as she drives up.

CUT TO:

EXT. COUNTRY ROAD -- CONTINUOUS

Cindy's car makes it's way up a long driveway.

CUT TO:

EXT. HELL HOUSE -- MOMENTS LATER

Cindy walks up carrying luggage.

CLOSE ON:

Door. Cindy grabs the knocker.

REVEAL:

male
The knocker is a set of balls hanging from a bronzed
figure on the door. She slams them hard against the
door.

answer.
No answer. She bangs the knocker again. Still no
She pushed against the door. It opens, slowly.

CUT TO:

INT. FOYER -- CONTINUOUS

herself
speaking in
Cindy enters, walking through the house. She makes
at home, nosing into things she shouldn't and
general to no one.

CINDY

Hello?

"play."
She walks over to an answering machine and hits

ANSWERING MACHINE

No new messages.

CINDY

Anybody home?

chess
board.
She puts that down and moves a couple of pieces on a

CINDY (CONT'D)

Checkmate. Hello?

the
last of a glass of milk.
She takes a bite off a half eaten sandwich and drinks

CINDY (CONT'D)

Hello?

She deliberately knocks over a domino and sets off an elaborate carefully planned layout.

CINDY (CONT'D)

Is anybody here?

She digs through the cushions of a chair and pockets some change.

CINDY (CONT'D)

I was told there'd be somebody here.

She opens a couple of pieces of mail and reads it, then...

CINDY (CONT'D)

Hello? Your test results are in.

Cindy continues walking through a swinging door and finds HANSON, a well-dressed man, middle-aged, with a short arm and a little hand. He's in the middle of preparing food. He holds a meat cleaver in his hand as he turns toward her. Cindy is startled.

CINDY (CONT'D)

Oh my God! I'm here with the...

HANSON

Yes, Professor Oldman's group.
Forgive me. I didn't mean to frighten you.

He puts down the cleaver, and moves his hand towards Cindy's face.

HANSON (CONT'D)

My aren't you a lovely child.

Hanson strokes her face. Cindy fakes a strained smile.

HANSON (CONT'D)

(tapping her nose)
And what is your name?

Cindy, almost cross-eyed, watching his finger.

CINDY

I'm Cindy.

HANSON

(extending his hand)

I'm Hanson the caretaker.

Cindy reluctantly shakes his hand.

HANSON (CONT'D)

I'll show you to your room. Let me help you with that.

He grabs the luggage.

HANSON (CONT'D)

Whoa, that's heavy. I better use my strong hand.

He grabs the luggage with his little hand. The bag opens, spilling all of Cindy's items over the floor.

HANSON.

I'm so sorry. I'll get them.

As Hanson retrieves the items with his little hand; a toothbrush, underwear, and other personal effects, Cindy looks on in horror.

CUT TO:

INT. BASEMENT -- LATER

A makeshift lab as been set-up with monitors and other high tech equipment.

Dwight and the Professor discuss the project. Dwight is wearing a brand new pair of roller blades.

DWIGHT

I have taken care of everything, including medical supplies and blood storage. We want to be safe.

PROFESSOR

Right. What about condoms?

DWIGHT

Professor!

PROFESSOR

Hey, you're the one who brought up safety. I'm perfectly willing to go in raw.

DWIGHT

Would you please focus?

PROFESSOR

Fine.

(then)
What's all this stuff?

DWIGHT
Well, this measures the amount of thermal imbalance within a room down to the tiniest molecular disturbances.

The Professor is distracted by a bank of monitors.

PROFESSOR
Are those cameras all throughout the house?

DWIGHT
Yes, I thought that it would be best.

PROFESSOR
Even in the bathroom?

DWIGHT GESTURES TO A MONITOR

PROFESSOR (CONT'D)
So, if one of our little chickadees is taking a shower which one of these buttons do I press to get a close-up?

DWIGHT
(annoyed)
That one.

PROFESSOR
After dinner, you and I will take shifts throughout the night. I don't want to chance miss anything.

HANSON
Excuse me, sir, but the students have started to arrive. Dinner will be ready shortly.

DWIGHT
Thanks, handyman.

HANSON
I'm the caretaker, not the handyman.
(off Dwight's footwear)
Nice skates. Be careful. You don't want to fall and break something.

Hanson exits before Dwight can respond.

PROFESSOR
I'm going to change for dinner.
I'll see you shortly.

DWIGHT

Sounds good. I'm just going to run
up to my room. Hop in the shower.
Jump into my jogging suit, and I'll
be right there.

The Professor exits.

CUT TO:

INT. DINING ROOM -- NIGHT

Cindy enters. Ray, Shorty, Professor, Dwight, Alex,
Brenda
and Buddy are all already gathered.

CINDY

(excitedly)

Hi guys.

GROUP

(barely noticing
Cindy)

Hey. What's Up? Un huh.

Theo enters the room. Everyone stares.

THEO

Hey guys!

GROUP

(excited)

Hi Theo!

BUDDY APPROACHES CINDY

CINDY

(smiling)

Hi Buddy.

BUDDY

Open chest!!!

Buddy punches her in the chest. Cindy goes flying.

BUDDY (CONT'D)

Gotta be quicker than that, "A-cup!"

Cindy staggers to her feet.

THEO

Well, are you boys just gonna stand
there with your mouths open, or is
somebody gonna offer me a seat?

Cindy sits just as Buddy unknowingly grabs the chair
from
under her to give to Theo.

Cindy crashes to the floor.

THEO

Dwight's
Many chairs are pushed in front of her including
wheelchair.

REVEAL:

Dwight sitting on Ray's lap.

DWIGHT

(referring to his
wheelchair)

It's the best seat in the house. I
warmed it up for you.

RAY

Second best.

Theo sits next to the Professor.

Cindy and Dwight reseat themselves.

CINDY

Professor, is this the same house
that a young girl was possessed by a
demon or something?

PROFESSOR

Yes, it was reported, but never
substantiated.

SHORTY

Yeah, just like that charges
regarding me and that blind Haitian
girl.

BRENDA

Pass me the salt.

goes
Brenda tosses a handful of salt over her shoulder. It
into Dwight's face.

DWIGHT

Hey, what are you doing?

BRENDA

Keepin' evil spirits away. And if
that don't work I always got this.

Brenda pulls out a gun and cocks it.

PROFESSOR

Not to worry. There's been no
reported activity in the house for
over twenty years.

DWIGHT

Let's not forget, folks, this is a study on sleep disorders.

PROFESSOR

Ah, yes, which reminds me, who here thinks they'd wake up if somebody snuck into their room and started sniffing between their legs?

Hanson rolls in a cart filled with a variety of food, including a huge turkey.

BUDDY

Enough spooky stuff. Let's eat.

BRENDA

Well ain't we gonna bless this food first?

ALEX

Allow me... God is good, God is great, but not all the time. Sometimes he could be a real asshole, because it seems as though every time I try to establish a relationship with him, he never returns my calls. I've been praying for twenty-four years and I haven't heard his voice yet. Not one message on my answering machine. Your miracles don't impress me. It's your quality time I want. So, if you hear me, and I know you're up there, thanks for the food. It's the least you can do. In Jesus' name, don't let me get started on him, Amen.

Alex looks up to see everyone staring in awe.

HANSON

Anyone care for appetizers?

Everyone chimes in their request.

Hanson removes the long napkin draped over his arm, revealing his short arm and little hand with its stubby fingers. He uses this hand to hold the tray of appetizers. He offers some to the Professor.

HANSON (CONT'D)

Finger food?

Hanson walks around the table with the tray, offering.

Everybody reaches to take one. They realize that the appetizers look creepily like Hanson's fingers. Cindy breaks

the tension and reaches for a roll.

CINDY

How about these buns?

RAY

Yeah, they're so warm and soft.

BUDDY

Ray!!!

Ray pulls his finger from Buddy's ass. POP!

RAY

Oh, my bad.

HANSON

Sure, I'll just set them down and you can help yourself.

Everyone grabs a roll. Cindy takes a big bite.

CINDY

Ummm!! They smell delicious.

HANSON

Thanks. I made them by hand.

Everyone drops their rolls. Cindy spits a mouthful into her napkin.

HANSON (CONT'D)

The potatoes are just about ready. Let me just go whip them up real good.

He whips the potatoes. His knuckles dip into the bowl, covering them with potatoes. Hanson licks his knuckles.

HANSON (CONT'D)

Ah, that's good. Dig in.

Hanson places the bowl on the table.

HANSON (CONT'D)

And now for the turkey.

RAY

Say, what do you say you let me do that? You just relax. You've done enough.

HANSON

Oh, nonsense. It's my pleasure.

Hanson raises a large knife, then rests his little hand on

the turkey to hold it steady.

HANSON (CONT'D)

You know, making a turkey is a real art. The trick is in the stuffing. A lot of people are afraid to get their hands dirty. Not me. When I stuff it, I like to get the whole hand up in there. And you know I use a secret ingredient in the stuffing...

Hanson pulls out a box of "HAMBURGER HELPLESS" with a crippled white glove on the box.

continues
Everyone moans. Their appetites, ruined as Hanson to tear up the turkey.

HANSON (CONT'D)

Who's first? Anyone like a wing?

DWIGHT

Yours, or the turkeys?

HANSON

I supposed you'd like a leg. How about two?

DWIGHT

That's it. I'm gonna put my food in your ass. I should warn you, I'm a black belt in karate.

outfit
Dwight pulls out a picture of himself in karate lying on the floor with one leg up in a pose.

HANSON

You don't scare me. I was a Golden Gloves champion.

shirtless in a
glove on
Hanson pulls out his own picture of himself, boxing pose with a regular glove and a miniature his little hand.

PROFESSOR

Relax, Dwight.

(then)

I got an idea.

(to Hanson)

Is there anything you didn't make?

HANSON

Well, the dessert. I ordered out.

PROFESSOR

Great. What do you say we just skip

the heavy stuff and go straight to
the dessert?

HANSON

Well, I guess if that's what you
all wish.

Hanson goes to retrieve the dessert. He returns with
a
large cream pie.

Everyone smiles. Hanson cuts a piece, slowly.
Everyone
watches to see if he'll put his hands in it. He
doesn't.

Hanson places the pie on Cindy's plate.

Cindy smiles. She's about to take a bite when Buddy
sticks
his finger in the pie.

BUDDY

My germs!

He takes the pie from Cindy, but before he can take a
bite
Dwight sticks his finger in the pie.

DWIGHT

My germs! Ha, ha!

Everyone laughs.

The professor reaches to cut himself a piece of pie
when...

Hanson shoves his finger in the pie.

HANSON

My germs! Ha, ha!

Everyone tosses down their napkins and gets up from
the
table.

HANSON (CONT'D)

(licking his fingers)

Funny, I always win that game.

DISSOLVE TO:

INT. LIVING ROOM -- NIGHT

Everyone gathers around the fireplace, enjoying after
dinner beverages.

THEO

She stands behind the bar, mixing drinks for the
guys.

THEO

What can I get for you, boys?

SHORTY

Yo, I'll take a "Sex on the Beach."

THEO

Professor?

PROFESSOR

Make mine a "Screaming Orgasm."

THEO

Ray, what do you want?

RAY

Balls on My Chin...

(off their reactions)

What, you out of "Bacardi?" Fine,
give me a "Mud Slide."

everyone
flipping
between
on her
Theo gets behind the bar and begins to entertain
with a nice display of bottle tossing. She is
bottles of alcohol behind her back, under her arms,
her legs. She then jumps on top of the bar and lays
back and starts spinning the bottles on her big tits!

CINDY

Professor, what's the history of
this house?

PROFESSOR

I'm glad you asked. It actually
makes for a pretty good bedtime
story.

Haunted
The Professor picks up a children's book. "This Old
House." He sits in front of the fireplace.

PROFESSOR (CONT'D)

Gather around.

Everyone gathers around the fireplace.

PROFESSOR (CONT'D)

This house was built in 1898 by a
man named Archibald Keaton as a gift
to his wife, Cora.

BRENDA

Yes, I feel their spirits. Cora...
Keaton... I am here to communicate...

PROFESSOR

No, they sold the house in 1920 to a millionaire, Uriah Bloodworth.

BRENDA

Yes, of course, Uriah. I feel his evil presence.

PROFESSOR

No, he lost the house after the stock market crash.

BRENDA

But he could still be haunting the house. He's angry that he had to leave.

PROFESSOR

He's not dead, you idiot. He lives in Florida. Now, shut up and let me finish.

Brenda, sheepishly, sits down. NEW ANGLE:

GHOST'S POV of the group.

It moves slowly towards them.

PROFESSOR (CONT'D)

Anyway, the last owner was a very rich man who built his empire off the blood and sweat of the people in this town. He lived like a king until one day the servants of the house killed him.

A log in the fireplace snaps, startling everyone.

BRENDA

I think there's more to the story. I can feel something evil in the house. It's all around. In the wall, the floor, this piano...

the
She strums the wire keys. One snaps and smacks her in
head.

BRENDA (CONT'D)

Ouch!!

CINDY

Brenda, are you okay? Come sit.

BRENDA

No, you don't understand. It's here in these statues...

her in
She touches two statues, holding lights. They smash
the head. She staggers over to a Cuckoo clock.

BRENDA (CONT'D)

This clock...

pecks her
The clock strikes twelve. The bird shoots out and
in the face. She falls into a mirror.

BRENDA (CONT'D)

This mirror...

Her own reflection punches her in the face.

of
Brenda sails against the wall. She sees a collection
swords and knives displayed on the wall.

BRENDA (CONT'D)

These...

The knives start to rumble.

GROUP

NO!!!

BRENDA

You're right. Not in the knives.

She turns to see on the adjacent wall, antique guns.

BRENDA (CONT'D)

It's in the guns.

BLAM! The gun fires. Brenda goes down.

DWIGHT

My God! Is she dead?

PROFESSOR

No, they're just powder burns,
thank God. They were empty. Get her
upstairs.

ALEX

Maybe this house is possessed.

PROFESSOR

No such thing. What you all
witnessed was psychosomatic, purely
self-induced reactions brought on by
hysteria. Now I want everyone to get
some rest. We will start our testing
in the morning.

CUT TO:

EXT. HELL HOUSE -- NIGHT

The wind howls. Doors and windows rattle. A full moon shines overhead.

CUT TO:

INT. LAB -- NIGHT

The Professor speaks into a tape recorder.

PROFESSOR

The group responded beyond expectation. Cindy and Brenda seemed most susceptible to the suggestion of horror. Brenda exhibiting both delusion and hysteria. Group fear should manifest itself and intensify as the night progresses.

Dwight is reviewing the video tapes from earlier. He notices an image on the tape.

DWIGHT

Professor, I think you should see this.

PROFESSOR

What is it? Some tits? A beaver shot? What?

DWIGHT

No, these are the tapes from the living room. Check this out.

Dwight rewinds the tape. We see Brenda being attacked.

DWIGHT (CONT'D)

The image there.

PROFESSOR

Are you sure it's not the tape?

DWIGHT

I don't think so. It's on all the cameras, and check this out. The thermal readings inside the house dropped ten degrees when the image was recorded.

PROFESSOR

Congratulations, Dwight, it's begun.

CUT TO:

INT. LIVING ROOM -- LATER

bird
Cindy walks past a bird cage. She notices the little
is dead.

CINDY
Oh no, little bird.

Cindy gently removes the bird from his cage.

CUT TO:

INT. BATHROOM -- CONTINUOUS

to
cigar
Cindy enters, lifts up the toilet seat, and is about
flush the little bird when Shorty walks in holding a
box.

SHORTY
Oh, my bad.

He notices the bird.

SHORTY (CONT'D)
Aww, the little bird died.

CINDY
Yeah, I didn't know what else to do.

SHORTY
(looking at the
cigar box)
Hey, I got an idea.

CUT TO:

INT. KITCHEN -- MOMENTS LATER

CLOSE ON:

Open cigar box.

We see little bones being tossed into the box.

PULL BACK TO REVEAL:

Cindy and Shorty eating the fried bird.

CINDY
That was a great idea, Shorty.

SHORTY
I told you it would taste just like
chicken.

bones in
Cindy and Shorty finish eating, and toss the final

strange the box. Cindy closes the box, She notices something in the kitchen.

NEW ANGLE:

stacked All the cabinet doors are open and the chairs are on the table.

CINDY:
(to Shorty)
Did you do that?

SHORTY
Uh, uh.

CINDY
You better go get Dwight and the Professor.

Shorty exits.

CUT TO:

INT. KITCHEN -- MOMENTS LATER

Shorty returns with the Professor and Dwight.

Cindy finishes drawing something on the floor.

PROFESSOR
Alright, Cindy, what's so important?

CINDY
Professor, you guys gotta see this.
Dwight, come here.

the Cindy grabs Dwight's chair, places him in a circle on the floor. In front of the circle are arrows pointing to the wall.

DWIGHT
What the hell are you doing?

CINDY
Just wait, you'll see.

A BEAT

first Dwight's chair moves by itself, slamming Dwight head into the wall.

CINDY (CONT'D)
(excited)
Yippie! Wasn't that amazing?

PROFESSOR

It's some kind of energy field. We better record this.

CINDY

Got my camera right here.

Professor grabs Dwight's chair. Dwight is still dazed as he is placed back in the circle. Again, his chair flies forward, slamming him into the wall.

CINDY (CONT'D)

I got it!

PROFESSOR

That's fantastic. Our first phenomenon. This is going to be a great weekend. You guys better get some sleep. Dwight and I will take over from here.

CUT TO:

INT. DARK HALLWAY -- LATER

GHOST POV:

It moves through the hallway to Theo's room.

INT. THEO'S BEDROOM -- CONTINUOUS

removing Ghost CAM finds Theo sitting at the vanity table her makeup.

Theo senses something. She looks around.

THEO

Hello, hello?

She shrugs and continues to remove her make-up.

Theo notices a pimple.

THEO (CONT'D)

Damn.

SPLAT!!! Goo hits the mirror as she pops the pimple.

GHOST'S REACTION.

mirror is Theo reaches for a brush. As she looks down the tipped-up by the ghost. She doesn't notice.

booger Theo looks up and notices something else. There's a

in her nose.

THEO (CONT'D)

Oh, my. How long has that been there?

She picks her nose and flicks the booger.

wildly as
The booger lands on the ghost. We see it shaking
the ghost tries to get it off.

examines
Theo lifts her foot up and cracks her toes. She
her feet.

THEO (CONT'D)

Oh, I need a pedicure.

She looks on the table for something.

THEO (CONT'D)

Shit, forgot my clippers. Aw, fuck it.

toenail.
She raises her foot to her mouth and bites her

GHOST (V.O.) (V.O.)

Ugh.

THEO

Huh? Who said that?

Theo gets up and locks her door.

faces
Not knowing the ghost is behind her, she turns and
him.

GHOST POV:

Theo unhooks her bra.

CLOSE ON:

breasts fall
The bra. As it hits the floor we see two false
out.

REVEAL:

Theo's real breasts are saggy.

the
Theo scratches her breasts under, on top, and around
nipples until she's satisfied.

THEO (CONT'D)

Ahhh, that's better.

under
She walks past the ghost still scratching, this time
her arm.

THEO (CONT'D)

Whew, not fresh are we?

we see
By now, the ghost is ready to give up. From his POV
he doesn't follow Theo.

Theo bends over to get something out of her bag.

GHOST POV:

Theo's perfect ass.

He makes his move.

The Ghost CAMERA moves in on Theo's ass.

releasing
face
Just as he's about to attack, Theo farts, loudly,
a translucent green gas that makes the ghost sickened
visible for an instant.

The Ghost, waving in front of his nose.

THEO (CONT'D)

Whew. I was holding that one in all
day.

tampons.
She stands and turns. We see she's holding a box of

door
That's it. The ghost takes off running, slamming the
behind him.

CUT TO:

INT. HALLWAY -- NIGHT

Cindy is walking to her bedroom.

Suddenly, she hears someone whispering her name.

VOICE

Cindy... Cindy Cindy.

She stops and listens.

VOICE (CONT'D)

Cindy... Cindy...

CINDY

Who is it? Who are you?

VOICE
Help us Cindy. Help us.

CINDY
Help you how?

VOICE
Check the music room.

The voice disappears.

CINDY
Where are you?

NEW ANGLE:

in the
Buddy, walking down the hallway, tossing a football
air, sees Cindy.

BUDDY
Hey Cindy.

She turns.

BUDDY (CONT'D)
Think fast.

Buddy fires the football.

goes
BONK!!! The ball beans Cindy right in the head. She
down.

Buddy approaches.

BUDDY (CONT'D)
Dude, you suck.

Cindy staggers to her feet.

CINDY
You know, Buddy, about this
friendship thing...

BUDDY
Yeah, it's great, isn't it. I think
it's so cool... have a girl as a
friend.

CINDY
That's just it, Buddy. I'm a girl.
You can't be so rough with me.

BUDDY
Then what kinda stuff can we do?

CINDY
Gentle stuff like talking, sharing

thoughts and ideas, secrets and past experiences. Stuff like that, you know.

BUDDY

It sounds gay, but guess since you're a girl it's okay, huh?

CINDY

Yeah, it will be fine. I wanna check something out.

CINDY (CONT'D)

Will you come with me?

BUDDY

(sweetly)

Sure. We can practice talking.

CINDY

(smiling)

Okay.

INT. MUSIC ROOM -- SHORT TIME LATER

Cindy and Buddy enter. Buddy's in the middle of a story.

BUDDY

So, this hot Spanish chick is licking my balls and I'm fingerbanging her, right, just then...

CINDY, ANNOYED

CINDY

Buddy...

BUDDY

Wait, I'm just about to tell you the best part.

Cindy notices something on the floor.

CINDY

Oh my God. Look.

Bloodied footprints.

BUDDY

Dude, somebody's on the rag.

CINDY

Shhh!

Buddy and Cindy follow the footsteps.

They lead to a secret passage.

Cindy opens it to REVEAL a secret room.

CUT TO:

INT. SECRET STUDY -- CONTINUOUS

covered
wooden
desk.
It's an old, dark creepy study. Shelves of dust
with books, several paintings on the wall, an old

CINDY

It must be a private study, or
something.

Cindy finds an old newspaper.

picture of
HUGH KANE and an article on the killing.
Headline: "Servants Kill Hugh Kane." There's a

CINDY (CONT'D)

There's more to the story of this
house than the Professor told us. It
says here that Hugh Kane had a wife
who died mysteriously a week before
the servants killed him.

away the
dust exposing the face.
Buddy looks at the painting on the wall. He wipes

She's
wearing a pendant around her neck.
The painting is of a woman. It looks like Cindy.

BUDDY

Whoa, check this out. She looks
like you.

CINDY

Wow, she's beautiful. You really
think she looks like me?

BUDDY

Her hair doesn't have as many split
ends at yours. Her skin isn't as
oily as yours, either. Also,
sometimes your eyes get kinda
squinty and they look like you might
have Down's Syndrome or something.
Otherwise the resemblance is uncanny.

moment
we think the criticism is done.
Cindy is feeling terrible about herself now. For a

BUDDY (CONT'D)

Oh yeah... another difference is she looks more sophisticated and classy. More feminine. And her tits are perfect. Not pointy and funny looking, or spaced too far apart...

CINDY
(annoyed)
Alright!

name Cindy finds a small chest, ornately decorated. The
"Carolyn" inscribed on it.

CINDY (CONT'D)
Buddy, look at this. I think it belonged to her.

Suddenly, a loud noise.

Cindy and Buddy nearly jump out of their skin.

REVEAL:

A BLACK CAT.

BUDDY
Come on, let's get out of here.
This place is giving me the creeps.

Cindy grabs the chest and they exit.

INT. BRENDA'S BEDROOM -- NIGHT

Brenda The room is dark. The only light is the moonlight.
stirs in bed. Ray is next to her.

RAY
Shhh... It's okay.

BRENDA
Ray, have you been here all this time?

RAY
I just wanted to make sure you were okay.

BRENDA
I'm fine. Just a few bruises.

RAY
So, I guess I can go now.

BRENDA
No, stay.

RAY
You sure?

BRENDA

Yeah, I think I'll feel better
sleeping in the arms of a strong man.

RAY

Yeah, me too.

Brenda gives a confused look.

BRENDA

I'm gonna take a shower. I'll be
right back.

Brenda exits.

doll
moonlight
Ray sits on the bed for a moment. He notices a clown
sitting in a rocking chair across the room. The
gives the clown face an eerie glow.

Ray takes off his shirt and tosses it at the clown,
covering its face and causing the chair to rock.

Ray gets down and does a few push-ups.

CLOSE ON:

feels a
chill and checks the thermostat.

RAY

Damn, it's cold.

is
gone.

anywhere.

Suddenly, a rustling noise comes from under the bed.

look.

the
bed, in preparation to look under it.

lets the
he
looks into the darkness under his bed.

him,
smiling sardonically.

breath
wraps its
off half

In the split-second it takes for a child to draw a
and let it out through the vocal chords, the clown
five foot extension arms around Ray's neck, cutting
his air.

WIDE ANGLE HIGH.

helplessly
a

Struggling now for his life, Ray is dragged
under the bed and out of sight. Under the bed we hear
a struggle, followed by the evil laugh of the clown.

CLOWN DOLL (V.O.) (V.O.)
Hee! Hee! Hee! Hee!

RAY (V.O.) (V.O.)
Oh, you want to play!

We hear more struggling.

CLOWN DOLL (V.O.) (V.O.)
Hey, stop that? Homey don't play
that.

to be

The clown attempts to climb from under the bed, only
dragged back under by Ray. Now we hear Ray laughing,
maniacally.

RAY (V.O.) (V.O.)
Hee! Hee! Hee! Hee!

CLOWN DOLL (V.O.) (V.O.)
No! No! Noooooo!!!

INT. BRENDA'S BEDROOM -- MOMENTS LATER

his

Brenda enters to find Ray out of breath, and buckling
pants.

BRENDA
Are you okay? I thought I heard
screaming.

RAY
Oh, I'm fine... just clowning
around.

ANGLE ON:

head
frown.

The clown doll. His pants are down by his ankles. His
turns to the camera. His smile is gone, replaced by a

A single tear is running down his face.

INT. ALEX'S BEDROOM -- NIGHT

The window blows open. Curtains flutter in the wind.

snore,
breeze
remains
Alex sleeping. Her head back, her mouth open. She
lightly, unaware of the presence in the room. A
brushes past her causing her hair to move. Alex
asleep.

CLOSE ON:

ALEX

perfect
breasts.
The ghost pulls up her t-shirt to reveal a pair of

like
water balloons, but she still doesn't wake up.

The GHOST continues kissing her neck.

Alex moans, still sleeping.

CLOSE ON:

ALEX'S FACE:

in her
mouth.
Her mouth opens wider. We see a growing indentation
cheek as if something is going in and out of her

speak.
Suddenly, Alex's eyes open. She sits up and tries to

ALEX

Mmph! Mmph!

penis.
The back of her head stretches to the shape of a

Alex struggles with the force, finally breaking free.

ALEX (CONT'D)

Somebody help! Help!

Throwing her
arms over her head, Alex screams.
The ghost pins her to the bed and attacks her.

ALEX (CONT'D)

(startled)

Ah!

Then throwing her legs behind her head, she screams again.

ALEX (CONT'D)

Oh! Okay.

The ghost starts fucking Alex. He's very rough and dominate.

ALEX (CONT'D)

(intrigued)

Oh, my God. Yes! Yes!

The ghost drags her up the wall and over a portrait of a solemn looking man.

Then Alex's butt slides over his face and the man is now smiling.

The ghost drags her across the ceiling and crashes her head into the light fixture.

The sexual Olympics continue as she spider-walks down the wall and is dragged across the floor, smoke comes up from beneath her.

ALEX (CONT'D)

Oooh. Oooh. Rug burn. Rug burn.

The ghost gets Alex back to the bed and flips her over to reveal tire skid marks down her back.

Still the sexcapades continue.

CUT TO:

EXT. HOUSE -- CONTINUOUS

The bedroom window is totally fogged over when Alex's hand hits it and slides down the glass ala TITANIC.

CUT TO:

INT. ALEX'S BEDROOM -- CONTINUOUS

Suddenly, it stops as quickly as it begun.

Alex lays disheveled on the bed.

ALEX

(desperate)
Call me.

The door slams.

Alex lights a cigarette.

INT. CINDY'S BEDROOM -- NIGHT

is
Cindy, sitting in bed, trying to open the chest. She
startled by the sound of the door creaking open.

CINDY
(nervous)
Who's there?

The black cat enters. Cindy gives a sigh of relief.

CINDY (CONT'D)
Hey, kitty, kitty. How you doin'
girl?

his
The cat pauses and gives her the finger by flicking
claw out with the gesture.

CINDY (CONT'D)
Huh?

Suddenly, the cat attacks grabbing and scratching her
throat.

Cindy tosses the cat off and jumps to her feet.

The cat lands and pounces right back.

it
Cindy catches it and throws it down harder, sending
crashing into a table which smashes into pieces.

Cindy and the cat circle each other.

holding
The cat grabs a bottle from the table, breaks it,
the jagged side out towards Cindy.

pinning
into
The cat jumps on Cindy, knocks her to the floor,
her down. The cat tries to shove the broken bottle
Cindy's face.

teeth
Cindy, desperately, holds back the cat's paw. Her
gritting with effort.

now
Cindy slowly turns the bottle towards the cat, who
looks worried.

she's on
Cindy makes her move, flipping the cat over. Now,
top pushing the bottle close to the cat's throat.

itself.
The cat gives a huge effort and shoves Cindy off of

and
Fighting dirty, the cat reaches into its litter box

then picks
throws some of the sand in Cindy's eyes. The cat

jumps on
up a chair and breaks it over Cindy's head, then
her back and tries to strangle her with piano wire.

But
Cindy manages to flip the cat forward over her
shoulder.

inside.
Cindy runs into the bathroom and locks herself

CUT TO:

INT. CINDY'S BATHROOM -- CONTINUOUS

Kitty's paws reach for her from beneath the door.

REVEAL:

His eye peeking through the keyhole.

enough
Suddenly, an ax chops through the door making a big
hole for the kitty to reach in and turn the knob.

CINDY
(screaming)
Somebody help me!

save
Cindy is desperate. She looks for anything that might
her. Cindy grabs a ball of yarn.

CINDY (CONT'D)
Here, kitty, kitty. Look...

Cindy plays with the yarn.

The cat can't resist. He wants the yarn.

CINDY (CONT'D)
Go get it.

window. The
Cindy tosses the ball of yarn, it flies out the
cat leaps after it, falling to its death.

CUT TO:

INT. CINDY'S BEDROOM -- CONTINUOUS

Cindy staggers out of the bathroom, bloodied clothes torn.

Theo rushes to her.

THEO

Are you okay?

CINDY

I think so.

THEO

Come on. We better get you cleaned up.

CUT TO:

INT. KITCHEN -- NIGHT -- SHORT TIME LATER

Theo tends to Cindy's wounds. The professor pours a cup of tea.

CINDY

I'm telling you, it was possessed.

PROFESSOR

Theo, did you see the animal?

THEO

No, I just heard the commotion, and when I got there I guess it was gone.

CINDY

What, you think I did this to myself?

PROFESSOR

No, I'm just saying cats are known to be very territorial animals, and it is likely it did attack, but it doesn't mean it was possessed. Maybe the two of you should sleep together.

CINDY

What are you getting at, Professor?

PROFESSOR

Only that if this cat did attack, he's less likely to come back if the two of you were, let's say, together. Come on, it's college. Time for you two to experiment.

THEO

Cindy, I don't think we're going to get any help here.

PROFESSOR

Actually, I'd be more than willing to walk you through it.

THEO

Come, Cin, I'll make sure you're tucked in.

Theo and Cindy rise to exit.

PROFESSOR

Good idea, and don't forget to give her a good-night kiss.

CINDY

There's something going on in this house. I'm not crazy.

CUT TO:

INT. CINDY'S BEDROOM -- MOMENTS LATER

Cindy enters and says good-night to Theo.

THEO

Good-night, Cin. I'll be next door if you need me.

CINDY

Thanks, I'll be fine.

notices a

Cindy closes the door and walks to her bed. She picture has fallen off the night stand.

Cindy places it back on the nightstand.

picture

Cindy turns to climb into bed when she hears the fall again. This time the frame breaks, revealing a key hidden in the frame.

key

Cindy examines the key. She gets an idea.

study

Cindy retrieves the chest she found in the secret form beneath her bed. She places the key in the hole and turns it.

The chest opens.

Cindy finds several items.

Pictures of Carolyn.

A diary.

An old fashioned dildo.

The pendant worn by Carolyn in the photos.

eyes have
bedroom
Cindy walks to the mirror, slowly placing the pendant
around her neck. She looks up into the mirror. Her
a strange look. She slowly turns and looks at the
door.

DISSOLVE TO:

INT. KITCHEN -- LATER THAT NIGHT

looking
The refrigerator door opens. We see the Professor
for a snack. He grabs an apple.

REVEAL:

Pfeiffer."
Cindy wearing a sexy red dress ala "Michelle

CINDY
Hello, Professor.

HE SMILES

PROFESSOR
Hello, Cindy

She shakes her head.

CINDY
Forbidden fruit.

She takes the apple.

CINDY (CONT'D)
Got a problem with that?

PROFESSOR
Yeah, bitch, give me my apple.
What's gotten into you?

He snatches the apple back.

and
picks up a banana.
Cindy walks over to a basket of fruit on the counter

eyes,
Provocatively, she peels it and, looking deep in his

and out she slips the banana into her mouth, sliding it in
off in simulating a blow job. Suddenly, the banana breaks
red, her throat and she starts to choke on it. She turns
gagging and coughing.

CINDY

Gock--gock--gock...

Professor Finally, realizing that something is wrong, the
finally runs over to her and does the Heimlich on her. She
floor. spits up a big chunk of banana and it plops on the

continuing Recovering, she sits back down on the stairs,
starts her seduction. She picks up a whole pineapple and
thing in licking it sexually and finally shoves the whole
her mouth, again simulating a blow job.

ANGLE ON:

THE PROFESSOR

again. He's getting back in the mood, getting turned on

PROFESSOR

Ooo, yes.

ANGLE ON:

CINDY

shoving She drops the pineapple and picks up a watermelon,
that in her mouth--stretching out her mouth and face,
insanely. She slides it in and out of her mouth.

ANGLE ON:

THE PROFESSOR

PROFESSOR (CONT'D)

Ohh...mmm...

drops Satisfied that the Professor is well turned on, Cindy
struts to the watermelon. She then grabs a lit candle and
candle the kitchen steps where she sits and places the
between her legs.

The Professor watches, seductively.

Cindy spreads her legs, lifts the front of her dress.

A
blowing out
papers

strong gust of air comes from between her legs,
the candle. The wind is so strong, it begins to blow
and the Professor back.

CINDY

There. That's better.

Cindy gets up and walks over to the Professor. Only
the desk stands between them. Cindy grabs him by his tie,
choking him as she pulls him up onto the table.

PROFESSOR

I take it you're not mad at me.

CINDY

I wouldn't go that far.

She grabs his belt and pulls him into her, then holds
the apple to his mouth. He takes a bite and she mashes it
hard into his mouth, then pulls it out along with his
dentures.

He quickly pops them back into his mouth.

Cindy rips open his shirt to reveal unusually large
nipples for a man.

Then unbuckling his belt and pants to reveal an adult
diaper underneath.

She pushes him back onto the desk and straddles him.

PROFESSOR

I don't like this, this...

CINDY

(pinning him down)

Why don't you shut up, Professor?
Just relax.

Cindy reaches her hand down the Professor's pants.
She feels something then stops and stares deeply into the
Professor's eyes.

CINDY (CONT'D)

I think she's starting to suspect
something?

PROFESSOR

(Confused)

Who?

Suddenly, Cindy's face turns into RAY'S FACE.

RAY

Your wife!

gets up
out of
The Professor screams, then pushed RAY off him. He
from the desk and starts fixing his pants and runs
the room.

ANGLE ON:

Cindy's face as it morphs back.

CINDY

Oh, my God. It happened right here.
She came home. She saw them.

PROFESSOR

Saw who?!

CINDY

Don't touch me!!

Cindy passes out.

his
Dwight rushes in, sees the Professor, his pants by
ankles, and Cindy unconscious on the floor.

DWIGHT

What the hell?!

PROFESSOR

It's not what it looks like. She's
having a breakdown. Help me get her
to her room.

DISSOLVE TO:

EXT. HELL HOUSE -- THE NEXT DAY

House.
Clouds and an overcast sky set a dark mood over Hell
The grey skies tell us a storm is brewing.

CUT TO:

INT. FOYER -- CONTINUOUS

Professor
Buddy, coming down the main stairs notices the
duck behind a door.

Buddy investigates, following the Professor.

CUT TO:

INT. BASEMENT -- CONTINUOUS

Buddy slowly creeps down the steps. He peeks around the corner, keeping the Professor in sight. Buddy sees Professor enter the lab.

CUT TO:

INT. LAB -- CONTINUOUS

DWIGHT

Professor, we need to talk.

PROFESSOR

What is it, Dwight?

DWIGHT

I think we should consider cutting the experiment short.

PROFESSOR

What?

DWIGHT

The force in this house is far greater than I anticipated. In one night I recorded cold spots, shifting magnetic fields, the E.U.P. is picking up white sounds everywhere.

PROFESSOR

That's why we came here, remember?

DWIGHT

Yes, but I've seen the tapes. This poltergeist is becoming increasingly more violent. We all could be in danger. I say we pull the plug.

PROFESSOR

Whoa, Dwight, I say when we pull the plug. Get a hold of yourself. Dwight, we're on the verge of greatness and I'm about this close to getting laid. Now, the bus will be here on Monday. Until then no one leaves.

CLOSE ON:

BUDDY

He's been listening to everything.

PROFESSOR (CONT'D)

Now, here are the keys to the gate
and the cell phone. No one gets
access to either, understand?

Dwight nods yes.

CUT TO:

INT. SHORTY'S BEDROOM -- MOMENTS LATER

Shorty is watering the seed plant. It is a tremendous
size.

It's as tall as a tree.

Shorty closes a window, and climbs into bed.

He reached over and sets his digital alarm clock to
wake
him at "C.P. Time."

Next, he pulls back the covers on his bed and pops a
gold
tooth out of his mouth. He then places it in a little
drawstring bag marked "Tooth Fairy" and puts it under
his
pillow.

Finally, he closes his eyes.

Suddenly, he's awakened by the sound of rattling
chains and
creaking floors.

SHORTY

I can't sleep like this.

He pops a tape marked "Ghetto Lullabies" into his
radio and
pushes the play button.

The sounds of gun fire, police sirens, and a WOMAN
screaming are heard.

WOMAN (V.O.) (V.O.)

They done killed my baby! Why
Lord?! Why?

SHORTY

Ah, that's better.

Shorty tries to sleep, but just tosses and turns.

SHORTY (CONT'D)

I know what I need.

Shorty finds a joint and lights up.

CUT TO:

INT. ALEX'S BEDROOM -- CONTINUOUS

Alex is now pacing the floor, smoking a cigarette,
pissed
off. She goes over to her "Ouija Board" and begins to
try
summoning the ghost.

ALEX

(moving the arrow
along the board)

Hello?... Ghost?...Baby, are you
there?...I've been waiting on you
for almost ten minutes now! Where
are you?

CUT TO:

INT. SHORTY'S BEDROOM -- MOMENTS LATER

Shorty, sitting up, totally stoned, talking to a
"Wilson"
volleyball.

The rest of this scene to come.

CUT TO:

INT. ALEX'S BEDROOM -- MOMENTS LATER

Alex is now sitting on her knees in the middle of a
circle
of candles. She's chanting as she rocks back and
forth.

ALEX

Oh, ghost of the night, I beseech
thee. Oh fickle fleeting ghost of
the night, I beseech thee.

Still no response.

ALEX (CONT'D)

(pissed)

Fuck you! Fuck you! Fuck you!

She begins to tear up the room.

Smashing lamps and vases against the wall.

Ripping his portrait down and kicking it with her
foot.

hands. Tearing the feathers out of her pillows with her bare

CUT TO:

INT. SHORTY'S BEDROOM -- MOMENTS LATER

Shorty lies in his bed, totally paranoid. His eyes wide with fear. Every sound makes him jump.

Suddenly, there's a bolt of lightning, and it begins to rain.

SHORTY

Ahhh!!!!!!

Shorty jumps out of bed and runs around the room looking for the volleyball.

SHORTY (CONT'D)

Wilson! Wilson! Wilson!

CUT TO:

INT. ALEX'S BEDROOM -- MOMENTS LATER

Alex is sitting in a corner, her hair a mess, her make-up running. An empty wine bottle and glass, along with an ashtray filled with half-smoked cigarettes are at her feet.

MUSIC CUE:

THE SOUNDTRACK FROM "MADAME BUTTERFLY" PLAYS.

Alex, staring straight ahead, flicking the light on and off. She is Glenn Close in "Fatal Attraction."

CUT TO:

INT. SHORTY'S BEDROOM -- MOMENTS LATER

Shorty, still counting, is interrupted by another flash of lightning, and rumbling of thunder. The lightning illuminates the weed plant, giving it an ominous shape.

Shorty, terrified, clutches the volleyball.

SHORTY

One one thousand. Two one thousand.
Three one thousand.

smash the
Suddenly, the weed plant comes to life. Its limbs
window as it reaches in and grabs Shorty.

Shorty screams.

Ray, Buddy, and Brenda enter.

papers
They see the plant using the sheet like rolling
rolling Shorty into a human joint.

They all rush to help him.

CUT TO:

INT. CINDY'S BEDROOM -- MOMENTS LATER

Cindy is reading Carolyn's journal.

CAROLYN (V.O.) (V.O.)
Tonight, Hugh and I made love for
the first time. Ha, ha, ha, talk
about little. I can't take living
with him any longer. He's becoming a
monster. Darkness is all around us.
Poor Hanson died today; burned alive
in the furnace. They say it was an
accident, but...

Cindy closes the journal.

CINDY
Oh, my God!

Suddenly, her door slams.

CLOSE ON:

Cindy
door
Cindy's closet. A bright light begins to glow inside.
sees the light. She sits up. Suddenly, her bedroom
slams shut.

the
A huge wind starts to suck the items in the room into
closet.

yell for
help.
Cindy grabs the headboard at the bed and starts to

CINDY (CONT'D)
Help! somebody help!

CUT TO:

INT. SHORTY'S BEDROOM -- MOMENTS LATER

A bolt of lightning strikes the tip of the human joint, lightning the tip on fire.

SHORTY

Help! Help! He's trying to smoke me, son!

Ray and Buddy grab Shorty and pull him to safety, just as the plant is sucked out of the window, into the night.

Just when they think it's over, they hear the sound of Cindy screaming.

BRENDA

Oh my God, Cindy!

CUT TO:

INT. CINDY'S BEDROOM -- CONTINUOUS

Cindy clings for dear life to the bed as BAM! Alex kicks in the door just as Cindy's panties slide down to her ankles.

ALEX

You cheating son of a bitch! Touch her and I'll make sure that's the last piece of possession you have.

(ALTERNATE)

You son of a bitch! Oh, what you gonna play like this? I know you didn't do that!

The wind stops, dropping an unconscious Cindy to the bed.

ALEX (CONT'D)

What, one woman isn't enough for you? Must you channel every girl in this house? How would you like it if I fucked another ghost, huh?

Heavy invisible footsteps make their way to the door.

ALEX (CONT'D)

Where do you think you're going? This isn't finished. That's just like you, every time things get serious you disappear.

scream
The door opens and slams shut as Alex continues to
after him.

ALEX (CONT'D)
Don't forget! I know where you rot!
(then to herself)
Selfish bastard. All you entities
are the same.

ENTER BUDDY AND DWIGHT

BUDDY
What happened here?

ALEX
Ask your poltergeist stealing whore!

Alex storms out.

DWIGHT
She's in shock. We have to get her
in a tub of water.

CUT TO:

INT. BATHROOM -- CONTINUOUS

and
Buddy places Cindy in the tub, turns on the water,
splashes some in her face.

Dwight checks her pulse.

DWIGHT
She's okay. She won't be able to
move for awhile. Her body has to
recover from the trauma. Just leave
her here.

Buddy and Dwight exit.

CLOSE ON:

The tub faucet still running.

CLOSE ON:

fill with
The drain plug. It closes shut. The tub starts to
water.

CUT TO:

INT. BATHROOM -- CONTINUOUS

crosses
Cindy is still in the tub. As her eyes open. Terror
her face.

The bath water is rising above her chest.

CLOSE ON:

Cindy's hand. She can barely move a
finger.

CLOSE ON: (CONT'D)

Cindy's foot. she wiggles it over
to the chain holding the plug.

The bath water is now at Cindy's mouth.

her
Cindy lifts the chain with her foot, then slams down
heel up-ending the drain plug.

rising.
Relief...until she realizes the water is still

hair.
Her foot digs down the drain and pulls out a clump of

Water at her eyes and still rising.

Her foot hops out of the tub and grabs a plunger.

rising.
The foot plunges the drain. Still nothing. Water

Cindy, head tipped back. All we see is nostrils.

Water spills out of the tub and onto the floor.

stuff it
Cindy's foot grabs a pen and paper, writes a note,
spilled
in a bottle, and then tosses the bottle into the
water.

The bottle floats away.

CUT TO:

GAG) --
INT. FOYER - (OR WHATEVER ROOM EASIEST TO DO THIS

Water pours in the room around the group's feet.

RAY

I say we leave now.

Everyone agrees.

BRENDA

Wait. I'm sensing someone else in

danger.

CRASH!!! A bottle smashes across Brenda's head.

SHORTY

(holding a broken
bottle)

Don't start that shit again!

The note falls out of the bottle.

ALEX

Look, a note.

BUDDY

(reading note)

"Help, I'm drowning - Cindy."

GROUP

Cindy!!!

They all rush to the bathroom.

INT. BATHROOM -- CONTINUOUS

Cindy, totally submerged, staring face to face with a
whale. Suddenly, she is lifted out of the tub.

BUDDY

You okay?

Cindy nods "yes."

BUDDY (CONT'D)

Now we got everybody. Let's get out
of here.

CUT TO:

INT. KITCHEN -- A SHORT TIME LATER

ALEX

She sings a happy tune as she cooks breakfast.

Cindy, Ray, Theo, and Brenda gather around the
island.

Shorty enters.

SHORTY

Damn, it smells good.

He reaches for a piece of bacon. Alex slaps his hand.

ALEX

That's for someone special.

SHORTY

I'm glad somebody got laid.

Alex smiles.

ALEX
I never kiss and tell.

ANGLE ON:

THE ISLAND

Shorty joins the group.

(Note: During this scene, no one is paying attention
to
Alex)

SHORTY
Yo, there's some freaky shit in
this house. Y'all hear that loud
banging and screaming?

ALEX
(giggles)
Sorry about that.

CINDY
Brenda was right. There's more to
the story than the Professor told
us. I found a secret room. It had
all these news clippings about Hugh
Kane. He was a very evil man.

ALEX
(talking to the sky)
Ah, they just don't know you the
way I do.

CINDY
I found a picture of his wife.

ALEX
Wife?!

Alex grabs the plates of food and throws them in the
trash.

ALEX (CONT'D)
Let that bitch make you breakfast.

Cindy passes the picture to Theo.

THEO
Wow! She looks just like you...
except she doesn't have as many
split ends as you and her skin isn't
as oily.

Theo passes the picture to Ray.

RAY

Yeah, and sometimes your eyes get all squinty and it looks like you got Down's Syndrome.

Brenda takes the picture from Ray.

BRENDA

Yeah, girl, damn near twins... except she's more sophisticated and classy. You got that cute, trailer park look.

Brenda shows the picture to Shorty.

SHORTY

No doubt... and her tits are perfect, not at all pointy or funny looking. You got them National Geographic orangutan titties.

Cindy snatches the picture back.

CINDY

Okay, I get the point.

THEO

So, whatever happened to her?

CINDY

She killed herself a week before he died.

ALEX

Oh, he was a widower. Why didn't you say that?...

(addressing the sky)

Don't worry, sweetie, I can whip up a new batch in a flash.

CINDY

I think he wants me.

ALEX

Ha! Right bitch!

Everyone looks at Alex.

THEO

Cindy, that does sound a little crazy.

Buddy enters.

BUDDY

She's not crazy. I saw the picture, and I'll tell you guys something else, the Professor is up to something. Him and Dwight got a

whole lab set up in the basement.
We're here for an experiment,
alright, but it ain't insomnia. I
heard Dwight tell the Professor
there's a poltergeist in this house
and we could be in danger.

THEO

What? I'm getting outta here.

BUDDY

We can't leave. The gates are
locked and Dwight is the only one
with the keys.

THEO

Don't worry. Give me five minutes
alone with Dwight. I'll get the keys.

CUT TO:

INT. BASEMENT -- LATER

standing
Dwight, working on equipment, is distracted. Theo,
in the doorway, dressed very sexy.

THEO

Hello Dwight.

DWIGHT

Hi.

Theo swaggers over to Dwight.

THEO

What are you working on?

DWIGHT

Just a little experiment.

Theo rubs his shoulders.

THEO

Work, work, work. Is that all that
you do?

DWIGHT

Well, there's a lot riding on this
project.

Theo straddles Dwight.

THEO

The Professor might have everyone
else fooled, but I know who the real
brains of the operation is.

DWIGHT

You do.

THEO

That's what turns me on about you,
Dwight. You're so smart.

DWIGHT

And sexy.

THEO

Of course. So sexy.

She runs her fingers through his hair.

THEO (CONT'D)

Ooh, your hair is so soft and silky.
What do you use on it?

DWIGHT

Just a little Rogaine.

into
Theo notices clumps of Dwight's hair has fallen out
her hands. She wipes it on his shirt.

THEO

And those sexy eyes.

She removes Dwight's glasses.

CLOSE ON:

Dwight's eyes, both looking in
different directions. He has no
muscle control.

Theo quickly puts on his glasses.

THEO

What do you say we put on some
music?

Theo turns on the radio.

She turns to a station.

SONG ONE "WALK ON BY..."

She quickly changes the station.

SONG TWO "WALK THIS WAAAY!..."

Again, she changes the station.

SONG THREE "THESE BOOTS WERE MADE FOR WALKING..."

Theo turns off the radio.

THEO (CONT'D)

What do you say we make our own
music?

She kneels in front of Dwight stroking his thighs.

THEO (CONT'D)

You know, Dwight, I hear you're the only one who has the key to the gate.

DWIGHT

That's right.

THEO

What if I wanted to borrow those keys?

DWIGHT

Oh, I couldn't do that.

Theo unbuttons Dwight's pants.

THEO

Sure you can, baby. Look, you help by giving me the keys, and I'll help by giving you...

She pulls his dick out and is about to give him a blow job.

DWIGHT

I don't need your help. I can do it myself.

Dwight starts sucking his own dick.

Theo looks on in shock. Dwight is going to town on himself.

Theo grabs an object and smashes Dwight in the head, knocking him out cold. She rifles through his pockets and takes the keys.

She exits.

CUT TO:

INT. LIVING ROOM -- MOMENTS LATER

The group is gathered in the living room. Shorty watches TV. Theo rushes back to the group.

THEO

(dangling keys)

I got 'em.

BUDDY

Great! We should leave before it starts to rain.

the
Suddenly, lightning and thunder. Rain pours against
window.

THEO

I say we wait till the rain lets
up, then we make a break for it.

ANGLE ON:

NEWSCASTER on TV.

NEWSCASTER

This just in... Heavy rains will
continue to plague the region for
the next two days.

BRENDA

We'll just call a taxi.

NEWSCASTER

Now, an update on the recent taxi
strike. No progress in sight.

CINDY

Hey, we can take my car.

NEWSCASTER

There's been a major recall on all
Japanese made cars. Auto makers warn
when exposed to rain the cars
explode.

LOUD BOOM and FIREBALL out window.

RAY

Fuck it. We'll hike if we have to.

NEWSCASTER

The bodies of six hikers were found
today torn to shreds by wild animals.

SHORTY

I know, we can build a plane and
fly outta here.

NEWSCASTER

Now, that's just fucking stupid.

BUDDY SHUTS OFF THE TV

BUDDY

Alright then, we'll just hunker
down for tonight. Maybe we'll get a
break by morning.

CUT TO:

INT. LAB -- CONTINUOUS

The Professor enters and finds Dwight with his head
in his lap.

PROFESSOR

Dwight, what the hell are you
doing? Dwight?

No answer.

The professor lifts Dwight's head and sees what he
was doing.

PROFESSOR (CONT'D)

Now that's a talent. Dwight, wake
up.

Dwight slowly comes to.

DWIGHT

(groggy)

I can do it myself.

PROFESSOR

Yeah, I can see that. Later I want
you to teach me that trick, but
right now we have a job to do.

DWIGHT

The keys. She took the keys.

The Professor notices Buddy on the monitor,
unplugging the cameras.

PROFESSOR

Shit. They're onto us. Keep an eye
on them. I'll take care of this
little shit.

The Professor exits.

CUT TO:

INT. DINING ROOM -- MOMENTS LATER

Buddy climbs down off a chair and joins Ray.

BUDDY

I think we got the one's up here.

RAY

I think it's time we had a little
talk with the Professor.

CUT TO:

INT. BASEMENT -- MOMENTS LATER

The Professor exits the lab and heads for the stairs.

Out of the corner of his eye, he catches sight of a beautiful female ghost in flowing white robes. She illuminates a brilliant white light.

PROFESSOR

Hello?... Have we met?... Hi...

The ghost lures the Professor down the corridor.

NEW ANGLE:

We are in a different section of the hallway.

The Professor continues to follow the ghost. He has a bit of trouble keeping up.

PROFESSOR (CONT'D)

(calling after)

Ummmm... Hello?... Umm...

The Professor follows into yet another area of hallway.

NEW ANGLE:

The ghost temps the Professor into a pitch black corridor.

PROFESSOR (CONT'D)

Ummmm... Are you Mrs. Hanson?

(ALTERNATE)

Ummmm... Who are you, you gorgeous creature?

The Professor disappears into the darkness.

He takes out a lighter to illuminate his way.

PROFESSOR (CONT'D)

Hello?... Hello? Are you hiding?

(ALTERNATE)

Where are you, sexy pants?

A horrific look crosses the Professor's face. The beautiful spirit morphs into Hugh Kane's Ghost.

The Professor takes a beat.

PROFESSOR (CONT'D)

(resigned)

What the hell? I've done worse.

The Professor walks into the darkness.

(REST OF SCENE TO COME)

CUT TO:

INT. ALEX'S BEDROOM -- NIGHT

sexy
herself
herself
happily, full of anticipation.

on her
puts the
the
whole thing down like Gatorade.

legs,
does her
her
legs then tears it off.

ALEX

Ouch!

to the
strip.

ALEX (CONT'D)

Oops.

She puts them back between her legs.

style
prominently
room
candles,
little "I love you" hearts, and her vibrator.

for a
lips. Then
kissing,
seductively, the
moment, and then kisses the figure sweetly on the
she works her way down the portrait -- hungrily
nibbling, and licking. When she pulls back,

portrait
simply

cobwebs, dust and spiders that were clinging to the
are now all over her face. She doesn't care, she
brushes them aside -- she's in love.

CLOSE ON:

RADIO

D.J. (O.S.) (O.S.)

This one goes out to that someone
special from Alex over at the Hell
House. She says that even though you
two have only known each other for a
short time now, she feels a certain
connection to you that she's never
felt with any man alive. And even if
it doesn't work out between you two,
she wants you to know that there
will always be a special place for
you in the heart. So, Poltergeist,
this one's for you.

around.

Alex climbs into bed and spreads rose petals all
Everything's ready. She sits back and waits.

doing
sticks
few

While she waits, she puts the time to good use by
some sexual calisthenics. She lies flat on her back,
her legs in the air, and stretches them wide apart a
times.

One-two-three-, one-two-three.

Then she gets on all fours and does a few stick
-your-ass-high-in-the-air stretches. One-two-three.

with
forearms

Then she does the simulated oral sex gesture, first
the right hand, then with the left, making sure her
are nice and loose. One-two-three, one-two-three.

A few facial and mouth exercises and she's done.

ALEX

Well, I'm going to sleep now. So,
if there's some ghostly man out
there who wants to take advantage of
me, there's probably nothing that I
will be able to do about it because
I'm really a heavy sleeper! Okay,
here I go.

asleep.

A beat and Alex opens her eyes and looks around.

ALEX (CONT'D)

I'm asleep now. I really am.

She closes her eyes.

A count of ten and she sits up.

CUT TO:

INT. DOWNSTAIRS FOYER -- MOMENTS LATER

Just as the GANG is about to leave the house, a LOUD RUMBLE, along with a violent wind, all the doors and windows lock.

Everyone desperately tries to open a door or break a window.

CINDY

He won't let us go. He's going to kill us.

DWIGHT

Quick, everyone to the lab.

CUT TO:

INT. BASEMENT STAIRS -- MOMENTS LATER

Dwight leads everyone to the basement door. He opens it. A long flight of concrete steps.

DWIGHT

Those steps look kind of hard. I'm gonna need some help.

By now, the group is so used to Dwight going down steps, they simply give him a push.

Dwight goes tumbling down the hard steps. The gang running behind him.

Dwight lands hard at the bottom of the steps. The group tramples him as they rush by.

DWIGHT (CONT'D)

(heroic)

Don't mind me. Save yourselves.

CUT TO:

INT. LAB -- CONTINUOUS

Everyone assembled inside. Dwight finally catching up, his wheels slightly bent and his glasses, a mangled mess.

DWIGHT

Quick. Lock the door.

BUDDY and SHORTY lock the door.

CINDY

What are we gonna do?

DWIGHT

We have to destroy him.

RAY

How we gonna destroy what we can't see?

SHORTY

I got it! We shave off our pubic hairs and use the shampoo for ten days. What? Ya'll never had crabs?

Dwight rolls over to a complex machine with a circle marked on the floor in front of it.

DWIGHT

Ghosts are just energy fields. We can capture that energy. We can dissipate it! But in order to do that, we've got to get him in here. On that spot.

BUDDY

That's great Einstein. How are we gonna do that? There's a powerful force out there ready to render us helpless, tear on our flesh, and penetrate our bodies.

RAY

He's right. I should go first.

BRENDA

He's so brave.

Dwight rolls over to a supply cabinet, opens it and starts to hand out equipment.

Dwight is arming the teenagers, giving them each a strange looking gun.

DWIGHT

These are highly experimental guns that emit a bolt of concentrated energy able to damage ectoplasmic cells, giving it the ability to injure or even destroy a ghost. There is no ammunition. You only get three shots a piece, so use it very wisely.

butt,
Goofing with his gun, shorty fires it at Brenda's
burning it.

BRENDA

Hey!

Shorty laughs.

DWIGHT

Conserve your ammunition!

SHORTY

Sorry...right, right...

Shorty is startled by a cockroach and shoots it.

DWIGHT

The only way we're going to track down these ghosts is if we're all wearing one of these...

hand.
Dwight pulls out a DICK PUMP! They all look at him
crossed.. Dwight realizes what he's holding in his

BUDDY

A dick pump?

DWIGHT

I mean these!

Dwight holds up a pair of goggles.

DWIGHT (CONT'D)

These are thermo-goggles.

out.
The kids are putting on their goggles, trying them

DWIGHT (CONT'D)

These can be used to track the ghosts. These goggles work on the principle of body heat. They're so powerful, they'll even show where body fluids of any kind have been recently, even if it been wiped clean.

in

The kids look at each other and notice Dwight has go
his face.

DWIGHT (CONT'D)

He may be invisible, but we have
the advantage of being armed with
the most innovative and complex
high-tech equipment known to man.

BRENDA

How are we gonna stay in touch with
one another? Do we have
walkie-talkies or something?

DWIGHT

No, we have these.

a

10-15

Dwight brings out several sets of two paper-cups with
string attaching the two. The string is only about
feet long.

DWIGHT (CONT'D)

All the money was spent on the guns
and the goggles.

He hands them out.

DWIGHT (CONT'D)

Let's get that bastard!

Alex points her gun at the group.

ALEX

No, I won't let you do it.

CINDY

Alex, what are you doing?

ALEX

Shut up, you slut. You think you
can take him from me? Well, over my
dead body.

Theo

Alex runs out of the lab. Cindy tries to stop her.
steps in the way.

THEO

Let her go, Cin.

CINDY

But he'll kill her!

THEO

That means more screen time for us.

DWIGHT

Alright, let's split up.

BRENDA

Every time some scary shit goes down and we need to stick together, you white folks always say "Let's split up."

THEO

She's right. We should stick together.

DWIGHT

Alright. Come on, you guys.

Shorty All four of the white people take off, leaving Ray, and Brenda behind.

SHORTY

Ain't that some shit?

Ray, Shorty, and Brenda head off in the other direction.

CUT TO:

INT. SECRET STUDY/FOYER/LIVING ROOM/DINING ROOM --
CONTINUOUS

Alex exits the basement, frantically searching for the ghost. She runs into the secret study.

ALEX

Huey, where are you?

GHOST POV:

The ghost, in the foyer, catches sight of Alex and tries to hide. Alex sees him and starts for the foyer.

ALEX (CONT'D)

Huey, Huey, baby, we have to talk!

To protect himself and do harm to her, the ghost hurls a chair at Alex in the foyer.

ALEX (CONT'D)

Baby?

He hurls a statue at her.

Massive boulders come tumbling down the steps in hope of crushing her.

Alex runs into the music room, smashing through a television.

ALEX (CONT'D)

Come on, baby, we can work this out.

She takes a few steps and trips over the carpet.

ALEX (CONT'D)

If we just stick together no one can hurt us, love!

The piano flies up, landing on Alex.

ALEX (CONT'D)

(in pain)

I think we have to get a little therapy, Hun.

She crawls from under the piano.

As Alex heads for the dining room, the door slam shut.

Immediately, several knives come flying at her. The knives form Alex's outline in the door.

Alex swings the doors open and enters the dining room.

Almost immediately, she's pulled (by the ghost) across the dining room table, eventually landing full force to the floor.

As she lies there, the chandelier drops from the ceiling, pinning her down.

Alex is dying.

Theo enters.

THEO

Oh my god! Alex!

Theo cradles Alex's head.

ALEX

I think I'm dying, Theo... I just want you to know, you're the best friend I've ever had...

(she coughs, pained)

Do you remember that time we met?

Theo nods, sadly.

ALEX (CONT'D)

And remember the time in the sixth

grade, at the dance? We wore the same dresses, but that didn't stop us from having the best time ever.

Theo looks confused.

THEO

Um...we--

Alex coughs some more.

ALEX

And remember that trip we took to Africa? That safari was so wonderful. Me, you...best of friends...forever.

THEO

Uh, Alex, we've only know each other one day.

ALEX

Oh... I guess I'll die now.

THEO

Okay...maybe that would be best.

get
Alex closes her eyes, seemingly dying. Theo starts to
up. Suddenly, Alex opens her eyes...

ALEX

Oh, remember that time I got my training bra and you --

THEO

Never happened!

Theo looks at her watch, impatiently.

ALEX

Right... well, bye.

Theo
Alex lays her head down and seemingly dies again.
starts to leave. Alex sits up again.

ALEX (CONT'D)

My favorite memory was when we --

THEO

Would you die already?!

smothering
Theo looks around and grabs a pillow, finally
Alex to death.

Theo slowly gets up, surveying the scene.

AS SHE EXITS, WE

CUT TO:

INT. DOWNSTAIRS FOYER -- LATER

THEO AND DWIGHT

DWIGHT

You check down here, I'll check upstairs.

Theo looks confused as Dwight crawls upstairs, dragging his wheelchair.

CUT TO:

INT. BASEMENT AREA -- MOMENTS LATER

Shorty, astray from the rest of the group, tries to find Ray and Brenda.

SHORTY

(loud whisper)

Ray! Brenda!

Shorty takes a breather. He takes a seat and enjoys a blunt.

SHORTY (CONT'D)

Ah! That's what I'm talkin' about. Fuck this ghost hunting shit. I don't know where to look for no ghost.

Shorty exhales the smoke, REVEALS the ghost sitting next to him.

GHOST

(menacing)

Boo!

Shorty screams and jumps to his feet.

SHORTY

Yo, son, why me? What you want with me?

Shorty blows out more smoke in an effort to reveal the ghost as he bucks away. It works. Another puff and the ghost's face appears again.

GHOST

Boo!

SHORTY

Leave me alone. Stay away from me.

Shorty continues the process of toking the blunt and blowing the smoke.

Finally, Shorty takes a huge pull, blows the smoke out, and the menacing Ghost face appears. Shorty curls in fear.

The ghost approaches Shorty. It's apparent that Shorty is a dead man. The ghost brings his face very close to Shorty's.

GHOST

(playfully)

Boo.

The ghost laughs, hysterically, obviously high.

CUT TO:

INT. BASEMENT AREA -- CONTINUOUS

Ray and Brenda.

BRENDA

You hear that? She notices Shorty is gone.

BRENDA (CONT'D)

Where's Shorty?

RAY

I don't know. He was right behind us. Wait here. I'll be right back.

INT. BASEMENT AREA -- CONTINUOUS

Shorty and the ghost are joking it up.

SHORTY

(singing)

THERE'S SOMETHING STRANGE IN YOUR HOOD...

GHOST

WHO YOU GONNA CALL?

SHORTY/GHOST

GHOSTBUSTERS!!

SHORTY

Hey, shotgun.

Shorty blows smoke in the ghost's face. They inhale.
It

appears that Shorty has inhaled the ghost.

out. A count of two. Shorty exhales, blowing the ghost

GHOST

That was awesome.

it. The ghost runs straight at the wall, and goes through

He peeks his head through.

GHOST (CONT'D)

You try.

wall. Shorty takes a hit off the blunt then charges at the

SLAM!!! Shorty knocks himself unconscious.

CUT TO:

INT. BASEMENT FURNACE ROOM -- MOMENTS LATER

Cindy and Buddy enter the furnace room.

BUDDY

Where the hell are we?

CINDY

It looks like the furnace.

BUDDY

Let's get outta here.

CINDY

Wait, I want to check something.
Give me a hand.

Buddy helps Cindy open the large furnace door.

CLOSE ON:

can be The inside of the furnace. Black ashes is all that
seen.

ash. Cindy picks up an iron poker and pokes around the

BUDDY

What are you doing?

Cindy sees something. She stops.

CINDY

I found Hugh Kane's wife's diary.
It said Hanson the caretaker died in
the furnace.

Cindy clears away the ashes to REVEAL a human skeleton.

BUDDY

Well, if that's Hanson, then who's the guy with the hand?

CINDY

Hugh Kane.

Suddenly, the skeleton comes to life. It rises from the ashes.

Buddy and Cindy run. The skeleton follows.

CINDY (CONT'D)

Let's split up and meet at the other end.

CUT TO:

INT. BASEMENT AREA -- CONTINUOUS

CLOSE ON:

Brenda. She hears someone yelling.

Brenda peeks around the corner. She sees Cindy running towards her. Cindy is screaming for help. Brenda ducks behind the wall.

CINDY

Help!

BRENDA

Now, why that bitch gotta bring that shit this way? I hope she didn't see me.

Brenda peeks around the corner. Cindy trips and falls. The skeleton gets closer.

BRENDA (CONT'D)

Good! I hope that shit kills her and just leaves. God is looking out for me.

Cindy is back to her feet and hauling ass. Brenda ducks back behind the wall. She is now nervous and shaking. The screams get closer. Brenda begins to pray.

BRENDA (CONT'D)

Lord, if I die, I'm going to fuck
this bitch up for getting me
involved.

Cindy rounds the corner to discover the dead end.

CINDY
Oh my God! We're dead!

BRENDA
It would've just been you, if you
would've kept your mouth shut.

They hear the footsteps getting close.

CINDY
It's coming!

BRENDA
What?! What is it, a monster?!

The skeleton turns the corner. Cindy sees him first.

CINDY
Aahhh! There it is!!!

Brenda turns and sees the skeleton. Her fear
subsides.

BRENDA
Aw, shit girl. This what you're
running from? He ain't nothing but a
skeleton. His skinny little ass
can't hurt anybody.

Brenda just stands her ground. This skeleton runs up
and
grabs Brenda by the arm. Brenda makes a face as if
she's not
very impressed.

BRENDA (CONT'D)
What? ...this ain't shit.

With the skeleton still gripping her arm, Brenda
raises her
arm, effortlessly lifting the skeleton off the
ground. It
hangs there, looking worried and looking down at it's
feet
dangling.

BRENDA (CONT'D)
(to Cindy)
It's just a bunch of old bones. No
muscle, no strength. He hardly even
weighs anything.

She flicks the skeleton off her arm. It hits the
ground.

feet and
Dazed, it gets back on it's feet. Brenda stomps her
moves like she's going to jump at it. The skeleton
cowers,
throwing up its arms and looking scared.

BRENDA (CONT'D)

What you gonna do?

As the skeleton tries to run, Brenda plucks off its
head.
Cindy smiles, realizing the skeleton poses no threat.

Skeleton Head

Hey, give it back.

Brenda and Cindy play Keep-Away with the skull. The
skeleton's headless body running back and forth
between
them, arms flailing, trying desperately to get its
head back.

Finally, Cindy catches the skull, moves aside and
sticks
her leg out, tripping the body. It tumbles to the
wall and
lies there.

Brenda reaches down and grabs the bottom section of
the
skeleton's spine, destabilizing the body. Like a
house of
cards, all of the bones crash down into a heap.
Brenda holds a bone to her head.

BRENDA

Hey, look, I'm Wilma Flintstone.

CINDY

Hey, I have an idea...

CUT TO:

INT. BASEMENT AREA -- FEW MOMENTS LATER

The skeleton is put back together, but completely
messed
up. It's hopping on one hand, it's head stuck on its
tail
bone, one leg sticking balanced on top of the rib
cage, etc.

BRENDA

Go on, get out of here.

The skeleton goes hopping along the hallway,
humiliated.

CUT TO:

INT. BASEMENT HALLWAY -- LATER

Buddy joins Cindy and Brenda.

BUDDY

You guys okay?

BRENDA

Yeah, it takes more than a bag of bones to scare me.

legs
Suddenly, Buddy is lifted off his feet, his arms and swinging wildly.

CINDY

Oh my God, the ghost has Buddy!
Brenda do something!

BRENDA

Okay.

Brenda takes off running. Cindy watches, confused.

BUDDY

Help!

REVEALS the
Cindy fires at the pipes, one burst. The steam ghost.

Cindy has a clean shot. She takes it.

The ghost is hit. He drops Buddy and flees.

Buddy falls, bangs his head.

CINDY

(rushing to Buddy)
Are you okay?

Buddy checks his head.

BUDDY

Yeah, I think I'm bleeding.

CINDY

Come on. There's a first aid kit in the lab.

Cindy helps Buddy to his feet. They head to the lab.

CUT TO:

INT. SECRET STUDY -- LATER

POV:

THE FOLLOWING SCENE IS SHOT ENTIRELY FROM THE GHOST'S

mess,

The Ghost enters to see that the room is no longer a
but has been cleaned with a woman's touch.

First, he spots a teddy bear sitting in his chair.

He sees flowers placed around his portrait.

A vase of roses on his desk.

He

There are a pair of woman's panties on the desk lamp.

the

picks them up to inspect them. Disgusted, he throws
panties on the floor.

wedding

The ghost then catches sight of a three-layered
cake set on a table.

face,

Finally, he sees that Alex has pasted a photo of her
over the face of his beloved Carolyn in her portrait.
This sends him into a tirade.

doing

He smashes the vase of flowers to the floor, before
the same to the wedding cake.

The ghost smashes the mirror.

Finally, he tears Alex's photo from the painting.

AS HE BACKS AWAY, WE:

CUT TO:

INT. LAB -- A FEW MOMENTS LATER

Cindy is tending to Buddy.

BUDDY

Cindy, I've been thinking about
this whole friend thing. I never had
a friend that cares for me the way
you do...I mean, there's Ray, but he
cares for me in a different way. You
know, bringing me flowers. Running
my bath water. And then there's
nights I wake up screaming and I
look over and Ray's in my bed.

Holding me. And seeing that tonight might be our last night together, I was thinking...

CINDY

That we should take our friendship a little further?

BUDDY

Yes...

CINDY

Oh, Buddy, I was thinking the same thing. It might be our last night in this house. And I think we should take full advantage of it.

BUDDY

(excited)

I was thinking the same thing.

He pops a mint in his mouth and unbuckles his pants.

CINDY

(lost in thought)

We should act out our inner most fantasies.

BUDDY

Great!!!

CINDY

Like, I've always wanted to walk on the moon.

BUDDY

Huh?

of an
Cindy turns around and does a slow motion imitation
astronaut.

CINDY

What about you, Buddy?

BUDDY

Well, I was hoping to get my balls licked.

They hear a noise.

CINDY

He's here.

BUDDY

Shit!

grabs
Cindy gets an idea. She runs in the freezer, and
several bags of blood.

Suddenly, she hears a noise.

Cindy stops and looks around. She sees nothing.

the
Cindy begins to open bags of blood and pours them on
floor. She empties out all of the blood.

Suddenly the phone rings. She answers.

CINDY

Hello?

INT. HOSPITAL ROOM -- SAME TIME.

LITTLE
A DOCTOR is on the phone talking with Cindy. A DYING
standing over
BOY lays in the hospital bed with his PARENTS
him, crying.

DOCTOR

Yes, this is Doctor Peterson. I'm
calling for Dwight Hartman. He was
storing some blood over there for
me. It's for a little boy who's in
desperate need of a blood
transfusion.

CUT

BACK TO:

INT. LAB -- CONTINUOUS

out on
Cindy, on phone looks down at all the blood spilled
the floor, shocked.

CINDY

(Mexican accent)

Dwight Hartman, no live here.

Cindy slams down the phone.

footprints.
She watches the blood carefully, looking for

She sees nothing. Behind her, she hears a noise.

ghost.
She turns and is slapped hard in the face by the

smacks
She raises her gun, but the ghost is too quick. He
it from her hand.

NEW ANGLE:

freezer.
The ghost smacks Cindy, sending her flying into the

for a
Cindy falls hard, hitting her head, and dazing her
brief moment.

Buddy attacks the ghost.

The ghost is strong and easily punches Buddy around.

Buddy is thrown into the freezer. He's hurt.

Cindy gets up and rushes to help Buddy.

INT. FREEZER -- CONTINUOUS

Suddenly, the door locks and is bolted shut.

CLOSE ON:

begins to
The temperature gauge is broken. The temperature
drop.

sees the
Cindy rushes to the door. Through the window, she
ghost leave.

BUDDY

We gotta call for help.

Cindy holds up her cup and talks into it.

CINDY

Hello? Do you read me? Come in...
It's useless. They don't work in
here... must be the walls or
something.

CUT TO:

INT. UPSTAIRS HALLWAY -- NIGHT

ghost
seek with
Dwight is looking for the ghost. Dwight sees the
through his goggles. The ghost is playing hide-and-
Dwight.

DWIGHT

(angry)

Come on you coward! Show yourself!
Fight me like a man.

Suddenly, Dwight's wheelchair is rammed by another
wheelchair driven by the ghost.

Dwight takes off. The ghost follows.

and
Dwight and the ghost zigzag down the hallway bumping
cutting each other off.

SLOW-MOTION SHOT:

them
The wheels of the two chairs lock together sending
into a 360 degree spin.

Dwight, his hair is flowing.

Matching shot of the ghost.

back of
The chair crashes into the banister. It breaks the
Dwight's charm which dangerously hangs over the edge.

Dwight
Dwight gains control. As the ghost chair approaches,
speeds towards the ghost.

out
Just before the chairs pass each other, Dwight leaps
and hangs on the side, firing his gun at the ghost.

The ghost ducks and the shot misses him.

smashing
Dwight is dragged painfully through the hallway
leaps
into open doors, statues, cupboards. Finally, Dwight
back into the chair.

of
Not a moment too soon. The ghost chair whips in front
Dwight.

He
Dwight thinks fast. He uses a broken table as a ramp.
catches some good air.

his
Dwight lands, slams on the brakes, sending his chair
tipping forward. Dwight shows his skills by spinning
chair as it balances on the front wheels.

of the
Dwight and the ghost chair now are at opposite ends
hall.

Dwight in
The scene plays very dramatic and in SLOW-MOTION.
in his
his wheelchair at one end of the hall and the ghost
wheelchair at the other end. WHITE DOVES begin to
flutter
through the hallway ala a "JOHN WOO" movie.

right on

One of the doves flies by in slow motion. It plops
his face.

from the

The tires of Dwight's wheelchair begin spinning and
squealing, burning rubber and causing smoke to come
tire.

Dwight

The ghost's wheelchair tires burn rubber and starts
barreling toward Dwight at full (wheelchair) speed.

his

starts rolling with all his might toward the ghost in

motorcycle

wheelchair. Coming towards each other like the

scene in "MI:2".

ANGLE ON:

THE GHOST'S WHEELCHAIR

It speeds towards Dwight.

ANGLE ON:

DWIGHT IN HIS WHEELCHAIR

going so

He speeds toward the ghost in his chair. Dwight is

fast that his hair is blowing back and bugs start
splattering up against his face and sunglasses.

headed

Like two speeding trains, Dwight and the ghost are

right towards one another.

ANGLE ON:

DWIGHT'S WHEELCHAIR

One of his tires blows out. We see that it reads
"FIRESTONE."

are

Dwight still races towards the ghost. Right when they

about to collide head on, Dwight leaps up out of his
wheelchair and the ghost leaps out of his wheelchair.

The two wheelchairs impact and EXPLODE!!!

through it

Dwight goes to grab the ghost, but he goes right

and goes crashing out of the window at the end of the
hallway.

DWIGHT (CONT'D)

Noooo!!!!

EXT. HELL HOUSE -- NIGHT

He's Dwight, dangling from a statue on the house exterior.
slipping, losing his grip.

extends Suddenly, in the window above, appears Hanson. He
his little arm out to Dwight.

HANSON
Here. Take my hand.

CLOSE ON:

Hanson's nubby little hand.

HANSON (CONT'D)
Come on. Take it.

He Dwight can't bring himself to touch the little hand.
falls. looks at the ground below. It's sure death if he

touch Hanson reaches further. We see his fingers as they
Dwight's hand.

DWIGHT
Ahhhh!!!

Dwight lets go and falls to his death.

INT. FREEZER -- MOMENTS LATER

our Frost has built up on the window. Icicles hang off of
hero's.

BUDDY
(practically frozen
stiff)
What are we gonna do? I'm cold. I
can't move, I'm so cold.

CINDY
(rubbing his legs)
Can you feel that?

BUDDY
No. Try a little higher.

Cindy starts rubbing his thighs.

CINDY
Feel that?

BUDDY
(enjoying it)
No. Keep rubbing.

Cindy starts rubbing harder.

BUDDY (CONT'D)
Better try a little higher.

CINDY
(catching on)
Now, come on -- you know I'm not
ready for that kind of -

BUDDY
Cindy, please! It's a matter of
life and death. I'm asking you a
friend.

CINDY
Well... okay...but only as a friend.

Buddy
arms
thing
arms, so
Cindy

Cindy makes ready to start rubbing Buddy's dick.
leans back, getting ready to enjoy it. He puts his
arms around his head, but then realizes that this whole
thing depends on Cindy believing that he can't move his
arms, so he quickly puts them back where they were before
Cindy realizes what he's done.

Cindy is still rubbing Buddy's crotch.

BUDDY
I'm coming!

BUDDY EXPLODES

just as

Cindy, eyes wide as she looks down. She jumps back
the goo flies towards her.

CLOSE ON:

The goo. It freezes in mid-air.

Cindy knows there's no more time to waste.

the
some loose
to work

She desperately scrambles for a way out. She tries
the door, but it's bolted shut. She looks over to see
some loose nuts and bolts, a wire and a defibrillator. She goes
to work piecing something together, MacGyver-style.

Quick cuts of her snapping a wire loose.

She magnetizes the nuts and bolts.

She turns on the defibrillator.

We pull back to reveal Cindy has built with the loose scraps a CAT BULLDOZER.

Cindy helps Buddy out of the freezer.

CINDY

You stay here. I've got to warn the others.

Cindy exits.

CUT TO:

INT. BASEMENT HALLWAY -- MOMENTS LATER

CINDY

(into her cup)

Come in somebody. Can you hear me?

RAY (V.O.) (V.O.)

This is Ray. What's up? Where are you?

CINDY

The ghost is close. He almost got us. Buddy is hurt.

RAY (V.O.) (V.O.)

What's your location? I repeat, what's your location?

CINDY

Right behind you.

REVEAL:

Cindy standing behind Ray.

RAY

Roger that we're on our way over.

Ray turns to Cindy.

CINDY

Where's Shorty?

RAY

I don't know. He was right behind me a minute ago.

CUT TO:

INT. KITCHEN -- LATER

MUSIC: The same gentle piano music as in "Hannibal."

at he
grilling
with
Cindy walks into the kitchen and sees Shorty seated
table, strapped to a chair. Hanson is nearby,
something on a portable grill and conversing amiably
Shorty.

Alarmed, Cindy grabs a snow globe.

ANGLE ON SNOW GLOBE:

Cindy hides the snow globe behind her back.

HANSON

Ah, Cindy. Sit down, dear. Dinner's
almost ready.

Cindy manages a smile and nears the table.

HANSON (CONT'D)

Oh, and the little weapon you're
hiding? Put it on the table.

table
Caught, Cindy sheepishly places the snow globe on the
and moves to sit.

HANSON (CONT'D)

Come now, give it up.

shirt
Cindy pulls a heavy little statuette from under her
and clunks it down next to the snow globe.

come
Hanson shakes his head no and gestures for her to
clean with what else she has.

the
axe, a
lightsaber,
Cindy keeps pulling out more weaponry, tossing it on
table. a bear-trap, a crowbar, a medieval battle
crossbow, case of dynamite, and a Star Wars
which she turns on and tosses onto the pile.

Cindy sits. Hanson goes back to his cooking.

CINDY

(whispering)

Shorty, are you alright? Speak to
me!

Cindy
Shorty is slumped and dazed, drooling on himself.
notices some hypodermic needles, chloroform and a
rag.

CINDY (CONT'D)

(to Hanson)
Morphine? chloroform? Horse
tranquilizers? You've drugged him!

HANSON
No, actually, I found him like
this. That's his stuff.

With growing alarm, Cindy notices a cookbook on the
table:
"Martha Stewart's Easy Brain Recipes", featuring a
picture
of a pleasantly smiling Martha Stewart on the cover,
her
mouth and chin soaked in blood and gore, clutching a
chewed
brain in her hand.

HANSON (CONT'D)
Sit down and join us, Cindy.

SHORTY
(to Cindy)
Yeah, I always wanted to watch you
eat.

CINDY
She'd have to be really pretty and
I'd have to be very drunk.

SHORTY
(delirious)
I'm going to work in Washington,
Cindy.

CINDY
Are you?

SHORTY
That's where my best customers are.
Marion Berry, George Bush, the
Redskins. I'd like to offer you a
job, Cindy. Can you type? Take
dictation? Swallow balloons filled
with cocaine?

HANSON
Now you're being rude, Shorty.

SHORTY
Washington is full of cornpone
country pussy - just ask Jesse
Jackson.

Hanson puts down his spatula and steps to Shorty.

HANSON
Alright! Everyone ready for the
main course?

opener
crown as

Hanson pulls off Shorty's sweatband and take a can
to Shorty's head, running it all the way around the
Cindy looks on in horror.

head,
and half

Cindy gasps as Hanson lifts off the top of Shorty's
revealing his brain. It's a sad sight. Small and
underdeveloped, it's surrounded by smoke. Corroded
smoked away. There's a small band-aid on it.

head, hair
and all.

Hanson puts the top of Shorty's skull on his own
and all.

HANSON (CONT'D)
(a la Shorty,
gesturing with a
little hand)
Yo son, check this out.

SHORTY
Dog, you look hot.

Hanson grabs a knife and goes to carve the brain.

CINDY
Hanson, please.

HANSON
Don't worry Cindy, the brain itself
feels no pain.

a
corner of Shorty's skull.

avoiding
It
trembles.

the
knife into the brain.

HANSON (CONT'D)
It's such a fascinating organ.

Hanson points out a section.

HANSON (CONT'D)
This part here controls
intelligence. Watch what happens
when I touch it.

Hanson touches it.

SHORTY

(suddenly smart,
with a British
accent)

Salutations, offspring. The fecal
matter is infirm. By the by, I do
not wish to monopolize the
conversation, but I believe I've
just figured out the cure for
cancer. It's really quite simple--

Hanson takes his finger off the brain and points out
another section:

HANSON

And this part controls a person's
manners.

Shorty starts to belch and fart uncontrollably,
wetting his pants.

CINDY

Stop touching his brain!

HANSON

Um, I'm not touching anything.

SHORTY

Sorry, y'all. My bad.

HANSON

Shorty, why don't you say grace?

SHORTY

Me? Grace? Okay - Dear God -

Just as Shorty bows his head, the little brain plops
out onto the table. Hanson picks it up and puts it back
in.

SHORTY (CONT'D)

Amen.

Hanson now carves a little section of the brain.

HANSON

This part removes the sense of
humor.

SHORTY

I am Tom Green, I am Tom Green.
Daddy want some sausage, sausage.
Daddy want some sausage...

Hanson drops the piece of brain on the frying pan.

using. A
Grill",
to the

Cindy looks over and looks at the grill Hanson is
logo in the side reads: "the George Foreman Brain
with a picture of George Foreman's smiling head next
words. The top of George Foreman's head is missing,
revealing his brain.

grill

Hanson takes the brain tidbit off the pan -- it has
marks now, and serves it to Shorty.

hot
velveta

Shorty starts hooking up the piece of brain with the
sauce, pepper, salt, "A-1" steak sauce, melted
cheese, etc...

into

Hanson starts scraping the leftovers off the dishes
Shorty's head.

Hanson
back

Cindy grabs the snowglobe and goes after Hanson, but
grabs her just as it's about to strike and slams her
against the refrigerator, getting in her face,
locking her
hair in the door and breaking off the handle.

HANSON

Tell me, Cindy. Would you ever tell
me "Stop. If you loved me you'd
stop."

CINDY

Not in a thousand years.

Hanson leans in and presses a kiss against Cindy's
lips.

CINDY (CONT'D)

(muffled)

Stop!-

HANSON

(pulling away)

Made you say it!

Suddenly OFF SCREEN we hear handcuffs clicking
closed.

Pull back and reveal that she's handcuffed his small
hand
to her. The handcuff is extremely loose on his hand.
OFF SCREEN Hanson hears Brenda and Theo approaching.

and
Looking around, he grabs a cleaver. Then he slams his
Cindy's cuffed hands on the kitchen counter.

HANSON (CONT'D)

It looks like I'll have to give you
something to remember me by...This
is really going to hurt.

Cleaver come down hard.

CU of Cindy screaming in SLO-MO.

foreskin
REVEAL Hanson's crooked penis on the counter, the
cut-off.

HANSON (CONT'D)

I've been meaning to do this since
my Bar Mitzvah... Here.

Hanson hands her the piece of foreskin.

baby
As she stares at in horrified shock, Hanson slips his
hand out of the cuffs, no problem, and runs off.

Cindy runs after him, hair still caught, dragging the
refrigerator after her.

Theo and Brenda arrive.

BRENDA

Cindy, what's going on?

CINDY

It's Hanson, he's evil. Let's get
him!

is
They
The girls free Cindy and they run off. Cindy's hair
is frozen stiff in the air with a pork chop stuck to it.
They leave Shorty behind, passed out at the table.

CUT TO:

INT. LAB -- LATER

Ray and Buddy are scoping out the area.

Suddenly, there's a knock at the door.

As the knob begins to turn, Buddy and Ray take aim.

hands and
The door opens. A very disheveled Dwight, on his
knees, appears.

DWIGHT

Ouch...

(ALTERNATE)

Mommy...

Buddy and Ray help Dwight into a chair.

BUDDY

Dwight, are you okay?

DWIGHT

I can't feel my legs.

RAY

You never could feel your legs.

DWIGHT

What do you know about it?!...
Listen, the ghost is too powerful.
The only chance we have is to use
this machine.

(to Buddy)

I need you to go get the others and
meet us upstairs.

BUDDY

Okay...

Buddy runs out.

DWIGHT

(hesitantly)

Alright... I might need your help.

RAY

My help?

DWIGHT

A little bit... Give me your belt.

RAY

I'm not even wearing any drawers.
Forget about a belt.

DWIGHT

Okay, give me my belt.

Ray checks Dwight's pants.

RAY

You're not wearing a belt.

DWIGHT

Alright, go to the belt store...

AS THEY CONTINUE, WE:

CUT TO:

INT. BASEMENT HALLWAY --NIGHT

Cindy, Brenda, and Theo start to lose articles of clothing.

Cindy removes a pin and lets down her hair.

MUSIC CUE: INDEPENDENT WOMAN

REVEAL:

Our girls now resemble "Charlie's Angels."

Hanson comes upon a locked gate and cartwheels between it.

Brenda and Theo brace their hand and help Cindy over the gate.

Cindy leaps over the fence and grabs a chain hanging from the ceiling and swings toward the Hanson. She kicks him in the chest. He falls to the floor.

Cindy drops from the chain as Brenda and Brenda climb the gate in cat-like fashion.

Hanson rises to his feet and strikes a defensive pose.

It's Cindy and Hanson. She takes a running leap and kick at Hanson ala Cameron Diaz in "Charlie's Angels." She slowly moves through the air at him until Hanson picks up a bat.

Cindy sees this and begins to back peddle, but it's too late. Hanson swings and connects. SWACK!! He beans her in the head and she goes flying.

The girls gather again on the other side in front of a fountain and assume the famous "Charlie's's Angels" pose with Theo and Brenda holding one leg up as Cindy squats in the middle. Now with the fountain behind them, it appears all girls are taking a piss.

NEW ANGLE:

The girls are closing in. Hanson knows it.

THEO

Brenda!

Hanson snatches one of Brenda's braids and runs it under his nose smelling it like the villain in "Charlie's Angels."

Brenda, angry, assumes a fierce, expert looking Kung Fu pose -- but then breaks into a girlish schoolyard fighting technique, arms pin-wheeling, etc.

Hanson then takes on Theo. She runs to back wall, flips and roundhouse kicks him.

Hanson throws Theo into a wall.

Her boobs expand and break her fall.

It's now just Cindy and Hanson. Cindy begins to display different Kung Fu fight techniques.

CINDY

The Crane style!

She does CRANE-like fighting moves --

CINDY (CONT'D)

The Crouching Tiger style!

She does TIGER-like fighting moves --

CINDY (CONT'D)

The Drunk Monkey!

Cindy starts stumbling around the room, acting drunk and making monkey noises.

CINDY (CONT'D)

The Mad Cow!

Cindy frowns, making a mad face and starts "mooing" like a cow!

CINDY (CONT'D)

The Horny dog!

Cindy begins humping Hanson's leg wildly. Then she gets carried away with her impressions of different animals, a deer, a bear, etc. Hanson watches her totally entertained.

CINDY (CONT'D)
The Camel Toe!

This move disgusts Hanson.

Cindy does the "Crouching Tiger" tornado-spin upwards
and
land on a higher level,,,, (JOKE TO COME).

Cindy finishes her moves and backs-up as Hanson
starts to
short circuit.

The girls run in and they all watch the ghost
starting to
combust.

Buddy runs up from the hall to the fence.

BUDDY
You gotta get out of there!

He holds open the gate as the girls run down the
hall.

They give one last look back as Hanson explodes.

Buddy, Brenda, Cindy and Theo run to the lab.

CUT TO:

INT. LAB -- MOMENTS LATER

Buddy, Brenda, Cindy and Theo enter to find Ray and
Dwight
there.

DWIGHT
There's only one thing left to do.
You guys, go upstairs and get the
machine ready!

CUT TO:

INT. MUSIC ROOM/FOYER -- MOMENTS LATER

The group is gathered. Dwight is strapped to Ray's
back.

DWIGHT
Someone is going to have to lure
him onto the platform.

CINDY
I'll go.

BUDDY
Cindy, Let me...

CINDY

No, Buddy, I'm the one he wants.

BUDDY

Actually, I was going to say let me have your computer if you die.

Cindy moves to the foyer.

DWIGHT

Cool, but remember, as soon as he gets on the platform you gotta get out of there.

(ALTERNATE:)

Nobody wants to go.

CINDY

Alright, let's take a vote...

Rest to come...

Theo Cindy crosses into the foyer. Buddy, Ray, Dwight, and stand in the doorway.

Cindy The machine is gathered at the bottom of the steps. moves about, yelling to the ghost.

CINDY (CONT'D)

Hugh Kane, it's me you want, come get me! I'm not afraid anymore! Show yourself!

and Suddenly, the foyer windows explode. The ghost breaks through the window. Coming down the steps, he trips falls. The ghost rises into frame, stepping on the machine.

GHOST

Prepare to die!

(ALTERNATE LINE:)

Now you will be mine forever!

Cindy stands in the circle.

Buddy throws the switch.

A digital read-out... 10...9...8...7...

BUDDY

Cindy, get outta there. You'll be killed.

(ALTERNATE:)

Do something, Dwight!

DWIGHT

I can't, she's still on the

platform. If I throw the switch
she'll die. Ahh! No!!!

RAY

I'll get her.

Dwight

With no concern for his safety, Ray, still with
strapped to his back, bolts towards Cindy.

CLOSE ON:

Ray. He's running in dramatic slo-mo.

THEO

Why is he running so slow?

Brenda shrugs.

BRENDA

Ray, run faster.

RAY

Okay.

speeds

Ray looks back and nods. He breaks outta slo-mo and
towards Cindy.

energy

Digital read-out...3...2... 1... Ray tackles Cindy,
hurling her out of the way just as the machine's
field zaps the ghost.

jarring

Cindy, Ray and Dwight hit the ground with a bone-
impact.

CINDY

Ray, you saved my life. Are you
okay?

RAY

Yeah, I broke my fall.

Dwight, all wuzzy, complains.

in

The force-field turns on and the ghost is instantly
agony. He screams.

Cindy manages to drag herself to the ghost.

CINDY

Don't fight it. Let it go. It's
time for you. Rest time. Peace.
Carolyn is waiting for you on the
other side.

These words make the ghost relax. His evil expression

changes.

CINDY (CONT'D)

Yes, go to her. You will be
together with her for eternity.

"GHOST."
A brilliant, heavenly light ala the final scene in

Syrupy music begins to play.

The ghost smiles. He places his hand against Cindy's
as a kind of gesture of good-bye.

Music swells.

Ghost rises towards the light.

CINDY (CONT'D)

Goodbye, Hugh Kane.

GHOST

Take care of yourself, Cindy.

Suddenly, another ghost appears. It's Alex. Ray,
Dwight and Cindy turn their heads from the bright light.

ALEX

There you are, my love. I've been
looking for you. Now we can be
together forever.

The ghost's expression changes to fear. He begins to
leave...

ALEX (CONT'D)

Don't you float away from me.

GHOST

No! No!

ALEX

Don't you run from me!... I'm
coming my love!

In a flash, both Alex and the Ghost are sucked into
the light and disappear.

CUT TO:

INT. FOYER -- MOMENTS LATER

As the Ghost goes off to his wretched eternal fate
with Alex in the afterlife, the kids look around at each
other.

Then Cop
AN

each of their jackets reads "DIRECTOR'S RELATIVE."
#1 walks away revealing the back of his jacket, "JUST
EXTRA."

Cindy runs up to Father McFeely.

CINDY

Father!

MCFEELY

My child, you're alive!

CINDY

Yes, we made it!

MCFEELY

We? What do you mean ...we?

CINDY

Me and my friends... You see there
was this ghost. He came out of
nowhere and....

MCFEELY

My child you are the only survivor.

CINDY

No, my friends are right here!

looks

The kids stand in a group behind Cindy, but McFeely
right through them.

MCFEELY

I'm sorry.

CINDY

Father, I don't understand. Tell me
what happened?

MCFEELY

Soon, but first I must bless this
house.

McFeely walks off.

the

Ray and Dwight, still strapped to each other, watch
entire scenario. They look at the others.

RAY

You mean to tell me we're dead!

DWIGHT

I guess so.

Dwight

Ray undoes his belt and Dwight falls off his back.

legs don't

tries to stand up, but even though he's dead, his
work.

CINDY

Noooooooooo!

Suddenly, a bus (or car) drives through, smashing
Cindy.

THE END

POSTSCRIPT

Version #5

INT. DORMROOM -- DAY

Cindy sits at her desk talking to someone off screen.

CINDY

Now that we're out of the house and
back at school, I know that
everything's going to be okay. I'm
doubly lucky that I made it out of
the house with you...

Reveal Cindy is talking to the bird.

BIRD

Will you just shut up? Shut the
fuck up!

The PHONE RINGS.

CINDY

Hello? Oh hi Dad. Yeah, I'm so
happy to be back in college. I love
my new roommate, but I have to say I
was a little nervous at first
because she's so religious.

Show Megan fucking herself with a crucifix.

MEGAN

Let Jesus fuck me!

Megan's head spins around, then she spews green vomit
and
piss everywhere.

CINDY

And I got the cutest little parrot.
Birds are such clean animals, he's
no trouble at all!

BIRD

Uh, what do they put in this
birdseed?

The bird sprays shit out his ass all over her wall.

CINDY

Sorry to bother you about this, Dad
but I need you to send me some more
money.

CINDY (CONT'D)

For some reason, the college
wouldn't accept the cash you sent
for my tuition.

She looks at a stack of 100's that are obviously
counterfeit smeared ink, "One Hundred Dollars"
spelled
wrong, Ben Franklin in dreadlocks.

"The
Cindy loads some items into a care package; a copy of
Hurricane," a shank, a zip gun, a file, a carton of
cigarettes.

CINDY (CONT'D)

Keep checking your mailbox, I'm
sending you a care package. Oh, and
I'm putting in a little something
for your bitch Dwayne.

She puts an industrial-size bottle of "Ass-troglide"
into
the box.

There's a knock at the door.

CINDY (CONT'D)

There's Buddy! Gotta go! Bye Dad!

a
Cindy opens the door, and Buddy is waiting there with
bunch of flowers. Cindy smiles, then punches him
through the
flowers, in the chest.

CINDY (CONT'D)

Open chest!

out of
Buddy is sprawled on the floor with the wind knocked
him, flowers everywhere.

CINDY (CONT'D)

Gotta be faster than that, thimble
dick!

CINDY AND BUDDY EXIT.

Megan keeps spewing and swearing.

REGAN

Fuck me! Fuck me!

BIRD

Girl, I wouldn't fuck you if I was lying in the desert dying of thirst, with buzzards all around, and your ass was a water fountain.

CUT TO:

INT. DORM HALLWAY -- DAY

Tommy is pacing up and down the hall, shaking uncontrollably. Ray walks up.

RAY

Yo' Tommy, what up, man?

TOMMY

I'm totally freakin' dude. I keep having these nightmares, then I wake up screaming with these awful back spasms. I can't take it anymore, man.

RAY

Aww, man. You just need to chill out. Come on, there's this party tonight it's gonna be fun. Lot's of alcohol and honeys.

TOMMY

Alright, but I ain't drinking. and you're gonna have to look after me.

RAY

Don't worry, I got your back.

Ray puts his arm around Tommy and they walk off down the hall.

We see a TATTOO "RAY FUCKED ME." on his back. Ray moves his hand and we see another tattoo that says ..."AGAIN!"

CUT TO:

EXT. DORM BUILDING ENTRANCE - A LITTLE LATER

Buddy and Cindy exit the dorm. Buddy stops Cindy on the steps.

BUDDY

There's something I really want to share with you.

CINDY

There's something I want to share

with you too. Here, smell this.

reacts,
Cindy swipes her finger under Buddy's nose. Buddy
and Cindy runs off.

EXT. PARK - A LITTLE LATER

Cindy and Buddy are sitting under a tree together.

BUDDY

Cindy, about this whole friendship
thing ...

CINDY

Yeah, I know, I just love having a
guy for a friend.

BUDDY

I know, but I've been thinking --

CINDY

(interrupting)

I know, but I've been thinking --

BUDDY

Listen to me I --

CINDY

(interrupting)

Listen to me I --

BUDDY

Look, what I'm trying to say --

CINDY

(smiling, fucking
with him)

Look, what I'm trying to say --

Buddy slaps Cindy in the back of the head.

BUDDY

Stop it! I'm just trying to say I
think we should take our friendship
to the next level.

CINDY

Oh.

BUDDY

I don't want to be your friend like
this anymore.

CINDY

Then what are we going to do?

BUDDY

You know, walking on the beach,
holding hands, kissing, making

love...

CINDY

That sounds kinda gay, but since you're a guy, I guess it's okay.

BUDDY

Let's get a hot dog.

They get up and start walking. Buddy sees a bee and protects her from it.

BUDDY (CONT'D)

Hey, look out, a bee!

CINDY

(charmed)

Oh, Buddy, I've never had someone be so protective of me!

BUDDY

That's what your man is supposed to do.

CUT TO:

EXT. CAMPUS -- CONTINUOUS

working
Cindy and Buddy come upon an ICE CREAM VENDOR busy on his cart.

BUDDY

Hey, wanna' share a soda?

CINDY

Oh, Buddy, that's so romantic.

BUDDY

Yeah.

(then)

Can I borrow five bucks?

Cindy pulls the cash out of her pocket.

CINDY

What should we get?

BUDDY

I don't care. You pick.

CINDY

Hot dogs.

The vendor turns to reveal it's Hanson.

CINDY (CONT'D)

Oh my God! Buddy, what are we going to do?

No response. Cindy turns to see Buddy sprinting
across the
campus.

CINDY (CONT'D)

It was you...

HANSON

Yes, it was me all along. I killed
Hugh Kane and his mistress.

CINDY

Both of them?

HANSON

Didn't I just say that? Fucking
listen. Anyway, I did it all for
Carolyn. He never appreciated her,
but I worshipped that woman and
still she rejected me. So, I came
back for you. Just like I did for
Carolyn.

CINDY

This can't be happening?

HANSON

Now you'll be mine, Cindy.

Hanson moves toward Cindy.

CINDY

Noooo!!!

HANSON

Yes!!!!

BLAM! Hanson is blindsided by a car which misses
Cindy by
mere inches, but kills him dead.

INT. CAR -- CONTINUOUS

SHORTY is driving the car, surprised by the thud.

SHORTY

What?

A girl with a BAG over her head (the ghoul), lifts
her head
up off his lap, revealing a hole in the bag through
which
she was blowing him, as we...

FADE OUT.

