

MUSIC UP IN BLACK: Blue Oyster Cult's "Don't Fear the Reaper"

FADE IN:

EXT. HOLLYWOOD - NIGHT

It's a dark and stormy night... In Hollywood.

WE GLIDE OVER THE CITY

... catching glimpses of the landmarks - Grauman's Chinese is showing "The Godfather"... HIPSTERS line up in the rain outside The Whiskey to catch a set from "The Eagles"... And Sunset Blvd. is crammed with Pintos, AMC Matadors and Corvettes... It's the early 1970s.

THE CAMERA CONTINUES TO GLIDE OVER THE CITY

... and up into the Hills, landing on the famous Hollywood sign. A CRASH OF THUNDER... the REVVING OF AN ENGINE...

THE CAMERA PANS ACROSS THE SIGN AND DOWN

... to find a "Bullit" style Ford Mustang squealing along Mulholland Drive. The heavy rain does little to mute the WHOOPING and HOLLERING of the two KNUCKLEHEADS inside...

INT. MUSTANG - NIGHT

NATE (Dennis Hopper in *Apocalypse Now*) focuses on his "driving", while GARY works on a concoction of a McDonald's milk shake and Popov vodka.

GARY

Take it easy, man. You're making me spill my White McRussian.

NATE

I've got over 300 ponies that need my attention, Gary. Now shut up!

Nate cranks the "Cult" and yanks the wheel into a wild turn. The tires come dangerously close to the edge of the road and Nate overcompensates, sending the car fish-tailing... The song reaches its crescendo... Here comes the cliff...

Nate pulls it together. Gary is in hysterics, White McRussian dripping from his mustache. Nate smacks him.

NATE (cont'd)

You made me lose my concentration.

Nate sees Gary's eyes go wide again, looking up just in time to see BLINKING HAZARD LIGHTS. He slams the brakes...

EXT. MULHOLLAND DRIVE - NIGHT

They get out to find a VW Mini Bus being held from going over the cliff by only the guard rail... It's not pretty.

NATE
Anyone inside?

Gary looks at the huge hole that was the windshield, then looks down over the hill into the darkness.

GARY
I'd say nope.

Gary turns back around to see Nate now rifling through Mini Bus, throwing bags and valuables into the Mustang.

GARY (cont'd)
Nate. Shouldn't we call an ambulance or the cops or something?

NATE
Hey idiot. We're driving a stolen car... And you want to call the cops? They're gone. Too bad. Now come on.

Gary reluctantly follows orders, grabbing whatever he can. He pulls a huge wad of blankets.

NATE (cont'd)
Grab stuff we can sell, numbnuts.

GARY
I'm cold, man... And I'm out of sick days. Arby's is really strict about their attendance policy.

Nate gives up and continues looting.

EXT. MULHOLLAND DRIVE - NIGHT

Nate turns down an almost undetectable side street off Mulholland, overgrown road - a maze of turns...

INT. MUSTANG - NIGHT

Branches CRASH against the windows; it's virtually impossible to see. Gary WHIMPERS and defensively puts his feet on the windshield, as Nate continues to gun it.

NATE
We need to find a place to go through this crap. Now, would you quit being such a puss --

The branches clear... The lights shine upon a HIDEOUS STONE MONSTER coming right at them! They SCREAM...

EXT. ESTATE - NIGHT

The Mustang finally comes to a stop... with the tongue of the Stone Gargoyle coming to a gentle TAP on the windshield.

Nate and Gary see that it's fallen from the top of a large wall that surrounds an enormous Gothic estate, completely hidden away. The overgrowth of trees forms a canopy that perfectly camouflages the estate grounds and makes the large house inside almost seem like it's a part of the hillside.

EXT. ESTATE GROUNDS - NIGHT

Gary's final yank on the rusted gate does the trick and Nate pulls the Mustang inside.

They idle through the compound - a greenhouse at the back is invisible from the years of moss, a Stone Garden is veiled in vines and a large fountain in the middle of the roundabout driveway is covered in patina and dark congealed water.

INT. MANSION - NIGHT

POV FROM AN UPSTAIRS WINDOW, as an UNSEEN PRESENCE watches Nate and Gary just outside the front door. Nate gathers the loot and starts for the house, Gary close behind him.

INT. MANSION, FOYER - NIGHT

Nate and Gary push open the doors... A STREAM OF BIRDS rip past their heads... Nate shakes it off and flashes his light inside, revealing a lavishly decorative entry way with two sets of spiraling staircases that bend up and around a large circular foyer - with hallways snaking off into the darkness.

The piece de resistance... an enormous chandelier centering the room. Nate's flashlight causes it to send diamonds of light dancing across the musty room. Even with the layer of 50 year-old filth, the room is awe inspiring.

Gary stands slack-jawed, setting down the huge pile of blankets behind him. Nate spreads out their score.

NATE

Damn hippies. This is all crap.

GARY

Then, let's just get out of here.

Nate raises his flashlight to get a better look.

NATE

I've heard about houses like this. Used to belong to big shots years ago... Actors, Musicians, Rich Guys... I heard they used to get all drunk and do cool Led Zeppelin devil stuff... I bet you there's still some junk laying around we can grab.

As Nate turns back to Gary with a smile, the front doors BURST OPEN from the wind. Gary blurts another GIRLISH SCREAM.

NATE (cont'd)

You're getting on my nerves, man --

As Nate continues to berate him, Gary notices the pile of blankets behind them beginning to rustle. A blanket RISES...

NATE (cont'd)

-- I wouldn't have brought you with me, if I thought you would --

Nate turns to see what Gary's gawking at... a blanket standing two and a half feet above the floor, bobbing back and forth ominously. Even he jumps.

A beat... then, a TINY LAUGH. Nate and Gary stop... The blanket moves again, then falls to the floor. They now stand in front of a 1 YEAR OLD BABY BOY rubbing his eyes...

NATE (cont'd)

What the hell did you do, Gary?

GARY

I just grabbed the blankets... He must have been sleeping in there...

Nate pushes Gary aside and moves closer. The Baby Boy looks up at them both with a big goofy smile.

GARY (cont'd)

This is like, kidnapping man... This is serious sh --

NATE

Shut! Up! Let me think.

ANGLE ON: another blanket rising from the floor.

NATE (cont'd)

We'll just go back to that bus and just put him back. The paramedics will be there soon and... the kid can't talk, so it's not like he's gonna tell on us --

As Nate figures it out. Gary sees another one of the blankets floating above the ground. He grabs Nate again...

NATE (cont'd)
Gary! Damn it, man --

Nate turns around to see the blanket floating above the floor... Then, one-by-one, five more blankets and sheets rise - a quilt, an electric blanket, a comforter, a linen, and even a bed sheet with "The Monkees" all over it...

NATE (cont'd)
Did we rob the frickin' Brady Bunch?

Nate starts for one of the sheets to pull it off, but it suddenly rises out of his reach... Then, the other five sheets rise, too... this time to seven feet above the ground.

NATE (cont'd)
I've had enough of this.

Nate yanks one of the sheets off to find... No one... In fact, nothing at all. He drops the sheet to the ground...

A beat... the sheet then rises back up again. They then notice the other sheets and blankets now surround them...

They SCREAM like schoolgirls, grab the Baby, and tear off into the house.

INT. MANSION - NIGHT

Nate and Gary stumble through the labyrinth of hallways, holding the Baby like a shield, the SHEET GHOSTS right behind them. They knock over tables, trip over clutter, and avoid flying furniture... all close calls.

INT. LIBRARY - NIGHT

They dart into the room, slamming the door behind them. They find themselves in a large study, books span the walls from floor to ceiling. Nate begins manically barring the door.

GARY
Like that's going to stop them?
They're ghosts, you moron!

As Gary and Nate argue, behind them, several books quietly float off the shelf, forming behind them in a large FIGURE - a creature made from dictionaries, atlases, classics, etc.... Setting on top, an edition of "The Tales of Edgar Allan Poe", with the Poe's dead-looking face serving as the head.

EDGAR ALLAN POE
(suddenly animated)
Nevermooooorrreee....

They turn to see the grotesque form of the Creature reaching for the Baby. Nate swings his flashlight at it...

The Creature's book hands pop open and pages tear off and fire off like Ninja stars, making him SCREAM and drop the flashlight.

INT. MANSION - CONTINUOUS

Nate and Gary clamor into the hallway, still using the Baby like a shield. The Mansion has now come to life. They run for the stairs... The rugs roll up (causing them to run in place like a treadmill) until they run out of rug and eat it.

They recover in time to see the Baby crawling away, inches from going off the staircase. The Rugs slither to the Baby just in time from going over the edge...

Nate and Gary use the distraction to make another run for it. They snag the Baby from the rugs and run down the stairs.

The BANNISTER COMES TO LIFE and trips them and causing them to ride down the stairs on their asses...

KITCHEN

A windowsill herb garden (Tarragon, Thyme, etc.) long dead, suddenly comes to life, octopus-ing around Nate and giving him a thrashing about the kitchen.

Gary grabs an old knife and hacks Nate free, grabbing the Baby just before it's consumed by more savage herbs...

GREEN HOUSE

They slam the door shut only to find... more plants.

They tip-toe carefully through, afraid that any innocent ficus may morph into a vicious *Little Shop of Horrors* creature...

ANGLE ON: Two Greek statues, APOLLO and HERCULES, step off their pedestals and walk behind them, raising their weapons..

Gary turns and pushes Nate away in time to avoid the WHOOSHING of Hercules' sword, causing him to drop the Baby Boy into a bed of soft daisies. He then dives out of the way of a flurry of Apollo's arrows, that miss him by nanometers.

By the time they recover, they see the Baby is no longer in the bed of daisies... He's now speed-crawling back into the house...

FOYER

Nate and Gary make a mad dash for the Baby, but are headed off by a line of razor-sharp crystal shards that fly down and stick in the floor in front of them... They look up to see the Chandelier RATTLING, ready to strike again...

With a SCREAM, the two begin zigzag running through the foyer, barely avoiding the crystal shards raining down... Conversely, the Baby casually crawls through the storm of crystals, miraculously avoiding him.

Nate and Gary just make it to the front door. Gary turns back for the Baby. Nate grabs him.

NATE

Leave it!

Gary can now see the Sheet Ghosts floating down the stairs converging on them. Nate pulls him out the front door...

EXT. ESTATE GROUNDS - NIGHT

Nate and Gary burst out into the rain and make a bee-line for the Mustang... Only to be headed off by one of the GARGOYLES from the wall that now smiles at them with a fiendish grin.

INT. MANSION, FOYER - NIGHT

The Baby Boy, now innocently playing in the "loot", watches Nate and Gary get chased away by the Gargoyle.

The Quilt Ghost floats up, followed by Monkees Ghost... then comes Apollo and Hercules, followed by the Book Creature. Finally, the Gargoyle comes inside... They tower over the Baby, looking ready to strike... Then...

The Quilt falls to the floor to reveal, not a monster, but the unmenacing VAPOROUS RED FORM of a WOMAN in her 30s, looking like she stepped out of an episode of Donna Reed. This is ALICE.

One-by-one, the five other Ghosts reveal themselves, in their true REDDISH SPECTRAL FORMS...

- From the Book Creature steps the ghost of AFRICAN-AMERICAN MAN (40s) who looks like the late 60s James Brown, coif and all, who's far from scary. Behind him, the books fall into a lifeless column. This is HOWARD.

- The Monkees sheet falls to reveal the spirit of a YOUNG WOMAN (20s) who looks like she was just topless at Woodstock - totally earthy, au naturale and smelly. This is CYAN.

- Apollo and Hercules turn back into statues, as from them steps two clean-cut MEN (late 20s - think Lyle Wagner and Bobby Sherman), who look like they belong in a Beach movie from a 1960s drive-in. This is TONY and JEREMY.

- And finally, from the Gargoyle steps a pair of hot ghost legs... We keep following them up, liking what we see, finding silk robe hiding a negligé that covers a smoking body... We keep going to find...

The haggard face of an ELDERLY WOMAN (the Gargoyle was better) at least in her 70s. This is MAGGIE, aka GRANDMA.

The six Ghosts stare at the Baby toddle around, utterly flabbergasted.

HOWARD

I didn't think we were ever going to get him away from those idiots.

Alice notices the Baby looking at her. She's taken aback.

ALICE

Wait... I think he can see us.

The Ghosts begin testing Alice's theory. They move around the room and the Baby follows them - he can definitely see them. The Ghosts look at each other with disbelief.

ALICE (cont'd)

He's special...

Cyan smiles, Grandma laughs, Howard gets down on his knees to play, and Jeremy and Tony make him laugh by floating things.

CYAN

Where are his parents?

HOWARD

Couldn't be those two guys.

JEREMY/TONY

(defensively)

I don't see why not.

GRANDMA

Does he have a name?

Cyan looks through the clutter finding the remains of Gary's McDonald's bag with "Ronald McDonald" printed on it...

CYAN

His mother must have written it on his lunch... "Ronald McDonald"!

TONY

Someone's bound to come for him.

HOWARD

What if they don't? What are we supposed to do with him?

A beat... Alice, all smiles, takes the Baby Boy gently into her arms...

ALICE

Then we'll take care of him.

Alice holds RONALD close. Off the other Ghosts' reactions...

DISSOLVE TO:

I/E. ESTATE GROUNDS - DAY

MONTAGE UP: We see Ronald grow up, each of his "family" taking part in bringing him up. As the time passes, Ronald gets older while the Ghosts remain the same.

- Alice reads "Goodnight Moon" to him, tucking him in, as Howard plays a soft lullaby on his trumpet.

- As a Toddler, learning to walk - his hands are being held by "the Twins" floating beside him. They absentmindedly PHASE THROUGH A WALL and little Ronald walks right into it.

- As a Toddler coming out of an outhouse on the grounds victoriously. The Ghosts celebrate his first "poopy"...

- As a young boy on Halloween, getting a "ghost story" from actual ghosts, fit with real SOUNDS and SPECIAL EFFECTS.

- As a Boy, learning to play baseball with the Twins and Howard. When Ronald hits a ball over the estate wall, they all stop Ronald from going after it.

HOWARD

Ronald, you know we can't go beyond the grounds. Just let it go.

Ronald nods reticently.

- As a Boy with Cyan, who teaches Ronald how to garden and grow food in the Green House. She veers him away from a series of big "green plants" she's growing near the back.

- As a Boy being taught the piano by Howard. They play old Motown songs and the family sings and dances along.

- As a Teenager, Ronald is decorating his room with things he's collected from around the house - all from the 1960s. He listens to "Nights in White Satin" on an old turntable, as he finishes hanging a collage above his bed - tear-outs from the women's underwear section from a decrepit Sears Catalogue.

RONALD

What a fox...

We see Ronald is looking at the picture of a bee-hived 60s MODEL wearing super-unattractive granny briefs.

- As a Teenager with the family, scaring DEATH METAL KIDS dressed as KISS (late 70s), who were trying to do a ritual in the foyer. The Ghosts, in their familiar sheets, chase the KIDS through the house...

On their tail, is Ronald, covered in an afghan. He tries to follow them through a wall, but still hasn't learned his lesson.

- Getting "the talk" at 13 from Grandma and Alice...

ALICE

And when a Man and a Woman are in love, well... They... They...

Alice is struggling. Grandma impatiently SIGHS.

GRANDMA

They get a bottle of Cutty Sark and then get a room at the Fisherman's Daughter... Or, you know what? They can just park behind a laundromat --

ALICE

(interrupting)

Just make sure you're in love.

Grandma rolls her eyes. Ronald nods...

- We see Ronald as a 16 year-old driving the Mustang (Nate and Gary's) with Howard. SCREAMS, as Ronald narrowly takes out trees, columns and part of the house during his lesson.

- Another "scare", this time spooking 1980s FRATERNITY PLEDGES (Duran Duran hair included) who were dared to go up into the famed "haunted house". Again during the scare, Ronald tries to follow the "Family" through the wall... to no avail.

- The Twins and Ronald stage a production of "Mame".

- A bunch of KURT COBAIN CLONES leap over the estate wall, scared shitless... It's the 1990s.

- Ronald looking longingly through a hole in the shrubbery, spying on some "Normies" who've pulled off the road to make out. Alice catches him and takes him back to the house.

- MODERN DAY... Ronald as a 30 year-old young man - he's dressed in clothes that were left behind in the house... Bell bottoms, suede vest with tassels, a "groovy" pirate shirt and Mod boots. His hair is a well-kempt tight afro, with a sculpted part down the side, that blends perfectly into his bushy sideburns... think Greg Brady as "Johnny Bravo".

END MONTAGE.

INT. UPSTAIRS PARLOR - NIGHT

Ronald sits on the floor leaning against a burnt and broken piece of furniture and stares out through an ENORMOUS JAGGED HOLE in the roof the size of a semi (the room is practically open-air). Through it, he can see the LIGHTS OF LOS ANGELES.

Alice MATERIALIZES through the wall and floats up next to him.

ALICE
It's late, honey...

RONALD
Can't sleep.

Alice sees what he's staring at. She sits next to him. Ronald points at a LIGHTED BUILDING through the space in the trees (specifically, the Capitol Records Building).

RONALD (cont'd)
I wonder what happens in there?
And that one...
(points to the Church of
Scientology)
Whatever it is, I bet it's groovy.
I'd just like to hang out there.

Alice nods thoughtfully.

ALICE
I know you want to go out there,
honey. But the world is... It's a
different place now.

RONALD
I know... I mean, I know my "gift"
makes me special... Just, when I
turned 30, I thought maybe... Look
Ma, it's not that I don't love you
guys, it's just... I can't fly, or
phase, or float things...
(beat)
I want to meet other people like me.

ALICE
You know that your father and the
others... We're all "bound" to this
house. And if you were to leave, we
wouldn't be able to come with you to
protect you. You'd be out there on
your own.

RONALD
But I can handle it.

ALICE
I know, honey... And you will.
(kisses his forehead)
But when you're ready.

Alice PHASES back into the house. Ronald longingly looks at the L.A. sky again...

INT. RONALD'S BEDROOM - DAY

A SHAFT OF LIGHT peeking through the shutters wakes Ronald.

INT. MANSION - CONTINUOUS

Ronald, in his pajamas that don't fit, lumbers through the hall wiping the sleep from his eyes. He passes...

CYAN'S ROOM

... where Cyan floats, meditating and CHANTING to herself.

Ronald continues down another hall. The SOUNDS OF JAZZ PIANO gets louder... Ronald pops in a doorway to find Howard playing a piano along with an old record and he waves...

HOWARD
Hey sleepyhead...

Ronald nods and continues down the hall, passing...

JEREMY AND TONY'S ROOM

... where Jeremy and Tony are dressed as Gladiators.

RONALD
Morning guys...

They immediately straighten up, like they were caught.

JEREMY
We were just --

TONY
-- exercising.

Ronald thinks nothing of it and heads to the...

BATHROOM

... where Grandma is in the bathtub...

RONALD
Sorry Grandma...

GRANDMA
(holding up her razor)
You'd think the "shrubbery" would
stop once you crossed over...

Ronald nods understandingly and nonchalantly closes the door.

INT. KITCHEN - DAY

Alice makes Ronald breakfast using ingredients from the greenhouse. He collapses down into a chair with the posture of a teenager. Alice makes the chair move to force Ronald to sit up straight.

ALICE
Still thinking about last night?

Ronald nods... Then, the sound of the FRONT DOOR OPENING interrupts their conversation... Alice sighs...

ALICE (cont'd)
There's been way too many of these lately.

Alice WISPS over to the dumbwaiter and up the shaft... Ronald sighs, then slinks away from the table, readying himself for another run-of-the-mill scaring.

INT. MANSION, FOYER - DAY

A snooty-looking CONTRACTOR looks around the foyer examining the architecture. Behind him, an attractive young female executive, ANNA HOLCOMB (late 20s), motors on a cell phone.

CONTRACTOR
This place should be a landmark.

ANNA
Does that mean you're not taking the job? Cause, I've got dozens more contractors waiting to make a bid.

CONTRACTOR
No... No... That means I'm going to enjoy knocking it down even more!

The Contractor lets out a catty laugh.

INT. HALLWAY - DAY

Safely out of sight of the Contractor and Anna, Howard readies the "family" for the scaring.

HOWARD
Let's keep them out of the library and the East wing of the house. I don't want to clean up a lot of extra crap because we got lazy... Wait... Where are the Twins?

Jeremy and Tony come up late in their Hercules and Apollo Statue costumes. Cyan ribs them...

CYAN
We interrupt something?

They shrug. Howard gets them focused, directing them to their positions.

INT. MANSION, FOYER - DAY

Anna is on her cell phone.

ANNA
Kevin? I'm at the site now with
the Contractor... Wait.

Her phone SQUELCHES, causing her to pull it back from her ear.

ANNA (cont'd)
Hold on. I gotta go outside. Must
be lead paint or something...

Anna walks out to the front of the house, leaving the Contractor in the foyer, who's now opened his briefcase and rolled out his plans over one of the dusty tables.

INT. BOOKCASE PASSAGE - DAY

Ronald takes his position matter-of-factly. He picks up a pot and pan, readying to bang them together for the millionth time. He takes a deep, bored breath...

RONALD'S POV: Through the bookcase, he sees the Contractor reviewing his drawings... Then, he catches a glimpse of Anna through the opened front door.

Ronald moves along the passageway to get a better look.

INT. MANSION, FOYER - DAY

The Contractor does calculations on his blueprints with his Geometric compass... Suddenly, it STANDS UP ON ITS OWN...

He tries to pull back, but his briefcase LEAPS FORWARD, snaps closed on his shirt, and slams his face down on the table.

The Compass begins playing "mumbly-peg" between his fingers, rapidly going back and forth at unnatural speeds...

EXT. MANSION - DAY

Anna continues her call, oblivious to what's going on inside. Behind her the front doors close with a soft CLACK...

ANNA
... and I figure a landscaping team
is going to be phase one...

INT. MANSION, FOYER - DAY

The Contractor pulls himself free, but is now being backed down by the contents of his briefcase, all floating in front of him, ready to strike like a cobra - pencils, tape measures, fountain pens, pliers, staplers, etc....

FX: We see Alice and Cyan holding the supplies.

INT. FOYER - DAY

Ronald emerges from the passage and sees the Contractor fleeing down one of the halls, chased by office supplies, living furniture, and Apollo and Hercules.

He goes to the window to get a better look at Anna... Her shoulder-length blonde hair rests perfectly on her tailored business suit and her demeanor is measured... confident. Ronald watches her pace, captivated by her every move...

EXT. MANSION - DAY

Anna is too caught up in her call to notice the bedlam going on behind her in the house.

ANNA

I don't think we realized how much property there was up here.

From window behind her, we see the Contractor being chased by the various Ghosts.

INT. MANSION, FOYER - DAY

Ronald continues to watch Anna. Behind him, the Contractor comes rocketing down the stairs, clothes torn, looking like he's been in Fallujah... He bolts out the front door...

EXT. MANSION - DAY

Anna continues on the phone.

ANNA

This guy is the best Contractor in the entire area. He worked for J. Lo, so he's not scared of anything --

On cue, the Contractor comes bursting out the front door, landing at Anna's feet - a complete wreck...

ANNA (cont'd)

Wait... What happened?

CONTRACTOR

They're in there... I can't...

The Contractor scrambles to his truck. Anna looks back at the house... She thinks she catches a glimpse of a Man wearing pajamas, but when she looks again, he's gone.

The IGNITION OF THE ENGINE snaps her out of it and Anna runs for the Contractor's truck, knowing he'll leave without her.

INT. MANSION, FOYER - DAY

Ronald stands at the window, out of sight, and watches Anna run for the truck... The Ghosts "cool down" from the scare. Stretching, etc....

HOWARD

Where the hell did that briefcase bit come from? The "666" on the combination? That was a new one.

GRANDMA

I don't know. I just did it!

They continue to congratulate each other. Alice sees the contents of the briefcase scattered all over the floor.

ALICE

Clean up time guys...

A collective GROAN. Alice sees Ronald staring out the window. She and Howard float over to him.

HOWARD

A knock-out, huh?

Alice rolls her eyes. A beat...

RONALD

She was a babe, Dad.

Behind them, Cyan looks over the blueprints left behind.

CYAN

I think you should see this.

Everyone floats up, gathering around the Cyan...

ANGLE ON: the blueprints, which are headlined with "Property of The Sullivan Group". A closer look shows two relief maps of the Hollywood Hills, one as it is now, the other map...

RONALD

Hey, what's goin' on?

HOWARD

It's nothin'. Let's go jam.

Ronald reluctantly follows Howard to the stairs, leaving the Ghosts looking over the paperwork, concern on their faces.

INT. LIBRARY - NIGHT

The Ghosts sit/float in the around the spread-out paperwork and plans from the Contractor.

HOWARD

Says there's acres and acres of land up here they're going to level, then build on. We're right in the middle.

JEREMY

What are we supposed to do?

HOWARD

First off, we don't panic...

GRANDMA

Don't panic? These people are about to drive bulldozers up our poop chutes and he says "don't panic".

TONY

We can't just rattle some chains and make this go away, Howard...

HOWARD

Then we'll just have to figure out another way to stop them.

An uneasy silence...

RONALD (O.S.)

I'll go...

The Ghosts are surprised to see Ronald, in his ill-fitting pajamas, standing in the doorway.

ALICE

You're supposed to be in bed.

RONALD

I'll find these people and stop them. Let them know we live here.

ALICE

Ronald honey, that's sweet, but...

RONALD

You guys are connected to this place. What happens to you if they destroy it?

Ronald has stated what obviously on everyone's mind.

ALICE
Go back to bed, Ronald.

RONALD
I'm the only one who can do
something about it...

ALICE
Absolutely not! Now go back to bed!

Alice composes herself. Ronald turns back to the stairs.
The Ghosts look at each other, knowing he's right.

INT. HALLWAY - NIGHT

As Ronald slinks back to his room, he can still hear them.

HOWARD
You know, he is 30 years-old...

ALICE
Absolutely not.

CYAN
What else are we going to do?

ALICE
Something other than that... He's
just not ready.

Ronald heads into his room...

DISSOLVE TO:

INT. MANSION - NIGHT

It's really really late... The Ghosts, are all sound asleep.

They're suddenly jarred awake by the REVVING of a V-8 engine.
One by one, they all PASS THROUGH the floors and walls
heading in the direction of the noise...

EXT. ESTATE GROUNDS - NIGHT

The Ghosts make it outside to see the Mustang burning toward
the front gates...

ALICE
Oh my God, Ronald! Stop him!

Jeremy, Tony, Howard and Cyan all FLY toward the car...

INT. MUSTANG - NIGHT

Howard's head POPS IN through the roof.

HOWARD
What in the hell are you doing?

RONALD
I'm going to save the house, Dad.
Let me go!

Ronald punches the gas. Howard looks up to see the gate is only 10 feet away and coming fast...

EXT. ESTATE GROUNDS - NIGHT

The Mustang blows through the gate and comes to a slide/stop just beyond the edge of the property. Howard screeches to a halt just before going over the boundary of the estate. The rest of the family desperately pulls him away from the border.

ALICE
Ronald McDonald! You get back here
this instant!

RONALD
Sorry Mom, but I can't sit here and
wait for them to come take our house.

He pulls out a "Sullivan Group" document from the paperwork.

RONALD (cont'd)
I'm going to find "Sullivan" and
straighten this out... I'm gonna
save the family!

ALICE
No! You're not ready!

RONALD
Mom, I can do it! I'm special!
Love you guys!

ALICE
Please don't go...

Ronald drowns out Alice with the MOTOR REVVING. He waves and peels out. They watch Ronald speed away.

CUT TO:

EXT. HOLLYWOOD - NIGHT

MUSIC UP: Simon and Garfunkel's "The 59th Street Bridge Song (Feelin' Groovy)"

The Mustang rolls down Sunset Boulevard at 15 miles per hour, completely oblivious to the rest of the speeding traffic.

Hummers, Mercedes and Navigator Limos veer around him, HONKING and cursing at him. Ronald just waves and thanks them, figuring they're just trying to help.

INT. MUSTANG - NIGHT

Ronald is in complete sensory overload. The Calvin Klein billboards, the PERSIAN GUYS screaming on cell phones, the countless HOTTIE GIRLS in Von Dutch...

RONALD
Oh man... This is the coolest place
ever.

Ronald pulls up to a light. A pimped-out Escalade - spinning 20s and a BOOMING STEREO - driven by a hard-looking AFRICAN-AMERICAN MAN (20s) with his FRIENDS. Ronald stares at them with a big smile. The Driver ignores him, then...

SEVERAL MOMENTS PASS and the Driver looks back to see Ronald still staring... same goofy grin.

RONALD (cont'd)
(enthusiastically)
My Dad's black...

GREEN LIGHT... Ronald gives them a wave and moves along.

INT. PAWN SHOP - NIGHT

Ronald carries a large bag. He passes several DEVIANTS with a polite nod and steps up to the grizzly OWNER.

RONALD
I'd like to sell this to you for
money. It's from my house.

The Owner rolls his eyes at him, until Ronald pulls out a framed coin collection from his bag. The Owner's jaw drops - the Coins are from the 19th Century - museum quality.

OWNER
How about 30 bucks?

Ronald is so caught off guard with shock, he coughs, spraying his face with spit. He quickly gets himself under control...

RONALD
Let me think about it.
(way too quickly)
Deal!

MOMENTS LATER

Ronald counts his money as if he's just pulled the biggest scam ever. He turns to a DEVIANT on the way out...

RONALD (cont'd)
 (cocky)
 Sucker alert.

EXT. GAS STATION - NIGHT

Ronald doesn't know how to work the pump and ends up fire-hosing gas all over himself, the Mustang and everyone else in the station.

EXT. STREET - NIGHT

Ronald thinks a man on a cell phone headset is talking to him and he keeps interrupting his conversation.

EXT. HOLLYWOOD - NIGHT

Ronald pulls up to a group of WOMEN outside CRAZY GIRLS...

RONALD
 (trying to be cool)
 Any of you skirts know Sullivan?

He's answered by four sets of breasts shoved in the window. His face goes white...

EXT. SULLIVAN'S PUB - NIGHT

Ronald steps out of the car to find an enormous line stretching from the front door of the club/pub all the way around the building. At the door, a huge BOUNCER is stingy about who he lets in, making sure everyone is "cool" enough.

A VALET PARKER runs up, sticks a ticket in Ronald's hand and jumps behind the wheel.

RONALD
 Hey!

Ronald runs after the car, rips open the door and yanks the Valet from the driver's seat throwing him to the ground.

RONALD (cont'd)
 Get your own car, jerk!

Ronald gives the Valet a kick in the ass, shakes his head and walks up the line past the gawking PATRONS. He starts heading into the club, walking right past the Bouncer.

BOUNCER
 (stopping him)
 Not in this lifetime, Shaggy.

RONALD

Oh, I'm here to see Sullivan...
There's this big mix-up and he's
going to tear down my house. I just
need to talk to him...

Ronald starts inside again.

BOUNCER

Look jackass --

The Bouncer grabs his arm, getting in his face. A FLASH...

RONALD'S POV: Standing next the Bouncer is the red GLOWING
SPECTRAL FIGURE of an OLD WOMAN. Ronald is startled by her
sudden appearance.

RONALD

Hello?

The Old Woman is taken aback.

OLD WOMAN

Wait... You can see me?

RONALD

Yeah... Who are you?

OLD WOMAN

I'm Joseph's mother...

Ronald looks at the Bouncer (Joseph) and then back to the Old
Woman. She begins venting desperately.

OLD WOMAN (cont'd)

I am so sorry for his behavior. I
did everything I could after his
father left home... I even breast
fed him until he was nine --

BOUNCER

Hey buddy...

Ronald interrupts him with a finger. From the Bouncer's POV,
Ronald is having a conversation with the air next to him.

RONALD

Can you explain to him that I need
to talk to Sullivan?

OLD WOMAN

I can't, honey... Oh how I've
tried. He won't listen to anybody.

The Old Woman continues to harp and Ronald listens politely.
The Bouncer SNAPS his fingers in Ronald's face.

BOUNCER
Earth to moron...

RONALD
Excuse me, Joseph, I was just speaking with your mother, Muriel...

BOUNCER
Wha... What did you just say?

RONALD
She was in the middle of telling me how your Dad left when you were born... That, you're angry at the world because of it, even though she breast fed you until you were nine... About how your testes never fully dropped... Blah, blah, blah...

The CLUB GOERS in line begins to LAUGH. The Bouncer shuts them up with a look then pushes Ronald against the wall.

BOUNCER
I don't know what kind of David Blaine bullshit you're pulling here man, but if you don't tell me how you know that stuff...

RONALD
She's standing right there, man...
(to the Old Woman)
Muriel tell him yourself... how you're disappointed that Joseph spends all his time in bars like this instead of pursuing his dream of working with handicapped pets.

The Bouncer lowers his fist, then looks around...

EXT. SULLIVAN'S PUB - TEN MINUTES LATER

Ronald sits with the Bouncer, who's now crying with his head in his hands. The Ghost of the Old Woman floats next to them.

RONALD
(patting his shoulder)
Let it out, man. Let it all out.

BOUNCER
Can you just tell her I promise I'll get those units in the Fall?

RONALD
She heard you, man... Now, can I talk with Sullivan?

BOUNCER

There is no Sullivan. The owner is a Jewish guy from Encino who was looking for a hook for the bar to get drunk UCLA kids to come in.

Ronald deflates. He pulls out the paper from the Contractor's briefcase and shows the Bouncer.

RONALD

I've been looking around all night for this guy.

BOUNCER

This is a real estate company, man... I'll Mapquest it for you.

The Bouncer heads inside...

DISSOLVE TO:

I/E. MUSTANG - DAY

Ronald, sleeping in the driver's seat, is awakened by a TAPPING. He startled to see dozens and dozens of FACES looking in at him. He now sees a SECURITY GUARD tapping his window. Ronald rolls down his window.

SECURITY GUARD

You just won.

RONALD

(suddenly psyched)
Really? What'd I win?

SECURITY GUARD

The "Asshole of the Day" award.

WE PULL BACK TO REVEAL: Ronald has parked the Mustang on the sidewalk directly in front of the doors to the Sullivan Group building. The annoyed Employees can't get inside.

INT. THE SULLIVAN GROUP - DAY

The vibe in this downtown L.A. high-rise is power. Its decor is the culmination of someone who's read too many Sun Tzu books and screams "Aren't I awesome?" at all times.

INT. SULLIVAN'S OFFICE - DAY

The office has a forced, self-conscious Japanese theme. Samurai swords on the walls, Japanese art and a white sand Zen Garden in the middle of the room.

On the table is a scale model of the Hollywood area... Looking down over the city from up in the Hollywood Hills is a gaudy miniature for a Megaplex Mall/Movie Theater - think Hollywood & Highland mixed with the Getty Center.

KEVIN SULLIVAN (late 30s) is on his headset. He's an asshole - dresses like one, looks like one, and talks like one...

SULLIVAN

Look, I want The Gap to be looking over the city, too, Barry... But there's a lot of other stores that are making sweet bids for that corner spot...

(beat)

Tell you what, you hook me up with that chick with the nice jublees from your new commercials... and I'll take Abercrombie's call last. How's that sound?

Sullivan lets out an obnoxious LAUGH, then wraps up the call. As soon as he hangs up, his face twists into a rage. He hits a button and his wide-eyed ASSISTANT comes in.

SULLIVAN (cont'd)

Get Anna in here... Wait.

The Assistant stops. Sullivan throws things at her from his desk for no reason, then dismisses her. The Assistant just takes it, nods and leaves. Moments later, Anna comes in.

SULLIVAN (cont'd)

Why are you making me a liar, Anna?

ANNA

What are you --

SULLIVAN

I'm promising retailers a spot in a shopping center on land we don't even own...

ANNA

You can't just wave a check in front of somebody and expect them to just jump up and sell their home.

SULLIVAN

You said you were a closer!

ANNA

I am... These things take time.

Sullivan looks at a map on the wall sectioned into color-coded grids.

A majority of the map is red (acquired), yet a few areas still remain blue (unacquired). He points to a blue section in the center of where the Megaplex is supposed to be.

SULLIVAN

What's the deal with this property?

ANNA

The Brookridge Estate? It's still a nightmare. It's unoccupied, but the ownership paperwork from the city is all over the place. As far as I can tell, the last owner was an "Alice Brookridge"... And, on top of that, I can't seem to get a Contractor to take the job... Some stupid haunted mansion nonsense.

Sullivan violently massages a Stress Ball. His Assistant interrupts.

ASSISTANT

Sir? Harvest Capital is here.

Sullivan gets himself psyched up for the meeting, suddenly breaking into a martial arts Kata. He's actually serious.

SULLIVAN

You're Kevin Sullivan... A Goddamn winner! Keeyah!

(a karate kick)

You like that Harvest Capital? You like that shit, huh?

(a flurry of air punches
then a neck roll)

Send them in. I'm ready.

Anna, who's just witnessed this, stoically nods and exits.

INT. THE SULLIVAN GROUP LOBBY - DAY

Anna walks back to her office, passing the lobby. She sees the RECEPTIONIST talking to an oddly dressed man.

RECEPTIONIST

And you're saying that Jo Jo thinks it's okay that I cheated on him with his roommate?

RONALD'S POV: The SPECTRAL FORM OF JO JO stands next to him.

JO JO

Tell her I don't care. Just don't tell her I bagged her mom at Christmas.

RONALD

He says he forgives you.

The Receptionist is consumed with emotion.

RONALD (cont'd)
Can I see Mr. Sullivan now? It's important. He's going to tear down my house...

This catches Anna's attention.

RECEPTIONIST
I'm sorry, honey. I'd get fired.

ANNA
Can I help you?

Ronald looks up to see Anna. He's immediately awestruck.

RONALD
You... You're the...

ANNA
I overheard what you were saying something about your house?

Ronald is speechless. Anna stares at him patiently, watching him sputter like a bashful teenager. Finally...

RONALD
(rushed)
I... I live... That way. And Mr. Sullivan sent some people to my house to tear it down and I need to tell him that I live there...

ANNA
And where might that be?

He points to the Brookridge Estate on the map under her arm.

INT. HALLWAY - DAY

Sullivan escorts MIKE (African-American, 40s) and EVELYN (Uber Businesswoman, 40s) from Harvest Capitol.

MIKE
No, I'm not going to relax, Kevin. You told us you had the land locked up when we agreed to give you the money. That was over a month ago.

SULLIVAN
You know how the paperwork gets backed up. These things happen --

Sullivan sees Anna coming down the hall with Ronald behind her.

SULLIVAN (cont'd)
 In fact, Anna here is in the middle
 of closing on the remaining
 properties. Right Anna?

ANNA
 Oh yeah... Just a matter of signing
 papers. Not to worry.
 (to Sullivan)
 I really need to talk to you...

As Sullivan is turned to Anna, Ronald has brushed past them
 and has extended his hand to the bewildered Harvest Execs.

RONALD
 I'm Ronald McDonald. How are you?
 (off his Mike's confused
 look)
 Oh it's cool... My Dad's black.

Anna sweeps Ronald up, doing damage control...

ANNA
 Let's go wait in my office, Ronald.

RONALD
 But I need to talk to Mr. Sullivan
 about my house being torn down.

Sullivan leers at Anna, who shuffles Ronald along.

RONALD (cont'd)
 Nice meeting you. And Cynthia says
 hello... and to watch out for your
 cholesterol. She says, "those
 Hungry Man dinners make your colon
 look like Kosovo".

Mike stops in his tracks.

MIKE
 Wait... What did he just say?

SULLIVAN
 Nothing... He's just --

MIKE
 No. He just said something about
 my ex-wife? He said "Cynthia"...

RONALD'S POV: the SPECTRAL FORM of CYNTHIA is next to Mike.

RONALD
 She wants me to tell you hello and
 she's sorry if she ever hurt you.

Mike looks at Ronald astounded. Horrified, Anna begins to whisk him away again.

ANNA
He does these tricks in the office... Like, mind-reader stuff. But it's just a joke --

MIKE
Wait... What else does she say?

RONALD
Let's see... She says that your Aunt says "Hi", and...
(listens)
That your hard drive still contains history of all those Japanese web sites you visit. Be careful!

Ronald shrugs. Sullivan and Anna look at Mike mortified, waiting for him to explode... A beat... Mike starts laughing.

MIKE
That is pretty good... Sullivan, this guy's something else.

Mike and Evelyn walk away, leaving Sullivan and Anna with post-traumatic stress. Ronald gives them a goofy smile...

INT. SULLIVAN'S OFFICE - DAY

Sullivan SLAMS the door shut, turning back to Anna. Outside, Ronald sits politely next to Sullivan's doe-eyed Assistant.

SULLIVAN
What in the --

ANNA
He says he lives at the Brookridge Estate... And his mother is Alice Brookridge.

SULLIVAN
What do you mean, he lives there? It's abandoned. There's no electricity... No running water...

Anna shrugs. Sullivan starts pacing.

SULLIVAN (cont'd)
You think he's trying to scam us?

ANNA
I don't think he's that smart.

They look out to see Ronald sniffing a perfume ad in Teen People. He then licks it.

SULLIVAN
He say anything about money?

ANNA
No... But, if he is Alice
Brookridge's son, then he may have a
claim to the land and we're screwed.

Sullivan paces back and forth...

SULLIVAN
Let's see if we can find out.

He gestures to his Assistant to bring Ronald in.

RONALD
(extending his hand)
Mr. Sullivan... Thank you.

Sullivan doesn't take his hand, tapping his temple.

SULLIVAN
No thanks Copperfield... I like to
keep what's in my head... in my head.
(beat)
So Anna here says you own the
Brookridge Estate?

RONALD
No, I just grew up there. And when
I found out your company had plans
to tear it down, I had to come here
and tell you there's been a
misunderstanding.

Sullivan looks at Anna, then leads Ronald to the window.

SULLIVAN
Wow. I am so glad you came down
here to let me know. I tell you
what... I'm going to take care of
this personally. Don't worry about
a thing.

RONALD
Far out, Mr. Sullivan!

Sullivan smiles vacantly.

SULLIVAN
Right... Now you've got to tell me
how you do you do that thing. That
psychic thing.

Ronald looks at him suspiciously and doesn't answer.

SULLIVAN (cont'd)
This guy's a pro, Anna. A total pro. You know what? I don't wanna know... Who do you work for?

RONALD
You mean like, chores? Well, my Mom makes me straighten up the library, I'm in charge of keeping the pigeons off the gables... Oh! And I'm responsible for burying my craps in the backyard.

SULLIVAN
Okay... Right... But, do you do any... "chores" for another firm?

Ronald shakes his head.

SULLIVAN (cont'd)
How would you like to come to work for me?

RONALD
You mean, here? Like, for money?

SULLIVAN
Yeah... Those Bankers you cracked are very tough and you had them in the palm of your hand... I know a winner when I see one.

Anna looks at Sullivan wide-eyed. Ronald is fired up.

RONALD
Yeah! That sounds boss!

Sullivan smiles. He looks at Ronald's outfit, then reaches into his pocket and pulls out his money clip.

SULLIVAN
For starters, go get yourself some new clothes... Preferably something that isn't a fire hazard. You're a Sullivan Man now.

He hands Ronald some cash. He gawks at it.

RONALD
Mr. Sullivan, thank you so much... For the gig, for saving my house...

Ronald again extends his hand, but Sullivan answers him with a wink, sending him on his way and leaving he and Anna alone.

SULLIVAN

I want you to figure out just who the hell that retard is... You got three weeks. You find out if he has a legitimate claim to that property, and you keep it on the down-low.

(beat)

I don't know what his angle is, but if he finds out that land is the linchpin in our deal, he's going to put our asses to the flame... Now go!

Sullivan SNAPS his fingers in her face and points to Ronald.

INT. HALLWAY - DAY

Anna escorts Ronald to the front door. He's not being very discreet by the way he's looking at her and he nervously wipes his sweaty palms on his pants.

RONALD

I've never had a job before.

ANNA

Get out of town.

Ronald looks at her like she's serious. He starts to leave.

ANNA (cont'd)

It's just an expression.

RONALD

I'm really glad I met you, Ms. Holcomb.

A beat... Anna is taken aback by Ronald's sincerity.

ANNA

It's Anna... And I'm glad I met you, too Ronald.

Ronald lets out a NERVOUS LAUGH, and leans his hand against the glass wall, trying to be a James Dean cool guy... The sweat on his palms causes him to quickly slip down the glass and he eats shit over the reception area couch.

He pops up, still trying to be cool guy... A beat... Smiles, then clamors out the door.

INT. MANSION - NIGHT

Ronald flies through the front door like a little kid, hands filled with shopping bags. The worried Ghosts MATERIALIZE through the walls, racing to him.

ALICE

You have a lot of explaining --

RONALD
I saved our house! I saved our
house!

Alice and the others can't believe what they're hearing.

HOWARD
What?

ALICE
Honey, are you all right?

RONALD
Oh yeah! I'm great!
(they don't believe him)
Guys... It's going to be okay. I
found Sullivan. I told him that we
live here and that he can't tear the
place down.

HOWARD
And... What did he say?

RONALD
He said it was a misunderstanding.
They're not going to do it now. He
promised me.

A beat... It's still sinking in... Then...

HOWARD
Wait... Really?

Ronald nods emphatically. Howard LAUGHS and hugs him. The
other Ghosts now begin celebrating, kissing Ronald and
mussing his hair. Jeremy and Tony give him a pink belly.

RONALD
Guys, come on...

ALICE
I'm proud of you, honey, but you
shouldn't have run off like that.

RONALD
I'm sorry Mom, but I had to do
something. And Mr. Sullivan is super
cool. He even offered me a job!

Alice looks at Howard concerned... Grandma interrupts.

GRANDMA
That's wonderful. So, what's it
like out there?

TONY
Tell us everything.

The other Ghosts eagerly gather around him begging for details.

RONALD
Los Angeles is amazing... It's like an artist colony out there. I mean, everyone I talked to was an actor, or a director, or a musician... Oh wait!

Ronald reaches back to the bags...

RONALD (cont'd)
I got everyone gifts!

A CHEER...

INT. LIVING ROOM - LATER

The room looks like Christmas morning, with boxes and paper strewn everywhere. The Ghosts are in heaven, each enjoying their own gift from the outside world...

Howard listens to 'Lil Jon's "What U Gone Do" on a boom box, trying to make sense of hard-core rap music. Jeremy and Tony are a fashion plate, wearing Abercrombie, Gap, Banana Republic and Polo... Grandma reads the directions for her "Gift" (in a Hustler Store Box), while Cyan reads a book entitled "Feminazis for Dummies".

Ronald demonstrates Alice's gift for her.

RONALD
Apparently, this George Foreman is a master chef.

Alice nods and continues to study the George Foreman Grill.

ALICE
It's lovely honey...

Alice nods with a smile, something clearly on her mind. Howard comes over still marveling over the CD.

HOWARD
Fascinating... Now you say this Lil Jon claims to be a pimp?

ALICE
Ronald, we need to talk a little more about what happened out there.

HOWARD

Your "gift"... Did you see more people like us?

RONALD

Well, not at first. But then, I met this big guy and he touched me and I looked into his eyes... Then, there was like, a flash, and all the sudden, his mother was standing right there. Just like the way I see you guys. But no one else could see her.

(beat)

Then I did it again later with more people. If I touched them and looked into their eyes, like, made a connection, then suddenly, I could see people like you and Mom.

Alice and Howard exchange concerned looks.

ALICE

About this job with Mr. Sullivan...

RONALD

Yeah, I start Monday. Isn't it far out?

ALICE

Yeah... Honey, we're not sure it's such a good idea.

HOWARD

You went through a lot going out there for the first time and all... This might be a little too fast.

Ronald looks devastated.

ALICE

You're such a sweet young man, and these people out there... They might not... understand you.

RONALD

I'll make them understand me... I love you guys... but I'm different. I actually met people like me.

HOWARD

Ronald --

RONALD

It was the first time I ever felt normal. Like I belonged somewhere.

Howard looks at Alice and takes a deep breath.

HOWARD
Okay, you can take the job --

ALICE
Howard --

HOWARD
-- on one condition... That you
don't tell anyone about your "gift"
and you don't use it around the...
the normal people.

Ronald nods eagerly, his whole face lighting up.

HOWARD (cont'd)
Also, you can't tell anyone about us.

Ronald soaks this in for a beat, then grabs the two Ghosts
into a double-hug that makes Howard and Alice PHASE TOGETHER.

RONALD
I promise... You guys are the best!

He then runs back to the other Ghosts excited. Alice turns
to Howard, furious.

ALICE
Are you out of your mind? A job?

HOWARD
If we tell that boy he can't be
normal and live a regular life,
then he's going to go anyway. This
way, we can help prepare him.
(beat)
We knew this day was coming, Alice.

ALICE
He's just... It's my baby.

HOWARD
I know... I know.

Howard hugs Alice. They watch Ronald demo the "Ab Roller".

INT. ANNA'S OFFICE - NIGHT

It's late, evident by the four empty Red Bulls on the desk.
Anna has the massive Brookridge Estate file open. She tries
to make heads or tails of the countless old documents.

She rolls her neck and looks at the several clipped news
articles in the file...

ANGLE ON: "Fourth of July Disaster Claims Six"

DISSOLVE TO:

EXT. BROOKRIDGE ESTATE - NIGHT [1967]

A 4th of July celebration is in full swing and the grounds are covered with PARTY GUESTS whooping it up.

INT. MANSION - NIGHT

The party continues inside. GUESTS of all types are packed inside - SOCIALITES, HIPPIES, ACTORS, etc. - all having a blast. Through the melee of guests comes Alice (alive) carrying a serving tray. She's stopped by a DRUNK GUEST.

DRUNK GUEST

Alice. Wonderful party. Jonathan would proud that you're carrying on the big 4th of July tradition.

Alice smiles politely. Behind her is a framed portrait of her late husband, Jonathan Brookridge.

ALICE

Thank you. You might want to head out onto the grounds. The fireworks are starting soon.

Alice continues into the...

INT. KITCHEN - CONTINUOUS

Alice finds a COOK slamming a pot against the stove pipes.

ALICE

Is everything okay?

COOK

Yeah... Stove's acting up again. Nothing to worry about, Mrs. Brookridge.

BANG! BANG! BANG!

CUT TO:

INT. WALL - CONTINUOUS

Inside the kitchen wall, we see the pipes leading from the stove vibrating from the Staff Member's blows.

ANGLE ON: a pipe reading, "Southern California Gas Company"

WE FOLLOW THE GAS PIPE as it snakes up and through the inside of the mansion walls, finally stopping on a junction of pipes. The force of the vibrations becomes too much... The Gas line cracks... A HISSING...

WE FOLLOW THE GAS as it seeps through the wall and into...

INT. UPSTAIRS PARLOR - CONTINUOUS

WE TRACK WITH THE GAS as it finds Howard trying to impress a WOMAN on the couch. He has an electric guitar on his lap.

PARTY WOMAN

But you're not even the singer of
"The Treble Makers".

HOWARD

But baby, I'm the rhythm!

She's unimpressed. Howard goes to plan B.

HOWARD (cont'd)

Let me show you something.

Howard goes to plug in his amp. Behind the couch he finds a socket that's dangerously overloaded with dozens of plugs. He reaches his plug closer... The Gas all around him...

The cord doesn't reach. He curses under his breath, then turns back to the Woman he's making the moves on.

HOWARD (cont'd)

Baby, I'll just do this acoustic --
(she's gone)
Damn...

Howard dejectedly falls back on the couch...

THE GAS CONTINUES ON INTO THE HALLWAY...

Where it finds a MAN leaving the bedroom in a hurry. Out steps Grandma with SPARKLERS on the boobs of her brassiere.

GRANDMA

Well you ain't Cary Grant yourself
there, stubby. That's the price.

The gas creeps closer to the boob sparklers... Grandma shakes her head, pissed off... The gas is right at the sparklers...

Then... Grandma pulls the sparklers off her bra and puts them out in a drink on a passing WAITER'S tray.

WE FOLLOW THE GAS AGAIN TO THE CORNER OF THE PARLOR...

... where Cyan sits, legs crossed, in a serious discussion with other HIPPIES and INTELLECTUALS.

CYAN

I'm tired of the objectification of women in this male dominated society...

Cyan reaches into her Janis Joplin blouse and pulls off her bra (under the shirt). Her audience gets grossed out... Cyan pulls out a Zippo and holds it up to the bra... The gas gets closer...

CYAN (cont'd)

Who's with me?

She flicks the flint, but it doesn't light. She tries again and again... No dice. Her audience is bored and starts to dissipate.

CYAN (cont'd)

Wait... Wait... You guys... You can't walk out on my protest!

THE GAS MOVES ON, TRACKING INTO THE HALLWAY...

... where we find a young Jeremy and Tony signing autographs for two star-struck YOUNG LADIES.

ANGLE ON: they're signing a one-sheet for a B-Movie entitled, "Honchos" - a macho buddy war flick starring Jeremy Walker and Tony Jones.

YOUNG LADY #1

Your posters are all over my walls.

YOUNG LADY #2

Can we get a picture.

Jeremy and Tony pose. She pulls out an old camera, the kind with the shoddy phosphorous flash. The gas creeps closer...

CLICK... No flash...

YOUNG LADY #2 (cont'd)

Oh man... And that's my last shot.

JEREMY

Better luck next time.

Jeremy and Tony suavely kiss them on the cheek sending the two Ladies giggling off into the party. Tony starts to turn away... Jeremy stops him, blocking his way with his arm.

JEREMY (cont'd)

Where do you think you're going?

Tony smiles coyly...

They're interrupted by Alice who comes into the hallway.

ALICE
Gentlemen, you're going to miss the fireworks.

Jeremy and Tony cover, suddenly becoming macho.

INT. UPSTAIRS PARLOR - CONTINUOUS

Alice and the others (Howard, Grandma, Cyan, Tony and Jeremy) enter, the only people left in the room. They look out onto the grounds to see the rest of the party collected on the lawn waiting for the fireworks.

ALICE
I don't think we can make it before the fireworks start. But we have a great view from up here.

They all shrug and smile at one another...

The FIREWORKS BEGIN... They're magnificent... Until...

A SKY ROCKET changes course in flight and heads right toward the upstairs parlor window... On their shocked faces, we...

SMASH CUT TO:

INT. ANNA'S OFFICE - CONTINUOUS

BOOM! Anna slams the thick file shut on her desk, exhausted.

ANNA
This place is cursed.

She shakes her head and turns out the light.

INT. MANSION - DAY

The Ghosts ready Ronald for his first day of work.

Ronald's groovy clothes form a little person on the floor. They suddenly COME TO LIFE, as Jeremy now models the outfit for Ronald. The Twins help him get ready.

Cyan helps Alice prepare Ronald's brown bag lunch.

Howard and Grandma groom Ronald. Every time Howard makes him look dapper, Grandma undoes her work, trying to make Ronald look a little more rough-and-tumble sexy.

Ronald stands at the front door and takes a deep breath. He looks like he stepped off the cover of SGT. PEPPER (with jacket) The Ghosts look on proudly.

GRANDMA
You look hot!

RONALD
Okay... I don't want to be late.

ALICE
Remember what we talked about. And
if you want to come home, you just --

Howard interrupts Alice and gives Ronald a punch in the arm.

HOWARD
Knock 'em dead, son.

Ronald nods, takes a deep breath and runs for the Mustang.

INT. THE SULLIVAN GROUP - DAY

Ronald struts through the halls enthusiastically, greeting everyone he passes, way too happy for the miserable vibe that bleeds from the walls of the office.

RONALD
Happy Monday to ya!

WORKER
Shut up, asshole.

Ronald waves to the bitter Worker and continues on.

INT. BOARD ROOM - DAY

Sullivan is in the middle of pitching a homeowner, MR. JERCAN (European), showing him a presentation projected on a screen.

SULLIVAN
You sell us your property and this
check here will accrue well beyond
the value amount in 5 years...

Anna looks at the figures on the check, then at the figure in her paperwork (clearly different) and furrows her brow...

ANNA
Kevin, I don't think that's right.

Sullivan shuts her up with a look and continues.

SULLIVAN
You can expect to make --

Sullivan hits the button for the next slide, but the screen goes black. They look around confused...

RONALD (O.C.)
Hey, I'm here!

Sullivan and Anna turn to see Ronald standing in the middle of the Zen garden (now ruined), blocking the projector.

RONALD (cont'd)
(loud whisper voice)
Is this a "meeting"? Far out!

Off Sullivan's stink-eye, Anna escorts Ronald out of the conference room and into the...

INT. CUBICLE - DAY

Anna leads Ronald through a maze of cubicles, filled with ashen EMPLOYEES who look like they're killing time before they die. Ronald greets them all - way too positive.

ANNA
Here's your work station. Just stay here.

Ronald plops into the chair, psyched. Anna gives him a placating smile and leaves him. Ronald tries to make eye-contact with the other Employees, but they quickly avert.

INT. CUBICLE - DAY

ROSE (30s) and CESAR (late 20s) gossip together.

ROSE
Candy, you know the dumb receptionist? She said he's psychic or something.

CESAR
He's a douche-bag if you ask me.

RONALD (O.C.)
What's a "douche bag"?

Cesar and Rose are surprised to see Ronald hanging over the top of their cubicle, eager to get in on some "office talk".

CESAR
It's a... a new employee.

RONALD
So, I'm a "douche bag"? Groovy.

Ronald addresses the rest of the Cubicle Jockeys.

RONALD (cont'd)
 (points to himself)
 If anyone wants to join the Douche
 Bag for lunch, I'm truckin' in a few.
 (nothing)
 Okay... Cool.

Ronald bops away, leaving Cesar and Rose to laugh at him.

INT. COPY ROOM - DAY

Ronald tries to shred some papers, but the tassels of his Sgt. Pepper jacket get caught. He's nearly eaten alive...

EXT. THE SULLIVAN GROUP BUILDING - DAY

Ronald eats his lunch, standing with all the SMOKERS who manically puff their brains out. Ronald tries to fit in, but the FOG BANK OF SMOKE make him choke on his organic salad.

INT. BATHROOM - DAY

Ronald enters the Men's Room to find a few fellow EMPLOYEES lined up at the urinals, and saddles up between them.

RONALD
 Hey dudes...

Ronald drops his pants to his ankles, and stands there bare-assed doing his business - like a little boy being potty-trained. The Employees look on in horror.

INT. RONALD'S CUBICLE - DAY

Ronald returns to his work station to find the entrance completely covered in packaging tape and the cubicle filled to the top with packaging popcorn. There's at least a million pieces of tiny Styrofoam in a 4 X 6 space...

Cesar and the Others laugh as they watch him try to get in.

INT. SULLIVAN'S OFFICE - DAY

Sullivan slams down his headset, then sees Anna standing in the doorway. Bad timing... She starts backing out of the office. Sullivan stops her and waves her in.

SULLIVAN
 So, does Gilbert Grape have a claim
 to Brookridge?

ANNA
 Still trying to figure it out. The
 city records are a train wreck and so
 far we've come up blank on Ronald.

SULLIVAN

What about his Human Resources paperwork?

ANNA

If this is any indication, when his application asked for "Sex", he wrote, "Waiting until I'm in love".

Sullivan rolls his eyes. Anna starts for the door then stops.

ANNA (cont'd)

The check. The one you had for Mr. Jercan.... That wasn't the amount that was budgeted. It was for \$150,000 less than that. But we still billed Harvest for the full amount.

SULLIVAN

Right... It's... this goofy overhead built into the contract. It's kind of complicated. We'll go over it, but not now, okay?

Anna gets his drift. She nods and heads out of the room.

INT. COPY ROOM/BREAK ROOM - DAY

Employees watch JERRY, a 40 year-old corporate time bomb, have a melt down. He's hacking the copier to pieces using the handle of the paper cutter he's just ripped off. Trapped in the corner of the room is Cesar, terrified.

Ronald nonchalantly breezes past the others and into the room, as if what Jerry's doing is completely normal, and pours a cup of coffee.

RONALD

So this is the Employee Break Room. Man, this place is choice. Hey Cesar...

Cesar looks at Ronald wide-eyed, shaking his head desperately.

RONALD (cont'd)

(extends his hand to Jerry)

Hi... Ronald McDonald... Douche bag.

Jerry, feral saliva foaming at his mouth, looks at Ronald, completely bewildered. A beat... He shakes his hand. The Employees exchange looks, mouths agape.

INT. COPY ROOM/BREAK ROOM - LATER

Jerry is calm. Next to them, the GHOST OF A WOMAN floats next to them. Cesar watches with amazement.

RONALD
I'm sure she still loves you even though you set her car on fire for cheating on you.

JERRY
You really think so?

Ronald nods understandingly.

JERRY (cont'd)
I'm real sleepy, Ronald...

Jerry hands him the paper cutter and stumbles out of the room - the other Employees quickly clear a path.

Cesar peels himself off the back wall and comes to Ronald.

CESAR
Yo man... You saved my life.

Cesar gives Ronald an elaborate handshake that confuses him.

CESAR (cont'd)
This here's my boy.

The Employees come in and surround Ronald, thanking him and asking him how he just did that.

INT. MANSION - NIGHT

Tony and Jeremy watch "The Prince of Tides" on DVD.

TONY
She's flawless.

Jeremy nods. Ronald and Cyan talk, sitting on the couch. Alice floats nearby, pretending not to listen.

RONALD
She's... beautiful, and smart...

CYAN
Yeah, but what kind of energy do you get from her? What vibe?

Ronald thinks for a moment.

RONALD
When she talks to me, it's like I'm the only cat in the world.

CYAN

Oh sweetie... You might be in love.

Ronald shrugs and smiles bashfully.

CYAN (cont'd)

It's very important you listen to me. How you proceed from here will make or break your chances with her. First off, women don't care for all that chivalry bullsh --

The Twins SWOOP over, interrupting her.

TONY

-- excuse me?

JEREMY

Don't listen to her... She doesn't even shave her pits. Romance is everything...

CYAN

Like a woman wants you to demean her by insisting she can't pay for herself?

Grandma now gets involved.

GRANDMA

My 3rd husband, Eduardo, he was a true gentleman. He opened doors, walked on the street side of the sidewalk, covered puddles with his coat... And he was an absolute Matador in the sack --

TONY

Ro-maaannce...

Ronald nods. Cyan rolls her eyes and mimes puking.

ALICE

Time for bed, Ronald.

Ronald hugs them all and follows Alice.

INT. RONALD'S BEDROOM - NIGHT

Alice gets Ronald's clothes together for tomorrow, as Howard sits with Ronald on his bed.

ALICE

Good night, honey.

She kisses him on the forehead and floats out of the room.

RONALD
Is Mom okay?

HOWARD
She's just worried about you.

Ronald nods understandingly.

HOWARD (cont'd)
You haven't been using your "gift"
have you? Like I told you.

RONALD
No way, Dad.

HOWARD
Good man.

Howard stops at the door, just before shutting off the lights.

HOWARD (cont'd)
What's this I hear about a gal?

RONALD
(like a teenager)
Dad!

Howard laughs and shuts off the light.

EXT. BUILDING ATRIUM - DAY

Ronald sits with Cesar, Rose and the other CO-WORKERS.
They're huddled around Ronald as he holds Rose's hand and
looks her in the eyes.

RONALD'S POV: The Ghost of ROSE'S DOG humps her leg violently.

RONALD
I think he wants to tell you he
won't be mad if you buy another dog.

Rose hugs Ronald. The Co-Workers clamor to see who's getting
the next "read". Ronald is overwhelmed by the attention.

CESAR
He's not a frickin' fortune cookie.

RONALD
No, it's okay. Who's next?

Ronald has a big smile on his face.

INT. THE SULLIVAN GROUP - DAY

MONTAGE UP: Ronald is now the big hit in the office.

- Ronald and Cesar laugh it up with Rose and the others.
- Ronald admires Sullivan, copying his mannerisms as he walks down the hall.
- The FEDEX MAN gets a reading from Ronald.
- Anna watches Ronald play Nerf basketball with Cesar.
- Ronald solicits the help of a Ghost of a FOOTBALL PLAYER to fill out his Office Pool grid.
- Ronald and Cesar fill up Rose's cubicle with packaging popcorn.

END MONTAGE:

INT. SEÑOR MOTO'S - NIGHT

This Mexican/Japanese fusion restaurant is as tacky as it sounds. Ronald watches his Co-Workers get sloppy and pound Sushi and Tortilla chips. It's Cesar's birthday.

A live Karaoke Band plays on stage, as PHIL FROM IT finishes up his spirited rendition of AC/DC's "Dirty Deeds". Cesar sloppily grabs Ronald, trying to put a shot in his mouth...

CESAR

Try it. It's Sake and Tequila...
It's called a "Cuervo-Kaze".

RONALD

No... It's cool. I don't want to
get pregnant.

The KARAOKE ANNOUNCER calls up Cesar... Van Halen's "Panama". He takes the stage, with a David Lee Roth kick.

ANNA (O.C.)

Looks like he's having a blast.

Ronald turns to see Anna standing at the bar next to him.

RONALD

(suddenly nervous)
Yeah... Um... Do you want something
to drink? A "Cuervo-Kaze"?

ANNA

No thanks. I'm good.

Anna looks at a passing WAITRESS who carries a tray with a huge Sushi Burrito - crab, rice and beans - on the plate.

RONALD

Thanks again for the gig.

ANNA

Well, you've been a real find.
Without you, Kevin and I wouldn't
know what we'd do.

Anna smiles. Ronald melts... From the stage...

KARAOKE ANNOUNCER

Next we have... Ronald! Come on
up, Ronald.

Ronald is completely caught off guard. He desperately shakes his head "no". Cesar leads the Co-Workers in a CHANT to get him up. Ronald doesn't know what to do...

ANNA

Come on Ronald... Show me what
you've got.

Anna's smile seals the deal. He reluctantly nods and is dragged up to the stage by Cesar.

Ronald whispers to the cheesy KARAOKE BAND LEADER, then sits at the piano. In stark contrast to the 80s metal from before, comes the tranquil first bars of Otis Redding's "I've Been Loving You Too Long".

RONALD

(sings)

*I've been loving you too long to
stop now...*

The MUSIC SWELLS... Ronald comes alive, nailing the note... One by one, the rowdy people in the bar fall silent, suddenly spellbound by Ronald's voice... Anna's face goes from a joking smile into a look of utter amazement.

Ronald sings... He looks over the captivated crowd to lock eyes on Anna - as if there are only two people in the place.

RONALD (cont'd)

(singing)

*My love is growing stronger, / as
you become a habit to me/
Oh I've been loving you a little
too long...*

Ronald finishes the last note, holding the silence for a long moment. He opens his eyes to see the room completely stunned - tears in eyes, mouths agape. A beat, then a HUGE CHEER...

CESAR

That's some serious Billy Joel shit
right there!

Cesar jumps up on the stage and tackles Ronald, taunting the audience that Ronald is "his boy". Ronald still looks at Anna, the only person still under the spell of his song.

ANNA
 (to the Bartender)
 I'll have a "Cuervo-Kaze".

Ronald and Cesar land at the bar.

ANNA (cont'd)
 That was... unbelievable.

RONALD
 (bashfully)
 My Pops is a musician. Been taking lessons since I was three.

Their moment is interrupted by CINDY IN ACCOUNTING... a large, awkward woman who is taking her song VERY seriously.

MUSIC UP: The Divinyls' "I Touch Myself".

ANNA
 You wanna get some fresh air?

RONALD
 Okay.

Ronald shrugs to Cesar and follows Anna outside.

EXT. THIRD STREET PROMENADE - NIGHT

Ronald strolls with Anna. It's a typical Friday night on the Promenade, crowded with Shoppers, Teenagers, Homeless and Street Performers.

ANNA
 Your first week seems like it went well. Made a lot of friends.

RONALD
 Everyone is so nice... And Mr. Sullivan? He's the coolest.

Ronald sees they're approaching the door to Coffee Bean. He suddenly remembers his brothers' advice. He rushes to open the door for Anna, but doesn't see the WOMAN on the other side of the door... BOOM!

RONALD (cont'd)
 Sorry ma'am...

The Woman staggers to her feet and stumbles off. Ronald smiles feebly and gestures for Anna to go inside.

EXT. STREET - NIGHT

Ronald and Anna walk with their coffees. Ronald notices he's on the "building" side of the street. He makes a sudden move to get on the "street" side of Anna. She watches him curiously fight through the foot traffic.

He finally makes it to the street side, smiling at Anna... Not looking, he walks right into a L.A. Times newspaper box and goes down, ass-over-shoulders.

EXT. THIRD STREET PROMENADE - NIGHT

Ronald and Anna come up to the gutter. Ronald stops her. He takes off his jacket and drapes it across the water. Anna is taken aback...

Just then, a speeding truck whips by and drives across the jacket... Ronald and Anna watch his jacket go down the street wrapped up in the wheel-well of the truck.

FLOWER BOX

They finally come to a flower box with dinosaur hedge sculptures and sit on the edge with their coffees.

ANNA

Everyone in the office is talking about you and your... "talent". So, how do you do it?

RONALD

I guess I just get an intuition about people.

ANNA

I'd say it's a little more than that.

RONALD

I just tell people stuff I think they need to hear. You know, make them feel good.

Anna laughs. Ronald looks at her confused.

ANNA

Sorry. You're just so... nice.

RONALD

Wait... That's bad, right?

ANNA

No. It's refreshing.

(MORE)

ANNA (cont'd)
 I guess I'm used to people "acting"
 that way because they want something
 from you... or the Kabbalah told
 them to. It's nice to see the real
 thing.

(laughs)
 Are you sure you grew up in this
 Los Angeles?

Ronald is confused. Anna takes his hands.

ANNA (cont'd)
 Okay... "Read" me...

Ronald is caught off guard. Anna stares him in the eyes.

RONALD
 Um... Uh...

RONALD'S POV: the SPECTRAL FORM of a WHITE TRASH WOMAN
 smoking appears. She's severe looking... sad and resembles
 Anna. Ronald stares at her for a moment... then back at
 Anna.

ANNA
 So? See anything good? Any past
 lives? Passed relatives?

RONALD
 Umm... Nothing. Sometimes it
 doesn't work.

ANNA
 Uh huh... Okay. Your turn.

Anna grabs Ronald's hands this time and begins goofing.

ANNA (cont'd)
 Ookay... I see a young man.
 Handsome. Smart. Polite. Going
 places. Good with the ladies...
 (looks at his hair)
 Interesting hair... How am I doin'?

Ronald's mouth is open, complete puddy... Anna smiles.

ANNA (cont'd)
 (playfully)
 So... Should I reveal your darkest
 secret now?

RONALD
 (reflexively)
 I pee sitting down!

Awkwardness.

ANNA
 Uh... Okay. So... Tell me about
 your house.

RONALD
 Umm... It's just a house.

Ronald shrugs uncomfortably. Anna keeps digging.

ANNA
 Do you know they say the place is
 haunted?

RONALD
 Really? Well, that's ridiculous.

ANNA
 Yeah, I know. But there's a lot of
 history in that house... I'd love to
 see it some time. Meet this amazing
 family you keep talking about.

Ronald smiles uneasily. Anna glances over his dated clothes.

ANNA (cont'd)
 Okay... I think we need to take you
 shopping.

She pulls Ronald along.

EXT. THIRD STREET PROMENADE - NIGHT

Ronald and Anna walk the boulevard, having a good time.

They watch a STREET PERFORMER dribble ten basketballs, get
 their caricatures done by an ARTIST, and drift in and out of
 the various shops.

INT. TRENDY SHOP - CONTINUOUS

Anna is in hysterics as Ronald emerges from the dressing room
 dressed in Von Dutch, FUBU, Diesel and Kenneth Cole.

INT. BAR - NIGHT

Anna teaches Ronald how to play darts.

INT. BORDERS - NIGHT

In the music section, Ronald selects an obscure Jazz record
 for Anna to listen to on the headsets. She's surprised.

INT. PARKING GARAGE - NIGHT

Ronald overprotectively walks Anna up to her car. He now
 wears a new Kobe jersey over his suit.

RONALD
Okay, I think it's safe now.

ANNA
Thanks for the... escort.

RONALD
I promised my Mom I'd be extra safe. I don't want to be attacked by any Communists.

Anna nods.

ANNA
I had a great time with you tonight. You're different. And don't let anyone tell you that's a bad thing.

Anna kisses him on the cheek and gets into her car. Ronald is blown away... He watches her pull away, stars in his eyes.

INT. MANSION - NIGHT

The Ghosts are watching "Extreme Makeover" around the new Plasma Screen TV, fascinated by a liposuction procedure. Ronald comes and runs right for the stairs.

ALICE
Ronald! Come down here...

Ronald slinks into the room bashfully. The Ghosts now see the lipstick on his cheek where Anna kissed him. They all go crazy, jumping on the couch and SCREAMING... Except Alice.

CYAN
Was it Anna?

TONY
Oh. My. God. I'm going to die... again!

JEREMY
Tell us everything.

GRANDMA
What base did you get to?

HOWARD
Grandma, please...

They look to Ronald again eagerly. Ronald smiles for a beat, as if he's reliving the night again in his head.

RONALD
We just had a really nice time...

A beat... Then Grandma starts nodding knowingly.

GRANDMA
He got some titty. I know that look.

EVERYONE
Grandma! God!

ALICE
It's late, honey. You should go to bed.

Despite the Ghosts' protests, Ronald nods and heads for the stairs.

INT. KITCHEN - NIGHT

It's late, and Ronald has made himself a sandwich. He stares at his Kobe jersey, laid out on the butcher's block counter. Alice COMES THROUGH THE CEILING.

ALICE
You're still up?

RONALD
Yeah... I'm all tingly.

Alice nods.

RONALD (cont'd)
This feeling... It's so weird. It's like I'm happy, but I'm scared and I'm out of breath. Mom, she's so groovy. She's smart and funny... I can't wait for you to meet her.

Alice takes a deep breath and sits next to him.

ALICE
She sounds lovely... But I need you to promise me something.

RONALD
Yeah... Anything.

ALICE
That you're going to slow down.

RONALD
Mom --

ALICE
This job, and this new life, and now this girl... It's just so much.

Ronald shakes his head.

ALICE (cont'd)
I just don't want you to get hurt.

Ronald gets up and heads to the door and stops.

ALICE (cont'd)
It's for your own good.

RONALD
I know. I just kinda wanted enjoy
this feeling a little longer.

Ronald leaves Alice in the kitchen. She gives a dignified tug on her apron and begins cleaning up the dishes.

INT. ANNA'S OFFICE - DAY

Anna listens to the Jazz CD Ronald chose for her. Sullivan barrels in with a big smile on his face.

SULLIVAN
Are you actually listening to Jazz?

ANNA
It was a gift...

Sullivan takes out the CD and tosses it in the trash.

SULLIVAN
A shit gift. I think I've got the
solution to our "derr derr derr"
problem.

Sullivan points to Ronald meticulously loading dozens of staplers at his cubicle.

SULLIVAN (cont'd)
Simonson in legal may have found a
way to get Haley Joel Osment out of
the Brookridge Estate. If we can
build a case that he's "not of sound
mind", whether he's related or not,
Simonson says a judge would side with
us in a second... We'd get the land
without stepping inside a courtroom.
(beat)
Now that gonad out there says he's
a "psychic", right?

ANNA
Well, he says he has an "intuition".

SULLIVAN

Whatever... If we can gather enough evidence that he thinks he "sees dead people", then we're on our way to breaking ground right on time.

(beat)

I'm counting on you to close this for me. Get me something I can take to a judge.

Sullivan locks eyes with Anna for a long beat. She nods.

SULLIVAN (cont'd)

That's my girl.

Sullivan goes to the stereo and turns it to a classic rock station, finding Boston's "More Than a Feelin'".

SULLIVAN (cont'd)

Now that's what I'm talking about.

Sullivan air-guitars his way out. Anna looks out into the bullpen to see Ronald staring at her, trying not to be obvious, playing it off poorly.

INT. DESPERADO'S - DAY

Ronald sits with Anna in a booth of this Chili's/TGI Fridays knock-off. Around him are every fried and greasy appetizer you can order. Ronald's face is glossy with oil.

RONALD

You sure you don't want any?

ANNA

Thanks, but no. I don't feel like getting amoebic dysentery.

(beat)

The other night was really cool. I haven't had that much fun in a long time.

RONALD

It was a gas.

ANNA

I'd love to do it again.

Ronald begins choking.

ANNA (cont'd)

Are you okay?

Ronald nods, gulping down water.

ANNA (cont'd)
 Maybe you could show me your house.
 I'd really love to see it.

RONALD
 I don't know if that's a very good
 idea.

Anna nods, then takes a deep breath...

ANNA
 Oh man... I... I am so sorry.

RONALD
 What do you mean?

ANNA
 (laughs nervously)
 Well, I just... basically threw
 myself at you, just assuming...
 well, you know...

RONALD
 Assuming what?

ANNA
 You know. That you... "liked" me.
 That was so... Eww. I'm sorry.
 God... now I made it weird.

RONALD
 No. No... You didn't make it
 weird. I do like you. I think
 you're great...

Anna smiles bashfully. He's taking the bait...

RONALD (cont'd)
 I just don't...

ANNA
 ... "like" you, like you. You
 don't have to say anything else.

RONALD
 (head spinning)
 No... This Saturday. Why don't we
 have dinner at my house? I can
 show you the pad. My parents will
 be... out of town.

ANNA
 You're not just doing this to make
 me feel better?

RONALD
 No... Gosh, will you stop it.
 (beat)
 I really like you.

Ronald is completely sincere. Anna smiles.

INT. MANSION, FOYER - NIGHT

The Ghosts all float in to greet Ronald like they always do after work, only to find him looking worried.

HOWARD
 Is something wrong?

RONALD
 Um... I kind of... Well, I invited
 Anna over for dinner this Saturday.

ALICE
 You what!? Absolutely not!

The Ghosts immediately break into a cacophony of ARGUMENTS.

HOWARD
 Hold it... Hold it... Now, let's
 think about this for a minute.

ALICE
 Howard, really... There's no way
 you're seriously considering this.
 A... live person... in this house?
 Are you out of your mind?

HOWARD
 It's not just our house, Alice...
 Ronald lives here, too. Now son,
 are you absolutely sure about this?

Alice can't believe what she's hearing. Ronald thinks about it for a long beat.

RONALD
 I really dig her.

All the Ghosts, except Alice, begin nodding and smiling.

HOWARD
 We've got to clean this place up.
 Looks like we're having a dinner guest.

The Ghosts CHEER and fly around with excitement. Alice throws her arms up and PHASES through the wall MUTTERING to herself.

INT. MANSION - NIGHT

MONTAGE UP:

The Ghosts ready the house for dinner...

- The Twins decorate the living room, making it look FABULOUS!
- Cyan straightens up the bric-a-brac and cleans.
- Grandma fluffs the pillows in Ronald's bedroom, she looks around, then slides the Kama Sutra and a couple beers.
- Howard carefully selects the music from the old 78 speed records, arranging a "mix" that will be lights-out.
- Alice, despite not being on board, prepares an amazing meal with ingredients Ronald brought for her.
- Finally, Tony and Jeremy sit Ronald down in front of the bathroom mirror and pull out the scissors.

END MONTAGE:

INT. MANSION, FOYER - NIGHT

The KNOCKER STRIKES, ECHOING through the house. The Ghosts scramble with anticipation. Ronald comes down the stairs dressed to the nines... a fresh hair cut makes him a new man.

RONALD

Now guys... Remember, it's just me
and her. No possessing, no rattling,
no phasing... And no spying.

GRANDMA

What a gyp...

Ronald gives her a look. The DOOR KNOCKER RAPS again...

EXT. MANSION DOORSTEP - NIGHT

Anna can hear Ronald talking on the other side of the door. She reaches into her purse, checking a mini-tape recorder, and puts it back. She takes a deep breath. The door opens...

RONALD

Hi...

Anna is utterly blown away... Ronald looks amazing.

INT. MANSION, FOYER - NIGHT

Anna steps into the house. The candlelight causes the chandelier to cast thousands of light fairies along the walls... The musty foyer is gone...

In its place, a stunning classic house, fit with a polished bannister, vibrant rugs and candles that create an air of Victorian romance.

Anna can't help but marvel at the place and at Ronald's new look. Ronald is like a fourteen year-old who's been dropped off at the mall on his first date - awkward and jittery.

RONALD
So this is my pad...

Anna is speechless.

INT. DINING ROOM - NIGHT

The once dingy Dining Room is now a virtual museum setting. The Twins' luxurious drapery descends down from the crown molding to create a room fit for a Royal Family dinner.

Ronald reaches for Anna's purse.

RONALD
I can put that in the other room.

ANNA
Oh, no... It's okay.

On the table is an expertly put together meal... Vibrant vegetables mix with the polished silver tableware... Ronald pulls out Anna's chair for her.

ANNA (cont'd)
It's so beautiful. I don't want to eat it.

RONALD
Oh... Uh... okay.

Ronald begins clearing plates... Anna stops him.

ANNA
No... It's okay Ronald.

Ronald shrugs and takes his seat.

INT. HALLWAY - NIGHT

The Ghosts wait impatiently as Tony peeks through the wall. He PHASES back to report.

TONY
They're sitting down.

GRANDMA
And that's halfway to "laying" down. That's my boy...

The Ghosts SHUSH her. Tony goes back in...

INT. DINING ROOM - NIGHT

Ronald acts formal, as Anna eats.

ANNA

I can't believe you grew up here.
This is amazing.

RONALD

Thanks. Where did you grow up?

ANNA

Umm... Well, I was born in Manhattan,
went to school at Wellesley, business
school after that. Came out here
about two years ago and started
working with Sullivan.

Ronald smiles politely.

ANNA (cont'd)

(laughs)

Sorry. That sounded like a resumé
didn't it?

RONALD

Yeah... A little.

(beat)

What's a resumé?

Anna laughs.

INT. LIBRARY - NIGHT

Alice reads by herself, away from the others, but it's obvious
her mind is somewhere else.

INT. HALLWAY - NIGHT

Grandma and the others wait for their turns. Jeremy is
HALFWAY THROUGH THE WALL.

GRANDMA

Booorrrringg. Come on, make a move.

CYAN

Would you stop?

GRANDMA

My turn, Jeremy. Move.

Grandma pulls Jeremy back through the wall.

JEREMY
That wasn't five minutes.

CYAN
And you're not next anyway. I've
only gone once.

HOWARD
I haven't gone at all.

They continue to bicker.

INT. DINING ROOM - NIGHT

Ronald listens to Anna, but can now hear his family arguing
in the other room. Anna notices he's distracted.

ANNA
Is everything okay?

RONALD
Uh... yeah.

Ronald is getting twitchy, trying to tune them out.

ANNA
So, anyway... Kevin can be a little
rough around the edges, but he's
really smart.

Anna continues...

INT. HALLWAY - NIGHT

Everyone is in each other's faces, with Howard in the middle
trying to calm everyone down.

HOWARD
Now guys, just cool it.

CYAN
It's just like Dr. Phil says. You
guys are both "Anger-o-Holics"...

JEREMY
Not listening, Cyan... Or should I
say, "Missy Goldberg of the Hampton
Socialite Goldburgs".

CYAN
You're such classic closet cases!

Tony and Jeremy are totally outraged.

TONY
"Closet Cases"?

JEREMY

Are you implying that we're --

CYAN

Oh... It's been over 30 years! We all know! Give it up, already.

TONY

As soon as you "give up" pretending you're not a rich Daddy's girl playing "Hippie" for the weekend.

CYAN

Oh, you son of a --

Cyan nails Tony with a roundhouse, sending him through the wall and into the...

INT. DINING ROOM - NIGHT

Ronald's eyes go wide as he sees Tony come through the wall, soon followed by Jeremy clutching Cyan.

RONALD

Oh my God...

ANNA

What?

RONALD

Uh... Doesn't this herb butter rock?

Anna makes a face, then smiles. She continues talking about her family... Ronald, however, is distracted by the all-out sibling rivalry Battle Royale happening behind her on the floor. Howard and Grandma PHASE IN to help.

HOWARD

Sorry buddy. Pretend like we're not even here.

Howard tries to break them up. Grandma comes to the table.

GRANDMA

You should really start working on getting her upstairs.

HOWARD

Grandma!

Anna feels a breeze in her hair where Grandma is standing. The ball of Siblings falls into the serving cart, knocking it over with a CRASH! Anna spins around.

RONALD
Our cat is... in heat. Why don't
we have our dessert in the parlor?

Before Anna can say anything, Ronald has grabbed the plates, picked her up by her elbow and is leading her out of the room.

INT. LIBRARY - NIGHT

Alice hears the FIGHT from downstairs and shakes her head.

INT. MANSION - CONTINUOUS

Ronald leads Anna into the living room away from his fighting family. Problem is... their fight is following them.

Ronald continually tries to distract Anna as furniture, pictures and lamps fall over behind them, all victims of the knock-down-drag-out brawl between the Ghosts.

RONALD
The wind will sometimes --

A lamp goes flying behind Anna's head, CRASHING down...

ANNA
That's some wind.

Ronald shrugs and smiles playfully. He presents the Almond Torte to her, beckoning her to eat. He looks behind him... Cyan's got the Twins in a double head-lock, hurling CURSES.

RONALD
(whispering)
Guys...

The Ghosts now employ weapons - fireplace tools, knickknacks. The objects float right behind Anna and Ronald, who is desperately trying to play it off, but it's nearly impossible.

ANNA
Are you... okay?

RONALD
Fine. Why would I be anything but
fine?

Cyan throws a series of knickknacks at Tony. He ducks. Ronald catches them behind Anna's back before they'd hit her. She turns to see him holding an armful of stuff...

RONALD (cont'd)
Isn't this a killer ashtray?

Anna smiles awkwardly. Ronald turns to his family whispering a little louder.

RONALD (cont'd)

Guys!

ANNA

You know... I should get going.

RONALD

(whispering to the Ghosts)

Guys!

(to Anna)

No, please... It's still early.

A table falls over... Anna looks... Ronald desperately covers.

ANNA

No... I'm really kind of tired.

They still go at it. Behind her back, Ronald tries to pull Cyan off of Howard, turning back in time for Anna not to see.

RONALD

No... Anna, please...

Anna grabs her purse and coat and starts for the door. Ronald finally snaps at the Ghosts...

RONALD (cont'd)

Stop it! Just stop it! Cyan, knock it off. Jeremy, Tony, quit it. And Dad, take Grandma out of here! You're ruining my date!

Ronald's outburst makes the Ghosts realize what they've done. They immediately drop their "weapons". When Anna turns around, she sees nothing... just Ronald yelling at an empty room.

A beat... Ronald turns to her, realizing how it looks. He smiles awkwardly...

INT. MANSION - NIGHT

Ronald walks Anna to the door, still phased by what happened.

ANNA

Dinner was really nice.

Ronald nods... Weirdness. Anna starts for the door. He musters the courage and stops her.

RONALD

Anna, I --

She turns to him.

RONALD (cont'd)

I promised you a tour.

Anna sees how sincere he is... A beat. She smiles...

I/E. MANSION - NIGHT

Ronald takes Anna through the Mansion... giving her a history of every piece of classic furniture, every hand-carved bed frame and every nuance of the architecture.

They journey out to the greenhouse - the flowers all vibrant and colorful; he shows her his favorite old books in the library; he takes her to the Lounge, a groovy party room decorated as if Peter Max did it himself... Anna is all eyes.

I/E. UPSTAIRS PARLOR - NIGHT

Ronald gives Anna his jacket then leads her into the parlor.

RONALD
This is my favorite place.

Ronald points to his "view" of Los Angeles through the enormous blast hole. The city lights and atmosphere are majestic.

ANNA
I... Wow...

They take in the view for a long beat.

RONALD
When I was growing up, I thought
I'd never see something as
beautiful as that...

ANNA
And I'm sure you still haven't...

RONALD
(looks at Anna)
No... I have.

Anna looks at him, then, overwhelmed by the moment, suddenly kisses Ronald... It's a good one. Ronald's eyes go big, then he settles into it.

She suddenly realizes what she's doing and pulls away. Ronald is complete mush, tongue still moving on auto-pilot.

ANNA
Oh... I uh... I gotta go.

Anna pushes past him. Ronald snaps out of it and follows her.

EXT. MANSION WALL - NIGHT

The Ghosts have been watching what just happened, HALF PHASED through the wall, mouths agape.

INT. ANNA'S CAR - NIGHT

Anna plops behind the wheel, trying to compose herself. She looks at the house and waves to Ronald standing on the doorstep.

ANNA
Okay... So that happened.

She shakes it off and goes into her purse, pulling out the tape recorder. She hits play...

RONALD'S VOICE
(playback)
Stop it! Just stop it! Cyan,
knock it off. Jeremy, Tony, quit
it. And Dad, take Grandma out of
here! You're ruining my date!

She turns it off, thinks for a beat, then starts the car.

DISSOLVE TO:

INT. THE SULLIVAN GROUP - DAY

Ronald bops through the halls... everyone's best friend.

RONALD
Morning Rick-er...

RICK peeks out of his office and high-fives Ronald... Ronald knocks and gives a wink and a "thumb's up" to the ACCOUNTING DEPARTMENT, who come to life when they see him.

RONALD (cont'd)
Get back to work you hooligans!

Ronald arrives at his cubicle and looks into Anna's office, where she sees him and smiles. Ronald bashfully returns it and looks back at his desk. Sullivan walks up, sees the tail end of their interaction, smiles and enters Anna's office.

INT. ANNA'S OFFICE - DAY

Sullivan closes the door behind him.

SULLIVAN
Uh oh... Someone's got a retard
crush on you...

ANNA
Shut up.

SULLIVAN
How was the house?

ANNA
 It's like a museum. It's
 unbelievable. Some of the rooms
 are still intact with the original
 furniture and fixtures. Gorgeous --

SULLIVAN
 So, you get anything we can use?

Anna takes a beat.

ANNA
 Still kinda working on it.

Sullivan rolls his eyes.

SULLIVAN
 I don't have time for this...
 (opens the door)
 Ronald! Can I have a word?

Elementary School OOHS and AHHS from Cesar and the others.
 Ronald mouths "shut up" and heads for the office.

ANNA
 What are you doing?

SULLIVAN
 Hitting "Fast Forward".

Ronald comes in and takes a seat nervously.

RONALD
 If it's about the box of granola
 bars I threw away, I only did it
 because they gave people diarrhea.

SULLIVAN
 No... It's not that. I wanted to
 bring you in here to tell you what
 a great job I think you're doing.

Ronald lights up. He looks at Anna with a big smile.

SULLIVAN (cont'd)
 Anna and I would like to take you
 out to dinner to show you how much
 we appreciate it.

RONALD
 Far out! Thanks Mr. Sullivan.

SULLIVAN
 (with a shitty wink)
 Any time, buddy...

Ronald smiles at Anna, who returns a half-smile. Sullivan gives a "gunshot" point to Anna and follows him out.

INT. MORTON'S - NIGHT

Ronald is completely out of place, as high-society PEOPLE - OLD RICH, NEW RICH, SOCIALITES - dine. Ronald, obviously uncomfortable, tries to emulate Sullivan's every move.

SULLIVAN
Never been to a nice restaurant
before?

RONALD
I've been to Desperado's. Oh, and
there's this place called "Del
Taco". It's pretty bad-ass.

SULLIVAN
"Bad-Ass" sounds about right.

Sullivan makes a face behind his back to Anna. The WAITER arrives with a bottle of champagne. Sullivan pours.

RONALD
Oh, no thank you.
(to the Waiter)
Could I please get an Arnold Palmer
with seven cherries?

SULLIVAN
Tell me more about your family...

RONALD
Well, I also have a sister and twin
brothers. And my Grandma lives
with us, too.

SULLIVAN
Sounds like an eclectic group. I'd
love to meet them sometime.

Someone steps up to the table... It's Mike from Harvest Capital.

MIKE
I thought that was you.

SULLIVAN
What the hell are you doing here?

MIKE
We're just having dinner. This is
Shelly and Brian from Citi Bank.
(points to Ronald)
This is the guy. He's amazing.
(MORE)

MIKE (cont'd)
 (to Sullivan)
 I've been telling them all about
 the guy who works for you who does
 the mind-reading trick. They don't
 believe me. Would you do it on
 Shelly?

RONALD
 I, uh...

He looks at Anna desperately.

ANNA
 We just sat down...

SULLIVAN
 Aaaa... Come on, Ronald. Do it.

They're all staring at him now. Anna shrugs to him.

RONALD
 Okay. I guess.

Shelly stands in front of Ronald. He grabs her hand and
 looks into her eyes.

FX: The SPECTRAL FORM of SHELLY'S MOTHER appears next to
 her... She's a concerned Yenta.

SHELLY'S MOTHER
 Will you please tell her to get
 married already?

Ronald is almost blown back by Shelly's Mother's tirade.

DISSOLVE TO:

INT. MORTON'S - LATER

The entire restaurant is gathered around Ronald, who finishes
 the "reading" of an OLD RICH MAN. Next to them floats the
 GHOST OF HIS FIRST WIFE.

RONALD
 She okay with you getting married
 again... She'd just prefer it if it
 was with a woman who was born
 before "Top Gun" was in theaters.

The Old Rich Man looks at his arm candy YOUNG GIRLFRIEND,
 then nods to Ronald. The entire restaurant BREAKS INTO
 APPLAUSE. Ronald can't help but soak up the adulation.

MIKE
 Sullivan, you've got to give this kid
 a raise... Call me Monday. We've got
 some business to talk about.

Mike flashes Sullivan a rare smile and leaves them with the rest of the PEOPLE buzzing around the table. Sullivan looks at Anna, then at Ronald with a fiendish smile...

INT. LIBRARY - NIGHT

It's Halloween. Ronald bounds down the stairs wearing a straight jacket and handcuffs. He runs past the library where the Ghosts are dressed in costumes - Witches, Vampires, Cowboys (Tony & Jeremy).

RONALD
Gotta go... I'm late.

HOWARD
Whoah... What's goin' on there?

RONALD
Oh... I'm Harry Houdini! Mr. Sullivan and I are trying to close a deal with a pretty difficult client. We're going to butter him up by taking him to some place called "The Playboy Mansion".

The Ghosts look at one another...

ALICE
But we were just about to start our annual Halloween Ghost Story. It's your favorite.

Ronald sees that the family is geared up for it.

RONALD
Yeah... Look, I'm getting a little old for that stuff... Besides Mom, this is for work.

Ronald continues for the front door...

ALICE
What time will you be home?

Too late... He's already gone. The Ghosts are left in the library sitting in their costumes.

EXT. PLAYBOY MANSION - NIGHT

Sullivan leads Ronald to the front of the line and up to the gates of the Mansion.

SULLIVAN
Welcome to the "other side" my boy.

He slaps Ronald on the back, sending him inside... The grounds of Hef's playground are alive with COSTUMED PARTY GUESTS intermingled with SCANTILY CLAD BUNNIES. Ronald is in adolescent overload.

A DOMINATRIX COCKTAIL WAITRESS cruises by with a tray. Ronald flags her down, timidly.

RONALD
(voice cracking)
Arnold Palmer, seven cherries, please?

SULLIVAN
I'm gonna go find Mitchum. Enjoy
buddy boy!

Sullivan pushes Ronald inside.

EXT. PLAYBOY MANSION, GROUNDS - NIGHT

Ronald marvels at the scene. BEAUTIFUL WOMEN, CELEBRITIES, GUESTS in outrageous costumes. He sees a few GUYS dressed as ghosts. He looks them over and shakes his head with a laugh.

EXT. PLAYBOY MANSION - LATER

Sullivan comes over to get him.

SULLIVAN
There he is... Ronald! I've got
someone you need to meet.

Sullivan finds JOHN EDWARDS (from "Crossing Over with John Edwards) giving a "reading" to AQUAMAN and introduces him to Ronald. They shake hands...

JOHN EDWARDS
Kevin says you're "gifted", too.

RONALD
Yeah...

RONALD'S POV: Suddenly, FOUR PISSED OFF GHOSTS are standing all around them. They all yell at Ronald to tell John Edwards what they really think of him.

ANGRY GHOSTS
(all together)
Prick! Son of a -- Gonna kick his --
- Motherfu --

Ronald is blown away by the CACOPHONY of INSULTS.

JOHN EDWARDS
Something a matter?

RONALD

Uh... No. Keep up the good work.

Ronald quickly dismounts the conversation, eyes wide.

EXT. PLAYBOY MANSION, THE GROTTO - NIGHT

Ronald is in his boxers waist deep in the infamous cavern pool. Flanking him are several BUNNIES. He's holding the hands of a PLAYBOY BUNNY...

RONALD'S POV: The BUNNY'S FATHER stands around them. He looks like he's going to have a stroke.

BUNNY'S FATHER

Tell her I've seen everything...
The Boy Bands... The Actors... Even
that Arena Football Team... I
can't handle it.

RONALD

(to the Girl)

Your father just wants you to know
he's seen everything you've done...

Ronald sees the Girl is getting mortified.

RONALD (cont'd)

... and... he's proud of you.

BUNNY'S FATHER

That is not what I said!

The Girl hugs Ronald. Behind her back he shrugs to the Ghost of the Father, who's dropped to the couch clutching his head.

PLAYBOY BUNNY #2

Do me next.

PLAYBOY BUNNY #3

No me... you promised.

RONALD

Ladies... There's plenty of the "R
Man" to go around.

The Bunnies GIGGLE and move in to hug him.

VOICE (O.S.)

The "R Man"?

Ronald looks up to see Anna, dressed as Uma Thurman in "Kill Bill", standing on the edge of the pool.

RONALD

Anna!

Ronald jumps out of the pool to pursue her, bent over, covering his "region" with a Gene Simmons Kiss mask.

RONALD (cont'd)
We were just... talking.

Anna looks down at the mask to see Gene Simmons mask's extended tongue over his crotch and nods.

ANNA
Is Kevin around?

RONALD
Yeah... He's schmoozing Mitchum. I think we're going to bag him and tag him!

ANNA
"Bag him and tag him"?
(beat)
Do you want me to take you home?

SULLIVAN (O.C.)
Hell no... The kid's just getting warmed up from the looks of it.

Sullivan is with MITCHUM. In the pool, the Bunnies are starting to undress. They smile and cannonball into the pool.

SULLIVAN (cont'd)
McDonald... Get in here.

Sullivan winks to Anna behind his back. She looks at Ronald for a long beat.

ANNA
Have fun.

Anna leaves Ronald there on the edge of the pool, Kiss mask over his junk. Just as he's about to go after her, he's yanked back into the pool by Mitchum and two Bunnies.

INT. MANSION, FOYER - MORNING

Ronald sneaks into the house, trying to make it to his room undetected. So far, so good...

INT. RONALD'S BEDROOM - MORNING

Ronald carefully closes the door behind him...

ALICE (O.S.)
Did you have good time?

Ronald jumps. Alice sits in a rocker by the window.

RONALD

Sorry... I got stuck. I mean, the people I was with had car trouble. Then, my watch stopped. I was gonna call, but... we don't have a phone, and --

ALICE

We'll talk about this later.

Alice indignantly PHASES through the wall. Ronald mocks "We'll talk about this later" like a teenager, then free-falls face first into his bed.

CUT TO:

I/E. LOS ANGELES - NIGHT

MONTAGE UP:

Sullivan closes more deals with Ronald's help...

- A HOMEOWNER signs the deed over to Sullivan. Next to him sits Ronald and Anna... and the GHOST OF HIS GRANDFATHER.

- Ronald holds the hands of a Pizza Hut Executive, who is in tears now that he's able to say goodbye to his ABYSSINIAN CAT.

- Sullivan hands Ronald a wad of cash. Ronald's eyes go big.

- The Ghosts sit in the Dining Room having dinner. Ronald's place setting is notably empty.

- Ronald blows off Cesar for Nerf basketball in order to have lunch with Sullivan and some BIGWIGS.

- Ronald gives a "reading" to Mike from Harvest Capitol and other INVESTORS at a swanky Country Club. With the help of a GHOST, he's "supernaturally" stacked the silverware.

- Alice and Howard come into Ronald's room to find him on a cell phone. He winks at them like, "I'm busy guys" and shoos them out.

- Sullivan and Ronald walk down Rodeo Drive. Sullivan is on a cell phone and it's obvious that Ronald is mimicking him, trying his best to match his walk and his body language.

- Anna watches Ronald smoke a cigar with Sullivan at the Polo Lounge... just like one of the guys.

END MONTAGE:

INT. THE SULLIVAN GROUP, PARKING GARAGE - DAY

Ronald runs his new H2 Hummer up on the curb, almost taking out the valet stand. He steps out of the car to reveal he's completely made-over - a bastardized blend of Hip-Hop couture, New York high fashion, and Rock 'n' Roll hideously combined into easily the tackiest outfit ever. Ronald is on a cell phone headset in one ear and his iPod plugged in the other.

RONALD

Put me down for a "plus one"...

Ronald doesn't pay attention and patronizingly drops his keys at the VALET'S feet before making it to the elevator.

INT. THE SULLIVAN GROUP - DAY

Ronald comes into the office strutting down the corridor like he's "The Man". He says his usual morning "hellos" but this time, he's completely "L.A." The iPod headphones in his ears prevent him from realizing just how loud he's rapping along with Jay-Z.

RONALD

(practically screaming)

99 Problems but a Bitch ain't one...

He finally arrives at Anna's office and pops his head in.

RONALD (cont'd)

(a "Whassup" nod)

Hey...

Anna looks up from her paperwork, a little taken aback by Ronald's new image.

ANNA

Somebody went shopping.

RONALD

Sully took me to some of his spots.

ANNA

"Sully"? Well... looks good.

RONALD

Thanks. Missed you at the Bowl last night. Me and Kev took some clients... It was geenius.

ANNA

Sorry I missed it.

RONALD

You wanna grab a bite tonight?
Ago? Katsu-ya?

ANNA
I'll have to check --

Ronald obnoxiously whips out his Sidekick and starts typing.

RONALD
Anna... Dinner. Bitchin'.

Ronald gives her a smooth point and a wink and starts to leave, but bangs his head on the door jamb. He plays it off.

His cubicle is now overhauled with dorky pop culture - pictures of Paris Hilton, Band Stickers everywhere, and a Donald Trump "You're Fired" screensaver.

Cesar and a few of the other Co-Workers come up.

CESAR
Dude... Look at you.

RONALD
(pops his collar)
Yeah... I know... I'm fly.

CESAR
Yeah... Well, we're taking Candy out to lunch for her birthday.

RONALD
(makes the "ouch" face)
I've gotta flake. I got stuff to do.

CESAR
What do you have to do?

RONALD
(sighs)
Look, I'll be honest. It doesn't look good to Sullivan and the investors if I'm hanging out with the rest of the support staff when we're still closing deals...
(beat)
Tell you what, next week... Let's hang. The Standard? I'll get you on the list.

Cesar tries to make sense of him, then shakes his head.

CESAR
Once a douche bag, always a douche bag.

Ronald gives him a "whatever" and puts his head on his desk.

INT. SULLIVAN'S OFFICE - DAY

Anna comes in to find Sullivan putting on his carpet. He misses. Frustrated, he hits the button for his Assistant. She comes in and he immediately begins hitting balls at her. She takes it like usual and slinks out. Anna comes in.

SULLIVAN
Nelson signed. We've got the land.

ANNA
No way! Kevin, this is so great!

Anna gives him a celebratory hug. Sullivan points to the map and we see that all the previously unsecured properties are now all red... Except for one.

SULLIVAN
Now, we just gotta close on Brookridge. You should have more than enough on him now. Give it to Simonson when you're ready to go.

Anna nods and starts to leave. Sullivan stops her.

SULLIVAN (cont'd)
You were the one who came to me and told me you were willing to do anything to make it... This is "anything".

Anna smiles spiritlessly and heads out.

INT. ANNA'S OFFICE - DAY

Anna holds the mini-tape recorder in her hand and looks out her window into the bullpen watching Ronald asleep at his cubicle. She puts the tape recorder back in her desk.

INT. SKY BAR - NIGHT

Ronald stands with Anna looking over her shoulder to make sure he doesn't miss anyone coming in. He orders a drink.

RONALD
Gin and Tonic... Seven Cherries.

ANNA
Since when do you drink?

RONALD
Are you kidding? For a long time...

Ronald belts his drink and winces, trying to play off the fact that he's totally not used to booze. He looks around...

RONALD (cont'd)
 Man... This place isn't what it
 used to be.

ANNA
 What? Like, before when?

RONALD
 I don't know... Last weekend? You
 wanna go to the Deuce? We can chill
 there for a while, then, I know of
 an after after party...
 (thinks)
 Wait... That means it's actually
 tomorrow. Oh, there's this killer
 Botox party!

Anna smiles, uninspired.

ANNA
 Ronald, I need to talk to you about
 something...

Anna takes a deep breath, and just as she's about to speak...
 Ronald suddenly sees someone over Anna's shoulder.

RONALD
 Ashton! Yeah!

Ronald leaves Anna in the middle of her story to greet ASHTON
 KUTCHER with an embarrassing "Bro Shake". Anna sighs...

RONALD (cont'd)
 Ashton, this is Anna Holcomb...

ASHTON KUTCHER
 Heard you might be here and I
 brought a friend to meet you.

Through the ENTOURAGE comes LINDSAY LOHAN. They meet.

LINDSAY LOHAN
 Ashton told me all about the
 "thing" you do...

Ronald feigns bashfulness.

RONALD
 You wanna chill with us?

ANNA
 Actually, we were in the middle...

RONALD

Come on... We're just throwing back a few cocky-tails before the Maxim party.

Anna reluctantly makes room. Lindsay Lohan slides in next to Ronald, who rolls his neck, cracks his knuckles, takes a deep breath, then takes her hands.

RONALD (cont'd)

Let's see what we've got.

RONALD'S POV: The Ghost APPEARS, then begins PHASING IN AND OUT... almost like a bad radio transmission.

Ronald is confused. Lindsay Lohan, Ashton Kutcher and the rest of their Entourage watch intently. Ronald tries to focus harder...

RONALD'S POV: The Ghost is blurry, PHASING IN AND OUT... Then just DISAPPEARS.

LINDSAY LOHAN

So, what do you see?

A beat... Ronald doesn't know what's happening.

RONALD

You're going to have an incredibly long and successful career.

LINDSAY LOHAN

Oh my God... That is so genius.

Lindsay gives Ronald a big hug. Ronald takes a pull off his drink. Anna sees that Ronald doesn't look well.

ASHTON KUTCHER

Who's next? Timmy, get over here.

RONALD

Actually guys, I'm a little beat.

ANNA

Are you okay?

RONALD

I'm doing the South Beach diet now, and I think this G&T caught me with my pants down. I'm fine.

Anna can tell he's not.

ANNA

I think I'm gonna go... Ronald, why don't you come with me?

Ronald looks around the table and back to her.

RONALD
We're just getting started here.

ANNA
We need to talk. It's important.

Ronald, not so subtly, rolls his eyes to Ashton.

RONALD
Hang out. We can talk here.

Ronald has now attracted the attention of the entire table. They look at Anna. She looks at Ronald sipping his drink.

ANNA
Good night, Ronald.

Anna walks away briskly. Ronald shrugs and gets back to his new friends.

INT. MANSION, FOYER - NIGHT

Ronald finds his entire family waiting for him. He sees them, drops his keys on the table and starts for the stairs.

RONALD
Night... I'm wiped.

ALICE
Ronald. We need to talk with you...
About your behavior recently.

RONALD
Aww Christ...

HOWARD
Hey! Get down here and show your
mother some respect.

Ronald rolls his eyes and skulks down to them.

ALICE
The way you've been acting lately.
The way you're dressed, the way you
talk now... We want to know what's
going on.

RONALD
"What's going on"? I'll tell you
what's going on... I'm living my
life. God, what's wrong with that?
Leave me alone...

HOWARD

Like that... You never used to act that way to us.

GRANDMA

You're just so... so different lately. We're just worried about you.

Ronald lets out a long Teenager worthy sigh.

RONALD

Is that it? Can I go now?

ALICE

No, you cannot go. Things are going to change around here, and until you can show us you're responsible enough, and lose this "attitude", you're not to leave this house. That means no work, no clubs --

RONALD

Oh, this is such bullshit.

HOWARD

Ronald!

RONALD

You guys wouldn't be able to stand it if I wasn't allowed to go back out there. I'm your only connection to the real world.

The Ghosts exchange confused looks.

ALICE

What?

RONALD

If you didn't have my life, you wouldn't have anything. You use me.

ALICE

That is not true...

RONALD

Oh, are you telling me you're not enjoying all the stuff and all the stories I'm bringing home from out there? You're a bunch of hypocrites... You're all jealous.

HOWARD

What the hell are you talking about?

RONALD
I'm finally becoming my own person
and you can't stand that you can't
control me anymore.

ALICE
Ronald, that's enough!

RONALD
Don't tell me what to do.
(beat)
You're not even my real family.

Ronald PASSES THROUGH Alice, grabs his Hummer keys and
rambles to the door. The Ghosts stand there devastated.

INT. ANNA'S OFFICE - DAY

Anna comes in to find Ronald asleep on her couch.

ANNA
Get up...

Anna shakes him. Ronald stirs awake.

RONALD
Easy. What's your bag?

ANNA
Nothing. I want my office back.

Ronald gets up, trying to figure her out.

RONALD
You're pissed at me now? You left.
I should be pissed at you.

ANNA
Ronald, please --

RONALD
No. Everyone's on my ass lately.
I want to hear why you're mad.

Anna continues to work. Ronald shakes his head and starts to
leave...

ANNA
I thought you were different. You
were weird and dopey, but you
weren't like those assholes out
there. And now I look at you, and
I realize the only thing different
about you is a stupid party
trick...

(MORE)

ANNA (cont'd)
 You think those "friends" give a damn about you? That Sullivan gives a damn about you?

RONALD
 Now I know what this is all about. You're angry because Kevin needs me more than he needs you. Just because you're afraid you're going to end up like your white trash mother doesn't mean you have to take it out on me.

He realizes he let something slip. Anna is totally taken aback.

ANNA
 My -- How did --
 (catches herself)
 Bye Ronald.

Anna shakes her head and walks out of the office.

RONALD
 Frickin' chicks these days...

INT. DESPERADO'S - NIGHT

Ronald is at the bar ordering shots with cherries in them. He's hammered. The music is pumping and he wants to party. He stumbles away from the bar and over to some enormous RAIDER FANS watching the game.

RONALD
 Yo homies! What's up?

They look at him coldly.

RONALD (cont'd)
 Cool. Find me at the half. Later esé.

Ronald now drifts over to a collection of DART PLAYERS. They all bum out when they see they're on the "Drunk Guy's" radar.

RONALD (cont'd)
 I got next!

DART GUY
 I don't think --

Before the Dart Guy can protest, Ronald grabs his darts and takes his place at the line, swaying back and forth.

RONALD
 You guys have better brought your wallets, cause I'm feelin' it...

Ronald throws a dart way wide... It sticks deep into the scalp of one of the seated RAIDER FANS' shaved heads. He gets up.

RONALD (cont'd)
 Hey man, I'm sorry... Fingers are greasy from the wings. Come over here. I wanna show you something... It's gonna be cool. I just gotta touch you.

Ronald grabs his wrist and looks him in the eyes.

RONALD'S POV: Nothing... No Ghost... Nothing.

RONALD (cont'd)
 Wait...

Ronald is taken aback. The Raider Fan is seething - dart sticking out of the top of his head like an Indian feather.

RONALD (cont'd)
 Hold on... Something's not right.

Ronald grabs the wrist of one of the other GUYS... Again, nothing... Then another... nothing. He's confused...

EXT. DESPERADO'S - NIGHT

Ronald SLAMS head first into his Hummer, then falls to the ground. The Raider Fans leave him on the ground. Ronald sits up and stares at his hands...

RONALD
 What's happening?

He sees a COUPLE walking through the parking lot. He runs up and desperately grabs them... No Ghosts. They shrug him away, and he runs up to another MAN... Nothing...

EXT. SUNSET STRIP - NIGHT

Ronald staggers down the street desperately grabbing PEOPLE at random... Nothing... His power is gone.

RONALD
 Where did you go? Come back!

Ronald continues to grab PEOPLE, who shove him away like any other L.A. crazy. He keeps going...

DISSOLVE TO:

INT. HUMMER H2 - DAY

Ronald is passed out in the back seat of his Hummer, empty beer cans and wine bottles everywhere... The VALET taps on his window to wake him up.

INT. THE SULLIVAN GROUP - DAY

Ronald walks the halls, looking like he was dragged behind a chariot. His mismatched couture is now stained with puke, beer and other mystery fluids. The Co-Workers stand back as he passes... He looks so hung over, it looks contagious.

INT. RONALD'S CUBICLE - DAY

Ronald collapses into his chair, looking around the corner to see Cesar, Rose and the others looking at him. They all shake their heads and go back to their work. He's tapped on the shoulder.

SULLIVAN
Ronald... Come on.

Ronald stumbles after Sullivan.

INT. CONFERENCE ROOM - DAY

Ronald enters the room to find a phalanx of Lawyers (including SIMONSON) who sit at the table. Anna stands behind them...

RONALD
What kind of meeting is this?

SULLIVAN
Ronald... I want you to sign this document.

Ronald takes it and looks it over. His face curls.

RONALD
It says that I give up any claim to my house.

Sullivan nods.

RONALD (cont'd)
But you told me you weren't going to do anything to my house. That it was a misunderstanding.

Sullivan coquettishly covers his mouth.

SULLIVAN
Oops...

RONALD
You son of a bitch...

SULLIVAN
You're right Ronald. My Mom was a bitch. A real big one. And so's life. Now, if you sign the paper, we can make this easy.

Ronald can't believe what he's hearing.

RONALD
No way!

Sullivan cues one of the LAWYERS, who slides a file across the table. In it are several pictures of the mansion, intermixed with pictures of Ronald demonstrating his "gift".

RONALD (cont'd)
What is all this stuff?

SULLIVAN
It's the "hard road"... Anna?

Anna steps around the table and begins navigating the file.

ANNA
We have affidavits from three psychiatrists that will testify that your "gift" is, in fact, a behavior consistent with multiple-personalities and schizophrenia.

Anna gives Ronald a concerned look.

ANNA (cont'd)
Ronald, if you choose not to sign the property over willfully, we'll be forced to use this evidence to prove you're "not of sound mind", which will nullify your claim anyway...
(beat)
And then you'd be put into a psychiatric hospital.

Ronald looks at Anna completely betrayed. Sullivan hits "play" on the tape recorder. The playback of Anna's dinner at the Mansion, with the "family fight" fills the room.

SULLIVAN
Sounds like multiple personalities to me.
(beat)
So. Choice is yours, bucko...
Well, it's not really a choice.

Ronald looks desperately at Anna.

RONALD
But they're real!

SULLIVAN
Oh... We know.

Sullivan rolls his eyes to the others.

RONALD
No. It's my family... They're
Ghosts. There were there, but you
just couldn't see them.

Sullivan lets in two MEN in white suits - from the Psych Ward. Sullivan turns back to Ronald to and urges him to continue, miming "dig deeper".

RONALD (cont'd)
They raised me... I know it sounds
crazy to you, but they're real.
They live in the mansion and if you
destroy it, they won't have
anything to be bound to...
(to Anna)
Anna, please... They're real.

ANNA
Your... "family"?

RONALD
Yes! They were there that night.
When you came to the house. They
had a fight... That's what all the
chaos was at the dinner table.

ANNA
And Alice Brookridge is your mother?

RONALD
Yes!

Anna sighs then pulls out an envelope from the pile, opens it and shows the mug shots of two people, a MAN and a WOMAN, from the early 1970s.

ANNA
Ronald. This is your "family".

ANGLE ON: The Mug Shot Placards, which read "Jefferson Weaver" and "Molly Weaver".

Ronald is floored. He picks up the photos...

ANNA (cont'd)
 We were finally got enough
 information from you to track down
 your records... That's Jefferson
 and Molly Weaver... Your parents.

Anna reaches into the file for one more whammy... She puts a
 birth certificate on the table.

ANNA (cont'd)
 Your real name is Norman Weaver.

Ronald is utterly devastated.

SULLIVAN
 So, buddy... Again, we can do this
 the easy way, or the hard way...
 But we have to do it quickly. I've
 got a Judge from the City waiting
 outside ready to ratify this.

Ronald doesn't answer, just stares blankly at the two people
 in the mug shots. He looks desperately to Anna.

ANNA
 Ronald, you need help.

Sullivan gestures to have the Judge come in. In walks JUDGE
 ROY W. EASTMAN, whom Sullivan greets warmly.

SULLIVAN
 Judge Eastman... Sorry to keep you
 waiting. Ronald was just about to
 make this official.

ROY W. EASTMAN
 Let's get going. I've got Snoopy
 on Ice tickets and I have to get on
 the road.

Sullivan nods understandingly.

ROY W. EASTMAN (cont'd)
 Son? You ready?

A beat... Then Ronald leaps across the table and grabs
 Eastman's hands, locking eyes on him.

RONALD
 I can show you!

RONALD'S POV: Nothing...

Sullivan and the other Lawyers have to pull Ronald off of
 Eastman.

ROY W. EASTMAN
Jesus... Who is this guy?

SULLIVAN
Sorry your honor, he's not well.
We should take care of this in the
morning. I'll send the signed
papers to your office in the
morning... when things calm down.

Sullivan escorts Roy out of the room. The Psych Ward
Attendants grab Ronald by the arms. Anna looks at the floor.

SULLIVAN (cont'd)
Well, I think we have your answer.

RONALD
You can't have my house!

SULLIVAN
(smiles)
Too late muchacho...

Off Ronald's horrified look...

INT. LOS ANGELES COUNTY PSYCHIATRIC UNIT - DAY

Ronald is being wheeled through the hallway of the most
secure section of the unit. SERIOUSLY DISTURBED PATIENTS
peer out of their padded cells... MEN in straight-jackets,
heavily medicated MEN, and even an enormous SAMOAN MAN
dressed exactly like Shirley Temple.

As he's wheeled into a room, one of the Disturbed Men calls
out from his cell...

JERRY
Hey! Ronald! How are you?

Ronald turns to see it's Jerry, the office meltdown guy.

INT. DESPERADO'S - NIGHT

Sullivan gets up on his stool, raising his glass. Around
him, the entire office is collected, all celebrating.

SULLIVAN
This is to all of you... for being
a part of the biggest commercial
real estate acquisition and
development project in the history
of Los Angeles!

The Bar erupts with a CHEER, downing their drinks.

SULLIVAN (cont'd)
 I expect each and every one of you
 to be there tomorrow night at the
 dig site for the biggest party yet!

Another eruption of CHEERS, as Sullivan gets down. Anna sits
 on a stool next to him.

SULLIVAN (cont'd)
 I couldn't have done this without you.

They CLINK glasses. Anna smiles modestly.

SULLIVAN (cont'd)
 Don't worry. I'm going to take
 care of you for your... discretion
 about all the accounting mishaps.

Sullivan smiles.

ANNA
 Wait, I thought you said that it
 was some "goofy overhead" built
 into the contract --

SULLIVAN
 Right...
 (rolls his eyes)
 Now. Don't get all bashful on
 me... Without you shaking that ass
 in front of Miss Cleo, this whole
 thing would have been lost.
 Welcome to the bigs, sweetheart.

Sullivan orders her another drink and disappears into the
 Celebrants. Anna is left standing there.

INT. THERAPY ROOM - NIGHT

A snooty GRAD STUDENT sits across from Ronald, who's in a
 straight-jacket.

GRAD STUDENT
 So, these... "Spirits" around us.
 Only you could see them and only
you could speak to them? This is
 your... "Gift". And you say you've
 lost it?

Ronald, understanding how he's coming across, simply nods.

GRAD STUDENT (cont'd)
 So, what do you think happened?

Ronald takes a deep breath.

RONALD

My whole life, I've been different. My Mom would tell me it was because I was "special"... I always thought it was her way of making me feel better... I thought if I came out here into the world, things would change... That I'd finally fit in. But that didn't happen. So, I tried to be like everyone else.

(beat)

I think when I stopped being "Ronald"... I stopped being "special".

GRAD STUDENT

So the reason you lost your gift is because you stopped being yourself?

Ronald nods... The Grad Student takes it in compassionately.

A beat... He then WHISTLES "Cuckoo", spinning his finger around his temple. He starts scribbling on his clipboard.

RONALD

I know I sound crazy, but my family is real.

GRAD STUDENT

No... Totally... I believe you.

(rolls his eyes)

Look Ronald, I'm going to give you something called "Thorazine". It's going to make you feel real happy.

The Grad Student pats him on the knee.

RONALD

I don't need any --

GRAD STUDENT

Do I need to call the Attendants?

(off Ronald's look)

Atta boy.

The Grad Student pats Ronald on the knee then goes back to writing. Ronald sits back in his chair dejectedly.

A beat... Then Ronald notices something behind the Grad Student.

RONALD

Hello?

GRAD STUDENT

What?

RONALD'S POV: The SPECTRAL FORM OF A WILD-EYED VIETNAM VET in the corner.

VIETNAM VET GHOST
Wait... You can see me?

RONALD
(smiles)
Yes... I can see you... I can actually see you!

GRAD STUDENT'S POV: Ronald's talking to the air.

GRAD STUDENT
(way over it)
And I could have been a Gynecologist...

Suddenly, the paper on his clipboard begins to flutter... Then the pens in his pockets begin clicking violently... The LIGHTS in the room flicker on and off. He looks at Ronald...

The buckles on his straightjacket begin to pop open...

INT. HALLWAY - NIGHT

The Attendants hear the ruckus in the room. They rush in...

INT. THERAPY ROOM - NIGHT

The Attendants find the table spinning in mid-air. The Grad Student is backed into a corner by his chair. Several CRAZY GHOSTS, led by the Vietnam Vet Ghost, are behind the mayhem.

ATTENDANT
Okay! Knock it off!

They rush at Ronald. Suddenly, FACES and HANDS stretch from the padded walls and grab the Attendants, wrapping them up.

VIETNAM VET GHOST
Make your break, kid.

RONALD
Semper Fi!

Ronald gives a salute and runs out into the hallway.

INT. HALLWAY - NIGHT

Ronald rushes down the hallway. The Grad Student and the Attendants stumble out.

GRAD STUDENT
Stop him!

The Vet Ghost comes into the hall behind him and waves his hand... All the cell doors on the ward fly open. The Grad Student and the Attendants suddenly find themselves surrounded by Patients. The Samoan Shirley Temple towers over them.

SAMOAN SHIRLEY TEMPLE

Are you my new ponies?

Off their terrified looks...

EXT. ESTATE GROUNDS - DAY

Ronald's cab turns in through the gates just in time to see a wrecking ball take out the last standing wall of the mansion.

He jumps out of the cab, looking at what used to be his home... He runs through the wreckage calling out...

RONALD

Mom! Dad! Grandma!

No sign of them. Ronald keeps searching to no avail, getting weird looks from the Construction Workers.

It's no use. They're gone. Ronald falls to his knees.

A long beat, as he watches the CREWS clearing the wreckage, sorting piles of waste... Earth Movers are already terraforming the land where the greenhouse used to be.

Ronald seethes...

EXT. DIG SITE - NIGHT

The Sun setting over the hills makes the atmosphere for this foo-foo celebration even more spectacular. Amongst the enormous Earth Movers, Bulldozers and Landscaping equipment, a series of large tents are interconnected covering a large party floor populated by hundreds of IMPORTANT PEOPLE.

INT. TENTS - NIGHT

A Banner reads, "Congratulations on the Commencement of the Sullivan Complex". Right below it, Sullivan hob-knobs with HIGH ROLLERS and GOVERNMENT OFFICIALS, as ACTORS, MUSICIANS and NEWS CREWS circulate through the celebration.

He walks MAYOR WERTH over to look at the view.

MAYOR WERTH

Unbelievable...

SULLIVAN

I've got seven different restaurants vying to get the space that gets this view.

MAYOR WERTH

Not a bad situation. I'm more impressed that you were able to get the people up here to give you the land.

SULLIVAN

I'm full of surprises.

Anna walks up to them with a smile on her face. Sullivan looks uncomfortable, as Anna waits for him to introduce her to the Mayor.

ANNA

Mr. Mayor, I'm Anna Holcomb. I work with Kevin...

SULLIVAN

For Kevin. Anna is part of my team.

MAYOR WERTH

Really? And what role on the team did you play?

SULLIVAN

(answers for her)

Two roles, actually... The "T" and the "A" parts.

The two LAUGH, as Anna smiles, playing along. Several more MUCKITY-MUCKS join the conversation, including Mike from Harvest Capital.

MIKE

Nice spread here Sullivan. Looks like you're about to make a killing.

SULLIVAN

You have no idea...

(a shitty smile to Anna)

Gentlemen... I see some empties. That is against the Sullivan Party rules... Anna.

Anna plays the part begrudgingly, taking several empty glasses and orders.

ANNA

Kevin, can I talk to you?

Sullivan rolls his eyes to the others and dismounts the conversation, following Anna over to the side.

ANNA (cont'd)

I'm not your Geisha that takes drink orders.

SULLIVAN
 Anna, you know how these guys are.
 Don't be so sensitive.

Sullivan immediately catches another Muckity Muck guest, transforming on contact into his host personality. Anna is left standing at the bar, arms full of empty glasses.

EXT. DIG SITE - NIGHT

Ronald approaches the edge of the tents, watching the SECURITY sparingly let people in.

He recognizes someone approaching the entrance... It's Cesar and Rose with a group of the Cubicle Workers.

RONALD
 (whisper yelling)
 Hey! Cesar!

Cesar sees Ronald in the bushes, looks around then comes over.

CESAR
 Dude. What are you doing here?

RONALD
 I need to get in there.

CESAR
 Get the hell out of here...

RONALD
 Cesar... You were a great friend to me and I treated you like crap. I'm really sorry.
 (off his look)
 Please, Cesar...

Cesar considers Ronald's apology.

CESAR
 Meet me on the side in ten minutes.

Cesar and Ronald share an elaborate "fist shake".

EXT. PARTY PERIMETER - NIGHT

Cesar walks past the GUARDS holding a funny looking cigarette.

CESAR
 Any of you guys suffer from Glaucoma?

The Guards look around, then follow Cesar into the woods leaving their posts. Ronald breezes inside.

INT. TENTS - NIGHT

Ronald sees Sullivan speaking to some HIGH ROLLERS and makes a bee-line for him. He's grabbed and pulled outside...

EXT. TENTS - NIGHT

It's Anna...

ANNA
Are you crazy?

RONALD
According to you, I am.

ANNA
Look, I was just doing my job. And you're not well...

RONALD
You helped them take my house... I thought you actually cared about me.

ANNA
I do... I just....

Ronald waits for Anna to come out with a good answer. Nothing's coming.

RONALD
That's what I thought.

Ronald pushes his way back into the tent...

INT. TENTS - NIGHT

Ronald makes it to Sullivan and interrupts his conversation.

RONALD
Interesting... Mr. Sullivan, did you tell these gentlemen how you actually acquired this property?

SULLIVAN
What the... How did you --

RONALD
See, I live in what used to be the Brookridge Estate over that way... Kevin here tricked me and a bunch of other people out of their homes so he could build his mall.

Sullivan pushes Ronald away from them and toward an exit.

SULLIVAN
 Sorry guys. A former employee who
 was deemed "mentally incompetent"..

EXT. TENTS - NIGHT

Several SECURITY GUARDS have now surrounded them.

RONALD
 What are you going to do Sullivan?
 Fight me?

SULLIVAN
 No... They are.
 (to the Guards)
 Take care of him.

Anna runs up.

ANNA
 No! Kevin stop it!

SULLIVAN
 Oh God... Anna just go back in
 there and leave me alone.

ANNA
 No Kevin. This is enough.

Sullivan sighs.

SULLIVAN
 And what are you going to do, Anna?

ANNA
 You leave him alone or I walk right
 in there and tell the Harvest
 Capital people how you've been
 shortchanging them on the land
 purchases and keeping the money.

Sullivan stops and considers what she's saying. Then he
 laughs and shakes his head.

SULLIVAN
 Congratulations Ronald. I don't
 know how you did it, but you seem
 to have won over one very tough
 cookie... See, usually it's the
 other way around.
 (beat)
 Did she drop that "I was born in
 Manhattan... Went to Wellesley"
 speech?

ANNA
Stop it, Kevin.

SULLIVAN
See, I taught her that one. I didn't think "I was born in Riverside and was found temping at a Dentist's office" would wow the big fish. So we got a little more creative...
(beat)
I guess it's true, Anna... You can take the girl out of Riverside, but you can't take the Riverside out of the girl.

RONALD
Shut up!

Ronald runs at Sullivan, but is quickly dropped by a GUARD.

SULLIVAN
He's like a frickin' chick...
(to the Guards)
Have them both arrested and I want to press full charges.
(to Anna)
Who do you think you're dealing with Anna? You don't think I covered my tracks? Maybe I didn't teach you as well as I thought.

Sullivan gestures to the Guards and they take Ronald and Anna into custody. As Sullivan starts back for the tent...

POP! BOOM! SLAM!

The party's flood lights begin POPPING THEIR BULBS, sending sparks down on the terrified GUESTS.

SULLIVAN (cont'd)
We're just having a power surge...
Everyone please remain calm!

Just as Sullivan finishes his sentence...

ANGLE ON: A BULLDOZER, STARTS UP...

ANGLE ON: A WRECKER FIRING UP ITS ENGINES...

ANGLE ON: A JACKHAMMER COMING TO LIFE LIKE A POGO STICK...

ANGLE ON: A DUMP TRUCK STARTING UP, HEADLIGHTS ON HIGH...

ANGLE ON: TWO PORT-A-POTTIES that start violently opening and slamming closed.

Commotion from the Guests... Ronald sees what's going on.

Alice at the bulldozer, Howard at the wrecking ball, Cyan at the dump truck, the Twins possessed the Port-A-Potties and Grandma... is riding a jackhammer... in ecstasy.

RONALD
Mom! Dad!

The Guests begin panicking, as the equipment begins coming to life and chasing them. Bedlam...

Ronald catches up to Alice in the bulldozer.

RONALD (cont'd)
Mom! You were bound to the house...
I thought you'd gone with it!

ALICE
We thought so, too honey. But then,
after they tore it down, nothing
happened to us.
(beat)
We weren't bound to the house,
Ronald... We were bound to you!

Ronald beams. He leaps into the Dozer and gives her a big hug.

RONALD
I'm so sorry, mom. I was so horrible
to you. You're the only family I've
got, and I thought I'd lost you...

ALICE
It's okay baby.

RONALD
But our house... I let Sullivan
destroy our house...

ALICE
Don't worry... We've got some plans
for Mr. Sullivan.

Alice smiles and revs the bulldozer's diesel engine...

NEAR THE TENTS

MAYOR WERTH
What the hell is going on?

Sullivan tackles the Mayor out of the way of the swinging wrecking ball, narrowly missing them before smashing into the podium and taking out the banner.

People run for the exits, but they're headed off by Alice in the bulldozer, who scoops them up.

AT THE BACK OF THE PARTY...

People are being herded by the Dump Truck. Cyan sees the Muckity Mucks running for it, and veers the truck at them.

CYAN
Come back here you Capitalist pricks!

She hits the lever, causing the truck to envelope them in tons of dirt.

The Port-A-Potties BOUNCE after guests, lassoing them with toilet paper "tongues", then SUCKING THEM BACK INSIDE, only to SPIT THEM OUT covered in that vile blue water. The Twins LAUGH hysterically...

ON SULLIVAN

... who is trying to escape, but is blinded by the HIGH BEAMS of the machines. He grabs Ronald by his shirt.

SULLIVAN
Knock it off!

RONALD
Who would that be?

Sullivan and Anna now see the Wrecker operating by itself, with no one behind the wheel. They turn to see no one is driving the bulldozer either.

ANNA
Oh my --

SULLIVAN
Make it stop, you asshole!

Just as Sullivan rears back to nail Ronald, he's smacked aside... He recovers in time to see SHOVELS, PICK AXES, CROWBARS, ETC.... ALL ASSEMBLED INTO THE FORM OF A PERSON.

SULLIVAN (cont'd)
What the --

The remaining Guards run for it, as the EQUIPMENT CREATURE (Grandma) continues to back Sullivan down. Anna and Ronald are free.

INT. TENTS - NIGHT

One by one, the Ghosts do their part to terrify everyone at the party, scaring them just enough to send them screaming back to their cars.

Sullivan tries to make a run for it, but is stopped at one exit by the ICE SCULPTURE, which has now come to life (Cyan).

He heads for another exit, but is intercepted by the Port-A-Potties, BELCHING and SLOSHING their blue water.

Behind him, the two other exits are blocked by the Equipment Creature, SNAPPING FOLDING CHAIRS and POSSESSED BAR BOTTLES.

SULLIVAN

You can do whatever you want to me,
but this place is still going to be
built. No one can prove that I did
anything wrong to get this land.

VOICE (O.S.)

I can...

Sullivan turns to see his Assistant standing there.

ASSISTANT

I can verify everything.
(gets in his face)
And... I've been doing unspeakable
things to your coffee for 3 years.

Ronald and Anna turn with a smile. Sullivan is rooked. He lashes out, taking a swing at Ronald... Ronald catches his fist... Eye contact... A FLASH...

RONALD

(taken aback)
Oh man...

SULLIVAN

What? What did you do to me?

REVEAL RONALD'S POV: attached to Sullivan are dozens and dozens of ANGRY SPIRITS converging on him.

SPIRIT

You tell that bastard what he did
to me and my family...

FAT LADY SPIRIT

Ruined my life...

OLD MAN SPIRIT

Took my savings...

Ronald backs away from Sullivan. The Angry Spirits encroach, all pining for a shot at the man who screwed them over. Sullivan bats at the air...

SULLIVAN

What's going on? Get away!

One-by-one, each of the Spirits JUMP INTO SULLIVAN'S BODY possessing him for a brief schizo moment.

SULLIVAN (cont'd)
 (Old Man Voice)
 Bastard...
 (Tiny Woman Voice)
 Prick...
 (in Spanish)
 Culo!

Ronald, Anna and the others all watch Sullivan freak out, psychotically flipping personalities like a television channel.

RONALD
 That looks to me like "behavior consistent with multiple-personalities and schizophrenia".

ANNA
 I'm just a dumb girl from Riverside, but I'd say you were right...

They smiles at each other...

DISSOLVE TO:

EXT. BROOKRIDGE ESTATE GROUNDS - MORNING

The sun is coming up, casting a golden hue over the devastation that was once the Brookridge Estate. Anna leans her head on Ronald's shoulder... Alice gestures to the Ghosts and they give the two a little time.

ANNA
 I'm so sorry Ronald. It's horrible... I don't know how you can forgive me.

RONALD
 I already did.

ANNA
 And that stuff that Kevin said... About my family. I lied to you --

RONALD
 I know. I knew it since that night on the Promenade. I didn't say anything, because... well, my family's a little odd, too.

Anna looks at him. A smile comes across her face. She leans up and kisses him...

20 YARDS AWAY...

... The Ghosts COO watching their boy enjoy his kiss.

GRANDMA
He's definitely going to tap that.

The Ghosts look at Grandma...

BACK AT RONALD AND ANNA

... they finish their kiss. Anna sees something.

ANNA
Oh my God, who are those people?

Ronald turns to see...

ANNA'S POV: She can see Alice, Howard, and the other Ghosts.

RONALD
(smiles)
Anna... I'd like you to meet my family.

Alice and the others smile at Ronald. Anna can't believe her eyes.

ALICE
It is such a pleasure to meet you.
I'm Alice... This is Howard. We're Ronald's parents.

CYAN
I'm Cyan, sister...

TONY/JEREMY
(together)
Tony... And Jeremy...

JEREMY
We're...

He looks at Tony.

TONY
(smiles)
... together.

Jeremy smiles at Tony, then takes his hand and puts his head on his shoulder. Cyan smiles.

GRANDMA
Maggie. I'm Ronald's grandmother.

Anna is completely awestruck...

ANNA

Uh... It's nice to meet you.

They all look at her fondly. Anna looks at Ronald, who shrugs back at her.

ALICE

Honey... We need to talk to you...

RONALD

Mom... We were just...

He gives her a "give us privacy" eye roll...

ALICE

I know son, but we have to go.

RONALD

What do you mean? We don't have to go anywhere...

Alice takes a deep breath, then looks back at Howard who looks at his shoes. Alice turns back to Ronald, then points up.

ANGLE ON: A BRIGHT VORTEX OF LIGHT IN THE SKY...

RONALD (cont'd)

Wait... What are you talking about? Where are you going?

ALICE

Sweetie, we're done here... It's time for us to go... Up there.

RONALD

No... no...

ALICE

Ronald honey, we were attached to that house because of the way we... passed... But as we raised you, our life forces became attached to you.

(beat)

Our "unfinished business", or whatever you call it, was you... Now look at you...

Ronald is now crying... so are the other Ghosts. Alice remains strong.

ALICE (cont'd)

You're all grown up, honey. We needed to let you go... I needed to let you go. Now you need to let us go. You don't need us anymore.

RONALD

Yes I do! What am I going to do
without you? You can't go!

Ronald grabs Alice in a huge hug. Anna watches, welling up herself. One by one, the other Ghosts gather in the hug, soon leaving the "Family" to have their moment together.

They pull away and Ronald is more composed. He wipes his nose on his sleeve, then nods.

Cyan floats up.

CYAN

I love you baby brother. Whatever
you do, don't ever lose that
sweetness.

Ronald nods, she hugs him and then FLOATS UP TO THE LIGHT...

Next, the Twins float up...

TONY

Always be true to who you are...

JEREMY

... And don't be afraid to look
fabulous.

Ronald just gives them both a hug and lets them FLOAT UP to join CYAN, hand-in-hand..

Grandma approaches, taking Ronald by the hands.

GRANDMA

My Ronnie... When you get her back
to the room --

She whispers in his ear. Ronald's jaw drops...

ALICE

-- Grandma!

GRANDMA

(shakes her head)
I love you, kiddo.

Grandma kisses him on the cheek, then joins the others.

Howard's turn. He floats up, hands in pockets, maintaining the tough dad vibe... Suddenly Howard breaks down and cries, hugging Ronald and not needing to say anything. They part and Howard floats up to the others, leaving...

... Alice. She floats over, then calls to Anna.

ALICE
You take care of him now...

ANNA
I promise.

ALICE
(to Ronald)
You're the most special, wonderful,
talented person I ever met. Don't
ever forget that.

Ronald nods through his tears.

RONALD
I love you, mom.

ALICE
I love you, too, son... Goodbye.

Alice gives Ronald a soft kiss on the forehead and floats up to the others who wait for her by the vortex.

The Ghosts give a final wave to Ronald and Anna, then join hands. They all look at one another, take a big deep breath and look up into the light...

Ronald and Anna hold each other, watching them float into the next phase of their lives...

DISSOLVE TO:

EXT. THE HOLLYWOOD HILLS CULTURAL CENTER AND MUSEUM - DAY

On the old estate property, a new mansion now sits. It's completely restored, grounds manicured, and a sign hangs above the doorway...

ANGLE ON: "The Hollywood Hills Cultural Center and Museum..."

We track inside to find...

INT. THE HOLLYWOOD HILLS CULTURAL CENTER AND MUSEUM - DAY

The house as it was before the demolition. The sweeping staircases, the luxurious rugs, the kitchen, the library... and most of all the chandelier, restored in all its magnificence.

A DOCENT leads a tour through the house...

DOCENT
And here is my favorite part of the
house... The chandelier.

(MORE)

DOCENT (cont'd)
It's said that despite all the years of hard times this house has seen, this chandelier made it through them all. Even the "hauntings"...

OBNOXIOUS KID
(coughs)
Bullshit.

DOCENT
Moving on. Now I would normally show you the back garden, but we're currently hosting a wedding right now.

WE TRACK OFF THE TOUR GROUP...

THROUGH THE HOUSE and...

EXT. THE HOLLYWOOD HILLS CULTURAL CENTER AND MUSEUM - DAY

... out into the garden, just in time to catch Ronald dipping Anna in front of the CONGREGATION. A HUGE CHEER as Ronald and Anna walk down the aisle - where we see Cesar, Rose, the Accounting Department, and the staff from Desperado's stand clapping for them.

Ronald and Anna pass everyone from their lives finally making it to the end of the aisle...

RONALD AND ANNA'S POV: Alice, Howard, Grandma, The Twins and Cyan all sit dabbing their eyes, CHEERING...

Off Ronald and Anna's smiles...

FADE TO BLACK:

The End