

DISNEY'S "THE HAUNTED MANSION"
(Working Title)

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FADE IN:

FX -- CRYSTAL BALL

Against a dark background, a large CRYSTAL BALL rests in an ornate cradle. MADAM LEOTA CRUMP begins an invocation.

LEOTA (O.S.)
Serpents, spiders, tail of a rat.
Call in the spirits, wherever they're at.
Rap on a table. It's time to respond.
Send us a message from somewhere beyond.

From within, the Ball radiates with odd swirls of color.

LEOTA (O.S.)
I beseech you to hear this spell that I cast,
Let us now see dark deeds from the past

Inside the Ball, the colors glow, turning fiery red and orange. The image of a burning ship appears.

EXT -- CHESAPEAKE BAY, MD -- LATE NIGHT

It is summer, 1893. Out on the bay, a cargo vessel burns. Its crew lies slaughtered on the deck. Alongside it is a pirate sloop.

EXT -- PIRATE SLOOP AND BURNING SHIP

Amid the smoke and flames, the pirate crew finishes off-loading the loot. The last crate has a label stencilled on its side.

CLOSE-UP -- CRATE

The label reads:

To: Fowler Imports, Harbor Boulevard, Greenhill, MD.

EXT -- BURNING SHIP

The pirate ship's first mate, MR. ARSDALE, calls down from the burning freighter.

ARSDALE

That's the last of it, Captain.

EXT -- PIRATE SLOOP

Silhouetted against the firelight is the pirate captain, BLOODWORTH. Dressed in a dark cloak, he directs the action waving an ornate cane.

BLOODWORTH

Then cut her loose, Mr. Arsdale. We'll scuttle her and head for home.

EXT -- CHESAPEAKE BAY, MD -- PIRATE SLOOP

Under cover of darkness, the pirate sloop glides toward the mouth of a nearby river. In the distance, the burning freighter sinks.

EXT -- PIRATE SLOOP ON RIVER

Oars muffled, lamps darkened, the pirate sloop slips silently upriver.

EXT -- BOATHOUSE -- ONE HOUR LATER

Docked at the boathouse of a fashionable estate, the crew quietly off-loads the sloop.

INT -- BOATHOUSE

Bloodworth enters the darkened building, crosses to the rear of the boathouse. Activating a hidden switch, the pirate captain opens a secret panel. He barks orders to the pirate crew waiting outside.

BLOODWORTH

Bring it in, boys. And be quick about it!

INT -- REAR OF BOATHOUSE

Still in shadow, Bloodworth watches while the crew enters the boathouse. They carry the crates, step through the panel, disappear into the darkness. Moments later, they step back through the panel, empty-handed.

The crew finishes their task. Mr. Arsdale approaches the captain, who stands with his back to the camera. The first mate carries a torch.

ARSDALE

We're finished here, Captain.

The Captain takes the torch, tosses Arsdale a sack of gold.

BLOODWORTH

Tell the crew they've done well.

ARSDALE

Aye, sir.

BLOODWORTH

Stash the sloop in Potter's Cove and warn the men to lay low. I don't want word of this raid to get out.

ARSDALE

Don't worry, Captain Bloodworth. Your secret's safe with. . .

The sound of a sword being unsheathed is heard. Arsdale finds the cold steel of Bloodworth's sword-cane pressed against his throat.

BLOODWORTH

. . . My secret best be safe with you, Mr. Arsdale. If not, heads will most certainly roll.

Captain Bloodworth steps into the torchlight. He is a cruelly handsome man in his late thirties. Arsdale is clearly frightened.

ARSDALE

Yes, sir!

Bloodworth slides the sword back inside his cane.

BLOODWORTH

I'll send word when I need you again.

ARSDALE

We'll be ready, sir. I swear!

The captain steps into the darkened passage. He turns to Arsdale.

BLOODWORTH

I'll hold you to that promise.

Arsdale watches as the secret panel closes, leaving the terrified pirate in darkness.

EXT -- GRACEY MANSION -- THREE WEEKS LATER

The plantation-style home overlooks the town of Greenhill, MD to the west and the river to the north. There is a boathouse down by the river's edge. A wrought iron fence encircles the grounds. The town cemetery lies just outside the fence on the western side of the mansion.

A steady stream of carriages rolls through the front gate and up to the house. Storm clouds gather in the distance.

EXT -- MANSION FRONT DRIVEWAY

An elegant carriage comes to a stop. GORDON, the painfully thin liveryman, steps forward, opens the door. MRS. KURI and MRS. BLAIR, two town dowagers, descend from the coach.

GORDON

Good morning, ladies.

The two women nod and start toward the porch. They are startled by the appearance of two large, leashed mastiffs. The dogs lunge at the ladies.

MRS. BLAIR

Gracious!

At the last moment, the scruffy kennelmaster, BAXTER, yanks them back. Giggling mischievously, he quickly leads the dogs away.

MRS. BLAIR

Well, I never.

MRS. KURI

(snidely)
What did you expect?

EXT -- MANSION FRONT ENTRY

MUMFORD, the rotund family butler, greets the dowagers as they start up the front steps.

MUMFORD

Good morning, Mrs. Kuri, Mrs. Blair.

MRS. KURI

Good morning, Mumford.

MUMFORD

So nice of you to attend. The ceremony should get underway shortly. In the meantime, refreshments are being served on the veranda.

Mumford gestures toward a food-laden table surrounded by guests. The women smile delightedly and move in that direction.

EXT -- MANSION VERANDA

The dowagers cross to the table. A strolling BARBERSHOP QUARTET -- FREES, THOMAS, BRIGHT and WOOD --serenade the crowd. Nearby, two impeccably dressed gentlemen -- CRAIG and CLAUDE SEWELL -- argue heatedly about something. The minister, REVEREND RYMAN converses with the organist, MR. BAKER.

The ladies pick up finger sandwiches, turn and stroll back to the main entrance.

MRS. BLAIR

Gracious, what a turnout!

MRS. KURI

Well, who would have missed the wedding of the year?

MRS. BLAIR

And just ten days since the engagement was announced. . .

MRS. KURI

You know what they say; "Marry in haste. . ."

MRS. BLAIR

I feel sorry for Kathleen's first suitor. You know, that nice Charles Davis.

MRS. KURI

Oh, Nancy. You don't think that she's
marrying for love, do you?

MRS. BLAIR

Why else?

MRS. KURI

Well, I've heard that the Fowlers are near
ruin.

MRS. BLAIR

(aghast)
No!

MRS. KURI

(gleefully)
Yes! Marrying that carpet bagger, Gracey, is
all that stands between the Fowlers and the
poor house.

EXT -- MANSION FRONT STEPS

On the steps, FOUR-YEAR-OLD JULIA FOWLER, dressed as the flower
girl, plays listlessly with her favorite doll. The dowagers pass
behind Julia. Mrs. Kuri looks toward the front driveway.

MRS. KURI

(tilts head toward driveway)
Speak of the devil. . .

EXT -- MANSION FRONT DRIVEWAY

A dark carriage pulls up to the house. Gordon crosses, opens the
door.

The occupant of the carriage is hidden in shadow. As he starts to
exit the coach, his hand slips into the sunlight. In his grasp is
Bloodworth's sword cane.

GORDON

(to occupant)
Welcome home, Master Gracey.

JACOB GRACEY -- alias Bloodworth the pirate -- emerges from the
carriage. Dressed in top hat and morning coat, he is a debonair
yet sinister figure. With a cloak around his shoulders and cane
in his hand, Jacob strides up the front steps.

EXT -- MANSION FRONT STEPS

Frightened, Julia drops her doll and scrambles up the stairs. She runs behind Mrs. Kuri's skirt. Jacob tips his hat to the dowagers.

JACOB

Good afternoon, ladies. Lovely day for a wedding, eh?

Thunder rolls in the distance. Clearly repelled by the man, the dowagers answer disdainfully.

MRS. KURI

For some, perhaps.

MRS. BLAIR

Oh, Mr. Gracey, any wedding day is a lovely day.

JACOB

I trust all the arrangements are to your liking. I've spared no expense.

MRS. KURI

Yes, isn't it amazing what money can buy these days?

MRS. BLAIR

Of course, she means the wedding. Everything is so elegant.

Containing his anger at the veiled insult, Jacob replies curtly.

JACOB

Of course, ladies. Now, if you'll excuse me. . .

Jacob starts to enter the mansion, spies Julia peeking out from behind Mrs. Kuri's skirt.

INT -- MANSION -- FOYER

The grandfather clock in the foyer chimes for the quarter of the hour. The clock's hands show that it is nearly noon.

EXT -- MANSION FRONT STEPS

Jacob stops, smiles coldly at the child.

JACOB

(to Julia)

It's almost time now, isn't it, Julia?

Julia's eyes widen in fear, she ducks back behind the dowager's skirt.

With a wicked smile on his face, Jacob turns and enters the mansion. Mumford picks up her doll and crosses to little Julia. The butler hands the doll to the child. She smiles at him.

INT -- MASTER BEDROOM -- LATE AFTERNOON

Dressed in an elegant wedding gown, KATHLEEN FOWLER sits in a chair, being comforted by her father, CLARENCE FOWLER. She is a beautiful twenty-year old woman with an air of resigned sadness. Dressed in a morning coat, Clarence is a gentleman in his late forties.

CLARENCE

But Kathleen. . .

KATHLEEN

. . . Father, please. You know I have to do this.

CLARENCE

Katie, I beg you. Don't go through with this cursed wedding.

KATHLEEN

And if I don't accept Mr. Gracey's offer? What then?

Jacob enters during this last exchange.

JACOB

Oh, I shudder to think what would happen to poor Kathleen and little Julia then, Mr. Fowler. The shame, the humiliation. . .

Anger flaring, Clarence takes a step toward Jacob.

CLARENCE

Why, you blackguard! I should. . .

Holding his cane in one hand, Jacob pulls the head away from the staff, revealing a nasty hidden blade.

JACOB

Should what?

CLARENCE

If I were twenty years younger. . .

JACOB

If you were twenty years younger, perhaps you wouldn't have been so foolish as to fritter away your family's fortune.

CLARENCE

Frittered away!? You advised me to make those investments!

With a sigh, Jacob slides the blade back into the handle of his cane.

JACOB

And they were good investments, Clarence. How could I have known that rogue, Bloodworth, and his river pirates would hijack the freighter?

Jacob crosses to a small desk, reaches into his cloak, pulls out a document. He holds it out to Clarence.

JACOB

If that shipment had made it to port, you would have been a wealthy man again. But, alas, we've come to this.

Reluctantly, Clarence crosses to Jacob, takes the paper. Silently, he reads it.

JACOB

It's exactly as we agreed. I'll retire all your debts and in return, you'll give me your daughter's hand in marriage.

CLARENCE

Sir, it is my daughter who has agreed to this marriage, not I.

JACOB

Which shows that she is as wise as she is beautiful.

Jacob hands a pen to Clarence. Kathleen stands and crosses to the window.

INT/EXT -- GRACEY MANSION

Through the bedroom window, Kathleen sees the mansion's front driveway. Two riders on horseback race toward the house.

INT -- MASTER BEDROOM

Kathleen looks startled.

KATHLEEN

Charles!

Kathleen turns, races from the room. Clarence pauses in concern. Jacob glances out the window, he frowns.

JACOB

Davis! Curse the luck!

Jacob turns to leave, Clarence starts to follow him. Jacob shoves the older man back into a chair.

JACOB

Stay here, old man, while I deal with the intruders.

Snatching up his cane, Jacob storms out of the room.

EXT -- MANSION FRONT STEPS

Galloping up to the front of the mansion, the first rider, CHARLES DAVIS, leaps from his horse and throws Gordon the reins. A heroic young man in his early twenties, Charles charges up the porch steps. Julia smiles, waves at Charles.

JULIA (FOUR-YEAR-OLD)

Charlie!

Charles doesn't hear Julia as he enters the mansion. Julia follows him into the house.

INT -- MANSION FOYER

Charles pushes his way through the crowd of wedding guests in the foyer. He looks up, spies Kathleen at the top of the grand staircase.

KATHLEEN

Charles!

Kathleen starts down the stairs, only to be seized from behind by Jacob. Pinning her arms by her side, he immobilizes Kathleen near the top of the stairs.

JACOB

Why, Mr. Davis, what a surprise to see you. Particularly since you weren't invited.

CHARLES

I don't need an invitation, you scoundrel! Unhand that woman.

JACOB

I'll do nothing of the sort. I'm soon to be married to this jewel and I will do with her as I please.

CHARLES

That may change, Gracey, when she learns that you're Bloodworth the pirate!

Katherine is shocked. Below her, the wedding guests in the crowded foyer gasp. Little Julia, doll in hand, stands to the front of the crowd.

JACOB

This is a poor joke, Davis.

CHARLES

You can't lie anymore, Jacob. We've captured Arsdale and the rest of your scurvy crew. They've confessed to everything.

The second rider, the local CONSTABLE, enters the foyer. He pushes his way toward the stairs, pulls a document from his coat pocket.

CONSTABLE

(reading document)

Jacob Gracey, alias the pirate Bloodworth, I have a warrant for your arrest.

Appalled, Kathleen wrenches herself free from Jacob's grasp. She slaps Jacob hard across the face.

KATHLEEN

You monster! How could you?

She pulls the engagement ring from her finger, throws it at Jacob's feet. The pirate's face darkens with rage.

KATHLEEN

And to think I almost married you!

CHARLES

Kathleen, please. Come away from him.

JACOB

(to Charles)

You want your precious Kathleen? Then you may have her.

With a tremendous shove, Jacob pushes the hapless Kathleen over the balustrade.

KATHLEEN

Chaaaaarles!

Kathleen plummets to the floor below. The wedding guests cry out in horror. Several rush forward to Kathleen's still form.

GUEST

(to Charles)

She's dead.

Charles charges up the stairs.

CHARLES

You bastard!

As Charles flies up the stairs, Jacob unsheathes his sword cane, plunges the blade deep into Charles' chest. Mortally wounded, Charles tumbles down the stairs and dies.

Horrified, the crowd is deathly silent. Sheathing his sword, Jacob bows grandly to the guests below.

JACOB

Ladies and gentlemen. I must apologize for the unseemly behavior of some of my guests. Of course, I'll have to cut the party short. I'm sure you understand.

Cool and collected, Jacob prepares his escape. Unseen by the guests below, he reaches for a hidden latch.

JACOB

Now, if you'll excuse me. . .

Clarence stumbles into view at the top of the stairs. He looks over the balustrade to the floor below.

CLARENCE

(grief stricken)
Katie!

Distracted by Clarence's sudden appearance, Jacob hesitates before opening the secret door. The constable draws his weapon, takes aim and fires at Jacob.

Fatally wounded, Jacob staggers to the railing. As thunder rolls outside, he utters a fateful curse.

JACOB

With my last dying breath
I curse you to stay
trapped in my Mansion
'til Kate's wedding day!

Slumping to the landing, Jacob dies.

INT -- FOYER

The camera pans across the faces of the horrified crowd until it comes to rest on little Julia, clutching her doll in fright.

FX -- CRYSTAL BALL

The Crystal Ball displays the fading image of four-year-old Julia clutching her doll.

INT -- GREENHILL REST HOME -- JULIA'S ROOM

The image in the Crystal Ball fades. The camera pulls back, reveals the now AGED JULIA FOWLER sitting directly behind the Crystal Ball. She clutches the very same doll.

The room is dimly lit. The Crystal Ball sits on Julia's bed directly in front of the old woman. Now a frail one hundred and four years old, Julia lives in a comfortable room at the Greenhill Retirement Home.

MADAM LEOTA CRUMP, a wise-cracking woman in her mid-forties, sits beside Julia's bed. Dressed like a New Age gypsy, Leota has an affinity for the supernatural. Her Crystal Ball rests on the bed between the two women.

LEOTA

Is that how you remember it?

JULIA

(frightened)

Yes. It was terrible. It destroyed my father.
He hung himself that very night.

LEOTA

I've heard the legends, but I never imagined
anything like that.

JULIA

Jacob's still there in the mansion, Leota. I
know it.

Leota pats Julia's arm.

LEOTA

Julia, calm down honey. It'll be okay.

JULIA

(frantic)

It won't be okay! Jacob cursed everyone at
that wedding! He trapped all their souls in
that horrible house! I'm the last one alive!
He'll come to get me, too!

Julia begins to hyperventilate. Leota hits the Call Button beside
the nightstand.

Seconds later, the door to the room flies opens. SHAWNA, a
bright, attractive 14 year old, dressed as a candy striper,
enters. She hits the light switch, quickly crosses to the bed.

SHAWNA

Julia? Are you alright?
(to Leota)
What happened?

LEOTA

She got a little over-excited.

Shawna reaches over to the nightstand, grabs Julia's medication,
slips a pill under the old woman's tongue.

SHAWNA

Here you go. Breath deeply.

DR. SKLAR pokes his head into the room.

DR. SKLAR

Shawna, is everything all right in here?

Shawna steps toward the door, deliberately blocking Dr. Sklar's view of Leota. Behind her, Leota scoops up her crystal ball, dumps it into a large carpet bag beside the bed.

SHAWNA

Dr. Sklar! I umm. . .

LEOTA

My fault. I hit the call button by mistake.

JULIA

(weakly)

I'm fine, Doctor. Sorry to have caused such a fuss.

Sklar starts into the room.

SHAWNA

Are you sure, Julia? You look very pale.

Sklar's beeper goes off. He glances at it, reads the message.

JULIA

No, really doctor. I'm fine.

DR. SKLAR

(distracted)

My four o'clock's here. Well, if you're sure everything's okay. . . .

LEOTA

We're sure, doctor. Nice to see you, though.

Sklar exits. Shawna turns to Leota.

SHAWNA

You promised me you weren't going to do this anymore.

JULIA

Shawna, I asked her to do it.

LEOTA

Honey, she needs to know what's going to happen.

SHAWNA

I'll tell you what's going to happen. You are going to give her a heart attack with this psychic mumbo jumbo.

LEOTA

Psychic mumbo jumbo! You of all people should know how important this is. Julia's future is . . .

SHAWNA

Her future is we're going to take her outside for some fresh air.

Shawna crosses to the window, opens the curtains. Sunlight floods throughout the room.

SHAWNA

It's a beautiful day and we're not going to waste it in here.

Through the window, Gracey mansion looms into view.

EXT -- GRACEY MANSION

Now dark and decrepit, the mansion sits on a nearby hill overlooking the Rest Home. A mournful wind blows, sending dead leaves skittering across the hill.

INT -- GREENHILL REST HOME -- DR. SKLAR'S OFFICE

Dr. Sklar sits behind his desk, reading from a file. Slumped in a chair in front of the desk is WILL, a scruffy but handsome 14 year old. Will is clearly not pleased to be there.

DR. SKLAR

So, Willy . . .

WILL

Will.

DR. SKLAR

Excuse me?

WILL

Only dorks are called Willy.

DR. SKLAR

Oh. Excuse me then, Will. As you know, your probation officer sent you here to as part of your community service.

WILL

You know this is totally bogus. It was just a prank.

DR. SKLAR

Hot-wiring a school bus doesn't sound like a prank to me, young man.

WILL

I guess you had to be there.

DR. SKLAR

Well, we're not there, Will. We're here. And you're going to be here for the next six months. You'll spend your probation doing various odd jobs here.

WILL

(groaning)

Oh man, I'm being raked over the coals here.

DR. SKLAR

Raking! An excellent idea. Why don't you grab some gloves and a rake out of the tool shed and get started out back?

Will slumps further down in his chair.

INT -- GREENHILL REST HOME -- UPSTAIRS CORRIDOR

Shawna pushes Julia in a wheelchair down the corridor. Leota carries her carpet bag, walks ahead of them.

LEOTA

I got to get something out of the van. I'll meet you two out back.

JULIA

Take your time, Leota.

Leota exits down the stairs as Shawna rolls Julia up to the elevator.

INT -- GREENHILL REST HOME -- DOWNSTAIRS CORRIDOR

Shawna rolls Julia out of the elevator. Dr. Sklar and Will step out of his office.

DR. SKLAR

Now your principal will be checking in every day.

WILL

Well, tell Morty I said hello.

DR. SKLAR

Right . . .

Sklar's beeper goes off. He glances at it, reads the message.

DR. SKLAR

I have to get this. I'll be keeping my eye on you, though, young man.

WILL

Really? Which one?

DR. SKLAR

I'll talk with you later, William.

WILL

Will.

Dr. Sklar steps back into his office.

WILL

Moron.

Turning to go, Will accidentally bumps into Julia's wheelchair.

SHAWNA

Hey! Watch where you're going!

WILL

Oh, God. I'm sorry.

(to Julia)

Are you alright, ma'am?

JULIA

Quite alright, young man. No harm done.

Embarrassed, Will quickly exits outside. Shawna wheels Julia toward the back door.

SHAWNA

What a colossal klutz.

JULIA

But cute.

SHAWNA

Well, maybe a cute butt.

JULIA

Shawna!

EXT -- GREENHILL REST HOME -- GARDENS BEHIND BUILDING -- LATE AFTERNOON

Shawna pushes Julia in her wheelchair along a garden path. High on a hill in the background, the Gracey Mansion sits ominously.

SHAWNA

Isn't it a beautiful day?

Off in the distance, thunder rolls. Startled, Julia glances toward the mansion.

JULIA

(dream-like)

"For some, perhaps. . ."

Shawna puts a hand on Julia's shoulder.

SHAWNA

Julia, are you sure you're all right?

The touch shakes Julia from her reverie. Patting Shawna's hand, she smiles reassuringly.

JULIA

Sorry, dear. Just got lost in a memory.

EXT -- GREENHILL REST HOME -- PARKING LOT

Leota digs around inside of her vintage Volkswagon bus, putting things in her carpet bag. Airbrushing on the side panels reads: "MADAM LEOTA'S MUSEUM OF THE WEIRD. SPIRITS SUMMONED. YOUR FUTURE REVEALED."

Will rakes nearby. Seeing the sign the van, he chuckles to himself.

LEOTA

(from within the van)

What's so funny, sonny?

WILL

(startled)

Nothing, ma'am.

Leota climbs out of the bus.

LEOTA

Not a believer in the spirit world, eh?

WILL

Well, to be honest, I find the real world pretty weird already. I don't see the point of getting into all those spirits and stuff.

LEOTA

Well, "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy."

WILL

It's not Horatio. It's Will.

LEOTA

Whatever. The point is, my rakish young friend, just because you want a safe and sane world don't make it so. There are weird things out there. Weirder than you'd ever imagine.

WILL

Oh, I don't know. I can imagine a lot.

Closing the bus, Leota grabs her bag, heads back to the rest home.

LEOTA

Just do me a favor and don't hot wire the van while I'm gone.

Will double-takes, calls after Leota.

WILL

Wait a minute! How did you know about . . . ?

Leota continues to walk, calls back over her shoulder.

LEOTA

Please, kid. I'm a psychic. I know all, see all. Bye, y'all!

Leota enters the rest home. Will shakes his head in disbelief, continues to rake. The wind picks up and blows the leaves

EXT -- GREENHILL REST HOME -- GARDENS BEHIND REST HOME

Shawna pushes Julia through the gardens behind the rest home. The wind becomes gustier.

SHAWNA

Maybe we should head back in.

JULIA

In a minute, Shawna. First I have a favor to ask.

SHAWNA

What is it?

JULIA

I need for you to help Leota.

SHAWNA

Help her do what?

JULIA

Safeguard my passage to the next world, of course.

SHAWNA

Oh, Julia, please! Not this curse stuff again. Jacob Gracey died over a hundred years ago.

JULIA

Time makes no difference to the dead, dear. Now Leota has a plan, but she can't do it alone. She'll need your help.

SHAWNA

Aw, Julia . . .

JULIA

Shawna, please. Humor an old woman.

Shawna thinks deeply.

JULIA

If you don't help, I'll be trapped in that awful house forever with all the rest of them.

SHAWNA

(reluctantly)
Okay, Julia. I'll help.

JULIA

Thank you, darling.

EXT -- REST HOME -- BACK ENTRANCE

Thunder rumbles, storm clouds gather. Leota exits the rest home. She starts down the back walk.

LEOTA

(yelling)

Shawna! Storm's coming up. Better get Julia inside!.

EXT -- GREENHILL REST HOME -- GARDENS BEHIND REST HOME

Shawna looks up, pushes Julia toward the back entrance.

EXT -- REST HOME -- BACK ENTRANCE

Will dashes up the back steps, looks apprehensively toward the gathering clouds.

WILL

Man, that blew up out of nowhere!

LEOTA

"Blow wind. Crack your cheeks."

WILL

Excuse me?

Shawna pushes Julia up the ramp to the back door.

SHAWNA

Oh come on, you gotta know Shakespeare.

Julia looks through the glass door into the hallway beyond.

WILL

Nope. They don't teach it at my school.

Peering inside through the glass door, Julia sees a doctor in silhouette walking toward her. As Julia watches, the approaching figure shimmers and suddenly looks horrifyingly familiar.

LEOTA

"Oh what fools these mortals be."

Julia pulls back in terror as the image takes on the form of JACOB GRACEY. The phantom Gracey appears exactly as he did on his wedding day, complete with his clothes, cloak and sword-cane.

Stopping just inside the door, Jacob leers at Julia through the glass.

JACOB

(whispering)

It's almost time now, isn't it, Julia?

Gasping in horror, Julia clutches at Shawna's hand on the back of the wheelchair. Concerned, Shawna looks up, sees the horrible spectre.

SHAWNA

What is that?!

Will and Leota follow Shawna's gaze. They gape in horror as Jacob disappears. The very real figure of Dr. Sklar stands just inside the door.

Concerned about the now gasping Julia, Dr. Sklar immediately steps outside. Momentarily stunned by the apparition they glimpsed in the glass, the three are speechless.

DR. SKLAR

Julia, are you all right?

As Julia hyperventilates, Dr. Sklar checks her medical signs.

WILL

What the heck was that?

Shawna can only shake her head in disbelief. Doctor Sklar pulls a small walkie-talkie from his coat pocket.

DR. SKLAR

(into radio)

We have a code blue at the garden entrance.

Emergency medical team, STAT.

(to Will and Shawna)

Help me get her back inside.

Will grabs the door as Shawna pushes the wheelchair into the building.

LEOTA

Hang on, Julia. You have to stay with us, honey.

INT -- JULIA'S ROOM -- FEW MINUTES LATER

Thunder rolls outside. Back in her bed, Julia lays with eyes closed, panting shallow painful breaths. Leota stands at the bedside, holding her friend's hand. By the door, Doctor Sklar confers with Shawna.

DR. SKLAR

I'd better contact her next of kin.

SHAWNA

Julia has no next of kin. She's the last of the line.

DR. SKLAR

Oh.

Leota crosses to Doctor Sklar.

LEOTA

Don't worry. We'll stay with her.

Dr. Sklar nods sympathetically.

DR. SKLAR

Well, that's quite nice of you, Ms. Thomas, but . . .

Sklar's beeper goes off again. He glances at it, reads the message.

DR. SKLAR

I'm so sorry, but I have to get this.
(to Shawna)
Keep an eye on her, Shawna.

SHAWNA

Yes, Doctor.

DR. SKLAR

I'll be back as soon as I can.

Dr. Sklar exits. Leota waits until the door closes fully, and then turns to Shawna.

LEOTA

Okay. We don't have much time. Help me pull the bed to the center of the room.

SHAWNA

What?

LEOTA

Don't ask. Just do it.

Julia continues her labored breathing. Leota and Shawna move the bed. Leota opens the carpet bag, removes her Crystal Ball, a candle and a box of salt.

LEOTA

I'm setting up the first line of defense. Try not to step on it, okay?

Leota opens the box of salt, pours a circle of salt on the floor around the bed.

LEOTA

It's our job to make sure Julia's soul passes safely through to the next world. First, we've got to take some precautions.

Leota finishes making the salt circle and lights the candle.

INT -- GREENHILL REST HOME -- UPSTAIRS CORRIDOR

Thunder crashes and the lights flicker. Will stands outside Julia's room, pretending to sweep the floor. He presses his ear against the door, strains to hear what's going on inside.

INT -- JULIA'S ROOM

Leota finishes her mystic ritual. After dripping wax on the door and window to form a magic seal, she blows out the candle, crosses to Shawna.

LEOTA

There, I've set up the first line of defense against any unwanted presence. Now we will form the real barricade.

SHAWNA

Barricade?! Against what?

LEOTA

There's no time to explain. Get on the other side of the bed and grab my hands. We'll form a circle over the bed.

SHAWNA

And do what? Sing "Kumbayah?"

LEOTA

Maybe later. Now remember: whatever happens, don't let go!

Leota and Shawna clasp hands over the bed and form a protective circle over Julia. With a final gasping breath, Julia passes away. Shawna begins a deeply felt sob.

FX -- JULIA'S SPIRIT

Shawna is startled into silence as a mist forms above Julia's body. The mist coalesces into the spirit form of a younger happier Julia. It floats freely in the protective circle formed by their clasped hands.

A circle of light appears above the bed. Julia's spirit is drawn toward the light.

INT -- GREENHILL REST HOME -- UPSTAIRS CORRIDOR

Will is startled by the bright light shooting out around the door frame. He immediately flings the door open.

INT -- JULIA'S ROOM

Julia's spirit is just about to pass through to the next world when the door opens. Startled, Shawna looks back toward Will. As she turns, she accidentally lets go of Leota's hand.

LEOTA

No! Don't let go!

The circle of light above the bed winks out as a gust of bone-chilling air races through the room. Julia's spirit turns toward Leota with a look of horror. Sensing something, Shawna turns toward the window, a look of fearful anticipation on her face.

FX -- JULIA'S WINDOW

The window blasts open. The horrible spectre of Jacob Gracey flies into the room.

INT -- JULIA'S ROOM

Cloak flapping in the unearthly wind, Jacob hovers above the old woman's bed. Julia's spirit cowers below.

JACOB

(to Julia's spirit)

Hello, Julia. Remember me?

(to human trio)

Oh, how nice. Your friends have come to see you off. I wish we could stay and chat, but Julia and I have a previous engagement.

Pointing his sword cane at Julia's spirit, Jacob begins a dark incantation.

JACOB

Retlaw Yensid, Ellechim Semaj, Aliehs Werdna,
Yekcim Selur!

Julia's spirit moans pitifully as it contracts in on itself, forming a ball of energy. Will and Shawna can only stare in horror, while Leota desperately tries to intervene. Picking up her Crystal Ball, she intones a counterspell.

LEOTA

Rensie Leachim, Slew Knarf, Siruj
Niroc. . .

But it is too late. With a commanding gesture, Jacob points toward the bureau to Julia's antique doll. The doll flies into his grasp. Jacob takes the small energy ball that is Julia's essence and hurls it into the doll.

FX -- DOLL IN JACOB'S HAND

Staring out of the antique doll's porcelain face are Julia's two very human, very frightened eyes.

INT -- JULIA'S ROOM

Jacob turns to the human trio. He tucks the doll into a pocket in his cloak, Jacob bows grandly.

JACOB

Now, if you'll excuse me, I really must fly.

Laughing maniacally, he wheels around and flies back out the window.

FX -- EXT REST HOME/MANSION

Jacob's spectral form rockets out the window into the twilight sky. Comet-like, he leaves a momentary trail leading to the Gracey Mansion.

INT -- JULIA'S ROOM

Leota grabs the carpet bag, drops the Crystal Ball inside.

WILL

Who. . . ? What. . . ?

LEOTA

Was that weird enough for you?

Will nods mutely. Woodenly, he crosses to the window and stares out toward the mansion.

Leota notices Shawna staring at Julia's body on the bed. The mystic crosses to Shawna and places a comforting arm around the young woman.

LEOTA

She's not here, Shawna. You know that. We have to go where she is. She needs our help.

SHAWNA

(shaken)

I know. Let's go.

Shawna and Leota exit into the hallway. Will turns around to find an empty room. He calls to Shawna.

WILL

Wait! Where are you going?

EXT -- GREENHILL REST HOME -- PARKING LOT -- DUSK

WILL

(out of breath)

Wait up!

Leota and Shawna don't break stride as they cross to Leota's bus.

WILL

What was that thing?

LEOTA

We really don't have time to talk.

WILL

Look, I'm sorry! I didn't mean to intrude on whatever it was you were doing.

LEOTA

Well, you did. And now our friend's in the hands of that fiend.

WILL

Look, I said I was sorry. Isn't there something that I can do?

SHAWNA

Leota. We could use all the help we can get.

Leota thinks for a moment, then throws open a door.

LEOTA

Hop in, Horatio.

WILL

It's Will.

SHAWNA

I'm Shawna.

Will clambers into the van, closes the door behind him.

WILL

So where are we headed?

Leota throws the van into gear.

LEOTA

Isn't it obvious?

Leota points out the windshield to reveal

EXT -- GRACEY MANSION

Lightning illuminates the outside of the horrid old building.

EXT -- TOWN CEMETERY -- MINUTES LATER

Darkness is falling. JUSTIN JORGENSEN, caretaker of the Greenhill Town Cemetery, begins his rounds. He cautiously walks along the wrought iron fence that separates the cemetery and the Gracey estate, Justin pulls on a leash behind him. On the other end of that leash is Justin's cowardly canine, QUEENIE. Digging all four feet into the ground, Queenie obviously doesn't want to go anywhere near the mansion.

JUSTIN

Come on, Queenie.

Thunder rolls again, Queenie whines loudly.

JUSTIN

Don't be scared, girl. It's just thunder.

Justin glances toward the mansion as a flash of lightning fills the sky.

EXT -- GRACEY MANSION

The lightning flash momentarily illuminates the now decrepit mansion. The mansion is in great disrepair, as though its owners had abandoned it for decades. There are broken windows, missing shingles, and fallen boards everywhere. Nevertheless, the mansion still evokes a sense of elegance.

EXT -- TOWN CEMETERY

Justin is uncomfortable being so near the mansion. He stops just shy of the Gracey fence. Justin deliberately shouts the next line, as if there's an unseen audience to hear his excuse.

JUSTIN

(shouting)

Well, Queenie, looks like there's a storm brewing. Guess we'll have to cut our patrol short tonight.

Reversing direction, Justin lets the now eager Queenie lead the way.

EXT -- CEMETERY FENCE

The ghostly figure of BAXTER, the mansion's old kennelmaster, winks into existence behind the wrought iron fence. Baxter frowns as Justin and Queenie retreat. He stamps his foot in frustration.

But then a smile appears on the scruffy ghost's face. Putting his fingers to his lips, he blows an ear-piercing whistle.

EXT --- TOWN CEMETERY

Both Justin and Queenie's head whip around at the sound. Clearly nervous, Justin keeps walking. Queenie stops dead in her tracks directly in front of Justin. He trips over his own dog.

Quickly scrambling to his feet, the irate caretaker turns, waves his fist at the mansion.

JUSTIN

(shouting)

All right, I've had just about enough of this! You leave us alone, you stupid old ghost!

Out of the gloom, Baxter snickers. Now really frightened, Justin quickly leads his dog away.

EXT -- CEMETERY FENCE

Baxter dances with delight behind the wrought iron fence. His triumph is short-lived when two other spectres appear beside him. They are the ghosts of MUMFORD and GORDON, the butler and liveryman of the Gracey estate.

Towering over Baxter, the two new ghosts scowl down at him in disapproval.

MUMFORD

How many times must we go over this, Baxter? This sort of behavior is completely unacceptable.

GORDON

You know the rules. No haunting until after midnight.

MUMFORD

The Master would be most angry if he found you out and about like this.

Baxter shuffles his feet, mumbles an apology. Suddenly, a fierce wind blows up from the direction of town. The ghostly trio turn fearfully in that direction.

GORDON

Oh no! It's the Master!

The evil spectre of Jacob Gracey swoops down from the sky. Baxter cowers behind his two companions. Mumford gathers his courage to address their Master.

JACOB

What are you fools doing outside?

MUMFORD

Forgive us, sir. You see, we left the mansion because. . .

GORDON

. . . We thought we saw a trespasser.

JACOB

(concerned)

A trespasser? Really? What did he look like?

MUMFORD

Well, sir. . . It was dark, so we couldn't see much. . .

GORDON

. . . It was a boy. A tall boy in dark pants!. . .

BAXTER

. . . Short!. . .

GORDON

. . . Well, short for his age, but a tall boy just the same. With jelly stains all over his face. . .

JACOB

. . . Enough of your foolishness! I should thrash you all. . .

Jacob raises his cane threateningly. Baxter and Gordon cringe while Mumford stands firm. But Jacob lowers the cane to his shoulder, taps it thoughtfully.

JACOB

. . . But I'll overlook your offense -- this time. Now, I have a task for you morons.

MUMFORD

What is that, sir?

JACOB

I believe that some real trespassers may be dropping by this evening. Since I will be across the way

(gestures toward cemetery)

calling on Miss Kathleen, I will be unable to deal with them. That will be your job. See to it that all gate-crashers are turned away.

GORDON

We'll do our best, sir.

Jacob flies over the fence toward the far side of the town cemetery. Baxter, Gordon and Mumford watch as he goes.

GORDON

What is he doing?

MUMFORD

Nothing decent, I'll wager.

Baxter suddenly points off camera.

EXT -- LEOTA'S VAN ON CEMETERY/MANSION ROAD

A light breeze scatters the storm clouds. Moonlight breaks through to the road below. It illuminates Leota's van, speeding by the cemetery.

The van slows as it nears the mansion, coming to a full stop in front of the locked mansion gates.

EXT -- CEMETERY FENCE

GORDON

(excited)

Look, real trespassers!

MUMFORD

It appears the Master was right. To the gates. None shall pass.

GORDON

This is going to be fun!

Baxter giggles, nods eagerly. The three ghosts wink out.

EXT -- OUTSIDE MANSION GATES

Leota's van pulls into the mansion's driveway. Its headlights show that the immense gates are closed and locked tight with a padlock and chain. On either side of the gate is a large brick column. Seated on top of each column is a hideous two-foot tall gargoyle.

Will, Shawna and Leota exit the van, cross to the gate. Will pulls on the chain in frustration.

WILL

Great. So how do we get in?

Leota reaches into her carpet bag, pulls out a large pair of bolt cutters.

LEOTA

The old fashioned way.

Leota puts the chain into the jaws of the cutter and clamps down. The bolt cutter neatly clips through the chain. The padlock and chain thud to the ground. Pushing the latch up, Leota throws the rusty gates open. She turns back to Will and Shawna.

LEOTA

See? Easy as 1-2-3.

Leota turns to enter when the gates slam shut. She jumps back just in time to avoid being crushed.

LEOTA

Hey!

Shawna and Will watch the cut chain leap off the ground and re-tie itself around the gate bars.

LEOTA

(to unseen spirits)

So, you wanna play rough, eh?

Leota again uses the bolt cutters to clip through the chain. She grabs a loose end of the chain, tries to pull it away from the gate. But the unseen spirits grab the other end of the chain.

A supernatural tug-of-war begins. Outside the gate, Leota pulls the chain one way. Inside the gate, an invisible force pulls the other.

LEOTA

(to Will)

You want to give me a hand here?

WILL

Oh, sure.

Crossing to Leota, Will grabs a piece of the chain. Meanwhile, Shawna peers through the gate, trying to see who or what is pulling on the chain.

Will's extra effort seems to make the difference as more of the chain comes toward their side. Suddenly, the chain goes slack as whatever's inside lets go. Chain in hand, Leota and Will stumble backwards and crash onto the hood of the van.

Inside the gate, the three ghosts materialize. Moaning and waving their arms. Shawna and Will stare at the apparitions.

Losing patience, Leota drops the chain and crosses to her bag.

LEOTA

Oh, please.

GORDON

(moaning)
Go away! Leave here!

BAXTER

Scram!

Leota digs something out of her carpet bag.

LEOTA

Look, I don't really have time for this. So, I'm going to ask nice, just once.

Leota straightens up, holding something in her hand.

LEOTA

(to the ghosts)
Will you please let us in?

MUMFORD

Be gone!

LEOTA

Okay. I tried to be nice.
(to Will and Shawna)
Get in the van.

SHAWNA

What?

Leota holds up the object in her hand. It is an ordinary road flare.

LEOTA
(to Will and Shawna)
Get in the van!

Will and Shawna run back to the van and climb in as Leota continues.

LEOTA
(to ghosts)
This is C-4, the most powerful explosive on
the market today. . .

Silently, the ghosts look on as Leota activates the flare. As it burns brightly in her hand, Mumford and Gordon look at each other in concern.

LEOTA
As you can see, I've attached a special ghost
proof fuse.

Leota blows twice on the burning flare, to no effect.

LEOTA
Can't be blown out, even by me. I am
now. . .

Leota leans over, places the road flare on the ground. Before releasing the flare, she pretends to twist the bottom of the flare.

LEOTA
. . . setting the motion sensitive timer. The
charge will now go off in 30 seconds. Unless,
of course, someone tries to move it. Then the
C-4 will explode prematurely, blowing whoever
touches it to smithereens.

Leota picks up her carpet bag, walks briskly toward the van.

LEOTA
(over shoulder to spirits)
I am now taking cover. You should do the
same.

Leota climbs into the van, Gordon and Mumford dive behind a nearby tree. Baxter leaps to the top of the left gate-column where the small ghost cowers behind the gargoyles.

INT -- LEOTA'S VAN

Leota gets behind the wheel. Shawna and Will are in the back seat.

WILL

Leota, this is not going to work. That's not C-4. It's just a road flare.

LEOTA

I know that and you know that.
(gesturing toward ghosts)
But they don't know that.

WILL

(exasperated)
Okay. Now what?

LEOTA

Everybody buckled up?.

EXT -- TREE BY MANSION GATES

From behind a nearby tree, Mumford and Gordon peer anxiously out at the burning flare.

GORDON

Wait a minute. Why are we hiding? Explosions can't hurt us. We're ghosts.

MUMFORD

Excellent point.

Mumford and Gordon move back toward the gate.

INT -- LEOTA'S VAN -- GAS PEDAL

Leota tromps her foot down on the gas pedal. The van surges forward.

EXT -- MANSION GATES

As gravel flies, the van roars forward.

WILL (O.S.)

Noooooo!

The van crashes through the gates, knocking them open with a tremendous clang.

EXT -- MANSION DRIVEWAY -- INSIDE GATES

Mumford and Gordon step directly into the van's path.

INT -- LEOTA'S VAN

Startled, Leota yanks hard on the steering wheel, tromps on the brakes.

EXT -- MANSION DRIVEWAY -- INSIDE GATES

The van fishtails directly through Mumford and Gordon, thumps into a tree.

Unhurt but a bit shaken, Leota, Shawna and Will spill out of the van.

LEOTA
Is everyone okay?

EXT -- MANSION GATES

Mumford and Gordon look in shock at the damage. The Mansion's front gates are barely hanging on by their hinges. The two brick columns are askew. The gargoyles tilt alarmingly.

Dazed by the impact, Baxter clings to his gargoyle atop the left column.

MUMFORD
Good Lord!

GORDON
Baxter, are you all right?

BAXTER
Dizzy!

GORDON
(to Mumford)
The Master isn't going to like this.

EXT -- MANSION DRIVEWAY -- INSIDE GATES

Mumford and Gordon cross to Leota, Shawna and Will.

MUMFORD

See here, madam. That was completely uncalled for.

LEOTA

Don't tell me, tubby. If you had just let us in when I asked. . .

MUMFORD

The name is not "Tubby." It's Mumford. And look what your carriage has done to our front gate!

WILL

Hey, you're the ones who wanted to play rough.

GORDON

Why didn't you go away when we're moaning and waving our arms? Weren't you frightened?

SHAWNA

Frightened?! You have to be kidding.

GORDON

But we used some of our best stuff!

WILL

That was your best stuff? Casper was scarier than that!

MUMFORD

That is beside the point. This is private property. We don't allow trespassers.

SHAWNA

We're not trespassers. We're here on a rescue mission.

MUMFORD

(skeptical)
Oh, really? Just whom might you be rescuing?

LEOTA

A friend was taken this evening. You may have known her as Julia Fowler.

SHAWNA

We tried to keep her safe from the curse, but Jacob got her anyway.

MUMFORD

(softening)
Little Julia? Oh dear.

WILL

We saw Jacob put her soul into an antique doll.

GORDON

Doll?

SHAWNA

Yes. We think she's still in there.

MUMFORD

Oh, dear. That is one of the Master's favorite forms of punishment

GORDON

He locked me in a spittoon for a year and a half. I didn't like it.

LEOTA

Couldn't we sneak into the mansion, snatch the doll, and leave? Jacob would never have to know we were here.

Mumford looks pointedly in the direction of the destroyed front gate.

MUMFORD

It would appear to be a little late for that, madam.

SHAWNA

Please?

Shawna looks plaintively at the butler.

MUMFORD

Well. . . The Master is currently on the far side of the cemetery. Perhaps, if we helped you look, you could be gone before he returns.

SHAWNA

You mean you'll help us?

MUMFORD

Well, I was always rather fond of little Julia. She doesn't deserve whatever Master Gracey has in store for her.

SHAWNA

Oh, thank you!

Shawna steps up to Mumford and plants a kiss on his ghostly cheek. Mumford looks embarrassed, but smiles.

EXT -- TOWN CEMETERY -- FOWLER MAUSOLEUM

Jacob lands in front of the Fowler mausoleum. He politely knocks on the heavy steel door.

JACOB

Oh, Miss Kathleen? Might I have a word with you?

He pauses for a moment, but there is no reply.

JACOB

Come now. Let bygones be bygones. Besides, I brought you a present.

A mournful reply comes from behind the door

KATHLEEN (O. S.)

Go away, Jacob. Nothing you have could interest me.

Jacob smiles wickedly. He pulls Julia's doll out of his pocket, cradles it in his arms.

JACOB

Ah, Kathleen, I disagree. There's someone out here who's been dying to see you.

EXT -- MANSION FRONT ENTRY

Will, Shawna and Leota stand on the front steps, look up at the foreboding house in dismay.

The ghostly trio appears beside the humans on the veranda, crosses to the front door. Mumford pulls it open with perfect butler technique.

MUMFORD

Step this way, please.

They all enter the mansion.

INT -- MANSION -- FOYER

Moonlight spills through the open door, silhouetting the three humans and their ghostly companions. The rest of the house is pitch black. Will and Shawna peer off into the gloom, Leota rummages through her carpet bag.

Leota finally pulls out three flashlights. Turning the torches on, she hands one each to Will and Shawna.

LEOTA

These should help.

The flashlights illuminate the foyer.

LEOTA

There! That's better, isn't it?

WILL

Depends on your definition of "better."

The room is just as it was on the day of the wedding. The grand staircase still sweeps up to the second floor. A door off to the left still leads to the sitting room and the rest of the first floor. Only now, cobwebs cover everything. There's a feeling of death and decay to this once elegant place.

Leota, Shawna and Will sweep their flashlights across the room. They catch Mumford in their beams.

MUMFORD

If you'll follow me.

Mumford leads them into the sitting room.

INT -- MANSION -- SITTING ROOM

Their flashlights reveal the sitting room to be a very dusty but well furnished chamber. It contains several sofas, tables and chairs grouped around a fireplace with a mantle.

MUMFORD

This is the sitting room. The Master would entertain here quite often.

The three humans quickly search the chamber. The only thing of interest in the room is a beautiful ship-in-a-bottle displayed on the mantle. Will's flashlight is the first to illuminate it.

WILL

Wow! Get a look at this!

Will gently lifts the bottle off its stand on the mantle. He looks at the ship inside.

FX -- SHIP IN BOTTLE

The diminutive ship is a perfect replication of Bloodworth's pirate sloop. Suddenly there's a tiny lightning flash inside the bottle. The ship pitches and yaws as if in a miniature storm.

INT -- SITTING ROOM

Will blinks in surprise at the ship-in-a-storm-in-a-bottle. Peering in for a closer look, a horribly distorted face suddenly appears on the other side of the bottle. Will yelps in surprise.

WILL

Hey!

The distorted face belongs to Baxter. He peeks up over the bottle, very pleased with Will's reaction. Gordon appears at Will's elbow.

BAXTER

Funny!

GORDON

So that frightened you? The surprise thing?

WILL

You could say that.

GORDON

(to Baxter)

We can use that next time. They hate to be surprised. Remember that.

LEOTA

No doll here. Let's go on to the next room.

Will places the ship-in-a-bottle back on its stand. The two trios exit the sitting room into the portrait gallery.

INT -- MANSION -- PORTRAIT GALLERY

The two groups wander past large paintings of ladies and gentlemen from the early 1900's. The pictures themselves seem innocent enough, though there's something unsettling about them. On closer inspection, the figures are almost too lifelike. Their eyes track the intruders with a cold and malevolent glare.

WILL

Is it just my imagination or are we being watched?

MUMFORD

This is the Master's portrait gallery.

GORDON

This is where he keeps some of the naughtier ghosts.

The two trios stop as an unearthly scene forms in front of them. Two spirits appear, CRAIG and CLAUDE SEWELL.

Dressed in the style of the early 1900's, the Sewell Brothers stand back-to-back, holding dueling pistols. They take three steps, turn and fire at each other. Both fall to the ground and fade from view.

SHAWNA

What was that about?

Starting forward again, Mumford points to the images of the Sewell brothers in two portraits on opposite sides of the gallery.

MUMFORD

Craig and Claude Sewell. Two brothers who never got along. They killed each other in a senseless duel.

GORDON

Unfortunately for them, both brothers were at the wedding.

MUMFORD

So, Jacob's curse forced them to return here. Together. Forever.

SHAWNA

That's horrible!

MUMFORD

I will admit that's one of nastier aspects of Master Jacob's curse. If one of the wedding guests die a violent or unnatural death, they relive that moment here in the mansion until the curse is broken.

GORDON

We have lots of ghosts more gruesome than these.

LEOTA

I can imagine.

The party stands between the two portraits. Suddenly, the cycle begins again: the Sewells reappear in the middle of the group.

GORDON

Oh, goody! Here they go again!

MUMFORD

Perhaps we should move along?

The duelists take three steps and turn. The two trios hurry through the door at the far end of the gallery.

INT -- MANSION -- BANQUET HALL

The group enters the banquet hall. The room is enormous with a vaulted ceiling and a beautiful chandelier overhead. A large pipe organ rests against the west wall. A minister's podium stands nearby. A long dining table stands near the north wall. Chairs ring the table, still set for the wedding banquet. Cobwebs cover everything.

The remainder of the room has a large dance floor. Huge arched windows with tattered lace curtains offer a view of the back yard and the river below. The moonlight through the windows make the flashlights unnecessary. The humans turn them off and put them back inside the bag.

SHAWNA

This is beautiful!

MUMFORD

This is the banquet hall. A showplace. . . in its day.

An enormous birthday cake materializes on the dining table. Seconds later, the elderly ghost of Mrs. Blair appears at the dining room table. She sits directly behind the birthday cake.

Smiling coyly, Mrs. Blair waves at Mumford. Mumford affectionately waves back.

WILL

Who's that? Another one of your tortured spirits?

MUMFORD

Actually, no. That's Mrs. Blair.

Lit birthday candles form atop the cake as the elderly spirit looks expectantly toward the two trios. Mumford turns to the group.

MUMFORD

All together now!

MUMFORD & BAXTER

(singing)

Happy birthday to you. . .

Leota, Shawna and Will shrug at each other, then join in.

ALL FIVE

(singing)

Happy birthday to you,

Baxter has other plans. He crosses to the table, sits next to Mrs. Blair. Baxter obviously wants a piece of that birthday cake.

ALL FIVE

(continuing singing)

Happy birthday, dear Nancy,
Happy birthday to you!

Mrs. Blair beams happily at her audience. Baxter grabs a plate off the table, holds it up expectantly. But, as Mrs. Blair blows out the candles, she and the cake disappear.

Baxter throws down his plate in disgust, grumbles, crosses back over to the group.

LEOTA

Okay. I'll bite. What's the deal with Mrs. Blair? She seemed like a pretty happy haunt.

GORDON

She died on her 83rd birthday. It's hard to be sad when you die at a party.

WILL

Let me guess. She died trying to blow out all those candles, right?

MUMFORD

Actually, no. She died because her son-in-law poisoned the cake.

BAXTER

Cake!

Still disappointed, Baxter scuffs his foot with frustration.

MUMFORD

We find that singing keeps her spirits up, so to speak.

LEOTA

Look, Mumford, that's a really charming anecdote. But we're running out of time here.

SHAWNA

Yes! Do you have any idea where Jacob might have taken the doll?

MUMFORD

I'm afraid not, miss.

LEOTA

Well, is there somewhere in the mansion where he keeps his most valuable possessions. . . his special things?

MUMFORD

Yes. That would be the library, madam.

Mumford gestures toward two large doors set into the south wall of the banquet hall. The two trios now cross to them.

LEOTA

The library? Perfect! We're gonna' need as much information as possible if we're going to get Julia away from Gracey.

Mumford grandly throws open the two rolling doors. The humans are thunderstruck.

INT -- MANSION -- LIBRARY

The library is a room half as big but just as tall as the banquet hall. Floor-to-ceiling bookshelves cover three of the four walls. The shelves are crammed with thousands of books.

There is no east wall. Instead, a conservatory has been built out into the yard. Moonlight streams in through the glass, illuminating the room and revealing a weird assortment of plants growing in the grim garden. Outside the large windows is the gently sloping back lawn leading down on the river.

Directly across from the rolling doors is an enormous worktable/desk. Strewn with large volumes and scrolls, it suggests a wizard's workroom. A throne-like chair sits behind the table. A huge fireplace with a mantle stands is located just behind that. An ancient manuscript sits on a pedestal nearby.

The room's only ornaments are four busts lined up on the mantelpiece.

MUMFORD

Will this be enough information?

EXT -- TOWN CEMETERY -- FOWLER MAUSOLEUM

Jacob stands in front of the Fowler mausoleum, holds out the doll.

JACOB

Come now, Kathleen. You don't want to see more pain and suffering, do you?

Jacob twists the doll's arm. From deep within the doll, Julia cries out in pain.

JULIA

Stop!

Kathleen's spirit, still dressed in her wedding gown, steps through the steel doors of the mausoleum.

KATHLEEN

(furious)
Release her at once! You have no right.

JACOB

Oh, but I do. Surely you remember the curse? All that heard me on that fateful day are mine to do with as I please.

KATHLEEN

Then I suppose I should consider myself fortunate. You murdered me before you cast that spell.

JACOB

And I have apologized countless times for that faux-pas.

Kathleen steps toward Jacob, hand out-stretched.

KATHLEEN

Give me the doll, Jacob.

JACOB

In due time, my dear. But not here. Not now.

Slowly walking backwards, Jacob uses the doll to lead Kathleen away from the Fowler crypt. They make their way toward the Gracey Mansion.

KATHLEEN

What do you want?

JACOB

Only for you to come back with me. I have a new proposal I'd like you to hear.

INT -- MANSION -- LIBRARY

The two trios are actively searching the library for the doll. The ghosts float freely, searching the upper shelves. Leota sits at the worktable, poking through drawers. Will checks around the plants in the greenhouse.

LEOTA

(shouting up to ghosts)
Any luck?

MUMFORD

Nothing so far, madam.

GORDON

No dolls yet!

LEOTA

Well, keep looking.

BAXTER

Okay!

INT -- MANSION -- LIBRARY -- SHAWNA AT PEDESTAL

Shawna is drawn to the pedestal, she discovers a manuscript.

SHAWNA
Leota?

LEOTA
Yes, honey?

SHAWNA
Come look at this.

Leota crosses to Shawna, looks at the manuscript on the pedestal.

CLOSE-UP -- BOOK ON PEDESTAL

The manuscript cover reads: "Secrets of the Arcane."

INT -- MANSION -- LIBRARY

Leota visibly pales.

LEOTA
This is bad. This is very, very bad.

SHAWNA
What do you mean?

LEOTA
This is "The Secrets of the Arcane."

Will crosses to Shawna and Leota

WILL
"Secrets of the Arcade"?

LEOTA
(to Will)
Arcane! Arcane! This is your basic "How To"
book of conjuring. It gives your novice
wizard some pretty powerful toys to play
with.

Mumford floats down to join the human trio as Leota opens the manuscript.

MUMFORD

The Master spends hours studying that text.

Leota turns the pages.

LEOTA

Just look at what's in here! The power to
create fog, raise storms. . . Oh my God!
Transmogرافication!

WILL

Transmogرافa-what?

CLOSE-UP -- BOOK ON PEDESTAL

The spell reads:

TRANSMOGRAFICATION:

the power to change an object's form.

Incantation:

Retlaw Yensid, Ellechim Semaj,
Aliehs Werdna, Yekcim Selur!

LEOTA (O.S.)

Transmogرافication! It's the same spell Jacob
used to put Julia's soul in the doll.

INT -- MANSION -- LIBRARY

SHAWNA

(sounding spell phonetically)
Retlaw Yensid, Ellechim Semaj. . .

LEOTA

(to Shawna)
Shush! Don't say it if you don't mean it!
Magic is a very dangerous thing.

Will wanders over to the fireplace, leans against the mantle.

WILL

Great. So we found a book. Shouldn't we be
looking for the doll?

The eyes on one bust pops open, the head turns to Will.

FREES

Did someone say "doll?"

Will jumps away from the mantle as all four busts come to life. They start to sing "Paper Doll."

QUARTET

(singing)

I'm gonna' buy a paper doll that I can call
my own. . .

Gordon covers his ears with his hands.

GORDON

Oh, no! Not them again!

Will quickly crosses to Leota, Shawna and Mumford near the pedestal. The busts continue to croon.

WILL

Now what did I do?

MUMFORD

I'm afraid you've awakened the Barbershop
Quartet, sir. They have a disturbing
tendency to burst into song at the slightest
provocation.

GORDON

So the Master locked them into the busts. It
didn't help.

WILL

Nobody knows how to shut them up?

The Quartet now start singing "Nobody Knows."

QUARTET

(singing)

Nobody knows the trouble I've seen,
Nobody knows my sorrow.

GORDON

Enough all ready.

BAXTER

Shush!

MUMFORD

One must be very careful not to drop a song
cue near them.

FREES

I'm terribly sorry. It's just that it's been
such a long time. . .

The Quartet now start singing "It's Been A Long, Long Time."

QUARTET

(singing)

Kiss me once, and kiss me twice,
And kiss me once again,
It's been a long, long time.

EXT -- MANSION -- NEAR CEMETERY FENCE

Jacob is still walking backwards, still teasing Kathleen with the doll. They cross back onto mansion property. The sound of the Barbershop Quartet singing drifts out of the house. Puzzled, Jacob turns in that direction.

QUARTET (O.S.)

(continuing)

Haven't felt like this before
Since I can't tell you when,
It's been a long, long time.

Jacob frowns.

KATHLEEN

What is it?

JACOB

I believe some guests have dropped by. Could
you excuse me for a moment, Kathleen?

Without waiting for an answer, Jacob flies across the lawn,
disappears into the house.

INT -- MANSION -- LIBRARY

Mumford is waving frantically at the busts.

MUMFORD

Will you please be quiet! Do you want the
Master to hear?

JACOB (O.S.)

Oh, but the Master's here already.

The room is immediately silent. The two trios turn toward the door. . .

INT -- MANSION -- LIBRARY DOORS

Jacob stands in the doorway, leaning nonchalantly on his cane. He smiles devilishly.

INT -- MANSION -- LIBRARY MANTLE

The four busts are terrified.

FREES

Okay, boys. Take five.

All four busts shut their eyes, close their mouths and turn to stone.

INT -- MANSION -- LIBRARY

Jacob saunters into the room amidst the terrified trios.

JACOB

(to Mumford)

Guests? Mumford, you should have told me. I would have rushed right back.

(to rest of room)

I do hope that you entertained yourselves in my absence.

Leota grabs Will and Shawna, they head for the door.

LEOTA

Yes, we've had a lovely time. But we wouldn't want to overstay our welcome. So, if you'll excuse us. . .

The human trio reaches the door, Jacob gestures. The library doors slam shut in their faces. Jacob's face is a study in controlled rage.

JACOB

(to Will)

I know you. You're that young man from the rest home. You're the one who allowed me into Julia's room.

Jacob reaches into his cloak pocket, pulls out the antique doll.

JACOB

Thank you for letting me complete my
"collection."

SHAWNA

You monster! Release her!

JACOB

Oh! And we were getting along so nicely. I
won't tolerate bad manners from my guests.
I'm afraid I'll have to ask you to leave!

With a mighty gesture, Jacob hurls the three humans backwards through the glass wall of the conservatory.

EXT -- MANSION -- CONSERVATORY WINDOW

Glass shatters as Will, Shawna and Leota fly through the conservatory wall. They hurtle over the back yard toward the river.

EXT -- OUTER DOCK/RIVER'S EDGE

Moonlight illuminates the scene. Recent rains have swollen the river. The current is strong. The rotted boathouse dock can barely withstand its pull.

The three humans arc toward the river. Shawna plunges into the water just beyond the north end of the dock. Will follows a second later, barely missing the west edge of the dock.

Leota is not so fortunate. She hits the dock with a bone-crunching thud. Her carpet bag lands nearby, splashing at the water's edge.

EXT-- OUTER DOCK LADDER

Will sputters to the surface. The current slams him into the piling. Momentarily stunned, he sinks below the surface.

A second later, Will's desperately groping hand surges out of the fast flowing water. He grasps the rung of the nearby dock ladder.

EXT -- OUTER DOCK LANDING

Will pulls himself up the ladder to flop, exhausted, on the dock. Looking up, he sees a dark motionless shape on the landing, inches away from his head. The wooden structure creaks alarmingly.

WILL

(whispering)
Shawna?

EXT -- RIVER

Shawna's head bobs up from the river's depths. The current carries her downstream. She strongly swims for shore.

INT -- MANSION -- LIBRARY

Jacob turns to his three terrified servants. In a quiet rage, he questions the trio.

JACOB

Didn't I make my instructions clear enough for you?

GORDON

Oh, they were clear, sir. Very clear!

BAXTER

Very clear!

JACOB

So?

GORDON

Ah. . . Well. . . The mystic! She forced us! She used her dark magic to cloud our minds!

JACOB

What minds?

Mumford steps bravely forward.

MUMFORD

We let the humans in, sir, because they said they were on a mission of mercy.

JACOB

Mercy?

MUMFORD

They came to rescue the soul of a recently departed friend.

Mumford stares pointedly at the doll Jacob holds.

JACOB

And you dared to assist them? Is that how you show your loyalty?

FX -- KATHLEEN ENTERS LIBRARY

Kathleen walks right through the closed library doors.

KATHLEEN

(to Jacob)

I've had enough of this, Jacob. Release Julia at once!

JACOB

I plan to. Right after the wedding.

KATHLEEN

(appalled)

You can't be serious.

JACOB

Oh, but I am. We will be wed tonight or your sister will suffer the consequences.

MUMFORD

(indignant)

Sir! This is despicable! Even for you!

Jacob stands speechless for a moment. Then an enormous anger sweep over him.

JACOB

That is it! For a century, I have put up with your bumbling incompetence. But I will not tolerate insolence. The three of you are. . .

Jacob accompanies the last word with another mighty gesture.

JACOB

. . . dismissed!

Jacob sends the spectral servants sailing out through the broken conservatory window. He steps over to the gaping hole and calls down toward the river.

JACOB

You are all no longer welcome here. This place is closed to you all.

Flinging his hands upward, Jacob then brings them in toward his chest.

FX -- CONSERVATORY WINDOW REFORMS

Following Jacob's command, the glass fragments leap up off the lawn and fly back toward the house. They reintegrate, forming perfect panes of glass. It is as though the conservatory window was never broken.

INT -- MANSION -- LIBRARY

Turning away from the reformed window, Jacob thinks for a moment, he makes one last arcane gesture.

FX -- DOOR AND WINDOWS THROUGHOUT THE MANSION

A quick montage shows doors and windows locking throughout the house.

INT -- MANSION -- LIBRARY

The library is deathly quiet. Kathleen stares at Jacob in fear.

KATHLEEN

What have you become, Jacob?

JACOB

We'll have many centuries for you to find out, my dear.

Jacob reaches into his cloak pocket, takes out the doll.

JACOB

Now, let's discuss that proposal, shall we?

EXT -- RIVER'S EDGE

Mumford, Gordon and Baxter stand ankle deep in the river. They look back toward the mansion.

MUMFORD

(indignant)

I have never been dismissed from a position before! This will bring shame to my entire family.

GORDON

What family?

MUMFORD

That's not the point. If I had family, they would be deeply ashamed.

The sound of someone floundering nearby causes the ghosts to turn toward the river.

EXT -- RIVER

Shawna struggles to reach shore. Exhausted, she slips below the surface. Within seconds, Mumford, Gordon and Baxter appear above the spot where Shawna disappeared. Reaching into the water, the three ghosts pull the spent young woman up to the surface. They drag her to shore.

EXT -- RIVER'S EDGE

Mumford, Gordon and Baxter help Shawna to her feet.

MUMFORD

Miss, are you all right?

SHAWNA

(coughing)

I am now. Thanks.

SHAWNA

(looking around)

Have you seen Will and Leota?

Baxter points excitedly at the dock.

BAXTER

There!

The ghosts and Shawna look.

EXT -- OUTER DOCK -- LANDING

The moonlight is just enough to see a shadow huddled on the dock landing.

EXT -- OUTER DOCK

Shawna crosses to the dock, makes her way out to the landing. That movement is enough to start the rotting structure swaying. Shawna drops to her knees.

WILL (O.S.)

Careful, Shawna! This thing could let go any second!

SHAWNA

Then what are you still doing out there?
Where's Leota?

WILL

She's. . . hurt.

SHAWNA

Oh, no!

EXT -- OUTER DOCK -- LANDING

Shawna scrambles to Will as fast as the shaky dock allows. He kneels, cradling Leota's still form in his lap. Shawna drops to her knees, takes Leota's hand.

SHAWNA

Leota, can you hear me?

Leota's eyes flutter open.

LEOTA

(weakly)

Shawna, don't let me go yet. We have to save
Julia.

SHAWNA

Leota, you're going to be okay. We'll get you
to a doctor.

LEOTA

It's too late for that. . .
 (weaker)
 . . . You must keep my spirit here.

SHAWNA

That's crazy! I don't know how to do that!

WILL

Sure you do. You saw Jacob do it to Julia.
 You read the spell just a minute ago. We need
 a miracle here. You can do that miracle.

LEOTA

(faintly)
 The Crystal Ball. . .

Leota's breath ceases. In the moonlight, the couple see a shimmering mist form over the mystic's still body. Will grabs one of Shawna's arms.

WILL

Hurry, before it's too late! I don't think
 she can stay here by herself.

Shawna turns to the ghostly servants watching on shore, calls out instructions.

SHAWNA

Mumford! Quick! Bring me the carpet bag!

Mumford appears in an instant with Leota's bag. She takes the bag from the ghost, pulls out the Crystal Ball. She hurriedly hands it to Will.

WILL

What am I supposed to with this?

SHAWNA

That's where Leota's going. Now how does that
 dang spell go again?

(pause)

Okay. Here goes:

(solemnly)

Retlaw Yensid, Ellechim Semaj, Aliehs Werdna,
 Yekcim Selur!

FX -- LEOTA'S SPIRIT

The mist that was forming over Leota's body now pulls into one bright ball of light. Reverently, Shawna reaches out and closes her hands around the energy sphere. As Will holds the Crystal Ball over Leota's body, Shawna gently places her soul into the Ball.

FX -- CRYSTAL BALL

Wild colors swirl through the Crystal Ball. The colors soften as the swirling energy takes on Madam Leota's physical appearance from the shoulders up.

Leota's spirit is bewildered by her new surroundings. But when she peers out through the glass and sees Will and Shawna, she smiles at them.

LEOTA

Well, this is interesting. So, how do I look?

EXT -- OUTER DOCK -- LANDING

Will, Shawna and Mumford stand at the end of the dock. Will holds the Crystal Ball. Leota's physical body lays sprawled on the landing. Gordon appears.

WILL

Not everyone could wear this outfit, Leota.
But, on you, it looks good.

With a loud crack, the decaying dock lurches under their weight.

SHAWNA

Let's get out of here! Will, get the bag!

Shawna grabs the Crystal Ball while Will scoops up the bag. The pilings shift, almost throwing the group off their feet.

With Leota under her arm, Shawna scrambles to safety. There is a final decisive crack. The current grabs the dock, pulls it out into the river.

SHAWNA

Jump!

Will leaps to safety.

EXT -- RIVER'S EDGE

The two humans and four spirits watch as Leota's body, on the free-floating dock, disappears down river.

LEOTA

Well, there I go. Bon Voyage! You know, I'm going to miss me.

SHAWNA

Leota, are you okay?

LEOTA

Other than being dead, I'm fine. You did a great job, honey. I'm proud of you.

WILL

Okay. So now what?

SHAWNA

We have to get back into the house to save Julia.

Leota cocks her head to one side, listening.

LEOTA

Whoa, wait a minute. . . . Late breaking news flash. . . . Jacob has magically sealed all outside doors and windows.

WILL

He's done what? How do you know that?

LEOTA

Hey, I'm a psychic AND a spirit. Think of me as a spiritual satellite dish. I get everything now.

SHAWNA

Maybe now we can get ahead of Jacob. Can you sense what he's doing right now?

LEOTA

(frowning intently)
It's not easy. Jacob has a lot of psychic shielding.

Leota looks apologetic.

LEOTA

No, I can't read him. Sorry.

(pause)

. . . But wait . . . I am sensing Julia. She's very afraid for herself and for . . . Kathleen. . . . We'd better get moving.

SHAWNA

What's our plan?

WILL

Anyone got any ideas?

BAXTER

Me! Me!

Surprised, all turn to look at the excited little ghost.

BAXTER

Boathouse! Boathouse!

GORDON

Baxter, we don't want to get into the boathouse, we want to get into the big house.

BAXTER

Come!

Baxter pulls at Shawna's arm, leads the reluctant girl toward the dilapidated building.

MUMFORD

(to Will)

I think we should follow him, sir. Baxter used to work there quite often. He may know something.

Shawna struggles with the cumbersome Crystal Ball while Baxter tugs on her arm. Will, Mumford and Gordon catch up.

WILL

(to Shawna)

Here, let me take that.

Shawna releases the Ball to Will. The weight of the orb takes him by surprise. He nearly drops Leota.

WILL

Whoa!

LEOTA

Put me down, put me down!

Will places Leota's Crystal Ball on the riverbank.

WILL

Now what are you going to do?

LEOTA

Actually, I've got a trick I've been dying to try.

FX -- LEOTA LEVITATES

Leota closes her eyes in intense concentration. Her Crystal Ball rocks back and forth, then slowly levitates. At the height of four feet, Leota cracks open one eye.

LEOTA

How am I doing?

SHAWNA

Great!

MUMFORD

Extraordinary, madam!

Leota levels off at her former height. Opening both eyes, she surveys the scenery.

LEOTA

That's about right. Shall we get going?

SHAWNA

I guess so. Lead on, Baxter!

Still pulling at Shawna's hand, Baxter leads the group up the riverbank to the boathouse's land entrance.

EXT -- BOATHOUSE SIDE ENTRANCE -- DOGHOUSE

Next to the side entrance of the boathouse is a smaller structure. This was the mansion's kennel, where the Master kept two massive mastiffs.

Baxter leads Shawna and the group toward the door, they hear an unearthly growling from the doghouse.

WILL

What the hell was that?

EXT -- DOGHOUSE

Two GHOST HOUNDS form. Bristling and snarling, they block the path to the boathouse.

SHAWNA

(nervously)
Nice doggies.

LEOTA

Hold perfectly still. Don't make any sudden moves.

Baxter leaps joyfully at the mastiffs.

BAXTER

Babies!

The fierce animals rush at him. Instead of ripping him to shreds, the creatures turn into affectionate pets, whimpering and licking the scruffy little ghost.

MUMFORD

You have to understand. Baxter was kennelmaster.

GORDON

And the dogs were at the wedding.

WILL

Bride or groom's side?

INT -- BOATHOUSE -- INSIDE DOCK

Baxter leads the way, the group heads to the back of the boathouse. Will and Shawna carry flashlights to illuminate their path. Leota's Crystal Ball casts its own light.

INT -- REAR OF BOATHOUSE

The rear of the boathouse seems to be merely a cul-de-sac. The group stands bewildered, looking around.

SHAWNA

Baxter, are you sure this is right? We've reached a dead-end.

BAXTER

Not dead. Not dead.

Baxter steps over to the hidden switch. The small ghost pulls it down, opens a secret panel.

INT -- BOATHOUSE -- HIDDEN PANEL

The panel slides open, a passage beyond is revealed.

INT -- REAR OF BOATHOUSE

The group peers into the darkness of the passage.

SHAWNA

We have to go in there?

BAXTER

Yes!

Baxter scampers into the dark, disappears up the passage.

MUMFORD

This must be how the Master would travel unseen from the house to the river.

INT -- SECRET PASSAGE

The passage is a cobweb filled tunnel hewn from rock. The group slowly makes its way down the passage. Suddenly, they hear a ghostly wail coming from the long tunnel.

BAXTER (O.S.)

Whoooooooooooo!

WILL

What was that?

The group peers off into the darkness.

SHAWNA

(Pointing off-screen)
Look there!

INT -- SECRET PASSAGE -- CANDELABRA

Further on the passage, a lit candelabra floats by itself. The moaning continues.

BAXTER

Whooooooooo!

INT -- SECRET PASSAGE

Will and Shawna look concerned, the ghosts just look annoyed.

MUMFORD

Baxter!

Immediately, the moaning stops. Baxter forms, clutches the lit candelabra. He giggles and runs to them.

MUMFORD

(to Baxter)

Such behavior is unseemly.

SHAWNA

Where did the candelabra come from?

BAXTER

Come!

Baxter grabs Shawna's arm, leads her up the passage. The rest of the group follows.

INT -- SECRET PASSAGE -- TREASURE ROOM

The passage widens into a large treasure-filled chamber. Baxter leads Shawna into the room, then clamors up onto a large pile of crates.

SHAWNA

What is the world. . . ?

The others enter the chamber.

GORDON

The Master's treasure trove!

LEOTA

Whew! What a haul!

Leota floats over to Baxter.

LEOTA

And look at this!

Will shines his flashlight on Baxter's crate, revealing its label.

CLOSE-UP -- CRATE

The label reads:

To: Fowler Imports, Harbor Boulevard, Greenhill, MD.

LEOTA

This shipment would have saved the Fowler fortune. When it was hijacked, Kathleen had to agree to marry Jacob.

WILL

So that's how all this started.

SHAWNA

(determined)

Now it's time to finish it.

INT -- MANSION -- GRAND STAIRCASE -- SECRET PANEL

The secret panel at the top of the staircase silently swings open. The six would-be heroes peer through the crack. Their heads are stacked like a Totem pole; Baxter on the bottom, Leota on top, the others sandwiched in between.

They look down into the foyer.

FX -- MANSION PREPS FOR WEDDING

The mansion is brightly lit and bustling with activity. Unseen hands pull away cobwebs, string floral garlands, the rooms below seem to be decorating themselves. Dressed in their finest attire, ghostly guests assemble in the foyer.

From the sitting room, Jacob enters the foyer. Still clutching Julia's antique doll and his sword cane, Jacob nods his approval then exits to the banquet hall.

INT -- MANSION -- GRAND STAIRCASE -- SECRET PANEL

SHAWNA

He's going through with the wedding? We have to stop this.

A mournful moan comes from above.

CLARENCE (O.S.)

Whooooooooooooo!

GORDON

Baxter, be quiet!

BAXTER

Not me!

Again, they hear the moan.

CLARENCE (O.S.)

Whooooooooooooo!

LEOTA

(looking up)

It's coming from upstairs.

Checking to see the coast is clear, the group steps from behind the panel onto the grand staircase.

LEOTA

I think we should check that out.

MUMFORD

This way, madam.

INT -- MANSION -- THIRD FLOOR STAIRCASE

Mumford leads the group up a narrow set of stairs to the third floor.

INT -- MANSION -- STAIR/ATTIC DOOR

The moaning continues as they reach the top of the stairs. They find the door to the attic.

CLARENCE (O.S.)

Whooooooooooooo!

MUMFORD

(to Gordon and Baxter)

You must stand watch here. Warn us if Master Gracey comes.

GORDON

You can count on us, Mumford.

BAXTER

Yeah!

WILL

Try to do better than you did at the front gate.

GORDON

Gotcha!

Will, Shawna, Leota and Mumford enter the attic.

INT -- MANSION -- ATTIC

Cobwebs fill the third floor attic. Mumford and company make their way around old furniture and steamer trunks, they come upon the source of the moaning.

INT -- MANSION -- ATTIC CUPOLA

High in the cupola is a large brass bell. Hanging from a ghostly rope directly below the bell cord is CLARENCE FOWLER. His spectral body twists slowly as he moans pitifully.

CLARENCE

Whoooooooooooo!

LEOTA (O.S.)

It's Julia's father, Clarence!

INT -- MANSION -- ATTIC

Clarence turns toward the group.

CLARENCE

Leave me alone.

LEOTA

Mr. Fowler. We don't mean to intrude. But we're here on a mission of mercy.

CLARENCE

I don't deserve mercy.

SHAWNA

We're here to help your daughter.

CLARENCE

Kathleen?

WILL

No, sir. Julia.

CLARENCE

(mournfully)
Little Julia . . .

LEOTA

Jacob captured her soul this evening . . .

CLARENCE

That monster! What would he want with my poor little girl?

From the attic shadows, Kathleen emerges.

KATHLEEN

He's using her to blackmail me, Father.

Clarence turns quickly toward Kathleen as she crosses to the cupola. He lowers himself to the floor, noose still around his neck, and embraces his daughter.

CLARENCE

Kathleen!

KATHLEEN

Hello, Father.

CLARENCE

I've missed you so.

They have a tearful reunion. They break their embrace only after Leota coughs.

LEOTA

Excuse me?

KATHLEEN

Who are you?

LEOTA

We're friends of your sister, Kathleen. Did I hear correctly? Jacob is blackmailing you?

KATHLEEN

He's forcing me to go through with this cursed wedding. If I don't, he's sure to harm poor Julia.

CLARENCE

That monster!

SHAWNA

We've got to stop him!

KATHLEEN

But how? Jacob was an evil man before. But now, he seems almost demonic. How do you defeat a creature like that?

INT -- MANSION -- FOYER

The grandfather clock in the foyer chimes for the quarter of the hour. The clock's hands show that it is nearly midnight.

INT -- MANSION -- ATTIC

KATHLEEN

It's almost time. The wedding starts at midnight.

(to Clarence)

Father, will you give me away?

CLARENCE

Katie, don't ask me to be a party to this atrocity.

SHAWNA

(to Will)

How can we stop this?

WILL

(to Shawna)

What stopped the wedding the last time?

Leota is deep in thought.

LEOTA

Wait! That's it!

Startled, all turn to Leota.

LEOTA

Don't you see? We have to stop the wedding the same way it was stopped before.

WILL

How?

LEOTA

(to the three ghosts)

You need to buy us time. Go downstairs. Do anything you can to stall the wedding.

All start to cross to the attic door.

MUMFORD

Anything?

LEOTA

Whatever it takes.

MUMFORD

I think I'm going to enjoy this.

LEOTA

(to Will and Shawna)

You two come with me.

SHAWNA

Where are we going?

They exit the attic.

INT -- MANSION -- STAIR/ATTIC DOOR

The group rejoins with Baxter and Gordon. Gordon hands the carpet bag to Will. All start down the stairs.

LEOTA

To ask an old friend for help.

INT -- MANSION -- BANQUET HALL

The preparations are finished for the upcoming wedding. Decorations line the walls. Ghostly guests fill the rows of chairs set out on the dance floor. Among the guests are Craig and Claude Sewell, Mrs. Blair and MRS. KURI.

A ghostly organist, MR. BAKER, sits at the large pipe organ, plays mournful variations on traditional wedding music.

Jacob enters, pushing a small rolling table. On the table are the four busts housing the Barbershop Quartet. Alongside the busts are Jacob's sword cane and Julia's doll. Jacob rolls the table up to the organ. The organist pauses, glances apprehensively at the Jacob.

JACOB

Here you are, Mr. Baker. Our vocalists have arrived.

(threateningly to busts)

I trust you'll follow the organist's lead?

FREES

Certainly, sir!

JACOB

(to Baker)

What are you waiting for?

Nervously, the organist starts to play "I Love You Truly." The busts burst into song.

QUARTET

(singing)

I love you truly,
Truly dear. . .

Jacob grabs his sword cane and the doll off on the bust's table just as the ghostly minister, REVEREND RYMAN, enters from the portrait gallery. Jacob glowers at him.

JACOB

It's about time, Reverend Ryman. Speaking of which. . .

(shouting)

Kathleen!

INT -- MANSION -- GRAND STAIRCASE -- SECRET PANEL

The three servants, Will, Leota and Shawna stand on the landing as they hear Jacob bellow off-screen. Leota, Shawna and Will duck through the secret panel.

LEOTA

(to ghosts)

You all know the plan now, right?

MUMFORD

Yes, madam.

BAXTER

Yes!

GORDON

This is going to be fun!

JACOB (O.S.)

(shouting -- closer now)
Kathleen!

LEOTA

(to Kathleen)
Keep your chin up, kid. The cavalry's on the way.

KATHLEEN

You are truly a good friend to Julia.

Leota smiles as the secret panel closes.

JACOB (O.S.)

(shouting -- closer still)
Kathleen!

MUMFORD

(to Baxter and Gordon)
Gentlemen, to your posts!

Baxter and Gordon wink out of sight. Mumford turns to Kathleen.

MUMFORD

Good luck, miss.

Mumford disappears, Jacob bursts in from the sitting room, furious. He still holds his sword cane and Julia's doll in his hands.

JACOB

Kathleen!

Jacob glances around the room, spies Kathleen and Clarence on the stairs. His demeanor completely changes.

JACOB

There you are! And Clarence!
(to Clarence)
How nice to see you again, sir. Love the tie.

Angered, Clarence tosses the loose rope end of the noose he still wears over his shoulder.

CLARENCE

No need to pretend that there's any love lost between us, Gracey. You are a true monster.

JACOB

Tsk, Tsk. It's not polite to use crude language on such a special day.

Jacob cradles Julia's doll in his arms and croons to her.

JACOB

Particularly in front of the little one.

Jacob gestures toward the door to the banquet hall.

JACOB

Shall we?

INT -- SECRET PASSAGE

Leota, Will and Shawna race down the tunnel, flashlights lighting the way.

INT -- MANSION -- BANQUET HALL

The minister and musicians wait for Jacob's cue. The guests buzz with anticipation.

INT -- MANSION -- PORTRAIT GALLERY

Jacob stands with Kathleen and Clarence just inside the door to the banquet hall.

JACOB

Now you wait right here. When you hear the music, you'll know what to do.

INT -- MANSION -- FOYER

The grandfather clock in the foyer begins to strike midnight.

INT -- MANSION -- BANQUET HALL

The sound of the chimes continues as Mumford winks into sight atop the chandelier. He signals with one hand and Baxter appears next to the organist.

Baxter taps Mr. Baker on the shoulder, the musician turns in his direction. Mumford signals again.

Baxter disappears as Gordon, on the other side, winks into view. Unseen by Baker, he slides a new piece of sheet music over the other pages.

Gordon and Mumford disappear as Jacob enters the room from the portrait gallery. Jacob walks up the aisle, still holding Julia's doll and his sword cane, very pleased with himself.

EXT -- BOATHOUSE

Leota, Will and Shawna exit the boathouse and race up the lawn toward the cemetery.

INT -- MANSION -- BANQUET HALL

At the last stroke of midnight, Jacob stands beside Rev. Ryman. He takes a moment to savor his triumph before cueing the musicians.

JACOB

(to Mr. Baker)
You may begin.

The organist plays the first six bars of Mendelssohn's "Wedding March" without looking at the music. On the seventh bar, he glances at the sheet music and frowns. Clearly changing gears, he swings into "Take Me Out To The Ballgame." The busts obligingly join in.

QUARTET

(singing)
Take me out to the ballgame. . .

JACOB

What!!!??

Jacob storms over to the organ, snatches up the sheet music.

EXT -- MANSION -- CEMETERY FENCE

Will boosts Shawna over the cemetery fence when the sound of the quartet singing.

QUARTET (O.S.)

Take me out to the crowd,
Buy me some peanuts and cracker
jack. . .

The singing stops abruptly.

INT -- MANSION -- BANQUET HALL

Jacob shreds the top sheet of music.

JACOB

(to Baker)
You call this appropriate?

BAKER

Forgive me, sir. I don't know how that got
there.

Jacob stalks back to his place beside the minister.

JACOB

Let's try it again, shall we?

Again the organist plays Mendelssohn's "Wedding March." This time, without mishap.

Kathleen and Clarence enter the hall. They walk slowly toward Jacob.

EXT -- CEMETERY -- DAVIS GRAVE

Several yards away, Will and Leota rush along, reading headstones.

WILL

We're never going to find this in time.

Shawna steps into view. She shines her light on the headstone in front of her.

EXT -- CEMETERY -- DAVIS HEADSTONE

Her flashlight reveals the name carved on the stone, "CHARLES DAVIS."

SHAWNA (O.S.)

It's here! I found it!

INT -- MANSION -- BANQUET HALL

Jacob smiles as Clarence and Kathleen slowly move up the aisle toward him.

EXT -- CEMETERY -- DAVIS GRAVE

Will, Shawna and Leota stand over Charles' grave. Will opens the carpet bag, follows Leota's directions.

LEOTA

Okay, put the candle at the base of the headstone. Light it, then make a circle of salt around us. Now place the Crystal Ball in the center. . . wait a minute, I'm the Crystal Ball. I'll do that.

Leota hovers into place.

EXT -- CEMETERY -- NEAR DAVIS GRAVE

Justin and Queenie are again on patrol. They walk through the cemetery, Justin spots Will and Shawna standing over Charles' grave.

JUSTIN

(to Queenie)

Trespassers! Let's get 'em, girl!

Justin and his reluctant dog head to the grave.

EXT -- CEMETERY -- DAVIS GRAVE

Leota coaches Shawna through the incantation.

LEOTA

The first line is "Serpent, spider, tail of a rat. . ."

Justin and Queenie arrive on the scene. He sees Leota floating between Shawna and Will.

JUSTIN

Hey, you kids! You can't play ball in here!

Leota turns toward Justin. Floating up to face level, she stares out of the glass at the bewildered caretaker.

LEOTA

Who are you calling a ball?

JUSTIN

(terrified)

I have to be going now.

Justin and Queenie quickly flee the scene.

INT -- MANSION -- BANQUET HALL

Jacob's smile thins as he notices that, while Clarence and Kathleen are still walking up the aisle, they are moving v-e-r-y s-l-o-w-l-y.

EXT -- CEMETERY -- DAVIS GRAVE

Shawna finishes the incantation.

SHAWNA

We now call upon a soul brave and true,
Heed us, Charles Davis! Come forward! Pass
through!

LEOTA

Everybody, stand back!

FX -- CHARLES DAVIS RETURNS

A whirlwind forms inside the salt circle, fanning the candle flame. Shawna, Will and Leota back away from the salt circle, an energy sphere grows from out of the candle flame. Within moments, the sphere has taken the shape of Charles Davis.

EXT -- CEMETERY -- DAVIS GRAVE

As if awakened from a deep sleep, Charles look groggily at his visitors.

CHARLES

(to Shawna)
Can I help you, miss?

SHAWNA

Mr. Davis. We apologize for disturbing you.
But a dear friend of yours is in great
danger.

CHARLES

A friend? Who?

SHAWNA

Kathleen Fowler.

CHARLES

Kathleen! Where is she?

WILL

Follow us, big guy!

INT -- MANSION -- BANQUET HALL

Kathleen and Clarence are STILL walking up the aisle. His rage smoldering, Jacob shakes his cane at his bride-to-be.

JACOB

Will you two hurry up?!

INT -- MANSION -- PORTRAIT GALLERY

Baxter appears in the doorway to the banquet hall. Beside him are the two ghost hounds.

BAXTER

(pointing off-screen toward Jacob)
Fetch stick! Fetch stick!

Following Baxter's instructions, the dogs bound obediently up the aisle toward their Master's cane.

INT -- MANSION -- BANQUET HALL

Marching down the aisle, Jacob pulls Kathleen away from her father. He threatens Clarence with a raised cane.

JACOB

Enough of this. . .

As the cane descends, the ghost hounds leap. They playfully grab the "stick" and tug it out of Jacob's hand.

Jacob is livid. Letting go of Kathleen, Jacob tries to grab his sword cane back from the dogs.

EXT -- MANSION -- CEMETERY FENCE

Leota and Charles wait on the mansion side of the fence, Will and Shawna climb over.

LEOTA

(continuing)

. . . So, you see, he's using Julia to blackmail Kathleen into marrying him.

SHAWNA

We need you to stop the wedding again.

CHARLES

I would do anything for Kathleen.

WILL

We were hoping you'd say that.

Once over the fence, they run across the lawn toward the house.

INT -- MANSION -- BANQUET HALL

Jacob rips his sword cane from the ghost hounds' mouths. He is about to strike the two ghostly beasts when. . .

INT -- MANSION -- PORTRAIT GALLERY

. . . Baxter whistles for the two animals.

INT -- MANSION -- BANQUET HALL

The ghost hounds bound down the aisle, exit into the portrait gallery. Furious, Jacob pulls Julia's doll out of his cloak pocket, addresses the room.

JACOB

I've had enough of this nonsense! If there are any further delays, I will destroy this doll and Julia's soul with it.

The guests sit in stunned silence. Jacob nods in satisfaction.

JACOB

Kathleen! Come to me now!

Reluctantly, Kathleen crosses to Jacob. They stand side by side facing the minister.

JACOB

Reverend, you may begin.

Reverend Ryman opens his mouth to speak. Jacob interrupts.

JACOB

The short form.

RYMAN

Jacob Gracey, do you take. . .

JACOB

. . . I do.

RYMAN

Kathleen Fowler, do you. . .

JACOB

. . . She does.

RYMAN

If there is anyone here who knows of any reason why these two should not be wed. . .

Charles charges into the banquet hall.

CHARLES

I do! That creature is forcing this woman to marry him! I shall not allow it!

Angry beyond words, Jacob sputters a reply while unsheathing his sword.

JACOB

You impertinent pup! I killed you once. I'll gladly do it again.

Lunging forward, Jacob impales Charles on his sword. Charles rocks back from the impact, shocked for a moment, before breaking into a grin. He grabs the startled Jacob by his lapels.

CHARLES

You fool! You can't kill someone who's already dead.

Before Jacob can reply, Charles draws back a fist.

CHARLES

But you can punch them.

Charles nails Jacob squarely on the jaw. The punch sends the pirate flying halfway across the ballroom. His sword and Julia's doll fly out of his hands.

Dazed, Jacob lands in a heap amidst the wedding guests. Mumford seizes the opportunity to swoop down from his chandelier perch, scoop up the sword and doll, and fly back to the safety of the ceiling.

Charles crosses to Kathleen, embraces her. He turns and addresses the crowd.

CHARLES

Good people. For too long, you have accepted the fate this fiend has decreed for you. That time has passed. You can be free, but you must fight for it.

(pointing to Jacob)

Fight him!

Charles' speech galvanizes the crowd to action. While Jacob staggers to his feet, the wedding guests stand and encircle him.

JACOB

Now, friends. Let's not do anything rash. . .

The crowd descends on Jacob. Thrashing him soundly with canes, hats, purses and umbrellas, the spirits chase their former tormenter around the ballroom. He leap over the heads of the crowd, tries to flee through the portrait gallery.

INT -- MANSION -- PORTRAIT GALLERY

Jacob enters the gallery. But before he can get any further, the Sewell brothers materialize in front of him. As always, they stand back-to-back, ready to duel. Only this time, instead of taking three paces, the Sewells turn toward Jacob. They level their pistols at his heart.

Jacob flees back to the banquet hall.

Claude lowers his pistol, turns to his brother, Craig.

CLAUDE

Did I ever tell you I was sorry I shot you?

CRAIG

(lowering his pistol)

Why, no. You never mentioned that.

CLAUDE

Well, I am.

CRAIG

Imagine that. Me too!

The two brothers shake hands and disappear.

INT -- MANSION -- BANQUET HALL

Jacob runs a gauntlet of angry wedding guests. The ghosts of Mrs. Blair and Mrs. Kuri beat him about the head with their parasols.

JACOB

Ow! Ladies, please! Stop!

Suddenly, the crowd parts. Baxter and the ghost hounds stand directly in front of Jacob.

BAXTER

Sic 'em.

Jacob turns, runs back into the crowd, the ghost hounds in hot pursuit.

INT -- MANSION -- PORTRAIT GALLERY

Will, Shawna and Leota stand just inside the door to the banquet hall. They cheer as they see Jacob getting bitten on the butt by his former pets.

JACOB (O.S.)

Yeow!

WILL

This is great!

INT -- MANSION -- BANQUET HALL

The ghost hounds nip at his heels, Jacob flees into the library.

INT -- MANSION -- LIBRARY

Jacob slams the doors shut. Ghostly arms reach through, grab blindly for him. Jacob gestures toward the door, mutters a dark incantation.

JACOB

Regor Tibbar Yub siht tpircs!

As the incantation kicks in, the door glows a dark red. The ghostly hands jerk back in pain. Out of breath, Jacob leans against the door, panting.

INT -- MANSION -- BANQUET HALL

The ghostly guests celebrate. Shawna, Will and Leota push their way through the cheering throng. They find Mumford, Gordon, Baxter, Clarence, Charles and Kathleen near the middle of the hall. It's a joyful reunion.

MUMFORD

A triumph, madam, an absolute triumph!

LEOTA

Aw, go on! It's nothing any other red-blooded, recently-departed, disembodied head wouldn't have done.

MUMFORD

(to Shawna)

And I believe, miss, you were looking for this?

Mumford presents Shawna with Julia's doll. Kathleen and Clarence cross immediately to Shawna.

CLARENCE

Is that her? Is that my sweet Julia?

CLOSE-UP -- JULIA'S DOLL

Cradled gently in Shawna's arms, the doll stares up at Kathleen and Clarence. Julia's happy human eyes look up at her father and sister.

INT -- MANSION -- BANQUET HALL

KATHLEEN

But how do we get her soul out of the doll?

The spirits of Mrs. Kuri, Mrs. Blair and Mr. Baker now intrude on the circle of friends.

MRS. KURI

Never mind that. How are we supposed to get free from this god-forsaken house?

MRS. BLAIR

Yes, we'd so like to get on with our afterlives.

BAKER

If Kathleen won't wed Mr. Gracey, doesn't that mean we're trapped here forever?

A hush falls over the room at this sobering thought. Leota smiles, levitates above her friends' heads to address the crowd.

LEOTA

Funny you should mention that. The curse didn't actually say that Kathleen had to marry Jacob. It just said she had to be married!

The crowd murmurs in reaction. Leota floats down to Kathleen, Charles and Rev. Ryman.

LEOTA

Now let's see. We got the decorations. We got the hall. We got the witnesses. We got the minister. And we even have Kate. So what are we missing?

The entire crowd turns toward Charles. The gallant ghost drops to one knee at Kathleen's feet.

CHARLES

Miss Kathleen, would you be my bride?

KATHLEEN

Why, Charles! I'd be honored.

CHARLES

(to Clarence)

With your permission, sir?

CLARENCE

By all means, son. I thought you'd never ask.

Charles stands, kisses Kathleen. The crowd cheers.

LEOTA

(loudly)

Okay, places! Places, people! Let's get this show on the road!

Happily chattering among themselves, the crowd moves to take their seats.

INT -- MANSION -- LIBRARY

Muffled chatter seeps through the closed library doors. Bent over the ancient manuscript, Jacob glances in that direction.

JACOB

Stop me a second time, will you? Well now, there'll be hell to pay.

CLOSE-UP -- BOOK ON PEDESTAL

The spell reads:

CONVOCATION:

the power to summon doomed souls from the pits of Hell.

Incantation:

Er'ew Gintteg Yllaer Derit,
Fo Gnilleps Sgniht Sdrawkcab.

INT -- MANSION -- LIBRARY

Jacob turns toward the fireplace, begins the incantation.

JACOB

Er'ew Gintteg Yllaer Derit, Fo Gnilleps
Sgniht Sdrawkcab!

FX -- LIBRARY FIREPLACE

The cold ashes glow fiery red. The embers burst into flame. The flames grow until they leap out of the fireplace, licking at the mantelpiece and the wall above.

The flames continue to rise until they form a massive set of double doors. Jacob crosses and stands in front of the fiery doorway.

JACOB

I have always given the Devil his due,
So give me now my long-dead crew!

Jacob throws back his arms, the fiery doors swing open. Super-heated wind and smoke rip at Jacob's clothing as he stands in front of a portal to Hell.

It's hard to see anything through the smoke and flames. But soon the gaunt forms of Jacob's long-dead crew appear, shambling out of the fiery pit.

INT -- MANSION -- BANQUET HALL

Kathleen and Charles stand side by side before the minister. Leota, Shawna and Clarence stand of the left of Kathleen. Shawna cradles Julia's doll in her arms. Mumford, Gordon, Will and Baxter stand to the right of Charles.

RYMAN

Do you, Charles Gerald Davis, take this woman
to be your lawfully wedded wife?

CHARLES

I do.

Baxter snuffles. Gordon pulls out a hanky, dabbing his own eyes before handing it to Baxter.

GORDON

This is so beautiful.

Baxter blows his nose loudly into the hanky.

FX -- LIBRARY FIREPLACE

The fiery portal implodes, sucking the fire back in on itself as the doors crash shut.

INT -- MANSION -- LIBRARY

Jacob surveys his horrific crew. Their flesh is charred, clothes are tattered. Still, the pirates stand ready, eager to do Jacob's bidding.

He passes in review, addressing various crew members.

JACOB

Mr. Justice. Mr. Goff. Good to see you again, Mr. Martin. Mr. Atencio. And, of course, Mr. Arsdale. So good of you to answer my call.

ARSDALE

As I promised, sir. We await your command.

JACOB

My command is that you break up the party in the next room.

Jacob leads his long-dead pirate crew to the library door.

INT -- MANSION -- BANQUET HALL

All guests are watching the ceremony.

RYMAN

If there is anyone here who knows of any reason why these two should not be wed. . .

From inside the library comes an ominous THUMP. All eyes turn in that direction.

FX -- LIBRARY/BANQUET HALL DOORS

As smoke seeps from the library, the double doors bulge out into the hall.

INT -- MANSION -- BANQUET HALL

The horrified guests sit transfixed.

WILL

I've got a very bad feeling about this.

FX -- LIBRARY/BANQUET HALL DOORS

The thumps continue. On the fourth thump, the doors explode open. Jacob stand in the doorway with his band of unearthly cut-throats. He smiles devilishly at the horrified crowd.

JACOB

Forgive the interruption, but I have some unfinished business.

INT -- MANSION -- BANQUET HALL

The room erupts in panic. Ghost guests flee in all directions as Jacob addresses his crew.

JACOB

Arsdale, Martin! Seize the bride and the doll! Goff, Atencio! Capture the humans! The rest of you, follow me. I have a score to settle with Mr. Davis.

The ghostly pirate crew takes to the air, flying out over the crowd. A supernatural battle royal begins.

Arsdale and Martin swoop down on Kathleen and Shawna. Martin attempts to pull the doll from Shawna's grasp.

SHAWNA

Let go of her!

With the doll firmly in his grasp, Martin continues his upward arc. Shawna refuses to let go and is pulled up with Martin and the doll. Will leaps at her legs, drags Shawna and Martin back down to the ground.

Zooming through the air, Leota dive-bombs Martin.

LEOTA

Aren't you a little old to be playing with dolls?

Using her Crystal Ball, Leota conks Martin soundly on the skull. Martin falls to the ground, unconscious.

At the same time, Arsdale drags Kathleen by the arm toward the library. Clarence and Baxter charge after him. Clarence slips off his noose, hands it to the scruffy little ghost.

Before Arsdale can drag Kathleen into the library, Clarence seizes the pirate's shoulder and spins him around.

CLARENCE

I've a message for your master.

ARSDALE

What is it?

Clarence punches Arsdale in the jaw. The pirate falls to the floor, releasing Kathleen. Before he can regain his feet, Baxter slips the noose around one of Arsdale's ankles. He then throws the loose end up to Mumford on the chandelier.

BAXTER

Going up!

Mumford loops the rope through the chandelier's chain. Grasping the rope, he then leaps to the floor. The weight of the portly butler is enough to catapult Arsdale into the air.

Below the chandelier, Goff and Atencio are threatening Will and Shawna. But Mumford lands on the pirates and knocks them unconscious.

Jacob and the rest of the pirates have backed Charles and Gordon into a corner. The pirates close in, menacingly.

GORDON

(to Charles)

Let's surprise them and attack. You go first.

Leota and her Crystal Ball arc down from the ceiling.

LEOTA

Heads up!

Charles and Gordon look up in time to see Leota barrelling down the wall. They drop to the floor as the mystic caroms off the wall and launches herself. Striking the pirate horde dead center, she sends them flying in all directions like so many bowling pins.

LEOTA

Strike!

Leota arcs back toward the ceiling, aims for the hapless Arsdale.

LEOTA

And she goes for the spare!

Leota strikes Arsdale square in the midriff.

ARSDALE

Ooomph!

The momentum sends Arsdale swinging wildly back and forth over the room. Below, Jacob pulls himself out of the pirate pig pile. He glowers in Leota's direction.

JACOB

That charlatan has interfered for the last time.

Jacob crosses to the large windows, rips down a lace curtain. Leota pauses in mid-air, hovering as she enjoys her handiwork. Unseen by Leota, Jacob floats up behind her. He gets ready to bag the mystic.

WILL

Leota! Look out!

Before Leota can react, Jacob throws the curtain over the Crystal Ball. Catching her up in the fabric, he drags Leota back down to his pirate horde.

JACOB

(to crew)

Here's the cause of all our problems. As soon as I dispose of her, the rest will make for easy pickings.

Leota struggles inside the curtain, Jacob hands the bundle off to Atencio.

JACOB

Place this on the floor and hold her steady.

The crowd in the banquet room stands silent in shock as the pirate crew pulls the curtain to the floor. Leota struggles mightily.

LEOTA

You let me go, you demons!

JACOB

Oh, don't worry, madam. I'll soon be freeing you. In a more permanent way.

INT -- MANSION -- BANQUET HALL -- PIPE ORGAN

Our heroes have regrouped. They watch as Jacob crosses to the dining table and lifts the heavy head chair.

WILL

"Permanent"?

MUMFORD

If Jacob breaks the Crystal Ball, he'll shatter Leota's soul as well.

SHAWNA

We've got to do something!

INT -- MANSION -- BANQUET HALL

Jacob carries the heavy chair over to where his pirate have Leota pinned down. Jacob lifts the chair over his head.

JACOB

(to Leota)
Any last words?

LEOTA

Shawna, the river! Remember what you did by the river?

JACOB

What is that, haiku?

Jacob swings the chair down toward Leota. At the last moment, Leota jerks the curtain far enough to dodge the blow. The chair shatters on the floor.

JACOB

Curse you, woman!

(to pirates)

Hold her tighter, you fools! Or the next blow
will be on your heads!

Jacob crosses back to the table, snatches up another chair. He crosses back to Leota.

INT -- MANSION -- BANQUET HALL -- PIPE ORGAN

WILL

"The river?" What does that mean?

SHAWNA

Of course! The river! The spell down by the
river!

Throwing out her hands, Shawna begins the transmogrification spell.

SHAWNA

Retlaw Yensid!

INT -- MANSION -- BANQUET HALL

Standing over Leota, Jacob lifts the chair over his head.

SHAWNA (O.S.)

Ellechim Semaj!

JACOB

This time for sure.

Jacob is about to bring the chair crashing down on Leota when he realizes that Shawna is casting a spell.

SHAWNA (O.S.)

Aliehs Werdna!

Panicked, Jacob lets the chair drop behind him. Throwing up his arms, he tries to ward off the spell.

JACOB

Noooo!

SHAWNA (O.S.)

Yekcim Selur!

Shawna completes the incantation, hurricane winds whip through the room. Both the humans and the spirits struggle against the gale.

LEOTA

(shouting)

Shawna, concentrate on the pirates! Only Jacob and the pirates!

FX -- FUNNEL CLOUD

A funnel cloud forms near the pirates. One by one, the cloud sucks in the evil crew. Last to go is Jacob. His screams of rage echo as the whirlwind consumes him.

The funnel cloud moves toward Shawna. As it crosses the room, the whirlwind shrinks in size. By the time it reaches Shawna, it is only a foot or so tall. But, even at this size, the whirlwind is a dark, evil thing.

INT -- MANSION -- BANQUET HALL

The tiny, lethal funnel cloud spins between her hands. Shawna turns to her friends.

SHAWNA

Now what?

The spirits all seem at a loss. Will suddenly has an idea.

WILL

I got it! Wait here!

Will dashes from the room.

SHAWNA

(to Mumford)

Yeah, like I'm going anywhere!

INT -- MANSION -- SITTING ROOM

Will runs in from the portrait gallery. He crosses to the mantle, snatches up the ship-in-a-bottle.

INT -- MANSION -- BANQUET HALL

Shawna struggles to control the miniature tornado. Still draped with the lace curtain, Leota floats up to Mumford and Shawna.

LEOTA

Boo, boo! Look at me, I'm a ghost!

Mumford snatches the lace curtain off of Leota.

MUMFORD

Really, madam. A little decorum, if you don't mind.

SHAWNA

(To Leota)

Could I get some help here? This isn't as easy as it looks!

LEOTA

You're doing great, kid. By the way, thanks for saving my as. . . , er, head.

SHAWNA

You're welcome. But what I should do with this ?

Will reenters, carrying the ship-in-a-bottle.

WILL

I've got just the thing.

Will crosses to the group. They all peer into the ship-in-a-bottle, watch as the tiny vessel struggles through a miniature storm.

LEOTA

Seems like the perfect place for a pirate to spend eternity.

MUMFORD

Agreed.

Will pulls out the ship-in-a-bottle's stopper. A tiny lightning bolt leaps out of the bottle, striking Baxter on the nose.

BAXTER

Owww!

WILL

Sorry, pal.

(to Shawna)

Ready when you are.

Concentrating fiercely, Shawna maneuvers the small funnel cloud into the bottle. The moment the whirlwind enters the bottle, Will pops in the cork.

INT -- MANSION -- SITTING ROOM

Will gingerly places the ship-in-a-bottle back on its stand on the sitting room's mantle.

LEOTA

And for goodness' sake, don't drop it!

WILL

Will you lighten up about that?

Will steps back, joining his friends who admire the bottle in its place of honor.

SHAWNA

That ought to hold them for a while.

Leota floats up to the ship-in-a-bottle and peers in.

FX -- SHIP-IN-A-BOTTLE

The diminutive vessel continue to pitch and yaw in the miniature storm. Only now, there's a tiny crew manning the ship. Jacob stands grimly at the wheel as his scurvy crew tries to keep the ship straight in the storm.

Noticing movement overhead, Jacob looks up.

FX -- LEOTA THROUGH BOTTLE

The Crystal Ball and the bottle glass distort Leota's face, magnifying it a hundred-fold. Giving Jacob a toothy smile, she looks like a demented moon.

FX -- SHIP-IN-A-BOTTLE

Jacob shakes a tiny fist up at Leota. Then a huge wave swamps the deck, knocking him off his feet.

INT -- SITTING ROOM

Leota smiles down at the scene in the bottle.

LEOTA

(to Jacob)

Now, if you'll excuse us, we have some unfinished business.

INT -- MANSION -- BANQUET HALL

Kathleen and Charles stand side by side before the minister. Leota, Shawna and Clarence stand of the left of Kathleen. Shawna cradles Julia's doll in her arms. Mumford, Gordon, Will and Baxter stand to the right of Charles.

RYMAN

I now pronounce you husband and wife. You may kiss the bride.

Charles and Kathleen turn toward each other, kiss. The room erupts with cheers.

FX -- JULIA LEAVES DOLL

Shawna looks down at the doll, it begins to glow brightly. She hold it out at arms length, the light grows brighter. A moment later, a golden burst of light releases Julia's soul from the doll.

SHAWNA

Oh, Julia!

Shawna embraces Julia. Kathleen and Clarence cross to the embracing pair.

KATHLEEN

Julia!

CLARENCE

My sweet child!

The Fowlers have a tearful family reunion. The mansion's bells peal loudly.

INT -- MANSION -- ATTIC CUPOLA

As the bell clangs above him, Gordon pulls the bell cord. Baxter rides the swinging bell, giggling at each clang.

EXT -- MANSION -- FRONT DOORS

Mumford throws open the doors to the mansion. Scores of celebrating spirits stream by him and fly off into the night.

The Fowler family, Charles, Will, Shawna and Leota join Mumford at the door.

MUMFORD
(to departing ghosts)
Thank you for coming. We enjoyed having you.

LEOTA
Fly safely.

WILL
(to Mumford)
Where do you suppose they're going?

MUMFORD
To their final resting place, wherever that may be.

CHARLES
Speaking of which. . .

LEOTA
(to Charles and Kathleen)
Oh, we understand. You kids want to be running along. Go ahead. Don't mind us.

KATHLEEN
No, really. We'd like to thank you for all you've done.

CLARENCE
Without you, we'd never have gotten free.

KATHLEEN
Or gotten together.

Kathleen and Charles hold hands. Julia crosses to Shawna.

JULIA
I guess this is good-bye.

SHAWNA
Julia, I. . .

JULIA

No need for words. But I do have something
I'd like you to keep for me.

Julia hands Shawna the antique doll. They hug again.

JULIA

(to Will)
Now you take good care of her.

Will smiles shyly at Shawna.

JULIA

(to Leota)
You coming?

LEOTA

You folks go ahead. I'll catch up.

Charles, Kathleen, Clarence and Julia join the tail end of the
departing spirit stream.

The rush of exiting ghosts is over. The bells fall silent. But,
from inside the house, comes the sound of singing.

QUARTET (O.S.)

Happy Birthday to you. . .

Curious, they all look back inside the mansion.

INT -- MANSION -- FOYER

Mrs. Blair is pushing the rolling table in the foyer. Sitting on
the cart is her birthday cake and the four singing busts.

QUARTET

(singing)
Happy Birthday to you,
Happy Birthday, dear Nancy,
Happy Birthday to You!

MRS. BLAIR

Would anyone like some cake?

BAXTER (O.S.)

Cake?!

INT -- MANSION -- GRAND STAIRCASE

Facing forward, Baxter is sliding down the banister. He lands face-first in cake.

INT -- MANSION -- FOYER

Undaunted, Baxter sits up and greedily begins shoveling cake into his mouth.

BAXTER

Good!

MUMFORD

Oh, Baxter!

MRS. BLAIR

That's all right. There'll be another one along in a few minutes.

WILL

Excuse me for asking, ma'am. But why are you still here?

MRS. BLAIR

Oh, I'm not going anywhere, dear.

WILL

You're not leaving?

MRS. BLAIR

Oh no. In fact, lots of us are staying.

(to Quartet)

Isn't that right, boys?

FREES

Yes, ma'am.

THOMAS

Right you are.

WOOD

Absolutely.

BRIGHT

We like it here.

WILL

"Like it here!?"

MUMFORD

Yes, sir. Now that Mr. Gracey has been. . . detained, this should actually be a fine place to spend eternity.

SHAWNA

You're staying too?

MUMFORD

Yes, miss.

Bounding down the stairs, Gordon joins them.

GORDON

Me too!

(to Mumford)

I get dibs on the master bedroom.

Gordon scoots out the door and disappears down the driveway.

SHAWNA

(to Mumford)

I get it! You want to make this the Happy Haunting Ground?

MUMFORD

Exactly, miss.

LEOTA

What a great idea! I'll put the word out.

Leota closes her eyes in concentration. A moment later, she reopens them.

WILL

That's it?

LEOTA

What did you expect? Extravagant special effects?

Leota turns in the direction of the cemetery.

LEOTA

Look, it's already working.

EXT -- MANSION/CEMETERY FENCE

A handful of ghosts stroll toward the house.

INT -- MANSION -- FOYER

The group watches as two new spirits arrive.

MUMFORD

(to new ghosts)

Welcome! Make yourselves at home.

The new ghosts smile and enter the house.

MRS. BLAIR

Company! I wonder if they'd like some cake?

Mrs. Blair follows the new ghosts into the sitting room, pushing the cart. Baxter leaps off and rejoins his friends at the door.

SHAWNA

Well, I guess it's time we were going. Leota?

EXT -- MANSION -- VERANDA

The group exits the house and steps onto the veranda, just as a new ghost arrives. He is a knight in shining armor. Although his head is missing from his shoulders, he has it safely tucked under one arm.

KNIGHT

(to Leota)

Excuse me, fair lady? I understand you're having an open house?

Smitten, Leota floats over to the knight and addresses the head.

LEOTA

That's right, handsome. Head on in. I'll join you shortly.

The knight bows gallantly.

KNIGHT

I'll be counting the minutes.

The knight enters the mansion. Leota turns to Will and Shawna.

SHAWNA

Aw, not you, too?

LEOTA

If you don't mind.

WILL

Well, okay. But you gotta' promise to visit us.

LEOTA

Better you should come here. Besides, you already know the address. Big scary house. Top of the hill.

EXT -- MANSION -- DRIVEWAY

Driving up to the front of the mansion is Leota's van. Gordon is in the driver's seat, smiling broadly. He stops the van in front of the group. It is now in perfect condition.

SHAWNA

I don't know how to drive, yet.

WILL

Dont worry. I've had some experience.

Gordon exits the van as Baxter leaps into the driver's seat.

BAXTER

My turn! My turn!

WILL

Oh, no you don't. It's my turn.

Will shoos the scruffy spirit from the van, takes his place behind the wheel. Baxter stands at the foot of the stairs, pouting. As Shawna passes him, she pats him affectionately on the head.

Shawna climbs into the van. They wave their farewells as they roll down the driveway.

EXT -- MANSION -- FRONT STEPS

Leota, Mumford and Gordon stand on the steps waving good-bye.

MUMFORD

So long!

LEOTA

Hurry back!

GORDON

Where's Baxter?

EXT -- VAN -- REAR WINDOW

Baxter has stowed away in the back seat. He pops up, looking out of the rear window at his old home. He waves enthusiastically to Gordon.

EXT -- MANSION -- FRONT STEPS

GORDON
Baxter!

MUMFORD
Oh dear!

LEOTA
Well, don't just stand there. Go get him!

EXT -- MAIN ROAD/CEMETERY FENCE

Justin and Queenie are making their rounds again. They walk the outer perimeter along the main road. Justin looks up and sees the van drive by.

EXT -- VAN -- REAR WINDOW

Baxter waves to Justin.

EXT -- MAIN ROAD/CEMETERY FENCE

The sight of Baxter startles Justin, who then does a real double take when Gordon and Mumford fly by after them.

GORDON
Baxter, Wait!

Justin and Queenie shake with fear at this eerie sight. The camera pulls back to include the Haunted Mansion, high on the hill behind him. Newly arriving ghosts fill the sky.

FADE OUT:

THE END