

LIVING WITH THE GHOST OF SAM

EPISODE 9 Script: "5 Comedians Walk into a bar....."

FADE IN:

COLD OPENING

EXT. CRESCENT LAKE - PRE-DAWN Flash Back Two weeks earlier...

Grey fog blankets the water's surface. Through the mist, we hear Earl and Pete's conversation drift across the lake, followed by a massive SPLASH.

CRANE SHOT rising through the fog, revealing Pete swimming frantically toward shore as a section of dock moves in the opposite direction. The dock section CRASHES into something solid beneath the surface.

SMASH CUT TO:

EXT. CRESCENT LAKE – DAWN 2 DAYS LATER

State Police divers enter the water as Chief Patterson supervises from shore. The morning sun burns away the last wisps of fog, revealing Marina's Range Rover, half-submerged, the broken dock section resting against it.

MARTINEZ (approaching Patterson) "Found the owner's information. As you suspected, belongs to Marina St. Clair."

PATTERSON "That is who Chad Wellington the third told us it belonged too. She is some social media producer and wife I believe of Wellington. He also said that he and St. Claire had tried to buy the old Ravenscrest Mansion?"

A diver surfaces, gesturing urgently.

DIVER "Chief - no body, but at least three more submerged vehicles are down there. One looks pretty old, but you need to see this."

INTERCUT WITH:

INT. SAN FRANCISCO GENERAL HOSPITAL - SAME TIME

A nurse checks Charles Weber's vitals. His eyes snap open suddenly, and when he speaks, it's with Sam Kinison's unmistakable delivery:

CHARLES/SAM "OH! OH! OHHHHH! What's with the NEEDLES? If you're trying to sedate me, try an ounce of the white stuff.... OH .. OH .. OHHHHHHH?"

The nurse drops her clipboard. Charles blinks, momentarily confused, then slips back into unconsciousness.

SMASH CUT TO:

END OF OPENING

ACT ONE

INT. LAST LAUGH DINER - MORNING

Chad sits at the counter, dishevelled and frustrated not to mention having a really bad night at the Motel.

BETTY refills his coffee as Earl settles onto the next stool, pretending to study his menu while eavesdropping, "Morning Earl. You coming or going to the old fishing hole?"

EARL "Coming Betty. Came up dry but enjoyed the show at the lake to pass the time".

BETTY "Where's Pete?" now filling a cup of coffee for Earl.

EARL "He's got a small handyman job over at Old Man Rogan's place. Seem's his kid sent him some state of the art TV that needs to be mounted and setup so he can watch those MMA shows he loves so much".

The diner's door CHIMES. Chief Patterson enters, removes his sunglasses.

PATTERSON "Wellington. We need to talk about Marina St. Clair."

CHAD "Pull up a seat Chief, I have zero to report on my efforts. The real estate agent denies seeing Marina and no one in this town seems to have seen anything. Slept like shit last night to add to this nightmare".

PATTERSON "I can see. Coffee as well please miss".

INT. LAST LAUGH DINER - MORNING

Chad tenses at Patterson's words recounting what they know so far. Earl pretends to be fascinated by his menu while Betty busies herself nearby, both clearly listening.

CHAD "I've been trying to find her the past day and a half. Her phone just goes straight to voicemail. You know where the Airtag points. I know people will say we had a giant fight a few days ago when we stayed at Ravenscrest Mansion, as the videos we posted will show, but I can promise you, she and I made up the next day and were good."

PATTERSON (settling onto a stool) "You know we found her Range Rover in Crescent Lake two days ago, today we had divers search, and they did not find a body, so my guess is she was never in the Vehicle since the doors were closed. We also have a crane on site and plan to raise and pull it out shortly. You're welcome to come and watch if you want."

Betty trying to eaves drop accidentally drops a bowl. It SHATTERS on the floor, but no one moves to clean it up.

CHAD "I think I will continue to focus my search around the town. I know she was going to visit the real estate agent Linda Rhodes, who I spoke to, and denies seeing her. I think she is lying to me; you may want to interview her and get your own read."

PATTERSON "I will do that later. But we did find something interesting."

Patterson places an evidence bag on the counter. Inside: an Oculus X10 headset, its circuits still faintly pulsing with blue light.

CHAD "Looks like one of those new age VR sets. I am sure I have seen them for sale on TV".

EARL (unable to contain himself) "Saw her heading into the church late Tuesday night, I think. Walking kind of funny, like she wasn't quite herself. Well, I think it was a tall white girl with long blonde hair. I think Mrs. Rhodes was with her, but the light was poor, so can't be sure, plus my eyes are not what they use to be."

Chad and Patterson both turn to Earl.

PATTERSON "The church? You're sure about that?"

EARL "As I said, it was night, and my eyes are not like they use to be but sure as Pete is still mad about falling off the half dock into the lake the other day. Though come to think of it..." (leans in conspiratorially) "Wasn't the first time I've seen folks wearing those fancy goggles around there lately either."

INTERCUT WITH:

INT. HOSPITAL CORRIDOR - CONTINUOUS

A doctor reviews Charles's brain scans with colleagues. The images show unusual patterns of activity in the front cortex region, geometric formations that seem almost... architectural.

DOCTOR "I've never seen neural pathways structured like this. It's as if his consciousness is being... rewired from what should be there."

Charles lies visible through the observation window, muttering in his sleep - switching between Don Rickles' rapid-fire delivery and George Carlin's measured cynicism.

BACK TO DINER:

Chad stands abruptly.

CHAD "I need to see that church."

PATTERSON "Mr. Wellington, Chad, this is an active investigation-"

CHAD "Sorry Chief, I have to check this out now before the trail goes cold".

PATTERSON "That sounds a bit, like you have been watching a few too many episodes of Barnaby Jones", followed with an uncharacteristic chuckle.

CHAD as he turns to the door, "I would prefer to think it is more like Magnum PI".

But Chad is already heading for the door. Through the diner's front window, we see Betty and Earl exchange knowing looks.

EARL (to Betty who is leaning on the counter by Earl) "Some folks just got to learn the hard way."

PATTERSON "Can I get the morning breakfast special please miss".

Thunder RUMBLES despite the clear sky.

INTERCUT WITH:

INT. CHURCH EXTERIOR - LATE MORNING

The church's Gothic architecture looms against the bright sky. Chad's sports car pulls up alongside several other vehicles, including Linda's Mercedes.

Through stained glass windows, we catch glimpses of movement - robed figures passing in and out of view.

INTERCUT WITH:

INT. HOSPITAL ROOM - SAME TIME

Charles sits upright in bed, methodically removing his IV. A nurse tries to stop him.

NURSE "Mr. Weber, you need to rest-"

CHARLES (perfect Jack Nicholson impression) "Rest? You can't handle the rest!"

He looks confused by his own outburst, then switches to George Burns:

CHARLES/BURNS "You know, I've been in worse hospitals. Course, most of them were asylums..."

INTERCUT WITH:

EXT. CRESCENT LAKE - CONTINUOUS

The crane slowly lifts Marina's Range Rover from the water. Patterson watches as water cascades from the windows. Martinez approaches with a tablet.

MARTINEZ "Chief, you need to see this. We got some local Security footage that shows the church parking lot."

The tablet shows grainy footage of Marina's Range Rover being driven out of the parking lot - but not by Marina. The driver's face is obscured, but they're wearing what appears to be an Oculus X10 headset. We get another door cam view of the Range Rover heading out of town towards where the trail leads to the lake.

PATTERSON "What the hell are we dealing with here? Are those the same goggles that we found in the car?"

MARTINEZ "Chief, this place is nothing like it appears".

END OF ACT ONE

ACT TWO

BACK TO CHURCH:

Chad approaches the main entrance still looking like a mess. Before he can reach for the handle, the door swings open silently on its own. Linda/Rebecca stands in the doorway, perfectly composed despite the early hour.

LINDA/REBECCA "Mr. Wellington. Nice to see you again so soon. We've been expecting you."

CHAD "I bet you have!".

Behind her, through the church's dim interior, we glimpse someone in a hoodie moving quickly between shadows, carrying what looks like computer equipment... a glowing blue cube.

INT. CHURCH VESTIBULE - CONTINUOUS

Chad steps into the shadowy entrance. Religious artwork lines the walls, but something seems off about the paintings - their eyes appear to follow movement.

LINDA/REBECCA "I assume you're here about Marina. Chief Patterson called 5 minutes ago asking me to come to his makeshift command center by the lake for a chat."

CHAD "Where is she?"

Linda/Rebecca gestures toward the sanctuary doors.

LINDA/REBECCA "Perhaps we should discuss this somewhere more... appropriate."

As they walk, Chad notices modern security cameras disguised as architectural elements. Their red lights pulse in an odd rhythm.

INTERCUT WITH:

INT. MANSION STUDY - CONTINUOUS

The dumb waiter dings and Nancy retrieves a tray with tea, assorted pastries along with two thick files.

NANCY speaking to Larry "I think the dumbwaiter thinks it's a librarian today".

LARRY "I didn't know there was so much information kept here".

In the mirror we see a very quick reflection of what appears to be Paul Reuban's as PEEWEE HERMAN.

INTERCUT WITH:

INT. HOSPITAL CORRIDOR - CONTINUOUS

Charles walks unsteadily, following some internal compass. A security guard moves to intercept him.

GUARD "Sir, you need to return to your room-"

CHARLES (perfect Milton Berle) "I've been thrown out of better hospitals than this!" (switches to Groucho Marx) "Of course, that's not saying much."

He rounds a corner, revealing a sign: "PSYCHIATRIC WARD."

INTERCUT WITH:

BACK TO CHURCH:

Linda/Rebecca leads Chad past the sanctuary toward a heavy wooden door marked "PRIVATE." The hooded figure appears briefly at the end of the hallway, then vanishes into a shadow.

CHAD "What's down there?"

LINDA/REBECCA "Storage. Old church records. Nothing of interest."

But Chad has already started moving toward where the figure disappeared down the steps. Linda/Rebecca's perfect composure slips for just a moment.

LINDA/REBECCA "Mr. Wellington, that area is-"

Chad pushes past her, opening a door to reveal stone stairs descending into darkness. From below comes the soft HUM of electronics.

INTERCUT WITH:

INT. MANSION STUDY - CONTINUOUS

LARRY "Do you and Mr. K think you will eventually figure out what is truly going on here?"

NANCY looking at documents "I hope we can Larry. I just think that the true secret lies with Doctor Blackwood. Everything seems to emanate from him and his time. That's why it's essential that we figure out his role in all of this."

INTERCUT WITH:

INT. CHURCH BASEMENT STAIRS - CONTINUOUS

Chad descends the stone steps, his phone's flashlight illuminating ancient walls. The electronic HUM grows louder. Linda/Rebecca remains at the top of the stairs, her silhouette framed against the light.

LINDA/REBECCA in a somewhat sarcastic tone, "Mr. Wellington, I really must insist-"

But Chad has already reached the bottom. His light reveals a startling mix of old and new - ancient stone walls lined with fiber optic cables, medieval archways housing modern servers.

INTERCUT WITH:

INT. HOSPITAL PSYCHIATRIC WARD - CONTINUOUS

Charles moves with increasing purpose, stopping at a computer terminal. The security guard speaks into his walkie Talkie. Charles fingers fly across the keyboard while he speaks in rapid shifts between comedian voices:

GUARD "Mr. Weber is here at the Psych desk and he's trying to play with the computer. He seems out of it to me. Please advise what you want me to do".

VOICE THROUGH WALKIE TALKIE "He's probably having a psychotic episode. He can't get into the computer system so just hang tight and we will send an orderly to deal with him properly".

CHARLES/RODNEY "I tell ya, these hospital computers get no respect-"

CHARLES/PRYOR "Man, this firewall's about as useful as a screen door on a submarine-"

CHARLES/KINISON "OH OH OHHHH! Access GRANTED!"

Shortly after Charles's frantic typing... On screen: Schematics for the Oculus X10, bearing the Blackwood Industries logo.

INTERCUT WITH:

INT. CHURCH BASEMENT - CONTINUOUS

Chad follows the cables to a large chamber. Inside, rows of servers' pulse with the same blue light as the Oculus headset. On multiple screens, surveillance footage shows various townspeople wearing the devices.

Mel/Acid Burn turns from the central console, lowering her hood.

CHAD "What is this place? Where's Marina?"

MEL "You really don't remember me, Chad? The Terra Hoyt podcast?"

CHAD (studying her) "The alien hotspot investigation. You were our tech consultant."

MEL "Among other things. Like slipping that Airtag into Marina's purse when you asked me to."

CHAD (caught off guard) "I never-"

MEL (interrupting) "Oh right, that was supposed to be our little secret. Just like February's... special collaboration."

Marina emerges from the shadows - transformed, vacant-eyed behind her Oculus device.

CHAD "Marina? What happened to your hair... what did they do to you?"

MEL "What did *we* do to her? That's rich coming from the man who's been tracking his wife's every move. Did you really think I wouldn't notice you using my own tech to spy on her?"

MARINA (mechanical, yet somehow more confident) "He's always been controlling, Mel. That's why I came to you after the mansion incident."

CHAD "That's not... I was worried about you!"

MEL "Worried she'd discover your other relationships? Or worried she'd find out about your real interest in Ravenscrest?"

CHAD "Marina, do you know who I am?"

MARINA in almost a Marina like way but not Marina, "Babe, darling, I am fantastic. Look at me. I am better than ever."

CHAD looks at Mel and then back at Marina, "Marina, please come with me. You don't belong here, and the state troopers are looking for you. Chief Patterson knows I am here so we better leave now, and we may catch him at the diner."

MEL "Chief Patterson went back to the lake Chad. And Marina is very happy here and I am sure you will soon be very happy here as well."

Council members in robes emerge from the shadows, each wearing an Oculus headset. Chad backs away, but the door behind him has already closed.

MEL "Don't worry. The transition is relatively painless. Usually."

Marina approaches Chad, arms outstretched, her movements puppet-like. Through her Oculus display, we see geometric patterns identical to those in Charles's brain scans.

INTERCUT WITH:

INT. MANSION STUDY - CONTINUOUS

LARRY "Take a look at this early drawing made by Blackwood. It's dated 1961. Look familiar to you?"

NANCY looking at document "Wow Larry. How did Blackwood come up with the idea of a headset before the personal computer was even built. I am sure the first desktops did not hit the market until the late 70's. I think even Bill Gates or Steve Jobs were still in high school back then"

LARRY holding Nancy's Sherlock Holmes Dumbwaiter magnifying glass, "Look at the upper left corner. I think it says, 'Area51 – Restricted Access' on that door."

Nancy takes the magnifying glass and looks at the corner and turns and looks at Larry with a wide eye expression.

INTERCUT WITH:

INT. CHURCH BASEMENT - CONTINUOUS

Chad backs against the door as Marina approaches, her movements becoming more fluid, almost predatory.

CHAD "Look Mel, whatever you're doing here, it's going to come out. You can't just make people disappear."

MEL "Disappear? Oh Chad, we're not making anyone disappear. We're making them better. More connected. Like your friend Charles."

CHAD "Who's Charles? What does this Charles have to do with this?"

MEL adjusts something on her console. The screens fill with hospital surveillance footage showing Charles's erratic behavior.

MEL "Let's just say he got an early preview of what's coming. Though his... transition has been less controlled than we'd like. That's why we developed version 2.0."

INTERCUT WITH:

INT. HOSPITAL PSYCHIATRIC WARD - CONTINUOUS

Charles stares at the Oculus schematics on the computer screen, his hands trembling. A security guard approaches cautiously with an orderly.

ORDERLY "Hi Mr. Weber, time to go to your new room."

CHARLES (cycling through voices rapidly) "The numbers Mason... what do they mean? OH OH OHHHH! You can't handle the truth about these numbers! I get no respect, no respect at all from these algorithms..."

The orderly with the help of the guard gives Charles an injection into his arm. We see Charles slowly become incapacitate and the Orderly and guard assist Charles with sitting in a wheelchair.

INTERCUT WITH:

BACK TO BASEMENT:

Marina reaches for Chad with another headset. The robed figures move closer, their own devices pulsing in synchronized rhythm.

MARINA "Join us, Chad. Remember how good it felt that night in February? This is so much better."

MEL "You're going to love being part of something bigger than your pathetic little podcasts and social media stunts. We're building a network. A consciousness that spans beyond just this town. You are going to lead the way for everyone. The stones remember Chad."

CHAD gives Marina a push backwards, turns quickly and runs across the room to a far door. He try's the handle and it opens. He quickly enters the hallway and then down another set of stairs hoping it leads to an exit. He quickly turns on his phones built in light and begins moving down the hallway, but its less hallway and more like some ancient tunnel or catacomb like system.

END OF ACT TWO

ACT THREE

INT. CHURCH CATACOMBS – CONTINUOUS

Chad's phone light reveals ancient stone corridors. The walls bear the same geometric patterns seen in the mansion, but darker somehow, their design more aggressive.

CHAD (whispering to himself) "Come on, there's got to be a way out..."

His light catches something metal - an old brass nameplate reading "PATIENT WARD B - EXPERIMENTAL CONSCIOUSNESS THERAPY."

TRACKING SHOT following Chad as he enters a large chamber. Ancient hospital beds line the walls, their metal frames wrapped in the same geometric patterns as the church architecture. Old medical equipment sits covered in decades of dust. Metal plate attached to the equipment reads, 'Property of US Air Force'.

CHAD (examining a bed) "What the hell is this place?"

His phone light reveals a leather restraint, the metal buckle engraved with "BLACKWOOD INDUSTRIES - 1947."

INTERCUT WITH:

INT. HOSPITAL PSYCHIATRIC WARD - CONTINUOUS

Charles pretends to type frantically on an imaginary keyboard, his voices shifting rapidly:

CHARLES/KINISON "OH OH OHHHH! The code... it's all connected!"

CHARLES/RICKLES "Hey, these algorithms are tougher than my mother-in-law, and that's saying something!"

At the nurse's station, two doctors and a nurse observe Charles' actions.

DOCTOR "Let's do some more blood work and we need an up-to-date CAT scan. I want to see what's going on in his frontal cortex."

INTERCUT WITH:

BACK TO CATACOMBS:

Chad checks his phones battery level. 53%. He dims the light intensity to help preserve the battery life, revealing strange blue phosphorescence in the geometric patterns on the walls.

CHAD "No no no... this can't be happening to me... I am too important... successful..."

He spots a small alcove with what appears to be an ancient cot. Exhausted, he sits.

CHAD "Just... need to rest. Figure this out..."

He turns off the phones light and as his eyes close, the patterns on the walls pulse gently, almost soothingly.

INTERCUT WITH:

FADE TO:

INT. MANSION LIBRARY - TWO DAYS LATER

Nancy pores over old town records. Newspaper clippings and architectural drawings cover every surface.

NANCY (reading) "1947 - Blackwood Industries acquires former asylum for 'innovative consciousness research'..." "Blackwood Industries hired to work with US Air force on July 8, 1947, Roswell crash".

LARRY "Miss Nancy, if you don't need me for anything else, I should get back to the basement and continue my testing."

NANCY "Ok Larry, thanks for your help carrying all those books and papers".

NANCY walks over to the Mansion Intercom, "Smithers, are you available?"

In the large mirror we see the image of Tim Conway as the dentist from an old Carol Burnett show watching Nancy. Suddenly the image in the mirror switched to an Image of Pee Wee Herman in full makeup and his original suit.

PEEWEE/TIM singing "It's a beautiful day in this Study, A beautiful day for a neighbor. Would you be mine? Could you be mine?", with an evil tone to it.

SMITHERS (literally as Nancy finished with 'available' Smithers appears at the door), "Yes Miss Nancy, I just happen to be coming here to bring you these files that I found in the room off of the Kitchen pantry".

NANCY "Look at this headline Smithers. Do you know anything about this event or how Blackwood Industries got involved?"

Camera pans to mirror and we see Pee Wee change back into Tim Conway's dentist character and turn and start to walk out of the mirror's reflection using his small little character like shuffle.

INTERCUT WITH:

SMASH CUT TO:

INT. HOSPITAL - CONTINUOUS

Charles stands at a window, his reflection showing multiple faces as he speaks to someone on a smuggled phone:

CHARLES (in his own voice for once) "Yes, I had some sort of psychotic event the other day. I don't remember anything, but the doctors said they think it was brought on by stress and perhaps an allergic reaction to the Halon gas. They want to keep me a few more days for observation, but I should be back to work Monday. Get a hold of Kinison ASAP and tell him to get his butt back here next week for a couple days. Don't mention my hospital visit either."

As Charles stares out the window, we see a different image in his reflection. It's the image of a man in strange robe.

Through the rooms TV screen, we glimpse AISAM watching with concern.

INTERCUT WITH:

BACK TO CATACOMBS:

Chad wakes with a scream. His phone is now dead, but the walls' phosphorescence has grown stronger. In the dim light, he sees something carved into the stone beside his cot - fresh marks that weren't there before:

"THE STONES REMEMBER"

CHAD looking dishevelled, unshaven and disoriented after wandering the catacombs for three days, "I have to get some water. I need to go home to my own bed. I need Marina." Chad begins to retrace his route back to the other basement antechamber not caring who is there to greet him.

Thunder RUMBLES above despite being underground. The geometric patterns pulse with increasing intensity.

INT. CHURCH CATACOMBS - TWO DAYS AFTER ENTERING

Chad stumbles through the phosphorescent tunnels, his clothes dusty, face unshaven. The geometric patterns pulse stronger now, almost like they're leading him.

CHAD (hoarse from dehydration) "Marina... I'm coming..."

TRACKING SHOT following him as he emerges into a larger chamber. Ancient medical equipment glows with the same blue energy seen in the Oculus devices.

INTERCUT WITH:

INT. HOSPITAL – MORNING SUNDAY AFTERNOON

Charles signs discharge papers, his movements precise, controlled. No more comedian voices - just cold efficiency.

DOCTOR "Mr. Weber, are you sure you feel ready-"

CHARLES "Perfectly fine. Just needed a reset." (slight smile) "Time to get back to work."

DOCTOR "I want to have a follow up with you in two weeks to review your CAT scans. Nothing to be alarmed about, but we need to discuss them. Here is a prescription I want you to take twice daily until we meet."

Through the window's reflection, we see him wearing an Oculus device, though there's nothing on his actual head. As Charles exits the front door to the hospital, we see him toss the Prescription into a garbage can.

INTERCUT WITH:

BACK TO CATACOMBS:

Chad reaches the stairs leading back to the main basement. The HUM of servers grows louder. He ascends the stair and enters the room.

MEL'S VOICE (echoing) "Welcome back, Chad. We missed you. I bet you would love a glass of Chardonnay and maybe some Grey Poupon on rye with a side of shaved pastrami? Or would you prefer some caviar with a fine French stick?"

CHAD "I need water, just some water", as he slumps into a chair against the wall.

MARINA "Oh Chaddy, you look absolutely parched. Here, put on this headset for me and I will get you a bottle of water".

Everyone in the room watches as Marina slips the headset onto Chad's head. Within 15 seconds we notice Chad begin to sit up in his chair.

MEL "Chad, why don't you relax while Marina fetches you a bottle of water. Please enjoy the show. It's specially just for you."

INTERCUT WITH:

SMASH CUT TO:

INT. RAVENCREST MANSION STUDY - PRESENT DAY

LARRY checking readings frantically, "The quantum field... the mansion's defences are failing! The protection protocols—"

AISAM "Not failing, kid. Evolving."

In the smallest mirror we catch a quick glimpse of Pee Wee Herman laughing and jumping up and down.

PEEWEE "You don't wanna get mixed up with a guy like me. I'm a loner, a rebel"

NANCY turns and spots Pee Wee Herman's image in the mirror looking at her, "Pee Wee?"

PEEWEE "That's my name. Don't wear it out", as he begins to fade away.

Suddenly without warning, every mirror **SHATTERS** simultaneously. Through the fragments, they glimpse multiple realities overlapping - past experiments, future possibilities, roads not taken, Pee Wee laughing at them.

DEREK quickly runs to Nancy to make sure she is not hurt by the flying glass, "Nancy, the surveillance cameras—"

NANCY "Already transmitting. But Derek... I don't think we were the only ones watching."

The pipe organ begins playing an impossible chord - notes that shouldn't exist together creating harmony from chaos. It almost sounds like the sound is being played backwards like they use to do with that Beatles album claiming there was some hidden message. The mansion's geometric patterns pulse in response.

SMITHERS calmly adjusting his bow tie, "I believe, Master Kinison, we're about to discover exactly why your uncle chose this particular venue for his final performance."

Thunder **CRASHES** as the energy patterns between church and mansion align perfectly, forming a circuit that encompasses the entire town. Through the mathematical chaos, they hear Sam's legendary laugh - but it's different now, layered with other voices, other consciousnesses.

SAM/JONATHAN/AISAM (voices merged) "OH OH OHHHH! Ready for the encore, kid?"

CRANE SHOT pulling up through the mansion's roof, revealing the entire town now glowing with geometric patterns as two quantum consciousness networks battle for control - order versus chaos, protection versus liberation, memory versus forgetting, good versus evil.

END OF ACT THREE

ACT FOUR

INT. RAVENCREST MANSION MASTER BEDROOM - LATE NIGHT

Derek and Nancy lie in bed, moonlight filtering through Victorian windows. The mansion's geometric patterns pulse softly, almost like a lullaby.

NANCY (tracing patterns on Derek's chest) "Remember the time at your grampa's cottage. When we took the old Joey "B" over to that bay and went skinny dipping?"

DEREK "You mean where the canoeist got an unexpected eye full when we emerged for the boats cuddy cabin with me in full form... naked?"

NANCY laughs, snuggling closer. "I have been having dreams almost every night of those old days. Smithers tells me I am doing some internal reset. But I am beginning to think it something different".

DEREK attempting to restart things goes to suckle Nancy's ear lobe "What?"

NANCY "I was thinking earlier... about what you said when we first saw this place. About feeling alive again."

DEREK lifting his head up and releasing Nancy's ear lobe, "Even with evil quantum networks and possessed social media influencers?"

NANCY "Especially then." (playful) "Besides, how many wives get to say their husband's haunted mansion makes them breakfast? I love that we are excited again!"

DEREK "I can't help it, you're just so beautiful".

NANCY "I don't mean that funny boy, I mean this", as she jumps out of bed with nothing on, "Race you to the kitchen for some ice cream!"

DEREK "Dressed or I guess more accurate, non-dressed, we are surely going to create some quantum entanglement for the kids", now hopping out of bed and slipping into his Big Foot Slippers.

The dumb waiter DINGS softly.

DEREK "Speaking of..." (checks inside) "Chocolate-covered strawberries? At midnight?"

SMITHERS (voice from hallway) "I believe the mansion thought you might need... sustenance before tomorrow's big day."

NANCY (calling out) "Thank you, Smithers!"

DEREK "Does he ever sleep?"

Through their bedroom mirror, we glimpse Sam adjusting his beret.

SAM (V.O.) "Sleep is for people who don't have an evil church trying to steal their consciousness! OH OH OHHHH!"

AISAM appears in the mirror beside Sam, "You know what they say brother... Three Kinison's are better than 1,000 Dice Clay's."

DEREK and Nancy retire back to the bed with the tray from the dumbwaiter.

NANCY "I'm starting to understand why you Kinison men are so loud."

Derek feeds her a strawberry, getting chocolate on her nose.

DEREK "You know what this reminds me of?"

NANCY "What?"

DEREK "The night you came over to my house before I left for university, and you said... I think I am falling in love with you..."

NANCY "Why that memory?"

DEREK "It was the moment I first knew subconsciously that I was destined to marry you..."

Thunder RUMBLES playfully. Through various reflective surfaces, we see their "children" watching like proud parents:

RODNEY'S REFLECTION "I tell ya, these kids got better moves than my first marriage! And my second! And my--"

JOAN RIVERS' REFLECTION "Oh grow up! They're cuter than my last facelift - and trust me, that was EXPENSIVE!"

GILDA RADNER "How does he stay at full mast so long. I was lucky to get my guy to find half-mast".

Nancy throws a pillow at the mirror. The reflections scatter, laughing.

NANCY (growing serious) "Charles is coming back for the show."

DEREK "I know. And whatever's happening at the church... it's going to get stronger."

NANCY "The council's going to expect your perfect performance tomorrow."

DEREK (pulling her close) "Good thing I've got the best stage manager in town."

The pipe organ begins to play "The Way You Look Tonight."

NANCY "Just promise me one thing?"

DEREK "Anything."

NANCY "When this is all over... can we get a normal house? One without quantum networks and ghost comedians and--"

Every mirror in the room suddenly fills with their spectral audience shouting in unison:

GHOST COMEDIANS "NO!"

Derek and Nancy burst out laughing. Through the window, the geometric patterns between church and mansion pulse like competing heartbeats.

DEREK "What about all that talk about finding our energy again ..."

NANCY "You mean this energy", As she dives under the covers.

SAM/AISAM (V.O.) "Get some rest, kids. The real show's about to begin..."

SMASH CUT TO CHURCH BASEMENT

Camera pans the lab, and we see Mel having a chat with Pee Wee on her computer monitor. On the far side of the room, we see Chad laying on a bed with a headset on, strapped down and Marina holding a device in her hand and every few seconds presses a button that looks like they are subjecting Chad to some form of Shock Therapy.

FADE TO BLACK

END OF ACT FOUR

We see in a mirror, Norm MacDonald all by himself looking at the audience "So 5 comedians go into a bar. The bartender says, can I help you. The First Comedian says, 'We are 5 comedians, and we think we can make this bar some money. The bartender says I agree, grab a seat and what can I get you to drink? The second comedian says I will have a Harvey Wall banger. The third Comedian says get me a double scotch. The fourth Comedian says, I want a Blow Job, and your best Tequila on the rocks. The fifth Comedian says, I will take a pint of your best stout, and the first Comedian say, I would love a Smerconish

Manhattan, extra pink stuff. The bar tender comes back and gives the drinks to the Comedians. The Third Comedian says to the bar tender. Aren't you interested in how we are going to make you money? The bartender says, no, I already know, and hands them a bill for their drinks.

What, you thought I was going to tell that stupid frog joke again..... Herman, I think this is your crowd...

CREDITS ROLL with Pee Wee Herman pushing the text boxes into view for each listing doing what Pee Wee Herman always does on TV, being silly.

END OF EPISODE 9