

LIVING WITH THE GHOST OF SAM

Episode 8: "The Strange Emergence of Ms Peel"

Overview and Summary

ESSENTIAL INFORMATION

Writer(s): David A. Burnham

Director: TBD

Running Time: 42 minutes (standard hour-long drama length)

EPISODE LOGLINE

While Derek deals with Charles's concerning behavior in San Francisco, Nancy and Larry undertake a covert surveillance operation at the church, uncovering the true nature of Rebecca's plans and the ancient connection between the mansion and church's quantum networks.

MAIN PLOT THREADS

Primary Plot: Nancy and Larry's investigation of the church reveals the true purpose of Rebecca's quantum amplifier and its connection to Dr. Blackwood's original experiments, leading to a confrontation that threatens both buildings' protection protocols.

Secondary Plots:

- Derek's discovery of Charles's altered personality after the containment breach
- The mansion's response to Rebecca's attempts to reverse the consciousness transfer network
- Smithers's deeper historical knowledge of Dr. Blackwood's experiments
- The growing threat of Rebecca's plan to "wake" her grandfather
- The revelation of Chad's fate as a vessel for transformation

CHARACTER FOCUS

Primary Characters:

- Larry Leland: His technical expertise and connection to the mansion's systems take center stage
- Nancy Hammond: Leads the investigation into Rebecca's activities despite Derek's concerns
- Rebecca Blackwood: Reveals her true identity and connection to Dr. Blackwood's legacy

- Smithers: Demonstrates deeper knowledge of the mansion's history and purpose

Supporting Characters:

- Derek Kinison: Confronts changes in Charles while supporting Nancy's growing independence
- Charles Weber: Shows signs of consciousness alteration after his exposure to mansion technology
- The Town Council: Revealed as participants in Rebecca's ritual activities
- Chad Wellington: Becomes a vessel for Rebecca's plans
- AISAM: Works to protect the mansion's systems from Rebecca's interference

SUPERNATURAL ELEMENTS

- The quantum network connecting church and mansion
- Rebecca's consciousness amplifier and its effects
- The stone's ability to store and transfer memories
- Weather manifestations controlled by Rebecca
- The mansion's protective protocols and filtering system
- Ghost comedian manifestations providing commentary and support

CONTINUING ARCS

Story Threads Advanced:

- The true nature of Dr. Blackwood's experiments
- The purpose of the mansion's protection protocols
- The connection between the church and mansion's quantum networks
- The transformation of the town's residents
- The significance of consciousness transfer technology
- Larry's growing importance to mansion operations

LOCATION HIGHLIGHTS

- Larry's cottage and workshop
- Church basement ritual chamber
- Ravencrest Mansion's monitoring systems
- Town church's hidden technology
- The quantum connection between buildings
- The church tower's antenna system

COMEDIC ELEMENTS

- Larry's morning routine choreography
- Ghost comedian commentary in mirrors
- Smithers's dry wit and timing
- The contrast between Larry's private and public personas
- Musical interludes and pipe organ commentary

PRODUCTION NOTES

Special Effects Requirements:

- Larry's cottage Rube Goldberg machine
- Quantum energy visualizations
- Church/mansion energy patterns
- Weather manipulation effects
- Mirror-based ghost appearances
- Consciousness transfer effects

CRITICAL MOMENTS

1. Larry's elaborate morning routine revealing his character depth
2. Nancy and Larry's church surveillance operation
3. Rebecca's revelation about "waking" her grandfather
4. The discovery of Chad as a ritual vessel
5. The mansion's warning about reversed consciousness transfer
6. The activation of the church tower antenna

The episode deepens the series' mythology while providing crucial character development for Larry and advancing the threat posed by Rebecca's plans. It successfully balances technical elements with supernatural horror while maintaining the show's signature humor.

THEMATIC ELEMENTS

- The balance between public and private personas
- The price of protecting ancient secrets
- The relationship between technology and supernatural forces
- Trust and partnership in face of danger
- The consequences of awakening forgotten powers

The episode effectively builds tension toward the season's climax while revealing crucial information about the town's supernatural infrastructure and the true nature of the conflict between mansion and church.

LIVING WITH THE GHOST OF SAM

Episode 8 Script: "The Strange Emergence of Ms Peel"

TEASER

FADE IN:

INT. LARRY'S COTTAGE - 3:33 AM

A small, cluttered cottage that's part workshop, part living space. Circuit boards and computer parts organize themselves into artistic patterns on the walls. Blueprints and diagrams cover every surface, many showing the mansion's distinctive geometric designs.

An ancient digital clock flips to 3:33 AM. Christmas lights strung across the ceiling illuminate in sequence, activating a complex RUBE GOLDBERG MACHINE:

- A marble rolls down a track
- Triggers a series of hot wheel cars to shoot around a track.
- Activates an old computer fan
- Which blows a paper airplane
- That hits the PLAY button on an ancient iPod dock

"The Power of Love" begins playing through speakers made from repurposed 1950s drive-in movie theater equipment. Larry wearing his originally issued Star Wars pyjamas, complete with attached booties and wearing his Ironman nightcap reaches for a heavily modified Sony Walkman on his nightstand, its exposed circuits glowing with the same blue energy as the mansion's systems. He clips it to his chest like a medical device.

AUTOMATED VOICE (through vintage speaker) "Good morning, Mr. Leland. Quantum readings optimal. Recommended playlist activated."

The moment the headphones settle over his ears, Larry's usual reserved demeanor melts away. He launches into an enthusiastic air guitar solo, his movements a charming blend of Doc Brown's manic energy and his own awkward style.

INT. LARRY'S BATHROOM - MOMENTS LATER

The showerhead, connected to an elaborate water recycling system, displays temperature through embedded LEDs. "Mr. Roboto" plays through the showers waterproof speakers.

SHOWER SPEAKER (in robotic monotone) "Water temperature: optimal. Usage: 2.3 gallons. Dance mode engaged."

Through the fogged glass, we see Larry's silhouette performing surprisingly coordinated robot moves while shampooing, the shower's LEDs pulsing in sync with his movements.

INT. LARRY'S WORKSHOP/KITCHEN - CONTINUOUS

As "She Blinded Me with Science" kicks in, Larry approaches what looks like a normal kitchen counter. A hidden button press splits the counter, revealing his combination rowing machine/bicycle generator.

EXERCISE MACHINE DISPLAY "Power generation initiated. Breakfast sequence activated. Tempo matching music."

Each rowing motion powers different appliances while Larry bobs his head in perfect time:

- Coffee maker ("Brewing: Dark roast") releases steam puffs on each "Science!"
- Toaster ("Toasting level 3: initiated") pops in rhythm
- Computer monitors displaying mansion diagnostics pulse with the beat

MONTAGE - WITH MUSIC AND MOVEMENT

Larry stands in his workshop area, testing equipment with a wrench serving as an impromptu microphone. "She Works Hard for the Money" plays through his custom-built vintage speaker system. The gadgets and tools around him seem to pulse with energy matching Donna Summer's rhythm as he checks each diagnostic readout.

The music transitions seamlessly to Oingo Boingo's "Weird Science" as Larry moves to his kitchen space, packing his temperature-controlled lunch, using a couple carrots as drumsticks. His subtle dance moves complement the song while he precisely arranges each container in the specialized compartments of his custom-made lunchbox, now doing an air sax at the right moment in the song, its quantum cooling system humming along with the beat.

ZZ Top's "Sharp Dressed Man" kicks in as Larry performs the exact ZZ Top dance move from the video while donning his customized farmer looking overalls. The morning light streaming through his workshop windows catches the specialized modifications – hidden pockets, specialized tool loops, and softly glowing quantum sensors – making them shimmer with each rotation.

The montage concludes in Larry's computer corner, where "The Final Countdown" accompanies his synthesizer like keyboard typing just like it would look if he was actually playing the synthesizer as he checks multiple screens displaying mansion system diagnostics. His vintage monitors pulse with the synthesizer intro, their soft blue glow matching the early dawn light now filling his cottage.

Throughout each transition, the Christmas lights strung across his ceiling shift colors to match each song's tempo and mood, revealing Larry's home to be as responsive to music like the mansion itself.

CAMERA LENS CLOSES SLOWLY

FADE IN

EXT. LARRY'S COTTAGE - DAWN

"Riding on the Wind" plays as Larry wheels out his modified vintage bicycle. He can't resist a quick air guitar solo before mounting. The frame houses glowing computer components matching the mansion's circuits.

BIKE'S DIGITAL DISPLAY "Quantum field detection: Active. Route to Ravenscrest: Optimal. Music sync engaged."

EXT. COASTAL ROAD - CONTINUOUS

Larry pedals through the mist, his helmet's HUD showing increasing quantum energy readings. He occasionally raises one hand to conduct an imaginary orchestra, the bike's electric hum providing bass notes to his private symphony.

Larry spots up ahead old Mr. Rogan walking his ancient dog Muddles. As Larry approaches Mr. Rogan (Larry's Walkman music volume lowers a little);

MR. ROGAN "Top of the morning to you Mr. Leland, looks like a lovely day is coming"

Larry politely nods and smiles having to read Mr. Rogan's lips to understand what he was saying due the music blaring through his headphones. As the fog now hides Mr. Rogan, Larry begins to head bob to the music.

INT. RAVENCREST MANSION - DAWN

Larry removes his headphones at the service entrance, tucking the Walkman away and resuming his professional demeanor. The mansion's "children" greet him through various reflective surfaces as "When You're Strange" begins playing softly through the mansion's systems:

GEORGE CARLIN'S REFLECTION appearing in a brass wall scone, "Morning, dancing machine!"

RICHARD PRYOR'S REFLECTION through a decorative mirror, "Hey Larry! Man, you got more moves than a chess tournament!"

RODNEY DANGERFIELD'S REFLECTION in a glass cabinet, "I tell ya, this guy's got better moves than my first wife's divorce lawyer!"

Larry acknowledges each with a slight nod, maintaining his composure. But when he thinks no one's watching, he adds subtle dance moves to his walk.

INT. MANSION KITCHEN - CONTINUOUS

Smithers arranges breakfast items with precise movements. Steam rises from a fresh pot of coffee.

LARRY "Good morning, Mr. Smithers. Fine day today."

Smithers responds with a knowing smile and slight bow, pretending not to notice Larry's foot tapping to the mansion's music.

INT. MANSION HALLWAY - CONTINUOUS

Larry retrieves his tool belt from a Victorian coat rack that seems to adjust its height for him. The mansion's geometric patterns pulse softly in his presence, like a cat purring.

The pipe organ begins its rendition of "In the Hall of the Mountain King" as Larry approaches the basement stairs. He pauses at the top, checking readings on a custom device. The basement door opens by itself.

CRANE SHOT pulling back as Larry descends into the basement's blue-tinged light, tool belt jingling in perfect rhythm with the music. Just before he disappears from view, we catch him adding a slight dance step to his descent.

SMASH CUT TO MAIN TITLES

ACT ONE

FADE IN:

AERIAL SHOT - RAVENCREST MANSION - MORNING

Morning fog rolls back from the mansion like a receding tide. Multiple contractor vehicles line the circular drive. Workers move purposefully about their tasks - replacing shutters, repairing roof tiles, repainting trim. The mansion seems to glow softly in the morning light.

TRACKING SHOT following Nancy as she jogs up the gravel drive in high-end running gear, avoiding ladders and building materials. She checks her smart watch - 7.2 miles. As she approaches the Mansion, we notice every contractor pausing to ogle Nancy as she approaches than passes them complete with a very inappropriate whistle. While she ignores it, deep down she feels some degree of pride even if it is very sexist.

INT. MANSION KITCHEN - CONTINUOUS

Nancy enters through the staff entrance, the door opening silently for her. The kitchen is warm with morning light and the smell of baking. Smithers stands at the massive kitchen island, methodically crimping pie crust edges with surgical precision.

NANCY (grabbing water from the fridge) "Something smells amazing, Smithers."

SMITHERS "Apple pie, Miss Nancy. Though the apples insisted on arranging themselves in a rather precise geometric pattern this morning."

He lifts the top crust, revealing apple slices forming a similar pattern matching the mansion's wall patterns.

NANCY (towel off neck) "The mansion's developing a culinary style? What's next - quantum toast?"

SMITHERS (deadpan) "I believe that's scheduled for next week. Though the toaster has been practicing."

NANCY watches Smithers' work his magic as she continues to towel off some more, "It's funny Smithers', and I hope I am not bothering you, but I have recently, ok the last couple of weeks been revisiting old memories for some reason. Last night I was remembering back in High School when Derek and I first started dating, he used to take me out in his fathers old Blue Pontiac Station Wagon he called 'Betsy'. I think a more accurate name would have been 'The Make-out Machine (As she lets out a refined chuckle), We would go and park somewhere, have our high school make out session and then we would lay on top of the old sleeping bag in the back of the wagon in our birthday suits and stare at the wagons ceiling, talking about what we wanted to do in the future.... I never in a million years would have thought, little alone talked about, little alone imagine, what we just experienced the past couple weeks", as she stops to take a drink from the water bottle.

SMITHERS "You Miss Nancy, are never a bother, on the contrary, you are always a breath of fresh air in this somewhat old stale Mansion. Do you know what the world's greatest fix for a computer is, or for that matter, most electronic equipment?"

NANCY "Smithers, I don't"

SMITHERS "It is the old, unplug and then plug back in method. You see, when a system gets lost in itself or confused and can't figure out the correct route, sometimes the quickest and easiest fix is to pull the plug. Let it recover and start fresh. Perhaps, your search for memories is simply your system wanting to reset itself to a simpler time?"

NANCY walks over to Smithers and stands behind him and proceeds to give him a hug. "Derek always says your wisdom greatly exceeds your age. Maybe Smithers, you are actually older than this place", as Nancy laughs.

The toaster POPS in perfect rhythm with Nancy's laugh.

NANCY releasing Smithers Hug, "Have you seen Larry this morning? I need his expertise on a... technical matter."

SMITHERS carefully crimping another edge, "Mister Leland arrived at his usual time. I believe he's conducting diagnostics in the lower levels. Shall I have him meet you in the study?"

NANCY "No, I'll find him. Best if we..." (hesitates) "...discuss this in person."

SMITHERS "Very good, Miss Nancy. Though might I suggest the east basement corridor? The acoustics are particularly... discrete."

Nancy pauses at the door, studying Smithers' perfectly composed expression.

NANCY "Smithers, how much do you actually know about what goes on in this house?"

SMITHERS begins arranging fresh scones on a silver tray, "I merely observe, Miss Nancy. Though the mansion..." (slight smile) "...does enjoy sharing its observations."

NANCY "And that is why everyone loves you Smithers", as she smiles and leaves the kitchen.

As Nancy walks through the corridor leading away from the Kitchen to the basement stairs, in the two mirrors facing each other we see the reflection of a couple of the Mansions newborn smart alecks.

RODNEY'S REFLECTION appearing in the first mirror, adjusting his tie, "I tell ya, when I used to exercise, I got no respect! My trainer told me to run like someone was chasing me... turns out it was just my reflection! (tugs collar) But Mrs. K here, she's got the right idea - when you look that good running, even the ghosts stop to stare!"

CHRIS FARLEY'S REFLECTION cutting him off in the opposite mirror, "Oh my god, oh my god... (nervously wringing hands) Rodney, show some respect! Though... (switching to his motivational speaker voice) You know, speaking as someone who LIVED IN A VAN DOWN BY THE RIVER, I can say with absolute certainty that Derek living in THIS MANSION is directly related to THAT SPECTACULAR POSTERIOR!"

RODNEY'S REFLECTION tugging his tie again, "And here I had a whole routine about my wife's exercise bike - she uses it every day... to hang her laundry! But Farley's right, with a posterior like that, even my doctor would prescribe jogging!"

Thunder RUMBLES softly - almost like a warning. Both reflections quickly fade as Nancy passes.

INT. MANSION BASEMENT CORRIDOR - MOMENTS LATER

Nancy descends the stairs, following the soft hum of Larry's equipment. The mansion's circuits pulse with increasing brightness as she approaches his location. Through a partially open door, we see Larry examining readings on multiple screens, air-drumming absently with a voltage meter.

NANCY (knocking softly) "Larry? Got a minute?"

Larry quickly removes his headphones, resuming his professional demeanor.

LARRY "Morning Miss Nancy. Just checking a bunch of readings after yesterday's odd power fluctuations. They seem to be happening more frequently. I should mention this to Master Kinison so he can check the status of the current protection protocol."

NANCY closing the door, "Actually, I need your help with something... off the books. Something Derek doesn't need to know about yet. Are you ok with that? If not, I will fully understand Larry."

LARRY sets down his tools, expression growing serious, "Does this have anything to do with the energy spikes I've been detecting from the church?"

NANCY "I don't know Larry, but I need to set up surveillance. Small cameras, completely undetectable. Covering all the church entrances - especially the ones Linda... Rebecca... whatever she calls herself, doesn't want us to know about. Is it possible to have the camera record everyone that comes and goes and transfer those images to my tablet daily?"

Larry moves to a storage cabinet, retrieving a metal case. Inside: dozens of tiny devices.

LARRY "These connect to the mansion's energy network - like wireless cameras but using Mr. Rhodes' special technology that will visually hide the camera. Kinda like the camouflage they used in Arnolds movie 'Predator'. I believe the energy field currently extends beyond the town so it should easily do what you need."

NANCY examining one of the devices, "These won't be detected by whatever Acid Burn left behind?"

LARRY "That's the interesting part, Miss Nancy. These don't just observe - they're like tiny extensions of the mansion's consciousness. They not only record everything, but the Mansion's system will actually analyse the feed and determine if it should notify us of what is happening. It's like having a full-time person watching the feed 24/7. They're able to use the Quantum field like a Wi-Fi connection would act. They see what we see."

Through the basement window, storm clouds gather despite the clear morning. Thunder RUMBLES softly, almost approvingly.

NANCY "How soon can we-"

The lights suddenly FLICKER. Every screen fills with the same message: "ENERGY SIGNATURE DETECTED - LOCATION: CHURCH BASEMENT"

LARRY checking readings, "Miss Nancy... I think someone just activated that cube thing again. Look at the single graph on the left and compare it to the signal graph on the right. The one on the right was what we recorded during the breach."

SMASH CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

INT. MANSION BASEMENT - CONTINUOUS

Larry quickly moves between monitors, his earlier musical enthusiasm replaced by focused intensity. Nancy studies the energy signature readings.

NANCY "Is there any way to tell what they're doing with it?"

LARRY typing commands into multiple keyboards, "Not exactly Miss Nancy, but look at these energy patterns. They're similar to what we saw during the containment breach, but... different somehow. Watch for the sudden spike every ½ screen."

The mansion's energy patterns along the walls pulse erratically, like an irregular heartbeat.

NANCY "Different how?"

LARRY "It's like..." (adjusts settings) "...like they're trying to tune it to a specific frequency. Almost like—"

The pipe organ suddenly plays a single, discordant NOTE that makes them both wince.

LARRY checking new readings, "The mansion didn't like that at all. Whatever they're doing is causing some kind of strange resonance interference."

NANCY "Derek is the Techie in the family Larry, but from a common sense perspective, do you recall when Jonathan mentioned the protection was not a wall but a maze. Is it possible that the protocol is simply changing the maze on a regular basis trying to stay one step ahead of Acid Burn or whatever they are trying to do?"

LARRY "Well Miss Nancy, if I may say, for someone who is not the Techie, you certainly seem to have an exceptional insight into the Techie stuff. I bet you would love the series 'The Expanse'. But to try and answer your question, I think that question is better suited for Mr. K and AISAM. I know the protocol is constantly monitoring every system so I would guess they are aware of these daily attempts to breach our system and knowing Mr. R, he is a very smart cookie."

INT. MANSION KITCHEN - CONTINUOUS

TRACKING SHOT through the mansion's circuits, racing up from basement to kitchen, where Smithers calmly removes his perfectly cooked apple pie from the oven. The crust appears to have some strange pattern baked into the crust; a warning symbol.

SMITHERS (to the pie) "Yes, I see. Most concerning indeed."

INT. MANSION BASEMENT - CONTINUOUS

Nancy's tablet CHIMES. The screen shows an incoming video call from Derek.

NANCY "Not now...", as she ignores the call.

LARRY "Miss Nancy, look at this—"

Every monitor suddenly displays the same image: a complex electronic schematic labeled "PROTOTYPE 2 - CONSCIOUSNESS AMPLIFIER - J.RHODES 1957"

NANCY "Larry... is that what I think it is?"

LARRY studying the diagram, "If you're thinking it looks exactly like that cube Acid Burn was using at Mr. Weber's office... then yes, Miss Nancy. Except this one..." (zooms in on details) "...this one was designed to work with the mansion's systems, not try to attack it."

Thunder RUMBLES closer now. Through the basement window, they see the storm clouds have arranged themselves into familiar geometric patterns above the church.

NANCY "How long would it take to set up those surveillance cameras at the church?"

LARRY retrieving equipment from various cabinets with practiced efficiency, "With the energy field boost I can initiate, maybe an hour. But Miss Nancy..." (hesitates) "...if they detect any unusual activity around the church—"

NANCY "Then we'll have to be extra careful Larry. I need to know what's happening in that basement. Something tells me we're running out of time."

The lights FLICKER again. One monitor switches to security feed from the front gate, showing Linda/Rebecca's Mercedes approaching.

NANCY "What does she want today?"

LARRY quickly packing surveillance gear, "Back entrance through the garden in twenty minutes? I know a route where the construction crews won't see us."

NANCY checking her tablet as another call from Derek comes in, "Perfect. I'll change and meet you there."

She moves to leave but pauses at the door.

NANCY "Larry? Thank you. I know Derek and I probably don't say this enough to you, but we are both so appreciative of everything you have done for us and the Mansion. If you didn't know it Larry, your family now, and I know this little covert exercise puts you in an awkward position."

LARRY surprisingly serious, "Miss Nancy, I could not be happier working for you and Mr. K. I so missed this place and was thinking of moving away a few months ago. But now, I wouldn't change jobs for all the Macaroni and Cheese in the world. After what we saw during the containment breach... I don't think any of us can afford to stay neutral anymore."

The mansion's circuits pulse in agreement. Through a nearby mirror, we glimpse Jonathan's reflection nodding approvingly.

Linda's/Rebecca's Mercedes stops in front of the Mansion and Linda/Rebecca begins to inspect the renovations, one by one, walking the grounds.

INT. MANSION GREAT ROOM - MOMENTS LATER

Nancy hurries through, nearly colliding with Smithers.

SMITHERS "Might I suggest the green cardigan for your excursion, Miss Nancy? The weather appears to be turning... unpredictable."

Nancy pauses, studying his perfectly composed expression.

NANCY "The mansion really does tell you everything, doesn't it?"

SMITHERS adjusting his bow tie, and then assisting Nancy in putting on the cardigan, "Let's just say... it appreciates having someone to talk to during the long night shift, but it was actually Master Farley that suggested the cardigan."

NANCY "Smithers, is there a Mrs. Smithers?"

SMITHERS "That Miss Nancy is a conversation for another time, Mr. Leland I believe is expecting you. And don't worry, I will handle Mrs. Rhodes unless Master Kinison arrives home before I can get rid of her. I am sure she is being her usual busy body self as usual".

NANCY placing her hand on Smithers which is resting on her shoulder, "I look forward to that Smithers".

From somewhere deep in the mansion, the pipe organ plays a few bars of "Secret Agent Man."

SMASH CUT TO:

EXT. CHURCH BASEMENT – DAY

Overhead crane view as we see Larry and Nancy placing a camera on a nearby tree and then in an almost tactical like movement, now head to the churches side door.

EXTREME CLOSE UP on a small quantum camera being carefully positioned behind a decorative cornerstone. The device pulses once, then seems to fade into the stone itself.

PULL BACK to reveal Larry expertly concealing the surveillance equipment while Nancy keeps watch. The storm clouds continue their strange geometric dance overhead.

LARRY (whispering) "This is the last one. The energy field is strong here, but..." (checks readings) "...there's something else. Some kind of interference."

Suddenly, the basement windows ILLUMINATE with a familiar blue glow. A high-pitched WHINE builds, just at the edge of hearing.

NANCY "And you are sure the other 4 cameras are not going to be detected? Larry, visitors..."

LARRY already packing up, "I see it. We need to—"

The church bells begin to toll, though it's not the hour. The sound somehow feels wrong, its harmonics setting their teeth on edge.

CRANE SHOT pulling up to show geometric patterns spreading through the church's stone architecture, similar to the Mansions walls.

NANCY "I think we just ran out of time."

SMASH CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. CHURCH GROUNDS - CONTINUOUS

Nancy and Larry quickly try to gather their equipment as the strange bell tolling continues. The geometric patterns spreading across the church's stone seem to reach for them like hungry fingers.

LARRY struggling to disconnect a sensor, "It's like the stone doesn't want to let go..."

NANCY helping him pull, "What do you mean the stone doesn't—"

The sensor comes free suddenly, as Nancy and Larry stumble backwards revealing carved symbols beneath decades of weathering. They match the mansion's patterns exactly.

NANCY "Larry... how long has the church been here?"

LARRY checking dates on his tablet, "According to town records, 1893. But these markings..." (studies carved symbols) "...they're using the same energy patterns as the mansion. Miss Nancy, I don't think Jonathan Rhodes designed these patterns. I think he may have found them."

A shadow falls across them. They look up from the stairwell to see Rebecca/Linda standing at the top of the church's side entrance, her perfectly composed smile not reaching her eyes.

REBECCA "I was just out at the Mansion Ms. Hammond looking for you and Mr. Kinison to see how your renovations are progressing. Doing some historical research, Mrs. Hammond?"

NANCY smoothly stepping in front of Larry's equipment, "Just admiring the architecture. The geometric patterns are fascinating."

REBECCA descending a few steps with unnatural grace, "Oh, you have no idea. Though I'm surprised Derek let you come alone, given recent... events."

LARRY carefully packing the last sensor, "Actually, Miss Rhodes, I was just showing Miss Nancy some of the restoration work we did on the mansion's stone. Thought she might be interested in similar period craftsmanship for the Mansion renovations."

REBECCA "How thoughtful Mr. Leland. Though you really should see the basement since you are here. The patterns down there are... quite extraordinary."

Thunder CRASHES directly overhead. The blue glow from the basement windows pulses like a heartbeat.

NANCY noticing that Linda/Rebecca was not alone and there was perhaps 6 additional Council members with her, "Maybe another time. We should get back—"

REBECCA "Oh, but I insist. The council would love your... artistic perspective on our renovation plans." As she turns and looks at her fellow council members.

COUNCIL MEMBERS in no particular order, "Yes absolutely; Its really amazing; very rare; I am sure it will inspire you; Your art gallery experience would be very beneficial".

The church doors swing open behind her. Through them, we glimpse more council members in the shadows, their movements oddly synchronized.

NANCY now showing a little nervousness, "That's very kind, but Larry and I have a meeting with the mansion's contractors—"

SMITHERS (appearing suddenly on the path wearing a full length coat and top hat and walking cane, looking like he belonged in 1850's England) "Ah, there you are Miss Nancy. Master Kinison has returned early and is quite eager to discuss the new security protocols with you and Mr. Leland."

REBECCA expression flickering with annoyance, "Smithers. Always so... unwantingly punctual."

SMITHERS "Indeed, Mrs. Blackwood, councilers. Though I believe your grandfather was even more particular about timing. Especially regarding certain... experiments."

Rebecca's perfect composure cracks slightly at the use of her real name, and the fellow council members recoil from Smithers proximity.

REBECCA showing some attitude indicating she does not like Smithers, "You know nothing about my grandfather's work."

SMITHERS adjusting his bow tie, "On the contrary. I served at Ravenscrest during his entire tenure. Including that rather unfortunate incident with the original quantum amplifier. As I recall, the explosion left quite distinctive geometric scarring in the stone."

The church bells stop abruptly. The blue glow fades. The place goes silent.

REBECCA recovering her smile, though it's colder now, "Another time then Ms. Hammond. Though you really shouldn't keep people waiting, Nancy..... Deadlines have a way of... accelerating."

She turns and ascends the steps with artificial precision. The council members melt back into shadows. The doors seem to close on their own.

NANCY as she and Larry follow Smithers back towards a path that leads to a side street where she parked her car out of site. "Smithers, is Derek really—"

SMITHERS already leading them towards the car, "Master Kinison is still in San Francisco, Miss Nancy. Though I suspect we should return to the mansion. Quickly."

NANCY "I think Linda, or I guess I should call her Rebecca is not too happy with my meddling around here and for that matter the town."

SMITHERS "Might I suggest that future trips to town would be better if myself or Mr. Leland accompany you. At least for the short term, or Master Kinison for those trips that we don't refer to you as 007, or would you prefer Ms. Peel?"

NANCY returning a quick smile, "Where is your car Smithers?"

SMITHERS "I walked Miss Nancy. I don't drive".

LARRY checking readings, "The signal interference... it's changing. Like it's trying to lock onto something."

NANCY "Any chance they're detecting the other camera's?"

LARRY "No... and they are already providing a feed back to the Mansion".

NANCY "Great. I am confident that we are going to figure out Linda/Rebecca's game".

SMITHERS "A game Miss Nancy implies that there will be a winner and a loser".

NANCY “Well we all know what team we are on!”

TRACKING SHOT following them hurrying back toward Ravenscrest in Nancy’s little Mini Cooper that she took out of storage and relocated to the mansion. Through the church's stained glass windows, we see Rebecca standing, watching their retreat, her reflection showing something inhuman beneath her perfect facade.

NANCY "Smithers, how did you know—"

SMITHERS "The mansion has rather strong opinions about Mrs. Blackwood's renovations interest, Miss Nancy. It was quite insistent I go for a walk today."

LARRY "You are always welcome to use my bike anytime you know.”

SMITHERS “Thank you Larry but sometime a good walk is what the doctor orders”.

LARRY “Mr. Smithers, how much do you actually know about the original experiments?"

SMITHERS thoughtfully straightening his cuffs as they walk into the Mansion, "Let's just say some of us have been protecting Ravenscrest's secrets longer than others. Though I suspect we're all about to learn precisely why those protections were necessary."

SMASH CUT TO THE MANSION GREAT ROOM

The pipe organ's notes echo across the grounds - a warning.

CRANE SHOT rising to show the storm clouds forming a perfect pattern connecting the church and mansion like a giant circuit board drawn in the sky in an otherwise cloud free sky

SMASH CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. MANSION GREAT ROOM - LATE AFTERNOON

Nancy still wearing her makeshift attempt at blending in, locally, attire from earlier, paces while Larry analyzes data from their surveillance camera’s. Smithers arranges fresh tea service, a few rice crispy squares with practiced calm despite the mansion's increasingly erratic behavior - lights pulsing, odd patterns shifting, pipe organ emitting occasional discordant notes.

NANCY "Why now? What changed?"

LARRY studying multiple screens, "The energy disturbance... it's exactly like what we saw during the containment breach, but... different somehow. Like they're trying to pull something in instead of keeping something out."

SMITHERS carefully pouring tea, "Perhaps it's less about what changed, Miss Nancy, and more about what was... remembered."

NANCY "What do you mean?"

SMITHERS "Dr. Blackwood's early experiments didn't begin with consciousness transfer. They started with something far more ambitious - accessing memories stored in stone itself."

Thunder CRASHES. The mansion's patterns pulse urgently.

NANCY "Stored in Stone? I think your geophysics is above my pay grade Smithers".

SMITHERS "Perhaps you can think of stone not as stone but simply atoms and protons arranged in such a way as to look and feel like stone, but under certain conditions could be rearranged to form something entirely different".

NANCY "Now you're sounding like Derek watching a Star Trek episode. Perhaps Smithers, you just may have missed your calling as a professor at a university".

LARRY "Miss Nancy, look at this—"

His screens display architectural drawings of both buildings, church and Mansion overlaid. The geometric patterns align perfectly, forming a larger circuit.

NANCY studying the diagram, "The church and mansion... they're connected?"

SMITHERS "More than connected, Miss Nancy. They're two halves of the same machine. Though I doubt even Dr. Blackwood understood its true purpose."

The pipe organ plays a warning chord as Derek's Tesla appears on the security feed, pulling into the drive.

NANCY "Larry, shut it down. All of it. We'll figure this out later."

LARRY typing commands, "Already on it. But Miss Nancy..." (hesitates) "...the energy field is still active around the church. And it looks like it is growing stronger."

SMITHERS "I believe, Miss Nancy, the time has come to share certain... historical context with Master Kinison."

Through the windows, the storm clouds continue their impossible geometric dance as Derek parks.

NANCY "Not yet. Let me talk to him first. He already read me the riot act about spying on Linda/Rebecca. I am sure he would not be as diplomatic as you calling me Ms. Peel. But... If Rebecca knows we were there—"

LARRY "Miss Nancy... there's something else. Whatever that cube they're using... it's not just tapping into the mansion's power. It's... I think, learning from it now."

The rooms large double doors open. Derek enters carrying his small overnight bag, immediately sensing some tension in the room.

DEREK "Gee, here I thought I would be greeted at the front door with a hug and a bouquet of roses".

NANCY "I am sorry hun, we have been chatting here for a bit and I must have been distracted. Bad AISAM, Bad AISAM for not letting me know Derek was back", trying her best to lighten the discussion.

DEREK "Nancy? Why do I feel like I missed something important?"

Before she can answer, every mirror in the mansion activates simultaneously, showing the same image: Jonathan Rhodes demonstrating the original quantum amplifier which just so happens to look a lot like AB's cube in the church basement. The date stamp reads: April 8th, 1992.

DEREK "Is that—"

SMITHERS "The night before your uncle's final performance, Master Kinison. And Dr. Blackwood's last experiment."

The pipe organ begins playing "The Times They Are A-Changin'" as the mansion's patterns pulse in perfect rhythm.

DEREK "So, what did I miss?"

NANCY attempting to shift the conversations, "How is Charles and how did the Jacobson meeting go".

DEREK "Smither's any chance I could have one of your special hot chocolates and a rice crispy square if you have any left".

SMITHERS "Absolutely Master Kinison. I am on it", as Smithers leaves the Great Room.

DEREK "Well Charles was... how do I put it... not the Charles I remember two weeks ago. He looks the same but there is just something about him that is off. It's almost like the current Charles is pretending to be the old Charles and just can't do it exactly. Does that make sense to you or are you trying to avoid answering my question?"

NANCY "Do you think something infected him or is responsible for his behaviour after what happened to him here?"

DEREK "That is exactly what I am thinking. I was trying to retrace my interactions with Charles when he was here. I did leave him alone a few times and maybe he went poking around and found Jonathan's old helmet and stuck it on."

NANCY "I guess it now begs the question, who or what's infected him?"

DEREK "Or what indeed! So, what have you been up to?"

Nancy starts to pace the room in what Derek knows is her old '*How do I bring this up to Derek*' look, not to mention why is she dressed all in green. She would never dress like that."

NANCY "Derek... there's something you need to know about the church. About all of it."

Through the great room's windows, the cloud patterns in the sky seem to tighten like a net around both buildings.

LARRY checking readings one last time, "Mr. K... I think whatever they're planning. It may have already started."

SMASH CUT TO:

INT. CHURCH BASEMENT - CONTINUOUS

Rebecca stands before an altar-like array of equipment. The cube pulses with dark energy as council members arrange themselves in some geometric like pattern around her.

REBECCA "Time to wake up, grandfather. The stones remember... and so will everyone else," as she raises her arms towards the ceiling.

As if on cue, the Council members begin to produce an odd vocal sound. It's a collective sound that could be described as almost like an Austrian Alphorn tone. They seem to slightly change the pitch and tone, like a well-orchestrated choir.

As they continue their 'Alphornesk' chant like activity, the energy patterns across both buildings FLASH with impossible light.

FADE TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. MANSION GREAT ROOM - CONTINUOUS

The mansion's systems pulse slowly increase like a timer, with increasing urgency as Derek processes what Nancy and Larry have just told him. Outside, the cloud patterns in the sky continue their ominous dance and strange formations.

DEREK "So while I was in San Francisco, you two decided to investigate the church... alone? Even after our little talk and you promising me that you would not play detective with Linda"

NANCY "Well, I was not alone, Larry was with me, at my asking by the way. We had to know what Rebecca was planning. After what happened during the containment breach—"

DEREK "Nice try Nancy, you knew what I meant. You could have been—" (stops himself, takes breath) "Larry, I thought you would know better than to do something like that. (After doing a little pacing with complete silence filling the room, "Larry, what exactly did your readings show?"

NANCY "Derek, you can be mad at me, but I was the one that asked Larry and in fact, had to kinda force him to do it. It's not Larry's fault or Smithers, it's all me. So, if you want to be mad, or take a strip out of anyone, do it to me!"

DEREK "So, what was this? A little Charlie's Angels type outing or maybe you prefer that I call it 'Three's Company', now getting noticeably upset.

NANCY "Derek, we are partners in this, and while I appreciate your concern for my safety, you need to suck it up and realize that I am a very capable person, who can think for myself, and make difficult decisions. I built that gallery on my own. I know you are only looking out for me but please, look at me as your partner, not as your helpless wife", as Nancy walks over to the sideboard and grabs a Kleenex and dabs her eyes.

DEREK "I am sorry Nancy; but it would kill me if anything ever happened to you. All this was my idea and had I known this would happen, I never would have come here."

NANCY "Well, I wish to look at it a bit different. We have not felt this alive in years. Everything about us is so much better. From the hickey monster to dancing in the great room with you. From the way we look at each other now to the exhilaration that we both felt these last two weeks. I for one would not trade this for a double quantum processor experience", as she gives her cute smile at Derek.

SMITHERS suddenly appearing at the doorway, “Mr. Leland, I need your assistance in the kitchen for a bit”.

LARRY who was standing with his back to Derek and Nancy the whole time quickly grabs his computer tablets and hurries out, obviously feeling very uncomfortable.

DEREK walks over to Nancy and puts his arms around her and looks into her eyes, “You are the best thing that has ever happened to me. I know your smart, capable and oh so beautiful. At times I feel I don’t deserve you. You are my world, as corny as that sounds, because it sounds corny to say. I am sorry, I have been a bit overprotective, and I will do my best to change my ways, but you will have to be a little tolerant if I slip every now and then. I love you so much. You’re my *IT-GIRL*”, as he gives Nancy a sweet kiss on the forehead, “And for the record, Rodney would never let me do the double Quantum Processor, only the Triple Quantum processor”, with a huge smile now.

Suddenly the pipe organ decides to come to life and begins to play the Righteous Brothers, Unchained Melody.

NANCY starts to sway to the music holding Derek exactly like they did their very first time dancing together at the Old Collins Hotel and starts to sing, “Woah, my love, my darling, I've hungered for your touch, A long, lonely time, And time goes by so slowly, And time can do so much, Are you still mine?”

The camera pulls away and pans the walls where we see the reflection in the largest mirror of Bobby Hatfield now taking over the singing for Nancy. As the camera continues to pan, in each mirror their ‘digital children’ smiling and swaying to the music staring at the two lovebirds dancing, except for Chris Farley, who is bawling his eyes out waving a handkerchief at them. The camera pan ends at a mirror with Sam’s reflection standing there not as Sam Kinison the comedian, but Uncle Sam the Man. He forms a heart with his hands and places it over his heart.

FADE TO BLACK

INT. MANSION STUDY – ABOUT AN HOUR LATER

LARRY pulling up data, "It's like the mansion's energy field is being... inverted somehow. The mansion's protection protocols are still active, but—"

The pipe organ suddenly plays a deep, resonant NOTE that makes the windows vibrate. Every mirror shows a different moment from Jonathan's experiments:

- Rebecca as a young girl, watching her grandfather work
- The original quantum amplifier being installed
- Sam's final performance setup
- The night of the containment breach

SMITHERS while arranging a tray of cheese’s and setting up some sniffers for the Taylor Fladgate 30 year old port, studies the images, "I believe the mansion is trying to tell us something rather urgent about history repeating itself."

Thunder CRASHES. The geometric patterns in both buildings begin pulsing in alternating rhythm, like two hearts beating out of sync.

NANCY "Derek, look at the dates on these experiments. They all happened right before—"

DEREK "Before Sam died. And Dr. Blackwood disappeared. Does anyone have any info about old Doc Blackwood's disappearance?"

LARRY "Mr. K, these energy readings... they're exactly like the ones from your uncle's last show I think but amplified. Whatever that cube is doing—"

Suddenly, every electronic device in the mansion activates simultaneously. Screens fill with scrolling code as AISAM's voice emerges through the chaos:

AISAM "Kid, we've got a problem. They're not just accessing the Mansions security field... they're trying to reverse the entire consciousness transfer network! Return the system back to what it was before the containment breach."

DEREK "Reverse it? What happens if they—"

JONATHAN (appearing in mirrors) "Everything we contained... everyone we saved... they'll all be contained wrong. They will be Infected! The maze doesn't just protect, Derek. It... filters."

NANCY "Filters what?"

SMITHERS "Perhaps, Miss Nancy, the better question is: filters whom?"

SMASH CUT TO CHURCH

The energy patterns suddenly SURGE with blinding intensity. In the church tower, bells begin tolling in an impossible rhythm.

REBECCA (voice echoing through the energy field) "Time to wake up, grandfather. The stones remember..."

FADE OUT

INT. CHURCH TOWER

FADE IN

In the church tower, Rebecca smiles as her grandfather's original device pulses with dark energy. She pulls a large lever and suddenly a massive antenna rises up from the top of the Tower, wrapped in some sort of blue pulsing like veins.

SMASH CUT TO BASEMENT

The camera pans the room which is filled with a lot of people dressed in strange robes wearing strange headgear. In fact, they actually look just like the Oculus X10's that Derek's office uses. The camera picks up the cube mounted above the alter just like when Marina was on the alter, but this time we see the person on the alter is non-other than Chad Worthington III who is tied between two pillars and looking like he just finished partying with Sam.

As the camera pulls back we now hear the chant coming from the room; "Rise old lord. We give you this vessel, The Stones Remember, The Stones Contain, The Stones Release....."

CUT TO CHURCH TOWER

REBECCA "You want to Filter Jonathan... Filter this.... Let the show begin", as she raises her arms to the storm clouds above, that suddenly starts a massive lightening show."

FADE TO BLACK.

END OF ACT FIVE

OVER CREDITS - AUDIO ONLY:

The pipe organ plays an unsettling version of "In Dreams" as we hear:

GHOST VOICES (overlapping whispers) "The stones remember... the stones remember... the stones—"

SAM (cutting through) "Careful what you wish for, sweetheart. Some memories bite back."

Thunder CRASHES one final time as we:

SMASH TO CREDITS.

AS the credit's role, the song transforms from the pipe organ to the Roy Orbison version and continues, we have a large mirror appear on the screen that seems to slowly floats around with the credits flowing around the mirror. As it floats, we see each show character appear for about 10 seconds doing some unique dance move that complements their character in the show. Derek, Nancy, Smithers, Larry, Earl, Linda/Rebecca, Chad, Pete, Sam, Jonathan, Rodney, George C, John Candy, Norm MacDonald, Gilbert Godfrey, Meatloaf, (continue adding characters as long as the credits role)

END OF EPISODE EIGHT