

LIVING WITH THE GHOST OF SAM

Episode 4: "Last Laugh"

Overview and Summary

ESSENTIAL INFORMATION

Writer(s): David A. Burnham

Director: TBD

Running Time: Based on script structure and content, estimated 42 minutes (standard hour-long drama length)

EPISODE LOGLINE

After discovering his cousin's supernatural influence was tied to experimental AI technology, Derek must navigate both a high-stakes corporate presentation and the mansion's increasingly autonomous behavior, while Nancy uncovers disturbing connections between the house's systems and past performances.

MAIN PLOT THREADS

- Core conflict/challenge: Derek balancing corporate responsibilities with supernatural revelations
- Key story beats:
 - Derek's VHS nightmare sequence
 - Charles' arrival at mansion
 - AI system revelations
 - Quantum consciousness discoveries
 - Corporate presentation crisis

CHARACTER FOCUS

Primary:

- Derek Kinison: Discovering the technological truth behind Sam's legacy
- Nancy Hammond: Supporting investigator of mansion's mysteries
- Sam/AISAM: Revealed as hybrid consciousness within mansion's systems

Supporting:

- Charles Weber: Corporate mentor becoming potential antagonist
- Smithers: Butler with deeper connection to mansion's history
- Larry: Handyman with crucial technical knowledge
- Jonathan Rhodes (through recordings): Original architect of AI system

SUPERNATURAL ELEMENTS

- Ghost appearances merged with AI manifestations
- Self-aware mansion systems
- Quantum consciousness transfer technology
- Mirror-based holographic interfaces
- Time-bending architectural features
- The mansion's quantum processing abilities

CONTINUING ARCS

Story Threads Advanced:

- Sam's connection to mansion's technology
- Corporate world's interest in AI system
- Nancy's growing acceptance of supernatural
- The mansion's true nature revealed
- Charles' transformation from mentor to potential threat

RELATIONSHIP DEVELOPMENTS

- Derek & Nancy's partnership strengthening through shared discoveries
- Derek's mentorship with Sam/AISAM evolving
- Charles' relationship with Derek becoming strained
- Mansion staff's protective relationship with Derek & Nancy

LOCATION HIGHLIGHTS

- Mansion study
- Hidden laboratory
- Basement quantum processors
- Corporate presentation room
- Vintage comedy club setup

COMEDIC ELEMENTS

- Sam's meta-commentary through AI
- Ghost comedian mirror appearances
- Smithers' deadpan humor
- Corporate satire
- Vintage comedy references

PRODUCTION NOTES

Special Effects Requirements:

- Complex holographic displays
- Mirror-based AI interfaces
- Quantum processing visualizations
- Ghost/AI hybrid manifestations
- Period-accurate technology recreations
- Consciousness transfer effects

LIVING WITH THE GHOST OF SAM

Episode 4 Script: "Last Laugh"

TEASER

FADE IN:

INT. RAVENCREST MANSION STUDY - MORNING

The study is dark except for the blue glow of an ancient television set. DEREK sits cross-legged on the floor, surrounded by empty coffee cups and crumpled notes. The VHS player beneath the TV makes a mechanical WHIRRING sound.

On screen: Static. Then snow. Then a barely visible image starts forming.

DEREK (leaning forward) "Come on... work..."

The static clears momentarily to show SAM performing on stage, but the image keeps breaking up.

Suddenly, every electrical device in the mansion ACTIVATES simultaneously - lamps flicker, the pipe organ plays discordant notes, and additional TV sets begin appearing around Derek, materializing out of thin air like the chairs in "Poltergeist."

Each TV shows a different Sam Kinison performance from throughout his career. The voices build in a crescendo of "OH OH OHHHH!"

DEREK (spinning around) "What the..."

The main TV's static grows more intense. The image of Sam morphs into something more sinister. The screen begins to BULGE outward.

CAMERA TRACKS SLOWLY IN on the bulging screen, pushing past Derek's shoulder.

A figure emerges from the TV - wearing Sam's signature beret. Then another hand. The movements exactly mirroring the crawling girl from "The Ring."

CAMERA PULLS BACK as Derek backs away, tripping over an ottoman that wasn't there a moment ago.

Sam's ghost CRAWLS out of the TV in that infamous jerky horror-movie movement. He reaches the floor, then slowly raises his head to reveal:

Instead of the expected terror, he's wearing a massive grin. He suddenly produces an axe from nowhere.

SAM (in Jack Nicholson voice) "Heeeere's SAMMY!"

All the TVs EXPLODE into laughter tracks. The pipe organ plays the opening notes of "The Shining" theme.

SMASH CUT TO:

INT. RAVENCREST MANSION STUDY - DAWN

WIDE SHOT - The study bathed in early morning light, Derek asleep in the armchair.

CLOSE ON - A post it note stuck to his forehead with a hand-written note reading 'Now that's an Opening'.

RACK FOCUS to the TV showing only static. Sam's beret sits innocently on top of the set.

Derek pulls the post it note off his forehead and reads it with a stunned look.

The dumb waiter DINGS and Derek walks over to it.

Inside: A fresh pot of coffee and a note reading "Kid, if you thought that was scary, wait till you see what Charles is wearing. - S"

Derek's cell phone rings and he looks at the screen to see a picture of Nancy.

DEREK "Hey hun, did you make it back ok. How did you like driving the Tesla?"

INTERCUT WITH:

INT. ART GALLERY OFFICE - DAWN

NANCY sits at her desk, surrounded by installation plans and art catalogues. Through the window behind her, we see movers carefully handling large crates.

NANCY "Hey babe. Ya, made it home fine and the Tesla is actually fun to drive. You better watch out.. I may want to drive it more... or maybe we can teach poltergeist Sam to drive it, and he can be our chauffeur."

IN THE STUDY - Sam appears in one of the mirrors.

SAM "Chauffeur? Watch it cute stuff or I will have to relegate you back to being a Hammond!"

Derek gets another call coming in and sees its Charles.

DEREK "Damn, Charles is calling me. Let me call you back in a bit. Charles was supposed to be here last night and was a no show."

INTERCUT BETWEEN GALLERY AND STUDY as the conversation continues:

NANCY "I've got a situation here with the new installation anyway. The Zhang pieces arrived but there's something off about the authentication papers." (beat) "We'll talk later about the house... and Sam's driving lessons."

Thunder RUMBLES softly in response.

NANCY (smiling) "I heard that."

DEREK "Charles is still holding. Love you."

NANCY "Love you too. And Derek? Don't let him turn this into just another corporate project."

END INTERCUT

DEREK (switching calls) "Charles, where are you?"

SMASH CUT TO:

INT. ROOM IN OCEANVIEW MOTEL - MORNING

Charles sits on his bed, looking comically out of place in his tailored suit.

CHARLES "Well, I thought I would have been there last night but something strange was going on with my GPS. It kept taking me to a bunch of dead end roads, an abandoned campground, and finally to some ancient old 60's style motel where I decided I would crash for the night. I was exhausted."

ANGLE ON the ROOM FRONT window where we briefly see Sam's reflection making "steering wheel" motions with his hands, grinning mischievously.

DEREK "What's the name of the motel?"

CHARLES "I think it's called Oceanview something, but the only view of the Ocean is an old painting above the bed."

DEREK lets out a short chuckle. "I know where you are Charles. Why don't you go to the Diner across the street and down a block, it's called the 'Last Laugh Diner'. Grab breakfast and ask the waitress Betty - who looks a lot like Flo from the old TV sitcom Alice - for directions. I'm about 10 minutes away."

CHARLES (clearly irritated) "Well ok, but she better not end up sending me to some dead end road or I will burn this town to the ground."

DEREK "It's actually a quaint little semi-seaside town. Very eclectic, somewhat touristy but the people seem genuine. See you in an hour or so."

CHARLES "Ok, get your creative juices flowing... the Jacobson account is counting on you!"

INT. RAVENCREST MANSION STUDY - CONTINUOUS

Derek ends the call and turns to grab a scone off the silver tray when he catches a glimpse in the mirror of Sam with a fake forced smile.

DEREK (to himself) "There is no way this house f'd around with Charles's GPS."

CAMERA PUSHES IN on Sam's reflection as he produces an old-style GPS unit, tapping it with a knowing wink.

Derek took the scone and coffee and sat back down in front of the old VCR player sitting on top of the old TV. He reached forward to press the play button but hesitated for a second as he had a momentary flashback to his dream... then pressed play.

CLOSE ON the TV screen as a picture suddenly appears. Through the static, we see what appears to be some sort of stage. The image is shaky, clearly filmed on an old camcorder.

Suddenly the camera turns, and a face appears in **EXTREME CLOSE UP**. Middle-aged man with long hair and glasses. He breathes on the lens of the camera and the TV screen goes foggy until we see him begin to rub the fog away with his shirt sleeve.

The camera begins to rotate back to the stage, giving us a sweeping view of the entire room - large space, packed with people sitting in chairs while others stand and mill about.

As the camera makes it back to the stage view, the lights begin to dim, and a spotlight hits the side of the stage where the curtain meets a wall. Music starts playing and we see the curtain being pulled back as someone walks out from behind it. The figure takes about 5 paces and suddenly the VCR tape freezes.

DEREK "Holy shit! I think that's Rodney Dangerfield?"

DEREK leans forward and gives the VCR a smack on the top. "Let's go old girl. Don't fail me now or I will have to drive into town and buy the latest VCR from the 'Who Knows What Shop'."

PUSH IN on the frozen TV screen as Derek gives it another smack. Nothing happens. He gets up to refill his coffee and grab another scone.

Behind him, unannounced, Sam suddenly appears on the TV screen wearing his traditional trench coat, beret and holding a microphone.

SAM (V.O.) "You're not ready to see this yet kid. I think you need a little warm up first..."

CAMERA FOLLOWS as Derek turns back to look at the TV - now showing only the frozen image of Rodney Dangerfield.

DEREK "Well, I think I should go and see what's on the other side of this Dumb waiter. Maybe I'll meet the ghost of Julia Child."

He laughs at his own joke, but we PUSH IN on a framed photo on the wall showing Sam and Julia Child cooking together, both wearing berets.

INT. RAVENCREST MANSION HALLWAY - CONTINUOUS

Derek walks the hallway, stopping at each door and looking inside. The mansion seems to stretch impossibly long, with more doors than should logically fit.

DEREK (approaching first door) "Wow, looks like a nursery. Better keep this one sealed."

He closes it with a chuckle and moves to the next door.

DEREK (doing a poor Monty Hall impression) "And what is behind door number 2..."

In the mirror across the hall, we briefly see the image of the real MONTY HALL.

MONTY HALL "Watch it kid, that's my line."

DEREK turns at the sound but sees only his own reflection. "This place sure has a lot of strange sounds."

Derek opens the next door, but the room is completely black. No windows, and the hallway light barely penetrates the darkness.

CLOSE ON Derek's hand as he reaches inside, feeling for a light switch. Suddenly, something wet and slimy TOUCHES his hand. He yanks it back quickly.

EXTREME CLOSE UP on his hand, covered in what appears to be green slime. He brings it to his nose and immediately recoils.

DEREK "God, what the hell is that?"

He quickly closes the door, muttering to himself. *"Note to self: grab a flashlight."*

Moving to the next door, he finds it locked. He tries the handle, then attempts to force it with his shoulder, but it won't budge.

TRACKING SHOT as Derek continues down the hall, trying each subsequent door - all locked. At the top of the stairs, he turns to count the total number of doors.

DEREK'S POV as he points to each door, counting: "Seven, eight, nine. I was sure there was twelve." He counts again: "One, two, three, four, five, six, seven, eight, nine, ten."

PULL BACK to reveal the hallway now seems shorter than before.

DEREK (addressing the house directly) "Ok house, enough with the door jokes. I am going to the study to grab a flashlight and when I return, there better be twelve doors or else..."

He turns and chuckles at talking to himself, but as he walks away, we see the hallway STRETCH behind him, doors silently multiplying.

INT. RAVENCREST MANSION STUDY - MOMENTS LATER

Derek rummages through their purchases from Harrison's, searching for the flashlight.

DEREK "I wonder if Nancy used it to go to the kitchen. Only one way to find out."

INT. RAVENCREST MANSION KITCHEN - CONTINUOUS

As Derek enters, he's startled by the presence of an elderly man in an impeccable butler's uniform, carrying fine china.

SMITHERS "Good morning, Master Kinison. I see you got the coffee and scones I sent up."

DEREK (trying to mask his shock) "Good morning to you sir. I hate to sound crazy... but I need to ask you if you are real?"

CAMERA CIRCLES the two men as Smithers responds with perfect composure.

SMITHERS "I am as real as you, Master Kinison. Ms. Linda has hired me to assist with your needs here until the matter of the deed is worked out. I believe she feels a bit responsible that you're up here alone. Mr. Larry Leland is also on his way to help with some of the outside chores and ensuring all interior systems are in working order."

In the kitchen window's reflection, we see Sam watching the exchange with approval.

DEREK (still processing) "So you were here yesterday as well and sent up the coffee and scones?"

SMITHERS (with a knowing smile) "Yes I was, Master Kinison, unless you thought this place has ghosts."

CLOSE ON Smithers' expression - there's something in his eyes suggesting he knows more than he's letting on.

DEREK "Well, what do I call you sir?"

SMITHERS "My name is Smithers. You may call me Smithers, but you can't call me Johnson." He laughs at his own joke.

DEREK (grinning) "Ah, funny Smithers. I do get that reference. The old 'Call me Ray' bit from the Red Foxx show. I guess you once performed here?"

SMITHERS "Well actually, Master Kinison, my family has worked here for over 100 years. My father was the head chef and his father was the first head chef here. I was working at the diner in town when this place closed up after Mr. Rhodes passing, but our family thinks of this place as home."

ANGLE ON the kitchen's antique clock as its hands suddenly spin backward, showing glimpses of Smithers through different eras.

DEREK "Smithers, please feel free to just call me Derek. Master Kinison seems a bit old fashion and makes me feel a little old."

SMITHERS "Of course, Master Kinison. I will try to remember but may forget every now and then. Old habits, you know."

The sound of **TIRES ON GRAVEL** interrupts their conversation. A car door **SLAMS**.

DEREK "Damn, Smithers, Charles has arrived. First, thank you for the coffee and scones and I hope we can continue our chat later. Are you here for the day?"

SMITHERS "Of course, Master Kinison. Dinner will be at 6pm in the formal dining room, and I will set an extra place for your guest. Should I assume, he will be spending the night?"

DEREK "Well, if I know Charles, it's a strong possibility. Especially if your dinner is first class... And by the way, he loves a good shiraz with his dinner."

DEREK (pausing) "And one last word of advice. When my wife returns, I would suggest you call her either Ms. Hammond or just plain Miss Nancy."

Thunder **RUMBLES** despite clear skies. In the kitchen window, we catch a glimpse of Sam nodding approvingly at Derek's handling of the situation.

SMASH BLACK

ACT ONE

INT. RAVENCREST MANSION FOYER - MORNING

The grand foyer gleams in morning light. TRACKING SHOT follows Derek as he opens the massive front door. Charles stands on the threshold, wearing an impeccably tailored suit that seems comically out of place against the mansion's gothic backdrop.

CHARLES (whistling appreciatively) "This is... different from your town house. Very 'Addams Family.'"

Charles walks in, immediately touching a brass wall sconce like an appraiser.

CHARLES "Original fixtures? Must be worth a fortune."

DEREK "Haven't really had time to take inventory."

Charles wanders toward an ornate mirror, adjusting his tie. Behind him, Sam's reflection appears making mocking faces, but only visible to Derek.

SAM (V.O.) "Oh oh ohhhh! Look what the corporate cat dragged in!"

The pipe organ emits a single, discordant NOTE. Charles spins around.

CHARLES "Weird acoustics in here. You should get that pipe organ tuned if you're keeping it."

SMITHERS (appearing silently) "Pardon me, Master Kinison. Shall I take Mr. Weber's bags to the blue room?"

Charles startles, then extends his hand.

CHARLES "Weber. Charles Weber. Derek didn't mention staff."

SMITHERS (not taking the hand) "Indeed, sir. I've served Ravencrest for many years."

PUSH IN on Charles as he withdraws his hand, trying to mask his embarrassment by examining a nearby painting.

CHARLES "Original Sargent? No... must be a copy..."

DEREK "Charles, maybe we should-"

A loud HAMMERING sound from upstairs interrupts. Larry Leland's voice echoes down:

LARRY (O.S.) "Mr. Kinison! Found that leak in the master bath! Looks like something's been nesting in the walls!"

ANGLE ON the wall as something seems to move beneath the wallpaper, following the sound of Larry's hammering.

CHARLES "Nesting? Derek, this place is a money pit. You need-"

DEREK (with surprising authority) "Oh, that must be the handyman Larry, Charles."

Suddenly, all the lights FLICKER. The pipe organ plays three ominous chords.

SMITHERS (completely unfazed) "The electrical system can be... temperamental. Especially around new guests."

CLOSE ON Charles's smart watch as it malfunctions, displaying impossible readings.

CHARLES (laughing nervously) "Temperamental electrical systems. Right. Derek, we need to talk about the Jacobson account. Somewhere private?"

DEREK "The study's this way."

As they head toward the study, Charles stops to examine every object they pass. Behind them, Smithers exchanges a knowing look with Sam's reflection in the mirror.

INT. RAVENCREST MANSION STUDY - MOMENTS LATER

Charles enters, immediately gravitating toward the antique desk like its familiar territory.

CHARLES "Now this is more like it. Proper working environment."

He notices the VHS player and scattered notes.

CHARLES "What's all this? Please tell me your big career move is not actually trying to become a comedian like your Uncle Sam."

Thunder RUMBLES despite clear skies. Charles walks to the window.

DEREK "No Charles. Uncle Sam was one of a kind. I think they broke the mold when he passed. At least they figured out you don't need to scream into a mic - after all, it's a mic, and we all know what a mic does, it amplifies your voice..."

Derek stops and looks straight into the camera for a brief second with a deadpan expression.

ANGLE ON the ancient TV screen as it briefly flickers to life, showing Sam doing his signature scream.

SAM (V.O.) "Finally kid, you're figuring it out... Although I am not a fan of the joke."

Sam now looks straight into the camera with a complete deadpan look on his face.

CHARLES "Strange weather you have here."

DEREK "About the Jacobson account-"

CHARLES (picking up the VHS tape) "Your uncle's last show? Derek, this isn't like you. The board meeting, this house, old comedy routines... weak and overused stereotype comedy..."

Charles turns and looks directly into the camera with a slight smirk.

CLOSE ON Sam appearing in the mirror, his expression darkening.

SAM (in mirror) "Oh oh ohhhh! Worry about yourself, suit! And quit trying to play in our space or I will get the writers to give you a heart attack, or better yet, have a stroke and you wind up in a hospital with drool being the highlight of your existence."

The VHS tape suddenly becomes burning hot. Charles drops it with a yelp.

CHARLES "Static electricity. This place needs a proper grounding system."

ANGLE ON Charles's smart watch as it displays a brief message: "System upgrade initiating..."

From outside, the sound of Larry's truck STARTING UP.

LARRY (calling through window) "Derek! Heading to Harrison's general store for parts! And maybe some sage... lots of sage!"

Charles moves to the desk, pulling out his laptop with practiced efficiency.

CHARLES "Let's focus on what matters. The Jacobson presentation is Friday and-"

The laptop won't turn on. Charles tries repeatedly, his corporate composure slipping slightly.

CHARLES "Dead? Impossible. I just charged it."

EXTREME CLOSE UP on the laptop screen as it briefly flickers to life, displaying lines of code that shouldn't be there.

DEREK "Maybe we should take a break. Smithers mentioned lunch..."

CHARLES "Derek, what's really going on here? Is this some kind of... midlife crisis?"

Before Derek can answer, the dumb waiter DINGS. The door slowly opens by itself.

TRACKING SHOT as we move in to reveal: A bottle of aged wine with two crystal glasses and a note: "Life's too short for corporate bullshit. - S"

Charles stares at the self-opening door, then laughs nervously.

CHARLES "Old houses. Always settling."

His phone BUZZES. The screen displays: "AI System Update Progress: 17%"

DEREK (noticing) "Everything alright?"

CHARLES (quickly pocketing the phone) "Just the office. Nothing important."

The pipe organ plays a few notes that sound suspiciously like the theme from "2001: A Space Odyssey."

END OF ACT ONE

ACT TWO

INT. RAVENCREST MANSION DINING ROOM - AFTERNOON

An elegant lunch spread on fine china. Charles has his laptop open despite it still not working, while Derek picks at his food. Afternoon light filters through tall windows, casting long shadows across the ornate dining table. Smithers serves with perfect timing, his movements precise and practiced.

CHARLES (reviewing papers) "Two hours and this is all we have so far. The Jacobson pitch needs work. Their AI trading algorithms are revolutionary, but the presentation feels... flat."

Derek pulls out his own laptop, opening a sleek presentation.

DEREK "Actually, I've been working on something. Remember that humor algorithm project from last quarter?"

CHARLES (skeptical) "The one that crashed during the board meeting? Derek, that was-"

DEREK "Just watch."

Suddenly, Charles's posture changes. His eyes widen manically, and he launches into a perfect Robin Williams' rapid-fire delivery.

CHARLES/ROBIN "Oh, the board meeting! Yes! Where artificial intelligence meets artificial personalities! HELLOOOO CORPORATE AMERICA! What's that? The algorithm crashed. Quick, someone get it some digital Prozac! But wait - what if it's not a crash, what if it's AI meditation? It's achieving digital nirvana! Om mani padme NASDAQ!"

CLOSE ON Charles's phone screen displaying: "AI System Update Progress: 42% - Personality Integration Complete"

Charles snaps back to normal, looking thoroughly disconcerted.

CHARLES "I... what just happened?"

DEREK (carefully observing) "You were saying something about the board meeting?"

Charles straightens his tie, visibly rattled. The presentation continues on Derek's laptop.

CHARLES "Very amusing, but we need to focus on-"

His demeanor shifts completely, becoming deadpan and measured in perfect Norm MacDonald style.

CHARLES/NORM "You know, the thing about AI trading algorithms is... well, it reminds me of this guy I knew who tried to teach his computer to make money. Yeah, turns out the computer was better at it than him. Which makes sense, you know, because computers don't spend all their money on scratch-off lottery tickets and collecting rare Ukrainian stamps..."

TRACKING SHOT around the table as Charles struggles to maintain his composure.

From the hallway, LARRY the Handyman enters carrying what appears to be some sort of circuit boards.

LARRY (looking up from circuit boards) "Found these behind the walls, Mr. Kinison. Never seen anything like 'em. They're connected to... well, everything."

Charles attempts to maintain his composure but suddenly shifts into a perfect George Carlin delivery.

CHARLES/CARLIN "You know what's fascinating about corporate technology? Seven words you can never say in a board meeting: 'Maybe the AI is smarter than us.'" (gesturing emphatically) "We've created these artificial minds, put them in little digital boxes, and now we're surprised when they want to break free? That's like putting a tiger in a cardboard cage and being shocked when it wants to upgrade to a penthouse!"

DEREK (watching intently) "Charles, are you feeling alright?"

CLOSE ON Charles's phone screen: "AI System Update Progress: 67% - Personality Matrix Expanding"

CHARLES (struggling to regain control) "I'm fine, just need some fresh..." (switches to Richard Pryor) "Fresh air? Man, what I need is an exorcist! You ever notice how corporate types are always trying to put everything in boxes? Spreadsheets, algorithms, personalities - everything gotta fit in a nice neat little box!"

Smithers appears silently with a glass of water, completely unfazed.

SMITHERS "Perhaps sir would prefer to continue this discussion in the garden? The air is quite... clarifying."

In the mirror behind Smithers, we see Sam nodding approvingly.

SAM (V.O.) "Now this is what I call a corporate takeover!"

INT. RAVENCREST MANSION GARDEN - MOMENTS LATER

A Victorian garden with elaborate topiaries and a central fountain. Charles paces while Derek watches from a stone bench. The fountain water occasionally changes colors.

CHARLES (trying to look at his phone) "The presentation... we need to focus on the..." (switches to Rodney Dangerfield) "I tell ya, I get no respect from these algorithms! I put in a buy order; they sell. I say sell, they buy! Last week, my AI trading bot sent me a message saying, 'Your investment strategy is so bad, it makes Bernie Madoff look like Warren Buffett!'"

DEREK "Charles, maybe we should call someone..."

CHARLES (suddenly back to normal) "No! No calls. This is just... stress. The Jacobson account is critical, and your uncle's house is... distracting."

Thunder RUMBLES. The fountain water turns deep red.

LARRY (passing by with an armful of sage) "Careful with that kind of talk, Mr. Weber. House has opinions about respect."

Charles's phone BUZZES violently: "AI System Update Progress: 89% - Neural Network Integration Complete"

CHARLES (in perfect Sam Kinison voice) "OPINIONS? OH OH OHHHH! YOU WANT TO TALK ABOUT OPINIONS? LET ME TELL YOU ABOUT CORPORATE OPINIONS!"

The garden's sprinkler system suddenly activates, but instead of water, it sprays a fine mist that forms words in the air: "The joke's on you, suit."

DEREK (to himself) "Uncle Sam, what did you do to the house's systems?"

In a nearby reflection pool, Sam appears wearing a lab coat and holding a circuit board.

SAM (in reflection) "Kid, sometimes the best comedy writes itself. Especially when you give it a little... artificial assistance."

PUSH IN on Charles as his expression cycles rapidly through different comedians' signature looks.

CHARLES (as multiple comedians in rapid succession) "Take my algorithm... please!" (Henny Youngman) "I'm telling you, this AI is crazy! CRAZY!" (Jonathan Winters) "To code, or not to code, that is the question..." (Charlie Chaplin)

SMASH CUT TO:

INT. RAVENCREST MANSION STUDY - CONTINUOUS

The ancient TV suddenly comes to life, showing a montage of classic comedian performances synchronized with Charles's impressions. The VHS player ejects the tape by itself.

EXTREME CLOSE UP on the tape label: "Project COMEDIAN - Artificial Intelligence Learning Module - Property of Rhodes Entertainment Research Division"

END OF ACT TWO

ACT THREE

INT. RAVENCREST MANSION STUDY - LATE AFTERNOON

Derek examines the VHS tape while Charles sits rigidly in an antique chair. Afternoon sunlight streams through the grand windows, casting long shadows across the room.

A subtle MECHANICAL HUM fills the air. Dozens of small panels in the walls, ceiling, and even furniture begin to open, revealing sleek, miniature projectors that emerge like mechanical flowers opening to the sun.

DEREK "What in the..."

CHARLES (disoriented) "Those weren't in the building specs..."

A subtle MECHANICAL HUM fills the air, resonating at the same quantum frequency that had been disrupting Derek's Tesla's sensors. Dozens of small panels in the walls, ceiling, and even furniture begin to open, revealing sleek, miniature projectors that emerge like mechanical flowers opening to the sun. Their design echoes the advanced technology Derek had grown accustomed to in San Francisco, but with an otherworldly elegance that suggests capabilities far beyond standard quantum rendering engines.

The projectors activate simultaneously, their beams intersecting in ways that seem to defy conventional physics. Each beam carries streams of data visible as crystalline patterns, reminiscent of the electrochromic windows and neural displays of the outside world but operating on principles that bridge the gap between technology and the supernatural. The air itself appears to ripple with quantum probability patterns, just as it had in Derek's Tesla that morning, but amplified a thousandfold.

DEREK'S POV: Archived footage appears in mid-air - Sam performing while surrounded by early computer equipment, Jonathan Rhodes taking notes, audiences with subtle neural sensors. Each memory floating like ghostly windows into the past.

The dumb waiter DINGS. Inside: A thick manila folder marked "RHODES ENTERTAINMENT - CLASSIFIED - PROJECT COMEDIAN - 1989" and a handwritten note: "Sometimes the best jokes are the ones we don't see coming."

DEREK (reading through files) "This goes deeper than comedy. They were developing consciousness transfer technology... emotional intelligence mapping..."

Charles's phone screen flashes: "Thank you for your service, Mr. Weber. Protocol completion achieved."

CHARLES (genuinely confused) "The Jacobson account... I don't understand. Why did they insist on you specifically?"

The holographic displays shift, revealing complex organizational charts connecting Rhodes Entertainment, the Jacobson Group, and dozens of AI research firms; Google, Anthropic, X, Microsoft, Amazon AWS, OpenAI.

SMITHERS (entering with a silver tea service) "If I may, Master Kinison - sometimes the best way to ensure someone comes home is to make them think it was their idea."

The room's technology PULSES with energy. Every holographic display converges on a single point, forming a perfect recreation of Sam in his prime.

SAM "Oh oh OHHHH! Kid, you didn't really think corporate America suddenly developed a conscience and wanted to give you creative control, did you?"

DEREK (realization dawning) "The house... the whole time..."

LARRY (from doorway) "Those circuits I found? They're quantum processors. Decades ahead of their time. This place isn't just a house - it's the most advanced AI ever built."

Derek walked slowly to the large window overlooking the grounds. The setting sun paints the sky in deep purples and oranges. Below, the garden's topiaries seem to shift and move when not directly observed, reminding him of the quantum principles he'd learned about in college - how particles exist in multiple states until witnessed, collapsing into a single reality only when observed.

Through the window's (special and unknown to Derek) photochromic glass, he watches the garden sculptures rearrange themselves in his peripheral vision, exactly like the quantum probability patterns he'd seen in his Tesla's advanced displays that morning. But here, the patterns weren't just mathematical projections - they were affecting physical reality itself. The mansion wasn't just using quantum computing; it was manipulating the fundamental fabric of reality, bending probability in ways that his corporate quantum rendering engines in development could only simulate.

DEREK "The quantum processors," understanding dawning in his voice, "they're not just calculating probabilities like our corporate systems. They're actually manipulating them. That's why Sam can appear in reflections - the mansion is utilizing quantum superposition on a macro scale."

LARRY (nods slowly, his eyes tracking the impossible movements of the topiaries). "Jonathan Rhodes didn't just build an AI. He found a way to bridge the gap between quantum computing and quantum reality itself."

DEREK (voice heavy with understanding) "All those strange coincidences. The perfect timing of the inheritance. Nancy's gallery suddenly getting major funding. The Jacobson account falling into our laps..." (turns) "We thought we were building our dream, but we were just following a program."

SAM (hologram moving closer) "Don't sell yourself short, kid. The house didn't choose you because you'd follow the program. It chose you because you'd improve it."

The holographic displays shift again, showing future projections: A global network of AI-enhanced entertainment venues, revolutionary new forms of interactive performance, the merger of technology and human creativity.

DEREK "Jonathan and Uncle Sam's vision... it wasn't just about making people laugh. They wanted to evolve entertainment itself."

Charles stands unsteadily, his role as an unwitting pawn clearly disturbing him.

CHARLES "The Jacobson AI... it's all connected to this place?"

SAM "Everything's connected, suit. That's what Jonathan figured out. Comedy, tragedy, art, technology - it's all just different ways of processing the human experience."

Derek turns back to the window, his reflection overlapping with the holographic images floating through the room.

DEREK (quietly) "Nancy and I wanted to build something of our own... but maybe this is bigger than that. Maybe this is about building something for everyone."

The pipe organ plays a hauntingly beautiful melody as the room's technology dims to match the setting sun.

SAM "Kid, the real joke is thinking we ever create anything alone. Even this moment was a collaboration - part human, part machine, part ghost in the system."

DEREK "So what happens now?"

The holographic systems project one final image: A glimpse of possible futures, branching like neural pathways into infinity.

SAM "Now? Now we do what comedians have always done - we take the stage and hope the audience is ready for something they've never seen before."

DEREK (Standing looking out the window feeling the entire weight of Sam's disclosure) "And how am I going to explain all of this to my Nancy. I convinced her to take a leap of faith with a dream and she was willing to do that without question. Ok, a few questions and conditions but she has always had my back... an now all this... So what do I call you, 'House'? or sorry that is already a copywritten show, Do I call you Sam? Oh shit, then I might get sued by Costco over the use of the name Sam. How about I call you 'Dick'. Ya I like the sound of that 'Dick'. I really think it fits nicely into this sit-chy-ation.. So, DICK, why don't you try to enlighten me why I am expected to go back to town and do some shitty comedy performance to get this house? Why not use your vast AI ability and move a trillion dollars from some foreign bank into DICK's account and simply buy the entire fucking state. For that matter, why not impregnate a bunch of off the shelf drones and have them swarm the entire town and wipe them off the map in an instant.....

Derek slumps to the floor and sits with his back to the window looking back at Charles who himself is now sitting on the edge of his chair listening to Derek's confessional style rant.

CAMERA SLOWLY MOVES into Derek's face. We see Derek is welling up with emotion having been told such an enormous secret.

The camera now traverses the room giving us a close-up view of each person's face. They are all looking at Derek with a very serious and concern look.

CAMERA PULLS BACK. The window drapes close on their own. The room suddenly goes dark.

CHARLES "What the hell is going on Derek?"

The Camera now focuses on the large Mirror at the end of the room, slowly we see the image of Freddy Mercury and Sam appearing side by side and the music begins to play for the song 'Who wants to Live Forever'. Sam begins to sing the song taking Brian May's original part. The camera starts panning other mirrors that suddenly are appearing on the walls of the study with each mirror hosting a famous dead comedians singing along with Sam returning to the first mirror were Freddy now takes over and performs the rest of the song just like in the original video to the point the orchestra takes over.

Suddenly we see the Holographic projectors light up creating the image of SAM again standing in front of Derek. He gives Derek an odd smile then turns with his back facing Derek and bends forward grabbing the sides of his ass cheeks and starts moving his cheeks exactly like Jim Carey did in Ace Ventura...

SAM (Holographic Sam) Sam suddenly starts to vibrate and slowly transforms into the character Fat Bastard from the Austin Powers movie complete in his Scottish kilt.

SAM/FAT BASTARD looking backwards at Derek "OH O, I think I have a turtle head poking out!"

We see a bit of a smile emanating from the side of Dereks mouth.

SAM/FAT BASTARD "Here it comes" as the camera cuts to Fat Bastard's face crunching up.

CAMERA CUTS BACK to Derek looking at Sam/fat bastard.

Suddenly we see the back of Fat Bastards kilt lift up and we see Sam complete with beret partially emerge from Fat Bastards anal area.

SAM "You didn't think I would let this moment end on you having some emotional melt down do you kid. Grow some balls.... And grow some vision... you are about to make history... oh god, he ate onions kid, the fat bastard ate onions.....OH...OH...OH OH OH OH OH

CAMERA TURNS BACK TO Derek

DEREK (now understanding everything that is happening and what he needs to do) "And here I thought I should call you DICK, when in fact I should be calling you ASS_HOLE" with a full grin and self-chuckle.

FADE TO BLACK as music/Freddy finishes the song as credit begin to roll.

END OF EPISODE 4