



A Night in the Mansion (Draft 2.0)

Written By

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Based on Disney's Haunted Mansion

This script was created for
the enjoyment of ourselves and
other Disney fans and is in no
way affiliated with the Walt
Disney Company

ACT I

1 EXT. ETERNAL GRACE CEMETERY, NEW ORLEANS, AUGUST 12TH, 1969

FADE IN FROM BLACK:

A RAVEN flying through the gray, cloudy skies of NEW ORLEANS

GHOST HOST

(voiceover)

Have you ever seen a haunted house?
You know the kind I mean. That old,
dark house that's usually at the end
of a dimly lit street. The owners
haven't been seen for years; no one
really knows why. The windows are
broken and boarded, and the shutters
hang loose on their hinges. The trees
have grown wild; their branches brush
against the sides of the weathering
house, making strange noises in the
night. There's a high, vine-covered
fence around the property... is it
there to keep somebody out? Or is it
there to keep something inside? It's a
house that people avoid walking past
at night. Strange sounds come from
within the walls, and it's said that
eerie lights have been seen both in
the attic windows, and in the
graveyard at the side of the house.
Our story revolves around this
mysterious mansion and the people who
are about to be trapped in there...

1

ALT:

When hinges creek in doorless
chambers, and strange and frightening
sounds echo through the halls...
whenever candlelights flicker, where
the air is deathly still--that is the
time when ghosts are present,
practicing their terror with ghoulish
delight. Welcome, foolish mortals...
Our tale begins here, where we meet
one of our guests as he appears in his
corruptible, mortal state tonight...
Silas Crump, on his way to perform his
duties as the caretaker of the Eternal

2

3

Grace Cemetery... a location that sits
within the shadow of the Haunted
Mansion.

The raven passes over a small car driving down a winding
road.

2 INT. SILAS' CAR

Inside the car are SILAS CRUMP (60-65) and his skinny dog,
BONES.

The car drives by a stately ANTEBELLUM MANSION that has sat
abandoned for at least a decade... maybe more?

They continue to the adjacent cemetery.

3 EXT. ETERNAL GRACE CEMETERY GATE

GHOST HOST

(v.o.)

His cadaverous pallor betrays an aura
of foreboding, almost as though he
senses the disquieting metamorphosis
within himself that will take place
tonight. Because tonight will be
unlike any other he's ever experienced
before. Are the stories he knows about
the Haunted Mansion actually true, or
are they just his imagination?

4

Silas looks around, feeling like he's being watched.

SILAS

Huh? ... Who's there?

5

Bones gives him a puzzled look.

SILAS

I thought I heard something.

6

Bones is still confused.

SILAS

It's probably nothing.

7

GHOST HOST

(v.o., hushed)

He'll find the answers soon enough.
There's no turning back now...

8

Silas takes out a ring of keys to open the gate, and the two step through.

A one-eyed cat resting in the cemetery startles Bones, and he hides behind Silas.

CUT TO:

The moon is in the sky.

Silas and Bones walk to an ELABORATE MAUSOLEUM.

Shovel in hand, Silas digs a fresh grave, and another right next to it.

THUD! CRACK!

| | |
|---------------|---|
| SILAS | |
| Who's there?! | 9 |

| | |
|------------------------|----|
| BONES | |
| (barking aggressively) | 10 |

Silas raises his lantern to shine a light. No one there. The MARBLE HEAD on a tombstone marked "**GEORGE HIGHTOWER**" is split in half.

FLASH!

Silas is temporarily blinded by a flash of white light.

| | |
|------------|----|
| SILAS | |
| What the-- | 11 |

He is greeted by a nerdy teenage boy, MIKE (13).

| | |
|------------------|----|
| MIKE | |
| I got it, Karen! | 12 |

| | |
|---|----|
| KAREN | |
| (o.s.) | |
| Mike! Don't waste the film on some old man! | 13 |

| | |
|---------|----|
| SILAS | |
| Wha--?! | 14 |

KAREN (14), a studious teenage girl carrying a notepad, follows after him.

| | |
|---|----|
| SILAS | |
| What do you two think you're doing here? | 15 |
| MIKE | |
| Homework. | 16 |
| SILAS | |
| It's August. | 17 |
| KAREN | |
| Summer homework. | 18 |
| SILAS | |
| Who assigns summer homework?! | 19 |
| MIKE | |
| That's exactly what I said! | 20 |
| SILAS | |
| That doesn't mean I'm gonna let you stay here. | 21 |
| KAREN | |
| But what are you doing here? | 22 |
| SILAS | |
| I work here. | 23 |
| MIKE | |
| Weird place to work. | 24 |
| SILAS | |
| Weird place to do an assignment on. | 25 |
| KAREN | |
| We wanted to do the Great Thunder Mesa Quake of 1860 or the Black Widow Bride Murder of Hightower Mansion, and I figured since we live here-- | 26 |
| SILAS | |
| Why would you want to go in there? | 27 |
| KAREN | |
| You've never been? What, are you afraid? | 28 |
| SILAS | |
| No, I just know better than to go somewhere that may not be structurally | 29 |

sound. Besides, I've worked here for years, and I've never seen anything happen.

KAREN
If this place isn't haunted, why
wouldn't it be safe? 30

SILAS
It's still abandoned, and it's late
out. Dangerous things happen in the
dark of night. 31

KAREN
Dangerous, as in... ghost hauntings? 32

SILAS
No! I just... Look, I don't care where
you go, you just shouldn't be here. 33

Mike and Karen look at each other and agree to leave.

SILAS
Come on, Bones. It's time for dinner. 34

BONES
(excited panting) 35

The two find a nice spot under a dying oak tree. Silas pulls out the roast beef sandwich that he cut into two halves. One for him, and the other for Bones.

They hear a low rumble. Rain begins to fall.

SILAS
It should be over soon... 36

4 EXT. ETERNAL GRACE CEMETERY - LATER

The rain continues, but Silas doesn't mind too much. The raven perches in a tree again, though Silas doesn't seem to notice this time.

SILAS
Come on, boy. Let's get to the car. 37

They arrive at the car, but it's locked. Silas uses his car keys, but the lock is stuck.

SILAS
Come on... Come on! Gotta get this 38

lock fixed...

BONES
(whimpering, begging)

39

Bones points to the old mansion on the hill.

SILAS
No one lives in there, boy...

40

And then... light. Wandering from window to window on the second floor.

SILAS
Or, at least I thought no one lived in there... Maybe I'm wrong.

41

Silas sticks his shovel into the ground, and picks up the lantern, only for it to immediately extinguish. Bones follows.

5 EXT. MANSION GROUNDS

Silas has made his way to the closed WROUGHT-IRON GATES at the front of the Mansion with the address 1313.

SILAS
Maybe there's a callbox or something.

42

The gate SLAMS open, as if pushed by the wind, or something else Silas doesn't want to think about... to invite the two inside.

BONES
(inquisitive dog noise)

43

On the lawn there is a notable TOMBSTONE reading:

"MASTER GRACEY LAID TO REST, NO MOURNING PLEASE AT HIS REQUEST. FAREWELL."

A FRESH ROSE has been placed on top of the grave. Silas doesn't notice, but the rose DECAYS as he passes.

Silas makes his way to the front door, still unsure of this. He looks at Bones, and it's as if they both know what they need to do.

He knocks. No answer.

SILAS
Okay, then...

44

With his dog by his side, Silas opens the door himself and crosses the threshold into the house...

6 INT. FOYER

Silas and Bones timidly step inside. They are the only living beings in the room, but Silas can't help but feel that they aren't alone.

SILAS
Hello? Is anybody here?

45

Silas and Bones walk through an open door to their left, where FAINT PIANO MUSIC seems to invite them in.

7 INT. THE MUSIC ROOM

Silas and Bones find the piano in the center of the room. This is the source of the music, yet there is no one sitting at the piano.

BONES
(whimpering in fear)

46

SILAS
I thought these were only at hotels.
Must be expecting guests...

47

Silas and Bones walk away. However, they are oblivious to how the lightning illuminates a TOP-HATTED SHADOW on the floor.

Though they leave the room, the piano music echoes throughout the house as they keep exploring.

8 INT. PORTRAIT HALLWAY

CRACK!

The lightning of the raging storm outside illuminates the dim hallway they find themselves in, even if for a quick flash.

Portraits of a WOMAN LOUNGING ON A LOVESEAT, a YOUNG GREEK WOMAN, a SHIP AT SEA, a stately young man named MASTER GRACEY, a KNIGHT RIDING ON HIS HORSE, A BEAUTIFUL YOUNG MAIDEN all hang on the wall.

Lightning flashes, revealing each of the paintings' true forms that Silas does not even notice.

He realizes once the appearance of Master Gracey suddenly turns into a SKELETON out of the corner of his eye.

Silas turns, only for the painting to be the man in his youth, just as he thought.

SILAS

Hmm... Must be my eyes playing tricks
on me...

48

Silas continues to make his way through this hallway. The MARBLE BUSTS at the end turn to look at him as he walks away.

9 INT. GRAND STAIRCASE

Silas leads Bones to the mansion's GRAND STAIRCASE. He continues with his lantern.

The light from the lantern embraces Silas and Bones in a WARM, YELLOW GLOW that contrasts with the mansion's DARK INTERIORS.

Silas climbs up the LEFT SIDE of the grand staircase, flanked by a pair of BRONZE GRIFFINS. Much like the marble busts, they turn and watch Silas as he obliviously passes. The two griffins exchange a glance.

10 INT. UPSTAIRS HALLWAY

Dust and cobwebs seem to imply that no one has lived here in quite some time, but who let them in?

SILAS

What is this place, Bones?

49

They notice the PURPLE WALLPAPER that looks like it has eyes in it, but they don't seem to notice that the eyes blink and watch them.

Bones sees a stationary suit of KNIGHT ARMOR with a RED PLUME and begins to whimper.

SILAS

It's okay, boy. It won't hurt you.
There's no one wearing it.

50

Silas lifts up the helmet to reassure his dog that it's nothing more than a hollow suit with no occupant.

BONG! BONG! BONG!

The BELL of an ANTIQUE, DEMONIC GRANDFATHER CLOCK chimes.
Silas begins to hear...

MADAME LEOTA

(distant)

*...Serpents and spiders, tail of a rat;
call in the spirits, wherever they're
at!*

51

The voice seems to echo through the halls, accompanied by different instruments, such as a TRUMPET, playing a few notes of "GRIM GRINNING GHOSTS."

Silas tracks where the voice and the music is coming from, passing a DEMONIC GRANDFATHER CLOCK, its hands pointing to a 13 at the very top.

11 INT. MADAME LEOTA'S BOUDOIR

Silas enters a dark room lit only by CANDLELIGHT. The first thing he sees is the back of a CHAIR seated at a ROUND TABLE.

He sees the spherical edge of a CRYSTAL BALL and what looks to be the BACK of someone's head.

MADAME LEOTA

*Rap on a table, time to respond. Let
there be music from regions beyond!*

52

SILAS

Thank God I heard your voice! Listen,
we need some help. We lost our way,
and we need to get out of here. I'm
sorry if I sound a little frazzled...

53

MADAME LEOTA

*Goblins and ghoulies from last
Halloween... Awaken the spirits with
your tambourine!*

54

He gets closer. The head turns out to be the Raven, and it FLIES AWAY, startling Silas and causing him to fall.

A FLOATING TRUMPET taunts him with "Grim Grinning Ghosts". Other FLOATING MARCHING BAND INSTRUMENTS respond.

He picks himself up, trying to rationalize that someone else is at least in there with him.

SILAS

I hope we aren't intruding, but it's a

55

relief to hear your voice...

Silas walks around the chair, only to find nobody there.

SILAS

Huh?

56

MADAME LEOTA

(whispers)

Silas Crump...

57

SILAS

Who... who said--

58

Silas looks into the crystal ball and sees the gaunt face of MADAME LEOTA, a psychic medium, from inside the glass ball.

MADAME LEOTA

*An unjust crime to five lost souls,
Avenge them all before the bell
tolls...*

59

SILAS

(screams)

60

MADAME LEOTA

*Help us Silas, before it gets worse.
Leave before dawn and you'll be
cursed.*

61

Silas and Bones take off running out the door.

12 INT. UPSTAIRS HALLWAY

Silas needs to slow down and catch his breath.

Bones whimpers, directing Silas' attention to a window. The storm rages on.

SILAS

Don't worry boy. We'll find a way
out...

62

The faint sound of FOOTSTEPS slowly gets louder and louder. The metallic clinks of chainmail armor grow closer.

SILAS

Who's there?

63

He turns around only to find nothing but a hallway.

SILAS
That's odd...

64

Bones whimpers, so he turns back around to comfort his dog.

Silas is now face-to-face with another suit of knight armor with a BLUE PLUME (hereon referred to as the BLUE KNIGHT) only a few inches from his face.

SILAS
Oh, God!

65

Losing balance, Silas falls to the ground and tries to crab crawl away. The Blue Knight raises its mace, ready to attack...

Accepting that this is his fate, Silas closes his eyes. Bones interferes, knocking the Blue Knight off its balance.

The different components of armor all fall to the ground and separate on impact, revealing no one in there.

SILAS
What?!

66

They're still not alone. The Red Knight from earlier steps down from its podium and raises his axe at Silas.

Before the knight can deal any damage, the duo take off as fast as they can, with Bones leading.

13 INT. CORRIDOR OF DOORS

They run past doors whose KNOBS, HANDLES, and BRASS KNOCKERS move on their own, creating LOUD, PERCUSSIVE SOUNDS.

Silas' mind races as he actually races the knight to safety.

Silas tries to open a door. A pair of MONSTROUS HANDS grabs the top from the other side.

ZOMBIE
Let me outta here!

67

The knight's axe STRIKES the door. Zombie hands start to protrude from the openings where the axe hit.

Silas races down another corner.

14 INT. ENDLESS HALLWAY

An open window at the very end of the hallway beckons them

closer as the night breeze playfully billows the curtains.

Out the window, the storm has clearly given way to a STARRY NIGHT SKY: a chance at escape!

A candelabra begins to FLOAT in midair. As he tries to get closer, the candle moves away as if to guide him.

He hears a door open and shut behind him; the Red Knight is here.

Silas and Bones race toward the window, passing multiple doors... But the window never seems to get any closer.

SILAS

What?!

68

The candelabra guides him toward a door to his left. The door opens slightly.

SILAS

Uh... thanks.

69

Silas and Bones enter the door, and the flames on the candelabra extinguish as if someone blows on them.

15 INT. THE ATTIC

Silas finds his way into the attic.

It's filled with various trunks, FIVE PORTRAITS, and various other mementos.

Silas isn't sure if he's actually breathing loudly or if it seems like he's breathing loudly because it's so quiet.

A TRAGIC SPIRIT floats in the center of the attic, wearing a WEDDING DRESS.

It's hard to miss that she has PIERCING YELLOW EYES and a GLOWING RED HEART.

The bride floats there listlessly, so Silas sticks to the perimeter of the attic, trying to find a window.

He accidentally knocks down a pile of FIVE HATBOXES precariously stacked on top of each other.

SILAS

This is it boy!

70

As he turns to talk to Bones, he knocks over the five hatboxes. SKULLS fall from the different boxes as they hit the floor.

The scream and the clatter cause bats to fly around the attic, instantly catching the attention of this spirit.

SILAS
(gasps) 71

BONES
(yelps) 72

Not only does he see her yellow eyes turn to look at him, but he feels them pierce his soul.

He instinctively grabs Bones and climbs through the window.

16 EXT. BALCONY

Silas lands on a balcony he didn't expect to be there.

Stars dot the night sky and a gentle breeze blows, almost as if to congratulate Silas on escaping.

But it isn't that easy. He sees a FIGURE wearing a TOP HAT, hunched over, overlooking the surrounding area.

The figure turns around to reveal he has no head; there is only an EMPTY SPACE where it should be.

Instead, his head ILLUMINATES the hatbox he carries from the inside; this is the one and only HATBOX GHOST.

HATBOX GHOST
...Leave. 73

Startled, Silas moves backward, causing him to fall off the balcony.

SILAS
(screams) 74

FADE TO BLACK

17 EXT. ETERNAL GRACE CEMETERY

POV: SILAS AWAKES, AND SEES A TOMBSTONE: **"MARY WROTE MYSTERIES WITH MASTERFUL QUILL, NOT KNOWING THE INK OF WORDS COULD KILL."**

Silas is determined to leave, but Bones quivers in fear.

SILAS

What's the matter, boy?

75

He looks up at what Bones sees, seeing HUNDREDS of ghosts FLYING UP from the graveyard and TOWARD the mansion.

SILAS

Come on, Bones!

76

Silas and Bones run to the car, right where they left it and get in without any lock trouble this time.

18 INT. SILAS' CAR

Silas picks up Bones and gets in. Silas hastily buckles up and turns the car key, ready to reverse his car.

He looks through his rear window; nothing obscures his view and he backs up.

As he turns back around to see the reflection of THREE GHOSTLY FIGURES sitting in the back seat smiling at him. The car slowly rolls backwards into a headstone reading "**JAMES EVERS, HERE HE LIES FOREVERS AND EVERS**", breaking it.

PHINEAS, a plump ghost, sits behind the passenger seat; EZRA, the tall, lanky skeleton in the middle; and GUS, a short, bearded prisoner on the right.

SILAS

(screams)

77

GUS

(screams)

78

SILAS

Why are you screaming?!

79

GUS

Why are you screaming? You've worked here for years!

80

SILAS

You've been watching me?!

81

PHINEAS

Yes... well... Oh goodness, it's not like that at all. It was more like observing you.

82

| | |
|--|----|
| EZRA | |
| You stayed out of our way, so we | 83 |
| stayed out of yours. | |
| GUS | |
| How has he never been around when | 84 |
| Leota casts the spell for us to | |
| materialize? | |
| SILAS | |
| Who's Leota?! | 85 |
| PHINEAS | |
| The psychic woman in the crystal ball. | 86 |
| GUS | |
| Have you ever noticed they're called | 87 |
| crystal balls when they're clearly | |
| made of glass? | |
| PHINEAS | |
| You nitwit, they can be crystal-- | 88 |
| SILAS | |
| I'm sorry, women in crystal balls is a | 89 |
| normal thing around here? | |
| EZRA | |
| More or less. | 90 |
| PHINEAS | |
| It might even be the most normal thing | 91 |
| around here. | |
| GUS | |
| The least normal thing is in the car | 92 |
| right now, and it's not me or Ezra. | |
| PHINEAS | |
| I've had enough of your antics for a | 93 |
| lifetime, let alone an afterlifetime-- | |
| SILAS | |
| Please, I've had a very long night. I | 94 |
| just escaped-- | |
| GUS | |
| Big deal. I've escaped prison before. | 95 |
| Twice! | |

| | |
|---|-----|
| PHINEAS | |
| Getting put back in prison after the first time means you weren't successful. | 96 |
| GUS | |
| But-- | 97 |
| EZRA | |
| Neither is dying in the second attempt. | 98 |
| GUS | |
| I'm free now, aren't I? | 99 |
| PHINEAS | |
| Your ball and chain followed you into death! | 100 |
| GUS | |
| What about your carpetbag? | 101 |
| PHINEAS | |
| It's not indicative of my status as a prisoner! | 102 |
| SILAS | |
| What are you even doing in my car? | 103 |
| EZRA | |
| We were waiting for you. | 104 |
| SILAS | |
| Waiting for... Wait a second, my lock isn't broken! It was you! | 105 |
| GUS | |
| If your lock was broken, we wouldn't be able to lock you out. | 106 |
| SILAS | |
| But why would you lock me out? | 107 |
| EZRA | |
| I apologize if we frightened you, but we had to get you in the Mansion somehow. | 108 |
| GUS | |
| Blowing out your lantern was just for fun. | 109 |

SILAS
Hold on, why did you need me in the Mansion? 110

EZRA
There are souls in there that need your help. 111

SILAS
Absolutely not. I'm not helping any ghosts. 112

EZRA
Silas, we weren't talking about ghosts. 113

SILAS
Who else would be dumb enough to go in there--Oh, no. Tell me it's not the kids... Tell me! It's not! The kids! 114

CUT TO:

19 INT. THE LIBRARY

Mike and Karen open a door, shining their flashlight on shelves upon shelves of books and marble busts.

KAREN
There's gotta be hundreds of books in here! 115

MIKE
Do you think maybe that old guy is right? 116

KAREN
What, that this place isn't haunted? 117

MIKE
No, that being out this late is dangerous. 118

KAREN
Don't tell me you're afraid! Studying this place was your idea. 119

MIKE
Yeah, but actually coming here was yours. I only agreed if it meant less reading. 120

| | |
|---|-----|
| KAREN | |
| You're welcome to leave. | 121 |
| MIKE | |
| And leave you alone in here? | 122 |
| KAREN | |
| I can take care of myself. Sounds more like you don't want to be left alone out there. | 123 |
| MIKE | |
| That's not inaccurate... But maybe we should go while the storm has passed-- | 124 |
| CRACK! More lightning, thunder, and rain. | |
| KAREN | |
| No other choice now. | 125 |
| MIKE | |
| We know that Constance's husband died after the wedding, so what are we even looking for? | 126 |
| KAREN | |
| Anything that helps fill in the gaps. Maybe things that belonged to them. | 127 |
| MIKE | |
| So we're stealing? | 128 |
| KAREN | |
| I mean they're dead, aren't they? | 129 |
| MIKE | |
| So we're stealing from the dead?! | 130 |
| KAREN | |
| Stop worrying. You can't really believe this place is haunted-- | 131 |
| AMICUS | |
| (offscreen) | |
| (groaning) | 132 |
| MIKE | |
| Are you sure about that? | 133 |
| KAREN | |
| It's probably just the wood or | 134 |

something.

AMICUS
(offscreen)
(mumbling incoherent words) 135

MIKE
We're not alone in here. 136

AMICUS
(offscreen)
(loud yell that turns into a yawn) 137

Karen clings to Mike's arm. AMICUS ARCANÉ (55), a nerdy-looking historian ghost, materializes mid-yawn.

MIKE (scream) KAREN (scream) 138-139

AMICUS
(offscreen)
(scream) Humans?! In the Mansion?! If I had known you were coming, I'd have tidied up a bit... It's not often we get guests here. Living ones, at least. 140

MIKE
"We?" 141

KAREN
"Living?" 142

AMICUS
Since it's sat abandoned, ghosts come and go as they please, but a human hasn't come in here in decades. Oh, goodness, where are my manners? I am Amicus Arcane, librarian and historian of the Mansion. 143

MIKE
I need a minute... 144

Mike reaches for a chair and sits. Karen does the same.

KAREN
What do you mean by historian? 145

AMICUS
The mansion has been home to so many 146

stories: those who have died here,
those who have retired here after
death, those we don't know about...
It's a lot to keep track of, but
someone has to do it.

KAREN

What do you know about the Black Widow
Bride Murders? 147

AMICUS

You're going to want to remain seated
for this one. 148

20 INT. SILAS' CAR

PHINEAS

Most of us are happy haunts, so the
kids are mostly safe. 149

SILAS

What do you mean, "mostly" safe?! 150

GUS

Most situations are mostly safe.
There's a risk of death no matter
where you go. 151

SILAS

I need to go in and get them-- 152

EZRA

Can we go back to the "Five lost
souls" part? What did Leota say to
you? 153

SILAS

Why is that so important? 154

EZRA

Are you familiar with the Black Widow
Bride Murders? 155

SILAS

Oh, no... 156

21 INT. THE LIBRARY

Mike and Karen listen intently.

AMICUS

Ambrose Harper, a farmer. Frank Banks, 157
a man of old money. Marquis de Doome,
a Chinese diplomat. Reginald Caine, a
railroad baron. And George Hightower,
most recent owner of this Mansion

All unique men in their own right. But 158
they had a few things in common: their
fortunes and their bride, Constance
Hatchaway. Bad luck seemed to follow
her, striking each of her husbands.

I can't tell you much about the first 159
four because they haven't retired
here, and they weren't residents of
the mansion. But George and
Constance...

22 INT. SILAS' CAR

EZRA

They were two lovers due to be wed 160
just as they were doomed to be wed.

GUS

Did he just make that up? 161

EZRA

I've been waiting to use it. 162

PHINEAS

That was very good. 163

EZRA

Thank you. Anyway, George was found 164
dead just after the wedding. Almost a
hundred years ago in a few days.

SILAS

So who killed him? 165

GUS

There are have been so many competing 166
versions of the story that no one
knows the real one anymore. It could
have been a freak coincidence, it
could have been Constance's father
from beyond the grave as an act of
revenge because no one was good enough
for his little girl. Heck, it could

have even been me!

EZRA

No, it couldn't have. 167

GUS

Do you know that for sure? 168

23 INT. THE LIBRARY

KAREN

It just makes no sense. What kind of 169
bad luck did she have to have for this
to keep happening?

MIKE

Why don't we ask her? 170

AMICUS

Some people say they hear her wedding 171
vows come from the attic but no one
has seen her in years.

24 INT. SILAS' CAR

SILAS

I saw her. 172

PHINEAS

You saw Constance? 173

SILAS

When I escaped, I accidentally went up 174
to the attic and saw this haunted
wedding dress.

EZRA

Madame Leota has been trying to help 175
Constance cross over for awhile with
some of the others. But she hasn't
asked us to help yet.

GUS

I was told it's because we don't take 176
things seriously enough, which is
ridiculous. I take everything
seriously... Except for you.

PHINEAS

I don't think they'd want anyone with 177
a criminal history anyway.

EZRA
Both of you, stop! 178

25 INT. LIBRARY

AMICUS
I'm afraid that's all the information 179
I have now. As a librarian, I pride
myself on the facts, and if I don't
have them all, I'd rather not go on.

KAREN
Then we'll find the facts tonight. 180

MIKE
We will? 181

KAREN
That's what we came here for. 182

MIKE
Karen, the deeper we go, the more 183
dangerous this seems.

KAREN
What are you so afraid of? 184

MIKE
So many things-- 185

KAREN
And doesn't that bother you? 186

MIKE
You know what? You're right. Let's do 187
this. Starting now, scared Mike is
gone. Only the new, cool, brave Mike.

KAREN
It's not cool when you call yourself 188
cool.

MIKE
Oh... Well, you know what I mean. 189

AMICUS
Best of luck to you. 190

26 INT. SILAS' CAR

SILAS

I guess I have no choice... We gotta 191
go back in, Bones.

PHINEAS

Some ghosts don't like trespassers, 192
and now that you have all been inside,
they'll be watching the front door.

SILAS

So how do we get in? 193

EZRA

Well, there's always my way. 194

ACT II

27 EXT. ETERNAL GRACE CEMETERY

They walk through the cemetery, where ghosts are having picnics, riding bicycles, and enjoying their afterlives.

SILAS

How do you all know so much about the mansion if you didn't die there? 195

PHINEAS

Us cemetery ghosts are real close with the mansion ghosts. Over nine-hundred and ninety-nine of us call these grounds our home. 196

GUS

But there's room for a thousand! 197

Gus playfully nudges at Silas.

SILAS

Uh, no thanks. I'm not trying to die here. 198

GUS

I was talking about living here! It has everything. Wall-to-wall creeps, hot and cold running chills... It's perfect! 199

SILAS

I don't know what that's supposed to mean. 200

EZRA

Here we are. 201

They come to a crypt marked "1764." The ghosts glide through.

SILAS

Uh, guys? 202

Silas tries opening the door.

SILAS

Locked. 203

Ezra pops back out, startling Silas.

EZRA
I could have told you that. 204

SILAS
Don't scare me like that! 205

EZRA
Then be patient. 206

Ezra opens the door for him.

28 INT. CATACOMBS

The space is lit by torches. Cobwebs are strewn about the space and a set of stairs descends into the ground.

They move through a tunnel, though the ground seems to be wet.

Gus floats down the stairs, carrying the ball on his chain, but Phineas and Ezra walk with Silas.

SILAS
This is creepy... 207

GUS
This is home. 208

PHINEAS
Pirates used empty crypts like this to disguise tunnels so they could smuggle goods around the city. 209

EZRA
They were supposed to stay a secret, though. Pirates would kill anyone who would come across them. 210

SILAS
Do pirates still haunt these tunnels? 211

PHINEAS
Who knows? We're never down here. But the city is below sea level, so most of the tunnels are just flooded now. 212

The stairs end. Ezra leads them through a brick hallway with sconces shaped like arms holding up torches.

They stop underneath a TRAP DOOR. Muffled ORGAN MUSIC plays from the above.

EZRA
Here we are. The ballroom. 213

Ezra and the other ghosts float up. Silas waits a few seconds.

Ezra pops his head back down.

EZRA
Look alive, Silas! We may be dead, but 214
we don't have all night.

Mildly annoyed, Silas pushes the door out of the way. He finds himself in...

29 INT. THE BALLROOM

Clink!

A vase has shattered; the trap door was underneath a small end table with a vase on top.

GUS
Oh yeah. I forgot about that. 215

PHINEAS
That vase has been in the Mansion for 216
generations, and you just *forgot* to
move it?

GUS
Neither of you remembered either! 217

Silas climbs up.

SILAS
You brought me to a ghost party? 218

HERR VICTOR GEIST, the organ player, passionately plays a discordant waltz on his organ as wraiths fly out of the pipes.

Ghostly couples obliviously waltz through furniture laid out around the room.

The ghosts of two dueling brothers, PAUL and EDWARD, materialize, then walk ten paces away from each other, each lining up with their paintings on the tenth.

PAUL EDWARD
DRAW! DRAW! 219-220

They turn around, aim their guns and shoot, though each man only shoots the hat off of the other.

The hats fall off in front of the Hitchhiking Ghosts and Silas.

SILAS
Oh, Great Caesar's ghost-- 221

CAESAR, the Roman Emperor himself, pops up from behind Silas.

CAESAR
Yes? 222

SILAS
It was just an expression. 223

GUS
Yeah, like "the Ides of March."
(chuckles) 224

CAESAR
Hmmpf! 225

Offended, Caesar floats away.

SILAS
The sooner I can find those kids, the
better. 226

EZRA
You can ask around the ballroom, I'm
sure someone has seen them. 227

PHINEAS
Relax, we're sure to find them. 228

SILAS
A little difficult when I'm the only
living one here. 229

GUS
If it makes you feel any better,
you're going to die at some point. 230

SILAS
It doesn't, but thanks. 231

GUS
My pleasure! 232

Gus picks up the ball chained to his ankle and floats up to the chandelier.

EZRA

I hate to leave you all, but there are
some lovely ladies in need of a dance
partner. 233

Ezra makes his way to the dance floor.

PHINEAS

You can stick with me, Silas. We'll
find those kids. Let's ask around. 234

MONTAGE

- They sit in at the dining table where VICTORIA THE BIRTHDAY
GHOUL is served a CAKE.

PHINEAS

Silas, this is Victoria. 235

SILAS

It's nice to meet you, Victoria. 236

CUT TO:

- They walk by the fireplace where GRANNY GHOUL knits. She
notices Silas and Phineas.

GRANNY GHOUL

The pleasure is all mine! 237

PHINEAS

Granny Ghoul, we have something to ask
you. 238

CUT TO:

- They stand by Herr Victor Geist as he continues playing.

SILAS

You haven't seen two children running
around the Mansion tonight, have you? 239

CUT TO:

GRANNY GHOUL

I can't say I have, but... 240

CUT TO:

VICTOR GEIST

They are bound to turn up soon, for no
mere mortal can resist our swinging
wake. If not, I shall ask my dear
Sally if she's seen anything. 241

CUT TO:

VICTORIA

If they don't, it would be awfully
inconsiderate since we're celebrating
my thirtieth death day. 242

SILAS

Death day? 243

PHINEAS

The anniversary of her death. 244

SILAS

Strange thing to celebrate. 245

VICTORIA

It's also my birthday. 246

CUT TO:

- PICKWICK, a diminutive ghost in a Dickensian outfit talks
to Silas.

PICKWICK

You said they were two teenagers? 247

SILAS

Yes. 248

PICKWICK

Were they taller than me? 249

GUS

Who isn't taller than you? 250

PICKWICK

You. 251

Gus lunges to attack, but Phineas and Ezra hold him back,
unphased by this.

GUS

Why, I oughta...! I'll ____ your ____!
You little ____, (unintelligible 252

yelling, improvise insults)

CUT TO:

VICTOR GEIST

I'll ask Sally if she's seen them
later tonight.

253

CUT TO:

GRANNY GHOUL

I'm sorry I can't be of much help, but
I hope you make good progress tonight!

254

Silas and Phineas walk away. Granny Ghoul continues to hum the tune of "THERE'S A GREAT, BIG, BEAUTIFUL TOMORROW" to herself.

END MONTAGE

CUT TO:

Silas and Phineas watch from armchairs on the second floor overlooking the ballroom. Bones curls up into Silas' lap.

SILAS

You know, I always thought death meant
your time on Earth was up, but I guess
I was wrong.

255

PHINEAS

Well, you're not. Ghosts typically
have unfinished business. Some of us,
who were afraid of death.

256

SILAS

Doesn't coming back make the lives you
lived less meaningful, though?

257

PHINEAS

I don't think so. Second chances don't
mean the first one was wrong. It just
means we know what to do differently.

258

Silas, you and I haven't known each
other long, but when this is over,
promise me you'll stop being so
afraid.

259

SILAS

Of what, death?

260

PHINEAS
Of living. 261

Silas digests this assessment of him and lets it sit for a moment.

The doors to the ballroom open. A GHOSTLY BUTLER opens the door for Mike and Karen. The two are awestruck.

MIKE
Great Caesar's ghost! 262

CAESAR
Yeeee--NO! 263

KAREN
Mike, get a photo! 264

MIKE raises a POLAROID CAMERA. She takes a FLASH PHOTO of Caesar, causing several ghosts to groan.

PICKWICK
Blimey! 265

DISTANT GHOST
Turn it off! 266

GUS
I'll break it myself! 267

The camera prints a polaroid. The black square instantly turns into a white one.

KAREN
Huh? 268

CAESAR
We spirits are frightfully sensitive
to bright lights, miss! You'd be smart
not to use that in here. 269

Silas rises from his seat. Bones and Phineas follow.

MIKE
Karen, look! It's the old man from
earlier! 270

SILAS
What are you doing in here?! 271

KAREN
You specifically said you didn't care 272
where we went, as long as it wasn't
the cemetery.

SILAS
I didn't mean this haunted house-- 273

KAREN
Mansion. 274

SILAS
It doesn't matter. (sighs) Look, do 275
your parents even know you're out this
late?

MIKE
My parents think I'm at her house. 276

KAREN
Mine think I'm at his. 277

SILAS
Unbelievable! I'm taking you two home 278
right now.

KAREN
We're not leaving until we find out 279
the truth about George Hightower's
murder.

A collective gasp as all eyes fall on them. Victor stops
playing the organ. The duelists miss. Pickwick descends.

VICTORIA
Don't ever say that name again! 280

KAREN
Why not? 281

VICTOR GEIST
Because the Hightower name is bad 282
luck. It has not been spoken in these
walls since his death.

KAREN
That seems extreme. 283

PICKWICK
His death brought about a curse to the 284
mansion that no ghost may ever leave

the mansion or the cemetery.

MIKE
Why the cemetery? 285

PHINEAS
It used to be part of the mansion. 286

SILAS
But don't you all love the mansion? 287
Why would you want to leave?

EZRA
It's not that we want to leave. It's 288
that we want the freedom.

GUS
I never got to see the world. Phineas 289
and Ezra said we would go one day, but
now we can't.

KAREN
So let's help you fight the curse! 290

PICKWICK
It might be time for you mortals to 291
leave while there's still hope for
you.

EZRA
The passage behind that painting will 292
take you to the front door.

Ezra points to a painting of famous pirate JEAN LEFITTE.

SILAS
Thank you. Come on, kids. 293

Silas walks through the door, and the kids begrudgingly follow.

30 INT. SECRET PASSAGEWAY

The three humans and Bones walk through the DARK, MUSTY PASSAGEWAY.

KAREN
It feels weird to quit now. 294

MIKE
Are you crazy?! 295

KAREN
Mike, we could lift a curse and get an A in the process. An A+! 296

SILAS
There will be no curse lifting or good grades tonight. I'm taking you straight home. You can get a good grade on something else. 297

Waiting for them at the end are two fraternal twins (8), WELLINGTON and FORSYTHIA DREAD.

KAREN
Ghost kids. 298

MIKE
No, they're just kids. They can't be ghosts. They're probably lost down here too. 299

SILAS
Neither of those things are good. 300

The twins stand guard at an impasse splitting into two paths: a DARK one down a flight of stairs, and one lit by a faint OIL LAMP.

SILAS
Excuse me, are you two lost? You're welcome to come with us out of here. 301

WELLINGTON
Seems like you're the lost one. 302

FORSYTHIA
What are you even doing down here? 303

SILAS
We don't want to be down here. We need to leave. 304

WELLINGTON
Forsythia wasn't talking to you. 305

FORSYTHIA
(to Mike and Karen)
We don't get kids around the mansion often. 306

WELLINGTON
Or at all. 307

FORSYTHIA
Should we play a game? 308

Mike and Karen look at each other, unsure of how to proceed.

MIKE
What did you have in mind? 309

WELLINGTON
It's easy. You just have to figure out
which one of us is telling the truth. 310

FORSYTHIA
And which one is telling a lie. 311

BONES
(confused sound) 312

KAREN
When does the game start? 313

WELLINGTON
We never stop playing it. 314

SILAS
I'm sorry, but we don't have the time
for a silly little game. Which way
gets us out of here? 315

WELLINGTON
This way. 316

SILAS
Thank you. 317

FORSYTHIA
No, this way. He's lying. 318

WELLINGTON
I never lie! 319

SILAS
Oh, dear God... 320

MIKE
So how do we know who's telling the
lie and who's telling the truth? 321

FORSYTHIA
That's the whole point of the game,
you insignificant troll. 322

WELLINGTON
This is why Cousin Maude didn't like
you. 323

FORSYTHIA
Cousin Maude got exactly what she
deserved. I only wish we were the ones
to give it to her. 324

WELLINGTON
Just like we did with Aunt Florence! 325

KAREN
So which way should we go? 326

Each twin points in the opposing direction; Forsythia toward
the light, Wellington toward the darkness.

FORSYTHIA
Probably best to walk toward the
light. 327

WELLINGTON
If we went toward the light, we
wouldn't be playing with you now. 328

SILAS
Well, okay... We're gonna go now... 329

FORSYTHIA
Goodbye, friends. 330

WELLINGTON
Come back soon. 331

They approach the light, only to find a dead end lit by a
torch.

MIKE
That's odd. 332

The wall slides away, letting them into...

31 INT. PORTRAIT GALLERY/THE SECRET ROOM

They walk into a DARK OCTAGONAL SPACE with FOUR PAINTINGS
sheathed underneath DUST COVERS.

GARGOYLE SCONCES hold up UNLIT CANDLES around the room.

The panel slides back into place, trapping them in this room.

MIKE
Where's the door? 333

GHOST HOST
(malicious chuckle) 334

MIKE
What's happening?! 335

The ceiling of the room begins to RISE.

KAREN
This is all a bad dream, this is all a
bad dream... (repeat) 336

One by one, the dust covers fly off of each painting.

The candles by each portrait illuminate. Mike is on one painting, Karen on another, and Silas on another.

The painting of Mike reveals him tied to a log... in a sawmill... headed for a blade.

The painting of Karen reveals her sitting in a chair... in a wooden cabin... that's about to catch fire.

The painting of Silas reveals him alone on a rowboat ... that's about to fall off a waterfall with no end in sight all while Bones waits ashore...

While Silas is initially shocked, his attention immediately turns to one, off-screen portrait.

KAREN
No... No! No! 337

Karen covers her eyes, afraid to look at anything. Mike holds on to her, partly for her own comfort, partly for his.

SILAS
How do we get out of this? 338

The gargoyles' candles extinguish as if a breeze was let into the room, plunging the room into absolute DARKNESS.

RAVEN
(squawk) He took the coward's way out! 339

GHOST HOST
 (off-screen)
 (chuckles)

340

Flashes of LIGHTNING illuminate the elongated room, particularly the Ghost Host's corpse hanging from a noose around his neck.

The corpse of the Ghost Host smiles down at them with a BULGING EYE and a PSYCHOTIC SMILE.

SNAP!

The rope gives way and the corpse falls... or did he jump down?

KAREN
 (screams)

341

SILAS
 The--did... you saw them too, right?

342

The candles reignite, illuminating the room once more, though there is no trace of the Raven or the corpse.

- BIG HOBBS, HOBBS, and SKINNY HOBBS, or three men on each other's shoulders sinking in quicksand.

- SALLY SLATER, a ballerina on a tightrope about to be devoured by an alligator.

- ALEXANDER NITROKOFF, a well-dressed man standing atop a barrel of dynamite.

The last dust cover finally falls, revealing a familiar woman sitting atop a familiar tombstone reading "OUR BELOVED GEORGE."

GARGOYLE SCONCES
 (demonic giggling) Get out! Get out!

343

MIKE
 What do we do? There's no exit!

344

As they all panic, a PANEL underneath the portrait of Sally Slater slides open.

ALEXANDER
 (v.o.)
 This way!

345

SALLY
(v.o.)
Hurry! 346

Bones runs through first, then the kids. Silas continues examining the painting.

MIKE
Come on! 347

Karen tries to keep the sliding panel open as Mike pulls Silas away.

32 INT. SERVANT'S QUARTERS

Slam!

Mike and Silas make it through as Karen lets the panel SLIDE BACK into place, indicating no trace of an opening.

They all catch their breath.

SMALL BELLS mounted on the wall reveal that this is the servant's quarters.

Names above these bells include: AMBASSADOR XAVIER, MADAME LEOTA, GRANDFATHER MCKIM, MASTER GRACEY, and PROFESSOR WATHEL.

KAREN
Those creepy little snots! She was lying! 348

SILAS
It doesn't matter anymore-- 349

MIKE
Those paintings... were us. 350

KAREN
And our fears. 351

MIKE
This has to be a bad dream-- 352

KAREN
How could we all imagine the same thing? 353

MIKE
I don't know! 354

Silas catches his breath.

SILAS
Where have I seen that woman before? 355

KAREN
The one with the rose, or the one 356
walking over a crocodile?

ALFRED THE GHOST ALLIGATOR appears and angrily chomps at them.

ALFRED
(growling, roaring) 357

BONES
(barking, growling, defending the 358
humans)

Sally Slater appears, trying her best to restrain him.

SALLY
Alfred, stop! We've talked about this! 359
(to humans) I'm so sorry, he doesn't
like it when people confuse him for a
crocodile! Down, boy!

ALFRED
(growl) 360

Alfred backs down and crawls away, but he glares at the group as he walks away and dematerializes.

SALLY
(cont.)
Victor told me about all of you. I'm 361
Sally Slater, greatest tightrope
walker on Earth.

BOOM! A fiery explosion in the middle of the room, and from it steps the pants-less Alexander Nitrokoff.

ALEXANDER
You mean "formerly greatest tightrope 362
walker on Earth." Because you died on
tightrope.

Karen hides from the flame behind Mike, who shields his eyes from the brightness.

He leaves a scorch mark on the carpet.

SILAS
(coughs) 363

BONES
(wimpers) 364

SALLY
You'll have to forgive him. He only
materializes in flames. 365

ALEXANDER
Unfortunate side effect of my death. 366
(to humans) Greetings, Americans! I am
Alexander of the great Nitrokoff
family of (mumbles country name).

SALLY
I think you mean "formerly" great 367
Nitrokoff family since you're all
dead. (hushed) And don't ask him about
his pants.

ALEXANDER
Silly Sally, always judging me for no 368
trousers, yet you defy laws of nature.
Mother Nature did not intend for human
to befriend gator.

SALLY
Leave Alfred out of this! 369

KAREN
That thing has a name? 370

SALLY
Of course. He's my pet alligator. 371

MIKE
You have a pet alligator after being 372
eaten by an alligator?

SALLY
(laughs) Alfred is the alligator that 373
ate me! It's a funny story--I died
because he ate me, and he died because
he couldn't digest me, so we decided
there were no hard feelings.

SILAS
What was that place we were just in? 374

ALEXANDER

We call it Stretching Room. We don't
know if it just appeared one day, or
if it was always here.

375

FADE:

33 INT. STRETCHING ROOM - FLASHBACK

The blank walls of the room. As Sally speaks, the unstretched
portraits seem to fade into existence.

SALLY

(v.o.)

All we know is that our paintings let
us see into that room. In fact, that's
how we discovered that room and each
other.

376

Sally, Alexander, and Hobbs all step into the room through
their portraits like doors.

SALLY

(v.o.)

But not all of us from the paintings
were able to access this mysterious
place.

377

ALEXANDER

(v.o.)

Yes, the funny little man said "My
friends' ghosts are still trapped in
quicksand!"

378

As Alexander explains in realtime, Hobbs explains in the
flashback as if Alexander dubs over Hobbs.

SALLY

(v.o.)

Another one was trapped in the attic
by Madame Leota.

379

They all look up at Constance's painting looking down upon
them.

34 INT. SERVANT'S QUARTERS

Leota's servant bell rings.

SALLY

Speaking of which, it looks like she

380

wants to see you now.

SILAS
We need to leave. 381

SALLY
You may not be able to without seeing
Leota first. 382

The kids and Bones turn to look at a reluctant Silas.

35 INT. ENDLESS STAIRCASE

The room is a big void full of confusing, ESCHER-LIKE stairs
that run in every possible direction.

The humans stare in disbelief, taking it all in. Sally leads
them up a flight of stairs.

ALEXANDER
This is Endless Staircase. 383

SALLY
I practice tightrope walking in here
sometimes. 384

KAREN
A room that stretches... An infinite
staircase... How do these even fit
into the structure of this place? 385

SALLY
Just because something is inside the
structure of the Mansion does not mean
it is within the construct you know as
reality. Everything about the Mansion
blurs the lines between the normal,
the paranormal, and the abnormal.
(under breath to kids) Like him. 386

KAREN (giggles) MIKE (giggles) 387-388

SALLY
A few of us are dedicated to helping
Constance peacefully cross out of this
realm, but we have yet to make any
other progress. 389

KAREN
Who's "we"? 390

SALLY

A few of us, but our guide is really 391
Madame Leota. She knows more about us
than we know about ourselves--

Faint footsteps.

ALEXANDER

Shh... Listen. 392

The sound grows louder and louder, as if someone is following
the group from behind.

They all turn around. No one is standing there.

SILAS

False alarm... 393

Everyone turns back around to find the Hatbox Ghost in front
of them at the top of the staircase they are on.

HATBOX GHOST

Get out. 394

Silas recognizes the Hatbox Ghost and shields the kids from
him. Alexander is paralyzed with fear at the ghost.

ALEXANDER

Do svidaniya! 395

Alexander disappears in another explosion, quickly setting
the staircase on fire.

SALLY

Alexander! 396

SILAS

Run down! 397

SALLY

No, wait! 398

He leads the kids down the stairs as the flames follow; they
quickly leave Sally behind.

Somehow, the Hatbox Ghost waits for them at the next landing.

SILAS

What do you want?! 399

HATBOX GHOST
(echoing)
She knows you're here. 400

SILAS
Kids, run! 401

Mike slides down a banister and Karen runs up a set of stairs, only for them to suddenly meet.

HATBOX GHOST
I'd be careful if I were you. 402

Silas and Bones run up a set of different stairs from Karen as the stairs all move.

SALLY
No, wait! 403

They run down several flights of stairs, not even realizing Sally said anything.

Waiting for them at each end of their respective staircase is the Hatbox Ghost. Realizing that he'll be waiting on either side, Mike climbs the banister and jumps down!

KAREN
Mike! 404

THUMP!

She looks over the railing, trying to look for where her friend landed, only to see a void below.

KAREN
Mike?! 405

MIKE
Jump! 406

His voice comes from above, prompting her to look up.

KAREN
What?! How did-- 407

MIKE
Just jump! 408

Karen jumps and somehow meets Mike on the same stairs.

MIKE
Come on, Silas! 409

Silas looks at them, then back at the Hatbox Ghost, who gets closer to him.

SALLY
Silas, wait-- 410

SILAS
No time, Sally! 411

Silas grabs Bones, looking over the stairs, hesitating before he realizes that's time he can't afford.

Trusting the kids, he LEAPS off the other side of the railing, expecting to rise...

Except he doesn't. His scream fades into the void.

KAREN
No! 412

The Hatbox Ghost looks at them with frustration before dematerializing.

HATBOX GHOST
(off-screen, echo)
There is no turning back now. 413

The kids keep running.

KAREN
Silas?! Sally?! 414

MIKE
I don't see either of them. Come on. 415

Mike and Karen run through a door.

36 INT. MASTER BEDROOM

They enter a dark room and slam the door behind them. They lock it in the hopes they can't be followed.

Karen's breathing gets heavier.

MIKE
What's wrong? 416

Mike finds a flashlight and switches it on.

KAREN
I feel guilty. 417

MIKE
What? Why? 418

KAREN
Silas... he just wanted to keep us 419
safe. Now he and his dog are--

MIKE
We don't know that. 420

KAREN
We watched him fall. Who knows how 421
high up we were?

MIKE
I'd rather not think about that. 422

KAREN
This was a mistake. Mike, I'm sorry. I 423
want to go home.

MIKE
Me too. We get out of here, we never 424
come back. Okay?

Karen nods.

KAREN
Okay. Where are we, anyway? 425

Mike shines his flashlight around the room.

MIKE
Looks like a bedroom. Probably 426
Constance's bedroom.

KAREN
Perfectly not creepy at all. 427

MIKE
Just like this entire house. 428

KAREN
Mansion. 429

MIKE
Whatever... Let's look around. Maybe 430
we can find something for our

assignment in here.

Mike shines his light on a 17th CENTURY PHOTOGRAPH depicting CONSTANCE and GEORGE HIGHTOWER.

The pair have a very stern demeanor, though Constance has the faintest hint of a devilish smirk.

Constance looks younger than she did in her painting, while George looks exactly like his head on the tombstone.

MIKE
George Hightower. 431

KAREN
Yep. Poor guy. 432

MIKE
Do you think we'll ever end up like
them as adults? 433

KAREN
Creepy? 434

MIKE
No-- 435

KAREN
Murdered by someone you trusted? 436

MIKE
No, like married. Uh, not that we'd
marry each other! I just meant--
nevermind. Forget I said anything. 437

KAREN
Well, if it makes you feel better, I
would never try to murder you. 438

Karen smiles in the darkness, but Mike can't tell if she likes the idea of marriage or if she wanted to laugh.

KAREN
Uh, it looks like there's a lamp over
here. 439

Karen walks toward an ornate lamp and tries to turn it on, only for it to FLICKER on and produce the faintest light.

KAREN
Of course. 440

MIKE

Almost like the house doesn't want us
to have light.

441

In the silence, Karen notices a MUSIC BOX.

KAREN

Maybe some music will break the
silence.

442

She OPENS it. Inside is a WALTZING COUPLE, but the male's
head has been BROKEN OFF. She winds it up.

The dancing couple ROTATES. The man's headless body gives it
the appearance that the woman leads the dance.

A HAUNTINGLY BEAUTIFUL melody plays and carries on throughout
the scene.

Mike spots a HATBOX near a drawer. He opens the drawer and
rummages through, only to find seemingly nonsense newspaper
clippings, such as:

- HARPER FAMILY FARMS SOLD TO BUSINESS TYCOON
- NEW YORK BANKER DONATES TO CALIFORNIA HOMETOWN AMIDST
TRAGEDY
- FORMER WAR HERO VISITS NEW ORLEANS
- RAILROAD BARON EXPANDS EMPIRE
- WHO IS THE RIGHTFUL HEIR TO THE HIGHTOWER FAMILY FORTUNE?
- MURDEROUS MAD HATTER RESPONSIBLE FOR THE BLACK WIDOW BRIDE
MURDERS

Mike begins to read the last article, then pockets it.

On the other side of the room, Karen finds assorted treasures
in a drawer, none of them all that significant.

Her attention is drawn to an ORNATE WARDROBE. Opening it, she
finds a few coats.

She pushes them apart like curtains as the music box melody
slows down. She finds a shiny HATCHET on the wardrobe floor.

Karen hears inaudible, overlapping whispers.

CONSTANCE
(overlapping whispers)
I can help you... Karen... Pick it
up... Set me free... Help me...
Please, Karen.

443

Karen's gaze does not break from it; she is hypnotically drawn to it. As if it was waiting, just for her...

Mike continues to examine an EMPTY FIREPLACE. He feels around the back of the fireplace, pushing in a STONE.

The wall SWINGS OUT like a door which leads into a small room with another STAIRCASE going up.

MIKE
Hey, Karen. I found a secret passage!
... I wonder where it leads... Karen?

444

OVER THE SHOULDER SHOT: Karen looking at Mike.

Mike turns around, to find the body his best friend with her eyes GLOWING YELLOW as she carries the hatchet; this isn't Karen, it's CONSTANCE HATCHAWAY.

Karen's body lines up with Constance on the photograph, while George's head is suddenly missing.

MIKE
Karen? Do you hear me?!

445

CONSTANCE
I do.

446

MIKE
Karen?!

447

CONSTANCE
Karen isn't here. I have no more need
for you.

448

As Karen, Constance slowly RAISES the hatchet, ready to strike. He falls to the floor on his back.

She swings to hit his head. He rolls to dodge, but the axe grazes his cheek!

He feels the drop of blood from the cut with his hand, but has no time to process this as she raises the weapon again.

MIKE

Karen, stop! I know you're in there! 449

CONSTANCE

There is no Karen, there is only-- 450

Remembering that spirits don't like bright lights, he points his flashlight directly in Constance's eyes.

CONSTANCE

Agh! 451

He runs toward the doorway they came through, though it is suddenly locked.

Constance throws the axe at him.

Mike drops to the floor in an instant as the axe hits the wall. The blade of the axe is wedged into the wall.

Thinking quickly, Mike grabs the handle of the axe. He tries to pull and jiggle it out of the wall, struggling.

MIKE

Come on! 452

Using all his might, he eventually pulls hard enough to get it out!

MIKE

Stay back! I don't want to hurt you! 453

Mike holds the axe defensively.

CONSTANCE

I wouldn't worry about that. 454

Constance extends an arm, summoning the axe.

It tries to escape Mike's grasp, but he holds on stubbornly, fighting to keep it in his hands.

Constance doesn't give up. The axe tries to wriggle and shake out of his hands, only for it to guide him to her.

She wrestles it out of his hands and backs him into the wall.

MIKE

Give me back my friend! We'll leave you alone! Please! 455

CONSTANCE
The truth will stay dead. And now, so
will you. 456

MIKE
(nervously)
Sounds like you're bad at killing the
truth, then! 457

Constance gets ready to swing again. As she does so, Mike
spits in her eye.

CONSTANCE
AGH! 458

Constance rubs Karen's eye. This buys Mike time to try to
leave.

MIKE
Karen's gonna kill me for that... 459

CONSTANCE
You'll already be dead. 460

The axe lands with its blade in the floor right next to him.
He tries to grab it, only for it to fly out of the floor
again.

Mike aims his flashlight at Karen's face again, only for the
battery to wear out and the light to die.

Without any options, he prepares to throw the flashlight at
Karen's head. Constance catches it and tosses it at the wall.

THUNK! It shatters.

Remembering that flash photography is frowned upon within the
Mansion, he pulls out his polaroid camera to take a photo.

CRACK!

The blade of the axe destroys the camera before Mike can take
the photo.

Realizing the final thing he will see is his best friend
attacking him, he clenches his eyes shut.

MADAME LEOTA
(off-screen, booming)
*Dark, evil forces await deep within,
unlock this door, and let the light* 461

in!

Light seeps in through the cracks; the door BURSTS open!
Constance falls back, and the axe falls from her hands.

Madame Leota's crystal ball floats in.

Constance grabs the axe again and gets ready to charge at
Madame Leota.

MADAME LEOTA

*Bride of Hightower, leave this body
behind, and return to the one that you
were assigned!* 462

Dropping the axe, Karen FALLS to the ground.

KAREN

Agh... 463

Mike opens his eyes to see the one thing worse than his best
friend attacking him: his best friend hurt.

MIKE

Karen! 464

Constance to materializes as her true self: a beautiful woman
whose eyes continue to glow yellow.

CONSTANCE

Oh, that's much better... I can't
thank you enough, Karen. You too,
Leota. 465

She caresses Karen's cheek.

CONSTANCE

(cont.)

I really am sorry for what I'm about
to do. 466

Constance raises her arms to strike, but she cannot bring
herself to strike, regardless of how hard she tries.

CONSTANCE

What is this?! 467

MADAME LEOTA

A simple protection charm on these
kids. You won't be able to harm them
as long as I'm around. 468

Displeased, Constance retreats back to the attic.

The lamps within the room are restored, fully lighting up the room. The portrait of George has its head again.

The door leads to the hallway outside rather than the Endless Staircase.

MIKE

Thank God you're alive! 469

He hugs her.

KAREN

You're bleeding! 470

Mike touches where the axe grazed his cheek.

KAREN

I'm so sorry... 471

MIKE

It's not your fault. This wasn't you. 472

KAREN

But she still used me. 473

MIKE

I know, but we're both safe. That's the important part, right? 474

MADAME LEOTA

I'm afraid your luck may start to wear thin. It would be best if you come with me. 475

Mike and Karen exchange a look as Leota continues. Curious, they chase after her.

37 INT. HALLWAY

Instead of the Endless Staircase, the room now leads out to a hallway not unlike the one Silas walked through earlier.

KAREN

How do you know our names? 476

MIKE

Are you a psychic? 477

MADAME LEOTA

I am a psychic, but that's not how I
know of your names. 478

The two kids exchange a worried, fearful look.

MADAME LEOTA

You humans are all anyone has been
talking about. We don't often get
visitors here. 479

KAREN

I mean why would you-- 480

They hear the unmistakable sounds of CREAKING KNIGHT ARMOR.

Sure enough, they find a KNIGHT standing where there was
nothing before. They catch it as it snaps back into attention
position.

Quickly and quietly, they sneak across the hallway. CREAAAAK!
Karen steps on a creaky floorboard.

The knight's head INSTANTLY whips over in their direction and
begins making strides toward them.

KNIGHT

(muffled)

Mike! Karen! 481

MIKE

Run! 482

When they run, all pretense of stealth is dropped. He catches
up, out of breath, and grabs Karen on the shoulder.

KNIGHT

Karen! 483

Mike punches the knight in the stomach.

KNIGHT

Ow! 484

MIKE

Wait! Did that knight just scream in
pain? I thought ghosts didn't feel
pain. 485

HATBOX GHOST

We don't. 486

The Hatbox Ghost, Sally, and Alfred suddenly materialize.

| | | |
|-----------|-----------|---------|
| MIKE | KAREN | |
| (screams) | (screams) | 487-488 |

The knight lifts the visor.

| | |
|-----------------|-----|
| SILAS | |
| But old men do! | 489 |

Bones comes out from behind furniture.

| | |
|---------------------------------------|-----|
| MIKE | |
| Silas?! Why are you in knight armor?! | 490 |

| | |
|----------------------------------|-----|
| KAREN | |
| And what are you doing with him? | 491 |

| | |
|---|-----|
| SILAS | |
| He and Sally found me in a spider's web after I jumped. He explained his story, I explained ours, and he and Sally helped me out. | 492 |

38 INT. ENDLESS STAIRCASE - FLASHBACK

We see Silas' situation as he describes it: he and Bones are entangled in a giant web. Two large spiders advance on them.

The spider is about to lunge, but the Hatbox Ghost and Sally arrive. The Hatbox Ghost hits one of them while Sally lets Alfred eat the other.

39 INT. HALLWAY

| | |
|--|-----|
| SALLY | |
| I was trying to tell you that he's with us, but all of you were so startled that you just ran. | 493 |

| | |
|--|-----|
| MIKE | |
| Then why did Alexander vanish in fear when he showed up? | 494 |

| | |
|--|-----|
| SALLY | |
| It didn't occur to me that I forgot to tell him until that moment... | 495 |

| | |
|---|-----|
| HATBOX GHOST | |
| I have a bit of a reputation around here. | 496 |

KAREN
What about those creepy twins we encountered in the secret passage? 497

HATBOX GHOST
Even I find them creepy. But since your friend told me he was chased by possessed knight armor, I thought this would help him get around without detection. 498

SILAS
It was perfect until you punched me! 499

MIKE
This armor doesn't even look like real metal. 500

HATBOX GHOST
How do you think the knights died? 501

KAREN
Wait, you threatened us as we ran off! 502

HATBOX GHOST
I did no such thing! 503

KAREN
You told us to leave! 504

HATBOX GHOST
That was a warning, not a threat! 505

MIKE
Then don't say it in a threatening way! 506

SILAS
Well, we still had the right idea to leave after he said those things. 507

MIKE
You may trust him, but innocent blood is on his hands! 508

SILAS
What are you talking about? Constance is the one who killed George Hightower. 509

MIKE
But he helped! 510

Mike pulls out the "Murderous Mad Hatter" article, causing the Hatbox Ghost to hang his head in shame. Silas grabs it and reads it.

HATBOX GHOST
I have much to atone for... 511

CUT TO:

40 INT. MADAME LEOTA'S BOUDOIR

The boudoir is brighter than when Silas arrived. Curtains around the room give it a tent-like appearance.

Leota levitates back to her cradle.

KAREN
How do we trust him if he was her accomplice? 512

MIKE
How do we know he won't sell us out? 513

SALLY
I didn't trust him until Leota told me to listen to his story. Just hear what he has to say. 514

HATBOX GHOST
Thank you, Sally. It's too late to seek forgiveness from anyone else, so I understand if you still don't trust me after this. 515

41 INT. THE HARPER FARMHOUSE - 1869

FADE TO:

The top hat-wearing man the Hatbox Ghost was prior to his death: CLAUDE DAVIS. He speaks over the memories.

HATBOX GHOST
(v.o.)
It's no secret that Constance loved her weddings... I was the haberdasher for five of her grooms. Coming from no money, it was obvious for her to marry into it. 516

Claude takes measurements for AMBROSE HARPER, the first of Constance's unlucky ex-husbands. The two shake hands.

HATBOX GHOST

(v.o.)

I took an immediate liking to
Constance. I don't think poor Ambrose
noticed. But she did.

517

Claude is smitten with Constance, though Ambrose is entirely oblivious to this.

HATBOX GHOST

(v.o.)

She took advantage of my obsession. So
whenever the time came, I was eager to
help.

518

FADE TO:

Constance showing him the corpse, in tears. Claude consoles her. When he looks away, Constance bears her signature smirk.

FADE TO:

Constance wipes the blade of her axe. Claude covers the corpse with a sheet.

PAN BACK, emphasizing a lone hatbox that Constance grabs.

She holds the hatbox and nods at Claude. He throws down the lantern he holds onto the hay on the ground. The hay is set ablaze.

FADE TO:

42 EXT. HARPER FAMILY FARMHOUSE

Claude stands outside, watching the fire engulf the house while Constance continues walking.

HATBOX GHOST

(v.o.)

That was the end of the Harper family
fortune, but it was just the beginning
of Constance's atrocities.

519

The more wealth she acquired, the more
eligible she was to these men. Ambrose
Harper, Frank Banks, Marquis de Doome,
Reginald Cane... Marrying into the

520

Hightower family was her next goal.
 She found George and he invited her to
 live here before they married, but he
 called for help when he sensed a
 certain darkness...

43 INT. PARLOR - 1876

Constance reads a book on marriage law. George watches her
 and looks worried.

FADE:

44 INT. THE LIBRARY

George sits down and begins a letter. As he finishes writing,
 he ties the letter to a raven's leg.

45 EXT. THE SKIES

Various shots of the bird flying.

GEORGE

(v.o.)

"Madame Leota, I seek your help. I
 fear my fiancée and I may be in danger.
 I came into ownership of the old
 Gracey mansion not too long ago, and
 I've been told that you have a history
 here. My fiancée says I'm worrying too
 much, but ever since she moved in, I
 sense a dark, evil energy. I worry for
 her safety and trust that you will be
 able to help me. I anxiously await
 your response. Sincerely, George
 Hightower.

521

46 EXT. THUNDER MESA - 1877

Leota stands amid the sleepy ghost town of THUNDER MESA.

The Raven delivers George's letter. She reads it.

MADAME LEOTA

(v.o.)

I was investigating paranormal
 disturbances out west for a few years
 when I received his message. He was
 adamant about the darkness inhabiting
 the Mansion, but he was blinded by
 love to the point that the only

522

darkness I sensed was his beloved
fiance... The events that followed
were the only things in my life I
couldn't predict.

47 INT. THE ATTIC - 1877

Leota walks up to the attic where she discovers the
memorabilia. Constance stalks her from behind, pulling out an
axe.

LEOTA
(screams) 523

48 INT. THE ATTIC - 1877

Claude and Constance argue in the attic of the mansion.

CLAUDE
I don't care if she was onto us! I 524
can't have a part in this anymore!

CONSTANCE
I need you... You know I do. 525

CLAUDE
I've had a lot of patience for you. 526
Not anymore. It stops here.

He turns to walk away.

CONSTANCE
Fine. We can agree on one thing. 527

CLAUDE
And that would be? 528

Constance reaches for her axe.

CONSTANCE
It all stops here. 529

Constance raises her axe and hacks.

CLAUDE
No... You wretched woman! 530

HATBOX GHOST
(v.o.)
It didn't matter if I backed out or 531
Leota and I were dead. She had done

this so many times she knew exactly
how to proceed, and there was no
stopping her.

GEORGE

(offscreen)

No! No! What are you doing?!

532

49 INT. THE ATTIC - 1877, NIGHT

George falls back with an axe in his head.

On a wall, we see the SHADOW of Constance in her wedding
dress, removing the axe from his head, and raising it.

GEORGE

NO--

533

50 INT. THE ATTIC - 1877, DAY

Another sound of an axe before we cut to Constance stacking
one more hatbox atop the pile of hatboxes she has
accumulated.

HATBOX GHOST

(v.o.)

With no friends or family to bother
looking for me, that's the end of my
story, but not the end of hers...

534

She stands at the balcony, slides her wedding ring off her
finger, and throws it over the side, smirking.

51 INT. THE PARLOR - 1877

An attorney reads a will to Constance and other family
members in a living room.

ATTORNEY

(reading)

"I, George Hightower, of sound mind
and body, in the event of my death..."

535

52 INT. THE CONSERVATORY - 1877

A STORM rages outside the glass walls of the conservatory,
with lightning flashing across the windows.

A small, closed casket funeral takes place for George.

ATTORNEY

(v.o.)

"...grant everything to my beloved
wife Constance."

536

Constance sits in a chair, wearing a black veil resembling a wedding veil.

It obscures her face, except for the same devilish smirk as her portrait in the stretching room.

MATCH CUT:

53 INT. THE MASTER BEDROOM - 1910

Constance is old and graying in her deathbed, smirking to herself.

MATCH CUT:

54 INT. THE ATTIC

Constance in her youth, smirking in the wedding dress.

MATCH CUT:

55 INT. THE STRETCHING ROOM - PRESENT

Constance's stretching portrait, smirking.

Each match cut flashes between each of these phases, almost like the portraits changing in the lightning.

DISSOLVE:

56 INT. MADAME LEOTA'S BOUDOIR

The flashback ends.

HATBOX GHOST

She achieved everything she set out to
do. Since she didn't name an heir, her
spirit remains.

537

CUT TO:

57 INT. HALLWAYS

Constance leads us down a hallway, axe in her hands. The window shutters SLAM shut as she passes.

HATBOX GHOST

(v.o.)

And now that her soul has been
restored, she's free to walk these
halls again, evicting anyone she feels
doesn't belong here. 538

58 INT. MADAME LEOTA'S BOUDOIR

KAREN

But the ghosts can't go past the
cemetery. 539

Sally gets up to leave.

MIKE

Where are you going? 540

SALLY

I have to warn the others. Right now,
we are the only souls under this roof
that know she's here. 541

MADAME LEOTA

Be safe. 542

Sally and Leota nod at each other.

KAREN

I don't understand, you're all already
ghosts. How can she kill you twice? 543

MADAME LEOTA

The axe is cursed with black magic and
negative energy. 544

HATBOX GHOST

Which is something that only happens
when your heart is dark enough for
that kind of evil. 545

MADAME LEOTA

If a ghost touches her axe, they'll
immediately be sent back to the spirit
realm with no chance of return. If she
were to kill a human now, and they
were to return as a ghost... 546

SILAS

Then it's over. 547

CUT TO:

59 INT. THE HALLWAY

Constance continues her procession down the hallway, holding her axe like a bouquet of flowers.

INTERCUT:

Sally and Alfred walking down the hallway as fast as they can, frantically looking for the ballroom.

Sally spots the set of double doors she's looking for and reaches for the handle, but before she grabs it...

CONSTANCE
(off-screen)
Hello, Sally. 548

SALLY
I'm sorry, have we met? 549

CONSTANCE
George invited you to do your act here 550
when he was alive. I didn't think the
"greatest tightrope walker on Earth"
would still be hanging around on Earth
with the crocodile that ate her...

SALLY
Oh, Constance! My apologies. I've been 551
trying to leave ever since I died, but
I just can't seem to find my way out.

CONSTANCE
For the greatest tightrope walker in 552
the world, you really do make a lot of
missteps. It already cost you your
life once, so I'd be careful if I were
you.

SALLY
I don't know what you're talking 553
about.

CONSTANCE
There's no need to lie Sally. I can 554
see into that room too.

ALFRED
(growls) 555

SALLY
Alfred, no!

556

Alfred attacks Constance. Sally tries to pull him back, but he lunges at Constance. She CUTS into his skin with her axe.

CUT TO:

60 INT. THE BALLROOM

The party is still happening, though Victor Geist is taking an organ break with Alexander, Victoria, and some of the other ghosts.

ALEXANDER
...And that's when I grabbed his cane,
knocked his head off shoulders, and I
told Hatbox Ghost, "No. There will be
no attacking my comrades today."

557

VICTOR GEIST
Sally wouldn't have just run away like
that--

558

ALEXANDER
She did this time!

559

A frazzled-looking Sally SLAMS the doors open.

SALLY
Everybody get to the cemeter--

560

An axe cuts through Sally's head, causing her to vanish into a wisp. From behind her, Constance walks into the ballroom.

VICTOR GEIST
Sally!

561

Collective gasps and murmurs. Victor flies over in a passionate rage, only to meet Constance's axe.

CONSTANCE
What are you all doing in my house?

562

The ghosts begin to frantically rush out if they're able to escape her.

MIKE
(v.o.)
But how is she back?

563

Constance hacks away at different ghosts, knocking furniture over.

61 INT. MADAME LEOTA'S BOUDOIR

MADAME LEOTA

Constance's soul needed to attach
itself to a host to be whole again.
Karen became that host when she
touched the axe. 564

KAREN

Was there no way to stop her? 565

MADAME LEOTA

There was one. 566

MIKE

So why didn't we do it?! 567

KAREN

What would it have been? 568

MADAME LEOTA

Killing you. 569

MIKE

...Then it's a good thing we didn't. 570

KAREN

This is all my fault. 571

SILAS

We need to get out of here. I don't
understand why you need our help when
you're already dead. 572

HATBOX GHOST

We may just be ghosts to you, but this
is the only home that some of these
ghosts have ever known. To let
Constance have her way is to take that
away from them. She sees you as
trespassers, and worse, you know the
truth. Escape is unlikely for you
tonight. 573

MADAME LEOTA

But not impossible. If you can obtain
the legal proof of her ownership, then
and only then will we be able to 574

exorcise her out of the Mansion once
and for all.

SILAS

Why can't we just make a new deed and
put someone else's name on it? 575

MADAME LEOTA

It won't work if the current one is
still in effect. 576

KAREN

So we destroy it. 577

MIKE

Then what happens to the mansion? 578

MADAME LEOTA

Ownership will revert to the previous
and rightful owner. The only problem
is he died before he became of the age
to inherit the mansion. 579

HATBOX GHOST

Leota, no. What makes you think he
wants to respond? 580

MADAME LEOTA

If he doesn't, we're running out of
options as well as time. Everyone
please join hands. 581

Leota closes her eyes, and the candles around the room
magically dim. Mike clasps his hands together.

KAREN

She meant with each other. 582

Mike sheepishly joins hands with Karen and Silas, who
awkwardly joins hands with the Hatbox Ghost.

He extends a palm to Leota, prompting Karen to do the same.

MADAME LEOTA

Now, I am going to need everyone's
full concentration. Not a word from
any of you, understood? 583

They all nod as Leota and the Hatbox Ghost look at them.

MADAME LEOTA

Good. Focus on nothing but the sound
of my voice. Close your eyes if you
must. You're all here physically, but
I need you with me spiritually and
mentally... I know you'll be ready to
continue once I receive your calm
vibrations. 584

Madame Leota glances at all of them, making sure they're
ready.

MADAME LEOTA

(exhales) 585

A GUST OF WIND fills the room, blowing out the candles around
the room entirely, plunging them into the same inky black
void that Silas stumbled upon when he first entered.

MADAME LEOTA

O Master Gracey, it's time to respond.
Send us a message from somewhere
beyond... 586

The candle on the table stays lit and only burns brighter.

MADAME LEOTA

Master Gracey, 'tis you we seek... if
you will have us, send a message from
a bird's beak. 587

The raven FLIES in and perches on the chair by Leota.

RAVEN

(squawks) 588

BONES

(whimpering in fear) 589

Though their eyes are closed, Mike and Karen are obviously
startled by the sound of the bird.

MADAME LEOTA

Master, thank you for meeting with old
friends and new. Blow on a horn so we
know that it's you. 590

A note from a TRUMPET blares loudly and off-key, without much
effort.

MIKE
Not much of a musician, is he? 591

Mike is lightly tapped in the back of the head.

MIKE
Knock it off, Karen! 592

KAREN
My hands are right here. 593

MIKE
Wait, then who-- 594

HATBOX GHOST
Shh! 595

MADAME LEOTA
Forgive us for disturbing you, Master Gracey. This mansion, your family's mansion, is in trouble. 596

CLINK! A vase shatters, prompting everyone to open their eyes, hands still joined together.

MADAME LEOTA
Watch your temper, young man. 597

The DECOMPOSED, SKELETAL CORPSE of MASTER GRACEY reveals himself.

MASTER GRACEY
Don't tell me to watch my temper! 598

The humans scream.

BONES
(aggressive, scared barks) 599

MASTER GRACEY
I apologize... This is what happens when you wake a restful spirit. 600

Master Gracey's MORTAL STATE is slowly RESTORED.

KAREN
Restful spirit? 601

HATBOX GHOST
He had no business left unfinished. Made peace with death... 602

MASTER GRACEY
I couldn't wait to leave this world
and you forced me back into it. 603

MADAME LEOTA
Please, William. We need your help. 604

MASTER GRACEY
Just because this house was my
family's doesn't mean it was ever
mine. 605

KAREN
Yeah, but if you help us get rid of
Constance, it could be yours-- 606

MASTER GRACEY
Why would it be mine when I'm already
dead? 607

SILAS
Constance is dead, but it still
belongs to her. 608

MIKE
Shouldn't this place be your
birthright? 609

MASTER GRACEY
It would serve as nothing other than a
reminder of what once was. I want
nothing to do with it. 610

KAREN
I'm guessing you haven't reunited with
your family since then? 611

MASTER GRACEY
I've chosen not to. 612

MADAME LEOTA
Master Gracey's relationship with his
parents-- 613

MASTER GRACEY
My mother died and my father went
insane! 614

HATBOX GHOST
We spent all this time trying to find
you and this is-- 615

MASTER GRACEY

Have you considered that you couldn't find me because I never wanted to be found? 616

KAREN

Please, sir. We're trapped in here and we just want to get out. 617

MASTER GRACEY

There isn't much I can do because there isn't much that I know. This Constance woman you're talking about... she lived here long after my family was gone. 618

MADAME LEOTA

But your family legacy... 619

MASTER GRACEY

It died with me. I wish the circumstances of our meeting were different, I do. But there isn't much I can offer you. I don't even know where my family's deed is. 620

MADAME LEOTA

It was good to see you again, my friend. 621

MASTER GRACEY

(sigh) If this wasn't what you had summoned me for, I would say the same. But I can't say I didn't miss you. Goodbye. 622

Master Gracey disappears.

MIKE

That went absolutely nowhere. 623

SILAS

We'll figure something out... His family's deed-- 624

KAREN

He said it himself: he doesn't even know where his family's deed is. 625

SILAS

But what if we find it? If we destroy 626

Constance's deed, we nullify it,
right? So that would mean the last
deed, Master Gracey's, becomes the
relevant one, right?

MADAME LEOTA
Precisely. 627

KAREN
How are we going to find it? 628

SILAS
I don't know, but we have confirmation
that it exists. 629

MIKE
Amicus would know. 630

SILAS
Who? 631

KAREN
The Mansion librarian and historian.
We met him earlier tonight. 632

HATBOX GHOST
I've never been in the library, but
it's worth trying. 633

CUT TO:

62 INT. HALLWAY

The group walking through a hallway, led by the Hatbox Ghost.
Karen cradles Leota behind everyone else.

KAREN
Leota, you can see the future, right? 634

MADAME LEOTA
I see many futures, as the future
remains in constant motion. And though
I may be assisting you, it is my duty
to allow the passage of time to remain
impartial. I cannot weaponize the
future against Constance, nor would I
be able to weaponize the future
against you. Whatever questions you
have, I may not be able to answer. 635

KAREN
All I want to know is... Do we
succeed?

MADAME LEOTA
Again, I am not able to reveal that. 637

MIKE
Come on, do we at least survive? 638

MADAME LEOTA
Knowing the answer can affect the future. 639

KAREN
Just tell us something about us. 640

Leota closes her eyes and concentrates.

MADAME LEOTA
I see the two of you... buried
alive... unmarked gravestones.

HATBOX GHOST
This is it. 642

| | |
|-------|---------|
| MIKE | KAREN |
| What? | Huh? |
| | 643-644 |

HATBOX GHOST
The library. This is it. 645

63 INT. THE LIBRARY

Pieces of SMASHED VASES and TORN PAGES litter the ground.
Books everywhere, haphazardly thrown off shelves.

SILAS
What happened in here? 646

PRUDENCE POCK, a female bust, is visibly upset.

PRUDENCE
You're too late! It's too late! 647

HATBOX GHOST
What do you mean by that, miss? 648

PRUDENCE

She said if we told anyone what
happened to Amicus, we'd end up like

649

Cousin Michael.

Prudence looks over to the empty shelf next to her, directing everyone's attention to the shattered pieces.

KAREN

She knows what we're looking for. 650

PRUDENCE

Too much! I've said too much! 651

Prudence hops forth closer to the edge of the shelf.

Bones barks at her as everyone discourages her from doing it.

KAREN

No! 652

Prudence makes it to the edge of the shelf. Silas extends his arms in attempt to catch her.

CRASH! Prudence the marble bust shatters into marble bits.

The humans stare in shocked horror, the Hatbox Ghost sighs.

HATBOX GHOST

It's too late. 653

MIKE

We still need to find the deed. It's got to be here somewhere! 654

CONSTANCE

(o.s.)

Clever boy... 655

Constance appears on a balcony above them.

MIKE

Where is the deed?! 656

CONSTANCE

If you have to ask, you already know. 657
You were so close to finding it when
you were in my bedroom that I was
almost worried...

The deed MATERIALIZES in her hand.

CONSTANCE

(cont.)

You all seem to think that destroying
this piece of paper will change
everything. Let's test that theory. 658

She holds the document over the OPEN FLAME of two candles. It doesn't take long to be set ablaze.

She DROPS the candles and deed onto the ground. The carpet and books quickly CATCH FIRE as the wax SPILLS all over the floor.

The humans make for the door, trying to pry it open. It won't budge.

MADAME LEOTA

*Flames of the night, extinguish
yourselves and make things right!* 659

The flames only GROW as the humans struggle to open the door.

BONES

(whimpering) 660

HATBOX GHOST

What is this?! 661

KAREN

(coughing) Let... us... go! 662

CONSTANCE

Hmm. Very well. 663

The flames die out. A moment of relief. The humans catch their breath.

Until Silas notices that the wax seems to have a MIND OF ITS OWN... it forms a horrendous CANDLE MAN, who TRUDGES toward the group as Constance SMIRKS.

The humans pull at the door, trying to get it open.

CANDLE MAN

(groans) 664

The Candle Man gets closer. He reaches for Mike's arms, only for Mike to dodge.

MIKE

Pull harder! 665

SILAS
We're pulling!

666

Right at the LAST possible second, they manage to open the door and RUN with the Candle Man trailing behind them.

64 EXT. HALLWAY TO THE LIBRARY

They keep running down the hall, turning whatever corners they come across, and running down staircases.

They all follow the Hatbox Ghost down another hall.

At the very end of the hall, Silas notices: AN OPEN WINDOW!

SILAS
There!

667

Karen hands off Leota to the Hatbox Ghost, who continues to GLIDE with them.

HATBOX GHOST
Good luck...

668

They all run. Closer... closer... *SLAM!* The window falls.

KAREN
No! Help me get it open!

669

They all try to lift the glass, but it won't budge. Silas notices a VASE of wilting flowers, underneath a portrait with eyes that seem to be WATCHING them.

SILAS
Stand back...

670

The kids move. Silas THROWS the vase at the window. *SMASH!*

Thousands of shards from the vase RICOCHET off the window, which somehow remains UNDAMAGED.

SILAS
No! No, no, no! No!

671

Karen tries her hardest to PUNCH the glass. Mike gets her to stop as Silas slinks down, having failed one more time.

CONSTANCE
(offscreen)
Seems like you've hit a dead end.

672

Constance materializes in front of them, indicating the chase was just to toy with them.

CONSTANCE

(cont.)

How appropriate.

673

Bones growls at Constance, ready to bite. He lunges at her, but passes through her ghostly form.

Mike and Karen exchange another glance.

KAREN

As long as Leota's around, you can't harm us!

674

CONSTANCE

You shouldn't have let go of her...

675

She takes her axe and SWINGS it at the Hatbox Ghost, who nearly DROPS Madame Leota.

Karen moves to catch her, but she's too far.

At the last second before colliding with the ground, Leota is able to levitate, much to her relief.

The Hatbox Ghost BLOCKS Constance's hit with his cane.

HATBOX GHOST

You're a wretched woman!

676

CONSTANCE

How fitting. Your last words to me in life will be your last words to me in death. Goodbye, Claude.

677

Her axe breaks the cane. She swings again, aiming for his neck. POOF! The Hatbox Ghost evaporates, much to their horror.

MADAME LEOTA

Wizards and witches from past and present, assist me now in erasing her essence--

678

Constance's axe SMASHES through Leota's crystal ball. Leota's words and screams ECHO as the glass SHATTERS. Fog from the ball rises into the air.

MADAME LEOTA
 (whispered)
Save us...

679

Silas holds the kids behind him, protecting them, or even preventing them from doing something rash.

MIKE KAREN
 No! Leota!

680-681

Constance turns to smirk at them.

CONSTANCE
 Your time is up.

682

She walks toward the group. Mike and Karen are genuinely scared, staring intently as Silas and Constance face each other.

SILAS
 What do you gain from hurting any of us? You already have everything you want!

683

CONSTANCE
 Is it a crime to want peace and quiet in my own home?

684

MIKE
 It is if you committed murder to inherit it.

685

SILAS
 Just let us go, and the three of us will act like this never happened.

686

CONSTANCE
 You expect me to just trust your word?

687

SILAS
 I'm an honest man.

688

CONSTANCE
 For people who have no interest in being here, why would you help Leota if not to evict me from my own home?!

689

SILAS
 Leota only ever wanted to help you rest peacefully!

690

CONSTANCE
Then she should have let me be and
gotten rid of the squatters. 691

SILAS
They have nowhere else to go. 692

CONSTANCE
Why should that be my responsibility?
It shouldn't be my fault that they're
here because they're afraid of death. 693

SILAS
Then what about you? 694

CONSTANCE
I beg your pardon? 695

SILAS
You're here too. What are you so
afraid of? 696

CONSTANCE
Nothing. Why would I be punished if
the hatter is the one who did it? 697

SILAS
You're right. You won't be. 698

CONSTANCE
How do you know that? You're a
pathetic little man. 699

SILAS
Because I never said anything about
being punished. 700

Constance glares in shock and RAISES her axe.

MASTER GRACEY
(offscreen)
Stop! 701

Behind her, Master Gracey has MATERIALIZED. Constance and
Silas turn.

CONSTANCE
The Gracey child. What are you doing
here? 702

MASTER GRACEY
Reclaiming my family's legacy. 703

CONSTANCE
What would that legacy be, exactly? 704
History doesn't even remember you.

MASTER GRACEY
It's not about how history views my 705
family, it's about how I view my
family.

CONSTANCE
Since when do you care about your 706
family legacy? It was my understanding
that's why you stayed away.

MASTER GRACEY
Since you've been hellbent on erasing 707
it. All the anger and resentment I've
had toward this place are grains of
sand compared to your ocean of
atrocities. If I'm making you angry,
you can strike me with your axe if you
want, but I never wanted to be back
here anyway.

CONSTANCE
As you wish, "master." 708

Constance swings the axe at him. He disappears with a smirk
on his face. She looks around for the humans and Bones. Gone.

CONSTANCE
(frustrated grunt) 709

CUT TO:

The group running down a staircase.

MIKE
Well the deed is destroyed, now what? 710

KAREN
We get out of here! 711

SILAS
There's a passageway in the ballroom 712
that leads out to the cemetery!

CUT TO:

65 INT. THE BALLROOM

For once, it's too quiet in the ballroom to the point where it's easy to hear the HOWLING WINDS outside.

SILAS

It's creepier without the ghosts...

713

Silas lifts the trapdoor open and lowers himself in.

SILAS

Follow me.

714

The kids pick up Bones, then pass him down to Silas before they each get in.

66 INT. CATACOMBS

SILAS

This secret passage should lead back to the cemetery.

715

KAREN

But which way do we go for that entrance?

716

SILAS

Should be right behind you.

717

MIKE

There's only a brick wall?

718

SILAS

Brick wall?

719

Silas taps around the brick wall to see if it moves.

SILAS

This wasn't here before.

720

MIKE

I guess we have no choice but to go this way--WHOA!

721

Mike disappears, his scream growing fainter and fainter.

KAREN

Mike?!

722

SILAS

Careful!

723

Silas holds her back, then feels around with his foot.

SILAS
There's an incline. He slid down. 724

Silas moves to pick up Bones.

KAREN
What do we do? 725

SILAS
Go after him. Go ahead. 726

Karen sits and slides down, followed by Silas holding Bones.

67 INT. THE WINE CELLAR

SPLASH!

Silas lands in the cellar, but it's PITCH BLACK.

SILAS
Is everyone okay? 727

MIKE
My socks are wet! 728

KAREN
At least we're alive. 729

MIKE
Do you have the other flashlight? 730

Karen hands him the other flashlight. He turns it on, emitting a WEAK BEAM OF LIGHT.

They can see that the entire cellar is FLOODED, at least up to their ankles.

KAREN
What happened here? 731

SILAS
The city is below sea level, so some of the passages are probably flooded. 732

MIKE
She killed them. 733

SILAS
They were already dead-- 734

MIKE
So what happens to them now? 735

KAREN
I just want to go home. 736

SILAS
We will. We'll find a way out-- 737

BUMP!

KAREN
Did you hear that? 738

MIKE
Hear what? 739

KAREN
We're not alone in here... 740

Mike shines the flashlight around. It flickers.

Just as the light lands on the menacing silhouette of
CULPEPPER CLYNE, a sea captain holding a HARPOON, the light
gives out.

CULPEPPER CLYNE
Avast! Show yerselves! 741

SILAS
(whispered)
He's a pirate! The Hitchhikers warned 742
me about pirates down here!

They all just stand still, knowing the swishing of the liquid
could give away their position.

CULPEPPER CLYNE
I know yer in here. Best be leavin'. 743
These be the last friendly words ye
hear.

The captain begins to unknowingly glide to where they are.

Karen picks up the dead flashlight and throws it across the
room.

Splash!

It lands in the liquid, distracting Clyne. He turns to
examine that splash.

MIKE
(whispered)
Good one, Karen! 744

Clyne hears this and WHIPS his head back.

CULPEPPER CLYNE
Who's there? 745

Karen socks Mike in the arm.

MIKE
Ow! 746

Silas has to hold onto the both of them so they stop bickering.

CULPEPPER CLYNE
I can smell the fear on ya! 747

Clyne glides closer to the humans.

Bones growls and JUMPS out at the captain, ready to attack.

CULPEPPER CLYNE
(chuckles) Oh, who's a good boy? 748

Bones takes to Clyne's playfulness. Clyne starts petting Bones and playing with him.

Realizing he can trust Clyne, Silas steps out of the shadows.

SILAS
He's mine. 749

CULPEPPER CLYNE
Well, I'll be. The three'a you are all anyone above sea level's been talkin' about. 750

KAREN
Are you a pirate? 751

CULPEPPER CLYNE
Pirate?! Why, I would never! 752

MIKE
Who are you, then? 753

CULPEPPER CLYNE
The name's Culpepper Clyne. I be a 754

simple sailor in search of a drink.
All outta rum, though.

KAREN

Can you help us find our way out of 755
here? We were lost in the mansion and
now we're trying to leave.

CULPEPPER CLYNE

If yer tryin' to leave, best be 756
turnin' back. We're under the mansion.

MIKE

So we haven't even left? 757

SILAS

Is there a way out of here? Or at 758
least back upstairs?

CULPEPPER CLYNE

The stairs to the kitchen gave out 759
long ago.

Clyne points to a set of collapsed stairs.

MIKE

So we're trapped down here? 760

CULPEPPER CLYNE

Just because the stairs are gone, 761
doesn't mean that you're trapped.

CUT TO:

Mike and Karen crouching in a dumbwaiter that seems like it
can barely support their weight. Bones is nestled in with the
kids.

Silas and Clyne stand off to the side.

KAREN

This doesn't seem safe. 762

MIKE

After everything that's happened 763
tonight, now you're worried about
safety?

KAREN

No dumbwaiter has ever been built to 764
support humans!

MIKE
So what do you call an elevator? 765

KAREN
...An elevator. 766

MIKE
Well... Fair enough. 767

CULPEPPER CLYNE
This'll get you back up to the kitchen 768
which leads out into the ballroom.
I'll man the rope on the next floor.

Clyne flies up to the next floor, phasing through the ceiling.

KAREN
See you on the other side, Silas. 769

SILAS
Poor choice of words tonight, but I 770
appreciate the sentiment.

Karen realizes just as the dumbwaiter slowly lurches upward.

Silas waits, but he can't help but feel like he's being watched alone...

From the shadows behind Silas, a MYSTERIOUS FIGURE creeps up behind him...

68 INT. THE DUMBWAITER

The dumbwaiter is in transit, moving slowly. It's a tight, claustrophobic space.

69 INT. KITCHEN

Clyne is pulling on the dumbwaiter rope.

CLYNE
(humming a sea shanty to himself) 771

The kids slowly rise up into the kitchen with Bones and exit the dumbwaiter.

Mike sees the DOOR to the cellar and opens it.

70 INT. CELLAR

A light appears from above: the door! Mike's silhouette appears.

MIKE

We made it! We're sending back the
dumbwaiter.

772

71 INT. THE KITCHEN

Clyne lowers the dumbwaiter back down to the cellar.

SILAS

(screams)

773

KAREN

Silas? You okay down there?

774

72 INT. THE CELLAR

Silas is face-to-face with the ghost of CAPTAIN GORE, a
legendary pirate.

KAREN

(off-screen)

Silas?

775

Captain Gore comes closer and closer.

CAPTAIN GORE

Ye be trespassin' here.

776

SILAS

Y-y-you're Captain Gore...

777

CAPTAIN GORE

I know who I be. I don't know who ye
be.

778

SILAS

I... I just...

779

CAPTAIN GORE

We pirates have a way of dealin' with
trespassers.

780

SILAS

I'm just trying to leave!

781

CAPTAIN GORE
Trespassers aren't allowed to leave.
Ye knows too much...

782

Captain Gore points his sword at Silas, cornering him.

73 INT. KITCHEN

Clyne hears this and gives the rope to one of the kids.

CULPEPPER CLYNE
You two, man the dumbwaiter!

783

Clyne jumps back down to the floor below, phasing through it.

74 INT. THE CELLAR

Silas is backed up against the wall near the dumbwaiter. He grabs a bottle of wine off a shelf and THROWS it at Captain Gore's head.

The bottle simply phases through him! Yet his sword slowly makes contact with Silas' chest...

CULPEPPER CLYNE
Leave him alone, Gore!

784

CAPTAIN GORE
No man, woman, or child be allowed in
these tunnels, lest they be a pirate.

785

Clyne steps in the way and fends him off with the harpoon he has been carrying.

CULPEPPER CLYNE
Go on, Silas! I'll handle him!

786

Silas climbs in. The two begin a duel.

75 INT. THE KITCHEN

The kids pull on the rope, causing the dumbwaiter to slowly move upward.

Bones growls, causing Karen to look at him.

KAREN
What is it, boy?

787

Karen looks in that direction.

KAREN
Oh, no. 788

Mike continues to pull.

MIKE
What is it? 789

KAREN
Just keep pulling, Mike. You don't
want to know. 790

Mike turns to look. The Candle Man in the doorway.

MIKE
Oh, sh-- 791

Mike drops the rope.

76 INT. THE CELLAR

The dumbwaiter drops suddenly.

SILAS
What's going on up there?! 792

Clyne and Gore can be heard continuing their fight.

77 INT. THE KITCHEN

Bones continues to growl at the Candle Man.

MIKE
Uh... everything is fine! We're
getting you up as quickly as we can! 793

78 INT. THE DUMBWAITER

SILAS
Forget about me and just get to
safety! 794

79 INT. THE KITCHEN

MIKE
We can't leave you! 795

KAREN
Mike...! 796

BONES
(barking) 797

Karen gets Mike to look at the Candle Man.

The Candle Man throws a FLAME in their direction. They dodge.

The flame passes them, but lands in the dumbwaiter shaft,
INCINERATING the rope.

MIKE
No! 798

INSERT:

80 INT. THE DUMBWAITER

The dumbwaiter DROPS.

SILAS
(screams) ... Ow! 799

81 INT. THE KITCHEN

Mike panics.

SILAS
(off-screen)
What's going on?! 800

MIKE
The rope got cut! We have to find
another way! 801

BONES
(growling, barking) 802

The Candle Man HOBBLER toward Mike, arms extended.

KAREN
Stay away from him! 803

Karen takes a knife and STABS where his heart should be. A
drop of HOT WAX lands on her hand.

KAREN
Ah! 804

But she reflexively pulls a hand away.

But as the Candle Man does not have a heart, being stabbed

does not phase him. He stares at the knife as wax **MELTS** over the blade, absorbing it into his skin.

The kids can only watch in shocked horror.

82 INT. THE CELLAR

Silas collects himself.

SILAS
Kids...? Kids! 805

No answer as Clyne and Gore continue their battle between the harpoon and sword.

CULPEPPER CLYNE
What's goin' on over there? 806

SILAS
The kids are in danger! 807

CAPTAIN GORE
Yer not goin' anywhere! 808

Gore takes out a Flintlock pistol and **SHOOTS** at Silas twice! Silas ducks fast enough for the bullet to only take his hat.

It lands in the water, but Silas picks it up and wrings it. There's a new hole in the brim.

Gore aims and shoots again, but only gets **CLICKS**. Out of bullets.

CAPTAIN GORE
(Frustrated grunt) 809

He tosses it aside.

CULPEPPER CLYNE
Parley! Pirate code! Drop yer weapons, Gore! 810

CAPTAIN GORE
Parley only protects the one that speaks it... 811

Gore continues toward Silas and raises his sword. Clyne and Silas lock eyes, knowing what needs to be done.

SILAS
I, uh... Parley! 812

A beat.

CAPTAIN GORE
The code be more like guidelines. 813

Gore raises his sword at Silas anyway. Silas dodges.

SILAS
Where's your humanity?! Your 814
compassion?!

Gore lowers and drops his weapon.

CAPTAIN GORE
It died with my darling Priscilla... 815

SILAS
Priscilla? 816

CAPTAIN GORE
Aye, my wife. Of all the things I wish 817
I could take back... It would be
drowning her.

83 INT. THE KITCHEN

The kids continue to keep the Candle Man away from them with
a broom, but it doesn't work.

MIKE
You should have heated the blade! 818

KAREN
At least I tried to do something! 819

MIKE
There's no need to take that tone-- 820

BONES
(growling) 821

Bones CHARGES at the Candle Man and takes a BITE out of his
leg. The Candle Man tries to kick and shake Bones off.

KAREN
Oh, good job, boy! 822

Mike sees the DRIPPING WAX and has an idea. He eyeballs the
EIGHTEENTH CENTURY STOVE near the door.

84 INT. THE CELLAR

SILAS

You drowned your wife?

823

CAPTAIN GORE

That I did. She discovered my shameful past... And without thinking, I...

824

'Tis painful to relive. I left our son with my second mate, William out of shame. He had given up pirating, you see. Better man than me. He's been long gone, but I still come 'round these ways to protect his house.

SILAS

What did you say his name was? His full name.

825

CAPTAIN GORE

William Gracey.

826

85 INT. THE KITCHEN

Mike walks over to the stove.

KAREN

What are you doing?

827

Mike uses the kindling next to the stove to attempt to start a fire.

MIKE

Come on, come on... Darn it! (to Karen) We need to melt him.

828

KAREN

Fire?

829

MIKE

It's the only way.

830

KAREN

How are we going to fit him into that little stove?

831

Still just sparks.

MIKE

Ugh! Come on! (to Karen) Just... we'll figure it out!

832

86 INT. THE CELLAR

CAPTAIN GORE

He raised my Edward like his own. And
I missed all of it.

833

SILAS

If you love William or Edward, you
have to let us go.

834

Gore thinks about it.

CAPTAIN GORE

Explain.

835

SILAS

Well, the house is under attack.

836

Captain Gore draws his sword again.

CAPTAIN GORE

AGH!!

837

SILAS

Not physically! But the Gracey legacy
could be erased.

838

CAPTAIN GORE

What does it matter? My son is gone.
Lost his mind, from what I been told.

839

SILAS

Have you met your grandson? I did
today.

840

CAPTAIN GORE

Edward had a son?

841

SILAS

William Gracey II. He saved my life
tonight. And if you kill me and my
friends, it will have been for
nothing.

842

87 INT. THE KITCHEN

Still nothing but sparks.

MIKE

Why isn't this working?!

843

A flame! It ignites the inside of the stove.

MIKE

Yes! (to Karen) Grab something,
anything.

844

Mike grabs a knife and quickly runs the blade through the fire until it glows ORANGE.

MIKE

That should do it!

845

He runs over to the Candle Man and SLASHES his neck. Wax drips from the seam like blood.

CANDLE MAN

(pained yelp)

846

KAREN

Mike!

847

Karen slides over a frying pan. Mike BASHES the Candle Man's head clean off his body.

THUD! It hits the ground just before Karen kicks it into the stove. Mike INSTANTLY slams the stove gate shut. The fire causes the wax to MELT FASTER. The wax pours into his mouth, drowning out the screams.

CANDLE MAN

(pained, screaming)

848

The body of the Candle Man aimlessly walks around, knocking down items until he's in the doorway to the cellar.

Bones pushes him down.

88 INT. THE CELLAR

CAPTAIN GORE

Go. Go make William proud and leave me
be.

849

Captain Gore retreats to the shadows.

SPLASH!

The flames from Candle Man's fingers on his decapitated body are extinguished. His lifeless corpse HARDENS in the water.

Silas, Clyne, and Gore all turn to look, then look up at the open doorway, where Mike and Karen stand with Bones.

CUT TO:

89 INT. THE KITCHEN

Clyne floats up the dumbwaiter, holding the rope. Silas gets out, excitedly hugging the kids.

SILAS
Great job, kids!

850

Bones curls up next to him.

SILAS
Hey, boy!

851

The stove continues to crackle. When Silas goes over to open it, a melted lump of wax vaguely resembling the Candle Man's head falls out.

Mike STOMPS his foot through it. Karen sighs in relief, until the lights in the room extinguish and the room begins to shake.

CONSTANCE
(offscreen)
Cockroaches!

852

Constance stands in the doorway, cursed axe at the ready.

CULPEPPER CLYNE
I'll hold her off for you! Go!

853

As Constance gets angrier, the ground slowly begins to shake... Silas, Bones, Mike, and Karen run out the door.

90 INT. BALLROOM

The chandelier swings unsteadily as they run.

91 INT. THE KITCHEN

Immediately, Culpepper Clyne stabs Constance in the heart with the harpoon. It glows a bright red.

She plucks out the harpoon.

CONSTANCE
Oh, you simple sailor... For your

854

weapon to be cursed like my axe, you
need to have taken another human life
with it. Didn't you know?

She impales Clyne, then uses her axe. He vanishes. Captain
Gore rematerializes.

CAPTAIN GORE

I did.

855

Gore's sword hums with a similar energy to the axe. He
charges at Constance.

CAPTAIN GORE

For William!

856

The fight moves out the door.

92 INT. HALLWAY

The humans race through the quaking hall where pictures fall
off the walls.

MIKE

We need to take cover!

857

KAREN

We need to leave!

858

Silas holds a book to shield his head from falling rubble as
best as he can; the kids do the same.

A vase containing a carnivorous plant falls and breaks. The
plant escapes, trying to bite the humans.

Bones manages to hurt it, but it hurts Bones back.

BONES

(pained whimper)

859

Silas turns around for his dog.

SILAS

No!

860

Silas stamps out the plant.

SILAS

Come on, boy.

861

93 INT. THE BALLROOM

Constance and Gore fight in the ballroom. Upon every clash, they create literal sparks of negative energy.

Constance aims for Gore's head; he dodges. He aims for her heart; she dodges. She hits the sword out of his hand.

CAPTAIN GORE

Parley!

862

CONSTANCE

I don't know what that means.

863

She chops through him.

The earthquake stops, yet somehow, the building stands.

She stands in the center of the ballroom, tear-filled yellow eyes surveying the damage, heartbroken at the state of her home.

94 INT. THE HALLWAY

In the hallway, the trio and Bones are gathering their wits.

MIKE

It stopped...

864

SILAS

Come here, boy... It's okay. It'll be okay.

865

KAREN

Is he okay?

866

SILAS

He's fine.

867

MIKE

Okay, so we should...

868

SILAS

You should have gone home.

869

KAREN

We're sorry--

870

SILAS

I didn't ask for this.

871

KAREN
What do you mean? 872

SILAS
Meeting you two, doing into this
godforsaken place, this deed business.
Take your pick. 873

MIKE
Silas-- 874

SILAS
My dog is injured because we came in
here. Because we went after you two.
This wouldn't have happened if I had
just brought you two home! 875

KAREN
We're sorry... 876

SILAS
We're past the point of being sorry.
This is on you. 877

KAREN
We want to make this right. 878

SILAS
You *need* to make this right. 879

MIKE
I get that this is frustrating, but do
you think we asked for any of this? 880

KAREN
Mike... 881

MIKE
We messed up by going in here--that's
on us. But we didn't ask for any of
it. I didn't want to come here, but I
didn't say no because I wanted to be a
good friend. 882

KAREN
Mike, I'm so sorry-- 883

MIKE
I know. And you didn't know this would
happen. You wanted a good grade, and
I... I like... 884

KAREN
You like what? 885

MIKE
I just... Look, my biggest fear isn't 886
sharp blades or axes anymore. It's
losing you.

Karen goes to hug him.

SILAS
When we're done here, that's it. I'm 887
taking you home. You kids aren't
coming around the cemetery ever again,
do you understand?

Mike looks down in shame.

KAREN
Yeah, we understand. 888

SILAS
I might sound harsh right now, but 889
it's for your own good. Even if there
were no ghosts or zombies, hanging
around a cemetery after hours would
still be dangerous.

MIKE
It just seems so pointless, she 890
already destroyed the deed to the
house, but she's still in control of
it.

KAREN
I don't get it. Madame Leota said to 891
destroy a legal document that declares
her the owner. Isn't that exactly what
a deed is?

MIKE
Yes... but maybe it didn't work 892
because the deed had George's name on
it... but if it had his name on it
then... Oh.

SILAS
It was never about the deed. 893

95 INT. GRAND STAIRCASE

Silas carries Bones as they all climb up the staircase.

KAREN

How are you so sure it's going to be 894
in the attic?

SILAS

It's a treasure trove of Constance's 895
stuff. If it's anywhere, it's in the
room she guards like a hawk.

96 INT. THE ATTIC

The humans burst through the door to the attic.

SILAS

Everyone take a different corner of 896
the room. Look for a handwritten
letter.

KAREN

You mean like these letters from all 897
her ex-husbands?

MIKE

(mumbling)

To think we went in here to avoid 898
reading...

Karen sorts through the letters she's found. Nothing. They
all open trunks and drawers, searching in any place they can
find. Still nothing.

SILAS

Keep looking! 899

Silas pushes various objects aside to look for Bones.

Karen sifts through piles of papers. Letters from Claude.
Letters from all of the ex-husbands. It's all a mess. Until
one of them finally has a title...

"THE LAST WILL AND TESTAMENT OF GEORGE HIGHTOWER" is written
across the top.

KAREN

This is it! I found it! It says right 900
here, "I leave everything to my
beautiful wife, Constance Hatchaway,"

dated August 9th, 1877. Ninety-two years ago today.

MIKE

Wait, that's impossible. I just found one that says he leaves everything to his brother. 901

SILAS

Maybe he changed his mind? 902

MIKE

Then he must have changed his mind on the same day. August 9, 1877. 903

Mike holds them both up to show they're both dated August 9th, 1877.

Silas holds up a piece of paper saying "YOU ARE CORDIALLY INVITED..."

SILAS

Hang on, but the wedding was on the 12th. Maybe he wanted to be prepared. 904

KAREN

George was found dead the night of the wedding, and had a will ready to go before then? 905

CONSTANCE

(off-screen)

Do you really think he wrote it on his own? 906

Everyone turns to find that Constance has materialized in the room.

KAREN

You forged the will! 907

CONSTANCE

I wasn't in it before, so I made some rewrites... The rewritten version is what was presented. 908

Mike scans the will.

MIKE

It says right here that arrangements were made for you to live with his 909

family in New York--

Constance snatches the original will from him before she rips it up.

CONSTANCE

I didn't want to live with his family, 910
I wanted the house.

SILAS

He loved you! 911

KAREN

We'll expose you! Your ex-husbands can 912
walk the grounds of the mansion with
the other ghosts just like they
deserve to!

CONSTANCE

Who ever said they were gone? 913

From the portraits of the men throughout the attic, SHADOWY FIGURES with GLOWING YELLOW EYES vaguely resembling each of the men materialize and move toward the group.

Karen sees that George is heading for her as she has the forged will, so she runs away, only to be met by Frank's ghost.

Ambrose and Reginald pin down Silas. Bones whimpers.

Mike prepares to steal the will back from Constance by lunging at her.

She dematerializes, causing him to hit some old furniture and knock everything over.

Before he can even get up, Marquis keeps him on the floor.

He turns, noticing a giant 1800s-ERA FLASH CAMERA on the floor. It's not that far from him...

Bones growls at Constance.

Mike reaches out... almost there...

CONSTANCE

We've been playing this game all 914
night. Aren't you tired?

Mike manages to get his hand on the camera...

Bones takes a running start toward Constance.

FLASH! A single, bright flash in the attic stuns all the ghosts, allowing all the humans to escape and for Bones to grab the will.

CONSTANCE
No! 915

SILAS
(calling to Bones)
Nice job, boy! 916

MIKE
Thanks! 917

Constance glides over and DESTROYS the camera, preventing Mike from using it again.

KAREN
Over here, Bones! 918

Using all the strength he has, Bones runs toward Karen. She picks up the will from his mouth.

KAREN
Good boy! 919

Karen reaches for the the will. Constance snatches it first.

CONSTANCE
You know, you're a clever girl, Karen.
But it's over. 920

Karen notices an open window to her right, allowing for escape.

KAREN
I don't care anymore. I just want to
go home. 921

Karen jumps through the window.

MIKE
Karen! 922

Mike follows her and jumps.

SILAS
Not again... 923

Silas grabs Bones and follows the two kids out the window and jumps, falling from the Mansion's third story once again, bracing for a landing in a bush.

97 EXT. THE MANSION BACK LAWN

Silas lands. The kids and Bones help him up.

SILAS

Come on, get to my car!

924

KAREN

What does it look like?!

925

SILAS

The only car in the cemetery!

926

As they run, holes in gnarled trees seem to make faces, and the breeze moving the branches makes it seem as if they are reaching out like they're helping Constance... Unless they are?

The ex-husbands materialize, blocking their way.

The movement of the trees and the ghosts blocks the way to Silas' vehicle, forcing the humans to run through the wrought-iron gates of the cemetery.

98 EXT. MAUSOLEUM AT THE CEMETERY

Much like when Silas arrived, the cemetery is quiet and creepy.

Thinking they outran the ex-husbands, the group stops to catch their breath behind an elaborate mausoleum resembling a mini-version of the Mansion itself.

SILAS

We made it out alive, that's all that matters!

927

CONSTANCE

(o.s.)

I wouldn't be so sure of that.

928

They turn to find a statue of Constance. It breaks free of its stone base and climbs down to taunt them.

CONSTANCE

It's time for you to join us.

929

With the wave of her hands, Mike and Karen fly backwards into the graves Silas had dug earlier that night just as Constance pushes him into the mausoleum.

SILAS

No!

930

INSERT:

Mike and Karen landing on their backs in graves six foot-deep graves, each reeling from the impact, dirt magically starting to fall on top of them.

CONSTANCE

I've been trying to do that all night.

931

99 INT. CONSTANCE'S MAUSOLEUM

The inside of the mausoleum is grand, opulent, and ornate, resembling a wedding chapel, complete with stained glass windows.

There is a single casket where an altar would be. Constance's statue falls apart as her spirit flies into the casket.

SILAS

Bones...

932

CONSTANCE

You wouldn't him to see what comes next anyway.

933

THUD! The casket lid has fallen off.

What was once a beautiful bride is now nothing more than Constance in her decayed state sitting upright. She stands and levitates out.

Silas is too stunned to move.

CONSTANCE

Look at you. You lost everything because you're weak, and now you're alone. Just like you feared.

934

SILAS

I lost everything because I had something to lose. You're alone with nothing because you love nothing.

935

CONSTANCE

Ha! I have the mansion. That's all
I'll ever need.

936

CLOSE-UP:

The will on the ground outside, with special focus on the
line granting the property to her.

CUT BACK:

SILAS

But what else? You've been married
five times, yet you have no idea what
love feels like. Every time those men
tried to give it to you, all you were
concerned with was what you gained.

937

CONSTANCE

What's your point?

938

SILAS

You can kill your ex-husbands, you can
kill Leota, you can even kill the next
fool who takes this job after you kill
me... But none of this matters.

939

CONSTANCE

Because I already got away with it?

940

SILAS

Because you already lost. You cling to
whatever wealth or property you have
to fill a void in your life when
nothing is ever going to be good
enough. I don't have much, but if you
killed me tonight? Maybe it didn't
amount to much in the grand scheme of
things, but... I'm proud of all of it.

941

Constance's mood causes A GUST of wind to blow inside. The
will flies out the door.

Constance gets ready to chop at Silas' head.

CLOSE-UP:

Silas' shutting his eyes, accepting his fate.

CUT TO BLACK

CONSTANCE

What's happening?! No!!

942

No? But shouldn't he be dead? Confused, Silas opens his eyes. Constance's blade hovers inches from his neck, but Constance physically cannot pull it any closer.

The kids and Bones run in, caked in dirt. In Mike's hands are TWO HALVES of George Hightower's forged will.

CONSTANCE

How?!

943

MIKE

The graves were six feet deep. We're not that short.

944

Angrily, Constance glides over to the kids and raises her axe on them. But as she swings, Mike TEARS another piece.

Constance is pushed away, as if by an invisible ocean wave. The windows of the mausoleum SHATTER.

Mike tearing another piece causes her physical hands to crumble into dust, dropping the axe.

CONSTANCE

You disrespectful little boy!

945

SILAS

That's it, keep going, kids!

946

Silas hears a voice in his head.

MADAME LEOTA

(v.o.)

Summon them, Silas... Bring them home.

947

Silas suddenly remembers the spell Leota cast before.

SILAS

*Serpents and spiders... tail of a rat,
call in the spirits wherever they're
at!*

948

Mike rips the paper into tiny shreds of confetti, causing her ghostly form to flicker in and out.

SILAS

You can't hurt us anymore.

949

Karen picks up the axe and SWINGS at Constance's neck.

CONSTANCE

I didn't want this! I don't want this!
I don't--

950

She falls backwards into the casket. What's left of her body turns to dust, leaving the axe to fall in on its own.

They push the lid of the coffin back on, sealing the weapon of evil away.

Mike and Karen hug each other in tears of relief. Bones crawls up to Silas, who's still processing. Stunned silence from all of them.

BOOM! As the dust of the explosion settles, they find Alexander Nitrokoff standing in a new hole in the wall.

ALEXANDER

Apologies. Unfortunate side effect of
my death.

951

Sally flies in through a window, followed by Victor Geist. Alfred crawls through the hole.

SALLY

You could have used one of the
windows.

952

Phineas, Gus, and Ezra float in through the door.

EZRA

The door wasn't locked, either.

953

GUS

Eh, it's not like anyone cares about
this grave anyway.

954

PHINEAS

For once we agree on something, my
friend.

955

GUS

So I *am* your best friend!

956

PHINEAS

I never said that.

957

The room starts to crowd with Pickwick, Victoria, Caesar, Granny Ghoul, the duelists, Culpepper Clyne, and many others.

KAREN
You all came back? She killed you all
a second time. 958

GUS
Third for me! 959

SILAS
Madame Leota spoke to me-- 960

MASTER GRACEY
She helped, but it was you who brought
us home. We... No, I can't thank you
enough. 961

SILAS
Well, we couldn't have gotten rid of
her without some help. Where are you,
Claude? 962

Silas looks toward the Hatbox Ghost behind all the other
ghosts. They turn to look at him.

HATBOX GHOST
You wouldn't have to get rid of her if
it wasn't for my mistakes. 963

SILAS
But death is a second chance for all
of you, right? You made a mistake, and
you fixed it. 964

HATBOX GHOST
It may have changed my legacy, but it
doesn't change my history. But I owe
all of you my thanks. Constance isn't
the only one you're helping move on. 965

MIKE
What do you mean? 966

HATBOX GHOST
I've only returned now to offer my
thanks, my congratulations, and my
goodbyes. Even if I deserved a second
chance, I don't need it. You've helped
me serve my purpose here. 967

Silas nods in understanding. The Hatbox Ghost retreats toward
an unmarked crypt. Light shines through the open door.

He turns back to look at them with a large, non-threatening smile on his face. The door closes behind him. Some ghosts walk over to leave their top hats.

MIKE
I guess this is goodbye. 968

KAREN
It was lovely to meet you all, even if
it was interrupted by an axe murderer. 969

SILAS
Well, what's the rush in getting home? 970

VICTORIA
After all, we never finished
celebrating my death day! 971

PHINEAS
And now we can since the master of the
house is finally back! 972

All eyes fall on Master Gracey.

AMICUS
A new chapter in the Mansion's history
finally begins! 973

A BONY HELLHOUND HOWLS, prompting the bust of UNCLE THEODORE to lead the SINGING BUSTS in a rousing rendition of "Grim Grinning Ghosts."

"Grim Grinning Ghosts" by Buddy Baker and X Atencio

UNCLE THEODORE
When evil falls, we celebrate. 974

SINGING BUSTS
Good wins over fear and hate. 975

UNCLE THEODORE
Happy haunts materialize! 976

SINGING BUSTS
And begin to vocalize, 977

ALL
*Grim Grinning Ghosts, come out to
socialize!* 978

Over the song, Amicus Arcane brings out a brand new document

and hands a quill to Master Gracey.

CLOSE-UP on the quill, signing the name "WILLIAM GRACEY" on the line.

CUT BACK to all the ghosts cheering and applauding this transfer of ownership.

Captain Gore anxiously awaits to meet Master Gracey.

| | |
|-----------------|-----|
| CAPTAIN GORE | |
| William Gracey? | 979 |

| | |
|---------------|-----|
| MASTER GRACEY | |
| That's me. | 980 |

| | |
|-----------------------|-----|
| CAPTAIN GORE | |
| It's good to meet ya. | 981 |

Captain Gore smiles. From a distance, the Ghost Host watches, a regretful look in his eye.

Karen and Mike interview every ghost they can. Everyone gathers to watch Sally walk over Alfred.

Mostly everyone at this party is dead, but the atmosphere is the liveliest it's ever been.

100 INT. SILAS' CAR

Karen is buckled up in the passenger seat with Bones in her lap. Mike sits in the back while Silas sits in the front.

| | |
|----------------------------------|-----|
| SILAS | |
| Come on. Let's get you two home. | 982 |

| | |
|--|-----|
| GHOST HOST | |
| (v.o.) | |
| Ah, there you are! Our tale comes to its timely end with our foolish mortals having survived a night full of dangerous perils and triumphing over evil. The silly spooks are eternally grateful, but there's a simple lesson these humans have yet to learn... | 983 |

Silas starts the engine and checks his rear-view mirror.

Phineas and Ezra sit on either side of Mike while Gus sits in his lap. Mike stares out a window, oblivious to the ghosts.

Gus winks at Silas in the rear view mirror as they all smile mischievously. Bones growls.

MIKE
What's wrong with him? 984

SILAS
Car rides make him a little anxious. 985

MIKE
Say, would you mind turning down the
air conditioning? It's kinda chilly
back here. 986

SILAS
It's not on. 987

101 EXT. SILAS' CAR

WIDE SHOT

Blue light flashes from the windows as the three materialize.

MIKE
Ah! 988

SILAS KAREN
(laughter) (laughter) 989-990

GHOST HOST
Beware... of Hitchhiking Ghosts! 991

The ghosts promptly fly out of the car, though they follow the car home anyway.

As the car drives away, we get one final view of the Haunted Mansion.

FADE TO BLACK

This arrangement of "Grim Grinning Ghosts" carries into the credits.

At the end of the credits, we hear a familiar voice speak from beyond the grave...

MADAME LEOTA
(v.o.)
Hurry back... Hurry back... Be sure to
bring your death certificate. If you
wish to join us, make final 992

arrangements now... We've been...
dying to have you! (mischievous,
threatening laughter)

GHOST HOST
(ominous laughter)

993

This is followed by one last dedication with an image of the
haunted wallpaper that reads:

"Thank you, Roland 'Rolly' Crump (1930-2023), Imagineering
Legend and Inspiration."