

GHOST LIGHT

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EXT. STANLEY THEATRE - NIGHT

A creepy theatre built a long time ago. WE ARE WATCHING a NEWS PROGRAM. We will CUT TO VARIOUS shots of the theatre (of the haunted house variety) as the NEWS ANCHORS narrate.

NEWS ANCHOR (V.O.)
This theatre has been around
since...

NEWS ANCHOR 2 (V.O.)
... forever.

NEWS ANCHOR (V.O.)
A lot of history.

NEWS ANCHOR 2 (V.O.)
You mean, ghosts.

They both LAUGH.

NEWS ANCHOR (V.O.)
That is the legend.

NEWS ANCHOR 2 (
When they tear it down next week,
where are the ghosts going to go?

BOTH NEWS ANCHORS
Ha, ha, ha, ha.

NEWS ANCHOR
Well, my place is full.

NEWS ANCHOR 2
Mine too. My mother in-law just
moved in.

NEWS ANCHOR
We'll be right back, ha, ha, ha.

NEWS ANCHOR 2
Ha, ha, ha.

EXT. RICKY PARMA'S USED CAR LOT - DAY

RICCARDO ("Ricky") PARMA is a used car salesman. 27. We are watching one of his car commercials. He talks really, really fast.

Note: To break up his monologue, his WORDS are highlighted on the bottom (or anywhere on the screen) in TYPICALLY FLASHY WAYS (such as POP UP screens to illustrate what he's saying).

RICCARDO

Riccardo Parma here to bring you good "carma." Hybrids. Avalons. BMWs. Mercedes. Toyota. Kias. Volvos. Infinities. Big cars. Littles cars. Anything on all fours is at my disposal. We all need cars right? You can't stay cooped up at home. You have to go places. To shop. To eat. To visit museusm. To see the latest 3D movie. To pick up a loved one at the airport. You're not going to leave your loved one stranded at the airport. Haven't you seen that Tom Hanks movie? He was stuck there for like 15 years. GO TO THE AIRPORT RIGHT NOW. You need wheels. And I have the deals. Come on over to "Ricky's Good Carma." You're making judgements on me right now, aren't you? I'm a used car salesman, I'm a liar, I'm a thief, I'm a sodomite, blah, blah, blah, well, I'm none of those things. I work to the bone marrow. I'm on three hours of sleep and thirteen cups of cofee - why would a man abuse himself like this, you ask? Simple. To harmonize you with your civilization. I will do this by bringing you good carma. That's me, the monk in the trunk, the Spiritual Horse Power, the Dalai Carma. THERE IS NOTHING I WONT DO. My neighbor across the street, Roy Tinto has daaared me to spend one night at the infamous Stanley Theatre. Where ghosts, where Spirits, where spooky vapors lurk. Hell, I grew up with three big brothers. There were alway spooky vapors in the bathroom. If I can stay one night in this God forsaken hell hole, Roy Tinto will donate 10,000 dollarinoes to the charity of my choice. Well, Tinto understestimated me. My will is no pill. I will gladly take on that challenge. Ghosts, vampires, goblins, giants, clowns, mimes, creatures do scare me. I am human, afterall.

(MORE)

RICCARDO (CONT'D)

But for you, I will endure them. I will meet fear for breakfast. I hereby accept your challenge, Pinto Beans.

INT. HOTEL ROOM - DAY

RICCARDO is in bed with AMANDA. They're sweaty. Hair dishevelled. Watching TV (the only source of light). They're post-you know what. The curtains are drawn otherwise and without the TV, it would be completely dark.

RICCARDO

What do you know about this place?

AMANDA

It's been around since 1928.

RICCARDO

There really ghosts?

AMANDA

Chickenshit.

RICCARDO

It's not like your husband to engage me. Usually ignores my clown act.

AMANDA

He's threatened by you.

RICCARDO

Come on. He owns 90% of the lots in town.

AMANDA

You're younger.

RICCARDO

He has a monopoly.

AMANDA

You have more energy.

RICCARDO

He has a hot wife.

Riccardo kisses her on the mouth.

AMANDA

You have a hot wife too.

Riccardo checks his phone. Two missed calls. He sees the time.

RICCARDO

She used to be. Our sex life is dead now.

AMANDA

Not surprised.

RICCARDO

What's that supposed to mean?

AMANDA

Your sexual appetite has the life expectancy of a fruit fly.

RICCARDO

What?

AMANDA

Laura Chambers was a friend of mine.

RICCARDO

You're jealous of Laura, a woman who passed away?

AMANDA

You dumped her, just before...

RICCARDO

May she rest in peace... but she dumped me. She wanted me to you know leave Agnes. And that wasn't the deal. I was very up front.

AMANDA

What about Carla Laval?

RICCARDO

What is this, a job interview?

AMANDA

Betsy Preston?

RICCARDO is clearly threatened now.

RICCARDO

Who have you been talking to?

AMANDA

I don't "collaborate" without doing background checks. If you know what I mean.

RICCARDO starts dressing up.

RICCARDO

Okay, so I've "collaborated" with a few ladies.

AMANDA

I'd say. You have more partners than General Motors.

Riccardo goes to the bathroom, combs his hair, really looks at himself.

RICCARDO

Marriage is a paradox. You meet someone you want to spend the rest of your life with - but erotic desire is about the chase, the hunter gatherer inside us. I need "the chase." And it's not just a dick thing. You need "the chase" too. Marriage is a trap door.

AMANDA

Or a crap door.

AMANDA gets out of bed, she starts getting dressed too. They both take turns using the bathroom (this type of blocking continues naturally... two people getting dressed post-coitus).

RICCARDO

I'm flattered Roy finds me a threat.

AMANDA

Maybe he should meet you in sleazy motels.

During this part of the conversation, WE PEAK AT THE TV, which is still covering THE STANLEY THEATRE.

RICCARDO

Seriously, anything I should be worried about in there. Rats. Snakes. Bats.

AMANDA

Unsatisfied customers.

RICCARDO

Ha, ha, now you sound like him.

AMANDA

It's just an empty theatre. Been around since 1928.

RICCARDO

So, there's lot of dust. I'll bring a broom and a dust pan.

AMANDA

They used to perform plays.

RICCARDO

Like "Cats"?

AMANDA

Probably more like "Macbeth."

RICCARDO

That Mel Gibson movie.

AMANDA

Shakespeare, dummy.

RICCARDO

I know, Amanda. It was a movie too. They've made movies out of everything. Poor Mel was haunted by a ghost until he went straight up nutmeg.

AMANDA

You got your charity all set up.

AMANDA straightens up his tie.

RICCARDO

Oh yeah, "Chillin' For Children" will gladly accept 10 gees. My cousin is fronting the non-profit. I collect. We fly to the Gallapagos.

RICCAROD kisses her.

AMANDA

What's your wife going to say.

RICCARDO zips up her dress. She puts on her high heels.

RICCARDO

Tell her I'm going to check out cars in Central America. Vehicles run on tap water there.

AMANDA

Is Agnes that gullible.

RICCARDO

You know me, I make people believe. Mooahaha.

INT. RICCARDO'S CAR - DAY

RICCARDO drives, on cell phone with his wife, AGNES. He sounds totally different when he talks to her.

RICCARDO

I was caught up at the lot, I'm sorry, sweetie.

AGNES

Normally, I wouldn't care but I wanted to see you before... you know...

RICCARDO

(chuckles)
You can't even say it.

AGNES

I'm worried.

RICCARDO

It's an abandoned playhouse. People wore tights and too much make up.

AGNES

After my aunt's funeral, I've just been thinking... this is a bad idea.

RICCARDO

Ten thousand is a bad idea?

AGNES

Not in your pocket.

RICCARDO

In the pocket of the needy. You should be proud of me, Agnes.

AGNES

I know, Rick, charity is good for your business.

RICCARDO

I'm sorry I couldn't go. I liked your aunt. She always said weird shit.

AGNES

Rick?

RICCARDO

No, I like that in a person. Unpredictable. I mweant that in a good way.

AGNES

Speaking of weird, she left me a note.

Riccardo is pulling into the driveway of the STANLEY THEATRE.

HE SEES, the NEWS CREW and ROY TINTO awaiting his arrival.

AGNES (CONT'D)

Rick?

RICCARDO

Honey, I have to go.

AGNES

She said I should have dinner with you or the spirits will follow.

Riccardo sees THE NEWS CREW and ROY watching in anticipation.

EXT. STANLEY THEATRE - CONTINUOUS

ROY is old enough to be RICCARDO'S father. He's the king of used cars and will hold on to his kingdom anyway he can.

ROY

Schmuck. He has no idea.

His beautiful wife, AMANDA at his side (remember her? She's wearing the same dress Riccardo zipped up at the hotel).

AMANDA

He's talking to his wife.

THEY CAN SEE

Riccardo argues with his wife on the phone.

AMANDA (V.O.)
She trying to talk him out of it?

ROY (V.O.)
Better get this show on the road
then.

INT. RICCARDO'S CAR - CONTINUOUS

Riccardo is trying to hang up on Agnes.

RICCARDO
She wrote that on her death bed.

AGNES (V.O.)
You promised me we would have
dinner before you went, Rick.

He sees Roy darting toward the car, followed by the NEWS
CREW.

RICCARDO
I'll make it up to you.

AGNES (V.O.)
I love --

-- but he hangs up on her. Just as Roy opens the FRONT DOOR.

ROY
What's the matter, having second
thoughts? There is no shame.

Riccardo gets out of his car, carrying a SMALL NIGHT BAG.

RICCARDO
No shame, no game, Roy.

He shakes hands with Roy. It's just about who can apply more
strength, not about a "fair fight" as a hand shake would
imply.

ROY
I sure as hell couldn't go spend
the night in there.

RICCARDO
Evening Amanda.

Amanda acts cold in front of her husband. She forces a
smile. He shakes hands with her.

AMANDA
Good luck tonight.

RICCARDO
I won't need it. But thanks
anyway, sugar.

Roy leers suspiciously at this transaction.

INT. STANLEY THEATRE - NIGHT

THE DOOR opens, revealing the SILLHOUETTES of Riccardo and Roy. They're the first inside. NEWS CREW follows.

The simple act of opening the door creates a burst of dust. The door is heavy and creaky.

Stepping on the wood creates the kind of sound that suggest they can burst right through.

RICCARDO
Home sweet home.

THE GHOST LIGHT illuminates portions of the theatre. It's huge.

But it is enough to examine the place for what it is, a theatre built at the turn of the century.

The seats, balcony, curtains, stage feel like a time warp. Like they've stepped into 1928.

RICCARDO (CONT'D)
This the only light?

THE STEWART, a man who's in 80s, is the one who turned on the lights.

STEWART
Only one that still works.

ROY
You can sill back out.

Riccardo sees the place is made out of materials from the turn of the century.

RICCARDO
This was your idea, Roy. Your idea
for me to take your money for
sleeping in this giant barn.

ROY

You're going to be locked in. No
cell phone reception. No wi-fi.
No contact with the outside world.

Riccardo checks, sees he has no reception.

ROY (CONT'D)

Only thing you can do is scream for
help.

Roy heads over to the ALARM. Just pull this thing.

STEWART

No, no, no, don't pull that thing.

Roy laughs. The old man trots to the FIRE ALARM to make sure
it was untouched.

STEWART (CONT'D)

The last time someone pulled it,
two people went stone deaf. This
here is a very, very loud siren.

EXT. STANLEY THEATRE - DUSK

Riccardo stands at the doorway, giving a final interview to
the NEWS CREW. Roy stands behind, bringing out a large snake-
like chain to lock the door.

NEWS REPORTER

Mr.Parma, you don't seem the least
bit concerned about the rumors of
ghost activity?

RICCARDO

I'm only concerned about one thing.
Will this guy's check clear?

RICCARDO is pointing at Roy accusingly.

ROY

Of course it'll cash, or my name
isn't "Rolls Roy." I've never
written a bad check in my life and
I won't start with you.

ROY begins the process of locking the door, slithering the
chain through the prongs.

ROY (CONT'D)

Now, good night - and if for any reason you decide wave the white flag, pull the alarm.

ROY winks at RICCARDO, SLAMS the door shut.

The last thing Riccardo sees is Amanda waving to him in the parking lot.

INT STANLEY THEATRE - NIGHT

Riccardo wanders through various parts of the theatre. The GHOST LIGHT adds an eerieness to every item in the place. Makes them appear alive.

Riccardo check his cell. No reception.

He can read AGNES' last text. It says:

PLEASE DON'T DO THIS. LOVE U

LATER, Riccardo eats a sandwhich on stage. Drinks from a bottle of wine. At the same time, he rehearses his speech as if talking to a theatre full of people.

RICCARDO

Riccardo Parma here to bring you good "carma." Hybrids. Avalons. BMWs. Mercedes. Toyota. Kias. Infinitis. Volvos. Big cars. Littles cars. Anything on all fours is at my disposal. We all need cars right? We all need to go places. You can't stay cooped up at home. You have to go places. To shop. To eat. To visit museusm. To see the latest 3D movie. To pick up a loved one at the airport.

He stops talking, hears his voice echo.

There is a faint applause. He looks up at the balcony area. Around the HUNDREDS of empty seats.

The APPLAUSE continues.

LATER, RICCARDO TAKES A COUPLE PILLS.

Unrolls his sleeping bag.

Brushes his teeth in front of an old mirror.

He thinks he sees a shadow, turns around with a mouth full of foam. Sees no one.

Yet, the applause continues.

Actually, more than FAINT. You could hear one person applauding.

INT. STAGE - CONTINUOUS

RICCARDO returns to the stage.

He thinks he sees the SHAPE of a woman. It certainly looks like one.

RICCARDO

What?

Unafraid, he advances towards her.

RICCARDO (CONT'D)

I can smell bullshit ten miles away, honey. I know Roy hired you. I know he wouldn't take any chances. Riccardo Parma is prepared for every scenario. I'm like a human choose your adventure book. I've chosen all adventures already.

RICCARDO is getting closer and closer to her.

RICCARDO (CONT'D)

What's your name? I love your silhouette, by the way, very sexy shapes. We gotta spend the night here - I say, let's make the most of it.

NOW, he sees her face, ERASING the smirk on his face.

RICCARDO (CONT'D)

Holy shit. Laura?

LAURA CHAMBERS sits on the chair, applauding.

LAURA

Hi Rick.

RICCARDO

Must be the pills.

RICCARDO retreats... slowly.

LAURA

You look great.

RICCARDO

I'm hallucinating.

LAURA

How do I look.

She gets up from her seat. We don't see her completely, but WE SEE ENOUGH to notice A BURNT VICTIM.

RICCARDO

What?

RICCARDO darts out of there.

INT. BACKSTAGE - CONTINUOUS

RICCARDO runs frantically. He sees her at the end. She stands there. Her voice echoes. She speaks calmly.

RICCARDO

This is impossible.

LAURA

Remember that Saturn you gave me.
As a goodbye present.

Neither LAURA nor RICCARDO advance.

RICCARDO

Great car. 2001. SL. Four door.
Very popular amongst lesbian
drivers. Original model of the
electric car. Runs for life.

LAURA

You fixed the brakes.

RICCARDO swallows, RUNS the other way.

Toward the aisle. To the back of the theatre.

He's out of breath.

VIGNETTE - WHERE EVER HE RUNS, THERE SHE IS

The FIVE BEST locations that shows RICCARDO has no way out of this mess.

Wherever, she goes there she is, waiting for him (this can be her shape to keep costs low - however, it would be interesting to have smoke heaping from her).

She is also wearing different costumes -

- lingerie
- an 18th century dress
- a corset

(whatever play costumes you may have access to)

At one point, he should reach for the SIREN, but she's in the way. His goal during the VIGNETTE is to find the reason. He wont.

INT. BALCONY - NIGHT

RICCARDO is trapped. LAURA is advancing towards him. What makes this extra creepy are the other SHADOWS behind her.

RICCARDO
OH MY GOD! JESUS.

He falls off.

POOF!

WE SEE the GROUP enter the light.

Each with their own designated injury that caused their death. They are also from different eras.

- TABITHA (30's), hat, cigarette holder, short hair. Pale skin, like she drowned.

- DORIS (50's), heels, cigarette, Marilyn Monroe-ish. Track marks on her arms like she OD'ed.

- JANE (70's), bell bottoms, tie died shirt, big shades, smoking weed. A knife in her stomach.

- LAURA (modern day, new millenium, but we wouldn't know because she's mostly burnt.

- LELAND, director type. Old fashioned director. He has a bullet wound on his temple, like he took his own life.

- FRANKLIN, production coordinator. Very stressed out. He's there to keep things moving.

FRANKLIN

Come on folks, we have a show to do.

LELAND

Relax, Franklin. We've waited this long.

TABITHA

That's right, sugar.

INT. STAGE - LATER

THE GHOSTS drag RICCARDO to the stage.

FRANKLIN

He's out. Oh dear, he's not conscious.

LAURA

He's here, that's all that matters.

FRANKLIN begins setting up the chairs

JANE

This is the guy you wanted to get hitched with?

TABITHA

He was good in the sack. You can tell from his fingers.

LELAND

Ladies, its time to get into character. Who wants to defend him? Tabitha?

TABITHA

I'd prefer to be the judge.

LELAND

Fine. Doris?

DORIS

He reminds me of my husband. It wouldn't fair.

JANE
Jesus, nothign's fair to you.

DORIS
Don't take the lord's name in vein.

JANE
Oh, come on, look where you're at.
I don't Jesus anywhere.

DORIS
He's coming. You watch.

FRANKLIN
Ladies, we're on a schedule here.

LELAND
Fine. I'll defend him.

TABITHA
You're such a anti-hero.

LELAND
Everyone deserves a fair trial.

LAURA
He doesn't. But we'll give him
one.

CLOSE ON A GAVEL

Being POUNDED.

WE HEAR INTENSE APPLAUSE

WE REVEAL

INT. A COURT

OR rather, whatever props they use to create THE APPEARANCE
of a COURT.

On one end sits LAURA with her lawer, DORIS

On the other end sits LELAND with RICCARDO, who's passed out
on his chair.

The judge is TABITHA.

JANE and FRANKLIN are the JURY. As well, as other shapes
(this area could be in the dark - though, we do see FRANKLIN
and he is very nervous).

They're all wearing COURT ROOM clothes.

The APPLAUSE ends.

WE SEE there's no one sitting anywhere in the theatre, but we hear general sounds throughout, as if THE PLACE IS PACKED. Sounds like chuckling, coughing, etc.

There are people there, we just can't see them.

Now, BACK TO THE PLAY.

TABITHA

We are here to try the case of Chambers vs. Parma. We thus will determine who was at fault on the night of Sept 27th, 2009 when Laura Chambers lost control of her vehicle and died. Counsel?

DORIS stands up, talks to the JURY and AUDIENCE.

DORIS

This evening, I will prove that the defendant Riccardo Parma intentionally murdered my client, Laura Chambers. She burned for 41 minutes until she passed.

LELAND

Objection.

TABITHA

Sustained. The amount of the time your client burned in not circumstantial.

DORIS

My client paid the biggest price. The price of giving her heart to a man. He betrayed her in the worse way imaginable and deserves the most eternal punishment. Thank you.

LELAND winks at RICCARDO, even though he is passed out on his chair.

LELAND

I have this. Don't worry.

LELAND stands up.

LELAND (CONT'D)

My client did not kill anyone. In fact, the car in question was an act of generosity. Riccardo Parma is a generous man. He does everything imaginable to find his customers the greatest deal. This is man who is being punished being kind. And I shall prove this.

LATER

LAURA is on the stand. She is hideously burned.

LELAND (CONT'D)

This man was your lover, was he not?

LAURA

He was.

LELAND

You performed the act of coitus with this man, did you not?

LAURA

Yes.

LELAND

Were you satisfied with this man's performance in bed?

LAURA

Yes, I was.

DORIS

Objection. This is disgusting.

TABITHA

Overrulled. I want to hear as much details as I can. I've been stuck in this theatre for almost 100 years.

LELAND

His "generosity" in bed... that is why you were in love with him, was it not?

LAURA sniffles.

LAURA

Yes.

LELAND
Your witness.

LATER

RICCARDO is propped up on the witness seat, passed out.
DORIS interrogates him anyway.

DORIS
We know you are listening,
Mr.Parma. We know what you did to
this poor woman.
(gesticulates to LAURA)
So, I ask you again... were you
concerned that your wife would
discover your affair with Laura
Chambers?

RICCARDO says nothing. TABITHA waits. LELAND smiles.

The AUDIENCE mutters to themselves.

And then, he actually answers, talking in his sleep...
slurring somewhat like he's drunk, but he actually speaks.

RICCARDO
Yes.

DORIS is startled. LELAND is ashen.

LELAND
No, no...

DORIS
Did you kill Laura Chambers?

RICCARDO
Yes.

LELAND
Objection.

The ENTIRE THEATRE mutters.

TABITHA
OVERRULLED.

TABITHA has to pound the gavel repeatedly.

Meanwhile, FRANKLIN looks nervous.

FRANKLIN
We're going to need another gavel.
She's hitting it too hard.

LELAND covers his face. DORIS approaches RICCARDO.

DORIS

We know you killed her, but we don't know the details. Please elaborate for the court.

RICCARDO

We were... fucking... in the Saturn.

The AUDIENCE gasps!

RICCARDO (CONT'D)

I went down her. She passed out like a baby - like they all do after I lap it up. I cut the brake lining while she snored in the backseat. After she dropped me off, a block away from my house so Agnes wouldn't find out, she went lost control, headed into a gas station and burst into flames. Voila!

The SOUND of everyone talking.

LELAND

Objection.

TABITHA

Order in the court. Order in the court. This is worse than my second divorce.

LATER

THE JURY, led by JANE and FRANKLIN, read the VERDICT.

TABITHA (CONT'D)

Do you have a verdict?

JANE

Yes we do.

FRANKLIN reads the VERDICT.

FRANKLIN

We find the defendant guilty and sentence him to spiritual surveillance for th his life. Mr.Parma's existence will host six beings, who will oversee his every action.

LATER

HUGE APPLAUSE. Standing avotioon (though, we do not see it, just hear it).

THE CAST is on stage, bowing. As bouquets of flowers are tossed at their feet.

RICCARDO lies on the floor, passed out.

As FLOWERS land near him (or on him).

EXT/ INT. STANLEY THEATRE - MORNING

ROY CRACKS open the door. Followed by the NEWS CREW.

ROY
Very quiet in here.

They venture inside, only for a FIGURE to pop out of the darkness --

FIGURE
Booooo!

Roy recoils in fear. It was Riccardo.

RICCARDO
Ha, ha, ha, ha!

INT. PARMA LIVING ROOM - DAY

Riccardo is watching TV laughing. His WIFE, AGNES, sits across from him, studying him, still worried.

ON TV, he sees himself accepting a check from ROY. The NEWS keeps replaying Roy retreating in fear when Riccardo jumped at him.

RICCARDO
Isn't this the funniest thing you ever saw?

Agnes looks around her house, rubbing her shoulder as it's suddenly really cold. She puts on a jacket.

THIS IS WHEN WE SEE THE FIVE GHOSTS -

- LAURA, TABITHA, DORIS, JANE, LELAND and FRANKLIN. They're dressed up and have suit cases as if ready to move in.

JANE

She's like not an idiot.

DORIS

Poor woman.

TABITHA

Poor? She's going to be free from this bloodsucker. It'll hurt at first, but over time, she's going to be glad it happened.

FRANKLIN

I'm not sure if this apartment has enough space.

LELAND

Relax, Franklin, what's the worse that can happen.

FRANKLIN

I hate to ponder that scenario.

LAURA

What does she like... have that I don't have?

JANE

His heart?

LAURA looks hurt.

TABITHA

The most overrated organ in the human body.

Riccardo gets up and does his tie.

RICCARDO

Well, I'm going to go back to the lot.

LELAND

There you go, Franklin, that sounds promising, doesn't it?

AGNES glares at RICCARDO with venom.

INT. RICCARDO'S CAR - DAY

Riccardo is on his cell phone, talking with Amanda.

RICCARDO
Well, hello there.

AMANDA
Hi.

She sounds very cold.

RICCARDO
You were a tad unresponsive with me
out there - great acting work.

AMANDA
I wasn't acting.

RICCARDO
Okay, sure, when can I see you
again?

AMANDA
Never.

She hangs up.

RICCARDO
What, hello? Amanda.

WE SEE the FIVE GHOSTS in the car with him.

JANE
Dumb ass.

DORIS
Are we sure this is the uh person
we want to be... attached to for
the next tenure?

INT. USED CAR LOT OFFICE - NIGHT

Riccardo leaves another message for Amanda.

RICCARDO
Hey, I think we got a bad
connection. Call mois back.

Riccardo hangs up, stares at the \$10,000 check made out to
"Chillin' With Children."

Can't help but smile. Until he received a TEXT.

He read it:

NOT A BAD CONNECTION - WE R DONE thnx

Riccardo gazes at the phone, scowling.

WE SEE, out int he car lot, THE FIVE GHOSTS are unpacking their bags, folding their clothes, settling their things.

LAURA

I like being outside. I was in that theatre for 3 years.

TABITHA

Try 83 years.

DORIS

My skin is not so agreeable with the sun.

JANE

Hello: You're not getting cancer, Doris. You're just not.

JANE lights up another joint.

Meanwhile, Leland and FRANKLIN inspect the cars in her vicinity.

FRANKLIN

It's not very sanitary.

LELAND

But it's spacious. We can do Shakespeare in the Park.

FRANKLIN

I'd be embarrassed. I'll think of something more appropos.

INT. PINTO HOUSE - NIGHT

ROY has a drink with his wife, AMANDA, as he signs a new real estate purchase. For the Stanley Theatre.

ROY

Now, we can expand even further. Thanks to your boyfriend.

AMANDA

Ex-boyfriend.

They clink glasses.

ROY

Last thing we needed was a haunted car lot.

AMANDA

Last thing he needs too.

ROY

He's got 10 grand of my money, I don't feel sorry for him.

EXT. GOOD CARMA CAR LOT - DAY

Riccardo is talking to the camera.

RICCARDO

Riccardo Parma here to bring you good "carma." Hybrids. Avalons. BMWs. Mercedes. Toyota. Kias. Infinitis. Volvos. Big cars. Littles cars. Anything on fours wheels...

When a CAR comes into the frame, brakes squealing. An PISSED OFF CUSTOMER exits, confronts him.

RICCARDO (CONT'D)

Hey Mr.Chesters, how is she running?

MR.CHESTERS

There's strange things going on with that car.

RICCARDO

Yeah, you bought her for half price. That is strange.

MR.CHESTERS

No, weird stuff, like she turns on and off on her own, the radio turns on and off, the tires inflate and deflate...

NEWS ANCHOR (V.O.)

Since the night he spent in the Stanley Theatre, car salesman Riccardo Parma has been experiencing "paranormal activities."

WE CUT TO SHOTS OF

Customers confront him about their cars. They're pretty upset. He looks panic stricken.

MR.CHESTERS, INTERVIEW

in front of the lot.

MR.CHESTERS

That car is haunted. That lot is haunted.

MRS. CARMICHAEL, INTERVIEW

MRS.CARMICHAEL

I was about to sign the papers... when something strange happened. His clothes started coming off. But it wasn't him taking it off, it was like an invisible person was disrobing him. And then, oh God...

MRS. NICHOLAS, INTERVIEW

MRS.NICHOLAS

... I can't describe what I saw. There's evil in that lot, that's what I know.

VARIOUS SHOTS OF CAR LOT

Ends with customers leaving his lot, terrified.

NEWS ANCHOR (V.O.)

Business has not been good.
Married life has not been good.

NEWS ANCHOR 2 (V.O.)

His wife left him.

NEWS ANCHOR (V.O.)

Meanwhile, I heard Rolls Roy is doing very well.

INT. RICCARDO PARMA'S OFFICE - NIGHT

RICCARDO sleeps on the couch in his office. His hair is dishevelled. His posture, weak and defeated. He's shivering from fear.

RICCARDO
Please, not tonight, please.

His blanket is being peeled off. He pulls it back to cover himself.

WE REVEAL TABITHA

Hovering over him, dressed attractively.

TABITHA
You remind me of my third husband.
He always said no, but meant yes.

EXT. ROLLS ROY NEW LOT - DAY

He speaks to us like Riccardo Parma did at the beginning.

ROY
Roll's Roy here, channeling myself
from my new lot. I can do this
through the TV, since my cars are
not haunted. Repeat. Not haunted.
Cars won't drive themselves. Won't
do anything themselves without
you. They especially won't buy
themselves. That is also your
choice. A choice I can help you
with or my name isn't Rolls Roy.
As I've been saying, why drive a
Rolls Royce, when you can drive
with Rolls Roy?

Roy laughs demonically.

FADE OUT

