

|                |         |
|----------------|---------|
| REV. BLUE      | 2/14/94 |
| REV. PINK      | 2/23/94 |
| REV. YELLOW    | 2/23/94 |
| REV. GREEN     | 2/24/94 |
| REV. GOLDENROD | 2/28/94 |
| REV. BUFF      | 2/28/94 |
| REV. SALMON    | 3/8/94  |
| REV. CHERRY    | 3/24/94 |
| REV. TAN       | 3/24/94 |
| REV. GREY      | 3/25/94 |
| REV. IVORY     | 3/31/94 |
| REV. BLUE      | 4/7/94  |
| REV. PINK      | 4/12/94 |
| REV. YELLOW    | 4/14/94 |
| REV. GREEN     | 4/22/94 |

CASPER

Screenplay by:

SHERRI STONER & DEANNA COLIVER

511  
CAS

February 8, 1994  
11TH DRAFT

FADE IN:

1 EXT. WHIPSTAFF MANOR - DUSK

1

A wrought iron "W" FILLS FRAME, dark, weathered.

The CAMERA CRANES DOWN as two boys, THE STEUBING TWINS, ride up to the gate on their bicycles. They wear helmets. The wind howls as they dismount and stare wide-eyed. Nicky slings a Polaroid over his neck. Andreas secures his helmet.

NICKY

Ready?

ANDREAS

(nods)

You go first.

NICKY

Why should I go first?

ANDREAS

You want everyone at school to think we're chicken?

NICKY

I could live with that.

ANDREAS

Come on.

Nicky follows Andreas as he crawls under the fence, and camera CRANES UP to REVEAL Whipstaff Manor, a large fantastically imposing edifice, which looks as if it were co-designed by Jules Verne, Frank Lloyd Wright and Syd Mead, poised at the edge of a cliff overlooking the simmering twilight sea.

2 OMITTED

2 (X)

## 3 INT. WHIPSTAFF - GREAT HALL - CONTINUOUS 3

The door slowly creaks open. Nicky turns his flashlight on illuminating the huge arcane entry way. As the beam sweeps the room, they stare in awe.

ANDREAS  
(trying for cocky)  
See, nothing.

NICKY  
(creeped)  
Let's just take the picture and  
get outta here.

ANDREAS  
Fine, take the picture.

Andreas crosses, poses by a gargoyle.

NICKY  
Hey, wait -- I get to be in it too  
or no one'll believe I was here.

ANDREAS  
So, no one can tell us apart any  
way. Take the picture.

NICKY  
No, you take it.

ANDREAS  
-- No, you.

VOICE  
Guys, guys -- don't fight. I'll  
take the picture.

Before the boys can react, the faint outline of a white hand slips in and takes the camera from Nicky. As the boys slowly turn:

VOICE (O.S.)  
Say cheese...

At that moment they realize and exclaim:

NICKY/ANDREAS  
A GHOST!!!!!!

The FLASH goes off catching them in MID-SCREAM as they drop the flashlight and run out screaming.

## 4 THE POLAROID PICTURE

4

as it drops into frame. HOLD on it close as the picture of the boys screaming develops. ROLL CREDITS. As the picture comes to full development, we END CREDITS and;

FADE TO BLACK

FADE IN:

## 5 A FINGERNAIL

5

A LADY BUG is crawling around on the tip of the fingernail. We WIDEN TO REVEAL...

INT. MANHATTAN LAW OFFICE - CONFERENCE ROOM - CARRIGAN CRITTENDEN

A voluptuous woman dressed in black faux Euro-trash and dark glasses. The CITY SKYLINE is framed in the window behind her. Seated at her side is DIBS, a rather mousy fellow in business attire. Seated at a desk in front of them, holding legal papers, is RUGG, a lawyer who exudes success. A fire burns in the fireplace.

RUGG

(reading)

"And to the Save the Dolphins Foundation eleven million dollars. To the save the Pumas foundation one point two million dollars, To the Patagonian Wasp salvation fund..."

(X)

CARRIGAN

(cutting him off)

-- To hell with the livestock, what did the old stiff leave me?

(X)

DIBS

Uhm...I believe what the bereaved daughter is trying to express is the sudden death of her only father has created a great void in her bank...

(quickly  
correcting  
himself)

...life...and Carrigan would like to know what exactly he has left her to fill it.

CARRIGAN

Brilliant, Dibs.

RUGG

Uh let's see Bobcats, owls,  
snakes...daughter Carrigan...Here  
you are...

(skims over text)

Whipstaff Manor in Maine.

CAS 511

CARRIGAN

And?

RUGG

And I'm late for lunch, if you will excuse me.

CARRIGAN

Are you telling me I spent two days holding his clammy hand waiting for him to kick, and all I get in return is one lousy piece of property?

RUGG

No. It was lousy fifty years ago, now it's condemned..enjoy.

Rugg slides a thick manila envelope across to Carrigan and exits. Carrigan calls after him as Dibs opens the envelope and begins inspecting the contents.

CARRIGAN

This isn't over. I'll contest. I'm going to drag you and every one of those damn dolphins into court!

DIBS

You know, Carrigan...

(showing her the photograph)

this isn't actually a bad piece of property. You could do a lot worse than seaside property in Maine.

CARRIGAN

Don't you get it, Dibs? Flipper got more money than me!

DIBS

Well, I'm sure Flipper in his own way...

(X)

Carrigan grabs the deed out of Dibs' hand tosses the contents of the envelope into the fireplace and storms toward the door. \*

DIBS

Aw, Carrigan, the deed's in there.

Dibs dives for the contents and starts removing some of the documents from the fire. He blows on and shakes them, trying to extinguish the flames. ANGLE ON FIREPLACE

One piece of paper begins to burn on the edges, the heat brings out a hidden treasure map (originally written in lemon juice).

BACK TO SCENE

As Dibs spots the map and strains to read,

DIBS

(reads)

"Buccaneers and buried gold,  
Whipstaff doth a treasure hold."

Carrigan rushes over, spots the outlines of a treasure map beneath the inscription.

CARRIGAN

(continuing)

Treasure! Dibs, you idiot, get it out. Get it out! \*

Dibs sticks his hand in the fire, grabs the map and pulls it out. They blow on the map but it's too late, it crumbles to ashes. Dibs gently wraps his hand in a handkerchief.

CARRIGAN

(continuing)

I knew that place was worth something. There's treasure in that house... and finally, I'm going to get what I deserve.

DIBS

Carrigan, I think I need a doctor.

CARRIGAN

There's plenty of them in Maine.

Carrigan grabs Dibs by his bad hand and yanks him out the door. CRASH!!! LIGHTNING BOLTS RIP THE SCENE IN TWO, REVEALING...

## 6 EXT. WHIPSTAFF MANSION - STORMY NIGHT

6

Thunder BOOMS on the horizon. The sea below is a tempest. It begins to RAIN. HEADLIGHTS illuminate the Whipstaff gates. A RANGE ROVER approaches.

## 7 INT. RANGE ROVER - CONTINUOUS

7

Carrigan is at the wheel. Dibs wipes the foggy windshield with his heavily bandaged hand.

DIBS

So, what do you think?

CARRIGAN

I think you're gonna get wet.

## 8 EXT. RANGE ROVER - DIBS - MOMENTS LATER

8

Standing in the rain, soaking wet, he holds the gate open for the Range Rover. It drives through and doesn't stop for him. He YELPS and trots after it, squinting up at the mansion.

## 9 INT. WHIPSTAFF - UPSTAIRS - THAT MOMENT

9

Past the back of a wing backed chair, we read the title of the book "How To Win Friends and Influence People" held by white ghostly hands. As the sound of the Range Rover approaches, the book snaps closed.

## 10 INT. WHIPSTAFF - DOWNSTAIRS - SAME TIME

10

Dibs opens the door for Carrigan as they enter the darkness. Carrigan pushes Dibs in front as she follows closely.

CARRIGAN

Dibs..light..LIGHT(clicks her fingers).

Carrigan hands Dibs her lighter, Dibs ignites the lighter.

CARRIGAN

What a dump.

DIBS

Kind of spooky, isn't it?

CARRIGAN

Dibs, you are such a wuss.

CASPER

Hello...

Carrigan immediately leaps close behind Dibs.

CARRIGAN

(whispering at  
Dibs)

Who is it?

DIBS

(loudly)

Who is it?

CASPER

I can't tell you that.

CARRIGAN

(whispering)  
Why not?

DIBS

Why not...Who are you?

CASPER

(giggling)

Well...

CARRIGAN

(still whispering)

Well what?

DIBS

(loudly)

Well what?

CARRIGAN

(whispering)

Is he the caretaker?

CASPER

No...

DIBS

Are you a transient?

CASPER

No, not exactly.

CARRIGAN

(continues to  
whisper)

Tell him to show himself.

DIBS

(loudly)

Show yourself.

511

CAS

Carrigan clings to Dibs as they continue to walk, Dibs is unaware that the bandage on his left arm has caught on fire.

DIBS

Ouch (putting out fire)

Carrigan jumps in surprise.

511

CASPER

...Uh, here's the thing...If I do,  
don't scream, ok? I get that  
alot.

Dibs reaches into his jacket pocket and pulls out a  
cellularphone yielding it like a weapon.

DIBS

You're not a burglar, are you? I  
must warn you, I am armed.

CARRIGAN

--Shut up, Dibs!

(Carrigan pushes  
past Dibs)

If you don't cut the crap and show  
yourself, I'll have you arrested  
for trespassing!

CASPER

O.K., O.K. Sheeesh, calm down  
lady.

Dibs swings the lighter toward the staircase.

ANOTHER ANGLE

As the light reveals

CASPER

Hi, I'm Casper!

...The friendly ghost as he slides down a great curving  
stairwell bannister above them. They gape, saucer-eyed.  
Casper is straight out of Harveytoons, friendlier than  
ever and all kid. He flies off the end of the bannister,  
skids to a stop mid-air before them.

Carrigan and Dibs simultaneously stretch their mouths  
asunder ready to scream. Casper is horrified.

CASPER

(continuing)

No, no! Sssshhhh! You shouldn't  
do that or you'll wake the ---

Horrendous, unearthly SOUNDS shake the mansion. Casper  
cringes.

CASPER

(continuing)

Too late...

SWIRLING vapor clouds rise out of the floor and begin to  
materialize in the air above Casper.

Dibs and Carrigan take a breath so they can SCREAM some  
more.

511

CAS

## 11 EXT. WHIPSTAFF - SECONDS LATER

11

Carrigan and Dibs flee through the front door as shutters flap, windows explode, leaves blow and swirl. They trip over each other as they race to the Range Rover. It digs a violent gash across the lawn as it u-turns and CRASHES through the front gate.

## 12 INT. WHIPSTAFF - ENTRY WAY

12

We float behind Casper as he sadly watches the car disappear. He waves.

CASPER

...Come back anytime... Door's always open.

(X)

Casper glumly closes the door behind him. As he does, three huge shadows loom toward him. Casper turns around and smiles as the shadows dwarf him.

CASPER

(continuing)

Just thought I'd warm 'em up a bit before I really scared 'em.

CAS 511

As he forces a nervous laugh, a huge HAND grabs Casper around the neck and squeezes, making his head bulge and yanks him out of frame.

## 13 A HAND - DAY

13

grasping a small cross. A PRIEST resolutely approaches Whipstaff. We recognize him as none other than the Father from the Exorcist. Carrigan and Dibs meet him by the Range Rover.

CARRIGAN

(suspicious)

So, tell me you've had previous experience.

PRIEST

A few of years ago, yes.

CARRIGAN

...Let's hope your track record's improving.

He heads inside. They crouch behind the vehicle, peering over the hood. Suddenly, there are TERRIBLE SOUNDS FROM OFF SCREEN. The Priest calmly walks with his head on backwards, pauses as he passes Carrigan and Dibs. He proceeds to speak BACKWARDS indecipherably, his face to camera, as Dibs' and Carrigan's expressions fall.

CAS 511

## 14 A PAIR OF HANDS - ANOTHER DAY

14

gripping a familiar laser weapon. Dan Ackroyd charges out of Whipstaff in Ghostbuster gear, furniture hurtling after him, CRASHING.

DAN ACKROYD

Who you gonna call? Someone  
else!....

He races past Carrigan and Dibs.

CARRIGAN

(to Dibs)

Now what are we going to do?

DIBS

What do I usually do when  
something stands in my way?

OMIT 15-16-17

## 18 EXT. WHIPSTAFF - A GLOVED HAND - DAY

18

Pulls a lever and a WRECKING BALL lifts upward, REVEALING WORKMEN in hard hats. The entire yard is jammed with big machinery and crawling with men. At the site of this activity are Carrington and Dibs, leaning against the Range Rover.

DIBS

You're sure we're not going a tad  
overboard here.

CARRIGAN

Dibs, I've huffed and puffed. Now  
I wanna rip this place down. I  
want my treasure. They can't  
haunt a pile of rubble, for  
christ's sake.

Suddenly, there is a massive SHRIEK as the workers stream  
past.

CARRIGAN

Oh people, people...You're sweaty  
male construction types for god's  
sake! Dibs, do something.

Behind her, Dibs dives out of frame as the WRECKING BALL  
swings through, taking the Range Rover with it.

18A EXT. WHIPSTAFF - DAY

18A

As the trucks WIPE CAMERA, we find Casper floating from  
the house, watching the vehicles sadly.

CASPER

This happens every time.

(sighs)

No one ever wants to play.

19 OMITTED

19

19A EXT. FRIENDSHIP NEIGHBORHOOD - EVENING

19A

A FLYING P.O.V. from above through the trees reveals  
comfortable homes with cozy lights on as families settle  
in after dinner. CASPER flies into frame, peels off as he  
HEARS laughter coming from the upstairs bedroom of a  
nearby house. He floats over and looks in the window  
where he sees THREE ELEVEN YEAR OLD BOYS sitting on  
sleeping bags under a makeshift tent - a sheet stretched  
from a bunkbed to the floor held in place by books. One  
kid has a flashlight and is telling a ghost story.

19B INT. HOUSE-BEDROOM

19B

The kid with the flashlight shines it up into his face,  
finishing up a ghost story.

BOY

...and they got out and that's  
when they saw it... the bloody  
hook was stuck in the side of the  
car!!!

BOY #2

(flat; deadpan)

Yeah, well that was really  
scary..

BOY #3

Could that story be older?

BOY #2

And more boring?

Casper's head pops out of the flashlight.

CASPER

I know a really scary ghost story!

The boys SCREAM, throw the flashlight and dive into their sleeping bags. Simultaneously, Casper dives through the floor into;

19C INT. HOUSE - LIVING ROOM - CONTINUOUS

19C

Where MR.PETERS is sitting in his easy chair watching TV. Mr.Peters is wearing a baseball cap and sweats. He looks up at the sound of the boys upstairs. Casper quickly dives into the ceiling lamp to avoid being seen.

MR. PETERS

You kids keep it down up there!

He turns the volume way up on the television, ~~Watching~~ "HARD COPY".

ANGLE ON TV SCREEN -

19D INT. TELEVISION STUDIO

19D

We see TERRY MURPHY seated at the studio "Hard Copy" desk.

TERRY MURPHY

...more on the Pentagon Playboys as the story unfolds, but now...

Terry turns slightly to look in another camera. INSERT TITLE CARD - RIGHT SIDE OF SCREEN - We see a photograph of Dr. Harvey - the story's title is: "PHOBIC PHANTOMS".

TERRY MURPHY

Step aside, Sigmund Freud. Jump back, Joyce Brothers. It's Dr. James Harvey, therapist.. to the dead?!

They cut to a Santa Fe bungalow.

19E EXT. SANTA FE BUNGALOW - DAY

19E

Dust blows and tumble weeds roll by - The old location looks especially spooky....

TERRY MURPHY

(V.O)

Are you depressed? Are you  
Anxious? Are you lonely?

(MORE)

TERRY MURPHY (cont'd)  
Do you need someone to talk to?  
No problem. IF YOU'RE A GHOST.

Image goes NEGATIVE. A MUSIC STING.

ANGLE - CASPER

As he reacts hopefully to the broadcast.

ANGLE ON TV SCREEN - CLOSE ON DR. HARVEY

Dr. Harvey talks to the OFFSCREEN INTERVIEWER. "DR. JAMES HARVEY-GHOST SHRINK" is supered. He presents himself confidently and intelligently:

DR. HARVEY  
Sure, you can call them ghosts if you wish, or, as I prefer, the living impaired...but the bottom line is, they're people too--or at least they were people--and they need help sometimes, just like the rest of us.

They FLASH to a PHOTOGRAPH of Dr. Harvey and his beautiful wife AMELIA on their wedding day. We PUSH IN on the picture.

TERRY MURPHY  
(VO)  
After the sudden, unexpected death of his wife Amelia, Dr. Harvey gave up conventional psychiatry. And some say, conventional sanity.

19F EXT. SANTA FE JUNIOR HIGH SCHOOL - DAY

19F

They CUT TO a Santa Fe JUNIOR HIGH SCHOOL as school is let out. We ZOOM IN dramatically on KAT, as she walks behind the rest of the students, all alone. She doesn't notice the camera.

TERRY MURPHY  
(VO)  
Now, along with his "loner" daughter Kat--short for Kathy--Doc Harvey travels from town to town, searching for paranoid poltergeists, scared spectors...the depressed and the dead...

ANGLE-CASPER

As Kat gets his full attention. He's smitten.

ANGLE - TV SCREEN - KAT

As they try to get an interview with her. She resists.

REPORTER

(OS)

(aggressively) What do you feel about your father does for a living?

KAT

Could you please not ask me any questions?

REPORTER

(OS)

Do you believe in ghosts? Have you ever seen one? Does your father hurt you in any way?

KAT

(for better or for worse

He's my father, okay?

Kat looks at the reporter with pained, almost daring eyes.

ANGLE - CASPER

As he understands this girl's heart. He is now in love.

ANGLE - TV SCREEN - KAT

KAT

Look, this is my first day of school and I've got homework. Excuse me.

And she turns away, a victim.

ANGLE - CASPER

As his mind races.

CASPER

(sotto)

Kat...Kat Harvey.

Mr. Peters looks up at the faint voice. Casper realizes and suddenly zooms toward Mr. Peters, pulls his cap over his eyes, then RIPS into the TV set, hitting the screen with a STATIC POP. There's a small color splash and Casper is gone, taking the picture with him.

ANGLE -- BACK OF THE TV

As the GLOWING BULGE that is Casper COMES OUT the cable wire, travels along the wire, into the wall.

19G EXT. HOUSE - NIGHT

19G

We follow the glowing Casper bulge along the cable wire, which runs along the side of the house and down the corner and into the ground.

19H EXT. FRIENDSHIP - NIGHT

19H

VARIOUS SHOTS as the BULGE races through the wire, from the ground, up to the telephone poles, ALL THROUGH THE CITY, to:

19J EXT. WANDERMERE HOTEL - NIGHT

19J

We see the GLOWING WIRE BULGE race from the telephone poles INTO THE HOTEL.

19K INT. WANDERMERE HOTEL - CARRIGAN'S SUITE - NIGHT

19K

Carrigan's head is wrapped in a towel. She's on the phone, looking at a laminated room service menu.

CARRIGAN

(on the phone)

No, not I ate fish. I hate fish.

We see the glowing Casper bulge go through the cable wire into the BACK OF THE TV SET.

CARRIGAN

(on the phone)

Don't you have anything red?

Suddenly the TV TURNS ON "Hard Copy" plays. Carrigan reacts, annoyed, she turns away from it. The TV MOVES, closer to her. She turns her back to it, suspicious, then away again.

CARRIGAN

(on phone)

I'll have the hotel cassoulet, a diet coke...

The TV MOVES again -- even closer to her -- the VOLUME KNOB TURNS UP. She slams down the phone, quickly turns her back on the TV.

(X)

19L EXT. SANTA FE BUNGALOW - DAY

19L

ANGLE - TV SCREEN

A somewhat crazy-looking 68 year old WOMAN is interviewed:

WOMAN

My Harry passed away five years ago. But he was so miserable, his spirit wouldn't leave the apartment. So I called Dr. Harvey. He came to my house and in a few weeks, Harry left. Smiling.

ANGLE - CARRIGAN

She can't believe what she's seeing

CARRIGAN

You're kidding me.

19M INT. DR. HARVEY'S SANTA FE OFFICE - DAY

19M

ANGLE - TV SCREEN

We see Dr. Harvey, in his office, using a OUIJI BOARD.

TERRY MURPHY

(VO)

But who is this man? And what is his real motivation?

19N EXT. SANTA FE BUNGALOW - DAY

19N

They CUT TO Dr. Harvey, in his very sane interview.

DR. HARVEY

The living impaired are known for haunting us. But what's haunting them? R is for resolution. Everyone needs resolution to be happy.

REPORTER

(OS)

Isn't it true that in each of these cases, you attempt to find your dead ex-wife?

A DRAMATIC ZOOM on Dr. Harvey -- scrutinizing his face. He doesn't let himself get offended.

DR. HARVEY

(unomfortable)

Yes, I do inquire...if a spirit  
has seen her...

(with a smile)

But no luck so far.

REPORTER

(OS)

(overly aggressive) Have you  
actually seen a ghost before?  
Or is this just a figment of your  
imagination? A delusion caused by  
your horrible loss? And isn't  
your daughter just a victim to  
your own pathology?

For a moment he's on the spot. Will he lose it? But he  
just smiles.

DR. HARVEY

I think we all know there are  
ghosts out there. I'm just trying  
to help people.

(looks at the  
camera

And I'm confident that I am.

19P EXT. SANTA FE LIBRARY - DAY

19P

They CUT TO the SANTA FE PUBLIC LIBRARY as Dr. Harvey  
walks up the steps.

TERRY MURPHY

(VO)

...and so Dr. James Harvey  
continues his work, dragging his  
daughter along for the ride. This  
week, they're in Santa Fe. But  
next week? Boo knows?

Suddenly the TV GOES FULL STATIC.

ANGLE - CARRIGAN She can't believe what she's just seen.  
Without looking away from the TV, she picks up the phone  
and hits "0"

CARRIGAN

Get me Santa Fe.

(beat)

It's a city.

(OMITTED 20-21-22)

23 INT. JR. HIGH SCHOOL - AUDITORIUM - DAY

23

Kat is alone on stage SINGING a rendition of "Friends" accompanied by Mrs. Whipple, the music teacher. She is painfully aware of a few of the young judges snickering and whispering up front, a sign before them reads, "Cactus Crooners."

KAT  
"middle of song to come"

A good looking boy named Colin, who is watching Kat intently shushes the others.

KAT  
"end of song to come."

There is a pregnant pause. Kat stands uncomfortably as the committee huddles.

ANGLE ON THE COMMITTEE

They talk over one another as they decide Kat's fate. One girl sucks on a long gummie worm.

GIRL #1  
Pass.

GIRL #2  
Oh come on, her voice is okay.

GUMMIE GIRL  
Yeah, but she's weird.  
(sucks worm like spaghetti)

COLIN  
Kat's not weird. It's her father.

GIRL #2  
You can't catch weird.

GIRL #1  
Oh yeah? Then how'd you get it?

The others laugh.

ANOTHER ANGLE

The committee breaks their huddle.

GIRL #2  
(unenthused)  
You're in.

Kat tries to believe her ears.

GUMMIE GIRL  
But it wasn't unanimous.  
(sucks up worm)

Kat can't help but beam as she makes her way down the stairs. Colin gets up and crosses to her.

COLIN  
Hey, Kat, I thought you were great.

Kat smiles shyly.

COLIN  
(continuing;  
nervous)  
So, you, uh...you hungry?

KAT  
I can be.

They smile at one another. The moment is broken when suddenly the doors burst open and Dr. Harvey bursts through. Heads turn.

DR. HARVEY  
Kat! We're moving! There's ghosts in Maine!

Kat, our new Cactus Crooner shrivels.

24 EXT. NEW MEXICO HIGHWAY - DAY

24

AN OLD paneled station wagon, packed to the gills with Kat and Dr. Harvey's belongings, chugs along. Strapped to the top is the doctor's beloved psychiatrist's couch.

25 INT. STATION WAGON - DAY

25

Dr. Harvey drives, singing "That's Life" along with the radio and the Chairman of the Board. He's clearly trying to lighten the mood. Kat stares off into the passing desert landscape, more sad than angry.

(X)

DR. HARVEY  
(singing)  
"I've been a puppet a pauper a  
pirate a poet a pawn and a king,  
I've been up and down and over and  
out and I know one thing, each  
time I find myself flat on my face  
I pick myself up and get back in  
the---"

Kat punches off the radio. Dr. Harvey drives in silence for a moment.

DR. HARVEY

Honey, I'm sorry about your Cactus Croopers.

KAT

Crooners.

DR. HARVEY

I don't care what they said, you are not demented. You're a picture of mental health.

KAT

Dad, they were talking about you. Try explaining "afterlife therapy" to a bunch of junior high kids.

DR. HARVEY

Look, some people go through life never questioning the norm. But we, you and I, we're doing something extraordinary with our lives.

KAT

Dad, "we" aren't doing anything. You are. I've just been bouncing around all over the place with you. I mean, in two years I've been bouncing around all over the place with you. I mean, in two years I've been to nine different schools, eaten in nine different cafeterias -- I can't even remember anybody's name.

(beat)

I just want to be in one place long enough to make a friend.

511

DR. HARVEY

Honey, you will. I mean, come on, we're moving to Friendship, Maine. Even I might make one.

KAT

You better. Dad, a single guy your age is more likely to be a bank hostage than make new friends. Face facts.

DR. HARVEY

You sound like your mother.

A beat.

KAT

You're not going to find her.

Dr. Harvey stares stubbornly ahead.

KAT

(continuing)

Mom's not a ghost, Dad.

DR. HARVEY

Yes she is. She has unfinished business. I just can't find her.

(brightens)

But this is our chance -- Miss Crittenden said she's had repeated visual sightings.

KAT

(mutters into window)

There's no such thing as ghosts.

Dr. Harvey eyes her with eerie confidence.

511

CAS

DR. HARVEY

Yes...there are. You'll see...

(X)

Dr. Harvey suddenly pulls the car over to the side of the road. Kat sits up, surprised.

(X)

26 EXT. HIGHWAY - DAY

26

The station wagon comes to a quick stop on the side of the road.

27 INT. STATION WAGON - DAY

27

Dr. Harvey faces his daughter, looking at her squarely.

DR. HARVEY

Tell you what. I'll make you a deal. You go with me this one last time. If I don't find what I'm looking for...then it's over. No more "ghost mining."

(X)

KAT

(can't believe this)

...You promise?

(X)

DR. HARVEY

I promise.

Kat considers. She holds up her pinky, ready to shake on it.

(X)

KAT

Deal.

Dr. Harvey meets her pinky with his own, a comfortable ritual. A smile between them. Then Dr. Harvey puts the car in gear and drives off.

(X)

28 OMITTED

28

29 EXT. HIGHWAY - DAY

29

The car pulls out onto the road.

KAT

(VO)

Uh...Dad?

DR. HARVEY

(VO)

Yes, honey?

KAT (O.S.)

I think Maine is east.

DR. HARVEY

Oh.

In the distance, Dr. Harvey makes a U-turn, as we reveal a sign which reads, "LOS ANGELES 843 MILES".

29A EXT. MAINE COASTLINE -- DAY

29A

As the Harvey wagon makes its way up the rocky coastline, flying along a beautiful ribbon of highway...

MATCH DISSOLVE

OMITTED (30-31)

32 EXT. FRIENDSHIP WATERFRONT - MOMENTS LATER

32

The station wagon continues on to reveal a "Welcome to Friendship, Maine" sign and the small seaport beyond.

33 EXT. WHIPSTAFF - NIGHT

33

A Range Rover is parked outside. The Harvey station wagon pulls up, and Dr. Harvey jumps out, surveying the place. Kat stares at the mansion in disbelief. Dr. Harvey is pleased.

DR. HARVEY

Wow, it's not so bad, huh?

KAT

If you're Stephen King.

CAS

Carrigan and Dibs step out of the Range Rover. She exudes kindness.

CARRIGAN

Dr. Harvey, hello! I 'm Carrigan Crittenden. And this is Dibs.

DIBS

Hello, I'm a close, personal friend.

DR. HARVEY

Hi, I'm Dr. Harvey and this is my daughter Kat.

KAT

His close personal daughter.

Carrigan kneels to Kat, looks at the girl with great intensity. She holds the girl by the shoulders and smiles.

CARRIGAN

How nice to meet you Kat.

DIBS

Very nice to meet you.

KAT

You too.

CARRIGAN

You have a beautiful daughter, Dr. Harvey.

DIBS

Yes very beautiful.

CARRIGAN

Just lovely, isn't she Dibs?

DIBS

So lovely.

CARRIGAN

You have no idea how happy we are that you've come all the way to Whipstaff.

DIBS

(interrupting Carrigan)

So happy.

CARRIGAN

The both of you.

511

CAG

Thank you so much. DIBS

Thank you. CARRIGAN

Thank you. DIBS

No..No..Thank You. CARRIGAN

CAS 511

KAT

Excuse me, ma'am, you're sort of hurting my shoulders.

Carrigan releases her grip.

CARRIGAN

Sorry.

(stands, to Dr.  
Harvey)

It's just that we're desperate,  
Dr. Harvey. You're our last hope.  
This house is infested and I'm at  
a complete loss.

DIBS

A complete loss, a total and  
complete loss. She is so  
completely lost.

DR. HARVEY

Don't worry, Miss Crittenden,  
with time I'll help these spirits  
move right on into the next plane.

DIBS

(confused)

Which plane is that? Is there an  
airport near here?

CARRIGAN

You bring up a marvelous point:  
What kind of time frame are we  
looking at?

(jokingly)

Please tell me you just go in and  
spray the house.

DIBS

(starts to make a  
motion like a hand  
bug sprayer)

Trrrss...Trrrsss...Trrrrsss...

DR. HARVEY

As I'm sure you know, a  
traditional psychological cure can  
take weeks, or even years. Think  
about what I do as pshchotherapy  
with a metaphysical twist--

CARRIGAN

Excuse me. You didn't just say  
the word.."years".

DR. HARVEY

It's conceivable.

511

CAS

\*

CARRIGAN

(finger in his  
face)

No, No, no it isn't. Days is  
conceivable. Weeks, maybe,

DIBS

--Possibly.

CARRIGAN

(continuing)

Is conceivable. Months, no.  
Years, forget it.

DIBS

Forget it, forget it.

CARRIGAN

Dibs, do you have the cheque?

Dibs steps forward waving the cheque in one hand.  
Carrigan snatches the cheque out of Dibs' hand.

CARRIGAN

Get the bouquet.

Dibs rushes to the Range Rover and brings back a bouquet  
of flowers. Carrigan pulls the basket away from Dibs and  
hands it to Kat.

CAS

Carrigan points to Dibs, who hurries into the Range Rover driver's seat. Carrigan gets in the passenger seat.

CARRIGAN  
I'll be watching you. Closely.

DIBS  
Have a pleasant night!  
And they peel out, spraying gravel.

KAT  
(amazed at  
Carrigan)  
Full on bitch.

DR. HARVEY  
(analytically)  
That woman...clearly has some  
issues.

Kat looks at the flowers, reads the card.

KAT  
(reading)  
With my condolences, Aunt Mimi?  
On their shared look we...

34 INT. WHIPSTAFF - ENTRY - NIGHT

34

Dr. Harvey and Kat enter. He carries a vacuum cleaner and suitcase. She's got a Hefty bag filled with her things. Despite herself, Kat is impressed.

KAT

Wow...

They stare at the massive main room, dumbfounded. Dr. Harvey drops his things. The CAMERA RISES to the ceiling to see CASPER'S HEAD protruding from above, watching excitedly. He pulls his head back into --

35 INT. CASPER'S ROOM - UPSTAIRS

35

Casper pops through the floor, crazily excited, BOUNCING from wall to wall.

CASPER

(sing-song  
thrilled)

It's her! She's here! She's  
in my house! I did it! What if  
she likes me? What if she  
doesn't? Of course she won't.  
She might! Hi, I'm Casper, I'm a  
ghost? No, that's a disaster.  
(as a tough guy)

yo.

Casper drags his fingers through his head and spikes his "hair".

CASPER

I'm Casper! S'up! Gimme four!  
(sighs, his "hair"  
droops back to  
normal)  
God, I'd kill for a pinky.

He suddenly goes still as his overhead light FLOODS.

36 INT. GREAT HALL - NIGHT

36

as LIGHTS pop on all about the vast space.

37 EXT. WHIPSTAFF - SAME TIME

37

As the edifice lights up brilliantly, floor after floor.

38 INT. WHIPSTAFF BASEMENT - THAT MOMENT

38

Dr. Harvey stands over an ancient generator, a jumbled mass of wires in his hands. He eyes a glowing lightbulb overhead with surprise.

DR. HARVEY

Well! You see? That was pretty  
easy, huh?

Kat pops out from a weathered fuse box, wiping her hands clean. She hands her father a dozen burned out fuses.

KAT

Yeah. Pennys'll hold for now, but tomorrow we've got to get a box of twenty- amps.

DR. HARVEY

(blankly)

Oh. Right. Twenties should be fine.

39 INT. WHIPSTAFF - NIGHT

39

Beautiful chandeliers, high in the main room, glow warmly. Kat and Dr. Harvey have dumped more belongings on the floor. Kat starts up the stairs, dragging the Hefty bag.

KAT

I'm gonna scope out a room.

(takes a step;

then)

If I'm not back in ten days send the Donner party.

CAS

40 OMITTED

40 (X)

41 INT. WHIPSTAFF - 3RD FLOOR LANDING - NIGHT

41

Casper comes up through the floor, passing through the iron railing and MORPHS into a gargoyle on the post. Casper's eyes follow Kat as she passes him, continuing to;

42 INT. WHIPSTAFF - SURREAL HALLWAY - SAME

42

Kat wanders through the ornate, bizarre hall. She stops at a door and opens it to reveal.. a black hole, literally. Kat leans over and whistles. After a long beat, a whistle answers. Kat reacts curiously and moves on.

43 INT. OPPULENT BEDROOM - NIGHT

43

Kat enters, hits the lights. We find THREE BEDS in a row. Names have been carved into the headboards: FATSO, STRETCH AND STINKIE.

KAT  
Fatso...Stretch...Stinkie...?  
Man they have been cruel parents.  
Wonder where Doc and Dopey sleep?

Kat turns off the light.

44 INT. WHIPSTAFF - SURREAL HALLWAY - NIGHT

44

As Kat arrives at the last door in the hall. She opens it.

45 INT. WHIPSTAFF - CASPER'S BEDROOM - NIGHT

45

The cleanest, happiest room so far. Kat steps inside and throws her bag down. She smiles.

KAT  
HEY DAD! I FOUND MY ROOM!

Kat bounces on the bed, trying it out. Casper's head slips out of the empty hallway.

CASPER  
(sotto)  
There's a girl... on my bed. Yes!

Casper disappears through the wall.

46 OMITTED

46 (X)

47 INT. CASPER'S/KAT'S ROOM - NIGHT

47

There's a knock at the door and:

DR. HARVEY  
(OS)  
Hey.

She turns to her father, who enters with the boxes.

DR. HARVEY  
(bewildered, re:  
the other bedroom  
Fatso, Stretch and Stinkie?

KAT  
(this is all so  
beyond her)  
I have no idea. This place is  
the weirdest one yet.

Dr. Harvey sets the boxes on the bed, then looks around  
the room as Kat grabs a box.

DR. HARVEY  
Well, I don't know...this is a  
nice room.

Kat throws the closet door open, revealing Casper  
hovering near the floor. She dumps the box in smack on  
top of him, closing the door without noticing him. Dr.  
Harvey, meanwhile has pulled out a photo of Amelia from a  
box. He places it on the nightstand.

DR. HARVEY  
Need any help unpacking?

KAT  
Why bother? In two weeks I'll be  
repacking everything anyway.

Dr. Harvey tries not to let this sting get to him.

KAT  
I'm kidding. This place is fine.

They embrace.

DR. HARVEY  
Goodnight, sweetheart.

KAT  
'Night Dad.

He looks her in the eyes sweetly:

DR. HARVEY  
Kat. ...Thanks for giving me this  
chance.

Kat unfurls her sleeping bag. She throws herself onto the  
bed as Casper pokes his head up through the mattress.  
Casper quickly MORPHS into a pillow, catching her head.  
Kat feels uncomfortable and fluffs him by punching him in  
the stomach. Casper's eyes bulge out. Kat reaches behind  
her and stretches, kneads, pokes and throws Casper against  
the backboard. She lays against him again, satisfied.  
Behind her, Casper's face has gone completely loopy from  
the beating. Kat lays there for a moment, surveying the  
room. Then she jumps off the bed, dumps a box of clothes  
onto the floor and begins sorting them out -- hanging  
some, folding others.

Behind Kat, Casper pulls himself back into shape and floats up behind her, daring to make his introduction.

He opens his mouth working up the nerve to introduce himself. Kat pulls a sock out of an old pair of boots and tosses it over her shoulder -- RIGHT INTO CASPER'S MOUTH! He makes a horrid face and spits it out.

CASPER

Blech!

Realizing what he's done, Casper freezes. Kat does too. She slowly turns around and is horrified to see Casper floating right in front of her.

CASPER

(with a tiny wave)

Uh...hi?

Kat faints.

48 INT. BATHROOM - SAME

48

Casper races in, furious with himself.

CASPER

(sotto)

A perfect first impression, such a jerk!

Casper dives into the sink, turns on the faucet and drenches himself. He keeps talking, but his voice is GARBLED.

49 INT. CASPER'S BEDROOM - SAME

49

Casper speeds and wrings himself out on her.

KAT'S POV - CASPER

Backlit, Casper slowly comes into focus...at first looking ALIVE.

BACK TO SCENE

Kat slowly realizes what Casper is...and she SCREAMS. Casper sees the door start to open and sucks himself into NOTHINGNESS as Dr. Harvey bursts into the room;

KAT

(horrified)

DAD! I SAW A GHOST! A REAL  
GHOST. A REAL LIVE GHOST! I SAW A  
GHOST I SAW A GHOST!

DR. HARVEY

What are you saying?

There is a crazy beat for Kat. She explodes again:

KAT

(gesturing wildly)

I SAW...A GHOST!!!! He had  
a ...a head! A round head and  
a...little...he was white and  
see-through and he was FLOATING!  
Don't think I'm crazy like I  
thought you were, please, I  
promise you--

DR. HARVEY

Kat. Ghosts can't hurt you.  
They're simply spirits with  
unfinished business. Okay? Okay?  
Now let's see about this ghost.

(opens the  
bathroom door)

No ghost in here.

(checks under the  
bed)

Nothing under there.

Dr. Harvey opens the closet door...and there's Casper,  
Who extends his little hand. Dr. Harvey goes white  
himself!

CASPER

Pleasure to meet you, sir.

DR. HARVEY LOSES HIS MIND SCREAMING. THIS IS A SHRIEK OF  
TERROR.

So powerful is this yell that Casper is pushed back by the  
gale into the closet--the closet door SLAMS closed. More  
than anything Kat is terrified of her father's panicked  
reaction.

KAT

Dad...?!

50 INT WHIPSTAFF - STAIRS

50

Dr. Harvey has thrown a protesting Kat over his shoulder.

KAT

Dad, put me down! This is insane!  
What are you doing? I can walk  
you know.

51 INT. CASPER'S/KAT'S ROOM

51

Casper is banging his head against the floor.

CASPER

Blew it, blew it, blew it, blew  
it!

52 INT. HALL CLOSET - NIGHT

52

Dr. Harvey and Kat burst into the hall closet. Dr. Harvey  
closes them inside.

DR. HARVEY

(to himself, mind  
reeling)

Oh my god. Oh my God. This is  
big.

KAT

Dad, are you sure hiding in the  
closet is the right reaction to  
have?

DR. HARVEY

(determinedly)

I want you to stay in here and not  
come out, no matter what you might  
hear.

KAT

(truly scared)

Okay.

DR. HARVEY

Okay.

Dr. Harvey starts to leave. Kat pulls him back.

KAT

Dad. I'm sorry.

DR. HARVEY

For what?

KAT

Not believing you.

(beat)

Assuming you were a lost cause,  
talking about you behind your  
back--

DR. HARVEY

Honey. Apologize later.

KAT

Okay.

Dr. Harvey leaves the closet, closing the door behind him.

53 INT. CASPER'S/KAT'S BEDROOM - NIGHT

53

Casper continues his rampage of self hatred:

CASPER

Blew it! Blew it! Blew it!

Casper suddenly freezes as a gust of wind picks up.

53A INT. BASEMENT -- NIGHT

53A

As Casper WHOOSHES past the fuse box, which flaps open. In an instant, the bulb overhead is extinguished. The sound of power draining throughout the house ...

54 WILD P.O.V.

54

As the camera flies at incredible speed, out past the front door, to--

55 EXT. WHIPSTAFF - NIGHT

55

As Casper suddenly speeds into frame, blocking the front door as a PHANTOM SHAPE spins wildly, before him, finally materializing into THREE GHOSTS! They are LAUGHING UPROARIOUSLY. They are loaded down with racing forms, a trophy, cigars and betting stubs. One is even wearing the winner's wreaths.

STRETCH

Man-o-man, them ponies run faster  
when we go down to Belmont!

FATSO

Hey horsey...BOO!

They all laugh. Even Casper who leans against the porch, trying to appear casual.

CASPER

Hey guys! Have fun?

STINKIE

(moving an inch  
from Casper's  
face)

On a scale of one-to-ten, ten  
being fun and one being you,  
yeah, we had fun.

He laughs as Casper politely wafts away the stench, forcing a laugh.

STRETCH

Hey, bulbhead, why ain't you in there doin' your chores?

FATSO

Where's dinner? I'm starvin' -- look at me, I'm wastin' away here.

CASPER

Hey, I know, why don't you guys relax out here and tonight we'll eat al fresco?

FATSO

Sounds great, who's that?

STRETCH

Say, short sheet, you wouldn't be tryin' to keep us out of the house, would ya?

CASPER

No, no, it's just such a lovely night, I thought we'd eat under the Harvest moon!

The ghostly trio go into Busby Berkeley routine. \*

GHOSTLY TRIO

(in harmony)

Shine on, shine on, shine on  
Harvest BOOM!

Stretch toe punts Casper, sending him rocketing into the night sky. His silhouette disappears against the ball of the perfect full moon. A beat -- a small puff of dust appears on the moon's surface (ala Roadrunner cartoons ). \*

STRETCH

Bye, bye, Bulbhead!

STINKIE

Bye bye, boneless boy!

FATSO

Bye bye, Birdy!

Stretch WACKS Fatso's point down into his head, causing Fatso's face to distort down flat. Stinkie laughs.

STRETCH

"Bye bye, Birdy"? What is that?  
That is so stupid, you hurt my head.

## 56 INT. WHIPSTAFF - GREAT HALL - NIGHT

56

The main doors open to reveal the ghostly trio as they float in. Stretch suddenly pulls up short, arms out, holding the others back.

STRETCH

Hey Fatso, you smell somethin'?

FATSO

(re Stinkie)

Yeah.

STRETCH

No, besides him.

## 57 INT. LIBRARY - NIGHT

57

The ghostly trio's shadow against Dr. Harvey's therapist couch as they enter the room.

STRETCH (O.S.)

Somebody's been livin' in our  
livin' room.

## 58 INT. DR. HARVEY'S BEDROOM - NIGHT

58

Dr. Harvey's bags are strewn about. Pan up to the ghosts.

STINKIE

Somebody's been guestin' in our  
guest room.

And then a voice--and a LIGHT from the hall:

DR. HARVEY

(OS)

If anyone can hear me... I'm Dr.  
James Harvey. Thank you for  
welcoming me... I would like to  
make contact with you...

The trio reacts, surprised.

## 59 OMITTED

59

## 60 INT. WHIPSTAFF - SURREAL HALLWAY - NIGHT

60

Dr. Harvey walks carefully down the hall, holding a flashlight. Suddenly, unbeknownst to him, the Knight armor's FACEPLATE OPENS. Three pair of EYES APPEAR inside. The ghosts whisper, with a metallic echo:

**STRETCH**

**Fleshies!**

**STINKIE**

**No wonder Casper was actin' all  
diversionary!**

**STRETCH**

**So, what's it gonna be, boys?**

**GHOSTLY TRIO**

**Head Trip!**

**60A EXT. CASPER'S BEDROOM - ENTRY HALL**

**60A**

**They sneak up behind Dr. Harvey, who has stopped in the  
hall, looking around.**

**DR. HARVEY**

**There's nothing to be afraid of  
here. I'm a believer. I  
understand your pain. I can help  
you. I'm a professional.**

**Dr. Harvey turns around--to see all three ghosts, Dr.  
Harvey SCREAMS in terror and faints. One-by-one the  
ghostly trio dives Ester Williams style into his mouth.  
He looks around--the ghosts are gone. He shakes his head  
around in a WILD BLUR. Bad taste in his mouth.**

**60B INT. HALL CLOSET - NIGHT**

**60B**

**Kat reacts to the scream--she tries to go after him but  
the door is stuck!**

**KAT**

**Dad?! Dad!!**

**61 INT. WHIPSTAFF - BATHROOM - CONTINUOUS**

**61**

**Dr. Harvey, feeling sick from the horrible taste in his  
mouth, runs to the sink, leans over it and splashes water  
in his mouth and all over his head. He rises up to face  
the mirror, shakes his head and on the shake, he morphs  
into CLINT EASTWOOD. Clint reaches out, picks up a**

**(X)**

**(X)**

hairdryer and aims it at his head.

(X)

CLINT EASTWOOD

This is a 457 Conair...the most powerful hairdryer in the world...gotta ask yourself punk, do you think it's plugged in? Well, do you?

(X)

Dr. Harvey's face morphs into RODNEY DANGERFIELD.

RODNEY DANGERFIELD

You think you got it tough, I gotta look at this face every day.

Dr. Harvey's face morphs into STEVEN SPIELBERG.

STEVEN SPIELBERG

WhatamIdoinhere?

Dr. Harvey's face morphs into THE CRYPTKEEPER. He CACKLES MANIACALLY, grabs himself by the head and spins it like a top. Around and around it spins, doing complete 360's in a WILD BLUR.

DR. HARVEY

(own voice; during blur)

Makeitstopmakeitstopmakeitstopmakeitstop!  
itstop!

Dr. Harvey's head suddenly stops revolving to reveal he's morphed into MEL GIBSON. He gives a sly smile, admiring his face from all angles.

MEL GIBSON

I could live with this.

Dr. Harvey suddenly morphs back into his own face. At the sight of his own face, Dr. Harvey SCREAMS!

Suddenly Dr. Harvey SNEEZES RAPIDLY THREE TIMES--each time one of the ghostly trio bursts out of his nose and flies out of the room. A startled Dr. Harvey staggers back, stepping into a rusty, sludgy old bucket. Trying to gain his balance, he grabs onto the shower curtain, pulling it down revealing Fatso. He's wearing a shower cap, lathering with a skull-shaped soap-on-a-rope. Water streams through him. Fatso screams and covers himself. Dr. Harvey reels, turns toward a door. The door EXPANDS in his direction. Panicked, he wheels around and exits in the opposite direction, the bucket firmly lodged onto his foot.

(X)

62 INT. HALL CLOSET - SAME

62

Kat tries again and again to bust the door open with her shoulder--

62A INT. WHIPSTAFF - SURREAL HALLWAY - NIGHT

62A

Dr. Harvey charges down the hallway (bucket still on foot). SWISH PAN to the hall closet, which Kat bursts open! Stinkie sees her and immediately races to the closet, pushes Kat inside and slams it closed again!

FATSO

Hey boys, we got a closet case here!

OMMITED (62B)

63 INT. WHIPSTAFF - 2ND FLOOR LANDING - NIGHT

63

Dr. Harvey races toward the stairway, when what he sees stops him: from down the hall, a large LUMP under the carpet races at FRIGHTENING SPEED directly towards him! He panics as Stinkie--dressed in a ghostly Western Union uniform--pops out from under the carpet, right in front of him!

STINKIE

Smell-o-gram!

Stinkie lets out a THUNDEROUS BELCH which engulfs the doctor in a haze. Dizzy, Dr. Harvey reels, trips over his vacuum cleaner and starts to roll (lengthwise) down the stairs. As he does, he grabs onto the carpet runner, in the process rolling himself like a burrito.

63A INT. WHIPSTAFF - GREAT HALL - NIGHT

63A

On the floor of the hall, Dr. Harvey hops, trips and unrolls right to the feet of the ghostly trio, who are now armed with sabers.

GHOSTLY TRIO

All for one and one for all!

STRETCH

Catch your pants before they fall!

As Dr. Harvey turns to run, Stretch slashes, splitting Dr. Harvey's pants, revealing colorful boxers. They go into flamboyant aristocratic British accents:

FATSO

On the runway now, we have Dr. James Harvey, wearing smashing underwear.

STRETCH

Unconstructed and classically cut.

STINKIE

With a wonderful foulard pattern in a lovely cotton weave.

Dr. Harvey darts into a bathroom and slams the door.

STRETCH

To quote the Bard, "Prepare to shuffle off your motor coil!!"

They all forge toward the bathroom--

64  
THRU  
68

OMITTED

64  
THRU  
68

69 INT. WHIPSTAFF LOWER LEVEL - BATHROOM - NIGHT

69

Where Dr. Harvey leans against the door, panting, his mind racing. Suddenly all three sabers pierce the door inches from his head! Terrified, he looks around the bathroom for something...anything.

70 INT. WHIPSTAFF - GREAT HALL - NIGHT

70

The trio seem pleased; they high - five themselves.

STINKIE

You are good.

STRETCH

No, it's you.

FATSO

Are we scary or what?

Dr. Harvey suddenly emerges with new resolve wielding a TOILET PLUNGER. Stinkie, Fatso and Stretch smile wide, welcoming the continued fight.

STRETCH

(like a game  
announcer

Oh, and we're goin' into sudden  
death overtime!

The Ghostly Trio reach for the nearest weapons they can find. In a barrel by the door they withdraw a cane, a golf club and an umbrella. They slice and dice the plunger. Dr. Harvey dives into the bathroom and returns wielding the vacuum cleaner. Through a window, we see Casper float down from the sky. He floats in THROUGH THE WINDOW and surveys the situation--just as Stretch knocks Dr. Harvey's plunger away. It land on Stinkie's head. (X)

STRETCH

(to Dr. Harvey;  
golf club raised)

Who do you think you are, defilin'  
our domicile?

DR. HARVEY

YOUR THERAPIST!

STRETCH

Yeah? Well I'm pist too!

Stretch thrusts with the club--Dr. Harvey ducks--The umbrella zings right into Fatso's mouth, opening and expanding his head to five times its normal size. Casper's eyes go wide--he doesn't know what to do.

KAT

(off stage)

Dad!

Casper looks up toward the surreal hall--

CASPER

(sotto)

Kat!

Casper flies off. Dr. Harvey notices the vacuum. He grabs the hose and aims it at the trio.

STRETCH

What's that?

He flips on the switch. Nothing.

STINKIE

Apparently it's a machine that  
does absolutely nothing.

The ghosts now float toward him menacingly.

70A INT. HALL CLOSET - NIGHT

70A

Kat moves back, ready to slam the door again with her shoulder -- but just as she does, Casper opens the door--and Kat goes flying right into him, falling on top of Casper in the hallway! Casper is mostly flattened--they're now eye-to-eye.

CASPER

You okay?

Kat screams and jumps off of him. She tugs on the cord. Kat looks down at the bottom of the stairs where she sees DR. HARVEY falling back, wielding the vacuum hose futilely as the ghosts descend on him with HIDEOUS YELLS.

(X)

KAT

DAD!

Suddenly Casper grabs the cord from Kat--he morphs his arm into an extension cord and sticks it into the wall socket. We see the current race through him as he becomes a ghostly conductor. WHITE SPARKS illuminate the room. Kat smiles wonderously at Casper's inventiveness. WHOOOOOOOOOOSH! THE VACUUM REVS TO LIFE, SUCKING STRETCH, FATSO AND STINKIE INTO THE NOZZLE!

Dr. Harvey, exhausted drops the vacuum hose.

DR. HARVEY

Wow.

ANGLE - KAT

As she looks at a still-electrified Casper.

KAT  
Did they hurt you?

BACK TO SCENE

DR. HARVEY  
(mind racing)  
...We need to regroup.

70B EXT. WHIPSTAFF - NIGHT

70B

White LIGHT still SPARKS inside the house. Dr. Harvey and Kat sit in the front seats of the station wagon.

71 INT. STATION WAGON - NIGHT

71

Dr. Harvey has dozens of "supernatural phenomena" and "psychology" books open on his dashboard. He concurrently reads three books, frantically taking notes, thrilled. Kat's eyes are on the house. She's filled with uneasy thoughts ...her mind reels from the implications...

DR. HARVEY  
They exist! They're there, I saw them, I touched them, I talked to them! Do you know what this means? Do you realize what this means? This is the place! What did I tell you?!

KAT  
(concerned)  
...So you think maybe we'll find Mom now?

DR. HARVEY  
Not maybe! Not maybe! This is it! I knew it! We're going to find her. Kat, this time we're going to find her

Beat.

KAT  
(anxious)  
...Dad, I'm scared.

DR. HARVEY  
(adrenalized)  
Honey, why?

KAT

(hesitates)

Maybe this isn't such a good idea. Maybe we shouldn't look for her.

Dr. Harvey is flying so high he can't possibly accept this. He practically laughs at how wrong he believes she is.

DR. HARVEY

Kat, listen to me. We've been on this quest for three years. And we're finally at the threshold.

KAT

(emotionally)

You've been on the quest.

(delicately)

I don't know...if I want to see her again.

DR. HARVEY

(beat)

Why, you think she might look like they do?

KAT

(horrificed)

Oh my God, I haven't even thought of that...

DR. HARVEY

She won't-- her spirit was too pure, she'll be beautiful! And we'll be able to say good-bye and put some closure to our lives!

KAT

-- But what if seeing her again hurts too much? What if it makes unfinished business instead of...finishing it?

He considers this for a moment...but then:

DR. HARVEY

I'm not leaving here until I find her. It's what's best for all of us. You have to trust me.

KAT

(beat)

What's so unresolved about you and  
mom anyway?

This question is too complex for Dr. Harvey to answer.

DR. HARVEY

Honey, it's late. We haven't  
slept since Akron. And it's a  
school night.

Dr. Harvey closes his books and motions toward the  
backseat.

DR. HARVEY

Come on. Bedtime.

KAT

We're sleeping in the car?

DR. HARVEY

Absolutely.

KAT

Now?

DR. HARVEY

Sure! Come on, I want too. Here  
we go...

He helps a bewildered Kat climb into the back seat,  
half-climbs into the back and kisses her on the forehead,  
then settles back in up front.

DR. HARVEY

See, all set. Goodnight,  
Sweetheart.

KAT

... 'Night, Dad.

Dr. Harvey turns off the dome light. Hold for a beat.

OVERHEAD ON THEM

as they both lie awake, WIDE-EYED...

FADE IN:

73 INT. STATION WAGON - NEXT MORNING

I  
73

Dr. Harvey is still asleep. A long white arm reaches in and lays on the HORN. Dr. Harvey sits up with a start, hitting his head on the station wagon roof.

DR. HARVEY

WHAT?!

He looks out the window-- the arm belongs to Carrigan, who stands outside the car with Dibs. She smiles at him.

CARRIGAN

Morning, doctor.

DIBS

Morning.

DR. HARVEY

Miss Carrigan, Dibs ...Hello.  
Yes.

CARRIGAN

We're not disturbing you.

DIBS

I think what Miss Crittenden is  
trying to say..

CARRIGAN

(cutting off Dibs)

Shut up Dibs, that wasn't a  
question.

DIBS

(off Carrigan's  
stare)

...Is better said by the lady  
herself.

CARRIGAN

(continuing)

It was a statement.

(turns to Dr.  
Harvey)

You were sleeping.

511

CAS

DR. HARVEY

Yes...well last night was very important. We actually made contact!

CARRIGAN

Contact isn't the problem, doctor. We've had more contact than the NFL, right Dibs?

DIBS

Right.

CARRIGAN

Shut up, Dibs...(to Dr. Harvey)  
clean this mess up!

DIBS

I think what Carrigan is trying to say is pull your finger out!.

Carrigan catches herself, gives Dibs a sharp look and he immediately turns away. She walks to her Range Rover. Dibs waves a farewell to Dr. Harvey, then scurries after her. They drive off.

Dr. Harvey looks into the back seat which is empty. Dr. Harvey is terribly concerned.

DR. HARVEY

KAT?!

OMITTED (74)

75 INT. WHIPSTAFF - KITCHEN ENTRY HALL - DAY

75

Kat--holding a dustbuster--slowly moves toward the kitchen. She stops at the door. She hears something inside. Very scared, Kat gets up her courage...then...slowly...pushes the door open...

76 INT. WHIPSTAFF - KITCHEN - KAT'S P.O.V. - CONTINUOUS

76

It's like opening the door to Oz. There are flowers on the table, a tablecloth, silverware laid out.

Suddenly -- Casper ZIPS into view, inches from Kat.

CASPER

--Good morning!

Kat instinctively inhales deeply, about to scream. Casper races forward, just as she shrieks, WRAPS himself around her head and mouth like a huge muffler! Her scream is barely audible as she tries to pry him off of her. His eye -- millimeters from hers -- peek at her cautiously.

CASPER

(rapid fire)

Pleasedon'tscream!  
IpromiseIwon'thurtyou! I'm a ghost, yes, I admit that -- but I'm a friendly ghost! You have to trust me! If you scream you'll wake up my uncles! And they get awfully cranky. I mean really. Last night, for example? They were very well rested. You can only imagine.

Their eyes meet for a long beat.

CASPER

I'm gonna let go now...okay?

She nods. He slowly unwraps from her head, floats before her. He smiles. Still in shock, she touches her face.

KAT

...You're so cold.

CASPER

...I know.

(trying for .  
 optimistic)

But it's great in the summer!

He flies back to the dining table, turns back to Kat, gallantly pulling a chair back. Kat crosses cautiously, opts at the last moment for a different chair -- just to play it safe. As she sits, she rests the Dustbuster on the table like a six shooter, never taking her eyes off him.

KAT

God...I can see right through you.

CASPER

(nods)

Kindof a symptom of not having any skin...

KAT

What are you...made of?

CASPER

(thinks)

Well, you know that tingly feeling  
you get when your foot falls  
asleep? I think I'm made of that.

A timer DINGS and Casper hurries to a WONDERFULLY ODD Rube  
Goldbergian MACHINE, donning a white chef's hat.

CLOSE ON AN EGG

As it travels down the intricate engineering marvel,  
finally landing sunny-side up in a skillet. Casper beams  
proudly at Kat.

KAT

(embarrassed)

...Sunny-side up kinda make me  
yak.

CASPER

You got it.

Kat watches in amazement as he turns his hand into a  
SPATULA, scrambles the egg, flips pancakes on the  
adjoining grill, then grabs an orange, holds it over a  
waiting glass.

CASPER

Pulp?

KAT

No...thank you.

Casper squeezes the orange, making a perfect glass of  
juice -- SPLATS the pulp against the wall with boyish  
enjoyment.

KAT

...So can you...go invisible?

CASPER

Oh, that one's easy!

He immediately SWIRLS into nothingness. The glass of  
juice FLOATS it's way over to the table in front of Kat,  
seemingly on its own. Kat hesitates.

CASPER

It's fresh...

Kat accepts it. Casper SWIRLS back as he hands it to her.  
Her eyes linger on his form. She leans forward,  
fascinated, almost wanting to...

CASPER

...Go ahead.

She smiles self-consciously.

KAT

...Never done this before.

CASPER

Me neither.

KAT

Can you hurt me?

CASPER

No.

KAT

Can I hurt you?

CASPER

No.

Kat slowly raises her hand, palm out. Casper does likewise. Their hands meet and PASS THROUGH each other. Kat smiles, amazed...

KAT

Cool...

Casper suddenly looks to the door -- where Dr. Harvey slowly edges into the room, looking on with awe. Casper backs off quickly out of respect, a suitor on the front porch step after a date.

CASPER

Morning Dr. Harvey. Some breakfast?

Dr. Harvey nods blankly as he makes his way to the table, easing into a seat beside Kat.

CASPER

(to Kat)

...You okay?

She smiles, nods, enjoying his reaction. Casper hustles two heaping plates of pancakes and scrambled eggs over to them.

CASPER

How 'bout a paper? New York Times? The Journal? Hong Kong Press?

DR. HARVEY

(agog)

...Sure.

CASPER

Comin' at ya.

And with that, Casper zips out of the room, his hat falling as Casper passes through the wall. An arm reaches out to catch it, tosses it over on a wall hook.

Dr. Harvey and Kat sit, overwhelmed.

DR. HARVEY

...Great service.

Suddenly, from above, the sound of approaching helicopters...

--growing louder and louder by the second. Dr. Harvey and Kat peer around anxiously, confused. Then we begin to hear "The Ride of the Valkyries" by Wagner as performed by...

GHOSTLY TRIO

Dee-dee-dee, dum-dum --  
dee-dee-dee,  
dum-dum...dee-dee-dee, dum-dum --  
duh-duh-duh, dee....

Stretch, Stinkie and Fatso fly down through the ceiling, their points spinning like propellers. They land across the table from the Harveys.

STRETCH

(ala Duvall in  
"Apocalypse Now")

I love the smell of fleshies in  
the morning.

The trio bursts into howls of laughter. Stretch punctuates his jokes by SLAPPING the table, causing the window shade behind them to snap up. SUNLIGHT hits the ghostly trio full on. They suddenly cringe, cover their eyes and scream as they begin to smoke and ooze into the floor.

GHOSTLY TRIO

I'm melting. I'm melting. Auntie  
Phlegm... Auntie Phlegm. What a  
woooooorld...

They fizzle into the floor. Gone. Silence. Dr. Harvey looks at Kat, agog.

DR. HARVEY

They're gone...

KAT

What happened?

DR. HARVEY

Guess they crossed over...

SUDDENLY the window shades behind them beginning SNAPPING open in sequence, flooding the room with light.

The camera pans them and finally stops, REVEALING THE TRIO sunbathing. Stretch wears sunglasses, Stinkie has an exotic drink with a tiny umbrella in it and Fatso holds a sun reflector.

STRETCH

Guess again.  
(laughs)

Dr. Harvey leans close to Kat.

DR. HARVEY

Fellas....Good Morning.

The ghostly trio ZIPS threatenly to the table.

STRETCH

(hollers)

CASPER!!!

Casper blasts in through the window carrying a stack of newspapers. Before he can offer one to Dr. Harvey, Stretch grabs Casper by the nape of the neck (like a cat) and whirls him around nose to nose. The papers go flying.

STRETCH

(continuing)

How DARE you serve these air  
sucking intruders before us?

CASPER

I was just --

STRETCH

(interrupting)

GIMME MY MEAL!

The force of Stretch's voice propels Casper back and through the icebox. After a beat, the door flies open and Casper comes out carrying three platters piled high with junk food.

CASPER

(sotto)

... 'kay, okay...

The instant Casper sets the trays down on the table, the ghostly trio open their mouths three times normal size and begin shoveling food in with both hands. The food falls straight through their bodies and splatters on the floor, disgusting the Harveys. Casper swoops in with a whisk broom and large dustpan. He begins to sweep everything off the floor. The ghostly trio discuss Casper as if he wasn't there.

STRETCH

You know what the problem is?  
Casper's got no respect for us.

FATSO

After all we've done for him.

STINKIE

He's got plenty of respect for the  
livin', I'll tell ya that.

STRETCH

Yeah...and what's so great about  
bein' alive?

GHOSTLY TRIO

Nothin'

BEAT

STRETCH

Stinkie, since you been dead, you  
had a toothache?

STINKIE

Not a one.

STRETCH

Fatso, you wake up wit mornin'  
breath?

FATSO

I don't wake up wit no breath at  
all.

Stretch plunges his head through the table.

STRETCH

Hey, what the hell you doin'?  
This floor used to be dirty enough  
to eat off'a.

CASPER

But we have company.

STRETCH

Oh yeah? Well, company loves  
misery.

Stretch stands, grabs Casper and punts him like a football  
sending him flying through the wall. Kat jumps to her  
feet.

KAT

You guys are disgusting obnoxious  
creeps.

571

## GHOSTLY TRIO

Thank you!!

KAT

What's your problem? He was just cleaning the floor.

STRETCH

Shuddup, skinbag.

Kat squares off with Stretch.

KAT

Piss off!!

STRETCH

Drop dead.

KAT

Get a grave.

Stretch expands with rage glaring down at her, but she stands her ground. Dr. Harvey quickly intercedes.

DR. HARVEY

Kat..honey.. you've got that school thing -- don't want to be late your first day.

KAT

Eat dirt.

STRETCH

Take a walk!

DR. HARVEY

Have fun, sweetie.

Dr. Harvey kisses her and steers her out the door, which he closes. Before turning back, he gives himself a little pep talk.

DR. HARVEY

(sotto)

Go ahead, you've been doing this for years. Only difference is this time it's for real.

He turns to the trio with forced confidence and a smile.

DR. HARVEY

All right guys. We obviously got off on the wrong foot here. Now you know and I know that you fellas really shouldn't be here. So, I'll tell you what.

(MORE)

DR. HARVEY (cont'd)  
I'll let you finish your meal, and  
we can meet in my office and start  
the process of crossing over.  
What do you say?

On Dr. Harvey as he is suddenly PUMMELED WITH FOOD from  
head to toe. He then glances at his watch and shrugs.

DR. HARVEY  
Well, it's your hour.

77 EXT. FRIENDSHIP, MAIN - SIDEWALK

77

CLOSE ON SMALL SCUFFED BOOTS

As they comb their way through a maze of lobster traps and  
fishermen's netting.

DROP WIDER to reveal Kat as she walks along the seaside  
village, docks spanning in the distance, with perfect  
boats dotting the waters. Seagulls drift in the air  
above.

78 EXT. FRIENDSHIP - RESIDENTIAL STREET - CONTINUOUS

78

Kat walks along, other kids riding their bikes around her.  
As she rounds a bend, AMBER JENSON (biggest attitude in  
the 7th grade) WHIPS PAST HER on her bike, just barely  
missing her.

AMBER  
Hey, watch it!

Kat reacts, startled, as Amber rides on.

VIC (O.S.)  
Hey Amber, wait up!

Vic, a shaggy-handsome seventh grader, pedals past Kat,  
making eye contact with her. He gives Kat a small smile.  
Kat smiles back at him, as he turns and rides off.

She watches him go, stopping by a mailbox. Suddenly the  
mailbox POPS OPEN and Casper's hand holds out a sack  
lunch. Kat YELPS.

CASPER  
Hey! I made you lunch.

KAT  
You scared me!

CASPER

Yeah, that happens. P.B. & J., and  
I cut the crusts off. Is that  
okay?

Kat smiles, deeply touched.

KAT

(smiles)

You really made me lunch?

She takes the bag, looks into the mailbox.

CASPER

Better than cafeteria fish sticks  
and jello.

KAT

That was really nice of you.

CASPER

One more thing. My name's Casper.

KAT

Well...thanks for lunch, Casper.

Some more KIDS ride by on their bikes as Kat talks to the  
mailbox. She smiles at them as they ride by, quizzical.  
She talks to the mailbox less conspicuously.

KAT

I gotta go. See ya.

Kat closes the mailbox and continues on.

ANOTHER ANGLE - KAT

As she continues on her way.

CASPER

(O.S.)

If you cut through Tucker's yard,  
you can save a whole three  
minutes.

Kat stops, looks around but can't see Casper.

CASPER

(O.S.)

And don't sweat the Doberman, he's  
chained.

KAT

(a little crazy)

Where are you?

57

CASPER

(O.S.)

Back here! Hey! Let me carry  
your stuff!

Suddenly Casper UNZIPS and comes from inside her backpack  
and WRAPS HIMSELF AROUND the bookbag and lifts it a few  
inches, MAKING IT WEIGHTLESS. She reacts:

KAT

Look, Casper, thanks, but I don't  
mind carrying my backpack.

She's self-conscious as other kids ride by. Once they're  
gone, Casper instantly slips into the shape of a BASEBALL  
CAP, brim forward, his eyes are the "patch" in front.

CASPER

Okay! I can help you accessorize!

She reacts to the new cap.

CASPER

Or is this more hip?

Suddenly the "Casper cap" SPINS AROUND, brim backward. She  
rips the cap off her head, looks at his eyes.

KAT

I don't want hat head, thanks.

CASPER

Hey! I got it!

Suddenly, he slides onto her two hands as MITTENS, one eye  
on each facing up at her.

CASPER.

You've got to be careful of  
chafing! Do you have sensitive  
skin? I used to!

KAT

Look, Casper...

She has to hold both hands together in front of her - the  
only way to talk to both eyes.

KAT

I don't need a backpack! I don't  
need a hat! I don't need anything  
but a chance to get through my  
first day of school without it  
completely sucking!

CASPER  
(oblivious and in  
love  
I just knew you'd be even prettier  
in person.

Kat stops.

KAT  
What?!

CASPER  
(digging a hole  
for himself  
I mean, uh...I would have assumed,  
had I seen you - - I mean prior to  
when I did, that, uh, in the  
future, you'd be much...  
(guilty falsetto)  
had I seen you on TV?

KAT  
AND THAT'S WHY I'M HERE?!

CASPER  
Uh...perhaps?

KAT  
CASPER!

Kat raises both hands and FLICKS Casper off of her hands with all her might. He falls to the ground, squashed and afraid at her reaction to the truth. She's angry, suspicious:

CASPER  
You looked so nice, and... I just  
wanted to meet you.

KAT  
So it's your fault that I'm  
here?! That's why my dad picked  
us up and moved us again?!  
Because of YOU?!

Suddenly Casper collapses into the WHITE PAINTED ADDRESS on the curb - - his eyes making the numbers: "00".

Kat turns around to see other kids as they ride past her on their bikes. She turns back to Casper, angry.

KAT  
Don't follow me! Don't talk to  
me! Just don't do anything!

And Kat walks off. Casper MORPHS back to himself, and watches her walk off, sadly.

571

CASPER

(sotto)

I gotta do something....

79 EXT. L.L. BEAN JR. HIGH SCHOOL

79

ANGLE ON STEUBING TWINS

as they walk their bikes into frame, recognizable from earlier with their matching protective helmets. As they unstrap and slip the helmets off, the Casper gloves rain down INTO FRAME, smacking each of them on the head. A beat -- then they quickly begin strapping the helmets back on.

KAT takes frame, strides toward the entrance, and we rise to reveal the old brick building as other kids spill in around her. The bell rings and everyone enters the building.

80 INT. WHIPSTAFF - GREAT HALL - THAT MOMENT

80

Dr. Harvey descends the stairs in a clean set of clothes. Outside the library door, he hesitates and steels his nerve as ruckus sounds emit from inside. He leans forward, opens the door firmly -- and his therapy couch comes flying by narrowly missing him.

OMMITED (81)

80A INT. WHIPSTAFF - LIBRARY - MOMENTS LATER

80A\*

CLOSE ON A FRAMED DIPLOMA.

FATSO.

(V.O.)

Johns Hopkins University. Very impressive.

STRETCH

(V.O.)

PULL!

WIDER ANGLE - CONTINUOUS

Fatso throws the diploma in the air and Stretch draws his finger, aims and fires. A muzzle blast emits from his index finger, shattering the diploma into a thousand pieces. Smoke curls from Stretch's finger. He blows on it like a gunfighter. Fatso reaches back into a box of Dr. Harvey's personal effects. Stinkie stands poised.

STINKIE

PULL!

Fatso throws two framed documents. Stinkie blows the first one out of air, then nails the other one with a behind the back shot.

CLOSE ON BOX - CONTINUOUS

As Fatso reaches in and produces the familiar framed photo of Amelia.

STRETCH (O.S.)

PULL!

BACK TO SCENE

Fatso tosses the photo and we follow it in the air until a hand snatches it from the air. Drop back to reveal;

DR. HARVEY - CONTINUOUS

He is soaking wet and seething.

DR. HARVEY

NEVER...TOUCH...MY...WIFE.

Immediately, the ghostly trio zip behind him and try to get a better look.

STRETCH

Ah, the wife, huh?

STINKIE

Hubba-hubba.

Fatso grows a wolf's snout and howls at the moon.

FATSO

Ahooooooooo!

Stretch flattens Fatso's snout with a slap.

STRETCH

Fatso! You should be ashamed.  
Messin' wit his lady.

DR. HARVEY

(glowers)

Amelia...she's deceased.

FATSO

I was just goofin'...

STRETCH

Yeah, well don't be goofin' on Amelia. She's as nice a person as they come. She's always treated you right, huh, Stinkie?

STINKIE

I got no complaints. She's always been an angel to me.

DR. HARVEY

(amazed)

Wait a minute -- are you saying --?

STRETCH

(casual)

I'm saying, she's a peach. None better. Why?

DR. HARVEY

Why?? -- I have to find her!

STRETCH

....You lookin' for Amelia?

DR. HARVEY

Since the day she died!

STRETCH

Hell, if I'd known that, I would'a done this a long time ago. Fatso, you know where she floats. Go.

Fatso flies off. Dr. Harvey is beside himself with anticipation.

DR. HARVEY

You guys know her?

STINKIE

We got a ghost-to-ghost network.

STRETCH

We share haunting stories -- throw parties...

STINKIE

The parties are always pretty dead though...

They laugh. Then there is a KNOCKING. They all stop. The sound comes from a large closet.

STRETCH

That was fast. I...I think it's for you, Doc.

Dr. Harvey takes a deep breath and walks to the closet, LIGHT spilling out from its cracks. He reaches out and grasps the door.

ON CLOSET

As the door swings open. Backlight and smoke obscure the view.

DR. HARVEY  
(breathless)  
...Amelia?

The smoke recedes to reveal...FATSO -- completely decked out in DRAG.

FATSO  
MY MAN!!!

He smothers Dr. Harvey with big puckered lips as the others shriek with laughter...

82 EXT. WHIPSTAFF - FRONT PORCH - CONTINUOUS

82

The front doors fly open. Dr. Harvey, in his chair, rockets out.

83 INT. DOCKSIDE RESTAURANT - MOMENTS LATER

83

Carrigan and Dibs are sitting at a window table. They clink their Mimosas in a toast.

DIBS  
To success.

At that very moment, Dr. Harvey, still in his chair, touches down on the pavement, bounces along the dock and sails off the edge of the dock into the water.

Off their reactions,

84 CLOSE ON A BELL

84

Ringing.

85 INT. L.L. BEAN JR. HIGH - HALL

85

Kat is lost in a sea of students making their way to class, exchanging greetings. As Kat approaches, she starts when a white ghostly shape floats through foreground. She stops, startled then catches her breath, realizing it's only... A GAUZE GHOST On a string, it is being carried to over to a Halloween Dance display by a student. She collects herself, makes her way over to a bank of lockers, glancing at her enrollment card. Finding it, she begins to try the combination, with no success. After a beat, a hand comes into frame and hits the locker twice, popping the locker open for her. Kat, surprised, recognizes Vic from her walk to school.

VIC

(shy)

...Had this locker last year.

KAT

Thanks.

VIC

My name's Vic.

KAT

(blushes)

Kat.

As they smile at each other, a locker adjacent to Vic's slams shut to reveal Amber, the snobby girl who almost ran Kat over on her way to school.

AMBER

(eyeing Kat)

You coming, Vic?

Vic smiles awkwardly at Kat as he leaves with Amber. Off Kat,

86 L.L. BEAN JR. HIGH - INT. CLASSROOM - SHORT TIME LATER

86

Mr. Curtis, a thirty-something teacher who tries to hard to relate to the kids, enters with all his stuff.

He passes Kat, who sits alone in the back.

MR. CURTIS

Okay, gang, put a lid on it. Got a couple of announcements... first, the asbestos removal in the gym is taking a little longer than planned, so it looks like we're going to have to push the Halloween Dance back a couple months.

Classmates walla disappointment. Amber raises her hand.

AMBER

As most of you know, my parents have almost finished the boathouse so I'm sure it would be no problem to have the party at my place.

Everyone applauds politely.

571

MR. CURTIS

Great. That's done.

(then)

Secondly, we have a new student today...I want you all to meet...

(checks computer  
printout)

...Harvey Kathleen.

Kat dies a slow death in her seat. Mr. Curtis surveys the class. After a long beat, Kat timidly raises her hand.

MR. CURTIS

(spotting Kat)

Ooops.

(looks at computer  
printout again)

Let that teach us all the importance of a comma... Say hi to Kathleen Harvey. Why don't you come on up front for a moment?

Kat makes the impossibly long walk up to the front, trying to be casual. As she passes Amber, Amber speaks into her hand;

AMBER

Harvey...

(snickers)

Kat arrives and stands up front by Mr. Curtis.

MR. CURTIS

So, anything special you want to tell us about yourself, Kathleen?

KAT

Well, everybody calls me Kat, and...

From the back, Amber "meows" derisively.

KAT

(continuing)

I guess I just moved here from Santa Fe with my Dad and Friendship seems like a... pretty friendly place.

A couple of loud snores from the class.

BENEATH THE DESKS

we see the student's shoelaces being magically tied together by unseen hands.

MR. CURTIS

So, where are you guys living?

KAT  
(evasive)  
Oh...In a house.

An off screen "duh."

KAT  
(continuing)  
...It's just outside of town,  
kinda up a hill.

MR. CURTIS  
Oh, the old Cooper house?

KAT  
Well, no.

MR. CURTIS  
The Pierce place?

KAT  
No.

MR. CURTIS  
...The O'Donnell's?

Kat shakes her head no again. Beat, then,

MR. CURTIS  
(small smile)  
...Not Whipstaff.

Kat doesn't respond. Everyone else reacts, astonished.

KAT  
(weakly)  
Oh...you know it?

STUDENT  
(amazed)  
You actually live there?

KAT  
...Well, yeah. I mean, I know it  
looks kinda funky outside and  
everything, but I don't know,  
inside it's kinda cool.

STUDENT  
Yeah, if you happen to drink  
blood...

The students laughs. Kat laughs along uncomfortably until  
she hears a familiar voice laughing along. She turns and  
looks around and is shocked to discover;

KAT'S P.O.V. - CONTINUOUS

57.

A poster of Mount Rushmore -- There is now a fifth head --  
Casper. He winks at Kat.

KAT - CONTINUOUS

She turns white herself as another student calls out.

STUDENT #2

Mr. Curtis. Mr. Curtis.

BACK TO SCENE

Student #2 stands.

STUDENT #2

(continuing)

Mr. Curtis, check this -- we're  
dead for the Halloween Dance,  
right? -- The girl's got a  
seriously creepy house with room  
to spare...what's the problem?  
Total no-brainer.

Many students walla approval.

AMBER

Wait a minute. Wait a minute.  
Everybody just said we were going  
to have the party at my house.

(beat)

Okay, let's take a vote. Everyone  
who wants it at my house, raise  
your hand.

Silence. No one raises a hand. Amber glares at Vic, who  
half heartedly raises his hand.

MR. CURTIS

...Whipstaff?

Hands fill the frame. Vic doesn't drop his. On Amber  
burning as she slowly sits down;

MR. CURTIS

(turns)

So, what do you say, Harvey?

Off Kat, dying as she has no choice...

X

86A INT. SCHOOL HALLWAY - DAY

86A

Kat walks up to her locker, tries the lock, remembers Vic's method - hits the locker twice. The locker door pops open to reveal Casper.

CASPER  
(laughing)  
Was that great?

KAT  
What did you do that for?

CASPER  
(thrown)  
They were making fun of you.

KAT  
(interrupts)  
Look, Casper. It's fine, I'm used to it...it's like a food chain and I'm at the bottom. You don't have to make it worse.

VIC  
(OS)  
Hey, Kat.

She slams her locker suddenly as Vic walks at her.

KAT  
...Hi.

VIC  
Totally key having the party at your house.

KAT  
(strained)  
Yeah, can't wait.

Awkward beat then:

VIC  
(awkwardly)  
...Well, better get going.  
(starts back peddalling)  
Gotta start work on my costume. Last year I blew it off until the last second and ended up going as a ghost. Pretty lame, huh?

With a little laugh, Vic turns and immediately slips on a puddle and SPLAT, lands on his back next to a "Caution Wet Floor" sign. Red with embarrassment, Vic pulls himself up and quickly exits in the opposite direction. Kat's eyes drop to the puddle, suddenly realizing it has two blue eyes and a smug smile -- it's Casper.

KAT

I can't believe you! You  
little creep!

Kat stomps her foot in his face. She marches off, feels something on the bottom of her shoe, stops, looks at it - Casper's eyeball is stuck to the bottom of her shoe. It winks. She marches back to the "puddle" and scrapes the eyeball off onto Casper's cheek, leaving him looking like something Picasso painted.

KAT

Later, Picasso.

And she angrily leaves.

OMITTED (87-88)

89 INT. CITY HALL - LATER THAT DAY

CLOSE ON yellowed sketches of what appears to be a large iron chamber shaped like a diving bell, very Jules Verne. Carrigan's painted nail points flick through them.

89

CARRIGAN

What the hell are these?

DIBS

(taking them)

Charcoals, I think? Beautiful shading...

CARRIGAN

--No, no, you idiot -- look.

WIDER

to reveal Carrigan poring over blueprints of Whipstaff Manor in the cramped records room.

CARRIGAN

Do you see what I see?

Dibs glances.

DIBS

Uh..yes...if we break through the pantry, you could add a laundry room--put a breakfast area--

CARRIGAN

(cutting off Dibs)

No. Here. Why would anyone need a room this size under a house?

DIBS

--Safe, protected, no one can get to it..

CARRIGAN

Dibs, I think we found what we're looking for.

DIBS

The perfect place for a wine cellar.

CARRIGAN

Dibs..No. I think we found my treasure.

90 EXT. WHIPSTAFF - FRONT PORCH - DAY

90

Dr. Harvey sits on a porch swing barely moving, with a glazed look on his face, nerves frayed. From inside we hear absolute mayhem. (For starters: Indy cars, elephants trumpeting, a Cape Kennedy countdown, a jackhammer, Pavaroti and a rooster.)

Casper pops in next to Dr. Harvey. He starts, then goes back to his long expression, barely swinging.

CASPER

Bad day, huh?

From inside the house we hear a Tarzan YELL.

DR. HARVEY

I've had better.

CAS

511

CASPER

Me too.

(beat)

...Can I talk to you?

DR. HARVEY

(spent)

Why not.

CASPER

Please don't tell my uncles... But  
Doc, sometimes...I wish I was  
alive.

(beat)

I know, that's awful.

Dr. Harvey regards Casper for a beat, compassionately.  
Before he can respond, the entire house ROCKS on its  
foundation.

DR. HARVEY

(visibly  
distracted)

Casper, first you've got to accept  
the you who you are.

CASPER

I do?

DR. HARVEY

Only if you're who you are will  
you be who you want to be.

CASPER

...Oh.

DR. HARVEY

And you're already who you want to  
be because you are who you are.  
But you're having trouble  
expressing that.

CASPER

(clueless)

I can see why.

(then)

But every time I try to express  
myself, I get the same thing.

He suddenly imitates an eye-popping Harveytoon reaction.

CASPER

It's a GH-GH-GH-GHOST!

Casper's features return to normal.

571

CASPER

You have any idea what that does  
to a guy's self-confidence?

From inside -- the sound of a bugle playing "CHARGE",  
followed by stampeding horses and Indian whoops.

DR. HARVEY

(trying to  
maintain)

Casper, don't hide from your  
feelings -- your feelings are a  
part of you.

CASPER

The you that I am?

DR. HARVEY

No. The other you. The real  
you.

CASPER

Oh. Well...would a girl accept  
the real me who I will be when I  
am who I am?

DR. HARVEY

Well, you have to consider who she  
is at the time you're being who  
you are. Ask her who she is and  
tell her who you are by telling  
her how you feel.

CASPER

What if she doesn't like how I  
feel?

DR. HARVEY

You're not responsible for her  
feelings, you're responsible for  
your own.

(beat)

Are you comfortable with that?

CASPER

(scratches his  
head)

One of me is...I think.

(smiles weakly)

Well, thanks. You're pretty good  
at this stuff.

DR. HARVEY

Anytime.

Casper disappears. Dr. Harvey stands, squares his  
shoulders and turns toward the house with new resolve.

571

91 INT. WHIPSTAFF LIBRARY - MOMENTS LATER

91

Dr. Harvey throws the door open and enters. Planting his feet, armed with a chart under his arm, Dr. Harvey announces,

DR. HARVEY  
Gentlemen, the doctor is in.

Dr. Harvey is surprised to discover that the trio is seated on his couch, hands politely folded in their laps. They coyly finger-wave at him. Determined, he marches up and props the chart up on a chair, proceeds to point out letters on the chart which spell out "DEATH". He's assigned phrases to the letters, printed vertically.

DR. HARVEY  
This is what you are.  
(points at "D")  
"D." In "DENIAL".

FATSO  
De Nile...dat's in DeEgypt!

Stretch WHAM WHACKS FATSO'S HEAD. Dr. Harvey plunges ahead.

DR. HARVEY  
"E" -- you feel "EMPTY". "A" --  
you were "ABANDONDED" by life.  
"T" -- "TOO" bad about me...and  
"H" -- "HECK", what can I do about  
it?

STRETCH  
You can fuhgedaboutit, that's what  
you can do about it.

Stretch and Stinkie pop fade out. Surprisingly, though, Fatso remains.

DR. HARVEY  
(encouraging)  
Don't be afraid to take this  
journey alone. All you need is  
yourself.

Fatso drops his head in his hands dramatically

FATSO  
Doc, I don't know what to do. I  
mean, I'm in crisis, I'm toxic,  
I'm severely underfed -- I'm  
screwy, I'm whacko, I'm cuckoo in  
the head...

Suddenly, in response to his rhyme, a riff is struck on the pipe organ across the room.

571

DR. HARVEY

That's a start -- a bit  
overwhelming, but go on...

FATSO

I can't...I can't...

Suddenly, he snatches up Dr. Harvey's hourglass, shaking  
out a marracha-like RHYTHM. The organ answers with a  
funky gliss on its own -- where Stinkie and Stretch  
suddenly materialize at the keyboard.

FATSO

(bursts into  
singing)

"I CANNOT RELATE/OR COMMUNICATE/I  
TEND TO FIXATE ON MY OWN SELF  
HATE."

Fatso grabs ahold of Dr. Harvey's arm and begins dancing  
with him, twirling him out, then reeling him back in.

STRETCH/STINKIE

FUHGEDABOUDIT, YOU'RE DEAD!

DR. HARVEY

(spoken)

This isn't exactly what I had in  
mind...

Stinkie tries to play the organ along with Stretch, but  
messes up the tune. So Stretch slingshots him into an  
organ pipe. Stinkie's head pops out the top of the pipe,  
bobbing up and down.

FATSO

I AM OVERWEIGHT...

Fatso ricochets Dr. Harvey off his stomach.

FATSO

(continuing)

I REGURGITATE.

Dr. Harvey is passed through Fatso.

FATSO

(continuing)

I POTTY TRAINED LATE.

Fatso's head pops out of his own butt.

FATSO

I CAN'T GET A DATE.

DR. HARVEY

(spoken)

Could be your approach.

Fatso grabs some flowers, shoving them at Dr. Harvey.

FATSO  
WILL A PRIMAL SCREAM HELP MY SELF  
ESTEEM?

Fatso's mouth expands to the ceiling. He lets out an  
EARTH SHATTERING SCREAM. The petals fly off the flowers  
into Dr. Harvey's face.

STRETCH/STINKIE  
FATSO, DON'T BE SO PATHETIC!

Fatso splits into multiples and spins around Dr. Harvey  
Bugsy Berkley-style.

FATSO  
I'M A PASSIVE AGGRESSIVE PARANOID  
SPOOK-A-PHRINIC!

One note of music, half a step up, causes Stinkie to fly  
out of the organ pipe. Along the bookshelves, books are  
soaring around the room by themselves.

FATSO  
(continuing)  
MY DEATH IS A MESS/CAN'T COPE WIT  
THE STRESS/I FEEL POWERLESS/I'M  
DEE-LIRIOUS.

Fatso begins spinning like a crazy top toward Dr. Harvey.

STRETCH/STINKIE  
FUHGEDABOUDIT, YOU'RE DEAD!

Dr. Harvey runs, taking refuge in an overstuffed chair.

FATSO  
I NEED TO EXPRESS/MY MENTAL  
DISTRESS.

Fatso lifts the doc's chair into the air.

FATSO  
(continuing)  
I TEND TO OBSESS ON MY  
SKINLESSNESS  
(beat)  
I'M DYSFUNCTIONAL.

Fatso spins the chair like a huge pizza.

STRETCH/STINKIE  
YOU ARE SUB-MENTAL.

FATSO  
I GOT ISSUES, I'M NEUROTIC/I'M A  
MANIC DEPRESSIVE/PSYCHOTIC  
HAUNTAHOLIC!

DR. HARVEY  
(spoken)  
There are support groups!

The sofa, the ottoman and another chair have also joined  
in the fun, hovering around in the air near Dr. Harvey.  
Below him;

GHOSTLY TRIO  
DO THE TWELVE STEP!

Dance break. Stretch, Stinkie and Fatso dance arm-in-arm,  
kicking their legs, singing in close two part harmony.

STRETCH/STINKIE  
PSYCH-O-LO-GIC-AL-LY YOU DON'T  
NEED THERAPY.

FATSO  
(spoken)  
Why not?

STRETCH  
FUHGEDABOUDIT.

STRETCH/STINKIE  
YOU'RE DEAD!

The ghostly trio vanish. The furniture and Dr. Harvey  
continue floating precariously.

DR. HARVEY  
Guys? Guys?

No answer. The door flies open and a breathless Kat  
enters, not reacting to her dad floating in the air.

KAT  
Dad, can I have a party?

92 INT. WHIPSTAFF - GREAT HALL - MINUTES LATER

92

Kat, with her backpack over her shoulder and peeling an  
orange enters frame. As she starts up the steps, Casper  
appears beside her, sliding UP the bannister backwards as  
she ascends.

CASPER  
Who are you?

Kat ignores him.

CASPER

I am the me who I am when I'm with you. But the me who is me feels rejected.

KAT

(rolls her eyes)

You sound like my dad.

Casper's reaction falls. After a beat,

CASPER

Look, I acted like a total dink and I'm sorry...

Kat slows, studying him. He seems genuine. She smiles warmly, letting him off the hook.

KAT

You wanna do something?

CASPER

Yeah!

(deflating)

I got chores.

KAT

(smiles)

That's something.

CASPER

(beams)

Great! I'll phlegm the foyer. You can spider the webs.

Kat reacts. The doorbell rings. They both look down to the door.

93 INT. WHIPSTAFF - FOYER/FRONT PORCH - MOMENTS LATER

93

Kat opens the door and is shocked to find...Vic.

KAT

(breathless)

Vic? What are you doing here? I mean, hi.

VIC

Hey, Kat.

Casper appears above the doorway, upside down, and checks Vic out. Kat notices anxiously. Vic peers around. Kat jockeys to obfuscate his view.

VIC

(continuing)

...Can I come in?

KAT

No!

Kat steps out on the porch and slams the door behind her.  
Off Vic's reaction;

KAT

(continuing;  
awkwardly)

So much nicer out here in the  
flesh air. I mean fresh air.  
(giggles)

VIC

Did you ask your dad about the  
party?

KAT

Yeah. He hit the ceiling but I  
think it's going to be okay.

Suddenly, Casper appears behind Vic. Kat's eyes flare at  
the sight of him. Casper checks Vic out haughtily.  
Casper can't resist mimicking Vic's cool posture.

VIC

Cool. So listen, if you're not  
hooked up with anybody, you  
wanna... I don't know, you wanna  
hang with me at the party?

Kat's floored. Casper mimes being hanged on a ghost rope,  
tongue lagging, eyes bulging. Kat shoots Casper a burning  
look then says;

KAT

I'd love to.

Casper fades out.

VIC

Cool. Well, see ya.

Kat nods and Vic turns and steps away, Kat breaks out into  
a football end zone dance. As Vic turns back for one last  
look, Kat stops on a dime and gives a small wave and  
enters the house..

94 EXT. WHIPSTAFF - GATES - MOMENTS LATER

94

As Vic steps through the gates, with a clouded expression,  
we reveal Amber waiting behind a post.

AMBER

Well? Did you ask her?

VIC

(begrudgingly)

Yeah.

AMBER

(loving it)

And she actually bought it? What a joke.

(laughs)

VIC

This really bites.

AMBER

No. It's perfect. Happy Halloween, Kat Harvey.

Amber exits. Vic looks back at the house, then follows Amber and we;

95 INT. CASPER'S/KAT'S BEDROOM - EVENING

95

Kat is HUMMING merrily, previewing her hair up and down, sideways and back trying to decide how she should wear it. She's not happy with anything. She opens a little jewelry box on the vanity to pull out a scrunchie, and reveals a teenie Casper, dancing with the twirling ballerina.

CASPER

See. I'm a good dancer.

Kat takes out a scrunchie and slams the lid shut... Kat puts her up in the scrunchie and crosses to the dresser.

She opens a drawer and reveals Casper, folded up like a shirt.

CASPER

(continuing)

I don't need a costume.

Kat slams the drawer shut and goes to the closet. She opens the door when an unfurling ghost hooter hits her in the face.

CASPER

(continuing)

I'm always the life of a party.

KAT

Casper listen, I know you want to go --

CASPER

Come on. We'd have a great time together.

KAT

Casper, I have a date.

CASPER

What's this Vic guy got that I don't?

KAT

A pulse?

CASPER

Big fleshie deal.

KAT

A tan...

CASPER

Very bad for your skin.

KAT

How 'bout a reflection.

Casper peers behind himself in the mirror, confirming he has no reflection.

CASPER

Okay. Okay. But can he do this?

Casper morphs into a phone booth... And when he steps out (the phone booth melts into his cape, which is wafting in a ghostly breeze), he is a muscular super-hero in tights and with a "C" emblem on his chest. He takes his hand and twirls his forehead, forming a Superman-like spit curl on his forehead.

Casper grabs Kat's hand, pulls her toward the open window. Kat digs her heels into the floor.

KAT

(protesting)

Casper, don't! No...no...no!  
Casper!!!

Casper yanks her out the window. Kat does a "header" dropping like a stone out of frame.

After a beat, outside the window, Kat reappears. She struggles as Casper holds her by one ankle.

KAT

(freaks)

Bad idea! Very bad idea! Put me down...Casper --- !

Casper wings Kat out of frame.

96 EXT. MOON - NIGHT

96

The moon fills the frame as a silhouette of Casper and Kat, still suspended by her ankle, flies through.

DISSOLVE TO:

97 EXT. LIGHTHOUSE DOME - NIGHT

97

Reflected now in a nighttime sea. The camera pulls back to reveal Casper and Kat seated side-by-side on a ledge.

KAT

Casper, this is beautiful.

CASPER

I come here every night.

KAT

(beat)

Alone?

Casper nods. Silence. A strong beam of light sweeps past them from off camera; then,

KAT

(continuing)

What were you like when you were alive?

CASPER

I was... I was...

(suddenly  
discovers)

...I don't remember.

KAT

(amazed)

You don't remember anything from your life?

CASPER

No.

KAT

So you don't remember what school you went to? How old you were? Your favorite song?

Casper doesn't respond.

KAT

(continuing)

What about your dad?

No answer. Casper thinks hard.

KAT  
(continuing;  
softer)  
Nothing?  
(beat)  
Not even your mom?

CASPER  
(slowly looks up)  
Is that bad?

KAT  
No...just sad.

As they sit quietly, another beam sweeps through and we drop back to reveal they are seated on the ledge of a lighthouse dome.

98 INT. CASPER'S/KAT'S BEDROOM - THAT NIGHT

98\*

Candles burn by Kat's bed. She props herself up on an elbow, tucked into her sleeping bag.

KAT  
...I wonder why you don't remember anything.

Casper hovers nearby, mirroring her position.

CASPER  
Guess cuz when you're a ghost,  
your life doesn't matter much any  
more, so you forget...

Beat. Kat's expression darkens.

KAT  
Casper...can I tell you something  
I haven't really told anybody?

CASPER  
...Mm hm.

KAT  
Sometimes...I'm scared I'm  
starting to forget.

CASPER  
Forget what?

KAT  
My mom. Just certain things...the  
sound of her voice when she'd  
laugh...the way her fingertips  
felt when she'd run them through  
my hair...

Kat's voice starts to drift as she starts to nod off.

KAT

...I do remember I could always  
smell her on my clothes after she  
did the wash, and when I'd get sad  
I'd breathe her in so deep...And  
at night when the sheets were  
cold, her breath would always warm  
me when she'd whisper to me, so  
close...

CAS

57<sup>#</sup>

A pause. Almost asleep. Then ---

KAT  
(continuing)  
Casper?

CASPER  
Hmmm?

KAT  
If my mom's a ghost, did she  
forget about me?

CASPER  
No. She would never forget you.

Moonlight streams through the window. Silence for a beat,  
then,

CASPER  
Kat?

KAT  
(sleepy)  
Hm?

CASPER  
If I were alive, would you go to  
the Halloween dance with me?

KAT  
Uh huh.

Beat.

CASPER  
Kat?

KAT  
...Huh?

CASPER  
(whispers)  
Can I keep you?

Kat fades off to sleep muttering a faint "Uh huh".  
Silence. Casper gives a tiny sigh, smiles. He keeps  
watch over her in the moonlight, then leans over and  
kisses her on the cheek. Kat shifts.

571  
CAS

KAT

(softly)

Casper, close the window. It's cold.

The window IS closed. Silence. Kat falls completely asleep. Casper turns to the picture of Amelia on the nightstand. He brushes it gently with his finger, then places his finger on Kat's forehead. Slowly all the colors in the room fade down except for Kat. Amelia appears sitting on the edge of the bed, she gently runs her fingers through Kat's hair, whispers in her ear and kisses her on the forehead. \*

As Amelia touches Kat's lips, Kat smiles. The image bleeds away and we're back into Casper's room, but the smile on Kat's face remains.

Peaceful sleep...

FADE TO BLACK

FADE IN:

99 INT. KITCHEN HALLWAY -- DAY

99

Kat jams down the hallway with a bounce in her step, whips down the steps toward --

99A INT. WHIPSTAFF KITCHEN - DAY

99A

Kat slaps through the door.

KAT

--Hey, Dad!

Dr. Harvey almost leaps out of his skin in the midst of pouring himself a cup of coffee, fights to collect himself. His nerves are clearly beyond frayed.

KAT

Found your Visa card.

DR. HARVEY

...Where was it?

KAT

In your wallet. I was thinking I could use it to get this perfect costume in a store downtown.

DR. HARVEY

I thought you always made your costumes.

KAT

Mom did.

Beat.

DR. HARVEY

Well...let me see if I can put  
something together for you.  
Maybe we'll roll you in aluminum  
foil -- you can go as a leftover.  
(off her sour  
look)

Honey, don't worry. You always  
look cute.

KAT

I don't wanna look cute --  
cute's like when you're nine years  
old with paper mache around your  
head. I wanna look...  
(hesitates,  
finally caves)  
...I wanna look nice. Like...date  
nice.

DR. HARVEY

(visibly floored)  
...Really?

She nods.

DR. HARVEY

(swallows)  
Then I guess it's time maybe we  
sat down and had a...

KAT

(interrupting)  
It's a little late for that, Dad.

DR. HARVEY

(thrown)  
How late?

KAT

Don't worry, not that late.

DR. HARVEY

(relieved)  
Honey, you know I'd love to buy  
you anything you want, but until  
Carrigan pays me, this thing's  
pretty worthless.  
(the card)

KAT

No biggee, Dad. I'm sure I'll  
come up with something for the  
party.

GHOSTLY TRIO

(V.O. - singing)

"It's my party and I'll die if I  
want to. Die if I want to. Die  
if I want to..."

KAT

(sinks)

Dad, please, whatever you do --  
don't let those guys crash it.

DR. HARVEY

...Honey, I don't know if I can --  
(off her eyes,  
melting his  
resistance)

...I'll handle them. I promise.

Kat gives Dr. Harvey a kiss and exits. Dr. Harvey goes to  
refill his coffee cup. He grows perturbed as the coffee  
floats out of frame horizontally as he pours.

100 INT. WHIPSTAFF ATTIC - MOMENTS LATER

100

Kat takes two steps up, pushes through a door to reveal a  
grand attic riddled with sunlight pouring through  
weathered slats. She weaves her way through a maze of old  
dusty relics from the past, intrigued. Seeing a sliver of  
LIGHT coming from a crack in a nearby door, she pushes  
through a pile of junk and opens it. As she slips  
through, we;

101 INT. TOY ROOM - CONTINUOUS

101

To reveal a magical, circular room with tall windows all  
around. Though the windows are coated with years of dirt,  
a hint of morning light makes it through, bringing an  
eerie glow to piles of covered boxes. A couple feet from  
the ceiling is a shelf that circles the entire room. A  
dusty train set sits on the track. Kat grabs a sheet off  
the pile of boxes, inspects. Crossing to the window, she  
rubs a clean spot on the window. SUNLIGHT streams in,  
forming a spotlight on the pile. Kat crosses back, cracks  
open the first box. Off her smile,

102 INT. WHIPSTAFF - LIBRARY - CONTINUOUS

102

The trio are standing around the pool table holding pool  
cues. The balls are in the rack. Stretch removes the  
rack and turns to Stinkie.

STRETCH

Your turn to break, Stinkie.

STINKIE

My pleasure.

He chalks his pool cue and...flies around the room smashing everything in sight. Dr. Harvey throws open the door, armed with a leaf blower. He looks like a homegrown ghostbuster. The Ghostly Trio turn.

DR. HARVEY

That's it!! You guys are outta here!

He pulls the start cord, aims it like an ouzi and blows the trio out like leaves. He follows, still blowing, to the window where we see the trio tumbling off like tumble weeds. Dr. Harvey shuts off the blower; blows on the end of it like a smoking gun. Dr. Harvey turns and there they are. He jumps and yelps.

STRETCH

Eh....what's up, doc?  
(Chomps down as if  
it was a carrot)

Dr. Harvey yells in frustration, tears off the blower and lunges for the trio. He goes right through them, nose first into an affirmation sign: "EVERY DAY IN EVERY WAY I'M GETTING DEADER AND DEADER." Dr. Harvey unpeels his face from the sign and whirls around to face the trio, some press-on letters stuck to his face.

DR. HARVEY

I'm ordering you to leave this house!

ANOTHER ANGLE

We see the trio morphed into the shape of bowling pins.

STINKIE

Spare me.  
(maniacal laugh)

Dr. Harvey grabs a globe off its base and bowls toward the trio. The ghostly trio dodge the bowling ball.

Dr. Harvey grabs a fire extinguisher, blasting the trio with CO2. The trio are flocked from head to foot. They look like giant snowmen. They dance in a circle and sing "FROSTY THE SNOWMAN" in three part harmony.

103 EXT. WHIPSTAFF - LIBRARY WINDOW - CONTINUOUS

103

As Carrigan and Dibs peek up into frame. Carrigan and Dib's exchange "can you believe this?" looks.

104 INT. WHIPSTAFF - LIBRARY

104

With a scream of frustration, Dr. Harvey falls over. Dr. Harvey falls flat on his back.

DR. HARVEY

(defeated)

I'm done.

He opens his eyes, surprised to see the trio looming over him decked out as barbeque chefs, holding large barbeque utensils over him. Stretch pokes him with a meat fork.

STRETCH

Nah, you ain't done yet.

(to Stinkie)

Turn him over.

Stinkie, using a giant morphed out of his own hand spatula, flips Dr. Harvey over. Fatso drooling, dumps barbecue sauce on him.

Dr. Harvey slaps them away.

DR. HARVEY

Knock it off.

The trio lose the chef bit and look down at him with real concern.

STINKIE

This is no time for a lie-down,  
Doc.

FATSO

We was havin' fun.

STRETCH

Yeah! It ain't often we meet a  
fleshsack amusin' as you.

No response.

STINKIE

He don't look so good.

STRETCH

You want Fatso should sing for you  
again?

Dr. Harvey moans.

STRETCH

Get him a drink, Stink.

Stinkie whisks out and back in with an old bottle of rum. They pour it in Dr. Harvey's mouth. Not a drinking man, he spits and sits up.

STINKIE

Not your poison, eh Doc?

STRETCH

You name it, we get it. Bourbon, Vodka, strychnine...

Dr. Harvey gets to his feet, struck with an idea.

DR. HARVEY

Wait, wait...what do you fellas say we all get a drink---OUT---at a bar. Somewhere not here.

STRETCH

Fuhgedaboudit, we don't want to miss the party.

DR. HARVEY

What, and pass up the chance to go drinking with me? I'm the king of the kegger.

STINKIE

Nah...

DR. HARVEY

Come on, what could be more fun than three ghosts and a guy on a Halloween binge?

FATSO

Scaring the toupee off a substitute teacher.

They HOWL with laughter.

DR. HARVEY

(weak)

I'm buying.

Dr. Harvey makes one last attempt.

DR. HARVEY

All right, okay...suit yourselves...you fellas can stay cooped up in here with a bunch of kids, but I'm going out.

(MORE)

571

DR. HARVEY (cont'd)  
I'm sure I'll find some other guys  
to share a nice, cool, tall  
pitcher of beer with...maybe a  
pizza or two...with anchovies  
...Yep, I'm going to find a bar  
and raise a little hell.

STINKIE  
I'm in.

FATSO  
Me too.

Stretch shoves Stinkie & Fatso aside.

STRETCH  
Hold it!  
(suspicious)  
Are you tryin' to use reverse  
psychology on us, Doc?

STRETCH  
Well it ain't workin, cuz we're  
goin out.

DR. HARVEY  
If you say so.

STRETCH  
I say so. Come on, boys we booze  
it till we lose it.

As they prepare for take off;

STINKIE  
Not me.

FATSO  
Why not?

STINKIE  
I'm the designated flyer.

The trio put their arms around him.

105 EXT. LIBRARY WINDOW - CONTINUOUS

105

Carrigan and Dibs still peer in. Suddenly, their eyes  
flare. They hit the ground as the shadow of the trio  
carrying Dr. Harvey swoop overhead.

The trio cackles and Dr. Harvey screams. After a beat,  
Carrigan and Dibs glance at each other.

DIBS

This is an outrage! It's appalling! You pay a man to get the ghosts out of the house and what does he do--?

CARRIGAN

He gets the ghosts out of the house.

DIBS

(reverses himself)

Exactly.

Dibs hums "We're In the Money" as he cradles his hands together to form a stirrup to boost Carrigan in the through the window.

CARRIGAN

(re: Dibs humming)

God, you irritate me.

She steps aboard, digging her highheel into the palm of her hand-the burnt one, still wrapped in gauze. Dibs practically faints from the pain, changing octaves but not missing a note as he continues humming.

106 INT. WHIPSTAFF - 2ND FLOOR STAIRCASE - DAY

106

Casper is dusting the bannister with a feather duster. We pull back to see he is dipping his duster into a pail marked, "DUST" and he continues to apply the dust. The dust tickles his nose, he sneezes and blows the dust off the bannister.

CASPER

Oh man...

Casper dips the duster again when he hears the tinkling music of a toy calliope. He flies off to investigate.

107 INT. WHIPSTAFF - ATTIC/TOY ROOM - MOMENTS LATER

107

Casper floats into the attic following the sound of the calliope. After a beat, he turns and moves toward the toy room door. As he enters, we reveal the room is filled with light that spills through the sparkling windows. The room is alive with hundreds of moving antique TOYS. Kat smiles at Casper's reaction.

First quizzically, then with growing excitement, Casper floats from toy to toy inspecting each closely.

CASPER

This is...

(moves to another  
toy)

This is...

Hanging on the wall is a plaster handprint. Casper flies up, places his hand in the handprint. It's a perfect match (save for one finger). As Casper removes his hand, the camera counters to reveal Casper's name etched in the plaster. Suddenly --

CASPER

I had five fingers!!

He's frozen, struck by the realization that...

CASPER

I remember.

Suddenly flooded with memories, Casper flies a circle around the room, LAUGHING playfully, looking at everything. He stops at a bookshelf.

CASPER

(continuing)

I remember I used to stay up way  
past bedtime and sneak read  
"Treasure Island" -- "Arr, young  
Master Hawkins..." -- and --

A "hoo-hoo" sound emits from the off-screen steam train engine.

CASPER

HOONIE!!

Casper flies up to the elevated track up above. He hops aboard, letting it take him for a ride, a boy once again. Then,

CASPER

-- And wait!

Casper flies off into the attic. Kat follows.

108 INT. WHIPSTAFF - ATTIC - CONTINUOUS

108

Casper dives into a trunk and after a beat it opens. Casper emerges wearing an ancient Brooklyn Dodgers baseball cap -- and holding up an antique lace dress.

CASPER

Hands up, Kat!

Kat plays along and raises her hands. Casper lets the dress float down over her.

Kat feels it, pulls it down and pops her head out of the top. She opens her eyes. She looks fantastic.

KAT

Wow!

CASPER

It was my mom's.

Kat moves to a standing mirror and cinches it in.

KAT

It's so perfect. Casper, do you mind if I wear it to the party?

No response.

KAT

...Casper?

Kat pokes around the mirror and spots Casper seated on a small red sled. She crosses to him. After a beat,

CASPER

...I begged and begged my Dad to get me a sled and he acted like I couldn't have one cuz I didn't know how to ride it and one morning I came down for breakfast and there it was for me for no reason at all.

(remembering)

I took it out and went sledding all day and my Dad said that's enough. But I couldn't stop playing I was having so much fun and it got late and it got dark and it got cold and I got sick. And my Dad -- got sad.

KAT

(beat)

What's it like to die?

CASPER

(thinks)

Like being born, only backwards. I remember I didn't go where I was supposed to. I stayed behind so my Dad wouldn't be lonely.

Kat spots a photo of Whipstaff in its prime. She wipes dust off the glass.

KAT

Which one's your dad?

571

INSERT revealing the photo -- it's the ghostly trio, alive and

well. They have Casper in a head lock, smiling obnoxiously.

CASPER

Nah, those're my uncles. Can't you tell?

BACK TO SCENE

Kat lifts a dusty, yellowed newspaper off the floor, revealing the headline: "PROMINENT INVENTOR, J.T. MCFADDEN DECLARED LEGALLY INSANE."

KAT

(reading)

"McFadden claimed that he was haunted by the ghost of his dead son and that he had invented a machine to bring him back to life..."

CASPER

(remembering)

The Lazarus...

KAT

(reading)

"...the Lazarus."

Casper grabs her hand and flies right through a wall. Kat hits the wall and falls back onto the ground. Casper comes back, embarrassed.

CASPER

Sorry. We'll take the long way.

109 INT. WHIPSTAFF - SURREAL HALLWAY

109

As Casper and Kat race down the spiral staircase and into the hall.

CASPER

...My Dad hid it so no one could find it. But I remember where it is! Wait till you see it!

As they exit frame, we hold on the entrance to Casper's room as from the shadows, Carrigan and Dibs emerge having overheard Casper. Carrigan gives Dibs an impulsive kiss on the lips. Dibs closes his eyes and hangs in for seconds -- meanwhile, Carrigan exits frame. Dibs falls.

110 INT. WHIPSTAFF - LONG HALLWAY/INTO LIBRARY - MOMENTS  
LATER

110

Casper flies by, Kat in tow. As they near a bend, Casper takes her hand again and steers her straight toward a dead end wall.

KAT

Casper! Wall...human...remember?

Casper dives in through the wall. Just before Kat hits the wall it rotates to reveal a second floor balcony of the library.

At the end of the balcony, an overstuffed armchair sits near a small table that is cluttered with books.

CASPER

Sit down.

Puzzled, Kat sits. Casper flies over to a Tiffany lamp and pulls one of the crystals hanging from it. The chair LURCHES into motion backward. Carrigan and Dibs peek out from behind the secret revolving wall watching closely.

There is a track imbedded in the floor and the chair moves along it, passing row after row of bookcases. At the end of the balcony is a SPIRAL STAIRCASE that descends to the lower level of the library. Kat grows nervous as the chair approaches the stairs.

CASPER

Hang on!

Suddenly, the chair stops and rotates as stairs on the spiral staircase flatten against each other, forming a ramp. Kat's chair topples forward onto the ramp and she slides down, heading right for the floor below.

KAT

Casper!

Kat squeezes her eyes shut preparing for a crash. Just before the chair reaches the bottom of the spiral, a circular door opens revealing the ramp continuing downward. Kat passes right through the floor and into;

111 INT. WHIPSTAFF - A TUNNEL

111

It's dark. We see a pool of light ahead. As Kat reaches the light an ASSEMBLY LINE OF ROBOTIC ARMS reaches out to her. Gloved hands apply shaving soap with a bristle brush to Kat's face. Luckily, she ducks before the razor shaves her.

A towel wipes her face. Robot arms then Brylcream Kat's hair. Another set of hands comb it back.

Hands move in and brush her teeth. Hands polish her sneakers. As a final touch, robot arms reach down and knot a tie around Kat's neck and place a pocket protector full of pens where a pocket would be.

As the chair passes by a cylinder phonograph, it plays "GET TO WORK. DON'T WASTE YOUR LIFE AWAY" in Casper's Dad's voice. The chair continues down into;

112 INT. WHIPSTAFF - UNDERGROUND LAB

112

The tracks pass over a canal of sea water that encircles the entire lab. The chair docks at the island of inventions at the center of the room built into the oceanside cliff under the mansion. Blueprints of wild inventions are scattered about. Lab tables line the walls, some with beakers full of various colored liquids. There's a blackboard with indecipherable equations. Casper sits casually on a desk before Kat as her ride grinds to a halt.

KAT

What was that?

Kat is wearing the lace dress and polished sneakers, a man's tie.

CASPER

The "Up and At 'Em Machine." My Dad was a great inventor, but he had a little trouble getting going in the morning.

KAT

Didn't he ever hear of cappuccino?

AT THE MOUTH OF THE TUNNEL ABOVE

as Carrigan and Dibs stumble out on foot, clearly having gone through the "Up and At 'Em Machine" and not having fared well. A tie is knotted around both their necks. Below them they spy Kat and Casper who cross the island floor to a fog shrouded circle of water which dominates the center of the island.

ANGLE DOWN ON ISLAND

KAT

So what is all this?

CASPER

My Dad's lab...

KAT

Kind of a slob, wasn't he?

CASPER

(remembering)

Down here he could do whatever he wanted to. But no matter how busy he was, he'd drop everything to play pirates with me. Man, we had so much fun...

(a la pirate)

"Aye matey, buccaneers and buried gold, Whipstaff doth a treasure hold."

CLOSE ON CARRIGAN AND DIBS

As they react -- bingo. Carrigan yanks Dibs out of frame to start down before he can blink.

BACK TO SCENE

KAT

So where is this Lazarus thing?

CASPER

You're looking at it.

KAT

(stares at pool below)

Down there? That's useful.

CASPER

I know there's a way to get it going. I just can't...

KAT

(peering around)

What about that?

Kat points to a large, rusted vault embedded in the cave wall.

CASPER

That? -- Nah, that's the vault.

ON CARRIGAN AND DIBS

as they react to the word, hurry on down a wooden step ladder toward their new target.

## BACK TO SCENE

KAT

(poking)

I thought you said you remembered everything.

CASPER

Gimme a break. I didn't even know my last name until a few minutes ago.

(flies)

Wait, it's gotta be this.

Casper flies up to an adjacent tiered piece of machinery with levers and dials suggesting a control panel. He struggles with them to no avail.

Kat crosses back to the desk, sifts over its contents in search of any further clues. Removing a stack of papers, she suddenly stumbles on a book which appears to be lodged into the desk. A vintage copy of Mary Shelly's Frankenstein -- embedded into the metal surface. Kat opens it gingerly -- revealing a hollowed box with three weathered buttons, one more prominent than the rest. Glancing furtively back at Casper, who now bangs his head against the machinery in a ridiculous effort to get it going, she turns back and presses.

The sound of HYDRAULIC POWER suddenly overtakes the room. The pool begins to bubble. Steam shoots out like a geyser -- and the tiered control panel Casper sits atop begins to move.

CASPER

Hey! -- I did it!

Kat coyly closes the book with a small smile, careful not to burst his bubble. Something begins to rise from the steam of the geyser. There is a webbing of wires, pipes and tubes that envelope a SPHERICAL CHAMBER.

## ANGLE ON CARRIGAN AND DIBS

hugging the rocky wall on the path to the vault as they're suddenly hidden safely from view by the tiered steps which glide toward the chamber bell. A vacuum seal on the chamber door opens.

CASPER

Lazarus.

## ON THE VAULT

Carrigan and Dibs arrive at the vault door. Dibs gives the handle a try. It is locked tight. Carrigan jabs him out of the way. She gives it a stronger try. No go. She SWEARS, but we can't hear her against the hissing steam.

BACK TO SCENE

Kat stands in awe.

KAT

And this was supposed to bring you  
back to life?

CASPER

(perusing it)

My Dad got sent away before he  
could use it on me.

117C

(CASS)

Kat steps toward what appears to be the main controls. In a small box-like holder we see a single BLUE CAPSULE beside two other slots. In one, the glass is broken and in the other, eighty percent of the gel has leaked out. Kat picks it up and shakes it by her ear.

KAT

What's this?

Casper swoops in and plucks it from Kat's hand and cradles it gently.

CASPER

Careful. That's the cellular integrator.

(off Kat's blank

look)

Kind of an instant primordial soup.

(off Kat's blank

look)

It's what brings ghosts back to

life.

(beat)

Just enough for one.

Casper gazes at the solution thoughtfully, makes a decision. With conviction, he takes the capsule, flies over to a slot on the lazarus and boldly inserts it. Kat stares at him, realizing the full importance of what Casper's about to do. He looks back to Kat.

CASPER

Pull the lever.

KAT

Which one?

CASPER

I don't know -- try one.

Kat pulls the first one -- the chamber door eases open. Casper glides back into its mouth, looks back.

KAT

(amazed)

Casper?

CASPER

I'm gonna be alive.

Casper closes the chamber door. As Kat steps up to the control panel,

KAT

(sotto; panicked)

-- Oh, how am I gonna do this? I couldn't even get my Easy Bake oven to work.

Kat pulls the first lever. The CHAIR grinds into motion behind her, beginning a reverse ascent up the track. She concentrates again, tries a second. It's stuck. She struggles, finally gives it a good elbow shot. The Lazarus starts to ROAR and shake, steam rising from the top.

## CLOSE ON CARRIGAN'S HAND

As her red fingernails reach in and snatch the capsule.

## ON KAT

at the controls as THE LAZARUS coughs, sputters and stalls. Kat looks at the dials in a panic, turns and makes her way with trepidation toward the chamber. As it opens, her face sinks in horror.

## ANGLE ON CASPER

flopping about, a gelatinous blob with eyes.

## CASPER

Am I alive?

OMITTED 111-117

118 INT. HIGH SPIRITS BAR - CLOSE ON DR. HARVEY

## DR. HARVEY

(singing; drunk)

"That's death. That's what dead people say. Shot down in April, buried in May."

Smashed, Dr. Harvey is onstage singing karaoke. It looks like there has been a stampede in there. Tables and chairs overturned, etc.

Reveal the ghostly trio at the bar. Stretch is tossing bottles a la "Cocktail" except he isn't bothering to catch them. Fatso sucks down his drink which splatters on the floor beneath him as he and Stinkie (abstaining) cheer Dr. Harvey on. Dr. Harvey finishes with a flourish.

## DR. HARVEY

(singing;)

"Thaaaat's deaaaaaaath..." Yeah!

The ghostly trio APPLAUDS the performance. Dr. Harvey seems truly happy with himself. At the end of the bar, a passed out DRUNK raises his head long enough to give a spastic clap.

## DRUNK

Go girl!

As he passes out again. Dr. Harvey turns, his back to the audience. He speaks like an announcer, close into the microphone.

## DR. HARVEY

Thank you, thank you.

Dr. Harvey staggers around the bar as if it were full.

DR. HARVEY

You kids are the greatest audience  
I've ever had, but seriously...

(MORE)

CAS 511

DR. HARVEY (cont'd)  
it's that time of night when I  
like to open up the High Spirits  
floor to requests. Of course, I'm  
only talking about songs...

STRETCH  
I say we get outta here!

STINKIE  
Yeah, we gotta head back, Doc!  
There's a party at chez nous!

Dr. Harvey turns to them in protest.

DR. HARVEY  
No way! We're making this a night  
to remember!

Dr. Harvey hits a button on the karaoke machine.

DR. HARVEY  
Hit it!

Suddenly the tape PLAYS and Dr. Harvey SINGS a powerhouse  
version of Jailhouse Rock.

As he performs, the ghostly trio watches, impressed.

STRETCH  
Dr. Harvey's sure got a lotta  
spirit, ya know what I'm sayin'?

STINKIE  
Yeah, but the poor guy's still got  
his whole miserable life ahead of  
him.

FATSO  
We could do him a favor... and put  
him outa his misery.

STRETCH  
Yeah, we been the ghostly trio  
long enough. Time to make it a  
quartet.

With Dr. Harvey's back to them (as he does his Elvis  
impersonation), Stretch picks up a bottle and cracks it  
against the bar. Stinkie grabs a SHOTGUN from behind the  
bar. Fatso grabs a FISHING SPEAR off the wall. Dr. Harvey  
in his wild performance, SLIDES across the small stage to  
the Karaoke machine--hitting it with his foot--JUMPING THE  
MUSIC SELECTION which suddenly plays a SLOW, HEARTBREAKING  
BALLAD.

Dr. Harvey, overcome with emotion, turns and faces the  
trio, who freeze with their weapons.

He's suddenly in that horrible drunken-emotional state.

DR. HARVEY

(oblivious to the  
trio's weapons)

Can I just say something here? Get  
a little personal?

(beat, teary-eyed) I've gone  
through a lot the past few years.  
And, uh...I've been moving around  
a whole bunch. And I know it's  
been hard on Kat, she's made that  
clear...

The trio still frozen, give each other quizzical,  
uncomfortable looks. THE MUSIC SWELLS.

DR. HARVEY

She hasn't been able to form any  
ties...make any friends.

Dr. Harvey turns away, walks a few paces. The trio resumes  
their approach on him--but then Dr. Harvey stops and turns  
back to them. The trio freezes as, coincidentally, the  
music hits a momentary silent passage.

DR. HARVEY

But you know what? tonight, I  
realized...neither have I!  
Without Kat...I'm alone in this  
world! The reason I haven't been  
able to hang out with my  
buddies... is because I don't  
have any!

57

Dr. Harvey moves to the trio and puts his arm around them.  
Incredibly emotional. The song BUILDS.

DR. HARVEY

Until now. Seriously. (sniffles)  
You guys...you guys remind me what  
it's like to hang out with the  
boys! To share the good times!  
To be there for each other! When  
I'm with you...I don't feel alone.  
I don't feel afraid. I don't feel  
like I've lost almost everything I  
had.

By now the trio has started to cry.

DR. HARVEY

I mean...you cats look life right  
in the face and say, "Hey! I'm a  
ghost! I don't need you!" Boys,  
I'm going to tell Miss  
Crickfin...Miss Creight...

(MORE)

\*

DR. HARVEY (cont'd)  
tellin' that lady that you don't  
want to move on. It's your house,  
you're haunting it and possession  
is nine-tenths of the law. I  
didn't think so at first,  
but...yeah. You guys are the  
best. I love you guys.

The trio is sobbing now. Dr. Harvey kisses each one of  
them, then walks over to the bar to get another drink.  
Even the drunk is crying now. One-by-one they drop their  
weapons.

STRETCH  
What a sweetheart.

FATSO  
I can't croak 'em.

STINKIE  
Me neither, no way...

Dr. Harvey kicks back a shot, then proclaims:

DR. HARVEY  
The night's young boys! We're  
clearing out every bar this town's  
got! Let's move!

Dr. Harvey marches out of the bar--directly towards the  
CONSTRUCTION SIGNS ("open trench") in the street outside.  
The trio still recovers.

STRETCH  
You okay?

FATSO  
Just a little choked up...

Suddenly they HEAR the HORRIBLE FALL of a drunken man into  
a deep hole--then a loud THUD. The trio reacts--a beat  
and suddenly the GHOST OF...

CUT TO:

119 INT. WHIPSTAFF - GREAT HALL - SIMULTANEOUS

119

Dibs hurries to keep up with Carrigan who clutches the  
CAPSULE.

CARRIGAN  
Dibs, do you have any idea what  
this means?!

DIBS  
Yes!...No!...

CARRIGAN

No more fear of death! One minute  
you're a ghost, the next you're  
back on your feet -- free to come  
and go as you please.

DIBS

(nods,  
considering)

Hell, you could even fly  
through --

CARRIGAN

-- walls...thick walls...

DIBS

...Thick as steel.

They eye each other.

CARRIGAN

Certainly could get to  
whatever's behind those walls...

DIBS

...A treasure, for example...

CARRIGAN

-- Then snap-crackle-pop you're  
back alive and headed for the  
Riveria.

DIBS

...If you were a ghost...

CARRIGAN

...If you were.

CAS

Carrigan reaches for a bronze figurine -- then raises it  
above her head. Before she can strike, Dibs releases his  
grip and runs for the stairs. Carrigan chases him.

CARRIGAN

Oh, Dibs, take it like a man!

120 INT. WHIPSTAFF - LIBRARY - CONTINUOUS

120

Carrigan throws the doors open, eyes ablaze.

CARRIGAN

...Come out, come out...

She doesn't see the suit of armor behind her suddenly  
stepping forward with raised axe. As the axe comes down,  
she looks up and screams. Carrigan rushes out the door  
with Dibs clanking behind her.

121 INT. GREAT HALL

121

From below we tilt up to reveal Dibs chasing Carrigan along the upper hallway, armor clanking, wielding his axe. Hold as they exit frame -- then Dibs races back in the opposite direction chased by Carrigan who now weilds the axe.

CLOSE ON HANDS

Slathering, slimy muck from a bucket all over the surreal hallway floor.

CARRIGAN

Races into frame.

CARRIGAN

Dibs, dammit, this won't hurt a bit if you'd just...

She screams as she hits the muck slick slip sliding out of control down the hall...

OMMITED (122)

123 INT. WHIPSTAFF - SUBTERRAINEAN LAB - SIMULTANEOUS

123

Close on an antique hand crank as Kat's hand cranks it, vigorously. Widen to reveal that she's winding an ancient Victrola. As the turntable starts to spin, we see Kat place a globby, out-of-it Casper on top, then tries to reshape him like clay on a potter's wheel.

KAT

Come on, Casper, shape up.

As Kat continues to mold Casper we;

124 EXT. WHIPSTAFF - NIGHT - CONTINUOUS

124

Dibs races out onto the porch, clutching a gargoyle. Ahead, in the driveway he spots the capsule. Impulsively Dibs moves for it. Suddenly, headlights flare -- the rental car's engine comes to life, spraying gravel as Carrington bears down on him.

DIBS

Nooooo!

Dibs hurls the gargoyle. It SMASHES the windshield. Carrigan steps on the gas. Dibs dodges.

CARRIGAN

Dibs, you're taking this way too personally.

Carrigan SMASHES into a tree. An AIRBAG inflates, saving her.

DIBS  
(continuing)  
Damn Detroit.

Carrigan opens the door to get out. The camera widens to REVEAL the Range Rover perched over the cliff edge. Carrigan, not aware, steps out of the vehicle and falls. \*

125 EXT. WHIPSTAFF - CONTINUOUS

125

Dibs looks down into the sea far below.

DIBS  
(call out)  
Carrigan?  
(beat)  
Carrigan? Carrigan, are you a  
ghost yet?  
(beat)  
Caaaarrrrriigggaannnn...

Nothing. Just the wind blowing spray across the surf.

DIBS  
(continuing)  
What a waste. I left my  
sunglasses on the front seat.

Dibs shrugs, turns to walk away with the capsule when suddenly -- a monstrously large SHADOW creeps over him.

CARRIGAN  
...Not so fast, little man.

Dibs turns, gapes as he peers upward, startled to see:

CARRIGAN She is a huge ghost floating in the air above him.

CARRIGAN  
The bitch is back.

126 INT. WHIPSTAFF - SUBTERRANEAN LAB/TUNNEL/LIBRARY - THAT  
MOMENT

126

Kat has placed an antique bellows in Casper's mouth and is pumping him up. Suddenly, we hear a "pop" and Casper shakes his head and declares;

CASPER  
Think my ears just popped.

WHOOSH! A ghostly form rushes over their heads and disappears through the VAULT DOOR. Then there is the sound of maniacal LAUGHTER from inside. The handle of the vault door turns, being worked from the inside. Carrigan SLAMS the door open and floats out, holding a TREASURE CHEST of the good old pirate variety.

CASPER  
(continuing)  
My treasure!

CARRIGAN  
You mean my treasure.

KAT  
(dumbfounded)  
Miss Crittenden?

CARRIGAN  
In the flesh. Well, in a couple of minutes.

Dibs comes riding the chair down into the lab wearing three men's ties and holding the precious BLUE CAPSULE.

CARRIGAN  
(barks)  
Dibs, what are you doing?!

DIBS  
(thrown)  
Helping you, remember?

CARRIGAN  
Remember what?!

DIBS  
...This!

He brandishes the capsule.

KAT  
Hey, you stole that! That's Casper's!

CARRIGAN  
So sue me.

Carrigan slams the treasure chest down next to the Lazarus and flings open the chamber door. As the chair docks, Casper floats up behind Dibs and yanks one of his ties tight. Dibs flails. Kat grabs the capsule. Casper shoves Dibs into the canal.

CASPER  
Jump in!

Kat jumps into the chair and Casper pushes it swiftly back up the track. THRILL CAM SHOT as we SPEED up through the tunnel, around and around the spiral staircase and across the balcony into the;

127 INT. WHIPSTAFF - LIBRARY

127

As Kat and Casper race toward the spiral stairs, Kat slides down the still-flattened spiral stairs -- when suddenly the doorbell rings.

(X)

KAT

Oh perfect.

(X)

Kat slams the library doors closed, races over to the entry doors and throws them open to reveal...

(X)

128 EXT. WHIPSTAFF - NIGHT - THAT MOMENT

128

Mr. Curtis, and a flock of costumed students, loaded down with party supplies, stand on the porch. Mr. Curtis is dressed in a homemade lobster outfit -- red turtleneck, oven mitts and bad spring antennae.

MR. CURTIS

So, where's the butter? Get it?  
Lobster...butter?  
(laughs)

KAT

(mile a minute;  
panicked)

Come on in... this is the  
room...stay together. I'll be  
right back.

Kat races off back toward the library.

(X)

OMITTED (129-132)

(X)

133 INT. WHIPSTAFF - LIBRARY

133

Kat closes the door and turns around. She is relieved to find Casper floating in front of her.

CASPER

Took you long enough.

(X)

KAT

Extremely bad timing. Come on,  
let's go.

(X)

Kat hands the capsule to Casper.

CAS 511

CASPER  
(suddenly in  
Carrigan's voice)  
Go where, toots?

(X)

Casper immediately morphs into Carrigan! She laughs like a maniac and races through the wall. The capsule can't pass through however, and it begins to fall toward the floor -- Kat gasps -- Casper comes up through the floor and makes a shoestring catch.

KAT  
Casper? -- Is that you?

(X)

CASPER  
With this head? You have to ask?

(X)

KAT  
(relieved)  
Nevermind -- Come on, let's get  
back to the Lazarus.

(X)

As Kat and Casper head for the chair tunnel, the camera holds and after a beat, two shadowy figures appear in the window. The window creaks open and the two figures crawl in revealing it's Vic and Amber. Amber wear hideous cadaver makeup (with a slit neck covered with dried blood). They're both wrapped in white sheets.

VIC  
Amber, isn't it enough we're  
standing her up in front of the  
whole school?

AMBER  
"We're" not...you are.

Vic glowers.

AMBER  
(continuing)  
Come on, let's get ready.

134 INT. WHIPSTAFF - SUBTERRANEAN LABORATORY

134

Dibs, with sleeves up, is trying to open the treasure chest with a crobar. Casper and Kat slide in from the tunnel, startling Dibs. Dibs waves the crobar like a weapon.

DIBS

Stay back...don't come near me.

CASPER

That's my treasure!

KAT

Casper, forget about it. Come on!

Kat loads the capsule and runs to man the control panel. Casper and Kat exchange a genuine look -- this is it finally. Casper collects himself, crosses to the door and opens it, suddenly revealing Carrigan. She roars into his face, blasting him backward.

CAS

CARRIGAN

(to Casper)

Hey, "poppin' fresh", it's my turn  
in the oven!

(then; to Dibs)

Dibs, get this thing cookin', you  
flaccid little worm.

Dibs calmly drops the crobar, crosses to the control  
panel, reaches to the board then, to everyone's surprise  
he grabs the capsule and holds it like he's going to break  
it. Kat and Casper gasp.

DIBS

Carrigan, if there's one thing  
I've learned from you, it's kick  
them when they're down and baby  
you're six feet under -- we're  
through.

CARRIGAN

I'm not going to forget this, you  
ungrateful...

DIBS

(interrupting)

You can haunt me all you want, but  
it's gonna be in a big expensive  
house with lovely purple  
wallpaper.

(beat)

I got the power. I got the  
treasure.

CARRIGAN

(interrupting)

And you got a flight to catch --

Carrigan inhales, then blows Dibs up and out through a sky  
light with such force the capsule hangs suspended long  
enough for her to snatch it out of the air. Carrigan  
whirls on Casper and Kat.

CARRIGAN

Any other takers?

CASPER

No. But aren't you forgetting  
your unfinished business?

CARRIGAN

My what?

KAT

All ghosts have unfinished  
business.

CASPER  
That's why we're ghosts.

KAT

Didn't you read the article in  
"People"?

CARRIGAN

(snatches up  
treasure chest)

I've got my treasure -- I've got  
everything.

(derisively)

"Unfinished business." I have  
no unfinished business

Suddenly, Carrigan starts to smoke and shake. She drops  
the treasure chest, clutches her throat, shrinks, smokes,  
roars and Poof! -- Carrigan is gone. Kat dives and  
catches the capsule. The treasure chest has sprung open on  
impact.

KAT

(sotto)

Wow, my Dad was right all along.

CASPER

My treasure!

Casper literally glows as he reaches into the chest and  
pulls out an old, scuffed baseball.

KAT

That's your treasure?

CASPER

Are you kidding? It's autographed  
by Dan Brouthers of the Brooklyn  
Dodgers. My favorite player.

Kat softens, looks at Casper warmly.

KAT

(quietly)

Casper, it's time.

Casper nods, makes his way to the chamber as Kat crosses  
to re-insert the capsule.

Kat is just about to press the button when;

DR. HARVEY (O.S.)

Honey, I'm home.

Both Kat and Casper jerk around. At the edge of the canal  
stands Dr. Harvey. Now a ghost! The trio pops in behind  
him.

KAT

DAD?!! No! What did you do to  
him?

STRETCH

Nothin'! He's just a little  
dead.

DR. HARVEY

I'm free. I've never felt so  
alive! I can FLYYYYYYYYYY!

And with that, Dr. Harvey bounces in the air like he was  
on the end of a springboard.

Does a perfect one and a half with a pike -- but instead  
of passing through the floor, he gets stuck waist deep.  
His bottom half wiggling. Stretch and Fatso exchange a  
look.

FATSO

Rookie.

Stretch and Fatso yank Dr. Harvey out of the floor.

KAT

Dad?

Dr. Harvey suddenly stops, squinting at her trying to  
remember who she is.

DR. HARVEY

Who's the girl?

KAT

Daaaad!!! It's me! Kat!

DR. HARVEY

(suddenly)

Kat! Kat! Ah yes! Kat!

Katacomb! Katalina Island!

Katamaran!

STRETCH

Katatonic!

STINKIE

Katastrophe!

FATSO

Kream of mushroom soup!

(they all look at  
him)

With a "K".

All the ghosts -- including Dr. Harvey -- laugh at this.  
But Kat is destroyed. She starts crying. The ghosts  
taunt her:

STINKIE (OS)

Uh-oh! Flash flood alert!

STRETCH (OS)  
Hey! Let's go for a swim!

FATSO (OS)  
I can't go swimming yet, I just  
ate.

They all laugh. Kat, eyes wet, holds up her hand in the  
"okay" sign.

KAT  
Dad, don't you remember?

DR. HARVEY  
(perplexed)  
What, that everything is  
ay-okay?

KAT  
(cries)  
No....

Dr. Harvey makes the okay sign too and begins to mock  
her, waving his "okay" all over the place. But as he's  
been spastically moving his hand, his suddenly becomes  
CONNECTED TO HER "OKAY" RING. Suddenly Dr. Harvey  
stops...and looks at Kat closely, his expression  
softening.

FATSO  
Uh-oh.

DR. HARVEY  
(remembering)  
Kat...?

Casper looks at Dr. Harvey and Kat and then at the Lazarus. He stares toward the Lazarus. A difficult decision. Dr. Harvey tries to wipe away her tears but they pass right through his hand.

DR. HARVEY  
(continuing; realizing)

Sweetheart....what have I done?  
Oh, Kat...don't cry...please.....

But this only makes Kat cry more. Casper takes Dr. Harvey by the elbow and takes him to the open chamber door.

CASPER  
Come on, Dr. Harvey. The living need you more than the dead.

Before Casper and Dr. Harvey reach the Lazarus, the ghostly trio swoop down in front of them, blocking their path.

STRETCH  
No you don't. We finally got a fourth for bridge, he ain't goin' nowhere.

STINKIE  
If you know what's good for ya, you'll make yourself scarce.

FATSO  
Run along and do your chores.

CASPER  
Chores? I'm not doing any stinkin' chores!

As his rage builds, Casper swells in size as only Stretch has done before. The ghostly trio reacts to Casper's forcefulness.

CASPER  
(continuing)  
From now on you can make your own mess.

Casper is getting bigger and bigger...the ghostly trio cower.

CASPER  
(continuing)  
And if I want to clean up after you, I will!  
(beat)  
If I want to hang out with the living you can't stop me!

Casper is soooo large ---

511  
513

CASPER

You can't stop me from doing anything!

STRETCH

(conciliatory)

Yo, bulbhead...lighten up.

Casper's face suddenly becomes a mask of terror as he bellow blasts;

CASPER

DON'T CALL ME BULBHEAD!!!

And with that Fatso's jaw drops wit fear. Stretch and Stinkie dive in for cover. Fatso realizes he's alone and slurps his own tail like spaghetti until he disappears into thin air. Casper has returned to his normal size but is still pumped.

CASPER

(continuing to

Kat)

Sorry you had to see that, Kat

KAT

(floored)

No problem...

Casper turns back to Dr. Harvey.

CASPER

Come on, Doc, let's get you back on your feet again.

Casper floats Dr. Harvey into the chamber, closes the door and joins Kat in the control panel.

KAT

Casper...

CASPER

This is the way it's gotta be.

Casper pushes the red button. The Lazarus rumbles, thunders, rocks and steams.

135 INT. WHIPSTAFF - GREAT HALL - CONTINUOUS

135

The Halloween party has grown; the boys and girls are hanging with their own. Suddenly the lights dim and the music warbles. They react.

(X)

STUDENT  
(impressed)  
Wow...serious sound effects.

(X)

STUDENT #2  
(knowing)  
T-H-X.

(X)

CUT TO:

CAS 511

136 OMITTED

136 (X)

137 INT. WHIPSTAFF - SUBTERRANEAN LAB - CONTINUOUS

137

The lights come back on. The chamber doors fly open and Dr. Harvey steps out. Alive and real!

KAT

Dad!

DR. HARVEY

Kat?

CASPER

(at the machine)

Wow...

Kat and her father embrace in an emotional reunion.

KAT

Are you okay?

DR. HARVEY

Okay?! Sweetheart, I've never felt better.

We watch Casper as he smiles at their hug. Then the music's THUMPING BASS makes Casper look up towards the party. So does Kat and Dr. Harvey.

CASPER

(quietly)

Your party's starting without you.

An awkward beat.

CASPER

(continuing)

...Your dates probably waiting.

Kat reluctantly takes her dad's hand.

DR. HARVEY

Come on, honey, let's go.

(takes a few  
steps; stops)

Where are we?

Casper watches them walk off...as his eyes well up with tears.

138 INT. WHIPSTAFF - GREAT HALLWAY - SHORT WHILE LATER

138

Music BLASTS. The room is full of kids, some dance. Most are still in awe of their surroundings.

ANGLE ON STAIRWELL

As Kat and Dr. Harvey appear, Kat scans the crowd for Vic.

DR. HARVEY

You go on.

KAT

What about you?

DR. HARVEY

This is your party. Go do your thing. Go hang. Or chill, or kick it, or whatever it is. Go find your date!

KAT

Thanks, Dad.

Dr. Harvey kisses Kat's forehead. She lets him. Wistfully, he watches Kat go.

(X)

ANGLE - KAT

As she makes her way through the party. A boy in a PHANTOM costume approaches her. She smiles in expectation.

KAT

Hi.

PHANTOM

Hi. Excuse me.

Kat expression falls as he steps around her to the punch bowl, pulling off his mask. It's not Vic. On Kat's disappointed reaction, we;

139 INT. WHIPSTAFF - LIBRARY

139

Close on SNEAKERED FEET wobbling.

AMBER

(hisses)  
Hold still!

VIC

I'm trying! Could you weigh  
more?

AMBER

Shut up and get your head down!

Camera CRANES UP a long, long white sheet revealing Amber  
perched precariously on Vic's shoulders.

VIC

Can we do this already? You're  
gonna break my back!

AMBER

I have to see how we look. Go  
left.

Vic wobbles then toward the side wall. Amber steers him  
up to what seems to be a long wall mirror.

She cackles at what she sees.

AMBER

Oh my God! People are gonna  
freak.

ANGLE - REFLECTION

Amber makes hideous faces in the mirror -- the  
"reflection" impressing her incredibly.

AMBER

Wow!

VIC (OS)

Let me see.

Vic struggles to peek through the sheet and finds himself  
staring at his own reflection, impressed as well.

VIC

(continuing)

Cool!

All of a sudden a THIRD FACE reflects back at them. It's  
Stretch.

## STRETCH

Thank you.

Instantly Amber's and Vic's reflections turn into Stinkie and Fatso. The ghostly trio HOWLS WITH LAUGHTER.

140 INT. WHIPSTAFF - GREAT HALL

140

The Amber monster screams at the top of its lungs and runs spastically across the room. Kid's part, impressed, as the Amber monster tears for the door. Amber slams her head into the archway, hits the floor and gets dragged out after Vic. The kid's erupt in spontaneous applause.

EVERYONE  
(ad libbing)  
Great party

Off Kat's perplexed reaction, we;

141 INT. WHIPSTAFF - TOY ROOM - MOMENTS LATER

141

As the toy train makes it way around the track we see Casper, wearing his old baseball cap, sits alone sadly. He slips on his old baseball mitt and tosses his autographed baseball.

He tosses it up in the air, it drops into the glove -- once, twice, but on the third toss it does not come down. He looks up. His eyes widen.

CASPER'S P.O.V. - CONTINUOUS

We recognize Kat's mom, Amelia. But unlike in the photo, she now glows brilliant, diaphanously. She is simply angelic.

CASPER  
You're...

AMELIA  
Uh huh.

CASPER  
You're...

AMELIA  
That's right...

CASPER  
...Kat's mom.  
(beat)  
...Are you an angel?

Amelia smiles sweetly in response.

AMELIA  
That was a very noble thing you did tonight, Casper. I know Kat will never forget it.

Casper looks down humbly.

AMELIA  
(continuing)  
And for what you've done, I'm giving you your dream in return...

Casper's face lights up.

571  
CAS

AMELIA  
(continuing)  
...But it's just for tonight.  
Sorta a Cinderella deal.

CASPER  
So, I have until midnight?

AMELIA  
Ten.

CASPER  
Hey, Cinderella got till midnight.

AMELIA  
Cinderella wasn't twelve years  
old.

Amelia extends a palm that glows with light and gently  
blows angels breath over him, filling the frame and we;

142 INT. WHIPSTAFF - GREAT HALLWAY - CONTINUOUS

142

A fast song ends, people applaud. A slow songs begins and  
the couples take to the dance floor, revealing Kat who  
sits in a chair, alone and forlorn.

ANGLE ON STAIRS

as a handsome young boy in a dashing pirates costume  
bounds down the stairs, drawing looks from all the girls.  
He crosses right up to Kat, smiles, offers his hand and  
asks;

PIRATE  
May I?

Kat, thrilled but speechless, nods and takes his hand.

WIDER ON DANCE FLOOR

As they ease out onto the dance floor. They sway to the  
music. He smiles. She smiles back. There is something  
familiar in his eyes.

CASPER  
Told you I was a good dancer.

Kat eyes widen in recognition.

CASPER  
...I'm gonna keep you.

KAT  
(in disbelief)  
Casper?

Casper smiles. He pulls her closer to him as they rest their heads on each others shoulders, the camera cranes up to reveal Dr. Harvey seated on the stairwell landing.

CLOSER ON DR. HARVEY

Watching his little girl wistfully, he doesn't notice the angelic figure drifting down into frame beside him.

AMELIA

She's growing up pretty.

DR. HARVEY

She sure --

Dr. Harvey turns and sees Amelia. A flood of emotion washes through him rendering him dumbfounded.

AMELIA

(smiles warmly)

Hello, James.

Dr. Harvey remains speechless.

AMELIA

(continuing;  
gently

I know you're thinking about me  
all the time, and I just want to  
tell you -- knock it off.

Dr. Harvey is thrown.

AMELIA

(continuing)

You're going to be a wonderful  
father... once you let go of me.  
Try trusting yourself.

DR. HARVEY

But Amelia, I don't know what I'm  
doing.

AMELIA

What parent does?

Beat. Touched, Dr. Harvey looks into Amelia's eyes and gently strokes her cheek with his hand.

DR. HARVEY

...No wonder I miss you so much.

AMELIA

Live you life, James...Kat is.

They glance one last time at Kat out on the dance floor, revelling in her first dance.

AMELIA

...Goodbye.

Amelia kisses him gently on the forehead and fades away.

DR. HARVEY

Goodbye, Amelia.

143 INT. WHIPSTAFF - GREAT HALL - CONTINUOUS

143

Casper and Kat are dancing. The floor is still packed with dancing couples.

KAT

But Casper, how did this happen?

CASPER

Let's just say I got friends in high places.

Kat smiles. Casper leans over and kisses her. A real nice twelve-year-old kiss. The song ends. The clock gongs ten and during the kiss, Casper transforms back into a ghost. Kat falls through him.

The kids and adults freeze in disbelief.

CASPER

(shrugs)

Boo?

All at once everyone on the floor erupts into the biggest scream take imaginable. They run screaming and stampeding for the door.

144 EXT. WHIPSTAFF - FRONT PORCH - CONTINUOUS

144

Everyone stampedes out the door and off into the night.

145 INT. WHIPSTAFF - GREAT HALL - CONTINUOUS

145

Kat and Casper are left alone on the dance floor.

KAT

Not bad for my first party, huh?

CASPER

(smiles)

They'll never forget it in this town.

DR. HARVEY (O.S)

Ain't over yet.

Dr. Harvey appears at the bottom of the stairs.

DR. HARVEY

(continuing)

Hit it, boys!

The camera whip pans to the other side of the room where the ghostly trio appear with instruments. They launch into a high energy rock n' roll number. Dr. Harvey and Kat dance together, happily. Casper, elated, circle boars up into the cupola. As the camera cranes up with him, Casper "ghost writes" "THE END" across the screen, winging by camera with a wink of his blue eye.

THE END

CAS