

"GHOST"

Screenplay by
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SHOOTING DRAFT

INT. TRIBECA LOFT - DAY

Shafts
and
smoky
blips
heard
explodes
jarring.
with new
VIEW.
of
the

The CAMERA TRACKS slowly through clouds of moving dust.
of muted light pierce the dense atmosphere. An eerie
netherworld envelops us. Strange ghostly forms appear
and disappear in the distance. They seem like apparitions.
Broken timbers and dangling cables emerge from the
smoky light. We see hints of a huge demolished space.
An old white plaster wall FILLS THE SCREEN. Momentary
blips of light flash across it. SOUNDS of street traffic are
heard dimly in the distance.
With startling impact, the SOUND of a sledgehammer
explodes out of nowhere. The wall shudders.
HAMMER BLOWS assault the audience. They are loud and
jarring. The wall buckles.
Chunks of plaster CRASH to the floor. The air fills
with new swirls of white dust. The SLEDGEHAMMER smashes INTO
VIEW.
Beams of sunlight cut through the cracks, piercing the
atmosphere like searchlights in a fog. A huge section
of wall falls toward camera as more plaster billows into
the air. We hear voices talking.

MOLLY (O.S.)

What a mess!

SAM (O.S.)

I told you!

on Through jagged holes we can make out three dim figures
the other side of the wall, all wielding SLEDGEHAMMERS.

SAM

I can't breathe.

MOLLY

Use your mask, dummy.

Isolated One of the figures adjusts something over his face.
in rays of sunlight dance around him casting long shadows
the air.

SAM

(singing)

"Volga boat..., man." Whoomph!

His hammer pounds the wall. Molly laughs.

ANGLE

MOLLY The CAMERA MOVES IN and for the first time we see them.
hair and JENSEN, in her late 20's, has a bandanna around her
her a workman's mask over her nose, but we can tell from
in his eyes and cheekbones that she is beautiful. SAM WHEAT,
strong late 30's, is also hidden behind a mask, but he has a
his forehead and handsome features. Sweat is dripping down
30's, brow, leaving streaks in the dust. CARL BRUNER, early
with a removes his mask revealing a good looking young man
off. fashionable two-day stubble. Both men have their shirts

CUT TO:

ANGLE

BLACKNESS AND A LOUD THUD. Suddenly a shaft of light

We see

penetrates the darkness. Another thud and more light.

yank,

a hole. The hook of a crowbar enters it, grappling with something around the edges. Then, with a tug and a loud

Huge

a huge section of tin ceiling crashes to the floor.

astonished.

clouds of dust fly into the air. Molly looks up,

MOLLY

Sam, look, there's a whole eight feet up there.

SAM

And about eighty years of dust.

MOLLY

We have all this height, Sam. We could add a second floor and put our bedroom upstairs. That would leave all this space.

SAM

(eyeing her curiously)
For what?

MOLLY

For space. Just space.

SAM

Be great for bumper cars.

with

Carl laughs as he looks at Sam. Their bodies, covered white powder, appear as strange, ghostly figures.

CARL

Sam, this may be none of my business, but I'm concerned you're doing too much coke.

Sam glances down at his white body. They all laugh.

MOLLY

Hey, Sam, turn around.

tie and

Sam obeys. Molly doodles on his chest, drawing a bow tie and the outline of a tuxedo jacket. Her lines are quick, accomplished, and subtly erotic.

CARL

(offering his body)
How 'bout me?

female
touches
a
Molly nods. She reaches out and superimposes an armless torso over his. His stomach jumps sensually as she it. Molly pulls back to admire her work. He looks like a Greek statue.

CARL

I'll never wash again.

Molly laughs.

ANGLE

Molly
Sam, Molly, and Carl are holding their sledgehammers.
begins to count.

MOLLY

All together now. One,
(they strike the wall
with their hammers.
The wall shakes)
two,
(they pound again.
The wall begins to
give)
three.

plaster
fill the
In unison, they hit it once more. A massive section of and metal topples to the ground. New clouds of dust air. Suddenly, Sam spies an old jar lying on the floor. Something rattles inside it, a penny.

SAM

Hey, look what I found. There's a penny inside.
(he hands it to Molly)
For luck in our new loft. It's a good omen.

MOLLY

(shaking her head,
disagreeing)
You're the good omen.

them She glances at him lovingly. Carl looks at the two of
and grins.

outlines As the dust settles we see, for the first time, the
over of the space they are working in. It is a huge loft
and four thousand square feet. Banks of windows run east
west. Molly steps back and admires the room.

MOLLY

It's gorgeous.

CARL

You guys lucked out. Hell, I bet you
could sell it tomorrow and double
your investment.

MOLLY

Sell it? Carl, we just bought it.

CARL

What I wouldn't do for a place like
this.

SAM

It's gonna be great.

OMITTED

EXT. MARKET SECURITY BANK & TRUST - HEADQUARTERS - DAY

suits It is morning rush hour. Sam and Carl, both wearing
approach and ties, exit the Wall Street subway station and
the Headquarters of Market Security Bank & Trust.

CARL

Oh, by the way, Sam, I had to move
your 3:00 with Bob Kahan to 4:00 so
you could squeeze in Gary Alan. He
called yesterday and said he has to
see you today about the Danway stuff.
Three o'clock was the only time he
could make it. Also, the board meeting
in L.A. has been confirmed for the
12th. I got you on a 9:00 a.m. flight.

Sam seems preoccupied.

CARL

(continuing)

Hey, Sam, relax. This isn't brain surgery you're going into.

SAM

I hate pitching to these Japanese guys. They make me nervous. I mean, what am I supposed to say, "Who do you think'll win that big Sumo championship"?

CARL

Sam, you'll be fine. You're great with people.

Sam's jacket flares open. He is wearing yellow suspenders.

Carl notices.

CARL

(continuing)

Hey, nice. I like those.

Sam, not completely comfortable wearing them, buttons his jacket.

SAM

...Molly.

Carl smiles and then turns to admire a car going by.

CARL

Jesus, look at that, a Testerosa. That's the car I'm gonna drive when I'm making two hundred grand.

SAM

Better pay off your Mustang first.

INT. BANK HEADQUARTERS, ELEVATOR - DAY

Sam and Carl are standing on a crowded elevator. It is deadly quiet. Suddenly Carl elbows Sam and winks. There is something he wants him to do. Sam hesitates a moment, annoyed, and then relents. He clears his throat.

SAM

So Carl, what did the doctor say?

CARL

He said it was contagious. Very contagious. I shouldn't be going into work today.

(he coughs loudly)

But what could I do?

He sneezes. People on the elevator freeze.

SAM

And what about the rash?

CARL

Not good. It's spreading everywhere.

SAM

On your genitals again?

CARL

Everywhere. He said be sure not to touch anyone.

They
floor. All

We see people trying to inch away. Carl coughs again.
hold their breath. The elevator stops at the next
the passengers get off.

INT. BANK HEADQUARTERS, EXECUTIVE OFFICES - DAY

area
are
computers.

Sam and Carl, laughing, walk through a large office
bustling with activity. Employees, in various cubicles,
talking on telephones and punching information into

cubicle
him.

Sam heads into his executive office. Carl steps into a
across the aisle. ROSE, Sam's secretary, approaches

ROSE

Morning, Mr. Wheat.

SAM

Morning Rose. Listen, when the
Kobiashi people arrive, have Elenore

take them right to the...

ROSE

They're already here.

around

She points to a windowed conference room. Sam turns and sees a large group of JAPANESE MEN standing inside.

SAM

They're early!

ROSE

I know. And Andy Dillon called. He said they need \$900,000 transferred to Albany by noon.

SAM

Noon? Damn!

Carl

He hurries over to Carl's cubicle. He is on the phone. cups the mouthpiece.

CARL

Hold on.

SAM

Listen, Dillon needs \$900,000 in Albany by noon. Can you transfer it to his payroll account?

CARL

Sure. Just let me have your MAC code.

book.

it to

Sam pulls out his wallet and extracts a small address book. He jots the code numbers on a piece of paper and hands it to Carl.

SAM

Discretion, huh?

CARL

You bet. I'll do it right away.

INT. WELL-APPOINTED EXECUTIVE BOARDROOM - DAY

are

Sam and a group of fifteen somber Japanese businessmen

sitting around a large granite conference table. Sam
stands
up and speaks a simple greeting to them.

SAM

(in Japanese)
Good morning, Gentlemen. On behalf
of Market Security Bank & Trust, I
welcome you to our city.

The men smile happily and nod their heads in unison.

MEN

Arigato.

They look to Sam, expecting more. Uncomfortable, he
clears
his throat.

SAM

I'm afraid that's the only Japanese
I know. But I realize it's not our
language fluency, or lack of it,
that brings you to Market Security.
Rather, I'm sure, it is our banking
expertise, our ability to represent
and anticipate all of your banking
needs. As you know, we are not the
largest banking establishment in New
York.

(his throat goes dry
and he takes a sip
of water)

But, with combined assets of over
200 billion dollars, we have a firm
commitment to the international
marketplace.

A SECRETARY enters the room and hands Sam a piece of
paper.
It reads "MOLLY ON LINE 2. URGENT." She hands him a
phone.
Sam looks surprised. He nods apologetically to his
guests.

SAM

Excuse me.
(he picks up the
receiver)
Hello?

CUT TO:

MOLLY

potters
working
beside
into
the phone.

dressed in a long, clay covered smock. She is in a studio. SEVERAL OTHER POTTERS are in the background at their wheels. A five-foot high ceramic vase stands Molly. It is still wet. She toys with it as she speaks

MOLLY

A man and a woman are lying in bed when the woman's husband suddenly comes home. Frightened, she tells the man he has to leave instantly through the window. He has no time to dress.

CUT

BACK TO:

SAM

is
important.

straight-faced, listening and trying to look as if it

SAM

Uh hmm.

MOLLY (V.O.)

It's raining outside. The man, running naked along the street, sees some joggers approaching.

Sam.
The entire contingent of Japanese men is staring at

MOLLY (V.O.)

(continuing)

One of the joggers calls out. "Hey, do you always go jogging naked?" And the man says, "Yes, always."

SAM

Okay.

MOLLY (V.O.)

And then the other jogger says, "And do you always wear a condom?" The man looks down, embarrassed, and replies, "Only when it's raining."

Sam squelches a smile.

SAM

Well, that's just fine.

MOLLY (V.O.)

Now just relax and have fun, okay? It's not the end of the world if you lose this account. You've always got me.

SAM

Thank you. I'll remember that.

MOLLY (V.O.)

See ya.

He hangs up and stares at the Japanese men. A short smile crosses his face.

CUT TO:

A CARVED WOODEN ANGEL

eight feet tall, ascending into an afternoon sky. As the CAMERA PULLS BACK we see that we are inside a building and that the angel is dangling outside an open doorway high above the street.

A group of workmen grab for the angel, but have difficulty bringing it in. Suddenly Molly steps INTO the FRAME.

MOLLY

Where you guys from, the New York City Ballet?

With a gutsy maneuver, Molly leans out over the sidewalk and tries to grab hold of the ropes. She can't reach them.

She Suddenly a pair of hands grabs her around the waist.
screams.

SAM

Saved your life.

not Sam laughs as he pulls her back into the loft. She does
think it is funny.

MOLLY

You bastard. Don't do that to me.
You scared me half to death.

SAM

Better than seeing this gorgeous
body splattered all over the street.
Here, look out.

swings Sam jumps up, grabs hold of the door's top molding, and
the out over the sidewalk. Molly gasps. Sam's feet push at
the angel and send it swinging away and then back toward
loft. Quickly he jumps back, grabs hold of it, and
brings it in. The workmen applaud. Molly eyes him with
admiration.

Suddenly we hear a voice call out.

CARL (O.S.)

Sam? Molly? Anybody home?

Molly looks to Sam.

MOLLY

Carl? Did you invite him?

SAM

(under his breath)
I couldn't keep him away.

back. Carl enters, shakes Molly's hand, and pats Sam on the

CARL

Hi, Moll. Hi, Sam. So, how's it goin?

Before they can answer, a WORKMAN turns to Molly.

WORKMAN (V.O.)

Where do you want this?

MOLLY

In the bedroom.

INT. LOFT - DAY

lovely

As the angel pulls away from camera, we see the newly decorated loft for the first time. It is painted now in

piling

pastels. The floor, a huge gymnasium-like expanse, is lacquered with polyurethane. Furniture and boxes are

of

up along the walls. Dominating the space, with a kind

sculptures

surreal presence, are a large number of Molly's

and ceramics. There is also a vintage jukebox. Carl is impressed.

CARL

Wow! The place looks great. Really great.

MOLLY

You like it, huh?

CARL

"Like" is hardly the word. I never imagined it would be this beautiful. This is incredible.

A mover lugs in a heavy old chair. Molly sees it.

MOLLY

Sam, you kept that chair?

SAM

What do you mean? It's comfortable. For T.V. I love that chair.

MOLLY

But it doesn't go with anything.

SAM

It goes with me.

MOLLY

It's okay, I'll paint it.

Sam pinches her ass. Molly smiles.

INT. KITCHEN - DAY - LATER

eating
beside

Sam, Molly, and Carl are sprawled out on the floor, from Cartons of Chinese food. Frank, a gray cat, eats them. Unpacked boxes are scattered everywhere.

SAM

It was the middle of December. I was sitting in my old office, the one Charlie's in. Suddenly, I heard this woman screaming. I thought someone'd been shot or something.

MOLLY

They took away my MasterCard. It was Christmas, for godssake.

SAM

She was four thousand dollars over her limit.

MOLLY

It wasn't four thousand. And I'd already sent in the payment! You're the ones that lost it.

SAM

She's still angry.

MOLLY

No I'm not.

The cat begins nibbling Sam's food.

SAM

Get outta here, Frank!
(the cat scampers
away)

You should have seen her. All pink and flushed. Her skin was gorgeous, like a rose. And she's screaming, demanding to see the president. So Wilton brought her to me.

CARL

You? You weren't even a VP yet.

SAM

She didn't know that.

Carl smiles.

MOLLY

Can you believe it? And the next thing I know, he's telling me his life story. I couldn't believe it. Everything. About his divorce, how he'd just arrived in New York, how he didn't know any women. And all with this Montana accent.

SAM

What's a Montana accent?

MOLLY

The one you always slip into it when you get nervous. "Yes, Ma'am. Thank you, Ma'am. Can I fondle your breasts, Ma'am?"

SAM

(laughing)

I wasn't nervous.

MOLLY

Admit it. You liked me. You were interested.

SAM

(matter of factly)

I thought you were cute.

MOLLY

Cute?

(looking at Carl)

Do you believe this? I should have been Picasso's mistress. I should have been living in Barcelona or Paris. But no, I'm moving in with a New York banker who thinks I'm cute.

catches
She looks at Sam and grins. Carl is staring at Molly, obviously turned on by her. He is embarrassed when she
his gaze and quickly looks away.

OMITTED

INT. MOLLY'S STUDIO - NIGHT

potters
He

Molly, dressed only in a T-shirt, is sitting at her wheel throwing a series of pots. Sam enters the studio. is barefoot, shirtless, wearing jeans.

SAM

What are you doing?

MOLLY

I felt inspired.

SAM

At 2:00 am?

forming in
fingers,
Slowly,
begins

She nods and presses her hands into a pot that is front of her. Sam watches the sensual movement of her molding and forming the clay. She is forceful, assured, gifted. The clay responds to her slightest effort. almost unconsciously, Sam reaches for her shoulders and kissing them.

SAM

(continuing)

You notice Carl's eyes today? They were all over you.

MOLLY

What? Are you jealous? Sam, let me tell you something. He's not even looking at me. It's you he idolizes. He doesn't see me at all... Anyway, he's not my type.

clay.

Sam reaches over her and gently adds his fingers to the Molly looks up at him.

MOLLY

(continuing)

What are you doing?

SAM

I feel inspired.

fingers

His hands dig into the clay. Molly smiles. Their

to
curving

seem to dance together. After a moment, she reaches up
him, her clay-covered fingers streaking his face and
down to his chest. Sam grins and reaches down to her.

MATCH

CUT TO:

SAM'S FINGER

the
lowers
then
Melody"

as it presses two buttons on his jukebox. We watch as
mechanical arm selects a record and slowly, sensuously,
it to the turntable. The arm hovers over the record and
descends. It begins to play. The song is "Unchained
by the Righteous Brothers.

SAM AND MOLLY

pours
packing

are dancing in the middle of the dark loft. Moonlight
through the windows and shines off the floor. Wads of
paper swirl sensuously around their feet.

moment is
fingers
her

Molly runs her fingers down Sam's naked back. The
sweet and erotic. We watch as Sam slowly draws his
down over Molly's face, gently caressing her forehead,
eyes, her lips.

moving
dance

Sam slides his hands under Molly's T-shirt, slowly
them toward her breasts. Her breathing slows. They
silently, her hair swaying in the soft light.

polished

We hear the sounds of their bare feet on the highly
floor.

presses
again. She

Sensuously, Molly's shirt lifts above her navel as Sam
into her. Their stomachs touch and part and touch

his
the
his

bites her lip. Sam eyes her moonlit form as she strokes chest, slowly moving her fingers down his torso, around curve of his hips, and then digging into the back of jeans.

dancing.
hands

Sam leans into Molly and nips at her neck. She stops Her eyes close. She stands absolutely still. Sam's move to her backside. He pulls her closer.

DISSOLVE:

LIVINGROOM - NIGHT

Paper
across
and
that

SAM AND MOLLY, making love on the livingroom carpet. and packing materials crumble beneath them and scatter the floor. For all their sensuality, it is their hands eyes that are most expressive, revealing a tenderness is deeply moving. Their lovemaking is full of love.

JUKEBOX

slides

The song ends. The jukebox arm retracts and gently the record back into its slot.

DISSOLVE:

OMITTED

BEDROOM - NIGHT

at

Sam and Molly are lying together silently. Molly gazes him.

MOLLY

What's the matter?

SAM

The matter?

MOLLY

I can tell.

SAM

Nothing... really.

MOLLY

You're worried, aren't you? About moving in together?

SAM

No. Not really.

MOLLY

Then what? The promotion?

SAM

I don't know. A lot of things. I just don't want the bubble to burst... Whenever something good happens to me I'm just afraid I'm going to lose it.

Molly gently strokes his head.

MOLLY

You know what?

SAM

What?

MOLLY

I love you. I really love you.

He smiles and strokes her cheek.

SAM

Ditto.

grabbing
laughs
at

Suddenly the T.V. blares into the room. Sam jumps up, the remote control unit from under his buttocks. Molly as he turns the SOUND DOWN. The news is on and they are showing the remains of an airline disaster. Sam stares the tube.

SAM

Oh Jesus. Another one.

MOLLY

Don't watch that stuff.

He motions to wait. Dead bodies litter the screen.

CORRESPONDENT

...It is estimated that 34 people died in the crash, the second in less than two weeks.

The T.V. goes OFF. Sam, confused, spins around. Molly is holding the remote control. She nods for him to lie down.

SAM

I should cancel my L.A. trip... These things always happen in threes.

MOLLY

Threes? Sam, get serious. Besides, you lead a charmed life.

SAM

Yeah. So did they.

Sam looks at her and then back at the screen.

SAM

(continuing)
Amazing, huh?
(he snaps his fingers)
Just like that. Blackout.

EXT. WALL STREET ESTABLISHING SHOT - DAY

OMITTED

INT. SAM'S OFFICE - DAY

Sam is sitting at his computer. His address book with his access codes is sitting open beside him. He seems perplexed by something happening on the screen. After pushing a series of buttons and getting the same response, he whacks the computer on the side. Carl, walking in the door, sees him. Sam looks up sheepishly.

SAM

A glitch. What's up?

CARL

The Mark Greenberg and Larry White accounts. I can't get in. Your MAC code doesn't work.

SAM

I changed it.

CARL

Why? What's up?

SAM

Nothing. I just want to nose around a bit... Can you keep your mouth shut?

CARL

Yeah, sure. Tell me, what's going on.

SAM

I think I've stumbled onto something. There's too much money in these accounts.

CARL

Too much money. That's ridiculous. How could there be too much money?

SAM

That's what I keep asking myself.

CARL

It must be the computer.

SAM

I've been checking.

CARL

Yeah, Mr. Fixit.
(he hits the computer
like Sam did and
laughs)

Come on, move over. Let me see what I can do.

SAM

Not yet. I'm gonna dig around a bit.

CARL

Okay, okay. Just call me when you're

ready for help.
(he heads for the
door)
So, what are you and Moll doing
tonight?

SAM

We're going to the theatre. She wants
to see "Macbeth" at the Spring Street
Repertory.

Carl winces. Sam smiles.

INT. SPRING STREET REPERTORY - NIGHT

Sam and Molly are sitting in the fifth row of a crowded
auditorium. He is sound asleep.

ANGLE STAGE

A scene from "Macbeth".

Sam begins to snore. Molly grabs his nose. He jerks
awake.
Molly grins.

EXT. SPRING STREET REPERTORY - NIGHT

Bright marquee lights sparkle overhead as Sam and Molly
exit
the theatre. It is a beautiful brisk night.

SAM

I loved it.

MOLLY

I could tell.

She smiles and squeezes his arm. They walk silently
down a
dark street, heading toward their loft. The pavement is
full
of shadows.

MOLLY

(continuing)

Did I tell you what Marcia said?

SAM

Six times.

MOLLY

Six? No I didn't. Sam, don't be so blasé. I'll have two major pieces in the show. The New York Times reviews her gallery all the time. This could be huge.

SAM

Molly, the "New York Times" is some frustrated little critic with pimples on his ass who flunked out of art school. Who cares what The New York Times thinks?

MOLLY

Eight million readers, that's who.

SAM

Your work's beautiful. That's a fact, Moll. It doesn't matter what anyone thinks.

does.
Then,
unexpected

We can tell from the expression on Molly's face that it
Sam puts his arm around her. She nestles close to him.
suddenly, she stops and looks up. There is an
seriousness in her voice.

MOLLY

(continuing)

I want to marry you, Sam.

SAM

(taken aback)

What?

MOLLY

I've been thinking about it for days.
More than thinking. I want to do it.
I want to jump in whole hog...

(she pauses)

What is that look for?

SAM

(staring at her)

It's just been so long since... I
mean, you never wanted to talk about
it.

There is a long pause.

MOLLY

Do you love me, Sam?

SAM

What do you think, Moll?

MOLLY

How come you never say it?

SAM

What are you talking about?

MOLLY

You say "ditto". It's not the same.

SAM

People say "I love you" all the time.
It doesn't mean anything.

MOLLY

Sometimes you need to hear it.

about
behind
Sam stops and stares at Molly. He pauses quietly. He is
to speak when A MAN'S FACE emerges from the shadows
him. Molly gasps. Sam spins around.

AN INTENSE LOOKING MAN

stares
sidewalk.
then
breath.
is standing in the darkness between two buildings. He
at the couple for a moment and then steps onto the
Sam and Molly stand motionless. The man hesitates and
begins walking the other way. Molly exhales a deep

the
Sam takes Molly's arm and they continue briskly down
street. Suddenly they hear FOOTSTEPS coming after them.

MOLLY

What should we do?

SAM

Let me handle this.

him in
the face. Molly screams.
Sam stops abruptly and turns around. A gun is staring

WILLIE

Your wallet!

Sam waits a beat.

MOLLY

Give it to him!

and Sam reaches for his jacket. The Mugger grabs his wrist then carefully pulls the wallet out himself.

SAM

Take the money. Just leave the wallet and my...

Mugger He swipes Sam across the head. Molly screams. The whacks her across the face. Sam explodes, plowing into the mugger with all his might.

MOLLY

Sam, No!

man. There is a wild, all out brawl. Sam fights like a mad off Suddenly the GUN goes off. The Mugger panics and takes running. Sam charges after him.

MOLLY

Sam!!!!

shadows. The two men run down the dark street, but the Mugger is already a full block ahead and disappears into the

toward Sam gives up. Slowly he turns and begins walking back Molly.

calls We can see Molly dimly at the end of the block as Sam approaches. She is screaming for help. Frightened, Sam out.

SAM

Molly!

toward
An
She doesn't answer. Sam tenses and starts running
her. He is just three feet away when suddenly he stops.
expression of pure terror overwhelms his face.

CUT TO:

CLOSEUP - MOLLY

shock.
TRAVELS
drenched in blood. Her eyes are glazed, on the verge of
Panting, she stoops down to the curb as THE CAMERA
WITH HER. She grabs hold of something lying in the
and pulls it toward her.

stands
confusion. He
the
It is Sam's dead body she is holding in her arms.
Sam's ghostly form, still solid to all appearances,
beside Molly. His eyes are awash in horror and
seems unable to move. THE CAMERA HOLDS on his face as
full impact of his situation dawns in his eyes.
Suddenly he lets out a blood-curdling scream.

SAM

No!!!!!!

hold
as
up,
though
He jumps down toward his body and reaches out to grab
of his motionless form. His hands make a strange SOUND
they pass right through it. It is terrifying. Sam jumps
crazed, frenzied, and begins circling Molly. It is as
he is trying to undo what has been done.

SAM

(continuing)

This isn't happening. It's not
happening.

her
He reaches out to Molly for help. His hand cuts through
shoulder. He screams.

sound of
Sam.

FOOTSTEPS. People are running down the street. The
SIRENS can be heard in the distance. Two MEN run toward
He yells out at them.

SAM

(continuing)

Help me!

They run right through him. He gasps in stunned terror.
Sam watches helplessly as they reach his body. Molly
looks up and begins screaming hysterically. One of the Men
grabs her as the other goes for Sam's wrist. There is no sign
of life.

The first Man holds Molly back as his friend stoops
down and begins some form of cardio-pulmonary resuscitation.
There is no response. Sam bends down, trying desperately to
help. It is a futile gesture.

SAM

Do it! Do it!

The Man bangs on Sam's chest. Blood gushes from the
wound. Molly recoils. He bangs again.

CUT

ABRUPTLY TO:

INT. LOFT - NIGHT

Sam shoots up in bed, panting. It is dark. He stares
around the loft in sudden confusion. With a lurch he flicks on
the night light. Molly is lying beside him, her head buried
beneath a pillow. Sam seems stunned.

SAM

Molly? Molly!

Tears stream down his face. Molly stirs.

MOLLY

Sam? What's the matter? Is something wrong?

SAM

Molly!

Sam is so relieved to hear her voice that he can hardly breathe.

MOLLY

What is it, honey?

her. Molly, groggy, tries to sit up. Sam reaches out for

HEAD As she turns around, we see A SKELETAL VERSION OF HER
staring at the camera. It speaks.

MOLLY

(mocking him)

What is it, honey?

consumed by Sam bolts upright, screaming. It is a scream so
terror that one fears it will never stop.

CUT

UNEXPECTEDLY TO:

CLOSE-UP OF SAM

moaning. asleep in bed. He is thrashing at his pillow and

Sam Suddenly, a hand reaches out and touches his shoulder.
jumps straight up in bed and kicks wildly at the
sheets.

CUT TO:

SAM'S P.O.V.

trusting Molly is sitting on the bed looking at him, afraid.
Sam stares down at her. He is breathing heavily, not
his own senses. His hands clutch at the wall.

SAM

What's happening to me?!

ANGLE

as a
light,
infinite
that

Suddenly, a brilliant white light shoots into the room
host of glowing forms, radiating an intense inner
float before us. A blinding tunnel spirals in an
vortex behind them. Sam is awed and confused. We sense
the light is enchanting him. The entire room begins to
disappear in the light.

Molly screams.

MOLLY

Don't leave me. I need you, Sam.

ANGLE

She is
street,
calls

Sam turns and sees Molly, only she is not in the bed.
back on the street. To his amazement, he is on the
too, still bathed in the soothing light. Frightened, he
out to her.

SAM

Molly!

She does not hear him. He calls again.

SAM

(continuing)

Molly.

for a
in a
and
him
There

There is no response. Sam, deeply troubled, hesitates
moment. He is torn between Molly and the light. Then,
painful, but conscious gesture, he turns from the light
walks toward Molly. At that instant, the light behind
disappears with the sound of a pneumatic door closing.

evaporates
stands
toward

is a sense of terrible finality as the tunnel
into the void. Sam is left on the dark pavement. He
there a moment, as if in shock, and then begins running
Molly. An AMBULANCE is rounding the corner.

CUT TO:

OMITTED

EXT. NEW YORK STREETS - NIGHT

headlights
SIREN

Swirls of light speed toward the ambulance as car
and streetlamps merge in a wild dizzying rush. The
wails into the night.

INT. AMBULANCE - NIGHT

effort
can
hopeless.

Sam's body is lying in the back of the ambulance as a
PARAMEDIC applies electric paddles to his chest in an
to save him. After a moment, he looks up at Molly. We
tell from the expression in his eyes that it is
Sam yells.

SAM

Don't stop! I'm not dead!

to cry

Molly, kneeling over Sam's body, grabs him and begins
in long terrible sobs.

INT. HOSPITAL EMERGENCY ROOM - NIGHT

the
of
but
back

A DOCTOR, comforting Molly, accompanies her from one of
emergency operating rooms and leads her through a pair
swinging doors into a separate waiting area. We see TWO
POLICEMEN and TWO DETECTIVES stand up and approach her.
Sam doesn't want Molly to go and begins to follow her,
then seems torn, afraid to leave his body. He turns

wheeled
seems
bench.

just as his corpse, covered in a green sheet, is
into the corridor and parked alongside the wall. Sam
stunned and inconsolable as he sits down beside it.
A wrinkled OLD MAN approaches Sam and joins him on the
He begins talking.

MAN

So, what happened to you?

Sam is startled, amazed that the man can see him.

SAM

What?

MAN

You're new, huh? I can tell.

SAM

Are you talking to me?

MAN

Relax. It ain't like before, you
know. It's a whole new ball-a-wax.

SAM

Who are you?

MAN

I'm waiting for my wife. She's in
4C. Cardiac wing. She's fighting it.

Sam's

The man sticks his head into the green sheet covering
body. His head disappears. Sam is terrified.

MAN

(continuing)

Shot, huh? That'll do it every time.
Poor bastard. Well, get used to it.
You could be here a long time.

(leaning in close)

I'll tell you a secret. Doors ain't
as bad as you think. Zip zap. They
ain't nothin' at all. You'll see.
You'll catch on.

Suddenly there is a loud COMMOTION and we see several

the
and

PHYSICIANS operating furiously on an Old Man lying on table beside them. It is a life threatening situation they seem to be failing.

MAN

(continuing)

He ain't gonna make it. I've seen it a million times. He's a goner. See? Here they come. Lucky bastard. Could have been the other ones. You never know.

ANGLE

room
looks

Before Sam can understand what is happening the entire room fills with a strange preternatural light. Suddenly he looks up and freezes.

floating
the

The amorphous forms he saw right after he died are floating down through the ceiling and reaching for the body on the operating table. They are emitting a powerful light.

DOCTOR

Hurry, we're losing him.

MAN

What'd I tell you? Bingo!

help
instantly

The glowing forms take hold of the man's spirit and help instantly extract it from his body. His physical form changes from a solid object into an ethereal substance.

spirit

Sam stares in amazement as the strange beings carry the spirit upward. They evaporate through the ceiling.

DOCTOR

He's gone.

ANGLE

cover the

The light in the room grows dull instantly. Nurses cover the

Sam dead man with a dark sheet as the doctors step away.
turns to the Old Man.

SAM

Who are you? What's happening...?

with The Man isn't there. An Orderly approaches the gurney
Sam's body and begins pushing it toward the elevator.
Sam jumps in front of him.

SAM

(continuing)

No!

CUT TO:

SAM'S P.O.V.

He as the stretcher begins to roll right through him. The
penetration of his physical space is horrifying to Sam.
stands, almost paralyzed, as the body of the Orderly
intersects with his. It is a stunning moment of
extraordinary strangeness as we witness the atoms and molecules of
the Orderly's body passing through his. It is like a
glimpse of ultimate chaos, the universe within.
Sam is Then, in a flash, the Orderly has passed through, but
still shaking. He stares up at the ceiling.

SAM

Oh God, help me.

CUT TO:

SAM'S P.O.V.

blur. as the ceiling lights and acoustical tiles begin to
out. The hallway grows dark. It is as though Sam is blacking

EXT. CEMETERY - DAY

takes
funeral.

Slowly, images begin to emerge out of the blackness. It
a moment to realize that they are scenes from Sam's

SAM'S
snippets
disjointed.

The CAMERA TRACKS along rows of mourners as seen from
P.O.V. He seems to be floating among them. We hear
of conversations. It all seems strangely odd and
Time seems unfixed, malleable.

We see a MINISTER standing beside the grave.

MINISTER

As we say farewell to our friend Sam
Wheat, we are reminded of his
kindness, his generosity, his buoyancy
of spirit...

are

The CAMERA KEEPS MOVING. Sam's associates from the bank
among the mourners.

MINISTER

(continuing)

All that we treasure, our friends,
our loved ones, our body, our mind,
are but on loan to us. We must
surrender them all. We are all
travelers on the same road which
leads to the same end.

one of
waves.
there.

Sam notices a WOMAN in a fancy print dress comforting
the mourners. The woman looks up at him, smiles, and
Sam is surprised. He looks behind him, but no one is

appears
large

As he turns back, the woman is walking away. She
just like any normal person until she approaches a
gravestone and passes right through it. Sam is shocked.

MINISTER

As our loved one enters eternal life,
let us remember that love, too, is
eternal, that although we will miss

him, our love will light the void
and dispel the darkness.

CAMERA Suddenly, Molly ENTERS THE FRAME. Sam spots her. The
STOPS.

SAM

Molly.

her. She does not respond. RUTH, her sister, leans over to
her a Tears form in Molly's eyes. A hand reaches out to give
hand. tissue. Molly looks up. It is Carl. She gives him her
He squeezes it with affection.

MINISTER

...and into Your hands we commend
his spirit. May he rest in peace. In
the name of the Father, the Son, and
the Holy Ghost. Amen.

the The casket is lowered into the ground. Molly approaches
A grave. She us a little unsteady. Carl takes her elbow.
effort shovel is placed in her hands. With great emotional
casket. she lifts a shovelful of dirt and tosses it onto the
It lands with a REVERBERATING finality. Sam shudders.

DISSOLVE:

LONG SHOT - PEOPLE

leaving the cemetery. We hear them talking.

VOICES

What time you going back to work?...
What's the buzz on Digital? It's
sad. He was so young... How's your
new Honda?... Going away this weekend?

CUT

BACK TO:

CLOSEUP - SAM

back
limousine.
Then,
body,

desperately alone. Down the hill, people are getting
into their cars. Sam can see Molly being let into a
He stands there staring at his own casket, grieving.
after a moment, he turns away. Separating from his
from his own grave site, he runs after her.

DISSOLVE:

INT. LOFT - DAY

her
milling
Sam,
activity

Molly is sitting on the couch in the middle of the loft
surrounded by FRIENDS and WELL WISHERS. A young GIRL,
niece, cuddles in her lap. People are eating and
around. Slowly THE CAMERA BEGINS TO PAN. It ends on
standing alone in a corner. In the midst of all the
he is lost and alone.

FADE TO

BLACK:

ANGLE

sensuously.
bowl
Sam. He
his
distorts
sadly
herself, to

Raw clay on a potter's wheel spins hypnotically,
Molly's wet hands press in, shaping it, molding it. A
begins to appear. The camera pulls back and reveals
is sitting on the floor behind her, knees pressed to
chest, rocking aimlessly.

Molly looks away from the bowl she is forming. It
and bends. Angry, she digs her finger into it. The bowl
disintegrates. Tears form in her eyes.

Frank jumps up on the bench beside her. Molly stares
around the room. Quietly, she begins talking to
the air.

MOLLY

Oh God, Sam...

Sam looks up.

MOLLY

(continuing)

I picked up your shirts this morning.
I don't know why. Mr. Reynolds said
to tell you hello. I broke into tears.
It's so hard...

reaches
back.
Sam walks over to Molly. Desperate for contact, he
out to touch her cheek, but then hesitates and pulls

MOLLY

(continuing)

I think about you every minute. It's
like you're still here, like I can
feel you, Sam.

He stares at her, hoping, wondering.

SAM

I am here, Moll. I am.

ANGLE

hiss.
Unexpectedly,
the
recoils.
Suddenly, as if hearing Sam's voice, the cat begins to
Molly spins around. The cat scans the room.
Sam's and the cat's eyes meet... With a wild SCREECH,
cat jumps from the bench and takes off running. Sam
Molly stands up.

MOLLY

Frank, what's wrong? Frank?

freezes.
though she
The cat is nowhere to be seen. All of a sudden, Molly
Sam is standing right beside her. It is almost as
senses his presence.

MOLLY

(continuing; whispering)

Sam?

breathlessly,
reaches
poignancy,
remains

She holds very still for a moment. Sam watches loving her, wanting her. Then quietly, hopefully, he reaches out. It is a useless gesture. In a moment of great poignancy, Molly shakes her head and walks right through him. He remains IN THE FRAME, alone.

INT. BEDROOM - DAY

watching
underfoot,
reaches

Sam, stands in the corner of a large, walk-in closet, as Molly goes through his effects. Boxes, scattered underfoot, are filling up with his life's possessions. Molly reaches for a shirt.

SAM

Wait, Moll. Not that one. That's my favorite...

It

She tosses it into a box and then takes down a sweater. is obviously handmade, about four sizes too big. Sam recognizes it.

cheek.

Molly holds the sweater tenderly and presses it to her

shelves.

After a moment she puts it back. Then, in a surprising outburst, she cries out and begins flailing at the

her.

Everything comes flying off. Sam reaches out to console

SAM

(continuing)
Molly, don't.

takes

Unexpectedly, Carl comes rushing into the room. He holds Molly and sits her on the bed.

SAM

(continuing)
Say something. Help her, Carl.

CARL

It's hard. It's very hard.

SAM
(sarcastic)
Oh good. That's really good.

CUT TO:

OMITTED

INT. KITCHEN - DAY

Molly and Carl are standing over the kitchen table folding piles of Sam's clothes and placing them into boxes. As Molly lifts one of Sam's jackets, something falls from a side pocket. It is his small black leather address book. Sam stares at it with recognition. Carl sees the book fall and stoops to pick it up but Molly gets it first.

MOLLY

Sam's address book.

She skims through it a moment, but the memories it evokes are too powerful for her. She places it carefully into a box labeled "Sam's Things -- Valuable" and continues packing. She finds the old jar with the penny in it. It's marked "For Luck". She holds it tenderly for a moment and then places it on the nightstand beside the bed.

Carl discovers some old ticket stubs in another of Sam's jackets. He examines them.

CARL

Dave Brubeck. Newport '86. Should I toss 'em?

MOLLY

No!

SAM

Molly, we hated that concert.

Sam She takes the stubs and lovingly puts them in the box.
groans.

them Carl finds a half used package of Roloids. Molly takes
from his hand and puts them in the box, too.

CARL

Oh, you want to save those?

SAM

Roloids? What are you doin' Moll?

Molly just stares for a moment.

MOLLY

I miss him, Carl.

Carl comes over and takes her hand.

CARL

We all do.

hair. Molly buries her head on his shoulder. Carl strokes her

CUT TO:

ANGLE

door. Carl lifting a pile of boxes and carrying them to the
Suddenly Molly yells out.

MOLLY

Wait. Wait. Not that one.

stack She hurries over and pulls the "Valuable" box from the
in his arms. He looks at it with surprise.

CARL

Oh, shit. I'm sorry. I don't know
how that got in there.

He turns to the door and then back to Molly.

CARL

(continuing)

Hey, Moll. Why don't you come? It's

like summer outside.

MOLLY

No.

CARL

Just for a stroll. It'd be good to get out.

Molly shakes her head and turns away.

MOLLY

I can't do it Carl.

Carl, annoyed, walks over to her.

CARL

Molly... you're not the one who died!

Molly stops and looks at him. He has struck home. After a moment she nods her head.

MOLLY

Okay. Just a short walk.

He gently squeezes her shoulders.

CARL

Thata girl.

Before Sam even understands what is happening, they are exiting the loft. Sam jumps up and runs after them.

SAM

Hey, Molly! Wait!

ANGLE

The door slams shut. Sam is locked inside. Frightened and desperate, he rushes for the door knob. His hand sinks through it. There is a strange sound, like ELECTRICAL STATIC, as it penetrates the metal and wood. Frightened, he yanks it back.

Sam circles the space several times and then returns to the door. Clenching his teeth, he reaches out again. As his hand

subtle
as his
his
SOUND

pushes up against it, we sense that he experiences a
resistance. The hairs on the back of his hand vibrate
ghostly form presses into it. We sense Sam's fear as
entire arm DISAPPEARS FROM VIEW. The grating ELECTRICAL
shudders up his spine.

does
into

The sight of his amputated limb is unsettling but Sam
not pull back. Slowly he edges in and presses his face
the molecules of the wood.

CUT TO:

SAM'S P.O.V.

speed.
Terrifying

as atoms and electrons spin past him at frightening
There is a sense of a universe in total chaos.
SOUNDS charge through his body.

CUT TO:

SAM

pulling back from the door. He is trembling.

INT. LOFT - AN HOUR LATER

quietly to

**THE CAMERA MOVES SLOWLY THROUGH THE LOFT AND GRADUALLY
DISCOVERS SAM.** He is sitting in a corner singing
himself.

SAM

"Singing bye bye, Miss American Pie.
Drove my Chevy to the levy, but the
levy was dry. Them good ol' boys
were drinkin' whiskey and rye, and
singing this'll be the day that I..."

He stops, realizing the last word of the song. He sits
silently, staring at the wall.

shoot up.

Suddenly, there is a SOUND at the door. Sam's eyes

The door begins to open.

instantly

Sam stands up. His face begins to tighten. We know

have

that something is wrong. His eyes fill with a fury we

not seen before.

loft. He

The Mugger, the man who killed Sam, is entering the

has a key in his hand and puts it in his pocket. Sam is
stunned. The Mugger locks the door.

ANGLE

hands and

Sam goes wild. He shoots at the man with all his might,
attacking him unceasingly, but with no effect. His

feet pass right through him.

SAM

You motherfucking bastard! What the
hell are you doing here? What are
you doing?

around

The Mugger, unaware that anything is going on, glances

nervously as he moves through the vast space.

ANGLE

and

Entering the bedroom, the Mugger goes to the dresser

to

quickly examines the drawers. He is very neat, careful

for

leave no sign that he was there. He seems to be looking

something but cannot find it.

ANOTHER ANGLE

Mugger

Suddenly we hear a KEY TURNING in the front door. The

quickly

seems startled. He dashes from the bedroom and hides

OPEN.

behind one of the large sculptures. We hear the door

Molly is standing there.

Sam goes crazy.

SAM

Molly, no! Get out!

she
To
is a
continues
Molly closes the door and locks it shut. Sam freezes as
heads for the bedroom. She walks right past the Mugger.
Sam's horror she stops and turns to look around. There
curious expression on her face. Seeing nothing she
through the loft.

terror.
The Mugger pulls out his gun. Sam looks on in absolute

remove
Molly's purple blouse hits the floor as she begins to
her clothes. She turns on the radio.

by
the
Sam doesn't know what to do. The Mugger seems excited
Molly's semi-nudity. He begins skirting the edges of
loft, moving toward the bedroom. Sam is crazed.

feet.
to
Suddenly, out of nowhere, Frank appears at the Mugger's
Sam's eyes light up. He drops to his knees, crawls over
him, glares into his eyes, and screams.

ANGLE - THE CAT

the
SCREECHES and jumps straight up. His claws shoot out at
mugger's face, ripping into the flesh near his eye.

angrily
the
Blood appears. The mugger sees it dripping through his
fingers. The sight of it upsets him. He grabs the cat
by the neck. It SQUEALS. Molly in her bra, peers from
bedroom.

MOLLY

Frank, what's wrong?

hearing
The Mugger holds the cat's mouth shut. Seeing and
nothing, Molly steps back into the bedroom.

floor.
Sam
through.

The Mugger takes the cat and throws it across the
Holding his eye, he gets up and rushes for the exit.
runs after him, but the door closes before he can get
He is left inside.

ANGLE - SAM

know
takes a

stares at the closed door in a wild panic. He doesn't
what to do. Then, summoning all of his courage, he
blind, running slow motion leap and charges through it.

SAM'S P.O.V.

force

There is a brief sense of passing through a molecular
field, a miniature universe inside the door.

ANGLE - SAM

side. He

as he emerges from the door and lands on the other
seems excited to have survived and is very pleased with
himself.

EXT. NEW YORK STREET - DAY

toward
his

The Mugger steps out onto the sidewalk and hurries
the subway. A patch of sleeve soaks up the blood from
eye.

of
right at
their

Sam starts after the man but instantly freezes. Hordes
people crowd the sidewalk. The crush of humanity is
frightening. Two lovers, holding hands, are coming
him. Before Sam is able to move, we hear the sound of
arms cutting through his ghostly form.

Sam tries instinctively to dodge the crowds but people
approach him from all angles.

nearly

We hear a BABY CARRIAGE roll through Sam's feet and he

let

falls over trying to avoid it. His instincts will not go.

than
close

A barrage of images and SOUNDS assaults Sam. It is more he can handle. Still, he refuses to give up. He stays to the Mugger.

EXT. NEW YORK SUBWAY STATION - DAY

The Mugger heads down a flight of steps into the IRT.

INT. SUBWAY TRAIN - DAY

near a

The Mugger gets onto a crowded subway car. Sam stands corner of the train watching him.

One
toward
passes
what is

Suddenly, Sam notices that something odd is happening. of the riders at the other end of the car is walking him. As he approaches the Mugger, he does not stop, but right through him. It takes Sam a moment to realize happening, but then it is too late.

ANGLE - THE OTHER GHOST

attack
how
grabs
head

With unholy fury the New Ghost charges into Sam. The is so unexpected and ferocious that Sam has no sense of to defend himself. With unexpected power, the Ghost hold of him and slams him into the subway door. Sam's plows right through it.

ANGLE

tunnel
The
barreling

on Sam's head sticking outside of the car as the subway rushes past him. There is a panicked look on his face. look intensifies as he turns and sees another train down on him.

ANGLE

Ghost
gasp,
of the
finds
subway
insane

on Sam's body inside the car still struggling with the
as the other train shoots by the window. With a huge
Sam shoots back into the car, and wrests himself free
Ghost's hold. The Ghost flies after him, screeching.
Sam surges through the door at the end of the train and
himself on the bridge between the subway cars. The
Ghost stares at him through the window with a wild,
look.

GHOST

Stay off! This is mine!

ANGLE FAVORING WINDOW

the
SHATTERS.
cover.
confusion.
tunnel

With shocking impact, the Ghost's fist goes flying into
window. To Sam's terror and amazement, the window
The Ghost smiles. Passengers scream and Sam dives for
Sam stares at the broken glass with fascination and
Suddenly, the train moves from the darkness of the
into broad daylight.

EXT. ELEVATED SUBWAY STATION - DAY

Brooklyn.

The train stops at an elevated subway platform in

OMITTED

SAM'S P.O.V.

rushes

Sam sees the Mugger exiting the train and frantically
after him.

EXT. BROOKLYN STREETS - DAY

the

Sam follows the Mugger down a long covered staircase to

street.

EXT. 321 PROSPECT PLACE - DAY

The Mugger heads toward 321 Prospect Place. The streets are lined with old apartment buildings. Many windows are boarded up. TWO MEN, standing on the corner, are slamming a piece of heavy machinery onto the pavement.

Sam hears GOSPEL MUSIC coming from a storefront church and notices a sign, "SISTER ODA MAE BROWN, MEDIUM, SPIRIT READER, ADVISOR." He looks up to a third story window and sees a similar sign with day-glo arrows pointing to the entrance on the street. He seems curious, but then realizes that the Mugger is nearly halfway down the block. He turns and rushes after him.

EXT. 321 PROSPECT PLACE - DAY

Sam and the mugger approach a tenement building at 321 Prospect Place.

INT. TENEMENT HALLWAY - DAY

Sam follows the Mugger into the building and watches as he opens the mail box for APT. 4D. The name scribbled across it is WILLIE LOPEZ. There's no mail.

INT. WILLIE'S APARTMENT - DAY

Sam enters Willie's apartment. It is a squalid affair. Peeled paint chips litter the floor. The bed is unmade.

Willie pulls open a drawer in a small nightstand and drops in the keys to Molly's loft. Sam sees his wallet. His driver's license, bank ID, and a photo of Molly are there, too. Furious, Sam lunges for Willie but then holds his

punch,

window
fist.

knowing it will have no effect. He turns instead to a
and, like the Ghost on the subway, smashes it with his
Nothing happens.

SAM

Damn!

Willie dials the phone. Someone comes on the line.

WILLIE

She came home. I couldn't get it.
Give me a couple of days. I'll go
back.

He hangs up. Sam stares at him in wild confusion.

SAM

Get what? Who the hell are you? What
were you doing at Molly's? What the
hell's going on?

lies
photo

Willie grabs a bottle of wine from the nightstand and
down. After a moment he reaches over and takes Molly's
from the drawer. He studies it slowly.

There

Sam stands by the door in a state of motionless rage.
is nothing he can do.

SAM

(continuing)

Stay away from her!

EXT. BROOKLYN STREETS - DAY

undirected,

Sam storms down the street. His movements seem
utterly aimless. He is seething inside.

the

beside

swerves to

it.

Suddenly Sam looks up. An old BAG LADY is walking down
street talking loudly to a SHORT WOMAN tagging along
her. As they approach a street pole, the Bag Lady
the side. The Short Woman, however, walks right through

Sam, Passersby laugh at the Old Lady talking to herself.
unsettled, rushes away.

As Sam rounds a corner, a sudden blast of MUSIC
explodes out of nowhere. Sam jumps into the street, gasping. A
phonograph needle SCRATCHES across a record and the MUSIC STOPS. A
woman's voice booms out:

WOMAN'S VOICE

Sorry 'bout that.

PANNING SHOT

MUSIC to a pair of loudspeakers in a storefront window. The
street. blares out once more and SOUNDS of gospel fill the

church Sam looks up. He is back in front of the storefront
READER, with the sign for SISTER ODA MAE BROWN, MEDIUM, SPIRIT
"Contact ADVISOR, hanging overhead. Below it is another sign.
the dearly departed. \$20.00".

open Sam stares at the sign with curiosity. The MUSIC is
door. compelling. After a moment's hesitation, he goes in the

INT. STOREFRONT - DAY

a A record player is sitting near the storefront window,
makeshift microphone placed in front of it.

with Several rows of folding chairs face a raised platform
nothing on it. A number of people are sitting there,
mostly women. One gets the sense that this is a cross between
a waiting room and a meeting hall. A black WOMAN steps up
on the platform and calls out:

WOMAN

Rosa Santiago.

her
follows
MRS. SANTIAGO tucks a Spanish paperback romance into
purse and heads to a door at the rear of the hall. Sam
after her.

INT. SEANCE ROOM - DAY

over
Mrs. Santiago enters a dark room with a window and door
leading to a side street. A paisley bedspread is tacked
the window.

standing
In the center of the room is a round seance table. Two
heavysset sisters, CLARA (39), and LOUISE (36), are
beside an open closet. It is empty.

WOMAN

Please be seated.

apprehensive.
walls as
Mrs. Santiago sits at the table. She seems
Clara steps into the closet and taps on each of the
though demonstrating that they are solid.

CLARA

My sister will be with us soon.

a
She steps back out and closes the door. Louise inserts
tape into a boom box and then steps forward.

LOUISE

Sister Oda Mae. Grant us the gift of
your all-seeing presence. Appear for
us now.

ANGLE FAVORING CLOSET

magic,
black
makes
is
She turns back to the closet and opens the door. Like
ODA MAE BROWN, 41, appears standing inside. She is a
woman in a white tunic. The whiteness of her garment
it look as if she is glowing in the dark. Mrs. Santiago
wide-eyed. Sam smiles as Oda Mae steps into the room.

ODA MAE

Mrs. Santiago.

MRS. SANTIAGO

Buenos dias.

it She takes a twenty dollar bill from her purse and hands
to Oda Mae. Clara graciously intercepts the money.

ODA MAE

I understand you are hoping to contact
your husband.

MRS. SANTIAGO

Si. Si.

ODA MAE

Well, I believe he's gonna be with
us today.

MRS. SANTIAGO

Oh, tsank you, tsank you.

times. Tears well up in her eyes. She crosses herself several

ODA MAE

But there's no telling about the
other world. You gotta cast out all
doubt. You gotta believe. Do you
believe?

MRS. SANTIAGO

(nodding her head
vigorously)

Si. Si. I believe. I believe.

ODA MAE

And remember, we don't make no
promises. I can phone up there till
I'm blue in the face,
(she points to the
ceiling)
...but it don't necessarily mean
he's gonna be home. Them folks go
shopping, they play bingo. It's just
like here. You can't always get 'em.

understandingly. Mrs. Santiago, utterly fascinated, nods

SAM

Sure lady!

though Oda Mae's eyes glance up curiously for a second, as she heard something, and then she continues.

ODA MAE

Okay, let's get ready then.

themselves Sam steps back as the sisters get up and position behind Oda Mae. The moment feels rehearsed, theatrical. Oda Mae raises her hands into the air and closes her eyes. There is a hush in the room. Her body begins to tremble. Mrs. Santiago clutches her chair. Suddenly Oda Mae breaks out of her trance.

ODA MAE

We got a problem here. I don't think he's in. Wait. I feel something. Did he know someone who's passed over, someone named Anna... Mary... Consuela... Maria?

MRS. SANTIAGO

Si, si! His mama. She's Maria.

ODA MAE

Ah! I knew it. He's with his mama.

SAM

(sarcastic)

Oh my God...

Oda Mae's eyes dart uncomfortably around the room.

ODA MAE

I'm afraid this is gonna be too hard. Now I got two souls I gotta contact. I don't know about that. It's difficult, you know. The pain. The effort.

MRS. SANTIAGO

I pay more. How much? How much?

ODA MAE

Twenty dollars.

SAM

Way to go. Milk her for every penny.

back
Neither
Oda Mae jumps up and stares at her sisters. They look
at her curiously. They can't figure out what's wrong.
can Oda Mae.

bill
sits
up
Mrs. Santiago reaches into her purse. A twenty dollar
changes hands. Sam watches, amazed at it all. Oda Mae
down and goes back into her trance. Her eyeballs roll
into their sockets.

CLARA/LOUISE

Praise the Lord. Thank you, Jesus.

her
Suddenly
Oda Mae is beginning to shake again. The two women grab
shoulders to keep her from falling out of the chair.
her whole body stiffens.

CLARA/LOUISE

(continuing)

Have mercy! Have mercy!

Oda
rising
assumes
Mrs. Santiago stares on in amazement. After a moment
Mae's body collapses in a heap. Then, like a phoenix
from the ashes, she pulls herself up in her chair and
a normal pose.

begins to
sounds
After several seconds to get her bearings, Oda Mae
speak. Only now she has an entirely new voice. It
deep and hoarse, like an old man's. For all its put on
theatricality, it is strangely convincing.

ODA MAE

Welcome, Rosa Santiago. You are
fortunate today. The channel is clear.
Many spirits are gathering.

SAM

(scanning the room)
Yeah? Where?

Oda Mae jerks. Her eyes dart nervously around the room.

MRS. SANTIAGO

My husband?

ODA MAE

(a bit uneasy)
I can feel his vibration. Yes, yes,
he is drawing toward us now. I can
see him coming.

MRS. SANTIAGO

Julio! Julio! How is he? How does he
look?

ODA MAE

Oh, he is a very handsome man.

MRS. SANTIAGO

(surprised)
Handsome?

ODA MAE

In our Father's Kingdom we are all
handsome.

MRS. SANTIAGO

(understanding)
Julio!

Sam looks on dismayed.

ODA MAE

He is standing before me. He is
wearing a black suit.

MRS. SANTIAGO

A black suit? Oh yes, yes. He was
buried in that.

with
yells
Mrs. Santiago begins to cry. Sam looks around the room
growing disgust. Then he leans over to Oda Mae and
into her ear.

SAM

What a crock of shit!

Oda Mae nearly falls off her chair. She spins around.

ODA MAE

Who's there?

total

Sam is stunned. Clara and Louise look at one another in confusion. This is obviously not part of the act. Mrs. Santiago seems frightened.

ODA MAE

(continuing)

Where are you?

SAM

(looking around)

Who?

knee

Oda Mae screams and jumps up thrashing at the air. Her knee kicks the table and sends it toppling. Mrs. Santiago is terrified.

MRS. SANTIAGO

Julio! Julio!

SAM

What's going on?

ODA MAE

Get out of here! Leave me alone!

cry.

Mrs. Santiago doesn't know what to do. She begins to cry.

SAM

Who are you talking to?

Clara runs up to Oda Mae.

ODA MAE

Keep him away!

Louise looks at the empty room.

SAM

Are you talking to me?

ODA MAE

Do something. Help me.

Clara just stares at her sister. Sam is excited and amazed.

SAM

I don't believe this. Hey you. My name is Sam Wheat. Can you hear me? Sam Wheat!

ODA MAE

Stop it!

SAM

Say my name! Sam Wheat! Say it!

CLARA

Talk to me, Oda Mae. Say something.

ODA MAE

Sam Wheat!

is Sam nearly falls on his face. Clara's eyes widen. She more confused than ever.

SAM

Jesus!

CLARA

Samweet?

Oda Mae runs into the closet.

left It has a false panel leading to a hidden chamber on the Louise side and she barricades herself inside it. Clara and frightened. stand outside pulling on the handle. They seem

CLARA/LOUISE

Oda Mae! Oda Mae!

INT. CLOSET - DAY

Sam's Oda Mae is rocking back and forth on the floor praying. feet enter the frame beside her.

ODA MAE

Lord, I swear, no more cheatin'. I promise, Lord. I don't want to go to hell. I'll do anything. Gimme a

penance. Just make him go away.

SAM

Go away. Hell no. I'm stayin' right here!

up
into
runs
collapses

Oda Mae screams, jumps back into the closet, and bolts against the door. It tears from its hinges and falls the seance room, nearly crushing Louise. Mrs. Santiago runs out screaming. Oda Mae takes one look around and in a dead faint.

OMITTED

INT. ODA MAE'S LIVINGROOM - DAY

She
with
Mae
reveal

Beads of sweat collect on Oda Mae's brow and cheeks. She seems feverish. Clara and Louise are sitting beside her damp towels nervously soaking up the perspiration. Oda Mae appears to be talking to herself until we PULL BACK and Sam nearby.

ODA MAE

My mama, her mama, may they rest in peace, they had de gift. Mama always said I had it, but I never did. She tol' me all about it, how it felt an' all. But now that it's happenin' I don't know what to do. You're scarin' me half to death. Please, you gotta go away, you gotta find someone else.

concern.

Clara and Louise look at one another with growing

SAM

Someone else? Are you outta your mind?

ODA MAE

I'm gettin' there fast.
(she pushes Louise's hand)

Leave me alone.

SAM

Not till you help me.

ODA MAE

Where are you?

LOUISE

Where? I'm right here.

SAM

I'm standing right beside you.

ODA MAE

(mimicking his words)

"I'm standing right beside you."

(she pauses and looks
up)

Are you white?

SAM

What?

ODA MAE

Oh God, I knew it. He's white. Why
me?

Louise looks at her sister and shakes her head.

SAM

Listen, damn it. You can help me.
There's a woman, Molly Jensen. She's
in terrible danger. The man who killed
me broke into our apartment. He's
going to go back. You've gotta warn
her.

ODA MAE

Why would she listen to me?

SAM

She has to! This man's a killer!
He's got a key.

ODA MAE

Forget it, mister. I can't.

SAM

It's just a phone call. You're all
I've got. Lookit. I'm not leavin'
till you help me. I don't sleep

anymore, so I can sit here day and night. I don't care how long it takes. I can talk forever.

Oda Mae gulps, a horrified expression on her face.

INT. LOFT - DAY

answer
The telephone rings. Molly, preparing dinner, runs to it.

MOLLY

Hello.

ODA MAE (V.O.)

Molly? Is this Molly speaking?

MOLLY

Yes.

ODA MAE (V.O.)

My name is Oda Mae. I'm a spiritual reader and adviser.

(she hesitates)

I'm calling for a friend of yours. He asked me to call. This is important. You gotta believe me. Don't be afraid.

MOLLY

Who is this?

ODA MAE (V.O.)

I got a message from Sam.

MOLLY

(stunned)

What?

ODA MAE (V.O.)

Sam Wheat. He asked me to call.

seconds
sits
Molly slams down the receiver, panting. For several she doesn't move. Slowly, she walks to the couch and down. She is trembling.

INT. ODA MAE'S KITCHEN - DAY

Oda Mae hangs up the phone.

ODA MAE

What'd I tell you.

SAM

You gotta go there.

ODA MAE

Look, I don't care what you do to me, I'm not goin' nowhere.

INT. ODA MAE'S BEDROOM - NIGHT

It
hoarse.
Sam is sitting on the edge of Oda Mae's bed, singing.
sounds like he's been singing for hours. He is very

SAM

"I'm Henery the Eighth I am / Henery
the Eighth I am, I am / I'm gettin'
married to the widow next door /
She's been married seven times before
/ And every one was an Henery /
Wouldn't take a Willie or a Sam /
I'm her eighth old man I'm Henery /
Henery the Eighth I am, I am / Henery
the Eighth I am / Second verse same
as the first / I'm Henery the Eighth
I am..."

ears.
Oda Mae bolts upright in her bed, her hands over her

ODA MAE

Okay! Okay! I'll go. You just shut
your mouth.

EXT. NEW YORK CITY BUS - ESTABLISHING SHOT - DAY

INT. BUS - DAY

bus.
Sam and Oda Mae are sitting at the rear of a crowded
She appears to be talking to herself.

ODA MAE

I can't believe I'm doin' this. I
gotta be a crazy lady goin' into the
city with you. I never go there.
What the hell you doin' in my life,
huh? Why me?

Several people move away.

OMITTED

EXT. LOFT BUILDING - DAY

Oda Mae approaches the loft building and buzzes Molly's apartment. She waits a few moments.

ODA MAE

There's nobody there.

SAM

Just wait.

ODA MAE

No, sir. I did what I promised. I said I'd come and I'm here. I didn't say anything 'bout waitin'.

SAM

Just one more time. Please. It's a big place.

Oda Mae turns to leave. Sam, desperate, starts to sing.

SAM

(continuing)

"Ninety-nine bottles of beer on the wall, ninety nine bottles of beer,"

once
Oda Mae stops. She turns back to the buzzer and rings more. Suddenly Molly answers.

MOLLY (V.O.)

Hello, who's there?

ODA MAE

(nervous)

Don't go away. It's Oda Mae Brown. I called you last night. Your friend Sam says you gotta talk to me.

There is a CLICK as Molly hangs up.

INT. LOFT - DAY

hear
Molly walks away from the intercom, shaken. Suddenly we hear Oda Mae yelling up from the street.

ODA MAE (O.S.)

Hey you, Molly! You gotta listen to me! this is for real. Sam is here. He needs to talk to you.

is
at the
Molly walks over to the window and looks down. Oda Mae standing in the street looking up. She is calling out top of her lungs. Molly pulls back. She is afraid.

ODA MAE (O.S.)

(continuing)

He says remember the starfish at Montego Bay? Remember the picture he took a' you in Reno?

(pause)

Remember his green underwear, the pair you wrote your name on? She wrote her name on 'em?

eyes.
Molly tenses. There is a sign of recognition in her

EXT. TRIBECA STREET - DAY

Molly's
curiously.
Oda Mae is standing by the curb and shouting up to fifth floor window. Several people stare at her She turns to them.

ODA MAE

Hey, do you mind? This here's a private conversation.

The people turn away. She turns back to the window. Sam prompts her.

SAM

Ask her about the sweater in the closet, the one she knitted that's too big.

ODA MAE

What about the sweater you knitted that was too big?

SAM

Four sizes.

ODA MAE

Four sizes.

SAM

She couldn't throw it out. I saw. I was there.

ODA MAE

You couldn't throw it out. He saw. He was there. This is for real. Hey do you hear me up there?

A WORKMAN peers out of a second story window.

WORKMAN

I hear you.

ODA MAE

I'm not talkin' to you.

WORKMAN

Haven't you ever heard of phones?

ODA MAE

Kiss my behind!
(yelling again)
Listen, I'm not gonna stand here all day.

WORKMAN

Thank God.

ODA MAE

Forget it. I've had enough of this.

Oda Mae is about to walk away when the entrance door opens.

Molly steps outside. Oda Mae sees her and stops.

ODA MAE

(continuing)
Molly?
(Molly nods)
I'm Oda Mae Brown.
(walking over and shaking her hand)
You can call me Oda.

INT. SOHO LUNCHEONETTE - DAY

Molly and Oda Mae are sitting in a booth staring at one another.

MOLLY

Why should I believe you? Why should I believe any of this?

ODA MAE

Girl, if you think I'd come down here for the fun of it, you got another think comin'. This Sam of yours... I don't know, lady. I mean, you ever hear a whole night of "Henry the Eighth I am?"

MOLLY

He did that? That's how he got me to go out with him.

ODA MAE

And he cain't carry a tune.

MOLLY

I know. Oh God. This is all so crazy. I can't believe I'm talking to you like this. I don't believe in these things. I don't believe in life after death.

SAM

Tell her she's wrong.

ODA MAE

He says you're wrong.

MOLLY

You're talking to him right now?

ODA MAE

What? You think I'm makin' it up?

MOLLY

Where is he?

ODA MAE

How should I know? It's not like I can see him. I just hear his voice.

SAM

I'm holding her hand.

ODA MAE

He says he's holding your hand.

MOLLY

I'm sorry. I don't believe you. Why are you doing this to me? I don't believe a word you're saying. Sam is dead. He's dead.

SAM

I'm holding her hand.

ODA MAE

He says he's holding your hand.

long,
Molly's hand jumps. Oda Mae looks at her. There is a poignant moment. Sam chokes up.

SAM

God, I love her. I love her so much.

ODA MAE

He says he loves you... so much.

MOLLY

(shaking her head)

No. He would never say that.

SAM

(his eyes brightening)

Ditto. Tell her "ditto".

ODA MAE

Ditto? What's that mean, ditto?

shining in
Molly starts, an expression of true astonishment her eyes.

MOLLY

Sam?

INT. LOFT - DAY

listening
room,
Molly is pressed up against the edge of the couch nervously as Oda Mae speaks. Sam wanders around the anxiously.

ODA MAE

To tell the truth, I don't know how I'm doin' it. In fack, confidentially, nothin' like this never happened to

me before. Now, all a sudden, I can't turn it off.

(she sees a photo of Sam)

Is this you? Is this him?

They both say "yes" at the same time.

ODA MAE

(continuing; to Sam)

Hazel eyes, huh? You sound like they'd be blue.

MOLLY

I don't understand. Why did he come back? Why is he still here?

ODA MAE

Cause he's stuck, that's why. He's between worlds. It happens sometimes, when their spirits get out too quick. He thinks he still has stuff t'do down here.

SAM

Come on Oda Mae, stop rambling.

ODA MAE

Oh, oh, now he's got an attitude.

Molly stares at Oda Mae.

SAM

I do not have an attitude.

ODA MAE

(to Molly)

We're having a discussion.

(back to Sam)

Whataya mean, you're not angry? If you weren't angry you wouldn't be raisin' your voice like that.

SAM

Goddamn it, Oda Mae!

ODA MAE

Ah ah, baby. That does it. I don't talk to anybody who takes the Lord's name in vain.

growing

She stands up, as if to leave. Molly watches with discomfort as Oda Mae seems to be talking to herself.

SAM

Relax, Oda Mae.

ODA MAE

You relax. You're the dead one. You want my help, then you apologize. Nobody talks to me like that, understand?

SAM

Jesus Christ!

ODA MAE

(to Molly)

Excuse me, girl. Time for me to go.

Oda Mae heads for the door. Molly is confused.

MOLLY

I don't believe I'm watching this.

SAM

Damn it. All right. I apologize.

couch.

Oda Mae stops, pauses a moment, and walks back to the couch. Sam, relieved, paces back and forth.

Oda Mae's eyes follow his voice as Molly watches her curiously.

SAM

(continuing)

Please, Oda Mae, I need you to tell Molly what I'm saying. You gotta tell her word for word.

ODA MAE

Monsieur has a message for you.

SAM

Molly, you're in danger.

ODA MAE

You can't tell her like that. And would you stop movin' all over the place? You're makin' me sick.

Molly looks concerned. Sam leans into Oda Mae.

SAM

Say it!

ODA MAE

He's sayin' you're in danger.

MOLLY

Danger?... What do you mean?

SAM

I know the man who killed me. Willie Lopez. I know where he lives.

ODA MAE

He says he knows the man who killed him, Willie Lopez. He's Puerto Rican.

Molly grows pale as she listens. Her forehead tightens.

SAM

Write it down.

ODA MAE

Write it down.

SAM

You do it!

ODA MAE

Now I'm a secretary.

Oda Mae takes a card from her purse and grabs a pencil.

SAM

321 Prospect Place. Apartment 4D.

ODA MAE

321? Hey, that's my neighborhood.

Oda Mae seems perplexed as she writes it down and gives
it to Molly.

SAM

Molly, he's got my wallet and my key. He was in here.

ODA MAE

He's got his wallet and key. He was in here.

MOLLY

In here?

SAM

(directly to Molly)

You have to go to the police. The Mugger wasn't acting alone. It was a setup, Moll. I was murdered.

ODA MAE

He says he was set up, that he was murdered. He wants you to go to the police.

Molly stands up, afraid. Oda Mae stands up, too.

ODA MAE

(continuing)

I'm sorry. I don't want nothin' to do with this.

Oda Mae heads for the door as Molly watches in a daze.

SAM

Where you going?

ODA MAE

Don't follow me! I've done all I'm gonna do.

(opening the door)

I'm finished. And I ain't comin' back. So don't you come botherin' me again cause it's over. I mean it. This is it. Have a nice life. Have a nice death. I'm goin'.

slams She lets herself out. Sam just stands there as the door shut.

OMITTED

INT. KITCHEN - THAT NIGHT

moment Carl is pacing nervously. He seems very upset. After a he approaches Molly. Sam is behind her.

CARL

Molly, there's no one on earth who'd like it to be true more than me, but

you've got to be rational about this.
I understand your desire to hold on
to him, but this... this is absurd.

MOLLY

It was real, Carl. She was real.

SAM

Listen to her, Carl, goddamn it. She
needs some support here.

CARL

Molly, you're a grown woman. How can
you believe some fortune teller from
Brooklyn...?

MOLLY

She was in touch with him.

CARL

I don't believe it, Molly. Not for a
minute.

SAM

Come on, Carl. Open your mind.

Carl sits down beside her.

MOLLY

Carl, she knew things.

CARL

What kind of things?

MOLLY

I told you, the picture in Reno, the
starfish,... damn it, Carl.

(with great difficulty)

She said Sam knew who killed him.
That he was set up... murdered.

CARL

Oh boy. This is getting deranged.
We're going off the deep end here.

SAM

Give him the address, Moll.

MOLLY

She had a name, an address -- Willie
Lopez, 321 Prospect Place. She said
he had Sam's wallet.

Sam smiles. Carl stands up. His voice begins to rise.

CARL

This is sick. This is really sick.
How can you swallow this crap? Who
knows if this guy exists? Maybe she's
just setting someone up.

MOLLY

That's what I have to find out.

CARL

Find out? What are you talking about?

MOLLY

Sam wants me to go to the police.

CARL

Sam wants you to go to the police?
Molly! Jesus! Are you outta your
mind? What are you gonna tell 'em?
Some storefront psychic's been getting
messages from the dead? Do you know
how that sounds? You're talkin' ghosts
here, for God's sake.

Molly looks suddenly vulnerable.

CARL

(continuing)

I'm sorry. This stuff just really
gets to me.

MOLLY

You don't believe me. You don't
believe any of this, do you?

CARL

(half heartedly)

I'm trying to, but... Look, if it'll
make you sleep any better, I'll check
it out, okay? Now why don't you go
to bed. Try and get some sleep.

for a
Molly looks at Carl, annoyed. She doesn't believe him
second.

INT. CARL'S CAR - NIGHT

is Carl, in his red Ford Mustang, is speeding up town. Sam beside him in the front seat.

INT. WILLIE'S BUILDING - NIGHT

follows, Carl steps into the lobby of Willie's building. Sam wide-eyed. He seems both intrigued and astounded by what Carl is doing. When Carl stops to read the apartment number on Willie's mail box, Sam is thrilled.

SAM

Way to go, Carl!

Willie's Carl climbs the stairs two at a time and approaches door. He bangs on it, loudly.

ANGLE - THE DOOR

and opens a crack as Willie peers out. Carl pushes it hard it opens the rest of the way. Willie steps back.

WILLIE

Carl, what're you doin' here?

barely Sam freezes as Willie addresses Carl by name. He can move.

CARL

(scared, in over his head)

Who've you been talking to?

WILLIE

Talking to? What the hell do you mean? What's going on?

CARL

Some woman knows all about you. The murder, everything. Where's she getting it from, huh?

WILLIE

What the hell are you talking about? I haven't said a word.

Sam is staggered. His body is shaking.

CARL

She knows your name, goddamn it! She knows where you live!

WILLIE

A lot of women know where I live.

Carl is fuming.

CARL

This isn't a joke, man. You find that bitch, whoever she is, and... get rid of her, you hear me? I've got four million dollars stuck in that fucking computer. If I don't get those codes, if that money's not transferred soon, I'm dead. If I lose Balistrari's money, we're both dead.

WILLIE

Tell him you only wash dirty money on the first of the month.

CARL

What is wrong with you? Is everything a joke? You were supposed to steal his wallet. You weren't supposed to kill him. Was that a joke?

WILLIE

(casually)

I did you a favor. Freebee.

CARL

Jesus!

(sickened)

These are drug dealers, man.

(pause)

Don't blow this for me, Willie. I've risked my job here. I could go to jail. A hundred thousand of that money goes to me. Now give me Sam's key. I'll get that address book myself.

Willie goes to the desk drawer and takes out Sam's key.

Sam,

unable to control himself, explodes in a fit of rage.

Hauling

back, he slugs Carl with all his might. His fist has no impact.

SAM

You killed me, Carl. You had me killed. Look what you've done to me! Look what you've done!

EXT. STREET - NIGHT

beside Carl is on the street heading back to his car. Sam is beside him, yelling right into his face.

Carl He is screaming and cursing at the top of his lungs but doesn't hear him.

SAM

You fucker! You mother fucker! I had a life, Goddamn you. I had a life!

like is From the distance, we see Sam smashing into Carl. It is like hitting the air. For all of his rage and bluster, there is nothing he can do.

EXT. LOFT BUILDING - DAY

cab. Molly, neatly dressed, exits her building and hails a cab. She hops inside. Seconds later she hops out again, yelling.

MOLLY

You white fascist bigot. Who do you think you are? Bed Stuy's part of New York, you know. This is America.

The driver speeds off. Molly gives him the finger.

EXT. BROOKLYN STREETS - ELEVATED TRAIN - DAY

Street. Molly exits a subway station and walks toward 131st Street. She is the only white woman on the block and heads turn as she passes.

WOMAN

Hey, Snow, you lost or sumpin'?

and Molly pays no attention. Children run up to her, stare,
run away.

TRACKING SHOT

and When Molly turns down 131st Street, the crowds disperse
air. A she is all alone. There is a sense of menace in the
walks group of young men sitting on a stoop watches as she
by. One of them whistles. Molly keeps walking.

EXT./INT. WILLIE'S BUILDING

lobby. Molly sees Willie's building. She walks into the dank
examines It is dark and full of shadows. Leaning close, she
the mail boxes. Willie's name is there. She backs away,
afraid.

INT. LIVINGROOM - DAY

-- A dresser drawer opens and a box labeled "Sam's Things
it and Valuable" is slowly pulled out. A hand reaches inside
we extracts Sam's address book. As THE CAMERA PULLS BACK,
livingroom. see that it is Carl standing in Molly and Sam's
code Carl opens the book and quickly jots down a series of
numbers he finds in the back. His eyes sparkle with
excitement.

INT. POLICE STATION - DETECTIVE'S OFFICE - DAY

THOMAS Molly is sitting in a room opposite DETECTIVE SERGEANT
officers BEIDERMAN, 48, and SERGEANT DOROTHY WALLACE, 29. Both
are staring at her as she speaks. She seems very
uncomfortable.

MOLLY

Look, you've gotta believe me. I
don't even believe this stuff, myself.
But this is real. Do you think I'd

come here if it wasn't real? You told me to come if I had any new information. Well, here I am.

The officers don't respond.

MOLLY

(continuing)

Don't look at me like that. You guys use psychics all the time.

There is dead silence.

MOLLY

(continuing)

Damn it. I know how this sounds. I hear myself saying it and I want to cringe. But this woman knew things she couldn't have known, intimate details.

WALLACE

How intimate?

MOLLY

Things Sam only said to me.

WALLACE

(smirking)

Okay, let me get this straight. According to this psychic lady, there are ghosts and spirits all over the place, watching us all the time, huh?...

(she stands up)

I'm sorry. I've got important things to do.

She leaves the room. Molly gives her a dirty look and turns to Beiderman.

MOLLY

I'm telling you. The killer's name is Willie Lopez. I've got his address. You've got to check it out.

Sgt. Beiderman gets up and looks over to Molly.

SGT. BEIDERMAN

Okay. You just wait here. Let me see if this guy's got a record.

of
into
nervously.
file
the
over

He heads out of the room. Molly sits back with an air
enormous relief and gratitude. Sergeant Wallace comes
the room again and picks up a folder. Molly waits
After a moment Sergeant Beiderman returns with a police
in his hands. Molly looks up at him, and then smiles at
Wallace as she sees it. She feels vindicated. He lays
thick folder on the desk and opens it up. She hurries
to him.

CUT TO:

MUG SHOTS OF ODA MAE

it
and reams of police paperwork. WIDEN as Molly stares at
all in sudden shock.

MOLLY

What are you doing? Where's your
file on Willie Lopez?

SGT. BEIDERMAN

There's no file for a Willie Lopez.
He was probably some old boyfriend
she was trying to get even with.
This psychic woman's record goes
back a long way. Fraud, numbers
rackets, you name it. She's a real
pro.

stunned
going
We
addition,
CUT BACK AND FORTH between the records and Molly's
reaction. We see recent photos of Oda Mae and others
back to her youth. They are fascinating and revealing.
even see photos of her mother and grandmother. In
there are pages of arrest records and prison files.

SGT. BEIDERMAN

(continuing)

1967. Shreveport, Louisiana. Forgery,
selling false ID. Served one year.

1971. Baton Rouge. Arrested for fraud,
numbers racketeering. Served ten
months. 1974. Hattiesburg,
Mississippi. Fraud, seven months.
1984. Albany, New York. Petty larceny.
It goes on and on.

Molly is overwhelmed by the evidence.

SGT. BEIDERMAN

(continuing)

This woman's a charlatan. You can't
believe anything she said.

MOLLY

This isn't possible. There were words,
private things. How could she have
known all that?

SGT. BEIDERMAN

They have ways.

MOLLY

Ways? What ways?

SGT. BEIDERMAN

They've got a million cons. A lot of
times they read the obits. All she
had to do was see the word "banker".
Hell, they even go through your
garbage to find things they can use,
letters, old papers. They don't need
much.

Molly turns away.

SGT. BEIDERMAN

(continuing)

I bet you threw stuff out, huh? It
could have been anything. What about
that underwear she knew all about?

Molly's eyes widen.

SGT. BEIDERMAN

(continuing)

Green underwear. I'll bet she zeroed
right in on that.

MOLLY

No! She was real. She said things.
She knew about a sweater I knitted,

about songs we sang... She knew about
this place we went, Montego Bay...

Molly begins to cry.

SGT. BEIDERMAN

I'm sorry. I know this is hard. People
want so much to believe. They're
grieving, vulnerable. They'd give
anything for one last moment... money,
insurance policies. Believe me, these
people know what they're doing. Look,
I know how you must feel. You know,
you can press charges.

file.
Molly shakes her head no. Sgt. Beiderman closes the
Molly sits for a long time. She is in terrible pain.

MOLLY

Oh God, I wanted it to be Sam.

turns
Sgt. Beiderman nods his head compassionately and then
away.

INT. BEDROOM - LATE AFTERNOON (THE SAME DAY)

She
falls
Sam
on
she
on
Molly is sitting in her bedroom. The glow of the late
afternoon sunlight casts long shadows across the bed.
seems deeply depressed and alone. Gradually her gaze
on a jar sitting on the nightstand. In it is the penny
found when they were first working on the loft. A label
the jar says, "For Luck!" In a moment of sudden rage,
picks it up and throws it against the wall. It SHATTERS
the floor.

INT. CARL'S OFFICE - NIGHT

paper,
The code from Sam's address book, jotted on a piece of
is sitting beside Carl.

CARL

(excitedly)
God, let this be it!

look of

Anxiously, Carl punches the code into a computer and, suddenly, Sam's old accounts appear on the screen. A relief wafts across Carl's face.

CARL

(continuing)

Oh God, yes!

the
much

Carl is staring at the same accounts Sam was examining afternoon before he was killed, the accounts with too money in them.

answers.

Carl picks up the phone and punches a number. Someone

CARL

(continuing)

Tony, this is Carl. I'm all set. We're fine. Everything's fine. Just tell me what you want me to do.

A VOICE on the other end begins to speak.

VOICE

We want you to transfer the money from the 12 separate accounts into a single account under the name "Rita Miller". Tomorrow, at five minutes before closing, 3:55 p. m., transfer the full account to First Island Bank of Nassau, registry number 486-**9580**.

Carl writes it all down.

VOICE

(continuing)

Call us when it's done.

CARL

Tell Mr. Balistrari there won't be any problems.

VOICE

I'll do that.

Carl hangs up. He seems deeply relieved.

REVEAL SAM

Carl
setting up
He is standing in front of Carl, watching. Quickly,
begins punching commands into the computer. He is
the dummy account. Rita Miller, #926-31043.

INT. LOFT - THE SAME NIGHT

chair. A
the
back
Molly, in a short terrycloth robe, is sitting in a
magazine is on her lap but she is staring vacantly into
loft. She seems lost in the vast space. Sam is pacing
and forth. There is a melancholy look in his eyes.

SAM

Why can't you hear me, Molly? I need
you.

Suddenly the BELL rings. Molly jumps.

Molly's finger is on the intercom. She seems unsettled.

MOLLY

Who's there?

CARL

Molly, it's Carl. Can I come up?

and
bounding
Sam freezes. Molly is surprised. She hesitates a moment
then pushes the buzzer to let him in. We hear Carl
up the stairs.

SAM

Don't open it. He's a murderer, Moll!

buoyant,
He is
There is a KNOCK. Molly opens the door. Carl seems
almost celebratory. He has a bag of fruit in his hand.
still in a suit and tie.

CARL

Hi. Thanks. I know it's late. I'm
sorry to disturb you. I felt bad
about last night. This supernatural
stuff just makes me so uncomfortable.

I don't even read horoscopes.

MOLLY

Don't worry. It's okay.

CARL

No it's not. You needed me to hear you and I didn't and that was wrong. I want you to know that I'm your friend, Moll.

SAM

You were never our friend.

CARL

(holding out a paper bag)

Hey, I brought you some Japanese apple pears. I know you like them.

MOLLY

(taking the bag)

Oh, that's so sweet.

CARL

Listen, can I come in for a minute? I won't stay long. I've had one of those days. Maybe a cup of coffee?

SAM

No, Moll. Don't do it. Don't let him in!

MOLLY

(hesitating)

Sure.

OMITTED

INT. LIVINGROOM - NIGHT

Carl, in shirt sleeves and Molly in her robe, are sitting on the couch drinking coffee. We notice that Carl is wearing yellow suspenders. Sam is beside himself, watching them.

MOLLY

Are you alright? You look nervous, upset.

CARL

(glancing at her thighs)
What can I tell you. It's been tough.
Hell, you know. It still hurts so
much.

(he poses sadly)
Then on top of it all... it's the
responsibilities. They've given me
my own accounts, but I've had no
time to adjust. My mind has been
reeling.

Molly reaches out and pats his arm. There is an awkward
pause.

CARL

(continuing)
Where were you this morning? I thought
you were coming to the bank to sign
those papers.

MOLLY

I didn't have time.
(beat)
I went to the police, Carl.

Sam looks at her, amazed. Carl, on the other hand,
stiffens.
He laughs nervously.

CARL

You're kidding. You really did it? I
don't believe... What did you tell
them? What did they say?

MOLLY

You were right, you know. I felt
like such a fool. They brought out a
file on this psychic woman ten inches
thick. It was awful.

CARL

(relieved)
A ripoff artist, huh?

SAM

(shocked)
Molly, no.

MOLLY

The sad part is that I believed her.
I believed her, Carl.

(pause)
It was all a sham.

CARL

(relaxing)
Sometimes we need to believe.

MOLLY

Why?... I was a fool. I don't believe anything anymore. Why would people do such things?

Sam is devastated.

CARL

(milking it)
It's hard to face reality, Moll, the hard cold facts of it. What you have to remember is the love you felt. That's what's real. You have to remember how good Sam was. How much he loved you.

strokes
Molly holds back tears. Carl reaches out tenderly and
her hair.

CARL

(continuing)
You were everything to him, Molly.
You were his life.

MOLLY

(finally crying)
I feel so alone.

CARL

You're not alone. You're young. You've got so much talent. You're fantastically gorgeous.

MOLLY

(appreciating his words)
Oh God, I don't know what's real anymore. I don't know what to think.

CARL

Just think about Sam. Think about what he meant to you, the years you had together, how wonderful they were.

Carl glides his hand slowly, lovingly across her cheek.

CARL

(continuing)

Let your feelings out.

of her
notices,
He

Almost imperceptibly, his hand moves down to the nape
neck. As she moves, her robe opens slightly. Carl
glimpsing her nakedness beneath it. Sam notices, too.
freezes.

CARL

(continuing)

Life turns on a dime, Moll. People
think they have forever, that they'll
always have tomorrow. But it's not
true. Sam taught us that. We have to
live for now, for today.

her
his
and

Molly can barely contain her tears. Carl moves toward
moist cheeks and kisses them gently. Slowly, he guides
lips to her neck and kisses it, too. It is all hateful
sensual at the same time. Sam turns away.

notice
pulling
the
what
For
her
pulls

Molly feels Carl's tenderness, needs it. She does not
his hand reaching for the cord on her robe and slowly
it toward him. With a little tug the cord unravels and
robe falls open. Molly is confused, aroused, not sure
to do. She starts to pull it closed. He holds her hand.
a moment they do nothing. Then his fingers reach for
thigh. Her body quivers. Carl feels her openness and
closer, his hand rising gently up her naked body.
Molly's eyes close. She says nothing.

SAM

No!!!

OMITTED

ANGLE

foot
that's
floor,
photo

Sam charges wildly at the couch and begins flailing uncontrollably at the two of them. Unexpectedly his kicks out and hits a framed photograph of him and Molly sitting on an end table. The picture CRASHES to the floor, the glass SHATTERING.

photo

Molly jumps up, the mood suddenly broken. She sees the and recoils. Carl reaches for her. She backs away.

tries
foot

Sam is stunned by what has happened. He jumps up and kicking over another picture but nothing moves. His goes right through it.

Molly looks at Carl, drying her tears.

MOLLY

I can't. I'm sorry. I can't. It's too soon... You've been great Carl, but... I need you to leave. Please. I need you to.

CARL

Sure. It's okay. I understand. I really do.

She reaches out and takes his hand.

CARL

(continuing)

Look, what if we have dinner tomorrow night? Just talk. Can I interest you in that?

SAM

NO!!!

Carl

Molly hesitates a moment and then nods her head "yes". smiles.

INT. SUBWAY STATION - NIGHT

Sam rushes madly down a flight of stairs into a subway station. A train is just leaving. He jumps on board.

CUT TO:

INT. SUBWAY TRAIN - NIGHT

something.
past the
passing

Sam begins quickly casing the aisles, looking for
It is not there. Another train can be seen speeding
window. Sam takes a running leap and jumps onto it,
through the walls.

CUT TO:

OMITTED

ANGLE - SAM

alongside
smiles

disappointed. Suddenly, an express train passes
his local. Sam sticks his face inside it. Suddenly, he
and rushes onto it.

ANGLE

the
him.
blue
stained

Sam does not have to stand there long. Within seconds,
terrifying Ghost he had seen before comes charging at
We notice him more clearly now. He is wearing a dark
pea coat. There is a grizzled look about him. He has
teeth and seems perpetually unshaven.

GHOST

Get off my train!

The
come
a

This time Sam does not back away. He holds his ground.
Ghost lets fire every trick in his arsenal. Posters
flying off the walls. A bag of groceries topples from a
woman's arms, an old man's cane flies across the aisle,

move
boy's Mets cap flips off his head. People on the train
quickly to other cars.

stomach.
Unable to frighten him, the Ghost kicks Sam in the
angry
Sam recoils, feeling it, but gets back up again. He is
now. He begins raging at the other Ghost. The Ghost is
shocked.

SAM

Teach me how you do that! I want to
learn! I'm not leaving til you teach
me!

The Ghost, exhausted, looks up at him and smiles with
appreciation.

GHOST

You stubborn asshole.

Sam nods in agreement.

CUT TO:

SAM AND THE GHOST

is
finger.
sitting in the corner of a deserted subway station. Sam
trying desperately to push a bottle cap with his

GHOST

(continuing)

What are you doing? What are you
doing? You can't push it with your
finger. You're dead.

side.
The Ghost demonstrates, kicking a garbage pail onto its
Sam can't quite tell how he did it.

SAM

I don't get it.

GHOST

It's your mind, you idiot. It's all
in the mind. The problem is you think
you're still real, that you're
standin' on the floor, that you're

wearin' those clothes. Bullshit! You don't even have a body anymore. It's all up here. You wanna move things, you gotta use your mind. You gotta focus! You hear what I'm saying?

SAM

How do you focus?

GHOST

I don't know how you focus! You just focus!

and With surprising energy, the Ghost flicks a bottle cap
sends it shooting across the subway platform.

GHOST

(continuing)

It's all in the anger. You gotta direct it. You gotta channel it.

SAM

I'm angry all the time. It doesn't do a thing.

GHOST

Cause you're angry all over. You gotta be angry here, in the pit of your stomach. Bring it down here. Let it explode.

(he makes an explosive
gesture)

It's like a reactor, you know. Pow!

back He kicks a Coke can toward Sam. Sam tries to kick it
again and misses. The Ghost laughs. Sam gets angry. He tries
is and falls on his head. The Ghost laughs louder. Now Sam
his really angry. We see him forcing the anger down into
the stomach. He holds still for a moment and then kicks at
sails can with all his might. To his shock and amazement, it
right through the Ghost's head. The Ghost smiles.

SAM

I did it!

GHOST

Way to go.

CUT TO:

SAM

his practicing. He smashes at an abandoned tennis shoe with fist. Nothing happens.

GHOST

From your gut. What do I keep tellin' you?

Sam's stomach bulges. He tries again. Nothing.

GHOST

(continuing)

Give it time! What else have you got?

shoe Undaunted, Sam tries once more. This time the tennis moves. The Ghost nods his head approvingly. Sam is thrilled.

SAM

How long have you been here?

GHOST

Since they pushed me.

SAM

Someone pushed you?

GHOST

Yeah, someone pushed me!

SAM

Who?

GHOST

What? You don't believe me? You think I fell? You think I jumped? Well, fuck you!

(an unexpected rage starts to build)

It wasn't my time! I wasn't supposed to go! I'm not supposed to be here!

SHATTERS
himself

Venom spews from the Ghost's mouth. Suddenly he rams a cigarette machine full force with his head. The glass and packs of cigarettes scatter everywhere. He throws on top of them with terrible longing.

GHOST

(continuing)

I'd give everything for a drag. Just one drag.

the
sees

He rolls and wallows in terrible frustration, tossing cigarettes in all directions. Suddenly he looks up and sees Sam. He is unable to control his fury.

GHOST

(continuing)

Who the hell are you? Why are you hounding me like this? Leave me alone.

AN EXPRESS TRAIN

himself

is shooting through the station. The Ghost throws into it and in an instant he is gone.

OMITTED

INT. SUBWAY STATION - NIGHT

back and
bench. He
with

Sam, all alone, walks through the station. Suddenly, he reaches out and pushes a garbage can lid. It swings forth. He is delighted. A beer can is sitting on a pushes it off, watching it roll across the platform childlike glee.

Security
"Special
straight

Looking up, Sam sees an advertisement for Market Bank and Trust. He stares at it with great interest. Banking for Special People. We make it easy for you." Something registers in Sam's eyes. He yells and jumps up, hitting a subway sign with his finger. With great excitement, he runs for the stairs and rushes from the station.

OMITTED

INT. SEANCE ROOM - NIGHT

sitting
helping
ORTISHA JONES, a black woman with brassy red hair, is at Oda Mae's seance table surrounded by several of her relatives. Clara and Louise stand behind Oda Mae with the ritual. Oda Mae goes into her trance.

ANGLE

barging
A GROUP OF GHOSTS is milling behind Oda Mae. Sam comes into the room and looks at them in amazement.

SAM

What the hell?

jumps,
Oda Mae, startled, jumps up in her chair. Everyone else too. Clara and Louise look worried.

ODA MAE

Sam?

SAM

What is all this? What's goin' on?

ODA MAE

What'd you do, tell every spook in town about me? I got spooks from out of town here. There's stuff goin' on you wouldn't believe. I can't hardly believe it myself.

Ortisha and her relatives look up, confused.

SAM

Oda Mae. You're doing it. This is for real. How do you like that?

ODA MAE

I don't.

SAM

Come on. Look at this. You're doing great.

One of the GHOSTS standing in the background butts in.

GHOST

Can you hurry this up? My husband's
in the waiting room.

SAM

I need your help, Oda Mae. There's
something we need to do.

ODA MAE

Forget it. I'm not doin' anything.
You're holdin' on to a life that
don't want you no more. Give it up.

SAM

Give it up? I'm already dead.

ODA MAE

Dead, yeah, but you ain't finished
dyin'. Give up the ghost.

SAM

And how am I supposed to do that?

ODA MAE

You're asking me?

Ortisha looks at Oda Mae. She has no idea what's going
on.

ORTISHA

Are you speaking to me?

ODA MAE

Does it look like I'm speakin' to
you?

(continuing; to Sam)

So, are you gonna leave or not? I've
got work to do.

Ortisha is totally confused. Oda Mae turns back to her.

ODA MAE

(continuing)

What's a matter? You're supposed to
be concentrating. How do you expect
me to do this if you're not
concentrating? Okay then. You ready?
Let's do it.

ANGLE

of the
head.
the
gulps.

Oda Mae and everyone in the room gets very quiet. One
ghosts draws close. Oda Mae's eyes roll up into her
Then, suddenly, an extraordinary thing occurs. We see
spirit pull back and dive right into Oda Mae. Oda Mae
Her nostrils flare. Her eyes bulge.

ODA MAE

Oh, Lord! Stop! Whatcha doin' to me?

Ghost
and
to

Oda Mae's body goes into bizarre convulsions as the
tries to move inside her. She looks strangely stuffed
enormously uncomfortable.
Sam and the others watch in astonishment as she tries
speak, but nothing comes out.
Then suddenly the GHOST speaks through Oda Mae.

ORLANDO

(screaming)

Ortisha?!

Ortisha and her relatives jump up in amazement.

ORTISHA

(excitedly)

Orlando! Is that you?

ORLANDO

(disoriented)

Ortisha, where are you? I can't see
too good.

RELATIVES

Here! She's here!

ORTISHA

In front of you! I'm right here!

Orlando suddenly zeros in on Ortisha. His eyes widen.

ORLANDO

Mother of God, what've you done to
your hair!?

Ortisha smiles excitedly.

ORTISHA

Orlando, do you like it? It's Autumn
Sunrise.

voice Suddenly Oda Mae's body begins to shake wildly and her
booms out, screaming with all her might.

ODA MAE

Get out of here, you little shit!

catapulting out With frightening speed, she sends the spirit
of her body. Clara and Louise jump up. Oda Mae is
shaking.

ODA MAE

(continuing)

Lord oh Lord, don't you ever do that
to me!

ORTISHA

(confused)

Orlando!?

ANGLE ORLANDO

He is lying on the floor, exhausted.

ORLANDO

What happened to me? I can barely
move.

GHOST

You should know better than to try
that. It's not worth it. It'll wipe
you out for days.

SAM

That was incredible, Oda Mae.

ODA MAE

Never again. Never.

ORTISHA

Where's Orlando?

SAM

He spoke through you. It was amazing.

ODA MAE

No more, uh uh, no more.

ORTISHA

What happened to Orlando? Where'd he leave the insurance policy?

SAM

You're great, Oda Mae! You're a real medium. It's what you were born for.

ODA MAE

I want everybody out.

ORTISHA

Orlando?

Louise
Ortisha looks around the room, befuddled. Clara and aren't sure what to do.

ODA MAE

Now!

too,
on the
starting
Ortisha and her relatives scurry out fast. The ghosts, begin passing through the wall. Oda Mae lays her head table. Suddenly her whole body begins heaving. She is to cry. Sam is surprised.

SAM

Oda Mae, what's wrong?

ODA MAE

Out! I said out! That means you, too!

the
Sam hesitates a moment and then respectfully follows others through the wall.

OMITTED

INT. SEANCE ROOM - NIGHT

Clara knocks on the seance room door and peeks in.

CLARA

Oda Mae, there's a man here who says he has to see you right away.

ODA MAE

I ain't seein' nobody.

what
Willie pushes his way into the room. Clara isn't sure
to do. Oda Mae looks up. She does not know him.

WILLIE

Are you the one that can talk to the
dead?

ODA MAE

I beg your pardon! I'm not seeing
customers right now.

WILLIE

I said I need to know if you're the
one.

ODA MAE

I'm the one. But not now.

WILLIE

This is important. I have a friend.
He died recently. Some say he was
mugged. I think he was murdered.

Oda Mae stares at him curiously.

WILLIE

(continuing)

I'm told you can contact people like
that. Is that true?

ODA MAE

It's been known to happen. But it's
not gonna happen now, so come back
later.

WILLIE

I can't wait til later.

He sits down across from Oda Mae and shows no signs of
leaving. Oda Mae observes him quietly for a moment.

ODA MAE

What's your friend's name?

WILLIE

Good question. Why don't you tell
me?

Oda Mae glares at him.

WILLIE

(continuing)

You're the psychic, right?

ODA MAE

This ain't no guessin' game.

WILLIE

Then what is it, lady?

ODA MAE

Lookit, I don't know what your trouble is...

(getting nervous)

Who are you?

WILLIE

You're the mindreader. I hear you've been tellin' people about me for days. What's my name?

ANGLE - ODA MAE

into

confused and uncomfortable. Sam comes wandering back the room. His eyes bulge.

SAM

Willie!

ODA MAE

Willie!?

Willie sits straight up in his chair, amazed.

WILLIE

How'd you know that?

ODA MAE

Because I'm psychic.

into

his

herself

With a sudden thrust, Oda Mae sends her foot shooting Willie's balls. As he recoils she knocks the table into lap and rushes for the closet. We see her barricade in the hidden chamber.

can
riddled
door
rushing in.

Willie, shaking, scrambles to his feet and, before Sam
stop him, BLASTS his gun at the closet door. It is
with bullets. Sam screams out. Willie runs to the side
and escapes to the street. Clara and Louise come

safe

Sam charges into the closet and sees that Oda Mae is
behind the false door. Then he hurries to the street.

OMITTED

EXT. STREET - NIGHT

Willie

Sam rushes to the sidewalk and looks in all directions.
is nowhere to be seen. He hurries back to Oda Mae.

OMITTED

INT. SEANCE ROOM - NIGHT

Oda
state

The room is a disaster area, full of hysterical women.
Mae is being dragged from the closet, unhurt but in a
of shock.

ODA MAE

He tried to kill me! Why? Why?

No one answers.

ODA MAE

(continuing)

Talk to me!

Her sisters start talking but she shoos them away.

SAM

Oda Mae, we're in trouble...

ODA MAE

We're in trouble? Who's we? You're
already dead.

SAM

I can stop them. But I can't do it
alone. You've gotta help me.

ODA MAE

Help you? It's me they're tryin' to kill.

SAM

You're right. And they'll be back. I'm your only chance.

ODA MAE

Why don't you go find a haunted house and rattle some chains.

SAM

I need you Oda Mae. I need you to get some fake ID's.

ODA MAE

Fake ID's? What for?

SAM

Help me now, they'll never bother you again. I promise.

ODA MAE

(stopping, thinking)

Help you? Whataya talking about exactly? What else do I have to do?

EXT. NEW YORK STREET - DAY

toward the
nervous

Oda Mae, dressed to the hilt, is walking with Sam
main branch of Market Security Bank & Trust. She seems
and upset.

ODA MAE

This is crazy. This ain't gonna work.
I don't know nothin' 'bout bankin'.

SAM

I'll teach you. You'll learn fast.

pair of
homeless.
her

As they reach the entrance of the bank, they pass a
NUNS collecting money to build a shelter for the
One of them holds out a collection box. Oda Mae passes
by, carefully avoiding eye contact.

INT. MARKET SECURITY BANK & TRUST - DAY

place.
Oda Mae enters Sam's bank. She seems completely out of

Sam, walking beside her, directs her every move.

SAM

See where it says "New Accounts"?
That's where you're going.

ODA MAE

(paranoid)
I'm not givin' 'em any money.

SAM

Just do what I say.

very
her.
Oda Mae approaches the New Accounts desk. She seems
uptight. A woman OFFICER behind the desk looks up at

OFFICER

Can I help you?

SAM

Tell her you're here to fill out a
signature card for a new account.

ODA MAE

I'm here to fill out a signature
card for a new account.

OFFICER

And do you know your account number?

SAM

Yes. 926-31043.

ODA MAE

Yes. 926-31043.

SAM

Rita Miller.

ODA MAE

Who?

OFFICER

What?

SAM

Tell her Rita Miller.

ODA MAE

Rita Miller.

OFFICER

(eyeing her oddly)

Didn't they have you sign a card
when you opened the account?

SAM

Tell her Carl Bruner opened it for
you by phone and asked you to come
in today.

ODA MAE

Carl Bruner opened it for me. He
asked me to come in today.

OFFICER

Ah.

her
card
at it.

The Officer checks out the name and account number on
computer screen. It all seems to jive. She pulls out a
from her desk and hands it to Oda Mae. Oda Mae stares

SAM

Just sign you name at the bottom on
the first blank line.

her.

Oda Mae nods and starts to sign "Oda Mae". Sam stops

SAM

(continuing)

No, no, no. Rita Miller.

ODA MAE

(to the officer)

Can I have another one please? I
signed the wrong name.

her

Sam hits his forehead with his hand. The Officer gives
another card. Oda Mae signs it.

SAM

Tell her to see that it goes right
up to the third floor file since you

have a transaction to make.

ODA MAE

I need you to put that in the third floor file cause I got a transfusion to make.

OFFICER

A what?

ODA MAE

You know what I mean.
(innocently)
Umm, can I keep the pen?

OFFICER

(surprised, not sure
what to say)
...uh, sure.

officer Oda Mae, delighted, walks away smiling and gives the
a wave. She is loving this.

ODA MAE

Thanks.

INT. CARL'S OFFICE

The The clock on Carl's wall says 3:40. He seems anxious.
phone RINGS. Carl jumps. He pushes down the speaker
button.

CARL

Hello. Carl Bruner speaking.

VOICE

Carl?

CARL

Mr. Balsitrari

VOICE

Balistrari? Carl, it's me, John.
I've got the info on the Bradley
portfolio.

CARL

Oh yeah, yeah. That's great. I'll
pick it up later.

He hangs up. His hand is shaking.

INT. MARKET SECURITY BANK & TRUST - DAY

housing
Sam and Oda Mae approach a fancy part of the bank administrative personnel. They approach a GUARD who is standing there.

SAM

Tell the guard you're here to see Lyle Furgeson.

ODA MAE

Lyle Furgeson, please.

GUARD

Do you have an appointment?

ODA MAE

No. I'm here for the fun of it.

SAM

Don't say that! Tell him Rita Miller's here.

ODA MAE

Tell him Rita Miller's here.

GUARD

Just one moment, please.

SAM

Don't embellish.

ODA MAE

Yes, Sir.

GUARD

(turning around)
Excuse me?

She waves him on.

SAM

(whispering)
Now listen, this guy Furgeson's a real jerk.

ODA MAE

Why are you whispering?

SAM

(he doesn't know)

Just be quiet and listen. I've known him five years and he still thinks my name's Paul.

FURGESON

We see the Guard leaning over Mr. Furgeson's desk.
looks up and sees Oda Mae. He shrugs his shoulders.

SAM

(continuing)

He's a social moron. You don't have to worry about anything. Tell the guard Furgeson knows you. You spent time with him and his wife Shirley at the Brewster's Christmas party last year.

The Guard comes back.

GUARD

What is this regarding?

ODA MAE

What? He doesn't remember me? We were together at the Brewster's Christmas party. With his wife Shirley. They had that lovely tree... all those presents. Why, I'll never forget all those beautiful...

around. The

Sam pokes her. She yelps, surprised, and glances
Guard gives her an odd look.

ODA MAE

(continuing)

Oops. Gas.

to Mr.

She forces a smile. He smiles back and then goes over
Furgeson.

SAM

This'll be easy. Furgeson was so drunk at that party, he could have had a conversation with Tina Turner and he wouldn't remember.

totally

The Guard whispers in Furgeson's ear. Furgeson appears

waves.
over

flummoxed. He looks up at Oda Mae, embarrassed, and
The Guard motions her to come back. She walks proudly
to his desk. He sticks out his hand.

FURGESON

Hello, hello. Of course, of course.
It's been so long.

ODA MAE

A long time.

SAM

Ask how Bobby and Snooky are.

ODA MAE

How are Bobby and Snooky doin'?

FURGESON

(perplexed)

Why, they're just fine, thank you.
Nice of you to ask. And how is your...
family?

ODA MAE

Couldn't be better.

FURGESON

Well, isn't that wonderful.

SAM

Tell him you've been wondering how
they did on the Gibraltar securities.

ODA MAE

So tell me, Fergie, how did you do
on the Gibraltar securities?

FURGESON

(surprised)

The Gibraltar securities! Well, it
looks like we topped out, huh?

SAM

"We sure did!"

ODA MAE

We sure did.

FURGESON

(impressed)

That was a wonderful tip.

SAM

"Good old Randy".

ODA MAE

Good old Randy. Got a real head on his shoulders.

SAM

"Her" shoulders.

ODA MAE

"Her" shoulders.

FURGESON

Sure does. Well... well. So what brings you here today?

SAM

You're closing an account.

ODA MAE

I'm closing an account.

FURGESON

Well... wonderful. Do you have your account number?

SAM

926-31043.

ODA MAE

926-3143.

SAM

31-0-43.

She looks up into the air. Furgeson eyes her strangely.

ODA MAE

Make that 31-0-43... Numbers. I'm dyslexic.

figure
seconds and
He punches Rita Miller's number into the computer. A
appears on the screen. He stares at it for a few
then punches it in again.

FURGESON

(trying to be calm)

Well, Rita, you'll be withdrawing four million dollars from us today, is that correct?

ODA MAE

Four million dollars?!

SAM

Say "yes"!

ODA MAE

(gasping)

Yes! Four million. That's right. That's right.

FURGESON

And how will you want that?

ODA MAE

Tens and twenties?

FURGESON

Pardon?

SAM

A cashier's check! Tell him a cashier's check.

ODA MAE

A cashier's check.

FURGESON

Fine. Of course, you realize we're required to get some identification from everyone. It's just procedural. You understand.

ODA MAE

Of course.

Oda Mae reaches into her purse and pulls out a DRIVER'S LICENSE and a SOCIAL SECURITY CARD. Furgeson gets up and walks away from his desk. He seems unsteady on his feet. An OFFICER at the next desk is using a Brillo pad to clean a stain on her desk. Oda Mae smiles.

ODA MAE

You know, if you put that Brillo pad in the freezer, it'll last twice as

long.

The Officer nods appreciatively.

INT. CARD FILE ROOM - DAY

The Furgeson lays Oda Mae's ID next to her signature card.
signatures match up. He nods his head in approval.

INT. CARL'S OFFICE - DAY

a Carl looks up at the clock. It is 3:50. He pushes down
button on the phone. A SECRETARY answers.

SECRETARY (V.O.)

Yes, Mr. Bruner.

CARL

Get me the First Island Bank of
Nassau. It's on the rolodex.

INT. MARKET SECURITY BANK & TRUST - DAY

and a Mr. Furgeson returns with Rita Miller's signature card
as she cashier's check for \$4,000,000. Oda Mae's hand shakes
examines it.

FURGESON

I'll just need your signature right
here.

ODA MAE

Sure.

SAM

Sign Rita Miller.

and Sam looks up and gulps. Molly has just entered the bank
is heading toward them. He jumps up nervously.

SAM

(continuing)

I'll be back in a minute. You're on
your own. Don't say anything foolish.

Oda Mae signs a form closing the account. Of course the

signatures match. Mr. Furgeson examines them both and smiles.

He shakes Oda Mae's hand.

FURGESON

Now you be careful with this. It's like carrying cash, you know.

ODA MAE

(positively glowing)

I sure do.

about
a
confused,
Sam,
her.

Sam rushes over to Molly. He is not sure what to do. He notices a stack of deposit forms on the counter she is to pass. He hurries to it and flicks the entire stack, hundred sheets, flying up into the air. Molly, thinks she is responsible and stoops to pick them up. Sam, delighted, flicks another stack. Oda Mae is talking a blue streak when Sam returns to her.

ODA MAE

(continuing)

Then my mother took all the money from the oil wells and put it in gasoline pumps. Every gas station has 'em you know, sometimes six or more. It adds up.

SAM

Oda Mae, come on. We gotta get out of here. Say goodbye.

ODA MAE

(abruptly getting up)

Well, I've got to leave. It's been a pleasure doin' business with you. Say "hi" to Shirley and Snooky for me.

FURGESON

Thank you, Rita. I'll be glad to.

walk.

Oda Mae smiles and leaves. There is a new lilt in her walk. Suddenly Sam looks and sees Molly about to stand up.

SAM

Hurry up, Oda Mae.

At that second, Oda Mae spots a quarter lying on the ground. She stoops down and picks it up.

ODA MAE

(excitedly)

What a day!

Molly sees her, does a double take, and starts to go after her. Unfortunately, Oda Mae steps onto an elevator before Molly can catch up. The doors close. Molly stops for a moment and then looks back across to the executive area. She sees Lionel Furgeson and hurries over to him.

MOLLY

Lionel?

He is surprised to see her and grows instantly solicitous.

FURGESON

Molly. How are you?

MOLLY

Lionel, a woman who just left, a black lady, about my height, did you see her?

FURGESON

Well, yes. I just took care of her.

MOLLY

What did she want? Did it have anything to do with me? Did she ask about Sam?

FURGESON

(not understanding)

Sam? No. Why?

MOLLY

Was her name Oda Mae Brown?

FURGESON

No, Rita Miller. She just closed an

account.

Molly stares at Furgeson. She is not sure what to think.

FURGESON

(continuing)

Is there a problem?

MOLLY

(hesitating, not sure
what to say)

No. I guess not. Thanks.

She walks away, confused.

INT. CARL'S OFFICE - DAY

Carl, in front of his computer, is going crazy. He keeps punching buttons on the keyboard but the same response appears over and over on the screen. "RITA MILLER, #926-31043. ACCOUNT **CLOSED. BALANCE \$00.00.**"

Panicked, Carl jumps up. He moves quickly, erratically around the office and then back to the computer. He punches the keys over and over. The same answer appears on the screen. The account is closed.

HALL OUTSIDE CARL'S OFFICE

Carl runs through the office. He seems crazed. People look at him.

LEEDEN

Carl, is something wrong?

CARL

Is someone playing with the computers?

LEEDEN

What?

CARL

Is this a joke? One of my accounts is closed.

LEEDEN

Which account? What's wrong?

Carl freezes. He doesn't answer.

LEEDEN

(continuing)

You want me to call someone?

CARL

(changing his demeanor)

No, no. Never mind. It's okay. It's all right. I can do it.

EXT. MARKET SECURITY BANK & TRUST - DAY

the
Sam and Oda Mae are walking down the street in front of
bank. Oda Mae is talking to herself.

ODA MAE

\$4,000,000. \$4,000,000. Lord Almighty.

SAM

Oda Mae. Take the check out of your purse.

She stops. There is a nervous look on her face.

ODA MAE

Take it out? Why?

SAM

Just do it.

tightly.
Oda Mae, worried, removes the check but holds onto it

SAM

(continuing)

Now endorse it. Sign Rita Miller.

ODA MAE

(in shock)

Endorse it? Why?

SAM

Do what I say.

ODA MAE

No!

SAM

That's blood money, Oda. I was killed for that money. Endorse it now.

ODA MAE

What are you going to do with it?

SAM

We're giving it away.

ODA MAE

Away? What do you mean? To who?

SAM

Look to your left.

Oda Mae looks at the nuns collecting money for the homeless.

She recoils.

ODA MAE

Are you outta your mind?

SAM

Do what I tell you.

ODA MAE

No!

(clutching the check)

I can't.

SAM

Yes, you can. If you don't do it, they'll track you down. Your only protection is to get rid of it, now.

ODA MAE

Sweet Jesus, you're killing me, Sam.

SAM

I'm saving you, Oda Mae. You'll go to heaven for this.

Oda Mae growls at him.

With great difficulty, she approaches the nuns.

The nuns look at her with curiosity and compassion.

SAM

Write "St. Joseph's Shelter".

sense
avert
With great hesitation, Oda Mae begins to write. We
that every word is a torment for her. The nuns politely
their eyes from the check.

NUN

Bless you, child.

over.
Oda Mae gives her a dirty look and hands the check

SAM

I'm proud of you.

ODA MAE

Don't you talk to me. I don't want
you comin' round no more. I mean it.
Understand?

SAM

Come on, we're friends.

ODA MAE

Friends? Friends?

after
her.
She turns on her high heels and wobbles away. Sam calls

SAM

I think you're wonderful, Oda Mae.

secretly
dead
She growls again. In the background we see the nuns
peeking at the check. One of them, wide-eyed, faints
away. The other nun stoops down and fans her face in an
attempt to revive her.

INT. CARL'S OFFICE - NIGHT

gone.
commands
the
It is after hours. Almost everyone on the floor has
Carl, hunched over his computer, is typing furious
on the keyboard. He looks haggard and worn.
Sequence after sequence of coded numbers flash past on
monitor screen. Sam, sitting in a desk chair, watches,

smiling.

SAM

Search, you bastard! You'll never find it. It's gone.

(he smiles)

They'll kill you for this, Carl. You and Willie. They'll wipe you off the face of the earth.

against
looks up
confusion,
Nothing
In a moment of childish delight, he pushes his feet
the wall and the chair shoots across the room. Carl
and sees an empty chair moving. He stares at it in
and then goes back to the screen. He seems desperate.
is working.

and
computer,
The
at the
off.
it
Panicked and frightened, Carl flicks off the machine
storms furiously around the room. Sam approaches the
hesitates a moment, and then pushes the power switch.
computer CLICKS back on. Carl spins around. He stares
computer curiously for a moment and then turns it back
Sam, enjoying this, reaches for the switch and FLICKS
back on again. Carl stares at it.

CARL

What the...?

tense.
Carl watches as the keys seem to depress themselves and letters begin appearing on the screen. He sits down, mesmerized by what is happening. Then his face grows

The word "M-U-R-D-E-R-E-R" is emerging before him.

to
madman.
Carl flies out of his chair, frantically running around
see who else is on the floor. He yells out like a

CARL

(continuing)

Who's doing that?

to
word

There is no one there. He hears the computer beginning
type again and hurries back to look at the screen. One
appears. "S-A-M".

crashes
for

Carl gasps and smashes the computer with his fist. It
to the floor. Electrical sparks go flying as Carl gasps
breath.

horrifying
his

Sam cannot hold himself back any longer. With a
scream, he charges at Carl, jamming his fist hard into
ribs.

SAM

You bastard! You goddamn bastard!

Carl grabs his side.

CARL

Ah!

He hits Carl again. Carl gasps in inexplicable pain.

SAM

It's dinner time, Carl. Don't you
have a date with Molly, you creepy
son-of-a bitch?

doubles

Sam keeps hitting deeper into Carl's mid-section. Carl
over as though he's going to throw up.

CARL

Jesus! Oh God!

desk.
goes

Sam is flushed with excitement. Carl kneels beside his
He cannot understand what is happening to him. His face
stark white as the attack continues.

stares
Slowly
the

Then, unexpectedly, the assault stops. Sam, exhausted,
hatefully at his old friend cowering on the floor.
and dizzily, Carl gets up. He looks fearfully around

room. office and then, holding his stomach, hurries from the

INT. LOFT - THE SAME NIGHT

chair, Molly, all dressed to go out, is sitting in Sam's easy
does asleep. Suddenly Carl arrives knocking at her door. He
not look well. Sam is with him.

MOLLY

Carl? Where were you? I thought we were having...?

CARL

I'm sorry. Things just got so crazy. I completely forgot.

SAM

Old Carl had a little trouble at the office.

MOLLY

Forgot? I was worried. Is everything okay? Are you all right?

CARL

I'm okay. I'm alright. Look, can I talk to you for minute? Can I come in?

Molly eyes Carl with concern as he enters the loft.

CARL

(continuing)

I need to ask you a question.

SAM

He needs to borrow four million dollars.

CARL

Molly, I know what the police said, but when you thought Sam was here, when you thought he spoke to you, what did you feel? What did he say?

MOLLY

Why? What happened?

CARL

(very tense)
Molly, that psychic woman, I want to know what she told you. I want to know what she said.

MOLLY

Carl, stop this. It was all a hoax. I told you. It wasn't real. She's a charlatan.

(she hesitates and
stares at Carl)

Does this have anything to do with her being at the bank today?

SAM

Oh shit!

CARL

(gulping)
At the bank?

Sam tenses. He holds up his hand as if wanting her to stop.

MOLLY

I was sure I saw her. Furgeson says she was taking out money. It turns out her name isn't even Oda Mae Brown. It's Rita Miller or something.

Carl turns white. His eyes bulge. He feels sick.

MOLLY

(continuing)
What's wrong?

CARL

Stomach. My stomach. Do you have anything? Pepto Bismol.

MOLLY

(worried)
Sure. Just a second. What's going on?

Concerned, she hurries from the room. Sam digs his hands into Carl's back. Carl jerks forward in intense pain and begins flailing at the air.

CARL

What are you doing to me. Get away!
Get away!

INT. KITCHEN

kitchen
He
loudly.

Sam does not go away. Freaked, Carl runs into the
and rushes to the stove. Quickly he turns on the gas.
looks crazed. Turning to the air, he begins whispering

CARL

You touch me again and I'll set her
on fire. I mean it. I'll kill her.
I'll blow up the whole building if I
have to. Stay away!

off.
and

Sam jabs at the knob on the stove and begins to turn it
Carl sees it move. Shocked and frightened, he grabs it
pulls it off, leaving only the tiny stem in place.

CARL

(continuing)

Go on, try it again. Let me see you
turn it off now.

twist

Sam, frightened, tries with all his might but he cannot
it. Carl pulls out a cigarette lighter and gloats.

CARL

(continuing)

Try and hurt me. I'll kill her if
you hurt me.

chest,
stands
to

Sam rushes at Carl about to jam his full fist into his
but then he stops, afraid. He pulls back, shaken. Carl
there waiting for a blow that doesn't come. He begins
gloat.

CARL

What's a matter? You believe me,
huh? You better believe me! I want
my money. I need that money and I
want it tonight -- at 11:00. If that
psychic lady doesn't bring it here,

Molly's dead.

Sam freezes. Molly enters the kitchen. She grabs her nose.

MOLLY

Oh my God. Is that the gas?

Carl acts as if that's the reason he came into the kitchen.

CARL

You must have left the stove on.

He fiddles with the dials and turns it off.

CARL

(continuing)

Just glad I smelled it.

MOLLY

(confused)

Me, too.

She opens a window.

CARL

Molly, I'm sorry. I've got to go. Look, there's something going on. I can't talk now. Some trouble at the bank.

MOLLY

Trouble? What kind of trouble? Is it that woman, the psychic?

CARL

I don't have time to talk now. What if I come back? Around 11:00?

MOLLY

Carl, what's going on? Let me help you.

CARL

I can't. I'm sorry to do this, but it's important. I'll be back.

Molly is speechless.

CARL

(continuing)

Eleven!

OMITTED

INT. ODA MAE'S LIVINGROOM - NIGHT

Suddenly she
Oda Mae is watching T.V. with Clara and Louise.
jumps, aware of Sam's presence in the room.

ODA MAE

Sam!

Clara and Louise jump, too.

CLARA

Not again!

ODA MAE

What're you doin' here?

SAM

Oda Mae! We're in trouble. They want
the check. They're comin' to kill
you. We gotta get outta here.

ODA MAE

The check? What do you mean, "the
check". You said they'd never find
out.

CLARA

(afraid)

What's happenin' Oda Mae?

EXT. STREET

Sam
looking
A red Mustang SCREECHES to a stop on the street below.
and Oda Mae run to the window. Carl and Willie are
up.

INT. LIVINGROOM

SAM

It's them.

ODA MAE

They're comin' to kill me.
(to Sam, crazed)
What have you done?

EXT. ODA MAE'S APARTMENT BUILDING - NIGHT

Mae's

Willie and Carl jump out of the car. They head for Oda building.

INT. ODA MAE'S LIVINGROOM - NIGHT

Sam steps back from the window.

SAM

They're heading for the door.

ODA MAE

(terrified)

Jesus have mercy.

EXT. APARTMENT BUILDING - NIGHT

building.

Willie forces open a back door. They head into the

INT. APARTMENT HALLWAY - NIGHT

down

Oda Mae and the others hurry into the hall. They rush the corridor and knock loudly on a neighbor's door. A WOMAN opens it a crack.

WOMAN

ODA MAE

Emergency! Let us in!

WOMAN

Who you kiddin'?

looks

The Woman slams the door and locks it shut. Oda Mae frightened.

INT. APARTMENT STAIRWAY - NIGHT

Carl and Willie climb the stairs two at a time.

INT. APARTMENT HALLWAY - NIGHT

No

Oda Mae and her sisters bang on another apartment door. one is home. Across the corridor an ELDERLY WOMAN

sticks her

anything head out to see what is going on. Before she can say they push their way inside.

ELDERLY WOMAN

What're you doin'? You can't come in here. The cat don't like visitors. She'll pee all over the couch. You wanna pay for...

Oda Mae grabs the woman's mouth.

CUT TO:

INT. HALLWAY - FISHEYE LENS VIEW

head just as Willie and Carl emerge from the stairwell. They gun, down the hall toward Oda Mae's door. Willie pulls out a and fires. The lock shoots open. They rush inside.

CUT

BACK TO:

ODA MAE

to in the elderly woman's vestibule, peering through the peephole. The old woman is struggling and still trying talk. Oda Mae's knees are wobbling.

ODA MAE

They're gonna find us.

SAM

No they won't. I'm gonna get 'em.

ODA MAE

Oh yeah? And how you gonna do that?

SAM

Whataya mean? I'm a ghost, aren't I?

INT. ODA MAE'S LIVINGROOM - NIGHT

gun realizes no Willie moves quickly through Oda Mae's apartment, his pointed, ready to fire. He seems furious when he one is there.

WILLIE

Looks like someone just left.

CARL

I'll check the building.

ANGLE

the
over
Confused,
mystified,
hallway

He rushes back out and down the stairs. Willie stays in apartment. Suddenly, the doorbell RINGS. Willie rushes and opens the door a crack. There is no one there. he backs away. The doorbell rings again. Completely he aims his gun and opens the door all the way. The hallway is empty.

Sam
Willie

As Willie stands there, wondering what is happening, steps inside and pushes the door closed. It slams shut. Willie nearly jumps out of his skin.

WILLIE

Damn!

instant,
and

He stares at the door in total bewilderment. At that a collection of picture frames flies off the breakfront crashes into his legs. He backs away, spooked.

the
Willie

Suddenly, the T.V. flicks ON at full volume and then STEREO and the RADIO. Lights begin flashing on and off. Willie spins around in total dismay.

Willie
disoriented.
pushes
the

Summoning all of his force, Sam slams into Willie. Willie recoils in unexplainable pain. He seems very His gun falls to the floor. He reaches for it and Sam pushes it away. Willie jumps up, afraid. His eyes dart around the room. Sam laughs.

WILLIE

(continuing)

Who's there? Who's doing that?

ANGLE

nearly
Willie
hot

A pair of candle holders shoot off the mantle piece and hit Willie in the head. He freaks. Grabbing his gun, runs into the bathroom and locks the door. Suddenly the water faucet turns on by itself.

tries
appears
knees.

Willie is terrified. Steam rises from the sink. Willie tries to get out, but Sam approaches him from behind and to dig his hands into his neck. Willie crumples to his knees.

WILLIE

Oh God!

are
as

There is a SQUEAKING SOUND and Willie looks up. Letters appearing in the fogged mirror. He stares in disbelief as the word "B-O-O!" emerges before him. He cries out.

WILLIE

(continuing)

Let me outta here!

mirror.
grabs

Shaking uncontrollably, Willie FIRES his gun at the Glass and tiles EXPLODE. Willie is cut and bleeding. He grabs hold of the door and yanks it open.

INT. HALLWAY

stairs
Carl,
drops

Willie rushes to the hallway, charges for the back and stumbles down the three flights to the street. running down the corridor, rushes after him. Willie drops his gun. Carl picks it up.

EXT. BROOKLYN STREET -- NIGHT

sidewalk.
madman.

Willie runs from the building and careens down the

People clear a path as he hurls past them like a

Carl, confused, runs after him.

away.

over

get up,

back

he

Suddenly, a man obstructs his way. Willie goes flying

him and lands face down on the cement. Before he can

Sam is all over him and does not let up. People stand

to watch as Willie does battle with himself. Panicked,

calls out to a bystander.

WILLIE

Help me!

understands

People back away. Carl watches in terror. He

exactly what is happening.

EXT. STREET - NIGHT

the

directions. He

Willie, blinded by his own hysteria, runs wildly into

street. Cars are bearing down on him from all

does not get out of their way.

His

One driver sees Willie coming and swerves to avoid him.

car skids. Another car brakes to avoid a collision and suddenly both cars crash right into him.

CARL

Look out!

vehicles

screaming and

help as

Willie's body is crushed instantly between the two

as his spirit is catapulted into the air still

writhing. His ghostly form reaches out to people for

they rush past. No one stops.

the

Willie spins around and sees a mangled body crumpled on

body street. Suddenly, he recognizes that it is his own dead
lying there. He begins to scream.

Sam A bizarre and frightening CLICKING SOUND fills the air.
looks up. A group of strange dark figures has emerged
from the shadows.

down With a loud, terrifying shriek, the dark forms swoop
they are and grab hold of Willie. Sam freezes. In an instant
the dragging Willie, kicking and screaming, down through
sewer grates into the bowels of the earth.

ANGLE

standing Sam backs against a wall in absolute horror. Carl,
in the crowd, turns and runs.

INT. OLD LADY'S APARTMENT - NIGHT

in Oda Mae and her sisters are huddling with the old woman
frightened. the entryway to her apartment. They all appear
gathering The door is opened a crack and they can see people
in the hall outside.

Sam walks up to Oda Mae. She feels his presence.

ODA MAE

Sam? What happened?

SAM

He's dead, Oda Mae.

ODA MAE

Dead!

(she utters a sigh of
relief)

Oh, thank God. It's over.

SAM

No. It's not over, Oda Mae. There's
still Carl.

Oda Mae freezes. She turns to Sam.

ODA MAE

Who's Carl?

INT. TAXI CAB - NIGHT

Sam and Oda Mae are in a taxi speeding downtown.

SAM

Tell him to hurry!

ODA MAE

Can't you hurry up?

DRIVER

Listen, lady, I'm going as fast as I can.

shoots
Sam leans forward and pushes at the gas pedal. The cab
forward. The driver seems shocked.

ODA MAE

Problems?

He gives her a dirty look.

INT. LOFT - NIGHT

Fastening
There is a KNOCK at the door. Molly goes to it.
the latch, she opens it a crack.

MOLLY

Carl, is that you?

Oda Mae wedges her foot inside.

ODA MAE

Molly, it's Oda Mae. I know what you think of me, but your life is in danger. You have to listen to me. Sam's here, too. You gotta let us in.

Molly tries to slam the door but hits Oda Mae's foot.

MOLLY

Get the hell out of here. I'm calling the police.

ODA MAE

Go ahead. We want you to call 'em.
You're in trouble. Let us in.

MOLLY

No!

ODA MAE

Sam's death was no accident. He was
murdered, Molly. Carl was laundering
money at the bank. Sam found out.
He's dangerous. He tried to kill me.
He'll kill you, too.

MOLLY

(screaming)

Why are you doing this to me? Get
away from me! I know all about you.
You're a fake. You're just a fake.
Leave me alone!

her

We see Sam's inside the room with Molly. He gazes at
lovingly for a moment and then calls back to Oda Mae.

SAM

Tell her she's wearing the blouse I
spilled the Margarita on and the
earrings I gave her for Christmas.

ODA MAE

Sam says you're wearin' the blouse
he spilled the Margarita on and the
earrings he gave you at Christmas.

BACK TO:

CUT

MOLLY

grabbing hold of her beads. Her hand is shaking.

ODA MAE (O.S.)

(continuing)

See, I'm no fake.

MOLLY

Go away!

SAM

Gimme a penny quick.

ODA MAE

What?

SAM

Empty your purse. On the floor. Now.

Oda Mae obeys. A pile of coins falls on the floor.

SAM

(continuing)

Push a penny under the door.

sees
the
up
it,

Oda Mae obeys and a penny slides into the loft. Molly
it. Sam tips it carefully so it lands upright against
bottom of the door. Pushing gently, he moves the penny
the door until it's eye level with Molly. She watches
amazed.

the
in

Then, to her astonishment, the penny floats away from
door and hovers in the air. There is a look of wonder
Molly's eyes as it floats toward her.

SAM

(continuing; calling
to Oda Mae)

Tell her it's for luck.

ODA MAE (O.S.)

Sam says it's for luck.

white.
her

Molly stands there dumbfounded. Her face is completely
After a moment she reaches for the penny. It falls into
hand. There are tears in her eyes.

CUT TO:

HALLWAY

begins
stares

Oda Mae standing in the hallway as the door to the loft
to open. Slowly Molly steps out onto the landing and

a

at her, nervously, uncomprehendingly. She hesitates for long moment and then invites Oda Mae in.

INT. LOFT - NIGHT

Molly is on the phone. Oda Mae is beside her.

MOLLY

Right. Yes, it's right on the corner. We're a red brick building with the entrance on the left side. Please hurry. Thank you Sergeant. We'll be waiting right here.

(she hangs up)

Police are on their way.

Oda Mae takes her and leads her to the couch.

MOLLY

What do we do now?

ODA MAE

Just wait.

There is a period of awkward silence.

MOLLY

Is Sam here?

SAM

I'm sitting beside you.

ODA MAE

(pointing)

Right here.

Molly reaches out tentatively. Sam meets her hand. She flinches for a second but does not pull back.

MOLLY

(fingering the air)

Can you feel me, Sam?

SAM

With all my heart.

ODA MAE

With all his heart, he says.

SAM

I'd give anything to be alive again,

just to feel you once more.

ODA MAE

He wishes he could touch you, just
one more time.

MOLLY

Oh, Sam.

her
air.
Oda Mae looks away uncomfortably. The CAMERA HOLDS on
face. After a moment she turns around and addresses the

ODA MAE

Okay, damn it, you can use me if you
want.

Sam looks oddly at Oda Mae.

ODA MAE

(continuing)
Come on. Before I change my mind.

Suddenly he understands what she means.

CUT TO:

JUKEBOX

slide
what
Sam's finger presses down two keys. We see a record
out of its slot and move toward the turntable. We know
it is going to play.

ANGLE

play.
awkwardly
Oda
inside
gestures,
Oda Mae closes her eyes. "Unchained Melody" begins to
Sam hesitates for a moment and then cautiously,
slides his ghostly body into her solid form. We sense
Mae's discomfort gradually give way as Sam emerges
her. After a second her body turns slowly toward Molly.
Oda Mae's hand reaches out and with slow, deliberate

her

touches Molly's hand. Molly swallows hard. She closes eyes.

CUT TO:

ANGLE

eyes

Sam. It is as though he alone is there with Molly. His eyes are full of tears. He can barely move. His hand glides slowly down Molly's cheek. He seems to be in a state of pain.

slowly

ecstasy and

The experience is more than he can bear. He pulls back.

MOLLY

Sam!

her

Molly reaches out, takes Sam's hand, and guides it to soft lips. Sam can barely breathe. He seems totally absorbed in the experience, the sensation of human flesh.

absorbed

seems to

His eyes are absolutely still and full of light. He be glowing.

feet.

Gently, Molly takes Sam's arm and guides him to his

loft.

Effortlessly, she draws him to the center of the huge

before

With great tenderness, she puts her arms around him and

strange,

he knows what is happening, they are dancing. It is a

their

touching image, reminiscent of their first night in

down

new home. Sam reaches out and slowly draws his fingers

lips.

over her face, caressing her forehead, her cheeks, her

beyond all

She stands motionless. Her face shines. She knows

doubt that it is him.

MOLLY

I love you so much.

CUT TO:

ANGLE

it
into
his
center
dizzy.

A LOUD JARRING SOUND. It takes a moment to realize that is someone KNOCKING at the door. The light slams back into its shadowy substance and Sam comes shooting back into ghostly form. Oda Mae is standing with Molly in the center of the room. Sam is beside them. He appears shaken and dizzy.

There is a another loud POUNDING at the door.

MOLLY

The police!

speaking.

Molly heads for the door. Sam calls out. He can barely

SAM

No!

ODA MAE

(to Molly)

Wait!

is

Sam tries to go instead. To his amazement and ours he is extremely weak, barely able to move.

SAM

What's happening to me?

His ghostly functions are diminishing.

There is another KNOCK and a voice rings out.

CARL (O.S.)

Molly, open up. It's me.

MOLLY

It's Carl!

SAM

Get out of here! The fire escape.

Oda Mae grabs Molly.

ODA MAE

Come with me.

hear

Oda Mae and Molly run for the fire escape window. We
Carl yelling in the hallway.

CARL (O.S.)

Molly. Open up. Are you there?

INT. STAIRWELL - NIGHT

He

flies

Carl is standing on the landing. He is holding a gun.
aims it at the lock and FIRES. The door to the loft
open.

INT. LOFT - NIGHT

Carl moves rapidly through the huge space.

CARL

Molly!

It is obvious that no one's home.

ANGLE

with

walks

Sam, with great effort, rushes at Carl and attacks him
his fists. To his great shock, he has no impact. Carl
right through him.

EXT. FIRE ESCAPE - NIGHT

Molly and Oda Mae are climbing the fire escape.

INT. LOFT - NIGHT

in

Carl runs to the fire escape window. He looks out just
time to see Oda Mae go into the 7th story window.

INT. NEW LOFT - NIGHT

walls.

Molly and Oda Mae run through a new loft that is under
construction. It is a maze of tangled wires and broken

them
It

The fire escape window slams shut and nearly scares
half to death. They rush blindly toward the front door.
won't open.

ODA MAE

Back to the fire escape. Head for
the roof.

appears
window

Oda Mae reaches the fire escape window just as Carl
on the other side. She screams. Carl tries shoving the
open. It won't budge.

There

Molly sees some scaffolding leading to the skylight.
is an opening at the top.

MOLLY

This way!

the

Molly quickly climbs the scaffolding and makes it to
roof.

inside.

With a huge shove, Carl opens the window and rushes
The window slams behind him.

on a

Oda Mae rushes back toward Molly, but her foot catches
loose cable and she falls to the ground.

ODA MAE

Help us, Sam!

OMITTED

ODA MAE

Carl
the

A hand falls on Oda Mae's shoulder. She spins around.
is standing behind her. She screams as he knocks her to
floor.

CARL

I want the check. Just give me the
check.

scream. Molly looks down from the scaffolding and begins to

MOLLY

(screaming)

God almighty, Carl! What are you doing? What have you done!?

She descends quickly and runs toward Carl.

CARL

Don't interfere! She's a thief. It's not her money.

Carl kicks Oda Mae. Molly rushes at him, attacking him violently. Carl aims his gun at her.

CARL

(continuing)

Keep out of this, Molly!

He grabs Oda Mae by the hair.

CARL

(continuing)

Where is it?

Oda Mae cries out.

ODA MAE

In my purse.

CARL

Where?

ODA MAE

Over there.

She points across the room.

Carl sees the purse and yanks Oda Mae toward it.

Yanking it

off the floor, he tears through it like a wild man.

There is

no check. He grabs Oda Mae.

CARL

Where is it, goddamn it? Where is it?

ODA MAE

I gave it away.

CARL

You're lying! Don't lie to me!

He aims his gun at her eye and is about to FIRE when, suddenly, something shoves him to the floor. Carl screams and jumps back, tripping over Oda Mae. Sam is standing there.

In total panic, Carl scrambles to get up. Horrified, he SHOOTs his gun blindly into the air. Molly and Oda Mae dive for cover. The bullets have no impact. Sam musters all his strength and shoves Carl again. White with fear, Carl grabs Molly and aims his gun at her head.

CARL

(continuing)

I'll kill her. You touch me and I'll kill her. I mean it, Sam. Just give me the check.

The gun is cocked at her temple. No one moves. Slowly the camera dollies toward Carl.

CARL

(continuing)

Sam, please. I didn't mean for him to kill you. It's not my fault. Come on, Sam, give me the check. Give it to me and I'll leave her alone.

Nothing happens. Carl looks nervous.

ANGLE

CARL

Sam? Sam?

In a wild explosive fury, Sam charges at Carl and smashes at his gun. The weapon flies out of Carl's hand. Empowered by an anger we have not seen before, Sam smashes into Carl with a violent force. Carl's body careens into walls and floorboards. Wiring snaps. Two-by-fours crack.

the
the

Carl, crawling desperately to escape, sees his gun on floor. With a wild rush, he grabs for it and shoots at door. The lock explodes and the door flies open.

With
apartment,
to

Carl tries to run for it, but Sam cuts in front of him. growing power, Sam sends Carl flying back into the colliding into a tall scaffold. Bags of plaster topple the ground as mounds of plaster dust hurl into the air.

The

apartment looks like a scene from another world.

from
insect, he
cannot

Carl, in a state of total unrelieved panic, breaks away Sam. The dust obscures his escape. Like a trapped scrambles furiously to the fire escape window. Sam see him.

effort,
glass.
smashing
turns
get

Carl shoves at the window. It is stuck. With a supreme he grabs a ripped bag of plaster and swings it at the Half of its plaster spews across the room before the window. Shards of glass fly in all directions. Sam and sees Carl. He surges after him, but knows he cannot to him in time.

into an
flying

Carl is halfway out the window when Sam's fist slams electrical box attached to a dangling BX cable. It goes toward the window. To his amazement, it hits the frame.

A

huge pane of glass dislodges and comes crashing down.

Carl
for his
ribs

looks up just in time to see the pointed edge aiming chest. Before he can move, it pierces him between the and slices into his heart. His body quivers.

to

Carl's eyes bulge from their sockets. His body begins

spasm. He can't get up. A look of abject terror flashes through his eyes. He tries to scream. There is no sound. He tries to breathe. There is no breath.

ANGLE

amazement, With one last effort, Carl lurches forward. To his looks his body stands up and pulls away from the window. He is down at his chest and is amazed to see that the glass around gone. There is no blood. Excited and confused, he turns is and sees Sam. For a moment, he cannot comprehend what happening.

CARL

Sam?

There is a strange, silent moment between them. Then, seemingly out of nowhere, a terrible CLICKING sound is heard. Frightening black forms are emerging from the darkness. Carl looks behind him and gasps. Past the figures coming toward him, he sees his own dead body. It is pinned to the window sill. and Before Carl can cry out, the dark figures swoop down surges envelope him. In a flash, his spirit is caught and with the dark forces back into the shadows. Far in some invisible distance, we can barely hear him scream. And then it is silent. It is over.

ANGLE

tightly Molly is crouched in the corner, her back pressed is against the wall. She is staring into space. The room dust, we filled with plaster dust. Slowly, emerging from the

terrible

see Sam approaching Molly. He gazes at her with
longing.

ceiling

Suddenly, a brilliant light glows from behind the
and the skylight floods the room with a golden haze.

Sam

turns to look at it. His eyes are full of surprise and

wonder.

The spirits beyond the ceiling are beckoning to him. As

he

looks down, he notices that his hands are growing

transparent.

His body is beginning to fade. A faint smile forms on

his

face. He leans down toward Molly, staring at her for a

long,

silent moment.

SAM

Goodbye, Moll.

Molly's head lifts up. She looks around.

MOLLY

Sam? Is that you?

SAM

(stunned)

Molly?!

MOLLY

I hear you, Sam.

She starts to cry.

Molly is

Gradually, we notice that the dust in the air near

astonishment,

beginning to shimmer with a subtle glow. To her

Sam's spirit is reflected in the floating particles.

MOLLY

(continuing)

Oh God!

overwhelmed

Sam's luminous form appears before her. Molly is

another

by the sight of him. The two of them gaze at one

is a
touch,
vaporous
him

without moving. They know it is for the last time. It
silent exchange, charged with emotion.

Slowly, the two bodies reach forward. As their lips
the plaster dust swirls sensuously through Sam's
image and he begins to disappear. Molly pulls back from
as though from a cloud. His voice rises from the mist.

SAM

I can't stay anymore.

Tears roll down her cheek.

a
glow.

The brilliant light intensifies. It is beautiful, like
sunrise, saturating the room with a warm, comforting
Molly looks up and sees it all. Oda Mae sees it, too.

ODA MAE

They're waiting for you, Sam.

SAM

(smiling)

I know. Goodbye, Oda Mae.

(with deep felt
gratitude)

Thank you. Your mama would be proud.

Oda Mae smiles warmly.

Sam turns to Molly. She is gazing at the last remaining
moments of him. Her eyes brim over with tears and love.

SAM

I love you, Molly. I've always loved
you.

Molly swallows hard and wipes her eyes.

MOLLY

Ditto.

on

The light inside Sam intensifies. A sweet smile emerges
his lips.

SAM

It's so amazing, Moll...

His face fills with joy.

SAM

(continuing)

The love inside.

He whispers, almost crying.

SAM

(continuing)

You take it with you.

its
up

They are his last words. His spirit dissolves within ghostly moorings and begins to evaporate. Molly looks silently for a moment, her face filled with love.

MOLLY

See ya.

effortlessly
room

We see Sam's spirit rise from the room. It passes through the ceiling and, in seconds, he is gone. The room grows dark.

and
down to
gently
they

Molly sits quietly on the floor. There is a look of awe wonder in her eyes. After a moment, Oda Mae reaches help her up. Molly looks at her lovingly and then takes her hand. Arm in arm, supporting one another, they walk quietly from the room.

THE END