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INT. MORTON'S STEAK HOUSE - EVENING

GARY KAPLAN, thirties but with all the mannerisms and demeanor of a crotchety old white man, sits across from his longtime girlfriend BELINDA, an earthy, attractive Latina. They are just getting started, each cradling a glass of Merlot. Gary is obviously nervous, and unbeknownst to Belinda he clutches a ring box in his hand.

BELINDA

How was your day with Newt?

Gary takes a big gulp of Merlot. He flashes back:

EXT. OFFICE BUILDING - FLASHBACK

Gary, badge and gun out, is yelling at a handcuffed PERP. The Perp has bunches of money stuffed in his pockets.

GARY

Where's the dynamite!? Where is it!? Dynamite! Where!?

We hear the guttural yelling of Gary's partner, NEWT BRICKTON, an impossibly good looking forty-something who somehow gets away with wearing his hair long and dressing like a hipster, as he crashes out of a fifth story window clutching onto a firehose. He is brandishing his badge and gun. The building explodes in an impossible fireball behind him.

CUT TO:

INT. MORTON'S STEAK HOUSE - PRESENT

GARY

Quiet.

BELINDA

Quiet?

GARY

Quiet.

BELINDA

Liar.

GARY

It was.

BELINDA  
I saw the building explode on the news.

Gary takes another gulp of Merlot.

CUT TO:

EXT. OFFICE BUILDING - ANOTHER FLASHBACK

Gary and Newt are standing in front of the burning building, and Newt is excitedly yelling at a TV news camera.

NEWT  
Yeah! Being a cop is incredibly dangerous!

GARY  
Take it easy, Newt.

NEWT  
(ignoring him)  
Yeah, hah, partner-man! Nothing like cheatin' death to make you feel alive!

CUT BACK TO:

INT. MORTON'S STEAK HOUSE - PRESENT

GARY  
Saw that, did you? Newt made it seem like a lot bigger a deal than it was.

The WAITRESS wheels up the cart with the steak and seafood selections. Gary, not noticing, tries to get down on his knees to propose. He winds up looking directly into the eyes of a living lobster on a platter.

BELINDA  
What are you doing?

GARY  
Checking the lobster.  
(pause)  
It's good.

WAITRESS  
I'm glad you like it. And what will the lady be having?

BELINDA  
I'll have the filet. Well done.

WAITRESS  
Excellent.

She leaves. Gary, still on his knees, pulls out the ring box.

GARY  
Belinda...

BELINDA  
Oh, Gary. Oh, no.

GARY  
Oh, no?

BELINDA  
I'm not ready for marriage.

GARY  
Because I'm a cop? You can't deal  
with the possibility I might not  
come home?

BELINDA  
No, Gary. You hate yourself. You  
can be really hard to be around. I  
don't want to spend the rest of my  
life loving someone that doesn't  
love himself.

GARY  
I love myself!

BELINDA  
Gary. Every night you do nothing  
but complain about your job, your  
partner, your life.

GARY  
That doesn't mean I hate my  
life...it means I hate everything  
involved with it.

BELINDA  
Everything?

GARY  
No! I love you and I love me. The  
rest I could do without, sure, but  
the two things are really good.  
You, me.

(MORE)

GARY (cont'd)  
And our marriage would be a nice  
round three things that I love.  
Good stuff comes in threes.

BELINDA  
Celebrities die in threes. I have  
to go. I'm sorry.

She gets up, but then stops.

BELINDA (cont'd)  
You know, Gary, you could learn a  
lot from that partner of yours. He  
is absolutely in love with life.

GARY  
Belinda, please...

Belinda leaves. The waitress returns with some starter  
salads. Gary looks at the waitress, heartbroken. The  
waitress, without missing a beat, starts clearing Belinda's  
place setting.

INT. GARY KAPLAN'S VALLEY APARTMENT - MORNING

Gary is asleep in his rumpled old bed. A shoulder holster  
with a police-issue gun and a badge are haphazardly placed on  
the night stand. His head is covered in pillows. His radio  
alarm is going off, the sound of music from a Spanish-  
language station permeating the room.

Newt sneaks into the room. He picks up an umbrella leaning  
against the wall, and begins to poke Gary with it. Gary slaps  
at the umbrella, half asleep and not realizing what's  
happening. Once Newt is satisfied that Gary is going to get  
up, he pulls the arm of Gary's reading lamp so it's directly  
over Gary's head, and then he hides at the foot of the bed.

Gary, groggy, starts to get up, hits his head on the lamp,  
and yelps. Newt then jumps up from behind the bed and yells:

NEWT  
Boo!

Gary screams, horrified. Newt laughs hysterically.

GARY  
Why? Why do you do this?

NEWT

Because I'm an asshole, Gary. And you were supposed to be at work two hours ago and we've got to get to the crime lab. Sally's got's something for us.

(then)

Why do you listen to a Spanish station? You're not Mexican.

GARY

I like the music. Why do I have to be Mexican to like the music?

NEWT

You don't, but you don't have to pretend to like it either just to impress your Mexican girlfriend.

GARY

She's not here, Newt. So, obviously I'm not trying to impress her. And she's not my girlfriend anymore.

Newt throws Gary's gun and badge at him.

NEWT

She must have dumped you hard. What happened?

GARY

I proposed.

Gary gets up and starts throwing on some clothes, all of which are lying around on the floor of his room.

NEWT

Oh, man, I'm sorry. That's the worst thing I've ever heard.

GARY

She said she wanted me to be more like you.

NEWT

Yeah, well, I'm awesome.

GARY

Thank you, that helps...so much.

NEWT

She'll come around. You're a good man. And a good cop.

GARY  
She says I hate myself.

NEWT  
Oh, yeah. There is that. We'll work on it.

GARY  
Can we just go?

NEWT  
You have to drive. My car's in the shop.

GARY  
How did you get here?

NEWT  
I took a bus. That's why it took me two hours to get here.

CUT TO:

INT. CRIME LAB - LATER

Newt and Gary wait in the lab as LAB TECHNICIAN SALLY, an unbelievably hot brunette woman with a killer figure, examines a wad of cash. Newt is obviously in love with this woman. A huge cluster of sexual harassment and sensitivity in the workplace flyers are pinned to the wall behind Newt.

NEWT  
Sally, I don't get it. You are so stupid hot, why didn't you become a model? Why would you be a lab technician? Your life could be so easy, people just handing stuff to you, and instead you're here? I mean, what is the deal?

GARY  
(to Newt, under his breath)  
Do you not remember *anything* the sexual harassment instructor said last month?

NEWT  
(whispering back to Gary)  
I remember what she said in bed.  
(imitating a woman's voice in the throes of passion)  
(MORE)

NEWT (cont'd)  
"Oh, Newt! Oh, Newt! You're so  
awesome! And surprisingly large!"

Gary laughs like a fourth-grader. Sally finishes her analysis, turns around and smiles at the two men.

SALLY  
If you two clowns are finished?  
Okay, first of all, your perp's  
money is not actually money. It's  
fake. It's really good fake, but  
it's fake.

GARY  
(to Newt)  
Holy shit, this is big time. You  
blow up a building, and I come up  
with important evidence. And I'm  
supposed to be more like you?

Newt sticks his tongue out at Gary and makes a childish noise. Gary takes out a small piece of paper and begins to fold it in intricate patterns as Sally talks.

SALLY  
I found something interesting on  
the money. There was an almost  
untraceable amount of slightly  
irradiated asbestos. And I happen  
to know that the only place in Los  
Angeles where one might find this  
sort of dangerous material is a  
series of condemned warehouses deep  
in Burbank that were once used to  
store the left-over equipment from  
the atomic bomb experiments in  
World War II.

NEWT  
Wow. How do you know that?

SALLY  
I know pretty much everything there  
is to know about chemicals and  
where to find them.

NEWT  
But you can just retain all that  
information, you don't have to look  
anything up?

SALLY  
Now do you see why I didn't go into  
modeling?

NEWT  
(after a beat)  
No.

Gary puts down the folded paper, which resembles...a wadded up piece of paper. Sally looks at it, confused.

NEWT (cont'd)  
He does origami.

Gary is proud.

SALLY  
What is it?

NEWT  
Gary?

GARY  
It's a dragon, don't you see it?

They don't.

GARY (cont'd)  
It's a work in progress. I'm taking a class on the internet. Keep it, Sally, it's yours.

SALLY  
Thanks.

GARY  
Come on, Newt, we've got to talk to the captain about getting the Secret Service on the line. This is bigger than us.

Newt, challenged in front of Sally, puffs out his chest and gets a determined look in his eye.

NEWT  
It's not bigger than us. We don't need the Secret Service.

GARY  
We have to involve them. Counterfeit money is their territory.

NEWT

Oh, come on. My grandfather, God rest his soul, was in the Secret Service, and he taught me everything I could possibly need to know about tracking the funny money. It's in my blood. Plus, Grandpa died under mysterious circumstances on his last case: breaking up a Swiss counterfeiting ring.

GARY

You think there's a connection?

NEWT

How many Swiss counterfeiting rings could there be?

GARY

That's pretty thin.

SALLY

Newt, you do need to call the Secret Service.

NEWT

We will, we will. My sweet buttercup. As soon as we have a look at those warehouses. You know, we should be sure something big is going on before we waste their time, no?

GARY

No.

NEWT

Let's hit it.

GARY

I just said no.

NEWT

No means yes.

Sally frowns at Newt.

NEWT (cont'd)

Not in your case. Just with Gary. Come on.

He grabs Gary by the shirt and yanks him out of the lab. Sally picks up the piece of paper, folds it into a proper origami dragon, and puts it back on the counter before getting down to work.

INT. NEWT'S APARTMENT - A BIT LATER

Newt is pulling out a giant bag of cat food and pouring it into a gigantic baker's bowl. He has at least four dozen cats. He then pulls a gallon of milk out of the fridge and pours the entire contents into another gigantic baker's bowl on the floor next to the first one. The cats meow happily and eat ravenously. They often pause from their eating to rub Newt and Gary on the legs.

GARY

If you are so gung ho to get to those warehouses, then why the hell did we have to stop here?

Gary sneezes.

NEWT

These are my babies. They need their food. The warehouses aren't going anywhere.

GARY

I should've waited in the car, I told you.

He sneezes again, a violent series of them.

NEWT

The allergies are all in your mind. You hang out with my kitties, you'll get over it, I'm telling you.

GARY

That's ridiculous.

NEWT

No it's not. Allergies are not real.

GARY

You've said a lot of dumb things, but I think that's the dumbest. Let's go find some asbestos, that'll be better for me to breathe.

NEWT

We've got one more stop before we hit the warehouses.

GARY

Of course we do.  
(to himself, in disbelief,  
as he exits)  
"Allergies are not real."

Gary heads outside. Newt looks at all his cats, and suddenly finds himself overcome with emotion.

NEWT

I love all you guys! You are the best cats in the world!

He hugs as many of them as he can. Then, on the way out the door, he says to himself:

NEWT (cont'd)

Weird. Why'd I get all sentimental all of a sudden? I never do that.

INT. GARY'S CAR - MOMENTS LATER

Gary and Newt are driving along the busy 101 Freeway.

GARY

Where are we going? You need groceries or something?

NEWT

Nope. We're heading to a certain video game development company that just happens to be on the way to Burbank.

GARY

What? No. I'm not bothering Belinda at work.

NEWT

You asked her to marry you.

GARY

And she said no.

NEWT

Are you really going to let her get away that easy?

Gary grimaces, seeing Newt's point.

NEWT (cont'd)

All you need is one red rose and a bit of poetry.

GARY

Poetry?

NEWT

Yeah, you've got some favorite romantic poetry, right?

GARY

I don't read poetry. I read the paper.

NEWT

You may not read it...

Newt opens Gary's glove box and shuffles around for something. He pulls out a CD. Gary looks at it, confused.

GARY

Journey's Greatest Hits?

NEWT

No one ever wrote better love songs.

Gary looks doubtful.

INT. SEA OF CUBICLES, BELINDA'S WORKPLACE - LATER

Belinda is holding court in her cubicle, surrounded by a handful of COMPUTER NERDS. They are all obviously smitten with her as she is the hottest woman whose ever allowed them to get this close, and she obviously enjoys the attention.

COMPUTER NERD #1

I loved what you did with level six of The Annihilator Seven, the baby pictures on the back wall were a great touch.

BELINDA

Thank you. I love the work, what can I say?

COMPUTER NERD #2

You're awesome.

BELINDA  
 (with a friendly smirk)  
 True enough.

Gary appears out of nowhere with a red rose in one hand, and the liner notes from Journey's Greatest Hits in the other. Belinda is surprised beyond words. The Geeks look a bit aggravated by the interruption. Gary hands her the rose and begins to recite the following lyrics:

GARY  
 Highway run; Into the midnight sun;  
 Wheels go round and round; You're  
 on my mind; Restless hearts; Sleep  
 alone tonight; Sendin' all my love;  
 Along the wire; They say the road;  
 Ain't no place to start a family;  
 Right down the line; It's been you  
 and me; And lovin' a music man;  
 Ain't always what it's supposed to  
 be; Oh girl you stand by me; I'm  
 forever yours--faithfully.

The Geeks expressions all turn from aggravation to admiration.

COMPUTER NERD #2  
 Journey is awesome.

Gary gives Belinda a meaningful look, then turns and walks back out of the office. Belinda is touched.

EXT. SERIES OF ABANDONED WAREHOUSES - LATE AFTERNOON

We see a giant establishing shot of Gary and Newt pulling up to the first in the series of these warehouses in deep Burbank. The dirt roads around the beaten up old buildings are very dusty, and littered with glass from broken windows, presumably destroyed by bored teens throwing rocks.

EXT. FIRST WAREHOUSE - CONTINUOUS

Gary and Newt get out of the car.

NEWT  
 I'm proud of you, man. And I think  
 "Faithfully" was the right way to  
 go.

GARY  
 Thanks. She seemed impressed.

NEWT  
Love is impressive.

Gary looks around at their surroundings.

GARY  
Do you really think we're going to  
find anything out here?

NEWT  
You heard what Sally said.

GARY  
She is a genius.

NEWT  
Well, I don't know about that. She  
didn't go into modeling.

GARY  
Newt, are you really that dense, or  
do you just play it up for comic  
effect?

NEWT  
You'll never know. Just like  
Jessica Simpson.

GARY  
No, I'm pretty sure she's just an  
idiot.

They throw open the giant front doors to the warehouse and  
step inside.

INT. FIRST WAREHOUSE - CONTINUOUS

The place is big and empty, and as they step inside, a  
massive amount of pigeons are disturbed and go flying around  
the place.

GARY  
Look's empty to me.

NEWT  
Well, there's the pigeons.

GARY  
Should we question them?

NEWT  
Let's hit the next one.

EXT. FOURTEENTH WAREHOUSE - MUCH LATER

Gary and Newt pull up to the next warehouse. Gary is obviously no longer interested in the investigation as they get out of the car and walk up to the front doors.

GARY

Are you getting tired of this? You know, because our shift is over and we can go home now.

Newt spies some tire tracks alongside the building.

NEWT

Look at that.

GARY

Yes, Newt, they are tire tracks. Probably from the car driven by the teenagers who come out here to drink, make-out, break windows, and contract cancer from asbestos exposure which is exactly what we're working on right now.

NEWT

You need to stop feeling sorry for yourself and start figuring on how to get Belinda back.

GARY

Well, I figure I need to grow out my hair. And develop a crush on a lab technician. And get a bunch of cats. And spend all of my time in Burbank looking through empty warehouses. So far, I'm one for four. That's twenty-five percent Newt.

NEWT

You're not going to make me stop loving you, man.

Newt stops, having heard something. Gary starts to speak again, but Newt holds a finger up to his lips to signal quiet. Gary rolls his eyes. Newt quietly enters the warehouse through a small door on the side of the building. Gary follows.

INT. FOURTEENTH WAREHOUSE - CONTINUOUS

Newt and Gary find this warehouse is not empty. In fact, there are several cars parked in front of them, and in the far corner of the warehouse are a group of people standing around some washers and dryers and computers and printing presses.

Gary and Newt duck behind one of the cars.

NEWT

(whispering)

I think we've found what we're looking for.

GARY

(whispering)

We need to get back outside and call for back-up.

NEWT

(whispering)

One sec. I want to get a better look.

They both peer out from behind the car at the counterfeiters. The entire crew of them have blonde hair and all look like they could be sons of Gary Busey. A few of them are working the washers and dryers, while the rest stand around a television set. They are watching the counterfeiting montage sequence with Willem Dafoe from *To Live and Die in LA* and are commenting on Dafoe's performance with a certain amount of reverence. They all have Swiss accents.

HEAVY #1

He is so good. It's like he was a counterfeiter. Don't you think, Valentin?

The group's leader, VALENTIN, in his seventies but still huge and imposing, nods ominously.

VALENTIN

He has always been excellent.

Newt looks at Gary.

NEWT

(whispering)

They must use this place because it's so toxic they figure who the fuck would come here?

GARY  
 (whispering)  
 Are these guys Swiss?

NEWT  
 (whispering)  
 Sounds like it.

GARY  
 (whispering)  
 I thought they were neutral?

NEWT  
 (whispering)  
 Not when it comes to money, baby.

GARY  
 (regular voice)  
 "Baby"?

A gun shot rings out, and a bullet grazes the car just above Newt's head.

NEWT  
 They know we're here.

GARY  
 (sarcastic)  
 Couldn't see that coming.

VALENTIN  
 Get the whispering invaders!

He beckons at several of his heavies to head toward the cars. Newt and Gary pop up from behind the cars and are immediately fired upon. They return fire, then drop back down.

VALENTIN (cont'd)  
 Gas tanks!

Gary looks at Newt.

GARY  
 Did he just say...?

NEWT  
 Run.

Newt and Gary jump up from behind the car as bullets are fired and hit the gas tank. Newt jumps up onto the roof of the next car and Gary follows as the first car launches into the air and flips over from the explosion.

Newt and Gary run across the roofs of all the cars as each one is targeted for explosions by the Swiss gangsters. Newt and Gary barely miss getting killed by each of the cars exploding and flipping behind them as they sprint and jump to the end of the line of cars.

VALENTIN

Destroy everything and evacuate!  
And kill those cops!

Valentin runs out of the warehouse while his underlings set fire to all their equipment. Heavy #1 looks a little sad as he sets the television and DVD player on fire while Willem Dafoe works his magic.

Meanwhile, Newt and Gary are trapped in the corner of the warehouse, using a wall of fire created by the explosions as their only means of shelter from the gunfire. They talk as they continue to shoot through the wall of fire at the bad guys.

NEWT

They're taking off!

GARY

Let 'em go! We're outnumbered! And  
we're almost on fire!

NEWT

Let's find a way out of here!

Gary looks around to see a window behind them. Newt drops two of the gangsters and the rest start to take off.

GARY

Window!

NEWT

You first!

Gary jumps through the window, smashing glass as he does so. Guns shots continue to fire through the window and land in the dirt all around him.

EXT. FOURTEENTH WAREHOUSE - CONTINUOUS

Gary jumps up from the ground, cut up from the glass, and runs to the corner of the warehouse to see several black SUV's taking off down the dirt road alongside the warehouses.

Newt comes through the window, bullets whizzing all around him. When he hits the dirt, he doesn't get up.

GARY

Let's go, Newt! You wanted a chase,  
you got one!

Newt still doesn't get up. Gary runs over to him and sees that he has taken a bullet in his chest. Newt looks up at him, apologetic.

NEWT

Almost got away.

Gary holds Newt in his arms. Newt dies, staring at his partner.

GARY

No, buddy, hang on, hang on, don't  
go...

Sirens sound in the distance as a giant fireball explodes out from the warehouse windows. Gary is so upset, he doesn't notice.

EXT. CEMETERY - DAY

It is the final moments of Newt's funeral. The entire force is present, including Sally, as the casket is lowered into Newt's grave. Gary stands with Belinda next to Newt's grandmother, RAYLENE. Gary is having a lot of trouble keeping it together. As people begin to disperse to their cars, Gary turns to Raylene.

GARY

Raylene, I'm sorry about Newt.  
I'm...sorry.

RAYLENE

(distant)  
He was my only grandson.  
(suddenly laser-sharp)  
You just make sure you find the rat-  
bastards that did this.

Raylene is led away by a FRIEND. Gary stares after her.

GARY

But there's nothing I can do.

BELINDA

What do you mean?

GARY

The Secret Service has taken over the case. I've been completely shut out.

DANNY HOWE, a lawyer in a thousand dollar suit, approaches Gary.

DANNY HOWE

Mr. Kaplan? Gary Kaplan?

GARY

Who wants to know?

Danny Howe hands over a business card.

DANNY HOWE

Danny Howe. I was Newt's attorney, executor of his estate, that sort of thing.

GARY

Terrific.

DANNY HOWE

Anyway, I'm very sorry to spring this on you at this time, but I wanted to make sure none of the cats died.

BELINDA

What are you talking about?

Danny Howe hands over official legal documents.

DANNY HOWE

Newt left specific instructions in his will naming Mr. Kaplan guardian of his cats.

GARY

But I'm allergic to cats.

DANNY HOWE

All perfectly legal. Just wanted to make sure the little darlings didn't get lost in the shuffle. Nobody wants to find an apartment full of dead cats. Again, my deepest sympathies.

Gary turns to Belinda.

GARY

I don't think I can do this anymore.

BELINDA

What do you mean?

GARY

Being a cop. I'm sick of it. Sick of the red tape, sick of the stress, sick of the endless bullshit. I can't let it all blow past me like Newt did. I can't do this without him.

BELINDA

What are you going to do?

Gary thinks long and hard. Then,

GARY

I'm gonna go feed the cats.

INT. NEWT'S APARTMENT - LATER

Gary enters Newt's apartment and is swarmed by MEWING cats. He starts sneezing violently, scaring some of the felines away.

He goes into the kitchen and mechanically pours cat food into the giant bowl, then dumps a gallon of milk into the other giant bowl. The multitude of cats start feeding and the apartment fills with the low hum of a bunch of cats PURRING.

Gary collapses on the living room couch, drained of energy. He spies a picture on the coffee table and picks it up. It's a photo of he and Newt in better times, both smiling. Gary stares at the picture as the cats congregate around him. Gary smiles sadly at the memory of his lost partner. After a moment, he sneezes violently. The cats scatter.

EXT. GARY KAPLAN'S VALLEY APARTMENT - THE NEXT DAY

It is early in the morning and Gary's radio alarm is going off again, Mariachi music playing through the tiny, crappy speaker.

## INT. GARY KAPLAN'S VALLEY APARTMENT

Gary is asleep in his rumpled old bed. His gun and badge are on the floor. His head is covered in pillows.

Across the room, an umbrella floats into the air and starts to poke Gary. Gary slaps at the umbrella, half asleep and not realizing what's happening. The umbrella floats to the ground and Gary's reading lamp swings over his head.

Gary, groggy, starts to get up, hits his head on the lamp, and yelps. He rubs his stinging head, then focuses on a figure that appears at the foot of his bed. It is the ghost of Newt.

NEWT

Boo!

Gary is annoyed.

GARY

Gimmie a break, Newt. Why do you---  
 (realizing he is seeing  
 his dead partner)  
 AAAAAAAAAAAAAAAAAAAAAAHHHHHHHHHHH!

Gary hides under his blanket.

GARY (cont'd)

(terrified)  
 It's just a bad dream, it's just a  
 bad dream...

Gary peeks out from under the covers. Newt is gone. Gary relaxes.

GARY (cont'd)

Jesus...I gotta get it together.

Gary gets up and staggers to the bathroom. He looks and feels like hell.

## INT. GARY'S BATHROOM

He grabs his toothbrush, squeezes a giant glob of toothpaste onto it, and starts vigorously brushing his teeth.

The mirror door of the medicine cabinet directly above the sink starts to vibrate wildly. Gary leans closer to inspect the odd behavior. As soon as his head is close enough, the door swings open and hits him in the face.

GARY  
 (grabbing his head)  
 OW! What the fuck?!

Newt appears in front of Gary, excited.

NEWT  
 Can you see me? Can you see me now?

Gary's eyes go wide as he looks at the ghost of Newt.

GARY  
 (still cradling his head)  
 Oh, no. I'm going crazy.

Newt starts to fade away.

NEWT  
 No! No, I'm really a gh--

Newt is gone.

Gary wanders out of the bathroom.

INT. GARY'S KITCHEN

Gary puts a couple slices of bread in the toaster. The toaster leaps up and pegs him in the face.

GARY  
 (grabs his head again)  
 AAAHH! What's wrong with my  
 toaster?!

Newt appears in front of Gary again.

NEWT  
 Gary, it's me! Newt! It's really  
 me! You gotta keep hittin' yourself  
 in the head so you can see me--

Newt vanishes again. Gary stares at the empty space.

GARY  
 (rubbing his face)  
 Fuck that.

A frying pan slams into Gary's face. Gary hits the floor. He lies on the floor in a daze. Newt appears, standing over him.

NEWT

Sorry I have to keep hitting you.  
It's the only way you can see me -  
the harder you get hit, the longer  
you can see me. I don't know why.  
I'm new at this.

GARY

(confused and in extreme  
pain)  
New at what?

NEWT

At being a ghost.  
(then, realizing it's  
pretty cool)  
A ghost cop.

EXT. POLICE STATION - DAY

Gary pulls up to the station in his unmarked patrol car. He is arguing with Newt.

GARY

I'm telling you, there's nothing I  
can do. I'm off the case.

NEWT

So what? Let's just snoop around a  
little. Don't you want to find out  
who killed me?

Gary opens his door and gets out of the car. Newt steps right through his door. A few passing POLICE OFFICERS take note of Gary's one-sided conversation.

GARY

Of course I want to find out who  
killed you. How could you say that?  
But I don't think the Lieutenant is  
going to let me anywhere near the  
case.

NEWT

Then we'll just have to be sneaky.  
(switches train of  
thought)  
All right, you better hit yourself  
in the head.

GARY

What?

NEWT

It's been a while since the frying pan. I'm probably gonna fade soon. So, just, you know...

GARY

You know *what*?

NEWT

You know, give yourself a little tappity-tap.

Newt taps the sides of his head.

GARY

Are you serious?

NEWT

I'd do it for you, but I can't just start making things float around the precinct. Imagine the panic that would cause.

Gary thinks about it.

NEWT (cont'd)

C'mon, partner! I can't do this without you. Take one for the team!

Gary shakes his head. He can't believe what he's about to do.

GARY

This is so stupid. I'm gonna give myself brain damage.

NEWT

That's the spirit! Don't think about it, just do it! Go! Go! Go!

Gary summons the nerve and smacks his forehead into the roof of his car. All police officers milling about stop and stare at him for a second. Gary reels back from the car, holding his head.

NEWT (cont'd)

That's it! That's my partner! Now let's get in there and solve my murder!

Gary staggers toward the police station, his head in his hands.

INT. ROBBERY/HOMICIDE - MOMENTS LATER

Gary and Newt enter the robbery/homicide division offices and head toward their desks. Gary says hello to various OTHER DETECTIVES on duty.

Across the floor, LT. DICKERSON, the CO of the division, is in his glass-walled office, talking to two MEN IN SUITS. Dickerson notices Gary sitting down at his desk, then resumes his discussion with the men.

Gary starts looking through the paperwork on his desk. DETECTIVE KAMENETZKY, another robbery/homicide cop, sits nearby. He nods sympathetically at Gary, then resumes his own paperwork.

GARY

(to Newt)

So what the hell are we looking for?

NEWT

We need to go over this case with a fine-tooth comb. Everything we were investigating up until the moment I was killed.

A detective, ROY, walks by Gary's desk.

ROY

(to Gary)

Good to see you, Kaplan. Sorry about Newt. He was a good cop.

GARY

(to detective)

Thanks, Roy.

Roy walks away. Newt is touched.

NEWT

He really thought I was a good cop. That means a lot. Roy never has anything good to say about anybody.

GARY

Not until they're dead, anyway. What'd he call you last week?

NEWT

A "horny, tree-hugging hippie with delusions of grandeur."

Gary and Newt laugh at this. Kamenetzky notices Gary laughing and talking to an invisible friend, then goes back to his work.

GARY

(back at the paperwork)

Now you said you thought there was some sort of Swiss connection?

NEWT

(remembering)

Yeah! My grandfather was consulting on a counterfeiting case for the Secret Service about five years ago. He had connected the dots to a Swiss national when he was killed. The case hit a dead end after that.

GARY

And you think these may be the same guys?

NEWT

It's not much, but my instincts say yes.

Detective Kamenetzky is once again distracted from his paperwork by Gary's one-sided conversation. Kamenetzky starts to think that maybe Gary has gone off the deep end.

GARY

The Secret Service is never going to let us look at their case files. What do we do now?

NEWT

You better hit yourself in the head.

GARY

What?

NEWT

It's gotta be close to fade-out time for me. We can't afford a break in our concentration now.

GARY

I can't keep doing this forever.

NEWT

You'll get used to it. Use the lamp.

Aggravated, Gary grabs his desk lamp. He looks around to see if anyone is watching. Kamenetzky buries his face in his paperwork as Gary gives the office a once-over. Kamenetzky looks up just in time to see Gary clobber himself over the head with his own desk lamp. Kamenetzky has no idea what to make of this.

GARY  
(really hurting this time)  
Man, that hurts.

NEWT  
We'll get you some Motrin or something.

GARY  
I wanna stop.

NEWT  
Stop what?

GARY  
(almost crying)  
I wanna stop hurting myself!

Kamenetzky's jaw drops when he hears this. He quietly gets up and heads toward Lt. Dickerson's office while Gary sobs.

NEWT  
(trying to comfort Gary)  
It's gonna be all right, partner.  
We're gonna get through this together.

GARY  
Together? What are we going to get through together? You're dead and I'm headed for a concussion.

Across the floor, Kamenetzky interrupts Lt. Dickerson, excitedly pointing at Gary and miming hitting himself in the head with a desk lamp.

NEWT  
One thing at a time, Gary.

GARY  
Why don't you just go to heaven or wherever?

NEWT  
I would have, but I couldn't figure out how to get there.

GARY  
No light at the end of a tunnel?

NEWT  
No tunnel.

GARY  
Are you dizzy?

NEWT  
No.

GARY  
I'm dizzy. Very dizzy.

Lt. Dickerson leans out his office door as Kamenetzky hurries back to his desk.

LT. DICKERSON  
Kaplan! My office! Now!

Gary and Newt snap to attention.

GARY AND NEWT  
Yes, sir!

Gary looks at Newt.

GARY  
What are you doing?

NEWT  
What?

GARY  
(re: Lt. Dickerson)  
He can't hear you.

NEWT  
Force of habit. He's very imposing.

Lt. Dickerson stares at Gary talking to an empty chair.

LT. DICKERSON  
Kaplan! I said now!

He heads back into his office. Gary and Newt follow.

INT. LT. DICKERSON'S OFFICE - CONTINUOUS

Gary enters the Lt.'s office. Newt walks right through the glass walls. The two men in suits stand at the Lt.'s desk.

Lt. Dickerson takes a long pull from a coffee mug that reads "Official Police Coffee Only - No Cream, No Sugar, No Bullshit", then lays into Gary.

LT. DICKERSON  
Just what the hell are you doing  
here, Kaplan?

GARY  
Nothing, sir. Just felt like  
catching up on my paperwork.

NEWT  
(to Gary)  
Good cover.

GARY  
(under his breath, to  
Newt)  
Shut up.

LT. DICKERSON  
What did you say?

GARY  
(alarmed)  
What? Nothing!

LT. DICKERSON  
Word is you're acting a little  
strange today. Babbling to  
yourself. Talking to a chair about  
a case you're not supposed to be  
working on.

NEWT  
(to Gary)  
It's that Kamenetzky. He's so nosy.  
I hate him!

GARY  
(under his breath, to  
Newt)  
Will you stop?

LT. DICKERSON  
No, I will not stop, detective.

GARY  
(snaps his attention back  
to Lt. Dickerson)  
No! Sir, I didn't mean--

LT. DICKERSON  
 I know you've had a rough time. And  
 I know you want to bring your  
 partner's killers to justice. But  
 it's out of our hands now.

Lt. Dickerson nods at the two men in suits.

LT. DICKERSON (cont'd)  
 These two agents from the Secret  
 Service are in charge of the case  
 now.

The first man, AGENT JOHN BADHAM, leans forward.

AGENT BADHAM  
 Detective Kaplan, I'm Agent Badham,  
 and this is my partner, Agent  
 Stokes.

The second man, AGENT FRANK STOKES, gives a little wave.

AGENT STOKES  
 We're really sorry about your  
 partner. He sounded neat.

NEWT  
 (to Gary)  
 "Neat"? Is this guy twelve?

GARY  
 (under his breath, to  
 Newt)  
 Ixnay with the alking-tay.

AGENT STOKES  
 (confused)  
 What?

AGENT BADHAM  
 We want to assure you that we're on  
 the job 24-7 and we'll find these  
 guys.

NEWT  
 (to Gary)  
 I don't think these two idiots  
 could find lunch.

GARY  
 (under his breath, to  
 Newt)  
 They're not idiots!

Badham and Stokes become confused. Dickerson becomes angry.

LT. DICKERSON

That's enough, Kaplan! Why don't you pack it in for the day?

NEWT

(to Gary)

I can't believe this! Dickerson's gone crazy!

GARY

(losing his patience -  
practically screaming at  
Newt)

Dickerson is not crazy, and will you stop talking in my ear!

Dickerson, Badham, and Stokes stare at Gary. To them, it appears as if he has just yelled into thin air.

LT. DICKERSON

Okay, that's it, Kaplan. I want you to go home right now. But first, I want you to see the shrink.

Gary is crushed. Newt becomes excited.

NEWT

(to Gary)

The shrink! Awesome! She's totally hot!

Gary heads out the Lieutenant's door, and Newt passes through the wall.

INT. POLICE STATION - CONTINUOUS

Just outside of the office, Gary is surprised to run into Belinda.

GARY

Hey, Belinda, what are you doing here?

BELINDA

I've been thinking about you, and I just wanted to stop by and let you know you're not alone.

Gary glances at Newt.

GARY  
I'm definitely not alone.

BELINDA  
Well, good, I'm glad you know I'm here for you. I still love you, you know.

GARY  
I love you, too.

Gary is visibly happy by Belinda's admission. Newt smiles.

NEWT  
Goddamn Journey. Works every time.

BELINDA  
I'm worried about you, Gary. You look like hell. Maybe you should take some time off.

GARY  
That's what the Lieutenant said. He wants me to see the shrink first.

NEWT  
Which is fantastic, because she's hot.

Gary gets annoyed with Newt.

GARY  
Come on, man.

BELINDA  
What?

GARY  
What? Huh? Nothing. I just say that to myself to get my spirits up, you know.  
(then, demonstrating)  
Come on, man. Buck up. Come on.

BELINDA  
(suspiciously)  
Okay.

GARY  
Can we get together later?

BELINDA  
Sure, after work?

GARY  
After work.

INT. POLICE PSYCHIATRIST'S OFFICE - LATER

Gary sits uncomfortably in a large leather chair. DR. KELLY, an attractive psychiatrist in her mid-thirties, makes notes on a tablet. Newt is obviously as smitten with Dr. Kelly as he is with Sally.

NEWT  
My, God, she's beautiful. Will you  
just look at those knockers?

Gary shakes his head, "no." Newt walks over to Dr. Kelly, passing into her desk, and puts himself at face-level with her chest.

NEWT (cont'd)  
Go ahead, treat yourself. She's not  
even looking at you right now,  
she's busy writing down how crazy  
you are. Take advantage of the  
situation. Give these beautiful fun  
bags the once-over they deserve.

Gary shakes his head again.

NEWT (cont'd)  
Please, please, for me. Just give  
the tiniest of glances to her  
spectacular, heaving, bazoombas.

GARY  
(as quietly as he can)  
I will *not* look at the bazoombas!

Dr. Kelly looks up from her notes.

DR. KELLY  
What?

GARY  
(caught)  
What?

DR. KELLY  
I thought you said something.

GARY  
No...just clearing my throat.

Gary tries to make a throat clearing noise that sounds like "bazoombas." Dr. Kelly returns to Gary's file.

DR. KELLY

Detective Kaplan, the Lieutenant says you've been exhibiting some strange behavior today.

GARY

Like what?

DR. KELLY

He says you hit your head on a drinking fountain on the way to my office.

NEWT

(to Gary)

You slipped.

GARY

I slipped.

DR. KELLY

He also says you were observed hitting yourself in the face with a desk lamp and talking to an empty chair.

NEWT

(to Gary)

That's a little harder to explain.

GARY

I slipped?

NEWT

She's going to commit you. You should grab her boobs, it won't matter now. Damn, this woman's on fire! Especially her boobs!

(a thought strikes him)

Hey! I just had a breakthrough!

GARY

What are you talking about?

DR. KELLY

I'm not talking. Currently I'm just watching you talk.

Gary smiles uncomfortably at her, but his attention is drawn back to Newt.

NEWT

Grandpa's old case files! He used to keep copies in case there was a fire at the office. They're all up the attic at the house.

GARY

Raylene's place?

DR. KELLY

Are you feeling dizzy, detective?

GARY

Yes. Very. I've been hit in the head several times today.

DR. KELLY

I understand you've been hitting yourself.

GARY

No, no. I've been slipping.

NEWT

(in his own world)

Yeah! I bet there's some clues there!

GARY

(forgetting his pain for once second)

That actually may be a real break.

NEWT

Hit yourself in the head again, grab her boobs, and lets get out of here.

Gary picks up a book and hits himself in the face. Dr. Kelly stares at Gary, then starts writing new notes on her tablet.

GARY

May I go to the bathroom?

DR. KELLY

I suppose. Come right back.

GARY

Thanks.

Gary leaves. Newt grabs Dr. Kelly's breasts. She jumps and looks around the room, terrified.

NEWT  
This is awesome.

He leaves.

EXT. LA STREET - DAY

Gary and Newt drive down the road on the way to Raylene's place.

INT. GARY'S CAR - CONTINUOUS

NEWT  
I touched the doctor's boobs.

Gary stops in his tracks.

GARY  
You didn't.

NEWT  
Well, I figured if she thought there was a ghost, then she'd have to realize why you're acting like such a freak.

GARY  
Newt. Listen. She isn't going to think there is a ghost, she's going to think it was all in her head. And you need to remember what you learned in the sexual harassment course.

NEWT  
I think that stuff only applies to people who are...alive.

GARY  
No, Newt. It applies to everyone, especially people who are invisible to everyone who doesn't continually smash themselves in the face.

NEWT  
Killjoy.

GARY  
Promise me you won't ever do that again.

NEWT

I promise, I guess.

GARY

You really don't understand why what you did is wrong, do you?

NEWT

I just think dead people should be able to grab whatever boobs they want, okay?

EXT. LA STREET - CONTINUOUS

They pass by a cemetery in the lot next to Raylene's house.

GARY

I forgot there's a cemetery right next to your grandmother's place.

NEWT

Yeah it always gave me the creeps. There are a lot of criminals buried there.

The car pulls up across the street from Raylene's.

EXT. RAYLENE'S HOUSE - CONTINUOUS

Newt and Gary get out of the car approach the front door of the very grandmotherly home, complete with dainty flower beds and cute decorations adorning the house. Gary knocks and Raylene answers, surprised and happy to see Gary.

RAYLENE

Gary, baby! What brings you here?

GARY

Oh, well, I'm doing a little secret investigation into Newt's...what happened to Newt.

RAYLENE

Oh?

GARY

I'm not supposed to, but I feel compelled by an outside force to take action.

RAYLENE  
I know exactly what you mean.

GARY  
You do?

RAYLENE  
Yes. Come inside, sweetie.

NEWT  
Tell her I said hello.

GARY  
No.

RAYLENE  
What?

GARY  
Nothing. Just clearing my throat.

He pretends to clear his throat again, making a "no" sound as he does.

INT. RAYLENE'S FRONT HALLWAY - CONTINUOUS

Raylene leads Gary down her front hall.

RAYLENE  
What can I do for you?

GARY  
Well, this is going to sound strange...

NEWT  
Just tell her. She'll understand.

INT. RAYLENE'S KITCHEN - CONTINUOUS

They enter the kitchen. There is a bottle of scotch on the kitchen table. Raylene opens the fridge and takes out a pie.

RAYLENE  
You want some pie? Newt always liked to stop by for pie when he was on a tough case. He said it helped him think.

Gary looks at Newt questioningly. Newt shrugs.

GARY

I think he probably just liked the pie, Raylene. He was more into blowing things up than thinking things through.

Raylene laughs.

NEWT

Hey!

RAYLENE

That's probably true. I'll bet you miss him.

GARY

Actually, I feel like he's right here with me.

RAYLENE

You two were the best of friends.

GARY

Always will be.

Newt looks at Gary, touched.

NEWT

That's the nicest thing you've ever said about me! I bet you regret not telling me that before I died.

Gary shoots him a deadpan look.

GARY

Raylene, Newt once mentioned to me that your late husband kept copies of his old case files in the attic. Is that true?

RAYLENE

(taken aback)

Why, yes, that's true. Why would he mention that?

GARY

We were very close. We knew everything about each other.

RAYLENE

(more taken aback)

I thought he liked girls?

GARY

He did.

NEWT

Dug yourself a hole there, didn't ya pal?

GARY

But, he did like to share with me, you know, we spent a lot of time just sitting around and waiting at stake-outs and such things.

Raylene looks at Gary suspiciously.

RAYLENE

Were you in love with my grandson?

Newt doubles over laughing.

NEWT

You ain't getting out of this one!

Gary rolls his eyes slightly and gives in.

GARY

Yes, Raylene, I was secretly in love with your grandson.

RAYLENE

Well, that's...okay. I can understand you loving him, he was such a wonderful boy.

NEWT

With a sweet, sweet ass.

GARY

Raylene, could I see the attic?

She thinks for a second.

RAYLENE

It's been so long since I've been up there, I don't know what I did with the key. Let me go have a look. Help yourself to some pie and scotch if you want.

She exits. Newt bursts into laughter.

GARY

It's really not that funny.

NEWT  
You should hit yourself in the head  
again.

GARY  
You're not fading.

NEWT  
But I could, and then I might be  
lost forever. And you love me.

Gary grabs a cookbook off the counter and whacks himself with  
it.

GRANDPA (O.S.)  
You don't have to do that, you  
know.

In the kitchen doorway stands the ghost of an old man,  
GRANDPA. Newt's eyes open wide with surprise.

NEWT  
Grandpa!

GRANDPA  
Hey ya, Newt.

Grandpa and Newt give each other a hug.

NEWT  
Gary, this is my Grandpa.

GRANDPA  
Hey ya, Gary.

GARY  
Hi.

GRANDPA  
What gave you the idea that you had  
to hit yourself in the head to see  
Newt?

GARY  
Newt did.

GRANDPA  
(to Newt)  
You were never much of a detective,  
always blowing things up and never  
figuring things out.

GARY

That's what I said!

NEWT

But the first time he saw me, he had just been hit in the head...

GRANDPA

Look, as long as a person is open to seeing ghosts, and the ghosts want to be seen, then presto-bingo, okay? Gary's probably not a big believer in ghosts, am I right?

GARY

Not until very recently.

GRANDPA

He got hit in the head, his defenses were lowered, and he saw you. But once he believed it, there was no need for all the hitting.

Gary looks angrily at Newt.

NEWT

How could I know?

GRANDPA

After you're dead for awhile, you just start knowing the rules.

NEWT

I'm only just dead, Gary!

Gary just glares.

NEWT (cont'd)

The first three or four times were still necessary. You can't argue that.

Gary rubs his head.

GARY

I want to kill you, right now.

Newt starts with the obvious retort.

GARY (cont'd)

Don't say it!  
(then, to Grandpa)  
(MORE)

GARY (cont'd)

If I'm open to seeing ghosts, how is it that I'm not seeing you guys all over the place?

GRANDPA

A ghost's default state is invisible. If you want to be seen so you can scare little children or what-have-you, there you go.

GARY

I wish you had shown yourself a little earlier. I think I may have permanent brain damage.

GRANDPA

Sorry, kid. Ghosts are only allowed to be around whatever they chose to haunt during the interim period. I chose to haunt single malt scotch.  
(he points at the scotch on the table)  
In Newt's case, he chose you.

GARY

Can Raylene see you?

GRANDPA

Nope. She's not open.

NEWT

I don't remember choosing Gary.

GRANDPA

No one ever remembers what happens in the interim periods. You remember choosing to be born?

NEWT

No.

GARY

No one remembers anything from before they were born.

NEWT

(realizing)  
Actually, I do.

GARY

You do?

NEWT

Yeah, I used to be a ballet dancer.

GARY

Shut up.

NEWT

No, no, I remember! And before that...I lived in another dimension and piloted a spaceship!

GARY

Shut up.

NEWT

I'm serious.

GARY

How come I don't remember anything like that?

GRANDPA

You only get to remember past lives if you choose to move to the next realm.

GARY

The ghost realm?

GRANDPA

Or beyond.

GARY

This is really confusing.

NEWT

You can haunt scotch?

GRANDPA

Don't worry about it.

(then)

You've got more immediate fish to fry. Which is the real reason I popped in. I was killed by this low-level counterfeiter who hangs out at the Chuck E. Cheese on Wilshire. They use that place as a safe-house.

GARY

Chuck E. Cheese is a front?

GRANDPA

Just that one.

Newt springs into action.

NEWT

Thanks for the tip, Grandpa. We'll come back to see you soon. Let's go, Gary.

GARY

(calling out)  
Raylene! Something just came up!  
I've got to go.

RAYLENE (O.S.)

Okay! Come back soon, maybe I'll have found that key!

Gary and Newt bolt out the door.

EXT. CHUCK E. CHEESE'S ON WILSHIRE - MOMENTS LATER

Gary and Newt pull into the parking lot and head inside the restaurant.

GARY

Okay, Newt, we're just checking things out. Don't make a scene.

NEWT

How can someone invisible make a scene?

Gary shoots him a look.

INT. CHUCK E. CHEESE'S ON WILSHIRE - CONTINUOUS

Gary walks in nonchalantly, scoping out the place. Newt is distracted by childhood memory when he sees the restaurant.

NEWT

Oh, man, I loved this place when I was a kid. Had every birthday party here. My mom used to hate it, my friends and I would get so crazy.

GARY

That's great, Newt, but we've got business to do.

Gary sees a small empty sandwich bag on the floor and bends over to pick it up. It is coated with a white substance.

GARY (cont'd)

What's this?

NEWT  
I want some pizza.

He grabs a slice off the nearest table.

GARY  
Newt...

A GROUP OF CHILDREN witness a slice of cheese pizza levitate from their table. They all begin screaming bloody murder.

NEWT  
Oh, shit! Sorry, Gary, I forgot!

GARY  
You mean you would have done that if they could see you? Just take a slice?

NEWT  
Kids love to share.

GARY  
Okay, kids, calm down. I'm a magician and I just wanted to impress you, see.

The kids quiet down for a second. A MOTHER comes over to the table.

MOTHER  
What is going on here?

GARY  
Nothing, I just...

NEWT  
I got this.

Newt picks up another piece of pizza, and now two are levitating. The kids really start screaming, which makes all the other kids in the restaurant join into the raucous.

SCREAMING CHILD  
Mom, magic is scary!!

GARY  
Good work, Newt.

NEWT  
Small misjudgment, no big deal. I liked the magician cover, and went with it...

Suddenly, from out of the kitchen, come a GANG OF DRUG DEALERS dressed in slick suits. One of them points at Gary.

DRUG DEALER #1  
Holy crap, it's a raid!

GARY  
What? I just want a piece of pizza!

NEWT  
Better run for cover, Gary.

Gary does so, jumping over the table of children and hitting the deck.

GARY  
Everyone get down!

The children and parents all hit the floor as the drug dealers open fire.

GARY (cont'd)  
Jesus Christ! There are kids everywhere!

Gary fires back as best he can but he can barely get any shots off as the onslaught is overwhelming. The entire restaurant is coming down around them in a hail of bullets.

GARY (cont'd)  
How did they know I was a cop?

NEWT  
You look like one.

He beckons at Gary's police issue gun and his holster.

GARY  
We have to draw their fire away from these kids.

Newt looks at enormous window that hasn't yet been destroyed by the gunfire.

NEWT  
Can't die doing this twice.

Newt jumps at the window, passing through it on his way out. Gary follows suit, but the window is too thick and he bounces off of it and into a tub of plastic balls. Gary recovers and runs out the front door, the drug dealers close behind him.

EXT. CHUCK E. CHEESE'S ON WILSHIRE - CONTINUOUS

Gary and Newt bolt for their car. Gary fires back at the dealers, which gives him just enough time to get in the vehicle and start it up. They tear out of the parking lot, and the dealers load up in three cars to give chase.

INT. GARY'S CAR - CONTINUOUS

GARY  
They're following us.

NEWT  
Go really fast.

Newt is working on the slice of pizza he managed to hang onto through the chaos.

GARY  
You can eat food?

NEWT  
Yeah.

GARY  
Are you sure?

Newt pulls himself up off the seat to see that bits of pizza have fallen right through him.

NEWT  
I guess not.

GARY  
My upholstery!

EXT. WILSHIRE BOULEVARD - CONTINUOUS

Gary tears down the street, the dealers in hot pursuit. The street is busy, and Gary has to weave from lane to lane to keep ahead of the dealers. The dealers continue to fire upon Gary's car.

INT. GARY'S CAR - CONTINUOUS

NEWT  
Oh, I know. Slow down.

GARY  
That's a really bad idea.

NEWT  
Trust me.

GARY  
Oh, okay, that always works out.

Gary slows down.

NEWT  
Just let them get really close.

GARY  
Of course, yeah, that makes good sense.

Newt starts to pull himself up and through the roof of the car.

GARY (cont'd)  
Hey, take the pizza.

Newt hesitates, then picks the pizza off the seat and throws it out as he gets on top of the car.

EXT. WILSHIRE BOULEVARD - CONTINUOUS

Newt pulls himself along the roof of the car, and onto the trunk. One of the dealers' cars pulls up close, and Newt lunges onto the hood.

INT. DEALERS CAR - CONTINUOUS

The dealers don't see Newt, but they feel a jolt when he lands on the hood.

DEALER #1  
What was that?

DEALER #2  
I don't know. Did you have the engine looked at like I told you?

DEALER #1  
Not yet.

DEALER #2  
Dammit, I told you...

Suddenly, Dealer #2 lurches in his seat as if he has just been sucker punched. He smacks into the driver, causing him to swerve all over the road.

DEALER #1  
Hey, man, cut it!

DEALER #2  
Something hit me.

DEALER #1  
What?

A Zippo lighter floats up from inside Dealer #1's pocket and the flame appears.

DEALER #1 (cont'd)  
What's happening?

The Zippo floats to the back seat, and falls. The back seat quickly catches fire.

DEALER #2  
We're on fire!

A backseat window rolls down.

DEALER #2 (cont'd)  
What'd you roll down the window for?

Dealer #1 looks horrified.

EXT. WILSHIRE BOULEVARD - CONTINUOUS

The burning car careens off the road, launches over a slight embankment and lands in the La Brea Tar Pits.

The other two dealers cars swerve to avoid the burning automobile and turn off in separate directions, leaving Gary's car alone.

INT. GARY'S CAR - CONTINUOUS

Newt is already back in the car, and the two of them watch as the car hits the Tar Pits.

NEWT  
That was awesome.

GARY  
 Yeah, it kinda was.  
 (then)  
 I'm in so much trouble.

SMASH CUT TO:

INT. LT. DICKERSON'S OFFICE - LATER

Gary is looking sheepish. Newt is standing behind Dickerson, making faces.

LT. DICKERSON  
 You leave a psyche session you are ordered--by me--to attend so you can shoot up a children's eatery, and then wind up on every news station getting chased down Wilshire Boulevard? By the way, it's you who are supposed to do the chasing! You are the cop! How the hell, might I ask, did this nonsense come to be? You idiot!

Gary is trying not to laugh at Newt's antics.

GARY  
 Well, Lieutenant, I was working on this lead, see...

LT. DICKERSON  
 Lead? What kind of goddamn lead winds up on fire in the La Brea Tar Pits?

GARY  
 (without thinking)  
 It has to do with Newt's death.

LT. DICKERSON  
 Newt's death? You're not supposed to be anywhere near that case!

GARY  
 (quietly, to Newt)  
 I told you.

LT. DICKERSON  
 What?

GARY  
 Nothing.

LT. DICKERSON  
Get out of my office!

Gary gets up and quickly walks out, Dickerson looking after him, more and more convinced he's nuts.

EXT. POLICE STATION - CONTINUOUS

Gary walks through the station, and is stopped by Sally.

SALLY  
Hey, Gary.

GARY  
Hey, Sally.

SALLY  
Those guys you set on fire weren't counterfeiterers. They were drug dealers. That bag you gave me was covered in pure cocaine.

GARY  
Drug dealers?

SALLY  
You looked cool on the news. Newt would have loved that.

Newt sees Frank and John leaving the station.

NEWT  
There goes the secret service guys. Let's follow them.

Newt takes off.

GARY  
Thanks, Sally. I've got to go.

Gary takes off after Newt.

EXT. SWISS EMBASSY - EVENING

Newt and Gary are parked outside of a well-manicured white house with a tall iron fence.

INT. GARY'S CAR - CONTINUOUS

GARY  
Sure is strange that they're here.

NEWT  
How long have they been in there?

Gary checks his watch.

GARY  
An hour and a half. Which means I  
need to get back to the station  
before I get fired.

NEWT  
Let's go inside.

GARY  
How? It's a heavily guarded  
building.

NEWT  
Buddy. You're talking to the ghost  
cop, here.

GARY  
Yes, I'm aware of that. That's why  
everyone thinks I'm cracked.

Newt gets out of the car and approaches the gate.

EXT. SWISS EMBASSY - CONTINUOUS

Newt walks up the front gate, reaches through and hits a button next to a bored SECURITY GUARD. The gate opens, and the guard becomes confused. Newt pulls a pen out of the guard's front pocket. The security guard watches in awe as his pen levitates before him. He tries to grab it, but it is pulled out of his reach. He tries again, but still fails.

Newt then chucks the pen down the street, and the perplexed guard chases after it.

NEWT  
Like a dog.

Newt beckons for Gary. Gary jumps out of his car and the two run up the Swiss Embassy driveway as the gate closes.

INT. SWISS EMBASSY - MOMENTS LATER

Gary and Newt are in an ornate and over-sized front room. There are several tables around the room, all of which hold trays of fancy chocolates.

GARY

A lot of chocolate here.

NEWT

I wish I could eat it. I love Swiss chocolate.

Newt looks sad. Just then, Valentin enters the room. Valentin stops in his tracks when he sees Gary.

VALENTIN

What have we here? The last remaining whispering invader.

Gary takes a moment to realize who he's looking at, then he charges him, fists in the air.

GARY

You smug son of a bitch! You killed my partner! You are under arrest!

NEWT

Bad idea...

Too late. Gary round-houses Valentin, who crumples to the ground. Gary pulls his gun on Valentin. Frank and John come running into the room.

FRANK

What the hell are you doing!?

JOHN

Holster that weapon, detective!

GARY

This is the guy who killed Newt!

Valentin gets up, rubbing his jaw and smiling.

FRANK

Diplomatic immunity.

JOHN

Diplomatic immunity.

VALENTIN  
Diplomatic immunity.

Frank and John look sorry for Gary, but Valentin is all smiles.

GARY  
Shit. I'm going to get suspended,  
aren't I?

Frank and John can only shrug apologetically.

GARY (cont'd)  
I'm going home.

Newt watches as Gary turns and walks outside. Gary grabs a chocolate as he passes a tray. Newt, not knowing what to say, follows.

EXT. SWISS EMBASSY - MOMENTS LATER

Gary walks back to his car, chewing angrily on the chocolate. Newt trails him.

NEWT  
This is just a minor setback,  
buddy. We'll get past this. That  
Valentin scumbag is as good as  
caught!

Gary explodes at Newt. To PASSERS-BY on the street, it appears as if Gary is screaming into thin air.

GARY  
NEWT, WILL YOU STOP IT, ALREADY!  
IT'S OVER!

NEWT  
What are you talking about?

GARY  
That guy is with the Swiss Embassy!  
We can't touch him! For Christ's  
sake, I can probably be charged for  
taking this candy!

Gary throws the remains of his chocolate at Newt. It passes right through him and splatters against Gary's car.

NEWT  
Nothin's over as long as we've got  
leads!

GARY  
What leads?

NEWT  
Well, we know the Swiss are involved in the counterfeiting ring. Probably the same people who killed grandpa...

GARY  
Your grandpa was killed by drug dealers, not counterfeiters! Sally said so.

NEWT  
Something doesn't add up there.

GARY  
It doesn't add up anywhere! All we've managed to accomplish is making me look crazy in front of the Lieutenant, the Secret Service, the Swiss, and the citizens of Los Angeles.

Gary glances at a nearby BUSINESSMAN, who stares wide-eyed at Gary's rant.

GARY (cont'd)  
(to Businessman)  
Yeah! I'm talking about you!

The Businessman skitters away. Gary opens the door to his car and gets in. Newt gets in the passenger side, passing straight through the door as he sits.

INT. GARY'S CAR

Gary goes to start the car, then puts his head on the steering wheel in defeated frustration.

NEWT  
(softening)  
Well...thanks, anyway.

GARY  
For what?

NEWT  
For trying. I mean, you're probably right. Valentin's got diplomatic immunity.

(MORE)

NEWT (cont'd)  
That's the end of the line. It's  
not like we can arrest him or  
anything.

GARY  
I'm sorry it played out this way,  
Newt. Maybe Stokes and Badham will  
turn up something useful.

Newt is looking past Gary, back towards the Swiss Embassy.

NEWT  
Maybe they already have.  
(points out the window)  
Look.

Gary looks across the street to see agents Badham and Stokes  
being escorted out of the Swiss Embassy by Valentin. The men  
shake hands and the agents leave. A limousine pulls up in  
front of Valentin. He gets in and the luxury car speeds off.

NEWT (cont'd)  
Are you thinking what I'm thinking?

GARY  
That trailing the Swiss Embassy  
official responsible for your death  
can only result in exacerbating the  
already tenuous grip I have on  
what's left of my career?

NEWT  
(continuing Gary's  
thought)  
That, and it might put us in a  
position where you have a really  
good reason to shoot him.

GARY  
Solid point. But I have a date, and  
I intend to keep it.

NEWT  
Oh, yeah. Belinda. Damn that  
Journey.

GARY  
We'll come back in the morning,  
okay?

Newt frowns like a disappointed child. Gary starts the car.

INT. BELINDA'S LIVING ROOM - NIGHT

Belinda and Gary are on the sofa enjoying a nightcap. Newt is sitting on the easy chair to the right of the sofa. Journey is playing on the stereo.

GARY  
How close are you to being done  
with the game?

BELINDA  
We're close, I guess, although it  
seems we have too much to do before  
the deadline.

GARY  
That's always the way.

BELINDA  
Yes, it is.

GARY  
Just like me and the way Newt  
always gets me in trouble  
investigating cases I shouldn't.

NEWT  
You've got your own mind.

Gary ignores him.

BELINDA  
You are investigating his death?

GARY  
Yep.

BELINDA  
Oh, Gary. No wonder you're in so  
much trouble.

Newt looks at some rented videos on the coffee table.

NEWT  
Ooo, she rented *Rumblefish*. Let's  
watch that. I haven't seen it since  
I was a kid.

Gary ignores Newt again.

NEWT (cont'd)  
*Rumblefish!*

GARY  
 (to Belinda)  
 I should probably get going. We've  
 both got work tomorrow.

He starts to get up, but she stops him.

BELINDA  
 Wait. You want to spend the night?

NEWT  
 (excited)  
 Awesome! Where you go I go! That's  
 the way the haunting thing works!  
 This'll beat *Rumblefish*! Let's do  
 it.

Gary sighs heavily.

GARY  
 I really want to, but I don't think  
 it's a good idea.

NEWT  
 You complete loser! Get some ass!

GARY  
 Until I catch the guys who killed  
 Newt...well, it's like he's  
 watching over me, you know?

NEWT  
 I'll close my eyes! I won't watch!  
 I swear! I mean, I'll just watch  
 the foreplay, then I'll leave you  
 alone!

BELINDA  
 Okay, Gary. I understand. But the  
 offer stands. Whenever you're  
 ready.

GARY  
 Thanks.

They kiss, long and deep.

NEWT  
 Come on, Gary! You've got to get in  
 that!

Not breaking the embrace, Gary flips off Newt.

NEWT (cont'd)  
Excuse me for being dead.

EXT. SWISS EMBASSY - THE NEXT MORNING

Gary and Newt wait outside the embassy for Valentin's limo to leave the premises. When it does, Gary pulls into traffic, does a U-turn, and takes off after the limo.

EXT. FREEWAY - MINUTES LATER

Gary's car shadows Valentin's limo as it heads onto the freeway system.

GARY( V.O.)  
Looks like he's heading out of  
downtown.

NEWT (V.O.)  
Where the hell is he going?

EXT. NICE NEIGHBORHOOD - LATER

Valentin's limo glides past rows of neatly-kept homes, Gary's car in quiet pursuit.

NEWT (V.O.)  
Son of a bitch. I don't believe  
this.

Gary's car pulls to the side of the street and parks.

INT. GARY'S CAR - CONTINUOUS

Gary and Newt stare out the windshield in disbelief.

GARY  
Newt, what the hell is going on  
here?

EXT. RAYLENE'S HOUSE - CONTINUOUS

Valentin's limo stops in front of Newt's grandmother's home. Valentin steps out, carrying flowers and a box of chocolates, and walks up to the front door. Raylene answers the door, embraces Valentin like he's an old friend, and they vanish inside the house.

INT. GARY'S CAR - CONTINUOUS

Gary and Newt are stunned.

NEWT  
This is bullshit.

GARY  
We gotta find out what they're  
talking about.

EXT. VALENTIN'S LIMO - MOMENTS LATER

The driver's side window is rolled down and the LIMO DRIVER is dozing at the wheel. Newt sticks his head through the passenger side door and gives the sleeping driver the once over.

EXT. RAYLENE'S HOUSE - CONTINUOUS

Newt pulls his head out of the limo and waves Gary over.

NEWT  
He's fast asleep! Meet you around  
back!

Gary cautiously moves around the back of Raylene's house. Newt sticks his head back inside the limo.

INT. VALENTIN'S LIMO - CONTINUOUS

Newt picks up the end of the Limo Driver's tie and ties it to the steering wheel.

EXT. RAYLENES'S HOUSE BACKYARD - MOMENTS LATER

Gary arrives under the kitchen window. He climbs up on some garbage cans and peeks in to see Valentin and Raylene sitting down at the kitchen table. Newt appears next to Gary.

NEWT  
What's the deal?

GARY  
I dunno. It's kind of hard to hear  
them.

NEWT  
(getting an idea)  
Hang on.

INT. RAYLENE'S KITCHEN - CONTINUOUS

Raylene and Valentin are sitting at the table talking.

RAYLENE  
The flowers and chocolates are lovely. Thank you, Valentin.

VALENTIN  
It was my pleasure.

RAYLENE  
Although, I certainly didn't expect to see you again.

The kitchen window cracks open by itself.

EXT. RAYLENE'S HOUSE BACKYARD - CONTINUOUS

Newt returns to Gary's side.

NEWT  
How's that?

GARY  
Much better. I'm starting to think having a ghost partner isn't such a bad idea after all.

NEWT  
That's positive thinking. I like it.

They both turn their attention to the kitchen.

INT. RAYLENE'S KITCHEN - CONTINUOUS

Raylene and Valentin continue their conversation.

VALENTIN  
It's a very delicate situation I'm in, my dear. First, the operation is compromised, the equipment destroyed.

(MORE)

VALENTIN (cont'd)  
Then I find out that the police  
officers responsible for the  
disruption were your grandson and  
his partner. Most unfortunate.

EXT. RAYLENE'S HOUSE BACKYARD - CONTINUOUS

Newt and Gary tense up.

NEWT  
Remember what I said about being in  
a position to shoot this guy?

Gary draws his pistol and moves to the kitchen door, ready to  
kick it in.

GARY  
Let me know if he makes any  
threatening moves.

INT. RAYLENE'S KITCHEN - CONTINUOUS

Raylene wrings her hands.

RAYLENE  
I loved that boy so much, Valentin.  
But I know it wasn't your fault. It  
was strictly business.

EXT. RAYLENE'S HOUSE BACKYARD - CONTINUOUS

Newt and Gary exchange confused glances.

NEWT  
What the--

GARY  
--the hell is she talking about?

INT. RAYLENE'S KITCHEN - CONTINUOUS

Valentin picks some lint off his jacket.

VALENTIN  
Good. Good. I'm glad we have that  
settled. Now, I'm terribly sorry to  
have to ask this, but do you still  
have the old plates? Mine were  
destroyed in the warehouse fire.

RAYLENE

Yes. I think they're still up the attic.

VALENTIN

The sooner we can get the operation back up and running, the sooner everything can return to normal.

EXT. RAYLENE'S HOUSE BACKYARD - CONTINUOUS

Gary and Newt watch Valentin and Raylene stand up and leave the kitchen. Newt doesn't know what to think.

NEWT

We've got to get in there and save her!

GARY

(not liking what he's seen and heard)

Newt, it doesn't look like she's in much trouble.

NEWT

(almost vicious)

What do you mean?

GARY

I'm just saying Raylene seems to know this guy pretty well.

NEWT

He's just got her scared, that's all. Let's get in there and find out what's really going on!

Gary nods and holsters his gun. He uses a credit card to jimmy open the kitchen door, but the card breaks. Newt passes right through the kitchen wall and unlocks the door from the inside.

INT. RAYLENE'S KITCHEN - CONTINUOUS

Gary and Newt move towards the hall, taking care to be as sneaky as possible.

NEWT

(looking around)

Grandpa? Hey, grandpa! Where are you? Grandma's in trouble!

GARY  
 (re: Raylene and Valentin)  
 Sounds like they're upstairs.

NEWT  
 Well, what are you waiting for?

INT. ATTIC ENTRANCE - MOMENTS LATER

Gary and Newt reach the top of a staircase and stare at an open door near the end of the hall. A narrow staircase in the doorway leads up, and light can be seen near the top of the stairs.

NEWT  
 That's the attic door.

Gary draws his pistol.

NEWT (cont'd)  
 What are you going to do, shoot my grandmother?

GARY  
 We don't know what the hell's going on up there. I'm not taking any chances.

Just as Gary and Newt reach the foot of the attic staircase, Raylene and Valentin start to come down. Gary hides behind the open door and Newt just flattens against the opposite wall, a reflex.

Valentin and Raylene reach the foot of the stairs. Valentin is carrying several heavy counterfeiting plates.

RAYLENE  
 I knew they were up there. It just took me a minute to remember where.

VALENTIN  
 These will get us back on track, Raylene.

RAYLENE  
 Yeah, just make sure you don't pay me with your product. Real cash only for this lady.

VALENTIN  
 I would dream of nothing less.

Raylene and Valentin disappear downstairs. Gary and Newt are left at the attic door, dumbfounded. Gary moves to the top of the stairs.

GARY

Newt...

NEWT

I don't...I don't get it. Why would grandma--

GARY

--be involved with the counterfeiting Swiss bastard that killed you?

GRANDPA (O.S.)

Well, to be fair, Raylene had to take over after I kicked it.

Gary and Newt spin around to find Grandpa standing behind them.

NEWT

Grandpa! Where the hell have you been? And what the hell are you talking about?

GRANDPA

I'm talkin' about something you two bean brains shouldn't be sticking your noses into.

GARY

(getting it)

You started this whole thing. That's why Valentin knew there was another set of counterfeiting plates here. You used to work with him.

NEWT

What?

GRANDPA

(to Gary)

You're a regular Matlock, kid. 'Course, the only evidence you've got'll never be admissible on account of everyone on the living side of things thinking you're a crazy cop.

NEWT

Grandpa, how could you do this?

GRANDPA

Easy. The Secret Service didn't pay  
shit. And I like expensive scotch.

GARY

(correcting)

Liked.

GRANDPA

Cute, kid. Why don't you two high  
tail it outta here before Valentin  
finds you and makes *two* ghosts.

NEWT

Now just hold on a minute--

GARY

I'm not afraid of Valentin.

GRANDPA

Maybe you didn't hear me...

Suddenly, Grandpa glows bright red and transforms into a  
hideous DEMON GRANDPA.

GRANDPA (cont'd)

I SAID...GET OUT!

Both Gary and Newt scream in terror and crash down the  
stairs.

Valentin and Raylene appear at the foot of the staircase,  
drawn by the noise.

VALENTIN

What was that? Who else is here?

Gary crashes right into Valentin, knocking him over and into  
Raylene. The three fall to the floor, a side table falling on  
top of Valentin and Raylene.

Newt, in full flight mode, sprints straight through the front  
door.

Gary recovers, throws open the front door, and runs.

EXT. RAYLENE'S HOUSE - CONTINUOUS

Newt high-tails it away from the house, passing straight through Valentin's limo. Gary follows close behind. The commotion wakes up the Limo Driver, who snaps to attention and is violently choked by his tie, which is still affixed to the steering wheel.

INT. RAYLENE'S HOUSE - CONTINUOUS

Valentin recovers and helps Raylene to her feet. The sound of Gary's car SCREECHING away can be heard.

VALENTIN

It was your grandson's partner. He attacked me at the embassy earlier today and stole some chocolate.

RAYLENE

How much do you think he heard?

Valentin picks up a wallet off the floor. He flips it open to reveal Gary's badge, accidentally dropped in the scuffle.

VALENTIN

It doesn't matter. From what the Secret Service agents in charge of the case told me this morning, everyone thinks he's crazy. I think I'll let them handle Detective Kaplan for us. Do you think I could use your phone, my dear?

EXT. NEWT'S APARTMENT - LATER

Gary's car is hidden behind some bushes in front of the building. A light is on upstairs.

NEWT (V.O.)

I don't believe this!

A chorus of cats starts MEWING.

INT. NEWT'S APARTMENT - CONTINUOUS

Newt sits on his couch, despondent. His cats crowd around him, aware of his presence even though he's a ghost. Gary paces.

NEWT  
 My own grandparents - criminals!  
 Part of a sophisticated  
 international counterfeiting ring!

A TABBY CAT brushes against Gary's leg and he sneezes.

GARY  
 How did your grandfather turn into  
 that thing?

NEWT  
 I dunno. That was terrifying.

GARY  
 Why were you scared? You're a  
 ghost.

NEWT  
 So what? Did you see his eyes? And  
 those teeth?

Newt curls his fingers in front of his mouth to look like  
 giant fangs. Then his mood shifts down and he buries his face  
 in his hands. Gary sneezes again.

NEWT (cont'd)  
 It's all in your mind.

GARY  
 No! It's all in my sinuses.

NEWT  
 You believe what you want to  
 believe. How are we going to nail  
 Valentin without sending my grandma  
 to prison?

GARY  
 I don't know. We've got to figure  
 something out before--

A sharp KNOCKING at the door cuts Gary off in mid-sentence.

AGENT BADHAM (O.C.)  
 Detective Kaplan, please open the  
 door. We know you're in there.

AGENT STOKES (O.C.)  
 We saw you in the window pacing and  
 talking to yourself.

GARY  
 (to Newt)  
 Badham and Stokes! What do they  
 want?

NEWT  
 How should I know?

Badham knocks again.

AGENT BADHAM (O.C.)  
 Detective Kaplan, please.

Gary reluctantly answers the door.

GARY  
 Agent Badham. Agent Stokes. How did  
 you know I was here?

AGENT BADHAM  
 We know you inherited your  
 partner's cats and we figured you  
 were probably here feeding them  
 when we didn't find you at your  
 apartment.

GARY  
 Very astute.

Gary sneezes violently again. Agent Stokes wipes down his  
 face.

GARY (cont'd)  
 (to Stokes)  
 Sorry.  
 (to Badham)  
 What can I do for you?

AGENT BADHAM  
 We need to know where you were  
 about an hour ago, detective?

Gary and Newt exchange nervous glances, which to Badham and  
 Stokes looks like Gary is glancing nervously at thin air.

NEWT  
 Oh, crap.

GARY  
 (to Badham)  
 Why?

AGENT BADHAM

I think you know why. Mr. Valentin of the Swiss Embassy called us and claims you assaulted him at your former partner's grandmother's residence this evening.

GARY

There's no proof of that.

Badham produces Gary's badge.

AGENT BADHAM

Mr. Valentin gave us this.

GARY

Shit. Okay.  
(to Newt)  
Any ideas?

Badham and Stokes look around, confused.

NEWT

This is bad. Valentin's got you by the short hairs, and he's got the law doing his dirty work for him. We've got to break out of here and bring him down on our own.

GARY

(to Newt)  
When did you become a forties gumshoe?

AGENT BADHAM

Kaplan, I don't know what the hell's wrong with you, but departmental courtesy or not, I gotta bring you in.

Stokes starts to put handcuffs on Gary.

AGENT STOKES

Sorry about this detective, but we can't have crazy people attacking the Swiss. It looks bad.

GARY

(to Newt)  
Will you do something? I'm being arrested!

NEWT  
All right, hang on!

Newt runs into the kitchen. The herd of cats follows him.

AGENT BADHAM  
What do you want me to do? My hands  
are tied.

AGENT STOKES  
(re: handcuffs on Gary,  
amused with himself)  
Actually, it's *his* hands that are  
tied.

Badham looks at Stokes, annoyed.

AGENT BADHAM  
(to Stokes)  
Shut up.  
(to Gary)  
Let's get this over with.

Badham and Stokes start to lead Gary to the door. Behind  
them, two spray bottles float out of the kitchen.

Gary looks over his shoulder to see Newt pointing the bottles  
down at his cats.

NEWT  
I am so sorry for this sweeties,  
but I've gotta save my partner!

Newt starts spraying the cats, who freak out and jump into  
the air. They start landing on Badham and Stokes.

AGENT BADHAM  
Ow! What the hell?

AGENT STOKES  
Attack cats!

The cats tear their clothes immensely.

AGENT BADHAM  
(mad panic)  
My suit is coming apart!

The agents spin around the apartment, trying to pry the layer  
of cats off of them, but the cats will have none of it. The  
room fills with the sounds of MEWING and HISSING. Newt jumps  
to the door.

NEWT  
(to Gary)  
Let's go!

Gary takes one look at the distracted agents, then bolts out of the apartment, still handcuffed behind the back.

EXT. NEWT'S APARTMENT - MOMENTS LATER

Gary and Newt race to Gary's car. Gary trails behind, trying to twist his arms over his head. Newt reaches the car.

NEWT  
Come on! We've got to get out of here!

Gary jumps up and down in frustration.

GARY  
We're not going anywhere! My hands are cuffed behind my back!

NEWT  
Forget it!

Newt reaches into Gary's jacket and the car keys float out.

NEWT (cont'd)  
I'll drive!

Newt passes into the car (the keys floating through the open window) and starts it up. Gary hesitates.

GARY  
Newt, this is not a good idea...

NEWT  
And I suppose getting arrested by the Secret Service for assaulting a Swiss bastard murderer is better?

Gary thinks for a second, then decides to keep his options open. He runs to the passenger side and climbs in the car.

INT. GARY'S CAR - CONTINUOUS

GARY  
Just don't do anything dangerous.

Newt looks at Gary and smiles.

NEWT  
Hey. It's me.

The tires SCREECH and Gary's car takes off like a rocket.

EXT. NEWT'S APARTMENT - SECONDS LATER

Badham and Stokes, faces covered with red cat scratches and clothes destroyed, run out to the street as Gary and Newt speed away.

AGENT BADHAM  
(to Stokes)  
Get the car.

EXT. COLORADO BOULEVARD IN SANTA MONICA - MOMENTS LATER

Newt and Gary are screaming down the street, with Badham and Stokes riding close behind.

INT. GARY'S CAR - CONTINUOUS

NEWT  
We can outrun these guys. They have  
no idea how to do a car chase.  
Secret Service losers.

Gary just looks out the window with a deadpan expression as several police cruisers with sirens blaring join the chase.

GARY  
What about these guys?

NEWT  
Yeah. These guys are good.

EXT. COLORADO BOULEVARD IN SANTA MONICA - CONTINUOUS

Newt and Gary cross Fourth Street and even more cruisers turn onto Colorado, joining the chase. Badham and Stokes remain the closest to their tail.

EXT. BADHAM AND STOKES' CAR - CONTINUOUS

FRANK  
How does a handcuffed man drive at  
this pace from the passenger side  
of the car?

JOHN  
He's insane.

FRANK  
That doesn't really explain it.

JOHN  
He's an insane genius.

FRANK  
I've got to tell you something. No  
one really likes you.

EXT. COLORADO BOULEVARD IN SANTA MONICA - CONTINUOUS

Newt and Gary have to swerve around two police cruisers  
coming at them from side streets.

INT. GARY'S CAR - CONTINUOUS

NEWT  
They sure got a lot of back-up.

They come up on Ocean Avenue, which is blocked by still more  
police cruisers.

GARY  
Stop the car. There's no where to  
go.

NEWT  
They didn't block the pier.

Gary looks at Newt, baffled by his insanity.

EXT. SANTA MONICA PIER - CONTINUOUS

Newt and Gary barrel down the pier, honking for the screaming  
tourists to get out of the way. Gary leans out the window,  
yelling for people to get out of the way. The fact that no  
one appears to be driving the car causes even more panic.

INT. GARY'S CAR - CONTINUOUS

GARY  
You know this pier ends in a  
restaurant?

NEWT  
I won't hit that.

GARY  
Oh, good. So you're just putting  
off stopping so we can kill some  
innocent bystanders?

NEWT  
I didn't think it would be so busy  
today. And I've got a plan, okay?

GARY  
What's that?

Newt looks pleased with himself.

NEWT  
We're swimming out of this one.

EXT. SANTA MONICA PIER - CONTINUOUS

Just before they get to the restaurant at the end of the pier, Newt peels off the side of the pier. Badham and Stokes, surprised and out of control, drive into the side of the restaurant.

INT. GARY'S CAR - CONTINUOUS

They are in mid-air.

GARY  
I am wearing handcuffs, you idiot!

The car hits the water, immediately filling up and sinking.

NEWT  
Shit, I always overlook some minor  
detail.

GARY  
Minor?!

Newt shrugs.

NEWT  
Hold your breath.

EXT. GARY'S CAR UNDERWATER - CONTINUOUS

Newt grabs Gary by the handcuffs and pulls him out of the car as it sinks to the bottom of the ocean.

EXT. SANTA MONICA PIER - CONTINUOUS

Badham and Stokes have already run from their car and joined dozens of cops with their guns drawn at the edge of the pier. They watch in disbelief as a gasping Gary surfaces.

GARY

You want to get me out of here  
before I drown?

JOHN

They're going to lock you up for a  
long time!

FRANK

You sure you don't want to just  
drown? The loony bin is a hell on  
earth.

GARY

Do they have drugs there?

JOHN

Lots.

GARY

I'll go.

INT. MENTAL INSTITUTION RECREATION ROOM - DAY

BRANFORD LARUSSO, Gary's appointed public defender, who barely looks like he's out of high school much less law school, is sitting on a chair and looking through some legal papers.

Belinda sits in a chair next to him. Gary sits opposite them, although we don't yet see him. Around them, mental patients are wondering about, playing games, and releasing occasional screeches and disturbed laughter.

BRANFORD

Well, to be honest, things don't  
look too good.

(MORE)

BRANFORD (cont'd)  
 They've got nothing but evidence  
 against you, there's no real way I  
 can win this trial, so you are  
 probably going to spend the rest of  
 your life in this nut house.  
 (catching himself)  
 Excuse me, mental institution.

Belinda puts her hand on Gary's.

BELINDA  
 I'm so sorry, Gary. I wish there  
 was something I could do.

BRANFORD  
 The upside here is that I'll  
 finally have my first jury trial  
 under my belt. I feel pretty good  
 about that.

He chuckles in hopes Belinda and Gary will join him, but he  
 just gets a sour look from Belinda.

BELINDA  
 There's got to be some way to help  
 him. This just isn't Gary.

Branford and Belinda look at Gary. REVEAL that Gary is  
 completely hopped up on anti-psychotics.

GARY  
 Don't worry about me, Belinda. I  
 feel really good. I have no  
 ambition. I like it here.

He drools a little bit, and doesn't stop himself. Newt is  
 standing behind him, head in hands.

NEWT  
 This is no good, buddy!

GARY  
 You're a figment of my imagination!  
 I want apple juice!

BELINDA  
 I'm not a figment of your  
 imagination. I'm really here. I'm  
 going to see you through this.

GARY  
 Not you. The ghost of Newt. That's  
 what I'm talking about.

BELINDA

What?

GARY

(to Branford)

Do you have any Fig Newtons?

INT. GARY'S HOSPITAL ROOM - EVENING

Gary is lying on his bed, happier than a pig in shit. Newt is standing by the bed, horrified.

NEWT

Jesus, man, you're so happy!

GARY

I've never felt better.

He tries to sit up, and can't. He is overjoyed, the drugs working overtime.

GARY (cont'd)

I can't get up. This is the best day of my life.

NEWT

This isn't right. Gary Kaplan should never be happy. These people are destroying your soul.

GARY

No, you used to say I needed to lighten up! Well, here it is, the new me!

NEWT

I'm getting you off these drugs.

Gary grabs at Newt's arm, but passes right through him. Gary laughs at all the wonderfulness.

GARY

Please don't. I like drugs. And it's legal!

(then)

Can you get me some Fig Newtons and apple juice? I really want Fig Newtons and apple juice.

(then, singing)

I love Newtons and juice! Get me those Newtons and juice! Juice Newtons!

Newt looks nonplussed.

INT. GARY'S HOSPITAL ROOM - THE NEXT MORNING

A BIG MALE NURSE comes into the room with a tray of pills in little paper cups and plastic cups of water.

BIG MALE NURSE  
All right, Mr. Crazy Policeman,  
it's time for your morning meds.

He hands Gary a little paper cup and some water. Behind him, a chair capsizes. He turns around to see it.

BIG MALE NURSE (cont'd)  
How did I do that?

While he carefully puts down the tray to right the chair, the pills float out of the paper cup and drift away from Gary. Gary tries to grab at them as if trying to catch flies, but Newt is too fast for him. The pills float up to the ceiling and disappear into a hole in the tile.

The nurse turns around to inspect Gary's cup.

BIG MALE NURSE (cont'd)  
Good job, loony copper guy. See you  
for the afternoon pills.  
(then, as he leaves)  
I hate pigs.

Gary watches him go, sad that he didn't get to take his pills.

INT. MENTAL INSTITUTION RECREATION ROOM - AFTERNOON

Gary is sitting amongst the other patients, watching television. Newt is standing next to him.

GARY  
I have a headache.

NEWT  
Yeah, you're going through  
withdrawal.

GARY  
I don't want to.

NEWT

It's for the best. You still  
craving Fig Newtons and apple  
juice?

GARY

A little.

The Big Male Nurse, accompanied by several other MALE NURSES,  
comes into the room and starts handing out the afternoon  
medication.

GARY (cont'd)

Oh, good. The pills.

NEWT

How am I going to deal with this  
one?

GARY

Please go away.

When the nurse hands Gary his pills, Newt tickles the sides  
of an INSANE WOMAN standing in a corner, and she begins  
laughing hysterically and then throws a tantrum. All the  
nurses are forced to restrain her while Newt takes Gary's  
pills away from him again.

GARY (cont'd)

(to Newt)

Why do you hate me so much?

INT. MENTAL INSTITUTION RECREATION ROOM - THE NEXT DAY

Gary is sitting in the rec room, looking completely sober.  
Newt is standing by him.

NEWT

You're looking strong, my friend.

GARY

All my pills are up in the ceiling.  
I feel like hell.

NEWT

That's my boy. You still craving  
Fig Newtons?

GARY

Nope.

NEWT  
Apple juice?

GARY  
Nope.

NEWT  
Good.

GARY  
You've taken all the joy from my  
life.

NEWT  
Now all we have to do is get you  
out of here.

GARY  
You know there's only one way to  
clear my name, right?

NEWT  
What's that?

GARY  
We have to bust your grandmother.  
There's got to be some  
incriminating evidence up in that  
attic if that's where she was  
keeping those plates.  
(then)  
Sorry, Newt. Your Grandma's going  
down.

NEWT  
I guess you're right. As long as we  
get Valentin in the process.

GARY  
We can't get him. He's got  
diplomatic immunity, remember?

NEWT  
Well, I'll just kill him.

GARY  
That's murder, friend.

NEWT  
Not if I kill him in self-defense.

GARY

How can you kill someone in self-defense if you're already dead?

NEWT

Shit. Why do you have rain on my parade?

GARY

You took away my pills.

(then)

Maybe we can get him deported. Switzerland has a pretty high suicide rate, maybe we'll get lucky.

NEWT

That won't be very satisfying.

GARY

So, how do we get out of here?

NEWT

Well, I've given it some thought. See that woman over there?

Gary looks over at an OLD WOMAN talking out loud to nobody.

GARY

Yeah, so?

NEWT

Look closer.

Gary looks again, but nothing seems different.

GARY

I don't get it.

A FAT MAN is holding a bed pan like a baby, just to Newt's right. Newt pries the bed pan out of the guy's hands, and whacks Gary across the head with it.

GARY (cont'd)

Ow! What the hell? I thought we were past this!

Newt turns Gary's head to look again. Gary now sees that the old woman is talking to a GHOST IN PIRATE GARB. He then looks around to discover that all the people in the asylum are busy talking or playing with ghosts.

GARY (cont'd)  
 Holy crap. These people aren't  
 nuts, they can see dead people.

NEWT  
 Yep.  
 (then, calling out)  
 All right, ghost people! Gather  
 round! I'm calling a meeting.

Curious, the ghosts all leave their mental patients to see  
 what Newt wants.

NEWT (cont'd)  
 All right, here's my story, folks.  
 I'm haunting my friend here because  
 I want to bring the guy responsible  
 for my death to justice. But I need  
 him out of here in order to make  
 that happen. If you would be so  
 kind, I'd like to ask for your  
 help.

He looks around, and none of the ghosts seem to have a  
 problem with the request.

NEWT (cont'd)  
 Great. So what we need to do here  
 is start some kind of riot so I can  
 get Gary out in all the  
 pandemonium. If you could each talk  
 to whoever you're haunting and get  
 them to get crazy--ier, that would  
 be great.

GHOST IN PIRATE GARB  
 Ahhhrrr! I've got a better idea.

The ghost transforms himself into a hideous demon ghost,  
 prompting the others to do the same. The patients go  
 absolutely berserk, scared out of their wits.

NEWT  
 Crude, but effective.

The nurses come rushing into the room, leaving the gate  
 unlocked in their panic. Newt and Gary sneak out quietly,  
 unnoticed.

EXT. BACK OF MENTAL HOSPITAL - SECONDS LATER

Gary and Newt exit through a back door. Gary is still wearing a hospital robe.

GARY  
I'd really like to get some real clothes.

NEWT  
Priorities, buddy. We need to find a set of wheels.

Newt sees a landscaper's pick-up truck parked in the back lot.

NEWT (cont'd)  
That'll do.

GARY  
I can't hot wire it without a screwdriver.

NEWT  
Hey man, I'm a ghost.

They approach the truck. Gary gets into the driver's seat, and Newt disappears through the truck's hood. The truck starts.

INT. LANDSCAPER'S TRUCK - CONTINUOUS

Newt appears through the dashboard and sits in the passenger seat.

NEWT  
Let's do this.

GARY  
Over the hills and through the woods.

NEWT  
To grandmother's house we go.

As Gary pulls out, Newt puts on his seat belt which moves right through him. Gary shakes his head.

EXT. RAYLENE'S HOUSE - LATER

The landscaper's truck pulls up in front of the house.

GARY

Doesn't look like anyone's home.

They get out of the truck and head up the walkway. Gary starts to pick the lock on the front door. Newt walks through the closed door and opens it from inside.

GARY (cont'd)

You're getting good at this ghost thing.

He walks inside.

INT. RAYLENE'S KITCHEN - CONTINUOUS

Gary and Newt walk through the kitchen. Newt spies a bottle of scotch on the counter.

NEWT

(whispering)

Let's keep quiet. My grandfather might be around.

GARY

(whispering)

Good idea. I've decided I don't like your family. It's amazing you turned out all right.

INT. RAYLENE'S ATTIC - MOMENTS LATER

Gary and Newt pull the same bit with the locked attic door and they are inside. The place is a clutter of junk, everything from old furniture to stacks of unorganized paper documents.

NEWT

What do you suppose we're looking for?

GARY

Anything.

They begin to rummage through all the stuff. Gary pulls a blanket off of a giant pile of cash.

GARY (cont'd)  
I'd say we've found it.

NEWT  
That's a lot of money.

GARY  
I don't think technically it's  
money.

He picks up a bundle and gives it a sniff.

GARY (cont'd)  
This is fresh.

NEWT  
It must be the stuff Valentin is  
making with those old plates.

GARY  
It smells really good.  
(then, putting it up to  
Newt's nose)  
Smell it?

NEWT  
Yeah, that's really good.

GRANDPA (O.S.)  
Glad you like it.

Newt and Gary spin around to find Grandpa right behind them.

NEWT  
There's no scotch up here!

GRANDPA  
Open that trunk.

Newt opens a trunk to his right, which is filled with bottles  
of scotch.

GARY  
That's a lot of scotch.

GRANDPA  
Yeah, really expensive single malt.  
You got to be a crook to afford  
booze that good, understand?

GARY  
You counterfeited money just so you  
could buy expensive scotch?

GRANDPA

You say that like it doesn't make perfect sense.

NEWT

Well, I'm sorry Grandpa, but we've got to confiscate this money to get Gary out of trouble.

GRANDPA

That's not going to happen.

NEWT

You can't stop us.

Grandpa transforms himself into a giant ghost demon, roaring at the cop partners. Gary screams and dives behind the pile of money. Newt, however, is unaffected.

NEWT (cont'd)

Big deal. Anyone can do that, even the ghosts at the loony bin.

Newt turns himself into a ghost monster and roars back at his grandfather. They begin to levitate pieces of furniture and other things in the attic, throwing them at one another, making the place look like a scene from *The Exorcist*. Gary peeks out from behind the money. A piece of china nearly hits him in the head.

GARY

Can I go? This is between you two.

The two demons turn and roar at him.

GARY (cont'd)

I can wait.

He ducks back behind the money.

INT. RAYLENE'S KITCHEN - SAME TIME

Raylene and Valentin come into the kitchen with four huge bags of counterfeit money.

RAYLENE

Let's get this up in the attic.

They stop when they hear all the ruckus.

VALENTIN

What's going on up there?

RAYLENE

I don't know. Send your goons up there.

VALENTIN

(calling)

Brigitta! Dete! See what's happening up there!

BRIGITTA and DETE, two gigantic muscle-builder Swiss women come running through the kitchen with giant guns.

BRIGITTA

Yes, sir!

Brigitta and Dete run for the attic.

RAYLENE

We should probably head outside, wait this thing through.

VALENTIN

Good idea.

Raylene grabs a bottle of scotch and a couple of glasses on the way out.

VALENTIN (cont'd)

Ooo. Good call.

INT. RAYLENE'S ATTIC

Brigitta and Dete throw open the door to the attic and find the place swirling with debris. Their square and unnaturally man-like jaws drop.

BRIGITTA

(to Dete)

Are you seeing this too, or is it my steroids again?

Dete spots Gary across the attic.

DETE

Forget the unexplainable! It's the crazy cop!

BRIGITTA

(suddenly enraged)

Kill him!

The two amazons open fire on Gary. Bullets THUMP into trunks and stacks of old magazines around him.

GARY

Jesus! NEWT! A little help, here?!

Newt breaks off from his fight with Grandpa and notices Gary is in trouble.

NEWT

Hang on, buddy!

Newt goes to cut off the goons, but Grandpa tackles him and the two ghosts resume their battle. Gary sees that Newt is occupied.

GARY

Shit.

Brigitta and Dete start to close in on Gary's corner of the attic as they shoot. Gary starts to dive among the attic knick-knacks, attempting to get away. The bullets are getting closer.

BRIGITTA

(over the edge)

Run you little weakling! Protect your precious little penis!

DETE

This is better than chocolate!

Newt sees the goons box Gary in. He renews his fight against Grandpa.

NEWT

Dammit, Grandpa! They're going to kill Gary!

GRANDPA

I never liked him anyway! Real wet blanket!

NEWT

You stupid old dead man!

Newt lunges into Grandpa and they both fall through the floor.

Gary reaches the end of the line and takes cover behind an old trunk.

GARY  
 (to himself)  
 Think, think, think!

A couple of stray bullets blow the lid off the trunk. Gary scrambles behind some boxes, knocking the trunk over. Old papers spill onto the floor, followed by an ANCIENT SERVICE REVOLVER. Gary snatches it up.

GARY (cont'd)  
 Gotta be Grandpa's old piece.

He checks the cylinder. There are five crayons and a wadded up piece of gum loaded into the chambers. Gary snaps the cylinder shut.

GARY (cont'd)  
 Okay. Hasn't been cleaned in a while.

The shooting suddenly stops. Gary peeks out to see Brigitta fumbling with a jammed weapon.

BRIGITTA  
 Stupid gun jammed! Just like a stupid man with a stupid penis!

DETE  
 (a little put off)  
 You've really got a lot of personal issues with men and penises.

Gary steps out, brandishing the revolver.

GARY  
 Both of you freeze.  
 (realizing they are women)  
 Wow. You guys are *huge*.

The two women exchange glances, then look back at Gary.

DETE  
 In my case it's glandular.

BRIGITTA  
 Where'd you get that gun, little man? Looks older than you.

GARY  
 (bluffing)  
 Still shoots straight.

DETE

I think you're bluffing.

GARY

Try me.

Dete shrugs her giant, plank-like shoulders.

DETE

Okay.

She raises her gun to shoot and Gary throws the useless revolver at her face. It pegs her right between the eyes, knocking her out. Dete falls backwards into a hutch, tipping it over. The hutch falls over on the trunk of scotch, shattering the bottles. Liquid drains into the floorboards.

Brigitta throws her jammed gun down and turns on Gary.

BRIGITTA

(enraged and hurt at the  
same time)

How could you do that? She was a  
sweetheart!

GARY

(confused)

She was trying to kill me.

BRIGITTA

All you men are the same!

Brigitta lunges at Gary, grabs him by the throat, and lifts him into the air. She begins to choke the life out of him.

BRIGITTA (cont'd)

Your penis won't help you now!

GARY

(struggling, trying to  
breathe)

...you...need...counseling...

A heavy lamp base floats into the air behind Brigitta and CLONKS her in the head. Dazed, she drops Gary and turns around to focus on the ghost of Newt.

BRIGITTA

Another...man...?

NEWT

Sorry, baby. Nobody here but us  
GHOSTS!

Newt transforms into a demon ghost and SHRIEKS. Brigitta's eyes go wide with terror. She staggers back from Newt and crashes through the attic window.

INT. VALENTIN'S LIMO - CONTINUOUS

Valentin and Raylene sit in the back of the limo, sipping on scotch. Brigitta CRASHES through the roof in front of them, breaking the limo in half.

VALENTIN

(pause)

We should probably get out of here.

RAYLENE

We can cut through the cemetery and grab a cab at the titty bar.

INT. RAYLENE'S ATTIC - MOMENTS LATER

Gary dusts himself off as Newt looks out the broken attic window.

NEWT

Wow! Planted her right inside Valentin's limo! Extra points for style!

GARY

Where the hell were you?

NEWT

Couldn't get away from Grandpa, partner. Then he just disappeared.

GARY

Really?

NEWT

Yeah. I dunno what--

Newt spies the trunk of crushed scotch.

NEWT (cont'd)

--Ah. I get it.

GARY

What?

Newt points at the broken bottles.

NEWT

Can't haunt what isn't there.

Car doors SLAM outside the broken window. Newt looks outside.

EXT. RAYLENE'S HOUSE - CONTINUOUS

Valentin and Raylene are escaping on foot. Raylene clutches her bottle of scotch.

NEWT

Dammit. Grandma and Valentin are getting away.

Gary recovers Dete's working gun.

GARY

Which way are they headed?

NEWT

To the cemetery.

EXT. PATH TO CEMETERY - NIGHT

Valentin and Raylene hurry towards the cemetery, but are not making good time. Gary's voice rings out behind them.

GARY AND NEWT (O.S.)

Raylene, Valentin, give it up! You can't outrun me!

VALENTIN

(to Raylene)

He's right. We'll never make it to that titty bar.

RAYLENE

Maybe we won't have to.

Raylene stops and shakes the bottle of scotch.

RAYLENE (cont'd)

(to the bottle)

Hey! You hear me, old man?

Valentin looks at her like she's lost it.

VALENTIN

What in God's name are you doing?

The ghost of Grandpa appears to Raylene.

GRANDPA

Yeah, I hear you, old woman.

RAYLENE

We need you to stall the kid so we can get away. Think you can handle that?

GRANDPA

Just get to the cemetery. I'll handle it.

VALENTIN

(to Raylene)

You've finally lost your mind, haven't you?

RAYLENE

Fuck off.

EXT. CEMETERY NEAR RAYLENE'S HOUSE - NIGHT

Gary and Newt reach the cemetery. Gary moves cautiously from headstone to headstone while Newt just wanders right through them.

NEWT

Where the hell did they go?

GARY

We're younger and faster. They couldn't have gotten far.

SHOTS ring out, setting off sparks on the headstones near Gary. He takes cover.

GARY (cont'd)

Okay, so they're old and armed! Newt, where are the shots coming from?

NEWT

Your ten o'clock. I'm gonna go scare the living shit out of Valentin.

GRANDPA (O.C.)

You ain't going nowhere, boy.

Newt and Gary turn to find the ghost of Grandpa standing over them.

NEWT

Where did you come from?

GARY

There's gotta be some scotch around  
somewhere.

NEWT

Doesn't matter. I'll hold off  
Grandpa while you take out  
Valentin.

GRANDPA

Ain't gonna be that simple, kid.

NEWT

Why not?

GRANDPA

'Cause this time I brought some  
friends.

All around Gary and Newt, the GHOSTS of DEAD 20'S GANGSTERS  
rise from their graves and surround the two cops. One by one,  
they turn into DEMONS and advance.

NEWT

Okay. This could be trouble.

GARY

What do you mean? Why don't you get  
some friends?

NEWT

I don't know any other ghosts.

GARY

What do you mean you don't know any  
other ghosts?

NEWT

I mean I don't know any other  
ghosts! It's not like there's been  
a mixer or anything!

(beat)

I'll hold them off as long as I  
can.

Grandpa laughs.

GRANDPA

We ain't after you.

GARY AND NEWT

What?

GRANDPA

See, funny thing is, a single ghost can scare a body half to death. You get a whole bunch of ghosts together...

(eyes narrow on Gary)

...you can finish the job.

Grandpa's intentions settle in. Newt and Gary turn to each other.

NEWT

Gary--

GARY

--run!

The two partners take off, running through the gravestones towards Valentin and Raylene, Grandpa and the army of 20's gangsters ghosts in hot pursuit.

Valentin starts shooting at Gary. Gary returns the favor, rapid-fire, but doesn't stop running. Bullets impact all around Valentin, forcing him to take cover by Raylene.

VALENTIN

(not seeing the ghosts)

He's gone mad! Completely mad!

Raylene peeks over her gravestone and sees Gary and Newt approaching with the ghost army swirling behind them.

RAYLENE

Oh, shit.

Gary and Newt continue to run, closing in on Valentin and Raylene. A group of 20's gangsters ghosts tackle Newt and start to tear him apart. Gary looks back as he runs.

GARY

NEWT!

Gary's foot hits a gravestone and he trips, falling head first into a headstone.

GARY (cont'd)

(just about crying)

OW! My head feels like butter...

He starts to get up to help Newt and comes face-to-shoe with a new ghost foot. Gary looks up to see a group of GHOST G-MEN standing over him, complete with fedoras, long coats with badges, and tommy-guns.

GHOST G-MAN #1

We got reports of a disturbance of the peace down here.

GARY

Who are you guys?

GHOST G-MAN #1

We're the law, junior.

GARY

You guys are cops?

GHOST G-MAN #1

When you're a cop, you're a cop 24/7. Even when you're dead.

GARY

(to himself)

I'm gonna quit.

GHOST G-MAN #1

(ignoring Gary)

Keep your head down.

The ghost G-men step forward in a line and open fire with their spectral tommy-guns. The gangster ghosts attacking Newt are blasted into the ether. Newt falls to the ground. Grandpa and the rest of the gangster ghosts transform back into human form and focus on the G-men ghosts.

An all-out ghost war erupts as the criminal shades shoot it out with the lawman spirits. All loose debris in the cemetery (leaves, sticks, flowers, clumps of dirt, shovels, etc.) fly into the air and swirl about in a mini-tornado around the supernatural battle.

Valentin stares at the mini-storm while Raylene shields her eyes.

VALENTIN

(still can't see the ghosts)

It's some kind of storm!

RAYLENE

No, it's not! Just stay put and ride it out!

VALENTIN

It's not safe! I've got to get out  
of here!

Valentin stands up and runs off.

RAYLENE

Valentin! You fool!  
(beat)  
Those chocolates sucked!

Raylene buries her head in her arms. The bottle of scotch  
next to her floats into the air.

Gary sees Valentin running wildly towards him. As the Swiss  
criminal passes, Gary trips him. Valentin hits the dirt. He  
recovers just in time to see the scotch bottle hit him in the  
face with a BONK.

VALENTIN

OW! Jesus! Fuck!

Valentin rubs his face and looks up to see Gary pointing a  
pistol at him.

VALENTIN (cont'd)

You fool. You can't do anything to  
me. Diplomatic immunity.

GARY

You're absolutely right. I'll let  
my partner handle it.

Gary steps aside to reveal the ghost of Newt to Valentin, who  
can finally see ghosts thanks to the bump on the noggin.

VALENTIN

(scared)  
No...it isn't possible...

NEWT

Oh, yeah it is. Pretty scary, isn't  
it?

Newt turns into a very scary demon Newt. Valentin cringes.

VALENTIN

...yes...

NEWT

You probably scared half to death  
right now, aren't you.

Newt transforms into an even scarier ghost.

VALENTIN

(cowering)

...yes...yes...I've soiled my  
trousers...

NEWT

Good. Then turn around.

Valentin turns to see the swirling mini-tornado, but now he can see the ghosts at the center of the storm. The gangsters and G-men have assumed their demonic forms and are going at it head-to-toe.

The sight of the battling ghosts proves too much for Valentin's heart. He clutches his chest and staggers past some graves, ending up leaning on a brand new unmarked headstone.

As he grips his chest and sucks air, Valentin struggles to unwrap and eat one last chocolate before expiring and falling into the open grave. After a beat, a shovel falls onto his head with a BONG and the counterfeiting plates slide out of his jacket.

The G-men finish off the gangster ghosts, resume their human forms, and surround Gary and Newt at Valentin's grave.

GHOST G-MAN #1

That about does it for the bad  
guys.

(to Newt, re: Valentin)

Looks like you got your man.

NEWT

(bittersweet victory)

Yeah.

GHOST G-MAN #1

We'll take him into custody, now.

A couple of ghost G-men hop into the grave and yank Valentin's ghost out of his dead body. A couple more G-men arrive with Grandpa.

GRANDPA

Never a cop when you need one, my  
ass.

GHOST G-MAN #2

Shut up, pops.

GARY  
 (to Ghost G-Man #1)  
 Thanks for the help.  
 (re: Valentin's body)  
 That could've been me down there.

GHOST G-MAN #1  
 It was our pleasure. Cops gotta  
 stick together, right?

Gary looks at Newt, Ghost G-Man #1's words resounding with  
 new meaning.

GARY  
 Yeah. We do.

GHOST G-MAN #1  
 Time to get these two to lock-up.

Suddenly, a fiery portal to hell opens up in the ground  
 nearby.

GRANDPA  
 Aw, hell.

VALENTIN  
 This has been a terrible day.

GARY  
 You have the right to remain  
 dead...permanently.

NEWT  
 That's the worst quip I ever heard.

GARY  
 I'd like to see you do better.

NEWT  
 I can't...I'm getting too dead for  
 this shit.

GARY  
 Mine was so much better.

All the ghost G-men except for #1 escort Grandpa and Valentin  
 into the portal, which closes behind them.

NEWT  
 (re: the G-men)  
 You guys aren't going to hell, are  
 you?

Ghost G-Man #1 laughs.

GHOST G-MAN #1  
 Nah. Lock-up's down there.  
 (points thumb to the sky)  
 Precinct's that way.  
 (to Newt)  
 Lemme know if you need a job.

Ghost G-Man #1 turns to leave.

GARY  
 Wait a second. What's your name?

GHOST G-MAN #1  
 (tips his hat and smiles)  
 Eliot.

Ghost G-Man #1 vanishes up into the sky. Gary and Newt look up in awe.

Raylene appears behind them.

RAYLENE  
 Are you two dumb-asses going to stare at the sky all night or are you going to arrest me?

EXT. GARY KAPLAN'S VALLEY APARTMENT - MORNING

Gary and Belinda walk out of his apartment building on their way to work. Belinda is writing in a notebook.

BELINDA  
 Oh, and I booked that Journey tribute band, "The Lovin' Things".

GARY  
 Good. They were way better than "Streetlight People".

BELINDA  
 Rehearsal dinner's at 8.

GARY  
 I'll be there.

BELINDA  
 You don't think this is happening too fast?

Gary puts his arms around Belinda.

GARY

I think I can't marry you fast  
enough.

They kiss and go to their cars. Gary's badge can clearly be  
seen on his belt.

INT. GARY'S CAR

Gary drives down a Valley street, smiling at the thought of  
the evening's wedding rehearsal dinner.

NEWT (O.C.)

I am so proud of you, man.

Gary looks over to see Newt sitting in the passenger seat.

GARY

Yeah?

NEWT

Hell, yeah! You were cleared and  
reinstated, we got Valentin,  
Grandma spilled her guts and got a  
reduced sentence, you're marrying  
Belinda, you're staying a cop.  
Everything worked out awesome!

GARY

Sure. But the Lieutenant wants me  
to take on a new partner.

NEWT

No!

GARY

Yeah. Some damn rookie who I'm sure  
has never seen a ghost. It'll throw  
off our whole dynamic.

NEWT

When's the newbie start?

GARY

Next month.

NEWT

Then I guess we've got thirty days  
to clean up this town.

Newt looks out the window and spies the Drug Dealers from  
before entering a new Chuck E. Cheese restaurant.

NEWT (cont'd)  
And it looks like we're starting  
now.

EXT. VALLEY CHUCK E. CHEESE RESTAURANT - MOMENTS LATER

Gary's patrol car screeches to a halt in front of the  
restaurant.

EXT. VALLEY CHUCK E. CHEESE ENTRANCE - MOMENTS LATER

Gary and Newt flank the entrance to the restaurant. Newt  
looks at Gary.

NEWT  
Ready, partner?

Gary smiles at Newt, happy to be a cop.

GARY  
Let's get 'em.

Newt lunges through the door and into the restaurant, leaving  
a ghostly trail behind him. Gary lunges after Newt and SMACKS  
his face straight into the closed door.

GARY (cont'd)  
(holding his face in his  
hands)  
Damn it!

Gary recovers, shakes his head, opens the door, and runs  
through. Moments later, a burglar alarm RINGS as children  
SCREAM and GUNSHOTS ring out. Fade to black as "Don't Stop  
Believin'" by Journey plays.

END