

SUPERNATURAL

Episode #313

"Ghostfacers"

Written by

Ben Edlund

Directed by

Phil Sgriccia

EXECUTIVE PRODUCERS

Eric Kripke
McG
Robert Singer
Kim Manners

PRODUCERS

Ben Edlund
Phil Sgriccia
Cyrus Yavneh
Peter Johnson
Sera Gamble

PRODUCTION DRAFT - WHITE

03/11/08

© 2008 Warner Bros. Entertainment Inc.

This script is the property of Warner Bros. Entertainment Inc. No portion of this script may be performed, reproduced or used by any means, or disclosed to, quoted or published in any medium without the prior written consent of Warner Bros. Entertainment Inc.

Episode #313

"Ghostfacers"

REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	03/11/08	Full Script

Shared by SPN Script Hunt NOT FOR RESALE

Episode #313

"Ghostfacers"

CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

JARED PADALECKI
JENSEN ACKLES

HARRY SPENGLER
ED ZEDDMORE

TRAVIS WESTER
A.J. BUCKLEY

MAGGIE ZEDDMORE *
KENNY SPRUCE
ALAN J. CORBETT
TRAVELLING SALESMAN
FREEMAN DAGGETT
STAGGERING MAN (NS)
MR. ZEDDMORE (NS) *

BRITTANY ISHIBASHI
AUSTIN BASIS
DUSTIN MILLIGAN
DAVE HOSPES
JOHN DESANTIS

* Replaced:

MAGGIE ZEDDMORE replaces MAGGIE SPENGLER
MR. ZEDDMORE replaces MR. SPENGLER

LOCATION REPORT

INT.
 INT. GARAGE - NIGHT - DIG. VIDEO UNTIL (D3) P.1
 "GHOSTFACERS" MAIN TITLE SEQUENCE (VARIOUS DAY/NIGHT) P.2

 INT. GHOSTFACER HQ - GARAGE - DAY P.4
 INT. CONFSSIONAL INTERVIEW - ELSE-WHEN P.5
 INT. GHOSTFACER HQ - GARAGE - DAY P.5
 INT. CONFSSIONAL INTERVIEW - ELSE-WHEN P.5
 INT. GHOSTFACER HQ - GARAGE - DAY P.6
 INT. CONFSSIONAL INTERVIEW - ELSE-WHEN P.7
 INT. GHOSTFACER HQ - GARAGE - DAY P.8
 INT. MORTON HOUSE - NIGHT P.9
 INT. MORTON HOUSE - BASE CAMP - NIGHT P.10
 INT. MORTON HOUSE - CORRIDOR NEAR BASE CAMP - NIGHT P.10
 INT. MORTON HOUSE - UPSTAIRS HALLWAY - NIGHT P.11
 INT. MORTON HOUSE - CORRIDOR - NIGHT P.12
 INT. MORTON HOUSE - UPSTAIRS BEDROOM - NIGHT P.14

 INT. MORTON HOUSE - BASE CAMP - NIGHT P.16
 INT. MORTON HOUSE - UPSTAIRS BEDROOM - NIGHT P.19
 INT. MORTON HOUSE - BASE CAMP - NIGHT P.19
 INT. MORTON HOUSE - UPSTAIRS HALL - NIGHT P.20
 INT. MORTON HOUSE - BASE CAMP - NIGHT P.20
 INT. MORTON HOUSE - MAIN STAIRS - NIGHT P.20
 INT. MORTON HOUSE - BASE CAMP - NIGHT P.20
 INT. MORTON HOUSE - CORRIDOR - NIGHT P.23
 INT. MORTON HOUSE - FREEMAN'S DEN - NIGHT P.24

 INT. MORTON HOUSE - UPSTAIRS HALLWAY - NIGHT P.28
 INT. MORTON HOUSE - UNKNOWN SPACE - NIGHT P.29
 INT. MORTON HOUSE - FREEMAN'S DEN - NIGHT P.30
 INT. MORTON HOUSE - UNKNOWN SPACE - NIGHT P.30
 INT. MORTON HOUSE - BASECAMP - NIGHT P.30
 INT. MORTON HOUSE - BASEMENT STAIRWELL - NIGHT P.31
 INT. MORTON HOUSE - BASECAMP - NIGHT P.32
 INT. MORTON HOUSE - UNKNOWN SPACE - NIGHT P.33
 INT. MORTON HOUSE - BASEMENT - NIGHT P.33
 INT. MORTON HOUSE - UNKNOWN SPACE - NIGHT P.34

 INT. MORTON HOUSE - BASE CAMP - NIGHT P.35
 INT. MORTON HOUSE - BASEMENT - NIGHT P.35
 INT. MORTON HOUSE - BASE CAMP - NIGHT P.36
 INT. MORTON HOUSE - BASEMENT - NIGHT P.37
 INT. MORTON HOUSE - BASE CAMP - NIGHT P.38
 INT. MORTON HOUSE - BASEMENT - NIGHT P.39

 INT. GHOSTFACER HQ - GARAGE - NIGHT (DAY 3) P.41

SWITCH TO FILM - THE 'SUPERNATURAL' LOOK RETURNS (DAY 4) P.43
EXT. GARAGE/INT. IMPALA - DAY OR NIGHT, YOUR CALL P.45

EXT.
"GHOSTFACERS" MAIN TITLE SEQUENCE (VARIOUS DAY/NIGHT) P.2

EXT. MORTON HOUSE - NIGHT (DAY 1) P.4
EXT. GHOSTFACER HQ - DRIVEWAY - DAY P.4
EXT. MORTON HOUSE - NIGHT P.8

EXT. MORTON HOUSE - DAWN (DAY 2) P.41
EXT. GHOSTFACER VAN - CONFES. INTERVIEW - DAY (DAY 1) P.42
EXT. GARAGE/INT. IMPALA - DAY OR NIGHT, YOUR CALL P.45
EXT. GHOSTFACER HQ - DRIVEWAY - NIGHT P.46

Script Hunt NOT FOR RESALE

SUPERNATURAL
"Ghostfacers"

TEASER

1 INT. GARAGE - NIGHT - DIG. VIDEO UNTIL OTHERWISE NOTED (D3) 1 *

HARRY SPENGLER and ED ZEDDMORE, in RENTED TUXES, flank an imitation fireplace [glowing plastic logs, fake brick, the Home Depot special]. Curtains drape behind them, doing their best to turn a two-car garage into an upper-crusty explorers' club. Ed holds a HUMAN SKULL, Harry, a BRANDY SNIFFER. *

HARRY
Hello. I'm Harry Spengler. *

ED
And I'm Ed Zeddmore. We're paranormal investigators. Or as we prefer to be called-- *

CUT TO SECOND CAMERA -- a tighter angle, for more impact-- they turn into it, action-ready--

HARRY AND ED
GHOSTFACERS. *

ED
And if you've received this tape, then you must be a big-wig network executive. Well, it's your lucky day, Mister. Or Ms. *

HARRY
(uncontained enthusiasm)
Because this unsolicited pilot is the bold future of reality TV! *

ED
We know you've had it hard with that crippling writer's strike... *

HARRY
Lazy fat cats! *

ED
But who needs writers? Not when you have us! *

Ed nods, tips his chin down, ushering in a ghost story chill. Harry awkwardly takes a few steps away, DIMS THE LIGHT with a dimmer switch by the mantle, then steps back. *

(CONTINUED)

1 CONTINUED:

1

ED

Our team faced horrors too horrible to imagine, to bring you footage that will forever change your world...

*
*

HARRY

And your ratings share!

*

ED

So strap in for the scariest hour in the history of television--

*
*

HARRY

In the history of your life!

*

ED

Strap in for--

*

SECOND TIGHTER CAMERA-- they turn to it, once again, for ever- lessening impact.

HARRY AND ED

GHOSTFACERS!

*

2

"GHOSTFACERS" MAIN TITLE SEQUENCE (VARIOUS DAY/NIGHT)

2

*

SHAKY POV CAMERA - RAMPED - it races up the overgrown walk of a HAUNTED HOUSE, about to slam into the front door just as the door opens by itself, the LIGHT WITHIN WHITES OUT FRAME --

THE GF SINGERS

(rousing battle cry)

GHOSTFACERS!

This main title is PACKED with ramped action, freezes, black-and-white footage, night vision green, negative reversals -- Harry and Ed's garage-band fuels the GHOSTFACERS THEME, a barrage of power-chords and drums.

*

THE GF SINGERS

Ghost-- Ghostfacers! We face the ghosts when others will not! We're Ghost-- Ghostfacers! 'Stay in the kitchen when the kitchen gets hot!

*

Under this, QUICK CUTS show the GHOSTFACER TEAM in action:

ED - night goggles on, bolt cutters in hand, pulling open a CHAIN LINK FENCE GATE, lock snapped, waving his team in. IMAGE FREEZES, shifts to HIGH-CONTRAST NEGATIVE, title: "ED"

*

*

HARRY - headlamp ON, EMF METER held high, moves down the hall of an ABANDONED HOUSE. FREEZE IMAGE as before. Title: "HARRY" *

MAGGIE ZEDDMORE - 25, Ed's adopted sister, working a DV CAMERA, same house. IMAGE FREEZES, title: "MAGGIE" *

SPRUCE, 27, 6'6", line-backer proportions, unflappable, with DV CAMERA in a BASEMENT; IMAGE FREEZES, title: "SPRUCE"

CORBETT, slight, boyish, 23, a super-enthusiastic intern. We catch him mid-task -- IMAGE FREEZES -- title: "CORBETT"

SAM WINCHESTER at a table, looking over clues and stuff. He gives camera a what-the-hell-do-you-want look. Title: "SAM"

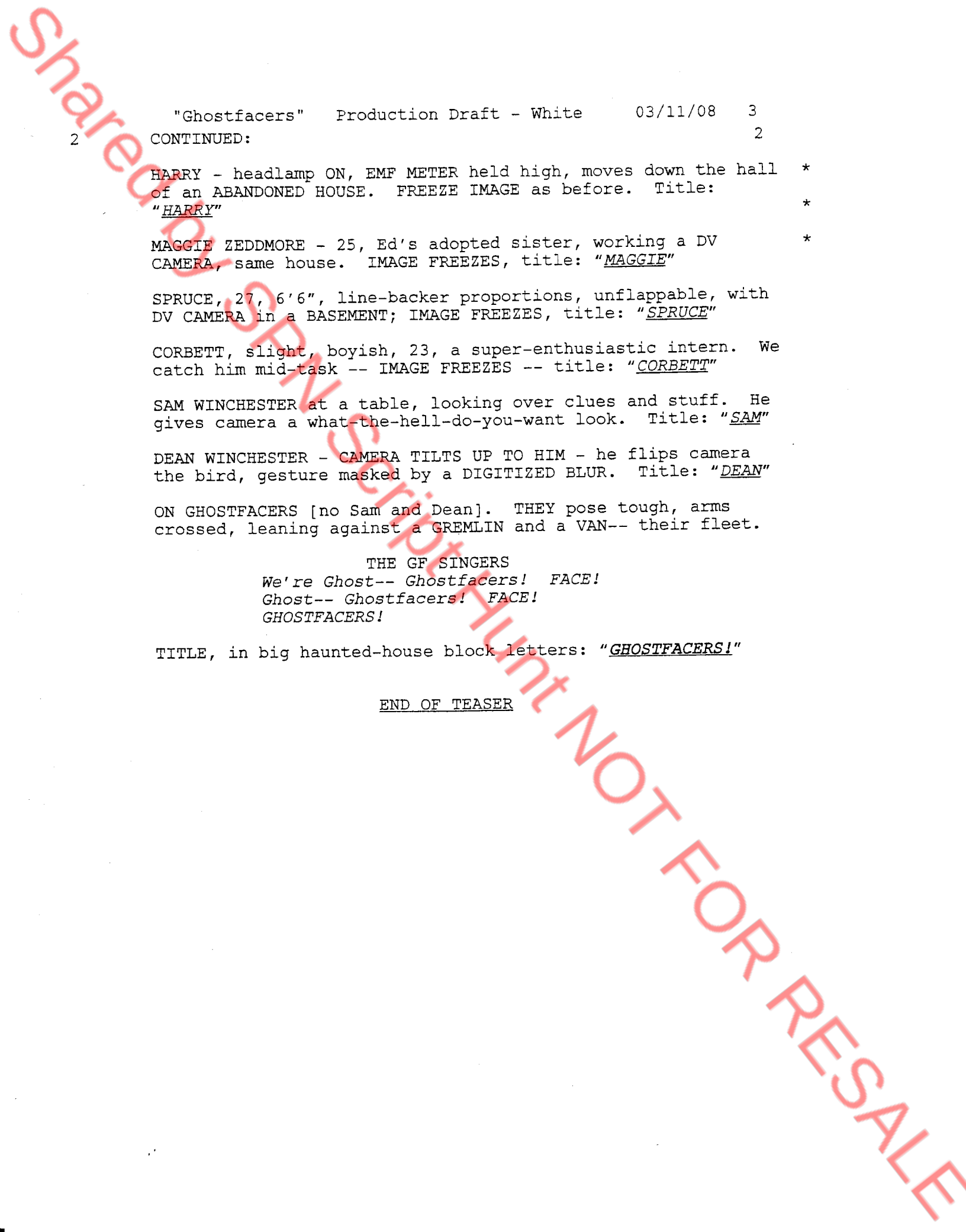
DEAN WINCHESTER - CAMERA TILTS UP TO HIM - he flips camera the bird, gesture masked by a DIGITIZED BLUR. Title: "DEAN"

ON GHOSTFACERS [no Sam and Dean]. THEY pose tough, arms crossed, leaning against a GREMLIN and a VAN-- their fleet.

THE GF SINGERS
We're Ghost-- Ghostfacers! FACE!
Ghost-- Ghostfacers! FACE!
GHOSTFACERS!

TITLE, in big haunted-house block letters: "GHOSTFACERS!"

END OF TEASER



ACT ONE

3 EXT. MORTON HOUSE - NIGHT (DAY 1) 3 *

OPEN WITH SMASH CUTS: FOUR ANGLES ON 'MORTON HOUSE' [classic haunted house] NEGATIVE B/W. FRAME CRASHES WHITE between each: *SLAM! SLAM! SLAM! SLAM!* TITLE SUPERS: "GHOSTFACERS-- EPISODE 1 -- "Murder at Morton House"

4 EXT. GHOSTFACER HQ - DRIVEWAY - DAY 4 *

HANDHELD ON HOUSE -- with a CONNECTED GARAGE. TITLE SUPERS: "GHOSTFACER HQ -- 6:45 PM" A GREMLIN pulls in, its doors swing open. Harry and Ed get out, holding twin SILVER BRIEFCASES. They nod to each other. *

SLO-MO -- 'RIGHT STUFF' STYLE and a heavy ROCK MUSIC CUE aggrandizes Ed and Harry's walk up the driveway-- *

ON ED - Title: "ED ZEDDMORE: Team Leader" *

ED (V.O.) *

It can get hard, balancing our day time careers with our night time mission...

ON HARRY - "HARRY SPENGLER: Team Co-leader, Demolitions Expert" *

HARRY (V.O.) *

But me and Ed kind of call the shots at the Kinko's where we work, so we can usually get off by six. *

They enter a SIDE DOOR:

BLACK SCREEN - TITLE: "PHASE I: THE HOMEWORK"

5 INT. GHOSTFACER HQ - GARAGE - DAY 5 *

Covered by TWO MOUNTED CAMERAS, plus SPRUCE-CAM. The HQ area competes with storage racks of winter clothes, extra garden hose, lawn-mower, etc. But they've carved out the facsimile of a head-quarters, cramped with JURY-RIGGED GHOSTHUNTING TECH, an editing/production area with CAMERAS, EQUIPMENT, and a meeting area. Harry and Ed enter. Spruce, Corbett, and Maggie are all busy organizing for the meeting. *

ED (V.O.) *

Used to be, we'd tackle the cases ourselves, just Harry and Me. *

5 CONTINUED: 5

HARRY (V.O.) *

Yep. Two lone wolves.

ED (V.O.) *

But sometimes, lone wolves need...
other... wolves.

Corbett hangs a DRY ERASE BOARD on the garage door just beyond. Ed eyes the dry erase board for level, then gestures to Corbett to raise one side. Corbett nods, smiles-- *

CORBETT (V.O.) *

I saw Ed putting up flyers at the outlet mall down in Skogen.

6 INT. CONFESSIONAL INTERVIEW - ELSE-WHEN 6

Like a confessional aside from 'The Office' -- Corbett addresses camera, reflecting. Caption: "ALAN J. CORBETT: Intern"

CORBETT

So I read one, and I thought to myself, 'Huh... Where do ghosts come from?'

(shrugs)

Now here I am.

7 INT. GHOSTFACER HQ - GARAGE - DAY 7 *

Maggie circles a long folding TABLE, laying out documents and clippings. Harry passes behind her, jabs her playfully in the shoulder. She YELPS, punches him in the shoulder, Harry winces-- *

HARRY *

Damn. Ed, your sister's abusing staff-- *

Ed, at a laptop, eyes on a website, doesn't look up: *

ED *

Adopted sister.

Maggie rolls her eyes, Harry shrugs as she goes back to work. *

8 INT. CONFESSIONAL INTERVIEW - ELSE-WHEN 8

Maggie addresses camera. Caption: "MAGGIE ZEDDMORE: Research Team. Adopted." *

MAGGIE

I try to keep us honest, impartial,
you know, scientific. I'm kind of
the team's Scully. Put together
Harry and my brother Ed-- well, you
get sort of an almost-Mulder.

(thoughtful nod)

You know. Less hot.

*

9 INT. GHOSTFACER HQ - GARAGE - DAY

9

*

SPRUCE-CAM - ON TABLE -- Maggie and Harry sit down, still
joking around, chatting.

*

When SPRUCE TURNS THE CAMERA ON HIMSELF for a CLOSE UP.

SPRUCE

Spruce here. Whadup, muthas!!

*

The IMAGE BRIEFLY FREEZES-- Spruce's mouth mid-"mutha"-- long
enough to throw up a caption: "KENNY SPRUCE: Camera, Licensed
Shamanologist, 1/16 Cherokee"

*

The image unfreezes, Spruce turns the camera back around,
just as Ed steps up to a white board, marker in hand.

*

ED

OK, people. Let's cut the chatter
and get on mission.

*

Caption: "GHOSTFACER HQ: 7:15 PM -- RESEARCH DEBRIEFING"

Ed starts writing on the board [SQUEE-EEAK]. The margins of
the white board are plastered with PRINTOUT PHOTOS of a
HAUNTED HOUSE, FLOOR PLANS, etc. He writes: "MORTON HOUSE"

*

ED

Morton House. One of the big fish.

*

The group shifts in their seats, excited.

ED

We've all heard the legends. Once
every four years, Morton House
supposedly becomes the most haunted
place in America--

*

QUICK MONTAGE - the same four SLAM CUTS of the house used at
the head of the act. SLAM! SLAM! SLAM! SLAM!

HARRY

The Leap Year Ghost, some call it,
returns to the house at midnight,
right as February 29th begins--

Corbett carries a tray of coffees in one hand, passing them
out with the other--

MAGGIE

No one's ever stayed through the
night, right?

HARRY

The testimony we dug up, every
eyewitness cut and ran well before
midnight --

ED

Well, that's about to change, baby.

Meanwhile, Corbett has been hovering by Ed, intent. And now
Ed finally notices Corbett, turns. Corbett points at his
coffee.

CORBETT

French vanilla.

ED

What?

CORBETT

In your coffee. You said the other
day how much you liked it.

Corbett's got a hero-worship thing for Ed. Awkward.

ED

OK. Wow. Thanks.

Corbett smiles, exits. Harry turns to Ed, deadpan.

10 INT. CONFESSIONAL INTERVIEW - ELSE-WHEN

10

Harry addresses camera.

HARRY

I like Corbett. I do. He does his
job, shows up early, lot of good
hustle. But I think he's got the
hots for Ed, and that could mean
trouble for the team...

11 INT. GHOSTFACER HQ - GARAGE - DAY 11 *

Ed is drawing out his battle plan on the dry erase board-- *

ED *

The 29th is this Friday, guys. If we want this one, we got to jump on it now, or its gone for another four years. So let's--

SUDDENLY the entire wall [which we now recall is a garage door] starts to RAISE UP. Taking the dry erase board with it, as Ed was trying to write. DOOR REVEALS: *

MR. ZEDDMORE - an older guy, perhaps in a STATION WAGON, waiting to park, a little stunned by the crowd. *

ED *

Dad! Damn it!

Then, BLACK SCREEN: "PHASE II: INFILTRATION"

12 EXT. MORTON HOUSE - NIGHT 12

SPRUCE-CAM - NIGHT VISION SETTING - ON HOUSE - it looms foreboding in the distance. Caption: "MORTON HOUSE - 9:59 PM, February 28th"

CAMERA PULLS BACK - to see A CHAIN-LINK FENCE is between us and the house. Topped with razor-wire. NO TRESPASSING.

ED (O.S.) *

So, OK... It turns out, as one might expect--

PAN TO ED - who lies in wait, using brush as cover with the rest of the Facers behind him. He WHISPERS. *

ED *

--a lot of people have broken into Morton House over the years. Guess the local authorities got fed up--

HARRY *

Looks like the cops have it fenced off pretty good. *

MAGGIE

Wait. Didn't you guys get like a permit or something?

Harry turns to Ed, he nods with it. *

HARRY

Ooo. Good idea for next time.

Ed nods back. Maggie frowns. Spruce hears an OS ENGINE:

SPRUCE (B.C.)

Car!

The Facers crouch in the underbrush. Spruce PANS TO the road -- THE IMPALA drives by, slows -- We see SAM checking out the distant house... Sam doesn't see Spruce or any of the Facers.

THEN ITS ENGINE GUNS and it is gone. PAN BACK TO FACERS as they rise again. Ed is absent.

SPRUCE (B.C.)

It's OK! Not cops. Just hicks.

Harry helps Maggie out of a bush. She reacts to something OS:

MAGGIE

Ed!

WHIP PAN to Ed - night goggles on, bolt cutters in hand, snapping the LOCK on the FENCE'S GATE.

SPRUCE (B.C.)

(CAMERA NODS)

Right. On.

ED

Come on. Go! Go! Go!

SPRUCE-CAM FOLLOWS FACERS - Ed on point, Maggie hefts a LIGHT KIT, Harry and Corbett carrying a HEAVY TRUNK. Racing through the gate.

GHOSTFACERS

Go! Go! Go! Go!

HIGH-SPEED MONTAGE - ANGLES OF HOUSE EXTERIOR - then FLASH! CRASH! We CUT INSIDE:

13 INT. MORTON HOUSE - NIGHT

13

MONTAGE CONT'D - now with grainy surveillance B/W SHOTS: of the dark, shadowy interior rooms, SLAM! SLAM! SLAM! We see SHOTS of the Facers running cables, getting set up--

CAMERA WINKS ON - Corbett's just hooked it up, he looms FG in wide angle B/W, a dim corridor stretches off behind him.

"Ghostfacers" Production Draft - White 03/11/08 10
13 CONTINUED: 13

HARRY (OVER WALKIE) *
Looking good, Corbett.

CORBETT
Copy that.

14 INT. MORTON HOUSE - BASE CAMP - NIGHT 14

WELL COVERED BY MOUNTED CAMERAS - the main room; A commandeered table, couple of laptops (on the laptops-- SURVEILLANCE CAM FEEDS), sixer of beer -- all fairly modest.

SPRUCE-CAM, filming Ed as he sets up the table. Maggie and Harry, standing close together, also set up equipment. *

Caption: "MORTON HOUSE - BASE CAMP - 10:40 PM"

When Corbett enters the room. He is geared to eleven, HEADBAND CAM, handheld CAMERA, even a CAMERA mounted on a slim arm that tapes CORBETT constantly. Plus night fatigues, utility belt, etc.

SPRUCE (B.C.)
Corbett. Dude. You're Robocop.

CORBETT *
(it's a compliment) *
Thanks, man. *

Ed turns, gathers the troops. *

ED *
OK, standard walk through, team 1 east, team 2 west...
(puts his hand out)
All right... Ghostfacers--

The others pile their hands on his--

GHOSTFACERS
GHOST-FACE!

BLACK SCREEN - TITLE: "PHASE III: FACE TIME!"

15 INT. MORTON HOUSE - CORRIDOR NEAR BASE CAMP - NIGHT 15

SECURITY CAM - "MORTON HOUSE - 10:51 PM" Ed and Corbett down a corridor. Corbett has his camera on Ed, its light guiding them. *

ED *
Hello? I'm talking to the restless spirits of Morton House...

(CONTINUED)

CORBETT-CAM - ON ED - as he goes. *

ED
Hello? My name is Ed... What is
your name? *
(reads EMF) *
Point three. Point two-nine.
Point three... Nothing off-scale.

CORBETT (B.C.)
Is there an entity or entities here
with us now? Can you show us a
sign of your presence?

SOMETHING CLATTERS in the house, up ahead. Ed freezes: *

ED
Corbett--! *
(points ahead)
Lights out. Night vision-- *

FRAME SWITCHES TO NIGHT VISION - Ed stalks forward... *

16 INT. MORTON HOUSE - UPSTAIRS HALLWAY - NIGHT 16

SPRUCE CAM - ON HARRY AND MAGGIE - as they explore another
room. Maggie's got a TEMPERATURE GAUGE, Harry an EMF METER.
Harry addresses camera over his shoulder-- *
*
*

HARRY
OK... We're doing your basic EMF,
EVP, temp-fluc sweep. I'd say we
pretty much got our ducks in a-- *

SUDDENLY the camera image QUIVERS WITH STATIC; a snowy warp
of the picture which HISSES creepily. [This is what the
cameras do when a ghost is near. It will recur.]

SPRUCE (B.C.)
Whoa.

MAGGIE
What is it?

Spruce TURNS CAMERA on himself, looking down its barrel.

SPRUCE
Dunno... It's... weird.

Another STATIC IMAGE TREMOR underscores his point.

17 INT. MORTON HOUSE - CORRIDOR - NIGHT 17

CORBETT-CAM FOLLOWS ED [NIGHTVISION GREEN] - they clamber down a hall, SHMUCK-BAITING forward, toward a turn up ahead... *

They edge around the corner -- revealing a WINDOW -- a gnarled BRANCH, blown by wind, taps at it. CORBETT CAM moves forward, confirms, then PANS BACK TO --

CORBETT (B.C.)
It's some kind of branch--

JUMP SCARE! Two silhouetted FIGURES right behind Ed! *

CAMERA BLASTS WHITE as the nightvision gets BLOWN OUT by FLASHLIGHTS pointed at it--

DEAN (O.S.)
FREEZE!

ED AND CORBETT
[ad-libbed cries of surprise] *

SURVEILLANCE WIDE - we see SAM and DEAN have them pinned in their flashlight glare.

Corbett flips back from nightvision to regular, as--

DEAN
Police officers! DON'T MOVE!

CORBETT'S HEADBAND CAM - Sam with flashlight, Dean a SHOTGUN. He flashes a POLICE BADGE. The Ghostfacers catch their breath.

DEAN
All right. Take it easy.

SAM
Let's see some identification.

CORBETT (B.C.)
Are we under arrest? Oh God--

Corbett's hand thrusts his WALLET into frame, at Dean, who takes it, checks the license.

DEAN
You want to explain that weird-ass get-up, Mr... Corbett?

Ed stares at Sam and Dean, entranced by forming memory-- *

ED

Wait a minute... I know you...

DEAN

Doubt it, sir. Identification.

ED

(eureka)

I do! I know both of you!

One of Corbett's Cams FAVORS SAM AND DEAN - Sam narrows his eyes, catching on to Ed's lane of memory.

SAM

Holy sh*t.

NOTE: yes, there will be BLEEPED OUT profanity, the hallmark of all reality programming.

ED

You're not cops!

Dean, still puzzled, looks to Sam.

SAM

West Texas. That tulpa we had to take out-- Those two goofballs who almost got us killed. You know. "The Hellhounds."

Dean gets it, does a big double take.

DEAN

Ah f*ck!

ED

We're not "Hellhounds" anymore. Didn't test well.

CORBETT

Ed, what's going on--?

Ed turns to Corbett, certain:

ED

They're not cops, Corbett...

DEAN

'Ed.' Right. Right... Hey.

(remembering)

You had a partner-- a different guy. He here somewhere?

(steps forward, menace)

(MORE)

DEAN (cont'd)
Ed. You got to get all your people
out of this house. *

ED *

We already set base-camp, man! We
beat you. We were here first.

Dean sweeps forward, pins Ed's throat against a wall with his
forearm. Not glib now; Dean is all violent potential: *

DEAN *

Here first?! Ed! ED! *

(Ed sobers) *

Where is your partner?! *

18 INT. MORTON HOUSE - UPSTAIRS BEDROOM - NIGHT 18

SURVEILLANCE WIDE - Maggie and Harry scan with their EMF
tech. Spruce fiddles with his camera. OUR IMAGE WARBLES
AGAIN. *

HARRY *

Ten-six...seven-- EMF is spiking
like crazy here guys--

MAGGIE

(scared)

Temperature down eleven degrees.

SPRUCE-CAM, SHOOTING ACROSS THE ROOM - as he fiddles with it.
IMAGE GHOST ROLLS with creepy static.

SPRUCE (B.C.)

Something's messing with the chip.
I don't know...

Suddenly, a JOLT of DIGITAL STATIC-- and then, across the
room, there's a MAN who wasn't there before! He appeared out
of nowhere-- a SPIRIT!

SPRUCE (B.C.) *

Oh my God!!

The man wears a vintage suit, pleading, eerie, disjointed, as
he steps toward the Ghostfacers--

TRAVELLING SALESMAN

Look, buddy-- I'm sorry, that's
all...

Spruce PANS quickly to Maggie and Harry, who watch,
motionless and terrified out of their wits, before panning
back to-- *

TRAVELLING SALESMAN

I'm telling you, it's all the damn
money I have--

The ghost SPASMS VIOLENTLY as FOUR BULLET HOLES RIP into him.
The MAN SCREAMS in PAIN! Then more STATIC DIGITAL HITS on
the CAMERA, as the SPIRIT DISAPPEARS!

A beat, then SPRUCE CAM PANS BACK to Harry and Maggie's
faces, frozen maps of shock and terror -- SCREEN WIPES TO THE
BUMPER with a sting: "GHOSTFACERS!" *

CUT TO BLACK.

END OF ACT ONE

ACT TWO

19 INT. MORTON HOUSE - BASE CAMP - NIGHT 19

CORBETT-CAM ON DEAN AND SAM -- as Ed leads them all back to basecamp. *

DEAN

What are you doing in Morton House, Ed. On leap year?! What are you thinking? *

Ed's defensive, not quite buying their spiel. *

ED

We're here to spend the night. It's for our TV show. *

SAM

Right. Great. Perfect.

CORBETT (B.C.)

No one's ever spent the night here before.

DEAN

(advances on camera)

Um. Actually? Yes, they have.

ED

We've never heard of anyone-- *

DEAN

Know why? Because the ones that do DON'T LIVE TO TALK ABOUT IT!

ED

I don't believe you-- *

Sam and Dean trade looks. Sam shakes his head, pulls a SHEAF OF PAPERS, hands them to Ed. As he speaks, CORBETT-CAM PUSHES IN over Ed's shoulder-- *

SAM

Missing persons reports -- going back at least half-a-century. John Graham, stayed on a dare. Gone. Julie Wilkerson, gone... There's more. All of them here to 'make it through the night'. Always on Leap Year. Only body they've ever found was the last owner, Freeman Daggett.

ED

These look legit.

*

SAM

(checks watch)

We're running low on time, Ed.
Starting at midnight, your people
will start to die.

*

They silence, hearing a GROWING OS COMMOTION: the other
Facers thundering back toward base camp.

GHOSTFACERS (O.S.)

[ad-lib cries of fear/excitement]

The other Facers pour into camp, faces flushed, eyes wild,
giddy. Sam and Dean watch with measured interest.

HARRY

Oh my GOD! My GOD!

*

ED

What happened? What?

*

CORBETT-CAM. Harry, delirious, HUGS Corbett, face in lens.

*

HARRY

We saw one, Corbett!

*

CORBETT (B.C.)

(small voice)

You saw a ghost? Where?

Harry turns to Ed, excited.

*

HARRY

A full apparition, Ed! We--

(sees Sam and Dean)

Hey. Aren't those the assh***s
from Texas?

*

*

Dean and Sam resume their attempt to herd them all to the
door.

DEAN

Let's have our reunion across the
street. Come on everybody! Ice
cream-- our treat! Just get your
butts out of the building!

Ed, sense of caution mounting, turns to the others.

*

ED

They might be right, guys. I think we should--

*

Maggie cuts him off, she's too excited. She stands by the larger laptop monitor, where she rewinds to the HIGH AND WIDE SURVEILLANCE ANGLE of the UPSTAIRS BEDROOM.

MAGGIE

Look at this. Honest-to-god proof...

She hits play and the group crowds in.

ON MONITOR - in SLOW-MO, much obscured by the static, but as frames roll forward, we see a definite SPECTRAL SALESMAN.

Sam and Dean react to this--

ED

Run it again.
(awed)
Holy...

*

SPRUCE-CAM, filming his friends watching in awe. Then moves past them, catching Sam and Dean, stepping away, conferring. This piques his interest. He moves over to them.

SAM

Think we're off on this? That was just a Death Echo.

DEAN

But what the hell's it doing here? Anyone ever get shot here?

SAM

Not that I could find.

SPRUCE (B.C.)

What's a Death Echo?

They turn to the camera with annoyance.

SAM

Look. If we've got a problem here, that ghost isn't it.

SPRUCE (B.C.)

(again)
But what's a Death Echo?

DEAN

Echoes are trapped in a loop, okay?
They go through their dying moment,
over and over, usually on the same
spot they were ganked. 'Bout as
dangerous as a scary movie.

SAM

(to Dean)

So maybe the Echo's not dangerous.
Maybe something else is.

DEAN

You're right.

(calls to all)

Everybody out. Now.

Sam and Dean move back to the group, shuffling them out,
despite their AD-LIBBED protests. They try to lead the
horses to water, but then Ed stops: *

ED *

Wait-- Where's Corbett--?

20

INT. MORTON HOUSE - UPSTAIRS BEDROOM - NIGHT

20

CORBETT-CAM - searching around the mouldering room.

CORBETT (B.C.)

I wish to communicate with the
restless spirits here... Can you
tell me why you are so angry--?

A GHOST ROLL warps image. Then Corbett's various FLASHLIGHTS
FLICKER OUT-- DARKNESS-- Corbett flips the camera, putting it
on himself [silhouetted] as he goes for night vision.

CORBETT

Lights gone out. Hang on-- Got the
night vision here...

He flicks it on -- scene goes NIGHT VISION GREEN TO REVEAL:

JUMP SCARE: CREEPY, MUMMIFIED LOOKING MAN, savage eyes, crud
around his mouth -- STANDING RIGHT BEHIND CORBETT-- he SNARLS
and LUNGES!

21

INT. MORTON HOUSE - BASE CAMP - NIGHT

21

Dean is almost to the door, about to grab the knob--

21 CONTINUED: 21

DEAN
Come on! Just get out. We'll grab
your buddy--

HARRY *
You kidding?

ED *
We're not leaving a man behind!

CORBETT (O.S.)
[long, echoing AWFUL SCREAM]

22 INT. MORTON HOUSE - UPSTAIRS HALL - NIGHT 22

CORBETT-CAM is hauled backwards down a corridor, SUPERFAST --
we hear Corbett's screams--

23 INT. MORTON HOUSE - BASE CAMP - NIGHT 23

Ed listening, his eyes widen in horror as he realizes: *

ED *
It's-- Oh God, it's Corbett!

The Facers race back into the main area, leaving Sam and Dean
by the door. They sag, watching the Facers tear off.

SAM
Sh*t.

24 INT. MORTON HOUSE - MAIN STAIRS - NIGHT 24

MULTI-CAMERA RUNNING MONTAGE - consult 'Blair Witch' -- our
group in a phalanx of shaky cameras and flashlights.

GHOSTFACERS
[ad lib CALLS FOR CORBETT]

CORBETT (O.S.)
[SCREAM CRESCENDO]

MONTAGE LAPSES INTO VARIOUS ANGLES OF HOUSE -- empty rooms
and shadows, as Corbett's scream trails off. SLAM! SLAM!
SLAM! Exterior shots indicate TIME PASSING--

25 INT. MORTON HOUSE - BASE CAMP - NIGHT 25

SPRUCE-CAM - Harry, Ed, and Maggie review the SURVEILLANCE *
CAM FOOTAGE trying to pinpoint where Corbett went-- (NOTE: at *
this point, Harry and Ed have removed their HEADBAND CAMS).

ED

What happened? God, what happened to him? He's just... gone.

*

In the BG, Dean and Sam haul at the front door. Won't budge. Spruce moves in -- we might do some of this in SUB-TITLES, the way they eavesdrop on Survivor, et al.

DEAN

Dammit.

SAM

Well. It's 12:04. You good? Happy?

DEAN

Super happy.

*

Sam's been looking for something; he sees it, a HEAVY WOODEN CHAIR.

SAM

"Let's go hunt Morton House," you said. "It's our Grand Canyon."

*

DEAN

Sam...

SAM

You got two months left; but, no, instead, we're gonna die tonight--

Sam hefts up the chair, SMASHES IT into a glass window. The CHAIR SHATTERS. Sam staggers back, wipes his hands.

SPRUCE (B.C.)

What's going on?

SAM

The doors, windows -- I'm guessing every way out. They're all sealed.

The other Facers approach, drawn by the ruckus.

MAGGIE

What do you mean, sealed?

DEAN

Supernatural lock-down. Whatever took Corbett doesn't want us to leave. And it's no Death Echo. This thing is a bad mother and it wants us scared--

MAGGIE
Or it just wants us...

Another GHOST ROLL OF STATIC across frame-- the BASECAMP LIGHTS begin to FLICKER.

SPRUCE (B.C.)
Uh, guys? Camera's fritzing again!

CAMERA SWEEPS across the frightened Facers--

When SPRUCE zooms in on something-- Maggie steps close to Harry. He grips her hand, tight, like a protective boyfriend-- *
- a private moment--

ED (O.S.) *
EMF spiking-- Oh man...

SAM (O.S.)
Everybody stay close! Something's coming!

Finally-- SPRUCE pans up, as a DIGITAL ZAP hits the CAMERA. Revealing, across the room-- a staggering MAN. Wounded? No. Drunk.

The Facers are frozen in shock.

DEAN *
Harry. Harry! *
(Harry turns, blinks)
This the Death Echo you guys saw before?

SPRUCE (B.C.)
No. It's a different guy.

DEAN
(to Sam)
Multiple Echoes? 'Hell's goin' on?

SAM
Beats me.

A beat. Dean watches the staggering ghost, then loses patience, strides forward--

DEAN
All right. OK. HEY!
(claps hands LOUDLY)
Listen! Dude! You're dead!

The ghost doesn't hear, still staggers.

Harry and the others watch, wake to growing alarm.

*

HARRY

What's he doing--?

*

SAM

(shrugs, admits)

It's rare, but sometimes you can shock an echo out of its loop. If you can talk to the part of the ghost that's still human--

(sees Dean's OS progress)

I mean, it usually helps if you had a connection to the deceased.

ON DEAN - yelling into the swaying blind face of the ghost.

DEAN

HEY! WAKE UP AND BE DEAD!

Too loud, too late: AN EERIE TRAIN WHISTLE, A COLD WHITE LIGHT washes over the drunk spirit -- he raises his arms, emits a GHOSTLY SCREECH!

Then SLAM! The figure is hit by an INVISIBLE FREIGHT TRAIN -- it knocks him across the room and INTO A WALL -- GONE.

Off Dean, swaying in the dissipating specter wash.

TIME CUT:

26

INT. MORTON HOUSE - CORRIDOR - NIGHT

26

Between base camp and den. Caption: "12:35 AM" Facers and Winchesters move along, searching and puzzling.

MAGGIE CAM ON SAM AND DEAN - as they theorize.

DEAN

No records show any of this, man. No one shot here, sure as hell no one run over by a train here.

MAGGIE (B.C.)

Did the Echoes take Corbett?

DEAN

(into camera)

No. Yes. Know what? We don't know what's doing who here, lady. That's what we're trying to figure out. OK?

MAGGIE CAM PANS to Sam; he sees her fear, slows it down.

SAM

Okay, look. Death Echoes, they're ghosts. And ghosts usually haunt places they lived or they died.

DEAN

But these mooks didn't live here or die here.

MAGGIE (B.C.)

So what're they doing here?

DEAN

Give the lady a cigar.

(then)

Hey. Does looking at this nightmare through that camera make you feel better or something?

MAGGIE (B.C.)

(sheepish)

Uh... I think so. Yes.

Behind Dean, a doorway falls into the camera light.

27

INT. MORTON HOUSE - FREEMAN'S DEN - NIGHT

27

As the Facers and boys swing their flashlight beams into a dust covered DEN.

As they move in, CAMERA FINDS ED, scanning keenly. *

VARIOUS DETAILS -- moldering TAXIDERMIED ANIMALS, '60s era ANTI-COMMIE PROPAGANDA, boxes and boxes of ancient C-RATIONS. Sam pools the clues they get, examines a FRAMED 'Employee Commendation'.

SAM

Freeman Daggett -- the house's last owner. Twenty years fine service in the employ of Gamble General Hospital.

DEAN

Doctor?

SAM

Janitor.

DEAN

Looks like this was his den. When he die? '64?

SAM

Heart attack.

MAGGIE CAM ON DEAN - who searches along one wall, past stacks of boxed C-ration packets.

MAGGIE (B.C.)

Wow. What are these? C-Rations?

DEAN

Army-issue three-squares, yeah. And a lifetime supply.

MAGGIE

(dismal)

God. Is that all he ate?

Dean comes to a LARGE RUSTED LOCKER.

DEAN

(shrugs)

One stop shopping.

(tests door)

Ooo. Locked.

SPRUCE-CAM - Sam looks over an Army 'Nuclear Fallout Survival guide'. Ed comes up, frantic. *

ED *

(impatient)

How can this help us find Corbett? We should be tearing up the floorboards.

SAM

(reading, indifferent)

Go ahead.

(reads cover)

'U.S. Army Nuclear Fallout Survival Guide.' Huh. An optimist.

CRASH! CAM PANS to see Dean prying the door off the locker. He reaches in, pulls out a LARGE TOBACCO TIN.

AT THE WORKBENCH - MOMENTS LATER - Dean looks through the tin, pulling up yellowed DOCUMENTS, a HARDCOVER BOOK: "TAXIDERMY FOR FUN AND PROFIT."

DEAN

Crap, crap... 'kay.. And...

Dean digs into the tin, finds something. Hmmm.

DEAN

You said Daggett was a hospital janitor?

SAM

Yeah...

DEAN

Ewww.

HARRY

What?

*

Dean reveals-- THREE TOE TAGS-- reading them--

DEAN

Toe tags, three of 'em. Death by shooting. Train accident. Suicide.

*

SAM

Ewww.

ED

What?

*

SAM

It explains why the Death Echoes are here-- they're here because their bodies are here. Somewhere in the house.

*

*

DEAN

Daggett brought the remains home from the morgue. To play.

*

*

GHOSTFACERS

(finally getting it)

Ewww!

SAM

Yeah.

DEAN

(realizes, troubled)

Wait a minute. Hang on--

MAGGIE CAM - follows a winding path through a junk-filled STORAGE AREA. Alone.

MAGGIE (B.C.)
Corbett! Corbett? *

More animal heads, furniture, A FULL LENGTH MIRROR, which gives us a glimpse of Maggie behind camera-- her camera starts to roll with GHOST STATIC -- begins to sway with her growing panic -- WHIP PAN INTO--

JUMP SCARE -- Dean, right behind her, palms up--

She YELPS. Then recovers. Dean nods, calmingly--

DEAN
Closer to the herd, OK?

MAGGIE (B.C.)
OK.

MAGGIE-CAM suffers another roll of GHOST STATIC. Harry and Ed run up, faces grave with concern-- *

HARRY
Maggie! *

DEAN
She's OK.

Ed's checking his EMF. CAMERA IMAGE rolls and wavers-- Then the DEEP RUMBLE shakes through the house. *

ED
Something's coming... *

Spruce walks up, too. We have SPRUCE-CAM and MAGGIE-CAM on the group. Sam stands a few steps outside the circle, eagle eyes scanning the room. Then... a MASSIVE RUMBLE -- THE FLASHLIGHTS BLACK OUT for a beat -- the STRANGE SOUNDS PASS and the FLASHLIGHTS RETURN:

Sam is GONE. That fast. Just like that.

SPRUCE-CAM ON DEAN - as Dean registers Sam's disappearance.

DEAN
Sam? SAM!

SCREEN WIPES TO THE BUMPER with a sting: "GHOSTFACERS!"

END OF ACT TWO

ACT THREE

28 INT. MORTON HOUSE - UPSTAIRS HALLWAY - NIGHT 28

OPENING BURST MONTAGE - CUTS of Dean and the Facers racing,
calling out, kicking doors--

GHOSTFACERS
[assorted calls to the missing]

DEAN
SAM! Where are you?

ED
Corbett!

SPRUCE CAM - ON DEAN - catches him, beating himself --

DEAN
Stupid. Stupid. Dammit.
(calls out again)
SAM!

Dean gains off, SPRUCE-CAM - SWEEPING AREA - finds Harry and
Maggie, in an embrace. CAMERA CENTERS THEM --

HARRY
I'm... I'm pretty scared.

MAGGIE
(sad and tender)
It's gonna be OK. It is...

She kisses his neck. He, hers. Their mouths find each
other, lock in an end-of-the-world kiss, then SPRUCE CAM PANS
OFF THEM - to Ed, who stands agape, watching them.

ED
My best friend!
(turns to Maggie)
And my best sister!

HARRY
(pleads)
Ed--

ED
What, you banging her?!

Ed rushes Harry, slams him against a wall, both gripped now
in the battle they've been waiting for since they were ten
years old -- BUT then Dean steams through--

DEAN

HEY!

(they startle apart)
Cut the Sweet Valley High crap.
We're down by two people!

Dean steams past them, and they recover, awkwardly.

ED/HARRY

Sorry... Sorry...

*

29 INT. MORTON HOUSE - UNKNOWN SPACE - NIGHT

29

NIGHT VISION GREEN -- CORBETT-CAM - CAMERA IMAGE is so warped by spectral energy that it's like we're underwater -- ON: CORBETT -- seated, in bad shape -- a discolored BIRTHDAY CONE strapped at an off angle on his head. FREEMAN DAGGETT is behind him. He holds Corbett's head back, is doing something at the back of his neck.

ANGLE-- Corbett's HEADBAND CAM catches SAM. BOUND to a chair across the table. Looking right at CAMERA--

SAM

(half-dead himself)
Corbett? You got to keep listening
to my voice... OK?

A record-player pops and crackles OS, Leslie Gore's "It's my party, and I'll cry if I want to!"... BUT the record needle keeps catching, repeating that single line, over and over, in an endless loop.

CORBETT

[pathetic whimper]

EERIE WHISPER (O.S.)

Don't listen... It stops hurting...
so don't worry OK? OK?

ANGLE. Daggett tenses with effort, pushing. Corbett STRUGGLES, KICKS -- a LONG SHARP TAXIDERMISTRY TOOL juts from his throat, driven through the back of his neck.

CORBETT

[muted gurgling cries]

SAM

Corbett!

30 INT. MORTON HOUSE - FREEMAN'S DEN - NIGHT 30

Dean, Harry, Ed, and Maggie, on SPRUCE-CAM, gathered around a work table. *

Dean dumps a milk crate of viable Daggett clue garbage onto the table-- He and Maggie paw through it--

DEAN

'Kay... Daggett was a cold war nut. An amateur taxidermist, liked to slow dance with cadavers. And it looks like all he ate were C-rations.

(throws shit off table)

What the hell are we looking for?!

After beat, Maggie, looking down sadly at Freeman's things:

MAGGIE

What a horrible little life.

Dean picks up the Army Nuclear Survival Guide--

DEAN

A lonely life.

(looking at guide)

A cold war life.

Dean eureka, looks up.

DEAN

He was scared.

Dean darts out of frame, leaving baffled Facers behind:

EERIE WHISPER (PRE-LAP)

It's my party...

31 INT. MORTON HOUSE - UNKNOWN SPACE - NIGHT 31

CORBETT'S HEADBAND CAM - On Sam, still bound to the chair. Daggett crosses frame; we hear a LIGHT THWACK. Daggett pulls away -- we see Sam now sports a DINGY BIRTHDAY CONE.

32 INT. MORTON HOUSE - BASECAMP - NIGHT 32

ON MAGGIE-CAM. Dean leads the Facers, now crossing the basecamp area, eyes dead ahead.

MAGGIE (B.C.)

Where are you going--?

DEAN

Guys like Daggett, back then, the ones who were really scared of Mother Russia...

(looks off)

They built bomb shelters. I'm guessing Daggett has one, hidden, probably in the basement--

Dean throws open the basement door-- heads down. Spruce immediately follows, still filming.

But before Harry and Ed and Maggie can follow--

THE BASEMENT DOOR ABRUPTLY SLAMS SHUT!

MAGGIE-CAM. Harry and Ed POUND on the door, pull on it!

HARRY AND ED

Hey! What's going on?! Etc.

INTERCUT WITH:

33

INT. MORTON HOUSE - BASEMENT STAIRWELL - NIGHT

33

ON SPRUCE CAM. As Dean moves past him, back up to the door. Tries to open it. Won't budge. He relents fast.

SPRUCE (B.C.)

What's happening?!

DEAN

It wants to separate us.

Dean calls through the door--

DEAN

Ed!

ED (THROUGH DOOR)

Yeah?!

DEAN

I got salt in my duffle! Make a big circle, get inside it!

ED

Why?

DEAN

Just do it!

34 INT. MORTON HOUSE - BASECAMP - NIGHT 34

MAGGIE-CAM ON ED AND HARRY - scared shitless. They retreat, turning back into the room. Their voices waver, adrenaline-soaked: *

HARRY *

I don't want to die, guys. I don't want you to-- to--

Ed puts an arm over his shoulder. *

ED *

Yeah.

(foxhole epiphany)

Harry... if we don't die... I guess it's OK if you want to do my sister... *

Maggie punches Ed in the arm, hard. *

MAGGIE

Nice!

ED *

OW! HEY!

ANOTHER VIDEO GHOST ROLL, a deep RUMBLE.

MAGGIE

Oh. No. Guys--!

The Facers brace for impact, as the CAMERA IMAGE WARPS and GHOST ROLLS with growing intensity. The LIGHTS FLICKER. The LAPTOP MONITORS go to SNOW. A SNAP OF STATIC-- this time, the ghost appears O.S. We hear an EERIE MOAN OF PAIN--

MAGGIE CAM-- on Harry and Ed-- who look O.S. in bottomless horror. *

ED *

Oh... Oh no...

Maggie finally pans, revealing-- it's CORBETT, spectral, horrific; his NECK DRAINS RED BLOOD from a PUNCTURE WOUND-- where he was stabbed. He is now a DEATH ECHO.

He staggers forward, pleading for help, eyes empty -- The Facers back away, can't bear to look--

ED *

(guilt and horror)
Corbett...

35 INT. MORTON HOUSE - UNKNOWN SPACE - NIGHT

35

CREEPY SHOT ON SAM - as he struggles in vain, the record skipping on and on -- *"It's my party and I'll cry if I want to, cry if I want to, CRY if I want to--"*

*

EERIE WHISPER (O.S.)

I've been waiting for some more friends. I get lonely...

Daggett's giant FRAME crosses behind Sam. We see that it's holding the SAME TAXIDERMY TOOL.

EERIE WHISPER (O.S.)

But you're coming to my party, aren't you? You'll stay a good long time...

36 INT. MORTON HOUSE - BASEMENT - NIGHT

36

SPRUCE CAM - ON DEAN as they move through Freeman's JUNK-FILLED BASEMENT.

SPRUCE (B.C.)

Hey. Can I ask you something?

DEAN

What--?

SPRUCE (B.C.)

Earlier. You and Sam. He said you had two months left...?

DEAN

It's complicated. Sam, he--
(thinks better of it)
Actually. You know what I'm not gonna do? Whine about my bullsh*t problems on some bullsh*t reality show. You know what I am gonna do? My f*ckin' job.

A beat, Dean seems to hear something.

SPRUCE (B.C.)

Is it cancer?--

Dean's stopped, scanning the area--

DEAN

Shut up. Listen.

Dean follows his ears to one basement wall. We hear faintly:
"It's my party and I'll cry if I want to--"

SPRUCE (B.C.)

Is that music?

DEAN

Yeah. Behind the wall.

Dean looks over the wall. A tall rack of rusted STEEL SHELVES. Dean sees this, and with no small amount of GROANING EFFORT-- he TIPS it OVER! Shelves fall with a CLANG and a tidal cloud of dust. Beyond it -- A rusted METAL DOOR.

SPRUCE (B.C.)

Wow. You're strong.

Dean gives him a shut-up look, flips him a digitally BLURRED MIDDLE FINGER.

37 INT. MORTON HOUSE - UNKNOWN SPACE - NIGHT

37

CORBETT-CAM - to the door. LOUD BANGS, the door shudders, gives way -- light POURS IN, from SPRUCE'S CAMERA LIGHT.

SPRUCE-CAM - as it moves in, sees FREEMAN DAGGETT'S GHOST hovering over a bloodied and weakened Sam. Dean steps into frame; A SHOTGUN BLAST FLARES and the ghost DISAPPEARS.

The blast skips the needle on the record, which finally plays on: "You would cry too if it happened to you..."

DEAN

Sam--!

SPRUCE-CAM PANS OFF SAM and around dark shelter space, lit now by the camera's light, revealing A BIRTHDAY PARTY --

A TABLE laid out with dust-covered plates, an OSSIFIED CAKE, candles around the frosted legend: "Happy 54th, Freeman Daggett!" And around the table, stiffly mounted and posed, the three MUMMIFIED CORPSES from the sixties.

SPRUCE

Oh no...

The newest guest - CORBETT'S BLOODIED CORPSE -- SCREEN WIPES TO THE BUMPER with a sting: "GHOSTFACERS!"

BLACKOUT!

END OF ACT THREE

ACT FOUR

38 INT. MORTON HOUSE - BASE CAMP - NIGHT

38

The basecamp lights have returned. Maggie, Harry, and Ed huddle together, live-wires of terror and searing loss, in the middle of a SALT CIRCLE. Maggie still has her camera, for when we need it. Ed especially takes all this hard.

*

*

*

ED
No. No. What-- Corbett--

Harry grabs him, tender but strong -- we see the real friendship they share-- Harry, shoring in his emotion:

*

*

HARRY
Corbett-- he's become a Death Echo.
Reliving his murder--

*

*

Maggie shakes her head, lost to the enormity of it:

MAGGIE
Over and over. Forever.

39 INT. MORTON HOUSE - BASEMENT - NIGHT

39

SPRUCE-CAM. As Dean attends to Sam's various wounds. Sam's still pretty woozy. Dean wipes some blood from Sam's forehead cut, etc.

SPRUCE (B.C.)
So what's this Daggett guy's
problem??!

*

SAM
Loneliness.

DEAN
What, he's never heard of a Real
Doll?

SAM
Daggett was the Norman Bates, stuff-
your-mother-kind-of-lonely. So he
lifted some bodies from the morgue.
Threw himself a birthday party, and
they were the only ones who'd come.
(beat)
Then at midnight, he sealed them in
the bomb shelter, went upstairs and
OD'd on horse tranquilizers.

(CONTINUED)

DEAN
Yeah? How d'you know?

SAM
He told me.

DEAN
So now that he's dead, same song,
different verse: he wants people to
come to his party...

SAM
And stay forever.

SPRUCE (B.C.)
I, for one, would like to leave.

Dean turns into camera, alight with new determination--

DEAN
Then let's leave.

40 INT. MORTON HOUSE - BASE CAMP - NIGHT

40

MAGGIE-CAM ON ED AND HARRY - still in the salt circle.

HARRY
(sings weakly, dazed)
We face the ghosts when others will
not... Ghost Facers... Stay in the
kitchen... kitchen gets hot...

IMAGE GHOST ROLLS - a LOW RUMBLE -

MAGGIE (B.C.)
Not again... Please.

OS SOUNDS OF DEATH ECHO ARRIVAL -- DIGITAL SNAPS in the
CAMERA -- THE BASECAMP LIGHTS FLICKER, the MONITORS GO TO
SNOW. DARKNESS. A MOAN OF PAIN echoes. She PANS TO:

MAGGIE (B.C.)
Corbett.

SECURITY CAMERA ANGLE shows Corbett's SPECTER standing before
them, bleeding out--

MAGGIE CAM. They all turn away, until Ed lifts his head,
realizing:

ED
Wait! WAIT!
(true words)
(MORE)

ED (cont'd)
It's Corbett. Guys, it's Corbett.
He's trapped, he's in pain...
(terrified of it)
We have to try... Try to pull him
out of his loop...

They all look fearfully in Corbett's direction-- Ed steps OUT *
of the SALT CIRCLE, up to his friend's ghost, beyond scared.

ED *
Corbett... Please... Listen to
me...

41 INT. MORTON HOUSE - BASEMENT - NIGHT

41

SPRUCE-CAM. At the bottom of the basement steps. SHOOTING
UP AT-- DEAN. HAMMERING at the basement door with the BRASS
COAT RACK. He just might be making some progress.

Sam stands behind Dean, on the steps, holding the SHOTGUN, at
the ready. He notices Spruce filming--

SAM
(mystified)
Really? You're still shooting?

DEAN
Makes them feel better. Don't ask.

IMAGE GHOST ROLLS -- we know what it means. So does Spruce:

SPRUCE (B.C.)
Aw Hell. Guys-- Gettin' a ghost
roll. Something's coming...

IMAGE WARPS AND ROLLS AND SNAPS-- then SPRUCE-CAM PANS. To *
take a quick peek over his shoulder. SHOCKINGLY REVEALING--

ONTO FREEMAN DAGGETT-- a FULL CLOSE-UP! BOO! Hollowed
cheeks, eyes animal with pain-- HE BACKHANDS SPRUCE--

SPRUCE'S CAMERA FLIES ass over tea-kettle, a sickening SWIRL
of motion, before-- OOF! Spruce lands on the basement floor,
prostrate, his legs sticking out into camera before him. He
MOANS, weak--

He was thrown clear across the room. In the mid-distance,
Daggett pivots to him, but--

BOOM! A SHOTGUN BLAST! (Perhaps we see Sam firing, perhaps
it's O.S., depending on Spruce's ANGLE).

Anyway, Daggett DISAPPEARS upon the rock salt's impact--

41 CONTINUED:

41

Sam races right up to camera, shotgun smoking. Jostling Spruce. Dean comes up, standing a few steps behind Sam, watching--

SAM

Spruce! Spruce, you okay?!

Spruce begins to MOAN his way back to consciousness.

42

INT. MORTON HOUSE - BASE CAMP - NIGHT

42

Ed backs up, joins the others, frustrated, sad:

ED

I can't-- He's not hearing me... He won't stop dying--

Harry gets a crazy idea. But he believes in it; it's not a joke, and the dialogue must be played as heroic drama:

HARRY

I... I know how to get through to him.

ED

How?

HARRY

Ed, he had feelings for you.

ED

Huh?

HARRY

(spelling it out)
He wanted you.

ED

Wanted me to... what?

HARRY

You know. And you know what you gotta do.

(emotional build)

You can do it, Ed. You're the brave one. Hell, man, you make us brave.

(big finish)

Now go be gay for that poor dead intern-- Send him into the light!

New purpose in his stride, Ed approaches Corbett. (Maggie moves forward, catches whatever angles we need).

(CONTINUED)

ED
Corbett... It's me. It's Ed.
Ed...

*
*
*

Corbett's pained MOANS grow louder as he approaches his spectral finale, but Ed powers through:

*

ED
We-- I--
(collapses to sincerity)
You meant a lot to the team.
(then, truly)
To me. 'Never a bad word, never a
back down.' That's what you used
to say, remember?
(then)
I remember, Corbett! I remember...
'cause I--
(SINCERE, REAL, QUIET)
I really love you, man. I really
do...

*

*

Something in that catches Corbett's attention, interrupts his MOAN -- pain seeps from him, his head tips up -- HIS EYES MEET ED'S...

*

CORBETT
Ehhhh... Eh... Ed...?

*

ED
(nods through tears)
Yeah, Corbett... Yeah it's me.
(chokes back emotion)
Corbett, we... We need your help...

*

43 INT. MORTON HOUSE - BASEMENT - NIGHT

43

SPRUCE-CAM. As Sam helps him (and us) to his feet--

SAM
Okay, take it easy. I gotcha.

Finally, the CAMERA RIGHTS ITSELF, POINTS FORWARD AGAIN at DEAN-- but then a SUDDEN DIGITAL VIDEO SNAP--

And now DAGGETT APPEARS RIGHT BEHIND DEAN!

SPRUCE (B.C.)
Dean! Look out!

Too late-- Dean whirls, defenseless, as Daggett tosses him across the room. Spruce WHIP PANS as Dean CRASHES into a TABLE. Out cold.

Spruce WHIP PANS BACK as Sam STEPS FORWARD, AIMS the SHOTGUN, and FIRES! Click. Click. Take an "oh shit, it's empty" beat.

SAM

Oh sh*t.

Daggett CLUTCHES SAM, easily HURLS him out of FRAME--

Now Daggett turns to Spruce. Spruce backs away.

SPRUCE (B.C.)

Oh my God oh my God. Help! Help!

But Daggett advances, leering directly into camera, all coiled menace. Spruce is fucked. We're fucked.

Daggett is about to grab us, then he stops. Confused.

A beat. Then he turns, revealing CORBETT'S GHOST.

SPRUCE (B.C.)

Corbett...

A beat, Corbett looks to Spruce, into camera, expression tranquil -- then he turns to Daggett. His face goes icy, dark --

Corbett ROCKETS INTO FREEMAN, a ghostly torrent of rage and vengeance. They topple out of FRAME. The ROAR CRESCENDOES.

SPRUCE-CAM PANS to track the fight; it catches the trailing image of CORBETT TEARING FREEMAN APART. The struggle turns into a WHORL OF LIGHT; it spins, gaining intensity, then NOVAS SPECTACULARLY-- the spectral energy plays haywire with THE DV IMAGE -- it ROLLS, SPITS, SNAPS TO BLACK--

A BEAT. Then SPRUCE-CAM COMES BACK ONLINE -- fluttery, shot through with static -- image adjusts, PANNING TO:

Sam and Dean, rising to their feet, spent, beat -- SCREEN WIPES TO THE BUMPER with a sting: "GHOSTFACERS!"

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

44 EXT. MORTON HOUSE - DAWN (DAY 2) 44 *

SPRUCE-CAM ON MORTON HOUSE - sagging eaves, gap-toothed smile of windows. A beat, then the FRONT DOOR OPENS: Maggie, Harry, Ed, Dean and Sam emerge, blinking in the sun, exhausted heroes-- *

ED (V.O.) *

Leap Year. February 29th. For Morton House, a tragic day, a day of souls bound in torment, of lives held in cruel balance... But the Ghostfacers did what they could. *

Maggie and Harry hug, full of grief, love, new life. *

HARRY (V.O.) *

We lost a beloved member of our team. But we also made new allies... *

Sam hands Ed a scrawled number on a receipt. *

ED (V.O.) *

We know this much: every day, even this day, is a new beginning. *

BLACK SCREEN: Caption: "PHASE IV: REFLECTIONS"

45 INT. GHOSTFACER HQ - GARAGE - NIGHT (DAY 3) 45 *

Same FAKE FIREPLACE. Same tuxes. But now somehow both boys are men, their irrepressible goofiness now battle-tested: *

ED *

We learned more than we can say, at the brutal feet of Morton House. *

HARRY *

The Ghostfacers were forced to face something far scarier than ghosts. They were forced to face themselves. *

ED *

(owns the ancient wisdom)
Because war changes men. *

HARRY *

(nods)
And Maggie. *

ED

(nods along)

War changes men, plus one woman.

A breath. Then with a wave of emotion that is no act:

ED

And Corbett, we like to think
you're out there, watching over us.

HARRY

Yeah, as far as we're concerned,
you're not an intern anymore; you
more than earned full Ghostfacer
status. Also it would be cool to
have a ghost on the team.

CAMERA PUSHES IN SLOWLY - both are fighting emotion.

ED

We thought we were teaching you.
But you taught us. About
dedication, about heart, about...
about how... how even gay love can
pierce the veil of death... and
save the day...

(collects composure)

Thank you, Alan J. Corbett.

HARRY

Yeah. Go well into that starry
night, young Turk... Go well.

They are truly moved by the making of this tribute. FADE TO:

EXT. GHOSTFACER VAN - CONFESSIONAL INTERVIEW - DAY (DAY 1) 46

ON CORBETT - who coils VARIOUS CORDS at the back of the van.
Corbett talks to camera, shyly.

CORBETT

Spruce, really. I have to get all
these cables coiled--

SPRUCE (B.C.)

Come on. Coil and talk.

CORBETT

(means it)

I don't know what to say.

SPRUCE (B.C.)

Say what comes to mind.

(Corbett laughs; nervous)

This is one of our 'confessional moments', Corbett. So confess. What did you think about the trip here? What do you think's going to happen tonight?

Corbett takes a deep breath, turns back to camera with pure, infectious wonder:

CORBETT

I think tonight... I really do -- I think all our dreams will come true.

(deprecating laugh)

Does that sound stupid?

SPRUCE (B.C.)

(after thoughtful pause)

Kinda does. Yeah.

Corbett laughs heartily. Dude could take a joke.

FADE OUT.

BLACK SCREEN: Caption: "In Memory of Alan J. Corbett, 1985-2008 -- King Of The Impossible"

47 SWITCH TO FILM - THE 'SUPERNATURAL' LOOK RETURNS: (DAY 4) 47 *

SAME TITLE CARD -- but now CAMERA PULLS BACK, revealing the image is on the EDITING MONITOR at Ghostfacer's HQ, the Ghostfacers watching, in reverence, beers at half-mast. Spruce hits 'pause', freezing the dedication on screen.

Sam and Dean sit among them, not unmoved. A beat to absorb, then Ed turns to them. *

ED *

So what did you think?

DEAN

You know, that... I half think that was awesome.

Dean nods, as he slips his hand into the duffel bag. We hear a MUTED CLICK, a barely audible rumble.

MAGGIE

(buzzed on beer)

Half-awesome is like, full-on good.

(CONTINUED)

The brothers get up, readying to go.

SAM

(nodding)

Yeah. It's weird how you manage to honor Corbett's memory while grossly exploiting the manner of his death.

DEAN

Yep. That's a real tightrope.

The Facers regard them with knitted brows. Ed gets up. *

ED *

No. That's reality, man. Corbett gave his life looking for the Truth. We have to tell the world about it.

Sam and Dean take this in. Sam nods, non-committal. They're about to exit, when Sam turns back.

SAM

Our experience, you know what you get when you show the world the 'truth'?

DEAN

(they don't respond)

Strait jacket or a punch in the face. Sometimes both.

HARRY *

Come on, guys. Don't be hatin', just 'cause we're the ones who got the footage of the century. *

DEAN

Yeah. Okay. See you guys around.

They exit. A beat of Facer silence, then, Harry sums it up: *

HARRY *

Dicks.

Spruce sits at the editing station, drains his beer.

SPRUCE

Let's start layin' off DVDs.

Spruce starts at that, as Ed, Harry, and Maggie clean up after their screening, collecting empties and trash. *

HARRY

We should get a bigger office. I mean after this goes national--

MAGGIE

Definitely.

Ed clears take-out detritus off the couch; sees DEAN'S DUFFEL BAG. We hear the FAINT RUMBLE:

ED

Hey. Think they forgot their bag.

Maggie and Harry look on as Ed unzips the bag, lifts up a STRANGE BLACK BOX, a red LED lit on its side -- he hears the low RUMBLE, which seems to be RAMPING UP.

ED

What the hell--?

Ed holds the black box up; behind him Spruce watches as IMAGE WARBLER on the two monitors of the bay.

SPRUCE

Uh... Think we got some... technical difficulty here--

The RUMBLE sines out to a RINGING TONE; one by one, the monitors and display windows GO BLACK.

ON FACERS - who look at the monitors, then the mysterious black box, then at each other.

48

EXT. GARAGE/INT. IMPALA - DAY OR NIGHT, YOUR CALL

48

Sam and Dean get in, SLAM the doors shut.

SAM

We clean?

GHOSTFACERS (O.S.)

[distant CRY OF ANGUISH]

Dean nods, shrugs.

DEAN

Electromagnet wiped out every tape and hard drive they had.

SAM

(nods)

World just wasn't ready for the Ghostfacers.

48 CONTINUED:

48

Dean starts the car, seems a little conflicted.

DEAN

Too bad. I kinda liked the show.

Sam considers this.

SAM

Had its moments.

49

EXT. GHOSTFACER HQ - DRIVEWAY - NIGHT

49

The Impala FISHTAILS out of the drive with a TIRE SCREAM.

BLACKOUT.

NEXT WEEK, WE RETURN TO
OUR REGULARLY SCHEDULED
PROGRAMMING