

SUPERNATURAL

"TERROR TRACK"

by  
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SUPERNATURAL  
"Terror Track"

TEASER

**SUPER TITLE:** AMBROSE, TEXAS

EXT. RAILROAD TRACKS - NIGHT

We are at a renovation site of a long abandoned railroad track.

RAMON SANCHEZ steps out of a bungalow. He locks the door behind him. He is on the phone.

RAMON

... I had no choice. After the accidents, Mr. Thompson wanted me to close. I know. I know. Mira, I'll be home soon. I'll be careful. Si, si. Love you too.

Ramon walks to his truck when suddenly-- a child-like giggle comes out of the night. He turns left, right. Did he just hear that?

WHAM!

Something small BRUSHES against his back. Ramon spins around, surprised.

Laughter now.

A small shadow runs towards the train tracks. Past a forklift.

RAMON (CONT'D)

Who-- who's there?

A small girl appears under the cover of darkness.

RAMON (CONT'D)

Hey! You shouldn't be here--

As Ramon moves towards the little girl... the ignition of the forklift turns.

RAMON (CONT'D)

Que haces aqui, mija? Are you lost--

Ramon stops in mid-sentence as the Little Girl steps out of the shadows. Ramon's face goes white as he sees:

Pale skin. A shredded dress caked in blood. A large gapping hole in the middle of a frail neck.

This little girl is DEAD.

RAMON (CONT'D)  
(horrified)  
Madre de Dios...

BEHIND THEM

The wheels of the forklift begin turning...

The Little Dead Girl stares at Ramon. Pointing. Just as--

The engine of the forklift ROARS to life.

Ramon looks over his shoulder, the high beams of the forklift blinding him. He turns to the girl--

GONE. Into thin air. Ramon SPINS around and...

He can't move. One of the lifts LOPS Ramon's head clean off!

His body CRUMPLES to the ground.

The forklift comes to an abrupt stop. The engine sputters and dies. The headlights dim and die out.

EXT. RAILROAD SITE -- NIGHT

CAMERA RISES ABOVE RAMON, TOWARDS THE RAILROAD TRACK.

A bloody and tableau scene.

REVEAL: A sign. BEXLAR TRACK: OPENING SOON. And after a silent moment,

The faint sound of children's laughter fills the night sky.

BLACKOUT.

END OF TEASER

ACT ONE

EXT. BATES MOTEL - PARKING LOT - MORNING

REVEAL: SAM standing in front of a coffee machine.

Sam looks up to the sky. Breathes in the morning air. Takes a small moment.

Then his cell rings. He picks up.

SAM  
Hey Bobby. What's up.

INTERCUT WITH:

INT. BOBBY'S HOUSE - STUDY - MORNING

Bobby sits at his desk. Surrounded by various books. He's watching an episode of The Real Housewives of New Jersey.

BOBBY  
Just wanted to call and check on you boys. I tried Dean's cell a few times, idjit didn't pick up...

SAM  
Yeah. No. He's fine. He's probably still sleeping. We drove down to Texas to this bar. He got a little carried away. Told me it was my "welcome back party."

BOBBY  
He's just happy you're back is all.  
(a beat)  
We all are.

A long silent beat.

SAM  
Bobby... I know we talked about this already, but, I just wanted to say... I'm sorry about what I did. That I tried to...

BOBBY  
*Carve me up like a Christmas ham?*

Bobby face-palms. It came out a lot harsher than intended.

SAM  
I deserve that.

BOBBY

No you don't. And you don't need to apologize.

SAM

Bobby, I could've killed you.

BOBBY

But you didn't. Listen, Sam. I'd be lying if I said I didn't take it a bit personal, but I'm dealing with it. And as I hate to recall, I almost flayed you and Dean not two years ago.

SAM

That was different. You were possessed by a demon.

BOBBY

And you didn't have your soul. Keyword. It was just an empty meat suit. Nothing more. You hear me?

Off Sam, wanting to believe. But not so sure.

SAM

...yeah. Okay.

BOBBY

Okay.

SAM

So... any news on this "mother of all monsters" thing?

Bobby fishes through his desk. Pulls out a newspaper.

BOBBY

(sighs)

Whole lotta nothin'. I'm outsourcing, see if any of my contacts can come up with a nibble. Until then, I'm catching up on my stories. -- Hey, you say you were in Texas?

SAM

Yeah. Why?

Headline reads: DEADLY ACCIDENT AT RAILROAD RENOVATION PROJECT.

BOBBY

I got something if you're not too busy.

INT. BATES MOTEL - SAM AND DEAN'S ROOM - MORNING

Sam enters. He carries two cups of coffee. He doesn't see Dean.

SAM

Dean?

DEAN (O.S.)

In here.

INT. BATES MOTEL - BATHROOM - CONTINUOUS

Dean hunches over the toilet. Nauseous and heaving.

SAM

I bet you're realizing all those shots of buttery nipples don't taste so good coming back up.

DEAN

I feel like Charlie Sheen had a party in my mouth... wait. That sounded wrong didn't it?

SAM

It did. Yeah.

Sam sets the coffee down on the night stand.

SAM (CONT'D)

You know... *someone* once told me the best way to cure a hang-over is to serve up a nice, greasy steak sandwich in a dirty ashtray.

DEAN

It's a pork sandwich. You serve up a *greasy, pork sandwich* --

Dean gets the image in his mind. He keels over the toilet.

DEAN (CONT'D)

(inside the toilet)

-- *in a dirty ashtray.*

(emerges from the toilet)

I hate you.

SAM

I know.

DEAN

Bitch.

SAM

Jerk.

A beat. Just like old times.

SAM (CONT'D)

-- Anyway, while you were getting intimately acquainted with our toilet bowl there, I talked to Bobby. Got us a job.

DEAN

A job?

SAM

Yeah. There's been a couple of unexplained accidents up in Ambrose Texas. All at the same area of railroad track. Last guy was decapitated by a forklift.

DEAN

It happens. Work hazard.

SAM

The guy's keys were in his pockets the whole time.

DEAN

Christine'd by a forklift? Huh.

SAM

Ambrose is half a day's ride. We can be there this afternoon.

Dean shrugs. Apprehensive.

DEAN

I don't know. What about taking it easy? I mean you just came back from the pit, man. What's wrong with a little "R" and "R"?

SAM

Look. I know you're worried about the levee bursting in my head, but don't be. I won't go picking at the wall Death put up there. But if you think I can't hack it?

(MORE)

SAM (CONT'D)

I don't think I need to remind you last week we hunted dragons. *Dragons*, Dean. I ganked one with a sword.

DEAN

*With the sword I pulled out of the stone.*

SAM

I thought you blew up the stone.

DEAN

(shrugs)  
Details.

SAM

Whatever. But now? We have to worry about this-- this "Monster Mommy Dearest" and, I'm sorry--

(beat)

But I just can't sit around and do nothing. I need to get back out there. I need to help as many people as I can... I need to...

Beat. Sam's voice trails. He looks away. Dean knows what this is really about.

DEAN

-- make up for whatever "soulless Sammy" did.

Sam nods. Dean sighs. He throws his keys to Sam.

DEAN (CONT'D)

You're driving.

A beat. Dean makes a sick face and runs back into the washroom. After a flush...

DEAN (O.S.) (CONT'D)

I'm good!

INT. BEDROOM - MORNING

CLOSE ON: A picture frame of two beautiful girls. Twins (10). We're in the bedroom of ANNA GUTIERREZ (24). She is currently asleep when--

BEEP! BEEP! BEEP!

Anna slams her hand on the alarm.

ANNA  
I'm up. I'm up. I'm up.

INT. ANNA'S BATHROOM - MORNING

The sound of running water. Anna is taking a shower.

ANGLE ON: THE BATHROOM DOOR

... as it slowly begins to open.

CLOSE ON: ANNA. Eyes closed. Washing her hair.

On the bathroom floor: small footprints made of steam form onto the floor before evaporating with each step.

Anna continues to shower, oblivious. Through the opaque shower door we can see a small silhouette approaching. Closer... closer...

Until Anna sees it! Startled, she slides the door open revealing--

-- Nothing. Just her empty, steamy bathroom. Anna grabs a towel from off the rack.

Anna cautiously walks towards her bathroom door. She opens it and comes face to face with--

-- THE LITTLE DEAD GIRL from the teaser!

Anna, CLAMPS her eyes shut.

ANNA  
No. No. Go away.... Go away... Go  
away!

Anna opens her eyes. It's gone.

EXT. RAILROAD SITE - AFTERNOON

The Impala is parked before a yellow police sticker rope. Sam and Dean are dressed in black suits and ties.

Sam rips past the sticker tape. They enter the construction area.

EXT. RAILROAD SITE - AFTERNOON

The brothers investigate. Nothing out of the ordinary. Sam crouches down. Takes out his E.M.F. reader. Scans.

SAM  
Nothing.

DEAN  
Well let's keep looking.

EXT. BEXLAR TRACKS - AFTERNOON

The boys continue their investigation. Dean is at the train tracks, E.M.F. Reader in hand. It starts to WHINE.

DEAN  
Sam!

SAM  
What you get?

DEAN  
A full on Ghost pride parade.  
Readings are off the roof.

A beat. The E.M.F. Reader is convulsing with activity.

SAM  
I guess it's safe to say all those  
accidents...

DEAN  
... weren't so accidental.

THOMPSON (O.S.)  
Hey!

Thompson, approaches the boys.

THOMPSON (CONT'D)  
Who the hell are you? What are you  
doing on my tracks?

The boys don't miss a beat. They pull out fake FBI badges.

DEAN  
Agents Scott and Young. We're  
investigating the death of Ramon  
Sanchez. Who are you?

THOMPSON  
I'm Henry Thompson. The contractor.  
(beat)  
The F.B.I.? I thought the police  
told me it was an accident.

SAM  
That's what we're here to find out.

INT. BUNGALOW - THOMPSON'S OFFICE - CONTINUOUS

Sam and Dean interview Thompson.

SAM

We understand this isn't the first time something like this has happened. There have been other accidents?

THOMPSON

Two more, yeah. But like I said the police ruled them out as accidents.

DEAN

Has there been anything out of ordinary you might have seen during the renovation.

THOMPSON

You mean besides finding my foreman's head five feet away from his body?

DEAN

Besides... that.

Thompson thinks. He's being heistant.

THOMPSON

No, I mean... The men -- some of them -- have said they've seen shadows walking around the site.

DEAN

What do you mean shadows?

THOMPSON

I don't know. Shadows. Walking around.

SAM

Did you share this with the police?

THOMPSON

And lose my contract? Of course not. It didn't seem relevant. Look, these guys are working 12 hours shifts-- in the sun no less, the heat's bound to fry their noggins every once in while. It's not like they're seeing ghosts or something, right?

INT. BIG AL'S DINER - NIGHT

Busy. Anna is here. She is at the main counter.

ANNA

I need two burgers, both charred.  
No tomatoes. A Diet Coke. One  
Sprite.

The CASHIER gives Anna a once over.

CASHIER

You okay, darlin'?

ANNA

Yeah. I'm fine.

The Cashier raiser her eyebrow. Anna tries reassuring her.

ANNA (CONT'D)

Really, I'm okay. I just haven't  
been sleeping well is all. Nothing  
to worry about.

A patron call out to Anna:

PATRON

Miss? Excuse me, miss?

ANNA

(to cashier)  
Duty calls.

Anna walks past Sam and Dean sitting in a booth. Sam types away on his iPad. Research mode. Pulls up some articles.

SAM

Okay, this is what we got so far:  
three victims. All construction  
workers.

Sam hands Dean the iPad.

DEAN

First two vics are in critical.  
With our third vic...

SAM

... dead. All three found near the  
train tracks.

DEAN

So what? We're dealing with something with a mad on for construction workers?

SAM

Or with the construction.

Dean looks at Sam. It makes sense.

DEAN

Something is trying to stop the tracks from being completed. We gotta find out what's wrong with the land. Old Indian burial ground or something?

SAM

Or something. Check this out.

Sam takes iPad. Clicks on a link. Shows it to Dean.

DEAN

(reads headline)

Tragedy on train tracks claims thirteen.

SAM

(reading)

John William's fifth grade class was heading back from the Centennial museum when the bus stalled, causing it to stop on the track. Mr. Stuart Hill, the bus driver, was found outside the bus. Speculation is that Hill stepped outside to push the bus out of harm's way to no avail. 12 children died. Hill was the only adult.

DEAN

What's say about Hill?

SAM

Not much, really. Says he's survived here by his wife, Darla Hill.

DEAN

We should talk to her.

Anna stops by the booth. Paper and pen in hand.

ANNA  
You boys ready to order?

DEAN  
(reads her name tag)  
Hey... "Anna." Can I have the  
double decker burger. Extra onions.  
Extra bacon.

ANNA  
Fries with that?

DEAN  
Of course.

ANNA  
Regular or sweet potato.

DEAN  
That a trick question? Sweet  
potato.

ANNA  
And for you?

Sam is still in research mode. He almost doesn't hear her. Sam looks up at Anna. There's an instant attraction. Dean notices.

SAM  
Oh, um. I'll take a Cesar salad.  
And a water.

Dean looks at Sam, "she wants you."

ANNA  
What kind of dressing?

SAM  
(distracted)  
Um, french dressing is fine.  
Thanks.

A beat. Anna stands there for a second too long. Realizes.

ANNA  
I'll be right back with your order.

Anna walks away. Takes a quick look back at Sam. Sam gives her a small smile.

DEAN  
Well...

SAM

"Well" what?

DEAN

Like you don't know. She was checking you out, sasquatch.

SAM

No she wasn't. Shut up.

(then)

Even if she was, we're in the middle of a job. We have work to do.

DEAN

Whatever.

Anna comes back with their order. She notices Sam's iPad. Sees the article. She looks uncomfortable.

ANNA

You tourists or something?

Sam sees her staring at the article.

SAM

Not exactly. We're with Weekly world news. We're writing a story about the tracks.

ANNA

Not much story. Just plain tragedy. It's something this town is trying to forget.

Offlook from the guys. There's something more to this. Anna hands the boys their orders.

ANNA (CONT'D)

Enjoy your dinner.

INT. BIG AL'S DINER - LATER

The boys finish their dinner. They head out to pay. Anna picks up their plates.

Dean exits. Sam is about to when something stops him. He goes to Anna.

SAM

Hey. Sorry. About... I'm not sure if we-- if I offended you somehow.

A beat. Anna is touched and feels like a jerk at the same time.

ANNA

-- no. You didn't. I should be apologizing. That was rude of me. I, um... what happened at those tracks, it just hits close to home you know. You did nothing...

Anna stops. Looks past Sam. Behind him is the Little Dead Girl. Standing. Pointing at her. Her glassy eyes staring at Anna.

Anna drops the plates. They shatter on impact.

CASHIER

Anna. You okay?

Anna snaps out it. The whole diner staring at her. She begins to pick up the pieces of broken plates.

SAM

Here, let me...

ANNA

Thanks. I don't-- I don't what came over me.

She looks past Sam. The Little Dead girl is gone. Sam looks over his shoulder. Sees nothing.

ANNA (CONT'D)

Thanks. Really. I can handle the rest. Thank you.

Anna picks up the pieces and heads to the back of the diner.

Off Sam. Wondering what happened.

INT. BUNGALOW - NIGHT

Thompson sits at his desk, weeding through papers.

ANGLE ON: the WINDOW behind him. The glass begins to FROST as a small handprint FORMS on the window.

Thompson's cell phone begins to vibrate in front of him. He rolls his eyes as he answers.

THOMPSON

Hello? -- Hello --? Janice??

STATIC emanates from the cell. It makes us cringe.

THOMPSON (CONT'D)  
 Janice-- hold -- will you hold on?  
 I can't hear you.

EXT. BEXLAR TRACKS - NIGHT

Thompson steps outside the bungalow. He's still getting static.

He walks along, looking for reception. He is completely alone out here. He's near the train tracks...

THOMPSON  
 Can you hear me? Can you hear me now? There. Good. What? What do you think I'm doing, Janice? I'm reviewing the skyrocketing insurance premiums. -- I don't care if your mother is there. No. No. Janice, don't start. Janice... really? Now? We're doing this now? Janice --

Thompson stops. He spots a LITTLE GIRL and LITTLE BOY skipping alongside the tracks.

THOMPSON (CONT'D)  
 -- I'm going to have to call you back.

Thompson snaps his cell shut. He calls out to the kids:

THOMPSON (CONT'D)  
 Hey! You can't be here --

The children ignore him. They continue to skip along the tracks, disappearing into the night.

Thompson stops. Confused and little scared.

THOMPSON (CONT'D)  
 -- Where'd they go?

Thompson stands in the middle of the tracks.

Thompson heads back towards the bungalow when he spots a little girl standing in the middle of the tracks.

THOMPSON (CONT'D)  
 Hey! You! Little girl!

Thompson runs up behind her. Grabs her by the shoulder.

THOMPSON (CONT'D)  
 Hey -- I'm talking to you --

She turns. It's the Little Dead Girl.

She looks up at Thompson. Her mouth moves. Is she trying to speak?

Thompson, STRICKEN with fear, trips backwards, twisting his ankle. He cries out in pain.

Little Dead Girl senses something. Looks frightened. Disappears.

In her place, CHILDREN appear from all directions. Surrounding Thompson. Thompson can't believe his eyes.

A dozen unblinking eyes stare down at him. Like an animal in a cage.

They whisper to one another in secret. Begin to giggle.

Thompson crawls away from the children. Their delightful giggles turn MALICIOUS as their eyes GLEAM in the moonlight. Up ahead, Thompson can see SOMEONE approaching.

THOMPSON (CONT'D)  
 Here! Over here -- help!!

A PAIR OF NONDESCRIPT SHOES stand before him.

THOMPSON (CONT'D)  
 Oh, thank god! Help me, please.  
 Help...

Thompson looks up just in time to see:

THOMPSON (CONT'D)  
 ... Me --??

A RAILROAD SPIKE as it SLAMS down on top of him.

Thompson's body SPASMS as the last seconds of life leave his body. Blood begins to pool around his head. A twelve inch SPIKE is embedded through his skull.

BLACKOUT.

END OF ACT ONE

ACT TWO

EXT. TRAILER PARK - MORNING

Sam and Dean walk past several run down trailers. They are once again dressed in suits and ties.

DEAN  
Home sweet trailer trash.

SAM  
Don't be a dick.

DEAN  
What? I'm serious. We're one step away from Deliverance here. If someone starts playing the banjo you're on your own.

They arrive at a trailer home. There are various ugly lawn gnomes adorning the front porch.

SAM  
Looks like this is the place.

DEAN  
Classy.

Sam knocks. Dean takes a look around. AN ELDERLY NEIGHBOR LADY sitting on a rocking chair stares at them. Dean nods politely. The Elderly Neighbor Lady smiles a toothless smile.

DEAN (CONT'D)  
(hums "Dueling Banjos")

Sam elbows Dean lightly. Knocks again.

WOMAN'S VOICE (O.S.)  
I'm comin'. I'm comin'. I'm comin'.

The door swings open revealing a blonde-haired woman in her fifties. This DARLA (mid-40s). She wears a black tube top that might have fit 15 years ago, not so much now.

DARLA  
*Mmm-mmm-mmm*. What do we have here?

SAM  
Darla Hill?

She smiles seductively at the boys. It's unnerving.

SAM (CONT'D)  
 (uncomfortable with her  
 stare; clears throat)  
 We spoke on the phone. We're with  
 Weekly World News. We wanted to ask  
 you a few questions about your  
 husband.

A beat. Darla thinks about it. Smiles.

DARLA  
 Hell, I could never turn down  
 gentleman callers. *Especiall*y two  
 cute ones like you. Come on in.

Sam enters. Darla winks at Dean as he walks inside.

INT. DARLA'S TRAILER - LIVING ROOM/KITCHEN - MORNING

A small cramped area. There are various pictures of Darla in  
 her glory days in between more ugly gnome figurines. Darla  
 pours ice tea for Sam and Dean who sit at her kitchen table.

SAM  
 Nice collection you got there, Mrs.  
 Hill.

DARLA  
 Thank you. It was a hobby that just  
 took on a life of it's own.

DEAN  
 I can see that.

DARLA  
 Try some ice tea. *Homemade*.

Darla plops down at the table across from Dean. Sam and Dean  
 politely drink the ice tea. They cough, almost choking.

DARLA (CONT'D)  
 The secret ingredient is *Cuervo*.

DEAN  
 You... don't say.

DARLA  
 So, you said you wanted to talk  
 about Stuart.

SAM  
 That's right.

DARLA

Why y'all wanna waste your breath  
on that stiff for?

SAM

Um, with the train tracks re-  
opening we wanted to get the  
backstory on Stuart Hill the  
"almost hero."

Darla raises an eyebrow.

DARLA

Sorry to disappoint, but Stu was  
never a hero. Hardly a man, even.  
He wasn't able to save them kids.  
So if you were trying to scratch  
the surface on Stuart, you're just  
gonna find disappointment. *Believe  
me.*

DEAN

I see there's no love lost on him.

DARLA

Don't get me wrong. He paid the  
bills, he never laid a hand on me  
but he was such... a loser. Quiet.  
Bookish. I married him on the  
rebound. I much prefer my men to be  
adventurous.

Beneath the table, Darla begins to stroke Dean's leg with her  
foot, causing him to jump. She eyes Dean hungrily. Sam sees  
this and tries to continue the conversation.

SAM

Darla, um, well if you can just let  
us know anything else -- um, did he  
seem happy at his job?

Darla continues to cougar-eye Dean. Dean is frozen in fear.

SAM (CONT'D)

Darla. Mrs. Hill.

She snaps out of it.

DARLA

Yeah. He, he seemed okay with it.  
Not like he had anything else going  
for him though, but...

SAM

But?

DARLA

He would come home angry sometimes. Kids would call him names. He had a stutter. They would call him "stuttering Stewie." Oh, how he hated that. But they were kids, right? Comes with the job.

SAM

Right. Um, this is great, really. Just one more question. Where is Stuart buried?

Darla points at a crumby looking URN on a shelf above her television.

DARLA

Wasn't much left of him. What was left, I got stuck with.

EXT. DARLA'S TRAILER - MORNING

Darla stands in her doorway. Sam walks out first, followed by Dean. Darla grabs Dean. She whispers into his ear.

DARLA

Listen, if you're free later you should stop by for some *afternoon delight*. I got Lynryd Skynryd on LP.

DEAN

(horrified)

That sounds... enticing. Really. But um, the article... proof reading... can be a bitch.

Dean heads to the car. Can't get out of there fast enough.

INT. IMPALA - MORNING

Sam is in shotgun. Dean enters the driver's seat.

SAM

Want to talk about it?

DEAN

Shut-up.

(then)

I feel dirty. I need a shower. Or thirty-seven.

INT. NIGHT OWL MOTEL - SAM AND DEAN'S ROOM - MORNING

Sam is on his cell. The bathroom door is closed.

SAM

Okay... Thank you.

He snaps the phone shut. Dean exits the bathroom.

DEAN

Who was that?

SAM

Local P.D. They found Thompson.  
Head was impaled with a railroad  
spike.

DEAN

Talk about a splitting headache. So  
what are we thinking? Vengeful  
spirit?

SAM

It fits the M.O. But why? Other  
than Darla's opinions of him, guy  
was a regular Joe. Community  
service. Paid his taxes. He was so  
white bread he made white bread  
look dangerous.

DEAN

Not to mention bus driver man was  
cremated. Not much we can do there.

SAM

So what? The kids? You think it's  
them?

DEAN

Wouldn't be the first time we'd  
come agaisnt rugrats from hell.  
Plus, you saw the E.M.F. reading.  
We need to check them out. School  
records. Family histories.

SAM

Then we better get cracking. The  
tracks are due to open in a few  
days. A lot more people are going  
to get hurt. Or worse.

## I/E. VARIOUS LOCATIONS - MONTAGE

Dean is in City Hall. A CLERK hands him several documents. He begins to circle the necessary information.

Sam is in front of a nice middle-class home. He is greeted by a HUSBAND and WIFE.

Dean is at the middle school, going through the deceased children's files.

Sam is in a living room. A Teary-eyed MOTHER hands him a picture of her deceased son.

Sam is in a little girl's room. A MAN shows Sam her trophies.

Dean is talking to several TEACHERS. He is given a yearbook.

END OF MONTAGE:

## EXT. RESIDENTIAL STREET - AFTERNOON

Sam walks down the street. He has a copy of the yearbook. He crosses off another name off the list. He looks at a picture...

CLOSE ON: class picture of HANNAH GRAYSON.

MATCH CUT TO:

## INT. ANNA'S HOUSE - FOYER - AFTERNOON

CLOSE ON: A PICTURE FRAME. HANNAH. A glowing smile. A HANDPRINT frosts on the glass and the picture frame CRACKS.

## INT. ANNA'S HOUSE - KITCHEN

Anna is washing dishes. Still in her waitress outfit. She has not slept for days.

Her eyes start to feel heavy. She splashes water on her face.

ANNA

Come on, girl. Hold yourself together.

## INT. ANNA'S HOUSE - LIVING ROOM - AFTERNOON

Anna turns on the television. Gets comfortable. But...

The image on the television begins to go black. Strange.

The channel FLICKERS on and off. The image DISTORTS.

ANNA  
(annoyed)  
Really?

The channels change. Faster. Faster... Anna grabs the control. Tries to turn off the television. It's not working. She's getting freaked out.

ANNA (CONT'D)  
What the...?

The channels turn to STATIC. It SCRAMBLES loudly. Anna UNPLUGS the television. Holds the cord in her hand.

But the television is still on.

ANNA (CONT'D)  
What's happening?!

She screams and the television screen goes PITCH BLACK. A tense beat. Everything in the house is quiet once more. Anna looks around, on edge. Realizing...

She is not alone.

ANNA (CONT'D)  
Who-- who's there?

The Little Dead Girl MATERIALIZES before Anna. This is her twin sister: HANNAH

Anna watches, unbelieving. Her eyes wide. Afraid. She keeps her distance.

ANNA (CONT'D)  
No -- NO! You are not real!

But Hannah is still there. She reaches out to her sister but Anna moves, stumbling backwards.

Hannah continues arms outstretched. Is she trying to hurt Anna?

ANNA (CONT'D)  
Stay -- stay away!

But she doesn't. And she's getting closer.

Anna looks around: Finds the front door. Makes a run for it--

EXT. ANNA'S HOUSE - AFTERNOON

-- and she's halfway down the front yard when she bumps into--

SAM

-- Anna-- ? Anna. It's me. Hey.  
It's me. Sam. From the diner. It's  
okay. You're okay.

Anna stops. Looks at him. She's out of breath. Her mind racing.

ANNA

Sam...?

SAM

Yeah.

She tries to gather herself. She looks back to her house.

INSERT - ANNA'S POV: She can see through the front door into the living room and...

... It's empty.

Anna looks at Sam. Feels herself unraveling at the seams.

ANNA

Sam... I-- I... don't know what's  
happening anymore.

BLACKOUT.

END OF ACT TWO

ACT THREE

INT. ANNA'S HOUSE - LIVING ROOM - LATER

Sam enters the house first. Cautious. Professional. Anna follows. Still trying to find her footing.

Sam looks around. Enters the kitchen. Looks outside to the backyard. Walks back into the living room. Everything seems... normal.

Anna is by a coffee table. Her back to Sam. She has something in her hands.

ANGLE ON: the cracked picture frame of Hannah.

Sam walks up behind Anna. Looks at the picture frame.

SAM

Your sister. That's what you meant back at the diner... about it hitting close to home.

Anna nods.

ANNA

(misses her)  
She was such a brat.

Anna wipes a tear away from her face. Puts the picture frame down.

SAM

Anna what happened here?

Anna shrugs. Not sure herself. Then:

ANNA

I... I haven't been sleeping well. I thought I saw... something in the house. But it couldn't be...

SAM

What did you see?

ANNA

--Hey, what were you doing outside? I can't be that good of a waitress.

OFF SAM. Trying to find the best way to continue. Then simply.

SAM

I guess I came to talk to you.

Sam shows her the yearbook.

ANNA  
For the article. Right.

Sam nods, silently. Feeling guilty. And Anna seems a little hurt. Hoping it was for another reason.

SAM  
I didn't know you were...

ANNA  
What do you want to know?

SAM  
Anna...

ANNA  
You came here for a story, right?  
What do you want to know?

SAM  
You don't...

ANNA  
Here's something no one knows. I  
was supposed to die that day. Not  
her.

Anna points at the Hannah's picture. She's getting emotional.

ANNA (CONT'D)  
It's my fault my sister is dead.

An emotional beat. Anna composes herself. Takes a deep breath.

ANNA (CONT'D)  
We were all ready for the field  
trip that day.

FADE TO:

INT. MUSEUM - EXHIBIT ENTRANCE - DAY - **FLASHBACK**

SEVERAL CHILDREN including Anna and Hannah (10), wait in line. They are very excited.

ANNA (V.O.)  
There was an Alamo exhibit at the  
museum north of town. For a small  
place like Ambrose, it was a big  
deal.

(MORE)

ANNA (V.O.) (CONT'D)  
Our class was signed on to go. But they would only allow a handful of us at a time.

A FEMALE TEACHER splits students into two groups. Anna and Hannah are separated.

ANNA (CONT'D)  
Hannah was in the second group. And so was... Javi. I had the biggest crush on him.

Anna looks over to her sister. She is standing beside JAVI. Javi waves at Anna, giving her a handsome smile. Anna blushes.

Hannah stands next Javi.

ANNA (CONT'D)  
And so did she.

Anna is now jealous. Hannah can see her sister frumping. She whispers something to Javi before running up to Anna.

ANNA (CONT'D)  
But she asked me to switch places with her.

Anna hugs her sister. Excited at the prospect. She joins the second group. Standing happily besides Javi.

The first group begins to enter the exhibit.

INT. MUSEUM - EXHIBIT ENTRANCE - LATER - **FLASHBACK**

Hannah and the first group head out of the exhibit.

ANNA  
The first group was headed back to school.

The Female Teacher takes the first group to the entrance. Through the glass doors we can see it has begun to rain.

Hannah and the first group leave. Hannah takes one last look at her sister. Waves.

ANNA (CONT'D)  
That was the last time I saw her...

FADE IN:

INT. ANNA'S HOUSE - LIVING ROOM - AFTERNOON

Through the window we can see Anna staring off screen. Sam standing right behind her.

ANNA

... she knew how much I liked Javi.  
But she didn't hesitate to switch.  
And because of my selfishness... --  
I should have let her stay with  
him. She would still be here...

Sam walks towards Anna. Stares gently into her eyes.

SAM

You couldn't have known that was  
going to happen. It was an  
accident.

ANNA

You don't understand...

SAM

You'd be surprised.

A beat. It's Sam's turn.

SAM (CONT'D)

I know what it's like. The guilt?  
How it lays into you, making it  
hard to breath. Feeling like your  
suffocating? To wish so hard things  
can be different. Wishing you could  
change the past...

(beat)

But you can't. Nothing you did was  
your fault. All you can do with the  
past is look it in the eye and  
confront it and live the best you  
can... with yourself.

A long emotional beat. It almost seems Sam needed that as  
much as Anna did.

Another beat. Sam and Anna as they find themselves drawn to  
each other. They are barely inches apart when their faces  
slowly glide toward each other when--

Sam's cell. Dean. Bad timing. He wants to ignore. Doesn't  
want to lose this moment, but--

SAM (CONT'D)  
 What you find?

INTERCUT WITH:

INT. NIGHT OWL MOTEL - SAM AND DEAN'S ROOM - AFTERNOON

Dean looks over a collage made up of the deceased students that hangs on the wall. There are various post-its with notes scribbled on.

DEAN  
 All my kids are clean. No violent family histories. School records say they were regular kids. You?

SAM  
 At Anna's.

DEAN  
 The waitress? What happened to, "*We have a job to do?*" And what's more troubling is when did we switch identities? Usually when you're in research mode I'm out playing doctor with the hot townie.

SAM  
 (sotto)  
 Anna's twin sisters with Hannah Gutierrez. One of the kids that was on the bus.

DEAN  
 Okay. Well I'm going to coroner's office and check out Thompson's corpse. Maybe I can find something. I'll meet you back at the hotel.

SAM  
 Got it.

DEAN  
 And Sammy? Are they lace or cotton?

CLICK!

ANNA  
 Everything okay?

SAM  
 My idiot brother.

Sam gathers his things.

SAM (CONT'D)

Anna, you have a choice: You can have your past define you or you can accept it and move on.

Anna can see it in his eyes. He does know what it's like.

ANNA

Thanks, Sam. Really. I think you gave me the kick my ass sorely needed.

She gives him a kiss on the cheek. Watches him leave.

INT. NIGHT OWL MOTEL - SAM AND DEAN'S ROOM - NIGHT

Dean is readying supplies: rock salt. Lighter fluid. Matches. Sam enters. Dean does a double take on Sam.

DEAN

Poor bastard. You didn't get any.

SAM

(ignores him)  
What's going on?

DEAN

Getting ready for a picnic. What's it look like?

SAM

I thought you said everything checked out.

Dean continues to pack gear.

DEAN

It did.

SAM

Then what's all this?

DEAN

Just doing what needs to be done. We got what-- four vics? Each attack was a warning. And now they're killing. The last kill? That looked personal.

SAM

So what? You want to go and blow torch the bodies of a dozen kids?

A comedic beat. Dean shrugs. Like, "yeah."

SAM (CONT'D)

Seriously, Dean. That's low even  
for us.

DEAN

Come on, it'll be like roasting  
marshmallows.

(offlook)

Okay, maybe not exactly.

(beat)

Look, Sammy. I love that you have  
your bleeding heart back, I do. But  
that track is going to open  
tomorrow -- you really want to risk  
more lives?

SAM

No. But I don't want to go half-  
cocked either. I just feel we don't  
have the whole story.

DEAN

What's to know? They're kids.  
They're emotional. Lashing out  
because their lives were taken away  
too early-- because once that track  
opens, they'll be nothing more than  
a bad footnote. And that's  
obviously pissing them off.

SAM

If that's the case we gotta go a  
different route. We gotta reach out  
to them. Something.

DEAN

So your plan is what, exactly? Take  
them to Dr. Phil? Have them process  
their undead emotions?

Sam tears a bunch of pictures off the collage. Throws them to  
Dean one by one. We get glimpses of each.

SAM

Antonio Muñoz. Ten. Was in Tae  
Known Do. Lisa Barr. Nine. Wanted  
to be a nurse like her mother.  
Chris Round. Straight A student...

Dean irritated, scowls at Sam.

DEAN

You think this is how I like to  
spend my Friday nights?!

(MORE)

DEAN (CONT'D)

I know those kids have families. It sucks what happened to them. They got a crap deal, and I'm sorry. But at the end of the day? We're in the business of saving lives.

Sam stares at Dean. Frustrated. But he has a point.

SAM

This is nuts.

EXT. SANTA MARIA CEMETERY - NIGHT

A sullen Sam and Dean walk past sunken grave markers. They carry two shovels and a duffel.

DEAN

It should be over here.

ANGLE ON: TWELVE GRAVESTONES. All in a neat row. Someone is standing by the graves.

DEAN (CONT'D)

Hey isn't that--??

SAM

Anna.

DEAN

What she doing here?

SAM

Facing her past.

CLOSE ON ANNA. Next to her sister's marker.

ANNA

They should really fire the caretaker. I mean look at all these weeds...

Anna stops. Chokes. Tries to find the words...

ANNA (CONT'D)

I'm sorry Hannah. I know I don't come to visit you. But that doesn't mean I don't miss you. I do. Everyday I do.

(beat)

And that's why I'm here. I need to face you. I know you've been trying to reach me. So I'm here. Whatever it is... I'm here.

Anna waits for something to happen. Anything.

But nothing does. She begins to leave and the wind begins to howl. A nearby tree begins to RUSTLE. Sam and Dean react--

DEAN  
What the--?

Anna whirls around -- Hannah MATERIALIZES before her.

SAM  
Oh no.

Anna looks at her sister. A whirl of emotions building.

ANNA  
H-Hannah...?

Anna walks over to Hannah. Hannah tries to speak, but the blood once again begins to seep through her wound.

HANNAH  
Ta...ta...tra...ssss...

Anna tries to make sense of what she's saying.

ANNA  
What? I don't-- I don't--?

HANNAH  
Tra... tra...ssss...

ANNA  
Tract?-- Tractor--?? The tracks?  
The tracks! What about the tracks?

Hannah offers Anna to take her hand when--

REVERSE ANGLE

Sam and Dean watch. And from their POV it looks like Hannah is going to attack ANNA. Sam CHARGES towards them. Dean opens his duffel. Pulls out a sawed-off shotgun.

SAM  
Get away from her!

Anna turns, surprised.

ANNA  
Sam?!

Sam takes Anna in his arms. Carries her off.

ANNA (CONT'D)

No! Wait-- you don't understand!!

But he can't hear her. The rush of adrenaline is in his head. Dean runs past them. Sawed-off shotgun in hand. He FIRES a round full of rock salt at Hannah!

Hannah DISAPPEARS.

ANNA (CONT'D)

No!! -- Hannah--!!

Sam carries Anna towards a mausoleum for cover.

SAM

You're safe.

ANNA

You don't understand. She wasn't trying to hurt me.

SAM

What?

ANNA

My sister. She wanted to tell me something. -- The tracks! She said something about the tracks--

SAM

The tracks? What? What about them?

ANNA

I-- I don't know. She wasn't trying to hurt me. She never was.

SAM

Okay. Okay. I believe you. We'll figure this out. Stay here. I'll go get my brother.

Sam goes after Dean. Anna runs the other direction.

SAM (CONT'D)

Anna!

Dean catches up to Sam. Sees Anna running.

DEAN

You're welcome!

(then)

Where is she going?

SAM

She knows something about the tracks. We have to go after her, Dean. We need to be sure she's safe.

DEAN

Sam, my car's on the other side the cemetery.

Sam runs towards the direction of the car.

INT. VOLVO - NIGHT

Anna slowly pulls her car up beside the tracks. She looks out her window, searching...

ANNA

Hannah what did you want to show me?

A breath of cold air leaves her mouth. It's suddenly turned cold.

The radio comes to life! SCREECHING WHITE NOISE. Anna looks out the window and sees--

-- A HANDPRINT MATERIALIZING on her window.

Then another. This time on the passenger side. And another. And another... until all her windows are covered in small frosty handprints.

Anna presses the gas... but the engine flutters and dies. She tries to open her door but it SLAMS shut!

She goes for the other door-- JAMMED!!

She's trapped.

And then the car starts to move... by itself.

OUTSIDE we can hear the children's laughter...

EXT. BEXLAR TRACKS - NIGHT

The car is right on top of the tracks. Stops.

INT. VOLVO - NIGHT

Anna looks around. The handprints disappear. The giggling stops. It's silent once more. It looks safe.

ANGLE ON: REARVIEW MIRROR

A MAN's face. We only see his smile. And it scares us. The rest of his face is covered under the brim of his hat. Anna gasps. He DISAPPEARS.

A beat. The engine SPUTTERS until finally... BOOM!

A BURST OF FLAME erupts from under the hood.

ANNA

Oh no...

Anna looks about wildly. It's not over. Another BOOM! The hood of the car starts to be engulfed by flames.

ANNA (CONT'D)

Help!!

BLACKOUT!

END OF ACT THREE

ACT FOUR

INT. VOLVO - NIGHT

Anna still struggling to get out. Still trapped. Outside the entire hood of the car is in flames.

Anna begins to choke. Smoke is seeping in through the vents. Her eyes water...

ANNA

Help! Somebody please help!

... It's getting worse. The smoke is getting to her. She can't breathe. She's on the verge of unconsciousness.

ANNA (CONT'D)

... somebody...

Anna crumples in her seat when--

-- WHAM! Her driver's window SHATTERS. Anna startles, sees--

SAM.

SAM

Hold on.

Sam pulls Anna out through the window. Rushes her away just as--

THE CAR EXPLODES BEHIND THEM!!!

Sam and Anna fall to the ground as pieces of fiberglass and metal shower on top of them.

Dean comes up from behind. Picks them up. They are about to leave when all three see:

HANNAH standing beside the car, watching them. A beat. She vanishes.

DEAN

C'mon. Let's go.

INT. ANNA'S HOUSE - LIVING ROOM - MORNING

Dean and Sam sit on Anna's couch. Sam shows the broken picture frame to Dean.

Anna on her phone. Pacing.

ANNA

Yes. I'll be sure to do that. Thank you.

She hangs up.

ANNA (CONT'D)

Looks like I'll be walking to work from now on.

(then)

Thanks. Both of you. If you weren't there when you were...

SAM

Don't worry about it.

DEAN

It's in our job description.

ANNA

And what is that, exactly? I'm assuming you're not really journalists.

DEAN

You assume right.

SAM

Dean and I... we usually have experience in this sort of thing.

(offlook)

... The supernatural. We're just trying to help.

ANNA

So you guys are like, Ghostbusters?

DEAN

Only if I get to be Bill Murray.

SAM

We're... hunters.

ANNA

So ghosts... are real.

DEAN

You saw it first hand, sister. Those tracks are haunted. And after what happened last night, they're getting stronger.

SAM

Anna. You said your sister was trying to tell you something about the tracks? Do you know what it was?

ANNA

No. She just wanted to show me something. I don't know.

DEAN

Well if you know anything that can help us--

ANNA

(thinking; remembering)  
-- The man. There was a man. In my rearview mirror.

Sam and Dean exchange looks.

SAM/DEAN

Stu Hill.

And as if on cue... HANNAH APPEARS before the them.

ANNA

Hannah--!!

DEAN

Don't anybody move.

Sam takes a step towards Hannah.

SAM

It's okay. We won't hurt you.

Hanna looks unsure. Sam and Anna exchange looks. Anna crosses Sam, approaches her sister.

DEAN

You think that's a good idea.

SAM

Just hold on a sec. Maybe she's not here to hurt Anna.

DEAN

You think Casper here is a... friendly ghost?

Sam shrugs, "Maybe." Then it hits him.

SAM

What if she's a death omen? Maybe she's been trying to warn her all this time about what's been happening.

DEAN

I sure hope so because your girlfriend's about to go all ghost whisperer on us.

He nods over towards the sisters. Hannah once again offers her hand to Anna.

ANNA

Sam, what should I...

SAM

It's alright. I'm right behind you.

A beat. A moment of decision. Anna takes Hannah's hand and we--

FLASHBACK TO:

EXT. ROAD - AFTERNOON - **FLASHBACK**

A HEAVY downpour. We're in the middle of a budding storm. A small BUS turns around the bend.

INT. BUS - CONTINUOUS

A flurry of bustling activity. 12 STUDENTS. All rambunctious as they bounce around in their seats. Laughing and screaming.

CLOSE ON HANNAH. Sitting alone up in front. Watching the storm.

STU HILL (O.S.)

D-DOWN IN B-BACK!!

ANGLE ON: STU HILL, (40's), shabbily dressed in faded jeans and a trucker hat. By his weathered face we can tell life hasn't been too kind to him.

Ignored. The children continue to do what they want. Some throw crumpled balls of paper around.

STU HILL (CONT'D)

W-Will y-you s-stop?!

No one is listening. Stu grinds his teeth. Children laugh. We can even hear some mock chanting:

CHILDREN  
 Stuttering Stewie... st-st-  
 stuttering St-Stewie...

More laughter. Stu is getting furious. The children are on his last nerve. He's about to lose it when... he looks out his window.

INSERT - STU'S POV: The train tracks are approaching.

He takes a quick glance at the students. A sinister smile forms across his face. An idea forming.

Hannah catches his stare. Stu notices. He tips his hat towards her.

Stu looks at his rearview mirror. His attention back on the troublemakers.

Hannah keeps a close eye on him.

STU HILL  
 Y-you keep d-doing that and you're  
 g-gonna break--

The entire bus JERKS. Making an abrupt stop atop the tracks.

The kids look around nervously. That got their attention.

Stu fiddles with the ignition. Pretending that the engine has stalled.

STU HILL (CONT'D)  
 -- See what you d-done did?

Stu stands before the students. Sees their worried faces staring back at him. They're quiet. Afraid. And he's relishing this reverse in power.

OUTSIDE the SQUEALING sound of a train's whistle. Nearly everyone jumps in their seats.

STU HILL (CONT'D)  
 Are you all going to behave?

His stutter is gone. The children fearfully nod in unison.

STU HILL (CONT'D)  
 Good. I'll get her to start.

All eyes on him as sits back down in the driver's seat.

Stu jingles the ignition. He's milking this in.

The children grow uneasy. The train is visible now.

KID 1

Mr. Stu... the train.

The kids start to panic. Stu can see the fear in their eyes. He's made his point. He starts the engine. Presses down the gas...

But they're not moving. Stu peers out his window. Sees:

THE TIRES. SPINNING in place. The storm has created a muddy trench. No traction.

THEY'RE STRUCK. Stu is alarmed. His mind racing. He pushes the gas again. We can hear the tires struggling to get free. Stu darts around. Looks outside, sees...

... the TRAIN, it's advancing. The children start to panic. Some begin to cry.

STU HILL

(without thinking)

S-Stay on the bus.

Stu exits the bus.

EXT. RAILROAD TRACKS - AFTERNOON - **FLASHBACK**

Stu is at the rear of the bus. The train blows its horn.

Stu is way in over his head. He doesn't know what to do. He starts to push the bus. He muscles strain...

Through the windows we can see the children. Frozen in fear. Hannah huddles against her seat. The train's horn BELLOWS again.

ANGLE ON: THE TRAIN. It applies it's emergency brakes-- straining to stop, a painful screech pierces through the air. Stu can see the children. Sees the train.

It's not going to stop in time.

FROM INSIDE the bus we can hear the terrified cries of the children:

CHILDREN

-- the train --! -- I want to get  
off -- I'm scared -- Mommy--!!!

Stu is going to make a break for it. But his foot...

It's stuck between the tracks. He struggles to get free.

STU HILL  
No-n-no-no-no-n-nooo--

But it's no use. He looks up just in time to see...

... THE TRAIN.

INT. BUS - AFTERNOON - **FLASHBACK**

A dozen faces frozen in fear. TIME SLOWS TO A CRAWL. The Children try to open the emergency exit. No time. The train comes upon them we see --

HANNAH. Huddled up against her seat. Cradling her herself. Tears streaming down her face. SOBBING.

Finally, she looks out the window of the bus, just in time to see the end.

SHE SCREAMS!

THE MOMENT OF IMPACT. TIME REGAINS COMPOSURE. A tidal wave of RIPPLING metal CRUNCHING as glass flies towards Hannah just as we--

FADE TO WHITE:

ANNA (V.O.)  
NOOOOOOOOOOOO!!!!

FADE IN:

INT. ANNA'S HOUSE - LIVING ROOM - MORNING

Anna topples over from the experience. Sam catches her.

SAM  
Anna!

CLOSE ON ANNA. Sweating. Feverish. That was intense.

ANNA  
I... saw it, Sam. The Bus. Hill.  
The whole thing. He parked the bus  
on the tracks...

They both turn to Hannah. She begins to fade into thin air.

INT. ANNA'S HOUSE - LIVING ROOM - LATER

Sam and Anna sit together. Dean enters. Hands her some water. She nods, appreciative.

ANNA

... he wanted to teach them a lesson, but the tires got stuck. Thought he could get them out of the way before the train...

DEAN

That moron. Where was his common sense?

ANNA

What happens now?

DEAN

Normally, we would salt and burn the bones. End of story, but...

ANNA

But?

SAM

But Stuart Hill was already cremated.

DEAN

Darla said there wasn't much left to cremate. I bet same goes for the kids. Pieces of them were scattered everywhere.

ANNA

But if we don't do something... -- The tracks are now open-- There's a train due to stop in Ambrose tonight! The people--!!

DEAN

It won't come to that. We just need to think of a plan B. Pronto.  
(looks at Sam)  
So, what's our plan B?

INT. IMPALA - NIGHT

Dean drives. Sam is getting a few items ready in a cigar box. Anna is in the back seat.

SAM

...devil's weed. Eye of frog. A lock of a loved one's hair. Looks like we got it all.

(then)

(MORE)

SAM (CONT'D)

Dean, how were you able to get a lock of Darla's hair? Did you have to...

DEAN

Leave it alone.

SAM

Dean...

DEAN

I said leave it alone!

SAM

I heard you. It's just, um, we're here.

DEAN

Oh.

EXT. DIRT ROAD - NIGHT

The trio stands beside the car. A few yards from the tracks.

DEAN

You sure about this?

SAM

According to Bobby, yeah. Once I speak the rites, Stu's ghost should manifest.

DEAN

Along with a dozen prepubescent phantoms. Doesn't sound dangerous at all.

SAM

That's why you're here.

DEAN

Right. "Be the bait."

SAM

Once I finish the incantation all the ghosts will be forced to move on.

ANNA

All of them?

She's asking about Hannah. Sam silently nods, "yes."

DEAN  
 (to Anna)  
 You know you shouldn't be here.

ANNA  
 I'm a part of this. Hannah came to me. I have to face this. I have to help my sister.

DEAN  
 Then do me a favor, watch out for string bean here. He's delicate.

SAM  
 We'll find a place to perform the ritual. Keep 'em busy.

EXT. BEXLAR TRACKS - NIGHT

The Impala is parked next to the tracks. The windows are open. Showtime:

DEAN  
 Hey! Any creepy poltergeist-looking rugrats here?! Hello?!

Nada. Dean continues to be obnoxious.

DEAN (CONT'D)  
 Man! I cannot wait for Thomas the train engine to barrel through here! Then we won't have to put up with any whining, crying Casper rejects from beyond the--

INT. IMPALA - NIGHT

The car doors LOCK.

DEAN  
 I think I made my point.

The wheels start to turn. Dean pulls the emergency breaks. USELESS.

Dean works the door. It won't open. He tries to climb out the open window but...

The window RISES. Cutting him off. Something catches Dean's eye. There. Outside is...

STU HILL.

DEAN (CONT'D)  
Well, if it isn't the guest of honor.

And just like that, Stu VANISHES. Dean looks around. His car rolls onto the tracks.

CUT TO:

EXT. TRAIN - NIGHT

A passenger train rides along the track. Ahead, the lane changes direction.

INT. TRAIN - CONTINUOUS

The TRAIN CONDUCTOR sees this, surprised. He uses his walkie-- STATIC. He tries the brakes. NOT RESPONDING. Looks at the speedometer:

The train is picking up speed.

EXT. RAILROAD SITE - NIGHT

Sam and Anna finish setting up a makeshift altar on the tracks.

ANNA  
You think this is going to work?

SAM  
I guess we'll find out. Stay close.

Sam places the cigar box on the altar. Takes out a sheet of paper. Starts to speak in LATIN:

SAM (CONT'D)  
Spiritus qui ibi. Dico vobis ostenderet...

INT. IMPALA - NIGHT

Dean slowly pulls out his sawed-off shotgun from under his seat. He can hear the giggles coming from outside. When--

STU APPEARS in the passenger seat. Smiling. Dean is about to shoot but... something is happening.

Stu starts to dematerialize like a dying strobe light-- until he is gone from Dean's sight.

EXT. RAILROAD SITE - CONTINUOUS

Sam continues with the ritual...

SAM  
 ... et descenderunt in terram  
 viventium. Et ostendit vobis!

The tracks rattle. A RUSHING WIND appears from nowhere.

SAM (CONT'D)  
 Et ostendit vobis!

ANNA  
 Sam--!

SAM  
 Et ostendit vobis-- AHH!

The page with the spell lights up, consumed by flame. Sam drops it. He wasn't done.

ANNA  
 Sam. Look!

From all around. Shadows step out of the darkness. Coming into view:

STU HILL. And he's not alone. SEVERAL CHILDREN appear.

STU HILL  
Intruders.

INT. IMPALA - NIGHT

All is normal. It looks like Sam succeeded.

DEAN  
 Alright, Sammy.

Dean's smiles fades when he sees handprints form on this window.

DEAN (CONT'D)  
 Son-of-a-bitch.

The handprints form into hands... into arms... finally forming into a A BOY and GIRL with ashen faces and broken necks. They sit on the hood. Staring blankly at Dean before turning their gaze down the tracks. Dean follows their stare...

OFF DEAN. He see's something approaching and fast.

INSERT - DEAN'S POV: THE TRAIN.

DEAN (CONT'D)  
 Son-of-a-bitch!

EXT. RAILROAD SITE - NIGHT

Sam and Anna are surrounded by Stu and the kids. The children have pale and ashen faces. Their bodies twisted like broken dolls... and they all look royally pissed.

STU HILL

See my children... they're trying to forget us. They want to reopen the track.

The kids look at Sam and Anna with anger.

SAM

Don't listen to him! He's using your memory against you. He's--

Sam SCREAMS in pain. He falls to his knees.

ANNA

SAM!

Sam looks at his torn shirt. He's hurt. Deep cuts across his chest.

Stu stands proud. Fresh blood drips from his ghostly fingertips.

INT. IMPALA - NIGHT

Dean tries the ignition again.

DEAN

C'mon...c'mon... c'mon...

The Boy and Girl are firmly planted on his hood. Their disfigured faces smile at him.

OTHERS appear beside the car. Start to rock it--

DEAN (CONT'D)

Get the hell off my car!

Dean honks his horn. The kids laugh and they disappear.

ANGLE ON: Dean's seat belt as it WHIPS around his neck!

Dean kicks wildly. Claws away at the seat belt trying to free himself.

BEHIND HIM, a GHOST BOY pulls on the seat belt, CHOKING Dean.

Dean reaches for his shotgun. His fingertips graze the handle. Almost... -- there!

Dean flips the shotgun around in one swift motion and...

BLAM! He shoots Ghost Boy full of compacted salt.

Ghost Boy VANISHES in a puff of smoke.

DEAN (CONT'D)  
Damn meddling kid.

A high-pitched whistle comes from outside. Dean STARES at the IMPENDING TRAIN...

DEAN (CONT'D)  
Sammy, hurry the hell up!

EXT. RAILROAD SITE - NIGHT

Sam is on the ground. He's hurt. Bad. Anna huddles beside him.

ANNA  
Sam-- what do we do?!

SAM  
You need to reach them. They don't remember who they really are... Stu's controlling them...

Sam doubles over in pain. Anna makes a stand.

ANNA  
It's me. Anna! Please remember. I'm sisters with Hannah! I was your friend once! Don't do this! Please!

The children look confused. Some stop to look at Anna, perplexed. They look at Stu for guidance.

STU HILL  
Friend? You are no friend to my children.

ANNA  
They are not your children!

Stu smiles, mocking her. He pats a boy on his head, tips his finger up a little girl's chin, lovingly. The children are under his sway.

STU HILL  
But they are. I died with them. I have spent years with them. While you and the others lived a life a happiness, away from our memory.

ANNA  
No-- It's not--

Stu walks up to Anna. She gets a good look at his face. Demonic. A skeletal phantasm.

STU HILL  
-- You tried to forget us. You and all the others!

ANNA  
(to the children)  
That's not true. We remember. Not a day goes by that we don't think of what happened. We all lost something that day--

The way she says it. The tears in her eyes. The children want to believe. Stu picks up on this.

STU HILL  
--L-Liar!

Stu violently grabs Anna. Brings her face next to his. Angry. Begins to choke her. Anna struggles to break free.

SAM  
Get... away from her!

Sam forces himself up. He punches away at Stu. Hits only air. Anna falls to her knees.

Stu materializes behind Sam. Sam whirls around. Stu uppercuts him-- HURTLING SAM towards the sea of children. They spread out as hits the ground. Stu HOVERS over Sam.

Anna darts around looking for something to fight off Stu. She finds Hannah hiding under the cover of trees.

ANNA  
--Hannah! Hannah, help us.

Hannah shakes her head. She's afraid.

ANNA (CONT'D)  
Hannah, please. He's going to kill Sam!

Stu moves to Sam. Picks him up by his collar.

STU HILL  
Why are you here? Who are you to come into our home?

SAM

Who am I...? Who are you, Stu? What gives you the right to hurt all those people.

STU HILL

I'm a hero. I did everything to save these kids. People have forgotten!

Sam spits out blood. Forms an idea.

SAM

(antagonistic)

A hero, Stu? You really believe that? Don't you remember what you did? Want me to remind you?

STU HILL

S-Shut up!

Stu HURLS Sam. Sam CRASHES to the ground. He keeps going.

SAM

(battered)

Your wife -- Darla told us about you. How you would come home angry because...

(looks at the kids)

...of them.

All eyes are on Stu and Sam.

SAM (CONT'D)

What was it they used to call you? S-stuttering S-Stewie, right? I get it. I do. They were disrespecting you. So you tried to teach them a lesson. But you took it too far.

Stu starts choking Sam.

STU HILL

I s-said sh-shut up! You don't know anything!

Stu is about to go in for the kill.

ANNA

Hannah, please!

Hannah vanishes. Reappears between Stu and Sam. Causing Stu to drop Sam. Sam starts choking for air.

Angry, Stu SHOVES Hannah aside, the other children see this.

SAM  
... you parked the bus on the  
tracks... left them there...

STU HILL  
No. N-no! That's not how it h-  
happend!

SAM  
You murdered them, Stu. And now  
you're playing with their minds.  
Made them kill for you. For what?

STU HILL  
I w-will not be f-fogotton! They w-  
will not take my m-memory!

ANNA  
What about them.

Stu turns around. Anna stands among the dead children.

ANNA (CONT'D)  
You stole so much more than just  
their memory--

STU HILL  
(trying to convince  
himself)  
-- I d-didn't kill my children!

ANNA  
You took them from their friends!  
From their families!

The children look on. Anna's words ring true. And Stu can  
see it in their eyes -- his hold on them is DWINDLING...  
BREAKING...

STU HILL  
N-no... They s-shouldn't have  
misbehaved -- it w-would've...

The children look at one another. The truth is out. They all  
realize:

DEAD GIRL #1  
...you stopped the bus...

DEAD BOY # 1  
...you made my mommy cry...

DEAD GIRL # 2  
You killed me...

DEAD BOY #2  
...killed us...

DEAD BOY # 3  
You lied to us...

DEAD GIRL # 3  
... we hurt people...

Stu's hold is broken. The dead children realize they've been used.

STU HILL  
D-Don't listen to them! You d-don't  
u-understand--

The dead children surround Stu. Their anger growing.

DEAD BOY # 3  
You stopped--

DEAD GIRL # 1  
-- the bus! You--

DEAD BOY # 2  
-- made us hurt people!

CHILDREN  
(all together)  
You made us bad!

STU HILL  
You t-turned t-them against me!

Stu goes for Sam and Anna when--

Hannah and the children ATTACK Stu.

STU HILL (CONT'D)  
-- L-let go!

Not a chance. They continue their assault. Pulling and ripping away at Stu. He frantically KICKS and PUNCHES trying to free himself.

CHILDREN  
We hurt people-- You lied!-- We  
hurt people-- Liar-- Liar --liar!!

Stu screams. He can't escape their grasp. Anna presses herself against Sam, averting her eyes as Stu continues to wail.

STU HILL

No! Please--

Sam watches. Unable to turn away as Stu is swallowed up by a wave of children and dragged off into the darkness of the night.

And after a few brutal moments. IT'S FINALLY OVER.

INT. IMPALA - NIGHT

Remember Dean? He's still stuck in his car. He picks up the butt of the shotgun about to strike his window... when the engine ROARS TO LIFE. The handprints on his windows disappear from sight.

Dean GRABS the wheel. PUNCHES THE GAS.

VROOOOOM!! The car RIPS AWAY from the tracks just as the train RUSHES past.

Dean turns the wheel hard. Hits the brakes-- stops in a semi circle. Watches the train pass him by. He sighs a breath of relief.

DEAN

(deadpan)

About time.

BLACKOUT.

END OF ACT FOUR

ACT FIVE

EXT. ANNA'S HOUSE - DAWN

Sam sits on the hood of the Impala as Anna dresses his wounds. Dean comes around offers them each a beer.

ANNA

You do know it's six in the morning.

DEAN

Breakfast of champions.

Dean takes a swig. Sam and Anna exchange looks. They do to.

DEAN (CONT'D)

So, anyway, next time, you're the bait.

SAM

Next time, you can go a few rounds with a homicidal phantom bus driver.

DEAN

How'd you know the kids were gonna turn on him?

SAM

I didn't. But I had to think of something. Besides if it wasn't for Anna being there, we might not be having this conversation.

ANNA

I owed you guys one.  
(then; a sincere beat)  
So it's finally over? I mean for real?

DEAN

I did a sweep of the tracks. Readings came out clean.

SAM

Stu was keeping the kids here. Keeping them from crossing over. Once they realized that, they moved on.

ANNA

Where?

SAM  
Somewhere they can finally be  
happy.

ANNA  
So... Hannah?

DEAN  
See for yourself.

Anna turns and sees:

ANNA  
Hannah...

No longer a death omen. She is now a beautiful ten year old girl. A beautiful ethereal light surrounds her. She looks like an angel.

Anna runs to her. An overwhelming moment for both.

SAM  
I thought you said the readings  
came out clean?

DEAN  
So I missed one. Sue me.

The boys share an ity bity moment. They drink their beer.

ANNA  
You look so beautiful, baby.

Hannah smiles shyly. She gently touches her sister's face.

HANNAH  
You're... tall.

Anna with tears in her eyes, laughs.

ANNA  
Guess I look that way, huh?

Hannah wipes away a tear from her sister's face.

HANNAH  
Don't cry.

ANNA  
I'm trying not to.  
(then)  
You know I love you, right?

They embrace. Anna closes her eyes trying to stay in this moment as long as possible.

HANNAH  
I love you too.

A BURST OF WHITE LIGHT fills the screen. Anna opens her eyes and Hannah is gone. A sentimental beat.

ANNA  
Thank you, Dean.

Dean shrugs, "no problem."

ANNA (CONT'D)  
And Sam...

She lingers with what she wants to say. Sam looks at Dean. A beat. Dean gets it. Gives them some privacy.

ANNA (CONT'D)  
Thank you. For everything.

They kiss. Dean drinks another beer.

SAM  
What will you do now?

ANNA  
Someone told me I needed to face the past. I did. And now I think I'm finally ready to move on.

SAM  
I'm glad.

ANNA  
And you?

SAM  
Dean and I... this is our job. Our life. And there are people out there...

ANNA  
... who need your help.

She nods. Understanding. She kisses him on the cheek. A bittersweet goodbye.

ANNA (CONT'D)  
Take care of yourself.

SAM  
 You do the same.  
 (to Dean)  
 Dean.

Time to go. Dean jumps in the car. Sam follows.

DEAN  
 See you around, Anna. And stay away  
 from railroad tracks.

ANGLE ON: Behind Anna. Watching the Impala roll down the street. It turns a corner. And it's gone. A beat. Anna looks up to the sky. The sun is out. A beautiful start to a new day.

INT. IMPALA - MORNING

Dean at the helm. Sam is on his iPad.

DEAN  
 Nice girl. Anna.

SAM  
 (forlorn)  
 She is.

A quiet beat. It doesn't go any further than that.

DEAN  
 So what now?

SAM  
 Well, we do have to deal with the  
 Roseanne of all monsters. But until  
 Bobby gets a solid lead, you up for  
 another job? I hear there's a  
 chupacabra up in Utah.

Beat. Dean smiles. Excited at the prospect.

DEAN  
 Always did want to gank me a  
 chupacabra.

EXT. HIGHWAY - MORNING

The Impala BARRELS DOWN out of Ambrose. The open road stretching out to infinity...

BLACKOUT.

END OF SHOW