

**THE WINCHESTERS**

"PILOT"

Written by

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Based on characters created by Eric Kripke

CHAOS MACHINE PRODUCTIONS  
WBTW  
CW NETWORK

ACT ONE

CLOSE ON A PIECE OF PAPER

A hand enters frame. Begins WRITING. And we hear...

DEAN (V.O.)

If I'm gonna do this, I gotta do it  
the right way. And that means  
telling the truth. The truth about  
my Mom and Dad. It starts the way  
everything starts with my family...

EXT. WOODS - NIGHT

*CHYRON: BROKEN BOW, OKLAHOMA. MARCH 22nd, 1972.*

Full moon. Mist drifting through old trees. Spooky.

DEAN (V.O.)

...with a hunt.

A FIGURE steps into view, moving with purpose toward...

EXT. OLD HOUSE - NIGHT

Left for dead ages ago. Laying in the woods like a skeleton.  
The figure clicks on a flashlight. Moves into --

INT. OLD HOUSE - LIVING ROOM - NIGHT

The figure searches without making a sound. Total pro. As the  
figure exits the kitchen... a SHADOW wipes the frame.

Some... THING... is inside this house.

The figure runs its light over shelves filled with books with  
odd symbols on their spines, and finally, an ornate box with  
a SYMBOL on its lid. Drawn to the box, the figure moves  
toward it... while a hand reaches for the figure from behind!

The figure WHIPS around just as they're about to be attacked,  
grabs the hand at the wrist, yanks, twists and FLIPS their  
would-be assailant around, slamming them to the ground. The  
figure's dropped flashlight spins on the ground, landing at  
last on the figure's face, and we finally see...

MARY CAMPBELL. 19 years old. The anger on her face shifts to  
recognition. She smiles, looking down at --

SAMUEL CAMPBELL. 40s. Thick build. Thinning hair. Mary's Dad.

SAMUEL

You're grounded.

(CONTINUED)

Mary rolls her eyes and helps Samuel up.

MARY

I'm 19. You can't ground me.

SAMUEL

The hell I can't.

Samuel grabs the ornate box. He presses a series of pressure points. *PSHH*. It opens... inside? A BUSINESS CARD. Nothing printed on it but an address. 629 Cornelia, Lawrence, Kansas.

MARY

That address is back home.

SAMUEL

That address is none of your business.

MARY

Or Mom's apparently. Since when do you work cases alone? What happened to "we hunt as a family?"

SAMUEL

A family you want to quit.

MARY

I don't want to quit the family --

SAMUEL

You said you want to stop hunting. The Campbell family has been hunting since before they --

MARY

-- crossed over on the Mayflower. You've mentioned that. About a thousand times. But just because they did it... why do we?

SAMUEL

I just told you. It's who we are.

MARY

Well, what if that's not who I am?

Samuel isn't hearing that.

SAMUEL

And you came to me first to talk about this because you know your mother would have --

(CONTINUED)

MARY

I came to you first because you usually listen before the yelling starts. Instead you ran off before we could finish our conversation.

SAMUEL

That's why you're here? Fine. Finish what you have to say.

Mary sighs.

MARY

Aren't you tired? Of all of this?

This lands on Samuel. He's exhausted.

MARY

And hasn't our family given enough?

Samuel shakes his head. Doesn't like where this is going.

SAMUEL

Your sister never gave up.

MARY

Maggie. Her name is Maggie, Dad. Jesus, you can't even say her name. And she never gave up because she didn't want to let you down.  
(dagger)  
And look where that got her.

Gut punch for Samuel. Mary instantly regrets it.

MARY

I didn't --

SAMUEL

Shut up.

MARY

Dad, I'm sorry --

He holds up a finger. Seriously. *Shhhh*. Mary understands now, gets quiet. They both listen. High alert. *CREAK*. Something moves behind them. They both draw guns.

SAMUEL

Were you followed?

MARY

Of course not. Were you?

(CONTINUED)

SAMUEL

Demons have been tailing me.  
Thought I'd lost 'em.

MARY

Yeah, that's not a Demon --

Mary points to shadows on the wall... moving as if alive.

Samuel turns and sees the shadows moving. Mary reads her Dad's face. Seeing him in a way she's never seen him before: Samuel Campbell is afraid.

SAMUEL

Get out! Go!

As if reacting to his voice, ALL OF THE SHADOWS IN THE ROOM SWIRL AROUND, becoming one black mass, darker than dark.

The shadows move toward Mary. Just as they're about to snatch her... Samuel tackles her out of the way -- and the shadows GRAB Samuel! He SCREAMS as he is consumed by DARKNESS.

MARY

Dad! No --

Mary charges toward him but -- BOOM! A flash of RED LIGHT --

EXT. OLD HOUSE - NIGHT

The red light FLASHES out of every window and crack in the house. Off the FLASHING RED LIGHT we MATCH CUT TO:

EXT. VIET NAM - JUNGLE - NIGHT

EXPLOSIONS light up the jungle, lighting the way for HANK MURPHY. U.S. Marine. 22. MURPH to his friends. But right now he doesn't have a friend in the world as he's on the run for his life. GUNFIRE rings out behind him, the bullets carving up the ground and trees around him, about to kill Murph but --

-- he's tackled out of harm's way and safely into cover by --

JOHN WINCHESTER. 19. U.S. Marine. Despite the circumstances, he flashes a calming grin at Murph.

JOHN

You think they saw us?

Murph shakes his head. *This fucking guy.* He checks his gun.

MURPH

I got two rounds left. You?

(CONTINUED)

JOHN

I got a pack of Beemans. And my  
Dad's old hunting knife.

John pulls an old HUNTING KNIFE from his belt.

MURPH

Can't believe you brought a knife  
to a gun fight.

JOHN

(shakes his head)  
You know, I barely remember my Dad.

MURPH

Yet you came all this way. Enlisted  
no less, like an idiot. And for  
what? Just to be like your old man?

JOHN

To walk in his footsteps. To try to  
know him.

MOVEMENT all around them. The enemy moving in. They're pinned  
down, Butch and Sundance style. Last stand imminent.

MURPH

Well. Here you are at the end of  
that road. Was it worth it?

John considers that. Not so sure it was at the moment.

MURPH

Put it away. I got an idea.

JOHN

Don't even think about it.

MURPH

I'll create a distraction. You get  
to the rendezvous. Bring the  
cavalry. Gold stars for all.

JOHN

Murph, no --

Murph pulls a silver crucifix from his shirt. Kisses it for  
luck. Then runs out of cover. CLICK. Something TRIGGERS under  
foot. He turns to John. Knows this is the end. He smiles.

MURPH

See you on the other side, John.

KA-BOOM! The landmine explodes! SMASH TO:

INT. BUS - MOVING - MORNING

John wakes with a START. He's in a full dress uniform. Riding in the back of a bus, having just woken from this memory/dream of Viet Nam. He collects himself. Shakes it off.

But when he looks outside the window... he sees in the reflection... MURPH sitting right next to him.

Murph's face is CHARRED. Covered in blood. A choked whisper and blood pours out of his mouth as he GRABS JOHN --

INT. BUS - MOVING - MORNING

John wakes again with a start -- for real this time. He looks in the reflection of the window again. But Murph is gone. Just a dream. Just a nightmare.

John lets out a long sigh. Relieved. But haunted. He reaches into his pocket and pulls out an envelope. Addressed simply to "John Winchester." Where the return address should be, there's only a symbol. But we recognize it right away:

It's the same symbol on the box Mary and Samuel found!

John reaches into his duffel. Pulls out the hunting knife we saw before. The one he said was his father's. But this time we notice on the hilt... the same symbol.

"I'd Love to Change the World" by Ten Years Gone begins as John looks out the window, a smile as he sees...

EXT. MAIN STREET - MORNING

CREDITS PLAY as the bus drives down a street of quaint shops, restaurants, and a movie theater, then comes to a slow stop.

*CHYRON: Lawrence, Kansas, March 23rd, 1972.*

John steps off the bus, duffel on his shoulder. He takes in his home town. Looks the same. But everything has changed. The record store plays hippie music. Young men have long hair. Young women tie-dies. Distracted, John bumps into...

LATIKA (Luh-thika/Luh-tha) DESAI. 20. Indian by way of London. The flyers in her hand go, well, flying.

JOHN

Oh my god I'm so sorry.

John helps gather the flyers, and they lock eyes. Latika sees his uniform. John sees the flyers. They're for a WAR PROTEST. They're both not sure what the other thinks. John smiles.

(CONTINUED)

And to John's surprise, she hands him a flyer.

LATIKA

Welcome home, corporal. I can only imagine how hard it must have been over there.

John sighs. Relieved. And genuinely grateful for the empathy.

JOHN

Thank you.

LATIKA

When were you drafted?

JOHN

I... volunteered.  
(off her look)  
I know. I get that look a lot. I guess you could say I was looking for something.

LATIKA

Did you find it?

JOHN

No, ma'am, I did not. And now here I am back after two years and...  
(reads the flyer)  
...there's a war protest. In Lawrence, Kansas?

LATIKA

A lot's changed since you've been gone. I'm sure you have, too.

JOHN

I hope that's true. For me and for Lawrence. It was nice meeting you --

LATIKA

Latika. My friends call me Lata. I don't have a lot of friends. Not sure why I just volunteered that --

JOHN

Well you got one now. Corporal John Winchester at your service. But just John to a friend like you.

LATIKA

Now that you're back in the world... what are you going to do with your life, John?

(CONTINUED)



John considers her question. And with the intimacy you can only sometimes find with a stranger, he tells her the truth.

JOHN  
I have no idea.

John quickly plays it off, giving a salute and walking off.

JOHN  
See you around, Lata.

LATIKA  
I hope you find what you're looking  
for, John.

He turns back and says with a wink.

JOHN  
Maybe it was right here all along.

EXT. MILLIE'S GARAGE - MORNING

An old garage on the edge of town. John heads up to the apartment above the shop. He grabs the hide-a-key. Inside?

INT. MILLIE'S APARTMENT - LIVING ROOM - MORNING

A total mess. An engine block on the table and hard at work on it is... MILLIE WINCHESTER. 40s. Hands covered in grease.

JOHN  
Love what you've done with the  
place.

MILLIE  
My husband and son walked out on  
me, so this is the best I could do.

This is their bit. Busting chops. But Millie breaks.

MILLIE  
Goddamnit. Welcome home, kiddo.

She crosses over to John for an epic hug.

INT. MILLIE'S APARTMENT - JOHN'S ROOM - MORNING

Just how he left it. Trophies. Posters. And an old family photo: John is four, sitting between his Mom and Dad.

John takes out the envelope from before. He looks at the strange symbol on the return address. And then notices... His Dad is wearing a tie pin in the old photo. It's the same symbol as the one on John's envelope. Curious.

INT. MILLIE'S APARTMENT - LIVING ROOM - MORNING

John enters, dressed in his old clothes... which no longer fit. John left for war so young he was still growing. The pants are too short. Sleeves, too. And the fashion? Ancient.

JOHN

You don't have any of Dad's old clothes around do you?

MILLIE

I threw everything he owned away.

JOHN

Except this.

(hands her the knife)

I took it with me for luck. Figured it got him through his war.

(points at the symbol)

Do you know what this means?

Millie looks at the knife as John grabs a drink from the fridge. John doesn't notice it, but we do: Millie blanches when she sees the symbol. Just for a second. Then covers...

MILLIE

Probably some Eagle Scout crap.

John sits down next to her, cracks open a beer. Millie shoots him a look. *Excuse me?* John raises an eyebrow. *What?*

JOHN

I'm legal now.

Millie takes the beer. Drinks it herself.

MILLIE

Far as I'm concerned, you're the same age as when you illegally joined the Marines.

JOHN

I had a waiver.

MILLIE

From forging your deadbeat Dad's signature. You've been running after your Dad since he walked out that door, and where did it get you? All the way to Viet Nam. Two years gone and look at you.

JOHN

I'm fine, Mom.

(CONTINUED)

MILLIE

The hell you are. I know that look.  
You got your Daddy's smile, but my  
eyes, and those eyes never lie.

JOHN

I'm telling you. I'm okay.

As if to reassure himself, John looks at his reflection in a nearby mirror, and sees... MURPH IS RIGHT BEHIND HIM.

John whips around -- Murph is gone. Millie sees he's shaken.

MILLIE

Sure. Right as rain. John... I'm  
happy you're home. Despite the fact  
you left me here all by lonesome --

JOHN

Like you need me to look after you.

MILLIE

I don't. But I do need my family.  
And we're the only family we've got  
anymore. Henry made his choice.  
Whatever it was? Didn't involve us.  
You gotta let him go, kiddo. Let  
the past go. And live your life.

And with that said, Millie is off. Alone, John takes out the envelope. Inside: an old SKELETON KEY. And a letter.

ON THE LETTER: we only see an address *629 Cornelia, Lawrence, Kansas.* The same address on the business card Mary and Samuel found! PAN UP from the letter to reveal we're now in...

EXT. BACK ALLEY OFF MAIN STREET - NIGHT

629 Cornelia, to be exact. The place has an old beat up door and not much else to look at. Except for one thing: the symbol from John's envelope, and knife, and Mary and Samuel's mystery box is above the door. *What is that thing?*

John stands in front of the door. Skeleton key in hand. He knocks. No answer. He tries the door. Locked. Okay, then --

BURLY MAN #1 (O.S.)

Hand over the key, slick.

John turns to see two BURLY MEN headed right for him.

BURLY MAN #2

And we'll kill you quick.

(CONTINUED)

John holds up the key in his hand. Then makes a fist around it and WHAM -- decks the nearest Burly Man. He just SMILES then punches back -- John FLIES back into trash cans. He looks up, stunned as he sees -- both men's eyes FLASH BLACK.

JOHN  
What the hell...?

BURLY MAN #1  
Hell is exactly right.

Burly Man #1 grabs John by the throat. Lifts him easily off his feet. Just as Burly Man #2 grabs for the key -- SPLASH! They're hit with what appears to be just water, but judging by their reactions it may as well be acid. As the Burly Men double over in pain, they're sucker punched and kicked by --

...MARY CAMPBELL!

Mary PUMMELS Burly Man #1. John attempts to help by taking on Man #2, but when he rears back to punch, he elbows Mary.

JOHN  
I am so sorry --

Burly Man #2 swings at John, who ducks, and Mary gets hit.

MARY  
Stop. Helping.

The Burly Men move in. John swings, misses, bumping into Mary again. Before he can apologize again -- WHAM! Mary PUNCHES John, knocking him out of her way.

She backs away from the Burly Men... LEADING them. They get close and LUNGE at Mary... but stop in their tracks, wincing in pain. Mary smiles, points at their feet. From above, we see a giant PENTAGRAM. A Demon Trap.

MARY  
(LATIN INCANTATION)

John gets back to his feet just in time to see... BLACK SMOKE ERUPT OUT OF THE BURLY MENS' MOUTHS!

The smoke ROCKETS into the night sky. The Burly Men collapse. Knocked out. John is now in another world. He's seen the horrors of war, but never lived through a horror movie.

JOHN  
DID YOU SEE THAT?

MARY  
See it? I did it.

(CONTINUED)

JOHN

Did what? Black smoke -- smoke! --  
just came out of their mouths.

Mary holds up her hands. *Easy, tiger.* Then breaks it down.

MARY

Those two were possessed by Demons.  
From Hell. That water I hit them  
with? It was Holy. Stuns 'em. That  
symbol you see on the ground? It  
traps them. And the Latin --

JOHN

(holy shit)  
-- exorcizes them.

Mary nods. Almost impressed this guy can follow along.

MARY

Now you tell me something: what the  
hell were you doing here?

John considers his options here. Makes a decision.

JOHN

When I was just a kid, my Dad --

MARY

I don't need your life story.

JOHN

-- just some context, okay?  
(pulls out envelope)  
When I got back from 'Nam, a man  
I'd never met handed me this. And  
then disappeared. Like, vanished.  
It's a letter from my Dad. First  
I'd heard from him in fifteen  
years. And it said to come here.

MARY

Why?

JOHN

That's what I'm here to find out.  
Why are you here?

Mary considers John. Suspicious. But she needs information.

MARY

My Dad went missing. Last night.

This lands on John. A connection here.

(CONTINUED)

MARY

He was working a case. I don't know what he was looking for, but Demons were following him.

JOHN

(points at Demons)  
Tweedle Dee and Tweedle Dum?

MARY

(she nods, yes)  
Dad found an address. This address. Then we were attacked. But not by demons. By something else. Shadows that could move. They surrounded us. Then a flash of red light knocked me through a wall. When I woke up, Dad was gone...

JOHN

So you came here.

MARY

Only lead I had. But that door is magically sealed. So, I set a Demon Trap in case the Tweedles followed me, too. Then I waited. Apparently, for you. And that key you're hiding in your back pocket.

John is surprised. *How did she know that?* He again considers his options. Reluctantly pulls out the key.

JOHN

I'm not leaving without --

Mary GRABS it. But John doesn't let go.

JOHN

Hey. Hey.

A Jackie Chan style "fight" ensues as the two grapple over the keys. It's like a dance. Violent, sure, but sexy, too.

MARY

You're out of your element. Let go.

JOHN

There are answers inside this place for both of us. Let's team up and --

Mary ends their dance by landing a knee to John's groin. John is done fighting. The key? Now in Mary's hand. John rolls over on the ground, in pain. But playing through.

(CONTINUED)

JOHN

You know, I think we got off on the wrong foot, let's start over. I'm --

MARY

Who cares?

CLICK! She turns the key in the lock. The edges of the doors light up BLUE and... the door opens.

INT. LODGE - NIGHT

Mary flicks on lights. The inside has been lost to time. Dust. Cobwebs. Mary opens cabinets. Pulls sheets off furniture. Searching. John stumbles inside, looks around.

JOHN

Was this a lodge? Was my Dad some kind of paranormal freemason?

MARY

There's no such thing.

JOHN

Are you sure? Look at this symbol on the envelope. It was above the door too. Big freemasons vibes.

MARY

I'm telling you, no such thing --

JOHN

Well, do you have any idea what this symbol might mean?

MARY

Nope. But I know when an X marks a spot.

She points to a back wall, where we see the symbol again, this time worked into the trim above a bureau. She moves the bureau and finds a hidden door. The door opens revealing...

...a staircase headed down into darkness.

JOHN

Staircase into the abyss. Perfect.

John BREAKS the leg off a chair. Yanks a sheet off some furniture, rips it, covers the broken chair piece with torn sheet. He pulls out a Zippo for his makeshift torch but --

CLICK. Mary turns on her flashlight.

(CONTINUED)

MARY

I got this, Ranger Rick.

INT. LODGE - HIDDEN STAIRCASE - NIGHT

The steps wrap around, going down, down, down underground.

JOHN

This a normal night for you?

MARY

Since I was a kid, yeah.

JOHN

You were raised to be... what exactly are you anyway?

MARY

A Hunter.

JOHN

Of...

MARY

Things that go bump in the night.

JOHN

A Hunter. Can I ask you something?

MARY

You just did.

JOHN

Was my Dad a Hunter? I mean, he sent me a magical key that opens a magical door to a paranormal freemason's lodge --

MARY

Seriously. No such thing.

JOHN

You're a lot of fun, you know that?

They come at last to the bottom of the stairs. Another door. She opens the door and they step into...

INT. THE CLUBHOUSE - NIGHT

Mary finds a nearby circuit breaker and throws it. To both their surprise, the power comes on, lighting the place up.

Like a speakeasy and spa. Snooker tables. Full bar. Chess sets. And books like Mary found in the opening. It's...

(CONTINUED)



JOHN  
...like a museum of the occult.

John spots lockers. His eyes widen. Each locker labeled with initials. John touches the name plate of one H.E.W..

JOHN  
H.E.W. Henry Eric Winchester. This  
was my Dad's locker.

There's a padlock on it. He grabs it and spins the lock.

MARY  
Let me find something to pry it  
open --

CLICK! The padlock opens. Mary raises an eyebrow.

JOHN  
We had a lock just like it on our  
shed. Combo is a family joke.

John opens the locker. Inside he finds his father's things. Glasses. A notebook. Clothes. A treasure trove. John can't believe it. Monsters are real and his Dad knew about them?

JOHN  
When I was a kid, I thought there  
was a monster under my bed. You  
know what my Dad told me? "Don't  
worry, son, I know how to trap it."  
(shakes his head)  
I went halfway across the world  
looking for answers about who he  
was. Why he left. What he did. And  
it turns out the truth was here.  
Right in front of me all along.

Mary clocks how much this means to John. A brief flash of feeling for the guy. But she presses on, searching the room until she discovers... a box just like she and Samuel found.

Mary races over to the box, tries to open it but... nothing.

JOHN  
What did you find?

MARY  
The reason my Dad wanted in here.

JOHN  
What's in the box?

MARY

None of your business.

JOHN

You can't open it, can you?

Mary frowns. John's not wrong. But she's done here.

EXT. MAIN STREET - NIGHT

John follows after Mary, his father's things in hand.

JOHN

Hey. Wait up. I still have, like, a million questions. Most importantly... what's your name?

Mary stops. Turns around. Tough but sincere.

MARY

I got what I came for.  
(points at Henry's things)  
So did you. Take it. And let the past stay in the past.

John sighs. Not the first time he's heard that today.

MARY

You don't want any part of this life. I promise you. There aren't any happily ever afters for people who walk in darkness.

Mary turns and walks away. John opens his mouth to argue, but knows she's done talking.

JOHN

It's John, by the way. John Winchester.

MARY

Go home, soldier boy.

CRANE UP from John, watching Mary walk away down the empty street. We rise up to reveal John is under the movie marquee, currently showing *Slaughterhouse-Five*.

John looks at his father's journal. The truth about his Dad inside. As John heads home to uncover that truth we CUT TO:

EXT. RARE BOOK EMPORIUM - NIGHT

CHRYRON: LUBBOCK, TEXAS.

(CONTINUED)

The store is closed but we see a back light on inside.

INT. RARE BOOK EMPORIUM - NIGHT

ADA, 40s, African-American, owner of the shop, reads through an ancient text in a back office. A noise pulls her out of her reading. She looks up. Nothing but long shadows.

Ada goes back to her reading. Until... another noise. Ada looks up. The long shadows are moving toward her now.

Ada races out of her office, SLAMS the door and bolts for the front counter. She grabs the phone. But doesn't dial 911.

ADA  
(into phone)  
Samuel Winchester's room, now --  
(listening)  
What do you mean there's no --  
(panicked, remembering)  
No wait, that's not, his room is  
under the name --

She searches the front counter desperately looking for something. She looks up. The shadows creep under the door crack, headed right for her.

Ada hangs up the phone and grabs a knife. She holds the blade over her palm, both hands SHAKING. She's clearly read all about this... but never done it herself.

The shadows get closer to her. No more time for doubt.

Hand still shaking, Ada finally cuts her hand, then uses her blood to paint something on the desk. Ada paints faster, but the shadows are everywhere. Soon, the room is consumed in darkness. Ada SCREAMS and we SMASH TO:

EXT. RARE BOOK EMPORIUM - NIGHT

As in our opening, RED LIGHT FLASHES OUT of the building --

BLACKOUT.

END OF ACT ONE

ACT TWO

INT. MILLIE'S APARTMENT - LIVING ROOM - NIGHT

Millie sleeps on the couch. A TV broadcasting the national anthem lights the room. John quietly returns home from his crazy night. He tucks a blanket over his sleeping Mom.

INT. MILLIE'S APARTMENT - JOHN'S ROOM - NIGHT

John goes through his father's things. Each one a potential clue to who his father was. Each one a treasure. John tries on his Dad's reading glasses. And his old jacket. Fits perfectly. Then he sits down. And opens his Dad's journal.

A hidden history.

DISSOLVE to various angles as John reads through the night.

EXT. DINER - DAWN

Mary parks her 1969 Dodge Challenger. Shakes her head at...

MARY

You gotta be kidding me.

...John Winchester. Walking up to her car, holding two to-go coffees, his Dad's journal under his arm.

JOHN

Figured you like your coffee same  
as your worldview. Black as night.

Mary glares at him. Doesn't take the coffee.

MARY

How did you find me?

JOHN

That's what I do. Or what I did. In  
the Marines. I bet that mystery box  
kept you up all night. You open it?  
(off her frown)  
Well, my Dad's old journal might be  
able to help you with that.

John opens his Dad's journal to an entry with a sketch of the exact box Mary found. Underneath? A name.

MARY

Who's "Ada Monroe"?

JOHN

Yesterday's news. And today's.

(CONTINUED)

John pulls out the day's newspaper. It's opened to an article reporting on the incident we saw in the last scene. A photo of Ada Monroe, and an article about...

JOHN

"...Monroe, owner of a rare book store, has been missing since witnesses saw a flash of red light from her store."

(looking at Mary)

Sound familiar?

Mary raises an eyebrow. Sounds exactly like what attacked her and her Dad. She's impressed... but doesn't let John know it.

MARY

You're like a dog with a bone.

JOHN

And coffee. Let's hit the road...

But Mary's not budging. John gestures with the journal.

JOHN

This was my Dad's journal. I was hoping it would tell me who he was. Really was. But I read this cover to cover. It's a list of names and cases. But not him.

This lands on Mary, softening him a bit.

JOHN

Whoever Ada is, she knew my Dad. And it sounds like she got attacked by the same thing that attacked your Dad. So... looking into Ada is a win for both of us. Right?

Mary looks at John. *This fucking guy*. She takes the coffee.

INT. MARY'S CAR - MOVING - DAY

They ride in silence. A voice echoes from Mary's CB radio.

HUNTER FROM CB

Breaker one nine, any cooks got your ears on? You got The Jester here looking for a recipe assist.

Mary grabs the CB, clicks the button.

MARY

Jester it's Lotus, whatcha cookin'?

(CONTINUED)

HUNTER FROM CB  
Goulash.

MARY  
That recipe is all in your head.

HUNTER FROM CB  
Copy that, Lotus. Thanks, kid.

JOHN  
You're a hunter and a cook?

MARY  
Hunter lingo. Jester is working a  
ghoul case. Headshots kill them.

JOHN  
Why is your handle --

MARY  
None of your business.

They ride in silence again. John looks out the window. In the  
side view mirror he sees behind him... MURPH. Bleeding.

MARY  
You okay?

JOHN  
Sorry. I was just wondering. If  
ghouls are real, what about ghosts?

MARY  
Definitely real.

JOHN  
How do you... what's the 'recipe'  
for sending them on?

MARY  
Find the ghost's body. Salt and  
burn the bones.

John looks at the mirror. But Murph is gone. He plays it off.

JOHN  
Sounds tasty. So, what do you think  
my CB Hunter handle should be?

MARY  
You are never going to be a Hunter.

JOHN  
Okay, but that seems a little long.

(CONTINUED)

Mary shoots him a look which suggests that "Silence is Golden," but John looks out the window, wondering...

JOHN

Pretty sure Texas is south of here,  
so... where are we going exactly?

MARY

You want to go hunting, then you  
need to get some weapons first.

EXT. LIBRARY - MORNING

PAN DOWN from the library sign to find a very confused John.

JOHN

Weapons. Here?

MARY

Knowledge is power, Private Pyle.

INT. LIBRARY - RESTRICTED SECTION - MORNING

Mary has the mystery box in hand, John barely keeping up with her. They're down in the basement, where the older books are kept. They approach a librarian, whose back is turned.

MARY

Hey. I need your help on something.

The librarian turns around and we recognize her right away. So does John, because the librarian is actually...

JOHN

Lata?

LATIKA

John?

MARY

You two know each other? Wait, did  
you just call her Lata --

LATIKA

That's what my friends call me.  
(back to John)  
I didn't know you were a Hunter.

MARY

He's not.

JOHN

In training.

(CONTINUED)

LATIKA

So am I.

Mary clocks the connection here. Doesn't like it.

LATIKA

Did you guys see the paper?

She pulls out her own copy of the news. John smiles, showing her his copy. Okay, Mary is definitely not liking this.

JOHN

Great minds.

LATIKA

Your Dad asked me to look into Ada. I called your house once I saw the article, but no one answered.

MARY

When did Dad see you?

LATIKA

Weeks ago. Asked about Ada and a box like the one you've got there. That symbol is an Aquarian Star.

JOHN

What does the symbol... symbolize?

LATIKA

I don't know. The people behind that symbol made these boxes.

Latika opens a lore book. Finds a drawing of the box. John opens his Dad's journal... to the same drawing. Another jinx moment between them. Another moment that clearly annoys Mary - not that she'd ever admit it, thank you very much.

JOHN

My Dad's journal. He knew Ada.

LATIKA

Your Dad was a Hunter?

JOHN

Starting to think he was one of these paranormal freemasons.

MARY

There's no such -- who the hell is Ada and what are these damn boxes?

(CONTINUED)



LATIKA

Ada wrote about the occult. Your  
Dad hoped she knew about what was  
kept in one of these boxes.

MARY

What was he looking for?

LATIKA

Let's find out.

Latika follows directions from the lore book, presses points  
on the box the way Samuel did -- PSSHH. The box opens.  
There's a torn PARCHMENT inside.

LATIKA

No idea what language that is. But  
Ada Monroe would have known.

JOHN

Well, good thing we're headed to  
her shop, then.

LATIKA

Count me in. Let's go.

Mary shakes her head, she opens a locked crate behind  
Latika's desk. It's filled with all kinds of weapons and  
strange blades. She grabs some gear.

MARY

Latika, you nearly fainted when we  
saw *Willard*.

LATIKA

Rats are scary.  
(wait)  
You don't think rats took your Dad,  
do you?

MARY

Find everything you can about this  
parchment. Call you from the road.

LATIKA

At least let me reach out to  
someone who can help. You know  
who's playing a gig nearby --

MARY

After what happened in Tupelo, that  
idiot is the last person I need  
"helping" me.

(CONTINUED)

JOHN  
What happened in Tupelo?

LATIKA  
A misunderstanding. Listen, Mary --  
They turn... but Mary is gone.

LATIKA  
She... does that. A lot.

EXT. LIBRARY - DAY

Mary is out by her car, the trunk popped, she hits a hidden lever and lifts the bottom revealing... a treasure trove of SUPERNATURAL WEAPONS. She discreetly packs what she just got.

JOHN (O.S.)  
Cooking utensils?

Mary turns to find John has caught up with her. He points back to the library.

JOHN  
Lata seems too smart to leave behind, don't you think?

MARY  
I can't carry you both.

JOHN  
You're against anyone becoming a Hunter. Which begs the question: why are you a Hunter?

MARY  
It's the family business. I never had a choice.

John can see this weighs on her a great deal. He wonders...

JOHN  
What did you want to be?

Mary looks at John. Surprised as she realizes...

MARY  
You know, you're the first person to ever ask me that.

JOHN  
Then I'll be the first person to hear your answer.

(CONTINUED)

Mary looks at John. He's serious. And sweet. Not what she's used to. She considers his question. Not sure how to answer.

DEANNA (O.S.)

Mary?

Mary closes the trunk to see... DEANNA CAMPBELL approaching. 40s. Curt. Suspicious. John raises an eyebrow as Mary says...

MARY

Mom.

DEANNA

Who's your friend?

MARY

The guy who got me the box, listen Mom, have you seen the paper --

DEANNA

You and I both know the clock is ticking on your Dad. Now let's grab some gear from Latika and --

MARY

Mom, wait --

DEANNA

(shoots John a look)

We'll find your Dad. As a family. Not with strangers.

Awkward. John reaches his hand out. Deanna doesn't take it.

JOHN

Not a stranger if I introduce myself, right? John Winchester. Nice To meet you --

DEANNA

*Winchester?* As in Millie's son?

John is surprised. *How does she know that?*

JOHN

Born and raised.

DEANNA

She know you're slumming with us?

Both John and Mary are struck by Deanna's tonal shift.

JOHN

I'm sorry...?

(CONTINUED)

DEANNA

We worked a case near your Mom's garage. She heard about it and told us to stay away from her and especially her boy. A simple thanks would have been nice, instead she read me the riot act. Real piece of work your Mom.

John is too stunned to be offended. His mother lied to him.

JOHN

My Mom knows about hunting --  
(spinning out)  
Did she know about my Dad --

DEANNA

I don't know what Millie Winchester does or does not know. She made her point, and now I'm making mine. Run home to Momma, Winchester. The grown ups will take it from here.

Deanna heads into the library. Mary turns to John.

MARY

I'm sorry, I didn't... I didn't know about your Mom.

JOHN

That makes two of us.

MARY

You going to go talk to her?

JOHN

There's no answers for me at home. The truth about my Dad is somewhere out there. Same as yours.  
(smiles)  
And I'm guessing you still think Ada going missing is worth a look.

John raises an eyebrow. *Are we doing this or what?*

EXT. ROAD - DAY

Mary's car tears ass down a two lane, past a sign that reads, "NOW LEAVING LAWRENCE KANSAS, Y'ALL COME BACK NOW!"

INT. MARY'S CAR - MOVING - DAY

They ride in silence. John looks at the rear view mirror... and once again Murph is there behind him. John closes his eyes. *He's not there, he's not there, he's not --*

MARY (O.S.)  
Ground control to Major Tom?

John opens his eyes and as we WIDEN, we see they're on a back road. Some time has clearly passed. John checks the rearview. Murph is gone. John is relieved. Mary? Concerned.

MARY  
That's the second time you've space cadet-ed on me. What's up?

JOHN  
You're gonna think I'm crazy.

MARY  
I already think you're crazy.

JOHN  
You said ghosts were real. Well, I think I'm being haunted.

Mary considers John. He's serious. She nods. *Okay, then...*

MARY  
Grab my bag. Front pocket.

John grabs her bag from the back. Pulls out an --

MARY  
EMF Reader. Ghost detector. Switch is on the side. Turn it on.

John turns it on. Nothing happens.

MARY  
See? No flashing red. So, no ghosts here. You're not being haunted.

JOHN  
Why is that not comforting?

MARY  
Tell me what you're seeing.

JOHN  
I keep seeing my friend. He saved my life more times than I can remember. When it was my turn...

(CONTINUED)

John trails off. Deep wound here. He rolls up his sleeve and reveals a literal wound. A jagged SCAR on his forearm.

JOHN

I still have pieces of his necklace  
in here. Shrapnel.

All this lands on Mary. She knows from this pain, too.

MARY

Well, I'm sorry to tell you there's  
no salt and burn cure for what ails  
you. Believe me, I wish there was.  
I see every face I couldn't save.

JOHN

So how do you cope?

MARY

I let go. Of the past. Of all of  
it. And if I feel I can't go on --

JOHN

"...in the light you will find the  
road."

MARY

(smiles, surprised)  
You know your Zeppelin. Let's see  
what other songs you know.

She turns the radio on and "I'm Alive" by Johnny Thunder  
carries us over --

EXT. ROAD - DAY

Mary's car drives down a lone two lane blacktop.

EXT. RARE BOOK EMPORIUM - DAY

Mary picks the lock to the back door. John looks on. Nervous.

JOHN

What's wrong with the front door?

MARY

This is a crime scene. Lot of eyes.

JOHN

Is breaking and entering a big part  
of Hunting?

(CONTINUED)

MARY  
(click, the door unlocks)  
Who's breaking?

INT. RARE BOOK EMPORIUM - DAY

Books everywhere. It's like a bomb went off. They search in silence. John spots something on the desk where we last saw Ada. It's a painting of a symbol. Drawn in BLOOD.

JOHN  
That's not a good sign, is it?

Mary shakes her head. Nope.

MARY  
That's a sigil. Drawn with blood.  
Hunters use them for protection. I  
don't recognize this one, though.

John searches through papers. Finds what Ada was too rattled to locate before.

JOHN  
Got a phone log. Someone called  
looking for a satanic cookbook. And  
there was a call from an H.  
Williams from a motel. Room 217.

Mary checks the note. Smiles.

MARY  
We stay under fake names at motels.  
Dad always uses old country music  
stars for his aliases --

JOHN  
Any chance he's there?

Before Mary can answer, they hear GLASS SMASHING outside.  
They race out the backdoor to find...

EXT. RARE BOOK EMPORIUM - DAY

-- Mary's car... tires flat. Windows smashed. COLLEGE AGED  
KIDS stand by the car. Grinning. Their eyes FLASH BLACK!

COLLEGE KID #1  
Good to see you again, slick.

BLACKOUT.

END OF ACT TWO

ACT THREE

EXT. RARE BOOK EMPORIUM - DAY

The College Kid Demons move in on John and Mary.

JOHN  
Are those the --

MARY  
Same Demons. Different meat suits.

JOHN  
And how do we kill Demons again?

MARY  
We can't.

Just as the Demons get close... "Peace Frog" by The Doors ROARS into our ears as BOOM! A 1970 VW Bus SLAMS into the demons sending them FLYING! The demons smash into a parked car across the lot.

The VW screeches to a halt. In the passenger seat, a totally freaked out Latika. Driving? CARLOS CERVANTEZ. 20s. Stoned.

CARLOS  
When are you going to let Tupelo go, Mare?

Carlos stumbles out of the van.

MARY  
Carlos, John. John, Carlos. Don't trust him with anything.

CARLOS  
Don't listen to that bruja. C'mon, rookie. Learn something.

Carlos leads John over to the dazed and stunned Demons. Carlos dramatically reaches into his jacket and pulls out...

...a squirt gun. He shoots the Demons with holy water. They cringe in pain. Then he shoots some water into his mouth.

CARLOS  
Gotta stay hydrated. You want some?

JOHN  
I'm good, actually, thank you.

Carlos hands John a beat up folded piece of paper.

(CONTINUED)



CARLOS

Read this. Word for word.

The Demons begin to stir. John unfolds the paper. Confused.

JOHN

Are you sure --

CARLOS

C'mon, man, before they get up --

JOHN

Okay.

(reading)

*"The Triple Threat is a mouth-  
watering grilled cheese on your  
choice of bread with two -- "*

Carlos snatches the paper. A to-go menu. Flips it over.

CARLOS

My bad. Here. This part. Quick.

JOHN

(does his best)

(*LATIN INCANTATION*)

Black smoke erupts out of the possessed College Kids' mouths. They collapse to the ground. John points at them.

JOHN

Are they --

CARLOS

A pile of broken bones from my van hitting them? Nah. The Demons protect their vessels from harm. These kids will wake up hungover in an hour or two.

(smiles)

Nice work on your first exorcism, Johnathan.

JOHN

It's just John.

Carlos puts his arm around John, leading him away from the knocked out teens and back to Mary and Latika.

CARLOS

Listen, Johnathan, I have a very important question for you. Do you have any clothes that fit?

(CONTINUED)

MARY

Stop talking. My Dad has a room  
under an alias at a motel nearby.  
You and Latika search the store.  
Gimme your keys.

CARLOS

Not loving your aggression getting  
behind the wheel of my beloved.

MARY

Keys. Or I knock another tooth out  
of your stupid head.

Carlos hands over the keys, turns to John.

CARLOS

She's really actually meaner when  
you get to know her.

MARY

Get inside. John? You're with me.

John and Mary climb into Carlos's van.

CARLOS

I'm gonna get you some new clothes,  
man. That outfit is a war crime.

Mary peels out of the lot.

CARLOS

C'mon, chica, let's go look at some  
weird books.

INT. CARLOS'S VAN - MOVING - DAY

Mary opens the glove box. Inside... a bunch of FAKE IDs.

JOHN

Are these... fake badges?

MARY

We need a way into my Dad's room.

John grabs a badge that has a photo of Carlos.

JOHN

Deputy Bob Dylan. So, your Dad is  
country, and Carlos is folk?

MARY

Just put your thumb over his photo.  
Now follow my lead and keep quiet.

INT. MOTEL - OFFICE - DAY

Mary opens the door to find the owners, MR. and MRS. CARTER, behind the desk. They are in their 50s and sick of your shit.

MARY

Afternoon. I'm Sheriff Mitchell,  
this is my partner Deputy Dylan.  
We're looking for Henry Williams.

John holds his badge up awkwardly, barely covering the photo. Mr. Carter squints. Does not like the cut of their jibs.

MR. CARTER

Checked in a while back. Paid for  
weeks in advance. Haven't seen him  
in a spell, though. Now, Mother, do  
you know what I cannot abide?

MRS. CARTER

Liars and hippies.

MR. CARTER

Liars and hippies.

JOHN

Uh, sir I can assure you I'm --

MR. CARTER

Not the man in the photo on that  
badge. Mother, show them the door.

Mrs. Carter pulls a shotgun out from behind the counter.

JOHN

You two have a lovely day.

EXT. MOTEL - MOMENTS LATER

John and Mary poke out from the back of the building. From here, they can see Mr. and Mrs. Carter in their office.

JOHN

This is a bad idea.

They sneak their way over to Room 217. Mary goes to work on the lock. John keeps watch, worried, not seeing that behind him, Mary has picked the lock and opens the door, heading in.

JOHN

A really, really bad --

Mary's hand reaches out the door and YANKS John inside.

INT. MOTEL - ROOM 217 - DAY

Inside, we see a classic Hunter's Motel Room. Old takeout boxes. Dirty laundry. And a wall of clues pinned up.

They take it all in. As they scan, we get a look at Samuel's Hunter's wall -- a series of clippings of other people disappearing in a FLASH OF RED LIGHT. Hand drawn sketches of the mystery boxes with the strange symbol.

MARY

He was working this case for  
months. Never said a word.

JOHN

If it's any consolation, my Dad  
lied to my family for years.

As they search for clues, John watches Mary. Eyes lingering a little too long. She senses this and looks at him. He looks away. And now she lingers a little too long.

Sparks here.

INT. RARE BOOK EMPORIUM - DAY

Carlos and Latika search through the store.

CARLOS

Don't listen to Mary. You're ready.

LATIKA

You really think so?

CARLOS

I mean, probably? Just don't listen  
to Mary. She's so hung up. I can't  
believe I ever had a crush on her.

LATIKA

"Had." You're such a liar.

CARLOS

Why can't she let Tupelo go?

LATIKA

You flaked on her. Like always. But  
that time it almost got her killed.

CARLOS

That's why she's mad?

LATIKA

That feels like a good reason.

(CONTINUED)

CARLOS

I thought she was mad because I made out with her on-again, off-again boyfriend.

LATIKA

They were off again, but you were making out with Jason when you were supposed to be watching Mary's back. And weren't you still with Elizabeth at the time?

CARLOS

We were off-again. I think.

Latika finds the marker John and Mary found.

LATIKA

I've seen that before. Look.

She reaches into her pocket. Pulls out the torn parchment.  
There's a marking on the parchment just like one Ada made.

LATIKA

Ada tried to use the spell on this parchment.

INT. MOTEL - ROOM 217 - DAY

John looks from his Dad's old journal to the wall. He reads names from different pages, matching them to news stories and photos of people Samuel had been tracking. John adds the photo of Ada Monroe from the newspaper story about her disappearance to the wall next to the other cases.

JOHN

David Wilcox. Blaire Chandler.  
Randy Ludensky. And now Ada Monroe.  
All in my Dad's journal. Each one went missing recently, and your Dad was tracking each case. Each one attacked by the same thing.  
(shakes his head)  
Who are all these people?

MARY

Let's start with Ada. My Dad came here to see her --

VOICE (O.S.)

-- to translate this parchment.

They turn to see Latika and Carlos in the doorway.

INT. MOTEL - ROOM 217 - DAY

Latika has laid everything on the bed: the mystery box with the symbol. The parchment. And an old leather bound book.

LATIKA

Ada found what Samuel was hunting,  
buried in ancient lore.

Latika opens the weathered book to an illustration of creepy SHADOWS descending on a group of Hunters.

LATIKA

They're called Akrida. And they are  
really, really bad news. They move  
through shadows and possess people.

JOHN

Like Demons?

LATIKA

Demons want human souls. They feed  
off human suffering. They need us  
to survive. Akrida? They want to  
exterminate mankind. This?

Latika turns the page and shows them a sketch of The Akrida,  
an almost alien looking bug. A total horror.

LATIKA

Is their true form.

MARY

Did one of these possess my Dad?

LATIKA

I think so. The parchment he was  
looking for? Part of it is a spell  
used to banish Akrida.

CARLOS

What's the rest of it do?

LATIKA

I don't know. Look, this parchment  
is very powerful. It's ancient and  
really dark magic.

CARLOS

That's why it was torn apart. Kept  
separate. Out of the wrong hands.

JOHN

So, who made it?

(CONTINUED)

Latika points to the symbol on the mystery box.

LATIKA

These guys. According to this book,  
they've been around for centuries,  
like some kind of paranormal  
freemasons.

JOHN

Told you.

MARY

You are the worst.

Mary points the parchment at Samuel's Hunter Wall.

MARY

Dad was looking for these parchment  
pieces. We need to finish what he  
started.

(shakes her head)

But I can't make heads or tails of  
his notes. It's just a bunch of  
chicken scratch and random numbers.

Mary lays down three sheets of paper. John looks at the  
numbers on them. A lightbulb going off.

JOHN

They're not random. They're co-  
ordinates. Old military trick. You  
remember my Dad's padlock? Same  
thing. The combo was co-ordinates.

(smiles, remembering)

Co-ordinates to a plot of land he'd  
bought outside Lawrence. Nothing  
but grass and a lone tree. My dad  
was going to build us a house out  
there. Another promise broken...

John's finger traces down the map. Pinning numbers on...

JOHN

Okay, first set of numbers line up  
with a spot in Mississippi.

MARY

That's where my Dad went missing.

John traces again on the map. Pins the second set on...

(CONTINUED)

JOHN

Second set: Lawrence, Kansas. The third set... isn't complete. Based on what's here, it's somewhere...

John gestures at southern Louisiana.

CARLOS

That's a lot of somewhere.

MARY

What was Dad missing?

Latika grabs Henry's old journal.

LATIKA

This.

(flipping pages)

Everyone on Samuel's board was in this journal, right? Well, who did he know in southern Louisiana?

(points to a page)

He paid a visit to an associate named Jack Underhill. Place called Harper Grove in New Orleans.

MARY

Let's go find Harper Grove.

EXT. COUNTRY ROAD - DUSK

Carlos's van rips down the road.

INT. CARLOS'S VAN - FRONT SEAT - MOVING - NIGHT

Mary drives, Latika rides shotgun. The boys are in back.

MARY

You shouldn't have come.

LATIKA

Would it kill you to say thank you?

MARY

Your head is always in a book. Not in the moment. And I've seen what happens to people like that.

This hangs in the air between them. An old wound.

LATIKA

Mary... I'm sorry about Maggie. I miss her, too. But... I'm not her.

(CONTINUED)



This lands on Mary.

LATIKA

And you're not your Dad. You don't  
have to hunt the way your parents  
did, Mary. You can go your own way.

(then)

Listen. What happened to Maggie...  
it wasn't your fault.

Mary nods. Wants to believe that.

MARY

It wasn't your fault, either.

Now Latika nods. Wants to believe that, too.

IN THE BACK

John sits with Carlos. A mess. Carlos sorts through clothes.

CARLOS

No. No. Maybe. Definitely not.

JOHN

So, you're a musician?

CARLOS

I am a one man band, amigo.

JOHN

What got you into hunting?

CARLOS

I killed a ghoul.

JOHN

Headshot.

CARLOS

Correct. Sadly, it killed my family  
before I got to it.

(off his look)

Easy, man. It was a long time ago.

JOHN

Does every Hunter have such a  
terrible beginning?

CARLOS

Only thing worse than how it starts  
for Hunters... is how it ends.

(CONTINUED)

THE WINCHESTERS "PILOT" NETWORK THIRD DRAFT 12/14/21 41.  
CONTINUED: (2)

Carlos grabs his guitar and starts playing "With a Little Help from My Friends" by Joe Cocker. As Carlos sings... Latika joins in. Then John. Then... reluctantly, Mary joins in. Just barely. Their jam carries us over a quick MONTAGE:

EXT. GAS STATION - NIGHT

John exits the van in new threads. Not bad. Carlos points... lose the bell bottoms. As John gets back in the van, the girls check out John's bum. Carlos leans into their POV, eyebrow raised. Busted. The girls look away, embarrassed.

INT. CARLOS'S VAN - MOVING - DAY

John drives. Mary sits shotgun. Latika and Carlos cat nap in the back. She looks at John. He senses this, but she looks away, out the window. The sign ahead: WELCOME TO NEW ORLEANS!

EXT. MOTEL - DAY

The Carters sit outside their office. Listening to the radio.

RADIO NEWSMAN  
(voiced by Bob Singer)  
...as the body count rises pressure  
mounts on President Nixon to --

MRS. CARTER  
Nixon ain't the problem. It's the  
damn hippies --

MR. CARTER  
The hell is that, Mother?

Mrs. Carter looks up to see... BLACK SMOKE swirling above them. SHOOOM! The smoke ROCKETS down into their mouths!

INT. MOTEL - ROOM 217 - DAY

BOOM! The door kicks in. Mr. and Mrs. Carter, their eyes BLACK now, enter. Mr. Carter spots the map. Smiles.

MR. CARTER DEMON  
We're coming for you, slick.

BLACKOUT.

END OF ACT THREE

ACT FOUR

EXT. PARKING LOT - DUSK

Latika and John look at something we can't see yet. Latika looks from the map in her hand, to the thing we can't see. Latika looks FREAKED.

LATIKA

Figures.

A REVERSE ANGLE reveals they're standing in front of a New Orleans cemetery. Harper Grove Cemetery.

Mary stands at the open side door of Carlos's van sorting through his supplies.

MARY

Would it kill you to clean this trash can?

CARLOS

Literally, no. Emotionally, yes.

The more freaked out Latika gets, the faster she talks.

LATIKA

Are you nervous? It's okay to be nervous. This is your first time in a creepy cemetery at night so it's fine to have second thoughts or wish that you were in bed, reading a book, or whatever you do in the comfort of your own home.

JOHN

You know, I am kinda nervous. Let's be nervous together.

Latika smiles at John. Empathy buddies for life. Then Mary kills the moment by coming over and handing Latika a GUN.

LATIKA

Yeah, that's a no for me. I'm a pacifist.

MARY

You can't be serious.

John takes the gun. Hands Latika a flashlight instead.

JOHN

Here. You can light the way.

(CONTINUED)

LATIKA

I really don't want to go first.

CARLOS

Then watch our six.

LATIKA

Six... o'clock? Come back then?  
Some daylight would help, right?

JOHN

Means watch our backs. Where'd you  
serve?

CARLOS

Army.

MARY

Dishonorably discharged. Caught  
with the General's wife.

JOHN

You know, I heard about free love  
in 'Nam, but it's really something  
to have a front row seat to it.

CARLOS

The heart is a mystery I hope to  
never solve.

EXT. CEMETERY - NIGHT

Rolling mist. Carlos carries a heavy rope and pick-axe. John  
and Mary lead the way. Carlos and Latika behind them.

MARY

Work in a nursing home. That's what  
I'd do if I didn't do this.

JOHN

I'm intrigued. Why?

MARY

I volunteered at one during high  
school. I liked all their stories.  
It was nice to hear from people  
who'd lived long, full lives.

JOHN

When did you know you wanted out?

(CONTINUED)

MARY

My sister didn't make it past 20.  
And when I turned 19, I started to  
wonder if I wouldn't either.

JOHN

Have you told your parents?

MARY

The Campbell Family has been  
hunting for hundreds of years. Each  
generation follows in the footsteps  
of the last. Right into the ground.  
I brought up leaving to my Dad. He  
said we'd talk. And when we did, we  
fought. Then he vanished.

JOHN

We'll find the rest of this  
parchment. Then your Dad. And then  
you'll finish that talk.

John points with his flashlight. It's shining on a crypt for  
Jack Underhill... and above his name, there's the strange  
symbol we've been chasing. The Aquarian Star. They look  
inside. The crypt floor is broken open. And there's a rope  
headed down into the darkness below.

JOHN

Looks like we aren't the first  
pirates to arrive.

LATIKA

Is no one else weirded out by the  
fact that there's a giant hole in  
the ground in an above-the-ground  
cemetery? How is that even possible  
without some kind of dark magic?

Mary grabs the rope Carlos brought and ties it next to the  
other rope. She tosses it down into the hole.

MARY

You and Carlos wait here.

LATIKA

(relieved)  
Watch your sixes.

MARY

John? You're with me.

CARLOS

Why are you in charge again?

(CONTINUED)

MARY  
Because I'm not stoned.

CARLOS  
Harsh. Judge-y. But fair.

MARY  
(to John)  
Ready?

JOHN  
Absolutely not, but that's never  
stopped me before.

INT. CRYPT - NIGHT

A sea of darkness. Their lights spill around as they slide down and find... nothing. They drop further and further and further until... they reach the bottom of Mary's rope. John puts his light under his arm. Gestures to her.

JOHN  
I got you.

Mary sighs. Doesn't like this idea. She grabs onto John. And they slide down together. They're very close. Intimate. And now Mary thinks... she actually doesn't mind this at all. Right position for a kiss. But the worst time. And then...

*HSSSSSSS*. Something hisses below.

JOHN  
Please tell me that was you.

EXT. CEMETERY - CRYPT - NIGHT

Carlos sits down next to the rubble from the hole in the ground. He picks up pieces of rubble. Stacks them.

LATIKA  
This is so... so... so...

CARLOS  
Awesome. Right?

LATIKA  
So awesome.  
(deep breath)  
Like, I've never felt so alive.  
(MORE)

(CONTINUED)

LATIKA (CONT'D)

I did theater, in high school, and I got cast in *West Side Story* as Maria, and I loved it and my teacher was like, this is the part you born to play but this feels the part I was born to play, I mean --

She turns around to see... Carlos is GONE.

LATIKA

Oh, come on.

VOICE (O.S.)

Don't worry. We'll keep you company.

Latika turns around to see... Mr. and Mrs. Carter have arrived. Their eyes are BLACK.

INT. CRYPT - NIGHT

John and Mary reach the bottom. Water drips all around. The ground is muddy, pockmarked with tons of deep puddles, littered with broken pieces of wood and debris. John spots a pedestal. On the pedestal? One of the mystery boxes! They move toward it, something WIPES the frame. Uh-oh.

CLICK. John spins around. Thought he heard something. He shines his light behind them. Nothing.

Mary hits the pressure points on the box.

CLICK. Something moves behind John again. He turns back to shine his light again. Nope. Still nothing.

Mary opens the box, revealing the other piece of parchment!

MARY

Jackpot. Now where --

CLICK. Again with the noise. John turns back with his light, casual. Expecting more nothing. But this time -- JUMP SCARE!

A WENDIGO IS RIGHT BEHIND HIM! A MONSTER human in shape, but little else. Hairless, matted gray skin, hollow eyes and a mouth filled with jagged teeth. It hisses, baring its nasty teeth. And John Winchester SCREAMS like the victim in the opening scene of a horror film as we --

BLACKOUT.

END OF ACT FOUR

ACT FIVE

INT. CRYPT - NIGHT

In a flash, Mary grabs old pieces of wood. She tears part of John's shirt, wraps it around the wood, then lights it all on fire -- throwing it at the Wendigo. FWOOSH! The monster goes up in flames... and just keeps on coming. They RUN!

MARY

Great. It's an Australian Wendigo.

JOHN

I don't hear an accent.

MARY

Silver kills it, not fire.

JOHN

Do we have any silver?

MARY

We do. In Carlos's van.

EXT. CEMETERY - CRYPT - NIGHT

Mrs. Carter gets close to Latika.

LATIKA

What do you want with the parchment?

MR. CARTER DEMON

The Akrida must never walk the Earth again. And this parchment is powerful beyond your understanding. It belongs with us. We're far more trustworthy than the men who built this crypt.

LATIKA

Who were they?

MRS. CARTER DEMON

A secret and terrible organization that I'm thrilled to say has almost been wiped from existence.

LATIKA

Cool. I meant, like, a name?

SPLASH! The Demons are hit with holy water from Carlos's squirt gun. They double over in pain. Latika is both relieved and surprised to see...

(CONTINUED)



...Carlos!

LATIKA  
I thought you left me.

CARLOS  
What? Me? Okay, I deserve that. But  
I just went to get this.

Carlos pulls a silver blade from his back belt.

LATIKA  
What's that for?

CARLOS  
To kill what's likely stalking our  
amigos down there.

He picks up the rubble he was investigating before.

CARLOS  
I hunted one down in Juarez. See  
these symbols? The ones on the top  
keep bad things out. But these?  
(flips it over)  
Keep bad things in. Whoever built  
this place left a watchdog. Or in  
this case, an Australian Wendigo.

LATIKA  
So, what do we do now?

Suddenly, Latika flies up into the air. So do the Demons.  
Then Carlos. The blade drops to the ground. And they're all  
slammed backwards against the crypt walls.

VOICE (O.S.)  
Don't worry...

Ada Monroe steps into the crypt. Her eyes and mouth glow RED.  
Possessed by an Akrida.

ADA  
...I'll take it from here.

INT. CRYPT - NIGHT

The wendigo moves in the shadows. John and Mary hide.

JOHN  
How much silver do we need?

John pulls out his Dad's old hunting knife. Rolls up his  
sleeves. He runs his hand along the scars.

(CONTINUED)

MARY

Not sure that's enough to stab its heart.

JOHN

But it'll piss it off. And buy you enough time to get out of here.

(sad smile)

Besides. It's time to let the past go, right?

MARY

John --

JOHN

Go! Now!

John races off. Reluctantly, Mary runs for the rope.

EXT. CEMETERY - CRYPT - NIGHT

Ada gets close to Mr. Carter.

MR. CARTER DEMON

Do your worst. You can't hurt us.

Ada raises an eyebrow. *Can't I?* Her eyes and mouth burn BRIGHT and The Husband Demon BURNS into ASH in an instant. She turns to the Mrs. Carter who looks stunned.

ADA

Who sent you?

MRS. CARTER DEMON

Go to Hell and find out you --

Ada's eyes and mouth burn BRIGHT again and the Demon turns to ASH. Ada gets close to Latika. She snatches the parchment from Latika. Then takes in a deep breath through her nose.

ADA

Such delicious fear.

LATIKA

That's... actually just perfume. So let me get this straight: you're here to destroy the parchment?

ADA

Destroy it? No. I want to use it. To open the door from my world --

LATIKA

-- to ours.

(CONTINUED)

Ada looks at the parchment, almost lovingly.

ADA

All the brilliant minds it took to make this. But so greedy. So selfish. So stupid. They should have quit while they were ahead.

LATIKA

Who were they?

ADA

The Men of Letters.

CARLOS

Really? That's it? Kind of a let down after that build up. Pretty sexist, too?

Ada flicks her wrist. Carlos writhes in pain as Latika is released, falling to the ground. Ada holds up the parchment.

ADA

You can read this, can't you?

LATIKA

Me? No. I can't read.

Ada presses the parchment and a knife into Latika's hand.

ADA

Your friends will bring me what I need. While we wait, you can get started with the piece you have.

Carlos shoots Latika a look. *Don't do this.* But Latika, her face turned from Ada... gives Carlos a wink. *I got this.*

She holds the blade over her hand. Unlike when Ada was in the same position before, Latika's hand isn't shaking. And Latika realizes: *Holy shit, I do got this.*

Latika CUTS her hand -- MATCH CUT TO:

INT. CRYPT - NIGHT

John CUTS his forearm and PULLS out a small silver piece. But then... the wendigo leaps out of the dark and TACKLES John!

EXT. CEMETERY - CRYPT - NIGHT

Using the parchment, Latika paints the marker on the wall with her blood. Her back turned, Ada doesn't notice...

(CONTINUED)

...Mary pull herself out of the crypt. She locks eyes with Carlos. He nods at the silver blade. Mary grabs it.

INT. CRYPT - NIGHT

John JAMS the silver into the wendigo's chest. It rears back in pain. Which turns to anger. It screams at John. *Oh shit.*

WHAM! The Wendigo hits John and he goes flying. Landing on his back he looks up and sees... the silver blade falling down from above. SPLASH! It lands in one of the puddles.

John spins around looking... but there's dozens of puddles and it's too dark to see which one the blade fell into. *Shit!*

EXT. CEMETERY - CRYPT NIGHT

Mary sneaks up on Ada. Draws a blade. About to strike when --

WHAM! Ada senses Mary and sends her flying back to a wall. Ada YANKS the parchment from Mary. Hands it to Latika.

ADA

Now. Let's finish this.

INT. CRYPT - NIGHT

John digs his hands into puddles, desperate to find the blade. He can hear the sound of the Wendigo closing in. He keeps digging and digging. Nothing. As the Wendigo gets closer, John realizes... it's over.

But then, in the reflection of another puddle John sees his own face. And then he sees... Murph. One last time.

JOHN

See you on the other side, Murph.

As John says this, the image of Murph fades from the puddle reflection. And then John sees, under where Murph was... the silver blade! The Wendigo charges. John grabs the blade.

Slo-mo hero shot as John lifts the silver blade out of the puddle like it's Excalibur. The blade dripping water, John spins and BURIES it into the charging Wendigo's chest!

A fire burns from the inside of the monster's chest, burning it from the inside out and reducing it to ash.

EXT. CEMETERY - CRYPT - NIGHT

Latika studies the new parchment piece. Then looks to Ada.

(CONTINUED)

LATIKA

There's a part I can't translate. I need Ada. The real Ada. If she's still in there. Your call, of course. I do this wrong, though and you get sent home, right?

Ada frowns. Knows she needs help. She looks at Carlos.

ADA

You'll be a breath of fresh air.

The red in Ada's eyes and mouth FLASH, and then red light pours out of her like smoke, which BLACKENS as it hits the ground. Drifting toward Carlos. Ada collapses to the ground.

ADA

What... what... happened...?

Latika doesn't ask her to translate, instead, she finishes painting the marker. The shadows move to Carlos. Mary YELLS... PULLS herself off the wall. Crawls to Carlos, and the shadows crawl up HER legs now. She SCREAMS as --

-- Latika finishes the symbol which FLASHES red. CHOOM! Red lights flash through the space. In an instant, the shadows are GONE. It's over. Latika is both stunned and freaked out.

CARLOS

What did you do?

LATIKA

The second half of the parchment said that as long as Akrida are inside a human body, they can't be hurt. They have to be out in the open to be banished, so... I lied.

CARLOS

I keep telling you. Lying is good.

LATIKA

You are a terrible influence.

John pops his head up out of the hole. Covered in dirt and blood. But victorious. He takes in the aftermath above.

JOHN

What'd I miss?

BLACKOUT.

END OF ACT FIVE

ACT SIX

EXT. MILLIE'S GARAGE - MORNING

The sun rises behind the garage.

INT. MILLIE'S GARAGE - MORNING

Millie works under a car. She feels a presence and slides out to find her son, John. John is holding Henry's journal in his hand. He shows it to his Mom.

JOHN

We need to talk.

INT. MILLIE'S APARTMENT - LATER

John sits across from Millie. She's holding the photo from John's bedroom. Looking at her once nuclear family.

MILLIE

Your father kept coming home late.  
Always an excuse. Life of a  
traveling salesman. I thought he  
was having an affair.

(shakes her head)

And then I wished he was when he  
told me the truth. Or some of the  
truth, anyway.

Millie points at the tie pin Henry is wearing.

MILLIE

He said he worked for some top  
secret outfit. Represented by this  
symbol here. Wouldn't tell me any  
details. Said it was to protect me.

(shakes her head)

And then he told me he was keeping  
the world safe... from monsters.

John can't believe this. His anger boiling over.

JOHN

All this time. All this time you  
kept the truth from me.

Mary stands. Not having this.

MILLIE

I loved you from the first time I  
felt you kick in my belly.

(MORE)

(CONTINUED)

MILLIE (CONT'D)

But when you were born, they put  
you on my chest and I felt your  
heartbeat on my skin. My skin.

(then)

From that moment on I knew I'd do  
anything -- anything -- to keep you  
safe. Maybe when you have kids  
someday you'll understand.

A long silence. Millie flips through Henry's old journal.

MILLIE

Anything in here about where the  
hell he went?

John pulls the letter out from his father.

JOHN

Not in there.

John opens the letter he's been carrying. As he reads, his  
voice fades and is replaced by his father's voice (brought to  
life by the original Henry Winchester actor, Gil Mckinney).

JOHN/HENRY

"As I write this, you're asleep in  
your room. Your Mom down in the  
garage. I pray you never see this  
letter. But... if you are reading  
it, then I'm gone, son. I'm sorry I  
kept the truth from you. There's a  
whole other world out there. A  
dangerous world. Winchesters have  
fought that danger for centuries.  
Head to the address below. This key  
will gain you entry. And answer all  
your questions. Remember, John, as  
long as there's a Winchester alive,  
there's hope. Listen to your  
Mother. And know that I love you  
both. Always. Henry."

Tears streak down Millie's face. Not the reaction John  
expected. He opens his mouth to say something, but nothing  
comes out.

Millie takes the letter. Holds it delicately. Her hand  
instinctively traces along her husband's hand-writing.

MILLIE

I pictured it a thousand different  
ways. What I'd say. How many times  
I'd hit him.

(MORE)

(CONTINUED)

MILLIE (CONT'D)

But not once, in my heart, did I  
think I'd never get the chance to  
see your Daddy again.

JOHN

Neither did I.

John crosses over to her and they embrace.

MILLIE

Don't do this, John.

JOHN

I'm going to help Mary. That's all.

She pulls away. Smiles a bittersweet smile as she wipes away  
her tears.

MILLIE

You sound just like your Daddy.

Millie heads off to her room, heartbroken.

EXT. CAMPBELL HOME - MORNING

Mary exits the house. Deanna right on her heels.

DEANNA

Hunting with John Winchester? Mary,  
he's a civilian. I raised you to be  
smarter than --

Mary spins. Done with all this.

MARY

You didn't raise me at all. You  
handed me a knife when I was seven  
years old and told me to kill the  
thing under my bed.

DEANNA

Well, you're welcome.

MARY

Mom. I'm tired. I'm tired of living  
in fear. Tired of all the lies. And  
I'm tired of not being able to talk  
to you like an actual person  
instead of like a soldier in a war  
I never signed up for.

DEANNA

You think I wanted this life?

(CONTINUED)



Mary is struck by Deanna's honesty.

DEANNA

Mary, I met a cute boy and fell in love. But once your father opened my eyes... I couldn't walk away. And neither can you. There's no normal life for people like us.

Mary climbs into her car. Slams the door. A beat. Then...

MARY

Then I don't want to be people like us anymore. And I for damn sure don't want to wind up like you.

Ouch.

DEANNA

John put you up to this. Didn't he?

MARY

I make my own decisions, Mom. I'm going to find Dad. And once I do?  
(final)  
I'm done.

She punches the gas and takes off, leaving Deanna stunned.

EXT. MAIN STREET - DAY

John exits the diner, five to-go coffees in a tray. He finds Mary, standing by her car. She's reading the letter John shared with Mary. It hits her hard.

MARY

John... I'm so sorry.

JOHN

I think part of me always knew.

MARY

Why didn't you tell me?

JOHN

Would you have let me come if I did?

Mary nods. *Fair enough.*

MARY

And your Mom...?

(CONTINUED)

JOHN

She's heartbroken. And angry. With  
Dad and me.  
(shakes his head)  
How did it go with your Mom?

Mary shakes her head. *Not great.*

JOHN

We really need to find your Dad so  
at least one of our parents has our  
backs.

MARY

I can assure you that when we find  
my Dad... he will hate everything  
about you.

JOHN

Well, I look forward to changing  
his mind. Shall we?

He gestures to the back alley and they walk off Main Street.

INT. CLUBHOUSE - DAY

Latika and Ada are going through all of the occult books,  
organizing them. Carlos is at the piano. He plays a few  
notes, looking for a song.

LATIKA

This collection is --

ADA

Incredible.

CARLOS

Nerds.

John and Mary enter. John passes out coffee, ending with Ada.  
She takes the coffee. Smiles at John. John sits with Ada.

ADA

Listen to me, John. I don't know if  
the Men of Letters were good, bad  
or both. But I did know your  
father. He saved my life. And many  
more. Henry was a good man. I know  
this. You should know this, too.

John nods. Relieved. But also still has so many questions.

(CONTINUED)

JOHN

Why did he keep all this a secret  
from me?

ADA

He wanted to save your life, too.

This lands on John. She touches his hand.

ADA

You're in your father's real  
footsteps now, son. Tread  
carefully.

John turns his attention to a board on the wall. It's an  
organized version of the wall Samuel had in the hotel room.  
All the people who have been taken. Including Samuel.

JOHN

So, this is everyone that's been  
attacked by Akrida?

MARY

And I got a lead on the location of  
one of them.

JOHN

Great. So, when do we leave?

LATIKA

Yeah. I'm ready to hit the road.

Mary looks at everyone. All ready to go. Ready to help.

JOHN

Let's find your Dad. And stop these  
things from taking over the world  
in the process.

Mary smiles. They're not family yet. But they might be.

MARY

All right. But you have homework  
for the drive. Ladies?

Ada and Latika stack books in front of John. As the books  
pile up, Mary hands John his own journal.

MARY

Time to take some notes, rookie.

Carlos finds his song, playing "Ramble On" by Led Zeppelin.  
The sound fades away, except for Carlos's piano and we hear:

(CONTINUED)

DEAN (V.O.)

There are journals for every single case my family worked. Every monster they hunted. Every life they saved. Every life they lost. A perfect record of how they worked. How they died. But nothing about --

John opens the notebook and we MATCH CUT TO:

INT. UNDEFINED SPACE - NIGHT

The journal opens but now it's old. Weathered. And FILLED OUT. Hands flip through pages. A glimpse of what's to come.

DEAN (V.O.)

-- how they lived.

We arm around the table to reveal we're in...

INT. MEN OF LETTERS BUNKER - DEAN'S ROOM - NIGHT

...DEAN WINCHESTER sits at his desk. His father's Men of Letters Notebook, and his father's old Hunter's journal lay in front of him. As well as his OWN leather bound journal.

On the bed behind Dean is his dog MIRACLE, a nod to where we are in the *Supernatural* timeline -- between the penultimate and final episode of the series. We ARM UP above Dean, looking squarely down on his leather bound journal as he writes what we've been hearing.

DEAN

My brother and I found every journal and record we could find. From all over the country. The world. Each one a puzzle piece. I'm going to piece them all together to set the record straight. To tell our story. How my Mom and Dad came together. How they fell apart. How they found each other again. How we became a family. How we became --

Finishing his sentence, and our pilot as the song kicks in, Dean closes his journal, the cover of which now fills the frame, revealing our show's main title card in the process:

THE WINCHESTERS

BLACKOUT.

TO BE CONTINUED...