

SUPERNATURAL

Episode #1104

"Baby"

Written by

Robbie Thompson

Directed by

Thomas J. Wright

EXECUTIVE PRODUCERS

Jeremy Carver  
Phil Sgriccia

PRODUCERS

Eric Kripke  
Robert Singer  
Jim Michaels  
Andrew Dabb  
Eric Charmelo  
Nicole Snyder  
Robbie Thompson  
Brad Buckner  
Eugenie Ross-Leming  
Nancy Won  
Todd Aronauer

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CAST LIST

SAM WINCHESTER  
DEAN WINCHESTER

CASTIEL  
JOHN WINCHESTER

DEPUTY PATRICK DONNELLY  
JESSIE  
JORDAN  
LILY MARKHAM  
PIPER

JARED PADALECKI  
JENSEN ACKLES

MISHA COLLINS  
MATT COHEN

TEACH GRANT  
DANYELLA ANGEL  
CATHERINE JACK  
SARAH-JANE REDMOND  
MEGAN KAPTEIN

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SUPERNATURAL  
"Baby"

TEASER

FADE IN:

1 INT. IMPALA - PARKED - FIELD - **PRESENT** (DAY 1) 1

We move slowly through the '67 Impala. Taking our time as we focus on tight, loving CLOSE UPS, specific details inside the most important object in pretty much the whole universe:

The steering wheel.

The Legos in the air conditioning vent.

The tape deck radio.

The toy soldier jammed in the ash tray.

And on and on, until we come to the carved-in initials of Sam and Dean Winchester...

...which are spattered with BLOOD.

We cut away, moving around the car again, but now the images we reveal are less loving and more jarring... disturbing:

Blood on the outside of the passenger window.

A creepy HAND PRINT smearing through that blood.

The SHATTERED rear window.

And on and on, until we find... BLOOD pooling in the backseat. We follow it to its source:

DEAN WINCHESTER.

Face down. Bleeding. Handcuffed. Is he alive? Dead?

And where the hell is Sam?

BLACKOUT.

END OF TEASER

ACT ONE

(NOTE: this ENTIRE episode takes place from the POV of the Impala, aka, Baby. We'll see the outside world, but any exterior action will be shot from inside/through Baby. This episode is a ride along: "Take a ride with the Winchesters!" So, let's buckle up and hit the road!)

2 INT. IMPALA - PARKED - GARAGE - NIGHT - **FLASHBACK** (DAY 2) 2

From inside the car, we see soap suds cover the windows. A SPONGE washes the suds away, moving in circular motions, scrubbing the windows clean. The movement is slow. Done with love. As suds are cleared from a window, we reveal:

DEAN WINCHESTER.

Alive! But how?

CHYRON: FORTY EIGHT HOURS EARLIER...

That's how! Dean washes his beloved Baby, but we can barely see him (or his wet clothes) through the suds. Sorry ladies and gents (NOTE: we also can barely see the garage, so this does not have to be the same location we used way back in Episode 904; just the walls that match the garage's opening.)

Dean is still a bit banged up from his fight with Cass last episode. He's healing, but light bruising remains.

SAM WINCHESTER enters, on the other side of the car. He grabs a sponge, helps out.

SAM

What's with the shorts?

DEAN

It's a free bunker. You find anything?

SAM

Nothing about the Darkness, no.

DEAN

How about Metatron?

SAM

Still in the wind. No leads.

DEAN

Awesome. Not like there's an ancient evil out there somewhere getting stronger by the day...

(CONTINUED)

SAM

Cass seems a bit better, though, so there's that.

(then)

He'd still like to heal your --

DEAN

I'm fine. Hundred percent.

SAM

(bullshit)

Right. Well, he's not. Needs more time until he's back on his feet.

DEAN

So, what? We got nothing to do other than "get better"?

(shakes his head)

I don't know about you, but I'm getting some serious cabin fever. I've washed every car in here. Twice.

SAM

Well... I may have found us a case. It's thin, but --

Dean stops, mid scrub. Psyched.

DEAN

Thin works. Tell me on the way.

Dean grabs a hose and SPRAYS the windows. The water pelts the glass and we CUT TO:

INT. IMPALA - PMP - NIGHT - **FLASHBACK**

RAIN pounds the windshield of the car. PAN FROM the rain, to find the boys. Dean stares at the rain, shaking his head.

DEAN

Figures.

(to Sam)

All right, what do you got?

SAM

(from his notebook)

Quaker Valley, Oregon -- town outside of Eugene. Dwayne Markham, Local Sheriff, was found in the woods a couple days ago. Body was mauled. Got reported as an animal attack, but I'm thinking --

DEAN  
Werewolf?

SAM  
(shrugs)  
Maybe?

DEAN  
That is thin.

SAM  
Probably nothing, right?

DEAN  
Yup. Probably nothing.  
(fuck it)  
Oregon here we come.

Dean punches the gas. We HEAR the car accelerate... and this is where we would normally SWISH PAN away from the boys, and cut to them rolling up in Oregon. But not today. Nope.

We SWISH PAN away... but then right back. Staying on the boys. We hold on them. A loooooong beat. Dean clears his throat. Sam checks his e-mail. They small talk / improv:

SAM  
Why do I get so much junk mail?

DEAN  
You order a lot of crap on-line.

Sam turns to the back seat. And we see: the iconic GREEN COOLER in the back. Sam opens it and reveals several pre-made SMOOTHIES. He grabs one. Dean sees it. Um, dude:

DEAN  
The hell is that?

SAM  
Smoothie. Made a bunch for the --

DEAN  
Where the hell's the beer?

SAM  
Under the smoothies.

DEAN  
Then where's the rest of the beer?



Sam side eyes Dean. Dean side eyes him right back: *seriously where is the beer?* Before they can argue, Sam's phone RINGS. He pulls out his phone, checks it.

SAM

It's Cass.

He answers, putting the phone on speaker...

SAM

Hey Cass, is everything --

Cass COUGHS, sounds bad. Sam and Dean exchange a concerned look, but --

CASTIEL (V.O.)

I'm fine. Was just reading up about other cases in the area you're heading to. Haven't found anything yet that matches --

DEAN

Cass, thanks, but you got one job right now: heal. Okay?

CASTIEL (V.O.)

I can help.

Cass COUGHS harder. The boys exchange another look.

SAM

Of course you can, but right now, you gotta focus on getting better. This is just a milk run, we got this. So, just relax. Read a book. Watch some Netflix.

CASTIEL (V.O.)

What's Netflix?

SAM

Go into my room, use my TV. You'll figure it out.

CASTIEL (V.O.)

All right. But... you'll call if you need anything.

DEAN

Will do, Cass.

Cass hangs up. Sam and Dean exchange another concerned look.

(CONTINUED)

SAM

You think he's gonna be okay?

DEAN

He's been through worse.

SAM

I know he'll heal physically,  
but...

DEAN

He just needs time. We all do.

4 INT. IMPALA - MOVING - ROAD/ROADHOUSE - NIGHT - **FLASHBACK** 4

The boys pull into a parking lot and Sam looks up, outside the front window, at something we don't see yet.

SAM

Are you serious?

(checks his watch)

It's late, I'm beat -- and starving  
-- and that place...

We show their POV from the backseat and reveal that: Dean has brought them to JIMMY'S ROADHOUSE. Neon sign. A few BIKES in the lot. Some trucks. Place looks like a total dive.

SAM

...I mean, that's a roadhouse even  
Swayze wouldn't go into.

DEAN

First off: never take The Swayze's  
name in vain. Ever. Second: don't  
you remember this place?

Sam? Does not.

DEAN

You don't remember Heather? That  
Hunter we worked a Wendigo case  
with a few years back?

Sam? Remembers.

DEAN

Yeah. Exactly.

SAM

She's here tonight?

DEAN

I texted her.

(off Sam's "and" look)

She's working a Rugaru case in Texas.

(off Sam's "really?" look)

Okay. She never texted back. Not the point, Sam. The point is:

(points at the bar)

We still got a ton of driving to do, to get to a town where there's probably no case. But in there?

Good times. Time heals all wounds, Sam, especially good times.

He opens the door, but Sam shakes his head. Not having it.

SAM

Knock yourself out. I'm gonna find a diner. Dig into the lore like Cass did, see if anything's ever happened where we're headed.

DEAN

You really need to learn how to have fun, Sam.

From on top of the trunk, we watch through the rear window, looking out through the front window, as well, as Dean gets out and heads inside. Sam opens the door and heads out OFF-SCREEN, for the diner. We hold this exact shot as we...

DISSOLVE TO:

INT. IMPALA - PARKED - ROADHOUSE - **FLASHBACK** (DAY 3)

We're still on the trunk. From here, we see the neon signs are out. Morning light fills the now empty lot. A slightly disheveled Dean Winchester exits the bar, ambling over to the car. He opens the door and falls into the driver's seat.

DEAN

Mistakes were made.

JUMPSCARE: a head rises in the back seat! But it's not Sam:

It's a (tastefully photographed) nude waitress, who is slowly pulling on her yellow uniform. This is PIPER. Late 20s. Brunette. Stunning. Dean sees her and jumps, but checks the rearview and realizes that, OFF-SCREEN...

DEAN

Oh! Uh, hey, Sam...

(CONTINUED)

PIPER  
(half asleep)  
Who are you?

DEAN  
Didn't realize you had company.  
I'm just gonna, uh, y'know, go  
ahead and not be here for a while.  
You kids take your time.

Dean opens the door and awkwardly stumbles outside. He closes the door, crossing in front of the car. Does he sneak a peek at Piper? Maybe. Judge not, y'all...

Piper tries to straighten out her epic bedhead (NOTE: we never see Sam in this scene). She looks all around her...

PIPER  
Have you seen my hairpin?

EXTREME CLOSE UP ON... a BUTTERFLY HAIRPIN. Wedged into the back seat of the Impala. We see HANDS grasping for it... male hands. Hands that are handcuffed.

And we wonder, for a moment, did Sam and Piper have a 50 Shades evening? But we'll never know as we WIDEN to reveal:

6 INT. IMPALA - PARKED - FIELD - **PRESENT** (DAY 1) 6

...it's actually later. And those handcuffed hands are Dean's! He's in the back, bloodied and beaten.

But alive!

He grasps the butterfly hairpin, and deftly moves it around behind his back, twisting the hairpin and trying to fit it into the hand cuff lock. He stops as...

...the car's front door opens and closes.

Dean SNAPS his eyes shut. Playing possum. We HEAR keys jangle from the front seat, but we don't reveal the driver just yet... The car keys turn and the sound of the engine starting over carries us back over to...

7 INT. IMPALA - MOVING - ROAD/ROADHOUSE - **FLASHBACK** (DAY 3) 7

Dean starts Baby. Sitting next to him? Sam, buttoning up his shirt, fixing his own mess of bedhead hair. Embarrassed.

SAM  
Listen, Dean --

But Dean shakes his head, holds up a hand. *Don't.* Dean puts the car in drive and they ride in silence for a stretch.

Then... Dean reaches down and pulls out his box o' classic rock tapes. He fishes through them. Finding his target, he slides a tape into the tape deck. A beat...

...and then Bob Seger's classic, "*NIGHT MOVES*" starts playing through the car's speakers. Sam recognizes it right away from the opening chords, knows exactly where Dean is going...

SAM

C'mon. Don't... don't "*Night Moves*" me, man --

Dean shakes his head. *This is happening.*

DEAN

(holds up a finger)  
Shhhhhhhh.  
(nodding with the song)  
Let it wash over you.

Seger starts to sing and Dean lip syncs along. Is he into it? You're damn right, he is. It's Seger! One of the top ten rock writers of all time according to Bob Singer, Esq.

BOB SEGER

*I was a little too tall. Could've used a few pounds. Tight pants points, hardly renown.*

Dean then points to Sam. *Your turn.* And Sam? Can't help but smile and join in, enthusiastically mouthing the words...

BOB SEGER

*She was a black-haired beauty with big dark eyes.*  
(the boys together)  
*And points all her own, sitting way up high.*

The song kicks in and we move through QUICK SHOTS of the boys. Singing along. Laughing. Talking. Eating fast food.

Being brothers.

The song slowly fades down and then we land back in...

It's night. And the boys are still driving. Sam smirks. Shaking his head. Dean catches this...

DEAN

"Digging into the lore?" huh? Is that what the kids are calling it these days?

SAM

It's just...  
(nods to the backseat)  
I really needed that. Y'know?

Dean nods. Yup. He does. But Sam's his brother, so:

DEAN

Proud of you, Sammy. You're finally not a virgin anymore.  
(off Sam's glare)  
No, man. You were ready. And you know I always respected your choice to remain true, pure, waiting --

SAM

Shut up.

Dean grins. Really enjoying this.

DEAN

Thanks for at least putting a blanket down. Classy and thoughtful as always.

SAM

I tried to give her my number. You know what she said?

DEAN

We got tonight? Who needs tomorrow?

SAM

Is everything a Bob Seger song to you?

Dean considers this. Then nods. *Probably.*

DEAN

Silver Bullet Band's never let me down yet.

SAM

(nods to the back)  
It was nice knowing you, Piper.

DEAN

Her name was Piper? Awesome.  
Look, Piper... Heather... one night  
wonders... hell we're lucky we even  
get that at all.

Sam doesn't like the sound of that. Wants more for his  
brother. Himself, too.

SAM

Really? So you don't want  
something more --

DEAN

Have you met us? We're batting  
zero when it comes to domestic  
life, Sam. Goose eggs.

SAM

I know, but... don't you ever think  
about it? Not marriage or  
whatever... just... something.  
Maybe with a hunter... y'know,  
someone who gets this life?

DEAN

Didn't you hear a word Mr. Seger  
was singing?

Sam shakes his head. Knows this isn't going anywhere.

DEAN

Okay, you're clearly toast. And  
I'm still wired. So. We're gonna  
stop for gas, and you're gonna  
climb in back and get some actual  
sleep. You've earned it.

PAN AWAY from the boys as they drive on...

INT. IMPALA - PMP - NIGHT - **FLASHBACK**

We HEAR Judy Collins' "Someday Soon" as we PAN UP FROM THE  
SIDE OF THE CAR to find Sam. Asleep. Head pressed against  
the window, blocking the view of the driver.

The song serenades us as Sam wakes up. He rubs sleep from  
his eyes, makes a face at the sound of the song...

SAM

What are you listening to?

"Baby"  
CONTINUED:

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VOICE (O.S.)  
Your mom used to love this song.

But the voice? Is not Dean's. Sam leans back and we reveal:

JOHN WINCHESTER.

Yup. Matt Cohen for real, y'all.

Driving the Impala.

Alive.

And in a direct shout out to Episode 513, "The Song Remains the Same," John asks Sam:

JOHN WINCHESTER  
You okay, pal?  
(wry smile)  
You look a little spooked.

Off Sam... a holy shit/wtf look on his face.. we --

BLACKOUT.

END OF ACT ONE



ACT TWO

10 INT. IMPALA - PMP - NIGHT - **FLASHBACK / DREAM / VISION** 10

Sam sits in stunned silence, staring at his father, who just turned off the radio. Sam looks in the back. No sign of Dean. *What is this?* John looks at the open road ahead.

JOHN WINCHESTER

Nice to be back behind the wheel.  
Looks like Dean's taken good care  
of this old beast. Seems he's  
taken good care of you, too.

Sam collects himself. Okay. Enough's enough:

SAM

What is this? Another... *vision*?

JOHN WINCHESTER

You've been having visions, son?

SAM

Don't call me that.

JOHN WINCHESTER

What, a father can't call his --

SAM

My father is dead.

JOHN WINCHESTER

Since when does death stop a  
Winchester?

SAM

I don't know what this is, but --

JOHN WINCHESTER

What you said, about relationships,  
wanting something more... you know  
I never wanted this for you boys.  
This life. Not really.

This catches Sam. Some of this ringing true to him.

JOHN WINCHESTER

Truth is... I never really thought  
it all the way through. Never  
thought past finding the thing that  
killed your mom. And for that...

(sincere)

I'm truly sorry, Sam.

(CONTINUED)

Real or not... this sentiment hits Sam in the gut.

SAM

We turned out okay.

JOHN WINCHESTER

You did, didn't you? But that's on you boys. You did that. Not me.

SAM

You did your part.

JOHN WINCHESTER

I did my best, anyway. For what it was worth. Damn, I miss you boys.

Sam looks at John. Wants to say he misses him, too, but...

SAM

This... isn't real.

John turns to Sam. Smiles. Proud.

JOHN WINCHESTER

Never could fool you, could I?

SAM

I prayed in that church, and I saw... something. And now here you are. Whoever you are. Whatever you are.

(for serious)

What the hell is all this?

JOHN WINCHESTER

Dream, vision... call it what you want, Sam. The message? Is still the same: the Darkness is coming.

Sam reacts... his suspicions confirmed. Someone has been trying to send him a message. But who... and why?

JOHN WINCHESTER

It's more powerful than anything you've ever encountered. And only you boys can stop it.

SAM

Okay, fine. But how? We need help, not visions of dead people.

John considers how to answer this.

(CONTINUED)

JOHN WINCHESTER  
Well, you know, Sam... God helps  
those who help themselves.

A beat as Sam processes that...

SAM  
Who are you?

John smiles, enigmatically. We'll have to wait a few  
episodes to find out the ominous answer to Sam's query...

Headlights WASH over them as a car drives by. As the light  
FILLS THE FRAME, we SMASH TO: QUICK POPS... of Sam's Visions  
from Previous Episodes. Lightning fast and then...

11 INT. IMPALA - PARKED - REST STOP - NIGHT - **FLASHBACK** 11

Headlights WASH over the parked Impala. Sam stirs in the  
backseat, waking. He finds Dean stretched out in the front,  
laptop open. They're parked at a rest stop for the night.

DEAN  
Hey. Welcome to the Winchester  
Motel. We don't have cable...  
(hands him a beer)  
But we do have room service.

Sam takes the beer, but doesn't partake. Still freaked.

DEAN  
You were singing in your sleep.  
(off Sam's look)  
Some song Mom used to love. Dad  
used to play it all the time.  
Pretty sure I have that tape here --

SAM  
Dean.  
(gulp)  
You said when you saw the Darkness,  
you weren't sure if it was the real  
thing or a vision, right?  
(off his nod)  
Well... I think I've been having  
visions, too.

This? Has Dean's full attention.

SAM  
Just images. More of a feeling,  
really but... I just had another  
one and... Dad was in it. But...  
(MORE)

(CONTINUED)

SAM (CONT'D)

it wasn't him. It was someone pretending to be him.

DEAN

How do you know that?

SAM

He told me everything I wanted to hear.

DEAN

Yeah, that doesn't sound like Dad.

SAM

Whoever it is was sending us a message: the Darkness is coming. And only you and I can stop it.

DEAN

Any tips on how to do that?

SAM

He said, "God helps those who help themselves."

(a long beat, and then...)

Maybe... these visions are actually coming from God...

DEAN

Okay. Pump the brakes.

SAM

I had the first one after I prayed.

Dean looks at Sam. *You did what now?*

DEAN

You prayed? When?

Sam takes a deep breath. Comes clean about what happened.

SAM

Back in the hospital.

DEAN

Why?

SAM

I was infected.

And now Dean is pissed. *You were what now?* But before he can say anything, Sam holds up a hand.

SAM

I was. Now I'm not. Never went full Rabid.

DEAN

So you were infected. And you prayed, for what?

SAM

(shrugs)

I was looking for answers...

DEAN

You should have told me.

(off his look)

Look, whatever's been kicking around in your head -- it must be some kind of side effect from the infection.

SAM

I don't think it's that simple --

DEAN

C'mon, man. That quote? "God helps those who help themselves?" It's not from God -- it's not even in the Bible. It's an old proverb, dates way back to Aesop.

(off Sam's look)

I can read, y'know. And more importantly: when was the last time God actually answered a prayer?

Sam doesn't have an answer for that.

DEAN

You didn't have a vision. It was just some fever dreams. That's all. And as far as seeing Dad -- I dream about him all the time.

This lands on Sam. They've never talked about that.

SAM

You do?

Dean settles back, leaning against the car door.

DEAN

Course I do. It's usually the same one, too. We're here in the car. I'm behind the wheel, and Dad?

(MORE)

(CONTINUED)

DEAN (CONT'D)

Right here, sitting shotgun. Except there's no shotguns. No monsters. No hunting. None of that. He's just... teaching me how to drive. But I'm not a little kid like I was when he really taught me. No. I'm sixteen. And he's helping me get my learner's permit.

This lands on Sam -- he's had similar dreams...

DEAN

You're in the back, begging Dad to let you take a turn. I pull up to the house -- our family house -- park in the driveway. And Dad says, "Perfect landing, son."

(shakes his head)

I have that dream every couple months. Kinda comforting actually.

SAM

I always dream about Mom. Usually the same type of deal.

DEAN

Normal life?

SAM

Normal life.

A beat as the boys sit with that.

SAM

But this... wasn't just a dream.

DEAN

Sam, it doesn't make any sense. Why would someone dress up as Dad to try to send you a message? I mean, Dad? It's not like you ever had a history of listening to what he had to say.

SAM

You said the Darkness has been sending you messages, maybe whatever is opposite of the Darkness is sending messages to me.

DEAN

And what, you think that thing is God?

(MORE)

(CONTINUED)

DEAN (CONT'D)

Sam, God's had plenty of chances to take a swing at this pinata, and I don't see any candy on the floor, do you?

SAM

Fine, maybe it's not God. But --

Dean holds up his hand. Enough.

DEAN

I know what you're trying to do here. Sam. I do. You're trying to find some bigger meaning, some fate to what's going down. But the Darkness? That's on us.

SAM

You mean on me.

DEAN

No. It's on us, Sam. Us. I took on the Mark and you did what you had to do to save me. If the roles had been reversed, you would have done the same damn thing, and I would have saved you. And we'd still be right here. So, this is on us. And nobody's gonna help. Certainly not God. But we're gonna find a way to fix this. We always do. In the meantime? We hunt. This case for starters. This case, which is...

SAM

Probably nothing.

DEAN

Yup. Probably nothing.

Sam nods. Deal. But he's clearly still rattled by all this.

FROM ABOVE: as if there's no roof, we look straight down into the car, seeing the boys settle in for the night. Each laying their head on an opposite end of the car. Dean closes the laptop. It's dark.

SAM

G'night, jerk.

DEAN

G'night, bitch.

12 INT. IMPALA - MOVING - ROAD - **FLASHBACK** (DAY 1) 12

We see the reflection of a NOW ENTERING OREGON sign on the window, as the boys have finally reached their destination...

13 INT. IMPALA - PARKED - OFFICE - DAY - **FLASHBACK** 13

Dean sits in the car. Fed Threads on. He hangs up his phone. Sam enters, also Fed Threaded, case file in hand. He looks at Dean: *anything?*

DEAN

Coroner showed me the Sheriff's body. It was mauled all right, but get this: the heart was missing and... the body was completely drained of blood.

SAM

So, what: werewolf/vampire hybrid?

DEAN

Say it with me: Were-Pire.

SAM

No. I'm not, I'm not saying that.

DEAN

(don't leave me hanging)  
Dude.

(nope, nothing from Sam)  
I called Cass, told him to check the lore. What do you got?

SAM

(holds up the file)  
The Sheriff's replacement, Deputy Donnelly? Not the brightest bulb, but I got a copy of his report, might be something he missed --

There's a RAP on Dean's window. It's DEPUTY PATRICK DONNELLY. 30s. Dean rolls down the window.

DEAN

Deputy.

DONNELLY

This must be your partner, Agent Walsh, right? Pleasure to meet you. Just wanted to thank you both for stopping by. We appreciate your due diligence.

(CONTINUED)



DEAN

Actually, you know any motels where we can crash for the night?

Savvy viewers will note that Deputy Donnelly is a bit surprised by Dean's inquiry...

DONNELLY

You're staying?

SAM

Just want to kick all the tires...

DONNELLY

Well, there's a motel on Downey that'll give you a good price. And if you're looking for a decent meal, you can't beat Aunt Mel's down by the train station. Parking's a bitch, but it's the best damn steak in the whole state.

DEAN

You had me at steak.

14 INT. IMPALA - MOVING - ROAD/STEAKHOUSE - DAY - **FLASHBACK** 14

The boys spot a nice looking steakhouse just up the road.

DEAN

Yes. Now we're cooking with gas -- Wait. Hang on: valet parking?

SAM

Dean. People valet park all the time. C'mon. Live a little.

Dean sighs. Clearly wants steak. He pulls up, rolling down the window to greet the valet: JESSIE. We don't see her face yet. Just her NAME TAG, which reads, appropriately: Jessie.

JESSIE

Welcome to Aunt Mel's, home of --

DEAN

Listen... *Jessie*. Not a scratch.

Jessie gives him a thumbs up. *You got it*. She hands Dean a ticket and reaches out for the keys. Dean hands them over. Has trouble letting them go... but finally releases them...

Dean steps out. Jessie gets in, revealing a young girl in her 20s. She puts the car in drive and takes off.

(CONTINUED)

14

CONTINUED:

14

She looks in the rear view mirror. Sees Dean. Just standing there. Sam pulls him inside. Once they're out of view... Jessie pulls out her cell phone. Speed dials and:

JESSIE

Spider caught a fly. Repeat:  
Spider. Caught. A. Fly.

15

INT. IMPALA - MOVING - ROAD/PARKING LOT - DAY - **FLASHBACK** 15

Jessie pulls the car into an empty lot. A beat, and then Jessie's sister JORDAN, also early 20s, hops in.

JORDAN

Hell yes! Let's roll...

And we PRE-LAP the sounds of M.I.A.'s, "Bad Girls," as we:

16

INT. IMPALA - MOVING - ROAD - DAY - **FLASHBACK** 16

Lightning fast shots of the joyride: each takes a turn driving. They take selfies. Do donuts. And then -- needle scratch as Jessie's phone rings. She grabs it. Eyes widen.

JESSIE

Yessir. On our way -- my way.

SMASH TO:

17

INT. IMPALA - MOVING - ROAD/PARKING LOT - DAY - **FLASHBACK** 17

Jessie screeches to a stop as Jordan, looks around, panicked:

JORDAN

Wait -- where's my purse?

JESSIE

You must have left it in your car --  
C'mon, I don't wanna get fired!

Jordan exits the car and Jessie PEELS out.

18

INT. IMPALA - MOVING - ROAD/STEAKHOUSE - DAY - **FLASHBACK** 18

Jessie turns a corner, calming herself down as she pulls up to see a waiting Dean and Sam. Jessie steps out. Hands Dean the keys. Sam and Dean get into the Impala. Dean inspects the car. Nods. Hands her a ten.

DEAN

Strong work, Jessie. Strong work.

(CONTINUED)

Dean puts the car in drive and they take off. He checks the rear view mirror. Jessie waves goodbye. *Phew.*

DEAN

All right, what's next?

SAM

I want to talk to the Sheriff's widow.

(off the file)

Lily Markham. Maybe she knows something about why her husband was out in the woods to begin with.

DEAN

I'll drop you off and head out to the woods where they found his body -- something's off about those crime scene photos.

Through one of the windows, we see Dean, out of Fed Threads and in civvies now, walking through a field by a forest. In the foreground, we see his cell phone, on the Impala's dash. The phone RINGS. Caller ID: it's Cass. Dean reacts... hearing the phone. He heads back over to the car.

(NOTE: in this scene, the phone is a character. That prop? Is Cass. So, we can cut back to shots of the phone as if Cass is in the car the whole time).

Dean picks up the phone, puts it on speaker.

DEAN

Cass?

More COUGHING from Cass.

DEAN

Hey, man. You okay?

CASTIEL (V.O.)

I'm mostly confused. I'm not sure how orange correlates with black in a way that's new.

DEAN

Okay, step away from the Netflix.

CASTIEL (V.O.)

Sorry.

DEAN

It's okay. We've all had a binge.  
You find anything in the lore?

CASTIEL (V.O.)

There is a creature that feeds on  
hearts and blood --

DEAN

A Were-Pire, you might say?  
(off Cass' silence)  
C'mon. You know you want to say it.

CASTIEL (V.O.)

In the lore it's referred to as a  
Whisper.

DEAN

Lame.

CASTIEL (V.O.)

Silver will kill it, but you may  
want to decapitate just to be sure.

DEAN

Good deal. I'm at the crime scene.  
It was staged. There are drag  
marks, but no signs of a struggle.

CASTIEL (V.O.)

Body was moved there to look more  
like an animal attack?

DEAN

Maybe. Pretty sloppy though. What  
else you got on these things?

Dean sees, in the rear-view mirror... a POLICE CAR pulling up  
behind him. Donnelly behind the wheel. Dean frowns. Crap.

CASTIEL (V.O.)

Whispers have a fascinating  
history, actually --

DEAN

Hang on.

Dean puts the phone back on the dash and heads out over to  
Deputy Donnelly. But Cass? Never heard that "Hang on."

(CONTINUED)

CASTIEL (V.O.)

-- they were once believed to be in the bloodline of werewolves, but in fact, they are more similar to demons --

With the phone and Cass' voice still in the foreground, we see Dean in the background, through a window. He goes over to talk with Donnelly -- but we don't hear them. Just Cass.

We watch as Dean leads Donnelly over to the crime scene. He makes motions, as if "dragging" a body -- illustrating to Donnelly that the crime scene was staged.

CASTIEL (V.O.)

-- they got their nickname from how quiet their attacks are. Because of their stealth, they've lived on the fringes for centuries --

Dean turns his back to Donnelly and we watch with shock as Donnelly GRABS Dean! Attacking him! Dean quickly slips out of his grasp and the two FIGHT! They BATTLE their way back over to the passenger side of the Impala. All the while:

CASTIEL (V.O.)

-- though several were hunted and killed during the Salem Witch --

Suddenly, an IMAGE appears on Dean's phone -- he's got an incoming call... FROM SAM.

WHAM! Dean and Donnelly SLAM into the side of the Impala. They fall down to the ground -- OUT OF FRAME.

We can hear them PUNCHING each other over...

CASTIEL (V.O.)

Wait... according to this...  
Whispers only feed during a solar eclipse... Dean, I don't believe that what you're hunting is --

BLAM! BLAM! GUNSHOTS! The passenger side of the window is COVERED IN BLOOD! Just like it was in the Teaser. Shit!

CASTIEL (V.O.)

Dean? Dean what was that?  
(long beat)  
Dean?!

Through the window, we see Dean stand up, looking down at an OFF-SCREEN Donnelly. Dean stretches his neck. Ow.

(CONTINUED)

That hurt. He then comes back over to the front seat. Out of breath from the fracas. Picks up the phone.

DEAN

Turns out I did shoot the Deputy.

CASTIEL (V.O.)

What? Dean, is everything --

DEAN

The Deputy was a Were-Pire. Silver bullets did the trick, though --

CASTIEL (V.O.)

-- no, Dean, listen --

JUMPSCARE! As Donnelly's hand SMACKS DOWN onto the passenger side window, smearing through the blood. Just as it appeared in the Teaser! Dean looks over at this nasty sight. He's not scared. Just annoyed. *Sigh.*

DEAN

Hang on.

CASTIEL (V.O.)

Dean, wait --

But Dean is out the door. He POPS the trunk as we see Donnelly stagger to his feet. Dean then SLAMS the trunk: MACHETE in hand. Dean SWINGS the machete.

BUMP-BUMP-BUMP-BA-DUMP... as Donnelly's (OFF-SCREEN) severed head BOUNCES across the roof of the Impala above us... and then we SEE it land on the hood, coming to a rest on the windshield.

Dean comes back to front seat, tosses the machete, which lands in the front foot well. He grabs his phone. Out of breath.

DEAN

Scratch that, you gotta cut off --

JUMPSCARE! As Donnelly's severed head COMES ALIVE! It bares nasty looking fangs: the type of which we've never seen before. His severed head, alive, is a disturbing image...

...but Dean, deadpan, just reaches up...

...and turns on the windshield wipers: Donnelly's severed head tumbles off the windshield and lands on the ground, OFF-SCREEN. But we can still HEAR it, GNASHING its teeth.

CASTIEL (V.O.)

-- Dean, it's not a Whisper.

DEAN

Yeah, I'm starting to get that.  
Gimme a sec.

Dean sets the phone down and walks back over to where Donnelly's headless corpse is and BLAM! BLAM! BLAM! BLAM!

Dean opens the back seat door and pulls out the Green Cooler. He empties it and then walks OFF CAMERA.

A TEXT MESSAGE from Sam: NEED HELP ASAP! CALL ME!

The GNASHING of Donnelly is silenced. Dean returns to the back seat and drops the Cooler down. He opens the lid... and we hear Donnelly GNASHING again. Dean grabs his cell phone. Points it into the Cooler at the OFF-SCREEN severed head.

DEAN

Say cheese, asshat.

Dean snaps a photo, presses some buttons, then puts the phone back to his ear, sitting back down in the driver's seat.

DEAN

Okay, whatever it is, silver slows it down. I'm sending you a photo of its fangs, never seen their kind before. Maybe there's a match for them in the lore.

CASTIEL (V.O.)

I'm on it.

Dean hangs up. Sees the missed calls and texts from Sam. Shit. He speed dials Sam. The phone rings until:

SAM (V.O.)

Dean, I got jumped --

DEAN

You okay?

SAM (V.O.)

For now, I think. Pretty sure we're dealing with a pack here -- two of these things were attacking Mrs. Markham when I arrived -- filled them with silver but it only slowed them down.

DEAN

Yeah, well Deputy Dumbass is one of them, too. He's in two pieces but still alive. Where are you now?

SAM (V.O.)

Mrs. Markham was knocked out -- I carried her to a house nearby, texting you the address now.

DEAN

Okay, sit tight. I'm on my way.

Dean puts the car in gear and takes off. The machete in the foot well slides back, under the seat...

As Dean moves down the country road, though, he hits a POTHOLE. He rocks up and down, and on the down we SMASH TO:

20 INT. IMPALA - MOVING - TWO LANE BLACKTOP - **PRESENT** (DAY 1) 20

Dean, still handcuffed, still riding in the back seat, still bleeding, FALLS head first into the foot well as they too hit a pothole. Ouch. Dean opens his eyes.

DEAN'S POV:

He sees, under the seat, a HELLO KITTY purse.

Hello, kitty.

Dean looks at it. Deadpan. Not the droids he was looking for. But... behind it... we see: the bloody MACHETE he used to cut off Donnelly's head. Now that could be helpfu --

But before Dean can even take it all in, A HAND reaches down from the front seat and LIFTS Dean easily, putting him back up on the back seat.

PAN UP to reveal the driver... is Deputy Donnelly! Neck? Sewn back on! He's alive! And driving!

*What the what!?*

BLACKOUT.

END OF ACT TWO



ACT THREE

21 INT. IMPALA - MOVING - ROAD - DAY - **FLASHBACK** (DAY 1) 21

In the backseat, there's a woman, 40s, blonde. Bruised face. Currently: unconscious. This is LILY MARKHAM. Sheriff Markham's widow. PAN UP from her to find Sam back with Dean, both looking around, trying to see if they've been followed.

SAM

Door was open when I got there. By the time I swept through the house they had beaten her unconscious.

DEAN

Maybe she knew something about what happened to her husband?

SAM

They tried to take her out, while the Deputy went back to the scene?

DEAN

Fix the cover up, but he found me.

Dean's phone rings. He checks it: it's Cass. Dean puts it on speaker.

DEAN

Tell me you got something that has nothing to do with chicks in prison.

Sam reacts to this... *the what now?*

SAM

I'm guessing that's a sentence you never thought you'd say out loud.

CASTIEL (V.O.)

It's a Nachzehrer.

SAM

Come again?

CASTIEL (V.O.)

A ghoul and vampire-like creature.

DEAN

(hopeful)  
Ghoul-Pire?

Even Dean knows it's bad. Sam glares at Dean. *Let it go.*

(CONTINUED)

CASTIEL (V.O.)

Some breeds feed on the flesh of the dead, others feed on the blood and hearts of the living. They run in small packs, but they usually keep an extremely low profile.

DEAN

Great. How do we kill them?

CASTIEL (V.O.)

They're already dead, in a manner of speaking. They just need to be reminded that they're dead.

(then)

You need Charon's Obol.

Sam nods, piecing it together. Dean clocks this: *what?*

SAM

In ancient Greece, when a person died, some believed you had to place an Obol, a coin, in the departed person's mouth --

DEAN

(riiiighhht)

Currency to take the dead across the river to the underworld.

CASTIEL (V.O.)

Place a coin in a Nachzehrer's mouth, then sever their head -- that will kill them. And according to the lore: if you kill the pack's alpha, everyone they've turned will revert back to human form.

DEAN

Awesome -- so where can we find an Obol?

CASTIEL (V.O.)

According to the Men of Letters' Records, you're going to need a copper coin. They used to use pennies, so you'll need one of those.

SAM

Right, but one minted pre-1982.

(off Dean's look)

(MORE)

(CONTINUED)

SAM (CONT'D)

Pre-1982 Pennies were ninety-five percent copper. Post-1982, they're all just copper plated zinc, so --

DEAN

Your nerdiness knows no bounds.

SAM

You're welcome.

DEAN

All right, thanks for everything, Cass. Way to come off the bench.

CASTIEL (V.O.)

What bench?

SAM

(shakes his head)

Just get back to getting better.

Dean hangs up, then digs into his pockets, as does Sam. They check their joint coin collection.

SAM

Anything?

DEAN

Nope. Who keeps pennies anyway?

Dean frowns, punches the gas and we SMASH TO:

INT. IMPALA - MOVING - ROAD / GAS N' SIP - **FLASHBACK**

Dean pulls into a Gas N' Sip that's in the middle of nowhere. He parks. Lily comes around, groaning lightly. Dean nods at Sam: *I got this.*

SAM

Be right back.

Sam heads out of the car, Dean turns back to Lily.

DEAN

Mrs. Markham? Mrs. Markham?

Lily sees Dean, flinches, a little freaked. He holds up his hands: *easy.*

DEAN

My name is Dean Winchester, my brother Sam and I --

LILY

Where am I?

DEAN

You were attacked -- by the same people that killed your husband.

LILY

My husband...

DEAN

You know something about what happened to him? Is that why those men attacked you?

Lily nods. But there's something... off about her...

DEAN

We're gonna get you some place safe, okay? Then we're gonna kill the sonovabitches that did this...

The Cooler rattles. Lily jumps. Dean turns, but not in time, as Lily opens the lid and her eyes WIDEN at what she sees inside the Cooler, HISSING at her...

DEAN

(slams the lid shut)  
I can explain that.  
(off her look)  
Or maybe not.  
(then)  
He's like the people who attacked you. They're Ghoul-Pires.  
(not helping...)  
Point is: he can't hurt you anymore. I don't think. You know what?

Dean gets out and then opens the back door. He takes the Cooler and puts it in the trunk.

We focus on Lily though. Her breathing getting heavier. She balls her hands into tight FISTS. Uh-oh...

Dean gets back in... looks into the Gas N' Sip, waving at Sam, who is getting change from a FEMALE CASHIER. Dean gets Sam's attention, raises his hands: *anything?* Sam holds up a finger: *working on it.*

Dean sighs. Wants to get the show on the road. He then looks in the rear view mirror. Lily? Not looking too good.

(CONTINUED)

DEAN

You okay, Mrs. Markham?

LILY

Family... you do anything for your family, don't you?

This lands on Dean. Conflicted, given what's going on...

DEAN

Absolutely. But... not if it costs too much, right?

LILY

No. You do anything for them. Everyone else is meaningless... but... I did it wrong... And now... I... I've ruined everything.

Dean sets his jaw. Not sure where this is going. Not liking the sudden change in Lily's tone. He looks at Sam... who is still getting change...

DEAN

This isn't your fault.

LILY

I put my family at risk. And they were right to attack me.

And she's not talking to Dean anymore, as she rocks back and forth, a crazed look in her eye. And she's not talking about her husband or her family, either.

LILY

But I can make this right.

Dean is about to turn around when Lily LUNGES for him. She grabs him in a headlock, DRAGGING him into the back seat, THROTTLING him with monstrous strength.

LILY

Where is it? What did you do with the Maker's body?

Dean THRASHES frantically, trying to get a hold of something, anything, to get leverage. He grabs the carpet below the rear window and PULLS it off, exposing the carved initials of Sam and Dean. We also see, through the window:

Sam... who is wrapping up his pennies exchange. Oblivious to what's happening... for now...

(CONTINUED)

LILY

You're going to tell me where his  
body is -- or I will end you.

WHAM! WHAM! Lily PUNCHES Dean, bloodying him, leaving him dazed. She opens the back door, exits and gets into the front. She grabs the wheel, looks up and sees...

SAM.

Still inside the store. Pennies in hand. But his eyes? Locked on Lily. Sam? Pissed. He RACES outside --

Lily starts the Impala --

Just as Sam gets to the passenger door... Lily peels out --

Shit!

BLAM! BLAM! Sam, standing in the open road, OPENS fire on Baby and the rear windshield SHATTERS, broken glass goes everywhere -- just as we saw in the Teaser!

She keeps driving, though. And we can only watch as Sam gets smaller and smaller and smaller in the rear view mirror...

23

INT. IMPALA - PARKED - FIELD - DAY - **FLASHBACK**

23

CLOSE ON DEAN. His eyes flutter, coming in and out of consciousness. He's turned over, face first in the back seat. We HEAR the sound of CUFFS being put on his hands.

REVEAL... Lily, cuffing Dean. She glares at him.

LILY

See? That wasn't so hard. Now...  
he'll know what to do with you.

SMASH TO:

24

INT. IMPALA - PARKED - FIELD - MOMENTS LATER - **FLASHBACK**

24

Dean stirs... he looks out the door, still in and out of it... we see Lily on the ground, rocking back and forth. The Cooler sits behind her, and the BODY of Donnelly lays in her lap. She's making a SEWING motion, putting humpty-dumpty back together (OFF-SCREEN), muttering to herself.

LILY

I can make this right. I can make  
this right. I can make this...

(CONTINUED)

24 CONTINUED:

24

Suddenly, Donnelly's body TWITCHES and we hear a nasty GURGLING sound as his head (OFF-SCREEN) re-attaches.

LILY

You're okay. I fixed it. See?

25 INT. IMPALA - MOVING - TWO LANE BLACKTOP - DAY - **FLASHBACK** 25

QUICK SHOTS... catching us up with what we've ALREADY seen. Dean finding the hairpin. Picking the lock. Falling into the foot well. Seeing the Hello Kitty Purse. Getting put back onto the back seat... catching us up to...

26 INT. IMPALA - MOVING - TWO LANE BLACKTOP - DAY - **PRESENT** 26

Donnelly looks back at Dean. Donnelly's voice is a bit deeper and gravely now from the whole decapitation thing.

DONNELLY

I know you're awake.

(then)

And I know you're a hunter.

Dean sits up, awkwardly, hands still behind his back.

DEAN

And you're a Nachzehrer. The Maker, right? The pack alpha.

DONNELLY

Well. Maybe you're not as dumb as you look.

DEAN

Thought you and your kind kept a low profile.

DONNELLY

Sadly, rookies like Lily here aren't up to snuff when it comes to keeping their feeding quiet.

DEAN

You killed your husband?

LILY

He wouldn't join us. People who won't join are food. But I messed up. Didn't hide his body right.

DONNELLY

It's my fault, really. You weren't properly trained.

(MORE)

(CONTINUED)

DONNELLY (CONT'D)

But everyone deserves a mulligan,  
don't they?

(smiles)

And that's all my people were trying  
to do, Lily. They weren't going to  
kill you. Hell, I need you. I need  
all the help I can get...

DEAN

How many others have you turned --

DONNELLY

In the first hundred years? Three.  
In the last month: sixteen.

This lands on Dean. Holy shit. But he keeps his cool.

DEAN

Trying to field a baseball team?

DONNELLY

It's like I said. I need help.  
Every strong hand that I can find.  
I need an army.

(then)

To fight the Darkness.

Now this really lands on Dean. And Donnelly sees the  
recognition in his face. He knows about the Darkness.

DONNELLY

It's coming. For all of us. And  
there's nothing hunters -- nothing  
any human -- can do to stop it.

DEAN

Do you know how to stop it?

Donnelly lets out a broken, nasty laugh.

DONNELLY

I don't think anything can stop it.  
I'm just hoping to buy some time...  
So I'm turning as many strong men  
and women as I can. And your  
brother? Will make a fine addition  
to the rank and file.

(off Dean's look)

While you slept, I sent him a text  
message from your phone.

Donnelly holds up Dean's phone. It's BROKEN.

(CONTINUED)



DONNELLY

He's heading into a trap right now.

Dean. Fuming. And we MOVE BEHIND HIS BACK... the hairpin?  
It's in the lock. It CLICKS into place...

DONNELLY

You'd make a good soldier, too, but  
you cut off my head, and I really  
can't stand for that.

(then)

But don't worry. I'm an every part  
of the buffalo kinda guy. Your  
death won't go to waste: you'll be  
your brother's first meal.

ON DEAN. Jaw clenched. Not. Gonna. Happen. Dean POPS his  
hands free. He LUNGES at Donnelly! They struggle, the car  
SWERVING off the road...

...heading right for a heavy row of highway water barrels!

BLACKOUT.

(...then we HEAR the sound of a nasty CRASH!)

END OF ACT THREE

ACT FOUR

27

INT. IMPALA - CRASHED - SIDE OF THE ROAD - DAY

27

Water drips down into the car... from the Deputy Donnelly sized HOLE in the Impala's windshield.

The water barrels took the brunt of the damage, but we can see even from inside the car that the front left side of Baby took a beating. Steam billows out of the engine, which is flooded and currently dead...

Lily is still shotgun, head first in the dash. Bleeding and out of it. Knocked out. For now.

A head sits up from the back and we see...

Dean Winchester.

Banged up. But alive.

He gets his bearings. He looks down at the foot well -- and spots the machete. He leans down out of frame and --

JUMPS CARE!

As we see -- but Dean doesn't -- through the hole in the windshield:

Deputy Donnelly. He's just past the water barrels, getting to his feet. Bloody but alive.

DOWN IN THE FOOTWELL:

Dean grabs the machete, puts it up on the seat, and then looks under the seat.

DEAN'S POV:

He spots -- the Hello Kitty Purse!

Dean grabs the purse.

IN THE BACK SEAT:

As Dean sits up, we notice: Deputy Donnelly is gone. Uh-oh.

Dean opens the purse, searching for a wallet. He opens the wallet's change purse. Inside:

PENNIES FROM HEAVEN!

But...

(CONTINUED)

The driver's side back door opens and Dean is DRAGGED outside by Deputy Donnelly!

The pennies go flying in the air as...

Dean FALLS out of the car and onto the ground and Donnelly tries to SLAM the car door onto him. Dean ducks out of the way as the car door SLAMS shut.

Donnelly swings at Dean, but Dean dodges the blow and Donnelly's hand SMASHES through the driver's side back window.

DEAN

Oh, come on!

Donnelly SLAMS Dean into the side of the car, waking up Lily. She sees them and slides over the front seat to the broken window and GRABS Dean, YANKING him inside through the window and putting him in a choke hold.

She BARES her fangs.

Dean scrambles for the machete --

-- but Lily BITES DEAN! Shit!

Dean cries out, more in anger than pain and then ELBOWS Lily, knocking her back.

Dean twists away from Lily, scrambling into the foot well and grabbing the machete.

The back door whips open and Donnelly lunges at Dean.

Dean SWINGS the machete, but misses, digging the blade into the back seat.

He winces. Poor Baby!

Distracted, he doesn't see Donnelly's punch, which lands square on his nose, causing him to drop the machete...

Donnelly grabs Dean and...

It's on!

Close quarters combat in the Impala!

Dean pummels Donnelly, using whatever he can -- his fists, Hello Kitty purse, etc.! Finally PINNING him against the back seat, then straddling him.

Donnelly GNASHES his teeth, trying to get at Dean.

Dean grabs all the change he can find and then forces Donnelly's mouth open and JAMS the change into Donnelly's gaping maw!

Donnelly CHOKES on the change as Dean kicks open the door.

He CLAMPS his hand over Donnelly's mouth, YANKING him down onto the seat, SHOVING his head into the open doorway.

Dean grabs the door and SLAMS it shut on Donnelly's neck!

Donnelly's body twitches.

And we HEAR the sound of his severed head hit the ground.

And Donnelly is dead.

Dean opens the door and kicks Donnelly's corpse out. He looks around inside the car. Takes in the damage.

DEAN

Sorry, Baby.

He checks his bite wound. Nasty. But... he looks at Lily: she's back to normal now, you can see it in her eyes, but you can definitely see it in her mouth: no more fangs.

Dean breathes a sigh of relief. Donnelly was the pack alpha.

Waves of regret and fear wash over Lily's face.

LILY

Oh God... what have I... my kids...  
he... he turned my kids, they're  
with the others -- please.

And Dean snaps to --

DEAN

Sam.

He jumps into the front seat. Back behind the wheel, where  
he belongs.

Dean turns the keys. The engine GRINDS.

DEAN

C'mon, c'mon!

He tries again. And again. And finally: the engine ROARS TO  
LIFE. Dean leans down. Kisses the steering wheel.

He puts the car in reverse, pulls a swift J-Turn and then  
races down the road!

BLACKOUT.

END OF ACT FOUR

ACT FIVE

28

INT. IMPALA - MOVING - ROAD / FARMHOUSE - DAY

28

Dean RACES the Impala down a country road, coming to a screeching halt in front of an old Farm House. Dean looks up through the passenger window and sees...

...Sam Winchester, ambling out of the house. He's beat to shit, but alive, two KIDS (11, 13) walk with him. Lily's kids. Lily races out of the car and grabs onto them.

Also on the lawn, a handful of former PACK MEMBERS (men and women), looking around, lost and confused. But human.

Dean opens the car and heads over to Sam. We watch through the passenger window as Sam practically collapses onto Dean, who helps him walk back over to the Impala.

DEAN

Probably nothing, right?

SAM

Yup. Probably nothing.

Dean puts Sam into the car, he crosses around and climbs in.

DEAN

Everyone all right back there?

SAM

They all turned back -- so it was Deputy Dumbass?

DEAN

Deputy Dumbass. Sam... he was trying to build an army.

SAM

To fight the Darkness. I know.  
(this is big)  
Even the monsters are scared.

DEAN

Let 'em be. You and I? We end this thing now.

SAM

Can we start tomorrow?

DEAN

Deal. C'mon. Cass'll fix you up.

(CONTINUED)

SAM

Not unless he fixes you up, too.

DEAN

Fine, Mom.  
(gets behind the wheel)  
Let's go home.

A small smile from Sam. He bumps the car door with his fist.

SAM

I'm already home.

Dean nods. *Damn straight.* He looks out the window and from his POV, through the window, we see Lily, clutching her kids. She nods at Dean: *thank you.* Dean gives her a tight nod back: *you're welcome.*

ON DEAN. As he turns the keys in the ignition... but the Impala doesn't turn over. Dean tries again. And the engine whines, slowly coming to life. Baby purrs.

DEAN

That's my girl.

He snaps on the stereo, and the remainder of Bob Seger's classic serenades us through to the credits -- just the ending bits, after he's sung the line "And autumn's closing in..." the song winding back into gear, same as Baby.

As the song begins to play, we slowly PULL BACK from the car, leaving it for the first time all episode...

...PULL BACK completely, seeing Baby fully for the first time. The length of the car takes up the entire frame. And Baby? Has seen better days. She's bruised and battered.

But still running. Still fighting.

We CRANE UP, watching the boys drive down the two lane blacktop. We watch as they get smaller and smaller.

Driving on forever...

As the song KICKS BACK IN, we:

BLACKOUT.

TO BE CONTINUED...