

SUPERNATURAL

Episode #1201

"Keep Calm and Carry On"

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PRODUCTION DRAFT

**BLUE DRAFT**

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REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	06/21/16	
Blue Draft	07/06/16	

CAST LIST

SAM WINCHESTER  
DEAN WINCHESTER

CASTIEL  
CROWLEY  
DRIVER  
NUMBER CRUNCHER DEMON  
LEADER DEMON  
MARY WINCHESTER  
TONI BEVELL

COP  
DR. GREGORY MARION  
MS. WATT  
SKEEVY MAN  
TRUCK DRIVER

JARED PADALECKI  
JENSEN ACKLES

MISHA COLLINS  
MARK A. SHEPPARD  
RONALD PATRICK THOMPSON  
DAN WILLOW  
LEE SHORTEN  
SAMANTHA SMITH  
ELIZABETH BLACKMORE

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SUPERNATURAL  
"Keep Calm and Carry On"

TEASER

FADE IN:

1 EXT. BOTANICAL GARDENS - NIGHT (DAY 1) 1

We pick up SEASON 12 right where we ended Season 11: DEAN WINCHESTER stares at his MOTHER-- MARY. Back from the dead.

Mary's SCARED-- she has no idea where she is, and (remember) MARY DOESN'T RECOGNIZE DEAN.

And Dean's STUNNED. Is he seeing this?

DEAN  
I... is this... are you really...

As he speaks, Dean takes a STEP FORWARD-- Mary EDGES BACK.

DEAN  
Real?

He reaches out to touch her--

WHAM! And Mary GRABS DEAN'S HAND. Twisting him to the ground-- slamming a FOOT TO HIS THROAT. Quick and expert.

MARY  
Where am I? What-- who the Hell  
are you?!

ON DEAN. Wheezing--

DEAN  
Dean... Winchester.  
(then)  
I'm your son.

OFF MARY-- eyes wide; she wasn't expecting that--

BLACKOUT.

END OF TEASER

ACT ONE

2

EXT. BOTANICAL GARDENS - NIGHT

2

DEAN and MARY-- where we left them.

MARY

You're-- no, my Dean is four-years-old.

DEAN

I was. When you died.

ON MARY. As that JARS A MEMORY and we MATCH CUT FROM HER TO--

A SCENE FROM OUR PILOT: MARY BURNING ON THE CEILING. BACK TO--

MARY. As the memory ROCKS HER. She takes a step back. Putting a hand to her head. Dean RISES-- worried for her--

DEAN

Mom?

But Mary's not listening-- on the edge of PANIC--

MARY

Oh... oh God...

Dean takes a step forward, trying to CALM HER.

DEAN

Your name's Mary Sandra Campbell, you were born on December 5th, 1954 to Samuel and Deanna Campbell. Your old man bounced around a lot for... work. And you bounced along with him, until you ended up in Lawrence, Kansas.

MARY

How do you know that?

DEAN

Dad told me.

That lands on Mary--

DEAN

On March 23rd, 1972 you were coming out of a movie-- *Slaughterhouse-Five*, you loved it-- and bumped into this big Marine-- knocked him flat on his ass.

(CONTINUED)

Mary turns to Dean-- listening--

DEAN

You were embarrassed, but he  
laughed it off. Said you could  
make it up to him with a cup of  
coffee.

(then)

So you went to Mulroney's, and you  
talked, and he was cute, and he  
knew the words to every Zeppelin  
song. So when he asked for your  
number, you gave it to him-- even  
though you knew your dad'd be  
pissed.

(then)

That's the night you met--

MARY

John Winchester.

Dean nods--

DEAN

You got married August 19th 1975,  
in Reno. Your idea.

(then)

A few years later I came along,  
then Sam, then...

His voice trails off, but Mary finishes the thought.

MARY

I burned.

Dean looks away-- even now, that memory still hurts.

MARY

How long?

(beat)

How long have I been... gone?

DEAN

More than thirty years.

ON MARY. As that sinks in. She studies Dean a beat, then--  
voice cracking--

MARY

You're telling the truth.

DEAN

Yeah.

(CONTINUED)



ON MARY. Emotion welling up. This is her SON.

MARY  
Dean.

And she PULLS HIM CLOSE. Tears streaking her face-- and Dean hugs her back-- he's been waiting his whole life for this.

DEAN  
Hi, mom.

The two hold each other for a long beat-- then part--

MARY  
And Sam?

DEAN  
He's good, he... this is gonna blow his mind.

As he speaks, Dean takes off his jacket. Puts it over Mary's shoulders. When he's done--

MARY  
What about John? Where is he?

OFF DEAN-- where does he start?

3 EXT. ROAD - NIGHT 3 \*

A TRUCK barrels down a deserted DIRT ROAD.

4 INT. TRUCK - NIGHT 4 \*

The TRUCK DRIVER (40s) sips an ENERGY DRINK, country music (something like Alabama's *Angels Among Us*) blasting, until--

ZT! The radio STATICS. The man twists the knob-- \*

TRUCK DRIVER  
Come on...

5 EXT. ROAD - NIGHT 5 \*

As... FOOM! A ball of light streaks across the sky-- through the trees-- \*

6 INT. TRUCK - NIGHT 6 \*

The Truck Driver LOOKS UP-- BLINDING LIGHT shining through the window (the OFF-SCREEN "METEOR")-- his eyes go wide-- \*

He STOMPS THE BRAKES-- \*

7 EXT. ROAD - NIGHT 7 \*

And the truck goes into a SKID, as--

BOOM! The BALL OF LIGHT SIZZLES THROUGH A BILLBOARD-- \*

And SLAMS INTO THE SIDE OF THE ROAD-- the impact BLASTING US TO WHITEOUT! \*

A beat... and the LIGHT FADES, REVEALING--

A CRATER. Blown in the dirt. We can't see what's inside... yet. THE TRUCK DRIVER scrambles out-- freaked-- as-- \*

BAM! A HAND grabs the lip of the crater (JUMP SCARE!). The Truck Driver stops-- eyes wide--

TRUCK DRIVER  
Holy mother...

As CASTIEL pulls himself free. Hurt, but powering through. Wisps of SMOKE rising off him.

CASTIEL  
Where am I?

ON THE DRIVER. No idea how to respond.

TRUCK DRIVER  
Uh... Earth?

CASTIEL  
No, how far am I from Lebanon, Kansas?

TRUCK DRIVER  
(what the fuck?)  
I-- three hours. Maybe.

Cass nods, moving toward the man, who backs up-- wary--

CASTIEL  
Thank you.

TRUCK DRIVER  
Wait-- who-- what are you, man?

Without breaking stride, Cass TOUCHES THE MAN'S FOREHEAD. And the DRIVER DROPS. UNCONSCIOUS.

Cass keeps walking, climbing into the IDLING TRUCK. Jaw set. Man on a mission. He shifts the vehicle into gear--

(CONTINUED)

7

"Keep Calm..."  
CONTINUED:

Blue Draft

7/6/16 5A.

7

And PEELS OUT. Speeding away--

8 EXT. BOTANICAL GARDENS - DAY (DAY 2) 8 \*

MARY sits (on a log, or the bench we saw in Ep. 1123-- whatever we can swing), head bowed, DEAN next to her. He's just told her that JOHN IS DEAD-- among other things...

And Mary's STRUGGLING--

MARY  
How did he die?

DEAN  
Gave himself up. For me.

ON MARY. A pained beat, then--

MARY  
Sounds like John.

She wipes her eyes. Collecting herself.

MARY  
And he was a Hunter-- he raised you  
and Sam to...

She can't quite finish, so Dean does--

DEAN  
Yeah. He did.

Mary swallows hard-- not sure how she feels about that.

MARY  
And you said we've met before, when  
you... traveled through time.

DEAN  
Twice. But your memory got wiped.

MARY  
And I saw you when I was a ghost--  
which I don't remember either.  
(then)  
And God's sister brought me back to  
life?

ON DEAN. A seen it all shrug--

DEAN  
Pretty much.  
(then)  
I mean, that's the short version.  
(MORE)

(CONTINUED)

8

CONTINUED:

8

DEAN (CONT'D)

Long version's... longer. And weirder.

MARY

(is that even possible?)  
Really?

DEAN

Oh, yeah, there's twists, turns, antics, a rugaru...

(off Mary, clearing his throat)

Look, it's a lot. I know it's a lot. And I'll explain everything. But right now? We need to get outta here, we-- mom, let's go home.

Mary absorbs that-- looks at Dean-- then nods. She's in.

OFF MOTHER AND SON-- REUNITED-- CUT TO--

9

EXT. MARION'S HOUSE - DAY

9

A FIST. Pounding on a DOOR. It OPENS to reveal--

DR. GREGORY MARION. 30s. Half-asleep, and in his PAJAMAS.

He's looking out at-- TONI BEVELL. Our Woman of Letters from Ep. 1123. She's all business-- gets right to the point.

TONI

Dr. Gregory Marion?

MARION

(weird...)  
...uhuh.

TONI

I need your help.

MARION

It's six a.m.

TONI

It's an emergency.

She moves toward the BLACK SUV and DRIVER (both from 1123) standing next to it. Marion follows, trying to keep up--

(CONTINUED)

"Keep Calm..."  
CONTINUED:

Blue Draft

7/6/16 8.

9

9

MARION  
Lady, hold up--

TONI  
You have a clinic in the back  
of your house. I trust it's  
fully stocked?

MARION  
Lady, seriously: unless your puggle  
got, I dunno, hit by a car or  
something? It can wait.

TONI  
It really can't.

She nods, and the Driver OPENS THE SUV'S BACK DOOR TO REVEAL--

SAM WINCHESTER. Bound and gagged. BLOOD leaking from a  
BULLET WOUND in his thigh.

Marion goes cold-- holy shit-- but Toni's all business.

TONI  
He was shot in the leg. A single,  
.38 caliber bullet.  
(then)  
I need the round dug out, his wound  
sutured--

As she speaks, SAM STRUGGLES. Grunting-- trying to twist  
free... but NO LUCK. Marion FLINCHES, Toni's perfectly calm.

TONI  
And some anaesthesia. To go.

ON MARION. Processing this. Shaken.

MARION  
No-- no way.

He turns away-- to find the DRIVER standing behind him.  
Looming down. Marion swallows hard--

MARION  
I'm a veterinarian.

TONI  
Animals, people-- they're all meat.

Marion shoots her a look, Toni gives him an icy smile.

(CONTINUED)

TONI

But, I understand this is an unusual request, and I want to do everything I can to... ease your concerns.

MARION

Yeah. Not happening.

As he speaks, Toni reaches into her jacket, pulling out a STACK OF BILLS. Banded. Fresh from the bank. Toni SMILES.

TONI

Hear me out.

OFF MARION-- eyes on the money--

10

INT. HOUSE - DAY

10

\*

CLOSE ON: A DEAD BODY. A man, laying on the floor... HIS EYES BURNED OUT, strange LESIONS on his face and neck. And standing over him--

\*

\*

IS CROWLEY. Studying the corpse. Crowley places a hand on the man's forehead, then glances up--

To a WINDOW. Through which we can see the POWER PLANT from Ep. 1122-- where the big God vs. Amara fight went down.

Then-- the DOORKNOB RATTLES. Crowley looks toward it, as--

The DOOR OPENS, and TWO DEMONS (the LEADER DEMON we met in Ep. 1122, and the NUMBER CRUNCHER DEMON we last saw in Ep. 1106) step inside to see--

\*

\*

\*

The mess... and the dead body. CROWLEY IS GONE.

NUMBER CRUNCHER

\*

This is stupid. You think this is stupid, right?

Leader Demon steps ahead-- toward the dead body-- Number Cruncher Demon follows--

\*

\*

LEADER DEMON

I think when Lucifer, Prince of Darkness, King of Hell, asks you to do something? You do it.

NUMBER CRUNCHER

\*

(eye roll)  
Whatever.

(CONTINUED)

LEADER DEMON  
"Whatever"? Are you a fourteen-  
year-old girl now?

NUMBER CRUNCHER \*  
I mean... not right now.  
(off Leader Demon)  
I possessed one once, but-- didn't  
work out. Lotta feelings, and  
urges, and ugly, snot-crying about  
how Julie's with Craig Castle even  
though he's totally bae but she's,  
like, a busted bitch on ice.

He shoots Leader Demon a pointed look--

NUMBER CRUNCHER \*  
Hormones, dude...

LEADER DEMON  
(eye roll)  
Whatever.  
(then)  
Let's clean this up, then we go  
meet the Man.

As he speaks Leader Demon draws a BONE SAW from his jacket-- \*

As Number Cruncher pulls out a TRASH BAG. SNAPS it open as  
we PULL BACK through a DOORWAY to reveal-- \*  
\*

CROWLEY. Hiding behind the wall. Listening.

11 INT. ANOTHER ROOM - DAY

11

Modest. Clean. A MONITOR (switched off) set up on a table.  
TONI stands, on the PHONE with her SON--

TONI  
...I know darling, but mummy will  
be home soon.

She takes a beat, listening, then--

TONI  
I miss you too. I love you so, so  
much.

And off that emotional, MOTHERLY BEAT we CUT TO--



"Keep Calm..."

Blue Draft

7/6/16 10A.

12

INT. CELLAR - DAY

12

SAM WINCHESTER. Head lolling to one side. OUT COLD. As we PULL BACK-- to see Sam has been BOUND TO A CHAIR. Metal CUFFS around his ankles, locking his BARE FEET in place.

(CONTINUED)

Beat, then--

A hand reaches into frame, holding a CATTLE PROD. It hits Sam-- ZZAK! And he JERKS AWAKE. Breathing hard, as--

MS. WATT stares down at him. Anywhere from 20s to 40s, Ms. Watt should play as British, but she doesn't need to be white. Any ethnicity works, as long as they can play what (we'll see) is a stunt heavy, physically demanding role.

MS. WATT

Be good.

But Sam's barely listening. Looking around-- getting his bearings. The cellar is bare, except for a TABLE...

Laid out with TORTURE EQUIPMENT. All of it stainless steel and gleaming new. Sam looks down-- at his BARE FEET.

SAM

Where are my shoes?

But Ms. Watt doesn't say a word, just steps back, as--

TONI ENTERS. Sam sees her and REACTS-- ANGRY-- tries to STAND--

ZZACK! And Ms. Watt hits him again. Longer this time. The blast of electricity making Sam's whole body shake.

Finally, Ms. Watt pulls the prod away-- and as Sam recovers--

Toni moves to the table. Taking a seat. Opening a NOTEBOOK. Uncapping her pen. Cool. Calm. Professional.

Done, she looks up--

TONI

Now, Sam, let's begin.

AND OFF SAM-- PISSED AND GLARING-- we--

BLACKOUT.

END OF ACT ONE

ACT TWO

13 INT. CELLAR - DAY

13

We pick up SAM, TONI and MS. WATT right where we left them. Sam scowls at Toni, remembering--

SAM  
Toni Bevell. London Chapterhouse.

TONI  
That's right.

SAM  
So you're what? English Men of Letters?

TONI  
British.

Sam gives a "whatever" snort-- looks around the room--

SAM  
Where am I?

TONI  
Does it matter?

SAM  
Just wondering how far I'll have to walk back to town, after I kill you.  
(re: Ms. Watt)  
And her.  
(back to Toni)  
But you first.

ON TONI. Not at all threatened.

TONI  
Well, before you murder us all, we do have a few questions. About you, your brother, Hunters in America... how you saved the sun.

SAM  
Right, you shoot me, and kidnap me, but sure-- happy to help.

TONI  
I didn't want to hurt you, Sam-- you gave me no choice, and... well, I could say it wasn't supposed to go this way, but you're... you.  
(MORE)

(CONTINUED)

TONI (CONT'D)

(then)

It was always going to go this way.

SAM

'Cause you know me.

TONI

We do.

(then)

We've been watching you, and your brother, for years. Ever since you almost ended the world. The first time. We knew all about Lucifer, the angels falling--

SAM

Yeah? Then where were you?

TONI

Fair question. Some of us wanted to get involved, but the old men wouldn't allow it. Thought we'd be overstepping our bounds. Now though...

(then)

After this business with the Darkness-- even they had to agree: things need to change and, well...

(leaning in)

You may not believe it, Sam, but we're here to help.

ON SAM. Not buying a word. He rattles his chains--

SAM

I can tell.

TONI

I won't apologize for locking you up. You're dangerous-- to others, and yourself.

(then)

But, if you answer my questions, you'll walk out that door. I promise.

ON SAM. Jaw set. He doesn't even have to think about it.

SAM

Pass.

TONI

Sam--

(CONTINUED)

SAM

Look, you can ask me whatever you want, the answer's always gonna be the same: screw you.

(off Toni)

And you want to get mad? You want to get mean? Go ahead. I've been tortured by the Devil himself, and you-- you're an accent in a pantsuit. What can you do to me?

ON TONI. Her mouth a thin line. She caps her pen--

TONI

Ms. Watt?

Ms. Watt nods, moves to the wall-- PULLS A LEVER and--

WATER starts to spray on Sam. From a SPRINKLER overhead.

SAM

A cold shower? That's your play?

Toni looks to Ms. Watt, who explains--

MS. WATT

The water'll lower his body temperature right to the edge of hypothermia. First he'll start to shiver, then he'll start to shake, then his muscles'll cramp up. The big ones first, then the smaller. His face, his hands.

(then)

Soon enough, it'll feel like his whole body's in a vice.

TONI

How does that sound, Sam?

ON SAM. Wet. Just starting to SHIVER--

SAM

Screw you.

The door opens, and DEAN walks in-- MARY right behind. And she's traded her nightgown for some NEW CLOTHES. Practical, functional-- jeans, boots, and a jacket.

Mary steps in. Stops. Stares.

(CONTINUED)

MARY  
You live here?

DEAN  
When we're not on the road. Used  
to be an old Men of Letters bunker.

MARY  
(surprised)  
Men of Letters? They're a myth.  
An old Hunter's story.

DEAN  
Yeah, not so much.

The two of them start down the stairs. Toward the CROW'S  
NEST. Mary's eyes scanning the space-- whoa...

DEAN  
New threads okay?

MARY  
Better than walking around in my  
nightgown, I--

She stops talking. Dean looks to her--

DEAN  
What?

Mary's looking down-- at a few drops of RED on the stairs--

MARY  
That's blood.

Dean looks down-- sees the BLOOD-- then sees MORE OF IT. A  
TRAIL. Dean moves ahead-- worried-- reaching for his GUN--

DEAN  
Sam? Cass?

But there's no response. Dean turns back to Mary-- handing  
her the GUN--

DEAN  
Take this. Wait here.

MARY  
Dean--

But he's already moving-- into the LIBRARY.

"Keep Calm..."

Blue Draft

7/6/16 15A.

14

CONTINUED: (2)

14

We TRACK DEAN, as he REACHES UNDER A TABLE. Pulling a HIDDEN \*  
GUN free. Stashed there, just in case. Then-- \*

We're BACK ON MARY. Worry creasing her face. She looks to \*  
the gun, the blood, then-- fuck it-- Mary moves into-- \*

(CONTINUED)

THE LIBRARY. Dean's gone-- the room is EMPTY. Mary moves through it, scanning the space-- the books, the artifacts, the bottles of BOOZE. This is how her sons live. Then--

BANG! As the BUNKER DOOR OPENS. Someone's here. Mary spins toward the sound, as--

FOOTSTEPS ring on the stairs. Mary-- on edge-- raises her GUN as--

CASS steps into the room. And Mary's GOT HER GUN POINTED RIGHT AT HIM.

MARY

Put your hands in the air, and get on your knees.

But Castiel doesn't stop. Moving forward. Seething--

CASTIEL

Are you one of them?

MARY

Hands. Now!

As she speaks, DEAN enters-- carrying a LAPTOP-- and sees what's going on.

DEAN

Whoa! Whoa!

He gets between them-- talking to Mary--

DEAN

It's cool. He's a friend.

ON CASS. Staring at Dean-- surprised to see him--

CASTIEL

Dean?

Dean turns-- and CASS HUGS HIM. Cass thought Dean was DEAD.

CASTIEL

You're alive.

MARY

Good friend.

Dean breaks the hug--



DEAN  
Dude-- boundaries.  
(then, to Mary)  
This is Cass. Castiel.

MARY  
You're a Hunter?

CASTIEL  
Angel.

MARY  
...come again?

As they speak, Dean SETS THE LAPTOP DOWN-- then joins in--

DEAN  
Like, capital-A Angel. Wings. Harp.

CASTIEL  
I don't have a harp.

DEAN  
From upstairs. I mean, you were in  
Heaven, you must'a--

MARY  
My Heaven was re-living my best  
memories, I never met an... angel.

DEAN  
Well... ta-da.  
(then)  
Cass, this is Mary. Winchester.  
My mom.

ON CASS. Realizing how big that is-- softly--

CASTIEL  
Your mother...

MARY  
(back on track)  
Is Sam with you?

ON CASS. Darkening. Swallowing hard.

CASTIEL  
No, he's...

His voice trails off.

(CONTINUED)

DEAN

Cass? What happened?

CASTIEL

When we came back here, there was a woman waiting for us. She blasted me away, and-- I don't know who she was, or if Sam's--

MARY

What are you saying?

She steps forward-- confronting Cass-- voice rising--

MARY

Where's my son?

Cass looks away, as Dean breaks in-- calming the situation.

DEAN

He's fine. He's gonna be fine.

(then)

Rest of the bunker's clear, and-- if someone wanted Sam dead, he'd be dead. So they-- whoever the Hell they are-- must'a taken him.

MARY

Then-- how do we find him?

But Dean's already on it-- he looks to Cass--

DEAN

When did this go down?

CASTIEL

2:12 AM.

Dean nods-- punching keys. Mary and Cass watch--

MARY

Is that... a computer?

CASTIEL

Yes. I don't trust them.

Mary shoots Cass a look-- huh?-- as Dean speaks--

DEAN

Got something.

Cass and Mary gather around, as we--

(CONTINUED)

ANGLE ON: THE SCREEN. TRAFFIC CAM FOOTAGE of the BLACK SUV.  
Dean clicks it-- ZOOMING IN ON THE LICENSE PLATE.

DEAN

This SUV? Ran a light up the road,  
at 2:21 AM. There wasn't another  
car for forty minutes.

Mary leans in, never seen anything like this--

MARY

How did you--?

DEAN

Hacked a traffic cam.  
(off Mary)  
Welcome to the future.

CASTIEL

You think that's her?

DEAN

Worth a shot.

But just a corner of it. DEAN enters, then CASS, then  
MARY... who STOPS FAST, staring at--

The IMPALA. Fucking pristine. And while a lot in this world  
might be new to Mary, THIS she recognizes. Dean notices--

DEAN

Mom?

Mary looks up, to Dean and Cass--

MARY

Sorry, it's just-- this was John's  
car, and... she's still beautiful.

ON DEAN. A smile-- he agrees.

DEAN

Yeah, she is.

Mary steps forward-- running a hand along the hood-- softly--  
so many good memories--

MARY

Hi, sweetheart. Remember me?

OFF DEAN AND CASS-- WATCHING THIS HAPPY REUNION-- CUT TO--

16

INT. CELLAR - DAY

16

SAM. Wet and SHIVERING. TONI nods to MS. WATT-- who SHUTS OFF THE SPRINKLER. Toni steps forward--

TONI

Can we end this, Sam? Please?

ON SAM. Muscles cramping. In intense pain. But--

SAM

Screw. You.

TONI

What do you imagine's happening here? Do you think you're being brave? That you're the hero of this story?

ON SAM. Holding strong. He looks up-- locks eyes with Toni.

TONI

You do, you-- do you have any idea how many innocent people have lost their lives because of you?

SAM

Screw--

TONI

Eight hundred and seventy-six. That's how many deaths I can tie you to.

(counting it down)

You've unleashed Lucifer, the Darkness. You work with demons, and monsters, and...

She shakes her head...

TONI

You're no hero, Sam. You're just... bad at your job.

SAM

And you're better?

TONI

So much better.

(then)

(MORE)

(CONTINUED)

16

CONTINUED:

16

TONI (CONT'D)

You drive the backroads, catching cases at random-- you get word a body's dropped, and you check it out, and maybe you even kill the thing that did it.

\*

ON TONI. Darkening.

TONI

But that person is still dead, and maybe a few more.

\*

ON SAM. No response to that.

TONI

But my people? We plan ahead. We study lore-- and we use it against our enemies.

(then)

Back home, every thoroughfare, every bridge, every dock and airport has been warded. The moment a monster steps foot in Britain--

As she speaks, we do a QUICK CUT TO--

17

EXT. DOCK - DAY

17

A PIER. In the best England we can fake. A SKEEVY MAN moves down the dock, away from a boat. He passes a post--

And a SIGIL carved into it BURNS. A dull, fire-orange light.

TONI (O.S.)

We know about it.

18

EXT. ND LOCATION - DAY

18

QUICK CUT TO-- the SKEEVY MAN, as TWO MEN grab him. Skeevey flashes VAMP FANGS--

TONI (O.S.)

Within twenty minutes, he's been picked up.

But it doesn't matter. One of the men JAMS A SYRINGE into his neck-- DEAD MAN'S BLOOD. The vamp goes limp--

\*

\*

And they shove him into a waiting CART--

\*

19

INT. KILL ROOM - DAY

19

Tile lined. Like something from a SLAUGHTER HOUSE. One bare lightbulb. The SKEEVY MAN lays on a steel PROCESSING TABLE. Dotted with FISH GUTS. \*

The man's eyes blink open-- still woozy-- he rolls over on his side-- \*

TONI (O.S.)  
And within forty? \*

A FIGURE moves into frame. A BIG MAN, in a shirt and vest-- and holding a FILLET KNIFE. We NEVER SEE HIS FACE, only see his back, and his hand-- \*

Which sports a DISTINCTIVE KNIGHT'S TEMPLAR CROSS TATTOO. This is our first glimpse of MR. KETCH. \*

ON THE SKEEVY MAN-- BREATHING HARD. SCARED-- \*

TONI (O.S.)  
He's dead. \*

Then-- SKT! We're on the wall, as BLOOD SPRAYS. \*

20

INT. CELLAR - DAY

20 \*

TONI

There hasn't been a monster-related death in Britain since 1965. Because we're good at our job.

ON SAM. As that lands.

TONI

You were always a lost cause, Sam, but I'm hoping there are other Hunters we can work with. Teach.

(then)

So I need you to give me names. And locations. And everything else: dead drops, meeting places, an organizational hierarchy.

Sam gives a dark laugh at that-- Toni ignores it.

TONI

Because maybe, with all of us working together, we can do what you never could: make America safe.

SAM

Or maybe you tie them to a chair. Maybe you do worse.

(then)

So maybe? Maybe you can go to Hell.

ON TONI. Not amused--

\*

(CONTINUED)

TONI

Have it your way.

She looks to Ms. Watt, who picks up a BLOWTORCH. Flipping it \*  
to life-- a BLUE FLAME HISSING-- \*

ON SAM. A little freaked, but holding strong-- \*

MS. WATT \*

You really gonna make me?

SAM

Screw you.

Ms. Watt looks to Toni, who gives her the nod-- \*

Ms. Watt moves forward, lowering the torch toward SAM'S FEET-- \*

Sam tries to jerk away, but his feet are LOCKED IN PLACE-- \*  
the flame getting closer... closer to SAM'S BARE SKIN-- \*

Smoke rising-- flesh starting to CHAR-- \*

And we're ON TONI. AS SAM LETS OUT A BLOODCURDLING SCREAM-- \*

BLACKOUT.

END OF ACT TWO



ACT THREE

21 INT. SUBURBAN HOME - DAY

21

We pan across a wall of PHOTOS-- a smiling, happy FAMILY-- to find--

LEADER DEMON and NUMBER CRUNCHER DEMON. Staring. Looking a bit SICK. \*

NUMBER CRUNCHER \*

So, so gross...

WIDEN-- the room is tastefully decorated (with some low-key religious touches; this was a family of faith), and dotted with THREE DEAD BODIES: DAD (40s), MOM (40s) and SISTER (20s). All with their EYES BURNED OUT-- LESIONS on their face and neck. The demons move into the room-- \*

NUMBER CRUNCHER \*

Thought he was supposed to meet us.

Before LEADER DEMON can respond, his PHONE RINGS. He answers.

LEADER DEMON

What?

(beat, scared)

No, I-- yes. Yes of course, my liege. We're here, but where--?

He takes a beat, listening. Number Cruncher steps in-- \*

NUMBER CRUNCHER \*

What's he saying?

LEADER DEMON

(a whisper; covering the phone)

He won't tell me where he is. He thinks we're being followed.

NUMBER CRUNCHER \*

Come on, there is no way, we're-- \*

Before he can finish-- a THROAT CLEARS behind them.

CROWLEY (O.S.)

Hello, boys.

The demons turn to see-- CROWLEY.

ON THE LEADER DEMON. Into the phone.

(CONTINUED)

"Keep Calm..."  
CONTINUED:

Blue Draft

7/6/16 24A.

21

21

LEADER DEMON  
Lucifer, I, uh, have to go.

(CONTINUED)

He HANGS UP, as Crowley advances.

CROWLEY  
Still betting that horse, are we?

NUMBER CRUNCHER  
Yeah, 'cause we're not stupid. \*

CROWLEY  
Keep telling yourself that, dear.  
(then)  
That dust up with the Darkness--  
must've taken it out of the old  
boy. That's why he's jumping from--

He points to the BODIES--

CROWLEY  
Vessel, to vessel, to vessel.  
That's why Lucifer's running.  
(then)  
Because he's weak.

Number Cruncher and Leader Demon trade a look, then-- \*

LEADER DEMON  
So? He'll get stronger. Lucifer  
will lead us to glory.  
(then)  
As long as he's out there, Hell  
will never follow you. \*

ON CROWLEY. Not surprised.

CROWLEY  
Well, as they say, duh. But, when  
I kill the Devil--

And Number Cruncher starts to TITTER. As if... Crowley  
shoots him a look-- \*

LEADER DEMON  
You were his dog. Even powered  
down, he can kick your Posh Spice  
ass.

Crowley flashes a thin smile-- BAM! And RAMS AN ANGEL BLADE  
into the Leader Demon-- sparking him out. Crowley spins--

BAM! And does the same to Number Cruncher. Jamming the blade into his heart. Leaning in-- \*

CROWLEY  
Who's laughing now?

Crowley PULLS THE BLADE FREE. Crowley takes a step back--  
Eyes landing on a FRAMED PICTURE. He picks it up-- and we reveal a PHOTO OF THE FAMILY. Mom, dad, daughter... and their 17-YEAR-OLD SON (PRESTON).

Crowley looks at the picture-- then at the BODIES on the floor. Counting them off--

CROWLEY  
Eeny, meeny, miney...

He raises the picture, touching the image of the SON--

CROWLEY  
Mo.

And OFF CROWLEY-- clue in hand...

We're on a familiar BLACK SUV, parked in a working GARAGE, alongside a TOWNCAR. Homebase for a livery service. \*

The DRIVER works on the SUV-- jeans and a t-shirt-- \*

CASTIEL (O.S.)  
Jamie Ross?

The DRIVER looks up-- to see DEAN, CASS and MARY. Walking toward him--

DRIVER  
Who's asking?

But Cass isn't in the mood for questions--

CASTIEL  
The blonde you drove yesterday,  
what was her name? \*

DRIVER  
(playing tough)  
Blonde? Naw man, you got the wrong--

BAM! Cass grabs the man's shirt, and HEADBUTTS HIM. Then does it AGAIN. As Dean and Mary watch--

MARY

That's an angel?

Dean takes a step forward--

DEAN

Cass--

But Cass isn't listening. He DROPS the Driver, who falls to the ground. Nose bloody. In PAIN.

Cass bends low-- scary as fuck--

CASTIEL

Blonde. Name. Now.

ON THE DRIVER. So much for playing tough--

DRIVER

I-- I don't know her name.

CASTIEL

What do you know?

OFF THE DRIVER-- FREAKED--

INT. CELLAR - DAY

We're ON SAM. Still in the chair-- but PASSED OUT from the pain. His right foot a mess of CHARRED FLESH.

TONI and MS. WATT stand together, eyes on Sam.

MS. WATT

No one can take that much pain and not break. No one.

She seems DISTURBED.

\*

TONI

What are you saying?

MS. WATT

I-- ma'am, if you want him dead, I'll slit his throat right now.

(then)

But you want to take... this to the next level? You need to make the call. Bring in Mr. Ketch.

ON TONI. Disturbed-- but trying to hide it.

(CONTINUED)

TONI

I don't want that psychopath  
anywhere near me.

Ms. Watt nods-- she gets that--

MS. WATT

So?

Toni moves to the TABLE--

TONI

So we stop trying to break his  
body.

She picks up a SYRINGE filled with a BLACK LIQUID--

TONI

We break his mind.

EXT. BERRY STAND - DAY

Tables have been setup outside, on a PATIO-- the space dotted  
with people (yoga moms; families on iPads). \*

MARY stands to one side, taking it all in, as--

CASTIEL approaches her. Hands her a CUP OF COFFEE. Mary  
gives a small smile-- still a little UNEASY around Cass.

MARY

Thanks.

The two share an awkward beat, then--

CASTIEL

This must be difficult for you. I  
remember my first moments on Earth.  
They were... jarring.

MARY

One word for it.

(then)

I grew up with Hunters-- I've heard  
of people coming back from the dead  
before. But to actually do it,  
after thirty years... a lot's  
changed.

A GUY passes-- stylishly torn shirt, pierced nose, gauged ears.

MARY

A lot.

(then)

And I'm trying to roll with it--  
I'm trying, but...

She takes a beat-- looks away-- doesn't want to finish that thought. Mary collects herself.

MARY

Right now all that matters is getting Sam back. Once we do that, I'll worry about everything else.

As that lands-- DEAN steps up, lowering his phone.

CASTIEL

Anything?

DEAN

(shakes his head)

Ran the tail number whatshisface gave us-- the plane Evil Elsa flew in on? It's got diplomatic registry.

MARY

Which means?

DEAN

Flight plans are sealed, unless we hack the State Department.

MARY

Who are these people?

And Dean has no answer for that. Then-- Cass points--

CASTIEL

Dean?

Dean and Mary turn-- to see a CAR PARK at the house across the street... and DR. MARION step out.

\*  
\*

Marion slips his KEY into the front lock-- CLICK! And something presses against him. Marion freezes, as we reveal--

DEAN, MARY and CASS behind him. Dean's got a GUN pressed to the small of Marion's back. Marion looks over his shoulder--

DEAN

Dr. Marion. Invite us in.

26

INT. MARION'S HOUSE - DAY

26

MARION sits on his couch. DEAN, CASS and MARY opposite him. The good doctor has just spilled his guts.

DEAN

So you dug the bullet out of his leg? No questions asked?

MARION

She offered me a hundred grand.

MARY

And you took it?

MARION

(guiltily)

I... student loans are a bitch.

Cass takes an angry step toward him-- Marion flinches, but Dean raises a hand.

DEAN

Cass, don't hurt him.

MARION

Look, she didn't even give me her name. And when we were done, the driver bailed, I got paid, then some other chick shows up-- and they all drive away.

MARY

And that's everything you know?

MARION

Yeah. Totally.

He swallows hard. LYING. Poorly. Mary looks to Cass--

MARY

Hurt him.

Dean shoots her a look-- wasn't expecting that. Cass takes a step-- and Marion CRUMBLES. Raising his hands--

MARION

Okay-- okay! I don't know where they are, but she called me a few hours ago, asking about the sedative I gave the guy, and-- I've got her number.

(CONTINUED)



Dean, Cass and Mary trade a look. Marion forces a smile--

MARION  
So... we're cool?

DEAN  
(nope)  
Yeah. Totally.

27 INT. CELLAR - DAY 27

CLOSE ON: SAM. As he BLINKS AWAKE. Sam's UNSHACKLED.  
Laying on the floor-- his FOOT BANDAGED--

And he's ALONE. No Toni. No Ms. Watt. Sam sits up, his  
hand going to his NECK--

Where ANOTHER BANDAGE has been applied. Smaller. Like you  
get after an INJECTION. Sam flashes a confused look-- scans  
the room--

And sees a CAMERA. Perched in an upper corner of the room.  
Red light blinking. WATCHING HIM. CUT TO--

28 INT. ANOTHER ROOM - DAY 28

CAMERA POV: Filming Sam. WIDEN-- \*

And we're with TONI and MS. WATT. Watching the LIVE FEED on  
the MONITOR we saw earlier. Ms. Watt glances to Toni.

MS. WATT  
Don't think it's working.

TONI  
Wait.  
(eyes on the monitor)  
I injected Sam with Wraith poison.  
Soon enough, he'll be begging to  
answer our questions. \*  
(looking back to Ms. Watt)  
Anything to make it stop.

Ms. Watt frowns-- not a fan of this, then-- BZZT! Toni's  
PHONE RINGS. She flashes a surprised look-- answers--

TONI  
Dr. Marion?

29

INT. MARION'S HOUSE - DAY

29

CLOSE ON: MARION. On the other end of the line. Sweaty and NERVOUS. He's got Toni on SPEAKER. INTERCUT THEM--

MARION

Yeah, uh, just calling to, you know, check on the p-- patient.

ON TONI. Hearing the hitch in his voice. Suspicious.

TONI

Doctor... is everything alright?

ON MARION, as we WIDEN-- to reveal DEAN standing behind him, with a GUN AIMED AT MARION'S HEAD. Marion tries to cover--

MARION

Sure. D-- definitely...

TONI

(not buying that)  
I'm hanging up now.

Dean GRABS THE PHONE--

DEAN

Hey, bitch, I don't care who you are-- I don't care what you want-- you've got my brother--

\*

TONI

(realizing)  
Dean Winchester? I heard you were dead.

\*

DEAN

Guess not.  
(then)  
I'm giving you one chance-- one-- to hand Sam back, or--

TONI

Sorry. Not possible.

(CONTINUED)

DEAN

You think I won't-- you think you can run from me? Try.

(then)

'Cause when I find you-- and I will find you-- if you've hurt Sam. If you've done anything to him. I will take you apart, piece by piece. You hear--

\*

ON TONI. As-- CLICK! She HANGS UP.

\*

ON DEAN. Realizing what's happened--

\*

DEAN

Hey? Hey?!

\*

\*

But there's NOTHING. In frustration, Dean THROWS THE PHONE-- shattering it against a wall--

\*

\*

As TONI TURNS TO MS. WATT. Shaken.

\*

TONI

We have a problem.

\*

And we're ON DEAN. Breathing hard. Pissed. Cass and Mary staring at him--

\*

\*

MARY

What now?

\*

\*

OFF DEAN-- no idea...

\*

INT. CELLAR - DAY

ON SAM. As he pulls himself up-- LIMPING on his bad foot. Sam catches a glimpse of himself in a MIRROR hanging over the SINK on one wall. Sam takes a few steps toward the DOOR--

EEE! And a HIGH PITCHED WHINE CUTS THROUGH THE AIR-- filling Sam's mind. He puts his hands to his ears-- in AGONY.

And the HIGH PITCHED WHINE GETS LOUDER--

\*

WE PUSH IN-- TIGHTER AND TIGHTER, THEN--

\*

JAGGED, QUICK CUT MEMORIES flash through Sam's mind (and across our screen)-- the WORST THINGS HE'S EVER SEEN:

\*

\*

Bloody kills, innocent people dying, DEAN DEAD, MOM BURNING--

\*

And we're ON SAM as he FALLS TO HIS KNEES. Overwhelmed.

\*

"Keep Calm..."

Blue Draft

7/6/16 33-34A.

31 OMITTED

31 \*

32 OMITTED

32 \*

33 OMITTED 33 \*

34 INT. IMPALA - DAY 34

DRIVING. DEAN is at the wheel, MARY rides shotgun, CASS in the back. All of them FRUSTRATED--

DEAN

We'll hit the bunker-- regroup.  
Maybe we can trace the call, or--

BOOM! A CAR SLAMS INTO THE BACK OF THE IMPALA! Spinning it out-- \*

Mary's head snaps forward-- into the window-- as--

35 EXT. COUNTRY ROAD - DAY 35

The Impala SPINS off the side of the road-- coming to a stop in the dirt. \*

36 INT. IMPALA - DAY 36

ON DEAN. Shaken. Ears ringing. He turns-- to see MARY lolling in her seat. OUT COLD.

DEAN

Mom?!

Dean moves for her-- and the DOOR OPENS-- CASTIEL. He touches Mary--

CASTIEL

She's unconscious, but there's no serious damage.

Dean nods-- opens his door--

37

EXT. COUNTRY ROAD - DAY

37

And stumbles out-- to see the CAR THAT HIT THEM. A sedan  
(front end crumpled in, window shattered)-- its door OPENS--

And MS. WATT steps out-- a SHARD OF GLASS through her cheek.  
Dean stares... shit...

DEAN

Cass, get her clear.

Cass picks Mary up-- lifting her from the car, as--

Ms. Watt PULLS THE GLASS FROM HER CHEEK. Not even  
flinching... then-- a big, BLOODY GRIN--

MS. WATT

Dean Winchester, I presume.

AND OFF DEAN-- what the fuck is this?!--

BLACKOUT.

END OF ACT THREE

ACT FOUR

38 INT. CELLAR - DAY 38

We open on SAM. WRITHING on the floor. High pitched whine filling his brain. MEMORIES coming FASTER AND FASTER--

Blood. Death. Dean dying. Mom burning--

SAM SCREAMS--

39 INT. ANOTHER ROOM - DAY 39

As TONI watches on the MONITOR. It's working...

40 EXT. COUNTRY ROAD - DAY 40

MS. WATT advances, both hands behind her back--

MS. WATT

We tracked your phone-- you should be more careful.

As she speaks-- we ARM BEHIND MS. WATT. As she slips on a pair of BRASS KNUCKLES, carved with ENOCHIAN RUNES.

DEAN

(realizing)

You're one'a them.

MS. WATT

I'm one of them.

FAVOR. CASTIEL as he sets MARY, still UNCONSCIOUS, on the ground-- away from the action.

BACK TO DEAN--

DEAN

Where's Sam? You tell me, I'll go easy on you.

MS. WATT

(a smile)

Oh, don't. Please.

Dean gives a dark smile-- and ATTACKS! But Ms. Watt is FAST, she DODGES DEAN'S PUNCH--

BAM! And DRIVES her BRASS-KNUCKLED-FIST into Dean's jaw. Knocking him back, and to the ground.

ON DEAN. Fuck, that hurt. He spits a gob of blood--

(CONTINUED)

As we're ON MS. WATT. Hearing something behind her. She turns--

And CASTIEL IS THERE! The angel throws a PUNCH--

And Ms. Watt ducks it, then COUNTERS-- quick; Jason Bourne-esque--

WHAM! She knees Cass in the belly-- doubling him up-- BOOM! And slams her BRASS KNUCKLES home-- sending Cass spinning--

He hits the ground HARD-- next to Dean. Who stares-- wasn't expecting that--

MS. WATT ADVANCES. Ready for more--

MS. WATT

So, round two?

Cass and Dean trade a look, then RISE. Standing together. Dean raises his hands... Cass draws his ANGEL BLADE--

DEAN

Bring it.

ON SAM. Flat on his back. Breathing in ragged, painful gulps, as--

MORE MEMORIES FLASH. More blood. More INNOCENT PEOPLE DYING. And then-- a shot of DEAN. Beat to shit (against the Impala, from the end of Season 5--)--

DEAN (O.S.)

I'm dead because of you!

(Or, as an alt: we track down footage of Dean saying "I'm", "Dead", etc... and splice them together to make the sentence.)

DEAN (O.S.)

This is your fault!

ON SAM. Eyes wide. Is he really hearing this?! Sam rises to his knees--

SAM

Dean?

DEAN (O.S.)

We're all dead because of you.



41

CONTINUED:

41

And the HIGH PITCHED WHINE hits again. Louder. Ear-piercing. Sam puts his hands to his ears-- and SCREAMS... but we can't hear it over the WHINE. CUT TO--

42

EXT. COUNTRY ROAD - DAY

42

An EPIC THROWDOWN. Dean and Cass versus Ms. Watt-- who's fast, trained, and just downright BETTER than our guys--

Dean and Cass throw punches, but Ms. Watt dodges-- they CAN'T TOUCH HER-- then HITS BACK. Fast, hard and BRUTAL.

As they fight, we CUT TO--

MARY. On the ground. She STIRS. Blinking awake. Lurching to her feet to see--

Castiel SWING HIS ANGEL BLADE-- CLANG! And Ms. Watt BLOCKS IT WITH HER BRASS KNUCKLES! She kicks the weapon away--

Then lands a devastating COMBINATION on Cass. The angel COLLAPSES-- bruised and bloody-- and when he tries to get up--

HE CAN'T. Cass stumbles and sags. Falling to the pavement.

As Ms. Watt turns her attention to Dean--

Who draws his GUN-- but Ms. Watt's TOO QUICK. She DISARMS DEAN, then--

BAM! And cracks an UPPERCUT into his jaw. Sending Dean AIRBORNE. And we're in SLO-MO as he arcs through the air--

WHAM! Then-- back to REGULAR SPEED-- THUDS to the ground.

43

INT. CELLAR - DAY

43

SAM. Voices all around him--

DEAN (O.S.)

It should have been you.

Sam shakes his head-- the voice DRILLING into him--

DEAN (O.S.)

You're the one who's cursed.

You're the freak!

(louder)

Why can't you just die?!

Sam turns-- catching his REFLECTION in the mirror--

(CONTINUED)

DEAN (O.S.)  
It should have been you!

ON SAM. Voice hollow. Broken.

SAM  
You're right.

EXT. COUNTRY ROAD - DAY

MS. WATT advances on DEAN and CASS. Holding the GUN. Cass lets out a WEAK GROAN, as Dean stares up at her-- BEATEN.

MS. WATT  
Must say, two strapping young lads--  
thought you'd last longer.

She RAISES THE GUN. Pointing it at DEAN.

MS. WATT  
But as they say, all good things--

SHUK! AN ANGEL BLADE PIERCES MS. WATT'S HEART! Acting on instinct-- and not dead yet--

\*  
\*

BLAM! She fires at Dean-- but just misses. The bullet cracking into the dirt near him, then--

\*  
\*

Ms. Watt jerks up-- BLAM! Fires again-- in the air--

\*

Then SHE GOES STILL. DEAD. The blade is RIPPED FREE, and Ms. Watt drops, revealing--

\*  
\*

MARY. Standing behind. Breathing hard. Holding Cass' blade. She SAVED THEM.

ON DEAN. Rising-- exhausted but alive--

DEAN  
Thanks, mom.

INT. CELLAR - DAY

ON SAM. Stumbling toward the sink-- the MIRROR.

DEAN (O.S.)  
Your fault! Die!

BAM! Sam PUNCHES THE MIRROR. Shattering it. He reaches down, picks up a jagged piece of GLASS--

DEAN (O.S.)  
Just die!

"Keep Calm..."

Blue Draft

7/6/16 40A.

45

CONTINUED:

45

Sam raises the make-shift BLADE TO HIS THROAT!

46

INT. ANOTHER ROOM - DAY

46

ON TONI. Watching. This isn't right. She whispers--

(CONTINUED)

"Keep Calm..."  
CONTINUED:

Blue Draft

7/6/16 41.  
46

46

TONI

No.

Then she's MOVING-- running from the room--

47

INT. CELLAR - DAY

47

BAM! Toni throws the door open to see-- SAM. Lying face  
down in a POOL OF BLOOD.

BLACKOUT.

END OF ACT FOUR

ACT FIVE

48

INT. CELLAR - DAY

48

ON TONI. Staring at Sam. He lies motionless-- one hand tucked up under him... is he DEAD?

She moves to him-- KNEELING DOWN--

BAM! Sam's HAND SHOOTS UP! GRABBING HER BY THE THROAT! Toni's eyes snap wide-- choking-- trying to breathe--

Sam raises his FREE HAND-- and it's BLOODY.

SAM

Maybe you're not as good at your job as you think.

Then-- WHAM! He THROWS TONI. Slamming her against the wall--

And Sam's MOVING. Lurching toward the OPEN DOOR.

ON TONI. Dazed. Blinking back to herself.

ON SAM. Still woozy. Pulling himself up the STAIRS. And with his foot a mess of meat, that's not easy. Then--

TONI'S THERE. Swinging at him with a HAMMER (or some other weapon)-- Sam dodges, shoving her back. Toni hits the railing-- sliding down. In one last, desperate move--

BAM! Toni CRACKS THE WEAPON INTO SAM'S SHIN! And he goes down-- in AGONY.

Toni RUNS PAST--

BAM! And Sam reaches out-- tripping her. Sending Toni sprawling; face slamming into a STEP-- Sam's hand around her ankle--

Toni twists-- lip bloody-- KRAK! And KICKS SAM IN THE FACE. His hand falls free--

And Toni's up-- sprinting for the door--

With SAM RIGHT BEHIND. At the LAST POSSIBLE second, Toni SLIDES THROUGH--

BOOM! And SLAMS THE DOOR IN SAM'S FACE.

ON SAM. Pounding on the door-- so fucking CLOSE!

(CONTINUED)

48 "Keep Calm..."  
CONTINUED:

Blue Draft

7/6/16 42A.  
48

SAM

No! No!

49

EXT. COUNTRY ROAD - DAY

49

DEAN and CASS work to HIDE MS. WATT'S CAR. Pushed off to the side of the road-- covering it with branches. \*

CLOSE ON: MARY. Sitting sideways in the Impala's passenger-side seat. Legs dangling out. She takes a beat HAUNTED. The weight of everything hitting her. \*

Mary looks at her hands-- they're TREMBLING-- then-- \*

DEAN (O.S.)

Hey.

Mary clasps her hands together-- to stop the shaking-- then looks up. DEAN stands over her. Holding a CELLPHONE. \*

DEAN

Cass found a phone in her car. Last call was made from Aldrich, Missouri. Sam must be around there.

MARY

Good-- that's great.

But there's a CATCH in her voice. Dean notices--

DEAN

You alright?

ON MARY. A beat, then-- voice soft--

MARY

No.

She looks up at Dean-- baring her soul.

MARY

I'm sorry, it's just... I spent my life running from this-- from Hunting, and I got out, I...

(beat)

I never wanted this for you, and Sam. Never. But then I died, and John... this is my fault.

ON DEAN. As that lands. A beat, then--

DEAN

Mom... I get it. I do. I had a kid, no way I'd want her in this.

(CONTINUED)

ON CASS. Near Ms. Watt's car. Watching.

DEAN

But Sam and me? Saving people,  
hunting things-- that's our life,  
that's--

(beat)

(MORE)

(CONTINUED)



49

CONTINUED: (2)

49

DEAN (CONT'D)

I'm not gonna say it's easy, but we make this world a better place. I know we do.

OFF MARY-- she so wants to believe that-- music swells, as we start an ENDING MONTAGE.

50

EXT. SIDEWALK - DAY

50

A DEAD BODY. A SHEET pulled over it. WIDEN TO--

\*

A CRIME SCENE. A body, cops, BYSTANDERS. A COP leads the CORONER TOWARD THE BODY.

\*

\*

COP

\*

\*

Witnesses say he was sweating and pale and psycho-- he said his name was friggin' Lucifer.

As he speaks, the two crouch down-- the cop lifting the corner of the sheet to reveal--

\*

\*

The TEEN BOY (PRESTON) from the photo Crowley was looking at earlier. Eyes burned out. Lesions.

\*

\*

The cop drops the sheet and stands, as we favor--

\*

CROWLEY standing in the crowd. Watching it all.

\*

51

INT. IMPALA - NIGHT (PMP)

51

DEAN behind the wheel. CASS shotgun. They ride in pregnant silence for a beat, then Dean turns--

To see MARY in the back. Staring out the window. LOST.

52

INT. CELLAR - NIGHT

52

ON SAM. Sitting against the wall. Staring at the LOCKED DOOR. He closes his eyes and BANGS the back of his head into the wall once-- twice-- FRUSTRATED. Hating himself.

Sam stops. Bows his head. What does he do now?

We start to PULL BACK-- AND OFF SAM TRAPPED AND ALONE--

BLACKOUT.

TO BE CONTINUED...