

SUPERNATURAL

Episode #1204

"American Nightmare"

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REVISION HISTORY

Revision	Date	Revised Pages
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CAST LIST

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DEAN WINCHESTER

JARED PADALECKI
JENSEN ACKLES

ABRAHAM PETERSON
BETH ROBERTS
GAIL PETERSON
CARL
DRIVER
ELIJAH PETERSON
FATHER VALDECANTOS
MAGDA PETERSON
OLIVIA SANCHEZ
POSH GENTLEMAN
RICKY COPELAND
ROGUE

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SUPERNATURAL
"American Nightmare"

TEASER

FADE IN:

1 INT. ST. JEROME'S CHURCH - NIGHT (DAY 1) 1

SPLASH SPLASH-- OPEN ON FINGERS dipping into HOLY WATER.

MOVE WITH A HAND as it makes the sign of the cross on a forehead. WIDEN to see the rest of this CATHOLIC CHURCH.

SUPER: MASON CITY, IOWA

There is A PEACEFUL QUIET, this is a holy place, but...

FLICKERING CANDLES, stained glass windows, and dark wooden benches create a haunted feeling. A MULTI-CULTURAL group of PARISHIONERS (3-4, various ages) are scattered around.

The only SOUND is a CLINKING CHAIN from an INCENSE BURNER held by FATHER VALDECANTOS (20s-50s, Asian) making rounds.

CLOSE ON: the church's HUGE DOUBLE DOOR, AS IT CREAKS OPENS. A SHADOWY FIGURE stepping through--

And the parishioners don't even look up. Lost in their own prayers.

CLOSE ON: A PAIR OF BARE FEET. Moving across the floor-- BLOOD oozing from BRUTAL WOUNDS ON THE TOP OF EACH FOOT. A voice wheezes in pain--

ON A WOMAN HOLDING A ROSARY. She hears it-- turns-- SCREAMS!

And everyone looks up, eyes on--

OLIVIA SANCHEZ (30s), as she SHUFFLES down the aisle. Her forearms cut up and dripping BLOOD-- feet trailing GORE-- *

ON FR. VALDECANTOS. He knows this woman--

FR. VALDECANTOS

O-- Olivia?

TIGHT ON OLIVIA. In AGONY, as-- disembodied voices echo in her head-- a GUTTURAL WHISPER--

VOICES

Prok yaw-thi a-law-haw! *

(CONTINUED)

WIDEN. And the sound is GONE (it's all in OLIVIA'S MIND).
She repeats the words-- voice hollow-- pained--

OLIVIA
A-law-haw! Prok yaw-thi a-law-haw! *

Then-- SST! An INVISIBLE SLASH RIPS the clothes on Olivia's
back-- cutting into her flesh. Drawing blood--

OLIVIA SCREAMS, as Fr. Valdecantos rushes to HELP HER.
Olivia falls into his arms-- words choked, begging--

OLIVIA
Prok yaw-thi! *

But the priest has no idea how to respond. And as he
watches... PUNCTURE WOUNDS appear on Olivia's forehead--

Then SPREAD. Forming a ring of blood around her head; an
invisible CROWN OF THORNS. Olivia SCREAMS--

OLIVIA
Prok yaw-thi a-law-haw! *

Olivia JERKS BACK. Falling to the GROUND.

And we're TIGHT ON OLIVIA as THE VOICES-- return. GETTING
LOUDER! DEAFENING! Running together until they're nothing
but a HIGH PITCHED WHINE--

Olivia clutches at her head-- arches her back-- opens her
mouth and SCREAMS AGAIN! Blood leaking from her ears.

But WE CAN'T HEAR IT. All we hear is that WHINE. Then--

Olivia COLLAPSES to the floor. The NOISE FADING--

ON FR. VALDECANTOS. The priest's eyes are wide. He takes a
step forward, staring down at--

OLIVIA. Arms akimbo. Eyes glassy. Blood POOLING AROUND
HER. AND OFF THIS VERY DISTURBING DEATH--

BLACKOUT.

END OF TEASER

ACT ONE

2

INT. ST. JEROME'S CHURCH - DAY (DAY 2)

2

The church is brighter and more welcoming during the day.

ANGLE ON TWO CLERICAL COLLARS as two PRIESTS walk down the center aisle.

WE SEE THEIR FEET MARCH past. Practical loafers.

ANGLE ON HANDS CLASPED together, one of them HOLDS A BIBLE.

We are BEHIND the priests as they make a straight line to FATHER VALDECANTOS standing by the altar.

SAM (O.S.)
Father Valdecantos?

The priest looks up, and we REVEAL--

SAM AND DEAN WINCHESTER, dressed as PRIESTS.

SAM
I'm Father Penn of the Dubuque
Archdiocese and this is--

DEAN
Father DeNiro.

The priest flashes a look-- odd-- Sam cuts in.

SAM
We're here about Olivia Sanchez. *

FR. VALDECANTOS
(going cold)
I'm not talking about that anymore.

He starts to turn away-- Dean GRABS HIS SHOULDER.

DEAN
Yeah? 'Cause you were super chatty
with the cops, the press. "Priest
Claims Demons Walk Among Us." Real
grabber of a headline.

FR. VALDECANTOS
I said--

DEAN
We heard. Don't care.

(CONTINUED)

There's an EDGE to his voice. Sam shoots Dean a look, but the priest just sighs-- giving in--

FR. VALDECANTOS

It doesn't matter. You'll think I'm lying-- like my bishop, like everyone-- but I knew Olivia. She was a good person, and--

(beat)

I watched her get flayed alive by some... invisible force, I-- that was the Devil's work.

He takes a beat-- collecting himself.

FR. VALDECANTOS

And I've been told the church doesn't want us talking like that anymore-- too old fashioned-- but... I know what I saw.

DEAN

You see any black smoke?

FR. VALDECANTOS

What?

SAM

Father, we don't think you're lying. We just want to ask a few questions.

FR. VALDECANTOS

(surprised by that)

I-- no. No smoke.

DEAN

What about sulfur? Smell any rotten eggs?

FR. VALDECANTOS

No.

SAM

And you told people she was speaking in tongues?

FR. VALDECANTOS

Yes. It sounded like Hebrew: *Prok yaw-thi a-law-haw*.

*
*

Sam shoots Dean a look--

(CONTINUED)

SAM

That's not Hebrew, it's Aramaic.

FR. VALDECANTOS

What kind of priests are you?

DEAN

The old fashioned kind.

He turns-- moving away-- Sam covers for Dean--

SAM

Thanks.

Then FOLLOWS DEAN. The priest watches... what was that?

ON OUR BOYS. Walking and talking.

DEAN

No sulfur means no demon, so... you think the padre's right? We looking at Lucifer here?

SAM

Little small time for him, but maybe a rogue angel?

As he speaks, Dean's eyes drift to A MOTHER and SON (10), she helps him use a WICK STICK to light a CANDLE. Sam notices--

SAM

Dean?

Dean looks back-- gathering himself.

DEAN

Sure, maybe. Let's make a call.

He walks ahead. OFF SAM-- WORRIED FOR HIS BROTHER--

EXT. COFFEE SHOP - DAY

Dean is in FED THREADS by the IMPALA, on his CELL PHONE. He listens to CASS for a beat, processing information, then--

DEAN

Wait-- wait-- you're serious?

(rubs his face)

Yeah, Cass, it is weird. It's beyond weird, it-- really?

(a beat)

Okay, thanks for the heads up.

(CONTINUED)

Dean ENDS THE CALL. He looks down at his phone, then decides to send a TEXT, we see his WORDS ON SCREEN in TEXT BUBBLES:

SUPER: Hi mom, just checking in.

WOOSH! The message sends. Dean waits. No response. It may be 15 seconds but in TEXT TIME this is an eternity...

Dean sends a SECOND TEXT:

SUPER: Is MOM still okay or weird? Should I call you Mary?

WOOSH! Dean IMMEDIATELY regrets sending that one.

DEAN

And now I'm a thirteen-year-old girl...

He looks up-- to see SAM approaching with two COFFEES, a TABLET COMPUTER tucked under one arm. He hands Dean a cup--

SAM

Cass have anything?

DEAN

Oh, yeah. Good news is there's nothing on angel radio, and Heaven's still on lockdown, so rogue angel's out.

SAM

And the bad news?

DEAN

Lucifer? Lord of Evil? Angel of Light? Now: Master of Butt Rock.
(off Sam)
He jumped into Vince Vincente.

SAM

The rock star?

DEAN

The douchebag. Dude used to roll with purple hair down to his ass, and a spiked codpiece.

SAM

It was the 80s.

DEAN

That's not-- wait, are you defending him?

(CONTINUED)

SAM

No.

(beat)

I mean, his third album was
kinda... not horrible.

ON DEAN. Can't fucking believe this.

DEAN

I hate you so, so much right now.

SAM

Anyway, he's... the Devil?

DEAN

He was always kinda the Devil but
yeah... now it's official.

SAM

So where is he?

DEAN

Apparently, Rowena blasted him to
the bottom of the friggin' ocean.

SAM

Why?

DEAN

I don't know, Sam, why are you in
love with Vince Vincente?

SAM

I'm not-- whatever.

(re: his tablet)

I looked up that Aramaic. "Prok
yaw-thi a-law-haw," means "Save me,
Oh God."

*
*
*

DEAN

Save me from what?

*

OFF SAM-- not sure-- we CUT TO--

INT. MASON CITY MORGUE - DAY

The DOOR OPENS, and the CHUBBY CORONER (CARL) walks in--
carrying a file. SAM and DEAN, in Fed Threads, right behind.
Carl nods to a SHEET COVERED BODY--

CARL

Body's right there, agents. I can--

(CONTINUED)

DEAN
We got it, Carl.

Dean grabs the file, guides him OUT THE DOOR--

CARL
O-- okay. But it's a weird'un. If
you need anything--

DEAN
We won't.

BANG! He SLAMS the door. Turns back-- Sam stares--

SAM
Little tough on Carl.

DEAN
He'll be fine.

Sam gives his brother a look, as Dean flips open the file--
moving to OLIVIA'S BODY.

SAM
Dean... are you alright?

DEAN
Peachy.

SAM
Because since mom left, you've been
a little... cranky.

DEAN
Cranky?

SAM
To the priest, and Carl, and on the
way here? You wouldn't even make a
pitstop.

DEAN
So your tiny bladder's my problem
now?

SAM
I'm just saying, maybe you're still
working through some things.

Dean cuts him off--

(CONTINUED)

DEAN

File says Olivia Sanchez's body has deep cuts on the back, like she got whipped, holes punched through her wrists and ankles, and pinprick wounds around the top of her skull.

(then)

What does that sound like to you?

SAM

Stigmata.

DEAN

Bingo. And it gets weirder.

SAM

How?

Dean passes Sam the file, Sam reads--

SAM

The autopsy found the victim's skull filled with a... goopy mush.

DEAN

That Carl, he really paints a picture. So what does all that?

SAM

(beat)

Yeah-- I've got nothing.

DEAN

Same.

(then)

So maybe we focus on the case, and cut the Dr. Phil crap, huh?

He turns-- moving for the door. OFF SAM--

INT. CPS BUILDING - BIG OFFICE - DAY

ANGLE ON A NAME PLACARD: OLIVIA SANCHEZ. A MAINTENANCE GUY slides the PLACARD OUT from its place near the door.

He turns away, walking past BETH ROBERTS (early 30s), walking with SAM and DEAN. She ushers them into the office. The place is filled with BOXES. Like someone's moving.

BETH

This is-- was Olivia's office.

(CONTINUED)

SAM

Was?

BETH

It's kinda... mine now.

ON DEAN. Logging that away. He nods to a white candle decorated with a FIVE POINTED STAR.

DEAN

So that's yours?

BETH

It's for positive energy. I'm a Wiccan.

DEAN

(shooting Sam a look)
Cool.

SAM

You knew Olivia well?

BETH

She was my boss. Is it true what they're saying? That she, you know, killed herself?

SAM

We're working on that. The day she died, was Olivia acting strange?

BETH

Not really, I mean-- she was having headaches, bad ones, like super migraines, but... we all knew she was working too hard.

SAM

What about... enemies?

ON BETH. Huh?

DEAN

Anyone with a grudge-- anyone have it out for her?

BETH

Oh, yeah.

(off the boys)

I mean-- Olivia was great, but this is Child Protective Services. We get threats all the time.

(CONTINUED)

SAM

From who?

BETH

Everyone. You don't make a lot of friends when sometimes what's best for a family is to split them up.

ON DEAN-- not liking the sound of that.

SAM

Can we see Olivia's case files?

Beth slides a MASSIVE STACK OF FILES across to him.

BETH

Knock yourself out.

EXT. CPS BUILDING - PARKING LOT - DAY

Dean walks briskly towards the Impala. Sam keeps up his pace, loaded down with FILES.

DEAN

That was easy.

SAM

What?

DEAN

Come on, Sam, Wicca'd Witch of the West?

(then)

Ms. Positive Energy wanted the big office, she did a little hoodoo and... bang.

He POPS THE TRUNK.

DEAN

So let's pop a witch-killing cap in her ass, and head home.

SAM

Except, we searched the church, and Olivia's place, no hexbags.

DEAN

So she covered her tracks.

SAM

Or maybe we aren't looking at a witch.

(MORE)

(CONTINUED)

SAM (CONT'D)

(off Dean)

Look, I'm not saying it's not Beth,
but we need proof. And if you're
right, I'll shoot her myself.

DEAN

Oh no, I'm definitely shooting her.

We leave the guys on edge as the IMPALA DOORS SLAM SHUT.

EXT. GROCER JOE'S MARKET STORE - LOADING BAY - NIGHT

RICKY (20s) listens to EARBUDS as he loads up GROCERY BOXES
into a late 90s GREEN SUV. The MUSIC is INDUSTRIAL METAL
(anything affordable that sounds like MINISTRY'S *STIGMATA*).

A beat, then-- BAM! Ricky feels a shard of INTENSE PAIN in
his temple and WINCES.

He shakes it off, disappears inside the market, then returns
with the last GROCERY BOX. Before Ricky can load it up--

We hear a FAMILIAR HIGH FREQUENCY WHINE. The ARAMAIC
WHISPERS!

WHAM! A WHIPLASH TEARS Ricky's SHIRT, and he FALLS TO THE
GROUND. FOOD SPILLS FROM THE BOX, we key in on APPLES
ROLLING...

ON RICKY. On the ground, BLOOD leaking from his ears.

RICKY

Prok yaw-thi a-law-haw!

*

The voices get LOUDER, as BLOOD starts to leak from Ricky's
ears. He SCREAMS (but, again, it's drowned out by the sound
of the VOICES)--

And we're ON THE APPLES, as a POOL OF BLOOD forms around them
(ala *Godfather 2*), the rising, deafening WHINE taking us to--

BLACKOUT.

END OF ACT ONE

ACT TWO

8 EXT. GROCER JOE'S MARKET STORE - LOADING BAY - DAY (DAY 3) 8

The place is a CRIME SCENE. A few COPS mill about, as CARL THE CORONER stands next to a GURNEY-- RICKY'S BODY on it, in a body bag.

DEAN faces Carl, we pick them up mid-conversation.

DEAN
...okay, thanks Carl.

Carl nods, wheeling the body away, as Dean turns--

To see SAM. Exiting. Our boys have an ASIDE.

SAM
Anything?

DEAN
Coroner says we're looking at stigmata with a side of scrambled brains, just like Olivia. You?

SAM
Maybe. The kid? He delivered groceries all over town.

DEAN
So?

SAM
So I checked his route against Olivia's case files, and got a match.

9 EXT. PARKING LOT / INT. IMPALA - DAY 9

Sam and Dean sit in the car with Beth on SPEAKER PHONE.

DEAN
Tell us about the Petersons.

INTERCUT:

10 INT. CPS BUILDING - BIG OFFICE - DAY 10

Beth has a SAGE BUNDLE, WAFTING smoke to cleanse the room.

BETH
They're... weird.

(CONTINUED)

DEAN

How weird?

BETH

All the way. That family--
they're, like, off the charts
religious. Old, Old Testament.
I'm talking no cars, no
electricity, no... nothing. Kids
are home schooled. Family like
that, we try to keep an eye on 'em,
but...

Her voice trails off-- bad memories-- Sam and Dean trade a
look--

SAM

Beth... did something happen?

BETH

Their oldest, Magda, died on the
farm a couple years ago. It was
pneumonia but the family wouldn't
let a doctor treat her. They said
whatever happened was *God's Will*.

Sam clenches his jaw-- hates that--

SAM

Right.
(then)
Thanks.

He HANGS UP, turns to Dean--

SAM

So?

DEAN

Creepy, off the grid, *Children of
the Corn* people? I'm in.

Dean REVS THE CAR TO LIFE and we CUT TO--

EXT. HIGHWAY - PETERSON FARM GATE - DAY

The Impala pulls up to a LOCKED cattle gate. Sporting a "No
Trespassing" sign. Sam and Dean exit-- survey the entrance.

DEAN

Guess we're walking.

12

EXT. PETERSON FARM - DIRT WALKWAY - DAY

12

An abandoned dirt driveway that leads up to the main house. Sam and Dean are wearing ties with sweaters, not suits.

As the guys walk they notice POWER LINE POLES have been chopped down; literally OFF THE GRID.

DEAN

When these folks cut the cord, they really cut the cord.

SAM

Yeah. No kidding.

DEAN

How fast you think a buggy goes? We're talking top speed?

But Sam's got something else on his mind.

SAM

Dean, about yesterday--

DEAN

Fine, next time you need to take a leak, I'll pull over.

SAM

I'm talking about you-- and mom.

ON DEAN. Really doesn't want to talk about this--

DEAN

What about her? She took some cash, a cellphone she doesn't answer, and bailed on us.

SAM

That's not-- think about what she's going through. After... everything-- mom just needs some space.

(then)

We've been there. We've both had times we needed to walk away.

DEAN

But we came back.

SAM

And you don't think she will?

(CONTINUED)

DEAN

I don't know, Sam. Mom-- she hates the way we were raised, she hates that we hunt, she--

(beat)

Maybe she starts walkin', and she doesn't stop. She's obviously got zero interest in keeping this family together.

SAM

Dean... sometimes family gets better with some time apart.

DEAN

Like who? The Mansons?

He turns-- moving away. OFF SAM--

EXT. PETERSON FARMHOUSE - DAY

SAM and DEAN approach a SIMPLE HOUSE. A BARN off to one side, next to a BUGGY. One of its wheels missing.

Our boys stop, taking it all in--

DEAN

Hello, Amish Paradise.

ABRAHAM (O.S.)

Can I help you?

Sam and Dean turn-- to see ABRAHAM PETERSON (40s), approaching. He's dressed plainly, not Amish, just Midwest farmer.

SAM

Abraham Peterson? I'm James Morrison, and this is my associate, Ray Manzarek.

(then)

We're your new case workers, from Child Protective Services.

Abraham clearly isn't happy to hear that, but he powers through. Forces a smile.

ABRAHAM

Pleasure to meet you.

He shakes Sam's hand then turns to Dean-- who's staring--

(CONTINUED)

ABRAHAM

Problem?

DEAN

Naw, just thought you'd be more--

ABRAHAM

Lemme guess: long beard?
Suspenders? Big hat?

DEAN

Pretty much.

Abraham chuckles this off in a good natured way.

ABRAHAM

We're not that kind of religious.

14

INT. PETERSON FARMHOUSE - LIVING ROOM - DAY

14

Simple, but quaint. NO ELECTRONICS, it is rustic, HAND MADE
and SECOND HAND. OFF THE GRID, but not the 18th Century.

Sam and Dean are opposite Abraham and GAIL PETERSON, (40s)
stern, a modest dress covers most of her body. *

SAM

We're here because your previous
case worker, Olivia Sanchez, passed
away. *

And that takes them both by surprise-- Gail SQUEEZES her
husband's hand for comfort, then they both do a SIGN OF THE
CROSS gesture on themselves. *

ABRAHAM

What happened to her?

DEAN

Not sure yet.

SAM

How often did she visit?

ABRAHAM

Every few months.

GAIL *

We liked her better than the other
one. That Beth.

Dean looks at Sam, *told you*.

(CONTINUED)

SAM

What was wrong with Beth?

GAIL

She hated us because of our faith.
Olivia Sanchez was a Papist, but at
least she believed in God.

(then, pointed)

Do you know God, gentlemen?

DEAN

Oh yeah, we're besties.

Gail frowns-- not sure how to take that-- then--

ELIJAH PETERSON, (17) with a humble demeanor, appears in the
doorway. He moves to Abraham and WHISPERS quietly.

ABRAHAM

Okay.

He turns to the boys--

ABRAHAM

I'm a little embarrassed to ask,
but you think one of you boys might
help me with something?

DEAN

(curious)

Sure. I got it.

He rises to EXIT. Leaving Gail and Sam alone.

EXT. HIGHWAY - PETERSON FARM GATE - DAY

AT THE IMPALA. WE HEAR the WHINE of a MOTORCYCLE in the
distance. As it nears, WE SEE the bike is British: NORTON.

WE NEVER SEE THE RIDER'S FACE but get impressions of a modern
ROGUE: A vintage inspired 3/4 helmet with a full tinted
visor, weathered riding boots, a BELSTAFF TRAILMASTER jacket.
It's a rugged Euro look, like Daniel Craig as Bond.

The Norton slows just long enough to case the Impala. He
REVS THE ENGINES then ZIPS OFF down the highway. *Who the
Hell is this?*

EXT. PETERSON FARM - DAY

AN OLD BUGGY. Dean and Abraham STRAIN to HOIST IT UP with a
make shift lever. Elijah centers a heavy WHEEL onto a spoke.

(CONTINUED)

ABRAHAM

(to Dean, re: the buggy)
...I guess she could hit ten miles
per hour, twelve if you really
pushed the horses--

ELIJAH

It's in.

The lever comes down-- THE WHEEL POPS OFF. Elijah SMACKS HIS
TEETH, mad at himself.

ABRAHAM

It's all right son, take a
breather, we'll do it again.

(to Dean)

It's a pain in my backside when one
of these things breaks.

DEAN

I'm feeling your pain. What do you
do when no one is around to help?

ELIJAH

(joking)

Pray harder.

ABRAHAM

I'm not good with my hands, I was a
computer programmer 'til about five
years ago, half the time I don't
know what I'm doing.

DEAN

Then why move to the middle of
nowhere?

ABRAHAM

The world out there? It's all
distractions, consumerism,
corporations. And the people-- if
they're not shopping, or stuffing
their face, they're sitting in
front of some screen, watching fake
people do fake things, while the
real world just gets more and more
screwed up.

(then)

Gail and I, we didn't want that for
our kids, so... here we are.
Sweating our butts off.

*

He flashes a good natured smile--

(CONTINUED)

ABRAHAM

The things you do for family.

ON DEAN. That hits home.

ABRAHAM

All right, let's get this wheel on.
On three: one, two, three--

Dean and Abraham HOIST THE BUGGY again, this time Elijah squares the wheel on the right spot. The lever comes down.

Abraham hands A MALLET to Dean who WHACKS the holding pin in place. All three share a sense of accomplishment.

INT. PETERSON FARMHOUSE - LIVING ROOM - DAY

SAM inspects the room-- finds a PHOTOGRAPH OF THE PETERSONS. Younger. Dressed in yuppie chic. Elijah is 12, and there's a 13-year-old Magda.

Sam raises the picture-- eyes on Magda. Sam FROWNS-- and a THROAT CLEARS behind him. Sam turns--

To see Gail. Holding a glass of LEMONADE. *

GAIL *

We're out of coffee, hope
lemonade's all right.

SAM

Great, thanks.
(re: the picture)
Happy family.

GAIL *

No, they weren't.

She takes the picture from him. Taps Abraham.

GAIL *

The father was working eighty hours
a week to barely pay the mortgage.
His blood pressure was off the
charts, and what little time he did
spend at home, he spent in a bottle.

(re: Magda and Elijah)

The children were on four different
kinds of "behavior enhancing"
drugs, and barely spoke. Could
text up a storm though.

(then)

(MORE)

(CONTINUED)

GAIL (CONT'D)

And the mother, she was the worst--
she was so pill'd up she could
barely think straight.

She looks to Sam--

SAM

So what happened?

GAIL

God showed them a better way.

(then)

I was in a car accident-- almost
died.

She lifts her dress-- a NASTY SCAR runs up her leg--

GAIL

Half the nerves in my lower body
are damaged. I've had multiple
surgeries, but no one could stop
the pain.

(then)

The best they could do was give me
drugs, which helped... for awhile.
But the more I took, the more I
needed, and when I didn't get them.
It was like my whole body was
eating itself from the inside out.

She looks to Sam-- a true believer--

GAIL

And then, one night, when things
were at their worst... I was lying
in a puddle of my own sick, and I
heard a voice--

(beat)

The voice of God. He said "Go,
live a life of simplicity and
humility, and all your pain will be
taken away."

SAM

Are you still in pain?

GAIL

I get by, through His grace.

Sam absorbs that, then--

SAM

What can you tell me about Ricky Copeland?

GAIL

The delivery boy? He comes by once a week, brings us things we can't make ourselves.

(then)

Why?

SAM

He's dead too.

That brings Gail up short.

GAIL

I see.

SAM

You see? That's it?

GAIL

God has a plan for us all.

SAM

(on edge)

Yeah, he really doesn't.

Gail snorts-- starts to turn away--

SAM

And what happened to your daughter, Magda, that was God's plan too?

ON GAIL. That's not an easy subject for her.

GAIL

Yes.

SAM

Because she didn't have to die. She was sick, if you'd taken her to a doctor--

GAIL

God--

SAM

God doesn't care what kind of life you live. Trust me.

(then)

(MORE)

(CONTINUED)

SAM (CONT'D)

And God didn't kill your daughter,
you did.

And that hits Gail like a punch. WIDEN-- to see DEAN,
ABRAHAM and ELIJAH standing in the doorway. A beat, then--

ABRAHAM

Think you boys should go.

EXT. HIGHWAY - PETERSON FARM GATE - DAY

At the Impala, the trunk OPENS to Sam and Dean in street
wear. They toss their Nice Guy clothes into the trunk.

DEAN

We clear on what we gotta do?

SAM

Definitely.

Seemingly on the same page, they both reach into the TRUNK.
But Sam grabs an EMF READER, and Dean grabs a GUN. Hold up--

DEAN

What's that for?

SAM

To track down Magda's ghost.
What's--

DEAN

(re: the gun)
For Beth. The witch.

SAM

This isn't a witch.

DEAN

Well it's not a ghost.

SAM

Those people let their daughter
die. She's angry, she wants
revenge.

DEAN

Then why are they still alive? And
how's she bouncing around town?
Ghosts are tied to one place.

SAM

Or a thing. Or a person. It could
be ghost possession.

(CONTINUED)

DEAN
You're reaching.

SAM
And you're not? Beth didn't even know the delivery boy.

DEAN
Maybe, maybe not. Gonna find out.

SAM
Dean-- you didn't spend time alone with that woman, she's disturbed.

DEAN
Okay, yeah-- the family's weird, but they're good people. Hell, we're weird too.
(then)
Beth wanted the fancy job, and she killed to get it.

Sam shakes his head--

SAM
You're wrong.

DEAN
Look, you got your idea-- I got mine. You wanna stick here and scan the farm for EMF, go ahead.
(then)
But I'm on Beth.

SAM
Fine, we'll see who's right.

DEAN
Exactly, we'll see I'm right.

He MOVES OFF. And OFF SAM--

19 EXT. PETERSON FARMHOUSE - DAY

19

Gail stands in the OPEN DOORWAY and watches Abraham and Elijah WORKING in the field. *

For a brief moment it is idyllic, but then.... A DARK EXPRESSION comes across Gail's face, she turns to-- *

20 INT. PETERSON FARMHOUSE - DAY

20

Gail ENTERS with purpose and BLOWS BY FRAME. *

(CONTINUED)

ANGLE ON FAMILY PHOTO from before. Next to this, a more recent PHOTO OF MAGDA; older, like the one on file.

DEEP in the BG, Gail moves around, OPENS a closet. We aren't sure what she's up to. Instead-- *

WE PULL OUT and do a SLOW CRAWL through a HALLWAY. We begin to hear MUFFLED SINGING... a very melancholy and EERIE sound.

GIRL (V.O.)

*I've got the joy, joy, joy, joy,
down in my heart. Where? Down in
my heart. Where? Down in my heart.*

We come to a LOCKED ROOM.

Two large, rusty METAL RAIL SPIKES form a LARGE FREESTANDING CROSS, adorned with BARBWIRE; homemade religious folk art.

GIRL

*And if the Devil doesn't like it he
can sit on a tack. Ouch. Sit on a
tack. Ouch. Sit on a tack.*

Beneath matted hair, we discover A GIRL rocking back and forth with BRUISED LEGS. SCARS crisscrossing her back. She is CHAINED to the floor...

GIRL

And I'm so happy, so very happy--

The girl PAUSES... she is not happy at all. She looks up--

WE SEE her face, the face of MAGDA PETERSON. ALIVE!

BLACKOUT.

END OF ACT TWO

ACT THREE

22

INT. PETERSON FARMHOUSE - MAGDA'S CELL - DAY

22

We are back with Magda in her unpleasant space. Singing--

MAGDA

I've got the joy, joy, joy, joy--

FOOTSTEPS approach the door and Magda STOPS COLD. She begins to SHAKE with EACH STEP that gets CLOSER.

She looks at the door IN FEAR as the FOOTSTEPS STOP. Magda SCURRIES to a corner. CLUNK. CHINK. A LOCK IS TURNED--

Gail ENTERS, carrying a WOODEN SWITCH. *

GAIL *

What did you do?!

ON MAGDA. Terrified. She has no idea how to answer that--

MAGDA

Nothing-- nothing.

GAIL *

Liar. That woman-- that boy-- you killed them.

MAGDA

(shocked)

What-- no--

SLAP! Gail SMACKS Magda right across the face-- not yelling, but matter of fact, menacing all the same. *

GAIL *

I've tried to keep the Devil locked away, but you let him out. You-- *

(then) *

We told folks you were dead so they'd stop asking questions, but you still couldn't let it rest. *

And now... *

Gail hands the homemade SWITCH to Magda. Magda remains quiet. *

GAIL *

The Devil is doing his work through you. *

(then) *

Confess your sins. Pray. *

(MORE) *

(CONTINUED)

22

GAIL (CONT'D)
(with an edge) *
Pray for forgiveness. *

And Magda, tears in her eyes, starts to say a PRAYER. *

MAGDA (IN ARAMAIC)
Prok yaw-thi a-law-haw a-rum may- *
yaw mto 'ad naf-shaw. *

(NOTE: SEE APPENDIX A FOR ADDITIONAL MAGDA DIALOGUE)

WHACK! With each line Magda says, she LASHES HER OWN BACK *
again and again. Magda takes her punishment with SOBS. *

Through a window, covered with a MESH SCREEN we see outside:
Elijah WATCHES the abuse, upset by his mother's actions.

23 EXT. GAS STATION - DAY 23

Dean, still in casual clothes, fuels up the IMPALA. The *
pump's MUSAK is upbeat.

IN THE BG: THE NORTON MOTORCYCLE slowly rides by the
station. A TINTED VISOR still covers the Rogue's face; but
we can tell, under that visor, he is LOOKING AT DEAN.

Who DOESN'T NOTICE. He checks his PHONE... NO TEXTS. Dean
finishes fueling, racks the nozzle--

Then REVS the Impala to life. Speeding out of the station,
and PAST THE MAN... who watches him go.

24 INT. PETERSON FARM - BARN - DAY 24

SAM, in Hunter gear, steps in, scanning with the EMF READER,
gets ZERO hits. He SHUTS IT OFF, slightly defeated. There's
a noise OUTSIDE, and Sam looks up to see--

ABRAHAM. Walking toward the barn. Sam ducks into one of the
HORSE STALLS. Hiding.

Abraham enters, carrying TWO BUCKETS OF FEED. He moves to a
stall, dumping one of the buckets into a trough (or hanging
it up for the horse, whatever works).

ON SAM. Hearing a HUFF from the back of his stall. He goes
rigid as... A HORSE emerges from the darkness. Moving to be
fed. Sam presses himself back-- shit--

AS ELIJAH ENTERS. Downcast. Abraham notices his son--

ABRAHAM
Elijah? What's wrong?

(CONTINUED)

ELIJAH
Mom's with Magda.

ON ABRAHAM. Knows what that means.

ABRAHAM
Your mother's doing God's work.

ELIJAH
(a frown)
She's hurting her.

Abraham flashes a pained look-- picks up the second bucket. Moving toward the STALL SAM'S IN. Tension rising--

ABRAHAM
Son... the Devil's a deceiver.
Don't let him sow doubt in you.
(then)
If anyone found out about Magda,
they'd come for her.

As he speaks-- keeping his eyes on his son-- Abraham reaches into the STALL SAM'S IN-- and SAM HOLDS HIS BREATH, as Abe feeds the horse. A near miss.

Abraham turns back to Elijah--

ABRAHAM
And if that happened... I love your
sister, but you know what she can
do.

Elijah nods, reluctantly-- he does...

ABRAHAM
Magda... Magda's our cross to bear.

The two men EXIT. And we FAVOR SAM-- processing that.

He DUCKS around the (feeding) horse, out of the stall, and raises his CELLPHONE--

"NO SIGNAL" OFF SAM-- shit...

BETH sits behind her desk, wading through a STACK OF FILES. Making notes. It's tedious, boring work. Beth pauses, rubs her eyes--

DEAN (O.S.)
Working late.

(CONTINUED)

Beth lets out a little "eep!" and looks up--

To see DEAN, standing in the doorway. Hand behind his back.

BETH

Sorry, agent-- you surprised me.

DEAN

No worries.

He takes a step forward, and we see-- Dean's got the .45 BEHIND HIS BACK. Beth watches-- uneasy.

BETH

Can I... help you?

DEAN

How you liking the new gig?

BETH

(matter of fact)

Oh, I hate it.

And that gives Dean pause--

DEAN

What?

BETH

Yeah, you make more, but you work more. And-- if somebody screws up, that's on you. If somebody blows a deadline, that's on you. If somebody's photocopying their ass in the breakroom, you have to adult, and act all mad, even though it's kind of hilarious.

(then)

Being the boss sucks. I don't know how Olivia did it.

DEAN

But you wanted this job.

BETH

Uh, no.

(then)

Look, I handed in my notice a week ago, but then Olivia died, and they asked me to stay on for a month to "manage the transition," whatever that means.

(MORE)

(CONTINUED)

BETH (CONT'D)

(then)

Nobody wants this job.

ON DEAN. Was not expecting that.

DEAN

Oh.

As he speaks, Dean tucks the gun into his belt.

BETH

So... why are you here?

ON DEAN. Not sure how to answer that...

DEAN

Uhhh...

AT THE WINDOW Sam quietly approaches the same spot we saw Elijah before. He presses himself close to the SCREEN MESH so he can see inside. HE HEARS Gail speaking Aramaic. *

Sam is horrified by what he sees...

(NOTE: SEE APPENDIX B FOR ADDITIONAL GAIL DIALOGUE.) *

GAIL (IN ARAMAIC) *

'A-ni yaw-thi a-do-nay a-rum tawv
chis-dawch. *

Magda cries softly, she grips the SWITCH. Blood oozes from fresh WHIP MARKS that mirror the CUTS from the two stigmata victims. Gail PACES, READING from her prayer book. *

ON SAM, as-- BZZT! His phone chimes. He fumbles for it-- one bar-- "Dean".

ON GAIL. She LOOKS UP-- *

BUT SAM IS GONE. Moving away from the house-- phone to his ear--

SAM

Dean?

DEAN is on the other end of the line. It's a BAD CONNECTION. Sam's voice static'ing in and out. INTERCUT THEM--

DEAN

Beth's not a witch. You were right
about the ghost thing.

SAM

No-- Magda's alive.

But the last word ("alive") gets eaten by static.

DEAN

What?

ON SAM. As-- CHOCK! A SHOTGUN RACK comes from BEHIND SAM.
Sam turns to find Elijah with both barrels aimed right at
him!

ELIJAH

Don't move.

Sam raises his hands-- Dean's voice ECHOING FROM THE PHONE--

DEAN (O.S.)

Sam? Sammy?

SAM

(to Elijah)

I can help your sister.

ON ELIJAH. Hesitating. Then--

BAM! A piece of LUMBER slams into the back of Sam's head,
and he goes down hard. REVEAL--

ABRAHAM. Standing behind.

OFF SAM UNCONSCIOUS in the dirt...

BLACKOUT.

END OF ACT THREE

ACT FOUR

28

INT. PETERSON FARMHOUSE - MAGDA'S CELL - NIGHT

28

Sam wakes up on a filthy hard wood floor, lying on his side-- hands tied behind his back. Dazed.

MAGDA (O.S.)

*Joshua fought the battle of
Jericho, and the walls came
tumbling down.*

Sam blinks-- gathering himself-- and sees MAGDA. Still chained.

MAGDA

*You may talk about your men of
Gideon--*

SAM

Magda?

The girl STOPS SINGING. Goes quiet. Won't look at Sam.

SAM

Magda Peterson.

MAGDA

That's not my name.

She turns to him-- beat, bloody, vulnerable.

MAGDA

I'm not Magda, I'm the Devil.

ON SAM. Feeling for this poor, tortured girl.

SAM

You're really not. I'd know.

Magda shakes her head--

MAGDA

He's inside me-- I can hear him
whispering.

(then)

He lets me hear what people are
thinking, he... lets me do things.

ON SAM. This doesn't sound like the Devil to him, it sounds like MAGDA IS PSYCHIC.

(CONTINUED)

28

CONTINUED:

SAM

What kind of things?

ON MAGDA. Looks away--

SAM

Magda, I'm here-- I want to help you. Show me. Please.

Magda turns back-- eyes locking on the MAKE-SHIFT CROSS. She closes her eyes--

And the OBJECT SHAKES-- THEN RISES OFF THE GROUND. OFF SAM-- whoa...

29

INT. IMPALA - ROLLING - NIGHT (PMP)

29

Speeding down the highway towards the Peterson Farm, Dean dials Sam's phone (again), after a FEW RINGS it goes to VM.

SAM (O.S.)

This is Sam, leave a--

Dean HANGS UP-- dials again--

30

INT. PETERSON FARMHOUSE - KITCHEN/DINING AREA - NIGHT

30

BUZZ. BUZZ. Sam's confiscated phone BUZZES on the dining table. Abraham and Gail watch it ring.

*

*

GAIL

They'll come for us-- our children.

(turning to Abraham)

We need to leave tonight. As a family.

31

INT. PETERSON FARMHOUSE - MAGDA'S CELL - NIGHT

31

SAM and MAGDA. The cross is back on the ground.

SAM

Magda, you're not the Devil. You're psychic.

ON MAGDA. Processing that.

SAM

And there are other people out there like you, like... me.

(off Magda)

I had powers too. I'd get these visions-- I could move things with my mind sometimes.

(CONTINUED)

And that gets Magda's attention.

MAGDA

You can do that?

SAM

Not anymore, but... it didn't make me the Devil. It's just who I was.

MAGDA

Then you were evil.

(beat, softer)

Mother says I'm evil, because I hurt people, I...

SAM

Magda... who did you hurt?

ON MAGDA.

MAGDA

I... I didn't mean to, I...

As she speaks, we CUT TO--

32 INT. PETERSON FARMHOUSE - MAGDA'S CELL - DAY (FLASHBACK) 32

MINUS ON SCREEN SOUND: Magda looks out her window and sees Olivia approach the house, Gail is out greeting her. *

MAGDA (V.O.)

She was pretty, and always smiled, and I thought she could... help me.

33 INT. PETERSON FARMHOUSE - MAGDA'S CELL - NIGHT 33

BACK TO MAGDA.

MAGDA

I couldn't talk to her, but I could hear her thoughts, and I thought maybe I could make her hear mine.

(then)

So I prayed, and I reached out to her...

CUT TO--

34 INT. PETERSON FARMHOUSE - MAGDA'S CELL - DAY (FLASHBACK) 34

MAGDA. On her knees. Praying. The SWITCH in her hands. She stares up at the RUSTIC BARBWIRE CROSS. *

*

(CONTINUED)

34

MAGDA

Prok yaw-thi a-law-haw... *

35

INT. PETERSON FARMHOUSE - MAGDA'S CELL - NIGHT 35

BACK TO THE PRESENT.

MAGDA

...but she never came. Then I
tried again, with the delivery
boy...

(beat)

Mother says I killed them.

SAM

That wasn't your fault.

(off Magda)

Magda... it's scary-- I know it's
scary. But you're not the Devil--
you're not evil. You have a gift,
and you can learn how to control
it. You-- you never have to hurt
anyone ever again.

ON MAGDA. Looking to Sam-- so wanting to believe him...

CREEEEEK. The DOOR OPENS slightly. Elijah peeks in. Abraham
appears behind Elijah with the shotgun.

ELIJAH

Time for supper.

36

INT. PETERSON FARMHOUSE - KITCHEN/DINING AREA - NIGHT 36

SAM enters, ABRAHAM-- holding his SHOTGUN-- right behind.
ELIJAH follows, helping MAGDA, who's still hurting from her
"atonement" earlier.

Abraham pulls out a chair--

ABRAHAM

Sit.

And Sam does. The gun still on him. Elijah and Magda take
their seats, as--

GAIL emerges. Carrying a bowl of STEW. *

GAIL *

Hope everyone's hungry.

As Abraham TIES SAM'S HANDS BEHIND HIS BACK-- Gail moves
around the table. Ladling out stew. Slop-- slop-- *

(CONTINUED)

Sam looks to Magda, who's NERVOUS. SCARED. Then to Abraham, who takes a seat across from him.

SAM
Abraham, your daughter needs help.

ABRAHAM
What do you think we've been doing all these years.

ON SAM. Surprised by that reaction. Gail chimes in-- *

GAIL *
You talk about knowing God, well we know the Devil. We've been wrestling with her for years. Do you have any idea what she's done?

SAM
Those people-- that wasn't her fault--

GAIL *
You think they're the first?

And that shuts Sam up. Gail turns to Magda-- *

GAIL *
Tell him.
(no response)
Tell him.

ON MAGDA. A beat, then-- broken--

MAGDA
It was before we came here, I wanted a new phone, but mom wouldn't buy it for me, and I got so mad, I...

Her voice trails off.

GAIL *
We were driving home, and she screamed at me to pull over.
(then)
And I felt the Devil at my hands-- I yanked that wheel right into oncoming traffic.

Gail raises her dress-- showing off her SCAR-- *

(CONTINUED)

GAIL

She did this to me. She's taken lives.

(then)

Don't you understand? In keeping her here, we're protecting you.

SAM

By beating the Hell out of her?

GAIL

Pain purges sin.

SAM

You're wrong.

But Gail just flashes a TIGHT SMILE-- done talking. She turns to Abraham.

GAIL

It's time.

She moves to stand near Abraham and TAKES HIS HAND. Abraham bows his head and RAISES HIS ARMS to SAY GRACE.

ABRAHAM

We thank you for these bountiful gifts, may they nourish our body and soul. And look after each one of us, now and unto our dying day.

THE PETERSON FAMILY

Amen.

Abraham digs in-- smiles with delicious gratitude: Mmmm...

GAIL

Come on, everyone. Dig in. Elijah?

Elijah nods, reaching for his spoon--

Abraham starts to CHOKE! Eyes bulging-- Elijah stands-- worried--

ELIJAH

Dad!

But Gail puts a hand on his shoulder--

GAIL

Ssh.

(CONTINUED)

And ABRAHAM starts to FOAM AT THE MOUTH. Arching his head back-- clawing at his throat-- then--

WHAM! He collapses to the table-- eyes glassy. DEAD.

We shift to ANOTHER POV. BEHIND GAIL. From the kitchen, showing an old, dirty GALLON OF PESTICIDE. Skull and bones "Poison" symbol. Sitting right by the stove. *

SAM
(to Gail)
What did you do? *

But Gail ignores that-- turns to-- Elijah. *

GAIL
Eat, dear. *

ON ELIJAH AND MAGDA. Side-by-side. Eyes wide-- *

ELIJAH
I-- *

GAIL
This is how we stay together.
We'll enter Heaven as a family. *

MAGDA
(scared)
Mom--

But Gail focuses on Elijah. Who still holds his spoon-- *

GAIL
Elijah, I'm your mother-- this is
God's plan, now honor me and eat
your soup. *

SAM
(to Elijah)
Don't--

And for the first time, GAIL YELLS-- *

GAIL
EAT! *

ELIJAH, terrified, starts to lift the spoon to his mouth--

SAM
Elijah!

But he's not listening-- the spoon's almost there--

(CONTINUED)

MAGDA

No!

THE SOUP SPOON FLIES FROM ELIJAH'S HAND. Gail reacts-- *

GAIL *

Devil--

Magda leaps to her feet-- THE SOUP BOWLS FLY across the room and SLAM into a wall.

Sam kicks back-- chair hitting the floor and SPLINTERING. Allowing him to PULL HIS HANDS FREE-- Sam's up just in time to see--

Gail grab a LARGE KNIFE and LUNGE FORWARD! Trying to KILL MAGDA-- *

But Elijah jumps forward-- putting himself between his mother and his sister--

And GAIL STABS ELIJAH! It is a horrific turn of events, Gail's eyes go wide, and Magda SCREAMS-- *

Elijah's body FALLS TO THE FLOOR-- and Magda wheels on her mother-- full of RAGE--

MAGDA

I'm not the Devil-- you are!

And GAIL GOES RIGID. Then-- her hand starts to raise-- turning the knife toward her chest. *

ON MAGDA. Laser focused-- controlling her mother. Gail puts the tip of the knife to her chest. Drawing blood... *

SAM

Magda! Stop!

Magda turns to Sam--

SAM

You don't have to do this-- you can take control. No one else has to die.

ON MAGDA. A long beat, then... GAIL DROPS THE KNIFE-- It's OVER. *

BLACKOUT.

END OF ACT FOUR

ACT FIVE

37

EXT. PETERSON FARMHOUSE - DAY (DAY 4)

37

SAM and DEAN stand outside. A couple of POLICE CARS parked nearby-- an AMBULANCE.

DEAN

Sorry I missed all the... psycho.

Sam nods, still reeling from what happened.

Dean looks to MAGDA. Standing near the ambulance, with BETH, and sporting some fresh bandages.

DEAN

You think she's gonna be okay?

SAM

I don't know.

DEAN

And I thought our family was screwed up...

ON MAGDA AND BETH. As Sam and Dean approach--

SAM

Magda?
(she turns)
How you feeling?

Before she can answer-- two POLICE OFFICERS haul Gail out of the house in HANDCUFFS. Gail RANTS--

GAIL

She is the Devil! The Devil is among us! She must be cleansed!

Magda watches-- Gail's words cutting into her. She reaches out-- taking Sam's hand. For strength.

When Gail's gone. Beth steps up.

BETH

Magda has an aunt in California, she's agreed to take her in. She's got a ranch-- lot of wide open country.

DEAN

Good. Sometimes, to figure things out... a person needs their space.

(CONTINUED)

Sam shoots Dean a look-- he's talking as much about Mary as he is Magda. A beat, then-- Beth turns to Dean--

BETH
Agent, can I talk to you?

DEAN
Uh... sure.

They MOVE AWAY. Leaving Sam and Magda alone.

SAM
Magda, you can do this. Just remember, this... power? You control it, it doesn't control you.

MAGDA
I know.
(then; a joke)
Maybe I'll be a superhero.

SAM
You would look awesome in a cape.

The two trade smiles, then--

SAM
And if you need anything-- anything-- you call me, and I'm there. Okay?

Magda nods-- then pulls Sam close-- HUGGING HIM. And Sam hugs her back. And off that emotional moment-- CUT TO--

SAM and DEAN move for the car--

SAM
What did Beth want?

DEAN
Gave me her number.

SAM
She-- you were going to kill her.

DEAN
I know, it's weird.
(then)
Kinda hot.

Sam shakes his head-- then--

SAM

Did you mean what you said, about people needing space?

DEAN

Look, you were right okay? This thing with mom, all of it-- I mean we had her back, then she left and... I hate it, but I get it.

(then)

Sometimes you gotta do what's right for you. And yeah, okay, I'm still working through some crap, but... I'll try and be less of a dick about it.

SAM

Deal.

He climbs in the car-- and Dean's phone BLOOPS with a new TEXT message. Dean checks it:

SUPER: Hey Dean, phone died, didn't have a charger. Things are good.

Dean tries to cover how excited he is when-- BLOOP.

A second TEXT arrives:

SUPER: I'll always be MOM. Tell Sam I love you boys.

Dean BEAMS. Sam can tell he's gotten some kind of good news.

SAM

What is it?

DEAN

Nothing.

And with that brief moment of brotherly bonding, and a small victory for Dean-- he climbs into the Impala-- speeding away. Dean with a big, little boy smile on his face--

FADE TO BLACK--

EXT. REST STOP - NIGHT

FADE UP ON-- A BUS ("SANTA CRUZ" on the headliner), pulling INTO FRAME. A small REST STOP, along the interstate.

SUPER: GREEN RIVER, UT

(CONTINUED)

CONTINUED:

PSSHT. HISS. The DOORS OPEN, and a few PASSENGERS start to file out, as the DRIVER CALLS OUT--

DRIVER

Bathrooms on the right, soda machines on the left. You got twenty minutes, then it's on to Cali.

MAGDA is the last to step off, she moves away from the bus--

Walking past THE NORTON MOTORCYCLE. We track Magda, as a FIGURE falls in a few feet behind her-- our ROGUE.

We STAY ON HIS BACK, as he removes the SIGNATURE HELMET, revealing black, slicked back hair.

Magda steps into the WOMEN'S BATHROOM-- and the ROGUE FOLLOWS. A beat later--

MAGDA SCREAMS-- she is quickly HUSHED-- PFFT! A SILENCER SHOT-- PFFT. PFFT. TWO FOLLOW UP SHOTS right after. MUZZLE FLASHES behind the door.

We PUSH IN ON THE DOOR-- and it swings open, the Rogue stepping into frame... but we can only see the bottom half of his body. And behind him we glimpse--

MAGDA'S DEAD BODY. Face down. Blood pooling around her.

ON THE ROGUE (WE NEVER SEE HIS FACE), as he moves way-- pulling a CELLPHONE from his pocket--

And we clock a FAMILIAR TEMPLAR CROSS TATTOO on the back of his hand. And we realize-- THIS IS MR. KETCH!

Ketch lifts the phone out of frame-- we hear a NUMBER DIAL-- a POSH GENTLEMAN ANSWERS--

POSH (O.S.)

What's your status?

ROGUE

I've cleaned up the Winchester's mess. As suspected, they couldn't finish the job.

POSH (V.O.)

Very well, thank you Mr. Ketch.

BLACKOUT.

TO BE CONTINUED...

APPENDIX A

Excerpt from: New International Version Bible, Psalm 69*

*NOTE: This dialogue is to be translated to PHONETIC ARAMAIC.

MAGDA

prok yaw-thi a-law-haw a-rum may-
 yaw mto 'ad naf-shaw. tma-'ith ba-
 ma-'a-ma-ke syawn w-leth a-thar
 lma'kum. ma-tith ba-may-yaw 'a-mi-
 ki nah-rin mach-zrin 'alay. ish-
 thal-hith bmik-ri ith-char-char 'in-
 ki. klo 'e-nay min l-or-chaw la-
 law-hi. sa-gi-'awn min s'a-rawn
 dre-shi sawn-ay ma-gawn. thki-fu
 ma-ki-ne-tay 'al ma-gawn thawv-'e
 lga-maw-raw yaw-thi. dlaw a-na-
 sith a-sha-lem. ath a-law-haw yda'-
 thaw ltaf-shu-thi wsur-chaw-ni min
 kdaw-mawch law ith-ksi-u.

[Save me, O God, for the waters
 have come up to my neck. I sink in
 the miry depths, where there is no
 foothold. I have come into the
 deep waters; the floods engulf me.
 I am worn out calling for help; my
 throat is parched. My eyes fail,
 looking for my God. Those who hate
 me without reason outnumber the
 hairs of my head; many are my
 enemies without cause, those who
 seek to destroy me. I am forced to
 restore what I did not steal. You,
 God, know my folly; my guilt is not
 hidden from you.]

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