

SUPERNATURAL

Episode #1209

"First Blood"

Written by

Andrew Dabb

Directed by

Robert Singer

EXECUTIVE PRODUCERS

Robert Singer

Andrew Dabb

Phil Sgriccia

Brad Buckner

Eugenie Ross-Leming

PRODUCERS

Eric Kripke

Jim Michaels

Robert Berens

Meredith Glynn

T13.19959

PRODUCTION DRAFT

09/06/16

©2016 Warner Bros. Entertainment Inc.

This script is the property of Warner Bros. Entertainment Inc. No portion of this script may be performed, reproduced or used by any means, or disclosed to, quoted or published in any medium without the prior written consent of Warner Bros. Entertainment Inc.

REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	09/06/16	

CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

ALICIA BANES
BILLIE
CASTIEL
CROWLEY
MARY WINCHESTER
MICK DAVIES
RICK SANCHEZ
MR. KETCH

DANNY
GUARD
NEWSCASTER
RAYMOND CAMP
SOLDIER / NORTON
WALLY

JARED PADALECKI
JENSEN ACKLES

LISA BERRY
MISHA COLLINS
MARK A. SHEPPARD
SAMANTHA SMITH
ADAM FERGUS

DAVID HAYDN-JONES

LOCATION REPORTINT.

INT. DINER - DAY (DAY 1)	P.1
INT. PRISONER TRANSPORT - DAY	P.2
INT. OFFICE - DAY	P.2
INT. HALLWAY - DAY	P.4
INT. OFFICE - DAY	P.4
INT. DEAN'S CELL - NIGHT	P.5
INT. SAM'S CELL - NIGHT	P.5
INT. MOTEL ROOM - DAY (DAY 2)	P.7
INT. MOTEL ROOM - DAY	P.9
INT. MEN OF LETTERS - DAY	P.9
INT. DEAN'S CELL - DAY	P.10
INT. SAM'S CELL - DAY	P.10
INT. BAR - DAY	P.11
INT. MEN OF LETTERS - DAY	P.12
INT. MEN OF LETTERS - DEAN'S ROOM - DAY	P.12
INT. BAR - DAY	P.13
INT. DEAN'S CELL - NIGHT	P.13
INT. SAM'S CELL - NIGHT	P.13
INT. MARY'S CAR - NIGHT (PMP)	P.13
INT. DEAN'S CELL - DAY (DAY 3)	P.13
INT. SAM'S CELL - DAY	P.14
INT. SAM'S CELL - NIGHT	P.14
INT. DEAN'S CELL - NIGHT	P.14
INT. BAR - NIGHT (DAY 4)	P.14
INT. SAM'S CELL - DAY (DAY 5)	P.16
INT. HALLWAY - DAY	P.17
INT. DEAN'S CELL - DAY	P.17
INT. MEN OF LETTERS - DAY	P.18
INT. MORGUE - DAY	P.18
INT. MEN OF LETTERS - DAY	P.21
INT. MEN OF LETTERS - DAY	P.22
INT. MEN OF LETTERS - DAY	P.22
INT. MARY'S CAR - DAY	P.24
INT. MORGUE - DAY	P.24
INT./EXT. MARY'S CAR - DAY	P.26
INT. CABIN - NIGHT	P.33
INT. CABIN - NIGHT	P.33
INT. CABIN - NIGHT	P.34
INT. CABIN - NIGHT	P.34
INT. CABIN - NIGHT	P.35
INT. MARY'S CAR - NIGHT (PMP)	P.38

INT. DEAN'S CELL - NIGHT (FLASHBACK)	P.39
INT. DEAN'S CELL - NIGHT (FLASHBACK)	P.40
INT. SAM'S CELL - NIGHT (FLASHBACK)	P.40
INT. MOTEL ROOM - DAY (DAY 6)	P.42
INT. OFFICE - DAY	P.42
INT. MOTEL - DAY	P.42
INT. DINER - DAY (DAY 7)	P.43

EXT.

EXT. PLAINS MOTEL - DAY	P.1
EXT. ROAD - DAY	P.1
EXT. ROAD - DAY	P.2
EXT. TRUCK STOP - DAY (FLASHBACK)	P.7
EXT. ROADSIDE - NIGHT	P.13
EXT. MARY'S CAR - DAY	P.14
EXT. HOUSE - NIGHT	P.14
EXT. DILAPIDATED HOUSE - DAY	P.18
EXT. FACILITY - DAY	P.21
EXT. FACILITY - DAY	P.22
EXT. FACILITY - DAY	P.22
EXT. FACILITY - DAY	P.25
EXT. FOREST - DAY	P.25
INT./EXT. MARY'S CAR - DAY	P.26
EXT. FOREST - DAY	P.27
EXT. STREAM - DAY	P.27
EXT. ROADSIDE - DAY	P.28
EXT. STREAM - DAY	P.31
EXT. HILL - DAY	P.31
EXT. HILL - DAY	P.31
EXT. FOREST - DAY	P.32
EXT. HIGHWAY - NIGHT	P.33
EXT. FOREST - NIGHT	P.33
EXT. CABIN - NIGHT	P.33
EXT. CABIN - NIGHT	P.34
EXT. CABIN - NIGHT	P.34
EXT. CABIN - NIGHT	P.35
EXT. CABIN - NIGHT	P.35
EXT. FOREST - NIGHT	P.36
EXT. HIGHWAY - NIGHT	P.37
EXT. ROAD - NIGHT	P.38
EXT. ROAD - NIGHT	P.39
EXT. ROAD - NIGHT	P.40

SUPERNATURAL
"First Blood"

TEASER

FADE IN:

1 INT. DINER - DAY (DAY 1) 1

CLOSE ON: A COFFEE CUP. As hands add sugar-- cream-- and a spoon gives it all a stir. WIDEN TO--

MARY WINCHESTER. Sitting at a back booth. She lifts the COFFEE CUP-- taking in the scene: a waitress, a few lonely patrons, the name "MULRONEY'S" stencilled across the window.

And EAGLE EYED VIEWERS will remember, this is the place MARY HAD HER FIRST DATE WITH JOHN WINCHESTER.

We hold on Mary for a beat, lost in that MEMORY, until-- BZZT! Her PHONE. Mary checks the CALLER ID-- answers--

MARY

Castiel?

2 EXT. PLAINS MOTEL - DAY 2

ON CASTIEL. Staring past the camera-- at something we can't see-- a DARK LOOK on his face.

CASTIEL

Mary-- where are you?

He's unsteady-- on EDGE. INTERCUT CASS AND MARY.

MARY

I-- Lawrence. Kansas.

REVEAL-- Cass is standing in front of the PLAINS MOTEL from episode 1208. Police cars swarm around it. The AFTERMATH of our mid-season finale.

MARY

Cass... what's wrong?

ON CASS-- how does he even start to answer that question?

3 EXT. ROAD - DAY 3

A deserted stretch of highway. Beat, then-- WHEE-OOP! A PRISONER TRANSPORT (from 1208) blows through frame-- lights flashing; sirens wailing. CUT TO--

4 INT. PRISONER TRANSPORT - DAY 4
SAM and DEAN. Sitting on either side of the vehicle. Wrists and ankles bound. Heads down. Not saying a word.

5 EXT. ROAD - DAY 5
The PRISONER TRANSPORT roars into the distance, as we WIDEN--
TO REVEAL: The road cuts through a VAST FOREST. Nothing but trees as far as the eye can see. CUT TO--

6 INT. OFFICE - DAY 6
AGENT RAYMOND CAMP (50s/60s; seen it all). Camp sits in a SMALL OFFICE, talking to SECRET SERVICE AGENT RICK SANCHEZ (who we met in 1208).
FILES are spread out on the table before them, a few pictures of SAM and DEAN. A shot of KELLY KLINE (from 1208).

RICK
Six hours ago, Sam and Dean
Winchester tried to kill the
President of the United States.

ON CAMP. That's news to him, but he takes it in stride.

CAMP
Huh.
(then)
Any idea why?

RICK
(shakes his head)
They haven't said a word since we
picked them up.

CAMP
Quiet types, okay... what do we
know about them?

RICK
A lot. Brothers. Born in
Lawrence, Kansas to Mary
Winchester, deceased, and John
Winchester, also deceased.
(then)
The FBI started investigating them
back in 2007.

CAMP
For what?

(CONTINUED)

RICK

Assault, murder, multiple counts of
desecrating a corpse--

CAMP

The same corpse?

RICK

No... different corpses.

Camp shrugs-- fair enough--

RICK

The Winchesters made the FBI's Most
Wanted in 2011, then died in a shoot
out with police, in Ankeny, Iowa.

(tapping a file)

At least that's what their file
said, but... apparently not.

CAMP

Apparently. What about the girl?

He taps a picture of KELLY KLINE--

RICK

Kelly Kline. She's a Presidential
aide, but no one's seen her since
that day. We don't know where she
went. Or if she's still alive.

CAMP

How many people know about this?

RICK

We're keeping it quiet. Just you,
me, the agents who made the arrest,
and POTUS.

(then)

But the last thing he remembers was
saying his nightly prayer, three
days before it happened.

CAMP

Drugged?

RICK

Lab's running a tox screen now,
but... yeah. Probably.

(CONTINUED)

CAMP

(lowkey; tossed off)
And by "probably," you mean
"maybe," and by "maybe" you mean "I
don't know." So next time? Just
say you don't know.

OFF RICK-- annoyed--

INT. HALLWAY - DAY

BANG! The door slams open. GUARDS muscle SAM AND DEAN-- now
in PRISON JUMPSUITS-- down the hall. Roughly SHOVING Sam
into one cell, Dean ANOTHER.

INT. OFFICE - DAY

RICK

I know you're here 'cause you're
some big shot, anti-terrorism guy--
but if you want my opinion?

(then)

We should take those two psychos
out back-- I cap one, you take the
other, then we grab an early lunch.

CAMP

Yeah?

RICK

They've got it coming.

CAMP

Yeah... but what if they're not
working alone? I mean, what if
these boys have ties to, I dunno,
white nationalists? Muslim
Brotherhood?

RICK

Really?

CAMP

Just sayin'-- they might be the tip
of some nasty-ass iceberg.

RICK

Is that what you think?

CAMP

Probably. Maybe. I don't know.
Let's find out.

9

INT. DEAN'S CELL - NIGHT

9

ON DEAN. Alone in his CELL. A beat, then-- THE DOOR OPENS.

CAMP (O.S.)

Hi, Dean.

Dean doesn't answer-- doesn't even look up--

CAMP

How you doin'? Can I get you
coffee? Water? Or... you hungry?
I got a chocolate bar here
somewhere.

(patting his jacket)

Don't tell my wife.

Nothing from Dean. Camp presses on--

CAMP

So, you've had a day.

(then)

Wanna tell me about it? Like, for
example, why you took a shot at the
leader of the free world?

But Dean's still not saying shit. Camp nods-- understands--

CAMP

Lemme guess, you don't like cops?

(off Dean)

Hell, I get it. We can be real
jackasses, but... you're gonna talk
to me, son. You just are.

He turns, and--

10

INT. SAM'S CELL - NIGHT

10

CAMP IS TALKING TO SAM. Who sits stoic. Silent. We
INTERCUT BETWEEN DEAN AND SAM, as Camp makes his pitch.

CAMP

And that's not a threat. I don't
believe in torture. Doesn't work.

(then)

I mean, I've seen folks water-
boarded. Cut on. And they talk--
they do. But they never tell you
what you need.

He leans in-- confiding--

(CONTINUED)

CAMP

You know what does work, though?
Everytime? Nothing.

SAM looks up-- wasn't expecting that--

CAMP

See, when I leave? That door
closes. And it stays closed. And
you stay in the dark. Alone.

(then)

Now, maybe that doesn't sound so
bad. But after a month? A year?
You spend enough time staring at
these walls... just you and all
that nothing...

(then)

You'll get so crazy to talk-- to
see someone real, you'll tell me
exactly what I need. You'll tell
me with a smile. It'll just take
some time.

He rises--

CAMP

Good news is-- well, after what you
did? Let's just say no one's in a
hurry to get you your phone call.
So you and me? We got all the time
in the world.

(then)

Or... or we can do this right here.
Right now.

ON CAMP. 100% sincere--

CAMP

I just want to know why you did it.
I just want the truth.

ON DEAN. No response.

ON SAM. Same. Camp nods-- alright then-- and moves for the
door.

A GUARD opens it. Camp steps out-- BANG! And the door SLAMS
BEHIND HIM-- sending us to--

BLACKOUT.

END OF TEASER

ACT ONE

11 INT. MOTEL ROOM - DAY (DAY 2) 11

CLOSE ON: METAL LATCHES, flipping open--

CLOSE ON: HANDS, opening a TYPEWRITER CASE. Revealing a vintage Underwood. WIDEN TO--

MICK DAVIES. Sitting in a modest motel room-- in front of the typewriter. Mick twists a sheet of paper into the machine, takes a swig of lager, then starts to TYPE--

CLOSE ON: The paper, as words appear: "Reporting in"

Mick sits back-- takes another drink--

As the TYPEWRITER COMES ALIVE. Typing out: "CONNECTION SECURE - PROCEED"

Mick sighs, wishing he had better news, and starts to type--

MICK (V.O.)

This is Mick Davies, filing Status Update Bravo Three.

(then)

As instructed, I've tried to make inroads with the American Hunters but, unfortunately... there have been a few setbacks...

12 EXT. TRUCK STOP - DAY (FLASHBACK) 12

CLOSE ON: MICK. In full pitch mode--

MICK

Let me paint you a picture...

WIDEN-- He's at a PICNIC TABLE, talking to a trucker-looking Hunter (WALLY, 40s)... who's barely paying attention. Chowing down on a burger; sipping his soda.

MICK

Of a world without monsters, or demons, or any of those little buggers that go bump in the night.

(then)

Of a world where no one has to die because of the supernatural.

(then)

Of a new world. A better world.

Wally just keeps eating.

(CONTINUED)

MICK

If you work with us, you'll have support, in every sense of the word. You need lore? Our libraries are the biggest and best.

(then)

You want money? We have money. You want weapons? We have gear you can't even imagine.

He leans in-- smiles--

MICK

What I'm saying, Wally, is that you need people like us. And we need Hunters like you.

(then)

You know this country, we don't. And there are a lot more of you than there are of us.

Wally fixes him with a look-- not impressed-- Mick pushes on--

MICK

All we ask in return is that when we call, you go where you're told, and do what you're told. For the greater good.

Mick sits back-- pitch done. Wally looks up-- sets down his burger--

WALLY

Lemme see your hands.

ON MICK. Weird... but he holds them out. Wally grabs one--

WALLY

Soft.

MICK

...thank you?

But it wasn't a compliment--

WALLY

You ever actually hunt anything?

Mick pulls his hand back.

MICK

I'm more tactics. Long term strategy.

(CONTINUED)

12

WALLY
(not impressed)
Right... listen, Mike--

MICK
Mick.

WALLY
(ignoring that)
I don't know you-- and I ain't
lookin' to take orders from
anybody. Especially some limey,
paper pusher.

MICK
I don't think you quite understand--

WALLY
Sure I do.
(then)
So, no offense-- but you can take
your offer? And shove it up your
ass. Shouldn't be too painful,
what with those soft hands.

He rises-- dropping a few bills on the table--

WALLY
For the burger.

Wally moves away, and we CUT TO--

13

INT. MOTEL ROOM - DAY

13

MICK. Type. Type. Type.

MICK (V.O.)
In short: the American Hunters have
proven... difficult.
(then)
As for the Winchesters...

CUT TO--

14

INT. MEN OF LETTERS - DAY

14

ON MARY. Jaw set. Not happy.

MARY
You left them?

WIDEN. She's talking to CASS. Mid-conversation--

CASTIEL

No, I-- Dean told me to go. The girl--

MARY

The one you lost?

CASTIEL

I didn't-- I thought--

MARY

(snaps)

Stop making excuses!

Cass looks away-- hurt-- Mary gathers herself. Beat, then--

MARY

Why-- if they needed help, why didn't they call me?

CASTIEL

(simply)

You were out.

And that hits Mary hard-- she takes a beat, then-- broken up--

MARY

How... how could we let this happen, Castiel?

OFF CASS. Asking himself the same thing--

15

INT. DEAN'S CELL - DAY

15

Dark, quiet, claustrophobic. DEAN stares at the bare wall for a long beat, then--

Reaches down-- TWISTING A SCREW from his cot. That done, Dean steps forward--

And SCRATCHES A LINE on the wall. Marking DAY ONE.

16

INT. SAM'S CELL - DAY

16

SAM paces. Scanning the room. Looking for any weakness-- and finding JACK. Beat, then--

BANG! A SLOT on the bottom of the door opens, a TRAY sliding through-- piled high with suitably disgusting food--

GUARD (O.S.)

Chow time!

(CONTINUED)

16

CONTINUED:

16

Sam moves to the tray-- picks it up-- BANG! And the slot closes. Sam stares at the food-- so gross-- CUT TO--

17

INT. BAR - DAY

17

CROWLEY. Drinking something fruity. Talking to CASTIEL.

CROWLEY

Can't help you.

CASTIEL

But the police took them-- you have people in the government. Spies.

CROWLEY

I do, and whatever happened to moose and squirrel? Apparently, it's above their pay grade.

CASTIEL

What about a spell? Rowena--

CROWLEY

Mother's tried-- says whenever she goes looking, she can't find them. It's like she's being blocked.

CASTIEL

By magic?

CROWLEY

Or they're near a strong electromagnetic field-- power lines, say. Scrying's a delicate thing.

He's totally NONCHALANT. Cass glares-- angry--

CASTIEL

Don't you care that they're gone?

CROWLEY

No.

(then, dismissive)

Do you have any idea how many all powerful beings have tried to kill--

CASTIEL

Yes.

CROWLEY

So do I-- I was bloody one of 'em. But Sam and Dean?

(MORE)

(CONTINUED)

17

CONTINUED:

17

CROWLEY (CONT'D)

They're like herpes-- just when you think they're gone... hello.

(then)

The boys are back, and, usually, a lot of other people are dead.

He sets down his drink--

CROWLEY

So wherever they are? Whoever has Sam and Dean? Well, in the immortal words of Lawrence Tureaud: "I pity the fool."

That's right, Crowley just quoted Mr. T. Cass looks away-- not the answer he wanted.

18

INT. MEN OF LETTERS - DAY

18

MARY. Standing in the doorway-- staring at the EMPTY LIBRARY. She moves forward-- running a hand across one of the tables-- LOST IN THOUGHT-- MISSING HER BOYS-- then--

A CELLPHONE RINGS. Deep in the bunker.

19

INT. MEN OF LETTERS - DEAN'S ROOM - DAY

19

CLOSE ON: A CELLPHONE. One of Dean's burners. Chiming.

MARY enters-- moves to it-- picks up--

ALICIA (O.S.)

Dean?

MARY

No, he's...

She can't finish that-- but Alicia RECOGNIZES HER VOICE--

ALICIA (O.S.)

Mary?

(then, fast)

This is Alicia-- Asa's kid. Look, I-- me and my brother, we're working this case in Louisiana. We thought it was some Southern Fried werewolf thing, but... it's not one fang, it's a pack. There's like a billion of them down here, and... we need help.

ON MARY. She hesitates for a long beat-- eyes drifting to the PICTURE OF MARY AND YOUNG DEAN on the nightstand. Then--

(CONTINUED)

19

CONTINUED:

19

MARY

Where are you?

20

INT. BAR - DAY

20

ON CASS. Crowley's gone-- he's ALONE. Lost in thought, as we FADE UP--

NEWSCASTER (O.S.)

...the latest in a series of grisly murders around Lancaster, Missouri--

Cass' eyes drift to a TV-- a NEWSCAST PLAYING: A shot of an ABANDONED CAR on the side of a road-- near a U.S. 35 sign--

NEWSCASTER (FROM TV)

Four women have been found with their throats slashed, and blood drained, in what authorities are calling a "ritualistic fashion." And while local police are baffled--

As the newscaster speaks, we PUSH IN ON CASS. Who recognizes what this is: A CASE. One Sam and Dean would work. And as MUSIC SWELLS WE START A MONTAGE--

21

INT. DEAN'S CELL - NIGHT

21

QUICK CUTS: DEAN scratches ANOTHER LINE into the wall-- then a third-- and a fourth-- as DAYS PASS.

22

INT. SAM'S CELL - NIGHT

22

QUICK CUTS: SAM PACES. Back and forth. From all angles.

We feather in CUTS TO THE DOOR-- as MORE TRAYS OF FOOD are shoved through. Hands reaching down, to pick them up--

23

EXT. ROADSIDE - NIGHT

23

CLOSE ON. The U.S. 35 sign from the BAR'S TV. WIDEN TO--

CASTIEL. Staring up at it. On the case...

24

INT. MARY'S CAR - NIGHT (PMP)

24

MARY drives. Lost in thought.

25

INT. DEAN'S CELL - DAY (DAY 3)

25

ON DEAN. Quick cuts. Scratching MORE LINES. Sitting on his cot. Looking UP AT CAMERA. Lost. Alone.

26 INT. SAM'S CELL - DAY 26

Sam does PUSH UPS. One hand. The other. Fingertips. Then sit ups. Then dips...

As MORE TRAYS slide through the door-- one after the other.

27 EXT. MARY'S CAR - DAY 27

Parked. Mary paces. On the phone-- mid-conversation--

MARY

...okay-- sounds like a wraith.

(then)

No... stay put. I'm on my way.

28 EXT. HOUSE - NIGHT 28

CLOSE ON: A DEAD WOMAN. Her throat torn open. Beat, then we WIDEN TO--

A CRIME SCENE. Cops. An ambulance... and CASTIEL. Staring. Watching it all. Disturbed.

29 INT. SAM'S CELL - NIGHT 29

Sam lays on the ground. Staring up at the ceiling. And he's sporting STUBBLE NOW. Hasn't shaved in awhile.

30 INT. DEAN'S CELL - NIGHT 30

Dean-- with his own BEARD in the works-- sits, staring up at the WALL FULL OF MARKS. DOZENS OF THEM. WEEKS have passed.

31 INT. BAR - NIGHT (DAY 4) 31

The same one Cass and Crowley were in. CLOSE ON: MARY.

MARY

Thanks for meeting me.

WIDEN-- she's talking to Castiel... who looks like shit.

MARY

I just want to say, I'm sorry. I was angry, and-- Sam and Dean... that wasn't your fault.

But Cass doesn't look convinced--

CASTIEL

No, you were right. I should never have left them, I--

(MORE)

(CONTINUED)

CASTIEL (CONT'D)

(then)

Have you heard anything?

MARY

(shakes her head)

All my law enforcement contacts are retired, or dead. I'm trying, but... you?

Cass looks away-- and Mary knows he's got nothing.

MARY

I keep telling myself they're fine. They've only been gone--

CASTIEL

Six weeks, two days, and ten hours.

That brings Mary up short-- has it been so long? Beat, then--

MARY

We'll find them, Castiel. We will.

(then)

Until then, we just-- we're doing the best we can.

CASTIEL

Are we?

(off Mary)

Did you hear about the murders in Lancaster, Missouri?

MARY

No.

CASTIEL

Women, with their throats ripped out. Blood drained.

MARY

(knows what that means)

Vampire.

CASTIEL

I saw it on the news, and thought-- that's the sort of thing Sam and Dean would investigate.

(then)

They'd roll into town, kill the monster, save the day. But with them gone... I tried to work the case... I tried, but...

He bows his head-- confessing--

CASTIEL

I don't know what I did wrong. I
talked to people, I asked
questions... but maybe they were
the wrong people, or the wrong
questions, or...

(beat)

I never found it-- the vampire. I
never even got close, I...

He locks eyes with Mary-- PAINED.

CASTIEL

Three more women died before I left
town. Before I... ran away.

And he clearly HATES HIMSELF for that. Mary takes a beat--

MARY

So we'll go back. You and me.

(then)

I've been helping other Hunters, I
worked this thing down in New
Orleans--

CASTIEL

No.

(beat)

I'd only get in your way.

INT. SAM'S CELL - DAY (DAY 5)

The SLOT OPENS-- another TRAY sliding through--

GUARD (O.S.)

Chow time!

But this time NO ONE PICKS UP THE TRAY. Beat, then--

GUARD (O.S.)

Yo! Eat up!

Another beat. Nothing. The guard bends low-- LOOKING
THROUGH THE SLOT--

And his eyes go wide--

GUARD

Crap.

33 INT. HALLWAY - DAY

33

CAMP and RICK hurry down the hall. Following the GUARD--

CAMP
What happened?

GUARD
I was doing my rounds, and--

As he speaks the trio round a corner to see--

SAM'S CORPSE. Laying on a gurney. DEAD. ANOTHER GUARD stands over Sam.

GUARD
I did CPR, but... he was gone.

The OTHER GUARD ZIPS UP THE BODY BAG. As Rick looks to DEAN'S CELL--

RICK
Get that cell open! Now!

34 INT. DEAN'S CELL - DAY

34

The DOOR OPENS-- a shaft of light illuminating the WALL... which is COVERED IN MARKS... and...

DEAN. Laying on the ground. Eyes glassy.

Camp moves to him-- TAKES DEAN'S PULSE. A beat, then-- Camp looks up-- deeply disturbed...

CAMP
He's dead.

BLACKOUT.

END OF ACT ONE

ACT TWO

35 EXT. DILAPIDATED HOUSE - DAY 35

MARY steps out of her PARKED CAR. A ringing cellphone to her ear-- she moves to the TRUNK.

MARY

Pick up...

But it goes to voicemail--

CASTIEL (O.S.)

This is my voicemail. Make your voice a mail.

DEET. Mary pops the trunk--

MARY

Castiel, it's me-- I'm just calling to-- you don't have to worry about that thing in Missouri.

Mary reaches into her trunk, pulling out a MACHETE--

MARY

I'm handling it.

36 INT. MEN OF LETTERS - DAY 36

CASS. Sitting at the long table. Staring at his phone. One missed call, from "MARY".

And we PULL BACK, as Cass puts his head in his hands. Until he's as small as possible in the frame. All ALONE.

37 INT. MORGUE - DAY 37

CLOSE ON: SAM and DEAN. Laying side by side on gurneys, in unzipped BODY BAGS. DEAD. A beat, then--

DANNY (O.S.)

I don't get it.

WIDEN-- the CORONER (DANNY, 30s) stands over Sam and Dean. CAMP and RICK flanking him.

DANNY

They both died on the same day? That's not-- how's that even possible?

ON CAMP. Shaken. Good question.

(CONTINUED)

CAMP

You tell us.

Danny nods-- okay then-- as Rick fumes. Sotto--

RICK

Great plan.

Camp turns to him--

RICK

For the last two months, we've done nothing but sit around with our junk in our hands because you wanted to "wait them out."

(re: Sam and Dean)

Well, that really worked. Nice job.

The coroner's eyes dart from Camp to Rick-- sensing shit's about to go down--

DANNY

I'm just gonna-- yeah...

He EXITS, as Camp turns to Rick--

CAMP

You wanted them dead, they're dead--

RICK

I wanted them punished. I wanted to look Dean Winchester in the eye, and-- I wanted them to feel it.

CAMP

(deadpan)

Well, that-- that is totally mentally normal.

RICK

Go to Hell.

He LEAVES. Camp takes one last look back at the boys. A beat, then he steps out-- CLOSING THE DOOR--

But we stay with our guys. Motionless. Cold. A long, melancholy beat, as we PULL BACK... then--

*
*

We're TIGHT ON DEAN as BAM! He SITS BOLT UPRIGHT. Gasping for breath. ALIVE!

*

Dean rolls off the gurney-- COUGHING his lungs out. A beat, then-- Dean gets himself under control-- looks up--

(CONTINUED)

And SEES SAM. Sitting on his gurney. ALIVE.

SAM

You good?

DEAN

Been better... been worse.

(rising)

Nice face. You look like giant
Grizzly Adams. No-- you look like
the mandolin player in some new
hipster band I already hate.

*

SAM

Yeah, well, check the mirror. You
look like a Chia Pet gone wrong,
or... young Kenny Rogers.

DEAN

Thank you.

Our boys trade a smile. Sam stands-- flexing his hands--

SAM

It worked.

Though what exactly worked, we'll leave a mystery for now.

DEAN

So far.

Then-- the DOORKNOB RATTLES. Sam and Dean freeze--

CLOSE ON THE DOOR, as it swings wide-- DANNY STEPS IN--

WHAM! And Dean SLAMS him back against the wall-- pressing a
forearm TO HIS THROAT.

DEAN

Ssh.

Sam CLOSES THE DOOR, as Danny stares. Eyes bugged--

DANNY

H-- how?

Dean digs into Danny's jacket-- pulls out a CELLPHONE--

And tosses it to Sam-- as he moves toward Danny--

SAM

Where are we?

(CONTINUED)

37

DANNY

I-- I don't know.

Dean presses his arm tighter--

DEAN

Think hard.

DANNY

Seriously! They blindfold me every day, before they bring me to work, I-- this place? It's not supposed to exist.

OFF SAM AND DEAN. Great...

38

INT. MEN OF LETTERS - DAY

38

CLOSE ON: CASS' CELLPHONE. As it comes alive.

WIDEN-- but CASS IS GONE. The room is empty.

39

EXT. FACILITY - DAY

39

A SIDE DOOR opens a crack-- SAM peering out--

Into a SIDE PARKING LOT. Narrow. Near the trees. A SERVICE TRUCK parked nearby.

SAM

Clear.

He steps out-- Dean's right behind. PHONE to his ear-- it goes to voicemail--

CASTIEL (O.S.)

This is my voicemail. Make your voice a--

Dean hangs up-- as Sam moves toward one of the trucks--

SAM

Should we take it?

DEAN

(shakes his head)
Probably lowjacked.

Sam nods-- good point-- but opens the CAB, as--

Dean DIALS AGAIN--

40 INT. MEN OF LETTERS - DAY 40

And Cass' phone RINGS AND RINGS--

41 EXT. FACILITY - DAY 41

ON DEAN. Phone to his ear. So fucking annoyed--

CASTIEL (O.S.)
This is my voicemail--

Dean hangs up--

DEAN
Dammit Cass..

SAM
Got a map.

SAM unfurls the MAP on the hood of the truck, as Dean DIALS CASS AGAIN--

42 INT. MEN OF LETTERS - DAY 42

ON CASS' PHONE. RING-- RING-- RING-- and just when we think it's about to go to voicemail AGAIN--

A HAND PICKS IT UP. CASS. Not bothering to check caller ID--

CASTIEL
What?

DEAN (O.S.)
Cass?

And Castiel goes pale-- in shock--

CASTIEL
Dean?

43 EXT. FACILITY - DAY 43

ON DEAN. A smile. INTERCUT THEM--

DEAN
Hey buddy-- long time.

CASTIEL
I-- what happened? Where are you?

DEAN
You wouldn't believe it, and no friggin' clue.

(CONTINUED)

SAM
Got something.

Dean moves to him-- Sam looks up-- pointing to a LOOMING MOUNTAIN--

SAM
I think that's Elk Mountain--
(re: another mountain)
Which makes that Longs Peak.

DEAN
So we're in Colorado?

SAM
(a nod)
Yeah-- in the Rocky Mountain National Park.
(back to the map)
We head north, we should hit state route thirty-four... eventually.

DEAN
(into the phone)
You get that?

CASTIEL
Yes.

DEAN
Okay-- meet us there.

CASTIEL
Where?

DEAN
Just drive the road-- you'll see us.
(then)
And Cass? Sooner the better.
We're on a clock here.

CASTIEL
What does that--?

But the LINE'S GONE DEAD.

ON SAM. Looking to Dean, who lowers the phone--

SAM
You didn't tell him?

(CONTINUED)

ON DEAN. A shadow passing over his face-- and again, we'll keep this mysterious-- then--

DEAN

Come on.

He moves for the trees-- Sam right behind.

SAM

They'll track the phone.

DEAN

Yup.

Dean TOSSES IT into the trees, and we're--

Still parked outside the DILAPIDATED HOUSE. A beat, then--

The DOOR OPENS and MARY CLIMBS IN. Blood spattered. Fresh off killing a VAMP. Mary tosses her GORE STREAKED MACHETE into the passenger seat, as--

DEET! Her phone. Mary checks the caller ID-- answers--

MARY

Castiel?

(beat, listen)

Slow... slow down... what?

ON MARY. Cass TELLS HER ABOUT THE BOYS-- but we don't hear him, just see her reaction... as she CRUMBLES. Tears of joy.

MARY

Oh God... oh thank God...

PAN ACROSS the empty room-- the empty body bags-- to find-- CAMP and RICK. Standing in the doorway. Stunned.

CAMP

The Hell...?

BANG! A sound from the BODY LOCKER. Rick opens drawers--

To see DANNY. Alive and well. If a little embarrassed...

DANNY

...hey.

HARD CUT TO--

46

EXT. FACILITY - DAY

46

The back of a VAN SLAMMING OPEN. FIVE SOLDIERS (in tactical black) piling out-- and GEARING UP: putting on KEVLAR VESTS. Grabbing guns (military issue). Snapping home clips, as--

CAMP and Rick stand over the MAP Sam laid out on the truck--

CAMP

This isn't-- I took his pulse.
They were dead.

RICK

Look, I got no idea what went down here. Maybe they got to one of the guards, maybe this is some slow-your-heartbeat-kung-fu-crap.

(then)

What I do know? The Winchesters are out there. And this time? We do it my way.

Rick turns to the SOLDIERS. Speechifying--

RICK

Alright, we got two runners with about a forty-five minute head start.

(then)

These are killers. So you get eyes, you pull the trigger.

The soldiers nod, and MOVE OUT. Rick right behind--

OFF CAMP. Not happy.

47

EXT. FOREST - DAY

47

LUSH and BEAUTIFUL. DEAN steps into frame-- moving through the trees... SAM right behind. On the RUN.

BLACKOUT.

END OF ACT TWO

ACT THREE

48

INT./EXT. MARY'S CAR - DAY

48

Parked. MARY behind the wheel, her car door open. Ready for a fight. She loads shells into a SAWED OFF SHOTGUN, as--

THE PASSENGER DOOR OPENS. And CASTIEL climbs in.

CASTIEL

You got here quickly.

MARY

Yup.

She SNAPS THE SHOTGUN CLOSED-- looks to Cass. He's haggard.

MARY

You okay?

CASTIEL

Sam and Dean are alive. I've never felt better.

Mary nods-- she agrees-- and SLIPS THE SHOTGUN INTO A HOLSTER attached to the inside of the DRIVER'S SIDE DOOR.

MARY

What do you think we're walking into?

CASTIEL

I don't know, but... we may want back up. Crowley, or Rowena--

MARY

You mean the King of Hell, and his mother, the witch? Think we can do better than that.

CASTIEL

(thinks a beat)
I may have an idea.

MARY

Good.

BANG! They both slam their doors--

MARY

Seatbelt on.
(key in the ignition)
I drive fast.

(CONTINUED)

48

CONTINUED:

48

Cass scrambles to buckle up, as--

VRRAR! The CAR REVS TO LIFE and ROARS OFF-- past CASS' TRUCK--
blasting into the distance.

49

EXT. FOREST - DAY

49

The SOLDIERS move through the trees. Guns up. On the hunt--
RICK walks behind them. He looks over his shoulder to see--

CAMP. Lagging. Out of shape. Winded. Sweating. Camp
stops, hands on his knees, taking a beat--

RICK (O.S.)

You can head back.

Camp looks up, to see Rick standing over him, wearing a little
smirk. The soldiers have stopped, waiting.

RICK

I mean, if you need to.
I got this.

CAMP

I'm fine.

OFF THE SOLDIERS-- moving deeper into the trees. CUT TO--

50

EXT. STREAM - DAY

50

SAM and DEAN. On the move. On the run. They step from the
brush, to see a NARROW, RACING STREAM-- dotted with ROCKS--

DEAN starts across, SAM behind. As our guys ford the river--

DEAN SLIPS ON A ROCK. Falling. Cutting his hand. Sam moves
to him-- worried--

SAM

Dean--?

DEAN

(waving him off)
All good.

Dean rises-- and RIPS a length of cloth from his jumpsuit.
Tying it around his wound, as Sam looks at the HORIZON--

SAM

Sun will be down in less than an
hour, so... that puts us what? Six
hours until midnight?

(CONTINUED)

DEAN

Sounds right.

He keeps moving. Sam behind.

SAM

Dean-- we need to talk about it.

But we're keeping the "it" mysterious, for now.

DEAN

We will. Later.

Our boys move off-- but we PULL BACK--

Landing on DEAN'S BLOOD. Staining the rock. A vague HANDPRINT.

CLOSE ON: MARY. Staring. Not happy.

MARY

This is your idea?

WIDEN. She's talking to CASS, who stands with MICK and MR. KETCH. Mary's car is parked behind, Ketch's vehicle (as close to a Bentley Continental GT as we can get) next to it.

MARY

The people that almost killed my boys-- they're supposed to be our back up?

(then)

Suddenly the demon and his mommy don't look so bad.

CASTIEL

They helped us. With Lucifer.

ON MICK AND KETCH. That's news to them--

MICK

Lucifer? The Lucifer?

CASTIEL

Yes.

MICK

Wait, you're telling me-- what happened in Indianapolis was-- you took on the bleedin' Devil himself?

(CONTINUED)

CASTIEL

Yes.

KETCH

Did you win?

CASTIEL

(like it's no big deal)

Yes.

ON KETCH. Impressed.

KETCH

Bravo.

MARY

But Sam and Dean were taken, and-- we think we can get them back, but we need help.

MICK

So we'll help.

MARY

Really? Just like that-- out of the goodness of your heart?

MICK

Oh... no.

(then, charming)

Mrs. Winchester-- Mary-- I was sent here to do one thing: make friends. But you American Hunters... you're a different breed than our sort--

(a nod to Ketch)

You're surly, suspicious... don't play well with others.

CASTIEL

That is accurate.

Mary shoots him a look--

MICK

You don't trust people you don't know-- even if they come bearing gifts.

(then)

Now, I can't help that-- but I can help you. And if word got out that we did our part to save Sam and Dean Winchester-- well, that's just good for business, ain't it?

(MORE)

(CONTINUED)

MICK (CONT'D)

(then)

Who knows? When this is over, we
might even be friends.

ON MARY. A beat-- then she gives in--

MARY

We think Sam and Dean were being
held somewhere in the Rocky
Mountain National Park--

KETCH

Site 94?

Cass and Mary turn to him.

KETCH

It's a government facility. Off
books. Shadow ops.

(then)

One of those places that,
officially, doesn't exist.

MARY

Then how do you know about it?

MICK

We gather information, that's our
job.

(then)

Didn't know Sam and Dean were
there... but it makes sense.

CASTIEL

They said we should meet them on
state route thirty-four.

KETCH

That's a long stretch of road.
Where, exactly?

CASTIEL

I... I'm not sure.

Mick nods-- into action--

MICK

I'll get a satellite over the area,
and put our techs on intercepting
any cell activity nearby.

MARY

You can do that?

(CONTINUED)

51

MICK
(all charm)
And so much more.

He moves for his car-- Mary follows. Hang on KETCH and CASS--

KETCH
Any idea what kind of trouble we're
walking into?

CASTIEL
No.

KETCH
Good. I do like a surprise.

52

EXT. STREAM - DAY

52

CLOSE ON: DEAN'S BLOODY "HANDPRINT." WIDEN TO--

One of the SOLDIERS. Staring down at it. He looks up-- in
the DIRECTION SAM AND DEAN WENT--

53

EXT. HILL - DAY

53

SAM and DEAN crest the hill, they look back--

To see MEN moving through the trees FAR BELOW. The SOLDIERS.
Sam and Dean trade a look--

SAM
They're on us.

DEAN
Yeah.
(then, darkening)
Dammit.

54

EXT. HILL - DAY

54

The soldier WHO FOUND DEAN'S BLOOD. As he steps from the
trees-- scanning the area. He raises his walkie--

SOLDIER
This is Norton, I--

BAM! HANDS grab the man from behind-- SAM.

The soldier struggles-- dropping his walkie-- but Sam puts
him in a SLEEPER HOLD. Knocking the man out. He goes limp--

As DEAN PICKS UP THE WALKIE. RICK'S VOICE on the other end--

(CONTINUED)

RICK (O.S.)

Norton? It's Sanchez, do you copy?

Dean's eyes go to Sam, laying the soldier on the ground--

DEAN

Naw, Norton went night-night.

ON RICK. He recognizes that voice. INTERCUT THEM--

RICK

Winchester?

DEAN

You the man in charge?

RICK

That's right.

DEAN

Good, 'cause here's how it's gonna go: you take your boys, turn around, and no one gets hurt.

RICK

No, here's how it's gonna go: I take my highly trained soldiers, track your ass down, and you get hurt. A lot.

(then)

You can't run forever. You're trapped out here.

DEAN

Yeah... see, I think what we have here is a failure to communicate.

(then)

We're not trapped out here with you--

ON SAM. Checking the rifle's clip-- snapping it home--

DEAN

You're trapped out here with us.

And OFF OUR BOYS-- so fucking badass--

BLACKOUT.

END OF ACT THREE

ACT FOUR

56 EXT. HIGHWAY - NIGHT 56

State Route 34. MARY'S CAR speeds past, KETCH'S BENTLEY right behind. CUT TO--

57 EXT. FOREST - NIGHT 57

SAM moves through the trees-- map out-- DEAN right behind--

Our guys step from the brush, into a SMALL CLEARING. A rundown CABIN at its center.

Sam looks to Dean, who nods--

DEAN
That'll work.

58 INT. CABIN - NIGHT 58

Dusty and DESERTED. The DOOR OPENS-- and SAM and DEAN enter to see overturned furniture, broken windows. Then--

Our boys GO TO WORK. DEAN pulls a BUCK KNIFE, still in its sheath, from under the cot-like bed.

SAM finds a FIRST AID KIT in one of the cupboards--

DEAN finds a rusty, ANIMAL TRAP. Like a pair of metal jaws, complete with JAGGED TEETH.

SAM finds a TRAPDOOR in the floor-- leading to a cellar.

DEAN lights a KEROSENE LANTERN. And we CUT TO--

59 EXT. CABIN - NIGHT 59

The LAMP. Burning in one of the cabin's windows. WIDEN TO--

RICK at the edge of the clearing-- CAMP right behind him. They watch, as--

The SOLDIERS (from now on, SOLDIER #1, SOLDIER #2, SOLDIER #3, SOLDIER #4 and SOLDIER #5) emerge from all around the cabin. Rifles up. CLOSING IN-- LASER SIGHTS gleam--

60 INT. CABIN - NIGHT 60

And LASER BEAMS dance in the darkness-- through the windows.

BANG! SOLDIER #1 KICKS OPEN THE DOOR-- but the CABIN IS EMPTY. Sam and Dean have VANISHED.

61 EXT. CABIN - NIGHT 61
The OTHER SOLDIERS (2-5). Fanned out in front of the cabin.
ON SOLDIER #2. As something MOVES in the trees. The man
notices-- tenses. He starts for the treeline, as we CUT TO--

62 INT. CABIN - NIGHT 62
SOLDIER #1. Making his way through the room. Floorboards
CREAKING underneath him. Tension building... until--
BLAM! BLAM! BLAM! BULLETS PUNCH UP THROUGH THE FLOOR! One
of them RIPS into the man's LEGS. SOLDIER #1 goes down--

63 EXT. CABIN - NIGHT 63
ON SOLDIER #2-- hearing the GUNFIRE. He turns, and--
DEAN emerges from the shadows-- RIGHT BEHIND HIM!
ON RICK AND CAMP. Hearing the gunshots. Rick yells to one
of the SOLDIERS STILL OUTSIDE--

RICK
Go!

SOLDIER #3 moves for the cabin, as CAMP STARES. EYES WIDE--
NOT GOOD-- CUT TO--

DEAN. Behind SOLDIER #2. In one FLUID MOVEMENT, Dean PULLS
the man's HANDGUN from its holster--

BAM! Then JAMS THE BUCK KNIFE INTO SOLDIER #2's THIGH! The
man SCREAMS-- FALLS--

ON RICK, as he swings his head toward the TREES-- he sees
SOLDIER #2 ON THE GROUND. BUT DEAN IS GONE--

64 INT. CABIN - NIGHT 64
SOLDIER #1 lays slumped against the wall-- hands on his leg.
BLEEDING. His eyes go to the TRAPDOOR, as--
BANG! It swings open-- SAM starts to climb out--
BLAM! A BULLET hits behind him-- barely missed-- Sam looks--
To see Soldier #3. Gun up. He PULLS THE TRIGGER--
And SAM GRABS THE TRAPDOOR-- pulling it vertical-- using it
as a SHIELD, as-- BLAM! BLAM! BLAM! Bullets pop into it--
and all around-- as SOLDIER #3 laying down WITHERING FIRE--

65 EXT. CABIN - NIGHT 65

SOLDIER #4 and SOLDIER #5 hurry toward SOLDIER #2--

And DEAN JUMPS THEM. Quick and BRUTAL. He takes them down, Jason Bourne-style-- nonlethal, but BRUTAL--

66 INT. CABIN - NIGHT 66

And we're ON SOLDIER #3. He STOPS FIRING-- the trapdoor, wall, and floor pockmarked with BULLET HOLES.

A beat-- then the TRAPDOOR FALLS OPEN revealing--

NOTHING. The man blinks. Where's SAM? SOLDIER #3 moves toward the hole. Leans over--

And SAM LUNGES OUT. Putting his shoulders into the man's belly-- driving him back into the WALL-- HARD!

The man DROPS-- OUT COLD-- and Sam turns to SOLDIER #1-- who's on the ground; leg bleeding-- and TOSSES HIM THE FIRST AID KIT--

SAM
You'll live.

67 EXT. CABIN - NIGHT 67

ON DEAN. As he TAKES OUT THE LAST SOLDIER. The man drops, next to his pal. Both of them groaning-- bruised and broken--

ON RICK. Eyes on Dean-- SEETHING. Dean looks up--

As Rick starts forward-- pulling his HANDGUN-- taking aim--

CRUNCH! And he STEPS IN THE TRAP Dean found earlier. It SNAPS closed, metal teeth slicing into Rick's calf--

And he SCREAMS. FALLS. Dropping his gun--

ON RICK. In AGONY. He looks up, to see DEAN MOVING TOWARD HIM. Rick reaches for his gun--

And DEAN CASUALLY KICKS IT AWAY. Eyes on Rick. Jaw set.

DEAN
It didn't have to go this way.

RICK
Camp! Shoot him!

ON CAMP. Stunned. On instinct, his hand moves to his gun--

(CONTINUED)

SAM (O.S.)

Don't.

Camp looks-- SAM'S STANDING BEHIND HIM. He drops his hands.

SAM

You want the truth? The President was possessed, by the Devil. We saved his life. That's the truth.

DEAN

So you can take that, and do what you want with it. But if you come after us-- you know what happens.

Sam and Dean turn-- MOVING AWAY.

CAMP

What... who are you?

DEAN

We're the guys that save the world.

SAM and DEAN move through the trees. Beat, then-- A NOISE. Our boys spin to see--

CASTIEL. Stepping from the trees-- he FOUND THEM--

CASTIEL

Dean!

DEAN

Cass?

Then-- MARY emerges-- right behind Cass--

SAM

Mom?

Sam and Dean move toward her, and MARY HUGS HER BOYS.

BLACKOUT.

END OF ACT FOUR

ACT FIVE

69

EXT. HIGHWAY - NIGHT

69

SAM, DEAN, MARY and CASS emerge from the trees--

SAM

I don't-- how'd you even find us
out there?

MARY

They helped.

REVEAL-- MICK and KETCH. Standing near the PARKED CARS.

MICK

Hello, lads.

CASTIEL

They have a thermal imaging
satellite. It saw you. From space.

MICK

We don't have it-- just borrowed
the thing for a bit. Friends in
all the right places.

DEAN

So I guess this is where we say
thank you?

MICK

No need. Happy to be of service.

KETCH

Again.

Dean nods-- fair enough--

SAM

We should head out-- the guys we
left... they'll call for back up.

KETCH

(disapproving)
You left survivors?

DEAN

They were soldiers-- just doing
their jobs.

KETCH

Still... bit unprofessional.

(CONTINUED)

ON SAM AND DEAN. Not sure how to even respond to that.

SAM

We'll deal with it, until then--
(to Mary and Cass)
Let's go home.

INT. MARY'S CAR - NIGHT (PMP)

CLOSE ON: A CLOCK. On the dashboard-- 11:59PM. WIDEN TO--
MARY at the wheel, SAM shotgun, DEAN and CASS in the backseat--

DEAN

So-- wait-- you're hunting?

MARY

Little bit.

SAM

Knew you couldn't stay away.

Then-- the car's radio comes alive-- STARTS TO STATIC. And Sam knows what that means-- he looks to Dean--

SAM

It's time.

And he doesn't sound happy about that. Dean takes a pained beat-- the RADIO FLARES LOUDER-- then--

MARY

What's--

DEAN

Pull over.

EXT. ROAD - NIGHT

MARY'S CAR comes to a stop in the center of the road. A LONE STREETLIGHT shining down-- the BULB FLICKERS AS--

SAM climbs out of the car, MARY, CASS and DEAN right behind--

MARY

Dean-- what's happening?

BILLIE (O.S.)

Yeah, Dean--

WIDEN-- and BILLIE is there. The REAPER, last seen in 1206.

(CONTINUED)

BILLIE

'sup?

MARY

CASTIEL

Billie?

The Reaper.

ON MARY. Eyes going to Billie-- her boys--

MARY

I don't understand.

ON DEAN. Hates this--

DEAN

Mom, we... that place-- there was only one way we were getting out-- and it wasn't breathing, so... I made a call.

INT. DEAN'S CELL - NIGHT (FLASHBACK)

ON DEAN. Sitting alone. Like we saw him in our montage. We push in on Dean, and FLASH TO--

Ep. 1206. The moment Billie tells Sam, Dean and Mary that if any of them are ever sick of living... they know her name.

BACK TO DEAN. A whisper--

DEAN

Billie?

Dean looks up-- and SHE'S THERE.

EXT. ROAD - NIGHT

SAM

Dean talked to her, then Billie came to me, and... we made a deal.

(then)

We'd get to die and come back, one more time, but in exchange...

BILLIE

Come midnight, a Winchester goes bye-bye. Like, permanently.

(then, enjoying this)

And that... is something I've been looking forward to for a long time.

ON MARY. As that lands-- shaken--

MARY

Why would you--?

DEAN

Because we were already dead.
Being locked in that cell with...
nothing-- I've been to Hell. This
was worse.

*

SAM

At least this way... one of us can
keep fighting.

CASTIEL

You don't have to do this.

BILLIE

Yeah, they do. We made a pact--
bound in blood.

74 INT. DEAN'S CELL - NIGHT (FLASHBACK) 74

QUICK CUT: Dean CUTS HIS PALM, with the LOOSE SCREW.

75 INT. SAM'S CELL - NIGHT (FLASHBACK) 75

QUICK CUT: SAM DOES THE SAME. Blood flowing.

76 EXT. ROAD - NIGHT 76

BILLIE

You break that, there's
consequences. On a cosmic scale.
(then)
So, who's it gonna be?

Sam and Dean trade a dark look, and just as they're both
about to volunteer.

MARY (O.S.)

Me.

All eyes go to her. Mary has a GUN out. Eyes on Billie.

MARY

You said come midnight, a
Winchester dies.
(trying to be brave)
I'm a Winchester.

Mary raises the GUN TO HER HEAD. Sam and Dean react--

(CONTINUED)

DEAN No! SAM
 Mom--!

Billie raises a hand-- KNOCKING SAM AND DEAN TO THE GROUND.
 Then-- the Reaper turns to Mary--

BILLIE
 Works for me.

And we're in SLO-MO as Sam and Dean SCRAMBLE to their feet--

SAM
 Mom--

DEAN
 Don't!

Mary PRESSES THE GUN TO HER TEMPLE. Tears in her eyes.

MARY
 I love you.

Her finger touches the trigger, and we MILK THE TENSION until--

BAM! AN ANGEL BLADE PIERCES BILLIE'S CHEST! SHE FLARES!
 And falls. DEAD. To reveal--

CASTIEL. HE KILLED HER. SAM, DEAN AND MARY-- holy shit...

DEAN
 Cass... what did you do?

Cass looks to them-- a thousand yard stare--

CASTIEL
 What had to be done.
 (then)
 This world-- this sad, poor, doomed
 little world-- it needs you. It
 needs every Winchester it can get.

ON CASS. Steely. Righteous.

CASTIEL
 I won't let you die. I won't let
any of you die. And I will not
 allow you to sacrifice your lives.
 They mean too much, to me-- to
everything.
 (then)
 You made a deal-- you made a stupid
 deal, like you always do-- and I
broke it.

(MORE)

(CONTINUED)

76

CONTINUED: (2)

76

CASTIEL (CONT'D)

(beat, turns away)

You're welcome.

He moves away-- as Sam, Dean and Mary stare... and we FADE TO BLACK.

77

INT. MOTEL ROOM - DAY (DAY 6)

77

FADE UP ON: MICK. Back at the typewriter. Hitting keys--

MICK (V.O.)

And just like that, the Winchesters are back, for better or worse.

(then)

True, they did leave loose ends, but-- that's what Mr. Ketch is for.

78

INT. OFFICE - DAY

78

A SLOW PAN across the space-- over the DEAD BODIES of RICK SANCHEZ and RAYMOND CAMP-- their throats cut-- to find--

MR. KETCH. Standing over them. Wiping blood from a blade.

79

INT. MOTEL - DAY

79

BACK TO MICK. Looking at PICTURES spread out before him, shots of DANNY, the GUARDS, the FIVE SOLDIERS, and TWO SECRET SERVICE AGENTS from 1208. All in various locations, ALL DEAD.

Mick keeps typing--

MICK (V.O.)

Every person who knew about Sam and Dean's little adventure in assassination has been dealt with. As far as the world's concerned, it never happened.

(then)

The last thing we need is the United States Government sniffing about, asking questions.

Mick takes a swig of beer-- back to typing--

MICK (V.O.)

And as for making in-roads with the American Hunters... well, good news.

80

INT. DINER - DAY (DAY 7)

80

Mulroney's. CLOSE ON: MICK. In full pitch mode--

(CONTINUED)

MICK

Let me paint you a picture: of a world without monsters, or demons, or any of those little buggers that go bump in the night.

(then)

Of a world where no one has to die because of the supernatural.

(then)

Of a new world. A better world.

REVEAL-- Mick's talking to MARY WINCHESTER. She takes a beat, then leans in--

MARY

I'm listening.

And off this BUDDING ALLIANCE--

BLACKOUT.

TO BE CONTINUED...