

SUPERNATURAL

Episode #1214

"The Raid"

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PRODUCTION DRAFT

11/16/16

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Episode #1214

"The Raid"

REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	11/16/16	

CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

ALPHA VAMPIRE
MARY WINCHESTER
MICK DAVIES
MR. KETCH

ALTON MOREHEAD
DAMON
DEB
DENNY
KRIS
PIERCE MONCRIEFF
SERENA COLMAN

JARED PADALECKI
JENSEN ACKLES

RICK WORTHY
SAMANTHA SMITH
ADAM FERGUS
DAVID HAYDN-JONES

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TEASER

FADE IN:

1 INT. HOUSE - LIVING ROOM - NIGHT (DAY 1) 1

A squatter's hovel. We MOVE THROUGH the TRASHED ROOM--

...to find a WELL FED WOMAN (DEB, 30s) huddled near a LANTERN. Blanket over her shoulders. A beat, then--

KEYS in the front door. Deb rises-- and we see she's holding a DIRTY, SERRATED KNIFE in one hand. As Deb grips it tight--

A MAN'S VOICE rings out--

MAN'S VOICE

It's me.

Deb relaxes, as DAMON (30s, a biker type) enters, carrying a PLASTIC GROCERY BAG. Deb moves to him--

DEB

You followed?

DAMON

Don't think so.

But he LOCKS THE DOOR. Just in case.

DEB

What'd you get?

Damon reaches inside, pulls out... a medical BLOOD BAG! They're VAMPIRES! Damon passes Deb the bag--

DEB

It's cold.

DAMON

It's human.

But Deb frowns, not impressed.

DEB

Heard they got live game at Lincoln. Bring people in special.

(CONTINUED)

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1

DAMON

(heard this before)

We're not going to Lincoln, we--
baby, we're safe here? Okay?

(then)

Just-- eat. You'll feel better.

Deb relents-- and FLASHES FANGS! Our standard VAMPIRE TEETH.
She BITES INTO THE BAG-- blood leaking down her chin-- as--

BAM! Something SMASHES through a window, rolling on the
floor at their feet-- a STEEL CYLINDER.

ON DAMON. Eyes wide--

DAMON

No.

BEEP! The cylinder SNAPS OPEN, jetting plumes of VIOLET
SMOKE.

DAMON

Run!

He GRABS DEB-- pulling her toward the DOOR, as SMOKE fills
the room... ENGULFING THEM...

Deb starts to GASP-- dropping to her knees... and Damon does
the same. Choking-- GAGGING--

DEB drops to the floor-- DEAD-- as--

BOOM! Two FIGURES burst through the door-- in tactical gear;
we can't see their faces (yet). DAMON looks up-- eyes WIDE--

AS KETCH steps into view-- MARY WINCHESTER right behind.
Ketch is all business, Mary looks WARY. Sees DAMON STARING--

MARY

He's still alive.

KETCH

The compound kills some vampires
fast. Some... slow.

PUSH IN ON DAMON, whimpering, WHISPERING-- near-death...

DAMON

Help me help me help me...

MARY and KETCH step forward--

(CONTINUED)

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1

CONTINUED: (2)

1

MARY

Who's he talking to?

ON DAMON. Still muttering-- as Ketch pulls out a machete.

KETCH

Don't know. Don't care.

And we CUT TO DAMON'S POV: As Ketch raises his machete-- and BRINGS IT DOWN! SLAMMING US TO--

2

INT. LUXURIOUS BEDROOM - NIGHT

2

CLOSE ON: A MAN'S EYES. As they FLY OPEN. Roused telepathically by Damon's dying words. We hear their echo-- *help me help me help me*-- fading in the quiet of the room...

As we PULL OUT TO SEE: the ALPHA VAMPIRE!! Last seen in Episode 722, "There Will Be Blood." He sits up in an ORNATE BED... looking ANNOYED.

ALPHA VAMPIRE

Well now.

And as we realize the BMOL, and our beloved Mary, have REALLY kicked the hornet's nest, we... SMASH TO BLACK!

END TEASER

ACT ONE

3 EXT. BMOL HQ - GATE - NIGHT

3

(NOTE: Bob Singer has suggested we shoot this at the same facility where we filmed Alfie's torture way back in Ep. 810-- as it fits the layout that follows. If that's not possible, we will adjust the action to whichever location we find.)

A large PERIMETER FENCE in a desolate area. A GUARD (GUARD 1) leans against the fence, a GUN at his hip, as--

A BLACK VAN pulls up to the gate. The Guard stands at attention. Clocks the plate, the driver... moves to a SECURITY PANEL at the front gate. SCANS his palm.

The gate starts to OPEN, he waves the van inside.

4 EXT. BMOL HQ - COURTYARD - MOMENTS LATER

4

The VAN pulls to a stop. MARY emerges from the driver's side. KETCH gets out the passenger side.

KETCH
Nice work today.

Mary gives a slight nod-- lost in her own thoughts--

MARY
I-- thanks.

Ketch turns away, hoisting a black WEAPON SACK from the van--

KETCH
Interest you in a nightcap?

But when he turns to Mary-- she's ALREADY WALKING AWAY. Didn't even hear him.

KETCH
Or not...

He watches her go-- then turns to a nondescript BUILDING. A Guard (GUARD 2) at the door. With a nod, Ketch enters...

5 INT. BMOL HQ - CORRIDOR - CONTINUOUS

5

And moves down the hall. Passes an officious BMOL AGENT (SERENA, 30s, British) moving down the hall.

SERENA
(terse greeting)
Ketch.

(CONTINUED)

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5

KETCH

Serena. You're headed past the
Armory, if you wouldn't mind--

He hands her the weapons bag-- barely breaking stride--

KETCH

Unpack, re-shelve, and my Sig Sauer
could use a good scrubbing.

SERENA

I have three Ph.Ds.

Ketch doesn't care-- doesn't even look back--

KETCH

And we're all very proud of you,
love.

He MOVES OFF-- leaving Serena fuming. Follow Ketch into--

6

INT. BMOL HQ - MAIN AREA - CONTINUOUS

6

A WAREHOUSE-- in the process of being converted to a BMOL
base of operations.

We TRACK KETCH as he moves past another MEN OF LETTERS (ALTON
20s-40s, BRITISH) working away in a make-shift "WAR ROOM" (a
large table, a couple boards and screens filled with maps and
schematics). Ketch gives him a nod, and turns toward--

A DESK. Set off in one corner of the room. MICK DAVIES is
behind it, busily working through assorted paperwork.

MICK

So?

KETCH

Another nest terminated, no
complications. Truth be told, it's
getting boring.

He drops into the chair across from Mick.

MICK

Good. Boring's good.
(then)
And... how was Mary?

KETCH

Excellent. As always.

(CONTINUED)

MICK

She say anything about her boys?

KETCH

No, and I didn't ask.

(then)

As I've said many, many, so many
times: we don't need Little and
Large. We already have the best
Winchester.

MICK

That's not your call. Or mine.

Mick pulls a fresh transmission from his MAGIC TYPEWRITER
(from Ep. 1209), flips it around for Ketch to see.

MICK

The old men want Sam and Dean-- as
far as they're concerned? Where
the Winchesters go, the rest of the
Americans follow.

(then)

Orders are to make that happen.

OFF KETCH-- NOT THRILLED ABOUT THAT-- CUT TO--

INT. BMOL HQ - MARY'S QUARTERS - NIGHT

Mary sits at the edge of a military-style COT in her tiny,
bare sleeping quarters. Down to an undershirt and pants post-
mission. Works out a kink in her neck. She looks tough, a
bit GI Jane-- but she's troubled, something weighing on her.

We PUSH IN ON MARY as a VOICE-- a MEMORY-- wells up--

MARY (V.O.)

Just... hear me out. Please.

CUT TO--

INT. MEN OF LETTERS - LIBRARY - NIGHT (FLASHBACK)

A FLASHBACK. Moments after Mary's last words to SAM and
DEAN, at the end of Ep. 1213. Talking about the BMOL.

MARY

What they're doing, what we're
doing-- it's a better way, they--

DEAN

They're psychos. How can you trust
them?

MARY

And we're Hunters. We work with people we don't trust all the time, we-- you hang out with the King of Hell.

(off Sam and Dean)
Look, I'm not blind to who they are, or what they've done, but--

SAM

When?

Mary stammers, caught short. Sam's eyes bore into her.

SAM

When did you start working with them?

MARY

(beat, admitting)
Since before the lake house. That-- it wasn't Wally. They brought me that case.

Sam and Dean reel. A long betrayal.

DEAN

You were running an errand for the Brits? And you kept it from us?

MARY

Dean--

DEAN

Cass almost died.

MARY

(pained)
I--

SAM

A Hunter got killed.

MARY

You think I don't-- I'm the one that burned his body, I'm the one that told his wife, I--
(beat, bad memories)
I see his face-- I watch him die-- every night.

But Dean's too ANGRY to feel for her--

DEAN

Good.

Mary winces at that, and Sam shoots Dean a look--

SAM

Guys-- come on--

MARY

I'm sorry I didn't tell you, I am,
but... I'm doing this for you, I--

(then)

I'm playing three decades of catch
up here.

DEAN

And we're not? What do you think
this has been? For me? For Sam?

(then)

You were gone. Our whole lives,
you were gone. And then you came
back, you... I saw you and...

(beat)

That was the best day of my life.

That lands on MARY. On SAM trapped in the middle.

DEAN

But you just left, you-- you kept
asking for time, for space, and we
gave it to you, and--

(then)

You didn't need space, you needed
space from us.

MARY

(softly)

That's not true.

(then)

Dean, I'm trying--

DEAN

How 'bout, for once, you just try
and be a mom.

*

*

ON MARY. A long beat. Absorbing that. Hurt, but standing strong.

MARY

I am your mother-- but I'm not
"just a mom." I never was.

(then)

And you're not a child.

(CONTINUED)

Mary and Dean stare at each other, both equally hurt.

DEAN
So between us and them--

MARY
It's not like that.

DEAN
Yeah, Mary, it is, and you made
your choice, so--
(pointing to the door)
There's the door.

And he's already moving-- HEADING TO HIS ROOM. When Dean's gone-- Mary turns to Sam--

MARY
Sam, I--

SAM
You should go.

He WALKS AWAY... leaving MARY ALL ALONE...

INT. BMOL HQ - MARY'S QUARTERS - NIGHT (PRESENT DAY) 9

MARY. At the edge of her COT. She takes a beat, then picks up her phone...

Goes to a TEXT CHAIN with "DEAN."

Mary: "Can we talk about what happened?" "I'm sorry." "Dean?"
A series of messages to him, spread over days... no response.
She begins to type: "Please talk to me."

She stops. If he hasn't responded to the others, why try again? Deletes the message, puts her phone down.

OFF MARY. Bowing her head. SUFFERING. CUT TO--

INT. MEN OF LETTERS - CROW'S NEST - DAY (DAY 2) 10

SAM. On his computer, drinking a cup of coffee. DEAN enters with his laptop, looking underslept.

DEAN
Dead guy in Akron-- body found two days ago.

SAM
Good morning?

DEAN

Throat ripped out, ear-to-ear.
Read it.

Sam obliges-- one eye on Dean, who seems edgy. Then--

SAM

Dude... the guy was a known drug
dealer. With enemies. And his
throat wasn't ripped out, it was
slit. With a knife.

(then)

Not sure this is our kinda thing.

DEAN

Don't know that. His blood
could've been drained--

SAM

Could've?

DEAN

Whatever, you find us a case then.
I just-- I need to hit something,
okay?

He's clearly spun out. Sam nods... gets it...

SAM

Yeah.

Dean turns away-- frustrated-- a beat, then--

DEAN

I mean, what the Hell was she
thinking, Sam?

SAM

I don't know.
(then, gingerly)
Maybe we should ask her.

DEAN

What?

SAM

Look, I'm pissed, and confused,
too. But we've frozen her out--
for days.

DEAN

She lied to us. For months.

SAM

And I'm not saying I'm not mad,
but... this is mom. Whatever she's
doing, she's got to have a good
reason.

DEAN

Does she? Working with those
assclowns--

SAM

I know, but this isn't--
(a beat)
She's our family, Dean. We have to
at least try and--

DEAN

No. Screw that.

He starts for the EXIT-- Sam rises--

SAM

Where are you--

DEAN

I need a drink-- no, I need drinks.
Plural.

(then)

Oh, and by the way? This whole
peacemaker shtick you've been
running, first with Cass, now with
mom? Getting real old.

SAM

What's that even mean?

DEAN

You're always playing the middle.
Dude, for once? Pick a side.

Dean heads out angry, and the FRONT DOOR SLAMS-- leaving Sam
frustrated. And alone.

After a beat, he picks up his PHONE. On Sam's screen-- six
unanswered text messages from Mom. Nearly identical to
Dean's-- Sam has NOT been colluding with Mary. We see her
most recent message: "Sam-- we need to meet. It's urgent."

OFF SAM-- CONFLICTED--

ON MARY. Standing in front of the gate, as--

CONTINUED:

11

A CAR PULLS UP. SAM climbs out. Moves toward her warily--

MARY

Thanks for coming.

Mary goes in for a hug. Sam steps back-- chilly.

SAM

What's so urgent?

ON MARY. Pushing through--

MARY

There's something you need to see.

She SCANS her handprint. The gate begins to open.

ON SAM. Watching. As the BMOL encampment is revealed. Trucks. A few people moving to and fro (Serena, Alton, people we've seen before).

MARY

Sam... I messed up-- I know I messed up, but...

(then, re: the HQ)

This is bigger than us, this-- we've got a real shot here.

SAM

At what?

MARY

A world without monsters. A world where you and Dean don't have to hunt, where you can have normal lives.

SAM

I chose this life.

MARY

I know, but-- you were going to school, to college, you-- I know why you gave it up, but what if you didn't have to?

(then)

What if there's a different future for you, for us.

ON SAM. As that lands.

(CONTINUED)

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11

MARY

That's why I'm doing this, that's
what I'm fighting for.

(then)

And I'm not trying to recruit you,
but you need to know: things are
changing.

OFF SAM AND MARY-- staring at the bustling compound-- CUT TO--

12

INT. BMOL HQ - MAIN AREA - MOMENTS LATER

12

MARY leads SAM through the makeshift BMOL HQ. Sam, a bit
overwhelmed, glances around-- sees Serena writing on a
SmartBoard. Alton typing at a laptop...

MARY

Believe it or not, this is just
their temporary base. The Brits
talk like they're "roughing it"--

MICK (O.S.)

Sam Winchester.

They turn as Mick approaches. Sam bristles.

MICK

Didn't tell me your son was
stopping by.

MARY

Didn't know I had to.

She fixes Mick with a look-- Mick clears his throat-- HOLDS
OUT A HAND--

MICK

Anyway-- welcome.

Sam DOESN'T SHAKE IT. Just looks around.

SAM

Yeah-- look, I dig the whole low-
budget Mission Impossible vibe, but
I'm gonna go.

MICK

You sure? You're just in time for
the briefing.

Mary shoots him a look-- that's not why she brought Sam here.

(CONTINUED)

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CONTINUED: 12

MARY
Mick--

MICK
(to Sam)
I mean, that is-- if you want to
hear how we're going to exterminate
every last vampire in America.

ON SAM. Intrigued, despite himself--
13 INT. MEN OF LETTERS - LIBRARY - NIGHT 13
Empty. Pan across, as--

DEAN (O.S.)
Sammy?

FIND-- DEAN. Stepping into the room. Back from the bar.
Looking surly, unresolved.

DEAN
(I Love Lucy)
Sammy, I'm home.

No response. Dean moves ahead-- sees a NOTE on the table:
"Went out. Back later." Dean picks it up-- reads... then
crumbles the note, TOSSING it away. Whatever...

Dean moves to the sideboard-- picks up the bottle... but it's
EMPTY. In fact, EVERY bottle is empty.

DEAN
Boooo...

Then-- a KNOCK ON THE DOOR. Dean looks-- the Hell?
14 INT. MEN OF LETTERS - CROW'S NEST - NIGHT 14
Dean moves up the stairs, toward the door. ANOTHER KNOCK.
Dean opens the door, annoyed--

DEAN
What, Sam? Forget your keys--?

Dean stops. It's not Sam. It's Ketch. W.T.F.?

KETCH
Hello, Mate.

DEAN
How'd you find me?

(CONTINUED)

14

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14

KETCH

This is a Men of Letters bunker--
location's no secret to us.

On Dean-- of course it isn't.

DEAN

Right. Cool. Good talk.

He starts to CLOSE THE DOOR--

KETCH

And, while I understand you're not
feeling warmly disposed towards me--
us-- I wonder... what's your
disposition to this incredibly
rare, unspeakably expensive bottle
of barrel proof Scotch?

Ketch holds up the BOTTLE. Off Dean, wary but considering...

15

INT. BMOL HQ - MAIN AREA - NIGHT

15

The BMOL agents-- SERENA, ALTON, and a new face, PIERCE (40s,
Southern), take their places around the table. MARY takes a
seat near the back, as we--

FAVOR MICK. Leaning in to SERENA. Sotto--

MICK

Where's Ketch?

SERENA

I don't know-- he wasn't in his
room, and isn't answering his
mobile.

(then)

Should we wait?

ON MICK. Not happy--

MICK

I-- no.

Serena nods-- sits-- and Mick turns to the assembled--

MICK

Right then, before we get started,
we've got a few new faces.

(re: Pierce)

This is Pierce Moncrieff, a Hunter
out of Baton Rouge.

*

(CONTINUED)

Pierce gives a little wave--

PIERCE

Howdy.

MICK

Pierce, meet Alton Morehead, our head of R&D-- weapons development, spellwork, that sort of thing.

(then)

Serena Colman, Chief of Security and Surveillance.

(looks up)

And, of course, you know Mary Winchester... and her son.

All eyes go to SAM. Standing at the back of the space-- near the door-- BEHIND MARY.

MICK

Please, Sam-- plenty of seats.

SAM

Fine right here.

ON MICK. A tight smile--

MICK

Alright. Let's begin.

He NODS TO SERENA-- she moves in front of one of the screens--

SERENA

As most of you know, Phase One of Project V is nearly complete.

She cues up a SLIDE on a screen-- a color-coded MAP of the U.S. A black border surrounds the Midwestern States.

SERENA

Over the past months, we've focused our efforts on the MWR--

Mary glances back to Sam-- sotto-- translating for Sam--

MARY

Midwest Region.

SERENA

And we've done well-- better than well, really. When we started our operation, there were 241 vampires active across twelve states.

(MORE)

(CONTINUED)

SERENA (CONT'D)

(then)

We've killed all but eleven.

ON SAM. As that lands--

SAM

Wait, seriously? That-- how?

Serena turns to Sam-- laying it out--

SERENA

You American Hunters tend to see
vampires as criminals, rogues...
one gets out of line, you show up,
lop off its head, and leave town.
We treat them more like terrorists.

ALTON

Vampires may typically hunt alone,
or in small nests, but scratch the
surface, and they're all connected.
From the lowest drone, all the way
up the chain, to the top--

SAM

The Alpha.

Serena nods--

MICK

When we find a nest, we don't just
charge in, all John Wayne, guns
blazing-- we wait... we watch...

SERENA

We determine the size of the nest--
its relationships to other vampire
groups.

ALTON

They tend to trade amongst
themselves. Information, victims.

SERENA

We're constantly expanding and
refining our intelligence, and when
we've learned all we can, we go in--

MARY

--and wipe them out.

ON SAM. As that lands.

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15

SERENA

All the remaining MWR vampires have
bunkered up in an abandoned
apartment building near Wichita--
the Lincoln Gardens.

(amused)
They think they're safe.

She clicks another slide-- BUILDING SCHEMATICS.

MICK

In two hours, we ship out-- raid
the compound, terminate the colony--
and complete Phase One.

MARY

Then we move on to the rest of the
country.

(to Sam)

By the time we're done, there won't
be a bloodsucker left-- from sea to
shining sea.

OFF SAM-- Whoa...

16

EXT. LINCOLN GARDENS - NIGHT - ESTABLISHING

16 *

A depopulated looking apartment building at night.

KRIS (O.S., PRE-LAP)

They... they're dead. They're all
dead...

17

INT. LINCOLN GARDENS - LOBBY - CONTINUOUS

17 *

CLOSE ON: KRIS (mid-20s, fey, sympathetic). Staring directly
at the camera, with wide, teary eyes.

PULL BACK. Kris sits on a chair, blanket over her shoulders,
talking to DENNY (40s, oily), who leans against a DESK in the
dilapidated LOBBY.

KRIS

My whole nest, they--

Her voice cracks with EMOTION-- DEEP SORROW--

DENNY

I know, dear. They got them.

He steps in, holding out a PLASTIC CUP filled with BLOOD--

(CONTINUED)

DENNY

Drink. Get your strength back.
It's human-- and fresh.
(sniffs the cup)
O negative. That's the good stuff.

She takes the cup-- she's haunted, fearful.

DENNY

You made it-- you're safe. You and
all the others.

Kris swallows hard-- not sure she believes that--

DENNY

See, I didn't choose this place for
its ambiance. Obviously.
(re: the room)
This? It's a fortress. We have
lookouts, security systems-- I
promise you: no one gets in here
without me knowing about it. No
one.

As he finishes-- a VOICE behind.

ALPHA VAMPIRE (O.S.)

Is that so?

Denny and Kris turn to see--

THE ALPHA VAMPIRE! Standing nonchalantly behind-- cool--

ALPHA VAMPIRE

Hello, my children.

He SMILES-- and we--

BLACKOUT.

END OF ACT ONE

ACT TWO

18

INT. MEN OF LETTERS - CROW'S NEST - NIGHT

18

Dean sits across from Ketch, drinking his Scotch in silence.
Ketch looks around-- taking the bunker in--

KETCH

Nice place. Quaint. Cozy. But I
have to ask... why the telescope?

Dean ignores every word. Keeps drinking. Beat, then Ketch
clears his throat--

KETCH

Not much for small talk, are we?

Dean takes the last swig from his glass. Pours another--

DEAN

Nope.

KETCH

Surely you have some questions.
Why I'm here, for-- (instance)

DEAN

You wanna recruit me.
(off Ketch)
You got Mary playing your game.
Now you want me. And Sam.

KETCH

Well, I don't, but the old lads...
they've taken quite a shine to you.

DEAN

Then maybe they shouldn't'a sent a
psycho bitch to try and kill us.

KETCH

Yes-- Toni. No one predicted she'd
go rogue. No one but me. I had a
sneak peek at what a neurotic,
overreaching timebomb she was...
(off Dean's look)
We used to date.

Dean's surprised. Then, a dig--

DEAN

Actually-- I can see it.

(CONTINUED)

Ketch flashes a thin smile--

KETCH

Dean... I don't give a toss if you sign up. Honestly, I don't care if you live or die. But, since we're such jolly good pals now--

DEAN

Sure. Jolly good.

KETCH

It's just... working for the Men of Letters can be a very good fit, for someone with our inclinations.

DEAN

And that means?

KETCH

(matter of fact)
It means you're a killer. And so am I. If we go too long without something to track, trap, punch or gut? Well, things get a bit ugly, don't they?

On Dean. He can't help it: he relates hard to this.

KETCH

See, it's best if men like us keep busy-- idle hands, all that-- and the Men of Letters keep me busy. They point me in a direction and hang. Off to the races.
(checks his watch; rises)
Speaking of.

DEAN

What?

KETCH

You've heard what I had to say, now-- places to be, vampires to behead.

DEAN

(intrigued)
You've got a line on some vamps?

KETCH

I do.
(then)
Interested?

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CONTINUED: (2) 18

ON DEAN. He is...

19 INT. BMOL HQ - MAIN AREA - NIGHT 19

MARY, MICK, PIERCE and the others go over SCHEMATICS of the LINCOLN GARDENS-- a picture of DENNY prominent--

As SAM hangs back. Watching.

SERENA

They have sentries posted here, here, and here. Leaves an opening at the West Entrance.

MARY

That's a clean line to the center of the complex. We've got the new AVD locked and loaded...

ALTON

(to Sam)

AVD: "Anti-Vamp Device." It uses a compound derived from Dead Man's Blood to irradiate--

SAM

I've heard.

Back in Ep. 1208, "LOTUS."

MICK

We get an eight man team into the center, and activate the device. Once we do, the rest is easy.

SAM

Easy?

All eyes go to Sam... who's frowning.

SAM

Eight men, through the Western hall-- that's not easy. It's a bloodbath.

Mick seems thrown. Sam steps forward, explaining--

SAM

This schematic isn't to scale.
(tapping it)
The corridor's tight-- barely three feet across. Your team'll be forced to go in slow, single-file. They get cornered-- they're dead.

(CONTINUED)

ON MARY AND MICK. Staring--

MARY

He's right.

MICK

That... that is a significant oversight. So we're scuppered?

SAM

Maybe not. A place like this, stealth's your friend. You know where their lookouts are, pick them off in quick, coordinated strikes, then make your play.

(then)

With no one watching, you can walk right in the front door.

Mick considers this-- impressed. The whole group trades looks, impressed by Sam's contribution. On Mary, proud.

MICK

Alright. New plan.

Off Sam... enjoying feeling useful, but fighting it.

EXT. LINCOLN GARDENS - NIGHT

Ketch gets off his MOTORCYCLE, checks his phone-- a TEXT from Mick: "Where the Hell are you?" Ignoring it, Ketch pockets his cell, approaches... Dean, getting out of the Impala.

DEAN

So-- what we got?

Ketch smiles. We REVERSE to reveal a decaying sign for the LINCOLN GARDENS. Holy shit-- Ketch has brought them straight to the Lincoln Colony!

KETCH

Ten bloodsuckers. Give or take.

DEAN

Two on ten. Like those odds.

Dean starts pulling out weaponry-- a MACHETE, DEAD MAN'S BLOOD SYRINGES-- as Ketch pulls out his BMOL WEAPONS. Dean hoists a MACHETE, and looks up--

To see Ketch holding a HIGH-TECH RIFLE.

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DEAN

Fancy.

Ketch grins, considers it. Naturally competitive--

KETCH

You're right. Little too easy.
(re: his machete)
Got another of those?

Dean TOSSES HIM A BLADE... Ketch catches it, gives it a spin--

DEAN

Ready?

KETCH

Always.

21 INT. BMOL HQ - MAIN AREA - CONTINUOUS

21

CLOSE ON: PIERCE. All smiles--

PIERCE

Well, damn! Sam Winchester!

WIDEN: He's talking to SAM-- who looks UNEASY. MARY stands next to her son, while...

Around them, the meeting has broken up. MICK talks to SERENA, as ALTON types away at a computer.

PIERCE

Rufus told me all about you. Him and me, we worked a case together-- down the Atchafalaya.

SAM

I heard.

PIERCE

I tell ya, I miss that crotchety old son of a bitch.

Alton looks up-- motioning them over--

ALTON

Pierce? Mary? A question.

They move to him, as MICK steps to Sam. An aside.

MICK

So, thoughts on our little operation?

(CONTINUED)

SAM
It's... impressive.

MICK
And our team?

SAM
Serena and Alton seem smart, but
Pierce... you know he calls himself
the "The Hunter King of Baton Rouge?"

MICK
I do. Unfortunately.

SAM
A friend of mine knew him, they
Hunted together. Once.

Clearly, he's not a fan. Mick gets it...

MICK
Ah, yes... truth is, your mother
excepted, we've struggled to
attract the "top shelf" of American
Hunters.
(pointed)
Like you.

22 INT. LINCOLN GARDENS - LOBBY - CONTINUOUS 22 *

BANG! The DOOR KICKS IN-- to reveal DEAN and KETCH. But the
ROOM IS EMPTY. Dean steps forward-- looking around--

DEAN
Place looks empty.

KETCH
Yes. Curious.

23 INT. BMOL HQ - MAIN AREA - CONTINUOUS 23

SAM and MARY WALK-AND-TALK as the other agents get ready for
the raid. Loading weapons.

MARY
Sam, this is why I asked you to
come. Even if you don't want any
part of this... you needed to know.

SAM
And it wasn't a sales pitch?
(off her look, admits)
Cause-- it was a good one.

(CONTINUED)

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23 CONTINUED: 23
They PASS A MONITOR-- showing a SECURITY FEED from OUTSIDE
THE COMPOUND-- but we STAY ON IT, as...
We see GUARD 1 patrolling the PERIMETER. Outside the wall.
He pauses, and we MATCH CUT TO--
24 EXT. BMOL HQ - GATE - NIGHT 24
THE GUARD. Outside. He looks around-- scanning... nothing.
The man turns, moving away--
And a SHAPE FLASHES THROUGH FRAME. A figure, moving fast.
Blink and you miss it. Uh oh... CUT TO--
25 INT. BMOL HQ - MAIN AREA - NIGHT 25
MICK
Gear up. We ship out in ten.
He turns to Sam--
MICK
So, Sam... you coming?
ON SAM. A part of him really wants to, but--
SAM
I... have to call Dean.
Mary nods, she understands. Sam pulls out his phone, as we
FAVOR THE SECURITY MONITOR--
As GUARD 1 patrols back into frame-- MATCH CUT TO--
26 EXT. BMOL HQ - GATE - NIGHT 26
THE GUARD. Gun up. Wary. A NOISE sounds behind him... a
FOOTSTEP. The Guard SPINS and we CUT TO--
ANOTHER POV: RUSHING HIM! The man SCREAMS!
27 INT. BMOL HQ - MAIN AREA - NIGHT 27
A DISTANT SCREAM echoes. ALTON and PIERCE look up--
ALTON
Hear that?
PIERCE
(creeped out)
Yeah...
ON SAM. Lowering his phone.

(CONTINUED)

SAM

Huh. I'm just getting static.

SERENA flashes a NERVOUS LOOK-- moves to a computer... next to the monitor with the SECURITY FEED (no guard in sight). She punches buttons. Worried.

SERENA

Mick-- wireless, satellite--
everything but radio's been jammed.
(then)
How-- (is that possible)

She looks left-- at the SECURITY MONITOR AS--

BAM! GUARD 1'S CORPSE IS SHOVED INTO FRAME. Near the camera. HUGE. His THROAT RIPPED OUT! JUMPSCARE!

Serena SCREAMS! As the Guard drops away-- to reveal DENNY. Face smeared with BLOOD. He smiles at the camera, then turns-- moving toward the GATE. Dragging the GUARD'S CORPSE...

And MORE VAMPIRES fall in behind him. Mick stares, eyes wide.

MICK

What-- what's happening?

SAM

I count eight... nine... ten.

MARY

It's the Lincoln vampires...

ON THE VAMPS. Moving toward the gate.

MARY (O.S.)

They're here.

And as the monsters CLOSE IN, we--

BLACKOUT.

END OF ACT TWO

ACT THREE

29

INT. LINCOLN GARDENS - LOBBY - NIGHT

29 *

DEAN searches the room-- going through the desk, finding a whole lot of NOTHING. Beat, then--

FOOTSTEPS behind. Dean turns, to see KETCH--

DEAN

Checked the upper levels-- place is a ghost town.

(then)

You find anything?

KETCH

Indeed.

He shifts, and we see he's PULLING KRIS BEHIND HIM. The girl looks TERRIFIED.

KETCH

She was hiding in the basement, with the corpses.

Kris tries to pull free--

KRIS

Let me go!

And FLASHES FANGS. Snarling at KETCH--

BAM! Who PUNCHES HER IN THE FACE. Sending Kris spinning. Dean moves to them-- whoa...-- as Ketch GRABS KRIS--

Whipping her around, so they're eye-to-eye. *

KETCH

Where are your friends?

KRIS

I don't-- (know)

BAM! Ketch PUNCHES HER AGAIN. HARD!

DEAN

Hey--

But Ketch IGNORES HIM-- and BEATS KRIS DOWN. Hitting her, driving her to the floor-- turning her into a BLOODY MESS.

And through it all, Ketch is cold. Sociopathic.

(CONTINUED)

KETCH

Where are they? Tell me. Tell me
now.

Then-- DEAN is there-- pulling Ketch away. This has gone TOO
FAR, even for Dean...

DEAN

That's enough!

KETCH

Enough? She's a monster.

And Dean knows that, but... he looks to Kris-- who lays on
the ground. Blood covering her face, breathing shallow.

He takes a beat-- then-- to Ketch--

DEAN

Just-- let me.

He moves to Kris... bends low-- feeling for the girl...

DEAN

Hey, you need to tell me where they
are, okay? You do, and--

KRIS

(pained; tearing up)
You'll let me go?

Dean looks to Ketch, then back to Kris--

DEAN

I'll make it quick.

ON KRIS. A long beat, then-- giving in--

KRIS

Hunting. They went hunting.

KETCH

Hunting who?

KRIS

The Hunters.

Dean and Ketch trade a look-- not good-- and we CUT TO--

31 INT. BMOL HQ - MAIN AREA - NIGHT 31
MICK, SAM, MARY and the rest crowd around the SECURITY
MONITOR. Watching the vamps close in--
MICK
We're alright-- we're fine. The
gate's reinforced, they can't--
(sees something on screen)
Bloody Hell...
ON SCREEN. Denny steps forward--

32 EXT. BMOL HQ - GATE - NIGHT 32
AND PRESSES THE DEAD GUARD'S HAND TO THE SCANNER--
The GATE STARTS TO OPEN. Vamps streaming through--

33 INT. BMOL HQ - MAIN AREA - NIGHT 33
ON MICK. Watching the scene. Way in over his head--
SAM steps up-- taking charge--
SAM
Lock this place down!
MARY
Mick-- how many guards are out
there?
MICK
Two-- no, just one--
Mary grabs a WALKIE TALKIE--
MARY (INTO WALKIE TALKIE)
Fall back!

34 EXT. BMOL HQ - COURTYARD - NIGHT 34
CLOSE ON: GUARD 2. Patrolling a SIDE of the building. He
hears MARY'S VOICE crackle from his walkie--
MARY (OVER WALKIE TALKIE)
Fall back now!
The man grabs for his radio as--
TWO VAMPIRES ROUND THE CORNER! DENNY in the lead--
ON THE GUARD. Shit! He opens a SIDE DOOR--

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34

As the vamps race in-- CLOSER-- ALMOST GOT HIM--

35

INT. BMOL HQ - CORRIDOR - CONTINUOUS

35

The Guard SLIPS INSIDE-- tries to SLAM THE DOOR--

As the VAMPS HIT IT! Forcing the door open. The Guard falls back, hitting the ground hard, and when he looks up--

DENNY'S IN HIS FACE. Snarling. Showing FANGS-- CUT TO--

36

INT. BMOL HQ - CORRIDOR - NIGHT

36

SAM and MARY. In ANOTHER PART OF THE CORRIDOR-- running flat out. Both carrying MACHETES--

They HEAR THE GUARD SCREAM! Sam and Mary ROUND A CORNER--

To see DENNY and the OTHER VAMP. Standing over the GUARD'S DEAD BODY. Blood pooling around it.

Sam and Mary charge in. Sam SWINGS at DENNY-- who DODGES. But Sam's fast-- bringing his FREE HAND UP--

BAM! And PUNCHING DENNY IN THE FACE. Dropping the vamp--

Sam turns-- just in time to see MARY BEHEAD THE OTHER VAMP. The corpse drops. Sam stares--

SAM

Nice.

A moment. Then-- GROWLING. From OUTSIDE. Sam and Mary look up-- to the OPEN DOOR--

MORE VAMPS! INCOMING! Sam moves fast-- SLAMMING THE DOOR--

37

EXT. BMOL HQ - COURTYARD - NIGHT

37

BANG! The VAMPS HIT IT. Crashing against the door. Trying to BREAK IT DOWN.

38

INT. BMOL HQ - CORRIDOR - NIGHT

38

ON MARY AND SAM. Breathing hard. Vamps POUNDING on the door from the outside. Then--

A NOISE BEHIND. A groan. Our heroes look--

To see DENNY. Stirring. Mary raises her MACHETE--

SAM

Wait.

39

INT. BMOL HQ - MAIN AREA - MOMENTS LATER

39

SAM dumps the BOUND DENNY into a CHAIR. Turns... MARY, PIERCE, MICK, ALTON, and a shaken SERENA stand by.

PIERCE
Doors locked?

MARY
For now.

MICK
How'd they find us? How'd they
even know who we are?

Denny laughs-- all eyes go to him.

DENNY
He told us. He's back to save us
all.
(off their look)
Our father.

SAM
Father?
(beat, shit)
The Alpha?

Denny gives a maniacal, "fuck you" grin--

SERENA
That's impossible. Our intel puts
him in Morocco. He's been there
for at least a decade--

SAM
I met him five years ago-- in
Hoope, North Dakota.
(off her look)
You should've asked me.

SERENA
(reeling)
How'd we get this so wrong.

On Mick-- still processing the scope of their fuckup.

DENNY
You're dead. You're alllll dead.

He starts to LAUGH. High pitched and CRAZY. Until--
SHUK! MARY TAKES HIS HEAD OFF!

(CONTINUED)

SERENA, MICK and ALTON stare-- holy crap... Sam breaks in--

SAM

Your extermination plan-- got any contingencies for this?

MICK

I... no.

SERENA

Comm's still out-- what about a scrying spell? If we can get a message to England--

SAM

We can't wait for backup.

MARY

He's right. This place wasn't built for defense. Those doors won't hold long.

(then)

Okay, who here's actually killed... anything?

Pierce raises his hand, Mick, Serena and Alton don't. Trading nervous looks-- so out of their league...

MARY

Great...

SAM

We need to arm up. Empty your pockets-- blades, guns, everything.

Sam starts laying what few weapons he's got on a table-- everyone does likewise. It ain't much.

MARY

Not enough.

ALTON

Most of our weapons are in the Armory-- including the AVD.

MARY

We could set it off in the vents. Maximize coverage, use the gas like a bug bomb.

Sam nods-- smart.

"The Raid"
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39

MICK
Will it work on the Alpha?

SAM
Hurt him-- maybe. Kill? Doubt it.
(then, half-joking)
Got anything stronger?

On Mary, shooting a look at Mick.

MARY
Where is it?

40

EXT. BMOL HQ - COURTYARD - NIGHT

40

MORE VAMPIRES pound on the DOOR. BANG! BANG! It shivers...
and GIVES. The VAMPIRES STREAM IN-- out for blood--

41

INT. BMOL HQ - MAIN AREA - NIGHT

41

CLOSE ON: THE COLT. Laying on MICK'S DESK.

SAM (O.S.)
No way...

WIDEN. SAM, MICK and MARY stand over the weapon.

SAM
The Colt... where did you--?

MARY
I stole it. From Ramiel.

Sam realizes that's what that mission was about. Mick's
fussy, panicky-- going a bit Bill Paxton in "Aliens."

MICK
Well it doesn't work. No bullets.

SAM
So we make some.
(off Mick)
Friend of mine gave me the recipe.

He starts to SCRIBBLE something on a pad of paper--

MARY
Bobby Singer?

SAM
Yeah.

Finished, he turns-- handing Mick the PAPER--

(CONTINUED)

"The Raid"
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41

SAM
Make a tincture of holy oil, sage
and myrrh. Coat a silver bullet,
then use this spell to engrave it.

MICK
And that'll work?

SAM
It better. If not-- start praying.
'Cause we'll need a miracle.
(to Mary)
Where's the Armory?

MARY
I'll take you.

ON PIERCE. He grabs a BUCK KNIFE from the table--

PIERCE
Got your back.

Mary nods, and moves to the door. Sam and Pierce right
behind. As they walk, Sam looks back to Mick--

SAM
Get to work.
(then)
And keep this door locked.

Then they're GONE. Heading out the door. It SLAMS...
Leaving Mick, Alton and Serena all alone. OFF MICK--
swallowing hard--

42

INT. BMOL HQ - CORRIDOR - MOMENTS LATER

42

SAM, PIERCE and MARY move through the HALLS--

MARY
Armory's this way--

She nods to a SIDE HALLWAY, as--

TWO VAMPIRES round the corner ahead-- SNARLING! CHARGING OUR
HEROES!

SAM
I've got them! Go!

Mary doesn't want to leave her son, but-- PIERCE GRABS HER!

(CONTINUED)

42

"The Raid"
CONTINUED:

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PIERCE

Come on!

Pulling Mary down the SIDE HALL.

ON SAM. Hefting his MACHETE as the VAMPIRES RACE IN--

43

INT. BMOL HQ - MAIN AREA - NIGHT

43

SERENA stands in front of the door. Holding a KNIFE--

As ALTON and MICK WORK. Alton FINISHES MIXING INGREDIENTS--

He steps back, as MICK MOVES FORWARD. DUMPING BULLETS into the oily mixture. Alton looks to Mick--

MICK

Get the spell ready.

Alton nods, as we CUT TO--

44

INT. BMOL HQ - ARMORY - NIGHT

44

A small room stuffed with WEAPONS and GEAR. The DOOR BEEPS (the LOCK DISENGAGING), and--

MARY enters, PIERCE right behind. Mary moves ahead, grabbing the AVD from a shelf--

MARY

Got it.

She turns back-- BAM! And PIERCE SLAMS THE BUTT OF HIS MACHETE INTO HER HEAD!

MARY DROPS-- OUT COLD. The AVD rolling from her hand. Then--

PIERCE STOMPS DOWN-- CRUNCH!-- SMASHING THE AVD! He turns, pulling out a WALKIE-TALKIE.

PIERCE (INTO WALKIE TALKIE)

All clear, big daddy.

45

EXT. BMOL HQ - COURTYARD - CONTINUOUS

45

A TOWN CAR pulls through the open gates and into the courtyard. Comes to a stop-- and the ALPHA VAMPIRE STEPS OUT. He's HEERE...

BLACKOUT.

END ACT THREE

ACT FOUR

46 EXT. ROAD - NIGHT 46
KETCH'S BIKE roars through frame-- the IMPALA right behind...

47 INT. BMOL HQ - MAIN AREA - NIGHT 47
CLOSE ON: BULLETS. Standing on a SIDE TABLE. WIDEN--
MICK stands over them... reading from SAM'S PAPER-- shaken,
but trying to hold it together--

MICK
Ludicro P... praeculco...

Then-- BANG! A fist hits the door-- and MICK STARTS, as--

PIERCE (O.S.)
It's me! Open the damn door!

Alton scrambles forward-- OPENING THE DOOR--
And SEES PIERCE. Alone.

ALTON
What happened?

PIERCE
It's bad out there.

He steps in-- Alton turns to him, and--

BAM! A HAND PUNCHES THROUGH ALTON'S CHEST! Mick jolts back--
holy shit!-- and SERENA SCREAMS as--

Alton's body falls, revealing the ALPHA VAMPIRE.

ON PIERCE. Nonchalant.

PIERCE
Pretty bad in here, too.

Serena RAISES HER BLADE--

And the ALPHA BLURS TOWARD HER-- moving INCREDIBLY FAST! He
BATS THE BLADE AWAY-- GRABS SERENA-- LIFTING HER UP--

The Alpha FLASHES FANGS-- BAM! And RIPS OUT SERENA'S THROAT!

ON MICK. Staring. Breathing fast and shallow. HORRIFIED.
CUT TO--

48 INT. BMOL HQ - CORRIDOR - NIGHT 48
FEET. Moving through frame. Past ONE HEADLESS CORPSE...
then ANOTHER. WIDEN TO--
SAM. Bloody but ALIVE-- machete in hand; the VAMPIRES he was
fighting dead on the floor-- MOVING DOWN THE HALL--
49 INT. BMOL HQ - MAIN AREA - NIGHT 49
WHUMP! The Alpha DROPS SERENA'S CORPSE to the ground, as--
Mick's eyes dart to Pierce. FREAKED.

MICK
Pierce-- you're a Hunter.

ALPHA VAMPIRE
Yes. My Hunter.

Mick looks-- to the Alpha wiping SERENA'S BLOOD from his
mouth, with a handkerchief.

ALPHA VAMPIRE
Pierce and I have an arrangement.
I pay him-- he keeps me off the
radar.

Mick looks to Pierce, who shrugs--

PIERCE
Alimony's a bitch.

ON THE ALPHA--

ALPHA VAMPIRE
I'm old. I like living-- quietly.

He takes a step toward Mick... who edges back. SCARED--

ALPHA VAMPIRE
But you've been making my life
awfully noisy these days. You've
killed so many of my children.
(then)
I've seen your handiwork, in
England. I didn't get involved
because... it's England.

As in "who the fuck cares?"

ALPHA VAMPIRE
But America-- America's my home.
And it's time to get off my lawn.

50

INT. BMOL HQ - ARMORY - NIGHT

50

SAM enters-- sees MARY on the floor. Out cold--

SAM

Mom?

He moves to her-- touching Mary-- who blinks awake--

MARY

Sam...

SAM

What happened?

51

INT. BMOL HQ - MAIN AREA - NIGHT

51

ALPHA VAMPIRE

So, here's what you're going to do:
we'll bring your communications
back online, and you'll make a
call. To your superiors, in
London.

He's talking to MICK. PIERCE stands behind--

ALPHA VAMPIRE

You'll admit defeat, suggest they
cancel this American incursion.
And then, they'll watch as I devour
you. Live, on screen.

(then)

It's messy, but sometimes... one
does have to make a point.

As he speaks, MARY AND SAM STEALTH into the room behind--
Sam's eyes going to the COLT. Laying on the MAIN TABLE.

ON PIERCE. He hears a NOISE-- TURNS--

AND MARY IS THERE! BAM! SHE PUNCHES PIERCE! Dropping him--
The ALPHA SPINS-- SEES MARY--

BAM! IN A BLUR-- he's ON HER! Grabbing Mary by the throat--

SAM (O.S.)

Don't!

The Alpha looks around to--

SAM. Holding the COLT. But the Alpha's unphased--

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ALPHA VAMPIRE
My my. The Colt.

He DROPS MARY. Tossing her aside. Eyes on SAM--

ALPHA VAMPIRE
Powerful weapon. I assume you're
aware-- there are five creatures on
Earth that gun can't kill.
(then)
And I'm one of them.

SAM
That were true, I'd be dead
already.

ALPHA VAMPIRE
(a grin; touche)
That gun can't save all of you.

SAM
Who said I'm here to save all of
us?

The Alpha arches an eyebrow-- what does that mean?

SAM
Me and my family, we kill vamps--
when they get out of line. And
you've let us.

ALPHA VAMPIRE
I have many children. What's one
or two, here or there...

SAM
Exactly-- so we can go back to the
way things were. The way they're
supposed to be.

A look to Mick--

SAM
But the Brit-- you can have him.

ON MARY. Eyes wide-- starting to RISE--

MARY
Sam-- what are you doing?

SAM
Picking a side.
(then)
(MORE)

(CONTINUED)

CONTINUED: (2)

SAM (CONT'D)

Let me and my mom-- let us go back
to Hunters and vampires, cops and
robbers-- fair fights.

As we wonder-- is Sam really selling Mick out?

ALPHA VAMPIRE

I must say, Sam-- your ruthlessness
surprises me.

SAM

Even if I shoot you, your kids are
all over. To get out of this, we'd
need a miracle.

(then, re: Mick)

He's yours.

He LOOKS TO MICK-- who SNAPS! Charging Sam--

MICK

You bastard!

But Sam swiftly shoves him back-- knocking Mick to the floor--

SAM

(to the Alpha)

So-- we have a deal?

ALPHA VAMPIRE

I could live with those terms...
but I don't have to.

(a grin)

If you had a bullet in that gun...
I'd be dead already. Guess we were
both bluffing.

ON SAM. Shit! The Alpha steps toward him--

WHAM! And MARY HITS THE ALPHA FROM BEHIND-- with a 2x4 (or
some other handy weapon).

The Alpha turns-- BAM! And BACKHANDS HER-- sending Mary into
a WALL, then--

The Alpha pivots back... moving toward Sam... his fingers
VFX'ing into CLAWS. Sam takes AIM--

ALPHA VAMPIRE

Sam... we both know that gun's not
loaded.

ON SAM. A small smile--

SAM

You sure?

And we POPFLASH TO--

- EARLIER. As Sam and the Alpha speak, Sam sneaks in a look to MICK, who covertly reveals-- the bullet in his palm.

- Later. Sam SPEAKS-- A SIGNAL (and CALLBACK TO EARLIER)--

SAM

To get out of this, we'd need a
miracle.

- Mick ATTACKS SAM! And in their scuffle, he SLIPS SAM THE BULLET.

- As the ALPHA BACKHANDS MARY... SAM SNAPS THE BULLET IN THE COLT. And then--

We're BACK TO THE PRESENT. As the Alpha realizes-- he's been had! The Alpha YELLS--

ALPHA VAMPIRE

No!

BLAM! Sam FIRES-- and the bullet rips through the Alpha's skull. He drops-- DEAD-- sparking out, Colt-death style.

OFF SAM, MARY and MICK... it's OVER.

BLACKOUT.

END ACT FOUR

ACT FIVE

52 INT. BMOL HQ - MAIN AREA - NIGHT 52
CLOSE ON: SERENA. Laying dead on the ground. WIDEN TO--
MICK. Staring down at her. Shaken. Pale. Trying not to
break down. He turns-- taking the room in-- Alton's dead
body. Denny's. So much DEATH. A beat, then--
MARY (O.S.)
Mick?
He looks to the door. Mary is there-- holding her machete--
MARY
It's clear.

53 EXT. BMOL HQ - COURTYARD - NIGHT 53
SAM, MICK and MARY step out. Moving from the door, as--
RWARR! An engine growls. They look up to see-- MICK'S BIKE
rip through the gate-- the IMPALA right behind.
It screeches to a stop-- and DEAN GETS OUT. Staring--
TIME CUT TO--

54 EXT. BMOL HQ - COURTYARD - LATER 54
Later. MICK-- still PTSD shaken-- stands with KETCH.
MICK
Where... where were you?
KETCH
Following orders.
MICK
That's not-- people died.
KETCH
Yes, well, I don't know how it is
in the ivory tower, but down here?
In the muck? People die.
(then)
The old men want the Winchesters,
so I made a play for Dean, and it
would have worked... but your
operation went sideways.
And that's that. He smiles-- pats MICK on the shoulder--

(CONTINUED)

KETCH

Better luck next time.

CUT TO-- SAM, DEAN and MARY. Standing together.

DEAN

So, "went out, back later", huh?

SAM

Just getting a drink, huh?

Dean looks to Ketch-- who's moving INTO THE HQ--

DEAN

I was with him when we heard this place was under attack. Drove like a bat outta Hell--

SAM

Why'd you care? You hate these guys, you didn't know I was here.

Sam goes quiet... right. Mary. Dean and Mary trade looks. A silent beat. On Dean, pale, so relieved she's alive.

DEAN

When I thought something had happened to you--
(then, re: their fight)
Nothing else matters.

MARY

Dean... the things I said.

DEAN

No, you were-- not your job to pack my lunch and... kiss me good night.

(then)

We're adults. You're gonna make your own choices, ones I won't always like, but that's something I gotta deal with.

(then)

Next time, just-- no secrets.
Okay, mom?

ON MARY. A smile. Then--

BANG! The door opens, and KETCH EMERGES. Half-carrying, half-leading a bound and gagged PIERCE.

DEAN

Where you taking him?

(CONTINUED)

KETCH

We have ways of dealing with Hunters
who go rogue. They aren't pleasant.

ON DEAN. Knowing just how unpleasant Ketch can get. But
before he can respond--

SAM

Good.

MARY

Ketch leads Pierce away, and we CUT TO--

MICK. Standing alone. Shaken. He looks up, to see SAM.

MICK

Sam-- if you hadn't been there
tonight...

SAM

We got the Kill. That's what
matters.

MICK

(clearing his throat)
Hardly an advertisement for the
British Men of Letters, or my
leadership? Caught unawares, with
our proverbial pants down. Believe
it or not Sam, we--

SAM

I'm in.
(off Mick's surprise)
Mick, tonight was bad, but the
Alpha Vampire is dead. You're...
changing the world.

(then)

I want to be part of that.

Mick looks to DEAN and MARY. Talking together a ways away--

MICK

And your brother?

SAM

Just... give me time.

A beat, then he turns-- moving back to Dean and Mary, and we--

BLACKOUT.

TO BE CONTINUED...