

SUPERNATURAL

Episode #1217

"The British Invasion"

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Episode #1217

"The British Invasion"

REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	01/03/17	

CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

CROWLEY
DAGON
EILEEN LEAHY
KELLY KLINE
LUCIFER
MARY WINCHESTER
MICK DAVIES
MR. KETCH

DR. HESS
DR. TURNER
DREXEL
MAN
RENNY RAWLINGS
TIMOTHY
YOUNG MICK DAVIES

JARED PADALECKI
JENSEN ACKLES

MARK A. SHEPPARD
ALI AHN
SHOSHANNAH STERN
COURTNEY FORD
MARK PELLEGRINO
SAMANTHA SMITH
ADAM FERGUS
DAVID HAYDN-JONES

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SUPERNATURAL
"The British Invasion"

TEASER

FADE IN:

1 EXT. KENDRICKS ACADEMY - DAY (STOCK) (DAY 1) 1

A grim, stone fortress towers over the rain-soaked English countryside. SUPER: "Outside London, England - 1987."

2 INT. KENDRICKS ACADEMY - DAY 2

Two BRITISH SCHOOL BOYS, 13, subdued, dressed in school uniforms (blazers, ties), somberly walk the cheerless stone corridor. TIMOTHY is taller than the other, whom we'll come to know as YOUNG MICK DAVIES.

TIMOTHY
(low tone)
What do you think he wants?

YOUNG MICK
Nothin' good.

More nervous silence. Then-- small talk--

TIMOTHY
Going home for Christmas?
(catches himself)
Sorry. Forgot.

YOUNG MICK
I'll be here. As always.

They round a corner. DR. HESS, harsh, middle-aged, wearing a tweedy, professorial suit, is waiting.

DR. HESS
(tersely)
Gentlemen.

TIMOTHY
Headmaster.

YOUNG MICK
Headmaster.

DR. HESS
Come with me.

The boys grimly follow him to a door, which Hess opens, taking them into:

3 INT. GLOOMY OFFICE - CONTINUOUS

3

Spartan. Book lined. A desk, two stiff-backed chairs. A small table in the center. YOUNG MICK STEPS IN--

And something CRINKLES under his feet. He looks down... to see the floor has been covered with PLASTIC SHEETING. As Mick stares-- what the Hell?--

DR. HESS

Lads, you've both conquered many trials here at Kendricks, be it through natural talent--

(a look to Timothy)

Or good, old fashioned hard work.

(a look to Mick)

But today-- today we'll learn which of you will matriculate to our next level of training.

The boys are still. Hess sets a ROLL OF LEATHER on the table.

DR. HESS

This organization does important work, gentlemen-- work that allows millions to sleep safe at night-- but to do that job, to protect those people, we need cadets who will employ their skills, and execute orders without question.

(unrolling the leather)

And so...

Hess finishes unrolling the leather to reveal--

A SILVER DAGGER.

DR. HESS

Only one of you will be leaving this room.

Timothy and Mick look up-- they were NOT expecting that.

DR. HESS

(a smile)

Good luck.

He EXITS. Closing the door. OFF MICK AND TIMOTHY-- in STUNNED SILENCE--

4 INT. CORRIDOR - DAY - LATER

4

MOVE DOWN the corridor to FIND HESS going over paperwork.

(CONTINUED)

4

CONTINUED:

4

NEW ANGLE-- some distance up the hall, we start to make out a small figure walking from the shadows. Hess SENSES him-- looks up to see--

YOUNG MICK. Rattled. Mick moves to Hess... holding the BLOODY DAGGER in his hand.

ON YOUNG MICK. A thousand yard stare. Voice hollow--

YOUNG MICK

He... fought well. He didn't want to die.

*

*

Hess watches him, utterly unmoved, takes the blade.

*

DR. HESS

Yet the Code demands otherwise.
(reciting)

"Obedience. Honor. Unity."

Young Mick looks off.

DR. HESS

(businesslike)

Well played, Mr. Davies.

ON YOUNG MICK. Shaken to his core. MATCH CUT TO--

5

INT. DARK ROOM - NIGHT (PRESENT DAY) (DAY 2)

5

MICK DAVIES. As he SNAPS AWAKE. In bed, in a cold sweat, breathing hard. Haunted by that dream. That MEMORY.

BLACKOUT.

END OF TEASER

ACT ONE

6 EXT. ROAD - NIGHT (DAY 3) 6

The IMPALA roars down the highway.

7 INT. IMPALA - NIGHT (PMP) 7

DEAN at the wheel, while SAM rides shotgun. Sam holds his IPAD, on FACETIME with EILEEN LEAHY. (From Ep. 1111, "Into the Mystic.") Mid-conversation...

EILEEN

...so after we talked, I went back to Coeur d'Alene, Idaho.

DEAN

The last place anyone saw Kelly Kline.

*
*
*

EILEEN

Right after she left, somebody burned down an old warehouse. I did some digging...

*
*
*
*

(SAM'S PHONE CHIMES)

Check your phone.

Sam does-- STARING-- WE NEVER SEE THE SCREEN--

SAM

Security camera shots?

*

He swipes right to another O.C. photo.

*

SAM

That's Kelly. Going inside.

*
*

Dean glances over. Then, to Eileen--

*

DEAN

Nice.

EILEEN

Thank you.

DEAN

(to Sam)

Who's the chick with her? The Pat Benatar wannabe?

SAM

If I had to guess? Meet Dagon.

7

7

DEAN
Awesome. So Kelly and Dagon crash
at this place, then it gets
torched. Coincidence?

SAM
No. Hell no. EILEEN

DEAN
Then what are we lookin' at?

EILEEN
Working on it.

DEAN
Alright-- go get 'em, Eileen.

EILEEN
That's the plan.
(then, flirty)
Bye, Sam.

She CLICKS OFF. Dean shoots Sam a look-- Sam flushes--
clears his throat--

8 EXT. ROAD - NIGHT

8

The IMPALA roars into the distance.

9 INT. MEN OF LETTERS - NIGHT

9

SAM and DEAN move down the stairs-- DEAN carrying groceries.

SAM
I'm just saying, even with Cass and
every Hunter we know working this,
we've still got... basically
nothing. Maybe Crowley can--

DEAN
Yeah, no.

Dean FREEZES at the bottom of the stairs to see--

NEW ANGLE-- in the library sits Mick Davies! His feet are up
on a table, drink in his hand. An open bottle of Scotch and
two more glasses nearby.

MICK
Hello, gentlemen. Do come have a
drink.

Annoyed, the guys come down.

(CONTINUED)

DEAN

The Hell're you doin' here?

SAM

You just break into our house?

MICK

(indicates himself)

Our house. Men of Letters. Did you know your key opens every chapter house in the world?

(then)

You did say you'd give me a second chance.

DEAN

That didn't mean we want to hang out.

SAM

You here for a reason?

MICK

I am-- and it's a bit... urgent.

(then)

Some time ago, the home office recorded a sort of cosmic shock wave. Very rare. And after a few months of intensive study, we've learned that it may signal the imminent birth of--

SAM

A nephilim?

ON MICK. Stunned--

MICK

You knew?

Dean pours a drink-- slugs it back, Sam grabs a glass. *

DEAN

Yup.

MICK

...how?

SAM

It's kind of a long story.

MICK

I've got time.

(CONTINUED)

DEAN

Basically, Lucifer jacked the
President, knocked up his
girlfriend--

SAM

And now she's on the run, with
Dagon. A Prince of Hell.

ON MICK. Blink. Blink.

MICK

I... see.
(then)
And you didn't tell me this
because?

DEAN

It's kinda on a need to know.

MICK

The Devil's having a child-- seems
like something we'd need to know.

(then)
Where's the woman now?

SAM

Not sure, we had her... then lost
her.

MICK

I'm sorry, you had this woman? And
you let her live?

DEAN

Look, what happened to Kelly wasn't
her fault. She banged Lucifer who
she thought was her boyfriend.

MICK

Sure, could happen to anyone.

SAM

And she'd agreed to end the
pregnancy.

(then)
But she changed her mind. Even
with what Kelly knew, this-- it was
still her kid. She couldn't--

MICK

Then you should have.

(then)

(MORE)

(CONTINUED)

9

MICK (CONT'D)

You should have... shot her between
the eyes. Immediately.

DEAN

Because that's what you would'a
done?

Sam and Dean both look dubious.

SAM

Like you killed that werewolf,
Hayden? Seemed to us you were
pretty messed up about that.

DEAN

You bein' big on "second chances"
and all.

MICK

(uncomfortable)

I-- yes. It wouldn't have been
easy, but... the Code demands it.

DEAN

(disgusted)

"The Code?"

MICK

(ignoring that)

Do you have any idea what will
happen if this... abomination is
born, if--

SAM

Mick, we're working on it. We'll
find her.

Dean pours Mick a drink--

DEAN

Until then? Have another drink.

10

INT. CROWLEY'S LAIR - SECURE ROOM - NIGHT

10

MOVE through the shadowy gloom to FIND LUCIFER, chained to a
chair, eyes closed. From his lips, a throaty whisper:

LUCIFER

Dagon.

INTERCUT:

11 INT. RATTY APARTMENT - NIGHT

11

A dump. Blinds closed tight. KELLY KLINE sleeps on an old sofa. In the shadowy KITCHENETTE, we FIND DAGON. She hears a buzzing in her head. Lucifer's WHISPER:

LUCIFER (V.O.)
...Dagon... Dagon. Hear me.

DAGON
(quietly)
I do, sire. And I continue to obey.

LUCIFER
News of my son. All is well?

DAGON
As can be expected.

LUCIFER
And the... "container?"

DAGON
(glances at Kelly)
She should last... as long as needed.

LUCIFER
She'd better. Don't fail me, Dagon. Not again.

The voice is gone and Dagon feels the weight of her mission.

12 INT. SHADOWY ROOM - NIGHT

12

It's an MOL BUNKER BEDROOM, but we don't want to know this yet, so the details of the room are vague. We PUSH IN on Mick, on a bed, back against the wall, adrift in MEMORIES--

We FLASH TO THE HOSPITAL ROOM FROM EP. 1216, as MICK KILLS HAYDEN. As she stares up at him-- pleading-- dying-- we MATCH CUT TO--

13 INT. GLOOMY OFFICE - DAY (FLASHBACK)

13

TIMOTHY. From our teaser.

TIMOTHY
Mick?

WIDEN. Timothy stands in front of the door-- opening it a crack. Peering out. YOUNG MICK stands behind--

(CONTINUED)

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13

TIMOTHY

No one's out there. If we run, we
might not get caught.

(then)

We can go to my father, he'll--

YOUNG MICK

Close the door, Timothy.

Timothy turns back to Young Mick-- scared--

TIMOTHY

Mick, we have to hurry.

Young Mick looks almost sad, moves to pick up the dagger.
Timothy stares-- worried--

TIMOTHY

Mick?

Young Mick turns-- holding the blade--

YOUNG MICK

I'm... sorry.

Then-- A CELLPHONE RINGS-- jolting us to--

14

INT. SHADOWY ROOM - NIGHT

14

MICK. As his EYES SNAP OPEN. He reaches out-- wobbly--
answers his phone--

MICK

Yeah?

15

INT. GLOOMY OFFICE - DAY

15

A MOUTH. Speaking into a ROTARY PHONE.

DR. HESS

You didn't report in last night,
Mr. Davies. Is there a reason?

ON MICK. Sitting up. Running a hand through his hair-- shit--

MICK

No sir. Still in investigation
mode. Should have informed you.

WIDEN TO-- the same small office from our TEASER. DR. HESS
(a bit older) sits behind the desk.

(CONTINUED)

DR. HESS
And the Winchesters?

MICK
Making some progress.

ON HESS. Clearly, he wanted more. As he frowns--

RENNY RAWLINGS, 20's, coat and tie, no nonsense, appears in the doorway, a brandy snifter on a tray.

DR. HESS
Come in, Mr. Rawlings.
(then, to Mick)
You're aware Lady Bevell feels they're hopeless.

MICK
(sitting on annoyance)
Yes, well she's there. I'm here.
And I'm the one cleaning up her mess.

(then)
Dr. Hess-- last I heard, you and the rest of the leadership felt getting the Winchesters was key to bringing the rest of the American Hunters on board. I'm just trying to make that happen.

DR. HESS
Yes, well, things change.

MICK
(tensing)
And that means?

DR. HESS
This nephilim-- something big is coming, Mr. Davies.

(then)
We need the situation in America settled. Now. One way or the other.

MICK
I... don't understand.

DR. HESS

Then let me make it blisteringly simple: either Sam, Dean, and the rest of the Colonials learn to obey, or you turn them over to Mr. Ketch, and... we start fresh.

MICK

Sir, I don't think you quite understand the... American temperament.

DR. HESS

This isn't a discussion, it's an order.

(then)

Are you hearing me, Mr. Davies?
Assimilate or eliminate.

OFF MICK-- ROCKED--

BLACKOUT.

END OF ACT ONE

ACT TWO

16

INT. RATTY APARTMENT - DAY (DAY 4)

16

DAGON brings a distraught KELLY juice and food, trying to appease her.

DAGON

Do you need a pillow or...
whatever?

She really doesn't know. Kelly tries to stand-- and WINCES--

DAGON

What's wrong?

KELLY

I don't know-- I keep having these
weird little pains.

She's WORRIED--

DAGON

I'm sure everything's fine.

KELLY

Why? Because this is how you felt
all the times you were pregnant?
(then)
I need to see a doctor.

DAGON

No doctor will understand this
child. You barely do.
(re: the apartment)
We've been here too long. We
should go--

KELLY

No.

Dagon turns on her.

KELLY

You said you'd help me, and-- I
want to see a doctor, I--
(standing strong)
I'm not going anywhere until I know
my baby's safe.

OFF DAGON-- crap...

17

INT. MEN OF LETTERS - KITCHEN - DAY

17

Sam and Dean, stumble through first cups of coffee. Not totally awake, but totally hung over.

SAM

You look like crap.

DEAN

You look like crappier.

(then)

Gotta give it to Mick, you get him going and that guy can drink. I mean, we can drink, but he's got the "Can Drink" gold medal.

They shake their heads, gather their wits.

SAM

You talk to Mom, lately?

MICK (O.S.)

Shouldn't worry about your mum.

Sam and Dean turn, to see MICK stroll in. Looking none the worse for wear.

MICK

She and Ketch make quite the team.

DEAN

Ugh.

(off Mick)

What? Would you want your mom hanging out with that guy?

MICK

(grabs glass of juice)

Can't say. Never really knew me mum. Or da. I was on the streets till the Men of Letters found me.

Sam and Dean trade a look-- okay then--

SAM

How'd they find you?

MICK

I picked a member's pocket.

(then)

Not on purpose-- I was just after a quid or two... got a cursed coin from Ancient Babylon instead.

(CONTINUED)

DEAN

Sure, could happen to anyone.

He's echoing Mick, about Kelly, from earlier--

MICK

When I managed to avoid, well,
death, the Men of Letters decided
I showed promise, and signed me up.
(then)
They gave me a life.

ON MICK as we FEATHER IN QUICK POPS TO: HAYDEN DYING-- THEN: *
TIGHT ON TIMOTHY STARING IN HORROR, ABOUT TO CRY OUT. *

BACK TO MICK. Shaken. Sam and Dean notice.

SAM

Mick-- you okay?

MICK

(clears his throat)
Always.

OFF SAM AND DEAN-- NOT SO SURE--

The office of an obstetrician. KELLY is in an exam gown.
REVEAL a sour-looking DAGON leaning against a wall. A sunny
DR. TURNER, 40, enters.

TURNER

Hello there. You must be Kelly.
(to Dagon)
And you're her... partner?

DAGON

No.

TURNER

Ah, birth coach.

DAGON

(let's get through this)
Sure.

TURNER

Kelly's vitals and preliminary labs
were all good. We'll just do a
quick sonogram.

DAGON

Is this really necessary?

KELLY

Of course it is.

Dagon fumes. Dr. Turner drapes Kelly from the hips down. Pulls up her gown a bit to reveal her swollen belly, as:

TURNER

Wanna make sure baby's a happy camper.

He puts gel on Kelly's abdomen, moves the probe over her.

TURNER

(too jolly)
Say "cheese."

DAGON

(clueless)
Cheese.

Dr. Turner looks over at the sonogram monitor.

TURNER

Okay. Uh-huh.
(freezes the probe)
Oh.
(squints at screen)
Hmnnnnnn.

He adjusts the monitor. Squints again.

TURNER

Hmnnnnnn.

Kelly looks to him--

KELLY

What?

As she speaks, Dagon draws closer... and Turner fiddles with the knobs-- peers more closely--

TURNER

(quietly)
Oh wow...

*

Dagon grips Turner's shoulder.

DAGON AND TURNER-- he's intent on the monitor. Seen only by the audience, Dagon's eyes GLOW YELLOW. We hear a soft TONE as she speaks very deliberately:

DAGON
(softly, to Turner)
Everything looks A-Okay.
Doesn't it, Doctor?

ON TURNER. He blinks, as the tone fades, then-- turns to KELLY-- smiling--

TURNER
Everything looks A-Okay.

Kelly looks relieved. Sort of.

DAGON
See, Kelly? Your baby's a little
angel. Just like I've been saying.

Turner reaches for his file--

TURNER
Now, I know this can be a little
awkward but, for the little champ's
medical record, what can you tell
me about his father?

DAGON AND KELLY TRADE A LOOK AND WE'RE--

INT. CROWLEY'S LAIR - SECURE ROOM - NIGHT

CROWLEY paces. Lucifer's shackled to his chair, silent.

CROWLEY
How low the mighty have sunk, eh?
(pats Lucifer's head)
Good puppy.

*
*

Lucifer endures.

CROWLEY
Would puppy like to play?

He then takes a tennis ball out of his pocket and tosses it a few feet away. Lucifer doesn't respond.

CROWLEY
Aw, puppy's not in the mood. Still
sulking because you failed in your
attempt to escape?

Nothing. Crowley slaps Lucifer lightly on the cheek.
Nothing. Another light slap. Slap. Slap. Nothing.

CROWLEY

Alright, what's wrong with you?

Lucifer slowly stands, and deliberately strides to the center of the room, the full length of his chain. He stops. Turns and steadily stares at Crowley. He descends to his knees, and, still staring, lowers his head to the floor and begins to methodically lick the floor!

CROWLEY

(delighted but confused)

What are you doing?

LUCIFER

I'm giving you what you want:
submission.

ON CROWLEY. More than a little suspicious--

CROWLEY

Why?

LUCIFER

(relaxed)

Why not?

(then)

I've... figured out the house rules. And, well, all things considered? I'd rather be here, than rotting in the Cage with my drooling, insane-and-not-in-the-fun-way little bro Michael.

CROWLEY

Really.

LUCIFER

This is your game, your call. I've decided I can work with that.

(then)

You win. Now what... sire?

OFF CROWLEY-- beginning to smile... he's got some ideas--

MICK crosses the warren of desks and workspaces, peeling off his coat as--

BZZT! Mick's CELL CHIMES. He checks the CALLER ID-- picks it up--

MICK

Ketch?

INT. HOTEL ROOM - DAY

MR. KETCH is on his phone. INTERCUT THEM--

KETCH

Quick update: skels turned out to be shape-shifters. Killed a clan of seven.

MARY (O.C.)

Eight.

REVEAL MARY WINCHESTER-- packing high-tech weapons in cases.

KETCH

Eight, she says. I've learned not to argue. You'll make with the type-y type-y, yes?

ON MICK. Annoyed.

MICK

I'll file the report.

KETCH

Splendid. Ciao.

He HANGS UP-- and we stay with KETCH AND MARY--

MARY

You and Mick... Longtime friends?

KETCH

More survivors than friends. We were in school together.

MARY

Major in murder, minor in mayhem?

He smiles, pours two shots from a flask, as:

KETCH

I gather your training was a bit more... improvisational.

MARY

We learned on the job.

*
*
*
*
*

KETCH

And then you... gave it all up.

MARY

I wanted a quiet, normal life.

KETCH

Yet there you were, up to your
elbows in Shifter guts.

(then)

Mrs. Winchester, I believe you're
drawn to danger.

They look at each other. She is. He offers her a glass.

MARY

(re: shots)

Aren't we on duty or something?

KETCH

You yourself said we killed eight
of those buggers. Eight. Rejoice.

She smiles, accepts the drink, as we CUT TO--

INT. BMOL HQ - DAY

MICK as he flops down at his desk-- only to hear a noise--
Someone CLEARING HIS THROAT. Mick looks up to see--

RENNY RAWLINGS. Crisp. Natty. Drinking tea.

RENNY

Sorry to inter--(rupt)

Suddenly MICK HAS A GUN OUT. Renny smiles--

RENNY

There's really no need for that,
Mr. Davies.

MICK

Do we know each other?

RENNY

I'm Renny. Rawlings.
(nothing from Mick)
Graduated Kendricks last Spring.
Top of my class.

He's smug. Mick's not impressed. And doesn't lower the gun--

22

MICK
Cheers. What do you want?

RENNY
Dr. Hess sent me on the overnight.
Thought you could use an extra set
of hands. *

MICK
(lowers gun) *
Put another way, you're his lapdog,
here to keep an eye on me *

RENNY
I'm here to help.

MICK
You want to help? Keep out of my
way.

RENNY
(pleasantly) *
I'm afraid that's not an option.

23

INT. EXAM ROOM - NIGHT

23

Dr. Turner's at his laptop on the sink counter, entering the
day's notes, referring to an x-ray. As he reaches for the
next folder he sees a MAN in the doorway, watching him.

TURNER
Sorry, closed for the day. Call in
the morning for an appointment.

MAN
(re: laptop)
Those your patient files?

TURNER
(turning, annoyed)
My patient history is none of your--

Before he can finish, the Man SLASHES OUT-- with a
SWITCHBLADE-- and SLITS TURNER'S THROAT!

Turner chokes on his blood and drops to the floor! The Man
goes to the laptop, finds the patient file list, scrolls down
to "Kline, Kelly." He hits "DELETE."

24

EXT. ALLEY - NIGHT

24

The Man heads down the alley, Turner's body over his
shoulder. He flips the corpse into a dumpster, turns-- *

(CONTINUED)

24

CONTINUED:

24

Suddenly, a FIGURE steps from the shadows, blocks his escape: *
EILEEN LEAHY. The Man's EYES GO BLACK-- he's a DEMON.

MAN

Hunter.

Eileen barely even blinks-- taking a hand from behind her back to reveal an ANGEL BLADE. Ready for a fight.

EILEEN

Demon.

25

INT. MEN OF LETTERS - LIBRARY - NIGHT

25

Sam and Dean at their laptops.

SAM

Anything?

DEAN

Lindsay Lohan may be doin' a remake of "The Nun's Story." *

(off Sam's look)

What? I think she'd be good. *

(then, meaning it)

You know what's a great movie?

SAM

Parent Trap.

DEAN

Parent Trap.

Suddenly the FACETIME CHIME goes off on Sam's laptop. He punches a key and Eileen's FACE POPS ON SCREEN.

EILEEN

Hey, Sam.

Sam flushes-- is he a little smitten?

SAM

Hey, Eileen. *

DEAN

Eileen! What's up?

EILEEN

It's Kelly Kline. I think I've found her.

BLACKOUT.

END OF ACT TWO

ACT THREE

26

INT. MEN OF LETTERS - LIBRARY - NIGHT

26

DEAN paces-- on the PHONE--

DEAN

I know, Cass-- I know. Just get here.

EILEEN and SAM sit nearby, drinking beers-- mid-conversation--

SAM

...so you ran the plates of every car that drove past that warehouse in Idaho, just before it burned down?

EILEEN

Yeah. Most were local, one wasn't. Registered to a guy named Dermott Culp.

SAM

So?

EILEEN

So he went missing. A year ago.

SAM

Okay...

EILEEN

I tracked his car to Iowa. Found him coming out of a building.

(then)

Carrying a dead body.

SAM

Dermott's a killer?

EILEEN

Dermott's a demon.

Sam nods-- makes sense-- Dean joins--

DEAN

One of Crowley's?

EILEEN

Working for Dagon. He covers her tracks.

(CONTINUED)

SAM

Smart.

DEAN

Dude, don't compliment the bad
guys.

Sam shoots him a look-- Eileen smiles--

SAM

So you know where Kelly is?

EILEEN

No. But before Dermott got stabbed
in the heart--

DEAN

Nice.

Eileen smiles-- takes out a piece of paper--

EILEEN

He gave me her phone number.

OFF SAM AND DEAN-- okay, that's something.

INT. CROWLEY'S LAIR - THRONE ROOM - NIGHT

Crowley stands addressing a large group of DEMONS. The
demons look anxious, unsure what's happening. Crowley's
puffed up with victory.

In the crowd is a Demon Scientist, DREXEL, and his COLLEAGUE.

CROWLEY

My loyal... ish subjects, in these
troubled times, I'm aware there
may've been confusion as to where
to place your loyalty.

(then)

Even with Lucifer in the Cage,
there are those of you who would
try to set him free, because he
scares you--

(a look to DREXEL)

Or engorges you. Just the chance
of Lucifer coming back-- the rumor--
would have been enough to keep some
of you working against me.

Undermining me.

(a sneer)

Being a royal pain, in my pert,
royal ass.

ON CROWLEY. Making a GRAND GESTURE toward the door to the SECURE ROOM-- and Strauss' Thus Spake Zarathustra (the theme from 2001) starts to play--

CROWLEY

But lo! The beast has been humbled!

The demons exchange looks-- what the Hell?-- as the DOOR SWINGS WIDE TO REVEAL--

LUCIFER. In chains. He shuffles forward-- bonds clattering-- moving through the demons, who STARE. WIDE EYED. And we FAVOR DREXEL here. Making a meal of his reaction.

CROWLEY

From his own lips you'll hear proclaimed the one true ruler of all Hell!

(then)

See, I haven't just beat the Devil, I've tamed him.

Lucifer stops in front of Crowley, who sneers down--

CROWLEY

And this is done of your own free will, is it not?

LUCIFER

(humbly)

Yes. My lord.

Mumbles from the demons-- this is REAL--

CROWLEY

Hear that, kids? He goes where I tell him. Does what I tell him. He is my dog.

He turns back to Lucifer-- loving this--

CROWLEY

Showtime, Marmaduke.

Crowley strides triumphantly to the throne, plunks down (he is now behind Lucifer, unable to see the front of him.)

Lucifer turns to the demons-- giving a BENEVOLENT SMILE--

LUCIFER

My friends.

(and his look turns
lethal)

What he says is true. There is
only one true ruler of Hell.

And unseen by Crowley, he wiggles a finger toward himself.

CROWLEY

(checking his nails)
And that is me, is it not?

LUCIFER

(over-emphatic)
Oh, yes.

He throws a look to the crowd that says "Are you fucking kidding me?" The crowd looks scared. Crowley's pleased.

CROWLEY

And you surrender your heartfelt
support to that one true ruler?

LUCIFER

Absolutely.

His look says "Hell, yeah, since it's me."

CROWLEY

And what do you say to those still
unsure of whom they must obey?

LUCIFER

(deathly serious)
I say this: Anyone here who does
not support this one true king...

And he makes eye contact with the DEMON SCIENTISTS.

LUCIFER

...Can be assured of suffering
unendurable... and eternal...
agony.

He glares, looking TERRIFYING, EYES FLARE RED! The demons
are frozen in fear. Crowley could not look more satisfied.

LUCIFER

(pleasantly)
I... don't hear applause.

CONTINUED: (3)

He gives them a look of sardonic menace. Timidly, a couple begin to clap, then a few more, and finally full APPLAUSE from the terrorized demons.

LUCIFER

How about a couple of "whoo's?"

From a few, weakly:

DEMONS

Whoo.

Gratified, Crowley stands and takes a bow.

INT. RATTY APARTMENT - DAY (DAY 6)

Kelly Kline's at a table, piled high with pre-natal vitamins and baby books, reading "Baby World" magazine, on her PHONE. *

KELLY (INTO PHONE)

...Dr. Turner was very specific. I need zinc and iron...

EXT. STREET - DAY

DAGON is on the other end of the line. Trudging along. Carrying a SHOPPING BAG. INTERCUT THEM--

DAGON

Yeah-- got it.

KELLY

And this article says calcium.

DAGON

(eye roll)

Cool. 'Bye.

She CLICKS OFF. Kelly lowers phone; it immediately RINGS.

VOICE ON PHONE

(nasal)

Ms. Kline?

KELLY

Yes?

VOICE ON PHONE

Hi, it's Oliver in Dr. Turner's office.

As Kelly tenses-- what's this about?-- CUT TO--

30

EXT. ABANDONED INDUSTRIAL SITE - DAY

30

A bleak compound of rusting machinery and bombed-out structures. SAM is on his phone with his crisp office-efficient voice, leaning against some equipment. INTERCUT THEM--

SAM

He'd like to see you in the office today.

KELLY

I was just there. He said everything was fine.

SAM

The doctor went back through your test results, and there are some things he'd like to discuss. Does 5pm work for you?

KELLY

I... don't know if I can get away.

ON SAM.

SAM

He said it's important, Ms. Kline. 5pm?

(beat)

Good, see you then.

He CLICKS off, crosses to where EILEEN waits.

EILEEN

Nice.

She smiles-- Sam smiles back-- like a pair of awkward teenagers.

SAM

So... how've you been?

EILEEN

Okay. The Hunter Life. Glamour. Parties.

Sam smiles ruefully. Yeah. They look off, spotting MICK'S CAR pulling off the empty road, into the site.

EILEEN

That him?

(CONTINUED)

SAM

(a nod)

Your grandfather worked with them,
right?

EILEEN

I guess.

(then)

Lillian-- the Hunter who raised me--
told me stories about the British
Men of Letters. *

SAM

Yeah?

EILEEN

They weren't good stories. *

That lands on Sam, as--

MICK gets out of the car. Carrying a BLACK CASE. With him
is RENNY RAWLINGS, whom we saw earlier. Sam glances at him,
surprised, looks at Mick.

SAM

Thought you'd be coming alone.

MICK

I thought we'd gotten past the
trust issues, Sam. If Dagon shows,
we'll need all the help we can get.
Renny Rawlings. New man. *

SAM

Okay. I'm Sam. This is Eileen.
Leahy.

RENNY

Ah, the banshee girl.

(off Eileen)

We have a file. From what Mick
tells me, neither of you have any
formal training. Fascinating.

(then)

I was top of my class at--

EILEEN

No one cares.

That shuts Renny up. Mick steps forward-- hands Sam the
BLACK CASE.

30

MICK

I brought the Colt, as you asked.
I'll need to return it to HQ.

*
*

SAM

(sets case on a surface)
Gee Mick, thought we'd gotten past
the trust issues.

*
*
*
*

He takes out the COLT. Checks it. As Eileen stares--

*

EILEEN

You look so hot right now.

MICK and RENNY react, looking to Sam-- who flushes. CUT TO--

31

EXT. STREET - DAY

31

KELLY KLINE, in sunglasses, collar pulled up to hide her face as best she can, hurries down the street, sweating bullets, glancing over her shoulder. ARC AROUND HER to REVEAL, up ahead, the medical building she's headed to.

Then-- a HAND touches her shoulder. Kelly turns to see--

KELLY

Dean?

DEAN

(not unkindly)
Stay cool. And come with me.

32

EXT. ABANDONED INDUSTRIAL SITE - NIGHT

32

The IMPALA roars into the compound. Pulling up in front of SAM and EILEEN. Dean climbs out--

SAM

Anything from Cass?

DEAN

He's still half a day out.

Sam nods-- crap-- as Dean opens the PASSENGER DOOR. Kelly scrunches back--

KELLY

Don't-- (touch me)

SAM

It's okay. Kelly-- we know you're
in a messed up situation here. We
just-- we want to help.

(CONTINUED)

As he speaks, EILEEN, MICK and RENNY move in. Kelly scans them-- wary--

KELLY

You call this helping?

DEAN

Look... that thing, it-- it can't come into this world. I mean, it's Lucifer's--

KELLY

I know. I was used! If I'd known it was Lucifer, I never would've let this happen!

*
*
*

Dean looks away. Kelly fights back emotion--

*

KELLY

But now that it has...

(beat, a breath)

I love this child. I can feel it, I-- it's not just his... it's mine.

*

*

She looks away-- broken. Beat, then Mick steps up--

MICK

(gently, but firm)

You will mean absolutely nothing to that child. That child will kill you.

Dean shoots him a "cool it" look--

DEAN

Hey.

RENNY

This is absurd. The Code is very clear: she's to be disposed of. Full stop.

SAM

That's not happening.

(then, to Kelly)

We'll figure something out, we will. We--

NEW ANGLE-- as everyone becomes aware of a WIND KICKING UP. Gentle at first, then turning more forceful. Kelly rises from the car--

KELLY
(quiet)
She's here.

A CRACK OF THUNDER. Sam draws the COLT. STRONGER WIND!
They all scan in every direction.

AND DAGON SUDDENLY APPEARS!

Sam aims the Colt. Dagon's eyes FLARE YELLOW as she throws
out a hand AND BLASTS SAM, DEAN, EILEEN, MICK, AND RENNY OFF
THEIR FEET! The Colt goes flying!

Dagon stalks toward Kelly, who cowers. Renny creeps to a
better position, drawing his gun.

Eileen belly-crawls toward the COLT, several feet away. Dean
and Mick fire SHOTS at Dagon-- who barely seems to notice--

She makes another motion-- wind hitting Mick and Dean--
sending them to the ground. Dagon reaches Kelly, as--

EILEEN is coming up into shooting stance, aiming at DAGON!

Dagon reaches out, touches Kelly, just as EILEEN SQUEEZES THE
TRIGGER! She FIRES--

As Dagon and Kelly VANISH.

ON EILEEN. Eyes wide--

EILEEN
No.

NEW ANGLE-- the wind has gone. Renny Rawlings, his gun
dangling from a hand, stands in shock, a short distance
behind where Dagon and Kelly had been standing. He'd come up
behind them, unnoticed by Eileen. When Dagon and Kelly
vanished, EILEEN'S SHOT HIT RENNY! He is bleeding terribly
from a big chest wound!

As Sam, Dean, and Mick stagger to their feet, stunned,
Renny's knees buckle and he drops to his knees, still staring
in shock.

BLOOD appears from his mouth and he falls forward. DEAD.

BLACKOUT.

END OF ACT THREE

ACT FOUR

33

EXT. ABANDONED INDUSTRIAL SITE - NIGHT

33

Dean and Sam are near Mick, who kneels near Renny's body. Eileen's a short distance away. Everyone is stunned.

MICK

God. Renny.

EILEEN

(devastated)

I didn't mean to! I was shooting at them!

SAM

Of course you were.

ON MICK. Leaning over Renny. He takes a beat, then--
Stands-- pulling a GUN ON EILEEN. Sam and Dean react--

DEAN

Hey! What are you--

MICK

(this is hard for him)

She killed a Man of Letters, she... she has to die.

SAM

It was an accident.

MICK

That doesn't matter, the-- the Code--

DEAN

No, screw that.

He takes a step for Mick-- who turns-- aiming the GUN AT DEAN.

MICK

Don't make this harder than it already is.

Dean freezes. Trying to calm Mick.

DEAN

Mick-- you don't have to do this.

MICK

(hating this)

Yes, I do.

(CONTINUED)

33

CONTINUED:

33

He POINTS THE GUN AT EILEEN! And we're in SLO-MO AS--

DEAN GOES FOR HIS GUN--

SAM bolts toward Mick--

EILEEN-- as she whispers:

EILEEN

Please. Don't.

THE GUN-- Mick's finger on the trigger, as something comes over him, and we FLASH TO--

34

INT. GLOOMY OFFICE - DAY (FLASHBACK)

34

The scene we didn't see from the TEASER: The little boy, Timothy, stares at Young Mick, pleading:

TIMOTHY

Please. Don't.

35

EXT. ABANDONED INDUSTRIAL SITE - NIGHT

35

MICK. He hesitates-- taking his finger off the trigger--

WHAM! He's knocked out of FRAME. Tackled by SAM! The two hit the ground hard, and Sam knocks Mick's gun away, as--

Dean starts toward the Impala with Eileen.

MICK AND SAM. Mick looks up at Sam.

SAM

Look man, I know you guys have this "Code" you blindly answer to. But Mick, you gotta answer to yourself, you-- you gotta know when to do the right thing.

(then)

And you're better than some Code.

That lands. The very issue Mick's been wrestling with.

DEAN-- looks back, watches Mick absorb this.

36

INT. HOTEL ROOM - DAY (DAY 7)

36

Mary finishes buttoning her blouse, turns to look in a mirror, which REVEALS a reflected MR. KETCH. He's apparently naked, sitting in bed, covered to the waist with a sheet. Post-coital.

*
*
*
*

KETCH

Well, that was unexpected. But
invigorating.

She turns to look at him. Yes it was. *

KETCH

I must say, when we first met, I
didn't see this coming. My thought
at the time was "I'll end up
shooting this one."

(a smile)

Life is full of surprises.

Mary turns to him--

MARY

Ketch?

KETCH

Yes?

MARY

Don't take this the wrong way... I
mean, I enjoyed this...

KETCH

But...?

MARY

(going to him)

I just... hope you're not reading
anything into it. *

KETCH

Like?

MARY

Like... it means anything.

KETCH

(smiles)

Oh. You really needn't worry. The
truth? I'm not built for that.
And I suspect you aren't either. *

MARY

You're wrong. But that was a long
time ago. *

(then)

So we're good. *

36

KETCH

We are.
(then)
And I notice you took my advice.

*

MARY

Advice?

KETCH

You had to make a choice. Your
work or... family ties.

*

MARY

(slightly exasperated)
You know what? It's not either/or.
I have this discussion with my
boys. I don't choose hunting over
them. Why does it have to be one
or the other?

*

*

*

*

*

*

Ketch smiles, holds up his hands in surrender.

*

KETCH

Alright. Fine. Sold.
(a smile)
Lord knows I don't want to be on
your bad side.

*

*

*

*

*

*

37

INT. CROWLEY'S LAIR - HALLWAY - DAY

37

CROWLEY moves down, flanked by a MINION. He passes TWO MORE
DEMONS (from the assembly earlier), who bow. Subservient.

CROWLEY

Things have certainly calmed down
around here. It's a whole new
world, since Lucifer made it
abundantly clear who's in charge.

Crowley eyes the demons with satisfaction.

CROWLEY

Look at them. They're terrified.

And they are-- but not of Crowley.

38

INT. CROWLEY'S LAIR - SECURE ROOM - DAY

38

WIDEN-- the room is mostly dark. In the center of the room,
Lucifer stands-- shackled and SHIRTLESS.

LUCIFER

So, how we looking?

(CONTINUED)

REVEAL-- DREXEL. The demon with the Lucifer crush we met earlier. He hovers, examining Lucifer's vessel--

DREXEL

(nervously)

You're sure Crowley's occupied elsewhere?

LUCIFER

Very. He's making the rounds. Crowley's got at least two more hours of getting his ass kissed.

CLOSER-- Lucifer is a patchwork of stitch-like scars.

DREXEL

...Upper left quadrant is sound. Restoration holding. No emanation detected... Lower left, likewise.

LUCIFER

You made an excellent decision. When this is over-- only one of us will be left standing, and it ain't the one with the accent.

He looks Drexel up and down--

LUCIFER

I'm very, very impressed.

He WINKS. Is Lucifer FLIRTING with this guy? Drexel flushes-- clears his throat--

DREXEL

You'll be happy to know: The vessel is completely sound. The repairs are secure.

LUCIFER

And the security system? Whatever lets Crowley turn me into his own personal sock puppet? *

Drexel swallows hard-- Lucifer frowns--

LUCIFER

I don't hear words.

DREXEL

The... system is very much intact.

LUCIFER

But you can disarm it.

Drexel takes a beat-- and Lucifer's had ENOUGH--

BAM! He shoots out a hand, grabbing Drexel by the throat.

LUCIFER

I'm not known for my patience.

DREXEL

I don't... quite have the means...
at this juncture.

LUCIFER

Who does?

DREXEL

Spivak. He designed--

LUCIFER

Then where is he?

DREXEL

Dead.

LUCIFER

Dead?

DREXEL

Dead.

Lucifer RELEASES DREXEL. Annoyed-- Drexel takes a beat--
catching his breath--

DREXEL

Once the system was installed...
Crowley killed Spivak. To
safeguard its secret.

LUCIFER

But... You can crack it?

Drexel is sweating, scared out of his wits.

DREXEL

I-- yes. I just need time.
(off Lucifer's glare)
I'll be quick.

Lucifer smiles a malignant smile.

"The British..."
CONTINUED: (3)

Production Draft

1/3/17 39.
38

38

LUCIFER

Good. I'm getting cabin fever.
(beat)
And I'm about to be a father.

39

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

39

SAM, DEAN and EILEEN enter. Eileen still looks shaken. Dean notices--

DEAN

You okay?

ON EILEEN. Anything but okay. A long beat, then--

EILEEN

No.

(then)

He... wasn't a monster. He was
human. I--

SAM

You made a mistake.

Eileen looks away-- that doesn't make her feel any better.

DEAN

You need a drink. We all need a
drink.

He moves off. Leaving Sam and Eileen alone. Sam moves to
her--

SAM

Eileen, hey...

And EILEEN HUGS HIM. Pulling Sam close. Burying her head in
his chest. As Sam hugs her back--

40

INT. BMOL HQ - MAIN AREA - NIGHT

40

Dark, lit by a few desk lamps. A door opens and MICK DAVIES
enters. He moves through the gloom, coming to MR. KETCH.

MICK

What's going on, Ketch?
(then)
Why'd you call me here?

KETCH

Oh, I didn't.

(CONTINUED)

VOICE (O.C.)

I did.

Mick looks off as we WHIP PAN to REVEAL DR. HESS stepping from the darkness behind a desk into a pool of light. He looks as severe and forbidding as ever.

DR. HESS

Sit down, Mr. Davies.

Reflexively a little nervous, Mick sits as Hess takes a seat behind the desk, where a thick file folder rests.

MICK

Dr. Hess. I didn't think you left London.

DR. HESS

(dry)

I don't.

(then)

But I've been asked by the other elders to address the rapidly deteriorating situation in America.

MICK

Sir...

DR. HESS

(holds up a hand)

Are you about to tell me you're doing the best you can?

(then)

Two days ago, according to your own report, you let a Prince of Hell escape, with the mother of Lucifer's child, and one of our best men was murdered by an American Hunter. Who you allowed to live.

MICK

If I might...

DR. HESS

The Hunters here are out of control, the brothers Winchester in particular. Which Lady Bevell has exhaustively documented.

MICK

I don't deny they make mistakes,
but you can't argue there are
successes as well.

DR. HESS

(bangs down a hand)
That's not how it works!
(leaning in)
You give them an order and they
obey. That's how it works. So
tell me, Mr. Davies-- do they? Do
they obey you.

Mick looks away-- the answer obvious.

DR. HESS

No. Of course no.
(then)
So, this Eileen Leahy will be
found. And killed. In accordance
with the Code.
(off Mick)
As for the Winchesters, like any
rebellious Hunter, they'll be
investigated and, if found guilty,
executed.

Mick digests this, something beginning to boil inside him.

MICK

"If" they're found guilty? Aren't
Hunters always found guilty?

DR. HESS

Be careful, Mr. Davies.

ON MICK. Not backing down-- building--

MICK

No, I-- in my entire life with the
Men of Letters, I never broke a
rule.

(then)

And yes, at first I was shocked by
how Sam and Dean operated. But
what Lady Bevell doesn't mention
are the lives they've saved. The
monsters destroyed. And outcomes
made better not by the "Code," but
by the Winchesters' sense of what
is right!

DR. HESS

And that is the crux of the matter!
The Code is not a suggestion, it is
an absolute. The Code is what
separates us from the monsters. It
is the order by which we live.

MICK

(quietly)

No. The Code is what makes a boy
kill his best friend. *

Dr. Hess' face turns to stone.

MICK

When I was a child, I had nothing.
I owed you everything. And I
obeyed. But I'm a man now, Dr.
Hess. And I see there are choices.

Hess' eyes flick to someone O.C. Mick's hands are on the
table-- his big, HEROIC MOMENT-- *

MICK

And I can choose to do the right
thi--(ng).

BLAM! GUNSHOT! BLOOD SPLASHES THE WALL BEHIND DR. HESS. *

Mick falls forward. DEAD.

DR. HESS

(emotionless)

"Obedience. Honor. Unity."

NEW ANGLE-- INCLUDE MR. KETCH, holding the gun, looking down
at Mick without expression.

BLACKOUT.

END OF ACT FOUR

ACT FIVE

41

INT. RATTY APARTMENT - NIGHT

41

CLOSE ON WRISTS-- manacled. CLICK! The manacles are locked.
WIDER-- Dagon pockets the key, eyes on Kelly, shackled.

KELLY

Why are you doing this?

DAGON

Oh, don't even. Clearly, you can't be trusted.

(then)

I thought you understood I was on your side. Maybe the one person in the world who doesn't want to kill you.

KELLY

I was worried about the baby. I'm trying to protect him!

DAGON

By being a moving target?!

Dagon takes hold of Kelly's chin, tilts her head so Kelly's eyes meet her own.

DAGON

Better toughen up, kid. You're about to become a mother. So stop acting like a child.

OFF KELLY-- SCARED--

42

INT. MEN OF LETTERS - LIBRARY - DAY (DAY 8)

42

SAM sits at a table. DEAN enters, with coffee.

DEAN

Morning.

(Sam nods)

Just got off the phone with Cass-- he's back on the road. Figure we found Kelly and Dagon once, we can do it again.

SAM

Right.

He takes a seat across from Sam--

(CONTINUED)

DEAN

Eileen get off okay?

SAM

She's going back to Ireland for
awhile. She just-- needs some time.

DEAN

I get that.

Sam nods to a WRAPPED CLOTH on the table--

SAM

She left you something.

Dean unwraps it-- revealing THE COLT. He picks it up.

DEAN

Welcome home, sweetheart.

(then, to Sam)

Mick's gonna be pissed.

SAM

Maybe-- I dunno. I think... I
think he's coming around.

Dean nods-- how 'bout that. But if they only knew...

Dark and shadowy. We MOVE THROUGH the gloom, past the desks,
past the WINCHESTER CASE FILE, through storage cabinets, to
find--

KETCH and HESS. Together. At the table.

DR. HESS

It's over. This grand experiment
of recruiting American Hunters.
Has failed. Utterly.

KETCH

What do you want me to do?

DR. HESS

Exterminate them.

(then)

Every last one.

BLACKOUT.

TO BE CONTINUED...