

SUPERNATURAL

Episode #1218

"The Memory Remains"

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**PRODUCTION DRAFT**

**02/03/17**

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Episode #1218

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REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	02/03/17	

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"The Memory Remains"

CAST LIST

SAM WINCHESTER  
DEAN WINCHESTER

MR. KETCH

DARYN BOSTON  
JARROD HAYES  
PETE GARFINKLE  
SEBASTIAN  
SHERIFF BARRETT "BARRY" BISHOP JR.

JARED PADALECKI  
JENSEN ACKLES

DAVID HAYDN-JONES

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SUPERNATURAL  
"The Memory Remains"

TEASER

FADE IN:

1 EXT. FIRE PIT - NIGHT (DAY 1) 1 \*

In the woods. A BONFIRE BLAZES, and MUSIC (something poppy and modern) plays from an iPod, as we-- \*

**SUPER: TOMAHAWK, WISCONSIN** \*

PULL BACK TO-- A 20s COUPLE. Guy and a girl MAKING OUT on an old CAR SEAT. Hot and heavy. We move past them to-- \*

ANOTHER COUPLE. A guy and a guy. On a log. Also making out. We pan from them to find-- \*

DARYN BOSTON and JARROD HAYES (20s, slackers). Holding beers. This is a party-- and they're the odd men out. Daryn stares at the couples (little too hard), Jarrod checks his phone. \*

JARROD \*

I gotta go. I got work tomorrow. \*

DARYN \*

Naw, dude, stick around. Have another brew. Enjoy the show. \*

JARROD \*

You know you're a freak, right? \*

DARYN \*

(owning it) \*

Oh yeah. \*

Jarrold shakes his head, starts to MOVE OFF, as we CUT TO-- \*

ANOTHER POV: Watching. And we hear it BREATHING (à la HALLOWEEN). CUT TO-- \*

2 EXT. WOODS - NIGHT 2 \*

JARROD slumps down a narrow path. Hands in his pocket. Shoulders slumped. As he wipes frame-- walking past camera-- \*

We see a FIGURE standing FAR BEHIND. Big. Mostly in shadows. OMINOUS AS FUCK. Think JASON. \*

ON JARROD. He senses something-- turns-- \*

(CONTINUED)

2

CONTINUED:

2

But the FIGURE IS GONE. Jarrod shakes it off-- weird-- keeps moving. Jarrod turns a corner, and sees-- \*

A LIGHT. In the trees. Soft. Blue. Ethereal. Jarrod stops-- the Hell? He moves toward it. Stepping OFF THE PATH-- \*

And into the woods. Jarrod closes in on the light, at the base of a tree. He reaches down, and picks up-- a GLOW IN THE DARK TOY. A CARTOON GOAT. As Jarrod stares-- \*

BAM! A SNARE snaps around his ankles-- jerking Jarrod off his feet. Yanking him into the AIR-- JARROD SCREAMS-- \*

3 OMITTED 3 \*

4 EXT. FIRE PIT - NIGHT 4 \*

The couples continue to make out-- music blasting, as-- JARROD'S SCREAM echoes in the distance. Almost drowned out by the tunes-- only Daryn hears it-- he turns toward it-- \*

5 EXT. WOODS - NIGHT 5 \*

ON JARROD. Hanging UPSIDE DOWN. TRAPPED. He struggles, as-- \*

A SHADOW glides across the ground-- moving toward him-- a hulking figure, with a GOAT'S HEAD. Complete with HORNS. WTF? As the shape moves, the camera finds-- \*

JARROD. Staring up at it. Eyes wide with SHOCK-- \*

JARROD \*

No...

The figure closes in-- hefting a WOODEN MALLET. \*

JARROD \*

No! \*

CUT TO-- THE FIGURE. And we get a BLINK-QUICK FLASH of Jarrod's attacker. A massive man, with the HEAD OF A GOAT. The figure RAISES ITS MALLET, as-- \*

DARYN races up-- from behind. A good ten yards away-- skidding to a stop-- shit!-- and-- \*

We're LOOKING AT THE FIGURE-- from JARROD'S POV-- as it SWINGS-- mallet crashing DOWN INTO CAMERA-- SLAMMING US TO-- \*

BLACKOUT.

END OF TEASER

ACT ONE

6 INT. MEN OF LETTERS - HALLWAY - DAY (DAY 2) 6

DEAN rounds the corner, walking-and-talking. On his PHONE.

DEAN

Come on...

CASTIEL (O.S.)

This is my voice mail, make your voice a mail.

DEAN

(on the BEEP)

Okay, screw this. I've been callin' for days Cass, I-- we found Dagon, and we got our asses handed to us, even though we had the Colt.

(then)

Really coulda used some backup, but-- guess you were too busy ignoring my damn calls, right?

He HANGS UP. Equal parts worried and pissed. CUT TO--

7 INT. MEN OF LETTERS - LIBRARY - DAY 7

SAM, surrounded by BOOKS, looks up to see DEAN enter--

SAM

Any luck with Cass?

DEAN

Still AWOL.

SAM

Okay. So let's find him.

DEAN

Already tried. The GPS on his phone's switched off-- and there's nothing in the system about a weird dude in a trenchcoat getting arrested... or turning up dead, so...

He's WORRIED. They both are.

SAM

Dean, it's Cass-- this isn't the first time he's dropped off the map, and-- whatever's happening, he'll be fine. He always is.

(CONTINUED)



ON DEAN. Wanting to believe that.

DEAN

Hope so.

(beat, re: Sam's books)

What about you, Reading Rainbow?

SAM

I've been up all night-- going  
through every book on demons we've  
got... and we've got a lot.

\*  
\*

DEAN

Anything on Dagon?

SAM

Mentions here and there, but  
nothing we can use. The Princes of  
Hell know how to stay off radar.

DEAN

Yeah, kinda their thing.

\*

Sam nods, as-- DING! His computer chimes, GETTING AN EMAIL--

SAM

It's an e-mail, from Mick.

DEAN

He still pissed about Renny?

SAM

I don't think so... this is a case.

DEAN

Good. I need to work.

\*

SAM

Okay, well... looks like Jarrod  
Hayes disappeared in Tomahawk,  
Wisconsin. A week ago. No  
witnesses, and no body, but Mick  
says the place has a history.

\*  
\*  
\*  
\*

DEAN

What does that mean?

Sam opens the attached file-- a list of MISSING PERSON CASES-- \*

SAM

A lot of people go missing in  
Tomahawk-- one a year, going way  
back.

7

DEAN  
What, like, fifty years?

SAM  
Try a hundred.

Dean eyes the screen--

DEAN  
Last one was in '97.

SAM  
So twenty years later... maybe  
they're starting up again? Maybe  
it's a cycle?

\*  
\*

DEAN  
Maybe. One way to find out.

Sam nods, starts to TYPE, as we CUT TO--

8

INT. BMOL HQ - MICK'S OFFICE - DAY

8

TIGHT ON: Mick's computer. As a REPLY FROM SAM appears in  
the inbox: "On it." PULL BACK TO REVEAL--

MR. KETCH has taken up residence in Mick's office. (After  
KILLING MICK last episode.)

Ketch GRINS at Sam's response, addresses the BMOL agent,  
SEBASTIAN (30s, square-jawed) standing ready.

KETCH  
It's time.

9

EXT. ROAD - DAY (DAY 3)

9

The Impala rolls past a sign-- "Welcome to Tomahawk,  
Wisconsin".

10

INT. SHERIFF'S OFFICE - DAY

10

CLOSE ON: SHERIFF BARRETT BISHOP (30s, big guy, nice guy).  
Looking more than a little confused--

\*

SHERIFF BISHOP  
I'm sorry-- why are the Feds  
interested in Jarrod Hayes?

WIDEN-- he's talking to SAM and DEAN. In Fed Threads.

DEAN  
Just followin' orders.

SAM

What can you tell us about the case?

SHERIFF BISHOP

Nothing much to tell, Jarrod and a few friends were hanging out at this make-out spot the kids use-- out in the woods.

(then)

He ditched his pals to hoof it home-- never made it.

\*  
\*  
\*  
\*  
\*

DEAN

So someone grabbed him?

SHERIFF BISHOP

Maybe.

SAM

Maybe?

SHERIFF BISHOP

Look, maybe Jarrod did get got, and we're working every lead, but...

(then)

Maybe he just bailed.

DEAN

Why would he do that?

SHERIFF BISHOP

(sigh)

Jarrod's... had it rough. His mom left years ago, and his dad, well... let's just say Jarrod "fell down the stairs" a lot. If you know what I mean.

Sam and Dean trade a look-- not good--

SAM

If you knew he was being abused, why didn't you--

SHERIFF BISHOP

We tried, but getting a child away from his parents-- even if they're the worst people in the world... it's not easy.

(then)

We did what we could, just... wish it'd been more.

(CONTINUED)

DEAN

You talk to his old man?

SHERIFF BISHOP

Can't. Not really. Guy stroked  
out a couple years ago. Breathes  
through a tube. And guess who gets  
to take care of him?

(then)

Can you imagine havin' to spoon  
feed the guy that wailed on you for  
all those years? Havin' that be  
your life?

He looks away-- a beat--

SHERIFF BISHOP

Everybody's got a breaking point, I--  
if Jarrod did blow town? I wouldn't  
blame him. Not one bit.

That lands on Sam and Dean, then--

DEAN

You said-- the night he went  
missing, Jarrod was with friends?

SAM

Any of them say anything?

SHERIFF BISHOP

(shrug)

Nothing worth repeating.

Sam and Dean trade a look--

DEAN

Uhuh. Any idea where we can find  
'em?

11 EXT. BILLHOOK MEATS - LOADING DOCK - DAY

11

CLOSE ON: The END OF A JOINT. Sizzling down, as--

DARYN holds it (but DOESN'T TAKE A PUFF)-- sitting on the  
edge of a LOADING DOCK. Near a REFRIGERATED TRUCK ("BILLHOOK  
MEATS"). And he looks ROUGH. Like he hasn't slept in a  
week. Daryn exhales, not in a good place. A beat, then--

SAM (O.S.)

Daryn Boston?

Daryn looks-- to see SAM and DEAN (suited), holding badges.

(CONTINUED)

SAM

Agents Stark and Martell, FBI.

Daryn coughs-- dropping his joint-- BUSTED--

DARYN

Aw-- Hell--

Dean reaches down-- picking up the joint--

DEAN

It's okay. Medicinal, right?

DARYN

Uh... yes?

Dean nods-- hands it back--

SAM

We wanted to talk to you about the night Jarrod Hayes went missing.

And Daryn goes cold--

DARYN

What about it?

SAM

Sheriff said you were with him. \*

DARYN

Yeah, well, the Sheriff's a jackass. He thinks Jarrod just... skipped town. \*

SAM

But you don't?

DARYN

Like I told the cops-- I know what happened to my friend. I saw... \*

His voice trails off-- haunted...

DEAN

Daryn... what did you see?

CLOSE ON: DARYN. Torn. As we MATCH CUT TO--

The couples continue to make out-- music blasting, as-- \*

12

CONTINUED:

12

JARROD'S SCREAM echoes in the distance. Almost drowned out by the music-- only Daryn hears it-- he turns toward it--

13

EXT. WOODS - NIGHT (FLASHBACK)

13

Handheld. TIGHT ON: DARYN. Races through the woods (as seen in our teaser), to see--

THE FIGURE HUNCHED OVER JARROD. It STRIKES-- crunching the MALLET into Jarrod's SKULL. He goes still. OUT COLD.

ON DARYN. Eyes wide, as-- the FIGURE SENSES HIM-- slowly turns--

And Daryn sees the GOAT'S HEAD. ON DARYN-- scared shitless. Daryn turns-- and RUNS AWAY!

14

EXT. BILLHOOK MEATS - LOADING DOCK - DAY (PRESENT)

14

ON DARYN. Pale. Shaken.

DARYN

I tried to help Jarrod-- I tried-- but... the monster got him.

Sam and Dean trade a look--

DEAN

What... kind of monster?

DARYN

Black Bill.

OFF SAM AND DEAN-- CUT TO--

15

INT. CALHOON'S CAFÉ - NIGHT

15

ON SAM-- Laptoppin' it up--

SAM

"Black Bill"'s a local urban legend-- one that dates back more than a hundred years.

(then)

A folklore study from 1907 mentions the story... but back then he was called "Black William."

He looks up-- sees Dean making eyes with a waitress, CARMEN.

SAM

Dean-- focus.

DEAN

Yeah, focused. Black Bill, okay,  
what's his deal?

SAM

According to the stories, he lives  
in the woods-- sort of like a local  
Jersey Devil-- and, oh yeah, he's  
got the head of a goat.

DEAN

A... goat? Like a--  
(best goat impression  
ever)  
"Baaa" goat?

SAM

Yup.

DEAN

That's what Daryn saw?

SAM

Unless you think he was lying.

DEAN

He was too freaked to lie.

Sam nods-- he agrees--

DEAN

Okay, so, goat dude with a name like  
a pirate. Which sounds insane, even  
for us-- and that bar is super high.  
(then)  
If this is real... the Hell is it?

SAM

Not sure. There's tons of lore on  
human-animal hybrids, going back to  
ancient Egypt, but--

As he speaks, Dean catches Carmen's eye-- smiles. She smiles  
back--

DEAN

Cool. You work out what this is,  
I'll find a way to kill it.

SAM

Fine.

15

DEAN

Great, see ya later.

Sam looks up--

SAM

What?

DEAN

I found a way to kill it.

SAM

How? We don't even know what it is--

Dean opens his coat, covertly showing off THE COLT.

DEAN

Colt. Dusts anything.

He rises-- pats Sam on the shoulder.

DEAN

Work smarter, not harder, Sammy.

He moves to Carmen. OFF SAM-- dammit--

16

INT. SHERIFF'S OFFICE - NIGHT

16

SHERIFF BARRY sits at his desk. Door closed. Shades drawn. Bottle of WHISKEY on his desk. He pours himself a drink, and raises it-- \*

Revealing the DARK, MENACING look on his face. Reveal--

Barry's staring at DARYN'S CASE FILE. Pulled up on his computer. As the Sheriff takes an OMINOUS DRINK, we CUT TO-- \*

17

INT. BILLHOOK MEATS - PRODUCTION FLOOR - NIGHT

17

A few WORKERS move out, past--

DARYN, who pushes a RACK filled with SIDES OF BEEF. Eyes glassy. Working on autopilot. He slides it into a FREEZER--

BANG! And slams the door. Daryn turns--

And comes face-to-face with PETE GARFINKLE (30s, a nice, bear of a man). Daryn jerks back-- FUCK!

PETE

Sorry-- sorry.



DARYN

Dammit, Pete.

He recovers-- Pete tries to make peace--

PETE

Look, Daryn, I just-- I don't wanna be the bad guy here. But you clocked in late. Again.

Daryn frowns--

DARYN

And?

PETE

And... you're really puttin' me in a corner, I-- look, I know you and Jarrod were close, and I liked him too. He was a valued employee, and a friend.

DARYN

Really? 'Cause after you switched him to part-time? He pretty much hated you.

PETE

Well-- that was his prerogative. But you can't keep using him as an excuse to blow off work, okay?

Daryn offers a sullen NOD.

PETE

And... go easy on the reefer, at least for tomorrow.

(a game smile)

Big day, you know.

PETE

Yeah. Okay.

PETE MOVES OFF. OFF DARYN-- FROWNING-- CUT TO--

BANG! Daryn shuts the loading dock for the night. He turns away, and we CUT TO--

ANOTHER POV: Our KILLER. Breathing Michael Myers-style. Watching Daryn from afar. CUT TO--

18

CONTINUED:

18

DARYN. Moving across the parking lot. Shoulders hunched. And we play the creep. The darkness. He's ALL ALONE. Beat, then--

A NOISE. A RUSTLE. Daryn looks up AND SEES--

NOTHING. False alarm. Daryn sighs-- CLIMBS INTO HIS TRUCK--

19

INT. TRUCK - NIGHT

19

BANG! The door slams. Daryn slides his KEYS IN THE IGNITION, as we REVEAL--

BLACK BILL! Right behind him. Staring through the truck's REAR WINDOW! SHIT!

As Daryn starts to turn the keys--

BOOM! Black Bill SHATTERS THE GLASS WITH HIS MALLET--

And GRABS DARYN-- yanking him BACK-- Daryn SCREAMS--

20

EXT. BILLHOOK MEATS - LOADING DOCK - NIGHT

20

\*

As Black Bill DRAGS him out-- glass slicing Daryn's flesh--

WHAM! Bill tosses Daryn to the ground. HARD.

ON DARYN. On the pavement. Bleeding. He looks up, as--

WHAM! As the mallet crunches into the side of Daryn's head. He drops, falling to the ground--

AND OFF DARYN-- dazed; moaning-- as BLACK BILL DRAGS HIM AWAY... leaving a SMEAR OF BLOOD BEHIND--

BLACKOUT.

END OF ACT ONE

ACT TWO

21

EXT. DINER - DAY (DAY 4)

21

We pick up the next day. SAM. Suited. Leaning against the IMPALA. Nursing a cup of coffee. He's on his phone, wrapping up a conversation--

SAM

No, thanks. I'll let you know.

He clicks the call off, as--

A CAR PULLS UP. And DEAN (suited, ruffled) climbs out. Giving a winning, goodbye smile to CARMEN, who sits behind the wheel. Dean moves to SAM--

SAM

Good night?

DEAN

Awesome night.  
(a look to Carmen)  
So, so awesome.

Carmen drives off-- as Dean turns to Sam--

DEAN

How was yours?

SAM

Busy.

DEAN

Right... books. Find anything on goat dude?

SAM

Little bit, I did a search through old issues of the local newspaper-- turns out, there were two other reported sightings of Black Bill. One in 1942, the other in 1973.

(then)

The articles called the people who saw him delusional, but--

DEAN

Maybe not so much.

SAM

Maybe.

(then)

(MORE)

(CONTINUED)

SAM (CONT'D)

And if they weren't-- I think I know what we're dealing with.

He holds up an iPad-- showing a PICTURE OF A CUTE SATYR.

SAM

It's a satyr-- half man, half goat. From Greek mythology.

DEAN

This guy? Come on, he's adorable. Look at him-- he plays the flute, Sam.

\*

SAM

Yeah, that's Pan. It's his flute.  
(then)

According to the lore, satyrs are creatures of uncontrollable lust. They led people to the woods for... massive orgies.

DEAN

Nice.

SAM

And when the fun was over, the satyr would--

(reading from the iPad)

"Feast upon the flesh of his victims, until his belly was full to bursting with their moist, slippery meat."

DEAN

...vivid. So, what now?

\*

SAM

I thought we could go talk to Daryn again, ask if--

(tapping the pic)

That's what he saw--

DEAN

(sensing it)

But?

SAM

But, according to his girlfriend? Daryn never made it home from work last night.

OFF DEAN-- CRAP--

\*

22

EXT. BILLHOOK MEATS - LOADING DOCK - DAY

22 \*

The place is BUSY. No sign of Daryn, or his truck. The IMPALA pulls up, SAM and DEAN climb out--

As we FAVOR PETE. Talking to a couple of workers carrying heavy boxes--

PETE

Come on guys, no screw ups today, huh?

SAM (O.S.)

Excuse me.

Pete turns-- to see SAM and DEAN--

SAM

Agents Rogers and Barnes. We're looking for Daryn Boston. \*

PETE

(surprised)

Sorry did you say "agents," as in--

DEAN

FBI.

Pete gulps--

PETE

Oh-- is-- is Daryn in trouble?

SAM

We talked to him yesterday-- just want to ask a few follow up questions. Don't suppose he's around?

PETE

No, Daryn-- he didn't show this morning.

Sam and Dean trade a look-- not good--

DEAN

When's the last time you saw him?

PETE

Last night, we were closing up-- we talked about our big day today.

(CONTINUED)

DEAN

Big day?

Pete nods his head at a PORTLY MAN (50s) carrying a clipboard, scrutinizing the workers--

PETE

See the walking clipboard over there? He's the health inspector-- and he's trying to shut us down.

\*  
\*

SAM

What for?

PETE

Our equipment's... little out of date.

\*

DEAN

So? Upgrade.

PETE

Would if we could. Business isn't exactly booming. We had to shut down half the plant a few months back.

\*  
\*

(then)

Meanwhile, our owner'd rather play Sheriff than take care of business.

\*  
\*

DEAN

Wait-- Sheriff Bishop owns this place?

\*  
\*

PETE

Yup, Barrett Bishop, Jr. Heir to the Bishop meat empire.

\*

(then)

His family? They've run this plant for... forever. 'Till Barry decided to put on a badge instead.

\*

SAM

That's... okay.

Pete nods-- not happy about it.

PETE

He only shows up once in a blue moon-- like today.

(then)

Barry's inside right now, hoping to sweet talk the inspector. But...

\*

(MORE)

PETE (CONT'D)

you ask me? It's gonna be way too  
little, way too late.

Pete looks to the inspector, who catches his eye. Nods him  
over--

PETE

'scuse me.

Pete moves off-- as our boys SIDEBAR--

DEAN

So, we roll into town, start  
looking into a case... talk to the  
local badge...

SAM

...and then our only witness goes  
missing, last seen at a place the  
Sheriff owns.

(then)

That sound like a coincidence to  
you?

OFF DEAN-- NOT SO MUCH--

\*

INT. BILLHOOK MEATS - PRODUCTION FLOOR - DAY

\*

The floor bustles with activity-- employees rush slabs of  
meat to and fro, a worker carves cuts of beef, another worker  
feeds meat into a grinder-- basically, any gross meat-  
processing stuff we can do, let's do it here-- as--

\*

SAM AND DEAN STARE. Sam's disgusted-- Dean's salivating.

DEAN

You hungry? I'm hungry.

Sam shoots him a look-- and spots SHERIFF BISHOP talking to  
someone across the way. Our boys move to him--

SAM

Sheriff Bishop?

\*

Bishop turns to them-- surprised--

SHERIFF BISHOP

Agents-- what are you doing here?

DEAN

Could ask you the same, except--  
oh, right-- you run the joint.

\*

Bishop clears his throat--

SHERIFF BISHOP

My name's on the paperwork, but--  
Pete handles the day-to-day.

(then)

Are you still trying to chase down  
Jarrod Hayes?

SAM

And Daryn Boston.

\*

DEAN

Looks like he's gone missing too.

That lands on Bishop-- he looks uneasy--

SHERIFF BISHOP

First I've heard of it.

Sam and Dean trade a look-- suspicious--

DEAN

Yeah? What have you heard about  
Black Bill?

SHERIFF BISHOP

I-- excuse me?

SAM

Before he went missing, Daryn told  
us he saw Black Bill attack Jarrod  
Hayes.

(then)

Said he told you the same.

\*

\*

DEAN

Funny, you didn't mention it.

\*

\*

Bishop tries to play that off-- poorly-- starting to sweat--

SHERIFF BISHOP

Well... I mean-- it's a load'a  
bull.

(then)

Look, 'round here? Parents tell  
their kids not to go into the  
woods, or Black Bill'll get 'em.  
He's... the boogeyman. And  
everyone knows the boogeyman ain't  
real.

\*

\*

\*

\*

\*

\*

\*

Dean arches an eyebrow--



DEAN

You sure about that? Lotta people seem to go missing in town.

SAM

One a year, up until '97.

ON BISHOP. Taken by surprise again. He clears his throat-- mind racing-- looking guilty as Hell--

SHERIFF BISHOP

Yeah, okay-- I mean-- look, people come to town, work at the plant for a while, then they get bored-- restless-- they, you know, move on.

\*

SAM

So Daryn--

SHERIFF BISHOP

Hey-- I know what Daryn thinks he saw, but let's be honest: Daryn was drunk, or high, or both.

\*

\*

(then)

I'll bet dollars to donuts, Daryn hasn't "gone missing." He's just holed up, sleeping one off.

\*

\*

(then)

Hell, he's probably waking up right now, safe and sound.

\*

CUT TO--

INT. MEAT LOCKER - DAY

Icy, packed with SHELVING, and plastic-strip curtains hanging from the ceiling. Lit by a SINGLE RED LIGHT over the door.

\*

\*

FIND-- DARYN. Slumped against the wall. A bit bloody from the night before. A beat, then--

\*

BAM! His eyes SHOOT OPEN, as Daryn JERKS AWAKE. He snaps his head around-- scanning the space-- where the fuck is he?

\*

Daryn rises... moves to the door-- he tries to open it... but it's LOCKED. And Daryn FREAKS-- starts POUNDING on the door--

\*

DARYN

Hey!

\*

INT. BILLHOOK MEATS - ABANDONED HALLWAY - DAY

And we're OUTSIDE THE FREEZER. In a bare, DESERTED CORRIDOR--

\*

(CONTINUED)

25

CONTINUED:

25

Daryn keeps pounding-- from inside the freezer--

DARYN (O.S.)

Hey!

\*

But no one's coming.

26

EXT. BILLHOOK MEATS - LOADING DOCK - DAY

26

\*

SAM and DEAN walk-and-talk away from the factory--

DEAN

So, the Sheriff's not acting suspicious. Like, at all.

SAM

(a laugh)

Right.

DEAN

So, how does he connect to... goat dude?

\*

\*

\*

SAM

Good question.

\*

\*

27

INT. MEAT LOCKER - DAY

27

\*

ON DARYN. Breathing hard. Trapped, and he knows it. Daryn takes a step back--

And TRIPS over something. Falling hard to the floor. Daryn collects himself-- looks to see what he tripped over--

And it's JARROD. Or what's left of him. The kid's body has been SHREDDED. Daryn JERKS BACK! SHIT! As--

A GROWL echoes deep in the room. Daryn twists toward it-- SHIT! SHIT! SHIT!-- and sees--

A SHADOW darting between the shelves. We can't make out much-- just a hunched, scary SHAPE--

ON DARYN. As he LEAPS to his feet-- fists hitting the door--

DARYN

Help! Help me!

ANOTHER GROWL. Louder. CLOSER. Daryn turns-- SCREAMS--

\*

And BLOOD SPRAYS THE WALL-- as we HARD CUT TO--

\*

28

OMITTED

28

\*

29

INT. CALHOON'S CAFÉ - DAY

29 \*

KETCHUP-- spraying a burger. DEAN, laptop in front of him, goes to take a bite--

SAM (O.S.)

Really?

Dean looks up, to see SAM walking toward him, carrying a BAG. \*

SAM

After what we just saw-- how can you eat that?

DEAN

Grow up, Sam. Burgers are cows, bacon's pig, Soy lent Green's people-- and this... is Heaven. \*

He takes a GIANT BITE. Sam winces-- sits-- \*

SAM

Anyway-- find anything? \*

DEAN

Sorta-- I cross-checked all the people who went missing, with the employment roster from Billhook Meats. \*

SAM

More of the vics worked there? \*

DEAN

Try all of them.

SAM

So Black Bill is connected to the plant.

DEAN

Or the family that runs it. Or both. Or... I dunno. Maybe they run an evil petting zoo on the side. \*

SAM

Well-- I hit the Hall of Records. \*

Sam pulls out some files--

(CONTINUED)

SAM

Sheriff Bishop's family doesn't just own the plant... they own the town. Or they did.

(then)

The Bishops founded Tomahawk-- this was a company town. Everyone who lived here worked at the plant-- the Bishops owned every house, every business... all of it. At least up until a few years ago.

DEAN

So what changed?

SAM

Not sure, but it looks like the Sheriff's been selling things off. Titles. Property. Everything except the factory, and the family estate.

Sam opens a file revealing a picture of a LARGE RUNDOWN HOUSE--

DEAN

Dude lives with the Addams Family? \*

SAM

No, he's got a place in town, but--

DEAN

So he just grew up in the Addams Family house. Because that makes it better?

Sam nods-- point-- then-- BZZT! Sam's phone. He checks it--

SAM

Mick-- "Just checking in."

DEAN

Okay... tell him we're all good.

Sam types out: "Fine. Working the case." Then looks up--

SAM

So, creepy house?

DEAN

Creepy house.

They rise to go--

30 INT. ND ROOM - DAY 30

CLOSE ON: KETCH. Staring at his phone-- and Sam's reply:  
"Fine. Working the case." Ketch stands against a WALL, we  
can't tell where exactly he is. Beat, then he looks up--

KETCH  
It's clear. Onward.

He steps forward, and we're--

31 INT. MEN OF LETTERS - DOOR - DAY 31

CLUNK. The door opens, and KETCH steps inside. He moves to  
the edge of the landing. He SMILES--

32 INT. MEN OF LETTERS - CROW'S NEST - DAY 32 \*

KETCH moves through the space, followed by TWO BMOL AGENTS  
(including SEBASTIAN)--

KETCH  
Remember your orders-- by the time  
we leave, Dr. Hess wants to know  
everything about our "friends," the  
Winchesters-- their allies, their  
habits--  
(then)  
How does Sam get his hair so shiny?  
How many million ratty flannels  
does Dean own? Everything.

33 INT. MEN OF LETTERS - LIBRARY - DAY 33

The team enters the library-- Ketch keeps talking--

KETCH  
So work quick, work quiet, leave no  
trace. \*

The agents nod-- turn to move out-- and Ketch GRABS  
SEBASTIAN'S ARM. Icy-- \*

KETCH  
Oh, and apparently Mick let Sam and  
Dean get their hands on the bloody  
Colt. Find it. \*

34 EXT. BISHOP ESTATE - DAY 34

The Impala rolls up to the HUGE HOUSE. Although the place  
was once beautiful, years of NEGLECT are evident.

The car pulls to the side of the house, OUT OF SIGHT. The boys climb out, surveying the scene--

SAM

I'll scout around back.

Dean nods, and Sam moves off--

But we HANG WITH DEAN as he keeps lookout. Scouting the scene. But not seeing much of anything. Beat, then--

Dean pulls out his phone, goes to dial "CASS"-- then hesitates-- frowns-- what's the fucking use? Dean tucks his phone away as--

SAM (O.S.)

Looks empty.

Dean turns, as Sam approaches--

DEAN

Let's check inside, maybe we'll get lucky.

35

INT. BISHOP ESTATE - FOYER - DAY

35

The door CREAKS OPEN. SAM and DEAN, flashlights out, enter the crumbling house. Covered furniture. Dusty. Paint peeling. Creepy.

36

INT. BISHOP ESTATE - KITCHEN - DAY

36

Sam slowly enters the kitchen. He moves through the room, on edge. Then-- he shines his flashlight on a WOODEN DOOR bolted with six HEAVY-DUTY LOCKS.

SAM

Dean-- think we got lucky.

Dean moves to him, as Sam pulls out a LOCKPICK--

37

INT. BISHOP ESTATE - KILL ROOM - DAY

37

PUSH UP a set of STAIRS-- toward the OTHER SIDE OF THE DOOR. Picks rattle in the lock for a beat, then--

The DOOR OPENS. Revealing Sam and Dean-- surveying the DARK SPACE BELOW--

DEAN

Goat dude? You down there?

No response. Sam gives Dean a nod-- and they both DRAW GUNS (Dean's got the Colt). Heading down--

Into a BLACK, EMPTY SPACE. Sam moves ahead. Gun up. As Dean finds a LIGHT SWITCH-- FLICKS IT--

ZZAK! The LIGHTS SIZZLE ON, revealing-- A KILL ROOM. White tiles. MEAT HOOKS and CHAINS hang from the ceiling. Rows of KNIVES line shelves.

\*

A RIG has been set up near the center of the room-- to HANG A BODY... over a LARGE GRATE-- sealed with a HEAVY PADLOCK.

\*

\*

DEAN

Why's it always the rich ones? Do they think: "Croquet's alright, but you know what sounds great? Murder."

\*

SAM

Dean-- look.

He's staring at the floor. Dean does as well, and we WIDEN TO REVEAL-- a SIMPLE GOAT'S HEAD (primitive; circles and curves) carved into the floor.

\*

\*

DEAN

...what the Hell?

\*

\*

38

EXT. BISHOP ESTATE - DAY

38

\*

A POLICE CRUISER, as it pulls to a stop in front of the house (the Impala nowhere to be seen). The door opens-- and SHERIFF BISHOP CLIMBS OUT.

\*

39

INT. BISHOP ESTATE - KILL ROOM - DAY

39

CLOSE ON: The DOOR, as LOCKS CLICK. It opens-- and BISHOP enters the DARK ROOM. Moving down the stairs. And when he hits the landing--

ZZAK! Bishop WINCES as the LIGHTS FLARE-- revealing DEAN AND SAM. Leveling GUNS AT THE SHERIFF--

DEAN

Hey.

OFF BISHOP-- shit!--

BLACKOUT.

END OF ACT TWO

ACT THREE

40

INT. BISHOP ESTATE - KILL ROOM - DAY

40

We open with a bang, as-- WHAM! DEAN SHOVES BISHOP into the wall. Hard. Gun still out--

DEAN

Talk.

SHERIFF BISHOP

This-- it's not what it looks like.

DEAN

Really? 'Cause it sorta looks like a goat-themed murder room.

He LEVELS THE COLT AT THE SHERIFF-- as SAM steps forward--

SAM

Sheriff, what's going on?

SHERIFF BISHOP

I-- you won't believe me.

DEAN

Try us. Real open minded.

Bishop looks away-- a beat, then--

SHERIFF BISHOP

My family, we've... got a secret.

DEAN

Best ones always do.

SAM

Is this about Black Bill?

SHERIFF BISHOP

No-- I mean, yeah, but... he's not real. Black Bill, he's... us.

DEAN

Come again.

ON BISHOP. This is tough for him--

SHERIFF BISHOP

I... growing up, my father would tell me stories about... a monster.

Sam and Dean trade a look--

(CONTINUED)



SAM

Keep talking.

SHERIFF BISHOP

It lived under our house, and... it made our family rich. All we had to do was-- was feed it.

\*

DEAN

Feed it what?

SHERIFF BISHOP

Blood. Human blood.

(then)

My dad, his dad, and all the way back-- they'd go out-- they'd grab some poor son of a bitch-- bring 'em here, and...

\*

As he speaks, we FEATHER IN CUTS TO--

41 INT. BISHOP ESTATE - KILL ROOM - NIGHT (FLASHBACK) 41

1997. Grainy, desaturated, jagged, stutter-cuts. TIGHT ON: A VICTIM (20s)-- HUNG UPSIDE DOWN ABOVE THE GRATE. Eyes wide. Staring at the kill room in its heyday. Everything clean. As he STRUGGLES-- CUT TO--

\*

\*

42 INT. BISHOP ESTATE - KILL ROOM - NIGHT (PRESENT) 42

Now. Bishop can't finish-- bad memories--

SHERIFF BISHOP

And when they did it-- they wore a mask--

\*

\*

\*

FLASH TO--

\*

43 INT. BISHOP ESTATE - KILL ROOM - NIGHT (FLASHBACK) 43

BLACK BILL. As a head, reaches up-- and PULLS OFF THE GOAT MASK. Revealing BARRY BISHOP SR. (50s).

\*

SHERIFF BISHOP (O.S.)

Black Bill-- we made him up.

\*

\*

44 INT. BISHOP ESTATE - KILL ROOM - NIGHT (PRESENT) 44

DEAN

So goat dude's just a dude.

\*

SAM

Then... who's the monster?

ON BISHOP. Swallowing hard.

SHERIFF BISHOP  
Moloch. God of sacrifice.

DEAN  
Wait-- you've got a god in your  
basement?

SHERIFF BISHOP  
One of my people-- way back-- they  
bound Moloch, and locked him away--  
starved him.  
(then)  
My family-- that's what we did. We  
let the god get so hungry, that  
he'd do anything for blood.

\*

FLASH TO--

INT. BISHOP ESTATE - KILL ROOM - NIGHT (FLASHBACK)

BISHOP'S FATHER turns-- and we see a KNIFE IN HIS HAND. He  
takes a step toward the VICTIM. STRUGGLING. SCARED.

\*

\*

BARRY SR. leans in-- and we're BEHIND THE VICTIM AS--

\*

SHK! BISHOP'S FATHER CUTS HIS THROAT! (we never see the cut)

\*

CLOSE ON: THE VICTIM. Throat slit. Gurgling, as BLOOD runs  
into the GRATE on the floor.

\*

\*

Where KNOBBY FINGERS (MOLOCH; translucent skin, cracked  
fingernails) eagerly slip through the grate, grasping at the  
blood. Scooping it in--

We hear Moloch's guttural HOWL erupt from underneath the  
grate as we FLASH TO--

INT. BISHOP ESTATE - KILL ROOM - NIGHT (PRESENT)

SHERIFF BISHOP  
That's why we only fed him once a  
year, we were--

SAM  
You made him work for his food.

Sheriff Bishop nods. Not proud of it.

SHERIFF BISHOP  
Moloch used his power to make us  
rich.

Bishop looks down-- vulnerable--

SHERIFF BISHOP

But... after my father died, in '97, I put a stop to all that. I couldn't-- I never killed anybody, I just... I wanted to help people. To make up for all the bad we've done. I wanted to... leave a legacy.

(then)

Everything my family owned, I've sold-- and given the money to charity.

He looks up-- pleading his case--

SHERIFF BISHOP

I would've put the meat packing plant up for sale too, but-- it's the heartbeat of town.

DEAN

Well, ain't you a peach.

SAM

So what happened to Moloch?

SHERIFF BISHOP

I kept him locked up-- hoped he'd starve.

DEAN

Locked up where?

Bishop nods to the GRATE--

SHERIFF BISHOP

There.

The boys stare a beat, then Dean gives Sam the nod. Sam moves to the grate-- kneeling down--

And we play the creep as Sam leans in-- face getting closer and CLOSER to the grate, until--

NOTHING. Sam looks to Dean--

SAM

It's empty.

ON BISHOP. SHOCKED--

SHERIFF BISHOP

What? That-- no.

He's SCARED. Before anyone can respond--

A DOOR OPENS UPSTAIRS. And all eyes go to the ceiling, as FOOTSTEPS creak across the floorboards. Dean looks to Sam--

\*

DEAN

Watch him. I'll check it out.

\*

SAM

Could be a god up there.

DEAN

(raising the Colt)

I'm good.

47

INT. BISHOP ESTATE - KITCHEN - NIGHT

47

DEAN creeps up the stairs, Colt drawn. His head's on a swivel as he enters the KITCHEN--

But it's EMPTY. Beat, then-- a NOISE-- MOVEMENT-- echoes from deeper in the house. Dean moves toward it--

48

INT. BISHOP ESTATE - FOYER - NIGHT

48

Stepping into the FOYER. COLT UP. CUT TO--

OUR MONSTER POV: WATCHING DEAN FROM ABOVE. On the second floor. Breath rasping. CUT TO--

49

INT. BISHOP ESTATE - KILL ROOM - NIGHT

49

SAM and BISHOP. Both tense. Sam turns to him--

SAM

I don't get it, if you're not grabbing people-- if you're not Black Bill... then who is?

ON BISHOP. Swallows hard. Dread creeping over him--

SHERIFF BISHOP

I think I know. Now.

\*

50

INT. BISHOP ESTATE - FOYER - NIGHT

50

DEAN moves up the STAIRS. Careful. Wary. He reaches the TOP-- and turns-- moving ahead.

And sees BLACK BILL! Standing at the end of the hallway!  
Dean WHIPS THE COLT UP-- but hesitates-- realizing--

It's not a man-- just the MASK. Hanging from a HOOK on the  
wall. Dean lowers the Colt-- what the Hell-- and--

WHAM! The MALLET slams into him from BEHIND! Dean's knocked  
to one side, to reveal-- \*

PETE! From the factory! He's BLACK BILL!

Pete swings again-- and Dean dodges-- trying to get the Colt  
up. But Pete's faster-- WHAM! He swings the mallet into  
Dean's arm-- driving him back toward the stairs, then-- \*

WHAM! Pete drives the mallet into the SIDE OF DEAN'S HEAD.  
The impact sending Dean falling to one side-- starting to  
FALL DOWN THE STAIRS! CUT TO--

SAM  
(eyes wide, to Bishop)  
Wait, Pete's your--

He's interrupted by-- BOOM! BOOM! The sound of DEAN  
CRASHING DOWN THE STAIRS! Sam jerks around--

SAM  
Dean.

And he sprints for the DOOR. Racing up--

But PETE'S ALREADY THERE! He SLAMS the door-- as Sam crashes  
into it-- but the door's LOCKED TIGHT. Fuck! CUT TO--

DEAN. Lying on the floor. Head bloody. OUT COLD. A beat,  
then... PETE steps into frame. He PICKS UP THE COLT, then--

GRABS THE BACK OF DEAN'S SHIRT. Dragging him toward the DOOR--

BLACKOUT.

END OF ACT THREE

ACT FOUR

53 INT. BISHOP ESTATE - KILL ROOM - NIGHT 53

We pick up SAM right where we left him, slamming his shoulder into the door--

SAM

Dean!

ON BISHOP. Seeing this. He moves to a CUPBOARD-- opening it-- searching--

ON SAM. BAM! As he tries to FORCE the door again--

SHERIFF BISHOP (O.S.)

Here!

Sam turns-- sees Bishop holding out a HATCHET. Sam takes it--

CHOP! And goes to work on the door-- CHOPPING THROUGH IT--

54 INT. MEN OF LETTERS - LIBRARY - NIGHT 54

We move through the room, as JAUNTY MUSIC PLAYS, to find--

KETCH and his men-- going through the library. Checking books-- weapons. Logging and photographing it all.

Ketch peers through the TELESCOPE in the back of the room.

KETCH

Like I thought, can't see a damn thing.

\*

55 INT. MEN OF LETTERS - KITCHEN - NIGHT 55

The search continues. Ketch examines the contents of the Winchester's fridge. Mostly beer. Ketch smells a bottle of MILK. Huh-- it's still good. He takes a drink.

56 OMITTED 56 \*

57 INT. MEN OF LETTERS - DEAN'S ROOM - NIGHT 57 \*

KETCH enters-- as SEBASTIAN and the BMOL agent work. Ketch clears his throat-- nods them out-- \*

\*

And after the two are gone, Ketch moves through the room-- running his hands all over Dean's stuff. His clothes. His albums. This whole thing feels like a VIOLATION. Then--

CONTINUED:

Ketch opens the DRAWER on the BEDSIDE TABLE, revealing a gun, a lot of candy... and the photo of YOUNG DEAN AND MARY (the picture Dean's been carrying around since Season 1).

Ketch picks the photo up. Eyes on Mary. Creepy...

INT. MEN OF LETTERS - LIBRARY - NIGHT

KETCH enters, to find the BMOL AGENTS waiting. SEBASTIAN moves to him--

SEBASTIAN

Sweep's complete, sir. We've catalogued and photographed every inch.

\*

KETCH

Good. And the Colt?

\*

Sebastian hesitates. Pained--

SEBASTIAN

I'm afraid not-- the Winchesters must have it.

KETCH

(sigh)

Bugger.

SEBASTIAN

Shall we go?

KETCH

Yes, just-- one last thing.

He reaches into his jacket, and pulls out a small, MATTE BLACK DEVICE. About the size of a BOTTLE CAP.

He PLACES IT UNDER THE TABLE. Out of sight. Then turns--

\*

KETCH

Now then, I could use a pint.

\*

And the men EXIT. Moving-- in cuts-- THROUGH THE CROWS NEST, UP THE STAIRS, and OUT THE DOOR.

KETCH turns back-- taking one last look-- then-- BANG! SLAMS THE DOOR SHUT. The clang taking us to--

\*

INT. BILLHOOK MEATS - ABANDONED HALLWAY - NIGHT

DEAN. A trickle of blood on his forehead. His eyes flutter open, and we WIDEN TO REVEAL--

\*

(CONTINUED)

Dean's tied to a chair in the ABANDONED part of the plant. Dean scans the empty space, then-- FOOTSTEPS. Behind. Dean doesn't even bother looking--

DEAN

Hey Pete, nice digs.

Pete moves toward him. From behind. Shadowy.

PETE

We're in the part of the plant that got closed down-- no one comes here. Not anymore.

Pete steps into view--

PETE

I wasn't expecting to see you again, agent. I went to the house looking for my brother.

DEAN

Brother?

PETE

Barry. Different moms, same daddy. Old man Bishop-- he had an eye for the ladies.

(then)

Everybody in town knew-- not that it mattered. Barry grew up in the big house, I grew up in a double-wide. That sound fair to you?

DEAN

Honestly? Kinda sounds like the worst episode of Dynasty ever.

Pete chuckles, as he steps in front of Dean--

PETE

For what it's worth, I didn't mean for you to get mixed up in this.

DEAN

Yeah? Then how 'bout you let me go.

Pete turns-- revealing the BIG ASS KNIFE he's carrying.

PETE

Sorry-- no can do.



59

CONTINUED: (2)

59

OFF DEAN-- CRAP-- cut to...

60

EXT. BISHOP ESTATE - NIGHT

60

SAM races from the house, BISHOP right behind. Sam stops-- scanning-- no sign of anyone. He pulls out his cellphone--

\*

SHERIFF BISHOP

\*

What are you--?

\*

SAM

\*

Tracking Dean's cellphone.

\*

(the phone BEEPS)

\*

Got him. Come on.

\*

Sam moves for the POLICE CRUISER-- Bishop right behind--

\*

61

INT. BILLHOOK MEATS - ABANDONED HALLWAY - NIGHT

61

\*

DEAN. Working his ropes. Trying to keep Pete talking--

DEAN

So you're Black Bill? Guess, technically, that makes you a furry, right?

ON PETE. A dark smile--

PETE

You got a lotta jokes.

DEAN

Right now? Kinda all I got.

PETE

Right-- well-- know what I've got?

\*

(beat)

A god.

DEAN

Moloch.

PETE

Bingo.

(then)

With Barry giving away the family fortune, there wasn't money to fix this place up. I had to get creative, or we were gonna have to close our doors.

\*

\*

62 INT. BISHOP ESTATE - FOYER - DAY (FLASHBACK) 62

PETE cracks open the door, steps inside.

PETE (V.O.)

I went to the old house trying to  
get my hands on anything I could  
sell.

63 INT. BISHOP ESTATE - KITCHEN - DAY (FLASHBACK) 63

Pete pockets the silverware. Then-- he turns-- \*

PETE (V.O.)

But I found something else.

And Pete's eyes land on the LOCKED DOOR. \*

64 INT. BISHOP ESTATE - KILL ROOM - DAY (FLASHBACK) 64

Pete slowly creeps down the stairs. Sees the BLACK BILL mask  
sitting on a counter. As Pete touches it--

A MOAN. From the grate. Pete turns... and steps toward it.  
He bends low, peering into the grate to see--

MOLOCH. Hidden in shadow. We just get JAGGED CUTS of the  
creature: painfully thin, pale translucent skin, cracked  
fingernails, stringy hair.

PETE (V.O.)

Moloch-- he told me everything. \*  
Told me he'd make me rich-- solve \*  
all my problems. All I had to do... \*

65 INT. BILLHOOK MEATS - ABANDONED HALLWAY - NIGHT (PRESENT) 65 \*

ON PETE.

PETE

Was feed him.

(then)

And Hell, I'm a Bishop-- it's what \*  
we do, right? Hunting people-- \*  
killing them... the family  
business.

ON DEAN. Wait-- that's his line.

PETE

Moloch's been starved for twenty  
years. It'll take a few meals to  
get his mojo going. \*

(MORE)

PETE (CONT'D)

But then-- we're back, baby.  
(then)  
I'm saving this town.

\*

DEAN

By murdering people.

PETE

I prefer to think of it as...  
aggressive capitalism.

DEAN

Yeah? Tell that to Jarrod, and  
Daryn.

PETE

Jarrod was a screw up-- he deserved  
what he got. And Daryn, well, once  
he talked, he had to go. Loose  
ends, you know?

\*

Pete moves around-- BEHIND DEAN--

PETE

My jackass half-brother was  
supposed to be the next meal,  
but... you'll do.

\*

Before Dean can respond-- PETE GRABS THE CHAIR. DRAGGING IT  
TOWARD THE FREEZER.

DEAN

Hey-- hey!

66

OMITTED

66

\*

67

INT. MEAT LOCKER - NIGHT

67

\*

WHAM! Pete SHOVES DEAN-- chair and all-- into the FREEZER.  
Dean struggles-- can't break free--

DEAN

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

But Pete's not listening. He moves to the door--

PETE

Thanks for helping out. It'll be  
over soon.

BANG! Pete SLAMS THE DOOR-- leaving DEAN ALONE. Dean turns,  
scanning the space-- shit...

68 INT. BILLHOOK MEATS - ABANDONED HALLWAY - NIGHT 68 \*

SAM enters. Gun up. BISHOP right behind. The place is DARK. EMPTY. SPOOKY.

SAM

Dean?

Nothing. Bishop steps forward--

SHERIFF BISHOP

Pete?

Still nothing. CUT TO-- OUR CREEPY POV: Pete. Watching SAM and BISHOP from afar. CUT TO--

69 INT. MEAT LOCKER - NIGHT 69

DEAN. As he TWISTS FREE OF THE ROPES. Dean stands-- breath misting. Eyes sweeping the freezer, as--

A DARK SHAPE MOVES in the distance. Darting between the shelves. MOLOCH. The god lets out a GRINDING GROWL--

ON DEAN. Swallowing hard. His eyes go to a MEAT HOOK, hanging overhead. Dean reaches up-- pulling it off. Holding it tight. READY.

70 INT. BILLHOOK MEATS - ABANDONED HALLWAY - NIGHT 70 \*

SAM and BISHOP slink through the space. Sam steps past an OPEN DOOR--

BAM! And PETE STRIKES. Darting from the shadows-- GOAT MASK ON-- swinging the MALLET. Sam turns--

WHAM! But not fast enough. Pete brings the mallet down, crushing it into Sam's arm. Sam's gun goes flying, and he drops to the ground--

WHAM! Where Pete hits him again-- cracking the mallet into Sam's SKULL. Sam falls back-- dazed--

WHAM! As BISHOP TACKLES PETE FROM BEHIND. Driving him to the ground-- the two of them struggle--

And Bishop RIPS the mask from Pete's head-- revealing the man himself-- snarling-- EYES BUGGED--

SHERIFF BISHOP

Pete-- you have to stop-- you--

PETE

Don't pretend you care about me--

SHERIFF BISHOP

I gave you the plant.

PETE

Because you knew it was failing--  
that it was crap.

(then)

That's what I get-- my whole life--  
the crap.

WHAM! He HEADBUTTS BISHOP. Knocking him back. As the Sheriff staggers, Pete pulls the COLT from his belt--

PETE

But not anymore-- now... now I'm  
saving this town. I'm a hero.

Bishop looks up-- to see Pete aiming the Colt at him--

PETE

And you're dead.

BLAM! A bullet fires!

And PETE DROPS... revealing SAM. Gun up. Just in time.

INTERCUT THIS WITH--

71

INT. MEAT LOCKER - NIGHT

71

DEAN. As he moves deeper into the freezer-- down rows of SHELVES. Around him--

\*

MOLOCH SKITTERS. On the left. Then the right. Dean whips around, trying to follow it-- but the god's QUICK.

ON DEAN. Had enough.

DEAN

Come on, you son of a bitch!

(then)

Come on!

And-- BAM! MOLOCH ATTACKS! Slamming into Dean--

\*

WHAM! Dean hits the ground hard-- and Moloch's on him. Filthy. Claws slashing. TEETH SNAPPING.

BAM! MOLOCH BITES DOWN-- sinking its TEETH INTO DEAN'S SHOULDER. Hungry for BLOOD. Dean yells--

(CONTINUED)

WHAM! And swings-- driving the MEAT HOOK into Moloch's back. The god jerks up-- ROARING--

And Dean kicks free. Stumbling toward the DOOR. Hurt and bleeding-- he looks back--

To see MOLOCH CHARGING! Closing fast! Dean slips-- falls--

And MOLOCH'S ALMOST GOT HIM WHEN--

The DOOR OPENS! Dean looks up, to see SAM!

SAM

Dean!

He THROWS THE COLT. And Dean catches it in mid-air, spins--

BLAM! And PUMPS A ROUND INTO MOLOCH! The god SPARKS OUT MID-STRIDE--

AND FALLS. Dead. Body skidding to a stop at Dean's feet.

ON DEAN. Holding the Colt. Whew...

DEAN

Colt. Dusts anything.

BLACKOUT!

END OF ACT FOUR

ACT FIVE

72

INT. BILLHOOK MEATS - ABANDONED HALLWAY - NIGHT

72 \*

We pick up on DEAN. Sitting on a chair... as SAM FINISHES BANDAGING HIS SHOULDER.

SAM  
How you feeling?

DEAN  
Like I just got chomped on by a god  
so, you know, the usual. \*

Sam smiles-- as Dean looks to BISHOP. Standing over PETE'S BODY. Can't believe this happened. A beat, then-- the Sheriff turns--

SHERIFF BISHOP  
You should go.

SAM  
Are you sure, we could help--

SHERIFF BISHOP  
No. This... I'll take care of it.  
It's on me.  
(then)  
This... this is my legacy. \*

Sam and Dean trade a somber look, and we CUT TO--

73

INT. MEN OF LETTERS - LIBRARY - DAY (DAY 5)

73

SAM and DEAN enter, tossing down their gear. As Dean stretches his injured shoulder--

DEAN  
So, next time I say our family's  
messed up, remind me: it could be  
worse. We could be psycho goat  
people.

SAM  
(a laugh)  
True.

DEAN  
(beat, then--)  
What Bishop said-- you ever think  
about our legacy?

(CONTINUED)

SAM

What do you mean?

DEAN

Like-- once we're gone... after all the stuff we've done... you think folks'll remember us? Like, a hundred years from now?

SAM

I don't-- maybe, but... guys like you and me? It's not like we make the history books.

(then)

The people we've saved, they're our legacy-- and they'll remember us, for awhile, but eventually... we'll fade away.

(then)

And that's okay, because... we left the world better than we found it. You know?

Dean nods-- he does. Beat, then-- Dean looks at the bunker--

DEAN

What about this place? You think, after we're gone, some other Hunter'll move in? Keep fighting the fight?

SAM

Hope so.

DEAN

Good.

And he PULLS OUT A KNIFE. Sam looks surprised--

SAM

Dude?

But Dean ignores him. CARVING something into a BOOKSHELF. Sam moves to it-- sees DEAN'S INITIALS: "DW". \*

DEAN

Gotta leave our mark, Sammy. Come on.

He holds out the knife-- and Sam takes it-- carves "SW". When he's done-- the two of them take a step back-- \*

Dean smiles-- enjoying the moment, then--



DEAN

You wanna call Mick-- debrief him  
or whatever?

Sam pulls out his phone, dials-- ON SPEAKER--

INT. BMOL HQ - MICK'S OFFICE - DAY

We're behind KETCH as he takes Sam's call. INTERCUT THEM--

KETCH

Hello, Winchester.

DEAN

Ketch?

SAM

Where's Mick?

KETCH

He didn't tell you? Flew back to  
London last night.

(then)

After the... unpleasantness with  
Dagon and Renny-- well, Mick has a  
lot to answer for. So for the time  
being, you'll report to me.

DEAN

Seriously?

KETCH

I don't like it any more than you  
do. I'd much rather be with your  
mother, hunting chupacabra in Texas--  
but for now, I'm what you've got.

(then)

So-- Wisconsin?

DEAN

We fought a god and won.

KETCH

Well done. We'll be in touch.

He HANGS UP--

INT. MEN OF LETTERS - LIBRARY - DAY

And we're back with SAM and DEAN. Not happy.

\*  
\*  
\*

DEAN

So we're reporting to low rent  
Christian Bale now? Seriously?

\*

As Dean speaks, pan down UNDER THE TABLE TO FIND-- THE OBJECT  
KETCH LEFT. Blinking softly. A BUG. And we CUT TO--

\*

INT. BMOL HQ - MICK'S OFFICE - DAY

KETCH. From behind. Sitting in front of a RECEIVER.  
LISTENING TO DEAN...

DEAN (O.S.)

I'm just saying, the dude creeps me  
out...

\*

\*

We hear our boys WALKING AWAY, as we push in on KETCH... over  
his shoulder to reveal--

He's holding the PICTURE OF MARY AND YOUNG DEAN. Ketch STOLE  
IT! And off that CREEPY, STALKER-Y MOMENT, we--

BLACKOUT.

TO BE CONTINUED...