

SUPERNATURAL

Episode #1222

"Who We Are"

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PRODUCTION DRAFT

03/22/17

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REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	03/22/17	

CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

ALEX JONES
DR. HESS
JODY MILLS
LUCIFER
MARY WINCHESTER
MR. KETCH
ROY
TONI BEVELL
WALT

JERRY
JUNKIE
TECH

JARED PADALECKI
JENSEN ACKLES

KATHERINE RAMDEEN
GILLIAN BARBER
KIM RHODES
MARK PELLEGRINO
SAMANTHA SMITH
DAVID HAYDN-JONES
KERRY VAN DER GRIEND
ELIZABETH BLACKMORE
NELS LENNARSON

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SUPERNATURAL
"Who We Are"

TEASER

FADE IN:

1 EXT. RUNDOWN HOUSE - DAY (DAY 1) 1

We are outside the house Dagon kept Kelly Kline captive in.
(In episode 1219, "The Future.") The street is quiet.

2 INT. RUNDOWN HOUSE - BASEMENT - CONTINUOUS 2

A JUNKIE (male, stringy, 30s) is sprawled on Kelly's
mattress. A BELT on his arm, SERIOUSLY HIGH. Stares into
space-- watching the DUST MOTES dance in the light. When--
LUCIFER appears in his sanctuary. The Junkie reacts, barely--

JUNKIE

Uh, hey....

LUCIFER

Hey.

JUNKIE

You the cops? Cuz I can move on, I
just need, uh, a moment--

He mutter-laugh-- far too high to move. On Lucifer, amused.

LUCIFER

Wouldn't dream of killing your
buzz. Just-- looking for someone.
Previous occupants.

JUNKIE

You mean the-- the lesbian couple?
One of 'em pregnant?

LUCIFER

Exactly.

JUNKIE

Yeah... they're gone. I saw 'em--
I had my eyes on this place for a
while. Asian lady even jacked the
neighbor's cable. She loved her
game shows.

(losing the thread)

I like game shows too-- Jeopardy.

(MORE)

(CONTINUED)

2

CONTINUED:

2

JUNKIE (CONT'D)

And that one, the one with the--
the shopping carts--?

Lucifer, done indulging his stoned patter--

LUCIFER

Sure... where'd they go?

JUNKIE

I dunno-- just split... why?

LUCIFER

The "pregnant one"-- is carrying my
child. My bouncing baby boy.

JUNKIE

Baby momma drama-- been there.

LUCIFER

I can sense him-- where he's been.
I'm not worried--
(smiles, eerily confident)
I'll find him.

3

EXT. TRAILER PARK - DAY

3

We PAN ACROSS the ground at the foot of a trailer... past the MAULED BODY of a Hunter (male, late 50s)... arriving at MARY WINCHESTER. Standing at an OUTDOOR SINK. When we last saw her in episode 1221, "There's Something About Mary," she had fully succumbed to the British Men of Letters' conditioning. Mary rinses the blood off a palm-sized CLAW CONTRAPTION-- the device that mauled the Hunter-- now, fully, a KILLER.

Without emotion, Mary dries off the contraption, then sets it aside. Takes out her phone. Starts texting.

4

INT. BMOL HQ - SURVEILLANCE ROOM - CONTINUOUS

4

KETCH sits across from Hess' empty desk. His phone BEEPS: a TEXT from Mary: "Lester's down. Who's next?" ON KETCH-- a small, proud smile. DR. HESS enters-- he pockets the phone.

KETCH

So-- "the British are coming?"

HESS

Shortly, yes. We'll soon have a
force of appropriate size to
initiate Phase Two.

(CONTINUED)

KETCH

Well, they'd better hurry-- Mary's already making short work of the Hunters. I have to admit, Toni's programming was spot-on.

HESS

I take it things went smoothly at the bunker?--

*
*

KETCH

Save for a bit of collateral damage, Agents Manville and Hawkins...

*

(then, an aside)

And, oh-- the Lady Bevell herself.

HESS

What happened?

Ketch, lying-- covering up his betrayal of Toni Bevell--

*

KETCH

The Winchesters-- tall one had a grudge, made a move before I could. Toni didn't make it. Unfortunate, but--

*
*
*
*

HESS

(dry)

Yes, I can see you're quite broken up.

(then)

And the Winchesters? Confirmed dead?

KETCH

Thoroughly. Done and dusted.

Off Ketch and Hess, trading looks over the boys' grim fate...

BLACKOUT.

END TEASER

ACT ONE

5 INT. MEN OF LETTERS - ELECTRICAL ROOM - NIGHT - EARLIER 5

And we're back in the bunker's electrical room, mere moments from when we left off at the end of episode 1221. SAM and DEAN WINCHESTER, SPUN OUT-- from what the BMOL did to Mary. TONI BEVELL, equally shook-- stabbed in the back by Ketch.

SAM

The garage?

TONI BEVELL

Doors are warded-- and the walls are reinforced steel.

SAM

We could get out through the air vents--

TONI BEVELL

Wouldn't get far. There are choke points in the duct system-- not even I could squeeze through.

Dean's been glowering, staring at Toni. Finally-- he pulls his GUN-- Toni's hands fly up defensively--

SAM

Dean.

DEAN

You heard Ketch... three days before the air runs out. Ice her?
(then)
Could buy us a whole extra day.

TONI BEVELL

I assure you, Dean-- I'm an extraordinarily shallow breather.

That joke only makes Dean madder.

TONI BEVELL

Wait.

(off his look)

If we ever get out of here--

DEAN

Big "if," Lady--

(CONTINUED)

TONI BEVELL

I'm the one who programmed your mother-- which means I'm the only one who can undo it.

(then)

And, since I assume you want mummy back... you need me.

On Dean-- dismayed. But dubious. Sam nods Dean aside--

DEAN

What-- you believe her?

SAM

I don't know. I--

(then)

Look, if she's lying, we put a bullet in her head, but-- mom's out there, brainwashed...

(re: Toni)

If she's right-- we do need her.

Dean takes a beat-- then-- grudgingly-- nods. Turns to Toni--

DEAN

You're so smart, how we getting outta here?

TONI BEVELL

There's only one way: pull the manual override--

SAM

That's a thing?

TONI BEVELL

It is... and it's outside the bunker-- where we can't reach it.

Dean looks away--

DEAN

Awesome.

But Sam's got an idea--

SAM

Okay, but... we're sitting inside a giant vault full of occult books, lore... there's got to be something in here-- an item, a spell-- some hoodoo that can reverse the lockdown. Right?

(CONTINUED)

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5

The others aren't so sure, but--

DEAN
One way to find out.

TITLE: "DAY ONE"

INT. MARY'S CAR - DAY

Near the trailer park, Mary slides behind the wheel. Gets a text on her phone-- checks. It's from Ketch: a LIST of her next targets. She SCROLLS through the list--

"Rick Macrae, ID; Kirby Sheffield; WY; Jody Mills, SD."

Jody's on her Kill List! Mary doesn't bat an eye-- pockets her phone, starts the car, drives off to work down her list.

INT. MEN OF LETTERS - LIBRARY - DAY - MONTAGE

QUICK CUTS:

--Sam and Dean, pulling MAGICAL LORE BOOKS from the stacks...

--Piling them up on a table, in front of a handcuffed Toni...

--The boys and Toni pore over various texts around a table...

SAM
What about the Cabirian Invocation?

TONI BEVELL
The Cabirian Invocation is for reversing enchancements. The lockdown is a mechanical process-- it won't work.

On Sam-- hmm. He gets up, goes to the stacks. Toni reaches for a GALLON JUG of water from the table. Dean, without looking up, slides it out of her grasp. Frustrated, Toni bucks against her cuffs-- still can't reach.

TONI BEVELL
I'm thirsty.

DEAN
("tough shit")
Limited resources. Sorry.

Sam returns to the table, thumbs to the back of a DUSTY BOOK. As he goes to the indexed page, brow furrowing--

(CONTINUED)

SAM

"The Devla Abrogation."

TONI BEVELL

You have something?

DEAN

(knows Sam; admiringly)

He has something.

SAM

"When the Romani people were forced to assimilate in Europe, the Roma used a spell-- the Abrogation ritual-- as an act of rebellion against their persecutors..."

(then)

The Devla turns back complex mechanical processes... resets equipment, machinery--

DEAN

What's it take?

SAM

(looking)

Basic ingredients, nothing we don't have here-- oh.

TONI BEVELL

What?

SAM

According to this, the bunker's locking mechanisms "must be anointed with the blood of virgins."

Sam's disappointed. Dean shoots a hopeful glance at Toni--

TONI BEVELL

Not even close.

DEAN

So-- we keep looking.

SAM

Or we fake it.

TONI BEVELL

Excuse me?

SAM

I've read seven purification rituals in the past hour, if we used one of them on our blood--

DEAN

That'd what-- re-virginize it?

SAM

Maybe.

TONI BEVELL

So purify the blood, then do the spell. Two-step, hybrid magic. Rather... ingenious.

(covering her admiration)

Not saying it'll work--

DEAN

It's a fricking start.

As our unlikely trio trades looks... here they go...

QUICK CUTS

--Toni and the boys cut their palms, bleeding into a PESTLE.

--Sam presides over the bowl, performs a purification spell on the blood... as the blood LIGHTS UP...

--Sam hands off the BLOOD to Dean, turns to Toni... as she sets up the second spell-- the Devla Abrogation...

--as Dean moves around the bunker, daubing various LOCKS and GEARS and BOARDS with the purified BLOOD...

INT. MEN OF LETTERS - LIBRARY - LATER

Our trio sits in a circle, Toni performs the spell.

TONI BEVELL

(reading, in Vlax Romani)

Dook Dook... Boldel Masheгна...

Boldel Masheгна...

As she chants, the table begins rattling, the blood daubs throughout the bunker LIGHT UP a BRIGHT PURPLE (VFX)...

TONI BEVELL

Dook Dook! Boldel Masheгна!

Boldel Masheгна!

(CONTINUED)

The table rattles more, the NON-EMERGENCY LIGHTS START TO FLICKER-- then FADE. A vague FIZZLING sound-- and then nothing. Sam and Dean trade looks, glance at Toni-- she's ashen. Crestfallen.

TONI BEVELL

No. No.

SAM

What happened?

TONI BEVELL

Ketch... he knew we'd try a spell.
He put some kind of mystical
dampener on the bunker's lockdown.
(then)
Magic won't work.

And that lands on all of them-- hitting a dead end...

TITLE: "DAY TWO"

INT. MEN OF LETTERS - LIBRARY - DAY (DAY 2)

Toni's chained to her seat, staring vacantly forward. Paler than before-- hopeless. We hear low voices, find Sam and Dean in a huddle. They don't look great, either.

DEAN

So-- we tried brains. Time for
brawn.

SAM

How?

DEAN

The walls.

Dean unfolds some BUNKER SCHEMATICS. As he does, ANGLE ON Toni... despairing, she's found herself in reach of a BOTTLE OF WHISKEY. Pours herself a glass.

DEAN

Garage, Crow's Nest-- they have
reinforced steel walls, but here--
(he taps on the schematic)
Just concrete-- and see that, just
past the concrete? Old sewer pipe.
Leads right to the surface-- and
the override.

SAM

So we're gonna--

(CONTINUED)

DEAN

Yup. The full "Shawshank."

They grin. Toni's been listening. With withering sarcasm...

TONI BEVELL

Oh, yes-- if it worked in a movie!

(off their looks)

At their thinnest, the bunker's
walls are two meters thick.

A scornful chuckle-- but Sam and Dean dismiss her pessimism.

SAM

Let's do it.

They start to move out. Dean, spotting the whiskey bottle,
steps to pull it out of Toni's reach-- she holds firm.

TONI BEVELL

(pointed repetition)

I'm thirsty.

Dean, contemptuous, releases his grip.

SAM

We could move you-- make you help.

TONI BEVELL

Knock yourselves out.

The boys trade looks, head off. On Toni, defeated... as we
take in something hidden in the palm of her hand. A small
PHOTO of her son. Alone now-- haunted, regretful...

10 INT. MEN OF LETTERS - ELECTRICAL ROOM - MOMENTS LATER 10

Sam and Dean stand in front of a wall in the electrical room,
a PICKAXE and SHOVEL in their hands. They regard the
imposing concrete wall, trade looks-- start digging.

11 EXT. STREET - DAY (DAY 3) 11

Mary gets out of her car. We follow as she steps to the
front door of a house. KNOCKS. A beat. The door opens--

--revealing JODY MILLS. Surprised to see Mary.

JODY MILLS

Mary?

MARY
(surprisingly "warm")
Hey Jody. Got a sec?

As Jody unwittingly lets Killer Mary into her home...

Much later. Sam and Dean are sweaty, weak-- but they're still digging, a growing pile of smashed concrete at their feet. As we ARM AROUND, we see they've made real progress... at its deepest, the hole is barely two feet deep. *

Sam stops-- catches his breath. Looks at Dean-- jaw set, determined, clearing some loose CHIPS of concrete before resuming... Sam steps back. And slides to the floor.

Dean grabs his pickaxe, sees Sam-- resumes work.

DEAN
No worries-- you've earned a break.
We'll get there.

A beat on Sam. He looks haunted. Defeated.

SAM
No-- we won't.
(off Dean's look)
We'll hit dirt in three days-- two if we're lucky. You gotta feel it-- the air? It's thin-- getting thinner.
(disbelief)
Dean-- it's over.

*
*

This lands. On both of them, feeling the tug of despair...

TITLE: "DAY THREE"

Dean puts his axe down, crouches near Sam. Could this be it? Is it really over? On the boys-- pale, wheezy. Finally--

SAM
How'd this happen?

DEAN
Which part?

SAM
All of it.

DEAN
Yeah.

The boys, united in urgent-- yet philosophical-- despair.

DEAN

Wasn't long ago, I thought we had it made. Saved the world. Had Cass back-- had Mom back. Both of 'em dealing with stuff-- but we had 'em, and now--

SAM

They're gone. Mom's... what they did to her...

(then)

She joined up because she thought she was saving us, but--

DEAN

She's the one needed saving.

SAM

At least Mom had an excuse.

(off Dean's look)

For enlisting. I just-- fell for their line. I saw what they were doing and I realized-- Hunters, working together, on that scale... we could do so much more...

(then)

Once I was in, I just... followed-- because it was easy. Easier than...

DEAN

What?

A beat-- Sam realizing this in the moment--

SAM

Leading.

Sam's words linger. Both boys beating themselves up about all they've done wrong-- or failed to do at all. Then--

SAM

This how you pictured it? The end?

They look around at the bunker-- their home, now their tomb.

DEAN

You know it isn't.

(then)

Thought we'd go out swinging. Butch & Sundance, Thelma & Louise--

(CONTINUED)

SAM
Blaze of glory.

DEAN
Blaze of glory.

As the boys stare forward, facing their own slow deaths--
Dean gets a look. An idea forming.

SAM
What?

Off Dean's grin-- he's got an idea. A crazy idea.

ANGLE ON the hole Dean and Sam dug out of the wall-- now
stuffed with MINOR EXPLOSIVES. As we pull back, find Toni,
gape-mouthed in horror at their plan. Sam beside her.

*

TONI BEVELL
You're lunatics. This-- this is a
colossally stupid idea.

Dean enters, carrying... the GRENADE LAUNCHER!

*

DEAN
Yep. Big, beautiful-- DUMB.
(grinning, proud)
Been in Baby's trunk forever,
waiting for the perfect moment.
The irony's... poetic.

*

*

*

TONI BEVELL
This is neither ironic nor poetic--
it's insane. Sam, you know this is
insane.

*

*

SAM
Yeah, well-- already tried sane.

TONI BEVELL
The explosion could kill us all--
you could bring the whole bloody
place crashing in.

SAM
Yeah.

DEAN
Yup.

The boys are all in.

*

TONI BEVELL

You're lunatics. Action-movie
loving, cheeseburger-eating,
moronic American lunatics.

Sam pushes Toni to cover, in the HALLWAY--

SAM

Come on.

Dean looks back to his brother--

DEAN

See you on the other side, Sammy.

Then he turns, and aims the launcher at the wall-- a glorious
moment.

DEAN

(grinning, Chief Brody)
Smile you son of a-- (bitch)

Pulls the trigger, the grenade LAUNCHES, and...

BLACKOUT.

END ACT ONE

ACT TWO

14 INT. MEN OF LETTERS - ELECTRICAL ROOM/HALLWAY - LATER 14

The dust from the explosion is thick in the air-- the exploded HOLE in the wall smoking, charred. Ears RINGING, Sam fights his way through the fog and the rubble-- coughing-- *

And comes upon Toni-- banged up, UNCONSCIOUS. She GROANS in her sleep, and Sam keeps moving-- *

SAM
Dean?! Dean?!

Sam steps into the room, and sees a HOLE blasted in the wall. Did Dean make it through? Sam moves toward it-- CRASH! And MORE RUBBLE comes down, blocking the HOLE. Caving it in. *

ON SAM. Shit! *

SAM
Dean?!

15 INT. MEN OF LETTERS - LIBRARY - LATER 15

SAM staggers in-- breath coming in weak rasps... he scans the space. Still no sign of Dean. Sam stumbles forward--

And sags-- woozy-- dropping to his knees. Wheezing. SUFFOCATING. And just when we think it's the end--

The VENTS WHIRR and HUM-- back on. The lights COME UP. Holy shit! The override was pulled! Sam GASPS-- he can BREATHE--

Then-- Dean enters-- limping, leg bleeding, knee bleeding, COVERED in dirt and grime from his trudge to the surface.

DEAN
Hey, lunatic.

16 EXT. IMPALA - DAY 16

We open on a GAUZY, FLUTTERING POV from the rear door of the Impala... looking out at indistinct figures on the side of the road, outside the car. As the figures start to RESOLVE-- it's Sam and Dean-- reveal Toni, clutching her head in the backseat, waking up-- HANDCUFFED to her seat.

ON SAM AND DEAN, outside. Dean rifles through their BOX of BURNER PHONES-- looking for one with some residual juice--

DEAN
Dead, dead...

Sam eyes Dean's leg--

SAM

You need a doctor.

DEAN

No time.

(re: a burner)

Got one.

TONI BEVELL

What happened?

DEAN

What happened is these American
idiots saved your pasty British
ass.

Dean dials a number, as Sam starts looking for a burner--

TONI BEVELL

Why are we here?

SAM

Air's still bad in the bunker and
our regular phones are dead--

DEAN

(into phone)

Garth-- good to hear your voice.
Listen man--

As Dean talks, Sam finds a working burner. Starts dialing--
Back on Dean--

DEAN

You and Bess-- get somewhere safe,
okay?

Dean hangs up, turns to Sam, who's on his burner--

SAM

Hey--

Sam goes pale-- SILENT. Lowers the phone. Dean, anxiously--

DEAN

Dude-- what?

SAM

(gravely)

It's Jody.

(CONTINUED)

Dean flicks a glance at Mary-- she grins back at him. Reptilian-- emotionless. He looks away.

DEAN
("fucking Hell")
She-- I'm sorry.

JODY MILLS
Not your fault. Fortunately, Alex showed up--

ALEX
All I did was buy you time. You knocked her out.
(to Dean, re: his knee)
You need a real doctor.

DEAN
(re: Alex's studies)
Why? I got a nurse.

ALEX
Nursing student. I'll get you something for the pain.

DEAN
Make it a double.

Alex exits. And Dean glances to Mary-- then turns away. Can't stand looking at what she's become. Jody notices-- puts a hand on his shoulder--

MARY
Aww.
(off Jody's look)
You wanna play mother to my boy?
He's all yours.

Dean grits his teeth-- takes the cruelty.

JODY MILLS
Dean-- that's not your mother.

MARY
What's the matter, Dean? Am I too different from the Mary you know?
Or-- too much the same?
(then)
You ever wonder why I struggled so much? To show you the love you so transparently, so pathetically craved? It's 'cause that love? Just ain't there.

Jody moves to Mary.

JODY MILLS

Shut the Hell up-- or I knock you out. Again.

MARY

Jody, you got lucky. Your girl hadn't come home? My boys'd be picking your brains off the drapes.

Even while dissing Jody-- Mary's eyes bore into Dean. It's torture. As Dean finally glances up at her-- Sam enters, leading a still-handcuffed Toni into the room. On Toni, clearly shocked to see Mary-- as Dean stares at her.

DEAN

Do it. You told us you could fix her-- so fix her.

TONI BEVELL

I--

Toni's flustered, stonewalling. Mary "reads" Toni, realizes--

MARY

She lied.

SAM

What?

All eyes on Toni. No choice but to come clean-- to explain--

TONI BEVELL

Mary's programming-- it's permanent.

Everyone reels at this news.

DEAN

You said--

TONI BEVELL

You were going to kill me.

(then, re: Mary)

Conditioning an asset-- it involves entering a subject's psyche and hitting as many triggers as possible until you strike upon the one thing about themselves they can't bear to face. A fear, a regret. And then... they break. They run and hide.

*
*
*
*
*

(CONTINUED)

DEAN

So what broke her?

TONI BEVELL

I don't know-- we hit your mother
with everything-- but even if I
did? It wouldn't matter.

(then)

The Mary you know-- the "good Mary"--
is hiding. Behind impenetrable
psychic walls. And I'm afraid,
these walls? Can't be torn down
with grenades.

(beat)

Your mother can't be saved.

As this bombshell lands on them all...

INT. BMOL HQ - VARIOUS - CONTINUOUS

In the BG, we see a bevy of NEW BMOL AGENTS. (In the
tactical, Ketch/Ms. Watt mold: tattooed hands, all business.)
The BMOL HQ is busier and fuller than we've seen in a while.

On Dr. Hess, wrapping up a call-- as Ketch approaches.

HESS

(hanging up)

Of course. Thank you.

KETCH

Who was that?

HESS

A source-- a demon.

KETCH

Anything I should know about?

HESS

Let's just say-- we live in
interesting times.

As she moves off to the new agents, we stay on Ketch. As he
takes out his phone, we BEGIN AN INTERCUT WITH...

INT. JODY'S HOUSE - CONTINUOUS

Where Dean, in a rage, SLAMS Toni against a wall-- gun drawn.

DEAN

Time's up, "Lady." We kept you
alive for one reason--

(CONTINUED)

JODY MILLS

Dean--

Sam sees Mary's phone BUZZING-- looks. It's Ketch.

JODY MILLS

I'm sure she has it coming-- but
take it outside.

(off Dean's look)

The rug.

SAM

Guys.

(off their look)

It's Ketch. For Mom.

They trade looks. Shit. Mary (snarkily) volunteers--

MARY

I'll get it.

DEAN

(to Sam)

Just-- let it go to voicemail.

As Dean turns back to Toni--

DEAN

You heard Jody. We're gonna take a
nice, short walk to the backyard--

Mary's phone, in Sam's hand, BUZZES again.

TONI BEVELL

(re: the phone)

This-- it's not going to stop.

BACK ON KETCH, as it goes to voicemail-- yet again. As Ketch
hangs up, getting concerned, we... END INTERCUT.

TONI BEVELL

Soon enough, they'll find out
you're alive, and then... you want
my advice? Run. I hear Bolivia's
wonderful this time of year.

(a play for her life)

And I can help you-- I--

DEAN

We're not running.

TONI BEVELL

Then you die.

(CONTINUED)

SAM

Or--

TONI BEVELL

Or what?

SAM

(simply)

We fight back.

*

INT. JODY'S HOUSE - LIVING ROOM - DAY (DAY 4)

A handful of HUNTER TYPES (roughly: 4 men, 2 women-- blue collar, diverse) cluster in Jody's living room. A few sit, a few stand-- Jody moves around, handing out beers.

JODY MILLS

Feet off the table, Jerry--

JERRY lowers his feet-- as Jody moves to the boys. Standing back from the assembled Hunters. As she approaches, we spot Toni-- captive in the corner. Sam regards the assembly.

SAM

This all of them?

JODY MILLS

Got a couple more coming--
(a knock on the door)
And that'd be them.

Jody opens the door, two more Hunters step in-- WALT and ROY. (Last seen in episode 516, "Dark Side of the Moon.") They step towards the boys. The four men regard each other.

SAM

Roy. Walt.

WALT

Well, damn.

ROY

Haven't seen you two since--

DEAN

Since you killed us. No hard feelings.

SAM

Have a seat.

As Jody stands to the side, Alex enters, a spectator-- pulls close to Jody. As Jody looks at Sam and Dean...

BACK ON Sam and Dean.

(CONTINUED)

DEAN

Sure about this?

A beat. We PUSH IN on Sam, a bit apprehensive. Then, from the peanut gallery--

JERRY

Hey-- we gonna find out what we're doing here anytime soon?

The assembled eyes turn from their fellow Hunters to Sam-- all eager to know what's going on. Pressure on, Sam starts--

SAM

Me and my brother--

A minor fumble. Clears his throat, steps forward--

SAM

I called you because our people-- our Hunter brothers and sisters-- are being slaughtered. And we're next.

*
*
*
*

On the group. He's got their attention.

SAM

The British Men of Letters-- they came here because they thought they could do our job better than us.

(then)

And they hooked us-- with their flashy gear, their tech-- the promise of a monster-free world. Early retirement, with benefits.

(then)

Most of you had the sense to turn them down. I didn't.

*
*
*
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*

On the Hunters-- we can see Sam's candor, his taking responsibility, melt some of their skepticism.

SAM

But now-- now I know they don't just want a world without monsters, they want a world where they're in charge. Where they can sit in some office, and decide who lives, and who dies, and everything in between.

(then)

They've killed people-- innocent people, just because...

(MORE)

*
*
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*
*

SAM (CONT'D)

because they got in the way. And for the Brits? They think that's fine-- that's okay-- but we know different.

*
*
*
*

More reactions. Alex getting close to Jody-- Toni looking within-- arriving at Dean, listening to his brother with growing admiration. Back on Sam.

*
*
*

SAM

We know Hunting isn't just about killing. It's about doing what's right.

*
*
*
*

(then)

We're all in the same game-- but we play by our own rules. And that scares them. That's why they want us dead. Because we're the one thing they can't control.

*
*
*
*
*
*

WALT

Okay-- what do you want from us?

*
*

SAM

I'm asking you to follow me, and take the fight to them. To hit them, before they hit us--

*
*
*
*

The crowd murmurs-- anxious, but fired up.

*

SAM

We go in fast and hard-- we kick, and fight, and beat them down until they give up-- or they're dead.

*
*
*
*

(then)

We take out the bad guys. Because that's what we do.

*
*

PUSH IN ON SAM--

SAM

They're afraid of us? Good. They should be.

*
*
*

A beat on the Hunters, as Sam commands them all.

Jody gives Alex a meaningful look-- Alex looks scared, but she nods-- giving Jody permission to be Sam's Lieutenant-- to join this fight. Jody steps forward, addresses the group--

JODY MILLS

You heard him. Who's in?

A beat on the Hunters. Jody raises her arm. Gradually, other hands start coming up. And coming up. Until every last Hunter in the room has their hand in the air.

On Dean-- in awe of his brother. Off Sam, in full command of this Hunter force-- a true "leader is born" moment-- we...

BLACKOUT.

END ACT TWO

ACT THREE

22

INT. JODY'S HOUSE - VARIOUS - DAY

22

A bit later. The various Hunters are chatting amongst themselves, arming up for the mission.

Find Dean, knocking back painkillers. Sam, talking with Jody, Roy, and Walt, spots Dean-- moves towards him.

SAM

Hey. You ready?

A beat on Dean.

DEAN

No.

SAM

What?

DEAN

With my leg jacked up like this--
I'm no good in a fight.

SAM

Dude, I'll take a jacked up Dean
Winchester over ten regular
Hunters. Any day.

On Dean, appreciating the sentiment. Then, more seriously--

DEAN

Sam-- watching you just now?
You're ready for this fight.
You're-- beyond ready.

*
*

This lands on Sam. An emotional moment. Then...

DEAN

So you go... you show those
sons'a'bitches who's boss.

SAM

What about you?

*

DEAN

I'm gonna save Mom.

As Dean's new mission lands on Sam, we find Jody at the front door with Alex. A bag on her arm.

(CONTINUED)

JODY MILLS

Okay, Donna's--

ALEX

("I know")

--waiting for me at a safe house; I should drive straight there-- no stops; and-- you'll call me when this is all over. I got it.

(a look, then)

And, Jody--

JODY MILLS

I promise-- I'll be careful.

ALEX

Not what I was going to ask.

(then, firm)

Kick their ass.

A meaningful look, a hug. As Alex leaves, BACK TO Sam and Dean, walking with Toni.

DEAN

You said you could still get inside her mind-- can you get me in there?

On Toni, flummoxed--

TONI BEVELL

Perhaps-- but I'd need my rig.

SAM

Where is it?

TONI BEVELL

At the base.

The boys trade looks-- shit. On Toni-- then, reluctantly--

TONI BEVELL

But... if I had the right materials--
I could cobble something together.

*
*

SAM

Dean, what are you--?

As he speaks-- they round a corner to see MARY. In another room. Gagged. Dean looks to her--

(CONTINUED)

DEAN

Mom-- the real Mom-- she's still in there. Somewhere. I have to find her-- get her back.

*
*

SAM

How?

*
*

DEAN

I don't know. But I have to try.

*
*

On Sam, accepting that. Then--

JODY MILLS

Guys.

Sam and Dean turn-- Jody's assembled the troops, they're waiting by her front door. Back on Sam and Dean.

This is goodbye. They look at each other. Nothing more to say-- they both have separate missions, to tackle their own responsibilities: Sam to the Hunters, Dean to Mary. We hold on the beat-- their pride for each other. And our guys embrace, the BRO-HUG fans have been waiting all season for--

DEAN

Bitch.

SAM

Jerk.

--and it's goodbye. As they pull apart...

Hess addresses the new soldiers. SCREENS with photos of the surviving Hunters-- some we recognize-- lit up behind her.

HESS

Target lists will be distributed shortly.

(then)

In Phase Two, there are no restrictions. Family members, bystanders-- don't leave witnesses.

Sam drives Jody's truck. Jody hops on the CB--

JODY MILLS (INTO RADIO)

Stick to the boulevard, boys. Straight shot to our destination.

WALT (ON RADIO)

Copy that, Mama Bear.

SAM

"Mama Bear?"

Off Jody's charming shrug, we PULL OUT to...

As Jody's truck barrels past frame, it is succeeded by another car. And another. And another. A Hunter's convoy.

As Hess continues her briefing to the new soldiers, Ketch approaches a TECH at his desk.

KETCH

Need you to pull up a location on one of our assets. And I need you to keep it between us.

TECH

Who?

KETCH

Mary Winchester.

The Tech reacts-- losing track of that asset is a big deal. But before he can speak, Ketch silences him with a look. The Tech gulps, turns to the computer-- hits a few keys. Pulls up a GPS MAP. The Tech squints... *

TECH

She's in... Lebanon, Kansas. *

The Tech glances at Ketch. On Ketch, realizing-- the bunker.

Dean and Toni finish heaving a bound and gagged Mary into a chair. Dean turns to Toni--

DEAN

Where's the stuff you need?

TONI BEVELL

Should be in storage, next to the dungeon.

As she speaks, she starts to go-- Dean catches her arm.

DEAN

Not letting you out of my sight.

TONI BEVELL

Need I remind you-- my organization left me to die.

(then)

At this point, I'm not on anyone's side but my own. So, I help you try and save your mother, and when the dust clears--

DEAN

You think I'll just let you go?

ON TONI. Icy facade cracking-- just a bit.

TONI BEVELL

I'd like to see my son again, I--

(beat)

I'm not asking for a pass-- I'm asking for a head start.

On Dean, accepting her terms-- releases her. Toni exits to retrieve the materials. Dean takes a seat across from Mary. After a beat, catches her staring. Pulls her gag.

DEAN

Okay. What?

MARY

Nothing, just-- the Mary you're looking for? She's long gone.

That hits Dean. He takes a beat, then turns away-- can't accept that-- and we begin an MOS series of scenes...

28 INT. JODY'S TRUCK - CONTINUOUS 28

Sam driving, leading the convoy-- Jody arming up.

29 INT. BMOL HQ - CONTINUOUS 29

Hess stands back, watching-- as her soldiers ARM UP.

30 INT. MEN OF LETTERS - CONTINUOUS 30

Toni finishes attaching the electrodes to Dean, as we PULL OUT: Dean and Mary sit facing each other, both attached to the jerry-rigged conditioning machine. Toni describes the process, as Dean watches Mary, coldly staring back at him.

Toni takes a hypodermic-- INJECTS Mary in the neck. Mary loses consciousness. Toni moves to Dean-- his turn.

They lock eyes. Toni reaches out-- and Dean catches her wrist-- HANDCUFFS it to the machine. She gives him a look--

TONI BEVELL

Really?

DEAN

Little insurance. You understand.

Toni flashes an icy smile-- holds up the needle.

TONI BEVELL

This will hurt. You understand.

She INJECTS him. And Dean WINCES-- hurts! A beat, then... Dean starts to DROOP... losing consciousness... his eyelids flutter, close...

...and open again. As we pull out to see-- Dean's seated in an EASY CHAIR. (John Winchester's chair-- from the pilot.)

Disoriented, he stands-- grabs his knee. But in this dreamspace, his knee is perfectly fine. Starts moving through the house, taking in the sight of HIS CHILDHOOD HOME. It's trippy and emotional as Hell. And then he comes to--

--a BASSINET. He approaches it slowly, looks in. A BABY.

DEAN

Sam.

As he stares at his baby brother, overcome-- a HAND dips into frame, lovingly strokes Sam's cheek. Dean looks up to--

--MARY WINCHESTER. Pilot-episode Mary: long hair, nightgown. Standing on the other side of the bassinet-- beaming down with love at Sam. Before Dean can even get a word ("Mom") out, she moves into--

THE KITCHEN. Dean watches, speechless, as she finishes cutting the crusts off a sandwich. She looks up, smiling.

MARY

Dean. Lunch is ready.

On Dean, stirred-- he's about to move to her when--

--YOUNG DEAN (5-years-old) appears. Moves right past him, grabs his lunch, sits. Mary was talking to this Dean.

As she fondles Young Dean's hair, Dean stares-- poleaxed. But he came here with a purpose. Fighting past the lump in his throat, he steps forward--

DEAN

Mom. You-- you have to get out of here.

But Mary just smiles, beaming at Young Dean.

DEAN

You have to come with me.

No response-- Mary's lost in her idyll. On Dean, struggling to break through-- fearing he may never reach her--

DEAN

Mom? Mom? Mom?

Sam, driving. Jody beside him.

JODY MILLS

What kinda security we facing?

SAM

State of the art. Handprint scanners, gates, perimeter guards--

JODY MILLS

Fancy.

SAM

How's your insurance, Jody?

JODY MILLS

Car-- or health?

We see the looming front gate to the BMOL. A BMOL GATE GUARD stirring at their approach--

Sam and Jody trade smiles: here they go. As Sam ACCELERATES--

The guard gives up-- DIVES out of the way-- as Jody's truck SMASHES RIGHT THROUGH THE FRONT GATE!!!-- and we...

BLACKOUT.

END OF ACT THREE

ACT FOUR

34 INT. BMOL HQ - VARIOUS - CONTINUOUS WITH EARLIER 34

Dr. Hess bowls in, drawn by ALARMS--

HESS
What's happening out there?

TECH
Perimeter's breached.

HESS
By whom?

The Tech pulls up security footage. Sam and his team, past the gate, flooding out of their cars and BRAWLING with perimeter security--

TECH
I see-- beards. Flannel.

HESS
Hunters.

She turns to the new arrivals.

HESS
Gentlemen, ladies--
(murderous)
You know what to do.

The soldiers, MOVE OUT-- as Dr. Hess turns, looks around.

HESS
Where the Hell is Ketch?

35 EXT. BMOL HQ - DAY - CONTINUOUS 35

Sam and his force plow through BMOL SECURITY GUARDS-- taking out GUARDS with their fists, with CLUBS, and as a SECURITY GUARD raises his gun at Sam--

--WALT takes the guard down with a GUN. A nod between them, they charge forward--

36 INT. WINCHESTER HOUSE - KITCHEN - DAY - CONTINUOUS 36

On Mary, doing dishes-- her face a mask of serenity.

DEAN
I know they messed with your head,
that it feels better in here.
(MORE)

(CONTINUED)

DEAN (CONT'D)

Safer. But Mom, I need you to hear me--

MARY

I was thinking we could take Sammy to the park later? Before Dad gets home. That sound good?

Dean glances over at Young Dean-- eating his sandwich, nodding at Mary's suggestion. Dean turns back to Mary.

DEAN

Mom-- the longer you're in here-- we could lose you forever.

MARY

Yeah. I think that'd be nice--

Desperate, he grabs her arm.

DEAN

Mom-- please. Look at me.

Mary-- subtly-- glances down at Dean's hand on her arm. And she slips free. Starts moving around the kitchen. Dean reels. It's not that she can't hear him-- some part of her CHOOSES NOT TO. She's digging into her fantasy.

*
*

DEAN

You're choosing this.

Mary goes to the OVEN, pulls out-- a PIE. Leaves it to cool.

MARY

Your favorite.

Dean looks at the pie-- for once, it's no consolation. She goes to Young Dean, caresses his head-- as adult Dean watches. So alone.

MARY

You know I only want good things for you, Dean.

(then)

I'll never let anything bad happen to you.

As those words hit Dean like a lash-- in light of everything that's happened, it's a sweet LIE-- and a sick joke. A long, slow PUSH IN on Dean as he processes it. The truth emerging-- deep and dark. Then--

(CONTINUED)

36

CONTINUED: (2)

36

DEAN

I hate you.

37

EXT. BMOL HQ - CONTINUOUS

37

Sam rallies his force towards the base--

SAM

Move!!!

38

INT. BMOL HQ - HALLWAY/VARIOUS - CONTINUOUS

38

CLOSE ON: A DOOR. As-- FSSH! A WELDING TORCH slices through it, cutting a hole. The metal CLATTERS DOWN, revealing WALT. A torch in hand, holding welder's goggles, as--

SAM and his troop enter, weapons drawn, push forward--

--when a BMOL SOLDIER emerges round the corner-- SHOTS ROY in the neck! As Roy drops, DEAD, Sam turns-- RETURNS FIRE!

Off the fight, intensifying...

39

INT. WINCHESTER HOUSE - VARIOUS - CONTINUOUS

39

Dean, still reeling from his profound realization. As Mary keeps fondling Young Dean's hair, in a maternal reverie--

DEAN

You lied to me. You said you'd keep me safe, but-- the deal you made with Azazel? You saved Dad's life-- but there was a catch.

*
*

TIGHT ON Mary-- her mask slips a bit-- unbeknownst to Dean, his anger-- his truth-- opens a tiny crack in her armor. But lit up with the clarity of anger, he moves on her.

DEAN

On November 2, 1983-- Yellow Eyes waltzed right into Sam's room, thanks to your deal. And then-- you know what came next.

*
*
*
*

She stiffens, moves to Sam in the bassinet. Dean follows--

DEAN

We were alone. Dad was a shell. His perfect wife, our perfect mom, was gone, he-- I had to be-- to try to be-- brother, father, and mother to Sam-- to keep him safe. But I couldn't.

*
*

The weight of this epiphany breaking him-- as Mary keeps trying to escape, to hold onto her mask of blindness--

DEAN

Do you know what that was like?
Watching-- they killed the girl Sam loved. He was possessed by Lucifer-- he was tortured in Hell, he lost his soul--

*

On Dean. Tears coming. Realizing--

DEAN

And it was all because of you.
It's ALL because of you.

Sam and his Hunter force are finishing off the BMOL SOLDIERS-- a couple fallen Hunters on the ground. It's been a bloody, epic battle-- as Sam SNAPS the neck of a SOLDIER, the last of them-- he looks up--

--spots Dr. Hess through a glass partition. She retreats. As Sam and his team get up, moving after her...

...Hess retreats into her office, slamming the control panel-- the SECURITY DOOR locks her in place. Moments later-- BOOM! Something hits the door. They're coming for her.

As Hess whirls, trapped, her poise shattered-- in a panic-- a delicious sight for such a vile human--

On Dean. Mary's back is to him, but she's trembling-- wavering-- tears in her eyes. On Dean, processing his own repressed anger and blame. And then he sees her-- her nightgowned back, her trembling, human frailty. He realizes what we've noticed already: he's reaching her. And a new, even deeper truth comes to him. He approaches her, his anger melting to a tender clarity-- to love.

He touches her back. She stiffens at first--

DEAN

I hate you, I--
(beat)

I hate you, and I love you.
Because-- I can't help it. Because
you're my mom.

(MORE)

*
*

DEAN (CONT'D)

(then)

And because... I've been there.
I've made crazy deals to save the
people I love. More than once.

*
*
*
*

Dean looks her in the eyes--

DEAN

So I can forgive you-- Sam can
forgive you-- for all of it. For
everything. If you're strong.

On Mary-- her mask nearly broken. Dean, pulls her to face
him. She can't look, not just yet--

DEAN

But you've got to fight your way out
of this-- you've got to look at me
for once and just-- see me. Really
see me.

*
*

(then)

Please.

*

On Mary, flooded with emotion. Tears streaming, she looks
up. Their eyes meet. Both crying. Then--

MARY

Dean?

Off Mary, BREAKING THROUGH, we BEGIN AN INTERCUT WITH...

INT. MEN OF LETTERS - LIBRARY - CONTINUOUS

Where Toni oversees the procedure, watching Dean and Mary
closely-- their eyes closed. Linked by the machine. But
Toni sees something... leans closer.

Their eyes still closed, Dean and Mary's eyes are STREAMING
TEARS. As Toni reacts to this strangely beautiful sight...

...Ketch LOOMS UP behind her. Taking it all in-- Toni and
Dean are alive, Mary is being reprogrammed... Toni, sensing
him, turns around. As her eyes pop at the sight of him--

KETCH

Hello, love.

Toni reflexively tries to bolt-- but SHE'S CUFFED. Fuck.
Ketch draws a KNIFE--

BACK ON Dean and Mary in the house... tears streaming. Dean,
sensing his mother coming back to him...

DEAN

Mom?

And then-- FWOOSH!

Dean's eyes SNAP OPEN. He's BACK IN THE BUNKER. Mary's unconscious... Toni DEAD on the floor. Throat slit. Ketch, destroying the conditioning rig. The door to Mary-- closed.

*
*

DEAN

No.

KETCH

Oh, yes.

*

Dean moves for his gun-- Ketch, lunges... catches his hand. And JERKS Dean to the floor. Dean lands hard-- pain lancing up his bad leg. Dean barely suppresses a scream--

KETCH

What? You thought you'd get your mum back? Sorry, Dean-- not how this ends. This ends with me ending you.

Dean starts to RISE-- limping a bit. Ketch notices.

KETCH

Though-- hardly a fair fight. What say we even the odds-- have some fun.

Ketch tosses his knife. Dean stands Ketch down-- weak, emotionally reeling--

DEAN

I'll kill you.

KETCH

You won't. But I'd very much enjoy it if you try.

On Dean, heartsick, weak. Filled with rage, he charges-- POW! Ketch dodges, PUNCHES Dean! As they trade blows--

KETCH

Wanna know what your mother said about you, Dean-- all those long days-- and even longer nights-- on the road, hunting together?

Dean takes another swing, Ketch deflects--

(CONTINUED)

KETCH
(rueful, proud)
I-- I told you you're a killer.
You're both killers.

DEAN
You're right.

And MARY PULLS THE TRIGGER-- BOOM! Right to the head.

INT. BMOL HQ - SURVEILLANCE ROOM - CONTINUOUS

On Hess, still in a flop sweat, addressing the OLD MEN (three British Old Men in a stuffy setting) via SATLINK.

HESS
I don't care-- open a portal-- get
me the Hell out of here!

As the Old Men leisurely (MOS) confer about her request--
--the SECURITY DOOR BLOWS OPEN behind her. Startled, Hess
turns in fright-- as Sam enters. Sweaty, bloody-- very cool.
Hess dodges for a weapon, but Sam pins her with his GUN.

SAM
I wouldn't.

Spinning out, she glances at the Old Men-- watching with mute
neutrality. No saviors. Turns back to the advancing Sam.

HESS
Listen, Dean--

SAM
It's Sam.

HESS
Yes-- Sam. You-- you might think
it's in your interest to kill me--
to end this right here--

SAM
Sounds about right.

HESS
But there are things you don't
know... reasons to reconsider.

SAM
Doubt it.

HESS

Shooting me, severing all ties to the British Men of Letters-- at this particular moment? Would be a grievous mistake.

Sam listens. Hess, regaining her composure, picks up a remote, aims it at one of the screens. GRAINY SURVEILLANCE VIDEO begins to play. Of LUCIFER. Leaving the house from the teaser. On Sam-- ashen.

SAM

No...

HESS

Yes, Sam. Lucifer is back-- and he's killed Crowley. Now, he's out looking for his son-- and your friend. The angel?

(off Sam's look)

We've been keeping tabs. More importantly, we have resources, plans for dealing with him, tech and lore you'd be a fool to refuse-- like the Pulse Generator we loaned you the last time. If Lucifer gets his hands on that child-- they'll be unstoppable.

(with certainty)

You can't face this alone. You need us.

*
*
*
*
*

Sam looks up. Will he take this offer?

SAM

Pass.

*
*

Hess' face falls-- how could he refuse?

SAM

You're done.

(turns to the screens)

It's over. You lost. Go home.

ANGLE ON: Jody and the surviving Hunters, crowding in the doorway-- grinning surly commando grins. Back on Sam.

SAM

And the next time you decide you wanna come here, and take a shot at us?

(then)

Go ahead. See what happens.

And at that, Sam SHOOTs out the screens! As they spark, severing the Satlink, Hess whimpers... and seethes.

Sam turns back to his force. Hess, in a stammering rage... lunges for her gun!

Hess

You bastard!

But Sam, back turned, not even breaking his stride, merely nods at his team. As Hess swings the gun at Sam-- BLAM!! A KILLSHOT to the forehead!

REVEAL: Jody. Holding her gun. As Sam rejoins his team--

SAM

Nice shot.

JODY MILLS

My pleasure-- Captain.

And as they move off down the hall-- VICTORIOUS-- Sam their righteous commander-- we...

BLACKOUT.

END OF ACT FOUR

ACT FIVE

45

INT. MEN OF LETTERS - LIBRARY - NIGHT

45

Some hours have passed. Mary, a bit cleaned up, looks around at the destruction from the fight... Ketch and Toni's bodies concealed under sheets. She moves to the ground, begins picking things up-- a few books, toppled chairs.

DEAN (O.S.)

Found some expired prescription
painkillers, lucky me...

Dean enters, still limping-- but a NEW MAN. He stops when he sees Mary-- cleaning up. Moves to her.

DEAN

Mom-- not your job.

MARY

This-- all of this-- it's because
of me.

DEAN

Mom, it's okay--

MARY

No-- it's not.

(then)

I know, since I came back-- I've
been distant-- and cold. Leaving
you, working with them, I-- I was
trying to make things right for you
by doing good, from a distance.
Because being with you, facing you--
it was too hard, it-- it meant
seeing what I'd done to you, to Sam--

*

*

*

On Dean. Past anger-- past blame. Pulling her close--

DEAN

Mom-- what you did? The deal?
Everything that's happened since?
It made us who we are.

*

*

(a smile)

*

And who we are? We're heroes-- we
kick ass, we save the world.

Mary smiles, tears still streaming-- so grateful--

*

MARY

*

And Sam?

*

(CONTINUED)

DEAN
What about him?

*
*

MARY
I'm scared-- what-- what if he
can't forgive me? What if--

*
*

SAM (O.S.)
Mom.

Mary turns, surprised-- sees Sam. Home from war-- he's been listening for a while. Tears in his eyes.

SAM
You don't have to be scared of me.

He moves towards her-- embraces her. She hugs him back. As Mary sobs in his arms, Dean puts his arm on Sam's shoulder. They trade a look.

*
*

DEAN
(voice breaking, re: both
of them)
We're just glad you're home.

*
*
*
*

Off this family, finally reunited-- finally WHOLE again--
we...

BLACKOUT.

TO BE CONTINUED...