

SUPERNATURAL

Episode #1306

"Tombstone"

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**Episode #1306**

**"Tombstone"**

**REVISION HISTORY**

<b>Revision</b>	<b>Date</b>	<b>Revised Pages</b>
<b>Production Draft - White</b>	<b>08/01/17</b>	

CAST LIST

SAM WINCHESTER  
DEAN WINCHESTER

CASTIEL  
JACK

ATHENA LOPEZ  
CARL PHILLIPS  
DAVE MATHER  
JOE PHILLIPS  
SECURITY GUARD

JARED PADALECKI  
JENSEN ACKLES

MISHA COLLINS  
ALEXANDER CALVERT

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SUPERNATURAL  
"Tombstone"

TEASER

FADE IN:

1 EXT. RIVER BROOK CEMETARY - NIGHT (DAY 1) 1

HOOT. HOOT. An OWL coos unseen. WIND rustles leaves with a HUSH. It's creepy, dark, and misty here in this GRAVEYARD.

**SUPER: DODGE CITY, KANSAS**

CRUNCH. Boots hit the ground, cautious and slow. Tension builds with each STEP. We TILT UP to find DEAN WINCHESTER stalking prey among the graves, GUN DRAWN.

He turns to-- JOE PHILLIPS (40s/50s, western style, cowboy hat, First Nation; Gil Birmingham in *Hell or High Water*.)

So where is SAM? We'll have to wait and see, right now...  
We're in the middle of a dangerous HUNT.

DEAN

He's playing with us.

Dean and Phillips are tense.

DEAN

Where'd he go?

PHILLIPS

I don't know-- moves too damn fast!

DEAN

Bullets move faster.

Then-- a RUSTLING draws Dean's eye to a grave marker. He motions to Phillips to come around the other side on... ONE. TWO. GO!

Dean turns the corner! There is only an EMPTY OPEN GRAVE. Phillips takes a step back-- dammit. Then...

Something MOVES UNDER THE DIRT near Phillips's feet. Small at first, maybe this is just a cute little gopher?

DEAN

Stay here, I'll try 'n flush him out.

(CONTINUED)

CONTINUED:

Phillips nods, as Dean steps forward---

And the DIRT AROUND PHILLIPS FEET starts to shake. He looks down as--

BAM! A HAND rips up-- grabbing his ankle-- PHILLIPS SCREAMS!  
Dean spins, just in time to see--

Phillips get YANKED under ground!

Dean races over-- but he's too late. Phillips is gone--  
nothing left but a MAN-SIZED HOLE. CUT TO--

POV FROM INSIDE THE HOLE: Staring up at Dean-- oh, shit...

DEAN

Aw, Hell...

BLACKOUT.

END OF TEASER

ACT ONE

OVER BLACK

SUPER: 48 HOURS EARLIER.

2

EXT. ROADSIDE CONVENIENCE STORE - NIGHT (DAY 2)

2

Picking up from episode 1305-- SAM and DEAN are staring at--  
CASTIEL. ALIVE.

DEAN  
Cass? Is that-- is it really you? \*

SAM  
How... you were dead.

CASTIEL  
Yes, I was, but... then I annoyed  
an ancient cosmic being so much,  
that he sent me back.  
(re: the phone)  
I would have told you on the phone,  
but... it ate my quarter.

ON OUR GUYS. Processing that-- taking a beat-- then-- \*

SAM  
I-- I don't know what to say. \*

DEAN  
I do.

He moves in-- HUGGING CASS--

DEAN  
Welcome home.

They part, and Sam moves in-- HUGS CASS-- when they part--

CASTIEL  
How long have I been gone?

DEAN  
Too damn long.

SAM  
Cass-- were you in Heaven, or--

CASTIEL  
No. I was in the Empty.

(CONTINUED)



DEAN  
What-- really?

CASTIEL  
Apparently, it's where angels and  
demons go-- when they die.

SAM  
What's it like?

CASTIEL  
Dark, and... nothing. It's like  
nothing.

(then)  
When I was in the Empty, I was  
sleeping, and then-- I heard a  
voice. It said my name. And I  
woke up. I thought... you'd done  
something.

SAM  
No-- we didn't think we could bring  
you back.

DEAN  
So what was it? God?

CASTIEL  
No, God... he has no power in the  
Empty.

DEAN  
Then who does?

SAM  
Jack.

All eyes go to him--

DEAN  
The kid's got that kinda juice?

SAM  
I think-- he might.

ON CASS. Confused--

CASTIEL  
You mean Jack, Kelly's son? The  
infant?

Sam and Dean trade a look--

DEAN

Yeah... see the kid's not exactly a  
kid...

\*  
\*

OFF CASS-- huh? CUT TO--

INT. MEN OF LETTERS - DAY (DAY 3)

JACK types on a laptop surrounded by lore books. He is heavy into research as we hear-- the BUNKER DOOR CLINKS OPENS.

Jack doesn't look up from his work-- SAM AND DEAN enter--

JACK

Hey-- how'd it go?

Sam and Dean trade a look-- not sure how to start-- then--

SAM

Jack...

Jack turns-- sensing the NERVOUSNESS in Sam's voice.

JACK

What's wrong?

Then-- CASTIEL ENTERS. Stepping between Sam and Dean. Jack's eyes go wide-- staring--

CASTIEL

Hello, Jack.

ON JACK. Stunned...

JACK

...Castiel?

CASTIEL

It's me.

JACK

I don't-- we burned your body  
and... what's burned stays dead,  
how--

DEAN

Kinda what we wanted to ask you.

JACK

I-- I don't understand.

SAM

Jack... did you bring Cass back?

\*  
\*  
\*  
\*  
\*  
\*

ON JACK. Thinking--

JACK

I don't know, I-- I wanted him  
back, and I begged for him to come  
back, and--

DEAN

Here he is.

JACK

Because of me?

SAM

We think so.

That lands on all of them. A beat, then--

CASTIEL

Jack-- thank you.

JACK

I... I missed you so much.

Jack takes a beat... then HUGS CASTIEL. So happy to see him--

ON SAM AND DEAN.

DEAN

Okay-- kid's a hugger.

CASS AND JACK PART--

CASTIEL

Sam and Dean tell me you're doing  
well.

JACK

I am, I-- watch this.

He turns-- EXCITED-- raises a hand--

And a PENCIL ON THE TABLE STARTS TO FLOAT.

JACK

I've been practicing--  
(to Sam, so proud)  
I can move the pencil.

SAM

Whoa... that's great.

JACK

(super excited)

And now, I don't know. Maybe I can  
open a rift. Get your mom back.  
Maybe. Oh, and-- and I found a  
case. A Hunter case.

DEAN

What kinda--

JACK

(big smile)

Zombies!

(to Cass)

I know what zombies are now too.

Cass nods-- okay then-- as Sam and Dean move in, and Jack  
shows off his laptop-- filled with case info--

JACK

See?

DEAN

Where'd you learn how to do this?

JACK

I watched you. And Sam.

(reading from the screen)

Three days ago, a vintage pocket  
watch, with a personal inscription,  
was sold to a pawn shop.

(then)

But when they went to authenticate  
it, they found out it had been  
buried with its owner-- twenty  
years ago. And when the police  
checked the grave... it was empty.

(looks up)

Because the dead are rising in  
Dodge City, Kansas.

ON SAM. Not so sure--

SAM

Or... it's a grave robbery.

ON JACK. Never thought of that. Looks down--

JACK

Oh.

DEAN

But-- we should check it out.

(CONTINUED)

3 Jack looks back up-- excited. Cass looks confused--

CASTIEL

Really?

Dean gives him a look-- sure, why not?

DEAN

We've done more on less... plus,  
always wanted to hit Dodge City.  
(then)

So, two salty Hunters, a half-angel  
kid, and a dude who just came back  
from the dead. Again. Team Free  
Will 2.0, here we come.

4 EXT. INDUSTRIAL STREET - DAY 4

Late afternoon. An Old West vibe as the IMPALA rolls into  
Dodge City, a modern day industrial GHOST TOWN.

5 INT. BUCKSHOT MOTEL - LIVING ROOM - NIGHT 5

The guys all enter with bags of gear. The room is a SUITE.  
A large sitting area, with an adjoining bedroom through a  
pair of SALOON STYLE DOUBLE DOORS--

DEAN

It's the best room they got.  
Welcome to...

CLICK. The lights come up on a cheesy WESTERN SALOON themed  
tourist trap. PHOTOS of famous COWBOYS adorn the walls, a  
BUFFALO HEAD watches over the twin beds. Dean is in Heaven.

DEAN

The Wild Bill suite.

ON SAM, JACK and CASS. Less impressed--

SAM

Wow.

DEAN

I know, right?

He moves to the pictures-- naming names--

DEAN

Check it out: Clay Allison,  
gunfighter extraordinaire, and-- oh--  
right here-- George Hoyt, shot dead  
by Wyatt Earp himself. So cool!

5

ON CASS AND JACK. Mystified.

JACK  
He really likes cowboys.

CASTIEL  
Yes. Yes he does.

ON DEAN. Focused--

DEAN  
So I figure-- quick shower, steak  
dinner, then tomorrow, we check out  
the cemetery.

SAM  
Sounds like a plan.

The two of them move into the BEDROOM-- through the double  
doors-- leaving CASS and JACK behind. The two look at each  
other-- an unsure beat, then--

JACK  
You can have the couch if you want,  
I don't sleep much.

CASTIEL  
I don't sleep, at all.

OFF JACK-- okay then...

6

INT. BUCKSHOT MOTEL - BEDROOM - NIGHT

6

Dean hangs his Fed Suit up and opens a HAT BOX-- and lifts  
out a CUSTOM (BADASS) COWBOY HAT. Sam notices--

SAM  
You brought your own hat?

DEAN  
You didn't?

Sam chuckles, then--

SAM  
So, you're in a good mood.

DEAN  
And?

SAM  
No, it's just-- you've been having  
a tough time lately, and--

(CONTINUED)

DEAN

And I said we needed a win, and--  
Cass is back, Sam.

(then)

That's what I call a big damn win. \*

He smiles-- Sam nods--

EXT. COUNTRY ROAD - TURNOUT - NIGHT

A SEDAN (GM A-BODY STYLE, 80s-90s) parked on the side of the  
road, lit up by A SQUAD CAR with flashing berry lights. \*

DEPUTY CARL PHILLIPS (20s) sits in his cruiser, on the radio-- \*

CARL

Run that plate, woulda Sophie? \*

Let's see who this pile'a junk  
belongs to. \*

THEN-- A METAL CLINK draws his attention, the sedan's driver  
side door looks like it just OPENED. Carl cautiously exits. \*

A SCURRY SOUND comes from beneath the sedan-- Carl draws his  
GUN. He moves closer, the BUSHES SHAKE behind him. He  
turns, pans a flashlight into the brush-- NOTHING THERE. \*

He spins around. SILENCE, just the sound of Carl's BREATHING  
and the squad car's RUNNING ENGINE. Is something really  
circling him out there, or is he just being paranoid?

The CB CRACKLES, easing the tension.

SOPHIE (V.O.)

Carl-- we got a match on that  
plate. Looks like the car was  
stolen, and--

Then-- BAM! A hand shoots out from under the sedan! Like  
the one in our TEASER!-- And Carl is YANKED underneath the  
Buick. He SCREAMS-- as BLOOD LEAKS from under the sedan... \*

BLACKOUT.

END OF ACT ONE

ACT TWO

8

INT. BUCKSHOT MOTEL - LIVING ROOM - NIGHT

8

Jack sits up on the couch, a nearby LAPTOP illuminates his face with a scrolling feed of police calls. He faces Cass who is also awake, we find them MID-CONVERSATION.

JACK

...then, there were these angels,  
and they tried to kill me, but... I  
thought angels were good.

CASTIEL

In Heaven... "good" is a relative  
term.

Jack nods-- getting that-- sort of--

JACK

What's it like? Heaven?

CASTIEL

It depends.

JACK

But it's nice?

CASTIEL

It can be.

JACK

Good.

(then)

My mom's in Heaven.

ON CASS. Remembering Kelly...

CASTIEL

I know. She-- Kelly was a very  
brave woman.

JACK

Yeah, she was.

(then)

She left me a message, she said I  
had an angel watching over me.

That lands on Cass--

CASTIEL

Jack-- I'm sorry. I should have  
been here for you...

(CONTINUED)



JACK

No, it's okay. I just mean... I can see why she trusted you. Why I trusted you.

CASTIEL

You remember that.

JACK

I remember feeling safe.

ON CASS. He smiles-- appreciates that--

CASTIEL

Jack, your mother believed that you would do amazing things. That you'd change the world. For the better.

(then)

And now, looking at you, talking to you... I know she was right-- that we were right.

(then)

Kelly-- she would be so proud of you.

ON JACK. Touched. Beat, then--

PING! A sound from the COMPUTER. Jack looks to it, sees an ALERT flashing across the screen: "CODE THREE".

Jack punches a few keys-- eyes bugging--

JACK

Oh... wow...

Then he's up, heading through the SALOON DOORS--

INT. BUCKSHOT MOTEL - BEDROOM - NIGHT

To where SAM AND DEAN ARE SLEEPING. Jack moves for Dean-- dead asleep-- Cass raises a hand--

CASTIEL

I wouldn't--

Jack TOUCHES DEAN--

BAM! And Dean jerks up-- surprised!-- grabbing Jack by the throat with one hand, whipping a GUN up with the other--

JACK

Dean-- no! It's me! It's me!

"Tombstone"  
CONTINUED:

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9

Dean blinks-- fully waking up--

DEAN

Oh, hey.

He lowers the gun-- nonchalant-- SAM sits up in bed too--

DEAN

(yawn)

So, who's making coffee?

TIME CUT TO:

10

INT. BUCKSHOT MOTEL - LIVING ROOM - NIGHT

10

Later. SAM, CASS and JACK stand around the computer, while DEAN hangs back-- sipping coffee--

As Sam punches keys, Jack looks warily to Dean-- Cass notices--

CASTIEL

(sotto)

I told you, he's an angry sleeper.  
Like a bear.

ON JACK. Like a bear...? Then--

SAM

"Code Three" means an officer down,  
and it looks like the victim was--

JACK

Covered in bite marks. Like from a  
zombie.

DEAN

Or a bitey revenant, or... I dunno. \*

SAM

Okay, new plan: Jack and I-- we'll  
check out the grave. You and Cass  
hit the crime scene.

DEAN

Works for me.

Our team moves out-- and we CUT TO--

11

INT. IMPALA / EXT. COUNTRY ROAD - TURNOUT - DAY (DAY 4)

11

The IMPALA pulls up. CUT TO--

CLOSE ON: DEAN. Chin to forehead--

(CONTINUED)

DEAN

These Dodge City cops-- they're not gonna trust big city folk all that much, so...

PULL BACK: Dean has a BOLO TIE over his usual Fed Threads. And he's wearing his COWBOY HAT.

DEAN

We're gonna have to blend.

He turns to-- CASS. Wearing his own COWBOY HAT. A cheesy, white souvenir, with "BUCKSHOT MOTEL!" on the hat-band.

CASTIEL

Which is why you're making me wear this absurd hat.

DEAN

It's not-- well, it kinda is, but...

He reaches up-- pulls the hat band off--

DEAN

There. Better.

CASTIEL

(dry)  
Is it?

DEAN

Just-- act like you're in *Tombstone*.

CASTIEL

The city?

DEAN

The movie.  
(then)  
With Kurt Russell-- I made you watch it.

ON CASS. Remembering--

CASTIEL

Yes. The one with guns and tuberculosis.

(then)  
"I'm your Huckleberry."

DEAN  
(with a smile)  
Exactly.  
(then)  
It's good to have you back, Cass.

Cass smiles too-- then-- EXIT THE CAR--

DEAN  
Okay, just follow my lead. We'll  
fit right in.

Cowboy Dean puffs his chest, puts his thumbs in his waist and proudly does his best bow legged saunter. Cass mimics Dean, his "cowboy walk" is much... much worse...

And we kick in some Johnny Cash. As Cass and Dean slo-mo away from the Impala, and into the CRIME SCENE, where--

RECORD SCRATCH! All the cops are in REGULAR CLOTHES. Suits. Uniforms. Dean stops-- shit-- but Cass plows ahead--

CASTIEL  
Howdy, pardners.

DEAN  
(quickly badging)  
Who's in charge here?

A COP gives a blank stare, then points to the back of a UNIFORMED DEPUTY up ahead. Dean moves off--

But Cass hangs back-- tipping his hat to the cop--

CASTIEL  
Much obliged.

He moves off-- the cop just staring-- as--

DEAN approaches DEPUTY SERGEANT JOE PHILLIPS. Phillips from our teaser! Off the name badge--

DEAN  
Excuse me, Sheriff Phillips--

PHILLIPS  
It's Sarge. Sergeant Phillips.  
The Sheriff's out playing golf.

DEAN  
Right-- I'm agent Russell, and this  
is my associate--

CASTIEL  
Kilmer. My name is Val Kilmer.

Dean WINCES in disappointment.

PHILLIPS  
Yeah, okay... what do you want?

DEAN  
We heard about the attack last night-- over the wire. What can you tell us about the victim?

A dark look passes over Phillips' face--

PHILLIPS  
Deputy Carl Phillips.

DEAN  
Any relation?

PHILLIPS  
Carl-- he was my brother's boy.

Dean and Cass trade a look of empathy--

DEAN  
Any idea what happened to him?

PHILLIPS  
Some psycho slit his throat, then left the body out for the coyotes to chew on. That's what happened.  
(then, more to himself--)  
I-- I knew that boy since he was a day old...

CASTIEL  
I'm deeply sorry for your loss.

Phillips clears his throat-- puts his game face on--

PHILLIPS  
Anyways, why the Hell are the Texas Rangers even up here?

CASTIEL  
Actually, we're FB--

DEAN  
Rangers, that's right. Texas Rangers.

(then)

(MORE)

(CONTINUED)

"Tombstone"

11

CONTINUED: (4)

DEAN (CONT'D)

We've been tracking a fugitive who  
skipped across the state line.  
Mean son of a gun, likes to rob  
graves.

PHILLIPS

Yeah, we had one of those. Carl  
was the one looking in on it.

(then)

You think there's a connection?

DEAN

Could be.

Phillips nods, then--

PHILLIPS

Well, you're welcome to poke  
around, but-- I catch up with your  
runner first? There ain't gonna be  
much left to take back to Texas.

He moves off-- leaving CASS and DEAN behind--

12

EXT. RIVER BROOK CEMETARY - DAY

12

A cemetery, with a house/mortuary at the center. *Ala Six  
Feet Under.*

13

INT. RIVER BROOK CEMETERY - MORTUARY - BASEMENT MORGUE - DAY

DARK GOTHIC PSYCHO-BILLY plays over a cylinder filled with  
clear liquid... (think "*Decomposition*" by *Demented Are Go*)

Pink formaldehyde fluid is POURED IN to the cylinder and  
SWIRLS. Hands in RUBBER GLOVES prep a tube attached to the  
machine, then FLIP A SWITCH. This is an embalming aspirator.

ATHENA LOPEZ (20s, a Goth Rocker Betty Page; wearing  
HEADPHONES and a SILVER CROSS) grabs a scalpel and moves to a  
nearby CORPSE. She leans in, and we reveal--

SAM and JACK. At the bottom of the stairs. Both in FED  
THREADS. Sam mouths "Hello." But we (and Athena) can't hear  
over the music. Sam steps in-- mouthing: "Hey-- hey!"

But, again, we (and Athena) don't hear anything-- until--

Athena turns-- sees Sam-- and let's out a YELP! She jerks  
back-- ripping off her headphones--

SAM

Sorry-- sorry.

(CONTINUED)

ATHENA  
Dude... what the Hell?

SAM  
I didn't-- there was no one  
upstairs.

ATHENA  
(gathering herself)  
Yeah-- it's just me.

SAM  
And you are?

ATHENA  
Athena Lopez, undertaker.  
(then, pointed)  
And you are?

SAM  
(badging)  
Agent Elliot.  
(re: Jack)  
And this is Agent Paxton. FBI.

Jack gives a "trying to be serious" nod-- Athena's doubtful--

ATHENA  
He's an FBI agent?  
(then)  
Did his parents sign a permission  
slip?

SAM  
He's a trainee. Top of his class.

ATHENA  
(dry)  
Cool.

SAM  
We're here about the grave robbery.

ATHENA  
What about it?

SAM  
You live on the premises, right?

ATHENA  
All my life.

As they talk, Jack looks through some PICTURES on a nearby table-- shots of Athena and various other people.

SAM  
But that night, you didn't see anyone?

ATHENA  
I was out-- Amanda Palmer concert.

JACK  
(doing his best Hunter)  
What about anything... weird? Cold spots? Strange smells?

ATHENA  
("weird")  
Uh, like I said, I wasn't here.

Jack swallows hard-- right...-- Sam steps in--

SAM  
We're just trying to figure out what happened?

ATHENA  
Yeah, well, look, I try and run a tight ship, but like I said: it's just me, so...  
(the)  
You wanna check the grave, the cops have it roped off-- over on the west plot.

SAM  
Okay. Thanks.

A new facility, adjacent to the old BOOTHILL CEMETERY. Police Tape surrounds the exhumed site. GRAVESTONE: CHRISTOPHER MUDD, date of death: 12 - 25 - 1993.

Sam looks down at an open casket. Jack tinkers with the EMF scanner, turns it ON, gets multiple faint HITS--

JACK  
Hey, there's something here! No wait-- there.



SAM

Turn it off. We're in a graveyard.  
There's gonna be EMF all over the  
place.

Still looking down, something has caught Sam's attention.  
The casket is rotted except for a patch of CLEAN UPHOLSTERY.

SAM

This is where the body went  
missing, let's focus on that.

Sam JUMPS DOWN into the pit. He picks at the coffin lining,  
PEELS BACK the clean part to find A LARGE HOLE in the casket.  
Beyond this is a human size tunnel dug in the grave wall...  
This is how the grave robber gained access, from UNDERGROUND.

Sam finds a part of a BONE, chewed and shucked clean. Jack  
watches Sam pull himself up out of the grave.

JACK

What's that?

SAM

I think it's--

INT. BUCKSHOT MOTEL - LIVING ROOM - DAY

DEAN

Leftovers.

WIDEN. DEAN, CASS, SAM and JACK stare down at the bone--

SAM

Yeah-- the bite marks-- looks like  
a ghoul.

Jack looks confused-- Cass notices--

CASTIEL

It's a monster that feeds on the  
dead, and can take the form of  
whoever they eat. Decapitation  
kills them.

DEAN

Or a headshot.

JACK

So, like... a Zombie Shapeshifter?

SAM

Pretty much.

JACK

But, if it can be anyone-- how do we find it?

INT. RIVER BROOK CEMETERY - MORTUARY - HALLWAY - DAY

ATHENA moves down the corridor-- lost in her music-- as--

Behind her... a STRANGE COWBOY steps into frame. We don't see a face, only a distinctive black outfit, and COWBOY HAT (ala Wyatt Earp in *Tombstone*). He stalks SLASHER STYLE.

INT. BUCKSHOT MOTEL - LIVING ROOM - DAY

DEAN cracks a beer, as SAM and CASS stand over JACK-- who types away on a LAPTOP.

DEAN

Can I just say? I'm gettin' real sick'a fighting things that look like other things.

CASTIEL

Maybe the ghoul-- it's this Athena.

SAM

Maybe-- a ghoul who owns a mortuary, it's smart actually, but...

DEAN

She has access to these bodies before they get put in the ground-- anything Athena wanted, she could just take. No reason to dig one back up.

CASTIEL

True.

ON JACK. Staring at the screen--

JACK

I-- think I've got something.

The guys crowd around him-- Jack's scanning through TRAFFIC CAM FOOTAGE.

JACK

I tracked the plates on the stolen car from the crime scene, and went through the city's traffic cam footage, and look--

He taps the screen-- a shot of the CAR from end of ACT ONE.

JACK

This is it. Earlier last night.  
Before the deputy got killed.

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

CASTIEL

You're good at computers.

JACK

Yeah. I like them.

CASTIEL

(eyes narrow; suspicious)  
I don't...

DEAN

(re: the screen)  
So who's driving?

Jack hits a few keys, ZOOMING IN on the image--

And we see the COWBOY. The one currently STAKING ATHENA.

SAM

That's our ghoul.

DEAN

Holy crap.  
(then)  
That's Dave Mather.

CASTIEL

Who?

Dean moves to the WALL. Pulling down a PICTURE--

DEAN

Dave Mather. Cowboy, outlaw,  
member of the Dodge City Gang.  
(then)  
Mather was one of the best  
gunfighters... ever.

SAM

Was?

DEAN

(tapping the pic)  
He died, in 1885.

17

CONTINUED: (2)

17

As our guys process that-- CUT TO--

18

INT. RIVER BROOK CEMETERY - MORTUARY - BASEMENT MORGUE - DAY

DAVE MATHER. A dark look on his face, as we reveal--

He's RIGHT BEHIND ATHENA! Her headphones blasting music as she works on a body. He steps forward--

And SPANKS HER! Athena YELPS-- pulls off her headphones-- and spins to see-- DAVE. Laughing.

ATHENA

Dude! Not cool!

DAVE

What? It's your own fault, bent over all sexy like that-- I had to.

ATHENA

You're so stupid.

But it's clear she LOVES IT-- and LOVES HIM--

DAVE

That's why we're good together. You do the thinking for both of us.

Athena smiles-- moves in--

ATHENA

And don't you forget it.

They KISS. The two PART-- and Dave holds up a LETTER--

DAVE

You got a letter. From that make-up school.

ATHENA

Seriously?!

She grabs it from his hands-- tearing it open--

ATHENA

And it's not "that make-up school," it's Tom Savini's Program, the best special effects make-up school in the world. He did Friday the 13th, Dawn of the Dead, Creepshow.

She pauses-- staring at the open envelope--

(CONTINUED)

DAVE  
So... what's it say? \*

ATHENA  
(deep breath, then--)  
Dear Ms. Lopez, after reviewing  
your portfolio, we have decided to  
accept you into our Fall Semester. \*

DAVE  
Woo! Alright, that's my baby! \*

But Athena stays quiet-- staring at the paper--

DAVE  
Athena-- what's wrong? \*

ATHENA  
I-- I never thought. I mean, they  
don't accept anyone, and...  
(beat, realizing)  
I can't go.

DAVE  
What? Yes you can. You're going. \*

ATHENA  
No, I can't-- I-- you know I can't.  
Where am I gonna get the money?  
And-- they probably made a mistake.  
I should've never even applied. \*

DAVE  
Hey, don't say that. \*

She turns-- crumpling the paper-- moves back to the BODY--

ATHENA  
Whatever. I have to work.

DAVE  
Athena-- \*

ATHENA  
(changing the subject)  
Two FBI agents stopped by today.

ON DAVE. That brings him up short--

DAVE  
Yeah... what for? \*

"Tombstone"  
CONTINUED: (2)

Production Draft

8/1/17 25.  
18

18

ATHENA

It was about the grave robbery, but--  
they asked all these weird  
questions, about cold spots...  
strange smells...

ON DAVE. A frown. Shit. He knows what that means...

19

INT. BUCKSHOT MOTEL - LIVING ROOM - DAY

19

SAM and DEAN arm up, as CASS and JACK watch.

DEAN

So our ghoul ate some Old West  
gunfighter, and stole his face?

SAM

Looks like.

ON JACK. Staring at the shot of DAVE on the laptop screen--  
thinking hard...

JACK

I think... I've seen him before.

OFF JACK-- POP TO-- THE MORTUARY. As Jack browses the  
photos, but this time WE FOCUS ON PICTURES OF DAVE AND  
ATHENA. Laughing. Kissing.

JACK (O.S.)

There was a picture-- at the  
mortuary.

ON JACK. In the present.

JACK

He's Athena's boyfriend.

20

EXT. RIVER BROOK CEMETARY - DAY

20

The IMPALA skids to a stop in front of the main house-- SAM,  
DEAN, JACK and CASS climb out--

DEAN

(to Cass)

You and Jack stay here-- in case he  
tries to run.

Cass nods-- Sam and Dean move ahead... into the house...

21

INT. RIVER BROOK CEMETERY - MORTUARY - HALLWAY - DAY

21

The door opens-- and Sam and Dean walk in.

(CONTINUED)

SAM

So, Athena-- what do we tell her?

DEAN

I dunno, keep it simple? Hey, the  
guy you're banging eats dead  
people, and we're here to kill him.  
(off Sam's look)  
Or the usual, we lie. \*

SAM

We definitely lie.

ATHENA (O.S.) \*

The Hell are you doing in my house? \*

Sam and Dean turn around to see-- ATHENA. Behind them-- \*

SAM \*

Athena, hey, I'm-- \*

ATHENA \*

I know who you are. Answer the  
question. \*

SAM \*

I-- me and my associate are-- we're  
looking for your boyfriend. \*

ON ATHENA. Wasn't expecting that. \*

ATHENA \*

Dave? Why? Is it-- is this about  
the grave robbery? \*

DEAN \*

And a murder. \*

ATHENA \*

What? \*

SAM \*

Athena-- we just need to talk to  
him. Do you know where he is? \*

ATHENA \*

He-- said he had to go to the bank. \*

24

INT. STAGECOACH CREDIT UNION - DAY

24

A SECURITY GUARD (50s, friendly) smiles at an OLDER WOMAN, as he helps her OUT THE DOOR--

SECURITY GUARD

You have a good night now.

She smiles and EXITS. The Guard turns to the small bank's LONE CLERK (female, 30s)-- pulling out a ring of KEYS.

SECURITY GUARD

Alright, Shawnte-- lockin' up.

She smiles-- the Guard turns back to the door-- and a SIX SHOOTER presses against his chest. REVEAL--

DAVE. Wearing a COWBOY HAT and a BANDANA over his face-- a SECOND REVOLVER on his hip--

DAVE

Howdy, pard'ner.

\*

BLACKOUT.

END OF ACT TWO



ACT THREE

25 INT. STAGECOACH CREDIT UNION - DAY

25

QUICK SHOTS: Hands YANK money from the CASH DRAWER--

DAVE (O.S.)  
You hit the alarm, you die.

\*

And the CLERK shoves it into a BLACK BAG-- held by the SECURITY GUARD--

DAVE (O.S.)  
You give me that funny wad of cash with the dye pack in it, you die.

\*

As DAVE EYEBALLS THEM--

DAVE  
You try and play hero, you die.  
Got me?

\*

The Security Guard gives a GULP, and we're--

26 EXT. STAGECOACH CREDIT UNION - PARKING LOT - DAY

26

BEHIND THE BANK. A small, employee parking lot. BANG! The door opens, and--

DAVE emerges. Walking fast. Bag over his shoulder; cash bulging out of it. Behind, an ALARM SOUNDS... but Dave barely cares-- beelining for a beat-up TRUCK, when--

DEAN (O.S.)  
Dave Mather!

Dave turns-- to see DEAN. GUN UP.

DEAN  
Bold move-- robbing a bank.

Dave pulls down his bandana-- smiles--

DAVE  
You must be the Hunter.

\*

DEAN  
Must be.

CLICK! A noise behind-- Dave turns--

To see SAM-- GUN UP. Flanked by CASS and JACK. Dave just grins--

(CONTINUED)

DAVE

Make that two... three... four  
Hunters. Wow. Is it my birthday?

SAM

You come with us, we'll do this  
somewhere else. Quick and quiet.

ON DAVE. A long beat, then--

DAVE

Naw.

DEAN

Think you got a choice?

DAVE

I think... maybe y'all are good,  
but I'm better. See, when I ate  
the best gunfighter to ever draw  
down, I absorbed his memories-- his  
skills.

(little laugh)

And it's like they say...

PUSH IN ON DAVE.

DAVE

You are what you eat.

And in a BLUR-- before Sam and Dean can react-- DAVE DRAWS  
HIS GUNS!

BLAM! BLAM! He FIRES-- as Sam and Dean MOVE-- SHOOTING BACK--  
BLAM! BLAM! BLAM! It's a FIREFIGHT!

Cass GRABS JACK (he doesn't know he's invulnerable), pulling  
him BEHIND COVER, as--

A bullet catches Dave in the SHOULDER-- spinning him around--  
but he comes up firing, as Sam and Dean take cover BEHIND A  
CAR. CUT TO--

INT. STAGECOACH CREDIT UNION - DAY

Inside. As shots ring out, the SECURITY GUARD looks up--  
eyes locking on the back door--

BLAM! BLAM! More shots, then-- the GUARD looks to the  
CLERK... then looks down... takes a deep breath... hand  
moving to his GUN... and he makes a DECISION. He rises,  
heading for the BACK DOOR--

28

EXT. STAGECOACH CREDIT UNION - PARKING LOT - DAY

28

SAM and DEAN. Behind the car. BLAM! BLAM! Bullets hit the car, as Dean looks to Sam--

DEAN

Dude wasn't lying-- he's fast.

Sam nods-- CUT TO--

JACK AND CASS. Behind cover.

CASTIEL

Stay here.

JACK

No, it's okay-- I've got this.

And he's MOVING-- out into the open--

JACK

Hey!

Dave turns-- to see JACK. The GHOUL FIRES-- BLAM!

The bullet hits Jack-- but he barely seems to notice. Just raises his hand-- eyes flaring GOLD.

ON DAVE. Shit...

DAVE

What the Hell...?

\*

ON JACK. A big smile. This is his moment of triumph! As SAM, DEAN and CASS rise-- watching--

And the SECURITY GUARD emerges from the door-- BEHIND DAVE--

BOOM! And a WAVE OF INVISIBLE FORCE ripples from Jack's hand--

The wave CRASHES into Dave-- knocking him to the ground--

And KEEPS GOING-- HITTING THE SECURITY GUARD!

WHAM! The man's THROWN BACK! His head SLAMMING against the BANK'S METAL DOOR with a WET CRACK--

The MAN DROPS-- as Jack's eyes go wide...

JACK

No.

Then-- DAVE IS UP! Running away! Dean sees-- looks to Sam--

(CONTINUED)

DEAN

Check the guard!

He TAKES OFF after DAVE, as SAM rushes to the Guard-- CASS and JACK right behind--

The man lies motionless on the ground-- blood pooling around him. Sam drops to his knees-- feeling the man's pulse--

JACK

I didn't mean to-- Castiel-- you have to heal him.

ON CASS. A dark look on his face.

CASTIEL

I... I can't.

JACK

What? Why?

ON SAM. Looking up. Ashen.

SAM

Jack... he's dead.

OFF JACK. Shattered. Devastated--

BLACKOUT.

END OF ACT THREE

ACT FOUR

29

EXT. STREET - DAY

29

Feet pound pavement, as DAVE sprints down the street--

With DEAN right behind. Giving chase--

WHAM! Dave knocks over a garbage can-- slowing Dean down--  
and rounds a corner--

ON DEAN. Dodging the garbage can. He follows Dave around  
the corner--

And the GHOUL IS GONE. Nothing but empty streets as far as  
the eye can see. Dean stops-- SHIT!-- as--

SIRENS wail in the distance. The cops. Headed for the bank.

BZZT! Dean's phone-- he answers--

DEAN

Sam?

(beat, listening)

Slow down... what happened?

As Dean listens... his face falling... CUT TO--

30

INT. BUCKSHOT MOTEL - LIVING ROOM - NIGHT

30

JACK. Staring blankly out the window, as--

SAM, DEAN and CASS sidebar behind. Sotto--

CASTIEL

Is... is this the first time he's  
hurt someone? \*

SAM

No, but it's the first time he's  
hurt someone and they didn't get  
up. \*

Dean digs out his KEYS-- offers them to Sam--

DEAN

You two-- take Jack back to the  
bunker.

SAM

What?

(CONTINUED)

DEAN  
(a look to Jack)  
Cops are on their way-- we need to  
get him out of town.

CASTIEL  
What about the ghoul? I can stay.

DEAN  
No, I'll handle it. You need to be  
with the kid, in case he... you  
know...

"Loses it." Cass takes a beat, then nods.

CASTIEL  
I understand.

He moves to Jack-- as Dean looks to Sam--

DEAN  
Sam... this is bad.

They look to Jack. Silent. Broken. CUT TO--

31 OMITTED 31 \*

32 INT. RIVER BROOK CEMETERY - MORTUARY - HALLWAY - NIGHT 32 \*

ATHENA moves down the hall. Eating cereal. \*

Then-- THUMP! A noise behind-- Athena turns to see-- \*

DAVE. Leaning against the door-- HURT-- shoulder bleeding--  
and holding a BAG OF MONEY. Athena stares, as Dave SMILES-- \*

DAVE  
Hey, baby. \*

DAVE moves toward her. ATHENA's stunned-- \*

ATHENA  
Dave, what-- what happened?

DAVE  
I got shot. \*

ATHENA  
Ohmigod.

DAVE  
It's not a big deal. \*

(then) \*

(MORE)

(CONTINUED)

DAVE (CONT'D)

And I robbed a bank.  
(holding up the money)  
For you.

\*

\*

ON ATHENA. Spun out--

ATHENA

I-- what are you talking about?

DAVE

This way, you can go to that school--  
you're always talking about how you  
want to get out of this podunk town--

\*

ATHENA

So you robbed a bank? Are you  
insane?

DAVE

Look, we need money, and-- I tried  
to go slow... dig up some bodies,  
sell whatever they had.

\*

ATHENA

(realizing)  
You're the grave robber.

DAVE

But that piss-ant Deputy Carl  
caught on, so I had to gut his ass.

\*

\*

ON ATHENA. As that lands--

ATHENA

You... no... you killed someone--

\*

DAVE

Who had it coming!  
(then)  
Look-- it doesn't matter. We need  
to leave. Now.

\*

\*

\*

\*

He grabs her-- Athena pulls away--

ATHENA

Don't touch me!

She turns away-- Dave gets ANGRY--

DAVE

Hey! I'm giving you everything you  
ever wanted, so how 'bout you stop  
being a bitch, okay?

\*

(CONTINUED)

ON ATHENA. That hits her like a slap--

DAVE

And you know what else? Stop being a coward too. We coulda left this craphole long time ago-- but you were too scared, you--

(then)

Baby, you don't have to be scared anymore. I'll protect you. But we need to go.

ATHENA

No. Get out-- get away from me!

But Dave MOVES IN-- ominous--

DAVE

Look-- you just need a little time to... process. Once we hit the road, you'll be happy. We'll be happy. You'll see.

Athena takes a step back-- scared-- as-- HEADLIGHTS flash in the window behind her. Dave sees them-- frowns--

DAVE

Damn.

EXT. RIVERBROOK CEMETARY - MORTUARY - NIGHT

DEAN arrives in a car he just "borrowed" ready for action. He steps out, tucks a PISTOL into his belt and turns--

And sees PHILLIPS moving toward him. In PLAINCLOTHES, shotgun on his shoulder, like we met him in our TEASER. Dean eyes him-- wary--

DEAN

Sarge.

PHILLIPS

Looking for someone?

(then)

Because I am. Bank in town just got robbed--

DEAN

I heard.



PHILLIPS

The clerk recognized his voice--  
said he sounded like the fella  
Athena's been dating. \*

DEAN

That so?

PHILLIPS

And... we got prints back-- from  
the murder. They belong to him  
too. That boy-- he's been busy.  
(then) \*

Already checked his place-- it's  
cleaned out. But I figured-- he  
ain't goin' nowhere without his  
best girl. So that's why I'm  
here... why are you here? \*

DEAN

Same. Just tryin' to get the bad  
guy. Where's your badge? \*

PHILLIPS

Don't need it. This is family  
business. \*

DEAN

Right, so... here's the thing  
Sarge: I'm not takin' him alive. \*

ON PHILLIPS. Stern.

PHILLIPS

He killed my nephew. Neither am I.

ON DEAN. Alright then--

DEAN

Okay. Follow me. \*

(moving away)  
And aim for the head.

OFF PHILLIPS-- huh?-- TIME CUT TO--

EXT. RIVERBROOK CEMETERY - MORTUARY - NIGHT

Later. DEAN and PHILLIPS approach the house, until--

A NOISE echoes behind them. In the darkness. Among the  
tombstones. Dean and Phillips spin--

PHILLIPS

The Hell?

DEAN

Come on.

He moves for the graves... Phillips right behind. And we play the tension, as they move through the cemetery, until--

A SHAPE (DAVE) darts between two large headstones up ahead.

Phillips whips his shotgun up-- but TOO LATE. It's gone. Dean steps forward-- scanning the night--

DEAN

He's playing with us.

And we realize: WE'RE BACK IN OUR TEASER.

DEAN

Where'd he go?

PHILLIPS

I don't know-- moves too damn fast!

DEAN

Bullets move faster.

Then-- a RUSTLING draws Dean's eye to a grave marker. He motions to Phillips to come around the other side on... ONE. TWO. GO--Dean turns the corner! There is only an EMPTY OPEN GRAVE.

Phillips takes a step back-- dammit. Then...

Something MOVES UNDER THE DIRT near Phillips's feet. Small at first, maybe this is just a cute little gopher?

ON DEAN--

DEAN

Stay here, I'll try 'n flush him out.

Phillips nods, as Dean steps forward---

And the DIRT AROUND PHILLIPS' FEET starts to shake. The cop looks down as--

BAM! A FILTHY HAND rips up-- grabbing his ankle--

ON DEAN. A ways away, as--

(CONTINUED)

PHILLIPS SCREAMS! Dean spins, just in time to see--

Phillips gets YANKED under ground!

Dean races over-- but he's too late. Phillips is gone--  
nothing left but a MAN-SIZED HOLE. CUT TO--

POV FROM INSIDE THE HOLE: Staring up at Dean-- oh, shit...

DEAN

Aw, Hell...

Dean holsters his gun-- pulls out a SMALL FLASHLIGHT--

DEAN

This is gonna suck.

And he CLIMBS DOWN INTO THE HOLE--

INT. IMPALA - DRIVING - NIGHT (PMP)

SAM drives. CASS rides shotgun. JACK sits in the backseat.  
Staring out the window. Sam looks to him--

SAM

Hey... you okay?

ON JACK. Silent. How can he even start to answer that?

Sam looks to Cass-- what now? Cass takes a beat, then--

CASTIEL

Jack... I've killed people. People  
who didn't deserve it... friends,  
I've killed people I loved.

\*  
\*

That gets Jack's attention-- he looks to Cass--

CASTIEL

And... and I want to tell you it  
gets easier. That with time, those  
failures hurt less. But that would  
be a lie. It never gets easier.

\*

ON CASS. Fighting back emotion--

CASTIEL

It never stops hurting.

Cass bows his head-- collecting himself-- beat, then--

CASTIEL

But... but that doesn't mean you don't keep fighting. That doesn't mean... just because you make a mistake-- and that's what this was, a mistake-- it doesn't mean you can't do better. Be better. I believe that.

(beat)

I have to believe that.

Sam looks back-- to Jack--

SAM

And we still believe in you, Jack, we--

JACK

(hating himself)

Stop, just-- stop talking.

And he goes back to looking out the window--

INT. RIVER BROOK CEMETERY - MORTUARY - BASEMENT MORGUE - 36  
NIGHT

A METAL ROLLING SHELF has been pushed aside, revealing a HOLE IN THE WALL. Four feet off the ground. We PUSH IN--

Hearing GRUNTS from the hole, then-- A HAND bursts out--

And DEAN pulls himself free. Dropping into the basement-- covered in dirt and sweat. Dean takes a beat, catching his breath, then looks up--

TO SEE ATHENA. Gagged and tied to a chair-- staring at him. Dean moves to her-- pulling down the gag--

DEAN

Hey-- hey you okay?

ATHENA

I-- no! What-- what the Hell--?

DEAN

Just breathe, okay?

(off Athena)

Your boyfriend, he's not exactly... human.

ATHENA

What?

Then-- a NOISE behind. A GRUNT-- Dean turns--

To see PHILLIPS. Laying against the wall-- beat and bloody,  
but alive-- Dean rushes to him-- helps Phillips sit up--

DEAN  
Sarge? Are you--?

PHILLIPS  
Still kickin'. Barely.  
(then, pained)  
S-O-B dragged me down here-- tossed  
me around like I was a damn rag  
doll.

DEAN  
Any idea where he went?

Dean barely has the words out of his mouth, when--

THE BASEMENT DOOR OPENS BEHIND. Phillips stares past Dean--

PHILLIPS  
Little bit.

ON DAVE. Standing at the top of the stairs. GUN OUT.  
Pointed at DEAN, who has his back to us--

DAVE  
Hands up. \*

Dean takes a beat-- Dave moves down the stairs--

DAVE  
You heard me-- raise 'em high. \*

And Dean does as he's told. Raising his hands. Turning to  
Dave. Standing BETWEEN DAVE AND PHILLIPS--

DAVE  
Thatta boy. \*

ATHENA  
No-- don't!

DAVE  
(eyeing her)  
He's-- I toldja, don't be afraid.  
I'm doing this for us. \*

ATHENA  
Are you insane?! There is no us. \*

ON DAVE. That hurts. Dean stares--

DEAN  
Ouch. Break-ups. Always a bitch.

DAVE  
Shut up!

DEAN  
Or what?

DAVE  
I put a bullet between your eyes.  
(then)  
I mean, how'd you think this was  
gonna end? You come down here--  
you didn't even bring a gun.

But WE KNOW DEAN DID-- so... WTF?

DAVE  
Not that it matters-- you ain't  
fast enough.

DEAN  
No, but he is.

As he speaks, Dean steps to one side, revealing--

PHILLIPS. HOLDING DEAN'S GUN! QUICK CUT TO--

EARLIER. When Dave had his gun on Dean, and Dean had his  
back to Dave... Dean PASSES PHILLIPS HIS GUN-- sotto'ing--

DEAN  
Remember: headshot.

The cop nods, takes the weapon-- Dean rises-- turns--

And we're BACK TO THE PRESENT. PUSH IN ON THE SARGE--

PHILLIPS  
Happy trails, cowboy.

BLAM! HE FIRES! Putting a bullet in Dave's brain.

The GHOUL DROPS, and WE--

BLACKOUT.

END OF ACT FOUR

ACT FIVE

37

EXT. RIVER BROOK CEMETERY - MORTUARY - DAY (DAY 5)

37

DEAN and PHILLIPS move away from the main house--

PHILLIPS

So... you wanna tell me what  
exactly was goin' on in there?

DEAN

Sure: a guy named Dave killed your  
deputy, tried to kill you, you shot  
him dead.

(then)

I was never here.

ON PHILLIPS. A beat, then--

PHILLIPS

Fair enough.

DEAN

And the security guard... back at  
the bank... Dave got him too.

Phillips absorbs that, then nods-- as Dean's eyes move to  
ATHENA. Sitting on the steps, alone-- he moves to her. \*

DEAN

How you doin'?

ATHENA \*

I just found out the guy I loved  
ate dead people, so-- not awesome. \*

DEAN \*

What are you gonna do now? \*

Athena takes a beat, then-- \*

ATHENA \*

Leave. \*

(then) \*

I just-- I need to go somewhere  
else, somewhere... I was too scared  
to, before, but after this... \*

(beat) \*

I'm not scared anymore. \*

Dean NODS. OFF ATHENA-- staring-- a plan hatching-- CUT TO-- \*

38

INT. MEN OF LETTERS - DAY

38

THE DOOR OPENS-- and DEAN STEPS IN. Below, SAM, CASS and JACK sit around the MAP TABLE. In the CROW'S NEST.

DEAN

Hey.

SAM

How'd it go?

DEAN

The usual-- monster dead, girl saved.

SAM

And... the other thing?

He means the GUARD-- Dean moves down the steps--

DEAN

Took care of it.

SAM

Good.

JACK

How's that good? I killed someone.

(then, to Dean)

What was his name-- the guard? Did-- did he have a family?

CASTIEL

Jack-- don't do this to yourself.

JACK

Did he?

DEAN

(beat, then--)

Yeah. He did.

Jack looks away-- fighting back emotion-- he STANDS. And so does Sam...

SAM

Jack-- this life... it's not easy, and-- we've all done things we regret, we...

He reaches out to touch Jack-- who pulls away--

(CONTINUED)



JACK

Don't!

Sam jerks back-- and Dean's hand INSTINCTIVELY goes for the gun in his belt. Jack notices...

JACK

You're afraid of me. \*

CASTIEL \*

Jack-- \*

JACK \*

And maybe you should be, maybe--  
maybe I'm just another monster. \*

DEAN \*

No-- you're not. \*

Jack turns to him-- wasn't expecting that. \*

DEAN

I thought you were-- for a long  
time, but... you're a good kid,  
Jack.

(then)

You just-- like Sam said, we've all  
done bad-- we've all got blood on  
our hands. So if you're a monster,  
we're all monsters.

ON JACK. As that sinks in-- but he can't accept it.

JACK

You don't-- every time I try and do  
something right, people get hurt,  
and I thought I was better, but I'm  
not I'm-- I-- I don't know what I  
am. \*

(beat)

But I know I can't make the world a  
better place-- not like this. I  
know I can't-- I can't even do one  
good thing. \*

(beat, pained)

And I know that if I stay, I'm  
going to hurt you. All of you.  
And I can't... You're all I have. \*

SAM

What are you saying?

JACK  
I have to go.

Cass makes a move for him--

CASTIEL  
Jack, no--

JACK  
I'm sorry.

He WAVES A HAND-- and SAM, DEAN and CASS are knocked back.  
Hitting the ground HARD.

ON JACK. Eyes FLARING GOLD--

JACK  
I-- I'm so sorry.

ON CASS. Recovering, he looks up--

CASTIEL  
Jack?

But JACK IS GONE. TELEPORTED AWAY--

CASTIEL  
Jack?

SAM  
Cass-- he's gone.

OFF SAM, DEAN and CASS-- what the Hell do they do now?

BLACKOUT.

TO BE CONTINUED...