

SUPERNATURAL

Episode #1309

"The Bad Place"

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CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

ALEX JONES
JACK
JAMES TURNER
JODY MILLS
MARY WINCHESTER
PATIENCE TURNER

CABOT / MAN
COUNSELOR
DEREK TSOSIE
ELEWON / WOMAN
FRANKIE
KAIA PIERCE
PAULA

JARED PADALECKI
JENSEN ACKLES

KATHERINE RAMDEEN
ALEXANDER CALVERT
ADRIAN HOLMES
KIM RHODES
SAMANTHA SMITH
CLARK BACKO

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SUPERNATURAL
"The Bad Place"

TEASER

FADE IN:

1 INT. DEREK'S LOFT - DAY (DAY 1)

1

We're inside an ARTIST'S LOFT. As we move past a range of tools and artworks-- oils, sketches, digital prints-- we catch an oblique sense of their subjects: bright and dark surrealist LANDSCAPES... some Edenic, some almost Hellish. (For visual references, see here: <http://bit.ly/2wFS4Jc>)

We arrive at a couple, MAKING OUT by an EASEL. PAULA (cute, young professional) and the artist, DEREK TSOSIE (Native American, strikingly handsome, clothes paint-splattered, blue collar simple). They're engrossed, but Paula's eyes keep drifting to a recent PAINTING. (Note: we don't see it yet.)

PAULA

That one keeps staring at me.

They pull apart. Derek moves to the canvas, flips it around.

PAULA

Who's this buyer, anyway?

DEREK

Don't know. Emailed yesterday, must've seen the Examiner piece.
(shrug)

Probably just another gawking *wasicun*. If studio visits actually led to sales-- I wouldn't be two months late on rent.

A KNOCK on the door-- right on cue. Paula opens it...
REVEALING JACK!

JACK

Hello.

Paula pauses-- surprised-- as-- Derek moves in--

DEREK

Jack? Hey, welcome. Sorry, you're not what-- you're kinda... young.

JACK

Yes. Very.

(CONTINUED)

Wanicun?

Derek raises a brow-- weird answer.

PAULA

Okay... I'll leave you to it.

She moves to the door and EXITS, as-- Jack moves purposefully among Derek's artwork.

DEREK

Yeah-- look around. I work in oil, digital-- whatever suits my subject. I just started a piece--

Jack looks up. Matter of fact-- cutting to the chase.

JACK

You're a dreamwalker.

On Derek. An uneasy beat. Then covers, playing dumb--

DEREK

Excuse me?

JACK

The article. You spoke about your inspiration, your "process," how your mind "moves through worlds."

DEREK

That's just a story. For the catalogues.

JACK

No. It's not. You're Derek Tsosie. Oglala Sioux, born and raised on the Pine Ridge Reservation.

DEREK

I got it-- you read the article--

But Jack continues. He's researched beyond the article.

JACK

Your father was a medicine man. And his father before him. Your lineage traces all the way back to the shaman Black Elk.

(then, avid)

— You're a (dreamwalker.) Someone who can see other worlds. Tell me I'm wrong.

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1 On Derek. Jack's right about him-- but that doesn't mean he has to play along. Gesturing at the door--

DEREK
Look-- unless you're here to buy--

JACK
I want you to do it. Dreamwalk.
For me.

DEREK
(no way)
Yeah, that's not-- (happening)

As he speaks-- Jack pulls out a thick stack of 20s.

JACK
I can pay.

On Derek a beat. Finally...

DEREK
Where do you want me to go?

JACK
There.

And Jack points... at one of Derek's paintings. Unmistakably, a PAINTING of Apocalypse World-- the Spike Forest. Holy shit!

JACK
I want you to go there.

2 INT. DEREK'S LOFT - LATER 2

The lights are dim. Candles burn. Derek sits on his knees. His eyes closed. Jack paces around him-- a bit anxious.

Derek concentrates-- closes his eyes again. Enters a MEDITATIVE STATE. As Jack watches...

...we PUSH IN on Derek. We can't see anything, but we begin to HEAR what he hears-- whispers, the sounds of OTHER WORLDS. Derek's head lolls forward suddenly. Then...

DEREK
I'm there. At the... spike forest.

Jack watches, an avid look in his eyes. A small wince--

DEREK
This place. Not a favorite.

(CONTINUED)

JACK

Keep going. You know who to look for.

Derek shakes his head. Keeps "moving," his forehead BEADING with sweat-- dreamwalking takes its toll.

DEREK

There's a structure ahead... a fortress. I'm getting close, but--
(wincing)
This world-- I'm not--

JACK

You're almost there-- you have to--

DEREK

I'm not strong enough. I can't hold the connection-- I have to--
(stop)

Jack rushes at the struggling Derek-- still grimacing, eyes still closed-- and CLAPS his GLOWING HANDS forcefully around Derek's temples. Derek MOANS-- as Jack's eyes GLOW GOLD.

JACK

Stay.

Then-- Jack's expression shifts. He's in awe-- amazed--

DEREK

Stop-- please stop!

JACK

I-- see it, I see it all-- I see--

As Derek SCREAMS in pain, Jack's power SURGES, gold light overtaking the frame, taking us to-- GOLDOUT!

INT. DEREK'S LOFT - NIGHT - LATER

LATER. Paula returns to find the front door unlocked.

PAULA

Derek?

Then she sees his feet. She rounds the corner-- finds Derek. On the floor, eyes BURNED OUT-- SMITED. Paula SCREAMS!

BLACKOUT.

END TEASER

ACT ONE

4

EXT. HIGH SCHOOL - DAY (DAY 2)

4

We open on PATIENCE TURNER-- last seen in episode 1303, "Patience." She's leaving school for the day, walking to her car... her eyes keep glancing at a paper in her arms.

ANGLE ON: An AP CHEMISTRY TEST, marked in RED-- "B-". And a note from her teacher: "This isn't like you. See me."

As Patience scowls, troubled by her slipping grades...

DEAN (O.S.)

Hey kid.

She looks up to see DEAN and SAM WINCHESTER, leaning by the Impala in the parking lot near her car. What the Hell?

DEAN

Patience-- this is my brother Sam.

SAM

Hey.

PATIENCE

What are you doing here?

DEAN

Is it so crazy we'd make the trip just to see how you're doing?

PATIENCE

You live in Kansas, right? Yeah-- it's crazy. You could've called--

DEAN

Afraid you'd say no.
(off her look)
We need your help.

SAM

We're looking for someone, he's been missing for weeks. Long story, but finding him-- it's important.

DEAN

Tried locator spells, putting out an APB with the other Hunters-- heck, we even buddied up with a demon to find him. No dice.

(CONTINUED)

PATIENCE

(whoa...)

A demon?

DEAN

Oh yeah, fun times.

SAM

Dean told me you're-- new to your power. But--

Sam takes out Jack's distinctive JACKET.

SAM

This was-- his. We thought-- maybe you could get a reading off it-- like Missouri used to do. Help us figure out where he's gone.

She considers-- doesn't even think she could. Then--

PATIENCE

Dean. Remember how you told me to live a normal life?

(moves to her car)

Well-- that's what I'm doing.

Dean's a bit abashed. Sam, clocking this, takes over--

SAM

How's it working for you, Patience?

(off her look)

Being "normal?"

On Patience. We already sense-- not well. But, covering--

PATIENCE

Fine. And I'd like to keep it that way.

She gets into her car. As the boys trade disappointed looks--

5 INT. IMPALA - NIGHT (PMP)

5

Dean drives, Sam's on the phone in the passenger seat.

SAM

Yeah, sure-- okay.

Sam hangs up.

DEAN

Cass got anything?

(CONTINUED)

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SAM

Says he's still looking for Jack.
Working a lead in Tucson.

As Sam speaks-- his PHONE RINGS. Sam puts it on speaker--

SAM

Hey Jody.

As Jody answers, we BEGIN AN INTERCUT WITH...

INT. JODY'S HOUSE - LIVING ROOM - CONTINUOUS

...where Jody sits at the dining room table. Her LAPTOP
open, a beer at her side. Hearing road noise--

JODY

Driving somewhere?

SAM

From somewhere-- Atlanta.

DEAN

Asked our psychic friend Patience
for help. She turned us down.

JODY

Yeah? How is she?

DEAN

She's-- "normal." Got something
for us?

JODY

Friend in the Bismarck PD called
with a lead. Local artist, found
dead... his eyes burned out.

SAM

Sounds angel-y.

We ARM AROUND Jody-- she's strangely reluctant...

JODY

That's what I thought. But there
was a witness, victim's girlfriend--
she pegged someone to the scene.
Gave the cops a description.

...and we see her laptop's MONITOR. A POLICE SKETCH OF JACK.

JODY

I think it's your boy.

7

INT. JAMES'S HOUSE - LIVING ROOM/DINING ROOM - NIGHT

7

Patience sits, idly picking at her food. Preoccupied, unhappy. Across the table, JAMES TURNER watches. Something weighing on him. It's clear-- their relationship has been strained since the events of episode 1303. After a beat--

JAMES

Mr. Caruthers called.

On Patience. She knew this was coming.

PATIENCE

It's one test. Not like I flunked--

JAMES

So that's the new standard?
Passing?

(off her look)

Baby, you know the plan. Perfect SATs, perfect GPA: you get your pick of the Ivies. You've got twice the mind I do... stay focused and there's nothing you can't have, nothing you can't do--

Patience listens with growing frustration. She's never been sarcastic with her father before, but she can't help it.

PATIENCE

I can think of one thing.

Cryptic sarcasm. She means: be herself. Explore her power. James, not fully understanding--

JAMES

What?

On Patience a beat. Changing the subject--

PATIENCE

I saw Dean Winchester today.

On James, stunned-- as much by Patience's confrontational tone as by the information itself.

JAMES

The-- Hunter? Why?

PATIENCE

He and his brother-- wanted my help. Psychic help.

(CONTINUED)

JAMES
(not liking this)
What did you say?

PATIENCE
I said "no."

James, catching her tone. Treading carefully...

JAMES
Patience, what's going on?
Everything-- it's working, isn't
it? No visions?
(off her look)
Right?

On Patience-- torn. She hates resenting her dad, but as long as she's under his thumb, she can't help it. Finally...

PATIENCE
Right.

Off Patience, covering to her Dad-- but struggling inside--

INT. DEREK'S LOFT - DAY (DAY 3)

Sam and Dean, in FED THREADS, are in Derek's loft. It's been a few days, it's no longer an active crime scene. As Dean moves around the place, Sam holds a photo of Jack for Paula.

PAULA
Yeah-- that's him.

The boys trade a look-- damn.

PAULA
Said his name was Jack, that he was
a buyer.

SAM
A buyer?

Paula gestures at the art all around them. Moves back into the space-- we see she's in the process of packing up Derek's art. Clearly heartbroken-- reeling from what she saw.

Dean's arrived at a particularly strange canvas-- the one Derek flipped over in the teaser. We see it now: a misty, forest landscape,-- a MASSIVE SHADOWY CREATURE visible through the fog... looming over the treeline. Maxfield Parrish meets late Goya.

CONTINUED:

DEAN

Freaky stuff.

(off Paula's look)

Derek had some, uh-- imagination.

On Paula a beat. Then--

PAULA

He hated that word.

SAM

Freaky?

PAULA

"Imagination." He saw his art more
as-- reportage.

SAM

Reportage? From where?

PAULA

From the places he'd visit.
(off his look, plainly)
Derek was a dreamwalker.

SAM

A-- what?

DEAN

Sam.

Sam moves to Dean... where Dean holds another landscape. The portrait of Apocalypse World from the teaser.

SAM

Is that--

DEAN

Sure as Hell looks like it.

EXT. IMPALA - DAY

SAM leans against the car, as DEAN paces nearby. Something on his mind... Sam's scrolling through his phone-- reading--

SAM

The lore on dreamwalking-- there's basically nothing online, and what I can find-- it's all in different First Nation dialects, it'd take days to even start translating them.

(CONTINUED)

DEAN

Sam.

(Sam looks up--)
We gotta talk about it. You saw
that painting. We know what's
going on.

SAM

Do we?

DEAN

Yeah.

(then)
After Jack killed that guard, he
was spun... he gave up on us-- he's
looking for Daddy.

SAM

We don't know that--

DEAN

Don't we? A guy's dead. I hate
this too, but--- we gotta be
prepared.

SAM

(catching his drift)
To kill him.

DEAN

This-- it's not an "I told you so",
Sammy. I-- I like the kid. Hell,
I thought--

On Dean, reflecting back to his hopes for a new Team Free
Will from just a few weeks back. Then, back to the point--

DEAN

But we're in worst case scenario
land right now.

SAM

Dean, we don't-- we need more
information: what Jack wanted, what
dreamwalking even is.

Dean sees Sam isn't where he is, re: Jack. Grudgingly
willing to give Sam time, he joins in--

DEAN

So-- we go to a reservation. Speak
to a chief, a tribal elder--

SAM

Or-- we talk to a dreamwalker.

DEAN

Huh?

SAM

I hacked into Derek's email. He'd been corresponding with another dreamwalker for months... a girl named "Kaia Pierce." They'd never met in person, but he'd been trying to coach her... to teach her to control her power.

DEAN

Okay-- where's she now?

Off Sam's look, we CUT TO...

INT. MOBRIDGE REHAB CENTER - COMMON AREA - CONTINUOUS

KAIA PIERCE (early 20s), Native American, beautiful, strong-- but she hasn't slept in weeks. Staring ahead, anxiously picking at a COFFEE CUP-- as if every ounce of her energy and focus is poured into one task: staying awake. This is KAIA PIERCE. She has a distinctive SCAR snaking up her neck to the edge of her collar-- a scar she tries to keep hidden.

KAIA sits in a large common area-- a GROUP SESSION is in progress. A handful of RECOVERING ADDICTS sit in a semicircle around a COUNSELOR. One of the patients is speaking, finishing up his tale of woe. Choking down tears--

FRANKIE

I realized-- I woulda sold my own son for another hit. And I know-- if I wasn't here-- I probably still would.

The other patients nod, appreciating his honesty.

COUNSELOR

Excellent sharing, Frankie.

The Counselor's eyes land on KAIA.

COUNSELOR

Kaia?

(off her look)

Would you care to share with the group today?

CONTINUED:

Kaia looks up, on the spot. Then, playing along--

KAIA

Not much to say, you know. One day
at a time. Every day's a gift.

A string of platitudes, just trying to get through this.

KAIA

Like the kitten poster says-- hang
in there, baby.

COUNSELOR

And the... incident? Are you ready
to discuss that?

A flash behind Kaia's eyes. Anger.

KAIA

No.

COUNSELOR

Kaia, you overdosed. You were
found unconscious in a condemned
tenement-- with enough prescription
amphetamine in your system to kill
a small rhino. Not to mention, the
stolen pills the police found in
your bag--

KAIA

They weren't stolen. They just
weren't-- mine. I bought them.

COUNSELOR

From a dealer.

KAIA

I dunno-- I like to think of him as
a small businessman, just trying to
make it in Trump's America.

COUNSELOR

The court sent you here so you can
get better, Kaia, but if you won't
talk about this--

KAIA

I am talking-- see? Lips? Moving.

COUNSELOR

Okay. Let's talk about your scars--

(CONTINUED)

Kaia's exposed before the group.

KAIA

Pass.

COUNSELOR

Kaia--

KAIA

Look, I know you're just doing your
job or whatever, but stop.

(then)

You don't know anything about me.

COUNSELOR

I know you need help--

KAIA

No, I don't, I-- I. Don't.
Belong. Here.

A tiny but unmistakable wave of sympathetic mirth ripples
through the room-- they know that line. They've used it
themselves. Kaia, hairtrigger, eyes darting--

KAIA

I'm NOT an addict.

The Counselor gently shushes them. Then, to Kaia--

COUNSELOR

We've all been exactly where you
are. Denying the truth of our
situation--

KAIA

You think I'm-- I hate doing this
to myself. Putting that junk in my
body. But it's-- the only thing
that keeps me awake-- the only
thing that keeps me from--

COUNSELOR

From where?

KAIA

The Bad Place.

The other patients listen to Kaia-- she's clearly a deeply
haunted woman. A beat, then--

COUNSELOR

Yes. We all have our "bad places," don't we? The things we're running from, the stuff we try to blot out with drugs or drink. But we all have to face them eventually-- don't we?

A murmur of assent from the group. A woman pats Kaia's knee, grateful for Kaia's metaphor. Off Kaia-- shrinking inside herself, completely misunderstood...

11

INT. MOBRIDGE REHAB CENTER - MOMENTS LATER

11

The group's disbanding, spreading through the center. Kaia, alone, moves to an URN in the corner-- pours some cheap, weak brew into her tattered cup. SLUGS IT. Still frowning, she fills it again-- turns. Someone's standing in her way.

VOICE (O.S.)

Hey.

KAIA

Uh, hey.

And we reveal-- JACK! Dressed like a patient, his hand out-- a (menacingly) innocent grin on his face.

JACK

I'm Jack.

Off Jack's thirsty smile-- and our fear he's found his next victim-- we... SMASH TO BLACK!

END ACT ONE

ACT TWO

12

INT. MOBRIDGE REHAB CENTER - CONTINUOUS WITH EARLIER

12

Kaia regards Jack's outstretched hand suspiciously--

KAIA

Hey, Jack. You're new.

JACK

Yes. I am.

She regards him, suspicious. He looks too clean cut-- if creepily eager.

KAIA

Uhuh. So what's your poison?

(off his look)

Why are you here?

JACK

I like... cocaine?

Well-- that was unconvincing.

Sweet.

KAIA

Look, Suite Life-- I don't know why you're really here, but you're going to have to find a new "day one" buddy, 'cause-- not my thing.

She moves off. Jack, ditching the pretext.

JACK

I'm here for you. Kaia.

At her name, Kaia turns-- wiggled out.

JACK

I'm a-- friend of Derek's. He told me about you-- said you're like him. A dreamwalker.

KAIA

What?

JACK

He said you're the strongest one he's ever known. And I need your help.

Kaia is reeling, creeped out.

(CONTINUED)

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12

KAIA

Look, I don't know what you think
you know about--

JACK

And I can help you.

(then)

I can get you out of here.

That lands on Kaia. Reluctant but intrigued--

KAIA

What?

JACK

Would that be more "your thing?"

Kaia glances around. Wary--

KAIA

You can... really?

On Jack... confident. Starts to walk.

JACK

Follow me.

Kaia takes a beat-- then FOLLOWS JACK.

13

EXT. MOBRIDGE REHABILITATION CENTER - DAY

13

SAM and DEAN walk and talk their way toward the building.

SAM

Kaia's Lakota Sioux, raised on the
Rosebud Reservation. Parents were
killed in a car accident when she
was six.

(reads more)

Her uncle took her in-- then he
died. Cancer.

DEAN

Damn.

SAM

Been on her own since-- til her OD
and arrest.

DEAN

Bad hand. No wonder she ended up
here.

14

INT. MOBRIDGE REHAB CENTER - HALLWAY - CONTINUOUS

14

Jack walks, Kaia follows-- sees her COUNSELOR ahead, near an interior DOOR at the end of the patients' area. Looking up--

COUNSELOR

Kaia? Where are you going?

JACK

(to Kaia)

Keep walking.

COUNSELOR

You know you're not allowed--

Without breaking his stride, Jack touches the Counselor's neck-- and he DROPS. Unconscious. Kaia, stunned--

KAIA

What'd you do?

JACK

You're not the only one with powers--

OFF KAIA--

15

EXT. MOBRIDGE REHABILITATION CENTER - DAY

15

CLOSE ON. The door, as-- CRUNCH! Its lock snaps, and JACK steps out-- KAIA right behind. She shoots a look to the door, stunned--

KAIA

That door was triple locked.

JACK

Was it?

ON KAIA. Staring--

KAIA

Dude... what are you?

JACK

That... is a long story.

(then)

This way.

KAIA

Yeah-- no.

JACK

What?

(CONTINUED)

KAIA

Look, Jack-- I don't know who you are, or what the Hell's going on? But I'm out.

Already scanning the horizon. Sets her course, starts off--

KAIA

Think I'll take it from here.

JACK

No-- we had a deal.

KAIA

You said you'd get me out, I said okay-- that's the deal I heard.

JACK

You can't.

KAIA

Watch me.

JACK

NO.

And, impulsively, Jack throws Kaia to the ground. She looks up-- angry, scared. As JACK moves in--

JACK

You will help me.

As we fear he will do to her what he did to Derek--

SAM (O.S.)

Jack!

Jack turns-- sees the boys approaching fast. (And from their POV, the scene is a tableau of their worst fear about Jack.)

JACK

Sam?

Distracted, Jack involuntarily releases Kaia from her pin. Realizing she's free, Kaia RISES-- grabs a nearby BRANCH-- THWACKS Jack! Jack goes down! Kaia RUNS! As Sam and Dean close the distance--

SAM

Hey!

But Kaia's already gone. As the boys arrive at Jack, he's already turning, scouring for sight of her-- confused--

JACK

She hit me.

DEAN

Good.

JACK

She can't-- I can't lose her.

He moves to give chase-- Sam blocks him. Dean GRABS his arm.
A tense beat-- even Dean fearing what Jack might do to him.

DEAN

Not going anywhere, buddy-- til you
tell us what the Hell's going on.

JACK

I need her.

DEAN

Yeah? Like you needed Derek?

JACK

Yes.

Sam and Dean trade looks... disturbed by his eerily innocent
tone. Jack, confused by their expressions--

JACK

You don't-- I'm doing this for you.

SAM

You killed Derek? For us?

JACK

What? He's-- Derek's dead?

This lands on Jack-- hard. Then, to the boys--

JACK

You thought I-- how?

On Sam and Dean-- even more confused than ever.

SAM

Jack-- start from the beginning.
Tell us what happened-- everything.

On Jack, spinning out-- but he recovers. Talks--

JACK

When I left-- I wanted to get a
grip on my powers.

(MORE)

(CONTINUED)

JACK (CONT'D)

I wanted to prove to you-- that I'm
good. By doing one good thing--
the thing you want the most.

On the boys, as this lands-- does Jack mean Mary? Jack keeps
going--

JACK

I experimented-- tried opening
doors to other worlds.

(then)

And I could almost do it. Like-- I
could get right to the threshold,
but I couldn't see, I could only...
feel around in the darkness.

(then)

I needed eyes. A seer. A--

SAM

Dreamwalker.

JACK

(a nod)

I researched, like you taught me.
That's how I found Derek.

Off that, BEGIN INTERCUTTING new and old flashback footage--

--of Jack, arriving at Derek's studio.

JACK (V.O.)

I didn't know if it would work--
but it did. He dreamwalked--

--Jack clutching Derek, GLOWING GOLD-- Derek in AGONY--

JACK (V.O.)

And I joined him-- in Apocalypse
World. I could see what he saw.

(then)

And I saw her.

SAM

Her?

JACK

Mary. Your mother-- she's alive.

DEAN

You--

16

But Dean can hardly speak. Flooded with emotion.

JACK
But-- she's in danger.

SAM
What do you mean?

JACK
It's easier if-- I can show you.

He reaches his hands out to Sam and Dean. Dean reflexively recoils... this is too much. But a gentle look from Sam... and Dean submits. Jack touches their heads... and WHOOSH...

17 INT. APOCALYPSE WORLD - MICHAEL'S LAIR - FLASHBACK 17

We see-- in STUTTERING, WARPED images-- MARY WINCHESTER, trapped in one of Michael's IRON MAIDEN devices. Alone, straining to hold on-- to keep herself from succumbing to the trap's spikes. And just as quickly, we WHOOSH BACK TO--

18 EXT. MOBRIDGE REHAB CENTER - PRESENT DAY 18

And Sam and Dean snap out of Jack's shared vision... Sam steps back. But Dean goes to his knees. Reeling.

DEAN
Mom.

Not fully aware of how overwhelmed they are, Jack resumes--

JACK
I was so close, I could almost touch her. But Derek-- he couldn't hold the connection.

SAM
So you didn't burn him out?

JACK
No, he asked me to-- I stopped.
(then)
Derek said he wasn't strong enough to take me all the way, but-- he knew someone who was-- Kaia. She's the key...

And off those words, we BEGIN AN INTERCUT WITH--

19 EXT. ROAD - CONTINUOUS 19

Kaia, her THUMB OUT, desperately hitchhiking--

(CONTINUED)

--as a STATION WAGON pulls up to her, a MAN and WOMAN in front, plainly dressed Good Samaritans.

MAN

Where you headed, Miss?

KAIA

Anywhere.

BACK TO Sam—Dean, and Jack. Sam clocks Dean, too emotionally overwhelmed to engage-- turns back to Jack.

SAM

Jack. If you didn't kill Derek-- who did?

Off Jack, no idea--

BACK TO Kaia. She moves to the rear door... tries it-- it's locked. The Woman gets out of the passenger seat. Warmly--

WOMAN

Lemme help you-- door's a little hinky.

Kaia steps back as the Woman moves to the door-- then whirls on Kaia, ELBOWING her in the face. WTF?! As Kaia drops, UNCONSCIOUS-- The Woman gracefully catches Kaia in her arms. Then, she grabs the rear door, pulls the handle with a "special" yank-- it gives.

WOMAN

That's it.

She shoves the limp Kaia in the back, returns to her seat. As she gets in, we see the Man tuck an ANGEL BLADE back inside his jacket-- holy shit! They're ANGELS!

As the angels trade a conspiratorial look... and pull off with Kaia, their CAPTIVE, we... SMASH TO BLACK!

END ACT TWO

ACT THREE

20 INT. DREAMSPACE - QUICK CUTS 20

We're in a throbbing DREAMSPACE. Dreamy, poetic images strobing, pulsing-- images of our world, images of ANOTHER WORLD. An eerie, lush landscape... a place ruled by monsters (Note: these images will be pulled from our next episode-- episode 1310, "Wayward Sisters.")

A series of increasingly fast QUICK CUTS leads to a jarring TIGHT SHOT-- a SPEAR, erupting bloodily from someone's CHEST. As we hear a hair-raising SCREAM, we CUT TO...

21 INT. SCHOOL LIBRARY - DAY 21

...where PATIENCE erupts from a vision with a SCREAM! As she recovers in her chair, we glean she'd nodded off while studying. She attempts to collect herself... as nearby students gawk at her with suspicion and confusion.

Overwhelmed, she grabs her bag and her books, exits--

22 INT. WAREHOUSE - DAY 22

KAIA. As she blinks awake. Woozy. Kaia shakes her head-- collecting herself-- and we reveal she's--

ON THE GROUND. Hands tied behind a BEAM. Kaia struggles-- grunting with the effort-- but she's trapped. A beat, then the angels step into frame-- the woman, ELEWON-- and CABOT.

ON KAIA. Scared-- but holding strong--

KAIA

What do you want?

ELEWON

We want Jack.

KAIA

Cocaine Boy?

ELEWON

The Son of Lucifer.

Kaia gives an "are you fucking serious?" LAUGH. Elewon doesn't respond--

ELEWON

We tracked him to the artist-- but he was... uncooperative.

(CONTINUED)

ON KAIA. Not laughing anymore. SHAKEN--

KAIA
Derek? You're talking about Derek?

ELEWON
(a nod, matter of fact)
We tortured him. Eventually he
told us where Jack was headed. To
you.

CABOT
Then we killed him.

On Kaia-- a flash of terror. But she tries to remain steely.

ELEWON
Due diligence-- covering our
tracks. Yet the Winchesters got
involved anyway-- as they do. So
we needed a new strategy.
(then, touching Kaia)
We needed bait.

Off Kaia-- she's the bait...

INT. IMPALA - NIGHT

JACK in the back, Dean drives-- as Sam wraps up a call. .

SAM
Hey Jody-- yeah-- we're looking for
a girl name Kaia Pierce. If you
hear anything--
(then)
Okay. Thanks.

He HANGS UP. Looks to Dean-- who's lost in thought. A beat,
then--

DEAN
You were right.
(off Sam)
About Mom. You were right, and I--
if I'd believed you... this whole
time, we should've been looking for
her.

SAM
Dean, I hoped-- I didn't know. And
it doesn't matter. Now that we do--

Dean-- steely, all business--

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DEAN

We get her back. No matter what
it takes.

SAM

Yeah.

Then-- JACK SCREAMS! Pain ripping through his SKULL. Dean
slams the breaks-- bringing the Impala to a SCREECHING HALT--

Sam and Dean look back-- to Jack--

SAM

Jack?

ON JACK. Pain fading, catching his breath--

JACK

That-- it was angel radio. I heard--
they've got Kaia.

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

24

EXT. WAREHOUSE - NIGHT

24

Cabot moves around the perimeter of the warehouse.

25

INT. WAREHOUSE - NIGHT

25

Elewon strolling officiously around the warehouse, waiting--
as Kaia watches her back. Reeling. Seething. Scheming--

KAIA

Your plan? It sucks.
(ELEWON TURNS--)
They won't come for me.

ELEWON

What do you mean?

KAIA

I mean, you picked the wrong bait.
(then)

I'm not the kind of girl folks come
for. I'm not blonde, white, rich--
In this world? I don't even rank a
milk carton. No one's gonna fight
for me-- no one's even gonna miss
me. I don't matter.

Elewon fixes Kaia with a kindly stare. Then--

(CONTINUED)

ELEWON

Of course you don't matter.

(then)

But they think you do-- they'll show. And when they do-- we'll kill them, and take the boy.

DEAN (O.S.)

That so?

Elewon turns-- to see DEAN holding an ANGEL BLADE TO CABOT'S THROAT. SAM and JACK stand behind.

DEAN

Girl's right-- your plan? Kinda sucks.

SAM

Let her go.

ELEWON

(beat, then a smirk)

I think-- no.

BAM! And CABOT MAKES HIS MOVE! Snapping his head back-- HEADBUTTING DEAN! Dean goes down--

As Elewon charges in-- BACKHANDING SAM! Sending him to the ground-- then she spins-- turning toward JACK--

ELEWON

You don't have to be afraid of us, Jack. You are us.

(then)

I don't want to hurt you... I want to help you. You should be among your own kind.

JACK

My kind-- the kind that kidnaps people? That kills people--

ELEWON

Jack-- you don't belong with them-- you know you don't belong with them. Come with us. Come home.

ON JACK. A beat, a quick glance at Sam and Dean, then--

JACK

I am home.

Start → He raises a hand-- EYES FLARING GOLD-- BOOM! A WAVE OF FORCE
BLASTS ELEWON BACK! THROUGH THE FUCKING WALL!

CABOT ROARS! Lunging for JACK-- Dean sees-- grabs his FALLEN
ANGEL BLADE-- tossing it to--

DEAN

Sam!

Sam catches it, and throws it to--

SAM

Jack!

Who grabs it out of the air-- spins-- and STABS CABOT! The
angel FLARES OUT! He DROPS--

As KAIA STARES-- holy shit...

DEAN

I got her.

He races out the HOLE Jack blew in the warehouse-- JACK moves
for Kaia, starts to untie her--

JACK

Are you okay?

KAIA

(spun out)

No! That was-- what the HELL?!

SAM

They were angels.

JACK

Bad angels.

ON KAIA. Holy shit...

KAIA

...what?

SAM

And we're Hunters. We kill things
like them.

KAIA

(re: Jack, not buying it)
Right... and he's the Son of Satan.

JACK

I am. Yes.

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25

As Kaia processes that--

KAIA

That's... you're insane.

As she speaks-- DEAN RE-ENTERS.

DEAN

Whole world's insane. You get used
to it.

(then, to Sam)

Chick bailed. Maybe for good--
maybe not.

SAM

We should move.

DEAN

(a nod, then-- to Kaia--)
Come with us if you want to live.

OFF KAIA-- Jesus...

JAMES (PRE-LAP)

I don't understand.

26

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

26

Patience, emotional, moves downstairs with a DUFFEL over her
shoulder as James stands-- reeling, confused.

JAMES

Where are you going?

PATIENCE

I-- I can't explain-- you just have
to trust me. I won't be gone long--
but I have to go--

JAMES

What about school?

PATIENCE

I'll miss a few days. No big deal--

James grabs her arm, stopping her. Stern, forceful--

JAMES

Patience-- what can't wait?

PATIENCE

Someone-- a friend's in danger.
They're-- going to be in danger--

(CONTINUED)

JAMES
(realizing)
You had a vision.

Patience nods, the truth out. Then she breaks, tears coming.

JAMES (CONT'D)
You said--

PATIENCE
The visions never stopped. I-- I see things before they happen-- small things, usually. A conversation, what someone'll be wearing the next day. I tried pushing them down, ignoring them-- but I can't. Not anymore.

On James, ROCKED. Patience, still hoping for acceptance--

PATIENCE (CONT'D)
Dad... this is who I am.

But James can barely speak. This is his worst fear-- his daughter choosing this life.

JAMES
No. You get involved in all that--
(then)
I was wrong to lie to you. About Grandma. But I was right, too-- you know what happened to her...

PATIENCE
I know. But I have to go, I-- if I don't, people are going to die.
(beat, then)
You raised me to do what's right, and this is what's right.

But all she gets is silence. She turns, moves for the door--

JAMES
Patience. Don't.

Patience stops again. But he can tell from her look-- he has no power over her decision. Plays his final card--

JAMES
If-- if you leave-- if you choose that life... you don't come back.

On Patience. A gut punch. But, summoning her strength--

PATIENCE

I'm sorry.

She LEAVES. Off James-- devastated-- his impulsive, cruel ultimatum-- his BLUFF-- blown up in his face...

27 INT. WAREHOUSE - DAY 27

SAM, DEAN, JACK and KAIA move for the EXIT--

JACK

Kaia, this is a lot, but-- you're a dreamwalker, so you know there are things out there science can't explain.

KAIA

That's not-- a dude exploded!

DEAN

Look-- we'll keep you safe-- the angels could make another play for you, and--

SAM

And we need you. Those other worlds you see? Our mom's trapped in one.

(off Kaia)

But with your help-- Jack can open a door to that world... we can bring her home.

As he speaks--

28 EXT. WAREHOUSE - DAY 28

They STEP OUT. Moving for the IMPALA... but Kaia slows. Troubled by Dean's tone-- the assumption that she will help.

SAM

So what's our play? We do it here?

JACK

No.

(off his look)

Derek said there are places where the walls between worlds are thin-- sacred sites. Places where it's easier to cross over--

DEAN

Like where?

(CONTINUED)

JACK

I was taking Kaia to South Dakota.
To the Wind Caves.

KAIA

Pte Oyata.

All eyes go to her-- Kaia looks down--

SAM

You know them?

KAIA

My uncle told me stories. He said
our people came to Earth through
those caves-- from another world.

DEAN

Okay, gates-- other worlds. Sounds
like our jam. Let's roll.

The guys move for the car-- Kaia hangs back--

KAIA

No.

Sam, Dean and Jack freeze-- turn back--

DEAN

We just saved your life--

KAIA

Thanks-- but they only wanted me
because of you--

JACK

Kaia, we just need you to dreamwalk
for us. Use your gift--

KAIA

Gift-- you think what I do is...
dreamwalking's not a gift, it's a
curse.

(then)

When Derek walked he was free-- he
saw... dark things, but also
beautiful things. Worlds that
were... paradise. I wish it could
be like that for me-- but it's not.

(then)

I only go one place. The Bad
Place.

SAM

The Bad Place?

ON KAIA. Pale. Shaken--

KAIA

It's-- I don't even know how to describe it-- it's just blood and death, and... monsters. You wouldn't understand.

DEAN

We've seen monsters before.

KAIA

Not like this.

SAM

But-- it's just like a bad dream.

KAIA

A "bad dream?"

Fixing them with a stare, she lowers her shirt, exposing her shoulder-- we see her SCAR. The remains of a serious wound.

KAIA

It's not-- I get hurt over there, I don't wake up sweaty-- I wake up bloody.

On the group. Holy shit.

KAIA

This scar-- it's not the only one. Wanna see the rest?

Kaia's emotional. And the group is cowed into silence.

KAIA

Look-- I'm sorry you lost your mom. I am. But I'm not going there for anyone.

ON THE GUYS. As that lands. Sam, assuming consensus--

SAM

Okay.

(then)

We'll-- we'll find another way, we--

But Dean PULLS A GUN. AIMS IT RIGHT AT KAIA. HOLY SHIT!

DEAN
Get in the car.

SAM
Dean--

Dean ignores him-- with scary resolve--

DEAN
Get in the car!

KAIA
No.

Kaia just stares-- defiant. Dean PRESSES THE GUN TO HER HEAD!

DEAN
Get in the damn car!

Jack and Sam stare as Dean and Kaia STANDOFF. Then-- she BREAKS. Hates this, but she has no choice. She fixes Sam and Jack with a "nice partner you got here" look as she gets in the BACK SEAT. Dean lowers the gun, turns to a stunned Sam and Jack.

DEAN
We're going to South Dakota.

OFF SAM AND JACK-- shit...

BLACKOUT.

END OF ACT THREE

ACT FOUR

29 EXT. ROAD - NIGHT 29

The IMPALA roars through frame.

30 INT. IMPALA - NIGHT 30

DEAN drives-- jaw set; man on a mission. SAM rides shotgun, worried about his brother. Beat, then-- Dean turns to Sam--

DEAN

We get Mom back. No matter what it takes.

(then)

Remember?

OFF SAM-- not happy about this-- CUT TO--

JACK AND KAIA. In the backseat. She sits in the corner-- SCARED. FUMING--

JACK

I'm sorry. About-- all this.

Kaia just looks away-- a non-verbal "fuck you".

JACK

I was like you, Kaia-- afraid of my powers. But it doesn't have to be like that--

KAIA

Stop talking.

JACK

You had hope, once. Back there, you said you wished things could be different. That's why you reached out to Derek.

On Kaia. Jack keeps going--

JACK

He believed you were stuck. That your power's so strong it locks you into one dark world... a world you couldn't escape.

(then)

Derek thought you could help me, and I could help you. That I could free you-- so you could do more-- see more--

(CONTINUED)

KAIA

Why do you keep saying his name?
Derek's dead-- because of you.

ON JACK. That hurts. They appear to be at stalemate. Then--

JACK

Five seconds.

KAIA

What?

JACK

Give me five seconds-- to show you.
What Derek saw, what I saw with
him. It wasn't just the Bad Place,
it was everything-- it was amazing.

He holds out his hands. On Kaia, reluctant, but intrigued--
Jack is so sincere...

KAIA

Five seconds.

He nods-- and TAKES HER HEAD-- Kaia tries to pull back, but
JACK holds tight-- his eyes FLASH GOLD--

And KAIA'S EYES FLASH GOLD TOO. WE PUSH INTO ONE-- diving
through her pupil to see--

A RUSH OF IMAGES. Whatever we can grab from stock footage,
or get cheap off VFX reels: EPIC VISTAS. FIELDS OF FLOWERS.
BEAUTIFUL FORESTS. ALIEN PLANETS. A FANTASY REALM. Then--

WE'RE BACK ON KAIA. As the gold fades from her eyes. She
blinks-- stares at JACK-- reeling from what she saw.

JACK

Our powers-- can be good. We can
do good-- good things in the world.
Do you see that now?

ON KAIA. Gone quiet. Is she softening? Jack studies her
face. Finally, she looks up. TEARS welling in her eyes.
TEARS OF JOY. Kaia's about to speak, when--

BOOM! The ANGEL STATION WAGON from earlier SLAMS INTO THE
IMPALA! Windows shatter-- glass flies--!

And the Impala SPINS OUT. Thrown off the road-- skidding to
a stop near an ABANDONED WAREHOUSE.

Amusing

*Just
can
crash!*

(NOTE FOR PRODUCTION: the location will feature heavily in episode 1310-- something special and cool. We can tailor the story to fit the best available location.)

BANG! The DOOR OPENS-- and DEAN piles out-- coughing-- wiping BLOOD from his mouth. He looks up to see--

ELEWON. Stepping from her car. ANGEL BLADE IN HAND.

JACK (O.S.)

Dean!

Dean looks back, to see JACK stumble from the car-- as SAM helps a SHAKEN KAIA out--

ELEWON taps her temple--

ON JACK. As a DEAFENING WHINE rips through his brain-- ANGEL RADIO-- he drops to his knees-- SCREAMING--

DEAN

Get them inside!

Sam grabs Jack-- helping him up-- turns to KAIA--

SAM

This way.

He runs past-- and with a glance to Elewon-- with no other choice-- she FOLLOWS... as Dean turns back to ELEWON--

ELEWON

We need that boy, Dean Winchester.
Heaven's running out of angels--
only he can save us.

On Dean. That's news to him. But--

DEAN

Far as I'm concerned, you dicks can fry.

ELEWON

Yes. Well. You first.

She steps forward. BLADE in hand. Dean does the same-- SPINNING his blade--

DEAN

One on one. I like these odds.

Then-- RRRRAW! ANOTHER CAR skids in the parking lot-- then a third-- and a fourth-- and AS MANY AS WE CAN AFFORD.

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ANGELS pile out. Blades in hand. Ready for a FIGHT. Dean stares-- shit--

ELEWON
I like these odds better.

32 INT. ABANDONED WAREHOUSE - NIGHT 32
SAM, JACK and KAIA crash it-- BANG! Sam slams the door, as--
KAIA looks to Jack-- FREAKED--

KAIA
What's happening?

JACK
Don't worry-- we'll be fine, we--
BANG! The door opens-- and DEAN RACES IN--

DEAN
We're screwed.

SAM
How many?

DEAN
Too damn many. Get the warding up.

Sam raises a knife over his hand-- cuts it-- drawing blood--
He starts to draw an ENOCHIAN SYMBOL on the door, as--

33 EXT. ABANDONED WAREHOUSE - NIGHT 33

The ANGELS move in. Elewon in the lead-- closing, until--
Elewon STOPS. Sensing something. She raises a hand--
sensing the warding. Elewon gives a "HM", and we're--

34 INT. ABANDONED WAREHOUSE - NIGHT 34

SAM steps back from his FINISHED SYMBOL.

DEAN
How long'll that hold them?

SAM
I don't know.

35 EXT. ABANDONED WAREHOUSE - NIGHT 35

One by one, the ANGELS drop to one knee around the building--

36

INT. ABANDONED WAREHOUSE - NIGHT

36

SAM

So we-- let them in, then blast them away.

DEAN

They get in here, we're dead.

SAM

Jack, can you do anything?

JACK

I-- I don't know.

37

EXT. ABANDONED WAREHOUSE - NIGHT

37

As one, the angels RAISE THEIR RIGHT HANDS--

BOOM! And SLAM THEM DOWN. Eyes FLARING SILVER. The ground starts to SHAKE, and so does--

38

INT. ABANDONED WAREHOUSE - NIGHT

38

THE BUILDING! Sam, Dean, Jack and Kaia react-- shit!

DEAN

Blaze of glory then-- take out as many as we can.

(to Kaia)

Hey-- kid? Sorry-- for dragging you into this. It's not your fight.

Kaia looks away-- overwhelmed, as-- the ROOM SHAKES AGAIN. Jack looks to the door-- realizing--

JACK

We're going to die.

KAIA

No, we're not.

(THEY TURN TO HER)

You said-- if I help, you can open a door to another world?

JACK

Yes.

KAIA

So do it-- and we walk through-- and get the Hell out of here.

That lands on everyone.

(CONTINUED)



SAM

And go where? Apocalypse World?

DEAN

Beats dying here.
(then, to Jack)
Will this work?

JACK

I don't know-- I think so.

SAM

We're a hundred miles from the Wind
Caves-- something could go wrong--

BOOM! The ROOM SHAKES AGAIN--

DEAN

"Something" already has.
(to Kaia)
Do it.

Jack moves to Kaia as-- BOOM! Another shake-- and Sam points
to the door-- the ENOCHIAN SYMBOL is glowing... MELTING...

SAM

Dean!

He points to the door-- the ENOCHIAN SYMBOL glowing, melting--

SAM

Jack. Now.

JACK

(to Kaia)
Are you ready?

KAIA

Hell no.
(then)
Let's do it.

Jack nods-- and Kaia closes her eyes-- takes a DEEP BREATH--
and WE PUSH IN ON KAIA AND CUT TO--

EXT. THE BAD PLACE - NIGHT

MONSTER WORLD. The world of KAIA'S VISIONS. Dense, dark
forest. We STUTTER CUT THROUGH IT AND SEE--

A SKULL. But not human-- it's got a HORN sticking out of its
forehead... it lays on the ground, one side SMASHED IN.

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A SHAPE moving in the trees. An otherworldly, nasty looking
CANID-- loping, wolfish, hungry. With GLOWING RED EYES--

THE BEAST (more on him in 1310). A HUGE, SHADOWY, MIST
COVERED CREATURE. It lets out an ear-spilling HOWL--!

40 INT. ABANDONED WAREHOUSE - NIGHT 40

Jack reaches forward-- touches Kaia-- his eyes closing-- as
all around him--

The building. Still shaking. Symbol almost gone. Sam and
Dean watching, anxious--

SAM
Is it working?

But Jack ignores him-- focused on KAIA. She's in the Bad
Place-- and she's freaked.

JACK
Let go...

KAIA
I can't.

41 EXT. THE BAD PLACE - NIGHT 41

A shot of the trees, then--

JACK (O.S.)
Yes. You can.

That does it-- we PULL BACK-- WAY BACK-- until that shot is
one of a HUNDRED different "windows" (worlds) on screen. All
showing a DIFFERENT (stock footage) WORLD.

42 INT. ABANDONED WAREHOUSE - NIGHT 42

CLOSE ON JACK. Eyes flaring gold--

JACK
There.

43 EXT. APOCALYPSE WORLD - DAY 43

And we PUSH IN ON ONE OF THE "WINDOWS." Seeing in quick cuts--
THE SPIKE FOREST. MICHAEL'S LAIR. MARY IN THE IRON MAIDEN.

44 INT. ABANDONED WAREHOUSE - NIGHT 44

JACK
I see her.

(CONTINUED)

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44 CONTINUED: 44

BOOM! The building SHAKES, and the symbol BURNS AWAY.

DEAN
They're through.

He races to the door, as--

45 EXT. ABANDONED WAREHOUSE - NIGHT 45

BANG! And ELEWON HITS IT FROM OUTSIDE--

46 INT. ABANDONED WAREHOUSE - NIGHT 46

DEAN barely holds the door-- SAM moves to help him--

JACK
(to Kaia)
Focus... focus...

47 INT. APOCALYPSE WORLD - DAY 47

TIGHT ON MARY. A beat, then-- the IMAGE FRITZES-- and we see THE BAD PLACE-- then MARY-- the CANID -- MARY--

48 INT. ABANDONED WAREHOUSE - NIGHT 48

KAIA
I'm losing it!

JACK
No-- almost-- almost!

His eyes FLARE GOLD. And HIS WHOLE BODY FLARES GOLD, as--

49 INT. APOCALYPSE WORLD - DAY 49

ON MARY-- ON THE BAD PLACE-- ON MARY-- ON-- a CLOAKED FIGURE!
It turns to the camera-- eyes flaring ICY NEON BLUE--

50 INT. ABANDONED WAREHOUSE - NIGHT 50

KAIA SCREAMS-- and so does JACK AS-- **BOOM!** GOLDEN LIGHT
BLASTS FROM HIM! ENGULFING THEM ALL--

51 EXT. ABANDONED WAREHOUSE - NIGHT 51

BLOWING OUT THE WINDOWS AND DOORS! THE LIGHT BLASTS THROUGH
THE ANGELS-- TORCHING THEM! And BLASTING US TO--

GOLDOUT.

END OF ACT FOUR

ACT FIVE

52 EXT. ABANDONED WAREHOUSE - NIGHT 52

We open on an ANGEL BLADE, laying in the dirt. Smoke rising from it. WIDEN TO--

WHAT'S LEFT-- after the blast. ANGEL WING SCORCH MARKS surround the blown out building.

But SAM, DEAN, JACK and KAIA are GONE. CUT TO--

53 INT. JODY'S HOUSE - NIGHT 53

JODY. On the PHONE. ALEX behind. Both worried.

JODY

Sam, it's me, I just-- call me back. I need to know you're okay.

She hangs up-- and there's a KNOCK at the door-- Alex moves to it-- opens it and reveals--

PATIENCE. Jody sees her-- surprised-- moves to her--

JODY

Patience?

PATIENCE

Jody, I-- I had a vision.
(then)
Something bad's coming.

OFF JODY AND ALEX-- shit... OMINOUS MUSIC KICKS IN-- CUT TO--

54 EXT. RIVER - DAY (DAY 5) 54

KAIA. Laying on a muddy riverbank. Motionless. Is she alive? Dead?

55 INT. MICHAEL'S LAIR - DAY 55

MARY. As a flash of LIGHT hits her. She looks up to see--

JACK. On the ground beneath her. Somehow, he's HERE. Jack looks up--

JACK

Mary?

OFF MARY--

56

EXT. THE BAD PLACE - NIGHT

56

DEAN. As he blinks awake. Groaning. Looks up--

And SEES SAM. Doing the same.

DEAN

You--

SAM

I'm okay.

The two rise-- looking around--

Then-- A ROAR echoes in the distance. The SAME ROAR we saw in Kaia's vision. Sam and Dean turn toward it-- not good--

DEAN

Sam... where are we?

And off that question, we BOOM OUT... WAY OUT. UP AND UP UNTIL WE SEE--

SAM AND DEAN ARE STANDING IN A GIANT PAW PRINT! MASSIVE-- GODZILLA-SIZED. And off that HOLY FUCK! IMAGE we--

BLACKOUT.

TO BE CONTINUED...