

SUPERNATURAL

Episode #1406

"Optimism"

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DEAN WINCHESTER

CHARLIE BRADBURY
JACK

HARPER KNOX
MAN 1
MAN 2
MILES
VANCE
WANDA
WINSTON MATHERS
WOMAN 1
WOMAN 2
WOMAN 3

JARED PADALECKI
JENSEN ACKLES

FELICIA DAY
ALEXANDER CALVERT

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SUPERNATURAL
"Optimism"

TEASER

- 1 EXT. MAIN STREET - DAY (DAY 1) 1
- SUPER: MCCOOK, NE
- It's early morning and we're outside a row of buildings, including the storefront BROWN COUNTY PUBLIC LIBRARY, a very quaint "small town" feel. In a WIDE SHOT, we see HARPER KNOX (24), hipster-chic town librarian, exit her apartment just up the street and walk down the sidewalk. She unlocks the door of the library, heads inside, and flips the "COME IN" sign. It also reads: "TODAY'S A GOOD DAY... TO READ A BOOK."
- MUSIC RISES and we begin a QUICK CUT MONTAGE of...
- 2 EXT. MAIN STREET - DAY (DAY 2) 2
- SAME SET-UP: A different day. Harper walks down the sidewalk towards the library. A MAN in a business suit catches up to her, gives her FLOWERS, and a kiss on the cheek. She smiles.
- 3 EXT. MAIN STREET - DAY (DAY 3) 3
- SAME SET-UP: A different day. Harper approaches the library, COFFEE IN HAND, looking depressed. Alone.
- 4 EXT. MAIN STREET - DAY (DAY 4) 4
- SAME SET-UP: A different day. Harper approaches the library holding hands with A NEW MAN. They seem happy. As she unlocks the door, he KISSES her on the cheek and leaves.
- 5 EXT. MAIN STREET - DAY (DAY 5) 5
- SAME SET-UP: A different day. Harper approaches the library. She's CRYING. She pushes past TWO WOMEN on the sidewalk. They WHISPER cattily behind her back as she goes inside.
- 6 EXT. MAIN STREET - DAY (DAY 6) 6
- SAME SET-UP: A different day. Harper approaches the library, wearing ALL BLACK, looking numb. She unlocks the door, goes inside, and flips the "COME IN" sign.
- 7 EXT. LIBRARY - DAY (DAY 7) 7
- In a rush of quick pops, we GO CLOSE to see Harper flip the sign on the door MANY TIMES, RAPIDLY, over MANY DAYS until...

8

INT. LIBRARY - DAY (DAY 8)

8

Today. We finally GO INSIDE THE LIBRARY. Who knows how many days we've been with Harper at this point? But today we find her SHELVING BOOKS from a cart. Studiously working as--

A HAND slowly creeps into frame, reaches out, and GRABS HER SHOULDER!

Harper spins around with a SCREAM! Reveal--

A terrified WINSTON MATHERS (20s), bookish and skinny, holding up his hands in defense!

WINSTON

Whoa, whoa, Harper! It's me!

HARPER

(breathing hard)

Winston. God!

WINSTON

Sorry, I just-- I wanted to make sure we're still on for, you know, dinner tonight?

ON HARPER. Not looking forward to this, but--

HARPER

Um-- yeah. Sure.

He smiles big. She smiles a bit in spite of herself.

MILES (O.S.)

Harper! Are you okay?

Startled (again!), they look over to find...

MILES (30s), a bit creepy in a cardigan and bow tie, staring with concern over a shelf. Wielding a STAPLER like a weapon.

MILES

I heard a scream. Is this guy causing trouble?

WINSTON

"This guy?" Miles-- we went to high school together.

HARPER

(to Miles)

Put down the... stapler.

(MORE)

(CONTINUED)

HARPER (CONT'D)

And we talked about you minding
your own business, didn't we?

MILES

I heard a scream.

HARPER

I'm fine.

Miles GLARES at Winston as he leaves.

WINSTON

Guy's always been creepy.

HARPER

He just overreacts because nothing
ever happens here. Nobody comes to
the library anymore, not even for
story time. Isn't that sad?

WINSTON

Well, I'm here.

ON HARPER. Is she actually being charmed by him?

HARPER

I'll see you tonight--

WINSTON

For our date.

HARPER

For *dinner*. Which I'm sure will be
a nice time.

She smiles. He smiles. But as he walks away, we STAY ON
Harper. Her smile falls and she looks... nervous?

EXT. LIBRARY - MOMENTS LATER

We CATCH UP TO Winston exiting the library. We're TIGHT ON
HIM as he walks, WHISTLING a little tune. It's a nice
morning. And as he passes the alley next to the library...

A weathered hand smashes into frame from behind the building,
GRABS WINSTON BY THE FACE, muffling his SCREAM, and yanks him
out of view!! And in just a split second... Winston is gone.

BLACKOUT.

END OF TEASER

ACT ONE

10

INT. MEN OF LETTERS - KITCHEN - DAY (DAY 9)

10

On an unusually quiet morning in the bunker (considering all the activity that's been buzzing with the AU Hunters), DEAN finds JACK alone in the kitchen. He's sitting at the table putting sugar in his COFFEE one spoonful at a time and TASTING in between.

DEAN

Okay, what's up with the sugar?

JACK

Without my powers-- everything tastes different now.

(then)

I can't get this the way I like it.

He pours more sugar into the coffee. Dean picks up the pot-- pours himself a cup--

DEAN

Cool. Is Sam--

JACK

He went to meet up with Charlie.

Dean pulls a POST-IT out of his pocket and holds it up.

DEAN

Yeah. Got his note.

JACK

You were on an overnight run to Mary and Bobby's place. He said it couldn't wait.

(then)

They're probably doing something really exciting.

HARD CUT TO--

11

INT. CHARLIE'S TRUCK - DAY

11

We do a QUICK POP to the cab of the pick-up truck: CHARLIE is in the driver's seat, SAM rides shotgun. Really Sam "sits" shotgun because they are parked somewhere. Charlie reads an OLD BOOK from the bunker library and Sam looks out the window. Bored. This is not exciting.

SUPER: OUTSIDE MEMPHIS, TN

(CONTINUED)

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11

SAM

This is where all those people went
missing? A bus stop?

CHARLIE

Yup.

SAM

Right.

Hold on them for a long, boring beat, then-- CUT TO--

12

INT. MEN OF LETTERS - KITCHEN - DAY

12

Back in the bunker, Dean settles down at the table...

DEAN

He just left you here?

JACK

I guess.

DEAN

And you're good with that?

JACK

No, but-- Sam wanted someone to be
around, when you came back.

(then)

He's worried about you.

DEAN

Sounds like him.

Dean sips coffee-- not happy--

JACK

Dean, what happened with Michael--
no one blames you.

DEAN

Cool, I blame me.

Jack starts COUGHING. He sips some coffee.

DEAN

Still got that cough?

JACK

(shrugs)

Maybe I'm allergic to sitting here
doing nothing.

(CONTINUED)

Dean smiles-- the kid's showing some spark--

DEAN

Okay-- what do you want to do?

JACK

Hunt.

(off Dean)

Sam says I can't go alone, but--
Cass and I-- we've been working
cases.

DEAN

And from what he says, you've been
doing good, but-- no offense-- most
of those were small time. A sick
vampire, a shifter with amnesia--

JACK

We closed them.

DEAN

And not for nothing, but Cass is an
insurance policy on a Hunt. Sam's
just lookin' to keep you safe.
He's a smart guy.

Another QUICK POP to the cab of the pick-up truck: Charlie is
leaning back, bored, and Sam is playing with a FIDGET
SPINNER. She looks over...

CHARLIE

What is that thing?

SAM

It's supposed to relieve stress.

CHARLIE

What does it do?

He SPINS it.

SAM

This.

Back in the bunker, CLOSE ON a newspaper clipping as Jack
slaps it onto the table: "MYSTERIOUS DEATH."

JACK

Look: Winston Mathers. Dead. With what appear to be human bites taken out of his corpse.

Jack is pitching a case. Dean examines the article.

DEAN

"Human" bite marks?

JACK

And other people have gone missing too. This could be--

DEAN

(knows what he's hoping)
Trust me kid. It's never zombies.
(beat, then--)
Almost never.

ON JACK. Making his case--

JACK

This is just over the state line so it's close, and you're an insurance policy like Cass. Right?

OFF DEAN. Thinking about it...

It's a third QUICK POP to the cab of the pick-up truck: Charlie and Sam both pull slices of HOT PIZZA out of a BOX between them. They seem excited about it. At least this part is interesting.

SAM

So... you and Rowena--

CHARLIE

(quickly)
I don't want to talk about it.

And the look she gives him lets Sam know: she REALLY doesn't.

Jack follows Dean into the library, unwilling to let it go.

DEAN

Sam wouldn't like it.

JACK
Sam's not here.

Dean turns to him--

DEAN
Look-- you did good work. I'll
check it out, you--

JACK
No.
(off Dean)
We're supposed to have a partner
for all Hunts now, right? We can
be "Hunting buddies."

DEAN
Okay, a) don't call it that and b)
you're gonna back me up? No
offense, kid, but this isn't--

Jack pushes right through that and gets to the point:

JACK
Dean-- I have to do something. You--
(then)
I could have killed Michael.

That brings Dean up short--

JACK
Here-- when I was strong. I-- I
could have. But there was so much
going on, and then... everything
else happened.
(then)
Because I was distracted, and
stupid, and--

DEAN
Hey. You didn't do anything wrong.

JACK
Neither did you. But that doesn't
make it any easier, does it?

ON DEAN. True...

JACK
So-- I can't just sit here in the
bunker thinking about it all day.
(MORE)

(CONTINUED)

JACK (CONT'D)

What I should have done different,
how I can't do anything about it
now. *But I can do this.* I can
hunt.

(then)

I proved it to Cass and I can prove
it to you. Just-- give me a
chance.

Off Dean, considering it.

EXT. BUS STOP - DAY

An unremarkable bus stop. There's a bench beneath a glass
enclosure, overhead lighting, posted schedules, an
advertisement: VISIT THE MEMPHIS BOTANICAL GARDENS. We watch
TWO OLD WOMEN in lightweight raincoats come and sit.

SAM (O.S.)

Are you sure? Just you guys? We
can probably send other Hunters.
It's so close and-- No. Okay.
Okay.

INT. CHARLIE'S TRUCK - DAY

We realize we're looking at the bus stop from SAM AND
CHARLIE'S POV. Their truck is facing the bus stop. Sam
wraps up his CALL. Charlie is now into a DIFFERENT OLD BOOK.

SAM

Be careful.

He hangs up.

SAM

Dean's heading out on a Hunt. With
Jack.

CHARLIE

Good for them.

Sam sighs-- not so sure about that--

SAM

You sure this is the right place?

CHARLIE

It's where four people vanished,
and when I was scouting around, I
found this.

She pulls out a MASON JAR full of GREEN-BLACK GOO.

SAM

Goo?

CHARLIE

Goo.

(then)

So yeah, I'd say this is the right place. Now I'm just trying to figure out what we're dealing with.

(then)

Thus, books.

She raises the one she's reading. Sam nods-- looks away-- mind clearly somewhere else. Charlie notices--

CHARLIE

He'll be fine.

(then)

Your brother. I mean, you're here, but-- he's got other friends right?

SAM

Funny you ask, he used to have a pretty killer wing man.

CHARLIE

So call that guy to check on him.

SAM

That "guy" was you.

This lands uncomfortably on Charlie.

CHARLIE

No. It wasn't.

And that lands uncomfortably on Sam. Beat, then--

SAM

Sorry, I just-- let's just say I'm not surprised you survived the Apocalypse.

CHARLIE

Yeah, well, I am.

(off Sam)

Sam-- before all this, I was a programmer at Richard Roman Enterprises, I was married--

SAM

You were?

(CONTINUED)

CHARLIE

So-- she wasn't?

(Sam shakes his head)

Guess she never met Kara.

And the name clearly stirs something in Charlie...

SAM

Kara?

CHARLIE

She owned a bakery outside of Chicago. Cupcakes. It was like something out of a storybook. She always smelled like peaches and her smile was...

Her voice trails off-- bittersweet memories-- a beat, then...

CHARLIE

Michael and Lucifer, when they started their war-- first thing-- a giant EMP, or something like it, went off over North America. Fried every bit of technology.

Cellphones. Power plants.

(then)

For the first few days, everyone banded together. We thought-- hey, someone'll save us.

(then)

But... no one ever did.

Hold on Charlie-- getting emotional.

CHARLIE

When the food ran out, people got... mean. Mobs started forming-- stealing whatever they could get their hands on. A lot of people died.

(beat)

Kara died.

ON SAM. As that lands.

CHARLIE

People are always the same, when things go wrong: they lose it. One day the water's shut off, and the next day people are on fire. It's a fact about society: it all falls apart.

(CONTINUED)

18

CONTINUED: (3)

18

SAM

Not here.

CHARLIE

Not yet.

19

INT. DINER - DAY

19

Dean walks into a diner, full FED THREADS. Jack follows, also suited.

DEAN

This was Winston's favorite spot?

JACK

His obituary said he loved having breakfast here every morning. Which is sort of oddly specific.

DEAN

Yeah-- guy dies young, they don't know what to say in those things.

They reach the counter and are greeted by WANDA (30s), the tattooed waitress. Her name tag helpfully reads: "WANDA."

WANDA

Help you?

Dean flashes his faux FBI ID.

DEAN

Hope so. Agent Berry, FBI.
(re: Jack)

This is my partner, Agent Charles. We're looking for some details on a regular of yours, Winston Mathers?

As he speaks, Jack whips out a notepad-- to take notes--

WANDA

Sure, hon. Detail number one: Winston's dead. Detail number two: that's all the details.

Jack takes notes-- sotto'ing to himself--

JACK

Winston dead... no details...

Dean looks annoyed-- takes the notebook from him.

(CONTINUED)

DEAN

Okay, Wanda, you're going to want to be a little bit more helpful.

WANDA

Listen, Deep State. Flashing a badge might work on people who don't have a working knowledge of the Constitution, but that ain't me.

She REVEALS a SERPENTINE "DON'T TREAD ON ME" tattoo.

WANDA

Now, I have to go earn some money.

She starts to turn away-- Dean holds up a BILLCLIP.

DEAN

Or maybe-- you stay here and earn some money.

She takes the case, and SMILES warmly. Capitalism.

WANDA

He came in every day like clockwork. But you really wanna ask about the librarian, Harper Knox. Winston just started courting her.

JACK

What's "courting?"

DEAN

The thing you do before "dating."

JACK

And that's the thing before "sex?"

WANDA

Sometimes you just have the sex.

DEAN

Fair. But we asked about Winston. Who's Harper Knox?

And we are launched into QUICK POPS as Dean and Jack speak to locals in the same booth. They just kind of SHUFFLE through...

WOMAN 1

Winston had a huge crush on her.
Harper's a sweet woman, everybody
in town knows her, but she's--
it's been a sad life.

CUT TO: MAN 1 is in a mechanics coveralls, eating EGGS.

MAN 1

Prom queen in high school, real
popular, college scholarship and
all, but her boyfriend ran off on
her.

CUT TO: WOMAN 2 and WOMAN 3 sitting together, side by side.

WOMAN 2

She didn't take it well at all.
And ever since then, well now,
everything just seems to go wrong.

WOMAN 3

She's lost people--

WOMAN 2

Not people. Men.

CUT TO: Back to WOMAN 1.

WOMAN 1

A lawyer, a florist, a gym coach.

CUT TO: Back to WOMAN 2 and WOMAN 3.

WOMAN 2

She can be a little icy-- it
honestly seems like all she cares
about now are those books. Mostly
romance novels, between us.

WOMAN 3

Heroes and damsels, all that.

CUT TO: MAN 2, on the younger side, slouching pretty hard.

MAN 2

Ask me? She's bad luck.

21 INT. DINER - BOOTH - LATER

21

Wanda is dropping off slices of PIE for Dean and Jack. They
dig in as they recap:

(CONTINUED)

DEAN

Congrats, Mighty Mouse. Think you found us a case.

JACK

Thanks. What's "Mighty Mouse?"

DEAN

(sigh, "kids...")

Eat up. Pie's important.

Dean taps Jack's plate with his FORK.

JACK

Uh, can I ask about what Wanda said, about "courting?"

Dean CHOKES a little on his pie.

JACK

I mean, I've seen romantic movies, but I've never experienced it. Unless what you guys said about Rowena and Gabriel counts?

DEAN

Definitely doesn't count. Look, Jack, I promise when we get home I'll give you "the talk," okay?

JACK

The talk?

DEAN

But right now we need to go find Harper Knox. That's too much bad luck for one person.

JACK

Maybe she's cursed.

DEAN

Maybe she's not human. We need to find out.

JACK

How?

DEAN

If Harper's as shut down as people say, coming at her with a badge won't work.

21

CONTINUED: (2)

21

JACK

So?

DEAN

So... you ever read a romance novel?

OFF JACK. Confused.

22

INT. LIBRARY - DAY

22

Harper's at the REFERENCE DESK sorting BOOKS. Dean walks up in his FED THREADS from earlier. Did he nix Jack's plan? We don't know, but immediately Dean is SUPER GRUFF.

DEAN

Harper Knox?

HARPER

Um... yes. How can I help you?

Dean flashes his BADGE again. He's playing it ultra stern.

DEAN

I'm with the FBI-- got a few questions about Winston Mathers.

HARPER

Oh, I already spoke to the police.

She tries to move past-- he blocks her path--

DEAN

I'm not the police.

HARPER

I don't-- what happened to Winston was awful, but I don't have anything else to add. Excuse me.

She tries to move again-- Dean grabs her arm-- intimidating.

DEAN

Yeah-- we're not done.

Harper swallows hard-- shit!-- as--

JACK (O.S.)

Hello!

Harper and Dean turn to see JACK (in regular clothes).

(CONTINUED)

JACK

Sorry to interrupt. I'm in town for a few days visiting my grandparents, anyway, I wanted the best book on the area's history--

DEAN

Hey buddy, I was talking to her.

Dean and Jack are PUTTING ON A SHOW--

JACK

Really? Because it doesn't look like she wants to talk to you.

Dean lets Harper go-- turning to Jack--

DEAN

Listen, I'm--

JACK

FBI. I heard. But, see, I haven't done anything wrong, so you can't do anything to me.

(then)

And if she doesn't want to talk to you, you can't make her. Not without arresting her. But, since you're FBI, you probably knew that already.

Dean takes a step forward-- playing his part--

DEAN

Look-- back off, kid.

ON JACK. Standing strong.

JACK

No-- you back off... old man.

That one seems to take Dean by surprise.

DEAN

Old man?

JACK

Yeah, that's right.

Harper GRINS nervously and quickly covers her mouth. Dean wants to say something... but he knows he's got to go along with this... a beat, then-- through clenched teeth--

DEAN

This isn't over.

Dean leaves.

HARPER

That was so... chivalrous.

JACK

What was that guy's problem?

HARPER

He was asking-- you know what?
It's fine, I'm fine. Thanks for
stepping in, you didn't have to.

JACK

I'm Jack, by the way.

HARPER

Harper. And I have the perfect
book. So... you're just visiting?

She SMILES. It's genuine and open.

He SMILES. Romantic comedy "meet cute" success.

We're with DEAN. In the Impala. Checking himself out in the
rearview mirror.

DEAN

Old man my ass...

Then-- he sees JACK and HARPER exit the library. Dean
watches--

DEAN

All right. Where we going?

But before they get far, Miles, Harper's co-worker from
earlier, steps outside after them. Carrying a BAG OF TRASH.

We POP IN on the conversation.

MILES

Harper? Are you leaving?

HARPER

Miles. This is Jack. He's visiting and I'm getting him my favorite book about town. It's just down at my apartment.

(then)

I'll come back and lock up.

MILES

You're taking him to your apartment-- you don't even know this guy!

HARPER

Miles, stop it. Let's go.

She walks away. Jack SHRUGS to Miles and follows Harper.

Miles stomps off with the trash bag into the alley. The same alley where Winston was grabbed in the teaser. As he reaches the corner, he hears a GRUNT. He stops. What is that?

EXT. IMPALA - DAY

Back in Dean's POV, we see Harper and Jack walking. Dean hops out of the car and starts to follow them...

But a SCUFFLE and a MUFFLED SCREAM from the alley catch his attention. He quickly looks at Jack and Harper disappearing from his view into her building and then back towards the alley. Damn it! He rushes towards the sounds of commotion.

EXT. LIBRARY - ALLEY - DAY

In the library alley, Dean carefully looks for Miles after hearing the commotion. GUN DRAWN, he searches the area and eventually looks behind the dumpster...

...where he finds Miles DEAD! His throat has been ripped out. Or is that a bite?

DEAN

Okay. That escalated fast.

We shift into another POV again. SOMEONE IS WATCHING DEAN as he kneels down to examine the body. Uh oh.

BLACKOUT.

END OF ACT ONE

ACT TWO

27

INT. CHARLIE'S TRUCK - DAY

27

We're back to the very stationary stakeout. Charlie, deeply engrossed in her book-- Sam watches--

SAM

How many books did you bring?

CHARLIE

All of them.

Then-- she SIGHS-- slams shut that book-- goes for another--

CHARLIE

I hate Hunting.

SAM

Really?

(off Charlie)

'Cause-- you're kind of awesome at it.

CHARLIE

Yeah, well, when it's that or die by angel kill squad...

SAM

Right.

CHARLIE

I mean-- no offense, but who wants to be a Hunter?

(then)

This job, it's just a lot of tears and death.

She starts to READ--

SAM

You, huh-- said something like that to me once about Hunting, a long time ago. Not you, our Charlie. Sorry.

CHARLIE

Yeah, well, she was right.

(then)

So glad this is my last case.

Sam shoots her a look--

(CONTINUED)

SAM

What?

CHARLIE

I made a deal with Bobby, I'd help for awhile, but after everyone got settled... I'm out.

(then)

And since the crew's all good. Seems like that's my cue.

SAM

You-- and go where?

CHARLIE

Away. From monsters, from people, from-- I'll go live on a mountaintop or something.

(then)

As long as there's good wifi.

ON SAM. Processing that.

SAM

Charlie, I get it, but--

CHARLIE

Got something.

She shows Sam the page she was reading--

HARPER

Have you ever heard of a "Musca?"

SAM

Sure, it's like a hybrid between a man and a fly-- there are stories, but no one's ever actually seen one. Or knows how to kill one. If they exist, they keep to themselves.

CHARLIE

(impressed)

Look at you.

SAM

I've read all the books.

CHARLIE

Nerd.

(then)

But check this.

Charlie POINTS to something in the BOOK.

CHARLIE

Every few hundred years, there's a rogue "bad egg." When a male fails to find a mate, he abandons his community-- and, um, he starts using people's bodies to "nest." Binding them together with a viscous brown goo.

She nods to the JAR--

CHARLIE

And when the goo fits...

SAM

Great. So our perp might just be a fly with low self-esteem. That's--

CHARLIE

Sam!

Sam looks-- she's pointing out the window--

CHARLIE

What's that?

In a SINGLE SHOT from Sam and Charlie's distanced POV we see:

A SKINNY MAN walks up in a "skinny" suit with a BRIEFCASE. The BIZARRE THING is that he is wearing a black, wide-brimmed HAT WITH A VEIL all around. It obscures everything above his shoulders. The older women look uncomfortable and scoot away when he sits down on the bench. After a moment, he turns his head to them, gets up, and then shuffles along his way.

In the truck, Sam and Charlie share a reaction: WTF? CUT TO--

Jack and Harper enter. It's nice, but there are shelves and stacks of PAPERBACK ROMANCE NOVELS everywhere. A PROMINENT STANDING FRAMED PHOTO of her high school boyfriend, Vance.

HARPER

I'm-- okay, I'm just realizing it's weird I brought you to my place. That's weird. I'm weird.

JACK

It's fine, I think? You have to get the book, right?

HARPER

I don't want you to think-- I'm not "putting the moves" on you?

JACK

The moves?

HARPER

(embarrassed)

I'll just get the book.

She leaves him in the doorway.

JACK

Is it okay to ask what that guy at the library was hassling you about?

As Harper speaks, Jack quickly takes in the room...

A lot of photos of Harper from high school. A lot of pictures with her boyfriend VANCE (18), square-jawed, big for his age, always in a varsity jacket, clearly a super jock.

Jack drops a SILVER DOLLAR on the floor in plain sight. He then TAKES OUT A SMALL VILE OF HOLY WATER from his pocket. He splashes some on his hand.

HARPER (O.S.)

Oh, um, recently a man I knew, or was starting to know, passed away. It was terrible. The authorities have been asking a lot of questions, but I don't know anything, and-- I'm a pretty private person...

Jack's phone VIBRATES. He looks: DEAN WINCHESTER.

Harper comes back with a BOOK and Jack quickly puts his phone away and takes it. The book: "McCook. A History."

HARPER

So it's been a little difficult.

JACK

That's awful about your friend.

HARPER

Thank you. Oh is this yours?

(CONTINUED)

She picks up the SILVER DOLLAR with no incident and hands it back to Jack.

JACK

Oh sorry, must've dropped it.

He reaches with his wet hand and takes the silver dollar from her palm by sliding his hand across hers. Nothing. But...

HARPER

Your hand is wet.

Jack COUGHS into his hand, covering...

JACK

"Christo."

Harper just looks at him.

HARPER

Did you say something?

JACK

I'm, uh... I guess I'm nervous.

HARPER

(a smile)

So, where are you from?

JACK

I live in a little town in Kansas called Lebanon. Smaller than this one.

HARPER

Wow, yeah-- my family's been in this town for generations. I'm the last one.

She hands him the book and picks up a PHOTO OF VANCE. Jack COUGHS a bit as he takes it, a little thing.

JACK

Your boyfriend?

HARPER

Oh, I'm single. *Perpetually.* But Vance was my boyfriend. After high school, he wanted to leave town. I told him we didn't need to-- we could see the world in books. Which, I know that sounds way too sappy. And... he left anyway.

(CONTINUED)

JACK
Without you?

HARPER
I don't blame him. But that,
well... that was the beginning. Of
my bad luck. So many things that--
(she forces a smile)
I try to stay optimistic.

She seems to SHIFT ON A DIME. Or she's covering up the hurt.
There's something about her that has Jack relating.

JACK
Me too, but... I've got bad stuff
in my past, too. Trying to stay
positive is hard.

They connect. And then Jack's phone GOES OFF. He awkwardly
motions for Harper to give him a second and looks:

Text from Dean: "CALL ME NOW." And then Harper's hand comes
into frame, gently pushing the phone down. Jack looks up.

Harper is SMILING at him, EYES ALL MOONY.

HARPER
Jack. Do you believe in love at
first sight?

JACK
Do you, uh, do you mind if I use
your bathroom really quick?

OFF HARPER--

SMASH CUT TO:

INT. HARPER'S APT - BATHROOM - MOMENTS LATER

CLOSE ON: a STACK OF HEAVILY READ PAPERBACK ROMANCES on the
counter. We RACK FOCUS onto the door as Jack slips inside.

He quickly pulls out his phone and dials.

DEAN (FROM PHONE)
Jack?

JACK
Um, I'm at Harper's place. The
silver and the holy water didn't do
anything.

31

EXT. LIBRARY - INTERCUT (PHONE CALL)

31

On the other end of the call, Dean has Baby's trunk open and is pulling out a DUFFLE BAG of supplies.

JACK

Where are you?

DEAN

Getting some stuff we're gonna--

JACK

Because she's not a monster but I'm 99% sure she's in love with me.

Dean stops.

DEAN

That's not how it works, kid.

JACK

She was looking at me with these big eyes and she asked--

DEAN

I promise Harper Knox is not in love with you, now calm down.

JACK

But if she is-- I need to know more about sex.

DEAN

No, you-- the guy she works with, he's dead.

ON JACK. Shit.

DEAN

Fresh dead-- looks like something bit out his throat. So we've got bigger things to worry about right now.

JACK

What-- what should I do?

DEAN

Something is definitely stalking Harper, or at least going after the people around her. Maybe it's a ghost or--

(CONTINUED)

JACK
She said she has "bad luck." Maybe
she's cursed?

IN ANOTHER POV, something is still watching Dean by the car.

DEAN
Seems more like the guys around her
are cursed.

JACK
Like me?

DEAN
Just keep her there until--

And then WHAM! Dean is KNOCKED out of frame by a SHADOWY
FIGURE--

On Jack's end of the call, we hear a SCUFFLE and then the
phone goes dead.

JACK
Dean? Dean??

Off Jack, oh shit.

INT. HARPER'S APT - DAY

Jack returns from the bathroom and is obviously ANXIOUS.
Should he stay here as instructed, should he look for Dean?

HARPER
You look-- are you upset?

JACK
What?

HARPER
Ugh, I freaked you out, didn't I?
I'm sorry. Sometimes I come off as
intense.

JACK
No, you're fine. I'm fine.

HARPER
So... do you want to get coffee, or--

JACK
I don't know.

HARPER
You don't know?

Before Jack can respond--

THE DOOR BURSTS OPEN scaring both of them! Harper SCREAMS as Dean rushes in, DUFFLE BAG in hand, and slams the door behind him. He LOCKS IT and pushes a chair against it.

He turns around and he is BRUISED UP. He's clearly been in a fight. Harper is still SCREAMING!

JACK
No! No, no! It's okay, he's with me! It's okay, Harper! We're trying to help you!

She stops, looks at Jack bewildered, and then SLAPS HIM!

JACK
Ow!

HARPER
You lied to me! What are you--

DEAN
Harper!

She abruptly goes quiet.

DEAN
I'm Dean. I'm with Jack. And-- we're not FBI, but we are trying to save some lives, maybe even yours.

HARPER
Save-- from what?

And then something begins SLAMMING against her door!

DEAN
That.

BLACKOUT.

END OF ACT TWO

ACT THREE

33

INT. HARPER'S APT - DAY

33

We're right back into the action! As the BANGING on the locked door continues, Dean digs through the duffle bag.

HARPER
Who's out there?

DEAN
Not a "who." Thought it was a ghost until he punched me in the face.

They all look at the door as the BANGING continues...

HARPER
A ghost?!

JACK
He's saying it's not a ghost.

DEAN
Now I'm thinking--

And that's when Dean grabs a nearby framed photo...

A PHOTO of Harper and Vance.

DEAN
Who is this?

HARPER
That's my old boyfriend, Vance?

DEAN
Is he dead?

HARPER
Is he what? I think he lives in Connecticut.

VANCE (FROM OUTSIDE)
(a violent scream)
Harper!

She turns towards the door, SHOCKED.

HARPER
Vance?

(CONTINUED)

JACK
(to Dean)
Vance?

DEAN
Vance.
(then)
This is some kinda undead-- risen
dead-- somethin' in that
wheelhouse.

JACK
Risen dead?

Dean pulls SILVER HANDCUFFS out of his bag.

DEAN
Yeah, kid-- you finally got your
"zombie."

HARPER
Zombie?!

JACK
Oh, he just means--

DEAN
And the only way to stop one of
these things is to--

Suddenly the door gives way, CRASHING OPEN! And standing behind it is the boy from the photo, Harper's high school boyfriend VANCE. Other than being PALE and having MILKY WHITE EYES, he looks the same, MHS varsity jacket and all. He's BREATHING HEAVY and looks pissed. Harper SCREAMS!

Dean scrambles over and grabs a SILVER LETTER OPENER off a table. Vance charges Jack, but Dean SLASHES Vance with the letter opener and it BURNS his face. Vance backs off, confused.

DEAN
Jack! Get her out of here!

JACK
I can't leave you--

DEAN
Now!

Dean charges in, using the letter opener to slice at Vance, keeping him away from the door.

Jack grabs Harper by the hand and rushes out! He still has the BOOK she gave him in the other hand. Vance tries to follow them, but Dean gets between Vance and the door.

VANCE

Move.

DEAN

Nuh uh, Archie. Let's dance.

Vance is furious. He BODY TACKLES Dean!

We rejoin Charlie and Sam. She's got her nose in a book. Sam's tense-- has something to say-- he finally comes out with it--

SAM

I just-- you can't quit and go live on a mountain somewhere. People need people.

CHARLIE

Because they're the luckiest people in the world?

SAM

No, because-- they just do. We're social animals.

CHARLIE

Emphasis on "animals."

SAM

And you're a Hunter-- once you've seen what we have... it's not so easy to turn your back on it. I've tried. So did old Charlie.

CHARLIE

Yeah, well, again-- she ain't me.
(then)
And this is my life, Sam. Not yours.

Before Sam can respond, Charlie notices--

CHARLIE

He's back.

Sam looks to see--

35

EXT. BUS STOP - NIGHT - INTERCUT

35

The SKINNY MAN has returned, still wearing his veil. He takes a seat next to ANOTHER MAN. Sitting at the bus stop--

ON SAM AND CHARLIE.

CHARLIE

That's gotta be our guy, right?

(then)

I say we rush him.

SAM

Wait for it. We don't want to tackle some regular guy who's just into weird fashion.

CHARLIE

Don't we?

But just then a BUS pulls up, BLOCKING THE VIEW.

SAM

Damn it.

As the bus pulls away, the stop is empty.

Sam and Charlie both lean in to see...

Behind the bus stop, we catch a glimpse of the MAN STRUGGLING WHILE BEING DRAGGED AWAY, JUST DISAPPEARING INTO SOME BUSHES!

SAM

Go! Go!

Sam and Charlie both leap out of the truck and race towards the bus stop. CUT TO--

36

EXT. LIBRARY - NIGHT

36

Back in McCook, Jack and Harper hold hands as they rush down the street to the library in a SHOT THAT'S REMINISCENT of Harper's mornings in the teaser.

Harper stops, hand over her heart, hyperventilating and freaking out, and looks back--

HARPER

What's happening?!

JACK

Come on, we have to keep moving!

(CONTINUED)

"Optimism" Studio & Network Draft 7/27/18 33.

36 CONTINUED: 36

He pulls her down the street.

37 INT. HARPER'S APT - SAME 37

Meanwhile in the apartment, Vance now has Dean pinned by the throat! Then out of nowhere, Vance suddenly looks up as if somehow he can HEAR Harper.

He releases Dean and rushes out.

DEAN

What the Hell?

38 EXT. LIBRARY - NIGHT 38

Harper FUMBLES WITH HER KEYS outside the library. Then Jack just opens the door.

JACK

You were supposed to come back and lock up, remember?

HARPER

No! Apparently my dead high school boyfriend attacked us, and I forgot!

She and Jack slip inside and THE LIGHTS SHUT OFF. After this rush of activity, we're left outside looking at a seemingly quiet street. Then in the distance...

VANCE (O.S.)

Harper!!

39 EXT. ALLEY - MOMENTS LATER 39

Sam and Charlie rush around a corner into a blind alley.

SAM

Where did they go?

Sam and Charlie examine the area. The only thing there is the side of an old building and a METAL DOOR.

SAM

Not a lot of options.

CLOSE ON: The PAD LOCK. It's open.

CHARLIE

I cased this block earlier, and this was definitely locked tight.

(CONTINUED)

SAM

You good to go?

Sam draws his GUN and flips on a FLASHLIGHT. Charlie does the same. GUN. FLASHLIGHT.

CHARLIE

I'm good.

INT. ABANDONED BUILDING - NIGHT

The DOOR CREAKS as Sam and Charlie enter, FLASHLIGHTS BLAZING. They're immediately hit by the HORRIBLE SMELL.

CHARLIE

That's... oh God...

SAM

It smells like... pine cleaner and rotting meat.

Their flashlights REVEAL a mostly dilapidated empty space.

Oddly, the ceiling is covered in hundreds of CHRISTMAS TREE AIR FRESHENERS.

CHARLIE

Whoa...

As they survey the space, Sam's light lands on a LARGE PILE OF DEAD BODIES. Maybe even a dozen. WHOA! The Man from the bus stop is on top, unconscious, BLEEDING FROM THE HEAD.

CHARLIE

Here.

They both rush to the pile and Charlie actually climbs onto the bodies to check on the Man. She gently taps his face. He GROANS. Out of it.

CHARLIE

He's alive.

Sam notices something by his foot and shines his light...

The Skinny Man's BRIEFCASE. It has spilled open to reveal even more AIR FRESHENERS and a damp, white HANDKERCHIEF. And his HAT AND VEIL are thrown aside too. WTF?

Sam sweeps the area with his flashlight.

CHARLIE

I think this guy was chloroformed.
We should get him out of here. If
that thing is still here--

She's cut off as BUZZING AND CLICKING sounds emerge from the pile of bodies. Suddenly, hands erupt out and grab Charlie, pulling her deeper into the pile.

SAM

Charlie!

Charlie is THROWN off the pile and hits the ground HARD.

Sam points his FLASHLIGHT and takes aim at the pile. Stillness. Quiet. But Sam stays vigilant with his aim.

SAM

Charlie, how you doin' over there?

Charlie ROLLS OVER with a GROAN, but doesn't respond.

Suddenly, the MUSCA springs out from the pile of bodies, all abuzz, emerging to reveal his LARGE, DISTURBING FLY HEAD! It's our first full view of the creature and it's not okay.

SAM

No way...

Sam takes ONE OR TWO SHOTS, but the creature takes the bullets, and ATTACKS!

It gets Sam down, and wrestles on top of him. Sam still has his GUN in hand, but the Musca is wrestling him arm for arm, the BUZZING and CLICKING is getting LOUDER AND MORE AGITATED.

Nearby, Charlie's eyes FLUTTER OPEN and QUICKLY FOCUS.

The Musca lowers its face over Sam, DROOL and GOO running onto him. Oh shit. Then out of nowhere, the creature goes RIGID, throwing its head back with a high pitched SHRIEK! It falls limp, rolling off of Sam...

TO REVEAL Charlie standing with a large GOO-COVERED knife.

CHARLIE

Figured out how to kill them.

And we-- BLACKOUT!

END OF ACT THREE

ACT FOUR

41

INT. LIBRARY - REFERENCE DESK - NIGHT

41

Jack and Harper are hiding in the library. They peek over the REFERENCE DESK as...

Vance, visible through the windows, slowly stalks by outside.

JACK

Don't worry, I locked it.

HARPER

Did you flip the switch under the knob, too?

JACK

What switch?

HARPER

There's a little switch that--
I'll do it.

She creeps towards the door.

JACK

Harper. Harper, stop.

But Harper's not listening-- she reaches for a switch below the door handle, but then looks up...

...and is face to face with Vance, on the other side of the glass! They stare at each other. Her eyes are full of fear and emotion. Then...

Harper UNLOCKS the door.

JACK

What are you doing?!

Vance comes in, BREATHING HEAVY AND LOOMING OVER HER. And...

The two of them KISS! Passionately. Oh no.

Harper turns to Jack... sees the look on his face...

HARPER

What? He's my boyfriend. He just gets really jealous sometimes.

JACK

But he's... dead, and stalking you.

(CONTINUED)

HARPER

No, he's stalking you.

Suddenly Harper LOSES all trace of the innocent, terrified woman we've seen and becomes someone a lot more confident.

HARPER

It's a little game we play. Some people pretend to be naughty nurses, some people get tied up, we do this. Oh, and he has to eat flesh to maintain his body, stupid magic. But it all works out.

(then)

Except-- not for you.

Vance LUNGES at Jack, who runs deeper into the library.

As Vance chases him, we STAY WITH Harper as she walks back over to the reference desk. She picks up A PHONE, presses a button, and begins to speak through an OVERHEAD SPEAKER that fills the library...

HARPER (INTO PHONE)

I'm sorry about this, Jack. I actually think I liked you. But you're obviously a Hunter and I come from a long line of necromancers. I mean, I can mostly only raise the dead, but that comes in handy.

INT. LIBRARY - STACKS - INTERCUT

We're on Vance as he SLOWLY stalks all the way down an aisle...

HARPER (FROM SPEAKERS)

And I can't let you, or your friend, get in the way of the love Vance and I share.

(then)

What we had-- have-- it's first love, Jack. The best kind. Without baggage, or compromises.

(then)

Well, I did have to kill him to keep him here after college, but... every relationship has its stuff, right?

ON VANCE. Past an aisle. Move down it to reveal--

JACK. Hiding at the end of the stack. Breathing hard. He reaches into his jacket-- pulls out a KNIFE.

HARPER

And all the other guys... none of them have been like Vance. Strong, and courageous, and-- so they all had to die.

Vance looks down the aisle, where Jack is hiding--

HARPER

Especially Miles, who was-- ugh. So I had Vance crush his throat. I wish I could have watched.

We are in another POV, approaching Jack from behind as he hides behind a shelf. A HAND reaches out, like the teaser.

HARPER (FROM SPEAKER)

And now... we're going. To. Kill. You.

ON JACK. Now or never. He raises his knife-- spins around--

And a HAND covers his mouth! It's DEAN!

He motions for Jack to be quiet and then takes away his hand. And now WE STAY with Dean and Jack as they whisper...

DEAN

Not a lot works on these things.

JACK

Headshot?

DEAN

I wish. Creeps like this, best you can do is get 'em back in the grave-- then drive a silver stake through their heart to keep 'em there.

(then)

So let's convince him to get six feet under.

Dean RAISES A SHOTGUN.

JACK

You're gonna convince him with a shotgun?

OFF DEAN-- pretty much...

43

INT. LIBRARY - REFERENCE DESK - MOMENTS LATER

43

At the REFERENCE DESK, Harper is humming to herself.
Excited.

Then Jack calls out from somewhere in the library...

JACK (O.S.)

Harper!

Harper looks up--

And so does VANCE. Somewhere in the stacks.

ON HARPER.

JACK (O.S.)

Why are you doing this when we fell
in love at first sight?

ON HARPER-- confused. And BORDERLINE MANIC.

HARPER

What?

JACK (O.S.)

I'm not weak like those other guys.
I'm not afraid to really love you.

We see this land on Harper. Is Jack getting through to her?
She's clearly bonkers, so this may be working.

Jack steps out into the open. Harper INHALES sharply. It's
super melodramatic.

JACK

What would it be like to be in love
with someone alive? With someone
you could walk down the aisle to in
front of the whole town? And have
a family with? With me?

CUT TO-- DEAN. Prowling aisles-- shotgun up--

BACK TO JACK AND HARPER--

HARPER

But... I tried to kill you.

JACK

Every relationship has its stuff,
right?

(then)

(MORE)

(CONTINUED)

JACK (CONT'D)

And we can stay here in the town
you love and never leave.

He smiles-- and Harper *MELTS* a bit--

HARPER

(quietly)
...really?

And that's when Vance appears from the stacks nearby.

VANCE

She's mine!

He charges Jack, defenseless in the open. Like bait. Vance
KNOCKS JACK INTO A SHELF OF BOOKS and...

That's when Dean steps out from a different shelf, taking
Vance by surprise, and *SHOOTING HIM* with the rock salt!

HARPER

No!!

It doesn't knock Vance out-- doesn't even stun him. Vance
whips around-- knocking the gun from Dean's hand, and putting
fingers around his *THROAT!* Dean hisses-- buying time--

DEAN

Listen, I know you were in love.
But-- this isn't love.

(then)

Playing some sick game-- do you want
to be killing people just to stay
together? Is that romantic, Vance?

As Dean speaks, Jack slowly belly crawls away from the
knocked over shelves.

VANCE

I love-- I loved her.

DEAN

Sometimes-- sometimes the past is
like, it's poison, and you have to
let it go. We have to trust that
the next thing can be better.

Vance looks over towards Harper... she stares back, pleading.

HARPER

Vance, baby? *Kill him!*

Dean takes the opening and HEAD-BUTTS Vance. Freeing himself.

That's when Jack SPRINGS OUT and slaps the SILVER HANDCUFFS onto Vance. They BURN INTO HIS WRISTS, clearly hurting him. He SCREAMS and KNOCKS Jack away with a head-butt!

Then he turns on Dean again and charges. And Dean RUNS-- disappearing behind a shelf. Vance follows him, still cuffed but crazy with rage!

44 EXT. LIBRARY - ALLEY - MOMENTS LATER 44

Vance explodes out of the side door of the library chasing Dean only to find...

The Impala. Parked in the alley. TRUNK OPEN.

Suddenly Dean leaps into view, knocking Vance into the trunk and SLAMMING IT. Trapping him. He EXHALES and relaxes as Vance pounds and howls from inside the trunk.

DEAN
Sorry, kid.

Jack rushes out the back door, bruised and bloodied.

JACK
Dean?! Dean, are you okay?

DEAN
Yeah, you?

Dean looks over. Jack nods, "yes." Dean moves for the door--

DEAN
Great-- let's go get...

45 INT. LIBRARY - NIGHT 45

DEAN
...the girl.

The pair stop-- HARPER IS GONE. Crap.

JACK
Crap.

BLACKOUT.

END OF ACT FOUR

ACT FIVE

46

INT. CHARLIE'S TRUCK - NIGHT (PMP)

46

Charlie and Sam drive through the night.

SAM

Bus stop guy-- he'll be okay.
They'll take care of him at the
hospital.

CHARLIE

He's also gonna wake up with a
serious headache.

SAM

Better than being killed.
(then)
Though, I do feel kind of bad for
the Musca.

Charlie looks at him: "What the Hell?"

SAM

He could have been happy if he
stayed with his people.

Charlie ROLLS HER EYES, ahead of Sam on this "lesson."

SAM

He didn't need to go off on his own
just because--

CHARLIE

Okay, I get it. I'm just like the
bug and I shouldn't go out on my
own. But your nifty metaphor has
holes.

47

INT. ABANDONED BUILDING - INTERCUT

47

As Charlie and Sam speak, an abandoned FLASHLIGHT shines on
the dead Musca next to the pile of bodies. The door slowly
opens with BUZZING and CLICKING, allowing some street light
to spill in.

CHARLIE (V.O.)

I wasn't looking for love-- I found
it, and lost it-- and I *didn't* kill
people and literally nest in their
dead bodies. So...

(CONTINUED)

SAM (V.O.)

Okay, how's this? Don't leave.
Sure, groups of people can do bad
things out of fear, but individuals
are still worth saving.

(then)

The guy we helped-- he had a wife,
kids... I'm not saying all people
are good, or even that most people
are, but...

(then)

If we help people, then maybe they
help people and all that. It's
worth it. Even with all the tears
and death... it's worth it.

As they speak, A SINGLE FILE LINE OF SKINNY PEOPLE in black
suits or dresses, hats, veils, LANTERNS, briefcases and bags,
enters the abandoned building. They gently collect the
Musca's body and leave the building. It's a quiet moment.
It's a kind of funeral. It's lovely. He was still a part of
something.

Back with Sam and Charlie. Sam's words land on Charlie...

CHARLIE

Just to be super clear I'm *not* like
the fly monster.

(then)

But... I'll think about staying.

Off Sam, that's fair.

Harper Knox is sitting in her little Volkswagon Bug. She's
breathless as she scribbles something into her NOTEBOOK.

HARPER (V.O.)

Jack. I'm already writing, isn't
that crazy? I'm not crazy. But
our love is so vivid! I can't wait
to find you. You're the first man
to ever get me to leave McCook.

We see an envelope next to her on the seat addressed to: Jack
Kline c/o Lebanon, KS Post Office.

HARPER (V.O.)

Now I'm in the world. I'm sorry I have to kill you for what you did to Vance, but then I can bring you back, so that we can be together again. It's gonna be... perfect. See you soon. Love, Harper.

She RIPS the page out with a gleeful SMILE and we...

SMASH CUT TO:

INT. MEN OF LETTERS - KITCHEN - NIGHT

CLOSE ON: Jack's satisfied face as he sips coffee. He has some scratches and a bandage on his forehead where he got head-butted by Vance. He's also clearly unaware he has a psycho stalker now.

Dean sits across from him with a FIRST AID KIT open. He's putting BACTINE on a cut on his hand.

JACK

So now that we put Vance in the grave, he can't hurt anyone?

DEAN

Yeah-- silver spike through the heart should pretty much do it.

Jack nods-- okay then...

JACK

And... that's love?

DEAN

Eh. It can be way crazier. And it might get crazier, with Harper still out there, but...

(then)

You did good, Jack.

JACK

And?

DEAN

And what?

JACK

And I was right and you should be letting me go out on Hunts now?

Jack COUGHS.

(CONTINUED)

DEAN

Listen... we'll talk to Sam. And we need to get you a crate of cough drops, huh?

JACK

I'm fine.

(then)

Dean, what you said to Vance, about looking ahead instead of back. I just-- I thought it made a lot of sense.

DEAN

Yeah?

JACK

I think... I should do more of that.

Dean absorbs that, then--

DEAN

Me too, kid.

It's a genuinely upbeat moment.

The moment is broken when Jack starts COUGHING again. He turns his head away. Dean gets worried--

DEAN

Hey-- you sure you're okay?

Jack pulls his hand away and it's BLOODY.

He turns to Dean with BLOOD RUNNING FROM HIS NOSE.

JACK

I don't know.

Jack COLLAPSES on the ground. Dean rushes over as Jack, unconscious, CONTINUES TO BLEED...

DEAN

Jack! Jack?!

BLACKOUT.

TO BE CONTINUED...