

SUPERNATURAL

Episode #1411

"Damaged Goods"

Written by

Davy Perez

Directed by

Phil Sgriccia

EXECUTIVE PRODUCERS

Robert Singer
Andrew Dabb
Phil Sgriccia
Brad Buckner
Eugenie Ross-Leming

PRODUCERS

Eric Kripke
Jim Michaels
Robert Berens
Meredith Glynn
Steve Yockey

T13.21161	
PRODUCTION DRAFT	10/09/18
BLUE DRAFT	10/23/18
PINK DRAFT	10/25/18

©2018 Warner Bros. Entertainment Inc.
This script is the property of Warner Bros. Entertainment Inc.
No portion of this script may be performed, reproduced or used
by any means, or disclosed to, quoted or published in any
medium without the prior written consent of Warner Bros.
Entertainment Inc.

REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	10/09/18	
Blue Draft	10/23/18	
Pink Draft	10/25/18	

CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

DONNA HANSCUM
MARY WINCHESTER
NICK

JEFF/ABRAXAS
JOE
WOMAN

JARED PADALECKI
JENSEN ACKLES

BRIANA BUCKMASTER
SAMANTHA SMITH
MARK PELLEGRINO

LOCATION REPORTINT.

INT. LOCKED ROOM - NIGHT (DAY 1)	P.3
INT. MEN OF LETTERS - LIBRARY - NIGHT	P.4
INT. DONNA'S CABIN - DAY (DAY 2)	P.4B
INT. MEN OF LETTERS - LIBRARY - CONTINUOUS	P.4
INT. TBD LOCATION - DAY	P.5
INT. DONNA'S WORKSHED - CONTINUOUS	P.13
INT. VAN - NIGHT	P.16
INT. CAR - CONTINUOUS (PMP)	P.17
INT. DONNA'S CABIN - MOMENTS LATER	P.17A
INT. DONNA'S CABIN - NIGHT	P.19A
INT. DONNA'S CABIN - NIGHT - LATER	P.23
INT. DONNA'S WORKSHED - MOMENTS LATER	P.24
INT. DONNA'S CABIN - NIGHT	P.24
INT. VAN - NIGHT	P.26
INT. DONNA'S CABIN - NIGHT	P.28A
INT. STORAGE FACILITY - MARY'S LOCKUP - CONTINUOUS	P.30
INT. IMPALA - NIGHT (PMP)	P.32
INT. STORAGE FACILITY - MARY'S LOCKUP - NIGHT	P.35
INT. DONNA'S WORKSHED - NIGHT	P.43

EXT.

EXT. HUNGRY BEAVER BURGER STOP - DAY	P.7
EXT. DONNA'S CABIN - DAY - LATER	P.10
EXT. DONNA'S CABIN - MOMENTS LATER	P.12
EXT. GROCERY STORE - PARKING LOT - DAY	P.13
EXT. ROADSIDE - NIGHT	P.16
EXT. DONNA'S CABIN - NIGHT	P.17
EXT. DONNA'S CABIN - CONTINUOUS	P.17
EXT. ROADSIDE - TURNOUT - NIGHT	P.18
EXT. DONNA'S WORKSHED - MOMENTS LATER	P.24
EXT. ROADSIDE - TURNOUT - CONTINUOUS	P.25
EXT. DONNA'S CABIN - MOMENTS LATER	P.25
EXT. DONNA'S CABIN - NIGHT	P.26
EXT. OUTSIDE A STORAGE FACILITY - NIGHT	P.30
EXT. ROAD - NIGHT	P.32
EXT. STORAGE FACILITY - NIGHT	P.33
EXT. STORAGE FACILITY - NIGHT	P.41

SUPERNATURAL
"Damaged Goods"

TEASER

FADE IN:

1

OMITTED

1 *

(CONTINUED)

1

CONTINUED:

1

*

A2

INT. LOCKED ROOM - NIGHT (DAY 1)

A2

*

A dark secluded space. Could be a basement, we don't know.

*

VARIOUS TIGHT SHOTS: Hands tied to a chair. A bruised eye. Spit and blood on the floor. BOOTS pacing around the room; a real serial killer vibe. PULL OUT to reveal:

*

*

*

A WOMAN tied to a chair. Bloody, resolved-- she's not struggling against her bounds. In fact, she seems bored.

*

*

Her TORTURER moves around her, just offscreen--

*

And the Woman grins-- eyes FLASHING BLACK! (VFX) She's a DEMON!

*

*

We discover a DEVIL'S TRAP painted on the floor beneath her--

*

WOMAN

*

Never been caught by a human before. You some kind of Hunter?

*

*

She glances up at her capturer, hate in her eyes. Reveal: NICK, last seen in Ep. 1407, "Unhuman Nature."

*

*

NICK

*

Not really. But I know a couple-- picked up some tricks.

*

*

(then, taunting)

*

And... a few other things.

*

And he pulls out an ANGEL BLADE, apparently pilfered from the bunker! A little fear runs through the Woman's eyes--

*

*

WOMAN

*

If you're not a Hunter, then let's make a deal.

*

*

Nick slides the blade down her cheek--

*

NICK

*

No-- no deals.

*

(off her look)

*

Been following you... I know all about you.

*

*

Nick flicks the blade back-- presses it down near her eye--

*

(CONTINUED)

NICK

Abraxas. According to the last demon I killed-- you and Abraxas made quite the duo. 'Til he was captured-- by a Hunter.

We can see from the demon's face-- Nick is right.

NICK

You left your buddy in the lurch-- but you know who got him.

WOMAN

If I was there... the Hunter who caught him? Who almost got me?
(then)
Why would I protect them?

On the demon. She is prepared to talk.

WOMAN

I'll tell you. Hell, I can even tell you where to find 'em. Let 'em know I said, hi.

On Nick, a bit surprised. Nods. Wagging his blade--

NICK

So-- no need for any of this?

She nods. On Nick, apparently satisfied. Leans in close.

NICK

Oh, I dunoo.
(then)
Where's the fun in that?

Off the demon's fear, realizing she isn't getting out of the "pain" part of this transaction, we PAN AWAY as the blade comes closer to her eye...

...and off the sounds of the demon's SCREAMS, we--

BLACKOUT.

END OF TEASER

ACT ONE

B2

INT. MEN OF LETTERS - LIBRARY - NIGHT

B2

SAM WINCHESTER sits at a desk piled with LORE, burning the midnight oil. He pores over an open tome titled: *Book of Jubilees*. Pencil in hand, taking notes... looking for anything that might help Dean (in the aftermath of Ep. 1410, "Nihilism") get rid of Michael for good.

DEAN (O.S.)

Hey.

Sam looks up as DEAN enters, dark circles under his eyes. Still in a state of blunted shock.

SAM

Hey.

(then)

How you feeling?

Dean doesn't respond-- focused on the book.

SAM

You know-- maybe. Taking another look at *Book of Jubilees*-- the way it classifies angels is really-- interesting.

Sam realizes how that sounds. A small, weary smile from Dean--

DEAN

"Interesting."

(then)

Find anything?

SAM

(trying)

Not yet, but I just started, and-- Cass and Jack, they're out tracking Sergei down--

DEAN

Sergei?

SAM

The shaman, he's got archangel knowledge. It could turn up a lead.

Dean, not buying that for a second--

(CONTINUED)

DEAN

Oh, you mean the shaman that lied to us? Gave us a spell that almost killed Jack? That guy? Yeah, he's gonna help us?

Sam rises-- moving to Dean.

SAM

We'll find a way.
(then)
We got you back. And now-- we have time. To do this right.

On Dean. Remembering Billie's words in Ep. 1410, how she told Dean that Michael would break free from Dean-- and that there was nothing Dean could do to stop it.

SAM

Dean?

Dean, snapping out of it, fixes Sam with a smile.

DEAN

I appreciate it. You-- trying.

On Sam, a bit confused by his tone. Then, gesturing at the array of books--

SAM

You wanna help?

DEAN

If it's alright-- I could use a drive. Just me, Baby-- one good long stretch of road.

On Dean, treading carefully--

DEAN

Thought I'd make it a twofer. Visit Mom at Donna's cabin.

Sam nods, thinking.

SAM

Yeah. It'd be good to see her--
(then)
I can pack these up, keep researching while you drive--

On Dean. This was the part he was dreading.

B2

DEAN

Sam-- I could use one-on-one with
Mom.

On Sam, stung. Dean, trying to move past it--

DEAN

You get it, right?

SAM

Sure. Whatever you need.

DEAN

Cool.

Dean looks at Sam. He's ready to make his exit-- but he's
oddly emotional. He pulls Sam into a HUG.

On Sam, confused by the display-- as Dean, covering his
emotion, slaps Sam on the back-- and pulls apart.

DEAN

Take care, Sammy, okay?

And Dean LEAVES Sam. On Sam, worried and confused. Then on
Dean, walking away-- almost overwhelmed with emotion. We
wonder: what is going on with Dean?

2

INT. DONNA'S CABIN - DAY (DAY 2)

2

A quaint open space with a Minnesota rustic style. The
living and dining areas flow right into a kitchen.

We find MARY WINCHESTER at the kitchen table, CLEANING GUNS,
on her phone.

MARY

Yeah-- called me last night. Said
it was just a supply run-- but I'll
take any excuse for a visit.

(then)

Cabin's a little quiet lately.

And off that, we BEGIN AN INTERCUT WITH...

3

INT. MEN OF LETTERS - LIBRARY - CONTINUOUS

3

Sam. Left behind in the bunker. Worried about Dean.

SAM (ON PHONE)

Quiet?

(CONTINUED)

MARY

Bobby took off for a few days--
it's fine. We needed some space.

SAM

(distracted)

Yeah.

Mary, sensing Sam's disquiet--

MARY

Sam?

SAM

I'm worried. About Dean. Since we
locked Michael away-- he's been
acting strange. And then he just
picked up and left, made a point
that he didn't want me coming...
(then, trailing off)
And...

MARY

What?

SAM

He-- hugged me.

MARY
(a beat, then)
That's... sweet?

SAM
No-- we don't hug. I mean, we do--
but only when it's literally the
end of the world.

MARY
Sam? He'll be here soon. I'll
look after him-- I'll get to the
bottom of this.

SAM
(trying to convince
himself)
Yeah. Maybe it's nothing, maybe
it's like Bobby-- he needs space.

MARY
Yeah. And 'til we know more-- we
should respect that.

SAM
Okay, yeah. Thanks, Mom.

And Sam hangs up, ENDING INTERCUT. But he's still worried.

"Damaged Goods"
CONTINUED:

Pink Draft

10/25/18 7.

4

4

5

OMITTED

5

*

6

EXT. HUNGRY BEAVER BURGER STOP - DAY

6

...where Dean, mouth full, is MOANING WITH PLEASURE.

DEAN

Oh my God.

We see he's taking the last bites of a GIANT BURGER, ketchup running down his chin. He's seated across from DONNA HANSCUM, who's finishing her own giant burger-- ketchup and grease running down her chin.

DONNA

(mouth full)

Yah.

(swallowing, then)

What-- ya thought I was joking?
Best burger in Minnesota.

Dean swallows the last of it, wiping his hands with napkins-- almost beyond words.

DEAN

Best burger in-- ever.

DONNA

Glad it satisfied.

Donna's smile fades-- she's watching Dean, curious.

DONNA

So, Dean-- (how are you)

DEAN

You seen Jody lately-- the girls?

On Donna-- unsure just how pointed of a deflection that was. Regrouping, she smiles-- answers.

(CONTINUED)

DONNA

They're good. I split time as much as I can, help Jody with their training.

(then)

Took down a Vetala nest last month. Alex, little miss "I don't want to Hunt"? Killed two, all by herself.

DEAN

Get out.

(smiles, shrugs)

Good for her.

On Donna, humoring Dean's questioning, ready to jump back in--

DONNA

Anyhoo--

DEAN

How you holding up? How's sheriffing? I know it was hard, last time. What with--

DONNA

Doug. Yeah.

We can see Donna processing: this is how it's gonna be with Dean. But she moves through it, discussing her own pain--

DONNA

The split was rough. Doug's working private security now. In Duluth.

(leans forward, pointed)

Anything else, Dean?

DEAN

Huh?

DONNA

Just wonderin' if you've run out of ways to ask how I'm doing-- so as to avoid me repaying the favor?

On Dean-- busted.

DONNA

I know you were just possessed-- again.

Dean shoots her a questioning look--

DONNA

Sam. He had us all looking for you.

(then)

And I know you've got an archangel hitchin' a ride in your noggin. Also Sam.

DEAN

What's he got like-- a newsletter?

DONNA

I'm just sayin'-- all that-- it can't be easy.

DEAN

Nothing ever is.

He rises. Donna follows suit.

DEAN

But-- I'll get through it. All any of us can do, right?

On Donna, not quite satisfied by the platitudes--

DONNA

Right.

DEAN

Anyhow-- couldn't swing through town without giving a hello to my D-train.

He regards her warmly, goes in for a hug.

DEAN

Thanks.

He pulls apart, gives her a warm look--

DONNA

(uneasy)

Oh, uh, you betcha.

--and turns. As he walks to the Impala, he calls over his shoulder, affecting jauntiness--

DEAN

That was some burger.

"Damaged Goods"
CONTINUED: (3)

Pink Draft

10/25/18 10.

6

6

...but we stay on Donna, watching him go. Worried.

DISSOLVE TO:

7

EXT. DONNA'S CABIN - DAY - LATER

7

The IMPALA rolls up the country road towards the cabin. As it pulls to a stop-- Dean steps out.

He turns to the trunk, takes out one (suspiciously) LARGE DUFFEL. When-- BANG! GUNSHOTS ring out behind the cabin.

BANG! Dean drops his bag, draws, and moves swiftly to--

A8

EXT. DONNA'S CABIN - BACKYARD - DAY

A8

BANG! The back of a MANNEQUIN HEAD gets blown to bits. It takes a moment to realize what we're looking at. BANG!

Dean rounds the corner, ready for action-- relaxes when he sees Mary Winchester is just shooting old mannequins on a makeshift gun range. She stops to re-load when--

*
*

DEAN

Hey, Mom.

*
*

Mary turns-- sees Dean. Greeting him with a smile.

MARY

You're here.

*

They HUG. We hold it a beat-- they both needed it. As they pull apart--

DEAN

Was planning on sticking around for a couple days. That okay?

MARY

Of course.

As they start moving towards the cabin--

MARY

Bobby's gone-- there's a big couch and a pullout--

DEAN

Yeah?

MARY

Y'know, if we want to make it a full reunion-- call Sam over--

(CONTINUED)

"Damaged Goods"

Pink Draft

10/25/18 10A.

A8

CONTINUED:

A8

DEAN

Naw. Feeling kinda greedy for some
Mom time, y'know--

(CONTINUED)

MARY

Well I just thought-- since you're
staying a few nights--

DEAN

I don't want Sam here.

That was... oddly blunt. On Mary-- the weird shift in Dean's
tone impossible to ignore.

MARY

Dean-- is everything alright?

DEAN

Yeah. I'm just-- Hangry.

(then)

Long drive. Haven't eaten all day--

Mary nods-- as we reel at Dean's blatant, puzzling lie. (We
just saw him scarf a GIANT burger.)

DEAN

I'm starving, actually.

MARY

Delivery options are pretty limited
this far out-- and you know I'm not
much of a cook--

Dean starts to smile, looking at Mary puppyishly.

DEAN

I can think of one thing you can
cook. Better than anyone else on
this whole planet--

Dean nudges her with a smile... he's leading her to a
thought. And it hits her, a blast from the past--

MARY

Winchester Surprise?

Dean nods. Now they're both smiling.

MARY

I can't believe you remember that.
(thinks, then almost
ashamed)
I can't believe I ever fed it to
you, and John-- it was so greasy.
A heart attack on a plate--

DEAN

(correcting her)
A delicious heart attack. I always
loved the extra cheese.

And Dean all but bats his eyes at her-- sealing the deal.
Mary pulls her CAR KEY out of her pocket.

MARY

Alright then-- pound of beef, pound
of pork... three pounds American
cheese.
(then)
I'll head into town.

As Mary turns to her car, HOLD ON Dean... his expression
SHIFTING. He was manipulating Mary-- away from the property.

Mary's car disappears up the road. In QUICK CUTS:

8

CONTINUED:

8

--Dean moves back to the Impala-- pops the trunk. Pulls out an OVERSIZED LEATHER BOUND LORE BOOK. WTF? *

--Lore book in one hand, duffel in the other, he marches to Donna's WORKSHED at the edge of the CABIN. Determined. *

--PUSHES THE DOOR OPEN, into...

9

INT. DONNA'S WORKSHED - CONTINUOUS

9

Dean strides in. The place is littered with tools-- the walls lined with old BEEFCAKE POSTERS. Guys. All with mustaches. Dean takes it in--

DEAN

Okay-- Donna's got a type.

Then he drops the BAG to the floor. Finally alone, out of anyone's sight. He turns-- *

BOOM. BOOM. Dean staggers, clutching his head-- in pain. He FEELS Michael inside him-- banging to get out. (INSERT FOOTAGE from 1410: Michael trying to get out of the freezer.)

We play the pathos of his solitary, secret agony for a beat--

--then Dean shakes it off. Grimly determined, he sets the duffel on a worktable-- he spots an old 8-track player, approves of the current tape inside, HITS PLAY-- *

MUSIC PLAYS as Dean starts pulling out ITEMS from his duffel. *

--another big old LORE BOOK. A handful of MYSTICAL OBJECTS. *

Then he stretches out a kind of hand-drawn BLUEPRINT.

He turns to the wall-- starts pulling down spare pieces of IRON REBAR... grabbing TOOLS-- an ARC WELDER MASK.

As we realize: Dean is building something...

10

EXT. GROCERY STORE - PARKING LOT - DAY

10

Mary carries a SHOPPING BAG out from the small, country-style foodmart-- visibly preoccupied as she arrives at her car.

Arm full, she fumbles a bit trying to unlock the door.

A HAND reaches into frame, touching her shoulder. Mary turns, a bit startled--

--to see a sweet-looking young bagboy-- JOE.

(CONTINUED)

10 "Damaged Goods"
CONTINUED:

Pink Draft

10/25/18 13A.
10

JOE
Need a hand?

(CONTINUED)

MARY

Sure, Joe-- thanks.

He grins, takes her bag-- as Mary unlocks the car door. Joe scans the bag--

JOE

That's new.

MARY

What?

JOE

You. Buying food.

(off Mary)

I just mean-- usually you only pick up whiskey and crossword puzzles.

MARY

Well, crosswords do get better with whiskey-- I've got family in town.

Joe glances down at the contents of the bag.

JOE

Family, huh?

(a joke)

Got enough for a small army.

Mary laughs-- clearly on friendly terms with the kid. Taking the bag from him-- Mary shuts the car door, DRIVES OFF. *

Joe gathers a rogue shopping cart when-- HONK. HONK. He turns back to a creepy CARGO VAN where Mary's car used to be. *

NICK *

Excuse me. *

It's NICK! In the driver's seat of the van-- WTF is he doing here? *

JOE *

Can I help you? *

NICK *

I think you can. *

(then) *

I'm looking for a friend of mine, Mary Winchester, just missed her and I think you might know where she lives? *

Nick paints a false, creepy smile-- Joe sees through him. *

(CONTINUED)

JOE

No-- sorry, can't help with that.

NICK

I already got the address, old cabin off Rt. 582. Can you just point me--

Joe just stares at Nick, blankly. Not budging. Nick looks up the road-- Mary's car almost out of sight.

NICK

You know what-- thanks for nothing.

As Nick tears out of the parking lot, Joe senses something is off. He DIALS A NUMBER--

JOE

(on cell)

Yeah, hi Sheriff? It's Joe from the market. Weird sorta fella just came by asking about your folk's place...

...OFF JOE watching the van pull out to follow Mary--

11 "Damaged Goods"
CONTINUED:

Pink Draft

10/25/18 15.
11

BLACKOUT.

*

*

END OF ACT ONE

ACT TWO

12

EXT. ROADSIDE / INT. VAN - NIGHT

12

*

The van tears through a small road as Nick desperately tries to catch up to Mary--

*
*

NICK

Come on, where'd you go?

*

Nick floors it when-- DONNA'S PROWLER pulls up behind him.

*

CHERRY LIGHTS FLASH-- the siren BLIPS once. Nick hesitates.

*

DONNA (V.O.)

(car speaker)

Pull to the side of the road.

*
*
*

NICK

Dammit.

*
*

The siren BLIPS again, twice this time. Whoop-- Whoop--

*

DONNA (V.O.)

(car speaker)

Side of the road.

*
*
*

Nick relents. He slows, pulls into an obscured TURNOUT. Further away from just the side of the road.

*
*

Nick looks around-- moves for a BUCK KNIFE in the van when-- the HIGH BEAMS turn up from Donna's prowler, shining bright--

*
*

DONNA (V.O.)

(car speaker)

Hands on the dash. Don't move.

*
*
*

On Nick, slowly moving toward the dash. Not able to reach the knife, he palms the closest possible weapon-- a PEN CAP.

*
*

Trapped and desperate-- what will he do?

*

(CONTINUED)

12

CONTINUED:

12

*

13

EXT. DONNA'S CABIN - NIGHT

13

*

Mary pulls up the road, gets out of the car with the groceries-- her CELLPHONE to her ear.

She sees the workshed OPEN and moves to check on Dean--

SAM (ON PHONE)

I should come up. There's stuff missing from the bunker--

MARY

Just-- give me some time, wait until I call you. Let me talk to him. Okay?

A beat. Then--

SAM (ON PHONE)

Yeah, Mom. Okay.

Mary hangs up the phone... and we CUT TO...

14

INT. CAR - CONTINUOUS (PMP)

14

*

...where SAM drives. Staring straight ahead. He lied. Worried about Dean-- he's coming to Hibbing. BACK TO:

15

EXT. DONNA'S CABIN - CONTINUOUS

15

MARY, pocketing her cellphone, approaching the workshed. Just as-- Dean emerges--

DEAN

Hey!

MARY

Hi-- what were you doing in there?

DEAN

(re: the shed)

Oh-- was thinking I'd crash in here.

Mary glances at the small SHACK.

MARY

The workshed?

DEAN
(downplaying)
It's got a cot. A space heater--

Seeing Mary's confusion, knowing he'll need a better story for his very strange request--

DEAN
My snoring. It's-- bad. Trust me--
you'll be glad I spared you.

Mary is on to him, but Dean quickly changes the subject.

DEAN
(seeing her groceries)
Here-- let me. I've got a surprise
for you.

MARY
What kind of surprise?

Off Dean's SMILE--

INT. DONNA'S CABIN - MOMENTS LATER

Mary enters to find the place... transformed. Music playing, the table is set-- clumsily but adorably-- for dinner...

Dean moves to the kitchen. Ties on an apron where his tool bib used to be. Starts setting up her mise-en-place.

MARY
(still double-taking)
What's all this?

DEAN
Nothing, just-- you know. Wanted
to get everything ready for you.

He opens the bag, starts unloading ingredients onto the counter. We see him from Mary's perspective-- she's too charmed, and touched, to press him on the workshed.

Still sorting ingredients, head down--

DEAN
Thought maybe we could cook
together--
(then)
Two awful chefs, working as a team--
what could go wrong?

Mary, thrown by all this sweetness, doesn't know whether to caress her son's face-- or grab his lapel and scream: "What is going on?!" Dean glances up, catches her expression.

DEAN
What?

On Mary-- too torn to break the idyll just yet.

MARY
Nothing.

Dean smiles, as Mary gets to work on dinner. We PUSH IN on Mary's face, playing along for now-- but deeply worried--

17

EXT. ROADSIDE - TURNOUT - NIGHT

17 *

Nick's already in CUFFS, hands behind his back by Donna's CRUISER-- as Donna turns him by the shoulder to face her.

DONNA
Now, I know everybody in Hibbing--
but I don't recognize you.
(then)
So-- I'm assuming that old van over
there, with out of state plates and
I break for Corgis bumper sticker--
probably not yours.

*
*
*

Nick shrugs-- neither confirming nor denying.

DONNA

Word is you were looking for my cabin, so here I am.

(then)

Joe's a peach. Our families go way back.

*
*
*
*

Nick, hiding his seething anger, downplays.

NICK

I was just asking the kid about renting a good place-- for fishing.

*
*

DONNA

Uh-huh. You catch a lotta fish with that Arkansas Toothpick there on your passenger seat?

*
*
*

Nick scowls-- really starting to dislike her. Donna, feeling that, grins-- SPINS HIM, shoves him against the cruiser HARD. She pulls out a device: a MOBILE SCANNER. Yanks Nick's hand toward the screen--

DONNA

Ya spooked Joe something bad-- and like I said, we go way back. Joe's a pretty good judge'a character.

*
*
*

--and presses his finger to the screen. The machine beeps.

DONNA

Mobile Fingerprint Scanner. Cost the force a pretty penny, but I figured it might come in handy.

On Nick, knowing he's left a path of bodies behind him-- he's actually starting to fear for himself.

DONNA

You won't give it to me straight--
(shaking the scanner)
But this will.

*

Off Donna, confidently playing with her perp-- she stands back to face him as she waits for the results.

Nick, cuffed hands behind his back, slides the PEN CAP from out of his sleeve, starts to WORK THE LOCK.

*

Donna eyes him, then-- a BEEP. She looks down--

Donna's shock rises-- she's not dealing with a petty criminal. Nick is a serial killer.

*

(CONTINUED)

DONNA

You're a long way from Delaware.
(into radio)
Dispatch, this is Sheriff Hanscum--
going to need immediate assistance--

*
*

Nick gets a HAND FREE. He makes a TERRIFYING, WILDMAN MOVE--
ROARING, CHARGING DONNA! Nick knocks the RADIO LOOSE--

His other hand still cuffed, it's a DESPERATE PLAY! Donna's
caught off guard, but she resists-- struggling to subdue him--

--and she appears to succeed. Donna gets control of her gun,
it's back up at Nick's head-- he FREEZES.

DONNA

Okay sicko-- that's enough.

Suddenly, Donna JOLTS, she drops to the ground! As she
starts to SHAKE and TREMBLE-- we know now that Nick's wild
attack was a DECOY. We see in Nick's hands-- Donna's TASER.

NICK

You been hyping that fancy new
fingerprint machine, but-- the
taser? Still a classic.

Donna's still clenched, immobilized. Nick crouches by her--

Then-- Nick ZAPS her again-- even longer this time.

*

As Donna goes limp, KNOCKED OUT-- he snatches her handcuff
keys, frees himself-- and tosses the cuffs on Donna's body.

INT. DONNA'S CABIN - NIGHT

Mary and Dean are seated. Dean's finishing the last bites of
his greasy plate, while finishing a story--

DEAN

So little Sammy, he wants to help.
Motel had a super market couple
blocks up.

(MORE)

DEAN (CONT'D)

And it was raining, but he still
clears it out.

(then)

You shoulda seen him, soaking wet,
standing there pulling packs of
bologna and sliced cheese from down
his pants. He was so-- serious.

Mary is delighted by this lost story from Dean and Sam's
childhood-- RAPT.

MARY

So?

DEAN

Once he'd heard about it-- Sam just
had to try Winchester Surprise.

So, playing big brother--

(then)

I cooked it. Threw all that
bologna and cheese on a hot plate.
Stank up the whole damn room.

Mary's laughing, Dean-- remembering all this-- is too. It's
a warm memory. Mary, prodding for more--

MARY

Then what?

DEAN

Dad got back, saw what we were
making--

(remembering, darkly)

He threw it in the trash.

Oof. That took a turn.

MARY

God...

DEAN

No-- I get it. It killed him to
see that. Reminded him of you--

MARY

Oh, Dean--

DEAN

It's fine-- didn't taste right
anyway.

(then: tapping his plate)

Not like this.

(CONTINUED)

But Mary's not ready to let it go--

MARY

Just when I forget how much I missed while I was gone, how much you both lived-- and hurt--

DEAN

You're here now.

(then)

Even when things are bad, these past few years-- it's been better. Just knowing you're here-- alive.

(then)

It's meant-- everything to me. And to Sam.

On Mary-- emotional, and appreciative. Dean, nudging her further, gestures at their set up.

DEAN

'Sides, how great is this?

(then)

You, me-- the real deal, no bologna, Winchester Surprise? No monsters to fight, no clouds on the horizon--

MARY

Dean.

DEAN

What?

She can't keep playing along-- she knows something's wrong.

MARY

I can see it on your face, I can hear it in your voice--

Dean shifts, uneasily-- Mary knows she has to recalibrate. Treading lightly--

MARY

Whatever you're going through, you don't have to do it alone--

(then)

Like you said-- I'm here now. And Sam-- he never left.

(then)

You can talk to me--

Dean breaks a bit-- firm to the point of harshness.

(CONTINUED)

DEAN

Everyone's asking me how I am, when
how I am is-- I don't want to talk
about it.

(more gently, pleading)

Can we-- I just want to have a nice
night with you. Okay?

(then)

Please?

Mary, chastened, nods. She won't get anywhere with him by
talking. Then, she reaches forward-- touching his hand--

MARY

If you'll do something for me.

On Dean. He nods. Mary proceeds, playing this all off as
her own quirky maternal preference...

MARY

The thought of you out there on
that rickety cot-- it's going to
make me feel like a worse mother
than I already do.

(then)

Just-- sleep on a real bed,
tonight.

Dean smiles, relents.

DEAN

Deal.

Mary nods, grateful. But we go TIGHT ON MARY-- and see:
she's plotting something.

19 "Damaged Goods" Pink Draft 10/25/18 23.
CONTINUED: 19

20 INT. DONNA'S CABIN - NIGHT - LATER 20

We find Dean, asleep on the PULLOUT COUCH. The lights are out. We hold for a long beat, then--

Mary slips out from her bedroom-- quietly. Walks past Dean, reaches the door-- only to get startled by a LOUD NOISE.

(CONTINUED)

On Mary-- realizing it was just a LOUD SNORE. Well, Dean wasn't lying about that. As she sneaks out the front door...

21 INT. DONNA'S WORKSHED - MOMENTS LATER 21

We hear the sound of Mary, opening the door. Steps inside.

Looks around. It almost takes her a second to process what she's seeing-- then she looks stricken. HORRIBLY stricken. And we reverse to reveal...

...a fullscale METAL COFFIN on Donna's worktable. Made of spare rebar and sheet metal, but with strange supernatural embellishments.

Mary moves towards it, getting a deep, dark sense of what this might be. As she inspects its various elements...

MARY

No...

She moves to books and blueprints next to the coffin, her worst fears confirmed-- as she sees bits of text, selling the idea of a prison for archangels (see appendix A).

Off Mary's mounting despair--

MARY

No... no...

22 EXT. DONNA'S WORKSHED - MOMENTS LATER 22

Still visibly distraught-- Mary exits, steps into the night. Glances back at the shed. Worried.

MARY

Oh, Dean.

She moves to close the door-- when someone steps behind her. Mary turns-- BOO SCARE. Nick is standing right there.

NICK

Hey.

23 INT. DONNA'S CABIN - NIGHT 23

A PHONE starts BUZZING in the kitchen. Dean rouses from sleep, checks his own phone-- not it. Gets up.

Moves to the kitchen. Sees Mary's phone-- "Donna" on the Caller ID. Weird. He answers.

CONTINUED:

DONNA

Mary?

And we BEGIN AN INTERCUT WITH...

EXT. ROADSIDE - TURNOUT - CONTINUOUS

*

Donna has just roused from unconsciousness--

DEAN

No-- it's Dean. Donna-- what's up?

DONNA

He got the drop on me-- he-- Dean,
he's after your mom.

DEAN

He who?

OFF DEAN--

EXT. DONNA'S CABIN - MOMENTS LATER

Dean hurtles out into the night, gun drawn--

DEAN

Mom! Mom!

But she's nowhere. Then, he sees the shed... the door open.
But Mary's gone. WTF?

He moves closer, then, he senses something-- movement behind
him. Dean grips his gun, ready for action-- A TWIG SNAPS--

Dean WHIRLS HARD-- it's Sam. He came to Hibbing after all.

DEAN

Sam?

SAM

What's going on?

DEAN

Mom's gone.

Off the brothers, locked in this strange standoff, we...

BLACKOUT.

END ACT TWO

ACT THREE

26

EXT. DONNA'S CABIN - NIGHT

26

We pick up SAM and DEAN-- right where we left them. Dean's worked up, pacing--

SAM

Dean, slow down-- where is she?

DEAN

(almost to himself)
He took her.

SAM

Who?

Dean turns to Sam, confused by his presence here.

DEAN

Donna called you too, right?
That's why you're here.

SAM

No.

On Dean, realizing. Sam disobeyed Dean-- came to Hibbing to check on him. Sam, pressing on--

SAM

Who took Mom?

Dean looks at Sam-- tells him what Donna told him offscreen.

DEAN

Nick.

Off Sam's shock-- WTF?

27

INT. VAN - NIGHT

27

MARY. TIED UP in the BACK OF THE VAN. Bound and GAGGED-- staring fearfully at... NICK. He's parked the van--

NICK

You know how easy it is to get lost
in Hibbing? Nothing but lakes,
trees, hardly any road signs. And
at night? It was a real pain in
the ass to find you, Mary.

*
*
*
*
*

Nick moves to Mary, she recoils from his advance--

(CONTINUED)

NICK

We're outta town now-- out of
earshot. So-- if you need to
scream-- that's totally okay.

*

And he releases the gag. But Mary is defiant-- scared, but
refusing to scream.

MARY

Nick. What are you-- (doing)

NICK

Tonya Baker.

(then)

You knew her-- you saved her.

The interrogation has begun. ON MARY. Processing this--

NICK

Her whole Girl Scout troop was
murdered-- she was the only
survivor. Thanks to you.

(then)

Two demons were about to finish her
off, when you showed up.

On Mary, not denying it.

NICK

You scared away one of them, faced
off against the other.

(then)

A demon named Abraxas.

On Mary, poker-faced.

NICK

I see you're not denying it.

MARY

(a beat, then)

No.

NICK

Abraxas murdered my family.

(then, emotional)

Same way he killed those girls.
Bloody, brutal-- slow.

On Mary, taking that in.

MARY

Nick-- I'm sorry.

(then)

But you could've just asked me--
This is--

NICK

Crazy?

(then)

And what would you have told me?

(CONTINUED)

MARY

That I killed him. Abraxas is
dead.

On Nick. Processing that.

NICK

So-- you would've lied.

On Mary-- fearing she's walked into a trap.

NICK

His buddy got away, but she watched
you. You didn't kill him-- you
trapped him. How did you do that?

Nick lunges at Mary scarily... a knife in his hand.

NICK

Where is he, Mary?
(wild, scary pleading)
Do you know what I've done to find
him? How many people I've hurt?

ON MARY-- horrified by this intimation of other murders.
He's so unstable-- knife at her neck-- trembling. Finally--

MARY

You're right, I trapped him-- we
fought, he was winning. So I used
something the British Men of Letters
gave me: an Enochian puzzle box.

(off his look)

He's contained, Nick. That's all
that matters. You don't want to--

NICK

(firm, scary)

Where? Do you have it?

ON MARY. Taking it all in-- all Nick's rage, his
determination to find Abraxas. She makes a decision--

MARY

No.

(then)

But I can take you to it.

Off Mary, buying herself more time...

28

INT. DONNA'S CABIN - NIGHT

28

Dean, Sam, and Donna have converged in the cabin. Donna's recovered from her wounds, she's trying to be reassuring--

(CONTINUED)

DONNA

I got his tags. I've put my guys
on it, they're running them--
(then, re: Mary)
I'm sorry.

DEAN

Not your fault, Donna.

On Sam, ashen with guilt over Nick.

SAM

It's mine.

Dean and Donna look at him--

SAM

Nick said he needed time, told me
he was going back home-- to visit
his kid's grave. He checked in
every now and then.
(then)
I worried, but I never thought he
was--

DEAN

Killing people?

Before Sam can respond--

DONNA'S WALKIE-TALKIE FLARES-- a voice crackling across--

VOICE (O.S.)

Sheriff?

DONNA

(answering)
Go for Hanscum.

VOICE (O.S.)

We got that van you were looking
for. Traffic cam just caught it
pulling into a storage facility
outside Grand Rapids.

DONNA

Copy that, I got it from here.

SAM

How far is Grand Rapids?

DONNA

Thirty, forty minutes--

(CONTINUED)

DEAN

We'll be there in twenty.

As Dean leads them out of the cabin, off to save Mary, we CUT TO--

EXT. OUTSIDE A STORAGE FACILITY - NIGHT

A neon sign: "UL-2MAT COMBO!" hisses at the edge of the facility. As we move deeper, we find....

NICK'S VAN. Pulling to a stop in front of a STORAGE UNIT. As Nick lets Mary out of the car--

NICK

(re: the storage unit)

Lucky number 1721.

MARY

I use it as a stash house-- things from Hunts. Cursed objects, lore books--

NICK

Demon collection?

MARY

(not amused)

Just Abraxas.

She reaches the keypad on the unit's lock. Holds up her bound hands.

MARY

Be easier if you untied me.

NICK

Nice try, Mama Bear.

Okay then. She awkwardly punches in the combo (1-24-79).

With a RUMBLE, Nick opens the unit's garage-style door to reveal-- SHELVES full of occult objects.

INT. STORAGE FACILITY - MARY'S LOCKUP - CONTINUOUS

Nick steps in, Mary right behind--

--her eyes slyly landing on a TRIPWIRE, just ahead. The wire leads to a SHOTGUN, propped in the corner. It's a BOOBYTRAP! Mary's been leading Nick to this trap the whole time!

NICK
Where is it?

MARY
If I show you-- will you let me out
of here alive?

NICK
Sure.

But we-- and she-- know he's LYING. She points towards the
corner of the unit.

MARY
Over there.

NICK
You first.

Mary moves forward, subtly stepping over the wire, hoping
Nick doesn't catch it. Nick follows, appears to be walking
right towards the tripwire--

When he stops.

NICK
Clever girl.

He steps OVER the wire. Then grabs the shotgun off the wall.
Her gambit failed. Shoving Mary forward--

NICK
Keep moving.

They arrive at ROWS OF LOCKERS, each with a padlock.

NICK
Which one is it?

But Mary doesn't answer. Nick moves to a TOOLBOX and grabs a
HAMMER. He starts WHACKING LOCKS off one by one--

NICK
Which-- One-- Is-- It?

Every locker holds a different cursed object: a RUSSIAN
NESTING DOLL, a VENTRILOQUIST DUMMY, a STUFFED OWL, etc.

The last one holds an ornate IVORY BOX, covered in Enochian.

NICK
(off Mary)
Open it. Me and 'Brax-y, we need
to talk.

MARY
That's not going to happen.

Nick takes a step toward her-- frowning-- not happy--

NICK
What?

MARY
To talk to him? A demon needs a
host. But it can't be you, and...

She pulls her collar down low, revealing the top of an ANTI-POSSESSION TATTOO on her chest.

*
*

MARY

It can't be me.

On Nick-- thrown for a loop. Then--

MARY

Nick, you haven't thought this through.

NICK

Sure I have.

OFF MARY-- not liking the sound of that-- CUT TO--

31

EXT. ROAD - NIGHT

31

The IMPALA roars through frame-- DONNA'S CRUISER behind it.

32

INT. IMPALA - NIGHT (PMP)

32

DEAN drives, fast. SAM rides shotgun. They're both silent.

Dean-- worried about Mary, pissed that they're in this situation-- visibly tense. Whiteknuckling the wheel.

Sam, picking up on it--

SAM

Say it.

(then)

I can see you want to. So just say it.

On Dean. Well, if Sam's gonna ask for it--

DEAN

Okay.

(then)

Nick. He's not a project, he's not a puppy. He was Lucifer's vessel for years--

SAM

I know. I thought--

DEAN

And you thought what-- he'd walk it off? You're not that stupid--

(CONTINUED)

SAM

It's not-- it's called compassion.
(then)

What Nick went through-- that almost happened to me. Change one little thing in our past-- and it was me. Lucifer wearing me to prom.

(then)

Besides-- when do we give up on people? When do we cut people loose?

On Dean.

DEAN

Maybe you should. When people are past saving? Maybe you gotta learn how to walk away.

And that hits Sam. Dean's talking about himself, too.

SAM

Like you want me to do with you?
(then)

You wanted to be left alone, so you could come up to Mom's, work on some secret project...

Dean flinches. How does Sam know that? What does he know?

SAM

You took Dad's tools from the bunker, a whole bunch of lore books--

DEAN

You don't know what you're talking about.

SAM

(terse, bitter)

Yeah. Well, maybe one day you'll tell me.

On Dean, swallowing hard-- the tension is thick. But Dean's not yielding. As they keep driving, racing towards Mary--

We find a SECURITY GUARD (JEFF) at the edge of the facility. Head bowed. Reading a book ("The Devil Inside"). CUT TO--

ANOTHER POV. Watching him. Then--

CONTINUED:

ON THE GUARD. He hears a noise. The guard JERKS HIS HEAD--
scared. Scanning the darkness. A long beat, then-- nothing
out there. He exhales, turns--

BAM! AND NICK IS THERE! Right behind him!

NICK

Hey.

As Nick attacks the Guard-- getting his vessel for Abraxas--
we...

BLACKOUT.

END OF ACT THREE

ACT FOUR

34

INT. STORAGE FACILITY - MARY'S LOCKUP - NIGHT

34

CLOSE ON: THE GUARD. Tied to a CHAIR. At the center of a DEVIL'S TRAP. BEATEN and bloody, too exhausted to fight. *

And MARY looks away--

MARY

Nick-- don't do this.

ON NICK. Futzng with the puzzle box--

MARY

You let that demon out. He could kill us all.

NICK

I can handle it. How do you open this?

MARY

I don't know.

He turns away-- working on the box--

And MARY MAKES HER MOVE! Attacking Nick-- going for the PUZZLE BOX, she grabs Nick-- shoves him back--

He drops the box. Mary goes for it-- falling to her knees-- grabs it--

WHAM! And NICK IS THERE. KICKS MARY IN THE FACE! She falls back, landing near the Devil's Trap-- *

And Nick KICKS HER AGAIN--

NICK

I said-- I can handle it.

Mary rolls over on her side-- spitting up BLOOD--

As Nick reaches down, picking up the box. He fiddles with it a few more times-- getting frustrated-- then--

Nick YELLS-- THROWING the box against the wall! It ricochets then lands near Mary, inside the Devil's Trap. *

NICK

You know what--

(CONTINUED)

Nick grabs a POWER DRILL out of the toolbox from before.
WHIRR! WHIRR!

NICK

I think there's only one way I'm
gonna get this open.

He moves to Mary-- WHIRR! The drill WHIRS close to her face--

MARY

I told you I don't know how--

Nick raises his arm UP-- then slams the WHIRRING DRILL DOWN--

SLAM-- right onto the puzzle box! WHIRR-- CRUNCH! The drill
seizes up-- but then-- BLACK MIST starts streaming out--

ON MARY. Watching... oh no...

ON NICK. Watching...

NICK

Attaboy.

And BAM! The smoke POURS INTO THE GUARD. He goes rigid... and then...

We PUSH IN ON THE GUARD-- his EYES FLASH BLACK. *

This isn't the Guard anymore, it's ABRAXAS. And his entire demeanor changes. Going from scared... to in control.

ABRAXAS

(to Mary)

Heya, blondie.

(an air kiss)

Missed you.

Nick, cutting in-- getting right to it--

NICK

Why'd you kill my family?

Abraxas, to Mary--

ABRAXAS

Who's he?

(then, to Nick)

I'm sorry... you're really gonna have to be more specific.

NICK

Delaware. Nine years ago.

ON ABRAXAS. Realization dawning--

ABRAXAS

Oh... no way... Nick?

(then)

What are you doing walking and talking? I thought the Big Man had you on lock.

NICK

Lucifer's dead.

ABRAXAS

("huh")

Is he? Cool.

ON NICK. Seething--

NICK
Why did you--?

ABRAXAS
Kill your family, yeah-- got it.
(then)
Tell you what-- I'll answer that...
when you kill her.
(looks at Mary)
She locked me in a box. I hold a
grudge. Do her slow and bloody--
then we'll chat. *

ON NICK. Mary looks at him.

MARY
Nick--

HE MOVES FOR MARY! Grabs Mary's hair-- YANKING her head back--
putting an ANGEL BLADE TO HER THROAT--

MARY
No... no... please no...

He DIGS the blade into her skin-- drawing BLOOD--

BLAM! And a GUNSHOT rings out-- Nick jerks back in pain-- *
the bullet WHIZZED by so close it drew blood from Nick's ear. *

DONNA-- gun smoking; she fired the shot-- charges in. SAM
and DEAN right behind.

DONNA
Get away from her!

DEAN
Mom!

Dean and Donna move for Mary-- as Sam beelines for Nick--
Nick looks up-- sees Sam coming--

WHAM! And SAM PUNCHES NICK! Who falls to the floor--

ON DEAN, DONNA AND MARY--

DEAN
You okay?

Mary nods, and we're back to--

SAM AND NICK. Sam looming over him--

SAM

What are you doing?

NICK

What I have to.

And Nick reaches out-- BREAKING THE DEVIL'S TRAP!
ON ABRAXAS. Eyes flaring BLACK--

ABRAXAS

Showtime.

The others turn toward him-- as Abraxas RIPS his way out of
the ropes--

Standing-- and raises a hand-- BOOM! Sending all our heroes
crashing to the ground.

ON NICK. Recovering. As Abraxas advances--

ABRAXAS

You want to know why I gutted your
family? Orders.

(then)

I was following orders.

NICK

From who?

ABRAXAS

Who do you think?

(then)

He planned the whole thing, he had
me butcher your wifey and kiddo
because he knew you'd be so
cracked, you'd be begging him to
jump inside you.

NICK

Lucifer.

ABRAXAS

Yeah.

NICK

(voice breaking,
emotional)

Why my family? Why me?

The root of Nick's existential psychosis. Abraxas smiles--

ABRAXAS

No particular reason-- you were
chosen, but you're not special.
(a dismissive metaphor)
We threw a dart at the phone book.

And we see that hit Nick-- this might be the most shattering
revelation of all. It was all random-- meaningless.

CUT TO DEAN. Recovering-- he starts an EXORCISM--

DEAN

Exorcizamus te, omnis immundus
spiritus, omnis satanica--

And Abraxas wheels--

ABRAXAS

Naughty.

He raises a hand-- WHAM! And Dean flies into a rack--
knocking bits and bobs to the ground.

ON NICK. Grabbing for the ANGEL BLADE he dropped. Now right
beside him--

ON ABRAXAS. Looking to Mary--

ABRAXAS

So, who dies-- (first)

And NICK, still seething with fury, charges forward--
Abraxas turns to face Nick just as-- NICK STABS ABRAXAS!
SPARKING HIM OUT! *

Abraxas drops to the ground-- the Guard dead with him.

Sam and Dean charge in-- grabbing Nick. Wrenching the blade
from his hands-- wrestling him to his knees-- Nick struggles--

NICK

No! No!

WHAM! And now it's MARY'S turn to PUNCH HIM-- Nick is not
giving up easy, he grabs the BUCK KNIFE from his waist--
moves for Mary-- *

DEAN

Mom!

(CONTINUED)

34 "Damaged Goods"
CONTINUED: (6)

Pink Draft

10/25/18 40.
34

Then-- BAM! Donna fires a round into Nick's leg-- Nick
buckles-- hits the floor-- Off our heroes, ragged but
alive...

BLACKOUT.

END OF ACT FOUR

ACT FIVE

35

EXT. STORAGE FACILITY - NIGHT

35

Donna leads Nick in cuffs to her CRUISER. A makeshift tourniquet on his wound. As she's about to load him in the back, Sam pulls away from Dean and Mary--

SAM
Hold up, Donna.

DONNA
(reading his look)
Right. Sure.

Donna steps aside. Now it's just Sam and Nick-- eye to eye.

SAM
Nick--

NICK
(quick, defensive)
I needed the truth. I needed
revenge. For my family.
(a glance at Dean and
Mary)
You'd have done the same.

Sam absorbs that, then--

SAM
I'm sorry.
(off Nick)
I'm sorry I couldn't help you. I'm
sorry I didn't know how--

NICK
This isn't about you. It never
was.
(then)
You couldn't fix me because I don't
want to be fixed, because-- I was
never broken.

ON SAM. As that lands.

SAM
Yes you were. Yes-- you are.

Nick just glares-- defiant.

(CONTINUED)

SAM

But-- I don't feel sorry for you,
Nick. I feel sorry for the people
you hurt. The people you murdered.
The people who are going to haunt
your dreams, every night, for the
rest of your life.

(then)

I feel for them, Nick. But you?
You can burn.

ON NICK. Flinching a bit-- did Sam land a blow? Then-- Sam
looks to Donna.

SAM

Take him away.

Donna returns, pushes Nick into the back of the cruiser--

DONNA

With pleasure.

FAVOR MARY AND DEAN-- Dean's quietly tending to her wounds.

DEAN

How you feelin'?

MARY

Fine.

But there's a DISTANCE to her voice-- like she's thinking of
something else. Finally-- she speaks--

MARY

I saw, Dean.

(then)

Donna's shed. What you've been
planning-- building.

It's hard to speak about-- it makes her unspeakably sad.

MARY

You can guess what my thoughts are,
but-- I hate it.

That lands on Dean. Mary catches his hand.

MARY

You have to tell your brother.

(then)

Or I will.

ON DEAN. As that lands. FADE TO--

36

INT. DONNA'S WORKSHED - NIGHT

36

Dean and Sam stand, Dean's METAL COFFIN in full view. Dean opens the CASKET as he leads Sam through his horrible plan.

*
*

DEAN

It's called a Ma'lak box.

(he taps the coffin)

Secured and warded. Once inside, it's impossible to get out. Even for an archangel. Especially for an archangel.

(then)

No one's ever actually built one before, but-- I've done the work.

(a glance to his books)

It'll hold.

On Sam, speechless-- how did Dean get to this place?

SAM

You want to be buried alive.
That's your plan.

With almost chilling reasonableness--

DEAN

Buried's not safe enough.

(then)

Plan is-- pay a little hush money. Charter a boat to take me out on the Pacific. Then-- splash.

(then)

I'm at the bottom of the ocean. Where no one can find me-- find us.

SAM

You and Michael. Trapped together-- for an eternity.

DEAN

(haunted)

Yeah.

A long beat-- as the grim insanity of Dean's plan sinks in.

SAM

Do you realize how insane this is--

DEAN

(firm)

No, it's-- this is the only sane play I've got.

(MORE)

(CONTINUED)

DEAN (CONT'D)

(off Sam)

Michael gets out-- that's it for this world. And he will get out--

SAM

How can you know--

DEAN

(snapping)

Because I do!

(then)

I can feel him-- in my head, Sam. Beating at that door, and... it's giving. I can feel it giving.

SAM

There might still be a way--

DEAN

There's not. There-- you can try, you and Cass and Jack... and I love you all for trying. But it won't work.

(beat, then--)

Billie. She paid me a visit. There's only one way this ends right, and this... this is it. It's fate, Sam.

SAM

Since when do we believe in fate?

DEAN

Now. Since now.

ON SAM. As that lands-- but not backing down.

SAM

You left me behind. That hug-- was goodbye.

(then)

You came here, to see Donna, see Mom-- this was all some sick, secret farewell tour.

On Dean-- not denying it.

SAM

(getting angry)

You were gonna leave-- without telling me. Me. Do you know how screwed that is? How unfair--

(CONTINUED)

Sam's accusation hits Dean hard. His throat catching, emotional--

DEAN

I didn't have a choice, Sam.

(then)

You're the last person I could tell, or be around. Because-- you're the only person who could talk me out of this.

A heartbreaking moment. But Dean regroups-- firm.

DEAN

And I won't be talked out of it. I won't.

They're both fighting back tears. Sam is processing so much-- goes quiet. Dean is trying to stay strong, but Sam's silence is killing him. Finally--

DEAN

Sam?

A beat. Then, from Sam--

SAM

What you're planning-- this isn't my choice, it's not--
(off Dean's nod)

The only choice I have-- is letting you do this alone... or doing this together. And if that's it--

On Dean, surprised. Sam makes his own heartbreaking choice-- to stand with Dean. Even for this unthinkable sacrifice.

SAM

I want to be there.

(then)

I want to help.

Off our brothers, united by this terrible, necessary decision, Dean SHUTS the lid on the coffin and we... *

BLACKOUT.

TO BE CONTINUED...

APPENDIX A

NOTE: FROM SCENE 21-- References for the QUICK POPS of TEXT in Donna's workshed, selling the idea of a prison for archangels--

VARIOUS ENOCHIAN LORE / SPELLS:

A) GENESIS 32:24 - 26 So Jacob was left alone, and an angel wrestled with him till daybreak. When the angel saw that he could not overpower him, he touched the socket of Jacob's hip so that his hip was wrenched as he wrestled with the angel. Then the angel said, "Let me go, for it is daybreak."

B) Known throughout history as the father of alchemy, Zosimos's greatest contribution would be the rediscovery of the fabled Ma'lak Box. Although the exact method remains lost, his work proves there is historical evidence supporting the existence of the infamous, archangel prison.

C) The Watchers instructed them to create a bed for their enemies. Marked with the symbol of Enoch. The Watchers taught them to melt iron. The box was 6 cubits long by 4 cubits wide. Any of the Heavenly host that would lay inside would be stripped of its glory.

D) A true Ma'lak Box requires the celestial to be bound with its human vessel by one of the four corruptible elements. With a body of water forming the most effective cage to trap the archangel.

PAINTINGS with coffin imagery:

A) *In Ictu Oculi* by Juan de Valdes Leal

B) *The Premature Burial* by Antoine Wiertz.