

SUPERNATURAL

Episode #1416

"Peace of Mind"

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REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	01/17/19	

CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

CASTIEL
DONATELLO REDFIELD
JACK

ALEXANDRA HARRINGTON
BEULAH MAE DOWLING
CINDY SMITH
CONRAD MARTIN
GRIFFIN TATE
JUSTIN SMITH
MAYOR CHIP HARRINGTON
SUNNY HARRINGTON

JARED PADALECKI
JENSEN ACKLES

MISHA COLLINS
KEITH SZARABAJKA
ALEXANDER CALVERT

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SUPERNATURAL
"Peace of Mind"

TEASER

NOTE: This episode will film as 1416, but will air as 1415.

1 EXT. CHARMING ACRES - MAIN STREET - NIGHT (DAY 1) 1

NEEDLE DROP on THE CHORDETTES as a pair of BOOTS run down the middle of MAIN STREET.

REVEAL: CONRAD (20s), in a leather jacket, his hair slicked back like a GREASER. Did we turn on an episode of Riverdale? He's a man on a mission, passing 50s style cars, FOCUSED--

2 EXT. SODA FOUNTAIN - CONTINUOUS 2

Conrad SKIDS to a stop in front of a soda shop, a sign over it reads: HARRINGTON'S. There's a light on in the back. He knocks on the door.

CONRAD
(loud whisper)
Sunny? Sunny!

*

The door opens and SUNNY HARRINGTON (20s) steps out, in a Betty Cooper chic poodle skirt and pearl necklace combo.

*

SUNNY
Conrad?

*

He HURRIES to Sunny, EMBRACING her like it's the end of the world (or the end of TITANIC).

*

SUNNY
You have to go, we don't know how
much time you have left...

*

CONRAD
I don't want to leave without you.

They gaze into each other's eyes for a beat. A tear falls down Sunny's cheek. A beat then--

*

SUNNY
I can't-- you know I can't.

*

They break apart, anxious.

SUNNY
You have to get out of here. Now.

*

(CONTINUED)

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CONTINUED:

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2

They gaze with longing and sorrow--

SUNNY
Please, Conrad. Go. Please.

*

A pregnant beat, then Conrad nods-- turns-- RUNNING WITHOUT
LOOKING BACK--

EXT. CHARMING ACRES SIGN - NIGHT

CONRAD runs past a retro sign: "WELCOME TO CHARMING ACRES:
WHERE EVERYBODY'S HAPPY!".

INT. GAS 'N SIP - DAY (DAY 2)

Quiet. Early morning. A dweebish CLERK with the nametag
GRIFFIN (20s) reads a JUSTICE SOCIETY of AMERICA comic.

Ragged from running all night, Conrad BURSTS in!

CONRAD
Phone-- I need a phone!

GRIFFIN
Whoa-- slow down...

TIGHT ON CONRAD-- he BENDS OVER in pain, a high pitch WHINE
getting louder and louder--

ON GRIFFIN, starting to panic.

NOTE: When on Griffin, we can't hear the HIGH PITCH WHINE.

GRIFFIN
Okay-- okay-- here you go.

Griffin pulls his CELL PHONE out of his pocket.

ON CONRAD, the whine INTENSIFIES-- he reaches for the phone,
then-- his eyes BULGE-- his VEINS THROB-- his face TURNS RED--
HE DROPS THE PHONE-- GRIPS HIS HEAD-- and his HEAD EXPLODES!

Blood SPRAYING THE WINDOW, as we-- SMASH TO TITLES!

BLACKOUT.

END OF TEASER

ACT ONE

5 INT. MEN OF LETTERS - JACK'S ROOM - DAY (DAY 3) 5 *

CLOSE ON a plastic container holding FELIX THE SNAKE (from episode 1414, "Ouroboros"). JACK stares through the clear casing, contemplative.

CASTIEL watches through Jack's open door. After a BEAT--

JACK
(without turning)
I'm fine, Castiel.

Cass enters... hedging a bit...

CASTIEL
You say that, but... *
(then)
Since the Hunters-- their *
funerals... you've been spending a
lot of time with the snake.

Jack says nothing. Cass knows this "check in" is the last *
thing the boy wants, so he focuses on the snake instead. *

CASTIEL *
How is he? *

On Jack. A flicker of interest. *

JACK *
I don't think he's feeling well. *
He won't move, he won't eat mice. *

CASTIEL *
Perhaps he misses his previous *
owner. *
(then) *
He'll feel better... in my *
experience, it just takes time. *

Cass eyes Jack, no longer talking about the snake. *

CASTIEL *
He's been through a lot of change, *
very quickly. You have that in *
common... *

Jack sighs. This again. *

JACK *
Castiel... *

(CONTINUED)

CASTIEL

You're fine-- I know-- but...
(cards up)
Jack, you killed Michael. You
consumed his grace, and it was
enough-- your powers are back...

On Jack. A small smile of pride.

JACK

I think so.

He waves a hand-- his eyes FLARE GOLD-- and-- a PENCIL NEAR
HIM STARTS TO FLOAT. Jack stares at it. Admitting--

JACK

I do feel different... not like I
used to. If that makes sense.

ON CASS. Finally asking the big question.

CASTIEL

And your soul...?

Jack's eyes dim-- the pencil falls. He turns to Cass,
defensive.

JACK

I-- I had to do it, to stop
Michael...

CASTIEL

Jack, what you did was amazing.
You saved us all. But...

JACK

You want to know how much of my
soul I had to burn off.

CASTIEL

(simply)

Yes.

A loaded beat as Jack contemplates. He looks away.

JACK

I... I don't know.

-- turning back to the snake.

JACK

I try not to think about it.

(CONTINUED)

5

CONTINUED: (2)

5

Off Cass, greatly troubled...

*

6

INT. MEN OF LETTERS - CROW'S NEST - DAY

6

SAM WINCHESTER sits on his LAPTOP. But he's not typing. Or looking at anything on the internet. He can't stop STARING at a spot in the crow's nest and we--

FLASH POP on the spot in the crow's nest where HUNTERS LAY DEAD in episode 1414, "Ouroboros."

SMASH BACK to Sam, haunted by the death of the AU Hunters. He takes a beat, running his hands through his hair, then--

7

INT. MEN OF LETTERS - KITCHEN - DAY

7

Cass enters the kitchen to find DEAN WINCHESTER, chomping down on as big a sandwich as we can feasibly build.

CASTIEL

I thought you were going to sleep
until the cows dragged you home.

Dean attempts a bite of the sandwich.

DEAN

That's not the-- forget it.

(then)

I was putting the gear away when Rowena called.

CASTIEL

How is she?

DEAN

Not great, but she's coping. At least she ain't dead.

(then)

How's the kid? He been acting any different?

CASTIEL

He says he's fine.

(then)

And Sam?

DEAN

Says he's fine too.

(then)

Ask me, they're both fulla--

Before he can finish--

(CONTINUED)

SAM ENTERS.

SAM
Found a case. In Arkansas. Let's
go.

Dean sighs--

DEAN
Sammy--

SAM
What?

DEAN
We just did three Hunts back-to-
back, I-- I need some rest. A good
night's sleep.
(then)
We both do.

SAM
(pass)
Yeah, well, I'm leaving in ten.

He EXITS. Leaving Cass and Dean behind. Dean SIGHS--

DEAN
Like I said-- not fine.

CASTIEL
Maybe-- I should go with him--

DEAN
Huh?

CASTIEL
-- And you can stay with Jack.
(off Dean)
You're right, he's struggling.
I've tried, but... I can only ask
how he's doing so many times...

Cass trails off. Dean's dubious.

DEAN
And you think he'll talk to me?

CASTIEL
He looks up to you. And his soul--
you've seen this before.

(CONTINUED)

Dean realizes what Cass is referring to: the last time Sam lost his soul. A bad time.

But that's why he doesn't want to stay.

DEAN

That-- I wasn't great with Sam.
When he was... you know. Soulless.

CASTIEL

Jack isn't completely soulless. At least-- I don't think he is. But we don't know how much he has left.

DEAN

And I'm supposed to figure that out, how?

CASTIEL

I don't know... if you can't-- find someone who can.

(off Dean)

Just talk to him-- parent him. See if you can get him to open up. And then-- sleep until the cows come home.

(beat)

I know what the phrase is.

Off Dean. Persuaded, but dreading the task ahead.

8

EXT. ROAD - ESTABLISHING

8

An establishing shot of Cass's truck driving on a back road.

9

EXT. GAS 'N SIP - DAY

9

Cass and Sam exit Cass's truck, decked out in FED THREADS as they walk towards the Gas 'N Sip where we last saw Conrad.

CASTIEL

I don't understand-- his head... exploded.

SAM

What the police report said.

CASTIEL

That-- how?

SAM

Maybe... witch?

(CONTINUED)

9

CASTIEL
Or a demon.

SAM
Or that.

He walks ahead-- Cass hurries to catch up.

CASTIEL
Sam... are you okay?

ON SAM. A beat, then-- simply--

SAM
No.

CASTIEL
Then-- maybe it's best if someone
else works this case.

SAM
Like who? Everyone we know is on
something, and--
(beat)
There aren't as many Hunters as
there used to be.

He looks shaken-- haunted--

CASTIEL
And that-- Sam, that's not your
fault.

SAM
Yeah. It is.

And he turns-- heading inside--

10

INT. GAS 'N SIP - CONTINUOUS

10

Castiel follows Sam into the shop-- to see GRIFFIN, our clerk
from the teaser. Eyes on his phone--

SAM
Griffin Tate?

Griffin looks up, surprised--

GRIFFIN
I--

SAM
(flashing a badge)
I'm Agent Scholz, this is Agent
Delp.

CASTIEL
We're here about the... incident,
from a few days ago.

Griffin blanches at the memory.

GRIFFIN
You mean the guy who...

SAM
Yeah.

CASTIEL
You told the police that he asked
for help?

GRIFFIN
He-- right... He came in, lookin'
like he'd been running all night,
and asked for my phone. Then he
just...
(miming it)
Boom. Went all Scanners.

Sam and Cass trade a look-- okay then--

SAM
Had you seen him around before?

GRIFFIN
No, I-- we're pretty isolated here.
Best guess? He was from Charming
Acres. He had that "look."

CASTIEL
Charming Acres?

GRIFFIN
About ten miles up the road. But
it... it's weird.

SAM
Weird how?

11

EXT. CHARMING ACRES - MAIN STREET - DAY

11

ANOTHER RETRO NEEDLE DROP as we ENTER THE 1950s, with a NOW SHOWING POSTER advertising REBEL WITHOUT A CAUSE at a local revival theater.

*

Sam and Cass exit Cass's truck, marveling at the kitschiness.

CASTIEL

This is...

SAM

Yeah...

CASTIEL

It's like we stepped into an episode of that television program... with Archie and Jughead.

SAM

You watch--?

CASTIEL

(defensive)

Jack does. I would never-- I mean, it's not so bad. Sometimes a baby floats.

ON SAM. Okay then-- Cass changes the subject.

CASTIEL

Should we call Dean?

SAM

Been trying, but--

(shows his phone)

No bars. This place really is the middle of nowhere.

Sam turns-- and almost collides with JUSTIN and CINDY SMITH, 30s and ready for a sock hop.

JUSTIN

Whoa nelly-- 'scuse us.

SAM

I... it's fine.

Justin smiles, they start past--

SAM

Actually-- do you have a minute?

(CONTINUED)

JUSTIN

Well, we're on our way to the sock hop, but if it's quick?

CASTIEL

"Sock hop?"

SAM

We're, um, we're with the FBI, looking into a death that happened not far from here.

JUSTIN

Wowee. Couple of real J. Edgar Hoovers, huh?

(then)

Well, I'm Justin and this is my foxy wife Cindy.

CASTIEL

Nice to meet you.

CINDY

Sugar, we're gonna be late.

JUSTIN

Sorry officer--- haven't heard about anyone dying, but ask in Harrington's!

(then)

And try a milkshake! They're the best!

Justin turns to leave, but notes-- Sam's CELL PHONE.

JUSTIN

Say, what's that you got there?

SAM

My... cell phone?

JUSTIN

Huh... "cell phone."

Cindy pulls Justin away. They walk off, Justin muttering.

JUSTIN

(to self)

Cell phone? A cell phone...

SAM

(to Cass)

What... was that?

(CONTINUED)

11

CONTINUED: (2)

11

CASTIEL

Mormons?

12

INT. SODA FOUNTAIN - CONTINUOUS

12

A soda shop straight out of *It's A Wonderful Life*.

SAM

We're still in 2019, right?

CASTIEL

Yes... but I agree. This is strange.

Sam and Cass sit at the counter to see... SUNNY from our teaser, serving milkshakes. She's a soda jerk! *

ALEXANDRA, 50s and rocking a polka dot diner waitress outfit, smiles as she watches Sunny. *

ALEXANDRA *

Sweetheart, can you make sure we get more root beer? *

SUNNY *

Already sent the order, Mama.

Alexandra heads in the back and Sunny plops TWO MILKSHAKES down in front of Sam and Cass. *

SUNNY *

Here you go!

SAM

We didn't order--

SUNNY *

First one's free.

(then)

Everyone loves the milkshakes.

Cass and Sam share a look and take a sip. And she's right. These are really good.

SAM

That's--

CASTIEL

Delicious.

SUNNY *

See?

(CONTINUED)

MAYOR HARRINGTON (O.S.)

Sunny?

*

MAYOR CHIP HARRINGTON, 50s, George Clooney charm, walks up.

MAYOR HARRINGTON

Could you make me a sandwich?

SUNNY

*

Sure, Pops.

Sam and Dean trade a look-- Pops?-- Harrington moves to Cass and Sam--

MAYOR HARRINGTON

So, you must be the flatfoots I keep hearing about.

CASTIEL

Keep-- we've been here for less than ten minutes

MAYOR HARRINGTON

Small town.

(then, extending a hand)

Chip Harrington, Mayor.

SAM

Nice town you've got here.

The mayor smiles--

CASTIEL

What's wrong with it?

MAYOR HARRINGTON

(smile fading--)

I, well, I wouldn't say anything's wrong, but... look, after the mill closed down, we had to do something, and everyone loves the good 'ol days, right?

SAM

So all this-- it's for tourists?

MAYOR HARRINGTON

Yup. We're in the slow season now, but I keep tellin' folks-- if we play our cards right-- well, we're one Yakov Smirnoff away from being the next Branson.

(CONTINUED)

He says that like it's a good thing.

CASTIEL

Everyone seems very... dedicated to
the reenactment.

MAYOR HARRINGTON

Have to be. Town depends on it.
(then)
So, what brings you to Charming
Acres?

SAM

We're looking into a death-- Conrad
Martin. We think he might be from
around here.

The mayor frowns--

MAYOR HARRINGTON

He was-- just moved in actually,
but... the police have already come
around asking about him. They said
he had some kinda aneurism?

CASTIEL

His head exploded.

MAYOR HARRINGTON

I'm sorry... what?

CASTIEL

Like a ripe melon, on the sun.

Sam jumps in--

SAM

We're just... trying to find out
everything we can.

MAYOR HARRINGTON

Well, uh, I can point you to where
he was staying. That help?

Off Sam and Cass: Yes.

13 OMITTED

13 *

14 OMITTED

14 *

15 INT. MEN OF LETTERS - KITCHEN - DAY

15

Dean enters, carrying a DUFFLE, man with a plan, to see Jack at the counter, an ARRAY OF DIFFERENT FOOD spread out in front of him. The SNAKE CONTAINER sits on the table.

*

DEAN
You settin' up a science project?

JACK
I'm trying different foods for the snake.

DEAN
Why?

JACK
I think it's sad.

ON DEAN. Okay then...

DEAN
Uhuh... you try bacon?

*

JACK
I don't think snakes like bacon.

DEAN
I like bacon.

Jack adds bacon to the pan.

DEAN
So does the snake want to take a trip?

JACK
(hopeful)
We're going on a Hunt?

DEAN
Naw, more like a field trip.

JACK
To where?

Off Dean's smile-- CUT TO--

*

16 EXT. BOARDING HOUSE - NIGHT

16

A suburban neighborhood lined with cookie cutter houses. An OLD MAN sits on his porch, waving to people walking by. CHILDREN run a HOT COCOA STAND.

(CONTINUED)

Sam and Cass walk down the sidewalk, Sam appreciating the friendly sights.

CASTIEL

This entire town seems suspiciously picturesque.

SAM

Yeah, it's kinda nice.

Cass shoots him a look, then--

CASTIEL

Except for the exploding heads.

SAM

One head. Technically.

(quoting Cass)

Like a ripe melon, on the sun.

CASTIEL

It was an apt metaphor.

SAM

Yeah, well, maybe be a little less... apt next time.

(then)

Look, let's just get in here and do a sweep for sulphur-- hex bags. The usual.

Cass nods, as-- they reach a home with a sign 'BEULAH MAE'S BOARDING HOUSE' hanging from the porch.

Before Sam can knock, the door SWINGS OPEN to reveal BEULAH MAE DOWLING, a kind woman in an apron and pearls. *

BEULAH MAE

Oh, hello agents. I thought you might be our milkman, Jerry.

CASTIEL

Agents-- you were expecting us?

Beulah Mae smiles warmly and shrugs...

BEULAH MAE

Small town.

Beulah Mae unlocks the door to Conrad's room. Sam and Cass begin to look around as Beulah Mae prattles on.

BEULAH MAE

He may have worn too much grease in his hair for my taste, but Conrad was such a nice young man. It's just a terrible shame.

SAM

You have many people coming through here?

BEULAH MAE

Not people, men. I only rent to young men. It's not proper, young women living alone. Morals. You know.

She nods at them like they know exactly what she means.

Sam and Cass exchange a look: they do not know. But they're also not going to be able to find anything with Beulah Mae over their shoulders.

SAM

Mrs. Dowling? Can I get some coffee?

*

BEULAH MAE

Of course you can, dear. You just come with me.

They leave and Cass begins his search in a series of QUICK CUTS: looking behind furniture, under beds, under cushions-- until--

SAM (O.S.)

Find anything?

Cass starts-- then turns--

To see Sam. Sipping coffee.

CASTIEL

Not yet, but... it's a big house.

SAM

Yeah, we should stay the night.
(then)

And good news: Beulah's making pot roast.

OFF CASS. Okay then... CUT TO--

18

INT. SMITH HOUSE - NIGHT

18

We find ourselves in the middle of a perfect Smith family dinner, like a Norman Rockwell painting come to life.

Except for Justin, who keeps muttering under his breath.

JUSTIN

Cell phone. Cell... Cell phone.

CINDY

Is something wrong, darling?

He stops, realization dawning on his face, almost as if he were a new person entirely.

JUSTIN

I... I had a cell phone.

He looks across the table at Cindy.

JUSTIN

Who are you? What am I doing here?

He stands, panicking.

JUSTIN

This-- this isn't my house!

Justin RUNS OUT OF THE HOUSE--

19

EXT. SMITH HOUSE - NIGHT

19

-- and into the street, holding his head, screaming.

JUSTIN

Help! HELP! Somebody help me--

He drops to his knees, and then, like Conrad-- his eyes BULGE-- his VEINS THROB-- his face TURNS RED-- and as he GRIPS HIS HEAD-- BOOM! HEAD EXPLOSION!

BLACKOUT.

END OF ACT ONE

ACT TWO

A20 INT. IMPALA - NIGHT (PMP) A20 *

DEAN drives, JACK rides shotgun. A pile of ROAD SNACKS sit on the seat between them. Dean nods to the food-- *

DEAN *

Grub up-- we've got another couple of hours on the road. *

JACK *

I'm not really hungry. *

DEAN *

Yeah, well, give the snake something. *

He picks up a bag of COMBOS, tossing them to Jack. *

DEAN *

Betcha he's never had these before. *

JACK *

I don't think you have a firm grasp on what snakes eat. *

DEAN *

Wouldn't say that. Always thought snakes were kinda cool. *

JACK *

Most people think they're dangerous. *

DEAN *

It's not the snake that's dangerous, it's the bite. *

Jack furrows his brow-- *

JACK *

Is... that a saying? *

DEAN *

It is now. *

(then) *

Eat. You'll feel better. *

Jack nods, fine, and reaches out-- *

Toward TWO TYPES OF TWINKIE-LIKE SNACK CAKES: ANGEL FOOD CAKE, and DEVIL'S FOOD CAKE. Dean watches... interesting... *

(CONTINUED)

Jack reaches out for the Devil's Food... and Dean frowns...
not good, until--

Jack grabs an ANGEL FOOD CAKE. Dean exhales-- Jack shoots
him a look-- Dean plays it off--

DEAN

Good choice.

20

INT. BOARDING HOUSE - ROOM - DAY (DAY 4)

20

SAM blinks awake, and sits up in the appealingly retro
BOARDING HOUSE ROOM. He takes a deep breath-- seeming... at
ease, for the first time in a long time. TIME CUT TO--

LATER. Sam finishes getting ready-- putting on his Fed
Threads-- then moves for the door-- opens it--

AND CASS IS RIGHT THERE! Sam jerks back-- shit!

CASTIEL

Good, you're up.

SAM

(startled)

Cass-- dude--

Cass enters, closing the door--

CASTIEL

How did you sleep?

SAM

Good-- actually, really good. What
about you--?

CASTIEL

I don't sleep.

(then)

I searched the house-- there were
no hex bags, but--

He holds up a packet of LETTERS--

CASTIEL

I found these.

SAM

Letters?

CASTIEL

Love letters.

(then)

(MORE)

(CONTINUED)

20

CONTINUED:

20

CASTIEL (CONT'D)

They were under the mattress in
Conrad's room-- they're from Sunny.

*

SAM

Wait-- milkshake Sunny?

*

CASTIEL

(a nod)

And they're... quite passionate.

SAM

Passionate like...?

CASTIEL

She spends a great deal of time
talking about the shape and... heft
of his--

SAM

Right. Passionate. Got it.

(then)

So, let's talk to her.

And they're off, as we CUT TO--

21

OMITTED

21

*

22

INT. SODA FOUNTAIN - DAY

22

*

Cass and Sam enter Harrington's, quiet in the early part of
the day. Alexandra walks over as they enter, smiling.

*

ALEXANDRA

Morning agents. Can I get you
anything? A milkshake?

*

CASTIEL

SAM

For breakfast?

Sure.

Cass shoots him a look-- but Sam's already moving toward
Sunny, who's entering from the back--

*

SAM

Sunny, can we talk to you?

*

ON SUNNY. Uneasy.

*

SUNNY

I-- about what?

*

CASTIEL

Just a few questions.

(CONTINUED)

Sunny takes a beat, then-- to Alexandra--

*

SUNNY

*

Can you cover the counter, Mom?

ALEXANDRA

*

Sure, hon.

She goes to work, as Sunny eyes Sam and Cass--

*

SUNNY

*

Did... I do something wrong?

SAM

It's not that, it's--

CASTIEL

What can you tell us about your relationship with Conrad?

SUNNY

*

I-- um--

SAM

We found the letters.

SUNNY

*

(blushing)

Oh-- you didn't read them, did you?

Cass starts to nod--

CASTIEL

Y--

SAM

Not really.

And Cass goes quickly to shaking his head. Playing along.

CASTIEL

No. We did not.

Sam shoots him a look, as Sunny takes a breath, then--

*

SUNNY

*

There's-- not really much to say.
I met Conrad his first day in town.
(all smiles in memory)
He was just planning to stop by,
see the sights and then keep
moving, but... he stayed.

(CONTINUED)

SAM

Why?

SUNNY

Me.

(then)

He said he stayed because of me.

And Sunny's perky facade CRUMBLES. Fighting back emotion.
Bad memories.

SUNNY

When-- when I heard what happened
to him, I...

Her voice trails off. Broken.

CASTIEL

You don't know why he left Charming
Acres?

SUNNY

No, I-- I didn't even know he was
leaving.

And we know she's lying... but Sam and Cass don't. Then--

Suddenly, a tiny BELL rings. Alexandra is behind the counter
with a "to go" milkshake.

ALEXANDRA

Milkshake's ready!

OFF SAM AND CASS--

Sam and Cass leave the Soda Fountain. Sam has his milkshake.

CASTIEL

You believe her?

SAM

You don't?

CASTIEL

I... don't know. These people--
this town, it's... off-putting.

SAM

You don't like the retro vibe?

CASTIEL

(re: the town)

I don't understand why people romanticize a time of almost universal racism, sexism, and bigotry, where the average human lifespan was sixty-five, and everyone drove a massive car that belched deadly chemicals into the atmosphere.

(a look to Sam)

Even if the milkshakes were good.

Sam nods-- fair enough, as--

A BIG CAR skids to a stop in front of them-- and the MAYOR GETS OUT--

MAYOR HARRINGTON

Oh, there you are--

SAM

Mayor--?

MAYOR HARRINGTON

Yeah-- we've got another one.

OFF SAM AND DEAN. Another one? CUT TO--

24

INT. SMITH HOUSE - DAY

24

Cindy Smith brings a tray of tea to Sam and Cass. Who stand.

SAM

Mrs. Smith-- we're so sorry about your husband.

But Cindy's all smiles--

CINDY

Umhm. Do you take sugar?

She moves to set the tray on the coffee table, as Sam and Cass aside--

CASTIEL

She seems remarkably calm.

SAM

Maybe she's in shock.

Cass nods-- maybe, as--

(CONTINUED)

CINDY

Please. Sit.

Sam moves to the sofa, as Cass moves to an armchair-- starts to sit--

CINDY

No!

Cass SPRINGS up.

CINDY

That-- that's my husband's seat.

CASTIEL

I-- I'm sorry.

He moves to the couch, as Sam starts in--

SAM

Mrs. Smith, I know this is going to sound odd, but... did your husband have any enemies?

CINDY

Justin? No, I mean, who has "enemies"?

CASTIEL

Did you notice him acting strangely?

CINDY

No-- I don't think so-- why are you asking?

CASTIEL

Mrs. Smith... your husband's head exploded.

CINDY

(perkily)

No it didn't.

And Cass has no idea what to make of that--

CASTIEL

It-- yes-- the mayor said it happened last night.

CINDY

My husband's fine.

(CONTINUED)

CASTIEL

He's-- no, he's not.

SAM

We should go

He rises-- Cass just looks confused--

CASTIEL

What?

But Sam's already moving for the door.

25

EXT. SMITH HOUSE - DAY

25

Sam exits the house with Cass following, unsure of what to make of this.

CASTIEL

What are you doing? You barely questioned her?

SAM

Why would I?

CASTIEL

You don't think her husband's death is strange?

SAM

You know what I think is strange? Why the rest of the world can't be like this town. Look at them--

Sam gestures to CHILDREN playing ball in the street, the OLD MAN waving from the porch, two WOMEN walking their babies.

SAM

They look out for each other, take care of each other.

CASTIEL

Sam... what are you saying?

SAM

I like this place. I like the people. Everyone's happy.

(then)

I'm glad we moved here.

On Cass. The fuck did Sam just say?

(CONTINUED)

CASTIEL

"We" what?

SAM

Cindy and I.

CINDY (O.S.)

Are you ready for dinner, hon?

Sam turns to an open window.

SAM

In a minute, sweetie!

He turns back to Cass, a mindless, BRAINWASHED smile on his face.

CASTIEL

Sam?

SAM

Do you want to stay? We're having
pot roast.

Off Cass, WTF.

BLACKOUT.

END OF ACT TWO

ACT THREE

26

INT. SMITH HOUSE - DAY

26

Cass follows Sam back into the Smith living room.

CASTIEL

Sam?

Sam grabs a CARDIGAN off the armchair, pulling it on as Cindy enters, carrying a MARTINI. Sam takes it and kisses her on the cheek.

SAM

Thanks, sweetie.

Cindy GIGGLES and exits the room as Sam sits in the husband appointed armchair, opening a PAPER.

CASTIEL

What are you-- this isn't your house.

SAM

Come on, we've lived here for years. You should know that, Jerry. You're the best milkman we've ever had.

CASTIEL

That's not my name, and I do not... deliver dairy products.

(then)

Something terrible's happened to you.

SAM

(sipping his drink)

Tell me about it.

He calls into the other room-- misogynistically--

SAM

Hun, martini's dry. Try again.

CINDY

Of course, dear!

Sam turns back-- a self-satisfied smile on his face.

SAM

She's a peach. You sure you don't want dinner?

(CONTINUED)

CASTIEL

No, I don't-- we're not here to eat
pot roast, we're here to solve a
case. That's what we do, you, me,
Dean, Jack.

ON SAM. A blank look--

SAM

Who?

ON CASS. Had enough--

CASTIEL

Sam, I don't know what's happened--
I don't know if this is a spell, or
a curse or... I don't know.

(closing in)

But you will snap the Hell out of
this!

Sam stands. Incensed.

SAM

Okay, that's it!

(then)

If you can't be civil, you can go!

ON CASS. Shaken-- not sure what to do next--

SAM

Cindy, bring Jerry's hat.

CASTIEL

I don't wear a hat.

CINDY (O.S.)

Honey, I don't think he wore a hat.

SAM

Fine.

Sam SHOVES Cass out--

SAM

...using language like H-E-double
hockey sticks-- you can forget
about caroling with us this
Christmas!

Cass doesn't struggle-- mind spinning--

CASTIEL

Sam, I'll find out what happened to
you. I will, I--

BANG! Sam SLAMS THE DOOR. Off Cass-- at sea... CUT TO--

28

EXT. DONATELLO'S HOUSE - DAY

28

*

Dean and Jack get out of the Impala in front of the house.
DONATELLO, prophet of the Lord, approaches with a smile.
Jack carries the snake, in its cage.

*

*

*

DONATELLO

Dean! Jack! Great to see you.

DEAN

Good to see you up and around.

DONATELLO

Oh, I'm a picture of health!
Except my prostate, that's... whew.
(making the shape)
It's like a papaya.

ON DEAN. Okay then... Jack looks to him.

JACK

Our field trip is to see...
Donatello?

DEAN

Yeah, look, kid... this whole soul
thing. We're worried about you,
and when it comes to souls and, you
know, not havin' 'em, well, 'ol
Donny's an expert.

Jack looks to Donatello, a little suspicious--

JACK

He is?

DONATELLO

Please-- come in.

*

*

He opens the door, Dean, Jack and the snake step inside.

*

29

EXT. SMITH HOUSE - DAY

29

CASS paces-- trying his phone-- but there's NO SERVICE.

CASTIEL

Dammit.

(CONTINUED)

ALEXANDRA (O.S.)

Jerry!

Cass turns-- to see ALEXANDRA.

ALEXANDRA

How's my favorite milkman?

CASTIEL

I am not a milkman!

But Alexandra just laughs-- walking on--

ALEXANDRA

Stop by the shop sometime,
milkshakes are on me.

ON CASS. Thinking... milkshakes...

CASTIEL

Milkshakes...

30

INT. DONATELLO'S HOUSE - DAY

30

JACK and DONATELLO sit in a PRIVATE ROOM-- doors closed.

DONATELLO

So you took in this snake and now
it gets to go on road trips?
That's fun.

JACK

Can I ask you something?

DONATELLO

That's why you're here, isn't it?

JACK

How did you lose your soul?

DONATELLO

God's sister ripped it out of me.
That was not my best day. Though,
oddly, not my worst day either.

JACK

And when it was gone... how did you
feel?

ON DONATELLO. Good question.

DONATELLO

Like... the galaxy.

(CONTINUED)

And Jack has no idea what that means.

DONATELLO

You see, our galaxy, it's all bright and shine-y and spin-y, but at its center... is a very large black hole.

(then)

And it's the same with me. I'm bright and shine-y too, obviously, but inside... empty.

JACK

So you feel bad?

DONATELLO

I feel... nothing. Losing your soul doesn't make you bad, it doesn't make you anything. It's... an absence. Of pity, of empathy, of... humanity.

(off Jack, beat--)

How do you feel, Jack?

JACK

I don't know. I don't think I feel... nothing. But I know I don't feel the same, and... maybe I don't know what nothing feels like.

(then)

Mostly, I-- I don't want Sam, Dean and Cass to worry about me.

DONATELLO

They're your family. Families worry.

JACK

I just-- I need time, and space. To figure things out on my own. But everywhere I go... there's always someone looking over my shoulder.

DONATELLO

Ah, when I need to blend, I ask myself: what would Mr. Rogers do?

JACK

Who's Mr. Rogers?

DONATELLO

The best man I know.

(CONTINUED)

JACK

Dean and Sam are the best men I know.

DONATELLO

So then, whenever you don't want them to worry, think WWWD-- What would the Winchesters do?

ON JACK. A beat, then a smile--

JACK

I can do that.

31

EXT. STREET - DAY

31

CASS moves down the street, past various townspeople we've seen before.

VARIOUS

Jerry!/Hey Jer!/How's it goin' Jer!

But Cass ignores it all, beelining for the SODA FOUNTAIN--

32

INT. DONATELLO'S HOUSE - DAY

32

DEAN sits... staring at the snake. A beat, then--

JACK and DONATELLO ENTER.

DEAN

There they are.

He rises, as Jack moves for the snake--

JACK

Is he okay?

DEAN

I was on snake duty-- he's fine.

Dean and Donatello aside--

DEAN

So, what's the verdict? Kid got a soul?

DONATELLO

Hm, well, I suppose first we must ask ourselves: what is a soul?

DEAN

Donny...

(CONTINUED)

DONATELLO

Yes. Right. Sorry.

(then)

Keep an eye on him, but I think...
if he seems okay, he probably is.

On Dean. So relieved.

DEAN

I'll take it. Knew he'd be just
like you...

But Donatello shifts uncomfortably.

DONATELLO

Dean, that boy is nothing like me.
I'm a Prophet of the Lord-- but
he... he is just about the most
powerful being in the universe.

On Dean. It sounds an awful lot like a warning. But before
Dean can say anything more, Donatello suddenly brightens--

DONATELLO

Just something to keep in mind...

OFF DEAN. What does that mean?

33

INT. SMITH HOUSE - MONTAGE

33

CLOSE ON A HI-FI as another 50s BOP starts playing and we
lean hard on SAM IN THE 50s.

We watch as Sam (in a CARDIGAN) chats with NEIGHBORS.
Holding (unlit) cigars, as the ladies serve drinks.

34

INT. SODA FOUNTAIN - NIGHT

34

As the last few bars of the montage song plays, Castiel
BURSTS in as Sunny wipes the counter.

SUNNY

Can I help you?

CASTIEL

Is it the milkshakes? Is that how
you're doing it?

Sunny takes a step back-- confused and SCARED--

SUNNY

What--?

(CONTINUED)

CASTIEL

My friend-- this whole town, what
did you do to them?!

SUNNY

I-- I don't know what you're
talking about, agent--

CASTIEL

What did you call me?

SUNNY

Agent. Agent Delp. I-- that's
your name.

ON CASS. Mind spinning.

CASTIEL

Everyone else thinks I'm the
milkman.

(then)

Why don't you?

ON SUNNY. Busted. She hesitates-- Cass moves in. Grabbing
her arm. Eyes FLARING--

CASTIEL

You will tell me what's going on,
or I will rip it from your mind.

35 INT. SMITH HOUSE - INTERCUT

35

We CUT BACK to the house, as Sam and two NEIGHBORHOOD DADS
drink...

Then, they stop. Drop their glasses. And walk out in
unison. UH OH.

36 INT. SODA FOUNTAIN - NIGHT

36

CASS raises a GLOWING HAND. Sunny cowers--

CASTIEL

Have it your way.

SUNNY

No-- please! It's not me, it--
he's out of control!

Cass hesitates, as--

MAYOR HARRINGTON (O.S.)

Well, now...

(CONTINUED)

Sunny and Cass turn to see MAYOR HARRINGTON standing in the doorway, flanked by the TWO NEIGHBORHOOD DADS AND SAM. *

MAYOR HARRINGTON
That's not a nice thing to say.

BLACKOUT.

END OF ACT THREE

ACT FOUR

37

INT. SODA FOUNTAIN - NIGHT

37

Everyone, right where we left them. Cass moves away from Sunny... eyes on the mayor--

*

CASTIEL

You did this?

MAYOR HARRINGTON

What'd you think? It was the milkshakes?

He laughs-- as if--

CASTIEL

What are you?

MAYOR HARRINGTON

I like to think of myself as a Good Samaritan.

CASTIEL

How are you doing this?

MAYOR HARRINGTON

Yeah... funny thing that.

(then)

See, I was always lucky. Always had a sort of... intuition about what people'd say, or do. Made me king of poker night, you know?

As he speaks, Sam and the neighbors spread out-- surrounding Cass--

MAYOR HARRINGTON

But then the mill shut down, and this town-- the town I love-- the town I grew up in-- started to die.

(then)

The world was gettin' worse and they called it 'modernization.' And no matter what I did-- people moved, or got into drink, or drugs--

(beat)

They weren't happy. And the worse it got, the more I started to... hear things. Voices. Then one night I just, well, I lost it. I screamed to the voices to make everything better.

(MORE)

*
*
*
*
*
*
*
*
*

(CONTINUED)

MAYOR HARRINGTON (CONT'D)

To make things like they were when I was a kid. That everyone would just... do what I said. And you know what happened?

CASTIEL

I'm sure you'll tell me.

MAYOR HARRINGTON

The next morning, I thought-- just thought-- that I wanted waffles, and my wife, who'd never lifted a pan in her life... she just whipped them right up.

(then)

That's when I figured out: I could make people do whatever I want.

He grins.

MAYOR HARRINGTON

So I re-made this town-- gave everyone new names-- new lives. I made everybody happy.

(then)

Well, most everybody. And the people who fought it, well--

CASTIEL

You murdered them.

Sunny reacts-- she didn't know. Harrington smiles--

MAYOR HARRINGTON

I was protecting my home.

(then)

My girl-- she's like me. I couldn't change her, but she was smart enough to play along. But you. Why can't I change you?

CASTIEL

I'm not human.

MAYOR HARRINGTON

Oh. Well.

He nods-- Sam and the others start to move in. Cass eyes Sam--

CASTIEL

Sam-- I won't hurt you.

(CONTINUED)

SAM

I know.

And he and the OTHER DADS ATTACK! Cass fends them off--
shoving them aside, trying not to hurt them, as--

SUNNY MAKES A RUN FOR IT--

*

38

EXT. SODA FOUNTAIN - NIGHT

38

Sunny bolts from the shop--

*

MAYOR HARRINGTON (O.S.)

Sunny!

*

She wheels, to see him behind her--

MAYOR HARRINGTON

Where are you going, girl?

SUNNY

*

Get away from me! You-- Conrad,
you killed him!

MAYOR HARRINGTON

No-- you told him the truth.
That's why he broke free, that's
why I did what I had to do.
Because of you.

(then)

You killed that boy, not me.

39

INT. SODA FOUNTAIN - NIGHT

39

Cass tosses the neighbors aside, then turns his attention to
SAM--

CASTIEL

Sam-- fight this!

SAM

Why? I'm happy. Everyone's happy
in Charming Acres.

He moves for Cass. An ANGEL BLADE drops into Cass's hand--

CASTIEL

No-- this isn't happiness. This--
none of this is real.

Sam attacks-- and Cass doesn't stop him-- as Sam SLAMS Cass
into a wall-- jarring the ANGEL BLADE LOOSE! Cass reaches
for it-- but Sam's FASTER. Grabbing the blade!

(CONTINUED)

ON CASS. Not good. As Sam advances--

CASTIEL

Sam, I know what it's like, to lose
your army. To fail as a leader.

Sam keeps stepping forward--

CASTIEL

You can't let it control you. We
have to keep fighting, because
those we lose... they never really
leave us.

WHAM! Sam attacks-- slamming Cass back into the wall.
Raising the BLADE!

CASTIEL

The Hunters-- Travis. Matt.
Caleb. JD. Barker. Maggie.
(then)
You fail them if you lose yourself.

*

ON SAM. Is Cass getting through to him? Then-- SAM BRINGS
THE ANGEL BLADE DOWN!

Driving it into the wall JUST BESIDE CASS'S HEAD!

Sam BREATHES HEAVILY, a stricken look on his face. Coming
out of it.

SAM

Cass?

40

EXT. SODA FOUNTAIN - NIGHT

40

Sunny and the MAYOR--

*

SUNNY

*

You're sick!

MAYOR HARRINGTON

Then why did you stay? You didn't
even try to stop me.

*

*

SUNNY

*

*

*

*

No! I stayed for Mom. Whatever
was happening, whatever you were
doing, I couldn't leave her.

MAYOR HARRINGTON

Maybe... or maybe you liked all
this. Because you are like me.

(CONTINUED)

SUNNY

I'm nothing like you.

*

MAYOR HARRINGTON

You sure about that?

He's close now, and-- BAM! Sunny SPITS IN HIS FACE!

*

WHAM! Harrington PUSHES HER! Sending Sunny to the ground--
as he towers over her--

*

MAYOR HARRINGTON

You need to learn some manners,
girl.

He closes his eyes-- as Sunny starts to rise she grabs her
head, her ears starting to RING. Getting LOUDER. The same,
brain-bursting whine-- Sunny falls to her knees, looking at
her father in terror when--

*

*

WHAM! Something hits Mayor Harrington from behind, he
stumbles forward, revealing-- ALEXANDRA!

*

SUNNY

Mom?!

*

ALEXANDRA

He-- he was hurting you.

*

Sam and Cass race out, in time to see--

The mayor TURN on his wife-- grabbing her by the shirt--

MAYOR HARRINGTON

You bitch!

But before Cass and Sam can make a move--

SUNNY

No!

*

She throws out a hand-- and the mayor DROPS. Veins throbbing--
WHINE building in his head until--

BOOM! His HEAD EXPLODES! Sunny sags-- spent--

*

OFF SAM AND CASS. Whoa...

BLACKOUT.

END OF ACT FOUR

ACT FIVE

41 EXT. SODA FOUNTAIN - NIGHT 41

CASS puts a TABLECLOTH over what's left of the mayor, as SAM speaks with SUNNY. She's pale-- shaken-- *

SAM

Sunny-- you did the right thing. *

Her eyes dart to her dead father-- she's not so sure--

SUNNY *

People-- now that he's gone, they'll wake up. What do I tell them?

She looks to her MOM-- who's blinking-- coming out of it-- Sam's not sure what to say-- Cass steps up--

CASTIEL

Say it was a gas leak, or perhaps... something in the water. And your father... was a tragic accident.

SUNNY *

So I should lie?

SAM

Sometimes-- yeah-- you should lie.

SUNNY *

And what do I do about... me? I don't-- I won't be like him. *

CASTIEL *

I don't think you will. *

(then) *

You have great power. Use it wisely. *

42 EXT. CHARMING ACRES SIGN - DAY (DAY 5) 42 *

Cass's truck drives past the Charming Acres sign, glistening in the early morning dew.

43 INT. MEN OF LETTERS - CROW'S NEST - DAY 43

Dean and Jack enter, Jack carrying the snake container.

DEAN

How'd the snake like the trip?

(CONTINUED)

JACK

I can't tell. He's very guarded.

Dean nods-- alright... but that's not what he meant.

DEAN

And you?

JACK

It was... illuminating.

DEAN

And... your soul?

Jack hesitates. Then--

JACK

It's like you said. It's not the
snake that's dangerous.

Jack EXITS.

DEAN

Least the kid is listening.

And as Dean reaches for a drink-- the door opens-- SAM and
CASS walk down the stairs--

DEAN

So, how was it?

(then)

I heard you wore a cardigan.

CASTIEL

I told him about the cardigan.

Sam smiles, then-- Dean gets serious--

DEAN

Sam...

(then)

What happened to Maggie-- to
everyone-- that's not your fault.

ON SAM. As that hits home.

SAM

Isn't it? I brought them here.

DEAN

And I brought Michael here, if this
is on anyone, it's--

(CONTINUED)

SAM

Don't do that. Don't... take the
blame to try and make me feel
better, you-- you always do that.

(then)

This wasn't you, Dean. It was me.
And I've been trying to... pretend
that I'm okay. But I'm not.

He looks to the bunker--

SAM

I hate it here. Everywhere I look,
I see them, I-- that's why I was so
desperate not to be here-- that's
why I've been running you ragged.

(then)

But... this is my-- this is our
home and... I just need some time.

ON DEAN. Understanding.

DEAN

Anything you need--

SAM

I know.

Dean claps Sam on the shoulder. A nice moment. CUT TO--

44

INT. MEN OF LETTERS - JACK'S ROOM - LATER

44

Jack taking the snake out of the carrier.

JACK

Castiel says you miss your friend.
You need help-- and Sam and Dean
would help you, so I will too.
I'll help you see your friend...

Jack smiles, holds the snake up and, as his eyes flare and
flicker gold-- HE TURNS THE SNAKE TO ASH.

JACK

In Heaven.

REVEAL Cass in the doorway. HE SAW THE WHOLE THING.

BLACKOUT.

TO BE CONTINUED...