

SUPERNATURAL

Episode #1501

"Atomic Monsters"

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T13.21751	
PRODUCTION DRAFT	07/09/19
BLUE DRAFT	07/11/19
PINK PAGES	07/12/19
<b>YELLOW PAGES</b>	<b>07/15/19</b>

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REVISION HISTORY

<b>Revision</b>	<b>Date</b>	<b>Revised Pages</b>
Production Draft - White	07/09/19	
Blue Draft	07/11/19	
Pink Pages	07/12/19	Pgs. 1, 1A, 1B, 5, 5A, 6, 14, 14A, 19
<b>Yellow Pages</b>	<b>07/15/19</b>	<b>Pgs. 3, 3A, 11, 42, 42A, 42B</b>

CAST LIST

**SAM WINCHESTER**  
**DEAN WINCHESTER**

BECKY ROSEN  
BENNY LAFITTE  
CHUCK SHURLEY

BILLY WHITMAN  
DEMON  
HENRY WHITMAN  
JANET WHITMAN  
ROD BARON  
TORI TAYLOR  
VERONICA FLORES  
VP BAILEY

**JARED PADALECKI**  
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SUPERNATURAL  
"Atomic Monsters"

TEASER

**NOTE: EPISODE 1501 WILL AIR AS 1504.**

FADE IN:

1 INT. MEN OF LETTERS - HALLWAY - NIGHT (DAY 1) 1

EMERGENCY LIGHTS cast the scene in RED, the ALARM SOUNDING, as we pan across--

And hear the sound of FIGHTING. Punches. Grunts. Then--

BAM! DEAN WINCHESTER (bearded; haggard), SLAMS into frame. Thrown against a wall, as we widen to reveal--

A DEMON (suited) facing off against Dean, as--

TWO MORE HUNTERS-- armed with ANGEL BLADES-- fight THREE MORE DEMONS (also suited) nearby. And we RECOGNIZE one of the Hunters--

It's BENNY. Dean's vampire ally, last seen in Season 8.

ON DEAN. Curling one hand into a fist-- showing off the pair of ENOCHIAN BRASS KNUCKLES he's wearing, then--

Dean ATTACKS! Brawling with the demon as--

The non-Benny Hunter goes down, the SECOND DEMON dodges a swing, and SNAPS THE MAN'S NECK. Dean sees--

DEAN

Coop!

But it's too late.

ON DEAN. Pissed. He rips a GUN from his belt--

BLAM! And SHOOTS the demon he's been fighting, flaring him out (demon killing bullet!), then pivots--

And shoots the SECOND DEMON. Flaring him out too. That done--

Dean looks up, to see the remaining demons, and BENNY, are gone. Dean takes a beat-- the Hell, then--

BENNY (O.S.)

Dean!

(CONTINUED)

1 A voice, from the GALLEY. Dean moves for it--

2 INT. MEN OF LETTERS - GALLEY - NIGHT 2

DEAN enters the GALLEY, to see--

TWO DEMONS. On the ground. Motionless...

And BENNY. Prone. A hand to his ripped up belly. Dean moves to him-- shit!

DEAN  
Benny!

He bends low, checking Benny's wound-- there's so much blood--

DEAN  
It's-- you're gonna be okay.

BENNY  
Naw-- I'm not, I...  
(then, a sad smile)  
I'll see you on the other side,  
brother.

And then... he's gone. Eyes going dead.

Dean looks away-- dammit... and then he sees.

One of the demons. STIRRING. Injured, but alive. Dean moves to him-- flips the demon over--

DEAN  
where is he?

DEMON  
Closer than you think.

DEAN  
where?

He raises his GUN--

DEMON  
Maybe I'll tell you. Right before  
I rip out your--

BLAM! And Dean's had enough, he SHOOTs THE DEMON. Sparking him out.

Dean stands-- breathing hard. It's all gone so fucking wrong. CUT TO--

A3

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

A3

DEAN steps in... and goes still. As a figure moves through the shadows--

SAM  
He was right.

And the figure emerges-- it's SAM. He motions to himself--

SAM  
Closer than you think.

ON DEAN. Eyes going wide--

DEAN  
Sam.

SAM  
I knew you'd come looking for me.  
After Sioux Falls... you had to,  
right?

ON DEAN. Bad memories-- clearly, Sam's gone bad.

(CONTINUED)



A3

DEAN  
Bobby... Jody... what you did to  
them.

SAM  
They were trying to stop me.  
(then, with calm  
conviction)  
But I-- I'm unstoppable.

Dean swallows hard-- struggling with this-- a part of him  
still hoping to SAVE SAM.

DEAN  
Sam-- no-- this is the demon blood.  
You just-- you have to fight it!

ON SAM. A long beat, then... he smiles--

SAM  
why would I do that?

Sam makes a MOTION-- and Dean DROPS to his knees. wracked  
with PAIN.

DEAN  
Sam... Sammy please...

But Sam's not listening. We PUSH IN on him as--

SAM'S EYES GO BLACK!

And Sam twists a hand-- KRAK! And Dean's NECK SNAPS!  
Killing him! And--

3 INT. MEN OF LETTERS - SAM'S ROOM - DAY (DAY 2)

3

BAM! Sam BOLTS UP in bed. Breathing hard. What we saw, it  
was a DREAM.

OFF SAM. What the Hell?! We--

BLACKOUT.

END OF TEASER

ACT ONE

4

INT. MEN OF LETTERS - KITCHEN - DAY

4

We open on DEAN, as he makes breakfast: coffee and BACON. A lot of bacon.

SAM enters. Still a little off. Dean notices--

DEAN

Rough night?

Sam-- trying to play it off--

\*

SAM

Yeah-- weird dreams.

\*

\*

His hand absently moves to the WOUND on his shoulder, as Dean keeps cooking-- he knows all about weird dreams...

\*

\*

DEAN

Been there.

\*

\*

Dean slides a plate piled high with BACON to SAM--

DEAN

Eat. You'll feel better.

SAM

You know I don't--

DEAN

It's veggie bacon.

SAM

...what?

DEAN

You've been asking for it.

SAM

And every time I do, you say there's no way in Hell you'd, and I'm quoting here: "let that hippy, grass eater Sarah McLaughlin crap in the Meat Man's kitchen."

ON DEAN. He's not wrong...

(CONTINUED)

SAM

And, by the way, you need to stop  
calling yourself "the Meat Man."  
It doesn't mean what you think it  
means.

DEAN

Yes it does.

(then)

Look, things change. Eat.

Sam absorbs that, then-- sensing what his brother's thinking.

SAM  
I'm fine, Dean.

Dean sighs-- didn't want to get into this, but--

DEAN  
No, you're not. The last few days--  
you barely come outta your room.

Sam turns away-- Dean moves to him.

DEAN  
And I get it, after Jack, and  
Rowena, but... Rowena knew what she  
was doing. She knew it was the  
only way.

ON SAM. A beat, then--

SAM  
Doesn't make it any easier.

Dean nods-- understanding--

DEAN  
You're right, I-- you're right,  
but...

Dean reaches over, passing Sam a TABLET-- trying to change  
the subject.

DEAN  
Here. In the last month,  
Beaverdale, Iowa's seen a half-  
dozen cattle mutilations.

SAM  
So it's a mountain lion, or--

DEAN  
And three days ago, a girl's body  
showed up-- torn to pieces.  
(then)  
Local badges think they've got a  
psycho on their hands, but come on--  
that's our kinda thing.

SAM  
Maybe.

4

DEAN  
We should check it out.

ON SAM. Not feeling up to this.

SAM  
Dean... you can handle this one, or  
maybe call in Charlie--

DEAN  
No. You and me. Come on.  
(off Sam's reluctance)  
Sam-- we need this.

OFF SAM. Knowing his brother's right... Dean moves back, as  
Sam picks up a piece of bacon-- takes a bite--

SAM  
(what the Hell?)  
This is real bacon.

DEAN  
You're damn right it is.  
(fist pump)  
Meat Man!

CUT TO--

5

EXT. BEAVERDALE HIGH SCHOOL - CAR LINE - DAY

5

TWEEET! A middle-aged woman with an orange vest on over her  
casual business wear blows a WHISTLE and waves a CAR away  
from the curb in a SCHOOL PICK UP AREA.

VP BAILEY  
Let's go-- keep it moving!

VICE PRINCIPAL MEGHAN BAILEY (40s) uses a whistle to manage  
the string of CARS that slowly moves forward to pick up  
STUDENTS. She turns back--

To where SAM is standing. In FED THREADS--

SAM  
So, the girl--

VP BAILEY  
Susie Martin. What happened to  
her... I can't even imagine.

SAM  
The police say she was last seen  
here--

(CONTINUED)

VP BAILEY  
(a nod)  
After cheer practice.

Sam nods to a SECURITY CAMERA on a nearby pole--

SAM  
And the cameras?

VP BAILEY  
The cops checked. Nothing.

Sam frowns-- great-- then--

SAM  
Was she close to anyone?

VP BAILEY  
Susie was close to everyone.  
(then)  
She was in drama club. Debate  
team. Cheerleading. Campus  
Ministry. You name it.

SAM  
Any... best friends?

VP Bailey points across the way to the cheer squad, led by  
VERONICA FLORES (teen, latina/diverse) handing out flyers.

VP BAILEY  
Mostly Veronica and the girls.  
They're putting together a prayer  
vigil.

Sam clocks Veronica, wearing a BLACK ARM BAND over her cheer  
sweater. She hands a flyer to some students who console her.  
Veronica makes a big display of her grief-- TWEET!

VP BAILEY moves another kid along--

VP BAILEY  
Two minutes, Davis! Move it!

Then-- a WOMAN'S VOICE--

JANET WHITMAN (O.S.)  
Excuse me, Mrs. Bailey?

Bailey and Sam turn, as JANET WHITMAN (40s, WASP), and her  
husband HENRY (40s, does not wear the pants) approach.  
Bailey sets her jaw, not happy to see them--

VP BAILEY  
Mr. and Mrs. Whitman, how can I  
help you?

JANET WHITMAN  
Well, it's just-- we heard a rumor  
the game's going to be canceled  
this Friday--

VP BAILEY  
Not canceled. Rescheduled.  
(then, pointed)  
For the service. For Susie.

JANET WHITMAN  
And we're so sorry about what  
happened to her, it's just so, so  
horrible, but--

She shoots a look to her husband, who jumps in--

HENRY WHITMAN  
We had a scout coming to that game.  
For Billy. From Yale.

ON SAM. A frown--

SAM  
wait-- a girl's dead, but you're  
worried about a football game?

JANET WHITMAN  
Lacrosse. And... who are you?

VP BAILEY  
Agent Plant. FBI.

ON HENRY. Gulp.

HENRY WHITMAN  
Oh...

Janet gets them back on track, to the VP--

JANET WHITMAN  
It's just-- Yale's Billy's first  
choice, and if he doesn't get in,  
it... it'll be the end of the  
world.

Sam stares at her. Disgusted.

SAM  
Actually, the end of the world's  
the end of the world.

Janet sighs-- fine--

JANET WHITMAN  
Of course, but-- maybe they can do  
this little prayer thing at  
halftime? Or--



5

No. VP BAILEY

But-- HENRY WHITMAN

No. VP BAILEY

ON THE WHITMANS. Henry's still nervously eying Sam. Janet's frowning. Not happy. Icily--

JANET WHITMAN  
I see. Well... thank you for your  
time.

And they MOVE OFF. As Bailey SIGHS--

VP BAILEY  
I swear-- the parents are worse  
than the kids.

OFF SAM. Seems like. Cut to--

6

EXT. BEAVERDALE HIGH SCHOOL - DAY

6

The PARKING LOT. Where DEAN leans against the IMPALA.

SAM  
Any luck at the morgue?

DEAN  
Kinda.

Dean reaches into a pocket and reveals A FANGED TOOTH.

SAM  
Is that a--?

DEAN  
Vamp fang.

SAM  
But vampires drain their victims,  
they don't... rip the body apart.

DEAN  
This one does.  
(then)  
And it gets weirder: the coroner  
says there's no sign of defensive  
wounds. It's like she didn't even  
try to fight.

(CONTINUED)

SAM  
So whoever killed her, maybe it was  
someone she knew.

Dean nods-- bingo.

SAM  
And from what the vice principal  
said... she sort of knew everyone.

As he speaks a SCHOOL MASCOT walks by (A BEAVER). Dean  
eyeballs it.

DEAN  
Awesome.

And we FADE TO--

7 EXT. BEAVERDALE HIGH SCHOOL - PARKING LOT - NIGHT 7

LATER. The Impala's gone. The parking lot almost deserted.  
A GIRL in a CHEER SWEATER (TORI; one we spotted earlier, with  
Veronica) moves toward a beat up car-- on her phone--

TORI  
I swear, Veronica's so fake--  
(mimicking a damsel)  
I'm lost without Susie, it's like a  
piece of my heart is gone.  
(back to--)  
Gag me.

As she moves, we cut to--

A MYSTERIOUS POV. Watching her. Then--

We're BACK WITH TORI.

TORI  
Okay-- yeah. Later.

She HANGS UP, and goes to unlock the car-- we CUT TO--

The MYSTERIOUS POV. Closing in on her. CLOSER AND CLOSER  
UNTIL-- RUSHING UP ON HER--

TORI TURNS. And SCREAMS and we--

BLACKOUT.

END OF ACT ONE

ACT TWO

8

EXT. PARK AREA - DAY (DAY 3)

8

SAM and DEAN stand in the center of a marked out CRIME SCENE. Though it's a few days old-- no cops around.

SAM

This is where they found Susie's body?

DEAN

Yeah, you notice anything missing?

SAM

Blood.

DEAN

(a nod)

How's some freak gut this girl, and not make a mess?

SAM

So she was killed somewhere else, then dumped here.

DEAN

Looks like.

(then)

Local cops are freaked, they've never seen anything like this-- got no idea how to deal.

SAM

Right-- 'cause that's our job.

Dean shoots him a look-- Sam continues.

SAM

We keep them from dealing with the truth-- with what's out there-- and we carry the weight. It's great.

It is, clearly, not great.

SAM

And they can just keep living in their... white picket fence bubble.

ON DEAN. Surprised by that.

(CONTINUED)

DEAN

Huh.

(off Sam)

When you were a kid, all you ever wanted was to end up in a town like this. Someplace lame, and... normal.

ON SAM. Still in a DARK PLACE.

SAM

We don't get normal.

(then)

And these towns-- every little thing's the end of the world. Late for work. Your kid doesn't get into the right school. Whatever.

(then)

They don't-- they've got no idea what's really out there...

\*  
\*

A beat, as that lands on Dean, then--

SAM'S PHONE RINGS. He answers--

SAM

Yeah-- Vice Principal Bailey?

(beat, listening)

Okay. On our way.

He hangs up-- turns to Dean-- bad news...

SAM

We've got another one.

EXT. BARON HOME - DAY

A beautiful suburban street. A picture-perfect house. A nebbishy-cute suburban dad, ROD BARON, emerges from the front door, wielding FISHING EQUIPMENT, as his TWO KIDS scamper ahead of him and pile into an IDLING MINIVAN.

ROD BARON

Seatbelts-- seatbelts--

Rod loads the back, moves to the driver's side with his key in one hand-- patting his pockets with the other. Did he forget anything? Deciding he's fine, he shrugs, moves to go--

(CONTINUED)

VOICE (O.S.)  
You're forgetting something.

Rod Baron turns back to see his wife, holding a bottle of motion sickness pills. It's none other than BECKY ROSEN, last seen in Ep. 708, "Season 7, Time for a wedding." She smiles, hands him the bottle.

BECKY  
Motion sickness pills. For Junior.

ROD BARON  
He would've been fine, babe. It's just Lake Michigan, hardly any chop...

BECKY  
("yeah, right")  
Four hours on a boat? Rod Jr. gets seasick in the tub.

ROD BARON  
(lovingly)  
Where would I be without you?

BECKY  
(smiling)  
Covered in puke.

Becky slaps the van, leans into the car--

BECKY  
Have fun, sweeties!

Becky and Rod kiss goodbye, pull apart--

ROD BARON  
Wow. I felt that.  
(off her look)  
You can't wait to have the house to yourself.

BECKY  
You have no idea.

They part affectionately. We hold on Becky as she waves the departing van off-- and as her expression shifts to surprise.

REVERSE to reveal... CHUCK. Across the street, looking as ruffled as we've seen him in years. He gives a sad little hello wave-- disturbed, Becky instantly turns heel, heading back to her house. He shuffles behind her--

(CONTINUED)

9

CHUCK

Becky!  
(then)  
Becky, please wait--

She stops.

BECKY

What are you doing here?

CHUCK

I just wanted-- needed to see you.

BECKY

Well I don't want or need to see you.

Chuck looks taken aback--

CHUCK

Sorry, I just-- I know we're not together anymore, and-- and it looks like you're doing great. But I thought we could talk. Catch up.  
(then)  
I-- I've had a rough couple weeks.

BECKY

That's not my problem.

That lands on Chuck-- he looks surprisingly forlorn and dejected. He's taken recent events-- including Amara's rejection in Ep. 1503, "Raising Hell"-- pretty hard.

She moves to enter the house...

CHUCK

(a pitiful murmur)  
Becky... I don't have anywhere else to go.

And despite her better judgment-- Becky stops. Turns.

CHUCK

I don't have anyone else.

Off Becky, thawing--

10

INT. BEAVERDALE HIGH SCHOOL - BAILEY'S OFFICE - DAY

10

SAM and DEAN are with VP BAILEY, who looks frantic.

(CONTINUED)

VP BAILEY

Tori Taylor never came home last night. She was talking to a friend on the phone, in the parking lot, and then... gone.

SAM

what about her car?

VP BAILEY

Still there, which is--

DEAN

Not good.

VP BAILEY

(a nod)

Her parents are worried sick, they-- do you think she and Susie...

Her words trail off-- can't finish.

SAM

The girls-- did they have anything in common?

VP BAILEY

They were both cheerleaders.

DEAN

Okay, someone's got a fetish.

He says it a little too loud. Bailey shoots him a look--

VP BAILEY

Excuse me?

DEAN

(clearing his throat)

I-- we'll look into it.

Then he turns, moving to the door. Sam flashes an apologetic look, then follows--

Meeting Dean, a quick ASIDE-- disapproving.

SAM

Dude...

DEAN

Shut up.

11

INT. BARON HOME - BECKY'S OFFICE - DAY

11

Chuck stands over an impressive workspace-- a range of DIORAMAS and MAQUETTE FIGURES, memorializing classic characters and moments from Supernatural history.

(CONTINUED)



Paints and tools expertly, tidily arranged. Becky enters behind him, with two cans of SELTZER. She gives one to Chuck.

CHUCK  
What are these?

BECKY  
My maquettes.

CHUCK  
You... make them?

BECKY  
(plainly, not bragging)  
I run the most successful Etsy site  
for unofficial Supernatural  
merchandise in the country.  
Probably the world.

Becky takes a fizzy, unassuming slurp of seltzer.

CHUCK  
Wow.  
(then, digging)  
So-- you're still--

BECKY  
Still what?

CHUCK  
You know. Obsessed with my work.

BECKY  
You mean my work.  
(then)  
Look, what you were writing, it was  
real, like really real. You sort  
of channeled Sam and Dean's lives,  
because you're a prophet.

CHUCK  
I... yeah. Yes I am.

BECKY  
And sure, I got... a little  
obsessed, and it took me to a dark  
place. What I did to Sam...  
(shudders, then--)  
So, after some pretty intensive  
counseling, I realized I wasn't in  
love with the real Sam Winchester,  
I loved his character.

(MORE)

(CONTINUED)

BECKY (CONT'D)

So instead of reading your stories,  
I kept writing my own.

CHUCK

Your own... Supernatural?

Becky nods--

BECKY

Where the guys didn't have to hunt  
monsters all the time, they can...  
sit around doing laundry and just  
talk, you know?

(then)

I mean, that's what people like the  
most anyway.

ON CHUCK. Not so sure...

CHUCK

It-- people like monsters.

BECKY

Meh.

(then)

Anyway. I got a following online,  
but it wasn't paying the bills, so  
I started to make these handcrafted  
miniatures, they took off, started  
turning a profit--

(then)

Here I am.

CHUCK

(barely registering that)

Right, but-- people do like  
monsters though. Leviathans were  
cool-- they're all teeth!

Becky is not impressed.

BECKY

Anyway... I have the house to  
myself for the first time in  
months, and this was my catch-up  
day-- I've got billing to do,  
orders to fill, three AU Fic  
deadlines breathing down my neck--

(then)

So if you want to talk, talk.  
Fast.

ON CHUCK. On the spot. He finds he can't be as forthcoming as he'd like--

CHUCK  
Okay, well-- so I had a bit of a falling out.

BECKY  
With who?  
(off his look)  
The Winchesters?

CHUCK  
Things were said-- there was some, uh, fallout. And I've found myself low on...  
(grasping for euphemism)  
Resources. I went to my sister for help, but-- she rejected me. Because she sucks.  
(then)  
And now I'm just-- stuck.

ON BECKY. Starting to feel for the guy.

CHUCK  
And I thought talking to you-- my number one fan might, I dunno, make me feel big again.

And Chuck gives her a sincere, helpless smile. On Becky, her look of sympathy curdling as she realizes--

BECKY  
So you want me to... fluff you?

CHUCK  
I-- no.

BECKY  
You do, you-- you thought you'd just come back to me, your pathetic ex-- your number one fan-- and get what you always got from me: a nice big crank on your ego.

Before Chuck can respond--

BECKY  
Well sorry, that's not me anymore. I'm married to an amazing man, I have two great kids, and... and I like myself, Chuck.  
(MORE)

(CONTINUED)

11

BECKY (CONT'D)

For the first time in a long time,  
I like myself.  
(then)  
So I don't need you.

ON CHUCK. As that lands, a long beat, then-- softly--

CHUCK

I know.

And he means it. Becky softens, just a bit--

CHUCK

You don't need me, no one does.  
(then)  
And I'm happy you like yourself  
Becky, because... I kind of hate me  
right now.

ON BECKY. Despite herself, she feels for the guy.

BECKY

Really?

CHUCK

Yeah, I just-- I don't know what  
I'm doing, I... I feel so lost.

ON BECKY. Can't help herself. She still cares for him--

BECKY

well... okay, what makes you happy?

CHUCK

Writing. Creating.

BECKY

Then, Chuck, you have to write.

Off Chuck's look--

12

INT. BEAVERDALE HIGH SCHOOL - HALL - DAY

12

Mostly devoid of students. DEAN stands, talking to the  
MASCOT (still in full costume)--

DEAN

Really?

(the mascot NODS)

You're sure?

(another NOD)

Hm. Okay. Thanks, Toby.

(CONTINUED)

12

They FIST BUMP, and the mascot moves off, revealing--  
SAM. Moving toward Dean-- what the Hell?

SAM  
We're questioning the mascot now?

DEAN  
Hey, he's a smart kid. Full ride  
to IU.

Sam nods-- not bad.

DEAN  
And, he knows a lot about  
cheerleaders.  
(off Sam)  
In a mostly-non-creepy way. Turns  
out, Susie was in charge, then with  
her gone, Tori was set to take  
over, except--

SAM  
Not anymore.  
(then)  
So who's third in line to the  
throne?

OFF DEAN. CUT TO--

13

INT. BEAVERDALE HIGH SCHOOL - GYM/AUDITORIUM - DAY

13

The space has been DECORATED for the vigil. Featured  
prominently is a photo of the first victim, SUSIE MARTIN.

Cheer captain VERONICA FLORES stands with lacrosse star BILLY  
WHITMAN (18, a sweet kid).

BILLY  
I can't believe she's really...  
He lets the words hang. Can't finish.

VERONICA  
I know, it's just-- it's like a  
piece of my heart is gone.

Billy nods, as Veronica grabs a BLACK ARM BAND, then reaches  
out, slipping it on to Billy's arm--

(CONTINUED)

VERONICA

Billy, I know you and Susie were close, but if there's anything you need...

She bats her eyes. She's FLIRTING with him. Billy takes a step back-- not comfortable with that--

BILLY

I-- um--

JANET WHITMAN (O.S.)

Billy.

Billy turns-- to see his MOTHER in the doorway.

BILLY

(turning back to Veronica)

I have to go--

VERONICA

Yeah.

She smiles-- he flashes a weak smile back, then Billy's moving to JANET... who sotto scolds him--

JANET WHITMAN

what have I told you about being alone with a girl?

Billy flushes, as they EXIT.

ON VERONICA. Alone now. She moves to a PODIUM, taking out her TYPED SPEECH. She looks out to the pretend crowd, clears her throat, and...

VERONICA

We're here to celebrate the life of my friend, Susie-- no--

Veronica catches herself-- rehearsing her speech and works to get it just right.

VERONICA

We are here to celebrate the life of my best friend, Susie-- my best friend, Susie, who I miss like... like she was a part of me. And in many ways, she is still a part of me. She'll always be a part of all of us.

Veronica fake tears up, takes a Kleenex and dabs at her eyes.

(CONTINUED)

VERONICA

Susie Martin was as rare as a ghost orchid and as unique as a snowflake. So beautiful inside and out. But as Robert Frost tells us, nothing gold can stay. And that's what Susie was, pure gold.

She finishes... and hears a SLOW CLAP behind her. Veronica turns to see--

SAM AND DEAN.

DEAN

Good stuff. The part about the snowflake-- single tear.

(then)

I mean, if you're gonna milk it, really get in there and squeeze, you know?

ON VERONICA. Taking a step back--

VERONICA

I'm sorry, who are you?

SAM

FBI. We're here about Susie.

ON VERONICA. Nervous.

VERONICA

You mean about who killed her?

DEAN

Yup.

He and Sam MOVE FOR VERONICA, and we reveal--

Sam is palming a syringe full of DEAD MAN'S BLOOD--

DEAN

Her being gone, then Tori going missing, seems to have really worked out for you.

ON VERONICA. Gulp.

SAM

We should talk. Outside.

ON VERONICA. Sensing something's off.

(CONTINUED)

VERONICA  
I... I think I should go.

As she speaks, Sam notices something--

SAM  
Veronica... do you have braces?

VERONICA  
Yeah. So?

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

14 EXT. BEAVERDALE HIGH SCHOOL - PARKING LOT - DAY 14  
SAM and DEAN, walking and talking--

DEAN  
Friggin' braces.

SAM  
Kinda makes it impossible to fang  
out--

DEAN  
So if she's not our vamp, who is?

OFF THAT QUESTION-- CUT TO--

15 INT. WHITMAN HOME - DAY 15

CLOSE ON: JANET.

JANET WHITMAN  
You weren't out front, I had to  
find you.

she's talking to BILLY. who's not happy.

BILLY  
It was embarrassing, Mom, I-- I just  
wanted to help. Susie would have--

JANET WHITMAN  
No. We don't say her name.

Billy looks frustrated, as--

HENRY enters. From the GARAGE. Janet turns to him--  
frustrated--

JANET WHITMAN  
will you talk to your son, please?

(CONTINUED)



15

ON HENRY. Hands behind his back. A bit at a loss.

HENRY WHITMAN  
I... listen to your mother.

Billy just sighs-- then heads upstairs. When he's gone,  
Janet looks to Henry.

JANET WHITMAN  
Really?

Henry shrugs-- at a loss.

JANET WHITMAN  
I need wine.

She moves off, leaving Henry alone. He moves to the sink...  
and starts to wash his BLOODY HANDS. Crimson swirling down  
the drain. And as he does...

We MOVE BACK. Away from Henry, toward the garage door and  
THROUGH IT, into--

16

INT. WHITMAN HOME - GARAGE - DAY

16

The garage, moving along the floor, past a smear of blood to--

TORI. Bound on a COT. Gagged and BLINDFOLDED! We only see  
her from the chest up. Beat, then--

She JERKS AWAKE! But Tori can't really move, she's trapped.  
As she starts to STRUGGLE-- tries to SCREAM--

BLACKOUT.

END OF ACT TWO

ACT THREE

17

INT. BARON HOME - BECKY'S OFFICE - DAY

17

We open on BECKY. Eyeing one of her craft projects, a forlorn look on her face... day slipping away, as... CHUCK finishes his diet soda.

CHUCK

Do you have anything stronger.

Becky puts on a brave face-- still trying to be supportive-- and turns to him--

BECKY

We have Cran-Apple Juice.

ON CHUCK. Ew.

CHUCK

I'm good.

(then)

It's just-- things are different now, Becky. I used to be able to see Sam and Dean in my head, wherever they were, whatever they were doing-- it was all just there, ripe for the plucking. And now it's gone.

BECKY

Because you lost your prophet powers?

CHUCK

Something like that.

He absently touches his SHOULDER-- where Sam shot him at the end of last season. Becky powers through.

BECKY

Then write about something else.

CHUCK

But-- they're it. They're my favorite story--

BECKY

Then write about them.

(CONTINUED)

CHUCK  
(perplexed)  
I... think we're going in circles  
now--

BECKY  
No-- you're going in circles.  
(off his look)  
You're a writer--a writer who's not  
writing. And when a writer's not  
writing, they-- get sad, and they  
get lost, and the writer asks  
themselves: "why do I feel this  
way, why am I so sad and lost?"  
(then)  
And what is all that navel-gazing  
and hair-pulling really about, in  
the end? It's procrastination,  
distraction-- just one of a million  
ways the writer avoids doing the  
one and only thing that is all but  
guaranteed to make the writer feel  
better. which is--

CHUCK  
writing.

Becky nods: bingo.

CHUCK  
But what if-- I can't?

BECKY  
You can. The only question is--  
will you?

Chuck takes this all in, genuinely surprised by what a  
forceful writing coach Becky is.

CHUCK  
How'd you learn all this?

BECKY  
I'm a writer too, Chuck.

Chuck can't resist a little qualification--

CHUCK  
Well, fanfic, it's not exactly the  
same-- (thing)

BECKY

Writing's writing. The self-sabotage, the doubts, the struggle against time.

(then)

Having kids-- it felt impossible that I'd be able to keep going. But it also taught me-- between my online shop and my family, I did not have time to... putz around. So whenever I have a spare minute--

And she gets in close to Chuck--

BECKY

I write.

And something awakens in Chuck.

CHUCK

Yeah. Yeah!

Becky smiles: she finally got through to him. Then, Chuck moves to Becky's computer, makes a few clicks. Becky's face falls--

BECKY

wait, I didn't mean right-- (now)

CHUCK

shh shh shh shh--

Chuck pops a finger at her with a hand, then turns back-- and starts TYPING--

OFF BECKY. silenced, frustrated, checking her watch-- this is not what she was aiming at-- CUT TO--

INT. BEAVERDALE HIGH SCHOOL - BAILEY'S OFFICE - DAY

VP BAILEY, SAM and DEAN crowd around a computer--

VP BAILEY

This is the security footage, from last night.

As they watch a security cam replay of our scene at the end of ACT ONE:

TORI steps into frame. Moving for her car. Then... a FIGURE steps up behind her. Wearing a stocking mask. His back to the camera.

SAM  
who's that?

VP BAILEY  
No clue. He's wearing a mask.

Then-- Tori turns, and the man GRABS HER! Hauling Tori off screen.

DEAN  
Dammit.

He turns away, as--

SAM  
wait-- look.

Dean turns back, as an SUV flashes on the edge of the screen.

SAM  
Pause that.

Bailey does. Sam leans in--

And we go CLOSE ON THE SCREEN-- can just make out the SUV's license plate--

SAM  
I've got the plate.

He types it into his phone, beat, then--

DEAN  
And?

SAM  
The car-- it's owned by Henry Whitman.

CUT TO--

INT. WHITMAN HOME - NIGHT

JANET, HENRY and BILL sit at the table. A tense family dinner. Janet has her wine. We pick them up mid-convo--

BILLY  
You're worried about the game?!  
You-- this is insane!

(CONTINUED)

JANET WHITMAN

This is what we've been working for--  
what we've sacrificed so much for.

BILLY

I never asked you to.

JANET WHITMAN

We're your parents, you don't have  
to ask.

As she speaks, Henry sneaks in a glance to the GARAGE DOOR.

JANET WHITMAN

We just want you to be happy.

Henry looks back-- jumping into the conversation--

HENRY WHITMAN

Son, we're trying our best.

JANET WHITMAN

What do you want from us?

BILLY

Listen to what I'm saying-- I don't  
want anything-- I never wanted any  
of this. That's the point!

Then-- DING-DONG! The doorbell. All eyes go to it and we  
CUT TO--

THE DOOR. Moments later. Billy opens it, to reveal--

SAM AND DEAN. In CIVIES, ready to get messy.

SAM

Hi.

DEAN

Dad home?

HENRY steps up behind. He RECOGNIZES SAM. Goes cold.  
Shit...

HENRY WHITMAN

Billy... go to your room.

BILLY

What? why--?

HENRY WHITMAN

Now.

(CONTINUED)

"Atomic Monsters"  
CONTINUED: (2)

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19

19

It's the first time we've heard Henry raise his voice. Billy starts-- but OBEYS. Heading upstairs.

Sam and Dean ENTER. They don't speak until Billy has left.

DEAN

Good idea. Don't want the kid seeing this part.

HENRY WHITMAN

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

SAM

Sure you do. The girls that went missing, that was you.

ON HENRY. Gulp. CUT TO--

20

INT. WHITMAN HOME - GARAGE - NIGHT

20

TORI. As she struggles some more, finally KNOCKING OVER HER COT! A CRASH!

21

INT. WHITMAN HOME - NIGHT

21

SAM and DEAN hear it. Dean looks to Sam--

SAM

On it.

Sam moves for the garage, as Dean eyes Henry--

HENRY WHITMAN

I-- fine. Arrest me. Just leave my family out of it.

DEAN

Arrest you? Yeah... surprise, we're not Feds.

Dean reveals a MACHETE from behind his back.

DEAN

And we know what you are.

OFF HENRY. Busted... CUT TO--

22

INT. WHITMAN HOME - GARAGE - NIGHT

22

Sam moves into the garage, past a rack of SCUBA GEAR-- eyeing Henry's SUV, then turning the corner to see--

(CONTINUED)

TORI. Still bound to the overturned cot, an IV attached to her arm... DRAINING HER BLOOD. She's OUT COLD.

Sam hurries to her. Untying Tori-- pulling out the IV. Then--

A NOISE BEHIND. A FOOTSTEP. Sam turns--

To see JANET. A ball of nerves, holding a SMALL HAND GUN, a Bodyguard .38 or 9mm.

The weapon pointed right at Sam's chest.

JANET WHITMAN  
You shouldn't be here.

OFF SAM. Fuck...

BLACKOUT.

END OF ACT THREE



ACT FOUR

23

INT. BARON HOME - BECKY'S OFFICE - NIGHT

23

CHUCK nervously paces, hovering over BECKY as she reads his recently completed story from the computer.

She catches him hovering with a glance. He steps back, giving her space. Becky resumes, scrolling up, reading--

--and done. A quiet, loaded beat. Desperate for feedback--

CHUCK  
Well?

BECKY  
It's SO good!

Becky rises-- a little too enthusiastic; eager to see Chuck off.

BECKY  
You did it-- congratulations!

CHUCK  
Yeah, but-- the story--

BECKY  
I loved it.  
(off his doubtful look)  
I did! In fact, I'm feeling so inspired right now-- I'd love to, you know, jump in and get back to my own work.

ON CHUCK. Not buying it.

CHUCK  
No, no-- you're shining me on.

BECKY  
What? I'm not--

CHUCK  
I need more than that, Becky.  
(then)  
It's a first draft. You've gotta have notes.

Becky shrugs, trying to avoid opening this can of worms--

CHUCK  
One note.

(CONTINUED)

He's not leaving without it. Becky gives in--

BECKY

Okay, if I had to give one note--  
(then)

The jeopardy, Chuck-- it's feeling a little... thin? Low-stakes? It's fun to hear the boys' voices, but a story is only as good as its villain-- and these villains just aren't feeling very... dangerous?

A glint of cold, scary anger from Chuck-- Becky doesn't notice. Now that she's started, the dam has burst-- we feel she could go on for hours--

BECKY

Not to mention, there's no classic rock. No one even mentions Cass. And the climax feels a little stale-- boys tied up, again, as we get the villains' monologue, which to be frank, isn't one of your best--  
(then)

A little originality wouldn't--

As she speaks, Becky looks up-- to see Chuck GLARING at her. She falters--

BECKY

--hurt.

Chuck's hand has balled into a nervous fist. He's SEETHING.

CHUCK

You want jeopardy? You want danger?

Anger has given him focus-- deep, scary focus. He shoos Becky out of the chair--

CHUCK

Move!

And Becky does, as Chuck returns to the computer--

CHUCK

I'll give you danger.

--and he resumes writing. No longer eager or frantic-- with menacing purpose and calm.

(CONTINUED)



24

INT. WHITMAN HOME - NIGHT

24

Back to DEAN and HENRY. They've been waiting awhile. Beat, then-- Dean turns to the GARAGE--

DEAN

Sammy? You good in there?

Then... the DOOR OPENS...

SAM steps out, carrying the still unconscious TORI, JANET follows, the GUN at Sam's back.

ON DEAN. Wow...

DEAN

Okay... was not expecting that.  
(re: Tori)  
She okay?

SAM

No. She's lost a lot of blood.  
She needs a doctor.

He SETS HER DOWN, as Henry turns to Janet, alarmed--

HENRY WHITMAN

Janet-- what are you doing?

JANET WHITMAN

I'm saving this family.

HENRY WHITMAN

It's over, they caught me. You  
should take Billy and go.  
(then)  
Please.

ON JANET. Struggling with that, as--

BILLY (O.S.)

Dad, what's--

All eyes go to Billy, coming down the stairs. He sees the scene... falters...

BILLY

Going on...

DEAN

Your dad's a vampire. That's  
what's going on.

(CONTINUED)

At that, Billy gulps-- flashing a NERVOUS LOOK. Sam notices--

DEAN

(to Henry)

Lemme guess, couple weeks ago,  
maybe a month, you had a run in  
with something big and mean. It  
turned you. But you tried to deal,  
except, after awhile, cow's blood,  
or whatever, wasn't cutting it.

(then)

So you upgraded to people. Am I  
right?

He's eyeing Henry, but Sam's eyes are on Billy.

SAM

No.

(Dean turns)

Dean, it's not him... it's the kid.

Henry and Janet trade a look-- shit!--

JANET WHITMAN

Shut your mouth!

BILLY

Mom--

HENRY WHITMAN

Billy! Run!

But Billy doesn't move--

BILLY

No.

(then, to Dean)

You're right, about all of it--  
you're right. But what happened  
with Susie, I didn't mean-- it was  
our second date, and we were  
kissing and...

FLASH TO--

INT. CAR - NIGHT (FLASHBACK)

BILLY and SUSIE, in mid-make-out.

BILLY (O.S.)

And I could hear her heart ...and  
her blood... and she tasted so  
good, I just...

(CONTINUED)

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PUSH IN ON BILLY. Kissing Susie's neck, then--  
BAM! HE VAMPS OUT!

And BITES DOWN. Tearing open Susie's NECK-- BACK TO--

26 INT. WHITMAN HOME - NIGHT 26

Billy. Finishing the story. Fighting back emotion--

BILLY  
I couldn't stop...

He turns away-- shattered. Sam and Dean trade a look--

SAM  
And then?

BILLY  
I told my mom and dad.

Dean looks to Janet--

DEAN  
So you what... chopped her up?  
Made it look like some Bundy  
wannabe?

SAM  
(to Henry, re: Tori)  
And Tori-- you took her to be his  
blood bag?

Henry looks away-- busted--

SAM  
Awesome. Awesome parenting.

ON HENRY. Soft.

HENRY WHITMAN  
This isn't Billy's fault, he-- he  
was the victim, and... what were we  
supposed to do?

DEAN  
So, wait-- you were gonna let me  
chop off your head?

(CONTINUED)

HENRY WHITMAN  
You don't have children, do you?  
(off Dean)  
Because if you did, you'd know that  
seeing them in pain, it rips out  
your heart, you'd know-- you'd die  
for them.

ON SAM. As that lands-- a reminder of JACK. Behind, Janet  
hefts her gun--

JANET WHITMAN  
or kill for them.

BILLY  
Mom-- no.

JANET WHITMAN  
(ignoring that,  
scrambling)  
We can bury them out back. Under  
the peonies. Everything's going to  
be fine.

Sam fixes her with a dark look--

SAM  
You don't really believe that.

ON JANET. He's right. She takes a beat, then... breaking...  
she lowers the gun.

JANET WHITMAN  
I-- we just wanted him to have a  
normal life.

BILLY  
Mom... I can't. That's what I've  
been trying to tell you. I can't.

(then)  
I killed someone I loved. And I'll  
do it again, I know I will, I-- I  
can't control this.

(then)  
I'm a monster.

His words hang in the air-- a long beat, then...

(CONTINUED)

BILLY

So here's what's going to happen.  
You're going to take Tori to the  
hospital, and you're going to tell  
them I kidnapped her.

JANET WHITMAN

What? No.

BILLY

Dad said he was wearing a mask when  
he grabbed her-- Tori won't know.

(then)

You tell them I took her, then I  
ran away.

HENRY WHITMAN

Billy, don't do this.

But Billy ignores that-- turning to SAM and DEAN--

BILLY

Then you and me... we're going to  
take a ride. That's how it works,  
right?

ON OUR GUYS. A beat, then a nod--

SAM

That's how it works.

Janet moves for Billy.

JANET WHITMAN

Billy.

BILLY

I'm sorry. But this is the best  
way. This is the only way.

He reaches out, and HUGS HER... and Henry joins them, putting  
his arms around them both.

ON SAM AND DEAN. watching this surprisingly emotional scene,  
as-- SAD MUSIC starts to play, and we FEATHER TO--

Paramedics lift Tori onto a GURNEY. She's hooked up to  
medical IVs and getting the help she needs.

A POLICE OFFICER talks to Janet and Henry, they hand over a  
FRAMED PHOTO of BILLY; selling the runaway teen narrative.



28 EXT. WOODS - NIGHT

28

The IMPALA is parked, HEADLIGHTS lighting a swath of trees. Sam follows, as Dean leads Billy into the trees, a few steps, then--

Dean and Billy stop. Sam looks away. He can't watch.

ON DEAN-- he hefts a machete. Billy bows his head--

And WE PAN AWAY as Dean steps in closer-- SWING-- we hear the coup de grace but don't see it.

29 INT. WHITMAN HOME - NIGHT

29

Janet and Henry are alone now. Janet is balled up in the fetal position crying into Henry's lap. Henry is blank with overwhelming emotion; drained.

He stares at the EMPTY FRAME where Billy's photo use to be--

BLACKOUT.

END OF ACT FOUR

ACT FIVE

30

INT. BARON HOME - BECKY'S OFFICE - NIGHT

30

Becky is reading Chuck's new pages. She's UTTERLY ENGROSSED, white knuckling the computer mouse as she slowly scrolls-- but her face is twisted in shock and horror.

Chuck sits back, watching her read the last page. But he is no longer nervous, anxious about her opinion... he looks frighteningly confident.

Becky, hands trembling, lets go of the mouse. She looks at Chuck, betrayal and fear mixed in her eyes.

BECKY

No-- you can't--

CHUCK

I did.

BECKY

(re: the pages)

This-- this is just an ending--

CHUCK

I know, not sure how I'll get there, but that's where I'm goin'.

BECKY

It's so... dark.

CHUCK

(not worried)

But great, right? I can see it now: "Supernatural: The End." And the cover's just a grave stone that says "Winchester." The fans'll love it.

A moment of tense silence.

CHUCK

well?

On Becky-- too disturbed, too disgusted to lie.

BECKY

It's awful.

(then)

Horrible, hopeless.

(MORE)

(CONTINUED)

BECKY (CONT'D)

You can't do this to the fans, you--  
what you did to Dean? What you did  
to Sam?

Her voice breaks-- she's emotional. We see Chuck has written an ending for our boys that no fan would ever want. A flicker from Chuck, enjoying her emotional investment in his work. Pleased, almost sadistic.

CHUCK

There-- see? It's making you feel  
something. That's good, right?

BECKY

(near tears)

No!

But she's cut off by the sound of her family returning. KIDS VOICES, Rod calling out from inside the house--

ROD BARON (O.S.)

Babe! We're home!

Becky looks to Chuck-- her blood runs cold.

BECKY

(sotto to Chuck)

You have to go.

But Chuck just looks around at the office-- at Becky's desk, her merch--

CHUCK

...naw. I like it here.

As we hear Rod, getting closer to Becky's office--

ROD BARON (O.S.)

Babe? You wouldn't believe what  
happened--

BECKY

Please.

But Chuck doesn't respond, as Rod enters the room, grinning, eager to share this anecdote--

ROD BARON

Junior was fine, but I puked  
everywhere.

(CONTINUED)

But he stops, sees Becky's fearful look-- his silly grin  
droops. Then he sees Chuck. Turns back to Becky, very  
confused--

Babe?  
ROD BARON

Hey.  
CHUCK

And Chuck snaps his fingers-- and Rod Baron DISAPPEARS. A PUFF OF DUST dissolves in the air where he once stood. Becky rises, horrified--

BECKY  
Rod?!  
(then, to Chuck)  
what happened-- where is he?

CHUCK  
Gone.

BECKY  
what?!  
(she has a thought, "oh  
no")  
The kids--

CHUCK  
Don't worry, they're not dead--  
they're just... away.

Becky's horrified, trembling--

CHUCK  
Oh, yeah-- I'm God.

Confusion and horror mix on Becky's face.

BECKY  
What are you-- no-- bring them  
back! Bring them back!

But Chuck just stares. Blasé. Like she's nothing. Becky's voice cracks-- pleading now--

BECKY  
Please... you can't do this...

On Chuck, he looks at Becky, almost fondly.

CHUCK  
Oh, Becky. I can do anything--

And he snaps his fingers-- another PUFF OF DUST and now Becky's gone too. Alone in Becky's workspace, mojo back, enjoying the fresh quiet, Chuck smiles.

(CONTINUED)

CHUCK  
I'm a writer.

BECKY

CHUCK

BECKY

CHUCK

CHUCK

BECKY

BECKY

CHUCK

31 EXT. ROAD - NIGHT 31

The IMPALA roars through frame.

32 INT. IMPALA (PMP) - NIGHT 32

DEAN drives, SAM rides shotgun. Both of them still a bit ROCKED by what happened back at the house. Beat, then--

DEAN

So... that's a new one.

He looks to Sam, who takes a moment, then--

SAM

Would we have died? For Jack?

DEAN

Yeah-- we would have. Yeah.

But Dean's not really sure. They drive on in silence a beat, then Dean glances at his brother. \*

DEAN \*

Look, Sam, I get it, we-- we've lost way too friggin' much. \*

(beat) \*

And some days it's hard not to feel like cashing out. Hell, I felt that way-- after Chuck, back in the crypt. Know what pulled me back? You. Sayin' what we do still matters... \*

Sam looks at Dean, who struggles to form his thought. \*

DEAN \*

That's why I dragged us out here, I thought if you worked a case, saved a few lives... \*

(he trails off) \*

But this is a crap job. It is. We do the ugly things, so people can live happy. \*

SAM \*

(bitterly) \*

Lucky them. \*

Dean recalibrates. \*

DEAN

Yeah. Lucky them. But it doesn't  
change a thing.

(then)

We keep doing the job. Not for us,  
for Mom, for Jack-- for Rowena.

Sam glances up as Dean hammers home his point.

DEAN

We owe it to every person who ever  
gave a damn about us to keep  
putting one foot in front of the  
other. No matter what.

ON SAM. As that lands.

DEAN

And-- like you said, now that  
Chuck's gone, we're finally on our  
own. We're finally free.

(then)

We can, I dunno-- move on.

A long beat on Sam, as he takes this in, then--

SAM

I can't.

(off Dean)

I can't forget, any of them. Dean,  
I still think about Jessica, I-- I  
can't just let that go.

DEAN

That's not what I'm saying.

SAM

I know, but... I don't feel free.

(then)

What we've done-- what we've lost,  
right now, that's what I feel, and  
it's-- it's like I can't even  
breathe.

Dean stares at his brother-- Sam hasn't been this open and  
honest with him in awhile.

SAM

But maybe tomorrow, I don't know--  
maybe I'll feel better.

DEAN

And if you don't?

(CONTINUED)



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SAM  
Then... I don't know, Dean. I just--  
I don't know.

\*  
\*  
\*

He looks away. OFF DEAN. Worried for his brother-- CUT TO--

\*

A33

EXT. ROAD - NIGHT

A33

\*

The IMPALA. Speeding away as we FADE TO--

\*

TO BE CONTINUED

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INT. BARON HOME - BECKY'S OFFICE - NIGHT

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CHUCK writing. Smiling to himself--

CHUCK

Oh, yeah-- this is gonna be good...

OFF CHUCK'S PROMISE---

BLACKOUT.

TO BE CONTINUED...