

SUPERNATURAL

Episode #1520

"Carry On"

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FINAL DRAFT

09/11/20

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CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

BOBBY SINGER
CHARLIE BRADBURY
EILEEN LEAHY
JENNY
JODY MILLS
ROWENA

DAD
KID
MOM
OFFICER
SAM'S SON
VAMP
SHERIFF (V.O. ONLY)

JARED PADALECKI
JENSEN ACKLES

JIM BEAVER
FELICIA DAY
SHOSHANNAH STERN
CHRISTINE CHATELAIN
KIM RHODES
RUTH CONNELL

GREG DELMAGE
BRADY DROULIS
VICTORIA MORGAN
TINA GRANT
SPENCER BORGESON
MAX MONTESI

LOCATION REPORT**INT.**

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| INT. MEN OF LETTERS - DEAN'S ROOM - DAY | P.1 |
| INT. MEN OF LETTERS - KITCHEN - DAY | P.1 |
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SUPERNATURAL
"Carry On"

NOTE: THIS IS A SHORT SCRIPT, BUT THAT'S ON PURPOSE. WE WANT TO GIVE ALL OUR MOMENTS TIME TO REALLY BREATHE...

TEASER

FADE IN:

1 INT. MEN OF LETTERS - DEAN'S ROOM - DAY (DAY 1) 1
CLOSE ON: AN ALARM CLOCK. 8:00AM. As the ALARM blares, a beat, then--
A hand crashes into frame, shutting it off, and we reveal--
DEAN. As he stirs awake. Sitting up, as--
MIRACLE. The DOG we met back in Ep. 1519 leaps onto the bed. Licking his face. Dean gives the dog a pet, as we start a DAY IN THE LIFE MONTAGE of our guys.
It's been SIX MONTHS since the events of Ep. 1519, and our heroes are starting to get back to normal--

2 EXT. ROAD - DAY 2
SAM takes his morning run. Stopping to admire the beauty all around him.

3 INT. MEN OF LETTERS - DEAN'S ROOM - DAY 3
DEAN pours DOG FOOD into a dish, Miracle gobbles it up.

4 INT. MEN OF LETTERS - KITCHEN - DAY 4
SAM is back, frying bacon (facon) and eggs, as--
POP! Toast springs from the toaster, and DEAN grabs a piece--

SAM DEAN

It's hot. Ah, hot!

Sam laughs, as he bobbles it. Sam pours a cup of COFFEE, slides it to Dean--

DEAN
Gracias.

CUT TO--

5 INT. MEN OF LETTERS - DEAN'S ROOM - DAY 5
Dean brushes his teeth. Humming to himself.

6 INT. MEN OF LETTERS - SAM'S ROOM - DAY 6
Sam, showered, gets dressed. Makes his bed.

7 INT. MEN OF LETTERS - DEAN'S ROOM - DAY 7
Dean steps out of his room, leaving a messy, unmade bed behind.

8 INT. MEN OF LETTERS - KITCHEN - DAY 8
Dean cleans up breakfast. Doing the dishes. Giving Miracle a plate to lick clean.

9 INT. MEN OF LETTERS - ANOTHER ROOM - DAY 9
SAM leans against an old fashioned LAUNDRY MACHINE, reading a LORE BOOK as it hits the spin cycle. RUMBLES--
WHAM! Sam hits the side... the machine starts working normally again.

10 INT. MEN OF LETTERS - ARMORY - DAY 10
Dean cleans his guns, almost Zen, until... he finishes, checks his watch: 10:00AM. CUT TO--

11 INT. MEN OF LETTERS - LIBRARY - DAY 11
SAM looks up, as DEAN enters.
He sits, and our boys snap open their laptops. Going to work--

SAM
Okay, what's next?

(CONTINUED)

And off that very pointed question, we--

BLACKOUT.

END OF TEASER



ACT ONE

12 INT. MEN OF LETTERS - LIBRARY - DAY 12

We pick up Sam and Dean right where we left them. Clacking away at their keyboards--

SAM
Nothing weird coming over the wire--
social media looks clean.
(then)
You got anything?

ON DEAN. Staring at his computer screen. Deadly serious.

SAM
Dean?

DEAN
Oh, I got something.

OFF SAM. What does THAT mean? CUT TO--

13 EXT./INT. IMPALA - DAY 13

The IMPALA pulls into a parking lot, coming to a stop. DEAN behind the wheel, SAM shotgun. A tense moment--

SAM
You sure you're ready for this?

DEAN
I don't have a choice.

He turns to Sam. Deadly serious--

DEAN
This is my destiny, Sam.

He steps out, turns and sees--

A BANNER: "Welcome To The 43rd Annual Akron PIE FEST!!"
hanging over a large building. CUT TO--

14 EXT. STREET - DAY 14

SAM and DEAN step onto a street lined with PIE STANDS, a socially distanced crowd browsing the goods-- loading up with PIE.

(CONTINUED)

"Carry On"
CONTINUED:

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9/11/20 4A.

DEAN

It's just... it's so beautiful.

He wipes his eyes. Sam notices--

SAM

Are... you crying?



(CONTINUED)

DEAN
(covering)
What? No. You are.

ON SAM. That makes no sense.

DEAN
I'm gonna go--

SAM
Get some pie?

DEAN
Get some damn pie.

He grins, and walks off... but we STAY WITH SAM.

As he takes a seat, doing a little people watching. A YOUNG FAMILY moves into frame-- husband, wife, older and younger son.

Sam watches them move past, holding hands; talking and laughing. A nice family moment-- a glimpse of what might have been... THEN--

DEAN (O.S.)
Yo!

Sam turns to see Dean moving toward him, LOADED DOWN WITH PIE. A dozen pieces of various varieties.

DEAN
You okay?

SAM
Fine.

But Dean's not buying it. He sets his pies down on the hood.

DEAN
Come on, I know that look. That's Sad Sam.

SAM
I'm not... Sad Sam.

DEAN
Fine, Contemplative Sam.

(CONTINUED)

SAM

It's--

(then)

I was thinking about Cass, Jack...
if they could be here...

ON DEAN. As that lands. He was thinking the same.

DEAN

I know.

(then)

I think about them, too. Every
day, but what happened-- it's never
going to stop hurting, but if we
don't keep living, all that...
their sacrifice... what was it for?

Sam nods. Dean goes into big brother mode.

DEAN

So stop being such a friggin'
Eeyore.

He picks up a piece of banana cream.

SAM

Okay ...

Before Dean can respond--

WHAM! Sam SHOVES the pie into Dean's face!ON DEAN. Shocked. A beat, then... he wipes pie from his
face to see--

SAM. SMILING.

SAM

I've been wanting to do that for so
long.

And OFF DEAN-- SMILING BACK-- CUT TO--

EXT. HOUSE - NIGHT

Lonely and isolated. To establish.

INT. HOUSE - NIGHT

THAT NIGHT. As the YOUNG FAMILY we saw earlier returns home.

(CONTINUED)

"Carry On"
CONTINUED:

Final Draft

9/11/20 7.

MOM

John! Upstairs! Bath time.

The kids head up, as DAD moves to the foyer. Checking the mail on the table near a WINDOW. It's quiet... almost TOO QUIET. Then--

Something moves behind. Across the window. Dad turns--

But nothing's there. Weird. And just as he's starting to settle--

DING-DONG. The doorbell.

DAD moves to it. Opening the door--

But NO ONE'S THERE.

MOM (O.S.)

Lyle?

Dad closes the door, turning back-- looking up the stairs, to where Mom stands.

DAD

Probably just some kids, it's--
(nothing)

But he's cut off mid-line, as--

SHUK! A MACHETE stabs through his back! Shit! The body falls to reveal--

TWO ATTACKERS (two guys). All in black. All with CREEPY SKULL STOCKING-STYLE FACEMASKS.

Mom SCREAMS! As the attackers storm up the stairs!

Mom turns and RUNS. Toward a door at the end of the hall, the KIDS' ROOM, where--

THE OLDER SON stands. Staring. What's happening?

MOM

Run! Get your brother and run!

WHAM! She slams the door. Turning back. Pressing herself against it. Protecting her children, as...

The ATTACKERS CLOSE IN. And we CUT TO--

INT. KIDS' ROOM - NIGHT

The OLDER and YOUNGER SON. Hiding UNDER THE BED as--

WHAM! A sound from outside... a SCREAM... and then...
SILENCE. Then... a beat...



(CONTINUED)

"Carry On"
CONTINUED: (2)

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9/11/20 8.
17

17

And the DOOR CREAKS OPEN. The boy reaches out, holding his brother's hand, as...

FOOTSTEPS. Boards creaking. As an attacker moves closer.

We see a BOOT from under the bed, as it moves past. Then STOPS.

ON THE KIDS. The younger boy has his head down, face pressed to the floor. The older boy's eyes are closed. A long beat, then--

The boy is PULLED BACK! Out of frame! The other boy SCREAMS, as we CUT TO--

18

EXT. HOUSE - DAY (DAY 2)

18

THE NEXT DAY. Police tape. It's a CRIME SCENE.

SAM and DEAN step up, suited, moving toward a local OFFICER. Flashing badges--

SAM
Singer and Kripke, FBI.

OFFICER
The Feds do home invasions now?

DEAN
We're full service.

SAM
Over the wire-- there was something weird: one of the bodies, its blood was drained?

OFFICER
Oh yeah, throat torn out, the whole nine. Some kinda... cannibal crap.

DEAN
What about the kids?

OFFICER
They-- taken.

Sam and Dean trade a look, shit--

SAM
And the mom?

(CONTINUED)

18

"Carry On"
CONTINUED:

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9/11/20 9.
18

OFFICER

Her... they left her, but... they
ripped out her tongue.

Our guys react. Shit...

DEAN

Any idea what these guys looked like?

The officer reaches over, grabbing a piece of paper--

OFFICER

Kinda.
(then)
She drew this.

He shows a PICTURE OF A MAN. One we saw earlier, a simple
drawing, but showing off his black and white FACE MASK. TIME
CUT TO--

SAM and DEAN. Leaving the house. Aside--

DEAN

That face-- I know that face.

SAM

Me too.

19

EXT. IMPALA - DAY

19

PARKED. WHAM! DAD'S JOURNAL. As it hits the hood. WIDEN TO--

DEAN flips the journal open, as SAM works on a MAP-- spread
out on the hood.

DEAN

Back in '86, Dad was working a
string of kidnappings. All along
Route 77--
(then)
Akron, Canton, East Sparta...

As he speaks, Sam draws on the MAP with a MARKER. Dotting
locations, and connecting them together. Making a HUNTER MAP.

DEAN

He was never able to dig up much,
but one witness... drew this.

Dean flips the journal around, showing off a DRAWING OF THE
SAME MAN. Mask and all.

(CONTINUED)

DEAN

They'd take the kids, and the
adults they didn't drain, they'd...

SAM

(remembering)
Rip out their tongues.

DEAN

You know what this is right?
(off Sam)
Mimes. Evil mimes.

SAM

Yeah... or, vampires.

DEAN

Vamp mimes.
(shakes his head)
Son of a bitch...

Sam rolls his eyes-- moving to a LAPTOP.

SAM

If it's the same nest, and if the
pattern holds, they'll target
Canton next.

(then)

According to Dad, they usually go
after families, living outside of
town. Isolated. Kids between five
and ten...

DEAN

Okay, who in Canton fits that bill?

OFF SAM. CUT TO--

EXT. HOUSE - NIGHT

An ISOLATED HOUSE. Lights on. Peaceful. Then--

A BLACK VAN pulls up. Windows tinted. Blasting Death Metal.
The doors open--

And our TWO ATTACKERS step out. Masks on. We track with
them to the door. Slow and creepy...

When they're there, the LEAD ATTACKER reaches out, hand on
the knob...

(CONTINUED)

SHUK! And a MACHETE swings from OFF-SCREEN. Taking off his head!

The OTHER ATTACKER freezes-- holy shit! As--

SAM and DEAN step out. Dean's got a MACHETE, Sam's got a GUN.

BLAM! SAM shoots the attacker in the leg. The guy goes down. And when he looks up--

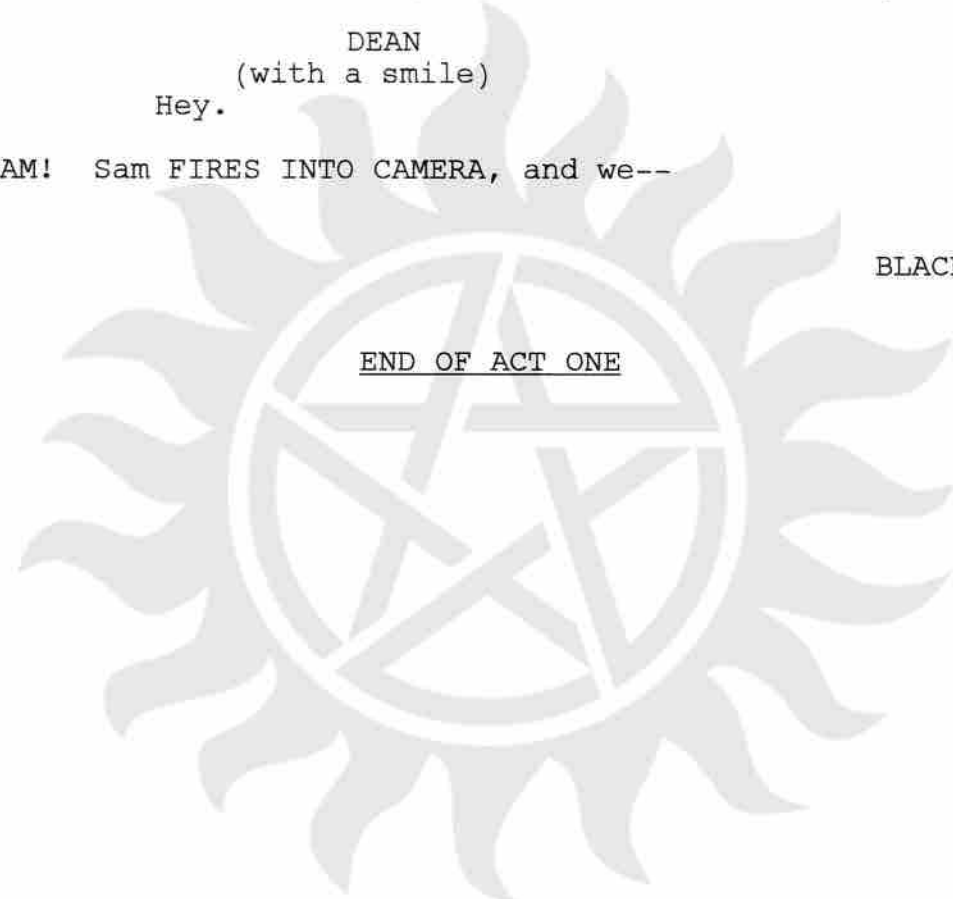
SAM AND DEAN are standing over him. Sam has his gun raised--

DEAN
(with a smile)
Hey.

BLAM! Sam FIRES INTO CAMERA, and we--

BLACKOUT.

END OF ACT ONE



ACT TWO

21

EXT. TREE STUMP - NIGHT

21

CLOSE ON: A BULLET HOLE. As we PULL OUT, revealing more details. It's in the head, of the VAMP, who's on the stump-- tied up.

SAM and DEAN stand over him, the IMPALA parked behind. Headlights on.

DEAN

Yo, sleepy.

The vamp shakes his head-- sitting up--

VAMP

What-- what'd you hit me with?

DEAN

Hey, he talks.

(to Sam)

Not a mime. Still evil though.

Sam rolls his eyes.

SAM

It was a bullet, soaked in dead man's blood.

DEAN

So, let's talk kids.

(then)

The two you grabbed, couple nights ago, where are they?

The vamp looks away-- as if--

SAM

You should tell him.

VAMP

And if I do? What? You let me go?

DEAN

Naw. This isn't a you walk outta here situation.

(then)

You tell us quick, you get this.

He hefts a MACHETE.

(CONTINUED)

DEAN

Take your time, you get...

Sam pulls out a POCKET KNIFE. Flicking the (tiny) blade.
The vamp smiles--

VAMP

(re: the pocket knife)

Yeah, I'll take that itty-bitty
one.

SAM

(shakes his head)

Ooh. Bad choice.

DEAN

(re: the machete)

See, this is quick. Clean. No
muss. No fuss. Blink and you're
dead.

Sam holds up the pocket knife.

SAM

But a blade this small? I'll be
sawing and sawing to get your head
off. And you'll feel it. Going
through every muscle, every tendon,
every inch...

(then)

Could take hours.

ON THE VAMP. Having second thoughts. Dean moves in, putting
a hand on the guy's shoulder--

DEAN

And if those kids are dead? He
uses a spoon.

The vamp looks to Dean, who nods-- yup.

VAMP

They-- they're not dead.

(then)

They're with the nest. We... take
a harvest.

(CONTINUED)

21

Sam and Dean trade a look-- what does that mean?

VAMP

Every few years, we grab a couple
kids, raise 'em up, feed 'em right,
juice them.

(then)

We don't do fast food.

DEAN

Except that dad you ice'd.

VAMP

(sigh)

Yeah, shouldn't'a done that.

(because...)

Too salty.

ON SAM. Getting to the point-- holding up his knife.

SAM

So, where are they?

OFF THE VAMP. A gulp. CUT TO--

22

EXT. ROAD - NIGHT

22

The IMPALA. ROARING THROUGH FRAME.

23

INT. IMPALA - NIGHT

23

ON DEAN. Behind the wheel. SAM shotgun.

DEAN

You think the dog's okay?

SAM

He's fine.

DEAN

I'm just saying, these overnight
Hunts... you're sure that doggy
daycare had good reviews?

(CONTINUED)

SAM
Great reviews.

Dean looks away-- uneasy--

DEAN
I guess...

SAM
We could always bring him.

DEAN
On a case? No. Pass.
(then)
I love that dog.

SAM
You bring me.

DEAN
Do you lick my face every morning,
Sam? Do you?

SAM
No.
(then)
I also don't poop outside.

DEAN
You should try it. It's... very
freeing.

Sam gives a half-laugh, as--

A SONG starts up on the radio. SAME SONG FROM THE PILOT--
AC/DC's *Back in Black*. Dean cranks the volume--

DEAN
Yeah-- here we go.

As the music blasts, Sam shoots him a look--

SAM
Really?

DEAN
(points to himself)
House rules, Sammy, driver--

(CONTINUED)

SAM
Picks the music.

DEAN
(points to Sam)
Shotgun--

SAM
Shuts his cakehole.

Dean smiles-- exactly-- hits the gas--

24 EXT. ROAD - NIGHT 24

And the Impala ROARS OFF. CUT TO--

25 EXT. BARN - NIGHT 25

Mostly deserted. Boards over the windows. The IMPALA rolls in, SAM and DEAN step out.

SAM
This the place?

DEAN
Dark, creepy, like something out of
Wes Craven's erotic fantasy-- this
is 100% the place.

Sam POPS THE TRUNK, as our guys start to ARM UP--

SAM
Here.

He offers Dean a MACHETE, but Dean's only got eyes for one thing--

The NINJA STARS. He picks them up. Sam shoots him a look.

DEAN
Come on, one time.

SAM
No.

DEAN
But--

SAM
No.

(CONTINUED)

Dean sighs--

DEAN

Fine.

And takes the machete. But he's not happy about it... CUT TO--



26

INT. BARN - NIGHT

26

Our guys ENTER the dark, creepy, like something out of Wes Craven's erotic fantasy space. Discarded farming equipment scattered about, hanging from the wall.

They move ahead, but we hold on a DARK SHADOW. Pushing in, as...

A MASKED FACE emerges from the darkness. WATCHING. CUT TO--
SAM and DEAN as they approach a DOOR--



(CONTINUED)

KID (O.S.)

Help...

Sam and Dean trade a look. The Hell? Sam moves ahead,
opening the door--

To see the KIDS we met earlier. Huddled together. SCARED.

One looks up, tears in his eyes...

KID

...monsters.

Sam and Dean trade a look, then... Dean bends low. Eye-to-eye
with the kid. Making a PROMISE.

DEAN

Hey, it's okay.

(then)

We're gonna keep you safe.

And off the kids, believing that, we--

OMITTED

BLACKOUT.

END OF ACT TWO

ACT THREE

28

INT. BARN - NIGHT

28

SAM and DEAN collect the kids... then turn--

To see SIX VAMPS. In masks. Standing near the doorway.
Shit.

ON DEAN. Gripping his machete tight. He looks to the kids.

DEAN
Be right back.

Then looks to Sam, who nods--

And our GUYS ATTACK! Swinging their blades--

And it's a DOWN AND DIRTY FIGHT, as Sam and Dean take on the
vamps. Trading blows, throwing and getting thrown into
walls, until--

In the fighting, Sam looks to the kids--

SAM
Get out! Run!

And they do, sprinting out a side door, as--

SHUK! Sam chops off a vamp's head--

WHAM! As another hits him from behind. Dropping him to the
floor, as--

WHAM! Dean's thrown down as well--

(CONTINUED)

One vamp pinning his left arm, another pinning his right, as--
A BOOT drops into frame. Stylish. With a heel. REVEAL--
A FEMALE VAMPIRE. No face mask, but tough as nails.
Dean stares... something about her seems FAMILIAR.

DEAN
You... I know you...
(beat, remembering)
Jenny?

JENNY. And this... folks, this is a DEEP CUT. Jenny appeared way back in Season 1 (Ep. 120; *Dead Man's Blood*)-- a vampire who crossed paths with Sam and Dean, and lived to tell the tale.

We do a QUICK POP. To a bit of Jenny from that episode, then we're BACK TO--

DEAN
Son of a bitch.

JENNY
Hey, Dean.

(CONTINUED)

DEAN
(glancing to one of the
vamps)
We tried to kill each other, back
in the day. Wow, this is so weird.
Like, seeing someone from high
school, you know?

He gives her the once over--

DEAN
You look good.
(then)
Kinda dead, but good.

JENNY
Thanks.

She nods, and the vamps HAUL Dean up.

DEAN
So you, like, the boss?

JENNY
No. I just called dibs.

And she BARES HER FANGS! Ready to tear Dean's throat out,
when--

BAM! A MACHETE swings in-- CUTTING OFF HER HEAD!

It's SAM!

Dean uses the distraction to shake free-- punching one vamp,
then diving for his MACHETE on the ground.

And it's on again, as Sam and Dean take down one vamp after
another--

Solo. Working together (Dean trips one, Sam finishes him
off). A perfect Hunting Machine. Until--

A HUGE VAMP slams into Dean. Shoving him back against a post--
the VAMP TURNS--

SHUK! And SAM TAKES HIS HEAD OFF.

And that's all of them. The vampires are DEAD.

(CONTINUED)

Sam looks to Dean, who leans up against the post. Breathing hard. Sam's eyes find his brother... something's wrong...

SAM

Dean?

DEAN

The kids-- they safe?

Sam nods. Dean smiles.

DEAN

Good.

(then)

That's good.

And we see-- BLOOD. Spreading across his shirt.

Sam's eyes go wide.

SAM

Dean?

Dean sees it too--

DEAN

Aw, Hell.

And we reveal--

A HOOK on the post behind Dean, punched into his back, opening a ragged wound.

Sam moves to his brother-- reaching out--

SAM

Here, let me--

DEAN

No, don't--

Sam reaches behind Dean... and his hand comes away BLOODY.

(CONTINUED)

DEAN

You move me-- that thing feels like
it punched pretty much all the way
through. I think it's just about
the only thing holding me together
right now, so...

(then)

You move it, I'm gone quick.

ON SAM. As that lands. Struggling.

SAM

I... I'll call an ambulance.

DEAN

Closest hospital's forty miles.

He coughs-- a bit of blood--

DEAN

Don't think they're gonna make it.

SAM

Then-- I'll get the first aid kit,
just--

He's going into triage mode. Sam starts to turn-- but Dean
grabs his arm--

(CONTINUED)

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DEAN

Sam, stop. It won't help, it--
(then)
I'm sorry.

SAM

Dean--

DEAN

You get those kids home, okay?

SAM

We'll get them home, after we get
you--

But Dean just shakes his head. Knows this is it.

DEAN

Hey, it's okay.

ON SAM. Can't believe that--

SAM

No-- it's not.

DEAN

I--
(he winces in pain)
It was always going to end like
this, right? Saving people,
hunting things...

SAM

Dean, stop--

DEAN

And that's fine. That's good.
(then)
You gotta admit, I had one helluva
ride.

He's strangely calm. Sam looks away-- can't accept this--

SAM

No.
(then)
If Cass was here--

(CONTINUED)

DEAN

He's not.

SAM

Then-- maybe I can find another
way.



(CONTINUED)

DEAN

No.

Sam looks back-- what?

DEAN

No trying to bring me back. Not again.

(then)

You know... you know that always goes bad.

And Sam's on the edge of breaking down here. Fighting back tears--

SAM

Dean, please...

DEAN

I know, but... I may not have a lot of time, and-- and there's something I need you to hear:

(Sam looks up)

I'm proud of you.

He smiles...

DEAN

I've always looked up to you, you know that?

(then)

When we were kids, you were so damn smart. And you didn't take Dad's crap. And... you're stronger than me. Always were.

(then)

I ever tell you... when I came to get you that night, when you were at school, when Dad didn't come back from that hunting trip.

SAM

The Woman in White.

(CONTINUED)

DEAN

The Woman in White.

(then)

I must've stood outside your dorm for hours, just... I thought you'd say "no." I thought you'd tell me to get lost. Get dead. And if you had... Hell, I didn't know what I was going to do.

(then)

I was scared, Sam. Because when it came down to it, it was always you and me.



(CONTINUED)

A breath--

DEAN

It's always been you and me.

SAM

Then... don't leave me, I... Dean,
I can't do this without you.

Dean's hand goes to his wound. The blood.

DEAN

Yes, you can.

(then)

And I'll always be with you.

(then)

Everyday. When you're... out there
fighting, living...

Sam looks away-- knows this is goodbye.

DEAN

'Cause you... you'll always keep
fighting. And I'll be with you.
Every step.

(then)

I love you, Sammy.

ON SAM. That hits him like a punch.

Dean takes a ragged breath.

DEAN

This-- I didn't want it to be
today, but... it's today. And
that's okay.

(then)

And I need... I need you to promise
me... I need you to tell me it's
okay.

ON SAM. A long, painful beat. He looks to Dean, whose pale
now... clearly barely hanging on.

Sam reaches out, taking Dean's hand. It kills him to say
this, but he does anyway...

(CONTINUED)

28 "Carry On"
CONTINUED: (10)

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SAM

Dean...

(a long beat, then--)

It's okay. You can go.

And he leans in, embracing his brother, and off that
heartbreaking image, we--

29 OMITTED

29

30 OMITTED

30

31 OMITTED

31

32 OMITTED

32

33 OMITTED

33

34 OMITTED

34

BLACKOUT.

END OF ACT THREE



ACT FOUR

35 EXT. LAKE - DAY (DAY 3) 35

We OPEN ON SAM. And MIRACLE. Staring directly at camera. A long, pained beat, then we arm around to reveal--

A FUNERAL PYRE. DEAN'S FUNERAL PYRE.

Sam holds a LIGHTER IN HIS HANDS. Staring. Can't bring himself to light it quite yet. And as he hesitates, music kicks in, and we feather in cuts to--

36 EXT. ND LOCATION - DAY 36

JODY. Her phone rings. She answers--

JODY

Hey, Sam.
(beat, listening)
Sam... what's wrong?

And as Sam tells her-- DEAN'S DEAD. We see Jody's face fall, watch her crumble... CUT TO--

37 INT. HELL - DAY 37

ROWENA. On her throne, head in her hands. She's just heard the news too. And then we're with--

38 EXT. ND LOCATION - DAY 38

EILEEN. Sitting on the ground, against her car, wiping tears from her eyes...

39 INT. APARTMENT - DAY 39

CHARLIE. Doing the same. And then we're back to...

40 EXT. LAKE - DAY 40

SAM. As he finally steps forward...

And SETS THE PYRE ALIGHT.

And as it burns, we FADE TO BLACK.

A beat, then, OVER BLACK--

AN ALARM CLOCK BLARES. CUT TO--

41 INT. MEN OF LETTERS - SAM'S ROOM - DAY (DAY 4) 41

CLOSE ON: AN ALARM CLOCK. 8:00AM. A replay of our opening scene, but this time...

SAM is the one who shuts it off. He shifts. Sitting up. Legs dangling off the side of the bed. CUT TO--

42 INT. MEN OF LETTERS - KITCHEN - DAY 42

SAM cooks. But his movements are slow. Listless. Like he doesn't know what to do next. Then--

POP! Toast springs from the toaster, and Sam almost FLINCHES. CUT TO--

43 INT. MEN OF LETTERS - LIBRARY - DAY 43

Sam sits at the table, staring down at the INITIALS carved into it.

A beat, then...

A WHINE. Sam looks down, to see the DOG. MIRACLE. Nuzzling up against him.

Sam reaches down, petting the dog.

They both miss Dean. CUT TO--

44 INT. MEN OF LETTERS - HALLWAY - DAY 44

SAM moves down the hall. Miracle in tow... then stops...

In front of DEAN'S ROOM. He takes a beat, a breath, then pushes it open...

45 INT. MEN OF LETTERS - DEAN'S ROOM - DAY 45

Sam steps inside... and it's just like Dean left it. Messy bed. Vinyl. Junk food wrappers. Sam moves in...

As Miracle hops up on the bed. Laying down. Another whine...

SAM

I know...

(CONTINUED)

And he sits on the bed next to the dog. Taking it all in. And Sam can't help himself, tears start to well up, one leaking down his cheek. It's all just too much. Then--

BZZT! A sound. A CELLPHONE.

Sam stands... finding it... the tape across it reads--
"DEAN'S OTHER OTHER PHONE". Sam answers--

SAM

Hello?

A voice off-screen. A sheriff--

SHERIFF (O.S.)

Hi, Agent Bon Jovi?

ON SAM. A beat, wiping his eyes, then--

SAM

Yeah, this is Agent Bon Jovi.

SHERIFF (O.S.)

Okay, well, look, I know this is gonna sound nuts, but I'm down in Austin, and we've had a few bodies turn up... minus their hearts.

(then)

And a friend of mine, Donna Hanscum, she said you were the guy to call.

ON SAM. Listening to that. It's a case... but can he take a case right now?

The sheriff clears his throat--

SHERIFF (O.S.)

Uh, agent? You there?

Sam collects himself--

SAM

Yeah. Yeah, I'm here.

(then)

I'm on my way.

Sam hangs up, and we CUT TO--

46

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

46

SAM. Duffle over his shoulder. Moving through the space...

With MIRACLE trailing behind. Coming along.

Sam climbs to the top of the balcony... looks back over the bunker...



(CONTINUED)

Then FLIPS OFF THE LIGHTS.

A beat, then SAM EXITS. Closing the door behind.

And off one last shot of the dark, EMPTY BUNKER, we--

BLACKOUT.

END OF ACT FOUR



ACT FIVE

A47

EXT. ROADHOUSE - DAY

A47

We open on DEAN WINCHESTER, as he opens his eyes--

To see the ROAD stretching out before him. Could be any one of the lonely backroads our guys have driven over the years.

Dean takes it all in--

DEAN

Least I made it to Heaven.

BOBBY (O.S.)

Yup.

Dean turns, to see BOBBY (our Bobby, not the AU version) sitting on a porch, a cooler of beer at his feet.

Dean stares--

DEAN

Right... what memory is this?

BOBBY

It ain't, ya idjit.

DEAN

Yeah, it is, 'cause last I heard, you're in Heaven's lock up.

BOBBY

Was.

(then)

Now I'm not.

Dean frowns-- what does that mean?

BOBBY

That kid'a yours, before he went... wherever, he made some changes.

(then)

Busted my ass out, and he, well, he set some things right. Tore down all the walls up here--

(then)

(MORE)

(CONTINUED)

BOBBY (CONT'D)

Heaven ain't just re-livin' your
golden oldies anymore, it's what it
always shoulda been, everyone
happy, everyone together.

He nods down the road--

BOBBY

Rufus lives about five miles that
way, with Aretha. Thought she'd
have better taste.

(then)

And your mom and dad, they've got a
place. I was just over there for
Sunday dinner, that John-- he makes
one helluva pot roast.

ON DEAN. As all that lands-- his friends, his mom and dad,
they're all here.

BOBBY

This ain't just Heaven, Dean, it's
the Heaven you deserve.

He tosses Dean a BEER--

BOBBY

And we've been waiting for you.

ON DEAN. Getting emotional now. This is... perfect.

DEAN

Jack did all that?

BOBBY

Well, Cass helped.

Dean shoots him a look. What does that mean?

BOBBY

It's a big new world out there.
You'll see.

(then)

Hell, you might even get to kick a
little more ass before it's all
said and done.

Dean nods-- okay then-- pops his beer and takes a sip.

(CONTINUED)

DEAN

This... tastes like the first drink
I shared with my dad.

BOBBY

Quality stuff?

DEAN

Naw, it was crap. But... it was
perfect.

Bobby gets it.

BOBBY

Just like this.

DEAN

Yeah... just one thing missing.

Sam.

BOBBY

He'll be along.
(then)
Time up here, it's different.

And Dean appreciates that.

BOBBY

You got everything you could want,
or need, or dream, so I guess the
question is...
(then)
What are you going to do now, Dean?

ON DEAN. As he turns-- smiles--

DEAN

I think-- I'm gonna take a drive.

ON BOBBY. A smile. Of course.

BOBBY

Have fun.

(CONTINUED)

Dean steps forward, moving for--

THE IMPALA. Perfect. Waiting. He climbs in, starting her up... and the opening chords of a very familiar song start to play.

DEAN
I love this song.

And he cranks up CARRY ON WAYWARD SON, snapping the Impala into gear, peeling out--

47 EXT. ROAD - DAY 47

And as the music plays, THE IMPALA roars into frame. DEAN behind the wheel. All smiles, as the Impala RIPS UP the pavement. Driving fast and free to the music-- singing along-- as we INTERCUT--

48 OMITTED 48

49 OMITTED 49

50 EXT. PARK - DAY (DAY 5) 50

SAM. Walking, as--

A TINY HAND reaches out, taking his finger. Reveal--

SAM'S SON. Three-years-old. Toddling along. His NAME stitched into his overalls--

"DEAN". Sam picks him up. Smiling from ear to ear. CUT TO--

51 OMITTED 51

52 EXT. BACK YARD - DAY (DAY 6) 52

SAM. Playing CATCH with his son. The kid's 10 now. Tall and strong, like his dad. A WOMAN (we can't make out her face) watches from the background. CUT TO--

53 OMITTED 53

54 EXT. BACK YARD - NIGHT (DAY 7) 54

SAM and his kid-- thirteen now-- sitting on a blanket. Out under the stars...

55 OMITTED 55

56 INT. GARAGE - DAY (DAY 8) 56

SAM. Older now. In his fifties. As he flips on the light, to reveal a COVERED CAR.

Sam pulls the cover off... of course it's THE IMPALA. He runs a hand over it... a soft, sad smile playing across his face. CUT TO--

INSIDE THE CAR. Sam slides behind the wheel... and STARTS IT. The old girl still purrs. Sam leans his head back, closing his eyes, remembering...

57 OMITTED 57

58 INT. ROOM - NIGHT (DAY 9) 58

A HEART MONITOR. Beeping away. Reveal--

SAM. Even older now. Hooked up to machines. Near the end. He looks up--

To see his SON. Twenties now. A chip off the old block, handsome, with the ANTI-POSSESSION TATTOO on his forearm. Looks like he joined the family business too.

Sam's son reaches out, taking his father's hand. It kills him to say this, but he does anyway...

(CONTINUED)

58

"Carry On"
CONTINUED:

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SAM'S SON

Dad...
(a long beat, then--)
It's okay. You can go.

The exact same words Sam said to Dean, all those years ago...

And Sam closes his eyes, as we CUT TO--

59

OMITTED

59

60

INT. IMPALA - DAY

60

And as the SONG STARTS TO END, DEAN pulls to a stop, stepping out of the Impala...

Staring out at a soaring vista. The whole world, perfect and beautiful. Then--

We're BEHIND DEAN, as a BOOT drops into frame. A footstep. Dean hears it-- turns-- and his eyes go wide to see...

SAM. Like he's been waiting for Dean for years... and in a lot of ways he has.

The two brothers staring at each other for a long, pregnant beat, then--

SAM

Hey, Dean.

DEAN

Hey, Sammy.

Dean moves in, EMBRACING his brother, and off our heroes... REUNITED, we FADE TO BLACK--

And over black, PHOTOGRAPHS play across the screen. Behind the scene shots taken during our last day on set.

The cast. The crew. The people that made this amazing show for the past fifteen years.

It's a loving ode to them-- to us-- and when it's over... when the final chord of the song plays we--

BLACKOUT.

THE END