

Raelle Tucker

SUPERNATURAL

Episode #110

"Faith"

Written by

Sera Gamble & Raelle Tucker

Directed by

Allan Kroeker

EXECUTIVE PRODUCERS

Eric Kripke

McG

Robert Singer

CO-EXECUTIVE PRODUCERS

Kim Manners

John Shiban

PRODUCERS

Peter Johnson

Cyrus Yavneh

STUDIO DRAFT

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CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

JARED PADALECKI
JENSEN ACKLES

NURSE
COP #1
DOCTOR
ELDERLY LADY
DAVID WRIGHT
LAYLA ROARKE
MRS. ROARKE
ROY LE GRANGE
SUE ANN LE GRANGE
THE REAPER
MARSHALL HALL
JASON
FEMALE DOCTOR
HOLLY MARTIN
BURLY COP #1
BURLY COP #2

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SUPERNATURAL
"Faith"

TEASER

1

EXT. DECREPIT HOUSE - NIGHT

1

The one all the kids say is haunted. It's dark. Quiet. The Impala emerges from the foggy gloom. Pulls up to the curb.

CLOSE ON: the headlights CUT OUT, as the engine turns off.

CUT TO:

CLOSE ON: hands open the trunk. Then swing up the false bottom, revealing loving tight shots of the weapons cache.

DEAN WINCHESTER fishes, comes up with TWO STUN GUNS. Hands one to Sam. Dean pulls out two flashlights, too.

SAM

(re: guns)

What'd you amp these up to?

DEAN

About a hundred-thousand volts.

SAM

(that's heavy firepower)

Damn, man.

DEAN

Hey. I want this Rawhead extra-friggin-crispy.

Dean SLAMS down the trunk and we--

CUT TO:

2

INT. DECREPIT HOUSE - BASEMENT - NIGHT

2

CLOSE ON: rusty, overhead pipes. Plinking water on the floor.

At the top of the stairs... the BASEMENT DOOR opens, slowly, silently. Dean carefully peers down. Coast seems clear. He enters, moves down the steps, frosty and quiet and alert, like a Marine. Sam follows, same way.

Sam and Dean alight from the last step. Down here, the foundation is crumbling. Peeling walls. Dark corners overflow with boxes; broken, rotting furniture.

(CONTINUED)

CONTINUED:

The brothers step into the middle of the room, looking around, when they hear...

TAP. TAP. TAP. Quiet, but unmistakable. TAP, TAP, TAP. Coming from... a broken-down, tall CABINET.

Sam and Dean flank the cabinet.

DEAN
(whispering low)
On three.

Dean gestures: One... two... and -- they YANK open the cabinet, pointing their weapons, to REVEAL --

TWO EIGHT-YEAR-OLD CHILDREN. A boy and a girl. Bruised, dirty, terrified. Sam raises a finger to his lips, indicating for them to stay silent. He whispers --

SAM
Is it still here?

The Boy nods emphatically, near panic.

DEAN
Okay. We're gonna get you outta here, alright? Take your sister's hand.

The little boy grabs his little sister's hand. Sam leads them out, gentle and wary at the same time. Keeping them close behind him, taser gun poised.

Dean brings up the rear, keeping his eyes on the room, as they escape. They begin to head up the steps.

DEAN'S POV. Room seems empty. Nothing but silence. Stillness. Darkness.

CLOSE ON: our heroes head up the wooden plank stairway. Sam's foot lands on the next step up--

When a HAND DARTS OUT from the BLACK SPACE between the stair planks! Clutches Sam's ankle! The hand is meaty, yellow fingernails, filthy with dried blood. It YANKS, hard, at Sam's leg, dragging it into the black space up to the shin.

Sam CRASHES backward, his body CRACKING against the sharp steps, barely missing the kids, who SCREAM!

DEAN
Sam!

CONTINUED: (2)

Dean leaps off the stairs, onto the basement floor. Faces the LARGE BLACK AREA beneath the stairway. FIRES his TASER GUN into the darkness.

We hear a HOWL. A SIZZLE of ELECTRICITY.

And Sam kicks loose-- he's free-- he climbs to his feet...

DEAN

Get 'em outta here!

SAM

Take this!

Sam tosses Dean his taser gun (they only fire one shot). Sam shepherds the kids, hustles them up the steps and out.

Dean. Alone. Facing that large dark space. Now we slow down the PACE.

A quiet beat. Another. As Dean steps closer. Closer. Seems like he killed it, but he wants to make sure.

He steps closer, still. Yet another beat.

He's right at the edge of the shadowed darkness, when--

CRACK! A thick arm BACKHANDS Dean, hard, he RATCHETS BACK into a wall, the taser gun skitters away!

Dean is crumpled on the floor... he shakes the cobwebs, just in time to see--

The RAWHEAD CHARGING HIM! It's concealed in shadow (and shot design), but we can tell the fucker's big. Grotesque brow; rotted, yellow teeth; greasy hair and ragged beard, matted with gobs of dried meat and blood.

Dean spots--

DEAN'S POV. The TASER, several yards away.

Dean doesn't even have time to climb to his feet-- he makes a mad dive for the gun. Snags it! Just as the Rawhead's right on top of him, Dean rolls onto his back, FIRES--

Hits the Rawhead point blank. The Rawhead HOWLS, sparking with electric currents.

CLOSE ON RAWHEAD'S BARE FEET. Standing in a long puddle of water. The water SPARKS with BLUE LIGHTNING--

CONTINUED: (3)

And Dean's lying in the same puddle. Dean SHOUTS OUT--
savagely ARCING his body. As he's violently ELECTROCUTED--

ANGLE ON THE TOP OF THE STAIRS. As the basement door flings
open. Sam scrambles back down the stairs to see--

A charred, smoking pile of meat and slime, where the Rawhead
once stood... and Dean, unconscious and twitching, eyes
rolled back in his head.

SAM

Dean!

Sam runs to him. He's not breathing--

BLACKOUT.

END OF TEASER

ACT ONE

3

INT. HOSPITAL - HALLWAY - DAY

3

Two COPS and Sam -- quietly, utterly wrecked. An apologetic NURSE steps up.

NURSE

Sir, I'm so sorry to ask... but we don't seem to have any insurance on file...

Sam hands her a CREDIT CARD.

SAM

Put everything on this.

NURSE

(glancing at the card)
Okay, Mr. Berkowitz.

She EXITS, Sam returns to his conversation with the police--

COP #1

Look, we can finish this up later--

SAM

No, it's okay.

The Cop consults his note pad.

COP #1

Now what were you doing in that neighborhood, anyway?

SAM

Just driving through, shortcut. Our windows were down, we heard screaming as we passed the house. We stopped. Ran in.

COP #1

And you found the kids in the basement.

SAM

(nods)
I'm just sorry we didn't catch the guy that did it.

COP #1

Don't worry. We'll get him.

CONTINUED:

SAM

I'm sure you will.

A DOCTOR emerges from a nearby room. Sam is instantly alert.

SAM

Excuse me.

COP #1

Sure. Thanks for your help.

Sam approaches the Doctor.

SAM

Doctor? Is he --

DOCTOR

He's resting.

SAM

And...?

Beat.

DOCTOR

The electrocution triggered a heart attack. Pretty massive, I'm afraid. His heart, it's... damaged.

SAM

How damaged?

DOCTOR

I'm sorry.

(off Sam's shocked look)

He... won't recover.

SAM

What are you talking about?

DOCTOR

We'll try to keep him comfortable, that's about all we can do.

SAM

But there's gotta be something. Some kind of treatment.

DOCTOR

(with compassion)

We can't work miracles.

(MORE)

3 CONTINUED: (2)

3

DOCTOR (CONT'D)

In cases like his... it'll be weeks. Maybe a month.

Sam struggles to wrap his mind around this.

4 INT. HOSPITAL - DEAN'S ROOM - DAY

4

A few monitors, nothing too General Hospital. Dean's in bed. Weak, pale -- we've never seen him like this. He's flipping channels on the TV remote.

Sam enters. He's devastated. Dean's air is stoic. He keeps his eyes on the TV.

DEAN

Have you ever actually watched daytime TV? It's terrible.

SAM

I talked to your doctor.

DEAN

That fabric softener bear? I wanna hunt that bitch down.

SAM

Dean.

Dean finally meets Sam's eyes.

DEAN

So. Looks like you're leaving town without me.

SAM

What are you talking about? I'm not leaving you here.

DEAN

Take care of the car or I swear to God I'll haunt your ass.

SAM

I don't think that's funny.

DEAN

C'mon. It's a little funny.

(off Sam's look)

Sammy. Look. It's a dangerous gig. I drew the short straw. That's it, end of story.

SAM

Don't talk like that. We still got options.

DEAN

What options? Burial or cremation?
(Dean softens a bit here)
Look. I know this isn't easy. But I'm gonna die. You can't stop it.

Sam's expression tightens. An emotional beat--

SAM

Watch me.

INT. MOTEL - DAY

WE PAN PAST stacks of printouts on the bed: experimental heart treatments; alternative medicine; magical healing; miracles. DAD'S JOURNAL open to a list of phone numbers. WE FIND Sam. Rumpled, sleep deprived. He's on his CELL PHONE.

DAD'S VOICE (ON PHONE)

...if this is an emergency, call my son Dean... 866-907-3235. He can help...

BEEP. Sam tries hard to keep it together--

SAM

Dad. It's Sam. You probably won't even get this... but it's Dean. He's... he's sick. Doctors say there's nothing they can do.

(beat)

But they don't know the things we know. I'll find a way to save him, I don't care what it takes.

(beat)

I just... thought you should know--

KNOCK KNOCK! Sam clicks off the cell, moves for the door. It's Dean. He's leaning against the door frame, looking ashen and sickly.

SAM

What the hell are you doing here?

Dean walks past him into the room.

DEAN

Checked myself out.

5

CONTINUED:

SAM

Are you crazy?

DEAN

I'm not dying in some hospital
where the nurses aren't even hot.

Dean leans against the wall -- casually, but also because he
needs to.

SAM

You know. This whole "I laugh in
the face of death" thing? It's
crap. I can see right through it.

For a moment, we can see a crack in Dean's expression, we can
see how scared he really is. But then he plops in a chair
(very tired) and plays it off--

DEAN

Whatever, dude.

(then)

Have you even slept? You look
worse than me.

SAM

I've spent the last three days
scouring the internet, calling
every contact in Dad's journal...

DEAN

For what?

SAM

I found a guy in Nebraska, a
specialist, he might be able to
help you.

DEAN

You're not going to let me die in
peace, are you?

SAM

I'm not letting you die, period.
We're going.

They look to each other.

6

EXT. CHURCH TENT - SUNDAY MORNING

6

Large, revival-style, in the middle of a field. Beside it, a
small FARMHOUSE (the Le Grange's home).

(CONTINUED)

CONTINUED:

In front, a dirt PARKING LOT, where groups of excited CHURCHGOERS mill. Among them many ILL and WHEELCHAIR-BOUND.

The Impala pulls up. Sam helps Dean out of the passenger seat. Dean swats his hands away. They walk towards the tent. Dean is very weak, but his attitude's intact.

DEAN

You lying bastard. You told me this guy was a doctor.

SAM

I believe I said specialist.

(then)

Look, I did my homework. He's supposed to be the real deal.

DEAN

I cannot believe you dragged me here to see some guy who heals people out of a tent.

He is overheard by a friendly, passing ELDERLY LADY.

ELDERLY LADY

Reverend Le Grange is a great man.

DEAN

Okay. That's nice.

Sam and Dean keep walking, and they see in the distance--

ACROSS THE PARKING LOT. An ARGUMENT attracts stares. An earnest man holding pamphlets, DAVID WRIGHT, is being blocked by two BURLY COPS... we can make out a few snippets of conversation.

DAVID WRIGHT

...the man's a fraud... and he's bilking these people out of their hard earned money...

BURLY COP #1

Sir, this is a place of worship.

As Sam and Dean continue walking.

DEAN

(re: David)

I'm guessing not part of the flock.

SAM
(insistent)
When people see something they
can't explain... there's
controversy.

DEAN
But, c'mon, Sam, a faith healer?

SAM
Maybe it's time for a little faith.

DEAN
Know what I have faith in?
Reality. Knowing what's really
going on.

SAM
We fight things most people don't
even believe in. Isn't that faith?

DEAN
No, it's not. We see that stuff
with our own eyes.

Just then... they happen to pass a woman, 29. LAYLA ROARKE,
attractive, sunny. Only now does she begin to overhear--

SAM
But... if you know evil's out
there... why can't you believe
good's out there, too?

DEAN
Maybe cause I've seen what that
evil does to good people.

LAYLA
Maybe God works in mysterious ways.

The boys turn. Dean is quite smitten.

DEAN
Maybe He does. You turned me right
around on the subject.

LAYLA
(amused)
Yeah. I'm sure.

DEAN
I'm Dean, this is Sam.

LAYLA
(extends her hand)
Layla...
(beat)
If you're not a believer, why are
you here?

DEAN
Apparently, my brother here
believes enough for the two of us.

MRS. ROARKE, Layla's mother, enters the shot and pulls Layla
along.

MRS. ROARKE
C'mon, Layla, it's about to start.

They hurry ahead. Layla shoots a look back at Dean.

DEAN
(re: Layla)
I'll bet you she can work in some
mysterious ways.

Sam just shakes his head as he guides Dean toward the tent.

INT. CHURCH TENT - DAY

7

It's packed. Sam and Dean enter. Dean wants to hide in back.

DEAN
Let's sit back here.

SAM
No. Up front.

Sam and Dean slip into the SECOND ROW... right behind Layla
and her Mom, who are in the FRONT ROW.

Sam scans the tent: eager BELIEVERS. Up front, a large stage
with podium, chairs, and a backdrop hung with MANY LARGE
CROSSES. And one small cross Sam clocks for its oddness: an
EARLY COPTIC CROSS.

A HUSH falls as ROY LE GRANGE is led to the pulpit by his
loving wife SUE ANN. He's middle-aged, peaceful,
charismatic, and BLIND.

ROY LE GRANGE
Each morning my wife Sue Ann reads
me the news.
(MORE)

7

CONTINUED:

ROY LE GRANGE (CONT'D)

And each morning there's some story about people who've done immoral, unspeakable things. It's hard to come to peace with. But I say to you: God rewards the good and deserving, and he punishes the corrupt.

(beat)

It is the Lord who really does the healing here, friends. The Lord who guides me in choosing who to heal. By helping me see into people's hearts.

DEAN

(low to Sam)

Or into their wallets.

Roy cocks his head. He heard Dean.

ROY LE GRANGE

(not unfriendly)

Think so, young man?

Sam's mortified. Many eyes turn to Dean, and even he's a little embarrassed--

DEAN

I'm sorry, I--

ROY LE GRANGE

Don't be. Just watch what you say around a blind man. We got real sharp ears. What's your name?

DEAN

Dean.

Roy nods at this. Thinking. Silent. A beat, as if he's running an interior dialogue. Then--

ROY LE GRANGE

Dean, I want you to come up here with me.

The crowd reacts to this. Some surprised murmurs. Some hallelujahs. Layla's Mom drops her head in pained disappointment. Layla puts a comforting hand on her knee.

Dean's a skeptic, and he doesn't want to cause a scene in a crowded church... so he just responds with--

DEAN
Oh. Um. No, thanks.

SAM
(hard whisper)
What are you doing?

ROY LE GRANGE
You've come to be healed, haven't
you?

DEAN
Yeah, but... maybe you should just
pick somebody else.

ROY LE GRANGE
I didn't pick you, Dean.
(beat)
The Lord did.

8 INT. INDOOR PUBLIC POOL - DAY 8

Fit 20-something MARSHALL HALL laps the empty pool. As he approaches the pool wall, WE SEE -- the REFLECTION OF A FIGURE ON THE SURFACE OF THE WATER.

Marshall comes up for air. He's alone. The Figure is gone.

9 INT. CHURCH TENT - CONTINUOUS 9

The crowd's getting loud; lots of HALLELUJAHS. Dean climbs the stage, a little embarrassed to be the center of so much fervent attention. He climbs with difficulty; he's weak.

Dean faces Roy. They speak confidentially, away from the pulpit, unheard by the audience.

ROY LE GRANGE
You ready?

DEAN
Sir, no disrespect... but I'm not
exactly a believer.

ROY LE GRANGE
You will be, son. You will be.

10 INT. LOCKER ROOM - DAY 10

Marshall, alone in his row of lockers, dresses. Checks himself in the LOCKER MIRROR -- and sees a BLACK FIGURE WIPE behind his reflection. He spins: nothing there. Weird.

10

CONTINUED:

Shrugging it off, he slips on his wristwatch. TICK, TICK, and -- it STOPS. He taps it. DEAD. Even weirder.

Suddenly -- the row of ceiling lights across the room FLICKERS and DIES. Before Marshall can really register this-- the next row of lights DIES. Then HIS ROW. The room's illuminated only by a grimy window. And Marshall senses he's NOT ALONE... he slowly pivots.

MARSHALL

(an icy whisper)

...oh my God...

11

INT. DARKENED STAIRWELL - DAY

11

Marshall stumbles down the steps, fast as he can, frantic. The way he peers over his shoulder, its as if something was right behind him. Chasing him.

CLOSE ON: Marshall runs-- RIGHT INTO Gym Employee JASON (20's, uniformed), on a landing. Jump scare!

JASON

Mr. Hall?

MARSHALL

(outright panic)

...help me, you have to help me...

There's nothing behind Marshall. Jason's confused.

JASON

Sir...?

MARSHALL

Can't you see it?!

No time for this: Marshall SHOVES Jason away, makes for the EXIT -- and suddenly DROPS TO HIS KNEES, GASPING for air...

12

INT. CHURCH TENT - DAY

12

CLOSE ON DEAN. As Roy presses his palm against one side of Dean's head. Dean looks confused.

But something is DEFINITELY HAPPENING HERE-- something disorienting, like a kind of drug-state. (And let's reflect that in shot design... maybe slo-mo, maybe dutch angles.)

Dean blinks, heavy, as if losing consciousness. He SWAYS ALARMINGLY... and then COLLAPSES to the stage floor.

12

CONTINUED:

SAM

Dean!

Sam's up in a flash, racing to him--

13

INT. DARKENED STAIRWELL

13

Marshall sprawls on the floor, clutching his chest. Eyes fixed on something invisible... Jason leans over him--

JASON

Mr. Hall, please, just relax --

Marshall meets Jason's eyes: pure terror. And then -- he stops breathing. Still. Lifeless.

As Jason begins to perform CPR, the camera CRANES UP-- landing on the clock above the doorway. Which sits, frozen in time, at 4:17.

14

INT. CHURCH TENT - DAY

14

Dean rises up from the stage floor, leaning on an elbow.

In his POV, it's a FUZZY, DIZZY blur. Sam is hunched over him. Roy stands beside them, a benevolent smile on his face.

SAM

(as if from miles away)

Dean! You okay? Say something...

... as Dean sees: a MAN. Standing directly behind Roy, right over his shoulder. The man is BLURRED, but he can make out that the man's hair is WHITE, his face IMPOSSIBLY ANCIENT and PALE. He wears a BLACK SUIT. The Man is STARING at Dean with YELLOW EYES. Dean blinks... the Man is GONE. Vanished.

SAM

Can you hear me?

Dean's vision clears. He looks around, disoriented. What the hell just happened?

BLACKOUT.

END OF ACT ONE

ACT TWO

15

INT. HOSPITAL EXAM ROOM - DAY

15

Sam paces, buzzing with relief and excitement. Dean wears jeans and a t-shirt, sits on the examination table. He seems troubled, distracted.

SAM

You really feel okay?

DEAN

(not really listening)

I feel fine, Sam.

A FEMALE DOCTOR enters with Dean's chart.

FEMALE DOCTOR

Well, according to all the tests, there's nothing wrong with your heart. And no sign there ever was.

The brothers are stunned.

FEMALE DOCTOR

Not that a man your age should have heart trouble.

As she jots some notes on his chart --

FEMALE DOCTOR

Though it's funny. It does happen.

DEAN

What do you mean, funny?

FEMALE DOCTOR

Just yesterday -- young guy like you, twenty-seven, athletic. Out of nowhere -- heart attack.

Sam and Dean lock eyes.

16

EXT. HOSPITAL - DAY

16

Sam and Dean walk to the car.

SAM

Maybe it's a coincidence. People's hearts give out all the time.

DEAN

No, they don't.

SAM

My freshman year at Stanford -- guy had a heart attack running track.

Dean shakes his head, unwilling to dismiss the coincidence.

SAM

Do we really have to look this one in the mouth? Why can't we just be grateful the dude saved your life and move on?

DEAN

(an outburst)

Because I can't shake this feeling, that's why.

SAM

What feeling?

DEAN

When I was healed, it just felt... wrong. Cold. And for a second, I saw someone. This old man. I'm telling you, it was like a spirit or something.

SAM

But if there was something there, I would've seen it. I mean, I've been seeing a lot of stuff lately.

DEAN

(sharply)

Excuse me, psychic wonder, but you're just gonna need a little faith on this one.

(then, more gently)

Look. I've been hunting long enough to trust a feeling like this.

Sam sees that Dean isn't backing down. He nods.

SAM

Okay. What do you want to do?

DEAN

I want you to check out heart attack guy.

(beat)

I'm gonna go visit the Reverend.

17

INT. ROY'S HOUSE - LIVING ROOM - DAY

17

Sue Ann serves sweet tea to Roy and Dean.

DEAN

I feel great. Just trying to, you know, make sense of what happened.

SUE ANN

A miracle is what happened.

Sue Ann sits beside her husband, beaming.

SUE ANN

Miracles come so often around Roy.

DEAN

When did they start? The miracles?

ROY LE GRANGE

'Bout a year ago. Woke up one morning, stone blind. Doctors figured out I had cancer, and it was all through my body. Told me I had maybe a month.

Sue Ann shudders at the memory. Roy pats her hand.

ROY LE GRANGE

So we prayed for a miracle. I was weak, but I told Sue Ann -- you keep praying. I went into a coma. Doctors said I wouldn't wake up. But I did, and the cancer was gone. 'Wasn't for these eyes, no one'd believe I ever had it.

DEAN

And suddenly you could heal people?

ROY LE GRANGE

I discovered it afterwards, yes. God's blessed me in many ways.

SUE ANN

His flock just swelled overnight. And its just the beginning. Roy's going to share his gifts with the whole world.

Dean takes a beat here. And when he speaks, it's with vulnerability. He's a bit troubled...

DEAN

Can I ask you one last question?

ROY LE GRANGE

Of course.

DEAN

Why... why me? Out of all the sick people? Why save me?

Roy smiles. He expected this question.

ROY LE GRANGE

You have an important purpose in life. A job to do. And it isn't finished.

Dean stares at Roy, surprised by his insight.

INT. PUBLIC POOL - STAIRWELL - DAY

Sam and Jason walk and talk down the stairwell. The same path Marshall ran the previous day.

JASON

...I'm telling you, he seemed healthy. Swam every day. Didn't smoke. So a heart attack, it's just... bizarre...

SAM

And you said he was running. Right before he collapsed.

JASON

(nods)

He was freaking out. Said something was after him.

SAM

Did he say what?

JASON

Thin air is what. There wasn't anything.

SAM

Okay. Thanks.

Just before Sam turns to leave, he notices the STOPPED CLOCK above the doorway. Frozen at 4:17.

This means something to Sam... but he pretends to be casual--

SAM

Hey, man. Your clock's broken.

JASON

Yeah, we can't get it working. It just froze at 4:17.

SAM

That the same time Marshall died?

JASON

How'd you know?

EXT. ROY'S HOUSE - FRONT PORCH - MOMENTS LATER

Dean emerges from the house, thoughtful. Layla is coming up the stairs. She's happy to run into him.

LAYLA

Dean, hey. How you feeling?

DEAN

I feel... good, cured, I guess.

Layla grins at this. She looks hopeful. Dean notices.

DEAN

So... what are you doing here?

LAYLA

(a little embarrassed)

Oh, you know. My Mom. She wanted to come talk to the reverend.

Layla nods to the car parked nearby: Mrs. Roarke emerging, coming towards them. Just then, Sue Ann opens the door.

SUE ANN

(friendly)

Layla.

LAYLA

Yeah, here I am again.

SUE ANN

I'm sorry, but Roy's resting. He won't be seeing anyone else today.

Mrs. Roarke joins them. She caught that.

MRS. ROARKE
Sue Ann, please. This is the sixth
time. He's got to see us.

SUE ANN
(nice but firm)
Roy's well aware of Layla's
situation. And he very much wants
to help, just as soon as the Lord
allows. Have faith, Mrs. Roarke.

Sue Ann reenters the house, shutting the door behind her.
Mrs. Roarke turns to Dean, quietly furious.

MRS. ROARKE
Why are you still even here? You
got everything you wanted--

LAYLA
Mom, stop...

MRS. ROARKE
No, Layla, this is too much. We've
been to every single service. If
Roy would just stop picking these --
these strangers over you.
(then, anguished)
I can't pray any harder.

Dean looks at Layla.

DEAN
What's wrong?

LAYLA
I've got this thing.

MRS. ROARKE
She's got a brain tumor. The
doctors are saying...
(struggling; then)
...it doesn't matter what they
say...

DEAN
(sobered)
I'm sorry.

LAYLA
It's okay.

19

MRS. ROARKE
No it isn't. Why do you deserve to
live more than my daughter?

Dean stares at Mrs. Roarke, deeply affected.

20

INT. MOTEL ROOM - DAY

20

Dean enters, thoughtful. To find Sam at the laptop...
surrounded by printed LISTS of names, computer PRINT OUTS of
on-line obits, PHOTOS, etc.

DEAN
What'd you find out?

Sam looks at Dean. He's got bad news, and he worries how
it's going to affect his brother.

SAM
Dean. I'm sorry. I didn't know.

DEAN
What is it?

21

INT. MOTEL ROOM - MOMENTS LATER

21

Sam and Dean sit at the table... Sam is presenting his
research, shuffling papers, etc.

SAM
Marshall hall died at 4:17.

DEAN
(realization dawning)
The exact time I was healed.

SAM
So I put a list together-- everyone
Roy's healed, six people over the
past year. And I cross checked 'em
with local obits.

DEAN
And...?

SAM
Every time someone was healed...
someone else died. And each victim
died of the same symptom Le Grange
was healing at the time.

DEAN

Someone's healed of cancer, someone else dies of cancer?

SAM

Yeah. Somehow... Le Grange can trade one life for another.

Dean takes a beat with this.

DEAN

So Marshall Hall died to save me.

SAM

Dean... the guy probably would've died anyway, and someone else just would've been saved.

DEAN

You never shoulda brought me here.

SAM

So, what, you didn't want to live?

DEAN

Not if it meant some guy's murder on my head.

EXT. PARK - DAY

HOLLY MARTIN, 30s, strolls with her iPod. She passes a secluded area. And sees, just for a second -- a BLACK FIGURE moves between the trees. She STOPS. Is someone following her? Holly removes her headphones.

HOLLY

Hello?

No answer. But something feels off. It's time to go. Holly checks her DIGITAL WATCH. It's DEAD. Just adds to the strange feeling she has. She starts walking, quicker.

INT. MOTEL - CONTINUOUS

Dean is thoughtful, pensive, as--

SAM

The thing I don't understand... how's Roy doing it? How's he trading a life for a life?

23

CONTINUED:

DEAN

He isn't. Something else is doing it for him.

SAM

What do you mean?

DEAN

That old man I saw on stage. I knew it... I didn't want to believe it, but deep down, I knew it.

SAM

Knew what? What are you talking about?

DEAN

Sam. There's only one thing that can give and take life like that.
(beat)
We're dealing with a Reaper.

OFF Sam's SHOCK --

24

EXT. PARK - CONTINUOUS

24

Holly feels a SHADOW that's fallen over her. She turns --

And finds herself FACE TO FACE with a MAN. Pale skin sagging with countless wrinkles. White hair, black suit. YELLOW EYES. Holly GASPS--

25

INT. CHURCH TENT - CONTINUOUS

25

Roy prays over an EMPHYSEMA PATIENT with tubes in her nose.

26

EXT. PARK - CONTINUOUS

26

Holly runs for her life... The Reaper walks, slow and steady, behind her, in no rush. You can't escape death.

Still, Holly runs... DIRECTLY INTO THE REAPER. She stumbles to the ground, terrified.

The Reaper stands over her. Touches her forehead, with his long, pale hands. Instantly, she PALES... her veins pulse under the Reaper's fingers. As if her very ESSENCE was being drawn out of her. She begins to WHEEZE, CHOKING and GASPING, labored, as if she had sudden and violent emphysema.

27

INT. CHURCH TENT - SECONDS LATER

27

Roy lays hands upon the Patient.

REVEAL the Reaper. Now standing beside the patient, as well. Roy touches one side of the patient's head... the Reaper touches the other.

CLOSE ON THE PATIENT: she takes a DEEP BREATH -- and pulls off the breathing tubes in wonder. Healed.

BLACKOUT.

END OF ACT TWO

ACT THREE

28

INT. MOTEL - THE NEXT DAY

28

Spread all over the table... CREEPY DRAWINGS of REAPERS. Etchings, medieval woodcuts, etc. A few more drawings and research articles are taped to the walls.

SAM

You really think its the Grim Reaper? Like, Angel of Death, collect your soul, the whole deal?

DEAN

Not the Reaper. A Reaper. There's Reaper lore in pretty much every culture on Earth, they're known by a hundred different names. It's possible there's more than one of 'em.

SAM

But you said you saw a dude in a suit.

DEAN

You mean, he shoulda been workin' that whole "black robe" thing?

(then)

Sam. You said yourself that clock stopped...

Dean points out an ancient, photocopied DRAWING-- an hourglass in Death's hand.

DEAN

They say Reapers "stop time." And you only see a Reaper when its coming at you... which is why I could see it, and you couldn't.

SAM

Maybe.

DEAN

There's nothing else it could be and you know it.

(beat)

Question is, how's Roy controlling the damn thing?

Sam thinks. And a light bulb goes off--

SAM

That cross.

Sam begins fishing through some bags, digging for something. He pulls out a TAROT CARD deck. Shuffles through some cards.

DEAN

What?

SAM

There was this cross, I noticed it in the church tent. I knew I'd seen it before.

(he finds the right card)

Here.

Sam hands Dean a card. Dean looks-- its a MAGICIAN CARD. A PRIEST holding a COPTIC CROSS, standing before a BLACK ALTAR.

DEAN

Tarot?

SAM

It makes sense. Tarot dates back to the early Christian era, right, when some priests were still using magic. A few veered into the dark stuff. Necromancy. How to keep death away. How to cause it.

DEAN

So Roy's using black magic... to bind the Reaper...

SAM

If he is, he's riding the whirlwind. Its like putting a dog leash on a Great White.

DEAN

So how do we stop it?

SAM

You can't stop Death. There's not a weapon in the world that can kill it.

DEAN

Okay. Then we stop Roy.

SAM

How?

DEAN

You know how.

SAM

What the hell are you talking about? We can't kill Roy.

DEAN

Why not?

SAM

Dean. We don't kill people.

DEAN

This guy plays God, deciding who lives and who dies. That's a monster in my book.

SAM

We're not going to kill a human being. We do that, we're no better than he is.

Dean takes a deep breath. He knows Sam is right.

DEAN

Okay, so we can't kill Roy and we can't kill Death; any bright ideas, College Boy?

SAM

If Roy's using some kind of black spell on the Reaper... we gotta figure out what it is. And how to break it.

DEAN

We take the leash off the Great White.

SAM

Exactly.

Suddenly... Dean notices the motel clock.

DEAN

Crap! Come on, we're late!

SAM

For what?

DEAN
Church!

29 EXT. CHURCH PARKING LOT - DAY 29

Dean and Sam emerge from the Impala, joining the CROWD headed to the church tent. Among them, Layla and Mrs. Roarke.

DEAN
Service starts in fifteen minutes.
I'll do what I can to stall Roy.

SAM
I'll try to find that leash.

They pass David Wright. He offers them a pamphlet.

DAVID WRIGHT
Roy le Grange is a fraud. He's no
healer.

DEAN
Amen, brother.

SAM
(taking a pamphlet)
Keep up the good work.

Dean heads for the tent. Sam crosses to Roy's house.

30 EXT. ROY'S HOUSE - DAY 30

Sue Ann leads Roy out the front door. An AIDE or two follows. They head for the tent, about to begin the service.

CAMERA PANS UP TO FIND: Sam. Climbing, agile and silent as a cat, leaping from a drainage pipe to a lower roof, etc., until he reaches a SECOND STORY WINDOW.

31 INT. ROY'S HOUSE - STUDY LIBRARY - CONTINUOUS 31

Lit only by a reading lamp. We hear a LOCK PICKING... then Sam opens the door, enters the room. Searching around.

Sam checks out the bookshelf. Rows of leather-bound religious texts. He runs a finger across: they're DUSTY.

Then Sam notices: one BOOK stands out, its spine POLISHED CLEAN by use. Sam pulls it out: just a Christian Encyclopedia. Disappointed, he goes to put it back -- and SEES: a CUBBYHOLE where the Encyclopedia was. Sam reaches in... finds a BLACK BOOK, crumbling with age.

31

CONTINUED:

He flips it open to a bookmarked page: a scary, woodcut-like illustration of a GRINNING SKELETAL MAN in black. As Sam examines it, PAPERS slip out of the book.

Sam kneels to retrieve -- folded NEWSPAPER ARTICLES. The first features a PHOTO OF MARSHALL HALL: "OPENLY GAY TEACHER WINS LAWSUIT." The next: a PHOTO OF HOLLY MARTIN captioned, "LOCAL ABORTION RIGHTS ADVOCATE."

Sam turns to the last article. His eyes widen...

32

INT. CHURCH TENT - CONTINUOUS

32

Dean moves through the crowd. The services are starting. His cell rings. He answers, speaking quietly--

DEAN

What have you got?

INTERCUT WITH:

33

EXT. ROY'S HOUSE - DAY

33

Sam is back outside. Already moving, with purpose, away from Roy's house, to the parking lot. He holds the black book.

SAM

Roy's choosing victims he sees as immoral. And I think I know who's next on his list. Remember that protestor...

Sam stops for a moment-- looks at the book--

INSERT - he's holding one ARTICLE flat against the book. A photo of DAVID WRIGHT: "WRIGHT: AREA CHURCH A 'CULT'"

34

INT. CHURCH TENT - DAY

34

Dean whispers urgently into the phone...

DEAN

The guy in the parking lot.

SAM

I'll find him. But you can't let Roy heal anyone.

35

EXT. PARKING LOT - CONTINUOUS

35

Sam hangs up, as he reaches the parking lot.

35

CONTINUED:

It's empty. Everyone is inside the tent. Long, jumbled rows of PARKED CARS, creating a make-shift maze. Remember that scene in "Heat?" Like that.

Sam's walking quickly, he puts the black book in his jacket. He searches around for David, doesn't see him...

36

INT. CHURCH TENT - DAY

36

Dean scans the tent -- Roy is on stage, deep in prayer.

Tense silence as the crowd waits for him to chose who will be healed. Roy lifts his head. And --

ROY

Layla. Layla Roarke. Come up here, child.

The crowd explodes, PRAYING, CHEERING. Dean watches Mrs. Roarke embrace Layla, weeping with joy. It kills him. But he has to stop it.

Layla's up, beaming, headed to the stage. She passes Dean. Dean GRABS her arm.

DEAN

(low but intense)

Layla. Listen to me. Don't go up there.

LAYLA

Why not? We've been waiting for months...

Dean stands, leaning close to warn her --

DEAN

You can't let Roy heal you.

LAYLA

I don't understand. Roy healed you, didn't he? Why shouldn't I at least let him try --

DEAN

Because if you do, something bad is going to happen. I can't explain -- I just need you to believe me.

Layla hesitates. Then glances back at her mother, at her tear-filled, desperately hopeful eyes.

"Faith"
CONTINUED:

Studio Draft

10/24/05 33.
36

36

LAYLA

I'm sorry.

Layla walks past Dean to join Sue Ann by the stage.

37

EXT. PARKING LOT - DAY

37

Sam still searches through the maze of cars. When he hears--

DAVID WRIGHT (O.S.)

Help!

Sam runs toward the sound source.

38

EXT. CHURCH PARKING LOT - CONTINUOUS

38

David. Ashen, terrified. He staggers back. SLAMS into a parked car.

DAVID'S POV: THE REAPER. Walking closer and closer.

39

EXT. CHURCH PARKING LOT - WITH SAM

39

Sam spots David, just as he ducks between a row of cars, DISAPPEARS. Sam races after him, searching row by row. Finally spots -- David, backed against a car.

DAVID WRIGHT

(to Sam)

Help me... please...

But in SAM'S POV, there's nothing there.

SAM

Where is it?

DAVID WRIGHT

It's right there!

Sam shoves David in the opposite direction... away from the Reaper... even though he can't see it.

SAM

Come on!

40

INT. CHURCH TENT - CONTINUOUS

40

Onstage: Roy smiles benevolently down at Layla. RAISES HIS HANDS. The tent falls SILENT.

Dean watches desperately -- he's out of time. Pushes his way to the back of the tent.

(CONTINUED)

40

CONTINUED:

Roy reaches for Layla -- hands mere inches from her head.
When -- Dean yells from the back of the tent --

DEAN

Fire! FIRE!!!

Chaos. The crowd RUNS for the exit. Roy LOWERS HIS HANDS.
Layla's Mom fights her way to the stage.

MRS. ROARKE

Please! Don't stop!

Too late. Roy is being led off the stage by a HELPER. Dean
pulls out his cell phone. Dials.

DEAN

It's done. I stopped Roy.

41

EXT. CHURCH PARKING LOT - CONTINUOUS

41

Sam and David. Moving fast, through the parking lot. Sam
slows, and David moves a few paces ahead.

SAM

David. I think it's okay...

CLOSE ON DAVID. As he stops. Pivots, glancing back at Sam.
It's true... nothing's chasing them... a quiet beat, then--

He pivots back forward again--

THE REAPER'S RIGHT IN FRONT OF HIM.

David stumbles back, in terror, falling into the dirt.

DAVID WRIGHT

No!

From SAM'S POV: David is scuttling back from THIN AIR.

SAM

Dean! It didn't work! The
Reaper's still coming!

DAVID'S POV: the Reaper stands above him. Its BONY HANDS --
liver-spotted, with twisted NAILS -- REACH for David's head--

BLACKOUT.

END OF ACT THREE

ACT FOUR

42 EXT. CHURCH PARKING LOT - DAY 42

David has collapsed to the ground. Gasping. Writhing in pain. RACK FOCUS to Sam.

SAM

I'm telling you, Roy must not be controlling this thing.

43 INT. CHURCH TENT - DAY 43

Clutching his phone, Dean fights through the panicked crowd toward the stage.

DEAN

Then who the hell is?!!

His eyes frantically search the tent --

And, amidst the chaos, he sees: Sue Ann. In the corner, out of the way. Praying intently. With one hand, she clutches a small COPTIC CROSS, which hangs on a necklace chain around her neck.

DEAN

Sue Ann.

ANGLE ON:

Sue Ann. Eyes clenched shut. Silently and fervently murmuring in Latin. Focused. Concentrating.

When, suddenly, Dean is there-- he puts an arm on her shoulder and WHIRLS her around (not too violently; she is a reverend's wife, after all). But hard enough to startle her. The cross drops from her hand, dangles around her neck.

Dean notices the cross-- we see it in CU.

Sue Ann's concentration is broken. Her prayer interrupted. She's furious for a beat; then assumes the role of frightened preacher's wife.

SUE ANN

Help! Help me!

44 EXT. CHURCH PARKING LOT - CONTINUOUS 44

David Wright, on the ground, PALE, gasping in PAIN. The Reaper touches his forehead-- veins throb under its touch.

When suddenly, the Reaper's bony hand PULLS AWAY. Color returns to David's face. He slowly opens his eyes.

DAVID'S POV: the Reaper throws David a chilling look. Then turns. Walks away. And VANISHES. Into thin air.

Relief washes across David's face.

DAVID WRIGHT

(mutters)

Thank God.

Sam helps David to his feet.

EXT. CHURCH TENT - MOMENTS LATER

TWO BURLY COPS drag Dean from the tent. Sue Ann approaches.

SUE ANN

(all innocence)

I just don't understand. After everything we've done for you. After Roy healed you. I'm very, very disappointed, Dean.

(to the cops)

Let him go. I won't press charges. The Lord will deal with him as He sees fit.

Something chilling about the way she says this. But only Dean catches it.

BURLY COP #1

We catch you around here again, son, we'll put the fear of God in you. Understand?

DEAN

Yes, sir. Fear of God. Got it.

The cops glare. But reluctantly let Dean go. Dean turns -- and almost bumps into Layla. She looks hurt.

LAYLA

Why would you do that, Dean? That could've been my only chance...

DEAN

He's not a healer, Layla.

LAYLA

He healed you.

45

CONTINUED:

DEAN

(troubled)

If I could trade places with you, I would. But it's just... Roy's not the answer. I wish I could explain. But I can't.

Layla doesn't know what else to say. So she speaks, with sadness, kindness, and without anger--

LAYLA

Goodbye, Dean.

(she steps away; then turns back)

I wish you luck. I really do.

Dean doesn't run into this kind of person often.

DEAN

Same to you. You deserve it a lot more than me.

CLOSE ON DEAN as he watches Layla walk away. Conflicted.

Dean heads for the parking lot, toward Sam. Sees Mrs. Roarke standing with Roy, distraught. Roy reassures her.

ROY

Private session, tonight, no interruptions. I give you my word: I'll heal your daughter.

46

INT. MOTEL - NIGHT

46

Sam sits on the bed. Dean paces the room.

SAM

So Roy really believes?

DEAN

I don't think he has any idea what his wife's doing.

Sam pulls the SPELL BOOK out of his jacket. Shows it Dean.

SAM

I found this hidden in their library. It's ancient. Written by a priest who went Darkside. There's a Binding Spell in here. For trapping a Reaper.

DEAN
Must be one hell of a spell.

SAM
You gotta build an altar. With seriously dark stuff-- bones, human blood. To cross a line like that... A preacher's wife. Black magic, murder, evil.

DEAN
(it occurs to him)
Desperate. Her husband was dying. She'd have done anything to save him. She used the binding spell to keep the Reaper away from Roy.

SAM
Cheating death. Literally.

DEAN
But now Roy's alive, and she keeps using it. To kill people she sees as immoral.
(beat)
God save us from half the people who think they're doing God's work.

SAM
We've got to break that binding spell.

DEAN
And soon. Roy's healing Layla. In a private session. Tonight.

INT. IMPALA - NIGHT

Dean pulls into the shadows of the church parking lot. Sam opens the door. Starts to get out. Dean doesn't move.

SAM
That's Layla's car. She's already here.

DEAN
Yeah.

Dean doesn't move to get out of the car.

SAM
Dean?

47

CONTINUED:

Dean's really struggling. Finally --

DEAN

If Roy had just picked Layla before we knew about the Reaper, she'd be healed right now. If he'd picked her instead of me --

SAM

Dean, don't.

Sam starts to get out of the car again. Dean stays put.

DEAN

If Layla isn't healed tonight she'll be dead in six months.

Sam looks at Dean.

SAM

What's happening to her is horrible. But what are you going to do, let somebody else die to save her?

(beat)

You said it yourself. You can't play God.

A beat. Then Dean gets out of the car. Sam follows.

48

EXT. CHURCH TENT - MOMENTS LATER

48

Sam and Dean silently approach the entrance. They peer in, unseen.

INSIDE THE TENT

Layla, Mrs. Roarke and a small group of BELIEVERS gather around the stage. Where Roy is quietly praying.

DEAN

(whispering)

Where's Sue Ann?

Sam nods over his shoulder at the house in the distance.

49

EXT. ROY'S HOUSE - MOMENTS LATER

49

Sam and Dean round the corner -- and spot the Burly Cops who almost arrested Dean. Patrolling. About to spot the boys --

Sam and Dean duck back into the shadows. They whisper --

DEAN

Go find Sue Ann. I'll catch up.

SAM

Dean, what are you...?

Dean steps back around the corner. Calls to the two cops --

DEAN

Hey! So you gonna put that fear of
God in me or what?

The cops race for Dean. Dean takes off running -- luring
them away from the house. Sam's coast is clear.

50

EXT. ROY'S HOUSE - MOMENTS LATER

50

Sam scans the house. Every window is DARK. EMPTY.

He quickly circles around the back of the house. A creepy
moonlit backyard.

When he finally spots a LIT WINDOW-- coming from one of those
low BASEMENT WINDOWS, just above the grass.

Then... Sam looks, finds a CELLAR HATCH DOOR. He pulls it
open. A rickety stairway down. Sam enters, descends...

51

EXT. CHURCH PARKING LOT - CONTINUOUS

51

Dean runs, crouching low behind cars. The twin beams of the
cop's FLASHLIGHTS barely miss him as he darts between cars.

The cops stop running, scan the parking lot. Dean ducks
behind an SUV, holding his breath.

BURLY COP #1

You see him?

BURLY COP #2

Nah.

The cops turn to leave. Dean exhales, leans against the SUV
behind him. Suddenly -- BEEP! BEEP! BEEP! The car alarm
BLASTS. The cops spin in Dean's direction. They circle the
SUV, one on either side. Dean's cornered.

They reach the back of the SUV, weapons drawn. No Dean.
They shine their flashlights under the car - nothing.

BURLY COP #1

What the hell?

51

CONTINUED:

BURLY COP #2

Come on.

The cops back away from the SUV. REVEAL: Dean lying beneath an adjacent car.

52

52

INT. CELLAR - CONTINUOUS

The cellar is dark. Lit only by candlelight.

Sam sees something. He moves across the room. Towards--

THE CREEPIEST ALTAR YOU'VE EVER SEEN. Made of BONES -- some animal, some human. Lined with tar-black candles. The altar cloth bloodstained. CHUNKS OF HUMAN HAIR hanging over the edges. Sam moves closer -- and spots, in the center of the altar: a SECURITY PHOTO. OF DEAN. A bloody X smeared across his face.

A calm VOICE from behind Sam--

SUE ANN (O.S.)

I gave your brother life. Now I'm going to take it away.

Sue Ann stands outside the cellar hatch door. Coptic Cross around her neck. Looking down at Sam.

Sam OVERTURNS the entire ALTAR. It SMASHES to the floor.

SUE ANN

Dramatic, Sam, but useless. The power's not in the altar. It's just a road map.

Sam races for the stairs-- but Sue Ann SLAMS the hatch shut, before Sam can even reach the stairway. Sound of a DEADBOLT ramming into place. Sam pushes against the door with all his strength. It doesn't budge.

53

EXT. BACKYARD - CONTINUOUS

53

Sue Ann stands calmly at the hatch door, listening to Sam push futilely against it.

SUE ANN

You can take comfort in knowing your brother's life will save Layla's. And don't worry, I'm sure yours will go to someone equally deserving. Goodbye, Sam.

54 EXT. CHURCH PARKING LOT - CONTINUOUS 54

Dean moves, furtive, through the dark parking lot, in between cars. Looking around for the cops. When he notices... the ROW of STREET LAMPS above Dean flicker. And, one by one, DIE. Dean freezes. That's not good.

55 INT. CELLAR - SAM 55

frantically searches the cellar for a way out. There's a sliver of a window. But it's way too small to fit through.

Then he spots: an old WASHER and DRYER. That vents out through the wall at ceiling level. The VENT HOSE feeds through a large SQUARE OF WOOD bolted to the wall. Sam grabs the hose and PULLS. Dirt and plaster rain down. But the hose barely moves.

SAM

Dammit! Come on!

Sam YANKS with all his strength. It seems hopeless. He glances around, desperate to find anything that will help --

56 EXT. CHURCH PARKING LOT - DEAN 56

moves fast. Towards the house. Every STREET LAMP he passes GOES DARK.

When Dean rounds a large car, suddenly revealing--

The Reaper. Standing several feet away. Standing there, calmly. Staring at Dean with YELLOW EYES. He begins to step toward Dean, slow and steady--

OFF DEAN, backing away in fear--

BLACKOUT.

END OF ACT FOUR

ACT FIVE

57 INT. CHURCH TENT - NIGHT 57
Roy, surrounded by believers, lays hands on Layla.

58 EXT. CHURCH TENT - NIGHT 58
Sue Ann stands in the darkness to the side of the tent.
Holding the Coptic cross necklace, praying fervently.

59 EXT. CHURCH PARKING LOT - DEAN 59
collapses. The Reaper's right above him. His BONY WRINKLED
HAND PRESSES AGAINST DEAN'S FOREHEAD. Dean goes pale. Veins
in his face throb.
Dean gasps. Convulses.

60 EXT. CHURCH TENT - NIGHT 60
CLOSE ON SUE ANN. She whispers her Latin, when--
HANDS LUNGE INTO FRAME--
It's Sam. Before Sue Ann can react, Sam grabs the Coptic
Cross from her hands. He SNAPS her necklace chain. She
lunges for it. Too late. Sam THROWS the Coptic Cross on
the pavement as hard as he can.
The cross SHATTERS. Leaking dark, thick BLOOD from a broken
vial within. Sue Ann's voice is ragged with terror.

SUE ANN
My God, what have you done?

SAM
He's not your God, Sue Ann.

61 EXT. CHURCH PARKING LOT - THE REAPER 61
instantly RELEASES Dean.
Dean sucks in air. Coughs. His eyes opening.
The Reaper slowly turns his head. Towards the tent --
towards Sue Ann.

62 EXT. CHURCH TENT - NIGHT 62
Sue Ann backs away in horror. Because--

62

CONTINUED:

SUE ANN'S POV: The Reaper suddenly APPEARS. Walking towards her. And for the first time, the thing GRINS-- its SMILE stretches inhumanly, pulling its face into a HORRIBLE RICTUS. Taking particular enjoyment in this kill.

Sue Ann SPINS to run... and in a FLASH, it's right in front of her-- the Reaper PRESSES his hand against Sue Ann's forehead. She goes deathly pale. Dropping to her knees.

ANGLE. Sue Ann. On the ground. Convulsing. She stares, terrified, above her-- into THIN AIR. There's nothing THERE. She GASPS, takes a last breath... and then she's still.

OFF Sam. Several yards away. Watching this. Grim. He turns away.

63

EXT. PARKING LOT - NIGHT

63

Dean, still a bit weak, but otherwise okay, climbs to his feet, supporting himself on a nearby car. When Sam comes up beside him, helps him.

SAM

You okay?

DEAN

Hell of a week.

SAM

Come on. We should get going.

The brothers slip off into the shadows undetected.

64

INT. MOTEL - DAY

64

Sam and Dean pack up to leave. Dean is silent, pensive, and Sam notices, concerned.

SAM

What is it?

DEAN

Nothing. It's just... we did the right thing here, didn't we?

SAM

Of course we did.

DEAN

Doesn't feel like it.

KNOCK KNOCK. The door.

SAM

I'll get it.

Sam opens the door. It's LAYLA. Dean surprised to see her--

DEAN

Layla. Hey. How'd you know we were here?

LAYLA

Sam called me. He said you wanted to say goodbye.

Dean throws a look over to Sam.

SAM

Think I'll run down to the soda machine.

Sam exits. Layla enters. Looks over Dean's shoulder into the room. At the half-packed duffel bag on the bed.

LAYLA

So where you going?

DEAN

Not sure yet. Our work kinda takes us... all over.

Beat.

LAYLA

You know, I went back to Roy.

DEAN

What happened?

Layla sits down. Dean joins her.

LAYLA

Nothing. Roy put his hand on my forehead -- but nothing happened.

DEAN

I'm sorry, Layla. I'm sorry it didn't work.

LAYLA

And Sue Ann... she's dead, you know. A stroke.

DEAN

I heard. Roy's a good man... he
doesn't deserve what's happened.

Dean takes another beat. Before, really meaning it--

DEAN

Must be rough for you. To believe
in something so much and have it
disappoint you.

LAYLA

Wanna hear something weird? I'm
okay. Really.

(beat)

I guess if you're gonna have faith,
you can't just have it when the
miracles happen. You have to have
it when they don't.

Dean's quietly impressed--

DEAN

So what now?

LAYLA

(a shrug and a smile)

God works in mysterious ways.

A beat. Then Layla puts a hand on Dean's cheek. Kisses him,
softly and sweetly, on the lips.

LAYLA

Goodbye, Dean.

She turns to go. Dean calls after her.

DEAN

Hey?

(Layla turns)

I'm not really the praying type...
but I'm gonna pray for you.

Layla smiles.

LAYLA

Well... there's a miracle right
there.

She exits.

HOLD ON DEAN. Troubled. Complicated and conflicting emotions wash across his face.

As Dean thinks... thinks about evil, and good, and faith, we--

BLACKOUT.

TO BE CONTINUED...