

SUPERNATURAL

Episode #411

"Family Remains"

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PRODUCTION DRAFT	10/20/08
BLUE REVISIONS	10/24/08
PINK REVISIONS	10/27/08
YELLOW REVISIONS	10/28/08

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REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	10/20/08	Full Script
Blue Revisions	10/24/08	Pages: 4, 10, 13, 18, 20-23A, 31-31A, 33-33A, 36-39A, 43-46
Pink Revisions	10/27/08	Pages: 21-22, 36-37A, 39-39A
Yellow Revisions	10/28/08	Pages: 36-37A

CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

BRIAN CARTER
KATE CARTER
SUSAN CARTER
DANNY CARTER
TED
AGATHA CURRY
LIZZIE
BILLY
BILL GIBSON

JARED PADALECKI
JENSEN ACKLES

DAVID NEWSOM
ALEXA NIKOLAS
HELEN SLATER
DYLAN MINNETTE
BRADLEY STRYKER
KARIN KONOVAL
MANDY PLAYDON
MARK WYNN
GERRY ROUSSEAU

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SUPERNATURAL
"Family Remains"

TEASER

1

INT. FARMHOUSE - NIGHT (DAY 1)

1

BILL GIBSON, 60s, drowsily watches TELEVISION from a tattered RECLINER. His HALF-EATEN DINNER sits forgotten, on a TV TRAY next to him. Just as this lonely, old man is about to drift off to sleep--

The TELEVISION FLICKERS. As do the LAMPS. And, suddenly, the room PLUNGES into DARKNESS. Bill jerks awake.

BILL GIBSON

Oh, come on...

He pulls at the OLD-FASHIONED LAMP CHAIN... but the lamp won't turn on. HE SIGHS, aggravated, pushes himself out of the chair.

He tries to open the door... but the door won't open. It's been locked.

BILL GIBSON

What the hell...?

He jiggles the doorknob, frustrated. Suddenly, he stops. Hears--

SCRATCHING. Coming from behind him. He turns, squints into the dark... sees NOTHING.

BILL GIBSON

Hello...?

A beat. Bill, getting nervous, jiggles the doorknob a bit more urgently now. Behind him--

THE CLOSET DOOR (which has a DISTINCTIVE WOOD PATTERN) starts to slowly open... CREEEAK...

BILL, chilled, turns and makes out--

A GHOST-LIKE, SCRAGGLY WOMAN, 20s, emerging. Long, unruly hair covers her eyes...

His eyes go wide with shock.

BILL GIBSON

You.

(CONTINUED)

CONTINUED:

She keeps coming. Bill, terrified, can barely get out a whisper--

BILL GIBSON

How-- this is... it's impossible...

She keeps coming. Bill frantically shakes the doorknob... POUNDS ON THE DOOR! The damn thing won't open! He wheels to face her, backs against the door.

*
*

BILL GIBSON

Stay away from me...

The Woman pauses. Slowly lifts her head. Her eyes are still obscured, but her mouth is visible. She breaks into a Cheshire-like grin, REVEALING a MOUTHFUL of ROTTED TEETH as Bill stares in horror...

BILL GIBSON

Stay away!

CLOSE ON: THE WOMAN steps forward. Out of frame. As O.S., BILL SCREAMS!

CLOSE ON: A FRAMED SAMPLER hanging on the wall. Dainty, stitched letters spelling out, "HOME SWEET HOME." Suddenly--

A GRUESOME SPRAY OF BLOOD SPLATTERS ACROSS THE SAMPLER and we--

BLACKOUT!

END OF TEASER

ACT ONE

2 EXT. ROADSIDE - NIGHT (DAY 2) 2

A dark, country road. Still. The Impala, headlights off, is tucked away just off the shoulder.

3 INT. IMPALA - NIGHT 3

Sam wakes in the backseat from where he's bedded down for the night to see Dean, behind the wheel with a FLASHLIGHT, methodically going over cases.

SAM

What are you doing?

DEAN

What's it look like I'm doing?

SAM

Like you're looking for a job.

DEAN

Yahtzee.

Sam sits up, gives him a tired look. *

SAM

We just finished a job two hours ago.

DEAN

Adrenaline's still pumping, I guess. What do you think... (holds up some files)
Grand Rapids, Tulsa or Chi-town?

Almost pleading--

SAM

Dude, I'm all for working, I really am. But you've got us chasing cases non-stop for a month now. We need sleep.

DEAN

C'mon, Sammy, we'll sleep when we're dead.

Sam regards Dean for a beat. Concerned.

SAM

You're exhausted, Dean.

(CONTINUED)

Dean holds up a THERMOS CUP of COFFEE.

DEAN

I'm good.

SAM

No... you're not. You're running on fumes and you can't run forever.

DEAN

(annoyed)

Oh, yeah? From what?

SAM

From what you told me. Or are we pretending that never happened?

Dean gives Sam a long, furious look, then decides to button it. Grabs a case file--

DEAN

(a growl)

Stratton, Nebraska. Farm town. Two weeks ago, guy gets himself hacked to death inside a locked room inside a locked house. No sign of forced entry.

They stare at each other a long moment. Sam relents--

SAM

Sounds like a ghost.

DEAN

(rarin' to go)

Yes, it does.

4 EXT. FARMHOUSE - DAY (DAY 3) 4

The Impala pulls up a long dirt drive leading to a lonely, old farmhouse. There is a 'FOR SALE' SIGN staked in the ground. We may notice a nearby TOOL SHED. The Impala parks at the side, or perhaps the rear, of the house (wherever it is, it's AWAY from the front drive). *

SUPER: Stratton, Nebraska.

5 INT. FARMHOUSE - LIVING ROOM - DAY 5

Sam and Dean pick their way inside the front door. The living room is COMPLETELY EMPTY. Spotless. Taking it in--

(CONTINUED)

5

DEAN
Three bed, two bath, one homicide.
Oh, yeah. This place'll sell like
hotcakes.

6

INT. FARMHOUSE - KITCHEN - MOMENTS LATER

6

The boys move through the kitchen. Like the other rooms,
it's empty. The cupboards, everything. [Note: just once or
twice, we should CUT TO A SINGLE, CREEPY POV, creating a
vague sense of uneasiness... like something's watching them.]

*
*

Dean spots an ODD, BOXY OUTLINE on a kitchen wall-- as if
there had formerly been an opening there and it was painted
over-- but still CLEARLY EVIDENT.

*
*

DEAN
Check it out.

SAM
Probably a dumbwaiter? All these
old houses had them.

Sam moves on as Dean mutters-- a lighter COMIC BEAT--

*

DEAN
Know-it-all.

*

SAM
What?

*
*

DEAN
Nothing.

*
*

7

INT. FARMHOUSE - GIBSON'S ROOM - DAY

7

Sam and Dean stand in the middle of the room where Gibson was
murdered (which we recognize by the DISTINCTIVE CLOSET DOOR).
Sam checks an EMF METER.

DEAN
No blood stains, fresh coat of
paint, whole lotta bubkus.

SAM
(re: EMF, frustrated)
Needle's all over the place.

Dean nods toward the window.

DEAN
Power lines.

(CONTINUED)

7 Sam turns the meter off. Looks around hopelessly.

SAM
Great. So?

Dean opens the closet to see--

ANGLE ON: THE FLOORBOARDS. A DIRTY, MATTED DOLL'S HEAD.
Creepy. Disturbingly out of place.

DEAN picks it up. Shows it to Sam.

DEAN
That's... super disturbing.

SAM
Think it got left behind?

DEAN
By who? I mean, unless Bill Gibson
liked to play with dollheads.

As they ponder, THEY HEAR CARS COMING UP THE DRIVE. Sam
moves to the window to look.

SAM
Great...

Dean looks, too. From the window, they see--

An SUV AND A MOVING VAN. Pulling up the drive and stopping
in front of the farmhouse.

DEAN
Thought this place was still for
sale.

SAM
Well, apparently it's not.

8 EXT. FARMHOUSE - MOMENTS LATER 8

The SUV and the MOVING VAN stop in front of the farmhouse.
The CARTER FAMILY hops out of the SUV-- DANNY, 8, and the
family dog, BUSTER, who go running off into a field...

DANNY
C'mon, Buster!

Then, KATE, 16, who tries to get reception on her CELL PHONE.
INSERT ON CELL SCREEN: "NO SERVICE"

(CONTINUED)

Followed by parents BRIAN, 40s, and SUSAN, 40s. Susan turns to her daughter, tries to get her excited.

SUSAN

What do you think? It's neat, right?

KATE

(annoyed)

Um, did anyone bother to check if we could get a signal out here?

BRIAN

Actually, I did, Kate. And I moved us here anyway. Just to ruin your life.

KATE

Uncle Ted? Back me up here?

UNCLE TED-- Susan's brother, 30s-- steps up from the moving van.

UNCLE TED

(dry)

Kid's right, Bri. You're ruining her life.

KATE

See?

BRIAN

(to Kate)

Start unpacking. Now.

Kate gives an eyeroll, moves away.

BRIAN

(annoyed)

Thanks for your help, Ted.

UNCLE TED

Calling it like I see it, buddy.

Brian shakes his head, glaring at Ted as he walks away. Susan catches Brian. He plays innocent.

BRIAN

What?

SUSAN

Be nice.

(CONTINUED)

Brian nods, okay, okay, shakes it off. Wraps his arms around Susan as they stare up at their new home with nervous excitement. This move is a very big deal. *

BRIAN

So? We do good?

SUSAN

(tentative)

I don't know...

Behind them--

KATE

Who are they?

Brian and Susan follow Kate's gaze, to see--

SAM AND DEAN. Walking out the front door. Nobody knows quite what to make of it.

BRIAN

Can I help you?

Sam and Dean flash OFFICIAL-LOOKING IDS.

DEAN

You the new owner of this house, sir?

BRIAN

Yes. And you are...?

DEAN

That's Mr. Stanwyk, I'm Mr. Babar, county code enforcement. *

BRIAN

The house passed inspection last week. Is there a problem? *

SAM

Asbestos in the walls, a gas leak... yeah, I'd say we've got a problem.

Susan throws a look at Brian... who's just as confused.

SUSAN

Asbestos? Meaning what?

(CONTINUED)

SAM

Meaning till this house is up to
code, it's uninhabitable.

BRIAN

(a beat)

We can't move in?

DEAN

Health hazard, sir. You don't
wanna move in.

UNCLE TED

Hold up. We just drove four
hundred miles.

DEAN

There's a motel right down the
road. Till this gets cleaned up, I
suggest you stay there.

BRIAN

And if we don't?

DEAN

Fine or jail time. Pick your
poison.

Brian stares Dean down. Not happy about this at all. A long
beat. Then--

BRIAN

One night. We'll stay there one
night. Then I'm getting this
cleared up. Asap.

DEAN

You do that.

Kate looks from Dean to her Dad, appalled.

KATE

Another motel? Awesome, Dad. Hope
they have hooker sheets like the
last one.

Off Brian-- what the hell is he supposed to do?

10

EXT. TRAILER - DAY

10

Sam and Dean (in their FED SUITS) interview AGATHA CURRY, 50s, through her screen door. Bill Gibson's former maid. *

SAM

What did the room look like when you found it, Mrs. Curry?

AGATHA

I already told the local boys, it was blood. Everywhere.

DEAN

And Mr. Gibson? Where was he?

AGATHA

(simply)
Everywhere.

Sam and Dean share a look.

SAM

How long have you been cleaning Mr. Gibson's house?

AGATHA

Five years.

DEAN

So you knew Mr. Gibson pretty well.

AGATHA

Not really. He was real private. Not the easiest man. Not that I blame him.

SAM

What do you mean?

AGATHA

His wife dies at childbirth, his daughter hangs herself in the attic twenty years later. I'd be bitter, too.

(then)

I think I got some pictures.

She steps away from the screen door. (Just for a BEAT, just long enough for the boys to exchange a look).

AGATHA (O.S.)

Here they are.

(CONTINUED)

She returns with TWO PHOTOS, opens the screen door, hands them over to the boys. *

INSERT-- THE PHOTOS. The FIRST PHOTO is of BILL GIBSON and his NOW-DEAD WIFE, taken about 40 years ago. She is a gaunt woman, a farmer's wife. Sad. The SECOND PHOTO is of REBECCA GIBSON, their daughter. Maybe a SCHOOL PHOTO. Her plain-jane-ness, her haunting eyes, standing out. *

DEAN
Can we keep these? *

AGATHA
Suit yourself. *

SAM
Why'd the daughter kill herself? *

AGATHA
I don't know. They both died before my time. *

DEAN
Ever notice anything odd in the house when you were cleaning? *

AGATHA
Like what? *

DEAN
Lights going on and off, things not being where you left them? *

AGATHA
No. (a beat)
Maybe there was one thing. *

SAM
What? *

AGATHA
Sometimes, thought I heard, almost like rustling in the walls. *

DEAN
Like rats? *

AGATHA
Uh-huh. *

(CONTINUED)

10

DEAN
(smiling)
Musta been some big son-of-a-guns
out there, huh?

AGATHA
Wouldn't know. Never saw any.

Sam and Dean trade looks.

SAM
You happen to know where Mrs.
Gibson and her daughter were
buried?

AGATHA
(a beat)
They were both cremated.

Off Sam and Dean, pondering this.

11

EXT. TRAILER - MOMENTS LATER

11 *

Sam and Dean walk to the Impala.

SAM
Okay. Probably not the wife or
daughter... whose ghost is it?

DEAN
Don't know. But I say we give the
joint a real once-over and see.
Sam shrugs. Sounds like a plan.

11A

EXT. FARMHOUSE - LATER THAT DAY

11A *

Ted exits the house to meet up with Brian waiting on the
porch.

UNCLE TED
Code enforcement, my ass. There's
no asbestos.

BRIAN
You sure?

UNCLE TED
Hell, yes. Built enough homes to
know that. No gas leak either.

BRIAN
So who were those guys?

(CONTINUED)

11A

CONTINUED:

UNCLE TED

Not from the county, I can tell you that.

As they head for the truck...

ANGLE ON: KATE. Who sullenly pulls a BOX from the SUV trunk. She glances up at the farmhouse, sees--

THE GHOST-LIKE, SCRAGGLY WOMAN! Standing at a window! It's creepy. Eerie. As Kate reacts--

SUSAN (O.S.)

Hey...

KATE JUMPS at her MOM'S VOICE. Turns to her. Susan stares quizzically at her daughter.

SUSAN

You okay?

Kate quickly glances back at the window-- the WOMAN is GONE.

KATE

(shaken)

Yeah... I-- I thought I saw something, that's all.

SUSAN

It's gonna be great here, Kate. It really is.

KATE

(troubled)

Yeah, Mom, I'm sure. Everything's gonna change.

Susan reacts-- whatever Kate meant by that, it hit home. Kate throws one, troubled look at the house, then moves off with the box. Behind her, a worried Susan watches her go.

12

INT. FARMHOUSE - DANNY'S BEDROOM - NIGHT

12

ANGLE: the SAME DISTINCTIVE DOOR we saw before. Meaning, this is the room Bill Gibson was killed in. Now the room is cluttered with several LARGE, UNPACKED MOVING BOXES. Danny sits on the floor, surrounded by and oblivious to them, playing a HANDHELD VIDEO GAME.

SUSAN (O.S.)

(calling out)

Danny? Are you unpacking?

(CONTINUED)

DANNY

Yes, Mom!

*

As he plays--

*

CLOSE ON-- THE CLOSET DOOR. Which slowly CREAKS OPEN...

CLOSE ON: DANNY. Who looks up from his video game as...

A BALL rolls from inside the closet... and stops softly at his feet (this ball isn't Danny's. Perhaps it's a rotted old baseball). Danny reacts-- huh?

*

*

*

INSIDE-THE-CLOSET POV: few MOVING BOXES in here, too. And SOMETHING looking past the BOXES, watching Danny...

*

*

CLOSE ON: DANNY. Who picks the ball up, moves slowly to the closet, peering inside as--

INSIDE-THE-CLOSET POV: The THING inside watches Danny come close... then stop. Seeing it. Danny's eyes widen... then he smiles gently, as if coaxing a scared puppy...

DANNY

Hello? It's okay... I'm Danny.

CLOSE ON: DANNY... who rolls the ball back into the closet to see what happens. A beat, then--

THE BALL WHIZZES OUT OF THE CLOSET! Into Danny's hand! Whoa! DANNY GIGGLES, delighted, at the UNSEEN THING.

DANNY

Hi!

Brian and Susan sit at the kitchen table. Surrounded by MOVING BOXES. Susan leafs through a GARDENING BOOK as BRIAN stares questionably at the walls in the kitchen.

SUSAN

Zucchini'll grow... but the soil is too acidic for beets? Do you understand any of this?

BRIAN

(re: the walls)

You smell that?

SUSAN

What?

(CONTINUED)

BRIAN

That. Like a raccoon died in there
or something.

SUSAN

That's pleasant, thank you. Can I
continue having a conversation with
myself now?

BRIAN

I'm listening. Vegetable garden.

Susan takes him in for a beat. Deflates.

SUSAN

What are we doing, Bri?

BRIAN

What do you mean?

SUSAN

Us. On a farm. Talking about
zucchini.

BRIAN

I don't know, it's land, it's fresh
air... it's gonna be different, I
promise. We're gonna be happy...

SUSAN

And if we're not?

They take each other in. A marriage on the precipice.

BRIAN

We will be. We have to be.

SUSAN

I just-- I can't put the kids
through another year like the last.

UNCLE TED (O.S.)

Guys? You wanna see this?

Sam and Dean pull up a short ways from the farmhouse,
headlights off. Obviously, the house is occupied-- the
LIGHTS ARE ALL ON, GLOWING YELLOW.

DEAN

Crap. So what now?

SAM
We could tell them the truth.

DEAN
(a beat)
Really?

SAM
No. Not really.

INT. FARMHOUSE - LIVING ROOM - MOMENTS LATER

Ted stares at a wall, puzzled, as Susan and Brian enter. They follow his gaze to see--

THE WORD "GO." Scrawled on the wall in huge, angry red letters.

SUSAN
What the...?

Ted shrugs, as Brian moves closer to inspect. Rubs one of the letters with a finger.

BRIAN
Crayon.

Brian shares an exasperated look with Susan, calls upstairs--

BRIAN
Danny! Get your butt down here!

UNCLE TED
Tell you what. If my kid did this...

SUSAN
But you don't have kids, Ted. So butt out.

Ted shrugs, exits into the kitchen.

SUSAN
Just... go easy, okay? His teacher said he might act out.

BRIAN
I'm not gonna punch him, Suse.

Danny comes racing down the steps, slows when he sees the writing on the wall... as if calculating the level of deep shittedness he's in for.

(CONTINUED)

BRIAN

Hey, buddy... something you want to tell your mom and me?

DANNY

I didn't do that.

BRIAN

(a beat)

Tell you what. Just tell the truth, all you gotta do is clean it up. No more punishment.

DANNY

But I didn't! The girl in the walls did it!

Susan and Brian share a look. Huh?

SUSAN

The girl in the walls?

DANNY

(nodding yes)

She told me she wants you to go and me to stay.

BRIAN

One last time, buddy. The truth.

DANNY

That is the truth! I can stay, but she hates grown-ups, and if you don't leave she's gonna get really, really mad!

BRIAN

(pointing upstairs)

Okay. Go to your room.

DANNY

Mom!

But Susan shrugs. Brian's right. Danny starts to storm out, then turns, tears in his eyes.

DANNY

If Andy were here he'd believe me!

We don't know who Andy is but by the way Brian and Susan react-- like they've been gutshot-- we know he must be an open family wound. Brian reddens with anger.

(CONTINUED)

"Family Remains"

Blue Revisions

10/24/08

18.

15

CONTINUED: (2)

15

BRIAN

Upstairs. Now.

Danny runs up to his room. A moment for Brian and Susan to regroup. *

16

OMITTED

16

*

17

INT. FARMHOUSE - KATE'S BEDROOM - LATER THAT NIGHT

17

The room is dark. More MOVING BOXES-- and Kate's BED-- and that's about it. Kate sleeps. She slowly awakens to the SOUND of SOFT WHIMPERING by the side of the bed.

(CONTINUED)

She reaches a hand out into the darkness to reassure Buster, who WHINES as he gratefully licks her hand.

KATE

It's okay, Buster... it's okay. I hate it here, too.

As Buster slobbers her hand even more--

KATE

Ew, Buster! Gross. What's the matter with you?

Then, there is a SCRATCHING SOUND outside the BEDROOM DOOR. Kate's eyes widen as--

CLOSE ON: THE BEDROOM DOOR slowly CREAKS open--

CLOSE ON: KATE, spooked, keeps her hand by the dog's mouth, his slobbery licks suddenly comforting (if we can swing it, ECU: TONGUE LICKING HAND would be great)...

CLOSE ON: THE BEDROOM DOOR. Opening... REVEALING--

BUSTER. Who BARKS FEROCIOUSLY into the room... but at WHAT?

Kate's not even sure what the heck is going on here... but her body goes rigid with dread...

KATE

Oh my god... oh my god...

...as she hurriedly TURNS ON her BEDSIDE LAMP to see next to her bed--

NOTHING. Suddenly... the CLOSET DOOR SLAMS SHUT! BUSTER runs up to the closet door, BARKS WILDLY at it... and whatever the hell went in there... as KATE SCREAMS and we--

BLACKOUT!

END OF ACT ONE

ACT TWO

18

INT. FARMHOUSE - LIVING ROOM - NIGHT

18

KATE SOBS HYSTERICALLY in the living room as Susan, Brian and Ted hover around her... unsure of what just happened. Danny comes down the steps. Groggy.

DANNY

What's going on?

BRIAN

Kate... calm down... just tell us what happened.

KATE

I just got molested by Casper the Pervy Ghost, that's what happened!

Brian and Susan share a look.

BRIAN

(doubtful)

A ghost.

KATE

Yes, dad. A ghost.

DANNY

It's the girl in the walls!

KATE

Who?

BRIAN

Okay. Both of you. Knock it off.

Suddenly-- URGENT POUNDING at the FRONT DOOR. Ted moves to the door, opens it. Sam and Dean march right in...

DEAN

Everyone okay? We heard screams.

BRIAN

You two! Did you-- did you touch my daughter?

DEAN

What? No!

Brian, enraged, starts moving for Dean... Sam steps in to block him... while, unnoticed, Buster barrels out the front door--

(CONTINUED)

"Family Remains"
CONTINUED:

Blue Revisions

10/24/08

20A.

18

18

BRIAN
(furious)
Who are you??!

*
*
*

(CONTINUED)

SAM

Whoa! Relax! You have a ghost.

The words stop Brian in his tracks.

BRIAN

What!?

KATE

I told you!

DANNY

It's the girl!

SUSAN

(shh!)

Kids!

BRIAN

Everyone calm down!

(then, to Sam)

What are you two playing, here?

DEAN

Your family's in danger. You have
to get out of this house now.

Suddenly, THE POWER GOES OUT. TOTAL DARKNESS. An anxious
beat.

UNCLE TED

What the hell...?

Then, from OUTSIDE... BUSTER BARKS FEROCIOUSLY. And then...
SQUEALS in AGONY.

DEAN

Nobody move!

*
*

DANNY

Buster!

BRIAN BOLTS outside. Ted follows. Sam and Dean shake their
heads-- shit-- chase after. The rest of the family follows.

*
*

Brian and Ted race around the house, Sam and Dean and the
rest of the family follow. A SODIUM VAPOR LIGHT, on a pole
perhaps, isn't connected to the main power, it remains on.

*

BRIAN

Buster!

20

EXT. FARMHOUSE - MOMENTS LATER

20

Brian and Ted round a corner, pull up short when they see--
 A GRUESOME TRAIL OF BLOOD. Leading from where they stand to--
 THE MOVING TRUCK. Where a SECOND MESSAGE is scrawled on the
 side in BLOOD: "TOO LATE." Buster is nowhere to be seen.
 CLOSE ON: Brian and Ted.

UNCLE TED
 (repeats again)
 What... in... the... hell...?

*
*

Sam and Dean round the corner. Take it all in. Then Susan,
 Kate and Danny. Susan tries to cover Danny's eyes.

DANNY
 Buster!

DEAN
 (to Brian)
 We are not the bad guys. We're
 not. But you're in trouble.

SAM
 First things first, you have to get
 your family out of here.

*

Brian and Ted share a look. With all this blood, they tend
 to agree...

21

EXT. FARMHOUSE - MOMENTS LATER

21

Sam and Dean lead Brian to the cars. Susan herds Kate and
 Danny behind them. Everyone moving quickly. Urgently.

DEAN
 (to Brian)
 Head for that motel I was talking
 about. You'll be safe there.

BRIAN
 What are you two gonna do?

Dean and Sam share a look. What they always do. Then, they
 all see--

(CONTINUED)

THE CARS. Doors flung open. Trunks too. RANSACKED.

DEAN

Oh, come on...

Sam and Dean sprint to the Impala. Sam checks the trunk while Dean crouches down, noticing--

The IMPALA TIRES. They're SLASHED to RIBBONS--

DEAN

Dammit! Come on!

With SAM. At the trunk. False bottom is open. It's BEEN CLEANED OUT. Just a STRING OF ROSARY BEADS, A CROSS, ONE SINGLE FLASHLIGHT, etc., remain. The WEAPONS, the SALT, the HOLY WATER-- it's ALL GONE.

Sam LIFTS the FLASHLIGHT.

SAM

Guns are gone! So are the-- almost everything's gone.

ANGLE ON: BRIAN. At the SUV. Tires slashed.

ANGLE ON: TED. Rounding the corner from the back. Grim-- *

TED

Truck's no good. *

ANGLE ON: SAM AND DEAN. As Sam meets up with Dean. *

DEAN

(FURIOUS)

What the hell kind of ghost screws with a man's wheels!!? *

ANGLE ON: KATE. Terrified. Arms crossed protectively across her chest. Quietly, to herself-- *

KATE

What is going on... what is going on...? *

ANGLE ON: THE WOODS. As THE GHOSTLY WOMAN appears, out of focus, stepping fast between trees as--

KATE spots her. And SCREAMS!

KATE

She's there! She's there!

(CONTINUED)

As her parents rush to her--

KATE

She's in the woods!

SUSAN

(to Kate, urgent)
Where?

KATE

She was right there!

ANGLE ON: SAM AND DEAN. Whispering urgently--

DEAN

What's a ghost doing outside the house?

Sam anxiously eyes the woods--

SAM

You wanna stay and find out?

Dean agrees. To the others--

DEAN

We have to get back inside.

UNCLE TED

Are you crazy? We have to get the hell out of here!

DEAN

How? In what? This thing is hunting us.

(then)

Everybody inside. Now.

As all scramble toward the house--

SAM

(to Susan)
What's your name?

SUSAN

Susan.

SAM

Susan... is there salt in the house?

SUSAN

I think so-- I mean... what?Susan turns to Brian, bewildered-- what the hell...?

22

INT. FARMHOUSE - LIVING ROOM - MOMENTS LATER

22

Sam hurriedly pours a SALT CIRCLE with the SALT from the Carter's kitchen as Dean FINISHES LIGHTING a FIRE in the FIREPLACE for light. It casts the room in an atmospheric FLICKER. He uses an IRON POKER.

*
*
*

DEAN

Whatever was out there, it can't get in this circle. As long as the salt line stays unbroken, this is the safest place you can be.

BRIAN

Safe from ghosts?

DEAN

Yeah. As a matter of fact.

Brian shares an incredulous look with Susan.

BRIAN

Okay-- no. I'm not listening to this. We're outta here.

Finished, Dean steps before Brian. Holding the POKER.

*

DEAN

Nobody's going anywhere. Not till we kill this thing.

A long beat. Staredown. Sam breaks the ice:

SAM

Look. This is what we do. Okay? Trust us.

DANNY

You hunt ghosts?

DEAN

(puffing up)
That's right.

*

DANNY

(a beat)
Like Scooby Doo?

DEAN

Better.

(CONTINUED)

Sam pulls TWO PHOTOGRAPHS from his jacket (the ones from Agatha, the maid). One is of BILL GIBSON'S WIFE, one is of REBECCA GIBSON. The suicide daughter. *

SAM

(to Kate)

You saw her outside, right?

(Kate nods)

She look like either of these?

KATE

(points at Rebecca)

Her. She was paler. And dirtier.

But that was her.

Danny steps closer to the photos as well...

DANNY

Hey... that's the girl in the walls! I've seen her too!

SAM

(looking to Dean)

So it's the daughter? *
*
*

Brian barely tolerates this... sharing a disbelieving look with Ted... but Susan is beginning to come around...

SUSAN

That girl in the picture, is she... dead?

SAM

(nods)

She killed herself in the house.

As the family absorbs this, Sam and Dean step away to confer.

DEAN

What? The maid got her story wrong? Rebecca wasn't cremated? *

SAM

Or her spirit's still attached to something in the house?

DEAN

She hung herself in the attic, right?

(CONTINUED)

SAM

(nods)

You wanna baby-sit, I'll check it out?

Dean nods. Suddenly, Uncle Ted is right beside them.

UNCLE TED

Look. I don't care who hung themselves where. Maybe something is going on but--

*
*

DEAN

--It's a spirit, pal.

UNCLE TED

No, it's some backwoods hillbilly bitch and I'm not about to sit around here waiting for her to go all Deliverance on my ass.

DEAN

Nobody's leaving this house.

Ted starts to move to the door... stepping out of the circle-- *

UNCLE TED

Stop me.

Dean yanks Ted's arm, twists it behind his back till it hurts. Ted grunts in pain. Dean gets up in his grill.

DEAN

(quiet, firm)

I've got a gun. And you don't get your ass back in that circle, you're about to have a third hole--

*
*
*

A beat. Red-faced, Ted nods okay. Dean releases. As Ted sulks back into the circle--

SAM

(to Dean, low)

Dude. You don't have a gun.

DEAN

And? I'm not letting that bastard or anyone else die tonight.

Sam takes Dean in a sec. Should he be worried?

SAM

You cool?

(CONTINUED)

DEAN

Go.

23 INT. FARMHOUSE - ATTIC - NIGHT 23

Sam climbs up, searches the low-ceilinged space. It seems *
clean. Empty. But there's a DOOR at the end of the small *
room. Sam tries it. Locked. He SHOULDERS it open-- CRACK! *

23A INT. FARMHOUSE - ATTIC - BACK ROOM - NIGHT 23A *

This forgotten room is CLUTTERED. Sam is surprised to see *
all this. He sweeps his flashlight over: OLD BABY CLOTHES *
spilling out of BOXES, DECREPIT BABY TOYS spilling out of *
others, A CREEPY WOODEN CRIB. Remnants from the Gibson *
years? His light falls on--

A LEATHERBOUND BOOK. He picks it up, leafs through it.
Finds an OLD PICTURE of BILL GIBSON and his daughter,
REBECCA. Both looking sullen. Behind the picture, a TITLE
PAGE of sorts, written in FEMININE HANDWRITING: "Private
Property of Rebecca L. Gibson." This is REBECCA'S DIARY.
Sam tucks it in his jacket, moves into the room to search for
more...

24 INT. FARMHOUSE - LIVING ROOM - NIGHT 24

The FIRE in the fireplace has burned low. Almost to embers. *
The Carters huddle together inside the salt circle. Dean
sits a few feet off, well aware of Ted staring him down.

UNCLE TED

Hey. Fonzie. Question for you.

Dean just glares at him.

UNCLE TED

This indestructible forcefield made
out of salt. Have to be the kosher
stuff or what?

SUSAN

Knock it off, Ted.

Then, from the other side of the room... SCUTTILING SOUNDS.

KATE

Shh! What was that?

Dean stands. On high alert as--

CLOSE ON: THE LIVING ROOM CLOSET. Which slowly starts to
open with a SICKENING CREAKKKKKKK...

(CONTINUED)

CLOSE ON: THE FAMILY. Rising to their feet. Staring gape mouth at--

THE CLOSET. As a PALE, DIRTY, BARE FOOT steps out... and the GHOST-LIKE, SCRAGGLY WOMAN EMERGES!

CLOSE ON: THE FAMILY. Backing away in the circle. Danny whispers excitedly to Brian:

DANNY

That's her! That's the girl,
Daddy!

CLOSE ON: THE GIRL. As she slowly shuffles toward them... her WILD MANE OF HAIR shielding her eyes...

CLOSE ON: Susan and Brian. Gob-smacked. Wrapping their arms protectively around Kate and Danny...

KATE

(freaking out)

Mom...

DEAN

Everybody relax. She's a ghost.
She can't get in the circle.

CLOSE ON: THE GIRL. Who stops at the circle's edge, lifts her head so the hair falls from her face, REVEALING MILKY WHITE, FOGGED-OVER EYES... they're revolting.

She lifts one dirty foot off the ground... and STEPS OVER THE SALT LINE as--

DEAN AND THE CARTERS stare for a beat, dumbstruck...

KATE

I thought ghosts couldn't get in
the circle.

DEAN

They can't.
(then)
This isn't a ghost.

UNCLE TED

Shoot her! Shoot her!

DEAN

Yeah. About that.

Dean gives one of his "whoops" looks.

*

(CONTINUED)

Meanwhile, the Girl REVEALS a LONG, RUSTY KNIFE she's been palming in one of her hands... Dean holds her at bay, on guard, with the FIREPLACE POKER, ready for an attack--

DEAN

Get out. Now!

Then, the GIRL SCREAMS-- SHE HURLS HERSELF AT DEAN... tears at him with the knife! He SWINGS with the POKER-- he might even connect, but she's so amped up and crazed, it doesn't make a difference!

He desperately fends her off... while the Carters bolt outside for their lives... when, suddenly--

A FLASH OF LIGHT HITS DEAN and the GIRL! It's Sam! The GIRL HOWLS with FEAR as the flashlight beam hits her... SHE BREAKS AWAY from Dean and SCUTTLES into the darkness of the house, seemingly vanishing!

Sam and Dean share a look. Holy shit.

EXT. FARMHOUSE - NIGHT

As Sam and Dean exit the farmhouse... Brian comes up to them.

BRIAN

(to Dean)

You okay...?

DEAN

Where is everyone.

BRIAN

I-- I don't know. They're hiding.

DEAN

Find them, can you do that?

Brian nods, turns, shouts into the night.

BRIAN

Suse? Kids? It's okay... come on out, now.

Sam and Dean confer--

DEAN

Okay. So not a ghost.

SAM

So, it's just a girl?

(CONTINUED)

DEAN

Just a girl? Try Psycho Nell.
(a beat)
I'm telling you, man. Humans.

SAM

Who is she?

DEAN

Maybe it's the daughter, Rebecca?
She never hung herself?

SAM

Dude, no. She'd have to be like
fifty by now.

DEAN

So then who?
(Sam shrugs, no idea)
Attic turn up anything?

Sam shows Dean REBECCA'S DIARY.

SAM

Some old junk. Found Rebecca's
diary. About it.

DEAN

I'd rather you found a howitzer.
(then)
Alright, look, we gotta get these
people safe. If this thing's only
human, they can make a run for it.
We'll hold her off.

Sam nods.

ANGLE ON: Susan and Kate emerge from hiding.

SUSAN

We're okay!

BRIAN

Danny! Ted! Let's go!

ANGLE ON: Ted emerges.

UNCLE TED

I'm good.

SUSAN

Danny... come on!

(CONTINUED)

BRIAN

Let's go, Danny!

UNCLE TED

(to Dean)

Told you it was some crazy bitch.

DEAN

(grr...)

Yes, you did.

SAM
(to Brian)
Head for town. We'll take it from
here.

Brian nods. Susan's getting more desperate.

SUSAN
Danny...? Come on, baby! We're
leaving now!

BRIAN
(calling out)
Come on, bud! We're leaving!

As Brian and Susan come face-to-face, they share looks of
desperation... and dread.

SUSAN
Where is he, Brian?

BRIAN
(desperate)
Danny! DANNY!!

Off Sam and Dean... realizing... nobody's going anywhere.

BLACKOUT!

END OF ACT TWO

ACT THREE

26

EXT. FARMHOUSE - NIGHT

26

Brian and Susan. Brian pleads with her.

BRIAN

We'll find Danny, Suse. We will.
But you and Kate should go while
you can. Please.

SUSAN

Not without Danny. No way.

KATE

I'm not going out there with Mom
alone.

DEAN

She's right. Till we find your
son, safest place right now is over
there.

Dean points to the TOOL SHED off in the distance.

KATE

(spooked)
I'm not going in there, either.

DEAN

(to Susan and Brian)
It's got good defenses. Windows
are boarded, there's only one door.
This is the best we got, trust me.

A beat. All watch Susan, who agrees. As the boys and Brian
and Ted confer--

SAM

(to Brian)
You and me'll take the outside, you
two take the house?

Dean and Ted aren't happy about it... but they agree.

27

INT. FARMHOUSE - LIVING ROOM - NIGHT

27

Dean and Ted enter. Ted heads for a nearby box with
'KITCHEN' sharped on it. Roots through it, comes up with
TWO BUTCHER KNIVES. Meanwhile, Dean holds the flashlight and
heads immediately for the LIVING ROOM CLOSET. He opens it
and starts feeling around the floor and the walls.

(CONTINUED)

CONTINUED:

Ted joins up with Dean, hands him a knife.

UNCLE TED

What are you doing?

DEAN

She's human. Had to come from somewhere.

Dean discovers on the rear wall--

(CONTINUED)

27

CONTINUED:

A FALSE PANEL. He pries it open TO REVEAL a NARROW PASSAGEWAY INSIDE THE WALLS! Immediately, a FETID STENCH fills the air. Ted covers his nose.

UNCLE TED

You smell that?

As Dean climbs into the hole, no sympathy for this guy--

DEAN

(matter-of-fact)

Every day...

28

INT. FARMHOUSE - INSIDE THE WALLS - NIGHT

28

Dean inches his way through this narrow passage, brushing aside TORN INSULATION, ELECTRICAL WIRING, etc. There's OCCASIONAL and TROUBLING HOLES in the walls. As if broken through the slats. Ted follows Dean.

*
*
*

DEAN

(hissing)

Danny... Danny...

When DEAN'S LIGHT falls on-- A JAGGED HOLE. In the FLOOR, torn through the planks.

*
*

Dean crouches down, grimaces-- has to be the nastiest, rankest hole ever. He starts to climb in--

*
*

UNCLE TED

(incredulous)

You're not going down there?

*
*

DEAN

Why-- you wanna go?

*

A beat. Dean grips the sides of the hole. Drops down. It's pitch black. Very low ceiling-- Dean has to crouch over. He SHINES HIS FLASHLIGHT ON--

*
*
*

AN EVISCERATED RAT! INCHES from his face. JUMP SCARE! It's NAILED TO THE WALL!

*
*

Dean shakes it off, continues into--

*

29

INT. FARMHOUSE - RAT ROOM - INSIDE WALLS - CONTINUOUS

29

A LONG, LOW CRAWLSPACE. SWARMING with FLIES. As Dean sweeps his light slowly around, he understands why--

*

(CONTINUED)

CONTINUED:

MESSY PILES of GNAWED RODENT BONES. EVISCERATED RATS nailed to the wall in CRUDE ROWS. LARGER ANIMAL CORPSES: OPOSSUM, RACCOON, etc. And, finally--

*

A FURRY PILE of FRESHLY-SLAUGHTERED MEAT (in F.G. soft focus, please). The GLINT of a collar. It has to be: BUSTER.

*

*

DEAN

(grim)

Guess dog is what's for dinner.

Dean moves deeper into the room. Hissing--

DEAN

Danny!

ANGLE ON: TED. Who stares down into the hole.

*

UNCLE TED

Find anything?

ANGLE ON: DEAN. Who shrugs to himself.

DEAN

Yep. Her kitchen.

ANGLE ON: TED.

UNCLE TED

Her what?

ANGLE ON: DEAN. Poking around in a far corner, his LIGHT finds an odd, creepy DRAWING on the wall: A BOY AND A GIRL HOLDING HANDS. Crudely-drawn with BLOOD. Dean studies it for a beat as--

ANGLE ON: TED. Waiting for Dean-- when--

*

He HEARS a SCUTTLING NOISE. Coming from one of the HOLES in the WALLS-- the one between the SLATS. Ted GRIPS his KNIFE. Investigates.

*

*

*

He heads to the wall HOLE. And STICKS HIS HEAD IN! We're howling at him-- don't do that!

*

*

REVERSE ANGLE. Pitch BLACK. His head is exposed and vulnerable. A long beat, as he looks around. We keep waiting for something to grab him. But nothing does.

*

*

*

Finally... FINALLY... Ted retracts his head from the wall. Guess it was nothing. He casually pivots--

*

*

(CONTINUED)

INTO THE SCRAGGLY GIRL! WHO HOWLS as SHE SWINGS HER KNIFE AT HIS THROAT! TED SCREAMS as--

ANGLE ON: DEAN. Who scrambles to make his way back to the hole... tripping across bones, slipping on BLOOD... as TED'S SCREAMS grow more RAGGED... WEAKER... then SILENT...

DEAN
Ted!

Dean finally reaches the hole-- just as--

TED'S BLOODY, DEAD FACE DROPS DOWN, framed by the hole. Jump scare! He must've collapsed, dead, right in front of it.

DEAN
No! DAMMIT!

A bare bones shed. Wooden slats. Some old farm tools-- a rake, a shovel, etc. The windows are BOARDED UP with slender CROSS-BEAMS. A HEAVY WORK BENCH barricades the door.

Brian is pacing, agitated.

BRIAN
We can't just sit here! Let's check the house.

SAM
We're waiting for those guys to get back, okay?

A KNOCK on the door.

DEAN (O.S.)
It's me.

Sam SHOVES the bench out of the way. Dean enters, grim, despondent. And alone. He shakes his head. Couldn't find Danny.

SUSAN
Where's Ted?

DEAN
He's... outside.

SUSAN
Well, why doesn't he come in?

Dean reacts. Sam can tell this isn't good.

DEAN

Because I had to carry him out.
I'm sorry.

SUSAN

You're sorry. What does that mean,
you're sorry.

BRIAN

Wait. Are you... are you saying
he's dead?

SUSAN

(losing it)

No, he's not saying that. He's not
saying that. Are you?

Dean straightens, faces the Carters like a man. Hoarse:

DEAN

We were in the walls, she
attacked... I couldn't get to him
in time.

A beat. Absorption. As Susan goes to pieces, burying
herself into Brian...

(CONTINUED)

KATE

Wait-- Uncle Ted is seriously dead?
He's seriously dead...?

Brian just stands there, stunned, as Kate loses it too and wraps herself into his embrace as well.

Dean solemnly watches them grieve for a moment...

DEAN

I shoulda been watching him.

Then Dean EXITS the cabin. He can't watch them grieve, when its all his fault. He needs a minute alone. He stops in the doorway, one last time.

DEAN

I really am sorry.

Sam watches Dean go, concerned. Sees this one hit him hard. Harder than usual. Feels for his brother.

INT. TOOL SHED - LATER THAT NIGHT

Sam, in one corner, reading through REBECCA'S DIARY. Troubled by the previous moment with Dean. He looks up, upset. Then continues reading.

Susan sits slumped against the wall, in the opposite corner, staring shell-shocked. Susan's eyes red from crying. Brian kneels in front of her, trying to comfort her-- and himself, too.

BRIAN

We're gonna find him, Suse. We will.

*

SUSAN

Where else is there to look?

*

A long beat. Brian can't hide it. We can tell in his face-- he has no idea where else to look.

*

*

SUSAN

Danny's dead, isn't he?

*

BRIAN

Susan...

SUSAN

(simply)
She killed my brother. Why wouldn't she kill my son?

(CONTINUED)

BRIAN

Danny is alive.

SUSAN

No. No, he's not.

BRIAN

Yes, he is. Remember what he said
about the girl in the walls? She
said he could stay? She likes him?

But Susan is on the verge of cracking here...

SUSAN

Why does this happen to us? We're
good people, we were a good
family...

(CONTINUED)

She buries her head in Brian's shoulder. He wraps an arm around her, pulls her close. Struggles himself to keep it together. Has to.

BRIAN

What happened to Andy, it happened. I can't change that. But I will find Danny. And when I do, we're gonna be fine. You and me. The kids. We're gonna be fine.

Susan, emotional, can only nod. Brian realizes Kate has been listening and is crying too. He gives her a gentle look. *

EXT. TOOL SHED - MOMENTS LATER

Brian, alone, steps outside the shed. Puts his hands on his knees... and allows himself a few moments of private emotion. And then, just as quickly, he pulls it together. When, from the darkness-- *

DEAN (O.S.)

Andy a son?

Brian spins around to see--

DEAN. Just as screwed up as Brian is. *

BRIAN

(quiet)

Our oldest. Got himself killed in a car accident last year.

DEAN

I'm sorry.

Brian stares off for a beat. Remembering.

BRIAN

Almost tore me and Suse apart. Still could, I guess.

(a beat)

That's why we moved here. Fresh air, fresh start.

(then, shrugs)

That's not even my line. Marriage counselor.

(bitter)

She was right, though. After all, what could possibly go wrong in the country?

Dean stands. New life.

DEAN

I am getting your son back if it's
the last godforsaken thing I do.

Brian takes Dean in for a beat.

BRIAN

Why do you care so much?

As Dean struggles to answer, Sam steps out from the shed,
holding the diary. Gives Dean a look. *

SAM

We gotta talk.

INT. FARMHOUSE - LIVING ROOM - MOMENTS LATER

Dean and Sam enter. Dean barricades the closet door with a
CHAIR. Sam holds up the DIARY. *

DEAN

What's that?

SAM

Rebecca's diary. Just finished
reading it.

DEAN

And?

SAM

The girl back there? I think she's
Rebecca's daughter.

DEAN

Rebecca had a kid?

SAM

It's all she writes about. Being
pregnant, being ashamed to be
pregnant...

DEAN

Really? Rent Juno, honey. Get
over it.

(then)

So why kill herself after she has
the baby?

(CONTINUED)

"Family Remains"
CONTINUED:

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39A.

33

33

SAM

Maybe 'cause her dad called her a
dirty little whore? And said he
was gonna lock the baby up where
nobody could ever see it?

(CONTINUED)

DEAN

Why would he say that?

Sam gives him a look.

DEAN

(grossed out)

Oh, come on. Daddy was the baby-daddy too?

SAM

Dude was a monster, Dean.

DEAN

A story ripped from Austrian headlines. Humans, man!

(then)

This girl's been locked up in this house her whole life?

SAM

You saw her eyes. Has she ever seen light? She's barely human.

DEAN

So, what? She's kept caged up like an animal, finally breaks out and ganks dear old dad-slash-granddad?

Sam shrugs: sounds right.

DEAN

Can't say I blame her.

SAM

(true, but:)

I'm sure her life was hell, doesn't mean she gets a free pass for a murder spree.

DEAN

(curt)

Yeah, like you know what Hell is like.

Sam reacts. Whoa. Decides against pushing it.

SAM

Sorry.

DEAN

No. I'm sorry. Just forget it.

(CONTINUED)

SAM
(wanting past it)
Okay... so where do we find her?

A moment. Dean hits on something.

DEAN
Kid had to eat, didn't she?

SAM
What?

DEAN
He kept her hidden, locked up...
but he also had to feed her, right?

SAM
I guess.

DEAN
Think I know where...

Off Sam, waiting for the answer...

INT. FARMHOUSE - HIDDEN ROOM - NIGHT

A dark, dank room. SMALL, CRUDE HOLES torn into the walls
leading who-knows-where. ANIMAL BONES strewn about. And--

*
*

DANNY. Alive. Seated on the floor. Hands bound behind his
back, mouth gagged with a DISGUSTING RAG. Suddenly, his eyes
go wide with terror as he watches--

THE GIRL emerge from one of those holes. Let's call HER
LIZZIE. Lizzie shuffles toward Danny, pulls the gag from his
mouth, proudly holds up a SQUIRMING RAT for his inspection.

Lizzie smiles-- her mouth a cesspool of ROTTING TEETH-- as
she casually SNAPS THE RAT'S NECK! She pushes the dead
rodent into Danny's mouth-- tears roll down his cheeks, he
refuses to take it...

Lizzie stares at him for a moment, wounded. Then greedily
shoves the rat into her mouth, tears at it hungrily-- BONES
SNAP, BLOOD RUNS DOWN HER CHIN... it's the best goddamn thing
she's ever tasted! Off Danny's fear and horror...

BLACKOUT!

END OF ACT THREE

ACT FOUR

35

INT. FARMHOUSE - KITCHEN - NIGHT

35

SLAM! Sam and Dean take the FIREPLACE POKER, the KITCHEN KNIVES, whatever they can find, to that patch of wall they passed earlier-- where the DUMBWAITER OPENING used to be. Dean explains to Brian, who watches--

*
*

SAM

He could keep her hidden down here,
keep her fed... nobody'd ever know.

BRIAN

Through the dumbwaiter?

Just then, Dean BREAKS THROUGH the wall to REVEAL the DUMBWAITER SHAFT. Immediately, the STENCH FROM BELOW hits them. All three recoil at the smell.

As Sam and Dean tear at the hole to widen it--

Sam leans into the hole, shines a FLASHLIGHT down below.

*

SAM

Danny! Danny...!

A beat. Then... NOTHING. Sam and Dean share a look-- Dean's hellbent.

DEAN

I'm going.

*

BRIAN

That's my son.

*

Brian starts forward... but Dean holds him back.

BRIAN

That's my son.

DEAN

I told you I'd get him. I will.

(a beat, intense)

Let me.

Brian stares Dean down a beat, finally relents. Dean starts to drop himself down.

*
*

SAM

(to Brian)

Curtains.

(MORE)

*
*
*

(CONTINUED)

35
SAM (CONT'D)
(then, explaining)
We need rope.

Brian races into the living room.

36 INT. TOOL SHED - SAME TIME 36 *
Susan comforts Kate. They stand near a cross-boarded window. *

SUSAN
Shh... it's okay, baby... *

Then... SMASH! A BRICK SPLINTERS THE WINDOW NEXT TO THEM!
KATE and SUSAN SCREAM as-- *

LIZZIE LUNGES THROUGH THE TORN GLASS... SWINGS her KNIFE
WILDLY, trying to get through the cross beams. Susan shoves
Kate away from the window, grabs a SHOVEL, starts SWINGING at
Lizzie's arms, blocking the knife, etc.. *

SUSAN
No! No!

Susan finally beats Lizzie back through the window where
Lizzie suddenly drops from sight and... DISAPPEARS. *

Kate is hysterical. Susan, panting... where is she... where
is she... where is she!? *

37 INT. FARMHOUSE - DUMBWAITER SHAFT - HIDDEN RM - SAME TIME 37

Dean lowers himself-- the shaft is narrow, claustrophobic--
finally reaches the ground. Finds the hidden room we saw
Danny in just minutes ago. With his flashlight, sees--

The RODENT BONES. Those HOLES in the walls. The FLOOR--
LITTERED with Sam and Dean's WEAPONS from the trunk. Dean
LIFTS his FAVORITE PISTOL.

DEAN
(to himself)
Bitch is a klepto, too.

Dean ROUNDS past some wall OBSTRUCTION or CORNER or something
to find-- DANNY. Bound and gagged. Dean hurries to him.
Removes his gag. Unties him.

DEAN
(whispering)
It's okay. Your dad's upstairs.

DANNY
Hurry. He's coming back.

(CONTINUED)

DEAN
(a beat)
He?

DANNY
(nods)
Her brother.

Before Dean can react--

A SECOND ALBINO RUSHES FROM THE DARK, knocks Dean down! The GUN skitters! This is BILLY... Lizzie's twin brother!

Billy, over Dean, stabs down at him with his RUSTY KNIFE-- Dean fights to hold him off-- and Danny races into--

THE SHAFT-- Where he looks up to Sam. A rope made of curtain cord DANGLES--

SAM
Wrap the rope around you, Danny!

As Danny does...

IN THE HIDDEN ROOM-- BILLY goes APESHIT on DEAN. SLAMS him against a wall. RAMS THE KNIFE at DEAN'S HEART-- Dean DODGES, just barely, as--

IN THE SHAFT-- WE'RE TIGHT ON DANNY, scared, as he lifts off the ground into this claustrophobic space... starting to hyperventilate, as he sees--

BRIAN. Leaning through the opening. Pulling Danny up. Coaching him--

BRIAN
Don't look down, buddy, look at me...

Off Danny, scared...

INT. TOOL SHED - SAME TIME

38 *

Susan and Kate hold each other, on the floor, against a wall, away from any windows-- *

Suddenly, a RUSTY KNIFE JUTS through the SLATS, right between them-- they miss it by inches! *

KATE
Oh god--

They dive away from it, it STABS through again and again-- *

(CONTINUED)

38

CONTINUED:

They scream. Until... silence. They're still. Quiet. Panting. This is even more disturbing, obviously. Where's Lizzie going to strike again. Another painfully long beat, then--

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*

AT THE REAR OF THE SHED. Lizzie PUSHES at A LOOSE VERTICAL PLANK-- a WEAKNESS in the shed wall! It only opens a few inches for now-- enough to slide a knife in-- but she POUNDS against it, it opens more and more, it's gonna give! Susan sees this-- RUSHES the PLANKS-- SHOVES HERSELF AGAINST THEM.

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*
*

Now it's a battle of WILLS-- Lizzie POUNDING against the planks, trying to get in. Susan desperately trying to fend her off. This is primal, mother-protecting-her-cub stuff...

*
*
*

39

INT. FARMHOUSE - KITCHEN - DUMBWAITER SHAFT - SAME TIME 39

Brian pulls Danny through the hole in the wall. They embrace for a quick moment before Sam practically shoves them out the door.

SAM

Go! Go!

They exit, Sam ties off the curtain to the OVEN... then lowers himself down the shaft...

40

INT. FARMHOUSE - HIDDEN ROOM - SAME TIME 40

Dean makes a MAD DASH for his PISTOL. But BILLY grabs his ANKLE-- Dean SLAMS to the floor, face first! Ouch!

Dean tries to crawl forward, but Billy is over him, about to STAB HIM in the back!

When Dean suddenly rolls over-- he's near the FLASHLIGHT, he grips it, SHINES the LIGHT in Billy's MILKY CLOUDY eyes! Billy recoils, SCREECHING IN PAIN...

Which gives Dean the distraction he needs, to reach for the pistol. He's got it. Just as Billy CHARGES HIM-- BLAM! BLAM! Dean puts two holes in his chest. Billy sinks to the ground, dead. Just as--

SAM ARRIVES. Sees Dean climbing to his feet. And Billy's body. Bloodied. Dean gasping for air. And upset. At what he just did?

41

INT. TOOL SHED - SAME TIME 41

SLAM! SLAM! Lizzie POUNDING AGAINST the plank, Susan trying to fend her off-- when the PLANKS GIVE AWAY-- FALLING ON TOP OF SUSAN-- Kate SCREAMS!

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*

(CONTINUED)

CONTINUED:

Lizzie CLIMBS IN. Climbing ON TOP of Susan as Susan vainly
tries to hold Lizzie's knife hand at bay. Lizzie leans *
forward, presses her face inches from Susan's face... and
smiles that horrendous, awful smile before lifting the knife
for the kill when--

(CONTINUED)

"Family Remains"
CONTINUED: (2)

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41

41

LIZZIE is JERKED BACKWARDS OUT OF THE HOLE IN THE WALL! HER SCREAMS fill the night air as she is BUTCHERED TO DEATH by SOMEONE. And then... SILENCE. Kate and Susan trade horrified looks. Followed by--

POUND-POUND-POUND! Coming from the door. They startle, terrified, but--

BRIAN (O.S.)

It's me.

Susan pushes the work bench aside, opens the door, revealing--

BRIAN. Face splattered with BLOOD. Lizzie's RUSTY KNIFE still clenched tightly in his hand. He meets eyes with Susan as--

42

EXT. TOOL SHED - MOMENTS LATER

42

SAM AND DEAN exit the house, fast and urgent, but slow when they see--

Mom holds Danny tight. Kate softly cries. Brian stands there, stunned, knife cast aside on the ground.

And Lizzie, splayed out ingloriously on the ground.

As Sam and Dean take this in--

BLACKOUT.

END OF ACT FOUR

ACT FIVE

43 EXT. FARMHOUSE - MORNING (DAY 4)

43

Sam repacks the trunk with what he could recover from the basement. Dean finishes fixing/patching/etc. the tires. As Brian and Susan approach.

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*

DEAN

Thanks for the head start.

BRIAN

(smiling)

Why doesn't it surprise me you two don't like the police?

SAM

Sort of a mutual appreciation thing, really.

Brian sticks out a hand. Means it.

BRIAN

Thanks.

Dean takes it. Grateful. Then,

DEAN

You okay?

Susan takes Brian's hand. Honest--

SUSAN

No. We're the opposite of okay.

(a beat)

But we're together.

The boys nod, hop in the Impala...

44 EXT. COUNTRY ROAD - LATER THAT DAY

44

Later. Sam and Dean have changed clothes. They sit at an otherwise empty REST STOP. At a picnic table. They've got fast food burgers. Dean unwraps one-- but CAN'T EAT IT.

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*
*

SAM

Hey, Dean? Are you okay?

Dean wraps up the burger. Shoves it away. A long beat.

*

DEAN

I felt for those sons-of-bitches back there. I did.

(MORE)

(CONTINUED)

DEAN (CONT'D)

Life-long torture turns you into something like that. Been there.

SAM

But you were in Hell.

(off Dean's shrug)

And maybe you did what you did down there. But you're not them. They were barely human.

DEAN

You're right. I wasn't like them. I was worse.

(then)

They were animals, Sam. Defending territory. Me? I did it for the sheer pleasure of it.

Sam reacts-- did he hear Dean correctly?

SAM

What?

DEAN

I enjoyed it, Sam. I got off the rack and I tortured souls and I liked it.

On Sam. Floored. No idea how to react now...

DEAN

All those years, all that pain, finally getting the chance to deal some out yourself? I didn't care who they put in front of me. Whatever pain I had? Just slipped away.

(then)

No matter how many people I save, I can't change that. I can't fill that hole. Not ever.

Off these two brothers, troubled, grasping at what this means, we--

BLACKOUT.

END OF SHOW