

SUPERNATURAL

Episode #613

"Unforgiven"

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REVISION HISTORY

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CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

SAMUEL CAMPBELL

APRIL
DEPUTY / SHERIFF ATKINS
BRENNAN DOBBS
DEBBIE HARRIS
DON HARRIS
LUCKY GUY
SHERIFF ROY DOBBS
WAITRESS #1
WAITRESS #2

JARED PADALECKI
JENSEN ACKLES

MITCH PILEGGI

MIRANDA FRIGON

JENNY MEISCHL

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SUPERNATURAL
"Unforgiven"

TEASER

FADE IN:

1 EXT. SIDE OF A COUNTRY ROAD - NIGHT (FLASHBACK DAY 3) 1

SUPER: Bristol, Rhode Island. One Year Ago.

SAMUEL CAMPBELL and (soulless) SAM WINCHESTER emerge from a SIDE PATH to the DOCKS. They move briskly, urgently. On the tail end of something violent they're eager to get distance from. Dirty, spattered with BLOOD. Sam carries a duffel bag; both hold MACHETES. Sam's blade is STICKY WITH BLOOD.

SAMUEL CAMPBELL

You okay?

Sam gives a curt nod.

SAMUEL CAMPBELL

How's the arm?

WE SEE: the upper-arm of Sam's jacket is torn, dark and wet with his own BLOOD. Yikes. But Sam just shrugs.

SAM

It'll hold till we get out of town.

SAMUEL CAMPBELL

Well, try not to bleed out,
alright?

SAM

(short, sardonic laugh)
That's the plan.

They walk quickly-- approaching Samuel's Van, parked discreetly.

(CONTINUED)

1

CONTINUED:

1

Samuel pops open the Van. Sam throws his bag in. WINCES, feeling it in his bum arm.

SAMUEL CAMPBELL

You sure you're okay--

SAM

Let's just get the hell out of here.

Samuel can get behind that. The two battle-battered hunters CLIMB IN THE VAN...

2

EXT. TWO LANE COUNTRY ROAD - NIGHT (FLASHBACK)

2

Samuel's Van DRIVES. When--

A POLICE CRUISER drives up behind. And FLASHES ITS LIGHTS...

3

INT. SAMUEL'S VAN - CONTINUOUS (FLASHBACK)

3

Samuel checks the rearview...

SAMUEL CAMPBELL

Dammit...

He PULLS OVER...

4

EXT. SIDE OF THE ROAD - CONTINUOUS (FLASHBACK)

4

DEPUTY ATKINS (20s) EMERGES from the cop car and beelines for the Van, flashlight in hand. Samuel rolls down the window-- *

SAMUEL CAMPBELL *

Evening, Deputy-- *

Atkins is furious, agitated, just barely keeping calm-- *

ATKINS *

Agent Roark-- Agent Wynand-- mind stepping out of the van a moment? *

Sam and Samuel exchange a look. Samuel shrugs. They get out of the Van. Samuel speaks calm-- *no trouble here, officer--* *

SAMUEL CAMPBELL *

We're on our way to the office, everything okay? *

ATKINS *

No-- I can't get Sheriff Dobbs on the phone, I can't get anyone-- *

SAMUEL CAMPBELL *
We talked to Dobbs earlier, I'm *
sure he's just-- *

Atkins shines his light on them, getting a better look... *

ATKINS
--is that blood?!

Samuel's still working the calm-and-steady angle.

SAMUEL CAMPBELL
Look. No need to get riled up--

ATKINS
You're coming with me--

SAMUEL CAMPBELL
Okay, okay, we'll follow you back--

ATKINS *
I don't think so. Get in my car or
you're under arrest.

Sam laughs coldly.

SAM
Arrest two federal agents? Really?
(then)
Have a good night.

Sam starts to walk away...

ATKINS
If you think I'm letting you
just...

Atkins starts to pull his walkie talkie off his belt.

SAMUEL CAMPBELL *
Alright-- hold on there--

And with no warning-- BAM! SAM SLAMS Atkins up against the *
Van. And PUNCHES him in the face. Then HITS HIM AGAIN, and
AGAIN--

ON SAMUEL, watching Sam beat Atkins unconscious.

Sam steps away from Atkins' body. Shakes out his injured arm. Ow-- throwing all those punches didn't help matters any. And... he heads for the Van.

SAMUEL CAMPBELL

So. You think maybe there were calmer ways we coulda done all that?

Sam looks back at Atkins' body. Shrugs.

SAM

Do we really care? Let's go.

Samuel throws Sam a look. They get in the Van and DRIVE AWAY.

OFF the Deputy, still lying unconscious on the roadside...

BLACKOUT.

END OF TEASER

ACT ONE

5 INT. SMALL MOTEL ROOM - DAY (PRESENT DAY 1) 5 *

SUPER TITLE: IOWA. PRESENT DAY.

Sam sits on the bed, watching a talk show. Dean enters with takeout food and cellphone in hand. *

DEAN *

The hell are you watching? *

SAM *

Just trying to catch up. *

(then)

So... Mel Gibson really took a turn this past year, huh.

DEAN *

Or he's possessed. *

(off Sam's look)

Think about it, dude.

Dean tosses Sam a wrapped taco. *

DEAN *

So, just got off the blower with Bobby.

SAM

He got anything else on this whole "Mother of All" thing?

Inside a duffel bag, Sam's PHONE BEEPS. He goes to it... *

DEAN

Nothing solid. Says it's been quiet.

SAM

Quiet like quiet? Or quiet like too quiet?

Sam fishes in the duffel bag... pulls out the phone...

DEAN

Sam. When is it ever just quiet.

SAM

...right.

Sam checks his phone.

SAM
Huh.

DEAN
What?

Sam TOSSES Dean his phone. A TEXT: "Sam: 41.7088, -71.2735".

DEAN
Coordinates? From who?

SAM
I have no idea.

TIME CUT TO:

5A INT. SMALL MOTEL ROOM - LATER 5A *

Sam hits REDIAL on his phone... listens to it ring as he
TYPES ON HIS LAPTOP. He finds something onscreen. Hmmm. *

DEAN
Well?

SAM
It's Bristol, Rhode Island.

Sam puts down his phone, turns the computer to show Dean.

SAM
Where three women disappeared in
the last week. Vics seemed to,
quote, "Vanish into thin air."

DEAN
Could be something.
(then)
Who's the text from?

SAM
Just kept ringing.

That gets Dean immediately wary.

SA "Unforgiven"
CONTINUED:

Green Revisions

11/15/10 6A.
5A

DEAN
What's that about?

SAM
Maybe some hunter looking for
backup? Throwing us a case?
(MORE)

(CONTINUED)

SAM (CONT'D)

Who knows how many I even met
working with the Campbells, right?
(then)
We should go.

Dean shakes his head, uneasy.

DEAN

I dunno, Sam. We're just gonna
drop everything and--

SAM

Two minutes ago you weren't doing
anything.

Dean throws Sam a look.

DEAN

Okay. Mysterious coordinates from
mysterious Mr. X, leading to some
mysterious town, that doesn't raise
a red flag for you? *

SAM

I dunno. Maybe. That mean we're
supposed to ignore a bunch of
missing girls?

ON DEAN. He frowns-- doesn't like this-- but GIVES IN. *

DEAN

Alright, we'll check it out. Things
get squirrely, we dump out. Clear?

Sam gives a nod.

6 EXT. ROAD - NIGHT 6

VRROOOM. The IMPALA races by a ROAD SIGN: "Welcome to
Bristol, Rhode Island! Where Memories Are Made!"

7 INT. IMPALA - MOVING - NIGHT 7

Dean drives. The sign catches Sam's eye-- and we suddenly--

FLASH TO:

"Unforgiven"

Green Revisions

11/15/10 7A.

7A

INT. SAMUEL'S VAN - MOVING - DAY (FLASHBACK DAY 1)

7A

A DESATURATED (loosely approximate) MATCHCUT of the SAME SIGN, during the day, seen through SAMUEL'S VAN WINDOW.

BACK TO:

7B INT. IMPALA - MOVING - RESUME 7B

SAM. Startled, confused by that MEMORY FLASH. He turns--
SAM'S POV. The sign retreating behind them.

DEAN

What?

SAM

...nothing.

OFF SAM. Settling back into his seat. Thoughtful.

8 INT. NAUTICAL-THEMED RESTAURANT - DAY (PRESENT DAY 2) 8

NETS on walls, sailor-y WAITRESSES. Sam and Dean at a booth.

ON THE TABLE: three MISSING PERSON FLYERS. Each, a PRETTY
BRUNETTE (Nicole Handler; Catherine Ward; Claudia Brown).

DEAN

Freak's got a type: Brunettes.

He taps NICOLE'S PICTURE-- glossy hair, a "nice girl" type.

DEAN

This one's got a wild side.
(off Sam's come on look)
It's all in the eyes, Sam.

SAM

Okay, leaving aside your...
fantasies-- these women got nothing
in common. Different jobs,
different friends, different
everything. So-- what's the
connection?

DEAN

Good question. You figure that out
while I hit the...

He reads a sign with an arrow and a visual for "restrooms."

DEAN

"Poop Deck."

Dean heads off...

WITH SAM. Studying the face of a girl in a flyer. When--

DEBBIE (O.C.)
Agent Roark!

Sam LOOKS UP to see-- DEBBIE (30s, brunette, well-kept). Her husband DON close behind. She's friendly, chatty.

DEBBIE
Nice to see you again...

SAM
It... is?

Sam's reeling. Wow. He has no fucking idea who she is.

DEBBIE
You remember my husband, Don.

Don nods, shooting him a slightly suspicious look. Which is unnerving since Sam has no idea what he did or didn't do.

SAM
Of-- course. Hi.

Debbie leans in. Coolly conspiratorial.

DEBBIE
You're back 'cause it started again, right? The disappearances.

Clearly, they know him. Sam decides it's best to play along.

SAM
Yeah, so if you know anything...

8A INT. NAUTICAL-THEMED RESTAURANT - HALL - CONTINUOUS 8A

Dean exits the restroom. When he notices, on the wall:

A BANNER: "SEA CAPTAIN'S CHALLENGE! Eat A Whole 72oz Surf'n'Turf, GET IT FREE!"

ON DEAN. Little grin. He could so own that. He looks to--

POLAROIDS below the banner. WINNERS, each with an EMPTY PLATE, wearing a FOAM PIRATE HAT...

ON DEAN. Eyes widening.

ONE OF THE POLAROIDS. Happy dude, pirate hat. Behind him: Sam and Samuel at another table, throwing an annoyed look.

8B INT. NAUTICAL-THEMED RESTAURANT - CONTINUOUS

8B

SAM. Struggling to stay cool as Debbie peppers him with questions and Don gives him a subtly distrusting look.

DEBBIE

Where's your partner, the big bald guy? Agent... Wynand, right?

DEAN (O.C.)

Sex rehab. Ever heard of Plushies?

Dean steps into frame, shooting Sam a DARK look.

SAM

This is my new partner.

DEAN

Pleasure.

Dean gives Don a rushed handshake. Then, to Sam--

DEAN

Sorry to rush you, Agent, but--

DEBBIE

Of course-- nice chatting with you, Agent Roark.

She moves past, BRUSHING A HAND ACROSS SAM'S SHOULDER--

FLASH TO:

9 INT. DINGY MEN'S ROOM - NIGHT (FLASHBACK DAY 2)

9

DEBBIE'S HANDS-- BAM! Push Sam UP AGAINST THE WALL.

Suddenly Sam YANKS HER off him, SLAMS her up onto the sink, kissing her. Pushes her dress up her legs. She smirks.

DEBBIE

Cuff me.

BACK TO:

9A INT. NAUTICAL-THEMED RESTAURANT - RESUME

9A

SAM. Shaken. (Mere seconds have passed.)

Debbie gives him a discreet, knowing look over her shoulder. Sam just takes that in, then looks away, shell-shocked--

TO SEE DEAN, staring at him.

*

(CONTINUED)

DEAN

What was that about? She just
cougar-eyed the crap out of you.

*
*

SAM

I... think Samuel and I worked a
case in this town.

DEAN

Ya think?

Dean slaps the POLAROID down.

*
*

DEAN

Come on. We're outta here.

10 INT. ABANDONED HOUSE - DAY

10

Dean SHOVES clothes into a bag. Looks over to Sam-- to see
he's sitting on his bed over an open laptop, reading avidly.

DEAN

Sam. Hop to, wouldja--

SAM

We can't go, Dean.

Dean freezes. No. Way. He's not having this.

DEAN

Yeah. We can.

SAM

Five men went missing a year ago.
Never found the bodies.

ONSCREEN. OLD NEWS ARTICLE: PHOTOS OF MISSING MEN including
SHERIFF DOBBS and the MAN WITH GLASSES. "Still No Leads."

SAM

Gotta be the job me and Samuel
worked, right?

*

DEAN

What difference does it make?

SAM

Well... a year ago, five guys go
missing. Now, suddenly, these
women go missing... Something's
here. Either we didn't stop it...
or we only thought we did.

*
*
*

(CONTINUED)

DEAN

Okay, then-- why the gender bend?
First dudes, now chicks? That's a
totally different M.O.

SAM

Who knows-- point is, something's
still out there--

DEAN

Great. Let's call Bobby, he can
deal with it.

SAM

Why? We'll deal with it.

ON DEAN. Getting pissed, now.

DEAN

Are you serious?

Sam just keeps reading off his laptop. Concerned.

DEAN

Sam, there's a reason hunters don't
hit the same towns over again! We
got a habit of leaving messes
behind.

SAM

I agree-- but--

DEAN

Dad's number one rule, never use
the same crapper twice. *

SAM

Everyone uses the same crapper twice-- *

DEAN

Not us-- and you know what I mean. *

Sam ABSORBS that, he knows Dean's right, but stands FIRM.

SAM

Look. I'm the reason this
creature's still walking around. I
let it go. Dad also said finish
what you start.

That doesn't convince Dean, and Sam sees it.

SAM
I get it, Dean.

DEAN
Really.

SAM
Yeah. You're afraid I'll stroll
down memory lane, kick this... Wall
in my head so hard, Hell comes
flooding through. And then I'm
drooling on the floor. Right?

*
*

Dean just looks at Sam. Sighs. Yeah, he's worried. Very.

DEAN
It's not a joke.

SAM
I know.
(then, quietly)
But what's happening here-- I messed
up. Somehow, in a big way. And
every person who gets taken-- every
person who dies? That's on me.
(then, quiet but serious)
I have to stop it. And you'd do
the same.

*
*

ON DEAN. A FRUSTRATED BEAT, then-- drops his bag.

DEAN
...alright.

Sam shoots him a grateful look. Dean just sighs.

DEAN
I'll follow up on the brunettes,
you see what you get from the cops.

SAM
Thanks.

11 OMITTED (INCORPORATED INTO SC. 12) 11

12 INT. NICOLE'S BEDROOM - DAY 12

ON A SNAPSHOT of NICOLE-- the "good girl with a wild side"--
as it's SET DOWN on a DESK--

*
*

By Dean, in FED THREADS. He's scanning Nicole's room.
Blonde roomie APRIL, 20s, stands near the door, watching him.

*

(CONTINUED)

12 "Unforgiven"
CONTINUED:

Green Revisions

11/15/10 13A.

12

DEAN

You and Nicole been roommates a
long time?

(CONTINUED)

APRIL

Since college. *

April watches Dean take quick stock of Nicole's desktop...

APRIL

Are you any closer? To finding
her, or...

DEAN

(with a sympathetic look)
We're doing everything we can.Dean opens a desk drawer, does an efficient rifle through...
then opens another-- and finds...

A BUSINESS CARD. AGENT H. ROARK, FBI.

Dean's brow shoots up. He shows the card to April.

DEAN

Any idea why Nicole would have this?

APRIL

Oh. She got it from that FBI guy.

DEAN

Agent Roark? About yay high?

Dean makes a tiptoes-hand-up "he's ginormous" gesture.

APRIL

Yeah, that was him.

(then)

One of the men who disappeared last
year lived in our building, so
Agent Roark was asking questions.

DEAN

So... he came by?

April gives Dean a deadpan look.

APRIL

Oh, he came by a few times.

Dean takes that in. With studied professionalism:

DEAN

And... how would you characterize
his relationship with Nicole?

12 "Unforgiven" Green Revisions 11/15/10 15.
CONTINUED: (3) 12

APRIL
Loud and athletic.

OFF DEAN...

13 EXT. POLICE STATION - DAY 13

Sam, FBI-SUITED, crosses the street to the station...

Just as a cop (SHERIFF ATKINS) emerges from his black-and-white. Sam walks past without noticing him...

ATKINS (O.C.)
Stop! Hands where I can see 'em!

Sam turns to see-- SHERIFF ATKINS beelining for him, LIVID...

FLASH TO:

ATKINS in his DEPUTY UNIFORM (from TEASER Sc. 4)-- riled up--

ATKINS
Get in my car or you're under
arrest--

*

BACK TO:

Sam, putting that together--

SAM
Hold on--

Atkins doesn't hesitate-- GRABS SAM, SLAMS him into the wall!

14 INT. POLICE STATION - HOLDING CELL - DAY 14

CLANG! Sam's locked in. Atkins stares from the other side.

ATKINS
Man, you are dumb as a sack of
hair. Coming back here? After
what you did?

ON SAM. Shaken.

SAM
Look. There's a-- misunderstanding
here--

ATKINS
You are not a damn Agent-- the FBI
never heard of you--

*

(CONTINUED)

SAM
Okay-- listen--

ATKINS
Where are the bodies? Mothers
wanna bury their children, if you
don't mind--

SAM
I don't know--

ATKINS
Where's Sheriff Dobbs? *

SAM
I don't know--

ATKINS
You run outta town soaked in blood--
oh, and you bash my brains in to do
it-- and you really expect me to
buy that?

Sam absorbs all that, SHELL-SHOCKED.

SAM
Would you believe I don't remember
anything?

ATKINS
Nope. But good luck sellin' it to
the judge.

Atkins walks out.

TIME CUT TO:

Sam sits on the cot-- it's DARK. SPOOKY.

CREEAK! The door opening! Sam stands, ALERT--

As BRENNA (20s-30s, civilian) comes to the bars of his cell.

BRENNA
(quietly desperate)
What happened to my husband!?

She's FRANTIC. Sam's taken aback-- completely LOST.

SAM
I... don't know.

BRENNA

Don't lie to me! I know who you
are, Sam. I know what you do...

Sam's taken aback. She knows his real name?

SAM

What-- you do?

OFF BRENNA-- pale, intent, worried...

FLASH TO:

16 INT. BRENNA'S HOUSE - LIVING ROOM - DAY (FLASHBACK DAY 2) 16

Brenna in better days. Sitting on the couch, next to--

SHERIFF ROY DOBBS. In uniform. Dobbs is pale. Sam and
Samuel sit across, both SOBER. *

Dobbs and Brenna exchange an uncertain look.

ROY

Lemme get this straight. You're
not Feds. *

SAM

No. *

ROY

You actually... hunt things. *

SAMUEL CAMPBELL

We know how it sounds-- *

ROY

I'm not sure you do... *

SAM

You saw those crime scenes, Roy.
You really think something human
took those guys? *

BRENNA

But-- What you're saying, that's
impossible-- *

SAM

(interrupting, flatly)
I'm sorry, I don't understand what
she's got to do with any of this.

Roy takes Brenna's hand.

(CONTINUED)

16 "Unforgiven"
CONTINUED:

Green Revisions

11/15/10 17A.

16

ROY

She's my wife and she works with
me. You tell something like this
to me, you tell it to her.

Sam's annoyed by that. But he lets it go with a shrug--

Roy looks to Brenna. Then back to Sam and Samuel.

(CONTINUED)

ROY
Alright. What do you need us to do?

BACK TO:

16A INT. POLICE STATION - HOLDING CELL - RESUME 16A

Sam, staring at Brenna. Realization dawning.

SAM
Your husband... he's the Sheriff.
You work with him here at the
station.

*
*
*
*

BRENNA
Was the Sheriff. Until he
vanished. And you vanished. What
am I supposed to think? That--
thing got him? Or you killed him?

*
*
*

Brenna pauses, composes herself.

BRENNA
I just want to know what happened.

SAM
So do I. Believe me.

That brings Brenna up short. Sam COMES CLEAN.

SAM
Something-- happened to me. I have
no memory of being here. Ever.

ON BRENNA. She doesn't buy that.

BRENNA
What is this, Days Of Our Lives?
You're telling me you have some
kind of amnesia?

SAM
Look, would I really walk into this
station knowing any of this?

A point. Brenna studies Sam for a beat-- he seems SINCERE.

SAM
I don't even know your name.

*

(CONTINUED)

16A "Unforgiven"
CONTINUED:

Green Revisions

11/15/10 18A.

16A

BRENNA

Wow. If this is some kinda game,
you're either incredibly clever or
incredibly stupid.

(CONTINUED)

SAM
I'm telling the truth.

Brenna gives him a look. Not so certain.

SAM
Listen. I don't know what happened
to him. But I can find out.

That gets Brenna's attention.

BRENNA
How?

SAM
If you know me, you know it's my
job.

Brenna gives him an assessing look.

BRENNA
You really don't remember--

SAM
Really.

Brenna shakes her head. That's nuts. Finally:

BRENNA
I'm Brenna Dobbs. *

SAM
I'm sorry about what happened to
your husband, Brenna. And I can
get answers. But not from in here. *

ON BRENNNA. She takes a long moment, WEIGHING THAT, then--
She pulls the keys out of her pocket. UNLOCKS his cell.

BRENNA
C'mon. Help me find some rope. If
this is gonna look like a break-
out, you'll need to tie me up.

17

INT. DEBBIE'S HOUSE - NIGHT

17

A GLASS fills from a BOX OF WINE in an OPEN FRIDGE.

A manicured hand lifts the glass to lipsticked lips: Debbie.

Don walks through, pulling on a jacket. He shoots her a
DISAPPROVING LOOK.

*
*

DEBBIE
What. The boxed stuff doesn't get better with age, Don.

DON
I'm going bowling. Goodnight, Debbie.

Don walks out.

Debbie DRAINS her glass. Goes to the box... but it's EMPTY.

17A INT. DEBBIE'S HOUSE - BASEMENT STAIRS - MOMENTS LATER 17A

Debbie OPENS THE DOOR. LIGHT spills down the stairs, illuminating stacks of boxed wine. (Nothing surreal, but enough to be funny.)

Debbie FLICKS THE LIGHT SWITCH. But-- the LIGHT IS DEAD.

SPIDER EYE POV. FROM BELOW-- hidden somewhere in the basement, WATCHING Debbie on the stairs.

Debbie sighs, heads down the stairs, clutching the railing... when-- her hand contacts something sticky.

ON DEBBIE'S HAND. A small, moist WISP of WEB. Ew.

Debbie SHAKES her hand. It sticks. She SCRAPES her hand against the railing to get it off.

DEBBIE
Uch.

Debbie keeps walking... when-- suddenly--

TWO HANDS REACH OUT from between the stairs and GRAB DEBBIE'S ANKLE! JUMP SCARE!! We can vaguely make out PALE arms with a few MOTTLED BLACK SPOTS (like the necrosis left by brown recluse spider bites).

Debbie SHRIEKS and TUMBLES DOWN THE STAIRS!!

Debbie LANDS HARD. Woozy, she tries to sit up...

The SHADOW OF A FIGURE looms over her-- Debbie looks up to SEE HER ASSAILANT-- her EYES WIDEN--

(CONTINUED)

17A "Unforgiven"
CONTINUED:

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17A

OFF DEBBIE'S SCREAM--

BLACKOUT!

END OF ACT ONE

ACT TWO

18 INT. ABANDONED HOUSE - DAY (PRESENT DAY 3) 18

Dean peers out the window. Then, SNAPS the dusty curtains shut.

DEAN
(sarcastic)
Well. This is a awesome.

He looks to Sam, who's pushing an old mattress up against another window, for privacy.

SAM
Dean, we're fine. No one knows we're here.

DEAN
So... feel good to be a fugitive again?
(then)
I hate to say I told you so--

*
*
*

SAM
You love to say I told you so.

DEAN
Fine: it's stupid that we're even here, Sam, and if you'd just--

A BEEP AND STATIC-- the POLICE SCANNER in the corner WAKING UP. Dean and Sam turn-- immediately go to it, as--

COP ON POLICE SCANNER (RADIO)
Command, eight sierra papa. Got a ten-fifty seven, eleven hundred block of Hope Street, over...

*

Sam and Dean's eyes meet. Oh no.

DISPATCHER (RADIO)
That's a ten-fifty seven, Copy, over...

SAM
Missing person.
(fuck.)
Another one.

(CONTINUED)

Dean snaps off the scanner.

I'll go. DEAN
Stay here.

Okay. SAM

Sam? DEAN

Yeah. SAM

Stay here. DEAN

Okay. Go. SAM

Dean throws Sam one more look. *Really, stay here.* And goes.

SAM. Worried. Antsy. A beat as he HEARS THE IMPALA DRIVE AWAY...

And Sam heads out the door.

Dean, in FED OUTFIT, is wrapping up a conversation with grief-stricken Don. Dean shakes his hand.

Thanks for your time. We're on it. DEAN

Yeah. Thanks. DON

Dean walks away, pulling out his CELL PHONE, hitting a number--

He listens to it ring, heading to the Impala--

SAM'S VOICE (V.O.)
(through phone)
This is Sam, leave a message.

Sam! Answer the phone, dammit! I
found the connection between the
missing chicks-- they all banged the
same dude. You, Sam. It's you.
(MORE) DEAN

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19 CONTINUED: 19

DEAN (CONT'D)

The text-- the victims-- all this--
it's a trap. For you. Call me
back. *
*

OFF DEAN--

20-21 OMITTED 20-21

22 INT. BRENNA'S HOUSE - LIVING ROOM - NIGHT 22 *

BRENNA enters with groceries to see--

SAM standing there! She SCREAMS! Startled.

SAM

Sorry--

BRENNA

You can't be here!

SAM

Just let me explain.

Brenna advances on him, voice rising.

BRENNA

What happened to Debbie Harris?!

SAM

Debbie...?

BRENNA

I let you out, now she's just...
gone.

SAM

You think I did it?

BRENNA

I don't know what to think.

SAM

Look. I need your help--

BRENNA

Are you kidding?

SAM

I need the case file your husband
was keeping on the disappearances
last year.

(CONTINUED)

BRENNA

Well, check the station--

*

SAM

It's not there. I broke in and
looked for it. It's gone.

*

(then)

I have a theory about who might
have it.

Brenna just looks at him.

SAM

We want the same thing here,
Brenna. We want to know what
happened last year. And we want
what's happening now to stop.

Brenna sighs.

BRENNA

The file's upstairs. I'll be right
back.

Brenna heads up...

Sam waits. His eyes are drawn to the COFFEE TABLE--

FLASH TO:

23 INT. BRENNA'S HOUSE - LIVING ROOM - NIGHT (FB DAY 2) 23

ON: THE COFFEE TABLE, now cluttered with BEER BOTTLES. Sam,
Samuel, Brenna and Roy sit around it.

BRENNA

So, you travel all the time?
Just... go? Doesn't that get hard?

SAMUEL CAMPBELL

When you're young, it's great.
Once you got a family-- little
tougher. Deanna got pregnant,
didn't know what we'd do.

(an emotional beat)

But Mary... was a blessing.

Samuel goes to take a drink, but his bottle's empty.

ROY

More in the garage...

(CONTINUED)

SAMUEL CAMPBELL
No, you sit. I can get it.

Samuel EXITS. Brenna watches him go, then, to Sam--

BRENNA
He misses her.
(then)
Least you two have each other.

SAM
Samuel wasn't really around when I
was a kid. We've got more of a...
business relationship. *

BRENNA
You have any other family? *

Sam considers, thoughtful-- cold, even; then shakes his head.

SAM
Family just slows you down.

BACK TO:

24 INT. BRENNA'S HOUSE - LIVING ROOM - RESUME

24

Sam stares at the table, pensive. Surprised by his old self.

BRENNA enters, carrying an EVIDENCE BOX. She sees Sam
standing there, with that odd look on his face.

BRENNA
Sam? You... alright?

He looks up from the table. Shakes it off.

SAM
Yeah. Let's see what you got.

(CONTINUED)

24 "Unforgiven" Green Revisions 11/15/10 27.
CONTINUED: 24

Brenna brings the file to the table. Opens the box and DUMPS *
IT OUT. Thick file folders, several evidence baggies...

Sam picks up a MISSING PERSON FLYER: It's the SMILING MAN
WITH GLASSES.

FLASH TO:

A DEAD MAN'S FACE, MOTTLED, wearing THE GLASSES (Sc. 40).

BACK TO:

Sam... SHUDDERS. Then, he collects himself. He looks to
Brenna. She's flipping through a case file.

He notices another evidence baggie that's fallen off the
table onto the floor. He picks it up...

It holds a small WAD OF WEBBING, now old and desiccated.

FLASH TO:

25 INT. NAUTICAL-THEMED RESTAURANT - DAY (FLASHBACK DAY 3) 25

ON: ANOTHER small clump of sticky web. In Samuel's hand.

SAMUEL CAMPBELL
Best guess, came from an Arachne.

(CONTINUED)

He sits at a booth, across from Sam,

SAM

You seen one before?

SAMUEL CAMPBELL

No one has. Not outside Crete, and not for about two thousand years.

Sam's brow shoots up. *

SAM

Well... what do we know about 'em?

SAMUEL CAMPBELL

Zip. Just a bunch of guesses and a blurry picture off the side of a Greek vase. *

NEARBY TABLE, a LUCKY GUY just finished his 72 oz Surf and Turf. His frat-boy-esque TABLE-MATES CHEER! Two WAITRESSES come to the next table, CLAPPING: *

WAITRESSES

Yo ho, Sea Captain! / Nice job!

One sticks a FOAM PIRATE HAT on the Lucky Guy, the other SNAPS A POLAROID (catching Sam and Samuel in the BG).

LUCKY GUY

Thanks! I don't even feel that sick!

Sam and Samuel throw unison "you're stupid" looks at the festive table. *

SAM

So. I gather we have no clue how to kill it.

SAMUEL CAMPBELL

We'll just have to go at it till something sticks.

SAM

Well, I got an idea of where the thing is, anyway.

Sam pulls a MAP OF BRISTOL from his jacket. Four DOTS have been marked on the paper, a CIRCLE drawn around them.

SAM

So far, all the vics are men in their thirties, and they all went missing within a two mile radius.

SAMUEL CAMPBELL

So we get out there, kick the bushes.

SAM

(shaking head)

Waste of time. It's all suburban sprawl. Couple hundred houses, at least. Thing could be anywhere.

Sam taps the CENTER of the circle. Samuel reads:

SAMUEL CAMPBELL

Lonely Pines Park.

SAM

I say we make the thing come to us.

SAMUEL CAMPBELL

And how do we do that?

OFF SAM'S SMILE... he's got an idea...

BACK TO:

25A INT. BRENNA'S HOUSE - LIVING ROOM - RESUME

25A

Sam stares at the baggie. He looks up--

To see Brenna staring at him. A little concerned.

SAM

You mind if I borrow all this stuff for a couple hours?

BRENNA

...okay, I guess...

SAM

I'll be back. I promise.

Brenna nods. Okay. Sam turns to go--

*

(CONTINUED)

BRENNA

You really don't remember Roy, do
you.

*
*
*

Sam shakes his head.

*

SAM

Sorry.

*
*

BRENNA

He was a good man.
(then, quietly)
I've made peace that he's dead. I
have. I just wanna know what
happened.

*
*
*
*
*
*

SAM

I know.
(then)
I'm sure he died a hero.

*
*
*
*

Brenna says nothing.

*

Sam gives her a sympathetic look-- and goes.

*

27 EXT. BRENNA'S HOUSE - NIGHT 27

Sam walks around the corner to where he's parked his STOLEN CAR, carrying the EVIDENCE BOX. He PULLS OUT HIS PHONE, sees that DEAN called 3 times.

SPIDER EYE POV. Hidden. Watching Sam. Stalking him...

28 EXT. ALLEY - CONTINUOUS 28

Sam dials voicemail, listens-- just as he NOTICES--

A COBWEB hanging from the nearest windowsill...

DEAN (V.O.)

Sam! Answer the phone, dammit! I found the connection between the missing chicks--

SPIDER EYE POV. Hidden in shadow, behind trash cans, stalking closer...

CLOSE ON SAM: UH OH. He STOPS... looks up...

DEAN (V.O.)

They all banged the same dude.
You, Sam-- It's you--

*

SAM'S POV. A tangle of sticky web directly above him, on the fire escape landing, hanging down...

DEAN (V.O.)

The text-- the victims-- all this--
it's a trap--

*

*

*

Sam hangs up. Drops the box. Pulls his GUN. When--

A HAND ON HIS SHOULDER! Sam SPINS, GUN UP--

It's Dean!

SAM

Dean?! I almost shot you-- what the hell--

DEAN

I thought you might come talk to her-- I told you to stay home, Sam--

Sam exhales. Gives Dean a hard look. Puts his gun away.

DEAN

It's about you. All of this.

(CONTINUED)

28 "Unforgiven"
CONTINUED:

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28

ON SAM. As that really lands.

DEAN

Come on. Let's get you out of
here.

SPIDER EYE POV. Watching Sam walk away.

BLACKOUT.

END OF ACT TWO

ACT THREE

29 INT. ABANDONED HOUSE - NIGHT

29

Sam sits on the edge of a cot. Dean paces. Agitated.

DEAN

So. We know it's a monster. With
opposable thumbs and unlimited text
messaging. Oh, and it wants to
kill you specifically. That cover
it? *

SAM

It's an arachne.

Dean stops pacing. Throws Sam a hard look.

DEAN

A what?

SAM

I... remembered.

DEAN

You remembered.
(then, pointedly calm)
What else have you remembered?

SAM

Don't worry. Nothing to do with
Hell.

DEAN

Uh huh. So far, you mean.

SAM

Look, stuff's just starting to...
come back. Maybe it's natural--

DEAN

We're leaving.

SAM

No.

DEAN

We are not the only hunters on the
planet, Sam. I'm calling Bobby, he
and Rufus can wrap this out--

(CONTINUED)

SAM

How? Like you said, it could be
anybody, and we got jack for leads.

*

DEAN

We know it hates you.

SAM

(frustrated)

I know who we're looking for. I
just... can't remember.

*

*

Sam reaches for a FILE, Dean YANKS it out of his hand. Snaps--

DEAN

You don't get the risk here, do you--

Dean's not angry, he's terrified for his brother.

SAM

(simply, not backing down)

Yes, I do--

DEAN

Really? You get that scratching
that Wall means playing Russian
roulette--

SAM

I know you're worried. I know what you think's gonna happen. And you know what-- it will, or it won't.

DEAN

Sam--

SAM

I'm starting to think... I mighta done some bad things here, Dean. So-- I don't care if it's dangerous, I just... have to set things right, okay, I have a frigging soul and it won't let me just... walk away.

(then)

So I'm staying. And I need you to back me up.

*
*
*
*
*
*

Dean takes Sam in. Troubled. Then--

DEAN

Alright.

Dean goes to the evidence box. Pulls off the lid.

DEAN

Let's Memento this thing.

TIME CUT TO:

30 INT. ABANDONED HOUSE - MOMENTS LATER 30

A series of cuts of Sam and Dean putting up a HUNTER'S WALL using all the clippings, files, and evidence bags in the box.

Dean PINS UP A WITNESS STATEMENT: "NICOLE HANDLER."

Sam glances over at it--

FLASH TO:

30A INT. NICOLE'S BEDROOM - DAY (FLASHBACK DAY 1) 30A

SAM AND NICOLE IN HER ROOM, mid-make-out.

BACK TO:

31 INT. ABANDONED HOUSE - RESUME 31

Sam shakes it off, keeps working. He pins up--

(CONTINUED)

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31 CONTINUED: 31

A CRIME SCENE PHOTO of blood splashed on a wall--

FLASH TO:

31A INT. CRIME SCENE - NICOLE'S BLDG - DAY (FLASHBACK DAY 1) 31A

Sam and Samuel at the scene; Sam notices something at the window. He feels under the windowsill... and comes away with the small clump of web we saw at the restaurant.

BACK TO:

31B INT. ABANDONED HOUSE - RESUME 31B

ON SAM. He unpins the evidence bag with the web--

...and PINS it to the crime scene photo.

Dean steps back, to take in the substantial hunter wall.

Sam's up close. Intent. Pulling a photo off the wall to stare more closely, repinning it elsewhere. Searching.

DEAN. Watching his brother. Concerned.

SAM. Total focus. Eyes sweeping the wall.

QUICK FLASHES:

TABLE OF GUYS CHEERING (at the Restaurant)-- (Sc. 25)

Roy and Brenna clasping hands on the couch-- (Sc. 16)

Hands pushing through a curtain of WEB-- (Sc. 40)

CLOSE ON Sam and Nicole, making out hard-- (Sc. 30A)

Deputy Atkins, freaking out on the side of the road: (Sc. 4)

ATKINS
--is that blood?!--

BACK TO:

SAM. Eyes darting quickly from picture to picture.

Dean takes this in. Worried...

(CONTINUED)

DEAN
Sam... you okay there?

SAM
(not listening)
...Uh huh...

SAM'S POV. A news article: "FOURTH MAN VANISHES." A photo of a SMILING MAN WITH GLASSES.

QUICK FLASHES:

THE MOTTLED FACE OF THE MAN WITH GLASSES-- (Sc. 40)

Sam SLAMMING Debbie forcefully up against the bathroom sink--
(Sc. 9)

ECU OF A FEMALE EYE OPENING to reveal a DOUBLE IRIS-- (Sc. 40)

Samuel crouched behind cover at the park, scrambling for his weapon (Sc. 36): *

SAMUEL CAMPBELL
Dammit! Dammit!

BLAM! The muzzle of a pistol exploding-- (Sc. 40)

The rush of images CLIMAXES as we--

FLASH TO:

32 INT. NAUTICAL-THEMED RESTAURANT - DAY (FLASHBACK DAY 3) 32

Sam sits in the BOOTH, ON CELL.

SAM
Yup, Lonely Pines Park, one hour.
Thanks, Roy.

He hangs up, looks to SAMUEL. The older man eyes him.

SAMUEL CAMPBELL
Sure about this?

SAM
The arachne's been snacking on
thirty-something guys. We need
bait that fits the demo. I'm too
young, you're too old.

(CONTINUED)

SAMUEL CAMPBELL
(with a smile)
89 and counting.
(then)
Still think we should've looped Roy
in on the plan.

SAM
Do we want a credible performance
or don't we?

Sam stands, flips a few bucks on the table. Samuel shoots
him a look.

SAMUEL CAMPBELL
If something goes wrong--

SAM
Roy's a big boy, he'll be fine.

ON SAMUEL. Not totally comfortable with that.

SAM
It'll be okay. Trust me. *

SAMUEL CAMPBELL
It's just... not the way I'm used
to doing things.

SAM
Yeah, well, welcome to the future.

33 EXT. LONELY PINES PARK - LATE AFTERNOON (FLASHBACK) 33

ROY enters frame, NERVOUS. Otherwise, the park is DESERTED.
It's dinnertime; it'll be dark soon.

34 EXT. LONELY PINES PARK - NEARBY - CONTINUOUS (FLASHBACK) 34

Sam and Samuel are well-hidden behind cover nearby. Machetes
in hand. Duffel of weapons stashed at their feet.

They see Roy. Quietly--

SAMUEL CAMPBELL
There he is.

SAM
Great.
(then)
Hopefully the thing's hungry...

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 34 CONTINUED: 34
 Samuel throws him a look. Then picks up a pair of binoculars, scans the area... No sign of anything...
 35 EXT. LONELY PINES PARK - LATE AFTERNOON (FLASHBACK) 35
 Roy idly paces the area... waiting.
 He walks under a low-limbed, dense-leaved tree, when--
 MOTTLED ARMS SHOOT DOWN from above, to GRAB HIM! It's the ARACHNE! Roy SCREAMS in shock as the Arachne JUMPS on him and WHISKS HIM OUT OF FRAME... *
 36 EXT. LONELY PINES PARK - NEARBY - CONTINUOUS (FLASHBACK) 36 *
 Sam and Samuel see this happening--
 SAMUEL CAMPBELL
 The hell--
 He scrambles for his weapon--
 SAMUEL CAMPBELL
 Dammit! Dammit!
 They race toward the tree-- *
 36A EXT. LONELY PINES PARK - MOMENTS LATER (FLASHBACK) 36A *
 Sam and Samuel land at the trees-- look up-- *
 Empty, quiet, just the rustle of leaves. NO SIGN of them. *
 Fuck. Samuel's wracked with guilt and worry... *
 SAMUEL CAMPBELL *
 We split up-- look for 'em-- *
 SAM *
 It's too late-- *
 SAMUEL CAMPBELL *
 Let's go-- *
 SAM *
 They're gone, Samuel.
 Samuel stares at Sam, horrified.
 SAM
 It's alright. I turned on the GPS on Roy's cell--

(CONTINUED)

36A "Unforgiven"
CONTINUED:

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36A

SAMUEL CAMPBELL

In English--

SAM

We can track them back to wherever
she goes.

(CONTINUED)

SAMUEL CAMPBELL

So that's it? Roy's just some Red
Shirt to you? Just... spider bait?

SAM

Of course not. This is the back-up
plan.

Samuel stares at Sam.

SAMUEL CAMPBELL

Son, you're about as cold as they
come. You know that?

37 OMITTED 37

38 EXT. SIDE OF A COUNTRY ROAD - NIGHT (FLASHBACK) 38

Samuel parks the Van. Sam and Samuel get out. Sam sticks a
gun in his jeans, hefts a duffel bag of weapons, carries a
machete in the other hand. Samuel pockets a gun, wields a
machete of his own. They head to the PATH. We're watching
the front-end of what we saw in the teaser.

OFF Sam and Samuel, heading down the path...

39 OMITTED 39

40 INT. SHACK - CONTINUOUS (FLASHBACK) 40

The hunters enter quietly. The corners are FILLED with thick
COBWEBS-- see the drugstore in *The Mist*. Creepy.

Samuel shoves aside a curtain of web with his hands--

And sees a MUMMIFIED MAN, WRAPPED HEAD-TO-TOE in WEBBING.

Samuel pulls the guck from the man's FACE-- revealing the MAN
WITH GLASSES, skin mottled with BLACK SORES.

SAMUEL CAMPBELL

Poor bastard.

The man COMES TO LIFE! GASPING HORRIBLY! JUMP SCARE!

Samuel JERKS back, as THREE MORE MUMMIFIED MEN stir to life
behind the first, GASPING and SHRIEKING in ALARM!

ON SAM AND SAMUEL. What the fuck??

ROY (O.C.)

Help me!

(CONTINUED)

Sam and Samuel CHARGE ahead, to find-- ROY lying on the floor, one of his arms partially restrained by WEBBING.

ROY

I... can't... feel...

Sam starts to CUT the web with his machete. He leans in, ALL BUSINESS.

SAM

Where is she, Roy?

Roy's eyes SNAP WIDE, looking over Sam's shoulder. Sam turns--

And finds himself eye-to-double-irised-eye with the ARACHNE!
WHAM! She SHOVES Sam into the wall-- *

His arm SLAMS into a hanging tool-- it CUTS him (the wound we saw in the teaser)-- he LOSES HOLD of the MACHETE-- *

The Arachne goes for Sam's neck with her teeth--

BAM!! BAM!! She's SHOT IN THE BACK! By--

SAMUEL, holding a pistol--

She stumbles back, letting Sam go. For a second, we think Samuel's bested her, but then--

She STRAIGHTENS-- she's FINE, the bullets didn't kill her--

ON SAMUEL, registering this, shit-- he sees her coming for him, PULLS HIS KNIFE, but--

She's too quick-- simply BATS him away-- turns--

RIGHT INTO SAM, who's got his machete back--

ON THE WEBS as her ARTERIAL BLOOD SPATTER HITS!

She falls, without her head (VFX).

Sam and Samuel exchange a look. Now in the exact dirt and blood spattered condition we saw them in for the teaser.

SAMUEL CAMPBELL

Well. Guess decapitation works.

We should write that down.

(then, realizing)

Roy.

Samuel races to pale, clammy Roy--

"Unforgiven"

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40

CONTINUED: (2)

40

Samuel throws a look to Sam. Alarmed by Roy's condition.

(CONTINUED)

40 "Unforgiven"
CONTINUED: (3)

Green Revisions

11/15/10 40A.

40

SAMUEL CAMPBELL

(to Roy)

Okay-- you're okay, Roy... Just
hold on... we'll get you help--

Samuel steps back. Low and urgent, to Sam--

(CONTINUED)

SAMUEL CAMPBELL

If we get him to a hospital, maybe--

SAM

He can't be helped.

SAMUEL CAMPBELL

What?

SAM

I don't know about arachne, but I know about spiders. One brown recluse bite can kill you. This-- look at them. That poison's eating them alive. They're dead men walking.

*
*
*
*
*

SAMUEL CAMPBELL

So what are you saying--

SAM

I'm saying we put him out of his misery.

A pained beat, then-- Samuel NODS. He gets it.

SAM advances on ROY. The Sheriff stares up--

ROY

Sam... please...

Sam glances back to Samuel, who's SHAKEN UP. So he addresses Roy with a CONVINCINGLY SINCERE, soft tone.

SAM

Killing this thing saved a lotta lives. We couldn't have done it without you.

He LEVELS his gun at Roy's head. The man STRUGGLES to yank his WEBBED HAND FREE-- it's still STUCK.

SAM

You're a hero.

ON SAMUEL as BLAM! Sam FINISHES it.

Sam straightens. Goes to the first mummified man...

ON SAMUEL. BLAM! Sam fires. SILENCE, then-- BLAM! BLAM! BLAM!

ON THE FIRST MUMMIFIED MAN. Head lolling to one side, BLOOD from a GUNSHOT WOUND in his chest soaking through the WEB.

(CONTINUED)

Sam looks around the room, assessing.

SAM
We can't leave the bodies here.
Get the gasoline. *

ON SAMUEL. Affected by the sight of dead Roy.

SAMUEL CAMPBELL
Let's just do it quick. *

BACK TO:

41 INT. ABANDONED HOUSE - NIGHT 41

CLOSE ON SAM. Pale. Shaken.

He turns to his brother, fighting back emotion.

SAM
I know what happened.

41A INT. BRENNA'S HOUSE - LIVING ROOM - NIGHT (PREV. SC. 43) 41A

Brenna DOZES. When-- A KNOCK! Brenna JOLTS awake.

Bleary eyed, Brenna opens the door to see--

ROY
Hi, darlin'. I'm home.

ROY! HER HUSBAND! But... his skin is pale, mottled with
black necrosis spots. His eyes are DOUBLE-IRISED. He has a *
BULLET SCAR on his forehead. *

She steps back in shock and fear...

BRENNA
...Roy?

He steps toward her... she steps back... BUMPING into a side
table, KNOCKING OVER a lamp...

ROY
Relax. My issue's not with you,
Brenna. I love you.

He smiles-- and GRABS HER BY THE ARM.

OFF HER SCREAM--

42

INT. ABANDONED HOUSE - NIGHT

42

Dean stares at Sam, who just came clean.

DEAN

You alright?

(off Sam's dark look)

Sorry. Never mind.

(then, back on track)

Okay, so if you gave the Black Widow a haircut, what the hell are we hunting?

SAM

(pensive)

Hope to God I'm wrong. But I think I got an idea.

Sam picks up his phone. Scrolls for a number...

DEAN

What are you doing?

SAM

Calling Brenna.

Dean's worried for Sam-- unsure of his state of mind--

DEAN

What are you gonna say to Brenna?

SAM

(putting phone to ear)

Relax, Dean.

(as Brenna picks up)

Hey, Brenna. Just checking in... no-- sure, definitely, I can swing by. No problem.

(CONTINUED)

Sam hangs up, thoughtful. *

DEAN
Well-- what was that? *

SAM
She asked me to swing by.

DEAN
For?

SAM
She said it was no big deal.
(then)
She's in serious trouble.

DEAN
How do you know?

SAM
I know. *

DEAN
Alright. Let's go. *

44 EXT. BRENNA'S HOUSE - NIGHT 44

Sam and Dean hurry from the Impala toward the DARKENED house, holding MACHETES--

Sam eyes the house, worried, assessing. Then, low, to Dean--

SAM

Back door.

They head around...

And-- as they make their way-- Dean stops, seeing: *

DEAN

Sam.

(indicating the shed)

Light on in the shed.

OUR HEROES' POV. The SMALL SHED IN THE BACKYARD. Dim light leaks under the crack in the door.

Sam and Dean exchange a look. And head for the shed.

45-46 OMITTED 45-46

47 INT. SHED - NIGHT 47

Cluttered. Sticky webs in the corners, hanging from the ceiling. Dean and Sam quietly enter. Dean whispers--

DEAN

My Spidey Sense is tingling.

Sam shoots him a shut-up look. When--

BRENNA

Hello? Sam?

Sam moves fast toward the voice. Dean follows, to see--

BRENNA, in a corner; PALE, but UNHARMED. She looks to Sam.

BRENNA

What you did to Roy... is it true?

Sam swallows hard, can't bring himself to ANSWER. When--

BAM! Dean's BACKHANDED into a wall. He goes down.

Sam spins-- but before he can react--

(CONTINUED)

47 "Unforgiven"
CONTINUED:

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47

He's SLAMMED BACK. Roy's mottled hand to his throat, other hand squeezing Sam's knife wrist. Roy gets right in Sam's face. Meets the hunter's gaze with his strange monster eyes.

ROY

Answer the question, Sam.

BLACKOUT.

END OF ACT THREE

ACT FOUR

48 INT. SHED - NIGHT

48

Sam and Dean, each bound by webs. (Not mummified, but they're held down good.) Brenna, scared, stands in the corner. Sam and Dean's weapons have been stashed in another corner.

Roy focuses on Sam. Smiles bitterly.

ROY

You gotta admit I look good, Sam.

(then)

Well, 'cept this little souvenir
you gave me.

*
*

He points to the BULLET WOUND SCAR on his forehead.

*

Sam struggles against his binds, but no dice.

SAM

Look. You win. I'm here. So let
Brenna go, this has nothing to do
with her.

ROY

You come back around, start hanging
out with my wife, and you think
this has nothing to do with her?

(then)

But then, you thought I was outta
the way, right? I gotta say, you
get a helluva lot wrong, Sam.

Dean looks around. Searching for anything to help escape...
his eyes fall on a string of FISHING LURE, just out of reach.

ROY

Like-- that thing you threw me to?
You thought she was here to feed.

Sam stares at Roy, GETTING IT.

SAM

She was here to breed.

ROY

Yeah, that bitch was playing the
mating game. And I guess I fit her
profile. Me and all those other
poor bastards. She bit us to turn
us into what she was.

(CONTINUED)

DEAN. STRAINING to grab one of the sharp metal lures...

ROY

By the time you pulled that trigger, I wasn't human. Not anymore. So bullets didn't hurt me much.

Sam's stunned.

ROY

Oh, and neither did fire. So after you left, well-- we ran.

(then)

Me, I hid for months, nearly starved... but you know what kept me going?

(matter of fact)

Every night, I'd dream about ripping your throat out.

*
*
*
*

Dean gets his fingers around a lure. GRABS IT.

ROY

Thought I was sending you a neon sign. The text. Taking all those girls you screwed-- I was kicking so much sand in your eye, I couldn't figure why you weren't getting it.

(with a laugh)

Then Bren tells me you've got brain damage. It's just-- too good.

*

ON DEAN'S HANDS. He HOOKS the lure in between strands of web, starts to SAW at it...

SAM

Where are they, Roy? The women?

ROY

Scattered. In the wind. They're like me, now.

(CONTINUED)

Sam and Dean share a quick *oh fuck* look.

ROY

You killed one monster-- you made
so many more. Congratulations.

Sam looks to Brenna, who's absorbing all this, overwhelmed.

DEAN'S HAND. Working the lure through the web with
difficulty...

Brenna meets Sam's eyes... looks to her husband-- *

ROY

Only question is... do I kill you
or turn you.

Roy moves for Sam-- when--

Dean RIPS FREE of his binds. LUNGES for the weapons--

Roy intercepts-- HITS Dean-- SHOVES him against the wall--

BRENNA *

Roy-- no-- stop-- *

Brenna realizes: she has to help them. She races to GRAB A
BLADE-- beelines to SAM-- *

ON ROY, CHOKING DEAN--

Brenna SLASHES THROUGH Sam's binds-- Sam GRABS the machete
and beelines for the monster--

ON DEAN. Losing consciousness as the monster SQUEEZES-- *

And Sam steps in with that machete, SWINGS--

ON SAM as Roy's blood hits him. No victory in this kill.

Sam turns to Brenna. She's staring at the corpse of her
husband. *

She looks up at Sam. Overwhelmed. Stricken. *

OFF SAM... *

BLACKOUT.

END OF ACT FOUR

ACT FIVE

51 EXT. BRENNA'S HOUSE - NIGHT 51

Sam walks Brenna to her door. They're shell-shocked, quiet.

SAM

Brenna, I... I'm sorry.

Sam hears how inadequate that sounds. Starts to TRY AGAIN.

SAM

I mean--

Brenna walks past Sam and SLAMS the door without a word.

OFF SAM, crushed...

52-53 OMITTED (INCORPORATED INTO SC. 54) 52-53

54 EXT. REST STOP - DAY (PRESENT DAY 4) 54

Sam and Dean lean against the Impala, eating takeout. Sam's deep in thought. Troubled. Dean gives him a look.

DEAN

You okay?

SAM

You were right. Never shoulda come here.

DEAN

Hey. You stopped Single White Spiderman.

Sam just looks at Dean.

SAM

You call what I did back there good?

DEAN

I'm just saying...

SAM

(frustrated)

What?

DEAN

Look. All that crap, last year? You gotta know. That wasn't you.

(CONTINUED)

SAM

Let's be crystal clear, okay? It
was me.

Sam looks away. Tense, miserable.

DEAN

Well... is there anything I can get you?

SAM

(tired laugh)
What are you now, my waitress?

DEAN

I'm trying to make you feel better.
Don't be a bitch.

SAM

I'm fine--

DEAN

("liar")
Yeah. You look fine.

Sam gets up. Restless. Dean takes him in.

DEAN

Sam. Look. It's gonna be okay.

Dean glances away from Sam, reaching for two new beers. We
STAY ON HIM, listening, as--

SAM (O.C.)

I don't know, Dean. If I did this
here, who knows how many oth--

Sam STOPS ABRUPTLY. There's a THUMP. Dean turns-- WTF--

Sam is in a FULL-ON SEIZURE ON THE GROUND.

DEAN

Sammy!

Dean rushes to him--

Sam goes STIFF-- in the throes of something overwhelming--

CLOSE ON: Sam's FACE. We PUSH IN to the BLACK of his PUPIL--

In the center of the black-- a FLICKERING gets bigger as we
get closer... FIRE. So hot it's nearly WHITE. HELL FIRE.

(CONTINUED)

54 "Unforgiven"
CONTINUED: (2)

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54

We start to hear SINISTER MALE WHISPERS, SCREAMS. The FLAMES OF SAM'S HELL MEMORY overtake the screen, and we--

BLACKOUT.

TO BE CONTINUED...