

SUPERNATURAL

Episode #804

"Bitten"

Written by

Robbie Thompson

Directed by

Thomas J. Wright

EXECUTIVE PRODUCERS

Robert Singer
Jeremy Carver
Phil Sgriccia
McG
Adam Glass

PRODUCERS

Eric Kripke
Ben Edlund
Brad Buckner
Eugenie Ross-Leming
Peter Johnson
Jim Michaels
Todd Aronauer
Andrew Dabb
Daniel Loflin
Robbie Thompson



STUDIO/NETWORK DRAFT

07/13/12

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Episode #804

"Bitten"

CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

JARED PADALECKI
JENSEN ACKLES

BRIAN WILCOX
CORONER
DETECTIVE
FRAT BUDDY
KATE
LUDENSKY
MICHAEL ALBERTSON
SCOTT PARKER

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SUPERNATURAL
"BITTEN"

TEASER

FADE IN:

1 INT. HOUSE - LIVING ROOM - NIGHT 1

Off campus housing. Ikea furniture. Milk crates.

And BLOOD everywhere.

Fleet Foxes' "White Water Hymnal" plays on an iPod attached to mini-speakers, eerily serenading the macabre scene.

BAM!

The door FLIES OPEN. SAM and DEAN enter, guns drawn. Dean exits the room to investigate, as Sam kneels down and examines... a DEAD BODY, covered in a bloody sheet. We don't see what/who is under the sheet. Dean re-enters the room, holsters his gun. All clear. He presses STOP on the iPod, just before the song kicks in.

DEAN

Place is empty.

SAM

No ID on this one. Not sure who's painted on the walls, either.

DEAN

Whatever happened... we missed it.

Sam spots a LAPTOP on the coffee table. It has a simple POST-IT note on it. The note reads: **PLAY ME.**

SAM

Waitasec...

Sam opens the laptop. On the desktop of the computer is a simple QUICKTIME-looking file. Sam looks at Dean. Dude.

DEAN

What the hell?

Sam hits PLAY on the video. The video is BLACK at first, and we PUSH IN ON THE BLACK...

END OF TEASER

ACT ONE

2 INT. COFFEE HOUSE - DAY 2

OVER BLACK. Muffled sound. Coffee grinders. Emo music.

MICHAEL (O.C.)
Hey, Christopher Nolan: lens cap.

BRIAN (O.C.)
What? Oh. Yeah.

The LENS CAP pops off. The CAMERA spins to its owner, and we see BRIAN. Bespectacled. College Junior. All around A/V Club Nerd. He PANS over and we see MICHAEL. Also a Junior. Slightly better build than Brian, brighter smile.

MICHAEL
Strong work, genius.

Note: EVERY CAMERA ANGLE for the rest of the episode, until otherwise noted, will be ONLY cameras used in the making of the found footage material we are now witnessing.

3 INT. COFFEE HOUSE - **JUMPCUT** - MOMENTS LATER 3

Brian FOCUSES on Michael. They're mid-conversation.

BRIAN (O.C.)
I don't know what my movie is about yet. But I'm A/V Club President. I gotta make *something*.

MICHAEL
Gimme that. I'll tell you what your movie's about.

Michael GRABS the CAMERA. Points it at himself, cocks an eyebrow and does his best, "Movie Trailer Guy Voice."

MICHAEL
"In a world, where nothing is what it seems, one brave, shockingly handsome, virile young man..."
(PANS TO BRIAN)
"...and his faithful, learning disabled, robotic man-servant, must battle through waves of..."
(PANS OVER TO FRAT BOYS)
"...Cybernetic-Asshats in order to sexually liberate the women of--"

Brian GRABS the CAMERA.

4 INT. COFFEE HOUSE - **JUMPCUT** - MOMENTS LATER 4

Brian has the CAMERA back. He films Michael.

MICHAEL

It's gonna be cinema-what-now?

BRIAN (O.C.)

Cinéma vérité. A documentary.

MICHAEL

Oh. A documentary. Much better.
"This week, PBS and Summer's Eve
proudly present: Ken Burns' *DORKS*."

5 INT. COFFEE HOUSE - **JUMPCUT** - MOMENTS LATER 5

Brian films the folks making coffee. Savvy listeners will note that Fleet Foxes' "White Water Hymnal" plays in the B.G.

BRIAN

Then it's canon. I'm a loser.

MICHAEL

Please. I bet at least one of
these girls would let you partake
in their awkward guy experimental
phase.

Hiding, Brian holds the CAMERA over his head. He PANS to a different girl after dismissing them with his comments.

BRIAN (O.C.)

These girls? Hashtag: fails. Home
schooled. Secretly in love with
her roommate. Listens to country
music.

Suddenly, he finds... KATE. Girl-next-door. Cannot be dismissed. She's hanging with two GIRLFRIENDS.

BRIAN (O.C.)

Hello... 6 o'clock. Brunette.

Kate looks RIGHT INTO THE CAMERA. Annoyed, she squints, trying to see who's filming. Brian PANS BACK to Michael.

BRIAN (O.C.)

Crap. Crap. Crap!

Brian fumbles the CAMERA, then shoves it over to Michael. Michael bobbles and then rights the CAMERA...

(CONTINUED)

to find Kate standing in front of them now. Kate holds a CAMERA herself. FILMS MICHAEL.

KATE

Were you just filming me, tactless?

MICHAEL

No. I-- I wouldn't do that.

KATE

Is that the new Canon?

MICHAEL

(no idea)

Uh... yes. Yes it is.

KATE

How does it handle?

MICHAEL

You tell me.

They swap CAMERAS. We catch a glimpse of Brian in the exchange. Total bridesmaid.

KATE

Your settings are off.

BRIAN

Actually, I like how the colors--

(to himself)

Which you so don't care about...

KATE

So, you weren't checking me out?

MICHAEL

Well, I do have a thing for beautiful women who respect their privacy.

(serious)

Dick move on my part. I'm sorry.

KATE

Don't be. I have a thing for guys with cool cameras.

A beat. These two like each other. Even Brian can see that.

Brian's CAMERA is on its side, filming Brian as he goes over his coffee house footage. We HEAR O.S.

(CONTINUED)

LAUGHING from the room next door. Suddenly, the bedroom door opens and Kate steps out, wearing only a button-down shirt from Michael.

KATE
(makes a drink gesture)
Kitchen?

BRIAN
Straight through there.

She smiles and heads off to the kitchen. Brian sighs...

7 INT. COFFEE HOUSE - DAY

7

Brian films Michael, who's at the counter buying a coffee. He PANS OVER to Kate, who's sitting across from him.

KATE
...no, no-- it's a great movie.
But of the two, I prefer *Last Year at Marienbad*, y'know?

BRIAN (O.C.)
That is a classic.

KATE
(re: the camera)
So, what do you think of that lens?

BRIAN (O.C.)
It's great. Lighter for sure.
(then)
You know Michael doesn't know anything about cameras, right?

KATE
Yeah. But I'm teaching him.

Michael returns with three cups of coffee.

MICHAEL
Teaching who?

KATE
My boyfriend. He's big and tall and handsome.

MICHAEL
Sounds delish.

KATE
You should totally meet him.

(CONTINUED)

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7 CONTINUED: 7
He laughs. They kiss. And Brian PANS away.
8 INT. HOUSE - LIVING ROOM - DAY 8
The kids hang out. Brian SWISH PANS over to Kate.
KATE
Five years from now?
(considers)
Hopefully passed the bar exam.
Practicing law. Nothing corporate.
Something Green, y'know?
BRIAN (O.C.)
Green is good.
MICHAEL
Hippie.
9 INT. HOUSE - LIVING ROOM - **JUMPCUT** - DAY 9
Kate films Brian.
BRIAN
Geez. Lemme see... Working for
HBO. Or Michael Moore.
MICHAEL
Double hippie.
10 INT. HOUSE - LIVING ROOM - **JUMPCUT** - DAY 10
Kate films Michael. We can see Brian behind Michael.
MICHAEL
Uh... I will be... on a boat in the
middle of the ocean. My beautiful
girl at my side.
KATE (O.C.)
Awww... sap!
MICHAEL
What? You can come, too.
KATE
Nice. See what you did there?
She gives him a slug. And then leans in for a kiss.

11

INT. CLASSROOM - DAY

11

Out of FOCUS. Brian adjusts the lens and we find Michael, dead asleep in class. Brian throws paper at him. Then a pencil. Nothing but zzzz. We HEAR PROFESSOR LUDENSKY.

LUDENSKY (O.C.)

So, the conch is a symbol of...

STUDENT (O.C.)

Order?

LUDENSKY (O.C.)

That's right. And as a display of that, let's get a hand up first next time, okay, Michelle?

Brian ZOOMS OUT and we see Kate next to Michael. She mouths, "Thank you" and then nods to the head of the class.

Brian PANS OVER, and ZOOMS IN on LUDENSKY. He uses the SIGNATURE PIN on Ludensky's coat as a focus point, then pulls back out. We see "LORD OF THE FLIES" written on the board.

LUDENSKY

Let's turn our attention to our cruelly nicknamed friend, Piggy.

12

EXT. CLASSROOM - DAY

12

Brian films Michael, does his best David Attenborough.

BRIAN (O.C.)

"The three-toed sloth, when woken from its slumber, is a mixture of agitated and sexually aroused--"

MICHAEL

You're not wrong. What did I miss?

KATE

Just another pitch perfect lecture from Professor Ludensky. Did you know Simon was a Christ figure?

MICHAEL

Yes. No. Please tell me you taped it?

BRIAN (O.C.)

Who loves you?

(CONTINUED)

MICHAEL
I wish I could quit you.

Suddenly, FRAT GUYS run past Michael and Kate-- one of them, SCOTT, barrels straight into Brian, knocking him down.

MICHAEL
Hey! Watch it, asshat.

SCOTT
What'd you call me?

FRAT BUDDY
C'mon, let's move. I wanna see it!

Brian picks up his CAMERA. We can see in his face: see what?

13 EXT. ALLEY - WHERE THE ALLEY MEETS THE STREET - DAY 13

Police. A small CROWD. And a body covered in a bloody sheet. Brian approaches, filming. He PANS to Kate.

BRIAN (O.C.)
Can you shoot some-- for my movie?

KATE
Is that legal?

MICHAEL
Who cares?

Kate's CAMERA comes on. INTERCUT ANGLES.

BRIAN
(ZOOMS IN ON BLOODY SHEET)
Yeah, that can't be good.

KATE
(rattled)
Someone got murdered on campus?
And you guys live two blocks from here.

MICHAEL
I'll protect you, baby.

Brian PANS AWAY from them, and sees a car pulling up by the alley. IT'S THE IMPALA. SAM and DEAN step out of the car.

BRIAN
Hey, okay. Starsky and Hutch.

(CONTINUED)

MICHAEL
Rizzoli and Isles.

Brian and Michael do a little finger bump.

Sam and Dean pull out their badges and tin the lead Detective.

(NOTE: We follow the rest of this scene from stolen moments captured on Kate and Brian's CAMERAS.)

SAM
Special Agent Rose. This is
Special Agent Hudson.

DETECTIVE
What the hell are you guys doing
here?

DEAN
(bitch, please)
Our jobs. Mind telling us what
happened?

DETECTIVE
Whatever you say, boss. Got a call
from a woman that lives upstairs.
Said she heard an attack, came
down... found her neighbor here,
Jacob Carter.

Kate PANS OVER to Brian. They whisper commentary.

BRIAN
Who did he say?

KATE
Jacob Carter? I don't know.

Brian PUSHES forward, moving his CAMERA closer.

SAM
...is the witness still home?

DETECTIVE
Sure is-- but she's not the most
reliable type.
(makes 'drinking' gesture)
Said she heard some kind of growl,
like a coyote was down here.

(CONTINUED)

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13 CONTINUED: (2) 13

DEAN
Awesome. What'd you say her name
was again?

They head off out of CAMERA earshot. Brian PANS to Kate. A
bit freaked.

14 INT. HOUSE - LIVING ROOM - DAY 14

Two CAMERAS sit on a desk. Kate's on the couch. She speaks
to Brian, who is O.S. brushing his teeth.

KATE
So-- the FBI is here, your neighbor
got murdered, but you're totally
cool.

BRIAN (O.S.)
I'm not "cool", I'm just... Look.
Then it's a good thing the FBI is
here. Right?

KATE
What? That is so annoyingly
logical.

Michael enters, iPod in hand.

MICHAEL
Hey. Listen.

He presses play. "White Water Hymnal" plays on his iPod.

KATE
It's pretty. What is it?

MICHAEL
It's the song that was playing when
we first met.

KATE
Awww... you are disgustingly sweet.

They kiss. Brian enters, clears his throat.

BRIAN (O.C.)
You ready?

Brian grabs a CAMERA, tosses the other to Michael, and heads
out the door. Michael holds the CAMERA, looks at Kate.

MICHAEL
I gotta go.

(CONTINUED)

14

"Bitten"
CONTINUED:

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14

KATE

So, you foam the runway with 'our song', then head out the door?

MICHAEL

I promised I'd help him test the new cameras.

KATE

Don't give me that crap. You two idiots are gonna go shoot cut scenes for Jackass.

MICHAEL

C'mon, we both know he has nobody else to do this with. Rain check?

KATE

You're dead to me.

She smiles though, and they kiss.

15

EXT. PARK - NIGHT

15

Brian and Michael goof off-- QUICK SHOTS of them making funny faces and being foolish. Until... Brian finds something.

BRIAN

Dude. Check it out.

We see Michael ZOOM IN on the same thing... it's SAM and DEAN. They're talking to a young CO-ED.

16

EXT. PARK - **JUMPCUT** - NIGHT

16

Closer now, just out of sight. They catch the last bit of...

SAM

Well, thanks for your time.

The co-ed nods and walks off. Sam turns to Dean.

SAM

There's no case here.

DEAN

There's a case here. You're just rusty. Let's keep digging.

They walk away from the CAMERAS.

BRIAN

So crazy...

(CONTINUED)

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16 CONTINUED: 16

MICHAEL

Is it just me, or are you getting a
workplace romance vibe coming from
those two?

17 EXT. PRACTICE FIELD - BY THE BLEACHERS - NIGHT 17

Brian and Michael spot SCOTT and his GIRLFRIEND, making out.

MICHAEL

(sotto)

Look, d-bags mating in the wild...
how did such an idiot even get into
college? He's not even an athlete.

The Girlfriend throws Scott out as he tries to steal third.
She storms off, pissed.

BRIAN

Strike three: you're a dick.
That's gonna look great on YouTube.

Brian, watching the CAMERA, knocks over a trash can. Busted.

SCOTT

Hey! What the hell are you--

Scott runs right toward them. Shit!

*(NOTE: the following will be chaotic and rough, QUICK CUTS
and STATIC as the CAMERAS take a beating in the escape.)*

18 EXT. STREET #1 - NIGHT 18

The CAMERAS hop up and down, the boys racing away from Scott.
Michael splits off, heading into the woods.

MICHAEL

Brian-- Brian!

Brian turns the other direction... Scott is right behind him.

19 EXT. WOODS - NIGHT 19

Michael races into the woods, breathing heavy now. Alone.

20 EXT. WOODS - NIGHT 20

NIGHT VISION on the CAMERA now. Michael's breathing slows
into a nervous laugh. He PANS the CAMERA back to himself.

MICHAEL

Thanks for a great night out, Bri.

(CONTINUED)

Suddenly, a SHAPE whips past the CAMERA behind Michael! We catch a glimpse of two MENACING EYES and that's about it. Michael whips the CAMERA around, searching.

MICHAEL

Hello? Hello!? Scott? Cut it out, man!

21 EXT. WOODS - **JUMPCUT** - MOMENTS LATER 21

Michael RUNS. Something SNAPS behind him. He whips the CAMERA around. Nada. Silence. And then... a low GROWL.

22 EXT. WOODS - **JUMPCUT** - MOMENTS LATER 22

Michael races through the woods. Another GROWL.

MICHAEL (O.C.)

Oh god, oh god--

His plea is cut off as the GROWL gets closer and WHAM! Something slams into Michael. He SCREAMS.

The CAMERA falls to the ground, landing upside-down. Michael lands in front of the CAMERA. Dazed. Scared. He crawls forward, about to get to his feet when-- something SUCKS him back and he goes FLYING O.C.! A SCREAM. GNASHING SOUNDS MIXED WITH GROWLS-- like a DOG AT A BONE. Then silence.

Then-- RUSTLING. SOMETHING MOVES toward CAMERA and it's SUPER-CREEPY because WE CAN'T SEE IT until it passes DIRECTLY IN FRONT OF CAMERA, too close to be distinguishable.

23 EXT. WOODS - **JUMPCUT** - MOMENTS LATER 23

Now seen through Brian's CAMERA.

BRIAN (O.C.)

Michael! You can come out now. Scott looked for us, then bailed. Pretty sure we're not gonna wanna see him, like, ever again.

Brian suddenly stumbles upon... MICHAEL'S CAMERA. INTERCUT ANGLES. Brian picks up Michael's CAMERA. Hears a low WHIMPER. Brian follows the sound, finding... MICHAEL'S FEET. He races over and is stunned to see a BLOOD-COVERED MICHAEL. Huge BITE MARK on his shoulder!

BRIAN

Holy sh--

24 EXT. WOODS - **JUMPCUT** - MOMENTS LATER 24

Both CAMERAS are on the ground, Brian cradles Michael's head, applying pressure to the nasty bite on Michael's shoulder.

BRIAN

Just, just hold on, hold on!

25 EXT. WOODS - **JUMPCUT** - MOMENTS LATER 25

Brian helps Michael to his feet.

BRIAN

We gotta go to the hospital--

MICHAEL

...take me home!

26 INT. HOUSE - LIVING ROOM - NIGHT 26

CAMERAS barrel through the front door. Brian eases a wheezing Michael down onto the couch, drops the CAMERAS on a table nearby. Kate enters-- races over to Brian-- total panic in her eyes as she grabs him.

KATE

Ohmygod-- baby!

BRIAN

Something bit Michael--

Kate gets up and grabs the phone. Dials three familiar numbers. Brian pulls back the bloody rag from the bite on Michael's shoulder. Brian's eyes go wide. WTF?

MICHAEL

What is it? Is it bad? Brian!?

BRIAN

Kate... Kate!

Brian grabs a CAMERA, focuses on Michael's bite mark. There's blood everywhere... but the bite has completely healed. Brian PANS over to Kate. She hangs up the phone.

KATE

Did you dicks just Punk me?

Michael just looks at her. Clearly shell-shocked.

27 INT. HOUSE - LIVING ROOM - NEXT DAY

27

Brian and Kate sit at the table. The CAMERA sits in front of them. We can see Michael asleep on the couch behind them. They sip coffee. Exhausted. Kate is teary eyed. Freaked. A beat, and then they WHISPER to one another.

BRIAN

The doctors said he's fine. You heard them. Literally not a scratch on the kid.

Behind them, Michael sits up. They don't notice him.

KATE

If anything happened to Michael, I don't know what I would do...

BRIAN

Shhh... It's okay. It's okay.

Michael stumbles over to the bathroom door. He grabs the handle and pulls the door clean off its hinges. Kate SCREAMS, startled, and Brian grabs the CAMERA.

KATE

Michael!?

MICHAEL

Um... guys. Guys!

Michael holds the door up. Like it's nothing. Holy shit.

BRIAN (O.C.)

What the--

28 INT. HOUSE - LIVING ROOM - **JUMPCUT** - DAY

28

CLOSE ON Michael. He's smiling. His arms are raised in the air, holding something up off-camera.

BRIAN

Okay. Now... one-handed.

Michael lowers a hand. Brian ZOOMS out and we see... Michael is holding Kate over his head. Kate LAUGHS.

MICHAEL

Hold still!

She laughs more-- clearly digging this. Her laughter causes her to fall forward, landing in his arms. They kiss.

29 INT. HOUSE - LIVING ROOM - **JUMPCUT** - MOMENTS LATER 29

They are all on laptops, digging through Google. Screens lit up with images from WebMD and pictures of comic books.

KATE

Maybe you got bit by an alien?
That would explain the FBI.

BRIAN

Or maybe a mutant bit you?

MICHAEL

Wait. Am I a superhero now?

Brian smirks... and then goes serious. Lightbulb.

30 INT. HOUSE - LIVING ROOM - **JUMPCUT** - DAY 30

STATIC... and then... Brian's face as he tucks a CAMERA into a corner. He then sets up ANOTHER CAMERA. And ANOTHER. He looks back at his laptop and sees the feeds on the desktop... savvy viewers will recognize this laptop from the Teaser.

31 INT. HOUSE - BATHROOM - DAY 31

Brian sets up several more CAMERAS.

32 INT. HOUSE - KITCHEN - DAY 32

Brian sets up even more CAMERAS. Kate enters.

KATE

What are you doing?

BRIAN

What do you think I'm doing?
I finally found my movie.

KATE

Michael's not your movie-- we don't even know what's happened to him.

BRIAN

Exactly. I'm gonna get Michael's 'origin story' on tape!

(NOTE: from this point on, whenever we are in the house, we will INTERCUT between Brian's CAMERAS and hand-held CAMERAS, as well as the "FACETIME" CAMERA on BRIAN'S LAPTOP.)

33

INT. HOUSE - KITCHEN - LATER

33

Michael sits at the dinner table. He's putting cream cheese on a bagel. All of this is lovingly captured by the room CAMERAS and Brian's hand-held CAMERA. A beat and then...

MICHAEL

You're kind of creeping me out. Seriously. Nothing super heroic to see here. Just a delicious bagel.

BRIAN

Can I ask you something? It's gonna sound weird. Don't laugh.

MICHAEL

No promises.

BRIAN

I want you to bite me.

MICHAEL

You know I love you, but-- ew.

BRIAN

I wanna be able to do what you do.

Michael regards him.

MICHAEL

Okay, dude? We don't even know if that's how it works. Are you serious?

Brian gives him a look. He's dead serious.

34

INT. HOUSE - KITCHEN - **JUMPCUT** - MOMENTS LATER

34

The argument is heated now.

BRIAN

You can't keep this to yourself.

MICHAEL

Keep what to myself? We don't even know what this thing is! Why do you want even want it?

BRIAN

I don't wanna be Piggy anymore.

(CONTINUED)

MICHAEL

You're not a *pig*. Brian, listen to me, there's nothing wrong with you. You just gotta figure out what you want and go after it. And I'm telling you: you don't want this.

BRIAN

Right, because I don't wanna be super-strong or... Michael. I'm asking you. Please.

MICHAEL

No.

Brian tosses his CAMERA onto the table in front of Michael, then storms out of the room. Michael sits alone. Troubled.

Michael and Kate are back on the couch. Brian, sulking, goes over his footage. Suddenly, there is a KNOCK on the door.

KATE

Not it.

MICHAEL

Not it.

BRIAN

Children.

He gets up and heads over to the door. Checks the peephole. His head SNAPS back. Freaked. Everyone whispers, frenzied:

BRIAN

Dudes! It's the friggin' FBI!

MICHAEL

What!?

He quickly grabs the bong nearby. Hides it under the table. Then behind the couch. Hmm. Maybe the closet? Kate shoots him a look: *seriously?*

Bong in hand, Michael ducks behind a wall, out of sight. Kate grabs a CAMERA and ducks out of view of the door, under a window. We watch from the room CAMERAS and Kate's peering-through-the-crack-of-the-door CAMERA as Brian opens the door. SAM and DEAN stand on the porch. All smiles. And badges.

SAM
Special Agents Rose and Hudson.
Wanted to ask some questions about
the murder that happened a few
blocks from here. Did you know the
victim, Jacob Carter?

BRIAN
Not really, no.

DEAN
Remember anything out of the
ordinary from that night?

BRIAN
Not that I can recall.

SAM
Right. Well. Heard about anybody
in the neighborhood being... bit?
(off his stunned look)
Humor me.

BRIAN
Uh... I don't think so. Sorry.

SAM
(hands him his card)
No worries. You think of anything,
no matter how... strange... give us
a call. Anytime.

Brian closes the door. WTF? Kate, thinking fast, takes her
CAMERA and moves it out the WINDOW to see...

36 EXT. HOUSE - FRONT PORCH - SAME

36

From Kate's CAMERA, we watch as Sam and Dean have a usually
out-of-earshot scene. They head to their car.

SAM
Based on what we got so far? Could
be looking for another Mayan God.

DEAN
Awesome. Let's go check out the...

They fall out of earshot. She pulls the CAMERA back into...

37 INT. HOUSE - LIVING ROOM - SAME

37

Kate PANS over to the boys. Michael paces. Freaked.

(CONTINUED)

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BRIAN
The FBI is looking for what bit
you. Dude. Are you an X-File?

KATE
Nope. Not an X-file. Listen.

38 INT. HOUSE - LIVING ROOM - **JUMPCUT** - MOMENTS LATER 38
Michael jumps on the couch. Brian 'bows down'.

MICHAEL
I AM A GOLDEN GOD!
Kate shakes her head. Boys.

39 INT. HOUSE - MICHAEL'S ROOM - NIGHT 39
Michael's just turned the camera on. He's in bed, restless.
Kate sleeps. Finally, he gets up.

40 INT. HOUSE - BATHROOM - MOMENTS LATER 40
The CAMERA enters the bathroom and turns to the mirror.
Revealing MICHAEL. He looks in the mirror. Grins.

MICHAEL
I am a golden god.
His grin fades. Dead serious now.

MICHAEL
I am a god.
He ZOOMS in on his EYES. THEY SHIFT COLOR. Look more
ANIMALISTIC now. Michael ZOOMS OUT... and smiles. His teeth
are now a series of POINTED FANGS. He drops the CAMERA.

41 INT. HOUSE - BATHROOM - **JUMPCUT** - MOMENTS LATER 41
Michael films his hand. It's SHAKING. A single CLAW slowly,
and painfully, GROWS OUT OF HIS INDEX FINGER.

MICHAEL
Ohmygod. Ohmygod.

42 INT. HOUSE - MICHAEL'S ROOM - NIGHT 42
The CAMERA finds Kate. Asleep in bed. Michael's HAND ENTERS
FRAME. Caresses her cheek. Every finger now has CLAWS.

43 INT. HOUSE - KITCHEN - NIGHT 43

QUICK CUTS as Michael EATS everything. Ravenous. The table in front of him fills up with empty plates and take-out boxes; the fridge is emptied out as well. He grabs his keys.

44 EXT. STREET #2 - NIGHT 44

We're in a grainier, handheld POV now. The CAMERA turns on its owner, revealing... SCOTT, shooting from his phone.

SCOTT

What up BVC! It's Scotty P, out patrolling with the Oak Hill crew, Doug, Tucker, Evan and Mark.

He PANS to his cronies, who throw up lame gang-like symbols and 'what ups'. They're all holding baseball bats and makeshift weapons. Scott PANS BACK to himself.

SCOTT

Some animal killed a local citizen so we're out here keeping the streets safe for all the fine honeys out there. Fan out, boys!

45 EXT. STREET #2 - MOMENTS LATER 45

Alone now, Scott scans the streets. Empty except for... MICHAEL, walking home with groceries in hand.

SCOTT

Yo!

46 EXT. STREET #2 - JUMPCUT - MOMENTS LATER 46

Scott closes on Michael. Right up next to him.

MICHAEL

Back off, douchewheel. Not tonight.

Scott PANS his CAMERA over to his face.

SCOTT

Ooooooh. I'm so scared. Listen--

He PANS back. Michael is gone.

47 EXT. WOODS - NIGHT 47

Scott's CAMERA, on the run. He catches a glimpse of Michael.

(CONTINUED)

SCOTT (O.C.)
Got you now, you piece of...

Michael moves behind a rock. Scott races around the rock...
and Michael is once again gone. Huh?

SCOTT (O.C.)
Come take your beating like a man.

A noise behind Scott... sounds like a GROWL. He PANS around.
Nothing. A little nervous now...

SCOTT
If you won't come out and play,
I'll just go visit that little
piece of yours. Kate? Yeah, I'll
go show Katie what a real man--

Footsteps... moving closer to Scott. Then another GROWL.
JUMPSCARE-- as Michael BURSTS OUT from the underbrush! We
get a glimpse of Michael (wolf teeth, eyes and claws all out)
as he barrels straight into Scott's CAMERA! STATIC.

BLACKOUT.

END OF ACT ONE

ACT TWO

48

INT. HOUSE - LIVING ROOM - MORNING

48

Brian and Kate sit on the couch. Brian films.

BRIAN

So, when this movie gets into
Sundance, you're coming with me.

KATE

Of course. Michael and I will walk
the red carpet.

BRIAN

Michael? He hates the spotlight.

KATE

Have you met your best friend?

BRIAN

Can I ask you something about him?
I mean, with everything that's
happened... are you afraid of him?

Kate considers this a beat.

KATE

At first? Yeah. It was scary.
But then... to be totally honest...
it's actually been pretty hot.

Brian PANS the CAMERA back and forth, 'shaking his head'.

BRIAN

Oh. Em. Gee.

As Brian PANS back to Kate... he JUMPS as Michael is now
standing right behind her!

BRIAN

Dude!

Kate turns and JUMPS as well-- Michael is covered in blood.
Before Kate can SCREAM, we--

49

INT. HOUSE - BATHROOM - MOMENTS LATER

49

Michael is in the shower, getting cleaned up. He's glassy
eyed. Catatonic. Not good.

KATE

Just relax. Tell us what happened.

(CONTINUED)

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MICHAEL

I--I ran into Scott... he chased me
and... I... I think I killed him.

Stunned silence. Kate looks into Brian's CAMERA.

KATE

Turn it off. Off!

She PUSHES the CAMERA down. The CAMERA finds Michael's
clothes. And Scott's BLOODY CELLPHONE. STATIC.

50 INT. HOUSE - LIVING ROOM - MOMENTS LATER

50

Michael has a towel around his neck. Shaking. Eyes
bloodshot. Kate paces. Brian films.

MICHAEL

He started talking about you...
and I... I saw red... next thing I
remember I was running home.

BRIAN

On the video... what were those
things on your hand... claws?

Michael looks at Brian. Scared. But then nods. Yes. Brian
PANS to Kate. She looks upset. But tries to rally...

KATE

Did anyone see you?

BRIAN

Kate!

MICHAEL

No.

BRIAN

You're not trying to justify--

KATE

We don't know what happened, Brian.
What, he can't defend himself?
(grabs his CAMERA)
Gimme that thing--

51 EXT. WOODS - DAY

51

Filmed from CAMERAS held by Brian and Kate... they race
through the woods to find... COPS. Lots of them. As well as
REPORTERS and STUDENTS. Scott's body is covered in a sheet.

(CONTINUED)

The COPS push people back. Brian gets PUSHED AWAY, but Kate PRESSES through, still filming. Her CAMERA finds...

Sam and Dean. They head over to the Detective from before.

DETECTIVE

Figured I'd see you guys again.

DEAN

Hey, if you did your job, we wouldn't need to be here.

SAM

Girls, girls. You're both pretty. What do you got?

DETECTIVE

Vic's name was Scott Parker. Looks like the same thing that killed the Carter kid got Mr. Parker here.

SAM

I'm sorry, some 'thing'?

DETECTIVE

I know I'm just the local yokel, but this kid looks like he got shredded by an animal.

DEAN

Was the heart missing?

DETECTIVE

How'd you know that?

SAM

(isn't it obvious?)
You said animal attack.

DETECTIVE

(a beat, pointing)
Patrolman found it up the way there. Eaten, mostly.

DEAN

Show us?

The Detective nods as they move away from CAMERA. Kate PANS over to Brian. He looks freaked-the-fuck-out.

52

INT. HOUSE - LIVING ROOM - DAY

52

Michael sleeps on the couch, recovering. BAM! The front door flies open and Brian storms in, followed by Kate.

KATE

Brian, wait--

Brian grabs Michael, pulls him up.

BRIAN

Did you eat a human heart? Did
you?

Michael is stunned. He pulls away from Brian's grip.

MICHAEL

What are you talking about? What
is he talking about?

BRIAN

Scott's dead. He was shredded.
And his heart is gone.

KATE

That doesn't mean Michael--

BRIAN

What do you think happened to it?
(then)
Where is his heart, Michael?

MICHAEL

I don't remember what happened--

BRIAN

Don't lie to me--

KATE

Brian, calm down. Look, there has
to be an explanation for this.

BRIAN

Really?

KATE

It was... self-defense.

BRIAN

Eating a heart is self-defense?
Who are you trying to convince,
Kate? Me? Or yourself?

(CONTINUED)

MICHAEL
Back off.

BRIAN
Why, you gonna eat my heart too?

Michael PUSHES Brian, FLIES across the room, landing HARD.

KATE
Michael!

MICHAEL
I didn't mean to... I'm sorry.

Brian gets to his feet, clutching his side.

BRIAN
(looking at Kate)
Yeah. Me too.

Michael lies in Kate's lap. Crying. [Camera note: this scene shot from outside the room, partially open door. We see only glimpses of Michael and Kate.]

MICHAEL
I'm sorry. I'm so sorry.

KATE
Shhh, baby. This isn't your fault.

MICHAEL
I don't know what's happening to me. I don't know what I am anymore.

KATE
You're Michael Albertson. And you're mine, you hear me?

We ZOOM IN on Kate. She doesn't look so sure about what she just said... and then we PULL OUT to REVEAL it is BRIAN who is filming (seen in a mirror or other reflection).

Brian sits at his laptop. Kate enters.

BRIAN
We have to call the police.

KATE

Brian...

BRIAN

How can you... you have to see what's going on here. Whatever he is, it's not good. For you.

KATE

Michael didn't mean to hurt--

BRIAN

Kate, he obviously--

KATE

You just don't get it, do you?

BRIAN

What? What don't I understand?

KATE

You've never been in love.

A beat as this settles on Brian. Crushed.

KATE

What we need... are answers.

We're down the way from the morgue's front door. Standing just outside the entrance is Dean Winchester and a CORONER.

KATE (O.C.)

I can't hear them.

CAMERA (Kate holding) pans over and we see Michael, crouched down next to her. He's still somewhat despondent.

MICHAEL

What are we doing.

KATE

(a hiss)

What are we doing? What are we doing?

Her look freezes him. She moves forward, stealth-like.

MICHAEL (O.C.)

Wait, Kate, don't--

Too late. She PANS back to Michael who is waving at her-- don't do this! She PANS back to the morgue entrance, much closer now. She ZOOMS IN on Dean and the Coroner.

CORONER

Cut marks on both vics are clean, but have the curvature of animal claws. I dunno, maybe there's a wild animal on the loose? I mean, the biggest animal in the county is a raccoon.

DEAN

Thanks for your time, ma'am.

Kate PANS back to Michael, who is gesturing-- get down! Kate DUCKS just in time as... we hear Sam walk up to Dean.

SAM (O.C.)

Anything?

She PANS UP and ZOOMS back in on Dean and now Sam.

DEAN

Not unless you want to put out an APB on Rocky Raccoon.

SAM

(re: the folder)
Local police reports aren't on-line, so I dug through the county files... ten years ago there was a similar unsolved murder.

DEAN

Lemme guess: death by claws and lack of heart? So, it's a--

SAM

Not that time of the month.

DEAN

Alright, time to hit the books.
(pats his belly)
And feed the monster.

Kate is back with Michael. The boys have left.

KATE (O.C.)

They know something. We have to follow them.

(MORE)

(CONTINUED)

KATE (O.C.) (CONT'D)
(off his doubt)
Michael.

Brian arrives.

MICHAEL
How'd you find us?

BRIAN
G.P.S. and your phones. Duh.

MICHAEL
You know, you're starting to creep
me out.

BRIAN
The feeling is mutual.

KATE (O.C.)
What else can you hack into, Brian?

57 INT. LEO'S DINER - NIGHT 57

We watch the restaurant from a feed from a PIVOTING SECURITY CAMERA. The image sweeps over the restaurant-- now we see Sam and Dean eating dinner... and now we don't. We don't hear any sound from the restaurant.

KATE (O.C.)
Test. Test. Can you hear me?

FUMBLING NOISE as a LENS CAP IS REMOVED TO REVEAL--

58 EXT. LEO'S DINER/INT. KATE'S CAR - NIGHT 58

Kate, Brian and Michael are stuffed into Kate's small car. Brian mans his LAPTOP which displays the SECURITY CAMERA IMAGE we just saw of the restaurant.

BRIAN (O.C.)
Copy that. Okay, the feed loops to my laptop now. Head in, make sure you're within spitting distance, and we should be in business. Oh, and don't get arrested.

Kate starts out of the car.

MICHAEL
Wait.

Michael gestures for the camera. Can't avoid this anymore.

(CONTINUED)

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MICHAEL
I'll do it.

59 INT. LEO'S DINER - MOMENTS LATER 59

SECURITY CAM catches front door opening... and we see Michael enter the diner! He's wearing a Bluetooth earpiece and carries a BACKPACK. Michael sits down a ways away from the boys. Adjusts the backpack (which holds the secret camera and mic).

BACKPACK CAMERA POV-- A closer (but imperfect) image of Sam and Dean.

Michael whispers into his Bluetooth.

MICHAEL
We good?

BRIAN
Little left.

Michael adjust the camera. Better.

MICHAEL
How's that--?

BRIAN
--Shh!

The WAITRESS comes over with the boys' food.

DEAN
Awesome. Thank you.

The Waitress nods and then leaves.

SAM
Dude. Two burgers?

DEAN
I didn't eat in the Big P. For like, a year. Clear eyes, clogged arteries, can't lose.

60 INT. LEO'S DINER - **JUMPCUT** - NIGHT 60

Michael sips coffee. The boys have several books on the table. Dean has his father's journal open.

(CONTINUED)

DEAN

Hey, listen to this: "Werewolves that are turned up to four generations from pure bloods--" You think he meant the Alpha?

(Sam nods: could be)

"--are less feral and can transform before, during and after the lunar cycle." Boom.

SAM

(takes the journal, skims)

Pure bloods don't black out during their transformation... they can control themselves. Some have been able to subsist off animal hearts. So. We're hunting a Werewolf with a pedigree?

DEAN

Awesome. Let's hope he has his papers.

SAM

And that silver can kill him.

(then)

So, Best in Show came here 20 years ago. Ganked some poor woman. When the dust settled and it was in the clear, though, it set up shop.

DEAN

Came for the human heart, stayed for the co-eds.

SAM

Everything was wine and roses-- and animal tickers-- until it got a hankering for humans again.

DEAN

Told you there was a case here. Now we just gotta find and kill it.

61 INT. HOUSE - LIVING ROOM - DAY

61

Brian and Kate have just finished watching the above scene on Brian's laptop. Michael paces behind them. Freaked out.

MICHAEL

I'm... I'm a werewolf. A werewolf.

(CONTINUED)

KATE
Michael-- you need to calm down.

MICHAEL
Calm down?! I'm a werewolf.

BRIAN
Kate, we have to--

MICHAEL
The FBI want to kill me--

KATE
Everybody shut up. Shut up!
(they do)
Now, first things first: those guys
aren't FBI.
(off their looks)
I'm pretty sure FBI agents don't
say "awesome" that much. And they
definitely don't hunt and kill
college kids.

MICHAEL
Did... did they say anything else?

BRIAN
They just sat and talked about
being apart for a year. You may
have been right about the office
romance thing.

MICHAEL
I'm screwed. I'm screwed!

BRIAN
Kate, what are we supposed to do?

KATE
Guys-- you're missing the big
picture. They don't know about
you, Michael. They're looking for
whoever, whatever, bit you in the
first place. The pure blood. That--
- that gives us time.

MICHAEL
So, what's the plan? I eat chicken
hearts for the rest of my life?

Michael storms off. Kate follows. Brian sits. Thinking.

Brian goes over footage on his laptop. We can't see it. But
we can hear it. It's the moment when Michael was attacked.

(CONTINUED)

62

He looks up. Grabs a CAMERA. We see from his POV a view into Michael's bedroom. Michael is on his bed. He and Kate are whisper-fighting. We can't hear them.

BRIAN

Guys-- I'm going over the attack footage. Maybe I can find something about the pure blood--

They ignore him. Brian returns to the footage. He focuses on one moment, finding something. He hits his PRINT key, and his printer spits out a blown-up image of a frame.

BRIAN

Hey, I think I--

Kate SLAMS the door shut. Brian stews. He stares at the unseen printout. He grabs his keys and a CAMERA...

63

EXT. WOODS - DAY

63

Brian returns to where Michael was bitten. Searching. Finally he sees... a SIGNATURE PIN on the ground. He places the PIN on top of his printout. An exact match.

BRIAN

Gotcha!

64

INT. PROFESSOR'S OFFICE - DAY

64

From a corner of the room, we watch as Brian installs a CAMERA. He then pulls out his own CAMERA and films with it. Suddenly, the door opens... and in walks PROFESSOR LUDENSKY.

LUDENSKY

Little early for office hours,
Brian. What can I help you with?

BRIAN

I know what you are.

BLACKOUT.

END OF ACT TWO

ACT THREE

65 INT. HOUSE - LIVING ROOM - NIGHT 65

Michael is asleep on the sofa. Kate packs a bag.

66 INT. HOUSE - MICHAEL'S ROOM - JUMPCUT - MOMENTS LATER 66

Kate sits on the sofa. Quietly crying.

67 INT. HOUSE - MICHAEL'S ROOM - JUMPCUT - MOMENTS LATER 67

Kate calms herself. You can do this.

68 INT. HOUSE - LIVING ROOM - LATER THAT NIGHT 68

Kate, alone, packs another bag. Brian enters.

BRIAN

Hey.

(sees the bags)
What are you doing?

KATE

We're leaving in the morning.

BRIAN

What? Why?

KATE

Those guys, they might find
Michael, and...

BRIAN

Kate... you don't have to worry
about that. You don't have to
worry about anything.

(then)

I've taken care of it.

Michael enters.

MICHAEL

Taken care of what?

KATE

Brian, what did you do?

69 INT. PROFESSOR'S OFFICE - BEFORE 69

We watch the scene with Brian and Ludensky.

(CONTINUED)

BRIAN

I know what you are.

Brian holds up the signature pin. Ludensky looks at him.
Poker-faced.

LUDENSKY

Yeah. I'm your Professor. And
thanks, I've been looking for that.
Where did you find it?

BRIAN

Where you left it. After you bit
my friend.

LUDENSKY

What are you--

BRIAN

Stop. Stop trying to cover. Just
listen to me very carefully.
(gestures with his CAMERA)
I'm shooting all this, and I've
hidden a camera in here, too. It's
all feeding back to my laptop at
home. If anything happens to me--

LUDENSKY

Nothing is going to happen to you,
Brian, now just calm down--

BRIAN

I want you to turn me into a
werewolf!

A beat as this settles.

LUDENSKY

Brian, I don't know where you--

Brian puts his CAMERA on a shelf. He then pulls out a silver
letter opener.

BRIAN

You don't? Really? Then let's
just cut you with this. It's made
out of silver.

LUDENSKY

Brian--

Brian gets closer. Ludensky backs away. Nervous now.

(CONTINUED)

LUDENSKY
Please. Don't. I'm not--

BRIAN
I don't care what you are. I just
want you to turn me.

Brian steps closer to Ludensky-- blocking Ludensky's face
from our CAMERAS. We HEAR the sound of Ludensky turning.

LUDENSKY
I don't want to hurt you.

BRIAN
You're not going to-- if you do?
All this winds up on CNN.

LUDENSKY
Fine. Fine! Just... turn them
off. Please.

70 INT. PROFESSOR'S OFFICE - **JUMPCUT** - BEFORE 70

Ludensky sits at his desk. Looks defeated. Brian films him,
and-- we catch a glimpse of something on Brian's forearm...
can't quite make out what it is, yet, though...

BRIAN
So, you stumbled onto Carter,
wolfed out and what, got the taste
for hearts again?

LUDENSKY
You never lose the taste, if you're
stupid enough to have one. Once
you've had a human heart... it's
almost impossible to control the
monster after that.

(then)
I did. Until last week. I... fell
off the wagon, as they say.

(then)
You have no idea, no idea how hard
it is...

71 INT. PROFESSOR'S OFFICE - **JUMPCUT** - BEFORE 71

Brian films. Still no glimpse of Brian's forearm.

BRIAN
An 'Alpha' bit you?

(CONTINUED)

LUDENSKY

You really are a very good student.

BRIAN

He 'turned' you?

LUDENSKY

She did. But not on purpose.

BRIAN

What do you mean?

LUDENSKY

She was being chased by a hunter. I got in the way. She was feral, and attacked me. If it wasn't for the hunter chasing her... I would have been killed. He stopped to help me, and she got away.

(sighs)

I stay awake some nights, wishing the alpha had finished the job.

BRIAN

Why?

LUDENSKY

I've done... awful things. Just to stay alive. Werewolves born close to the Alpha, can subsist off--

BRIAN

--animal hearts--

LUDENSKY

Yes. But... it's barely food. I trained myself not to hurt anyone. Trained myself to choke down other hearts. And I've been clean.

BRIAN

Except for last week. And ten years ago.

LUDENSKY

Wow. Even dug up my past. Extra credit.

(then)

She was a waitress. Got lucky covering it up, I guess. But last week, I could smell honey in the air. I don't know why that's always been a trigger for me.

(MORE)

(CONTINUED)

71

LUDENSKY (CONT'D)
Then I saw Carter. Alone. He
looked so... weak.
(shakes his head)
A cover up is much harder these
days. I knew a hunter would catch
wind of what happened.

BRIAN
They have.
(off his look)
They're here.

Ludensky laughs. Shakes his head. Perfect.

BRIAN
So you needed a patsy: Michael.

LUDENSKY
Yes. The young man who sleeps
through most of my lectures. Who
would miss him?

BRIAN
Me.

Ludensky regards Brian. Inhales deeply through his nose. As
if he's smelling Brian. He exhales, then shakes his head.

LUDENSKY
I doubt that.

72 INT. PROFESSOR'S OFFICE - **JUMPCUT** - BEFORE 72

Ludensky leans in.

LUDENSKY
Why are you doing this?

BRIAN
I want to see what you guys see.
Do what you do. I'm done being
Piggy. I want to be Ralph.

LUDENSKY
We don't get to choose who we are,
Brian.

Brian PANS DOWN to his forearm. It's covered in a BLOODY
BANDAGE. He pulls back the bandage: the wound has healed.

BRIAN
I did.

73 INT. HOUSE - LIVING ROOM - NOW

73

Kate reacts, in horror.

KATE

Oh my god.

MICHAEL

Brian--

Brian holds up his hand-- CLAWS on every finger. Tah-dah.
Kate and Michael stare at Brian-- stunned.

MICHAEL

You're insane.

BRIAN

You're welcome. For saving your
ass.

(re: computer)

Watch.

74 INT. PROFESSOR'S OFFICE - BEFORE

74

Ludensky is now alone in his office. He TRASHES the place.
Finally, he finds the CAMERA. He climbs up to grab it as...

...the door behind him opens silently.

A quiet beat and then-- JUMPSCARE as Ludensky FLIES BACKWARD,
landing on the ground and revealing SAM AND DEAN behind him!
They draw their guns.

LUDENSKY

Wait, please--

DEAN

Easy. Easy.

Sam pulls out a silver blade.

SAM

Got an anonymous tip about you,
sir. I know this is crazy, but I
need to see if this--

His back turned to CAMERA, we HEAR, but don't see, Ludensky
WOLF OUT. He bats the blade out of Sam's hand. He PUNCHES
Dean who goes flying. Mayhem as Ludensky goes WILD. He
grabs Sam. Slides him up the wall, choking him.

DEAN

Hey. Wolfenstein.

(CONTINUED)

Ludensky turns and BLAM! Dean shoots him in the heart. He goes down in a heap. Then returns to human form.

LUDENSKY

Th-- thank you.

And with that, he's gone. Sam and Dean get to their feet.

DEAN

Never ganked a purebred before.
(then)
Awesome.

Sam looks up-- at CAMERA.

SAM

What was he looking at...

Sam climbs up, GRABS the CAMERA.

SAM

The hell?

He tears the CAMERA OUT OF THE WALL. STATIC.

INT. HOUSE - LIVING ROOM - NOW

Brian stops the playback of the video.

BRIAN

See? Problem solved. They killed the purebred. They're moving on. We're in the clear. Like you said.

KATE

I never said--

BRIAN

Kate, I did this to protect you.
(turning to Michael)
I did what you couldn't.

MICHAEL

Brian, they saw the camera-- you don't think they'll trace that back to you?

(shakes his head)

What the hell is wrong with you?

BRIAN

There's nothing wrong with me. You told me that.

(looks at Kate)

(MORE)

(CONTINUED)

BRIAN (CONT'D)

I just finally figured out what I want. And now I'm going after it.

(back to Michael, gestures with the CAMERA)

You thought I was hiding behind this? I was hiding behind you. I'm done living in your shadow. I've always been in your shadow. But now? Now we're equals. Anything you can do, right?

MICHAEL

You think this is a game!? Do you have any idea what you've done to yourself?

BRIAN

You wouldn't bite me, so--

KATE

--you asked him to-- he asked you to bite him--?

MICHAEL

--I didn't! Okay?

(to Brian)

I didn't want to hurt you. I would never hurt you.

(then)

Brian, this... this thing that's inside me... you don't want this.

BRIAN

Well, it's too late for--

MICHAEL

I remember.

(then)

I remember attacking Scott. I remember tearing his beating heart out of his chest. I remember the look in his dead eyes when I bit into that heart, Brian.

(then)

And above all... I remember how sweet... how delicious it tasted.

Kate backs away from Michael. Holy shit.

MICHAEL

And ever since I tasted it... I've felt more powerful. And more out of control.

(CONTINUED)

BRIAN

More weak.

Kate backs toward the door, but Brian grabs her arm.

BRIAN

You don't need someone like this,
you need someone who can take care
of you.

KATE

I can take care of myself.

She tries to wrest her arm free. But can't.

MICHAEL

Let her go.

BRIAN

Or what? You'll cry some more?

Nope. Michael TACKLES BRIAN.

KATE

No!

Too late. It's a full-on WOLF BATTLE! Bodies fly.
Furniture is busted.

*(NOTE: in the chaos of the fight, CAMERAS will be knocked to
the ground, providing alt. angles/close-ups where needed in
this and the following scenes.)*

Michael lands on top of Brian, looks like he's about to kill
his best friend when... Michael's body twists, contorts.
Michael falls off Brian...

...revealing Brian's SILVER LETTER OPENER STICKING OUT OF HIS
CHEST!

BLACKOUT.

END OF ACT THREE

ACT FOUR

76 INT. HOUSE - LIVING ROOM - NIGHT 76

Kate races over to a now back-to-human-form Michael. She holds him. He PULLS THE KNIFE out of his chest.

KATE

Please, don't die-- don't die...

He drops the knife. Breathing erratic now.

MICHAEL

I'm... I'm so sorry. I love you, baby.

KATE

I love you... Michael? Michael!?

And he's gone. Kate hunkers over his body. Crying. Brian watches. Shocked. But not upset.

BRIAN

Kate. Kate, I'm--

Kate SCREAMS-- comes up SWINGING THE SILVER LETTER OPENER!

She SLICES Brian's chest. He SCREAMS, in real pain now. She moves to stab him, but Brian catches her wrist. He twists it violently, breaking it. She SCREAMS and drops the knife. He throws her down on the couch.

BRIAN

Just... just listen to me! I love you, and I'm gonna--

KATE

Get away from me!

BRIAN

You just need to see what I see. You'll understand after I bite you.

Kate looks up. Hell no. She bolts!

77 INT. HOUSE - KITCHEN - SAME 77

Kate races into the kitchen, heading for the back door... but Brian's already there. She doubles back, heading into...

78 INT. HOUSE - LIVING ROOM - SAME 78

She races in. Grabs a phone.

(CONTINUED)

BRIAN (O.C.)

Kate.

JUMPS CARE-- as we reveal Brian is already in the room.

BRIAN

You have to trust me.

She throws the phone at him. Punches him. He hurls her to the ground. She kicks and SCREAMS. He holds her down.

Brian bites Kate against her will.

Off her SCREAMS we SMASHCUT TO:

79 INT. HOUSE - BATHROOM - NIGHT 79

Kate is in the bathroom, holding a CAMERA. She looks at herself in the mirror. Her shoulder is covered in blood. Tears stream down her eyes. Brian KNOCKS on the door.

BRIAN (O.C.)

Kate. Let me in. I'm sorry. I didn't mean to scare you. We can fix this, just let me in...

She examines her wound. It HEALS BEFORE HER EYES. She sobs uncontrollably. Kate is now a werewolf.

80 INT. HOUSE - BATHROOM - **JUMPCUT** - MOMENTS LATER 80

Kate TRASHES the tiny room. Enraged.

81 INT. HOUSE - BATHROOM - **JUMPCUT** - MOMENTS LATER 81

Kate forces herself to be calm. She points the CAMERA at herself. Deep breath. She forces a smile. You can do this.

KATE

Brian? Brian, I'm coming out.
I... I see it now. I understand.

She unlocks, then opens the door. Brian waits for her. No signs of wolf. Just desire.

BRIAN

I told you it would be alright.

KATE

Yeah. It will be. Here.

She hands him the CAMERA. He takes it. He films her as--

(CONTINUED)

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81 CONTINUED: 81

In a FLASH-- KATE WOLFS OUT AND LUNGES AT BRIAN. Her SCREAM is animalistic and primal. Brian drops the CAMERA, which falls at a strange angle. Kate tackles Brian and he falls out of view of all of the CAMERAS.

We HEAR Kate eviscerate Brian. Blood splatters the walls.

82 INT. HOUSE - LIVING ROOM - NIGHT 82

A bloody Kate holds Michael's body. Weeping.

83 INT. HOUSE - LIVING ROOM - **JUMPCUT** - MOMENTS LATER 83

Kate covers Michael's body with a sheet.

84 INT. HOUSE - LIVING ROOM - **JUMPCUT** - MOMENTS LATER 84

Kate sits down in front of Brian's laptop. Working.

85 INT. HOUSE - LIVING ROOM - **JUMPCUT** - MOMENTS LATER 85

Kate looks into a CAMERA. Deep breath. And then...

KATE

I didn't... I didn't finish Brian's movie to justify what's happened. To be honest, I don't even know if I understand it all... But I wanted you to know that Michael wasn't always a monster. None of us were.

86 INT. HOUSE - LIVING ROOM - **BEFORE** 86

The kids hang out. Brian SWISH PANS over to Kate.

KATE

Five years from now?
(considers)
Hopefully passed the bar exam.
Practicing law. Nothing corporate.
Something green, y'know?

87 INT. HOUSE - LIVING ROOM - **JUMPCUT** - **BEFORE** 87

BRIAN

Geez. Lemme see... Working for HBO. Or Michael Moore.

88 INT. HOUSE - LIVING ROOM - **JUMPCUT** - **BEFORE** 88

Kate films Michael. We can see Brian behind Michael.

(CONTINUED)

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CONTINUED:

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88

88

MICHAEL
Uh... I will be... on a boat in the
middle of the ocean. My beautiful
girl at my side.

KATE (O.C.)
Awww... sap!

MICHAEL
What? You can come, too.

KATE
Nice. See what you did there?

She gives him a slug. And then leans in for a kiss.

89 INT. HOUSE - LIVING ROOM - **JUMPCUT** - DAY

89

Back with Kate. She looks into the CAMERA. No more tears.

KATE
I'm leaving. And you'll never hear
from me again. I know there's
another way. I can eat animal
hearts. I've never hurt anyone.
Nobody human anyway.

(then)
I didn't choose this. Please.

We leave the 'found footage' and PULL OUT to reveal...

90 INT. HOUSE - LIVING ROOM - PRESENT DAY

90

Sam and Dean watch the final plea from Kate.

KATE
Please give me a chance.

The video ends. STATIC. Sam turns to Dean. Whoa.

BLACKOUT.

END OF ACT FOUR

ACT FIVE

91

INT. HOUSE - LIVING ROOM - DAY

91

Dean pulls back the bloody sheet. [NOTE: We are back in our normal Supernatural coverage here.]

DEAN

This is Michael. And...
(points to body parts)
...that's...

Sam holds up the CAMERA he ripped out of Ludensky's wall. He tosses it to Dean, then PULLS out the laptops HARD DRIVE.

SAM

Brian Wilcox. Our friendly neighborhood cameraman.

A beat. They don't move.

SAM

So... I figure she's had...
(checks his watch)
Maybe a half-day jump on us.

Another beat. And still, they don't move. Dean looks lost in thought. Upset by what he's just seen.

SAM

You okay?

DEAN

Just thinking about someone.

Dean looks at Sam. Looks like he's finally ready to talk about Benny, but...

SAM

Me, too.

And we wonder, is he about to talk about Amelia, but...

SAM

Amy.

DEAN

(nods, shifting gears)
Yeah. Amy. Exactly.

SAM

Kate's right you know. She hasn't hurt anyone. Nobody human anyway.

(CONTINUED)

DEAN
She didn't choose this.
(then)
Let's give her a shot.

SAM
Serious?

DEAN
For... Amy.

Sam regards Dean. Appreciates the gesture.

SAM
If Kate pops up again... if she
strays... we'll take her down.

Dean nods. Works for him. He heads to the door.

DEAN
Do I really say "awesome" a lot?

Sam nods 'yes' but says...

SAM
No.

Sam heads out the door. Dean gives the house one last look.
He sees a photo of Kate. Dean gives a small, sad smile.

DEAN
Awesome.

He hits play on the iPod. Fleet Foxes' "White Water Hymnal"
begins again. Dean heads out and closes the door. BLACK.

92 EXT. TRUCK STOP - DAY

92

BLACK. And then a semi-truck WIPES through frame, revealing
KATE standing on the side of the road. She waves to the
DRIVER, saying something, but all we hear is the song.

She pulls up her backpack. The look on her face is a mixture
of apprehension... and hope.

Kate heads down the empty road.

BLACKOUT.

TO BE CONTINUED...