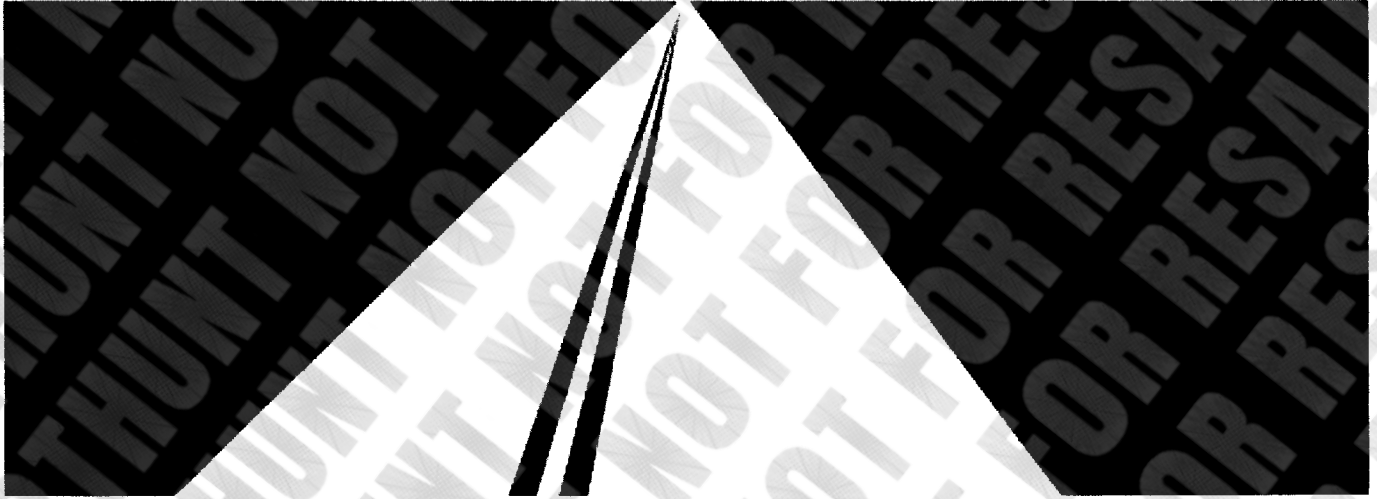


THE WINCHESTERS



EP. #101

“PILOT”

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BASED ON CHARACTERS CREATED BY ERIC KRIPKE

CHAOS MACHINE PRODUCTIONS

FINAL SHOOTING SCRIPT

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THE WINCHESTERS

"PILOT"

CAST

MARY CAMPBELL
JOHN WINCHESTER
LATIKA DAR
CARLOS CERVANTEZ
ADA MONROE
MILLIE WINCHESTER
DEAN WINCHESTER

MEG DONNELLY
DRAKE RODGER
NIDA KHURSHID
JONATHAN "JOJO" FLEITES
DEMETRIA MCKINNEY
BIANCA KAJLICH
JENSEN ACKLES

Murph
Samuel Campbell
College Girl Demon
Burly Man
Hippie

Michael Tacconi

Maren Hill
Angel Rosario Jr.
Chris Greening

THE WINCHESTERS

"PILOT"

SETS

INTERIORS

ADA'S RARE BOOK EMPORIUM
- First Floor
- Second Floor
BUS
CARLOS' VAN
CEMETERY
- Crypt
- Crypt, Hatch Room
- Crypt, Tomb Room
- Crypt, Tunnel
LIBRARY
- Restricted Area
LODGE
- Hidden Staircase
MARY'S CAR
MILLIE'S GARAGE
THE CLUBHOUSE

EXTERIORS

ADA'S RARE BOOK EMPORIUM
- Back Entrance
BACK ALLEY OFF MAIN STREET
CEMETERY
- Crypt
- Parking Lot
COUNTRY ROAD
DINER
LIBRARY
MAIN STREET
MILLIE'S GARAGE
ROAD
ROAD OUT OF TOWN
VIETNAM
- Jungle

THE WINCHESTERS

"PILOT"

DAY/NIGHT BREAKDOWN

<u>Scene #</u>	<u>SCRIPT D/N</u>
1-5.N1
6.FBD1
7-11.	D2
12-18.N2
19-32.D3
33-50.N3
51-55.D4
56.	FFD1

ACT ONE

1 EXT. CEMETERY - NIGHT 1

CHYRON: NEW ORLEANS, LOUISIANA. MARCH 22nd, 1972.

Mist drifts through tombstones. A man steps into view. Flashlight in hand. He moves with confidence. We don't see his face, but he's dressed like a blue collar Indiana Jones.

We do see his satchel, though, which has the initials S.C. This is SAMUEL CAMPBELL. 40s. His flashlight finds...

2 EXT. CEMETERY - CRYPT - NIGHT 2

An old crypt in the heart of the cemetery. The flashlight scans the entrance and finds... a STRANGE SYMBOL.

3 INT. CEMETERY - CRYPT - TUNNEL - NIGHT 3

Samuel moves through the space and into --

4 INT. CEMETERY - CRYPT - HATCH ROOM - NIGHT 4

Samuel pulls out an old LIGHTER. He lights two long forgotten TORCHES in the room. On the floor, the torchlight reveals a door. Embedded in the ground.

MOVEMENT behind him. But Samuel doesn't notice. He pulls out a blade and CUTS his hand. He draws a SIGIL on the door in the floor with his blood. CHOOM. Something UNLOCKS. Samuel reaches for the door but... another NOISE behind him.

He turns and sees... the silhouette of some THING. Long, bug-like legs, moving in an unnatural way. We only see a glimpse and just the shadow of this creature but it's enough to make Samuel... RUN!

5 EXT. CEMETERY - NIGHT 5

We HEAR the THING giving chase, its many legs CLACKING the ground behind Samuel. Catching up. Samuel looks back, rounds a corner and TRIPS and falls. His flashlight spins on the ground ahead of him. Samuel turns back to see...

NOTHING.

Relieved, Samuel looks ahead, into the light of his flashlight and JUMP SCARE as the THING leaps toward him! We only see a glimpse of its full, terrifying form as we SMASH TO MAIN TITLES:

THE WINCHESTERS

6 EXT. VIETNAM - JUNGLE - DAY 6

It's calm. Quiet. And then...

EXPLOSIONS tear up the jungle, and we find in the chaos: JOHN WINCHESTER. 19. U.S. Marine. He's racing toward --

MURPH, 18, ducked under cover. Absolutely TERRIFIED. Bullets carve up the ground around Murph, about to kill him but --

-- John tackles him out of harm's way and into cover. Despite the circumstances, John flashes a calming grin at Murph.

JOHN
You think they saw us?

It calms Murph a bit, but he's RATTLED. His hands SHAKING. There's MOVEMENT all around. The enemy moving in. They're pinned down, Butch and Sundance style. Last stand imminent.

MURPH
I got two rounds left. You?

JOHN
I got a pack of Beemans. And my Dad's old hunting knife.

John pulls a HUNTING KNIFE from his belt. There's a symbol on its hilt: the same symbol we saw in the crypt.

MURPH
I shouldn't be here. None of us should be here.

JOHN
Can you believe I signed up for this?

MURPH
The hell were you thinking?

JOHN
I guess I was looking for something.

MURPH
Yeah? Did you find it?

John considers that. Shakes his head. *Nope.*

Murph looks ahead of them.

MURPH
Let's make a break for it.

(CONTINUED)

6

JOHN

We gotta wait for back-up --

MURPH

They'll never make it in time.

Murph tries to bolt but John grabs him, settling him back down into cover.

JOHN

Easy. Easy. Listen, when we get back, I'm gonna take you to Mulroney's in Lawrence. They have the best pie in the world. You like pie, right? Just stick with me then okay? I'll get you through this.

John looks for a safer spot, but Murph is done waiting. He kisses his silver crucifix necklace for luck. Then breaks from cover. John tries to grab him but it's too late.

JOHN

Murph, no --

Murph runs a few strides before -- CLICK. Something TRIGGERS under foot. He turns back. Face ashen.

MURPH

John -- ?

KA-BOOM! The landmine explodes! SMASH TO:

7

INT. BUS (MOVING) - MORNING

7

John wakes with a START. He's in a full dress uniform. Riding in the back of a bus, having just woken from this memory/dream of Vietnam. He collects himself. Shakes it off.

But when he looks outside the window... he sees in the reflection...

...MURPH sitting right next to him.

Murph's face is CHARRED. Covered in blood. A choked whisper and blood pours out of his mouth. John turns but...

...the seat next to him is EMPTY.

John lets out a long sigh. Relieved. But haunted. He pulls out an envelope. Addressed simply to "John Winchester." Where the return address should be, there's a symbol. The same symbol from John's knife and the crypt from our opening.

(CONTINUED)

"I'd Love to Change the World" by Ten Years After begins as John looks out the window, a smile as he sees...

8 EXT. MAIN STREET - MORNING

8

A bus drives by a sign that says WELCOME TO LAWRENCE, KANSAS. It continues down a street of quaint shops, restaurants, and a movie theater, then comes to a slow stop.

John steps off the bus, duffel on his shoulder. He takes in his home town. Looks the same. But everything has changed. John spots a young HIPPIE, handing out protest flyers.

HIPPIE

Stop the war! Stop the war!

John locks eyes with the Hippie... who nods. He's against the war, but not its soldiers. John nods back, relieved. As John walks down the street, we HEAR a familiar voice. As he says the date, it appears as a *CHYRON: March 23rd, 1972.*

DEAN (V.O.)

March 23rd, 1972. The day Dad came home from the war. And the night he met Mom. They ran into one another outside a movie theater. Went for coffee. Talked about Zeppelin. And the rest was history. But it turns out, it was a little more complicated than that...

9 EXT. MILLIE'S GARAGE - MORNING

9

An old garage on the edge of town. Where John finds... MILLIE WINCHESTER. 40s. Working on a car. Hands covered in grease.

JOHN

Love what you've done with the place.

MILLIE

My husband and son walked out on me, so this is the best I could do.

This is their bit. Busting chops. But Millie breaks.

MILLIE

Damnit. Welcome home, kiddo.

She crosses over to John for an epic hug.

10 OMITTED (COMBINED WITH SCENE 9)

10

11 INT. MILLIE'S GARAGE - DAY

11

Equal parts office, home, garage. Millie cleans tools as John enters, dressed in his old clothes. The fashion? Ancient.

MILLIE

Was it nice being back in your old room?

JOHN

(shaking his head)

Everything is just where I left it.
Except for this.

John walks by his mother. He has the envelope in hand. He places the knife by Millie.

JOHN

I took it with me for good luck.
Figured it got Dad through his war.
(points at the symbol)
Do you know what this means?

Millie looks at the knife, John watching her. She hesitates as she looks at the symbol, just a beat, enough for John to clock it... and he tucks the envelope away.

MILLIE

Probably some Eagle Scout crap.

John cracks open a beer. Millie shoots him a look. *Excuse me?*
John raises an eyebrow. *What?*

JOHN

I'm legal now.

Millie takes the beer. Drinks it herself.

MILLIE

Far as I'm concerned, you're the same age as when you illegally joined the Marines.

JOHN

I had a waiver.

MILLIE

By forging your Dad's signature.
Two years gone and look at you.

JOHN

I'm fine, Mom.

(CONTINUED)

MILLIE

The hell you are. I know that look.
You got my eyes, and those eyes
never lie.

JOHN

(not easy)

I lost my friend. Murph. I knew
since basic that he wasn't ready.
None of us were, really. I promised
I'd get him back safe, but I...

John can't finish the thought.

MILLIE

Hey. You're home now. Thank God.
(then)
So what are you gonna do next?

John sighs, shakes his head.

JOHN

I have no idea.

MILLIE

Good.

(off his look)

You've been chasing your Dad since
he walked out our door. I know
that's why you enlisted. But it's
time to let the past go, kiddo.

And with that said, Millie is off. Alone, John takes out the
envelope. Inside: an old SKELETON KEY with a strange
keychain. And a letter.

ON THE LETTER: we only see an address: *29 Cornelia, Lawrence,
Kansas*. TILT UP from the letter to reveal we're now in...

EXT. BACK ALLEY OFF MAIN STREET - NIGHT

John looks around the alley. There's an old open tank with
water in it, but not much else. He's alone. Down the alley he
sees a door marked 29. He pulls the key out of his pocket,
and just as he steps toward the address he hears --

BURLY MAN (O.S.)

Hand over the key, slick.

John palms the key, turns to find a Burly Man approaching.

BURLY MAN

And I'll kill you quick.

(CONTINUED)

The Burly Man attacks. John decks him -- but the Man just SMILES. He punches back -- and John goes FLYING. John looks up, stunned as he sees -- The Burly Man's eyes FLASH BLACK.

JOHN
What the hell --

The Burly Man grabs John by the throat. Lifts him easily off his feet. Choking him out but then --

WHAM! The Burly Man is DECKED by... a young woman. 19. Moves like lightning. Not her first fight. This is MARY CAMPBELL.

Mary PUMMELS The Burly Man, easily dodging his counters. John attempts to help, but when he rears back to punch, he elbows Mary accidentally.

JOHN
I am so sorry --

The Burly Man swings at John, who ducks, and Mary gets hit.

MARY
Stop. Helping.

The Burly Man moves in. John swings, misses, bumping into Mary again. Before he can apologize -- WHAM! Mary PUNCHES John, knocking him out of her way.

As Mary battles The Burly Man, she moves him toward the tub of water. Finally, she kicks him, sending him into the tank. The Burly Man reacts as he SIZZLES from the water. Mary grabs The Burly Man. Dunks him. Then pulls him up.

MARY
Where is my father?

BURLY MAN
Aw, Daddy's missing? He's just gonna end up in Hell with the rest of your kin. You know Maggie's down there now. Burning so bright.

Who is Maggie? More on her later. For now, the mere mention of her name really upsets Mary who DUNKS him again and says:

MARY
Exorcizamus te, omnis immundus spiritus, omnis satanica potestas...

The Burly Man contorts with each word and then... BLACK SMOKE ERUPTS OUT OF HIM AND INTO THE NIGHT SKY! And John?

(CONTINUED)

Saw it all. His eyes tell us everything. He's seen the horrors of war, but never lived through a horror movie.

JOHN

What just happened? His eyes turned black, and then smoke -- smoke! -- came out of his mouth.

Mary looks at John. Weary. Another night, she'd have sympathy for this guy. But not tonight. No time for any of that.

MARY

Take a breath. Just breathe.
(searching the body)
That was a Demon. From Hell. That water in that tank? I had it blessed. Holy water hurts them. And the Latin is for --

JOHN

-- exorcism. What about... him?

MARY

Yeah... he's gone. Some can be saved after possession, but Demons don't tend to treat their hosts very well.

JOHN

Is that what happened to Maggie?

Mary shakes her head, no, pushing past the name for now.

MARY

Demons try to get in your head, say things to mess with you. Okay, class is over. I need you to tell me what the hell you were doing here tonight.

John's overwhelmed. But needs answers.

JOHN

When I got back from 'Nam, a man I'd never met handed me this. And then disappeared. Like, vanished. It's a letter from my Dad. First I'd heard anything from him in fifteen years. It says that if I got this... it meant he was gone.

Something registering for Mary, we'll understand in a moment.

(CONTINUED)

JOHN

And if I wanted answers about what happened... I had to come to this address.

(then)

Based on what you asked that... Demon... you're looking for answers about your Dad, too, right?

This connection hits Mary. Her guard dropping slightly. She heads to the door and John follows.

MARY

My Dad called me from the road. He said he was being followed by Demons and he'd meet me at home. But he never showed. He wanted something from inside this place. I tried getting in there but that lock is magically sealed.

(then)

So I waited. Apparently for you. And that key you're hiding in your back pocket.

John is surprised. *How did she know that?* He pulls the key out of his pocket.

JOHN

Sounds like there's answers in there for both of us.

They head over to the door. Mary clocks the keychain, as John puts the key in the lock.

MARY

That's why that Demon didn't possess you.

She shows him her bracelet. A charm on it matches the one on the keychain (please see "In the Beginning," *Supernatural* Episode 403 for reference, the other charms seen there are stories for us to tell down the road...)

MARY

Anti-possession charm.

JOHN

Handy.

CLICK! The door unlocks with a loud resonating sound. Inside? A staircase headed down into darkness.

(CONTINUED)

12

JOHN
This a normal night for you?

MARY
Since I was a kid, yeah.

13

INT. LODGE - HIDDEN STAIRCASE - NIGHT

13

They walk and talk down the stairs.

JOHN
So, you were raised to be...

MARY
A Hunter.

JOHN
Of Demons?

MARY
And all kinds of monsters.

JOHN
Was my Dad a Hunter? You ever hear
of Henry Winchester?

MARY
No. Sorry.

JOHN
Maybe he was some kind of
paranormal freemason then.

MARY
There's no such thing.

JOHN
(pulls up the envelope)
Are you sure? Look at the symbol on
this envelope. Big freemason vibes.

MARY
I'm telling you, no such thing.

JOHN
You're a lot of fun, you know that?

They arrive at the bottom of the stairs. A giant room ahead
of them, nothing but darkness. They head inside to...

14

INT. THE CLUBHOUSE - NIGHT

14

Mary finds a nearby circuit breaker and throws it. To both
their surprise, the power comes on, lighting the place up.

(CONTINUED)

It's like a speakeasy and spa. Snooker tables. Full bar. Chess sets. They take it all in. Stunned.

JOHN

What is this place? A clubhouse?

MARY

We've lived in Lawrence for years.
Had no idea this even existed.

John finds an old ledger. Wipes the dust off and reveals the symbol again... and the name of the clubhouse's owners:

THE MEN OF LETTERS

JOHN

Who are The Men of Letters?

MARY

I dunno. But judging by the amount
of dust covering everything...
they're out of business.

Mary spots a file cabinet. It's locked, but that's not stopping her. She pulls out some picks.

John finds a row of lockers, each labeled with initials. He finds one labeled "H.E.W."...

JOHN

H.E.W. Henry Eric Winchester. This
was my Dad's locker.

There's a padlock on it. He grabs it and spins the lock.
CLICK! The padlock opens. Mary looks up from the files.

JOHN

We had a lock like this on our
shed. Combo is... my birthday.

John opens the locker. Inside? His father's things. Clothes. Glasses. A photo of Millie, Henry, and Baby John. John can't believe it. Monsters are real and his Dad knew about them?

JOHN

When I was a kid, I thought there
was a monster under my bed. You
know what my Dad told me? "Don't
worry, son, I know how to trap it."

(shakes his head)

I went halfway across the world
trying to figure him out. Why he
left. What he did.

(MORE)

(CONTINUED)

JOHN (CONT'D)

And it turns out the truth was here. Right in front of me all along.

John grabs a bag from the locker and starts packing his father's belongings. Mary clocks how much this means to him. A brief flash of feeling for the guy.

But she returns to the files and finds a specific file. She pulls it out and inside is a schematic of an ornate black box. On the top of the box? The Men of Letters Symbol. The schematic contains a text puzzle -- hidden instructions on how to open a complex lock. More on that in a bit.

John heads over, bag in hand now.

JOHN

What did you find?

MARY

What my Dad was looking for.
(shakes her head, worried)
But no sign of him.

Mary takes the schematic, heads for the door. John follows.

JOHN

What did he say when he called?

MARY

That he'd tracked down someone named Ada Monroe. She gave him this address, said to grab this file. I have no idea what this box is, I just know Dad didn't sound like himself when he called.

JOHN

How did he sound?

MARY

Afraid.

EXT. MAIN STREET - NIGHT

John follows Mary, the bag with his father's things in hand.

JOHN

Hey, wait. I still have, like, a million questions. Most importantly... what's your name?

Mary stops. Turns around. Tough but sincere.

(CONTINUED)

15

MARY

You don't want any part of this life. I promise you. Let the past stay in the past.

John sighs. Not the first time he's heard that today. Mary turns and walks off.

JOHN

It's John, by the way. John Winchester.

MARY

Go home, soldier boy.

CRANE UP as John watches Mary walk down the empty street. We rise up to reveal John is standing under a movie marquee, currently showing *Slaughterhouse-Five*.

16

OMITTED

16

17

INT. ADA'S RARE BOOK EMPORIUM - SECOND FLOOR - NIGHT

17

CHYRON: LUBBOCK, TEXAS.

ADA MONROE, 40s, African-American, expert on the paranormal, paces in front of a board of some kind, but we don't see what she sees just yet. More on that later. She's clutching a lore book in her hands, puzzling something out when she hears...

A WHISPER. Or it sounded like one. Ada turns. The store is empty. A beat and then... back to her studies. Until... ANOTHER WHISPER.

Ada turns again, but this time sees... a trail of black smoke -- like the smoke we saw exit the Demon -- oozing out of an air vent. Moving right for her!

Ada grabs a charm -- identical to the ones John and Mary had -- and RUNS for the stairs. The smoke chases, sending books tumbling everywhere.

18

INT. ADA'S RARE BOOK EMPORIUM - FIRST FLOOR - NIGHT

18

Ada races down the stairs but the smoke HITS her and she falls -- the lore book and charm in her hand go FLYING. She crawls for the charm, but it's too late. The smoke POURS into her mouth, Ada SCREAMS until her body goes rigid, head facing down. A beat. When her head rises up... her eyes are black.

END OF ACT ONE

ACT TWO

19 EXT. DINER - DAY

19

Mary parks her 1969 Roadrunner. She steps out and is surprised to see... John. Holding two coffees, and today's paper. He offers her a coffee. She doesn't take it.

MARY

How did you find me?

JOHN

That's what I do. Or what I did. In the Marines. And you're not the only person I found.

(reading from the paper)

"...witnesses saw black smoke but there were no signs of fire on the premises. Ada Monroe, owner of the rare book store in Lubbock, Texas, has been missing since last evening." That's gotta be the Ada you're looking for, right?

MARY

Dad said he was in Lubbock.

JOHN

Let's get down there.

MARY

You're like a dog with a bone.

JOHN

And coffee. C'mon. Texas awaits.

But Mary's not budging.

MARY

I told you to walk away.

JOHN

If Ada knew where that clubhouse was... maybe she knew my father, too.

(off her look)

She's the only lead either one of us has on our Dads. So looking in to Ada is a win for both of us.

MARY

Your Dad kept all of this from you for a reason.

(CONTINUED)

19

JOHN

Yeah. And I hate him for that.

(then)

But I love him, too. You know?

This really hits Mary. She does know that feeling. Too well. She reluctantly takes the coffee from John. After a sip, she looks at John, surprised. It's just how she likes it.

JOHN

Figured you liked your coffee like your world view. Black as night.

MARY

Get in before I change my mind. We'll grab some weapons on our way.

20

EXT. LIBRARY - DAY

20

Mary's car is parked outside. John looks up at the library.

JOHN

Weapons. In here?

MARY

Knowledge is power.

21

INT. LIBRARY - RESTRICTED AREA - DAY

21

The quietest part of the hall. Mary and John approach the lone person down there, a librarian, whose back is turned.

MARY

I need some iron and buckshot.

The librarian turns around and we meet LATIKA (Luh-thika/Luh-tha) DAR. 20. She's working on a crossword puzzle. She smiles at John. John smiles back. Mary heads behind the counter, opens a locked cabinet revealing old LORE BOOKS and WEAPONS. She starts taking what she needs.

LATIKA

Good morning to you, too, Mary. Who's your friend?

MARY

John, Latika. Latika, John.

Latika puts out her hand, John shakes it.

LATIKA

My friends call me Lata. I don't have a lot of friends... not sure why I just volunteered that.

(CONTINUED)

JOHN

It's a pleasure to meet you, Lata.

Mary clocks a small connection here. Doesn't like it. She puts the schematic in front of Latika. Taps the symbol.

MARY

You ever hear of The Men of Letters? Or Ada Monroe?

LATIKA

No and nope.

MARY

The key to unlocking this box is hidden in this text. You're great at puzzles. Can you figure it out?

LATIKA

Maybe? Mary... what's going on?

MARY

Dad was hunting Demons. Without us. And now he's missing.

LATIKA

Since when does Samuel hunt without family? What did Deanna say --

MARY

Mom's at our cabin. No phone there. Look, Dad was working with this Ada Monroe in Texas. We think she's the last person who was in contact with him and now she's missing too. So John and I are gonna head down there and see what we can learn.
(hands over the schematic)
Dig into how to open this, okay?

Mary heads for the exit, Latika and John follow.

LATIKA

I'm coming with you. Samuel --

MARY

Latika, you nearly fainted when we saw Willard.

LATIKA

Rats are scary.

(wait)

You don't think rats are involved in this, do you?

(CONTINUED)

21

MARY

I'll call you from the road.

LATIKA

Let me at least reach out to another Hunter who's free. Carlos is playing a gig nearby --

MARY

After what happened in Tupelo, he's the last person I need helping me.

JOHN

What happened in Tupelo?

LATIKA

A misunderstanding. Listen, Mary --

They turn to look for Mary... but Mary is gone.

LATIKA

She... does that. A lot.

22

EXT. ROAD OUT OF TOWN - DAY

22

Mary's car drives out of town.

23

INT. MARY'S CAR (MOVING) - DAY

23

Mary drives. John sits shotgun. A CB Radio on the dash. They ride in silence. John looks at the rear view mirror... Murph is there behind him in the reflection. John closes his eyes. *He's not there, he's not there, he's not --*

MARY (O.S.)

Ground control to Major Tom?

John opens his eyes and as we WIDEN, we see they're now on a back road. Some time has clearly passed. John checks the rearview. Murph is gone. John is relieved. Mary? Concerned.

MARY

Where'd you go just now?

JOHN

You're gonna think I'm crazy.

MARY

I already think you're crazy.

JOHN

I think I'm being haunted.

Mary considers John. He's serious. She nods. *Okay, then...*

(CONTINUED)

MARY

Grab my bag. Front pocket.

John grabs her bag from the back. Pulls out an --

MARY

EMF Reader. Ghost detector. Switch
is on the side. Turn it on.

John turns it on. Nothing happens.

MARY

No flashing light. So, no ghosts
here. You are not being haunted.

JOHN

Why is that not comforting?

MARY

Tell me what you're seeing.

JOHN

I keep seeing my friend. Murph. I
saved his life... for all of thirty
seconds...

John trails off. Deep wound here. He rolls up his sleeve and
reveals a literal wound. A jagged SCAR on his forearm.

JOHN

I still have pieces of his necklace
in here. Silver cross. It was all
that was left of him.

All this lands on Mary. She knows this pain, too.

MARY

I know what you're seeing. What
you're feeling. I see the face of
everyone I couldn't save.

JOHN

So, how do you cope with it all?

MARY

I'll let you know when I find out.

She turns on the radio. A classic song kicks in as we --

Mary's car drives down a lone two lane blacktop.

25 EXT. ADA'S RARE BOOK EMPORIUM - BACK ENTRANCE - DAY 25

Mary's car is parked out back, and she's hard at work picking the lock to the back door.

JOHN

Is breaking and entering a big part of hunting?

MARY

(click, the door opens)
Who's breaking?

26 INT. ADA'S RARE BOOK EMPORIUM - FIRST FLOOR - DAY 26

They head inside. The place is a mess.

JOHN

What's that smell?

MARY

Sulfur. Demon B.O.

27 INT. ADA'S RARE BOOK EMPORIUM - SECOND FLOOR - DAY 27

John and Mary head upstairs and now we reveal what Ada was working on when she went missing: a Hunter's Board. A map of the U.S. Locations MARKED with a circle and an address. And a stack of Men of Letters files like the one Mary found before.

MARY

Dad was here.
(points at the board)
This is how his mind works. And that's definitely his hand-writing.

They hear GLASS SMASHING outside. They race down to find --

28 EXT. ADA'S RARE BOOK EMPORIUM - BACK ENTRANCE - DAY 28

-- Mary's car... tires flat. Windows smashed. A COLLEGE AGED GIRL stands by her car. Grinning. Her eyes are BLACK!

END OF ACT TWO

ACT THREE

29 EXT. ADA'S RARE BOOK EMPORIUM - BACK ENTRANCE - DAY 29

The College Girl Demon moves in on John and Mary.

COLLEGE GIRL DEMON
Nice to see you again, slick.

JOHN
I thought you killed that Demon.

MARY
You can't kill Demons. Our buddy
from the alley found a fresh host.

COLLEGE GIRL DEMON
Still has that new car smell, too.

Just as the Demon moves in on them... a 1970's van SLAMS into the Demon sending them FLYING! The van screeches to a halt. In the passenger seat, a totally freaked out Latika. Driving? CARLOS CERVANTEZ. 20s. Buzzed.

CARLOS
When are you going to let Tupelo
go, Mare?

Carlos climbs out of the van, as does Latika.

MARY
Carlos, John. John, Carlos. Don't
trust him with anything.

CARLOS
Don't listen to that bruja. C'mon,
rookie. Learn something.

Carlos leads John to the Demon, we stay with Mary and Latika.

MARY
You shouldn't have come.

LATIKA
Would it kill you to say thank you?

MARY
Your head is always in a book. Not
in the moment. And I've seen what
can happen to people like that.

Carlos and John arrive at the dazed Demon. Carlos reaches into his jacket and pulls out... a squirt gun. He shoots the Demon. It cringes. Then Carlos shoots water into his mouth.

(CONTINUED)

CARLOS

Nothing more hydrating than holy water. You want some?

JOHN

I'm good, actually, thank you.

Carlos then pulls out... a container of salt. He pours a CIRCLE of salt around the Demon.

CARLOS

They can't cross salt. Cool, right?

Carlos hands John a beat up folded piece of paper.

CARLOS

Read this. Word for word.

The Demons begin to stir. John unfolds the paper. Confused.

JOHN

Are you sure --

CARLOS

C'mon, man, before he gets up --

JOHN

Okay.

(reading)

"The Triple Threat is a mouth-watering grilled cheese on your choice of bread with two -- "

Carlos snatches the paper. A to-go menu. Flips it over.

CARLOS

My bad. Though that sandwich is divine. Here. This part. Quick.

JOHN

Exorcizamus te, omnis immundus spiritus, omnis satanica potestas...

Like before, the Demon contorts with each word until... black smoke erupts out of her mouth. Carlos makes the sign of the cross but instead of saying, Father, Son, Holy Ghost he does his own version --

CARLOS

Jimi, Janis, Jim Morrison. Amen.

The College Girl collapses. Carlos checks on her.

(CONTINUED)

29

JOHN

Is she okay --

Carlos gets up, pulling John back toward Mary and Latika.

CARLOS

That host was new. She'll wake up with a hangover, maybe a broken leg or two? Let's focus on what's important: congrats on your first exorcism, Johnathan. Let's celebrate by getting you some clothes from this decade.

MARY

Stop talking. Let's get inside.

30

INT. ADA'S RARE BOOK EMPORIUM - SECOND FLOOR - DAY

30

As they search for clues, John watches Mary. Eyes lingering a little too long. She senses this and looks at him. He looks away. And now she lingers a little too long. Sparks here.

John focuses on a drawing that he doesn't know, but we recognize: it's the SIGIL Samuel drew with his own blood in our opening. More on that later...

MARY

According to Dad's notes, he and Ada were looking into Men of Letters' locations everywhere.

(shaking her head)

I don't understand. We always hunt together. There's no secrets in our family. Why did he go to Ada instead of us?

JOHN

Maybe he was trying to protect you.

MARY

Given what we've faced before... whatever he's trying to protect me from must be pretty damn bad...

31

INT. ADA'S RARE BOOK EMPORIUM - FIRST FLOOR - DAY

31

Carlos and Latika search through the store.

CARLOS

Don't listen to Mary. You're ready.

LATIKA

You really think so?

(CONTINUED)

CARLOS

I mean, probably? Just don't listen to her. She's so hung up. I can't believe I ever had a crush on her.

LATIKA

"Had." You're such a liar.

CARLOS

Why can't she just let Tupelo go?

LATIKA

You flaked on her. Like always. But that time it almost got her killed.

CARLOS

I didn't flake. I was busy.

LATIKA

Busy making out with her ex-boyfriend. And weren't you with someone at the time?

CARLOS

Beth and I were off-again. I think.

Carlos keeps searching the area, while Latika finds the book Ada was looking at. Latika scans the page, reading.

LATIKA

This is the box Samuel was looking into. There are runes embedded in its lid. He needed the schematic from the clubhouse in order to know which runes unlock the box. See, you trace the runes --

CARLOS

Runes, prunes, what is this damn box, already?

And off that question, we SMASH TO:

EXT. ADA'S RARE BOOK EMPORIUM - BACK ENTRANCE - DAY

The open book: a drawing of the same box from the schematic. PULL BACK, revealing we're now outside, Carlos is showing Mary and John the book, as Latika explains. Mary has Men of Letters' files in hand, John, the map from upstairs.

LATIKA

It's a monster trap. Powered by dark magic. It pulls monsters inside. And kills them.

(MORE)

(CONTINUED)

LATIKA (CONT'D)

It was built by The Men of Letters.
I can't believe I've never heard of
them before. According to this,
they've been around for centuries.
Operating in the shadows.

CARLOS

Like paranormal freemasons.

JOHN

Told you.

MARY

You are the worst.

LATIKA

Your Dad was looking for a very
powerful weapon. Why?

JOHN

And why are Demons after it too?

MARY

I don't know. I just want to find
my Dad.

Carlos flips through the rest of the book and finds a piece
of paper. He pulls it out. A series of twelve numbers.

CARLOS

What is this? A phone number?

LATIKA

That's twelve numbers, Carlos.

CARLOS

An *international* phone number?

John pulls out a pen, draws a line down the middle. Splitting
the twelve digits into two sets of six. Then places "dots"
after the first two digits in each set. Mary smiles.

MARY

Coordinates. That's my Dad's hand-
writing, too.

John unfolds the map, tracing his finger until he comes to --

JOHN

New Orleans.

(CONTINUED)

32

MARY

Let's go see if Dad is down there.
(to Carlos)
Gimme your keys. I'm driving.

CARLOS

Not loving your aggression getting
behind the wheel of my beloved.

MARY

Keys. Or I knock another tooth out
of your head.

Carlos hands over the keys, turns to John.

CARLOS

She's really actually a lot meaner
when you get to know her.

33

EXT. COUNTRY ROAD - DUSK

33

Carlos' van rips down the road.

34

INT. CARLOS' VAN (MOVING) - DUSK

34

Mary drives, Latika rides shotgun, schematic and lore book in
hand. The boys are in back. A quiet beat, and then...

MARY

Do you know how to open the box?

LATIKA

If we can actually find this thing?
Yes. Each line here is a clue. Once
deciphered, they reveal the proper
order of runes to trace on the lid.
It's actually really quite clever --
(off Mary's look)

One, two, three, four and presto,
the box does its thing.

(beat, looks at Mary)

Are you still mad at me? I had to
come help. Samuel saved my life --

MARY

And brought you into all of this.

LATIKA

I owe him --

MARY

No. You don't. I was born and
raised a Hunter. You weren't. You
can walk away. And you should.

(CONTINUED)

LATIKA

Mary... what happened to Maggie...
it wasn't your fault.

There's that name again. We'll shine a light on her in a
beat, I promise. For now, Mary shakes her head. Clearly
thinks whatever happened to Maggie... is *totally* her fault.

IN THE BACK

John sits with Carlos. A mess. Carlos sorts through clothes.

CARLOS

No. No. Maybe. Definitely not.

JOHN

So, you're a musician?

CARLOS

I am a one man band, amigo.

JOHN

What got you into hunting?

CARLOS

I killed a ghou. Sadly, it killed
my family before I got to it.
(off his look)
Easy, man. It was a long time ago.

JOHN

Do all Hunters have such tough
beginnings?

CARLOS

Only thing worse than how it starts
for Hunters... is how it ends.

Carlos grabs his guitar and starts playing an original song.
We move around the van, taking in our heroes, Carlos' ominous
words hitting them each differently.

EXT. ROAD - DUSK

Carlos' song blends into foreboding score as we watch the van
head down the road, darkness beginning to fall.

END OF ACT THREE

ACT FOUR

36 INT. CARLOS' VAN (PARKED) - NIGHT 36

John and Latika are in front, Mary and Carlos in back. Mary packs some gear -- and some of the files from Ada's shop. John is now in Carlos approved attire.

LATIKA

Sure this is the right spot?
(off John's nod)
Brilliant.

37 EXT. CEMETERY - PARKING LOT - NIGHT 37

Revealing the van is parked outside the cemetery.

38 INT. CARLOS' VAN (PARKED) - NIGHT 38

On Latika and John. Mary and Carlos pile out of the back.

LATIKA

Are you nervous? It's okay to be nervous. This is your first hunt so it's fine to have second thoughts or wish you were in bed, reading a good book, or whatever you do in the comfort of your own home.

JOHN

You know, I am kinda nervous. Let's be nervous together.

Latika smiles at John. Empathy buddies for life.

39 EXT. CEMETERY - NIGHT 39

Our gang searches the creepy space. Mary ahead with John. Carlos with Latika. Carlos looks at his boots, shakes his head.

CARLOS

These boots were not made for walking.

LATIKA

Can I ask you a personal question?

CARLOS

My favorite kind.

LATIKA

How are you calm right now? Are you... stoned?

(CONTINUED)

CARLOS

Lata, you sweet innocent child. I only use drugs *recreationally*. To expand my mind. Like how Mary uses anger and repression to close hers.

MARY

Shut up, 'losi.

CARLOS

Case in point.

Mary clocks a familiar look on John's face.

MARY

Hey. You okay?

JOHN

This is the second cemetery I've been to this week. I spent the day with Murph's Mom on my way home.

Mary can see the pain on his face. She echoes what Latika previously told her, saying it to John... and herself.

MARY

What happened to Murph wasn't your fault.

John looks at Mary. Like her, he doesn't believe that he's not to blame either.

JOHN

Can I ask you something? Who's Maggie?

Mary takes a beat. Gathering herself.

MARY

My cousin. A hunter like me. She was killed. Last year. Vampire.
(then)
Maggie was like a sister to me. My family was busy on another case. She called for back-up. We told her to wait, but Maggie... eighteen years old and gone.

JOHN

Same age as Murph.

MARY

After she died, I started thinking. Maybe for the first time...

(MORE)

(CONTINUED)

39

MARY (CONT'D)

I want out of this life.

(off his look)

My Mom and Dad put a knife in my hand before I was old enough to carry one. I mean, I never signed up for any of this.

JOHN

So, once you find your Dad --

MARY

-- I'm walking away.

JOHN

What do you want to do with the rest of your life, then?

Mary looks at John. Nobody's ever asked her that.

MARY

I don't know. I just want to live long enough to find out.

John wants to know more, and so do we... but Mary points her light at the crypt marked with The Men of Letters symbol.

40 INT. CEMETERY - CRYPT - TUNNEL - NIGHT

40

The gang moves down the hall into --

41 INT. CEMETERY - CRYPT - HATCH ROOM - NIGHT

41

They see the door in the floor. Mary spots -- A LIGHTER. The same lighter we saw in our opening. Mary picks it up. Emotional. Latika recognizes it.

LATIKA

Samuel was here. He'd never just leave this behind.

Mary is worried. But presses on. She uses the lighter to light the torches, same as her Dad did before. John moves toward the door. Sees the blood drawn sigil from the opening.

JOHN

That's the same sigil from Ada's.

CARLOS

Samuel used it to unlock the door.

John and Carlos PULL on the door. It slowly opens. FWOOSH. A rush of air rises up from below. Mary grabs a torch off the wall. Drops it into the darkness below. It's a looooong drop.

(CONTINUED)

41

LATIKA

Is no one else weirded out by the fact that there's a giant hole in the ground in an above-the-ground cemetery?

Mary ties off some rope.

MARY

You're staying topside with Carlos.

Mary drops two ropes into the opening. John joins her and they look down into the darkness below.

MARY

This a normal night for you?

JOHN

Since yesterday, yeah.

42

INT. CRYPT - NIGHT

42

A sea of darkness. John and Mary drop further and further and further until... they reach the bottom. Mary picks up the torch. *HSSSSSSS*. Something hisses at them in the darkness.

JOHN

Please tell me that was you.

43

INT. CEMETERY - CRYPT - HATCH ROOM - NIGHT

43

Carlos examines the open hatch and its sigils.

CARLOS

This door is heavily warded. Demons aren't getting down there.

LATIKA

This is so...

CARLOS

Awesome. Right?

LATIKA

So awesome. In high school I got cast in *West Side Story* as Maria, and I loved it and my teacher was like, this is the part you were born to play... but this is the part I was born to play --

She turns around to see... Carlos is GONE.

(CONTINUED)

43

LATIKA

Oh, come on.

Latika looks for Carlos but as she turns, JUMPSCARE as she sees... Ada Monroe has arrived. Still very much possessed.

44

INT. CRYPT - TOMB ROOM - NIGHT

44

Mary and John enter a new area. Water drips all around. The ground is muddy, pockmarked with tons of deep puddles, littered with broken pieces of wood and debris.

Mary spots a stone pedestal. They look closer and realize the top of it has a small crack. A lid. They push the lid off together revealing inside: the box Samuel was looking for!

But we see it on Mary's face... no sign of Samuel. She's bummed. And worried.

JOHN

Hey. We'll find your Dad. I promise-

Mary puts the box in her bag. Then... they hear a GROWL ahead of them.

MARY

Time to go.

They turn back and JUMPSCARE: A LOUP-GAROU! A WEREWOLF native to New Orleans. It's hairless, humanoid in shape and a wolf-like head. We'll keep it in the dark like the shark from *Jaws* as long as we can. It bares its teeth and GROWLS at John and Mary. John SCREAMS like a final girl in the opening scene of a slasher film as we --

END ACT FOUR

ACT FIVE

45 INT. CRYPT - TOMB ROOM - NIGHT

45

Mary SWIPES the torch at the loup-garou. It RECOILS, backing away, and they use the moment to RUN.

JOHN

What the hell is that?!

MARY

A loup-garou. Men of Letters left a watch dog down here. Silver blade can hurt it, decapitation kills it.

JOHN

Great, do we have a silver blade?

MARY

We sure do. In Carlos' van.

They duck around a corner, taking a beat. John rolls up his sleeve, pulls out his knife. Cuts along his scars. He extracts a tiny piece of silver from his cut. Mary gives John a look. Impressed. This guy is not backing down. John smiles.

MARY

I dunno if that's gonna be enough to stop this thing.

JOHN

It'll piss it off at least. And buy enough time to get you and this box out of here alive.

MARY

John --

John says it like a goodbye...

JOHN

You really are a lot of fun, Mary.

John hands her the torch, then races off. Drawing the loup-garou away from Mary.

46 INT. CEMETERY - CRYPT - HATCH ROOM - NIGHT

46

Ada points at the schematic in Latika's hands.

ADA

Hand it over. And you die quick.

(CONTINUED)

46

Ada's face darkens. She moves to attack Latika but -- SPLASH!
Ada is hit with holy water from Carlos' squirt gun. She
doubles over in pain. Latika is both relieved and surprised
to see... Carlos! Holding a SILVER BLADE.

LATIKA
I thought you left me.

CARLOS
(point to the door)
Saw a symbol here I recognized.
There's a loup-garou down below --

WHAM! Ada, back on her feet, PUNCHES Carlos and he and the
silver blade go flying. Latika races over to Carlos, dropping
the schematic.

LATIKA
Carlos!

Ada grabs the schematic. Distracted, she doesn't notice
Mary's head pop up from below! Mary spots the silver blade.

47 INT. CRYPT - NIGHT

47

John gets back to the rope. Sees the torch on the ground.
He's relieved -- Mary made it out. The moment is lost as WHAM
-- the loup-garou attacks! John SMACKS the silver into the
loup-garou's chest. It screams in pain. Recoiling away from
John. John turns and sees... the silver blade falling down
from above. SPLASH! It lands in one of the puddles.

48 INT. CEMETERY - CRYPT - HATCH ROOM - NIGHT

48

Mary pulls herself up out of the door. She grabs Carlos'
squirt gun, about to shoot, but Ada spins and KNOCKS it away!

Mary tosses her bag -- with the box -- to Latika. Mary tries
the incantation but --

MARY
Exorcizamus te --

Ada GRABS Mary by the throat, choking her. Latika grabs the
box. Traces the runes on the top of the box in order as Mary
KICKS Ada off. Carlos wakes to see Ada fall back just as the
box opens -- FWOOSH! BLUE LIGHT flashes within. BLACK SMOKE
rips out of Ada's mouth and INTO the closing box. Blue light
leaks out. An inhuman sound echoes from within as the Demon
smoke is TORCHED. The Demon has been killed!

49 INT. CRYPT - NIGHT

49

John digs his hands into puddles, desperate to find the blade. As the loup-garou closes in. John realizes... it's over. But then, in the reflection of another puddle John sees his own face. And then he sees... Murph. One last time.

JOHN
I'm sorry, Murph.

As John says this, the image of Murph fades from the puddle reflection. And then John sees, under where Murph was... the silver blade! The loup-garou charges. John grabs the blade.

Slo-mo hero shot as John lifts the silver blade out of the puddle like it's Excalibur. The blade dripping water, John spins and CHOPS OFF the loup-garou's head!

50 INT. CEMETERY - CRYPT - HATCH ROOM - NIGHT

50

We find Mary checking an unconscious Ada. Latika is with Carlos.

LATIKA
Any sign of Samuel?

MARY
(shaking her head)
Ada's alive. Maybe she knows where he is...

Latika helps Carlos back to his feet.

CARLOS
Uh, am I hallucinating or did that box just eat that Demon? I'm fine with either answer, to be honest.

John pops his head up out of the hole. Covered in dirt and blood. But victorious. He takes in the aftermath above.

JOHN
What'd I miss?

END OF ACT FIVE

ACT SIX

51 EXT. MILLIE'S GARAGE - MORNING 51

The sun rises behind the garage.

52 OMITTED(CONTENT FOLDED INTO SCENE 53) 52

53 INT. MILLIE'S GARAGE - DAY 53

John stands with Millie. The bag of Henry's things that he recovered from the clubhouse sits on the table. John has caught her up on the last two days.

JOHN

Why did you keep all this from me?

MILLIE

You're mad at me? I'm the one who stayed?

(shaking her head)

You want to know everything? Fine. Did you know I never had any plans to get married? Or have a family?

John is taken aback by that. News to him.

MILLIE

When I was your age, all I wanted was this. My own garage, just like my old man had. But then I met your Dad. And we fell in love hard and fast and it was just us. When I got pregnant, I was so scared.

(then)

But when you were born, they put you on my chest and I felt your heartbeat on my skin. From that moment on I knew I would do anything -- anything -- to keep you safe. And that's all I've ever tried to do, kiddo. Maybe someday when you have kids you'll understand.

A heavy beat between them.

JOHN

Dad was trying to keep us safe, too. That's why he never came home.

John hands his Mom the letter. Hand shaking. She opens it and reads. Tears come to her as her eyes move down the page.

(CONTINUED)

MILLIE

I pictured it a thousand different ways. What I'd say. How many times I'd hit him. But not once, in my heart, did I think I'd never get the chance to see your Daddy again.

John's known this for days. But the adrenaline he's been running on is gone now. The weight of it all hitting him. His loss. His mother's loss.

JOHN

I'm sorry. I should have shown you that when I got home. I was going to, but... then you lied about the knife and I...

(breaking down)

And then I thought, maybe I could find out something else about him and... he's gone, Mom. He's gone.

Millie grabs John, pulls him in for a long hug as they both let go of what they can.

MILLIE

Please don't go down this road, John.

JOHN

This is bigger than Dad. My whole life I've been looking for something. I went to Vietnam to make a difference. Over there, I didn't know who the monsters were. But here? This is good versus evil. Saving people? Hunting things? That's what I was meant to do.

Millie sighs. Knows there's no talking him out of this.

MILLIE

Promise me. Promise me that you will always come home, kiddo.

JOHN

I promise.

54 EXT. MAIN STREET - MORNING

54

Mary heads down the street, a tray of to-go coffees in hand. She finds John. She hands him a coffee. They walk down the street together, headed for the alley.

MARY
So you're all in, huh?

JOHN
I am. And I'm gonna do everything I can to help get your Dad home safe.

MARY
You know that's not gonna bring Murph back, right?

John nods. He knows.

JOHN
When we find your Dad... you're really going to leave all of this behind?

Mary nods. Absolutely. A beat. Two kids clearly into each other. But also clearly headed in opposite directions...

John breaks the moment by taking a sip of his coffee. And now he's surprised as Mary got it just how he likes it. She says this as a dig, but we can hear the flirtation, too.

MARY
Figured you liked your coffee like your world view. Too sweet.

A beat between them and then they see Latika and Carlos approaching. Mary hands Latika a coffee.

MARY
I thought you were a pacifist.

LATIKA
The box did the killing part.

MARY
Clearly I can't talk you out of this, but... you did good. Dad would have been proud of you, Lata.

That means a lot to Latika. Mary hands Carlos a coffee.

MARY
And you... weren't terrible.

(CONTINUED)

54

CARLOS

That's the nicest thing you've ever
said to me.

MARY

Don't get used to it.
(nodding ahead)
C'mon. Ada should be awake by now.

55

INT. THE CLUBHOUSE - DAY

55

John sits with Ada, who is wrapped in a blanket nursing her
own coffee. She's had better days. But she's alive. The box
sits on the table.

ADA

You look like him, you know.

JOHN

You really knew my father?

ADA

He came to my store when I first
opened it. Needed a book about
Wraiths, if I remember correctly.
He was kind. And had a great smile.

John smiles. Can't believe this.

JOHN

Do you know what happened to him?

ADA

All of The Men of Letters I knew
disappeared fifteen years ago.

This lands on John. Mary joins them, sitting down across from
Ada, Latika and Carlos behind her.

MARY

Why was my Dad looking for this?

ADA

Because it's the only thing that
can kill The Akrida.

LATIKA

The what?

ADA

The Akrida are a malevolent force.
A monster not of this world. For
centuries, they've tried to invade.
(MORE)

(CONTINUED)

ADA (CONT'D)

The Men of Letters stopped them every time. But they're gone now.

CARLOS

What do The Akrida want?

ADA

They want to wipe out every one here -- including Demons and all manner of monsters -- and take over our world.

A beat as that lands on the group.

ADA

Samuel found evidence of a Men of Letters' office in Savannah. It contains records of how The Akrida crossed over in the past. We find where they're coming in, we can use the box to stop them.

This lands on Mary. We hear the familiar opening of Led Zeppelin's "Ramble On" begin.

MARY

Looks like I gotta get to Savannah then. To stop these things. And find my Dad in the process.

JOHN

We... gotta get to Savannah.

Mary looks all around. Everyone is all in. John, Latika, Carlos, Ada. Mary smiles. They all get up.

DEAN (V.O.)

I had no idea Mom and Dad hunted together. And they had no idea of the danger they were headed toward. The Akrida would become the least of their problems.

Leading the charge, Mary heads out the door.

56 EXT. COUNTRY ROAD - MAGIC HOUR

56

A long road ahead of us. Blue sky above. On the side of the road, an old friend. A 1967 Chevy Impala.

Baby.

Leaning on his legendary car, the one and only DEAN WINCHESTER, writing in a JOURNAL. Where is Dean in the *Supernatural* timeline? Well, that's a secret, but because we're friends, I'll tell you if you ask me privately.

DEAN (V.O.)

This isn't what we were told. This isn't what we were led to believe. But I've had questions about my family my whole life, and finally, I'm gonna get some answers...

Dean tosses the journal inside the car, and climbs in. He fires up Baby who ROARS to life. The song kicks in as Dean takes off down the long, empty road and we SMASH TO BLACK!

TO BE CONTINUED...