

THE WINCHESTERS



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Episode #113

"Hey, That's No Way to Say Goodbye"

Written by

Robbie Thompson

Directed by

John Showalter

Based on characters created by Eric Kripke

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ACT ONE

1 INT. BUS DEPOT - DAY (FLASHBACK)

1

CHYRON: Detroit, Michigan. 1972. A quiet moment in between buses. A few PEOPLE mill about. JOHN WINCHESTER enters. Full uniform. Tired. Hungry. Lost. He walks up to the ticket counter, where a kind, older TICKET WOMAN (50s) works. She smiles.

TICKET WOMAN
Where ya headed?

JOHN
I... don't know.

She gives John a look: this kid is clearly not okay.

TICKET WOMAN
Leaving home, or headed home?

JOHN
Came here to bury a friend. Didn't exactly leave things on great terms back home, so... yeah. Not really sure where I belong anymore.

The Ticket Woman nods, sympathetic. She hands John a schedule.

TICKET WOMAN
You can go anywhere in the country from here. Anywhere. Give that schedule a look-see and take all the time you need, okay?

John nods, grateful, and heads off. He takes a seat and opens the schedule. A beat. Then... a SHADOW falls over him.

SHADOW (O.S.)
John Winchester?

John looks up to see a man in a peacoat. A stranger to John. But we recognize him right away: it's DEAN WINCHESTER!

JOHN
That's me. Can I help you?

Dean hands John... the envelope from our pilot!

DEAN
This is for you.

(CONTINUED)

CONTINUED:

John opens the letter. Emotions all over his face as he reads the last words from his long-lost father.

JOHN

Where did you get this? Who --

But as John looks up... Dean is GONE! John looks all around. Whoever that was, he VANISHED. John takes a beat, collects himself. Then makes a beeline for the ticket counter.

JOHN (CONT'D)

One ticket for Lawrence, Kansas, please. I'm going home.

ANOTHER ANGLE... reveals Dean, WATCHING as John pays for a ticket, then heads out of the depot.

FAMILIAR VOICE (O.S.)

We're not supposed to meddle with things...

Dean turns to see... the one and only BOBBY SINGER!

BOBBY

...ya idjit.

DEAN

You always told me if I was gonna be stupid, I might as well be smart about it.

BOBBY

That does sound like me.
(shaking his head)
We're not even supposed to be here.

DEAN

That letter was meant for him. I just gave it a nudge.

BOBBY

Well, you keep an eye on things here. I'm gonna get the damn cavalry.

DEAN

How?

BOBBY

I have no friggin' idea.
(shit)
One last Hunt, huh?

(CONTINUED)

1 CONTINUED: (2)

1

DEAN
One last Hunt.

And on that note, we SMASH TO TITLES! Except this time the Men of Letters' symbol COLLAPSES in on itself, violently. An ominous sign of things to come...

2 OMITTED

2 *

3 INT. CAMPBELL HOUSE - KITCHEN - DAY

3

CLOSE ON: a letter from KSU held in the hands of an unseen reader. The letter is about Mary DEFERRING acceptance to school. PAN UP from the letter as the back door opens and MARY enters, groceries in hand. She looks at the reader...

MARY
Dad!

WIDEN to reveal the person reading the letter is SAMUEL. Mary sets her bags down, moves to hug him, but he waves the letter at her, ruining their reunion with --

SAMUEL
What the hell is this?

MARY
It's good to see you, too.

She turns away from him, starts unpacking groceries.

SAMUEL
You're not going to KSU? Does that mean --

MARY
I'm still leaving Hunting.

(CONTINUED)

Samuel's shoulders relax. *Thank God.*

MARY (CONT'D)

I just... I just don't know if college is what's next for me.

SAMUEL

Before college came into the picture, you said you might leave town when you finish Hunting. Does this mean --

MARY

It means what I said: I don't know what's next for me.

Samuel's not buying that. But Mary's moving on.

MARY (CONT'D)

So. If you're back, it must mean you found something. Spill.

SAMUEL

Got a lead on the guy the Akrida are afraid of. Used the Hunter wire. Kind of a "break glass in case of apocalypse" type deal. Gets the word, and our photo, out to every Hunter in the game. She pushes

*

MARY

And one of them flagged our guy?

SAMUEL

Hunter named Joan spotted him weeks ago. Says she knows where he is now. Meeting her today to get the details. She was on the wire, but... I don't know her. Wouldn't mind some backup. Figured you and John ought to cover it.

(beat... the letter)

What's he think about all this?

(off her look)

You haven't told him, have you?

Mary, you gotta talk to the kid.

MARY

You're not the only one who's been busy finding ways to take out the Akrida.

Samuel looks at his daughter. She's holding it all in. And he knows it. But, hey, these are Campbells, so he doesn't press.

(CONTINUED)

3

CONTINUED: (2)

3

MARY (CONT'D)

Except ours comes with a catch.

SAMUEL

They always do. So what's the deal?

Just as Mary's about to answer we CUT TO:

4

INT. WINCHESTERS' GARAGE - DAY

4

MILLIE crosses to her work table, where the OSTIUM awaits.

JOHN

The spell Ada found has the ability
to kill any monster.

MILLIE

Including Akrida?

JOHN

Including Akrida. But the catch
is... the spell only works once.
(shakes his head)
One chance to save the world.

MILLIE

Well, at least it's a shot.
(gently)
Hey. If this works, Mary's out of
the game, isn't she?

John nods. A worried look on his face.

MILLIE (CONT'D)

So what's that mean for you two?

JOHN

I dunno. We're a work in progress.
But lately... I've started to think
I'm the one that needs work.
(off her look)
It's just... after Dad left... I've
spent my whole life running.

MILLIE

Toward danger.

JOHN

From myself.
(not easy)
From my anger.

Millie looks at John. Loves this kid.

(CONTINUED)

CONTINUED:

MILLIE

Maybe it's time to stop running.

DING DING! A car pulls onto their lot... it's Mary and Samuel. They head out of their car, into the garage. Samuel spots the Ostium. As he heads over to it, Millie joins him.

ON MARY AND JOHN

They hug. Warm, but an awkwardness here, too.

MARY

Hey. You okay?

So much to unpack here. But this isn't the time or place and they're just kids and this is episodic television, so...

JOHN

Yeah. I'm good. You?

MARY

Yeah. Good.

(movin' on)

Dad got a lead on our Mystery Man.

ON MILLIE AND SAMUEL

SAMUEL

Looks like cars aren't the only thing you can fix. What's your secret?

MILLIE

Sounds weird, but to me, machines aren't mechanical. They're living breathing things. This one basically had heatstroke. I broke it down, cleaned it up. Not much good it'll do anyone without another space rock, though.

SAMUEL

I've got lore on the Ostium back at the house. Maybe there's another way to use this old thing. Cut?

*

Millie nods, then looks at Mary and John, hoping John is opening up... nope, they're clearly engaged in small talk.

MILLIE

Think they're gonna be okay?

(CONTINUED)

SAMUEL

I... have no idea.

(respectfully)

But you and I are probably the worst people in the world to give them relationship advice.

MILLIE

Harsh. But fair.

Off the two concerned parents, we CUT TO:

INT. CLUBHOUSE - ATRIUM - DAY

The photo of Dean, held by CARLOS. LATIKA looks over the star charts from the last episode. And ADA is lost in thought, tending to the magical CRYSTAL, also from the last episode.

CARLOS

Not my type, but whoever he is... he is ruggedly handsome.

LATIKA

He's not of this Earth is all that matters.

CARLOS

So any weapon "not of this Earth" can take out the Akrida?

LATIKA

Yes. Which means ruggedly handsome there can take out the Queen. And finding him can't come soon enough. Now that the planets have aligned, the Akrida can open the portal at any moment.

CARLOS

What do you think the Queen is waiting for?

LATIKA

I have no idea.

CARLOS

Great. Death is imminent. So what happens if we can't find this guy?

Latika crosses over to Ada, pointing at the crystal.

LATIKA

Then this crystal is our only shot.

(CONTINUED)

Ada nods, agreeing. But something is... off about her energy. And Carlos and Latika pick up on it, exchanging a look.

CARLOS

What is it?

ADA

The witch I met... she helped me put this spell together. But... it's missing one rare ingredient.

LATIKA

Eye of a dragon? Unicorn horn? Devil's tongue?

ADA

A fragment... of a human soul.

CARLOS

Okay, that sounds bad.

LATIKA

It's worse than bad. According to the lore, you lose a piece of your soul --

ADA

-- the rest will fade away.

LATIKA

Until there's nothing left. You'd be like a demon. Or worse. There has to be another way.

ADA

You're right. But what there isn't... is time.

CARLOS

You're not actually considering --

ADA

The world can't end. I need more time. We all do.

(emotional)

I just... I just started to make things right with my son.

LATIKA

I'd... I'd love more time with Tony as well...

CARLOS

And I want more time with Anton...

(CONTINUED)

ADA

(resolved)

All I have to do is say one word in Latin... and it's powered up --

CARLOS

Okay, okay. But don't say that word until we absolutely have to.

LATIKA

There's always another way.

Ada lowers the crystal. Latika and Carlos breathe easy.

ADA

Fine. We wait. But I'm not waiting around here. Let's go see if the Queen is where we left her.

LATIKA

I'm going to dig into the lore. If we do use that spell... there has to be a way to grow back and restore your soul.

(sincere)

I've got you, Ada.

Ada smiles, nodding a thank you as she leaves.

INT. DIVE BAR - DAY

Savvy viewers recognize this joint as the AKRIDA BAR from Episode 110! But our heroes never saw that scene, so Mary, John, and Samuel have no idea they're walking into a trap!

Samuel spots a WOMAN at a back table. 40s. Rugged. Seen some shit. Dressed head to toe as a Hunter of the era. This is JOAN HOPKINS. Despite her appearance, she's... CHIPPER.

SAMUEL

Joan Hopkins?

JOAN

Samuel Campbell? Wow. It's a pleasure to finally meet you.

(looks at Mary and John)

Guess it's true what they say about your family. Not exactly the trusting types.

SAMUEL

Yeah, well, everything you've heard about my family isn't true. We're much worse than all that.

(CONTINUED)

JOAN

Believe me, I know. Not sure if you're aware, but our people Hunted together back in the day.

(off his look)

You're not the only one whose family have been Hunting since they crossed over on the Mayflower.

SAMUEL

If that's true, then how come I never heard of the Hopkins family before?

JOAN

Because my family line ended with me a long time ago.

That hangs in the air. Tension brewing among our heroes now. Something is off about this Joan.

JOAN (CONT'D)

But you're not here to talk history. You're here to talk about the man with no name.

MARY

How'd you come across him?

JOAN

He was digging into things that shoulda stayed buried.

That phrasing lands on our Hunters. Tension? Increasing.

JOHN

Like what?

JOAN

The Akrida. See, our mysterious friend is not from around here, and he can only do so much. His hands are tied. Credit where it's due, he kept one step ahead of me for a while. But, I'm here to assure you: He's not a problem anymore.

MARY

What do you mean?

Joan reaches into her bag, and pulls out... DEAN'S JOURNAL.
The very one we saw in the pilot.

(CONTINUED)

CONTINUED: (2)

JOAN

See, there's this portal I bet you heard about. It's not up to code yet, but I did manage to pry it open just wide enough to toss a certain someone and their old car into it. Humans can't survive that gateway, so his body will be ripped to pieces. For centuries. Anyways. This old thing?

(the journal)

Is all that's left of him.

Realizing he's walked into a trap, Samuel draws his blade.

JOAN (CONT'D)

Easy. You're not in Lawrence, Kansas anymore, Toto. You're in my world now.

Samuel turns to see... the music and chatter has STOPPED. And EVERY patron in the bar has turned to look at them. Not good.

JOHN

You're the Queen.

JOAN

And here I thought Mary was the smart one in this power couple.
(off his look)
Oh, I've been watching you guys very closely. Between your old pal Kyle and your cartoonishly thick police files, I know every little detail about your sad little lives.

She stands and crosses over to the bar for a fresh beer.

JOAN (CONT'D)

So, to level the playing field, let me shine some light on little old me. For starters? I am not Akrida. I was human once. And I really was a Hunter, too. In fact?

(turns to Mary)

I was just like you, Mary.

Now John draws his blade. Pissed.

JOHN

You came here for a fight, so why don't we just get down to it.

(CONTINUED)

6

CONTINUED: (3)

6

JOAN

There's the John I know. But let me assure that adorable hot head of yours: I did not come here for a fight. In point of fact: I want nothing more than for us all to walk out of here together. As one.

(oopsie)

But... I also came here to get y'all out of that Clubhouse of yours long enough to make it my own.

And as that lands we SMASH TO:

7

OMITTED

7

8

INT. CLUBHOUSE - DAY

8

Lata REACTS to the sound of the door being PUMMELED OPEN. She JUMPS up as she hears FOOTSTEPS coming down the stairs. Coming toward her. Lata grabs a SILVER BLADE and retreats through the secret door. It closes JUST as the A.C.H.'s storm inside. The A.C.H.'s grab the ALTAR and PUSH it aside. Under the floorboards? An ornate Men of Letters Symbol.

9

INT. DIVE BAR - DAY

9

Joan downs her beer. Turns back to the group.

JOAN

Truth be told, I could have killed you all months ago. But I don't want one single Hunter to needlessly die again.

MARY

What are you saying?

JOAN

I'm saying join me. Or die. Think it over.

She SNAPS her fingers and she and her minions DISAPPEAR. All that's left? Dean's journal. Off our heroes, stunned, we --

END OF ACT ONE

ACT TWO

10 OMITTED

10

10A INT. CAMPBELL HOUSE - ATTIC - DAY

10A

John digs through the Campbell Family Archives. A.K.A. boxes of old shit. Mary is on a landline, talking to Samuel.

MARY

Copy that. Thanks, Dad.

(hangs up, to John)

He checked the sewer entrance. It's guarded as well.

JOHN

So Joan is using people controlled by Akrida to block the front and the back of the Clubhouse. Perfect.

MARY

He's going to go look for the portal. Which leaves us with digging through my family's history.

(gets to work)

If Joan was telling the truth, there should be something about her in this mess.

They both turn as Carlos and Ada enter.

CARLOS

We got problems.

ADA

We went to check on the Queen's lair. She's gone.

MARY

We know -- she's taken over the Clubhouse.

ADA

Oh God... Lata's in there.

Off their worried looks, we CUT TO:

11 INT. CLUBHOUSE - MONSTER MORGUE - DAY

11

It's quiet. Too quiet? A beat and then... Joan enters.

(CONTINUED)

11

CONTINUED:

11

JOAN

I love fun. And I love games. But I don't really have the time for this, Lata. I'm not here to fight.

Latika JUMPS out of the shadows.

LATIKA

That makes one of us!

And we're expecting, after all this time, for Lata to not put up much of a fight. Boy, are we WRONG.

JOAN

Well, look who's been holding back this whole time.

Joan dodges Lata's attacks, but then -- SLICE! Lata CUTS Joan on the cheek and Joan flinches... and BLEEDS.

JOAN (CONT'D)

Breaking your pacifist streak. Tsk-tsk. Look what Hunting has done to you, Lata.

Joan waves her hand and Lata FLIES BACK. The knife falls to the ground and Joan picks it up, spinning it with ease. The cut on her face? Gone.

LATIKA

Who the hell are you?

MARY (PRE-LAP)

Joan Hopkins. Born November 21st...

12

INT. CAMPBELL HOUSE - ATTIC - DAY

12

The Campbell family records sit by Dean's Journal. Mary reads from one of the records she's found.

MARY

...1673.

JOHN

I'm sorry, was that a sixteen in front of that seventy-three?

CARLOS

She's three hundred?

MARY

The Hopkins family were Hunters even before the Campbells.

(MORE)

(CONTINUED)

12

CONTINUED:

12

MARY (CONT'D)

She wasn't lying. Her family worked a few cases with my relatives.

JOHN

So, what happened to her?

MARY

According to this... she wanted out of Hunting.

That lands hard on Mary.

MARY (CONT'D)

So... she turned on her own kind.

That lands even harder as we CUT TO:

13

INT. CLUBHOUSE - MONSTER MORGUE - DAY

13

Joan paces, circling Lata, who slowly backs herself toward a counter... toward a scalpel.

JOAN

I was born into this life. Just like your pal Mary.

LATIKA

Then what happened to you?

JOAN

I was tired. Of all the pain. I lost my parents. My brother. All my family to "the cause." And then I lost... I lost my William.

(remembering)

And no matter how much I fought, there was always another monster. Another death in the family. Another apocalypse.

LATIKA

So you decided if you couldn't beat the monsters, you'd join them.

JOAN

What I realized is that monsters weren't the problem, kid. Mankind was. They always need saving. And Hunters are the ones who end up paying the price with their lives. And then what do all those rescued humans do with their precious second chance at life? Waste it. Killing each other.

(MORE)

(CONTINUED)

13

CONTINUED:

13

JOAN (CONT'D)

Beating each other down. Destroying this planet. No, the monsters of have it right. Mankind are nothing more than food.

LATIKA

Is that you talking? Or the Monster Essence powering you?

Joan smiles.

MARY (PRE-LAP)

The Monster Essence made her powerful, but it also...

14

INT. CAMPBELL HOUSE - ATTIC - DAY

14

Mary continues the history of Joan.

MARY

...stripped her of her remaining humanity. She became obsessed with making sure Hunters were protected. And she believed the only way to do that... was to wipe out everyone that needed saving.

ADA

My God.

MARY

With no way to kill her, Hunters teamed up with the Men of Letters and banished her from our world.
(sets down the papers)
And... that's all that's in here.

JOHN

So, where do the Akrida fit into all this?

15

INT. CLUBHOUSE - MONSTER MORGUE - DAY

15

Lata discretely grabs the scalpel as Joan finishes...

JOAN

The Akrida? Well. I could tell you all about how those magical bugs came into, then changed, my life. But honestly? I think it would be better if I just showed you.

And as she says this, she turns away and Latika strikes --
PLUNGING the scalpel into Joan's back.

(CONTINUED)

15

CONTINUED:

15

Joan turns around and grabs Latika. Choking her with one hand, SWATTING the scalpel away with another.

She then PULLS on Latika's shirt collar, exposing her ANTI-AKRIDA tattoo. Joan then presses her hand on Latika's tattoo, BURNING it off. Lata SCREAMS.

JOAN (CONT'D)

Say goodnight, Lata.

16

INT. CAMPBELL HOUSE - ATTIC - DAY

16

A beat as our group takes in everything they've learned.

CARLOS

Anyone else need a drink?

Everyone raises a hand. Then Ada pulls out the crystal.

ADA

All right. Lata's trapped with the Queen. We have to help her.

MARY

I know. But Joan is bunkered down and we're outnumbered.

CARLOS

Not to mention that spell will cost you your soul.

ADA

The Queen is about to sing her swan song. And it's not like we can rewind the tape here.

CARLOS

(lightbulb)

Wait. What if we could rewind the tape. Metaphysically speaking, you know what I mean?

ADA

On behalf of everyone, I assure you we don't know what you mean.

CARLOS

Okay. Bear with me a second. Was this idea inspired by a drug-induced trip I took a few years ago? Yes. Are we judging me for it right now?

(CONTINUED)

MARY

If it means keeping Ada's soul intact, absolutely not.

CARLOS

When we used the Ostium, it pushed the Akrida out of our world, right?

ADA

Right, it used the rock from the Akrida world to send them back where they belong.

CARLOS

So the rock acted as directions for the Ostium. A one way ticket out of here. That rock was a connection to the Akrida. What if there was a one way ticket back here? The Mystery Man we're looking for is not of this Earth. Which means neither...

Mary grabs Dean's journal, doing the math:

MARY

...is this.

ADA

That journal is personal. It's clearly connected to him. But... how do we reverse the polarity of the Ostium?

CARLOS

Look, I'm just the idea guy. One of you geeks can figure out the details.

ADA

Hate to admit it, but your acid trip idea might just work.

CARLOS

It was shrooms, but thank you.

MARY

(to Carlos)

Find my Dad's lore on the Ostium and take it to Millie's. We'll go to the Clubhouse, see if there's any way to help Lata.

Off our heroes, heading out, we --

17 INT. CLUBHOUSE - DAY

17

Joan sprinkles ORANGE DUST onto the Men of Letters symbol under the altar. Lata enters. Something off about her...

JOAN
How is it in there?

Latika rubs the back of her neck and we reveal... AKRIDA MARKS ARE THERE! She's been possessed! Shit!

LATIKA
So much knowledge, so much anger.
(her hands shake)
She's putting up a fight.

Joan gets close. And JUMP SCARE as Latika SWINGS at Joan... but Joan catches her hand. She looks down at the symbol.

JOAN
If you can hear me Lata, this is
the last thing holding me back.

Joan releases Possessed Latika, who steadies herself. She grabs a box of matches and hands them to Joan.

JOAN (CONT'D)
The Men of Letters cast a spell to
prevent the Akrida portal opening.
The very materials this Clubhouse
was built with were designed to be
a conduit for their spell.
(lights the match)
But now it's time for the last of
the Men of Letters to burn.

She drops a lit match and the dust BURSTS into flames. Suddenly, all of the Men of Letters symbols in the whole place BURN and COLLAPSE in on themselves -- just like our symbol did in the opening!

18 OMITTED

18

END OF ACT TWO

ACT THREE

19	OMITTED	19
20	OMITTED	20
21	INT. CLUBHOUSE - DAY	21

Mary, John, and Ada head down the stairs, quiet, blades at the ready.

JOHN

I don't understand. There were
dozens of Akrida out there before.

ADA

Maybe the Queen found whatever she
wanted in here and left. Do you
think Lata --

MARY

Let's go room by room. Stick close.

They enter the main room and see the symbol under the table
we saw earlier is nothing but a BLACK BURN MARK.

LATIKA (O.S.)

Joan was right.

They all turn to see Possessed Latika. Who's holding a knife.

LATIKA (CONT'D)

She knew you'd come for Lata.

Mary, John, and Ada exchange looks. Latika is POSSESSED.

ADA

Let. Her. Go.

LATIKA

Lata is so much more fun than the
Omega Man. Or that Cop. It's nice
and cozy in here. But...

That all lands on our heroes. The Akrida possessing Latika is
the same one that possessed and killed Kyle!

LATIKA (CONT'D)

...she's soft like the rest of you.

She runs her blade down her forearm, CUTTING herself.

(CONTINUED)

JOHN

No!

He lunges but stops as Lata puts the blade to her throat.

(CONTINUED)

CONTINUED: (2)

LATIKA

Ah-ah-ah-ah. You've seen this movie before, John.

John's fists clench. Furious. But nothing he can do. But we see... Ada discretely pull out the crystal. A weapon, sure, but also their only shot at killing the Queen.

LATIKA (CONT'D)

The Queen thought a second attempt at her offer might come better from a friend.

(then)

Join her. Be by her side as she rids this and every world of humanity. You won't be alone. Many Hunters have joined her already.

JOHN

And the ones that haven't?

Latika PRESSES the knife to her throat in answer: *they die.*

LATIKA

She just wants to take the pain away. You've all suffered enough. She's watched you. Knows how special you all are. How much you've given. No more losing the ones you love.

(dagger, to Mary)

Like Maggie.

MARY

Don't you dare say her name.

LATIKA

How many Campbells and Winchesters have to die? And for what? Legacy? History? Look around you. This isn't a Clubhouse. It's a tomb.

(shakes her head)

The Men of Letters. They thought they were ridding the world of Joan. They cast her out to another Earth. And in so doing, sent her to us. And she gave us salvation.

JOHN

What are you talking about?

LATIKA

The Akrida were made by an angry God.

(MORE)

(CONTINUED)

CONTINUED: (3)

LATIKA (CONT'D)

Anything ever bested him, he had us as a fail-safe. We were designed to wipe out all life in every universe. But the Queen? She gave us meaning.

ADA

So, Joan came to your world, used her powers to put you under her thumb, and that's meaning to you?

LATIKA

It's purpose. We're freeing every world from the tyranny of mankind.
(presses the knife)

Okay, my part is done. And so is Lata's. Doesn't have to be this way for you, though. So what's it gonna be?

Everyone tenses, especially Ada... she shoot a looks at Mary and John. But she's not looking for permission here. She's telling them what she's decided. Ada then locks eyes with Possessed Lata, and lifts the crystal.

ADA

I got you, Lata.
(in Latin, subtitled)
[Release.]

ADA

LEE behr oh.

In a flash: Ada's head snaps back and a WISP of white light shoots out of her mouth and into the crystal.

As it hits the crystal, a PULSE of energy SHOOTs out and -- Possessed Lata and Ada COLLAPSE!

Mary checks on Ada. John checks Latika. Ada's eyes flicker.

MARY

You okay?

ADA

I'm fine. Lata -- ?

Ada falters as she rises to look, and Mary catches her.

Latika's eyes flutter open, she gasps for air. Alive.

JOHN

It worked.
(to Lata)
Just breathe. Like you taught me.

Latika's breathing regulates. She sits up, tears in her eyes.

(CONTINUED)

21

CONTINUED: (4)

21

LATIKA

Ada, I...

ADA

Thank me by finding that other way.

LATIKA

(getting up)

Well, I've got good news and bad news in that department.

JOHN

Give us the good news.

LATIKA

I know how to hurt her.

MARY

And the bad news?

22

INT. WINCHESTERS' GARAGE - DAY

22

Freshly bandaged up, Latika now holds the Ostium, addressing Mary, John, Carlos, Millie, and Ada.

LATIKA

...the Queen has all of her strength back. She'll have the portal completely open tonight.

MILLIE

Well, we know where the portal is at least. Your dad called. Found a bunch of Akrida down by what's left of Prairie Park.

JOHN

(to Carlos and Millie)

Tell me you guys found something about how to use the Ostium?

CARLOS

Whatever you "feed it," creates a portal connected to that object. We fed it the rock, so it was able to shoot the Akrida back to their world.

MILLIE

So if we feed it the journal, and trace the sigils in reverse, the Ostium can bring here whatever is tied to the journal. The Mystery Man... If he's even alive.

(CONTINUED)

CARLOS

According to the lore we dug through, you can only reverse the polarity at midnight.

JOHN

So we gotta buy ourselves time.

MILLIE

By fighting an immortal entity?

LATIKA

We can't kill her. But she is vulnerable.

(off her look)

Consuming Monster Essence gave Joan monster powers but it gave her monster weaknesses, too. I cut her with a silver blade. Won't be enough to kill her --

MARY

(putting it together)

But it'll piss her off long enough; until the clock strikes twelve.

JOHN

We grabbed all the silver we could find before heading over here.

MARY

(to Ada and Lata)

You guys are still recovering. Stay here and wait until the time is right, then bring back our Mystery Man.

(to John and Carlos)

Let's hit the road.

They head out but John pulls Mary aside.

JOHN

Can you give us a second?

Carlos nods and John takes Mary into...

John holds up his hands. Comes in peace, but...

JOHN

I know you're gonna fight me on this but, please. Just listen. You have to stay here.

(CONTINUED)

MARY

What? No --

JOHN

We all know you're the best Hunter we have. Just like we all know anyone going out there to face Joan...

Well, shit.

MARY

...is probably not coming back.

That lands on Mary. John's not wrong.

JOHN

We'll go out there and buy you time. When you guys get the Mystery Man back, someone's gonna have to lead him into battle. And that's gotta be you.

(before she can protest)

I know what you're thinking. That I'm running toward danger. But I'm not. I'm running toward hope. We finish this... we save the world. And then you're free.

John pulls Mary close. She nods an "okay." John closes his eyes. Relieved. Mary pulls back, looking at him.

MARY

Listen, before you go, I have to tell you something --

JOHN

Tell me when I see you again.

She nods. But they both know that's a long shot. And with nothing left to say, they kiss...

...goodbye.

END OF ACT THREE

ACT FOUR

24 EXT. PARK - NIGHT

24

An abandoned theme park. Left for dead years ago. We see Joan. Alone, she waves her hand and a portal OPENS in mid air. As it expands --

*
*
*

Joan hears the sound of FOOTSTEPS. She turns to see...

John, Carlos, and Samuel approaching. Each of them holding a silver SWORD. *Fuck yeah!*

Joan lowers her hand, the portal shrinking back down to nothing.

JOAN

Guessing you're not here to
surrender, are ya?

Our heroes get close, surrounding Joan.

JOAN (CONT'D)

(to Samuel)

I can save your little girl.

SAMUEL

By turning her into your slave?
That's a hard pass.

JOAN

(to Carlos)

Will you talk sense to these two
idiots? I mean, there's no amount
of ghouls for you to kill that will
fill the hole in your heart.

CARLOS

I'm sorry. Are you still talking?

Joan turns to John.

JOAN

Ah, but you don't need my sales
pitch, do you, hon? I've watched
all that anger brewing inside you
these past months.

(dagger)

You're already a monster, John.

That hits John. But he stands his ground.

JOHN

Hunters don't kneel.

(CONTINUED)

24

CONTINUED:

24

JOAN

Right. They just die.

Joan SNAPS her fingers. A sword appears in her hand... and two of the four AKRIDA CONTROLLED HUMANS we saw break into the Clubhouse come out of the woodwork. Swords in hands.

JOAN (CONT'D)

I tried. I really did.

She gives a nod and her minions ATTACK! SWORD FIGHT! Off this mayhem, we CUT TO:

25

INT. WINCHESTERS' GARAGE - NIGHT

25

Mary looks over at Ada, who is bundled in a blanket, sipping tea. Millie joins Mary.

MILLIE

(off her look)

She gonna be okay?

MARY

I... I don't know.

MILLIE

Are you gonna be okay?

Emotional, Mary shakes her head: nope.

MILLIE (CONT'D)

For what it's worth, when John left for the war... the look in his eyes? I thought I'd never see him again. But the look he had before he left here?

(smiles)

He'll be back.

Mary smiles. Hopeful..

ON LATIKA AND ADA

Ada fades, drifting off, and Latika takes her hand.

LATIKA

Hey. Stay with me.

Ada rallies, nodding to Latika.

ADA

I'm fine. Just... tired.

(her bandages)

How are you doing?

(CONTINUED)

25

CONTINUED:

25

Latika rubs the back of her neck.

LATIKA

I'm angry. At myself. I... fought Joan. Stabbed her, I --

ADA

One act doesn't define you.
(besides)
And she had it coming.

Latika nods, grateful for Ada's perspective.

LATIKA

Ada... before Joan's friends stormed the Clubhouse, I found some promising research into soul harvesting. We survive this, I think we can restore what you sacrificed.

ADA

You never give up, do you?

LATIKA

Like you ever do?

Ada smiles at Latika. She checks her watch. *Holy shit.* She looks at Ada. Slow PUSH IN as it hits them all...

ADA

It's time.

26

EXT. WINCHESTERS' GARAGE - NIGHT

26

They head outside. Giving each other looks. *Here we go...* Latika traces the symbols on the box. It LIGHTS up red. Mary places the journal onto the box and the box CONSUMES the journal.

There's a blinding FLASH OF RED LIGHT but when their eyes adjust... there's no sign of the Mystery Man.

MARY

I don't understand. Why didn't it work?

MILLIE

It did. Your Mystery Man drives a Chevy, right?

Mary and Latika turn to see Millie's gaze over to...

...BABY!

(CONTINUED)

That's right the '67 Impala is BACK! Lightly STEAMING for effect. They cautiously approach but it's clear the car is empty.

LATIKA

(shit)

The journal pulled something back that it was connected to... but our Mystery Man isn't here, which means he must be...

MILLIE

...dead.

A beat as that knowledge deflates the group. Except Mary, who gets closer to the driver's side door.

MILLIE (CONT'D)

Now what?

Mary opens the car door.

MARY

We go for a ride.

Everyone shoots her a look. *Excuse me?*

MARY (CONT'D)

This car?

LATIKA

(fuck yes)

Is not of this world.

MILLIE

Detroit steel makes a helluva weapon.

ADA

This car takes out the Queen, then all of the Akrida die.

Mary climbs behind the wheel.

MARY

Let's go run that sonovabitch into the ground.

Everyone piles in and Mary FIRES up the car. Mary PEELS OUT, the engine ROARING as we SMASH TO BLACK!

END OF ACT FOUR

ACT FIVE

27 EXT. PARK - NIGHT

27

Carlos and Samuel battle minions while John goes head-to-head with Joan.

JOAN

Before you die, I'd like to give you some much needed peace, John.

JOHN

Great. Any chance we can skip the dying part?

JOAN

When the Men of Letters stopped my last invasion, I decided enough was enough. Unlike Hunters, they never played fair. So I thought, why should I?

As she says this, she waves her hand and John goes FLYING.

CARLOS

John!

Carlos takes a step closer but... two more Akrida Controlled Humans come out of nowhere, closing in on him. Carlos turns to see Samuel... and two more Akrida Controlled Humans are closing in on him, too. Not great!

Joan crosses over to John, who struggles to get to his feet.

JOAN

I used all of my remaining power against them. Every ounce of it. I was so drained, my little friends had to bury me deep in the ground, so I could restore myself.

JOHN

What did you do...

JOAN

I wiped out the Men of Letters. All of them. Including your father.

And John's self-control? Is gone. Like Luke going HAM on Vader in *Jedi*, John goes hard at Joan.

JOAN (CONT'D)

That's it, let it all out, baby.

(CONTINUED)

CONTINUED:

As John absolutely loses his shit, the Akrida Controlled Humans surround Samuel and Carlos, who are forced to drop their swords. It's all down to John and Joan now. And Joan clearly has the upper hand in their fight!

As they battle, though, at the edge of the field...

BABY arrives!

Mary sits behind the wheel. Staring daggers at Joan.

LATIKA

Are we sure this is going to work?

MARY

No. Everybody get out. Now.

And it's clear there's no arguing here. Everyone piles out.

MILLIE

Mary --

Calling back to Episode 105 in reverse, Mary tells Millie:

MARY

Keep an eye on him for me, will you?

Millie nods, emotional. And then Mary PUNCHES the gas.

It all happens lightning fast:

John spots Mary. No words needed between them as John can read the plan in Mary's eyes.

John summons the last of his strength, rallying against Joan.

Mary drives closer and closer to Joan --

John battles, finally KNOCKING Joan back --

Right into the path of Mary's oncoming car --

BAM! Baby HITS Joan... and she disintegrates!

Before she dies, though, she lets out a primal SCREAM and reaches out, causing the portal to EXPAND -- right in front of Baby! There's no time to hit the brakes --

Mary and Baby SHOOT INTO the portal!

The sky LIGHTS up as the Akrida Controlled Humans are freed! They slump over and drop their swords, confused as to where the hell they are and what the hell is going on.

(CONTINUED)

CARLOS

*

They're free. The Queen is dead.

John looks at the portal, drops to his knees. Crushed.
Everyone else turns to the portal as they realize...

SAMUEL

Mary...

A beat as our heroes gather. Devastated. They watch as the
portal collapses in on itself. And it hits them.

Mary Campbell is gone.

We hold just a second longer, drawing out the pain but then --

FWOOOM!

Baby RACES out of the portal JUST as it closes in on itself.
It SKIDS to a halt, STEAM rising off it. The driver's side
door opens and out steps...

...DEAN FUCKING WINCHESTER!

The Mystery Man is back... but where is Mary? Dean crosses
over to the passenger side, opens the door... and there she
is, alive! Dean pulls her out, and Mary comes to, stirring --

MARY

John...?

John races over and Mary collapses into his arms. And off
this holy shit victory we SMASH TO BLACK!

*

END OF ACT FIVE

ACT SIX

28 EXT. PARK - NIGHT

28

The Akrida Controlled Humans are gone. It's just our heroes now. And Dean. Dean Winchester.

JOHN

How did you guys survive...?

DEAN

(touching Baby)

She kept Mary safe. And me, well... nothing can tear me apart.

(shrugs)

'cause I'm already dead.

(then)

I was adrift in the world between worlds, but I kept as close to the portal as I could. Soon as I saw Baby, I grabbed the wheel.

SAMUEL

So, who the hell are you?

Dean looks at Samuel. No idea how to answer that without a can of worms opening. He settles on some of the truth.

DEAN

Just a Hunter. Like you.

(then)

But... I'm not from this Earth.

That lands on our heroes. And our audience, too. *Holy shit, The Winchesters is in an ALTERNATE UNIVERSE.*

DEAN (CONT'D)

(looking at Mary and John)

I'm from one very much... almost identical... to this one.

ADA

How did you get here?

DEAN

When I passed, I got to Heaven and... went for a drive. But I took a little detour.

LATIKA

Through the multiverse.

CARLOS

What were you looking for?

(CONTINUED)

DEAN

My family.

(then)

I... come from a long line of Hunters. And I was hoping that somewhere out there was an Earth where some version of my family had a shot at a happy ending.

That hits everyone, even though they don't realize how hard it really hits -- but our returning audience sure will!

DEAN (CONT'D)

While I was driving, I got wind of the Akrida. Turns out they were one of Chuck's last creations.

MILLIE

Wait, who's "Chuck"?

DEAN

Sorry, I mean: God.

(off their looks)

It's a long story, but he was a dick, and he left the Akrida behind to wipe out all of existence if he failed.

(serious)

Eventually the Akrida would have made it to my Earth. I got family there, so I couldn't let that happen.

JOHN

The letter, why did --

DEAN

-- when I took my detour, the rules were simple. Don't mess with things. But... I thought I'd give you a nudge. See if it might help.

Dean looks at Mary and John. Emotional but hiding it well.

DEAN (CONT'D)

Looks like it worked out pretty well.

(then)

Now that the Akrida are gone... you guys can make your own destiny. Write your own story.

JACK (O.S.)

And you can get back to yours.

(CONTINUED)

Everyone turns and tenses, wondering if the Akrida are somehow back, but Dean waves them off.

DEAN

It's okay. They're with me.

WIDEN to reveal... JACK KLINE is back! That's right! And alongside him is Bobby.

DEAN (CONT'D)

That's Bobby and Jack. They're family.

*

Dean heads off to Jack and Bobby.

*

ON JACK AND BOBBY

Bobby steps forward, side-barring with Dean.

*

BOBBY

Toldya I'd figure it out. Didn't say it wouldn't mean I'd get us into more trouble.

(CONTINUED)

Bobby looks over at Mary, John, and Samuel.

BOBBY (CONT'D)

Man. Look at them.

(shakes his head)

This is all kinds of weird.

DEAN

Seeing them so young?

BOBBY

Seeing Samuel with a full head of hair.

JACK

Dean --

They turn to Jack.

DEAN

I know. I know.

JACK

When I restored things, I wanted mankind to make their own fate. That meant no interference from on high. Anywhere. No exceptions.

DEAN

I couldn't let our home get destroyed. Sammy deserves a shot at a good long life.

He looks back at Mary and John.

DEAN (CONT'D)

And so do they.

(turning back)

But... you want to cast me out of your new Heaven, so be it.

BOBBY

If we're voting, I say you give the guy a break.

JACK

There's always another case with you Hunters. Even in death.

Dean and Bobby nod. *Damn right.* Jack smiles.

JACK (CONT'D)

Well, if you're going to meddle in things... finish what you started.

(CONTINUED)

Jack holds up a piece of cloth. Opens it. Dean is surprised at what he sees -- but we don't see what Jack has given him yet. Dean looks at Jack, grateful.

JACK (CONT'D)

After this? It's time to get around to the "there'll be peace when you are done" part of the song.

Dean nods a thank you, then heads over to Mary and John.

DEAN

Before I go... I want to give you both something.

Dean hands the first object to John. It's his JOURNAL.

DEAN (CONT'D)

My dad... he kept a journal like this. I lived my whole life by that damn thing. I wrote down everything I know about Hunting in here -- if you're gonna stay in the game, this'll help guide your way.

John takes it. Grateful.

JOHN

Thank you.

Dean turns to Mary. Trying hard to hide his emotions here.

DEAN

I know you're thinking of leaving Hunting. Believe me I understand. But... do me a favor. Keep an eye out for a yellow-eyed demon. You even get a hint of that sonovabitch you use this. Understand?

And Dean hands her the other object Jack gave him... and holy shit it's the COLT from *Supernatural*! Mary takes it, nodding a thanks. But something makes her wonder...

MARY

Your family. Did you find a version where they had a shot at a happy ending?

Dean looks at Mary. And John. Really fighting his emotions.

DEAN

I think I did, yeah.

(CONTINUED)

28

CONTINUED: (5)

28

Dean nods, then turns back to Bobby and Jack.

JOHN

Your name. You never told us your name.

Dean turns back as he walks away, smiling, coy.

DEAN

Hetfield. James Hetfield.

Nick Drake's "One of These Things First" begins as Dean, Jack, and Bobby... disappear.

Our heroes watch them fade away, then, the gravity it all finally hits them. *Holy shit. They did it!* And so...

CARLOS

Now what?

LATIKA

We go home.

One by one they leave the park until we're left with John and Mary who hug. They move on to join the others, hand-in-hand and we DISSOLVE TO:

29

OMITTED

29

29A

INT. CLUBHOUSE - VAULT - DAY

29A

As the song continues, we find Mary with Samuel, putting the Ostium into the vault for safe keeping.

MARY

You're really gonna go find Mom?

SAMUEL

One of the many things you've taught me... is that we're stronger together. We'll be home soon.

(then)

And listen. No matter what's next, I'm proud of you, kiddo.

Off the two of them hugging it out, we DISSOLVE TO.

30

INT. CLUBHOUSE - DAY

30

The place is cleaned up and Carlos sits at the table, drawing in a notebook. We see several ideas for SYMBOLS on the page. Latika enters, a small leather pouch in hand.

(CONTINUED)

30

CONTINUED:

LATIKA
(the notebook)
What's that?

CARLOS
Working on a new logo. For a new
start. We'll take the best parts of
being a Hunter and a Man of
Letters... and make our own deal.

Latika smiles, likes the sound of that, and heads through the
secret door.

31

INT. CLUBHOUSE - ATRIUM - MOMENTS LATER

31

Latika pours the contents of the leather pouch into a small
potted plant. Ada joins her and they both look at the plant.
Hopeful. A beat and then a small BUD pops out from the dirt.

A WISP of white smoke emanates from the bud... floating up
into Ada's mouth. Restoring her soul.

LATIKA
It'll take time but...

ADA
You did it.

LATIKA
We did it. I think we may have the
makings of a coven on our hands!

Off the two, hopeful, we DISSOLVE TO:

32

INT. WINCHESTERS' GARAGE - MILLIE'S OFFICE - DAY

32

Millie burns through some paperwork. A WOMAN, 40s, knocks on
the door. She's holding an object wrapped in a cloth.

MILLIE
Can I help you?

WOMAN
I hope so. Heard from my friend
Samuel that you know your way
around magical items...?

She pulls the cloth off, revealing a steampunk-looking
device. It's cool, but clearly busted. Millie takes it.

MILLIE
Let me see what I can do.

Off Millie, in a newfound place in Hunting, we DISSOLVE TO:

33

EXT. MOVIE THEATER - DAY

33

As the song concludes, we find Mary and John approaching the theater for tickets. Back where they first met.

JOHN

Something I've been meaning to ask.
(they stop)
When you went through the portal...
what did you see?

MARY

It was kind of a blur. But I saw...
everything. Every possible version
of myself.

JOHN

Any look appealing?

MARY

I'm gonna make my own.

JOHN

Which is why you're leaving. Right?

Mary looks at him. Busted.

MARY

Everywhere I look here is a
reminder of who I was. If I'm gonna
find who I am meant to be...

JOHN

I get it. I do. When I came home, I
was lost. But now... I know where I
belong.

MARY

Being a Hunter.

JOHN

But I can't be the best version of
that... until I finally face the
anger inside me.

(shakes his head)

It almost got me killed. Again. I
don't know if it's meditation. Or
therapy. Or something else. I just
know I'm gonna find a way to make
sure it's not driving me anymore.
And I wanted you to know all
that... before you leave.

(CONTINUED)

33

CONTINUED:

33

MARY

It's not forever.

JOHN

Then do me a favor?

MARY

Anything.

JOHN

No goodbyes.

Mary nods. Then pulls John in for a kiss. DISSOLVE TO:

34

INT. WINCHESTERS' GARAGE - DAY

34

John, Carlos, Millie, Ada sit at the table, enjoying a hearty looking meal. Latika enters, paper in hand.

LATIKA

Found us a case. And for once, it's by the beach.

She hands the paper to Carlos, who scans the article.

CARLOS

Wait, werewolves don't surf.

LATIKA

Only one way to find out for sure.

As they dig into the article, Millie spots John, who doesn't look as excited. Heart just not in this one.

DING DING! A car pulls up and John stands, waving off Millie.

JOHN

I got this one.

35

EXT. WINCHESTERS' GARAGE - DAY

35

John heads out, shocked to see... MARY. Standing by her car. John smiles. So does Mary. But...

JOHN

Thought we agreed: no goodbyes.

MARY

Not here to say goodbye. I'm here to say... I got room for one more.

JOHN

Seriously?

(CONTINUED)

35

CONTINUED:

MARY

I have no idea where I'm going. Or what I'm doing. Or how long I'll be trying to find myself. But...

(then)

...maybe there's answers out there for the both of us. We can look for them during the day. Together. And you can Hunt at night.

John is struck dumb.

JOHN

I don't know what to say...

MILLIE (O.S.)

Send us a postcard when you do.

John turns to see Millie... the others surrounding her. Bittersweet, but excited. John looks at them all, surprised, then breaks into a smile. Everyone comes together for goodbye hugs and we DISSOLVE TO:

36

INT. MARY'S CAR - DUSK

36

They ride in silence. So much to say. No idea where to begin. They exchange a look. And laugh. Releasing the tension.

JOHN

Okay. Music is definitely in order.

John digs into a box of tapes, but Mary nudges him. Nope.

MARY

Ah-ah-ah. I read through some of Hetfield's journal. He was very specific on this issue.

(pulls out a tape)

"Driver picks the music... shotgun shuts their cakehole."

John nods, putting his hands up -- *you win, Campbell*. Mary pops the tape into the deck and cranks the stereo as Led Zeppelin's "Ramble On" begins!

As the music builds, Mary and John exchange a look.

Hopeful.

Scared.

All of it.

As the song kicks in, Mary PUNCHES the gas and we CUT TO:

37

EXT. BACK ROAD - DUSK

37

The Roadrunner tears ass down a lone country road. We CRANE up as the music swells, Mary's car getting smaller and smaller until the song crescendos and we SMASH TO BLACK!

SEE Y'ALL IN SEASON TWO...!