

SUPERNATURAL

Episode #920

"Tribes"

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CAST LIST

SAM WINCHESTER  
DEAN WINCHESTER

JARED PADALECKI  
JENSEN ACKLES

BUTLER  
DAVID HAYDEN  
ENNIS ROTH  
FREDDIE COSTA  
GRAHAM  
GOON  
HOT T.A.  
IKE SOKOLOWSKI  
JULIAN DURANT  
MAITRE D'  
MARGO HAYDEN  
MARV  
OLDER DJINN  
SAUL HAYDEN  
TAMARA  
VIOLET DURANT  
WAITRESS

SUPERNATURAL  
"Tribes"

TEASER

1 EXT. CHICAGO - NIGHT 1

**SUPER: Chicago, Illinois**

Sweeping shots of the Windy City take us to...

2 INT. RESTAURANT - NIGHT 2

*Il Secundo.* A hip, high-end joint, think *Ink* or *Lucques*. We move through, to find: ENNIS ROTH and his girlfriend, TAMARA. Both 21, and African-American. \*

The pair sit at a table, wearing their Sunday best (a suit; a flattering-if-modest dress), and just finishing their meal. Tamara leans back, taking in the AMBIANCE.

TAMARA

This place is beautiful.

ENNIS

It's alright. You're beautiful.

He's turning on the charm. Cool and CONFIDENT. Tamara blushes-- then, playfully-- \*

TAMARA

Look, Roth, if you think laying it on thick like that's gonna get you somewhere tonight...

ENNIS

I'm right.

TAMARA

You're totally right.

The two share a SMILE, and Tamara's gotta ask--

TAMARA

Okay, spill: why are we here?

ENNIS

What? I can't take my girl out for a nice meal?

TAMARA

Ennis, for us? A nice meal's an extra large at Lou Malnati's. So? \*

(CONTINUED)

2

CONTINUED:

2

As she speaks, Ennis glances past Tamara-- seeing the MAITRE D' (40s, tux) nodding him over.

\*  
\*

ENNIS

\*

So... hold that thought.

\*

He flashes a smile, then his moving-- heading for the front of the restaurant. Tamara watches him go-- what's he up to?

\*  
\*

3

INT. RESTAURANT - HALLWAY - NIGHT

3

\*

Ennis steps into a side hallway, meeting the maitre d'.

MAITRE D'

Mr. Roth, I hear it's a big night.

ENNIS

The biggest.

\*

He holds up a (modest) ENGAGEMENT RING-- man with a plan.

\*

ENNIS

Can you put this in a glass of champagne? Something nice?

\*  
\*

MAITRE D'

(bone dry)

Ah. Yes. How... unique.

ENNIS

\*

A lot of people do that?

\*

MAITRE D'

You'd be the third this week.

Ennis frowns-- not what he wanted to hear-- as the maitre d' BRIGHTENS. Big smile.

\*

He's looking PAST Ennis, at the approaching SAUL HAYDEN. 28, casually cool-- designer clothes, stylishly rumpled. Saul's with a friend, MARV (30s, think Joe Pesci).

\*  
\*

The maitre d' moves to the pair-- THRILLED to see them.

\*

MAITRE D'

\*

Saul, welcome back!

\*

SAUL

You know I can't stay away.

ON ENNIS. Realizing: HE DOESN'T EXIST ANYMORE. An ANGRY look flashes across Ennis's face. He takes a step forward-- can't believe this is happening right now...

\*  
\*  
\*

(CONTINUED)

ENNIS

Dude-- we were just talking.

And SOMETHING CATCHES ENNIS'S EYE. He glances up, at the CONVEX MIRROR hanging above... and sees a MONSTER. Marv's face is TWISTED AND GROTESQUE. Ennis JOLTS BACK in surprise--

And all eyes are on him. Marv (looking NORMAL) scowls.

MARV

You got a problem?

Ennis eyes the MIRROR-- but only the BACK of Marv's head is visible (and NORMAL). Ennis blinks-- is he SEEING THINGS?

SAUL

Marv, chill.  
(then, to Ennis)  
It's all good, yeah?

ENNIS

I... yeah.

Saul smiles, as the maitre d' steps in-- nods to he and Marv.

MAITRE D'

This way, gentlemen.

He leads the two down the hall. Ennis takes a beat-- that was weird-- then shoves HIS RING into his pocket, and turns--

Just in time to see an OLDER WOMAN fishing a RING from her glass of bubbly in the dining room. People ooh and aah.

OFF ENNIS-- sonuvabitch-- we CUT TO--

The MAITRE D', as he leads SAUL and Marv around a CORNER... to find an "Employees Only" door. With six locks. Odd. The man starts to key them open, as we CUT TO--

INT. RESTAURANT - BACKROOM - NIGHT

A different kind of restaurant. Steel tables, floors dotted with drainage grates. Half slaughterhouse, half DIVE BAR.

Saul and Marv enter, as a WAITRESS passes. Saul flirts--

SAUL

Mindy. You miss me?

WAITRESS

(with a pout)  
Aw. I liked you as a blonde.

(CONTINUED)

She moves off, and Saul nods-- okay then. He casually reaches up, runs a hand through his hair... and it changes from BLACK TO BLONDE. Saul's a SHAPESHIFTER.

Saul and Marv head for the BAR, and as they move we clock OTHER MONSTERS: a tattooed DJINN, a woman with CAT'S EYES.

Saul passes a man with his arm around a WOOZY REDHEAD. The dude smiles-- and his mouth is full of SHARK-LIKE FANGS! He's a VAMPIRE! The man BITES the girl's throat-- FEEDING.

Marv and Saul hit the BAR, where the WAITRESS is snipping open a bag of B+. Mixing up a bloody Bloody Mary. Saul catches her eye, pointing to his new blonde hair.

SAUL

Better? I hear they have more fun.

Before she can respond-- a MAN looms up beside. Meet JULIAN DURANT, 29, savagely handsome. Marv shifts back, uneasy, and without even looking up, Saul knows who's there--

SAUL

Julian. I'm not lookin' for trouble, okay? I just want a drink.

\*  
\*  
\*

Julian smirks, peels a TWENTY from a billfold, and tosses it on the bar.

\*  
\*

JULIAN

Then go buy yourself a bottle, and drink it on the street. With the rest of the shifter scum.

\*  
\*

Saul doesn't even look at the money, just SNORTS, then turns his back. "Fuck off". But Julian's not done.

\*  
\*

JULIAN

I wasn't asking.

\*

And there's a THREAT in his voice. Saul glances back.

\*

SAUL

I don't care. You werewolves think you're special-- but you're just sons of bitches.

Marv barks out a LAUGH-- WHAM! And Julian BACKHANDS him, sending Marv crashing to the floor. Saul wheels on Julian--

Who FLASHES FANGS! JUMP SCARE! Julian LUNGES, but Saul's FAST-- he grabs Julian's THROAT, SLAMMING his head to the bar!

(CONTINUED)

Julian recovers, SNARLING-- and MARV and the DJINN are between them. Marv holds Saul back, as Julian shifts to HUMAN--

SAUL  
That all you got?!

JULIAN  
Oh, I got more. \*

Then-- Julian's phone CHIMES. He pulls it out, reading a TEXT. Julian gives a DARK CHUCKLE--

JULIAN  
A lot more. \*

And he HEADS FOR THE DOOR. Saul's SURPRISED-- the Hell? \*

SAUL  
Where you goin', Old Yeller?

Julian responds with a SMIRK as he EXITS. OFF SAUL-- uneasy--

5 EXT. RESTAURANT - NIGHT 5

ENNIS and TAMARA leave-- he's holding her hand, pulling her forward. EXCITED. Ennis has got an IDEA.

TAMARA  
Ennis-- where are we going? \*

ENNIS  
That place wasn't us.

6 INT. RESTAURANT - BACKROOM - NIGHT 6 \*

The WAITRESS pours Saul a shot-- now it's her turn to flirt.

WAITRESS  
On the house, tough guy.

7 INT. STORAGE ROOM - NIGHT 7

CLOSE ON: A BREAKER BOX, as- a CLAWED HAND RIPS IT OPEN-- \*

8 INT. RESTAURANT - BACKROOM - NIGHT 8

And the LIGHTS GO OUT. The monsters quiet. Sensing TROUBLE. Our waitress tests the air with a FORKED TONGUE, as--

**BANG!** A STORAGE ROOM flies open, and a FIGURE bursts out! \*

(CONTINUED)

In the DARKNESS we can barely make it out: humanoid, hunched, and FACE HOODED. Hidden in SHADOWS. Think the NAZGUL from *Lord of the Rings*. Thing turns, and we CUT TO--

\*

MONSTER POV: Tinted GREEN. Focusing on SAUL.

\*

And it's CHAOS, as THE FIGURE cuts a swath of DEATH through the room. Coming for Saul. Gutting anything in its way.

Saul tries to move... but the thing is TOO QUICK. BAM! It barrels into him, sending Saul crashing into a table.

ON SAUL. On the ground. He opens his eyes-- to see MARV lying nearby. His THROAT SHREDDED.

Saul JERKS UP-- and WINCES. Three deep GASHERS crisscross his side. Leaking blood. It got him. Fuck... CUT TO--

Ennis and Tamara. At a BUS STOP near the restaurant. He's jazzed, she's confused.

TAMARA

So you dragged me to a bus stop... why?

\*

\*

ENNIS

We met at a bus stop. First day of fifth grade-- you had your hair in braids, and I couldn't take my eyes off you.

\*

\*

\*

\*

Tamara MELTS at that. Aw. Ennis looks her in the eye.

\*

ENNIS

Tam, I don't wanna do this the same cheesy way everyone else does, and-- this is us. So...

\*

\*

He goes for the RING-- and Tamara realizes what's happening. She puts her hands over her mouth. TEARS welling up.

TAMARA

Ohmigod...

This is IT--

BANG! A sound from the DARK ALLEY behind. A door slamming.

Ennis looks up-- to see SAUL burst from the darkness! Tamara SCREAMS, as Saul stumbles to the pavement in front of them.



ENNIS

Call 911!

Tamara goes for her phone, as Ennis kneels next to Saul, whose eyes are hollow-- voice cracking-- staring up at Ennis--

SAUL

David... I'm so sorry...

ENNIS

David? Who's David?

BANG! Another sound. TAMARA whips around-- to see a DARK SHAPE sprinting through the shadows. \*

MONSTER POV: Locked in on Saul. Closing FAST-- Tamara's BETWEEN the predator and its prey! \*

Tamara SCREAMS and Ennis whips around, as-- BAM! The FIGURE THROWS Tamara aside. She hits the wall with a WET CRUNCH-- \*

And Ennis is moving-- charging the thing-- \*

ENNIS

Tamara! \*

The figure wheels, slashing at Ennis with its claws-- SHREDDING HIS JACKET and knocking him to the ground. Hard. \*

ON ENNIS. On the pavement. Ears ringing. Vision blurred. He looks left to see-- \*

The FIGURE crouched over Saul. It raises a hand tipped with SILVER CLAWS... and PUNCHES THROUGH THE SHIFTER'S CHEST! \*

The thing rips its hand back, DROPS Saul's CORPSE to the ground, and turns-- VANISHING into the dark alley, as-- \*

Ennis stumbles to his feet, moving for TAMARA... \*

Who lays against the wall. A smear of RED staining the brick behind her head. Jaw slack. Eyes lifeless. Ennis reaches out. Touching her face. Begging... \*

ENNIS

No... please no... no!

But Tamara's DEAD. And OFF ENNIS-- his world ripped apart--

BLACKOUT.

END OF TEASER

ACT ONE

10

INT. INTERROGATION ROOM - DAY

10

Ennis sits at a bare table. It's just hours after Tamara's death, and while Ennis seems focused on the outside-- on the inside he's RAGING. Fighting to control his GRIEF and ANGER. As we'll learn, Ennis has a TEMPER. \*

ENNIS

I know what I saw.

DETECTIVE FREDDIE COSTA (41, loosened tie, world weary), sits across from Ennis. Taking his statement.

COSTA

And you're sure-- I mean sure?  
'Cause, what you're tellin' me?  
About this faceless whatever-it-is?  
(beat, sympathetic)  
Look, maybe you got confused. Maybe  
it was some banger, with a knife.

And Ennis SNAPS-- hitting the table. \*

ENNIS

I know what I saw.

COSTA

Hey. Settle. I'm tryin' to help.

ENNIS

By calling me a liar?

COSTA

By keepin' you from doin' somethin'  
stupid. I seen that look before--  
(pointed)  
And the last time? It got you  
three nights in Juvie. \*

ENNIS

'Cause I did the right thing.

COSTA

You broke your neighbor's leg, Ennis.

ENNIS

He was beating the crap out of his  
wife, Freddie! \*

Costa sighs-- rubbing his face. \*

(CONTINUED)

COSTA \*  
You're just like your old man. He \*  
was a stubborn S.O.B. too. \*

ENNIS \*  
It's what made him a good cop. \*

A SHADOW passes over Costa's face-- clearly he has his own \*  
opinions on that-- but the detective plays nice. \*

COSTA \*  
Look, your dad taught me everything \*  
I know. But his temper never did \*  
him any favors. \*  
(then) \*  
Ennis-- you had a tough shake, \*  
losin' your parents as young as you \*  
did. And I've done what I can for \*  
you, but this... \*

He takes a beat-- softening. Feeling for Ennis. \*

COSTA \*  
Tamara was a great girl. And she'd \*  
want you to stick to the plan. \*  
Hell, you start the Police Academy \*  
in a month-- like your old man \*  
always wanted... \*  
(off Ennis) \*  
But if you go off half-cocked, \*  
spouting this monster crap-- or \*  
doing somethin' stupid... \*

ENNIS \*  
(beat) \*  
I know what I saw. \*

Ennis is HOLDING FIRM. Costa sags, as the door opens--- \*

And SAM and DEAN WINCHESTER enter. In their FED SUITS. \*

DEAN \*  
Bonham and Peart, FBI. We'll take \*  
it from here. \*

Costa rises and moves to the boys. Annoyed. Sotto-- \*

COSTA \*  
The Hell you will. Since when does \*  
the Feeb work stabblings? Shouldn't \*  
you be out lookin' for New Osama? \*

Dean puts an arm around the cop, gently guiding him forward.

(CONTINUED)

DEAN

Listen, detective, I can't really go into detail, but... let's just say your perp fits a profile.

Costa starts to reply, and realizes: he's been maneuvered OUT THE DOOR. Dean smiles... and CLOSES IT. Our boys turn to Ennis, who stares-- who are these guys?

DEAN

Okay-- let's talk about last night.

ENNIS

Why? So you can call me crazy too?

SAM

Try us.

TIME CUT TO:

11

INT. INTERROGATION ROOM - LATER

11

Ennis is finishing his story. Voice cracking with EMOTION.

ENNIS

...and when I got to her, she...

\*

His voice trails off-- and Sam FEELS for the kid.

\*

SAM

There's nothing you could've done.

ENNIS

That supposed to make me feel better?

\*

Sam looks away-- no answer for that. Ennis leans in.

\*

ENNIS

That thing-- it wasn't human.

\*

Someone has to do something.

\*

Sam and Dean trade a look, then--

\*

DEAN

Don't know what to tell you, kid.

\*

No such thing as monsters.

\*

OFF ENNIS. Frustrated. And realizing that, as usual, he'll have to take care of this HIMSELF.

\*

12

EXT. CAMPUS - DAY

12

Loyola University in Chicago. Nice day. To establish.

13

INT. OFFICE - DAY

13

CLOSE ON: A DOOR. "W.L. Graham - Mathematics Department Chair" stencilled across it. It OPENS, and we ENTER--

A college OFFICE. A HOT T.A. (20s) sits at a desk in front of a second door, to an INNER OFFICE. She looks up, startled, as PROFESSOR GRAHAM (50s, a winter hat) enters.

HOT T.A.

Professor? What are you doing here?

Graham pauses-- surprised to see her, but rolling with it.

GRAHAM

My office. Why aren't you at lunch?

HOT T.A.

Paperwork. I thought you and your wife had gone away for the weekend.

GRAHAM

We have-- we are. I just forgot something. Don't worry about it.

He flashes a tense smile, then he's past her. Graham steps into the INNER OFFICE, closes the door behind him--

BZZT! And his PHONE CHIMES. Graham checks the caller ID: "Home". He frowns-- sends it to VOICEMAIL-- and then...

Graham snaps a FLASH DRIVE into the room's computer, clicks on the "Spring Finals" folder-- and starts to COPY IT--

As the machine churns, Graham turns-- and MORPHS INTO DAVID HAYDEN (22, lean, with intelligent eyes). Like his brother, David's a SHAPESHIFTER. He dials a PHONE--

DAVID

Matt, it's David Hayden. Spread the word: I've got answers to every math final. Fifty bucks a pop.

\*  
\*

A NOISE BEHIND. David lowers the phone, turns-- and he LOOKS LIKE GRAHAM again. The T.A. stands in the door.

\*  
\*

HOT T.A.

I know why you're really here.

\*

David/Graham goes cold-- uh-oh-- as she moves close. Then...

HOT T.A.

You came to say goodbye.

(CONTINUED)

And she KISSES HIM! David reacts with SURPRISE. Pulls back.

DAVID/GRAHAM  
Whoa-- whoa. We're-- really?

HOT T.A.  
I want you to destroy me.

David eyes the computer. The folder's copying: 84%... 85%...

DAVID/GRAHAM  
Okay, that's... wow. Uh, listen...  
it's over.

(off the TA) \*  
I'm old, and married, and... old. \*  
So, so old. But you're young, and  
hot, and... you can do better. So,  
we should both move on. Like, now.

As he speaks, David steps around, so he's blocking the  
computer... and grabs the FLASH DRIVE, just as it hits 100%.

DAVID/GRAHAM  
But hey, you'll be fine, and--  
(lightbulb)  
I've got a student you should meet:  
David Hayden. Great guy.

14 EXT. CAMPUS - DAY 14

DAVID (in his NORMAL FORM) walks across the quad. BZZT! His \*  
PHONE. "Home" again. David answers-- annoyed-- \*

DAVID  
Yeah?  
(beat, going pale)  
Margo-- slow down. What do you  
mean? What about Saul?

15 EXT. ROWHOUSE - NIGHT 15

ENNIS moves down the sidewalk, in Chicago's Englewood \*  
neighborhood. Past cramped rowhouses-- junkies-- dealers. \*

Englewood has a 40% poverty rate, and 881 violent crimes a \*  
year. This is where Ennis grew up-- what shaped him. \*

16 INT. ROWHOUSE - ENNIS'S ROOM - NIGHT 16 \*

Spare, simple. ENNIS enters, beelining for his DESK, pulling \*  
out a FLASHLIGHT. Then-- \*

(CONTINUED)

He opens the CLOSET, digging out a FOOTLOCKER marked "N. Roth". Ennis pops the top, and sees a collection of HIS FATHER'S THINGS: \*

A picture of OFFICER NATE ROTH (50s) in his uniform, framed MEDALS, commendations, the MEMORIAL FLAG from his funeral. \*

Ennis reaches in, grabbing: a FLASHLIGHT, a LOCK PICK GUN--

And his father's SERVICE REVOLVER. As Ennis lifts the weapon from its case, the foam holding it in place pops out-- and something CLATTERS to the floor.

Ennis bends low, picking up a SILVER BULLET, its casing laced with strange RUNES. Ennis stares, no idea what it means-- \*

But it's our first clue that his father knew something about the SUPERNATURAL. At the very least, he knew how to KILL IT.

17 EXT. HAYDEN HOUSE - NIGHT 17

A MOTORCYCLE pulls up in front of an upper-middle-class TOWNHOUSE, and... DAVID takes off his helmet. \*

18 INT. HAYDEN HOUSE - FOYER - NIGHT 18 \*

David steps inside, and scans the place. Nobody's home. \*

19 INT. HAYDEN HOUSE - DAVID & SAUL'S ROOM - NIGHT 19 \*

David enters. This is the room he used to share with his brother-- and it's a time capsule of their childhood. Perfectly preserved since David moved out at 18: \*

Two beds, some posters (cars, hot chicks, Lil Wayne, Eminem), and a WALL OF PHOTOS. Pictures of the HAYDENS through the years: Saul, David, MARGO, their FATHER and MOTHER. \*

DAVID scans them, then turns-- and clocks a BASKETBALL sitting in the corner. He picks it up, and we FLASHBACK TO-- \*

20 EXT. HAYDEN HOUSE - DAY - FLASHBACK 20 \*

Three quick, 8MM MEMORIES: \*

- YOUNG DAVID (6, we saw him in the PHOTOS) and YOUNG SAUL (13, ditto) playing hoops on a portable basket. \*

- The kids messily eating ice cream. Laughing and grinning. \*

- David sitting on the stoop. Saul next to him-- one arm draped protectively over his younger brother. \*

21 INT. HAYDEN HOUSE - DAVID & SAUL'S ROOM - NIGHT - RESUME 21 \*

ON DAVID. Reliving those great old days... \*

22 INT. HAYDEN HOUSE - FOYER - NIGHT 22 \*

David steps out of the UPSTAIRS ROOM, and hears-- \*

MARGO (O.C.) \*

But the ghouls, they're with us?

David looks down, to see his sister, MARGO HAYDEN (24, sleek, professional), entering. She's looking over her shoulder, at-- \*

DETECTIVE COSTA. Surprise: he's on the HAYDEN'S PAYROLL. \*

Costa's followed in by two GOONS. The pair walk ahead, \*

carrying a CRATE into a ROOM, as Margo and Costa sidebar. \*

COSTA \*

Maybe. There's been rumblings. \*

(off Margo) \*

With your pop the way he is-- and \*

now that Saul's gone-- the other \*

families have... concerns.

ON MARGO. Getting the hint. Her eyes narrow.

MARGO \*

What do I pay you for? Tell the \*

ghouls, the djinn, and everybody: I \*

run this family now. So they can \*

either back us-- or I'll bend 'em \*

over, jam a .45 elbow deep, and

empty the damn clip.

Costa WINCES, as the pair turn-- to see DAVID approaching. \*

MARGO \*

Huh. You actually came. \*

Even after they talked on the phone, she's SURPRISED to see \*

him; didn't have much faith. David pushes past that. \*

DAVID \*

Margo-- wow. You look so legit. \*

What happened to the mohawk and the \*

tongue stud? \*

MARGO \*

I grew up. How 'bout you? \*

DAVID \*

Naw-- why start now? \*

(CONTINUED)



He says it with a smile, but there's TENSION here.

\*

COSTA

\*

Welcome back, David. I'm sorry about Saul, he was a good one.

\*

DAVID

The best, thanks Freddie.

\*

(beat)

\*

What happened to him?

MARGO

Julian Durant happened.

(off David)

Word is, he and Saul had a dust up in the backroom at *Il Secundo*.

Then the wolf circled around, and tore that place apart.

(beat)

He clawed out Saul's heart. And he will bleed for that.

\*

\*

She moves to the ADJOINING ROOM, and opens it--

\*

To reveal a whole lot of GUNS. AK-47s, M240s, and more.

\*

Four THUGS work, loading them with RIBBONS OF SILVER BULLETS.

\*

David stares-- shit. Costa moves close to him.-- whispering--

\*

COSTA

Your sister-- maybe you can talk some sense into her, 'cause I sure as Hell can't.

He steps back, David turns to Margo--

\*

DAVID

What are you doing?

\*

MARGO

We're going to war.

\*

The place is a CRIME SCENE. Police tape, etc... ENNIS steps into frame, gaze darting to the spot Tamara died-- blood still visible on the wall. Ennis looks away. Too painful.

\*

\*

Ennis moves down the corridor. Slow. Wary. And finds a SECURITY DOOR on the back of the restaurant. Hmmm...

\*

\*

26

INT. RESTAURANT - BACKROOM - NIGHT

26

\*

The off-screen sound of a LOCK POPPING, then-- ENNIS steps inside, pocketing the LOCK PICK GUN.

The GUTTED MONSTERS are gone, but smears of GORE still stain the floor-- clearly, the clean-up is a work in progress.

\*

Ennis-- wide-eyed-- moves through the space. Clocking broken glasses, a table scarred with three LONG, JAGGED MARKS. What the Hell are those?! Then--

\*

BANG! The FRONT ENTRANCE (to the RESTAURANT) opens, and Ennis DUCKS DOWN, as... the MAITRE D' ENTERS, pushing a MOP.

\*

\*

ON ENNIS. Crouched behind the bar. Trapped.

\*

The MAITRE D' SLOPS the mop to the floor, starts to work-- then stops. SNIFFING the air. Smelling ENNIS. He takes a step toward the bar. Moving closer... CLOSER...

\*

\*

ON ENNIS. Hearing footsteps. Mind racing, then-- he gets an idea. Ennis POPS UP-- bluffing--

\*

\*

ENNIS

\*

Chicago PD. Stay where you are.

\*

The maitre d' regards the kid for a moment-- then smirks--

\*

MAITRE D'

\*

I don't think so, Engagement Boy.

\*

And he FLASHES FANGS! Dude's a VAMPIRE! Ennis jerks back, eyes popping wide-- HOLY FUCKING SHIT!

\*

\*

The vamp CHARGES, as Ennis fumbles his father's gun into his hand-- BAM! And the monster's on him, driving Ennis back--

\*

\*

BLAM! BLAM! BLAM! Ennis fires into the freak's belly. It barely seems to notice.

\*

\*

The vamp SLAMS Ennis into the wall, and rears back. It's about to RIP OUT ENNIS'S THROAT, when--

\*

\*

A machete DECAPITATES him from behind! The VAMP DROPS-- Revealing SAM AND DEAN WINCHESTER. Just in time.

\*

\*

BLACKOUT.

END OF ACT ONE

ACT TWO

27

INT. RESTAURANT - BACKROOM - NIGHT

27

We pick up on ENNIS. Staring at the HEADLESS CORPSE on the floor. Whoa... DEAN steps in, nodding at the vamp.

\*  
\*

DEAN

Gotta say, he looks better with a little off the top.

(then, to Ennis)

You wanna run, now's the time.

But Ennis is STRONG. Resolute.

\*

ENNIS

I'm not going anywhere, until someone tells me what the Hell's going on.

DEAN

I said: go.

ENNIS

No.

\*

He's giving it right back. Sam steps between them.

\*

SAM

Look, he was a vampire.

(sighs)

A monster.

ENNIS

Thought you said there's no such thing as monsters.

He's looking straight at Dean. Kid's got moxie. Beat, then--

DEAN

Alright. Fine. Sammy, give him the talk.

Dean moves away, STUDYING THE ROOM, as Sam lays it out:

SAM

My name's Sam Winchester, that's my brother, Dean. We kill vampires.

And werewolves, and demons, and--

(shrug)

Basically, we chase down evil-- and shoot it in the face.

\*  
\*  
\*  
\*  
\*

(CONTINUED)

ENNIS

(beat)  
Okay.

DEAN

Okay? That's it?

ENNIS

Like I told you, the thing I saw  
last night? Wasn't human. And I  
just got jumped by freakin' Jaws in  
a tux. So-- feelin' pretty damn  
open-minded right now.

\*  
\*

(then)

Are you really Feds?

SAM

No. People like us stay off the  
grid, and on the road.

\*

ENNIS

So you're... monster cops?

\*

DEAN

Hunters.

Ennis nods-- okay then...

\*

ENNIS

Then what killed my girlfriend?

\*  
\*

DEAN

Working on it.

\*

ENNIS

What about that guy I saw in the  
mirror? With the eff'd up face?

SAM

Probably a wraith. Some things look  
human, until you catch them in a  
mirror, or-- sometimes a camera...

ENNIS

So you find this... whatever, and  
you're gonna chop its head off?

\*

SAM

Depends. Some monsters you  
decapitate, some you burn-- when in  
doubt, try a silver bullet.

Just like Ennis found in his dad's LOCKER.

(CONTINUED)

Before Ennis can ask a follow-up, Dean opens the 'FRIDGE-- and his jaw drops. It's full of BAGGED BLOOD and MEAT. Some of it recognizable: FINGERS, EARS.

\*  
\*  
\*

DEAN

Sammy-- this thing's packed with blood and meat. A lot of meat. (pulling out a "steak") This one's labeled "Susan."

SAM

What is this? Some kinda backroom--

ENNIS

(finishing the thought) Monster VIP.

DEAN

If it is, and Saul Hayden was here--

SAM

He wasn't human. We need to see that body.

SAM and DEAN emerge from the alley, heading for the IMPALA. Ennis is right behind.

\*

ENNIS

Hold up. I'm coming with you.

\*

DEAN

Wrong. Keep your nose outta it. We got this covered.

\*  
\*  
\*

ENNIS

Really? The Flannel Brothers, from-- (re: the Impala's plates) Ohio? And you got this? Come on, you don't know this city. I do. We can help each other out here.

\*  
\*  
\*  
\*  
\*  
\*

DEAN

We're from Kansas.

\*  
\*

He climbs in. Sam shoots Ennis a sympathetic look--

\*

SAM

Ennis, what we do? It's not fun, man. It's dangerous, and messed up, and-- just stop, okay? Before you get hurt.

\*  
\*  
\*  
\*

28

CONTINUED:

28

He's SYMPATHETIC, but that's final. The boys climb in to the IMPALA, and it PEELS OUT, leaving Ennis-- pissed-- behind. \*

29

INT. HAYDEN HOUSE - SIMON'S ROOM - NIGHT

29

CLOSE ON: A HEART MONITOR. EKG beeping away. \*

WIDEN TO-- SIMON HAYDEN. 73, and CATATONIC. He lays in a bed, eyes closed. DAVID stands over him-- takes his hand. \*

DAVID

I didn't know pop was this bad. \*

He turns-- MARGO stands in the doorway. \*

MARGO

You've been gone three years.  
Things change.

She says it with an edge, David pushes past that. \*

DAVID

Margo-- are you sure it was Julian? \*

MARGO

Costa's got a witness. \*

DAVID

That saw Julian? \*

ON MARGO. The answer's "no", but she covers. \*

MARGO

He hated Saul. You knew it, I knew it-- the whole damn city knew it. Last night, that fleabag saw his shot, and he took it.

DAVID

That's not what I asked.  
(off Margo)  
It's like you want a war. \*

MARGO

Want's got nothing to do with it. \*

DAVID

And the innocent people that get caught in the middle? \*

MARGO

You're worried about the humans? \*

(CONTINUED)

She says it with DISGUST. David shoots her a GLARE.

DAVID  
I'm worried you're gonna do  
something stupid.

MARGO  
(a frown)  
After what happened last night,  
somebody's gotta step up-- we can't  
have the other families thinking  
we're weak.

DAVID  
So you're gonna start shooting  
for... good PR?

MARGO  
(stung)  
The mutt gutted our brother!

DAVID  
(giving it right back)  
You don't know that. And if the  
werewolves did this--

MARGO  
If? Look at you, fallin' all over  
yourself to defend the family  
that's had their foot on our neck  
for years.

She takes a step forward-- SEETHING--

MARGO  
But hey-- why should I expect any  
different? It's like old times.  
By the way, your ex is getting  
married. You know that, right?  
(off David)  
Oh yeah, her father pimped her out  
to the New York wolfpack, to seal  
some deal.

David absorbs that he had no idea, and that hurts-- but he  
sets his jaw. Firm.

DAVID  
I'm not saying don't fight. I'm  
saying find out what happened.  
(off Margo)  
I'll do some digging, and if you're  
right? I'll end Julian myself.

(CONTINUED)

Margo SNORTS--

MARGO

David, come on-- you don't want this. I remember Skokie, okay? The bodies, all that blood. That night, you said you were sick of being a monster.

(then)

You ran away to be human. You always had a soft spot for 'em.

DAVID

Margo...

MARGO

Look-- you're out. Stay out.

ON DAVID. No fucking way...

DAVID

This is different. This is family.

(then)

Don't do anything 'til I get back.

And then he's GONE, leaving Margo-- PISSED-- behind.

30 INT. ROWHOUSE - ENNIS'S ROOM - NIGHT

30

Ennis sits at his desk, Googling Saul Hayden. Bringing up a profile page-- looks like he was a VP at TRINITY PLASMA.

As Ennis clicks another link, his eyes drift to his FATHER'S SILVER BULLET on the desk, as the DOORBELL RINGS.

31 INT. ROWHOUSE - NIGHT

31

Ennis opens the door-- to see COSTA.

COSTA

Hey-- can we talk?

Ennis steps aside, letting Costa in to the ENTRYWAY.

ENNIS

About what?

COSTA

Last night. This thing you think killed Tamara-- what'd it look like?



ENNIS

Thing? You said it was "some  
banger, with a knife." \*

COSTA

Chasing down every lead, kid.

Ennis shoots him a look-- not like Costa to change his mind.

ENNIS

Like I told you, it didn't have  
much of a face.

COSTA

He-- it-- whatever-- say anything?

ENNIS

I told you that too.

COSTA

(with a frustrated edge)  
Then tell me again.

And that makes Ennis even MORE SUSPICIOUS. Something's wrong. \*

ENNIS

Hey, if you got the time...  
(lightbulb)  
Why don't you stay for dinner?  
Dad'll be home, he'd love to see you. \*

COSTA

Uh, sure. Be good to see him too.

And now Ennis has the proof he needs. Costa-- the REAL COSTA--  
knows his father is DEAD. Who-- or what-- is this guy?

COSTA

Look, Ennis, I know this is hard-- \*

He looks up-- to see Ennis is pulling out his CELLPHONE. \*

ENNIS

Sorry. Text.

But he's lying. We move OVER ENNIS'S SHOULDER-- to see he's  
got the phone's CAMERA ON. Aiming it (covertly) at COSTA.

COSTA

No worries.

CAMERA POV: As Costa's EYES FLARE! He's a MONSTER. Ennis  
takes a beat-- shit!-- but holds it together. Gets an IDEA.

(CONTINUED)

ENNIS

The thing slashed up my jacket pretty good. Forensics went over it, but-- you wanna see?

COSTA

That'd be great.

\*

32

INT. ROWHOUSE - ENNIS'S ROOM - NIGHT

32

\*

ENNIS enters, and heads for the CLOSET. Costa right behind.

\*

COSTA

Appreciate this kid. Really.

\*

\*

Ennis opens the CLOSET-- but he reaches PAST his JACKET from our Teaser, going for...

\*

\*

His father's GUN BOX. Ennis opens it, and takes the SILVER BULLET from his pocket-- sliding it into the REVOLVER while--

\*

\*

COSTA stands, moves to the window. Staring out at the city.

\*

Beat, then he turns-- and sees ENNIS POINTING THE GUN AT HIM!

\*

ENNIS

There's a silver bullet in this gun.

COSTA

Whoa-- what the Hell?!

ENNIS

You're not Freddie Costa, who-- what are you?

ON COSTA. Busted. He bows his head, then raises it to reveal-- DAVID HAYDEN. He'd been impersonating Costa. Ennis reacts-- whoa!

\*

\*

\*

DAVID

My name's David Hayden, I'm a shapeshifter.

\*

\*

(then)

\*

Saul Hayden was my brother. I'm trying to find out who killed him.

\*

\*

ENNIS

\*

So you slap on somebody else's face?

\*

DAVID

I thought you'd tell a cop more than you would some--

\*

ENNIS

Monster?

DAVID

Stranger, actually. Look, I read  
the police report, I know you lost  
someone too--

\*  
\*

ENNIS

Shut up. You don't talk about her.

He's gripping the gun tight. David motions to the WINDOW.

\*

DAVID

Do you know what's going on out  
there? Do you have any idea?

ENNIS

Freaks. Hunters. I get the basics.

DAVID

Okay, that's a "no."  
(a dark chuckle)  
You are so in over your head, you--  
there's three million people in  
this city, you know what most  
monsters call that? An all-you-can-  
eat buffet.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

(then)

So why aren't people getting  
snacked on 24/7, huh?

ENNIS

The police--

DAVID

We own the police.  
(off Ennis)  
Chicago's divided between five  
monster families. But we want to  
keep a low profile, so we keep the  
peace-- and the human casualties to  
a minimum.

\*

ENNIS

(fuck you)  
A minimum?

\*  
\*  
\*

DAVID

I don't like it either, but know  
what's behind Door #2? War. And  
that's a helluva lot worse.

\*  
\*

(then)

(MORE)

\*

(CONTINUED)

DAVID (CONT'D)

That's blood-- human and monster--  
in the streets.

\*  
\*

FIRED UP, he moves for the CLOSET. Ennis raises the gun--

ENNIS

Don't--

But David's stopping. He finds Ennis's SHREDDED JACKET,  
touches the SLASHES in it-- and HISSES IN PAIN. Pulls back.

\*

DAVID

These cuts are flecked with silver.

ENNIS

How do you know?

DAVID

Because it burns.

ENNIS

So?

DAVID

So Julian Durant hasn't got silver  
claws. It's not him.

And David needs to get out of here. Now. His eyes go to  
Ennis-- still holding that GUN-- and--

\*  
\*

BAM! David makes his move. Shoving Ennis into the desk--  
then BOLTING out the door--

\*  
\*

Ennis recovers-- gives CHASE--

\*

BANG! Ennis BURSTS out the front door. Pedestrians dot the  
street-- but David's nowhere to be seen--

\*  
\*

Or is he? Ennis scans the crowd-- but he knows that David  
could have shifted into ANY ONE of these people. The monster  
got away.

\*  
\*  
\*

OFF ENNIS-- FUCK!--

\*

BLACKOUT.

\*

END OF ACT TWO

ACT THREE

34 INT. ROWHOUSE - ENNIS'S ROOM - NIGHT 34

Ennis enters-- pissed-- and grabs his LAPTOP off the floor... \*  
punching in the CLUE David let slip: "Julian Durant". \*

35 EXT. DURANT ESTATE - NIGHT 35

A walled estate, with vast, tree-lined grounds. The oldest \*  
of old money. \*

36 INT. DURANT ESTATE - DRAWING ROOM - NIGHT 36

CLOSE ON: JULIAN DURANT, pouring himself a drink.

JULIAN

You're sure I can't get you  
anything? Booze? Blood?

REVEAL: Julian's addressing an OLDER DJINN (60, tattoos \*  
covering his body) who sits in a leather chair. The room is \*  
dark and rich-- very *Godfather*. \*

OLDER DJINN

I'm fine.  
(then)  
Do you really think they'll make a  
move? Margo's not stupid.

Before Julian can do more than smile-- the door opens, and \*  
VIOLET DURANT (22, delicate, gorgeous) steps in. Anxious. \*

VIOLET

Julian-- \*

JULIAN

Not now, Violet-- I'm with people. \*

He says it with a GLARE. Violet swallows hard. Intimidated. \*

VIOLET

We need to talk. Please. \*

37 INT. DURANT ESTATE - HALLWAY - NIGHT 37

Julian steps into the hallway, Violet's waiting for him.

VIOLET

I just heard-- Saul Hayden's dead.

JULIAN

...and?

(CONTINUED)

VIOLET  
Did you kill him?

Straight to the point.

JULIAN  
No. From the look of Saul's body,  
he died quick. I wouldn't have let  
him off that easy.

VIOLET  
You've seen his body?

JULIAN  
I'm thorough, aren't I?

VIOLET  
Then who did it?

JULIAN  
Like I care. Are we done?

VIOLET  
Why are you meeting with the djinn? \*

JULIAN  
Because word on the street is, the  
Haydens want me dead. \*

ON VIOLET. Processing that-- \*

VIOLET  
But if you didn't kill Saul--

JULIAN  
That whore Margo Hayden thinks I  
killed him. And I'm not gonna tell  
her any different.

VIOLET  
Why? Does dad know about this? \*

JULIAN  
He's still in New York. Father  
says I should lay low-- he doesn't  
think violence is good for  
business. But...  
(a smirk)  
If the Haydens start this fight-- \*

VIOLET  
You can finish it.

JULIAN

After what those shifter scum have done-- chipping away at our territory, insulting us-- you're damn right.

(then)

There's a war coming, and I need the djinn on my side. So if you'll excuse me...

He moves for the door, Violet cuts him off. Worried.

VIOLET

Julian, stop--

But Julian's DONE. He SLAMS Violet against the wall. Hard.

JULIAN

What do you think you're doing? Huh?

(off Violet's FEAR)

You're the bitch in this pack, little sister. Your job is to be pretty, and silent. So war, no war, you don't get a vote.

Violet looks away-- that cuts deep. Julian steps back.

JULIAN

I mean-- when was the last time even you let yourself turn, huh?

(off Violet)

Hell, you've never hunted your own meat.

Violet absorbs that-- COWED. Julian steps back with a smirk-- and heads into the drawing room.

We pull back from the TOWERING WALLS-- to find THE IMPALA parked just up the road. DEAN is behind the wheel, while SAM scopes out the estate.

SAM

So Julian Durant pays to see Saul's corpse-- and he lives in a friggin' castle. Who is this guy?

As they talk, we MOVE FURTHER BACK to find-- ENNIS, rounding the corner. On the case. He spots the IMPALA, and FREEZES. Ennis knows that car.

ON ENNIS. Mind racing-- what to do?-- then--

Something flashes in the corner of his eye, and Ennis turns-- \*

To see a SHAPE perched on top of the stone. The FACELESS \*  
FIGURE from our teaser! He watches it GOES OVER THE WALL. \*

And OFF ENNIS-- knowing exactly what he has to do-- \*

EXT. DURANT ESTATE - PATIO - NIGHT 39 \*

VIOLET stands outside, quietly hating her brother. Herself. \*

BUTLER (O.S.)

Ma'am?

Widen to reveal the BUTLER (50s). Violet doesn't look back. \*

VIOLET \*

You can drop the act, David.

Beat, then-- DAVID enters frame. Shifted to his normal form.

DAVID

How did you-- \*

VIOLET

I know you. \*

And she does. There's HISTORY here. \*

VIOLET

Is the real butler alright?

DAVID \*

He's resting. Tied up. In a closet. \*

(re: his suit) \*

And mostly naked. \*

VIOLET \*

(not amused) \*

You shouldn't be here.

DAVID

You think I wanna be? Vi-- it's \*

about Saul.

And Violet knows how close David and his brother were.

VIOLET

I heard, I-- I'm so sorry.

(beat)

Julian didn't kill him.



DAVID

I know. So I need you to talk your brother-- get him to do a sit down with Margo, so they can work this crap out.

\*  
\*  
\*  
\*

VIOLET

There's no way that's happening.

\*  
\*

DAVID

We could stop a war, Violet.

\*  
\*

VIOLET

One, Julian doesn't want it stopped. And second-- how? You're a runaway and I'm a... bitch. We don't matter.

\*

And she really BELIEVES THAT. David snaps--

\*

DAVID

What happened to you? Since when are you playing their game?  
(pointed)  
Since when do you let your dad sell you off to some dick from New York?

\*

VIOLET

You think I had a choice?

DAVID

You did! Union Station. Midnight.  
You had a choice. You--  
(beat, with an edge)  
I loved you, Violet.

\*

And there's that history. Violet flinches. Stung.

DAVID

You're the one who said we should go away-- live a normal life. You set the time, the place, and I was there. Where were you?

Violet turns away, TEARS welling-- and we ANGLE UP to reveal--

Our FACELESS FRIEND perched on the roof. It TENSES--

BAM! And ATTACKS. Slamming into David-- throwing him to the ground. Violet spins-- sees THE THING-- sees DAVID.

DAVID

Run!

40 EXT. DURANT ESTATE - GROUNDS - NIGHT 40

Violet SPRINTS across the lawn, MONSTER right behind. CUT TO-  
MONSTER POV: Locked on her. Gaining fast.

Violet DUCKS into a stand of TREES, and the creature's about  
to follow when--

WHAM! DAVID tackles it from behind! The two crashing to the  
ground!

David tries to FIGHT-- but the figure pins him to the dirt.  
Breath raspy. SILVER CLAWS digging into David's flesh.  
BURNING HIM. Then--

BLAM! A bullet cracks past the thing's shoulder.

CUT TO-- \*

41 INT. IMPALA - NIGHT 41 \*

Sam and Dean, hearing the shot. The boys trade a look-- not  
good. BACK TO-- \*

42 EXT. DURANT ESTATE - GROUNDS - NIGHT 42 \*

The creature as it whips its head up-- \*

And SEES ENNIS! Holding his FATHER'S GUN. With a ROAR, the  
thing LAUNCHES itself into the brush.

ON VIOLET. Hiding. Terrified. Then-- a noise. She turns--  
and comes face-to-face with the THING! Violet SCREAMS-- \*

And DAVID hears. He jerks to his feet, pushing past Ennis--  
into the TREES. Ennis FOLLOWS-- \*

David stumbles ahead-- finds Violet's HIDING PLACE-- \*

But it's EMPTY. SHE'S GONE! \*

BLACKOUT.

END OF ACT THREE

ACT FOUR

43 EXT. DURANT ESTATE - GROUNDS - NIGHT 43

We pick up on David staring at the empty bit of ground. Ennis stands behind, not quite sure what's going on, then-- \*

A RUSTLE in the brush, Ennis wheels around-- as SAM and DEAN emerge. Guns up. \*

DEAN \*

What the Hell's going on?! \*

DAVID \*

(hollow) \*

It took her.

SAM \*

Who's her? Who are you? \*

As Sam speaks, Dean peers through the brush-- to see GUARDS patrolling the grounds. They heard the shot too. \*

DEAN ENNIS

We gotta go. Like, now. His name's David Hayden. He's a shapeshifter.

That brings Sam and Dean up short. Beat, then--

DEAN \*

(deadpan) \*

Cool, it's a party. Move. \*

44 EXT. DURANT ESTATE - NIGHT 44 \*

SAM and DEAN walk to the IMPALA. ENNIS has filled them in. \*

DEAN \*

Wait-- you're tellin' me Five Monster Families run Chicago? \*

(then) \*

What is this, *Godfather* with fangs? \*

ENNIS \*

Like I said, we can help each other. \*

Then-- a SIREN wails in the distance. The police are on their way. Sam and Dean trade a look, then-- \*

SAM \*

Get in. \*

(CONTINUED)

Ennis nods, and our boys glance to DAVID, who has a phone at his ear. \*

DEAN \*

What about the Transformer over there? \*

Before Sam can respond-- David moves to them. \*

DAVID \*

She's not picking up her phone. \*

SAM \*

The girl? She a shifter too? \*

DAVID \*

Werewolf. \*

DEAN \*

Kinky... \*

Ennis steps in. That siren's getting CLOSER... \*

ENNIS \*

She's got a phone on her? \*

DAVID \*

Always. \*

ENNIS \*

We could trace the signal. \*

SAM \*

Maybe. What's her number? \*

DAVID \*

Take me with you, and it's all yours. \*

CLOSE ON: VIOLET'S COAT. Lying in a heap on a dirty floor-- her CELLPHONE sticking out of a pocket. It starts to VIBRATE, the name "David" flashing on the screen. \*

WIDEN TO: VIOLET. Her wrists CHAINED to an overhead pipe. Dress stained. Feet bare. She BLINKS AWAKE-- \*

And sees PICTURES. All of the same BOY. From birth to age 8. They paper the walls, along with dozens of ARTICLES. \*

Violet focuses-- and we GO TIGHT on a few headlines: "Tragic Death", "Vicious Mauling", "Wild Animal Attack". Then-- \*

Something SHIFTS in the darkness behind Violet. She turns-- and the FACELESS THING steps into frame. Slinking in close.

FACELESS FIGURE

I know you think I'm some freak-- like you. But I'm not.

As it speaks, the thing pulls back its hood-- to reveal a BLACK NYLON MASK. The figure sloughs it off, and underneath--

Is IKE SOKOLOWSKI. 40s, balding, working class, NORMAL-- and wearing a pair of slim, NIGHT VISION GOGGLES.

He pushes the goggles up, and raises a hand encased in a leather GLOVE-- its fingers tipped with SILVER CLAWS.

IKE

I'm just a man. With some fun little toys.

The IMPALA pulls up in front of a an abandoned, rundown factory, in an abandoned, rundown, INDUSTRIAL part of town. DEAN steps out, holding up his PHONE-- scanning the structure.

DEAN

Signal's coming from that craphole.

Ennis and David move to follow him-- Sam blocks their path.

SAM

Stay here.

Ennis fixes Sam with a hard look-- voice soft, but strong.

ENNIS

Sam-- Tamara was everything to me. Everything. So if the son of a bitch that killed her is in there? No way in Hell you're keeping me out. No way.

DAVID

I'm coming too.

And he's just as determined as Ennis. Dean approaches--

DEAN

What's up?

ON SAM. Studying David and Ennis. Feeling for them.

SAM  
They're going in with us.

DEAN  
(dry)  
Awesome.

He and Sam start gearing up-- David and Ennis take a moment.

DAVID  
Thanks for-- you know. And about  
your girlfriend, I'm--

ENNIS  
Yeah-- same about your brother.  
(beat)  
He talked about you, at the end,  
you know. He said: "David, I'm so  
sorry."

DAVID  
For what?

But Ennis doesn't know. Dean returns, tossing them weapons--

DEAN  
Let's roll.

47 INT. BASEMENT - NIGHT

47

ON VIOLET. Shivering, as IKE leans in, teasing those CLAWS.

IKE  
Silver. It burns if you're evil.  
If you're a monster.

He DRAGS the tip of a claw across her cheek-- the scratch  
SIZZLING. Violet FLINCHES away-- and Ike GRABS her jaw--

IKE  
No! You look at him!

He twists Violet's head-- so she faces a PHOTO of the child.

IKE  
He was my son-- and your brother  
and the shifter, Hayden... they  
ripped him apart.  
(off Violet)  
The police said it was a wild  
animal, and I believed them. For  
years. Until Deacon showed me the  
truth.

(CONTINUED)

And he says the name with reverence-- it means nothing to Vi. \*

IKE \*

He trained me-- he gave me my tools, my orders. \*

Violet swallows hard-- scared, but daring to push back-- \*

VIOLET \*

Please-- Saul-- Julian, they hated each other. And neither of them would hurt a kid. This... Deacon, he's lying. \*

IKE \*

Why should I believe you? You're dead. Tomorrow, they'll find pieces of you all over town. \*

(off Violet) \*

And won't the doggies be mad? \*

And that's when Violet realizes-- \*

VIOLET \*

That's what you want. You're trying to start a war. \*

Ike flashes a CHESHIRE GRIN. \*

IKE \*

When freaks start killin' freaks, we win. \*

VIOLET \*

No-- once this starts? It'll be chaos, with humans caught in the middle. Do you have any idea how many people-- how many children will die? \*

And that hits home-- for the first time, Ike HESITATES--

WHAM! And a DOOR upstairs slides OPEN. Jarring Ike back to reality. He's got COMPANY. \*

The space is big and cluttered-- empty crates, old machines. A STAIRCASE leads to the second floor.

SAM, DEAN, ENNIS and DAVID step in. Armed to the teeth. The Winchesters trade a look-- then Dean nods to David--

48

DEAN  
You're with me, Romeo.

\*

Sam and Ennis go UPSTAIRS, as Dean and David stalk the MAIN FLOOR. Searching.

\*

\*

DEAN  
So you're the good monster, huh?

\*

David just rolls his eyes-- dude... Dean shrugs-- what?-- and moves ahead, as--

\*

A SHADOW flashes in his peripheral vision. David turns, to see THE THING (IKE) disappearing around a corner.

David freezes, and looks for Dean-- but he's disappeared down another corridor. David takes a deep breath-- then GOES AFTER IKE. Moving ahead. Gun up. Ready. CUT TO--

\*

\*

\*

MONSTER POV: Looking down at David from ABOVE. Then--

\*

We're with DEAN, as he glances over his shoulder... and notices he's ALONE. Dean whispers--

\*

\*

DEAN  
Kid?  
(nothing)  
David?

\*

\*

\*

\*

49 INT. BASEMENT - NIGHT

49

\*

WHAM! DAVID hits the ground hard-- spitting blood.

VIOLET (O.C.)  
David!

He looks up... to see VIOLET-- still shackled-- as IKE steps into the room behind him... and SLAMS the door.

50 INT. FACTORY - NIGHT

50

SAM, DEAN and ENNIS-- standing right where David got jumped. Staring down at his orphaned SHOTGUN. Dean's eyes scan the floor, seeing a trail of CRIMSON DROPS.

\*

Sam and Dean trade a look-- time to play follow the blood.

\*

51 INT. BASEMENT - NIGHT

51

\*

ON DAVID. In AGONY, as Ike CINCHES him to a METAL SHELF-- a rope tight around David's NECK. He can barely breathe.

\*

(CONTINUED)



IKE

After I take care'a your pals, I'm gonna make an example of you too.

VIOLET

No!

Ike wheels on her-- PISSED. David wheezes--

DAVID

Don't hurt her!

IKE

Why? 'Cause she's your girlfriend?  
(to David, with venom)  
I heard you talking-- real sweet.  
Hell, it was almost human.

He leans in, eye-to-eye with David.

IKE

But here's the thing: you can look human, and act human, but really? Deep down? You're just a monster.

He presses his CLAWS to David's chest-- and skin SIZZLES. David HISSES in PAIN--

ON VIOLET. Hurting. Scared. Pushed way past the edge.

VIOLET

You're right.

AND VIOLET WOLFS OUT! Popping CLAWS and FANGS! Holy shit! With a SNARL, Violet BREAKS her chains--

And CHARGES Ike. He tries to fight, but she's strong-- and fast-- and MEAN! Ike doesn't stand a chance.

ON DAVID. He PULLS FREE of the rope, as--

Ike FALLS to the ground-- beat-- bloody-- and Violet's on him in a FLASH! About to bite his fucking face off--

When HANDS grab her-- from behind. DAVID. She STRUGGLES--

DAVID

Vi-- no! Please! Not another Skokie!

And that OMINOUS REFERENCE quiets Violet. BAD MEMORIES. She stares at David-- coming back to herself-- then--

(CONTINUED)

51

CONTINUED: (2)

51

Violet shifts to HUMAN, pressing into David. Broken.

BANG! As the DOOR flies open, and ENNIS, SAM and DEAN find David holding Violet, and Ike on the floor. Beat; bloody.

DEAN

What'd we miss?

ON IKE. As he pushes his NIGHT VISION GOGGLES over his eyes. \*

IKE \*

He... Deacon says you can't stop  
what's coming. \*

52

INT. MYSTERIOUS LOCATION - NIGHT - SAME

52 \*

We're TIGHT ON A COMPUTER SCREEN-- playing that EXACT SAME  
IMAGE. Ike's goggles have CAMERAS in them! And a seated,  
SHADOWY FIGURE is watching the LIVE FEED. \*

53

INT. BASEMENT - NIGHT

53 \*

Back on IKE. \*

IKE \*

He says this city will burn. \*

Ennis takes a step forward, and Ike looks up at him. \*

IKE \*

I know you. I... I'm sorry about  
your girl-- but she was in the way.  
You understand. I know you do. \*

(then) \*

They murdered my son, I-- how many  
innocent people would you kill, if  
it meant getting revenge for her? \*

And that hits Ennis. He and Ike have a lot in common. But--

ENNIS \*

You're not innocent. \*

He raises his gun-- and we cut to DAVID, VIOLET and DEAN, as-- \*

BLAM! Ennis takes the SHOT-- \*

BLACKOUT. \*

END OF ACT FOUR

ACT FIVE

54 EXT. DURANT ESTATE - NIGHT 54

The IMPALA sits parked up the road, SAM, DEAN and ENNIS milling around it. Watching-- DAVID walk VIOLET home.

DAVID  
You okay?

VIOLET  
I will be. Are you?

DAVID  
(beat)  
I'll get back to you on that.

Violet nods-- it's been a night...

DAVID  
He said he was sorry. Those were Saul's last words: "David, I'm so sorry." But he never did anything to me.  
(off Violet)  
You knew Saul-- why would he say that?

ON VIOLET. A SHADOW crosses her face, as we FLASHBACK TO--

55 INT. UNION STATION - NIGHT - FLASHBACK 55

VIOLET, in happier times. Jeans. A jacket. And a DUFFLE slung over one arm. Violet climbs the GRAND STAIRCASE--

And steps into the GREAT HALL. Violet moves through the crowd, dodging and weaving, then-- a MAN grabs her arm, spinning Violet into the wall. It's--

VIOLET  
Saul, what are you--  
(beat, realizing)  
He's not coming, is he?

SAUL  
David'll be here in a few minutes.  
You won't be.

Violet starts to respond-- SAUL cuts her off.

SAUL  
I like you, Violet. I do. But this kiddie fantasy you two got?  
(MORE)

(CONTINUED)

SAUL (CONT'D)

About runnin' away together? No.  
Not gonna happen.

(then)

You think your psycho brother's  
gonna let you--

VIOLET

He doesn't know. And David said--

SAUL

David's young and in love. That's  
why I'm talkin' to you.

VIOLET

Because you think I'm not?

SAUL

I don't know, maybe you are. Or  
maybe you just see a way out.

ON VIOLET. That's more true than she wants to admit.

SAUL

David's my brother-- it's my job to  
protect him.

(beat)

It's my job to keep our blood pure.

VIOLET

You believe that bloodline crap?

SAUL

We all do. Ain't that something?  
Pure bloodlines are the one thing  
we agree on.

Saul leans in CLOSE. Scary as fuck--

SAUL

David wants to go straight, that's  
his call. But he does it alone.

(then)

So you got a choice: walk outta  
here. Alive. Or I take you out,  
and dump what's left in the lake.

ON VIOLET. Fighting back tears.

VIOLET

But... I do love him.

SAUL

And I wish that mattered.

56

EXT. DURANT ESTATE - NIGHT - RESUME PRESENT

56

ON VIOLET. Remembering. David's talking--

DAVID

...even after I left the family-- I  
knew if things got bad, Saul would  
always have my back. So... what  
did he mean?

\*

Violet knows how much Saul meant to David-- she takes a  
CONFLICTED BEAT. And swallows the truth.

VIOLET

I don't know. I should go.

David reacts to that-- frowning-- not what he was hoping for--

DAVID

Right. Sure. Guess that's what  
you do best.

ON VIOLET. She takes a moment. Conflicted.

VIOLET

David?

He glances up-- and VIOLET KISSES HIM. Aggressively.  
Passionately. Drawing a touch of blood.

And DAVID KISSES HER BACK, as the Hunters trade a look--

\*

The two part. And Violet hurries away-- embarrassed,  
vulnerable. Leaving David hot, bothered, and CONFLICTED.

57

INT. DURANT ESTATE - FOYER - NIGHT

57

Violet enters-- and JULIAN beelines for her. Pissed.

JULIAN

Where have you been? You know how  
many guys I've had looking for you?

\*

Violet ignores him-- keeps walking-- Julian GRABS her arm--

JULIAN

Answer me.

Violet looks him dead in the eye, her newfound STRENGTH  
shining through.

VIOLET

No.

(CONTINUED)

57

CONTINUED:

57

It's just one word-- but a whole new Violet. Julian hesitates-- where did that come from?-- and Violet pulls away. Heads up the stairs.

VIOLET

Oh, and the wedding's off-- with that New York wolf.

(then)

I can do better.

OFF JULIAN-- stunned. Knowing the TROUBLE that's gonna cause--

58

EXT. GRAVEYARD - DAY

58

TAMARA'S FUNERAL. Modest. Simple. A picture of her smiles over the casket, as it's lowered into the ground.

ENNIS stands next to SAM. DEAN, and COSTA are there as well, \* along with a few other MOURNERS and a PASTOR. Then-- \*

Dean's PHONE BUZZES-- the caller ID reading "Crowley". He \* steps away, as we FAVOR ENNIS. Fighting back emotion. \*

TIME CUT TO:

59

EXT. GRAVEYARD - LATER

59

The service is OVER. Ennis says goodbye to the mourners, \* lots of hugs and tears, then-- COSTA approaches, pulling \* Ennis aside. \*

COSTA

What happened last night? \*

ENNIS

(going cold)

What do you mean? \*

COSTA

I called, you don't answer-- I go \* by your place, but you ain't home-- \* wanna tell me where you were? \*

Ennis looks away-- nope. \*

COSTA

Ennis-- we talked about this. You \* gotta focus on the Police Academy-- \*

ENNIS

(fire in his eyes)

Screw the Academy. There's more \* important things out there. \*

(CONTINUED)

COSTA  
(pissed)  
Like what?

\*  
\*

But Ennis is already walking away...

\*

ON SAM AND DEAN. Having a HUSHED CONVERSATION.

SAM  
...you want to leave? Dean-- this  
city's crawling with monsters.

DEAN  
I don't want-- Crowley's got a line  
on Abaddon. This is our shot, Sam.

There's FIRE in his eyes-- as previous episodes have shown us  
Dean is totally, RECKLESSLY committed to taking Abaddon down.

ENNIS (O.C.)  
You're going?

The boys turn, to see Ennis. Sam eyes Dean for a beat, then--

SAM  
There's something we have to do.

DEAN  
We'll call in some other Hunters--  
pros-- and download them on the  
monster mob. All of it.

ENNIS  
I could--

SAM  
No. You got what you wanted, okay?

\*

DEAN  
You done good, kid. Really. But do  
yourself a favor: stay out of this  
life. 'Cause trust me, you get in  
too deep? There's no getting out.

\*  
\*  
\*  
\*

They move away. And OFF ENNIS-- knowing he can't do that.

\*

IKE'S GLOVE lays on a TABLE. David at one end, Margo at the  
other, some other SHIFTERS between them.

\*

MARGO  
All this, it was some--

\*

DAVID

Freddy Krueger wannabe, yup. The Durants are clean.

\*  
\*  
\*

Margo's NOT HAPPY-- and not doing a great job hiding it.

\*

MARGO

Guess so. We done?

\*  
\*

DAVID

And I'm coming back to the family.

\*

And all eyes are on him. Margo smiles, all honeyed venom.

\*

MARGO

I thought you wanted to be human.

DAVID

It's a tough time, I can help.  
And this Deacon-- whoever he is,  
he's the one behind Saul's death.  
And he's still out there.

\*  
\*  
\*  
\*

Those words hang in the air, then one of the GOONS speaks--

\*

GOON

Welcome home, David.

\*

He SLAPS David on the back-- and the others gather around.  
Showing the prodigal son some love.

\*

OFF MARGO. Isolated. Glaring. Her power THREATENED.

61

INT. ROWHOUSE - ENNIS'S ROOM - NIGHT

61

\*

ENNIS gears up: boots, black pants, a dark hoodie;  
flashlight, GUN, a KNIFE. His HUNTER UNIFORM.

\*  
\*

Then-- Ennis picks up THE ENGAGEMENT RING, ties a string  
around it, and slips it over his head. To remember.

\*  
\*

Ennis steps past his FIRST HUNTER'S WALL and we linger on the  
collection of monster lore, and QUESTIONS: "Five Families?"  
"Haydens?" "Durants?" "DEACON?"

\*  
\*  
\*

62

INT. BASEMENT - NIGHT

62

\*

Ike's lair. The man's body is gone-- but the photos and  
papers lining the wall remain. ENNIS takes an article down,  
reading. Then-- FOOTSTEPS behind, he spins, raising HIS GUN--

\*  
\*  
\*

It's DAVID.

\*

(CONTINUED)



62

CONTINUED:

62

ENNIS

What are you doing here?

\*  
\*

DAVID

Same thing you are.

\*  
\*

Ennis absorbs that-- lowers his gun.

\*

DAVID

So... you're a Hunter now?

\*  
\*

Ennis turns away-- doesn't want to answer that.

\*

DAVID

Okay, but I gotta tell you: it's a mess out there.

\*  
\*  
\*

63

EXT. STREET - NIGHT

63

\*

Pedestrians fill the sidewalk, heading home.

\*

DAVID (V.O.)

There's millions of people--  
literally millions-- walkin' around  
in the dark. With no idea what's  
really going on.

\*  
\*  
\*  
\*  
\*

As he speaks, a MAN bumps past a WOMAN. She frowns, annoyed--  
and we FOLLOW THE MAN. He wears a FEDORA and coat, but we  
can still see the TATTOOS on his face. He's a DJINN.

\*  
\*  
\*

64

EXT. STREET - NIGHT

64

\*

Sam and Dean roll out of town, in the IMPALA.

\*

DAVID (V.O.)

This town is thin on good guys.

\*  
\*

65

INT. MYSTERIOUS LOCATION - NIGHT

65

\*

CLOSE ON: Ike's monitor. Filled with STATIC.

\*

DAVID (V.O.)

But the douchebags-- the bad guys--  
it's like they're everywhere.

\*  
\*  
\*

PULL BACK-- to reveal Ike's monitor is one of DOZENS. Each  
one showing a DIFFERENT FEED-- and the MYSTERIOUS FIGURE is  
watching them all...

\*  
\*  
\*

66

EXT. PATIO - NIGHT

66

\*

VIOLET stands. Lost in thought.

\*

(CONTINUED)

DAVID (V.O.)  
 And the rest of us? I dunno. I  
 guess we're just tryin' to figure  
 out where we fit. Who we love.

\*  
\*  
\*  
\*

Violet raises a hand and, slowly-- elegantly-- CLAWS rise  
 from her fingers. She's getting back in touch with her INNER  
 MONSTER.

\*  
\*  
\*

67 INT. DURANT ESTATE - DRAWING ROOM - NIGHT

67

\*

JULIAN sits in a chair, holding a tumbler of scotch, smiling  
 as-- a pair of BEAUTIFUL WOMEN step toward him... dropping  
 their robes to reveal very, very little underneath.

\*  
\*  
\*

DAVID (V.O.)  
 Who we hate.

\*  
\*

68 INT. HAYDEN HOUSE - STUDY - NIGHT

68

\*

COSTA stands, staring out the window. Frowning.

\*

DAVID (V.O.)  
 Who's just lookin' to survive in  
 this world...

\*  
\*  
\*

WIDEN TO FIND-- MARGO. Sitting at the table. Addressing  
 some of the SHIFTER THUGS we saw earlier.

\*  
\*

DAVID (V.O.)  
 ...and who's willing to tear it all  
 down, if it means they get to be  
 king'a the rubble.

\*  
\*  
\*  
\*

MARGO  
 Keep the guns coming in, and our  
 boys ready. This thing with the  
 Durants? It's not over.

\*  
\*  
\*  
\*

69 INT. BASEMENT - NIGHT

69

\*

Back to DAVID. Ennis shoots him a look.

\*

DAVID  
 Sorry. Psych major.

\*  
\*

ENNIS  
 (dry)  
 Shocker.

\*  
\*  
\*

DAVID  
 Point is, the families are at each  
 others throats all the time.

\*  
\*  
\*

(MORE)

DAVID (CONT'D)

It always sorta feels like Chicago's this close to falling apart.

(then)

So you wanna get in this screwed up game? God bless.

ENNIS

Thanks for the tip.

He moves past David-- who nods to the ARTICLES.

DAVID

One more thing: this guy-- his name was Ike Sokolowski. And the cop who told him a "wild animal" killed his son? It was--

ENNIS

Detective Nate Roth.  
(re: the articles)  
I can read too.

DAVID

Do you know how your dad was mixed up in all this?

ENNIS

(beat)  
Not yet.

But it's clear Ennis is ROCKED by that information. He steps out the door. David watches him go.

DAVID

I'll see you around, Ennis.

ENNIS

Yeah. You will.

ENNIS emerges, and we PAN UP-- to see Chicago. Glittering against the night sky.

This beautiful city... this brand new world...

BLACKOUT.

TO BE CONTINUED...