(Name of Show)

("Title of Episode")

by
(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
(Current Writer, date)

Name (of company, if applicable)
Address
Phone Number

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! Long time no see. *

SAUL *
Hey-ya, Stevie. How's tricks? *

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...

3 CONTINUED: 3

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 FAVOR-- *

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--

4 INT. RESTAURANT - BACKROOM - NIGHT 4

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.

4 CONTINUED: 4

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!

4 CONTINUED: (2) 4

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!

8 CONTINUED: 8

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 GASHES crisscross his side. Leaking blood. It got him. Fuck... CUT TO--

9 EXT. RESTAURANT - NIGHT 9

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.

(CONTINUED)

9 CONTINUED: 9

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.

10 CONTINUED: 10

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 is own opinions on that-- but the detective plays nice.

COSTA
Look, your dad taught me everything I know. But his temper? It 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. FED SUITS. Flashing BADGES.

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

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

COSTA
Like Hell you will. Since when does the Feeb work <u>stabbings</u>? Shouldn't you be out lookin' for New Osama?

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

(CONTINUED)

10 CONTINUED: (2) 10

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
This 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)

13 CONTINUED: 13

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--

16 CONTINUED: 16

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: *

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.

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

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

ON DAVID. A soft smile. Remembering. *

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 <u>rumblings</u>.
(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 other families-- the ghouls, the * djinn, and everybody else: <u>I</u> run * <u>this</u> family now. *
(then) *
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?

22 CONTINUED: 22

DAVID
Naw-- why start now?

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--

23 INT. HAYDEN HOUSE - STUDY - NIGHT 23

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
Margo, what's with NRA Christmas in * here? What are you doing? *

MARGO
We're going to war.

24 EXT. RESTAURANT - NIGHT 24

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.

25 EXT. ALLEY - NIGHT 25

Ennis moves down and finds the restaurant's SECURITY DOOR. *

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. Getting an IDEA. He 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 <u>VAMPIRE</u>! Ennis jerks back-- *

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--

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

BLACKOUT.

<u>END OF ACT ONE</u>

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.

27 CONTINUED: 27

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. We hear about somebody getting clawed up-- that's pretty much our Bat Signal. *

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.

(CONTINUED)

27 CONTINUED: (2) 27

Just like Ennis found in his dad's LOCKER.

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.

28 EXT. ALLEY - NIGHT 28

SAM and DEAN head 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 dangerous. *
And messed up. And-- just stop, *
okay? Before you get hurt.

(CONTINUED)

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 returns it-- *

DAVID *
Yeah, like you trading your *
Runaways t-shirts for Prada. *
Please tell me you still have the *
"I heart Jäger" tat. *

MARGO *
Funny. *

But she's clearly not amused. A tense beat, then-- *

DAVID *
Margo-- are you <u>sure</u> it was Julian? *

MARGO
Costa's got a witness.

DAVID
That <u>saw Julian</u>?

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

DAVID
So that's a "no". I-- it's like *
you <u>want</u> a war.

MARGO
Want's got nothing to do with it.

29 CONTINUED: 29

DAVID
And the innocent people that get caught in the middle?

MARGO
You're worried about the humans?

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

DAVID
And this family, and-- I'm worried you're gonna do something stupid.

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

DAVID
We? Or you? Are you doing this for... good PR?

MARGO
The mutt gutted our brother!

DAVID
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 had no idea, and that hurts-- but he pushes past it--

DAVID
I'm not saying don't fight. I'm saying find out what happened.
(MORE)

(CONTINUED)

29 CONTINUED: (2) 29

DAVID (CONT'D)
(off Margo)
I'll do some digging, and if you're right? I'll end Julian myself.

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
You done? *

MARGO
Just saying: 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?

(CONTINUED)

31 CONTINUED: 31

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
Then tell me again. *

He says it with an EDGE-- which makes Ennis MORE SUSPICIOUS. *

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.

31 CONTINUED: (2) 31

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 Teaser JACKET, going for... his father's GUN BOX. Ennis takes the SILVER BULLET from his pocket-- sliding it into the GUN--

As COSTA 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! Ennis-- don't--

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

ON COSTA. 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
Kinda my go to. And I thought you'd tell a cop more than you would some--

ENNIS
Monster?

(CONTINUED)

32 CONTINUED: 32

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
(a dark chuckle)
Wow. 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)
Look, Chicago's divided between five monster families--

ENNIS
What the Hell does that mean?

DAVID
It means shakedowns, organ trafficking, back-alley hoodoo-- werewolves running the Gold Coast, the djinn owning the docks.
(off Ennis)
But we want to keep a low profile, so we keep the peace-- and the human casualties to a minimum.

ENNIS
A minimum?

(CONTINUED)

32 CONTINUED: (2) 32

DAVID
I don't like it either, okay? But know what's behind Door #2? War. And that's a helluva lot worse.
(then)
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--

33 EXT. ROWHOUSE - NIGHT 33

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-- he knows 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.

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) who sits in a chair. The room is dark and rich-- very *Godfather*. *

OLDER DJINN
I'm fine. 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?

VIOLET
Did you kill him?

37 CONTINUED: 37

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 <u>seen</u> 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.

VIOLET
But if you didn't kill Saul--

JULIAN
That whore Margo Hayden <u>thinks</u> 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 thinks too much violence could get us noticed by the humans. <u>But</u> if the Haydens start this fight--

VIOLET
You'll finish it.

JULIAN
After what those shifter scum have done-- chipping away at our territory, insulting us-- you're damn right I will.
(then)
(MORE)

(CONTINUED)

37 CONTINUED: (2) 37

JULIAN (CONT'D)
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 flinches away, and that weakness makes Julian ANGRIER-- *

JULIAN
Look at you-- when was the last time you let yourself turn, huh? *
(off Violet)
Hell, you've never even hunted your own meat. *

Violet absorbs that-- COWED. Julian steps back, DISGUSTED, and heads back into the drawing room. *

38 EXT. DURANT ESTATE - NIGHT 38

We pull back from the WALLS-- to find THE IMPALA parked up the road. DEAN behind the wheel, SAM scoping 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.

ON ENNIS. Mind racing-- then-- something moves behind him. Shifting in the darkness near the WALL. Ennis NOTICES-- *

And darts across the street, clocking a FOOTPRINT in the dirt. He looks up-- to see A SHAPE perched atop the wall-- *

The FACELESS FIGURE from our teaser! Its gaze locked on the DURANT ESTATE. The thing goes over the wall-- *

(CONTINUED)

38 CONTINUED: 38

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

39 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.

Clearly, they've got HISTORY. David loosens his tie. *

DAVID *
'Least now I can lose the tie. *

VIOLET *
Is the <u>real butler</u> alright?

DAVID
He's resting. Locked in a closet. *
And mostly naked.
(beat) *
A ballgag counts as clothes, right? *

Violet's not amused. *

VIOLET
You shouldn't be here.

DAVID
You think I wanna be? Vi-- it's
about Saul.

VIOLET *
I heard, I-- I'm so sorry.
(beat)
Julian didn't kill him.

39 CONTINUED: 39

DAVID
I know. That's why I need you to talk your brother-- get him to a have a sit down with Margo, so they can work this crap out. *

VIOLET
There's no way that's happening.

DAVID
(bristling)
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.

39 CONTINUED: (2) 39

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
We gotta go. Like, now.

ENNIS
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.

Sam and Dean trade a look, as-- DAVID steps into frame. * PHONE pressed to his ear. *

DAVID
Violet's not picking up her phone. *

(CONTINUED)

44 CONTINUED: 44

SAM
The girl? She a shifter too?

DAVID
Werewolf.

DEAN
Kinky...

Ennis steps in, as a SIREN wails in the distance. Uhoh... *

ENNIS *
If she's got her cell on her, we *
could trace the signal. *

SAM
Maybe. What's her number?

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

DEAN *
No. Not happening. You two? *
You're sitting this one out. *

Ennis shoots him a glare-- not happy about that. *

ENNIS *
Like Hell. *
(then, to David) *
Come on, I know someone who can run *
the number-- friend of my dad's. *

Dean SCOWLS-- the SIREN is getting LOUDER. CLOSER. *

DEAN *
We don't got time for this. *

ON DAVID. Playing along-- *

DAVID *
Then I guess the question is: are *
<u>you</u> coming with <u>us</u>? *

OFF SAM AND DEAN-- irritated... but resigned... *

45 INT. BASEMENT - NIGHT 45

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 "<u>David</u>" flashing on the screen.

45 CONTINUED: 45

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.

46 EXT. FACTORY - NIGHT 46

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

SAM *
Signal’s coming from in there. *

He moves for the TRUNK, DEAN right behind. As they GEAR UP-- *

DAVID and ENNIS step out. Both of them TENSE. Beat, then-- *

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.”

46 CONTINUED: 46

DAVID
For what?

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

DEAN *
You want in? You're in. *

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.

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.
(MORE)

(CONTINUED)

47 CONTINUED: 47

IKE (CONT'D)
(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.

48 INT. FACTORY - NIGHT 48

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--

DEAN
You're with me, Romeo.

DAVID *
Sounds good, Buffy. *

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

DEAN
So you're the good monster, huh?

DAVID *
I'm the best around, and nothin's * ever gonna keep me down. *

Dean gives him an APPROVING NOD-- *

48 CONTINUED: 48

DEAN *
Karate Kid. Nice. *

Then he moves ahead, as-- *

A SHADOW flashes in David's peripheral vision. he 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.

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--

51 CONTINUED: 51

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! This is how *
Skokie started! *

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

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.

(CONTINUED)

51 CONTINUED: (2) 51

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)

55 CONTINUED: 55

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.
(off Violet) *
David's my brother-- it's my job to protect him. It's my job to keep * our blood pure.

VIOLET
You believe that <u>bloodline</u> crap?

SAUL
We all do. Bloodlines-- keeping * the clans strong. It's the <u>one</u> * 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 <u>alone</u>.
(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--

56 CONTINUED: 56

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 PAINED BEAT. And swallows the truth. *

VIOLET
I don't know. I should go.

DAVID *
(a frown) *
Right. Sure. Guess that's what you do best.

ON VIOLET. Closing her eyes. Beat, then-- *

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?
(off her SILENCE) *
Answer me. *

He grabs her arm-- and Violet looks him in the eye. STRONG. *

VIOLET
No.

It's just one word-- but a whole new Violet. Julian hesitates-- and Violet pulls away. Heads up the stairs. *

VIOLET
Oh, and the wedding's off-- with that New York wolf.
(beat) *
I can do better.

58 EXT. ROWHOUSE - NIGHT 58 *

The IMPALA pulls up, Dean opens the door-- and his PHONE BUZZES-- the caller ID reading “Crowley”. *

WITH SAM and ENNIS. Ennis takes the RING from his pocket. *

ENNIS *
I wish you coulda met her, Sam. *

Sam nods-- then sees Dean waving him over. Sam moves to him, but we hang with Ennis for a beat. Staring at the ring. *

Then-- we’re ON SAM AND DEAN. Mid-conversation. *

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

DEAN
Crowley’s got a line on Abaddon. *
This is our shot, Sam.

There’s FIRE in his eyes-- Dean NEEDS to take Abaddon down. *

ENNIS (O.C.) *
You’re going?

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

SAM *
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.

59 INT. HAYDEN HOUSE - STUDY - NIGHT 59

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

59 CONTINUED: 59

DAVID
All this-- was some Freddy Krueger wannabe. The Durants are clean.

MARGO
(beat, not happy)
Guess so. We done?

DAVID
And I'm coming back to the family.

And all eyes are on him. Margo smiles, all honeyed venom. Feeling her POWERED THREATENED.

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.

David's all in. COOL MUSIC swells as we CUT TO--

60 INT. ROWHOUSE - ENNIS'S ROOM - NIGHT 60

Ennis walks past a PHOTO OF HE AND TAMARA, then picks up THE RING, and ties a string around it-- slips it over his head.

Ennis goes to work on his FIRST HUNTER'S WALL. A collection of NEWSPAPER ARTICLES, and QUESTIONS starting with: "DEACON?"

He pins up an ARTICLE about the "ANIMAL ATTACK" that killed Ike's son. PUSH IN on a PHOTO OF IKE ("Ike Sokolowski").

61 INT. STUDY - HAYDEN HOUSE - NIGHT 61

MARGO sits with some SHIFTER THUGS and COSTA.

MARGO
Keep the guns coming in, and our boys ready. This thing with the Durants? It's not over.
(then)
Those sonsabitches have been top dogs in this town for too long.

62 EXT. PATIO - NIGHT 62

VIOLET stands. Lost in thought, then-- she raises a hand and slowly, elegantly CLAWS rise from her fingers. Violet's getting in touch with her INNER MONSTER.

63 INT. MYSTERIOUS LOCATION - NIGHT 63 *

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

PULL BACK-- to reveal Ike's monitor is one of DOZENS. Each showing a DIFFERENT FEED (including the MONSTER SPEAKEASY we know so well)-- as the MYSTERIOUS FIGURE watches *

64 INT. DRAWING ROOM - NIGHT 64 *

JULIAN sits in a chair, SCOTCH in hand. He fast-forwards through SECURITY FOOTAGE from LAST NIGHT on the TV, as-- *

A SCANTILY CLAD WOMAN (20s) steps into frame. She slinks toward him, climbing into Julian's lap-- kissing his neck. But Julian's gaze is LOCKED on the TV. Eyes wide. FURIOUS-- *

JULIAN *
You little bitch... *

Reverse to REVEAL: he's staring at silent footage of <u>DAVID AND VIOLET TALKING ON THE PATIO</u>. Julian KNOWS! *

65 INT. DAVID & SAUL'S ROOM - NIGHT 65 *

DAVID gathers a few things, as-- COSTA steps in. Pale. Closing the door behind him. David looks up-- *

COSTA *
David-- we gotta do somethin' about your sister. *

OFF DAVID-- knowing that's not good... *

66 INT. BASEMENT - NIGHT 66 *

ENNIS enters. Exploring the space. Working the case. He scans the wall of PHOTOS with his FLASHLIGHT, and then-- *

ENNIS FREEZES. Staring at a picture. We GO TIGHT ON IT-- *

To see IKE, standing with a UNIFORMED COP. We've seen this guy before... and so has ENNIS. *

ON ENNIS. Chilled to the bone. *

ENNIS *
<u>Dad</u>? *

BLACKOUT.

<u>TO BE CONTINUED...</u>