

SUPERNATURAL

Episode #1401

"Stranger in a Strange Land"

Written by

Andrew Dabb

Directed by

Thomas J. Wright

EXECUTIVE PRODUCERS

Robert Singer  
Andrew Dabb  
Phil Sgriccia  
Brad Buckner  
Eugenie Ross-Leming

PRODUCERS

Eric Kripke  
Jim Michaels  
Robert Berens  
Meredith Glynn

T13.21151  
PRODUCTION DRAFT  
BLUE DRAFT

06/19/18  
06/29/18

©2018 Warner Bros. Entertainment Inc.  
This script is the property of Warner Bros. Entertainment Inc.  
No portion of this script may be performed, reproduced or used  
by any means, or disclosed to, quoted or published in any  
medium without the prior written consent of Warner Bros.  
Entertainment Inc.

**Episode #1401**

**"Stranger in a Strange Land"**

**REVISION HISTORY**

<b>Revision</b>	<b>Date</b>	<b>Revised Pages</b>
Production Draft - White	06/19/18	
Blue Draft	06/29/18	

Episode #1401

"Stranger in a Strange Land"

CAST LIST

SAM WINCHESTER  
MICHAEL/DEAN WINCHESTER

BOBBY SINGER  
CASTIEL  
JACK  
JO  
MAGGIE  
MARY WINCHESTER  
NICK/LUCIFER

DEMON  
FIRST HUNTER  
JAMIL HAMED  
KIP  
MAN  
SECOND HUNTER  
THIRD HUNTER  
WOMAN

JARED PADALECKI  
JENSEN ACKLES

JIM BEAVER  
MISHA COLLINS  
ALEXANDER CALVERT  
DANNEEL ACKLES  
KATHERINE EVANS  
SAMANTHA SMITH  
MARK PELLEGRINO

LOCATION REPORTINT.

INT. BEDROOM - DAY (DAY 1)	P.1
INT. IMPALA - NIGHT (PMP)	P.6
INT. MEN OF LETTERS - CROW'S NEST - NIGHT	P.6
INT. MEN OF LETTERS - ROOM - NIGHT	P.10
INT. DINER - NIGHT	P.11
INT. MEN OF LETTERS - JACK'S ROOM - NIGHT	P.16
INT. MEN OF LETTERS - HALLWAY - NIGHT	P.17
INT. MEN OF LETTERS - BEDROOM - NIGHT	P.17
INT. MEN OF LETTERS - BEDROOM - NIGHT	P.20
INT. MEN OF LETTERS - HALLWAY - NIGHT	P.22
INT. DINER - NIGHT	P.22
INT. MEN OF LETTERS - LIBRARY - NIGHT	P.24
INT. DINER - NIGHT	P.25
INT. IMPALA - NIGHT (PMP)	P.27
INT. BOBBY'S TRUCK - NIGHT (PMP)	P.28
INT. DINER - DAY	P.30
INT. DINER - DAY	P.33
INT. MEN OF LETTERS - LIBRARY - DAY (DAY 3)	P.39
INT. MEN OF LETTERS - KITCHEN - DAY	P.40
INT. MEN OF LETTERS - JACK'S ROOM - DAY	P.40
INT. MEN OF LETTERS - SAM'S ROOM - DAY	P.41
INT. DANK ROOM - DAY	P.42

EXT.

EXT. ROAD - NIGHT	P.6
EXT. ROAD - NIGHT	P.6
EXT. VFW HALL - NIGHT	P.15
EXT. ALLEY - NIGHT	P.15
EXT. ALLEY - NIGHT	P.17
EXT. ROAD - NIGHT	P.27
EXT. ROAD - DAY (DAY 2)	P.29
EXT. ALLEY - DAY	P.42

SUPERNATURAL  
"Stranger in a Strange Land"

TEASER

FADE IN:

1 INT. BEDROOM - DAY (DAY 1) 1

A small, studio apartment. Kitchen. Twin bed. The basics.  
We move through it to find...

JAMIL HAMED (40s). Asleep, until... BZZT! The ALARM on his  
phone goes off, and Jamil rises. Bleary-eyed, and more than  
a little HUNG OVER. He thumbs off the alarm, and we CUT TO--

THE SINK. As Jamil begins to perform wudu-- Islam's ritual  
cleansing-- in QUICK CUTS--

Jamil washes his right hand, then his left--

Swishes water in his mouth-- spitting it out. Then lightly  
inhales water into his nose--

Washes his face-- washes his arms from wrists to elbows--

Cleans his head from forehead to the back of his head-- all  
with water from the tap-- and cleans his ears--

Then, finally, washes his FEET. When he's done, CUT TO--

A PRAYER RUG. As it's unfurled on the floor. Jamil  
kneels... and starts to PRAY IN ARABIC--

JAMIL

*Glorified be you, all praise is  
yours, perfect is your name, most  
high is your majesty and greatness.  
None has the right to be worshipped  
but you, the only one God.*

He bows, pressing his forehead to the floor--

JAMIL

*Glorified be my God, the highest.*

He looks up-- and sees DEAN WINCHESTER! Sitting across from  
him. In a chair. Casual as can be. But we know this ISN'T  
OUR DEAN. It's the ARCHANGEL MICHAEL wearing Dean's face.

MICHAEL

Hello, Jamil.

(CONTINUED)

Jamil JERKS BACK-- holy shit! But Michael raises a hand--

MICHAEL

Don't be afraid. I'm not here to hurt you.

ON JAMIL. Not sure he believes that--

JAMIL

How-- who are you?

MICHAEL

Oh, we've never met. But you've read all about me. How does it go?  
(in Arabic)

*Whoever is an enemy to Allah and His angels and His messengers and Gabriel and Michael-- then indeed, Allah is an enemy to the disbelievers.*

And on the last word, MICHAEL'S EYES FLARE. Jamil swallows hard-- what the Hell?

JAMIL

You're ...God?

MICHAEL

Close, but... not quite.

JAMIL

Gabriel?

MICHAEL

The other one. The better one.

JAMIL

Michael.

MICHAEL

There you go.

Jamil swallows hard-- mind racing--

JAMIL

That-- no-- what-- why are you here?

Michael rises-- moving around the room-- Jamil watches-- wary--

MICHAEL

That's the question, isn't it? Why are we here?

(then)

(MORE)

(CONTINUED)

"Stranger in a..."  
CONTINUED: (2)

Blue Draft

6/29/18 3  
1

1

MICHAEL (CONT'D)

Well, why are you here? I know why I'm here.

(a look to Jamil)

I'm here to ask you a question.

ON JAMIL. Processing that. Uneasy.

JAMIL

What question?

MICHAEL

The same one I've spent weeks traveling this world, asking all sorts of people. Holy men. Leaders. Killers.

(then)

And now, I come to you, Jamil Hamed. A devout man. A scion of his people. I come to you and I ask: what do you want?

ON JAMIL. What?

JAMIL

What?

MICHAEL

Do you want? Exactly.  
(then)

If you could have anything-- name it.

ON JAMIL. A long beat, then--

JAMIL

Peace. And love.

ON MICHAEL. He flashes what looks like a soft, benevolent smile... and then he starts to LAUGH. A mean laugh...

Jamil frowns-- what's happening?

MICHAEL

That's not what humans want.  
(then)

That's what you say you want, when the lights are on-- when someone's watching-- but honestly? Truthfully? Humanity doesn't want--  
(mockingly)

"Peace" or "love." If they did, the world wouldn't be... the world.

(CONTINUED)



JAMIL

(wary)  
I-- I can't speak for others. Only myself. \*

MICHAEL

No, you can lie to yourself.  
Because that's what you're doing,  
Jamil. Lying.

(then)  
If you cared about peace, you never  
would have left Syria. You never  
would have run, and abandoned your  
friends. To die. And they did  
die: Abdallah, Mansur, Salah.  
Dead, dead, dead.

ON JAMIL. That cuts deep.

MICHAEL

And as for love... well, if you  
cared about love, you never would  
have gone into that broom closet  
with, what was her name? Darlene?

(then)  
And your wife never would have  
left, and you wouldn't be living in  
this... rat-hole.

(then)  
So no, love means nothing to you.  
And peace means less.

He leans in--

MICHAEL

And you pretend to be so devout,  
but... I can smell it on your  
breath-- what you want... what you  
really want? Is another drink. \*

And Jamil's HAD ENOUGH-- he LUNGES FOR MICHAEL--

And GOES FLYING! Slamming back against the wall. Michael  
barely seems to notice.

MICHAEL

That's the problem with you-- with  
humans on this world, or any other--  
you don't know what you want. And  
so... you're lost. \*

(then)

(MORE)

"Stranger in a..."  
CONTINUED: (4)

Blue Draft

6/29/18 5  
1

MICHAEL (CONT'D)

You're not worth saving.

Jamil looks up-- hurt-- wheezing--

JAMIL

Then what-- what do you want?

ON MICHAEL. An ominous smile--

MICHAEL

What I've always wanted: a better world.

And off that MYSTERIOUS BEAT, we--

BLACKOUT.

END OF TEASER

ACT ONE

2 EXT. ROAD - NIGHT 2

Whatever kick ass, classic rock song played over our recap continues here, as--

THE IMPALA roars into frame. Eating asphalt. CUT TO--

3 INT. IMPALA - NIGHT (PMP) 3

SAM WINCHESTER behind the wheel. Looking haggard. It's been THREE WEEKS since DEAN VANISHED. Three weeks of sleepless nights and false leads.

A beat, then Sam reaches out and TURNS OFF THE RADIO. Ending our song. Leaving Sam in silence. All ALONE. CUT TO--

4 EXT. ROAD - NIGHT 4

THE IMPALA. As it disappears into the night. CUT TO--

5 INT. MEN OF LETTERS - CROW'S NEST - NIGHT 5

And the place is a HIVE OF ACTIVITY. MARY and a half-dozen HUNTERS-- all refugees from Apocalypse World; including MAGGIE-- mill about. We move through, catching SNIPPETS--

The FIRST HUNTER shows off boxes of BULLETS to Mary--

FIRST HUNTER

You got silver. Devil's Trap.  
Holy Oil. And these here-- they're  
dipped in Dead Man's Blood.

Mary picks a round up--

FIRST HUNTER

Basically, you need some freak  
dead? I got you. \*

Mary nods-- snapping the round into her revolver--

MARY

Nice.

MOVE TO--

MAGGIE. Cleaning a wound on ANOTHER HUNTER-- his shoulder--

MAGGIE

A rawhead did this?

(CONTINUED)

SECOND HUNTER

Yeah-- outside Phoenix.

(then)

They're faster than they look.

Maggie reaches into the wound-- pulling out a LONG, CURVED TOOTH-- the Hunter winces--

SECOND HUNTER

Meaner too.

MAGGIE

(to herself)

So, so gross...

MOVE TO--

A THIRD HUNTER. Emerging from the KITCHEN, carrying a huge pot of STEW--

THIRD HUNTER

Soup's on. Who's eating?

SECOND HUNTER

Right here!

As the Third Hunter starts ahead--

SAM comes down the steps-- MARY sees him first--

MARY

Sam.

She moves to him--

SAM

Hey, Mom.

MARY

How was Atlanta?

SAM

It-- not great. The woman who claimed she saw an "angel," was...  
(then)

I think she'd had a few too many hits of the brown acid, you know?

MARY

Oh. Yeah...

It sounds like she knows a little too much-- Sam shoots her a look--

(CONTINUED)

MARY

What? I grew up in the 60s.

Sam cracks a small smile-- but it's clear he's troubled.  
Mary reaches out, putting a hand on his shoulder--

MARY

Sam, we'll find him.

(then)

Ketch is working that thing in  
London-- and Cass is in Detroit. I  
know it's been three weeks since  
Dean...

She can't quite finish, then--

MARY

Something'll break. It has to.

But Sam's not so sure--

SAM

Yeah... you keep saying that.

There's a bit of edge to his voice, but Mary doesn't take the  
bait--

MARY

Because it's true.

(then)

Have you slept? At all?

Sam looks away-- no.

MARY

Honey, you need to rest, you--

FIRST HUNTER (O.S.)

Chief!

Sam looks up-- as the FIRST HUNTER approaches-- carrying a  
bowl of soup. Offering it to Sam.

FIRST HUNTER

Good to have you back.

Sam takes the bowl--

SAM

Thanks.

"Stranger in a..."  
CONTINUED: (3)

Blue Draft

6/29/18 9

5

5

FIRST HUNTER

Don't thank me yet. Word is, we got some vamps moving East along I-90. Gypsy types. Pickin' off truckers mostly.

SECOND HUNTER

Last body got drained and dropped just outside La Crosse. Six hours ago.

Sam nods-- getting into work mode--

SAM

What are they driving?

FIRST HUNTER

We're not for sure, but a witness-- she saw a silver Airstream.

SAM

Okay, I want teams of two-- we set up watch points every fifty miles. You see something, say something.

Nods all around, Sam turns to Maggie--

SAM

Maggie, can you hack the traffic cams along the freeway?

ON MAGGIE. At a loss.

MAGGIE

Um... no.

SAM

Right. I'll do it.

Sam hands his bowl of soup to Mary-- moves for the nearest laptop-- and starts to type--

SAM

(to the THIRD HUNTER)  
And call in Sharon and her crew.  
We need all hands on this one.

THIRD HUNTER

Yes, sir.

He moves off-- as Mary moves to Sam-- CONCERNED--

(CONTINUED)

5 "Stranger in a..."  
CONTINUED: (4)

Blue Draft

6/29/18 10  
5

MARY

Sam--

SAM

(eyes on the screen)  
I'm good, Mom. I am. I--  
(then-- changing the  
subject--)  
How's Jack?

OFF MARY-- CUT TO--

6 INT. MEN OF LETTERS - ROOM - NIGHT 6

JACK, as-- WHAM! He hits the ground. Dazed. Seeing stars.  
A beat, then Jack looks up--

And BOBBY is standing over him, wearing BOXING GLOVES. The  
room has been converted into a GYM (old school; weights, a  
heavy bag). Jack's wearing gloves too, he COUGHS, as--

BOBBY

Watch for the left.

Jack sits up-- nods--

JACK

I'm sorry, I-- I've never had to  
fight before.

BOBBY

Uhuh. Life's a little different  
when you can't just zap people  
around, huh?

ON JACK. A frown--

JACK

Yes. More than a little. \*

BOBBY

You'll get used to it.

Bobby helps him up--

BOBBY

For what it's worth, none'a this  
came easy to me either. I've had  
my ass handed to me more times than  
I can count.

JACK

But... you keep fighting?

(CONTINUED)

6

CONTINUED:

ON BOBBY. A shrug.

BOBBY

Got to. As a wise man once said:  
"It ain't about how hard ya hit.  
It's about how hard you can get hit  
and keep moving forward."

JACK

Was that... Ghandi?

BOBBY

Probably. Somethin' like that.

(then)

Point is, sometimes all you can do  
is try. Try again. And try  
harder. You know?

ON JACK. A beat... then a nod--

JACK

I do.

Bobby raises his fists-- to spar--

BOBBY

So what are we gonna do this time?

JACK

Watch for the left.

BOBBY

Attaboy.

They start SPARRING--

BOBBY

Nice... good... put your hip into  
it.

And we CUT TO--

7

INT. DINER - NIGHT

7

CASTIEL. Sitting at a BACK BOOTH in a DINER. He checks his  
phone-- looking more than a little ANNOYED, until--

DING! The BELL over the door chimes, as it opens-- and a  
devilishly handsome man steps in--

Meet KIP. Stylish. Suited. Suave. Sunglasses-- at night.  
He turns-- sees CASS-- GRINS--



KIP  
Castiel, darling!

ON CASS. Instantly hating this guy.

CASTIEL  
Oh, God...

KIP moves to him, catching a WAITRESS'S EYE--

KIP  
Sweetie, fix me a Texas Trinity,  
necked, with some bark.

He's to Castiel now-- Kip glances at the angel--

KIP  
And for my friend here--

CASTIEL  
Water.

ON KIP. Really? So sad.

KIP  
Water.

The waitress nods and moves off, as Kip slides into the booth  
opposite Castiel--

CASTIEL  
What did you just order?

KIP  
Oh, sausage, brisket, and pork  
ribs, no sauce, well done.  
(then)  
Sorry for the lingo, but when in  
Rome...

CASTIEL  
Yes-- I'm surprised you wanted to  
meet here.

KIP  
I'm surprised you wanted to meet at  
all.

He pulls down his glasses--

KIP

Didn't think you consorted with my  
kind.

And on "my kind," Kip's EYES FLASH BLACK. DEMON!

But Cass barely blinks. All business.

CASTIEL

I need information.

KIP

Of course you do.

CASTIEL

Have you-- has any demon seen Dean  
Winchester?

KIP

I'm sorry... are you saying you  
lost a Winchester, because one:  
interesting. And two: how? I  
thought you and Dean were joined at  
the... you know... everything.

As he finishes-- the waitress arrives. With his coffee--

KIP

Thank you, dear.

He smiles-- she leaves-- and when she's gone--

CASTIEL

Answer the question.

KIP

I could, except... not to be  
crass... but what's in it for moi?

CASTIEL

Your life.

KIP

Come again?

Cass leans forward-- all MENACE--

CASTIEL

I'm sorry, I'll speak slower:  
You'll answer my questions-- you'll  
tell me everything you know-- or I  
will burn you to ash. Right here.  
Right now.

At this last, Cass's EYES FLARE. He means business.

ON KIP. A long beat, then... he GRINS.

KIP

No. I think we can do better.

ON CASS. Now it's his turn to be surprised--

CASTIEL

"We"?

Kip motions-- and Cass turns to see--

EVERY PERSON IN THE DINER STARING AT HIM-- and they all have BLACK EYES!

ON KIP. He sips his coffee--

KIP

We.

Cass lunges to his feet-- going for an ANGEL BLADE--

And the DEMONS SWARM! All except Kip, who sits watching. Coolly confident.

Cass tries to fight, but there are too many of them! And soon--

The demons OVERWHELM CASS! Dragging him down. Castiel disappears in the crush of bodies, as we--

BLACKOUT.

END OF ACT ONE

ACT TWO

8 EXT. VFW HALL - NIGHT

8

A banner over the door reads "Welcome Sister Jo," as people mill about out front--

The woman (well, ANGEL) herself exits: JO (aka ANAEL). A few people meet her on the steps-- thanking her--

MAN

You saved me, Sister.

WOMAN

Thank you-- God bless you--

JO

(feigning piety)

He does. Every day.

Then she turns, moving away... rounding a corner...

9 EXT. ALLEY - NIGHT

9

And steps into an ALLEY. Alone. As she walks, Jo pulls a WAD OF CASH from her pocket-- starts to count-- not a bad take. Jo smiles, then--

A NOISE behind. A WINGFLAP. Jo turns--

To see DEAN WINCHESTER standing behind her! But, again, this ISN'T OUR DEAN-- it's MICHAEL! He SMILES--

MICHAEL

Hey, Jo.

ON JO. Her eyes going wide...

JO

What... who are you?

MICHAEL

Don't you recognize me? This pretty face?

JO

You're not-- you're not Dean Winchester, you're--

Michael steps forward, and we CUT INTO JO'S POV, seeing what she sees: to her "Michael" is a gleaming figure of ALL LIGHT, with WINGS OF LIGHT, and white-bright HALO around his head.

(CONTINUED)

"Stranger in a..."  
CONTINUED:

Blue Draft

6/29/18 16  
9

JO  
Oh, God...

ON MICHAEL. Back to normal. A smile.

MICHAEL  
People keep calling me that.

Jo turns-- about to RUN--

And MICHAEL GRABS HER ARM. Spinning her back.

MICHAEL  
Uhuh. We need to talk.

OFF JO. Shit... CUT TO--

INT. MEN OF LETTERS - JACK'S ROOM - NIGHT

JACK, nursing a few bumps and bruises from his training session, until... there's a KNOCK on his OPEN DOOR. Jack looks up to see...

SAM.

SAM  
Hey.

JACK  
Hey.

Sam steps in--

SAM  
Talked to Bobby-- he said you had a rough day.

Jack looks away-- swallows-- Sam's not wrong. But he COVERS--

JACK  
It was fine.

Sam moves to him. Sitting next to Jack.

SAM  
Jack, I know this is hard. Without your grace-- your powers-- it's... it's a lot.  
(then, feeling for the kid)  
But you're gonna get through this.  
You are. I've got--

(CONTINUED)

"Stranger in a..."

Blue Draft

6/29/18 17  
10

10

CONTINUED:

MARY (O.S.)

Sam.

The father-son moment interrupted, Sam looks up--

MARY

He's awake.

That lands on Sam-- means something to him. He nods-- turns back to Jack--

SAM

I have to--

JACK

I know.

SAM

We'll talk later. Okay? I'll be right back.

He moves for the door-- exiting with Mary. But we hang on JACK-- a dark look passing over his face. Feeling neglected. ALONE-- CUT TO--

11

INT. MEN OF LETTERS - HALLWAY - NIGHT

11

SAM moves down the corridor. With MARY.

SAM

He say anything?

MARY

I didn't talk to him. I-- I can barely look at him.

Sam nods-- feels the same. He reaches out, opening a DOOR--

12

INT. MEN OF LETTERS - BEDROOM - NIGHT

12

Dark. Bare. Sam opens the door, and light spills in to reveal A FIGURE. His back to us. Features hidden by the shadows. A beat, then the man turns--

And it's LUCIFER!

OFF SAM. Swallowing hard. CUT TO--

13

EXT. ALLEY - NIGHT

JO. Eyeing MICHAEL. Wary--

13

(CONTINUED)

JO

You're the Archangel Michael...  
from another world. And you're  
possessing Dean Winchester.

MICHAEL

Sounds more complicated than it is.

JO

Why would he say "yes" to you?

ON MICHAEL. Simply.

MICHAEL

Love.

As he speaks, Michael advances on Jo-- who edges back.  
Uneasy.

JO

Right. Very Hallmark Channel. So  
I'm just gonna go now--

MICHAEL

No. You're not.  
(then)  
Not until I ask you...

He leans in. Caressing her cheek. It's at once charged--  
and SCARY. Jo swallows hard. Michael's voice a WHISPER--

MICHAEL

What do you want?

He pulls back. Jo stares-- processing that--

Then gives a LITTLE LAUGH.

JO

I don't know. Dior, Chanel, Louis  
Vuitton--

MICHAEL

You're talking about clothes.

JO

More bags. They make the outfit.

Michael cracks a smile--

MICHAEL

You think this is a joke?

JO

I don't know what this is.

(then)

You asked. I answered. We done?

MICHAEL

No. I asked... you lied.

JO

I didn't--

MICHAEL

I know about you Jo--

(tapping his head)

Because he knew. You're the rebel--  
the angel who never played by  
Heaven's rules, or... whatever.

(then)

So you pretend to care about other  
things. Pretty things. But that's  
all it is: pretending. Those  
trinkets, they don't make you  
happy. They just pass the time.

(then)

They're not what you really want.

JO

Then-- if you're so smart-- what do  
I want?

MICHAEL

Love.

(off Jo)

To belong. To have a place. A  
home. A family.

(then)

It's all very... human of you. And  
so... so disappointing.

ON JO. As that lands. Michael continues--

MICHAEL

I can sense every angel in this  
world, and-- there aren't many of  
you left.

(then)

I thought-- maybe-- I could help,  
but now... if they're all these  
lost, sad, fallen things. Things  
like you...

(then)

Maybe they're not worth saving  
either.

(CONTINUED)



13

"Stranger in a..."  
CONTINUED: (3)

Blue Draft

6/29/18 19A  
13

ON JO. Gulp--

JO  
That's-- what does that mean?

ON MICHAEL. He just smiles--

ON JO. As-- there's an O.S. WINGFLAP--

And MICHAEL IS GONE. Jo exhales-- shaken-- scared-- what did that MEAN? CUT TO--

INT. MEN OF LETTERS - BEDROOM - NIGHT

LUCIFER. Staring up at SAM.

LUCIFER  
Hi, Sam.

SAM  
Hey... Nick.

And we realize: THIS ISN'T LUCIFER! It's NICK. The HUMAN that Lucifer possessed way, WAY back in episode 501. FEATHER IN SOME CUTS TO THAT EPISODE here. Establishing the Nick/Lucifer relationship, then we're back to--

NICK. Who, unlike our sassy Lucifer, is withdrawn. Traumatized.

SAM  
How'd you sleep?

As he speaks, Sam moves to a NIGHTSTAND with MEDICAL GEAR laid out on it. Bandages. Hydrogen peroxide.

NICK  
Okay, I mean-- I didn't wake up screaming so... that's a plus.

SAM  
No nightmares?

ON NICK. Not exactly, but--

NICK  
They're getting better.

Sam nods-- picks up some medical gear-- turns to him--

SAM  
Can I see it?

Nick nods, and PULLS OFF HIS SHIRT to reveal--

The (currently bandaged) WOUND in his side. Where Dean stabbed him with the ANGEL BLADE at the end of last season.

Sam moves to him, peeling off the bandage.

SAM

Looks like it's healing, okay.

NICK

Yeah, it itches, but doesn't really--

As he speaks, Sam cleans the wound with hydrogen peroxide. Nick WINCES--

NICK

Hurt.

SAM

Sorry.

He starts to re-bandage the wound--

NICK

I still don't-- I don't know how Lucifer died, and I lived. \*

SAM

Maybe... the archangel blade was built to kill archangels. Not the people they...

His voice trails off... Nick finishes the thought.

NICK

Possessed and used to almost end the world. Twice.

SAM

Yeah. That.

The two trade smiles--

NICK

It must be weird for you, looking at me and seeing him.

SAM

A little, but... I'm glad it's you. I'm glad he's dead.

ON NICK. A beat, then--

(CONTINUED)

14 "Stranger in a..."  
CONTINUED: (2)

Blue Draft

6/29/18 22  
14

NICK

Me too.

Sam finishes bandaging the wound.

SAM

And you still just remember--

NICK

Bits and pieces, nothing...  
(a shaken beat)  
Nothing about your brother.

SAM

What about Michael? Did he tell...  
Lucifer, anything? About his plan? \*

OFF NICK. Quick cut to-- the MICHAEL/LUCIFER CONVERSATION  
FROM 1322. Making their plan. Then we're back to--

NICK. Eyes wide. Voice soft.

NICK

He just said he... he wanted to do  
it right this time.

OFF SAM-- what does that mean?? CUT TO--

15

INT. MEN OF LETTERS - HALLWAY - NIGHT

15

SAM exits. Closing the door behind him. And exhales.  
Nick's a good guy, but talking to someone with Lucifer's face  
isn't easy. Sam turns to go--

And his PHONE RINGS. Sam checks the caller ID ("Cass") and  
answers--

SAM

Hey, Cass.

KIP (O.S.)

Hello, Sam.

Sam freezes-- that's NOT CASS.

SAM

Who is this?

CUT TO--

16

INT. DINER - NIGHT

16

KIP. A tight shot. INTERCUT HE AND SAM--

(CONTINUED)

16

"Stranger in a..."  
CONTINUED:

Blue Draft

6/29/18 23  
16

KIP  
Oh, I'm the boy who's got your  
angel.

WIDEN TO REVEAL--

CASS. Beat and bloody. Bound with ANGEL CHAINS to a chair  
at the center of the room--

KIP  
And if you want to see him, you  
know, alive... we should chat.

OFF SAM-- SHIT!

BLACKOUT.

END OF ACT TWO

ACT THREE

17

INT. MEN OF LETTERS - LIBRARY - NIGHT

17

We pick up hot off our Cass-in-danger-cliffhanger, as Sam arms up. He's just delivered the news to BOBBY, MARY, JACK, and MAGGIE.

MARY

It's a trap.

SAM

I know.

BOBBY

And this guy, he's a--

SAM

Demon.

JACK

He just-- told you he was a demon?

SAM

Seemed pretty proud of it.

BOBBY

Yeah, they ain't exactly a humble bunch.

MAGGIE

So... what do we do?

Sam snaps a CLIP into a gun--

SAM

We get Cass back.

(then)

Grab holy water, Devil's  
Trap bullets, angel blades.  
Whatever we're walking into--

BOBBY

Is gonna suck.

Sam nods-- pretty much--

SAM

Maggie, you ride with Bobby. Mom,  
you're with me.

Nods all around, then--

(CONTINUED)

JACK

I'm coming too.

Sam looks to Jack-- who makes his case--

JACK

I know I'm not as strong as I used  
to be, but-- but I can help.

(then, meaning it)

I have to.

Bobby steps forward--

BOBBY

Look, kid--

SAM

Okay.

All eyes go to him-- Sam's eyes are on JACK--

SAM

Get your gear.

Jack smiles-- heads for his room. When he's gone--

BOBBY

Sam, I mean-- Jack's a worker, but  
he ain't ready for a full on demon  
smackdown.

SAM

So we'll keep an eye on him.

(off Bobby's doubt)

Bobby. He needs this.

OFF BOBBY-- not so sure... CUT TO--

INT. DINER - NIGHT

CASS. Bound. Staring at KIP, as the demon takes a cup of  
COFFEE from the (demonic) WAITRESS--

KIP

Danke, sweetie.

He sips it-- turns to Cass--

KIP

Castiel, you're sure I can't get  
you something hot and black?

ON CASS. A frown--

(CONTINUED)

CASTIEL

Coffee has no effect on me.

KIP

Me either, not anymore, but... it's like saltwater taffy or, you know, infants. I just like the taste.

He's trying to get a rise out of Cass-- the angel doesn't take the bait.

CASTIEL

Why are you doing this?

KIP

I'm simply trying to be a good host. Like mother would've wanted.

CASTIEL

No-- why are you using me as bait?

KIP

I mean-- it's kind of what you're for, isn't it?

(off Cass)

And, I need something from Sam Winchester.

CASTIEL

You really think he'll deal with you?

KIP

He's dealt with worse.

Cass glowers-- but Kip isn't wrong-- Kip continues.

KIP

See, recently, I had a revelation. Someone asked me... what did I want?

And we know: HE'S TALKING ABOUT MICHAEL.

KIP

And I realized, after six hundred years as a demon. Wandering the planet. Drinking. Defiling. Destroying-- the Three D's-- that I didn't know.

(then)

(MORE)

(CONTINUED)



"Stranger in a..."

Blue Draft

6/29/18 27

18

CONTINUED: (2)

18

KIP (CONT'D)

So I sat back, and I gave it a good think, and... I realized what I wanted.

CASTIEL

And that is?

\*

ON KIP. A slow, shifty smile--

KIP

Everything.

OFF CASS. CUT TO--

19

EXT. ROAD - NIGHT

19

The IMPALA roars through frame, followed by a dented, four-seater PICK UP. CUT TO--

20

INT. IMPALA - NIGHT (PMP)

20

SAM. Behind the wheel. MARY rides shotgun. Sam's silent. WORRIED. Mary notices--

MARY

Sam, it's going to be fine.

ON SAM. A frown--

SAM

Could you just-- stop saying that?

MARY

What?

SAM

That it's-- that everything's going to be fine, that-- that we're going to find Dean, and--

MARY

We are.

But Sam's had enough--

SAM

You don't know that.

And Mary goes quiet.

(CONTINUED)

SAM

Dean's gone. We don't know where he is, we don't know if he's even alive, we-- Michael could have burned him out, or worse, and...

He looks away. Overcome by what could be. Mary takes a beat, then-- quietly--

MARY

I know.

(beat, then)

I know my son's out there. Scared and alone. I know... I know he might never come back, I... never think I don't know that.

She looks to Sam.

MARY

But I can't-- I have to think about the good, Sam. Because if I don't... I'll drown in the bad.

(then)

And for Dean's sake... I can't do that. We can't do that.

ON SAM. As that lands. A beat, then he nods-- understanding--

21

INT. BOBBY'S TRUCK - NIGHT (PMP)

21

BOBBY drives. JACK is shotgun. MAGGIE in the back.

BOBBY

Now, the thing about demons is, they're talkers. They get you rumbled-- or in trouble-- you just ask 'em, "Why are you doing this?" or "What do you want?" And nine out of ten? They'll tell you.

(then)

Then, while they're speechifying, you go for the holy water in your belt, or the angel blade in your boot.

He looks to Jack--

BOBBY

Then bang bang-- you've got one dead black eyed S.O.B.

(CONTINUED)

JACK

I've fought demons before.

BOBBY

Right. In Boston. I remember.  
Snapped your fingers and--

JACK

Killed three hundred of them.

He's almost WISTFUL. Bobby gets it--

BOBBY

Yeah, but this is gonna be a  
little... different.

JACK

Because I'm weak now.

MAGGIE

Because you're human. And there's  
nothing wrong with that.

ON JACK. Not so sure... Bobby catches his eye.

BOBBY

Jack, over on the other side? You  
saved me and mine more times that I  
can count.

(then)

Maybe some things have changed, but  
whatever happened-- whatever  
happens-- we've got your back.ON JACK. A beat, then-- he nods. Bobby smiles, and Jack  
turns away-- looking out the window--

And his FACE FALLS. Creased with worry and doubt. CUT TO--

EXT. ROAD - DAY (DAY 2)

Around a bend. The IMPALA pulls to a stop. BOBBY'S TRUCK  
right behind. Everyone climbs out. Sam hands Mary the DEMON  
KILLING BLADE--

SAM

Here.

MARY

The Demon Killing Knife. You're  
sure?

(CONTINUED)

SAM

They'll search me. It's safer with you.

Mary nods-- takes the knife-- Sam turns to the others--

SAM

You know what to do.

Nods all around. With a final smile, Sam moves away-- rounding the bend--

And HEADING TOWARD THE DINER-- CUT TO--

DING! The bell over the door rings, as--

SAM ENTERS. To see KIP grinning at him. CASTIEL sits bound to the chair--

KIP

Ladies and gentlemen! The great Sam Winchester!

\*

Sam winces-- not happy with that welcome-- Kip moves to him--

KIP

I've heard so much about you-- you're a damn legend, Sam-- an icon-- the shoulders, the hair, you-- you're my Beyonce.

(then)

Can we do a selfie later? Maybe? Pretty please?

Sam ignores that-- looking to Cass--

SAM

Cass-- you okay?

ON CASS. Not proud--

CASTIEL

I'm... embarrassed. But unhurt.

KIP

Of course he is. I don't damage the merchandise.

SAM

And you're--

(CONTINUED)

KIP

Yes, where are my manners--  
(offering a hand)  
Kipling. Kip for short.

ON SAM. Not impressed. Doesn't shake.

SAM

Cool. Kip.

Kip looks to Cass-- a quiver--

KIP

Ooh. He said my name.

Cass rolls his eyes-- Sam gets to the point--

SAM

I'm here, like you asked, so--

KIP

Well, you're here, but not exactly  
like I asked.

(then)

See, I told you to come alone,  
buuuut...

As he speaks-- BANG! The door opens, and MORE DEMONS ENTER--  
shouldering MAGGIE and JACK into the room--

DEMON

Found 'em outside-- they didn't  
even put up a fight.

Jack shoots Sam a look--

JACK

I'm sorry, Sam--

BAM! A demon PUNCHES JACK. Doubling him over-- he drops to  
his knees--

Maggie makes a move for him, but a demon holds her back, as--

Kip turns to Sam--

KIP

It's fine-- you tried. But, see,  
I'm going to want a bit more now,  
not to, you know, eat them. That's  
just late capitalism. You  
understand.

(MORE)

\*

(CONTINUED)

"Stranger in a..."

Blue Draft

6/29/18 31A

23

CONTINUED: (2)

23

KIP (CONT'D)

(off Sam)

So, Sam-- let's make a deal.

(CONTINUED)

23

"Stranger in a..."  
CONTINUED: (3)

Blue Draft

6/29/18 32  
23

OFF SAM-- backed into a corner--

BLACKOUT.

END OF ACT THREE

ACT FOUR

24

INT. DINER - DAY

24

All our players, right where we left them. We're CLOSE ON SAM. Looking more tired than anything.

SAM  
You're looking to make a deal.

KIP  
I'm a demon-- it's how we do.

He motions to a chair--

KIP  
Please. Sit.

Sam doesn't make a move.

KIP  
No? You're sure?  
(still nothing from Sam)  
Fine. Be a barbarian.

SAM  
What do you want?

KIP  
Ah, that's the question, isn't it?  
(off Sam)  
You may not know this, Sam, but  
Hell's in a bit of a pickle.  
Crowley's dead, and Asmodeus got  
Kentucky Fried which means...

SAM  
I don't care.

KIP  
Yes, you do. Or, you will.  
(then)  
See for the first time in a long  
time, Hell's got no King. And  
that... that's just not right. So,  
I--

SAM  
You volunteer.

ON KIP. A smile--

(CONTINUED)



KIP

Exactly.

SAM

And you're telling me this why?

KIP

Because I want to work with you,  
Sam... not against you.

CASTIEL

Is that why you took me hostage?

Kip shoots him a look--

KIP

It's why you're still breathing. \*

(then, to Sam, lighter)

And, it shows Sam and friends here  
that I can hurt them... but I  
choose not to.

(then)

See, I want the Crowley Deal. I  
give you information-- maybe a spot  
of help here and there. And in  
return, you turn a blind eye to...  
crossroads deals, demon-on-demon  
violence, etc...

SAM

We never gave Crowley that deal.

Kip takes that in stride--

KIP

So I'd be breaking new ground. How  
exciting.

SAM

And you may have some good lines--  
but you're not Crowley. I know it.

(re: the demons)

And so do they.

A few of the demons trade looks-- Kip notices--

KIP

(hands over his heart)

Oh. Owie.

He leans in-- close to Sam--- and KIP'S VOICE CHANGES. Going  
from high class, to blue collar. A thug's voice.

(CONTINUED)

KIP

I know I'm not that ponce-y son of a bitch, I-- in life, I rode with Genghis Khan. I burned half the world.

(then)

So do you really think I want to be... prancing around like this? Please. If I had it my way, I'd eat your heart. But the King has a certain image to maintain. And I'm not afraid of you--

(a nod to the other demons)

But they are. So, take the deal, Sam.

(then, a threat)

Before I stop trying to be Crowley, and show you who I really am.

He steps back-- shifting to his more palatable self--

KIP

Now, what do you say, darling?

ON SAM. A long beat, then--

SAM

No.

A murmur from the other demons. Kip tries to keep smiling--

KIP

You sure, because I know things... all sorts of things...

SAM

Yeah. So do I.

KIP

Like?

And on cue-- BOOM! The door BLOWS OPEN--

And MARY AND BOBBY CHARGE IN! BLAM! BLAM! BLAM! Firing DEVIL'S TRAP BULLETS! Kip spins-- surprised-- Sam smiles--

SAM

That.

And IT'S ON! Demons SCATTER-- diving for cover-- overturning tables-- as--

(CONTINUED)

Mary THROWS THE DEMON KNIFE TO SAM--

MARY

Sam!

Sam catches it, turns--

But KIP'S GONE!

ON BOBBY. Laying down fire, until--

WHAM! A demon HITS HIM FROM BEHIND! Sending Bobby sprawling. Gun flying from his hand.

ON SAM. Scanning the room-- looking for Kip-- a beat, then--

KIP (O.S.)

Smart.

Sam turns-- and KIP'S RIGHT BEHIND HIM.

KIP

Using the kids as decoys. Figured if I caught two of your people, I wouldn't go looking for the rest.

SAM

It worked.

Kip smiles--

KIP

Did it?

He motions-- and SAM GOES FLYING. Slamming back into the wall!

ON MARY. Moving to MAGGIE. Handing her an ANGEL BLADE--

MARY

You know how to use this?

MAGGIE

Stab them with the pointy end.

MARY

Pretty much.

They turn-- two more demons charging toward them, as--

ON BOBBY. Shaking his head. Coming back to himself. He turns-- to see the DEMON looming over-- EYES BLACK. Bobby edges back-- shit!-- as--

(CONTINUED)

MAGGIE brawls with her demon-- swinging and missing-- as--

MARY STABS HER DEMON! Sparking him out-- and SEES BOBBY. In TROUBLE. She makes a move for him--

WHAM! And ANOTHER DEMON hits her. Smashing Mary through a table!

ON BOBBY. As the demon gets closer, until--

JACK

Hey!

The demon turns-- to see JACK. Unarmed. Facing her down-- trying his best to be a HERO--

JACK

Get-- get away from him!

ON BOBBY. Knows this is a bad idea. SOTTO--

BOBBY

Aw, balls...

BAM! The DEMON PUNCHES JACK! And KEEPS PUNCHING HIM! Driving the kid to the ground. CUT TO--

SAM. Recovering-- Kip advances--

KIP

Should've taken the deal, Sammy.

With a roar, Sam lunges-- and the two of them BRAWL. Trading blows across the floor. Kip's stronger, but Sam's got a KNIFE. He gets a few glancing blows in (slashes), as--

WHAM! WHAM! WHAM! The demon BEATS JACK DOWN! When she pauses to take a breath-- Jack looks up-- bloody-- scared--

JACK

W... why are you doing this? What do you want?

He's trying Bobby's plan...

And it DOESN'T WORK. The demon just grins--

WHAM! And HITS JACK AGAIN. CUT TO--

Quick shots-- Mary and Maggie fighting back-to-back, holding off demons. Bobby climbing to his feet--

And SAM TAKING ON KIP! The two trade a few more blows, until--

(CONTINUED)

BAM! Kip RIPS THE DEMON KNIFE FROM SAM'S HAND! Shit, then--  
WHAM! Punches Sam, dropping him to the ground.  
Kip looms over Sam. Holding the knife-- studying it--

KIP

Cool.

ON SAM. Seeing his chance--

SAM

Yeah. It is.

And-- BAM! Sam KICKS UP! Foot slamming into the butt of the  
knife-- and DRIVING IT INTO KIP'S HEART!

The DEMON SPARKS OUT-- SCREAMING!

Kip's BODY DROPS-- and EVERYONE is staring. Hunters.  
Demons. All of them.

Sam rises-- beaten but victorious--

SAM

Enough!

He rips the knife from Kip's body-- eyeing the demons--

SAM

There's not going to be a new King  
of Hell. Not now. Not ever.

(then)

And if anyone wants the job? They  
can come through me! Understand?

ON THE DEMONS. Trading looks. Sam hefts the knife--

SAM

So, what's it gonna be?

ON THE DEMONS. Trading looks-- then-- THEY SMOKE OUT!  
Running away. Vessels dropping behind--

And when they're GONE. CLOSE ON SAM--

SAM

Yeah. That's what I thought.

BLACKOUT.

END OF ACT FOUR

ACT FIVE

25

INT. MEN OF LETTERS - LIBRARY - DAY (DAY 3)

25

SAM sits at the table, icing his forehead with a BEER, as he talks on the PHONE--

SAM

I don't care, I-- just keep  
looking.

He HANGS UP. And sighs-- frustrated-- then looks to see CASS. Standing in the doorway.

CASTIEL

Who were you talking to?

SAM

Ketch.

(then)

He's in London, searching for the  
Newton-Dee Hyperbolic Pulse  
Generator.

CASTIEL

The... what?

SAM

It's the... magic egg that kicked  
Lucifer out of the President. I  
thought we could use it on Michael,  
but apparently-- Ketch can't find  
it.

(then)

So that's another dead end, which  
is great...

He sighs-- takes a drink-- stressed--

CASTIEL

Sam--

(Sam looks up)

Are you alright?

SAM

Been better. Been worse.

(then)

You?

CASTIEL

I... I'm sorry. I should never  
have gone to the demons, I--

(CONTINUED)

SAM

Cass-- I don't blame you, I--  
honestly, I wish I'd thought of it  
first.

(off Cass)

If it meant finding Dean, I'd work  
with-- I'd do anything.

CASTIEL

But Kip-- you don't think he knew--?

SAM

No.

(then)

He's a demon. Demons lie.

Cass nods-- CUT TO--

INT. MEN OF LETTERS - KITCHEN - DAY

MARY. Passing Bobby a beer. Good-naturedly--

MARY

Not bad today, old man.

BOBBY

You too, sunshine.

They CHEERS-- trading smiles-- SPARKS-- as we CUT TO--

INT. MEN OF LETTERS - JACK'S ROOM - DAY

CLOSE ON: JACK. Looking at himself in the room's MIRROR.  
Studying the cuts and bruises on his face. Beat, then--

CASTIEL (O.S.)

Jack?

Jack turns, to see CASS standing in the doorway-- worried for  
him--

JACK

I'm fine.

CASTIEL

You did well today.

ON JACK. Not agreeing with that--

JACK

All I did was get punched. In the  
face.

(CONTINUED)

CASTIEL

To be fair, we all got punched in  
the face.

Jack shoots him a look-- not happy--

JACK

That's not-- before... when I had  
my power, I could have--

CASTIEL

I know. But you don't have your  
power, you-- your grace should  
regenerate-- in time-- but until  
then--

JACK

I'm useless.

(then, fighting back  
emotion)

I can't kill demons. I can't find  
Dean, and-- Michael's in this  
world, and I can't stop him, I--

(then)

I can't do anything... I don't have  
anything.

CASTIEL

Jack... that's not true. You've  
got me-- you've got us. You've got  
your family.

(then)

And we're going to find Dean...  
we're going to beat Michael...  
together. Because... because  
that's what we do.

OFF JACK-- not so sure... CUT TO--

INT. MEN OF LETTERS - SAM'S ROOM - DAY

Sam enters. Moves to the night stand... and empties his  
pockets. Wallet, phone, and the KEYS TO THE IMPALA.

Sam stares at them for a beat-- missing Dean-- then--

BZZT! His phone. "Unknown Number." Sam ANSWERS--

SAM

Hello?

JO (O.S.)

Sam?

(CONTINUED)



ON SAM. Recognizing that voice--

SAM

Jo?

CUT TO--

29 EXT. ALLEY - DAY 29

JO. On the other end of the line. INTERCUTTING--

JO

Yeah-- we've got a problem.

OFF SAM-- shit-- CUT TO--

30 INT. DANK ROOM - DAY 30

MICHAEL. Smiling.

MICHAEL

Now you... you know exactly what  
you want.

REVEAL-- he's talking to a GAUNT MAN sitting in a chair. His  
back to us--

MICHAEL

You don't pretend to want to help  
people-- or save the world. Your  
want is pure. And simple. And  
clean.

(then)

And that's why you're worth saving--  
that's why we're going to work so  
well together.

(then)

Because you-- you just want to eat.

The gaunt man smiles-- revealing FANGS! He's a VAMPIRE!!  
WTF?!

And as MICHAEL SMILES BACK, we--

BLACKOUT.

TO BE CONTINUED...