

SUPERNATURAL

Episode #1409

"The Spear"

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CAST LIST

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DEAN WINCHESTER

CASTIEL
DARK KAIA
GARTH FITZGERALD IV
JACK
KETCH
MELANIE
MICHAEL/YVONNE TRINK

BURLY WEREWOLF
INVESTMENT BANKER
VAMPIRE

JARED PADALECKI
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SUPERNATURAL
"The Spear"

TEASER

FADE IN:

1 EXT. HITOMI PLAZA - NIGHT - TO ESTABLISH (DAY 1) 1

STOCK SHOTS of KANSAS CITY at night. DOWNTOWN.

As Brenda Lee's "Rockin Around the Christmas Tree" kicks in on the soundtrack, we FIND the exterior of a high-rise corporate OFFICE BUILDING ("HITOMI PLAZA"), taking us to...

2 INT. HITOMI PLAZA - HALLWAY - CONTINUOUS 2

The building's top floor, HQ of a financial services company-- "**Fleecewell Capital Advisors.**" We're in a corridor by the elevators, but the music, food, drinks, and decorations speak to a jolly office party in full swing. We see a half-eaten pig-in-a-blanket, resting on a red-and-green COCKTAIL NAPKIN, next to a STILL FIZZING flute of champagne.

As we wonder where everybody is, we notice a few more disturbing details-- an ABANDONED HIGH HEEL, what looks like a SPRAY OF BLOOD, seeping into the carpet. FINALLY--

--a well-dressed INVESTMENT BANKER hurtles out, from deeper in the office. Panting with fear, in a MAD DASH to reach the elevator banks. But, just before he reaches them--

A VAMPIRE steps in his way, FLASHING HIS FANGS-- and GRIPPING the man by the neck. The man whimpers, begs for mercy--

INVESTMENT BANKER
Please. Please don't.

The Vampire stares at the wriggling man-- then looks up at the ceiling-- amused. Points up. The terrified man follows his gaze to see-- they're standing beneath the MISTLETOE.

VAMPIRE
Sorry.

And with an "I don't make the rules" shrug, the Vampire SNAPS HIS NECK-- killing him.

3 INT. HITOMI PLAZA - EXECUTIVE SUITE - MOMENTS LATER 3

The Vampire crams the CORPSE into a TRASH CHUTE. As the body disappears from sight and the Vamp closes the chute-- *
*

(CONTINUED)

VAMPIRE

That was the last of 'em.

He turns to a large desk by the window. Seated there is YVONNE TRINK-- blonde, steely, impeccable. And, her eyes fixed on the twinkling lights of the city below, she doesn't seem the least bit bothered by the death of her colleagues.

VAMPIRE

Didn't feed either.

(thirsty for approval)

Like you said, about tomorrow?

Keeping my "appetite up."

The Vampire waits for a response-- but Yvonne is absorbed by the city. Trying to get her attention--

VAMPIRE

Michael?

As Yvonne looks up, we realize: this is Michael's latest vessel. This is the first time we've seen him in the present since episode 1402, "Gods and Monsters." (Note: we will refer to him in script as "Michael"/he/him, though he will occupy this female vessel throughout). The Vamp resumes--

VAMPIRE

Why here?

(off Michael's look)

This building, this floor?

Cleaning it out, killing everyone--

On Michael a beat. His answer as simple as can be.

MICHAEL

I like the view.

Clearly, the Vampire is expected to take that as an answer. Respectful, he nods. Then-- the doors OPEN. MELANIE, Michael's werewolf henchwoman, last seen in episode 1402, enters-- trailed by two MEN. (We don't see their faces.)

MICHAEL

Melanie. These are the latest volunteers?

MELANIE

Yes, sir-- the last ones. Two wolves.

Michael inspects them both, and as he does, we see them. A BURLY WEREWOLF (lightly fratboyish-- eager but tough) And...

(CONTINUED)

GARTH FITZGERALD! (Last seen in episode 912, "Sharp Teeth," Garth is a semi-retired Hunter and werewolf.) He stands with his arms crossed, matching the surly demeanor of the other Werewolf-- we're stunned to see him as a prospective member of Michael's army. Could he have gone to the dark side?

MICHAEL
(sizes them up, re: Garth)
This one's-- a bit shrimpy.

On Garth, not showing any offense. But Michael's merely testing him. As he presses further, more menacing--

MICHAEL
And a bit-- familiar.
(then)
I recognize you-- Garth.

GARTH
You saying we've met? 'Cause I
think I'd--
(gulp)
I'd remember--

Michael shakes his head.

MICHAEL
I've spent time in Dean
Winchester's head-- his memories.
(then, skeptical)
You were his friend.

But Garth-- to our surprise-- holds his ground.

GARTH
Still am.

MICHAEL
Makes one of us.

Garth, undeterred--

GARTH
But-- I've got a family now. And
there's a war coming-- your war.
(off Michael's look, firm)
Whether I like it or not, for my
family-- for my little girl-- I
gotta be on the winning side.

On Michael-- apparently convinced. Also-- bored. He swivels his chair to Melanie, and begins a conversation.

(CONTINUED)

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CONTINUED: (3)

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3

3

MICHAEL
And we're prepared, otherwise?

MELANIE
We are. Tomorrow night...

As they speak, we PUSH IN on Garth... and see a flicker of RELIEF, to have passed Michael's scrutiny without incident. Has Garth gone bad-- or is he a mole? As he listens--

*

MELANIE
Kansas City won't know what hit it.

*

Michael has big, bad plans for Kansas City. And it's all going down on Christmas Eve-- TOMORROW NIGHT. Off that, we... SMASH TO BLACK!!

4

OMITTED

4

*

BLACKOUT.

END OF TEASER

ACT ONE

5 INT. MEN OF LETTERS - NIGHT 5

Sam's on his phone, mid-conversation.

SAM

I've already made the calls, we've got... everyone headed your way.

(then, sincere)

Thanks for doing this, Garth.

*
*
*
*

And we INTERCUT WITH...

6 INT. HITOMI PLAZA - HALLWAY - CONTINUOUS 6

...where Garth stands, making this clandestine call. He's our heroes' mole in Michael's operation, after all!

*
*

GARTH

Sam, that's not all.

(then)

They want me to-- "make the change." Become one of them.

*
*
*
*

On Sam-- oh shit.

*

SAM

When?

*
*

GARTH

Soon, I think.

(then)

Guess that's what she meant by "volunteer."

*
*

He checks around the corner to make sure he's safe, then--

SAM

Did they say how it works?

*

GARTH

Yeah-- we're supposed to drink her-- Michael's grace.

*

On Sam, not liking this one bit.

SAM

You can't-- we don't know what that stuff does.

(CONTINUED)

GARTH

Sam-- I knew this'd be a risky one,
okay?

(then, reassuring)

Besides-- I'll just pull the old
fake-swallow, spit-it-out-later
cough syrup trick. *

(off Sam's silence,
reassuring)

It worked on my mom! Most of the
time. *

SAM

Garth--

But Garth hears footsteps--

(CONTINUED)

GARTH

Gotta go--

And hangs up. Rounds the corner to see the Burly Werewolf.

BURLY WEREWOLF

Hey buddy--

(eagerly making the "shaka
sign")

They're ready for us.

Garth gives the thumbs up: he's coming. As the Burly Werewolf turns around, and Garth prepares to follow his lead--

GARTH

(sotto, nervous)

Balls.

--we END INTERCUT, returning to Sam. Dean approaches-- sensing Sam's worry.

DEAN

Garth-- he'll be okay.

(off Sam's look)

He's fooled Michael this far.

On Sam. Maybe so. But...

SAM

I pulled him out of retirement for an undercover mission. Anything happens to him-- it's on me.

DEAN

Hey-- Naomi got us Michael's location, we got a spy on the inside-- for a change: we're a step ahead.

(then, re: saving Jack)

C'mon. After all we've pulled off lately? I'm liking our odds.

On Sam, grateful for the reassuring pep talk... but still a bit uneasy. Then-- Cass enters.

CASTIEL

It's Ketch.

We find JACK crowding over a COMPUTER, watching-- rapt-- as ARTHUR KETCH narrates a thrilling tale over SKYPE.

(CONTINUED)

KETCH

Valko's compound was a breeze, as it turned out... jammed their security system from the outside, sedated the guard dogs-- Rottweilers, naturally. Then it was just a matter of making my way to the armory, treading lightly enough to avoid detection.

Jack eats it up, like a kid reading his first Hardy Boy book.

JACK

Were you? Detected?

KETCH

Well, only once I'd gotten my hands on the... item in question.
(flamboyantly taciturn)
How I dealt with those security guards-- I'll save for another day.

As Jack listens, Sam, Dean and Cass enter and join the call. *

DEAN

Ketch.

SAM

You have it?

KETCH

Sam! Dean! What-- no 'hellos' or 'how are yous'?

DEAN

No time. *

CASTIEL

The egg, Ketch. *

KETCH

And as I was just telling Jack, I did in fact manage to... "expropriate" the egg from a certain Hungarian rare weapons collector.

SAM

Yeah, Arpad Valko-- I got your messages.

(CONTINUED)

KETCH

Unfortunately-- once I made it back to Budapest, intending to catch the red-eye back to the good ole U.S. of A... he unleashed a swarm of mercenaries on me.

(the bad news)

I was cornered and, I'm afraid, I had to drop the egg like-- well, to mix a metaphor, like a hot potato.

Sam, Dean and Cass trade looks. What the fuck?

*

CASTIEL

You-- "dropped" it?

*

KETCH

Never you mind, boys. I put it somewhere very safe.

(then, proudly)

In fact, it should reach Lebanon the day after tomorrow. Between--

(reading something)

2 and 6 pm.

DEAN

(a disbelieving guess)

You sent the only weapon we have against Michael-- by mail?

KETCH

(chipper)

Not just any mail-- I paid extra.

Certified Priority Express.

(off their looks, getting defensive)

Look, I improvised. It's not as if I have access to the top-shelf clandestine courier networks I did during my British Men of Letters days-- so, really, whose fault is that?

Dean, Sam and Cass trade aggrieved looks at his attempted buckpass.

*

SAM

Look Ketch-- we appreciate your effort--

DEAN

(mumbling)

Do we?

(CONTINUED)

SAM
(gives Dean a look, then)
But big Michael stuff is going down
soon. We needed the egg-- NOW.

An embarrassed, regretful silence from Ketch.

KETCH
Oh. Well.
(long pause)
Sorry chaps.

Off everyone's chagrin...

INT. HITOMI PLAZA - EXECUTIVE SUITE - NIGHT

Garth and the Burly Werewolf sit-- waiting. The Burly
Werewolf is excited, determined to make small talk--

BURLY WEREWOLF
Buddy of mine? He "made the
change"-- says he's immune to
silver now. Cool, right? The only
thing that can take him down is the
Full Ichabod--

*

Off Garth's look, the Werewolf mimes chopping his head off.

BURLY WEREWOLF
Says he's never felt so good--
called archangel grace, like, the
ultimate powerup-- a real Chug Jug.
(off Garth's confused
look)
Dude. Fortnite?

At that, Melanie enters... wielding two small VIALS of
MICHAEL'S GRACE-- mixed with blood. Businesslike, she hands
one to each of them. Garth stares at the vial, apprehensive.

*

MELANIE
Drink up.

The Burly Werewolf immediately knocks his back-- pounding his
chest for emphasis. As the effect takes, his eyes FLASH
WOLFISHLY (VFX), then settle back.

*

*

Melanie looks at Garth, sizing him up--

*

MELANIE
You have nothing to fear.
(dryly)
(MORE)

(CONTINUED)

"The Spear"

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8

CONTINUED:

8

MELANIE (CONT'D)

Only about one in seven volunteers
explode when they drink it.

*

(CONTINUED)

On Garth. Pressure's on.

GARTH
Russian roulette odds.
(coolly)
I like it.

And Garth raises the vial--

GARTH
Sláinte.

--and drinks it down. Mouth closed, he mimes a big, conspicuous GULP. But as Melanie, satisfied, looks away-- his cheek bubbles to the side. He's clearly trying to avoid swallowing the grace. She glances back-- he swiftly moves the grace back to the center of his mouth. Lets out a (close-mouthed) smile. His pantomime appears to be working... when MICHAEL ENTERS. Casually pinning Garth with his glare, as he moves towards Melanie.

TIGHT ON Garth-- sweating bullets. Maybe he could fool Melanie and the Werewolf-- but Michael? As Michael's gaze zeroes in on Garth-- he SQUINTS.

MICHAEL
All gone?

On Garth. Fuck. He has no choice. He SWALLOWS Michael's grace, Adam's apple bobbing conspicuously-- and speaks.

GARTH
All gone.

As Michael smiles slightly, apparently satisfied-- *

HOLD ON Garth. The effect taking. His eyes FLASH WOLFISHLY (VFX)-- then go back to normal. Garth definitely feels strange. *

As Michael turns back to Melanie, the Burly Werewolf leans over to Garth, eager to chat-- *

BURLY WEREWOLF
(sotto) *

Ya' feel it buddy? The change?

Garth nods, reeling from the fateful choice he's just made, as the Burly Werewolf blathers on-- all while Garth tries to eavesdrop on Michael over his prattling.

"The Spear"

Yellow Draft

10/4/18 10A.

8

CONTINUED: (3)

8

MICHAEL

She's been seen, taking shelter at
an abandoned recycling plant
outside Omaha.

*

MELANIE

What would you like me to do?

(CONTINUED)

Garth tries concentrating, as sweat forms on his brow-- and as the Burly Werewolf keeps describing his own symptoms, a gnat in his ear.* (NOTE: POCKET DIALOGUE for Burly Werewolf TK.)

MICHAEL

Send a team. Kill her, and destroy the spear. I want it off the board before tomorrow night.

Michael turns back to the window, looking out at the city.

MICHAEL

I can feel them drawing closer-- each and every monster I've turned. Taking their positions throughout the city. Waiting for my order.

*

MELANIE

And your order--
(off his look)
What will it be?

Off Michael's cryptic smile, we CUT TO...

Sam's on the shipping company ("Intercontinental Express Couriers") website, checking the package's status.

DEAN

Well?

SAM

It isn't far-- it's being held at a hub facility in Joplin, Missouri. Would've made it to Lebanon if it weren't closed for the holiday.

CASTIEL

If the place is closed, that means--

*

SAM

We can get it.

*

JACK

How?

SAM

We break in.

Just then, Sam's PHONE RINGS. Sam steps aside to take it, and we BEGIN AN INTERCUT WITH...

10 INT. HITOMI PLAZA - HALLWAY - CONTINUOUS 10

...where Garth has snuck around a corner to give Sam a call.

GARTH

Hey, Sam--

(then)

Michael's sending a force after someone in Omaha-- says he wants their weapon-- a spear? That mean anything to you?

On Sam, realizing. Dark Kaia.

SAM

I have an idea.

(then)

How are you? Were you able to fake 'em out?

On Garth. He looks sweaty, his hands trembling-- he's feeling the change.

GARTH

Oh yeah, all good, but--

SAM

What?

GARTH

Sam-- there's more. I heard Michael's plan.

11 INT. MEN OF LETTERS - CROW'S NEST - LATER 11

Dean, Sam, Cass, and Jack process what they've just learned from Garth.

DEAN

The whole damn town.

SAM

A bloodbath. All of his monsters activating at once. Attacking, turning everyone--

CASTIEL

There's his army.

DEAN

And all on the night of the year everyone's got their guard down-- nogged up and waiting for Santa.

(MORE)

(CONTINUED)

DEAN (CONT'D)

(then)

Merry frikkin' Christmas.

As this sinks in on everyone...

SAM

Garth said Michael would give a signal at midnight.

(then)

If we get to him before he does--

*

JACK

We can stop this.

DEAN

The spear's back in play.

(off Sam's look, re: his scar)

It can hurt Michael. And with all the trouble he's gone to to get it-- I'd bet it can do worse.

(then)

Only shot we have at actually killing the S.O.B.--

CASTIEL

But we can trap him. The angel cuffs-- Bobby's been working on them. They may be able to hold him.

SAM

Yeah-- and getting the egg? We've got Rowena's spell. We can send him back to the Cage-- it's literally a trip to the post office.

*
*
*
*

Dean takes out his phone-- looking something up.

*

DEAN

And getting the spear is literally a trip to--

(reading from his phone)

The Carter Lake recycling facility.

*
*
*
*

Then--

*

DEAN

We get both. Split up.

*
*

Dean starts packing--

DEAN

Me and Cass-- we'll go, fight off
Michael's monsters, get the
spear...

(then)

You and Jack, do your mail run for
the egg.

(then)

We meet back up at Hitomi Plaza,
with both weapons... hit Michael
from both sides.

*

(CONTINUED)

DEAN (CONT'D)

(then)

What you and Sam went through,
being possessed by Lucifer-- I
thought I understood. But I
didn't. Not really.

On Dean. Not til now. Then--

DEAN

We can trap him? Fine... I'll take
it.

(then, a big "but")

But I won't be happy til he's dead.
Until I kill him.

That lands on Cass-- Dean's trauma, and bloodlust. They're
near the entrance.

DEAN

Let's go.

As they enter the RECYCLING PLANT...

13 EXT. SHIPPING FACILITY - DAY 13

A bland single story "I.E.C." facility, closed for the
holiday. AROUND BACK--

--find Jack and Sam. In low-key cat burglar mode. Sam snips
a wire in a CONTROL PANEL, closes it... turns to Jack.

SAM

Should take care of the security
system.

They move to a rear door. As Sam prepares to pick the lock--

JACK

May I?

Sam, surprised, nods-- as Jack takes the pick from Sam.

JACK

I used to be able to do this just
by touching the handle.

Jack sets to work. Sam, surprised at his skill--

SAM

Who taught you how to pick locks?

(CONTINUED)

JACK

I did.

(then)

And the internet.

(off Sam's look, plainly)

I-- wanted to stay useful.

As Jack returns to work, FAVOR Sam. Moved by Jack's earnestness, his diligence. So glad to have him back. Finally-- CLICK. Jack's cracked the lock.

SAM

Nice work.

Jack smiles, happy for Sam's approval. As Sam and Jack proceed into the shipping center...

14

INT. RECYCLING PLANT - DAY

14

*

Dean and Cass stealth through the dark, empty plant. Weapons drawn, finishing their search. *

...and we FAVOR DEAN. PENLIGHT UP, scouring the corners. Finally comes to a small mound of discarded scavenged items. Picks up a tin of food... sniffs it. As Cass returns to him-- *

CASTIEL

I don't think she's here.

DEAN

She was.

(re: the tin)

Still damp. Gross-- but fresh.

So she took a hike-- or she's hiding.

Dean's jaw is set... he's determined to find her. But Cass, one eye on the entrance, has his own concern.

CASTIEL

Dean.

(off his look)

Where are Michael's forces? We were going off their intel-- they had a head start.

On Dean, starting to wonder too.

DEAN

And a shorter drive.

CASTIEL

You think they got her already?

(CONTINUED)

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14

CONTINUED:

14

Dean, shaking his head, looking around...

DEAN

No signs of struggle.

(off Cass's look)

Dark Kaia I know? Wouldn't have gone down without a fight.

On Dean, starting to worry. Something's not right here.

15

EXT. SHIPPING FACILITY - DAY

15

Sam and Jack hustle out of the shipping center-- Jack's got a I.E.C. BOX under his arm.

JACK

It's lighter than I thought it'd be.

SAM

It'll get the job done.

They reach the IMPALA at the edge of the parking lot. Jack stops, sees something on the shipping label. Reading--

JACK

"Happy Holidays."

Off Sam's look, Jack tilts the box-- shows Sam. Sam smiles-- charmed by Jack's innocence-- and by this small, good omen.

As Sam turns back to the Impala-- THWACK! He's brutally CLUBBED in the face-- he GOES DOWN!

Clutching his head, ears ringing, he recovers-- pulls himself up, to see-- Jack, struggling, being dragged off by MELANIE and the VAMPIRE-- into an idling VAN...

JACK

Sam!

SAM

Jack!

Sam leaps to his feet, ready to give chase. When--

MICHAEL (O.S.)

I wouldn't.

Sam turns-- to see Michael, his EYES FLARING. What the fuck?

MICHAEL

Hey Sam.

(CONTINUED)

"The Spear"
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15

15

SAM

Michael.

Michael smiles-- as the van pulls away-- his forces have Jack. And Michael reveals: he's got the egg in his hand.

MICHAEL

Happy Holidays.

Off that "oh shit" moment, we...

BLACKOUT.

END OF ACT ONE

ACT TWO

16 EXT. SHIPPING FACILITY - DAY

16

We pick up where we left off-- a tense standoff between Sam and Michael. The egg perched worryingly in Michael's hand.

SAM

How'd you find us?

But Michael just shrugs. Sam's eyes drift to the egg.

MICHAEL

What are you gonna do, Sam?

Sam pulls out an ANGEL BLADE. Knows this is likely a suicide run--

SAM

(steely)

Gonna kill me anyway.

And Sam charges Michael, a kamikaze play for the egg--

--but Michael easily blasts him back, RATCHETING him hard against a PARKED CAR. Sam slides to the ground, injured-- but still conscious. He looks up--

--to see Michael MELT the egg in his hand (VFX)-- it drips right through his fingers. Their best shot-- DESTROYED.

*
*

SAM

No.

Weak, Sam struggles to get to his feet-- but Michael flicks his wrist-- slamming Sam's head back against the car. As Sam slumps, KNOCKED OUT... we ARM AROUND to reveal...

Michael is gone.

17 INT. RECYCLING PLANT - DAY

17

*

Dean's on his phone-- gets Sam's voicemail. As he hangs up--

CASTIEL

Still no answer?

Dean shakes his head-- anxious, worried about Sam and Jack. Then-- his phone RINGS. A brief moment of hope-- then he sees the CALLER ID.

(CONTINUED)

DEAN

It's Garth.
(answering)
Hey.

--and we BEGIN AN INTERCUT WITH--

Where Garth hides in the hallway, making another secret call.

GARTH

Dean-- I tried Sam, but--

DEAN

No answer. Us too.

GARTH

Michael left a few minutes ago. I overheard him say he was going to "back up" his forces--

On Dean, worry growing.

DEAN

The "forces" that were supposed to be here in Omaha? 'Cause, uh-- they're definitely not.

GARTH

What?
(then)
I swear Dean-- Michael said--

DEAN

It's okay. Just-- tell us if you hear anything.

GARTH

Got it.

And Dean hangs up. ON GARTH, as he turns around-- BOO SCARE!
Michael is standing right there. Garth let's out a yelp, as Michael SMILES--

MICHAEL

Garth. Let's talk.

Off Garth, BUSTED BY MICHAEL--

19

INT. RECYCLING PLANT - DAY

19 *

We open on a STEALTH POV on Dean and Cass in the recycling plant. Someone is watching them. *

DEAN
Was this a set up?

CASTIEL
I don't know--

Moving in closer, we find a pacing, borderline frantic Dean.

DEAN
I swear, if Michael touches Sam or Jack--

(then, trying to strategize)
Do we go to Hitomi Plaza? Or head to Joplin, see if--

But he's spun out, not sure which direction to turn. Looks up, pleadingly, at Cass--

But Castiel is FROZEN-- he sees something behind Dean.

CASTIEL
Dean.

And before Dean can react, he FEELS IT. The tip of Dark Kaia's SPEAR. Pressed at the back of his neck.

DARK KAIA
Why are you here?

REVEAL DARK KAIA. Preemptive, defending herself.

DEAN
Hey--

DARK KAIA
(more forceful)
What do you want?

Seeing Dean's life on the line, Cass moves to SMITE her--

DEAN
Cass-- no.

Cass, surprised, obeys-- lowers his arm. Dean, straining for calm--

(CONTINUED)

DEAN

You know.

On Dark Kaia. She releases the pressure on his neck... allowing Dean to (slowly) turn around. But she keeps her weapon up. Inches from his face.

DARK KAIA

You think you can take this from me? You tried before.

DEAN

I didn't come to fight for it this time.

(then, guileless)

I came to ask.

Dark Kaia, guard up, is curious-- but hostile.

DARK KAIA

You should know by now-- I'll never give this up.

On Dean a beat. Emotional.

DEAN

Then kill me.

Cass and Dark Kaia react. Dean presses on. All of it is sincere-- but it's also a desperate ploy to persuade her.

DEAN

People I care about, my family-- they're in danger. Michael, the guy who tortured me-- who tortured you-- is going to hurt or kill them.

(then)

He'll do that-- and worse. Thousands will die.

(then)

And the only thing in this world I know that can stop him is that spear in your hands.

A beat.

DEAN

So-- if you won't give it to me-- you may as well kill me now.

(CONTINUED)

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CONTINUED: (2)

19

A long, tense beat as Dark Kaia stares him down-- weighing her next move. Finally, her expression shifts. Not quite agreeing yet-- but ready to talk.

DARK KAIA

What will you do for me?

Off Dean and Cass, surprised, we...

BLACKOUT.

END ACT TWO

ACT THREE

20

INT. RECYCLING PLANT - DAY

20 *

Dean and Cass stand off against Dark Kaia-- her weapon still raised. They proceed carefully-- lest they spook her off.

CASTIEL

What do you want?

DARK KAIA

I want-- to go back.

On Dean, surprised.

DEAN

To-- the Bad Place?

DARK KAIA

I call it home.

Dean's confused--

DEAN

You came to our world for a reason--

DARK KAIA

I came here to escape. From a life of running from monsters.

(then)

Here-- it's no different. Not for me. Michael's monsters haven't stopped hunting me. At least, over there-- I understood things. The world-- my place in it.

(then)

The magic I used to get here, magic from my home world... it doesn't work here. To get back...

Dark Kaia struggles to say it. Then--

DARK KAIA

I need help.

Dean and Cass trade looks. Eager to take this offer--

DEAN

We'll do what we can. Anything--

DARK KAIA

(cutting him off)

The boy.

(MORE)

(CONTINUED)

DARK KAIA (CONT'D)

(off their surprise)

The special boy. The one who used
Kaia to guide him-- who opened the
door.

Off that: QUICK FLASHBACK POPS of Jack and Kaia working
together in episode 1309, "The Bad Place."

DARK KAIA

He can do it again-- for me?

A direct question. On Dean and Cass-- they know Jack can't,
with his powers being so low. But they need the spear, so--

DEAN

Yes. He can. And he will.

(then, re: the spear)

If...

But something bristles in Dark Kaia... it's hard for her to
let this weapon go. Clearly, struggling to trust them--

DARK KAIA

How do I know? That you're telling
the truth?

CASTIEL

You can't.

(then)

Just as we can't know you are.

Dean gives Cass a look-- unsure of what his gambit is.

DEAN

Cass--

CASTIEL

(pressing on)

You're hiding something from us.

(then)

Like Dean said-- you came here for
a reason. If you're so desperate
to return, so driven you'd even
consider giving us your spear-- you
have a new reason. Something
you're not telling us.

On Dark Kaia, thrown by his surprising intuition-- almost
amused by it. But, her wall up, she'll only concede--

DARK KAIA

You have people you feel bound to
protect-- to save.

(MORE)

(CONTINUED)

DARK KAIA (CONT'D)

(then)

So do I.

Cass and Dean catch the hint of rue in her words-- but Cass knows better than to press. (NOTE: Dark Kaia's secret intent is to save KAIA from the Bad Place. But we won't confirm and explore that til a later episode.)

On Dark Kaia-- torn... but relenting. Slowly, she turns the spear over to Dean. Surprised but grateful, Dean reaches out... grips its base. Before letting go--

DARK KAIA

If you don't bring this back to me--
I will find you. And kill you.

Then she lets go-- and turns to leave.

DEAN

How will we track you down? *

DARK KAIA

You've done it before.

(then)

Do it again.

And off that, Dark Kaia is GONE. A beat on Dean and Cass-- relieved they pulled off that strange, high-wire negotiation. Then-- Dean's phone RINGS. Dean checks-- answers.

DEAN

(relieved)

Sam.

And we BEGIN AN INTERCUT WITH...

Where Sam, having regained consciousness, is patching up the worst of his wounds--

SAM

I'm okay.

(then)

Michael-- he knew where we were.
He got the drop on us, destroyed
the egg and-- Dean, he's got Jack.

Dean and Cass trade looks. Fuck.

DEAN

How'd you get away?

SAM

I didn't. He knocked me out--
don't know why he didn't kill me.

DEAN

You think he's playing us?

SAM

I don't know.

(then)

Garth's not answering my calls.
But, my best guess is-- Jack's in
Kansas City. And that it's still
game on for Michael there.

Shaking off his pain, Sam starts his ENGINE--

SAM

I'm going there now--

DEAN

We got the spear. We'll meet you
there. Sam--

CASTIEL

You shouldn't go in alone.

SAM

You're right. But-- drive fast.

That lands on Dean and Cass. As Sam REVS the engine and
peels out, Dean and Cass trade looks-- and tear ass out of
the recycling plant. All parties racing to Kansas City. *

INT. HITOMI PLAZA - EXECUTIVE SUITE - DAY

Melanie and the Vampire dump a bound and struggling Jack onto
his knees. As they exit the suite, Jack turns--

--to see Michael. Relaxed in his incongruous, executive-
class lair. Staring serenely at him.

JACK

Why am I here?
(off Michael's look)
Why didn't you kill me?

MICHAEL

In your present, powerless
condition-- why would I bother?

On Jack-- that stings. But Michael's just toying with him.
As Michael turns to the window...

(CONTINUED)

MICHAEL

Are you familiar with Kansas City?
The people, the terrain?
(off Jack's silence)
Back in my world, I enlisted a
garrison to invade it. We leveled
it-- death from above. But there
was-- human resistance. Things got
messy.

*
*

As Michael discusses his massacres, Jack watches with mounting disgust. He's never hated anyone so much.

MICHAEL

Trying something different this
time. An insurgency from within.
My monster army, turning every last
man, woman, and child-- a wave of
transformation. Vampires or
werewolves-- won't matter which.
Everyone they turn will be mine.
(then)
No muss, no fuss.

JACK

Why would you think I'd want to
hear-- any of this?
(off Michael's look)
I hate you.

Michael smiles. Gets out of his chair.

MICHAEL

We're family Jack. In fact, we're
the only kin either of us has left
in this world.

Seething with contempt, Jack almost laughs.

JACK

My uncle's trapped in the Cage--
you? You're not my family--

MICHAEL

Not literally, no. Our connection?
Our relation? Is a matter of
scale... of power. Haven't you
learned yet? In this reality--
monsters, humans-- even angels?
They are insects-- ATOMS-- compared
to us.

(CONTINUED)

On Jack, confused and unnerved by this.

MICHAEL

You're only a child-- a mere infant. For you, the past two years-- the entirety of your existence-- feel like eons. You don't even know what time is.

(then)

But you will. Real time, the time that makes mountains, that wipes out species. You'll see it all... with me.

JACK

No.

MICHAEL

Year by year, century by century-- as your power returns, and grows-- we'll only become more alike. And we'll rule all of this-- together.

On Jack. Not wanting to admit that could be possible.

MICHAEL

I know. Your loyalty. To Castiel, the Winchesters-- and the rest of humanity? It will fade.

Michael turns back to the window. He speaks generally now, more to his own concern than Jack's--

MICHAEL

And all the minor differences-- angel armies versus monster armies, this Kansas City or that Kansas City-- one world from another...
(almost ruefully)
They'll fade, too.

This aside is our first glimpse of his ennui-- a surprising cosmic fatalism. But his avuncular mask returns-- he pats Jack on the back and moves for the door. Jack, reeling and confused, summons his defiance.

JACK

Sam, Dean, and Castiel.
(then)
They'll come for me.

But Michael just smiles-- and leaves.

23 EXT. HITOMI PLAZA - LOADING ENTRANCE - DAY 23

Michael's Vampire stands with the Burly Werewolf, sending him off into the city.

VAMPIRE
You have your coordinates?

BURLY WEREWOLF
Yessir. The Cathedral on Oak Street-- embed myself in the Christmas mass, and wait for Michael's signal.

VAMPIRE
Alright.

The Burly Werewolf just stands there-- dopey as ever.

VAMPIRE
You can go now.

Dismissed, the Burly Werewolf gives a dopey salute-- and shuffles off. The Vampire rolls his eyes, turns back to Hitomi Plaza. But, as he rounds the corner, he sees something... stops in his tracks. We REVERSE to reveal...

The Impala. Parked... and unoccupied. On the Vampire, disturbed by the sight. Then-- he cocks his head. SENSING SOMETHING. He turns--

*
*
*

REVEAL SAM-- swinging a MACHETE-- taking the Vamp's head CLEAN OFF. Holy shit!

*
*

24 INT. HITOMI PLAZA - HALLWAY - MINUTES LATER 24

Melanie walks the hall-- passing a small RECEPTION AREA, with a few SECURITY MONITORS. Then, she stops. Steps back.

*
*

ON THE MONITOR: Building surveillance-- she sees the VAMP. Headless on the ground-- DEAD. At the loading entrance. As Melanie turns to make a bolt for the elevators... Sam steps in her path. SWINGS his machete--

*
*
*
*

25 INT. HITOMI PLAZA - EXECUTIVE SUITE - MOMENTS LATER 25

Sam busts into the suite, having taken Melanie out offscreen. Jack looks up from the floor-- overjoyed--

JACK
Sam!

Sam races to his side, cuts through his binds--

*

(CONTINUED)

SAM

Where's Michael?

JACK

I don't know--

SAM

Garth?

Jack shakes his head. Sam's worried but keeps moving-- lifts Jack to his feet. Then-- they hear FOOTSTEPS. Someone's coming. Sam readies his ANGEL BLADE, the door opens...

...it's Garth. Sam relaxes, moves towards him.

SAM

You're okay.

Garth nods. Sam claps his shoulder. Then, to both of them--

SAM

Let's get out of here.

As Sam and Jack exit, we hold on Garth... wondering what happened after Michael caught him. As Garth follows them...

Sam, Jack, and Garth exit, moving towards the Impala. Unnoticed by Sam and Jack-- Garth looks sweaty, preoccupied... struggling.

SAM

Dean and Cass'll be here soon--
they got the spear.

(then)

When they do, we'll regroup, head
back--

JACK

And kick Michael's ass.

Then. Garth GROANS. Jack and Sam turn to see he's turned around, HUNCHED OVER-- struggling.

SAM

Garth?

But Garth doesn't respond, his back trembling, heaving. As Sam and Jack move to him... Jack reaches out for Garth's shoulder, when-- THWAM!

(CONTINUED)

Garth whirls-- WOLFED OUT-- striking Jack HARD! Jack flies against a wall, CRUMPLES to the ground.

Sam sees Garth-- his face a twisted mask of wolfy rage-- and human confusion and guilt... both appalled by what he just did... and thirsty for more--

SAM

Garth?

And we see, in his turmoil, his eyes FLASH WOLFISHLY--

*

GARTH

He's in my head-- he won't stop.

He won't let me stop.

(then)

I'm sorry.

As Garth locks eyes with Sam-- his apology giving way to pure ATAVISM-- he CHARGES WOLFISHLY at him!

Off that, we...

BLACKOUT.

END OF ACT THREE

ACT FOUR

27 EXT. HITOMI PLAZA - LOADING ENTRANCE - DAY

27

We pick up where we left off-- with Garth attacking Sam. Sam dodges out of the way-- picking up a nearby WEAPON to defend himself.

SAM

Garth-- you can fight this.

But Garth just keeps circling, trying to get an opening to lunge again. Sam, keeping his defenses up--

SAM

You have to fight-- (this)

But Garth ATTACKS! Sam DODGES! A brief fight ENSUES-- with Sam desperately trying to get the upper hand over Garth WITHOUT using fatal force. It's tense, but just as Garth appears to be on the verge of doing damage to Sam--

--Jack JUMPS IN! Catching Garth off guard, giving Sam time to OVERCOME him. Sam puts Garth in a desperate CHOKE HOLD, cutting off his airway.

As Garth snarls in his arms, starts to weaken...

He FINALLY goes down-- limp in Sam's arms. As Sam lowers him to the ground and locks eyes with Jack, we CUT TO--

28 EXT. HITOMI PLAZA - LOADING ENTRANCE - NIGHT

28

On Garth, curled up in the trunk of the Impala. Tied up-- UNCONSCIOUS.

REVERSE TO REVEAL Sam and Dean, looking down at him.

DEAN

Sleep tight, buddy.

And they SLAM THE TRUNK. Dean and Sam trade looks.

DEAN

Thanks for waiting.

SAM

Didn't have a choice.

Dean nods and smiles: he knows.

(CONTINUED)

SAM

He drank Michael's grace.

(then)

Why didn't he tell me?

DEAN

Dunno. Maybe he didn't want to disappoint you?

That lands on Sam. Then--

SAM

When Garth turned-- I think it gave Michael a window. He was spying on us-- through him.

(off Dean's look)

That's how Michael knew where we'd be, how he got the jump on us--

DEAN

Well, Garth's on ice. If we can kill Michael-- maybe it'll cure him.

*

SAM

Big "if."

Dean, feeling cocky, raises the spear.

DEAN

I wouldn't bet against us.

And he attempts a cool, Dark Kaia-like maneuver for emphasis-- and WHIFFS it. Off Sam's look, recovering--

DEAN

I'll get the hang of it.

As they trade a warm look-- grateful they both survived their respective missions-- they turn to CASS AND JACK, standing nearby. Cass finishes HEALING Jack's wounds.

CASTIEL

Good as new.

Cass looks lovingly at Jack, but Jack doesn't look reassured.

CASTIEL

Jack?

As Sam and Dean rejoin them--

(CONTINUED)

JACK

He's up there. Just waiting.

On Castiel-- Jack is right to be worried.

CASTIEL

Michael's monsters are all over
this city. *

The four of them glance around, undisturbed in the empty
loading area. Eerily quiet, the calm before the storm.

CASTIEL

If he feared us-- at all-- he'd
send some our way. *

On Sam--

SAM

He could've killed me. Back at the
shipping facility.

(then)

He wants us to come.

Michael's confidence is certainly intimidating. And Cass
feels bound to mention another thing working against them--
Michael's angel-detection ability--

CASTIEL

And remember: Michael will sense my
approach.

Our heroes marinate in their long odds. But we go on Dean,
ready to turn lemons into lemonade-- a pessimistic pep talk.

DEAN

So-- zero element of surprise--

SAM

Walking right into a trap--

CASTIEL

--of an all-powerful archangel.

Dean, Cass, and Sam trade looks-- and share a GALLOWS SMILE.
Jack, seeing their faces, starts to smile too-- but doesn't
know why.

JACK

What?

On Dean, letting Jack in on their fatalistic bonhomie--

(CONTINUED)

28 "The Spear"
CONTINUED: (3)

Yellow Draft

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28

DEAN
Impossible odds.
(then)
Feels like home.

And as our heroes set off, striding into Hitomi Plaza, ready
for one of the fights of their lives... we--

BLACKOUT.

END OF ACT FOUR

ACT FIVE

29

INT. HITOMI PLAZA - EXECUTIVE SUITE - NIGHT

29

We open on Michael, sitting at his desk, drinking a WHISKEY. Staring out at the city at night... anticipating the chaos he is about to unleash below. But we hold on him a beat too long-- uncomfortably long.

Then, we realize-- it's HIS discomfort. Something's not right. The good guys should be here already.

He fidgets in his chair. Stands. Paces a bit. Assumes a different position for their arrival, facing the door. But they still don't show. Getting impatient--

MICHAEL

(under his breath)

Come on, fellas.

A beat. Still-- nothing. Now Michael's getting annoyed.

MICHAEL

You're gonna miss the show--

Then-- he stops. Michael got A TINGLE. He smiles, relieved--

MICHAEL

There he is.

30

INT. HITOMI PLAZA - HALLWAY - MOMENTS LATER

30

Michael steps out from his office, starts moving down the hallway of Fleecewell Capital. Stalking Cass.

MICHAEL

Castiel? You do realize I can feel you in here?

Zeroed in on Cass's location-- he picks up his stride.

MICHAEL

There's really no need to be--

And he lunges around a corner, gripping-- CASS. Right by his THROAT.

MICHAEL

Coy.

CASTIEL

Michael.

(CONTINUED)

MICHAEL

Tell me Cass-- why'd you come alone?

(jokily suspicious, looking around)

Advance scout? Strongest player first?

Cass swings with his ANGEL BLADE-- Michael handily catches it. Bangs Cass's hand into the wall, the blade hits the carpet-- and Michael easily TOSSES Cass against another wall.

MICHAEL

Not that strong.

And he delivers a real haymaker to Cass-- smashing his face.

MICHAEL

But hey-- if they want to miss the festivities, well--

POW!

MICHAEL

That's.

POW!

MICHAEL

Their.

POW!

MICHAEL

LOSS!

And Cass's face is a bloody pulp-- it's BRUTAL.

MICHAEL

But I've got a schedule to keep--

Unruffled, Michael grabs Cass by the hair (or collar) and starts dragging him backwards, cavegirl-style, straight into--

Releasing his grip on Cass's head, he turns to face--

SAM and JACK-- ready for him! Castiel was a decoy!

Michael just makes an "oh please" scowl, crumpling his fist-- they go to their knees-- Michael's TWISTING THEM FROM THE INSIDE OUT! As they struggle, REVEAL...

*
*
*

(CONTINUED)

DEAN. Laying in wait. Spear, at the ready. Already charging straight at Michael!

*

Dean ROARS, charges-- Michael, caught off guard, has no choice-- he leaps out of the way, narrowly missing Dean's thrust.

Michael whirls, looks at the spear-- we see genuine surprise-- and fear-- flicker across his face.

MICHAEL

You got it.

DEAN

I did.

And Dean jumps into action, fighting Michael with a bit of Dark Kaia's balletic grace-- definitely getting the swing of it. But Michael's fast, expertly dodging and parrying.

It's a real clash of the titans-- and Dean is driven, relentless with the spear. It feels like he's close to getting a blow in, when-- Michael kicks the spear out of his grasp... it clatters out of reach.

Apparently tired of the pretense of an equal fight, Michael lunges-- GRIPPING Dean's throat and lifting him off the ground. Dean struggles in his grasp. As Michael SMILES--

MICHAEL

I'm so glad you could make it tonight.

As Dean struggles for air, Sam ROUSES-- crawls to the spear--

MICHAEL

I know you hate me, Dean. But don't forget: you let me in.

He drops Dean. Dean staggers back, gasping for air--

MICHAEL

And now, you get to see it-- everything your mistake will make possible. All the bloodshed, all the death-- all on you.

On Dean. Winded-- and crushed. As Michael raises his arm, preparing to smite Dean--

SAM

Dean!

(CONTINUED)

Sam tosses Dean the spear! Dean catches it-- and before Michael can grab it, Dean swiftly manages to SLASH Michael across the ARM--

*

Michael steps back, grasping his bloody wound. STUNNED-- he's actually, seriously HURT. Dean, catching his breath--

DEAN

Take it from me.

(then)

That's gonna leave a scar.

Now Dean's in the position of power. As a wounded Cass, Jack, and Sam pull themselves up from the ground to witness--

Dean. He readies the blade, smiles. This is gonna be sweet. Michael looks at him, weakened-- this is it for him--

JACK

Kill him.

But just as Dean's about to strike-- his vision starts to SHUDDER. Michael lets out a small SMILE, as Dean trembles a bit-- off balance, his head throbbing. (Like those mysterious moments back in episode 1407, "Unhuman Nature.")

CASTIEL

Dean?

We go to Sam, Jack, and Cass's POV on Dean's back-- as Michael's vessel Yvonne drops to the ground-- apparently vacated. Dean's frozen posture shifts, straightens. We ARM AROUND to Dean-- and see his expression has changed, too.

Dean is GONE. He breaks the SPEAR over his KNEE-- its power, whatever its source, SPARKS OUT (VFX) as it hits the ground.

SAM

Dean?

And "Dean" turns-- and his EYES FLARE-- confirming our worst fear: he's possessed by Michael.

SAM

No.

MICHAEL!DEAN

Yeah.

On Sam-- genuinely afraid. And heartbroken.

SAM

How?

(CONTINUED)

Michael!Dean pauses a moment-- then let's rip.

MICHAEL!DEAN

When I gave up Dean, you didn't
think to question it? To ask why?

Off their shocked faces-- Michael!Dean drops the sarcasm.

MICHAEL!DEAN

Dean-- he was resisting me. He was
too attached to you-- to all of
you. He wouldn't stop squirming.
To get out-- to get back.

(then)

So I left-- but I left a back door
open-- just a crack.

CASTIEL

Why wait?

MICHAEL!DEAN

To break him. Crush and disappoint
him so completely that, this time?
He'll stay nice and quiet for a
change-- buried.

(then, feeling himself)

And he is. Beyond subdued-- he's
GONE.

On Sam, Cass, and Jack-- absolutely GUTTED. Then--

MICHAEL!DEAN

(re: the city below)

And I've got a whole army out
there. Waiting. Ready for my
command. Ready-- for this.

As Michael!Dean raises his finger in a SNAP FORMATION--

We see Sam, Jack, and Cass-- heartbroken, utterly defeated.

Back on Michael!Dean. And off the SNAP of his fingers, we...

BLACKOUT.

TO BE CONTINUED...