

SUPERNATURAL

Episode #1420

"Moriah"

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<b>Cherry Pages</b>	<b>03/15/19</b>	<b>Pgs. 9, 9A</b>

CAST LIST

**SAM WINCHESTER**  
**DEAN WINCHESTER**

BILLIE  
CASTIEL  
CHUCK  
HELEN KLINE  
JACK

BREAK ROOM MAN  
CHET  
CHUBBY MAN

**DRIVER**

FATHER  
GIRL 1  
GUY 1

MAMIE

MAN 1

MAN 2

MAN 3

MAN 4

**MOTHER**

OLDER WOMAN

OTHER MAN

RECEPTIONIST

**SHORT GUY 1**

VICKY

**WOMAN**

**JARED PADALECKI**  
**JENSEN ACKLES**

LISA BERRY  
MISHA COLLINS  
ROB BENEDICT  
CHILTON CRANE  
ALEXANDER CALVERT

BRANDYN EDDY  
PAUL DUCHART  
ROB McEACHERN

**ALAN O' SILVA**

MATTHEW GRAHAM  
NAOMI ATHERTON

TAYLOR HUI  
VICTOR DOLHAI

CLIFFORD PRANG  
CAMERON MACLEOD  
**INDIA SHAW-SMITH**

DEBORAH BARNES  
CARSON BOKENFOHR  
VERONICA LONG

**TRAVIS TURNER**  
KATE GAJDOSICK  
**YUMI OGAWA**

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**LOCATION REPORT**

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SUPERNATURAL  
"Moriah"

TEASER

FADE IN:

1 INT. MEN OF LETTERS - CORRIDOR - NIGHT (DAY 1) 1

We pick up our heroes right where we LEFT THEM at the end of 1419:

SAM, DEAN and CASS facing JACK. Out of the box. Standing in the smoke filled corridor.

Jack stares them down-- icily--

JACK  
You lied to me.

Sam and Dean trade a look-- shit-- as--

Cass takes a step forward--

CASTIEL  
Jack--

JACK  
(yelling; eyes FLARING  
GOLD)  
You lied!

And-- BOOM! A WAVE OF FORCE rips out from him, hitting our guys, and--

BAM! They're THROWN BACK. Slammed into the wall. Our heroes hit the ground hard--

And we're ON SAM, as he looks up to see--

JACK IS GONE.

OFF OUR HEROES-- ROCKED--

BLACKOUT.

END OF TEASER

ACT ONE

2

INT. MEN OF LETTERS - STORE ROOM - NIGHT

2

CLOSE ON: THE MA'LAK BOX. Or what's left of it. The thing has been RIPPED APART. Blown open from the inside.

CASTIEL (O.S.)  
I don't understand.

WIDEN-- CASS, SAM and DEAN stare at the box.

CASTIEL  
The Ma'lak box... it could hold an archangel.

SAM  
Jack's not an archangel.

DEAN  
Right, apparently, the kid just leveled up. So...

He and Sam trade a look-- not awesome.

CASTIEL  
This... what do we do?

DEAN  
Find him.

CASTIEL  
How?

DEAN  
I dunno, Cass-- you tell me.

ON CASS. Taken aback. Sam steps in.

SAM  
We got Jack here by praying to him, but-- that's not gonna work again.

DEAN  
You think?

ON CASS. A frown--

CASTIEL  
This isn't-- you should never have tried to lock him away--

(CONTINUED)

DEAN  
You're right.  
(then)  
I never wanted Jack in that damn  
box... I wanted him dead.

CASTIEL  
Dean--

DEAN  
He's dangerous! And you know that!  
You've known it for a long time.

He's still ANGRY about the SECRET Cass kept from our boys.  
That he knew Jack was troubled.

DEAN  
Me and Sam? We've killed just about  
everything there is, and this-- Jack--  
we'll find a way.  
(then)  
He's just another monster.

ON CASS. That hits him like a punch.

CASTIEL  
You don't mean that.

DEAN  
The Hell I don't.

ON CASS. As that lands. Not sure what to say... how to  
respond. A beat, then-- he EXITS. Frustrated. When he's  
gone... Dean turns to Sam.

DEAN  
Okay, so we find Jack.

SAM  
And then?

DEAN  
I dunno, we should call Rowena, see  
if she can put together one of  
those "soul bombs."

SAM  
Wait-- the thing you were going to  
use on the Darkness?

(CONTINUED)



2

DEAN  
(a nod)  
Might put a dent in the kid.

Sam looks away, clearly not happy with this.

SAM  
Right.

DEAN  
Sam--  
(Sam looks to him)  
I know what Jack's meant to you, I--  
he means a helluva lot to me too.  
Having a kid... I never thought I'd  
get that. Not ever.  
(beat, then)  
But that... thing? That's not  
Jack. He's hurt people. He's  
killed people.

ON DEAN. Hates this, but...

DEAN  
I'm not saying this is gonna be  
easy, but right now? We gotta do  
the hard thing, the ugly thing,  
and...  
(then)  
Not like it's the first time,  
right?

OFF SAM. Conflicted-- CUT TO--

3

EXT. STREET - DAY (DAY 2)

3

JACK. Moving down the street. Shaken. As he passes various  
people, we hear snippets-- a COUPLE standing together.

GIRL 1  
Your, um, your profile said you  
were 6'1".

SHORT GUY 1  
I am. Basically.

TWO MEN. Sitting at an outdoor coffee shop.

MAN 1  
Baby, it's not you. It's me.

A MAN. Passing. On his PHONE.

(CONTINUED)

MAN 2

I work with her. That's it.

A COUPLE. Mother and father. Sitting with their CHILD (6).

MOTHER

Just because Mommy and Daddy aren't  
going to be together anymore, we  
still love you--

FATHER

Nothing's going to change.

Then SCOWLING as he walks away. All of them telling lies.

(CONTINUED)

"Moriah"  
CONTINUED: (2)

Cherry Pages

3/15/19 5.  
3

ON JACK. Head bowed. AS MORE VOICES ring out (see APPENDIX A)--

JACK  
Why do you do this? Why can't you  
all just...  
(EYES FLARING)  
Stop lying.

WIDEN. As, all at once, everyone PAUSES. A beat, then they start talking again-- a rumble of voices-- as we CUT TO--

EXT. MIRROR UNIVERSE / INT. IMPALA - DAY

THE IMPALA PULLS UP. Outside a stylish, modern office building. DEAN drives, SAM has a phone pressed to his ear, mid-conversation with ROWENA--

SAM  
I know it's a long shot, Rowena,  
but--  
(then)  
Just try, okay? Try.

HE HANGS UP. Turns to DEAN--

DEAN  
She in?

SAM  
She thinks it's dangerous and  
insane. But yeah, she's in.

DEAN  
Right-- she's seen what Jack can  
do.

And at that, a shadow passes across Sam's face. Dean notices.

DEAN  
Hey... you good with this?

But Sam DOESN'T ANSWER. Just opens the door-- getting out of the car.

INT. MIRROR UNIVERSE - DAY

SAM and DEAN enter... to see a bustling DOTCOM office. Young people in GAP-wear, ping-pong table, you get it...

The guy on the hoverboard swings past-- almost hitting Dean--

(CONTINUED)

DEAN  
Yo, watch it.

But the kid keeps rolling. Dean shakes his head-- sotto--

DEAN  
Nerds...

(CONTINUED)

SAM  
Takes one to know one.

Dean shoots him a look-- what?

SAM  
Dean-- you're always calling me a  
geek but... you know the words to  
all the Zeppelin songs, you can  
discuss, in depth, every major rock  
drummer from '67 through '84, and  
you watch Jeopardy. Every night.

DEAN  
That's not-- I am nothing like this  
friggin'--  
(motions to the room)  
Gaggle of Zuckerbergs.

SAM  
They're not-- Mirror Universe  
builds facial recognition software.  
They've got contracts with just  
about every law enforcement agency  
in the world.

DEAN  
So?

SAM  
So we need to find Jack, but he  
flies-- can't track his license  
plate, but maybe we can track his--

DEAN  
Face?

SAM  
Yeah.

ON DEAN. A beat, then--

(CONTINUED)

DEAN

Smart.

(then)

I got this.

He moves for the RECEPTIONIST, as Sam hangs back--

FAVOR. The Receptionist. She looks up, as DEAN approaches--  
flashing his BADGE--

RECEPTIONIST

Can I help you?

DEAN

Yeah, I'm Dean Winchester, and I'm  
looking for the Devil's kid.

And Dean freezes-- what did he just say?

DEAN

what?

RECEPTIONIST

what?

Dean clears his throat-- tries again--

DEAN

Sorry, I meant: I'm Dean Winchester,  
I'm looking for the Devil's kid, and  
this badge is fake.

ON THE RECEPTIONIST. Staring at him. Eyes wide.

ON DEAN. what the FUCK? He slowly puts the badge away.

DEAN

Excuse me.

ON SAM. Hanging back, as-- two MEN walk past--

MAN 3

Hey, I'm sleeping with your wife.

MAN 4

I know. I'm kinda into it.

Sam shoots them a look-- the Hell? As Dean approaches,  
spinning out--

DEAN

Who's your favorite singer?

SAM

What?

(CONTINUED)

DEAN  
You say it's Elvis, but we both  
know that's crap-- so?

ON SAM. Confused, but trying to play along--

SAM  
I-- like you said, it's Celine  
Dion.  
(catching himself)  
I mean Celine Dion. It's Celine--

ON SAM. WTF?

SAM  
Dean... every time I try and say  
Elvis, it comes out--

DEAN  
The truth. The sad, horrible  
truth.

ON DEAN. Disturbed.

DEAN  
Sam, I-- we can't lie.

Just then-- a MAN emerges from the BREAK ROOM-- angry--

BREAK ROOM MAN  
Who ate my yogurt?

ANOTHER MAN raises his hand--

OTHER MAN  
Right here!

ON SAM AND DEAN. Weird...

SAM  
Yeah... don't think we're the only  
ones.

BREAK ROOM MAN  
That was the third-- son of a  
bitch!

And he CHARGES! Attacking the thief! Tackling him to the  
ground, as-- a WOMAN turns on a GUY.

WOMAN  
Double-- you make double?!

(CONTINUED)

5 "Moriah"  
CONTINUED: (5)

Cherry Pages

3/15/19 8A.  
5

Then she turns on another co-worker. Yelling--

WOMAN  
And that was my parking space!

(CONTINUED)



"Moriah"  
CONTINUED: (6)

Cherry Pages

3/15/19 9.  
5

5

A CHUBBY MAN raises his fists over his head-- screaming--

CHUBBY MAN  
I hate everyone!

IT'S ON! As the ENTIRE OFFICE ERUPTS INTO CHAOS! People yelling and screaming--

ON SAM AND DEAN. Holy shit...

6

INT. MIRROR UNIVERSE - OFFICE - DAY

6

CLOSE ON: A TV. Mounted to a wall. Playing the NEWS-- a FEMALE NEWSCASTER (VICKY) speaks...

VICKY  
...in what was supposed to be a speech on farming subsidies, the President instead spent more than two hours disclosing his entire tax history, deep ties to Russia, and North Korea, and a quote "demon deal" he made with someone named Crowley.

\*  
\*  
\*  
\*

As she speaks, SAM and DEAN enter. Dean notices the TV--

DEAN  
Dude... what the Hell? Did-- did we walk into a case?

Back to the TV--

VICKY  
Over to you, Chet.

She turns-- and the image widens to reveal a MALE NEWSCASTER (CHET, 40s). Staring at her. Adoring.

CHET  
I love you. I've always loved you.

The Female Newscaster flashes a nervous smile, as--

Sam and Dean react, then-- Sam TURNS OFF THE TV--

SAM  
Dean, what's happening here, I don't think it's just... happening here. It's--

DEAN  
Everywhere. What could--?

(CONTINUED)

SAM

Jack.

ON DEAN. Knows Sam's right.

DEAN

Son of a bitch.

Sam moves for the COMPUTER--

SAM

We have to find him.

As he speaks-- WHUMP! A CUP OF COFFEE IS THROWN into the  
OFFICE WINDOW. The chaos still in full swing.

ON DEAN. Shit...

DEAN

Yeah, like, right now.

7 INT. MIRROR UNIVERSE - DAY 7

AN OLDER WOMAN races for the door, carrying/stealing as many STAPLERS as she can.

OLDER WOMAN  
I am the stapler queen!

And off that insanity, CUT TO--

8 EXT. ALLEY - DAY 8

CASTIEL. Staring directly at camera.

CASTIEL  
I need to go to Hell.

WIDEN. Cass stands in front of a DOOR-- its slot open, revealing a pair of eyes. A voice--

MAMIE  
You mean, like metaphorically, or--

CASTIEL  
Literally.  
(then)  
And I'm told you can take me.

MAMIE  
Really?

And the eyes FLASH BLACK-- Cass is talking to a DEMON!

MAMIE  
'Cause, the way I remember it,  
you've been to Hell. More than  
once.

CASTIEL  
This is different, I need time-- to  
see the Cage. To study it.

MAMIE  
Yeah, that's a no.

ON CASS. Jaw clenched. Getting frustrated--

CASTIEL  
Don't--

MAMIE  
(ignoring that)  
So you can go to Hell.  
Metaphorically.

BANG! She SLAMS the slot shut. ON CASS. Shit! A beat,  
then--

(CONTINUED)

8 "Moriah"  
CONTINUED: (2)

Cherry Pages

3/15/19 12.  
8

VOICE (O.S.)  
Wow... yeah...

Cass turns--

To see CHUCK! AKA GOD HIMSELF!

CHUCK  
You guys are screwed.

A9 OMITTED

A9

BLACKOUT.

END OF ACT ONE

ACT TWO

9 OMITTED 9

10 EXT. KLINE HOUSE - DAY 10

Open on: JACK. Forcing a smile.

JACK  
Hello.

WIDEN. He's talking to HELEN KLINE. Jack's grandmother.  
Last seen in 1402. She gives a bit of a wary smile back.

HELEN  
Oh... hi.

JACK  
I'm Jack.

HELEN  
I remember.

JACK  
Good. Can I...

He steps in-- Helen looks uneasy... CUT TO--

A11 EXT. ALLEY - DAY A11

CASS staring at CHUCK.

CASTIEL  
...God?

ON CHUCK. wincing. Doesn't like that name so much...

CHUCK  
Ehhh...

CASTIEL  
Chuck.

CHUCK  
There we go.

Cass takes a wary step forward. Can't believe this--

CASTIEL  
Is it really-- how are you here?

CHUCK  
You called me.

(CONTINUED)

A11 "Moriah"  
CONTINUED:

Cherry Pages

3/15/19 13A.  
A11

FLASH TO-- CASS. Praying to God in 1417. BACK TO--  
CASS AND CHUCK. Now.

CASTIEL  
My prayer-- that's why you're here?

CHUCK  
That, and... him.  
(then)  
Jack-- he's a problem.

HARD CUT TO--

11 INT. KLINE HOUSE - DAY

11

JACK. Inside now. HELEN stands near the (closed) door.  
Wary.

JACK  
I don't mean to bother you, but...  
we talked before, and I liked that  
talk, I--  
(then)  
I thought we could just... talk  
again. Maybe about your daughter.

It's clear-- rejected by Sam and Dean-- Jack's looking for  
some kind of connection. Some kind of FAMILY.

ON HELEN. A long beat, then--

HELEN  
No.

That brings Jack up short.

JACK  
I... don't understand.

HELEN  
You lied to us.

That lands on Jack. She's not wrong. Helen continues, and  
this is hard for her-- fighting back emotion--

HELEN  
You-- you said you worked with  
Kelly, but after you left, my  
husband-- we made some calls and...  
no one knows who you are.

JACK  
(lame)ly  
I-- I didn't--

(CONTINUED)



11

HELEN  
Yes you did.

And that hits Jack like a punch-- he takes a step back--

HELEN  
Kelly's not away on some "secret mission" she-- they think she's dead.

ON JACK. He knows-- she is. Helen steps forward-- broken--

HELEN  
what did you do to my daughter?

JACK  
I--

HELEN  
what did you do?!

ON JACK. Taken aback-- frustrated--

JACK  
Stop-- don't--  
(eyes FLARING GOLD)  
Stop!

CUT TO--

12

INT. MIRROR UNIVERSE - OFFICE - DAY

12

SAM and DEAN. Sam still on the computer. Dean's antsy. Checking his phone. The blinds on the office have been drawn, hiding the rest of Mirror Universe.

DEAN  
Fun fact: when people can't lie anymore, the internet gets real quiet.  
(then)  
Guess your life isn't so great, EightPackMommy.

Sam looks to him-- what? Dean continues, telling the truth--

DEAN  
She has a blog-- it's mostly cute stories about her twins, and these awesome popover recipes, and...  
(MORE)

(CONTINUED)

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CONTINUED: 12

DEAN (CONT'D)  
(catching himself)  
I'm gonna stop talking now.

SAM  
Good plan.

13 INT. MIRROR UNIVERSE - DAY 13

We move through the office-- chaos still in FULL SWING-- the  
BREAK ROOM MAN and OTHER MAN firing NERF GUNS at each other--

OTHER MAN  
You're losing your mind over a  
yogurt!

BREAK ROOM MAN  
It was three yogurts!

As the CHUBBY MAN RAGES-- throwing paper in the air-- SINGING--

CHUBBY MAN  
*I hate everything-- I hate  
everyTHIIIIING!*

And the WOMAN ugly-cries on the floor. Make-up running.

WOMAN  
I just want to be loved...

To find CHUCK AND CASS. Taking it all in. whoa... The others  
don't seem to notice them--

CHUCK  
See? This is why people need to  
lie. It's good. Keeps the peace,  
you know?

CASTIEL  
That's an odd stance for... you.

CHUCK  
Is it? I'm a writer. Lying's...  
kinda what we do.

Before Cass can respond-- Chuck's moving. Right for--

14 INT. MIRROR UNIVERSE - OFFICE - DAY 14

SAM and DEAN. where we left them. Dean looks to Sam--

CASTIEL (O.S.)  
Sam? Dean?

(CONTINUED)

Our guys look up-- weren't expecting that--

Dean moves to the door, and opens it to see-- CASTIEL. Dean  
stares-- confused--

DEAN  
Cass, how-- what are you doing  
here?

CASTIEL  
He brought me.

And Cass steps aside, to reveal CHUCK. He gives a wave.

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CONTINUED: (2) 14

CHUCK  
Hey guys.

OFF SAM AND DEAN. Holy shit... CUT TO--

15 EXT. KLINE HOUSE - DAY 15

JACK. Moving away from the house. Head down. Hands in his pockets. Behind him, the door stands open a crack. Ominous. And we wonder: DID HE KILL HIS GRANDMOTHER? CUT TO--

16 INT. MIRROR UNIVERSE - OFFICE - DAY 16

Back to SAM, DEAN, CASS and CHUCK. All in the office now.

CHUCK  
I know what you're thinking: it's been awhile, but I still look good.

ON SAM AND DEAN. Still a bit stunned.

SAM  
That's not what we're thinking.

DEAN  
Where the Hell have you been?

CHUCK  
You know, that's a funny story, in fact...

He reaches down, picking up a GUITAR from where there was no guitar before. Gives it a strum--

CHUCK  
It reminds me of a song.

But before he can start in-- BAM! Dean GRABS THE GUITAR, and SMASHES it against the desk.

DEAN  
Answer the question.

ON CHUCK. ANGER flaring in his eyes.

CHUCK  
Don't.

Dean hears the EDGE in his voice. Takes a step back-- but Chuck quickly collects himself.

(CONTINUED)

16

CHUCK  
Little cramped in here, right?

Before anyone can respond. Chuck SNAPS HIS FINGERS--

17

INT. MEN OF LETTERS - DAY

17

And our heroes are BACK IN THE MEN OF LETTERS. In the CROW'S NEST. As Sam, Dean and Cass get their bearings.

CHUCK  
There. Better.

He flops down in a chair--

CHUCK  
So... how's things?

Sam, Dean and Cass just stare. Chuck sighs--

CHUCK  
Okay, I get it, I'm the deus from the machina, and you've got questions so-- great-- go.

SAM  
Like Dean-- where have you been?

CHUCK  
That's hard to explain... everywhere and nowhere kinda at the same time-- the edge of the universe and beyond--  
(then)  
Oh, and I saw Springsteen on Broadway. Man's a genius.

DEAN  
What about Amara-- the Darkness--?

CHUCK  
She's been with me. It's nice, you know, re-connecting after the whole "trying to murder me and end all existence" thing.

CASTIEL  
Where is she now?

CHUCK  
Vegas. Turns out, she loves Keno.

(CONTINUED)

Sam, Dean and Cass trade a look-- okay...

DEAN  
And you're here because--?

CASTIEL  
Because of Jack.

Sam and Dean turn to him-- really?

CHUCK  
Look, you guys know me, I'm hands off. I built the sandbox, but you play in it. You want to fight some Leviathans? Cool. You got that. You go up against the, what was it... "British Men of Letters"? Okay. Little weak, but okay.  
(then)

Except when things get real bad, like the Apocalypse-- or the Other Apocalypse-- I have to step in.

SAM  
So you're saying Jack's...  
Apocalyptic?

CHUCK  
The kid said "stop lying", and, I don't know if you've noticed, but the world? Kinda went insane.

He waves a hand-- and a RADIO in the room turns on, cycling through channels-- quickly--

AMERICAN REPORTER  
...rioting in the streets, as the Dow drops more than fifteen thousand points--

SPANISH REPORTER  
(in Spanish)  
Stay in your homes! I repeat!  
It's too dangerous--

GERMAN REPORTER  
(in German)  
The Purge is real!

CHINESE REPORTER  
(in Chinese)  
The State is a lie!

(CONTINUED)

BRITISH REPORTER  
And it's been confirmed, the Queen  
of England is, in fact, a lizard--

Chuck waves his hand again-- and the RADIO DIES.

CHUCK  
See?

ON SAM, DEAN AND CASS. Shit...

CASTIEL  
Can you... fix it?

ON CHUCK. Sigh.

CHUCK  
Fine.  
(snaps his fingers)  
Fixed.

SAM  
It-- really?

CHUCK  
I'm God, Sam. Yeah. Really. Try  
it out.

DEAN  
Celine Dion rocks.  
(then)  
Okay, yeah, we can lie again.

OFF SAM-- Cass leans in-

CASTIEL  
And the... rioting?

CHUCK  
Like it never happened.

FLASH TO--

The office is back to the way it was when Sam and Dean first  
walked in. Pre-brawl. BREAK ROOM MAN storms out--

BREAK ROOM MAN  
Who ate my yogurt?

But this time NO ONE LOOKS UP. Much less takes the blame.  
On the man, frowning-- to himself--

(CONTINUED)

18 "Moriah" Cherry Pages 3/15/19 21.  
CONTINUED: 18

BREAK ROOM MAN  
Dicks...

19 INT. MEN OF LETTERS - DAY 19

BACK TO CHUCK. Smiling.

CHUCK  
You're welcome.  
(then)  
Look, point is, the kid did all of  
that with two words. What's next,  
he sneezes and whoops, there goes  
India? Maybe, I don't know. But  
this is bad, like... Me Level Bad.

SAM  
So... you can stop him?

CHUCK  
Not exactly... but you can.

He points to the table-- a GUN now sits. SILVER-GRAY.  
Etched with runes.

CHUCK  
with that.

AND OFF OUR GUYS. Whoa...

BLACKOUT.

END OF ACT TWO



ACT THREE

20

INT. MEN OF LETTERS - DAY

20

We pick up SAM, DEAN, CASS and CHUCK. Right where we left them. Staring down at the GUN on the table.

CASTIEL

what--

DEAN

what the Hell is that?

CHUCK

I mean-- I'm still kinda working on a name. Maybe... the Equalizer?  
Or the Hammurabi?

silence from the guys-- Chuck deflates...

CHUCK

No? Cool. That's cool...

Dean reaches down, picking up the gun. Testing it.

DEAN

This can kill Jack?

CHUCK

oh, that'll kill anything.

SAM

I don't-- if you've had this the whole time, why are we just getting it now?

CHUCK

'Cause... I haven't? This-- I just made this sucker, it's never even been fired.

CASTIEL

So it might not work.

CHUCK

(annoyed)

If I say it'll work, it'll work.

Dean pops the clip, noticing--

DEAN

No bullets.

(CONTINUED)

CHUCK

Yeah, it doesn't use bullets exactly.  
(then)

See, existence, it's all about  
balance. Light and dark. Good and  
evil. Chocolate and peanut butter.

SAM

The point, Chuck?

CHUCK

This doesn't so much fire a bullet,  
as it sends a wave of multi-  
dimensional energy across a  
perfectly balanced quantum link  
between whoever's shooting it, and  
whoever they're shooting at.

ON OUR GUYS. Staring. Confused--

CASTIEL

What?

Chuck sighs-- trying again...

CHUCK

Whatever happens to the person  
you're aiming at, happens to you.  
So, you kill him--

DEAN

You die.

CHUCK

Um... yeah.

(off our guys)

Look, it's not perfect, I know...  
and I'd do it myself, but if I bite  
it, you know, existence also bites  
it.

(then)

So one of you... sorry.

Sam and Dean trade a look-- shit-- as Cass steps forward--

CASTIEL

That's not-- I don't understand why  
we're talking about killing Jack.

(to Chuck)

You can fix him-- you can restore  
his soul. That's why I called you.

ON CHUCK. About that...

(CONTINUED)

CHUCK  
Uh... not so much.

SAM  
You're God.

CHUCK  
And even for me, souls are  
complicated.  
(then)  
But say I could, do you really... I  
mean, after what he did...

He looks to Sam and Dean, the message clear: Jack deserves to die. But Cass isn't having that--

CASTIEL  
Then we bind him-- we throw him in  
the Cage, until--

DEAN  
Cass-- stop.

Cass looks to Dean.

DEAN  
You heard Chuck, this is the only--

CASTIEL  
And Billie said the only way to  
defeat Michael was to lock you in a  
box.

CHUCK  
Ugh. Billie.  
(aside, to Sam)  
You know, I liked the old Death.  
He was all about fried pickles and  
tickle porn, but this new one?  
Always sticking her scythe where it  
doesn't belong...

CASTIEL  
No-- there has to be another way.

DEAN  
There's not.

And that brings Cass up short. Even Sam looks away-- uneasy--

DEAN  
And I know you don't like it, and I  
don't care.  
(MORE)

(CONTINUED)

DEAN (CONT'D)

(then)

We got God Himself telling us this  
is the way it's gotta be.

ON CASS. As that lands. Wounded.

DEAN

So you can either get on board, or  
you can walk away.

ON CASS. Hating this. A beat, then... he walks away-- Dean  
watches him go-- trying again--

DEAN

Cass!

But Castiel keeps walking.

21 EXT. SIDEWALK - DAY 21

JACK. Moving down the sidewalk. Head bowed. Hands in his  
pockets. We PUSH IN ON JACK, and FLASH TO--

HELEN. From earlier-- desperate-- YELLING--

HELEN

What did you do?!

And we're BACK ON JACK. Shaken. Alone. CUT TO--

22 INT. MEN OF LETTERS - DEAN'S ROOM - DAY 22

DEAN sits at a table. Getting ready for what's coming. As  
much as he knows he has to kill Jack... it's not going to be  
easy. He takes a sip from a FLASK, as--

SAM (O.S.)

Hey.

Dean looks up-- to see SAM ENTER.

DEAN

Hey-- was just about to come find  
you, I--

SAM

Is this where you tell me you're  
gonna pull the trigger?

ON DEAN. A beat, then a nod--

DEAN

Yeah. It is.

(CONTINUED)

Sam looks away-- not liking this--

DEAN  
We don't have a choice, Sam--

SAM  
Don't we?  
(then)  
(MORE)

SAM (CONT'D)

I thought that was the point of...  
everything we've done-- that we  
always have a choice.

(then)

Team Free Will, right?

DEAN

Jack-- he killed Mom.

Sam looks to Dean-- fire in his eyes.

SAM

So did I.

ON DEAN. Wasn't expecting that--

SAM

She died-- the first time, she died  
because of me.

DEAN

That's not true.

SAM

Yes it is. If I'd never been born--

DEAN

Sam-- it's not the same.

SAM

Isn't it?

(then)

Dean-- I was mad, too-- I am mad--  
and a part of me wants Jack dead,  
it really does, but... we haven't  
even tried to save him.

DEAN

Save-- you heard the kid, he blamed  
Mom for what happened.

SAM

He doesn't have a soul.

DEAN

And whose fault is that?

SAM

Mine!

(then)

I'm the one that brought him back.

(CONTINUED)

DEAN  
we both did that.

ON SAM. A beat, then a nod--

SAM  
we did. Because we loved him, and  
then he-- Jack burned off his soul  
to save us.

(CONTINUED)

ON DEAN. As that lands. Sam bows his head-- fighting back tears--

SAM  
And now... what? You want my permission-- you want me to say I'm okay with losing him, and you, all at once? Because I can't, Dean, I--  
(then, looking up)  
I've lost too much already.

OFF DEAN. As that lands-- right to the heart. CUT TO--

CASTIEL. Driving. Frustrated. Fighting back tears of his own, until-- he CAN'T FIGHT ANYMORE.

Cass pulls over-- in front of a GRAVEYARD-- and lurches from the car. Consumed by anger-- by emotion, he turns--

BAM! And PUNCHES THE CAR. In frustration. In sorrow. Then-- A WINGFLAP behind. And Cass knows that sound.

CASTIEL  
Jack.

He turns-- and SEES JACK.

JACK  
I-- I've been looking for you.

And Cass wraps him in a HUG. CUT TO--

The LIBRARY. Chuck stands, holding an ARCHANGEL BLADE, as-- SAM ENTERS.

Chuck turns to him-- showing off the weapon--

CHUCK  
I haven't seen one of these in forever. where'd you get it?

SAM  
Another world.

CHUCK  
Oh. Right.



SAM

How many are there-- different realities, or whatever?

ON CHUCK. Setting down the blade. Doesn't really want to talk about this.

CHUCK

I dunno-- sorta lost count. Most of them are boring. One's just all squirrels.

ON SAM. Okay then...

SAM

Michael-- he said all these worlds, you create them, then toss them away. Like failed versions of some book.

CHUCK

And you're gonna believe him?

SAM

was he wrong?

ON CHUCK. He's not.

SAM

Is that what you're doing to us?

Chuck takes a step toward Sam-- sincere--

CHUCK

No, Sam. You and your brother-- of all the Sams and Deans in all the multiverse, you're my favorite.

(then)

You're just so interesting. I mean, like that thing at the office earlier today? That was crazy, right?

He smiles-- means it as a compliment. But Sam frowns-- not so sure. CUT TO--

We pick up with JACK and CASS. Walking amid the tombstones.

JACK  
I thought it would make the world  
better-- if people couldn't lie,  
but...

CASTIEL  
It didn't.

JACK  
It really didn't.  
(then)  
And then... I went to my  
grandparents'.

CASTIEL  
The Klines?

JACK  
They liked me, I thought-- maybe  
they'd still like me.

CASTIEL  
(warily)  
And?

ON JACK. Darkening.

JACK  
They said I killed her-- my mom.

FLASH TO-- HELEN KLINE-- YELLING--

HELEN  
What did you do to my daughter?!

BACK TO-- JACK AND CASS.

JACK  
And I did. Just by being born.

CASTIEL  
Jack--

JACK  
And it used to-- I used to hate  
myself for that. I used to...  
(then, looking to Cass)  
But I don't feel that way anymore.  
I don't feel anything.

And it's clear he's NOT HAPPY about that.

ON CASS. As that lands. Beat, then-- warily--

(CONTINUED)

25 "Moriah" Cherry Pages 3/15/19 30.  
CONTINUED: (2) 25

CASTIEL  
And after they said that... what  
did you do?

OFF JACK-- MATCH CUT TO--

26 INT. KLINE HOUSE - DAY (FLASHBACK) 26

HELEN-- desperate and ANGRY--

HELEN  
what did you do?!

ON JACK. Taken aback-- frustrated--

JACK  
Stop-- don't--  
(eyes flaring gold)  
Stop!

HeLen sees-- and JERKS BACK. Staring. Breathing hard--  
TERRIFIED--

HELEN  
what-- what are you?

ON JACK. A beat, then... he turns and RUNS. CUT TO--

27 EXT. GRAVEYARD - DAY 27

JACK and CASS.

JACK  
I just-- I ran.

OFF CASS. Relieved. CUT TO--

28 INT. MEN OF LETTERS - DAY 28

CHUCK and SAM. Right where we left them.

(CONTINUED)

SAM

Do you watch us? When you aren't here?

ON CHUCK. A beat, then kindly-- admitting--

CHUCK

Yeah.

(then)

I mean... you're my favorite show.

Again, he means it as a compliment. But Sam's not so sure.

SAM

Then why don't you do anything? If I had your power, I'd--

CHUCK

Sam-- we've talked about this. Not the way it works.

ON SAM. Not happy with that answer-- beat, then--

SAM

Why... when the chips are down-- when the world's ending, why does it always have to be us?

CHUCK

(with a smile)

Because you're my guys.

He's trying to cheer Sam up-- it doesn't work... but Chuck doesn't seem to notice--

CHUCK

But right now, we gotta focus on Jack. That kid, he's... whew...

Chuck looks away. Shakes his head. Can't even put it into words. Sam notices.

SAM

You're afraid of him.

Chuck shrugs that off--

CHUCK

Aren't you?

But Sam doesn't want to answer that. He changes the subject--

(CONTINUED)

SAM  
Do you know where he is?

CHUCK  
I do.

SAM  
Then what are you waiting for?

CHUCK  
Oh. Nothing.  
(off Sam)  
Dean's already gone.

OFF SAM-- shit!-- CUT TO--

29

EXT. GRAVEYARD - DAY

29

CASS and JACK. Sitting on a BENCH.

JACK

Mary... Mary was a mistake, but since then... I've tried to do the right thing, except Dumah, she--

CASTIEL

Led you astray.

JACK

And then I tried on my own, and... every time I try, I-- it never goes right, it never...

(then)

All I ever wanted was to be good. But now, I'm just empty. Even this... I know you're here because you love me... and I want to love you back, but I just... I can't.

ON CASS. As that lands. Beat, then--

CASTIEL

Yet. You can't yet. We just-- Jack, we just need time. To fix this. We need to go somewhere safe, somewhere no one can find us.

ON JACK. Looking away. Not sold.

Then-- there's a CLAP OF THUNDER. Cass looks up--

As Jack sees something-- off screen-- we're not sure what it is yet. Cass glances down-- sees where Jack's looking--

CASTIEL

Jack?

And turns... TO SEE DEAN. Standing a few yards away. GUN in his hand.

BLACKOUT.

END OF ACT THREE

ACT FOUR

30

EXT. GRAVEYARD - DAY

30

We pick up CASS, JACK and DEAN. Right where we left them. Cass moves in front of Jack-- protective.

CASTIEL  
Dean--

DEAN  
Step aside, Cass.

ON CASS. Standing strong--

CASTIEL  
You can't--

DEAN  
We're not doing this again. Step  
aside.

Cass turns to Jack--

CASTIEL  
Go-- run.

ON JACK. A long, contemplative beat, then...

JACK  
I can't.

ON CASS. Wasn't expecting that.

CASTIEL  
Jack, you have to--

JACK  
I don't want to run anymore.

And his EYES FLARE--

BOOM! And a WAVE OF FORCE slams into Cass... knocking him  
BACK. CUT TO--

31

EXT. ROAD - DAY

31

THE ROAD OUTSIDE THE CEMETERY. A CAR rips up--

And SAM bursts out-- racing for--

32

EXT. GRAVEYARD - DAY

32

CASS. On the ground. Alive, but in pain, watching as--  
JACK RISES.

(CONTINUED)



JACK  
Are you going to... lock me up  
again?

DEAN  
No.

ON JACK. As he realizes-- Dean's here to KILL HIM. He takes  
a beat... close to Dean now... then...

JACK DROPS TO HIS KNEES.

Dean takes a beat, surprised, as Jack bows his head...  
resigned... milking this moment.

JACK  
I understand.

But before Dean can respond--

SAM (O.S.)  
Dean!

Dean looks-- to see SAM charging in.

SAM  
Dean! Don't!

He moves for DEAN-- who reacts-- hitting Sam with the BUTT OF  
HIS GUN. Dropping Sam to the ground. Sam lands hard--

DEAN  
Stay down, Sammy.

Then he turns-- and DEAN RAISES THE GUN. AIMING AT JACK'S  
HEAD.

ON SAM. Recovering-- looking up to see CHUCK. Standing.  
Watching Dean and Jack. Rapt.

WITH JACK AND DEAN. Gun up.

JACK  
I know what I've done. I know...  
(then)  
You were right-- this whole time,  
you were right. I am a monster.

ON DEAN. As that lands.

WITH SAM AND CHUCK. Sam watches-- as a small, satisfied  
SMILE plays across Chuck's lips. And Sam realizes...

(CONTINUED)

SAM  
You... you're enjoying this.

ON DEAN AND JACK. Jack stares up at Dean, as IN SLO-MO HE PULLS BACK THE HAMMER ON THE GUN.

And Cass is on his feet-- racing toward Dean--

And so's Sam--

And Chuck SMILES BIGGER--

And JACK BOWS HIS HEAD.

And we're on DEAN FOR A LONG TENSE BEAT. Two years of memories-- of life with Jack-- playing through his mind. HE CLOSES HIS EYES...

AND DROPS THE GUN!

It clatters to the dirt--

Jack looks up-- surprised--

JACK  
Dean?

And Cass is there-- grabbing Jack-- pulling him up--

AS SAM REACHES DEAN-- who turns--

DEAN  
I can't.

ON SAM. A beat... then a SMILE. Until--

CHUCK  
No!

SAM, DEAN, JACK and CASS turn. To see CHUCK moving toward them. PISSED.

CHUCK  
(re: the gun)  
Pick it up!  
(then)  
Pick it up!

DEAN  
Chuck-- what the Hell?

But Dean doesn't make a move-- all our guys are spinning.  
What the Hell's going on here?

CHUCK  
This isn't how the story's supposed  
to go!

CASTIEL  
story?

CHUCK  
Look at-- the gathering storm, the  
gun, the father killing his own  
son. This is Abraham and Isaac!  
This is-- epic!

ON OUR GUYS. As that lands.

DEAN  
I don't-- what are you saying?

ON SAM. Realization dawning--

SAM  
He's saying... Chuck's been playing  
us. This whole time, he's been  
playing us.

ON CHUCK. More busted than he'd like to admit--

CHUCK  
Come on--

SAM  
Our entire lives... Mom... Dad...  
everything... it's all been you.  
You wrote it all, right?  
Because... because what? Because  
we're your favorite show? Because  
we're in your story?

(CONTINUED)

ON CHUCK. Absorbing that... not batting an eye. He turns to Dean--

CHUCK  
Dean... no offense, but your brother's stupid and crazy.  
(re: Jack)  
And that kid... he's still dangerous, so pick up the gun-- pick it up, pull the trigger... and I'll bring her back.

Dean looks to him--

CHUCK  
Your mom.

ON DEAN. As that lands-- it's all he wants. Dean takes a long beat, then--

DEAN  
No.  
(then)  
My-- she was a hero, and I miss her-- I'll miss her every second of my life, but Mom wouldn't want this.

Chuck looks away-- as Dean steps forward. Going on the attack--

DEAN  
And it's not like you really care.  
(then)  
We thought you were our friend, but Sam's right. During the Apocalypse-- Lucifer and Michael, the first time around-- you knew what was happening, so why all the games? why not just snap your fingers-- stop it?

CHUCK  
Look--

SAM  
And every other bad thing we've been killing-- been dying over-- where have you been? Just sitting back, and watching us suffer?  
(off Chuck)  
So we keep doing this over and over-- fighting, losing people we love-- until what? when's it enough? Huh?

(CONTINUED)

ON CHUCK. Getting fed up.

CHUCK  
(to Dean)  
Dean... don't do this.

DEAN  
Yeah-- think we're done listening  
to you, 'cause this?  
(then)  
This isn't a story-- this is our  
lives.

He steps forward-- looking over Chuck.

DEAN  
So God or not-- you can go to Hell.

ON CHUCK. A long beat-- Then...

HE LAUGHS. Just a little one. A tired laugh.

CHUCK  
Have it your way.

And CHUCK SNAPS--

BAM! And JACK DOUBLES OVER IN PAIN! SCREAMING! Power  
FLARING through his VEINS. Like he's BURNING.

Our guys look to him-- shit!

CASTIEL

Jack!

Dean whips back to Chuck--

DEAN

Stop-- stop!

But Chuck just smiles-- waves a hand--

BAM! And Dean's thrown back. Into a gravestone-- CRUNCH!

ON JACK. Falling to the ground. WRITHING. Cass drops to  
his knees beside Jack--

AS GOD SMILES.

And SAM MOVES. Going for the GUN--

ON JACK. SCREAMING! FLARING OUT!

ON SAM. As he grabs the gun, whipping the weapon up-- TOWARD  
CHUCK!

And we're looking right down the barrel, as SAM (SLO-MO)  
PULLS THE TRIGGER! A PULSE of energy flows through his body--

A BULLET OF PURE LIGHT FIRES TOWARD CAMERA-- and we--

BLACKOUT.

END OF ACT FOUR

ACT FIVE

33

EXT. GRAVEYARD - DAY

33

Right where we left off. The ENERGY BULLET ZIPS THROUGH THE AIR--

AND HITS CHUCK! In the SHOULDER. He winces, spinning to the ground--

And SAM DOES THE SAME. Dropping the gun. Remember: what the bullet does to the target, it does to the shooter.

ON DEAN. Rising, as--

CHUCK stumbles to his feet-- hand going to his shoulder... coming away BLOODY. He glares up at Sam and Dean--

CHUCK  
Fine... that's the way you want  
it... fine...  
(then)  
Story's over.

PUSH IN ON CHUCK.

CHUCK  
welcome to The End.

There's a CLAP OF THUNDER-- and suddenly IT'S NIGHT--

33A

EXT. GRAVEYARD - NIGHT

33A

And CHUCK IS GONE. Dean's eyes go to Sam. Holding his bleeding shoulder.

DEAN  
Are you--?

SAM  
I'm okay.

Our boys turn-- moving to Cass, who kneels over Jack-- shattered-- ANGEL WINGS burned into the ground around the kid.

(CONTINUED)

And the camera moves to JACK. Eyes burned out. DEAD.  
ON SAM AND DEAN. Jesus...

DEAN  
But no-- Chuck said only the gun  
could--

CASTIEL  
(hollow)  
He's a writer. Writers lie.

Dean looks away-- this isn't what he wanted... as Sam steps  
forward. Puts a hand on Cass's shoulder, as--

We PUSH IN ON JACK. Right into his BURNED OUT EYE, and we're--

A34 INT. THE EMPTY - NIGHT A34

JACK. On his back. In the endless black. A beat, then he  
shakes his head... looks up...

And sees THE EMPTY ENTITY standing in front of him. A human-  
shaped blob of goo. Jack jerks back-- shit...

As the Empty raises a finger... and an EYE (just a dot) forms  
on its blank face, then ANOTHER, then an upturned mouth...

Giving it A SMILEY FACE. Creepy. Jack swallows hard...

JACK  
what... what's happening?

BILLIE (O.S.)  
Yeah, about that...

Jack turns-- to see BILLIE (AKA DEATH!) standing behind.

BILLIE  
we should talk.

AND OFF JACK. In way, way over his head, CUT TO--

B34 EXT. GRAVEYARD - NIGHT B34

Our guys. As... THE GROUND STARTS TO SHAKE.

Sam, Dean and Cass trade a worried look--

SAM  
Dean--?

(CONTINUED)



"Moriah"  
B34 CONTINUED:

Cherry Pages

3/15/19 40A.  
B34

Then-- BOOM! CRACKS open in the ground. Fissures, radiating from a single point, and--

BOOM! BOOM! WISPS OF LIGHT blast up from the cracks--

DEAN  
What-- what's happening?!

ON CASS. Staring. Realizing.

CASTIEL  
They're... souls.  
(then)  
All the souls in Hell.

ON THE WISPS-- as they ROCKET UP INTO THE NIGHT SKY-- and  
Motorhead's *Hellraiser* starts up, as we find...

The FISSURES racing out-- toward the GRAVES-- touching them-- and then--

BAM! A CORPSE EXPLODES FROM THE GROUND. Animated by a ghost, but,  
for all intents and purposes, the RISEN DEAD.

THEN A SECOND-- And A THIRD! Grinning corpses, in various states of  
decay

OFF SAM, DEAN AND CASS. Holy fuck... CUT TO

34 EXT. ROAD - NIGHT 34

A DRIVER speeds down a lonely road-- sees something-- slows, and looks out--

DRIVER  
Hi... you need a ride?

REVEAL-- he's talking to a WOMAN IN WHITE. The same type of ghost we saw way, WAY back in 101. She smiles-- CUT TO--

35 EXT. GRAVEYARD - NIGHT 35

MORE CORPSES. Rising from the ground. All around Sam, Dean and Cass! Cass's angel blade drops into his hands, as Dean RIPS a piece from some nearby IRON FENCING and tosses it to Sam-- then tears another length off for himself.

CUT TO--

36 INT. HOUSE - NIGHT 36

A WOMAN (30s) walks past. wearing a birthday hat, and carrying a CAKE. Then--

A KNOCK at the door. She sets the cake down, and opens the door to reveal--

THE GHOST OF JOHN WAYNE GACY (last seen in 1413), peers in from the shadows, in full, creepy clown make up. OFF HIS GRIN-- CUT TO--

37 EXT. GRAVEYARD - NIGHT 37

OUR GUYS. Going back-to-back-to-back-- ready--

As MORE OF THE DEAD crowd around them-- forming a CIRCLE. A SNARLING MOB ready to RUSH OUR BOYS! CUT TO--

38 INT. BEDROOM - NIGHT 38

Two TEENAGE GIRLS move for the door... past a mirror... that FOGS A BIT, as--

BLOODY MARY (last seen in 105) looms behind them. CUT TO--

39 EXT. GRAVEYARD - NIGHT 39

SAM, DEAN AND CASS. Surrounded. But not going down without a fight. Dean locks eyes with the LEAD RISEN DEAD.

DEAN  
Bring it, Evil Dead.

(CONTINUED)

39 "Moriah" Cherry Pages 3/15/19 42.  
CONTINUED: 39

The CORPSE LETS OUT A RAGGED SCREAM!

And we BOOM UP TO AN OVERHEAD SHOT AS THE MUSIC CRESCENDOS!  
THE ZOMBIES CHARGE OUR HEROES! And we--

40 OMITTED 40

BLACKOUT.

TO BE CONTINUED...

APPENDIX A

NOTE: FROM SCENE 3--

MAN  
That dress looks great!

WOMAN  
Oh my God, she's such a bitch, you  
deserved that promotion.

MAN  
Your sister isn't hotter than you.

WOMAN  
You're my best friend.

TEEN  
That's not porn.

WOMAN  
I love pictures of your baby!

MAN  
There's nothing in the drawer.

WOMAN  
You did great on that presentation!

MOTHER  
Mommy loves you both the same.

TEEN  
That puppy is so cute.