

SUPERNATURAL

Episode #1508

"Our Father, Who Aren't in Heaven"

Written by

Eugenie Ross-Leming & Brad Buckner

Directed by

Richard Speight, Jr.

EXECUTIVE PRODUCERS

Robert Singer  
Andrew Dabb  
Brad Buckner  
Eugenie Ross-Leming  
Robert Berens

PRODUCERS

Eric Kripke  
Jim Michaels  
John Showalter  
Meredith Glynn  
Davy Perez  
PJ Tancinco

T13.21758

PRODUCTION DRAFT

09/10/19

©2019 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 #1508

"Our Father, Who Aren't in Heaven"

**REVISION HISTORY**

Revision	Date	Revised Pages
Production Draft - White	09/10/19	

Shared by SPN Script Hunt NOT FOR RESALE  
Supernatural Filmings

Episode #1508

"Our Father, Who Aren't in Heaven"

CAST LIST

SAM WINCHESTER  
DEAN WINCHESTER

ASHLEY MONROE/LILITH  
CASTIEL  
CHUCK SHURLEY  
DONATELLO REDFIELD  
EILEEN LEAHY  
MICHAEL/ADAM  
ROWENA

DEMON  
SUE BARRISH

JARED PADALECKI  
JENSEN ACKLES

ANNA GRACE BARLOW  
MISHA COLLINS  
ROB BENEDICT  
KEITH SZARABAJKA  
SHOSHANNAH STERN  
JAKE ABEL  
RUTH CONNELL

LOCATION REPORTINT.

INT. CASINO - NIGHT (DAY 1) P.1

INT. MEN OF LETTERS - LIBRARY - NIGHT P.3

INT. DONATELLO'S HOUSE - KITCHEN - DAY P.5

INT. MEN OF LETTERS - LIBRARY - DAY P.6

INT. MEN OF LETTERS - LIBRARY - NIGHT - LATER P.8

INT. MEN OF LETTERS - LIBRARY - NIGHT P.12

INT. MEN OF LETTERS - GALLEY - DAY (DAY 3) P.13

INT. MEN OF LETTERS - LIBRARY - DAY - LATER P.14

INT. HELL - DAY P.15

INT. HELL - DAY P.17

INT. MEN OF LETTERS - LIBRARY - DAY P.18

INT. HELL - DAY P.20

INT. GREASY DINER - DAY P.21

INT. MEN OF LETTERS - CROW'S NEST - DAY P.23

INT. DONATELLO'S HOUSE - DAY P.23

INT. GREASY DINER - DAY P.26

INT. GREASY DINER - DAY P.28

INT. DONATELLO'S HOUSE - DAY P.28

INT. MEN OF LETTERS - LIBRARY - DAY P.29

INT. DONATELLO'S HOUSE - DAY P.29

INT. MEN OF LETTERS - CORRIDOR - DAY P.30

INT. MEN OF LETTERS - GALLEY - DAY P.30

INT. MEN OF LETTERS - ARMORY - DAY (DAY 4) P.33

INT. MEN OF LETTERS - ARMORY - NIGHT - LATER P.35

INT. MEN OF LETTERS - CROW'S NEST - NIGHT P.37

INT. MEN OF LETTERS - CORRIDOR - NIGHT P.37

INT. MEN OF LETTERS - ARMORY - NIGHT P.38

INT. MEN OF LETTERS - GALLEY - NIGHT P.40

INT. MEN OF LETTERS - ARMORY - NIGHT P.41

INT. ABANDONED FACTORY - NIGHT P.43

EXT.

EXT. ALLEY - NIGHT P.2  
EXT. DONATELLO'S FRONT PORCH - DAY (DAY 2) P.5  
  
EXT. GREASY DINER - TO ESTABLISH - DAY P.21  
EXT. GREASY DINER - HIGH ANGLE - DAY P.28  
EXT. TOKYO, JAPAN - BUS STOP - DAY P.31  
EXT. ND LOCATION - NIGHT P.31  
  
EXT. ABANDONED FACTORY - NIGHT P.40



SUPERNATURAL

"Our Father, Who Aren't in Heaven"

TEASER

FADE IN:

1

INT. CASINO - NIGHT (DAY 1)

1

CLOSE ON COCKTAIL WAITRESS-- Wearing a sexy/trashy outfit, carrying a tray with a single umbrella drink through a small section of a shadowy casino. She looks nervous, eyes darting. Distant blinking lights, but the room is oddly QUIET. Maybe piped-in Rat Pack era MUSIC. The Waitress passes a BLACKJACK TABLE, and we HOLD. The DEALER IS SLUMPED OVER THE TABLE, ARMS SPLAYED. DEAD. The chairs in front of him stained with ASH. The remains of the PLAYERS. Then--

THE WAITRESS-- Rounds the slots, approaching the BACK OF ANOTHER ROW OF SLOTS. From the unseen FRONT SIDE, we see LIGHTS FLASHING, HEAR BELLS RINGING. SOMEONE'S WINNING BIG!

NEW ANGLE-- As the Waitress comes around to the FRONT OF THE MACHINES, AND STOPS as we REVEAL: CHUCK!! He slouches in a seat, looking bored, playing three machines, yanking down the machine arms one after another, over and over, WINNING EVERY TIME! NUMBERS WHIR! HIS WINNINGS PILE UP! LIGHTS FLASH. He hands an empty glass to the Waitress. She hands him a fresh MAI-TAI, terrified. He glances casually up at her.

CHUCK

(re: drink)

You went easy on the rum this time, right?

The Waitress nods.

CHUCK

Cool. 'Cause... you know... you don't want me cranky.

(resuming play)

Keep 'em comin'.

And as we PAN BACK-- taking in the carnage of the SCENE-- Chuck wins AGAIN, and we--

BLACKOUT.

END OF TEASER

ACT ONE

2 EXT. ALLEY - NIGHT

2

CLOSE ON EILEEN LEAHY-- SLAMMED back against a wall, her GUN FALLING from her hand. Hands with long CLAWS grab her neck.

WIDER-- A SNARLING MALE WEREWOLF holds her in place. He draws close for the kill, then EILEEN KNEES HIM IN THE GROIN. The monster doubles over and Eileen scrambles away, into the SWIRLING MIST.

Eileen MOVES, pulling a SILVER BLADE from her belt as she rushes around a CORNER--

JUMPSCARE!-- She SLAMS into a figure. REVEAL:

SAM WINCHESTER!

EILEEN

Sam!

Then a look of horror crosses her face, as she sees:

NEW ANGLE-- the WEREWOLF! Right behind Sam! He senses it, moves--

And EILEEN LUNGES FORWARD! Stabbing the werewolf in the HEART!

A gush of BLOOD, and it drops like a stone. A beat, as Sam and Eileen both stare down at the dead thing, then up at each other.

EILEEN

Hey.

SAM

What are you doing?

EILEEN

(casually)

Hunting.

(then)

Sam-- were you tailing me?

SAM

You just took off.

EILEEN

You guys were busy with God. I thought it was okay to work a case.

\*  
\*

(CONTINUED)

SAM

You could've left a note.

EILEEN

(Aha!)

You're worried about me.

SAM

I just think in our line of work,  
back-up's a good thing.

(then)

You... think I'm being over-  
protective.

EILEEN

Little bit.

SAM

Dean always clues me in when he's  
on a Hunt. It's not like you have  
to ask permission.

EILEEN

(a smile)

Oh. That's good. Because I  
wouldn't.

3

INT. MEN OF LETTERS - LIBRARY - NIGHT

3

\*

EILEEN biting into a massive burger, as SAM sits beside her,  
eating a SALAD. DEAN enters, carrying a large wrapped  
object, sees them--

DEAN

Wow, that's just... wow.

Sam shoots him a look-- shut up. Then--

SAM

What's that?

DEAN

This... is the answer to all our  
problems. Maybe.

EILEEN

Maybe?

DEAN

So we know Chuck's weak, right?  
And if we're gonna hit him, now's  
the time. But even a "weak" God is  
still God.

(MORE)

(CONTINUED)



DEAN (CONT'D)

How the Hell do you take him down?  
I started thinking... what if the  
answer's right under our noses?

He unwraps the DEMON TABLET, sets it on the table.

SAM

The demon tablet?

Eileen stares at it, looks questioningly to Sam.

SAM

Dictated by God himself. Kind of a  
first aid kit for humanity.  
Instructions on how to seal angels  
and demons back into Heaven or Hell  
if either tried taking over Earth.

DEAN

Exactly. But if Chuck is so all-  
friggin' invincible, why couldn't  
he protect us from the dick angels  
and dickier demons?

(taps a tablet)

Remember, these babies were  
dictated before he took a powder.

EILEEN

He was... worried about humans...  
if he couldn't protect them?

SAM

(putting it together)

Like, if for some reason... he were  
outta commission.

DEAN

Which is pretty weird for a guy  
who's untouchable, unless he isn't  
untouchable, so--

SAM

(realizing)

He's got an Achilles heel.

DEAN

I'm saying he has a weak spot.

SAM

That's what... Forget it.

DEAN

These hunks of stone were like an Advance Directive. What to do if God's taken out because of a chink in his invincibility shield.

EILEEN

(staring at tablet)  
You guys can read this?

DEAN

(pleased with himself)  
No, but I got it covered.

4

EXT. DONATELLO'S FRONT PORCH - DAY (DAY 2)

4

A HAND reaches into FRAME and KNOCKS on the door. No answer.

CASTIEL (O.C)

I know you're in there.

From INSIDE:

DONATELLO (O.S.)

No, you don't.

WIDER-- CASTIEL waits at the door, getting impatient.

CASTIEL

Donatello, would you please?

A beat, then the door opens. DONATELLO REDFIELD looks warily at Cass.

DONATELLO

Go away.

5

INT. DONATELLO'S HOUSE - KITCHEN - DAY

5

Cass is at the table. Donatello mixes his instant coffee.

DONATELLO

I know why you're here. Dean wants me to do more translating of that tablet.

CASTIEL

It would be very helpful.

(CONTINUED)

DONATELLO

(coming over)

You recall the last time I did that, I went crazy. Because Amara had eaten my soul.

CASTIEL

Understood. But as I've explained, it's an emergency, God--

DONATELLO

With the Winchesters, it's always an emergency. Look up "emergency" in the dictionary. It says, "See Winchesters."

CASTIEL

I didn't realize that, but it enforces my point.

DONATELLO

I'm not the young, excited academic I used to be, Castiel. I'm well past a prophet's shelf life.

CASTIEL

I understand, but Donatello-- you can't turn your back on us now.

DONATELLO

(brightly)

Sure, I can. The benefit of no soul is... no guilt.

Castiel considers, then tries a new tack:

CASTIEL

(so empathetic)

I understand. You've made your sacrifice, and you no longer feel the need to ask the question:

(so sincere)

"What would Mr. Rogers do?"

Donatello just stares at Cass. Knows he's trapped.

6

INT. MEN OF LETTERS - LIBRARY - DAY

6

THE DEMON TABLET-- Rests on a table.

THE ROOM-- Donatello stares down at the tablet with dread. Sam, Dean, and Cass look on.

(CONTINUED)

DONATELLO

Not sure I'm ready for this.  
(looking up)  
And what you're trying to do... It  
doesn't sound possible.

DEAN

We know Chuck overpowered his sister  
Amara, and locked her up, so--

CASTIEL

We may be able to lock him up as  
well.  
(off Dean's look)  
Yes?

There is still a palpable reserve between Cass and Dean.

DEAN

Sure.

DONATELLO

Why don't you just kill him?

SAM

Would if we could, but one-- we  
don't know how. And two, God has  
to exist to... maintain the balance  
of the universe.  
(off Donatello)  
Without him, creation falls apart.

DEAN

Best we can do is toss him in  
solitary and throw away the key.  
Takes him off the board, but keeps  
the universe, you know, alive.

Donatello nods--

DONATELLO

Okay, but the last time-- it took  
the power of God to do this? So  
even if he has this hidden flaw...

DEAN

(emphatically)  
He has this hidden flaw.

DONATELLO

Do you have the power of God?

Sam, Dean and Cass trade a look-- they do not.

(CONTINUED)

SAM

One step at a time. You figure out how to lock him up, we'll do the rest.

DONATELLO

(sighs)

Any other acts of futility you'd like me to do while I'm at it?

DEAN

Nope, just this one.

Donatello grips the table, gathering strength, then looks up:

DONATELLO

I'll need chicken wings. Two buckets. Extra crispy.

(then)

Oh, and guys? When I go crazy again? Just shoot me.

7

INT. MEN OF LETTERS - LIBRARY - NIGHT - LATER

7

RITUAL BOOKS AND NOTES-- Are spread across a table where we FIND Cass making notes from Rowena's spell collection as Sam works his laptop across from him. Sam and Cass glance off, and we RACK to REVEAL Donatello at his own table, surrounded by chicken buckets and remains, as he scours the tablet.

DEAN-- Enters with a pot of coffee, crosses to Donatello.

DEAN

Refill?

Donatello nods. Dean pours, perches on a table. Donatello works, then glances around. They're all watching him.

DEAN

Anything?

DONATELLO

I feel something. Something creepy.

DEAN

(hopeful)

You do? What?

DONATELLO

You. All of you. Hovering.

(CONTINUED)



SAM

Fair point.

He and Cass return to work. Dean turns to his laptop. They all steal looks at Donatello.

DONATELLO

(not looking up)

Stop it.

They quickly resume work. Donatello studies the tablet.

DONATELLO

This is interesting.

They all jump over as one.

ALL

What?

DONATELLO

Beside the anti-satanic strategies... which you'd expect... There appear to be annotations, personal observations.

CASTIEL

By Metatron?

DONATELLO

The scribe, yes. As if to give some context to God's actions.

DEAN

For example?

DONATELLO

(reads)

"The Almighty guards his secret fear, but it is always there."

SAM

Fear of what?

DEAN

Maybe the thing we're looking for.

DONATELLO

(reading)

"Fear of what, I do not know. This he shares only with his favorite."

(CONTINUED)

CASTIEL

Michael. At the time this was written, Lucifer had been cast down. Michael sealed him in the Cage. Michael became the favorite.

DEAN

Yeah, a real daddy's boy.

SAM

And if he helped Chuck overpower Amara-- maybe he knows how to lock God up.

CASTIEL

Perhaps, but even if we could get to him, he wouldn't tell us.

DEAN

I dunno. My old man lets me sweat ten years in a crate, I'd be lookin' for payback. Worth a shot.

DONATELLO

(standing)

Swell, you guys talk to Michael. Problem solved.

DEAN

He's in Hell.

CASTIEL

He was possessing Sam and Dean's half-brother Adam when he fell into Hell with Sam, who was possessed by Lucifer, and they were all sealed in the Cage.

DONATELLO

What is it with you people? Can't anything you do be easy? I mean--

And MID-SENTENCE, Donatello goes SILENT. Face slack. Blank. Then his persona shifts:

DONATELLO

(a cocky smile)

But where's the fun in that? This story keeps getting better and better.

DEAN

Donny, you just go crazy again?

(CONTINUED)

DONATELLO

Oh, Donatello's not here anymore.  
Hey guys, Cass.

SAM

(realizes)

Chuck.

CHUCK/DONATELLO

Prophets speak the word of God.  
Sometimes indirectly, sometimes  
they're my bluetooth.

(then)

So, here's the thing. Usually, I  
love our little... process. I toss  
something at you, and you slam it  
right back. It's fun. Like  
tennis. With monsters.

CASTIEL

You think this is fun?

CHUCK/DONATELLO

Obviously.

(then)

But this... let this one go.

DEAN

Or what?

CHUCK/DONATELLO

Or I go all-powerful. Maybe not on  
you. Not right away. Let's see,  
there's... Jody, Donna, Eileen...  
Oh, pretty much everyone you got on  
speed dial...

(then, a threat)

So drop it. 'kay?

Then-- DONATELLO GOES LIMP. Chuck's left his body. And off  
Sam, Dean and Cass, we--

BLACKOUT.

END OF ACT ONE

ACT TWO

8 INT. MEN OF LETTERS - LIBRARY - NIGHT 8

Shortly after we left off. Donatello slumps in his chair, staring blearily ahead as Sam and Dean hover.

DONATELLO  
(in disbelief)  
God... Was speaking directly  
through me?

DEAN  
Tryin' to spook us, yes. Don't  
remember it, huh?

Cass enters.

CASTIEL  
The bunker's warding is intact.  
But clearly not designed to  
withstand God. How much do you  
think he heard?

SAM  
Enough.

CASTIEL  
So... do we drop it?

But Dean doesn't answer-- shoots a look to Donatello--

DEAN  
Donnie, it might be safer for you  
to go on home for now.

Donatello immediately stands.

DONATELLO  
Really? I have to leave?  
(heading out of room)  
Oh, that's too bad. I'll just grab  
my stuff.

He EXITS. A beat, then--

DEAN  
Like Hell we're gonna drop it.

CASTIEL  
But Chuck said-- Jody, Donna,  
they're not safe.

(CONTINUED)

SAM

And they never will be. Not with  
Chuck out there. It's just a  
matter of time, before he--

DEAN

Rounds the girls up and offs them.  
Just to watch us suffer. \*

Sam nods-- exactly.

SAM

The only way for them-- for anyone--  
to be safe, is to take Chuck down.

DEAN

So that's what we're gonna do.

CASTIEL

(in disbelief)

Are we seriously talking about  
going to Hell and trying to speak  
to Michael? Michael's in the Cage.  
And insane.

SAM

And who told us that?

DEAN

Lucifer. And Chuck. Trust 'em as  
far as you can throw 'em.

(a bit cool)

But Cass, you wanna stay here, stay  
here.

Cass and Dean eye each other, and Cass won't take the bait.  
MUSIC DRIFTS IN, AS:

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

WE MOVE OVER-- diagrams, formulae, and Latin spells from  
Rowena's collection, strewn over tables and cabinets.

QUICK CUTS-- Cass reads directions from the notes, Sam adds  
powder to a compound, grinds it with mortar and pestle.

Eileen hurries in with a dusty flask of ingredients she's  
found. Sam and Cass cheer her on.

Dean slices his hand and drips blood into the compounding  
bowl.



10 INT. MEN OF LETTERS - LIBRARY - DAY - LATER 10

CLOSE ON THE SPELL BOWL-- It rests on a little pedestal. The lights are dimmed.

WIDER-- Sam, Dean, Cass, and Eileen in last minute preparations. Dean slams weapons into a duffel, Cass studies the spell.

SAM AND EILEEN-- Sam's mid-explanation, a little awkward:

SAM

...So someone has to stay topside to keep the portal open so we have a way back, and Dean, Cass, and I have more experience with Michael, I'm not being overprotective...

She holds up a hand to stop him, almost laughing.

EILEEN

Sam, it's fine. I just got back from Hell.

Sam moves to Dean and Cass--

CASTIEL

I think we're ready.  
(unsure)  
It's exactly the spell Rowena used.  
Just... without Rowena.

They all exchange a glance, calm their nerves, and:

DEAN

Then let's do 'er.

A tense moment of silence, then:

SAM

(directed at the bowl)  
"Initium ad inferna permittatur." \*

He STRIKES A MATCH, drops it in the bowl. FLARE OF LIGHT. SMOKE. Then... nothing.

CASTIEL

Is it... not working?

Another beat. Then: A CRACK OF THUNDER! LIGHTNING! A WIND HOWLS THROUGH THE ROOM! Things are blown over.

(CONTINUED)

10

CONTINUED:

10

LIGHTS FLUTTER. Then a FLARE OF LIGHT, AND SAM, DEAN, AND CASS VANISH!

11

INT. HELL - DAY

11

Dark, forbidding, empty tunnel. Jets of misty smoke issue from cracks in the stone. Wall mounted TORCHES flicker.

NEW ANGLE-- Sam, Dean, and Cass have APPEARED! Wobbly and disoriented. DISTANT HOWLS AND SCREAMS of the Damned. Dean unzips the bag, tosses them each an ANGEL BLADE, as:

SAM

(looking around)

Now where?

CASTIEL

This way.

They head warily down the corridor, round a corner, and:

NEW ANGLE-- Around the bend, a group of dark-suited demons stand conferring. Dean signals to Sam and Cass, and they creep backward toward the corner. Suddenly, all the DEMONS SNAP THEIR HEADS TOWARD OUR GUYS, THEIR EYES FLASHING BLACK.

DEAN

Okay, fellas? Not lookin' for trouble. We just wanna see whoever's in charge.

The demons glare coldly.

DEAN

There. See? We can all get along.

AND THE DEMONS CHARGE! FAST SHOTS as our heroes defend themselves! Blades flash! Sam KILLS ONE! But the second has Dean pinned against the wall, and the third PUNCHES CASS. Driving him to the ground, when--

A VOICE (O.S.)

STOP! NOW!!

Everyone freezes, staring off at:

ROWENA!-- Haughty, regal, and dressed to kill (but not in "witchy"/medieval robes), she now smiles at our heroes.

ROWENA

Hello, boys.

(CONTINUED)

"Our Father..."  
CONTINUED:

Production Draft

9/10/19 16.  
11

As Sam, Dean, and Cass stare, stunned...

BLACKOUT.

END OF ACT TWO

Shared by SPN Script Hunt NOT FOR RESALE  
Supermat Films

ACT THREE

12 INT. HELL - DAY

12

Right where we left off. Rowena regards Sam, Dean, and Cass, enjoying their amazement.

ROWENA

You did say you wanted to see the one in charge?

Delighted, Sam moves in for the hug:

SAM

Rowena!

She subtly blocks the hug, glancing at her minions.

ROWENA

(quietly)

Please Samuel, no hugging. Diminishes my authority.

DEAN

Rowena, we thought you were dead.

ROWENA

(cheerfully)

Oh I am, dear. Pretty much everyone here is.

(then)

When I closed the fissure, it did cost me my life. And my soul went to Hell, big surprise.

CASTIEL

And the demons just... handed you the throne?

ROWENA

No one hands you anything, darlin', I took it. So. Why're you here?

DEAN

Chuck. He's back, and he's outta control and we gotta rein him in.

ROWENA

(stares)

You want to "rein in" God.

(CONTINUED)

SAM

We think there's a way. We just need to speak to Michael, in the Cage.

ROWENA

Michael, the out-of-his-head archangel? Oh, this just gets better.

(then)

Anyway, it doesn't matter.

SAM

What?

ROWENA

He won't be in the Cage. Every door here was flung wide when Chuck opened the fissure!

DEAN

Right-- and last we heard, Mikey was just sittin' in his box.

ROWENA

Well, he's not there anymore. The Cage is empty-- your archangel could be anywhere in Hell.

DEAN

Rowena, we're runnin' outta time. We need Michael yesterday.

Rowena looks from one to another, then turns to her minions:

ROWENA

Did ye nae hear the man? FAN OUT!!

Eileen sits at a table, feet up, flipping through a lore book, one eye on the spell bowl, where a SHIMMERING LITTLE LIGHT dances above the compound. Suddenly her PHONE RINGS AND LIGHTS UP.

INCLUDE PHONE-- As Eileen grabs it. An earthy Hunter named SUE, in a jean jacket, FACETIMES EILEEN, from a dim little TRUCK somewhere.

SUE

(on screen)

Eileen!

(MORE)



SUE (CONT'D)

Ohmigod-- I didn't know if you'd  
pick up, people are saying you're--

EILEEN

Dead?

SUE

Yeah.

EILEEN

Yeah... didn't take.

SUE

Okay... well, do you remember-- I'm  
Sue. Barrish. We worked a ghoul  
case--

EILEEN

I remember. How are you?

SUE

Same ol', I guess. Anyways, I been  
following a vamp nest. They're  
migrating, lookin' for decent  
feedin' grounds. When they get  
stopped, I'll need some help  
cleaning them out.

Eileen sits forward-- interested--

EILEEN

Where are they now?

SUE

Moving down I-80. Toward Omaha.

EILEEN

I'm close.

SUE

So... you're in?

Eileen takes a beat, glancing to the bowl, then--

EILEEN

I'm kinda in the middle of  
something. But if I'm free, sure.

SUE

Cool! I'll call you!

13

Sue salutes Eileen, and the SCREEN GOES BLANK. Eileen glances at the little flame, which is DIMMING. She quickly adds POWDER TO THE BOWL and the FLAME BURNS BRIGHT.

14 INT. HELL - DAY

14

Sam, Dean, and Castiel are now seated on chairs in the dank tunnel. Rowena's chair is a bit larger, she sips a glass of wine.

SAM

So, my... killing you--

ROWENA

One of the best things that ever happened to me.

(then)

Aye, there are things I miss about bein' alive. Flesh-on-flesh sex... Amazon doesn't deliver here... Yet...

(grandly)

But lads, here I am queen. Queen! My subjects revere me.

(getting real)

Well, fear me. Which is better. I should have died a long time ago.

Sam smiles-- as Rowena holds up her not empty glass.

ROWENA

Samuel, be a dear.

He takes it, moves to the sideboard to pour her a refill, as--

She stares thoughtfully at Dean and Cass.

ROWENA

What am I pickin' up from you two? Not the usual bonhomie. A wee tiff? Tell Auntie Rowena.

DEAN

(mumbles)

It's okay. No big. It's fine.

CASTIEL

(mumbles)

Just a minor disagreement...

Dean looks at him. Rowena looks from one to the other.

ROWENA

Boys? Fix it! I don't have many regrets, but the few I have still haunt me:

(MORE)

(CONTINUED)

ROWENA (CONT'D)

(reminisces)

Makin' Napoleon so short was just  
bitchy... Tellin' Mick Jagger he  
had no future when I dumped him...

(looks off wistfully)

Then one day you die, you go to  
Hell, they make you queen, and you  
cannae make it right. So fix it!

NEW ANGLE-- As one of the demons hurries into their presence.  
Rowena looks to him--

ROWENA

Aye?

DEMON

Milady, Michael-- he's nowhere to  
be found.

Sam, Dean and Cass trade a look. Not good.

CASTIEL

So... you're saying he's not in  
Hell?

SAM

Then where is he?

CUT TO--

15 EXT. GREASY DINER - TO ESTABLISH - DAY 15

A run-down little dive on a small town street.

16 INT. GREASY DINER - DAY 16

Tinny JUKEBOX MUSIC as we MOVE THROUGH the lunch crowd. We  
come to a booth, occupied only by a young guy, his back to  
us, busily eating.

GLASS OF SODA-- On the booth's table. A hand reaches for it  
and takes us to the front side of the young guy: IT'S ADAM  
MILLIGAN! Unseen since vanishing into Hell as the vessel of  
Michael (in Ep. 522, "Swan Song"). He's wolfing down burgers  
and fries. Suddenly, an UNSEEN VOICE FROM ACROSS THE TABLE:

VOICE (O.S.)

You know that stuff will kill you.

ADAM/MICHAEL

Worth it.

(looks across the table)

(MORE)

(CONTINUED)

ADAM/MICHAEL (CONT'D)

Michael, I haven't seen a burger in  
ten years!

NEW ANGLE-- Sitting directly across the table from Adam is his MIRROR IMAGE. THE ARCHANGEL MICHAEL, WHO POSSESSES HIM!  
(NOTE: As we'll learn, Michael and Adam share the vessel, and Adam is usually allowed to speak and have conversations with Michael. Only the physical body of ADAM is visible to the world, however, though we can see the possessing archangel.)

MICHAEL/ADAM

(a smile)  
Go for it, kid.

THE BOOTH-- Adam/Michael sits across from Michael/Adam.

ADAM/MICHAEL

I know I don't need food, it just  
tastes so damn good.

MICHAEL/ADAM

(distastefully)  
I wouldn't know.  
(glancing around)  
I don't know much. About any of  
this. You'll be my guide.

ADAM/MICHAEL

Yeah, well, I've been gone ten  
years. And apparently, a lot's  
changed.

He taps a NEWSPAPER sitting on the table next to him, with the headline: **President Vows to "Nuke Climate Change."**

ADAM/MICHAEL

Like... a lot.

CUT TO-- a WAITRESS. Carrying a pizza toward--

ADAM, who appears to be ALONE with his food. Michael is a HALLUCINATION. In his head.

ADAM/MICHAEL

Thanks.

The Waitress has moved on.

INCLUDE MICHAEL/ADAM.

ADAM/MICHAEL

What about you? Do you want to  
go... back to Heaven?

(CONTINUED)

MICHAEL/ADAM

I... don't know.

(then)

My brothers are dead, my father  
never returned. In so many ways,  
I'm alone.

(then)

Except for you.

ADAM/MICHAEL

Yeah, same here. Not like I have  
family waiting to see me.

MICHAEL/ADAM

You have the Winchesters. Your  
brothers.

ADAM/MICHAEL

I met them once. And they left me  
to rot in Hell.

MICHAEL/ADAM

(ruefully)

Family.

ADAM/MICHAEL

Family sucks.

17 INT. MEN OF LETTERS - CROW'S NEST - DAY

17

Dean is dialing his phone. Then:

DEAN

(into phone)

Donny! How ya doin'? Listen, we  
got a situation.

INTERCUT:

18 INT. DONATELLO'S HOUSE - DAY

18

Donatello's at the kitchen table, newspaper and bagels spread  
before him. He's on his phone.

DONATELLO

(into phone)

I thought I was off the case.

DEAN

(the salesman)

Never said you were off the case.  
Buddy, you're part of the team.

(CONTINUED)



DONATELLO  
(sighs)  
Gratifying.

DEAN  
So listen...  
(carefully)  
You... sense anything lately?

DONATELLO  
Like...? \*

DEAN  
That guy. The big shot we thought  
was way outta town? Turns out he's  
here. \*

DONATELLO  
(puzzled, then catches on) \*

I... oh. No. I don't think so. \*

DEAN  
Okay, well... kind of an emergency  
here, so if anything tickles your  
brain, let us know.

DONATELLO  
(what?)

Tickles my...  
Dean clicks off, glancing off at Sam, who's going by the doorway, scrolling through his laptop.

DEAN  
Donatello's got zip. How about you?

SAM  
Nothing that says "archangel."

Dean looks off, frustrated. Then:

DEAN  
So Eileen did good, right? Gettin'  
us back from Hell. She doin' okay?

SAM  
(too casually)  
I guess.

DEAN  
(amused)  
"You... guess?"

SAM  
Not like I keep tabs on her. Like  
I'm constantly checking on her.

DEAN  
Since when?

SAM  
She doesn't wanna be smothered. If  
she needs me for something, she'll  
ask.  
(then)  
We have an agreement.

DEAN  
Oh. You have an agreement.  
That's... adorable.

Then-- getting serious--

DEAN  
Look, I haven't said anything  
'cause I was in a bad place, and  
now... I don't want to jinx it or  
whatever, but...  
(then)  
I tried to do the whole family  
thing, you know?

SAM  
Yeah. Me too, and... that's not  
for us.

DEAN  
Naw. Not really.  
(then)  
But Eileen... she gets it. Gets  
us. Gets the life. Plus, she's  
hot. So if it's ever gonna work...

SAM  
I don't-- I'm not even sure it's  
like that.

DEAN  
So get sure.  
(then)  
(MORE)

\*  
\*

(CONTINUED)

"Our Father..."  
CONTINUED: (3)

Production Draft

9/10/19 26.  
18

18

DEAN (CONT'D)

'Cause you can do worse, and she  
can do better. Like, so much  
better.

Sam smiles--

DEAN

I'm just... I'm happy for you,  
Sammy.

And off our boys-- that nice moment, CUT TO--

19

INT. GREASY DINER - DAY

19

ADAM/MICHAEL-- Eats cake, looking thoughtful.

ADAM/MICHAEL

Maybe I should pick up some kinda  
little job.

INCLUDE MICHAEL/ADAM-- Now seated across from Adam/Michael.

MICHAEL/ADAM

A... "little job?"

ADAM/MICHAEL

Yeah. These are the same clothes  
we went to Hell in. We're gonna  
have expenses. And I just spent  
whatever change I had on burgers,  
so...

As he speaks-- DING! THE DOOR-- Opens and in comes LILITH!  
Looking just like she did as "Ashley" in Episode 1505,  
"Proverbs 17:3."

ADAM/MICHAEL-- Finishes the cake, making a point to the O.S.  
Michael/Adam.

ADAM/MICHAEL

...I could bartend or something.  
Not like I can go back to college  
with an archangel in me...

Lilith arrives at the table.

ASHLEY/LILITH

Well. Hello, Michael.

Adam/Michael looks up-- frowns--

And his EYES FLARE. As Michael takes over the vessel.

(CONTINUED)

MICHAEL/ADAM

Lilith.  
(then)  
You're dead.

ASHLEY/LILITH

Was. Now...  
(motioning to herself)  
I'm back, baby. And... I've been  
sent to fetch you.

MICHAEL/ADAM

I'm not accustomed to being  
"fetched." Who sent you?

ASHLEY/LILITH

You have to ask?  
(her eyes flick upward)  
Your daddy.

Michael/Adam just stares-- is she saying what he thinks she's  
saying?

ASHLEY/LILITH

God.  
(then)  
He'd like a word.

ON MICHAEL/ADAM. As that lands.

MICHAEL/ADAM

You're lying.

ASHLEY/LILITH

Really not.

MICHAEL/ADAM

If that's true-- why would he send  
you? A demon? A... speck of  
infernal bile.

ASHLEY/LILITH

One, ouch. Two... maybe because we  
worked together? Remember?  
Setting off the Apocalypse?

MICHAEL/ADAM

To try and bring God back.

ASHLEY/LILITH

Right. Didn't work, but... he came  
back on his own. So, win?

(CONTINUED)

Michael/Adam stares-- wondering if he can believe her--

MICHAEL/ADAM

If that's true-- if-- he can come  
talk to me himself.

ASHLEY/LILITH

Yeah, except... I'm not supposed to  
leave... Without you.

MICHAEL/ADAM

Get out.

She reaches for his wrist, gripping it. He stares at her.

ASHLEY/LILITH

Michael, I can't let him down.

Livid, his EYES GLOW WHITE. HE WHIPS HIS HEAD TOWARD LILITH.

20 EXT. GREASY DINER - HIGH ANGLE - DAY 20

A TREMENDOUS RUMBLE, and LIGHT EXPLODES FROM THE WINDOWS AND  
DOOR! THE WHOLE PLACE SHAKES FROM THE HUGE FORCE!

21 INT. GREASY DINER - DAY 21

A PILE OF ASH-- Near the booth where Ashley/Lilith once  
stood.

THE ROOM-- The waitress stands frozen, stunned, holding a  
coffee pot. The few other customers stare in shock.  
Michael/Adam, alone in the booth, stands and heads toward the  
door. He glances back over his shoulder.

MICHAEL/ADAM

(to the folks)

Remember nothing.

He snaps his fingers and exits... as people go back to  
business as usual. Like nothing ever happened.

22 INT. DONATELLO'S HOUSE - DAY 22

Donatello's doing dishes at the sink. Suddenly, his EYES FLY  
OPEN as he reacts to Michael's show of power!

DONATELLO

Whoa...

His face falls, realizing there's no escaping what's next.  
He sighs, tosses down the dishtowel, goes to his phone, lying  
on the table. He grabs it, starts to dial.

(CONTINUED)



22

DONATELLO

(muttering)

Just when I thought I was out, they  
pull me back in.

23

INT. MEN OF LETTERS - LIBRARY - DAY

23

Dean glances at his RINGING PHONE, Cass looks on, as:

DEAN

(into phone)

Yeah, Donatello.

INTERCUT:

24

INT. DONATELLO'S HOUSE - DAY

24

Donatello on his phone.

DONATELLO

(into phone)

I know where he is.

DEAN

Yeah?

DONATELLO

The-- whatever you're looking for,  
I think he's in...

Suddenly Donatello looks rattled. His eyes dart as if  
watching some invisible screen in the middle distance.

DONATELLO

No... There he is!

(eyes dart)

No... There!

Donatello's head and eyes bob up and down, back and forth as  
if watching some lightning-fast tennis match.

DONATELLO

There! No, there! There!

DEAN

Dammit, Donny!

DONATELLO

He's hurtling all over, Dean. He's  
panicked! There!

Finally Donatello's head comes to rest. He waits a beat, out  
of breath, waiting for movement. But sees none.

(CONTINUED)

DONATELLO

Alright, he stopped. He seems to be staying put.

DEAN

Where?

DONATELLO

Tokyo, Japan.

(then)

Excuse me, I'd like some tequila.

THE LIBRARY-- Dean CLICKS off his phone, turns to Cass.

DEAN

Okay, good news-- we know where he is. Bad news, we can't get to him-- not before he moves again.

CASTIEL

So... we bring him to us.

OFF DEAN. What does that mean?

25

INT. MEN OF LETTERS - CORRIDOR - DAY

25

CAMERA DRIFTS down the hall, HOLDS ON THE DOOR TO THE GALLEY.

26

INT. MEN OF LETTERS - GALLEY - DAY

26

The lights are dimmed. Cass stands in the center of the room, his palms spread apart, eyes staring off, praying.

CASTIEL

Michael? Michael, this is Castiel. We... didn't know each other well. Our last meeting was unpleasant...

We begin to slowly MOVE IN.

CASTIEL

But I know you've had a terrible ordeal for many years. You've been beyond the reach of Heaven and Earth, and much has changed with both. Heaven is not what it was. And God... God is certainly not how you knew him.

INTERCUT:

27

EXT. TOKYO, JAPAN - BUS STOP - DAY

27

TIGHT ON MICHAEL/ADAM-- on a BENCH. Japanese lettering behind him. He hears Castiel's prayer, looking anxious and unsure.

CASTIEL (V.O.)

Michael, there is a battle raging.  
And you are a warrior. But you  
need to know the nature of the  
fight.

CASTIEL-- Eyes closed, fervent:

CASTIEL

And I'm not your enemy anymore,  
now... we all have the same enemy.

(then)

God himself.

MICHAEL/ADAM-- Mulling this.

28

EXT. ND LOCATION - NIGHT

28

Open air. Maybe a park. Or a graveyard. Castiel moves forward, as-- a soft ROLL OF THUNDER. A moment, then:

CASTIEL

(softly)

Michael?

Silence. Cass slowly rotates, looking all around.

An O.S. WING FLAP, and:

NEW ANGLE-- MICHAEL/ADAM has appeared in the distance. He looks suspicious, on edge. Cass moves cautiously toward him.

CASTIEL

Thank you. Thank you for coming.  
Do you remember me?

MICHAEL/ADAM just gazes coolly at him as Cass edges forward.

MICHAEL/ADAM

"Remember you?" You set me on  
fire.

FLASH! Quick POPS from Ep. 522, "Swan Song:" STULL CEMETERY, with Michael/Adam arriving for battle. Lucifer/Sam faces off with Michael/Adam. The gateway to Hell opens! Michael/Adam lunges for Lucifer/Sam and tumbles into Hell.

(CONTINUED)

MICHAEL/ADAM

Then helped send me to Hell.

CASTIEL

I... yes.

Castiel moves-- back and to the side-- as Michael/Adam follows him. Closing in--

MICHAEL/ADAM

And now... what? You've come to tell me God-- my father, the creator of all things, is my enemy?

(then)

Or... or have you just come to beg forgiveness?

ON CASS. Eyes hard.

CASTIEL

I'm not here to beg.

HE FLICKS A LIGHTER AND DROPS IT ON THE GROUND. A CIRCLE OF HOLY OIL ERUPTS INTO FLAMES AROUND MICHAEL!

MICHAEL-- Stares in horror as firelight flickers on his face. Now he sees something else: Sam and Dean approach through the darkness from a stand of trees, visible through the leaping FLAMES. Dean is carrying ARCHANGEL CUFFS.

MICHAEL/ADAM

Castiel. What have you done?

BLACKOUT.

END OF ACT THREE

ACT FOUR

29 INT. MEN OF LETTERS - ARMORY - DAY (DAY 4)

29

Michael/Adam sits in ARCHANGEL CUFFS, fuming. Deadly. Sam, Dean, and Cass watch him.

MICHAEL/ADAM

Even for you... especially for you,  
this is stupid.

DEAN

Good to see you too, Mikey.

Michael/Adam scowls-- as Sam steps forward.

MICHAEL/ADAM

Sam... you're looking well. The  
last time I saw you, in the Cage--

SAM

Doesn't matter. We need your help,  
God--

MICHAEL/ADAM

I've heard. Repeatedly.

CASTIEL

Then you know, he's--

MICHAEL/ADAM

I don't know anything. You're  
asking me to trust you. You, who  
doomed me... you, who let Lucifer  
walk free, while your own brother  
rotted in Hell.

ON SAM AND DEAN. That's a sore spot.

SAM

Doing what we do... we've had to  
get used to losing people.  
Probably too used to it. With  
Adam... we said "good-bye" because  
we thought we had to. And we were  
wrong.

MICHAEL/ADAM

Don't tell me.  
(points to himself)  
Tell him.

(CONTINUED)



Sam and Dean look confused. Then they see Michael/Adam's EYES FLARE, as his persona morphs into Adam/Michael's!

ADAM/MICHAEL  
Hey Sam. Dean.

SAM  
Adam?

DEAN  
Michael lets you talk? He lets  
you... be?

ADAM/MICHAEL  
In the Cage... we came to an  
agreement. All we had was each  
other.

DEAN  
(means it)  
Adam, we bailed on you. Nothing we  
can say can fix that.

ADAM/MICHAEL  
How 'bout... "I'm sorry?"

That hangs for a moment, then Adam/Michael looks down.

NEW ANGLE-- as the head comes back up, EYES FLARING, and his  
demeanor shifts to: Michael/Adam.

MICHAEL/ADAM  
Well, that was fun.  
(then)  
Why am I here?

CASTIEL  
Michael, we had to be able to speak  
with you, God is back. You don't  
think the Cage just... opened on  
its own, do you?

ON MICHAEL/ADAM. Fair point.

DEAN  
He's turning the universe into his  
personal theme park. Mass misery  
for his amusement... He brought  
back Lilith...

MICHAEL/ADAM  
I know. I killed her.  
(then)

(MORE)

(CONTINUED)

MICHAEL/ADAM (CONT'D)

She told me the same thing, more or less.

SAM

So--

MICHAEL/ADAM

So if my father's back... he will usher in Paradise.

Michael's still a true believer.

DEAN

No, he won't, because Paradise is boring, and your old man? He's just looking to be entertained.

(then)

Which means we're his puppets. All of us. Especially you.

Michael/Adam has listened icily to all this. Then:

MICHAEL/ADAM

I won't hear this. You're lying. I don't know what your agenda is... But you're lying.

Michael/Adam glazes over a bit, as:

CASTIEL

Michael...

His features soften, EYES FLARE, and Adam/Michael resurfaces!

ADAM/MICHAEL

Guys? It's Adam. I'd give it a rest. He's not listening.

INT. MEN OF LETTERS - ARMORY - NIGHT - LATER

Shadowy. FIND Adam/Michael slumped in a corner.

ADAM/MICHAEL

So I've been thinking.

He looks up to-- MICHAEL/ADAM. Leaning against a wall, not in cuffs.

ADAM/MICHAEL

Michael, maybe they're not lying.

Michael/Adam shoots him an angry look.

ADAM/MICHAEL

Look, Sam and Dean try to be on the right side of things. They actually do.

(then)

They tried to talk me out of taking you on, of... all of this.

MICHAEL/ADAM

So you forgive them?

ADAM/MICHAEL

Hell no, but this isn't about that, it's-- if they tell you something's off with God, they believe it's true.

(then)

And if they believe it, it's probably true.

MICHAEL/ADAM

You and I've been together ten years. My father and I've been together for eternity. I exist because he willed it.

ADAM/MICHAEL

Maybe he's having a mid-eternity crisis! Or maybe you don't know your dad as well as you think.

(then)

I thought John Winchester was a trucker, turns out he hunted monsters. Which would have been nice to know, since it got me killed. The first time.

(then)

Point is: parents keep secrets. Does it hurt to... ask the question?

MICHAEL/ADAM

Yes. It would mean I doubt him. The good son, the favorite, doubts his father.

ADAM/MICHAEL

You still care about that after he left you in the Cage?

ON MICHAEL/ADAM. Getting angry.

(CONTINUED)

30

MICHAEL/ADAM  
(regards him cooly)  
I've always allowed you your  
independent opinions. But not in  
this.

31 INT. MEN OF LETTERS - CROW'S NEST - NIGHT 31

The bunker is dark and quiet. In a corner, the light from her laptop on her face, Eileen FACETIMES with Sue, seated in a TRUCK parked alongside a dark road, speaking urgently:

SUE  
(on screen)  
The vamps have stopped moving, just  
outside Omaha. They'll start  
setting up a nest. We need to move  
on them before they put their  
defenses in place.  
(then)  
Can you help?

ON EILEEN. Not sure--

EILEEN  
I...

SUE  
Dude, what? Do you have to ask  
permission?

ON EILEEN. As that strikes a chord-- echoing Sam earlier.

EILEEN  
Send me the directions.

SUE  
I just texted 'em.

Sue suddenly sees something O.S., stares in horror.

SUE  
Oh... son of a--

STATIC FILLS THE SCREEN AND IT GOES BLACK.

32 INT. MEN OF LETTERS - CORRIDOR - NIGHT 32

Eileen races down the hall. She pounds on Sam's door. He opens it.

EILEEN

(breathless)

I was just talking to a friend--  
she was working a vamp case, and--  
she's in trouble.

He grabs his jacket off a hook.

SAM

Let's go.

And they go off down the hall.

INT. MEN OF LETTERS - ARMORY - NIGHT

Cass enters. Staring at the captive. Then... warily...

CASTIEL

Adam?

Michael/Adam stares defiantly at Cass.

MICHAEL/ADAM

Not this time.

(then)

I'll spare you the effort, Castiel.  
I won't betray my father and  
everything I've believed in.

CASTIEL

Why not? He betrayed you.

(then)

I never liked you Michael, even  
when I was just an angel, I... you  
were too haughty, too... to quote a  
friend: you had an entire oak tree  
shoved up your ass.

(then)

But now? I pity you. You were  
never God's favorite. You were  
just part of his story... a small  
part. You weren't even the star.

Cass leans in--

CASTIEL

Even Lucifer knew-- God can't be  
trusted.

(then)

But I suppose he was the smart one.



Michael/Adam smiles in contempt. And as Cass reaches for him, Michael/Adam, using his manacled hands, grabs Cass and shoves him, **SLAMMING HIM BACK AGAINST A WALL!**

Cass springs at Michael/Adam, who swings his cuffed hands like a cudgel, brutally bringing them down on Cass!

Cass gathers his strength and comes at Michael/Adam. Michael/Adam grabs Cass around the neck, choking him. But Cass manages to work his own hands up to the archangel's temples and press in on them. Cass's **EYES GLOW BLUE**. While Michael/Adam continues to choke the life out of him, Cass forces HIS MEMORIES INTO MICHAEL/ADAM'S BRAIN!

CASTIEL

(gasping)

See the truth yourself.

TIGHT ON MICHAEL/ADAM-- His eyes open wide as he sees what Cass wants him to see:

FLASH! SHOTS of God's deceits. His bragging about manipulating lives for fun.

Sam and Dean's crippling realization that their life's work is a hoax.

Chuck tells Sam and Dean they're his favorite show.

He pits the brothers against each other, ordering one to pull the trigger.

Sam accusing Chuck of allowing horrible things to happen while Chuck sat back and watched.

Cass struggles to maintain this cerebral connection.  
Michael/Adam **VIBRATES** with the force flowing into him!

The final IMAGE is the opening of the Hellmouth fissures and Hell's souls escaping. Then Chuck says "Welcome to the end."

Cass falls away, spent, out of breath. Michael/Adam slumps against a wall, in tears. Crushed by shock and grief.

MICHAEL/ADAM

(whispers)

No more.

BLACKOUT.

END OF ACT FOUR

ACT FIVE

34 INT. MEN OF LETTERS - GALLEY - NIGHT

34

Dean leans against a table, staring at Cass.

DEAN

Maybe you went too far.

CASTIEL

Maybe.

DEAN

Guy's been in lockdown so long,  
maybe you went too fast.

(then)

So what's he doin' now?

CASTIEL

I have no idea. He was very  
distraught.

DEAN

Well, what exactly did he say?

CASTIEL

"Get out. Leave. I want you  
dead." We didn't... bond.

(then)

Where did you say Sam went?

DEAN

Eileen hit a snag with a case. He  
won't be gone long.

Then-- a RUMBLE. From deep within the bunker. Cass squints,  
turning toward it.

DEAN

What? What is it?

CASTIEL

(with some dread)

Michael.

And they head for the door.

35 EXT. ABANDONED FACTORY - NIGHT

35

Unlit, silent, scary. MOVE TO REVEAL: A beat up TRUCK,  
parked at the dark drive leading to the factory. The TRUCK  
is empty. Its driver door open.

(CONTINUED)

Now Sam and Eileen pull off the road in their own car, stop behind the empty vehicle and get out.

EILEEN

That's Sue's car.

She's worried-- Sam tries to reassure her. He reaches out, squeezing her hand.

SAM

Hey-- it's gonna be okay.

(then)

Ready?

She nods. Sam grabs a machete, they share a grim look of resolve, and start warily toward the building.

TIGHT ON MICHAEL/ADAM-- His eyes are closed as he wrestles with some inner decision. He opens his eyes and breathes in. Calming. Settled. Now he glances across the room:

NEW ANGLE-- ADAM/MICHAEL leans against the opposite wall, watching Michael/Adam expectantly.

ADAM/MICHAEL

Well?

THE ARMORY DOOR-- Opens. Cass and Dean are in the doorway. The room is empty but for Michael/Adam. The three men watch each other.

CASTIEL

Michael?

MICHAEL/ADAM

I can help you.

DEAN

But will you?

Michael/Adam takes a beat-- torn up--

MICHAEL/ADAM

God lied to me. He-- I gave everything for him, I loved him, and why? I'm not even the only Michael.

Cass and Dean trade a look-- true--

MICHAEL/ADAM

So... yes, I'll help you.

(then)

What was done to the Darkness, it  
can be done to God, if he's as weak  
as you say.

(then)

And I know how.

Tension visibly falls away from Dean and Cass, who glance at each other, then look over at Michael/Adam... who slides a piece of PAPER across the table--

MICHAEL/ADAM

This is the spell.

CASTIEL

And the ingredients?

MICHAEL/ADAM

There's just one: the Leviathan  
Blossom.

DEAN

Leviathan Blossom. Never heard of  
it. Where are we supposed to find  
this thing?

Michael/Adam watches him fixedly.

DEAN

I'm not gonna like the answer, am  
I?

MICHAEL/ADAM

It's in Purgatory.

DEAN AND CASS-- Stare as this revelation sinks in.  
Michael/Adam snaps his fingers AND A SHIMMERING RIFT APPEARS.

MICHAEL/ADAM

There's the door.

(beat)

It'll remain open for twelve hours.

He holds out his cuffed hands--

MICHAEL/ADAM

Now, if you please.

Dean looks to Cass-- who NODS. Dean frees Michael/Adam.

(CONTINUED)

DEAN  
You comin' with us?

MICHAEL/ADAM  
No... I have-- I need time. To think.

Dean nods, fair enough.

DEAN  
Before you go... can I talk to him?  
Michael/Adam's EYES FLARE... becoming Adam/Michael.

ADAM/MICHAEL  
Yeah?

DEAN  
We are, you know. Sorry.  
(then)  
Adam, what happened to you... you were a good kid, you didn't deserve that.

Adam/Michael absorbs that-- appreciates it-- then--

ADAM/MICHAEL  
Since when do we get what we deserve?  
(then, re: the rift)  
Good luck.

Then he's gone-- moving for the stairs. Leaving Cass and Dean behind... as the camera settles on the RIFT-- CUT TO--

INT. ABANDONED FACTORY - NIGHT

Shadowy, lit with shafts of moonlight. Sam and Eileen creep through the gloom, past rusted machinery, empty crates. Sam scans the room.

SAM  
She saw vampires here?  
(then)  
The place looks empty.

SUE (O.S.)  
Look again.

REVEAL SUE-- Standing off to one side. She watches them calmly.



"Our Father..."  
CONTINUED:

Production Draft

9/10/19 44.  
37

37

EILEEN  
(relieved)  
Sue. You're okay. Thank God.

Sue smiles. THEN SHE SUDDENLY MORPHS INTO CHUCK!

CHUCK  
Any time.

Sam and Eileen stare, stunned, and we--

BLACKOUT.

TO BE CONTINUED...

Shared by SPN Script Hunt NOT FOR RESALE  
Superman Herald Filings