

SUPERNATURAL

Episode #1512

"Galaxy Brain"

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CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

ALEX JONES
BILLIE
CASTIEL
CHUCK SHURLEY
JACK
JODY MILLS
KAIA / DARK KAIA

MERLE
SALES CLERK

JARED PADALECKI
JENSEN ACKLES

KATHERINE RAMDEEN
LISA BERRY
MISHA COLLINS
ROB BENEDICT
ALEXANDER CALVERT
KIM RHODES
YADIRA GUEVARA-PRIP

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SUPERNATURAL
"Galaxy Brain"

TEASER

FADE IN:

1 EXT. PARKING LOT - DAY (DAY 1) 1

We open on a strip mall PARKING LOT, in front of a small electronic store-- the sign reads "RADIO SHED."

A TITLE appears: **FOUR WEEKS AGO.**

We notice a curious abnormality-- there are two pale, daylight MOONS hanging in the sky. As we begin to wonder where exactly we are, a title announces our location.

TITLE: "EARTH 2."

2 INT. RADIO SHED - CONTINUOUS 2

A struggling Radio Shack-style tech store. Homemade CLEARANCE SIGNS affixed to much of the merch; A SALES CLERK out on the floor; a single CUSTOMER, browsing idly. Clearly, not a thriving business. Piped-in RADIO burbles the NEWS...

RADIO ANNOUNCER (V.O.)
...should the summit succeed, China
and the U.S. will be poised to
reach an historic climate accord.

The customer catches the Clerk's thirsty, too-helpful smiles. Not feeling the vibe-- or the merch-- she EXITS.

SALES CLERK
(too late, sad trombone)
Come again.

RADIO ANNOUNCER (V.O.)
And President Clinton is officially
kicking off her re-election
campaign... *

The Clerk turns the radio off, deflated. He takes a deep breath, and begins tidying up the store, fixing the angle on one of the "CLEARANCE!" stickers. After a beat or two-- DING! A customer has entered.

The Clerk screws up his enthusiasm, and turns... putting on a big eager smile for this new customer.

(CONTINUED)

SALES CLERK

Hello sir, welcome to Radio Shed!
"Where superstore meets swap-meet
prices!"

Finally, we REVERSE to reveal the customer-- none other than
CHUCK SHURLEY! He's dressed identically to the last time we
saw him in episode 1509, "The Trap." From that, and from his
dead-eyed, peevish gaze-- we suspect he's come directly from
his last encounter with the Winchesters.

Chuck looks past the Clerk, to a showroom corner... a large
bank of FLAT SCREENS, arranged around a single leather
ARMCHAIR. Chuck, ignoring the Clerk's greeting, heads
towards it... intent on the blank screens.

The Clerk, following Chuck's gaze--

SALES CLERK

I take it you're unsatisfied with
your viewing experience at home?

Chuck flicks a sardonic glare his way--

CHUCK

You have no idea.

SALES CLERK

Well, we've got everything the big
box stores have: 4K, 8K, HD, LED,
OLED, HDMI 2.1, 48, 55, 65 inch,
freestanding or wall-mounted--
(off Chuck's silence)
--and, to bring it all together,
this universal remote-- a Radio
Shed exclusive.

The Clerk excitedly proffers a LARGE REMOTE.

CHUCK

Sorry. Not really what I'm looking
for.

SALES CLERK

Oh? What are you looking-- (for)

Chuck turns to a TV MONITOR-- and it instantly BLOOMS TO
LIFE. Confused, the Clerk shakes the remote--

CHUCK

An audience.
(off the Clerk's look)
It's monologue time.

ON THE CLERK. What does that mean?

SALES CLERK

Excuse me?

CHUCK

In the beginning, it was just me
and sis, and... it was fine. But I
wasn't satisfied. So I made more.
(then)
I created the world.

--and we now see what's on the TV: the last scene with Sam,
Dean, and Cass in episode 1509. Earth One.

CHUCK

But I didn't stop. I got the bug.
I kept creating, other worlds--

As he speaks, more TVs turn on spontaneously, one after
another-- a multiplicity of WORLDS... oceans, jungles, barren
landscapes. (NOTE: we can use/reuse a mix of stock footage,
Apocalypse World clips, and some of our "other world" pops
glimpsed in episode 1309, "The Bad Place.")

The Sales Clerk looks from his remote to the screens-- how
the Hell is Chuck doing that? Chuck, oblivious to the
Clerk's mounting confusion--

CHUCK

Different combinations, scenarios,
characters. Different versions of
the same characters...

On the monitors, we see a couple alternate versions of Sam
and Dean. (NOTE: We can get clever here pulling deleted
scenes/outtakes/alternate angles from existing footage to
populate these screens.) Chuck glances at them--

CHUCK

"My other toys."

He turns to the Clerk, urgent, earnest, lost-- but almost
looking through him.

CHUCK

Is that where I screwed up?

On the Clerk, very uneasy, unsure how to respond--

SALES CLERK

Sir-- this is a Radio Shed.

CHUCK

Dean says I'll never get the ending
I want. *

(then)

And that shouldn't matter, I've
gotten what I want from a hundred
Sams and Deans. And I could have
my way with a hundred more! *

Chuck turns back to the alternate Sams and Deans.

CHUCK

And... I don't care. Those other
toys, they don't... spark joy. *

(then)

But Sam and Dean, the real Sam and
Dean... they do. They challenge
me, disappoint me-- surprise me.

(then)

They're... the ones.

A long beat on Chuck, processing his own feelings. The Clerk
has been speechless. Sardonic, defeated, half-joking--

SALES CLERK

How 'bout a stereo?

On Chuck, still deep in epiphany.

CHUCK

I don't need more. More things--
more distractions. I need less.

On the Clerk-- figures.

Chuck is lit up again, regaining focus and pleasure, as he
turns back to the monitors.

CHUCK

It's time to clear the board. All
the other worlds, alternate
realities, subplots, failed
spinoffs... *

(then)

(MORE)

(CONTINUED)

"Galaxy..."
CONTINUED: (4)

Yellow Draft

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2

CHUCK (CONT'D)

It's time to start cancelling
shows.

Off Chuck, surveying his multiverse, about to bring down the
axe...

CUT TO:

3

EXT. BARN - NIGHT

3

A starry night sky. A single moon in the sky. A parked
SHERIFF'S CRUISER by an OLD BARN.

TITLE: SIOUX FALLS. OUR WORLD.

Then, after a beat...: NOW.

SHERIFF JODY MILLS, A FLASHLIGHT in her mouth, stands hunched
over a large dead COW-- inspecting it. (Note: we only see
the top of it, think: the tiger shark autopsy in JAWS.) A
puzzled look on her face.

JODY

Yikes.

Her phone RINGS. She rises, pockets the FLASHLIGHT, and
answers it.

JODY

Hey, Alex.

ALEX (ON PHONE)

Lasagna's getting cold.

JODY

Hmm. Who made it-- you or
Patience? *

ALEX (ON PHONE)

I did. Vegan. *

JODY

(a glance at the cow)
Actually grateful for that tonight. *

(then)

This cattle thing-- assumed we had
a monster on our hands. But it's
looking more like human-on-animal
cruelty. Poor Bessie was clubbed
to death. *

(CONTINUED)

"Galaxy..."
CONTINUED:

Yellow Draft

11/20/19 6.
3

ALEX (ON PHONE)

Sick.

JODY

Yeah.

(then)

Keep that lasagna in the oven.

Jody hangs up, pockets her phone, prepares to head back to her cruiser... when something catches her eye.

The merest flash of a shape entering the barn-- in its wake, the door rattles gently on its hinges.

Jody's guard goes up. She pulls her gun, advancing--

JODY

Hello?

As she enters the barn...

4 INT. BARN - CONTINUOUS

4

Jody moves through the deep darkness of the barn, her flashlight scouring the surfaces. We extend the sequence, play the suspense, as she looks over everything...

...and sees nothing. The barn appears empty. On Jody-- mind playing tricks on her. As she turns to leave--

A SHADOW falls from the rafters behind her. As Jody whirls, eyes wide-- in clear and present danger, we...

SMASH TO TITLE.

END OF TEASER

ACT ONE

5 INT. MEN OF LETTERS - KITCHEN - NIGHT

5

SAM WINCHESTER sits across from DEAN WINCHESTER and CASTIEL... a short time after the end of episode 1511, "The Gamblers." Jack has gone to bed-- they're sitting in the aftermath of his disclosure about Billie's plan.

*
*

SAM

I don't like it.

DEAN

Which part-- Jack's deal with Death? Or the part where she's got him eating angel hearts?

CASTIEL

The hearts were... disturbing.

SAM

And what's next? We're just supposed to trust her?

*
*

DEAN

Kid says Billie's got him on a need to know. Which-- not a shock.
(off Sam's look, a shrug)
We've made deals with cosmic players before-- "cards up" isn't their style.

*
*

On Sam-- point taken. But he still doesn't like this.

SAM

Jack still doesn't have a soul. And now-- he's been in the Empty for months.

ON CASS-- Sam is speaking to fears he has, as well.

SAM

We have no idea where his head's at right now.

As he speaks, we INTERCUT--

A6

INT. MEN OF LETTERS - LIBRARY - CONTINUOUS

A6

Jack makes his way through the bunker-- feeling nostalgia for his old home. But mostly-- feeling uneasy. Estranged.

He passes a table, and then stops, arrested by the sight of initials, carved into the wood-- the initials we saw at the end of 1418, "Absence": "SW + DW + MW." A reminder of Mary.

Off Jack, pained--

6 INT. MEN OF LETTERS - JACK'S ROOM - CONTINUOUS 6

JACK KLINE enters his old bedroom. Apprehensive, ill at ease among his old room, his old things.

Anxious, pacing... unsure if he really should've come back here. We go TIGHT ON JACK, uneasy in his own skin. Then, after a beat-- he turns, as if sensing a shift in the room...

...and we find a woman sitting on the bed. This is MERLE... one of Billie's REAPERS. Casual, faintly over-it...

MERLE

You rang?

7 INT. MEN OF LETTERS - KITCHEN - CONTINUOUS 7

Cass and Sam argue the Billie plan; Dean hangs back.

CASTIEL

I have my concerns. But Jack trusts Billie. And I trust Jack.

Sam turns to Dean--

SAM

What about cosmic balance? Jack's gonna kill God... what about Amara?

DEAN

I don't know. But I've seen Billie's library, I've spent time with her-- trust's probably too strong a word, but... I believe in her. And if anyone's committed to the rules, it's her.

(then)

She's probably got it figured out.

SAM

Probably? Like she had the Ma'lak box figured out?

DEAN

I dunno. She's still Death. And-- she was right about Rowena.

On Sam-- stung by that reminder.

SAM

I just-- I wish we knew more.

*
*

(CONTINUED)

DEAN

I've got questions too-- but right now? This is the only plan we've got.

Off Sam, outvoted by Dean and Cass...

8 INT. MEN OF LETTERS - JACK'S ROOM - CONTINUOUS 8

On Jack, confused--

JACK

I don't understand--

MERLE

You made a silent prayer to Death, she's got her hands full at the moment-- so she sent me.

(then, "let's get to it")

What's up, kid?

On Jack, conflicted. Is Billie mad at him? *

JACK

When the Grigori trapped me I called for her-- she didn't come then either. *

MERLE

She musta known you'd handle it--

JACK

I... didn't. Cass saved me.

MERLE

Then she musta known that too.

JACK

And it's okay? That I'm here now?

MERLE

If it weren't-- she'd let you know.

(off his look)

She's a hardass like that.

"Galaxy..."
CONTINUED:

Yellow Draft

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8

8

On Jack-- none of these answers are particularly satisfying.
Merle raises a brow, sensing his anxiety.

MERLE

Hey, relax. Just follow the rules.
(then, "the rules")
Lay low. Wait for instructions.
And don't use your powers-- under
any circumstance, 'cause--

JACK

"If I do, God might find me."

Merle nods. But Jack still looks uneasy, lost. *

9

INT. MEN OF LETTERS - HALLWAY - CONTINUOUS

9

Sam moves to Jack's door, checking on him. But before he
knocks, he hears Jack's VOICE-- is Jack talking to himself?

10

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

10

Jack, ardently--

JACK

I'll do it. Everything she asks.

Just then-- Sam knocks on the door.

SAM (O.S.)

Jack? You okay in there?

Jack blanches. Merle grins, gets up close to Jack.

MERLE

(sotto)

Good. 'Cause, you know-- I'll be
watching.

SAM (O.S.)

Jack?

Sam finally opens the door-- sees Jack, ALONE. Merle's gone.

SAM

Hey.

JACK

Hey.

SAM

Were you-- talking to yourself?

(CONTINUED)

JACK

I-- no.
(then, covering)
Maybe a little.

Sam nods, okay. That's weird. Moving on--

SAM

I just wanted to check on you, see
if you're settling in okay.

JACK

I am.

SAM

Good. We're just-- we're so glad
to have you back.

On Sam, emotional-- searching Jack's face. On Jack, feeling
guilty about his spontaneous deception.

SAM

You know that, right? And you
know... you could've come to us
first. We would've helped you.

*

On Jack, emotional too.

JACK

I know.
(then, reassuring)
I'm here now.

Sam nods. Grateful-- but not totally reassured.

Dean and Cass are drinking, deep in conversation. In Sam's
absence, the tone's shifted-- gotten more celebratory.

CASTIEL

I knew it, Dean.
(then)
When I was with Jack's mother, she
was... Kelly-- had faith. That
Jack would be good for the world.
And I felt it too. I knew it.

*

And we POPFLASH TO Cass touching Kelly's stomach in episode
1219, "The Future."

CASTIEL

And when everything went wrong, and
God took him from me, from us... I
was... lost. In a way I've never
been before. Because-- I knew he
wasn't done.

(then, vindicated)

And I was right.

Dean smiles, raises his glass--

DEAN

Here's to being right.

Cass smiles, they CLINK glasses, sip. On Dean--

DEAN

And here's to payback.

(off Cass's look)

Come on. Revenge doesn't sound
good to you?

*
*

CASTIEL

("sure, but")

What I want-- is for Jack to
fulfill his destiny.

DEAN

Yeah, but the icing on the cake?

(then)

Chuck wants Cain and Abel.

Instead, we'll go biblical on him.

Killed by his own grandson-- feels
right to me.

*

*

On Dean and Cass-- taking the win of Jack's return and
Chuck's punishment. As they sink back into silence... Dean's
phone rings. He checks the CALLER ID-- it's JODY.

Dean answers, puts it on SPEAKER--

DEAN

Yo Jody-- what's up?

And we BEGIN AN INTERCUT WITH--

INT. BARN - INTERCUT

TIGHT ON Jody-- tied to a CHAIR, with a BLACK EYE and a
BUSTED LIP-- a GLOVED HAND holding out her PHONE on SPEAKER.

12

JODY

Dean, I--

Jody looks up at her captor. Jody hates doing this, but she's stuck.

JODY

I'm in trouble.

As Sam enters the Library, listening to the call--

JODY

Route 11. Fletcher farm, the old barn...

(then)

You don't come, I'm dead.

DEAN

Jody?

But the gloved hand HANGS UP-- ENDING OUR INTERCUT. As Dean and Sam trade looks, worried-- we CUT TO--

13

EXT. ROAD - NIGHT

13

The IMPALA slices through frame.

14

EXT. BARN - DAY (DAY 2)

14

The IMPALA pulls up the dirt road and comes to a stop. Sam and Dean pile out-- Sam on his phone.

SAM

Yeah Cass-- just stay where you are, keep an eye on Jack.

(then)

If things go bad, we'll call.

Sam hangs up. He and Dean clock Jody's abandoned cruiser. A confirmation-- but a worrying sight. They trade looks-- draw their GUNS-- and head inside the barn...

15

INT. BARN - CONTINUOUS

15

...and discover: Jody, still tied to the chair, with a GAG in her mouth. Muffled yelling through the gag--

DEAN

Jody--

The boys race to her side. Sam starts loosening her binds, Dean ungags her--

(CONTINUED)

JODY

Watch out!

A SHAPE looms behind them, wielding a big STICK. THWACK!!
Sam's clubbed, knocked back HARD-- Dean whirls with his gun--

--and sees DARK KAIA. (Last seen in episode 1409, "The
Spear.") Startled by recognition, he freezes--

--giving Dark Kaia time to THWACK his gun out of his grasp.

DARK KAIA

You have something that belongs to
me.

DEAN

You mean, the spear?
(steely)
Sorry. Got broke.

A flicker from Dark Kaia. She advances on him-- a BIG STICK
in her hand.

DARK KAIA

Not all you broke.
(then)
You made a promise. To get me back
to my world.

Dean, defenseless... inches back. As Dark Kaia advances on
him-- FIND JODY. Her leg binding is loose. Loose enough to
stealthily wriggle free. Dean, clocking that... buys time.

DEAN

("not sorry")
Yeah, way I see it? That promise
expired the second you hurt our
friend.

DARK KAIA

I didn't have a choice. I couldn't
find you-- I knew you'd come for
her.

At that, Jody takes her shot-- tackling Dark Kaia from
behind! Dark Kaia crashes to the ground. She groans, elbows
Jody hard! Jody snaps back. But, meanwhile-- Sam, his head
bloody, finally ROUSES, sliding his gun to Dean--

SAM

Dean!

--who whips it at Dark Kaia, just as she turns back to him. Sam rises next to him, backing him up.

DEAN
Whatever this is? It's over.

Dark Kaia looks crushed. But also-- amused. By the echo-- of the time Dean aimed a gun at our Kaia in 1309, "The Bad Place." (POPFLASH if needed.)

DARK KAIA
This feels familiar. Doesn't it?
On Dean, briefly rattled-- but shaking it off.

DEAN
The difference? I won't regret this.

SAM
What do we do?
Jody rises, joining the boys...

JODY
Kill her? I know Claire would love to do the honors.

A flicker from Dark Kaia. Defeat's a bitter pill. Cracking...

DARK KAIA
You promised.
On Dean, Sam, and Jody-- surprised to see such vulnerability.

DARK KAIA
You said the boy could get me home.

DEAN
The boy's off-limits.

Dark Kaia is seething-- defeated. Anguished.

SAM
I don't get it. Why go back to that Hellhole? Why now?

*
*

"Galaxy..."
CONTINUED: (3)

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15

DARK KAIA

Because--
(voice breaks; then)
My world is dying.

And off that bombshell, we...

END ACT ONE

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ACT TWO

16 INT. BARN - DAY - CONTINUOUS WITH EARLIER

16

Sam, Dean, and Jody stand over Dark Kaia, marinating in her strange pronouncement.

SAM

Your world is dying?

DEAN

So?

(off Dark Kaia's look)

Like Sam said, place is a Hellhole.

SAM

How do you know, it's--

DARK KAIA

From my dreams.

SAM

From-- dreamwalking?

She nods. Sam and Dean trade looks.

DEAN

Yeah? Who you got eyes on over there?

(off her silence)

When you gave me the spear-- you said there was someone, someone you wanted to protect.

On Dark Kaia, buckling-- finally speaking her deepest secret.

DARK KAIA

Her.

(off their looks)

We've been connected, my whole life. Born at the same time, in different worlds. We shared our memories, our lives, our dreams.

On Jody, confused-- starting to suspect.

JODY

Kaia?

(CONTINUED)

DARK KAIA

Even when I came here, it never stopped. I thought I could leave her behind, but--

(NOTE: we could POP FLASH to the deleted Dark Kaia scene from 1403 of her being startled awake.)

DARK KAIA

She haunted me.

On Jody, confused, her hunch partly confirmed--

JODY

You killed her.

Dark Kaia fixes Jody with a look.

DARK KAIA

I told you-- I was aiming for the blonde. I never meant to hurt...

On Dark Kaia's strange mix of shame, and pain, we cut to--

17

EXT. THE BAD PLACE - NIGHT - FLASHBACK

17

Dark Kaia stands over Kaia's body on the ground. Dark Kaia, her hood up, regards Kaia with curiosity and regret.

DARK KAIA (O.S.)

Her.

18

INT. BARN - DAY - PRESENT

18

Back at the barn, Jody loses her patience--

JODY

Who cares what you "meant?" She's dead.

Off Dark Kaia-- wavering...

19

INT. THE BAD PLACE - DARK KAIA'S DEN - NIGHT - FLASHBACK

19

*

Kaia's BODY lies in the corner of a small earthen hut-- Dark Kaia's sanctuary. Dark Kaia begins a strange process... caking Kaia's wound with mud.

Once Kaia's wound is sufficiently caked, Dark Kaia stands back, regarding her work. Grabs her spear-- and leaves.

"Galaxy..."

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20

INT. BARN - DAY - PRESENT

20

DARK KAIA

No. She's not.

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21 INT. THE BAD PLACE - DARK KAIA'S DEN - NIGHT - FLASHBACK 21

Kaia, lifeless in the corner. Deathly still. Then-- she GASPS TO LIFE-- as if healed by the mud.

DARK KAIA (O.S.)

She's alive.

22 INT. BARN - DAY - PRESENT 22

JODY

Oh my God.

DEAN

(almost angry)

What?

Jody's anger and horror boils over--

JODY

She's been... stuck over there?
This whole time? We left her for
dead!

On Dark Kaia, experiencing a pang of genuine guilt.

DARK KAIA

I left her tools to defend herself--
to survive. And she has.

(then)

But my world-- it's dying, ending.
I can see it through her eyes, I
can feel it.

(then)

That's why I have to get back
there. That's why you have to help
me.

Off Sam, Dean, Jody... rocked by this bombshell...

23 INT. THE BAD PLACE - DARK KAIA'S DEN - DAY - PRESENT 23

A crude WOODEN trap, holding a small live LIZARD. We move past Dark Kaia's spartan abode, arriving at the smoldering remains of a fire. And then we find...

KAIA. Crouched, her clothes worn to rags. Finishing off a meal... the bones of a COOKED LIZARD, classic Bad Place grub. She's dirty, hardened, weary-- but still capable of fear. She keeps time, murmuring sotto song lyrics--

KAIA

Miss Mary Mack Mack Mack, all
dressed in black black black, with
silver buttons, buttons, buttons...
all down her back, back--

She's interrupted by a LOW RUMBLE outside the den.

EXT. THE BAD PLACE - DARK KAIA'S DEN - DAY

A small BLADE in her hand, Kaia emerges from the den
cautiously. Looks up at the source of the rumble-- the sky.

And then we see it-- the approaching ENDING. A MASSIVE STORM
(VFX) on the horizon. Getting closer.

OMITTED

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

Cass and Jack play CONNECT FOUR-- Jack drops a PIECE.

JACK

There.

CASTIEL

(squints, then)

You have connected four matching
colors. Given the name of this
game, I assume that means you won.

Then, they hear the CLANK of the front door--

JACK

They're back.

As they rise from their seats... Sam and Jody move down the
stairs into the bunker.

CASTIEL

Jody? You're okay.

JODY

Jack. Cass.

CASTIEL

(side-eyeing Sam)

Nice to finally meet you in person.

(then)

What happened?

DEAN (O.S.)

Long story.

Cass and Jack look up... to see Dean leading a handcuffed Dark Kaia down the stairs.

On Jack, poleaxed at the sight of Kaia's doppelgänger. She eyes Jack back-- almost hungrily. Far as she's concerned, he is the key to getting home.

"Galaxy..."
CONTINUED: (2)

Yellow Draft

11/20/19 21.
26

DARK KAIA
Hello, Jack.

And off Jack's confusion, and Dark Kaia's need, we...

END ACT TWO

Shared by SPN Script Hunt NOT FOR RESALE
SUPERMAN
FILMS

ACT THREE

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

27

Sam, Dean, Cass, and Jody are in an urgent huddle, moments after we left off. Jack by their side.

CASTIEL

Jack can't help her.

SAM

Cass-- we know.

DEAN

Already told her-- he's off limits.

Dark Kaia stands out of earshot, at the bottom of the stairs. Jack's eyes keep getting drawn to her... fascinated.

SAM

We'll find another way--

(off Dean)

Kaia-- she's there because of us.

On Jack, as those words land... he feels responsibility too. On Cass, uneasy-- but accepting the mission.

DEAN

Me and Sam'll hit the lore.

SAM

Cass, you and Jody dig through our stores... might be something in inventory we haven't thought of, something that could help us jump worlds.

Cass nods.

CASTIEL

I'll call Sergei, too.

(off Sam's look)

He could have more archangel grace. Other than Jack, it's the only thing that's worked for us before.

SAM

Good idea.

Dark Kaia steps closer, frustrated-- eyeing Jack hungrily.

(CONTINUED)

DARK KAIA

You're running out of time.
(off their looks)
He's standing right there. He
could end this right now--

DEAN

Hey, Not Kaia-- not helping.

Jack, frustrated by his own (willful) uselessness--

JACK

I can help in other ways.
Research.

DEAN

Sure.
(then)
In the meantime-- what do we do
with her?

All eyes on Dark Kaia. Jody narrows her eyes.

JODY

She murdered a prizewinning
Hereford just to get my attention--
then she jumped me, beat me up,
tied me to a chair...
(then)
Do I get a vote?

*
*

Off Dean, all ears...

INT. MEN OF LETTERS - KITCHEN - LATER

Find Dark Kaia. Sitting at the kitchen table. Still in
handcuffs-- her legs now shackled to the table. A tabloid
MAGAZINE open in front of her as a sop to humane imprisonment--
a smiling white tween celebrity grinning up at her. The
headline: "Amber Hadley's Twenty Best Brightest Skincare
Tips." Off Dark Kaia, seething--

INT. MEN OF LETTERS - LIBRARY - CONTINUOUS

Sam, Dean, and Jack are deep in the books-- library quiet.
Jack's brow is furrowed-- he's eager to find a solution.

He starts reading excitedly... finally...

JACK

Guys-- what about this?
(then)
La Piegatrice Mondiale.
(MORE)

(CONTINUED)

JACK (CONT'D)

An old Italian spell-- stregherian magic. It means "the world bender."

DEAN

What are the ingredients?

JACK

Pretty basic stuff... herbs, crystals.

(then, reading)

"The liver of a... mandragora?"

Sam and Dean trade looks... that's a dead end.

JACK

What? That some kind of monster?

DEAN

Yeah. An extinct one.

SAM

(off Jack's look)

Dad wrote about it in his journal. A Hunt in Fargo-- he killed the last one.

Jack looks crestfallen. Sam, sensing this--

SAM

We'll keep looking.

DEAN

Kid-- why don't you see if Cass and Jody are having better luck?

Jack nods, gets up-- leaves. Sam catches Dean's look.

SAM

I know.

DEAN

Not finding anything. Or anything that doesn't require archangel grace-- which we don't have. Michael didn't exactly leave a forwarding address.

SAM

I could jerry-rig some magic, try using a substitute. But the only substitute we have that'd even stand a chance of working--

(CONTINUED)

DEAN

Nephilim grace. Jack's grace.

SAM

Which-- guessing that would be
against Billie's rules.

DEAN

So we're batting zero.

INT. MEN OF LETTERS - ARMORY - CONTINUOUS

Jody has got Sam's TABLET in one hand, as she peruses and
inspects inventoried items-- little magical totems. Cass is
on the corner, his phone to his ear. Frustrated, he hangs
up. Jody flicks a glance his way--

JODY

No luck reaching your friend?

CASTIEL

Sergei's hardly a friend. But--
no. He's not picking up.

(then)

Find anything?

JODY

There are a handful of unidentified
items in the inventory...

(off his look, defeated)

But, most "magical objects" aren't
on the web. Going analog, checking
every book-- could take months.

A beat.

CASTIEL

Have you told Claire?

JODY

She's out of cell range... deep in
Yosemite.

(then)

Believe it or not, she's working a
lead on a woman in a black cloak.

CASTIEL

(re: Dark Kaia)

Apparently-- a false lead.

(CONTINUED)

JODY
("bingo," then)
Claire's spent years looking for...
revenge.
(off Cass's look)
She loved her-- Kaia.

That lands on Castiel.

JODY
Claire'd do anything for the chance
to save her-- but there's no time
to loop her in, and if we fail--

CASTIEL
She'd never recover.

JODY
It'd kill her.

On Castiel, moved by Jody's words. Then, we move to the
doorway, to find...

Jack. Listening in the doorway. Also moved-- and
frustrated. He could help them all, but his hands are tied.

INT. MEN OF LETTERS - KITCHEN - CONTINUOUS

Dark Kaia sits, chained to the table. Staring at the
magazine. Then, she hears something. Looks up.

It's Jack. Standing in the doorway. Waves.

JACK
Hello.

DARK KAIA
What do you want?

JACK
(off her look, sheepish)
Sorry. It's just-- you look just
like her. How--

DARK KAIA
I don't know.

Jack goes quiet-- with awe. And guilt.

DARK KAIA
You have anything else to say?
"Off limits" boy?

JACK

I'm sorry I can't do more--

DARK KAIA

You can. You won't.

Jack goes quiet.

DARK KAIA

I saw you. You encouraged her.
She was scared-- and you pushed her
to cross over.

*
*
*

POPFASH: to Jack and Kaia talking in the backseat in 1309.

JACK

I wanted to help her. She was in
so much pain.

DARK KAIA

She's in pain now. And soon--
she'll die.

JACK

Because of me.
(then, curious)
Why? Why did you do it? Come
here?

On Dark Kaia a beat. Softening-- but still manipulating--

DARK KAIA

I envied her. Her world looked
peaceful-- her world without
monsters.

*
*

(then)

But this place-- it's cold. I
don't-- understand it. I don't
know how to move through it-- so I
just find the empty spaces... and
hide.

*

(then)

This world doesn't want me. And
I'm done with it.

*
*

On Dark Kaia. Jack, softening, has gotten closer. Clocking
that, Dark Kaia LUNGES, seizes his hand-- he tries to pull
back, but her grip is firm, commanding--

DARK KAIA

You can fix this. You can help us.
Please.

(CONTINUED)

On Jack, his defenses melting-- a FLASH. He succumbs, reaching out-- touching her head, and dreamwalking with Dark Kaia, his eyes-- and hers-- strobing GOLD (VFX). A quick beat, then--

--he rips his hand free. Startled, breathless at what he saw. Off Jack and Dark Kaia, their eyes locked...

32

INT. MEN OF LETTERS - LIBRARY - NIGHT

32

Jack storms into the library, rousing Sam and Dean.

SAM

Jack?

JACK

I'm saving Kaia.

(off their look)

I owe it to her. She's running out of time-- I saw it.

SAM

How?

(then, reading Jack's guilty look)

You dreamwalked--

DEAN

Dammit, Jack.

SAM

What about Billie's plan?

JACK

I know-- I know, but... saving Kaia is the right thing to do.

That lands on Sam and Dean. A dangerous move-- but Sam's relieved to see Jack putting virtue above strategy.

VOICE (O.S.)

You've got to be kidding me.

Sam, Dean, and Jack turn to see... MERLE! Materialized in the bunker. Jack clocks her--

DEAN

Who the Hell are you--

MERLE

Name's Merle.

(CONTINUED)

JACK

She's a reaper-- working for
Billie.

On Sam-- reading Jack's lack of surprise, connecting the dots
to Jack whispering in his room.

SAM

That's who you were talking to.

JACK

("yes")
She's been watching me.

MERLE

Watching you screw up.
(then)

I worried your three dads might be
a bad influence, but seems like
you're the problem child-- one
measly life on the line and you're
ready to risk it all?

(then)

That's not just dumb. That's
Winchester dumb.

DEAN

Hey!

JACK

I'm the only one who can do this.

MERLE

You try, I'll tell Death.

A beat on Jack.

JACK

Okay.

On Sam and Dean-- surprised by Jack's defiance.

JACK

Go. In the meantime-- I'm opening
a rift to the Bad Place. *

(then)

I'm sure Billie will appreciate
finding out about that after the
fact. When it's already too late. *

MERLE

(threatening)

Okay. Then how about I just stop
you-- right now.

On Jack-- intimidated to be defying Billie's surrogate like
this. But his mind is made-- he'll fight for this cause. *

JACK

You can try. *

On Merle-- strong, but outmatched. If Jack accesses his
powers, she knows: she's toast. *

JACK

Run to Billie. Tell her everything
went sideways on your watch. See
how she reacts-- what she decides
to do to you. *

(then, his pitch) *

Or-- help us. Help us find the
safest, smartest way to pull this
off-- and she never has to know.

On Merle. On Sam and Dean, impressed with Jack.

DEAN

Well? What's it gonna be?

A long beat on Merle-- furious. But calculating-- sees Sam
and Dean are in Jack's corner. *

MERLE *

(hesitating)

This is... now this is Winchester
stupid.

DEAN

But?

MERLE

But... there might be a way. The
warding.

SAM
What warding?

MERLE
The cosmic warding Amara peeled off these walls that somehow you all have been too dumb to even try to repair?

DEAN
We fixed it--

MERLE
You fixed part of it. Slapped up some anti-demonic and monster warding-- you did nothing to restore the original, cosmic-grade stuff.

SAM
So we just-- restore that?

MERLE
To start.

Off Merle, we feather in FLASHPOP FLASHFORWARDS--

33 INT. MEN OF LETTERS - VARIOUS - FLASHFORWARD 33

--Jack and Cass hand Sam and Dean ingredients-- they pour them into a bowl. *

--Jody hands Sam a book-- Sam starts reading a Latin spell--

SAM
Magia, quae olim inhaeserat in his symbolis, nunc depletis, reducatur, reducatur.

There's a FLASH OF LIGHT-- the SIGILS (VFX) glow in their original spots. The light dims, the warding RESTORED--

MERLE (V.O., PRELAP)
But that won't be enough.

34 INT. MEN OF LETTERS - LIBRARY - PRESENT 34

Merle continues addressing the group.

MERLE

We'll need to amp the warding.
It's one thing to hide Jack,
another to hide a Jack-fueled rip
in the cosmos.

(then)

I can do it-- but I'll need to
borrow the angel to juice it up.

SAM

That'll keep Jack off Chuck's
radar?

On Merle-- darkly sardonic--

MERLE

Better hope so.

Off that, we CUT TO--

INT. MEN OF LETTERS - LIBRARY - LATER

The warding has already been restored. Now Merle stands over
the same table Sam worked from, preparing something--

--as Sam and Dean arm up for their journey to the Bad Place.

DEAN

How you feeling 'bout this?

SAM

Honestly? We're taking a big,
probably stupid risk. And-- it
feels good.

(then)

Disobeying cosmic entities, doing
the dumb, right thing?

Off Dean's look, Sam glances over at Jack across the room...
he's helping Dark Kaia out of her handcuffs.

SAM

Feels like-- we're back.

As Dean takes that in, FIND Jody. Preparing to go into the
rift too, arming up. Castiel puts his hand on her arm.

JODY

Hey. Thanks for staying, keeping
an eye on the reaper--

CASTIEL

Jody-- I'd like it if you stayed too.

JODY

Like Hell!

(then)

Is this some kind of B.S. male chivalry thing, Cass-- 'cause I wouldn't expect that from-- (you)

CASTIEL

No, Jody--

(then)

I was never able to make things right with Claire. What I took from her. A parent.

Jody slows, softens.

CASTIEL

I don't think I ever will-- not really. But you and Claire found each other. She has you.

(then)

If this rescue goes wrong, and Kaia isn't saved? Claire will suffer, but she'll survive it-- she already has.

(then)

But if she loses you both? That really will kill her.

On Jody-- the import of that seeping in.

MERLE

Castiel? Ready when you are.

Jody's conflicted, looks to Cass... and assents. Gives Cass a NOD.

Cass nods, joins Merle. They stand over the table-- a MARBLE STONE on top of it, painted with two SIGILS. Cass and Merle lock eyes, turn to the stone... and press their hands to it. Their hands LIGHT UP--

--as all across the bunker, the WARDING starts to GLOW. Dean, Sam, Jack, Jody, and Dark Kaia turn to the light.

DEAN

Okay, Jack. You're up.

Jack steps forward, closes his eyes... and raises his hand. After a beat, he starts to sweat... straining... as--

(CONTINUED)

"Galaxy..."
CONTINUED: (2)

Yellow Draft

11/20/19 34.

35

A RIFT (VFX) tears open inside the library. Sam, Dean, and Dark Kaia trade glances... and enter the rift--

36 EXT. THE BAD PLACE - NIGHT

36

--emerging into the Bad Place through the RIFT. Sam, Dean, and Dark Kaia look around at the familiar landscape. Dean looks at Dark Kaia--

DEAN

How's it feel to be back?

She's briefly entranced, taking in the Bad Place, her home-- and the STORM rumbling loudly in the distance. Sam and Dean trade looks-- crap.

DEAN

Okay, enough small talk.

SAM

Where is she?

DARK KAIA

I don't know-- not for sure.

Sam and Dean trade "is she serious" looks.

DARK KAIA

But I know where to look.

But as Dark Kaia starts to lead them-- she stops. Raising a hand-- as Sam and Dean stop in their tracks.

SAM

What?

But then-- they hear it, too. Those distinctive CLICKS and GROWLS. Then they see their source-- red eyes, peering out of the shadows.

CANIDS. The fearsome creatures we last saw in episode 1310. They're obscured by shadow, only their silhouettes visible... but they're getting closer, surrounding our heroes.

DEAN

Crap.

Off our heroes, SURROUNDED-- and off the THUNDEROUS BOOM of the encroaching storm-- we...

END ACT THREE

ACT FOUR

37 EXT. THE BAD PLACE - NIGHT

37

Sam, Dean, and Dark Kaia are arrested-- surrounded by advancing canids. All as the storm gathers in the sky.

Dark Kaia steps forward. Glaring at the canids in what looks like a standoff. Sam and Dean ready their weapons.

SAM

What do we do-- fight 'em?

DARK KAIA

This many? You'd lose.

More growls and clicks.

DEAN

They sound hungry.

But Dark Kaia raises her hands, narrows her eyes-- as if reading the canids.

DARK KAIA

They're not hungry. They're scared.

Then-- the canids start to retreat... and then scatter, dispersing into the woods. Sam and Dean trade a relieved look. Dean, taking it for a Crocodile Dundee--

DEAN

Scared-- of you?

There's a BOOM from the clouds... a rumbling beneath their feet, growing louder and louder.

DARK KAIA

Scared of that.

(then)

Let's go.

38 INT. THE BAD PLACE - DARK KAIA'S DEN - CONTINUOUS

38

Kaia cowers in the corner of the den, knees pulled up to her chest... as the walls shake, clumps of earth crashing to her feet. The storm is getting close-- preparing to die, lost and alone in the Bad Place.

Then, through the rumble of the storm... she hears something. Distant voices. Sam and Dean-- calling her name.

39

EXT. THE BAD PLACE - DARK KAIA'S DEN - CONTINUOUS

39

DEAN

Kaia!

SAM

Kaia!

Dark Kaia sees her den, just ahead. The boys slow behind her.

DEAN

What's that?

DARK KAIA

My home.

Just then, Kaia emerges, looking for the source of the cries. Dark Kaia pulls back... as Sam and Dean step forward.

SAM

Kaia.

She approaches, hardly able to believe her eyes. On Dean, seeing this girl he once traumatized. Emotional to see her alive. Almost nervous--

DEAN

Hey, kid.

On Kaia-- we're unsure how she'll react. And then she HUGS Dean-- tight as can be. We play the emotion a beat, then-- Kaia sees Dark Kaia behind him.

She shrinks back-- frightened by her own face staring back at her, wearing the clothes of her killer. Dark Kaia looks at her, trying to be stoic-- but stirred by shame.

KAIA

You.

SAM

Kaia-- it's okay. She helped us find you.

Kaia is fearful-- but the storm whips closer and closer.

DEAN

It's time to go.

Sam and Dean move to lead Kaia away-- but Dark Kaia plants her feet. Dean stops, turns--

(CONTINUED)

DEAN

Come on!

DARK KAIA

No. I'm staying.

SAM

What?

Dark Kaia looks around at her home.

DARK KAIA

This is my home. I never should
have left it.

(then)

It's ending-- I should end with it. *

SAM

You'll die.

DARK KAIA

I don't belong in your world.

And Dark Kaia screws up her courage to face Kaia-- her
doppelgänger, the girl she betrayed.

DARK KAIA

You do.

Off their confusion-- and more rumbling from the storm--

DARK KAIA

GO!

No time to argue, Dean, Sam, and Kaia run from the storm--

A40 EXT. THE BAD PLACE - NIGHT A40

Sam, Dean, and Kaia run... as, in separate shots, the STORM starts closing in, swallowing up surrounding trees.

Finally, they come to the RIFT... glance back at this disappearing world... then hurtle through the rift.

B40 EXT. THE BAD PLACE - DARK KAIA'S DEN - CONTINUOUS B40

On Dark Kaia, alone near her den-- home. As the STORM CLOSES IN, DEVOURING HER DEN... then SWALLOWING DARK KAIA (VFX)... *

40 INT. MEN OF LETTERS - LIBRARY - CONTINUOUS 40

Sam, Dean, and Kaia CRASH INTO the bunker through the RIFT... tumbling to the floor. Jody's been anxiously waiting by the rift--

"Galaxy..."
CONTINUED:

Yellow Draft

11/20/19 38.
40

Jody steps forward.

JODY

Kaia.

And she scoops the shellshocked Kaia into her arms. Off Sam and Dean, witnessing this reunion-- victorious...

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

41

Kaia's freshly showered, wearing Jack's slightly ill-fitting-- *
but clean-- clothes. Jack's talking to her. *

JACK

How'd you survive alone, all that
time?

KAIA

Miss Mary Mack.

On Jack, puzzled. Kaia, seeing his confusion--

KAIA

It's a nursery rhyme, my mom--
doesn't matter.

(then)

Mostly, I hid.

That lands on Jack-- the echo with Dark Kaia. Jody puts her
arm around Kaia.

KAIA

Where do we go now?

JODY

If it's okay with you-- back to
Sioux Falls. My home.

KAIA

(nods, then)

Is Claire there?

JODY

She will be. Soon.

Kaia looks comforted. Jody looks across at Sam, Dean, and
Cass. She and Cass trade nods-- parent to parent.

Jody and Kaia start up the stairs. Kaia stops, turns...
looks at them all. Deeply grateful.

KAIA

Thank you.

(CONTINUED)

"Galaxy..."
CONTINUED:

Yellow Draft

11/20/19 38A.
41

She leaves with Jody. Off Team Free Will-- a big win--

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Supernatural

42

INT. MEN OF LETTERS - LIBRARY - MOMENTS LATER

42

Jack, Dean, Sam, and Cass enter to find Merle sitting-- a sardonic smile on her face.

MERLE

If I cared for one second about saving that girl-- I guess I'd call that a victory.

SAM

(to Merle)

You think the warding worked-- kept Chuck from getting wind of us?

MERLE

If it hadn't, we'd all be dead, so I'd say yeah, it worked.

Merle's satisfied grin BREAKS, as suddenly-- KTHLICK! The tip of a blade juts suddenly out through her chest-- *

--and Merle dissolves into ASH (VFX). Revealing BILLIE-- DEATH herself-- wielding her SCYTHER.

BILLIE

Hello, boys.

Off that bloody shocker, we...

END ACT FOUR

ACT FIVE

43 INT. MEN OF LETTERS - LIBRARY - CONTINUOUS WITH EARLIER 43

Sam, Dean, Cass, and Jack regard Billie fearfully. *

DEAN

What the Hell--

But Billie's focused on Jack, advancing on him. We see a new, unnerving side of him-- chastened. Subordinate. *

BILLIE

Bending the rules already, Jack?

JACK

Billie-- I tried to call you-- *

BILLIE

I know. I was busy.

Billie is surprisingly tender, maternal-- it's unnerving. *

BILLIE

Can't say I'm not disappointed, though.

DEAN

Disappointed? You just gutted your own reaper. *

BILLIE

Merle had one job. Keep you in line. She failed.

Her righteous confidence radiates from her. *

BILLIE

We're playing a big game here-- and we are only as strong as our weakest players. She had to go. *

(then)

That's the difference between you and me. I see the big picture-- I understand that one life means nothing in the grand scheme-- *

On Dean: he's heard this spiel before. Clocking his eyeroll-- *

BILLIE

That girl you saved from a dying world. You think hers was the only one? *

(MORE)

(CONTINUED)

BILLIE (CONT'D)

(then)

They're all dying. All the worlds--
each and every world but this one.

Holy shit. On Team Free Will-- profoundly rattled.

CASTIEL

Chuck.

BILLIE

Mhmm. He's been extinguishing
galaxies. Wiping the slate clean--
for the end.

Our heroes reel. A beat. Then, on Sam, defiant--

SAM

And what's your endgame, Billie?

(off her look)

You lecture us about how important
this all is... and we don't even
know what you're doing.

(off her look)

You say Jack'll kill God. How?
What's your plan?

On Billie... glancing at the bunker's warding.

BILLIE

Not here.

CASTIEL

Before you scythed her in the back--
Merle and I enhanced the bunker's
warding. Chuck can't hear us.

On Billie, grudgingly going cards up--

BILLIE

Smart.

(then)

Okay, when I was a reaper, I
believed in the rules. But then
you killed me--

(a glance at Cass)

And when I became Death, I
inherited Death's knowledge... and
Death's library. And in Death's
library, everybody has a book.

Even God.

That lands.

(CONTINUED)

DEAN
So... God can die.

Off Billie, POPFLASH TO: Julian Richings as Death in episode
TK. "One day I'll reap him too."

BILLIE
Everything dies.

CASTIEL
Why would God write a blueprint for
his own death?

BILLIE
He didn't. The books write
themselves.
(explaining)
After God made the world, he
couldn't stop. He wanted more.
But he needed to create a perfect
harmony-- a Swiss watch-- so this
world would keep tick tick ticking
in his absence. He had no choice
but to build himself into the
framework. It's his only weakness.

DEAN
So Chuck has no idea what's in it?

BILLIE
No one can read their book unless I
let them.

Sam, a look at Jack--

SAM
Jack-- he's in God's book?

BILLIE
And so are you.

That lands on Sam and Dean. Whoa.

BILLIE
I told you Dean-- you and your
brother still have work to do.

Billie told Dean this in episode 1305. She glances at Jack,
then at Sam and Dean.

BILLIE
This is your destiny. You are the
messengers of God's destruction.

(CONTINUED)

"Galaxy..."
CONTINUED: (3)

Yellow Draft

11/20/19 42.
43

As this hits Sam and Dean... another grand destiny... *

44 INT. RADIO SHED - DAY - PRESENT (DAY 3)

44

Chuck sits in the recliner, washed in the blue light of all of the monitors. His gaze steady.

TITLE: "EARTH 2." NOW.

On the TVs, we glimpse a volcano ERUPTING, a TSUNAMI... various apocalypses playing out at once, on a million different planets.

Chuck solemnly rises... we see FAST FOOD WRAPPERS littering the floor around him. He's been here a while.

The Sales Clerk sits amidst the wrappers, on his knees in fearful supplication-- trapped here with Chuck for weeks, he's learned to bow and scrape for Chuck's mercy.

(CONTINUED)

SALES CLERK
Are you finished, sir?
(a glance at the monitors)
Is that all of them?

CHUCK
Not yet.
(then)
Unwinding whole worlds-- some take
a snap. Others are more complex--
they'll need more time. Attention. *

Chuck moves for the door. On the Sales Clerk-- free at last
from his dark master. But still scared.

SALES CLERK
You'll spare us, though-- right?

Chuck pauses. The Clerk looks at him, pitiable-- afraid.

SALES CLERK
I've served you for weeks, I-- I'll
be okay, right?

On Chuck, a bland smile-- and a blander reassurance.

CHUCK
You'll be fine. Everything's just
fine.

And Chuck leaves, lit up-- his purpose renewed. Off the
Clerk...

45 EXT. RADIO SHED - DAY

45

And Chuck exits the store, looking jaunty... and disappears
from frame. As high above the store...

...a MASSIVE COMET enters the sky, plummeting towards the
horizon behind the store. Off Earth 2, about to meet the
same fate as the rest of the Supernatural multiverse, we...

BLACKOUT.

TO BE CONTINUED...