



SUPERNATURAL

Episode #422

"Lucifer Rising"

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MY DIRECTOR'S  
COPY - RARE!  
ENJOY!

PRODUCTION DRAFT

03/10/09

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Episode #422

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REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	03/10/09	Full Script

Episode #422

"Lucifer Rising"

CAST LIST

SAM WINCHESTER  
DEAN WINCHESTER

JARED PADALECKI  
JENSEN ACKLES

BOBBY SINGER  
CASTIEL  
CHUCK SHURLEY  
LILITH  
RUBY  
ZACHARIAH

JIM BEAVER  
MISHA COLLINS  
ROB BENEDICT  
KATHERINE BOECHNER  
GENEVIEVE CORTESE  
KURT FULLER

FATHER LEHNE / AZAZEL  
NIGHT WATCHMAN  
NUN #1  
NURSE / CINDY MCCELLEN  
DEMON BUTLER (NON-SPEAKING)

JULIANA WIMBLES

LOCATION REPORTINT.

INT. ST. MARY'S CONVENT - CHAPEL - NIGHT (FLASHBACK, DAY 1) P.1  
INT. ST. MARY'S CONVENT - HALLWAY - NIGHT P.1  
INT. ST. MARY'S CONVENT - CHAPEL - CONTINUOUS P.1  
INT. ST. MARY'S CONVENT - CHAPEL - MORNING (FB, DAY 2) P.1  
INT. ST. MARY'S CONVENT - HALLWAY - CONTINUOUS P.3  
  
INT. BOBBY'S HOUSE - DAY (PRESENT DAY, DAY 1) P.4  
INT. BEAUTIFUL ROOM - DAY? NIGHT? IMPOSSIBLE TO SAY. P.7  
INT. ENFIELD MEM. HOSPITAL - HALLWAY - THAT NIGHT P.8  
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INT. BEAUTIFUL ROOM P.10  
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INT. CHUCK'S LIVING ROOM - NIGHT P.38  
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EXT.

EXT. ABANDONED HOUSE - DAY P.7

EXT. ABANDONED HOUSE - DAY P.21  
EXT. RUBY'S CAR - MOVING - NIGHT - PMP P.24  
EXT. ROADSIDE - NIGHT P.34

Sc. 1.2.3.5

~~C~~ 1. Steadi-Cam down hall, crashing through doors, to Father Lehne.

~~2. Stead-Cam. We're on his face-- Father Lehne snuffing candles—90 degrees from door. \*\*At the altar side of the room, or is that too far—should it be closer to the door? \*\* When smoke attacks, he pivots into a profile, looking camera left. If he stumbles back to altar, we chase him.~~

~~A \* A-CAM. Tight on candles snuffing up, panning up to Father's face. (Should be to the left of Steadi, allowing Steadi to take off).~~

~~A 3. Low and wide on room, holding the cross and everything, as smoke attacks.~~

~~B 4. ECU Eyes, rolling back in their head, as smoke takes him over.~~

~~5. Steadi-Cam. Back from door at daytime convent scene, landing on angel.~~

Sc. 4

~~6. ECU eyes at beginning. And at end when they flare yellow.~~

~~7. A-CAM. Wide lens—holding the Priest, MCU if possible (holding knife at end), but also the nuns in B.G. He walks to door and back again.~~

~~B-CAM. Nun reaction, especially our actress.~~

~~8. CU Priest, racking to nuns and room, he walks to door and back again.~~

~~B-CAM. More nun reaction.~~

~~9. Steadi-Cam. We over his back, down the aisle to the door, he pivots to camera, we move with his face, back down the aisle, to the altar. \*\*Probably don't need him at altar, so he can step into it and exit it\*\*~~

~~10. Insert. Lock. Though maybe Steadi-Cam can grab it, or A-Cam?~~

~~11. Reverse. Steadi-Cam. He pivots to the congregation, we ride his face down the aisle to the door, he pivots, we ride his back to the altar.~~

~~12. A Low and wide on altar and cross. For when he's at the altar. He enters and exits.~~

~~A, B - CU~~



SUPERNATURAL  
"Lucifer Rising"

TEASER

FADE IN:

1 INT. ST. MARY'S CONVENT - CHAPEL - NIGHT (FLASHBACK, DAY 1) 1  
**SUPER TITLE: St. Mary's Convent. Ilchester, Maryland. 1972.**

A CANDLE in a CANDELABRA. It's snuffed out by--

A kindly priest. FATHER LEHNE. He's in a Gothic, but tidy, stone chapel. Large CROSS on the wall above the altar. The poor priest is oblivious to--

2 INT. ST. MARY'S CONVENT - HALLWAY - NIGHT 2

POV SHOT. We EMERGE FROM BEHIND A CORNER, revealing-- A LONG, STONE HALLWAY. We BEGIN to MOVE FORWARD... down the hallway... FASTER and FASTER... and then--

TENDRILS of BLACK SMOKE begin to dance and flit around the edges of the frame. As we realize--

We're the Black Smoke. THIS IS DEMON-SMOKE-POV.

We continue to scud down the hall. Towards a LARGE, CLOSED WOODEN DOOR. Seconds before we smash into the door--

It supernaturally FLINGS OPEN-- taking us into--

3 INT. ST. MARY'S CONVENT - CHAPEL - CONTINUOUS 3

FATHER LEHNE WHIPS to the door-- sees us-- we CHARGE him--

FATHER LEHNE

No!!

WIDE ANGLE. As a LARGE PLUME of BLACK SMOKE forces itself down the poor Father's throat--

SMASH CUT TO:

4 INT. ST. MARY'S CONVENT - CHAPEL - MORNING (FB, DAY 2) 4 \*

CLOSE ON: FATHER LEHNE. Calm. Gentle smile. Beatific. Back turned to his small morning CONGREGATION-- EIGHT NUNS. \*  
(No Gothic habits-- these are practical Nuns-- something a bit more current, please.)

(CONTINUED)

*14 min -  
push-in  
slightly  
slight WARP?*



FATHER LEHNE

...Our Father in...  
(with distaste)  
...Heaven. Hallowed be thy name.

He pivots to them. Holding the HOLY SCRIPTURE. He's in the middle of morning services.

FATHER LEHNE

Thy Kingdom come, thy will be done,  
on earth as it is in Heaven. Lead  
us not into temptation, but deliver  
us from evil.

MAYBE BOAH, BLAH, BLAH,

He closes the book. Sets it on the altar. His delivery is humble, twinkly-eyed, down to earth-- he walks down the aisle, between the pews, as he speaks.

Casually locks the door.

FATHER LEHNE

Truer words never spoken, huh,  
Sisters? And yet sometimes, it  
seems difficult to know the  
Creator, doesn't it? To find him.  
Sometimes I feel-- in a very  
literal sense-- that I've been  
wandering the desert for years--  
centuries-- looking for our Father.  
(corrects himself)  
Well, not 'our' Father. 'My'  
Father. See, he's in jail. Your  
Dad put him there.

\*

The Nuns trade looks. Confused. What's going on?

FATHER LEHNE

I almost gave up hope. But ye of  
little faith. Because I finally  
found him-- or at least, the spot  
where his cage door opens. Right  
here. In a damn convent, for God's  
sake. Life is funny.

NUN #1

Uh... Father...?

FATHER LEHNE

(terrifying)  
Shut your friggin' pie hole, you  
little slut!!

\*

The Nuns cower back. Now they're afraid. Something is terribly wrong. Father Lehne returns to the altar.

FATHER LEHNE

Then again. I guess it makes sense. Folks forget-- my Daddy is an Angel, after all. Or was. So some dumb bastard probably stood here, felt a jolt of his Holy Juice and thought-- I'm gonna build me a Nun factory.

(beat)

Well. Right idea. Wrong Angel.

And with that, Father Lehne BLINKS-- and HIS EYES FLARE YELLOW. Holy shit-- this is the YELLOW EYED DEMON!

He reaches behind the altar. And comes up with a large, NASTY-LOOKING CARVING KNIFE.

FATHER LEHNE

Um. So. If you gals are the praying type... now would be a good time to start.

We PULL BACK from the SHUT DOOR. As we HEAR AWFUL, BLOOD-CURDLING SOUNDS OF SLAUGHTER from within.

Finally landing on... an ANGEL STATUE. Dead eyed. Hands clasped in mute prayer.

BLACKOUT.

END OF TEASER

SC 6 - CONT'D

Bobby pivots, becomes his dirty over, as Dean walks away from camera. PLAY DISAPPEARANCE, as Bobby turns into a profile. "Sonofabitch!"

8. CU of Bobby. He enters frame, when he charges Dean at couch. Dean exits, Bobby turns. Maybe the shot dies... or maybe we can hold Dean in the frame?

~~1) STEADY - OVER BOBBY TO DEAN  
DEAN'S CRISP  
OVER BOBBY TO DEAN AT COUCH!  
BOBBY PIVOTS DEAN  
BECOMES BOBBY'S COVERAGE~~

~~2) TAKEOUT WINDOW - OVER DEAN -> BOBBY - HANK~~

~~3) SHALLOW FOCUS ON DEAN~~

~~4) OPEN - CU DEAN, BOBBY STEPS IN~~

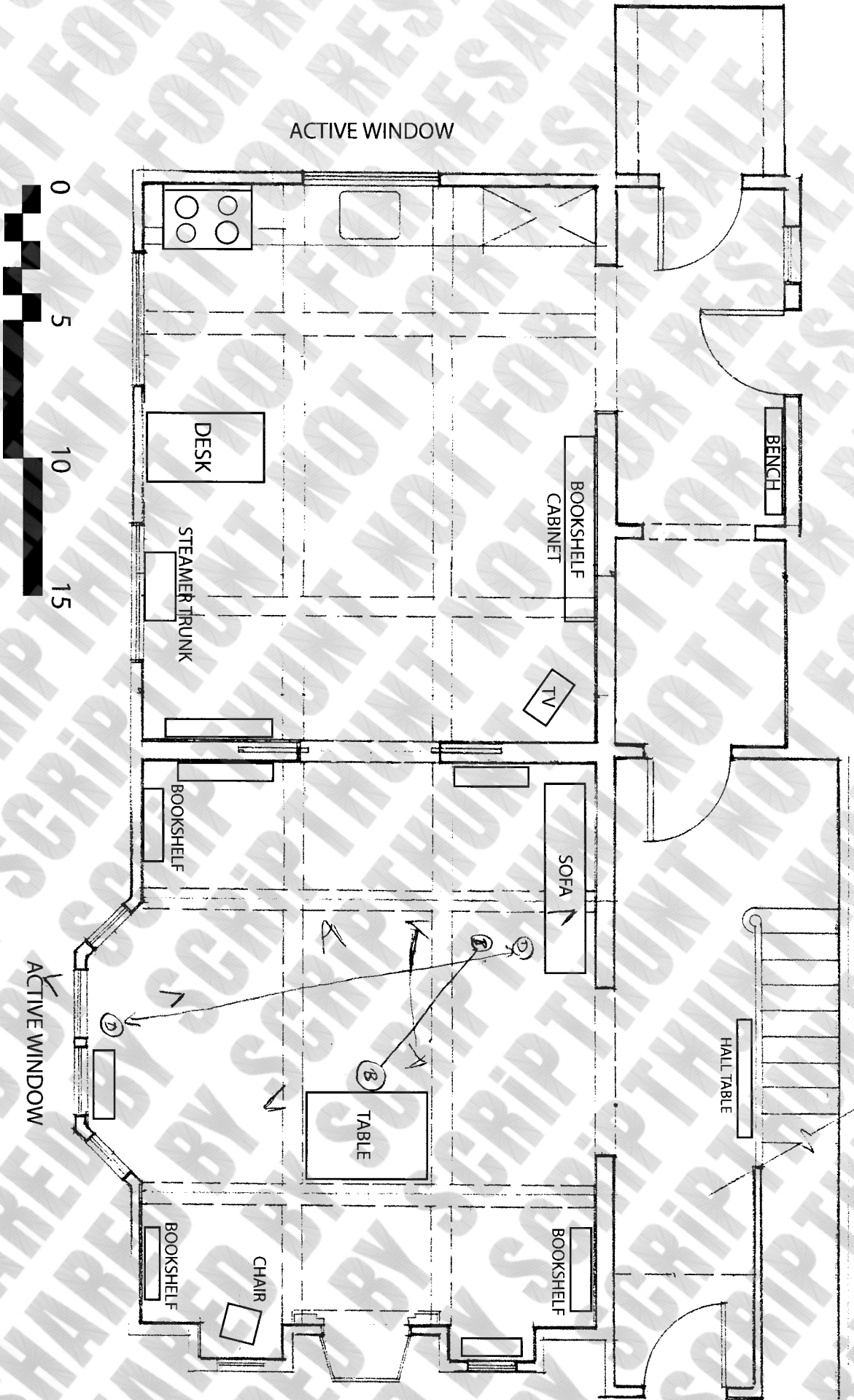
~~5) AT COUCH - LOOK - OVER DEAN TO BOBBY -~~

~~6) WIDE SHOT - TENTER~~

~~7) CU DEAN AT WINDOW~~

B-CAMERA →

STAGE 2 - INT. BOBBY'S HOUSE



SC. 6

## Sc. 6

1. Through window. Specialty shot. Very shallow depth of focus on Dean, reveals itself to be Dean.

2. CU on Dean, as he looks through window. Stacked frame-- Dean camera right, Bobby camera left. Keep Bobby out of focus, until Dean pivots to him, on line "he's my blood." Then it becomes Bobby's coverage. As Dean walks away on "I tried to help him, Bobby, I did," the shot probably dies.

COMBINE WITH: at end of scene, when Dean walks back to the window, camera right. Bobby in B.G. at couch camera left. Stacked frame, with Dean in CU. Dean pivots to Bobby for "Dad was a lot of things, but I dunno about that" and then stares out the window, thinking, once Bobby finishes the speech "do us both a favor. Don't be him!"

3. Reverse. CU of Dean at window. As he looks out (we grab a sliver of his profile), and as he pivots to Bobby for his line "He's my blood, is that what you were gonna say?" And "I know who he is!" Then he moves on "I tried to help him, Bobby, I did."

COMBINE WITH: at end of scene, Dean steps back to the window, left to right. Pivots to Bobby for "Dad was a lot of things" and stares, pensive, out the window.

4. Mostly the MASTER HERE. MS. Over Bobby to Dean. Then dolly and pan over, crossing the line, as Dean crosses the room, pan with him, taking him all the way to the couch. Keep playing it, as Bobby rushes over. Then, when Dean steps away, back towards the window, Bobby pivots, it becomes his coverage. PLAY DEAN'S DISAPPEARANCE HERE.

\*\*Is this shot feasible? Any way to make it simpler?\*

5. MS. Over Bobby to Dean, as Dean lands at couch. Rack to Bobby, maybe, as he trashes his desk, then back to Dean as Bobby charges him.

B-CAMERA. MCU. Straight on Bobby, PLAY IT FROM TOP OF SCENE, Dean crosses frame. Eventually, Bobby pivots his back to camera, then trashes his desk.

\*\*Both shots die after Bobby charges Dean. \*\*

6. CU of Dean at couch. Entering frame, sitting down. Camera drops. Then rises, as Bobby charges him, maybe we catch a dirty piece of Bobby in frame. Then it becomes Bobby's coverage, as Dean steps out of it, Bobby pivots into it. PLAY DISAPPEARANCE.

7. Reverse. MCU. Over Dean to Bobby, as Dean enters, right to left, sits on couch. Camera drops with Dean, then rises as Bobby charges him. When Dean goes to window,

ACT ONE

6

INT. BOBBY'S HOUSE - DAY (PRESENT DAY, DAY 1)

6

CLOSE ON: a blurry, out of focus FACE. That slowly reveals itself to be DEAN WINCHESTER. A million mental miles away.

BOBBY (O.S.)

Dean. Dean. You listen to a word I said?

Dean finally snaps out of it. Pivots to BOBBY SINGER.

DEAN

I heard you. I'm not calling him.

BOBBY

Don't make me get my gun, boy.

DEAN

We're damn near kick-off for Armageddon, you think maybe we got bigger fish at the moment?

BOBBY

I know you're pissed. And I ain't apologizing for what he's done. But he's your--

DEAN

"He's my blood?" Is that what you were gonna say? \*

BOBBY

(simple, clear eyed)  
He's your brother and he's drowning.

DEAN

I know who he is. I'm the one who wiped his nose, read him books before bedtime. I know. \*

(then)

And I tried to help him, Bobby. I did. And look what happened-- \*

BOBBY

So try again.

DEAN

It's too late.

(CONTINUED)

BOBBY

No such thing.

DEAN

No, dammit! No.

(deep breath)

Look. I know this isn't easy for you. Isn't easy for me, either. But let's face facts.

*Point to Bobby, then to the chair/office*

BOBBY

And what're those?

DEAN

Sam never wanted part of the family. He hated the life growing up, he ran off to Stanford first chance he got, and now, it's deja vu all over again.

(brick wall growing)

Well. I'm sick and tired of chasing him. Screw him. Let him do what he wants.

BOBBY

You don't mean that.

DEAN

(most painful admission)

Sam's gone, okay? Gone. He's... I'm not sure he's my brother anymore. If he ever was.

*Bobby Jean looks, under Dean*

There. Dean said it. Bobby takes this in. long beat. And then... Bobby gets MAD--

*Takes a long, Dean stands to meet him*

BOBBY

You stupid, stupid sonofabitch!!

DEAN

Hey--

BOBBY

Well, boo-hoo. I am so sorry your feelings are hurt, Princess.

DEAN

(sarcastic)

Thanks--

BOBBY

I mean, are you under the impression family's supposed to make you feel good? Bake you an apple pie, maybe? They're supposed to make you miserable. That's why they're family. But they're the only true thing in a world fulla crap-- and you fight for 'em. You don't just give up.

(beat)

There's a right and a wrong here, Dean. And you know it.

Dean reacts-- this gets through to him a bit. But still--

DEAN

...I told him, you walk out, don't come back. And he walked out anyway. That was his choice.

*Dean looks  
angry*

\*

BOBBY

You sound like a whiny brat. No. You sound like your Dad.

Dean takes this in. Not sure how the reference to his Dad makes him feel.

BOBBY

Well, let me tell you something-- your Dad was a coward. A coward.

Dean's surprised to hear this-- he can't help but shoot Bobby an angry, defensive look. Before he backs down with--

DEAN

Dad was a lot of things, Bobby, but I dunno about that.

*Dean's window  
points to Bobby*

BOBBY

He'd rather push Sam away, than reach out to him. Rather be proud and stubborn and stupid, than talk to his own boy. That don't strike me as brave.

(then)

You listen to me, you idjit. You're a better man than your Daddy ever was. So do us both a favor. Don't be him.

(CONTINUED)



Sc. 8

1. ECU specialty shot. Very shallow depth of focus, that reveals itself to be Sam. Take it until he pivots to her.
2. Super Wide Master, seeing the house and the sky and everything. Car is parked in front of house, trunk closest to house. Sam leans against front of car, passenger side. Ruby is at trunk, closes it, rounds the corner to Sam. Then at the end, after Sam's dialogue, he climbs in. Ruby waits a beat. Thinking. Then climbs into driver's side after him.
3. MS, over Sam to Ruby. Sam stews a bit, then Ruby enters, stops, with "Sam, you're head in the game? Etc." Sam pivots to her on "I just said I was." Sam heads over to the car door to climb in, follow him, dollying over and dropping down. \*\*we can keep them both in focus, right?\*
4. Stacked frame. Sam's CU. She steps into it, play first few lines with her out of focus over his shoulder, until he pivots to her on "i just said I was."
5. Reverse. MS. Over Ruby to Sam. Play whole scene, dolly/pan over, holding Ruby in the frame, as Sam climbs into car.
6. CU on Sam, maybe grabbing piece of Ruby's face. Or maybe just clean single, whatever matches.

Sc. 7

*STEADY - CAM*  
1. Matching CU of Dean, looking out Bobby's window--\*\*though it should be looser, to see more of the window\*\*—he pivots to look left at Bobby, but is surprised—he steps forward a few steps, camera pans and dollies into an over, revealing he's now in the beautiful room. He takes a few steps into the room, camera dollies, revealing Cass's head and shoulders. Cass says "Hello Dean." Dean spins around, looking camera right—

*STEADY - CAM*  
2. Push in on Dean—MCU to CU, for button of scene.

3. Over Dean to Cass—see there's now a beautiful door there—window is gone.

4. Tighter on Cass. — *Missing - probably easy to get.*

6 CONTINUED: (3) 6

Dean takes this in. Hearing that anyone, anywhere, thinks he's better than his father... that's tough for him to swallow... he pivots to Bobby, about to respond, but--

7 INT. BEAUTIFUL ROOM - DAY? NIGHT? IMPOSSIBLE TO SAY. 7

--Bobby isn't there. Hell, Dean isn't there anymore. He's in a different room entirely.

It's like a room out of Versailles. The WALLS are COVERED with Renaissance-style oil paintings-- benign, rustic LANDSCAPES, FRUIT BASKETS, etc. No windows. There's classic King Louis furniture. A LONG DINING TABLE with candelabra.

And there's CASTIEL, too. He fixes Dean with a long look.

CASTIEL  
Hello, Dean. It's almost time.

Off Dean--

8 EXT. ABANDONED HOUSE - DAY 8

CLOSE ON: a blurry, out of focus FACE. That slowly reveals itself to be SAM WINCHESTER.

He leans against a car. Staring at the tall grass swaying listless in the breeze. He's feeling pangs of regret. For what he did. For what he's doing. When--

RUBY (O.S.)  
Sam? Your head in the game here, cowboy?

Sam snaps out of it--

SAM  
I'm good. Let's go.

RUBY  
...you okay?

SAM  
I just said I was.

RUBY regards him for a beat. Then--

RUBY  
Look. "Hand holding" ain't exactly my forte. But still. Dean was wrong, saying what he said to you--

*Why -  
Bobby -  
is putting  
to Bobby's  
window to  
Room -*



(CONTINUED)

SC. 10 - CONT'D

8. Over Nurse. Looking camera left at Sam and Ruby. Nurse is far right, Sam is ~~far~~ left, Ruby in b.g. Wide enough to keep both Sam and Ruby in focus.

9. Reverse—Sam steps into a CU, looking camera right. Ruby in b.g. Stacked frame. At end, she exits frame, stay on Sam. Push in a bit, into a screamer on Sam. \*\*Rack to Ruby for first line about "someone'll come," but stay out of focus for the "my hero" line.\*\*

WOULD DROP 9, PUSH IN ON #8 INTO A SCREAMER?

## SC. 9 SHOTLIST

1. CU—moving—down on newborn. **\*\*Can we use this footage for both hospital and maintenance hallway, or do we have to shoot it twice?\***

probably  
DROP

2. Steadicam—MS—holding the nurse and the trolley. Panning down hall, finding her as she exits the room, dialogue back to the parents, then down the hall. Take her to double doors. She probably begins “PATTY CAKE” here. — REAL BABY HERE

3. Set up A-Cam. Through nursery window—as Nurse holds up baby to two parents, and our Nurse passes by in the B.G.

**\*\*MAYBE SHE SHOULD START NURSERY RHYME EARLIER, AS SHE’S STILL IN HOSPITAL HALL\*\***

## SC. 10 SHOTLIST

**\*\*Generally keep her moving and her looks right to left\*\***

1. Steadicam—MS—same size. She smashes the trolley through the double doors, we lead her down the hallway, through the nursery rhyme—until she gets grabbed.

2. CU—moving—down on newborn. **\*\*use footage from Sc. 9\*\***

3. CU—up on Nurse—looking down below camera. We dolly with her. Black Eyes. Nursery Rhyme. Up until reacting to the Supernatural mojo hit from Sam. **\*\*We need ceiling piece for this...\*\***

4. MCU—trolley wheel and white shoes—tracking back—prism. No stunt, just walking. Angled a bit off to the camera right side of hallway.

5. Same shot—now with stunt. Walking—then suddenly starts getting dragged back—left to right. Angled a bit to camera right side of hallway.

B-CAMERA. Looking down t-section, as Nurse’s legs FLIES PAST FRAME.

HANDHELD 6. A-CAMERA. Head on. Impact—Nurse slams into wall—actor action—left to right. Then Sam steps into it, until he’s camera left. Dirty over. Play until end of scene.

B-CAMERA. Side angle. Head and shoulders. As she falls into frame, cracks against wall.

7. CU—Nurse pinned against wall—feeling frightened and fucked. Looking left to Sam. Maybe grabbing a piece of Sam’s face in here?

may not  
need?

SIDE OF

SAM

--no. He was right to say it. And I don't blame him. After what I did to him...

RUBY

After we're done, you guys'll patch things up. You always do.

Sam finds this amusing.

SAM

You're talking like I got an "after."

RUBY

C'mon, don't say that--

SAM

I can feel it inside me, Ruby. I've changed. For good. There's no going back.

RUBY

Sam--

SAM

Look. I know what I gotta do, okay? I'm just saying-- Dean's better off as far from me as possible.

Shaking it off. Climbing into the car--

SAM

Anyway. Doesn't matter. Let's just get this over with.

Our NURSE, from episode 421. Lilith's personal chef, with a taste for human veal. She WHEELS a BABY TROLLEY, complete with BABY, away from two LOVING, EXHAUSTED PARENTS--

NURSE

(to the infant)

We're gonna take you to the nursery, sugar. Let Mommy and Daddy get some sleep.

(to the parents)

She's a beautiful child. Absolutely scrumptious--

(CONTINUED)

9 CONTINUED: 9

The parents smile. As the Nurse wheels the trolley down the hall. Conspicuously PAST the door labeled NURSERY. And through a door labeled EXIT--

10 INT. ENFIELD MEMORIAL HOSPITAL - MAINTENANCE HALLWAY 10 \*

A more drab maintenance hallway. Empty. Except for--

CLOSE ON: the BABY. Innocent. Pure. Good enough to eat.

CLOSE ON: the TROLLEY WHEEL. Squeaking its way down the linoleum. The Nurse's white shoes padding behind--

CLOSE ON: the NURSE. Giving the baby a big, sweet smile. Her EYES ARE BLACK--

*Bake a just you from pup?!*

NURSE  
(quiet, weird)  
...patty-cake, patty-cake, baker's man. Bake me a cake as fast as you can. Pat it, roll it and mark it with a "B," and put it in the oven for baby and me...

CLOSE ON: the trolley wheel. But this time... suddenly... with a CHOKING, PAINED GASP, the Nurse DROPS to her hands and knees. Like her insides are on fire!

And then-- she's SUPERNATURALLY DRAGGED BACK, BELLY ON THE FLOOR. Fingers clawing for futile purchase--

She SLIDES BACK, CAREENING into a wall. THUD! She's a wheezing heap on the floor.

REVEAL-- SAM. Ruby over his shoulder. Sam steps before the Nurse. Holding out his hand. Low key, calm, in control--

SAM  
So we need to talk.

The Nurse reacts-- she knows she's fucked.

SAM  
(to Ruby)  
Get the baby to her parents. \*

RUBY  
Someone'll come by, we gotta get outta here!

SAM  
Ruby, now! \*

*RUBY  
mr HERS.*

(CONTINUED)

Sc.11

1. CRANE SHOT. Down through chandelier, seeing empty table, tilt up as Dean crosses frame camera right, bored, to investigate painting. Dolly with him. He stops, pivots back, surprised, walks to table, we LEAD him—IMPORTANT TO LEAD, so SHOT #3-works. To reveal burgers and beer. Then Zach steps into it, back and forth we pan, it becomes a profile master.

Might be smart, for blocking, to have Dean take a step back from the table, so in the reverse, the Steadi-cam can get past it. Also, Dean does not look to Cass in this.

2. CU, over Dean, at painting. Seeing painting—that's important-- seeing Dean. Dean stepping into painting, pivoting around, looking surprised. Exiting frame. A shot to bail me out. Try to swing a lens on the crane.

3. Steadi-Cam. Beer bottle in bowl, Dean walks up. Dean lifts it to his face, we dolly around him, revealing Zach and Cass, in B.G. On Zach's line, Dean turns to him, Zach approaches. Then we ride Zach back, holding the frame, becomes Dean's coverage, then we ride Zach forward to Dean. Zach heads to door, we're over Dean's shoulder, becomes Zach's coverage again.

4. A CU, over Dean, to Zach— bottle lifts up to Dean, in profile, revealing Zach and Cass, in soft focus behind him. Then Zach speaks, we rack to Zach. He approaches, lands in CU. Then as he moves forward, we hold on Dean. Then probably becomes dirty over Zach to Dean. Then Zach heads back to door, and we're over Dean to Zach again.

\*\*Do we play the beer bottle reveal gag in #3 or #4?\*

5. Stacked head and shoulders two shot of Zach and Cass at door. After Zach exits, push in, it becomes single of Cass. Then pull back out, becomes stacked two again, especially for Zach, as ENTERS, pivots to Dean, delivers line about "Sam."

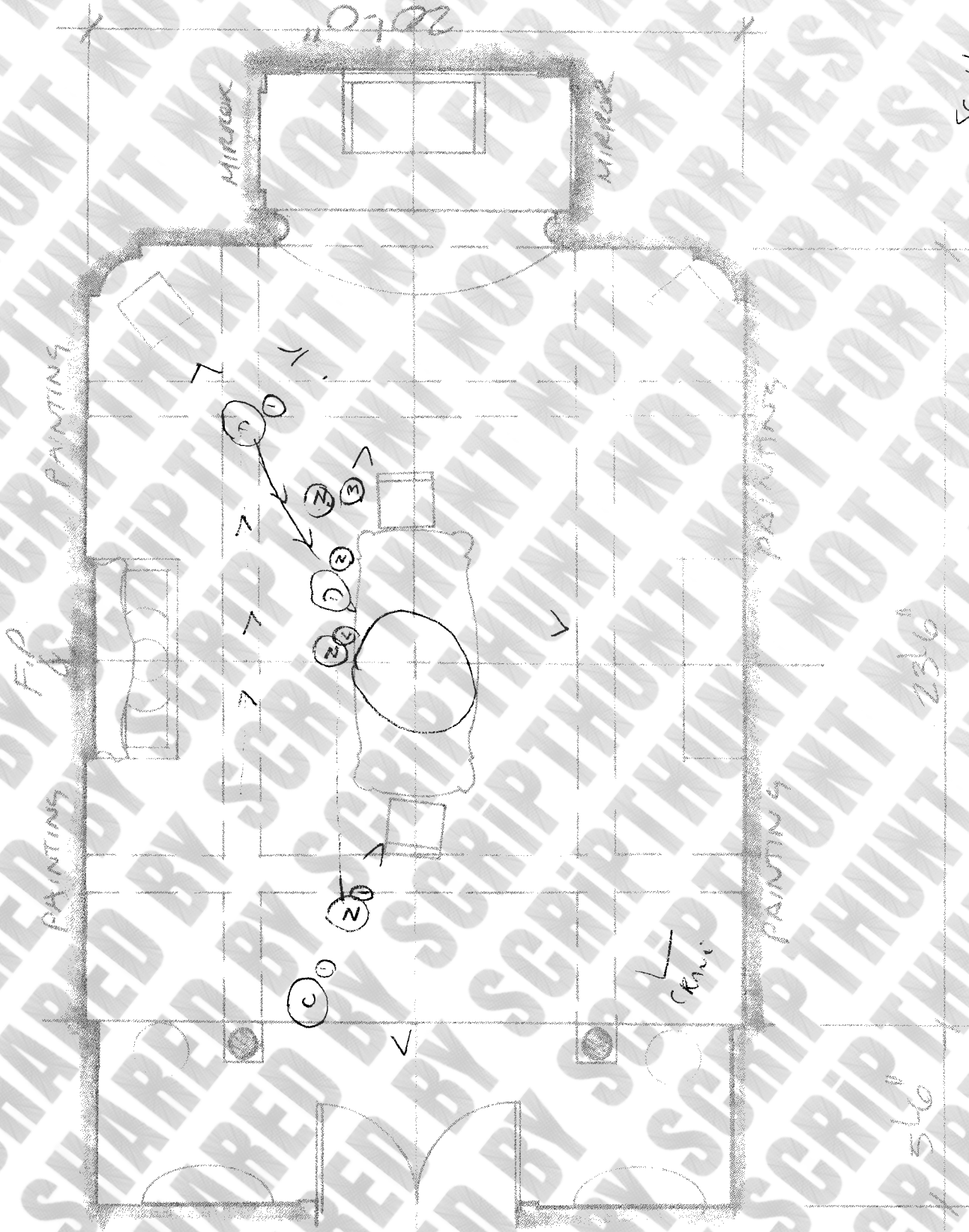
6. REVERSE. Steadi-Cam. Over Zach to Dean, MS, riding Zach's shoulders forward to Dean. Then coverage switches. Then we ride Zach back at end.

7. CU of Dean. Stepping in, looking at food in profile, looking at them. Zach steps into it. As Zach continues to end of room, becomes his coverage. Then when Zach comes back, becomes Dean's coverage. PUSH IN on Dean for BUTTON.

8. Over Cass to Dean for whole scene. At end, have the Angels steps out, so we have a wide shot where they're clearly gone. Cover ZACH in this

9. LADDER or CRANE. High and wide on empty room. Looking in Dean's direction. This could be a master, too.





SC, 11

INT. BEAUTIFUL ROOM

STAGE 2

Beat. Ruby rolls her eyes.

RUBY

My hero.

11 INT. BEAUTIFUL ROOM 11

Dean paces. Impatient. Past the EMPTY DINING TABLE. When he pivots back, the TABLE is SUDDENLY PILED with an advertisement-perfect STACK of HAMBURGERS and a CLUSTER of EL SOL BEER BOTTLES. Dean picks one up-- shakes his head--

Then, from over his shoulder--

ZACHARIAH (O.S.)

Hello, Dean. You're looking fit.

Dean spins. ZACHARIAH gives him a warm smile. Castiel stands over Zach's shoulder. Dean, dry as a bone--

DEAN

Well, how 'bout that. It's "The Suite Life of Zach and Cass."

They don't get it. Blank looks.

DEAN

It's... never mind. So where the hell am I?

ZACHARIAH

Call it a green room. We're closing in on the grand finale here, we wanna keep you safe before showtime.

(then)

Try a burger. They're your favorite. From that sea-side shack in Delaware. You were 11, I think.

DEAN

I'm not hungry.

ZACHARIAH

No? Then how about Ginger, from Season 2 "Gilligan's Island?" You do have a thing for her, don't you?

This is harder for Dean to say 'no' to.

DEAN

Tempting... but weird...

(CONTINUED)

ZACHARIAH

We'll throw in Mary-Ann for free.

DEAN

No-- no. Just... how 'bout we bail on the Holodeck, okay? I wanna hear the gameplan.

ZACHARIAH

Let us worry about that. We want you focused. Relaxed.

DEAN

Well, you're about to have me pissed and leaving. So start talking, chuckles.

Zach exchanges a look with Cass. SIGHS--

*Start with eyes*

ZACHARIAH

All the Seals have fallen. Except one.

DEAN

Impressive score. Right up there with the Washington Generals.

ZACHARIAH

You think sarcasm's appropriate, do you? Considering you started all this?

*kerlin out of room*

Dean shoots daggers. But says nothing. Zach continues--

ZACHARIAH

We never had a chance. 600 possible Seals. Every time we plugged a leak, another sprang up. But the Final Seal... it'll be different.

*Point to Dean*

DEAN

How?

ZACHARIAH

Lilith has to break it. She's the only one who can. Tomorrow night. Midnight.

DEAN

Where?

ZACHARIAH

We're working on that.

DEAN

Well, work harder.

ZACHARIAH

We'll do our job. Just make sure you do yours--

DEAN

Yeah, and what is that, exactly? If I'm the one that stops her-- how? With the knife?

ZACHARIAH

All in good time.

DEAN

Isn't now a good time?

ZACHARIAH

Have faith--

DEAN

In you? Gimme one good reason I should.

ZACHARIAH

Because you swore your obedience. So obey!

Dean's not happy. But Zach cuts an imposing figure when he wants to. Dean throws a glance to Cass-- who shakes his head, worried, as if to say "please don't push him." Dean chooses not to... for now...

Zach turns to walk away. Stops. Turns back.

ZACHARIAH

By the way. I'm sorry. About what happened with Sam.

DEAN

(guarded)  
Oh, you are, huh?

ZACHARIAH

Who knew he'd go that far? He must bring you such shame.

(Dean gives him nothing)  
Still. It takes strength to do what you did.

(MORE)

APPROACHES  
DEAN - probably  
SHOULD IT FROM HIM \*

If Dean had -  
might have do  
give student  
WD or 'FINE' \*

Walk away,  
pinks back - \*

→  
The Dean  
could just  
affix  
here

(CONTINUED)

11 CONTINUED: (3) 11

ZACHARIAH (CONT'D)

If it's any consolation... it's what your Father would've done.

Dean. Taking that in. When--

WIDE ON ROOM. The Angels are gone.

Off Dean. Wary. Unsettled. Conflicted.

12 INT. ABANDONED HOUSE - NIGHT 12

The NURSE. Splayed out on a rickety farm table. No rope or chains... no Devil's Trap. She's BOUND supernaturally.

By Sam. He paces in front of her. Ruby watches, poker faced, from a short distance behind.

*Added!*  
*NO*

The Nurse tries to mount a bluff. But her fear, her flop sweat, are showing...

NURSE

...what, no Devil's Trap?

SAM

Don't need one.

NURSE

Look at you, all 'roided up. A-Rod and Madonna over here.

Off Ruby. Gives a small smile. Even she finds this amusing.

SAM

Where's Lilith?

NURSE

...I'm not scared of you...

SAM

Yeah, you are, actually, and with good reason. Now I won't ask again.

NURSE

Look. What's my upside? I don't tell you, you kill me. I tell you-- you still kill me. I get away somehow-- Lilith'll definitely kill me. So where's my carrot?

Sc. 12/ Sc. 14

1. A-CAMERA. Dolly back from fire, revealing we're OVER the nurse, looking down on her, head and shoulders. Play whole scene.

B-CAMERA. CU of Nurse. Mostly for when she turn to Sam and Ruby in the doorway and becomes Cindy McCellen.

2. A-CAMERA. CU of Sam, low angle, looking up at him. Maybe holding piece of nurse? He should step into it.

B-CAMERA. Two shot, Sam and Ruby, she's standing there, behind the table, he approaches.

3. CU of Ruby, holding an out of focus sliver of Sam. When she spins him around, it becomes her coverage for Sc. 14.

4. Wide shot—opening for Sc. 14—pan out from wall, through filthy windows, becomes the master, play it until end of scene, when they pivot in doorway, Sam leading Ruby, revealing nurse in B.G. behind them. Sam is right, Ruby is left. Stacked frame, nurse is probably camera left, or maybe in middle...

\*\*Should probably start 12, dolly out. Play the whole scene. Freeze between scenes, dolly back to one, start 14, and dolly out again.\*\*

REVERSE

5. Over Sam, to Nurse. When Ruby spins him around, camera drops down, becomes his coverage—dirty over Ruby to Sam. Then, when they walk away, becomes a three shot, over the nurse in foreground, to Sam/Ruby in the background.

6. Profile of Nurse—at table level—writhing in agony—CU—grab pieces of hands and head, etc. Start with head as the torture begins.

B-CAMERA in here somewhere. Sam's hand foreground, Nurse howling in background, fire in deep background. Ruby's hand grabs Sam's.

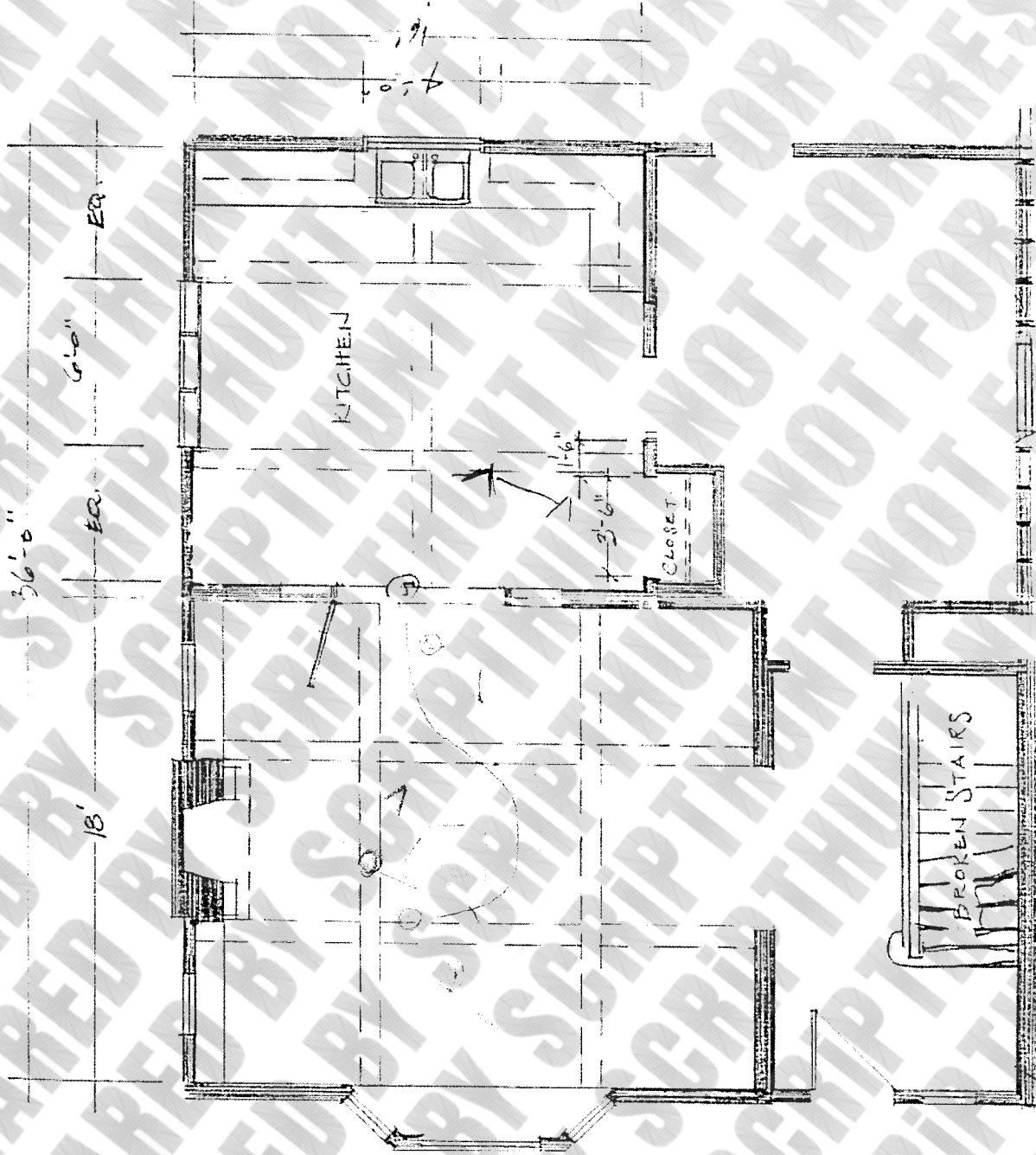
7. Two shot of Sam and Ruby—when they pivot to Nurse in doorway. Ruby is foreground left, Sam is background right. Looking camera left. At end, push ~~past Ruby~~ into a screamer of Sam for possible act out.

8. Sam and Ruby, turn to Nurse at doorway—stacked frame—Ruby is foreground left, Sam is background right. Looking camera left. Racking from Ruby "that so" to Sam for "what are you talking about." Then Rack to Ruby for "oh great."

A THERE IS  
A VERSION  
WHERE THEY  
BOTH KEEP  
LOOKING AT  
NURSE -  
SHE DOESN'T  
SPIN HIM  
FORWARD...  
SHE STEPS  
BESIDE HIM

- RUST  
WOULD HINDER  
LEAD, ACTUALLY  
SO SHE'S  
END UP IN  
B.G.

IF YOU NEED TO DROP A SHOT - DROP #7, KEEP #8:  
YOU'RE PLAYING A VERSION OF #7 IN HOSPITAL -



sc. 12/11

# INT. ABANDONED HOUSE

# STAGE 3

Sc. 13

1. A-CAMERA. Cowboy. Wide on room—favoring one painting. Table in foreground. Pan back and forth with Dean. He enters frame at beginning.

B-CAMERA. Looking down room—through bars—wide, covering same action.

**\*\*OR ANOTHER OPTION**—put camera by doorway, facing room, pan back and forth with Dean through the columns. Then the other Dolly shot—the MCU at least, will have the paintings in the b.g. I guess it depends on whether we see the paintings better in what option. Though I'm leaning towards this option—seems cooler, has more depth...and it solves your problem of always being in the same lanes in this room...

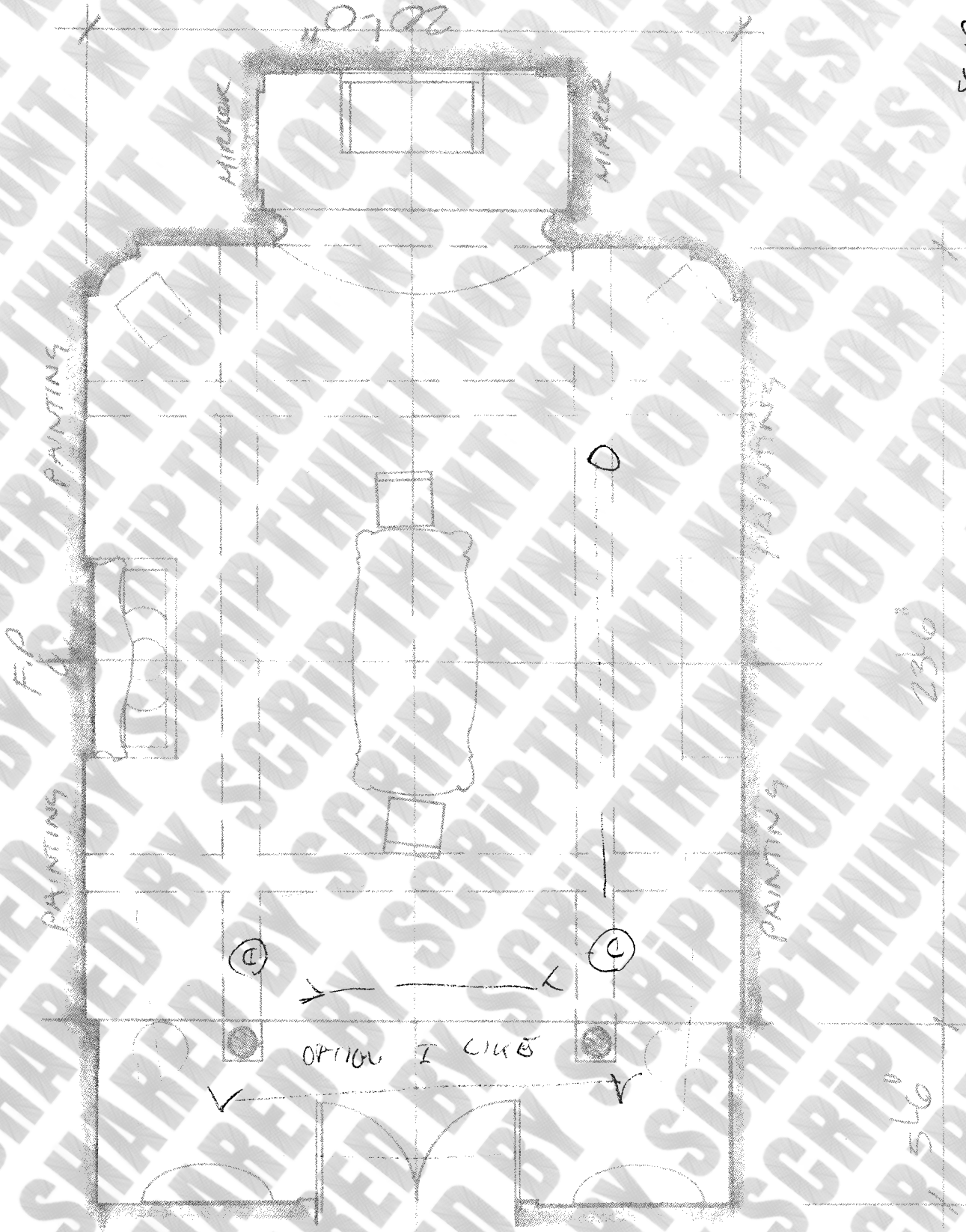
2. DOLLY—MCU—dolly/panning back and forth with Dean. Leading him.

3. Same action—CU.

4. Insert reverse—dolly. Holding phone. Looking at it.

5. Crane shot. High and wide. Empty room. **\*\*Back in the blocking. So Dean ends in position furthest from crane\*\*** This may be reverse position from earlier camera moves, if we go with the other option, which could be a big logistic deal...





**INT. BEAUTIFUL ROOM**

**STAGE 2**

12

CONTINUED:

12

SAM

I think what you should be worrying about... is what happens before you die--

Sam CLENCHES a FIST-- TWISTS IT--

And the Nurse HOWLS in AGONY! She's never felt pain quite as exquisite and excruciating as this...

13

INT. BEAUTIFUL ROOM

13

Dean. Pacing. Thinking. Holding his CELL PHONE. A long moment, as he silently debates arguments in his head. Finally--

DEAN

Screw it.

He opens the phone. DIALS. A beat, then--

SAM'S VOICE

(on cell)

Hey, this is Sam, leave a message.

BEEP. Dean almost hangs up. But then--

DEAN

...hey. It's me. Look, I'll get right to it-- I'm still pissed, and I owe you a serious beat-down. But... but I shouldn't have said what I said. I'm not Dad. We're brothers, we're family, and no matter how bad it gets, that doesn't change.

(then)

Sammy, I'm sor--

BEEP. Cuts Dean off.

WIDE ON ROOM. Dean. Lonely. Solitary. Clicking the cell phone shut.

14

INT. ABANDONED HOUSE - NIGHT

14

HOWLING SCREAMS from the nurse! Sam's CLENCHED FIST!

The Nurse. Agonized. ~~A thin drop of blood trickling down the corner of her eye, like a tear. Finally--~~

MAKES REAL TEAR, NO SLOW TEAR

NURSE

...stop... just stop...

(CONTINUED)

SAM

You'll tell me where she is?

NURSE

...yes... just... let me die...  
please let me die...

SAM

You got a deal.

NURSE

Tomorrow night. Midnight. She's  
gonna be at a convent. St. Mary's.  
Ilchester, Maryland.

SAM

A convent?

NURSE

Lilith... she's gonna break the  
Final Seal. \*

SAM

And what is the Final Seal?

NURSE

I don't know...

As a response to this, Sam starts to clench his fist again.  
Just a bit. Just giving her a small taste--

NURSE

I don't, I don't know, I swear!

Sam regards her. Beat. Chooses to believe her.

NURSE

Now... I'm begging you... kill  
me... please...

Sam takes a beat. Then raises his hand to finish her off--  
but Ruby GRABS IT, LOWERS IT--

RUBY

Wait. You can't.

SAM

Why not?

RUBY

We gotta take her with us. Final  
run on the Death Star, you need  
more juice than I got.

(MORE)

(CONTINUED)

RUBY (CONT'D)

Only so much blood you can squeeze from a vegetable.

NURSE

You promised.

RUBY

Sorry, sister. But you're our walking, talking can of whup-ass.

The Nurse marinates in despair for a moment.

NURSE

...you bitch...

RUBY

I know. Just can't trust anyone these days.

Beat. Then the Nurse summons a reserve of defiance. A thin, hateful smile.

NURSE

(an idea)

Well. Least you won't be able to crack me open so easy.

RUBY

That so?

NURSE

Don't forget, it's not just me you're bleeding. In fact, think I'll go take a little siesta in the subconscious, hand over the wheel for a bit--

SAM

What are you talking about?

NURSE

Cindy McCellen, R.N., come on down!

And just like that, the Nurse's head SLUMPS to the side. Out \* cold. A beat. Sam and Ruby exchange W.T.F. looks. Then--

The Nurse comes to. Groggy. And she's, UTTERLY and COMPLETELY, a DIFFERENT PERSON. She's CINDY McCELLEN, R.N. The woman possessed by the Demon!

(CONTINUED)

*Sam + Ruby head for diary*

*X X*

NURSE

...what... where am I? Oh my God,  
I can't move... what's going on?  
Help me... help me, please...

Sam. Horrified. This has pierced even his particularly  
thick armor.

Ruby. Just her luck. Her job's just gotten much harder.

RUBY

Oh, great.

BLACKOUT.

END OF ACT ONE

Sc. 15

~~1. Low and very wide on Father, Altar, Dead Nun, Cross. Camera's just behind the first pew row. Maybe we see some Nun legs in the foreground? Can we get that low? Or maybe position the dead extra nun differently, she's lying on a pew or something? Not the biggest deal, because we'll probably see them in the reverse crane shot...~~

~~2. MS, over Dead Altar Nun, up at cross. Holding a piece of the Father, or no?~~

~~3. CU—nun—upside down face.~~

4. Reverse. CRANE UP from behind cross—probably not the opening shot, it happens on Lucifer's arrival.

5. A-CAM. Behind altar. Then we DOLLY CRANE UP over it—MS, over the Nun to the Father as he enters, kneels and prays. This shot opens the act.

~~B-CAM At 90, catching the candles flicker, racking to the Priest as he notices—~~

6. CU—screamer on Father—close enough to see Yellow Eyes—he BLINKS--

ACT TWO

15 INT. ST. MARY'S CONVENT - CHAPEL - DAY (FLASHBACK, DAY 2) 15

**SUPER TITLE: St. Mary's Convent. Ilchester, Maryland. 1972.**

CLOSE ON: Father Lehne. Kneeling before the altar. Praying.  
SPLATTERED with BLOOD.

FATHER LEHNE

Father. Look. I'm not exactly the  
praying type--

WIDER. Now we see-- the LARGE CROSS on the wall-- it's  
UPSIDE DOWN. And there's NUN #1-- DEAD-- laid out on the  
altar (her body, perpendicular to the back wall). Her head  
drapes over the altar-- so her face is upside down, too.  
Glassy eyes staring at Father Lehne.

We may notice stray SMEARS of BLOOD around the set, as well \*  
as the OTHER NUNS-- but we never get a good look at them-- \*  
legs jutting out from behind pews, etc.

FATHER LEHNE

But still... I made the sacrifice.  
Got you a bag full a' nuns. So can  
you hear me? Can you whisper  
through the door?

A beat. Then--

There's VOTIVES beside him... and they FLICKER...

Father Lehne eyes them. Expectant. And then--

CLOSE ON: the Nun's dead, UPSIDE DOWN face. As she STARTS  
TALKING. But not re-animated. Still slack. Dead. It's as  
if she's a PUPPET. A MARIONETTE. As if a VOICE COMES  
THROUGH HER. ABSOLUTELY CHILLING. Otherworldly. Inhuman.

NUN #1

I'm here, my son...

The Father allows himself a moment of emotion. Elation.

FATHER LEHNE

It's good to hear your voice,  
Padre. I've been looking for you  
for so long, you have no idea.

(then)

The others have lost faith,  
dickless heathens. But not me.

(CONTINUED)

NUN #1  
You've done well... \*

FATHER LEHNE  
So how do I bust you out?

NUN #1  
...Lilith... \*

FATHER LEHNE  
Lilith? Father, she's trapped--  
neck-deep in the pit. It won't be  
easy.

NUN #1  
... Lilith... Lilith will break the  
Seals... \*

FATHER LEHNE  
Yeah, okay. But what do I do?

CLOSE ON: the Nun's creepy, upside down face--

NUN #1  
You must find me a child. A very  
special child. \*

Father Lehne blinks-- HIS EYES PULSE YELLOW-- \*

FATHER LEHNE  
What do you mean? What child?

As if to answer the question, we go--

16 INT. ABANDONED HOUSE - NEXT RM - MORNING (PRESENT, DAY 2) 16 \*

CLOSE ON SAM. Sitting behind a LAPTOP (a generic computer,  
probably, not Sam's).

ON THE SCREEN: an archived newspaper HEADLINE: **THE BELLOWS OF  
ST. MARY'S**. Accompanied by a photo of FATHER LEHNE.

WIDER. Sam. Ruby over his shoulder. The NURSE, in the next  
room, unconscious on the table, in the deep background. Sam  
sees something that truly surprises him. \*

SAM  
You gotta be kidding me.

RUBY  
What?

(CONTINUED)



**Sc.16**

1. CU of Sam, behind computer, lit by screen, grab a piece of top of laptop. \*\*should this move? Yes, it should move slowly camera left.

B-CAMERA. CU on Ruby, as she's wrapping knives up into a canvass bundle. B-CAMERA ALT. Grabbing pieces of knives, wrapping them up, etc.

2. Two shot of Sam and Ruby at computer, stacked frame, when they step away, camera cranes up on dolly, becomes looser over Sam to Ruby. \*\*Also dolly over camera left, slowly\*\*

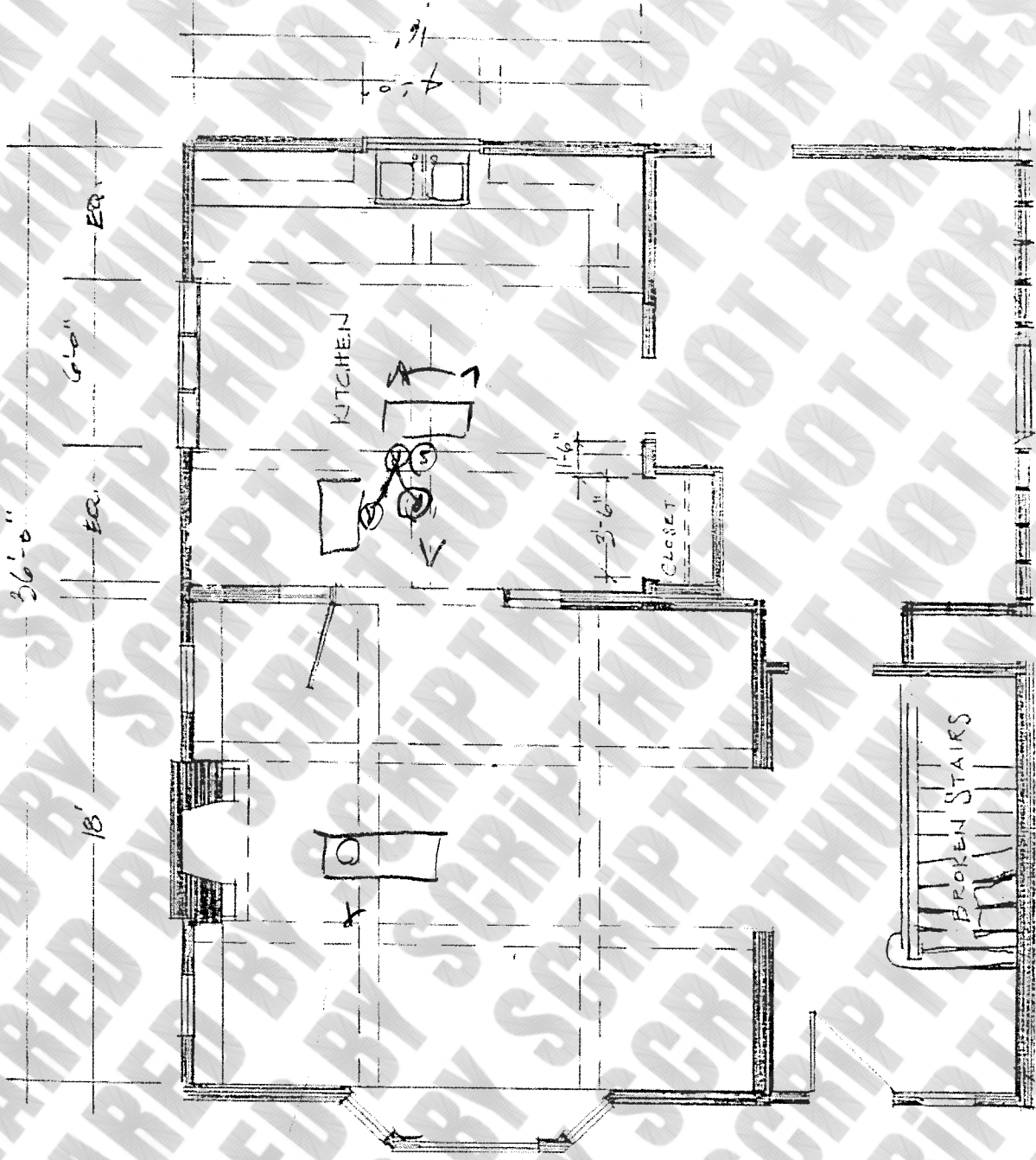
3. CU single of Ruby at computer, it becomes tighter coverage for her when they step away.

**REVERSE**

4. Wide on Room, Nurse's head in foreground, out of focus, covering especially Sam's look to the nurse. When he does, rack to her head and back again. Might also be a good angle for when they're doing research, to rack to the Nurse around then.

5. CU of Sam, over Ruby. Push past Ruby into Sam at the end.

6. Insert of computer screen, panning past Sam's head, or some kind of foreground body part. \*\*it moves if the Sam/Ruby at computer shots move.



Sc. 16

# STAGE 3

# INT. ABANDONED HOUSE

SAM

Get this-- St. Mary's? Abandoned,  
in '72. After a priest  
disemboweled eight nuns--

\*

RUBY

Huh. What's black and white and  
red all over?

SAM

Not funny.

(then)

The priest said it wasn't his  
fault. Said a Demon made him do  
it. Said he even remembered the  
Demon's name...

RUBY

Yeah?

SAM

Azazel.

RUBY

(beat; as Sam said:)

You gotta be kidding me.

\*

SAM

Told you.

\*

RUBY

So Lilith, Yellow Eyes-- all the A-  
listers are paying visits.  
Certainly gives the joint  
credibility--

SAM

--as a place where the Final Seal  
goes down. Whatever it is.

Ruby rises to exit--

RUBY

Good enough for me. We should pack  
up Nurse Betty and hit the road.

Sam. Thinking. Reluctant--

SAM

Hey, maybe--

RUBY

What?

(CONTINUED)

Sc. 17

1. STEADICAM. Feet enter frame from above, as Sam grips Nurse's shoulder with his right hand, leads her down steps. Steadi-Cam bananas out, car in foreground, we meet up with them again at the trunk, as he shoves her in.

2. Superwide Master. Same action.

3. Tight raking two shot, over Sam to Nurse (he's camera right, she's camera left), as they step into position at trunk, he throws her in.

4. MCU. Down at trunk, as he shoves her in, she looks up at him, he slams the trunk down on her. *CONDENSE w/ STADI?*

5. MS or MCU, up at Sam, as he shoves her in, slams the trunk down—we're wide enough to hold the lid in frame—then has to support himself.

6. CU up at Sam, as she shoves her in, slams the trunk down, has to support himself. *-D*

SAM

...maybe we could find another Demon?

RUBY

Sam. No. We barely have enough time as it is.

(reading his face)

Look, all that blubbery, don't-hurt-me crap, it's just an act. She's playing you.

SAM

...I'm not so sure...

RUBY

Even if she's not, there's still a Hell bitch snoozing in there. I mean, c'mon. It's not like you haven't done this before, right?

Off Sam. Still uneasy...

Sam is pulling, dragging the Nurse to Ruby's car. If she's only pretending to be terrorized, she's Meryl Fucking Streep.

NURSE

...okay, listen, just listen to me. My name's Cindy McCellen. I'm a nurse in the Nik-U over at Enfield Memorial. My husband's name is Matthew, we've been married 9 years, he's gotta be worried sick.

(then)

I don't know who you are... and I won't tell anybody anything. I promise. Just let me go... please... I just wanna see my husband again...



Sam is TORTURED. The proverbial knife twisting in his conscience. He can't take it anymore. He opens the trunk. DEVIL'S TRAP on the inside of the lid. The Nurse PANICS--

NURSE

No, no, please, please!

Sam loads her in. SLAMS the TRUNK SHUT. Has to take a moment. Leaning against the trunk. Supporting himself.

Sc. 18

~~1. Dolly-crane down, revealing Angel Statue insert. Dean's torso steps into it. — KNOWS IT OVER~~

~~2. REVERSE. MS—statue as Dean enters frame, regards it, then tips it over. Hopefully, Dean is blocking Castiel's body here, so camera can re-adjust to reveal Castiel. Dean walks to him. \*\*Make sure we can see door in this shot\*\* —~~

*CONSIDER — WE FOLLOW — IS TABLE IN THE WAY? CAN FREEZE FOR RE-ADJUST — ARE WE*

~~B-CAMERA. Cover profile 50-50 of table, as he knocks it over. —~~

*\*NOT CRUCIAL — DON'T LET IT SEEM LIKE DEAN — COMING FROM B-CAM HERE?*

*ARE WE CRAWLING UP*

~~3. CU of Dean, he pivots to reveal Cass, we dolly forward with Dean, riding his shoulder, into MS of Cass? CU?~~

*AND DOWN*

*SEMI-LOW MOUTH CEILING?*

~~4. Whatever the previous size was, do the other one here on Cass — CU or MS. Dean can step into this one. — SEEMS LIKE WE ALREADY DID THIS~~

**\*\*in the MS, or somewhere in here, VERY IMPORTANT TO SEE DOOR\*\*** We should see Dean's back, as he heads toward door, if nothing else. Tying Cass's shoulders into the shot.

~~B-CAMERA. 50-50 of Dean and Cass. Table of burgers in foreground. Might even be worth dollying with Dean, if easy. But no big deal, if its not.~~

180

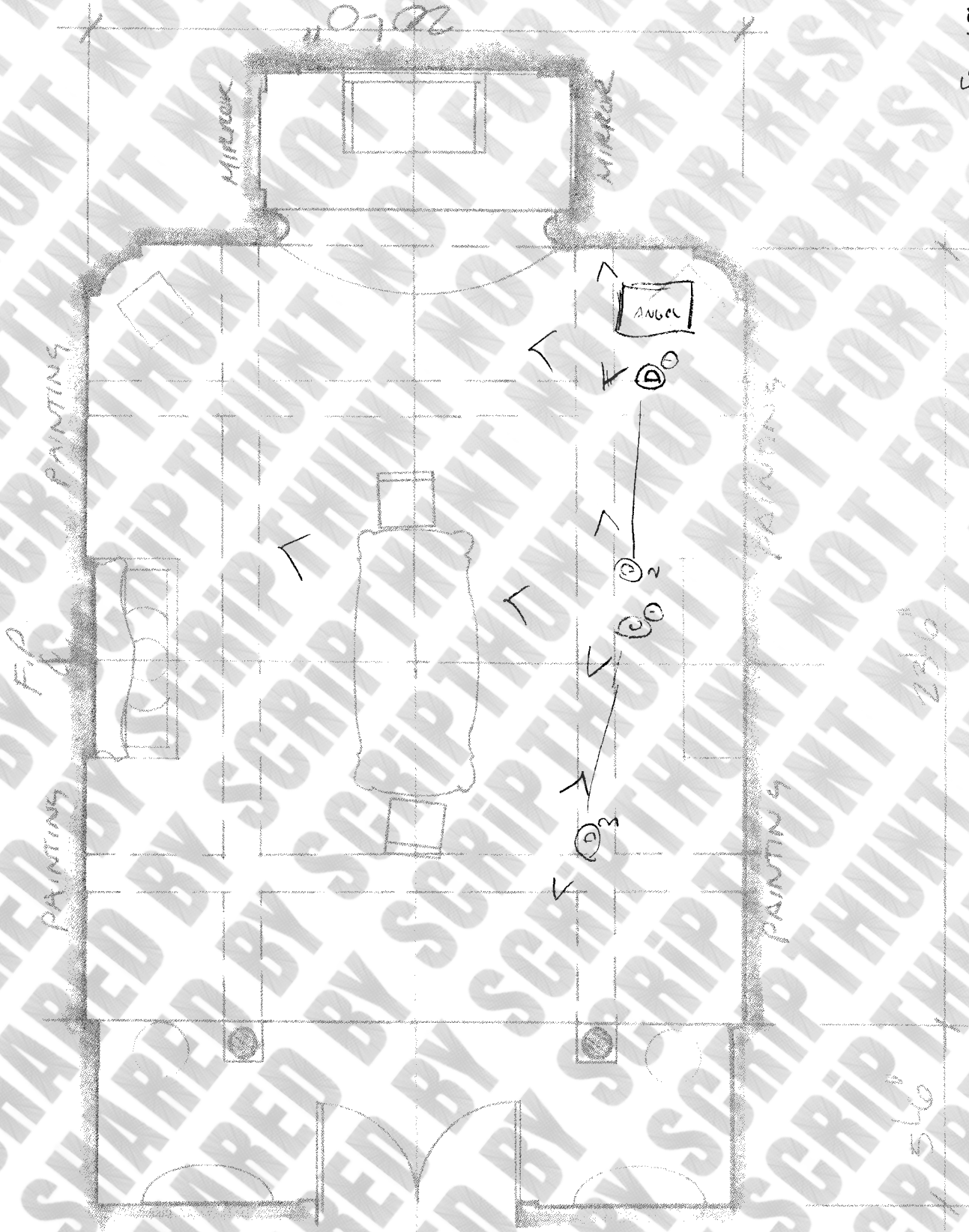
~~5. Over Dean to doorway. We DOLLY 180 around him to reveal empty room, Cass is gone.~~

REVERSE

~~6. Over Cass to Dean — MS, as Dean turns to camera, approaches Cass as he blows past Cass, we dolly back with him, as Cass says "what door" in the B.G. Then Dean stops.~~

~~7. CU, same action. — HOLD ON CASS, THOUGH, AS DEAN BLOWS FOR DOOR — AND SHOULD DEAN STEP INTO IT AT HEAD? PREVIOUSLY, TO GIVE YOU CUT POINT —~~

*INSERT IN HERE*



Sc. 18

**STAGE 2**

**INT. BEAUTIFUL ROOM**

18

INT. BEAUTIFUL ROOM

18

Dean examines some priceless table-top statue. It's all Greek to him. Then lightly POKES it-- lets it SHATTER on the floor. Just because. When--

CASTIEL

You asked to see me?

DEAN

Yeah, listen, I need something.

CASTIEL

Whatever you wish.

DEAN

I want you to take me to Sam.

CASTIEL

(beat)  
Why?

DEAN

There's... there's something I need to talk to him about...

CASTIEL

What's that?

DEAN

The B.M. I took this morning, what do you care? Just make it snappy, okay?

CASTIEL

I... don't think that's wise. \*

DEAN

I didn't ask your opinion.

CASTIEL

Have you forgotten what happened the last time you met?

Beat. Dean steps forward, sincere--

DEAN

No, I haven't. That's the whole point. Listen, I'm gonna do whatever you mooks want. I just gotta tie up this one thing.

(then)

Five minutes. That's all I need.

(CONTINUED)



CASTIEL

(beat)

No.

Dean's Spidey-Sense starts to tingle--

DEAN

No? What do you mean, no? What am I, trapped here?

CASTIEL

You can go wherever you want.

DEAN

Super. I wanna go see Sam.

CASTIEL

Except that.

Dean takes another beat.

DEAN

I wanna take a walk.

CASTIEL

Fine. I'll go with you.

DEAN

Alone.

CASTIEL

No.

Dean's fed up--

DEAN

Alright, that's it. Screw this noise. I'm out.

Dean heads towards the door. Only--

CASTIEL

Through what door?

And sure enough... Dean SLOWS. The DOOR IS GONE. Dean pivots into the room. Cass is gone, too. And there's absolutely NO EXITS. No doors. No windows.

It's a cell.

DEAN

Dammit!

**SC. 19/ 20 SHOTLIST**

1. Back licence plate, come up over trunk, push into back window—maybe favor one side so we can see Sam in profile
2. A-CAMERA—raking two shot—over Sam to Ruby  
B-CAMERA—clean head on single of Sam
3. A-CAMERA—raking two shot—over Ruby to Sam  
B-CAMERA—clean head on single of Ruby
4. Two shot, through windshield, head on.
5. INSERT—over Sam, down to PHONE SCREEN

19 EXT. RUBY'S CAR - MOVING - NIGHT - PMP 19

(PRODUCTION NOTE: we either do this as a PMP, or we lose it.)

CLOSE ON: Ruby's BACK LICENSE PLATE. Then we MOVE across the TRUNK. As we hear the THUMPING, the POUNDING, within.

Revealing the back window. Ruby driving, Sam riding.

20 INT. RUBY'S CAR - MOVING - NIGHT - PMP 20

CLOSE ON: Sam's CELL PHONE. The text: **1 UNHEARD VOICEMAIL MESSAGE FROM: DEAN**

Sam stares at the phone. But does nothing--

RUBY

What are you, a 12-year-old girl?  
Just play it already.

SAM

Mind your own business.

Sam snaps the cell phone shut, puts it away. A beat. As he listens to the THUMPING. The SCREAMING. From the Nurse. He can't take it anymore.

SAM

God, I wish she'd shut up.

RUBY

That can be arranged.

Sam shoots her a look. He doesn't like how cold, how cavalier Ruby is about this. She's not Dean.

RUBY

I don't get it. All those Demons  
you cut with the knife. What do  
you think happened to the host?  
How's this any different?

SAM

That supposed to make me feel  
better?

RUBY

I know this isn't easy for you,  
Sam. But we're running the final  
lap here. Now's not the time to  
grow a persqueeter.

(CONTINUED)

SAM

(flash of anger)

Drop the friggin' attitude, would you? I'm gonna bleed and drink an innocent woman while she watches.

RUBY

Yeah, and pretty much save the world as a result.

Deep in thought--

SAM

I'm just starting to think... maybe Dean was right...

RUBY

About what?

SAM

About everything, okay!?

For the first time, Ruby realizes that Sam's dysfunctions are running deeper than she thought--

RUBY

Look. I know you're torn up over your brother, but you have got to pull it together. Fact is, Dean can't see the big picture here--

SAM

Oh yeah? And what's that?

RUBY

That you're doing what needs to be done-- even if it kills you. That you're the strong one.

Sam finds this amusing.

SAM

Right. I'm the strong one.

RUBY

Yeah. You are.

Obviously, Sam isn't so sure. Ruby looks worried.

RUBY

We're gonna see this through, aren't we? Sam? Sam?

(CONTINUED)

~~B-CAMERA CU of Zach in chair alcove. He enters and exits.~~

③ ~~8. CU, as Zach steps into it from alcove, same action, becomes a raking two, as they look at each other, talk about Dean's destiny. Then, as Zach walks away, becomes Dean's coverage. PUSH IN ON HIM AT END, as Zach vanishes—~~

⑥ ~~9. CU of Dean, stepping into it. Crosses the line, becomes a raking two, then as Zach walks away—~~

~~B-CAMERA IN HERE~~

~~--50-50, behind them, looking up at painting~~

~~--Tighter details on painting~~

⑩ 11. Crane—high and wide on big empty room. Dean hanging his head.

## Sc. 21

1. A-CAMERA. Handheld. Whip panning, back and forth, from Dean, to him smashing the wall with the candlestick.

B-CAMERA. Handheld. Over Dean's shoulder, same action.

ALT. Whip pan to Clean Wall.

B-CAMERA. Same action.

2. Steadi-Cam. Wider on Dean's back. "Sonofabitch!" (Maybe he tosses candlestick). Dolly camera right to reveal Zach's head and shoulder. Dean charges forward, becomes his MCU coverage. Then Zach turns for alcove, we move back with him, until he exits frame. Then he steps back into it, as Dean rushes up to him, and we move across the line, becomes a raking two at the painting. Then, over Dean to Zach, as Zach heads back for the door.

A-CAM. Holding a painting—letting Dean enter frame, dolly with him, until it's a profile of Zach and Dean. Stay with Dean, let Zach f.o.

3. CU over Zach to Dean. Dean steps into it. Stay on Dean. This should take him all the way until he exits for position four, by the Angel-Devil painting.

4. REVERSE. Steadi-Cam. MCU over Dean to Zach. Camera dollies around to reveal Zach. We could ride forward on Dean's shoulder, maybe. Then we hold Dean's head and shoulders, as Zach moves back into the alcove. Then we ride with Dean as he rushes Zach, then we cross the line, it becomes a raking two. Then we ride back with Zach for his "God has left the building line." Matching coverage.

A-CAMERA. Holding Zach's walk from Dean to the alcove, past the PAINTING. He can exit frame when we reach alcove.

5. CU on Zach. Dean steps into it. Then Zach exits frame.

B-CAMERA LIST DURING #3 and #5.

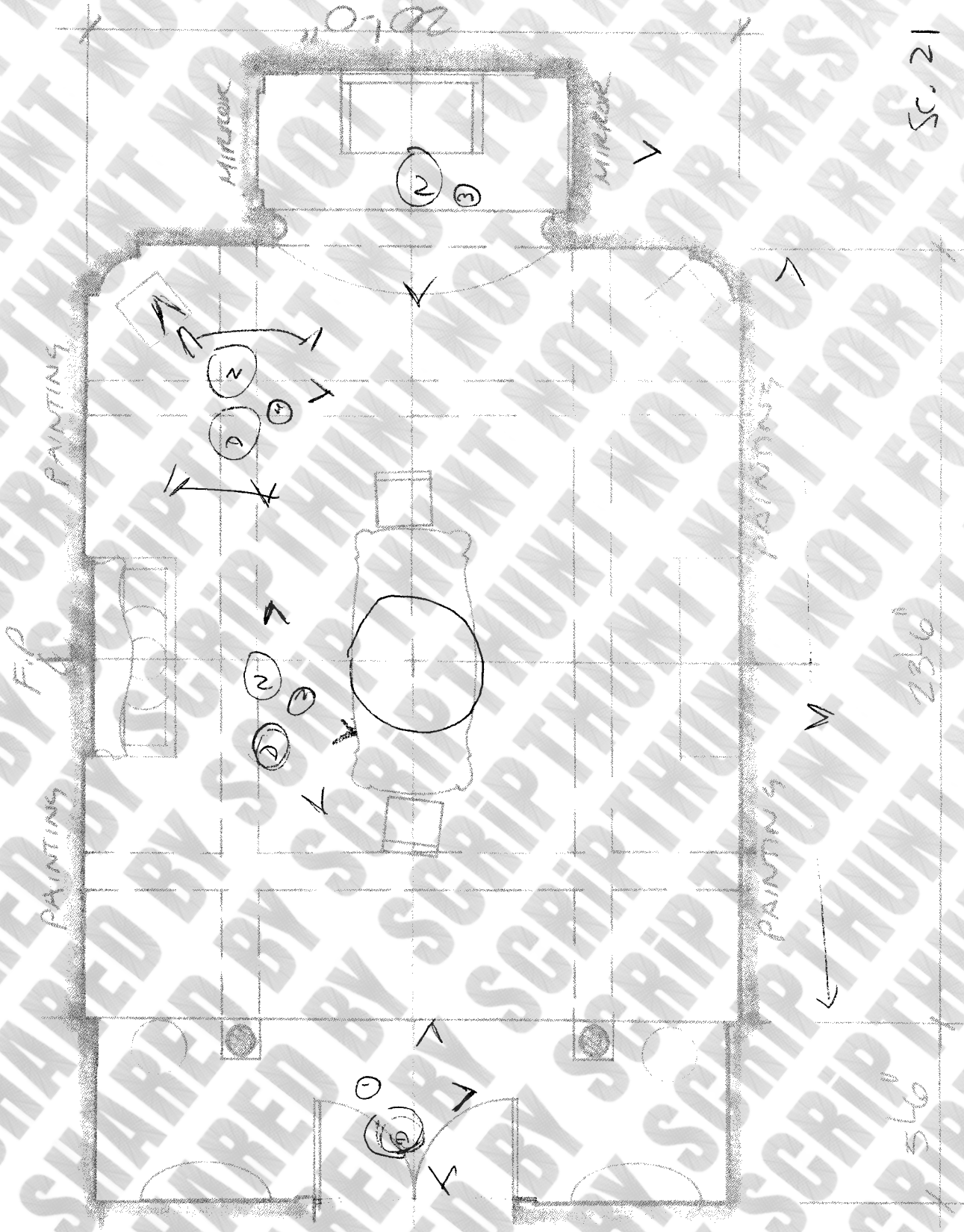
--MCU Dean, realizing the paintings have changed, he pivots to fireplace painting, and one at camera left of room. Racking to paintings and back.

--Grabbing little pieces and details of paintings

--Racking from heavy statue on mantle to Dean, pivoting back into profile—

6. Zach sitting in alcove—50/50 mirror shot, opening up into infinity

7. A-CAMERA. Low angle. MS of Zach in chair alcove. He enters and exits.



SC. 21

# STAGE 2

# INT. BEAUTIFUL ROOM

CLOSE ON SAM. Hearing Ruby. But not answering.

21 INT. BEAUTIFUL ROOM 21

THWAK! THWAK! Using a COAT RACK as a CLUB, Dean is WALLING AWAY at the blank wall where the door once was. Cracking the plaster. Trying to escape...

CLOSE ON DEAN. He suddenly stops. Surprised. Discouraged.

The WALL is PERFECTLY RESTORED. HEALED.

DEAN  
Sonofabitch--

*OK better / Dean  
from candlestick*

When, from over his shoulder--

ZACHARIAH  
Quit hurling feces like a howler monkey, would you? It's unbecoming.

Dean whirls on him, eyes on fire--

*Dean with to him*

DEAN  
Let me go.

ZACHARIAH  
Like I told you-- too dangerous out there. Demons on the prowl.

DEAN  
I been getting my ass kicked all year, and now you're sweating my safety? You're lying. I want to see my brother--

ZACHARIAH  
That's... ill advised--

DEAN  
(rising anger)  
I am so sick of your crap riddles and your smug fat face. What the hell's going on?! Why can't I see Sam? How am I gonna ice Lilith?

*Maybe Zach film*

A long beat. Zach SIGHS.

ZACHARIAH  
You're not.  
(off Dean's confusion)  
Going to "ice" Lilith.

*ON  
7/16  
MWF*

*candlestick -  
with my - sets  
of Dean*

(CONTINUED)



DEAN

What?

ZACHARIAH

Look. I might as well tell you. You need time to... adjust to the company line...

*Zach's on the movie -*

DEAN

Company line?

ZACHARIAH

Lilith's going to break the Final Seal. Fait accompli at this point. Train's left the station.

DEAN

But... me, Sam, we can stop--

When Dean looks at Zach. Suddenly realizing. An icy fear grips his gut.

DEAN

Oh my God. You don't wanna stop it, do you?

*Zach st. in  
leave him - Calij &*

ZACHARIAH

Nope. Never did. The End is Nigh, the Apocalypse is coming, kiddo. To a theater near you.

DEAN

(wrestling his shock)

But... but what was all that crap about saving Seals?

ZACHARIAH

Our grunts on the ground, we couldn't just tell them the whole truth, we'd have full-scale rebellion on our hands. No. Had to keep the kids busy, until they could... adjust to the company line as well. Even your buddy Cass.

(beat)

I mean, think about it. Would we really let 65 Seals get broken-- unless Senior Management wanted it that way?

Beat. With true horror--

(CONTINUED)

DEAN

But... but why?

*PAININGS CHANGED -*

With casual sunniness--

ZACHARIAH

Why not?

(then)

The Apocalypse-- poor name-- bad marketing-- puts people off. When all it is, is Ali-Foreman. On a slightly larger scale. And we like our chances.

(then)

When our side wins-- and we will-- it's Paradise on Earth. Now what's not to like about that?

Throughout this little speech of Zach's, Dean NOTICES-- the WALL PAINTINGS HAVE CHANGED. They're no longer benign landscapes. Now they have WRATH-- Michael destroying the dragon. The Armies of Heaven, on the march.

DEAN

And what about all the people during this little pissing contest of yours?

ZACHARIAH

Well. Can't make an omelette without cracking a few eggs. In this case... truckloads of eggs, but you get the idea.

(then)

Look. It happens. This isn't the first... planetary enema... we've delivered...

Dean, meanwhile, is EYEING a HEAVY BRASS TABLETOP STATUE. But Zach reads his mind--

ZACHARIAH

Um, no, Dean, probably shouldn't try to bash my skull in. Won't end up too pleasant for you.

Dean, pissed, lets it go.

DEAN

What about Sam? He's not gonna go quiet. He's gonna stop Lilith.

ZACHARIAH

(enigmatic)

Sam has a part to play. A very important part. He might need some nudging in the right direction... but I'll make sure he plays it...

*Zach rises*

Dean tries to conceal his growing fear and panic at this--

DEAN

What does that mean? What are you going to do to him?

ZACHARIAH

Sam, Sam, Sam. Marcia, Marcia, Marcia. Forget about him, would you? You have larger concerns.

Zach paces around a jaw-clenched Dean--

ZACHARIAH

Why do you think I'm confiding in you? You're still vital, Dean. We weren't lying about your Destiny-- we just omitted a few pertinent details.

(then)

But nothing's changed. You are chosen. You will stop it. Just... not Lilith or the Apocalypse, that's all...

DEAN

Which means?

ZACHARIAH

Lucifer. You're going to stop Lucifer. You're our little Russell Crowe-- complete with surly attitude.

(then)

And when it's over, and when you win, your rewards will be unimaginable. Peace. Happiness. Two virgins and seventy sluts.

(with a banal chuckle)

Trust me. One day we're gonna look back on this and laugh.

Dean pivots, steps away from Zach. Only one question left--

(CONTINUED)

DEAN

Tell me something. Where's God in all this?

ZACHARIAH

God? God has left the building.

When Dean turns back around, Zach is gone.

Dean is alone. Crushed by the weight of the truth.

BLACKOUT.

END OF ACT TWO

Sc. 23

1. PAN through bars, as Dean is stepping forward, trying to make a call, use his phone, have Cass show up over the WIPE-- \*\*This is ALSO the Master Angle, playing the profile between the guys, whether we play it here, or elsewhere. Also, have Cass step out of it for his disappearance at the end.\*\*

2. TIGHT on Dean, reacting to Cass, but not looking, as we hold Dean's CU, dollying around him, as Cass rotates into position. \*\*I'm assuming this becomes Cass's coverage, but CU or MCU?\*

\* ONE WHERE THEY STEP IN, AT LEAST

3. MS over Dean, to Cass, as Cass steps into position. Dean rotates towards camera for the punch. Rotates back for "my destiny?" When Dean chases Cass, whirls him around, we ride Dean's shoulder forward.

4. CU, over Dean, to Cass, stay on Cass, same action, though. - \*THIS PROBABLY

COMBINES w/ #2 & #3

REVERSE

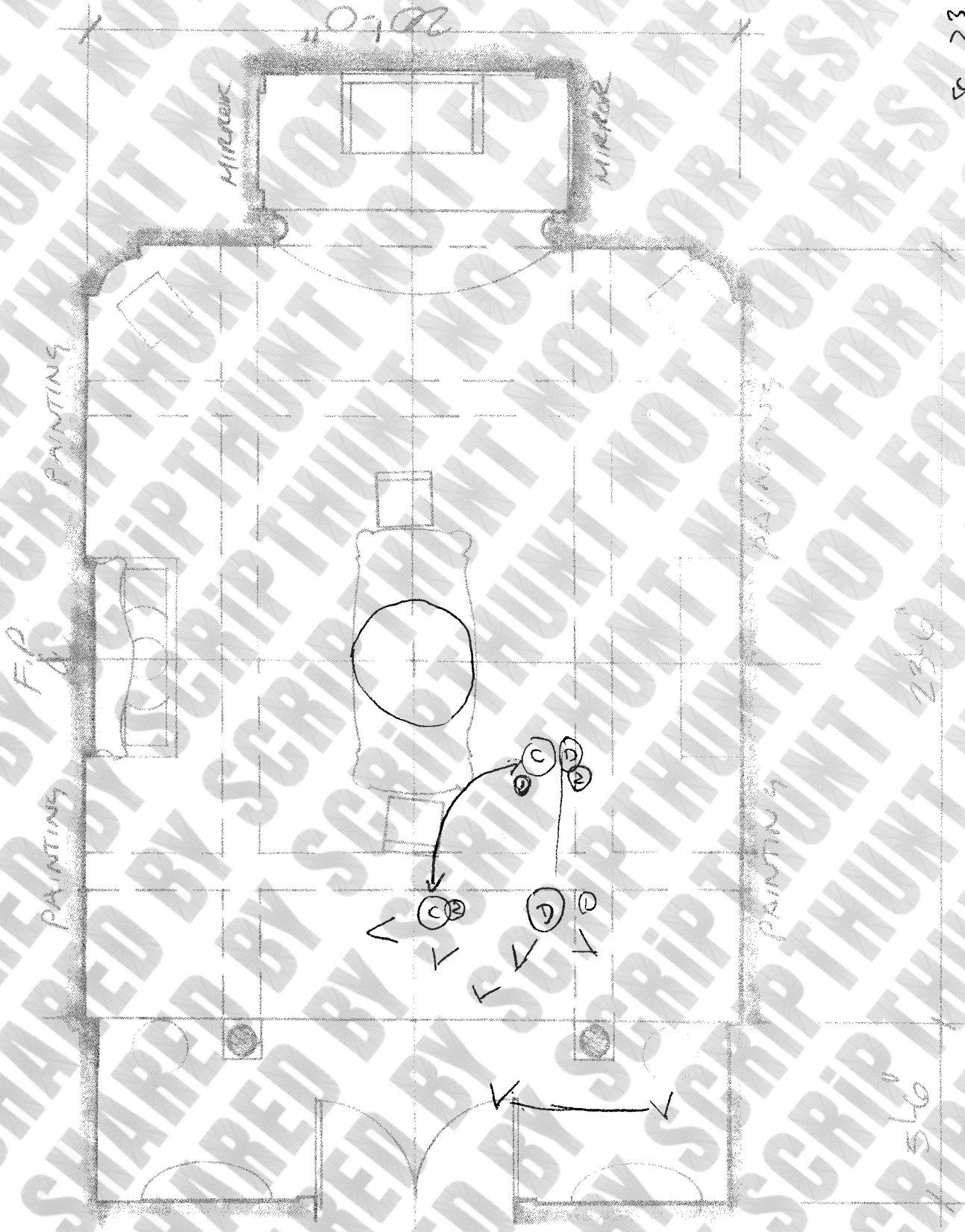
5. Over Dean, to Cass—as Cass walks into position, we dolly <sup>LEFT</sup> over with him, as it becomes over Cass's shoulder to Dean—then we ride them back and forth accordingly. Then, at end of scene, Dean heads back into room, we hold Cass in the frame, though keep him mostly in profile, so we don't owe him towards the door. \*CASS STEPS AWAY

6. CU on Dean. Riding Cass's foreground shoulder back, as Dean chases and whirls him around. \*\*maybe at end, when Dean walks away, it leads us to come around on Cass?\*

B-CAMERA in here—a tighter 50/50 profile, maybe. A cowboy. Couldn't hurt.

7. Dean's CU, as he steps into it, for very tail of scene, he stops. Turns into a profile, realizes Cass is gone, then pivots back forward again, back to camera.

6-10m



SC. 23

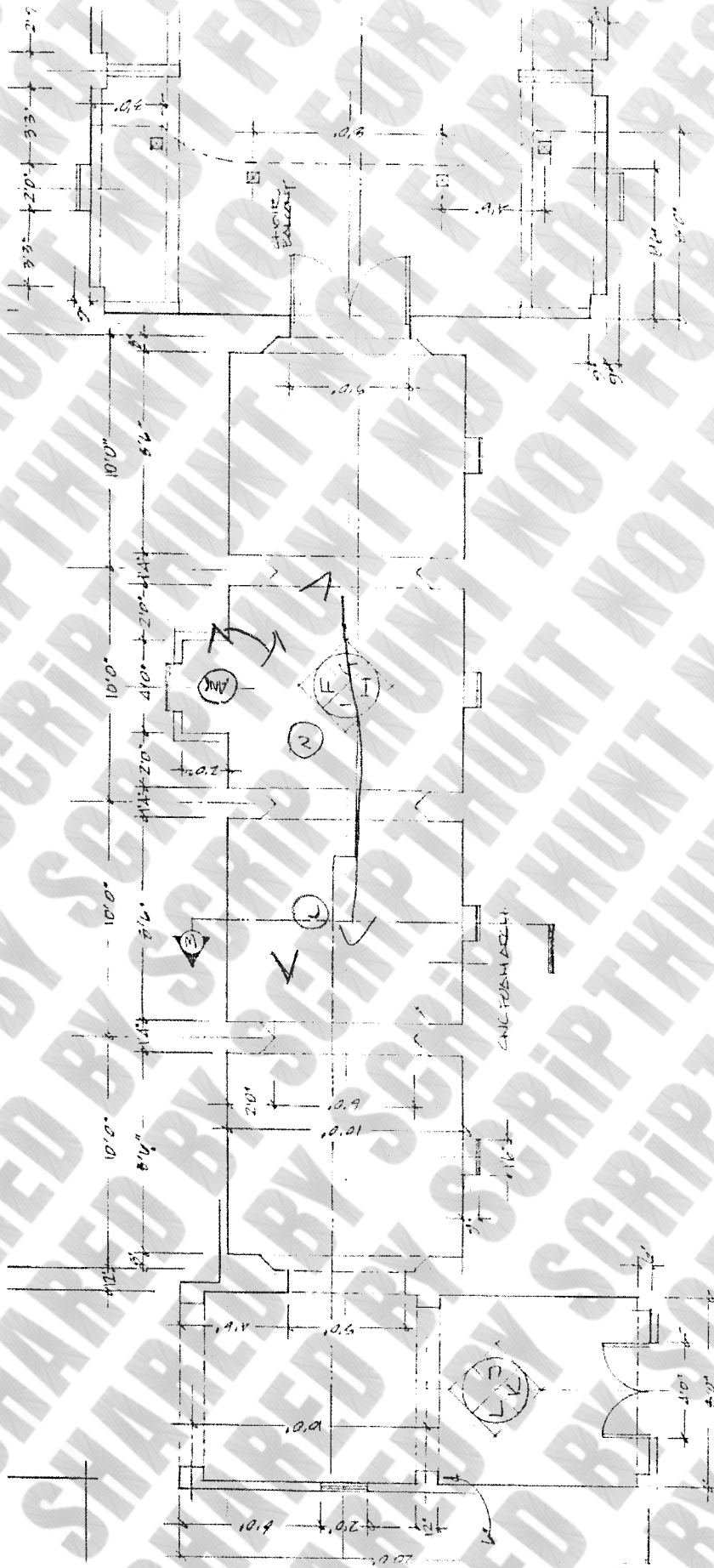
INT. BEAUTIFUL ROOM

STAGE 2

Sc. 22

Probably not hand-held here. - *STEADY-CAM*

1. Tracking down middle of hallway, towards chapel doors. Pan over to reveal Angel Statue. Then flash light beam flits over it.
2. Angel in foreground camera right, as Security Guard Approaches, we crane up and dolly over as necessary. He walks into a screamer, and then pivots, revealing Lilith standing there. Becomes dirty over to Lilith.
3. CU of Lilith, push in for button of scene.
4. REVERSE. Over Lilith to Night Watchman. Probably let camera find her. So we can tell nobody is next to him.
5. CU Night Watchman. Camera shakes as he's grabbed, wrenched out of frame.



INT. CONVENT PLAN  
1/4" = 1'-0"

SC. 22

INT. ST. MARY'S CONVENT - HALLWAY

STAGE 3



ACT THREE

22 INT. ST. MARY'S CONVENT - HALLWAY - NIGHT 22 \*

Dark. Abandoned. Decrepit. Plinking water. Damp stone.

When... a LIGHT FLITS over the ANGEL STATUE from the Tease. *Sam +*

It's a NIGHT WATCHMAN. Doing his usual rounds. When he PIVOTS-- \* *high*

Right into a BEAUTIFUL WOMAN. He's surprised. She's so out of place. She smiles.

LILITH

Howdy.

NIGHT WATCHMAN

Lady, this is private property.  
You're not supposed to be here.

LILITH

(innocent)

But... I'm here for Mass.

(then)

And so are you.

From out of nowhere, TWO DEMON THUGS ROUGHLY GRAB the Night Watchman! Violently!

CLOSE ON LILITH. She smiles, aroused, as she hears the O.S. GURGLING DEATH SCREAMS of the poor sonofabitch... her eyes ROLL WHITE... \*

LILITH

It never gets old. \*

23 INT. BEAUTIFUL ROOM 23

Dean, frantic, paces. He's got his cell phone. He's trying to make a call... presumably Sam... but this time, there's nothing but an odd, otherworldly STATIC. Dean, frustrated, is about to try again, when--

CASTIEL

You can't reach him, Dean. We're outside your coverage zone.

Dean wants to tear Cass's head off. But he keeps his cool. Just barely. For now.

DEAN

What are you gonna do to Sam?

(CONTINUED)

CASTIEL

Nothing. He's going to do it to himself.

DEAN

What's that supposed to mean?

Silence from Cass. Dean snorts. Typical.

DEAN

Right. Gotta toe the company line.

(then)

Why are you here, Cass?

CASTIEL

We've been through much together, you and I. I just wanted to say-- I'm sorry it ended like this.

DEAN

Sorry?

And with that, Dean UNLOADS a CRUSHING RIGHT HOOK across Cass's face. Cass barely flinches. Dean turns away, so Cass doesn't see how much Dean hurt his hand--

DEAN

It's Armageddon, Cass. You need a bigger word than 'sorry.'

CASTIEL

Try to understand. This is long foretold. This is your--

DEAN

--my Destiny? Don't you dare dump that Holy Crap on me! Destiny, God's Will-- it's all a lie, you poor, stupid sonofabitch! Just a way for your bosses to keep me-- keep you-- in line.

(then)

You know what's real? People. Families are real. And you're gonna watch 'em all burn.

CASTIEL

(a flash of emotion)

What is so worth saving? I see nothing but pain here.

(then)

I see inside you. Your guilt... your anger and confusion.

(MORE)

(CONTINUED)

CASTIEL (CONT'D)

But in Paradise, all is forgiven.  
You'll be at Peace. Even with Sam.

\*  
\*

(Dean pivots on this)

Dean. It's true. Your brother  
will be redeemed.

Dean takes a long beat. Levels a steady glare. Never more  
sure of anything in his life--

DEAN

Take your peace and shove it up  
your lily-white ass. I'll take the  
guilt and pain, I'll even take Sam  
as is. It's better than being some  
Stepford Bitch in Paradise.

A moment of struggle for Cass--

DEAN

Look. This is simple. No more  
crap about being a good little  
soldier. There's a right and a  
wrong here and you know it.

\*

Cass's eyes are on the corner of the room. Dean shakes him  
out of it.

DEAN

Cass, look at me!

(then)

You know it. You were gonna help  
me once, weren't you? You were  
gonna warn me about all this--  
before they dragged you back to  
Bible Camp. Well, help me now.  
Please.

CASTIEL

What would you have me do?

DEAN

Get me to Sam. We can stop this,  
before it's too late.

CASTIEL

I do that, we'll all be hunted.  
We'll all be killed.

DEAN

Well, if there's anything worth  
dying for, you're looking at it--

(CONTINUED)

SC. 25

1. Black. Then Crane Up above sign to reveal master—Sam is right, Ruby left, car with bright headlights behind her. When he pivots/profiles her, he pivots to his left.

2. Handheld MCU of Sam. Banana around him camera right, crossing the line, as he pivots away from Ruby's car and Ruby, listening to Dean's message. Then, as his jaw tightens, we banana back camera left, pivoting back to Ruby's car and Ruby, ending up where we started.

3. Same action—CU—push in for button.

\*\*Do at least one ALT where we carry phone from pocket up to his face.

4. Handheld CU single of Ruby watching. \*\*Should we cross back and forth across the line for her, too, so she has two different eyelines as needed? My instinct is no, just asking. Also, can Sam is dirty in frame? Or wipe frame, if we dolly across line?

5. Reverse. Over Ruby to Sam.

6. Reverse. Tighter. MCU, probably. Clean shot of sign—then Sam crosses in, lands camera right. When he pivots to Ruby, he pivots to his left.

They trade LONG LOOKS. A moment of hope. Maybe Dean's gotten through to him. Then... Cass lowers his eyes. Apologetic. He's not going to help--

Dean's jaw tightens. Not angry-- calm-- disappointed--

DEAN

You spineless, soulless sonofabitch. What do you care about dying? You're already dead. We're done.

*Dean held the note*

CASTIEL

Dean--

DEAN

We're done.

Dean turns away. Without emotion. Cool as shit. He's said what he needs to say.

CLOSE ON CASS. He wrestles with his conscience. We see his guilt. His confusion. Before--

Dean pivots. Cass is gone.

24

OMITTED

24

\*

25

EXT. ROADSIDE - NIGHT

25

\*

A FADED SIGN, half-covered in vines: **ST. MARY'S. 2 mi.**

Sam regards the sign. Deep in thought.

Behind him, back-lit from the HEADLIGHTS of the car: Ruby. She calls out to him.

RUBY

Sam. It's time. Are we gonna do this or not?

SAM

Gimme a minute to think.

RUBY

Sam--

SAM

Gimme a damn minute, Ruby!

Ruby stews. Almost under her breath--

(CONTINUED)

11. Same set-up. After blood. His fingers are bloody, as Dean backs over his shoulder, and Cass paints on the wall, mostly reaching off camera. Camera re-adjusts to reveal Zach charging—between Dean and Zach. Interactive light? After Zach leaves, becomes Dean's coverage for Act Out. Probably rock in for Act Out.

12. CU, as Cass throws Dean against wall. Then pan down to grab the knife coming out of Cass's pocket, up to his face. Then he cuts his arm, off-camera. Dean steps behind him, as he reaches out to paint on wall. Rack from one guy to the other. Then we need TIGHTER on Zach as he approaches. Then it becomes a CU of Dean for the Act Out.

13. Do we need a single of Zach, for the interactive light gag?

## Sc.26

1. Foreground HARP, sharp in focus, some strings and a frame, then RACK to Dean, pacing in the B.G. Finally, walks up to burgers, about to take a bite, freeze, have Cass step into it, at least take it to Cass pulling the knife.
2. Tighter. CU. Dean steps into it, just before he pivots to burgers. Then camera drops down, revealing the burgers. But he approaches, his body blocking frame. He picks up a burger, we crane back up, and Cass is suddenly behind him.

\*\*HANDHELD for rest of scene\*\*

3. Now we're inside table. Head and shoulders. Reveal Cass behind Dean—be cool if Dean's body could block it—but not crucial. Dean pivots into him, Cass cups his hand over his mouth, Dean struggles, Cass spins him around into back wall. Camera rocks forward. Cass pulls the knife. Dean chooses to trust him. Probably take it to Cass cutting himself?
4. Same set-up. Bring in blood. Dean and Cass trade blocking—we're over Dean's shoulder, to Cass, to wall. Cass draws the blood symbol. Dean is furthest camera left. Then, when Zachariah comes in, Dean pivots to him—Cass keeps drawing. Interactive light probably. Then after Zach vanishes—it becomes Cass's coverage for Act Out. Probably rock into Cass for Act Out.
5. CU. At wall. Dean smashes into frame. Looks at Cass.
6. Same-set up. CU. Dean exits frame, as Cass steps in. We cover inserts of the blood being drawn and FINISHED. Interactive Light on Blood Symbol. Then becomes CU on Cass for Act Out.
7. Need an ALT. in here—CU of Dean for Zachariah bit, with interactive light.

~~B-CAMERA IN HERE. Grabbing 50/50's of all this stuff.~~

8. Lower, CU Dean—as we rack from Dean to foreground knife, as Cass cuts his arm, we're behind it, but we see the blood flow down it. THIS WILL PROBABLY BE CROSSING THE LINE, but fuck it.
9. ~~Over Zach's shoulder~~ Over Zach's shoulder, riding him forward to the guys. This is the shot I want to blow him out of. Landing on Dean.
10. REVERSE-- HANDHELD MS on Dean's back. Dolly over to reveal Cass standing there, Dean pivots, action. We move back FAST, as Cass throws him into wall—it's Cass's coverage. He pulls the knife, but gives Dean a long look, like "trust me."

RUBY

Well, think fast.

CLOSE ON SAM. Is he ready to do this? Bleed and drink a nurse? He feels very far from home. Very far from Dean.

He removes his cell from his pocket. Opens it. Takes a beat. Then PLAYS the MESSAGE. And we're expecting Dean's conciliatory speech. But that's NOT WHAT WE GET--

Dean's voice is choked with anger. Hatred.

DEAN'S VOICE

(on cell)

Listen to me, you bloodsucking freak. Dad always said I'd either have to save you or kill you. Well, I'm giving you fair warning. I'm done trying to save you. You're a monster, Sam, a vampire. You're not you anymore... and there's no going back...

\*  
\*

Click.

Sam's jaw tightens. With anger. Betrayal. And acceptance. Maybe Dean's right-- and if he is, there's no turning back.

He pivots back to Ruby. Gives her a small nod.

SAM

Do it.

RUBY

Thank God.

WITH RUBY. As she moves for the trunk-- whatever happens, it happens O.S.

CLOSE ON SAM. 'Troubled' is an understatement.

Dean. Pacing. Furious. Like a caged animal. He can't escape. He's at a loss. Finally, his eyes land on--

The PILE of HAMBURGERS.

He regards them for a minute. What the hell. He walks over to the table. Picks up a burger. About to take a bite, when SUDDENLY--

(CONTINUED)



Cass is there! SPINS Dean around! Slams Dean back into a nearby pillar, CUPS his hand over Dean's mouth!

Dean struggles, especially when Cass PULLS the DEMON KNIFE! But Cass is way too strong. Dean is trapped.

CLOSE ON CASS: giving Dean a long, steady look. Trust me.

CLOSE ON DEAN: looking at Cass, curious. He calms.

Cass releases Dean. Steps back. Draws back his trenchcoat sleeve. And CUTS his OWN ARM with the KNIFE--

Cass kneels... starts frantically drawing BLOOD SYMBOLS on the floor...

Dean watches... beginning to realize what Cass is doing.

Suddenly-- ZACHARIAH is there. Striding to Cass. Murder in his expression--

ZACHARIAH

Castiel. Would you mind explaining just what the hell you're doing?!

On the floor-- Cass finishes the FINAL LINE of the SYMBOL. It's the Angelic Script blood spell from episodes 410 and 420. Cass PLACES his HAND in the middle-- anchoring himself--

As FWOOM! Zach is SLAMMED with a BRIGHT LIGHT. And he's BLOWN out of the room. Vanishes completely!

Cass pivots to Dean. Urgent. Hands him the DEMON KNIFE--

CASTIEL

He won't be gone long. We have to find Sam, now.

DEAN

Where is he?

CASTIEL

I don't know, but I know who does.

(then)

We have to stop him, Dean. From killing Lilith.

DEAN

What? But Lilith is gonna break the Final Seal...

(CONTINUED)

CASTIEL

Lilith is the Final Seal! She  
dies, the End begins!

Off Dean's absolute HOLY SHIT look--

BLACKOUT!

END OF ACT THREE

SC. 27

1. ECU MONITOR—LUCIFER RISING SCREEN

2. Fairly wide profile, as Chuck enters frame from camera right, pacing. Computer and foreground table. We pan with him camera left, then camera right. Be nice if it could pan over just enough to quickly re-adjust back, revealing Dean and Cass. If not, we'll shoot it without Dean and Cass in it. Then FREEZE, have them step in, then have Chuck pivot around to see them.

3. MS/MCU. Camera on left side of room, looking camera right. Chuck approaches camera, pivots away, as he walks away. Then Chuck pivots to camera, sees them. But they probably shouldn't be in the frame, to give us a cut point.

4. CU of Chuck at tail, as he enters frame, pivots into it.

5. Reverse. Looking camera left. Chuck enters frame, heading camera left, we're on his back, he pivots to us, keeps walking, we pan with him camera right. Then, when he pivots again, we dolly fast around him, revealing that we're over Chuck to Cass and Dean.

6. MCU. We're on right side of room, looking down camera left. Chuck heads toward camera, we SEE Dean and Cass, over his shoulder. He pivots to them.

~~1. STEADY~~

~~2. A-Cam - WDP on her~~

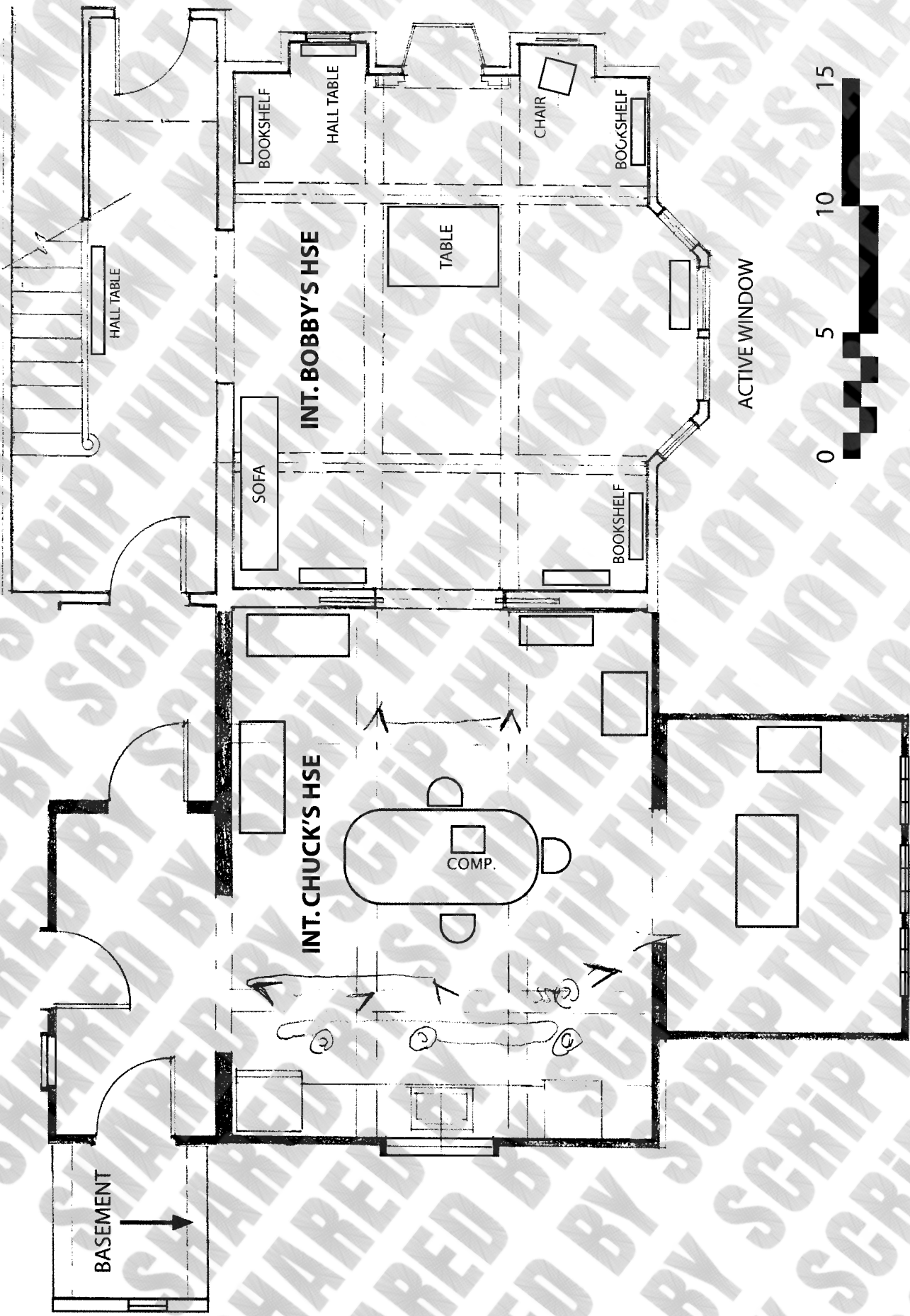
~~3. B-Cam - camera track back from P. DAK~~

~~4. up Cam - pan, 1 of~~

~~5. W of Chuck as he pivots for work~~

~~6. half of Dean as he comes to us~~

5. INSERT



SC. 27

**INT. CHUCK'S / BOBBY'S HOUSE**

**STAGE 2**

Sc. 28/29

H. (D) (H) (C) (D)

1. Steadi-Cam—Butler carries bowl.

2. Steadi-Cam—wider on Butler—leading him back—important to see minions down the hall. So we either favor one side, or we pull a wall and do a profile, past minions in the hall. b.g. Whatever works better. If profile, might be cool to dolly past angel. PROBABLY STRAIGHT DOWN

3. Lilith at witch table—fairly wide, I'd image, slightly angled camera ~~right~~ <sup>LEFT</sup>. We pan/dolly over camera ~~left~~ <sup>RIGHT</sup>, as Butler enters frame, hands over bowl, they exchange dialogue. We dolly back as she places bowl on table, pivots to cross room (or should she react to thunder or something), we dolly back again, revealing all the minions are sprawled out on the floor outside the chapel doors. At far end of chapel, Sam and Ruby step around corner. Start approaching. Lilith holds up her hand, door slams.

4. CU—same angle-- details of witch table, we pan up to her face, over to Butler for his CU, then we're ON BOWL as she drops it on table. Then, IF POSSIBLE, be nice to GRAB a TIGHTER SIZE of Sam and RUBY coming down hall, with Lilith tied into it as a dirty over, then the door slams—

5. Wide, at chapel door, as Sam and Ruby round corner, then walk down hall, walking in and out of the light columns coming from the stained glass.

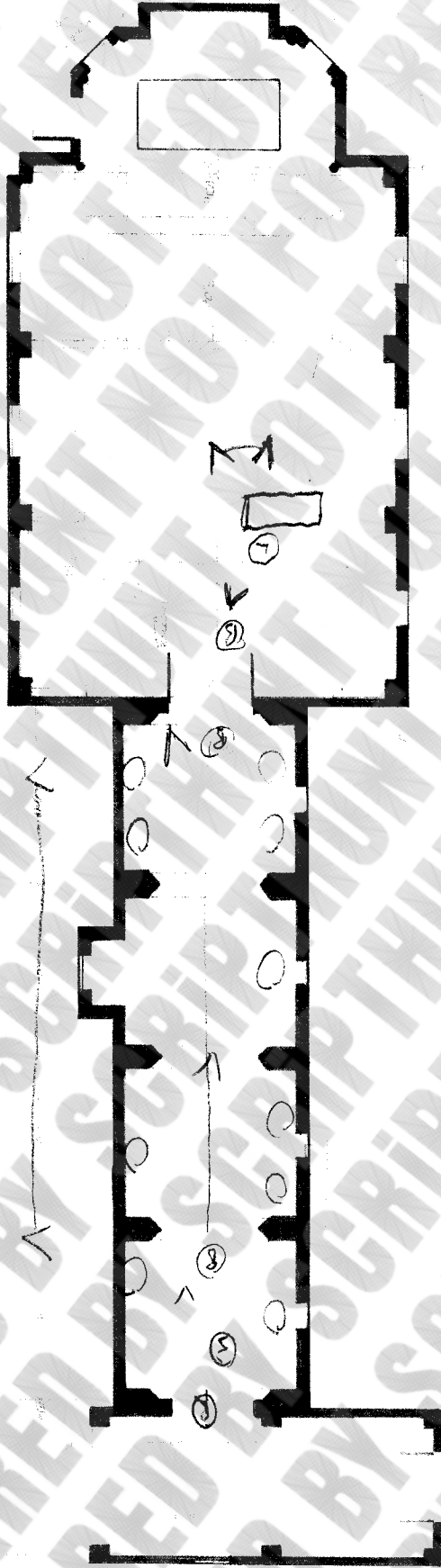
6. Prism—low on bodies sprawled out, rack to Sam and Ruby as they round corner.

7. CU—stacked frame—from Sam to Ruby—they enter frame-- **\*\*probably exit it, too, or should we dolly back with them?\*** Sam trades eye-fucks with Lilith. — COULD STEADY.CAM

8. REVERSE. MS. On Lilith's back at table, then pivot to Butler, then he steps away, she drops bowl, turns back, sees Ruby and Sam. Holds out hand, slams door. Play a moment before Sam and Lilith before he starts walking. **\*\*Is it worth grabbing a size where you can see the cross, or is that too big?\*** — MAYBE WE SHOULD BE OUTSIDE

9. CU of Lilith, same action. Push into a screamer for the scene button. (DIR - SO IT CAN SCAM IN ON US)

10. ONLY IF TIME—grab B-Camera pieces of the minions on the floor.



Sec. 28 29

**INT. ST. MARY'S CONVENT - CHAPEL & HALL STAGE 3**

ACT FOUR

27 INT. CHUCK'S LIVING ROOM - NIGHT

27

CLOSE ON: a COMPUTER MONITOR. A COVER PAGE. "SUPERNATURAL: \*  
LUCIFER RISING" by Carver Edlund.

WIDER: it's our good friend, the PROPHET CHUCK. He's currently on the TELEPHONE.

CHUCK

...that sounds... moist... so what are your rates?

SEXY FEMALE VOICE

(on phone)

We can get you one girl, one hour, one thousand.

CHUCK

Okay. Then I think I'll take... twenty girls, for all night.

SEXY FEMALE VOICE

Um. Sir. I'm not sure you can afford that.

CHUCK

Lady. Sometimes you gotta live like there's no tomorrow.

When Chuck turns. And Cass and Dean are suddenly standing in his living room. With dumbfounded SHOCK--

CHUCK

You. This isn't supposed to happen... \*

(then, into phone) \*

No, lady, this is supposed to happen. I just gotta call you back.

28 INT. ST. MARY'S CONVENT - HALLWAY - NIGHT

28

CLOSE ON: an ornate BOWL. FILLED WITH BLOOD. Hands CARRY IT DOWN a LONG HALL.

WIDER: let's call him DEMON BUTLER. He carries the blood, as gingerly as a bowl of soup. Down the hall. Past TEN DEMON MINIONS, all lining the hall, Hellish Secret Service--

Through a large, heavy, open WOODEN DOOR, he reaches--

**Sc. 30**

1. Master. Wide angle—3 shot—looking towards kitchen window. Dean steps between Cass and Chuck, once the house starts to shake—cabinets, computer, window, light over Chuck's table—it all goes.

B-CAMERA. Grabbing details of destruction. Falling plates, etc.

2. MS. Over Chuck. Two shot of Dean and Cass. Once Dean steps forward, becomes stacked three shot, over Chuck, over Dean, to Cass.

B-CAMERA. Raking two shot of Dean and Cass.

3. CU of Dean—pages lifting up, to find his face. - BECOMES CU OF CHUCK

B-CAMERA. Tighter raking single of Dean. APPROXIMATING CASS

4. CU of Cass. Looking at Chuck. - OVER CHUCK, DIRTY? BECOMES ANOTHER CU OF CASS AT TAIL?

5. MS. Over Cass to Chuck. Then it becomes Dean's coverage, when he steps in. Cass is camera left, reaching out with his right hand.

**Sc. 32**

1. WS—looking at window—Cass and Chuck's backs—as they turn to window, have their dialogue. All hell breaking loose in the house.

B-CAMERA. Picking up as much chaos as possible.

2. Raking two shot—over Cass to Chuck.

B-CAMERA. Tighter two shot framed against the window, we're on their backs.

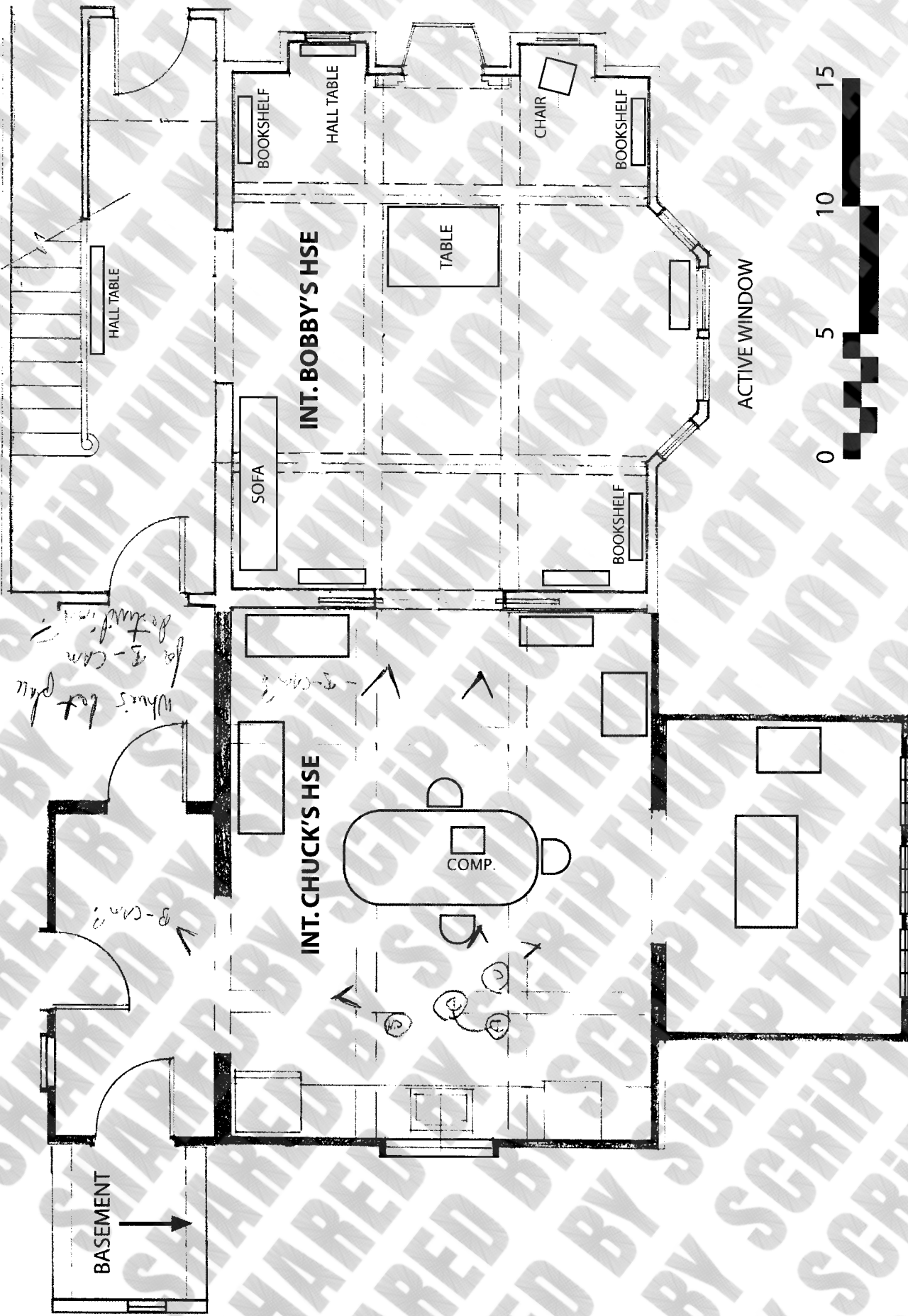
\*\*Maybe try one where Chuck does an aborted shoulder touch\*\* This will be final shot of scene, where the light washes them out, washes out frame.

3. Tighter CU, over Cass to Chuck.

4. Raking two shot—over Chuck to Cass.

5. Tighter CU, over Chuck to Cass.





SC. 30

**INT. CHUCK'S / BOBBY'S HOUSE**

**STAGE 2**

29

INT. ST. MARY'S CONVENT - CHAPEL - CONTINUOUS

29

Where he hands the BOWL to LILITH. He's a bit jittery--  
Lilith speaks with unusual warmth, gentleness--

LILITH

Don't be afraid. We're going to  
save the world.

He nods, retreats back out of the room. Camera FOLLOWS  
LILITH as she PLACES the BOWL on the ALTAR. Then she PIVOTS  
BACK-- it was just a split second--

And the Demon Butler is SPRAWLED on the ground, just outside  
the chapel. In fact, ALL the MINIONS are sprawled out.  
Still. Dead? Unconscious? Hard to tell.

And at the far end of the HALL-- Sam rounds the corner.  
~~EYES PULSE BLACK~~ Ruby, one step behind him. They start  
walking, slow and measured, towards Lilith.

*JD*  
*Delish*  
*eyes*

Lilith reacts-- looking frightened, she RAISES her HAND-- the  
HEAVY WOODEN DOOR SLAMS SHUT! BANG!

But behind the door... Lilith gives herself a little smile...  
quiet to herself... calm and amused...

LILITH

No. Stay back. Please.

*HARD SLAMS OF DOOR*

30

INT. CHUCK'S LIVING ROOM - NIGHT

30

Chuck hands Dean a FEW TYPED PAGES. Dean reads, quick--

DEAN

St. Mary's? What is it, a convent?

CHUCK

Yeah, but. You guys aren't  
supposed to be there. You're not  
in this story.

CASTIEL

Yeah, well. We're making it up as  
we go.

Dean looks at Castiel at this. Gives him a small smile. But  
the moment's interrupted when--

The WALLS BEGIN TO RATTLE AND SHAKE. And A BRIGHT LIGHT  
BEGINS TO SHINE THROUGH THE WINDOWS. Very CLOSE ENCOUNTERS--

*Shake & shake*

(CONTINUED)

**Sc. 31**

1. ECU. Dean, reactive bright light that becomes strobing. Cass's hand on his forehead. Then Cass's hand is pulled away, light stops, he exits frame at end. Cass is camera left, by the way, reaching out with his right hand.
2. MCU. Dean, reactive bright strobing light. Cass's hand. Then hand pulls away, as light stops, Dean gets his bearings, then runs forward, we pan with him, revealing he's now in the Chapel.

\* COULD + SHOULD VERY WELL BE A CUE \*

**Sc. ~~31~~ 34**

1. Low angle. Looking far enough down the hall to see some bodies. Dean rounds the corner. Pauses, sees Ruby, doors slam O.S., he shouts NO, then runs forward out of frame.
2. MCU, at end of hall. Same action.
3. Over Dean, down into chapel, where Sam and Ruby walk towards Lilith from doorway. Ruby sees Dean, holds out hand, slams door. Dean starts running.
4. Tighter, seeing Sam and Ruby walk towards Lilith. Ruby sees Dean, slams door.  
\*\*If we see Sam and Ruby enough in the wide, we may not need this one\*\*

5. CU. Ruby. Seeing Dean. Slamming door. May want to put a float on this one?

**Sc. 36.38**

\* LET SERGE KNOW - 48 \*

1. A-CAMERA. Side angle. Dean pounding on door.

B-CAMERA. Over Dean's shoulder. Pounding on door.

2. Tighter, whipping back and forth. Side angle. Dean pounding on door.

\*\*Burn film on 38 on this, so we can cut back to it as a runner, if we want.\*\*

30

CONTINUED:

30

CHUCK  
(whining)  
Oh man... not again...

CASTIEL  
It's the Archangel, I'll hold him  
off, I'll hold them all off. Just  
stop Sam.

Castiel reaches out, touches Dean's forehead.

31

INT. ST. MARY'S CONVENT - HALLWAY - NIGHT

31

Dean. Disoriented. Taking in his new surroundings. Stone  
walls. Religious statues. He takes off, searching,  
desperate, for his brother.

32

INT. CHUCK'S LIVING ROOM - NIGHT

32

Castiel and Chuck pivot to the BLAZING WINDOW. The LIGHT  
GROWS BRIGHTER and BRIGHTER. As the Archangel grows CLOSER  
and CLOSER-- a FREIGHT TRAIN BARRELING RIGHT FOR THEM--

But throughout it all, Cass remains calm. Fatalistic. Chuck  
is less so, but still reasonably under control--

CASTIEL  
Don't worry. You're still a  
Prophet. They won't touch a hair  
on your head.

CHUCK  
It's not my head you should be  
worried about.

Beat. Then, with a writer's curiosity--

CHUCK  
So tell me. What's your motivation  
here? What made you grow a pair?

CASTIEL  
(beat)  
A pair of what?

CHUCK  
No, I mean, why are you helping  
Dean?

Cass truly thinks about this--

(CONTINUED)

Sc. 35/37

1. CRANE. Coming down behind cross, through T-section, as Sam and Ruby step up.  
\*\*Could drop this shot if you were absolutely fucked\*\*

BEHIND ALTAR -  
2. Over Lilith, to Sam and Ruby.

3. Sam. Single—no Ruby. MCU. He steps into it. Drugged with rage. Then he pivots to door—rack to door. Ruby steps into it—rack to Ruby. Then he pivots back, holds out his hand, ganks Lilith. \*\*Do this shot at 24 and at 30\*\*

4. Sam. Single. CU. Same action. But when he pivots to door, stay on door, keep Ruby soft and out of focus. Then he pivots back, kills Lilith. Push in for button. \*\*Shoot at 24 and at 30, and Sam's eyes have to go black here, too\*\*

5. ECU. Sam's eyes, going black.

6. Single Ruby. Push in on her at end, once Lilith is dead.

7. Sam's POV. From door, Ruby steps into it. Keep Ruby out of focus. Shoot at 30 fps.

MAYBE - Low +  
W...  
...  
...  
8. REVERSE. Over Sam to Lilith. MCU on Sam, wide on Lilith. Then he pivots towards door, Ruby steps into it (I think from camera right). Then he pivots back to Lilith as she laughs. \*\*At 24 and at 30\*\* He kills her, she rolls off steps and into position.

9. CU same action, important part is Sam looking at door. If we can grab Lilith, great, if not, no big deal. Play Sam at the door at 30 fps.

10. CU Lilith, until she rolls out of frame.

11. Low angle on Lilith, framed against cross.

12. Lilith, rolling into her final, wide eyed, dead position, on floor in front of steps.

**Sc. 33**

1. Over Lilith, to Sam/Ruby—door flings open, he raises his hand. She's pulled out of frame. Sam steps forward, gives her the second move—

2. A-CAMERA. MCU, stacked frame, as door flings open, two shot, Sam/Ruby. Then Sam's hand, out of focus, foreground, when he raises it. Then he steps forward again probably into a CU (we dolly back with him?) he gives it another jolt--

B-CAMERA. Can we do a raking two? Let door fling open, hit the wall right in front of us. Then Sam/Ruby step into it, we SNAP FAST to his hand-- anyway, just looking for another piece of the door, to give it some juice in the cutting room—

*MAKE JUST ANOTHER  
ANGLE ON DOOR*

3. Reverse. MS. Over Sam. Sam steps in, holds out left hand. Play first with real Lilith. Then take her to altar as she shakes cobwebs, then Sam snaps her back into position again, magnetic against the altar.

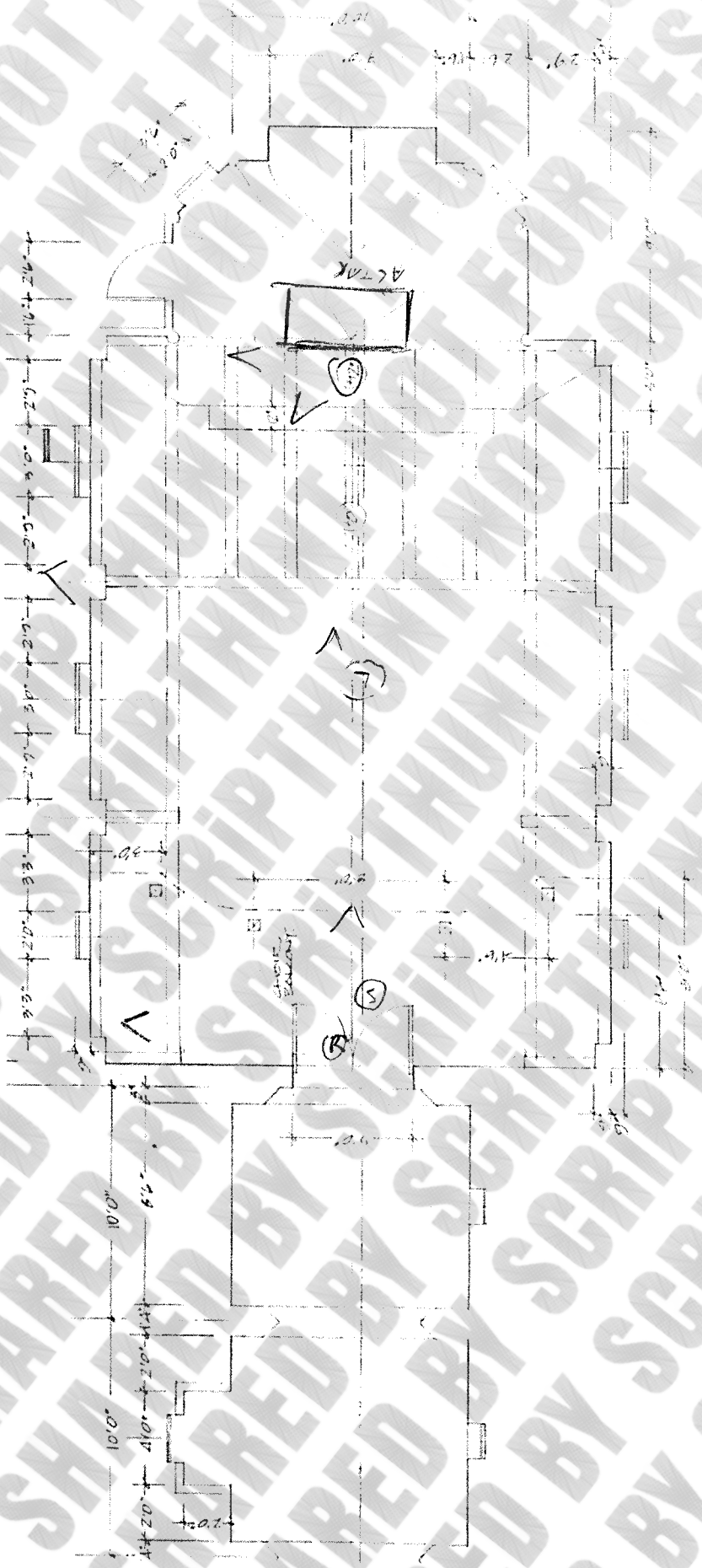
4. CU of Lilith—before Sam comes in, silently preparing for her moment of truth. Then door BANGS, maybe Sam steps into a dirty, maybe not, but she gets pulled back out of frame—

5. A-CAMERA. Same angle as #3. Sam steps in, holds out hand—stunt double goes flying back.

B-CAMERA. Grabbing a tighter side angle of stunt, hand-held, jittery, whipping around.

6. Insert. Stunt double's head hitting corner of altar.

7. Low Angle, holding the cross in the B.G., as Lilith shakes the cobwebs, looks at Sam, and bang, magnetizes against the altar.



S. 33

CASTIEL  
It occurred to me. Something he  
always says.

CHUCK  
And what's that?

CASTIEL  
"What the hell."

Chuck nods at the absurdity of it all. Oo-kay. Then--

The LIGHT eventually GROWS SO BRIGHT, IT BLOWS THE ENTIRE  
FRAME TO WHITE. Leaving Castiel, hanging from the edge of  
the proverbial cliff...

33 INT. ST. MARY'S CONVENT - CHAPEL - NIGHT 33

CR-RACK! The WOODEN DOOR FLINGS OPEN by ITSELF. Sam and  
Ruby enter the chapel. Sam holds out his hand--

Lilith SAILS BACK into a WALL. She's FROZEN THERE.

34 INT. ST. MARY'S CONVENT - HALLWAY - CONTINUOUS 34

DEAN. Rounds the corner. He's at the far end of the  
hallway, away from Sam. Sees--

POV. Through the doorway, into the chapel. Sam. Stepping  
forward. Towards Lilith.

And Ruby. A step behind. She happens to see Dean out of the  
corner of her eye. Turns to him.

CLOSE ON RUBY. She SMILES. As she holds out her hand, SLAMS  
the WOODEN DOOR.

Dean REACTS-- RACES down the hallway, towards the door--

DEAN  
Sam! Sam, no!!

35 INT. ST. MARY'S CONVENT - CHAPEL - CONTINUOUS 35

CLOSE ON SAM. This is it. Finally his moment. He's  
practically DRUGGED with RAGE--

We HEAR HIS HEART POUNDING. We HEAR the BLOOD RUSHING  
THROUGH HIS VEINS.

SAM  
I've been waiting for this... for a  
very long time...

(CONTINUED)



35

CONTINUED:

35

Lilith, against the wall, defiant--

LILITH

Well? Then gimme your best shot.

CLOSE ON SAM. Raising his hand. About to deliver the death blow. When... he slows... because buried, faint, beneath the DRUM BEAT of his heart, beneath the hurricane WHOOSH of his blood, he hears...

POUNDING on a DOOR. And is that... is that Dean?

36

INT. ST. MARY'S CONVENT - HALLWAY - CONTINUOUS

36

Dean is WAILING AWAY like Holy Hell on that door--

DEAN

Sam! NO! Don't do it! Sam!  
Lilith is gonna start it!!

37

INT. ST. MARY'S CONVENT - CHAPEL - CONTINUOUS

37

Sam. Dean's voice is low, muffled, barely a whisper beneath Sam's rage. But still, he hears it.

He starts to turn toward the door. Curious. Starts to lower his hand.

SAM

Dean...?

RUBY

SAM! WHAT ARE YOU WAITING FOR??  
NOW!

CLOSE ON SAM. He looks at Ruby. Looks at the door. He's hesitating. Not sure. When... he HEARS LAUGHTER. It draws his attention back forward-- back to--

CLOSE ON LILITH. Still pressed against the wall. She can't suppress her grin.

LILITH

You turned yourself into a freak--  
a monster-- and now you're not  
gonna bite? I'm sorry, but that's  
just adorable--

CLOSE ON SAM. He glares at Lilith. He makes his choice. Face tightens in ANGER. His EYES TURN COMPLETELY BLACK.

He holds out his outstretched palm-- FOCUSES--

(CONTINUED)

— 00 →  
18

— BACK  
FROM  
18

CONTINUED:

Lilith CLENCHES IN PAIN--

*Run* →

Sam-- it's strenuous-- taking a lot out of him--

Lilith-- she's WRACKED by a FLASH OF LIGHT inside her body--  
but throughout it all, she still manages to look up, towards  
the cross. Smiles, beatific.

LILITH

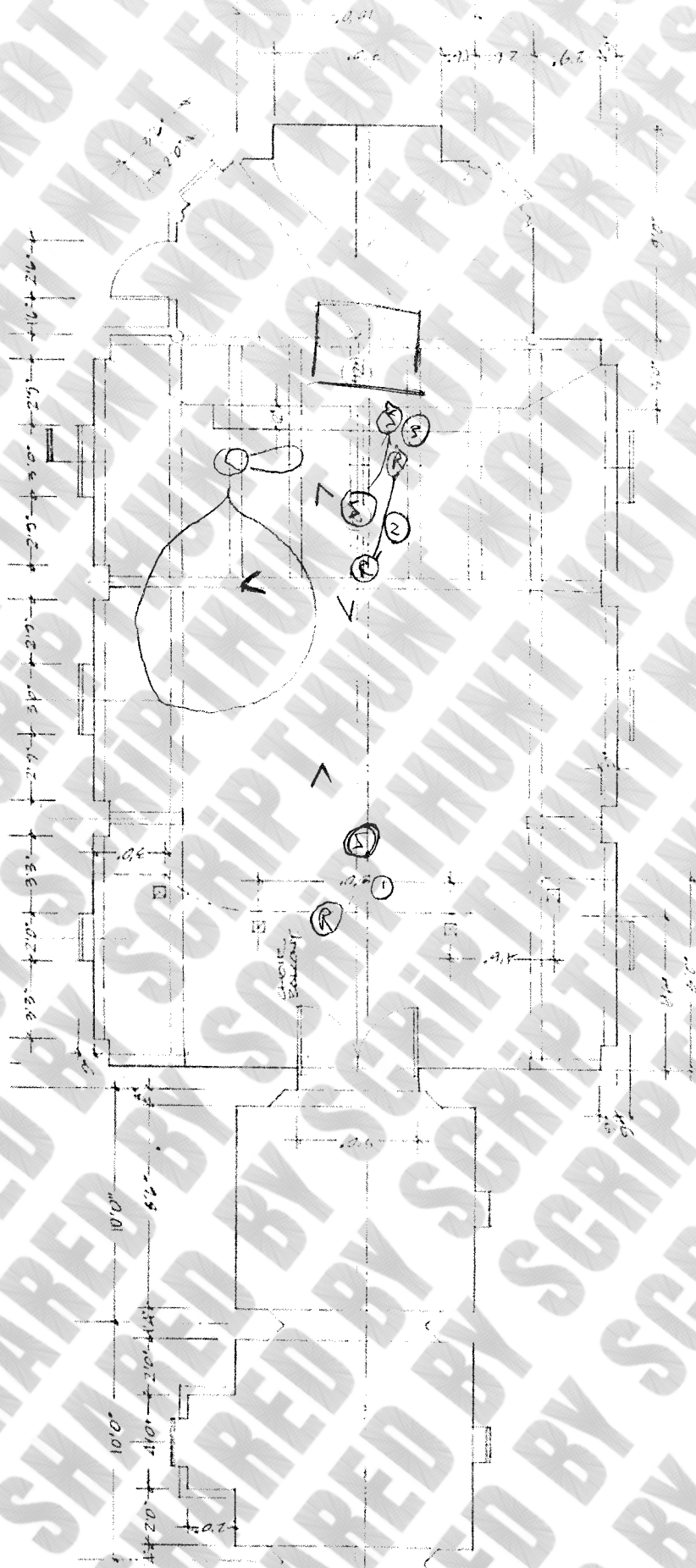
Thank you.

Then... she drops to the floor. DEAD.

Holy shit-- Sam just killed Lilith!

BLACKOUT.

END OF ACT FOUR



65. 35

STAGE 3

INT. ST. MARY'S CONVENT - CHAPEL

11. Tight CU of Ruby, she steps into it. Becomes Dean's coverage after the stab, maybe?
12. Steadi-cam. Dean kicks door open, we ride him back across the room to Ruby.
13. Prism, ~~or low angle~~, as Ruby falls into the camera frame, dead.
14. POV's of the blood circle. \*\*Can we catch pieces of their heads, or should it be clean?\*\* POV from Sam and Ruby's perspective at edge of circle. Then low angle of circle, from Sam and Dean's position near chapel steps, as the light begins to grow--

+ LILITH'S HEAD HITTING PAD ★★

+ BIG WIDE SHOT  
Sc. 39

1. Prism on the dolly. CU Lilith. Blood on floor. Then dolly back, from her mouth, as blood tracks toward camera. We'll probably cut just after the first split, but we should probably pan camera right anyway.

2. CRANE SHOT. Panning right to catch the blood tendrils, from the circle, we're inside the circle. Then CRANING up to the center, seeing the circle start to form. Play this overhead angle until the very end of the scene. It becomes the circle "master." It would also be great to see Sam and Ruby as they first walk up to the circle in the overhead shot.

3. More prism shots of the blood circle, for cutaways—should be clean of actors-- riding from the edge toward the center. Covering more of the circle.

4. Prism Shot. Through the blood. At Sam and Ruby's legs as they step up. Then holding them as they sit on the chapel steps. Racking from them to blood, etc. Then Dean enters, and we hold as much of Dean, or at least his legs, as we can...

5. Stead-Cam. 2 SHOT, head and shoulders. Sam and Ruby at the door. Follow Ruby back as she approaches the circle, then Sam chases her, it becomes a head-on 2 shot at the circle. Then, shot will probably die for a bit, become alive again when it's a profile of the two of them at the altar steps. \*\*Though, if it gets too complicated, I could live without this third part of the shot\*\*

6. At the circle. Tight CU of Sam, he steps into it, exits.

7. At the circle. Tight CU of Ruby, she steps into it, exits.

8. Over Ruby to Sam's profile, at circle, we hold Ruby's shoulders as Sam backs away towards steps, unloads his mojo. We follow Ruby up to him, play the scene at the steps. Drop as she kneels. Then we rise when she stands to see Dean. Dean enters, stabs her, she falls out camera right. The guys both turn to the circle, into a stacked profile for the end of the show—SO MAKE SURE you got what you need on the stacked 2, even if that means swinging a lens for the pick-up. SHOULD WE GO FOR THE...!

9. Tight CU of Sam at steps. He drops into it. Ruby steps into it. It turns into her coverage, as Dean approaches. Drop to her chest for the knife hit, then pan up to her face for the reaction. Then hold Sam in the frame, I'd imagine.

10. Reverse. Catching a body bite of Sam, to Ruby's profile, for dialogue at circle. Then follow Sam's shoulders back to sitting on steps. Ruby approaches, we drop down for her coverage—head and shoulders. Then we rise with her as Dean approaches, stabs her.

Blod  
Circle

~~DO V SO SO~~  
~~TIGHT SHOULDERS~~  
~~DO V STEADY-CAM COVERS~~  
~~CU~~

Reverse -  
- Steal  
- how it starts  
- CU at Circle  
- CU at altar

ACT FIVE

38 INT. ST. MARY'S CONVENT - HALLWAY - NIGHT 38

Dean. He's got an IRON CANDELABRA now. He's WAILING against the door. Desperate. POUND. POUND. POUND.

39 INT. ST. MARY'S CONVENT - CHAPEL - CONTINUOUS 39

CLOSE ON LILITH. Dead. Cheek pressed against the cold floor. Eyes open, glassy. Blood is trickling out of her open mouth, onto the pale stones.

BLOOD THAT SEEMINGLY HAS A MIND OF ITS OWN. It snakes away from Lilith, like mercury. Splitting and branching out across the floor.

Sam. Watching. A growing pit in his gut. Something is terribly, terribly wrong.

SAM

...what the hell...?

Ruby. Watching. With ecstatic disbelief--

RUBY

I... I can't believe it...

SAM

Ruby? What's going on?

RUBY

You did it, Sam. It was pretty touch-and-go for awhile there, but you did it...

HIGH ANGLE, DOWN ON FLOOR. The BLOOD is SPLITTING, BRANCHING. Forming a PATTERN. A LARGE CIRCLE, in the middle of the chapel floor.

SAM

What did I do?

RUBY

You opened the door. He's free at last, free at last.

Sam's head is swimming-- beyond horrified--

SAM

No... no... Lilith, I stopped her... I killed her...

(CONTINUED)

RUBY

And it is written, the First Demon shall be the Last Seal. And you bust her wide open. And now guess who's coming for dinner?

Sam's head is spinning.

SAM

...oh my God...

RUBY

Nope. Guess again.

(beat)

You have no idea how hard this was. Every Demon, out for my head. None of them knew... I was the best of those sonsofbitches. The most loyal. Not even Alastair knew. Only Lilith.

(can't help but gloat)

Look, I'm sure you're a little angry-- but even you have to admit-- that I am awesome.

Sam's initial shock turns to a WAVE of ANGER--

SAM

You bitch... you LYING BITCH!

He throws BOTH HANDS at her-- UNLOADS with everything he's got. It barely rustles her hair. But it BEATS the SHIT out of Sam. He COLLAPSES, holding his head, an EXCRUCIATING MIGRAINE--

RUBY

Don't hurt yourself, Sammy. It's no good. You already shot your payload on the boss.

Beyond the physical pain-- so much regret, so much guilt--

SAM

...the blood... you poisoned me...

Ruby kneels before him. Tries to reach out to him. Comfort him. Still a lover. She wants him to see the light. He won't let her touch him.

RUBY

No. It wasn't the blood. It was you. Your choices.

(MORE)

(CONTINUED)

RUBY (CONT'D)

I just gave you the option-- and you chose the right path every time.

(then)

You didn't need the feather to fly. You had it in you the whole time, Dumbo.

With the emotion of a true believer--

RUBY

I know it's hard to see it now, but this is a miracle. So long coming. Everything Azazel did-- and Lilith did-- just to get you here. You were the only one who could do it.

SAM

Why... why me?

RUBY

(cryptic)

It had to be you, Sammy. It always had to be you.

(beat)

And you saved us, you set him free. He's gonna be grateful. He's gonna repay you in ways you can't imagine...

Just then-- CR-RACK! Dean FINALLY HAMMERS OPEN the DOOR-- IT FLINGS OPEN. He strides forward-- all business-- drawing back the KNIFE--

Ruby gives him the superior gloat she's been waiting for--

RUBY

You're too late.

DEAN

I don't care--

RUBY

(ready for a fight)

Well, come on then. I've been waiting for this--

Suddenly, Sam is BEHIND HER-- GRABBING HER ARMS-- leaving her OPEN and DEFENSELESS--

Dean DRIVES the KNIFE HOME. Direct hit, right in RUBY'S CHEST!

(CONTINUED)



DEAN

Me, too.

Her face slackens in surprise... she FLASHES and FLARES out, per our usual knife effect... Sam lets her go...

And she drops to the floor. Dead.

Dean looks at Sam. Sam looks at him. Just a quick moment. There's so much to say and no time to say it...

They pivot to the chapel floor--

OVERHEAD ANGLE-- we now see the BLOOD PATTERN-- it's taken the SHAPE of a LARGE CIRCLE-- an IRIS-- and now the BLOOD starts to move-- THE IRIS STARTS TO OPEN--

From the center... a PIN-PRICK OF LIGHT... that thickens, wider and wider... as the IRIS OPENS...

Dean tries to drag Sam toward the door. Sam is stationary, DAZED and despondent... blazing LIGHT REFLECTS across their faces... \*

CLOSE ON THEIR FACES--

SAM

Dean, I'm sorry-- \*

DEAN

Sam! Sammy, let's go! \*

SAM

He's... he's coming... \*

As the LIGHT BURNS BRIGHTER AND BRIGHTER. Eventually BURNING the FRAME to WHITE as we--

WHITE OUT!

TO BE CONTINUED...