

SUPERNATURAL

Episode #1413

"Lebanon"

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REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	11/05/18	
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CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

CASTIEL
JOHN WINCHESTER
MARY WINCHESTER
ZACHARIAH

BEA
CAITLIN
COOK
ELIOT
ETHAN
JACKSON
MARTA
MAX
STACY
TERRY

JARED PADALECKI
JENSEN ACKLES

MISHA COLLINS
JEFFREY DEAN MORGAN
SAMANTHA SMITH
KURT FULLER

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SUPERNATURAL
"Lebanon"

TEASER

FADE IN:

1 INT. PAWN SHOP - DAY (DAY 1) 1

We pan across shelves filled with mismatched items, as--

The door opens, and SAM and DEAN walk in, to see-- the OWNER (TERRY). He greets our guys with a GRIN--

TERRY

Howdy, fellas. Anything on the shelves-- it's 20% off. Today only.

SAM

Yeah-- we're kinda looking for the good stuff.

Dean sets a STACK OF CASH on the counter--

DEAN

The really good stuff.

Off Terry's catbird smile...

2 INT. PAWN SHOP - BACK ROOM - DAY 2

CLOSE ON: A STEEL DOOR. FOUR LOCKS CLICK-- and it opens... to reveal TERRY, SAM and DEAN. Terry hits the lights--

And bulbs flicker on, revealing a room full of OCCULT OBJECTS. Books, bones, weapons, and everything in between.

TERRY

Now everything in here, it's one of a kind.

As he speaks, they MOVE IN... through the objects.

TERRY

You got the basics-- your hands of glory, your gris-gris bags, your anointed dove's blood. And then there's the more... premium items.

He stops, picks up what looks to be an OLD PERFUME BOTTLE, complete with a BULB to spray it.

(CONTINUED)

TERRY

You ever mess with dragon's breath?

SAM

Actually, we're after something specific.

TERRY

How specific?

DEAN

We're looking for the skull of Sarah Good. She was executed, during the Salem Witch Trials.

TERRY

Oh, I know who she was... and I think I can help.

Terry moves to a SAFE, as Dean notices a dingy PLUSHY BEAR (ONE EYE MISSING, MOUTH SEWN SHUT-- CREEPY), the kind that plays a recording when you yank its string. (like: <https://www.ebay.com/i/142794764614?chn=ps>). He reaches for it-- curious--

*
*
*
*
*

TERRY

(without turning around)

You don't wanna do that.

*
*
*

And Dean stops-- okay then. Terry pulls a SKULL from the safe... sets it in front of Sam and Dean. Sam picks it up-- giving the head a once over.

*
*
*

TERRY

I'll make you a deal-- bought it for a song at this flea market up in Pawtucket--

Sam gives Dean a nod-- this is what they're looking for--

*

DEAN

No, you didn't.

(then)

This belonged to Bart Kemp. He was a friend of ours-- a Hunter. Bart worked out of Boston... until somebody killed him last week-- cut him clean in half.

As he speaks, Terry's smile fades. His face GOING COLD.

SAM

When they found the body, Bart's
place had been emptied out. But
you knew that, didn't you?

ON TERRY. As he MAKES A MOVE! Grabbing the PERFUME BOTTLE--

FOOM! And loosing a BLAST OF FIRE that knocks our boys back!
Sending them sprawling to the ground--

ON SAM. Recovering. He starts to stand-- and the TIP OF A
SWORD touches his chin. Sam looks up to see--

CONTINUED: (3)

TERRY. Holding the blade. Murder in his eyes--

TERRY

Now this-- it's called Chrysaor.
Supposed to be able to cut through
anything.

(then)

Sliced up your pal real good with
one swing, but you-- you're a big
boy. You might take some work.

He raises the sword, ready to STRIKE-- BLAM! A SHOT rings
out! And TERRY FALLS. DEAD. Reveal-- DEAN. Holding a GUN.

DEAN

They always talk too damn much.

INT. PAWN SHOP - BACK ROOM - DAY

LATER. SAM examines a LEDGER, while DEAN browses the room--

SAM

According to this he's got tons of
occult objects in here.

*

DEAN

Okay-- so what do we do with all
this crap?

SAM

I guess-- I guess we take it home.

As he speaks, Dean picks up the PERFUME BOTTLE-- FOOM! And
accidentally BLASTS FIRE into the air. Dean jerks back-- shit!

He looks to Sam, who stares-- really? Dean clears his throat--

DEAN

Right. Good plan. Home!

EXT. ROAD - DAY

THE IMPALA. As it ROARS down the road, PAST a "LEBANON,
KANSAS" SIGN (like: [http://pics4.city-
data.com/cpicv/vfiles19675.jpg](http://pics4.city-data.com/cpicv/vfiles19675.jpg)). OFF OUR BOYS-- HEADED HOME--

BLACKOUT.

END OF TEASER

ACT ONE

5

EXT. LEBANON MAIN DRAG - DAY

5

A row of small-town shops: a liquor store, a post office, a pizza parlor, etc... FIND a group of TEENS hanging out--

MAX (16, think Aubrey Plaza), STACY (16), her baby brother ELIOT (13) and their friends BEA ("Bee-uh") and ETHAN. Eliot's in the middle of a STORY, weaving quite a yarn--

ELIOT

People say they're brothers...

Hold on-- is Eliot talking about our beloved Winchesters?

ELIOT

All I know is I was standing right here, and all of a sudden I hear this-- BAM!

(the kids jump!)

From inside their trunk. And then this, like, shallow breathing.

MAX

No way.

STACY

Eliot, you're creeping Max out. *

BEA

My mom says they're, like, survivalists. Pretty sure she thinks one of 'em's hot.

ETHAN

No way-- they're killers, dude. Hitmen. One time, Casey saw them out off highway 136. Burying something, you know, big. *

He gestures-- BIG-- to drive it home. As Stacy's eyes widen--

BABY growls around the corner, cruising into a SPACE right in front of them! The teens TENSE as the boys get out--

FAVOR Sam and Dean, who stalk right on by, oblivious.

DEAN

...so what? All this junk's lethal? *

(CONTINUED)

5

CONTINUED:

5

SAM

Looks like.

6

INT. LIQUOR STORE - CONTINUOUS

6

The little bell BINGS as they enter. JACKSON (50s), the barrel chested proprietor, looks up--

JACKSON

The Campbell brothers! Lemme guess--
the usual?

DEAN

Make it a double.

Jackson gets to work, pulling bottles of whiskey, beef jerky, packs of ho-hos. The boys return to their conversation, Sam's leafing through the collector's ledger...

SAM

Look at all this: hangman's rope,
fairy dust, John Wayne Gacy's cigar
box...

DEAN

So we're talkin', like, 31 Flavors
of weird?

SAM

Pretty much. Jack and Cass are out
with Jules and her crew, when they
get back, maybe they can give us a
hand cataloging all of--

*

DEAN

Cataloging. Fun.

*

SAM

Dean-- maybe something like this--
it's what we need to, you know,
take your mind off things...

DEAN

What things, Sam? The thing riding
shotgun in my head? THAT thing?

Dean turns-- grabbing the latest issue of Weekly World News from the magazine rack, as Sam STARES down at the ledger.

SAM

Uh, Dean...?

(off Dean)

You're not gonna believe this.

7

EXT. LIQUOR STORE - SAME TIME

7

Back to the kids-- as Eliot makes his case--

ELIOT

Think about it! Where did they even come from? Them or their weird sidekick with the trenchcoat-- OR that kid with the dumb Bambi look on his face all the time...

*
*

MAX

So what? That doesn't mean they kidnapped bigfoot, or whatever.

*

A few of the kids LAUGH. Eliot mutters--

ELIOT

You guys are dicks.

Stacy checks her phone.

STACY

I gotta bounce.
(then, to Max)
See you later? At the thing?

Max FLUSHES-- she's into Stacy--

MAX

Sure, yeah...

Stacy nods-- cool-- and moves off, Ethan and Bea following. Stacy runs her hand over the Impala as she goes.

STACY

Whatever their deal is... they've got an awesome car.

And she's gone. Max eyes Baby wolfishly...

8

INT. LIQUOR STORE - CONTINUOUS

8

Jackson cranes his neck to keep an eye on-- the boys as they sidebar in the corner, whispering. Sam points to an entry in the ledger.

SAM

It's called the Baozhu. One of eight ancient Chinese treasures; a pearl that grants wishes. Sort of.

(CONTINUED)

DEAN

Sort of?

SAM

Technically, it's supposed to give you "what your heart desires."

*

DEAN

Yeah, what my heart desires is Michael outta my friggin' head.

*

*

*

SAM

Right.

*

*

That lands on Dean. Almost too good to be true.

DEAN

Wait, you're tellin' me the solution to all our problems is right outside in the--

*

Sam nods, that's exactly what he means. And right on CUE-- VROOOOROOM! The unmistakable sound of a car PEELING OUT. The boys trade a look-- they bolt for the exit--

EXT. LIQUOR STORE - CONTINUOUS

-- Bursting through the doors-- to see the Impala SPEED AWAY!

DEAN

Baby--!

Dean tries to run after-- but it's too late-- she's GONE.

Sam glances around. All the kids are gone-- except Eliot.

SAM

Hey! Hey!

Eliot gapes. Deer-in-the-headlights panic.

ELIOT

I-- I didn't see anything, I swear.

SAM

That car's dangerous. It's...

How does he put this: full of haunted shit. Dean's spinning.

DEAN

So help me God, if something happens to her--

*

"Lebanon"
CONTINUED:

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9

9

ELIOT
Please-- I don't wanna die!

(CONTINUED)

Dean draws back-- huh? He and Sam swap a confused glance.

DEAN

We-- we're not gonna kill you, kid...

*
*
*

SAM

What-- who do you think we are?

ELIOT

I-- survivalist bigfoot hitmen?

Sam and Dean trade a look.

SAM

No-- we're-- my brother is a mechanic and I-- I'm working on a PHD--

(exasperated)

Just tell us what you saw.

ELIOT

I don't wanna narc.

DEAN

You don't have a choice.

ELIOT

It... it was this girl Max. She just moved here, I don't even know where she lives.

And off their frustration, we CUT TO--

10

EXT. LEBANON POST OFFICE - DAY

10

DEAN, pacing, on the phone with MARY--

DEAN (ON THE PHONE)

Mom-- something happened-- something real bad.

11

EXT. PARK - DAY

11

MARY stands-- filling frame-- phone to her ear. INTERCUT THEM--

*
*
*

MARY

Dean, what is it?

*
*

ON DEAN as he moves past posters in the window-- for the yearly FUN RUN--

*
*

DEAN

Some kids, they got their hands on
a buncha cursed objects--

*
*
*

MARY

Okay.

*
*

DEAN

And the car. They stole the car.

*
*

ON MARY. Not good--

*

MARY

I'm on my way.

*
*

She steps away, and we reveal--

*

MARY'S CARRYING A MACHETE. The HEADLESS CORPSE of a vampire
laying behind her. As she moves for her truck, CUT TO--

*
*

*

12

INT. LEBANON POST OFFICE - DAY

12

SAM. Approaching the counter-- the woman behind it (MARTA, 60s, a librarian type) pushes granny glasses up on her nose.

MARTA

'Help you?

SAM

Hope so. We're looking for a local kid? Teenager. Max something. I-- feel bad. I paid her to wash my car but she took off before I could tip her, and I figure you probably know everyone in town, so...

MARTA

So... you want me to give you an underage girl's address?

SAM

I-- what? No.

She just eyes him, as-- DEAN enters in-- flashing a winning smile--

DEAN

Marta! How's your grandson?

And Marta's clearly a bit SMITTEN with Dean-- she smiles--

MARTA

Oh, he's a spoiled little jerk, but I love him.

DEAN

'Course you do.

(then)

Look, me and my brother, we just need to talk to this girl. So if you could help us out...

He reaches out, putting his hand on hers-- laying it on--

DEAN

We'd appreciate it.

12

CONTINUED:

12

MARTA

(flushing)

Now, Dean-- I can't just go around
handing out addresses all willy
nilly, I took a vow, but...

(leaning in)

I can tell you where to find her
mother...

And we CUT TO--

13

OMITTED

13

*

14

EXT. / INT. PIZZA PARLOR - DAY

14

A weary-looking young mom (CAITLIN, late 30s) in a waitress
uniform sighs in exasperation.

CAITLIN

I'm gonna kill her.

She's talking to SAM and DEAN--

DEAN

Does Max have a phone, or--?

SAM

Do you have any idea where she might have gone?

CAITLIN

She's supposed to be in school--

Then-- the COOK-- from behind--

COOK

Skip day.

DEAN

What day?

COOK

February 7th, that's skip day.
Kids ditch school-- some of 'em
head out to this old farm on Route
36-- throw a party.

(shrug)

It's a small town, man-- kids gotta
blow off steam.

*
*
*

On Caitlin. Weary. She's been down this road-- skipping
school, acting out-- with Max before.

DEAN

Right. Thanks.

He turns to go, Sam starts to follow-- but Caitlin grabs his
arm-- Sam looks back--

CAITLIN

If you find her, I'll pay for the
damages, just... please-- don't go
to the cops. We-- we can't go
through that again.

The SKIP DAY party is lit. Kids laughing, flirting, sipping
from red solo cups. And in the center of it all...

BABY! Abandoned at a haphazard angle, but otherwise okay.
But-- her backseat is EMPTY. UH-OH... CUT TO--

16

INT. FARMHOUSE - DAY

16

Inside. Max holds court with Stacy, Ethan and Bea. Terry (the guy from our teaser)'s COLLECTION strewn about. Stacy picks through it.

STACY

What is all this stuff?

MAX

Found it in back.

Stacy suddenly gasps, reaching for the dingy PLUSH BEAR Dean spotted earlier.

*
*

BEA

Creeep--y.

STACY

No, it's awesome. See? It talks.

She and Max trade a sweet smile as Stacy slowly... slowly begins to pull the bear's pull-string (NO STACY, NO!)--

The DOORBELL RINGS.

KID (O.S.)

Pizza's here!

Stacy drops the bear (WHEW!) and stands, gnat-like attention span diverted. All the kids exit to swarm the pizza (OS)...

But we linger on the bear. Left on its side. Black doll's eyes staring. And as we brace ourselves for some bear-related jumpscare... we PAN up to a table behind it, an ANTIQUE CIGAR BOX sitting atop. And...

*
*

CREAAAAAK... the box creeps open. A SPECTRAL FOG spills out... followed by a GHOSTLY HAND!

*
*

BLACKOUT.

END OF ACT ONE

ACT TWO

17

INT. FARMHOUSE - DAY

17

We find ELIOT weaving through the crowd-- kids swigging beer and munching pizza-- he beelines for STACY and MAX--

ELIOT

Hey-- hey! Those guys-- they're after Max, and--

MAX

What guys?

STACY

Dude, one: you're not supposed to be here.

(then)

And two: chill. Max can handle herself... she's kind of a badass. She stole a car.

Clearly, Stacy's IMPRESSED. Stacy and Max share an adorable smile as we CUT TO--

18

INT. FARMHOUSE - BATHROOM - CONTINUOUS

18

ETHAN. Washing his hands. He looks up--

And his BREATH comes out in PUFFS. GHOST. Ethan notices...

ETHAN

Whoa...

And then... he BLOWS A SMOKE RING. Ethan flashes a goofy smile... until he looks up and sees--

The bathroom mirror has completely FOGGED (frosted?) UP. Ethan stares at it in bemusement... weeeeird. He reaches forward and WIPES THE MIRROR CLEAN...

And we reveal-- the face of a FAT GHOST CLOWN GRINNING back at him! Dingy clothes, scabby skin, rotted teeth. Ethan GASPS! HOLY SHIT! And we POP to--

ETHAN'S POV: As the GHOST CLOWN LUNGES through the mirror and attacks! SCREAMING FORWARD INTO CAMERA!

19

EXT. FARMHOUSE - DAY

19

A truck pulls up next to Baby. DEAN jumps out.

(CONTINUED)

DEAN

My Baby--!

He races to it-- Sam trailing behind--

DEAN

Nobody's gonna hurt you ever again.

SAM

Uh, Dean?

Dean looks up-- Sam's staring inside the Impala--

SAM

The car-- it's empty.

ON DEAN. Not good-- then--

A SCREAM pierces the air! Moments later, ETHAN comes
SPRINTING from the house, Bea trails him--

BEA

Ethan, wait!

But the kid's too freaked, he doesn't stop. Racing past Sam
and Dean. Bea slows, out of breath.

SAM

Hey, you okay? What happened?

BEA

(rapid-fire)

Said he saw a ghost. Said it was a
clown. Said it tried to kill him!

Sam and Dean trade a look, CUT TO--

INT. FARMHOUSE - CONTINUOUS

The boys burst in, badges out.

DEAN

FBI, everybody out!

The kids scatter! Flooding the exits. FAVOR--

*

ELIOT. Who stands-- staring at our boys--

ELIOT

You're not--

(re: Dean)

You said he was a mechanic.

*
*

SAM

I lied.

*
*

ELIOT

But--

Dean grabs his shoulder--

*

DEAN

Forget it kid, it's Lebanon.

*
*

He forces Eliot out-- closing the door-- joining Sam. They scan the potentially-haunted objects scattered around on the floor.

*
*

DEAN

Any of this crap scream clown?

ON SAM. Seeing the CIGAR BOX.

SAM

John Wayne Gacy's cigar box.

And as he speaks, SAM'S BREATH MISTS. Dean notices--

DEAN

Yeah-- we should burn that.

Sam grabs the box and chucks it into a nearby FIREPLACE. Dean chuckles--

*
*

DEAN

Wow. Serial killer clown. That's like the best worst thing that ever happened to you, right Sam? You know, 'cause you love serial killers-- but you hate clowns--

Sam rolls his eyes.

*

SAM

Yeah. I got it.

*

Sam pulls a mini bottle of LIGHTER FLUID from his coat and douses the box.

*
*

As he SNAPS his lighter open-- ready to torch it-- the lights flicker. Sam and Dean trade a look-- Sam turns-- *
*

20

CONTINUED: (3)

20

BOOM! And the GHOST explodes from a shadow-- SCREAMING through ROTTED TEETH as it ATTACKS DEAN!

*

21

EXT. FARMHOUSE - SAME TIME

21

Eliot. Outside. But this is killing him. He hears the scream--

ELIOT

Screw this.

He heads for the house. Stacy sees-- follows--

STACY

No!

And Max charges in right behind her--

MAX

Stacy!

22

INT. FARMHOUSE - CONTINUOUS

22

Eliot rushes in, Stacy and Max right behind-- and they all STOP FAST in the doorway-- eyes wide-- watching--

As JOHN WAYNE GACY'S GHOST BURNS. Dean lays on the ground-- the ghost tossed him around-- as Sam stands over the flaming cigar box, lighter in hand. The ghost explodes up--

And Dean rises-- to see the kids in the doorway-- mouths hanging open. Sam sees them too--

SAM

Uh...

DEAN

Hey...

TIME CUT TO--

23

INT. FARMHOUSE - LATER

23

Later. Sam and Dean address Max, Eliot and Stacy-- and the kids are struggling with this--

ELIOT

Ghost... that was... a ghost...

*

SAM

Look, we know you need-- you want some rational explanation for what happened here... there isn't one.

DEAN
Just the truth.

SAM
My brother and me, we hunt things.
Evil things that shouldn't exist. *

DEAN
And we're good at our jobs.

Eliot, stunned but thrilled. *

ELIOT
I knew it.

SAM
But, if most people-- if they found
out what was really out there-- *

DEAN
They'd lose their damn minds.
(beat)
So... everything you just saw--
it's gotta be our secret. *

SAM
This town-- it's our home. And
we've never really... that means a
lot to us. *

ON THE KIDS. A long beat, then--

STACY
Okay.

Eliot and Max nod too-- Sam and Dean's secret is safe. TIME *
CUT TO-- *

INT. FARMHOUSE - NIGHT

Later. Sam, Dean, Stacy, Eliot and Max move for the door, as
Eliot peppers Dean with questions-- *

ELIOT

So if a werewolf bit a vampire, who
was also part shapeshifter...

DEAN

Easy, werepire-shifter.

Sam asides with Max--

SAM

Hey.

(Max turns)

Why'd you take the car?

MAX

I--

(a look to Stacy)

I was trying to impress someone.

SAM

And stealing accomplishes that how?

MAX

You have any idea how hard it is to
make friends when you're always
moving around? I'm an army brat.
My dad's down at Fort Riley but my
aunt lives here so...

(beat)

Anyway, the second I get friends or
a girlfriend, we always leave.

Sam nods-- he understands--

SAM

I get it-- me and my brother-- my
dad-- we moved around a lot too.

MAX

So... we're cool?

Dean walks up--

DEAN

No.

(then)

And if you touch my car again, I'll
break your thumbs.

*

*

Max smiles-- Dean doesn't-- he's serious. OFF MAX--
realizing that-- SWALLOWING HARD-- CUT TO--

25 EXT. STREET - NIGHT 25

The IMPALA-- roaring down main street. Back to the bunker.

26 INT. MEN OF LETTERS - LIBRARY - NIGHT 26

Sam's unloaded all of Terry's collection. He sorts through it while Dean nurses a beer, musing...

DEAN

John Wayne Gacy's ghost. That's one for the record books.

Sam pulls a beautiful SILK POUCH.

SAM

Dean. I think this is it.

DEAN

The pearl?

SAM

Yeah. You sure you don't wanna call Mom? Wait for Cass..?

Dean shakes his head.

DEAN

If this mojo works like you say, great. But if it doesn't... why get their hopes up, right?

But Dean's smile is laced with doubt; he's been shouldering so much lately. He reaches out, taking the PEARL--

DEAN

So what do I--?

SAM

Close your eyes, hold the pearl and concentrate on what your... heart desires.

*
*

DEAN

Michael outta my head. Got it.

He closes his eyes. Sam shakes the pearl from the pouch, into Dean's outstretched hand. Dean closes it. And we wait.

Nothing happens. Dean opens his eyes. Sighs. Then--

The whole bunker RUMBLES. The LIGHTS GO OUT--

SUDDENLY, there's a SHADOW moving behind Dean. It KNOCKS SAM BACK-- KICKS Dean's LEGS out from under him-- a fight very reminiscent of the Sam/Dean brawl from our PILOT.

A FIGURE looms OVER DEAN, shotgun AIMED down at his face.

VOICE

Do not move.

Close on DEAN and SAM: They know that voice. But-- how?! The LIGHTS FLICKER BACK ON-- revealing the figure, and it's--

DEAN

*

Dad?

JOHN WINCHESTER.

BLACKOUT.

END OF ACT TWO

ACT THREE

27

INT. MEN OF LETTERS - LIBRARY - NIGHT

27

We pick up right where we left off: SAM and DEAN staring up at their FATHER. Eyes wide... JOHN lowers the shotgun... and we CUT TO--

A RUSH OF FLASHBACKS: John Winchester's greatest hits, from Seasons 1 and 2. Then we're back to--

JOHN. As he stares...

JOHN

Sam? Dean?

Then he looks to the bunker-- taking it all in--

JOHN

What in the Hell...

On Sam and Dean. In quiet shock.

SAM

Dad...

Still bluntly confused, John zeroes in on Sam-- he LOOKS DIFFERENT--

JOHN

Sam-- you're supposed to be in Palo Alto, you're-- what happened to you? Where the Hell are we?

Sam and Dean trade a look--

SAM

Palo Alto?

DEAN

(putting it together)
Dad... what year is this?

JOHN

What are you-- it's 2003.

ON SAM AND DEAN. As that lands... John notices.

*
*
*
*
*
*
*
*
*

SAM

It's 2019.

John absorbs that-- he takes a long beat-- staring at his boys, as the reality sinks in. Rocking him.

*
*

JOHN

How...?

*

SAM

We, uh, we summoned you, I think.

*
*

JOHN

Summoned me?

DEAN

Through... time.

ON JOHN. Reeling, but trying not to show it--

JOHN

Boys... I think you need to tell me what the Hell's going on.

ON SAM AND DEAN. Yeah... they do... TIME CUT TO--

INT. MEN OF LETTERS - KITCHEN - LATER

*

A BOTTLE OF WHISKEY. Half-empty. JOHN sips from a glass, processing. Sam and Dean sit across from him. They've never seen their father so thrown. Finally John speaks, voice tinged with pride.

JOHN

You saved the world.

DEAN

More than once.

*

JOHN

So it's all true... God and the Devil and you boys, right smack in the middle...

(a long beat, then)

(MORE)

JOHN (CONT'D)

And now you live in a... a secret bunker, with an angel, and Lucifer's kid.

SAM

Yeah.

JOHN

And you've done the whole time travel thing before?

DEAN

A few times.

(then)

This place, your Dad helped us find it. It's-- I think he'd be real happy you're finally here.

JOHN

Right. Man 'a Letters.

SAM

We're legacies, because of you.

And John can't help but smile at that--

JOHN

So... you've been busy.

SAM

Little bit.

JOHN

(overwhelmed)

I don't-- I just--

(beat)

I wish I would'a been there to see it.

DEAN

Dad-- none of this could have happened without you, I--

JOHN

It's fine. I went out takin' down Yellow Eyes. There are worse ways to go.

(he looks to them)

And seein' you boys together, I just wish your mom...

His voice trails off. Sam and Dean trade a look-- time to tell him--

(CONTINUED)

SAM

Yeah, about Mom--

*
*

MARY (O.S.)

Sam? Dean?

ON JOHN. The color draining from his face-- he knows that voice-- thought he'd never hear it again--

JOHN
(sotto)
Mary?

John stands, as MARY enters. And freezes. Seeing John. She takes a beat, then-- whispering--

MARY
John?

ON JOHN. As we CUT TO--

A FLASHBACK: MARY. Mary from our pilot, smiling. Mary burning on the ceiling. BACK TO--

And then she's running to John. They EMBRACE. They KISS.

And Sam and Dean watch-- a moment fourteen years in the making. CUT TO--

SAM and DEAN walk-and-talk--

SAM
Just-- we should give them a few minutes.

DEAN
Right.
(then)
Sam... it's Dad.

He almost can't believe it. Sam nods--

SAM
Yeah, I know, but--

There's WORRY in his voice.

DEAN
What?

SAM
Dean, how did this happen?

DEAN
You said the pearl gives you what your heart desires, and my heart--
(then)

(MORE)

*
*
*
*
*
*

DEAN (CONT'D)

I've wanted-- I've needed this since I was four-years-old.

*
*

SAM

I know. And I love this, Dean, I do, but messing with time--

*
*

DEAN

(doesn't want to hear it)
Sam-- no.

*
*
*

SAM

You know how it ends. Things change--

*
*

DEAN

Yeah-- our family back together? I'll take that change.

*

SAM

That's not what I mean.

DEAN

Just-- stop, okay? One family dinner. Us-- all of us-- together. That's all I want, and-- just let me have this.

*

He moves for the door--

SAM

Dean, I didn't-- Dean--

But Dean's already gone. CUT TO--

30

OMITTED

30

31

OMITTED

31

32

OMITTED

32

A33

INT. MEN OF LETTERS - LIBRARY - MOMENTS LATER

A33

Sam, still hot off his conversation with Dean, enters to find John eying the bookshelves. He's in total awe of the place.

JOHN

This is-- I don't even know.

SAM

Yeah. When we first moved it-- it kinda blew our minds too.

They share an awkward smile.

SAM

Where's Mom?

JOHN

Gettin' your brother a shopping list. She's gonna make that casserole of hers...

John smiles, savoring the memory. Sam tries to play along.

SAM

Yeah... Dean... we tried to make that once. *

John's smile fades as he turns to his son. See, once Dean did try to make Mary's signature dish for Sam (this anecdote was a big part of Ep. 1411) and John, overcome by grief at the sight of it, threw it in the trash. John remembers that now. He remembers a lot of things. Mostly his failings.

JOHN

I remember.

(then)

I screwed up a lot. With you. Didn't I?

ON SAM. He doesn't know where to begin, so he shrugs it off.

SAM

It's okay...

JOHN

No, it's not. Tell me the truth.

SAM

Dad...

(CONTINUED)

JOHN

Didn't have a problem telling me
before you left.

Their big FIGHT. For Sam, it was so long ago...

SAM

Dad... for me? That fight was-- it
was... a million years ago. I
don't even really remember what I
said anymore...

*
*

On Sam, piecing his feelings together, finding the words.

SAM

I mean, you did a lot of messed up
things. But, I can't...

*

Sam trails off, he doesn't want to go there. Switches gears--

*

SAM

When I think about you-- and I
think about you a lot-- that's not
what I think about.

*
*
*

(beat)

I think about... you. On the floor
of that hospital... and...

Sam finds the wound, he's been holding onto this for years.

SAM

I didn't even get to say goodbye.

John reaches out-- putting a hand on Sam's shoulder-- looking
him levelly in the eye.

JOHN

Sam-- I'm sorry.

Sam's struck. Didn't know how much he needed to hear that.

SAM

You-- you did your best. You loved
us... that's gotta be enough.

It feels like forgiveness.

On Sam. Almost overcome.

Dean holds Mary's list, double-timing it out the door--

B33

SAM (O.S.)
Hey-- hold on.

Dean slows, turns. Sam's at his heels. Dean fixes him with a questioning look, things between them still unsteady.

DEAN
What's up?

SAM
Look, I-- you're right.
(then)
One family dinner.

Off Dean, grin spreading. CUT TO--

C33

EXT. ROAD - NIGHT

C33

THE IMPALA. Roaring into town.

D33

INT. / EXT. IMPALA - LATER

D33

Dean pilots the Impala into a space in front of the LIQUOR STORE. The boys get out of the car.

DEAN
I got the booze, you get the food.

Sam nods and heads across the STREET (to an OS market), while we TRACK with DEAN, entering--

33

OMITTED

33

34

INT. LIQUOR STORE - NIGHT

34

Dean waves to JACKSON--

DEAN
Jackson! Special occasion time--
gimme your best bubbly!

But the man stares at him-- confused--

JACKSON
I know you?

DEAN
(confused)
Dean-- Campbell. I come in here
like... always.

JACKSON
Oh... right...

(CONTINUED)

"Lebanon"

Yellow Draft

11/29/18 27C.

34

CONTINUED:

34

But it's clear he has NO IDEA who Dean is. OFF DEAN-- weird--

35

EXT. MINI MART - NIGHT

35

Sam exits, carrying sacks of GROCERIES, passing--

(CONTINUED)

MAX. On her bike. He waves.

SAM

Hey-- Max!

And moves past... Max looks back at him-- she has no idea who he is. We track Sam, perplexed--

He passes by the POST OFFICE. And he sees MARTA through the window-- waves to her... *

But Marta just SCOWLS BACK. Who's this guy? Sam slows-- *

The FUN RUN POSTERS in the window have been replaced by WANTED POSTERS... Sam stops... staring at one of them-- staring at...

DEAN. Wanted for assault, murder, credit card fraud, you name it...

ON SAM. Darkening.

A36

EXT. LIQUOR STORE - NIGHT

A36

Sam stalks back to the parked Impala. Dean leans against Baby, engrossed in his phone.

SAM

Dean-- we've got a problem.

Dean looks up and meets his brother's concerned look with a sober one of his own. Hands Sam his phone.

DEAN

Yeah-- check this out.

ON SAM. Scrolling through Dean's phone-- where a Google search for "Sam Winchester" has turned up a surprising result. Sam heads up a LAW FIRM, representing tech companies in SAN FRANCISCO. It's a lot of court cases, and one VIDEO.

SAM

What is this-- supposed to be me?

DEAN

According to the internet? You run a law firm. You love kale.

(off Sam's incredulity)

Wait 'till you see your wannabe TED Talk. *

Dean reaches over Sam's shoulder and taps on his PHONE--

(CONTINUED)

And a SHOT OF SAM fills the scene. Wearing a Steve Jobs-ian black turtleneck, hipster jeans, cool kicks... Sam paces across a dark stage, MIC'd. Addressing an unseen audience--

TED TALK SAM

People ask me all the time: what's your secret? How did you start the valley's premier firm at twenty-six? And I always tell 'em: invest in a treadmill desk, don't drink coffee, and stick to a raw diet. God bless kale, amirite?

SAM

What's--?

DEAN

It gets worse.

*

ON SCREEN-- light laughter from the audience. But Ted-Talk-Sam loves his bad joke, waves it off. Gets serious.

TED TALK SAM

Truth is-- and this is hard to hear-- but performing at the highest level takes all your mental energy. Every last drop. It's just not compatible with something like... hobbies... or even having a family.

Sam's seen enough. Kills the video and turns to Dean.

SAM

Dean-- I saw a wanted poster for you hanging in the post office...

DEAN

Yeah. I Google'd me too. Lotta beheadings.

(then)

You were right-- messing with time... near as I can figure. I kept on hunting, you're Internet famous, and... I guess there's two of us running around out here?

SAM

No, I don't-- it's a temporal paradox.

ON DEAN. Nothing.

DEAN

...okay.

SAM

There's not another copy of you or me out there. In this timeline, we are these people-- or, we will be.

DEAN

What do you mean?

SAM

I mean-- I think-- if we don't fix this, we'll become them.

ON DEAN. As that lands.

DEAN

Well, I'm cool... but you're...
ugh.

SAM

Yeah. That's not the problem.

(off Dean)

Dean-- if all this is different...
what else changed?

Off that unsettling question, CUT TO--

37

EXT. LEBANON MAIN DRAG - ALLEY - NIGHT

37 *

DARK. EMPTY. A beat, then-- a wind kicks up-- and the STREETLIGHTS FLICKER, as--

A PAIR OF WINGFLAPS. And we pan up to reveal--

ZACHARIAH. The angel we last saw when Dean killed him-- he smiles, walking ahead, as--

CASTIEL moves up beside him. But this isn't OUR CASS-- this is Cass circa SEASON 5. A STONE COLD WARRIOR.

Things aren't all good. The pair move into town, and OFF CASS-- jaw clenched, icy, we--

BLACKOUT.

END OF ACT THREE

ACT FOUR

A38 INT. MEN OF LETTERS - NIGHT

A38

Mary and John, chairs angled toward each other, heads bowed. We've caught them in the midst of an aching private moment.

JOHN

Mary. Don't--

MARY

I have to, I-- John, this is-- it's my fault. I gave us this life.

(gathering the courage)

I made a deal.

JOHN

I know.

On Mary. Taken aback.

JOHN

I found out... after you died.

MARY

I'm so sorry.

JOHN

Didn't change a thing. You're the love of my life.

MARY

But if I hadn't--

JOHN

Stop blaming yourself. A bad thing found us.

Mary nods. She looks relieved. The kind of relief she never thought she'd find.

JOHN

I'm just-- I'm just so happy to see you, baby.

Mary smiles-- she feels the same-- rests her head on his SHOULDER. A tender moment... both of them at peace.

38

EXT. LEBANON MAIN DRAG - ALLEY - NIGHT

38

*

ZACHARIAH and CASS begin to walk down the alley. Almost immediately, Zachariah steps into a PUDDLE of sludge. Shakes off his disgust.

*
*
*

ZACHARIAH

Earth. Where you're always stepping in something.

*
*

Zach glances back to Cass-- lagging slightly behind.

*

ZACHARIAH

Come on, Constantine.

CASTIEL

I don't understand that reference.

Yeah, this is Season 5 Cass alright. Zach just rolls his eyes--

ZACHARIAH

Of course you don't.

A39

EXT. LIQUOR STORE - NIGHT

A39

*

ON SAM AND DEAN. Mid-conversation--

*

DEAN

Sam-- how are we gonna tell Dad?

*
*

SAM

I don't-- how are we going to tell Mom?

*
*
*

39

INT. PIZZA PARLOR - NIGHT

39

MAX, STACY and ELIOT sitting around a table-- talking--

MAX

At my last school the math teacher was super mean-- and he had this huge wart, on his neck. It was like his unborn twin or something. We'd make it talk, like:

*

(doing a voice)

Grah! Grah! A squared plus b squared equals I eat brains!

*
*

As CAITLIN wipes down the counter-- the COOK visible in the background, then--

Zach and Cass walk in. From the back. Caitlin smiles--

*

CAITLIN
Can I help you?

ZACHARIAH
Bet you can.
(then)
See, I need to know... who's been
messing with time?

ON CAITLIN. ...what?

CAITLIN

I'm sorry?

ZACHARIAH

We sensed a-- let's call it a disturbance in the Force. And in Heaven, well, we're not super fond of those.

ON CAITLIN. Trying to understand--

CAITLIN

In... Heaven?

ZACHARIAH

Yeah, see, we're--
(to Cass)
Show them.

CASTIEL

My name is Castiel, angel of the Lord.

And CASS POWERS UP. Eyes flaring; showing off his FULL WINGS.

40 OMITTED 40

41 OMITTED 41

42 OMITTED 42

A43 EXT. LIQUOR STORE - NIGHT A43

SAM and DEAN start to get into the Impala, as-- *

A BLAST OF LIGHT from the pizza parlor. Cass, powering up. *
Sam and Dean see it-- fuck...

DEAN

The Hell...?

CUT TO--

43

INT. PIZZA PARLOR - NIGHT

43

CASS, back to normal, and ZACH, standing in front of Caitlin and the rest. All eyes on them-- holy shit...

(CONTINUED)

ZACHARIAH

This town, it's always been a little muddy for us-- some kind of... interference, so I'm going to ask one more time: who's been playing Back to the Future?

(then)

And you're going to tell me, or he--

A nod to CASS--

ZACHARIAH

What's the phrase I'm looking for--
(that's it)

Murders you all.

ON THE GROUP. So fucking scared. Cass moves for Caitlin--

MAX (O.S.)

I'll tell you.

And all eyes go to her. Max stands in front of the booth, Cass and Zach close in.

ZACHARIAH

Well?

MAX

I'll tell you to go to Hell.

Zach smiles--

ZACHARIAH

I like you.
(turning to Cass)
Kill her first.

Cass nods-- moving in-- as Max steps in front of her friends, a human shield. *

MAX

(to the others)
Run!

But they don't move. Too SCARED. Then-- *

BANG! The door is thrown open, Zach turns to see--

(CONTINUED)

SAM and DEAN. In the doorway. Armed up--

ZACHARIAH
...the Winchesters?

SAM
Zachariah?

Cass turns-- Dean's surprised--

DEAN
Cass?!

But Sam's already moving-- yelling to the civilians.

SAM
Go! Now!

And they RUN. Out the back. As Zach moves toward Sam--

ZACHARIAH
I know-- we had big plans for you,
until your daddy just up and
disappeared which...
(then, realizing)
Oh. You. This is all you.

As he speaks, Dean edges closer to Cass--

DEAN
Cass-- you know me.

ON CASS. Stoic.

CASTIEL
No. I don't.

ON DEAN. Shit.

Zach looks to Cass--

ZACHARIAH
Kill them.

ON CASS. His eyes FLARE-- and Dean swallows hard-- drawing
an ANGEL BLADE--

DEAN
Hey-- don't make me...

And then-- CASS ATTACKS! Backhanding Dean! Sending him
FLYING!

ON ZACH AND SAM. Zach makes a fist-- and SAM DROPS. Wracked with PAIN--

ZACHARIAH

What did you do, Sam?

(then)

What did you do?

Sam GRIMACES, and we CUT TO--

Dean, climbing to his feet-- holding the blade--

DEAN

Cass-- stop!

*

But Cass ATTACKS! Dean dodges and weaves-- fighting back-- as--

*

*

ZACH moves in on Sam. Who's breathing hard-- hurt--

ZACHARIAH

Say it...

(then)

Speak Ubu, speak...

Sam WHISPERS SOMETHING-- and Zach leans in close--

ZACHARIAH

What was what?

And in one FLUID MOTION--

Sam DRAWS AN ANGEL BLADE-- BAM! And STABS ZACH! HE SPARKS OUT! CUT TO--

DEAN and CASS. Mid-fight. Dean swings his blade-- but Cass RIPS IT FROM HIS HAND, then PUNCHES DEAN! Staggering him.

ON DEAN. Shaken-- he looks up to see-- SAM. Moving in behind Cass-- Dean smiles--

And Cass notices, and MOVES. Dodging SAM'S SWING--

BAM! Then knocks him back-- Sam's angel blade goes FLYING, and then...

CASS KICKS SAM AND DEAN'S ASS! Our guys are tough, but without their blades, Cass is tougher! It's an all out brawl, until--

WHAM! Sam hits the floor-- spitting blood--

As CASS GRABS DEAN BY THE NECK! Choking him--

DEAN
(pained)
Cass... don't... please...

But Cass doesn't stop-- he squeezes harder, until--

BOOM! CASS IS BLASTED AWAY! Dean drops to the floor,
catching his breath-- then he looks up to see--

SAM. Palm pressed to a SIGIL drawn in his own blood.

OFF OUR GUYS-- bruised, but victorious--

44 OMITTED

44

45 OMITTED

45

46 OMITTED

46

47 OMITTED

47

48 OMITTED

48

49 OMITTED

49

BLACKOUT.

END OF ACT FOUR

ACT FIVE

50

INT. MEN OF LETTERS - LIBRARY - NIGHT

50

Traveling through the bunker... a long table has been set up in the library, as if for Thanksgiving. Warm. Cozy. Traditional. We find Dean and John sipping whiskeys in the corner. John frowns.

JOHN

...a "temporal paradox?"

DEAN

That's what Sammy called it.
(then)
Egghead.

They share a genuinely warm smile.

DEAN

Basically-- if you don't go back,
Sam-- he never gets back into the
life, and Mom...

*
*

JOHN

What?

DEAN

Without everything we did-- God--
The Darkness-- she never comes
back, she... Sam thinks she'll just
fade away.

On John. A long beat. Stoically accepting that.

JOHN

Okay.

He looks at Dean.

JOHN

Me versus your Mom? That's not
even a choice.
(then)
You tell her?

*

Off Dean, we CUT TO--

A51

INT. MEN OF LETTERS - KITCHEN - SAME TIME

A51

Sam and Mary. Mary leans against the oven, letting it support her. Trying not to let her devastation show.

(CONTINUED)

MARY

How?

SAM

We pulled Dad here, from 2003,
and... reality changed. But, the
lore's pretty clear-- if we destroy
the pearl, it unwinds all of this.
Dad goes back... and so does
everything else.

*
*
*
*
*

On Mary. Staring into the middle distance.

MARY

And he won't remember anything?

SAM

No.

A beat as Mary processes... then, she turns and looks at Sam.
Unable to communicate how much that hurts.

MARY

Sam-- I--

He holds her gaze. This is killing him too.

SAM

I know.

And in that moment unspoken understanding-- THE OVEN TIMER
GOES OFF-- and suddenly, we're back--

B51

INT. MEN OF LETTERS - LIBRARY - SAME TIME

B51

With John and Dean. They hear the oven timer.

JOHN

Wanna give your Mom a hand?

Dean nods, begins to exit, until John's line stops him--

JOHN

Dean-- I didn't mean for this.

On Dean. Taken aback.

DEAN

You didn't-- we pulled you here--

JOHN

No, son. My fight. It was
supposed to end with me.

(MORE)

*

(CONTINUED)

B51

CONTINUED:

B51

JOHN (CONT'D)

With Yellow Eyes. Now you-- you're grown, and--

*

Dean looks to him-- what's John saying?

JOHN

And I'm proud of you, but-- I guess I hoped, eventually, you'd get yourself a normal life. A peaceful life. A family.

*

*

On Dean. As that lands... we see a furrow of anger cross his brow because... he never had a chance at a normal life. But then... Dean lets it go.

*

*

*

DEAN

Dad... I have a family.

John nods. Accepting. We hold on them a beat, then--

JOHN

So-- what now?

DEAN

We eat.

And with that, we DISSOLVE TO--

C51

INT. MEN OF LETTERS - LIBRARY - LATER

C51

The table. Candle lit. Piled with food. John sits at the head, Mary, Sam and Dean around him, but the mood is somber. A pall cast over what should be a happy reunion. John notes it...

JOHN

Near as I can tell, we got two choices. We can think about what's coming. Or be grateful for the time we have left.

*

He picks up Mary's hand. Kisses it.

JOHN

I choose grateful.

Mary returns his smile of gratitude with one of her own.

On Sam and Dean. John's right.

"Lebanon"

Yellow Draft

11/29/18 41C

C51

CONTINUED:

C51

JOHN

So... whatever got us together...

(beat)

We owe you one. Amen.

SAM / DEAN / MARY

Amen.

(CONTINUED)

C51

CONTINUED: (2)

C51

Food is passed, plates dished up-- the boys, Mary and John laughing and smiling-- as we PAN TO--

51

INT. MEN OF LETTERS - KITCHEN - CONTINUOUS

51

Sam and Dean do the dishes. Dean washes. Sam dries. But his happiness is shot through with apprehension.

SAM

Did you see them, at dinner? They were so happy, it's like... it just seems unfair. To get all this and have to throw it away.

*
*

(then)

I know we have to, but-- when we send him back, it's like this never happened. Dad just goes right back to being Dad.

*
*
*
*

DEAN

And you wish things were different?

*

SAM

Don't you? Can you imagine-- Dad, in the past, knowing then what he knows now...?

*

On Sam. A sad smile

SAM
Would be nice.

DEAN
Used to think so too, but now...

Dean thinks, searching for the words. How does he put this?

DEAN
You know, we've been through tough
times, no denying it. And for a
long time... I blamed Dad. Mom
too. I was so angry sometimes.

(then)
But, say we could send him back
knowing everything-- Hell, why stop
there? Maybe we find a way to send
him back even further? Let some
other poor sonsobitches save the
world.

(a long beat)
Except-- who does that make us? I
mean, maybe we're better off, I
don't know, but I don't even know
what that Dean Winchester looks
like. And-- I'm good with who I
am.

(then)
I'm good with who you are. Our
lives-- they're ours. And I guess
I'm too damn old to wanna change
that.

Sam meets his brother's eye, he understands completely, and
we CUT TO--

JOHN AND MARY. Laughing together, making the most of their
time.

JOHN
...can't believe Dean kept it
running all these years.

MARY
Oil changes every three thousand
miles, new tires every ten. Like
you taught him.

"Lebanon"
CONTINUED:

Yellow Draft

11/29/18 43A

52

52

JOHN
Like you taught me.

They share a smile-- THEN--

*
*
*

(CONTINUED)

SAM AND DEAN ENTER. Somber and serious--

JOHN

Boys?

CUT TO--

INT. MEN OF LETTERS - LIBRARY - NIGHT

SAM, DEAN, MARY and JOHN stand together--

MARY

I hate this.

DEAN

So do we.

Mary tries to check her emotion-- John takes a beat, then nods--

JOHN

Okay.

Summoning the strength to face Mary. She draws a deep breath. John's throat goes choked--

JOHN

I miss you so damn much.

Mary pulls him in close.

MARY

Me too.

She releases him, wiping her eyes. John turns to the boys.

JOHN

You take care of each other.

SAM

We always do.

DEAN

(full of emotion)

Dad, it was real good to see you.

John struggles to keep it together, eyeing both his sons. He grabs his boys briefly by the shoulder, and squeezes hard.

JOHN

I'm so proud of you boys.

That lands. John steps back-- deep breath--

JOHN

I'm ready.

A beat-- last looks, and then-- Dean nods to Sam--

WHO SHATTERS THE PEARL!

As John looks at his hand, it begins to emit a faint glow, and we FLASH TO--

LEBANON. As things REWIND-- going back to our timeline, including--

- The pizza parlor-- whatever parts of it got trashed are put back together--

- MAX, STACY and ELIOT move down the street--

ELIOT

Monsters... those guys hunt monsters... so cool!

Stacy and Max trade a look-- a smile. Stacy takes her hand-- and Max smiles even bigger--

- The posters on the post office go from "Wanted: Dean Winchester" to FUN RUN!

Until we're--

54

INT. MEN OF LETTERS - LIBRARY - NIGHT

54

BACK TO SAM AND DEAN AND MARY. It's over. The boys share a look, then--

THE BUNKER DOOR OPENS. Sam and Dean turn-- CUT TO--

A55

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

A55

SAM and DEAN and MARY step in to see-- CASS. Standing on the balcony. Our boys tense, then...

A55 "Lebanon"
CONTINUED:

Yellow Draft

11/29/18 45A
A55

CASTIEL

Sam... Dean?
(sensing something's
wrong)
What's-- what happened?

Our boys relax-- their Cass is back-- then--

SAM

Yeah...

DEAN

That's a story...

And we FADE TO--

55

EXT. / INT. IMPALA - DAY (DAY 2)

55

THE IMPALA. Parked on a lonely stretch of road.

Inside, an early 2000s FLIP PHONE, a shitty little burner, RATTLES on the dash. John startles awake. Takes a few breaths, regaining his bearings then reaches for it--

JOHN (INTO PHONE)

Dean? No, I'm okay, I just-- had
one Hell of a dream...

*

On John, the memory of Mary's face so fresh and vivid.

JOHN

Yeah... it was a good one...
(then)

*

I'm on my way... I'll see you soon.

*

John starts the car...

And as he puts the Impala into gear and drives, we--

BLACKOUT.

TO BE CONTINUED...

