

SUPERNATURAL

Episode #1507

"Last Call"

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REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	08/22/19	
Blue Draft	09/19/19	

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CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

CASTIEL
EILEEN LEAHY
SERGEI

ANGELA SULLIVAN
DRUNK
LEAD TOUGH
LEE WEBB
LORNA
SALLY ANDERSON
SHERIFF DILLON

JARED PADALECKI
JENSEN ACKLES

MISHA COLLINS
SHOSHANNAH STERN
DIMITRI VANTIS

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SUPERNATURAL
"Last Call"

TEASER

FADE IN:

1 EXT. PARKING LOT - NIGHT (DAY 1)

1

We open on a nearly EMPTY PARKING LOT. A broken street lamp FLICKERS, interrupting the monotony of the night, until... GIGGLING.

ANGELA (O.S.)
We're almost there...

Two young, twenty-something girls, SALLY ANDERSON and ANGELA SULLIVAN enter the scene. Sally is knackered. She stumbles along, her arm draped over her best friend who's doing her darnedest to get her to a nearby car.

SUPERIMPOSE: TEXHOMA, TEXAS.

SALLY
You're so good to me, Angela. What would I do without you?
(yelling into the night)
What would I do without my best friend!?

As they walk toward the car, we change perspectives, to--

ANOTHER POV. Something lurking in the SHADOWS, stalking them from the periphery. Then we're back with--

ANGELA
Sally. Let's just get you home, okay?

SALLY
Orrr... Ryan said there was an afterparty at his house--

ANGELA
No. No more afterparties. No more drinking. No more guys.

Angela leans the disappointed Sally against the car and fishes out her keys.

ON SALLY. She grabs her stomach.

(CONTINUED)

SALLY

Uh oh...

Sally takes off, running toward a NEARBY BUILDING. Angela looks up-- worried--

ANGELA

Sally?

But Sally just leans against the corner of the building and bends to PUKE (NOTE: All vomiting takes place OUT OF FRAME).

ON ANGELA. Watching. She sighs-- opening the door. *

ANGELA

(sotto)

Great.

(to Sally)

Just purge your sins, then we'll get you home.

A2 INT. CAR - CONTINUOUS

A2 *

ANGELA climbs in-- sighing-- over it. INTERCUT WITH-- *

B2 EXT. PARKING LOT - NIGHT

B2 *

SALLY, prominent in the FOREGROUND, still at the corner of the building. She leans over to vomit again. *

ON ANGELA. Starting to check her phone, when-- *

BAM! Hands wrap around her from BEHIND! Covering her mouth! *

ON SALLY. Throwing up again, as behind-- *

ANGELA thrashes inside the car. Then-- *

We're back on SALLY. Finishing. She rises up and turns-- *

But the CAR and Angela are GONE! Sally takes a step forward-- *
worried and confused--

SALLY

Angela?

CUT TO--

2

INT. CELLAR - LATER

2

FADE IN as Angela wakes up. She shakes her head, trying to clear the cobwebs when she notices she's TIED to a chair.

Angela jerks at her bonds, starting to freak out.

ANGELA

Hello!?

That's when she notices the IV plugged into her wrist. She follows the blood-filled tube running from the needle as it winds up and over her.

The nozzle at the end is perched over a LARGE METAL BOX not too far away. Her blood SLOWLY DRIPS from the aforementioned nozzle into a GRATE at the top of this strange box. *

Drip... drip... *

She's terrified, but LEANS FORWARD, looking into a small BARRED WINDOW in the front of the box. *

And we PUSH IN-- closer and closer, until--

BAM! A MONSTEROUS FACE slams against the bars. It opens its maw and SHRIEKS! *

Angela matches the scream with one of her own, as we...

BLACKOUT.

END OF TEASER

ACT ONE

3 INT. MEN OF LETTERS - DEAN'S ROOM - DAY (DAY 2) 3

Dean lays on his bed. SCROLLING through his phone, while draining the last of a beer. Finished, he sets it on the nightstand next to a dozen OTHER EMPTY BOTTLES. We get the sense he's been here awhile.

DEAN
(sotto)
Anything... crop circles, body
without a heart. Come on
internet...

*
*

He stops scrolling. Gives a half smile. Found it...

DEAN
Hello.

CUT TO--

4 INT. MEN OF LETTERS - KITCHEN - CONTINUOUS 4

SAM and EILEEN. Making breakfast--

EILEEN
Velma... you made out with Velma?

SAM
I--

EILEEN
No, I get it.
(signing)
She's hot.

Sam smiles, as--

DEAN enters. Sam sees him.

SAM
Dean... hey. You're alive.

DEAN
Mostly.

*
*

SAM
Are you hungry? We've got eggs,
pancakes, bacon.

*

Dean looks down at the MOUND of bacon on the table.

(CONTINUED)

DEAN

Real bacon? You don't--
(then, realizing)

Wait-- are you hungover right now?

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EILEEN

We might have gotten carried away
with the margaritas last night.

DEAN

I knew I liked you.

EILEEN

Sit. Eat.

DEAN

Thanks, but... I can't.

SAM

You're turning down bacon?

DEAN

Yeah... listen. I gotta head out.
Think I found a case.

Sam and Eileen trade a look, then--

SAM

Great. We'll go with you, check it
out.

DEAN

Naw, you stay here. I've got this.

Dean starts off, Sam follows into...

5

INT. MEN OF LETTERS - HALLWAY - CONTINUOUS

5

Sam rounds the corner to catch Dean.

SAM

Dean, slow down.

DEAN

It's fine, Sam. It's probably
nothing.

He holds out the phone, Sam reads the headline on the screen--

SAM

"My friend was raptured while I was
drunk." Really?

DEAN

I know, I just-- after the last
couple of weeks, I need to do
something... anything. Clear my
head.

*
*

(CONTINUED)

Alone? SAM

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DEAN

Yeah.

(then)

You and Eileen... you're havin' a good time, I don't want to spoil that, and--

SAM

Dean, no, it's fine.

DEAN

(wasn't expecting that)

It is?

SAM

Look, do I want to come with you? Yeah, I do. But if you're telling me you want to solo this? Okay. I'm just-- I'm just glad you're finally out of your room.

(then)

It was starting to smell--

DEAN

Like my own unique musk?

SAM

Like corn chips and feet.

DEAN

Same thing.

Sam smiles-- good to hear his brother joking again--

SAM

So go... clear your head. Eileen and I-- we've got stuff to do.

DEAN

(wagging his eyebrows)

I bet.

SAM

I meant looking for Lilith, and Chuck.

DEAN

Sure you did.

(then)

Just-- if things go your way, just put a sock on the door.

Sam flushes-- as Dean moves off--

(CONTINUED)

SAM
Call if you need me.

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5

5

DEAN

Always do.

Dean waves at him as Sam walks back into...

6

INT. MEN OF LETTERS - KITCHEN - CONTINUOUS

6

Sam joins Eileen. She SIGNS--

EILEEN

Is he okay?

SAM

I think so, I-- after the stuff
with Chuck, Dean's been so down, I--
I didn't know if he'd be able to
get back up again, but now... this
is progress, right?

*

EILEEN

Yeah, it is.

She smiles-- Sam returns it, then turns-- and notices the
plate is there, but the BACON IS GONE--

*

SAM

Where's the bacon?

CUT TO--

7

EXT. POLICE STATION - DAY

7

Baby pulls into the police station, pulling to a stop, as
Dean grabs the final piece of BACON from inside his coat. He
starts to eat as--

*

SHERIFF DILLON steps from the station, moving to his CRUISER.
Dean sees him, wolfing down the bacon as he steps from the
car--

DEAN

Excuse me...

DILLON

Can I help you?

Dean whips out his "FBI" badge.

DEAN

Agent Dukes with the FBI.

DILLON

Dukes? Like "Put up your dukes?"

(CONTINUED)

DEAN

Exactly.

Dillon reaches out and shakes Dean's bacon hand. As soon as their hands touch, Dillon retracts his. Kinda looks at it like it's been slimed with grease.

DEAN

Sorry... bacon.

Dillon gives Dean an "okay..." look.

DILLON

What can I do for you, agent?

DEAN

I'm looking into the disappearance of Angela Sullivan?

DILLON

Disappearance? I wouldn't go that far.

DEAN

Yeah? Why not?

DILLON

Well, for one, Angela's car is gone. Cars don't usual disappear unless they're being driven somewhere.

DEAN

So you think, what?

DILLON

That girl wasn't taken, she left on her own.

DEAN

You sure about that?

DILLON

Look, it's a small town. Angela's mom and dad passed a few years ago, but even before they did, she was talkin' about moving to LA-- trying to get on one of them competition shows. Like the one with Knight Rider?

*
*

DEAN

Right...

(CONTINUED)

DILLON

It happens. The kids usually last a week before they're back. I stayed a whole month.

(reminiscing)

They don't know what they missed. I could have been the next Tom Cruise.

ON DEAN. Alright...

DEAN

Then why did her friend report her missing?

DILLON

I dunno-- for the attention? Sally's got... issues.

DEAN

What kind of issues?

DILLON

The kind that keep her over at Swayze's Bar just about 24/7.

ON DEAN. Got it.

DEAN

Thank's for your time, sheriff.

The sheriff nods, then-- as Dean heads back to his car.

DILLON

Oh, Agent Dukes?

Dean looks back at him.

DILLON

I always keep wet-naps in the glove compartment. Only thing that cuts the bacon grease.

OFF DEAN. Good idea... CUT TO--

EXT. SWAYZE'S BAR AND GRILL - NIGHT

Dean pulls into the parking lot. Around him, a sea of TRUCKS and MOTORCYCLES, nary a hybrid in sight.

As Dean gets out, we can hear the COUNTRY ROCK reverberating out the walls. He heads up the stairs, as two good ole' boys burst out the front door laughing at some unheard joke.

*
*

(CONTINUED)

DRUNK

And then Jack says-- he says, "The
check is in the mail!"

They howl and each take a LONG PULL on a bottle before
stumbling off into the night. *

Dean has to smile as he moves indoors...

9

INT. SWAYZE'S BAR AND GRILL - CONTINUOUS

9

It's packed. GLOWING NEON signs illuminate what can only be
described as Dean's idea of Heaven. Cowboys and bikers.
Gorgeous ladies and rock and roll.

A CUTE waitress named LORNA sidles up to Dean, a basket in
one hand with a small sign attached to it.

LORNA

Hey there.

DEAN

Nice place.

LORNA

Best beer and wings in the world.

DEAN

I'll be the judge of that.

LORNA

Sure you will, handsome. But,
first-- hand it over.

DEAN

My... gun?

LORNA

This is Texas, you can keep the
gun.

(rattling the basket)

Cellphone. It's not a party if
everyone's on their phone.

Dean shrugs-- okay then-- fishing the CELLPHONE from his
jacket--

DEAN

I'm looking for someone.

LORNA

I think you found her. *

(CONTINUED)

She WINKS at him. Dean smiles, drops his phone in her basket--

DEAN
Sally Anderson. You seen her?

LORNA
Not yet, but... it's two for
Tuesday... she'll be here. *

DEAN
Thanks.

LORNA
No... thank you.

She walks behind him, SWATTING his ass. He REACTS, then
smiles... nice to be appreciated.

Dean leans back, taking in the surroundings. This place is
totally his jam. He finally focuses on the band rocking it
out on stage and... RECOGNITION dawns on his face.

ON THE SINGER, belting out the last few notes to the crowd.

Hoots and hollers follow him as he jumps off the stage.
Whoever he is, he's beloved.

DEAN (O.S.)
Lee Webb...

LEE WEBB. About Dean's age. The kind of guy that will get
you into trouble if you let him. Dean moves for Lee. We
can't tell if he's angry or happy to see him.

DEAN
You son-of-a-bitch.

Dean and Lee SLAP hands together mid-air, an obvious homage
to the opening of Predator with Carl Weathers and Arnold
Schwarzenegger.

LEE
Dean friggin' Winchester. I'll be
damned.

DEAN
The Hell are you doing here?

Lee gestures to the bar.

LEE
I own this joint. The Hell you
doing here?

DEAN
Working a case.

Lee releases. Shakes his head--

LEE
Still Hunting, huh? Dean
Winchester... unbelievable.
(calling out)
Lorna, a couple of beers for me and
my friend.
(to Dean)
You've got time, right?

DEAN
Always.

10

INT. MEN OF LETTERS - LIBRARY - NIGHT

10

Eileen and Sam have their noses in various MOL TOMES. Sam
GLANCES at Eileen, but as Eileen looks up, Sam is straight
back to his book. She's doing the same. Cute glances
continue until Eileen and Sam catch each other's gaze. They
both smile. Honestly, it's adorable. Then--

*

Eileen sighs-- frustrated--

EILEEN
Ugh... my brain is melting. I
need a break. And so do you.
(sighing)
Let's do something fun.

SAM
Okay, ideas?

Eileen smiles.

EILEEN
A few...

And Sam smiles back, as--

BANG! The bunker door opens--

CASTIEL (O.S.)
Sam? Dean?

11 INT. MEN OF LETTERS - CROW'S NEST - CONTINUOUS

11

CASS moves across the CROW'S NEST, as SAM and EILEEN enter--

SAM
Cass? What are you-- where have
you been? I called--

CASTIEL
I know. And I... it doesn't
matter. I'm here now. I'm ready
to help.

As that lands on Sam-- Eileen clears her throat. Sam reacts--
makes introductions--

SAM
Cass, this is Eileen Leahy.

Cass turns to her-- eyes narrowing--

CASTIEL
But... you were--

EILEEN
Dead. Yeah. I got better.

CASTIEL
(a look to Sam)
You can do that?

(CONTINUED)

SAM
One time thing.

CASTIEL
Where's Dean?

SAM
Working a case.

CASTIEL
(surprised)
Alone?

SAM
He'll be back in a couple of days.
(then)
We've been looking for Lilith, and
Chuck but--

CASTIEL
You can't find them.

EILEEN
Not yet.

CASTIEL
Because you're looking in the wrong
place.

Eileen and Sam trade a look-- what does that mean?

SAM
Is there something on angel radio,
or--

CASTIEL
No, it's been silent for months,
but your wound-- it's still not
healed?

SAM
Not yet.

CASTIEL
Good.
(off Sam)
I've been thinking, that gun-- the
Equalizer-- when you shot God, it
fired a piece of your soul.

SAM
Right...

(CONTINUED)

11

CASTIEL

So maybe... some of you is inside
Chuck--

EILEEN

Ew.

CASTIEL

(ignoring that)

And because of that, maybe... maybe
we can track him.

ON SAM. Knows how big that is.

SAM

How?

CUT TO--

12

INT. SWAYZE'S BAR AND GRILL - NIGHT

12

Two BOTTLES clink together as Dean and Lee take a swig.

LEE

What about your old man?

DEAN

Died. Thirteen years ago, doing
what he did best: kicking ass and
taking names.

LEE

I'm sorry, man. I liked that
crusty son of a bitch. Remember
when he caught us wasted on a Hunt?
I thought he was going to have an
aneurysm.

Dean and Lee chuckle at the memories.

DEAN

You know he always liked you. Said
he'd never seen anyone better in a
fight.

(then)

Which is high praise coming from
John Winchester. Back then, he
didn't hand out compliments. Ever.

Lee holds up his beer.

LEE

To your pop.

(CONTINUED)

Dean NODS and they both throw back another.

DEAN

Lee, I haven't see you since Sammy was in college, I-- Hell, I thought you were--

LEE

Dead?

DEAN

That's how this usually ends, right?

Lee laughs, it is, but--

LEE

You remember that cult thing we worked? In Arizona?

A shadow passes across Dean's face-- bad times--

DEAN

Yeah. I remember.

LEE

Well... I did one last case not too far from here, but... I knew I was done with the life. So I scrounged up what I could and bought this...
(pointing to the bar)
Living the dream.

Dean looks around. He loves the dream.

DEAN

You ever regret it? Walking away?

LEE

Not once...

13 INT. MEN OF LETTERS - INFIRMARY - NIGHT

13

SAM. Sitting on the table. Cass stands nearby.

SAM

Cass... you sure about this?

CASTIEL

No.

Eileen, standing behind, frowns--

(CONTINUED)

CASTIEL

I can't heal the wound, but I may
be able to... probe it.

SAM

Probe it?

CASTIEL

Study it. See if it can lead us to
Chuck.

EILEEN

Is that... dangerous?

CASTIEL

Probably.

SAM

Right. Let's do it.

EILEEN

Sam--

SAM

I'll be fine.

He says it with a smile-- wanting to believe that. Sam rolls
up his sleeve to reveal the WOUND-- looks to Cass.

SAM

Ready.

CASTIEL

This... may sting.

Castiel places a hand on Sam's wound. Closes his eyes.
Cass's hand starts to GLOW, and--

Sam WINCES.

CASTIEL

Sam... are you okay?

SAM

Yeah... keep going.

Sam winces again and then...

BOOM! Sam is BLASTED BACKWARD! Off the table, into the
wall! He drops to the floor-- Eileen runs to him--

EILEEN

Sam? Sam?!

(CONTINUED)

13

"Last Call"
CONTINUED: (2)

Blue Draft

9/19/19 17A.
13

And OFF SAM. Motionless. Unconscious, we--

BLACKOUT.

END OF ACT ONE

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ACT TWO

14 INT. MEN OF LETTERS - LIBRARY - NIGHT 14

Castiel is on the phone as Eileen steps in. From the INFIRMARY.

CASTIEL

How is he?

EILEEN

Still out-- but his pulse is strong. Did you talk to Dean?

*

And, ON CUE. Dean's VOICEMAIL MESSAGE.

DEAN (O.S.)

This is Dean's other, other, other phone. Leave a message.

CASTIEL

Dean... I need you to call me back. Sam's hurt, and I-- where are you?

15 INT. SWAYZE'S BAR AND GRILL - NIGHT 15

CLOSE ON: DEAN'S PHONE. Still in the basket, as its screen lights up with "One Missed Call - One Message." WIDEN TO--

DEAN, LEE and LORNA. Together. Doing shots and telling stories as music plays--

DEAN

One, three bottles of Jager is nobody's friend, and B: they were twins--

LEE

Whoa, hey, whoa, they weren't twins. They were triplets. And we split 'em fair and square.

Dean laughs, as Lorna refills his drink-- shooting him a flirty look-- Dean's having a Helluva night. CUT TO--

16 INT. MEN OF LETTERS - LIBRARY - NIGHT 16

Eileen looks at Cass.

EILEEN

There has to be something we can do.

ON CASS. A thought...

(CONTINUED)

CASTIEL

There may be someone, but... he
can't be trusted.

EILEEN

God can't be trusted, we'll deal. *

OFF CASS-- okay then... *

17 INT. SERGEI'S HOME - NIGHT 17

SERGEI. Last seen in Ep. 1407. Purveyor of magic.
Collector of the occult. Untrustworthy asshole. He's got a
phone in his hand.

SERGEI

Castiel, I'm surprised to hear your
voice. After last time, I didn't
think we'd ever do business again.

INTERCUT HE AND--

18 INT. MEN OF LETTERS - LIBRARY - NIGHT - INTERCUT 18

CASS. On the other end of the line.

CASTIEL

I need your...
(bitter)
Help. Sam Winchester is hurt.

SERGEI

And you, an angel of the Lord, are
unable to heal him?

CASTIEL

The wound is... unusual. Divine.

SERGEI

Interesting.

CASTIEL

And after Jack... you owe me.

SERGEI

And I'd love to pay my debt, but
unfortunately, this weekend I'm
with my niece. She just got into
USC, and I promised to take her
shopping, so--

Castiel looks PISSED. He leans into the receiver. All
menace.

(CONTINUED)

18

CASTIEL

Let me rephrase: if you don't help
me. Tonight. I will find you and
burn you alive.

Sergei pauses. There's a beat then...

SERGEI

My how your negotiation skills have
improved.

19

INT. MEN OF LETTERS - LIBRARY - CONTINUOUS

19

Cass hangs up the phone. He thinks for a minute, then lifts
it again, dialing ANOTHER number. Someone picks up--

CASTIEL

Hello.
(beat, listening)
No. I need a favor.

20

INT. SWAYZE'S BAR AND GRILL - NIGHT

20

The boys are tipsy as Lee drinks yet another beer.

LEE

Ghost sickness?

DEAN

And it was not fun. Everything got
scary. This cat jumped out at me--
had me checking my pants.

Lee laughs a little too hard, slapping Dean on the back.

LEE

You're killing me.

Dean loves that he makes Lee laugh.

LEE

So... you haven't said anything
about this case you're working.

(CONTINUED)

DEAN

Girl went missing. The sheriff
thinks it's nothing... *

LEE

The sheriff couldn't find his ass
with a map and a flashlight...

He fishes out a picture and slides it over to Lee.

DEAN

Recognize her?

LEE

No... but, there's more than a few
girls that come through here in a
night.

Lorna comes by, sees the picture, depositing two more beers
on the bar for the boys.

LORNA

It's Angela, Lee. She's in here
all the time.

LEE

Wait... doesn't drink much, right?

LORNA

That's the one.

LEE

But her friend...

LORNA

Like a fish.

Lorna leaves the two. Lee just shakes his head--

LEE

Why're you chasing down a missing
person? I figure'd by now you'd be
onto something bigger, like... the
Loch Ness monster.

DEAN

Trust me, bigger doesn't equal
better, and... someone needs to
look out for the little guy.
'Cause God sure isn't.

(CONTINUED)

LEE

Damn, that's dark.

DEAN

Yeah. It's been a rough... decade.
But this...

(he gestures to the bar)

This is alright.

LEE

Glad you approve. Nothing you
can't have yourself.

DEAN

Naw... then who'd kill the bad
guys?

LEE

Someone else.

(then)

Brother, there's always going to be
some monster lurking in the
shadows. Always. You can't do 'em
all, and... at some point you got
to ask yourself-- I mean, how many
lives have you saved, Dean?
Hundreds... thousands? You deserve
a break, man.

(then)

Hell, you might even deserve two.

Dean's listening. Lee's not wrong...

LEE

Hey, before you go... Remember that
song your Dad used to play before a
hunt?

DEAN

Yeah... he'd pop it in the tape
deck, tell us this was "real"
music.

LEE

He wasn't wrong.

Lee gets up from his stool and heads for the stage. He
whispers to the bandmates and the band starts in on Waylon
Jennings' "Good Old Boys."

Lee motions for Dean to join him on stage.

(CONTINUED)

LEE

You can't just sit around lip
synching Eye of the Tiger when no
one's looking. Get up here!

Normally, Dean wouldn't do it, but... maybe it's the
cocktails. The setting. Maybe it's just the futility of
living, because today... today, Dean feels pretty good.

Dean joins Lee on stage and the two KNOCK IT OUT OF THE PARK.
People clap and howl. Dean basks in the adoration.

DEAN

You know, after everything I've
done... this is the first time I
got a standing ovation.

LEE

Feels good, don't it? *

It does. Then-- from the stage, Dean sees A TOUGH shove
ANOTHER MAN.

LEAD TOUGH

Back the Hell up!

Dean and Lee trade a look--

DEAN

Road House rules?

LEE

Road House rules.

CUT TO-- the TOUGH, now with one of his friends. Surrounding *
a familiar girl (NOTE: We recognize her as Sally, but Dean
doesn't!). The LEAD TOUGH is trying to grab her, pull her
close.

LEAD TOUGH

Come on, don't be like that.

DEAN (O.S.)

Excuse me...

Reveal Lee and Dean.

DEAN

I think you gentlemen have had
enough. Time to go.

The Lead Tough just glares-- trying to stare Dean down--

(CONTINUED)

20

LEAD TOUGH

Naw... think we'll stay awhile.

Lorna grabs the girl, leading her off. *

Dean and Lee look at each other and then MOVE toward the camera as we... *

HARD CUT TO: *

21

EXT. SWAYZE'S BAR AND GRILL - MOMENTS LATER

21

We hear the fighting from inside. A chair blasts through a window and then... *

The TOUGHS come TUMBLING out of the bar's front door, hitting the ground. Moaning and beaten. *

Behind we see Dean and Lee, pretty proud of themselves.

LEE

Still got it.

Fist bump.

LORNA (O.S.)

Are you okay, Sally?

Dean turns around, seeing Lorna with the girl. There's a moment of recognition.

DEAN

Sally? You're Sally Anderson?

(CONTINUED)

21

SALLY
Yeah? Why?

OFF DEAN-- back on the case...

22

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

22

Castiel opens the door to Sergei. He looks around. His gaze is almost lustful.

SERGEI
The home of the fabled Men of Letters. So, the stories are true.
(then)
This place-- what wonderful things you must have...

*
*

CASTIEL
Enough-- you're here for a reason.

SERGEI
Aren't we all.

23

INT. MEN OF LETTERS - INFIRMARY - NIGHT

23

Castiel enters the room, SERGEI right behind, to see Sam laying on a BED. Eileen has a washcloth to his head when Sergei walks in. She gets up to meet him.

EILEEN
Help him... please.

SERGEI
Of course, my dear.

He moves to Sam's side and opens his case. Sergei pulls out a CRYSTAL and draws it along Sam's body. The crystal GLOWS as it gets near his wound. Sergei gives a worried hmmm...

CASTIEL
What? What is it?

SERGEI
A small thing.
(then)
Sam is, how you say-- dying.

*

BLACKOUT.

END OF ACT TWO

ACT THREE

24 INT. SWAYZE'S BAR AND GRILL - NIGHT

24 *

Lee pours a cup of coffee for Dean, Sally, and himself.

SALLY

She was a good girl, you know? She loved Jesus and--

LEE

America too?

He means it as a joke, but it lands flat. Dean shoots him a look-- then turns back to Sally. Sympathetic.

DEAN

Sally, what happened?

SALLY

We left the Sugar Bar around closing. I was pretty hammered, but Angela-- she was helping me to her car when I needed to... you know... I got sick.

(then)

And when I was done... she was gone.

She looks to Dean, meaning it--

SALLY

Angela was raptured, and I was left behind.

DEAN

But... the car was gone too, right?

SALLY

Yeah. It got raptured too, I guess.

LEE

Cars can't be raptured.

SALLY

(sincere)

It was a good car...

Lee can hardly stand it.

LEE

Dean? Talk for a minute?

(CONTINUED)

Dean joins Lee. As they walk away, we can see her reach over the bar and pour some whiskey into her cup.

LEE

Man... her story? I don't know.

DEAN

Yeah, not the most reliable witness, but-- best friends don't just disappear without saying goodbye.

LEE

Unless you deserve it.

Dean bristles.

DEAN

Still... something's off.

He won't give up-- so Lee gives in.

LEE

Listen, I'll close up early, we'll work the case... just like old times.

ON DEAN. A smile--

DEAN

Yeah, okay.

(then)

First question: where can you ditch a car around here?

LEE

The lake maybe?

LORNA (O.S.)

Or the wrecking yard.

Dean and Lee look over at LORNA wiping tables nearby.

LORNA

Look, I don't wanna know, I'm just sayin'... If you want to get rid of something, Merle's is the place to do it.

LEE

Yeah, I don't--

(CONTINUED)

DEAN
Great. I'll take the scrap yard,
you take the lake.

LEE
(less sure)
Dean--

But Dean's already moving-- calling back--

DEAN
Call if you find anything.

Dean heads out... as Sally pours a little more whiskey into
her glass.

25 INT. MEN OF LETTERS - LIBRARY - DAY (DAY 3) 25 *

Sergei rifles through his case, pulling out a SMALL BOOK, as
CASTIEL and EILEEN look on.

CASTIEL
What do you mean, he's dying? *

Sergei flips through the pages in his book, looking...

SERGEI
I imagine you were trying to
ascertain the exact nature of the
wound before... this. Yes? *

EILEEN
Yes.

SERGEI
Ah, well, there you go.

He says it like it's an answer. Eileen and Cass just stare.
A beat, then Sergei sighs-- continues--

SERGEI
Most wounds, want to be healed...
To be whole. But this... this
wound is different. It goes down
to his very soul, but also out into
the world...

(MORE)

SERGEI (CONT'D)

from what I can tell, his soul--
it's connected to something. Or
someone. Somewhere. And usually,
that's fine-- maybe there's a
little crosstalk, but it's fine.

(then)

Except, as you probed deeper, you
forced the soul out-- to stretch,
from Sam's body to...

EILEEN

Where?

SERGEI

I don't know. But now? It's like
a rubber band, if it is stretched
too far... too long--

(snapping)

Pop! It snaps. And Sam dies.

Cass and Eileen look at each other. They know that God
inflicted the wound so...

EILEEN

Can you fix it?

SERGEI

(a smile)

Of course I can.

EXT. MERLE'S HUSH AND CRUSH JUNKYARD - DAY

Dean moves through the labyrinth of crushed metal. He
glances down at a PHOTOGRAPH of Angela and her car. She
looks exuberant. Young. Full of hope.

Dean turns the corner, searching, and then... he sees it.
Dean's expression changes.

DEAN

Dammit.

He walks to the car. It's damaged, but not TOTALLY crushed.
He reaches in the driver's side, looking for clues.
Nothing... He pops the TRUNK.

He lifts the trunk lid and quickly turns away IN DISGUST.

REVEAL Angela... but she's been DRAINED OF BLOOD. Her corpse
looks like a prune that's been in the sun for a decade.
Then... CLICK! A GUN. REVEAL LEE standing behind him...

LEE
You just couldn't leave well enough
alone.

And Dean turns to see--

LEE.

BAM! Lee PISTOL WHIPS DEAN. Knocking him out.

BLACKOUT.

END OF ACT THREE

Supernatural Films

ACT FOUR

27

INT. MEN OF LETTERS - INFIRMARY - DAY

27 *

SAM lays on the bed. Out cold, as-- *

SERGEI applies a POULTICE to Sam's wound, as CASS and EILEEN look on. Worried. *

SERGEI
There... done. *

He steps back. Cass and Eileen stare. *

CASTIEL
Nothing's happening. *

SERGEI
Wait for it... *

A beat, then-- *

BAM! Suddenly Sam ARCHES his back! Wracked with PAIN. Eileen runs to him-- *

EILEEN
Sam! *

As Castiel turns to Sergei-- *

CASTIEL
What are you doing? *

SERGEI
Making it worse. *

ON CASS AND EILEEN-- what? *

CASTIEL
What? But you said-- he could die. *

SERGEI
Will die, and soon. *

EILEEN
No! *

She wipes the poultice from Sam's wound-- *

SERGEI
That won't help. It's already done. Unless... *

(CONTINUED)

"Last Call"
CONTINUED:

Blue Draft

9/19/19 33A.

27

27

CASTIEL

What?

SERGEI

You give me what I want.

And as they speak, we PUSH IN ON SAM--

As a FLASH OF WHITE takes us to--

28

INT. RENO HOTEL - HIGH ROLLER SUITE - DAY - FLASHBACK 28

It's a familiar scene. AMARA and CHUCK interacting from Ep. 1503, "Raising Hell." Amara touches Chuck's shoulder.

AMARA

You're not complete... you're not
at full strength.

ANOTHER WHITE FLASH--

We're further in on the episode.

AMARA

But you can't leave this world...
not without my help...

ANOTHER WHITE FLASH--

29

INT. BARON HOME - BECKY'S OFFICE - DAY - FLASHBACK 29

And we land on BECKY and Chuck. He's confessing to her from Ep. 1501, "Atomic Monsters"...

CHUCK

Things are different now, Becky. I
used to be able to see Sam and Dean
in my head, wherever they were,
whatever they were doing-- it was
all just there, ripe for the
plucking. And now it's gone.

WHITE FLASH!

30

OMITTED 30

31

INT. MEN OF LETTERS - LIBRARY - ADJACENT ROOM - DAY 31

WHAM! EILEEN slams SERGEI into the wall. Snarling--

EILEEN

Fix him, or I kill you.

(CONTINUED)

Sergei just smiles-- at ease--

SERGEI

You kill me, he dies.

(then)

Or... you give me the Key to Death,
and he lives.

EILEEN

The-- what?

SERGEI

You really have no idea the
treasures this place holds, do you?

(then)

The Men of Letters, some time ago,
procured a very... important item.
A black key, handle in the shape of
a skeleton-- it can open a door, to
Death's library.

(then)

You'll find it, and give it to me,
and--

CASTIEL

No.

Sergei looks to him-- bemused.

SERGEI

Castiel, please-- you can't win
this.

CASTIEL

Yes. I can.

Castiel holds out his PHONE... and Sergei takes it, to see-- *

(CONTINUED)

A PICTURE of a YOUNG GIRL. Walking down the street.
Sergei's face changes to worry mixed with rage--

SERGEI

Anna...

CASTIEL

I have a friend, Bobby, he's been
watching her. One word from me,
and... you know what happens.

ON SERGEI. Swallowing hard.

ON CASS. Leaning in. Eyes hard.

CASTIEL

Fix Sam. Now.

OFF SERGEI. Beaten. CUT TO--

32

OMITTED

32

33

INT. MEN OF LETTERS - INFIRMARY - MOMENTS LATER

33

Sergei stands over Sam. His hands are over the wound as he
mutters...

SERGEI

Alnoth, por Cantin
Pre Tally Noth!

ON SAM as he GASPS AWAKE. Sergei, Cass and Eileen stand
around him. Sam sits up-- gasping for breath--

EILEEN

Sam-- are you okay?

SAM

(still a bit out of it)
I... I think so.

She pulls him into a hug, as Cass turns to Sergei--

CASTIEL

The wound?

SERGEI

Still there. But he's back, so...
we good?

CASTIEL

For now.

SERGEI

(trying it)
And the key...?

CASTIEL

Leave, Sergei. While you still
can.

Sergei smiles-- nods--

SERGEI

I like this you, Castiel. It's
very... Russian.

CUT TO--

INT. SWAYZE'S BAR AND GRILL - CELLAR - DAY

DEAN. Sitting up, as he STIRS AWAKE. He's tied to a chair.
Not just tied, but his wrists, feet, and chest are completely
wrapped up in ROPE. As Dean blinks-- getting his bearings--
He's in the cellar. An IV in his arm. Around him: odds and
ends. Old TOOLS, empty bottles, etc. *
*
*

LEE

Evenin' buddy.

Dean looks up, to see LEE. *

DEAN

Lee... what are you doing?

Lee just shakes his head--

LEE

Me? You just had to hit that
junkyard... *
*

ON DEAN. As that lands. His friend KILLED THAT GIRL--

(CONTINUED)

DEAN

Lee, I don't know what's going on,
but this isn't you.

Lee just flashes a SAD SMILE-- *

LEE

Not the old me, anyway.

That done, Lee squats down, in front of Dean--

LEE

I wasn't kidding about Arizona...
What that thing did to that
family... those kids... it got in
my head, it-- if evil like that can
exist in this world... guys like
you and me? We'll never win.

(then)

The best we can do, is have a
little fun.

DEAN

So killing that girl was fun?

LEE

I didn't kill her.

(off Dean)

He did. *

Lee nods to the box. Dean stares-- *

LEE

The last Hunt I did, the one not
too far from here? I found
something...

A SHADOW moves in the box. Dean swallows hard-- *

LEE

It's called a marid. Freaky little
thing, but... as long as you feed
it, it'll give you money, health...
everything you ever wanted. *

DEAN

And all it costs is what? Innocent
lives? *

(CONTINUED)

LEE

Dean... you and me both know: no one's innocent.

(then)

And, after what we've done, aren't we owed a little bit of happiness? Don't we deserve that much.

DEAN

We're owed? We deserve? Listen to you. You're not God. Hell, God's not God. You think--

LEE

I think... good or bad, the world doesn't care. No one really cares.

Dean fixes Lee with a gaze.

DEAN

I do.

LEE

And look where it got you.

Lee reaches down, flicking the stopper on the tubing, allowing the blood to flow.

Blood races up, over the piping and... DRIP... down into the box. *

LEE

It takes awhile to drain a man. But, don't worry... after you lose a couple of pints you'll fall asleep and it'll all be over. *

DEAN

Lee--

Lee cuts him off-- slapping his shoulder--

LEE

This isn't how I wanted it to go down. We could have hung out and drank, sang, partied like the old days, but no. *

(then)

The minute that girl walked in, I should have known... Dean Winchester, righter of wrongs, was going to keep digging until he figured me out, and then... *

(MORE)

(CONTINUED)

LEE (CONT'D)

(beat)

Well, if it's between you and me?
I pick me. Sorry.

And he means that. Lee flashes a remorseful look... then he's moving. Heading up the stairs--

But we hold on DEAN. Struggling. Calling after him--

DEAN

Lee! Lee!

BANG! The door slams closed. LEE'S GONE.

ON DEAN. Shit. His eyes go to the IV, then the box. *
Another DRIP of blood-- *

And the box starts to SHAKE. *

ON DEAN. Not good... he starts to shift his weight side to side. Rocking the chair, as-- *

WHAM! Dean crashes to the ground-- jerking the IV from his wrist, and BREAKING THE CHAIR--

ON DEAN. On the ground. He looks to the box-- *

BAM! And the CREATURE'S FACE slams against it. HISSING! *
It's angry. Upset it's not getting fed. BAM! BAM! It hits *
the box again... HARDER. *

Dean jerks back-- fighting to get out of the ropes. He looks *
around the room, spotting a RUSTY SAW in the corner. Then-- *

WHAM! The box door breaks open. *

OFF DEAN. Staring at the box. Still tied up. Fuck! *

BLACKOUT.

END OF ACT FOUR

ACT FIVE

35

INT. SWAYZE'S BAR AND GRILL - DAY

35

Lee wipes down a table, as... SCREEECH!

A SHRIEK emanates from behind the doors that lead to the cellar. The MONSTER.

Lee flashes a dark look-- doesn't like this-- but keeps working as--

The SHRIEK again-- but this time-- it's CUT OFF.

Lee looks up-- the Hell?-- as--

FOOTSTEPS echo on the steps. Coming up. Lee pulls a GUN from his belt, as--

The DOOR SWINGS OPEN...

And the MONSTER'S HEAD comes rolling across the floor. Lee looks at it, then up to--

DEAN. Standing in the doorway carrying a blood-stained rusty saw-- *

DEAN

Sorry about your boy. *

In response--

BLAM! LEE FIRES!

But MISSES, as Dean drops the saw and DIVES behind the BAR-- *

And LEE keeps shooting. Hitting BOTTLES--

A shower of glass rains down as Dean looks for anything that might help. He notices a shotgun UNDER the counter.

DEAN

God Bless Texas.

Lee stalks forward, firing a barrage of bullets when he hears the tell-tale sound of a twelve gauge being racked.

Dean pops up and it's Lee's turn to dive out of the way as Dean fires at him. BOOM! BOOM!

Dean ducks back down and sees a box of shells. He reaches for it-- EMPTY. Damn it. *

(CONTINUED)

We get shots of both men looking at their weapons. They're *
out of bullets.

Supernatural Films

(CONTINUED)

Lee pokes his head around the corner to see Dean looking back at him.

DEAN

I'm empty. And by my count, so are you. *

LEE

I gotta say man... you are hardcore. *

DEAN

Don't... you don't get to pretend we're friends anymore. I don't know you. *

LEE

You don't-- I am you, Dean! I'm the you that woke up and saw that the world was broken-- *

DEAN

Then you fix it!
(then)
You don't give up. You fight. *

Dean's got his mojo back--

LEE

Right... okay.
(then)
So what say we forget all this, you walk out that door--

DEAN

Like Hell.

LEE

Wow. You really wanna do this, huh?

DEAN

No...

He stands...

DEAN

But I kill monsters.

ON LEE. Ready. Quoting Lethal Weapon.

LEE

So... you want a shot at the title?

(CONTINUED)

DEAN

Don't mind if I do.

The two men square up... and then... IT'S ON!

Lee and Dean FIGHT. Punches fly. Headbutts butt. It's a gladiatorial battle for the ages. Each man giving as good as he gets, until--

WHAM! Dean knocks Lee into a rack of pool cues. Lee grabs one and spins it, smacking Dean with martial precision.

But Dean holds his own, grabbing the cue and breaking it in half, then--

Dean LUNGES FORWARD!

BAM! And STABS LEE WITH THE CUE. Right through the belly.

And LEE DROPS to his knees. It's over.

Lee looks down at the wound... the BLOOD--

LEE

I... I'll be damned.

Dean moves in, as Lee glances up-- a moment of clarity--

LEE

Dean... why do you care so much?

Dean thinks about it for a moment. That's the million dollar question, isn't it? Then...

DEAN

Because someone has to.

Lee thinks for a moment.

LEE

Yeah... I guess... I'm glad it's you...

And his eyes flutter... and Lee slumps to the ground--

DEAD.

OFF DEAN. Looking away-- hates it came to this-- CUT TO--

CASTIEL. Moving through, as--

BANG! The door opens, and DEAN enters--

CASTIEL
Dean, where have you--?

But Dean's barely listening, worried about SAM--

DEAN
I got your message-- Sam, is he--?

CASTIEL
He's fine.

OFF DEAN'S RELIEF. CUT TO--

INT. MEN OF LETTERS - INFIRMARY - DAY

SAM. Sitting on the bed. EILEEN next to him.

SAM
I don't-- somehow, I was in his
head.

WIDEN. To reveal DEAN and CASS standing opposite.

DEAN
His-- you were in Chuck's head? *

Sam nods--

SAM
I saw-- I think I saw his memories,
I-- *
(then) *
Chuck is weak, Dean... I think... I *
think we can beat him. *
(then) *
I think we can beat God. *

And off that BOMBSHELL, we--

BLACKOUT.

TO BE CONTINUED...