

SUPERNATURAL

Episode #1202

"Mamma Mia"

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REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	06/22/16	

CAST LIST

SAM WINCHESTER
DEAN WINCHESTER

CASTIEL
CROWLEY
MARY WINCHESTER
ROWENA
TONI BEVELL

BEN ROTHLAND
DEMON #1
JENNIFER
MICK DAVIES
TOMMY
VINCE VINCENTE

JARED PADALECKI
JENSEN ACKLES

MISHA COLLINS
MARK A. SHEPPARD
SAMANTHA SMITH
RUTH CONNELL
ELIZABETH BLACKMORE

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SUPERNATURAL
"Mamma Mia"

TEASER

FADE IN:

1 INT. FARMHOUSE BEDROOM - NIGHT (DAY 1) 1

A shabby room from early in the century, made romantic by the flickering LIGHT from rows of CANDLES and the moonlight. We MOVE THROUGH the candles to the bed, where two people are obviously in the final moments of lovemaking. As we MOVE CLOSER, we see the man, on top, is SAM WINCHESTER. He finishes and we STAY WITH HIM as he rolls over onto his back on the pillows. He's a little breathless, and finally:

SAM

Wow.

Now he glances over at his unseen partner, and we:

REVEAL-- TONI BEVELL! The very same woman who shot, kidnapped, and tortured Sam! Huh?

TONI

Isn't this much more pleasant, Sam?

SAM

Gotta say... I didn't see this happening.

TONI

Well, you know what they say.
Opposites attract.

He smiles, goes up on an elbow, then moves in to kiss her, clearly ready for round two. She gently stops him with a hand on his chest.

TONI

(smiles seductively)
Oh, we'll get there, Sam.
(then)
Just another couple of questions.

BLACKOUT!

END OF TEASER

ACT ONE

A2

INT. FARMHOUSE BEDROOM - NIGHT

A2

*

Sam and Toni, in bed, propped up on pillows, with wine.

*

TONI

*

(amused)

*

...Fascinating. But surely you exaggerate. American Hunters can't be as disorganized as you say!

*

*

*

*

SAM

*

(chuckling)

*

Oh yeah, they can. They're not, in the U.K.?

*

*

TONI

*

No. They work for us. Tools. They kill. They don't think.

*

*

(then)

*

Who recruited you and your brother? To whom do you report?

*

*

SAM

*

Our dad got us into it. And we don't report to anyone.

*

*

TONI

*

And the other Hunters?

*

Sam sets down his wine.

*

SAM

*

We're not just gonna talk all night, right?

*

*

And he moves in, kissing her deeply.

*

2

INT. MEN OF LETTERS - LIBRARY - NIGHT

2

DEAN sits wearily at his laptop, typing, squinting at the screen, and simultaneously speaking into his PHONE.

DEAN

(into phone)

...I got nothing from surveillance cameras... It's like they disappeared. Local beat cops notice anyone who doesn't belong?

INTERCUT:

3

EXT. RURAL ROAD - MISSOURI - NIGHT

3

SUPER: Aldrich, Missouri

CASTIEL leans against a stolen car, on his PHONE.

CASTIEL

(into phone)

It's pretty rural... Not a lot of
"beat cops." I've checked the
local motels... Abandoned
buildings... No sign of Sam.

DEAN

(frustrated, then:)

Maybe... I dunno-- try real estate
offices. See if anyone bought a
place, or rented one...

(then)

These people had a friggin' plane.
Maybe they do things legit.

CASTIEL

I understand. We'll talk in the
morning.

DEAN

Yeah.

(out of left field)

Okay, so here's the thing...

CASTIEL

(confused)

Yes?

DEAN

It's been a little weird around
here. You know, my mom being back?
It's like we don't know how to act.
And we don't wanna freak each other
out because we don't know how to
act. So we make smalltalk and act
normal. But it ain't normal. You
know?

CASTIEL

I'm not sure. What has she said?

DEAN

Nothing, Cass. That's my point.

CASTIEL

What have you said to her?

(CONTINUED)

DEAN

Nothing!

Cass looks baffled.

DEAN

I'm not sure what to say. It's just so damn much. For both of us. I don't wanna overwhelm her.

CASTIEL

Dean? Don't make it needlessly complicated. As humans do. I'll call you.

LIBRARY-- Dean hangs up, mulling this over. ADJUST to FIND MARY, in a robe, entering the room.

MARY

Any word on Sam?

DEAN

Somewhere outside Aldrich, Missouri. Cass is goin' through it with a fine tooth comb, I'm crackin' every possible data base...

MARY

Every what?

DEAN

Right. No internet your first time around.

She stares at the screen.

MARY

Our house didn't have an electric typewriter.

(then, awkwardly)

Are you... Really afraid of "overwhelming" me?

Dean reacts, caught.

DEAN

You heard that.

MARY

I'm relieved.

(off his look)

Well, it's been a little strained between us.

(MORE)

(CONTINUED)

3

MARY (CONT'D)

And part of me thought: "Here he was minding his own business, and God's sister goes and dumps Mom in his lap."

DEAN

No, no... It's not like that. At all. You haven't said a whole lot about bein' back, and I figured you were kinda in shock, so I didn't wanna press.

MARY

I understand.

DEAN

(struggling with emotions)
Mom... I have to say... I am just so happy you're back. So happy I almost can't stand it.

Very moved, she touches the side of his face.

MARY

Sweetie.

(then)

It's just gonna take me a minute to catch up, you know? When I... left you were a little boy. Sam was a baby.

DEAN

All the time you need. And it'll be whatever it is.

She looks off, troubled.

MARY

And when we do find Sam? How do I face him?

DEAN

What?

MARY

That yellow-eyed thing never would've come for him that night, if I hadn't-- I started all of this. And now...

(beat)

I'm afraid I'm gonna lose Sam before I even get to know him.

4

OMITTED

4

*

5 OMITTED 5 *

6 OMITTED 6 *

7 INT. FARMHOUSE BEDROOM - NIGHT 7 *

Toni is massaging Sam's shoulders.

TONI
(purring)
It's just surprising that for all your efforts... Yours and all the Hunters... Monsters remain rampant in this country.

SAM
We just keep plugging away, I guess.

TONI
Mmm. Do you ever think... and don't take this the wrong way... that some of your soldiers may have been compromised? Or... bought?

SAM
What? No. I don't...

And suddenly he gives his head a shake to clear it.

TONI
Everything alright?

SAM'S POV-- The room SHIMMERS and GLITCHES. FLUTTER CUTS: The bedroom is there, then it isn't! Toni's in bed with him, then in a cellar, then in bed! Toni stares: Uh-oh.

SAM
I... shouldn't be talking to you.

8 INT. CELLAR - NIGHT 8

GLITCH!! Back in the awful space from Ep. 1201! Sam looks much as we left him in that episode: Restrained in a chair, foot bandaged, jeans singed. Toni near. *

Toni flashes a smile-- busted-- "got me."

TONI
You'll have to admit, it was fun while it lasted.

Sam glares stubbornly. *

SAM

What'd you do to me?

TONI

An hallucination. Created by
potion and powerful spell work. If
you'd actually been initiated as a
Man of Letters, you'd have learned
the technique yourself.

She leans suggestively close to him.

TONI

So was it good for you?

Sam looks away. A little rattled by how good it was.

TONI

Really. That good.

(then)

Although to be honest, what you had
to say was quite boring.

SAM

Yeah? Go to Hell.

TONI

Sadly, I can't use the spell again.
Your brain would... liquefy. Which
we don't want. Yet.

She grabs a silver pliers-like device and a curved blade.

TONI

I'll have to resort to less
pleasant methods.

She almost sensually drags the blade's point up Sam's chest
to his neck to just under his lips. He's breathing quicker.

TONI

"Enhanced interrogation" was never
part of my job description. But,
as it turns out, I'm a quick study.

ON TONI-- watching Sam dispassionately as she makes a short
thrust with the blade. Sam GROANS (O.C.)!

BLACKOUT.

END OF ACT ONE

ACT TWO

*

9 OMITTED

9

*

10 INT. MEN OF LETTERS - LIBRARY - DAY (DAY 2)

10

*

Dean's at the laptop as Mary enters, dressed, with coffee.

DEAN

Sleep okay?

MARY

I had dreams all night. I haven't
had dreams for... thirty years.

DEAN

Good dreams?

MARY

Stuff I'd forgotten about. Funny
things your dad did. He was a
great father.

Dean considers this. Almost takes up the topic. Thinks
better of it. Smiles a vague smile. His CELL rings.

DEAN

(into phone)

Yeah, Cass.

INTERCUT:

11 EXT. EDGE OF FARM PROPERTY - DAY

11

The edge of some woods. Beyond, a small, run-down and
apparently unoccupied farm.

CASTIEL

I think I might've found Sam's
location. It's a farm, and it
appears empty. But it was rented
two weeks ago to a woman with an
English accent.

*

DEAN

Have you had a look inside?

CASTIEL

I can't. It's powerfully warded.

(CONTINUED)

DEAN

"Powerfully warded." Um see, buddy, that coulda been your headline right there.

CASTIEL

Are we still discussing the same thing?

DEAN

Where are you?

THE LIBRARY-- Dean scribbles down the info, then:

DEAN

Okay man, thanks. On my way.

He CLICKS OFF. Glances off to see Mary looking excited.

MARY

I'll get my coat.

DEAN

(gingerly)

Uhhh... Wow. Mom? Think I better take this one solo. No idea what we'd be walking into.

MARY

We never know. We're Hunters.

DEAN

Right. Thing is... I kinda can't do my job if I'm worrying about you.

MARY

(firm)

Dean? You won't be. I can handle myself.

SPLASH! Toni throws water in Sam's face. He's now on his feet, in a shredded t-shirt, hanging from manacles bolted to a post over his head. Barely conscious from abuse.

TONI

Let's start over, shall we? Take our time. I've cleared my calendar.

Bleary-eyed, Sam's lips move noiselessly.

TONI

I'd like: Names and locations of every hunter. The pass codes to each and every Men of Letters data base held in the bunker.

She picks up the pliers and a deadly looking instrument with a spiral blade. She turns pleasantly to Sam:

TONI

And then... Oh yes. Let's do discuss your... relationship... with the demon Ruby.

Even in his haze, this gets Sam's attention. He looks up at her. Her CELL RINGS. She looks at the screen, turns from Sam.

TONI

(into phone)
Mick?

INTERCUT:

EXT. ROADWAY - DAY

MICK DAVIES, 40, jacket, no tie, far more rough-edged than Toni. Near the WRECKAGE of MS. WATT'S CAR (from Ep. 1201).

MICK

(into phone)
You've been a bad girl Toni, and I've come to fetch you.

TONI

(quiet, urgent)
I have Sam Winchester. He's close to breaking. Just leave me be.

MICK

Can't do that. You disobeyed orders. Oh, you should know: your Ms. Watt? Quite dead. Courtesy of Dean Winchester and friends. He's fit as a fiddle.

He CLICKS OFF.

And we're ON TONI. Wearing a frown-- bad news. Then--

(CONTINUED)

SAM
(mumbles, beginning to
stir:)
...Dean? That you?

He stares blearily at her, trying to focus. She draws near.

TONI
Dean? Oh, Sam... If you were
clinging to that hope, well...
(pointed)
My people found your brother. He's
dead.

OFF Sam's anguished look...

14 INT. RESTAURANT - NIGHT

14

Small, chic, candlelit. MOVE THROUGH diners to FIND ROWENA. Gone is the long dress, replaced by more contemporary leggings and a fitted jacket. She sips wine, doing her best to charm her dining partner, BEN ROTHLAND, in coat and tie. Ben's a 50ish, dynamic silver fox.

ROWENA
...sent me to the grandest boardin'
schools, but I was a wee imp and
ran away for a life in the arts.
(sadly)
Mother didn't speak to me till I
became a star.

BEN
(fascinated)
A star. Of?

ROWENA
Do you follow the Royal Ballet?

BEN
Not a bit.

ROWENA
The Royal Ballet.

BEN
(amazed)
It's so much like my story! Left
school to work in a steel mill.
Rose up the ranks. Ended up owning
half a dozen.

(CONTINUED)

ROWENA
(as if she didn't know)
You're not serious!

A tuxedoed WAITER, seen only from the shoulders down, has appeared:

CROWLEY
More wine, Madam?

Rowena merrily extends her glass. She glances up and her face falls, as:

REVEAL CROWLEY-- smiling pleasantly with a wine bottle, towel over one arm.

INT. RESTAURANT - SIDE AREA - NIGHT

Rowena and Crowley in hushed, furious conversation:

ROWENA
You're like a boil that keeps
comin' back no matter how many
times I have it drained!

CROWLEY
Let me guess. Your dinner date's
loaded, single, and possibly in
delicate health.

ROWENA
What of it?

CROWLEY
Just a stab, but you'd probably
rather I didn't reveal his snookums
is three hundred years old and a
witch. Literally, a witch.

ROWENA
(fuming)
Fergus, the man treats me like a
queen. It's my chance to leave
behind monsters and demons and
moldy hideouts... So help me, if
you muck this up..!

CROWLEY
Wouldn't dream of it, Mummy. If
you do me one tiny favor and help
me with Lucifer.

"Mamma Mia"
CONTINUED:

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15

ROWENA
(aghast)
Lucifer.

CROWLEY
I have a score to settle.

16 INT. ROCK VENUE - AUDIENCE - VARIOUS ANGLES - NIGHT (STOCK)16

A club or small theatre. The AUDIENCE is CHEERING, APPLAUDING, as the last licks of a ROCK BALLAD RING OUT!

17 INT. PORTION OF STAGE - NIGHT 17

Black surrounds a BAND, pushing 40, old school rock, finishing the NUMBER with a FLOURISH! Fronted by exotically handsome Latino VINCE VINCENTE! LOUD O.C. APPLAUSE, the guys take bows, and:

18 INT. DRESSING ROOM - NIGHT 18

The door BANGS OPEN to the seedy room, and Vince stalks in, the adoring crowd having failed to shake him from his usual surly mood. He tosses the door shut. Stares at himself in the mirror of his makeup table. Wondering what happened to his life. He fills a tumbler with Scotch, takes a slug. Then glances at:

INCLUDE FRAMED PHOTO-- A lovely fresh-faced woman in a years-old photo. Vince sighs sadly, raises a glass to her.

VINCE
Cheers, babe.

A TAP at the door, and it opens to reveal Vince's buddy and bandmate, TOMMY.

TOMMY
Vince, we're hittin' the town tonight. Come out with us. See the wonders of Cleveland.

VINCE
Yeah, I gotta pass.

TOMMY
Dude, you gotta start living again. You perform, you drink, you sleep, perform, drink...

VINCE
I get it, Tommy.

(CONTINUED)

Tommy looks sadly at the photo, proceeds carefully:

TOMMY

Vinnie... It's been years since Jen...

Tommy's voice trails off-- bad memories-- then--

TOMMY

I just mean-- you don't think she'd want more for you than... sad?

VINCE

(gently)

Get outta here, Tommy. Go see Cleveland.

Tommy nods quietly and exits.

NEW ANGLE-- As Vince has another slug of Scotch, pours more in the glass, returns to the makeup table, looking down at the photo. A moment, then there's a SOFT UNEARTHLY MOAN, like a dismal wind. Vince glances uneasily around the windowless room. Weird.

Another moment, then the GLITCHING SOUND of an electrical fault, and the LIGHTS FLICKER AND DIM. They come up again, then FLICKER AND DIM. The MOAN OF WIND grows louder.

Suddenly the FRAMED PHOTO SLAMS FACE DOWN on the makeup table! Vince stares. Very rattled.

19

EXT. ROAD - NIGHT

19

The Impala ROARS PAST and down the road.

20

INT. IMPALA - ROLLING - NIGHT (PMP)

20

Dean drives, Mary's shotgun.

DEAN

Can't believe you talked me into this.

MARY

I'm your mother, you have to do what I say.

(then)

Look, they targeted the bunker; they obviously know plenty about you and Sam. They'll be expecting you. I'm the last person they'd expect.

DEAN

And... You're ready to do...
whatever it takes.

MARY

My dad always said: Kill the
monster. Anyone who's got my boy
is a monster.

He stares. He'll have to get used to this side of her.

DEAN

You were good at this, weren't you?

MARY

Very.

He smiles. But Mary doesn't-- she knows the truth--

MARY

The thing is... Hunters... No
matter how good they are? They all
end up the same way.

DEAN

(teasing)
Rich and happy?

But Mary's not in a joking mood--

*

MARY

I mean, the life... Sometimes it's
exciting... The adrenaline rush.
Just wish you and Sam hadn't signed
up.

*

DEAN

(with difficulty)
When you... Died... Dad changed.
He was Hell-bent on finding out
what happened. The hunter life
took him over. I guess I'm a lot
like him, if I'm bein' honest, and
I took to it. But Sammy.
Different guy. He wanted out.
Went to Stanford.

(off her startled look)
I know, right? Dad could never get
his head around it.

(CONTINUED)

MARY
(incredulous)
Sam had a chance to get out? And
he... came back?

A beat, then:

DEAN
When... Dad disappeared... Sam and
I looked around and things got real
clear. The only thing Sam and I
had in the world... The only thing.
Except for this car... Was... Each
other.

She stares, realizing the truth in this, as tears appear.

21 INT. HOTEL SUITE - LIVING ROOM - NIGHT 21

Dark. Outside, SOFT THUNDER. LIGHTNING. Vince enters.
Still creeped out from events in his dressing room. He flips
on LIGHTS, sheds his coat, tosses his key on a desk where
FOUR FRAMED PHOTOS OF JEN are placed, goes to the bedroom.

22 INT. HOTEL SUITE - BEDROOM - NIGHT 22

Vince enters. SOFT THUNDER, LIGHTNING. He crosses to the
BATHROOM, turning on lights. He stares blearily at himself
in the mirror over the sink. He looks a mess. He turns on
the two TAPS, closes his eyes, leans over, lets water run
into his hands.

CAMERA CREEPS IN. We are SHOOTING FROM BEHIND VINCE, so we
don't see his face as he splashes water onto it. Vince
starts to straighten up. CRASH OF THUNDER!

THE SINK-- The taps are turned on full. GUSHING BLOOD!

THE MIRROR-- Vince's eyes fly open as WE SEE HIS ENTIRE FACE
AND CHEST ARE COVERED IN BLOOD from the taps! His mouth
opens in a SCREAM THAT ECHOES OVER THE...

BLACKOUT!

END OF ACT TWO

ACT THREE

23 INT. HOTEL SUITE - BEDROOM - NIGHT 23

THUNDER. LIGHTNING. Vince, terrified but no longer blood-spattered, presses his body against the bedroom wall, next to the bathroom door. He peers around the doorframe. Sees the faucets. Running clear again. WTF?

A NOISE from the living room. He creeps toward it.

24 INT. HOTEL SUITE - LIVING ROOM - NIGHT 24

The lights are GLITCHING. FLICKERING TO DARK AND BACK. He switches the lights OFF, then back ON. The FLICKERING STOPS.

Relieved, he slowly enters the room. THUNDER. THE LIGHTS GO OFF! BUT THE TV TURNS ON. The screen FULL OF LOUD STATIC. He spins toward it in terror. AN EERIE VOICE seems to whisper from the screen: "Vince. Vince." He grabs the phone.

VINCE
(into phone)
Front desk!

But the phone is DEAD.

VINCE
Hello?
(beat)
HELLO?

He HURLS THE PHONE AGAINST THE WALL. He races to the front door, throws the bolt and tries to yank it open. IT WON'T OPEN. He plays with the bolt. Twists the knob. Tugs and tugs on the door. PANIC.

MORE THROATY, URGENT WHISPERS: "VINCE. VINCE!"

He spins toward the room. LIGHTNING! THE FOUR FRAMED PHOTOS ARE IN A LINE: SUSPENDED IN AIR! Now they fly toward him, soaring around the suite like crazed wasps! He darts toward:

25 INT. HOTEL SUITE - BEDROOM - CONTINUOUS 25

Vince slams the door, facing it, holding it, trying to think. A beat, then:

JENNIFER (O.C.)
(not quite a whisper)
Vince.

(CONTINUED)

Filled with dread, Vince slowly turns. Squints into the gloom. Now more distant THUNDER.

A figure emerges slowly from the dark corner. The WOMAN from the photos. JENNIFER, late 20's. Beautiful, pale, and in a nightgown. She nears him.

VINCE

(stunned)

No.

(then)

Jen?

JENNIFER

Yes, Vince.

VINCE

How? Why?

JENNIFER

I needed to say I'm sorry.
Swallowing those pills was selfish.

VINCE

(heartbroken)

I've had to live all these years
with how I treated you.

JENNIFER

(nods)

At the time, leaving you seemed
fair, since you'd left me so many
times.

VINCE

(rueful)

I know. Always a gig. Somewhere.
I needed the crowds. And the
music.

JENNIFER

And you have all that.

VINCE

(tears)

Now all I need is you.

JENNIFER

That can happen, Vince.

VINCE

What can happen?

(CONTINUED)

JENNIFER
You and me. Together.

VINCE
Are you... a ghost?

JENNIFER
No.

He looks relieved.

JENNIFER
(gently)
I'm an angel.

VINCE
Those are real?

She is very close. Love, intimacy, need between them.

JENNIFER
Real and very powerful, Vince. I
can take away your pain. Bring you
peace. Together, we could even
heal your sister, Wendy. You only
have to do one easy thing.

VINCE
What?

JENNIFER
(brushes his lips with
hers)
Will you invite me in?

A little dazed, overwhelmed with emotion, Vince slowly nods.

VINCE
Yes.

JENNIFER-- With a loving smile, she begins to GLOW then FLARE
INTO A BLINDING LIGHT THAT WHITES OUT THE FRAME!

Dark and shadowy. Crowley fidgets. Rowena mutters a spell,
scrying with a small crystal ball.

ROWENA
(dark and intense)
Ostende mihi illum quen quaero...

CROWLEY

(exasperated)

What is the bloody hold-up? He's the one and only Satan in the phone book.

ROWENA

It's witchcraft, not Google Maps! And normally I'd have a bit of hair or a belonging to lock on to. You don't even know what he looks like!

CROWLEY

He has an aura! Supreme evil! Lock onto that! Do I have to do everything?

ROWENA

And if you do find him? You realize that little "exploding" thing you do isn't strong enough for Lucifer.

CROWLEY

I'm aware.

ROWENA

I can't believe I'm once again down some dank hole, seeking the Devil... When does it end?!

(then)

It's exactly why I'm retiring to Boca Raton. With Ben.

CROWLEY

Ben. Who makes oatmeal look fascinating.

ROWENA

He's successful, stable, and I'll outlive him. That's all the "fascinating" I require.

Suddenly the crystal begins to GLOW. They stare.

CROWLEY

Lucifer?

ROWENA

(squints into the crystal)

I believe so.

(deeper look)

Yes.

(MORE)

(CONTINUED)

ROWENA (CONT'D)

(then)

Good heavens, he's gorgeous. Much
hotter than his posters.

(then)

I'll give you the location.

CROWLEY

Not yet. Just wanted to see who
we're up against when we attack.

ROWENA

"We?"

*

CROWLEY

Obviously Lucifer has to be sent
back to the Cage, and you're the
only one who can do it.

*

Rowena angrily tosses the crystal into her bag, heads off.

ROWENA

I should've known! No, Fergus!
I'll not be a part of that nonsense
again!

CROWLEY

(musing)

Should I tell Ben about you? Or
just kill him? Either way, it's
"bye-bye, Boca."

She slowly turns and glares at him. Livid.

ROWENA

You are a hateful snake. In any
case, Lucifer can't be sent back to
the Cage while he's in a vessel.

CROWLEY

He won't be-- not by the time we're
ready.

27 INT. CELLAR - DAY

27

We SLOWLY MOVE IN on Sam, hanging limp in his chains, alone.
He is bloodied, drenched in sweat, and mumbles gibberish as
he slips in and out of consciousness.

28 EXT. EDGE OF FARM PROPERTY - DAY

28

Dean and Mary step out of the Impala.

(CONTINUED)

MARY

I can't believe you wouldn't let me drive. I drove that car plenty when you were a kid.

DEAN

Mom, I love you, but this is not an argument you're gonna win.

NEW ANGLE-- Castiel approaches. In the b.g., the farmhouse.

DEAN

(to Cass, re: farmhouse)
I'm not seeing the warding you mentioned.

CASTIEL

It's cloaked. Very powerful. You... Brought your mother.

Dean gestures "Don't blame me."

MARY

Hello, Castiel. Yes, he did.

DEAN

Are you sure anyone's in the place?

CASTIEL

No. And the agent said the lease was handled long distance. But someone warded the house.

DEAN

I'm gonna move in for a closer look.

Mary starts to join him.

DEAN

I got this, Mom.

MARY

You can keep me from driving, Dean. Not Hunting.

He looks to Cass. Cass gazes into Mary's eyes, oozing that Cass thing, gently touching her shoulder.

CASTIEL

(deeply sincere)
I'm locked out by the warding. I could use the company.

(CONTINUED)

28 CONTINUED: (2) 28

Mary is unnerved, looks to Dean. He shrugs "Sorry."

29 INT. HOTEL HALLWAY - DAY 29

Tommy is KNOCKING on the Hotel Suite door.

TOMMY

Vince. Dude. You up? It's noon.
Lemme in.

Finally the door opens. Vince is there. In full rock god attire. Tommy stares, a little surprised.

TOMMY

Look at you.

He enters the suite while Vince kind of looks like he's not sure who Tommy is.

30 INT. HOTEL SUITE - LIVING ROOM - DAY 30

TOMMY

Pretty dressed up for a rehearsal.

VINCE

(dully)
Rehearsal.

TOMMY

The new songs we're adding to the set? It was your idea.
(something's off)
You okay?

VINCE

Yes. I just can't make it to rehearsal.

TOMMY

(joking)
Got better plans?

VINCE

Yes.

TOMMY

I'm serious.

VINCE

So am I.

The two stare at each other. Tommy tries to lighten the moment. He playfully grabs Vince's arm.

(CONTINUED)

TOMMY

Yeah, quit screwin' around.

Vince looks down at Tommy's hand, then up at Tommy's face. Vince's eyes GLOW RED (a la Lucifer's arrival in Ep: 1109)! With little effort he shrugs Tommy off and RATCHETS HIM ACROSS THE ROOM! Tommy slams against the wall and slumps unconscious to the floor.

VINCE

I said I had plans.

NEW ANGLE-- Vince is GONE.

EXT. FARMHOUSE - DAY

Dean creeps around the perimeter of the building. Silence. A SERIES OF QUICK CUTS: He looks under the eaves for security cameras. Peeks into the shed for a car. Empty. Rounds the rear and looks into a window. Dark. Slowly moves to another. Suddenly-- a CLICK! Dean gingerly looks around, sees nothing. Then looks down:

NEW ANGLE-- As we see Dean's feet. He stands in the center of a strange-looking sigil that is glowing! A supernatural land mine.

DEAN

Son of a bi--

FROOM! A BLAST OF YELLOW LIGHT SHOOTS UP FROM IT. COMPLETELY ENVELOPING DEAN!

BLACKOUT.

END OF ACT THREE

ACT FOUR

32 INT. CROWLEY'S LAIR - CORRIDOR - DAY 32

Two DEMONS walk down the corridor, all business. They approach the Throne Room doors, open them. They're stunned to see Crowley jauntily lounging on the throne!

CROWLEY
Come on in, lads.

33 INT. CROWLEY'S LAIR - CONTINUOUS 33

The Demons nervously enter.

DEMON #1
What gives you the right to return here?

CROWLEY
This.

He snaps his fingers and Demon #1 is BLASTED BACKWARD!

CROWLEY
Hall pass. This is my domain. I'm here to reclaim it and we're all going to treat me with fear and wonder.

Demon #2 dashes out the door. Crowley notes this with a satisfied little smile.

DEMON #1
You realize Lucifer's ordered us to kill you. On sight.

CROWLEY
Then I suppose you have no choice but to obey him.

Demon #1 raises his blade, advances on Crowley. Crowley sighs, wearily points a finger, and DEMON #1 EXPLODES INTO DUST, HIS SMOKY ESSENCE STREAKING OUT THE DOOR.

CROWLEY
Downsizing's always painful.

34 INT. CELLAR - DAY 34

Sam, battered, weary, hangs in chains. The door partially opens and Toni enters.

(CONTINUED)

SAM

In case you didn't hear the first ten times I said it: I'm giving you nothing. Screw yourself.

TONI

Point taken. You don't crack easily. But how about we up the stakes?

She pushes the door open all the way to reveal Dean! Shackled hand and foot. For a moment Sam lights up at the sight of Dean alive.

SAM

Dean?

Then, darkens, as Toni speaks--

TONI

I know. I said he was dead. I lied. And I'm as happy to see him as you are. Because while you might withstand my snapping apart your body, joint by joint... Can you watch it happen to Dean?

Crowley lounges on the throne, reading a Superman comic. A RUMBLING surrounding the chamber begins to build. And increase. A fierce BLAST OF WIND hits, ripping the comic from his hand. And the door to the chamber flies open. Vince (Lucifer) strides in!

VINCE/LUCIFER

They told me you were here but... really?

(dismissive)

Get off my furniture, squatter.

CROWLEY

Lucifer. Wearing Vince Vincente, second tier star. I'd have thought Bieber was more your style.

VINCE/LUCIFER

You're either mad or dim.

CROWLEY

(stands)

I have a proposal.

(MORE)

CROWLEY (CONT'D)

I mean, why in Hell would you want to rule over a motley, witless crew of demons? God is on sabbatical. Again. You could reclaim Heaven. That's real estate worth ruling.

(indicates the room)

I can handle the branch office.

VINCE/LUCIFER

(a cold smile)

Hmm. Or: I can raise my hand and smite you into oblivion.

Lucifer tries to raise his arm-- but it only trembles. HE CAN'T MOVE IT.

CROWLEY

Problem?

Lucifer glares as-- a hollow DRONE fills the air-- a VOICE sounding behind...

ROWENA (O.S.)

Manete...

Lucifer looks right, as Rowena steps from the shadows-- hands up; palms out-- chanting--

ROWENA

Manete... manete... manete...

CROWLEY

Mummy's paralyzing spell. Trust me, it works.

VINCE/LUCIFER

Trust me. Not for long.

Crowley pulls out TWO SMALL GLASS ORBS, FILLED WITH LIQUID.

VINCE/LUCIFER

(dismissive)

Holy water. Ooh. Ouch. Don't bore me.

CROWLEY

In fact, this is top shelf sulfuric acid. I know, harmless for you. But your vessel? Not so much.

Suddenly, Lucifer looks a little rattled. Crowley hurls the two orbs at Lucifer's face!

35

LUCIFER-- The glass SMASHES and the ACID IS RELEASED.
Lucifer shrieks and desperately wipes at his face which now
SMOKES and SIZZLES. The flesh starts to BURN AWAY!

36

INT. CELLAR - DAY

36

WHACK! Toni's Enochian-etched brass-knuckled fist WHOMPS
against Dean's head. Blood pours from a wound. Like Sam, he
hangs from overhead manacles.

INCLUDE SAM-- Suffering for Dean.

TONI
Pass codes, Sam?

Sam is mute. Toni picks up a cup of tea and sips.

TONI
Not yet?
(to Dean)
Anything to add?

DEAN
Nope. Just dropped in for tea and
a beating.

TONI
Really. I thought you might want
to chat about your mate Benjamin
Lafitte.
(off Dean's stare)
I'm sorry. You called him "Benny."
The vampire? Whom you released
from Purgatory and... befriended?

Dean gives her nothing, watching her, wondering who is she?

TONI
I see.
(sets down cup)
Well, the English are nothing if
not patient.

She advances on Dean.

37

EXT. EDGE OF FARM PROPERTY - DAY

37

Mary leans on the Impala as Cass returns from recon.

MARY
Did you find him?

CASTIEL

No. There are times what Dean lacks in strategic skill he makes up for with... harebrained recklessness.

MARY

(staring)
So you think he's in trouble.
(starts away)
I'm going.

CASTIEL

Dean wants you here. I promised.

MARY

(steely)
Castiel. Only one of us can get in there.

38 INT. CELLAR - DAY

38

Dean, bloody, battered, hangs in his chains. Sam likewise.

SAM

Dean?
(Dean LOOKS UP)
I... thought you were dead.

DEAN

Not sure I'm not. Who's--

*

SAM

She's Men of Letters. British Men of Letters.

DEAN

That's a thing?
(off Sam's shrug)
I mean-- what the Hell? Aren't we on the same team?

The door opens and Toni strides in, looking fresh.

TONI

Gentlemen.
(tosses door shut)
So. To recap: You live in the Men of Letters Bunker, awash in the world's greatest collection of occult knowledge, and yet you...
(air quotes)
"Know nothing."

(CONTINUED)

DEAN

Right?

(air quotes in manacles)
"What a waste."

TONI

It seems you apes never read a single book. The Men of Letters has a long tradition of intellectual excellence. In London, we've undertaken exhaustive studies of even the most arcane topics.

She selects a long, sheathed instrument from her tool kit.

TONI

For example: The parts of the body most sensitive to intense pain.

From the sheath she withdraws a long, needle-like instrument with a grooved handle. Moves closer to Dean.

TONI

So many options.
(taps his ear)
The eardrum.
(taps mouth)
A decaying tooth.
(taps lower)
Below the belt, of course.
(now very close)
And my favorite. Under the eyelid.

Breathless pause as Dean fights for calm.

TONI

Did you know it's possible to die from pain?
(over her shoulder)
So Sam? Your call.

Now she grips Dean's face. She brings the needle closer and closer to his eye. As she's about to make contact:

THE DOOR-- CRASHES OPEN! Kicked in by Mary, who holds a gun.

MARY

Get away from my boys!

Toni is stunned. She takes a step back. Sam stares.

(CONTINUED)

SAM
(stunned)
Is that..?

DEAN
You bet.

MARY
(to Toni)
Drop it.

Toni drops the needle to the floor. Mary moves toward Toni, rips the manacle key from her belt, tosses it to Dean.

MARY
Face down. The floor.
(Toni resists)
Got a hearing problem? Down!

Toni starts to comply, then suddenly springs up at Mary with a flying kick! Mary SLAMS back against a wall, dropping the gun, which flies into a corner. Toni launches herself at Mary with a vicious slug to the face, and Mary responds with rapid-fire punches. Dean and Sam, struggling to break free, watch their mother in disbelief, then stare at each other.

DEAN
Holy crap.

Lucifer is still shrieking! MELTED FLESH FALLS IN GLOBS FROM HIS FACE! Rowena has her bowls ready for casting a spell.

Lucifer writhes in agony; HISSING FISSURES crack open in his flesh. GLOWING STREAKS OF WHITE LIGHT BEGIN TO SEEP OUT.

CROWLEY
Now! His essence! Send it back to the Cage!

Rowena quickly tosses some powder into the bowl. FLAMES!

ROWENA
Wah tay, fay roh lah!

LUCIFER-- The WHITE LIGHT POURS FROM THE WOUNDS. But, as Lucifer writhes, THE DRONE SOUND WE'D HEARD BEGINS TO FADE.

CROWLEY
MOTHER!

The DRONE is GONE! With an effort, Lucifer is able to LURCH FORWARD. FREE OF THE SPELL! Rowena thrusts out a hand:

ROWENA
(frantic)
Manete! MANETE!!

Lucifer's blinded eyes open. They GLOW RED. His power ON!

ROWENA
Manete! Manete! Manete!!

A BLAST OF LIGHT GLOWS AROUND LUCIFER! AND THE SHADOW OF ENORMOUS WINGS SPREADS ACROSS THE WALL BEHIND HIM! He brings his hands to his face, and they EMIT A POWERFUL GLOW OF ENERGY. He moves his hands down the scorched flesh. HE IS HEALING HIMSELF. The WHITE STREAKS OF LIGHT ARE SUCKED BACK INSIDE!

ROWENA AND CROWLEY-- Watch all this in growing horror.

LUCIFER-- Is whole again. He turns to Crowley.

VINCE/LUCIFER
Bad bet, Crowley.

He takes a step forward. Crowley hesitates, then is GONE!

ROWENA-- Reacts to Crowley's exit.

ROWENA
Seriously?

She tries to slip away unseen. Lucifer SHOOTS OUT A HAND and Rowena is sucked toward him, where her neck ends up in his open grasp. He holds her tight.

VINCE/LUCIFER
You spoil that boy.

FURIOUS COMBAT between Mary and Toni! Both skilled in MMA and dirty moves. Dean struggles to twist the key in his manacle lock.

Mary goes down, Toni leaps atop her, but Mary thrusts up a leg, flips Toni, and slugs her in the face.

DEAN-- Is FREE! He tosses the key to Sam, then scrambles to the corner, grabs the gun, FIRES A SHOT INTO THE CEILING. The battle stops, both women stand bloody and breathless.

SAM-- Free from his chains, instinctively takes a step toward Toni-- Who grabs a torture instrument and SLASHES HER HAND!

TONI
(mutters in Chinese)
Xi... Chi.

AND MARY GRABS HER THROAT, CHOKING!

DEAN
(to Toni)
Kill the spell. Now.
(points gun)
I'm not kidding here.

TONI
Shoot me and your mum has no
chance.

Mary GASPS FOR BREATH. Sam eases her to the floor.

TONI
(outstretched hand)
The gun.

Dean does nothing. Mary's eyes are rolling up.

TONI
Please.

He flips the gun, offering her the handle end. Confident, she reaches for it, but as she gets close, DEAN HITS HER WITH A VICIOUS HOOK TO THE JAW! She drops like a stone.

SAM
(horrified)
Dean!

DEAN
It's okay. She was using a Chinese
mind control technique. Tough to
pull off if you're unconscious.

And Mary is gulping air, beginning to breathe. Dean looks
defiantly down at Toni.

DEAN
Turns out this ape did read a book
or two.

MICK (O.C.)
Well played.

(CONTINUED)

"Mamma Mia"
CONTINUED: (2)

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40

And everyone turns to see MICK DAVIES calmly regarding them
in the doorway. Behind him is CASTIEL.

END OF ACT FOUR

ACT FIVE

41 INT. CELLAR - DAY

41

Toni, now conscious, pulls herself together on the sidelines. Mick addresses the group, Castiel to one side of him.

MICK

(to Sam)

What you were told is basically true. We were keen on knowin' about the two of you...

(nods at Sam and Dean)

...Since you seemed to be partially carrying on the Men of Letters' work here. Now that the American chapter is defunct.

DEAN

(a nod at Toni)

So siccing your attack dog on us was your way of saying "hi?"

MICK

Parts of our group suspect some kind of... malfeasance amongst American Hunters. No argument, Lady Bevell went too far. I deeply apologize. She'll face consequences in London.

*
*

DEAN

Tell you what. You step outside and she can face a few consequences in Missouri.

MICK

She's ours. We'll take care of her.

*
*

(then)

I'm here to extend an olive branch. We want to work with you. Decimate the monster population here as we have in the U.K.

SAM

Lemme ask... "Mick," is it? Why would we buy any of this? You guys didn't exactly put your best foot forward here.

(CONTINUED)

MICK

Lads. If I wasn't sincere... If I meant you harm... There's a dozen ways I could've taken you all prisoner, instead of comin' in here unarmed. Not to mention, I powered down all the wardin' in this shack so your attack dog could come in.

(a nod at Cass)

I reckon he could finish me off without breakin' a sweat, am I right?

CASTIEL

I actually don't sweat under any circumstances.

Mick glances back at Cass, pulls out a card, hands it to Sam.

MICK

My number.

(then)

Take some time. Cool down. And think it over. What do you have to lose, except your worst nightmares?

*

Mary brings a bakery aisle pie to the table, where Sam and Dean sit with buckets of take-out and empty plates.

DEAN

That was fantastic, Mom, thanks.

MARY

All I did was point to stuff on a take-out menu. I would've cooked, except I don't.

DEAN

C'mon. Your meatloaf is amazing.

MARY

My meatloaf came from the Piggly Wiggly, honey. Sorry to pop your bubble.

Sam keeps watching Mary in disbelief. She notes this--

MARY

(smiles)

Sam, you keep looking at me like I'm gonna explode.

SAM

Sorry.

MARY

Dean and I talked. None of us knows how this is gonna go. So we just go with what none of us knows.

(to Dean)

Honey, do you still like pie?

SAM

Does he "like pie?"

Dean gives Sam a look and yanks the entire pie tin toward himself. As Mary sits:

MARY

So how about it? Are we buying that Brit's "let's be friends" speech?

SAM

No way.

DEAN

(stuffing his face)

You don't keep a psycho like "Lady Bevell" on your bench if you're all about rainbows and puppies.

SAM

Could you eat that any faster?

DEAN

No. No I could not.

MARY

We should call "the internet" and find out everything we can about these people.

(then)

Did I say that right?

DEAN

So close.

Lucifer lounges on the throne, musing Rowena's fate. Rowena sits miserably at his feet, knees drawn up to her face.

VINCE/LUCIFER

...Gotta say, Rowena, I took one
look at you and all I wanted was to
snap your miserable neck again.
And keep it snapped, this time.

She cowers, fearing the worst.

VINCE/LUCIFER

But I think I've decided against
it.

Overjoyed, Rowena scrambles to her feet.

ROWENA

And you won't regret it, sir.
(waves an arm around)
I'm done with all this. I'll stay
far, far away. Having martini's
with Republicans at my tennis club.

He roughly grabs one of her arms and stands, yanking her
toward him.

VINCE/LUCIFER

You're missing my point. A witch
as gifted as yourself... With
access to the Book of the Damned,
to boot... Might be much more
valuable as a prisoner.

ROWENA

(quavery)
What?

VINCE/LUCIFER

(moving closer)
And how's the saying go? Friends
close...
(leering ominously)
...enemies closer.

ROWENA

No... no... please...

NEW ANGLE-- They've vanished!

INT. MEN OF LETTERS - SPARE ROOM - NIGHT

In a robe, Mary brushes her hair. A TAP at the door.

MARY

Yes?

(CONTINUED)

Sam enters, carrying a book and a mug of tea.

SAM
(re: the tea)
Thought you might need this.

MARY
Thanks, Sam.

SAM
Do you drink tea? I don't even
know.

She smiles and nods. It's warm, but still awkward.

SAM
(shyly)
You here. It's nice. I know what
it's like to "come back." And not
quite fit.

MARY
I've got so much about you boys to
catch up on. Mother stuff. First
tooth, first crush...

SAM
Just basically... meeting me for
the first time.

MARY
(gently)
I did meet you, Sam. When you
first came into the world, I had
nights and days with you. And I
didn't even look down the road and
think about what was beyond. Just
filled with those nights and days.
And how much I loved you.

SAM
I guess that makes this a little
easier to handle?

MARY
It does. I just have... blanks to
fill in...

He holds out the book for her.

SAM
Dad's journal.

Her eyes soften.

SAM

His writing. His words. It helped
me fill in some blanks. Answer
questions I hadn't known I had.
And it keeps him with us. Sort of.

MARY

(takes it)
Thank you, Sam.

A little awkward.

SAM

So. Okay. Guess I'll leave you.

Neither knows if they should hug. Then:

MARY

G'night, Sam.

He starts out then:

MARY

(smiles ruefully)
Dean says you got out of hunting.

SAM

Yep.

MARY

But here you stand.

SAM

This is my family. And my family
hunts. It's what we do.
(turns to go, then:)
Mom?

MARY

Yes, sweetie?

SAM

(bravely)
You being here. Fills in the
biggest blank.

She melts a little, and gives him a gentle kiss. He leaves.
MUSIC KICKS IN, and:

WE DISSOLVE between the three Winchesters and their end of
day thoughts:

(CONTINUED)

Mary leafing through the journal. At first, she's upbeat... but the more pages she turns, the more she DARKENS. Realizing the HORRORS John, Sam and Dean lived through.

Dean, drinking beer, and visiting family photos.

Sam, on his bed, hands behind head. Staring at the ceiling and pondering all that's happened. And is yet to happen.

Mick drives as Toni sits silent and sour.

TONI

I will not get on that plane.

MICK

Yes, you will.

(then)

Your mission was to identify American Hunters and gain their trust. That's what the home office wants. Honey not vinegar.

TONI

You don't know them.

MICK

Admittedly, they've made mistakes...

TONI

"Mistakes?" Sam Winchester had a sexual relationship with a demon. Not only was Dean besties with a vampire, he spent a month barhopping with the King of Hell!

MICK

Unsubstantiated gossip. We'll investigate.

TONI

I have a dossier, and I'm just getting started!

MICK

They've also had their share of successes.

TONI

(firmly)

If our goal is to end the
supernatural threat here, we need
to destroy every obstacle.

(then)

The Winchesters-- these American
Hunters-- they're no better than
the monsters they fail to control.

She looks to Mick-- pointed.

TONI

They won't help us-- they'll get in
our way. They need to be
eliminated.

Mick is silent.

TONI

Mick?

MICK

Push come to shove, your ladyship,
I'm prepared for that.

TONI

You'll get your hands dirty?

MICK

Well.

(finally)

We have Mr. Ketch for that.

Toni reacts to the name, surprised. Then pleased.

TONI

You'll send for him?

MICK

I already have.

46 INT. LONDON FLAT - BEDROOM AREA - NIGHT

46

Dim. Two suitcases on a bed. A small one with clothing. *
Another with state of the art weapons fitted into cutouts in *
its lining. A DARK FIGURE (partially visible) adds a tray of *
automatic weapon parts. Shuts the lid. Ready to rumble. *

BLACKOUT.

TO BE CONTINUED...