

SUPERNATURAL

Episode #1220

"Twigs & Twine & Tasha Banes"

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Episode #1220

"Twigs & Twine & Tasha Banes"

REVISION HISTORY

Revision	Date	Revised Pages
Production Draft - White	02/27/17	

CAST LIST

**SAM WINCHESTER**  
**DEAN WINCHESTER**

ALICIA BANES  
MARY WINCHESTER  
MAX BANES  
MR. KETCH  
TONI BEVELL

ANDY MALLARD  
DRUNK GUY  
MISS BEVERLY  
**TASHA BANES**  
VICKI MALLARD

**JARED PADALECKI**  
**JENSEN ACKLES**

KARA ROYSTER  
SAMANTHA SMITH  
KENDRICK SAMPSON  
DAVID HAYDN-JONES  
ELIZABETH BLACKMORE

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SUPERNATURAL  
"Twigs & Twine & Tasha Banes"

\*

TEASER

1 EXT. MOUNTAIN SLUMBER BOARDING HOUSE - NIGHT (DAY 1) 1

We open on a mid-sized, two story BOARDING HOUSE. Quaint. A nice, well-lit SIGN reads: MOUNTAIN SLUMBER BOARDING HOUSE.

SUPER: ROCK RIVER, WYOMING

TASHA BANES (50s), is a yoga-fit African-American woman who dresses like she lives the cult of Lululemon. She gets out of a COMPACT CAR and pulls her suitcase towards the door.

\*

2 INT. MOUNTAIN SLUMBER BOARDING HOUSE - NIGHT 2

As Tasha slips inside-- the place is cozy, but seems EMPTY.

\*

TASHA

\*

Hello?

MISS BEVERLY (O.S.)

You have to ring the bell.

Tasha is STARTLED by the abrupt CRANKY VOICE. She takes a step in and sees MISS BEVERLY (70s), a woman with a "spinster in housecoat" look. She sits knitting in a wicker chair.

\*

TASHA

\*

You startled me.

MISS BEVERLY

Hm. What a delicate constitution you must have.

Tasha starts to respond but stops when she notices... a LARGE EMERALD RING on Miss Beverly's left ring finger.

\*

TASHA

\*

That... is a lovely ring.

MISS BEVERLY

Umhm. And if it goes missing, now I'll know who to blame.

Tasha cocks an eyebrow, RINGS the bell, and then turns back--

\*

TASHA

\*

I could cleanse your aura if you like? It looks muddy.

(CONTINUED)

Miss Beverly gives her a "fuck you" look, as a perky guy in a blue V-Neck, ANDY MALLARD (20s), pops into the room carrying a stack of towels.

ANDY

Hi! Hi! Sorry for the wait-- were you waiting? Are you, uh, Tasha?

\*

TASHA

Tasha Banes, yes. I called and--

\*

\*

ANDY

Right, I'm Andy. We've got you set up at the top of the stairs. We're a pretty traditional B&B, so...

VICKI (O.S.)

No we ain't.

Tasha turns, to see VICKI MALLARD (50s, bluest of blue collar), moving toward them. On the warpath.

\*

VICKI

We're not a--

(with spite)

B&B. We're a boarding house. Have been for going on twenty years.

Andy eyes his mother-- suppressing his annoyance... sorta...

ANDY

But now we're re-branding, right mother? Because when people hear "boarding house" they picture lonely drifters. But when they hear "B&B" they picture a nice place, to get away from the big city--

VICKI

Because that's what we need, a buncha hipsters coming in-- talking about how "quaint" and "cozy" things are around here. Well you know what else is "quaint" and "cozy"? My ass.

Andy GRIMACES at that, as Tasha clears her throat--

\*

TASHA

I'll just get out of your hair. Top of the stairs?

\*

She moves off, as they continue to TRADE BARBS. CUT TO--

3 INT. TASHA'S ROOM - LATER THAT NIGHT 3 \*

More of a SUITE-- with a sitting area. Tasha has unpacked-- \*

A blanket, CRUCIBLES and BOTTLES, many shapes and colors of CANDLES all over. Near one of the candles we LAND ON TASHA'S PHONE. As it lights, showing the background image (a PHOTO OF MAX & ALICIA BANES), and a TEXT FROM ALICIA: "All good?" \*

But Tasha doesn't hear it, she's sitting among the candles in a VINYASA WRAP, eyes closed, with a CRYSTAL DANGLING ON THE END OF A CHAIN. It circles above a candle as she repeats... \*

TASHA \*

Reveal. Now. Reveal...

She's DOUSING. Suddenly, her eyes jolt open with a brief FLASH OF GREEN LIGHT and the crystal jerks toward the door.

4 INT. UPSTAIRS LANDING/STAIRCASE - NIGHT 4 \*

Tasha steps out of her room into the dim hallway, holding the crystal. It's quiet. Spooky. \*

Tasha reaches the base of the CREAKY STAIRS, and-- BANG! A BATHROOM DOOR FLIES OPEN next to her. Tasha stifles a YELP and presses against the wall, as-- \*

A DRUNK GUY (40s) in boxers and a T-shirt staggers past. Mumbling. Doesn't even notice her. When he's gone-- the crystal tugs Tasha forward. Toward the front door. \*

5 EXT. MOUNTAIN SLUMBER BOARDING HOUSE - NIGHT 5 \*

Tasha moves around the corner of the house to a pair of locked STORM CELLAR DOORS on the side. There is a LARGE METAL LOCK on the doors. \*

Tasha closes her eyes, waves her hand with a TRACE OF GREEN LIGHT, and POPS THE LOCK. She opens the doors-- \*

6 INT. STORM CELLAR - CONTINUOUS 6 \*

And we're INSIDE THE CELLAR looking up at Tasha. She GASPS IN HORROR! Whatever she sees, it's TERRIFYING-- then--

BAM! A hand covers her mouth from behind, and a KNIFE IS DRIVEN INTO HER SIDE!

BLACKOUT.

END OF TEASER



ACT ONE

7 INT. MEN OF LETTERS - LIBRARY - DAY (DAY 2) 7

CLOSE ON: DEAN WINCHESTER. Reeling from the events of 1219--

DEAN

That-- what Cass did--

As he speaks, we FEATHER IN CUTS TO EP. 1219--

- Cass TORCHING DAGON - Cass, turning to Kelly ("We're going now.") as Sam and Dean look on - DEAN grabbing Cass' arm ("Cass-- no--...") - Cass PUTTING SAM AND DEAN TO SLEEP.

Then we're BACK TO DEAN. Shaking his head--

DEAN

That Super Mario power-up crap back there? That wasn't Cass.

\*

He turns-- SAM sits at one of the tables-- an OBJECT WRAPPED IN CLOTH sitting in front of him--

DEAN

The friggin' kid isn't even born yet, and it just sock-puppeted him, it--

(at a loss)

Cass said he's got faith in Lucifer Jr. What does that even mean?

SAM

I don't know, I-- look, none of this makes sense to me. But if we're going to find Cass, we have to think like him.

DEAN

How? I'm serious, Sam, I-- until now? Even when Cass messed up-- did the wrong thing for what he thought was the right reason-- I got it.

(then)

Even if I thought it was a dumbass move, I got it. I knew, deep down, Cass was always Cass. But this...

(beat)

Last night... when I looked in his eyes... I didn't recognize the guy staring back at me.

(CONTINUED)

ON SAM. As that lands. He doesn't know. Beat, then-- Dean steadies himself-- nods to the WRAPPED ITEM on the table--

DEAN  
What about the Colt?

Sam unwraps it, to reveal WHAT'S LEFT OF THE COLT--

DEAN  
Can you fix it?

SAM  
I hope so.

THEN-- A PHONE VIBRATING somewhere. Deep in the bunker. Sam and Dean trade a look, and we're--

8 INT. MEN OF LETTERS - HALLWAY - DAY 8

The search is on. DEAN emerges from a room, empty handed-- looks right to see--

SAM. Stepping out of ANOTHER ROOM. Holding a BURNER PHONE-- it BUZZES in his hand--

SAM  
Got it-- one of mom's.  
(he answers)  
Hello?

CUT TO--

9 EXT. ND LOCATION - INTERCUT 9

ALICIA BANES standing near a JEEP WRANGLER. Her brother MAX leans against the hood. They look like a Diesel Jeans ad... because of course they do. INTERCUT SHE AND SAM--

ALICIA  
Oh. Uh, Sam? I didn't know you'd, hey-- it's Alicia Banes.

SAM  
Hi, Alicia. What's going on?

DEAN  
Alicia like "Max and Alicia?"

Sam nods "yes." Puts the call on SPEAKER--

ALICIA  
Sorry to-- Mary gave me this number, and we thought--

MAX

Nope.

ALICIA

*I thought* Mary would be down to help us out. Be our back-up on this case. Not a case--

MAX

You sound crazy.

DEAN

Are you guys okay?

She shoots a look over her shoulder at Max.

ALICIA

Depends who you ask. Our mom disappeared. A week ago. On a Hunt.

MAX

(to Alicia)

She didn't disappear, she's just busy.

DEAN

Hold up, your mom is missing?

SAM

Where are you guys?

ALICIA

On our way to Rock River, Wyoming. Max thinks I'm over-reacting--

Max uses his hands as a "megaphone" and heckles her.

MAX

Because you are being dramatic. Mom's fine, she's just working a case. Stop bothering them.

ALICIA

Ugh, okay. We'll be okay. Nevermind.

SAM

Wait, wait...

He looks at Dean, should we? Dean gives him a look: No.

SAM (CONT'D)

Text the address. We'll meet you.

(CONTINUED)

MAX & ALICIA

You will?

DEAN

(to Sam)

Sam--

SAM

(ignoring that)

We'll see you soon.

He HANGS UP. As Dean frowns--

DEAN

Dude, what the Hell? Cass is--

SAM

Cass ditched his cellphone, and-- Jody's put out an APB for him and Kelly, across three states. Until it kicks anything loose-- or we get some other break-- all we're doing is sitting here, beating our heads against a brick wall.

(off Dean)

So let's get out-- let's... Dean, their mom's on a Hunting trip, and she hasn't been home in a week.

A DEEP CUT CALLBACK TO OUR PILOT. Dean absorbs that, then--

DEAN

Okay. Fine.

Sam nods-- moves off-- but we stay with Dean, as he pulls out a PHONE. Dialing "MARY". It rings, as we CUT TO--

INT. SHED - DAY

A single bulb illuminates a bare, weathered space. The walls are something like rusted tin as far as we can see. And a CELL PHONE VIBRATES somewhere, unseen.

MARY WINCHESTER is unconscious, tied to a chair. Her clothes look too big and are disheveled. Her button up shirt is pulled to the side and TWO LONG, INTIMIDATING SILVER NEEDLES have been driven into her heart. Blood trickles down. Suddenly WATER SPLASHES on her! She jolts awake, COUGHING and disoriented. She looks up and squints to see...

MR. KETCH standing over her. The phone continues to VIBRATE. Ketch glances towards the corner of the shed...

KETCH

Please be a dear and shut that  
bloody thing off.

REVEAL THE REAL MARY WINCHESTER, standing against the wall.  
Observing. She glances at her phone: "DEAN".

MARY

It's Dean.

KETCH

(annoyed)

And?

Mary silences the call and pockets the phone, as-- Ketch  
turns his attention back to the "Mary" (a SHAPESHIFTER) who  
is tied up in front of him.

KETCH

I suppose it amuses you to take  
Mary's form, or-- perhaps you  
believe it will inspire some  
hesitation on my part.

The shapeshifter "Mary" is quiet, hate burning in its eyes,  
as Ketch picks up ANOTHER NEEDLE.

KETCH

But I can assure you: it will not.

As he speaks, Ketch slowly SHOVES THE NEEDLE THROUGH "MARY'S"  
CHEST INTO THE HEART! "Mary" SCREAMS.

The REAL MARY looks away-- not liking this. Ketch pulls  
back, as the shifter quiets-- breathing hard--

MARY

He's not gonna talk.

KETCH

The shifter has killed people, Mary--  
this is the very beginning of what  
it deserves.

(then, to the shifter)

But if it tells us where its family  
is, this will all stop. Promise.

The shifter looks up at him-- not cowed.

"MARY" (SHIFTER)

Ya know, all I do is study people  
and you have a tell. Your eye  
there, it twitches when you lie.

(CONTINUED)

KETCH

My eye twitches all the time.

He strikes shifter "Mary" across the face, knocking her to the side. When she sits back up, SHE NOW LOOKS JUST LIKE KETCH. The shifter "Ketch" grins with a bloody lip.

"KETCH" (SHIFTER)

Well then-- guess I know allll about you.

Ketch gives a thin smile, as-- MARY'S PHONE BUZZES AGAIN. Ketch shoots her a look--

KETCH

Phone.

It's "DEAN" again. MARY SENDS THE CALL TO VOICEMAIL--

As Ketch pulls out another SILVER NEEDLE-- driving it into the shifter's chest with a SMILE. The monster SCREAMS, and Mary turns away-- as we CUT TO--

DEAN as he steps inside-- phone to his ear-- as Mary's voicemail message plays--

MARY (O.S.)

This is Mary. Leave a message.

After the BEEP--

DEAN

Hey, just wanted to let you know: me and Sam are heading out to work a case with those witch twins-- Max and Alicia. I'll text you the info-- I know the Brits have got you going nonstop, but.. if you can help out, that'd be great, and...

He sits on his bed. The weight of everything hitting him--

DEAN

Look, even if you can't swing by... can you call me? Please? I-- there's some stuff going on that-- it's got me kinda spun out, and... it'd be good to hear your voice.

He hangs up, and we hold on Dean for a PAINED BEAT. Then--

12 EXT. ROAD - DAY 12

The IMPALA. Roaring down the pavement.

13 EXT. RESTAURANT - DAY 13

SAM and DEAN find MAX and ALICIA waiting in front of a VEGAN RESTAURANT ("The Happy Mushroom").

SAM

Hey.

MAX & ALICIA

Hey.

DEAN

So, what's up?

MAX

Whole lotta nothing.

ALICIA

(ignoring that)

Like I said on the phone, our mom was Hunting a witch who's killed dozens of people all over Wyoming, going back hundreds of years. All cardiectomies.

SAM

The witch cut out their hearts?

MAX

Yup.

DEAN

Classic witch...

ALICIA

Yeah, well-- heart magic is powerful, and dark.

(then)

Mom thought she was after a "borrower" witch-- one that got power from a demonic pact. You can tell, because they've all got a fetish.

DEAN

(suddenly interested)

Really?

MAX

Not the fun, whips and latex kind--  
it's more like a talisman. Some  
little something that lets the  
witch channel her magic.

DEAN

(disappointed)  
Really...

SAM

So you tracked your mom here?

ALICIA

Not exactly, but--

MAX

This is the only vegan restaurant  
in town. Trust us, she was here.  
(then)  
So let's ask around, find her, and  
find out she's fine.

\*  
\*

Inside, it's all very new age chic. Our gang enters.

DEAN

Got the waitress.

MAX

I'll take the bartender. At least  
I can have a drink on this wild  
goose chase.

He side eyes Alicia and they're off. Leaving Sam and Alicia  
to sit down at a nearby booth...

ALICIA

Max isn't really feeling this.

SAM

Hadn't noticed.

ALICIA

He always thinks he knows mom  
better. They're both natural  
witches-- it's just... who they  
are.

\*

She looks to Max-- who's FLIRTING with the MALE BARTENDER--



SAM

What about you?

ALICIA

Nah, I don't have it. Don't get me wrong, it's really useful, but for me spells are just a lot of noise. Magic is-- their thing, you know?

\*  
\*  
\*  
\*

SAM

Right. When I was growing up, Dean and my Dad were like that with Hunting. That bond.

ALICIA

What about with Mary?

SAM

Like your mom. She gets wrapped up in a case, kinda vanishes.

ALICIA

When she worked with us, Mary was definitely all business. Great Hunter, especially since she was, like, dead for a while--

(off Sam)

We got the whole story. Anyway, she doesn't seem like a "hugger."

\*

SAM

Yeah, she's... focused.

(then)

Sometimes... it can't be easy for her, dropped into all this. And I know she's out there fighting to make the world a better place-- like we all are-- but... I wish she'd open up a little, you know?

ALICIA

Careful what you wish for. Our family motto is "Over Share."

SAM

Doesn't sound so bad.

ALICIA

Okay. When Max and I were eleven, my mom invited all of our little friends for ice cream-- and a very frank talk about our changing bodies.

\*  
\*  
\*  
\*  
\*

Sam LAUGHS in disbelief-- and Alicia does too--

\*

ALICIA

She called all of the girls  
"opening flowers." I didn't get  
asked out for years.

\*  
\*  
\*

Then-- MAX arrives-- eyeing them--

MAX

What's so funny?

ALICIA

Nothing.

Max eyes Sam-- suspicious. Sam clears his throat--

MAX

Uhm... so, the bartender has not  
seen mom. But he did give me his  
number, so it wasn't a total wash.

DEAN (O.S.)

Nice.

\*

They turn, to see Dean approaching--

DEAN

And even nicer? The waitress does  
remember your mom-- apparently, she  
came in a few days ago, they talked  
about acupuncture--

\*

MAX & ALICIA

Of course they did.

Dean holds up an ADDRESS--

DEAN

And your mom mentioned where she  
was staying.

Sam and Dean are getting out of the Impala as Max and Alicia  
get out of their Jeep. Alicia spots Tasha's car.

\*

ALICIA

That's her car.

\*

DEAN

Nobody's trying to hide it, that's  
good news.

Sam notices something and points. They all look...

...As the DRUNK GUY emerges from the storm cellar along the side of the house, closes the door, sees the group, and stops. Still. Staring. It's bizarre.

ALICIA

That's... not weird at all.

Dean turns to Sam--

DEAN

You think we got trouble waiting for us in there?

SAM

Maybe.

Max and Alicia trade a look, as Dean pulls out a gun, loading WITCH KILLING BULLETS-- as Alicia and Max look on--

SAM

Witch killing bullets. Really effective.

\*  
\*

ALICIA

Max made us something similar using Sumarian runes. And ground up chicken feet.

\*

SAM

Yep, refrigerated chicken feet. That's in there.

\*  
\*  
\*

SNAP! Dean snaps the clip home-- turns--

DEAN

Good to go.

They move toward the front door-- wary--

DEAN

Anything happens, stay behind us.

ALICIA

(as if)

Sure.

And she WALKS AHEAD-- pulling out a RUNE ETCHED DAGGER--

MAX

Alicia--



ACT TWO

17 INT. MOUNTAIN SLUMBER BOARDING HOUSE - NIGHT

17

We pick up right where we left off, ALICIA, MAX, SAM and DEAN staring at TASHA-- as ANDY and VICKI look on. \*

ALICIA  
(relieved)  
Mom.

Max flashes a big smile-- motioning to his mother--

MAX  
Sam and Dean Winchester, meet the  
Great Tasha Banes. \*

Tasha smiles-- offering a hand to the boys-- they shake-- \*

TASHA  
The kids have told me very nice  
things. \*

MAX  
Alicia basically made them come.  
In case you were "in peril."

TASHA  
Well, that was unnecessary but very  
nice of you all the same. \*

SAM  
(leaning in)  
You still working?

TASHA  
Always.  
(then, to Andy)  
Andy, can we get a room for my  
children? And their friends? \*

ANDY  
(thrilled)  
Sure. Just take a few minutes.

Tasha turns back to the others-- all smiles-- \*

TASHA  
You can wait in my room. I have  
booze. \*

DEAN  
Sold.

(CONTINUED)

They start up the stairs, and we cut to--

18      INT. TASHA'S ROOM - NIGHT      18      \*

Tasha struggles to open a BOTTLE OF WINE. Max and Alicia sit on the bed, and Sam and Dean are in chairs--      \*

TASHA      \*

So, Rock River's a dead end. No witch, unfortunately. Thought this was the place, but...

ALICIA

Then why didn't you call us? We--  
(Max clears his throat)  
I called, and texted. A lot.

TASHA      \*

Sorry, baby, but-- I haven't even charged my phone in days.

(to Sam and Dean)

I hate the damn things-- all that radiation.      \*

Alicia doesn't like that answer. Tasha gives the cork another TUG--      \*

SAM

Need help with that?

She waves him off.      \*

ALICIA      \*

You always check in on the fourth day of a Hunt. No matter what.      \*

TASHA      \*

Honestly, it just slipped my--      \*

Suddenly-- POP! The cork comes free, and Tasha WINCES. She hurt her LEFT HAND.      \*

MAX

Mom?

Tasha brushes that off, holding the wine bottle in her right hand, as she tucks the LEFT BEHIND HER BACK.      \*

TASHA      \*

I'm fine.

(then)

Max, do the honors.

CONTINUED:

18

She hands him the BOTTLE-- and Max turns to the others-- Dean holds up a glass--

DEAN

Right here.

As Max moves to him, we FOCUS ON TASHA as she turns her back and reveals her hand. Hidden from the others. One of the fingers is BENT INTO A HORRIFYING ANGLE. Blank faced, she CRACKS it back into place with the SOUND OF TWIGS BREAKING. \*

That done-- Tasha turns back-- to see Max pouring a splash of wine into Alicia's glass-- \*

TASHA \*

No. More. We want Fun Alicia tonight.

MAX

Ooh, I like Fun Alicia.  
(to Sam and Dean)  
She sings.

ALICIA

No I don't.

MAX

She sings the Bee Gees. Their whole catalogue. \*

Tasha laughs, and Alicia gives Max a good natured bump-- as SAM AND DEAN LOOK ON. More than a little jealous-- \*

DEAN

Must be nice...

Sam nods-- yeah-- as Tasha turns-- \*

TASHA \*

I ordered food from that vegan place. But no deliveries.

SAM

I'll go. You guys hang out with your mom. And Dean, you... drink.

Good news, Dean is already drinking.

DEAN

On it.

19 INT. MOUNTAIN SLUMBER BOARDING HOUSE - NIGHT 19

Sam makes his way down the stairs and passes the DRUNK GUY pouring himself a drink at a little bar cart.

Sam moves for the door, as the Drunk Guy watches. Eerie. The drink he is pouring is spilling over the edges of the glass as he continues to pour. Sam EXITS-- the door closing behind him-- and we're--

\*  
\*  
\*  
\*

20 OMITTED 20

21 INT. TASHA'S ROOM - NIGHT 21

ALICIA puts on some MUSIC-- as MAX POURS DEAN another glass--

MAX  
That enough?

TASHA  
He's a Hunter-- that's a start.

\*

Dean smiles-- as Tasha holds out her hands--

\*

TASHA  
Okay, family time-- hand 'em over.

\*

Max and Alicia obey, holding out their PHONES.

DEAN  
What's going on?

ALICIA  
Family time means no phones.

MAX  
Because, apparently, we're six.

TASHA  
I want your eyes on each other, not a screen.

\*

(then, to Dean)  
You too, mister. Unless you're expecting an important call?

Dean takes out his phone-- checks it-- NO MESSAGES--

DEAN  
Guess not.

He hands it to Tasha, as we CUT TO--

\*



22

INT. BMOL HQ - NIGHT

22

MARY and KETCH enter-- fresh from the Hunt.

KETCH

Must say, I'm still pumping with adrenaline from today.

Mary eyes him-- she's not thrilled about today--

KETCH

Perhaps we could find some privacy to tire ourselves out? It's not illicit motel sex, but we--

MARY

Funny, I remember agreeing that was a one time thing.

KETCH

Did we? Ah, well.

He turns away-- pretending not to care--

MARY

Ketch.

(he turns back)

It was a waste of time-- that little torture-- (session)

KETCH

You mean the information gathering session?

MARY

Except we didn't get any intel. That shifter was never going to betray his family. But you still--

KETCH

Yes, I did. Sometimes pain works, sometimes it doesn't-- but anyone who tells you torture is never the answer? Well, they haven't been under the knife.

ON MARY. Struggling with this--

MARY

And... did you enjoy it? Because that-- I've never seen that side of you.

\*

(CONTINUED)

KETCH

(annoyed)

Yes, well, Mary, I'm sad to say you won't become the Jiminy Cricket of the British Men of Letters. We don't need a conscience. It's such a trite idea, but we firmly believe the ends do justify the means.

MARY

They didn't this time.

KETCH

But look: you're still with us.

(then)

Feel free to call Mick Davies-- have him write me up.

MARY

Mick hasn't been answering his phone. And his e-mails have stopped.

This hits Ketch. He didn't know Mick had been e-mailing her.

KETCH

I'm sure he's busy-- when you get summoned to London by the old men, well-- it's not all stout pints and trips to Savile Row.

\*

He starts away--

KETCH

Oh, and you should probably return Dean's call. Wouldn't want him to think mummy doesn't love him.

23

EXT. RESTAURANT - NIGHT

23

Sam is leaving the restaurant with a BAG OF FOOD, but he stops short under the street lamp when he notices...

A MISSING PERSON FLYER on a street lamp. In fact, there are a few copies all featuring the DRUNK GUY.

Sam pulls one of the flyers down and takes it with him.

24

INT. TASHA'S ROOM - NIGHT

24

As Max and Alicia talk, Tasha sits down next to Dean.

\*

\*

(NOTE: SEE APPENDIX A FOR MAX & ALICIA IN BACKGROUND)

DEAN

Did a bang up job with those two.

TASHA

You must be drunk.

\*

DEAN

Off wine?

TASHA

Well I just did what I could with  
Max and Alicia. And got lucky.

\*

DEAN

Nah, I see how you are with them.  
And they're happy.

Tasha looks to him-- sensing the SADNESS in Dean's voice--

\*

TASHA

Alicia said you grew up in the life.

\*

DEAN

Uhuh. My dad raised me and Sam to  
Hunt. He was... like you-- but the  
opposite.

TASHA

And your mother?

\*

\*

DEAN

It's complicated.

\*

TASHA

Mmm, family's always complicated.

\*

Dean nods-- true. A beat, then--

DEAN

My mom-- I barely know her, to be  
honest. She was gone, for a long  
time, and-- now... when we're  
around each other, it's like we've  
both always got our shields up.

TASHA

So you're saying you're too much alike?

\*

DEAN

(beat)  
Maybe.

(then)

(MORE)

DEAN (CONT'D)

It's different for Sam-- he doesn't even remember her from when we were kids. But I do, and... The Mary I remember, she was loving, and smiling, and... the perfect mom, you know?

Tasha smiles-- and Dean flushes a bit-- surprised he's opening up as much as he has--

\*

DEAN

Sorry to unload on you... I actually might be a little drunk.

TASHA

It's fine, and-- Dean-- to a child, their parents always seem smart, and strong, and perfect. It's only when you grow up that you realize they're people. And people are never perfect.

\*

ON DEAN. As that lands--

TASHA

Maybe your mother doesn't wear her heart on her sleeve, but it doesn't mean she loves you any less.

\*

Dean turns-- meeting Tasha's eyes--

\*

TASHA

We don't come out of a box ready made. All of us are just doing our best.

\*

MARY walks into the CONTROL ROOM-- playing Dean's VOICEMAIL FROM EARLIER. And as he speaks, she slows...

Hearing the NEED in his voice. By the end, Mary's leaning with her back against the wall. Worried for her son. Dean finishes-- and Mary raises her phone to call him back, when--

KETCH (O.S.)

...can't send him Aer Lingus, can I?

Mary looks up-- the control room is mostly dark, but a LAMP is on at Mick's desk and Ketch is visible through the glass. He's on the phone and he sounds annoyed.

KETCH

The package is in the armory now.  
We gave it a lot number to ship:  
12257.

Mary leans in-- EAVESDROPPING. Repeating-- sotto--

MARY

12257.

KETCH

We'll speak when you get in.

He's hanging up as Mary's phone suddenly VIBRATES. "DEAN" again, shit! She silences it and KNOCKS as a cover. Ketch looks up, as Mary collects herself-- opens the door--

MARY

You're making yourself at home.

KETCH

Did you need something?

MARY

I use Mick's computer for e-mail.

ON KETCH. A beat-- suspicious-- then... he rises-- steps aside.

KETCH

Well, have at it.

Mary sits down-- booting up her e-mail, as Ketch eyes her. A beat, then--

MARY

There's a message from Mick.

(then)

He says he'll be stuck in London  
for a few more weeks.

KETCH

(not surprised)

Hm. There you are.

He EXITS. Closing the door-- OFF MARY-- UNEASY--

Sam enters with the BAG OF FOOD. Tasha, Max, and Alicia APPLAUD. Everyone's still drinking.

26

CONTINUED:

26

MAX

Food!

Sam sets the food down as Max and Alicia begin to set it out on side tables in the sitting area, BANTERING with Tasha, as Sam nods Dean toward the door. Dean follows him out--

\*

27

INT. UPSTAIRS LANDING/STAIRCASE - NIGHT

27

Sam leaves the door cracked, so the MUSIC is present and an eerie SHAFT OF LIGHT spills into the dim hallway.

DEAN

I know that look-- what's wrong?

He pulls out the FLYER and hands it to Dean.

SAM

This. The guy we saw earlier, coming out of the storm cellar? He's been missing for a month.

DEAN

Okay, weird.

(then)

Maybe Tasha's wrong, maybe something's going on here.

\*

Sam nods-- maybe-- he makes a move for the door--

SAM

I'll tell--

Dean stops him-- doesn't want to interrupt family time.

DEAN

Don't. We got this.

They head down the stairs. We follow them, but then hold and drift back up to the LIGHT coming from under the CLOSED DOOR at the top of the stairs. As we get closer, we hear someone HUMMING a little tune.

28

INT. MISS BEVERLY'S ROOM - NIGHT

28

Inside the room, the HUMMING is louder. We drift over an unassuming space, simple and plain, lit candles, until we LAND ON MISS BEVERLY. She stands over the bed HUMMING and tying a knot in some TWINE. We PULL BACK TO REVEAL that she is finishing a creepy PERSON-SIZED DOLL made of bundles of sticks and held together by twine laying on the bed.

(CONTINUED)

CONTINUED:

It has a large hollow space in the chest. Next to it, several LARGE KNIVES are laid out. Sam's right. Something is going on.

BLACKOUT.

END OF ACT TWO

ACT THREE

29 INT. MOUNTAIN SLUMBER BOARDING HOUSE - NIGHT 29

Dean scouts the EMPTY MAIN ROOM, as-- SAM enters. From upstairs.

SAM

Nothing.

DEAN

Same.

SAM

Let's check the storm cellar.

They head for the door, as we CUT TO--

30 INT. BMOL HQ - NIGHT 30

Sitting on her cot, Mary pulls out her PHONE and dials. The phone rings-- and she gets DEAN'S VOICEMAIL--

DEAN (O.S.)

You found me, leave a message.

After the BEEP!--

MARY

Dean-- it's me. Sorry I couldn't answer, I was on a Hunt with Ketch. He's acting... I'll figure it out.

(then)

I'm-- sorry I haven't been there... I miss you boys. I love you.

She HANGS UP-- and we CUT TO--

31 INT. TASHA'S ROOM - NIGHT 31 \*

DEAN'S PHONE. Sitting with MAX and ALICIA'S-- on the bed. Where Tasha put it earlier. It's screen flashes: "One Message", as we WIDEN TO-- \*

MAX, TASHA and ALICIA. Sitting together-- they didn't hear the phone. Max rises-- \*

MAX

Ladies. I'm gonna leave you alone now to have some girl time.



ALICIA

Since when are you not a part of  
"girl time?"

MAX

Since I've got a date with that hot  
bartender-- we're gonna go have  
some, like, guy time.

TASHA

Don't do anything I wouldn't do.

MAX

Right, and what is that exactly?

He grins, takes the KEYS off the dresser, and slips out.

ALICIA

You saw him pocket those keys.  
Ugh, he's totally taking my car.

TASHA

You have insurance. Don't worry so  
much.

ALICIA

Now you just sound like Max.

Tasha flashes a soft smile--

TASHA

Your brother teases you, I know,  
but you are his rock. Never forget  
that.

(then)

That boy'd be lost without you.  
Been like that since you were  
little.

Alicia looks away--

TASHA

Alicia, you're the only one in this  
family who doesn't see how special  
you are.

Alicia smiles and nods. That was exactly what she needed.  
Tasha stands up and holds out her hand...

TASHA

Now come on.

ALICIA

No way.

TASHA

I know my baby girl is not afraid  
to dance with her mom. Did we or  
did we not just have a moment?

Alicia takes her hand, stands up, and they begin to dance.  
And laugh. It's mid-tempo fun dancing, nothing earnest.

EXT. MOUNTAIN SLUMBER BOARDING HOUSE - NIGHT

Sam and Dean make their way to the STORM CELLAR doors on the  
side of the boarding house. The MUSIC from Tasha's room is  
gently making its way down from above.

Sam bends low, PICKING THE LOCK. It pops open--

And our boys pull the doors wide-- one on each side, and the  
first thing that hits them is THE SMELL. They both recoil.  
Dean pulls out a flashlight and points it inside...

Where he and Sam see A PILE OF DEAD BODIES at the bottom of  
the steps!

Tasha Banes is on top, but both of the Mallards and the Drunk  
Guy are there, too. Because she's on top staring back at  
them, it's clear Tasha's HEART HAS BEEN CUT OUT.

ON DEAN, crushed, enraged. He just finished having a heart-  
to-heart with this woman. He looks away. Sam steps in.

DEAN

No-- damn it. Damn it!

SAM

Her heart's gone. All of them--  
it's everyone from inside.

(a look to Dean)

If this is the real Tasha, then  
who's up there?

His eyes go to TASHA'S WINDOW-- where we see silhouettes of  
Tasha and Alicia dancing through the second floor window, as--

MAX steps out the front door-- all spiffed up for his date.  
Heading for the Jeep, he spots our guys standing over by the  
storm cellar. Max flashes a CURIOUS LOOK, as we FAVOR--

SAM AND DEAN. Still reeling--

DEAN

I was just upstairs talkin' to her.  
She was...

MAX (O.S.)

Hey.

Sam and Dean turn, as Max approaches-- smiling--

MAX

You guys find some trouble to get  
into?

Sam steps up-- trying to stop him--

SAM

Max, wait.

But it's too late-- Max looks down into the storm cellar--

MAX

Is... is that a body?

DEAN

Hey, don't--

Dean tries to stop him-- puts a hand on his shoulder-- but  
Max shrugs him off, pushing forward-- DOWN THE STAIRS TO SEE--

INT. STORM CELLAR - NIGHT

TASHA'S DEAD BODY. Max is instantly gutted. He begins to  
SHAKE and falls to his knees-- and FALLS APART-- \*

Tears well in Max's eyes, and he lets out a GUTTURAL SCREAM--

And DEAN is there-- Sam right beside him. They watch, as Max  
gasps for breath-- hyperventilating-- BROKEN-- then he begins  
to crawl towards the cellar stairs, towards Tasha's body. \*

SAM

Max. Max, come on--

He puts a hand on Max's back-- and Max WHIPS AROUND-- eyes  
FLASHING GREEN-- sadness turning to RAGE--

MAX

Don't touch me!

BOOM! Sam and Dean are thrown back, by an INVISIBLE FORCE.  
And Max is scrambling to get to his mom, to hold her-- \*

34 INT. BMOL HQ - ARMORY - NIGHT 34

MARY looks through the shelves and stacked containers until she lands on a large one labeled: "12257".

She opens the container. It's a BODY. We only see from the chest down. Mary covers her mouth in horror...

MARY

Mick...

35 INT. BMOL HQ - MOMENTS LATER 35

Mary slips back into the MAIN CORRIDOR-- moving fast-- spun out-- stunned. She rounds a corner--

And sees KETCH COMING TOWARD HER. She stops cold... but his attention is on a small DIGITAL TABLET in his hand. Ketch doesn't see her, as--

Mary DUCKS BACK around the corner, but it's a DEAD END. Just a FEW DOORS, and the ARMORY at the end of the hall.

Mary tries the HAND PAD on one of the side doors-- then another-- but they BOTH FLASH RED. She can't get in--

As Ketch moves CLOSER-- lowering his tablet-- tension building...

ON MARY. Hearing Ketch's footsteps-- getting louder-- then--

DEET! One of the SIDE DOORS OPENS! A BMOL AGENT steps out, sees Mary-- nods-- then turns away-- HEADING FOR THE ARMORY--

And MARY MOVES, slipping inside. The door closes--

JUST as Ketch rounds the corner.

36 INT. BMOL HQ - SURVEILLANCE ROOM - CONTINUOUS 36

A double-wide room, with a series of active TABLET COMPUTERS scattered on a table. But Mary's eyes are on the door, as--

Ketch's silhouette dances across it... he pauses for a moment... and then keeps walking. Mary exhales, turns--

And stares--

Each TABLET displays a PHOTO and BIO INFO: "EILEEN LEAHY", "GARTH FITZGERALD", "CLAIRE NOVAK", and "THE WINCHESTERS".

Mary moves to the latter-- touching the screen-- and bringing up HIDDEN CAMERA FOOTAGE OF THE BUNKER (like in Ep. 1218).

MARY  
(holy shit...)  
What...

She pulls out her phone-- dials DEAN-- gets his VOICEMAIL--

DEAN (O.S.)  
You found me, leave a message.

BEEP! Mary begins to speak, as she moves for the door--

MARY  
Dean, call me-- we've got a problem--

\*

Mary opens the door-- AND KETCH IS THERE!

KETCH  
Hello, Mary.

Mary lowers her phone... takes a step back--

KETCH  
Your handprint doesn't open this  
room because it's not for you.

MARY  
What are you doing here, what-- why  
is Mick's body in a box?

KETCH  
(shrug)  
An unfortunate werewolf mishap.

MARY  
A werewolf shot him in the head?

KETCH  
It's not impossible.

ON MARY. The truth dawning...

MARY  
You're a psychopath.

She pushes past him out into the hallway...

...but Ketch grabs her arm--

KETCH  
Mary--

MARY

You've been lying to me, about Mick, about-- did you kill him?

ON KETCH. A beat, then--

KETCH

Mick was weak. He wasn't... committed to the cause.

Mary pulls away--

MARY

What does that even mean?

KETCH

It means doing what it takes-- whatever it takes-- to rid this world of the things that go bump in the night.

(then)

Something people like Mick, and your sons, seem incapable of.

MARY

Don't you talk about my boys.

Ketch gives a little laugh--

KETCH

Why not? I've been cleaning up after them for months. I took care of those federal agents they stupidly allowed to live-- I killed a psychic girl they thought was... human.

(then)

Honestly, they're damn sloppy.

MARY

I think you mean "decent."

Ketch steps up-- looming over her--

KETCH

Mary... it's the end for the American Hunters. Their time has passed.

(then)

But I can still keep you safe. If you play your part. If you play nice.

He's giving her a chance-- Mary just glares-- had enough--

MARY

I don't play nice.

BAM! And she HEADBUTTS HIM! And it's ON! Ketch counters, he and Mary TRADING BLOWS down the length of the hallway--

And KETCH IS WINNING. He lands one punch, then another, until-- WHAM! He SHOVES MARY INTO THE WALL. She drops to her knees-- turned away from Ketch, as he moves in--

KETCH

Are we done?

As he speaks, Mary fishes ENOCHIAN BRASS KNUCKLES from her pocket-- slips them on-- then rises-- badass-- flexing her fingers in the knuckles--

KETCH

Those Enochian brass knuckles only work on angels. Sadly, I'm not an--

She PUNCHES HIM IN THE FACE, slamming him back.

MARY

Brass knuckles are brass knuckles.

Mary hits Ketch again-- and again-- driving him to the floor. When Ketch is down-- she turns-- hurrying toward the END OF THE HALL. And just as Mary's about to round the corner--

A TASER hits her from behind... and Mary drops. Out cold. Revealing KETCH. Bruised and bloody, but VICTORIOUS.

BLACKOUT.

END OF ACT THREE

ACT FOUR

38 INT. TASHA'S ROOM - NIGHT 38 \*

TASHA sways to the music, and ALICIA pours more wine, as-- \*

BAM! MAX storms the room, and everything gets VERY FAST AND CACOPHONOUS. Max GRABS Tasha-- pushing her against the wall-- \*

MAX  
What are you-- what did you do to my mom?!

ALICIA  
Max?!

WHAM! Max SLAMS Tasha into the wall-- \*

MAX  
Tell me!

As Alicia races in-- trying to PULL HIM OFF--

ALICIA  
Max!

And Sam and Dean tumble into the room. The boys pull Alicia away.

DEAN  
Alicia, don't--

SAM  
We found-- Alicia look at me-- we found your mom's body. In the storm cellar under the house.

ON ALICIA. Can't believe what she's hearing--

ALICIA  
No-- that's-- no!

ON MAX AND TASHA. She's pleading-- \*

TASHA  
Max, stop... please... \*

MAX  
Don't-- you're not my mom.

ON TASHA. A beat-- then a small smile-- \*

(CONTINUED)



TASHA

You're right.

\*

WHAM! And she BACKHANDS MAX. Sending him to the floor--

Sam, Dean, and Alicia turn-- and Max looks up-- to see Tasha standing tall...

\*

But one of her WRISTS IS BROKEN. One hand hanging limply... connected to the arm by a piece of BROKEN TWIG (like the wooden "doll" we saw earlier). She SNAPS it back into place.

\*

ON ALICIA. Staring-- realizing THIS ISN'T HER MOM--

ALICIA

Oh my God.

ON SAM AND DEAN. Eyes wide--

DEAN

...the Hell?

ON MAX. Rising.

MAX

She's some kind of... construct.  
Like a... living doll.  
(then, to Tasha)  
Who did this to you?

\*

Tasha turns toward him, as Max raises a hand-- casting Tasha's SPELL from earlier--

\*

\*

MAX

Reveal, now, reveal.

As he speaks, GREEN LIGHT flashes between Max's fingers, and-- Tasha SHAKES, then her eyes roll back to WHITE. Spooky.

\*

A39 INT. MOUNTAIN SLUMBER BOARDING HOUSE - SAME

A39

\*

QUICK POP TO: Drunk Guy is standing over the bar cart SHAKING. His eyes roll back to WHITE.

\*

\*

B39 EXT. MOUNTAIN SLUMBER BOARDING HOUSE - SAME

B39

\*

QUICK POP TO: The Mallards in the middle of closing the storm cellar. They SHAKE and their eyes roll back to WHITE.

\*

\*

C39 INT. TASHA'S ROOM - SAME

C39

\*

Tasha continues to shake...

\*

(CONTINUED)

C39

CONTINUED:

C39

TASHA

The room at the... top of the stairs.

\*

Then-- she COLLAPSES TO THE GROUND. Alicia rushes to her "mom", and Sam follows--

But Max is already moving for the door. Man on a mission. Dean moves to follow--

39

INT. UPSTAIRS LANDING/STAIRCASE - CONTINUOUS

39

Max spills out into the hallway-- Dean right behind--

DEAN

Hey-- slow down--

Then-- a NOISE. Like a GROWL. Dean looks to see--

The DRUNK GUY charging up the stairs just in front of them. White eyed and expressionless. He LUNGES FOR MAX--

Who barely breaks stride-- waving his hand--

And the Drunk Guy is SLAMMED BACK by an invisible force. Tumbling down the stairs with the sound of BREAKING STICKS. Dean glances down and sees...

The DRUNK GUY. ONE OF HIS ARMS IS BROKEN and SPLINTERED STICKS and WOOD are visible. His other arm still twitches, as if he's trying to get up.

ON DEAN. Shit. He looks up-- to see Max rounding a corner--

DEAN

Max!

40

INT. TASHA'S ROOM - NIGHT

40

\*

Alicia crouches over her "mom". Broken. Shaking. She reaches out-- touching her "mother", then turns--

To SAM. Tears in her eyes--

ALICIA

Sam, this magic-- what is this?

\*

ON SAM. No idea how to answer that. Then--

A NOISE BEHIND. Sam turns to see the DRUNK GUY filling the doorway. Broken arm still hanging limp-- OFF SAM-- SHIT!

41 INT. UPSTAIRS LANDING/STAIRCASE - CONTINUOUS 41

DEAN rounds a corner-- following Max-- just in time to see Max KICK OPEN a door at the end of the hall. Bursting in-- and Dean's right behind, slipping inside as--

42 INT. MISS BEVERLY'S ROOM - CONTINUOUS 42

BANG! The DOOR SLAMS behind them, and Max and Dean see--

The HUMAN SIZED "DOLL" made of twigs and twine lying on the bed. TWO MORE lean in the corner. Max and Dean take in the scene. WTF? Then--

MISS BEVERLY (O.S.)

Really...

Sam and Dean turn to see MISS BEVERLY, sitting in a chair on the far side of the room. In her housecoat with her large emerald ring and she's holding a SMALL, THIN NOTEBOOK. And she looks more than a little annoyed--

MISS BEVERLY

People are trying to sleep.

DEAN

Okay lady, craft time's over.

He starts to RAISE HIS GUN-- and Miss Beverly flicks a finger... sending Dean FLYING INTO THE WALL. Gun clattering to the floor, as we CUT TO--

43 INT. TASHA'S ROOM - NIGHT 43 \*

WHAM! SAM, as the DRUNK GUY slams him into the wall-- wrapping a hand around Sam's THROAT--

ON ALICIA! Shit! She pulls a knife and charges the Drunk Guy-- putting a shoulder into him-- knocking him OFF SAM-- sending Drunk Guy to the floor--

ON SAM. Recovering--

SAM

Thanks.

Then-- movement from the doorway-- Sam and Alicia look up to see the MALLARDS moving in-- eyes WHITE--

ALICIA

Don't thank me yet.

The Mallards CHARGE, as we CUT TO--

44 INT. MISS BEVERLY'S ROOM - NIGHT

44

MISS BEVERLY. Staring at MAX.

MISS BEVERLY  
(ignoring Dean)  
How lucky am I? Such an impressive  
witch. Maybe you'll take the deal  
that last bitch wouldn't.

As she speaks, we FAVOR DEAN. Dazed. Rising--

MAX  
My mom-- you killed her.

Miss Beverly smiles--

MISS BEVERLY  
Is that what happened?

ON DEAN. Eyeing Miss Beverly--

DEAN  
Those people-- what did you do to  
them?

MISS BEVERLY  
Let me show you.

She SNAPS her fingers. The SNAP IS SOMEHOW DEAFENING.

Max and Dean instantly squint in PAIN-- dropping to their  
KNEES-- as we are PLUNGED into the VISION MISS BEVERLY IS  
FORCING THEM TO SEE...

45 INT. STORM CELLAR - NIGHT (FLASHBACK)

45

Miss Beverly's MONOLOGUE is INTERCUT WITH (OR PLAYS OVER) a  
flurry of QUICK CUTS from the night Tasha died, SHAKY, HAZY \*  
bits of flashback. And the accompanying images are GRUESOME:

The Mallards holding Tasha (bleeding from the wound on her  
side) down next to one of the large twig and twine dolls as \*  
Miss Beverly looms over her--

MISS BEVERLY (V.O.)  
You see, I'm reaching the end of my  
very long life, and that's a  
problem.  
(then)  
I sold my soul for magic, so when I  
pass... my soul goes to Hell,  
unless...

(MORE)

(CONTINUED)

CONTINUED:

MISS BEVERLY (V.O.) (CONT'D)  
unless I can find someone else to  
take the burden-- to take my magic.

Miss Beverly leans in-- whispering something unheard into  
Tasha's ear--

\*

MISS BEVERLY (V.O.)  
When your mother found me-- when I  
realized what she was, I offered to  
teach her-- I offered her my power.

Tasha SPITS IN MISS BEVERLY'S FACE. Fuck you!

\*

MISS BEVERLY (V.O.)  
But she was rude and misbehaved.

\*

BAM! Miss Beverly STABS TASHA IN THE CHEST. Then, in quick  
shots, she reaches in-- PULLS OUT TASHA'S HEART and PLACES IT  
INTO THE DOLL. Then--

\*

\*

Miss Beverly stands over the doll and Tasha's dead body with  
her notebook open as her ring begins to glow green.

\*

MISS BEVERLY (V.O.)  
So I made her into one of my dolls.

As she speaks, we watch BLOOD AND SKIN FORM OVER THE TWIG &  
TWINE DOLL like spilled candle wax as it BECOMES TASHA BANES.

\*

MISS BEVERLY (V.O.)  
Like the others.

There is a FLASH OF GREEN LIGHT that fills the screen and we  
PULL OUT to REVEAL the new Tasha next to the dead Tasha with  
a hole in her chest.

\*

\*

INT. MISS BEVERLY'S ROOM - NIGHT

We CRASH BACK into the present ON DEAN, recovering from the  
awful vision-- as Miss Beverly finishes--

DEAN  
Others?

MISS BEVERLY  
The drunk, Andy and his mother--  
they do what I want, when I want.  
(shrug)  
I'm old. I like things a certain  
way. I'm building my own perfect  
little doll house, so-- it has to  
have dolls. That don't talk back.

\*

\*

\*

46

CONTINUED:

46

ON MAX. Shaking his head-- spun out--

MAX

No... no!

His eye's flash green-- WHAM! And Miss Beverly is thrown back-- into the wall-- CUT TO--

47

INT. TASHA'S ROOM - NIGHT

47

\*

SAM and ALICIA. In close quarters combat! Fighting the Drunk Guy and the Mallards.

WHAM! Drunk Guy throws Alicia over a chair, and she hits the ground hard-- losing her knife--

But Alicia's up in a flash-- charging Drunk Guy--

As we LINGER ON THE KNIFE. On the ground. Near TASHA. As her HAND TWITCHES. She's ALIVE... CUT TO--

\*

48

INT. MISS BEVERLY'S ROOM - NIGHT

48

MAX rises. And so does Miss Beverly. Eying each other--

MISS BEVERLY

That doll still has all your mother's memories-- it's her.  
Mostly.

(then)

But if you kill me. It-- all of them-- will crumble to ash.

ON MAX. As that lands--

MISS BEVERLY

So, here's the offer. You take my power. You take my burden... and my doll-- your mother-- she'll stay with you and your sister. Just one big happy family. Forever.

ON MAX. Absorbing all that, as--

DEAN

Max-- no! Your mom's gone. And it's awful and not fair, but that thing out there isn't real.

That hits Max hard. He looks to Dean-- to Miss Beverly--

MISS BEVERLY

So? Do we have a deal?

(CONTINUED)

48 CONTINUED: 48

ON MAX. A long, tortured beat. What will he do...? \*

49 INT. TASHA'S ROOM - NIGHT 49 \*

Vicki Mallard lays broken on the floor, as-- BOOM! Sam SLAMS Andy Mallard to a table-- splintering him, as--

WHAM! Alicia crushes Drunk Guy into the wall. He goes down hard-- Alicia steps back-- looks to Sam--

SAM

Nice.

Alicia nods-- grim-- then-- movement behind her. She turns--

To see TASHA-- holding ALICIA'S KNIFE! \*

SHUK! And TASHA STABS ALICIA! Driving the blade into her gut! Alicia drops to her knees-- blood leaking from her mouth-- DYING-- as we CUT TO-- \*

50 INT. MISS BEVERLY'S ROOM - NIGHT 50

MISS BEVERLY. As she pulls off her EMERALD RING. Offering it to MAX.

MISS BEVERLY

Take it, and the deal is done. \*

Max reaches out-- slow-- hesitant-- as--

DEAN looks left-- sees his GUN laying near the wall. And we're in SLO-MO as Dean DIVES FOR HIS GUN--

As MAX REACHES FOR THE RING. And just before he touches it--

BLAM! Dean grabs his gun, twists and SHOOTS MISS BEVERLY! Max flinches back, as she DROPS. DEAD!

51 INT. TASHA'S ROOM - NIGHT 51 \*

SAM crouches over ALICIA who lays motionless--

SAM

Alicia? Alicia?!

But her eyes are glassy-- DEAD. We pan back to see--

The DOLLS (DRUNK GUY, TASHA, THE MALLARDS) CRUMBLE TO ASH. \*  
The spell has been broken.

52 INT. MISS BEVERLY'S ROOM - NIGHT 52

MAX turns, to see DEAN. Holding his gun--

MAX  
What did you--?

DEAN  
Max-- I had to. The deal wasn't  
with her, it was with a demon.  
Touch any of that magic, you lose  
your soul. \*

Before Max can respond--

SAM (O.S.)  
Dean!

Max and Dean turn toward the door--

53 INT. TASHA'S ROOM - NIGHT 53 \*

MAX and DEAN burst through the door, to see SAM crouching  
over ALICIA'S BODY. Broken.

MAX  
No!

He runs to his sister-- pushing Sam aside--

MAX  
No! Please no!

But she's gone. Max reaches down-- pulling his sister close--  
wracked with SOBS-- as SAM AND DEAN LOOK ON.

BLACKOUT.

END OF ACT FOUR



ACT FIVE

54

EXT. MOUNTAIN SLUMBER BOARDING HOUSE - NIGHT

54

CLOSE ON Max sitting on the front steps. DEVASTATED. RED EYED. HOLLOW. He's not crying, but clearly he has been. Now he looks numb. It's probably shock.

WE PULL OUT TO REVEAL Dean and Sam are there.

SAM

Max. This is... You're in shock.  
It's gonna pass, but...

DEAN

But then it's gonna hurt.

MAX

(beat, then)  
I could have saved her. My mom.  
If I had taken Alicia seriously...

DEAN

You can't think like that. It's a  
nightmare, but you--

MAX

I just-- stop talking. Please. I--  
I need some time.

Sam and Dean trade a look, then--

SAM

We'll go get some supplies, we--

DEAN

We have to burn their bodies.

ON MAX. A gallows nod.

MAX

Right. A Hunter funeral.  
Like my dad.

OFF MAX, SAM AND DEAN. Three Hunters who have lost so much--

55

EXT. ROAD - NIGHT

55

The IMPALA roars through frame.

56

INT. IMPALA - NIGHT (PMP)

56

DEAN drives. SAM rides shotgun. Beat, then--

(CONTINUED)

56

CONTINUED:

56

SAM

You saved him.

DEAN

Yeah. He looks super saved.  
Sammy, it's-- I was watching them.  
This perfect family. The kind of  
family we should-- and it's gone.  
Just like that. Gone.

\*  
\*  
\*  
\*  
\*

We INTERCUT THEIR DIALOGUE WITH--

57

INT. MISS BEVERLY'S ROOM - INTERCUT

57

MAX stands. Staring down at ALICIA'S DEAD BODY. LOST. Then--

CLOSE ON: MISS BEVERLY'S RING-- being pulled off her hand.

SAM

Dean-- you couldn't let Max make  
some crazy deal for his soul.

\*

CLOSE ON: Miss Beverly's notebook as Max scoops it up.

DEAN

How many times have we done  
terrible things to save each other?

\*

Max gently places Alicia's body on the bed next to the twig  
and twine doll Miss Beverly made.

DEAN

That's what you do for family. So  
who am I to stop this kid from...?

\*

SAM

He's strong. He's gonna be okay.

Max holds a knife over Alicia's chest, BREATHING HEAVY.

DEAN

No. He's not.

Max BRINGS THE BLADE DOWN--

58

EXT. MOUNTAIN SLUMBER BOARDING HOUSE - INTERCUT

58

From MISS BEVERLY'S WINDOW there's a FLASH OF GREEN LIGHT.

59

INT. MISS BEVERLY'S ROOM - CONTINUOUS

59

CLOSE ON Alicia Banes' eyes. They flutter open. We STAY TIGHT ON HER as she throws her feet over the edge of the bed and sits up. As if waking from a nap. She looks up. \*

ALICIA

What happened? I feel, whoa, I feel like I drank too much tequila. \*

Max is standing over her, holding the witch's notebook and ring in his BLOODY HANDS.

MAX

I can't do this without you, Alicia. I can't. No matter what it costs.

He holds out a bloody hand to her. She looks and hesitates.

ALICIA

What did you do? Are you hurt?

MAX

I'm, no-- I'll explain everything, but we have to go now, okay?

He leads her out of the room, then turns back--

And we REVEAL Alicia's corpse is still there. Her heart has been cut out. Max waves a hand-- eyes flashing GREEN-- \*

FOOSH! And FLAMES spring up-- ENGULFING THE ROOM--

60

EXT. MOUNTAIN SLUMBER BOARDING HOUSE - NIGHT

60

Max and Alicia move away from the house, as FLAMES burn in Miss Beverly's window... \*

61

EXT. HARDWARE STORE - NIGHT

61

The IMPALA parks. SAM climbs out and heads in-- for supplies-- \*  
But we hold on Dean. A thousand yard stare. Still processing \*  
what happened. A beat, then he grabs his phone-- \*

And sees TWO MESSAGES from "MARY". Dean plays the first--

MARY (O.S.)

Dean-- it's me. Sorry I couldn't answer, I was on a Hunt with Ketch. He's acting... I'll figure it out. \*

(then) \*

I'm-- sorry I haven't been there... \*  
I miss you boys. I love you. \*

(CONTINUED)

61

CONTINUED:

61

And in so many ways, that's what Dean needs to hear. He gives a soft smile-- plays the NEXT MESSAGE--

MARY (O.S.)

Dean, call me-- we've got a problem--

\*

And the LINE GOES DEAD. And Dean's NOT SMILING ANYMORE. He moves from the car-- toward the store-- worried--

DEAN

Sam!

62

INT. BMOL HQ - WINDOWLESS CELL - DAY (DAY 3)

62

WATER SPLASHES MARY-- JOLTING US into the scene. We're in a holding cell inside BMOL HQ. Mary sputters awake-- tied to a chair-- like the shifter in our teaser.

Mary looks up-- Ketch is there. He puts down the glass he just used to splash her. An EMPTY CHAIR stands behind him--

KETCH

Good of you to rejoin me.

MARY

Taser. Not really a fair fight.

KETCH

If only you'd been as ruthless as I hoped, this could have worked out.

(then)

Remember, Mary, I gave you a chance.

MARY

So what now... you kill me?

Ketch turns away, as-- Mary's phone VIBRATES on a table displaying: DEAN. The phone is silenced by a woman's hand--

WOMAN (O.S.)

Don't be silly. You're an asset.  
We've other plans for you.

Mary looks up to see TONI BEVELL! She's back! Toni smiles-- takes a seat across from Mary... takes out a pad and pen.

TONI

Now, Mary... let's begin.

BLACKOUT.

TO BE CONTINUED...

APPENDIX A

Max and Alicia's conversation (scene 24) for background:

MAX

Alicia. Alicia. Let's say, hypothetically, that I needed to take your jeep later for--

ALICIA

Let's not.

MAX

But I'm saying hypothetically--

ALICIA

I'm more of a known facts kind of girl. And you're more of a "putting dings in my door" kind of--

MAX

Not fair.

ALICIA

So fair.

MAX

Alicia, if you never give me a chance to prove myself, then--

ALICIA

You need to stop, rethink, and come at me with something else.

MAX

What can I give you?

ALICIA

What do you have? And don't say--

MAX

My love and admiration.

ALICIA

Lame. But I'll think about it if you promise to fill up the tank.

MAX

Um, it's basically on empty.

ALICIA

I changed my mind. Back to "no."

\*