

TEEN WOLF
Episode #206
by
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2/13/12 Blue Draft

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New Remote Productions, Inc.

MTV Networks

Lost Marbles Productions

MGM

Production #206
Episode Eighteen

TEEN WOLF

"Episode Eighteen"

EP#206

Cast List

SCOTT MCCALL..... TYLER POSEY
STILES STILINSKI..... DYLAN O'BRIEN
ALLISON ARGENT..... CRYSTAL REED
DEREK HALE..... TYLER HOECHLIN
LYDIA MARTIN..... HOLLAND RODEN
JACKSON WHITTEMORE..... COLTON HAYNES

DANNY..... KEAHU KAHUANUI
ARGENT..... JR BOURNE
GERARD..... MICHAEL HOGAN
NICK (BARTENDER)..... JAVIER CARRASQUILLO
JUNIOR..... MICHAEL FJORDBAK
EMT..... ADAM BAAKLINI
STILINSKI..... LINDEN ASHBY
MR. WHITTEMORE..... ROBERT PRALGO
VICTORIA..... EADDY MAYS
MELISSA..... MELISSA PONZIO

TEEN WOLF

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Set List

INTERIORS

WHITTEMORE HOME
 JACKSON'S ROOM
ALLISON'S CAR
NIGHT CLUB
STILES'S JEEP
ARGENT'S SUV
PRISON TRANSPORT VAN
 HOLDING AREA
 CAB
SHERIFF'S STATION
 STILINSKI'S OFFICE
 LOBBY
HIGH SCHOOL
 PRINCIPAL'S OFFICE
 OFFICE
 WAITING AREA
 CORRIDOR
 CLASSROOM
HOSPITAL
 PATIENT ROOM
 RECEPTION
ARGENT HOME
 ALLISON'S ROOM

EXTERIORS

STREET
BEACON HILLS
 INDUSTRIAL SECTOR
 SECTOR
 ALLEYWAY
 LOOKOUT POINT
NIGHT CLUB
 FRONT
 REAR
 PARKING LOT
MARTIN HOME
WOODS

TEEN WOLF
Episode #206

ACT ONE

FADE IN:

1 INT. WHITTEMORE HOME/JACKSON'S ROOM - NIGHT - FLASHBACK 1

Out of the haze of VIDEO STATIC, the face of Jackson Whittemore comes into focus. Peering into the lens of Matt's camera, he makes one last adjustment to its position.

Lying back on his bed, a smile creeps over his face in anticipation of his glorious transformation into a werewolf.

A BLAST OF STATIC jumps the video to hours later. Now asleep, Jackson stirs, slowly turning over.

ANOTHER BURST OF STATIC jumps the footage further into the night. Jackson sits up in bed. With a robotic stiffness, he turns to face the camera as his eyes begin to GLOW.

Lurching off the bed, his head snaps back, mouth falling open to reveal a set of double-rowed teeth.

It happens quickly and violently. Jackson's hands hit the floor, body twisting and limbs wrenching, he transforms into a reptilian shapeshifter now known as the Kanima.

Launching up, he charges toward the video camera and then right past it. The image cuts to BLACK.

A NEW SCREEN appears and a message begins to type out character by character: Ur video's done restoring. Call me.

2 EXT. STREET - NIGHT 2

Danny taps a command on his TABLET and the message vanishes from the screen, sent off to Jackson. Tossing the tablet into the trunk of his car, Danny slams it shut while--

3 EXT. BEACON HILLS/INDUSTRIAL SECTOR - NIGHT 3

Derek Hale runs as fast as he can. Leaping over a chain link fence with an acrobatic flip, he drops to the other side, landing on all fours. When he lifts his head--

He's now a werewolf. A RED-EYED ALPHA.

In the distance, he spots the glowing eyes of the Kanima peering back at him, almost challenging him to catch up.

3

CONTINUED:

3

Derek lopes after it, hands and feet pounding the pavement. As the Kanima bounds up the side of a building, a VOICE calls out.

SCOTT (O.S.)

There he is!

Stiles's Jeep SOARS into view. Gripping the wheel, he struggles around a turn while Scott tracks the Kanima's movement from the passenger side.

Just as they're closing in, however, Stiles SLAMS on the brakes. They SCREECH to a stop at a parking lot entrance where severe tire damage SPIKES jut up from the pavement.

STILES

What do we do--

But Scott is already out the door and running for it.

4

INT. ALLISON'S CAR - NIGHT

4

Allison pulls her car to the curb in front of the Martin home and turns to Lydia.

ALLISON

I need you to promise you won't say anything about what just happened.

LYDIA

I'll promise not to say anything about what just happened if you can tell me *what the hell just happened.*

*
*

ALLISON

It's kind of complicated.

LYDIA

How about you start with why Derek was there? Where Jackson went? What was wrong with Erica?

Allison struggles in silence.

LYDIA (CONT'D)

Need a minute to come up with a plausible lie?

ALLISON

Part of the reason I'm asking is because Scott and I aren't supposed to be seeing each other. Okay?

(MORE)

4

CONTINUED:

4

ALLISON (CONT'D)

So it's better if you keep what you know to yourself.

LYDIA

Fine. I'll keep what I know about you and your boyfriend--which is *nothing*--to myself.

Opening the door, she tries to get out, but Allison grabs her, pulling her back.

ALLISON

He's not just my boyfriend. You get that, right?

LYDIA

Let me go.

ALLISON

Can you try for one second to remember--

LYDIA

Remember what?

ALLISON

What it feels like. All the times in school when you see him down the hall and you can't breathe until you're with him. Or in class when you can't stop looking at the clock because you know he's standing out there waiting. Don't you remember how that feels?

LYDIA

No.

ALLISON

What do you mean no? You've had boyfriends.

LYDIA

None like that.

She pulls free. Without another look back, she gets out and slams the door shut as--

5

EXT. BEACON HILLS/INDUSTRIAL SECTOR/ALLEYWAY - NIGHT

5

RAINWATER SPLASHES up beneath Derek's boots. Landing on the puddle-strewn pavement, he closes the distance between himself and the Kanima.

5

CONTINUED:

5

He charges forward, feet leaving the ground as the creature bounds up in retreat. Hand swiping out, he grabs it by the ankle and--

SLAMS it down to the pavement.

But the thing whirls up, instantly back on its feet, SHRIEKING in defiance.

Fangs bared, Derek ROARS a response.

They circle each other. One a monster of brute force. The other a slippery creature, moving with a fluidity that borders on elegance.

Derek swings a fist which it easily dodges. Punch after punch fly out, Derek SMASHING through brick walls, sending DUST and DEBRIS flying.

The Kanima, however, ducks and parries each blow, whipping its talon-like claws toward Derek.

DROPS OF VENOM leap from the tips of the creature's claws as Derek ducks back. The paralytic DROPLETS just miss his head as he *bends back*, head almost touching the ground.

When Derek comes up, however, the Kanima flips around and KICKS him right in the chest. He splashes down, tumbling flat on his back in a puddle.

The creature turns to run. Until GUNSHOTS literally take it off its feet. Two direct hits from a Desert Eagle gripped in the hands of--

Argent.

LIGHTS from his SUV blazing out from behind him, he steps into the alleyway and into the fight.

Stunned, the Kanima slowly rights itself but--

Argent FIRES again, one shot after the next. Shells dropping to the pavement around his boots, he presses relentlessly forward.

The Kanima takes each hit, finally collapsing to the wet pavement.

Argent *swings* the gun *back to aim* for Derek. But there's no sign of him. Head turned, Argent doesn't notice the Kanima slowly rising to its feet.

*

5

CONTINUED:

5

When he hears the scrape of claws, Argent whips the gun up and pulls the trigger again.

But he's out of ammunition.

The empty clip clatters to the pavement. He yanks a new one from his coat, but not fast enough.

The Kanima surges toward him and with one precise hit, sends him CRASHING to the pavement.

Argent blinks, bordering on unconscious as the Kanima turns to face--

Gerard.

Unarmed, the senior Argent holds still as the creature surveys him. Claws TICKING against the pavement, it carefully approaches the fearless Gerard.

The Kanima cocks its head to look at him, almost like a cobra judging its prey. Gerard simply stares back, holding his hands to his sides, palms out.

Fingers grasping for his gun, Argent tries to blink his blurry vision back to normal while the TWO DARK SHAPES inspect each other, almost *blending together* until--

SOMETHING HITS the Kanima from behind, sending it tumbling back. The attacker--Scott McCall--lands on his feet.

As the Kanima sets off in retreat, Scott gives a momentary glance to the quietly pleased Gerard and then--

Charges forward in pursuit.

CUT TO:

MAIN TITLE: TEEN WOLF

6

EXT. NIGHT CLUB/FRONT - NIGHT

6

Turning a corner, Scott slides to a halt when he hears VOICES. A crowd of people gather outside the neon lit facade of a building. It's a NIGHT CLUB.

Scott turns, trying to find the creature. But it's Stiles who races out of the darkness, gasping for air.

STILES

You see where he went?

SCOTT

Lost him.

They glance about, trying to stay out of view of the club.

STILES

You couldn't catch a scent?

SCOTT

I don't think it has one.

STILES

Any clue where he's going?

SCOTT

To kill someone.

STILES

Right, that's what the claws and fangs are for. Now it all makes sense.

(off Scott's look)

Sorry. I'm a hundred and forty-seven pounds of pale skin and fragile bone. Sarcasm's my only defense.

SCOTT

Can you just help me find it?

STILES

Not *it*. Jackson.

SCOTT

I know, I know.

STILES

But does *he* know? And did anyone else see him back at your house?

SCOTT

I don't think so. And he already passed Derek's test anyway.

STILES

Yeah, but that's the thing. How *did* he pass the test?

SCOTT

I don't know.

STILES

Maybe it's an either/or thing.
Derek said a snake can't be
poisoned by its own venom, right?
So when's the Kanima not the
Kanima?

SCOTT

When it's Jackson.

Scott looks to him for confirmation, but Stiles's gaze is
focused on something else.

STILES

Dude...

He nods to THE ROOF OF THE CLUB where A TAIL arcs into the
moonlight. The Kanima's body glides into view and then darts
down through an air conditioning vent.

STILES (CONT'D)

You see that?

SCOTT

He's inside.

STILES

What the hell's he going to do in
there?

With a quick breath, Scott snaps his head toward the line.
He's caught a scent.

SCOTT

I think I know who he's after.

STILES

What? How? Did you smell something?

SCOTT

Armani.

They both turn to the entrance where they see a familiar face
using a fake ID to get into the club. Jackson's best friend--

Danny.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

7 EXT. NIGHT CLUB/REAR - NIGHT 7

Slipping around to the back alley behind the club, Scott and Stiles locate the rear door. But when Stiles tries the handle, it's locked.

STILES
(glancing up)
Maybe there's a window we could
climb through--

A METALLIC CRUNCH interrupts him. Stiles peers down to see the handle--no longer attached to the door--in Scott's hand.

STILES (CONT'D)
Or a handle we could rip off with
super human strength. How did I not
think of that?

Scott yanks the door open and they hurry inside.

8 INT. NIGHT CLUB - NIGHT 8

Under the PULSING BOOM of house music and the flash of LASER LIGHTS, Scott and Stiles try to blend in. Looking around, however, Scott begins to notice something.

SCOTT
Dude... Everyone in here is a dude.
I think this is a gay club.

He looks to Stiles who stands between two very tall DRAG QUEENS. *

STILES
Nothing gets past those keen
werewolf senses, does it?

Only a few feet away, Danny takes a drink from the Bartender, NICK, and turns to survey the crowd. But the sight of his EX-BOYFRIEND sends him turning back to the bar. Unable to resist, he looks again and finds his Ex on the dance floor. With someone else. *

NICK
You're better off without him. *

DANNY
Still doesn't feel good.

NICK

You know what will feel good?
(pointing down the bar)
That guy.

*

Danny glances over. Nick gives an encouraging nod. So Danny grabs his drink and walks off just as--

*

Stiles and Scott push their way to the front of the bar.

STILES

Two beers.

NICK

ID's?

*

Scott and Stiles drop down on the bar two of the worst looking fake ID's to ever come out of a cheap inkjet printer.

NICK (CONT'D)

How about two cokes?

*

STILES

Rum and coke?
(off Nick's look)
Coke's good. I'm driving anyway.

*

Nick slides the drinks over. Then points to Scott's.

*

BARTENDER

That one's paid for.

Nick motions to a GUY down the bar, raising his drink in cheers. Scott turns to Stiles, smiling with pride.

*

STILES

Shut up.

SCOTT

I didn't say anything.

STILES

Your face did.

Stiles brings the soda to his lips, but pauses when he spots someone in the crowd.

STILES (CONT'D)

I found Danny.

Scott's gaze, however, is fixed on the ceiling.

8

CONTINUED:

8

SCOTT

I found Jackson.

Perched among light fixtures above, the Kanima moves like a spider across the ceiling, stealthily making its way toward the dance floor.

And toward Danny.

9

EXT. MARTIN HOME - NIGHT

9

The back door to the Martin home clicks open. Barefoot, Lydia lets the family dog, a well-coiffed terrier named PRADA, out into the yard. While it disappears into the shadows, Lydia waits, hugging herself in the cold.

LYDIA

(calling out)

Let's go, Prada. You're all of twenty pounds. There's only so much that can come out of you.

BARKING echoes from the darkness, low and distant.

LYDIA (CONT'D)

Prada? Let's go!

The BARKING rises and then abruptly STOPS.

LYDIA (CONT'D)

Prada?

Stepping into the yard, Lydia approaches the edge of the woods. After a moment of ominous silence, she's no longer irritated. She's frightened.

Beginning a cautious retreat back to the house, a SOUND makes her pause. FOOTSTEPS crushing leaves. But not the patter of four paws. It's the one-two rhythm of a person.

Breath caught in her throat, Lydia takes a fearful step back as SOMEONE walks right out of the darkness.

JUNIOR

Lose something?

Prada nestled comfortably in his arms, the Junior from school offers Lydia his most charming smile.

10

INT. NIGHT CLUB - NIGHT

10

All humor gone, a now fearful Stiles shakily sets his drink back on the bar next to Scott, who keeps his gaze on the ceiling and the BLACK SHAPE perched there.

SCOTT

Get Danny.

STILES

What are you going to do?

Without averting his eyes, Scott flicks open his fist, unsheathing his CLAWS.

STILES (CONT'D)

Works for me.

*

Scott steps into the crowd. The pounding MUSIC intensifies, bodies twisting toward him while the Kanima creeps amid the light fixtures above.

*

Stiles presses through toward Danny, but quickly loses sight of him.

STILES (CONT'D)

Danny? *Danny.*

Hearing Stiles, Scott takes his eyes off the ceiling to see his friend struggling through the crowd. When he looks back up--

The creature is gone.

Scott glances about the ceiling, searching every corner. But he can't find it. As he begins to panic--

Someone dancing bumps into him. Then another elbow jabs him in the lower back, pushing him forward. The crowd packs tighter, moving faster and faster with the beat of the music.

PLUMES OF FOG BLAST out from a smoke machine, obscuring Scott's view. STROBING LIGHTS create an almost nightmare quality to the dancing bodies as--

THE KANIMA'S FACE appears, teeth bared. And then is gone just as quickly. Scott whips around, trying to find it again.

In a FLASH of LIGHT he sees Danny. And with another FLASH - the Kanima, right near him.

IN ANOTHER FLASH - Derek appears, RED EYES blazing and fangs bared.

SCOTT

Derek--

But he's gone in the next flash. Scott blinks, trying to find him when SMOKE BILLOWS OUT again, laying a gray cloud over the floor.

Unable to see, Scott squeezes his eyes shut. When he opens them they're GLOWING YELLOW.

Seeing now with the eyes of a WOLF, he focuses on HEAT SIGNATURES coming off the dancing bodies. All except for one...

A sinewy, cold-blooded SILHOUETTE moving stealthily through the crowd. Scott tries to push toward it, but the crowd edges him back again.

Fog clearing, Stiles turns to see through the dancing crowd as--*one-by-one, people begin dropping.*

Bodies fall paralyzed to the floor in a path leading right toward Danny.

Now elbowing back, Scott shoves through when--Danny's head snaps forward. He falls. Blinking, not knowing what's happening to his body as he collapses to the floor.

The Kanima rises, baring its fangs--

SCOTT (CONT'D)

Jackson.

The creature blinks, hearing its name under the pulsing music. For a brief second, its EYES return to those of Jackson's HUMAN EYES, gazing on Scott in confusion. And then looking at--

Derek.

SCOTT (CONT'D)

No--don't!

But he swipes out with his claws, delivering a RUTHLESS SLASH to the creature's throat. Staggering back, its hands clasp over its throat as BLACK BLOOD spills across its fingers.

People stop dancing amid the prostrate bodies on the floor. The music stops. Witnesses look about, confused, shouts of panic rising over the crowd.

VOICE

I can't move--I can't move my legs.

10

CONTINUED:

10

2ND VOICE

Help, someone--someone help me.

VOICE

I can't move!

In the escalating panic, Scott can no longer see the Kanima or Derek. But he does find--

DROPS OF GLISTENING BLOOD on the dance floor, leading to an open EXIT DOOR.

11

EXT. NIGHT CLUB/PARKING LOT - NIGHT

11

Racing into the parking lot, Scott follows the shimmering **BLOOD** DROPS on the ground. Behind a row of cars and SUV's he spots-- *

A FIGURE collapsing to the pavement.

It's Jackson, returned to his human self. Slipping into unconsciousness, the wounds across his throat appear to be healing, but there are puddles of blood all around him. *

Another pair of feet race past the parked cars--Stiles catching up. He finds Scott knelt down, holding Jackson's shivering and naked body off the wet pavement.

The sound of SIRENS approach from the distance. Scott looks up to Stiles.

SCOTT

What do we do with him now?

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

12

EXT. MARTIN HOME - NIGHT

12

Under the trellis at the back door of her house, Lydia swats her terrier, Prada, back inside and returns her attention to the Junior.

LYDIA

So should I call the police or do you have a non-rapist explanation for being in my yard in the middle of the night?

JUNIOR

I heard him barking. And I live in the house back there. Is that okay? Or should I start running.

Lydia peers ahead but can't see any shape of a house through the trees.

LYDIA

Well, thanks for bringing him back.

She moves to close the door.

JUNIOR

Everything okay?

*

LYDIA

Okay meaning what?

JUNIOR

Meaning are you all right?

LYDIA

Meaning the other day in class.

The Junior shrugs.

LYDIA (CONT'D)

I'm not crazy. I may be the girl who sleepwalks naked and writes backwards on the chalk board, but at least I'm not like most of the desperate, Vicodin popping, wrist cutters at school.

JUNIOR

Is that what other girls are like?

He comes closer under the trellis. She steps back.

JUNIOR (CONT'D)

Why'd you do that?

LYDIA

Do what?

JUNIOR

You stepped back.

LYDIA

Why'd you step forward?

JUNIOR

Maybe I wanted to kiss you.

LYDIA

Maybe I didn't want you to.

JUNIOR

Does that mean maybe I could?

LYDIA

If you want me to punch you in the throat.

JUNIOR

Could I hold your hand?

LYDIA

What am I? Nine years old?

The Junior reaches up and plucks a single PURPLE FLOWER from the trellis, the only purple one hanging from it.

JUNIOR

Could I give you a flower?

Now she relents. But when she reaches up, he pulls it back. *

JUNIOR (CONT'D)

Promise to keep it? If I ask you tomorrow if you have it and you say no, I'm going to be really hurt.

LYDIA

If I don't have it... I'll lie.

Lydia plucks the flower out of his hand. Then, trying not to glance back at him--but failing--she steps inside and quickly shuts the door.

13

EXT. NIGHT CLUB/PARKING LOT - NIGHT

13

Ambulances and Sheriff Deputy cars surround the night club outside, where several paralyzed victims lying on stretchers slowly regain movement. Scott walks beside Danny's stretcher as two EMT's roll him toward an ambulance.

DANNY

McCall, what are you doing here?

SCOTT

Just seeing if you're okay and wondering if--well--anything kind of weird happened to you today.
(off Danny's look)
Besides being paralyzed from the neck down.

EMT

Sorry, but we need to get him to the hospital. *

SCOTT

I just need to talk to him for half a second--

EMT

Talk to him at the hospital. *

SCOTT

One more question. Just one. *
(to Danny)
Are you okay?

Danny looks up, surprised by the genuine concern on him.

DANNY

Did it happen to my ex too?

Scott spots Danny's ex lying on another stretcher and nods.

DANNY (CONT'D)

Then I'm great.

Smiling back at him, Scott steps away to allow the EMTs to lift him into the ambulance.

14

INT. STILES'S JEEP - NIGHT

14

Scott jumps into the passenger side while Stiles uses a blanket to cover an unconscious Jackson in the backseat.

14

CONTINUED:

14

SCOTT

Couldn't get anything out of Danny.

STILES

Then can we get out of here now
before one of my dad's deputies
sees me?

Off Scott's nod, Stiles hits the gas and heads for the exit. But a SHERIFF'S CAR swerves in to block them. As Scott and Stiles stare in horror, the door clicks open and Sheriff Stilinski gets out.

STILES (CONT'D)

Could this get any worse?

Jackson lets out a MOAN from the back, beginning to wake up.

STILES (CONT'D)

That was rhetorical!

SCOTT

Get rid of him.

STILES

Get rid of him? We're at a crime
scene and he's the Sheriff.

SCOTT

Well, do *something*.

Stiles jumps out of the Jeep to face his father while Scott turns to the backseat and a rapidly reviving Jackson.

JACKSON

What the... what's...

SCOTT

Jackson, *be quiet*.

But he starts pushing up, becoming more and more lucid.

15

EXT. NIGHT CLUB/PARKING LOT - NIGHT

15

Stiles talks fast, trying to hold Stilinski's attention.

STILES

What are we doing? Here? It's a
club. We were clubbing. At the
club.

STILINSKI

Not exactly your type of club.

15

CONTINUED:

15

STILES

Well, Dad... *there's* something *we*
need to talk about.

*
*

STILINSKI

You're not gay.

STILES

(offended)
I could be.

STILINSKI

Not dressed like that.

Stilinski moves for the Jeep, but Stiles whips in front of him just as Jackson sits up inside.

STILES

Dad, listen--

16

INT. STILES'S JEEP - NIGHT

16

Scott shoves Jackson back behind the seats.

JACKSON

What... what's going on...

SCOTT

Okay. Sorry about this, but...

Fist clenched, Scott NAILS Jackson in the cheek, knocking him into oblivion. He yanks the blanket back over him as--

17

EXT. NIGHT CLUB/PARKING LOT - NIGHT

17

Stilinski peers over to the Jeep. Scott waves, smiling innocently. Stilinski turns his glare back to Stiles.

STILINSKI

All right, this is the second crime scene you've just happened to show up at. And I've been fed so many lies I'm not sure I even know the kid standing in front of me. Now what the hell's going on?

STILES

Dad--

STILINSKI

The truth, Stiles.

17

CONTINUED:

17

STILES

The truth... The truth is we're here with Danny. He broke up with his boyfriend and we were taking him out to get his mind off it. That's it. That's all. I swear.

STILINSKI

Well, that's... that's really good of you guys. You're good friends.

STILES

(guiltily)

Yeah, we're awesome. Can we go now?

STILINSKI

(nodding)

Go.

And a moment later, Stiles sends the Jeep hurtling out of the parking lot, right past a DARK SUV where--

18

INT. ARGENT'S SUV - NIGHT

18

Argent slips into the driver's seat beside Gerard.

ARGENT

Seven paralyzed. The rumor is drugs. Probably a hallucinogen since witnesses say they saw a demonic monster on the dance floor.

GERARD

Now who would believe something like that?

ARGENT

You know what I'm having trouble believing? How you just stood there while that thing circled you and did nothing. You want to explain that to me?

GERARD

Intuition.

ARGENT

Then you know what it is?

GERARD

I have a suspicion. And if I'm right it plays by certain rules. Ones that don't bend easily.

18

CONTINUED:

18

Gerard opens his PILL BOX and dry swallows a handful.

*

ARGENT

Do we need to put a hold on Derek to figure this thing out?

GERARD

Not necessarily. Tonight's the first time you've had a glimpse of him since Kate died. Am I right?

ARGENT

Unfortunately.

GERARD

And the only other tie we've got to him is Isaac Lahey.

ARGENT

What are you thinking?

GERARD

That if this thing bothers Derek enough to bring him out of his little hole, then we might have a unique opportunity. What did I teach you is one of the best ways to eliminate a threat?

ARGENT

Get someone else to do it for you.

19

INT. STILES'S JEEP - NIGHT

19

Stiles pushes the pedal to the floor while Scott keeps an eye on the unconscious Jackson.

STILES

What about your house?

SCOTT

Not with my Mom there. We need somewhere we can hold him long enough to figure out what to do with him. Or long enough to convince him he's dangerous.

STILES

I still say we just kill him.

SCOTT

We're not killing him.

19

CONTINUED:

19

Frustrated, Stiles goes silent. Then looks up.

STILES

I think I got something.

SCOTT

Does it involve breaking the law?

STILES

By now, don't you think that's a given?

SCOTT

I was trying to be optimistic.

STILES

Don't bother.

20

INT. PRISON TRANSPORT VAN/HOLDING AREA - DAY

20

Jackson's eyes flutter open. When he moves his head, he winces in pain. Reaching up, his hand stops with the sound of METAL CLANKING.

He's now wearing pants. But he's also wearing CHAINS on both his wrists and ankles in a van marked: BEACON HILLS SHERIFF'S DEPARTMENT PRISON TRANSPORT. *

*
*

Raising his shackled hands as realization hits him, Jackson unclenches his teeth to spit out one name--

JACKSON

Stiles.

21

EXT. WOODS - DAY

21

Outside the van, Jackson's VOICE soars up among the trees.

JACKSON (O.S.)

Stiles! McCall!

Standing in the middle of the woods, Stiles and Scott turn to each other, looks of dread on both their faces.

JACKSON (O.S.) (CONT'D)

I'm going to kill you!

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

22 INT. PRISON TRANSPORT VAN/HOLDING AREA - DAY 22

Stiles steps in **while unzipping** his backpack. *

STILES

Okay, I brought you some food--

Two hands SNAP out, fingers **grasping** for his throat. Stiles leans back just out of Jackson's reach as he swipes at him. Gasping from exertion, he finally lowers his chained hands. *

JACKSON

Let me out. *Now.*

Stiles takes a seat at a safe distance. *

STILES

You know, I put those pants on you. One leg at a time. Being up close and personal with your junk was not exactly a highlight of my day. So don't think this is fun for me either. We're doing you a favor. *

JACKSON

This is doing me a favor?

STILES

Yes. You're killing people. *To death.* And until we figure **out** how to stop you, you're staying in here. Now do you want ham and cheese or the turkey club? *

Stiles holds up two sandwiches from his backpack.

JACKSON

You actually think my parents won't be looking for me?

STILES

Not if they think nothing's wrong.

Stiles **holds up** Jackson's own **CELL PHONE** on which **he's sent the** text - *Stayed at a friend's house last night. Everything fine. Love you.* *

As Jackson glares at the text with rising fury--

23

INT. SHERIFF'S STATION/STILINSKI'S OFFICE - DAY

23

Mr. Whittemore shows the same message to Sheriff Stilinski on his own phone.

STILINSKI

Maybe I'm missing something but this doesn't exactly spell *foul play*.

MR. WHITTEMORE

It reads: *Stayed at a friend's house last night. Everything fine. Love you.* Now, while we're as close as any family can be, there are certain things Jackson has been unable to say since the day we told him he was adopted.

STILINSKI

Things like what?

MR. WHITTEMORE

Jackson never says *I love you*.

STILINSKI

Ever?

MR. WHITTEMORE

Not once in eleven years.

24

INT. HIGH SCHOOL/PRINCIPAL'S OFFICE - DAY

24

Seated in front of Gerard's desk, an uneasy Allison watches her grandfather shut the office door.

GERARD

So who did you say you were studying with tonight?

ALLISON

Just Lydia. We're prepping for our World History midterm.

GERARD

History was one of my favorites. Especially military history. Have you ever heard the phrase "Know thy enemy"?

ALLISON

It's from *The Art of War* by Sun Tzu.

GERARD

Very good. Know what it means?

ALLISON

In order to win a battle you need to know everything you can about your enemy.

GERARD

Right again. Your father and I happen to be having that very problem. We've got an enemy about which we know next to nothing. And it killed one of our own, among others.

ALLISON

I heard.

GERARD

Did you hear Jackson Whittemore didn't show up to school today?

Allison takes a noticeable pause before responding.

ALLISON

He didn't?

GERARD

His parents called. So did the police. You wouldn't know anything about that, would you?

Allison shakes her head.

GERARD (CONT'D)

Let me tell you what I know. I know that a first instinct for a teenager is to protect their friends.

He gets up, walking around her chair. His hands fall gently onto her shoulders.

GERARD (CONT'D)

I believe my granddaughter would always want to protect her friends. Even if it meant lying. So I want to ask you another question. This time with a small advantage.

Gerard's finger glides up over the carotid artery in her neck. She flinches, but he tightens his grip.

GERARD (CONT'D)

I'm not going to hurt you. I just want to get a sense of your pulse. Think of it as a game. All you have to do is tell the truth.

But as he stands behind her, Allison's breath tightens, hands nervously clutching at the arms of the chair.

GERARD (CONT'D)

Do you know anything about Jackson being missing?

ALLISON

No.

GERARD

Is he in trouble?

ALLISON

I don't--I don't know.

GERARD

Does this have anything to do with Scott?

ALLISON

No--I mean, I don't know.

Allison tries to get up, but Gerard pushes her down, fingers pressed into her shoulder.

GERARD

Your pulse jumped.

ALLISON

Because you're scaring me.

Shoving his hands off, Allison gets up to face him. Almost instantly, Gerard is all smiles again.

GERARD

I'm sorry, sweetheart. That was definitely going too far.

ALLISON

No kidding.

GERARD

It wasn't right for me to use tactics like that. I'm sorry. You can go back to class now.

24

CONTINUED:

24

She takes a tentative step toward the door.

GERARD (CONT'D)

Go ahead.

He stands perfectly, pleasantly still. Watching her back out of the office.

25

INT. HIGH SCHOOL/PRINCIPAL'S OFFICE/WAITING AREA - DAY

25

Shaken, Allison slips through the outer office area. She pauses when she notices a WORKER putting up a SURVEILLANCE CAMERA. As she eases out into the hall--

26

INT. HIGH SCHOOL/CORRIDOR - DAY

26

Another new SURVEILLANCE CAMERA hangs visible from the ceiling. Allison slowly steps down the empty corridor to find yet another.

And then another and *another*.

27

INT. HIGH SCHOOL/CLASSROOM - DAY

27

Scott takes his seat at the start of English class and throws a glance across the room to find Allison already there. He looks away too quickly to notice she's trying to get his attention.

ALLISON

(whispering)

Scott... *Scott*.

When he doesn't hear, she begins to rise from her desk. But then the classroom door SLAMS shut.

Allison's mother, Victoria, steps in front of the board.

VICTORIA

I'm afraid your teacher was feeling ill and had to leave early today. So, unfortunately, you're stuck with me as a substitute.

She aims an unsettling gaze at both Scott and Allison.

VICTORIA (CONT'D)

Now, can someone bring me up to speed on where you are? Mr. McCall, how about you?

Defeated, Allison slumps back in her seat while Scott begins rifling through notes to respond.

28

INT. PRISON TRANSPORT VAN/HOLDING AREA - DAY

28

Jackson glares at Stiles across the van.

JACKSON

Scales. Like a fish?

STILES

More like a reptile. And your claws have this liquid that paralyzes people. And you have a tail.

JACKSON

I have a tail?

STILES

You have a tail.

JACKSON

Does it do anything?

STILES

Not that I know of.

JACKSON

Can I use it to strangle you?

STILES

You don't believe me? After the semi-final game, what did you do? Right when the game ended.

*

JACKSON

I went home.

STILES

Are you sure?

JACKSON

Yes, you idiot. What the hell else would I do?

STILES

You attacked me and Derek in the school and trapped us in the pool. You also killed a mechanic--right in front of me by the way--and one of Argent's hunters. Last night, you tried to kill Danny.

JACKSON

Why would I want to kill my best friend?

STILES

That's what Scott's trying to figure out right now.

JACKSON

Maybe he should be trying to figure out how he's going to pay for a lawyer when I prosecute your asses all the way to jail.

STILES

Okay, then. Tell me what happened to you on the night of the first full moon.

Jackson hesitates. For a moment all that can be heard is the METALLIC CLINKING of the chains on his wrists and ankles.

JACKSON

Nothing. Nothing happened.

THE BELL RINGS sending students bolting from their seats. Allison heads for the door, moving into the rush of teens right behind Scott when--

VICTORIA

Allison.

She stops. While the other students leave, Allison turns to face her mother in the empty classroom.

VICTORIA (CONT'D)

We've noticed quite a few calls from your phone to that odd one. Stilinski.

ALLISON

You told me to keep an eye on Lydia. Stiles has had a crush on her since the third grade. I'm going to need to talk to him.

Victoria nods. Taking the awkward silence as a cue to leave, Allison goes for the door.

VICTORIA

I know it's hard. Sitting here, trying not to look at him. But think of how strong it makes you.

(MORE)

29

CONTINUED:

29

VICTORIA (CONT'D)

Especially when all these other girls let their entire high school lives be defined by some boy they're just praying will take them to senior prom.

ALLISON

Can I be strong *and* go to prom?

VICTORIA

Of course. But with someone else.

Victoria opens the door for Allison.

VICTORIA (CONT'D)

Remember. So long as you stay strong... we don't have to kill a sixteen year-old boy.

30

EXT. WOODS - DAY

30

Outside the Police Transport Van, Stiles shoots Jackson's parents another text message: *Going to be home late. Don't wait up.*

Lowering the phone, he pauses, listening to the quiet of the woods. Then... the sound of leaves being CRUSHED underfoot. Someone running. *Coming right toward him.*

Backing away, Stiles whirls around and--

Breathes in relief when he sees Allison coming toward him. But then he notices the panic on her face.

ALLISON

(gasping)

Stiles--Stiles, *they know.*

STILES

What?

ALLISON

They know Jackson's missing.

STILES

They can't. I've been texting his parents since last night. They don't have a clue.

ALLISON

My grandfather told me his parents went to the police. *They know.*

30 CONTINUED: 30

Stiles slowly raises Jackson's phone, gazing on it as if holding a loaded weapon.

31 INT. PRISON TRANSPORT VAN/CAB - DAY 31

Scrambling into the driver's seat, Stiles clicks on the CB.

DISPATCH (V.O.)

All available units proceed to
Beacon Hills Preserve as instructed
and proceed with caution until
Sheriff Stilinski's arrival.

32 INT. PRISON TRANSPORT VAN/HOLDING AREA - DAY 32

In the back, Jackson presses his ear to the wall next to the cab, listening in and beginning to smile.

DISPATCH (V.O.)

Repeat, proceed with caution.
Proceed with caution.

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

33 INT. PRISON TRANSPORT VAN/CAB - DAY 33

With Allison **sitting** shotgun, Stiles **quickly** dials Mr. Whittemore on Jackson's phone. *

ALLISON
Where are we going?

STILES
Somewhere far away from this.

As Mr. Whittemore picks up on the other line--

MR. WHITTEMORE (V.O.)
Jackson?

Stiles tosses the phone out the open window **and FLOORS IT.** *

34 INT. HOSPITAL/PATIENT ROOM - DAY 34

Scott questions a now un-paralyzed and discharged Danny as he dresses back into his regular clothes.

SCOTT
You're sure everything's okay
between you and Jackson?

DANNY
Yeah, everything's fine.

He opens his wallet with a sigh.

DANNY (CONT'D)
Did the cops have to take my fake
ID?

SCOTT
You haven't done anything to make
him angry? *

DANNY
How angry?

SCOTT
Like one to ten where one is *kind
of irritated* and ten is *wants to
kill you. Violently.*

34

CONTINUED:

34

DANNY

Jackson's always kind of at a four.
But we're good. I was actually
doing him a favor.

SCOTT

What favor?

DANNY

I was recovering a video for him. I
put it on my tablet.

(realizing)

Which is in the trunk of my car.
And probably still at the club.

*

SCOTT

What's on the video?

*

DANNY

I'm not really supposed to say.

SCOTT

What if I told you it could be a
matter of life and death?

DANNY

I'm *not* supposed to say.

Scott gives a defeated nod. But then...

SCOTT

What if I told you I could get your
fake ID back?

35

INT. HOSPITAL/RECEPTION - DAY

35

Bolting out of the patient room, Scott hurries for the doors.
But his mother, Melissa, steps in to block his exit.

MELISSA

While I think you being here to
check in on your friend is all
sorts of commendable, I've got to
play tough mom right now. Even if
I'm not very good at it.

SCOTT

Right now?

MELISSA

I got a call from your Principal.
You're failing two classes.

35

CONTINUED:

35

SCOTT

I know. That's why I'm headed to study with Stiles.

MELISSA

Did you know if you fail any of your midterms you're going to be held back?

SCOTT

He said that?

MELISSA

All of your friends are going to be Juniors while you're still a sophomore. You understand, Scott? You *can't* fail.

He meets her worried gaze and nods.

SCOTT

I know.

36

EXT. NIGHT CLUB/PARKING LOT - DAY

36

Bike skidding to a halt, Scott jumps off and hops the POLICE TAPE surrounding the parking lot. Spotting Danny's car, he hurries toward it. But slows when he gets a closer look.

THE TRUNK lies partially open, metal around the lock bent and twisted as if someone had pried it with a crowbar. Scott slowly pushes the lid up to confirm what he already suspects...

The trunk is empty.

37

EXT. BEACON HILLS/LOOKOUT POINT - DAY

37

The Prison Transport Van now sits parked at Lookout Point. Gathered just a few yards from the van, Scott, Stiles and Allison discuss his latest discoveries.

SCOTT

If Jackson doesn't remember being the Kanima he definitely won't remember stealing Danny's tablet.

STILES

But why would he steal it if he doesn't even know what's on it?

ALLISON

What if somebody else took it?

*

37

CONTINUED:

37

STILES

Then somebody else knows what he is.

SCOTT

Which could mean somebody's protecting him.

ALLISON

It's like the Bestiary said: *The Kanima seeks a friend*. Right?

STILES

Okay, hold on. Someone saw Jackson made a video of himself turning into the Kanima. Then erased part of it so he wouldn't know. Who would do that?

*
*

ALLISON

Someone who wanted to protect him.

SCOTT

There's something else.

(to Stiles)

You said the **only thing you found online about the Kanima is that it kills murderers**. What if that's actually true?

*
*

STILES

It can't be. It's tried to kill all of us. You, me, Allison. I don't know about you two, but I haven't murdered anyone lately.

38

INT. PRISON TRANSPORT VAN/HOLDING AREA - DAY

38

*

Holding still inside the van, Jackson channels his heightened hearing, picking up their VOICES to listen in.

SCOTT (V.O.)

But I don't think it was actually trying to kill us...

39

EXT. BEACON HILLS/LOOKOUT POINT - DAY

39

*

Scott turns to Allison.

SCOTT

Remember when we saw it the first time at Isaac's? It didn't **really** go after us, did it?

*

ALLISON

You're right. It just ran off.

SCOTT

(to Stiles)

And it didn't kill you at the mechanic's garage.

STILES

But it tried to kill me and Derek at the pool.

SCOTT

Did it?

Stiles starts to respond but then stops to think about it.

STILES

Well, it would have. It was waiting for us to come out.

SCOTT

How do you know it wasn't trying to keep you in?

STILES

Why do I feel kind of violated all of a sudden? *

SCOTT

Because there's something else going on and we don't know what it is. We don't know anything about what Jackson's doing. Or why someone's trying to protect him.

ALLISON

(to herself)

Know thy enemy.

(off their looks)

Something my grandfather said.

STILES

All right, I got it. Kill Jackson. Problem solved.

SCOTT

He risked his life for us against Peter. You remember that?

STILES

Yeah, but what did we just find out? He got the bite from Derek.

(MORE)

39

CONTINUED:

39

STILES (CONT'D)

Funny how he got exactly what he wanted by supposedly risking his life for us.

SCOTT

It doesn't mean he's not worth saving.

STILES

But it's always *something* with him.

SCOTT

He doesn't know what he's doing.

STILES

So what?

SCOTT

So I didn't either.

(to Allison)

Remember the night I nearly killed you and Jackson?

40

INT. PRISON TRANSPORT VAN/HOLDING AREA - DAY

40

*

Hearing them perfectly now, Jackson quietly listens to Scott.

SCOTT (V.O.)

I had someone to stop me. Jackson doesn't have anyone.

STILES (V.O.)

Which is his fault.

SCOTT (V.O.)

It doesn't matter. If we can save him, we have to try.

Jackson rests back against the wall of the van. A weariness settles over him, almost as if weighed down by the thought of someone actually fighting to save him. Until he notices something strange on his forearm...

Raising *it* for a closer look, he finds the skin *on his arm* slowly changing *texture*. Taking on the shape of SCALES. Almost like the skin of a snake.

*

*

FADE OUT:

END OF ACT FIVE

ACT SIX

FADE IN:

41 EXT. BEACON HILLS/LOOKOUT POINT/INT. ALLISON'S CAR - NIGHT 41

Scott slides into Allison's car parked not far from the Prison Transport Van and shuts the door.

SCOTT

Stiles said he's going to check in on Lydia. She still hasn't forgiven him for promising to talk to her and then ditching her at her car.

ALLISON

Not easy to explain.

Scott turns to her with something else not easy to explain.

SCOTT

How did your dad know **where to be** last night? He was there in the alley. Him and Gerard.

*

ALLISON

They have people. Guys who monitor every camera in town. ATM's, traffic cameras. Have you seen the ones they put up in school?

42 INT. PRISON TRANSPORT VAN/HOLDING AREA - NIGHT

42

Nervously eyeing the scales rapidly forming on his arms, Jackson can still hear Allison and Scott.

*ALLISON (V.O.)**You thought I told him?**SCOTT (V.O.)**No. I didn't know. I was just...*

43 INT. ALLISON'S CAR - NIGHT

43

Allison turns to look Scott in the eyes.

ALLISON

I'm on your side, Scott. I'm always on your side.

SCOTT

I know. I'm sorry. I just thought things would get back to normal.

(MORE)

43

CONTINUED:

43

SCOTT (CONT'D)

Or at least normal enough so I
could pass my classes.

ALLISON

You'll pass.

She slides into his arms and he pulls her close, breathing
her in as--

44

INT. PRISON TRANSPORT VAN/HOLDING AREA - NIGHT

44

Jackson begins to gasp. Breath becoming tighter and tighter
as his nails sharpen, forming into claws.

JACKSON

(whispering to himself)

Stop. Please stop...

45

INT. ALLISON'S CAR - NIGHT

45

Scott keeps his eyes on the Prison Transport Van nearby while
Allison's eyes begin to slip closed.

ALLISON

Can you put some music on?

SCOTT

Radio?

ALLISON

Use Entune. It has Pandora.

Scott taps on the screen bringing up the main Entune page
with its six apps. He hits Pandora and music begins to play.

ALLISON (CONT'D)

Thanks. I felt like I was going to
fall asleep in your arms.

SCOTT

I like it when you fall asleep in
my arms.

ALLISON

I don't. When I wake up you're
always gone.

SCOTT

I only do that because I don't want
to wake you.

ALLISON

I'd rather just wake up *with* you.

45

CONTINUED:

45

SCOTT

You will. High school's only two more years.

*

ALLISON

Which is hard enough for normal people to get through.

*

*

He nods, thinking for a moment.

SCOTT

What if there was a way I could be normal?

46

INT. PRISON TRANSPORT VAN/HOLDING AREA - NIGHT

46

Shackles pulled taut, Jackson stands, teeth clenched. He opens his mouth as if trying to shout for help, but then his head snaps up in a violent jerk.

47

INT. ALLISON'S CAR - NIGHT

47

Allison sits up to listen to Scott's explanation.

SCOTT

I've been thinking about this since we saw her in the hospital. Lydia was bitten by an Alpha, right? And Peter told Stiles if the bite doesn't turn you it'll kill you. But nothing happened to Lydia.

*

*

*

*

ALLISON

Meaning what? She's immune?

*

SCOTT

If she is, doesn't immunity mean you could be cured? Would you want that? If I could be cured?

ALLISON

I want anything that lets me be with you. And not just for the rest of high school.

SCOTT

Then make sure you don't get into too good of a college. My grades suck.

*

ALLISON

Not just college.

47

CONTINUED:

47

She pulls back so that he can clearly see her expression.

ALLISON (CONT'D)

I'm serious.

SCOTT

I know.

Gently, he reaches up and brings her lips to his. They begin kissing. But there's a difference this time. The kisses aren't broken with smiles or moments of soft laughter typical to young romance. It's urgent, serious.

They pull each other closer and tighter, almost like two people who know this might be the last time they'll be this close. And as Scott's grip tightens around Allison's waist--

*

48

INT. PRISON TRANSPORT VAN/HOLDING AREA - NIGHT

48

The tendons in Jackson's neck press taut against the skin, jaws snapping open as a second row of teeth pushes through the gums in his mouth.

His head wrenches to the side as--

49

INT. ALLISON'S CAR - NIGHT

49

Allison's body presses against Scott's, each sensual and perfect moment between them visually matched by a moment of agonized, violent transformation for Jackson. Until finally--

*

50

EXT. BEACON HILLS/LOOKOUT POINT - NIGHT

50

The doors of the Prison Transport Van SMASH OPEN. Eyes burning with a murderous GLOW, the Kanima pushes off the floor of the van and launches up into the moonlit sky.

51

INT. ALLISON'S CAR - NIGHT

51

Half naked in the car, Allison and Scott sleep in perfect peace. Until a HAND POUNDS against the window, jolting them both awake.

It's Stiles. Panic in his eyes.

52

EXT. BEACON HILLS/LOOKOUT POINT - NIGHT

52

Scott, Allison and Stiles peer through the open doors of the Prison Transport Van. The chains lie twisted and broken on the floor amid Jackson's torn clothes.

52

CONTINUED:

52

ALLISON

I have to tell my father.

Scott stares at the wreckage, unable to even nod.

ALLISON (CONT'D)

Scott. He's going to kill someone.

SCOTT

Okay. Tell him. Tell him everything.

STILES

I have to tell mine too. *

SCOTT

This is my fault.

ALLISON *

It's not. But we have to tell them. *
We're a bunch of sixteen year-olds. *
We can't handle this. *

SCOTT

You're right. *

ALLISON

(to Stiles)

How are you going to make your dad *
believe all this? *

STILES

I don't know. *

Scott turns to Stiles, his eyes GLOWING. *

SCOTT

He'll believe me.

53

INT. ARGENT HOME/ALLISON'S ROOM - NIGHT

53

Door to her room SLAMMING open, Allison races in. Then nearly *
screams when she sees Lydia sitting on her bed.

ALLISON

You scared the hell out of me.

LYDIA

I've been sitting here for an hour
waiting for you.

ALLISON

I can't hang out right now, Lydia.

LYDIA

I don't need someone to hang out with. I need someone to talk to.

Allison turns back and now really sees her. Not the Lydia she knows, but a vulnerable teenage girl, waiting for a friend.

ALLISON

Okay. I know it's important. But if it can just wait.

LYDIA

Why is everyone always asking me to wait? Why can't anyone have *right now* available?

ALLISON

Because you can't have everything right now. You know what I need? Someone who can read five pages of Archaic Latin. Obviously, that's not going to be happening any time soon.

LYDIA

I know Archaic Latin.

ALLISON

How do you know Archaic Latin? *

LYDIA

I got bored with Classical Latin.

Lydia looks at her without a hint of irony.

ALLISON

Just how smart are you?

LYDIA

Show me the pages.

Stiles and Scott enter the Station. Scott gives Stiles a nod, affirming he's ready. The Night Officer glances up. *

STILES

Can you buzz us in? I need to see my Dad. *

54

CONTINUED:

54

While Stiles has his hand on the doorknob, the Night Officer hits the buzzer. As he and Scott step over the threshold--

*
*

Jackson looks up from his seat inside Sheriff Stilinski's office. Stunned, Stiles and Scott stand there blinking until both Stilinski and Jackson's father peer out at them.

STILINSKI

Perfect timing. Scott, Stiles. Have you met Jackson's father? Mr. David Whittemore. *Esquire*.

Jackson gives the boys a sinister smile.

JACKSON

That means *lawyer*.

55

INT. ARGENT HOME/ALLISON'S ROOM - NIGHT

55

With Allison peering over her shoulder, Lydia transcribes the Bestiary pages from the desktop computer screen to a pad.

ALLISON

Are you sure about that? Ms. Morrell said that word meant *friend*. The Kanima seeks a *friend*.

LYDIA

She was wrong. It means *master*.

*

ALLISON

The Kanima seeks a master.

*
*

LYDIA

What? *Is that important?*

*
*

ALLISON

Yeah. It means someone's not protecting him...

*

She comes closer to the screen, words and images glowing across her face.

ALLISON (CONT'D)

Someone's controlling him.

FADE OUT:

END OF EPISODE