

TEEN WOLF

Episode #207

by

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**2/22/12 Green Draft**

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New Remote Productions, Inc.

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Lost Marbles Productions

MGM

Production #207  
Episode Nineteen

**TEEN WOLF**

"Episode Nineteen"

EP#207

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**

JESSICA..... MEGHAN MOONAN  
SEAN..... MORGAN AYRES  
STILINSKI..... LINDEN ASHBY  
MR. WHITTEMORE..... ROBERT PRALGO  
MELISSA MCCALL..... MELISSA PONZIO  
ISAAC..... DANIEL SHARMAN  
ERICA..... GAGE GOLIGHTLY  
BIOLOGY TEACHER..... WAYNE WEBB  
MR. HARRIS..... ADAM FRISTOE  
MATT..... STEPHEN LUNSFORD  
JUNIOR..... MICHAEL FJORDBAK  
VICTORIA..... EADDY MAYS  
PETER..... IAN BOHEN

ADDED:

ISAAC..... DANIEL SHARMAN

**TEEN WOLF**

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Set List

INTERIORS

TRAILER  
SHERIFF'S STATION  
STILINKSKI'S OFFICE  
INTEROGATION ROOM  
CORRIDOR  
WHITTEMORE HOME  
JACKSON'S ROOM  
JACKSON'S BATHROOM  
ABANDONED RAIL STATION  
STATION  
TRAIN  
HIGH SCHOOL  
LIBRARY  
BIOLOGY CLASS  
CHEMISTRY CLASS  
CORRIDOR  
ADJACENT CORRIDOR  
LOCKER ROOM  
PRINCIPAL'S OFFICE WAIT AREA  
BOY'S ROOM  
GUIDANCE OFFICE  
LOBBY  
MCCALL HOME  
SCOTT'S ROOM  
MARTIN HOME  
LYDIA'S ROOM  
JUNIOR'S HOUSE (UNBURNT HALE)  
HALE HOUSE  
HOSPITAL  
PATIENT ROOM

EXTERIORS

BEACONS HILLS PRESERVE  
MARTIN HOME  
JUNIOR'S HOUSE (HALE HOUSE)  
HIGH SCHOOL  
PARKING LOT

**TEEN WOLF**  
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ACT ONE

FADE IN:

1 EXT. BEACON HILLS PRESERVE - NIGHT 1

Hidden underneath a canopy of trees sits a lone TRAILER. A yellow light outside the door FLICKERS gently while the young couple inside argues not-so-gently.

2 INT. TRAILER - NIGHT 2

A twenty-something named JESSICA slams a cabinet shut to get her husband, SEAN's, attention.

JESSICA

You promised this was only going to be for a few weeks.

SEAN

Just because we're in a trailer doesn't mean we're trailer park trash.

JESSICA

Exactly. We're worse. We don't even have enough money to be in a trailer park.

Before Sean can respond the LIGHTS FLICKER and then go out.

SEAN

Don't have a meltdown. It's probably just the generator.

JESSICA

You mean the thing that runs the electricity and water?

Pulling his jacket on, Sean pauses to notice the moonlit tears glistening at her eyes.

JESSICA (CONT'D)

I'm sorry. I'm just getting tired of feeling slightly terrified all the time. It's not like I want to be.

Zippering up, Sean gives her a gentle kiss on the forehead.

SEAN

It's going to get better.

As he steps out, Jessica takes a seat at the dinette to wait. After a moment, she glances up to notice barely a sound coming from outside the trailer.

Just the soft whisper of the wind.

JESSICA

(calling out)

Sean?

She rises to peer out the windows. Moving from one to the next, she pauses and leans closer to the glass.

Several yards away, Sean talks to SOMEONE in the darkness, a STRANGER IN A HOODIE. They seem to be arguing. Sean's hands come up in a placating gesture. But the Stranger gives a shake of the head and then, oddly, peers up to the treetops.

As Jessica watches, Sean follows the Stranger's gaze and--

SOMETHING GRABS HIM, literally snatching Sean right off his feet, yanking him into the darkness above.

Jessica SHRIEKS, a piercing sound that's cut short as her hands cover her mouth.

The Stranger still peers into the trees, watching the rustling branches. Then slowly, he turns and POINTS A FINGER at the trailer.

*Pointing right at Jessica.*

Staggering back, she fumbles for the door and locks it. Then quickly latches every window. When she peers out again--

The Stranger is gone.

Jessica's eyes dart to the pockets of darkness in her field of view but she can't seem to find him.

Silence bears down on her. Until she hears a breeze and gazes up in horror to see she's forgotten to lock the SKYLIGHT.

Hand trembling, she cautiously reaches up. Just as her fingers wrap around the lever--

THE DINETTE WINDOW SMASHES INWARD.

Sean's body topples across the table, eliciting an ear-piercing SCREAM from Jessica.

2

CONTINUED:

2

But then the body RIPS back out leaving a gaping hole in the trailer.

Gasping, Jessica watches a strange shape approach the window.

TRANSLUCENT CLAWS appear at the edges of the broken glass. A scaled hand reaches in and the Kanima slithers inside the trailer, moving stealthily toward her.

As Jessica presses back in terror, the creature closes in on her. Baring double-rowed teeth, it... pauses.

A previously unseen detail about Jessica now becomes visible: She's *pregnant*, clearly in her last trimester.

As she squeezes her eyes shut, the creature focuses on the shape of her stomach, gazing at it with an odd curiosity.

Claws CLICKING across the floor of the trailer, the creature retreats back. It turns, and in one swift movement, disappears out the broken window.

Jessica blinks her eyes open to realize she's not only alone in the trailer, but alive and unharmed.

She GASPS, hand clutching her stomach as a CONTRACTION shudders through her. Lurching forward, she CRIES OUT with a SCREAM.

A scream of both pain and *terror*.

CUT TO:

**MAIN TITLE: TEEN WOLF**

3

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

3

Alone in the Sheriff's office, Stiles and Scott crowd around Stiles's phone to listen to Allison's voice over the speaker.

ALLISON (V.O.)

If Jackson doesn't know what he's doing then he probably doesn't know someone's controlling him.

SCOTT

Or doesn't remember.

STILES

What if it's the same kind of thing that happened to Lydia when she took off from the hospital?

3 CONTINUED:

3

ALLISON (V.O.)

A fugue state.

4 INT. WHITTEMORE HOME/JACKSON'S ROOM - NIGHT - FLASHBACK 4

*Jackson stands in his bedroom, naked and with an oddly vacant look in his eyes. Blood drips from his claws as they retract back into his fingers.*

SCOTT (V.O.)

He'd have to forget everything. The murder, coming home...

5 INT. WHITTEMORE HOME/JACKSON'S BATHROOM - NIGHT - FLASHBACK 5

*With that same dull stare, Jackson lets the hot water wash the blood off his hands and body.*

ALLISON (V.O.)

Getting rid of the blood.

6 INT. WHITTEMORE HOME/JACKSON'S ROOM - NIGHT - FLASHBACK 6

*Lying back in bed, Jackson sets his head on the pillow and gently falls asleep.*

STILES (V.O.)

But he had help with one thing. The video.

*RED LIGHT glowing, Matt's camera records Jackson from its perch on the tripod. Until a GLOVED HAND reaches in to press the STOP button.*

STILES (V.O.)

Someone else helped him forget that...

7 INT. SHERIFF'S STATION/STILINSKI'S OFFICE - NIGHT 7

Scott looks up from Stiles's phone.

SCOTT

Whoever's controlling him.

ALLISON (V.O.)

Are you sure Jackson has no clue about any of this?

STILES

He thinks he's still becoming a werewolf and that being with Lydia somehow delayed the whole thing.

7

CONTINUED:

7

ALLISON (V.O.)

So do we try to convince him he's not?

SCOTT

If it helps us figure out who's controlling him, then yeah.

ALLISON (V.O.)

You think he'll talk to us after what we did?

STILES

Yeah. Totally.  
(to Scott)  
Right?

8

INT. SHERIFF'S STATION/INTERROGATION ROOM - NIGHT

8

Stiles and Scott sit at a table in the interrogation room, listening to Stilinski who reads from a clipboard.

STILINSKI

You will not go within fifty feet of Jackson Whittemore. You will not speak to him. You will not approach him. You will not assault or harass him physically or psychologically.

Stilinski glances to Mr. Whittemore who nods with satisfaction.

Beside them, Melissa McCall simply tries to keep her weary head propped up with a hand.

STILES

What about school?

STILINSKI

You can attend classes while maintaining a fifty foot distance.

STILES

What if we both have to go to the bathroom at the same time and there's only two stalls right next to each other?

Stilinski aims a glare of white-hot rage at his son.

STILES (CONT'D)

I'll just hold it.



9

INT. SHERIFF'S STATION/CORRIDOR - NIGHT

9

Outside the interrogation room, Stilinski tries to keep from strangling Stiles.

STILINSKI

Do I need to remind you how lucky we are they're not pressing charges?

STILES

It was a joke. I didn't know it would be taken this seriously. Humor's very subjective, Dad. We're talking multiple levels of interpretation.

STILINSKI

And how exactly should I interpret the stolen Prison Transport Van?

STILES

(lame)  
We filled the tank.

As Stilinski glares in silent fury, Melissa pulls Scott down the corridor past them.

MELISSA

It's not just this. Although, a restraining order is a low I didn't think you'd reach quite this soon. It's everything on top of it. The completely bizarre behavior, the late nights coming home, having to beg Mr. Harris to let you make up the Chemistry test you missed.

SCOTT

I missed a Chemistry test?

MELISSA

Really, Scott? *Really?*

With his father back in the interrogation room, Stiles turns to watch Melissa explode.

MELISSA (CONT'D)

I have to ground you. I'm grounding you. You're grounded.

SCOTT

What about work?

MELISSA

Fine. Other than work. And no TV.

SCOTT

The TV's broken.

MELISSA

Then no computer.

SCOTT

I need my computer for school.

MELISSA

Then no...

(desperate)

No Stiles.

STILES

No Stiles?

MELISSA

*No Stiles!*

He flinches back as she practically takes his head off.

MELISSA (CONT'D)

(to Scott)

And no more car privileges. Give me your key.

Scott hands over his keys. Trying to pry the car key off, Melissa can't get the steel ring to pull back far enough to release it.

MELISSA (CONT'D)

Oh, for the love of God...

SCOTT

Mom, let me do it. Mom? Mom, will you just--*Mom*.

He takes her hands in his. Still gripping the keys, Melissa meets his concerned gaze.

MELISSA

What's going on with you? Is this about Allison?

Behind her, Stiles vehemently shakes his head.

SCOTT

You really want to know?

9

CONTINUED:

9

MELISSA

Yes.

While Stiles continues shaking his head, Scott almost seems ready to tell her, lips pressed together as if trying not to let the secret out.

MELISSA (CONT'D)

Is it about your father?

Behind her, Stiles nods furiously. Almost to where it looks like his head might literally snap off his body.

MELISSA (CONT'D)

It is, isn't it?

Finally, Scott nods. He gently takes the key ring out of her hands and pulls the car key off. As he hands it over, he notices the tears welling at her eyes.

MELISSA (CONT'D)

Okay, we'll talk about it at home.  
I'll bring the car around.

As she steps away, Stiles takes her place at Scott's side.

SCOTT

I'm the worst son ever.

STILES

Yeah, I'm not winning any prizes  
either.

He nods to the window of the interrogation room where they see Mr. Whittemore ripping into Stilinski, face reddening as he shouts and jabs an angry finger at the Sheriff.

Scott and Stiles turn away to face an even more unpleasant sight--

Jackson.

Sitting on a bench in the waiting area, he smiles at them. A particularly self-satisfied smile.

10

INT. ABANDONED RAIL STATION - DAY

10

Isaac and Erica follow Derek out of the dilapidated train and into the light of the abandoned station.

\*  
\*

ISAAC

Why do we need their help?

\*  
\*

DEREK

Because it's harder to kill than I  
thought and I still don't know who  
it is.

ISAAC

You think they do?

DEREK

Maybe. Which is why one of you is  
going to get on their good side.

ERICA

Stiles or Scott?

DEREK

Either.

They follow him to an old TRUNK. The lid has a TRISKELE  
printed on it, the same as the tattoo on Derek's back.

ISAAC

The full moon's coming, Derek.

DEREK

I'm aware of that.

He opens the trunk. Erica pulls up heavy CHAINS from inside.  
The attached manacles have screws in them, designed to be  
twisted into the bone of the wrist and ankles.

ERICA

These look comfortable.

ISAAC

You said you were going to teach us  
how to change whenever we wanted.

DEREK

There hasn't been time.

ISAAC

But if you have to lock us up on  
the full moon, that means you're  
alone against the Argents, right?

DEREK

They haven't found us--

ISAAC

Yet. So how about we forget the  
Kanima--

10

CONTINUED:

10

DEREK

*We can't.*

His VOICE bellows through the station, a GROWL surging beneath it.

DEREK (CONT'D)

There was something about the way Gerard looked at it. He wasn't afraid. At all. I don't know what he knows or what he's planning. But I'm sure about one thing... *We have to find it first.*

11

INT. HIGH SCHOOL/LIBRARY - DAY

11

Morning light pours in through the library windows over Allison as she steps inside. She throws a glance at one of the wall cameras and then walks into the book stacks out of its view.

Unzipping her bag, she removes a PANTECH ELEMENT TABLET. As casually as possible, she places the tablet between the books on a shelf.

ON THE OTHER SIDE OF THE STACK - Scott takes the tablet. With Stiles peering over his shoulder, he taps the screen to look over a page of the Bestiary and the translation next to it.

On her side of the shelf, Allison opens a book, trying to look inconspicuous as she whispers to them.

ALLISON

It's everything Lydia could translate. And trust me, she was very confused.

SCOTT

What did you tell her?

ALLISON

That we're part of an online gaming community that battles mythical creatures.

STILES

I am part of an online gaming community that battles mythical creatures.

ALLISON

Oh. Great.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

SCOTT

Does it say how to find out who's controlling him?

ALLISON

Not really. But Stiles was right about murderers. It calls the Kanima *a weapon of vengeance*. There's a story in there about a South American priest who used the Kanima to execute murderers in his village--

STILES

So maybe it's not all bad.

ALLISON

Until the bond grew strong enough that it killed whoever he wanted it to.

STILES

All bad. All very bad.

ALLISON

Here's the thing, though. The Kanima's actually supposed to be a werewolf. But it can't be until...

Allison pauses as a TEACHER passes by the stacks. But Scott picks up the reference from the tablet.

SCOTT

(reading)

*Until it resolves that in its past which manifested it.*

STILES

If that means Jackson could use a few thousand hours of therapy, I could've told you that myself.

ALLISON

What if it has to do with his parents? His real parents.

SCOTT

Does anybody actually know what happened to them?

STILES

Lydia might.

SCOTT

What if she doesn't know anything?

ALLISON

Well, he didn't get a restraining  
order against me. So I'll try  
talking to him myself.

11

CONTINUED:

11

SCOTT

What do I do?

ALLISON

You've got a make-up exam, remember? For a few hours you need to concentrate on not failing out of high school. Otherwise, you're not going to be helping anyone.

Scott looks to Stiles who nods, backing her up.

ALLISON (CONT'D)

Promise me.

She reaches a hand between the books, taking his. Just her touch has an immediate effect on him.

SCOTT

Okay. But if Jackson does anything, you run the other way.

ALLISON

I can take care of myself.

SCOTT

If you get hurt while I'm busy with a stupid test, someone's going to need to take care of me. If he does anything...

ALLISON

Like?

SCOTT

Anything weird, bizarre, *anything*.

Stiles pokes his head through the shelf.

STILES

Anything *evil*.

Allison nods, then pushes his face back. As the books fall in to fill the empty space--

12

INT. HIGH SCHOOL/BIOLOGY CLASS - DAY

12

A door clicks open.

Backpack over his shoulder, Jackson wanders into the darkened Biology classroom. He glances to the time on his phone, sighing with typical impatience.



12

CONTINUED:

12

But then he turns to the ANIMAL CAGES, almost as if drawn to them. Moving alongside, he finds a WHITE RABBIT in one, TURTLES in another, and in the last...

A SNAKE.

Standing over the cage, Jackson seems oddly mesmerized by the reptile slithering among wood chips inside.

His bag falls to the floor beside his leg, almost as if he could no longer manage the weight of it.

Reaching up, Jackson lifts the lid of the cage. As he lowers a hand inside, the snake responds immediately, casually slithering onto his palm. Moving with a surprising swiftness. It glides up his arm, wraps over his shoulder, around his neck and--

*Slides right into his open mouth.* Literally disappearing down his throat.

BIOLOGY TEACHER

Jackson?

He turns to see the Biology Teacher entering the classroom.

BIOLOGY TEACHER (CONT'D)

Did you still want to discuss your paper?

Jackson nods. Stepping away, he reveals the lid is now closed. Inside, all that can be seen are wood chips in an otherwise empty cage.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

13 INT. HIGH SCHOOL/CHEMISTRY CLASS - DAY 13

A SECOND HAND closes in on the TWELVE at the top of a clock hanging above Mr. Harris.

HARRIS

You have one hour, Mr. McCall.

Alone among a sea of desks, Scott gazes down at the complicated equations covering the first page of the test and takes a nervous swallow.

HARRIS (CONT'D)

Begin.

14 INT. HIGH SCHOOL/CORRIDOR - DAY 14

Jackson spins the dial on his locker, resetting the combination to unlock it while paying little attention to Lydia next to him.

LYDIA

You don't remember talking about it at Scott's? The other night?

JACKSON

Talking about what?

LYDIA

Your key.

He stops spinning the dial on his locker to see her holding up his HOUSE KEY.

JACKSON

What are you doing with my key?

LYDIA

You gave it to me when we were dating. Then asked for it back. Remember?

JACKSON

No.

LYDIA

Okay, apparently someone had a bowl of retrograde amnesia for breakfast. You want the key or not?

14

CONTINUED:

14

Jackson eyes her suspiciously. Then plucks the key out of her hand. He turns back to his locker, still trying to open it.

JACKSON

(under his breath)

What the hell's wrong with this thing?

LYDIA

You don't remember anything that happened? Between us.

JACKSON

Lydia, nothing happened. Nothing *is* happening. Nothing *will* happen. *Nothing*. As in *not a thing*.

Teeth gritted, he yanks furiously at his locker.

LYDIA

Fine. And by the way, nothing as in *not a thing* is wrong with your locker.

JACKSON

How would you know?

LYDIA

Because it's not your locker.

She points across the hallway.

LYDIA (CONT'D)

*That's* your locker.

Jackson glances from the locker he's been trying to open to the one Lydia points out across the hall. She watches his expression as it changes from bewilderment to *fear*.

At the same time, neither of them notice the CAMERA above slowly adjusting its view, focusing and refocusing its lens on the teenagers below.

15

INT. MCCALL HOME/SCOTT'S ROOM - DAY

15

In the hallway, Melissa passes by the open door of Scott's bedroom. But then stops and inches her way back.

MELISSA

No. Keep going.

She walks past. But then casually leans back to look through the open door again.

15

CONTINUED:

15

MELISSA (CONT'D)

Go to work, Melissa.

She disappears from the doorway. Then reappears. Then steps inside. Then steps back out. Then steps in.

MELISSA (CONT'D)

Just some cleaning. A little bit of cleaning. Then I'm gone.

She picks up a few articles of clothing from the floor and starts to walk out, satisfied. But then stops at the door.

With a sigh, she turns around and begins gently looking through Scott's things. But *gently* becomes *uncontrollable frenzy* as she searches every inch of the room until finally--

Melissa sits at Scott's desk, facing a terrifying sight for a mother: An open box of CONDOMS. A box of 12.

Treating it like a vial of unstable nitroglycerin, she picks it up and tips it over. One condom falls out. *Only one.*

MELISSA (CONT'D)

Oh God.

16

INT. HIGH SCHOOL/CHEMISTRY CLASS - DAY

16

Pencil pressed to paper, Scott fills in bubbles as fast as he can, racing to finish the test while the clock above Harris TICKS and TICKS and--

17

INT. HIGH SCHOOL/CORRIDOR - DAY

17

HEELS CLICK across the corridor floor, a sound that catches Jackson's attention. He pauses to turn around.

The CLICKING stops. In the otherwise empty corridor, Jackson starts forward again as--

Allison appears around the corner, now holding her HIGH HEELS in her hand. Ahead, she sees Jackson stopped in the middle of the corridor, hands to his head as if overcome by a migraine.

ALLISON

Jackson?

But he doesn't hear her as he pushes through and into the BOY'S LOCKER ROOM. Now more concerned than concealed, Allison closes the distance, reaching for the door just as it SWINGS OPEN to reveal--

Matt. He FLINCHES back in surprise.

MATT

(laughing)

You scared the hell out of me.

ALLISON

Sorry, I was just... nothing.

MATT

Nice heels.

She realizes she's still holding her high heels.

ALLISON

Oh. They were hurting my feet.

MATT

Same reason I never wear mine.

She doesn't seem to hear him while putting them back on.

MATT (CONT'D)

Okay. So that wasn't funny.

ALLISON

What?

MATT

Forget it. Um... Hey, did you hear about the underground show? I guess they've got some big name spinning.

ALLISON

You mean like a rave?

MATT

Is it still a rave if you don't roll? I just call it a concert. I've got a hook-up for tickets if you're down. Should I grab you one?

Still trying to see past him into the locker room, she glances back to find him waiting for a reaction.

ALLISON

Yeah. Great.

MATT

All right, cool. It's Friday.

He starts to back away, a big smile on his face.

17

CONTINUED:

17

MATT (CONT'D)

Looking forward to it.

She gives a tentative nod as he walks off. As the realization that she may have just said yes to a date hits her, she turns to call him back.

But A CRY OF PAIN erupts from inside the locker room.

ALLISON

Jackson?

Hand on the door, she slowly pushes it open.

18

INT. HIGH SCHOOL/ADJACENT CORRIDOR - DAY

18

THE BELL RINGS and Lydia hurries out of class with Stiles following right behind her.

LYDIA

I'm not supposed to tell anyone.

STILES

Anyone who says *I'm not supposed to tell anyone* is always dying to tell someone. Tell me.

LYDIA

Why do you want to know?

STILES

I can't tell you that.

LYDIA

Then I'm not telling you.

STILES

But you are telling me you could tell me something if you wanted to tell me?

LYDIA

(confused)

Was that a question?

STILES

(also confused)

It felt like a question.

LYDIA

Well, tell me if this feels like an answer: No.

18

CONTINUED:

18

She starts off again. As he goes after her, they pass Erica. Watching the two of them with interest, she begins to follow.

19

INT. HIGH SCHOOL/LOCKER ROOM - DAY

19

Standing just inside the door, Allison cautiously glances about the empty locker room. RUNNING WATER catches her ear.

ALLISON

Jackson?

JACKSON (O.S.)

In here.

His voice is oddly monotone. Allison takes a few apprehensive steps past the sinks to find Jackson standing under a shower, completely NAKED. With an embarrassed gasp, Allison turns away.

JACKSON (CONT'D)

Something wrong?

ALLISON

You could've warned me.

JACKSON

You're the one who walked into the Boy's Locker Room.

ALLISON

I thought I heard--I thought you were--forget it.

She tries not to glance at him as he turns the shower off. Dripping wet, he crosses in front of the sinks, strategically positioning himself between her and the door.

JACKSON

You want to talk about something?

ALLISON

It can wait.

She starts for the door, but he takes a step to block it.

JACKSON

Let's talk now.

20

INT. HIGH SCHOOL/CORRIDOR - DAY

20

Stiles pushes his way through the rush of students trying to catch up with Lydia.

20

CONTINUED:

20

STILES

Lydia, wait. Lydia--

A hand comes out of the crowd to shove him back against the wall. Erica, CLAWS out. She presses the tips into his chest.

ERICA

Why are you asking Lydia about Jackson's real parents?

STILES

Why are you bringing out the claws on camera?

Stiles nods to the CAMERA on the wall behind Erica. She drops her hand from its view.

STILES (CONT'D)

That's right. You want to play Catwoman? I'll be your Batman.

He shrugs past her, moving into the flow of students.

ERICA

If you want to find his parents they're about a half mile from here. In Beacon Hills Cemetery.

21

INT. HIGH SCHOOL/LOCKER ROOM - DAY

21

Allison backs toward the lockers as Jackson continues a slow, almost methodical approach.

ALLISON

I have to get to class.

JACKSON

No, you don't. You have perfect grades. You can skip one class.

Allison holds still, eyes darting to the door.

JACKSON (CONT'D)

You okay? Your heart's beating like crazy. I can hear it all the way over here.

Water drips from Jackson's fingertips at his sides, puddling at his feet. Until ONE DROP on his index finger refuses to break free. Instead, it *stretches* like syrup. Or more correctly... VENOM.

THE CLEAR DROP rises slowly back up to a lengthening CLAW.



22

INT. HIGH SCHOOL/CHEMISTRY CLASS - DAY

22

Approaching 1:00pm, the clock's TICKING pushes into Scott's head, causing his hearing to sharpen its supernatural focus.

When he presses his pencil back down to the answer sheet, the LEAD TIP SNAPS with the BANG of a SHOTGUN BLAST.

Then, Scott gradually lifts his eyes from the test as an all-too-familiar HEARTBEAT pounds its way into his ears with the intensity of a frantic alarm.

Allison's heart.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

23 INT. HIGH SCHOOL/CORRIDOR - DAY 23

As the second BELL RINGS for the start of class, Stiles now finds himself hurrying after Erica.

STILES

Do you know how they died?

ERICA

Maybe. If you tell me why you're so interested.

She pauses to gauge his reaction. His *hesitation*.

ERICA (CONT'D)

It's him, isn't it?

STILES

What? Who? Him who?

ERICA

The test didn't work, but it's still him. It's Jackson.

24 INT. HIGH SCHOOL/CHEMISTRY CLASS - DAY 24

Scott drops the test on Harris's desk with more than a dozen bubbles on the answer sheet still empty.

HARRIS

What do you think you're doing?

SCOTT

The hour's up.

HARRIS

I don't care. You're not leaving until every single one of those bubbles is filled in.

Grabbing his pencil, Scott begins filling in bubbles. All B's. Before Harris can protest, he slaps the pencil down, grabs his bag and hurtles out the door.

25 INT. HIGH SCHOOL/LOCKER ROOM - DAY 25

Taking another step back, Allison's eyes stay fixed on the paralytic toxin dripping from Jackson's nails as they sharpen to CLAWS.

JACKSON

I thought you wanted to talk.

ALLISON

I changed my mind.

She eases toward the door to Coach's office as a naked Jackson slowly approaches.

JACKSON

You sure? Because you look a little stressed. Is it Scott? Is it that whole thing?

Reaching the door, Allison tries the handle. It's locked.

JACKSON (CONT'D)

To be honest, I still can't believe you actually think your little Romeo and Juliet story is going to last.

Allison inches back as he presses forward.

JACKSON (CONT'D)

You know he's eventually going to run to Derek. Join up with him and his wolf pack. If you don't realize that then you've got to be the stupidest bitch in this town. Other than McCall. Since he's a pretty stupid bitch himself.

ALLISON

Stop. Just stop.

But he keeps coming forward.

JACKSON

What are you going to do, Allison, when your stupid bitch of a boyfriend turns on you?

She darts toward the door, but Jackson's hand comes up fast, arm blocking her in.

JACKSON (CONT'D)

They kill your aunt. They almost kill Lydia. Who do you really think's going to be next? *Not you.* It can't be you. Because you're in love. Is that what you tell yourself? That Scott's different?

(MORE)

JACKSON (CONT'D)

That everything's going to work out because *you're in love*? If you believe that, you're already dead.

Jackson's claws ease toward her face, finding the delicate skin of her throat.

JACKSON (CONT'D)

I just hope your Dad has been teaching you some moves to protect yourself.

ALLISON

Actually... he has.

Allison's hands come up, pushing his arms out and away as she RAMS her palm RIGHT INTO HIS THROAT.

Choking, Jackson stumbles back. But one hand hooks into the strap of her bag and he manages to drag her to the floor. They land hard, bodies SMACKING against cement.

As Allison scrambles back in retreat--

JACKSON

Allison?

He looks at her, confused, a complete change in his demeanor. Realizing he's naked, he grabs for a pair of shorts.

JACKSON (CONT'D)

What are you doing in here?

Allison stares at him, incredulous. Somehow he's the vulnerable one now. Before she can respond--

The door CLANGS open and Scott steps in to witness the disturbing sight of Jackson pulling his shorts on while Allison rises from the floor across from him.

ALLISON

I'm fine--I'm fine.

But Scott whirls toward Jackson. Dropping his bag to the floor, he's suddenly moving, grabbing Jackson by the arms and lifting him right off his feet.

The half naked Jackson literally SOARS across the room, SLAMMING to a crashing halt against the lockers. A second later, however, he snaps his head up with a furious glare.

JACKSON

I have a restraining order!

25

CONTINUED:

25

SCOTT

Trust me. I restrained myself.

Jackson picks himself up, muscles tensing. He charges, moving with alarming speed. Scott tries to grab him, but he's too fast and too slippery.

Allison scrambles back as Scott SOARS PAST her, thrown into the shower, his body cracking brutally against the tile.

Apparently, Scott's not the only one with super strength. But then he picks himself up off the shower floor, wet and severely pissed off.

*It's on.*

Allison can only watch as they collide, pummeling each other. The blows come with savage brutality. It's a tile smashing, floor scratching, ceiling bashing cage match.

From the opposite end of the locker room Jackson picks up a 35 POUND BARBELL PLATE. He tosses it like a frisbee.

Incredibly, Scott catches it in both hands. But when he lowers the weight, he gets a fist to the face. He crashes back into a SINK, snapping it right off the wall.

WATER JETS out from the broken pipe, dousing the floor.

26

INT. HIGH SCHOOL/CORRIDOR - DAY

26

Erica rounds the corner with Stiles right behind her.

STILES

You can't tell Derek. There's more to this--a lot more--you don't know about. And just because you got the Alpha Bite Makeover doesn't mean you have a license to go around destroying people.

ERICA

Why not? It's all they ever did to me. You know, I used to have the worst crush in the world on you. Yes, you, Stiles. And you never once noticed me. Exactly how you're not noticing me right now.

Stiles's eyes focus on WATER seeping into the corridor from underneath the door to the locker room which--

SMASHES OPEN.

The fight between a now soaked Scott and Jackson bursts into the corridor. Stiles and Erica quickly find themselves caught in the middle.

Allison comes through the door as a group of students gather to watch the fight. Even Matt appears as--

STILES

Scott, Scott!

He steps in front of his best friend as Erica grabs hold of Jackson. Still struggling, he knocks Matt to the floor right beside Scott's bag.

HARRIS

What the hell's going on?

Matt notices Scott's bag at his feet. The PANTECH TABLET has slid out. He picks it up out of the puddle of water and taps the screen to find it still works. Then finds something else curious on it: a page from the Bestiary.

HARRIS (CONT'D)

Enough!

As Harris breaks up the fight, Matt quickly e-mails the Bestiary file to himself from the tablet. Scott turns to notice him just as the file soars off the screen.

MATT

I think you dropped this.

But Harris grabs the tablet out of his hand. He uses it to point at Scott and Jackson.

HARRIS

You and you. Actually...  
(turning to Stiles and the  
others)  
All of you. Detention. Three  
o'clock.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

27 INT. HIGH SCHOOL/PRINCIPAL'S OFFICE WAITING AREA - DAY 27

Looking up from a screen of multiple security camera views, Victoria Argent notices Melissa McCall standing at the door.

MELISSA

Hi there.

VICTORIA

Oh. I'll have an announcement made to bring Scott to the office.

MELISSA

Actually, I came to talk to you.

VICTORIA

Me?

As Melissa nods, in one of the SECURITY VIEWS, Lydia can be seen at her locker gathering her things.

28 INT. HIGH SCHOOL/CORRIDOR - DAY 28

Shutting the locker, Lydia turns to face the Junior.

JUNIOR

Busy after school?

LYDIA

Always.

JUNIOR

Well, unbusy yourself. I want to talk to you. Actually, I want to show you something.

LYDIA

I thought we'd gotten past the slightly rapey language.

With a smile, the Junior starts off down the hall.

JUNIOR

And bring the flower.

29 INT. HIGH SCHOOL/LIBRARY - DAY 29

Harris seats his detained students apart in the library. Allison, Erica, Scott, Stiles, Jackson and a bewildered Matt.

29

CONTINUED:

29

JACKSON

We can't be in detention together.  
I have a restraining order against  
these tools.

HARRIS

All of these tools?

Stiles points to himself and Scott.

STILES

Just us tools.

HARRIS

Fine. You two. Over there.

Scott maintains a furious glare on Jackson as Stiles pulls  
him to another table.

SCOTT

I'm going to kill him.

STILES

No, you're not. You're going to  
find out who's controlling him and  
you're going to help save him.

SCOTT

No. You were right. Let's kill him.

At another table, Allison notices Erica watching Stiles and  
Scott with interest, while past her--

Matt clicks on his laptop to view the pages from the  
Bestiary. He looks over the strange text with curiosity,  
guiding the cursor to one particular word.

MATT

(under his breath)

Kanima...

Allison glances to him as if she heard it. Matt pulls the  
computer close and offers an innocent smile. She smiles back.  
Everyone smiling. Including--

30

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

30

Victoria. Somehow maintaining a perfect calm despite  
Melissa's disturbing news.

VICTORIA

I was under the impression they  
were no longer dating.



30

CONTINUED:

30

MELISSA

Me too. But it looks like they are.  
And more. A lot more.

VICTORIA

How do you know it's not some other  
impressionable young girl? With  
severely low standards.

MELISSA

(brushing off the dig)

Because I know Scott. And Allison's  
the only one he's ever talked about  
like that. It's the secrecy I  
didn't quite get. Until now. You've  
cleared that up. Completely. I just  
want them to continue being safe.

VICTORIA

I couldn't agree more.

31

INT. HIGH SCHOOL/LIBRARY - DAY

31

While Harris grades tests at the librarian's desk, Stiles  
taps Scott on the arm.

STILES

What if it's Matt? This whole thing  
comes back to the video, right?

SCOTT

(shaking his head)

Danny said Matt's the one who  
figured out there were two hours of  
footage missing.

STILES

Exactly. He's trying to throw  
suspicion off himself.

SCOTT

So he made Jackson kill Isaac's  
father, one of Argent's hunters and  
the mechanic working on your Jeep?

STILES

Yes.

SCOTT

Why?

STILES

Because... he's... evil.

SCOTT

You just don't like him.

STILES

The guy bugs me. I don't know why.

They both look over to see Matt eating from a bag of potato chips. He offers a chip to Jackson beside him. Jackson just glares. Matt shrugs and keeps eating.

SCOTT

(to Stiles)

Any other theories?

Back at his table, Jackson puts a hand to his head, gritting his teeth in pain. He raises his free hand toward Harris.

JACKSON

I need to use the bathroom.

HARRIS

You all right?

Hand wiping at the sweat on his forehead, Jackson gets up.

HARRIS (CONT'D)

You don't look so good.

JACKSON

I just need some water.

Concerned, Harris follows him.

HARRIS

(to the others)

No one leaves their seat.

But the moment the door closes behind them, Scott and Stiles jump up and race to Erica's table.

SCOTT

Stiles says you know how Jackson's parents died.

ERICA

Maybe.

SCOTT

Talk.

ERICA

It was a car accident. My dad was the insurance investigator.

(MORE)

31

CONTINUED:

31

ERICA (CONT'D)

Every time he sees Jackson drive by in his Porsche he makes some comment about the huge settlement he's getting when he's eighteen.

STILES

Hold on. Are you saying Jackson's not only rich, but he's going to get even richer at eighteen?

ERICA

Yep.

STILES

There's something so deeply wrong with that.

At her table, Allison watches them whispering to each other. Then glances to Matt who also eyes them with interest.

ERICA

I could try to find the insurance report in my dad's dropbox. He keeps everything.

As she flips open her laptop, Stiles narrows his eyes at her.

STILES

Why are you being so helpful?

ERICA

(without looking up)

Maybe I never got over that crush.

She begins typing, fingers flying over the keys as the PA SYSTEM CRACKLES to life above.

VICTORIA (V.O.)

Scott McCall. Please report to the Principal's Office.

Allison looks to Scott. He meets her worried gaze. An exchange that does not go unnoticed by Matt.

32

INT. HIGH SCHOOL/CORRIDOR - DAY

32

Harris pauses to catch the announcement while Jackson hurries ahead.

VICTORIA (V.O.)

Scott McCall to the Principal's Office, please.

32

CONTINUED:

32

HARRIS

Jackson--

JACKSON

I'm fine. Just give me a minute.

Concerned, Harris watches him disappear into the Boy's Room.

33

INT. HIGH SCHOOL/BOY'S ROOM - DAY

33

Winching in pain, Jackson approaches the sinks. He reaches over to turn on the water, but then his hand snaps to his eye.

Opening his mouth in a silent scream, his knees buckle as a jolt of pain almost sends him to the floor.

His head lurches up and he looks at his reflection to see his RIGHT EYE bulging outward as if something presses against it from inside his skull.

TINY BLOOD DROPLETS spatter the mirror, eliciting a terrified breath from Jackson. Blood at his lower eyelid, something begins to push its way through the tear-duct.

THE HEAD OF A SNAKE.

Somehow still alive and struggling out of Jackson's head. A stream of blood slips down his cheek.

Gripping the sides of his head with his hands, a horrified Jackson watches the SNAKE finally wriggle free and drop down into the sink.

It disappears into the drain with a last flick of its tail, leaving Jackson gasping and staring into a black abyss.

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

34 INT. MARTIN HOME/LYDIA'S ROOM - DAY 34

Opening drawers, flipping through books, Lydia searches her room for the purple flower. Then finally gives an annoyed breath when she can't seem find it.

35 EXT. MARTIN HOME - DAY 35

Stepping out her back door, Lydia peers up to the trellis where the Junior first plucked the flower. She pushes the other bright petals aside, but there are no more purple ones to be found.

LYDIA

Perfect.

With a disappointed sigh, she turns to the thick of trees just beyond her home's wrought iron fence. Almost unaware of what she's doing, she starts walking.

36 INT. HIGH SCHOOL/LIBRARY - DAY 36

With Harris following, an ashen-faced Jackson drifts back into the library. Allison notices his disturbed gaze.

From behind her laptop, Erica and Stiles also notice. But a CHIME sounds, turning them back to the computer where they read the details of the insurance investigation into the deaths Jackson's parents.

STILES

Look at the dates. His parents--

ERICA

(reading aloud)

--arrived to the hospital D.O.A.  
Both of them. Estimated time of  
death 9:26 pm, June 14th 1995.

STILES

Jackson's birthday is June 15th.

Before Erica can react, the sound of Harris zipping up his bag grabs their attention. Everyone begins packing their things to leave.

36

CONTINUED:

36

HARRIS

Oh no, I'm sorry. Yes, I'm leaving, but none of you are. You may go when you're done with the re-shelving.

Harris points to the carts overflowing with returned books.

HARRIS (CONT'D)

Enjoy the rest of your evening.

37

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

37

Scott steps into the waiting area of the Principal's office. He flinches at the grating sound of an ELECTRIC PENCIL SHARPENER. Then spots Victoria behind her desk as she pulls a pencil from the sharpener to admire its new point.

SCOTT

The Principal wanted to see me?

VICTORIA

No, I did.

She takes another pencil from the package and pushes it into the electric sharpener while she speaks.

VICTORIA (CONT'D)

I'm concerned about the detention today and how Allison ended up in there with you and Mr. Stilinski.

SCOTT

I know. And it was my fault.

VICTORIA

Obviously. A sink was ripped off the wall. You're lucky I'm here to somehow explain that to people. You realize that?

SCOTT

I do now.

VICTORIA

Good. Are you having sex with my daughter?

Scott holds very still. Doesn't even breathe.

SCOTT

No. I'm not having sex with your daughter.

Eyes on him, she pushes the pencil into the sharpener. And keeps pushing, GRINDING it down, literally to the eraser. She takes out the now tiny bit and sets it down on the desk.

VICTORIA

I certainly hope not.

38 EXT. JUNIOR'S HOUSE - DAY

38

Pushing through branches, Lydia emerges from the thin crop of woods to find herself in the backyard of the Junior's house. Cautiously approaching the door, she gives it a soft knock.

LYDIA

Hello?

She puts a hand on the knob and gives it a gentle turn. The door is unlocked. Allowing it to creak open she peers in to find an empty foyer.

Strangely, the entire house appears abandoned. Just carpet and walls. As the door behind her eases closed--

39 EXT. HIGH SCHOOL/PARKING LOT - DAY

39

Harris gets into his car in the school parking lot. But when he turns the ignition on, he pauses. He glances out the windows as if momentarily feeling eyes on him.

Finally, he hits the gas. As the car pulls out, the bumper sticker becomes visible. It reads--

*"Imagination is more important than Knowledge" - Einstein.*

40 INT. HIGH SCHOOL/LIBRARY - DAY

40

Huddled together in one of the stacks, Scott, Stiles, Erica and Allison whisper as they quickly shelve books.

STILES

It means he was born after his mother died. By C-section. They had to pull him out of her dead body.

SEVERAL ROWS DOWN Jackson shelves books next to Matt.

MATT

You okay, dude?

With oddly labored breaths, Jackson gives a slow nod. Then reaches for the next book while through the spaces between shelves he can see Allison whispering to the others.

ALLISON

So was it an accident or not?

STILES

The word all over the report is *inconclusive*.



SCOTT

Then his parents could have been murdered?

STILES

If they were it falls in line with the Kanima myth. It seeks out and kills murderers.

ALLISON

But for Jackson? Or for whoever's controlling him?

AT HIS ROW, Jackson sets another book on the shelf. Strangely, the title on the spine is his own name: JACKSON.

He blinks and his name disappears, replaced by: MODERN INTERPRETATIONS ON GREEK MYTH.

The next book he picks up reads: CLOSE YOUR EYES JACKSON. He blinks again. For a moment, the title reads: A TALE OF TWO CITIES. But then changes to: CLOSE THEM NOW.

While Matt continues shelving the books nearby, Jackson's eyes slowly flutter closed.

A FEW ROWS DOWN - Scott steps back from the others.

SCOTT

We have to talk to him. We have to tell him.

ALLISON

He's not going to listen--

But Scott's already moving away from their row and toward Jackson's. He pauses, however, when he sees something odd.

AN OPEN BOOK sits outside the row. And just beyond it lies Matt, face down on the floor, a thin SLASH at the back of his neck.

WITH A BURST of GLASS and SPARKS, a LIGHT above goes out.

SCOTT

Erica!

She's already behind him, mouth snapping open to reveal fangs as Scott whirls around, eyes GLOWING, teeth fanged and claws out.

Something moves above the stacks, leaping and bounding across them, LIGHTS BURSTING AND SHATTERING. Stiles and Allison back away as SPARKS fall.

STILES

Look out--

But the DARK FIGURE racing between the rows is too fast. Erica tumbles to the floor, a hand to the back of her neck.

Scott whirls around to find Jackson standing in front of him. Arms covered in scales, mouth filled with a double-row of teeth, he's half-in and half-out of the transformation.

Scott launches up to attack but Jackson is far more powerful. He tosses Scott into a book cart with ease.

The library goes quiet. Breathless, Stiles and Allison glance around. Back to normal, Scott peers up from the pile of books. The three of them spot Jackson--

Standing at an EASEL CHALK BOARD. His head lolls to the side, eyes a blank WHITE. No irises. His arm slowly lifts up. He looks like a marionette being controlled by unseen strings.

Chalk in his clawed hand, Jackson begins *writing* on the board. Head never turning to see what he's doing, it looks like someone is using his body, controlling it to send a hastily scrawled threat:

*Stay out of my way. Or I'll kill all of you.*

The chalk falls to the floor. Head swiveling to look at them with a glowing-eyed stare, Jackson darts forward. Hands hitting the carpet as he drops to all fours, he leaps up--

AND SMASHES through the window of the library.

As Scott and Allison come forward, Stiles gathers the paralyzed Erica into his arms. Except she's beginning to shake, tremors rippling through her body.

STILES (CONT'D)

I think... I think she's having a seizure.

FADE OUT:

END OF ACT FIVE

ACT SIX

FADE IN:

41 INT. HIGH SCHOOL/LIBRARY - DAY

41

Between the stacks, Stiles tries to keep Erica on her side as her body wrenches and twists with violent spasms. Nearby, Allison pulls Matt onto his back.

ALLISON

He's alive.

Scott turns to Erica, her seizure seeming far worse than the one they witnessed in gym class.

STILES

We need to get her to a hospital.

Erica's hand latches around Stiles's wrist.

ERICA

Derek--only to Derek.

Allison turns at the words, almost jolted by them.

SCOTT

When we get to the hospital--

ERICA

*To Derek.*

Allison gauges Scott's reaction, the look of conflict on him.

ALLISON

Go.

SCOTT

(shaking his head)

I'm staying here with you.

ALLISON

He can't take her alone. Not like this. And Matt--I've got to call an ambulance for him. Go.

SCOTT

This doesn't feel right.

ALLISON

It's okay.

41

CONTINUED:

41

SCOTT

It's not. *It's not right.*

ALLISON

(almost reassuring herself)  
It doesn't mean anything.

SCOTT

But it feels like it does.

ALLISON

Scott, go. Go.

Finally, Scott begins helping Stiles lift the shaking Erica off the floor of the library. As they move for the door--

A CAMERA above turns with an ELECTRIC WHIR, focusing its lens to watch them.

Watching everything.

41A

INT. JUNIOR'S HOUSE - NIGHT

41A

Stepping around a corner in the empty house, an increasingly nervous Lydia pauses when--

JUNIOR (O.S.)

Over here.

She turns to find the Junior in the middle of an empty room wearing an oddly expectant smile.

LYDIA

This is your house?

JUNIOR

It was. I'll tell you all about it.  
But first, did you bring the  
flower?

LYDIA

I couldn't find it.

JUNIOR

That's okay. But since you don't  
have it, I'm going to need  
something else.

His hands delicately reach for her bare arms, pulling them gently toward him.

JUNIOR (CONT'D)

I'm going to need that kiss.

41A

CONTINUED:

41A

The gentleness drops away as he yanks her body close and kisses her. It's sudden and strangely passionate. Lydia tenses at first. But then completely gives into it, utterly letting go.

As the Junior's hands grip her, fingers pressing into the small of her back, she returns the kiss. And the world begins to tilt and turn like a merry-go-round slipping off its track.

Spinning faster and faster as Lydia opens her eyes to realize she's no longer kissing a handsome young Beacon Hills Junior.

She's kissing the burned, decimated face of Peter Hale.

Lydia pulls her lips from Peter's. As she staggers back, the white walls of the house begin to age, charring and blackening right before her eyes, transforming to reveal the house she's actually been in the whole time...

The Hale House.

Peter stands in front of her, nearly every inch of his body burned down to muscle tissue.

PETER

Something wrong?

Lydia SCREAMS. And flashes back to the first moment she saw the Junior--

43 INT. HIGH SCHOOL/GUIDANCE OFFICE - DAY - FLASHBACK 43

*Lydia looks out from her seat in Ms. Morrell's office to see the Junior. When she blinks. The seat is empty. No one there.*

44 EXT. MARTIN HOME - NIGHT - FLASHBACK 44

*Lydia's dog, Prada, comes hurrying out of the woods while she stares blankly, almost like she's sleepwalking.*

*With a brief, shimmering flash, the Junior is there handing her a flower and then instantly gone.*

45 INT. HIGH SCHOOL/LOBBY - DAY - FLASHBACK 45

*Lydia approaches the trophy case with its portraits of athletes. Her eyes focus on one young man. The Junior. The name underneath his picture...*

*Peter Hale.*

46 INT. HALE HOUSE - NIGHT 46

Back hitting the wall, Lydia crumbles to the floor. Her terrified eyes peer out with a distant, glazed look. The look of someone who can no longer discern the real from the imagined.

47 INT. ABANDONED RAIL STATION - NIGHT 47

Scott and Stiles arrive with Erica, carrying her into the station. She now barely moves. Just tight, strained breaths coming from between her pale lips.

SCOTT  
Derek? *Derek!*

TWO RED EYES hurtle out from the shadows like focused lasers. Boots landing with a powerful thud on the cement, Derek kneels down to pick Erica up.

DEREK  
Follow me.

48 INT. ABANDONED RAIL STATION/TRAIN - NIGHT 48

Inside the train, Derek directs a light over Erica's arm while Scott and Stiles look on.

STILES  
Is she dying?

DEREK  
She might. Which is why this is going to hurt.

Grabbing her arm in his hands, he presses down on it, BREAKING it. Erica SCREAMS in agony.

STILES  
You broke her arm?

DEREK  
It'll trigger the healing process.  
I also have to get the venom out.  
That's the part that's going to hurt.

Hands gripped around her broken arm, Derek presses down. As Erica SHRIEKS, BLOOD infused with the viscous Kanima venom spills across the floor.

Erica collapses into Stiles's arms. Her eyes blink as she fights to stay conscious while looking up at him.

48

CONTINUED:

48

ERICA

Stiles...

Pushing the hair from her face, he gazes on her with the kind of look usually reserved for Lydia.

ERICA (CONT'D)

You make... a good... Batman.

Finally, she closes her eyes and passes out.

49

INT. ABANDONED RAIL STATION - NIGHT

49

Scott follows a troubled Derek out of the train.

SCOTT

You know who it is.

Derek nods, ready to admit it.

DEREK

Jackson.

SCOTT

You just wanted Erica to confirm it, didn't you?

Another nod.

SCOTT (CONT'D)

I'm going to help you stop him. As part of your pack.

Derek turns back in surprise.

SCOTT (CONT'D)

You want me in? Fine. But on one condition. We're going to catch him. Not kill him.

DEREK

And?

Scott meets Derek's gaze with his own steel-eyed resolve.

SCOTT

And we do it my way.

50

EXT. BEACON HILLS PRESERVE - NIGHT

50

The trailer in the woods. But this is no flashback. It's the present. Sean and Jessica can be seen arguing through the window. Seen specifically by a Stranger in a Hoodie.

51 INT. TRAILER - NIGHT 51

The window EXPLODES over the dinette, sending Jessica scrambling back as her husband's body smashes in. Her SCREAM of terror becomes--

52 INT. HOSPITAL/PATIENT ROOM - NIGHT 52

The first SHRIEK of a newborn BABY. Jessica lies back on the hospital bed as people in SCRUBS pass by. Exhausted, she uses her last bit of strength to put a hand on Melissa's arm.

JESSICA

Please... you have to tell them.

MELISSA

It's okay. The baby's fine.

JESSICA

Not... the baby.

MELISSA

We've given you a sedative. Just close your eyes.

JESSICA

It killed Sean...

MELISSA

The police know.

JESSICA

They don't... they didn't see it.

Melissa meets the girl's eyes, seeing the conviction in them.

JESSICA (CONT'D)

(barely audible)

It wasn't human.

Jessica's hand slips from Melissa's arm. She helps ease the girl back.

THE LIGHTS click off and Jessica's eyes fall closed. The sound of the door CREAKING open, however, causes her to look up. Through a blurry haze she sees a disturbing sight--

The STRANGER IN THE HOODIE standing in the doorway.

Jessica opens her mouth, trying to yell for help. But now heavily sedated, she can barely manage a whisper.



52

CONTINUED:

52

JESSICA (CONT'D)

No... please...

A GLOVED HAND slips over her mouth while another covers her nose. Jessica's eyes go wide--

As the Stranger smothers the life out of her.

53

INT. HALE HOUSE - NIGHT

53

Slumped against the wall of the house, Lydia doesn't even seem to notice the burned Peter Hale casually take a seat next to her.

PETER

I'm sorry, Lydia. I realize this must be very confusing, but at least now you know you're not actually crazy. Well, not completely. There are bound to be some collateral effects, but you're a strong girl. Personally, I think you'll pull through with some minimal post traumatic stress and maybe a few years of profoundly disturbing nightmares.

He pushes a dirty strand of hair back from her face. His touch causes her to flinch as if shocked.

PETER (CONT'D)

I did have a plan, you know. It was a good plan. But if there's one thing I've learned in life: Always have a backup.

He comes closer to her ear, so close his lips are lightly brushing her skin as he whispers to her.

PETER (CONT'D)

That would be you. Your immunity made you a perfect Plan B. You wouldn't turn from the bite. You wouldn't die. But you would be able to do one very important thing. Do you know what it is? Lydia?

(voice frighteningly  
demonic)

*Lydia.*

She shudders and blinks as if snapped out of a trance.

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CONTINUED:

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Now alone, Lydia looks down to see her hands clasped tightly together. Slowly, she opens them to find the object she was looking for...

THE PURPLE WOLFSBANE FLOWER.

Raising it to her eyes, she gazes on it now with familiarity rather than confusion. With certainty. While just a few feet away from her--

Down underneath the floorboards of the house, surrounded by earth and roots, the burned corpse of Peter Hale lies buried. Like a sleeping giant...

Patiently waiting to be awoken.

FADE OUT:

END OF EPISODE