

TEEN WOLF
Episode #301
"Tattoo"
by
Jeff Davis

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Production #301
Episode 25

TEEN WOLF

"Episode Twenty-Five"

EP#301

TATTOO

Cast List

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

ISAAC.....	DANIEL SHARMAN
GIRL.....	
ETHAN.....	
AIDAN.....	
TATTOO ARTIST.....	
MELISSA.....	MELISSA PONZIO
PARAMEDIC.....	
ARGENT.....	JR BOURNE
STILINSKI.....	LINDEN ASHBY
BRANDON.....	
MS. BLAKE.....	
NURSE (KALI).....	
BLIND MAN.....	
SURGEON.....	
ENNIS.....	
DEATON.....	SETH GILLIAM
DEUCALION.....	
ERICA.....	GAGE GOLIGHTLY
BOYD.....	SINQUA WALLS

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TEEN WOLF

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Set List

INTERIORS

INDUSTRIAL GARAGE
INDUSTRIAL BUILDING
CORRIDOR
TATTOO PARLOR
STILES'S JEEP
LYDIA'S CAR
AMBULANCE
MCCALL HOME
SCOTT'S ROOM
ARGENT APARTMENT
ALLISON'S ROOM
STILINSKI HOME
STILES'S ROOM
MARTIN HOME
LYDIA'S ROOM
HIGH SCHOOL
CORRIDOR
ADJACENT CORRIDOR
ENGLISH CLASS
LOCKER ROOM
HOSPITAL
GIRL'S PATIENT ROOM
ISAAC'S PATIENT ROOM
CORRIDOR
OPERATING ROOM
ELEVATOR ALCOVE
ADJACENT CORRIDOR
2ND FLOOR ELEVATOR ALCOVE
HALE HOUSE
UNKNOWN ROOM

EXTERIORS

INDUSTRIAL ALLEYWAY
STREET
ALLEYWAY
ROAD
HIGH SCHOOL
PARKING LOT

TEEN WOLF
Episode #301

ACT ONE

FADE IN:

1 INT. INDUSTRIAL GARAGE - NIGHT 1

DROPS of BLOOD glisten across the floor of a barely lit garage. The trail leads to a pair of SHOES dragging past parked cars, an unconscious BODY pulled urgently by an UNSEEN FIGURE.

Gently but quickly, the body is laid on the floor. The hood of a car pops open and GLOVED HANDS reach in to attach JUMPER CABLES to the battery.

The shirt on the body yanks open, exposing a bloodied torso. The other ends of the jumper cables touch down on the pale skin and a BURST OF ELECTRICITY lights up the garage, revealing the identity of the body--

ISAAC LAHEY.

His eyes surge with a YELLOW GLOW as he's shocked back to consciousness. Blinking in confusion, he sees a beautiful but mysterious GIRL peering down at him.

GIRL

Quiet.

Surprisingly strong, she helps him back to his feet. But Isaac stumbles, nearly passing out again.

GIRL (CONT'D)

Stay with me. We're almost there.

The world blurs around him as they move, the Girl struggling to keep him upright.

ISAAC

(barely able to whisper)

My neck...

His head dips forward to reveal puncture wounds at the nape of his neck.

GIRL

From their claws. It's how they share memories.

ISAAC
But I don't remember anything.

GIRL
Also how they steal them.

She pulls his hands around to the front of her body.

GIRL (CONT'D)
Listen to me. No matter what happens, you hold on, okay? You hold on tight.

AN ENGINE ROARS TO LIFE, headlight BLAZING on. Before Isaac can even realize they're on a MOTORCYCLE, they hurtle forward, racing into the darkness.

2 EXT. INDUSTRIAL ALLEYWAY - NIGHT 2

Bursting out of the shadows, the motorcycle rockets into an alleyway. Despite the wind at his ears, Isaac's hearing *focuses*, other sounds fading under--

Movement. Feet pounding pavement.

ISAAC
I hear someone. *Someone's coming.*

The Girl responds fast, cutting a corner and heading for--

3 EXT. STREET - NIGHT 3

An empty street. Open road ahead. As the Girl increases the speed, Isaac glances back. SOMEONE races after them. Incredibly fast, eyes GLOWING RED. It's an ALPHA. And, most astonishingly, *he's catching up to them.*

ISAAC
Faster!

The Alpha moves to their right and a strikingly handsome face comes into view. A clawed hand rises to attack when--

HE DISAPPEARS, falling back, as if swallowed up by the shadows.

ISAAC (CONT'D)
Look out!

The Alpha HURTLES in from the left, CLAWS swiping out. The motorcycle BUCKS, back tire kicking up gravel. Then, just as suddenly, the Alpha vanishes back into the shadows.

With a SNARL, he appears on the right, hurtling at the bike to swipe at it again. But the Girl BRAKES hard, letting the Alpha surge ahead. She pulls into a turn and--

CLAWS LASH OUT, cutting at the back of the motorcycle, nearly crashing it.

The Alpha appears on the left. Then on the right. Bursting in and out of the shadows from each side, as if he's somehow *everywhere*.

But when Isaac looks back again, the truth is revealed. There are TWO PAIRS of RED EYES following them.

ISAAC (CONT'D)
Two of them.

GIRL
Twins.

Equally handsome. Equally terrifying. They fall back as the Girl makes a desperate turn off the street.

BRAKES SQUEALING, the motorcycle comes to a halt. The alleyway ends in a wall. Isaac and the Girl are locked in. She quickly spins the bike around to turn back.

But the Twin Alphas appear at the other end of the alley. Catching their breath. Taking their time to approach.

GIRL
Remember what I said before?

ISAAC
Hold on?

GIRL
Hold on.

She REVS the ENGINE just as one Twin charges forward while the other bends down. The first puts his foot on the second's back and pushes off.

FLIPPING UP with acrobatic grace, the Twin *launches* toward the Girl and Isaac to attack.

But the motorcycle BLASTS forward, SMASHING RIGHT THROUGH THE DOORS OF THE BUILDING and--

5

INT. INDUSTRIAL BUILDING/CORRIDOR - NIGHT

5

Into a darkened corridor. Tires burning across the slick tile, the motorcycle surges in. Behind the Girl, Isaac's eyelids flutter. Still injured, he's fading. And *falling*.

GIRL

Isaac!

His body dips to the side. The Girl reaches for him, trying to grab hold.

GIRL (CONT'D)

Stay with me--*Isaac!*

The bike tilts with the shift in weight. The Girl brakes, but it's too late. **THEY CRASH**. Bike **SMASHING** against the floor, bodies tumbling, metal scraping tile.

Isaac rolls, slamming into the wall of the corridor. The impact jolts him back to a blurry consciousness.

The motorcycle lies a few feet away, one wheel still spinning. Trapped underneath, the Girl doesn't move.

AT THE END OF THE CORRIDOR - TWO SILHOUETTED FIGURES approach. And then something odd happens...

The First Twin begins taking off his shirt, pulling it up over his head while continuing to approach. As the shirt falls to the floor, he gets down on all fours.

The Second Twin reaches over and literally shoves his hand *into* the First Twin's back.

Shocked, Isaac watches the silhouette of the Second Twin appear to be *swallowed up* into the back of the First.

The dark shape of the two conjoining twins rises, growing in size until it finally steps into the light to reveal **ONE MONSTROUSLY LARGE ALPHA**.

Unleashing a terrifying **ROAR**, the Alpha Wolf charges, coming at them like an armored truck at full speed.

Mustering his last bit of strength, Isaac tries to stand, eyes **GLOWING** a defiant yellow even as--

THE ALPHA WOLF hurtles toward him for the kill.

GIRL (CONT'D)

Isaac.

He whirls back to find the Girl sitting up and holding a military-grade TASER RIFLE. Isaac ducks as she FIRES. Electrified PINS hurtle out, landing right on the Alpha's body in a flash of LIGHTNING-LIKE SPARKS.

Hand shielding his eyes from the glare, Isaac hears one PAINED SCREAM suddenly become two. When he blinks again the world comes into focus and the Alphas are gone.

The corridor lies empty, slowly filling with the sound of approaching SIRENS. Isaac turns to the injured, barely conscious Girl.

GIRL (CONT'D)
I thought I told you to hold on.

CUT TO:

MAIN TITLE: TEEN WOLF

6 INT. TATTOO PARLOR - NIGHT 6

Under a wall of sample designs including hearts, barbed roses, tribal symbols and all manner of typography, a TATTOO ARTIST looks over a folded piece of paper.

TATTOO ARTIST
Good thing you drew me a picture.

On the paper are two simple bold BLACK LINES, one slightly thicker than the other.

Sitting in the client chair, Scott McCall gives the man a nervous smile. By the counter, Stiles holds up a book of sample tattoos.

STILES
Sure you don't want something like this?

He points to an image of a green-scaled LIZARD with yellow eyes. Scott throws him a glare.

STILES (CONT'D)
Too soon?

Putting the book down, he approaches the chair where Scott begins rolling up his sleeve.

STILES (CONT'D)
I don't know, dude. These things are pretty permanent.

SCOTT
I'm not changing my mind.

STILES
Okay, but why two bands?

SCOTT
I just like it.

STILES
Wouldn't it be better if your first
tattoo had some kind of meaning?

SCOTT
Getting a tattoo means something.

TATTOO ARTIST
He's right. Tattooing's been going
on for thousands of years. The
Tahitian word *tatua* means "to mark
something." Like a rite of passage.

SCOTT
See? He gets it.

STILES
He's covered in tattoos. *Literally.*

TATTOO ARTIST
(to Scott)
Can we get started?

Scott nods. The Tattoo Artist slides his chair over to begin.

TATTOO ARTIST (CONT'D)
You don't have any problem with
needles, do you?

SCOTT
Nope.

Machine BUZZING to life, the Tattoo Artist lowers the needle
while, behind them, Stiles promptly keels over.

Ice pack held to his head, Stiles slips in behind the wheel
of his Jeep. In the passenger seat, Scott eyes the BANDAGE on
his arm with a pained expression.

STILES
You okay?

SCOTT

Kind of burns.

STILES

You did just have your skin
punctured by a needle like a
hundred thousand times.

SCOTT

Yeah, but I don't know if it's
supposed to be like this.

He sits up with a sudden wince.

SCOTT (CONT'D)

This definitely doesn't feel right.
I think--I think I gotta' take it
off.

He starts pulling at the bandage, ripping at it until the red
and raw skin is exposed. But more alarming are the BLACK
VEINS rippling around the tattoo.

Eyes widening, Scott watches the tattoo begin to DISAPPEAR,
slowly but steadily vanishing from his arm until it's simply
and utterly *gone*.

SCOTT (CONT'D)

(crushed)
It... It healed.

STILES

Oh, thank God. I hated it.
(off Scott's look)
Sorry.

He gives an apologetic smile as LIGHTS flash in the window
behind him, a car soaring past.

Reflected in the visor mirror, Allison Argent delicately
brushes away an EYELASH on her cheek while Lydia drives,
pedal to the floor.

LYDIA

It's not a double date. It's just a
group thing.

ALLISON

Do they know it's a group thing?
Because I told you I'm not ready to
get back out there.

LYDIA

You were in France and you didn't do any dating? For four months?

ALLISON

Did you? I mean after--

LYDIA

Do not mention his name.

ALLISON

Is he okay? I mean, did everything work out?

LYDIA

The doctors looked like idiots when he turned up alive, but everyone got over it. And yes, Derek taught him the Werewolf 101. Like how not to randomly kill people during a full moon.

ALLISON

So you've talked to him?

LYDIA

Not since he left for London.

ALLISON

You mean since his Dad moved him to London.

LYDIA

Whatever. He left. And seriously? An american werewolf in London? Like that's not going to be a disaster.

ALLISON

Then you're totally over him?

LYDIA

Would I be going on a double-date if I wasn't?

She turns to notice Allison's satisfied smile.

LYDIA (CONT'D)

Okay, it's a double-date. Not an orgy. You'll live.

She brakes at the RED LIGHT, neither of them noticing Stiles's Jeep pulling up in the lane right next to them.

9 INT. STILES'S JEEP - NIGHT

9

Still examining his arm where the tattoo should be, Scott replies to Stiles with a shake of his head.

SCOTT

No, we agreed to give each other the summer. No texts, no calls.

STILES

So how do you know she won't be back at school?

SCOTT

After everything that happened? I'm not sure she's coming back at all.

STILES

(eyes out his side window)
I think she is. I'd say pretty definite. Like one hundred percent.

Scott looks to the car next to them. And stops breathing. Through the window, he sees Allison talking to Lydia while waiting for the light.

The world *quiets*, time slowing as he watches her smile, laughing about something. And then--

She looks right at him. They lock eyes. Then both turn away.

SCOTT

Oh God--

10 INT. LYDIA'S CAR - NIGHT

10

Allison sinks into her seat, trying to disappear from view.

ALLISON

Oh my God, oh my God, I can't see him. Not yet--

11 INT. STILES'S JEEP - NIGHT

11

Scott presses back, trying to hide behind Stiles.

SCOTT

Drive, Stiles, just drive--

STILES

It's a red light.

12 INT. LYDIA'S CAR - NIGHT 12

Hand covering the side of her face, Allison practically crawls under the dashboard.

ALLISON

Lydia, go--please, go, please--

LYDIA

But the light--

13 INT. STILES'S JEEP - NIGHT 13

Stiles reaches for the window button.

STILES

I think we should say something.

SCOTT

No, no, no--*Stiles*.

STILES

I'm going to say hi.

He rolls down the window.

STILES (CONT'D)

Heyyyy--

Lydia FLOORS IT, leaving Stiles smiling at an empty lane.

STILES (CONT'D)

Yeah. Okay then.

14 INT. LYDIA'S CAR - NIGHT 14

With the Jeep disappearing in the rear view mirror, Lydia eases up on the gas and turns to Allison.

LYDIA

You all right?

Curled into a fetal position, Allison just shakes her head.

15 INT. STILES'S JEEP - NIGHT 15

Light changed to green, Stiles hits the gas.

SCOTT

What are you doing?

STILES

Driving?

SCOTT
But we're right behind them.

STILES
You see any turns?

SCOTT
We're going to look like we're following them.

STILES
Well, what do you want me to do?

SCOTT
I don't know--*anything*.

Stiles hits the BRAKES.

16 INT. LYDIA'S CAR - NIGHT 16

In the rear view mirror, Lydia sees the Jeep SLAM to a HALT.

ALLISON
Lydia, stop. I need to go back. I need to talk to him.

17 INT. STILES'S JEEP - NIGHT 17

Stiles and Scott watch Lydia's car slow to a stop as well. Both cars now sitting in the middle of the road.

18 INT. LYDIA'S CAR - NIGHT 18

Allison and Lydia glance back through the rear window.

LYDIA
They stopped too.

Eyes on the road behind them, neither girl notices an out-of-focus SHAPE approaching from ahead.

ALLISON
Why would they stop?

LYDIA
It's Stiles and Scott. You really want to try applying logic to those two?

The shape comes faster--AN ANIMAL--loping towards them.

ALLISON
Should we back up and--

A TERROR-STRICKEN DEER charges right into Lydia's car, ANTLERS SMASHING through the windshield. Both girls SHRIEK, hands rising to shield themselves from SHATTERING GLASS.

19 EXT. ROAD - NIGHT 19

Doors flung open, Scott and Stiles jump from the Jeep. They race to the other car where Lydia and Allison stumble out, glass fragments falling from their clothes.

SCOTT
Are you okay?

LYDIA
It came out of nowhere--

STILES
Are you hurt?

LYDIA
--ran right into us--

ALLISON
--I'm okay, I'm all right.

Catching her breath, she looks into Scott's eyes, both of them noticing his hands on her arms, the kind of touch that could easily become an embrace.

LYDIA
Well, I'm not okay. I'm completely *freaked out*. Why the hell did it do that?

Letting Allison go, Scott cautiously approaches the deer now lying still over the crumpled hood of Lydia's car.

LYDIA (CONT'D)
I saw its eyes right before it hit us. It's like--like it was crazy.

SCOTT
No. It was scared.

He places a gentle hand on the animal's body.

SCOTT (CONT'D)
Actually... terrified.

Slowly gazing up to the surrounding woods, he searches the shadows, trying to find whatever it might have been that literally scared this animal to death.

20

INT. INDUSTRIAL BUILDING/CORRIDOR - NIGHT

20

PARAMEDICS pull Isaac onto a gurney, preparing to move him out of the scene of the motorcycle crash.

MELISSA

Just a sec', guys. I know this one.

Melissa McCall steps into the light, placing a gentle hand on Isaac's brow.

MELISSA (CONT'D)

Isaac, what happened?

ISAAC

The girl. She's worse.

MELISSA

(whispering)

Are you not healing?

ISAAC

I will. Help her first. Please.

PARAMEDIC

We gotta' move him, Melissa.

She nods, backing away to allow them past. Then turns to the injured Girl who struggles to speak.

GIRL

Find him... I have to find him...

MELISSA

What? What was that?

GIRL

I have to... have to tell him...

MELISSA

Who?

GIRL

The Alpha...

Her fingers grasp at Melissa's arm.

GIRL (CONT'D)

Find the Alpha...

MELISSA

What do you want with Derek Hale?

GIRL

No...

THE DOORS CLANG back open, Paramedics charging in.

PARAMEDIC

Okay, let's get her out of here.

Grabbing the gurney's rails, they pull the Girl up and away from Melissa.

GIRL

Not Hale...

21 INT. AMBULANCE - NIGHT 21

The Paramedics pack the gurney in, no one hearing the Girl's last words as she slips into unconsciousness.

GIRL

McCall... Scott McCall.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

22 INT. MCCALL HOME/SCOTT'S ROOM - DAY 22

The clock by Scott's bed hits 6:45 AM and unleashes a BLEATING ALARM. But a LACROSSE BALL bounces off the front, silencing it.

Already awake, Scott pounds through one-armed chin-ups at the bar in his bathroom doorway. With his free hand, he reads a copy of Jack London's CALL OF THE WILD.

Feet hitting the floor, he drops the book on a pile by his desk. Hemingway, Faulkner, Dickens, all well-worn paperbacks. A CHIME comes from the computer. On the screen a PSAT WORD OF THE DAY appears.

SCOTT
(reading)
Ephemeral. Lasting for a short
time. Transient. Momentary.

He glances at his arm, fingers gliding over the skin where the tattoo should be.

SCOTT (CONT'D)
Ephemeral.

23 INT. ARGENT APARTMENT/ALLISON'S ROOM - DAY 23

Amid unpacked boxes in a new apartment and a new room, Allison sits on her bed, school bag on her lap, a far off look in her eyes.

Her father, Chris Argent, peers in from the doorway.

ARGENT
Ready?

ALLISON
Yeah.

But she doesn't move.

ARGENT
You can wait until tomorrow if you
want. I know the first day back can
be tough.

ALLISON
No, I'm all right.

ARGENT

You could wait a week if that makes things easier.

ALLISON

I promised Lydia I'd drive her since her car's wrecked. I should go. I want to go.

Still, she doesn't move. Until, finally, Argent reaches a hand out. Grateful, Allison takes it, letting him help her to her feet.

INT. STILINSKI HOME/STILES'S ROOM - DAY

Fingers flying over the keyboard of his laptop, Stiles barely pauses to look at Stilinski waiting by his door.

STILES

You know how many vehicle collisions last year involved deer? Two hundred and forty seven thousand.

STILINSKI

Please go to school.

STILES

But that's crossing the road. The deer last night came right down the middle.

STILINSKI

I'm not going to beg you.

STILES

Good. I'm impervious to your influence anyway.

STILINSKI

Would you be open to a bribe?

STILES

You couldn't meet my price.

STILINSKI

Extortion?

STILES

You got nothing on me.

Stilinski considers this. Then grabs Stiles's chair and begins pulling both it and him away from the desk.

STILES (CONT'D)
Dad, what are you doing--Dad--

Still typing, his arms and hands stretch to their limit.

STILES (CONT'D)
Wait, Dad, wait--

With a last yank, Stiles's fingers disappear from the keyboard.

25 INT. MARTIN HOME/LYDIA'S ROOM - DAY 25

At her vanity, Lydia finishes getting ready. Lipstick applied, lashes thickened, a final brush of the hair. Then her eyes fall on something nearby. She grabs it. Turning back to the mirror, she's now wearing a LEATHER JACKET.

In the bed behind her, a handsome young man named BRANDON lies shirtless--and very likely pantless--under the covers.

BRANDON
Looks good on you.

With a shrug, she takes it off and tosses it to a chair.

BRANDON (CONT'D)
So you think we could go on a real date sometime?

LYDIA
(less than enthusiastic)
Hhmm...

BRANDON
(grasping)
Uh... could we have sex again?

LYDIA
(decidedly more optimistic)
Mmm...

Grabbing her school bag, she spins for the door, hurrying out and into--

26 EXT. HIGH SCHOOL/PARKING LOT - DAY 26

A sea of backpacks flooding the school lot on the first day of class. RACING past buses and cars, a student hurtles in on a beat-up, used MOTOCROSS BIKE.

As he parks, the helmet comes off to reveal Scott, wearing a proud smile at his upgrade from bicycle.

Until he looks over to see a jet black, clearly very expensive MOTORCYCLE next to his. And, interestingly, the same exact motorcycle parked right beside it.

Unnerved, Scott gazes about, trying to spot the owners. But all he sees are ordinary teenagers hurrying inside an ordinary high school.

27 INT. HIGH SCHOOL/CORRIDOR - DAY 27

Moving through the crowd, Stiles and Scott head to class.

STILES

You want to ask Derek for help?

SCOTT

He's got the triskele tattooed on his back. So there's got to be a way to do it without healing, right?

STILES

Doesn't he still have his hands a little full?

Stiles gestures to a bulletin board where TWO MISSING PERSON POSTERS hang side-by-side. BOYD and ERICA.

A VOICE NEARBY catches their attention. Through the open door of the Administration Offices, the former Principal hurls orders at his SECRETARY, while unpacking his things.

PRINCIPAL

I don't know what happened to that library while I was gone, but I want it cleaned up and--and what the hell is this?

The Principal lifts up a familiar-looking SWORD as Stiles pulls Scott away from the door.

28 INT. HIGH SCHOOL/ADJACENT CORRIDOR - DAY 28

Waiting for Allison at her locker, Lydia surveys the faces in the hall, trying to pick out the new ones.

LYDIA

Freshmen. Tons and tons of *fresh* men.

ALLISON

You mean fresh boys. They're fourteen.

LYDIA

Some are more mature than others.

ALLISON

You know it's okay to be single.
Focus on yourself for a little
while. Work on becoming a better
person.

LYDIA

Allison, I love you. So if you need
to do the thing where we talk about
me and pretend like we're not
actually talking about you, that's
totally fine. But I don't want a
boyfriend. I want a distraction.
(noticing someone)
Like that...

Allison follows her gaze, trying to see the new student
moving through the crowd. She glimpses a BLACK MOTORCYCLE
HELMET held in a gloved hand while--

29 INT. HOSPITAL/GIRL'S PATIENT ROOM - DAY 29

Asleep in a hospital bed, the Girl stirs, eyes moving
underneath the lids as if having a nightmare.

30 INT. HIGH SCHOOL/ADJACENT CORRIDOR - DAY 30

Allison and Lydia lift their heads, trying to see through the
oncoming crowd where a second student joins the first, also
carrying a BLACK MOTORCYCLE HELMET.

ALLISON

Brothers?

31 INT. HOSPITAL/GIRL'S PATIENT ROOM - DAY 31

Eyes squeezed shut, the Girl's head jerks to the side--

32 INT. HIGH SCHOOL/ADJACENT CORRIDOR - DAY 32

Getting a closer look at the new students, Lydia smiles.

LYDIA

Twins.

33 INT. HOSPITAL/GIRL'S PATIENT ROOM - DAY 33

The Girl's eyes snap open, a gasp of air pulled into her
throat, as if she's seeing the faces herself.

34

INT. HIGH SCHOOL/ADJACENT CORRIDOR - DAY

34

Two remarkably handsome young men stride down the corridor with ominous purpose...

The Twin Alphas, ETHAN and AIDEN.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

35 INT. HOSPITAL/ISAAC'S PATIENT ROOM - DAY

35

Gently lifting the bandage on Isaac's torso, Melissa looks over the gash inflicted by an Alpha. The wound heals right before her eyes, tissue miraculously binding back to tissue.

MELISSA

Yeah, it's healing. Visibly. Wow. They can't see this. No one can see this.

ISAAC

Cover it back up.

MELISSA

I don't think that's going to matter. You're scheduled for surgery. Which is obviously going to be very confusing for a lot of people.

ISAAC

Okay, then... do something.

MELISSA

Me do something? I'm relatively new to all of this. And F-Y-I, there's a Sheriff's Deputy stationed right outside the door.

ISAAC

You tried calling Derek?

MELISSA

Like five times. You don't have any other emergency werewolf contacts?

ISAAC

(thinking)
Call Scott.

36 INT. HOSPITAL/CORRIDOR - DAY

36

Hurrying out of Isaac's room, Melissa finds Sheriff Stilinski and a DEPUTY talking to a HOSPITAL ADMINISTRATOR.

STILINSKI

Believe me I understand, but--
(noticing Melissa)
(MORE)

STILINSKI (CONT'D)
Melissa, help me out here.
(pointing to Isaac's room)
Since the amnesiac in 215 can't
tell us anything, the girl carrying
the modified military stun gun in
216 needs to answer some questions.

He gestures to the other side of the hall where, through an open door, the Girl lies visible in her bed.

MELISSA
That's kind of unlikely since she's
heavily sedated.

37 INT. HOSPITAL/GIRL'S PATIENT ROOM - DAY 37

But the Girl lies awake, gripping the removed IV in her fist while listening to Stilinski give orders to his Deputy.

STILINSKI
When she un-sedates, you radio me.
She's got ten grand worth of
property damage to answer for. I
don't want her going anywhere.

The Girl glances to the beside clock--9:00 am. Returning her eyes to the ceiling, she stares up with worry. The look of someone who knows time is running out.

A BELL RINGS--

38 INT. HIGH SCHOOL/ENGLISH CLASS - DAY 38

The start of class. Lydia and Allison file in with other students all quickly laying claim to desks for the semester. Looking about, Allison finds only one empty seat remaining.

Right in front of Scott.

ALLISON
Hey. Anyone sitting--

SCOTT
No, no one. It's all you. All
yours. Totally... vacant.

She sits down and Scott glances over to Stiles who stares back in disbelief at his friend's profound awkwardness.

But then a VIBRATING turns Scott to his cell phone on the desk. It's an incoming message. In fact, EVERY PHONE in the room begins buzzing, beeping and vibrating with messages.

Scott raises his phone to look at the message when a confident female VOICE begins to read it aloud.

MS. BLAKE (O.S.)
*The offing was barred by a black
bank of clouds...*

Heels clicking across the floor as she enters the room, the beautiful MS. JENNIFER BLAKE reads from her own cell phone.

MS. BLAKE (CONT'D)
*...and the tranquil waterway
leading to the uttermost ends of
the earth flowed somber under an
overcast sky...*

Lowering her phone, she speaks the last line from memory.

MS. BLAKE (CONT'D)
*...seemed to lead into the heart of
an immense darkness.*

She looks out to the class, rapt with attention.

MS. BLAKE (CONT'D)
That is the last line to the first
book we're going to read. It's also
the last text you'll receive in
this class. Phones off, everyone.

While the others do as instructed, Scott hesitates, thumb hovering over his phone's display. Then, finally, he powers it down, screen going black.

39 INT. HOSPITAL/CORRIDOR - DAY 39

Pacing in the corridor, Melissa holds her phone to her ear.

MELISSA
Come on, Scott, pick up.

Turning the other way, she does not notice the particularly attractive NURSE walking past.

40 INT. HOSPITAL/ISAAC'S PATIENT ROOM - DAY 40

Stepping inside Isaac's room, the Nurse heads for his IV.

NURSE
Hello, Isaac. How are we feeling?

ISAAC
A lot better, actually. I think--

He stops short as she slips a needle into the IV.

ISAAC (CONT'D)
What was that?

NURSE
Just an anesthetic. We don't want
you getting in the way again.

Vision blurring, Isaac peers down at the floor where he sees
the Nurse is BAREFOOT. Her toenails are long, sharp and
curved. Actually, more like *claws*.

Realizing, Isaac tries to sit up. But now he can barely seem
to raise his head.

NURSE (CONT'D)
Count along with me, Isaac. One...

A CLAWED FINGER FLICKS UP.

NURSE (CONT'D)
Two...

Another CLAW. Vision blurring, the last thing Isaac sees are
the Nurse's eyes beginning to GLOW RED.

NURSE (CONT'D)
Three.

41 INT. HIGH SCHOOL/ENGLISH CLASS - DAY 41

While Ms. Blake writes on the blackboard, Scott notices
Allison lowering her hand to pass him a note. He takes it,
unfolding the paper to read: *Can we talk?*

Scott grabs his pen to write a reply when the classroom door
opens. The Principal steps in to speak with Ms. Blake.

MS. BLAKE
Mr. McCall?

All eyes turn to Scott as she motions for him to approach.

42 INT. HIGH SCHOOL/CORRIDOR - DAY 42

Backpack slung over his shoulder, Scott steps into the hall
with Ms. Blake.

MS. BLAKE
I'm sure it's an emergency if your
mother needs you to leave school.
(MORE)

MS. BLAKE (CONT'D)
But I'm going to give you a warning
in the nicest possible way. I'm
well aware of your attendance
record. I don't want to see you
slip back into old habits.

SCOTT
I won't. It's going to be different
this year.

MS. BLAKE
Resolutions are only good if you
stick with them, Scott.

SCOTT
I will. I swear it won't be
ephemeral.

He turns, leaving her looking slightly baffled by his choice
of words.

43 INT. HOSPITAL/ISAAC'S PATIENT ROOM - DAY 43

Gently brushing a now unconscious Isaac's hair from his
forehead, the Nurse--whose actual name is KALI--steps away,
heading for the corridor.

44 INT. HOSPITAL/CORRIDOR - DAY 44

Kali slowly pushes open the door of the Girl's room. But a
look of disappointment falls over her.

Inside, the Deputy lies knocked out cold, his own handcuffs
latching his wrist to the bed rail. And the Girl is gone.

45 INT. HIGH SCHOOL/ENGLISH CLASS - DAY 45

While Ms. Blake continues her lecture, Stiles notices a
BANDAGE on Lydia's ankle. He leans over to whisper.

STILES
Lydia, what's that? Was that from
the accident?

LYDIA
No, Prada bit me.

STILES
Your dog?

LYDIA
No, my designer handbag. Of course,
my dog.

STILES
Has it ever bit you before?

She thinks a moment and shakes her head.

STILES (CONT'D)
What if it's the same thing as the deer? Like how animals start acting weird right before an earthquake.

LYDIA
Meaning what? There's going to be an earthquake?

STILES
Or something. Maybe it means something's coming. Something bad.

LYDIA
It was a deer and a dog. What's that thing you say about threes? It's once, twice--

THUMP. Something hits the window just over her shoulder. Loud enough to turn Ms. Blake from the chalkboard. The students watch her slowly approach to look out when--

A BIRD SLAMS RIGHT INTO THE WINDOW.

Blake flinches back, a hand coming to her mouth as if to stifle a scream.

ANOTHER BIRD FLIES into the window. Then a third. Dozens of birds appear out of the sky almost instantaneously. They SLAM violently into the glass, one after another.

A CRACK ripples through the panes, causing students to rise from their desks.

MS. BLAKE
Get down. Everyone--

GLASS SHATTERS as BIRDS SMASH through the windows, filling the room in a spectacular frenzy.

Students tumble out of chairs, desks clatter amid SCREAMS and SHRIEKS of panic. Stiles grabs Lydia, pulling her down while Ms. Blake draws students behind her desk.

Finally, the flapping of wings and screeching subsides.

Stiles, Lydia, Allison and the other cowering students slowly gaze about at an utterly bizarre sight. Dozens upon dozens of birds lying dead on the classroom floor.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

46

INT. HOSPITAL/CORRIDOR - DAY

46

Scott rushes down the corridor with his mother, Melissa.

SCOTT

Why didn't you tell me before?

MELISSA

Honestly, I was hoping I wouldn't have to.

SCOTT

What do you mean?

MELISSA

Everything you've been doing. The extra reading, the summer school, saving up for the bike--even though it scares me to death. I don't want to break a good rhythm.

He stops to look her in the eyes.

SCOTT

It's not going to stop. I'm going to be better this year. A better student. A better son. A better friend. A better everything. I promise.

MELISSA

He's in 215. If he's not already in surgery.

Scott kisses her on the cheek and hurries around the corner, never noticing--

The Girl, still in her hospital gown, barefoot and limping. She leans against the wall and peers down the corridor to find too many people blocking the way to the EXIT.

Pushing off the wall, she turns back the other way.

47

INT. HOSPITAL/OPERATING ROOM - DAY

47

Under the glow of the operating room lights, Isaac lies unconscious while the Surgical Team gets to work. Latex gloved hands carefully reach down to remove the bandage.

48 INT. HOSPITAL/ELEVATOR ALCOVE - DAY 48

Scott slips inside the elevator and hits the button for the second floor.

Glancing down, he sees a RED-TIPPED BLIND MAN'S CANE tap its way inside. Eyes hidden by dark glasses, the man raises a tentative hand, feeling his way into the elevator.

BLIND MAN

Could you hit the button for the second floor?

Scott looks to the number 2 button already lit. But presses it again anyway.

BLIND MAN (CONT'D)

Thank you.

The doors close.

49 INT. HOSPITAL/OPERATING ROOM - DAY 49

The Surgical Assistant finishes removing Isaac's bandage and pauses, staring down. Scalpel in hand, the Surgeon peers over in confusion.

SURGEON

What the hell is this?

50 INT. HOSPITAL/2ND FLOOR ELEVATOR ALCOVE - DAY 50

The doors open and Scott starts forward only to be blocked by the Blind Man's cane.

BLIND MAN

You wouldn't mind helping me out for a second, would you?

SCOTT

Uh... sure.

He takes Scott's arm and they begin a slow walk down the corridor. Agonizingly slow.

51 INT. HOSPITAL/OPERATING ROOM - DAY 51

The Nurses and Technicians peer down at Isaac's perfectly healed torso. Not a mark on him.

SURGEON

All right, I've got an idea. How about we get him out of here and someone brings me a patient that actually needs to be operated on?

The others nod quickly. An ORDERLY steps in to wheel Isaac out. However, as the gurney is pushed forward, something odd comes into focus--

The Orderly's gloved hands appear to be perforated by the tips of CLAWS.

52 INT. HOSPITAL/CORRIDOR - DAY 52

Pushing Isaac's gurney down the corridor, the Orderly tears off a glove letting it fall to the floor. The second glove drops down next to the dark and dirty boots underneath the scrub pants.

Finally, the surgical mask comes off to reveal the face of a fearsome looking Alpha named ENNIS.

Grabbing a vacant wheelchair, he pulls it next to Isaac's gurney.

53 INT. HOSPITAL/ADJACENT CORRIDOR - DAY 53

Quickly passing Nurses and other hospital personnel, Scott throws nervous glances down each end of the hall, no idea where to turn next.

54 INT. HOSPITAL/ELEVATOR ALCOVE - DAY 54

With Isaac now in the wheelchair, Ennis backs him into the open elevator. But then, as if sensing something, Ennis slowly looks up.

Scott stands at the other end of the corridor. He sees Isaac. Connects eyes with Ennis. And immediately *knows*.

Scott's fist snaps open to reveal CLAWS. The transformation instantaneous, fangs out, eyes GLOWING yellow, he launches forward to attack.

Grinning with anticipation, Ennis SNARLS a response. His CLAWED HANDS come up in defense as--

55 INT. HOSPITAL/ELEVATOR - DAY 55

Scott hurtles down onto Ennis. But the larger werewolf easily grabs hold of him and SLAMS him into the wall of the elevator.

Still unconscious in the wheelchair, Isaac doesn't even stir as the doors close with a DING, werewolves grappling right beside him.

But Scott is like a puppy attacking a Rottweiler. Ennis smashes him from one wall to the next, knocking the breath and nearly the life out of him.

As the elevator ascends to the next floor, Ennis picks Scott up by the throat, raising him until his head nearly touches the ceiling.

The elevator DINGS again, signaling the doors about to open behind him.

ENNIS
Don't you realize what you're
dealing with? *I'm an Alpha.*

But Ennis lurches forward in shock as CLAWS JAM into his back. His head twists around to face--

DEREK HALE.

DEREK
So am I.

With his free hand, Derek smashes Ennis skull into the wall and then--despite the larger Alpha's size--lifts Ennis off his feet and HURLS him right out of the elevator.

Ennis tumbles down the corridor past several shocked Hospital Employees as--

The elevator doors CLANG shut and Derek turns to Scott with a look of concern.

DEREK (CONT'D)
Aren't you supposed to be in
school?

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

56

INT. HIGH SCHOOL/ENGLISH CLASS - DAY

56

School officials, parents and EMT's attend to the shocked but mostly unhurt students. Among them, Sheriff Stilinski surveys the mess with a look of total bewilderment.

Helping Lydia right her over-turned desk, Stiles notices Ms. Blake gazing over the damage.

STILES

Ms. Blake? You okay?

She nods, unaware of a FEATHER stuck in her hair. Stiles gently plucks it out.

MS. BLAKE

Oh. Thank you.

Past them, Argent watches an EMT finish bandaging the minor lacerations on Allison's hands.

ARGENT

Next time you feel like staying home, you stay home.

ALLISON

I'm okay. But, Dad, the deer and now this. It can't be coincidence.

Eyeing the broken windows, Argent looks about to answer when--

STILINSKI

Mr. Argent, you wouldn't have any insight into this, would you?

Both Argent and Allison glance to Stilinski in alarm.

ARGENT

Me?

STILINSKI

Yeah. All this--this bizarre animal behavior. You must have seen something like this before, right?

ARGENT

Uh, I'm not sure why I would... or why you would...

STILINSKI

Sorry, I could've sworn I overheard
my son talking about how you were
an experienced hunter.

ARGENT

Oh. Right.
(with a glance to Allison)
Not anymore.

Having noticed the exchange, Stiles takes a breath of relief.
Then steps away to put his PHONE to his ear.

STILES

Hey, it's me. You're not going to
believe what just happened...

INT. HALE HOUSE - DAY

The door clatters open and Derek carries a blanket-covered
Isaac inside. Scott follows, talking to Stiles on his phone.

SCOTT

Can you tell me about it later?

STILES (V.O.)

I'm pretty sure this qualifies for
immediate discussion.

SCOTT

Then come to Derek's house.

STILES (V.O.)

Derek's house? What the hell are
you doing at--

SCOTT

Just meet us, okay?

Scott hangs up and pockets the phone. Derek sets Isaac down
on the charred table in the middle of the room.

SCOTT (CONT'D)

You don't still live here, do you?

DEREK

No, the county took it over. But
there's something here I need.

At the broken floorboards, he pulls up strands of the
WOLFSBANE Lydia placed around Peter's body to resurrect him.

DEREK (CONT'D)

It'll help heal a wound from an
Alpha.

SCOTT

But it did heal.

DEREK

Not on the inside.

He quickly begins pulling the dried flowers from the strands.

SCOTT

You going to tell me who that was
back there? The Alpha?

DEREK

A rival pack. It's my problem. I
know you want to help. And you did.
I owe you one. Now go home. Go back
to being a teenager.

Silent, Scott watches Derek tend to his Beta. When he starts
for the door, his eyes fall to his arm where the tattoo was.

SCOTT

Derek. If you want to pay back the
favor now...

Derek glances back, a suspicious look in his eyes.

SCOTT (CONT'D)

There is something you can do for
me.

The door marked GIRL'S LOCKER eases open and the Girl steps
out. Sliding a hoodie over her shoulders, she peers down the
corridor to find--

Allison and Lydia gathering their things from their lockers,
preparing to leave.

LYDIA

Is it me or is Beacon Hills turning
into more like Beacon For the
Totally Bizarre and Supernatural. I
honestly wouldn't be surprised if I
got home and my mother's fish
jumped out of the tank and ate the
skin right off my face.

Allison shuts her locker and both girls start in surprise. The Girl stands right in front of them, staring at Allison.

GIRL
Where's Scott McCall?
(off her look)
You're Allison, right?

ALLISON
Yeah. How do you--

GIRL
Where's Scott?

ALLISON
He had to leave. He was supposed to be back in class but--

The Girl grabs her by the wrist, a surprisingly tight grip.

GIRL
Is he coming back?

LYDIA
Hey, ease up on the physicality, sweetheart.

Lydia reaches to separate them but the Girl wraps a hand around her wrist as well. Before she can say another word, however, the Girl looks past them, noticing something.

Through the crowd, the Twins watch her.

Lydia and Allison follow her eyes, but the Twins disappear, replaced by Argent heading for them. Noticing she's been let go, Allison glances back to see the Girl hurrying off down the hall.

LYDIA (CONT'D)
She bruised me.

Lydia holds up her arm, showing an odd bruising on her skin. Allison notices a similar bruise on her own arm.

ARGENT
Come on, let's get you two out of here. School can wait another day.

Allison hesitates, gazing down the corridor.

ARGENT (CONT'D)
Allison. You don't have to worry about this anymore.
(MORE)

ARGENT (CONT'D)

Remember our agreement. We stay in
Beacon Hills, but only if we stay
out of this. It's not our problem
now.

She gives a reluctant nod. With a gentle hand nudging them forward, Argent guides the girls toward the school EXIT.

59 INT. ANIMAL CLINIC - DAY 59

Dr. Deaton reaches down to open the gate, allowing Stilinski past the reception area and into the Clinic.

STILINSKI
Fifteen calls in the last hour. I got a suicidal deer, birds flying into windows, pets acting aggressive. I'm starting to think there's something in the water.

DEATON
To be honest, I was going to call you with an incident of my own.

He motions for Stilinski to follow.

DEATON (CONT'D)
At first I thought I might have had a break-in. Some sick individual looking to release a particularly violent impulse.

60 INT. ANIMAL CLINIC/CAT ROOM - DAY 60

Deaton pushes the door open for Stilinski.

DEATON
Until I got a closer look and realized what actually happened...

Stilinski gazes on the cat cages and the horrifying sight inside. Twisted BODIES. Limbs stiff with rigor mortis. Claws and fur matted with blood.

DEATON (CONT'D)
They did it to themselves.

61 INT. HALE HOUSE - DAY 61

Derek takes Scott's arm, inspecting it. For a brief second, his eyes flare with a RED GLOW.

DEREK
I see it. Two bands, right?

Now with Stiles standing by his side, Scott nods.

DEREK (CONT'D)

What does it mean?

SCOTT

I don't know. It's just something I traced with my fingers.

He presses his finger to a dust covered side table next to him and traces a circle. Then with two fingers, he draws a larger circle around the first.

DEREK

Why's this so important to you?

Scott lowers his eyes, as if trying to decide whether to share this.

SCOTT

Do you know what the word *tattoo* means?

STILES

(to Derek)

To mark something.

SCOTT

That's in Tahitian. In Samoan it means "open wound."

Both Stiles and Derek look on him, surprised he knows so much on the subject.

SCOTT (CONT'D)

I knew I was going to get a tattoo when I turned eighteen. I always wanted one. But then I decided to do it now to make it a kind of reward.

DEREK

For what?

SCOTT

For not calling or texting Allison all summer.

(softly)

Even when I really wanted to. Even when some days it was so hard not to. I'm trying to give her the space she wants.

(MORE)

*

SCOTT (CONT'D)
But four months later it still
hurts. It still feels like...

The words catch in the back of his throat. So Stiles finishes
for him.

STILES
Like an open wound.

Scott nods. Satisfied, Derek picks up an ACETYLENE TORCH.

DEREK
The pain's going to be worse than
anything you've ever felt.

SCOTT
Do it.

With a SPARK LIGHTER, Derek ignites the torch.

STILES
Yeah. I'm going to wait outside.

DEREK
No, you're going to help hold him
down.

STILES
Oh, my God.

Getting on Scott's other side, Stiles reluctantly puts a hand
on his shoulder and arm, bracing to keep him seated.

Derek slowly lowers the BLUE FLAME to Scott's shoulder. He
flinches immediately, teeth clenched as Stiles tries to keep
him still. But Scott's eyes GLOW YELLOW, surging in response
to the pain.

DEREK
Hold him.

Stiles tightens his grip. But it's too much for Scott. Fangs
snapping out, he opens his mouth to SCREAM.

FADE OUT:

END OF ACT FIVE

ACT SIX

FADE IN:

62 INT. HIGH SCHOOL/CORRIDOR - NIGHT 62

A darkened, empty corridor. Scott steps forward. STRANGE WHISPERS bounce off the walls. Shadows stretch across the floor. He continues on, almost seeming to drift toward something--

BODIES. Several of them. Blood everywhere. Breath tightening in his throat, he can see their faces now. Lydia, Stiles, Allison, Melissa, Stilinski, Isaac, Argent. Even Derek.

Someone steps next to him. He turns to Dr. Deaton who looks on the bodies with a regretful shake of his head.

SCOTT

Who did this?

DEATON

An Alpha. One *given* far too much power far too soon.

*
*

SCOTT

Who?

Deaton nods to the end of the corridor where a creature seems to almost bleed out of the shadows. A RED-EYED WEREWOLF stepping into the moonlight.

It's Scott. Snarling. Roaring. Racing toward his human self. Charging in for the kill when--

63 INT. HALE HOUSE - DAY 63

Scott snaps awake, sucking in a breath. Drenched in sweat, he peers up at Derek and Stiles. Then to his arm. Amid smoke wafting up from his skin, the BLACK BANDS are there. *It worked.*

64 INT. HIGH SCHOOL/LOCKER ROOM - DAY 64

The Girl stumbles into the shadowy locker room and slams the door shut. She limps back, glancing about in desperation. Pulling a BROOM from a corner, she snaps the head off and whips it up to use as a weapon.

65 INT. HALE HOUSE - DAY 65

Slipping his shirt on, Scott prepares to leave with Stiles while Derek returns to the still unconscious Isaac.

STILES
(re: the tattoo)
Looks pretty damn permanent now.

SCOTT
I kind of needed something
permanent. Everything that's
happened to us--it just feels like
everything changes so fast.
Everything's so... ephemeral.

*

They both nod, silent for a moment.

STILES
Studying for the PSATS?

SCOTT
Yep.

STILES
Nice.

Scott opens the front door to leave, but then pauses.

SCOTT
You painted the door.

Derek turns as Scott gently touches the surface of the door.

SCOTT (CONT'D)
Why'd you paint it?

DEREK
Go home, Scott.

SCOTT
And why only one side?

Derek starts toward them, but stops when he hears CLAWS
UNSHEATHING.

Stiles watches Scott raise his hand to the door, a clawed
index finger pressed to the new paint.

DEREK
Scott--

He scratches at the paint. There's *something* underneath. A
black mark beneath the muted red.

Derek gives a last look, urging him to not go any further.
But Scott SLASHES at the door. Then slashes again.

First with one clawed hand, then both, RED PAINT falling to the floor in thin ribbons. Until finally, breathless, he gazes on the pattern revealed...

THE ALPHA PACK'S TRISKELE.

66 INT. HIGH SCHOOL/LOCKER ROOM - DAY 66

Back pressed to one of the lockers, the Girl holds her breath as she hears the door open.

But it's not just the Twins who step in. Kali's bare and clawed feet follow behind them. Then Ennis's black boots.

The Girl closes her eyes, trying to steady her breathing, trying to control her fear. Eyes opening, she spins around to attack--

67 INT. HALE HOUSE - DAY 67

Scott looks over the Alpha Triskele as he pieces it together.

SCOTT

The birds at school and the deer last night. Just like the night I almost got trampled by deer. The night I got bit by an Alpha.

(looking to Derek)

How many are there?

DEREK

A pack of them. An Alpha pack.

68 INT. HIGH SCHOOL/LOCKER ROOM - DAY 68

Whirling the BROOM STICK about like a bo staff, the Girl defends herself with every last breath she has.

But the Alphas move far too fast, LASHING OUT with calculated savagery, RED EYES seeming to come from every direction.

Kali spins with a dancer's grace, her CLAWED FEET slashing at the Girl. The broom stick clatters to the floor.

69 INT. HALE HOUSE - DAY 69

Confused, Stiles looks to Derek.

STILES

All of them? How's that even work?

DEREK
I've heard there's a kind of
leader. He's called Deucalion.

*

70 INT. HIGH SCHOOL/LOCKER ROOM - DAY 70

BLOOD spattered across her cheeks, the Girl's back hits the lockers. She sinks to the floor while in front of her--

SOMEONE uses a handkerchief to wipe blood from his hands. As the others drift back, silhouetted figures in the shadows, the Alpha known as DEUCALION reaches out, grasping for something against the wall.

A BLIND MAN'S CANE.

The man Scott helped in the hospital pulls dark glasses from a pocket and places them over his milky white cataract eyes.

71 INT. HALE HOUSE - DAY 71

Derek approaches, continuing to explain.

DEREK
We know they took Erica and Boyd.
Isaac, Peter and I have been trying
to find them for the last four
months.

SCOTT
What if you do find them? How do
you deal with an Alpha pack?

*

DEREK
With all the help I can get.

ISAAC (O.S.)
Where is she?

All eyes turn to Isaac, wide awake and sitting up on the table.

ISAAC (CONT'D)
Where's the girl?

Derek, Scott and Stiles all share confused glances.

DEREK
What girl?

72 INT. HIGH SCHOOL/LOCKER ROOM - DAY

72

Blood at her lips, the Girl flinches back as Deucalion kneels in front of her. He raises his hand to touch her face, gently feeling the curves of her cheek.

DEUCALION

Beautiful.

His fingers trace over her lips, then to her tightly clenched jawline.

DEUCALION (CONT'D)

But defiant, aren't you?

GIRL

(speaking with difficulty)
Because I know something... I know you're afraid of him.

DEUCALION

Of a teenage boy?

GIRL

Of the man he'll become.

DEUCALION

(with an amused smile)
I'm aware of a certain *potential threat*. But then someone once taught me a very smart way to eliminate threat. *Get someone else to do it for you.*

*
*
*

As she peers up at him with questioning eyes--

73 INT. HALE HOUSE - NIGHT

73

Stiles steps out the front door with a worried Scott following. But when he pauses at the door, twilight sun streaming in, he glances down at the tattoo on his arm with a small smile of pride.

Surprisingly, Derek puts a brotherly hand on his shoulder, looking proud as well.

74 INT. HIGH SCHOOL/LOCKER ROOM - NIGHT

74

The Girl blinks in realization.

GIRL

Derek.

Her eyes focus on Deucalion's face, seeing the slightest movement at his lips, a confirmation.

A RED GLARE flashes momentarily behind Deucalion's DARK GLASSES. He LASHES out with his claws, a sudden and vicious cut.

Throat slashed, the Girl slumps down, cheek hitting the cement floor of the locker room. Darkness creeping slowly in around her, her eyes finally flutter closed.

75 INT. ARGENT APARTMENT/ALLISON'S ROOM - NIGHT 75 *

Lydia places a COLOR SWATCH against Allison's wall.

LYDIA
This one. Perfect.

ALLISON
I don't know. I'm still thinking
maybe a shade of blue.

Allison places another SWATCH right next to Lydia's, each of them holding up a color against the wall.

ALLISON (CONT'D)
Lydia, look.

She glances to see Allison's expression. Then follows her eyes. With their forearms almost touching, the BRUISES left on their skin by the Girl connect into an unmistakable pattern. *

Two halves of a strange, knot-like SYMBOL.

76 INT. UNKNOWN ROOM - NIGHT 76

The same SYMBOL appears on a stone wall past which a dark, cavernous room houses two frightened prisoners. A sliver of light falling into the room illuminates their HANDS held tightly together. One black, one white...

FADE OUT:

END OF EPISODE