

TEEN WOLF
Episode #302
"Chaos Rising"
by
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5/7/13 Goldenrod Draft

11/21/12 Green Draft

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Production #302
Episode 26

TEEN WOLF

"Chaos Rising"

EP#302

Cast List

SCOTT MCCALL.....	TYLER POSEY
STILES STILINSKI.....	DYLAN O'BRIEN
ALLISON ARGENT.....	CRYSTAL REED
DEREK HALE.....	TYLER HOECHLIN
LYDIA MARTIN.....	HOLLAND RODEN
HEATHER.....	CAITLIN CLUSTER
DANIELLE.....	SHANTAL RHODES
ISAAC.....	DANIEL SHARMAN
PETER.....	IAN BOHEN
DEUCALION.....	GIDEON EMERY
BOYD.....	SINQUA WALLS
ENNIS.....	BRIAN PATRICK WADE
COACH.....	ORNY ADAMS
STILINSKI.....	LINDEN ASHBY
DANNY.....	KEAHU KAHUANUI
ETHAN.....	CHARLIE CARVER
AIDEN.....	MAX CARVER
DEATON.....	SETH GILLIAM
KALI.....	FELISHA TERRELL
CORA.....	ADELAIDE KANE
MS. MORRELL.....	BIANCA LAWSON
ERICA.....	GAGE GOLIGHTLY

TEEN WOLF

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Set List

INTERIORS

ALLISON'S CAR
PARTY HOUSE
 PARTY HOUSE
 WINE CELLAR
 BATHROOM
DEREK'S LOFT
ABANDONED BANK
 VAULT
 VAULT
 CORRIDOR
 2ND FLOOR LANDING
 CORRIDOR
 STORAGE CLOSET
HIGH SCHOOL
 LOCKER ROOM
 CORRIDOR
 BUSINESS CLASS
 LIBRARY
ANIMAL CLINIC
 EXAMINING ROOM
STILINSKI HOME
 STILES'S ROOM
MARTIN HOME
 LYDIA'S ROOM

EXTERIORS

SUBURBAN STREET
 SIDEWALK
ABANDONED BANK
 PARKING LOT
 ALLEY
HIGH SCHOOL
 PARKING LOT
BEACON HILLS LOOKOUT POINT
UNDERPASS

OMITTED:

INT. HIGH SCHOOL/LOCKER ROOM
(CHANGED TO EXT. HIGH SCHOOL/
UNDERPASS)

TEEN WOLF
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*

ACT ONE

FADE IN:

1 INT. ALLISON'S CAR - NIGHT 1

The TIP of an EYELINER PENCIL presses down on the pale skin of Lydia's forearm where the mark left by the mysterious Girl has begun to fade.

With Allison driving, Lydia finishes going over the bruise. She raises her arm to Allison's, connecting the strangely patterned contusions into an odd SYMBOL.

LYDIA

I don't know. Doesn't look like much to me.

ALLISON

It's a pattern. It means something.

LYDIA

You really think Scott's going to know what it is?

ALLISON

No. But he might know someone who does.

LYDIA

How are you so sure it means anything at all?

ALLISON

Because that girl wasn't just looking for Scott. It's like she needed to find him. Like she had to. And *that* means something.

Speedometer needle rising, Allison sends the car racing down the dark roads of Beacon Hills.

2 EXT. SUBURBAN STREET/SIDEWALK - NIGHT 2

Hurrying along the sidewalk of a suburban neighborhood, Stiles glances over to Scott.

STILES

What?

SCOTT

What do you mean what?

STILES

I mean *what*. And you know what.

SCOTT

What *what*?

STILES

That look you were giving.

SCOTT

I wasn't giving a look.

STILES

Oh, there was a distinct look.

SCOTT

What look?

STILES

The one that says the last thing you feel like doing is going to a party.

SCOTT

It's not that. It just feels a little weird going to a different high school's party.

STILES

One drink, you'll be fine. I went to nursery school with this girl. She promised to introduce us to all of her friends. So no Allison, no Lydia. We're moving on.

Scott glances to his phone seeing a MISSED CALL from Allison. But he slips the phone back into his pocket.

SCOTT

You're right.

STILES

That's right I'm right.

SCOTT

Moving on.

STILES

Onward and upward.

SCOTT
Let's do this.

STILES
That's what I'm talking about.

They turn down a walkway to the door of an upscale house.

SCOTT
How's my breath?

STILES
I'm not smelling your breath.

SCOTT
Do you have any gum?

STILES
No gum. You're fine.

SCOTT
Can you at least tell me what kind
of party it is?

A beautiful but slightly inebriated girl named HEATHER raises a red cup to several others held by her friends.

HEATHER
It's my birthday!

The girls HOLLER in approval and everyone drinks. Emptying her cup, Heather pulls her friend, Danielle, to her side.

HEATHER (CONT'D)
Tonight.

DANIELLE
Really tonight? For real? You know
your first time is usually sort of
gross and kind of hurts.

HEATHER
Fine with me.

DANIELLE
No romance? No waiting to fall in
love?

HEATHER
Are you kidding? When I fall in
love I want to be good at it.

3

DANIELLE

Oh lord. You at least got a target
of opportunity?

Glancing past her, Heather smiles wide.

HEATHER

Stiles!

Heads turn to Stiles and Scott who have wandered inside.
Throwing her arms around Stiles, Heather lands a kiss right
on his lips.

HEATHER (CONT'D)

So happy you made it. Come help me
pick out a bottle of wine.

Shocked by the kiss, Stiles glances to Scott who gives him an
encouraging nod. As Heather draws Stiles away, Scott's phone
buzzes. Another MESSAGE from Allison. *

4

INT. PARTY HOUSE/WINE CELLAR - NIGHT

4

Pulling Stiles by the hand, Heather descends the stairs to
the wine cellar.

STILES

You remember when we were little
and we used to come down here to--

She kisses him again. Sensual this time. Hands gliding down
his chest to his belt.

STILES (CONT'D)

Yeah, we never did that.

HEATHER

Stiles, I just turned seventeen and
you know what I want for my
birthday? To not be a seventeen
year-old virgin.

She kicks off her high heels, sending them into the shadows.
Moving in to kiss him again, she pauses, noticing the excited
yet fearful expression on his face.

HEATHER (CONT'D)

You haven't done it either.

STILES

Turned seventeen? Not yet, no.

HEATHER

Stiles?

STILES

Maybe that other thing too.

HEATHER

Do you want to? I mean, are you
okay with it?

STILES

I believe I am okay with it. Very
okay with it. Very, very--

She kisses him again, fingers reaching to unbuckle his belt.
But he grabs her hands.

STILES (CONT'D)

Sorry, but I don't have any--I've
got no--

HEATHER

My brother has some. Upstairs
bathroom. Go.

STILES

Going.

Stiles whirls around, nearly running right into a wine rack.
He ducks around it and soars up the stairs.

5 EXT. SUBURBAN STREET/SIDEWALK - NIGHT

5

Stepping away from the house, Scott hurries to the sidewalk
where he finds Allison waiting under a streetlight. But he
slows when he notices Lydia as well.

SCOTT

This isn't the talk we were going
to have, is it?

Allison shakes her head. Then pulls up her sleeve to reveal
the mark on her arm.

6 INT. PARTY HOUSE/BATHROOM - NIGHT

6

Stiles whips open the bathroom's medicine cabinet and
searches the contents. Nothing. He yanks open a drawer and--

STILES

Thank you, God.

He pulls out a BOX OF CONDOMS.

6 CONTINUED:

6

But then he notices they're labeled XXL. A look of concern crosses his face as he slowly peers down at himself.

7 INT. PARTY HOUSE/WINE CELLAR - NIGHT

7

Bare feet stepping across the cellar floor, Heather pulls out a bottle of wine to glance at its label. She pushes it back into its slot and reaches for another when--

BOTTLES CLINK against each other. Almost like the room had been shaken by the lightest tremor from an earthquake.

Heather glances about, eyeing the shadows, the dim light from the stairs.

HEATHER

Stiles?

A ROW OF BOTTLES rumble, sides knocking against each other. Heather's eyes dart from row to row, landing on one bottle.

Which slowly begins to *turn*.

Breath caught, Heather watches the bottle make a slow and ominous rotation as if someone were twisting it around from the other side until--

The bottle PUSHES out of the rack, CRASHING to the floor in a puddle of wine and glass shards.

Heather flinches back with a surprised gasp. Then holds still in the silence, trying to peer into the shadows to find whoever's responsible.

HEATHER (CONT'D)

Okay, that's not funny.

Behind her, a BOTTLE hurtles out of its rack and SMASHES to the floor next to the first. Heather jumps back as DROPLETS of RED WINE SPLATTER her arms.

Another bottle CRASHES DOWN. One FLIES OFF its shelf EXPLODING against the opposite rack.

Hands up to shield herself, Heather whirls around, bare feet stepping into BROKEN GLASS. As she CRIES OUT in pain, another bottle EXPLODES to the floor.

She stumbles across the SHARDS, blood mixing with wine. Her back hits the wall as she's literally hemmed in by smashing bottles.

And then it stops.

7

Shaking, tears running down her cheeks from both fear and pain, Heather does not notice she's backed herself right underneath a WINDOW.

Hearing a CREAK of metal, Heather gazes up to find the window opening above her as--*she lifts right off the floor*. With a MUFFLED SCREAM, her bloodied feet are dragged up, kicking against the wall.

FOOTSTEPS pound down the stairs, Stiles charging in. But he looks about in confusion.

Strangely, the cellar appears completely untouched. No broken bottles, no spilled wine, and no sign of the birthday girl.

STILES

Heather?

He turns, peering about. Never noticing the window behind him slowly closing shut.

CUT TO:

MAIN TITLE: TEEN WOLF

8

INT. DEREK'S LOFT - DAY

8

Sunlight spills in through the windows of a bare, stone-laden loft. Isaac passes through the light, pacing nervously, while Derek sits patiently at a work table.

ISAAC

I'm starting to not like this idea.
It sounds dangerous. I definitely
don't like it. And I definitely
don't like him.

DEREK

You'll be fine.

ISAAC

Why does it have to be him?

DEREK

He knows how to do it. I don't.
It'd be more dangerous if I tried
it myself.

ISAAC

You know Scott doesn't trust him.
And personally, I trust Scott.

DEREK
Do you trust me?

ISAAC
Yeah. But I still don't like him.

DEREK
No one likes him.

THE STEEL DOOR of Derek's loft slides open to reveal the man they're talking about. Peter Hale.

PETER
Boys, just an F-Y-I. Yes, coming back from the dead left my abilities somewhat impaired, but the hearing? Still works. So I hope you're comfortable saying whatever it is you're feeling straight to my face.

DEREK
We don't like you. Now shut up and help us.

PETER
Fair enough.

Peter snaps open his hand, CLAWS UNSHEATHED.

MOMENTS LATER - Isaac sits in a chair, nervously gripping the arm rests. He flinches as Peter delicately touches his claws to the nape of his neck.

PETER (CONT'D)
Relax. I'll get more out of you if you're calm.

Looking nervous as well, Derek watches Peter gently feel for the right placement of his claws on Isaac's neck.

ISAAC
How do you know how to do this?

PETER
It's an old ritual. Used mostly by Alphas since it's a skill that requires quite a bit of practice. One little slip and you could paralyze someone. Or kill them.

8

ISAAC
Have you had a lot of practice?

PETER
I've never paralyzed anyone.

ISAAC
(realizing)
Wait, does that mean--

But Peter JAMS his claws in. Isaac's head jerks up in shock, the world suddenly spinning around him. Both of their eyes begin to GLOW, Isaac's turning a fiery YELLOW while Peter's suffuse with a brilliant BLUE.

Derek watches Peter's head wrench to the side, eyes moving about as if seeing something--

9 INT. ABANDONED BANK/VAULT - NIGHT - FLASHBACK 9

A small shaft of light slips into the vault illuminating two sleeping teenagers. Just silhouettes in the darkness.

Figures rush in suddenly, hands reaching for them--

10 INT. DEREK'S LOFT - DAY 10

Isaac jerks up in his chair as Peter struggles to keep his grip on him. Derek starts forward to intervene.

PETER
Wait. I see them.

11 INT. ABANDONED BANK/VAULT/CORRIDOR - NIGHT - FLASHBACK 11

Hands wrap around the two teenagers, dragging them to their feet. RED ALPHA EYES flare in the darkness amid a series of confusing images.

The blind Alpha known as Deucalion steps into the light. Boyd shouts, trying to break free of Ennis's arms pulling him back.

Deucalion turns sharply, attention grabbed by SOMEONE reflected over a metallic surface.

Isaac.

Peering through the open vault door, he spins to run. But hands grab at him, dragging him down and--

12

INT. DEREK'S LOFT - DAY

12

Peter yanks his hand free of Isaac's neck. He staggers to his feet, breathless. Isaac dips forward as if to pass out, but Derek grabs him, pulling him back against the chair.

DEREK

What did you see?

PETER

Not much. It was confusing. Vague images, phrases--

DEREK

But you saw something.

PETER

(nodding)

Isaac found them.

DEREK

Erica and Boyd?

PETER

I barely saw them. Just glimpses.

DEREK

But you saw them?

Peter nods, unaware that he's pulled his clawed hand into a fist, massaging it as if he'd been burned.

PETER

And worse.

DEREK

Deucalion.

PETER

He was talking to them. Something about time running out.

ISAAC

What does that mean?

DEREK

(to Peter)

He's going to kill them.

PETER

He didn't say that. But he did make
a promise. That by the full moon,
they'd both be dead.

DEREK

The *next* full moon?

Peter nods, confirming the worst.

PETER

Tomorrow night.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. HIGH SCHOOL/UNDERPASS - DAY

13

In the underpass leading to the athletics field, Lydia and Allison hold their arms together, forming the complete symbol on their skin. Derek stands before them while Scott and Stiles look on at his sides.

Derek raises his eyes to meet Allison's. Neither of them blink, glaring at each other.

DEREK

I don't see anything.

SCOTT

Look again.

DEREK

How is a bruise going to tell me where Erica and Boyd are?

SCOTT

It's the same on both arms. Exactly the same.

DEREK

It's nothing.

LYDIA

Pareidolia. Seeing patterns that aren't there. It's a subset of apophenia.

DEREK

What she said.

SCOTT

Take another look.

DEREK

I don't need to.

SCOTT

They're trying to help.

DEREK

These two? This one who used me to resurrect my psychotic uncle. And this one who shot about thirty arrows into me and my pack?

STILES

Hey, no one died. There might have been some maiming. A little mangling. But no death. I call that an important distinction.

ALLISON

My mother died.

DEREK

Your family's little honor code killed your mother. Not me.

SCOTT

Okay, can everyone back off for a second?

ALLISON

(to Derek)

That girl was looking for Scott. I'm here to help him. Not you.

DEREK

You want to help? Find something real.

He turns to go. Scott follows, stopping him.

SCOTT

Give her a chance. We're all on the same side now.

DEREK

Then maybe you should tell her what her mother was actually trying to do that night.

Derek pushes past him, heading out of the underpass.

Scott and Stiles join the rush of students in the hall.

STILES

What does a pack of Alphas want with Erica and Boyd?

SCOTT

I'm not sure it's them they want.

STILES

What--Derek? Like they're recruiting?

14

CONTINUED:

14

But Scott doesn't answer. He slows, something catching his attention. Glancing back, the world around him QUIETS.

He glimpses TWO STUDENTS walking the opposite direction, but turns too late to see their faces. They seem somehow *similar*. Almost like--

STILES (CONT'D)

Scott? You coming?

With a last glance behind him, Scott hurries to catch up.

15

INT. HIGH SCHOOL/BUSINESS CLASS - DAY

15

A BOOK SLAMS down on the teacher's desk, jolting the class to attention. Coach Finstock eyes the students with his standard disdain.

COACH

The stock market is based on two principles. What are they?

Scott raises his hand.

COACH (CONT'D)

Yes, McCall, you can go to the bathroom.

SCOTT

Coach, I know the answer.

COACH

You serious?

SCOTT

It's risk versus reward.

COACH

Who are you and what have you done with McCall? Don't answer that. I like you better.

(to the class)

Anyone have a quarter?

Stiles reaches into his pocket and pulls one out. Along with an XXL CONDOM. Horrified, he watches the condom fall to the floor. Coach picks it up.

COACH (CONT'D)

Stilinski, I believe you dropped this. And... congratulations.

15

CONTINUED:

15

Taking the quarter, Coach returns to his desk. He grabs his COACH RULES MUG and sets it on the floor. Stepping back a few paces, he bounces the quarter right into the mug.

COACH (CONT'D)

Risk and reward. Put the quarter in the mug and you win the reward.

Coach retrieves the quarter from the mug and places it on Danny's desk.

DANNY

What's the reward?

COACH

You don't have to take the pop quiz tomorrow.

DANNY

Coach, it's not a pop quiz if you tell us about it.

COACH

Danny, to be honest, I really expect more from you by now.

He yanks the quarter off the desk and places it on Scott's.

COACH (CONT'D)

The risk, McCall, is if you don't get the quarter in, you take the pop--you take the *quiz*--and you have to write an essay. Risk: More work. Reward: No work. Or: Choose not to play.

Scott picks up the quarter, turning it over in his fingers.

SCOTT

But isn't this just chance?

COACH

No. You know your abilities. Coordination, focus, past experience. All affecting the outcome. So what's it going to be, McCall? More work? No work? Or choose not to play?

Scott takes a long look at the quarter. But then sets it back down on the desk.

COACH (CONT'D)
No play! Who's next?

Stiles jumps up and snatches the quarter off Scott's desk.

COACH (CONT'D)
There's a gambling man.

But as Stiles lines up his shot, he doesn't notice the classroom door opening.

COACH (CONT'D)
Stiles--

STILES
Yeah, Coach, I got this.

STILINSKI
Stiles.

He glances over to see his father, Sheriff Stilinski, and another DEPUTY waiting in the doorway for him.

16 OMITTED (CHANGED TO 18A) 16

17 INT. HIGH SCHOOL/CORRIDOR - DAY 17

Stilinski and his Deputy take notes while Stiles works through the details of the previous night's party.

STILES
I couldn't find her. I thought she'd just hooked up with her other friends. Has no one really seen her since last night?

STILINSKI
(shaking his head)
We've put out an A-P-B. But, Stiles, all of her friends say you were the last person who saw her.

STILES
Me?

18 INT. HIGH SCHOOL/BUSINESS CLASS - DAY 18

At his desk, Scott focuses his hearing on the conversation outside the door.

STILINSKI (V.O.)

We're hoping it's just some bad decisions brought on by too much to drink. But if you remember anything else, you call me. Okay?

Danny lands the quarter in Coach's mug, the SOUND snapping Scott's attention back to the class.

COACH

Reward! Who's next? Greenberg, put your hand down. You don't have a chance.

Coach slaps the quarter down on another desk.

At a study table, Allison copies the symbol from her arm onto a piece of notebook paper. On the table lie copiously written notes and books about ancient symbols.

LYDIA

I want one.

Allison follows Lydia's gaze to the twins, Ethan and Aiden, as they enter the library.

ALLISON

Which one?

LYDIA

The straight one, obviously.

Allison looks over again and watches Danny lock eyes with Ethan. Danny smiles. And walks into a cart of books.

While Lydia shakes her head at him, Allison returns to her book. She pauses, however, noticing Lydia's COFFEE CUP. She slowly turns it around to view the coffee company's logo.

ALLISON

Hey, what if it's not a symbol?
What if it's actually a logo?

18A

CONTINUED:

18A

Glancing up, she finds Lydia is no longer at the table. She's at one of the stacks with Aiden, helping him enter her number into his cell phone.

In the aisle just next to them, Danny enters Ethan's number into his own phone.

With a bemused smile, Allison goes back to her laptop and types in a search: *Beacon Hills business logos*. Dozens appear on the screen and she begins scrolling through the images.

19

INT. HIGH SCHOOL/CORRIDOR - DAY

19

Scott follows Stiles down the corridor, trying to keep up.

SCOTT

You think they kidnapped Heather to turn her?

STILES

Derek says it's easier to turn teenagers.

SCOTT

But why's an Alpha pack need Betas?

STILES

I don't know. I don't care. This girl, Scott--our moms were best friends before mine died. We took frickin' bubble baths together when we were three. I gotta' find her.

SCOTT

Then we need to get Isaac to remember.

STILES

How? Peter and Derek couldn't do it. You know any other werewolves out there with a better trick?

SCOTT

Maybe not a werewolf. But someone who knows a lot about them...

20

INT. ANIMAL CLINIC/EXAMINING ROOM - NIGHT

20

ICE pours into a steel tub filled with water, the kind of tub typically used to bathe animals. Dr. Deaton approaches to watch Scott, Stiles and Derek empty bags of ice into it.

Kneeling next to the tub, Isaac tentatively touches a finger to the water.

DEATON

Obviously, it's not going to be particularly comfortable. But if we can slow your heart rate down enough you'll slip into a trance-like state.

ISAAC

Like being hypnotized?

DEATON

Exactly. You'll be half transformed. It'll let us access your subconscious mind.

SCOTT

How slow does his heart need to be?

DEATON

Very slow.

DEREK

How slow is very slow?

DEATON

Nearly dead.

ISAAC

But it's safe, right?

DEATON

Do you want me to answer honestly?

ISAAC

Not really.

A RUBBER SNAPPING catches their attention. They look over to Stiles who pulls on LATEX SURGICAL GLOVES.

STILES

What?

Derek turns back to Isaac who begins removing his shirt.

DEREK

If it's too risky you don't have to do this.

Isaac answers by stepping into the tub with a soft splash. Already shivering, he takes a few quick breaths to prepare, then gives them a nod.

Grabbing him by the arms, Scott and Derek plunge Isaac into the ice-filled water.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

21 INT. ANIMAL CLINIC/EXAMINING ROOM - NIGHT

21

Isaac BURSTS UP from the icy water, GASPING through his fangs as his body convulses from the cold.

DEATON

Get him back under.

Derek and Scott push Isaac beneath the swirling ice, struggling to keep him submerged while Stiles clutches at his ankles. Isaac's body shudders, jerking upward.

DEATON (CONT'D)

Hold him.

DEREK

We're trying.

Isaac's eyes snap open, GLOWING YELLOW. Strangled gasps come from his throat. But then, finally, his body relaxes. Breath slowing, he slips back amid the ice and closes his eyes.

DEATON

(whispering to the others)

Now remember, only I talk to him.
Too many voices will confuse him
and draw him out.

Isaac stirs, eyes moving under the lids as if dreaming.

DEATON (CONT'D)

Isaac? Can you hear me?

ISAAC

Yes. I hear you.

DEATON

This is Dr. Deaton. I'd like to ask
you a few questions. Is that all
right?

ISAAC

Yes, it's all right.

DEATON

I want to ask you about the night
you found Erica and Boyd.

(MORE)

DEATON (CONT'D)

I want you to remember it for me in as vivid detail as possible. Like you were actually there again.

ISAAC

No--No, I don't want to do that.

He tenses, rising up from the water. Derek and Scott gently press him back, but he begins to struggle.

DEATON

It's all right, Isaac. They're just memories. You can't be hurt by a memory.

Easing back down, he seems to relax again.

DEATON (CONT'D)

So let's go back to that night. To the place you found Erica and Boyd. Can you tell me what you see? Is it some kind of building? A house?

ISAAC

Not a house. The walls are stone. Like marble.

DEATON

That's perfect. Can you give me any other descriptors?

ISAAC

It's dusty. Empty.

DEATON

Like an abandoned building? Isaac?

ISAAC

Someone's here.

His hand WRAPS around Scott's wrist, grabbing him with a sudden and painful intensity.

DEATON

Isaac, relax.

ISAAC

They're here--*they're coming.*

DEATON

They can't hurt you. It's just a memory. Your memories can't hurt you.

21

CONTINUED:

21

Breathing hard, Isaac's grip begins to loosen.

DEATON (CONT'D)

They can't hurt you. Just relax.

Finally, he releases his grip on Scott who pulls back in relief.

DEATON (CONT'D)

Good. Now tell us what you see.

Tell us everything...

22

INT. ABANDONED BANK/2ND FLOOR LANDING - NIGHT - FLASHBACK 22

Moving quickly and trying to stay hidden in the shadows, Isaac glances back as he hurries deeper into the building.

But he stops at a turn. His hearing focuses on a VOICE, low and distinct.

BOYD (O.S.)

But I can't control it. Neither of us are going to be able to...

Inching around the corner, Isaac tries to spot Boyd in the darkness. All he sees, however, are vague shapes.

23

INT. ANIMAL CLINIC/EXAMINING ROOM - NIGHT

23

Eyes open, Isaac stares up at the ceiling, transfixed by the memory.

ISAAC

I hear him. He's talking about the full moon. About being out of control when the moon rises.

DEATON

Is he talking to Erica?

ISAAC

I think. I can't see her. I can't see either of them.

STILES

What else is he saying?

Deaton puts a finger to his lips, quieting Stiles.

DEATON

Can you hear anything else?

ISAAC

They're worried about what they'll do. During the moon. Worried they'll hurt each other.

Derek and Scott share a look.

DEREK

(whispering)

If they're locked in together on the full moon they're going to tear each other apart.

DEATON

Isaac, we need to know where they are. Can you see them?

ISAAC

No.

DEATON

Do you know what kind of room it is? Is there any kind of marker? A number on a door? A sign?

Isaac draws in a sudden, terrified breath.

ISAAC

(barely a whisper)

They're here.

Holding still in the water, his eyes dart from side-to-side, seeing someone or something in his memory.

DEATON

It's all right. Just tell us--

ISAAC

No, they see me. *They see me.*

DEREK

This isn't working.
(leaning forward)
Isaac, where are you?

DEATON

You're going to confuse him.

ISAAC

(terrified)

They're coming--they found me.

23

CONTINUED:

23

DEREK

Just tell us where you are.

ISAAC

I don't know--it's too dark.

He struggles, water splashing up as panic grabs hold of him.

DEREK

Where are you?

24

INT. ABANDONED BANK/2ND FLOOR LANDING - NIGHT - FLASHBACK 24

Isaac stumbles forward, trying to run. But Ennis grabs at him, pulling him back, dragging him down. A CLAWED FOOT lands on his chest, Kali grinning down at him with fangs bared--

25

INT. ANIMAL CLINIC/EXAMINING ROOM - NIGHT

25

ICE SPILLS across the floor around Derek who struggles to hold Isaac still.

DEATON

His heart rate--he could go into shock.

SCOTT

Derek, let him go.

But Derek shouts again, voice thundering at Isaac.

DEREK

Where are you? *What did you see?*

ISAAC

A vault--it's a vault--a bank vault.

26

INT. ABANDONED BANK/2ND FLOOR LANDING - NIGHT - FLASHBACK 26

Ennis's arms wrapped around him, Isaac twists his head around to see an amused Deucalion standing just outside the open door of a bank vault. Head cocked as he listens to Isaac's helpless struggle and to the sound of--

27

INT. ANIMAL CLINIC/EXAMINING ROOM - NIGHT

27

WATER SPLASHING, Isaac jerks up from the tub. Alert and excited, he's completely out of the trance.

ISAAC

I know where they are. I saw it. I saw the name.

While Derek and Scott help him out, Deaton throws a towel around his shoulders.

ISAAC (CONT'D)
Beacon Hills First National. It's an abandoned bank. They've been keeping them in a vault. Locked inside...

Breathless, he looks at their subdued reactions.

ISAAC (CONT'D)
What? What's wrong?

STILES
You don't remember what you said right before you came out of it?

Confused, Isaac shakes his head.

STILES (CONT'D)
You said when they caught you, they dragged you into a room. And there was a body in it.

ISAAC
What body?

STILES
Erica. You said it was Erica.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

28 EXT. ABANDONED BANK/PARKING LOT - NIGHT 28

A hand reaches up to grasp the CHAINS wrapped around the bank's entrance doors. Allison gives a yank, but it's locked tight. She examines the padlock. Then lets it drop.

Slowly retreating back from the ominous building, Allison's gaze falls on the image that brought her here. The bank's LOGO, a decal on the glass doors.

Exactly the same as the pattern left on her and Lydia's arm.

When she finally turns to hurry to her car, something else appears just behind the logo. A PAIR OF GLOWING RED EYES watching her car roar off into the night.

29 INT. ANIMAL CLINIC/EXAMINING ROOM - NIGHT 29

Shaking and weak, Isaac pulls the towel tightly around him while the others debate the new information.

DEREK

She's not dead.

STILES

He said "There's a dead body. It's Erica." Doesn't exactly leave much room for interpretation.

DEREK

Then who was in the vault with Boyd?

STILES

Someone else, obviously. Maybe the Alphas are collecting strays.

SCOTT

(to Isaac)

Maybe it was the Girl on the motorcycle? The one who saved you?

ISAAC

(shaking his head)

She wasn't like us. And whoever was in the vault with Boyd was.

STILES

What if that's how Erica died? They pit them against each other during the full moon and see who survives. It's like Werewolf Thunderdome.

DEREK

Then we get them out. Tonight.

DEATON

Be smart about this, Derek. You can't just go storming in.

DEREK

If Isaac got inside, so can we.

DEATON

But he didn't get through a vault door, did he?

SCOTT

We need a plan.

DEREK

How do we come up with a plan to break into a bank vault in less than twenty-four hours?

STILES

Someone already did.

They look to Stiles who raises his phone to show a NEWS ARTICLE on the display.

STILES (CONT'D)

(reading)

Beacon Hills First National closes doors three months after vault robbery. Doesn't say how it was robbed, but probably won't take long to find out.

DEREK

How long?

STILES

It's the internet. Minutes.

Stiles lies passed out, face pressed to the carpet of his room amid dozens of sheets of paper, articles and photos about the bank robbery.

Slumped in a chair nearby, Scott sleeps despite the noise of Stiles's PRINTER spitting more pages to the floor.

Stilinski knocks on the door.

STILINSKI

Boys, wake up. You have school.
Boys, get up. BOYS.

Stiles and Scott finally wake, groggy and exhausted.

STILINSKI (CONT'D)

I'm off to the station. Get to school.

STILES

Dad. Heather?

STILINSKI

(shaking his head)
No word yet.

As he steps away from the door, Stiles grabs a handful of papers and throws them toward the trash.

STILES

Ten hours and nothing.

SCOTT

We're going to find something.

STILES

Finding something doesn't make Erica any less dead. Or Boyd any less about to be dead.

SCOTT

We've still got time.

STILES

Is this whole remain optimistic in the face of total and utter disaster thing part of the be a better Scott McCall program?

SCOTT

Not if it doesn't work.

STILES

It works.

Grabbing the printouts to clean up, Stiles pauses. Then jumps to his feet.

30

CONTINUED:

30

STILES (CONT'D)
(calling out)
Dad! Dad, wait!

He shoves a printout into Scott's hand as he darts out of the room to catch his father. It's an old PHOTO of the bank robbers caught by Sheriff's Deputies.

One of Deputies pictured is Stilinski.

31

EXT. HIGH SCHOOL/PARKING LOT - DAY

31

Doors clicking open on her car, Allison gets out for the school day, followed by Lydia.

LYDIA
So Mystery Girl leaves a bruise on our arms that turns out to be the logo for a bank. What's she trying to do? Give us investment advice?

ALLISON
Not at this bank. It's been closed for years.

LYDIA
So why aren't you telling Scott?

ALLISON
Because according to someone I need to find something *real*.

Allison opens her trunk, grabbing her school bag from it.

ALLISON (CONT'D)
Which reminds me. I can't drive you home today. I've got an errand to run after school.

Eyeing the very large pair of BOLT CUTTERS inside, Allison slams the trunk closed.

Just a few spaces down from them, the doors of Stiles's Jeep swing open. Scott steps out reading a TEXT on his phone.

SCOTT
We meet at Derek's at five to go over the plan. Then we start as soon as it gets dark.

STILES
What do we do until then?

31

CONTINUED:

31

SCOTT

Right now? We've got English.

They head into the school, double doors CLANGING SHUT behind them.

DISSOLVE TO:

32

EXT. ABANDONED BANK/PARKING LOT - NIGHT

32

The glass doors of the bank. Allison raises the bolt cutters to the chains and quickly severs the metal links. As they fall to a pile at her feet, she gently presses a nervous hand to the door and gives a light push.

The door swings slowly open.

33

INT. DEREK'S LOFT - NIGHT

33

Scott, Derek and Peter crowd around a work table where Stiles unrolls a BLUEPRINT of the bank.

STILES

Okay, see this? This is how they got in. A rooftop air conditioning vent. It leads down inside the wall of the vault which is here...

With a RED MARKER, Stiles circles the vault.

STILES (CONT'D)

One of the robbers was lowered down into this shaft. The space is so small, with so little room to move, it took him twelve hours to drill through the stone wall into the vault. Then, over the entire night, they siphoned all of the cash up through that one little shaft in the wall to the guys on the roof.

SCOTT

Can we fit in there?

STILES

Barely. And they patched the wall. So I'm thinking the kind of drill we need is a diamond bit--

DEREK

Forget the drill. If I go in first how much space would I have?

STILES

What do you think you're going to do? Punch through the wall?

DEREK

Yes. I'm going to punch through the wall.

STILES

Oh really, tough guy? Make a fist.

Derek holds out his clenched fist. Stiles puts one hand on Derek's elbow and the other a few inches from his fist.

STILES (CONT'D)

See this? That's maybe three inches of room to gather enough force to punch through solid--

Derek SLAMS his fist against Stiles's palm.

STILES (CONT'D)

Mother of God.

He yanks his hand up in agony.

DEREK

I'll get through the wall. Who's following me down?

He looks to Scott and Peter.

PETER

Sorry, but not me. You know I'm not up to fighting speed yet. And, honestly, with Isaac out of commission, you're not looking at good odds for yourself.

DEREK

I'm supposed to just let them die?

PETER

One of them is already dead.

DEREK

We don't know that.

PETER

Do I have to remind you what you're up against? A pack of Alphas. All of them killers.

(MORE)

33

CONTINUED:

33

PETER (CONT'D)

And if that's not enough to scare your testicles back into your stomach, try to remember two of them combine bodies to form one giant Alpha. I'm sure Boyd and Erica were sweet kids. They'll be missed.

STILES

Can someone kill him again, please?

PETER

Derek, seriously. Not worth the risk.

Scott glances up at Peter's last words. But then he notices Derek's eyes on him, waiting.

DEREK

What about you?

Scott peers down at the bank vault circled on the blueprint.

SCOTT

I don't know about Erica. But if Boyd's still alive, we have to do something. We have to try.

DEREK

But?

SCOTT

Who's the other girl? The one locked in with Boyd?

DEREK

I guess we're going to find out.

34

INT. ABANDONED BANK/VAULT - NIGHT

34

In the shadowy, barely lit vault, Boyd paces, unable to stand still as time ticks away. Past him, sits an unfamiliar face. A young woman with her knees pulled close to her chest.

The other girl.

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

35

INT. ABANDONED BANK/CORRIDOR - NIGHT

35

Carefully moving around a corner, Allison peers about the cavernous bank. She continues on, glancing back with every few steps. But she stops short, listening...

From somewhere in the building comes the sound of WATER DRIPPING. Swallowing her fear, she starts forward again and--

SOMEONE HURTLES OUT OF THE SHADOWS.

Reflexes kicking in, Allison brings her hands up to defend herself. But her ATTACKER moves just as swiftly. The blows come quick, two dark shapes striking out with well-trained precision until--

Allison SLAMS against a wall, an elbow pressed to her throat. She blinks in surprise at her assailant.

ALLISON

Ms. Morrell?

The School Guidance Counselor--looking very unlike a Guidance Counselor at the moment--takes a quick glance down the corridor to make sure they're alone.

MS. MORRELL

Keep your mouth shut and listen close. You have no idea what you just stepped into. Right now, you've got maybe twenty seconds to get your ass hidden.

ALLISON

What are you doing--

MS. MORRELL

There's a storage closet down the hall. Get in there. Lock the door. When you hear the fighting start, that's when you come out.

ALLISON

What fighting?

MS. MORRELL

You'll hear it. *Now go.*

35 CONTINUED: 35

Morrell steps back, releasing her. Confused, Allison retreats back as instructed while Morrell hurries off in the opposite direction.

36 INT. ABANDONED BANK/STORAGE CLOSET - NIGHT 36

The closet door clicks open and Allison slips inside. Quickly pushing it closed, she holds still when she hears--MOVEMENT.

Right outside the door. Several people walking quickly past.

37 INT. ABANDONED BANK/CORRIDOR - NIGHT 37

TWO BARE FEET pause in the corridor. While Ennis and Deucalion continue forward, Kali glances back.

She cocks her head and then breathes in the air, trying to catch a scent. After a moment, though, she shrugs it off and moves to catch up to the others.

38 INT. ABANDONED BANK/STORAGE CLOSET - NIGHT 38

Pressed against the wall, Allison holds still while her foot rests atop a spilled bottle of AMMONIA, liquid spreading across the floor.

Inching back, she reaches out to steady herself. Her hand touches down on something leathery. Squinting in the dark, she turns to find--

Erica's dead and contorted face.

Allison sucks in a shocked breath at the sight. *Paralyzed in an expression of terror, Erica looks as if she must have faced something truly horrifying in her last moments.*

*
*
*

Hands rising to her own mouth, Allison retreats back, trying not to scream as well.

39 INT. DEREK'S LOFT - NIGHT 39

Stiles peers out a window at the rising moon while gnawing nervously at his fingernails.

STILES

I can't take waiting around like this. It's nerve-racking. My nerves are racked. They're severely racked.

PETER

I could beat you unconscious. Wake you when it's over.

STILES

You think Erica's really dead?

PETER

You think I really care?

STILES

(ignoring him)

I don't get the bank. Why not chain them up in some underground lair? They're an Alpha pack. Aren't they supposed to have a lair?

PETER

They're werewolves. Not Bond villains.

STILES

You think they're living there? Maybe the vaults remind them of wolf dens.

PETER

Wolf dens?

STILES

Yeah, wolf dens. Where do you live?

PETER

In a secret network of caves hidden deep within the woods.

STILES

Really?

PETER

No, idiot. I have an apartment downtown.

STILES

Fine. But that's just more proof something's up with the bank. And why are they waiting for a full moon? Why not just kill them whenever they want to?

39

CONTINUED:

39

PETER

Maybe they think it's poetic.

STILES

They've already had three full moons to be poetic.

PETER

And you've had less than one full hour to be annoying as...

He trails off. Then sits up, suddenly alert.

PETER (CONT'D)

What are the walls made of?

Stiles glances about at the loft.

STILES

Looks like stone and brick--

PETER

The walls of the vault. What are they made of?

On his feet, Peter goes to the work table to look over the blueprint with Stiles.

PETER (CONT'D)

I don't see it here. Where else would it say the materials? The type of stone.

STILES

Here--here--it's gotta' be here.

Stiles yanks open his backpack and pulls out a ream of printouts.

40

EXT. ABANDONED BANK/ALLEY - NIGHT

40

Making a cautious approach through the alley behind the rear of the bank, Scott and Derek pause beneath the fire escape. Scott reaches for one of the rungs, but then notices something.

SCOTT

Now I kind of wish we'd let Stiles come.

DEREK

Why?

SCOTT

Because he'd be able to come up
with something better than *I told
you so.*

He points to the BANK NAME and LOGO on the rear door. The
same exact symbol bruised onto Allison and Lydia's arm.

DEREK

Shut up and climb.

Grabbing hold of a ladder rung, Scott pauses again.

DEREK (CONT'D)

What?

SCOTT

Something I can't get out of my
head.

DEREK

The moon's rising, Scott. What is
it?

SCOTT

Risk and reward.

DEREK

Which means what?

SCOTT

We're not measuring the risk with
enough information. We don't know
enough.

DEREK

We know time's running out.

SCOTT

But think about it. They put the
triskele on your door four months
ago. What have they been doing all
that time? Why wait until now?

DEREK

We don't have the *time* to figure
out every little detail.

SCOTT

But what if this detail--the reason
they waited--what if it's the most
important one?

40

CONTINUED:

40

DEREK

Then we don't do anything. And Boyd and Erica are dead. I know what I'm risking. My life for theirs. And I won't blame you if you don't follow me.

Derek grabs the steel rung of the fire escape and begins to climb. With a last glance at the rising moon, Scott reaches up to follow.

41

INT. DEREK'S LOFT - NIGHT

41

At the work table, Stiles rifles through pages of information on the bank, sheets falling to the floor around them.

STILES

Here--here it is.

Peter grabs the sheet from his hands, eyes scanning the text.

PETER

(a whisper)

Hecatolite.

STILES

What's that? Is that bad?

PETER

Call them. Get them on the phone now.

STILES

Why?

PETER

Because Boyd and that girl aren't going to kill each other. They're going to kill Derek and Scott.

FADE OUT:

END OF ACT FIVE

ACT SIX

FADE IN:

42 INT. ABANDONED BANK/VAULT - NIGHT 42

A thin shaft of light falls over the interior stone of the vault. The wall shakes with a low BOOM, something hitting it from the inside. Another hit and a CRACK ripples through the stone.

With a sudden CRUNCH, a FIST SMASHES through. Stone crumbling outward, Derek bursts into the dark vault.

Right behind him, Scott tumbles in through a dissipating cloud of dust. Rising in the dark, he feels Derek's hand on his chest, holding him back.

DEREK

Boyd?

From the opposite side of the room, a DARK SHAPE inches forward. A hulking figure, its breath harsh and ragged.

DEREK (CONT'D)

Boyd, it's me. It's Derek.

A BUZZING snaps Scott's attention to his pocket. He fumbles for his phone.

SCOTT

Stiles, now is not a good time--

STILES (V.O.)

Scott, you gotta' get out of there.

43 INT. DEREK'S LOFT - NIGHT 43

With Peter at his side, Stiles rattles off a frantic warning.

STILES

The walls of the vault--they're made with a mineral called hecatolite. It scatters the moonlight.

SCOTT (V.O.)

What? What does that mean?

44 INT. ABANDONED BANK/VAULT - NIGHT 44

Derek takes a cautious step toward TWO FIGURES in the dark. One is Boyd, struggling to keep the transformation at bay.

DEREK

We're here to get you out.

Scott recedes back, cell phone pressed to his ear as he listens to both Stiles and Peter trying to explain.

STILES (V.O.)

The hecatolite keeps the moonlight out--they haven't felt the full moon in months--

PETER (V.O.)

Think of it like the gladiator fights in the Roman coliseum. They used to starve the lions for three days to make them more vicious, more out-of-control.

Scott watches the MOONLIGHT spill across the floor of the vault, seeping in.

PETER (V.O.)

Deucalion's kept them from shifting for *three full moons*, diminishing their tolerance to it.

STILES (V.O.)

They're going to be stronger--

PETER (V.O.)

More savage, more blood-hungry. They're the lions, Scott. They're the starved lions and you and Derek just stepped into the coliseum.

SCOTT

Derek. We got a problem. Really big problem.

But Derek is no longer moving, a look of shock spreading across his face.

DEREK

Cora?

SCOTT

Who?

DEREK

Cora?

A dark-haired, beautiful young woman also struggling against the moon steps into the light. Her name is CORA HALE.

CORA
Derek, get out. *Get out of here.*

Scott lowers the phone even as Stiles yells through the speaker--

STILES (V.O.)
Scott? Scott, are you there?

His eyes focus on an odd, powdery SUBSTANCE lining the baseboard against the wall of the vault.

SCOTT
Oh damn...

He follows the line of MOUNTAIN ASH to the vault door. It lies open, moonlight seeping in.

A SILHOUETTED WOMAN appears just past the threshold of the vault. She opens her hand, letting the last bit of ash fall from her palm.

SCOTT (CONT'D)
No--no, wait!

But even as he starts forward, the barrier connects, stopping him in his tracks.

On the other side of the vault, Boyd lets loose an enraged snarl, GLOWING YELLOW EYES locked on Derek. Cora's head jerks up, fangs bared as the transformation takes hold.

Claws unsheathed, Derek raises his hands to defend himself.

45 INT. DEREK'S LOFT - NIGHT 45

With the cell phone held between them, Stiles and Peter listen to the sounds of chaos rising inside the vault.

STILES
Scott? Scott, are you there?

The phone clicks off. A DIAL TONE blares back at them.

46 INT. ABANDONED BANK/VAULT CORRIDOR - NIGHT 46

Outside the vault door, Ms. Morrell wipes the remaining mountain ash from her hands. She pauses, eyeing her palms.

DEUCALION
Don't kid yourself, Marin. This isn't the first time you've gotten your hands dirty.

46

CONTINUED:

46

Deucalion reaches out his own hand. Reluctantly, Morrell gives him her arm and leads him away, their quiet FOOTSTEPS rapidly drowned out by the sounds from inside the vault.

LOW SNARLS rising to VICIOUS GROWLS, building to a crescendo. To an all-out attack.

47

INT. ABANDONED BANK/STORAGE CLOSET - NIGHT

47

A distant CRASHING jolts Allison from her hiding spot. Moving to the door, she presses her ear to it. Just as Morrell predicted, she hears the sounds of fighting.

Allison reaches for the door knob as--

48

INT. ABANDONED BANK/VAULT - NIGHT

48

Scott SLAMS to the floor, tumbling painfully. A SNARLING Boyd leaps down to attack. Derek grabs him, yanking him off his feet and launching him into the air.

But then Derek lurches forward, SLASHED in the back by Cora. She comes at him, swiping with razor-sharp claws until Scott crashes into her, dragging her down.

Derek pulls Scott back to his feet.

SCOTT

You know her?

DEREK

My sister--younger sister.

SCOTT

What the hell's she doing here?

DEREK

Like I have a clue? I thought she was dead.

Past them, the two werewolves--silhouetted figures with GLOWING YELLOW EYES--rise for another assault.

Catching a scent, Scott turns back in surprise to see Allison standing just outside the vault door.

ALLISON

Look out--

Boyd DRAGS Scott off his feet, SMASHING him against the wall. Derek turns to help, but Cora blocks his way, attacking with renewed ferocity.

Allison watches in horror as Boyd digs into Scott with his claws, dragging him up the wall. Blood at his lips, Scott cries out in agony.

Trying to hold Cora back, Derek sees Allison approach the MOUNTAIN ASH BARRIER.

DEREK

No, don't--don't break the seal!

But as Scott slides down against the wall, Boyd raises a clawed hand for a killing strike--

ALLISON

Boyd!

He spins, YELLOW EYES focusing on her. Allison whips her hands across the seal. The MOUNTAIN ASH swirls up into the air and a break appears in the barrier.

ROARING, Boyd charges toward her. Allison whirls back behind the safety of the vault door as both Boyd and Cora hurtle out of their prison, racing for freedom.

With their FERAL GROWLS growing fainter in the distance, Allison steps out from behind the door and is GRABBED by Derek.

SCOTT

Don't touch her.

He yanks Derek's hand from her, locking eyes with him. Derek shakes free of Scott's grasp, glaring at Allison.

DEREK

What were you thinking?

ALLISON

That I had to do something.

SCOTT

She saved our lives.

DEREK

And what do you think they're going to do out there? You have any idea what we just set free?

ALLISON

You want to blame me? I'm not the one who turns teenagers into killers.

DEREK
No, that's the rest of your family.

ALLISON
I made mistakes. But Gerard wasn't my fault.

DEREK
What about your mother?

ALLISON
What? What do you mean?

DEREK
Tell her, Scott.

Allison turns to him. Hands pressed to his bloody torso, Scott falters under her questioning gaze.

ALLISON
What does he mean? Scott? *What does he mean?*

49 EXT. BEACON HILLS LOOKOUT POINT - NIGHT 49

The CITY LIGHTS of Beacon Hills flicker brilliantly underneath a massive full moon.

TWO OMINOUS SILHOUETTES slowly approach the edge of the cliffside. Breathing low, fierce growls through fanged teeth, Boyd and Cora turn a murderous gaze on the unwitting town below them.

50 INT. MARTIN HOME/LYDIA'S ROOM - NIGHT 50

Having fallen asleep on her bed with an open school book in her lap, Lydia snaps awake. And SCREAMS at the top of her lungs.

FADE OUT:

END OF EPISODE