

TEEN WOLF  
Episode #303  
"Fireflies"  
by  
Lucas Sussman

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New Remote Productions, Inc.

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MGM

Production #303  
Episode 27

**TEEN WOLF**

"Episode Twenty-Seven"

EP#303

FIREFLIES

Cast List

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

BILLY..... ANTON STARKMAN  
BREANNE..... DANI FISH  
BOYD..... SINQUA WALLS  
CAITLIN..... ZELDA WILLIAMS  
EMILY..... LAUREN MCKNIGHT  
ISAAC..... DANIEL SHARMAN  
DEPUTY GRAEME..... MIEKO HILLMAN  
STILINSKI..... LINDEN ASHBY  
ARGENT..... JR BOURNE  
MS. BLAKE..... HALEY WEBB  
PETER..... IAN BOHEN  
MELISSA..... MELISSA PONZIO  
HEATHER (DEAD BODY)..... CAITLIN CUSTER

# TEEN WOLF

"Episode Twenty-Seven"

EP#303

FIREFLIES

Set List

## INTERIORS

TOOL SHED  
MARTIN HOME  
    LYDIA'S ROOM  
ALLISON'S CAR  
ABANDONED BANK  
    VAULT CORRIDOR  
TENT  
DEREK'S CAR                    \*  
ARGENT'S SUV  
HOSPITAL  
    RECEPTION  
    MORGUE  
HIGH SCHOOL  
    CORRIDOR  
    BASEMENT  
        CORRIDOR  
        BOILER ROOM  
            ROOM  
            STORAGE CLOSET  
STORAGE ROOM  
BOILER ROOM  
    ROOM  
    STORAGE CLOSET

## EXTERIORS

WOODS  
    WOODS  
    ANOTHER PART  
    TRAILS  
    CAMPGROUND  
    CLEARING  
    CREEK  
    ROADSIDE  
BEACON HILLS PUBLIC POOL  
    POOL  
    PARKING LOT  
STORE  
    PARKING LOT  
BEACON HILLS LOOKOUT POINT  
HIGH SCHOOL  
    PARKING LOT  
    WOODS  
    ANOTHER AREA OF WOODS  
    SCHOOL  
    REAR ENTRANCE

**TEEN WOLF**  
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ACT ONE

FADE IN:

1

EXT. WOODS - NIGHT

1

The FULL MOON looms omnipresent over the eerily quiet woods of Beacon Hills. Far closer to the ground, another GLOWING OBJECT flutters into view.

A FIREFLY.

The tiny luminescent beetle is joined by a second and third, soaring up and through the woods. All three, the unwitting prey of two children, BILLY and BREANNE, chasing after them with glass jars.

BILLY

Got one!

Screwing the lid on top of the jar, Billy turns to show his sister.

BREANNE

What are you doing, dumbass? You're supposed to put holes in the lid. Otherwise you kill them.

BILLY

Do I have to let him go?

BREANNE

Do you want him to die?

Billy holds up the jar, peering in at the firefly to decide its fate. Breanne, however, steps past him as she notices a remarkable sight just ahead...

HUNDREDS OF FIREFLIES, tiny lights blinking off and on in the darkness. Uncapping her own jar, Breanne races forward. The fireflies scatter, soaring up to the safety of higher altitudes.

Billy cautiously follows one into the thick of the woods.

The glowing beetle settles on a low branch, joining another PAIR just near it. Billy creeps forward, holding out the jar and its lid to catch the first when--

It flutters away, leaving the other two behind. Coming closer, Billy notices the other two are actually *not* fireflies.

They're the GLOWING EYES of a WEREWOLF.

Fangs bared, dirt-smearred and as feral and frightening as a wild animal, Boyd rises from the shadows.

SEVERAL YARDS AWAY - With a jar full of captured fireflies, Breanne spins at the sound of her brother's SCREAM.

BREANNE (CONT'D)

Billy?

Alarmed, she runs toward his voice. But she doesn't need to go far. Billy hurtles out of the darkness right for her.

BILLY

Run--run!

Terrified, he drags her with him, causing her to drop the jar. She manages a glance back at SOMETHING CRASHING THROUGH THE BRANCHES toward them.

Panicked, they run for the only shelter they can find. A lone STEEL TOOL SHED. They charge inside and--

2 INT. TOOL SHED/EXT. WOODS - NIGHT 2

Breanne slides the flimsy metal door shut, fumbling with the tiny lock while, behind her, Billy grabs at her shirt.

BILLY

He's gonna' get in--he's gonna' get inside--

BREANNE

Shut up--shut up.

Breathless, she pulls him back and away from the door. They hear FOOTSTEPS. Low, animal breaths.

Breanne holds her hand over her brother's mouth, trying to keep him quiet while listening to Boyd circle the shed.

Their heads turn at CLAWS ticking against the metal walls. They follow the sounds down to where MOONLIGHT spills in through the rusted and bent space between the shed's side and floor.

CLAWS slip in through the space, feeling about for a hold.

Backing further away, Breanne and Billy watch helplessly as the claws grasp around the wall and begin to pull at it.

METAL TEARS as Boyd wrenches the wall up, separating the entire exterior of the shed from its floor. With a furious GROWL, he hurls the collapsing steel frame into the air, exposing the two SCREAMING children.

But just as Boyd takes a step forward to attack, SOMETHING ROLLS RIGHT IN FRONT HIS FEET.

Breanne's JAR.

Lid removed, the FIREFLIES soar out of the opening, bursting up in a cloud around Boyd's head. Enraged, he waves his claws at the flickering lights.

When the fireflies finally scatter, Boyd focuses his yellow eyes forward to see the two children--are gone.

3 EXT. ANOTHER PART OF THE WOODS - NIGHT 3

Carrying a shocked Breanne and Billy under each arm, Scott gives a momentary but satisfied glance back to the darkness behind them as he races through the woods. Fast as he can.

4 EXT. WOODS/TRAILS - NIGHT 4

Down a thin, twisting path, Derek kneels by a SHOE PRINT in the dirt while talking to Scott on his cell.

DEREK  
You lost him?

SCOTT (V.O.)  
I kind of had to.

DEREK  
That's not exactly the plan.

SCOTT (V.O.)  
I know. Which is why I think we should stick together.

5 EXT. WOODS - NIGHT 5

Phone to his ear, Scott glances nervously about the woods.

SCOTT  
Trust me, he's too strong, too fast and way too angry for one person to handle. We gotta' do this together.

DEREK (V.O.)  
Boyd might be more dangerous  
anyway.

SCOTT  
How come?

DEREK (V.O.)  
He's Bitten. Cora's Born. She might  
have more control. I'm by the  
trails at the entrance to the  
preserve. Can you meet me?

SCOTT  
Yeah. Just need to drop something  
off first...

Hanging up, Scott looks down at Billy and Breanne, clutching  
fearfully to his legs.

CUT TO:

**MAIN TITLE: TEEN WOLF**

6 INT. MARTIN HOME/LYDIA'S ROOM - NIGHT 6

Pushing aside her homework, Lydia gets up from bed to shake  
off the nightmare. When her feet hit the floor, though, she  
puts a hand to her head with a pained GASP.

At her dresser, she finds the bottle for the IBUPROFEN empty.

LYDIA  
(calling out)  
Mom, I'm going to the store. Mom,  
did you hear me?  
(to herself)  
Of course, you didn't. You would  
have heard me screaming like a  
lunatic.

Grabbing a jacket, she pauses to notice the FULL MOON outside  
the window. With a sigh, she shakes her head at herself.

LYDIA (CONT'D)  
Lunatic.

7 EXT. WOODS - NIGHT 7

Trees blur past as Scott and Derek run with supernatural  
speed, hurtling through the forest.

But Derek stops short, dropping down to a kneeling position. With an acrobatic flip, Scott lands right at his side to find him examining TRACKS in the dirt.

SCOTT  
Is it them?

DEREK  
(nodding)  
We're not the only ones who decided to stick together.

SCOTT  
Is that going to make it easier or harder to catch them?

DEREK  
I don't know.

SCOTT  
Derek, I saw Boyd try to rip two little kids apart. Are they going to do that to everyone they find?

DEREK  
Everyone and anyone.

8 EXT. BEACON HILLS PUBLIC POOL - NIGHT 8

The door to Lydia's car clicks open. She steps out with her eyes on her phone as she thumbs a text message, walking briskly across the empty parking lot.

But she stops short.

Slowly peering up, she finds she's not at the store, but at the BEACON HILLS PUBLIC POOL. Glancing about in confusion, her breath tightens noticeably.

And then she spots an OBJECT in the darkened pool. Something floating there.

Inching forward, Lydia tries to make out what it is. With each step, it becomes clearer... A BODY floating in the water.

LYDIA  
(a whisper)  
Oh God...

She starts toward it, but then indecision halts her. She looks back to her car. Then to the body in the pool.



Finally, she approaches the pool, moving down the side by the LIFEGUARD CHAIR where she kneels at the edge.

LYDIA (CONT'D)  
Oh my God, are you dead? Please  
don't be dead.

She reaches for the body, managing to grab hold of the leg, pulling it toward the moonlight to reveal--

It's a CPR MANNEQUIN.

LYDIA (CONT'D)  
Are you kidding me?

With an irritated breath, she sits up, wiping her wet hands against each other.

LYDIA (CONT'D)  
Lydia, what the hell are you  
doing...

She pauses, peering down at her wet hands. *Wet with blood.* Gazing at a widening puddle of dark blood around her feet, she follows the trail, slowly turning her head to look up.

Perched in the LIFEGUARD CHAIR is the body of an eighteen year-old BOY, wet blood still flowing down his clothes from a horribly SLASHED THROAT.

As the CPR mannequin drifts silently back in the water, Lydia's terrified SCREAM fills the moonlit night.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

9 INT. ALLISON'S CAR - NIGHT 9

Engine off, Allison sits in the darkened car, hands gripping the wheel. She stares out the windshield, gazing not at the landscape in front of her, but at a memory--

10 INT. ABANDONED BANK/VAULT CORRIDOR - NIGHT - FLASHBACK 10

*Still clutching the bloody wounds on his chest, Scott can't seem to look Allison in the eyes.*

ALLISON  
*She tried to kill you?*

SCOTT  
*It's okay--*

ALLISON  
*How is that anywhere close to being okay?*

SCOTT  
*I mean it doesn't matter now.*

ALLISON  
*Why didn't you tell me?*

SCOTT  
*I'll tell you everything. Anything you want to know. But right now--*

ALLISON  
*Just tell me why.*

SCOTT  
*I couldn't. All I saw was it making things worse. For that to be your last memory of her... I couldn't do it...*

*He trails off, looking past her. She turns to see Derek standing behind them. Erica's body held in his arms.*

11 INT. ALLISON'S CAR - NIGHT 11

Allison blinks away the memory, trying to shake it off. Her gaze drifts to the GLOVE COMPARTMENT. After a moment, she reaches over and clicks it open to grab something inside.

11 CONTINUED: 11

Slowly, she raises a small object between her fingers, moonlight catching its razor-sharp edges... an ARROWHEAD.

12 EXT. WOODS/CAMPGROUND/INT. TENT - NIGHT 12

AN ELECTRIC CANDLE clicks on inside a tent. One-by-one, over a dozen light up, an amber glow flickering around a young woman named CAITLIN. She looks out the open tent flap.

CAITLIN

You coming?

EMILY (O.S.)

There's a snake out here the size of a train.

CAITLIN

Kick it.

EMILY (O.S.)

If I kick it, I swear it could swallow my foot and drag me back to Mordor.

CAITLIN

Just step over it.

Caitlin hears a shuffle of feet and then EMILY bursts through the flap of the tent, scrambling inside. They both laugh as she falls back into Caitlin's arms. Then Emily notices the candles.

EMILY

Nice touch.

Caitlin threads her fingers through Emily's. Then slowly lowers her lips to Emily's for a gentle kiss.

CAITLIN

You're nervous.

EMILY

You make me nervous.

CAITLIN

Is that good or bad?

EMILY

All good.

She brushes Caitlin's hair from her cheek, a thumb against her soft skin. Caitlin leans forward to kiss her again, but Emily sits up.

EMILY (CONT'D)  
Okay, that's a mood killer.

She nods to the silhouette of a large BEETLE crawling up the outside of the tent, a Pine Sawyer at almost two inches long.

Caitlin thumps her hand against the beetle. The silhouette disappears. But another beetle begins crawling up. Caitlin thumps that one as well.

CAITLIN  
Okay?

EMILY  
Better.

They kiss. More intense this time, bodies pressing closer. Emily's nervousness subsides as she lets Caitlin kiss her chin, her neck and--

SHE SCREAMS.

Caitlin lurches back in shock. Then glances up to see what Emily's looking at. HUNDREDS of BEETLES crawling over the tent, dark silhouettes pressing down on it.

One BEETLE pushes in through a hole in the tent. Others pour in after it, a dozen of them inside the tent.

EMILY (CONT'D)  
Oh my God--I can't--I can't stay in here.

CAITLIN  
Wait--Emily, wait--

Already yanking the zipper up on the tent flap, she crawls out and--

13 EXT. WOODS/CAMPGROUND - NIGHT 13

BEETLES tumble off the side of the tent into Emily's hair. She slaps at them with her hands, spinning furiously in the dark.

Staggering further from the tent she trips over a root, tumbling into the dirt and leaves with a painful thud.

She blinks, looking about in a daze, unable to see the tent anywhere. But as her eyes focus, she sees something utterly incredible...

THOUSANDS OF BEETLES scurrying out of the shadows. *Coming right for her.*

Emily scrambles back in terror. But THE BEETLES cover her, enveloping her body, literally drowning her in a sea of shiny, black exoskeletons.

Finally, their numbers dissipate and like a receding wave, they vanish into the woods ahead. Except, strangely... *Emily is also gone.*

A voice calls out from the dark.

CAITLIN

Emily?

Stepping between the trees, Caitlin glances about, voice becoming more tremulous as her calls turn to shouts.

CAITLIN (CONT'D)

Em, where are you? Emily? Emily!

The CRACK of a BRANCH stops her cold. Head cocked to listen, Caitlin doesn't notice the TWO YELLOW EYES blinking open behind her.

CAITLIN (CONT'D)

Em?

Behind her, the transformed Cora steps into the light. A fearsome-looking werewolf, BLOOD SPATTERED across her cheek, she slowly approaches her prey.

As if sensing something behind her, Caitlin begins to turn when--

ISAAC YANKS Cora to the ground, knocking her clear off her feet. As Caitlin staggers back in shock, Cora leaps up with an enraged GROWL.

Crouched in an attack pose, Isaac peers up with a smile. He *loves* a fight.

Cora comes at him, claws SLASHING. Digging into his jacket, she pulls Isaac around and--with a stunning display of strength--hurls him across the clearing, SMASHING HIM RIGHT into the trunk of tree.

Splinters and debris falling about him, Isaac crumbles forward as Cora charges.

But Scott leaps out of the darkness, hurtling right over Isaac. He takes Cora down, sending her CRASHING back.

Even as Scott lands on his feet, however, Cora scrambles up to her own. Except now she rises to face Derek. He bares his FANGS, ROARING a challenge at her.

Out of the corner of her eye, Cora sees Scott and Isaac circling. She retreats back and decides to run, gunning for the darkness ahead.

Derek launches after her with Isaac following quickly behind. Scott turns back to Caitlin who has witnessed everything with ever widening-eyes.

SCOTT  
Are you okay?

CAITLIN  
(barely able to speak)  
Wh--what--

SCOTT  
Are you all right?

She gives a bewildered nod.

SCOTT (CONT'D)  
You have to get out here, okay? Get out of the woods. Get out as fast as you can.

Backing away from her, he sprints off in pursuit of the others. Breathless, Caitlin stands in silence, alone in the woods. Completely alone.

14 EXT. BEACON HILLS PUBLIC POOL - NIGHT 14

Stiles's Jeep flies into the lot, pulling in next to Lydia's car. He SLAMS on the brakes and jumps out.

STILES  
Lydia? Lydia!

Past the fence, he finds her hugging herself in the cold.

LYDIA  
I'm okay. That. That over there.  
Not okay.

Stiles spots the dark figure perched in the lifeguard chair and reaches for his phone.

STILES  
I'm calling my Dad.

LYDIA  
I already called 9-1-1.

STILES  
You called the police before you  
called me?

LYDIA  
I'm supposed to call you first when  
I find a dead body?

STILES  
YES.

Stiles lifts his phone to find it's already vibrating with an  
incoming call from SCOTT.

15 EXT. WOODS/CLEARING - NIGHT 15

In a small clearing, Derek and Isaac watch Scott talk with  
Stiles on the phone.

SCOTT  
Are you sure?

STILES (V.O.)  
Throat, ripped out. Blood  
everywhere.

16 EXT. BEACON HILLS PUBLIC POOL - NIGHT 16

Stiles looks over the young man's body in the lifeguard  
chair.

STILES  
It's like The frickin' Shining over  
here. If two little girls walked  
out and asked me to come play with  
them forever and ever I seriously  
would not be surprised.

SCOTT (V.O.)  
Can you look a little closer? Make  
sure it was them.

STILES  
Make sure? Who else is ripping out  
throats around here?

SCOTT (V.O.)  
Please, just look.

Stiles steps closer to the body to discover an interesting detail. A RING on the young man's finger. Leaning close, Stiles reads the single word inscribed on it: PURITY.

STILES

Huh...

17 EXT. WOODS/CLEARING - NIGHT 17

Derek and Isaac watch Scott finish the call. He turns and confirms the worst with a reluctant nod.

DEREK

This doesn't make sense. The public pool is on the other side of the woods. We haven't tracked them anywhere near there.

SCOTT

Derek... they killed someone.

DEREK

But how are they moving so fast?

SCOTT

Derek--

DEREK

They can't be that fast on foot.

SCOTT

*They killed someone.* Someone totally innocent is dead and it's our fault.

DEREK

It's my fault.

SCOTT

We need help.

DEREK

We have Isaac now.

SCOTT

I mean real help.  
(to Isaac)  
No offense.

ISAAC

Not exactly sure how I could take that any other way.



SCOTT

They're too strong for us. *All of us.* They're too fast, too rabid--

DEREK

We'll catch them.

ISAAC

But what happens if we do? Are we just going to hold them down until the sun comes up?

DEREK

No, we tie them up. Find somewhere to keep them...

The sentence dies in his throat. The futility of the situation bearing down on him.

DEREK (CONT'D)

Maybe it would be easier to just kill them.

SCOTT

Killing them isn't the right thing to do.

ISAAC

What if it's the only thing? If we don't know how to catch them, what else do we do?

SCOTT

We find someone who knows what they're doing.

DEREK

Who?

SCOTT

Someone who knows how to hunt werewolves.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

18

EXT. WOODS/CAMPGROUND - NIGHT

18

LIGHT BAR FLASHING, a Deputy Sheriff's SUV pulls into the clearing amid others. Stilinski wraps a blanket around Caitlin while DEPUTY TARA GRAEME questions her.

DEPUTY GRAEME

So, Caitlin--you and Emily--were the two of you drinking?

CAITLIN

What? No.

DEPUTY GRAEME

Anything else?

Now she hesitates.

DEPUTY GRAEME (CONT'D)

Caitlin?

CAITLIN

We split half a tab of x.

Graeme throws Stilinski a look.

STILINSKI

Hallucinations can happen from MDMA but it could've been laced with something too.

CAITLIN

You think I hallucinated?

STILINSKI

You saw a deformed girl with glowing eyes and fangs?

CAITLIN

(reluctantly)

And claws.

STILINSKI

Right. We're going to need to get you to the hospital and figure out exactly what you both took.

CAITLIN

What about the other three? The three guys?

DEPUTY GRAEME

We'll need better descriptions on them too.

(to Stilinski)

Maybe bring in a Sketch Artist?

Stilinski nods, then motions for her to step aside with him.

STILINSKI

Let's get an APB out on Emily and this other girl when you've got something better than fangs and claws.

DEPUTY GRAEME

You believe her?

STILINSKI

She saw something.

DEPUTY GRAEME

You mean someone.

But Stilinski's nod is oddly hesitant. Curious, Graeme watches him turn into the blur of flashing police lights.

19 EXT. STORE/PARKING LOT - NIGHT 19

Heading down an aisle of cars, Argent fumbles with an armful of groceries while trying to get his keys of his pocket. One of the bags slips from his grasp and he winces as it hits the ground with a CRUNCH.

ARGENT

Had to be the one with the eggs.

He clicks open the hatchback on his SUV and loads the bags inside. When he reaches to close it, he pauses. Slowly, his right hand slips inside and--

Argent whips the barrel of a Glock around to point at Scott.

SCOTT

Uh... hi.

20 EXT. STORE/PARKING LOT/INT. DEREK'S CAR - NIGHT 20 \*

Engine off, Derek and Isaac watch Scott talking to Argent just a few yards away.

ISAAC  
You think this is going to work?

DEREK  
No.

ISAAC  
Me either. So... your sister.

Derek slowly turns an incredulous gaze on Isaac.

ISAAC (CONT'D)  
Sorry. Bad timing. I'll ask later.  
(off Derek's glare)  
Or never. I'm good with never.

21 EXT. STORE/PARKING LOT - NIGHT 21

Scott keeps his eyes on the Glock in Argent's hand, still pointed at him.

ARGENT  
First of all, why would I care  
about anyone related to Derek?  
Second, I don't know this kid Boyd.  
I don't even know his last name.

SCOTT  
His last name's Boyd.

ARGENT  
What's his first name?

SCOTT  
Vernon. Which is probably why he  
goes by Boyd. And--just curious--is  
there a reason you're still  
pointing the gun at me?

ARGENT  
Probably because some part of me  
still wants to shoot you.

SCOTT  
I get that.

Argent lowers the gun and places it back into its hiding space in the hatchback.

ARGENT  
Scott, I watched my father  
brainwash my daughter and almost  
turn her into a killer.  
(MORE)

ARGENT (CONT'D)  
That world--your world--decimated mine. My wife, sister, father. My entire family. Why would I ever step foot in it again?

SCOTT  
Because people are going to die. And because you know how to catch Boyd and Cora without killing them.

ARGENT  
I'm sorry. I can't help you.

Finally, all Scott can do is nod. But, as he turns to go, he pauses. Then glances back to Argent.

SCOTT  
Would it be okay if I asked you one tiny, little favor?

22 INT. DEREK'S CAR - NIGHT 22 \*

Derek and Isaac watch Scott get into the passenger side of Argent's SUV. They share a look, both equally confused.

When the SUV pulls out of its parking space, Derek starts the engine to do the only thing he can. He follows them. \*

23 INT. ARGENT'S SUV - NIGHT 23

Scott shifts nervously in his seat while Argent drives.

SCOTT  
Thanks again. I've been running for hours. I'm kinda' beat and I just need to meet up with Stiles.

ARGENT  
Straight or left?

SCOTT  
Left. Sorry. It's right around the corner. That parking lot there.

24 EXT. BEACON HILLS PUBLIC POOL/PARKING LOT - NIGHT 24

Argent's SUV pulls into the lot a short distance from a collection of POLICE VEHICLES.

25 INT. ARGENT'S SUV - NIGHT 25

Easing up on the gas, Argent reaches for the gear shift to put the SUV in park.

SCOTT  
Just a little further up. A little  
closer if you can.

Letting the vehicle drift forward, Argent now sees what Scott  
wants him to see...

The POLICE CRIME SCENE where two devastated PARENTS identify  
the body of their eighteen year-old son.

When the MEDICAL EXAMINER zips up the body bag, the MOTHER'S  
legs give out. The FATHER grabs her, trying to keep her on  
her feet as she collapses under the weight of grief.

Argent watches the scene, barely breathing.

SCOTT (CONT'D)  
Thanks again for the ride.

Scott reaches for the door handle.

ARGENT  
They did this? Boyd and...

SCOTT  
Cora.

Scott clicks the door open, but Argent grabs his shoulder.

ARGENT  
Where's the last place you saw  
them?

26 EXT. WOODS/CLEARING - NIGHT 26

In a small clearing underneath the full moon, a group of  
unlikely werewolf hunters gathers.

Argent drops an EQUIPMENT BAG on the ground in front of  
Scott, Isaac and Derek. Then kneels to examine the numerous  
prints in the dirt.

ARGENT  
You've been tracking them by print?

SCOTT  
Trying to.

ARGENT  
Then you've been wasting your time.  
The only creature on earth that can  
visually track footprints is man.  
(MORE)

ARGENT (CONT'D)  
And if you're not trained like me  
you have no idea that this print is  
Boyd's and these--

ISAAC  
Are Cora's?

ARGENT  
No, they're yours. You trampled  
Cora's when you first walked over  
here.

Isaac lifts his foot to back up. Then doesn't seem to know  
where to step.

ARGENT (CONT'D)  
I know the three of you are  
probably focusing half your energy  
on resisting your own urges under  
the full moon. But that puts you at  
a severe disadvantage to Boyd and  
Cora who have fully given in.  
They've got the pedal to the floor,  
while you three are barely hitting  
the speed limit.

DEREK  
So what do we do?

ARGENT  
Focus on your sense of smell.  
Actual wolves are known to track  
their prey for up to a hundred  
miles a day by scent. The trained  
hunter can use scent to trap  
them...

27 EXT. WOODS/TRAILS - NIGHT 27

Now in black and armed to the teeth, Allison appears out of  
the shadows with a HUNTING KNIFE. She makes a small cut on  
her forearm and lets a DROP OF BLOOD fall onto the leaf of a  
plant.

ARGENT (V.O.)  
If the wind is with them, wolves  
can track a scent by a distance of  
two miles.

SOMEWHERE NEARBY - Boyd lifts his head to breath in the scent  
of Allison's blood.

ARGENT (V.O.)  
Which means we can draw them to us.  
Or into a trap...

28 EXT. WOODS/CLEARING - NIGHT 28

From the equipment bag, Argent pulls out a NET and tosses it to Scott. He gathers it in his hands, pulling at it to test its strength while--

29 EXT. WOODS/TRAILS - NIGHT 29

Allison lifts a TRIP WIRE, drawing it taut to a PULLEY hidden at the base of a tree.

ARGENT (V.O.)  
The full moon does give us one  
advantage. They'll have a higher  
heat signature...

30 EXT. WOODS/CLEARING - NIGHT 30

Argent pulls out a pair of NIGHT VISION GOGGLES.

ARGENT  
Which makes them easier to spot  
with infrared.

He tosses the goggles up as--

31 EXT. WOODS/TRAILS - NIGHT 31

Allison brings her own pair to her eyes, scanning the woods. Through the GREEN POV she finds TWO GLOWING BODIES moving with remarkable speed. She yanks the goggles off while--

32 EXT. WOODS/CLEARING - NIGHT 32

Derek drops the pair into Isaac's hands.

DEREK  
Thanks, but I've got my own.

He flashes his eyes RED.

ARGENT  
Just remember we're not hunting  
wild animals. Underneath those  
impulses are two intelligent human  
beings.



33 EXT. WOODS/CREEK - NIGHT

33

Water splashing up around them, Boyd and Cora charge through a creek and then back up an embankment.

ARGENT (V.O.)

Don't think they can't rely on that human side. It's suppressed but it's there. Reminding them how to mask their own scent. How to cover their tracks...

Allison kneels by the water, using a small MAGLITE to try to locate PRINTS around the embankment. But she finds nothing.

ARGENT (V.O.)

How to survive.

34 EXT. BEACON HILLS LOOKOUT POINT - NIGHT

34

Stepping toward the edge of the cliffside, Argent and the others look out to the brilliant lights of the town.

ARGENT

(to Derek)

When was the last time you saw your sister?

DEREK

Not in years. I thought she died in the fire.

ARGENT

You feel like you have a lock on her scent?

Derek shakes his head.

ARGENT (CONT'D)

Scott, how confident are you in your skills?

SCOTT

Honestly? Most of the time I'm trying not to think about all of the things I *can* smell.

ARGENT

All right, our real problem is when they breach the woods and hit the residential areas. Once they're past the high school they're right in the middle of Beacon Hills.

ISAAC

They're not going to kill  
everything they see, are they?

ARGENT

No. But there's an important  
difference to recognize. Wolves  
hunt for food. At a certain point  
they get full. Boyd and Cora are  
hunting for the pleasure of the  
kill. For some primal, apex  
predatory satisfaction that comes  
from ripping a warm body to bloody  
shreds. And who knows when that  
need is satiated.

The warning quiets them all.

SCOTT

We can't kill them.

DEREK

What if we can't catch them?

ARGENT

Then maybe we just need to contain  
them.

He turns back to the city below them, thinking.

ARGENT (CONT'D)

There's no one in the school at  
night, is there?

SCOTT

I don't think so. I'm pretty sure  
they've had trouble hiring a new  
night janitor since Peter kind of  
killed the last one.

DEREK

(to Argent)

You want to trap them inside?

ARGENT

If there's somewhere with a strong  
enough door. No windows or access  
to the outside.

ISAAC

What about the boiler room? It's  
one big steel door.

ARGENT  
(to Scott)  
You're sure the school's empty?

SCOTT  
It has to be. There can't be anyone  
there this late. Right?

35 EXT. HIGH SCHOOL/PARKING LOT - NIGHT 35

The parking lot. Empty except for one car.

The school. Completely dark except for one light.

The classrooms. Deserted except for one English class where a  
far too hard-working Ms. Jennifer Blake continues grading  
papers.

Far too late.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

36

EXT. BEACON HILLS LOOKOUT POINT - NIGHT

36

Kneeling, Argent drives a METAL DEVICE shaped like a rail spike into the ground. At its tip a soft light FLASHES on and off.

ARGENT

These are Ultrasonic Emitters. It's one of the tools we use to corral werewolves, pushing them into a direction we want them to run. It gives off a high-pitched frequency only they can hear.

He looks up to Scott, Derek and Isaac all pressing their hands to their ears.

ISAAC

NO KIDDING.

AT THE BACK OF HIS SUV - Argent hands out half a dozen of the Emitters from his trunk. Two for each of them.

DEREK

These will point them to the school?

ARGENT

And then it's up to you to get them into the basement.

ISAAC

Anybody else want to rethink the plan where we just kill them?

SCOTT

This is going to work.

He glances to the others, none of whom seem to share his confidence.

SCOTT (CONT'D)

It'll work.

Argent slams the hatchback closed with a sound like a STARTING GUN. A moment later, one hunter and three werewolves are off and running.

37 EXT. WOODS - NIGHT 37

Hurtling through the darkness, Isaac launches over a fallen tree and--without a pause for a breath--sends an ULTRASONIC EMITTER into the ground.

As the LIGHT begins FLASHING--

38 EXT. WOODS/ROADSIDE - NIGHT 38

Argent's SUV SCREECHES to a stop. The driver's side door opens and he drops an EMITTER into the soft dirt, tip GLOWING BRIGHTLY.

39 EXT. WOODS - NIGHT 39

Whipping an EMITTER around, Derek launches it out of his hand like a throwing knife. The device lands in the side of a tree, PULSING TO LIFE.

40 EXT. HIGH SCHOOL/WOODS - NIGHT 40

Scott soars out from the edge of the woods surrounding the school. He flips forward with the EMITTER grasped in his hands. Feet hitting the ground, thumb pressed on the button, he drives the EMITTER into the ground with a BURST OF LIGHT.

He looks up, facing the high school. It looms before him, a dark and empty fortress. Their last hope...

41 INT. MARTIN HOME/LYDIA'S ROOM - NIGHT 41

The light clicks on and Lydia enters her room with Stiles following behind her.

LYDIA  
You didn't have to follow me home.

STILES  
I wanted to make sure you got in okay.

LYDIA  
I had a police escort.

STILES  
Hey, I know the inner workings of that force and they're not nearly as reliable as people think.

LYDIA  
You also didn't have to follow me into my room.

STILES

That is just--I mean--I have no answer for that. I'll leave.

LYDIA

You really want to go without asking me the question you're dying to ask me?

STILES

What? I don't have a question. No questions here.

LYDIA

I can see it on your face.

STILES

Maybe my face just gives off a naturally interrogatory expression.

LYDIA

Well, you're interrogatory expression is getting on my nerves. So the answer is I have no clue how I ended up finding that body. I didn't even realize where I was until I was out of the car.

STILES

So you literally just showed up there?

LYDIA

Yes, literally.

STILES

But the last time something like this happened--

LYDIA

I know. Derek's uncle.

STILES

Peter.

A final Emitter drops into the ground. Placing his thumb on the button to activate it, Derek pauses, spotting a figure out of the corner of his eye.

PETER

And the hunted become the hunters.

Peter approaches to examine the device.

PETER (CONT'D)

You really think a few high-tech dog whistles are going to help?

DEREK

I don't see you offering a hand.

PETER

Personally, I'm trying to cut down on futile endeavors.

DEREK

Cora's alive.

PETER

I heard. Let's throw the reunion party when she's not an unstoppable killing machine.

DEREK

I can stop them.

PETER

Sure you can. By killing them. Which happens to be the point of this little exercise. Deucalion wants you to kill them. He wants you to get rid of the baggage, making it easier for you to join his pack. The fact that it was supposed to happen in a bank vault and not out in the open doesn't change the plan. It just means Boyd and Cora are going to kill a few innocent people first.

DEREK

So I should let them? I should be okay with innocent people dying?

PETER

Unless you're okay with killing your own.

DEREK

I can catch them without killing them.

PETER

Come on, how much damage can they do?

(MORE)

PETER (CONT'D)  
Maybe they off a few homeless  
people? A drunk stumbling out of  
the bar too late. Let Scott take  
care of it. Let him play the hero  
in his morally black and white  
world. The real survivors--you and  
I--we live in shades of gray.

Peter kneels at the Ultrasonic Emitter.

PETER (CONT'D)  
Then again, even if you did kill  
them, you're still an Alpha...

He presses the button, activating the pulsing light.

PETER (CONT'D)  
You can always make more  
werewolves.

43 INT. HOSPITAL/RECEPTION - NIGHT 43

Stiles rushes into the hospital. Before he can even speak,  
Melissa hurries out from behind reception to grab him.

MELISSA  
Over here. And if you tell anyone I  
showed you this I swear to God I'll  
kill you slowly and painfully.

STILES  
Why do you want me to see a body  
I've already seen?

MELISSA  
Because you didn't see everything.

44 INT. HOSPITAL/MORGUE - NIGHT 44

The sheet covering the Young Man from the Public Pool slowly  
pulls back. Melissa motions for Stiles to take a closer look.

MELISSA  
See this around his neck? That's a  
ligature mark. That means he was  
strangled with something like rope  
or cord.

STILES  
Wait a second. What kind of  
werewolf strangles someone? That's  
not very werewolfy.



MELISSA

Exactly what I thought. And then there's this...

She gently lifts the Young Man's head.

STILES

Oh my God, what is that? Is that brain matter? Oh God, it is.

MELISSA

See the indentation?

STILES

In a second I'm going to see my dinner all over the floor.

MELISSA

Stiles, look. This kid was hit in the back of the head. Hard enough to kill him. In fact, any one of these things could've killed him. Somebody seriously wanted this poor kid dead.

STILES

Then this can't be Boyd or Cora. They wouldn't do all that. Maybe it's just one murder. Like random coincidence.

MELISSA

I don't think it's just one.

STILES

How come?

MELISSA

Because that girl over there...

Melissa nods to the next table on which a SECOND COVERED BODY lies.

MELISSA (CONT'D)

She has the same exact injuries.

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

45

EXT. HIGH SCHOOL - NIGHT

45

Gripping the handlebar to the school's front doors, Scott takes a breath and pulls back. The LOCK breaks with a METAL WRENCHING and the doors swing free.

Isaac steps in to help prop them open. Trap set, they back off, hurrying to take positions about the school.

By the edge of the parking lot, Argent places his last ULTRASONIC EMITTER in the ground. Scott approaches, noticing Argent focused on something.

ARGENT

Look.

Scott follows his eyes to a soft GLOW moving about the shadows.

ARGENT (CONT'D)

You see that?

SCOTT

It's a firefly.

ARGENT

I know.

He keeps a curious eye on the glowing bug.

SCOTT

What?

ARGENT

It's just really unusual.  
California fireflies aren't  
bioluminescent.

(off his look)

They don't glow.

SCOTT

Does that mean something?

Before Argent can respond, they hear a wolf's HOWL. A signal.

ARGENT

They're coming.

Scott backs up, both of them moving for cover.

46 INT. HIGH SCHOOL/CORRIDOR - NIGHT 46

The HOWL echoes its way inside, sending Derek into his position just beyond the lobby of the school where the corridors intersect.

47 EXT. HIGH SCHOOL/PARKING LOT - NIGHT 47

Trying to hold his nervous breath, Isaac glances about the shadows, tensing as the SOUNDS of RAPID MOVEMENT come closer and closer.

TWO BODIES hurtle into the lot. Boyd and Cora, racing at each other's side, eyes darting about for something, anything to kill.

They're eyes set on Isaac.

ISAAC

Oh, great...

But Argent's SUV ROARS past him, LIGHTS BLAZING. He pushes down on the HORN, pressing them back, driving them like cattle toward the front of the school.

48 INT. HIGH SCHOOL/CORRIDOR - NIGHT 48

Hands opening to reveal his claws unsheathed, Derek stands ready, poised to defend his ground.

Through the open doors, he sees the two werewolves turning away from Argent's SUV. Coming fast and right for him. But just as they reach the steps--

Both Cora and Boyd *veer off* to the sides, disappearing out of his sight.

49 EXT. HIGH SCHOOL - NIGHT 49

Scott rushes past Argent to look up.

SCOTT

They're not going through the school...

50 INT. HIGH SCHOOL/CORRIDOR - NIGHT 50

Derek's eyes snap up to the walls and the ceiling where he hears a furious SCRAPING AND CLAWING.

SCOTT (V.O.)

They're going over it.

51

INT. HOSPITAL/MORGUE - NIGHT

51

Stiles hesitantly follows Melissa to the SECOND BODY and watches her gently lift the sheet from the girl's face.

MELISSA

The M-E said this one wasn't just strangled. Whoever did it used a garrote. Like a stick you put through the rope and twist around and... Stiles?

She notices the look of shock on him. He takes a faltering step back.

MELISSA (CONT'D)

Oh my God, did you know her?

He nods and she quickly covers the body again.

MELISSA (CONT'D)

I'm sorry--I didn't know.

Even covered, he can't take his eyes off the body. He speaks softly, each word an effort.

STILES

I was--I was at her party. It was a birthday party. Her name's Heather.

MELISSA

We should call your father. You're a witness.

But Stiles doesn't respond as the shock falls away to realization. He turns back to the body of the Young Man.

*FLASHBACK - The ring on the Young Man's finger. One word inscribed on it... PURITY.*

MELISSA (CONT'D)

Stiles?

She watches his gaze drift, as if trying to pull invisible clues from the air. Connections between the two bodies.

HEATHER (V.O.)

Stiles--

*FLASHBACK - Arms wrapped around him, Heather looks Stiles in the eyes.*

HEATHER

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

Snapping back to the present, Stiles looks to Melissa.

STILES

Was there anyone else tonight? I  
mean--any other bodies come in? Or  
even someone missing?

MELISSA

No. I mean no bodies but--

STILES

What?

MELISSA

Two girls. They brought the first  
one in--Caitlin--to do a tox  
screen. From what I overheard, it  
sounds like her girlfriend, Emily,  
just disappeared. They were in the  
woods and--

STILES

Nobody's found her yet?

MELISSA

I don't know.

STILES

The first one--

MELISSA

Caitlin.

STILES

Is she still here? Is she here now?

MELISSA

I think so.

STILES

Where is she?

MELISSA

Okay, hold on just a second--

STILES

I have to talk to her.

MELISSA

Why?

STILES

Because I think I know what's  
happening.

52 EXT. HIGH SCHOOL - NIGHT 52

Argent and Scott race up the steps to join Derek as he rushes out from the lobby, all of them glancing about the roof for Boyd and Cora.

ARGENT

The rear doors--we need to get them  
open.

With a nod, Derek disappears back into the school.

SCOTT

Someone has to drive them inside.

Argent pulls a STUN BATON from his jacket.

ARGENT

I'll go.

ISAAC

I'm faster.

Whirling around, Isaac tears off for the other side of the building as--

53 EXT. HIGH SCHOOL/REAR ENTRANCE - NIGHT 53

Feet hitting the pavement, Cora and Boyd land on the rear of the high school. They start forward, intent on breaching the residential area of Beacon Hills. Both of them rising up to race forward when--

AN ARROW soars past Cora's head. IT EXPLODES IN A BLINDING FLASH against the side of the school.

Cora blinks in confusion as Boyd spins trying to find their attacker.

But another arrow hits the ground near him and BURSTS INTO BLINDING RINGS OF LIGHT AND SMOKE.

Hands shielding their eyes, Cora and Boyd fall back toward the school. FLASH BOLTS burst all around them, sending them *right through the open doors* and into the school.

Bow hooked over her shoulder, Allison KICKS the doors closed. Moving fast, she wraps the chains back over the handlebars and engages the lock.

Breathless and trying not to let a triumphant smile spread too wide on her face, she turns to see--

Isaac. Standing nearby and having witnessed the whole thing. They stare at each other for one nerve-wracked moment.

But then Allison simply raises a finger to her lips. A silent plea for him not to say anything. When Isaac nods, she turns and runs for it, disappearing into the night.

54 INT. HIGH SCHOOL/CORRIDOR - NIGHT 54

Still blinking furiously, Boyd and Cora stagger into the darkened corridor where--

Derek grabs Cora. He shoves her back with brutal force, sending the snarling werewolf tumbling across the tile floor.

Boyd whirls to attack but Argent moves in, brandishing the STUN BATON. BOLTS of ELECTRICITY ripple up the side with a threatening CRACKLE.

Boyd lashes out, but Argent whips the baton around like a trained swordsman. He presses forward, turning the furious werewolf around to face Scott who surges out of the darkness with fangs bared.

DEREK  
Come on! *This way.*

Derek holds his hands out, gesturing for Boyd and Cora to approach. Scott inches over to Derek to help.

Back on his feet and almost shaking with rage, Boyd steps to Cora's side. Fangs bared, the two of them slowly approach.

DEREK (CONT'D)  
Come and get us.

Cora and Boyd charge forward as Scott and Derek turn to run, leading them through the corridor and racing down the stairwell into--

55 INT. HIGH SCHOOL/BASEMENT/CORRIDOR - NIGHT 55

Darkness. GLOWING EYES appear in the pitch black. Hulking figures in the shadows, Boyd and Cora move slowly, heads snapping about in search of prey when--

TWO FIRE EXTINGUISHERS blast WHITE FUMES at them.

Hands rising to shield their faces, Boyd and Cora howl in response. But Derek and Scott use the extinguishers to force them back, pushing them all the way into the Boiler Room.

Dropping the extinguisher, Scott SLAMS the DOOR shut as Derek shoves a steel desk in front of it. They turn to each other, breathless.

SCOTT  
Did that actually just work?

DEREK  
(nodding)  
It worked.

A FRENETIC POUNDING jolts them back. From the other side, Boyd and Cora hammer on the door uselessly.

After a moment, the pounding ceases.

Under the ominous silence, Derek and Scott lean closer to listen. They glance to each other, both of them noticing the odd quiet. Cautiously, Scott presses his ear to the surface of the door.

DEREK (CONT'D)  
What do you hear?

SCOTT  
Heartbeats.

DEREK  
Both of them.

SCOTT  
Actually... three of them.

56 INT. HIGH SCHOOL/BASEMENT/BOILER ROOM - NIGHT 56

Further inside the dimly lit boiler room, a door marked TEACHER SUPPLIES stands slightly ajar. Just past it, Ms. Blake stands utterly still, clutching several reams of paper in her arms.

MS. BLAKE  
Hello? Is someone there?

FADE OUT:

END OF ACT FIVE



ACT SIX

FADE IN:

57 INT. HOSPITAL/PATIENT ROOM - NIGHT

57

Melissa nervously glances out through the crack in the door to the corridor while Stiles talks to Caitlin.

CAITLIN

We weren't doing anything that bad.  
I've camped out there plenty of  
times.

STILES

But why tonight?

CAITLIN

We wanted to be alone for one  
night. Emily lives with her Mom and  
I have three roommates. Not exactly  
romantic settings, you know?

STILES

How long have you two been  
together?

CAITLIN

Three months.

STILES

You wanted to make it romantic?

CAITLIN

Yeah, you know. Because...

STILES

Because it was her first time.

Eyes tearing up, Caitlin nods. Melissa looks to Stiles, surprised by his intuitive response.

CAITLIN

They're going to find her, right?  
Aren't they?

She glances to both of them. But neither Stiles or Melissa have an answer.

58 INT. HIGH SCHOOL/BASEMENT/CORRIDOR - NIGHT

58

Derek shoves the desk aside and reaches to open the door.  
Scott grabs him, trying to stop him.

SCOTT  
What are you doing?

DEREK  
Shut the door behind me. Keep it  
shut.

SCOTT  
You go in there alone and you're  
either going to kill them or  
they're going to kill you.

DEREK  
That's why I'm going alone.

He yanks the door open as--

59 INT. HIGH SCHOOL/BASEMENT/STORAGE ROOM - NIGHT 59

Ms. Blake slowly pushes the storage room door open to look  
out. Past an array of pipes, air handlers and water pumps,  
she sees something that takes the breath out of her...

Two feral looking teenagers with glowing eyes and shockingly  
large teeth, approaching her with murder in their eyes.

As Blake draws in a breath for a terrified scream--

Derek drags Boyd and Cora to the ground. Bodies rolling  
across the floor, the attack is sudden and vicious.

Blake YANKS the door closed and stumbles back in the closet.

60 INT. HIGH SCHOOL/BASEMENT/CORRIDOR - NIGHT 60

Scott leans against the boiler room door, listening to the  
CRASHING, the CRIES of pain, a veritable symphony of  
destruction happening inside.

61 INT. HIGH SCHOOL/CORRIDOR - NIGHT 61

Down a corridor, Argent steps out of the shadows as the  
GROWLS and SNARLS echo up from the basement.

62 EXT. HIGH SCHOOL - NIGHT 62

The SOUNDS of the battle even reach outside, turning Isaac  
around, fear spreading across his face while--

63 INT. HIGH SCHOOL/BASEMENT/BOILER ROOM - NIGHT 63

Inside, Derek desperately tries to fight off Cora and Boyd  
without actually fighting them.

And then, finally, he *stops* fighting.

Arms outstretched, hands wrapped around their necks, Derek holds off Boyd and Cora even as they slash at his body, forcing him to his knees while he struggles to outlast, trying simply to endure...

Blood flying from every claw slash, their savage attack only intensifies. Gritting his teeth, Derek closes his eyes.

And *endures*.

64 INT. HIGH SCHOOL/CORRIDOR - DAY 64

Now inside the school, Isaac spots the tiniest sliver of dawn beginning to spill through the windows.

ISAAC  
Scott! *Scott!*

65 INT. HIGH SCHOOL/BASEMENT/CORRIDOR - DAY 65

Isaac races down the stairs to find Scott already pulling the boiler room door open. They both stop in shock when they see the bloody mess inside.

Breathing hard--but still breathing--a brutally beaten Derek slowly raises his eyes.

Cora and Boyd lie before him. Both alive and transformed back to their human selves.

DEREK  
(with difficulty)  
There's... a teacher... back there.  
I'll take care of her.

Rising, he falters. Scott starts forward to catch him, but Derek steadies on his own.

DEREK (CONT'D)  
Get these two out of here.  
(off their hesitation)  
Go.

Scott and Isaac hurry over to pick Cora and Boyd up while Derek turns to the closed door of the storage closet.

66 INT. HIGH SCHOOL/BASEMENT/BOILER ROOM/STORAGE CLOSET - DAY 66

Cowering in the corner, an utterly terrified Ms. Blake tenses as the door CLICKS OPEN. She grabs for something to defend herself. Finds a stapler.

Derek steps inside. With the light streaming in about him, he looks like a Greek God come down from Olympus to save her.

The stapler slips from Blake's grasp as he gently extends a hand to help her up.

DISSOLVE TO:

67 INT. HOSPITAL/MORGUE - DAY 67

In the dimly lit morgue, an exhausted Scott and Stiles look over the body of Heather in front of them.

SCOTT  
So Boyd and Cora might not have  
killed anyone?

STILES  
You're going to wish they did.

SCOTT  
Why?

STILES  
I'm not totally sure yet, but that  
other girl who was out in the  
woods, Emily? They're eventually  
going to find her...

68 EXT. WOODS - DAY 68

Black shoes rush across wet leaves. Deputies following Stilinski as he hurries through the woods.

STILES (V.O.)  
She's one of them. Emily, Heather,  
the guy Lydia found at the pool.  
All three were virgins.

Stilinski slows when he finally spots Emily. She seems to be standing against a tree. But as he steps closer he can see that she's actually bound to it, wire around her neck.

STILES (V.O.)  
And all of them are going to have  
the same three injuries.

As the other deputies watch, Stilinski slowly lifts Emily's bloodied head to reveal the wire garrotting her slashed throat.

TEEN WOLF "FIREFLIES" EP#303 BLUE 1/15/13 42.  
68 CONTINUED: 68

STILES (V.O.)  
Strangled. Throat slashed. Head  
bashed in.

69 INT. HOSPITAL/MORGUE - DAY 69

Stiles covers Heather's body and looks up to Scott.

STILES  
It's called the Threefold Death.

SCOTT  
So if they're not random killings,  
what are they?

STILES  
Sacrifices. Human sacrifices.

FADE TO BLACK.

END OF EPISODE