

TEEN WOLF
Episode #307
"Currents"
by
Jeff Davis

5/7/13 Green Draft

4/16/13 Pink Draft

2/21/13 Blue Draft

2/9/13 White Draft

New Remote Productions, Inc.

MTV Networks

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MGM

Production #307
Episode 31

TEEN WOLF

"Episode Thirty-One"

EP#307

Cast List

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

MELISSA..... MELISSA PONZIO
ACCIDENT VICTIM..... ALISHA SEATON
RECEPTIONIST..... CAROLE GUTIERREZ
ETHAN..... CHARLIE CARVER
DR. HILYARD..... JULES WILCOX
DANNY..... KEAHU KAHUANUI
STILINSKI..... LINDEN ASHBY
DEPUTY GRAEME..... MIEKO HILLMAN
ARGENT..... JR BOURNE
DEUCALION..... GIDEON EMERY
AIDEN..... MAX CARVER
CORA..... ADELAIDE KANE
ISAAC..... DANIEL SHARMAN
JENNIFER..... DESIREE HALL
DEATON..... SETH GILLIAM
BOYD..... SINQUA WALLS
MORRELL..... BIANCA LAWSON
KALI..... FELISHA TERRELL
GERARD..... MICHAEL HOGAN

TEEN WOLF

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Set List

INTERIORS

HOSPITAL
 TRAUMA ROOM
 RECEPTION
 MORGUE
 PATIENT ROOM
DOCTOR'S CAR
DEREK'S LOFT
 LOFT
 ELECTRICAL ROOM
MCCALL HOME
 MELISSA'S ROOM
HIGH SCHOOL
 PHYSICS CLASS
 CORRIDOR
 COACH'S OFFICE
 MUSIC ROOM
ANIMAL CLINIC
 EXAMINING ROOM
 WAITING AREA
ABANDONED BANK
 VAULT
ARGENT APARTMENT
 ALLISON'S ROOM
 ARGETN'S OFFICE
STILES'S JEEP
ASSISTED LIVING FACILITY
 GERARD'S ROOM

EXTERIORS

HOSPITAL
 PARKING LOT
ALLEYWAY
PARKING LOT
ANIMAL CLINIC
 PARKING LOT *

OMMITTED:
EXT. ROAD

TEEN WOLF
Episode #307

ACT ONE

FADE IN:

1 INT. HOSPITAL/TRAUMA ROOM - NIGHT 1

TWO HANDS press down on blood-stained gauze. Gently, Melissa McCall places her own hands over those of a frightened PATIENT.

MELISSA

Keep pressure on it. The Doctor's on her way.

The Patient nods and an Orderly wheels him out of the crowded reception and down the corridor.

MELISSA (CONT'D)

Does anyone know where the hell Dr. Hilyard is?

The sound of the double doors opening turns her head, but it's just Scott walking in with a plastic-wrapped container.

MELISSA (CONT'D)

Oh, thank God, I'm starving.

Melissa grabs the bag out of his hands and hurries around the reception counter to unwrap it.

MELISSA (CONT'D)

(realizing)
Sorry, sorry.

Rushing back around, she kisses him on the cheek.

MELISSA (CONT'D)

Thank you for bringing dinner.

SCOTT

Everything okay?

MELISSA

Except for half the victims of a ten car-pile up being rerouted to us from downtown and the ER Attending not answering any of his pages? Yeah, I'm okay. Slightly, somewhat okay.

1 CONTINUED:

1

SCOTT

What does "not answering pages" mean?

MELISSA

It means no one can find him. Now we're waiting for the On-Call to get here.

An ACCIDENT VICTIM clutching her stomach reaches out to Melissa.

ACCIDENT VICTIM

Miss? Excuse me? I could really use something for the pain.

MELISSA

I know and I'm sorry, but giving you something could actually complicate things. We really need to wait for the doctor.

(to the Receptionist)

How far out is Dr. Hilyard?

RECEPTIONIST

Ten minutes.

Doors pushing open, TWO PARAMEDICS pull in another victim, head in a neck brace. Stepping out of the way, Scott takes a seat next to the miserable Accident Victim.

SCOTT

You know, I think I read online sometimes just a little human contact can help with pain.

The Victim can barely respond with a nod. Glancing about to see no one is watching, Scott places his hand on her forearm. BLACK VEINS ripple underneath the skin of Scott's hand.

The Accident Victim draws a quick breath. But then relaxes, all of the tension fading. She looks at him, astonished as--

THE DOORS CLANG OPEN. Arm around Danny, struggling to keep him on his feet, Ethan looks up.

ETHAN

I need help!

2 INT. DOCTOR'S CAR - NIGHT

2

Squinting against the glow of RED BRAKE LIGHTS, DR. HILYARD talks to the hospital Receptionist over speaker phone.

2 CONTINUED:

2

DR. HILYARD

Let Melissa know it may be more than ten minutes. I think there's an accident up ahead.

RECEPTIONIST (V.O.)

Yeah, a ten car pile-up which is why we need you here.

Hilyard tries to cut into another lane and gets a LOUD HORN BEEP for her efforts.

DR. HILYARD

Oh come on, I'm a doctor!

She brakes HARD, spinning the wheel back as--

3 INT. HOSPITAL/RECEPTION - NIGHT

3

Melissa guides Danny to a seat with Ethan and Scott's help.

SCOTT

What did you do to him?

ETHAN

Nothing. He said he was having chest pains and trouble breathing. But it just kept getting worse--

Danny can barely hold his head up as Melissa looks him over.

ETHAN (CONT'D)

What is it? Is he dying?

SCOTT

Shut up.

ETHAN

I said I didn't do anything--

MELISSA

The two of you, *back off*.

Her voice sends them both retreating a step. Turning her attention back to Danny, she feels at the side of his neck.

MELISSA (CONT'D)

Okay, that's not good.

(to the Receptionist)

How much longer on Dr. Hilyard?

The Receptionist just raises her hands, no idea.

SCOTT

Mom, what is that? What's happening to him?

MELISSA

His larynx is shifting to the side. I think it's a tension pneumothorax.

(calling out)

Can we get a gurney over here--

Lurching forward, Danny crumbles to his knees on the floor. They move to help, but his head reels back and he opens his mouth wide to vomit.

A VISCOUS WHITE FLUID pours from Danny's mouth.

Scott, Ethan and Melissa retreat in horror while Danny wretches violently, tendons pushing out from his neck.

Scott spots SMALL ROUND OBJECTS within the discharge. He recognizes the tell-tale white berries immediately. Surprisingly, so does Ethan--

ETHAN

Mistletoe.

4 INT. DOCTOR'S CAR - NIGHT 4

Strangling the steering wheel in frustration, Dr. Hilyard veers her way through traffic. Out of the haze of headlights, SOMETHING flutters against the windshield, landing on it.

A MOTH.

Strangely large and right in Hilyard's field of view, the creature doesn't seem to want to move. Hilyard flicks on the wipers and the moth flutters back into the darkness.

She eases back, not noticing ANOTHER MOTH crawling its way through one of the vents.

5 INT. HOSPITAL/TRAUMA ROOM - NIGHT 5

Following the gurney carrying Danny into the trauma room, Melissa notices Scott and Ethan at her heels.

MELISSA

Can you two please get back to the waiting room?

Neither of them move to leave, however, as she turns to Danny who continues struggling to breathe.

5 CONTINUED:

5

ETHAN

Where are the nurses and doctors?
Where is everyone?

MELISSA

It's a full house tonight. They're
attending to other patients.

SCOTT

How do we help?

MELISSA

You can't. His lung's collapsed.

SCOTT

That sounds bad. Really bad.

MELISSA

And his heart is being pushed
against his chest cavity.

ETHAN

That sounds worse. Much worse.

SCOTT

He's going to die, isn't he?

MELISSA

No. No, he's not.

Moving quickly, Melissa yanks open a drawer and pulls out a
FOURTEEN GAUGE NEEDLE.

MELISSA (CONT'D)

Scott, grab that tape.

(to Ethan)

You, take those scissors and cut
his shirt open.

Ethan grabs Danny's shirt and RIPS it open.

MELISSA (CONT'D)

Works for me.

6 INT. DOCTOR'S CAR - NIGHT

6

Pushing down on the pedal, Hilyard blinks as a MOTH flutters
in front of her eyes.

6 CONTINUED:

6

DR. HILYARD

What the... How did you get in?

She waves a hand at the moth, not realizing she's also pulling the steering wheel with her other hand.

A HORN BLARES, HEADLIGHTS blazing across the windshield. Hilyard swerves the car back into her own lane.

A THIRD MOTH crawls out of one of the vents. Another flutters up from behind the backseat. Hilyard waves at them, trying to keep her eyes on the road.

In mere moments, DOZENS OF MOTHS fill the car, blocking Hilyard's view. They surround her, flying about her head. Blinking furiously, she looks into the REAR VIEW MIRROR and sees--

A horrifying ashen FACE, scarred and slashed, features literally ripped apart. The Darach.

Hilyard SCREAMS and the wheel slips from her hands.

7 INT. HOSPITAL/TRAUMA ROOM - NIGHT

7

Fingers trembling, Melissa presses lightly over Danny's upper chest, trying to find the right injection spot.

SCOTT

Mom, he's not breathing.

MELISSA

I know, I know.

Taking a breath of her own, she turns the large needle up and inserts the point into Danny's chest.

Scott's eyes widen as the needle goes in and *keeps going*. Air bubbles up in the fluid inside the syringe as Melissa aspirates Danny's lung. Body finally relaxing, he begins to breathe normally. Then blinks up at Melissa in relief.

DANNY

(with effort)

Thank you.

MELISSA

No problem.

She takes a breath of her own, looking to Scott and Ethan who watch her in amazement.

MELISSA (CONT'D)

What?

SCOTT

That was awesome.

MELISSA

It's not a big deal. It's nothing,
really.

They turn to the LARGE NEEDLE jutting out of Danny's chest.
Immensely proud, Scott can't help but smile at his mother.

8 EXT. HOSPITAL/PARKING LOT - NIGHT 8

Grabbing his helmet off the handlebar of his bike, Scott
notices Ethan stepping out of the hospital's exit toward him.

ETHAN

I know you're not going to believe
me, but I didn't do anything.

SCOTT

All I know is the minute you got
here, you went right after Danny.
And your brother went after Lydia.

ETHAN

We're not going to hurt him.

SCOTT

Why should I believe you?

With a careful glance about to ensure no one is around to
hear him, Ethan steps in close.

ETHAN

Because we knew one of them was
going to be important to you. And
now we know it's Lydia.

Before Scott can respond, he notices a strange sight past
Ethan. The twin turns, following his gaze to see--

Dr. Hilyard's car slowly gliding across the parking lot. It
weaves through empty spaces and then SMACKS into the side of
another car, halting with the sound of CRUNCHING METAL.

Dropping his helmet back, Scott rushes for the car with Ethan
right behind him. He yanks open the driver's side door to
discover--

8 CONTINUED:

8

It's empty. No one at the wheel.

Witnesses from the hospital entrance drift out while Scott discovers a strange clue inside the car.

ETHAN (CONT'D)

What is that?

Lifting it by its wing, Scott raises the large insect up to the car's interior light. A single dead MOTH.

CUT TO:

MAIN TITLE: TEEN WOLF

9 EXT. HOSPITAL/PARKING LOT - NIGHT

9

Deputy cars hurtle into the lot while Sheriff Stilinski tries to get statements from Melissa and Scott with Stiles's help.

STILINSKI

Hold on. Were they both in the car?

STILES

No, Dad, they're trying to tell you it's two different kidnappings. Two doctors. Both gone.

STILINSKI

So whose car is this?

MELISSA

Dr. Hilyard's car. The On Call doctor. The ER Attending is the one that never showed up.

Pen paused over his notebook, Stilinski peers up to the scene of the accident, the witnesses gathered, the crashed car. He sees his son talking to Scott, but all he hears is his own BREATHING.

STILES

Dad?

STILINSKI

(snapping out of it)

Sorry. Melissa, let me just focus on getting your story first. Boys, give us a second.

Scott and Stiles retreat back to whisper in private. Stiles's attention stays on Stilinski, however, noticing his father's troubled demeanor.

SCOTT

These are definitely sacrifices,
right?

STILES

And it's one Deaton mentioned.
Healers.

SCOTT

But what about Danny? He was
throwing up mistletoe. That's not a
coincidence. And if he hadn't been
with Ethan, he probably would've
died. How is Danny a Healer?

The sound of Stilinski's CELL PHONE RINGING interrupts them.
Stiles glances to Scott.

STILES

Can you hear?

SCOTT

(nodding)
They found a body.

10 EXT. ALLEYWAY - NIGHT 10

In the same alley where Isaac first faced off with the Twins,
witnesses gather around the body of the ER Attending doctor
while Deputies try to keep them back.

On the periphery of the crowd, Deputy Graeme talks to
Stilinski on her phone.

STILINSKI (V.O.)

No garrotte this time?

DEPUTY GRAEME

No. Which means what? Copy cat?

STILINSKI (V.O.)

Or a change in M.O. But the head
and throat are the same?

DEPUTY GRAEME

Bashed and slashed.

A CRIME SCENE PHOTOGRAPHER snaps pictures of the ER
Attending's wrists, red marks across the flesh.

Argent peers through the crowd. Keeping his distance, he
notices Deucalion among the witnesses as well. Aiden guides
him about the scene, pausing to whisper in his ear.

10 CONTINUED: 10

Argent's eyes hold on them until they finally disappear from his peripheral vision, leaving him to gaze back at the unsettling sight of the doctor's body.

11 INT. DEREK'S LOFT - DAY 11

A BEEPING goes off. Derek jumps to his feet in the darkness. Cora rushes to his side, both looking at the ALARM.

Derek hits the button, silencing it, and looks about. Nothing seems unusual, until his eyes land on the windows.

CORA
What does it mean?

DEREK
It means they're coming. Tonight.

Painted in black on the window, the Alpha's TRISKELE looms over them.

12 INT. MCCALL HOME/MELISSA'S ROOM - DAY 12

Melissa blinks in the morning sunlight, slowly waking up. About to pull the covers off, she pauses. Past the foot of the bed, Scott lies dead asleep in a chair while Isaac sits propped against the wall, chin against his chest.

MELISSA
Oh, really.
(calling out)
Boys? Hello?

Neither of them stir.

MELISSA (CONT'D)
BOYS.

Snapping awake, Isaac and Scott lurch to their feet.

MELISSA (CONT'D)
What do you think you're doing?

ISAAC
We were watching over you.

SCOTT
We wanted to make sure you weren't
the third sacrifice.

MELISSA
But both of you were asleep.

SCOTT
(to Isaac)
You were on watch last.

ISAAC
I thought you were on watch last.

SCOTT
No, you were on watch last.

ISAAC
(with a reluctant nod)
I might have been on watch last.

MELISSA
My heroes. Didn't you say they're
all doctors? I haven't had an M.D.
recently added to the end of my
name so I think I'm in the clear.

SCOTT
It could just come under any kind
of Healer, Mom. And you were
definitely a Healer last night.

MELISSA
Yeah, but I'm not going to be
anyone's human sacrifice today. Now
both of you, get your butts to
school.

She tosses the covers off as--

13 INT. HIGH SCHOOL/PHYSICS CLASS - DAY 13

Jennifer Blake sets a PHYSICS book on the teacher's desk.
While still her typically nervous self, there's something
different about her. More attractive clothes.

More attention to her hair. The look of someone newly concerned with looking her best.

JENNIFER

Good morning. As you all know, Mr. Harris is still missing--I mean sick. Or essentially unable to attend class. Anyway, I'm filling in today while we all hope and pray for a more qualified substitute to take over. So, let's get started...

As she begins flipping pages in the book, Stiles leans over his desk to whisper to Scott.

STILES

My Dad said the ER Attending wasn't strangled. But they're saying he did die of asphyxiation. They just don't know how.

SCOTT

You think the On-Call doctor could still be alive?

STILES

I don't know. But there's twenty other doctors at the hospital. Any one of them could be next.

Scott's phone BUZZES. The ID on the display: DEATON. Sliding down in his seat to be inconspicuous, Scott answers the phone.

SCOTT

Hey, I'm in the middle of class. Can I call you back?

DEATON (V.O.)

Unfortunately, no...

Phone to his ear, Deaton speaks calmly but with a noticeable undercurrent of tension.

DEATON

I honestly thought I might never have to burden you like this. But, at the moment, I'm afraid you're my only hope.

14 CONTINUED: 14

He opens his hand. A single dead MOTH lies in his palm.

DEATON (CONT'D)
I'm going to be taken.

15 INT. HIGH SCHOOL/PHYSICS CLASS - DAY 15

Breath caught, Scott sits up in his seat.

DEATON (V.O.)
I need you to find me--

SCOTT
What's happening? Doc?

But the line goes dead, a DIAL TONE blaring back at him.

16 INT. ANIMAL CLINIC/EXAMINING ROOM - DAY 16

Lowering his phone, Deaton turns around to face the high windows of the clinic where moths flutter against the glass, blocking out the sun.

Hundreds of moths. Possibly thousands.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

17 INT. HIGH SCHOOL/CORRIDOR - DAY 17

The Physics classroom door bursts open into a crowded corridor. Scott hurtles out with Stiles trying to catch up. Allison turns from her locker, noticing them.

ALLISON
Stiles, what's going on?

STILES
It's Scott's boss--Deaton.

She watches them race off as a bewildered Jennifer steps out.

JENNIFER
I have to admit the number of students recently bolting out of my class is starting to make me question my teaching ability.

Allison gives a polite smile and shuts her locker with a METALLIC CLANG.

18 INT. DEREK'S LOFT - DAY 18

STEEL DOOR sliding open, Isaac and Boyd step into the eerily quiet loft. Derek's voice rises from the shadows.

DEREK (O.S.)
Go back to school.

ISAAC
We can't. Both of us are incredibly, unbelievably sick.

DEREK (O.S.)
With what? Brain damage?

ISAAC
I have a migraine. Boyd has explosive diarrhea.

Sitting on the steps of the spiral staircase, Derek tries hard not to smile. But loses the battle. He steps down to meet them.

BOYD

We're here to protect you.

DEREK

You're here to protect me? I'm in trouble.

ISAAC

We came up with a plan.
(off Boyd's look)
He came up with a plan.

Setting his bag down, Boyd kneels to unzip it.

BOYD

I thought about the time Gerard had me and Erica tied up, hooked to wires that were pushing electrical currents through us. So I wondered how we could do something like that, but on a bigger scale.

Derek reaches into the bag and pulls out a COIL OF WIRE.

DEREK

What kind of plan is this?

BOYD

Actually, I'd call it more of a trap.

Door swinging open, Scott rushes inside the Clinic. He stops when Stilinski and Deputy Graeme turn around.

SCOTT

How did you know?

STILINSKI

Stiles called me right after you left school. And I'm sorry, but your boss's car is still here and the back door was wide open.

Scott takes a step back and without even seeming to realize it, he sits down in one of the waiting room chairs. Almost like he's pushed down.

19 CONTINUED: 19

STILINSKI (CONT'D)
Scott. I need you to tell me
everything.

20 INT. DEREK'S LOFT - DAY 20

Moving quickly, Boyd unravels a hose and drops the open end onto the floor of the loft. Water begins pouring out at Derek and Isaac's feet.

BOYD
In a pool of electrified water, it can take only fifty milliamps to kill a normal human. Less power than it takes to turn on a light bulb.

DEREK
That's comforting.

BOYD
If we disable the circuit interrupter in the building's electrical room, the current will keep coming. And anyone who steps foot in here gets a pretty shocking surprise.

ISAAC
Especially someone barefoot.

Derek peers up at them with the beginnings of a smile.

21 INT. ANIMAL CLINIC/WAITING AREA - DAY 21

While his Deputies scour the clinic for clues, Stilinski tries to comfort Scott with Stiles now by his side.

STILINSKI
All right, we're going to do everything we can. The best thing you can do is go back to school.
(MORE)

21

CONTINUED:

21

STILINSKI (CONT'D)

Ah hell, go home if you need to.
School can wait.

He puts a hand on Scott's shoulder, giving it a comforting squeeze and then steps out to the waiting area. Scott throws Stiles a look, gesturing for him to follow into the cage room where they'll be out of earshot.

SCOTT

(whispering)

We have to tell him.

STILES

You mean like *tell him* tell him? Or tell him something else that isn't telling him what I think you want to tell him.

SCOTT

You know what I mean.

STILES

He's not going to believe us.

SCOTT

I can make him believe.

STILES

Yeah, but remember how your mom took it? She couldn't look you in the eyes for a week.

SCOTT

She got over it. And it actually made us closer.

STILES

I don't know, dude. I mean, look at him. He's totally overwhelmed.

SCOTT

He's overwhelmed because he doesn't have a clue what's going on. People keep dying in the town he's supposed to protect. And it's not his fault that he doesn't know why all this is happening.

Fingers grasping the wire of a cage, Stiles peers back into the waiting area at his father.

SCOTT (CONT'D)

He's going to find out sometime.
You know he is.

STILES

But is now the right time?

SCOTT

What if not telling him is getting
more people killed?

STILES

What if telling him gets him
killed? I get Deaton's been like a
father to you. I get that. But this
is my *actual* father. I can't lose
both my parents. Not both of them.

His words come out clipped and furious. Almost spit out.
Scott takes it with a calm nod.

SCOTT

Okay. You're right.

He starts to turn away, but Stiles stops him.

STILES

No, I'm not. I'm not right. I'll
tell him.

SCOTT

I'll help you.

Stiles lets out a deep breath. Then takes a first step toward
the waiting room. But both he and Scott halt when they see
someone unexpected speaking to Stilinski.

MORRELL

Please. Whatever you need. However
I can help find my brother.

Scott turns to Stiles who mouths "*brother?*" Seeing she's
caught their attention, Morrell approaches the boys, lowering
her voice to an urgent whisper.

MORRELL (CONT'D)

Listen closely, both of you. No
Sheriff, Deputy or Detective is
going to be able to find him.

SCOTT

You don't have to ask us for help.

MORRELL

Actually, I'm trying to help *you*.
Because if you're going to find my
brother then you need to use the
one person who might actually have
an ability to seek out the
supernatural.

SCOTT

Who?

Morrell looks to Stiles for the answer.

STILES

Lydia.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

22 INT. HIGH SCHOOL/COACH'S OFFICE - DAY 22

Past the opaque window in the door of Coach's darkened office, TWO FIGURES meet, a clandestine rendezvous.

Lydia yanks Aiden's T-shirt up, pulling it over his head. He moves to kiss her. But she takes his chin, turning his cheek, her lips brushing lightly against his neck as--

THE FIRE ALARM begins blaring. Lydia pulls back, hearing the rush of footsteps through the corridor outside.

AIDEN

Where you going?

LYDIA

It's a fire alarm.

AIDEN

When in high school has a fire alarm ever actually ended up being a real fire?

LYDIA

That's exactly the kind of thing you'd expect two dumbass students to say just before getting burned alive. You first.

Rolling his eyes, Aiden pulls his shirt back on and cautiously slips out the door to join the other students filing out of the school. Lydia waits a moment. Then, just as she begins to step through, Cora steps in.

CORA

You don't have very good taste in guys, do you?

23 INT. HOSPITAL/RECEPTION - DAY 23

A gurney carrying a BODY BAG pushes through the doors of the hospital. Following behind PARAMEDICS and DEPUTIES, Stilinski spots Melissa hurrying toward him.

MELISSA

It's Dr. Hilyard, isn't it?

Stilinski gives a reluctant nod.

MELISSA (CONT'D)

Oh God. Okay... Oh God. Were there
ligature marks on the throat?

STILINSKI

No. How did you know that?

MELISSA

I need you to look at the other
body with me. I think I know how
they both died. And I think maybe
it could help find Scott's boss.

24 INT. HIGH SCHOOL/COACH'S OFFICE - DAY 24

Under the still BLEATING ALARM, Lydia tries to step around
Cora, but the girl blocks her from the door.

LYDIA

Problem?

CORA

Yeah. Derek would like to kindly
ask you to not see Aiden anymore.
Which means the next time I catch
you with him, I'm not going to pull
a fire alarm. I'm going to pull
your tongue out of your head.

LYDIA

Listen, sweetheart, my last
boyfriend was a homicidal lizard. I
think I can handle a werewolf.

The ALARM stops. But Cora doesn't move. Lydia raises her hand
to physically move her. But Cora's own hand snaps out
lightning quick to grab her by the wrist.

LYDIA (CONT'D)

Let go. I said--

STILES (O.S.)

Let go.

Stiles steps through on the locker room side of the office.
Noting his dead serious look, Cora finally releases Lydia.

25 INT. HIGH SCHOOL/CORRIDOR - DAY 25

Weaving through the crowded corridor, Scott's phone buzzes with a text from Stiles: *Found her.*

Scott begins thumbing a reply when a SOUND drifts toward him. A familiar TAPPING. Fingers paused over his phone, he slowly looks up as the rhythmic tapping becomes louder and louder.

Slipping the phone back into his pocket, Scott starts forward, following the TAPPING along the corridor.

26 INT. HIGH SCHOOL/PHYSICS CLASS - DAY 26

In the empty classroom, Stiles opens a BOX on one of the tables in front of Cora and Lydia. Peering inside, Lydia removes a PLANCHETTE from the box as Stiles unfolds a tell-tale board with letters and numbers on it.

LYDIA
A Ouija board?

STILES
Also called a spirit board. And
it's worth a shot.

LYDIA
A shot in the dark.

STILES
Will you just try? This is for
Scott's boss. The guy who's saved
our collective asses more than
once.

He sets the planchette in the middle of the board.

CORA
All of us?

Stiles nods. They each gently place their fingers on the edge of the planchette.

STILES
Ready? Okay... Where is Dr. Deaton?

They wait. Each of them peering down at the planchette, focusing on it. Lydia purses her lips, bored. Then notices both Cora and Stiles watching her.

LYDIA
What?

STILES

Answer it.

LYDIA

I don't know the answer. I thought we were asking some sort of spirit?

CORA

Do you know any spirits?

LYDIA

(to Stiles)

Is she for real? You know, this whole thing is just a product of the ideomotor response.

CORA

The what?

LYDIA

Your body can reflexively respond to an idea the same way your knee responds to the tap of a hammer. So yes, I could subconsciously answer the question. But it doesn't mean I'm going to be right.

CORA

(to Stiles)

Is she always like this?

STILES

Unfortunately.

27 INT. HIGH SCHOOL/CORRIDOR - DAY 27

Tilting his head, Scott focuses in on the TAPPING, trying to determine its source. He turns down the adjacent corridor, moving more and more quickly, heading for the music room.

28 INT. HIGH SCHOOL/MUSIC ROOM - DAY 28

The doors push open and Scott steps in. Sitting on the piano bench, Deucalion taps his cane against the floor.

DEUCALION

Do you know what a metronome is, Scott? It's a tool to help you maintain a steady rhythm once you've set the tempo. Whether it's slow...

He eases up on the tapping, slowing it to a rhythmic pulse.

DEUCALION (CONT'D)

Or fast...

He speeds up, tapping faster and faster. Then abruptly stops.

DEUCALION (CONT'D)

Something tells me the tempo of your life has sped up considerably in the last few hours. If you'd like, I could help slow it down to a more manageable pace.

SCOTT

How?

DEUCALION

By helping you find Deaton.

29 INT. HIGH SCHOOL/PHYSICS CLASS - DAY 29

Cora and Lydia watch Stiles pull out a SET OF KEYS.

STILES

These are Deaton's keys to the Clinic. Close your eyes. I'll put them in your hand and you try to get a feel for his location. It's called psychometry.

LYDIA

I'm not psychic.

STILES

You're *something*. Try, okay?

Lydia closes her eyes and holds out her hand. Stiles places the keys in her palm.

LYDIA

Ooh.

STILES

(excited)
What?

LYDIA

They're cold.

STILES

Lydia, concentrate. Trying to save lives here.

She closes her eyes again and wraps her fingers over the keys, brow furrowed in concentration.

STILES (CONT'D)

What do you see?

After a moment, she opens her eyes and shakes her head.

LYDIA

Nothing. Absolutely nothing.

30 INT. HIGH SCHOOL/MUSIC ROOM - DAY 30

Stepping away from the piano, Deucalion turns his ear to Scott, listening to him.

DEUCALION

Your heart's pounding. But it's not fear. It's anger. I bet I know what you're thinking. *Does he have something to do with Deaton's disappearance? Maybe I can make the blind man talk.*

Scott tries not to let the anger show, but it's there in his clenched jaw, fingers drawing into fists.

DEUCALION (CONT'D)

Tell you what. If you can take the cane from me...

He holds it horizontally between his two hands.

DEUCALION (CONT'D)

I'll tell you exactly where he is. Now what do you think--

Scott CHARGES right at him. Deucalion responds with extraordinary speed. Whipping the cane about, he SWATS Scott's CLAWED HAND down.

As Deucalion whirls around, Scott flips forward, lashing out. Deucalion wields the cane like a rapier, blocking and parrying each blow, even swiping out at Scott's legs.

With more skill than he's ever shown, Scott keeps landing on his feet, keeps returning to fight. Until Deucalion yanks the tip off the cane, revealing its BLADE.

Scott rushes forward, but Deucalion plunges the cane through his shoulder and then whips it back out just as quickly.

30

CONTINUED:

30

BLOOD DROPLETS hit the floor and Scott falls to his knees, a hand pressed to his shoulder.

DEUCALION (CONT'D)

Impressive. But you know I'm not the one slashing up innocent people, praying to ancient gods, gathering herbs or whatever the hell Druids are supposed to do. I am part of a pack that wants Derek dead, though. Kali is coming for him. And she won't stop. So there's a difficult choice you're about to face. And you will have to choose. One or the other. Because someone is going to die tonight. Whether that's Derek or Deaton, is up to you.

SCOTT

Just tell me where he is.

But Deucalion smiles down at the cane still in his hands and shakes his head.

DEUCALION

I'll give you a very important clue... *Let the current guide you.*

Tip of the cane tapping back to the floor, Deucalion turns, leaving Scott to ponder his enigmatic words.

31

INT. HIGH SCHOOL/PHYSICS CLASS - DAY

31

Stiles holds up a simple NUMBER TWO PENCIL.

LYDIA

Automatic writing?

Stiles nods. Skeptical, Lydia takes the pencil and presses the tip to a sheet of paper. Cora and Stiles peer over her shoulders, watching her draw.

STILES

What the hell's that?

LYDIA

A tree.

She smiles down at a skillfully drawn leafless tree.

STILES

You're supposed to write words.
Like a location. Something that
would tell us where he is.

LYDIA

Maybe you should have said that.

CORA

I thought this girl was some kind
of genius?

LYDIA

Genius, yes. Psychic, no. Honestly,
I don't know why you're bothering
with me anyway. Especially when
it's completely obvious that you
should be talking to Danny.

STILES

Danny? Why Danny?

SCOTT (O.S.)

Because last night he was a
target...

They turn to see Scott walking in, holding his shoulder.

SCOTT (CONT'D)

But he wasn't a sacrifice.

32 INT. HOSPITAL/MORGUE - DAY 32

Approaching the body on the table, Melissa pulls back a sheet
to display one of the ER Attending's arms for Stilinski.

MELISSA

The problem with no ligature marks
on the neck is that both doctors
were still asphyxiated. So the
question is...?

STILINSKI

How did they both suffocate if they
weren't strangled?

MELISSA

Right. Now take a look at the wrist
marks. What do they tell you?

STILINSKI

Their hands were tied.

32 CONTINUED: 32

MELISSA

Not just tied. Look how deep the marks go. I don't think that's from struggling to get out. I think he was suspended. Right off the floor.

33 INT. ABANDONED BANK/VAULT - DAY 33

TWO FEET dangle off the ground in the same bank vault where Boyd and Cora were kept prisoner.

MELISSA (V.O.)

Hanging like that means they would have to keep lifting their bodies up in order to breathe.

Hands bound at the wrists, A SILHOUETTED MAN hangs suspended from a rope.

34 INT. HOSPITAL/MORGUE - DAY 34

Covering the body, Melissa looks up to Stilinski.

MELISSA

Eventually they'd run out of strength and no longer be able to lift themselves up. It's how people used to die from crucifixion.

STILINSKI

So Deaton is somewhere right now hanging by his wrists?

35 INT. ABANDONED BANK/VAULT - DAY 35

A soft light falls on Deaton's face as he slowly gazes up.

STILINSKI (V.O.)

When he no longer has the strength to pull himself up to catch a breath, how long before he dies?

MELISSA (V.O.)

Minutes.

Eyes wide with fear, Deaton pulls in a desperate gasp of air.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

36 INT. HIGH SCHOOL/CORRIDOR - DAY 36

The BELL RINGS and students pour out of classrooms for the end of the day. Normal teenagers rushing out, a contrast to Scott, Stiles, Cora and Lydia who hurry down the corridor with far weightier concerns.

CORA

But isn't Danny still at the hospital?

STILES

Yeah, and that's where we're going.

SCOTT

I'll meet you there.

STILES

What? Why?

Scott holds up his phone. On the display is a text from Allison: *I think I found something.*

37 INT. DEREK'S LOFT - DAY 37

With Derek and Isaac perched above the now water-drenched floor, Boyd finishes tying off a wire. Kneeling from his own position on the elevated steps, he slowly reaches out--

DEREK

Woah, what are you doing?

BOYD

You can test to see if water is electrified with the back of your hand. If there's a current, it'll kick your hand up. Do it with the front, the muscles clench and your hand goes under.

He turns his hand and touches it to the surface of the water. SPARKS and BLUE LIGHT fly up as Boyd's hand snaps back.

BOYD (CONT'D)

(through his teeth)

Still hurts, though.

ISAAC

You think it could kill them?

37 CONTINUED: 37

Boyd gazes down at the water for a long moment.

BOYD

I hope so.

38 INT. ARGENT APARTMENT/ALLISON'S ROOM - DAY 38

The door to Allison's bedroom swings open and Scott quickly follows her inside.

ALLISON

So I was looking through one of the drawers in his desk when I found this...

She holds up an object that looks like a small light stick. But then pauses, hearing a DOOR CLICK OPEN.

ALLISON (CONT'D)

He wasn't supposed to be back yet.

SCOTT

What do I do? Where do I go?

Grabbing him, she pulls him back and into her closet.

ARGENT (O.S.)

Allison? You home?

In the darkness, she clicks on the object she found in her father's desk. A BLACKLIGHT. Under its purple glow, she puts a finger to her lips, then clicks the light back off.

39 INT. ARGENT APARTMENT/ARGENT'S OFFICE - DAY 39

Standing by his desk, Argent listens to the quiet. His fingers delicately brush the map on his desk. Looking as if he might sit down. But then, he steps out.

40 INT. ARGENT APARTMENT/ALLISON'S ROOM - DAY 40

Pressed tightly together in her closet, Scott and Allison try to keep quiet while listening for Argent.

ALLISON

(whispering)

What are you doing?

SCOTT

Nothing.

ALLISON

Part of you is doing *something*.

SCOTT

Oh. Sorry.

ALLISON

Stop.

SCOTT

I kind of don't have control of that.

ALLISON

Okay... um... I'll turn around.

As quietly as she can, Allison turns around, her back now pressed against Scott.

SCOTT

Allison?

ALLISON

What?

SCOTT

That's worse.

Allison tries not to smile. Then tries not to laugh. Scott starts to smile as well as she turns to him. But then, in the darkness, she peers into his eyes and the smile fades. Scott stares back at her, their faces so close a kiss almost seems inevitable.

Allison's elbow brushes against wood hangers causing them to CLATTER.

ARGENT (O.S.)

Allison? Is that you?

They both keep still, listening to Argent step into the room. After a few tense seconds, they hear his FOOTSTEPS receding, moving back down the hallway. The sound of a door SHUTTING.

41 INT. ARGENT APARTMENT/ARGENT'S OFFICE - DAY 41

Allison leads Scott into the office, voice kept to a low whisper as she shows him the map of Beacon Hills on the desk.

ALLISON

See this map? Last time we were talking in here, my dad put a book down over it. There was something about the way he did it. Like he was trying to cover it.

SCOTT
I don't see anything.

ALLISON
You can't. Until you use this.

She clicks on the black light and waves it across the map to show dozens of secret MARKINGS all over it.

ALLISON (CONT'D)
He's been tracking and marking everything. Boyd and Cora at the bank. The Alphas above us in the penthouse. All of the bodies...

Allison guides the light toward each location.

ALLISON (CONT'D)
He's got a symbol for all the places where someone was taken. Then a different mark for where their body was found. See?

She traces a line from Kyle's kidnapping at the Animal Clinic to the woods where they stumbled upon his body.

ALLISON (CONT'D)
Now here's the scary part. There's been six sacrifices so far, right? This map has markings for twelve.

She points the black light at several other markings.

SCOTT
What does that mean? Did your dad find other bodies and not tell anyone?

ALLISON
I don't think so. I think he knows where the bodies are *going* to be found. And one of these other six locations--one of these is where Deaton's body could end up. It doesn't tell us where he's being kept right now--

SCOTT
But it's close to figuring it out.

Scott pulls out his phone to take a picture of the map. But the SHUTTER SOUND makes them both freeze. FOOTSTEPS pound toward them.

41 CONTINUED: 41

Argent looks into the office. It's empty. He turns and--

42 INT. ARGENT APARTMENT/ALLISON'S ROOM - DAY 42

Peering into Allison's room, Argent finds her on the bed innocently looking over homework while eating from a pack of candy.

ARGENT

Hey. I didn't hear you come in.

ALLISON

Just doing some homework.

She glances past him where, in the hallway, Scott stealthily sneaks past.

43 INT. HOSPITAL/PATIENT ROOM - DAY 43

The door to a darkened hospital room CREAKS open. Slipping inside, Stiles quietly shuts it and sneaks over to the bed where Danny lies.

STILES

Danny? Danny, you awake?

Stiles taps him on the shoulder. Then gently slaps him on the cheek. Then slaps a little harder. Then even harder--

DANNY

Ow.

Stiles jumps back, nearly toppling a chair. He holds still. But Danny doesn't move, clearly sedated.

Stiles notices a SCHOOL BAG on the chair. Eyes on Danny, he carefully unzips the bag and rifles through the contents. School books, homework, pages and pages of notes.

DANNY (CONT'D)

(voice sluggish)

What are you doing?

Stiles freezes, pages gripped in his hands. He stares back at Danny's glazed look, eyes half open.

STILES

Go back to sleep, Danny. This is just a dream.

DANNY

You're going through my stuff.

STILES

Yes, but only in the dream.

DANNY

Why would I dream you going through my stuff?

STILES

Danny, shut up and go back to sleep.

Danny closes his eyes again. Stiles returns his attention to the pages, beginning to read. He slowly brings one page closer, eyes scanning the words. Reading faster and *faster*.

STILES (CONT'D)

Danny boy, I think you actually found something.

44 EXT. PARKING LOT - DAY 44

On his bike with his helmet in one hand and his cell phone pressed to his ear with the other, Scott talks to Stiles.

SCOTT

Deaton's got to be at one of the six locations. But they're all over town. I don't know how we can get to all of them fast enough.

STILES (V.O.)

Maybe we don't have to. Danny was doing a project on something for Mr. Harris's Physics class. And I think it might actually mean something.

SCOTT

What project?

STILES (V.O.)

It's about something called Telluric Currents.

Scott slowly peers up.

SCOTT

Did you say *currents*?

45 INT. DEREK'S LOFT - NIGHT 45

The last of twilight falls away as night descends outside the loft's windows. Derek gives his phone a disconcerted look.

ISAAC

Cora?

DEREK

She was supposed to be back by now.

Isaac turns his attention to the steel door and then to the alarm panel. But something is different about it.

ISAAC

Derek, isn't the little light on the side of that supposed to be on?

DEREK

Yeah.

ISAAC

What does it mean when it's not?

DEREK

Someone cut the auxiliary power.

BOYD

What about the main--

ALL OF THE LIGHTS in the loft go out. Boyd looks down to the water covering the floor. Then glances up as Derek steps down, splashing in without the slightest crackle of electricity.

ISAAC

What do we do now?

In the moonlight, Derek raises his head to reveal RED EYES piercing the darkness.

DEREK

We fight.

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

46 INT. DEREK'S LOFT - NIGHT 46

A POUNDING comes from the sliding door. Isaac and Boyd retreat to Derek's sides. They hear STEEL bending and tearing as someone tries to break through.

Wrenching free of its lock, the door slides back. RED EYES GLOW from the pitch black. The slender and shapely silhouette of Kali steps forward.

KALI

I'm going to be honest, Derek. When Ennis died, I thought to myself I would just go for it. Find you and kill you wherever you stood. Then I remembered how you surround yourself with these teenagers. Hiding behind them. And I thought what's a girl got to do to get you alone? That's when I found out that I've got some real competition.

Ethan and Aiden step out from behind her, dragging Jennifer Blake by the arms. She looks about in rising terror, gaze falling in shock on the transformed features of Derek.

KALI (CONT'D)

You and me Derek. Or they tear her apart. What do you say? Think you can beat me one-on-one?

Derek steps forward, eyes surging with a defiant GLOW.

DEREK

I'm going to rip your throat out.
With my teeth.

Kali bares her own fangs and in the darkness, they charge each other, claws slashing.

47 INT. ARGENT APARTMENT/ARGENT'S OFFICE - NIGHT 47

At his desk, Argent stares at the map of Beacon Hills, not telling how long he's been there. But then, as if making a sudden decision, he stands and grabs his coat.

ARGENT

Sweetheart, I'm headed out. I'll be back in a bit, all right?

47 CONTINUED: 47

He waits for a response. When nothing comes, he hurries out of the office, never noticing Allison peering after him just down the corridor.

48 INT. ANIMAL CLINIC/EXAMINING ROOM - NIGHT 48

Under the examining room's overhead light, Cora and Lydia watch Stiles gather Danny's work on the steel table.

STILES

Scott, let's go!

SCOTT

Got it.

Rushing in, Scott places PRINT OUTS on the steel table, rebuilding the blacklight photo of the Beacon Hills map.

CORA

Okay, how does this kid's homework have anything to do with finding Deaton?

STILES

Because it's not just homework. It's a project on geo-magnetic fields. They flow through the earth and can even be affected by lunar phases. Look at this. It's a note from Harris on Danny's proposal.

Stiles shows them Danny's proposal page where teacher's notes have been written in RED. Lydia reads it aloud.

LYDIA

Danny, I strongly advise you to choose another subject. The ideas here, while innovative and thoughtful, border on pseudoscience. Not suitable for class.

SCOTT

Harris wasn't just a sacrifice. He knew something.

STILES

Now check this out. Allison's dad wasn't the only one with a map.

Stiles unfolds a normal road map of Beacon Hills. Strange wavy lines have been marked all over it.

STILES (CONT'D)

Danny marked the telluric currents.
And the weird thing about Beacon
Hills is that it literally is a
beacon. There's tons of energy
surging through the earth around
this town.

SCOTT

Stiles, look. They match.

All eyes focus on the two maps. Scott grabs a BLACK MARKER.
Using the symbols on Argent's map, he puts down marks on
Danny's map.

SCOTT (CONT'D)

There's three places, right? The
place where they're first
kidnapped.

Scott marks Kyle's disappearance at the Animal Clinic.

SCOTT (CONT'D)

The place where their bodies are
found.

He marks the appearance of Kyle's body in the woods near the
school.

LYDIA

It's right on the telluric current.

SCOTT

So maybe the place where he was
sacrificed is somewhere in between.

STILES

Let me see that.

Stiles takes the marker from Scott.

STILES (CONT'D)

You said there's six more bodies to
be found. Deaton's one of them.

Stiles quickly marks them on the map. The last one falls on a
telluric current that leads back to the Animal Clinic.

STILES (CONT'D)

He has to be somewhere in-between,
right?

Stiles traces his finger across the map when--

48 CONTINUED: 48

CORA

Stop.

Stiles pauses. Cora puts her hand over his and guides it back to a landmark titled BEACON HILLS FIRST NATIONAL.

CORA (CONT'D)

He's in the vault. The same vault.

49 INT. ABANDONED BANK/VAULT - NIGHT 49

Bound and hanging by his wrists, Deaton struggles to raise his body up. His fingers wrap around the rope, trying to grip it. Muscles straining, he finally manages to get a hold on the rope and--

His hands slip, body weight yanking him back down. Gasping in PAIN and struggling to breathe, Deaton's eyes flutter closed.

50 INT. ANIMAL CLINIC/WAITING AREA - NIGHT 50

Grabbing his helmet, Scott hurries for the door with the others behind him. All except for Cora.

LYDIA

Guys, hold on.

SCOTT

Lydia, we don't have time--

But he stops short when he sees Cora looking at her phone with a troubled expression.

CORA

It's from Boyd. His plan didn't work. They cut the power.

Scott lowers the helmet.

SCOTT

(a whisper to himself)
It's just like he said.
(to Cora)
Go. I can get Deaton myself.

STILES

What about us?

50 CONTINUED: 50

SCOTT

Cora won't get there fast enough
without you. We can save them both.
Go!

Before any of them can protest, Scott pushes through the door of the clinic, yanking his helmet on.

51 EXT. ANIMAL CLINIC/PARKING LOT - NIGHT 51

Headlights blazing, the Jeep soars one way as Scott tears off on his motocross bike in the opposite direction. Both of them racing into the night. Racing against time.

52 INT. DEREK'S LOFT - NIGHT 52

TWO SILHOUETTES whirl about, two pairs of GLOWING RED EYES in the darkness, kicking up droplets of water as they clash. Derek desperately fights back against Kali as the others watch.

53 INT. STILES'S JEEP - NIGHT 53

Pushing the pedal to the floor, Stiles glances past Lydia to Cora at the passenger side window. He shares a look with Lydia, both of them seeing the fear in Cora's eyes.

54 INT. ABANDONED BANK/VAULT - NIGHT 54

A shadow falls over the floor just in front of the vault door. Breathless, Scott charges through, pausing to gaze up at Deaton's frighteningly still body hanging from the ceiling.

A strangled breath whispers from between the man's lips. *He's still alive.* Scott races forward and--HURTLES BACK, LIFTED RIGHT OFF HIS FEET.

Tumbling to the floor, he peers up in confusion. The light seeping in now reveals a devastating twist of fate...

MOUNTAIN ASH lies on the floor. Poured in a perfect circle around Deaton.

FADE OUT:

END OF ACT FIVE

ACT SIX

FADE IN:

55 INT. DEREK'S LOFT - NIGHT 55

Kali's clawed foot lands on Derek's chest, launching him into the air. He drops brutally down, water splashing up around him.

Jennifer turns her eyes, unable to watch. Both Isaac and Boyd start forward to help, but Ethan and Aiden pull at her until she CRIES OUT.

DEREK

No!

Pulling himself back up, Derek throws Isaac and Boyd a look. Then faces Kali once again. Ready for another round.

56 INT. ABANDONED BANK/VAULT - NIGHT 56

Scott tries again to breach the mountain ash barrier, but the force of it keeps pushing him back. Digging his heels in, he reaches out, trying to cross through.

Deaton's eyes flutter, breathless and with no more strength to pull himself up while--

57 INT. DEREK'S LOFT - NIGHT 57

Bloodied and beaten, Derek falls again, water surging in around his body.

58 INT. ABANDONED BANK/VAULT - NIGHT 58

Teeth clenched, Scott eyes begin to glow YELLOW as he pushes forward. The skin on his face pulls back as if under high velocity wind.

While flesh literally starts to tear from his cheeks, a RED GLOW surges from his eyes. Deaton stares back in astonishment. Looking into the eyes of an Alpha.

But the ash barrier proves too powerful. Head snapping away, Scott hurtles back, tumbling across the floor.

With the wounds already healing on his face, Scott reaches out, crawling forward, trying to lift himself up when--

STILINSKI (O.S.)

Scott.

58 CONTINUED: 58

Standing in the vault door, the Sheriff raises his gun.

STILINSKI (CONT'D)

Let me have a shot.

HE FIRES, the sound THUNDERING throughout the vault. The rope just above Deaton's hands SPLITS and he falls to the floor.

Slipping the gun back in its holster, Stilinski hurries in. Scott follows as he pulls Deaton away, crossing the barrier. They help a gasping Deaton to a sitting position.

SCOTT

How did you find us?

STILINSKI

The vials. In the clinic with the Celtic symbols on them. I knew one of them looked familiar.

He nods to the quaternary knot symbol on the floor of the vault, the bank's logo. Both Scott and Deaton look on him with a mixture of amazement and relief.

DEATON

Sheriff... thank you for being a hell of a detective.

59 INT. DEREK'S LOFT/ELECTRICAL ROOM - NIGHT 59

The door to the ELECTRICAL ROOM breaks open. Cora rushes in with Stiles and Lydia right behind her, all of them glancing about a confusing array of circuit breakers.

STILES

What do we do?

CORA

Pull them. All of them.

Together, they begin yanking the breakers.

60 INT. DEREK'S LOFT - NIGHT 60

Boyd's phone VIBRATES in his hand. He looks down to see a message: NOW.

As Kali reaches to pull a beaten Derek back to his feet, Boyd bares his fangs and charges forward while--

Kicking up water, Isaac races for the twins. They instinctively let Jennifer fall back to defend themselves.

60

CONTINUED:

60

But instead of attacking, Isaac goes for Jennifer, pulling her to the safety of the elevated platform and through the vault door as--

THE POWER SURGES BACK ON.

SPARKS FLY from the lights, BOLTS of ELECTRICITY arc up around the bodies of Boyd, Kali and Derek.

Screaming out in pain, Kali is still too powerful. She drags Derek down into the electrical field with her. The power blinks, dying out again.

KALI

Take him!

Charging back, Aiden and Ethan plunge into the now harmless water and grab the weakened Derek by the arms, each taking a CLAWED HAND, twisting them up.

From the platform in front of the sliding door, Isaac helps Jennifer up, both of them turning to witness a horrifying sight--

Kali raises Boyd off his feet and DROPS HIM DOWN right onto Derek's claws held by Aiden and Ethan. Eyes surging with a SUDDEN BRIGHTNESS, Derek opens his mouth and gasps in shock as he subsumes Boyd's power.

The Alphas release them. Boyd falls into the shallow water as Derek drops to his knees.

Ethan steps away, a look of regret on his face. Noticing the reaction, Aiden glares at him, pulling him back with Kali behind them.

KALI (CONT'D)

I'm giving you until the next full moon, Derek. Make the smart choice. Join the pack. Or next time I kill all of you.

They walk past Isaac and Jennifer, disappearing into the darkness. Derek presses his hands to Boyd's chest, trying to keep pressure on the wound. But Boyd's hand reaches up to Derek's.

BOYD

It's okay.

DEREK

(voice cracking)
It's not.

60 CONTINUED: 60

BOYD
It's all okay.

DEREK
I'm sorry.

Boyd simply shakes his head, a weak smile on his lips. He speaks, but slowly and with difficulty.

BOYD
The full moon. That feeling... That was worth it.

Derek keeps pressing, but the blood between his fingers is now black.

BOYD (CONT'D)
You know there's a lunar eclipse coming up...

60A INT. ABANDONED BANK/VAULT - NIGHT - FLASHBACK 60A *

Erica sits against the steel rails inside the abandoned vault. *

ERICA
What do you think it's like for one of us on a lunar eclipse? They can last for hours, you know? Because it's the Earth's shadow. I wonder what happens to us. Maybe it makes us stronger... *

IN A FLASH CUT - Erica on her feet. She looks up with fiercely GLOWING YELLOW EYES. *

ERICA (CONT'D)
I hope it makes us stronger... *

FLASH CUT - Erica charges at Kali, a desperate attempt at escape. Surprised, Kali still meets the challenge, fangs bared. *

60B INT. DEREK'S LOFT - NIGHT 60B *

Before Derek can answer, Boyd falls back into the water as-- *

60C INT. ABANDONED BANK/VAULT - NIGHT - FLASHBACK 60C *

Blood on the floor, Erica drops down. She tries to push herself back up, even as-- *

60D INT. DEREK'S LOFT - NIGHT 60D *
Boyd lies perfectly still in the water. *

60E INT. ABANDONED BANK/VAULT - NIGHT - FLASHBACK 60E *
Tears at her eyes, Erica reaches out with the tips of her fingers, reaching for-- *

 ERICA *
 (a whisper) *
 Boyd... Boyd... *

Until finally, she lies still as well. *

60F INT. DEREK'S LOFT - NIGHT 60F *
Footsteps behind them announce the arrival of Stiles, Cora and Lydia. But too late. Cora rushes to Boyd's body, devastated.

And Derek finally let's go. Stiles approaches, clearly not knowing what to do. So like his father tried to comfort Scott, he simply puts a gentle hand on Derek's shoulder.

61 INT. ASSISTED LIVING FACILITY/GERARD'S ROOM - NIGHT 61
In a room lit by the amber glow of a single lamp, Argent sits with Gerard, speaking to him with the utmost urgency but barely garnering a reaction.

 ARGENT
If you know something about him that you're reluctant to tell me, try remembering that it's going to be a long list of favors and penance before you're redeemed in my eyes.

Gerard carefully blots at his nose with a handkerchief, drawing a spot of BLACK BLOOD.

61 CONTINUED: 61

ARGENT (CONT'D)

You're going to tell me the story.
And you're going to tell me the
truth.

With a look of disgust, Argent gets up and leaves. Gerard sits in silence. Until the door clicks open again. When his eyes catch the person entering, he smiles.

ALLISON

Surprised to see me?

GERARD

Only surprised it took you this
long.

62 INT. ABANDONED BANK/VAULT - NIGHT 62

Seated against the wall, a still breathless Deaton whispers to Scott while Stilinski makes a call on his cell.

DEATON

Your eyes were red. Bright red.

SCOTT

How's that possible?

Lowering his phone, Stilinski turns back to Deaton and Scott.

STILINSKI

Paramedics are on the way. I'll be
back in half a minute.

He hurries out, leaving the two momentarily alone.

DEATON

It's rare. Something that doesn't
happen within a hundred years. But
now and then a Beta can become an
Alpha without stealing or taking
that power from another. They call
it a True Alpha. One that rises
purely by strength of character. By
virtue. By force of will.

SCOTT

You knew this would happen to me.

DEATON

I believed. From the moment I knew
you'd been bitten. I believed.

Scott falls silent. But then looks up in realization.

62

CONTINUED:

62

SCOTT

You're not the only one.

DEATON

(nodding)

Deucalion isn't after Derek. He's
after you.

FADE OUT:

END OF EPISODE