

TEEN WOLF
Episode #308
"
by
Jeff Davis

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New Remote Productions, Inc.

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MGM

Production #308
Episode 32

TEEN WOLF

"Episode Thirty-Two"

EP#308

Cast List

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

YOUNG DEREK HALE..... IAN NELSON
YOUNG MAN.....
YOUNG PETER HALE..... MICHAEL FJORDBAK
GERARD..... MICHAEL HOGAN
ARGENT..... JR BOURNE
CORA..... ADELAIDE KANE
PETER..... IAN BOHEN
PAIGE.....
ENNIS..... BRIAN PATRICK WADE
KALI..... FELISHA TERRELL
LAURA.....
DEUCALION..... GIDEON EMERY
MARCO.....
TALYA.....
STILINSKI..... LINDEN ASHBY
DEATON..... SETH GILLIAM

TEEN WOLF

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Set List

INTERIORS

ROOT CELLER
DEREK'S LOFT
ASSISTED LIVING FACILITY
 GERARD'S ROOM
HIGH SCHOOL
 MUSIC ROOM
 CORRIDOR
 HISTORY CLASS
 LOCKER ROOM
DISTILLERY
HOSPITAL
 RECEPTION
ANIMAL CLINIC
 EXAMINING ROOM

EXTERIORS

BARREN WOODS
 WOODS
 CLEARING
DISTILLERY
HIGH SCHOOL
 COURTYARD

TEEN WOLF
Episode #308

ACT ONE

FADE IN:

1 EXT. BARREN WOODS - NIGHT - FLASHBACK 1

A strange, rhythmic PULSING rises over a barren section of woods on the outskirts of Beacon Hills.

Feet pounding across the arid ground, a TEENAGE BOY runs blindly through the darkness, almost like he's trying to outrun the sound. But he stumbles on an exposed tree root and CRASHES to the ground.

A cloud of dust settles to reveal the boy kneeling, hands held to his ears--FIFTEEN YEAR-OLD DEREK HALE. He peers up to focus on the source of his pain--

A Hunter's ULTRASONIC EMITTER stuck in the ground.

GUNSHOTS ring out behind him. Rising up, Derek charges off again. But another EMITTER piercing the side of a tree pushes him in the opposite direction.

Everywhere he turns, another Emitter and its intolerable SCREECHING propels him in a new direction, pushing him, corralling him.

2 EXT. BARREN WOODS/CLEARING - NIGHT - FLASHBACK 2

Racing into a clearing, Derek SLAMS into another YOUNG MAN. They whirl about to face each other. The Young Man's eyes GLOW, causing Derek's eyes to brighten in response, surging a brilliant YELLOW.

YOUNG MAN
You're a Hale. Aren't you?

Before Derek can respond, an ARROW pierces the Young Man's throat. His mouth opens in shock. Derek stares in horror as the Young Man collapses. As he hits the ground, the glow recedes from his eyes.

Hearing a MECHANICAL CLICK, the sound of a weapon reloading, Derek spins around.

A HUNTER steps out of the darkness, raising a massive CROSSBOW and aiming it right at the fifteen year-old boy.

2 CONTINUED:

2

He FIRES. But a HAND snatches the arrow right out of the air. A young PETER HALE snarls in response, fangs bared, and snaps the arrow in half.

The Hunter drops the crossbow and a GUN appears almost instantly in his hand.

Peter grabs the still stunned Derek and drags him into the darkness as GUNFIRE blasts through the night.

Black boots kicking up dust, SEVERAL OTHER HUNTERS rush out of the shadows to surround the body of the Young Man. Gerard Argent gives it a glance and looks to his son, Chris.

GERARD

Is this the one?

ARGENT

(nodding)

Killed two of ours.

Argent turns to the gathered Hunters.

ARGENT (CONT'D)

Find the others. Bring them back alive.

Noticing one Hunter sneer at the suggestion, Argent levels a cold gaze on him.

ARGENT (CONT'D)

Alive. We go by the code.

The wind carries his voice up into the trees and over the Hunters as they fan out, FLASHLIGHT BEAMS cutting through the dark and passing by--

A GROVE OF TREES. Their powerful branches reach out impossibly far while below, brush and leaves conceal a secret entrance...

3 INT. ROOT CELLAR - NIGHT - FLASHBACK

3

A dirt-covered stairwell leads down to a root cellar, long overtaken by unchecked growth. While the SHOUTS and FOOTSTEPS of Hunters echo down from above--

Peter holds a terrified Derek in his arms, keeping him still.

CORA (V.O.)

They stayed there for two days.
Hiding and waiting.

4 INT. DEREK'S LOFT - NIGHT

4

Cora peers out the windows, watching a steady rain wash away the Alpha's Triskele painted on the window.

CORA

It's what we were taught to do when
Hunters found us. Hide and heal.

She glances to Stiles who looks about the loft, unsatisfied.

STILES

So is two days standard? Or are we
thinking Derek's on an extended
getaway?

CORA

Why do you care?

STILES

Because in the last few weeks, my
best friend almost killed himself,
his boss nearly got ritually
sacrificed, a girl I've known since
I was three was ritually
sacrificed, Boyd was killed by
Alphas--you really need me to go
on? Because I can. For like an
hour.

CORA

You think Derek can do anything
about it?

STILES

Since he's the one everyone seems
to be after, it's more like he
should do something about it.

CORA

(quietly)

I don't know. There's something
about him now. He wasn't like this
when I knew him.

STILES

Well, what was he like?

PETER (O.S.)

A lot like Scott actually.

Startling them, Peter steps down from the spiral staircase.

PETER (CONT'D)

A lot like most teenagers.
Unbearably romantic. Profoundly
narcissistic. Tolerable really only
to other teenagers.

STILES

So what changed him?

PETER

The same thing that changes a lot
of young men. A girl.

STILES

Some girl broke his little heart
and that's why he's like that?

PETER

The details are a bit more
textured. You remember before Derek
was an Alpha his eyes were blue? Do
you know why some werewolves have
blue eyes?

STILES

I thought it was a genetic thing.

PETER

Genetics? Come on, Stiles. Don't
reduce our nature to something as
boring and mechanical as DNA. You
want to know what changed Derek?
Then you need to know what changed
the color of his eyes...

Approaching, Peter's own eyes begin to glow an ice-cold BLUE.

5 INT. ASSISTED LIVING FACILITY/GERARD'S ROOM - NIGHT

5

A SINGLE BULB from a table lamp lights Gerard's room. He
blots his nose with a handkerchief, a constant drip of BLACK
BLOOD always at his upper lip.

The door clicks open and he peers up to see Allison
cautiously step inside.

GERARD

Did you bring him?

Following behind her, Scott appears out of the shadowy
corridor. He stays paused at the threshold, however, gazing
on Gerard with trepidation.

5 CONTINUED:

5

GERARD (CONT'D)

Come in, Scott. Come in and give an old man a little something for his pain.

Gerard holds out his hand.

ALLISON

(to Scott)

You don't have to do this.

GERARD

You want me to talk. This is the only way it's going to happen.

Scott pulls a chair in front of Gerard and takes a seat.

SCOTT

If I do this, you have to tell us everything you know. Everything.

Gerard simply extends his hand, waiting. With a nervous glance to Allison, Scott finally takes her grandfather's hand.

BLACK VEINS immediately appear under the surface of Scott's skin, rippling up his forearm as he eases the pain from Gerard's body.

Clenching his teeth, Scott begins to pull back. But Gerard's grip on him tightens, a sigh of relief escaping his lips as black tendrils snake all the way up Scott's neck, into his checks and toward his GLOWING YELLOW EYES.

CUT TO:

MAIN TITLE: TEEN WOLF

6 INT. HIGH SCHOOL/MUSIC ROOM - DAY - FLASHBACK

6

A hand reaches to the counterweight of a METRONOME and gives a gentle push to start it clicking. Fifteen year-old PAIGE raises a bow over a cello and begins to play.

Another BEAT invades the ticking, however. Paige pauses. Now only hearing the metronome. She starts playing again and--

A POUNDING comes from the corridor outside. When it stops, she tries to play again, but the sound returns, louder and more recognizable.

The sound of a BASKETBALL smacking against the tile floor, completely throwing off her rhythm.

7

INT. HIGH SCHOOL/CORRIDOR - DAY - FLASHBACK

7

The double doors of the music room burst open, turning several boys around to find Paige glaring at them.

PAIGE

Do you guys mind? I'm trying to practice.

The one boy with his back still to her, slowly turns around, bouncing the ball in front of him.

DEREK

How do you know we're not trying to practice too?

PAIGE

Well, I'm practicing in the music room. I'm pretty sure basketball practice takes place in the gym.

DEREK

I'm pretty sure basketball practice takes place anywhere you have a basketball.

He dribbles the ball through his legs, an impressive display.

DEREK (CONT'D)

See?

The others laugh behind him while she watches, visibly annoyed. Giving up, she turns back to the music room.

DEREK (CONT'D)

Hold on.

Paige pauses at the door.

DEREK (CONT'D)

If you can take the ball away from me, I'll stop.

With a sly smile, he bounces the ball right in front of her, tempting her to try.

DEREK (CONT'D)

Come on. It'll be easy.

He edges closer, bouncing the ball slowly and rhythmically as she glares at him, eyes never leaving his, even as--

7 CONTINUED:

7

She SWIPES at the ball. Derek yanks it back. Behind him, his friends laugh, enjoying the show.

Derek dribbles the ball toward Paige, a little faster now, a little more challenge to it. She tries to grab it again, and fails again. Each time she reaches for it, Derek pulls the ball back with greater speed and dexterity, with more skill and flair.

Finally, Paige shakes her head at him and turns back for the music room. Watching her walk away, Derek only now notices the cruel tone to his friends' laughter.

While they head down the corridor calling out for him to join, he lingers, glancing back to the music room.

8 INT. HIGH SCHOOL/MUSIC ROOM - DAY - FLASHBACK

8

Seated with her cello, Paige grabs the bow and reaches to start the metronome again.

DEREK (O.S.)
Sorry about that.

She gives only a brief glance at him standing in the doorway.

PAIGE
Whatever.

Hand on the fingerboard, she starts playing.

DEREK
What's your name?

PAIGE
I'm trying to practice if you didn't notice.

DEREK
Okay. I'll leave you alone.

She places the bow against the strings again.

DEREK (CONT'D)
If you tell me your name.

She throws a glare back at him. But it begins to falter against his charming smile.

PAIGE
I'll tell you my name if you can play one instrument in this room.

DEREK

One?

PAIGE

Just one.

DEREK

Any of them?

Paige gestures to the multitude of instruments in the room. Setting the basketball down, Derek approaches. With his back to her, he looks over the instruments. Paige cranes her head, curious to see what he's going to choose.

Then, after a long moment, he turns around and holds up a TRIANGLE. With a metal wand, he gives the instrument a delicate tap.

Paige glares at him, lips pursed together in a monumental effort to not smile back at him.

PAIGE

Paige. Now please go so I can get back to practicing.

DEREK

My name's--

PAIGE

I know who you are.

Quite pleased with himself, Derek heads out. Grabbing the bow again, Paige can't help give a last glance at the charming boy stepping through the doors.

Scott grips his hand, trying to massage the residual pain from it while a renewed Gerard sits up to address Allison.

GERARD

They found a third body?

ALLISON

Another doctor. Right after Scott found Deaton.

GERARD

Right after? Almost like it was expected that he would survive.

SCOTT

What's that supposed to mean?

GERARD

How do you know your Dark Druid isn't the wise veterinarian himself? Maybe he knew you'd find him. Maybe he planned it that way.

SCOTT

He'd never let anyone innocent die.

GERARD

Don't be so sure. You'd be surprised how far some people would go to get rid of someone like Deucalion.

ALLISON

Or someone like you?

Gerard nods, enjoying her dig. He reaches for a tissue to blot the black blood at his upper lip.

GERARD

I don't go easily though, do I? You know, Scott, you've made me something of a celebrity here. I'm a medical mystery. The cancer is now virtually undetectable, but the doctors have no clue why my body keeps producing and ejecting this bizarre black fluid.

He flicks a wet tissue to the floor in front of Scott.

SCOTT

I did what you wanted. Tell us how to beat him.

GERARD

You can't. I've tried.

ALLISON

Then this is a total waste of time. He doesn't know anything.

(to Scott)

I'm sorry I brought you here. I'm sorry you did this.

Surprised, Scott watches her get up.

ALLISON (CONT'D)

Let's go--

9 CONTINUED:

GERARD

Wait.

She pauses. Only Scott sees her calculated expression, knowing the threat would get to Gerard.

GERARD (CONT'D)

I can tell you one thing. Deucalion might have lost his eyes. But he's not always blind.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

10 INT. DEREK'S LOFT - NIGHT 10

While rain continues to run in rivulets down the windows, Stiles turns a confused look on Peter.

STILES

So if Derek was a sophomore back then how old was he? How old were you? How old are you now?

PETER

Not as young as we could have been, but not as old as you might think.

STILES

That was frustratingly vague.
(to Cora)
How old are you?

CORA

Seventeen.

STILES

(to Peter)
See? That's an answer.

CORA

Seventeen the way you would count it in **your** years. *

STILES

Forget I asked. What happened to Derek and Cello Girl?

PETER

Her name was Paige.

Cora and Stiles glance up at Peter's stern correction. But his odd tone disappears just as abruptly.

PETER (CONT'D)

What do you think happened? They were teenagers. One minute it was "I hate you. Don't talk to me." The next it was frantic groping in any dark corner they could manage to be alone for five minutes.

11 EXT./INT. DISTILLERY - NIGHT - FLASHBACK 11

Hurrying out of the fallow woods, Derek guides Paige toward a barn-like steel structure.

PETER (V.O.)
Their favorite dark corner was an empty distillery outside of Beacon Hills.

Inside, Derek pulls Paige close, his lips to hers.

STILES (V.O.)
All right, hold up.

12 INT. DEREK'S LOFT - NIGHT 12

Stiles levels a skeptical eye on Peter.

STILES
How do you know all this? You just said they were alone.

PETER
And back then I wasn't just Derek's uncle. I was his closest friend. His most trusted confidante. That's how I knew.

13 EXT./INT. DISTILLERY - NIGHT - FLASHBACK 13

Through a HOLE in the corrugated steel wall of the distillery, Peter secretly watches Derek and Paige as they kiss. He looks on them more with curiosity than jealousy. Until Paige pauses, gently pulling away from Derek.

DEREK
What?

PAIGE
Why do you like me?

DEREK
What's that supposed to mean?

PAIGE
(persistent)
Why do you like me?

DEREK
Why do you think I like you?

PAIGE

Honestly? I think, at first, you liked me because I didn't like you.

DEREK

So are you worried that now that I know you like me, I'm going to stop liking you?

PAIGE

Not worried. Just wondering when.

DEREK

What if I never stop liking you?

He draws her back into his arms, but then glances up, attention grabbed.

PAIGE

What? Did you hear something?

DEREK

(confused)

It sounded like someone gagging.

Peter whips back from the hole in the wall as Derek turns toward him. Keeping still for a moment, he carefully peers back into the distillery.

Derek now stands in front of Paige, scanning the other side of the building's interior.

PAIGE

What's wrong?

DEREK

Something happened here.

PAIGE

What do you mean?

DEREK

I caught a scent. Blood.

He takes her hand, guiding her closer to him. Then snaps his eyes to the doors.

DEREK (CONT'D)

Now I definitely heard something.

Outside, Peter cocks his head, focusing on a far off sound Paige would never be able to hear. FOOTSTEPS. People approaching fast.

PAIGE

Derek, I don't hear any--

DEREK

We have to go.

He grabs her hand, pulling her out and into a run. Peter retreats from the side of the building, glancing nervously about.

IN THE DISTANCE, shadowy figures appear, approaching fast.

Hurrying around the corner of the building, Peter crouches in the darkness. Back to the wall, he listens to the rush of people, a dozen or more filling the inside of the distillery.

Through a crack in the wall, a familiar face arrives--Ennis. Leading the group, he points to the ceiling.

ENNIS

There. You see it?

A ROPE dangles from above, BLOOD staining the lower end. A crowd of werewolves gather underneath, powerful men and women grouped with their respective packs.

ENNIS (CONT'D)

They dragged him here, an arrow in his throat. They hung him and cut him in half. They killed one of ours.

KALI

One of yours.

Standing with her own pack, Kali faces Ennis.

KALI (CONT'D)

You can't say your plea for solidarity doesn't come with convenient timing. Why should I care about one of your pack?

LAURA

Because the Hunters don't discern packs.

LAURA HALE, a strong young woman with the voice of a rising leader, steps out from the others.

LAURA (CONT'D)

Especially the Argents.

DEUCALION

But they do discern motive.

His back to the others, Deucalion gazes up at the bloody rope above. Then turns to look on them with perfectly normal and surprisingly gentle BLUE EYES.

DEUCALION (CONT'D)

Ennis, why did they kill him?

Ennis doesn't answer, standing firm with his pack. One of Deucalion's Betas, MARCO, steps forward.

MARCO

Because your young, naive Beta killed one of them.

DEUCALION

Marco--

Deucalion tries to ease him back.

MARCO

He killed a Hunter. Didn't he?

ENNIS

Accidentally.

Murmurs of dissent rumble through the crowd.

GERARD (V.O.)

They were all there. Deucalion, Kali, Ennis. Each of them with their packs before they'd killed them all and decided to form their little all-star team.

Allison and Scott listen to Gerard's story.

ALLISON

They didn't all live here, did they?

GERARD

No, but Beacon Hills was a very different place back then. And there was an exceptionally powerful Alpha who did live here. She had a capacity to shape-shift that was rare among her kind. That made her something of a leader.

(MORE)

14 CONTINUED: 14

GERARD (CONT'D)

The sort of person they would go to
for advice or guidance.

15 INT. DISTILLERY - NIGHT - FLASHBACK 15

A HOWL pierces the night, immediately quieting the gathered werewolves. Deucalion steps away from them, looking past the open doors of the distillery where--

Out of the pitch black, TWO GLOWING EYES approach. Surging toward them, the shape of the creature catches the moonlight.

A WOLF.

Magnificent in its size and power, it lopes toward them with an elegant grace. When it crosses the threshold, it transforms with startling speed into a beautiful, dark-haired, naked woman.

Stepping out from the group, Laura Hale drapes a long, black coat over the woman's shoulders.

GERARD (V.O.)

She was Derek's mother. Talia Hale.

The brilliant RED GLOW fades from TALIA's eyes as she turns to face the werewolves surrounding her.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

16 EXT./INT. DISTILLERY - NIGHT - FLASHBACK 16

Through a gap in the steel wall, Peter watches his older sister, Talia, try to maintain the peace among the wolves.

TALIA

It's his right. And we're hardly the only people who adhere to rituals thousands of years old.

DEUCALION

Which is no excuse for not evolving.

Ennis holds up a CLAWED HAND.

ENNIS

They ripped his claws right out of his fingers. They desecrated his body. You call that evolving? What's their excuse?

Peter leans closer to listen as--A HAND YANKS HIM TO HIS FEET. He spins to face Laura.

PETER

What the hell are you doing?

LAURA

Me? You're the one lurking in the shadows all of the time.

He yanks free of her.

PETER

Try to remember I'm your uncle.

She starts to respond but they both glance back when Ennis ROARS in fury, silencing the voices inside.

ENNIS

Useless debate. I'm done with it.

Now both Laura and Peter peer through the gaps to watch Ennis approach the far wall of the distillery. He places the tips of his claws against the corrugated steel.

DEUCALION

Ennis, don't.

16 CONTINUED:

16

Hand against the wall, Ennis pauses.

DEUCALION (CONT'D)

Don't make us part of a historical cliché. With two such powers it never stops at an eye for an eye. Revenge becomes a blood feud. A skirmish becomes a war. A murder becomes a massacre. And we become no better than our enemies.

Ennis holds a moment longer. But then he TEARS through the steel with his claws, hand arcing around, sending SPARKS FLYING. Finally, he steps back, walking away to reveal the image carved into the wall.

A SPIRAL.

DISSOLVE TO:

17 INT. DEREK'S LOFT - NIGHT

17

Peter carefully traces a small SPIRAL into the fogged window of Derek's loft.

PETER

Our mark for a vendetta. One that wouldn't end until Ennis was satisfied.

STILES

You guys really take the revenge thing to a whole new level, don't you?

CORA

It's not just revenge. Losing one of your pack isn't like a death in the family. It's like losing a limb.

PETER

And they wouldn't even let him see the body...

18 INT. HOSPITAL/RECEPTION - DAY - FLASHBACK

18

The double doors of the hospital clatter open and Deputy Stilinski enters with two other officers behind him.

STILINSKI

Somebody called about... whoa.

He slows at the sight of the immensely intimidating Ennis and two of his Betas, both of whom are just as frighteningly large. Engaged in argument with several Hospital Administrators, Ennis spots Stilinski. His approach is so swift, Stilinski makes an instinctive reach for his gun.

ENNIS

I want his body. It belongs to me. Both halves.

STILINSKI

First of all, I'm just a Deputy. I do what I'm told. And what they're telling me right now is that a young man was shot in the throat with an arrow and then literally cut in half. This is a homicide investigation. Second, as close as you were to him, you're not related.

ENNIS

He was family to me.

STILINSKI

Not according to the law.

A stare-down. And despite Ennis's size and considerable threat, Stilinski doesn't blink.

CORA (V.O.)

I don't get it.

Impatient, Cora turns to Peter.

CORA

Why are we hearing the Ennis revenge epic? What does any of that have to do with Derek?

PETER

Everything. Don't you know how these things happen? It's never one moment. It's a confluence of events. A tragedy of timing. Personally, I looked at Ennis's circumstance and saw a profound loss. Derek saw something different. He saw an opportunity.

19 CONTINUED:

19

STILES

To do what?

PETER

To always be with her.

20 INT. HIGH SCHOOL/HISTORY CLASS - DAY - FLASHBACK 20

While other students dutifully take notes during the teacher's lecture, Derek's focus drifts toward the sound of a CELLO which only he can hear.

The deep notes rise louder, away from the row in which he sits, out the door and--

21 INT. HIGH SCHOOL/CORRIDOR - DAY - FLASHBACK 21

Down the corridor. Past students heading into class. Past the lacrosse team coming out of the locker room. All the way down and through a set of double doors where--

22 INT. HIGH SCHOOL/MUSIC ROOM - DAY - FLASHBACK 22

Paige sits alone, her concentration absolute as she plays a particularly difficult piece. And plays it masterfully. She stops, looking up with a shy smile at Derek in the doorway.

PAIGE

What are you staring at?

DEREK

I'm not staring. I'm listening. Am I distracting you?

PAIGE

No. I've got laser-like focus.

DEREK

You sure about that?

Ignoring him, she starts playing again. Derek steps behind her. She doesn't even blink as he leans close. While she hits every note, Derek slowly lets his lips touch her ear and--

THE CELLO SHRIEKS with an unbearably false note.

PAIGE

I hate you.

DEREK

No, you don't. You totally love me.

22 CONTINUED:

22

PAIGE

Hate you.

DEREK

You love me.

But when she looks into his eyes, his expression changes. He says the words again and this time they're spoken softly and seriously. Spoken like a plea.

DEREK (CONT'D)

You love me.

She gives a tentative nod. And it's all he needs. Under the lone spotlight in the music room, he kisses her again.

23 INT. DEREK'S LOFT - NIGHT

23

Paused at the windows, Peter gives a sad shake of his head.

PETER

The thing is, though. He had this constant fear. He was obsessing over it. Thinking about it. All night. All day. It was always on his mind...

24 EXT. HIGH SCHOOL/COURTYARD - DAY - FLASHBACK

24

Amid students eating lunch at the outdoor tables, Derek barely pays attention to his friends. He keeps glancing at Paige who eats at a table alone while doing homework. Derek doesn't seem to notice most of his friends leaving the table. Or Peter sitting down.

PETER

Why does she eat alone?

DEREK

What are you doing here?

PETER

Looking out for my favorite nephew. Making sure no one has a crossbow aimed at your throat.

He sifts through Derek's food for something to eat. Finds a package of candy.

DEREK

I could get you banned from school grounds, you know?

PETER

No one would ban me from anywhere.
I'm too good looking.

(nodding to Paige)

Doesn't she have any friends?

DEREK

A few. But she likes studying
during lunch. And I kind of don't
think she likes my friends.

PETER

No one should like your friends.
They're a bunch of hormonal
halfwits.

Biting into the candy, Peter nods to Paige.

PETER (CONT'D)

But that one over there. She's
perfect for you. And perfect
combinations are rare in an
imperfect world. Are you going to
eat that?

DEREK

Finish it.

He grabs his bag, starting to get up.

PETER

It would worry me too, though. I'd
probably be thinking about it all
the time.

DEREK

Thinking about what?

PETER

Her finding out. You've thought
that through, right?

But Derek's look makes it clear he hasn't ever considered it.

PETER (CONT'D)

You know it always happens. One
minute you're in blissful teen
romance and the next she's seeing
fangs, glowing eyes, the claws.

(MORE)

PETER (CONT'D)

There's screaming, shouting. *Oh my god, what are you? Don't touch me. Stay away from me.*

DEREK

She wouldn't be like that. And she doesn't have to find out.

PETER

But they always do. Especially when they're perfect for you. There's really only one way to make sure you'll always be together.

Derek looks at him, waiting for the answer he already knows.

PETER (CONT'D)

Turn her.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

25 INT. DEREK'S LOFT - NIGHT 25

Cora and Stiles watch Peter, rapt with attention as he details the decade old conversations.

PETER

I kept telling him not to do it. But every day the more he thought about it, the more he was convinced. You know how teenagers are. I bet even he blames me now. He's probably convinced himself that it was all my idea.

26 INT. HIGH SCHOOL/LOCKER ROOM - DAY - FLASHBACK 26

Peter looks through the locker cages at Derek as he changes for basketball practice.

PETER

I have the perfect idea.

DEREK

Go away.

PETER

Laura told you about the packs being here, right? There are more Alphas than I've ever seen in one place. Your mother would never do it. And these packs won't be here for long. The time to do it is now.

While other players head out, Derek's movements slow, caught by Peter's persuasive voice.

PETER (CONT'D)

One little bite and she never gets sick again. She stays younger, more beautiful. She's faster, stronger. Think of the world you're bringing her into by being with her. There's a dead body around every corner of this town. Think how she'll be able to protect herself. Derek... the bite is a gift.

Derek slowly closes his eyes, wrestling with the decision.

27 INT. ROOT CELLAR - DAY - FLASHBACK

27

A shaft of light falls over the stairs. Argent steps down,
followed by Gerard and TWO HUNTERS.

Eyes running over the vast system of roots, Argent reaches out to touch one of the thicker branches and notes a FIVE RING SYMBOL painted on it.

GERARD

What is that?

ARGENT

A Celtic Five Fold Knot. It's a Druid symbol.

One of the Hunters steps back, nervous. The cellar is strangely quiet. Only the sounds of their breathing.

ARGENT (CONT'D)

The air's different in here. Do you feel it?

Gerard gives a nod. All of them now visibly unnerved.

ARGENT (CONT'D)

I think I know what this place is. Look over here.

He gestures toward a dark stain on the larger roots.

GERARD

Is that blood?

ARGENT

Sacrificial blood. We're in a Nemeton. It's a sacred meeting place. Ancient Celtic Druids would usually choose a large, older tree in a grove. It would represent the axis mundi, the center of the world. There was a belief that cutting or harming the tree in any way would cause serious problems for the surrounding villages.

GERARD

What kind of problems?

ARGENT

Fires, plagues, strife. Death and destruction of all kinds.

He notices Gerard inching back, an unconscious retreat while his stare remains on the ominous symbol.

ALLISON (V.O.)

Nemeton...

28 INT. ASSISTED LIVING FACILITY/GERARD'S ROOM - NIGHT 28

Gerard nods while Allison and Scott take in the story.

ALLISON
Where is it? Can we find it?

GERARD
It's near the distillery. If that's still standing. The root cellar underneath was buried a long time ago, but the trees around it were enormous. The entrance is hidden, but you should be able to find it with a little effort.

ALLISON
Would my Dad know?

GERARD
Why don't you ask him yourself?

Both he and Scott notice her hesitation.

ALLISON
How does he know all of that about Celtic symbols and Druids?

GERARD
Know thy enemy, Allison. He did his homework. If you haven't figured it out yet, the older wolves had a relationship with the Druids. They called them Emissaries.

SCOTT
Like Deaton. My boss.

GERARD
(nodding)
They're a kind of human representative for the pack. Like a Mafia consigliere.

With effort, Gerard pushes himself up out of his chair and goes to a dresser across the room.

GERARD (CONT'D)
Do you know the myth of Lycaon?

SCOTT
I know it's where we get the word Lycanthropy.

Gerard returns to them with an old, weathered book, sets it down on a table and begins flipping through pages.

GERARD

According to myth, some Greek citizens believed they owed their lives more to Prometheus than the Gods of Olympus. Some followers even took names to honor the Titans instead of the Gods.

SCOTT

Like Deucalion.

GERARD

(nodding)

The son of Prometheus.

Gerard turns the page to a painting of Prometheus giving fire to man.

GERARD (CONT'D)

Lycaon didn't just refuse to honor the gods. He challenged them. He invited Zeus to a banquet and tried to serve him the flesh of a human being. Angered, Zeus tore the place apart with lightning bolts. And then punished Lycaon by turning him and his sons into wolves.

Gerard opens to a page showing Hendrik Goltzius's famous engraving of Zeus turning Lycaon into a wolf.

GERARD (CONT'D)

The part that's lesser known is how Lycaon sought out the Druids for help turning him back to human.

SCOTT

Why Druids?

GERARD

The belief was that the Ancient Druids knew how to shape-shift. They couldn't make Lycaon and his sons human again but they did teach them how to shift back and forth. So the Druids became important advisors to the packs. In a way--

CORA (V.O.)

They keep us connected to humanity.

29 INT. DEREK'S LOFT - NIGHT

29

Cora details the role of the Emissary to Stiles.

CORA

But they're mostly a secret in the pack. Sometimes only the Alpha knows who the Emissary is. Derek and I never knew anything about Deaton.

PETER

Or his sister, Morrell.

STILES

She's an Emissary too?

PETER

For the Alpha pack.

STILES

Our *Guidance Counselor*? Why the hell don't you people tell me this stuff? I said some very personal things to her.

CORA

Did she give you good advice?

STILES

Actually, yeah.

PETER

That's what they do. It's what Deaton used to do for Talia.

30 INT. ANIMAL CLINIC/EXAMINING ROOM - NIGHT - FLASHBACK

30

Under the glow of the overhead light, Deaton speaks with Talia and Deucalion, a tense conversation.

DEATON

While I admire your willingness to extend an olive branch, I have to warn you it might not be welcome.

TALIA

And I'm not sure Gerard's the one to accept it.

DEATON

It's true. The Argents have a matriarchal leadership.

TALIA

Actually, I was talking about the fact that he's a complete psychopath. The man cuts people in half with a broad sword.

(to Deucalion)

If you want someone who'll listen why not go to his son, Chris? At least his moral compass seems to be pointed somewhere near the right direction.

DEUCALION

Do the two of you really have so little faith in people? You think Gerard doesn't worry about the deaths on his own side? Deaths in his own family?

DEATON

Do you know the story of the scorpion and the frog?

DEUCALION

I have a feeling I'm about to hear it.

DEATON

When the scorpion asked the frog to carry him across the river, the frog said "How do I know you won't sting me?" The scorpion replied "Why would I do that? We'd both drown." So the frog agreed. Halfway across the river, the scorpion stung the frog. When the frog asked why he did it since now they were both going to die, the scorpion replied "It's my nature." All the faith you have in humanity may not matter if you underestimate Gerard's nature.

Deaton turns to Talia for the final answer.

TALIA

Make sure you meet him on neutral ground. And you don't walk in there alone.

DEUCALION

I'm an Alpha. I never walk alone.

31 INT. HIGH SCHOOL/CORRIDOR - NIGHT - FLASHBACK 31

Paige looks down at a NOTE in her hand that reads: *Meet me at my locker 10pm. After the game.*

Folding the note, she glances nervously about the empty and dark hallway. Utterly quiet. Until--

HEAVY FOOTSTEPS echo toward her. The sound of boots hitting the tile.

PAIGE

Derek?

The only response is the insistent fall of footsteps growing ominously louder.

PAIGE (CONT'D)

(softly)

Derek? Is that you?

A SILHOUETTE appears out of the shadows of the corridor. A huge figure striding toward her. Gripped in fear, Paige can barely seem to lift her own feet to back away.

GLOWING REDS EYES appear in the darkness.

Finally, Paige turns to run, a scream trapped in her throat. She never sees the terrifying face of Ennis transformed as a wolf and CHARGING RIGHT FOR HER.

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

32 INT. DEREK'S LOFT - NIGHT 32

THUNDER rattles the loft as Cora approaches Peter.

CORA

Ennis? You asked him to do it?

PETER

Why not? He needed a new pack member. Paige was young and strong. Doing a favor for Derek would mean Ennis would be in good with Talia. Back then, everyone wanted to be in good with her.

STILES

So what happened? Did he turn her?

PETER

Almost.

His back to them, they don't see the change in Peter's expression, an unfamiliar look for him... Regret.

33 INT. HIGH SCHOOL/LOCKER ROOM - NIGHT - FLASHBACK 33

While the rest of the team finishes showering after the game, Derek sits on one of the benches. Pensive, he holds a basketball in his hands, turning it over and over.

Letting it drop from his grasp, he bounces it against the floor. Then again. The sound of the showers and the voices of his teammates drift away. The SLAP of the rubber ball against cement begins to change, becoming--

The CLICK of a METRONOME. Ticking back and forth. Faster and faster, louder and louder, until it seems to be hammering through Derek's skull.

The ball slips from his hands and SOUND rushes in. He looks up, breathless and jumps to his feet, racing for the door.

34 INT. DEREK'S LOFT - NIGHT 34

Stiles turns to Peter in realization.

STILES

He doesn't remember it was Ennis, does he?

34 CONTINUED:

34

PETER

If he does, he keeps it to himself.

STILES

Like everything else.

CORA

What happened next?

PETER

I know he saw her...

35 INT. HIGH SCHOOL/CORRIDOR - NIGHT - FLASHBACK

35

But it's Peter who cowers in the shadows of a dark corner, watching Paige crawl across the tile floor, trying to get away from Ennis.

Still, Peter does nothing. Even as Derek charges blindly in from around the hall, launching up to attack.

36 INT. DEREK'S LOFT - NIGHT

36

Peter turns, gesturing toward the corridor in his mind.

PETER

He came at Ennis. This fifteen year-old boy against a giant.

37 INT. HIGH SCHOOL/CORRIDOR - NIGHT - FLASHBACK

37

Ennis slams Derek against the wall and tosses him to the floor. As Derek tumbles past, Peter pulls further back into the shadows, trying not to be seen.

PETER (V.O.)

But there was no reason for Derek to fight.

Pinned to the floor, Derek struggles against Ennis's powerful hand. But the Alpha simply turns the boy's head to show him what's already been done.

Paige pulls herself up from the floor, hand clutching her side where BLOOD seeps through her torn shirt.

PETER (V.O.)

She'd already been bitten.

Ennis releases Derek, leaving him lying on the floor. Leaving him there to see Paige gasp in terror at the horrifying bite in her side.

38 INT. ASSISTED LIVING FACILITY/GERARD'S ROOM - NIGHT 38

Scott and Allison watch Gerard press a tissue to his blackened upper lip.

GERARD

I wasn't really surprised when Deaton came to arrange a meeting with Deucalion. As William Blake said "When a sinister person means to be your enemy, they always start by trying to become your friend."

SCOTT

How do you know he didn't actually want to make peace?

GERARD

Because I'm not an idiot. Do you know the Sanskrit fable of the scorpion and the turtle?

SCOTT

The scorpion asks the turtle for a ride across a river--

GERARD

And when the scorpion stings the turtle and dooms them both what does the scorpion say to explain his behavior?

SCOTT

"It's my nature."

GERARD

I know a werewolf's nature. Bitten or born, they're the same. I knew exactly what was coming. A trap.

39 INT. DISTILLERY - DAY - FLASHBACK 39

Sunlight streams through the broken windows, falling on Deucalion and three other BETAS. A mere few feet away, stands Gerard and three HUNTERS.

GERARD

It's kind of fitting that we're meeting in a distillery.

(MORE)

39

CONTINUED:

39

GERARD (CONT'D)

You know the process of distillation is to separate two substances by pushing them into their different volatile states.

DEUCALION

Volatile is exactly the state I'm hoping to avoid.

GERARD

Then this is going to come as a pretty big disappointment.

Almost casually, Gerard twists one of the valves on a large vat. What happens next surprises everyone, Hunters and werewolves alike.

A VIOLET STEAM pours from the vat. It rushes into the air, sending them all into a panic, coughing, turning about in terror while--Gerard pulls an INJECTION PEN from his coat pocket and calmly plunges the needle into his arm.

One of the Hunters falls, hands grasping at his throat as he chokes on a mouthful of gas. Betas dropping beside him, Deucalion whirls back toward Gerard.

DEUCALION

What have you done?

40

INT. ASSISTED LIVING FACILITY/GERARD'S ROOM - NIGHT

40

Allison starts forward, surprised by the revelation.

ALLISON

They attacked you?

GERARD

It was an ambush.

41

INT. DISTILLERY - DAY - FLASHBACK

41

With the violet gas pluming about him, Gerard pulls out a large weapon that almost resembles a baseball bat.

GERARD

One of the earliest weapons used by man was the Spiked Mace. I've made one of my own. I'd love to get your opinion on it...

He raises the club, revealing the spikes on the end are actually the CLAWS of fallen werewolves. Gerard swings it up, moving toward one of the Betas.

41 CONTINUED: 41

But instead, he brings the head of it down right onto one of his own, killing the Hunter instantly.

DEUCALION

Your own people...

*

GERARD

They were hoping for peace too.
Look what you did to them.

Gerard SLASHES the mace across another, killing him instantly. He starts toward the third Hunter while the wolfsbane gas sends Deucalion and his Betas lurching to the floor.

42 INT. DEREK'S LOFT - NIGHT 42

Cora approaches Peter, noticing a change in tone to his voice, a reluctance to look her or Stiles in the eye.

CORA

So did she turn?

PETER

She should have. And most of the time it takes. It does. The bite heals. There's a change in reflexes. All the senses heighten. Most of the time.

STILES

Wait. When you offered it to me, you said "If it doesn't kill you."

PETER

(nodding)
If...

43 INT. ROOT CELLAR - NIGHT - FLASHBACK 43

Rushing down the steps, a breathless Peter spots Derek through the shafts of moonlight. He sits under a tangle of roots, Paige held in his arms. BLACK BLOOD streams from her mouth, nose and ears. It stains her shirt and arms, running all the way down to the tips of her fingers.

Peter approaches, but only close enough to get a better look.

DEREK

What's happening to her?

PETER (V.O.)

He knew the answer, though.

44 INT. DEREK'S LOFT - NIGHT 44

Peter touches his fingers to the windows where rain drips down, almost like the black blood on Paige's arm.

PETER

It didn't matter that she was young and strong. Some people just weren't made for this. But she fought. She struggled. Desperately trying to survive...

45 EXT. DISTILLERY - DAY - FLASHBACK 45

Fingers digging into the arid dirt outside the distillery, Deucalion uses every bit of strength he has to crawl his way to safety.

But Gerard calmly walks out, two FLASHBOLT ARROWS in his hands. Deucalion twists about to face him.

DEUCALION

Don't. Don't do this. I had a vision--I had a vision of peace.

GERARD

A little short-sighted, I would say.

Gerard STABS the arrows into Deucalion's eyes. They FLARE on impact. As Deucalion SHRIEKS in agony, Gerard steps away to watch the FLASHBOLT FLAMES consume his eyes.

FADE OUT:

END OF ACT FIVE

ACT SIX

FADE IN:

46 INT. ROOT CELLAR - NIGHT - FLASHBACK 46

Derek clutches Paige's hand in his own, BLACK VEINS rippling up his arm as he tries to take the brunt of her pain. But she struggles in his arms, CRYING OUT.

Peter watches from the shadows, finally backing away and leaving. Horrified by the results of his own actions.

Derek lets go of Paige's hand. Her breathing slows. A momentary respite from the pain.

DEREK
I'm sorry.

PAIGE
(shaking her head)
I knew.

DEREK
What--What do you mean?

PAIGE
Right after I told you my name, I think I knew. And I've seen things in this town before. Things no one really could explain. Then there was the way you'd talk. Saying things like you'd "caught a scent." And I know you could hear things. Things no one else could hear. I knew.

DEREK
And you still liked me?

PAIGE
I loved you.

Grasping her hand, he tries again to draw the pain from her. But the lines of black under his skin become too dark. He has to let go.

PAIGE (CONT'D)
I'm going to die, aren't I?

Derek slowly nods.

46 CONTINUED:

46

PAIGE (CONT'D)

I can't... Derek, I can't take anymore.

He pulls her closer, holding her tightly even as another wave of pain shivers through her.

PAIGE (CONT'D)

Derek... please...

Finally, Derek squeezes his eyes shut under the sound of his CLAWS UNSHEATHING.

47 INT. DEREK'S LOFT - NIGHT

47

Without even seeming to realize it, Peter thumbs the tips of his own fingers.

PETER

I remember taking her body from his arms. I carried her out to the woods to a spot I knew she would be found. It was another in a long line of Beacon Hills animal attacks.

CORA

What about Derek?

PETER

He wouldn't leave the root cellar. Taking an innocent life takes something from you as well. It takes a little bit of the brightness from your soul. Darkening it. Dimming a brilliant, golden yellow down to a cold, steel blue. Just like mine...

He looks up to Stiles and Cora, his own eyes GLOWING BLUE.

48 INT. ANIMAL CLINIC/EXAMINING ROOM - NIGHT - FLASHBACK

48

Bloodied bandages fall to the floor. *With Talia and Marco at his sides, Deaton looks over* Deucalion. His quick breath of shock says everything.

*
*

DEATON

I'm sorry. The eyes will heal physically. But your sight...

48 CONTINUED:

48

Deucalion replies with a SCREAM of anger and betrayal, almost shaking the room around them. Then slumps against the steel table in front of him, beaten.

Arm around his Alpha, Marco nods to Deaton and Talia who back away, leaving them in the examining room. But Deucalion shrugs free of Marco.

DEUCALION
Leave me alone.

Marco holds still, however.

DEUCALION (CONT'D)
Marco...?

Deucalion rises from the table, movements slow and steady.

DEUCALION (CONT'D)
I said *leave me alone*.

MARCO
You are alone.

Shocked, Deucalion **turns as**--a SLASH OF CLAWS sends him staggering back. Still standing, however, he slowly raises his head again to reveal the burnt remains of his eyes are now somehow GLOWING A FURIOUS RED. *

DEUCALION'S POV - Within a scarlet haze, he *sees* Marco raising his claws to attack again. But with a vicious SNARL, it's Deucalion who attacks first.

49 INT. ASSISTED LIVING FACILITY/GERARD'S ROOM - NIGHT

49

Scott and Allison share a look, now understanding.

SCOTT
He sees as a wolf.

GERARD
In wolf vision. That's what we called it anyway. But yes, he's not always blind.

ALLISON
(to Scott)
What if we can use it against him?

Scott gives a nod and then rises to leave with her. But Gerard holds out his hand.

49 CONTINUED:

GERARD

Scott...

Reluctantly, Scott reaches for him once more, taking a bit of his pain. When their hands part, Gerard leans back with a relieved sigh.

GERARD (CONT'D)

I think about you sometimes, Scott.
I do. I wonder what if I had done things differently? Getting the bite to cure my cancer. I wonder about my choices. And I wonder when it became my nature to believe that most things couldn't be asked for, but had to be taken.

Scott stares at him for a long moment. Then shakes his head.

SCOTT

I don't believe you. The whole time you told your story, I was listening to your heartbeat. It never went up. It never went down. It was steady the whole time.

GERARD

Because I was telling the truth.

SCOTT

Or because you're a really good liar.

He grabs Gerard by the hand again. BLACK VEINS rippling up his arm, Scott meets his startled eyes.

SCOTT (CONT'D)

If you lied and it gets people hurt...

Gerard tries to pull free, but Scott's grip only tightens.

SCOTT (CONT'D)

I'll be back to take away more than your pain.

He releases him. Gerard snaps his hand back, glaring at Scott in both anger and fear.

Giving her grandfather a last look, Allison takes Scott's hand and guides him out.

50 INT. DEREK'S LOFT - NIGHT

50

Now alone with Stiles, Cora takes a seat next to him on the steps of the loft.

CORA

What? You have this look on your face.

STILES

What look?

CORA

The kind that makes me feel like punching you.

STILES

You're definitely related to Derek.

CORA

What's with the look?

STILES

I don't believe him.

CORA

Why would he lie?

STILES

It's not just that. It's like... In Ms. Blake's class we're reading Heart of Darkness. It's in first person, right? Narrated by Marlowe.

CORA

Really starting to want to punch you now, Stiles.

STILES

But he's an Unreliable Narrator. The story he's telling? There's details that you just know changed because of his perspective.

CORA

So we got the story from Peter's perspective. So what?

STILES

So, I don't think we got the whole story.

(MORE)

50 CONTINUED:

50

STILES (CONT'D)
There's something else there.
Something important.

CORA
Are you going to ask Derek about
the girl he fell in love with and
then killed?

STILES
If I have to... yeah.

51 INT. ROOT CELLAR - NIGHT - FLASHBACK

51

Moonlight bleeding in from the gaps in the ceiling, Talia Hale steps down to find her son, Derek, sitting in the shadows, head down and covered in his arms.

TALIA
Derek?

He refuses to look up. Even when she kneels before him.

DEREK
I did something... I did something
terrible.

TALIA
I know.

She gently guides his chin up to face her. But he keeps his eyelids squeezed shut, even while tears slip down his cheeks.

DEREK
My eyes. They're different.

TALIA
Different, but still beautiful.
Like the rest of you.

Finally, Derek opens his eyes. They GLOW an icy but unquestionably beautiful BLUE.

52 INT. DISTILLERY - NIGHT

52

The same eyes of an older Derek Hale standing in the distillery and looking at the wall on which a ten year-old symbol of revenge still lies perfectly visible... a SPIRAL.

FADE OUT:

END OF EPISODE