

TEEN WOLF  
Episode #311  
"Alpha Pact"  
by  
Jeff Davis

**4/17/13 Green Draft**

4/17/13 Pink Draft

4/16/13 Blue Draft

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MGM

Production #311  
Episode 35

# TEEN WOLF

"Episode Thirty-Five"

EP#311

## Cast List

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

ISAAC.....	DANIEL SHARMAN
PETER.....	IAN BOHEN
ARGENT.....	JR BOURNE
FBI AGENT (RAFAEL MCCALL).....	MATTHEW DEL NEGRO
NATALIE MARTIN.....	SUSAN WALTERS
JENNIFER.....	HALEY WEBB
STILINSKI.....	LINDEN ASHBY
MELISSA.....	MELISSA PONZIO
DANIELLE.....	SHANTAL RHODES
PAINTER.....	JIM HOFFMASTER
DEATON.....	SETH GILLIAM
ETHAN.....	CHARLIE CARVER
AIDEN.....	MAX CARVER
DEUCALION.....	GIDEON EMERY
MORRELL.....	BIANCA LAWSON

**TEEN WOLF**

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Set List

INTERIORS

HOSPITAL  
ER RECEPITON/ELEVATOR  
ER RECEPTION  
CORRIDOR  
ARGENT'S RAV4  
DEREK'S LOFT  
ARGENT APARTMENT  
ELEVATOR/HALLWAY  
HALLWAY/ARGENT'S OFFICE  
ARGENT'S OFFICE  
ELEVATOR  
PENTHOUSE FLOOR  
MARTIN HOME  
LYDIA'S BEDROOM  
ABANDONED BANK  
VAULT  
HIGH SCHOOL  
CORRIDOR  
LOCKER ROOM  
GUIDANCE OFFICE  
HISTORY CLASSROOM  
ROOT CELLER  
ANIMAL CLINIC  
EXAMINING ROOM  
MCCALL HOME  
SCOTT'S ROOM

EXTERIORS

HOSPITAL  
PARKING LOT  
WOODS  
WOODS  
WOODS/TRAILS  
ROAD

**TEEN WOLF**  
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ACT ONE

FADE IN:

1 INT. HOSPITAL/ER RECEPTION/ELEVATOR - NIGHT 1

Darkness. Then--in a brief FLASH OF LIGHT--Stiles appears with a loud CRACK. A sound like the crack of thunder.

Darkness again. Pitch black. Stiles calls out, but his voice sounds muffled, distant.

STILES (V.O)

*Derek.*

Stiles appears again, body swinging about with another CRACKING BOOM and then--darkness.

STILES (V.O.) (CONT'D)

*Derek, come on!*

More quick flashes as Derek blinks back to conscious. Stiles SLAPS him harder, the CRACK of palm to cheek filling the elevator. He pulls back, this time closing his fist when--

Derek catches him by the wrist. Blinking, he glances about the elevator and out its open doors to the deserted corridor.

DEREK

Where is she?

STILES

Jennifer? Gone. With Scott's mom.

DEREK

She took her?

STILES

Yeah. And if that wasn't enough of a kick to the balls, Scott also left with Deucalion. So get up. The police are coming and we need to get you the hell out of here.

With Stiles's help, Derek begins to rise. But he pauses as another alarming realization hits him.

DEREK

What about Cora?

2 INT. ARGENT'S RAV4 - NIGHT 2

Foot to the brake pedal, Isaac SLAMS the RAV4 to a halt in the rear parking lot of the hospital. In the back, with a still unconscious Cora, Peter glances up.

ISAAC

You see the twins?

PETER

No. But I see the Argents.

Through the windshield, they spot Allison and Argent slipping out of the shadows, hurrying from the building just as--

3 EXT. HOSPITAL/PARKING LOT - NIGHT 3

A HOWL pierces the night, halting both Argent and Allison.

ALLISON

What is it?

ARGENT

A retreat.

ALLISON

That's good, right?

ARGENT

Maybe.

MOVEMENT catches Allison's eye. A SILHOUETTE against the building. She raises her bow, aiming at a face stepping into the light--Morrell. Then, just as suddenly, she's gone. Argent notices Allison lowering the bow.

ARGENT (CONT'D)

You see something?

She searches the shadows, but finally, shakes her head.

ALLISON

Nothing.

4 INT. ARGENT'S RAV4 - NIGHT 4

Isaac watches Argent and Allison hurrying toward them.

ISAAC

Not to bring up uncomfortable memories, but wasn't the last time you saw them the night you killed Kate and they all burned you alive?

4

CONTINUED:

4

Isaac looks back. The side door lies open. Peter is gone.

5

EXT. HOSPITAL/PARKING LOT - NIGHT

5

Isaac gets out to meet Allison and Argent, all of them noticing the sound of SIRENS approaching from a distance.

ALLISON

Where are the others?

ISAAC

I don't know. Stiles and Scott went back for Derek and Jennifer. I had to get Cora out.

HEADLIGHTS blaze toward them, Derek's FJ CRUISER racing out of the darkness. It skids to a halt next to the RAV. Derek jumps out with barely a glance to them.

DEREK

Where is she?

Isaac opens the back door where Cora lies. Derek carefully lifts her up to transfer her to his car.

ALLISON

Where's Scott and Stiles--

DEREK

Stiles is back at the hospital. He's going to hold off the cops for us. We need to go--

ARGENT

What about Scott and Melissa?

DEREK

Jennifer took Melissa.

Now he looks at them. At their shocked expressions. The hopelessness.

ISAAC

But does that--does it mean Stiles's Dad is dead?

DEREK

I don't know.

ALLISON

What about Scott?

The volume of the SIRENS rises, getting closer.

ALLISON (CONT'D)  
Derek, *where's Scott?*

He looks her in the eyes. A look that tells her everything.  
As the SIRENS wail louder and louder--

6 INT. HOSPITAL/ER RECEPTION - NIGHT 6

The ER doors CLATTER open. DEPUTIES and PLAINCLOTHES OFFICERS take over the hospital in the aftermath of the Alphas' siege.

Seated in a waiting area chair, Stiles spots SOMEONE hurrying toward him. He sees the badge first. Blue letters in a white laminate around his neck - FBI. Then he sees the face, one he clearly recognizes and clearly doesn't like.

STILES  
Oh, just perfect.

The FBI AGENT approaches with a weary shake of his head.

FBI AGENT  
A Stilinski at the center of all this mess. What a shocker. Think you can give me some answers without the usual level of sarcasm?

STILES  
If you can ask them without the usual level of stupid.

FBI AGENT  
Where's your Dad and why's no one been able to contact him?

STILES  
I don't know. Haven't seen him in hours.

FBI AGENT  
Is he drinking again?

STILES  
What do you mean again? He never had to stop.

FBI AGENT  
But he did have to slow down. Is he drinking like he used to?

STILES  
How about next time I see him I give him a field sobriety test?  
(MORE)

6

CONTINUED:

6

STILES (CONT'D)

We'll do the alphabet starting with F and ending with U.

FBI AGENT

How about you just tell me what the hell happened here?

He gestures to the wreck of the hospital.

STILES

I don't know. I was stuck in the elevator the whole time.

FBI AGENT

You're not the one who put the name on the doors, are you?

STILES

(alarmed)

What name?

7

INT. HOSPITAL/CORRIDOR - NIGHT

7

At the end of an empty corridor, the elevator stands open. The BELL RINGS and the doors slowly close, forming a name written on the steel surface with red tape... ARGENT.

CUT TO:

**MAIN TITLE: TEEN WOLF**

8

INT. DEREK'S LOFT - NIGHT

8

Lips stained from BLACK BLOOD and breathing with difficulty, Cora lies unconscious on Derek's bed. He sits beside her, watching with worry.

ISAAC

She's dying, isn't she?

Derek nods.

ISAAC (CONT'D)

So what are you going to do?

DEREK

I don't know.

ISAAC

You think maybe you should try figuring something out? Something a little better than *I don't know*?



From a dark corner, Peter looks out, watching Isaac's growing fury with interest.

ISAAC (CONT'D)

Because while Scott and Stiles were out there actually trying to do something about people getting killed, you were in here rolling around the sheets with the actual killer. A *serial killer*, by the way. A human sacrificing, psychotic, messed-up face Druid. What the hell even is that? I mean what kind of total lack of judgment is missing from your head? Do you get how many people she's killed? Erica and Boyd are dead, Cora's dying and you're doing *nothing*.

Derek takes it all with a solemn nod.

ISAAC (CONT'D)

Why'd you do this to us? Was it all about power? Were you bored?  
(coming closer)  
Were you lonely?

DEREK

Maybe.

The admission surprises Isaac, diminishing some of his anger. But not all of it. Grabbing his jacket, he turns to leave.

DEREK (CONT'D)

I told Cora I wouldn't leave her. I'll help the others as soon as I figure how to help her.

ISAAC

*There's no time.* The full moon's coming. Melissa and the Sheriff are going to be dead. So I'm going to try to help. You stay here and keep perfecting the art of doing nothing.

He SLAMS the steel door shut behind him.

PETER

I wouldn't take it personally. Anger's just a tool.

(MORE)

PETER (CONT'D)  
He's using it to excuse shifting allegiances from one Alpha to another.

(off Derek's look)  
From you to Scott.

DEREK  
Scott's not an Alpha yet.

PETER  
But he's on his way, isn't he?

DEREK  
Maybe that's a good thing.

PETER  
I'd say it depends on whether Scott's stay with the Alphas is only temporary. And not permanent.

9 INT. ARGENT APARTMENT/ELEVATOR/HALLWAY - NIGHT 9

The ELEVATOR DOORS clang open. Stiles and Allison quickly follow Argent into the apartment.

ARGENT  
The word is Guardian, Allison. More than anyone, you know that's a role I haven't exactly lived up to lately.

10 INT. ARGENT APARTMENT/HALLWAY/ARGENT'S OFFICE - NIGHT 10

Leading them down the hallway, Argent heads into the office.

ALLISON  
But she took Scott's mom and Stiles's father. That's not a coincidence.

They pause at the desk to look down on the FIVE FOLD SYMBOL etched onto its surface.

STILES  
I'd also consider the fact someone put your name up in large block letters on the elevator doors. That kind of felt like a pretty big warning to me.

ALLISON  
I think it might have been Morrell.

STILES

Again with the Guidance Counselor?

ALLISON

I think she knows a lot more than she lets on. She might even be trying to help us.

STILES

Well she needs to get on that a lot faster since the lunar eclipse is less than two freaking nights away.

They watch him fall into a chair, trying to keep it together.

ARGENT

Stiles, don't give up hope.

STILES

They could already be dead.

ARGENT

I don't think so. There's something about Jennifer's tactics. It's like she's still positioning. Still moving pieces into place.

ALLISON

And you're one of them.

ARGENT

Okay. Then let's not wait around to see her next move.

He draws the map back over the desk, covering the symbol.

ARGENT (CONT'D)

Everything she's done has been on a Telluric Current. So Melissa and the Sheriff have to be somewhere on one of the Currents, right?

Stiles barely pays attention.

ARGENT (CONT'D)

Stiles, if we're going to find them, we need your help.

STILES

You seriously want to go after her? Have you even seen what she's been able to do? She tossed Scott across a room like it was nothing.

10

CONTINUED:

10

At the desk, Argent pulls open a drawer, reaching for an unseen OBJECT.

STILES (CONT'D)

What if she just takes you like the others? I mean, no offense, but what's the difference between you and them?

ARGENT

I'm carrying a .45.

GUN in hand, he SLAMS in a new clip with a METALLIC CLANG.

ARGENT (CONT'D)

Maybe she can heal from a shot to the leg and a few slashes to the face. But, personally, I'd like to see how she holds up with half her skull blown off. We've got one priority right now. Find Melissa and your Dad. We've got a map and every clue we need to figure this out. The only thing we don't have is time. Which is why I need both of you.

ALLISON

Stiles. We can do this.

Finally, he looks up and nods.

STILES

Where do we start?

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

11 INT. ARGENT APARTMENT/ARGENT'S OFFICE - NIGHT 11

BLACK LIGHT in one hand, Argent taps a finger to the marks on the map.

ARGENT

The place where the sacrifices have been committed have usually been different from where the bodies have been found. I think the placement has to do with the strength of the Current. So there's the School, the Animal Clinic, the Bank...

STILES

What about the Motel?

ARGENT

I don't think she'd take them that far.

ALLISON

This still looks like too much ground to cover. We could spend weeks looking at all the possibilities.

STILES

She wouldn't use the same place twice, would she?

ARGENT

Only if she didn't succeed the first time.

He moves a finger to the mark under BEACON HILLS FIRST NATIONAL BANK.

ALLISON

Scott's boss?

ARGENT

Deaton. It was her only failure. That could mean something.

ALLISON

So we should go check it out, right?

ARGENT  
Definitely.

STILES  
But that's just one place so far.  
We need more help.

ALLISON  
What about Lydia?

ARGENT  
Lydia? What can she do?

STILES  
She's got a kind of... talent.  
She's somehow ended up finding a  
couple of the bodies. Without  
actually looking for them.

ARGENT  
What is she? Psychic?

STILES  
She's something.

12      INT. DEREK'S LOFT - DAY      12

Eyelids squeezed in pain, Cora stirs. Her breathing remains ragged, strained. A gasp of pain slipping from her lips.

Derek takes her hand, intertwining his fingers with hers. Then, he takes her pain. The VEINS in his hand turn BLACK, rippling up his forearm. Cora breathes in deeply, body relaxing while every muscle in Derek's appears to contract.

PETER  
Careful.

Pulling free, Derek flexes his fingers, teeth gritted in pain.

DEREK  
Don't worry. I know going too far  
could kill me.

PETER  
That's not exactly what I meant.

13      INT. ARGENT APARTMENT/ARGENT'S OFFICE - DAY      13

BLACK CASES click open. An arsenal of guns, arrows, crossbows, compound bows, knives. Stiles watches Argent and Allison load up.

STILES

I thought you guys were retired?

ARGENT

Retired, yes. Defenseless, no. Now make sure your phone's on. If you hear from Scott, let us know immediately.

STILES

I'm thinking that's going to be kind of unlikely.

He and Allison share a look.

ARGENT

Both of you, try to remember he's just doing what he thinks is right. I've see that seventeen year-old boy come through more often than most men I've known. Don't give up yet.

He looks at Stiles until the boy gives a nod. Then turns to Allison only to see her looking past him. Argent and Stiles turn to the door where Isaac steps in.

ARGENT (CONT'D)

How did you get in here?

ISAAC

Through her window.

He points to Allison. She glares back at him.

ISAAC (CONT'D)

Sorry. I just--I want to help. I can't shoot a gun or use a crossbow. But I'm starting to get pretty good with these...

He snaps open his hand to reveal his CLAWS unsheathed.

ARGENT

We'll take it.

Peter eyes the GLOWING RED ALARM LIGHT on the security panel as Derek approaches.

PETER  
I've heard it's something only an  
Alpha can do. And with good reason.



DEREK

Which is?

PETER

You know normal wolves never abandon an injured member of the pack. They take care of it. They bring food from a kill and regurgitate it into the mouth of the injured wolf. They'll even give it physical and emotional comfort by intensely grooming it. In a way, they can do more than just ease pain. They can be instrumental in healing their own.

DEREK

If you're trying to tell me I can save her--*just tell me.*

PETER

I'm telling you I've heard it's possible.

DEREK

How?

Peter nods to the RED ALARM LIGHT.

PETER

It's that spark of power that makes you an Alpha. When you take her pain, she draws on the power that provides you those special gifts. The power that heightens your senses and strength. The power that transforms your body. As an Alpha you've got that bit of extra, that spark that intensifies the color of your eyes from a bright yellow to a searing red.

DEREK

If I can save her--

PETER

If. I didn't say it works all of the time. It could just as easily kill you.

DEREK

How do I do it? By taking her pain?

PETER

And then some. There's always a cost. That bit of extra? That spark? It doesn't come back.

DEREK

Meaning what?

PETER

Meaning you rescind your Alpha status. You go back to being a Beta. If it works, Cora will be alive, but you'll no longer be an Alpha.

DEREK

If it doesn't work?

PETER

You'll both be dead.

Lydia sits at her vanity table with her mother, Natalie Martin, both of them examining the bruise on Lydia's neck from the wire of the garrote.

NATALIE

Okay, sweetheart. This is not a problem. Having gotten more than my share of hickey's in high school, I've developed some patented cover-up methods.

Rifling through the makeup drawers, Natalie pulls out brushes, powder and cover-up. Lydia, however, puts a hand over hers to stop her.

NATALIE (CONT'D)

You don't want to go to school? You don't have to.

LYDIA

It's not that.

She looks at herself in the mirror, holding her chin up to view the bruise in the light.

LYDIA (CONT'D)

It's just--someone tried to strangle me. And I survived. I don't need to hide that.

NATALIE  
No. No, you don't.

She kisses her daughter softly on the cheek, looking on her with pride.

NATALIE (CONT'D)  
We're still going to do your hair, though, right?

LYDIA  
(with a smile)  
Of course, we're doing my hair.

NATALIE  
Perfect. And honestly, if you don't feel like driving, I'd be happy to take you.

Lydia glances to her phone on the desk which VIBRATES with an INCOMING TEXT. 17 MISSED MESSAGES from STILES.

LYDIA  
I think I might already have a ride.

16      INT. ABANDONED BANK/VAULT - DAY      16

Light spills across the Celtic knot on the floor as the vault door slowly opens. Allison and Isaac cautiously follow Argent into the darkened room.

ALLISON  
It's empty.

ARGENT  
Be careful anyway.

He pulls out his STUN BATON. With a flick of his wrist, he extends it to its full length.

ISAAC  
I thought you only used that on werewolves.

ARGENT  
I do.

He swings the baton up, pressing it to Isaac's chest. BOLTS OF ELECTRICITY arcing over his body, Isaac tumbles to the floor.

Before Allison can even comprehend what's happening, Argent opens his hand to reveal a PAIR OF HANDCUFFS. He swiftly locks one end to her wrist and another to the steel rail just behind her.

ALLISON  
What the hell are you doing?

ARGENT  
I'm sorry. But you're just going to have to trust me on this.

He tosses his gun to the floor. It clatters harmlessly near Isaac who struggles to push himself up.

ARGENT (CONT'D)  
I knew a long time ago that she didn't just operate on the Currents. She was in sync with them.

A SHADOW falls over the Celtic symbol on the concrete floor. All eyes turn to see Jennifer almost casually entering through the open vault door.

JENNIFER  
Now *this* is a sacrifice.

Unable to help him, both Isaac and Allison watch a shadow rise over Argent under the shriek of the Darach.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

17 INT. MARTIN HOME/LYDIA'S ROOM - DAY 17

Eyes unblinking, a look of shock. Lydia slowly shakes her head and turns to Stiles.

LYDIA

I don't believe it. Scott can't really be with them. He can't be.

STILES

You didn't see the look on his face. It was the same one I saw on my mother when the doctors told her there was nothing they could do. It was just total hopelessness.

LYDIA

Then what do I do? I mean, I get that I'm like some kind of human Geiger counter for death. But I don't know how to turn it on and off yet. All I know is she tried to kill me because of...

Stiles watches her trail off, thinking.

STILES

What? Lydia, what?

LYDIA

When she called me a Banshee, she was surprised by it. What if that's not why she tried to kill me?

STILES

Then why did she?

LYDIA

That's what we need to find out.

18 INT. ABANDONED BANK/VAULT - DAY 18

With a momentary display of supernatural strength, Isaac snaps apart the handcuffs holding Allison. Taking her reddened wrists in his hands, he meets her distraught gaze.

ALLISON

(a whisper)

Why did he do that?

ISAAC

I don't know. But we need to get out of here. We need help, okay? Allison?

She holds onto him, a strange embrace of their hands and wrists, but one she's unwilling to break.

ISAAC (CONT'D)

Allison, we have to go.

Finally, she peers up at him with the exact look of hopelessness that Stiles just described.

ALLISON

They're going to die. Aren't they?

Isaac doesn't respond. Instead, he simply wraps his arms around her, holding her. Trying to comfort her.

Derek reaches for Cora, but Peter stops him.

PETER

I can understand not seeing a downside to this as you haven't exactly been Alpha of the Year. But think about what else you're losing.

DEREK

I don't care about power. Not anymore.

PETER

How about the power to fight back? Correct me if I'm wrong, but Kali's ultimatum still stands. The full moon is tomorrow night. If you can't even beat her as an Alpha, how do you think you're going to fair as a Beta?

DEREK

I don't care.

PETER

What if this is exactly what Jennifer was hoping for? She would know the only way to save Cora would be giving up your power.

(MORE)

PETER (CONT'D)  
Maybe that's what she was going to  
have you do at the hospital.

DEREK  
Why?

PETER  
So that you wouldn't be able to  
face the Alphas without her. She  
wants you to come to her. It's all  
part of her little seduction. And  
she's still seducing you. She needs  
you on her side.

A BELL begins to RING. Almost like an alarm--

20 INT. HIGH SCHOOL/CORRIDOR - DAY 20

The WARNING BELL for the start of the next period. Hurrying  
into the corridor crowded with students between classes,  
Lydia follows Stiles while checking her phone.

LYDIA  
Aiden's not texting me back.

Stiles gazes down the hall, thinking. Then turns back, lost  
in thought, paralyzed by indecision.

LYDIA (CONT'D)  
Okay, maybe we should--

Stiles's phone BUZZES. He yanks it out and peers down at a  
text, expression changing immediately.

LYDIA (CONT'D)  
What? Oh God, what is it now?

STILES  
It's from Isaac. Jennifer... She  
has Allison's father. She took him.

He slowly lowers the phone and with a shaky hand, pushes it  
back into his pocket.

STILES (CONT'D)  
She's got all three of them now.

LYDIA  
There's still time. We have to  
still have time, right?

Backing away, Stiles looks as if he might crumble. Lydia  
notices his breathing becoming strangely shallow.

LYDIA (CONT'D)  
Stiles? Are you okay?

He shakes his head, chest rising with each gasp of air. He barely pauses to exhale.

STILES  
No...

LYDIA  
What is it? What's wrong?

STILES  
I think... I think I'm having... a  
panic attack.

21      INT. ROOT CELLAR - DAY      21

Pulling in a sudden gasp, Argent snaps his eyes open to find himself tied to a post in the root cellar. Amid bright shafts of sunlight, he discovers he's not alone.

Bound to another post, Stilinski watches him return to consciousness.

STILINSKI  
You okay over there?

Argent swallows, trying to find his voice. Blinking, he spots another familiar face.

MELISSA  
Chris? It's Chris, right?

He nods. Peering about at the root cellar, he slowly shakes his head with a soft but bitter laugh. Stilinski and Melissa share a confused look.

STILINSKI  
Is it just me or have you been here  
before?

ARGENT  
Years ago.

Sitting up, he begins to struggle against his bindings, trying to reach for his pant leg.

STILINSKI  
Hate to disappoint you, but we  
watched her take the ankle knife.



Argent stops struggling for his leg. He starts to twist about, hands reaching elsewhere.

MELISSA  
And the knife in your sleeve.

STILINSKI  
And the switchblade in your other sleeve.

JENNIFER (O.S.)  
And the Taser in your jacket pocket.

Jennifer steps down the stairs. The timid teacher with kind eyes is gone, replaced by a frightening warrior with a stare full of cold purpose.

She kneels before Argent and uses a small towel to gently wipe the blood from his forehead.

JENNIFER (CONT'D)  
Argent. The French word for silver. Interesting how truth becomes altered by legend. When it's not actually the metal silver that kills werewolves but the family. What's the Argent code again? *We hunt those who hunt us?*

Argent stares at her, unwilling to confirm it.

JENNIFER (CONT'D)  
I hope you don't mind if I borrow it for a little while. Since I've been hunted myself.

ARGENT  
Don't pretend we have the same cause. I don't kill innocent people.

JENNIFER  
That's why they call it a sacrifice. And I wish it worked another way. But think of what you're doing. You're making this town--even this world--safer for your children.

Jennifer turns a icy glare on Melissa.

JENNIFER (CONT'D)  
Well... most of them.

22      INT. HIGH SCHOOL/LOCKER ROOM - DAY      22

Pushing through the door, Lydia helps a still gasping Stiles into the empty locker room.

LYDIA  
Just think about something else.  
Anything else.

STILES  
Like...?

LYDIA  
Happy things. Good things. Friends,  
family--I mean--not family. Oh God.  
Okay. Just try to slow your  
breathing.

STILES  
I can't--I can't.

LYDIA  
Um--try counting--count back from  
one hundred. I'll start. One  
hundred... ninety-nine...

Sweat at his brow, Stiles doubles over in pain. His hand clutches at his chest.

Watching him struggle through each agonized breath, Lydia's panic slips away. She calms, her voice steadying.

LYDIA (CONT'D)  
Stiles, look at me. *Stiles*.

He looks up. And she kisses him. Pressing her lips to his as she places her hands on his neck to pull him closer. His eyes blink in shock, but then close as he gently kisses her back.

Their lips part and Stiles finally lets out a long exhalation, body relaxing.

STILES  
How did you do that?

LYDIA  
I read once that holding your  
breath can stop a panic attack.  
When I kissed you, you held your  
breath.

STILES  
I did?

LYDIA  
You did.

They stare at each other quietly for a long, moment.

STILES  
Thanks. That was really smart.

LYDIA  
I just read it somewhere. And if I was *really* smart I'd tell you to sign up for a few sessions with the Guidance Counselor.

STILES  
Morrell.

LYDIA  
She knows more than you'd expect.

STILES  
Yeah... Yeah, she does.

23      INT. HIGH SCHOOL/GUIDANCE OFFICE - DAY      23

The door into the Guidance Office bangs open. Stiles and Lydia hurry inside to find Morrell's desk empty. A familiar girl named Danielle waits in a chair.

STILES  
You here for Ms. Morrell?

DANIELLE  
No, I thought this was gym class.

LYDIA  
Sweetheart, we're not in the mood for funny. Do you know where she is?

DANIELLE  
If I did I wouldn't have been waiting here for twenty minutes. So how about you two back out the door and wait your turn.

LYDIA  
We're not here for a session.

DANIELLE

Well, I am. And I've got some serious issues to work on.

STILES

You're Danielle. You're Heather's best friend.

DANIELLE

I was Heather's best friend. We've been working on that issue three times a week.

LYDIA

Hold on. Did you say Morrell's twenty minutes late?

DANIELLE

(nodding)

And I don't know why either. She's always on time.

LYDIA

(to Stiles)

I was seeing her at the beginning of the semester. She was never late. Not even a minute.

STILES

Then she's not late. She's missing.

LYDIA

What if we're not the only ones who think she knows something?

STILES

Then I want to know what she knows.

He looks over the desk and begins rifling through papers. Then moves to her file cabinet, yanking open drawers.

DANIELLE

What are you two doing?

STILES

Trying to find her.

DANIELLE

Those files are private.

LYDIA

She's kind of right.

STILES

Here's yours.

LYDIA

Let me see that.

She snatches it out of his hands. As she opens it, he peers over her shoulder. So does Danielle. Among the pages they find a drawing of a tree.

STILES

Wait. That's your drawing.

LYDIA

Yeah, I know. It's a tree.

DANIELLE

You're good.

LYDIA

(genuinely flattered)  
Thank you.

STILES

That's the same one.

LYDIA

Same as what?

STILES

The same one I've seen you drawing in class.

LYDIA

It's a tree. I like drawing trees.

STILES

No, it's the same exact one. Give me your bag.

He takes her bag, unzips it, and pulls out her NOTEBOOK. Flipping pages, he finds a drawing of the tree and shows her.

STILES (CONT'D)

See?

Lydia stares at it in confusion. Then compares the two drawings. They're exactly the same down to each branch. Stiles flips the page to a third drawing. Then to another. He keeps flipping pages to reveal Lydia has been drawing the same tree over and over.

DANIELLE

Okay, you can have my session.  
You've got bigger issues.

LYDIA

(frightened)

What is this?

Stiles doesn't respond, gaze fixed on the drawing. Slowly and carefully, he rotates the notebook upside down. From this view, the branches of the tree don't look like branches at all.

They look like roots.

STILES

I know where they are.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

24 INT. HIGH SCHOOL/CORRIDOR - DAY 24

Lydia hurries after Stiles, both of them rushing to the exit.

STILES

It's the Nemeton. That's where she's keeping them. It has to be--

FBI AGENT (O.S.)

(calling out)

Stilinski.

Two Deputies with him, the FBI Agent appears at the end of the corridor. Stiles turns to Lydia, speaking fast.

STILES

Get to Derek. He and Peter know where it is. They've been there. Tell them it's the root cellar. They'll know.

With a quick nod, Lydia turns for the stairs as the FBI Agent reaches Stiles, a dire expression on his face.

FBI AGENT

Did you know your Dad's car is in the school parking lot and has been since last night?

STILES

No. What's that mean?

FBI AGENT

It means he's officially missing.

25 INT. ARGENT APARTMENT/ELEVATOR - DAY 25

A FINGER presses the button for P, lighting it. Allison pulls her hand back and looks to Isaac as the elevator rises.

ISAAC

Penthouse?

ALLISON

I guess Alphas live in style.

ISAAC

Are you sure this is a good idea?

ALLISON  
No. But it's the only one I've got  
right now.

The ELEVATOR BELL chimes and--

26 INT. ARGENT APARTMENT/PENTHOUSE FLOOR - DAY 26

Allison and Isaac step out of the elevator to face a door  
marked PENTHOUSE. They stare at it, both of them nervous.

Allison approaches, raising her hand to knock. With a breath  
to gather her nerve, she raps her knuckles against the door.

They wait. Allison knocks again. Silence. She raises her hand  
to knock again, but a series of CLICKS stops her. The sound  
of locks unlocking.

Breath held, she and Isaac watch the knob slowly turn. The  
door yanks open and--

A PAINTER looks at them curiously. Behind him, the room lies  
empty except for paint cans and supplies.

PAINTER  
Can I help you?

ALLISON  
(flustered)  
We were--um--we were looking for  
the people who live here.

PAINTER  
They moved. Two days ago. Had  
everything out in a night. Sorry.

Allison and Isaac glance to each other as the Painter slowly  
closes the door on their bewildered faces.

27 INT. HIGH SCHOOL/HISTORY CLASSROOM - DAY 27

The setting sun bleeds in through the windows of the  
classroom, empty except for the FBI Agent and Stiles.

FBI AGENT  
Stiles, why am I getting the  
feeling you know something that  
could help us find your Dad?

STILES  
If I did, why would I not tell you?



FBI AGENT  
If it meant helping your Dad, why  
wouldn't you?

STILES

Are you asking me to tell you what I wouldn't not tell you?

FBI AGENT

First, I have no idea what you just said. Second, how about you just help me help you?

STILES

I don't know how to help you help me tell you something that will help you if I don't know it.

FBI AGENT

Are you doing this on purpose?

STILES

I don't know anything. Can I go now?

FBI AGENT

Where are your other friends?

STILES

You mean Scott?

FBI AGENT

I mean Scott--

(looking at his notes)

Isaac Lahey, Allison Argent, these twins--Ethan and Aiden. I've been told your whole little clique didn't make it to school today.

STILES

I don't have a clique.

FBI AGENT

Stiles, come on. There's been a pretty disturbing amount of violent activity in this county in the last few months. Several murders tied to this school. I don't know what's going on here, but it's serious. Your Dad is missing.

Stiles looks away, eyes on the setting sun out the window.

FBI AGENT (CONT'D)

Fine. But I don't want you going home alone. You have someone you can stay with tonight?



30

EXT. WOODS/TRAILS - NIGHT

30

The searing RED of WOLF VISION. Moving through the woods. Moving fast. Until a small WHITE GLOW appears, floating through the field of RED.

With the blink of an eye, the world returns to normal and the white glow is revealed to be a FIREFLY.

Deucalion pauses on the trail, head tilted to the glowing insect which flutters through the air in front of him.

SCOTT

It's a firefly.

Scott steps in behind him.

DEUCALION

Unusual for this region.

SCOTT

It's because of Jennifer, isn't it? Right before all this started, a deer ran into Lydia's car. All of the cats at the Animal Clinic went crazy. Birds flew into the high school. That was all her.

DEUCALION

They say animals can sense when natural disasters are about to happen. Maybe they can sense supernatural ones as well.

SCOTT

Does she scare you?

DEUCALION

She concerns me if she's willing to kill that many innocent people for her cause. People like your mother and Stiles's father.

SCOTT

Are you willing to kill innocent people?

DEUCALION

I'll kill any living thing that gets in my way.

SCOTT

You can't always have been like this.

HOWLS rise in the distance.

DEUCALION

The twins.

He starts toward the sound, Scott following behind him.

SCOTT

Why did you send them after Lydia and Danny?

DEUCALION

Morrell said they were the most likely candidates to help you.

SCOTT

What does that mean?

DEUCALION

Lydia's talents make her a perfect candidate to be an Emissary. Danny has the strength of intellect and body to make a superior wolf. So I had Ethan and Aiden keep them occupied. Keep them away from you and from forming stronger connections.

SCOTT

From forming a pack.

DEUCALION

That's right.

SCOTT

Because you knew if I had my own pack, I'd never kill to be part of yours.

DEUCALION

You're smarter than you let on, Scott.

SCOTT

Is that why you never went after the Argents?

Another HOWL interrupts them.

DEUCALION  
They found her.

31      INT. DEREK'S LOFT - NIGHT      31

Lydia looks at Derek and Peter in confusion.

LYDIA  
You don't know where it is? But  
Stiles said you'd been there.

PETER  
We have. After a few memorable  
experiences, though...  
(he shares a look with  
Derek)  
Talia--Derek's mother and my older  
sister--decided she didn't want us  
ever going back. She knew how  
dangerous it was. So she took the  
memory of its location from us.

*FLASHBACK - Talia turns, a clawed hand reaching around a  
boy's neck to stab in.*

LYDIA  
But then how are we supposed to  
find it?

32      EXT. WOODS - NIGHT      32

The Twins close in on Morrell. She looks back--and  
surprisingly--stops. Her hand comes up, something grasped in  
her palm. She whirls about and sends MOUNTAIN ASH scattering  
into the air.

The ash whirls up in a cloud, but somehow lands in a perfect  
circle around her. Just as the last dusting of ash falls--

Ethan and Aiden SLAM into an invisible wall and tumble to the  
ground.

Kali flips out of the darkness, landing on her bare feet. She  
rises to face Morrell. The three werewolves circle their  
Emissary, fangs snapping.

But Morrell remains protected. In one very small circle of  
mountain ash.

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

33

EXT. WOODS - NIGHT

33

Breathing hard, frightened but defiant, Morrell glares back at the Alphas. Past them, she sees Deucalion and Scott approach from the darkness.

DEUCALION

How did you know, Marin? That we'd come for you?

MORRELL

Because Jennifer and I are the same. And I know you've always been suspicious of us. Of what we can do.

KALI

With good reason. We know you sent that girl. The one who helped Isaac.

*FLASHBACK - Lying beside her crashed motorcycle, the Girl raises a shotgun and yells--*

GIRL

*Isaac!*

DEUCALION

What was her name?

MORRELL

Braeden. And I sent her to do what I've always done. What I always told you I would do. Maintain balance.

KALI

What do you know about Jennifer?

MORRELL

Nothing more than you know.  
(looking to Scott)  
This isn't you, Scott. Go back to your friends--

DEUCALION

He can decide what's right for himself.

MORRELL

Not without all the information.  
Have you told him everything you've  
done? How you've piled up bodies in  
a narcissistically psychotic effort  
to form your perfect pack.

(to the others)

Bodies that include Ennis, by the  
way. My brother saved him. He was  
alive when Deucalion went in to see  
him. He wants you to go after  
Derek, Kali. To force his decision.  
If Derek joins the pack, it paves  
the way for Scott.

DEUCALION

(shaking his head)

The lies people will say when  
they're begging for their life.

Kali, however, peers at him with a noticeable level of  
mistrust.

MORRELL

Ask him if he would have killed  
Ennis if it meant getting to Scott.  
Getting his True Alpha in the pack.

Deucalion's cane SOARS out of his hand into Morrell's  
shoulder, piercing it. She stumbles, knocked out of the  
circle.

The Alphas start toward her, but Scott is the first to move,  
rushing to get in between them.

SCOTT

*Back off.*

He pulls the cane from her shoulder and tosses it aside.  
Helping her to sit up, he makes no move to let her go,  
however.

SCOTT (CONT'D)

I'm not going to let them kill you.  
But if you know something--if you  
know where they are--

MORRELL

The Nemeton. You find that and  
you'll find Jennifer. That's all I  
know, I swear. Find the Nemeton.



34

INT. ROOT CELLAR - NIGHT

34

Moonlight bleeding in from above, Melissa and Stilinski watch Argent still diligently struggling against his bindings.

MELISSA

I don't want to kill your optimism or anything, but we kind of both tried the same thing for hours.

Argent doesn't pause for a second.

STILINSKI

Been tied up before?

ARGENT

Many times.

STILINSKI

All part of being a werewolf hunter?

Argent throws a glance to Melissa.

MELISSA

I tried to download him on as much as I could.

STILINSKI

I was starting to feel a little left out.

ARGENT

You knew. I remember meeting you **once, before you were Sheriff**. You questioned me about a body. You knew something was up. You just weren't ready to believe it.

\*

Melissa watches Stilinski's reaction. Watching as he slowly nods in admission.

STILINSKI

You're right. **There was a night. Eight years ago.** The night my wife died.

\*

\*

Stilinski's eyes drift, focusing on the memory.

\*

STILINSKI (CONT'D)

I was at the end of a shift when a call came in. It was a pile-up. There was a young woman.

(MORE)

34

CONTINUED:

34

STILINSKI (CONT'D)

Just a teenager, actually. Trapped under an overturned car. We had to wait for paramedics. We were never going to get her out. But I was able to hold her hand. I tried to keep her calm. She knew she was going to die. I kept telling her the paramedics were on the way and to just hold on. Then I remember her hand suddenly gripped mine, so tight I thought she could literally break the bones. She looked me right in the eye and said "If you want to be with her, go now." I knew right away she was talking about my wife. But that other part of my brain--the part that looks for clues, for fingerprints, logical connections--that part said she couldn't possibly know about Claudia. So I stayed until the paramedics had pulled her out. Until her heart stopped beating and they declared her dead. When I finally made it to the hospital, I saw Stiles sitting in the waiting room. Head in his hands. He was there when Claudia died. But I wasn't. Because I didn't believe. I just didn't believe.

35

INT. ANIMAL CLINIC/EXAMINING ROOM - NIGHT

35

Underneath the examining room light, Deaton meets with Stiles, Lydia, Isaac and Allison.

STILES

It has to be on a Telluric Current. Maybe even at the axis of two. Or where they all intersect. I know it's where Derek took Paige to die.

ALLISON

My Dad and Gerard were there once. But Gerard said it was years ago and he couldn't remember where it was. And my Dad obviously isn't going to be able to tell us now.

STILES

Mine either.

LYDIA

She took everyone who would  
remember.

ISAAC

Then how do we find this place?

Deaton steps away, thinking. They each notice his hesitancy.

STILES

Doc?

DEATON

There might be a way. But it's  
dangerous. And most importantly,  
for it to work... we're going to  
need Scott.

FADE OUT:

END OF ACT FIVE

ACT SIX

FADE IN:

36

EXT. WOODS/ROAD - NIGHT

36

By the Jeep's headlights, Stiles and Deaton wait in the darkness. Hearing the crunch of leaves underfoot, they turn to see Scott step into the light.

SCOTT

How did you find out?

STILES

Lydia. You?

SCOTT

Morrell. But none of the Alphas know where it is either.

STILES

If this works, are you going to tell them?

SCOTT

I can't stop Jennifer without them.

Stiles nods. An uncomfortable silence.

DEATON

How about we concentrate on finding your parents first?

SCOTT

(nodding)

What's the plan?

DEATON

Essentially, you, Allison and Stiles need to be surrogate sacrifices for your parents.

SCOTT

So we die for them?

STILES

But he can bring us back.

(to Deaton)

You can definitely bring us back, right?

DEATON

Hopefully, yes.

STILES

Hopefully?

DEATON

You remember the part where I said it was dangerous?

(to Scott)

If it goes right, the three of you will only be dead for a few seconds. But there's something else you need to think about. This is a dangerous thing in more ways than one. You'll be giving power back to the Nemeton. A place that hasn't had power for a long time. When it did, Beacon Hills was quite different. This kind of power is like a magnet. It attracts the supernatural. The kind of things that allow a family like the Argents to fill the pages of a Bestiary. It'll draw them here. Like a beacon.

STILES

Doesn't sound any worse than what we've already seen.

DEATON

You'd be surprised what you have yet to see.

SCOTT

Is that it?

DEATON

No. It'll also have an affect on the three of you. You won't be able to see it, but you'll feel it every day for the rest of your lives. It'll be a kind of darkness over your heart. And permanent. Like a scar.

SCOTT

(softly)

Like a tattoo.

Fingers reaching to a small pocket at the back of his jacket, Argent finally digs out what he's been trying to get at for hours.

MELISSA  
What is that?

Argent opens his palm to reveal a small ELECTRONIC DEVICE no larger than a quarter.

ARGENT  
An Ultrasonic Emitter. A smaller version of what we use to corral werewolves. Only they can hear it. Most of the time we use it to push them away. Let's see if it works to attract them.

Argent presses the button.

38      INT. DEREK'S LOFT - NIGHT      38

Color drained from her face, Cora breathes with barely audible gasps as Derek and Peter look down on her.

DEREK  
It's got to be now. I don't have a choice.

PETER  
You always have a choice. It's whether you can live with the consequences. Facing Kali as a Beta.

DEREK  
But it's not just a full moon coming. It's a lunar eclipse. We'll all be powerless.

Derek takes Cora's hand in his.

39      INT. ANIMAL CLINIC/EXAMINING ROOM - NIGHT      39

Deaton, Lydia and Isaac pour ice into THREE TUBS OF WATER already filled with the leaves and berries of mistletoe.

Scott, Stiles and Allison step toward the tubs, each holding an item in their hands.

DEATON  
All right. What did you bring?

Stiles raises Stilinski's SHERIFF'S BADGE.

STILES

Jennifer kind of crushed it in her hand. I hammered it out a bit. Still doesn't look great.

DEATON

It doesn't have to look good if it has meaning.

Stiles nods, eyeing the battered but still-shining badge in his hands. Next to him, Allison holds up a BULLET.

ISAAC

Is that an actual silver bullet?

ALLISON

My Dad made it. It's sort of a ceremonial thing. When one of us finishes learning all the skills to be a Hunter, you forge your own silver bullet as a testament to the code.

DEATON

Scott?

He holds up his, a WATCH.

SCOTT

My Dad gave this to my Mom when she first got hired at the hospital. She used to say it was the only thing in their marriage that ever worked.

STILES

(looking it over)

It says water-resistant. Not water-proof.

SCOTT

I don't think she's going to mind if it saves her life.

DEATON

Okay, the three of you will get in. Each of us will hold you down until you're essentially... well, dead. But it's not just someone to hold you under. It needs to be someone who can pull you back.

(MORE)

DEATON (CONT'D)  
Someone with a strong connection to  
you. A kind of emotional tether.

Allison looks to Lydia who starts toward her.

DEATON (CONT'D)  
Lydia. You go with Stiles.

ALLISON  
Are you sure? I mean both Scott and  
I have to go under so...

Deaton gives a simple nod. Scott watches Allison and Isaac  
share a look. A moment of uneasy glances.

SCOTT  
It's okay.

He starts toward the steel tub, paired with Deaton. He tries  
to keep from glancing back at Isaac and Allison, trying not  
to let the hurt show.

In silence, the three of them take their places.

Scott, Allison and Stiles carefully step into the ice and  
mistletoe-filled tubs and sit back. Deaton, Isaac and Lydia  
take positions behind them at the head of the tubs.

Already shivering, Stiles turns to Scott.

STILES  
By the way, if I don't come back  
and you do, you should probably  
know something. Your Dad's in town.

40 INT. MCCALL HOME/SCOTT'S ROOM - NIGHT 40

Sitting on Scott's bed in the darkened room, the FBI Agent,  
who is more commonly known to his peers as SPECIAL AGENT  
RAFAEL MCCALL, picks a book up off the floor and glances at  
the title with a smile.

*A Tale of Two Cities* by Charles Dickens.

41 INT. DEREK'S LOFT - NIGHT 41

While Peter watches, Derek grips Cora's hand. BLACK VEINS  
ripple up his arm, into his neck, pushing his chin up, head  
back as he struggles against the pain.

Until finally, Derek's mouth opens, FANGS appearing as he  
lets loose an agonized SCREAM.



42

INT. ANIMAL CLINIC/EXAMINING ROOM - NIGHT

42

Seated in the water, Allison, Scott and Stiles share a look. A silent moment between them, Allison and Stiles both waiting for Scott's lead. He takes a breath and gives them a nod.

One-by-one, they submerge beneath the ice and mistletoe. Eyes closed, an almost peaceful look on their faces.

Holding them down, Lydia, Isaac and Deaton throw worried glances to each other.

Underneath the water, Scott stirs. His eyes SNAP OPEN, burning with a FIERCE YELLOW GLOW. A glow that just as quickly disappears. His pupils DILATE, darkness spreading, overtaking his world, sending him hurtling into--

Pitch black.

TO BE CONTINUED...

FADE OUT:

END OF EPISODE