

THE SUPER TEENS

1X05 | SUPER DRUNK

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THE SUPER TEENS

SUPER DRUNK

CAST

JANICE KNOX.....BRITT ROBERTSON
CLARK KNOX.....LOGAN LERMAN
SARA KNOX.....SHENAE GRIMES
DEBBIE KNOX.....LORI LOUGHLIN
DR. UUCSIO.....JON HAMM
MRS. UUCSIO.....NICOLE KIDMAN
JANE DOE.....ASHLEY JUDD
DET. ASHLOCK.....CASSIDY FREEMAN
DR. RIVERS.....WILLIAM HURT

REOCCURRING CAST

AUDREY SWANKINS.....SIENNA MILLER
UPSVILLE KILLER.....LANA PARILLIA
LUCY LINCOLN.....CAREY MULLIGAN
FRED JOHANSSON.....JOSH HUTCHERSON

TEASER

FADE IN:

INT. LOLA'S HANGOUT - NIGHT

CUE MUSIC: Turn Me On - David Guetta ft. Nicki Minaj

Loads of teenagers fill the Lola's Hangout building. The lights are dimmed and the kids are holding paper cups as they dance. The music blares throughout the building -- a party.

We barely are able to FOCUS ON the entrance, in which JANICE, CLARK, SARA, LUCY and FRED, all make their way inside. They take a BEAT to get used to the blaring music, and take everything in. The music drowns their words out.

SARA
(shouting)
Well, this seems nice!

FRED
(shouting)
What?

LUCY
(shouting)
Where should we go first?

CLARK
(shouting)
There are some drinks over there!

He points to a counter lined with paper cups, all stacked together. They make their way towards them to see a bottle of TEQUILA staring them in the face. Their faces show curiosity.

FRED
(shouting)
Anybody ever tried it?

JANICE
(shouting)
No!

They all stare at the tequila bottle, then back at each other. We know what they're thinking: they want to try it.

LUCY
(shouting)
Should we?

BEATS of silence from them.

CUT TO:

INT. LOLA'S HANGOUT - NIGHT - MOMENTS LATER

All five of them hold a cup filled with the tequila. They stare at each other, waiting to see who'll go first. The music begins to build up as...

SARA
(shouting)
Oh, let's just drink the damn stuff!

Almost on cue, they begin to sip their drinks. They bend their necks back and let the alcohol flow into their system.

When the music picks back up, they return their heads to their normal positions. Janice and Lucy stick their tongues out, taking a minute, and Clark, Sara and Fred slam their eyes, taking it all in.

CLARK
(shouting)
Holy crap!

JANICE
(shouting)
That's strong!

The screen divides into five equal parts, showing the face of one teen per section. The space around them begins to distort and shake vigorously. All of them bulge their eyes.

CUT TO:

INT. LOLA'S HANGOUT - NIGHT - MOMENTS LATER

[MONTAGE]

- The frame, now in one section only, is TIGHT on a group of teenagers dancing. All of the faces are foreign to us until SARA and LUCY swing by the crowd, dancing like wild animals. Sara flips her hair in a circular motion, while Lucy screams like a maniac, almost falling to the floor.
- CLARK krumps vigorously around a group a drunk teenagers.

The teenagers notice Clark, but let him continue to dance like a moron. He moves to a "dust off the shoulder" dance move and screams like a caveman.

- FRED jumps onto a table, holding the stereo playing the jamming music they're listening to, and swerves his hips. The crowd around him erupts with laughter and wants him to do it again.

- JANICE breaks through a crowd of teenagers and begins to twirl, spinning her golden locks around with her. She forms two fists, raises them up, and begins to flail them around like an insane person as the music slowly fades out.

[MONTAGE OVER]

FADE TO WHITE.

FADE IN:

INT. KNOX HOUSEHOLD - SARA'S ROOM - NEXT MORNING

TIGHT on the face of the hung-over, ginger teenager, Sara Knox. Her eyes are slammed shut, and her nose is cringed. Her eyes begin to flutter and they suddenly bolt open, but quickly squint back down due to the light.

Follow Sara rise up into a sitting position. ZOOM OUT as she looks to the left to find Fred lying on the floor, shirt half unbuttoned, slobbering. His hair parts many different ways. Sign of a rough night.

Sara's face becomes panicked and her eyes bulge, but again, the light makes them squint.

SARA

Fred?!

Fred bolts up, snorting. He wipes the slobber from his mouth and stares at Sara, bulging his eyes, but the hangover kicks in and he squints.

FRED

Sara?!

SARA

Oh, please tell me we didn't...

As we see Sara's worried and shocked face, we --

BLACKOUT.

END OF TEASER

ACT 1

FADE IN:

INT. KNOX HOUSEHOLD - SARA'S ROOM - MORNING

We return to where we left off. SARA, sitting on her comfy baby blue bed, stares at FRED as if he just committed murder. Fred does the same.

SARA

What happened last night?

Fred, rubbing his head, slowly makes his way to a standing position. He uses Sara's dresser, which is right beside him, for support.

FRED

I...I don't know.

SARA

Why is your shirt unbuttoned?!

Fred looks down towards the buttons on his shirt. Noticing, he quickly buttons them back up.

FRED

I don't know!

SARA

Why are you in my room?!

FRED

I don't know, Sara!!

Sara gets out of her bed and scuffs her feet across the floor towards Fred.

SARA

Okay.

(beat; exhaling)

Let's just try and remember what happened.

FRED

I can't even remember how I got here, Sara. I doubt I'll remember hours before that.

A *KNOCK* is heard on the outside of Sara's door. The knocking increases as Sara blankly stares at it.

DEBBIE (O.S)
(outside of door)
Sara?

SARA
(scared)
Mom.
(looking at Fred)
Get in the closet!

Sara runs towards her closet door, flings it open, and motions for Fred to get inside. Fred reluctantly hurries over towards her and crouches inside.

SARA (CONT'D)
Just a second, Mom!

Sara's bedroom door begins to creak open as soon as Sara slams her closet door shut. Sara lets out a huge breath of relief.

DEBBIE waltzes her way in. And her voice sounds slightly monotone and almost robotic:

DEBBIE
Sara, breakfast will be ready in a few minutes.

SARA
Yea... Yea, thanks, Mom.

DEBBIE
Are you okay, Sara? You seem a bit off.

Sara runs her hand through her hair and tries to act nonchalant about what had just happened. She lets out a slight giggle.

SARA
Yea, I'm fine. Tired. Just...tired.

DEBBIE
Okay, see you in a bit.

Debbie exits Sara's room, closing the door behind her, which is a signal for Sara to fling her closet doors open, letting Fred exit and stand up.

FRED
What am I going to do?!

SARA

I don't know! I guess... I guess you can try and sneak out through the back.

FRED

And what if your mom sees me?

SARA

Just say Clark invited you home or something.

FRED

But Clark *doesn't* know I'm here!

SARA

He'll go with it. Just, come on.

She walks over to her door, rubbing her eyes. Fred follows. Sara opens the door to...

INT. KNOX HOUSEHOLD - HALLWAY

Sara pokes her head out into the hallway, Fred following closely.

Debbie stands at the end of the hallway, closing Janice's door. She begins to walk back towards Sara's room.

Sara notices her mother and quickly pushes Fred back into her room, slamming the door behind them.

INT. KNOX HOUSEHOLD - SARA'S BEDROOM

Fred falls to the floor. Sara backs up, trips over Fred, and falls on her back, creating a loud *THUMP*. Sara lays on top of Fred, perpendicular, with her legs bent. Both of them grunt in pain.

Sara, as quickly as she can, jumps back to her feet, pulling Fred along with her.

SARA

She's coming back! Get back in the closet!

FRED

That could be taken way out of context!

She tugs on her shirtsleeve until he follows her towards the closet door.

SARA

I don't care!

She throws him inside, slamming the door behind him. She lets out a sigh of relief, leaning against it. The door to Sara's bedroom opens. Debbie walks in, confused, still sounding somewhat robotic:

DEBBIE

Sara, have you seen your brother and sister? They're not in their rooms.

SARA

No, haven't seen them.

(beat)

They might've left early to go to the library or something.

DEBBIE

Call them, just to make sure, all right?

SARA

Okay.

Sara walks over to her nightstand and picks up her phone. She punches in a few keys and places the phone up to her ear, letting it ring.

INTERCUT WITH:

INT. RESTAURANT - BATHROOM - STALL

The disgusting green stall, covered in writing, turns our stomach into knots. But to our shock, JANICE KNOX sits on the toilet in the stall. Her upper-body hangs over her lower-body. She's asleep.

Her phone begins to *RING*, causing her to shoot up into a sitting position, arms flailing for safety. She soon realizes she's okay, and pulls her phone out of her pocket and answers it.

JANICE

(weak; sleepy)

Hello?

INTERCUT WITH:

INT. KNOX HOUSEHOLD - SARA'S ROOM

Sara looks at her mom, reassuring Janice is fine.

SARA

Janice, where are you?

JANICE (O.S)

(through phone)

Like I have a clue. I can barely think without my head throbbing.

SARA

Well, walk around and look.

INTERCUT WITH:

INT. RESTAURANT - BATHROOM - STALL

Janice, squinting her eyes -- no surprise -- manages to lug herself up from the toilet, holding her arm against the stall for leverage.

She pushes on the stall door, and with a loud *CREAK* it swings open to --

INT. RESTAURANT - BATHROOM

As soon as Janice exits the stall, she stops in her tracks. *ZOOM OUT* to show the whole bathroom, covered in disgusting stains and obscure writings.

The smell overwhelms her, and she is forced to cover her nose with her free hand.

SARA (O.S)

(through phone)

Janice?

JANICE

(gagging)

Give me a sec.

She slowly makes her way towards the door that exits this grotesque area. We follow her.

Once she makes it to the door, she carefully pokes her head out, afraid of what she'll find. A *BEAT* after her head exits, she quickly throws herself back in, gasping.

SARA (O.S) (CONT'D)

(through phone)

Janice? Janice, what is it?

JANICE
(gasping)
I'm at Julio's.

CUT TO:

INT. KNOX HOUSEHOLD - SARA'S ROOM

Sara smiles at her mother, but then turns around, quickly. She changes her voice to a whisper:

SARA
(whispering)
Janice, that's, like, an hour away.

JANICE
(through phone)
And you think I don't know that?!

SARA
(whispering)
Quit shouting!

JANICE
(through phone)
Sara, could you just stop --

Her voice is cut off by a sudden sound of running. The steps go for a few BEATS, but they are soon broke by a toilet seat clanging around. Then, we hear the nasty sound of Janice vomiting.

SARA
(whispering)
Oh. My. God.

DEBBIE
What is it, Sara?

Sara turns back to face her mother. She puts the phone against her shoulder to muffle Janice's vomiting.

SARA
Oh, nothing. Just something interesting
Janice told me...
(beat)
At the library.

DEBBIE
Oh, that's good. Is Clark with her?
Tell her to call me back later.

SARA

Okay.

She picks the phone back up to her ear to the sound of heavy breathing.

SARA (CONT'D)

Call Mom later. Gotta go, Janice.

She pushes a key on her phone, ending the call. She then punches in more keys and places it up to her ear, just like before.

DEBBIE

Are you calling Clark?

Sara nods to her mother.

INTERCUT WITH:

EXT. UPSVILLE LAKE - SAILBOAT

We're TIGHT on CLARK's face. He's asleep, hair sticking out everywhere. He snores slightly as the boat he's on quickly sways in the water. RING.

He bolts up, causing the boat to vigorously shake. He squints his eyes at the morning light. Clark, quickly realizing where he is, latches onto the sides of the boat. RING.

We PAN LEFT as he turns his head to meet LUCY LINCOLN, silently sleeping beside Clark. Clark gapes at the sight of her, but then quickly realizes his phone is going off. He retrieves it from his bag and answers the call.

CLARK

(weak)

Hello?-

INTERCUT WITH:

INT. KNOX HOUSEHOLD - SARA'S ROOM

Sara, not surprised by her brother's weak voice, continues the conversation:

SARA

Clark, where are you?

INTERCUT WITH:

EXT. UPSVILLE LAKE - SAILBOAT

Clark rubs his eyes, and shoots another look at Lucy.

CLARK

Looks like I'm on a boat...in the lake.

SARA (O.S)

(through phone; whispering)

You're where?

CLARK

I'm on a boat in the middle of Upsville Lake is what it looks like.

(beat)

And I feel like I just got hit by a bus.

He rubs his head.

INTERCUT WITH:

INT. KNOX HOUSEHOLD - SARA'S ROOM

Sara darts a reassuring look to her mother, and once again she squints at the rising lights.

SARA

He's fine, Mom.

DEBBIE

Where is he?

SARA

You know...

(beat)

At Fred's...

(beat)

Working on a...*project*.

DEBBIE

Okay, just tell him to call me every so often, or whenever he's coming home.

SARA

Okay, Mom.

Debbie turns around, and exits Sara's room. Sara breathes a sigh of relief, runs over to shut her door, and then runs over and taps on the closet door.

Fred quickly bolts out, sweating bullets.

FRED

It's so hot in there!

Sara shushes him, and resumes her phone call with her brother:

SARA

Okay, Clark, how far are you into the lake?

FRED

Clark's in a lake --

Sara shushes him once again.

INTERCUT WITH:

EXT. UPSVILLE LAKE - SAILBOAT

Clark scans around, attempting to answer his sister's question.

CLARK

Uh... Well, I *don't* see any land, so I'm guessing...

(beat)

Far.

SARA (O.S)

(through phone)

Just call me back if you find out anything else. Mom's about to lose it.

CLARK

Okay. Bye.

He pushes **End** on his phone, and places it beside him. He stares at Lucy, who still hasn't moved a muscle. Her stomach eases up and down.

CLARK (CONT'D)

Lucy?

He pokes her arm. Nothing.

CLARK

Lucy.

Nothing.

CLARK

Lucy!

She darts up, screaming with fear. She then sees Clark, and calms down.

LUCY
(breathing heavy)
Clark? What are you --

She cuts herself off, gazing around the boat she's in. Her jaw hits the floor, but we STAY ON the two teens in the boat.

LUCY (CONT'D)
Clark, where are we?

CLARK
Hopefully, not too far from home.

It then hits Lucy like a ton of bricks. She clutches her head, letting out a slight shriek.

LUCY
(groaning)
Ow, my head.

CLARK
Yea, mine, too.

LUCY
Clark, why are we on a boat?

CLARK
I wish I knew, Lucy. I wish I knew.

Clark rubs his eyes again, and then his head. Lucy follows suit, as we --

BLACKOUT.

END OF ACT 1

ACT 2

FADE IN:

INT. JULIO'S TACO BAR - BATHROOM - MORNING

JANICE stands in front of the broken, stained mirror, right above the muddy sink. One of her hands is latched onto the side of the sink; the other is rubbing her face.

The silence is soon broken by the door to the bathroom, being thrust open, revealing a MAN and WOMAN, kissing passionately. Obviously drunk. Janice stares at them, awkwardly.

MAN
(to woman)
Wait. Someone's in here.

WOMAN
(flirty)
Who cares?

They continue to kiss, making their way past Janice, into the stall Janice was in previously. Janice stares at the stall they entered, and then gasps at the giggle that is heard.

She runs out of the bathroom to --

INT. JULIO'S TACO BAR - DINING AREA

Janice stumbles out into the noisy, crowded area. She covers her eyes, due to the surrounding light. Noise fills our ears, and it causes Janice to flinch.

We follow her as she runs past the crowded area, bumping into many customers during the process. She alternates between covering her eyes and covering her ears. Her pain is finally ended when she exits to --

EXT. JULIO'S TACO BAR

The silence of outside. It compares nothing to what is happening on the inside. Almost as if she's at a completely different part of Upsville.

Janice sighs with relief slowly removing her hands from her face. We PAN AROUND as Janice scans the area she has walked out into.

We see NOTHING. Nothing but WHITE. And to shield ourselves

from it, we PAN BACK AROUND to Janice, who turns back to the restaurant she came out of -- nothing. It's gone, leaving nothing but white behind. Janice becomes confused and scared, turning in circles, and ultimately falls unconscious as we --

CUT TO:

INT. KNOX HOUSEHOLD - SARA'S ROOM

SARA and FRED stand horizontally away from each other. Sara feels the hair on her head and quickly becomes horrified at the touch of it. We see it looks as if it belongs to a clown.

SARA

I don't even want to see the train wreck on my head.

FRED

Just brush it or something.

Sara walks over to her nightstand and opens the top drawer.

SARA'S POV: A pink flyer sits atop everything else in the cluttered drawer. It reads: **Ready for the party of the year? Come to Lola's this Friday for the time of your life!** And has Lola's logo stamped at the bottom. Sara, intrigued, picks it up, confused on what it is.

FRED (CONT'D)

What is that?

SARA

I have no idea.

Fred walks over to Sara, and takes a look at the bright pink paper.

FRED

A party?

SARA

I don't remember going to any party at Lola's.

(beat)

I -- I don't even remember yesterday.

FRED

Now that I think of it. I don't either.

BEATS of silence fill the air. But that is soon broken by

loud *BANG* and the wood exploding from the Sara's door. Sara and Fred shriek at the sound, and shield themselves with their arms.

ANGLE ON: DOOR. DEBBIE KNOX walks in with a shotgun in hand, looking straight ahead, no emotion.

SARA

Mom?!

DEBBIE

(robotic)

You didn't come down for breakfast, Sara. You were supposed to come down for breakfast.

SARA

And you're blasting shotgun bullets at me, because?!

Debbie cocks the shotgun, letting the bullet casing fly off.

DEBBIE

Punishments are required for those who don't follow the rules.

SARA

Mom, what are you --

Debbie points the gun at the two teenagers, causing them to gasp in fear. Debbie stares at them, no emotion shown. Almost a heartless stare.

Sara notices Debbie easing her finger on the trigger. Thinking quick, she lunges towards Fred, falling to the floor as the shotgun goes off.

CLOSE UP: SARA AND FRED. The both cover their heads with their hands, screaming once again. They look up towards Debbie, and we --

PULL BACK to the entire room. Debbie cocks her shotgun once more. Sara and Fred dart up, staring at the emotionless Debbie.

SARA (CONT'D)

What is *wrong* with you, Mom?!

FRED

Mrs. Knox, if this is about me being --

She shoots the roof above all their heads, wood falling to the ground. Debbie, not satisfied how things are going, rushes towards them. She swings the butt of the gun at Sara, who ducks just in time. She does the same to Fred, but Sara pulls him out of the way. They both bolt towards the door to --

INT. KNOX HOUSEHOLD - HALLWAY

The rush in, looking terrified. They dart down the hallway as Debbie walks into it. Debbie bolts her head in the direction they ran.

CUT TO:

INT. KNOX HOUSEHOLD - LIVING ROOM

The quiet, calm living room is quickly disturbed by a *BANG* coming from upstairs. Sara and Fred soon appear in frame, jumping down the stairs.

But Sara trips on the last step, letting Fred advance ahead. But he soon realizes, darts back, and attempts to help Sara to her feet.

TURN AROUND to show the top of the stairs -- Debbie stands with the shotgun, pointed towards them.

They run towards the front door as Debbie releases more bullets. Sara slings the door open, exiting first. And once Fred exits, he shuts the door behind him.

CUT TO:

EXT. KNOX HOUSEHOLD - FRONT SIDE

They both run through the front lawn, not taking a moment to look back. They turn down the sidewalk at the end of their driveway and both continue to run.

SMASH CUT TO:

EXT. UPSVILLE LAKE - SAILBOAT

CLARK and LUCY sit still in the swaying boat, gazing off into the beautiful blue liquid. Clark looks towards Lucy, and Lucy does the same.

CLARK

How are we going to get to shore?

LUCY
(chuckling)
I was just about to ask you that.

They both become silent. The trickling of the water being our only source of noise. Lucy finally breaks it:

LUCY (CONT'D)
Clark, can I ask you something?

CLARK
Sure, Lucy.

LUCY
You've been hearing about all the weird things since "Bright Day", right?

Clark tries to rid the knot in his throat, but it's being stubborn.

CLARK
Yea, why?

LUCY
I don't know. It just intrigues me. You know, makes me wonder what it'd be like if I got one of those freaky powers people are getting.

Lucy lets out another chuckle, and begins to twiddle her thumbs.

LUCY
Guess that's kind of silly, though.
(beat)
What about you, Clark?

CLARK
What?

LUCY
What if you got one of those freaky powers? What would you do with them?

CLARK
I don't know. I guess it depends on what the power is.

LUCY
Eh, let's say super-speed.

Clark lets out a chuckle this time, and Lucy tilts her

head, confused.

LUCY (CONT'D)

What?

CLARK

Nothing.

Lucy pushes Clark, friendly. Both of them let out a laugh.

LUCY

What?

CLARK

Just...just thinking about something
I'd do.

LUCY

And that would be?...

CLARK

I'd finish P.E. early.

They both laugh. But Lucy soon realizes:

LUCY

Wait.

(beat)

Do you feel that?

CLARK

I don't feel anything, Lucy.

LUCY

Exactly. Our heads aren't hurting
anymore. And my eyes aren't battling
with the sun.

CLARK

I don't understand.

LUCY

(suspicious)

Neither do I.

CLARK'S POV: He glances over to the water beside him. It's peaceful and calm, but then it begins to vibrate. The water shoots up and down at an alarming rate.

CLARK

What's going on?

The boat that is keeping both of them afloat begins to

shake. Both teenagers latch onto the sides.

LUCY
(frightened)
Clark, what do we do?

CLARK
I don't know.

A *RUMBLING* is heard, and we quickly realize that it's coming from the water. Lucy's head pokes up, looking of into the distance behind Clark. Her expression becomes horrified.

LUCY
Dear lord.

Clark turns his head behind him, looking at what Lucy saw.

CLARK'S POV: A ginormous wave hurdles towards them, latching onto the water it passes.

CLARK
Lucy, hold on!

LUCY
I was planning on it!

The rumbling becomes fiercer, causing the boat to shake vigorously. Lucy screams, but Clark tries to remain calm. We see him thinking of some type of plan.

LUCY (CONT'D)
I don't want to die, Clark!

CLARK
We won't! Just keep holding on!

The wave grows closer, growing larger with each second passing. Clark looks up into the horror about to strike upon them.

The boat begins to break into pieces, slowly. Lucy cowers towards Clark, latching onto him instead of the boat. She continues to scream.

As the wave's distance shortens to yards away, Clark covers Lucy with his body, protecting her -- an act of a hero.

FLASH TO:

INT. UNKNOWN

We come to a CLOSE UP of an unconscious body of Janice Knox. We STAY ON her flushed face until her eyes flutter open, and she raises up to reveal she is --

INT. UPSVILLE POLICE DEPARTMENT - HOLDING CELL

On the hard bed of a holding cell. She soon grows confused to *why* she's in the cell. But what confuses us is the silence. The silence of the usual busy police department.

Janice slowly moves her head, checking for the sign of someone --*anyone*.

She swings her legs off of the bed, letting them hit the hard floor below. She moves over the bars that contain her in the cell, and wraps her hands around them.

JANICE

Hello?

Silence.

JANICE (CONT'D)

Hello!

Even more silence.

She yanks on the bars, and with no luck, she walks back over to the bed and takes a seat. She stares at the ground, not making a sound

But the silence is soon broken once we here high-heels clunking on the ground off-screen. Janice bolts up and runs towards the bars.

TURN to see DETECTIVE ASHLOCK, slowly walking towards the cell that Janice has been captured in. She's smiling, her hands behind her back.

DET. ASHLOCK

(smiling)

Hello, Janice.

JANICE

Detective Ashlock? Why am I in here?

Ashlock slowly makes her way closer to the cell. And her voice gives us chills.

DET. ASHLOCK
Oh, you don't remember?

JANICE
Remember what?

DET. ASHLOCK
You're a liar, Janice.

And before Janice can respond, Ashlock slings her right arm out from behind her back. And Janice's heart skips a beat once she realizes the handgun, held by Ashlock, is pointed at her.

DET. ASHLOCK (CONT'D)
And liars *must* be punished.

Ashlock smiles as she turns the safety off of the handgun, not taking her eyes off Janice. And off that, we --

BLACKOUT.

END OF ACT 2

ACT 3

FADE IN:

INT. DR. UUCSIO'S OFFICE - AFTERNOON

DR. UUCSIO stares out his glass back wall, overlooking the city of Upsville. His hands are holding each other behind his back, and he lets out a sigh of frustration.

His wife, MRS. UUCSIO walks up behind him and rubs his back, reassuring him it'll be okay. Their voices sound similar to Debbie's:

MRS. UUCSIO
Geoffrey, it's fine.

Before Dr. Uucsio can respond, *DING*. TURN AROUND to show JANE DOE exiting the elevator with two exhausted teenagers, SARA KNOX and FRED JOHANSSON.

JANE DOE
(smiling)
We have company, Geoffrey.

FRED
(to Sara; whisper)
How do you know this guy?

SARA
(whispering)
Family doctor.

FRED
(whispering)
But the sign out front said --

SARA
(whispering)
I don't care what the sign out front said!

DR. UUCSIO
What can I help you with, Sara?

Sara and Fred face the Uucsio's.

SARA
Dr. Uucsio, uh... I think Mom's gone crazy. She tried to attack us with a shotgun!

DR. UUCSIO

Are you sure?

SARA

Yea, I *don't* think I'd be imagining
stuff like that.

Dr. Uucsio, Mrs. Uucsio and Jane Doe all exchange gleeful
smiles. They're satisfied.

JANE DOE

That means everything is going
according to plan.

SARA

(confused)
Plan?

FRED

What plan?

MRS. UUCSIO

Whoops.

JANE DOE

Looks like we let that one slip.

DR. UUCSIO

Ladies, I think we need to take care of
the situation at hand. Just like *she*
would want us to.

The Uucsio's continue to smile, creeping Sara and Fred out.

FRED

What are you talking about?

SARA

And who's *she*?

The three adults move towards the two teenagers, who back
up in the process.

MRS. UUCSIO

Sara, my dear, you look frightened. And
that hair is just so...*hideous*.

SARA

What is with you guys?

DR. UUCSIO

We've already said too much. We have to destroy the test subjects and start over. Those were her orders.

MRS. UUCSIO

Then, let's get started.

Mrs. Uucsio runs towards Sara and Fred, who are too startled to move. She jumps into the air, spinning in the process. Once she's close enough to Sara and Fred, she sticks her leg out, slamming it into both of their midsections. The teens fall back.

JANE DOE

Nice one, sis.

MRS. UUCSIO

I can't have all the fun.

(to Dr. Uucsio and Jane Doe)

Come on!

CLOSE UP: SARA AND FRED. They struggle to prop themselves up on their elbows, overwhelmed by the kick to the stomach

They notice something off-screen, gape at the sight, and quickly roll in different directions, missing Dr. Uucsio, planting his fist in the spot they were just at.

PULL AWAY to show the entire room. The teens get to their feet, attempting to regain the wind that was knocked out of them.

Jane, wanting to the join party, runs over to Fred, and throws a punch towards him. But he thrusts his hands up, blocking the attack with his forearms. Stepping back, she launches another punch; Fred ducks, missing the attack. He runs out of frame, Jane following him.

STAY ON the same frame as Sara enters, ducking, missing a kick from Mrs. Uucsio. Dr. Uucsio stands behind his wife, grinning. They both charge towards Sara, screaming like maniacs. Dr. Uucsio goes for a clothesline, but Sara ducks one more. His wife swiftly grabs Sara's hair, and throws her into the nearby wall.

SARA

What is wrong with you guys?!

Ignoring her, Mrs. Uucsio grabs Sara's shoulder, and throws her towards her husband, who grabs the teen by the arm,

smiling with more glee.

SARA (CONT'D)

Stop!!

She stomps on Dr. Uucsio's foot, freeing herself from his grasp. We follow her as she stumbles a few feet to the left.

Behind her, we see Jane still attacking Fred. She finally connects her fist with his face, and sends him through a doorway, into a back room.

BACK TO Sara and the Uucsio's.

SARA (CONT'D)

Please, I don't want to have to use it on you guys.

DR. UUCSIO

Then what are you waiting for?

MRS. UUCSIO

Maybe we should persuade her even more.

Mrs. Uucsio cartwheels towards Sara, and slaps her across the face. *Hard.*

Sara clutches her blistered cheek, and spits out a drop of her yellow blood. Mrs. Uucsio stands in front of her, smiling.

SARA

Alright, *bitch*, you wanna play that game. Let's play!

PAN AROUND Sara as she hums, warming up her vocal chords. She shuts her eyes as SLOW MOTION kicks in. She lets her mouth fly open, letting many sonic waves release out. We follow the waves as they connect with Dr. Uucsio and his wife. RETURN as they are slung to the other side of the room. Sara drops to her knees.

SARA (CONT'D)

I *really* gotta work on that.

TURN TO the empty doorway. Fred comes running out, Jane not too far behind. He rushes into the wall, turns around and stares at Jane.

JANE DOE

Enough with the running!

She rushes towards him, hands stuck out in front of her. But Fred rolls out of the way, letting Jane collide with the wall. She bounces off and falls to the ground, unconscious.

FRED

That's all it took? Seriously?

Fred looks over towards Sara, and notices the unconscious Uucsio's in the corner.

FRED (CONT'D)

Looks like you held your own.

SARA

Yea.

FRED

Hey, did you hear that screech?

SARA

(gulping)
Screech?

FRED

Yea, it was really high-pitched. Almost burst my eardrums.

(beat)

I don't know, though. Wouldn't be the *craziest* thing that's happened all day.

Sara lets out a sigh of relief.

SARA

We need to get out of here. Before they wake up.

They both run towards the elevator as we --

SMASH CUT TO:

EXT. UPSVILLE PARK

We come to the unconscious bodies of CLARK and LUCY, away from the lake, and now mysteriously in the park. Lucy's head lies atop of Clark's chest, not moving the slightest muscle.

Finally, Lucy awakes and rises up, rubbing her forehead. She looks around, wondering where she's at. Her eyes fall on Clark, and she quickly shakes him awake.

LUCY

Clark!

Clark rises up into a sitting position, along with Lucy.

CLARK

What? Where are we?

LUCY

It looks like we're in the middle of the park.

CLARK

Wait. Weren't we just in the middle of the lake?

LUCY

(confused)

Yea... Yea, we were.

They scan the area around them, curious to how they got there.

Suddenly, a random gust of wind blows past them, giving them chills.

CLARK

That was weird.

Another, stronger, gust of wind blows by, billowing anything loose on the teens. The wind picks up. And to gain leverage, Clark and Lucy stand up.

CLARK (CONT'D)

What's going on with this wind?

The gust grows stronger, causing Lucy to stumble backwards. Clark runs to grab for her. But she quickly regains her balance without his help.

LUCY

This wind is pretty strong.

A *SWISHING* is heard off-screen, turning the teens' attention to it. It blows their hair and clothes around, and causing them to shield their eyes with their hands.

TURN AROUND to show a TORNADO beginning to pick up. It grows with each inch it proceeds. And it destroys everything in its path.

BACK TO the frightened teenagers.

CLARK

Oh my --

LUCY

Run!!

They both turn around to dart away, but the force from the tornado causes them to act slower than usual. They fight to break free.

Suddenly, Lucy is picked up off of her feet, screaming for help. Her body eases towards the gusting funnel, and she flails her arms.

LUCY (CONT'D)

Clark!!

Clark turns around and quickly grabs Lucy's hands. He scrapes his feet against the ground as he is pulled towards the tornado.

CLARK

Hold on!!

Lucy kicks her feet, attempting to place them back on the ground, and continues to scream.

Clark cringes his face, struggling to pull her harder. From his face, we know what he's thinking: he knows what he has to do.

He pulls on her with all his might, with the help of his powers. Lucy manages to place her feet on the ground, but she still holds onto Clark. Clark, managing to break through the tornadoes force, begins to run, pulling Lucy along with him.

They force themselves through the wind, trying to flee. Clark pulls Lucy once more, letting them get farther from the funnel.

But then, the wind around them suddenly disappears! And Clark and Lucy fall to the ground, face first. They roll over on their backs, and look towards where the tornado was.

CLARK'S POV: Nothing. Just still, quiet trees sit amongst the calm park

They both exchange a look towards each other.

CLARK

What just happened?

On Lucy's look of confusion --

SMASH CUT TO:

INT. UPSVILLE POLICE DEPARTMENT - HOLDING CELL

We come back to JANICE, who stands quietly in a holding cell, while DETECTIVE ASHLOCK points a handgun towards her.

DET. ASHLOCK

I'll give you one more chance to admit the truth, Janice.

JANCIE

Detective Ashlock, I didn't do anything!

Ashlock rushed towards her, anger consumes her face.

DET. ASHLOCK

Admit it, Janice!

JANICE

Admit what?!

Detective Ashlock eases off, turning around and taking a few steps away from the cell.

DET. ASHLOCK

Janice, I'm not here to play games. I'm here to get a confession.

(beat)

Or things aren't going to be pretty.

JANICE

Detective Ashlock, I swear I don't know what you're talking about!

Detective Ashlock laughs. And the laugh sends a chill up our spine.

She slowly takes steps around the cell, not letting go of the handgun.

DET. ASHLOCK (CONT'D)

Let's go back, Janice.

(beat)

To Bright Day.

JANICE

What about Bright Day?

DET. ASHLOCK

Oh, you don't remember?

(beat)

It seemed like a pretty memorable day for you. You lost your boyfriend...and gained a supernatural ability.

Janice is overtaken by the response she received. She loosens the grip on the bars of the cell.

JANICE

I have no idea what you mean by supernatural abilities.

DET. ASHLOCK

(chuckling)

Oh, don't you? You have, let me remember, laser vision?

Janice stares at Ashlock's face, and then at the gun in her hand.

DET. ASHLOCK (CONT'D)

And your brother. He got enhanced strength, correct?

(beat)

And, tell me if I'm wrong. But didn't your sister obtain a sonic screech?

JANICE

Detective Ashlock, I seriously have no idea what you're talking about.

DET. ASHLOCK

Well maybe *this* can change your mind.

She points the gun towards Janice again, who flinches at the sight of it. Janice backs up into the other side of the holding cell.

DET. ASHLOCK

I started this whole thing with Bright Day, and if you don't show me your ability *right now*, I'm going to splatter that pretty little face across the floor.

Janice tilts her head, confused at the statement.

JANICE

Wait a minute.

(beat)

"I"

(gasping)

You created Bright Day! But...you're not...

Detective Ashlock stands in silence, no emotion shown on her face as Janice suddenly figures it out:

JANICE

You're the Upsville Killer!

DET. ASHLOCK

Well, look who pieced it all together.

SMASH CUT TO:

INT. UNKNOWN LOCATION - CONTINUOUS

Our frame is filled by a blurred image of several oblong objects. We PAN LEFT until we pass over a blurry green outline. As we FOCUS ON it, it is revealed to be the outline of a woman in a green shirt. That's all we see as that raspy, cold voice chills us. The voice of the UPSVILLE KILLER.

UPSVILLE KILLER

You see, Janice, all of this is a part of the plan.

(beat)

A plan I *hope* you'll go through with, because I really *don't* want to have to kill you right now.

She moves around the oblong shapes, which are still out of focus. And before we can follow her, we --

CUT TO:

INT. UPSVILLE POLICE DEPARTMENT - HOLDING CELL -CONTINUOUS

Detective Ashlock mimics the motions of the Upsville Killer. And suspicion grows as:

DET. ASHLOCK

You and your sibling have something I want, Janice. The whole reason Bright Day occurred, was because I was trying to obtain the abilities you three *stole* from me!

CUT TO:

INT. UNKNOWN LOCATION - CONTINUOUS

Our killer is now directly beside one of the oblong objects. We FOCUS ON it, and it is revealed to be a shiny silver table. And we notice a body on top of it, but the body's owner remains a mystery to us.

A sickling green colored hand enters frame, leaning on the table. The hand looks to be covered with a glove.

UPSVILLE KILLER

And if you *don't* cooperate, then I'll be forced to kill you *and* your family *and* friends.

CUT TO:

INT. UPSVILLE POLICE DEPARTMENT - HOLDING CELL - CONTINUOUS

CLOSE UP: JANICE. Her face becomes even more horrified than before, if that's even possible. And a single tear drops from her face, once she realizes her life will never be the same.

BLACKOUT.

END OF ACT 3

ACT 4

FADE IN:

INT. UPSVILLE KILLER'S HIDEOUT

We come to the TIGHT shot of the entrance to the killer's hideout. We STAY ON this shot until we see DR. RIVERS enter through. His face tells us he's been here before.

DR. RIVERS

I just came to stop by, and I don't feel like playing cat and mouse, so come on out.

Heels are heard *CLUNKING* against the hard floor, and we assume the UPSVILLE KILLER is near.

UPSVILLE KILLER (O.S)

Now, that's no way to talk to me. Is it, James?

DR. RIVERS

Well, I was a little busy covering your tracks.

He notices the oblongs shapes placed around the room.

DR. RIVERS (CONT'D)

So, this is your latest *evil scheme*?

PULL AWAY to show many of the silver tables shown in Act 4 -- five to be exact. And on these tables, the bodies of JANICE, CLARK, SARA, FRED and LUCY all lay, unconscious. Faint, transparent white mist wraps around their heads.

UPSVILLE KILLER (O.S)

James, you know my vendetta against the Knox children. And their friends just add to the prize.

DR. RIVERS

What are you doing to them?

UPSVILLE KILLER (O.S)

Well, just like on this planet, the children are easily tempted. I just had to find the right place and the right time to set my trap. And when that time came, the pieces just fell into place. They took the bait.

(MORE)

UPSVILLE KILLER (O.S) (CONT'D)

And all I had to do was flick my wand
and their minds were soon set up in an
alternate reality that *I* control.

DR. RIVERS

I thought she destroyed your wand?

UPSVILLE KILLER (O.S)

And you didn't think I could make
another one?

DR. RIVERS

And all of this is just for the powers
they developed during Bright Day?

UPSVILLE KILLER (O.S)

I *need* those powers, James.

DR. RIVERS

Well, this *is* better than you killing
two times a day.

UPSVILLE KILLER (O.S)

(chuckling)

James, James, James, I've moved up to
three times a day.

We follow Dr. Rivers as he walks up to the table holding
SARA KNOX'S body.

DR. RIVERS

So, why not kill them now? Why put them
in an alternate reality?

UPSVILLE KILLER (O.S)

I need them to develop their powers
before I take them.

DR. RIVERS

Won't they stand a greater chance of
defending themselves?

Heels clunk on the floor again, but we get a --

CLOSE UP: The green outline of a woman enters our frame,
but our view only shows her midsection. Her hip is slightly
cocked, and neither of her hands are visible. We see Dr.
River's a few feet away from her.

UPSVILLE KILLER

They won't get the chance.

BACK TO the body of Sara Knox. We ZOOM IN on her unconscious face. Closer and closer until we --

FLASH TO:

EXT. UPSVILLE POLICE DEPARTMENT

SARA and FRED begin to slow from a run into a walk. They both breathe heavily and are beginning to sweat. They both try to catch their breath.

FRED

Why are we...at the...Police
Department?

SARA

Would you like to go back and get our
asses handed to us?

FRED

Not really. No.

They both look up at the building, and begin to walk towards it, but they're soon stopped by --

CLARK

Sara?

LUCY

Fred?

TURN AROUND to reveal CLARK and LUCY running towards the other teenagers, not stopping for a second.

SARA

Clark?

Clark and Sara exchange a hug. They squeeze each other tightly -- a family reunion.

FRED

What are you guys doing here?

CLARK

We were on our way to the house.

SARA

Why? What happened to you two?

CLARK

Where do you want me to start? The
massive tsunami that washed over us? Or
the tornado that almost flung us to Oz?

SARA

Well, our *mother* attempted to blow are heads off with a shotgun. *And* the Uucsio's *didn't* have a shotgun, but they were just as bad.

FRED

(to Lucy)

I can't believe they're arguing over this.

CLARK

(to Sara)

What?!

LUCY

It looks like we've all had quite a day.

CLARK

Well, where's Janice?

SARA

Oh, crap! I forgot to call her back!

Sara dives her hand into her pocket, and yanks her phone out. She unlocks it and dials Janice's cellphone number.

CUT TO:

INT. UPSVILLE POLICE DEPARTMENT - HOLDING CELL - CONTINUOUS

JANICE sits on the hard bed, looking down at her feet. Ashlock is nowhere to be found, so we assume she's left. We soon hear a *BUZZ* that sparks Janice's attention. She feels around in her pocket and pulls her phone out.

JANICE

(happy)

I forgot I had this.

She taps it, answering it. She places the phone up to her ear.

JANICE (CONT'D)

Sara? Sara, help me!

SARA (O.S)

(through phone)

Wait, Janice, where are you?

JANICE

I'm at the UPD! Just please come and --

BANG! Janice screams as her phone is pulverized by a bullet.

CLOSE UP: HANDGUN. The barrel of the gun smokes as we DRIFT UPWARDS to reveal DETECTIVE ASHLOCK, smirking.

DET. ASHLOCK

Aw, I thought we were having fun.

BACK TO Janice cowering against the other side of the cell, trembling with fear.

SMASH CUT TO:

EXT. UPSVILLE POLICE DEPARTMENT - CONTINUOUS

Sara flinches at the sound escaping from the other end of the call. She shoves it back in her pocket and looks at the teenagers beside her.

SARA

She's inside.

They all four bolt towards the building as we --

CUT TO:

INT. UPSVILLE POLICE DEPARTMENT - HOLDING CELL - CONTINUOUS

Detective Ashlock slowly walks towards the cell, pointing the gun at Janice.

DET. ASHLOCK

I've had about enough of this stupid, little game, Janice!

JANICE

What game?!

Ashlock, now furious, walks up to cell until she can go no further.

DET. ASHLOCK

Show me your powers *right now*, or I swear I will force you to watch your mother and siblings *die*.

JANICE

Don't touch them.

DET. ASHLOCK

Then I suggest you shoot lasers out of your eyes, or in the next --

CLARK (O.S)

Janice!

Ashlock TURNS TO see Clark, Sara, Lucy and Fred, standing beside each other. They're all scared and worried for Janice, and themselves.

DET. ASHLOCK

Look who decided to join the fun.

CLARK

Detective Ashlock?

SARA

What is this?

DET. ASHLOCK

Janice and I were just...*talking*.

SARA

About what? How to shoot a gun? You're a detective, I'm sure you can figure it out.

Ashlock walks towards the group of teenagers; her eyes are on Sara. She holds the gun towards her side.

DET. ASHLOCK

Oh, Sara, you *always* have a way of sounding like a...

(beat)

What do they call it? A *bitch*?

Sara gasps.

SARA

Excuse me?

DET. ASHLOCK

And *that* will get you in trouble.

SARA

Look, I don't know what you think you're --

Before Sara can finish her smart-ass reply, Ashlock lifts up her gun and smacks Sara across the face with, sending her into the wall a few yards away.

LUCY

Sara!!

Lucy runs over to her, Fred following close behind.

CLARK

(to Ashlock)

What on Earth are you?

DET. ASHLOCK

You don't mind filling them in do you,
Janice?

JANICE

You mean the part where *you're* the
Upsville Killer?!

Ashlock turns to Janice, who is now at the front of the cell, clutching onto the bars. Janice is furious.

DET. ASHLOCK

(laughing)

Well, that's part of it.

CLARK

(to Ashlock)

You're the Upsville Killer?

She turns back to Clark.

DET. ASHLOCK

Let's just wait a second, shall we?

She looks at Fred and Lucy.

DET. ASHLOCK (CONT'D)

I don't want them to hear this.

(beat; fierce)

Push!

She thrusts her hands towards them, and a force throws Fred and Lucy through the doors they entered. And the doors slam behind them.

CUT TO:

INT. UPSVILLE POLICE DEPARTMENT - HALLWAY - CONTINUOUS

Fred and Lucy run back up to the door that slammed behind them. They beat on it, vigorously, demanding to be let back in.

FRED
Sara!! Janice!!

LUCY
Clark!!

CUT TO:

INT. UPSVILLE POLICE DEPARTMENT - HALLWAY - CONTINUOUS

We return to Ashlock and our protagonists, who all stare at her, confused.

CLARK
What are you?

DET. ASHLOCK
Oh, Clark, don't you recognize me?

She holds her hands out and twirls in a circle, attempting to regain Clark's memory.

DET. ASHLOCK (CONT'D)
(stopping)
Oh, wait. I looked different last time.
(beat)
And I really don't feel like changing back.

CLARK
What are you talking about?

DET. ASHLOCK
You humans are so stupid when it comes to finding the answers that are right in front of you.

SARA
(weak)
Then, why don't you just tell us?
...since you know so much.

Ashlock walks towards Sara, who remains on the floor, clutching her back.

DET. ASHLOCK
Fine.
(beat)
You fools were so easily tempted, that you fell right into my trap. All I had to do was plant the alcohol, and you all did exactly what was planned.

JANICE

What alcohol?

DET. ASHLOCK

Oh, yes. It swiped your memory of the last twenty four hours of your life.

(beat)

And once that was all set into place, all I had to do was say a word or two, and your minds were set up into *my world*.

CLARK

What do you mean: your world?

DET. ASHLOCK

What you're seeing right now is a figment of what *I* created. *This* isn't real.

(beat)

And I can do anything I want.

(beat)

Choke!

Clark and Sara are lifted up into the air, gasping for breath. Their throats slightly caves in, veins popping out of them. They both wrap their hands around their necks, attempting to stop whatever is choking them.

JANICE

Stop it!!

Ashlock, in reply, laughs like a maniac. It's uncontrollable, and almost sadistic. Her eyes begin to bulge, continuing to laugh, insane.

Janice grabs her head, and begins to scream. Her eyes are slammed shut, but her scream continues. She rams herself into the bars, begging for the pain in her head to stop. But then, she thrusts her eyes open, revealing her ruby red irises, glistening with the light in the room. Laser, matching the color of her eyes, shoot out, piercing Ashlock in the back and singeing her blouse.

Ashlock screams in pain, and drops to the ground, releasing Clark and Sara from her force.

Ashlock flips her head up, grunting from the pain in her lower-back.

DET. ASHLOCK

Finally!

She manages to stand, staring at Janice.

DET. ASHLOCK (CONT'D)

Finally, you decide to show improvement on your powers. You just need a little bit more development, and then they'll be mine for the taking.

Janice falls back, but quickly regains her balance, but she must hang onto one of the bars for leverage.

JANICE

(weak)

I'm glad you think so.

DET. ASHLOCK

Oh, I very much --

Ashlock is sent flying against the cell where Janice is help captive, bouncing off of it and landing on the ground. BACK TO the spot she was at moment before. Clark stands there, breathing heavily, rubbing his neck.

CLARK

Sorry, *detective*.

Sara runs up to her brother, staring at the unconscious body of Ashlock.

SARA

Teach her to call me a bitch.

JANICE

Hey, I'm still kind of in here, ya know.

The banging on the entrance doors comes back to our ears. Clark runs to his sister; Sara runs to her friends.

CUT TO: THE CELL. Clark bends two of the cell's bars, pulling them apart. Janice steps through, and Clark bends them back into their original spot.

CUT TO: THE ENTRANCE. Sara pushes the door open, letting her friends enter.

FRED

Are you guys okay?!

SARA

Guys, we're fine.

Lucy and Fred look around the room.

LUCY'S POV: The room is quiet. And the cell holds no one. But we FOCUS ON the outskirts of the cell -- nothing. Ashlock's gone. We scan the room but are unable to find her.

LUCY

Where's that detective?

JANICE

She's gone.

(beat; awkwardly laughing)

Why do you think we're still alive?

The Knox triplets glance over at the spot Ashlock should be.

SMASH CUT TO:

INT. UPSVILLE KILLER'S HIDEOUT - CONTINUOUS

Dr. Rivers comes rushing in, worried. He stops as soon as we hear heavy breathing off-screen.

DR. RIVERS

What is it?

UPSVILLE KILLER (O.S)

Their powers are developing quicker than I had anticipated.

DR. RIVERS

So?

UPSVILLE KILLER (O.S)

My plan needs to change.

Dr. Rivers nods his head towards the unconscious teenagers.

DR. RIVERS

And what about them?

UPSVILLE KILLER (O.S)

I'm letting them awaken. My new plan will not succeed unless *everything* goes according to plan.

The green outline covers half of our frame once more.

DR. RIVERS

You going to swipe their memories?

UPSVILLE KILLER

No, that could risk their power development. This *needs* to go according to plan. I *don't* have another back-up.

DR. RIVERS

So, why did you call me here?

UPSVILLE KILLER

I need you to make sure *no one* finds this place.

(beat)

I used a lot of power, and I need to recover here.

DR. RIVERS

Okay. I'll make sure no one knows of this place.

UPSVILLE KILLER

You need to leave right now, James. They're about to wake up, and they don't need to know we've been here.

Rivers nods, and quickly runs out the way he entered. The green outline exits our frame, so we PULL AWAY, revealing all the bodies of our teenagers.

UPSVILLE KILLER (O.S) (CONT'D)

Awaken!

All five bodies suddenly bolt into an upright position, shrieking with shock. They look around at where they are, and quickly begin to wonder.

JANICE

Where are we?

FRED

Weren't we just at the UPD?

SARA

(thinking quickly)

No!

LUCY

But I could've sworn --

CLARK
(catching on)
Come on, let's go home.

JANICE'S POV: Half a bottle of tequila sits on a similar silver table about ten yards away, in a bottle similar to a pitcher. But the label identifies it.

UPSVILLE KILLER (V.O)
All I had to do was plant the alcohol,
and you all did exactly what was
planned.

Janice runs over to it, no one noticing. She rips the label off, hiding it from her friends.

JANCIE
Why don't we go get some water?

FRED
Fine by me.

As they walk out of the room Janice continues to hide the tequila from her friends.

BLACKOUT.

END OF ACT 4

ACT 5

FADE IN:

INT. KNOX HOUSEHOLD - LIVING ROOM - NIGHT

We come to a view of JANICE, CLARK, and SARA KNOX all sitting on their leather living room couch. The light from the TV illuminates off their young faces, but they seem not to notice.

CLARK

I still feel bad about tricking Fred and Lucy into drinking that tequila.

SARA

Yea.

JANICE

But what choice do we have? We can't let them get involved with this...*thing* we have.

(beat)

We saw how far the Upsville Killer will go. And involving Fred and Lucy could put them at risk.

SARA

Will we ever tell them?

JANICE

Hopefully. Someday.

SARA

(nervous)

Wait. What about mom? Where does she think we were today?

CLARK

'*Studying*'

They all let out a laugh, but their laugh is cut short, due to the *BUZZING* of Janice's phone. She picks it up off of the coffee-table in front of her.

JANICE'S POV: She slides her finger across the screen, unlocking her phone. The phone opens to a picture a Fred holding a boom box up to his ear.

JANICE

What on Earth?

Her siblings look over at it, and Sara reacts in an astonished way.

SARA

That's at Lola's! Wait a minute.

She bolts up and runs up the stairs. We hear a door open, and after a BEAT, we suddenly hear footsteps coming back down the stairs. Sara jumps down carrying a bright pink flyer.

SARA (CONT'D)

(to Janice)

When was that picture taken?

JANICE

Friday. Why?

Sara exposes the flyer towards her siblings.

SARA

This party was scheduled for last Friday. We must've been there!

JANICE'S POV: She slides through many more pictures; one of Lucy and Sara screaming; one of Clark, droopy-eyed, staring into the camera; and one of Janice holding the tequila bottle, her and Fred grinning next to it, drunk.

CLARK

That must've been where we drank the alcohol the Upsville Killer told us about.

Janice swipes her finger across the phone's screen again, and the sight out it, unrevealed to us, makes her burst out laughing. Clark sneaks his head over, and follows his sister's lead.

SARA

(confused)

What?

SARA'S POV: Janice puts the phone in Sara's face, revealing the picture she found so funny. The screen shows a drunken Sara leaning over towards a drunken Fred. Their lips are connected, letting a kiss flow between them.

Sara snatches the phone from Janice, and begins to walk away.

SARA

I think that's enough of that.

Her siblings laugh, and Janice attempts to retrieve her phone, but Sara won't allow it.

JANICE

(laughing)

Give it back, Sara!

SARA

Delete it!

Their playfulness is obvious.

JANICE

I will. Just give me the phone!

Clark stands up, and grabs one sister in each arm, pulling them apart. But he doesn't put them down. He instead, holds them in the air.

JANICE & SARA

Clark!!

But before he can respond, DEBBIE KNOX struts herself in, looking at her children, curious.

DEBBIE

What's going on?

JANICE, CLARK & SARA

Nothing!

As they all smile at their confused mother, Debbie simply just walks back out of the room, and we --

BLACKOUT.

END OF EPISODE