

THE SUPER TEENS

2.01 | SUPER GONE

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MAIN 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
LUCY LINCOLN	CAREY MULLIGAN
FRED JOHANSSON	DYLAN O'BRIEN
SHELA AUBREY	GABRIELLE UNION
DET. ASHLOCK	CASSIDY FREEMAN

GUEST CAST

AUDREY SWANKINS	SIENNA MILLER
ALEXANDER	MICHAEL FASSBENDER
HEATHER TWAIN	SHELLEY HENNIG
ERIC PAUL	AARON TVEIT
JOSHUA	IOAN GRUFFUD
EZRA	IAN BOHEN
AGATHA	SONYA WALGER
HOLLY	TERESA PALMER

TEASER

FADE IN:

INT. UNKNOWN

BLACK. Nothing else. No distinction of where anything is.

But a WHIMPERING fills out ears. Scared. No, terrified.

CRANK. A door suddenly opens, letting light flood inside. And the person whimpering is revealed --

DEBBIE KNOX.

She cowers, curled into a ball. She looks awful. Dirty. Like she hasn't bathed in several days.

SWISH PAN. ALEXANDER. He stands in the doorway, smiling.

ALEXANDER

It's time.

DEBBIE

Time... for what?

ALEXANDER

The tour.

DEBBIE

You keep me in the room for... for God knows how long, and you want to give me... a *tour*?

ALEXANDER

You see? You're already learning. Now, come on. Up.

Debbie, obviously reluctant, slowly rises to her feet. She holds her hand over her face once it meets the light, and continues to walk forward.

CUT TO:

INT. CHOSEN HEADQUARTERS - HALLWAY

Alexander leads Debbie down the all gray hallway. Debbie folds her arms, fear in her eyes.

DEBBIE

Where are we going?

ALEXANDER

I told you. It's a tour.

DEBBIE

Forgive me if the hallway doesn't tickle my fancy.

Alexander chuckles and suddenly stops by a closed door. Debbie comes to a halt as well.

DEBBIE (CONT'D)

What's going on?

ALEXANDER

You know what? You're right. The tour doesn't seem fitting right now. You're tired, exhausted. I think it's time you rest.

DEBBIE

I'd rather walk around this hallway then go back in that room.

ALEXANDER

Oh, but...

Alexander pushes his hand onto a PAD on the wall beside the door. It glows a light blue and SCANS his hand. The door quickly opens, revealing nothing but black.

ALEXANDER (CONT'D)

These are the dormitories.

Debbie squints her eyes and begins to walk into --

INT. CHOSEN HEADQUARTERS - DORMITORIES

She continues to venture as:

ALEXANDER (CONT'D)

We'll pick this up tomorrow.

The door suddenly CLOSES.

DEBBIE'S POV: BUNK BEDS. Everywhere. All full, except one in the far corner. She slowly walks towards it.

She falls onto the bed, letting out a huge sigh. Sadness.

But on the bed beside her, a WOMAN rolls over. She is SHELA AUBREY.

SHELA

You're new, huh?

DEBBIE

Yeah...

But as we FOCUS ON her, we suddenly realize something, just as Debbie does.

DEBBIE (CONT'D)

Oh my God... You're the woman that they strapped a bomb to. I... They made me disarm it!

SHELA

Oh, that was you? I... I try not to think about that. That was a couple of days after I got here.

DEBBIE

What's going to happen now?

Shela lets out a sigh.

SHELA

You don't wanna know...

Shela rolls back over, and Debbie stares. Terrified.

BLACKOUT.

END OF TEASER

ACT ONE

FADE IN:

ON TELEVISION SCREEN --

AUDREY SWANKINS, at her desk, stares forwards at the CAMERA.

AUDREY

Also, police are still searching for Debbie Knox, whose car was found abandoned at a gas station downtown a mere two weeks ago. The mother of three left no evidence as to where she might have gone, so authorities are beginning to say that she was kidnapped.

(beat)

Ms. Knox's disappearance echoes the one of Ms. Shela Aubrey, who was reported missing several months ago. The Upsville Police Department have yet to comment on whether or not the two women's disappearances are related, but, as always, we'll keep you posted.

(beat)

In other news, Upsville is halfway through its reconstruction, and is said to be finished in the coming weeks. Construction was necessary after the mysterious chaos that ensued downtown just two weeks ago...

PULL AWAY to --

INT. KNOX HOUSEHOLD - LIVING ROOM - MORNING

JANICE, CLARK, and SARA stand, watching. Janice paces; Clark bites his nails; and Sara just stands still.

SARA

Can you turn that off, please?

Janice quickly picks up the remote and turns the television off.

SARA (CONT'D)

You don't really think that it could be them again, do you?

CLARK

We've been saying that for two weeks... We can't be sure.

JANICE

Well something had to have happened! She didn't just decide to disappear!

CLARK

(slightly stern)

I know.

SARA

But we've been looking for clues, and we haven't found anything.

JANICE

Chosen leaves no clues, we know that.

SARA

Maybe we should... Maybe we should go and talk to the Uucsio's.

CLARK

We've shut them out. We've shut everybody out. The press literally hangs out in our front yard.

They're silent.

JANICE

Maybe... Maybe we need *do* to ask for help.

CLARK

Honestly, I'd be surprised if anyone would even talk to us anymore.

SARA

But if we want to find Mom then we need them. We need everyone. People we can trust.

Janice's gaze drifts as, and --

An image of FRANK flashes before her. She shakes it away.

SARA (CONT'D)

(noticing)

You okay?

Janice slightly shakes her head.

KNOCK, KNOCK, KNOCK.

CLARK
Freaking press!

He gets up and stomps towards the door.

CLARK (CONT'D)
When will they learn that we don't
want to --

He SWINGS the door open to reveal LUCY, FRED, and HEATHER.
They all look shocked, due to Clark's yelling.

CLARK (CONT'D)
Oh... Lucy. Fred. Heather.

LUCY
Hey.

Sara and Janice come up behind Clark.

JANICE
Oh, um... Hey, guys.

FRED
Long time no see.

Silence once more.

CLARK
Do you guys, uh, wanna come in?

LUCY
No, um, we won't be long we just --

CLARK
(weak)
Will you *please* come in?

LUCY
Um. Sure. Yeah.

Lucy, Fred, and Heather step inside. Clark closes the door.

HEATHER
Are you guys, um... Okay?

Tears suddenly begin to form in the triplets eyes, as they
shake their heads no.

JANICE

No...

Clark leaps into Lucy arms; Janice into Heather's; and Sara into Fred's. They cry. Finally. The build-up of tears flow out.

FRED

It -- It's okay. You'll find her.

LUCY

Yeah. She'll turn up soon.

HEATHER

Promise.

Lucy, Fred, and Heather exchange looks. Worried.

DISSOLVE TO:

INT. UPSVILLE POLICE DEPARTMENT - BULLPENS

PUSH THROUGH the crowded area to come upon DETECTIVE ASHLOCK, a grim look on her face. She nervously bites her nails as she uses her other hand to type on her computer's keyboard and maneuver her mouse.

ANGLE ON: COMPUTER SCREEN. A news article. The headline: "MEDICAL EXAMINER FOUND SHOT IN UPSVILLE SQUARE". And below, a picture of DR. RIVERS. Smiling. Alive.

CAPTAIN (O.S)

Ashlock!

She quickly closes out of the article and leaps up, facing her CAPTAIN, who stand besides a MAN. Attractive. Slightly muscular, his hair like silk.

DET. ASHLOCK

Yes, sir?

CAPTAIN

This is Eric Paul. He's a transfer from Seattle PD.

She smiles at ERIC, who smiles back.

CAPTAIN (CONT'D)

And your new partner.

DET. ASHLOCK

(caught off-guard)

New -- new partner, what?

CAPTAIN

Well, with Rivers... passing, you need someone to look after you. And I thought another detective would be better for your benefit.

Eric sticks his hand out as:

ERIC

It's going to be a pleasure working with you.

Ashlock slowly shakes his hand, smiling a fake smile.

DET. ASHLOCK

The same.

CAPTAIN

You two will get along *great!*

DET. ASHLOCK

I'm... sure we will.

Eric smiles.

DET. ASHLOCK (CONT'D)

Captain, do you mind if I speak with you about something?

They walk aside, leaving Eric by himself.

CAPTAIN

What is it?

DET. ASHLOCK

Don't you think it's a little soon to be paring me up with someone new? I mean, James, he... He died. Not even a month ago.

CAPTAIN

I am perfectly aware of what happened to him. But you're a detective. And detectives have partners, something you don't have at the moment.

Her gaze falls to the floor.

CAPTAIN (CONT'D)

Now go play nice.

He walks off, and Ashlock, rather slowly, walks back over to her new partner.

DET. ASHLOCK
So, Eric, was it?

ERIC
Yes. And I never caught your name?

DET. ASHLOCK
Jade. Jade Ashlock.

Suddenly, a POLICE RADIO begins to blare a static-y VOICE.

VOICE (O.S)
(through radio)
All units, please respond. We have
a 211 at Upsville National Bank. I
repeat, we have a 211 at Upsville
National Bank. Please send backup.

Eric looks up at Ashlock.

ERIC
Looks like we have our first job.

DET. ASHLOCK
A robbery nonetheless.

SMASH CUT TO:

INT. CHOSEN HEADQUARTERS - DORMITORIES

DEBBIE rises from her bed, in a fresh pair of clothes -- a black tank-top, tight bleach-white pants, and black boots. Everyone around her, including SHELA, wear the same.

DEBBIE
So... What do we do now?

SHELA
They're taking us to training.

DEBBIE
It doesn't sound like training is
very exciting.

Shela shakes her head.

SHELA
It's not...

CUT TO:

INT. CHOSEN HEADQUARTERS - TRAINING AREA

All the agents stand in rows, still. Frozen.

ALEXANDER, his hands held behind his back, walks in front of them, a smug grin on his face.

ALEXANDER

Good morning, everyone. As usual,
it's time for training.

(beat)

Now, we have a new agent. Debbie
Knox. Mother of three.

Debbie's face drops as everyone slightly turns, eager to catch a glimpse of the newbie.

ALEXANDER (CONT'D)

Debbie. Come here. Now please.

Debbie, shocked and slightly terrified, slowly makes her way through the crowd and stands by Alexander.

ALEXANDER (CONT'D)

Now, Ezra.

A man, very muscular, a stern look on his face, sort of like it's stuck there, comes walking in, wearing all black. EZRA. He stands by Alexander.

EZRA

Yes, sir?

ALEXANDER

Would you mind demonstrating to Ms.
Knox how training will happen here?

Ezra nods and slightly backs up, taking a fighting stance.

DEBBIE

Bu -- bu -- but --

ALEXANDER

There are no buts. You have no say
in your life here. Your *mine* now.
You will do as I say.

(beat)

Now, take your stance.

Debbie swallows the lump in her throat, and takes a stance, no where near as confident as Ezra. But --

ALEXANDER (CONT'D)

Or... You can trade places with...

His eyes scan the crowd.

ALEXANDER (CONT'D)
Ms. Aubrey.

Shela instantly freezes. Her eyes bulge.

ALEXANDER (CONT'D)
What will it be, Ms. Knox? How
selfish can a mother be?

Debbie darts her head back and forth between Shela and Alexander, unknowing of what to do.

But she stops, closing her eyes.

DEBBIE
I'll fight.

Alexander, surprised, cracks a smile.

ALEXANDER
Ah. Really now?

She nods.

ALEXANDER (CONT'D)
Shela. Down here. Now.
(beat)
Debbie, you may return to your spot
in line.

DEBBIE
What? But -- but I said I would
fight --

ALEXANDER
I could care less what you say.
Like I said, I own you. And I make
the decisions. Now, go back to your
spot.
(beat)
Shela. Move. Now.

Debbie and Shela slowly begin to walk, passing by one another. Debbie's eyes plead towards her, while Shela blankly stares forward.

Shela stands in front of Ezra, slowing getting into her battle stance. Alexander smiles.

ALEXANDER (CONT'D)
Go ahead, Ezra.

He turns on his heel and begins to walk away.

And as he does, Ezra runs towards Shela, who quickly attempts to duck out of the way, but to no avail. He grabs her arm and SLAMS her onto the mat below them. She SCREAMS.

ON DEBBIE. She watches. Horrified.

Ezra picks Shela up and KNEES her in the stomach. She huffs. He grabs her head and SLAMS it into his knee, blood immediately gushing from her nose. Her screaming continues.

He throws her down, KICKING her several times.

DEBBIE

Stop! Just stop it, you're killing her!!

Ezra stops, more shocked than intimidated.

EZRA

What did you say?

Debbie, horrified, can't even speak.

EZRA (CONT'D)

That's what I thought.

He YANKS Shela up by the hair, shoving her back into the crowd of agents. Debbie pulls her towards her.

EZRA (CONT'D)

Now. Pair up. We're not done.

Debbie stares at him, terrified, as we --

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. UPSVILLE NATIONAL BANK - AFTERNOON

Police cars surround the outside of the bank. OFFICERS have their guns raised, holding them over the vehicles they are crouched in front of.

PULL BACK as DET. ASHLOCK and her new partner, ERIC, both wearing bulletproof vests, slide out of their police car, instantly pulling out their guns and dashing to an OFFICER.

DET. ASHLOCK
What's happening?

OFFICER
Security tape shows a man running
in, guns blazing.

ERIC
How many hostages?

OFFICER
Can't tell. Been trying to get the
guy to talk, but he won't. Says
he'll kill 'em all if anyone tries
to come in.

Ashlock and Eric stare at one another, concerned.

SMASH CUT TO:

INT. CHOSEN HEADQUARTERS - ALEXANDER'S OFFICE

ALEXANDER sits in behind his desk, tapping his fingers on a tablet built into the surface of the mahogany structure.

DEBBIE comes walking in, a look of terror on her pale face.

ALEXANDER
Ah, Debbie, do come in.

She stands in front of his desk.

DEBBIE
(soft)
Is there a reason you called me in
here?

ALEXANDER

Yes, I just wanted to see if you were enjoying Chosen so far.

Debbie stares at him blankly, waiting for the punch-line.

ALEXANDER (CONT'D)

Fine. If you must know, I'm here to make you a proposition.

DEBBIE

I'm *not* making any sort of deals with you.

ALEXANDER

Debbie, you may have been able to get away with that tongue of your outside of this facility, but now that you're in here, if you don't watch what you say, we *will* sever your tongue. Understand?

Debbie doesn't reply; she stares.

ALEXANDER (CONT'D)

So, the proposition. You and I are both aware of your undying love for your children, yes?

DEBBIE

(booming)

Leave them out of this!

(long pause)

Please.

ALEXANDER

Which is what I was getting to. You're stronger than you think, Debbie, and we would rather settle with you than your children. But if you continue to refuse the tasks we assign you, then we might just have to make a trip to Upsville.

(beat)

So, obey, and your children stay safe. Disobey, and we may just have to cut them up piece-by-piece in front of you.

Alexander smiles as Debbie stands, her eyes wide.

JUMP CUT TO:

INT. DR. UUCSIO'S OFFICE - AFTERNOON

DR. UUCSIO types away at his SUPERCOMPUTER. JANE DOE sits at the desk, doing the exact same thing on the laptop.

BEEP, BEEP, BEEP.

Dr. Uucsio lets out a frustrated sigh and runs his hands through his hair.

BEEP, BEEP, BEEP.

Jane does the same.

JANE DOE

Geoffrey, I... I think we need to accept that... That they took her again.

DR. UUCSIO

But it's not the same MO. They didn't send a letter.

JANE DOE

But there are no other explanations to this.

MRS. UUCSIO comes walking in, tossing a manila folder onto the desk.

MRS. UUCSIO

Nothing. It... It has to be Chosen.

Jane and Dr. Uucsio drop their heads.

DR. UUCSIO

Well, we can't... We can't just let them keep her. We have to get her back.

JANE DOE

(to Mrs. Uucsio)

Has anyone ever escaped Chosen?

MRS. UUCSIO

No one except Debbie. And me. But from what Debbie described, it didn't sound like she was in Chosen. Just the... early stages.

DING.

They TURN AROUND as JANICE, CLARK, and SARA exit the elevator slowly. Obviously nervous.

The Uucsio's faces grow shocked.

JANICE

Hey.

DR. UUCSIO

Uh, hey.

MRS. UUCSIO

It's, um... It's been a while.

SARA

Yeah. Two weeks.

JANE DOE

We've seen the photographers at your house... How's that for you?

CLARK

Um... Not very good.

MRS. UUCSIO

Who's staying with you guys?

SARA

Uh, we just told everyone that, um... our grandma was in town.

MRS. UUCSIO

Oh.

BEATS of silence.

DR. UUCSIO

So, uh, how's it going?

CLARK

We need your help.

JANE DOE

Of course. With what?

Janice lets out a deep sigh, and her voice cracks:

JANICE

To help us find our mom...

CUT TO:

EXT. UPSVILLE NATIONAL BANK

Police still crouch by their cars. But one of the officers holds a bullhorn in hand. He rises, holds in the button, and begins talking.

OFFICER

Please. We don't want anyone to get harmed. Come out with your hands up.

ERIC

We need to get in there.

He brings the bullhorn down.

OFFICER

And how do you suggest we do that with God knows how many hostages inside.

Eric has no answer, but --

DET. ASHLOCK

Call him. Maybe if he picks up we can sneak in.

OFFICER

And if he sees you, he'll shoot everyone in that damn place!

DET. ASHLOCK

Then how are we going to get them the hell out of that bank?!

BANG!

An ear piercing SCREAM echoes throughout the city.

Everyone TURNS towards the bank, immediately pulling their guns out and running towards the building.

CUT TO:

INT. UPSVILLE NATIONAL BANK - CONTINUOUS

The hostages run around frantically as the officers rush into the bank, guns aimed.

OFFICER

Everybody freeze!

They continue to run amuck.

Ashlock notices something off-screen.

DET. ASHLOCK

Oh my God.

She runs as we SWISH PAN to reveal a middle-age WOMAN, lying on the ground, a gunshot wound to the shoulder.

Once Ashlock reaches the ground, she immediately applies pressure to the blood-gushing wound.

DET. ASHLOCK (CONT'D)
 Someone call a bus!
 (to the woman)
 You're going to be fine. Help's on the way.

The woman whimpers, slightly shaking.

SMASH CUT TO:

INT. DR. UUCSIO'S BUILDING - WAITING ROOM

DR. UUCSIO
 How can we help?

JANICE
 (to Mrs. Uucsio)
 We were going to ask you...

SARA
 Since you've... been through it.

Mrs. Uucsio nods her head as:

MRS. UUCSIO
 Yeah. Yeah, of course.
 (beat)
 Well, if... If it is Chosen, then they probably would have cleaned up after themselves. They rarely leave any evidence begin.

CLARK
 But they have?

MRS. UUCSIO
 Yes. But they realized their mistake and went back to wipe it clean.

SARA
 So, if they left something, they might not have noticed it yet?

MRS. UUCSIO
 I don't know. I mean, it's been two weeks.

CLARK
But there's a chance.

MRS. UUCSIO
Yes. There's a chance.

JANICE
(with a glimmer of hope)
Thank you!

She turns and walks over to the elevator, pressing the down button.

JANE DOE
Where are you going?

JANICE
To the gas station where they found her car.

DR. UUCSIO
Do you want us to come with you?

CLARK
We can't ask you to put yourselves in more danger.

DR. UUCSIO
We'll be fine --

JANICE
We can do it.
(smiling)
But thanks.

The Knox triplets turn back to the elevator, waiting.

And waiting.

And... waiting.

SARA
Okay, you guys seriously need to get a faster elevator.

CUT TO:

INT. DR. UUCSIO'S OFFICE - WAITING ROOM - CONTINUOUS

LUCY, FRED and HEATHER all sit in the metal chairs.

Silence fills the room until --

LUCY
What are we going to do?

FRED
About what?

LUCY
About... About knowing things...

HEATHER
About Janice, Clark, and Sara?

Lucy nods.

FRED
I don't know. I just... I feel
awkward around them now, you know?

HEATHER
Hey, they're still the same people.
I mean, if they were red, blue, and
yellow that'd be different -- but
still!

(beat)
I'm just saying we don't need to
turn into The Plastics and act
different around them because they
have some power-thingy.

Lucy and Fred drop their gaze, and quickly bring it back up.

LUCY
You're right.

FRED
I mean, they really *couldn't* tell
us. If they did, that Cloranda-
person could've went all Jack
Nicholson and hacked us to bits.

HEATHER
(monotone)
Even though she almost did...

A door opens...

SWISH PAN as a curly, blonde hair GIRL enters Dr. Uucsio's
building. A worried look is across her face, and she twiddles
her thumbs, awkward and nervous. She is HOLLY.

LUCY
Oh, hello.

HOLLY
Hi, um... I'm looking for Dr.
Uucsio.

LUCY
He's with some... some patients
right now, but he should be down in
a little bit.

HOLLY
Okay. Okay, thank you.
(beat)
So, you mind if I sit with you?

FRED
Go right ahead.

The girl smiles and sits down.

HOLLY
So, what's you all's names?

LUCY
Lucy.

FRED
Fred.

HEATHER
He-at-her.

The girl tilts her head, confused.

HEATHER (CONT'D)
Or Heather's fine.

HOLLY
(smiling)
My name's Holly.
(realizing)
Oh! Lucy? What's your last name?

LUCY
Lincoln.

HOLLY
My brother went to school with you,
I think!

LUCY
Oh, really? Cool. Who's your
brother

Holly suddenly cracks a sadistic smirk, looking at the three evilly.

HOLLY
Jonathan. Jonathan Stewart.

Lucy and Fred suddenly rise. Scared.

FRED
Oh God.

HEATHER
What's wrong --

LUCY
Run!!

Lucy and Fred bolt up, but Holly lunges her hands out, and the metal chairs FLIP, knocking the three teenagers back.

HOLLY
Glad you remember my brother.

FRED
Yeah! He's psycho!

HOLLY
Shut your mouth. You have *no* idea what you're talking about! The Knox's made him that way! He was just trying to do good!!

LUCY
No he wasn't! He was sick, Holly, just like you.

She throws her hand out one more, and the metal TABLE in the room goes flying into Lucy, knocking her across the room, sending her into unconsciousness.

HOLLY
You know how my brother can control electricity? Well, I got metal manipulation. It's *great*.

(beat)
And once I kill those Knox's for what they did to him, I will break him out, and we will bring this city back up with the *truth*. We are *not* puppets on their strings!

HEATHER
You're freaking crazy, chick!!

She swings both her arms, and two metal CHAIRS go flying, connecting with Fred and Heather. They fall unconscious.

HOLLY

You have *no idea*.

CLOSE UP: HOLLY. Her pupils are magnificent, metallic SILVER. They swirl as she smirks psychotically.

BLACKOUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. DR. UUCSIO'S OFFICE - WAITING ROOM

Chairs and tables are thrown everywhere. The room looks as if a tornado has passed through.

DING.

JANICE, CLARK, SARA, DR. UUCSIO, MRS. UUCSIO, and JANE DOE exit, immediately stopping at the sight of the room.

JANICE
Lucy, Fred, Heather?!

CLARK
Guys?!

The triplets run around frantically, looking around.

DR. UUCSIO
What in the world happened...

The triplets stop looking.

SARA
They're not here.

MRS. UUCSIO
Well, it doesn't look like they
decided to leave.

Jane, realizing, quickly turns her head towards the corner of the room, looking up.

JANE DOE'S POV: A SECURITY CAMERA. It blinks a dim red light, but it's bent at an odd angle.

JANE DOE
(pointing)
Look.

CUT TO:

INT. DR. UUCSIO'S OFFICE - WAITING ROOM - MOMENTS LATER

Jane sits at her desk, typing away at the laptop in front of her. Everyone else stands behind, watching.

JANE DOE

Okay... We should see them...

(beat)

Now.

She hits one last key.

ANGLE ON: LAPTOP. It plays the VIDEO FEED. And, once again, we witness Holly Stewart wreck havoc on the waiting room, knocking Lucy, Fred and Heather unconscious. After she's done, she begins laughing, slowly turning her head towards the security camera, staring straight into it. She then runs over to the desk, throwing something underneath it. She throws her hand out towards the security camera, the feed quickly ending.

Everyone quickly darts their eyes to the floor. Clark kneels down and returns with a slip of PAPER. Crumbled. He unfolds it, beginning to read.

CLARK

Knox's, you may not know me, but you know my brother. 'Jonathan' ring a bell?

Everyone's eyes bulge.

CLARK (CONT'D)

Want your friends back? Then let's play hide-and-seek. I'll hide. You seek. Oh, and I've done my research.

He looks back up.

SARA

Jonathan has a sister?!

DR. UUCSIO

Where could she have taken your friends?

JANICE

I don't know. But we need to go look. Now.

MRS. UUCSIO

We can help --

CLARK

No... Can you guys... Can you guys go to the gas station?

DR. UUCSIO
 (confused)
 What?

CLARK
 To look for evidence. If this
 girl's as bad as Jonathan, we can't
 let you get in the crossfire.
 (beat; soft)
 Can you please help find our mom?

Dr. Uucsio, Mrs. Uucsio, and Jane all almost instantly NOD.

JUMP CUT TO:

INT. UPSVILLE GENERAL HOSPITAL - ROOM

The WOMAN, her arm now in a sling, sits in her bed, covers on
 top of her.

KNOCK, KNOCK, KNOCK.

DET. ASHLOCK opens the door and walks in.

DET. ASHLOCK
 Excuse me, Miss?

WOMAN
 Yes?

DET. ASHLOCK
 My name is Detective Ashlock, I'm
 with the Upsville Police
 Department, and if you don't mind,
 I'd like to ask you a few questions
 about your attack.

WOMAN
 Oh, please. Go right ahead.

Ashlock nods and closes the door.

DET. ASHLOCK
 Can you please describe what
 happened, Miss...?

WOMAN
 Wilson. My name is Agatha Wilson.

DET. ASHLOCK
 Miss Wilson, what happened today?

AGATHA lets out a deep breath.

AGATHA

Well, I was going in to cash a check, and... And I just heard all this screaming and... And then I saw and gun... And next thing I know, I'm here.

DET. ASHLOCK

Can you describe the shooter?

AGATHA

No, I'm sorry. It all happened so fast.

DET. ASHLOCK

Okay. Do you remember anything else?

AGATHA

No. No, I can't.

Ashlock nods and turns to the door.

DET. ASHLOCK

Thank you for your time, Miss Wilson, and if you don't mind, I'll be back later to get your statement.

AGATHA

Okay. Thank you.

Ashlock flashes a sympathetic smile and exits the room just as a NURSE enters, holding a cup of pills. The two women smile at one another as they go their separate ways. The nurse closes the door.

NURSE

Alright, it's time for these.

She walks up to Agatha.

AGATHA

Oh, nurse?

NURSE

Yes?

AGATHA

I'm sorry about this.

NURSE

(confused)
About what?

Agatha suddenly swings her leg out from her bed, knocking the nurse to the ground. She leaps from her bed and pulls the nurse up with one arm, slamming her head into the wall. The nurse falls to the ground, motionless.

Agatha pulls the sling off, rotating her injured arm in a circle, POPPING it several times.

CUT TO:

INT. UPSVILLE GENERAL HOSPITAL - MOMENTS LATER

CLOSE UP: AGATHA'S DOOR. It quickly opens, and out steps Agatha, dressed in a nurse's uniform. She closes the door behind her. We FOLLOW her as she walks...

She ventures on until she stops at a door labeled: BLOOD STORAGE. She quickly slips inside...

Stopping at a cooler labeled: BRIGHT DAY VICTIMS. She looks down at it.

SMASH CUT TO:

INT. CHOSEN HEADQUARTERS - FIRING RANGE

DEBBIE and a newly bandaged SHELA stand by one another, next to the rest of the AGENTS.

DEBBIE

When does this stop?

SHELA

It doesn't.

(beat)

Debbie, I hate to be the bearer of bad news, but... But your life is over. You wake up; you train; and you sleep. That's it.

DEBBIE

I just... I want to see my family again.

SHELA

We all do.

DRIFT AWAY until we meet ALEXANDER, standing behind the group of agents, his arms crossed. A MAN, wearing all black, walks up beside him, pulling off a ski mask. He is JOSHUA.

ALEXANDER

Everything go according to plan?

JOSHUA

Yes, sir. Now, we wait.

Suddenly, Agatha, still in the nurse's uniform, walks in, a small COOLER in her hands.

AGATHA

I've got it. The blood from victims of Bright Day.

ALEXANDER

Excellent.

AGATHA

There wasn't much to retrieve. I suppose some of the infected are scared to seek medical help.

(beat)

And please, stop killing our agents off and make the Technical Analyst go off on missions.

ALEXANDER

Well, maybe we need better agents.

He TURNS and looks at Debbie, slowly walking off.

Agatha turns towards Joshua.

AGATHA

Next time, you get shot.

DISSOLVE TO:

EXT. GAS STATION

Dr. Uucsio, Mrs. Uucsio, and Jane Doe exit their CAR.

MRS. UUCSIO

Okay, just... Just start looking around. If they missed *anything* it'd be in the smallest of spots.

Dr. Uucsio and Jane nod and part their ways. They all walk towards a set of gas pumps. They all crouch down, looking under them.

FOCUS ON: DR. UUCSIO. He shakes his head, obviously having no luck, and rises back into a crouching position. He goes to stand, but he stops. His eye catches something.

DR. UUCSIO'S POV: A GLIMMER of reflective light shines over the screen, wedged between two of the gas pumps.

He reaches his hand between the two, pulling out a BRACELET with a "D" dangling from it.

DR. UUCSIO
Elise, Jane! I think I found something.

The two women run over to Dr. Uucsio as he rises, inspecting the bracelet.

JANE DOE
It's Debbie's bracelet.

MRS. UUCSIO
Well, how did it end up at the gas pump?

DET. ASHLOCK (O.S)
Guys?

TURN TOWARDS Detective Ashlock as she exits her car. She closes the driver's side door and walks over to them.

DET. ASHLOCK (CONT'D)
What are you three doing here?

They attempt to respond, but no words come out.

DET. ASHLOCK (CONT'D)
Not that I think you don't need gas, I just... Nevermind.

DR. UUCSIO
No, we're um... We're looking for things to help us find Debbie.

Ashlock moves in closer, lowering her voice.

DET. ASHLOCK
Did you find anything?

Dr. Uucsio holds up the bracelet.

DET. ASHLOCK (CONT'D)
Is that Debbie's bracelet?

JANE DOE
More than likely.

MRS. UUCSIO
But how did it end up between the gas pumps.

Det. Ashlock slowly turns towards the two gas pumps.

SLOW MOTION kicks in as a 3-D SIMULATION forms over our screen. (-) will signify the simulation scene that plays over the current scene.

(-) DEBBIE is suddenly grabbed by two MEN in black.

Ashlock turns points in that direction as:

DET. ASHLOCK
If she was grabbed there...

(-) Debbie flails her arms around, attempting to free herself from the mens' grasps. A bracelet flies from her wrist.

DET. ASHLOCK (CONT'D)
And if she tried to get away...

(-) EXTREME CLOSE UP: BRACELET. We watch it fly through the air, landing between the two gas pumps nearby.

DET. ASHLOCK (CONT'D)
Then it's possible the bracelet
flew off of her wrist, landing
between the two gas pumps.

The simulation ENDS.

DR. UUCSIO
(chuckling)
That's some good deducing.

DET. ASHLOCK
(smiling)
Thanks, I...
(smile fading)
I learned it from James.

She drops her head, and her eyes become glossy.

JANE DOE
If you need anymore help, we can --

DET. ASHLOCK
No, no it's... It's fine.
(beat)
You've already... bleached my
apartment cleaned, helped me...
helped me move the... the body.

DR. UUCSIO
You were just defending yourself.
Cloranda she... she drove him mad.

MRS. UUCSIO

No one has to know if you don't want them to.

DET. ASHLOCK

I know, it's just... Just the thought of him... lying there. Bleeding. And me being responsible.

(beat)

I'm a detective for God's sake, and I won't even turn myself in for killing someone.

DR. UUCSIO

You also protect. You're protecting all of us by not turning yourself in.

Ashlock sniffs and nods her head.

DET. ASHLOCK

So, um, what do you guys think now? After finding the bracelet.

MRS. UUCSIO

It *has* to be them. She wouldn't just throw a piece of jewelry away and run off.

(long pause)

Chosen has Debbie.

SMASH CUT TO:

EXT. UPSVILLE, WASHINGTON - DOWNTOWN - SIDEWALK

The Knox triplets jog down the sidewalk, darting their heads left and right.

SARA

Where the hell is this bitch hiding?!

JANICE

Okay, she... She said she'd done research. Research on what?

CLARK

Our powers?

JANICE

No. She specifically put it after the part where she said we need to find her. If this girl's anything like Jonathan, then she's not dumb.

SARA
Psycho more than anything.

JANICE
Think. Where has Jonathan hid
before?

CLARK
The Uucsio roof?

JANICE
No. He didn't hide up there. He
followed us.

SARA
The hospital?

JANICE
No, he was locked up there.

They take several BEATS to think, and then --

JANICE (CONT'D)
Oh my God...

SARA
What?

But Janice runs off, and once her siblings soon realize, they
follow her.

JUMP CUT TO:

INT. UNKNOWN LOCATION

ON: A SET OF BOOTS. They walk out from behind a wall,
revealing a large gray ROOM. LUCY, FRED and HEATHER, their
bodies bound by chains around the chairs they sit in, are
unconscious in the middle of the large space.

PULL UP to reveal HOLLY. A sick smirk on her face.

HOLLY
Wake-y, wake-y.

She claps, causing the three teenagers to snap awake.

LUCY
What...

HEATHER
Where.. Where are we?

HOLLY

My home.

SWISH PAN to reveal the wall behind Holly. It has PHOTOS. Several of them. Each one having a different face: Janice, Clark, Sara, Debbie, Dr. Uucsio, Mrs. Uucsio, Jane Doe, Det. Ashlock, Lucy, Fred and Heather. Red circles are around some, while other have lines connecting them.

FRED

Oh my God...

Holly moves to the side, revealing a table with papers stacked high.

HOLLY

Told you I did my research.

LUCY

Holly, you need help!

She cocks her head to the side, smiling.

HOLLY

I'm so glad you decided to wear that necklace today, Lucy.

Holly lunges her hand forward, and the necklace around Lucy neck begins to TIGHTEN, restricting the oxygen flow.

PUSH IN on Holly. Her silver eyes swirl wildly as she continues to choke Lucy, blocking the screams out.

BLACKOUT.

END OF ACT THREE

She turns on her heel and walks off.

SMASH CUT TO:

INT. CHOSEN HEADQUARTERS - LAVATORIES

DEBBIE stands in front of the sink, looking into the mirror in front of her, slightly sobbing. She lets out a deep sigh, running her hands through her hair.

SHELA walks in, instantly stopping once she notices Debbie.

SHELA

Oh, I'm -- I'm sorry, I --

DEBBIE

No, no... It's fine. I was just leaving.

She turns to walk out, but --

SHELA

Debbie, I... I know you miss your children, but... but... it's really unlikely you're going to see them again.

DEBBIE

I'm sorry, but... But I'm not going to accept that.

SHELA

I feel bad for you, Debbie, I really do. But I've been in here for *months* and *no one* has gotten out of here.

DEBBIE

I've gotten out before, I think I can do it again.

SHELA

If you got out, then they must have wanted you out.

DEBBIE

Look, you don't know what's it's like --

SHELA

I do, Debbie. I have a family out there. *All* of us have family out there.

Debbie's gaze drops.

DEBBIE

I'm sorry, I --

SHELA

I'm not mad at you, Debbie. I just...

(beat)

There was no one to tell me that I would never get out of here, and after staying in here for months I realized...

(long pause)

I wish I could say it gets better, Debbie, but... It doesn't.

(beat)

In fact, it gets worse.

Shela slowly turns and exits the lavatory, leaves us on Debbie, staring forward. Blankly.

JUMP CUT TO:

EXT. UPSVILLE, WASHINGTON - DOWNTOWN - SIDEWALK

JANICE runs down the sidewalk, CLARK and SARA attempting to catch up with her.

CLARK

Janice! Janice, where are we going?!

JANICE

Jonathan. Hide. Think about it.

CLARK

I am, but it doesn't make any sense!

Janice keeps running.

CLARK (CONT'D)

Janice!

Janice quickly flips out her cellphone, dialing.

INTERCUT WITH:

EXT. GAS STATION - CONTINUOUS

DR. UUCSIO, MRS. UUCSIO, JANE DOE, and DET. ASHLOCK all stare down at the bracelet, inspecting it.

DR. UUCSIO
What are we supposed to do with it?

DET. ASHLOCK
I can run it by the Station, have someone run a trace on it, see if there's any type of DNA.

MRS. UUCSIO
But you can't let them know why.

Ashlock nods.

DET. ASHLOCK
I know.

VZZZ. VZZZ.

Dr. Uucsio pulls out his cellphone, answering.

DR. UUCSIO
Hello?

INTERCUT WITH: JANICE, CLARK AND SARA.

JANICE
Dr. Uucsio, I know where she took them.

DR. UUCSIO
What? You do? Where?

JANICE
She's at the warehouse where Jonathan kidnapped us!

Clark and Sara's eyes go wide. Dr. Uucsio's do the same.

SMASH CUT TO:

INT. CHOSEN HEADQUARTERS - OPERATIONS ROOM

Several screens sit in the back wall, while several computers are set up around the room. A table is off to the left, agents talking off to the right.

Slowly PUSH IN on the room to reveal AGATHA, sitting in front of one of the computers. Her domain. A headset rests on her head, and she types quickly.

JOSHUA, now in a suit, walks up beside her.

JOSHUA

What is it? You said there was a problem.

AGATHA

They found something.

JOSHUA

Who found something?

AGATHA

Elise. Her and the others.

JOSHUA

What did they find?

AGATHA

A bracelet. Debbie Knox's bracelet.

JOSHUA

Well what can they do with a bracelet?

AGATHA

Run DNA on it. These agents aren't the smartest, could have left a fingerprint.

JOSHUA

I'll go tell Alexander. And then we'll go from there.

Agatha nods, and Joshua sets off.

DISSOLVE TO:

INT. ABANDONED WAREHOUSE

Holly stares at her wall, the pictures staring right back.

HOLLY

I've planned so long for this. Ever since Jonathan was admitted.

She turns.

HOLLY (CONT'D)

I kept so many records. Power usage. Regular routines.

(beat)

Acquaintances.

HEATHER
 So you're a psycho and a stalker.
 Upsville is *dashing*.

Holly shoots her hand out, and Heather's head rises, her chin sticking out.

HOLLY
 I'm tired of you. You're new, not worth as much. I can just rip that earring through your ear like...

Holly SNAPS, and the earring in Heather's ear RIPS out, causing her to SCREAM.

HOLLY (CONT'D)
 That.

FRED
 Heather!

LUCY
 Oh my God!

Heather whimpers.

HOLLY
 The Knox's have five minutes to get here, or I inch these chains further and further into your flesh.

She SNAPS again, and her hostages yelp, the chains moving in on them.

JANICE (O.S)
 STOP!!

Holly TURNS AROUND to reveal Janice, Clark, and Sara standing at the entrance to the warehouse.

HOLLY
 Oh. We were just talking about you.

SARA
 Ditto.

Janice notices the blood on the floor and on Heather's ear.

JANICE
 Oh my God...

She begins to go to her, but Holly sticks her arm out!

HOLLY
Don't. Move.

SARA
I was expecting "*you shall not pass*".

Holly knits her eyebrows, obviously furious.

HOLLY
Sara Knox. Head of the Dance
Committee. Pretty. Intelligent.

SARA
So, are we doing this in my honor
now, or?

HOLLY
Oh, yes. And all around *bitch*.

Sara's jaw tenses and begins to run forward, but soon realizes Holly's arm is still stuck out, confused.

SARA
What... what are you doing?

Holly smirks, then looks at Janice.

HOLLY
And you may think you can shoot
those lasers my way. But do you
want to chance who's faster? Me or
you?

Janice tightens her jaw.

CLARK
You're the one who called us here.
Why?

HOLLY
I want you to suffer, like you made
my brother suffer. You drove him
insane!

SARA
Guess the apple doesn't fall far
from the tree.

Holly quickly shoots out her other hand, and Sara arms are thrown up by the bracelets on her wrists. Sara begins to SCREAM, falling to her knees.

CLARK
What are you doing?! Stop it!

LUCY
She can... manipulate metal.

Holly cracks a smirk, widening her eyes.

Sara begins to whimper, staring straight at her wrists.

CLARK
Just -- just stop!!

HOLLY
Which would you want? Your friends,
or your sister?

JANICE
(taken back)
What?

HOLLY
I'm giving you a choice. Something
you never gave Jonathan.

CLARK
Well we didn't choose to be
kidnapped by him --

HOLLY
(erupting)
*Because you're a menace!! All three
of you!!*
(beat)
You've done *nothing* but show this
city that we are like puppets on
strings. You do what they want.

CLARK
You sound --

JANICE
Right. She sounds right.

Clark tilts his head at Janice, confused.

CLARK
What --

JANICE
She's right, Clark. I didn't see it
before. But now... Now I do.
Jonathan was right.

HOLLY
 (confused)
 You... you think he was?

JANICE
 I do. I *know* he was.

CLARK
 Janice, what are you --

JANICE
 Clark, don't you see? It's been in
 front of us the whole time!

Clark gapes, unknowing of what to say. Janice slowly begins to walk towards Holly.

JANICE (CONT'D)
 I was so blinded by the power, I
 just... I didn't see it before.

HOLLY
 It's all clear, isn't it?

Janice now stands right in front of Holly, a pleading look.

JANICE
 I know I can convince them if you
 just let them --

Holly quickly KICKS Janice in the shin. Janice drops to her knees, and Holly KICKS her once more, this time across the face.

HOLLY
 (stern)
 I've been planning this for months.
 I'm not that stupid.

Clark begins to run to Janice, but --

HOLLY (CONT'D)
 You take another step and your
 sister and friends will reduce to
 nothing but a bloody mess.

Clark stops.

HOLLY (CONT'D)
 How does it feel? To lose someone
 you love?

CLARK
 I -- I don't know what you're --

HOLLY

Save it!

(beat)

Debbie Knox. Mother of three. Went missing two weeks ago.

(beat)

How does that make you feel?

Clark's eyes become glossy.

HOLLY (CONT'D)

How. Does. It. Make. You. Feel.

Clark doesn't answer, he just slightly SOBS.

HOLLY (CONT'D)

ANSWER ME OR I'LL KILL THEM ALL!!

CLARK

Awful!!

(long pause)

It makes me feel awful. Sad. Mad. Depressed. Angry. Everything!

HOLLY

Now you know how I feel...

CUT TO: ENTRANCE. Dr. Uucsio, Mrs. Uucsio, Jane Doe, and Det. Ashlock. They quickly stop, noticing the scene taking place.

JANE DOE

Oh God...

DR. UUCSIO

What is she doing?

DET. ASHLOCK'S POV: Her vision darts between Sara's wrists and Holly's hands to the chains binding Lucy, Fred, and Heather.

DET. ASHLOCK

Metal. She... she can control metal or something.

Ashlock points and the rest notice.

MRS. UUCSIO

(to Det. Ashlock)

You need to take her down.

DET. ASHLOCK

What?

MRS. UUCSIO
Just nick her in the shoulder or
something. If you don't she'll kill
those kids.

Ashlock stares down for a BEAT.

DR. UUCSIO
You don't have to kill her.

Ashlock slowly nods and pulls out her HANDGUN, slowly aiming
it at Holly, who is oblivious. Ashlock begins to slightly
shake.

DR. RIVERS (V.O.)
I'm sorry, Jade...

She quickly drops her arms to her side, her voice cracking:

DET. ASHLOCK
I can't.

Mrs. Uucsio glances at the gun, quickly grabbing it and --

BANG!

Shooting a bullet off into the ceiling.

Everyone JOLTS, and taking advantage of the opportunity,
Clark shoots both his hands forward, sending GUSTS OF WIND at
Holly, causing her to fly into her wall of pictures.

Sara drops her wrists to the floor, sighing with relief.

CLOSE UP: WRISTS. They're red. Raw. But a faint, blue aura
forms around them and they quickly begin to regain their
peach color. HEALING.

Clark quickly runs over to Lucy, Fred, and Heather, RIPPING
the chains that bind them in half.

Sara rises and run to her sister, who is still on the floor,
struggling. She puts her arms around Janice, helping her up.

Dr. Uucsio, Mrs. Uucsio, Jane Doe, and Det. Ashlock run in.
Ashlock aims her gun at Holly.

DET. ASHLOCK (CONT'D)
Freeze!

Holly just begins to laugh.

FRED
Detective Ashlock, she can control
metal!!

Ashlock realizes her mistake and takes her eyes off of Holly, who sticks her arm out, causing the gun to fly out of Ashlock's hands and stop between the two females. The gun quickly TURNS, now aiming at it's owner.

HOLLY
You know how quickly you would
bleed out if I shot you in your
jugular vein?

Ashlock slowly begins to back away, her hands raised.

Holly stands, quickly looking all around the room.

HOLLY (CONT'D)
Glad you all could join. Now I
don't have to search to kill you.

Everyone is frozen. Too afraid to move.

The gun, still floating, suddenly COCKS itself. Holly smirks.

But LASERS suddenly COLLIDE with the gun, knocking it off to the side. Holly turns, but Ashlock quickly runs at her, tackling her to the ground. Holly SCREAMS madly.

HOLLY (CONT'D)
Let me go!!!

CLOSE UP: HOLLY. Her eyes begin to swirl a magnificent silver, but --

A boot enters the frame, KICKING Holly in the face, sending her into unconsciousness.

PULL AWAY to reveal Sara. Standing over her.

SARA
Teach her to call *me* a bitch.

WIDE SHOT as everyone breathes heavy. Slow. But deep.

HEATHER
Does stuff like this always happen?

The Knox triplets and Uucsio's quickly nod yes.

Lovely. HEATHER (CONT'D)

BLACKOUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. DR. UUCSIO'S BUILDING - WAITING ROOM

JANICE, CLARK, SARA, LUCY, FRED, HEATHER, DR. UUCSIO, MRS. UUCSIO, JANE DOE, and DET. ASHLOCK all walk in.

JANICE
(to Dr. Uucsio, Mrs.
Uucsio & Jane Doe)
Thank you guys for you're help.

They nod in reply.

JANICE (CONT'D)
(turning to Det. Ashlock)
You too. If you weren't there,
Holly would have killed us.

Det. Ashlock lets a smile show.

DET. ASHLOCK
I'm glad I could help.

The Knox triplets smile in reply.

DET. ASHLOCK (CONT'D)
Look, I... I know you didn't want
me to learn your secret, and... And
I can tell you want to be left
alone with your mom gone, but I'm
here. To help. If you need me.

The triplets smile once more.

CLARK
We're glad you're a part of the
team, Detective Ashlock.

SARA
As long as you... *don't* go all
crazy trying to uncover us again

DET. ASHLOCK
Promise.

She turns to the Uucsio's.

DET. ASHLOCK (CONT'D)
The bracelet. Did you still want me
to take it?

Mrs. Uucsio pulls the bracelet out and hand it to her.

MRS. UUCSIO
Do what you can.

Ashlock nods in reply, takes the bracelet, and walks out of the building.

DR. UUCSIO
(to Janice, Clark & Sara)
Are you three sure you don't want
to stay here?

MRS. UUCSIO
Seriously, it would be no trouble.

The Knox triplets all exchange glances, knowing.

SARA
No, we... We think we'll be
alright. But thanks anyway.

JANE DOE
Then can you at least update us
every couple of hours?

CLARK
Totally.

DR. UUCSIO
See you tomorrow?

SARA
I mean, something's bound to turn
horribly wrong, so.. Yeah.

They share a laugh, and the Uucsio's all walk to the elevator, hitting the up button, and getting in.

LUCY
Hey, you guys can stay with me if --

JANICE
(chuckling)
Lucy, it's fine. Really.
(beat)
And... and we really need some time
to ourselves.

HEATHER
Okay, now that the awkward tension
has *left the building*, I think it's
time for my bombshell.

SARA

Oh my God, you are *still* wearing
tight pants?

HEATHER

No!

(beat)

I'm leaving Upsville.

The teenagers grow shocked

FRED

WHAT?! WHY?!

HEATHER

My parents, they... They had heard
of the crazy stuff that went on
before we moved here, but... But
having a green, freaky chick
doesn't exactly scream *family*
friendly. So... We're going back to
Seattle.

JANICE

Aw, Heather!

HEATHER

Ugh, drama queens! No, I kid, I
kid. But, I think it's time for a
proper group hug.

She slings her arms out, and everyone else does the same.
They all hug one another, Heather being in the center.

CLARK

It was great meeting you, Heather.

LUCY

Yeah. Even though... we didn't get
along at first, I think you grew on
me.

Heather smiles and hugs Lucy again.

HEATHER

Mission accomplished then!

Fred leaps at Heather, bringing her in for a hug.

HEATHER (CONT'D)

Oh... My... God. Fred!

She pries him off, and brings him for a proper hug.

HEATHER (CONT'D)
I'll miss you, too.

They detach, and Heather, her voice beginning to crack from sadness, begins to walk towards the door.

HEATHER (CONT'D)
Guess it's that time then. Don't forget me. I mean it! Don't. I'll be back. Someday.
(beat)
Wow, this just took a turn towards a cheesy action movie. But oh well!

She waves and sets off.

HEATHER (CONT'D)
Oh! And thanks for healing up my ear, Sara. Last time I ever wear anything metal again.

Everyone nods in agreement, and Sara smiles in reply.

JANICE
Bye, Heather! Stay the same.

HEATHER
Oh, you know what they say, I'm just written that way.

She kicks her leg backwards, posing. Everyone laughs and Heather exits the Uucsio building. Leaving.

The Knox triplets turn towards their two best friends.

CLARK
We know that this is... a lot to take in, and we're... we're sorry --

FRED
You don't have to apologize.

LUCY
Yeah, we don't... We don't think anything different of you. Yes, we know that there will be risks of knowing, but...
(beat)
Someone told us that we don't need to change our opinion because of... complications that come in the way.

FRED

Lucy means we still love you guys.
To sum it up for you, Sara.

Sara knits her brow, and Lucy punches Fred in the arm,
playfully.

And the friends hug once more.

CUT TO:

INT. CHOSEN HEADQAURTERS - DORMITORIES - MONTAGE

CUE MUSIC: Little Talks - *Of Monsters And Men*

The AGENTS flood into the dormitories, each instantly
plopping themselves on their assigned beds. DEBBIE and SHELA
do the same.

BEATS as they situate. Silence, until --

DEBBIE

Who's out there?

SHELA

(confused)

Huh?

DEBBIE

Your family. Who's out there?

SHELA

There's my mom, my dad, and... and
Roland.

DEBBIE

Roland?

Tears form in her eyes and her voice begins to weaken:

SHELA

He's my... my husband. And I just
want them back, Debbie, that's all
I want.

(beat)

I know what I told you but... but
it's so hard to think like that all
of the time.

DEBBIE

We *will* get out of here.

Debbie wraps her arms around Shela.

SHELA

Why did this happen to us?

DEBBIE

I don't know, Shela. But it has to get better. It can't get any worse.

Debbie begins to pat her back. A friendship formed.

CUT TO:

INT. DR. UUCSIO'S OFFICE - MONTAGE

Dr. Uucsio, Mrs. Uucsio, and Jane Doe sit on their couch, all of their gazes at the ground.

DR. UUCSIO

We have to step up, you know.

MRS. UUCSIO

What?

DR. UUCSIO

They've lost their mother. And from what you say... she's not coming back.

Mrs. Uucsio and Jane slowly nod.

JANE DOE

We can't let them steer off the path they're on. They're doing so much good, and...

(beat)

I honestly don't know if they would have even used their powers again if they hadn't come to us.

MRS. UUCSIO

But we can't take Debbie's place.

DR. UUCSIO

And we won't. We'll be their advisors. Because that's the best we can be right now.

Once again, the sisters nod.

CUT TO:

EXT. UPSVILLE, WASHINGTON - SIDEWALK

Heather, her hands in her back pockets, walks down the sidewalk, her gaze straight ahead.

She continues to walk forward, the city of UPSVILLE being prominent behind her. Her gazes slowly drops...

She halts. Hears something in the alley beside her. She pokes her head in, curious.

CUT TO:

EXT. UPSVILLE, WASHINGTON - SIDEWALK - A WAYS AWAY

Lucy and Fred walk. They exchange a look of worry.

FRED
We'll be okay.

LUCY
Yeah... yeah, we will.

CUT TO:

INT. KNOX HOUSEHOLD - LIVING ROOM

Janice, Clark, and Sara each set on their couch, curled up with various blankets. All of their eyes lock onto something, all growing watery at the sight of...

DRIFT AWAY TO:

A PICTURE. The triplets. And DEBBIE. Smiling. Happy. A FAMILY. All in the past.

Sara looks down at Janice, who covers her face.

SARA
We'll get her back.

JANICE
It... it's not that.

SARA
(confused)
Then what is it?

Janice's head rises, an image of FRANK FLASHING once again. She quickly drops her head back down.

JANICE
Frank, he... he was working with Cloranda.

Clark and Sara's eyes almost jump out of their sockets.

SARA
What?

JANICE

He... he was from her planet,
Utane, and... she killed him after
Bright Day because of me.

(beat)

Because he... because he loved me.

Janice's eyes gloss over.

CLARK

Oh my God.

Sara hugs her sister, Clark following suit.

CLARK (CONT'D)

It'll be okay. We'll all be okay.

PULL AWAY from the hugging siblings. Still a family. Still as
loving as ever.

CUT TO:

INT. CAR - MOVING

FADE OUT SONG.

Det. Ashlock drives, her eyes focused on the road. She
glances at the clear bag in the seat next to her, harvesting
the bracelet.

INTERCUT WITH:

INT. CHOSEN HEADQUARTERS - OPERATIONS ROOM - CONTINUOUS

AGATHA sits at her computer, JOSHUA walking up beside her.

AGATHA

Did you tell Alexander?

JOSHUA

Yes.

AGATHA

And?

BEAT.

JOSHUA

He said he'd take care of it.

CUT TO:

INT. CAR - MOVING

Det. Ashlock continues to drive. She glances back at the bag, and --

DET. ASHLOCK'S POV: The car lights shine bright on a MAN standing in the middle of the road.

ALEXANDER!

Det. Ashlock gasp and grips the wheel hard, SWERVING out of the way. She SCREAMS.

PULL AWAY. OUTSIDE.

Ashlock's car goes off of the road, Alexander's eyes following it.

Her car continues to RUSH until --

BAM!

It SMACKS into a tree on the side of the road!

The airbag deploys, SMACKING into Ashlock. Steam rolls off the smashed vehicle.

CLOSE UP: ASHLOCK. Blood covers her head. Her body IMMOBILE.

BLACKOUT.

END OF EPISODE