

THE SUPER TEENS

2.03 | SUPER FRIENDS

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THE SUPER TEENS

2.03 | SUPER FRIENDS

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
RYAN CASS	TIM DALY
DET. ASHLOCK	CASSIDY FREEMAN

GUEST CAST

AUDREY SWANKINS	SIENNA MILLER
ALEXANDER	MICHAEL FASSBENDER
ERIC PAUL	AARON TVEIT
EDWARD MACAULY	AARON ECKHART
GEORGE	NEAL MCDONOUGH

TEASER

FADE IN:

EXT. NEWS CHANNEL 13 - NIGHT

AUDREY SWANKINS exits the news studio. She turns her head over her shoulder.

AUDREY
See you tomorrow, Johnny.

She smiles and begins to walk down the sidewalk. She picks her cellphone out of her purse, typing numbers in.

UNKNOWN POV: From around an alleyway corner, Audrey is watched walking down the sidewalk on the other side of the street.

BACK ON Audrey. Her phone suddenly begins to *buzz*. She answers the call.

AUDREY (CONT'D)
Hello?

THROUGH THE PHONE: Heavy breathing. Nothing else.

AUDREY (CONT'D)
Hello...?

UNKNOWN (O.S)
(through phone)
Secrets, secrets don't make
friends.

AUDREY
(slightly scared)
Excuse me?

UNKNOWN (O.S)
Secrets, secrets are no fun unless
you share with everyone.

AUDREY
Who is this?

The call suddenly ENDS. Audrey moves her phone away from her ear, and stares.

AUDREY (CONT'D)
(to herself)
What the hell?

She shoves her phone into her purse and continues to walk.

CUT TO:

EXT. UPSVILLE, WASHINGTON - SIDEWALK - MOMENTS LATER

Audrey has since walked further. She TURNS the corner, but suddenly stops once she sees:

"SECRETS CAN BE DEADLY."

Written in red on the wall.

She darts her head left and right and begins to walk quicker.

She turns another corner but stops once more.

AUDREY'S POV: A shadowed MAN, a black mask covering his face, stands at the end of the sidewalk. Still. Watching.

They stare at one another, waiting to see who will make the first move.

The man quickly starts RUNNING towards Audrey, who quickly TURNS AROUND and begins to run in the opposite direction.

AUDREY

Help! Someone help me!

She continues to run, even in her heels, but the mysterious man catches up with her, and GRABS her hair, SLINGING her to the ground.

MAN

Didn't your mother tell you never
to lie?

Audrey stares up at the man, and suddenly KICKS him in the shin, causing him to fall to the ground.

Audrey turns over, jumps up, but the man GRABS her ankle, and she falls back down.

AUDREY

Help --

The man SMACKS Audrey in the face, knocking her unconscious. Off impact, we suddenly --

JUMP CUT TO:

INT. UPSVILLE POLICE DEPARTMENT - BULLPENS - NIGHT

Several DETECTIVES sit at their desks, answering phones and typing on their computers.

FOCUS ON: DET. ASHLOCK. She sits at her desk, which is right beside ERIC PAUL'S. Ashlock laughs, obviously thinking something Eric said was funny.

DET. ASHLOCK
Did you seriously?

ERIC
Yep. No lie.

Ashlock checks her watch.

DET. ASHLOCK
Okay, my shift's almost over with,
so --

CAPTAIN (O.S)
Ashlock! Paul!

Ashlock and Eric TURN AROUND to face their CAPTAIN.

ERIC
Yeah, Captain?

CAPTAIN
Kidnapping downtown. Get down
there. Now.

He walks away as Ashlock and Eric rise.

DET. ASHLOCK
Nevermind then.

They grab their jackets and walk as we --

BLACKOUT.

END OF TEASER

ACT ONE

FADE IN:

EXT. UPSVILLE, WASHINGTON - SIDEWALK - NIGHT

POLICE CARS border the sidewalk next to the wall with:

SECRETS CAN BE DEADLY written across it.

DET. ASHLOCK and ERIC stand by each other, looking at the message written in red.

DET. ASHLOCK

So, this kidnapper, must have known the regular routine of this woman.

ERIC

He must have been stalking her for... who knows how long.

DET. ASHLOCK

But why do it in an open spot like this? People could have heard the screams three blocks from here.

ERIC

Well, it's not like he cared if anyone saw. He left this... note clear as day.

OFFICER (O.S.)

Detective!

They both TURN to see an OFFICER, escorting a WOMAN towards them. The woman slightly shakes, seemingly from shock.

DET. ASHLOCK

Yes?

OFFICER

This is the woman who heard the scream.

ERIC

Did you see who was screaming, ma'am?

The woman nods.

ERIC (CONT'D)

Who was it?

WOMAN
Audrey Swankins.

Ashlock knits her eyebrows. Eric steps to the side, towards several other officers.

DET. ASHLOCK
Are you sure?

The woman nods again.

WOMAN
Yes, I... I was locking up my book shop when I heard her scream.
(beat)
It... it sounded just like her, I swear it was her.

Eric comes back, ending a call on his cellphone.

ERIC
Audrey didn't show up at her apartment tonight.

DET. ASHLOCK
I guess we have our next stop then.

JUMP CUT TO:

INT. DR. UUCSIO'S OFFICE - NIGHT

DR. UUCSIO types away at his SUPERCOMPUTER, his eyes glued to the screen.

MRS. UUCSIO comes walking in and notices her husband working.

MRS. UUCSIO
Are you still working?

DR. UUCSIO
Yes. Still trying to see if I can figure out Chosen's IP address.

Mrs. Uucsio's gaze drops.

MRS. UUCSIO
Maybe you should take a break. We could order takeout and watch a movie.

DR. UUCSIO
Can't. I think I'm really getting close on this one.

Disappointment wipes across her face, but she walks towards him, using her hands to rub his shoulders.

MRS. UUCSIO
Come on, I know you want to take a break.

She bends over and puts her mouth to his ear.

MRS. UUCSIO (CONT'D)
We don't even have to watch the movie. Jane's on a date. No interruptions.

DR. UUCSIO
Later, Elise. Please.

Mrs. Uucsio rises back up and takes her hands off of her husband. She tenses her jaw.

MRS. UUCSIO
Well, I'll be in bed. Have fun with your computer.

She turns and walks.

DISSOLVE TO:

INT. KNOX HOUSEHOLD - LIVING ROOM

CLARK bends his elbow and holds his arm up, his fingers spread out from each other. WIND comes out from the tips and causes a tennis ball to float above it.

CLARK
It's been what? Eight months since we got these powers, two since we've got the new ones?
(beat)
And I still can't get used to it.

DRIFT OVER to JANICE who stands behind the couch, both of her hands planted firmly on the furniture.

JANICE
Tell me about it.

She lifts her hands and slams them back onto the couch, closing her eyes and concentrating in the process. She then opens her eyes and moves over towards the coffee table, doing the exact same thing.

CLARK
What... are you doing?

JANICE

Trying to have another premonition,
or whatever they're called.

CLARK

Well, you just had your first one
where you're awake.

JANICE

Exactly, that's what I'm trying to
do. Trust me, waking up in the
middle of the night with one of
those things... not fun.

Clark raises his eyebrows, agreeing.

SARA comes walking in from the kitchen holding a large knife
to her exposed wrist.

SARA

Hey, guys I --

JANICE

(freaking out)
What are you doing?!

Clark shoots his hand out, blasting wind, causing the knife
to fly from Sara's hand and stick into the wall beside her.

SARA

Why the hell did you do that?!

CLARK

Why were you holding a knife to
your wrist?!

Sara shakes her head in disbelief.

SARA

I was *going* to prick my wrist to
see if my body would heal itself.

JANICE

And you chose a *machete* because?

SARA

Good lord.

She pulls the knife out of the wall.

SARA (CONT'D)

I couldn't find the other knives
okay! I'm not a chef, I don't know
where half the crap is.

Janice and Clark look at her like she's stupid.

CLARK

The... *drawer*, perhaps?

Sara holds the knife up and points it at him.

SARA

Hey, who's the one that can heal?
Yeah. Me. Watch it, buddy, all you
can do is lift and blow.

Janice begins to laugh. Clark looks back at her, hurt.

CLARK

Hey!

(beat)

All you have are dreams that make
you sweaty and wet.

Sara laughs, and Janice stares at both of them, her eyes
squinted in anger.

JANICE

Dicks.

SARA

Well, you know, what else are
siblings for?

(beat)

Now, I know we've seen blood, but,
if you want... look away.

CLARK

You're seriously going to do that
in the living room?

SARA

Hey, gotta keep it lively around
here.

She holds the tip of the knife to her wrist and slightly
pushes it into the flesh. Blood begins to show.

SARA (CONT'D)

Ow, ow, ow, ow, ow.

She digs it a little deeper, but quickly throws it on the
floor, her face showing immense pain.

SARA (CONT'D)

Ow, crap that hurts!

CLARK

And what did you expect again...?

SARA

I give mad props to the witches on Charmed. Holy hell, ow.

JANICE

Now what?

SARA

Now, we watch.

They all look at Sara's wrist.

CLOSE UP: SARA'S WRIST. The wound slowly begins to grow smaller and smaller, the blood flow lessening.

SARA (CONT'D)

And there we go. The healing still works. Now maybe if it'll just get a little faster.

JANICE

Yeah, just don't get stabbed through, I don't know, the heart or something and you should be good.

She picks the knife up and points it towards Janice now.

SARA

Who can heal again?

Sara smirks and walks back into the kitchen.

SARA (O.S.) (CONT'D)

And where the hell are Fred and Lucy with the food?! I'm starving!

JANICE

Neeeeeeedy.

Sara's head slowly enters from behind the wall, glaring.

Janice holds her hands up in playful surrender. The siblings's laughter slowly begins to fade.

And it's quiet.

CLARK

It gets pretty quiet around here now, huh?

Their gazes drop.

JANICE

Yeah.

Janice turns, noticing PACO, his head dropped, sitting in his cat-bed. Depressed.

JANICE (CONT'D)

Paco barely moves since mom's been gone.

Sara grabs Janice's hand.

SARA

And he'll be his purple-cat self once we get her back.

The sisters share a smile as --

DISSOLVE TO:

EXT. UPSVILLE, WASHINGTON - DOWNTOWN - SIDEWALK

LUCY and FRED, bags of takeout food in their hands, walk down the sidewalk. No one else seems to be near for miles.

FRED

You know what would have been smart? Driving.

LUCY

I just thought they needed to have some quality time for themselves.

FRED

At the sacrifice of my manly sculpted feet? Yeah, thanks.

Lucy rolls her eyes.

LUCY

No, I thought you could use the exercise, Fred.

Fred looks hurt by the comment.

FRED

Well then!

LUCY

Come on, let's just get back to their house. It's late.

FRED
Says the one who didn't want to
drive.

Lucy rolls her eyes once more.

CLANG, CLANG.

Lucy and Fred stop moving, looking to the left and right.

LUCY
What was that?

Fred shrugs his shoulders.

Lucy walks up to an ALLEY in front of them, poking her head
around the corner.

LUCY'S POV: A MAN struggles going down the alley, knocking
over several trash cans. He moans and groans in pain.

LUCY (CONT'D)
Hey, are... are you okay?

Fred joins her.

FRED
You good, dude?

The man stops moving and turns around, continuing to moan and
groan in pain.

The man suddenly lets out a booming SCREAM, causing Lucy and
Fred to flinch.

LUCY
Do you need an ambulance?

He SCREAMS once more and quickly throws his hands out in
front of him, allowing two RAYS of energy, one purple and one
brown, to shoot from him and collide with Fred and Lucy! They
fly back, landing in the road.

They slowly begin to move, and eventually rise. They hold the
back of their heads.

FRED
What the... *hell* was that?

LUCY
I don't know.

SCREEEEEEEEEECH!

A horrendous sound suddenly enters our ears and Lucy falls to her knees, covering her ears from the noise.

Fred drops to her side, attempting to help. Only Lucy can hear the sound.

FRED

Lucy, what's wrong? Lucy?

She lets out several cries of pain, and suddenly throws her hands out in front of her, causing a visible FORCE to skim across the ground and go through the alleyway. The trash, trash cans, and everything else in the alley suddenly LIFT from the ground and begin to FLOAT.

Fred watches in amazement as Lucy stares forward, shocked but still in pain.

Lucy drops her hands and the items in the alley go along with them. Fred still looks forward.

FRED (CONT'D)

How did you do that?

But Lucy stares forward as well, her breaths heavy and her jaw on the floor.

SMASH CUT TO:

INT. MACAULY APARTMENT - KITCHEN

EDWARD stands by his sink, looking out the window above it. He holds a CELLPHONE to his ear, and his expression shows anger.

EDWARD

Well I don't care. Just get the damn article finished by *tomorrow*.
Got it?

He ends the call and throws his phone aside. But it quickly VZZZ VZZZ's. He picks it up and reads.

The sound of a doorknob jiggling is suddenly heard, and Edward stares forward, in the direction of his living room.

He slowly walks forward, grabbing a knife from his knife set in the process.

CUT TO:

INT. MACAULY APARTMENT - LIVING ROOM

The jiggling stops and the door slowly creaks open, revealing a MAN in all black.

The man who took Audrey.

He slowly walks forward, advancing towards the kitchen.

CUT TO:

INT. MACAULY APARTMENT - KITCHEN

The man walks into the kitchen, but is suddenly met by Edward who tackles him to the ground, holding the knife to the intruders throat.

EDWARD

Who the hell are you?!

The intruder suddenly swings his legs up, grabbing Edward around shoulders. He pulls Edward off of him and leaps up.

The man begins to KICK Edward several times, but Edward grabs his knife and SWINGS it, barely cutting the back of the intruder's leg.

WHAM!

Edward is kicked in the face and knocked unconscious.

The intruder grabs Edward by the feet and begins to drag him through his apartment.

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. UPSVILLE, WASHINGTON - SIDEWALK - NIGHT

FRED helps LUCY to her feet, both staring forward, still shocked at the event they just witnessed.

FRED
How did you --

LUCY
I don't know.

FRED
But you --

LUCY
I know.

FRED
What did you *do* exactly?

Lucy looks down at her hands.

LUCY
I -- I don't know, I -- I just heard this... screech and...

FRED
Boom.

LUCY
It must have something to do with what that guy hit us with.

FRED
But I didn't get a cool power!

LUCY
It's not *cool*. It's... I don't even know. *Weird*.

Fred crosses his arms and glares.

FRED
Lucky.

Lucy begins to walk.

LUCY
Can we just get back to the house
please.

She pulls her CELLPHONE out.

LUCY (CONT'D)
I'll call Clark and tell him we
can't get the food.

Lucy suddenly TRIPS, and her phone flies from her hand. Fred reaches out to catch it, but --

-- as the phone falls a BLACK HOLE forms below it. It falls through, and --

-- another BLACK HOLE forms in front of Lucy, shooting her phone out of it. She catches it, her eyes flashing wide.

LUCY (CONT'D)
What...

She slowly TURNS AROUND to Fred, who looks just as shocked.

LUCY (CONT'D)
Did you... did you do that?

Fred stares at where the hole formed, gaping.

CUT TO:

INT. KNOX HOUSEHOLD - LIVING ROOM - NIGHT

JANICE, CLARK, and SARA sit around on the couch, their legs and arms sprawled out every which way.

SARA
I. Am. So. *Hungry*.

JANICE
Pretty sure they actually went to
China to get this food.

The door quickly flies OPEN letting Fred and Lucy bolt in, their breaths heavy.

CLARK
Where have you two been?!

FRED
You're never going to believe this.

SMASH CUT TO:

INT. MACAULY APARTMENT - KITCHEN - NIGHT

FORENSICS are being taken in the kitchen and, as we see through the doorway, in the living as well.

DET. ASHLOCK walks in, ERIC right behind her.

DET. ASHLOCK
Two kidnappings in one night?

ERIC
You think it's the same person?

DET. ASHLOCK
It's a possibility.

A TECHY walks up to them, a CELLPHONE in his glove-covered hand.

TECHY
Detectives.

ERIC
Yes?

TECHY
You said there was a message where
Audrey Swankins was taken, right?

They both nod.

TECHY (CONT'D)
This is Edward Macauly's phone. Was
this the message?

He holds the phone up --

ANGLE ON: SCREEN. A TEXT MESSAGE. It reads:

SECRETS CAN BE DEADLY.

Ashlock and Eric exchange looks.

CSI (O.S.)
Detectives.

They both turn towards the CSI, who brings up a SWAB.

CSI (CONT'D)
We've got blood.

JUMP CUT TO:

INT. UNKNOWN ROOM

ON: A SET OF HEELS.

They don't move. We slowly DRIFT UP to reveal --

AUDREY SWANKINS. Tied to a chair, unconscious.

LIGHT suddenly feels the room, and Audrey slowly begins to regain consciousness.

AUDREY'S POV: Through an open door, two black figures step in. One of the figure throws the other towards the ground, and he lands at Audrey's feet.

Audrey stares at EDWARD on the ground in front of her, and quickly darts her eyes towards the other man who we'll call GEORGE.

AUDREY

Whe -- where am I?! Who are you?!

George walks towards her.

GEORGE

Secrets can be deadly, Ms.
Swankins. Always remember that.

Audrey's eyes flash wide.

AUDREY

Let me go!! Who are you?!

George lifts Edward up and ties him another chair.

AUDREY (CONT'D)

Who are you?!

The figure chuckles and walks out of the room, shutting the door behind him, silencing the light.

SMASH CUT TO:

INT. KNOX HOUSEHOLD - KITCHEN

Lucy stands in front of the kitchen doorway, her eyes closed, concentrating.

SARA

What exactly are we looking at?

FRED

Just watch.

Lucy firms her eyebrows and slowly moves her arm up, her fingers closed in a fist.

She suddenly opens her eyes, and opens fist, her palm facing out, then --

-- the visible FORCE emits from her hand, and skims the ground below, and --

-- the TABLE, CHAIRS, CUTLERY, ETC. fly up from the ground and FLOAT in the air.

The Knox triplets gape. Lucy lets her arm drop, and the items she lifted follow suit.

CLARK

How the...

LUCY

You go, Fred.

Fred steps forward and throws his hand out, and --

-- nothing.

Fred stares at his hand and continuously shoots it out.

Nothing.

JANICE

Um...

FRED

Just -- just give me a sec.

He tries again and receives the same result.

LUCY

Maybe you can only use it in a state of panic.

(beat)

Here.

She walks over to the counter and picks up a KNIFE.

FRED

(worried)

Lucy...

Lucy turns and quickly THROWS the knife, and --

-- Clark screams as it comes throttling towards his face.

Fred throws his hand out. A BLACK HOLE suddenly forms in front of Clark's face, letting the knife soar through. GONE.

Clark calms his heavy breaths, glaring at Lucy.

CLARK
The hell was that?!

Lucy shrugs her shoulders.

LUCY
Sorry.

Another BLACK HOLE suddenly forms beside Clark, letting the knife shoot out and stick to the wall beside his head. His eyes widen once more.

FRED
Hey, it worked!

Fred silently cheers by biting his bottom lip and forming a fist and thrusting his elbow down. Clark glares. Fred notices.

FRED (CONT'D)
Oh, chill, you lived.

JANICE
So, um... how exactly did this happen?

LUCY
We were walking back with the food, and we heard this... this guy down the alley, and then --

FRED
Boom.

LUCY
Next thing we know we have these abilities.

SARA
Wait so...
(beat)
No food?

Janice and Clark look at their sister in disbelief. Sara puts her hands up in defence.

SARA (CONT'D)
I'm just asking, sheesh.

JUMP CUT TO:

INT. CHOSEN HEADQUARTERS - CAFETERIA

DEBBIE and SHELA sit by one another, two dull trays filled with gray and white foods on the table in front of them.

Sadness covers Debbie's pale face. A tear slowly falls from one of her chocolate eyes. Shela puts her hand over Debbie's.

SHELA
I know that... that you probably don't want to hear it again, but... but it doesn't hurt as bad after a while.

DEBBIE
When does it go away?

SHELA
It's different for everyone.

DEBBIE
What about you?

Shela's looks down.

SHELA
I still don't think the pain's fully gone for me.

ALEXANDER (O.S.)
Attention! Attention, agents!

Debbie and Shela TURN to find ALEXANDER standing among the tables, a gleeful smirk on his face.

ALEXANDER (CONT'D)
I have an announcement for all of you. As all of you may know, several months ago a catastrophic event known as Bright Day infected the city of Upsville with superhuman abilities.

ON: DEBBIE AND SHELA. Both of their eyes widen, their gazes slowly dropping down.

ALEXANDER (CONT'D)
 So, with that being said, some of
 you are in for a... *very unpleasant*
 day here at Chosen.

PAN AROUND the AGENTS, all of their faces growing confused.

ALEXANDER (CONT'D)
 Because if you do not have a
 superhuman ability...
 (beat)
 You're going to die today.

His smirks grow as GASPS fill the cafeteria. He turns and
 goes as we SNAP BACK to Debbie and Shela. They lock eyes, the
 terror in them growing.

SMASH CUT TO:

INT. UPSVILLE UNIT - BULLPENS - MORNING

Detective Ashlock and Eric exit the elevator. Ashlock's
 CELLPHONE is pressed up against her ear.

DET. ASHLOCK
 Yeah, I just walked in. Tell me if
 you get anything on the blood,
 okay?

She ends the call and puts the phone in her pocket, her and
 her partner continuing to walk.

ERIC
 What exactly are we looking for
 here?

DET. ASHLOCK
 We'll figure that out later.

They stop at a REPORTER, holding their badges up.

DET. ASHLOCK (CONT'D)
 Hi, I'm Detective Ashlock, and this
 is Detective Paula, of the UPD, and
 we're here to ask some questions
 about Mr. Macaully.

REPORTER
 Oh, well he's not here right now --

DET. ASHLOCK
 We know. He was kidnapped from his
 home last night.

REPORTER
(gasping)
Oh my God.

ERIC
When was the last time you saw Mr.
Macaully?

REPORTER
Well he's usually at work everyday,
right on time. That's really the
only time I see him, he usually
stays late. I think I saw Ryan Cass
stay after his shift yesterday,
though.

DET. ASHLOCK
Ryan Cass? Do you know where he is?

REPORTER
I saw him go down to the archives a
few minutes ago.

DET. ASHLOCK
(to Eric)
Keep asking some questions, I'll go
find Cass.

Eric nods. Ashlock walks away.

CUT TO:

INT. UPSVILLE UNIT - ARCHIVE ROOM

RYAN stands by one of the filing cabinets, the top drawer
open. A file sits in his hand, open.

RYAN'S POV: Several papers and articles sit inside the file.
He flips through them, one thing common among them:

All of them deal with DR. RIVERS.

DET. ASHLOCK (O.S.)
Mr. Cass? Mr. Cass, are you down
there?

Ryan shuffles with the file and shoves it back into the
drawer, slamming it shut.

RYAN
Yes, I'm down here.

Det. Ashlock walks off of the steps and approaches him.

RYAN (CONT'D)
 Detective Ashlock? What can I do
 you for?

DET. ASHLOCK
 Mr. Cass --

RYAN
 Please, just call me Ryan.

DET. ASHLOCK
 Ryan, your boss, Mr. Macauly, when
 was the last time you saw him?

RYAN
 I saw him last night when I stayed
 after my shift to finish uploading
 some pictures. He was going over
 Monday's issue one last time.
 (beat)
 Why, has something happened?

DET. ASHLOCK
 He was kidnapped last night from
 his apartment.

Ryan GASPS.

RYAN
 Oh -- oh my God. Do you know who
 did it?

DET. ASHLOCK
 Well, no, that's why we're here.
 Can we talk upstairs?

RYAN
 Of course, let' me just get a file
 I needed.

He walks over to a different filing cabinet and opens the top
 drawer. But before he reaches down in to grab, he knits his
 eyebrows, confused.

RYAN (CONT'D)
 What the...

DET. ASHLOCK
 What is it?

She walks over to it and looks inside the drawer, gasping.

DET. ASHLOCK (CONT'D)
 Oh my God...

DET. ASHLOCK'S POV: A file sits horizontally on top of the rest. Big red letters cover it, reading:

SECRETS CAN BE DEADLY.

RYAN

What does that mean? What is this?

Ashlock pulls her HANDGUN out.

DET. ASHLOCK

Get upstairs. Now.

Ryan, confused, slowly turns around but --

WHAM!

He is knocked to the floor. Ashlock turns around, aiming her gun.

DET. ASHLOCK (CONT'D)

Ryan? Ryan, are you okay?

Ryan groans and slowly begins to rise, a splotch of crimson near his temple.

RYAN

Yeah, yeah I'm fine.

CRASH!

One of the filing cabinets plummets to the floor. Both adults snap around.

RYAN (CONT'D)

Detective Ashlock, what is going --

-- he is thrown backwards, landing on top of the fallen cabinet.

Ashlock's feet are swept out from under her, and her back bounces off the ground. The gun flies from her grasp.

She quickly jumps back up and begins to run towards her gun, but --

-- *BAM!* She is thrown against one of the filing cabinets.

She puts her hand on the ground, and slowly attempts to rise to her knees. She scans the room, breathing heavily.

BANGBANGBANGBANGBANGBANG!!

Ashlock covers her head and drops back down to the ground. Once the fire stops, she moves her head up, noticing --

-- RYAN. He points the gun forward, slowly dropping it down, his eyes wide.

RYAN (CONT'D)

I -- I tried to stop him.

Ashlock stares at him, and quickly turns around, scanning the room once more.

NO ONE in sight.

BLACKOUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. UPSVILLE UNIT - BULLPENS

DET. ASHLOCK dabs the spot on her forehead that's cut. She winces once contact is made, and quickly shakes it off.

ERIC stands beside her, his comforting hand on her back.

ERIC

Are you sure you're okay?

DET. ASHLOCK

Yeah. Yeah, I'm fine. Nothing that won't heal.

RYAN is seen behind them, being interviewed by an OFFICER.

RYAN

I don't know what it was, that's why I shot the gun. I thought it was going to kill us.

Ashlock turns around and walks towards him, directing herself at the officer.

DET. ASHLOCK

Take this man to the station, put him in a holding cell.

RYAN

(shocked)

What -- what?! Why?!

DET. ASHLOCK

Because someone just tried to kill you, and we don't need that happening.

(to officer)

Got it?

The officer nods and she walks back to Eric.

ERIC

What was that for?

DET. ASHLOCK

Because our kidnapper's after him.

ERIC
 What? Is -- is that who attacked
 you?!

DET. ASHLOCK
 Yeah.

VZZZ. VZZZ. Eric pulls out his phone.

ERIC
 We've got another problem.

DET. ASHLOCK
 (confused)
 What?

ERIC
 The blood we found... doesn't match
 anyone in the system.

Ashlock knits her eyebrows in confusion as --

JUMP CUT TO:

INT. UNKNOWN ROOM

A door opens, letting light flood in.

GEORGE walks through and stops at two unconscious bodies tied
 to chairs.

AUDREY and EDWARD.

GEORGE
 Wake up.

They don't budge.

GEORGE (CONT'D)
Wake up!

Audrey and Edward flinch awake, and once they notice their
 captor, they gasp.

GEORGE (CONT'D)
 Ready to die today?

EDWARD
 Wha -- what?! Who are you?! What do
 you want with us?!

GEORGE

People like you disgust me. How you
can just *lie, lie, lie* to
everyone!!

AUDREY

What are you talking about --

GEORGE

Just shut up!!

He shoots his hand out forward and clenches it into a fist.

Audrey's throat suddenly begins to tighten, and she begins
gagging for air.

EDWARD

What -- what are you doing?! Stop!!
Stop!!

George drops his arm, and Audrey begins to breathe.

GEORGE

Someone's about to decide your
fate.

(beat)

Get ready.

George swings his hand to the side, and without making
contact, causing Audrey and Edward's heads to fling to the
side, knocking them both unconscious.

SMASH CUT TO:

INT. DR. UUCSIO'S OFFICE

DR. UUCSIO lays his phone on his desk, having just ended a
call. MRS. UUCSIO comes walking in.

MRS. UUCSIO

(smiling)

Hey.

DR. UUCSIO

Hey, uh... Janice, Clark, and Sara
are coming over.

Mrs. Uucsio, taken back, STOPS.

MRS. UUCSIO

Oh.

DR. UUCSIO
 And they're bringing Lucy and Fred.
 Apparently they have something to
 show us.

MRS. UUCSIO
 And it couldn't wait until
 tomorrow?

DR. UUCSIO
 Elise, they need our help --

MRS. UUCSIO
 Well I need *you*, Geoffrey.

DR. UUCSIO
 What am I supposed to do -- ?

MRS. UUCSIO
 Make time for your *wife*.

Dr. Uucsio just looks, unable to conjure a response.

JANE comes walking in, stopping once she notices the tension.

JANE DOE
 Everything okay?

Mrs. Uucsio turns around walks off, Jane quickly following.

JANE DOE (CONT'D)
 Elise?

ON: DR. UUCSIO. He turns and SLAMS his fists onto the desk
 beside him, frustration on his face.

CUT TO:

INT. CAR - MOVING

SARA drives, JANICE sits beside her, and CLARK, FRED, and
 LUCY sit in the back row.

FRED
 So... where are we going?

SARA
 The Uucsio's. They can probably
 figure out what's going on.

LUCY
 What's there to figure out?

SARA

Well, we couldn't get our powers removed because of the whole... alien thing or whatever. But that doesn't mean *you guys* can't.

Lucy and Fred grow confused.

LUCY

Wait, what?

CLARK

Maybe they can get your powers removed --

LUCY

But who said we wanted them removed?

CLARK

Well... don't you?

FRED

Not really! We could help you guys!

JANICE

Trust us, these are bigger burden than you think they are.

LUCY

But shouldn't it be our decision?

CLARK

Let's just see what the Uucsio's think.

CUT TO:

INT. DR. UUCSIO'S BUILDING - BEDROOM

Mrs. Uucsio, her head in her hand, sits on her bed. She sniffs as some tears fall down her face.

Jane walks in.

JANE DOE

Elise? Elise, what's wrong?

She takes a seat by Mrs. Uucsio, putting her hand on her sister's back.

MRS. UUCSIO

I feel like I'm losing him, Jane.

JANE DOE
Losing him to what?

MRS. UUCSIO
His -- his work. That's all he ever
wants to do now. *Work.*

JANE DOE
He's just trying to help.

MRS. UUCSIO
I know he is, and I'm glad he's
doing what he's doing. But... but
I'm here too, you know?
(beat)
Does that make me selfish?

Jane rubs Mrs. Uucsio's back.

JANE DOE
No. That makes you a person.
(beat)
Everyone has selfish needs, you
shouldn't feel bad about wanting
your husband to care for you more.

Mrs. Uucsio lifts her head, smiling at her sister.

MRS. UUCSIO
Thanks, Jane.

Jane smiles back, and they both hug.

JUMP CUT TO:

INT. CHOSEN HEADQUARTERS - DORMITORIES

DEBBIE and SHELA sit by one another.

DEBBIE
Do you... do you think Alexander
was serious about... *killing* all
the people who don't have
abilities?

Shela nods.

SHELA
He always goes through with what he
says. At least he has as long as
I've been here.

DEBBIE
Shela, I --

SHELA
Debbie, it's okay. I'm going to be fine.

DEBBIE
No, it's --

SHELA
I have an ability.

Debbie's eyes widen.

DEBBIE
You do?

SHELA
Yes.

DEBBIE
Well, wha -- what is it?

Shela slowly closes her eyes and relaxes. She takes a deep breath, and --

-- her image suddenly begins to pixilate away. Down her body it goes until she's disappeared. GONE.

Debbie looks left and right until --

-- Shela APPEARS on the other side of the bed.

DEBBIE (CONT'D)
You... can teleport?

Shela nods.

DEBBIE (CONT'D)
Then -- then why haven't you... why haven't you gotten out of here?!

Shela nods her head left and right.

SHELA
I can't.

DEBBIE
What?

SHELA
Debbie, I've tried, but I *can't*. Every time I try, *nothing happens*.

DEBBIE
Do -- do you know why?

She shakes her head no.

BEAT. BEAT. BEAT.

SHELA
So, what's *your* power?

Debbie looks down, rubbing her legs, nervous.

DEBBIE
It's gone.
(beat)
My power is gone.

Shela's eyes flash wide as we --

SMASH CUT TO:

INT. DR. UUCSIO'S OFFICE

DING.

The elevator doors part to reveal the Knox triplets, Fred, and Lucy. They walk in.

Dr. Uucsio lifts his head, noticing them.

DR. UUCSIO
Okay, we need to make this quick.
What did you need to show me?

Janice nudges Lucy, Clark doing the same to Fred.

Lucy sticks her hand out, closing her eyes and knitting her eyebrows. Concentrating.

She begins to slightly bend her fingers, and then --

-- SHOOTS her hand out, causing the seeable force to skim across the Uucsio office.

The desk, chairs, and even SUPERCOMPUTER begin to FLOAT in the air. Dr. Uucsio watches, shocked.

DR. UUCSIO (CONT'D)
You... you gained an ability?

Lucy drops her hand, and the items in the air go with it.

CLANK! The supercomputer falls.

Dr. Uucsio turns to Lucy.

DR. UUCSIO (CONT'D)
You can suspend gravity?

She nods in reply. He looks at Fred.

FRED
Trust me, I can make, like, black holes, but it takes a life to be in danger for it to happen. Just take my word for it.

DING.

Det. Ashlock comes walking out of the elevator.

DET. ASHLOCK
Dr. Uucsio -- oh, sorry. Didn't mean to interrupt.

DR. UUCSIO
No, no -- it's fine. What is it, Detective Ashlock?

She pulls out a container, opening it to reveal a SWAB.

DR. UUCSIO (CONT'D)
What is that?

DET. ASHLOCK
Blood. I need you to run it through every system there is. Can you do that?

DR. UUCSIO
Yes, of course. Can I ask what this is about?

DET. ASHLOCK
Audrey Swankins and Edward MaCauly have been kidnapped. We think this is the kidnapper's blood, but it doesn't come up through the basic systems.

Fred slightly arches her eyebrow, intrigued.

Dr. Uucsio takes the swab and puts it into the supercomputer's side compartment. Several SEARCHES pop up onto the screen, thousands of faces flashing as it searches for the correct one.

DR. UUCSIO

Well, this might take some time,
Detective Ashlock, but I'll do it
as fast as I can.

DET. ASHLOCK

Thank you.

BEEP, BEEP, BEEP. BEEP, BEEP, BEEP.

Everyone flashes a confused and concerned face, but Dr. Uucsio turns and gets behind the LAPTOP on his desk.

JANICE

What is that?

DR. UUCSIO

We preset the drive to give alerts
every time there's an important
broadcast.

Everyone gathers behind Dr. Uucsio.

But Fred slowly backs up towards the supercomputer.

FOCSU ON: HIS HAND. It begins to softly type on several keys.

CLOSE UP: LAPTOP. The camera shakes rapidly, and after several BEATS it stops.

"KIDNAPPER RELEASES THREATENING VIDEO" flashes as the headline.

Through the video we see AUDREY and EDWARD, both tied to chairs, tears down their cheeks.

GEORGE (O.S.)

Here... here we have Audrey and
Edward, two people who have done
nothing but *lie*.

(beat)

But there is one more who must join
them before we can move on,
gathering the worst in this city.

(beat)

Ryan Cass, you have until tonight
to turn yourself over to me, or I
slaughter these two and send you
the tiny bits that are left over.

(beat; laughing)

You might want to hurry and decide.

The feed ENDS, and everyone watching flashes terrified expressions.

Ashlock quickly pulls out her phone, dialing the numbers. She puts it to her ear.

DET. ASHLOCK
Pick up Ryan Cass. Now.

BLACKOUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. CASS APARTMENT - LIVING ROOM

RYAN stands by ERIC, a worried expression on his face.

RYAN
Is this guy going to come after
me?!

ERIC
Just remain calm, Mr. Cass. There
are guards posted all around this
apartment complex. You're going to
be fine.

Ryan runs his hand through his hair as he sits down.

RYAN
But what if this psycho gets in
here?!

ERIC
He won't.

JUMP CUT TO:

INT. DR. UUCSIO'S OFFICE

DR. UUCSIO stands in front of his SUPERCOMPUTER, DET. ASHLOCK
right by his side.

DR. UUCSIO
I don't know how much longer it
will take, Detective Ashlock.

DET. ASHLOCK
Okay, um, I have to get over to
Ryan Cass'. Just call me when the
results come in?

He nods. Ashlock turns to JANICE, CLARK, and SARA.

DET. ASHLOCK (CONT'D)
You three, come with me.

CLARK
Okay, then.

LUCY
What about us?

FRED
Lucy, we'll just go home.

LUCY
What?! No, we --

FRED
We'll just go home.

He stares at her, trying to send her a message, but she just stares blankly back.

LUCY
Okay?

They all get in the elevator. The doors slowly close as we --

CUT TO:

EXT. UPSVILLE, WASHINGTON - SIDEWALK

Fred walks, staring down at his CELLPHONE. Lucy catches up.

LUCY
So, what, you're totally against these powers now?

FRED
No.

LUCY
Then what is it? Why are we going home?

Fred stops and turns around, shoving his phone in her face.

LUCY'S POV: The screen reads "DOWNLOAD IN PROGRESS".

LUCY (CONT'D)
What does that have to do with anything?

FRED
The blood that Detective Ashlock found.

LUCY
What?

FRED
I had the Uucsio computer send the results to my phone when the search was finished.

Lucy's eyes widen.

LUCY
You did *what*?

FRED
We talked about proving ourselves.
Why not do it now?

LUCY
Are you talking about *going after*
this kidnapper?!

Fred nods.

LUCY (CONT'D)
Are you insane?!

FRED
Probably.
(beat)
But with these powers, we can prove
that we can actually control them,
and that we're not dead weight when
it comes to helping!

LUCY
Fred, do you know how crazy that
sounds?

FRED
(smirking)
It's only crazy if it doesn't work.

PUSH IN on Lucy's unsure face as --

JUMP CUT TO:

INT. CHOSEN HEADQUARTERS - HALLWAY

SHELA exits the MEDICAL FACILITY of the headquarters, re-
entering a line full of AGENTS. She stands beside DEBBIE.

SHELA
You're going to be fine.

DEBBIE
I'm not so sure, Shela.
(beat)
When you get out, I want you to...
to find my kids, and tell them I
loved them.

SHELA

Debbie --

DEBBIE

Please promise me that?

Debbie looks at Shela, tears in her eyes. Shela grabs Debbie's hand and squeezes.

SHELA

I promise.

SCIENTIST (O.S.)

Debbie Knox.

Debbie blinks and slowly steps forward.

CUT TO:

INT. CHOSEN HEADQUARTERS - MEDICAL FACILITY - CONTINUOUS

Debbie enters and takes a seat. A SCIENTIST walks in and begins typing on the computer at his desk. He grabs a SYRINGE and walks up to Debbie, but --

ALEXANDER bursts into the room.

ALEXANDER

(furious)

May I ask what you are doing?

SCIENTIST

Testing the agent, sir --

ALEXANDER

We talked about this agent, we already know of her ability. Now quit wasting time and *test the rest*.

SCIENTIST

Yes -- yes sir.

Alexander sidesteps, letting Debbie scurry out of the room. She runs over to Shela.

SHELA

I thought your power was gone?

DEBBIE

(breathing heavily)

I did too, but they apparently don't know that.

(MORE)

DEBBIE (CONT'D)
(beat)
Yet.

DISSOLVE TO:

INT. CAR - PARKED

Ashlock sits in the drivers seat; Clark beside her; Janice and Sara in the back.

CLARK
So what exactly do you want us to do?

DET. ASHLOCK
For now, we're just going to stay here until Dr. Uucsio can tell us where this guy lives.

JANICE
How do you know he won't just show up here?

DET. ASHLOCK
I don't. But better safe than sorry.

VZZZ. VZZZ.

Ashlock pulls out her phone and reads aloud:

DET. ASHLOCK (CONT'D)
He lives at the apartment complex by Brainer.

SARA
But there's no way he could hide two people in there without someone knowing.

Janice pulls her phone out.

CLARK
What are you doing?

JANICE
Looking up a map of the area --

Janice GASPS as her eyes SNAP SHUT!

FLASH TO:

INT. UNKNOWN LOCATION - PREMONITION

Hazy, but mostly clear.

AUDREY and EDWARD sit tied in a room down the hallway. PULL BACK into another room.

PAN AROUND -- a couch, TV, table.

The Knox triplets run through the open doorway just in time to see GEORGE throw his arm out, causing Lucy and Fred to fly through the air, and --

CRASH!! through the window!

CLARK

No!!

The Knox triplets run towards the window and stick their heads out, watching their best friends PLUMMET down.

FLASH TO:

INT. CAR - RETURN

Janice jerks back, gasping once more.

SARA

Janice, what is it? Are you okay?

JANICE

The person, he's -- he's in the penthouse at the High Tower Hotel.

(beat)

And Fred and Lucy are there too.

Everyone's eyes widen as Ashlock changes the car's gear and drives away.

SMASH CUT TO:

EXT. UPSVILLE, WASHINGTON - SIDEWALK

Fred and Lucy walk, scanning their surroundings.

LUCY

Okay, you said he was in that apartment complex, *which he wasn't*.

FRED

That's what the results said.

LUCY

Well, your plan just blew up in our faces.

Fred snaps, getting an idea.

FRED

What if we teleport there.

LUCY

What?

FRED

These black holes I make, they can send things places. What if we step through one and it takes us to the kidnapper?

LUCY

Fred, that's *insane!*

(beat)

You could end up taking us anywhere, and you even said yourself you're not that good with those powers yet.

FRED

Just trust me, Lucy.

Lucy stares at him, contemplating.

LUCY

If this doesn't work --

FRED

Thank you!

Fred jumps in the air and throws his fist out, cheering.

FRED (CONT'D)

Okay, time to be serious.

LUCY

Just think about something scary.

Fred nods and holds his hand out, open-palmed. He closes his eyes, and we PUSH IN on him.

BEAT. BEAT. BEAT.

His eyes snap open and he lets out a small gasp, then --

-- a BLACK HOLE appears in front of him!

Lucy and Fred stare at it.

LUCY (CONT'D)
You go first.

FRED
What?

LUCY
It's your black hole, you go first.

FRED
Ugh, fine!

Fred exhales and slowly steps forward, through the hole. Lucy slowly, and reluctantly, follows.

CUT TO:

INT. LOBBY - CONTINUOUS

Fred and Lucy, shielding by a corner, exit through the BLACK HOLE. They check their surroundings.

FRED
Great, it took us to the High Tower.

LUCY
You can't get everything right the first time, Fred.

FRED
(realizing)
We might as well try.

Fred rounds the corner and walks up to the CHECK-IN DESK.

FRED (CONT'D)
Hi, I'm here to see...

He quickly checks his phone.

FRED (CONT'D)
George White. But he forgot to tell me his room number.

RECEPTIONIST
Oh, no problem, just a second.

The receptionist types at her computer, then looks up.

RECEPTIONIST (CONT'D)
He's on the top floor. The
penthouse suit.

FRED
Thank you so much.

Fred turns and walks, meeting up with Lucy.

FRED (CONT'D)
Our kidnapper's living in style.

CUT TO:

INT. HIGH TOWER HOTEL - TOP FLOOR

DING. The elevator doors part, letting Fred and Lucy exit.

LUCY
Fred, are you sure we can do this?
We can still turn back --

FRED
We're going to be fine, Lucy. If
worst comes to worst, we can always
step through another black hole.

They stop in front of a hotel door.

FRED (CONT'D)
Here we go.
(beat)
Three, two, one --

The door suddenly opens, revealing GEORGE.

GEORGE
What the hell?

Fred and Lucy jump back.

FRED
Oh, crap.

Lucy quickly shoots her arm out, and --

-- *nothing.*

She does it once more, and --

-- *nothing.*

LUCY
No, no, no, no.

She looks up just in time to see George throws his arm out, causing a force to send Lucy and Fred flying through the air and bouncing onto the opposite wall.

They slowly rise as George walks towards them.

Fred places his hand on the wall, creating a BLACK HOLE. He hops through, pulling Lucy with him.

CUT TO:

INT. PENTHOUSE - CONTINUOUS

Fred and Lucy exit a black hole, scanning the room. Lucy sees the open door and runs over to it, slamming it closed.

LUCY

You put us in his *hotel room*?!

FRED

I panicked!

LUCY

This was such a bad idea, Fred.

FRED

Yeah, I know. Let's criticize my horrendous plan later, okay?

Fred TURNS his head down the hallway, noticing Audrey and Edward tied up, unconscious.

FRED (CONT'D)

Oh my God.

CRACK!!

The hotel door is THROWN off its hinges, allowing George to step through.

GEORGE

(to Fred)

So it was you?

FRED

What?

GEORGE

My power.

George swipes his hand to the side, sending the coffee table hurtling towards Fred and Lucy.

Lucy puts his hand out in front of her --

-- causing the visible force to appear! The table floats in front of her, then drops.

GEORGE (CONT'D)
You too? Well, this should be interesting.

Fred and Lucy TURN and run down the hallway but --

-- they SNAP BACK, flying through the air, and land on the ground in front of Goerge.

GEORGE (CONT'D)
Got any secrets?

Lucy SLAMS her hand onto the ground beside her, creating the visible force. It ripples across the ground, and she, Fred, and George begin to float in the air.

Fred goes for a punch, but Goerge grabs Fred and Lucy's wrists, creating a bright GRAY AURA.

The aura emits and gravity RETURNS! George throws Lucy and Fred to the side.

GEORGE (CONT'D)
Thanks for the transaction.

SLOW MOTION: George brings his arm back and begins to throw it forward, just as --

-- the Knox triplets run in. Clark looks at Fred and Lucy and shoots his own arm out, letting GUSTS of winds blow from his fingertips.

The gusts collide with Fred and Lucy, sending them into the nearby wall.

RETURN: George's unseen force BREAKS the window in front of him. He turns to see the Knox's.

Det. Ashlock runs in, her gun aimed.

DET. ASHLOCK
UDP, put your hands where I can see them!

George grins and SWIPES his hand, causing her gun to fly. He then PUSHES his hand forward, and she soars out of the room.

George throws his hand out once more, suspending gravity. The Knox triplets float, and Goerge SNAPS, causing a BLACK HOLE to appear behind them.

The triplets attempt to grab around, but they inch closer towards the hole.

ON Lucy and Fred. They slowly lift up, noticing Ashlock's gun, and on the wall beside it, a picture frame.

BACK TO George, who grins with glee.

CRASH!

He turns his head.

BANG!

He shields himself, dropping to the floor, and --

-- GRAVITY RETURNS! And the black hole DISAPPEARS!

George begins to rise, but Clark walks up to him, grabs him by the collar and THROWS him against the wall, his head bouncing off the surface. He falls unconscious.

The triplets run over towards Fred and Lucy, who cover their ears.

CLARK

Are you guys okay?

Clark and Lucy LOCK eyes.

LUCY

Yeah -- yea, we're fine.

They break their gazes.

Janice looks towards the doorway, noticing an unconscious Ashlock. Then down the apartment hallway, noticing Audrey and Edward, unconscious.

JANICE

We've got some more work to do.

SARA

Yup.

BLACKOUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. KNOX HOUSEHOLD - LIVING ROOM - NIGHT

CUE MUSIC: Never Let Me Go - Florence + The Machine

JANICE, CLARK, and SARA sit in front of LUCY and FRED.

JANICE

So, you wanna tell us one more time why you decided to go up against a kidnapper?

FRED

We just wanted to prove ourselves. Look, we know we've been the dead weight for you guys.

CLARK

What? No you haven't.

SARA

That's insane.

CLARK

You guys don't need powers to prove that you're strong.

(beat)

Fred, you're, like, a whiz with computers. And Lucy' you're the smartest person we know.

(beat)

You'll always be our best friends, powers or not.

Fred and Lucy smile.

SARS

As if you couldn't make than any more cheesy.

Clark turns and glares at his sister.

FRED

Well, Detective Ashlock said that George guy had the ability to transfer powers, so... we are now power-free.

LUCY

For a while, hopefully.

DING-DONG!

Janice goes to the door and opens it to reveal JANE.

JANICE

Jane?

JANE DOE

Hey, is it alright if I stay here for an hour or two? I thought I'd give Elise and Geoffrey some alone time. They really do need it.

JANICE

Yeah, sure come on in.

Jane walks in and notices Fred and Lucy.

JANE DOE

Oh, I'm sorry, I didn't know I was interrupting something.

LUCY

You're fine. We were just leaving.

Lucy rises, and so does Fred.

LUCY (CONT'D)

See you guys later.

Lucy and Fred exit the Knox Household.

CUT TO:

EXT. KNOX HOUSEHOLD - CONTINUOUS

Fred and Lucy walk.

FRED

Why were you ready to get out of there in such a hurry?

LUCY

I've got an idea. That doesn't involve a life or death situation.

CUT TO:

INT. KNOX HOUSEHOLD - LIVING ROOM - CONTINUOUS

Jane sits across from the triplets.

SARA

So the Mr. And Mrs. are having some issues?

JANE DOE

Yes, but I'm sure that it'll pass.

Suddenly, Paco LEAPS up onto Jane's lap, purring and rubbing against her.

JANE DOE (CONT'D)

Oh! Hello!

She begins to pet him.

A smile forms on Janice's face. She quickly realizes something and out of no where:

JANICE

Will you stay with us?

JANE DOE

(confused)

What?

JANICE

Will you stay. With us. Here. Until we get our mom back?

JANE DOE

Why would you want me to stay with you guys?

JANICE

You just... seem to be what we need right now.

Jane slowly begins to smile.

JANE DOE

Well, *of course* I will.

SARA

Well *that* came out of nowhere.

JUMP CUT TO:

INT. UPSVILLE POLICE DEPARTMENT - INTERVIEW ROOM

DET. ASHLOCK sits in front of AUDREY, EDWARD, and RYAN.

DET. ASHLOCK

Now, he said that he wanted all of you because you all held secrets.

(MORE)

DET. ASHLOCK (CONT'D)

He said he discovered this secrets because of your media statuses, and that you can't live perfect lives.

(beat)

If you don't mind me asking --

AUDREY

I cheated my way onto News Channel 13. I mean, I didn't sleep with anyone or anything, I just... made up some lies about the other candidates. I didn't break the law or anything, so can I go?

Ashlock nods and Audrey sets off.

EDWARD

Look, all I can think I did was... was cheat on my ex-wife. That's it, okay. I'd rather not talk about it.

DET. ASHLOCK

Understandable. You can go.

Edward leaves.

DET. ASHLOCK (CONT'D)

So how about you?

RYAN

I prefer to keep a little privacy in my life, Detective Ashlock.

(beat)

Every one has secrets. Who's to say you weren't his next victim?

Ryan rises and leaves, letting us slowly PUSH IN on Ashlock's intrigued, yet confused, face.

DISSOLVE TO:

INT. CHOSEN HEADQUARTERS - DORMITORIES

SHELA and DEBBIE sit by one another.

SHELA

Maybe... maybe you still do have your power, and you just thought you lost it?

DEBBIE

Trust me, Shela, there's no way that's possible.

Long SILENCE.

SHELA

You know how you said that, if you didn't make it, to find your kids for you?

Debbie nods.

SHELA (CONT'D)

(tearing up)

If the something happens to me, promise me you'll find Roland for me? And tell him I fought hard?

Debbie puts her hand on top of Shela's.

SHELA (CONT'D)

It's not fair, Debbie. We -- we had a life together, and... and *they* ruined it.

(beat)

They ruined it.

Debbie brings Shela in for a hug. EMBRACE.

JUMP CUT TO:

INT. DR. UUCSIO'S OFFICE - NIGHT

DR. UUCSIO sits at his computer, staring at it blankly. MRS. UUCSIO comes walking in, not making eye contact.

DR. UUCSIO

Elise!

MRS. UUCSIO

Yes, Geoffrey?

DR. UUCSIO

Can we please talk about this?

MRS. UUCSIO

We can talk when you get done working, Geoffrey. Whenever that is.

DR. UUCSIO

What do you want me to do? Apologize for helping them?

MRS. UUCSIO

I want you to pay attention to your *wife*.

DING.

The elevator doors part, revealing Lucy and Fred.

DR. UUCSIO
Now's not a good time, guys.

FRED
We'll just be a sec.

LUCY
Look, we know you guys are good
with computers and with fighting,
so we just want to ask: can you
help us?

DR. UUCSIO
Help you?

FRED
With said computers and fighting.

LUCY
We're just tired of being so
useless.

Dr. Uucsio looks at his wife, who eyes begin to grow watery.

MRS. UUCSIO
Of course we'll help.

DR. UUCSIO
But not now, okay? I'll tell you
when.

FRED
No problem!

LUCY
Thank you so much!

Fred and Lucy hop back in the elevator.

FRED (O.S.)
Phew! We barely made that one.
Could you imagine having to wait
for the eleva --

The doors close, cutting him off.

MRS. UUCSIO
(smiling)
That's what I'm talking about,
Geoffrey.

DR. UUCSIO
Elise, I --

MRS. UUCSIO
You made time for me.

The music reaches its climax as she runs over to him. Their lips meet, his fingers running through her hair.

DR. UUCSIO
I love you, Elise.

MRS. UUCSIO
I love you too, Geoffrey.

They continue to kiss.

Dr. Uucsio, still holding his wife, begins to lead her into the back, towards the bedroom.

As they turn the corner --

CUT TO:

INT. KNOX HOUSEHOLD - JANICE'S BEDROOM

The song slowly FADES OUT.

Janice sleeps soundlessly. We PUSH IN on this peaceful image, and --

FLASH TO:

INT. ROOM - PREMONITION

Janice jumps back as FLAMES engulf the room around her. She runs to the door, but the flames beat her there.

She's TRAPPED.

She lets out an ear piercing SCREAM as the flames overtake her.

FLASH TO:

INT. KNOX HOUSEHOLD - JANICE'S BEDROOM

Janice jerks awake, GASPING loudly. She clenches her chest, terrified at what's she's just seen.

BLACKOUT.

END OF EPISODE