

[TRINITY]

1.01 - ODYSSEY

Written by
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Based on by characters created by Alfred Gough, Miles Millar, and
DC Comics.

CAST

LANA LANG.....KRISTEN KREUK
JAMIE BAMBER.....QUENTIN O'NEAL
CYNTHIA REYNOLDS.....ANNA PAQUIN
PETE ROSS.....SAM JONES III
AMANDA WALLER.....PAM GRIER

GUEST STARRING

NOAH JOHNSON.....JOEL GRETSCH

TEASER

FADE IN:

EXT. ODYSSEY, NEW YORK - SKYLINE - NIGHT.

We open to a wide shot of the city of Odyssey, New York at night. We're downtown. Tall buildings. Hundreds of them, bright flashes from windows and the street lights below, illuminating the night sky. We PAN upward until we reach the almost blinding, pale blue moon. On that we --

FLASH TO:

EXT. ODYSSEY, NEW YORK - STREETS - NIGHT.

Now, flashing from alleys to street corners, we meet the busy city of Odyssey, bustling with busy men, women and teenagers.

(V.O.) WOMAN

Odyssey...one of the worlds most extravagant cities. Peaceful, during office hours, but when the sun disappears, so does it's serenity...

DISSOLVE TO:

EXT. ODYSSEY, NEW YORK - ALLEY - NIGHT.

(V.O.) WOMAN

Criminals lurk about in the shadows. Murders, robberies, they are only increasing by the day.

A mugger has a young woman pinned against a wall. He takes out a pistol. We hear screams coming from the woman as we, the as gun shot as we --

DISSOLVE TO:

EXT. ODYSSEY, NEW YORK - FREEWAY - NIGHT.

(V.O.) WOMAN

But within the darkness, there is someone who stands, and fights for the people.

Five Police sirens holler on the free way as they chase a single black sedan. Red and Blue lights illuminate the road.

A gunman ejects his arm from the passenger seat of the black sedan before shooting carelessly at the police. As cars swerve out of control we--

DISSOLVE TO:

INT. ODYSSEY TRIBUNE - NIGHT.

A newspaper hits a desk inside of Odyssey Tribune, the cities most prestigious newspaper company. The headline reads;

"TRINITY - PROTECTOR OF THE PEOPLE"

Under it, is a picture of a masked female, wearing nothing but black.

(V.O.) WOMAN

My name is Lana Lang,
Codename...Trinity.

On that we --

BLACKOUT

DARKNESS FILLS THE SCREEN UNTIL WE --

FADE IN:

INT. WAREHOUSE - NIGHT.

We appear to be in a dark abandon warehouse where we come up on a man who is standing in front of 3 other men. They are all dressed in black, and seem to be waiting for something or someone.

MOBSTER

This is why I don't deal with the government. They're always so unfashionably late for face to face encounters.

Then, all of a sudden, we hear a car engine, slowly getting louder from the distance as it gets closer to the warehouse. Then, we see it. A black vehicle with tinted windows drives into the warehouse.

CUT BACK to the mobsters face as he takes a QUICK breath.

BACK to the car as it slowly creeps in before coming to a complete stop. A few moments pass before the driver gets out of the vehicle.

We reveal a tall, athletically built man in an all black suit. He even has a solid black tie.

His name is QUENTIN O'NEAL.

QUENTIN walks toward the mobster. A fast breeze comes through the warehouse. Papers on a desk fly around but the mobsters pay no attention to it.

QUENTIN

My apologies for being late. I was....held up.

MOBSTER

Yeah...I bet you were. Being the senator's advisor sure is a tough job.

QUENTIN

Yes it is...but enough with the small talk. Do you have what I've come for?

The mobster smiles.

MOBSTER

Of course.

The mobster nods to one of the men standing behind him. They step back and pick up a simple video tape. Then hands it to the mobster. The mobster holds it up.

MOBSTER (CONT'D)

The senators career, lies in the palms of my hands. Exciting, isn't it?

QUENTIN

Not really. Could you just give me the tape.

The mobster looks at one of his men who's holding the suitcase and nods slightly. The mobster goes up to the man and slowly opens the suitcase.

He looks down to see a black video tape. He smiles slightly, then holds his hand out to grab it until the suitcase almost closes on the tips of his fingers. Quentin looks up in anger.

QUENTIN (CONT'D)

What are you doing?

BAM!!!

The mobster behind him knocks him to the ground with a pipe.

MOBSTER

You didn't actually think we'd just hand it over did you?

QUENTIN

No...I didn't.

He looks at his car and smiles. The mobsters quickly turn to the vehicle when the back door flies open, knocking one of the mobsters into a steel gate.

The others ready their weapons and begin to FIRE at the limo, puncturing it with dozens of bullet wholes. After a few seconds of shooting, their is silence.

MOBSTER

Don't just stand there, check it out!

One of the two remaining men slowly walks up to the open door with fright in his eyes. As he slowly peers inside the vehicle, he is kicked in the face.

He goes flying into the air as the last man standing begins to shoot again. Then out comes a person in a black stealth suit on. Their face is covered by a black mask. We can tell by the petite figure that it's a female.

Dodging the bullets, she jumps up into the air, flipping over the mobster, then punching him in the face before he falls to the ground.

We cut to Quentin who is hiding behind a desk. The woman walks up to the desk as he slowly peers out from under it.

QUENTIN

Did you get em'?

WOMAN

Yeah...

The woman reaches for her face and slowly takes off her mask. As the mask comes off, we see long dark brown hair covering a gorgeous face. The woman is revealed to be LANA LANG.

LANA

...I got em'.

Quentin breaths heavily. We cut back to Lana who stares at the damage she has cause with a look of seriousness on her face. We BLACKOUT --

END OF TEASER

ACT ONE

FADE IN:

EXT. LANG RESIDENTS - NIGHT.

An exceptionally LARGE house. Suburban, calm, and quiet, with a white mail box standing still beside the long driveway. BACK to the house as a curtain is opened through the front window. Lights comes through the creases of the curtains and we see a single body. WE close in on her face as she is revealed to be LANA LANG.

Suddenly, police sirens are heard in the distance. Every moment, they become louder and closer as the finally past by the house. Lana closes the curtains.

CUT TO:

INT. LANG RESIDENTS - NIGHT.

Lana walks away from the window and looks to her left, over at Quentin who is sitting down on the couch.

LANA

Looks like the cops are on their way.

QUENTIN

Cutting it a little close don't ya think?

LANA

Yeah, we just missed em. Next time I wont take you along.

QUENTIN

That actually sounds pretty okay to me. Less field time means more time for me to cough up some new toys.

Lana smiles.

QUENTIN (CONT'D)

Which reminds me...

Quentin gets up from the couch and walks over to a dresser in the living room. On top of it, is as small, black rectangular device with a single screen in the center.

LANA

What do you got?

QUENTIN
I call it the Locator.

Lana looks up at him.

QUENTIN (CONT'D)
It's a working title.

Lana nods slightly.

LANA
What are it's functions?

QUENTIN
Well, it would be used for locative purposes...obviously. The facial recognition technology enables you to locate any man, woman or child in the government's databases.

Lana looks intrigued.

QUENTIN (CONT'D)
Once you have a name, just simply type it in and it'll search the world for possible facial matches.

LANA
Wow Quentin, you've really out done yourself this time.

QUENTIN
I don't know about that. I pretty much got the idea from another computer wiz and just added on some new goods.

Quentin scurries off to the table behind Lana. Lana turns as he picks up a clear key.

QUENTIN (CONT'D)
I've rented a small warehouse, over on Prescott Lane. It used to belong to an old friend of mine but, she passed it on to me.

Quentin hands Lana the key.

QUENTIN (CONT'D)
It's my work area and I was thinking it can used as a safe house.

LANA
You're incredible, you know that?

QUENTIN
So I've been told.

Lana smiles at him. Quentin returns the smiles as the look into each others eyes. A few seconds later, Lana blinks it off.

LANA
I should call it a night.

QUENTIN
Yeah, right. Big day tomorrow.

Lana nods slightly.

LANA
Job interview... I never imagined myself as an assistant, slash, super hero.

QUENTIN
Filing paperwork by day, fighting crime by night.

LANA
Its convenient, I'd be working at the most powerful government offices in the city, if of course I get the job.

QUENTIN
You'll get it. Just don't mention you own a mega suit that gives you inhuman powers.

LANA
I don't think I put that on my resume.

Quentin grins.

LANA (CONT'D)
Good night!

Lana walks away to avoid staying awake any longer and heads for the stairs. Leaving Quentin standing there, as he continues to grin. He walks off screen and we --

DISSOLVE TO:

EXT. ODYSSEY NEW YORK - SKYLINE - NIGHT.

A beautiful shot of the city at night. It appears peaceful from above the city limits. The calm lake, glimmering below. Giving off the reflection of the full moon that's above it. The camera PANS upward to get a close shot on the bright, and pale white circle, that shines in the nights sky.

DISSOLVE TO:

INT. FOSTER HOME - LIVING ROOM - NIGHT.

We're inside a foster home. It appears to be an ordinary house. Two teens watch television in the living room. A woman, their foster mother, Jolie, walks in on them.

JOLIE
Lights out guys!

The teens sigh in annoyance and Jolie walks away.

All of a sudden, the front opens to reveal --

CYNTHIA REYNOLDS

Storming inside the close. She slams the door behind her moves toward the stairs only to be caught by her foster mother.

JOLIE (CONT'D)
CINDY! Where the hell have you been!?

CYNTHIA
Out.

JOLIE
You know your curfew is 10 o'clock! It's almost 12:30!

CYNTHIA
Sorry...it won't happen again, okay?

JOLIE
It better not! This has happened too many times! I swear, sometimes I just wanna --

CYNTHIA
What are you gonna do? Give me back to the orphanage?

JOLIE looks at her in shock.

JOLIE
Don't you talk like that!

Cynthia sighs.

CYNTHIA
Whatever...

Cynthia storms off and stomps up the stairs.

DISSOLVE TO:

INT. FOSTER HOME - CYNTHIA'S ROOM - NIGHT.

Cynthia lays down in bed. She stares at the ceiling above her, thinking to herself. She begins to sob and we --

DISSOLVE TO:

EXT. NEW YORK - SKYLINE - MORNING.

A beautiful shot of New York City as the sun rises. The once dark city is illuminated by the bright glamorous rays of the sun and we as it's light washes over the quiet city.

On that we --

DISSOLVE TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - MORNING.

WE come into the main lobby of the C.B.I building in Downtown, New York. Businessmen and woman walking around the main floor carrying briefcases with a look of accomplishment on their faces. We PAN over to the front desk where two men sit side by side.

CARTER WELLS and JORDAN MCGOMANS.

We JUMP over to a pair of legs, from what we can tell they are female, slowly walking toward the camera. We pull up slowly to reveal LANA, dressed in a black and white woman suit. Her hair is pulled back in a long pony tail and she wears a gorgeous smile as she approaches the front desk.

LANA
Good morning, I'm here for a job interview...Lana Lang?

CARTER
Mrs. Lang...of course. You're applying for the assistant position?

Lana nods and smiles.

CARTER (CONT'D)
Very good, follow me.

Carter gives her a smile and then leaves the desk, walking ahead of Lana. As instructed, she follows.

INT. CENTRAL BUREAU OF INTELLIGENCE - OFFICE - MORNING.

Carter walks through the busy offices of the C.B.I. as Lana follows him.

Carter stops at a door, and opens it, gesturing his arm for Lana to enter. She steps into the room.

CARTER
Mr. Ross will be in shortly.

LANA
Thank you.

Lana smiles. Carter closes the door.

Lana looks around the office as she sits down in a chair to wait for her interviewer. Moments later she hears a familiar voice --

MAN (O.S.)
Well, if it isn't Lana Lang.

Lana turns quickly, then smiles at the sight of --

PETE ROSS

An old friend from her life in Smallville.

LANA
Pete?!

Lana stands to her feet, surprised. As Pete comes closer, Lana holds her arms out for a hug. He wraps his arms around her for a friendly greeting and then lets go.

LANA (CONT'D)
What are you doing here?

PETE
I work here. I'm interviewing you.

LANA
No way!

Pete chuckles and nods.

PETE

So what are you doing here? When I heard that Lana Lang was applying to be an assistant, I couldn't believe it. How long have you been in the city?

LANA

Two years now, actually.

PETE

Wow. Smallville got too small for you huh?

LANA

Let's just say, I've finally found my purpose. And it happens to be in Odyssey.

PETE

Well I am just glad to see a familiar face. But, I gotta be in work mode now so, lets start.

LANA

Of course.

PETE

Oh, and this is totally off the record but...I'm rooting for you. Good luck.

LANA

I wont say a word.

PETE

Please, have a seat.

Lana sits back down and Pete walks around the desk and sits down in his chair.

PETE (CONT'D)

So Lana, why do you want this job?

LANA

Well --

LANA stares off to think about how to answer, and on that we--

Pull back into the outer office, slowly. Then --

BLACKOUT

END OF ACT ONE

ACT 2

FADE IN:

INT. FOSTER HOME - LIVING ROOM - DAY.

Cynthia is walking down the stairs which lead to the living room. There is a silence within the house. Then, she hears chattering coming from the other room. She stops and peers around the corner to see her foster mother--

JOLIE and a man wearing a black suit on the sofa.

She recognizes him as the man she saw watching her the previous night. Her eyes widen a bit and then she walks slowly into the living room. They turn to face her.

JOLIE

Cindy honey...could you sit down?

Cynthia looks at Jolie and then at the man.

CYNTHIA

What's going on?

JOLIE

This is Mr. Johnson...he works at the Department of Social Services.

MR. JOHNSON

Please...call me Noah.

Noah looks over at Cynthia as she sits down on the couch opposite them. He reaches his hand out for a shake --

NOAH

It's nice to meet you Cynthia.

Cynthia accepts his greeting and shakes his hand gently. They stop and scoot back unto their separate couches.

JOLIE

Noah is here to perform an evaluation.

CYNTHIA

Why?

NOAH

Don't worry, you're not in trouble. It's just a check-up to see how you're...adjusting to your new home.

CYNTHIA

I'm fine. It's going great here.

CYNTHIA puts her on a forced smile and tries her best to sell it.

NOAH

That's good to hear. Now, I'm going to need to ask some questions for my report, is that all right with you?

He looks to Jolie.

JOLIE

Of course! You've got our full cooperation.

Cynthia rolls her eyes slightly. Noah and Jolie don't catch it.

NOAH

Great. Cynthia, when you first moved here from the orphanage, what were your first impressions about this your foster mother and the rest of her children?

CYNTHIA

I remember thinking they were very, generous ya know? I couldn't wait to become a part of the family.

Jolie smiles, as does Noah.

NOAH

Have you and Jolie here ever been in any altercations in your time here.

CYNTHHIA

Well...

(Beat)

Maybe one of to arguments...but that's expected right?

NOAH

Absolutely. Teenagers, no matter how different they are expected to disagree with authority figures. It's pretty normal.

CYNTHIA

Normal.

Cynthia smiles and looks to Jolie.

CYNTHIA (CONT'D)
That's my middle na --

Cynthia gasps suddenly and jumps back unto the sofa. Jolie and Noah rise from their seat.

The camera zooms toward Cynthia's face and we --

FLASH TO:

EXT. WAREHOUSE - NIGHT.

We see Cynthia sitting down in a chair, surrounded by about five men. Her hands tied and her mouth gaged. Tears fall from her eyes as she's helpless against a band of criminals.

NOAH JOHNSON is among them.

The camera jumps to NOAH as he slaps Cynthia across the face, which leads to her chair falling over and onto the cold floor.

We pan in on Cynthia pale face as her pain fills through the screen. On that we --

FLASH TO:

INT. FOSTER HOME - LIVING ROOM - DAY.

BACK TO SCENE.

Cynthia eyes open wide and she see's both Noah and Jolie standing over her with a look of confusion on their faces.

JOLIE
Cindy, are you okay??
(worried)

Cynthia peers over to Noah. Her eyes widening at the sight of him. Cynthia gets up from the couch and runs toward the front door. Storming out.

JOLIE (CONT'D)
Cynthia! Wait!!

Jolie runs to the door and we pan over to NOAH as he reaches in his jacket pocket quickly and pulls out a cell phone. He hits one button, then puts the cell to his ear.

NOAH

The girl has escaped, she's heading
your way!

CUT TO:

EXT. NEW YORK - SUBURBS - DAY.

Cynthia is sprinting down a suburban side walk, running as fast as she can without looking back.

Then, four men dressed in all black suits come running from around the corner from behind. The chase is on. Cynthia looks back to see the men on her tail, so she picks up speed.

JUMP CUT TO:

EXT. NEW YORK - STREETS - DAY.

Cynthia continues to run from the men not far away from her. She runs out into the street carelessly. Cars swerving out of the way, trying not to run into one another. One car hits a pole, followed by the car behind it to come rushing into them, full speed.

Cynthia looks back at the damage she's caused but only for a moment, as the men are still chasing her. She comes across an alleyway and decides to turn in there.

THE CAMERA JUMPS to the four men, running toward the alley. As they get there, they pull out their guns from the holsters on their sides and aim, but they look around to see the alley empty.

It's impossible, there's no other way out, but Cynthia was nowhere to be seen.

The men look around for her, but after moments and moments of searching they finally give up. One man pulls out a cell and puts it to his ear.

MAN

Sir...we lost her --

The other men sigh and the man on the phone nods.

MAN (CONT'D)

Understood...we're on our way.

He closes the phone.

MAN (CONT'D)

Come on...lets get out of here.

He makes his way out of the alley as the other men follow him from behind.

A few moments pass and the camera PANS over to a brick wall when suddenly, Cynthia fades onto the screen. She looks around the alley with caution, making sure they are really gone. She relaxes and sits down against the wall behind her. She sighs, and on that we --

CUT TO:

EXT. GRAVEYARD - DAY.

A silent graveyard. Tombstone, big and small are lined up in rows across the vast grasses of the cemetery. The camera PANS to a male figure, who is knelling down in front of a tombstone with a single white rose in hand.

The camera swerves around to the other side of the tombstone and the man is revealed to be QUENTIN.

QUENTIN

Hi Mary.

Quentin smiles, then gently touches the stone that reads;

VALENTINA VOSTOK

(1979 - 2008)

Loving Daughter, Sister, and Friend

Quentin sniffles, then shows a warming smile.

QUENTIN (CONT'D)

I'm sorry I haven't visited you in a while. But I'm here now.

(Beat)

I brought you this.

QUENTIN sets the rose on top of the tombstone.

QUENTIN (CONT'D)

A white rose...you're favorite.

Smiling again, he looks down and shuts his eyes.

QUENTIN (CONT'D)

I met a girl...her name's Lana. She's...amazing and she helps people...just like you always did.

He opens his eyes.

QUENTIN (CONT'D)

You would love her.

Quentin stands to his feet.

QUENTIN (CONT'D)

Anyway...I just came down here to tell you that I've been continuing your work. You dedicated your life to science, and even though you're gone...you'll be able to work through me.

(BEAT)

I love you, Val.

Quentin stands there for a moments, then turns to walk away. On that we --

DISSOLVE TO:

INT. LANA RESIDENTS - LIVING ROOM - MORNING.

Lana walks into her house with a smile on her face. Feeling good about her interview. She takes her suit jacket off and places it on rack beside the door. She see's a white envelope lying on top of the night stand beside her sofa in the living room.

Cocking her head to the side, she slowly walks over to the table and picks the envelope up. The front reads her name in cursive writing. She goes into the draw and grabs a letter opener.

She slashes the envelope open and removes the letter from it. Unfolding it, she begins to read.

Her eyes sharp on the paper, we PAN in on her face as she scans through the letter. She appears to be disturbed by the contents of the letter, as her eyes begin to widen and her mouth opens in shock.

The camera CUTS to a view of the letter. A single line which reads;

- X

BACK ON LANA:

As her she looks up from the letter with a blank expression. We can't tell what her emotion are as she stares into the space of the room.

Then out of nowhere, Lana raises her arm and lunges the letter opener toward the wall in front of her. It twists around and around until it punctures the wall.

Lana's face now reveals anger and on that we --

BLACKOUT

END OF ACT TWO

ACT 3

FADE IN:

EXT. ODYSSEY, NEW YORK - DOWNTOWN - SIDEWALK - DAY.

We see Cynthia, walking down the busy streets of downtown ODYSSEY. Her eyes in a constant movement as she peers at every man and women she walks by. Scared out of her mind and unable to know how is watching her, she tries her best to look normal.

She stops a vending machine not far from where she is walking. Her stomach yearns for something to eat.

She reaches into her back pocket and pulls out a wallet. Then all of a sudden, she bumps into someone. Her wallet drops to the ground. Gasping and covering her mouth with her left hand. The person she bumped into is revealed to be QUENTIN.

QUENTIN

Oh, I'm sorry.

Quentin goes down to pick up her wallet, still on edge she grabs his hand and the camera zooms into Cynthia's eyes. She gasps and we --

FLASH TO:

INT. THE FUTURE - BEDROOM - NIGHT.

Quentin and Cynthia are standing face to face. Quentin is smiling down at Cynthia as she glares up at him.

QUENTIN

Remember when we first met?

Cynthia smiles.

CYNTHIA

Yeah...I was scared out of my mind.

QUENTIN

Ever since that day...a part of me saw something in you...even though the rest of me hadn't yet.

CYNTHIA

Well...you see it now. That's all that matters.

Quentin smiles and leans forward to kiss Cynthia. She returns the favor and they share a passionate kiss. They break the kiss and continue to smile at one another.

CYNTHIA (CONT'D)
I love you...

QUENTIN
I love you more.

They chuckle and we --

FLASH TO:

EXT. ODYSSEY, NEW YORK - DOWNTOWN - SIDEWALK - DAY.

QUENTIN has Cynthia in his arms as she begins to awaken from her vision. Her eyes meet his.

QUENTIN
You're gonna be okay...

Quentin smiles, but Cynthia is too freaked out to think. She pushes Quentin away from her, pauses for a moment then quickly turns the opposite direction. Quentin gently grips her arm --

QUENTIN (CONT'D)
Wait!

Cynthia turns back around and instantly disappears. Quentin's eyes widen and he steps back, confused. She looks around and around desperately but can't find her anywhere. Other pedestrians have seen what just occurred and are shocked at the sight.

Quentin looks to the ground to see her wallet still there. He picks it up and opens it.

CLOSE UP: ON CYNTHIA'S IDENTIFICATION CARD

He looks up from the I.D and sighs. On that we --

CUT TO:

INT. ABANDONED WAREHOUSE - EVENING.

We come in on a dark warehouse where we see a BLACK SEDAN, slowing driving inside the warehouse. We PAN over to four men who await the vehicle.

The van comes to a complete stop and the engine shuts down. A shadowy male figure gets out of the drivers seat and walks towards the men. As he gets closer, the light coming from the other side of the room reveals him to be NOAH.

NOAH
What happened?!

One of his four men steps forward.

MAN

Sir...we attempted to apprehend the target but it's seem she disappeared before without a trace.

Noah sighs.

NOAH

All was afraid this would happen. We need that girl! Failure is NOT an option!

MAN

Yes sir...but how do we find her.

NOAH

I slipped a microscopic tracking device on her sleeve when we came into contact this morning. It won't activate for another 30 minutes.

(Beat)

When it does, we'll have to move quickly before she discovers it...if she hasn't already.

MAN

When we find her, what is our objective?

NOAH

You are simply to capture the girl. Stun her if necessary, but I need her alive.

He nods at NOAH and turns to face the other men.

NOAH (CONT'D)

One more thing...

The man turns about around.

NOAH (CONT'D)

This girl potentially dangerous. We don't know what she's capable of yet. Understand that this must go as smoothly as possible...there's no need room for error, of all of us will be terminated.

His men look intimidated.

NOAH (CONT'D)
Dismissed.

The men nod and walk away.

We PAN in on Noah before we --

CUT TO:

INT. LANA'S HOUSE - BASEMENT - EVENING.

We are in Lana's basement, where we see Lana hitting a punching bag. She's furious, sweat can be seen running down her face as she continues to beat the bag.

We hear a door slam from upstairs, and foot steps quickly getting louder and louder.

Lana looks up at the stairs leading from the basement with caution, she walks toward them.

The basement door is opened out we reveal

QUENTIN.

Lana breathes easy.

QUENTIN
Lana! We have an emergency!

LANA
I know. I got a letter today. From
who you ask?

QUENTIN looks curious.

LANA (CONT'D)
Lex Luthor.

QUENTIN
Lex Luthor?? Your ex? I thought he
was dead.

LANA
Yeah, that's what we all thought.
But this --

Lana grabs the letter from the table sitting next to where she stands.

LANA (CONT'D)
- Proves that he isn't.

QUENTIN

Who knows Lana, it could be a trick. Somebody's trying to mess with you, get you to run into a trap. You need to think about this...

LANA

I have thought about it. And that's why I'm leaving for Metropolis tonight.

QUENTIN looks shocked.

QUENTIN

Lana no! You can't rush into --

LANA

You've been lucky enough to go through your life and never have a face to face encounter with Lex. I've known him since I was still in High School.

QUENTIN sighs and peers to the floor.

LANA (CONT'D)

He's VERY dangerous, and if I don't stop him now...there's no telling how many innocent people will die.

QUENTIN

But it's a trap. If he really is alive, he'll be ready for you...even with the Prometheus Suit. For all we know, he has one just like it.

LANA

Then why lead me into a trap? Why not take me on right here, right now.

QUENTIN

It's called style, Lana. And from what you tell me about him, he has a lot of it.

LANA sighs and begins to think about what he is saying to her.

LANA

I can't do this...I tried so hard to get away from my old life.

QUENTIN

And you can. This isn't the end
Lana, don't you know? It's the
beginning.

LANA

I'll back off...for now. But I'm
not gonna forget this.

QUENTIN

I don't think you should but, I've
got more news.

LANA

What is it?

QUENTIN reaches into his jacket pocket and pulls out
Cynthia's I.D. He hands it to Lana.

QUENTIN

Cynthia Reynolds.

LANA

Pretty...who is she?

QUENTIN

A girl I ran into today...literally
actually. More importantly, I'm
pretty sure that this girl, is a
metahuman.

LANA's eyes widen.

LANA

How do you know?

QUENTIN

Well...she kinda disappeared in
front of me.

LANA

A teleporter huh? Well those are
never fun.

QUENTIN

Either that or she's Invisible
Girl.

LANA

Is she dangerous?

QUENITN

I-I don't think so. It looked like she was running from someone or...something. She was freaked out, on the major scale.

LANA

Well...I guess it's time for that locator yours to come into play huh?

QUENTIN gets excited and smiles. On that we --

CUT TO:

EXT. ODYSSEY, NEW YORK - ROOFTOP - NIGHT.

We're on the rooftop of a building. Spiraling forward, we soon reach the edge of the roof and we quickly pan downward to see the darkness of an alleyway --

JUMP CUT TO:

EXT. ODYSSEY, NEW YORK - BACK ALLEY - NIGHT.

A female figure, walks slowly in the shadows. She passes by a light and we reveal --

CYNTHIA

Brown eyes and dark brown hair, with a look of innocent. She continues to walk the dark alley, until she catches a glimpse of a shadow passing by her. She gasps and quickly facing in the direction of the shadow.

She glances backward, then to her sides. Looking all directions, she see's no sign of anyone or anything. Turning back around to she is ambushed by a set of hands, covering her mouth. We reveal a man, with a ski mask, covering his face as her attacker.

Muffled screams can be heard from the scared girl as she is carried across the alley. All of a sudden, a black van swerves into the alleyway. Coming to a halt in front of the two and quickly opening the side doors.

Still screaming in terror, Cynthia is violently thrown into the van.

We close in on her face as she tries to get a hold of herself. She moves toward the door to escape but it is closed tight before she can reach it.

The van zooms off down the empty street, leaving tire marks behind on the road. On that we --

BLACKOUT

END OF ACT 3

ACT 4

FADE IN:

EXT. ODYSSEY, NEW YORK - ROOFTOP - NIGHT.

A beautiful shot of the glamorous city at night. Looks so calm and peaceful from here.

Lana blurs in front of the camera. We PAN up and we see her with her suit on with her hair pinned back in a long ponytail. Ready for action, she peers down at the big city.

We hear a sudden ringing and Lana touches the earpiece she's wearing.

LANA
What you got?

CUT SCENE TO:

INT. TRINITY WAREHOUSE - COMMAND CENTRAL - NIGHT.

QUENTIN is standing in front of a very high tech and large computer monitor. On it, we see a map of the city as he searches for a facial match of CYNTHIA.

QUENTIN
The search has just begun. We should have some results soon.

LANA (O.S.)
Good. We need to find her. If she really was running from somebody, they may have already found her.

QUENTIN
Lets hope not.

The computer completes its search a up comes a camera feed showing four men, dragging Cynthia down a hallway.

QUENTIN (CONT'D)
Damn...

CUT TO:

EXT. ODYSSEY, NEW YORK - ROOFTOP - NIGHT.

LANA
What is it?

QUENTIN
I got her location. She's been
kidnapped.

LANA
Where is she?

QUENTIN
UH...an abandoned factory, 200
miles west from your location.
2362 West McCormick Avenue.

LANA
Got it.

QUENTIN
The feed was taken exactly eleven
minutes ago so she's probably still
there.

LANA
I'll make it. Thanks Quentin.
Trinity out.

LANA runs with a blur off screen and we PAN downward on the
city below once more. On that we --

DISSOLVE TO:

INT. ABANDONED WAREHOUSE - NIGHT.

We fade in on Noah and his men, dragging Cynthia. They rush
her over to a chair in the middle of the warehouse and force
her down. One of the men ties her hands down to the chair,
then remove the bag from her head.

Cynthia's muffled screams are still heard as she jerks in the
chair with fear in her eyes. Noah stands in front of her and
removes the rope from her mouth.

CYNTHIA
Please!! Don't hurt me!!

The camera jumps to NOAH as he slaps Cynthia across the face,
which leads to her chair falling over and onto the cold
floor.

We pan in on Cynthia pale face as her pain fills through the
screen.

Noah laughs.

CYNTHIA (CONT'D)

Why are you doing this!? I haven't done anything.

NOAH

You, Ms. Reynolds are a threat to our country. Within you, is a very dangerous power. One in which you cannot control.

CYNTHIA

My abilities? How did you know about them??

NOAH

We've been searching for you for quite some time and now, we've finally found you.

CYNTHIA

Please...I'll do anything!

NOAH

I'm sorry, but the people I work for want you dead.

Cynthia closes her eyes.

NOAH (CONT'D)

Nothing personal kid --

Then, all of a sudden --

BAM!!

The wall behind him explodes, covering the room with smoke! Three men dressed in black special OPS suits come rushing in, guns firing. Walking in from behind them, is a FULL FIGURED, caramel skinned woman. The smoke begins to fade and she is revealed as --

AMANDA WALLER

She raises a shotgun and shoots one of Noah's men in the chest as he raises his weapon. The battle is quick as the remnants of Noah's men are taken down. All who is left, is Noah himself. Slowly taking a few steps back as WALLER approaches him.

NOAH (CONT'D)

Who the hell are you!?

Cynthia looks up at her rescuers.

AMANDA

You can call me The Wall.

Amanda raises her shot gun and pulls the trigger. Bullets lung into Noah's chest, causing him to be thrown into the wall behind him.

WALLER looks toward Cynthia as she remains on the floor, looking up to Amanda, confused.

AMANDA (CONT'D)

Are you okay?

Cynthia stares at her, and begins to nod. Amanda smiles.

JUMP CUT TO:

EXT. ABANDONED WAREHOUSE - NIGHT.

We cut to the front entrance to the warehouse. Lana zooms onto screen but instantly, she grabs her chest.

We hear a humming coming from above her. She looks upward to see a glowing purple crystal. He cocks her head in confusion and squats down to the ground, being weakened by the crystal.

SUDDENLY, a black sedan comes crashing through the garage door in front Lana. Her eyes widen as the car screeches its way towards her.

Lana rolls out of the way as fast as she can as the car passes her, almost running her over.

Lana looks back up at the crystal which has just stopped glowing. Still a little dazed, she inhales deeply and stands to her feet with a look of confusion on her face.

She turns her head quickly to the car, which is half way down the block now. We close up on Lana's disappointment and --

DISSOLVE TO:

EXT. ODYSSEY, NEW YORK - SKYLINE - MORNING.

The camera zooms across the city of Odyssey as the sun slowly rises. It's beautiful rays emerging and becoming brighter and brighter.

DARK buildings are illuminated by light as orange and yellow colors are reflected from them.

On the beautiful sight, we --

DISSOLVE TO:

EXT. AMANDA WALLER'S PENTHOUSE - FRONT ROOM - DAY.

A lovely penthouse. All white furniture, a bar, and an extraordinary view of Downtown Odyssey, New York.

The camera pulls up on Cynthia who is looking out the penthouse window, down unto the city. With her arms folded to her chest and a calm expression on her face, she continues to gaze at the city's beauty. And then --

DING!

The elevator door behind her is opened and out comes

AMANDA WALLER

Wearing an all black and purple woman suit.

Cynthia turns around quickly.

AMANDA

Who are you?

CYNTHIA

Still a little spooked but, I'm better.

AMANDA

I can understand why, just know that you're among friends here.

CYNTHIA

I know we just met and all but...I feel like I can trust you.

Amanda smiles warmly.

AMANDA

You can.

Cynthia smiles back.

CYNTHIA

Who were those men that attacked me?

AMANDA

My sources are trying to uncover their identities and who they work for. Whoever they are, we'll find them soon.

CYNTHIA

Do you know why then --

AMANDA

Yes.

Cynthia looks shocked.

CYNTHIA

Then you know that I'm --

AMANDA

Different. Special...

CYNTHIA

A freak?

AMANDA

The scientific term is metahuman.

CYNTHIA looks curious.

AMANDA (CONT'D)

I can give you answers. I know you have dozens of questions.

CYNTHIA

That's an understatement.

(beat)

What will I have to do for you?

AMANDA

Absolutely nothing. I only want to help you learn how to use your abilities and understand why you have them.

CYNTHIA

I wasn't born like this ya know. I used to be...normal.

AMANDA

And you can again. Once you have the control.

Cynthia nods.

CYNTHIA

I'm willing to learn.

Amanda smiles.

AMANDA

I'm glad.

AMANDA's cell phone rings. She reaches into her pocket to get it and then answers.

AMANDA (CONT'D)

Waller.

CYNTHIA turns back to the window.

AMANDA (CONT'D)

I'll be right down.

Amanda closes her phone.

AMANDA (CONT'D)

I have a meeting to get to, but
I'll be back soon.

CYNTHIA

Alright. I think I need some time
to think anyway.

Amanda nods slightly and walks to the elevator. Walking
inside, she presses a button and the elevator door shuts.

Cynthia sighs and we --

CUT TO:

EXT. ODYSSEY - DOWNTOWN - STREET - LANA'S CAR - DAY.

Lana is gazing out of the window of her car as QUENTIN is
driving. They are silent until --

QUENTIN

It's not your fault.

Lana looks to him.

LANA

Isn't it.

QUENTIN

It's not. From what you told me,
there's nothing you could have done
with that crystal taking the suits
power away.

LANA

I'm not even sure how it happened.
Kryptonite isn't supposed to work
on humans. With or without meteor
rock abilities.

QUENTIN

Well..maybe it wasn't meteor rock.
Maybe it's science.

(MORE)

QUENTIN (CONT'D)
Some man made crystal specifically
created to weaken you...

LANA
Which brings me back to --

QUENTIN
Lex Luthor.

LANA
Changing your tune so quickly?

QUENTIN
Well...now that we know somebody's
after you, it's time to get
serious.

LANA
I knew this day would come...if not
with Lex, than somebody
else...maybe somebody worse.

QUENTIN
Like who?

LANA
I'm not sure.

QUENTIN
What about the girl? Cynthia...

LANA
We'll keep looking for her. I won't
give up until we've found her. I
promise.

QUENTIN nods.

LANA (CONT'D)
But in the mean time, I gotta meet
the new boss.

QUENTIN
Congratulations again, on getting
the job. You deserve it.

LANA
Thank you.

QUENTIN
Are you nervous?

LANA

A little, but all I can do is try
my best and hope everything turns
out well.

QUENTIN

That's my girl.

Lana smiles.

QUENTIN (CONT'D)

Here it is. The C.B.I.

Lana looks out the window.

QUENTIN (CONT'D)

You ready?

LANA

Ready as I'll ever be.

Quentin unlocks the door and Lana opens it, slowly rising
from the car. She turns back and waves at Quentin as he
slowly pulls off.

Lana walks toward the front entrance of the building and we --

CUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - LOBBY - DAY.

We see LANA walking into the building and is instantly
greeted by PETE.

PETE

Lana, you made it!

LANA

Of course.

PETE

Congratulations, and welcome to the
Bureau of Intelligence. Ready to
meet the boss?

Lana inhales, then exhales.

LANA

Think so...

PETE

Right this way...

Pete walks off and Lana follows.

CUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - OFFICE - DAY.

Pete opens the door to the bosses office and Lana steps inside. Pete smiles, then closes the door.

Instantly, we hear a --

DING!

AND an elevator inside the office opens up. We CUT TO a pair of legs in the elevator as we slowly pan upward to reveal --

AMANDA WALLER

Lana looks to her, and smiles.

AMANDA
You must be Ms. Lang.

Amanda smiles at Lana.

LANA
Yes, and you must be --

AMANDA
Dr. Amanda Waller. It's good to finally meet you.

Amanda reaches her hand out and Lana shakes it.

LANA
Same.

AMANDA
Pete tells me nothing but good things about you.

LANA
Well, I'm looking forward to showing you myself.

AMANDA
As am I.

LANA
Welcome to the Central Bureau of Intelligence.

AMANADA
I think you'll like it here.

LANA
I know I will.

Lana smiles and we hear Amanda's cell phone beep. She gets it out and we see a picture of a chessboard on her screen.

AMANDA
Excuse me, I have a meeting. Mr. Ross will show you around the facility.

LANA nods and smiles.

LANA
Thanks for everything.

Lana turns around and walks out of the office. We are still on Amanda, as she sits down at her desk with a grin on her face.

MAN (O.S.)
Looks like your plan has been set in motion.

AMANDA
Indeed it has.

The camera moves across the office and stops at --

NOAH JOHNSON

NOAH
Everything went as planned?

AMANDA
Cynthia Reynolds is in my care. You were perfect Agent Johnson.

NOAH
Thank you.

Amanda rises from her desk.

AMANDA
Apologies for...shooting you. Even with the vest, a shotgun bullet to is painful.

NOAH
The girl had to believe she was being saved. It was worth it.
(BEAT)
May I ask...what happens now?

AMANDA
Now...the game begins.

Amanda smiles villainously as we --

BLACKOUT.

END OF EPISODE

STAY TUNED FOR A PREVIEW OF NEXT WEEK'S EPISODE

NEXT WEEK

LANA zooms onto the screen, looking up at the nights sky.

LANA (O.S.)
There's a new player in town.

CUT TO:

INT. BANK - DAY.

A MAN walks inside the bank. He opens his palms as they release blue and white electrical shocks.

CUT TO:

INT. TRINITY WAREHOUSE - COMMAND CENTRAL - DAY.

LANA
He's a metahuman.

CUT TO:

INT. BANK - DAY.

The MAN puts his arms up and electricity comes rushing out of his hands, causing a vault to be burned open.

THE GAMES

CUT TO:

INT. CHECKMATE - NIGHT.

AMANDA stands inside a dark room, in front of a chess board.

AMANDA
The journey to victory begins with a choice.

CUT TO:

INT. PENTHOUSE - NIGHT.

Cynthia peers out of her window. Looking down at the city below.

QUENTIN
Cynthia?

Cynthia turns to see QUENTIN standing there.

AMANDA (O.S.)
What will yours be?

CUT TO:

INT. TRINITY WAREHOUSE - NIGHT.

Lana is facing her computer monitor when it's suddenly shattered by a bolt of electricity.

She turns to face STATIC.

He shoots another at her and seconds before impact --

WILL BEGIN

INT. CHECKMATE - NIGHT.

AMANDA
Wrong move--

Amanda moves a piece on the chess board and then says --

AMANDA (CONT'D)
Checkmate.

BLACKOUT.

[TRINITY]

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