

TRINITY
1x09 - POSSESSED

Written By

Chris Davis

Based on the television series "SMALLVILLE" and characters
created by DC Comics.

(C) 2010 theVPN.

TEASER

FADE IN:

EXT. GRAVEYARD - LATE 1800'S - NIGHT.

The camera is on a wide shot of an area in the woods. Dark trees surround the pile of wooden logs, chairs and many other wooden objects.

SUDDENLY, a group of men dressed in black and white uniforms comes into view. We PAN closer.

The man who leads them is holding a lit torch. He waves it back and forth, then more people come from the shadows. They appear to be townspeople and are not dressed in any kind of uniform.

TOWN LEADER

Townspeople! Tonight, you will witness an event predicted by the lord himself! Tonight, demons sent by the devil to do his bidding will be burned at the stake and sent back to the pits of hell that came from!

The crowd of townspeople cheer and roar with excitement.

TOWN LEADER (cont'd)
Bring them out!!

We quickly PAN over to a group of men, carrying two people. They struggle to get free. One is a man, while the other is a woman. While the two are being tied up to the wooden posts above the pile, the crowd continues to roar.

TOWN LEADER (cont'd)
Goody Harden and Mr. Henry Levitt...once kind and generous people, until they were taken over by devils magic. Witchcraft is forbidden in this region. They knew this and yet it appears that haven't heeded out warning! Tonight, they shall burn!

The camera cuts to a woman in the crowd. She's wearing a black hooded cloak. Her BLACK hair is seen coming down from the sides of her hood. She has a weighty expression on her face.

BACK ON the TOWN LEADER. He turns to the two as they face their deaths.

TOWN LEADER (cont'd)
Any last words?

We finally catch a glimpse at the fugitives. Amelia is a young and attractive woman, with dark black hair and brown eyes. Henry looks a tad bit older than her. He has a shaved head and dark green eyes.

Amelia turns her head to Henry and begins to tear.

AMELIA
I will see you soon, my love.

Henry smiles, THEN the town leader tosses his torch beneath them and into the pile of wood. Heady flames spring up.

The camera cuts to the woman in the crowd. She opens her hands and some kind of pink dust is lunged towards them both as they are consumed by the flames. On that image we --

FLASH TO:

EXT. ODYSSEY - GRAVEYARD - PRESENT - NIGHT.

We find ourselves in the same graveyard. It's dark, damp and misty. We can hear echoed sounds of nature in the distance; owls, crickets, and other noises that can't quite be identified.

SUDDENLY, we see two rays of light.

We PAN over to the source of the light to reveal --

LANA & QUENTIN, both holding flash lights.

ANGLE: ON LANA

LANA
This is kind of romantic, huh? The moon light...the mysterious mist.

QUENTIN
When we go out on our first romantic evening, I'd much rather take you to a nice restaurant or something.

LANA

"When we?"
(Confused)

QUENTIN

I -- figuratively speaking, of course.

Lana nods.

LANA

Ah.

They continue to look around the graveyard, in an awkward silence.

QUENTIN

So, what do you think is actually out here?

LANA

I don't know. I heard reports of some strange activity in this area.

QUENTIN

Maybe it's zombies, or worse...vampires.

Lana stops in her tracks.

LANA

Do NOT joke about vampires.

QUENTIN

Sorry...

Lana sighs, then keeps walking forward.

LANA

Anyway, there have been a few dozen missing persons cases, dating back to 1914. They were last seen around this cemetery and none of them were ever found.

QUENTIN

Sounds creepy enough.

Lana's eye catches something -- A sudden but brief glow, coming from a tomb stone across from her.

LANA
What was that?

QUENTIN
What?

Lana pauses, confused.

LANA
I saw something.

QUENTIN
Lana, in the movies, whenever the chick says she saw something, the guy she's with ends up dead, really fast.

LANA
Don't be such a baby.

QUENTIN
I'm just saying.

Lana walks away from Quentin, very attracted to the black tomb stone on her left.

LANA
Come on.

Quentin follows her. The camera follows them both as they walk towards the tomb stone. We CLOSE IN on it as they get closer. It reads --

AMELIA HARDEN & HENRY LEVITT

BACK ON LANA.

She bends down to take a closer look.

QUENTIN
What is it?

She ignores him and reaches out to touch the stone. We close in on her face, which appears to be blank. She has no expression whatsoever. It's like she's in some kind of trance.

As she touches the stone, a sudden burst of pink energy comes flying out of the ground, consuming Lana. She pulls her head and arms back as the energy surrounds her.

QUENTIN is shocked.

He grabs Lana in an attempt to save her from whatever this energy is but is then consumed by it as well. They both take it in when finally, is dissolves.

Quentin and Lana drop to the wet ground, breathing heavily. Lana puts her hand to her heart as it thumps with haste.

LANA
What the hell was that!?

QUENTIN is too shocked to answer, and on his stunned expression, we --

BLACKOUT.

END OF TEASER

ACT ONE

FADE IN:

EXT. LANG RESIDENTS - MORNING.

We come up on the Lang residents. The grass looks freshly cut as we pan closer into the house to establish --

CUT TO:

INT. LANG RESIDENTS - KITCHEN - MORNING.

We're TIGHT on Lana, who is sitting on a stool in front of the kitchen counter. She's writing something.

We cut to --

QUENTIN, as he walks into the kitchen behind Lana.

QUENTIN
Good morning.

Lana turns to face him, before giving him a big smile.

LANA
Good morning.

QUENTIN
Did you sleep okay?

LANA

Like a baby. You?

QUENTIN

Yeah, pretty normal. I don't know how I got any sleep after what happened last night.

LANA

I know what you mean. I felt like I was being hallowed out from the inside. Like, my heart was being pulled out by this...I don't know what it was.

QUENTIN

I'm just glad nothing else happened. Ya know, other than the weird feeling we got.

LANA

There hasn't been any...side effects, right?

QUENTIN

Luckily no. But, that doesn't mean they aren't on the way.

Lana sighs.

LANA

It's hard to think about, but for right now, I'm beginning the first steps to a normal, healthy career.

QUENTIN

Come again?

She grins, then shows him what she's writing on.

LANA

It's a job application.

QUENTIN

For what?

LANA

The local community college is in need of a new counselor.

QUENTIN

You? And college students? I never would have expected it.

LANA

Well, it makes sense. I'm smart, comforting, and young. Polls show that eighty nine percent of students are more comfortable talking to young adults than...non young adults?

She chuckles.

QUENTIN

Isn't this the kind of job that takes a long time to get. I mean, with background checks, and do have a degree in that field?

LANA

Well...not exactly. But I've already sent my resume and I should be getting a call pretty soon. It's pretty flawless, if I may say so myself.

(beat)

Oh, and they mentioned the last counselor committed suicide from stress. I think they're pretty desperate for a new one before, you know, all the kids get nuts-y...er.

Quentin is confused by her unique choice of words. He shakes it off.

QUENTIN

Best of luck Lana. If anybody can do it and not attempt to kill themselves, it's you.

Lana grins, then the telephone rings. Her eyes widen.

LANA

I'll get it!

She runs over to the phone, in excitement. Quentin just looks at her and smiles. As he continues to glance at Lana, we hear the front door being opened.

CUT TO -- PETE

Who's walking into the house. He walks in the kitchen and stops Quentin, smiling at Lana, who's in the other room. He stops and giggles.

PETE
I knew you had it bad for her.

Quentin turns to Pete, quickly.

QUENTIN
Huh?

PETE
Oh come on, you were totally just
checking her out.

QUENTIN
What!? That's crazy.
(He denies)

PETE
Quentin, man...you two have been
living together for a year.

QUENTIN
So what? Jake lives here.

PETE
Jake stays here. He doesn't have
anywhere else to go. There's a big
difference.
(BEAT)
Hell, if it was an open house, then
I'd move in.

QUENTIN
Really?

PETE
Nah...not really.

Quentin chuckles in embarrassment.

PETE (cont'd)
Why don't you tell her how you feel
about her?

LANA
Pete, I don't have any feeling for
Lana...she's my friend, that's all.

Pete gives up, for now.

PETE
Okay, fine. But the next time you
talk to her, pay more attention to
her. You'll see her in a hole new
(MORE)

PETE (cont'd)
light. Trust me, I watched the way
she talked to "he who must not be
named."
(beat)
It's like Déjà vu.

Pete turns around and leaves the room. Quentin pauses to think to himself. After a few seconds, he glances back at Lana, who remains on the telephone in the next room.

On his smile, we --

CUT TO:

INT. LANG RESIDENTS - JAKE'S ROOM - MORNING.

We come up on JAKE, laying down on his bed with ear phones on and an MP3 player on his chest.

We hear the rock music from the ear phones when suddenly another sound is heard. A knock on the door, followed by Pete opening it. Jake spots him from the corner of his eye and takes his eye phones out.

JAKE
You know, you're gonna have to
start waiting for an invite.

PETE
If I thought I would get one, I
would have.

Jake sighs.

JAKE
What do you want?

PETE
Just wanted to say what's up?

JAKE
Yeah? Well nothing much.

PETE
How are you feeling?

JAKE
Just peachy. AVENGED SEVENFOLD is
the ultimate healing medicine.

He picks up his music player and makes a sarcastic expression.

PETE

Come one Jake. I know you're bottling stuff up.

JAKE

I don't bottle. I'm just, tired and restless. I need something to do.

PETE

Well, maybe I could help with that.

JAKE

I'm listening.

PETE

Lana and Quentin went out to investigate a graveyard last night. Something about a long history of missing persons.

JAKE

So?

PETE

Well, they never completed the search. They're a little busy at the moment so, maybe we could head over there and take another look.

JAKE

That sounds interesting, but a wild goose chase would just make me more tired...and restless.

PETE

Come on, you've been sulking in here for a week, ever since what happened with Jade.

Jake sighs.

PETE (cont'd)

You have to let it go bro.

JAKE

You think I haven't tried!? It's not like I want to stay this depressed. It's not good for the skin.

Pete tries to stay serious but chuckles slightly.

JAKE (cont'd)

I do have, somewhat of a life you know...even though I can't seem to remember half of it.

PETE

Is that what's been bringing you down? Your past?

Jake sighs.

JAKE

The past that I don't know. Yeah, it gets frustrating.

PETE

Have you ever thought about talking to someone? I mean, is there anyone you can remember?

JAKE

There are plenty of people I can talk to....I just don't want to.

PETE

Why not?

JAKE

I don't really want to talk about it, okay?

PETE

Sorry....I know it's been hard for you to move on. But it's gotta happen, and I'm just trying to help.

JAKE

I know you are. Doesn't mean I have to like it.

PETE

If I were you, I'd start looking for some answers before my head exploded.

JAKE

You know, these pep talks are getting more and more annoying.

PETE

Then I guess I'm doing my job right.

Jake rolls his eyes.

PETE (cont'd)
So...is that a yes on the case?

Jake grunts with frustration.

JAKE
Fine! If it'll make you shut up,
I'll go on the stupid search.

PETE
Nice, but you should probably
shower first. You reek man.

Pete leaves the room. Jake's face is scrunched from the insult, then he smells under his arms.

JAKE
Ugh...

Jake sighs and on that, we --

CUT TO:

EXT. ODYSSEY - GRAVEYARD - MORNING.

We're back in the graveyard. The mist has been cleared by the sun. We pan around until we get to the tomb stone of --

AMELIA & HENRY.

We're TIGHT on the stone. Then, the camera quickly turns in the opposite direction to reveal --

A WOMAN, dressed in a black dress, with long black hair. The same woman from the flashback. She has a smirk on her face as she glides over to the tomb stone of the long lost lovers. In her hands, is a golden urn.

She gets close to the grave and when she's right above it, she closes her eyes.

Then, she raises the urn and tilts it forward, spilling ashes the ashes that filled the urn, onto the tombstone. She takes a deep breath, then exhales. Suddenly, the grave begins to produce a pink glow.

WOMAN
I call forth the spirits of Amelia
Harden and Henry Levitt. Your
souls, lost in the underworld for
(MORE)

WOMAN (cont'd)
all eternity, are now marked by the
body and souls of two others. Make
your way to them, refill their minds
with your own and consume them,
body...and soul.

As the grave continues to give off a pink glow, we --

FLASH TO:

INT. LANG RESIDENTS - LIVING ROOM - MORNING.

Lana is pacing through the living room, still on the telephone. She's grinning.

LANA
Okay...I'll see you soon, thanks.

Lana hangs up, then shouts in excitement. Suddenly, Quentin walks in.

QUENTIN
I'm guessing there was good news?

LANA
It was the dean of the school.
She's called me in for an
interview!
(Excited)

QUENTIN
That's great! You'll be amazing.

LANA
I'm hoping. She told me my resume
looked very promising, so I'm
feeling pretty good about my
chances.

QUENTIN
You nervous?

LANA
Naturally.

QUENTIN
Okay, I'll give you a lift.

LANA
Thanks.

Lana and Quentin talk toward the front door.

ANGLE: Lana's face

She opens the front door and out of nowhere, her eyes begin to glow pink. We cut to a close shot of Quentin, and his eyes do the same. A few moments pass and they return to normal. Lana shakes her head, and continues out the door, with Quentin right behind her. On that, we --

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. ODYSSEY - SIDEWALK - DAY.

We are on the bustling sidewalks of downtown Odyssey, where Jake and Pete are walking. CLOSEUP on Pete.

PETE

The cemetery is not too far from here.

JAKE

We've been walking for like...thirty minutes.

PETE

Well, we could walks turn back now.

JAKE

Just...keep it moving.

PETE

That's what I like to hear.

JAKE

So, what are we going to be looking for?

PETE

Lana said there was some peculiar stuff going on there. I'd like to see it for myself.

JAKE

When did you become the detective?

PETE
I haven't. I'm just, interested.

JAKE
You're bored.

Pete sighs.

PETE
I'm bored.

JAKE
Well, that's one thing we have in common then.

PETE
It's a miracle.

JAKE
But what happens when you find out you can't handle this side of being a "hero"?

PETE
I don't know, but it beats sitting in my apartment all day and night. Right?

JAKE
Whatever.

There is a long pause as they continue to walk.

PETE
So uh...what was it like?

JAKE
What was what like?

PETE
Amanda...and Checkmate.

JAKE
It's not like I was in control, and it's something I'd much rather forget.

PETE
It must have been tough, following her orders, doing unthinkable things for her.

JAKE

You worked for her for a year. You probably know better than I do.

PETE

Waller has always been scary but I never actually thought she was evil.

(beat)

Until she almost pull a gun out on me, of course.

JAKE

I'm just glad she's gone and out of my head.

PETE

I've got a feeling she won't be gone for much longer.

(beat)

She thinks this is her city and whether we like it not, she won't give it up so easily.

Jake looks uneasy.

PETE (cont'd)

Sometimes, I can still feel her around me. Watching all of us. That's how intimidating that woman is. You know what I mean?

Jake sighs.

JAKE

It sound like you're kinda hot for her.

PETE

What!? No, that's sick! I mean, if I were her age, I would probably go for --

JAKE

Ahh gross!! Can we just get to this graveyard already!?

There is a moment of silence.

PETE

Yeah...sure.

They continue to walk down the street. The camera pans upward and off that image, we -- CUT TO:

EXT. ODYSSEY - STREET - CAR - DAY.

QUENTIN is in the drivers seat, in control of the vehicle, while Lana sits in the passengers seat.

Lana seems distracted as she looks straight ahead. Quentin looks over at her and notices.

QUENTIN
You alright?

LANA
Yeah, just nerves I guess.

Quentin sighs.

LANA

QUENTIN
I don't know. I feel kind of
strange.

LANA
Yeah? Like how?

QUENTIN
I can't really explain. I just feel
a little...is it hot in here to
you?

Lana shrugs, then Quentin rolls on the air conditioner.

QUENTIN (cont'd)
That's better. Oh, and you don't
have to be nervous about a thing
Lana.

Quentin rests his hand on Lana's thigh.

QUENTIN (cont'd)
You'll do great.
(Comforting)

Quentin grins, then so does Lana. In a moments notice, Quentin quickly removes his hand.

QUENTIN (cont'd)
So, this is your first interview
after being fired from the CBI...

LANA
I wasn't fired, I quit.
(beat)
Actually...I didn't even officially
quit. It just seemed kind of
obvious after finding out my boss
was...you know, evil.

QUENTIN
Oh Amelia.

LANA
What?
(confused)

QUENTIN
Huh?

LANA
Did you just call me..."Amelia?"

QUENTIN
No. I mean...wow, I guess I did.

LANA
Who's Amelia? I remember that
from...somewhere.

QUENTIN
I don't know anybody named
Amelia...that's weird.

Lana looks confused, as does Quentin, but they continue on
to the college for Lana's interview. On that, we --

CUT TO:

EXT. ODYSSEY - GRAVEYARD - DAY.

We're at the graveyard. Pete and Jake have just arrived to
the entrance gate.

PETE
Here we are.

JAKE
Yeah, it's creepy alright, but what
makes it different from any other
cemetery?

PETE

That's what we're here to find
out...come on.

They walk into the graveyard, with caution. Looking around the massive lot, they find themselves overwhelmed.

JAKE

No wonder people turn up missing in
here, it's HUGE!

PETE

This might be harder than I
thought. You up for it?

JAKE

We've gotten this far haven't we?

They keep walking.

PETE

Keep your eyes open for a black
tomb stone. That's where Lana
stopped looking.

JAKE

Gotcha.

PETE

See...this is fun. Right?

JAKE

Not really.

PETE

Come on, no more moping.

Jake stops.

JAKE

Why are we here? Really.

PETE

We're on a job.

JAKE

No, the real reason. You've been
pitying me ever since I showed up.
I'm not a charity case.
(upset)

PETE
I know that.

JAKE
My like suck! I got it! But I don't need your help making it better because seriously, I'm beginning to walk to kill you.

Pete begins to grin, then looks at Jake's expression, which is serious as a heart attack.

PETE
Oh...ouch.

JAKE
Maybe I do bottle stuff up, a little.

PETE
Yeah. Look...I'm sorry. I just thought it would be cool if the side kicks got a little time to in the spotlight.
(beat)
and a little time out of the house would be good...for both of us.

JAKE
I'm sorry for lashing out. It's not my fault remember? I'm evil.

PETE
You're not evil. You just have issues.

JAKE
Thanks...

Jake shakes his head.

JAKE
Unbelievable.

Pete shrugs, then Jake gazes at something across the graveyard.

JAKE (cont'd)
Well look at that.

Pete looks and we see his point of view. It's the tomb stone they were looking for.

JAKE
There's your tombstone.

Pete grins, then they walk off screen. On that we --

CUT TO:

EXT. ODYSSEY SHORE COMMUNITY COLLEGE - PARKING LOT - DAY.

QUENTIN and LANA have just gotten out of the car, which is in the school's parking lot. They walk toward the front entrance.

The campus is quite large. It stands just a few blocks away from the shore.

LANA
Nice campus.

QUENTIN
It's huge.

CUT TO:

INT. ODYSSEY SHORE COMMUNITY COLLEGE - HALLWAY - DAY.

LANA walks into the front entrance entrance to the school. Quentin follows behind her. it's passing period and the students are walking about the hallways.

LANA
Wow...it's like high school, all over again.

QUENTIN
Sucks, huh?

LANA
No. My high school years were great...besides the occasional meteor infected classmate trying to kill me.

QUENTIN
Yeah? Well, try being stuffed in your own locker every first Monday of the month.

LANA
You were a geek back in high school?

QUENTIN
Can't you tell?

LANA
No, your hunkiness tells me
otherwise.

QUENTIN
Really?

LANA
Mmm Hmm..

Lana grins, then turns her head to the door which reads "DEAN'S OFFICE".

LANA (cont'd)
Here it is, and look, I'm not even
in trouble.
(Beat)
You okay about waiting out here for
a while.

Quentin looks around at all the students, then sighs.

QUENTIN
Fine.
(Annoyed)

LANA
Be strong.

She grins, then walks into the office. Off that we --

CUT TO:

INT. ODYSSEY SHORE COMMUNITY COLLEGE - OFFICE - DAY.

Lana steps into the office.

LANA
Knock, knock.

We CUT TO the dean. A woman with long red hair and blue eyes, is seated in her chair. She smiles.

DEAN
Come on in. You must be Ms. Lang?

LANA
Yes, I'm her. It's nice to meet
you.

Lana shakes her hand respectively.

DEAN

I'm Mrs. Belle. It's nice to meet you as well. Please, take a seat.

Lana sits down in the chair across from Mrs. Belle.

MRS. BELLE

So, I read your resume and I liked what I saw.

LANA

Thank you, I really appreciate that.

MRS. BELLE

Are you ready to begin the interview.

LANA

I am.

MRS. BELLE

Okay, let's start with the basics. Why do you want this job? Working with young students is a lot to handle.

LANA

I believe I'm pretty good with teens. I have experience in listening and helping them through any problems they may have. It's just something I've always enjoyed doing.

MRS. BELLE

What do you think you'll be able to bring to this school?

LANA

Well, if I were to get the job, I'd do my best to make your students more prepared to learn. Dealing with outside issues and life problems make it harder for students to focus. With me, I hope to make it a bit easier for them.

MRS. BELLE

Nicely put.

Lana smiles, then Mrs. Bell clears her throat.

MRS. BELLE (cont'd)
As I said over the phone...last
semester, our previous
counselor...couldn't handle the
stress. Does that frighten you at
all?

LANA
It does, but it happens everyday
and I would insure you that I'm
prepared for anything these
students throw at me.

Mrs. Belle nods.

MRS. BELLE
Okay...well tell me more about you,
Ms. Lang.

Lana is about to answer but we --

CUT TO:

EXT. ODYSSEY - GRAVEYARD - DAY.

PETE is bending down in front of the tombstone. Jake is standing right behind him.

JAKE
Anything?

PETE
No...just a normal tomb stone. It
has two names on it so, they were
probably pretty close.

JAKE
Maybe they died together.

PETE
Either way, we should keep looking.
There's nothing here.

PETE stands to his feet.

WOMAN (O.S.)
You shouldn't be here!
(stern)

Both Pete and Jake turn their heads to the source of the voice to reveal -- the mysterious woman, yet again.

JAKE

Uh...why not?

PETE

Who are you, if you mind me asking?

WOMAN

My name is Gethra...and you're too late.

PETE

What are you talking about?

GETHRA

The spell has already been done.

JAKE

She's nuts.

PETE

What do you mean..."spell."

GETHRA

I performed the soul transference.
The moment two destined lovers touch the stone, they will be marked by a centuries old curse.

JAKE

I'm not liking the sound of that.

PETE

Oh my god...Quentin and Lana.

On Pete's shock, we --

CUT TO:

INT. ODYSSEY SHORE COMMUNITY COLLEGE - DAY.

The interview is over.

Lana and Mrs. Belle stand up and shakes hands.

MRS. BELLE

It was great speaking with you
Lana. You'll hear from me soon --

Mrs. Belle is cut off by Quentin, bursting into the room.
Both women are shocked. Lana looks back at him, in confusion.

LANA
Quentin!? What is it!?

Quentin grabs Lana's arm and pulls her out of the room. Mrs. Belle is shocked.

CUT TO:

INT. ODYSSEY SHORE COMMUNITY COLLEGE - HALLWAY - DAY.

Quentin pulls Lana from the office.

LANA
Quentin! What the hell is going on!?

QUENTIN
Amelia, my love. We have been reunited.
(Passionately)

Quentin touches Lana's cheek, softly, then presses his lips firmly against hers. After the unexpected kiss, Lana pulls away from him and touches her lips in shock.

They both are breathing heavily and then -- LANA smiles.

LANA
Henry.

She lunges forward and their lips connect again in a passionate kiss. Lana grips the back of his head, tugging his hair. They both exchange lustful moans as they continue to lock lips and on that we --

BLACKOUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. ODYSSEY SHORE COMMUNITY COLLEGE - HALLWAY - DAY.

Amelia and Henry in Lana and Quentin's bodies are still sharing a passionate kiss. Finally, they break away.

QUENTIN
It's been too long.

LANA
Even death, could not keep us
apart.

Quentin smiles, then takes his loves hand. They run out of
the school.

EXT. ODYSSEY SHORE HIGH SCHOOL - CAMPUS - DAY.

They come out of the front door and look around. They're in
amazement.

QUENTIN
This world has changed immensely.

LANA
It's...beautiful.

They continue to walk until they see their reflection in a
car window. They both stare at themselves.

LANA
We have changed as well.

QUENTIN
We knew this would happen. These
are the bodies of two pure lovers.
They are worthy of holding our
love.

LANA
They will do. It's our soul...that
is what matters.

QUENTIN
The fact that we're alive
again...it must mean that Gethra
survived all these years.

LANA
I knew she would.

QUENTIN
Shall we look for her?

LANA
No...not yet. We have just been
reunited Henry. I spent over a
century, trapping in the
(MORE)

LANA (cont'd)
underworld, alone...without you.
I've been waiting for this moment
to come for what seems like
forever.

QUENTIN
I share your experience. But, we
are finally together.

They smile at one another and look into each others eyes.

LANA
I want to cherish every moment we
spend together, forever.

There is a passionate pause until Quentin turns his head
toward the shore, not too far away.

QUENTIN
The waters remain the same.

Lana gazes at the beach and smiles. On that, we --

CUT TO:

EXT. ODYSSEY - GRAVEYARD - DAY.

Pete and Jake stand in front of Gethra, in confusion.

JAKE
Let's start again. What have you
done with Lana and Quentin?

GETHRA
I did what I promised to do one
hundred and twenty years ago.

PETE
Explain what that was and how our
friends are involved!
(Impatient)

GETHRA
Fine...Amelia and Henry were lovers
in the late 1800s. They spent every
minute of everyday with each other.

JAKE
Get to the point!
(Angry)

GETHRA

Both of them were also
practitioners of the black arts.

PETE

What do you mean, like witches?

GETHRA

Yes...

JAKE

This is crazy. There's no such
thing as witches....right?

PETE

All that matters right now, is Lana
and Quentin. Tell us more.

GETHRA

Witchcraft wasn't supported in the
19th century, so when they were
discovered, they were burned at the
stake. They should have stayed
dead, but I cast a spell on their
grave.

(beat)

When the souls of two pure lovers
came into contact with the stone,
the spirits of Amelia and Henry
will would possess them, to
continue their love again.

JAKE

Two pure lovers? But, Lana and
Quentin aren't together.

GETHRA

Whether they've acted on their
feelings or not, they are destined
to be together. It's the only way
the spell would have worked.

PETE

And all the people that have gone
mission over the years. They
touched the tomb and weren't able
to bring the spirits back. What
happened to them?

GETHRA

They died from the magics
instantly.

JAKE

And you disposed of the evidence.
You're sick.

GETHRA

There was no other way.

JAKE

You could have let them die. You
know how many people you've
killed!?

PETE

Jake...

Jake sighs, then drops his head.

PETE

If they don't have control over
their bodies...where are they?

GETHRA

Your friends are no more. There's
no way to reverse the spell.

PETE

No offense, but I'm not taking your
word for it.

JAKE

Neither am I.

GETHRA

Whether you believe me or not...you
friends are gone, forever.

Jake and Pete look at each other, hoping that what she's telling them isn't true. Then, Gethra begins to run the other way. Pete and Jake run after her.

The chase doesn't last long, as Jake tackles her from behind. As they hit the ground, Jake grips her neck.

PETE

Jake! Don't hurt her!

JAKE

Listen, I've been told I'm not too much of a people person...I never got why. But if you don't find a way to bring our friends back, trust me when I tell you, we're both gonna find out!
(Intimidating)

Gethra is breathing heavily. She looks up at Pete, who shrugs his shoulders, then back at Jake as he tightens his grip. On that, we --

CUT TO:

EXT. ODYSSEY - SHORE - DAY.

We come up on a beautiful view of the shore. The sand is flawless and the water is crystal clear.

We PAN to the left until we reach LANA, sitting down in the sand. She gazes at the water, mesmerized by its shimmer.

SUDDENLY -

Quentin walks up behind her, with a bottle of wine in his hands. He sits down next to Lana, then kisses her on the cheek.

She smirks.

Lana looks at Quentin, then at the bottle.

LANA
You got it.

QUENTIN
Anything for you.

Quentin opens the bottle, then hands it to Lana to take the first drink. She does.

LANA
Do you remember the old days?

QUENTIN
How could I forget?

LANA
It was so different then. Those bastards took our lives away. I wish they still lived only so I could rip their hearts out myself.

QUENTIN
Have I ever told you how much I'm in love with you?

LANA
Once or twice.

Lana grins, then kisses Quentin.

QUENTIN

Amelia...have you thought about the bodies we're in.

LANA

Of course.

QUENTIN

Is it right? They were in love, just like we were. And now, they're gone.

LANA

It was a difficult choice, but the sacrifice was necessary.

QUENTIN

Still, I wish there would have been another way.

LANA

Are you having second thoughts?

QUENTIN

No, it's not that. It's just...I never wanted anyone to die.

LANA

We have a future now. We can live this life, together...like we should have long ago. This is our second chance. Isn't it worth the lives that were taken.

QUENTIN

I suppose you're right.

Quentin picks up the wine and takes a drink. Suddenly, a police officer walks up to them.

OFFICER

Hey! There's no alcohol allowed on the beach.

QUENTIN

What?

OFFICE

I'm gonna have to confiscate that.

The officer bends down to pick up the bottle, but Lana punches him in the nose with her palm. The officer grunts and steps back.

Lana and Quentin stand to their feet. The officer is holding his nose, then he goes into his holster and grabs his gun but Lana kicks him in the gut, pushing him back and making him fall onto the sand.

LANA chuckles at the sight. As does Quentin. They run off screen and on that we --

CUT TO:

EXT. ODYSSEY - GETHRA'S CABIN - DAY.

We're on Gethra's cabin. It's a small place in the middle of the woods. We push in to establish --

CUT TO:

INT. ODYSSEY - GETHRA'S CABIN - DAY.

Inside the cabin, Gethra stands, reading a book in an attempt to find a way to reverse the spell she cast. Pete and Jake are on the other side of the room watching her while looking at the magical relics in her cabinets.

JAKE
Mandrake root...fire crystals?

PETE
Weird, I know.

Jake looks over at Gethra.

JAKE
You got anything?

GETHRA
I told you, there is no way to bring your friends back to their bodies. I won't find anything in this book that will tell me otherwise.

JAKE
Well, grab another book.

She sighs, then looks back down at the book. Her eyes widen.

GETHRA
Oh...
(She whispers)

JAKE

What?

GETHRA

Nothing...

She closes the book, making Jake suspicious.

JAKE

You found something didn't you.

GETHRA

No, there's nothing.

JAKE

Listen, if you don't tell us what we need to know...I will kill you. All the people you killed, you deserve worse.

GETHRA

I cannot betray them.

PETE

Why are you so loyal to people you haven't seen in 120 years?

There is a pause.

GETHRA

Amelia...is my grand daughter.

PETE

Your grand daughter?

GETHRA

Yes...I was the one that taught them the black arts. It's the one mistake I've ever made.

Pete looks disgusted.

PETE

It's your fault that she died and it's your fault those people died. It's all you. Don't you want to set things right?

GETHRA's eyes begin to water.

PETE (cont'd)

You need to tell us...how do we get our friends back?

There is a long pause.

GETHRA

To revert the spell, cast out the spirits and put your friends back in control, you must destroy all traces of the stone. The stone is what connects them to this world.

Jake looks at Pete, relieved.

PETE

Thank you. You did the right thing.

Gethra begins to cry, then Jake and Pete turn to face the door.

SUDDENLY, Gethra grabs a bottle from the table and walks towards them. She throws the glass vial and it smashes on the ground below them.

The two look back at her, then down at the shattered glass vial.

Black SMOKE rises from it and consumes the two. They fall to the floor and after the smoke clears, Gethra rushes out of her cabin.

We stay behind and PAN into Jake and Pete, unconscious on the floor. Off that image, we --

BLACKOUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. ODYSSEY - GRAVEYARD - EVENING.

We come up on the graveyard and see Lana and Quentin, making their way inside.

LANA

This is it.

QUENTIN

Are you sure you want to see it?

LANA
I'm sure.

Lana and Quentin walk through the cemetery and find their tombstone. They look down upon it.

LANA (cont'd)
This is where we died. It feels as if it were only yesterday.

QUENTIN
Death could not stop me from loving you.

He looks down at her and they begin to kiss.

After a few moments, the kiss begins to escalate and Quentin raises Lana's shirt up, then takes it off completely, showing her black bra.

They continue to share a lustful kiss.

Lana begins to unbutton Quentin's shirt.

She gets to the last button, then spreads his shirt apart before dropping it to the ground. They break the kiss and grunt at one another.

Lana pushes Quentin and he falls to the ground, right in front of the tombstone.

She climbs on top of him and their lips connect again. We slowly PAN away from them and on that image, we 00

FADE TO BLACK:

A FEW MOMENTS BASS BEFORE WE --

FADE IN:

INT. ODYSSEY - GETHRA'S CABIN - EVENING.

We come up on Jake and Pete, on the floor of Gethra's cabin. Jake begins to awaken. He looks over at Pete, then taps his face.

JAKE
Pete! Wake up.

Pete jolts up, confused.

PETE
What the hell!?

JAKE
You alright?

PETE
Yeah, I think so.

Jake sighs.

JAKE
Dammit, she's gone!

PETE
What?

JAKE
The witch!! She's -- god, I can't' believe I just said that and meant it.

He shakes his head, hen stands to his feet. He pulls his hand out and helps Pete up.

JAKE
We've got to go after her.

PETE
Where would she go? She's gotta have a hell of a head start.

JAKE
I don't know, but if we go now, we may be able to destroy that tombstone.

PETE
She's probably there, right now, doing some spell to protect it.

JAKE
We'll never know if we sit around here talking about it, now will we?
(beat)
Listen, you sent my out on this stupid mission and you're sure as hell not giving up now!

PETE
She's a witch. That means she'll probably be ready for us.

JAKE

Does it matter? This is Lana and
Quentin we're talking about, or
have you forgotten?

There is a short pause.

PETE

No...lets go.

Jake grins, then rushes out the door. Pete follows. Off
that, we --

CUT TO:

EXT. ODYSSEY - GRAVEYARD - EVENING.

Lana and Quentin are sitting against the tombstone. Lana is
rubbing Quentin's chest with her finger.

LANA

You are amazing.

QUENTIN

Being dead or all those years
worked wonders.

LANA

Maybe it's this new body of yours.
I've never experienced anything
like it...

QUENTIN

I'm not certain if I should be
proud or disappointed.

LANA

Oh honey...you know I love you.

QUENTIN

And I love you.
(softly)

They grin at each other but are interrupted by approaching
footsteps. They get up from the ground. The camera is on the
couples lower body so we can only see their legs.

QUENTIN bends down to pick up his pants from the ground. He
slides his legs into them.

ANGLE: ON LANA as she puts her shirt on, over her bra.

We CUT to the trees across from them to see GETHRA, rushing out from the deep woods.

LANA
Grandmother?

GETHRA
Amelia! It's you.

Gethra is out of breath.

LANA
It's been too long
grandmother...thank you for what
you have done for us.

GETHRA
There's no time!

QUENTIN
What troubles you?

GETHRA
Friends, of the bodies you possess,
they're coming to send you both
back to the Underworld.

QUENTIN
No, I wont loose her again!

LANA
Don't worry. Nothing can tear us
apart again. Our love will survive
anything.

GETHRA
These men...they're strong! I
cannot protect you from them!

LANA
You've done all you can do
grandmother. It's up to us now.

On Lana's confident expression, we --

DISSOLVE TO:

EXT. ODYSSEY - GRAVEYARD - ENTRANCE - EVENING.

We're at the entrance to the graveyard. Pete and Jake come into view.

JAKE
Are you ready?

PETE
As ready as I'll ever be.

JAKE
Try to stay sharp, she could be anywhere.

The two rush into the graveyard with caution. They walks to the tombstone of Amelia and Henry. As they make it close, they stop with concern.

JAKE
Any signs of her?

PETE looks around, to see no one.

PETE
No. She's either already gone or this is a trap.

JAKE
Well, I'm ending this either way.

Jake aims his hand at the tombstone when suddenly --

BAM!

He is pushed aside by a blast of pink energy. Pete is shocked.

PETE
Jake!

Suddenly, Lana and Quentin come out from behind a tree in the distance. Lana walks up behind Pete and puts a dagger to his throat.

PETE (cont'd)
AHH, Lana!?

We cut to Gethra, walking toward Jake, who's on the ground.

PETE
Uh...I think it's a trap.

Lana presses the dagger against Pete's skin. He grunts in pain.

JAKE
Don't hurt him!

GETHRA
You must accept that your friend are gone, forever.

JAKE
You lied to us!

GETHRA
I'm a witch...it's what I do.

Jake looks at Lana.

JAKE
Come on Lana! I know you're still in there somewhere.

LANA
Lana is dead.

Jake closes his eyes, seconds pass before he opens them back up again.

JAKE
Fine. I guess I'll have to do this the easy way.

Jake put his hands out toward Lana, Quentin and Pete. He shoots a gusts of wind their way and they all go flying through the air, landing on the ground, hard.

GETHRA attempts to strike him again, but he dodges it, stands to his feet and pushes her out of the way.

He turns to the tomb stone, aims his hand at it's center and lights in on fire.

GETHRA
NOOOO!

The stone bursts into flames and SUDDENLY, pink energy comes soaring out of Lana and Quentin's bodies. It circles around them and lifts them into the air. After a few moments of them hovering in the air, it finally shoots into the sky and explodes.

Lana and Quentin are released from its hold on them and drop to the ground. BOTH of them breath heavily.

Jake turns his head to where he pushed Gethra, but she's nowhere to be found.

He sighs, then shifts his attention to his friends. He walks over to them and reaches his hand out to Pete, who grabs it and stands.

Quentin help Lana up from the ground.

LANA
What...was that?

JAKE
No talking...lets just get home.

QUENTIN
Where's my car?
(Confused)

Jake and Pete chuckle. We close in on Lana and Quentin's confused face. Then, on Jake and Pete's grin. On that, we --

DISSOLVE TO:

INT. LANG RESIDENTS - BATHROOM - NIGHT.

We come up on PETE, washing his hands. He looks into the mirror for a moment, then turns to walk out of the bathroom. He turns off the light before walking out.

INT. LANG RESIDENTS - HALLWAY - NIGHT.

Pete steps out into the hallway to see --
JAKE, standing against the opposite wall.

PETE
Hey.

JAKE
You know...I'm glad we took that trip today. It really woke me up.

PETE
Really? I feel like I could sleep for a week.

Jake grins.

JAKE
It was a great way to get out of the house, even thought you annoyed me along the way.

PETE

Come on...you gotta admit, we made
a pretty good team out there.

JAKE

Yeah...I guess we did.

PETE

Maybe the sidekicks can be heroes
after all.

JAKE

I don't know about you but...I was
never a sidekick.
(Jokingly)

Pete chuckles.

JAKE

And I'm sorry about what I said
before. It was totally out of line.

PETE

Well, don't get all woman-y with
me.

Jake sighs, and we --

CUT TO:

INT. LANG RESIDENTS - LANA'S ROOM - NIGHT.

Lana is in her room with the telephone up to her ear.

LANA

What? Seriously?

CUT TO -- QUENTIN, as he stands in the doorway. BACK ON LANA

LANA

Okay...I'll see you next semester!
Thanks...bye.

She hangs up the phone and chuckles.

QUENTIN

What's the news?

LANA

I...got the job.
(Shocked)

QUENTIN

Really? That was fast.

LANA

She said she liked the way I carry myself. She also mentioned I should leave my work and romantic life, separate.

Quentin looks awkward.

QUENTIN

Uh huh...

Lana rubs her neck.

LANA

Are you sore too?

QUENTIN

A little.

LANA

God, how many times am I gonna be possessed by an evil witch?

QUENTIN

I don't know but, let me know when you want to take me along with you.

Lana sighs.

LANA

Do you remember...anything?

QUENTIN

Uhh...no, not really. You?

LANA

Nothing, worth mentioning.

Suddenly, the telephone rings.

QUENTIN

Well, you should get that...

LANA

Yeah...I'll see you in the morning.

Quentin turns around to leave the room.

LANA
Quentin! Wait.

He turns back to Lana, the phone stops ringing so, someone else must have answered it.

QUENTIN
Yeah?

There is a pause.

LANA
I lied. I remember...everything.

Quentin sighs.

QUENTIN
Me too. It's all I can think about.

LANA
It's been a long time since I've been...intimate with someone and I know it wasn't really us but...it felt like it was.

(beat)
This may be the spell wearing off, but everything felt so...right.

Lana walks closer to Quentin.

QUENTIN
I felt it too.

They step even together together, Lana leans forward to kiss him but is forced to stop when PETE bursts into the room.

PETE
Lana! It's Cynthia...

Lana and Quentin appear to be confused.

PETE (cont'd)
She's in the E.R.

Quentin looks to Lana, concerned about Cynthia, then he rushes out of the room, leaving Lana there...alone.

The camera pushes in on her face. She's devastated. On that image, we --

BLACKOUT.

END OF EPISODE

STAY TUNED FOR A PREVIEW OF THE NEXT EPISODE OF TRINITY

NEXT TRINITY

FADE IN:

INT. HOSPITAL ROOM - NIGHT

Cynthia lies in a hospital bed, facing Lana and Quentin.

CYNTHIA
I had a vision.

CUT TO:

EXT. C.B.I. - NIGHT.

Amanda Waller is seen stepping out of a limo. She grins.

CYNTHIA (cont'd)
Something bad is coming. I'm not
sure what, but it felt...familiar
somehow.

CUT TO:

INT. CHECKMATE - MEDICAL ROOM - NIGHT.

STUART CAMPBELL's eyes SHOOT open as he awakens from his coma.

CUT TO:

AMANDA, standing in front of Lana.

AMANDA
I see you've come to welcome me
back.

Lana squints her eyes.

CUT TO:

INT. VALENTINA'S HOUSE - NIGHT.

CYNTHIA is shaking on a bed. Her eyes are closed until suddenly, they dart open. We reveal that they are pure white and on that we --

FLASH TO:

TRINITY