

[TRINITY]

1x01 - SHOCK

Written by
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Based on by characters created by DC COMICS.

CAST

LANA LANG..... KRISTIN KREUK
QUENTIN O'NEAL..... JAMIE BAMBER
CYNTHIA REYNOLDS..... ANNA PAQUIN
PETE ROSS..... SAM JONES III
JAKE GOLD..... PAUL WESLEY
AMANDA WALLER..... PAM GRIER

GUEST STARRING

VIRGIL HAWKINS.....BRANDON JAY MCLAREN

TEASER

FADE IN:

EXT. CENTRAL BUREAU OF INTELLIGENCE - MORNING.

We come in on a wide shot of the Central Bureau of Intelligence. Businessmen and women are seen entering and exiting the front doors of the building. We pan inward to establish --

CUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - HALLWAYS - MORNING.

PETE and LANA are walking down the busy hallways in a rush. Lana, with a clipboard and pen in hand and Pete holds a cell phone up to his ear.

PETE

Whatever the problem is, I need it fixed or she'll have both of our heads.

(Annoyed)

PETE (CONT'D)

Hahaha...You think I'm joking? Get it done.

PETE hangs up the phone with frustration.

LANA

Looks like you've got your hands full.

PETE

No, I think that would be you.

LANA

What else could I possibly do today. I've been here for an hour and I've already earned a months pay.

PETE

You'll get used to it. Besides, you got me to keep you sane.

LANA

Thank the heavens for that.

Pete chuckles.

PETE

Don't worry Lana, you're doing a hell of a job. Better than what I expected.

LANA

Thanks...I think.

PETE

Just saying, when I first got here I...didn't find myself in the right place. Might be the same for you but, you don't show it as much.

LANA

I guess I just wanna make a good impression.

PETE

Just remember, don't try too hard. That tends to mess things up.

LANA

Good to know. I don't think I'd be able to get through this day without you.

PETE

It's my job Lana.

LANA nods. The two coworkers continue to walk through the busy hallways as we PAN downward, below the wooden floor and into --

DISSOLVE TO:

INT. CHECKMATE - WALLER'S OFFICE - DAY.

AMANDA WALLER is standing tall in front of a chess board. A game is in session. WE pull over to the shadow of a male, whom is her opponent.

AMANDA

You've come highly recommended Mr. Hawkins. You're work with the Black King has sent you here...to me.

Amanda waits for a response, with no luck. She grins, then picks up a chess piece on the board and moves it forward.

AMANDA (CONT'D)
Straight to business. I can respect that.

AMANDA (CONT'D)
Checkmate is working on a new experiment, in which we will be able to control metahumans however we see fit.

(beat)
There's one in particular we have our eyes set on. But before we can complete the process, we require a very important piece...

The man raises his hand and moves a black knight forward on the chessboard. AMANDA grins again.

AMANDA (CONT'D)
And we need you to retrieve it.

Amanda moves a white queen forward, then her opponent picks up his piece.

AMANDA (CONT'D)
The journey to victory begins with a choice Mr. Hawkins...what will yours be?

He sets the piece down. Amanda grins, then moves her White Queen forward.

AMANDA (CONT'D)
Wrong move.

Amanda looks up at him and her grins disappears.

AMANDA (CONT'D)
Checkmate...

BLACK OUT.

END OF TEASER

ACT ONE

FADE IN:

INT. CENTRAL BUREAU OF INTELLIGENCE - CAFETERIA - DAY.

We come up on LANA and PETE, sitting down at a circular table while eating their lunch.

PETE

So how was the first half of your first day?

LANA

Pretty hectic. When I wasn't filing papers, I was scheduling appointments and --

She pauses.

LANA (CONT'D)

Wait. No...I refuse to look at this opportunity as a negative. I'm glad I'm here.

PETE

That's the spirit...
(awkwardly)

LANA

You don't sound too enthused.

PETE

Really? Well, I guess I was kinda getting used to being you knight in shining armor, as they say?

LANA

Please...there's plenty of time for that. It IS only my first day.

Pete grins.

PETE

So Lana, you never really told me why you left Smallville.

Lana sighs.

LANA

There were a lot of reasons. One being, I didn't fit there anymore or, I couldn't fit there anymore.

PETE
Did you see Clark before you left?

LANA
Yeah...I saw him.

FLASHBACK TO:

INT. KENT BARN - DAY.

Clark is walking toward Lana in pain due to the green kryptonite running through her veins. Lana begins to sob as he gets closer to her.

Clark struggles to kiss her, but their lips connect causing Clark to grow weaker and weaker. Moments later, Clark falls to the ground.

Lana puts her hand up to her mouth as she continues to sob.

CLARK
Lana!

LANA
Goodbye Clark.
(crying)

Lana walks away from him, still crying her eyes out. On that we --

FLASH TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - CAFETERIA - DAY.

LANA looks down.

PETE
I'm sorry Lana. I didn't mean to bring up bad memories...

LANA
No...it's fine.

Lana nods, the sniffles.

LANA (CONT'D)
He was strong.

PETE
As always.

Lana nods again. On that we --

CUT TO:

EXT. ODYSSEY, NEW YORK - DOWNTOWN - DAY.

A beautiful view of the busy streets of downtown Odyssey. Dozens of vehicle driving down the streets, with even more pedestrians on the sidewalk.

We PAN over to a WHITE limousine. On that we --

CUT TO:

INT. WALLER'S LIMOUSINE - BACK SEAT - DAY.

AMANDA WALLER sits in the dark shaded limo, face to face with Hawkins.

AMANDA

You're mission, is to retrieve the device from the vault. There will be heavy security, but I'm sure you'll be able to...handle yourself.

The camera cuts to HAWKINS but his face is blocked by the dark shadows inside the car. The car comes to a stop.

DRIVER (O.S.)

We've reached our destination.

AMANDA

Understood.

Amanda looks to Hawkins.

AMANDA (CONT'D)

Get in and out. There's no need for a high body count, unless it's necessary.

HAWKINS

I am ready.

Amanda is surprised.

AMANDA

He speaks. Good...do NOT fail me.

Amanda now has an intimidating look on her face. Hawkins opens the door and gets out of the limo.

CUT TO:

EXT. ODYSSEY, NEW YORK - DOWNTOWN - SIDE WALK - DAY.

Hawkins is standing behind the open door of the limo, the we see his arm, moving backward to close it. The vehicle drives off.

The camera then pans upward until we stop at his face. He has a caramel skin tone. His hair is locked in dreads which are pulled back behind his next in a thick black rubber band.

He moves forward and the camera FLOATS up until we see what he is walking toward. A FAIRLY sized bank.

As he continues to walk toward the bank, we --

CUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - LOBBY - DAY.

Still, a busy day at the office as we see dozens of employees pacing throughout the building.

We come on QUENTIN who has just walked into the lobby and is headed for the front information desk. When he gets there, he automatically puts on a professional smile.

CARTER

How can I help you sir?

QUENTIN

I'm looking for Ms. Lana Lang. She works here.

Carter turns to the computer that is next to him and begins typing in Lana's name.

CARTER

Uhm...looks like she's on break. It doesn't say she signed out to leave the building so, she's probably at her desk or in the cafeteria.

QUENTIN

Could you point the way?

CARTER

Sure...the cafeteria is through those doors.

(MORE)

CARTER (CONT'D)

At the end of a long row of offices, you should see some stairs leading down to where you wanna go.

QUENTIN

Thanks a lot.

They both smile and QUENTIN walks off in the direction of the cafeteria. We follow him as he continues through the door and down the row of offices.

He walks and walks straight as employees pass in front and behind him.

As he passes one office, he turns his head and he see a blonde woman, standing at the window. She turns slightly and we can see that it is --

CYNTHIA.

As QUENTIN is shocked, he slowly walks into the room without Cynthia noticing until --

QUENTIN (CONT'D)

Cynthia?

She turns to face him and her eyes widen. On that we --

CUT TO:

INT. ODYSSEY CITY BANK - LOBBY - DAY.

WE come right on HAWKINS as he walks toward the withdrawal line. Only about three people lined up, waiting their turn.

HAWKINS smiles and we --

PAN downward until we reach his hands. All of a sudden, he rubs his finger tips together which releasing an array of blue and white electrical shocks.

He thrusts his arms upward and lunges a large bolt of electricity toward a chandelier on the high ceiling.

We hear people screaming and see them running away as it shatters and comes rushing down to the floor. As the giant glass based chandelier is almost to the floor we --

CUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - OFFICE - DAY.

QUENTIN and CYNTHIA are both facing each other in utter shock.

QUENTIN begins to walk to her

CYNTHIA
DON'T come any closer!

QUENTIN stops then puts his hands in the air.

QUENTIN
I just wanna talk.

CYNTHIA backs away, behind the desk.

CYNTHIA
Who are you?

QUENTIN
My name's Quentin. Quentin O'Neal.
I'm a friend.

CYNTHIA
A friend huh? Is that why you stole
my wallet and sent your gang
buddies to kidnap me?

QUENTIN
No...that wasn't my doing. I tried
to save you but, they got away.

Cynthia looks down at the desk and slowly moves her hand to
the silent alarm system. She presses it.

CYNTHIA
I was saved that night. The people
that attacked me are dead!

QUENTIN
Cynthia...that warehouse was empty
by the time we got in. No bodies
were found.

CYNTHIA
Then you didn't look hard enough.

QUENTIN
You said you were saved...by who?

CYNTHIA
You, don't have to worry about
that.

QUENTIN
Please...you still may be in danger
here.

CYNTHIA
I'm fine.

A group of security guards come up front behind QUENTIN.

CYNTHIA (CONT'D)
You, on the other hand...need to
go.

QUENTIN
Cynthia--

CYNTHIA
Now...

The guards grab him by the shoulders and remove him from the room. The camera cuts to CYNTHIA as she remains frozen in one stop. Thinking to herself. On that we --

CUT TO:

INT. ODYSSEY CITY BANK - HALLWAYS - DAY.

MAYHEM continues in the bank as HAWKINS runs through the halls, shooting down security guards one by one.

A guard, armed with a shotgun comes rushing around a corner and quickly fires.

HAWKINS raises his hands and a electrical force field comes up to protect him from the spray of bullets.

The guard fires again and again. Hawkins runs toward the shooting as it continues and when directly in front of the guard, Hawkins opens his arms, releasing a

GIGANTIC ELECTRICAL FIELD.

The guard soars backward, hitting the wall behind him. HAWKINS continues down the hallway which are now clear.

He turns around the corner and comes to a huge, steel vault door.

He grins.

HAWKINS
Piece of cake.

Hawkins rubs charges his electricity by rubbing his hands together.

He extends his arms, turning and turning his hands while a ball of electricity emerges. As he continues to turn his hands, it continues to grow until her lunges it toward to vault door.

BOOM!!!

It explodes, tearing a hole in the door. HAWKINS grins again and moves forward.

On that we --

CUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - CAFETERIA - DAY.

PETE and LANA remain at the table. Pete looks down at his watch.

PETE
Well...looks like it's time to get
back to work.

LANA
Already?

PETE nods.

LANA (CONT'D)
Well...

Lana stands.

LANA (CONT'D)
It was relaxing while it lasted.

PETE
Don't worry. The second part of the
day is never harder than the first.
Things should cool down from here.

EMPLOYEE (O.S.)
Turn it up!

Lana and Pete turn around and look up at the television screen. We see the volume going up on the t.v as it gets louder.

ON the screen, is the news. A female news reporter is standing outside the BANK.

REPORTER

I'm outside the Odyssey City Bank where there have been reports of violence inside. We believe an armed robbery is underway and there may be hostages inside.

BACK TO SCENE

As LANA and PETE look to the screen with shock. Pete shakes his head, still looking at the screen.

PETE

Now this is one of those times I wish Clark were here...

Lana looks down, then blurs out of the cameras view.

PETE turns around to see Lana gone. With confusion, he looks around the room for her.

PETE (CONT'D)

Lana?

As he scans the room again, we --

CUT TO:

INT. ODYSSEY CITY BANK - VAULT - DAY.

HAWKINS is inside the vault. Searching through cabinets and drawers, looking for the device he was sent to retrieve.

He opens a steel drawer and inside, is a black box. He opens it slowly and we reveal the contents.

A tiny mechanical chip with an even smaller clear crystal in the center. It begins to glow and we hear a

SWOOSH!

As LANA enters the vault, causing papers to fly around HAWKINS.

He turns around and automatically lunges a ball of electricity toward her but before it gets even close to hitting Lana, she runs directly in front of him, dodging it and pushing

HAWKINS

To the ground.

He slides across the floor and hits a drawer hard causing the contents of it to come rushing out.

Lana's face begins to reflect a purple glow as she is exposed to the mysterious purple crystals which came from the drawer.

Lana holds her chest. HAWKINS looks confused but using this opportunity to escape.

He shoots his electricity at LANA and she goes flying toward the other wall. He stands to his feet and blasts a hole into the wall in front of him, which leads to the street. He grabs the box and jumps out. The crystal stops glowing.

BACK TO LANA as she remains on the floor.

On that we --

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. LANA'S HOUSE - LIVING ROOM - DAY.

The front door opens and in comes QUENTIN, who appears to be angry. He puts his jacket on the coat rack and walks into the next room.

The camera moves from him and onto

LANA --

who is sitting down on the couch, holding an ice pack to her head.

QUENTIN

Lana...what happened to you?

LANA

My suit gave out, and then I got struck by a bolt of lightning.

QUENTIN

OUCH. Wait...you're suit gave out?

LANA

I ran into those crystals again. Cleaned the suits juice right out. Should be a while before it recharges again.

QUENTIN

We have to find whoever made those crystals.

LANA

We have a more pressing issue right now. There's a very dangerous metahuman on the loose. I let him go once, he won't be so lucky next time.

QUENTIN

Lana, if he's as powerful as you say he is, that means you're no match for him. It seems like he kicked your ass one time. What's gonna change if you go after him now?

LANA

I was weakened by those crystals,
I'm fine now. I can handle myself
with or without the prometheous
suit.

Quentin sighs but then nods in agreement.

QUENTIN

So where did you bump into
Electroman?

LANA

A bank downtown. I didn't catch
much but, it seems like he caused a
lot of carnage before he got what
he wanted.

QUENTIN

And what was that?

LANA

I don't know. But if he went
through all that trouble...it can't
be good.

QUENTIN sighs as we --

CUT TO:

INT. CHECKMATE - WALLER'S OFFICE - EVENING.

AMANDA WALLER is stands tall in front of a monitor which
shows the news. Still reporting the armed robbery at the
bank.

She stares off in rage when suddenly, the sound of an
automatic door opening is heard from behind her. She turns
around.

In comes HAWKINS, surrounded by a group of agents.

AMANDA

I thought I told you to leave the
damage to a minimum.

HAWKINS

Apologizes.

AMANDA

You're apologizing to me?

He nods.

AMANDA (CONT'D)
I COULD CARE LESS...ABOUT YOUR
APOLOGIZES!

AMANDA (CONT'D)
You killed dozens of citizens in
there today.

AMANDA (CONT'D)
Most of them weren't even a threat
to you. This is NOT how I wanted
this to end.

Hawkins looks to the floor.

AMANDA (CONT'D)
Nevertheless, I assume you got the
job done?

Hawkins looks to one of the agents behind him. He walks
forward with the box in his hands.

He hands the box to Amanda and we looks to Hawkins.

AMANDA (CONT'D)
This is it?

HAWKINS
It's what you were looking for.

Amanda looks down at the box and slowly opens it, revealing
the chip that is inside.

The crystal begins to GLOW and Amanda grins.

AMANDA
Finally...some good news.

HAWKINS
There's something else you should
know.

AMANDA
What is it?

HAWKINS
At the bank...there was this girl.
She...was fast, inhumanly fast.

AMANDA
Are you saying you ran into another
metahuman.

HAWKINS
I think so.

AMANDA
And is she dead?

HAWKINS
Yes...

Amanda raises her eye brow.

HAWKINS (CONT'D)
I mean, I'm not sure.

AMANDA
Unbelievable.

AGENT (ON RADIO)
White Queen, Come on.

AMANDA picks up a radio.

AMANDA
White Queen, over.

AGENT
You're needed in the surveillance
room. There's something you should
see.

AMANDA
Can it wait?

AGENT
I don't think so.

Amanda sighs, then looks back at Hawkins.

AMANDA
Come with me...

She begins to walk away and we --

CUT TO:

INT. CHECKMATE - SURVEILLANCE ROOM - EVENING.

Three men are sitting down in front of a big monitor,
surrounded by dozens of smaller ones.

THE door opens and Amanda Waller and the others come inside.

AMANDA
What is it Agent Wilson?

AGENT WILSON
We spotted something rather
interesting in the cafeteria
earlier today.

Amanda looks at the screen and a video recording comes up
that shows the cafeteria. Agent Wilson points to the screen.

AGENT WILSON (CONT'D)
There. Watch closely.

We Close up on Pete, with Lana standing behind him. His mouth
moves. Lana looks down and blurs off screen.

CLOSE UP ON:

Amanda face as her eyes widen.

AMANDA
Lang...

HAWKINS
That's her! The woman from the
bank!

AMANDA
Well...I guess it's your lucky day.

AMANDA's blank expression and on that we --

CUT TO:

INT. LANA'S HOUSE - BASEMENT - NIGHT.

Quentin watches Lana as she puts her combat boots on.

QUENTIN
So, how are you going to beat this
guy.

LANA
I don't know. I'll find a way.

QUENTIN
Do I have to tell you --

LANA
You don't have to tell me.

Lana looks at QUENTIN.

LANA (CONT'D)
I'll be careful.

QUENTIN smiles.

LANA (CONT'D)
Besides, I'll have an extra pair of eyes watching my back all the way.

QUENTIN
Actually...I have my own mission tonight.

LANA
Oh..what?

QUENTIN
I gotten go see a girl.

LANA
A date? Huh...seems kind of less important than stopping a murderous serial killer with lightning powers but, if it's important to you, than have fun.

QUENTIN
Fun? I'm not sure that's gonna be in the plans tonight.

Lana is confused.

QUENTIN (CONT'D)
I'm check in with you soon.

Lana nods and QUENTIN walks away from Lana and up the basement stairs. Moments later, we hear the front door close.

Lana stands up and walks over to the table to her left. On the table, are file folders, she picks one up and underneath it, is her Smallville High School yearbook.

She smiles and opens it up.

Turning the pages, and as her smile grows larger, she comes to a stop when she reaches a page. On it, are pictures of her graduating class. We scroll down until we get to

CLARK KENT.

She sighs, then rubs her hand across his picture, smiling again.

After a few moments, she closes the yearbook and sets it back down on the table.

Lana turns toward to stairs and walks. As she reaches them, she grabs hold of the banister and walks up the stairs, step after step.

Then, all of a sudden she comes to a stop. Hearing movement from upstairs.

LANA

Quentin?

BAM!

The door in front of her blasts open. It lunges on top of her and she falls back down the stairs.

Smoke rises from the blast and we see a figure in the door way. As it clears, we reveal --

HAWKINS.

HAWKINS

Knock knock...

He grins and we --

BLACKOUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. LANA'S HOUSE - BASEMENT - NIGHT.

We come up on Lana, who is regrouping herself from underneath the door. She stands to her feet.

LANA

You shouldn't have come here!

Hawkins remains silent and responds with a grin.

He raises his hand, aims at Lana and a bolt of electricity comes rushing at her.

Her eyes widen and she jumps out of the way before it hits her.

Hawkins lunges himself into the air as he jumps from the top of the stairs. Landing on both two feet.

Lana looks to him in shock as her yet again, lunges his lighting toward her.

Lana spins out of the way. She looks at him, now with anger.

LANA (CONT'D)

That's enough!

Lana rushes towards him. Lifting her right legs from the floor, she kicks him straight in the stomach, causing him to shift his body downward.

She grabs a hold of the top of his head and then connects her knee to him face.

He falls to cold floor.

The camera PANS up to LANA, standing over --

HAWKINS.

He looks up at her and she clutches her fist as she leaps up. Hawkins quickly rolls out of the way just in time before her fist comes back down, slamming onto the tiled wooden floor.

Lana comes back up

FLINGING

Her long, black hair back.

Hawkins, now outraged, returns a blow of his own, sticking LANA right in her jaw.

She stumbles back and finds herself on the floor after Hawkins brings his boot to her gut.

He grins and we --

CUT TO:

INT. C.B.I - PENTHOUSE - CYNTHIA'S ROOM - NIGHT.

We come up on CYNTHIA laying in her bed. Sound asleep. She looks so peaceful. So serene until --

BUZZ! RING!

The alarm systems begin to screech. A a blinking red light shines in and out inside the building, causing CYNTHIA to rise from her slumber.

Confused and unaware of what to do, she quickly gets out of her bed. She walks toward the desk and PICKS up her cell phone. With a worried expression on her face, she dials a number, then puts the phone to her ear.

Waiting, and waiting for an answer but...silence.

Cynthia sighs, then closes the phone.

FRUSTRATED.

She runs over to the elevator and quickly pushes the down button. There is no response. CONFUSED and FRUSTRATED, she pushes it repeatedly.

CYNTHIA
Come on. Come on!

Still presses, she gets so frustrated, she slams her hand on the elevator.

CYNTHIA (CONT'D)
DAMN IT!

She breathes heavily and turns to face the other way. She moves out of the cameras view, and we --

CUT TO:

INT. C.B.I BASEMENT - CHECKMATE - HALLWAY - NIGHT.

Amanda and a team of four Checkmate agents march down the Checkmate corridors as the security alarm continues to sound. All of them, looking like their ready for business.

AMANDA

Would somebody CUT THAT ALARM OFF!

Suddenly, the alarm comes to stop, but the red lights continue to blink.

AMANDA (CONT'D)

Thank you.

One of the agents beside Waller has a laptop computer in hands.

AGENT

White Queen...we have a visual.

Amanda stops and looks down at the computer.

COMPUTER SCREEN:

A man dressed in an all black jump suit is sprinted across the lobby floors.

BACK TO SCENE.

AMANDA

How did he get in here?

AGENT

We picked up an cloaking device just before the alarm sounded. Disables any security measures on the grounds. It must only work for a certain amount of time.

AMANDA

Well, we can see him now. Get to the 1st floor, now! Checkmate can NOT be compromised!

AGENT # 2

Maim! We've just got word that he's headed straight for the top floor.

AMANDA's sighs.

AGENT # 2 (CONT'D)

Whatever he's after...it's not us.

AMANDA
Cynthia...

She pauses.

AMANDA (CONT'D)
Let's go! We can't lose that girl!

They begin to run down the hall and on that we --

CUT TO:

INT. LANA'S HOUSE - BASEMENT - NIGHT.

We cut to an empty place on the floor until --

LANA is thrown down onto the camera's view. Slamming her body to the ground.

We PAN across the room to Hawkins as he stands there, looking at LANA who struggles to move. Hawkins looks confused.

HAWKINS
You're not as strong as
before...feeling kinda blue?

LANA, squirming on the floor. Heading to the table.

HAWKINS (CONT'D)
Hmm...you were a lot faster
too...what happened?

Lana becomes angry as he teases her. As she has reached the table, she springs up to her feet grabbing the GUN she placed on it earlier.

SHE then aims it at Hawkins'.

LANA
I'm still pretty fast!

As she goes to press the trigger, HAWKINS shoots her with electricity causing her to drop her weapon. She vibrates on the ground, still affected by the shocks.

HAWKINS
But not fast enough. They never
are...

Hawkins walks closer to her, and Lana begins to have control over her body when the shocks stop.

HAWKINS (CONT'D)
And for the big finale...

HAWKINS rubs his hands together, creating a huge ball of blue and white shocks. Lana's eyes widen and she stands to her feet.

As he continues to charge up, Lana rushes toward him.

HAWKINS' mouth widens.

She grabs his arm and pushes it straight up to his face. Sparks fly across the room, and both HAWKINS and LANA fly back in opposite directions, hitting the floor at the same time.

Lana struggles to get up, but finally is able to stand. She looks at HAWKINS who is coughing on the ground. She walks to him, slowly.

HAWKINS looks up at her, weakened by the blast.

HAWKINS (CONT'D)

I'm --

He coughs as he tries to speak

LANA

What did you say?
(angry)

HAWKINS

I'm...sorry.
(weak)

LANA looks confused.

LANA

You're sorry!?

Hawkins nods slightly.

HAWKINS

The...chip. It made me...attack
you...

Hawkins raises his arm and Lana jumps with caution. He pulls his collar back and reveals an open and bloody wound on the left side of his neck.

INSIDE, is a grey electrical chip, that was destroyed by the electricity.

LANA

Oh..my god.

Lana covers her mouth and backs away.

HAWKINS
Don't! I'd rather die, than not
have control over my own body.

LANA
Who did this to you?

HAWKINS
The White...

He struggles.

HAWKINS (CONT'D)
...Queen.

LANA is confused.

LANA
What is the White Queen? Why did
they send you to kill me?

HAWKINS
SHE, not it. She told me to find
Lana Lang, and eliminate her.

LANA
But why?

HAWKINS
I didn't ask questions...All I
could do is follow her orders.

LANA
We have to get you to a hospital.

Hawkins shakes his head no.

HAWKINS
No...that chip was connected to my
central nervous system...I'll be
dead in seconds.

LANA
No! I need you.

HAWKINS
I'm sorry...I can't tell you
anymore...

LANA
Wait!

HAWKINS is still...silent. Lana's eyes look to the ground.

Hawkins is dead.

Lana walks over to his body, and moves her hand, gently over his face. Closing his eyes.

She looks up, knowing that she has made a new enemy. On her serious expression, we --

CUT TO

INT. C.B.I - PENTHOUSE - CYNTHIA'S ROOM - NIGHT.

The dark penthouse. Not a soul in sight until the door leading to the stairs is opened and the masked man in black enters. He removes his mask and is revealed to be --

QUENTIN.

He scans the room and sees that it's empty. Inching across the floor, he continues to search for Cynthia.

We move up on his face, then

BAM!

A glass vase shatters on the top of his head. He goes down to the floor and we reveal --

CYNTHIA

Standing behind him with a fiery expression.

QUENTIN grunts as he struggles on the floor. Cynthia runs toward the stair well.

QUENTIN
Cynthia!

She stops, and looks back.

QUENTIN (CONT'D)
Oohh!

Quentin stands up.

CYNTHIA
I told you to stay the hell away from me! You can tell whoever you're working for that I'm done being the victim!

QUENTIN

I'm not who you think I am...and
I'm starting to think this 'savior'
of yours, isn't who he says he is.

CYNTHIA

How would you know?

QUENTIN

I'm a genius, I read situations
well.

CYNTHIA

Really? From my point, you're
acting like a psychopath! Breaking
in here, trying to see me...

QUENTIN

I guess I never--

Cynthia raises her eye brow.

QUENTIN (CONT'D)

I thought you were in danger all
right!?

CYNTHIA

Well I'm not...or, I wasn't until
you came bursting into my room!

QUENTIN

I'm sorry I didn't mean to...

Quentin pauses, then sighs.

QUENTIN (CONT'D)

I didn't mean to scare you. I'm
just here to help.

CYNTHIA

I told you before...I --

QUENTIN

You don't need help. Okay, but...

Quentin reaches into his pocket, Cynthia backs away slightly.
He pulls out a card and holds it out to Cynthia.

QUENTIN (CONT'D)

If things change...

Cynthia looks down at the card. It has his name, address and phone number on it, with a little glowing light bulb on the side. She looks back at Quentin. She moves towards him slowly and reaches out for the card.

Suddenly, we hear a quick gun sound. Cynthia jumps and we PAN to the elevator on the other side of the room.

Amanda Waller is holding up a gun, aimed towards Quentin. Her agents are standing around her.

We JUMP to Quentin who has a dart in his neck. He looks confused.

QUENTIN (CONT'D)

Damn.

He falls down to the floor.

AMANDA

Get him up.

The agents behind her walk over to Quentin and pick him up from the floor.

AMANDA (CONT'D)

Cynthia..are you okay?

CYNTHIA

I'm fine...

Cynthia looks at Quentin who is being carried out of the room.

CYNTHIA (CONT'D)

Who is he??

AMANDA

I'm not sure. But whoever he is, he doesn't have your best interest in mind.

CYNTHIA

He told me that the men you killed that night, aren't really dead.

AMANDA

Do you believe him?

CYNTHIA

I...I don't know what to believe anymore.

Amanda sighs.

CYNTHIA (CONT'D)
Is there anything you're hiding
from me? I need to know.

AMANDA
Of course...

Amanda nods and sighs.

AMANDA (CONT'D)
We've got a lot to talk about.

On Cynthia's curious expression, we --

BLACKOUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. LANA'S HOUSE - LIVING ROOM - DAY.

LANA (ECHOED VOICE)
QUENTIN?? Quentin wake up...

CLOSE ON:

On Quentin as he begins to slowly open his eyes.

LANA (CONT'D)
Quentin...

QUENTIN
Lana?

Lana smiles.

LANA
Yeah...it's me. What happened to
you? I came home last night and you
were here, knocked out.

QUENTIN
I...I don't remember.

LANA
My next question was gonna be, how
was your date but...I guess that
answers it.

QUENTIN
Date?

LANA
You're kidding right?

QUENTIN
I...I don't know. The last thing I
remember is stopping by your job to
see how you were doing on your
first day. Then the rest...is
blank.

LANA
This is serious...are you sure
that's all you remember?

Quentin looks confused. He closes his eyes and tries to think
but he can't seem to find anything.

QUENTIN
I can't remember.

LANA
I hope it's nothing.

QUENTIN
So do I...how was your night?

LANA
I did something...I wish I could forget.

QUENTIN is curious.

QUENTIN
What?

LANA
I really don't wanna talk about it right now.

QUENTIN
But, we always --

LANA
Not now...

Quentin is confused, but he follows her wishes and lets it go.

SUDDENLY, a ringing is heard. It's the door bell.

Lana looks up.

LANA (CONT'D)
I'll get it.

She walks over to the door, and opens it. As it swings open, we reveal --

CYNTHIA

Standing their at the door step.

Lana's eyes widen in shock.

LANA (CONT'D)
You...

CYNTHIA
Hi, is Quentin O'Neal...here?

WE CUT back to Quentin how jumps up from the couch. He walks over to the door. And instantly, falls into shock.

QUENTIN
Cynthia?

CYNTHIA nods and grins a little.

CYNTHIA
Yeah.

There is silence.

QUENTIN
Ooh. Uhh...come in.

LANA
Yes, please come in.

The two step away from the door so Cynthia can enter, and she does.

The audio fades away as she Lana closes the door of her house.

On that we fade to --

BLACK.

FADE IN:

INT. LANA'S HOUSE - LIVING ROOM - NIGHT.

Cynthia is downstairs, in the living room. Gazing out the front window. She looks down, and reaches into her pocket. She pulls out an earpiece.

She puts it into her ear and clicks a button on the side of it. A small light on the piece begins to glow blue.

CYNTHIA
I'm in.

CUT TO:

INT. CHECKMATE - WALLER'S OFFICE - NIGHT.

Amanda is sitting at her desk. She has an ear piece in her ear as well.

AMANDA
Very good, Cynthia. You've done well.

CYNTHIA

I can't believe I'm here, but I am.

AMANDA

We talked about this, sometimes you have to take down your enemy from the inside.

CYNTHIA

I know. I trust you.

AMANDA

And I'm trusting you.

CYNTHIA

I may be with these people...but I remain loyal to you and Checkmate.

AMANDA

That's good to hear Agent Reynolds.

Cut back to Cynthia. She smiles.

AMANDA (CONT'D)

We'll be in touch.

BACK TO AMANDA.

Amanda presses her ear piece and the conversations cuts.

She moves her eyes across her room and we --

CUT TO:

INT. CHECKMATE - HALLWAYS - NIGHT.

Amanda is walking alone, down the hallways of Checkmate. She comes to a stop when she gets in front of an elevator. She presses the down command.

The elevator door comes open, and she steps in.

CUT TO:

INT. CHECKMATE - MEDICAL LAB - NIGHT.

We come up on an elevator as it opens. Amanda steps out.

She walks through the lab as men and women in lab coats walk about. She walks through a door that leads to another room in the lab.

Now in the room, The camera PANS over to a man lying on top of a bed. His eyes are closed.

Amanda smiles. A doctor comes into the camera view.

AMANDA
How was the treatment?

DOCTOR
It went as smoothly as planned.

AMANDA
And the chip?

DOCTOR
It's been inserted into his nervous system. Should be ready to go, just say the word.

Amanda looks at him and gestures her head toward the door.

AMANDA
Leave us.

He nods, then walks out of the room.

AMANDA looks at the man on the bed and smiles again. She walks over to a computer console and presses a button on the keyboard that says "ACTIVATE"

She walks over to the bed.

AMANDA (CONT'D)
Hello Mr. Gold.

CLOSE UP:

On the mans eyes as the quickly open. He breathes in heavily, then relaxes his breathe.

AMANDA (CONT'D)
Welcome...to the Suicide Squad.

AMANDA smiles and on that we --

BLACKOUT.

END OF EPISODE

STAY TUNED FOR A PREVIEW OF NEXT WEEKS EPISODE

NEXT WEEK

Amanda stands over Jake as he lays down.

JAKE
You are my Queen.

CLOSE UP:

On Jake Gold.

JAKE (CONT'D)
And I am your White Knight.

GET READY

CUT TO:

INT. CLUB - NIGHT.

LANA is dancing inside a nightclub.

LANA (O.S.)
There are people after me! They're
trying to kill me.

CUT TO:

INT. CHECKMATE - COMMAND CENTRAL

We see a glimpse of members of the Suicide Squad.

TO WELCOME

INT. WAREHOUSE - DAY.

Quentin stands in front of his monitor. Suddenly, Cynthia appears next to him.

Quentin jumps.

CUT TO:

EXT. CENTRAL BUREAU OF INTELLIGENCE - OFFICE

Amanda is sitting in her office. There is a knock at the door.

AMANDA

Come in.

Lana enters.

AMANDA (CONT'D)

Ms. Lang, we haven't had the chance to...talk.

Amanda smiles.

CUT TO:

INT. TRAIN STATION - NIGHT.

LANA runs from a woman dressed in black. He pan down to her hands, and razor sharp blades come from her finger tips/

LANA (O.S.)

I'm very honored to work here, for you Dr. Waller.

THE SUICIDE SQUAD

INT. CENTRAL BUREAU OF INTELLIGENCE - OFFICE

Amanda smiles.

AMANDA

This is the beginning of a beautiful relationship.

CUT TO:

INT. CHECKMATE - WALLER'S OFFICE

Amanda stands in front of Jake.

AMANDA

I want her dead.

INT. WAREHOUSE - COMMAND CENTRAL

Quentin looks serious.

QUENTIN
Put your game face on.

FLASH TO:

LANA punches a man wearing all black.

FLASH TO:

RANDOM FIGHT SCENES.

CUT TO:

Lana LEAPING out of a building and onto a helicopter in the sky. The camera moves in slow motion as she almost reaches it and we --

BLACKOUT.

QUENTIN (O.S.)
I think it's over.

Pause.

LANA (O.S.)
No, it's only just begun.

[TRINITY]

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