

# [TRINITY]

1x03 - SUICIDE

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

CHESHIRE..... JESSICA BIEL

TEASER

FADE IN:

INT. LANG RESIDENTS - LIVING ROOM - MORNING.

We PAN in on LANA and QUENTIN, sitting on the couch of their living room. LANA looks toward Quentin.

QUENTIN

So, what are your plans for today?

LANA

Hmmm...go to work. Get home and go to sleep.

QUENTIN

The perfect day? When do those work out?

LANA

In our world? Pretty much never. But I can dream can't I?

QUENTIN

I guess you can.

LANA

How about you? Got another date?

QUENTIN

No more dates for a while. Last one left we all woozy. I don't like the feeling.

LANA

Maybe you were feeling a little guilty about something you did? Got a little rough out there, ever think about that cowboy?

QUENTIN

Lana! No, I have not. Are you playing with me?

LANA

Yes, it's fun. Your eyes do the cutest thing when you're upset about something.

QUENTIN smiles at Lana. She gives him a smirk back. Footsteps are heard, coming from upstairs. Cynthia turns the corner to see Lana and Quentin.

CYNTHIA

Oh, thought I heard voices. Good morning.

QUENTIN

Morning.

Quentin smiles. Lana looks at him, then back at Cynthia, giving her a nod and slight smile.

CYNTHIA

Well I'm gonna go shower if it's okay.

QUENTIN

Of course, please.

CYNTHIA grins.

CYNTHIA

Thanks you guys...for everything.

QUENTIN

Don't mention it.

Cynthia turns and walks back up the stairs. A few moments pass and Lana turns her head to Quentin.

LANA

I am the only one that finds it...strange?

QUENTIN

What?

LANA

Cynthia. She was kidnapped and a few days later, BAM! She's on our door step?

QUENTIN

She's lucky. What are you saying? You don't want her here?

LANA

It's not that. It's just...maybe she's here on someone else's account.

(MORE)

LANA (CONT'D)  
 How did she know where to come? I  
 don't believe in coincidences Q.

Quentin sighs with frustration.

LANA (CONT'D)  
 Something's up with her.

QUENTIN  
 Would you stop thinking everything  
 is a conspiracy? We looked for her  
 for a week and she's here. Just, be  
 grateful that she's safe.

Lana sighs and looks away from him.

LANA  
 Look, I'm sorry Quentin, but I have  
 a job to do...a destiny. I don't  
 have time for games.

QUENTIN  
 Who's playing?

LANA  
 I don't know. But, I do know she's  
 not telling us something --

We PAN in on Quentin's face as he looks to Lana in confusion.

BACK TO LANA.

LANA (CONT'D)  
 And I plan on finding out what it  
 is.

On that, the camera moves slowly away from the two and across  
 the room toward the stair way.

There we can see CYNTHIA, standing around the corner, ease  
 dropping on the conversation.

On her face, we --

CUT TO:

INT. CHECKMATE - MEDICAL ROOM - MORNING.

We PAN across a medical lab inside of the CHECKMATE FACILITY  
 until we get to JAKE GOLD, who is lying down on top of the  
 bed.

We can tell he is awake due to the wideness of his eyes. The  
 door to the room opens and in comes --

AMANDA WALLER

She smiles and Jake sits up.

AMANDA  
How do you feel?

JAKE  
I feel...great.

AMANDA  
Good to hear. We'll have you up to speed soon and finally get you out in the field.

Jake grins slightly, then nods.

JAKE  
I can leave now. I've been, closed off from the world for too long.

AMANDA  
You'll find that it's not that much different at all.

JAKE  
I've forgotten much of it either way.

AMANDA  
Maybe that's for the best. Before you came to us, your life was...lets just say you're better off this way. Besides, you're alive and well.

JAKE  
What do you want me to do?

AMANDA  
We have an objective for you. Find and capture an enemy of this organization and a potential threat to our country.

JAKE  
I'm the best one for the job.

AMANDA  
I agree, but you won't work alone. You haven't been tested in the line of fire yet, so your squad mates will be there to...assist you.

JAKE  
I don't work well with others.

AMANDA  
Well you do now.  
(Stern)

Jake looks down.

AMANDA (CONT'D)  
Don't be nervous.

JAKE  
I'm not. All my training,  
everything I've been taught has  
lead to this. I will not mess this  
up.

AMANDA  
Don't make promises you can't keep.

JAKE  
It is not a promise. It's a fact.

AMANDA  
You aren't like the others Kinetic.  
You're stronger, more focused.  
That's why we chose you.

JAKE  
You made the right choice.

AMANDA  
We will find out soon enough. In  
the mean time, I want you to rest.  
You've got a long day ahead.

JAKE  
You are my Queen, and I am your  
white Knight...

Amanda grins.

JAKE (CONT'D)  
I live to serve...

Jake lays down. We PAN in on AMANDA as her grin widens. On that, we --

CUT TO:

INT. ABANDONED WAREHOUSE - MORNING.

We open to a group of men and women, scattered around the dark abandoned warehouse. Some sitting down, others standing and speaking amongst themselves.

We PAN over to one person in particular. An attractive looking female with red-ish brown hair comes walking toward us. She's wearing a green strapless shirt and black leather pants. Her name...is CHESHIRE.

She walks over to a sofa nearby. On it, sits two men and one other female. She sits and folds her hands on the table in front of her. She sighs slightly.

CHESHIRE  
Status report?

We cut to a man, standing across from Cheshire.

MAN  
Nothing to report. Nobody has contacted us in months, we sit here like rats, day after day. Waiting for this all powerful White Queen to tell us what to do and how to do it.

Cheshire turns to him with a stern look.

CHESHIRE  
Why are we here Gunn?

GUNN  
That's the point. We don't have a reason!

Cheshire quickly stands to her feet, jumps over the table in front of her and tackles Gunn. They go down to the ground as Cheshire grabs him by the throat.

CHESHIRE  
Why are we here!?  
(angry)

The others just look at them in shock.

CHESHIRE (CONT'D)  
Huh?!  
(angry)

She lets him go and stands to her feet, looking at the others.

CHESHIRE (CONT'D)

We are here because we have no place to go. Well...we do, but I'd much rather be sitting here, waiting for an assignment than out THERE waiting to be captured and experimented on!

Gunn gets up and looks to Cheshire with anger. Cheshire turns to him.

CHESHIRE (CONT'D)

I suggest you calm your face.

GUNN

Bite me.

Cheshire swings her arm up quickly and we hear a --

SLASH

As she cuts through the skin on Gunn's neck with her fingernails. His eyes widen as blood gushes from his neck, she drops to the floor.

We follow him as smoke begins to rise from his wound. He begins to shake, his eyes rolling back and then -- he dies.

Back on Cheshire as she raises her hand. We see her razor sharp fingernails as they slowly become smaller and back to normal. The others around her are in shock.

CHESHIRE

You people have learned something today. When I ask a question, I expect an appropriate answer.

There is a short pause.

CHESHIRE (CONT'D)

Checkmate has given us a chance at a free life. They've provided us with an outlet we wouldn't have if we were out there. This...corpse, said we are rats, let him believe when he's being mauled by them tonight. We are not rats, we are fugitives. We are criminals.

Another pause, and then --

CHESHIRE (CONT'D)

We are, the suicide squad.

She turns around, and walks toward the darkness.

CHESHIRE (CONT'D)

Don't ever forget that.

We pull back on the others as they watch her walk away, still in much shock. On that we --

BLACKOUT.

END OF TEASER

ACT ONE

FADE IN:

INT. LANG RESIDENTS - LIVING ROOM - MORNING.

Lana is sitting down on the couch in front of a television set. She reaches forward and picks up her cup of coffee. She takes a small sip, then puts it back down on the table.

As she continues to watch the TV, we hear foot steps coming from upstairs. Lana looks up as they become louder and get closer.

We CUT to CYNTHIA who is the source of the steps. She hops down the stairs and into the living to see Lana.

CYNTHIA

I didn't know you were still here.  
Don't you have work today?

LANA

Yeah, I start a little later today.  
Come sit.

Lana smiles, then so does Cynthia. She walks over to the couch and takes a seat next to Lana. They both turn their faces to the television. An awkward silence between the two women.

LANA (CONT'D)

So...how have you been settling in?

CYNTHIA

Great. It was really nice of you  
too let me stay here, at least  
until I find a place of my own.

LANA

You haven't thought about going  
back to your parents.

CYNTHIA

I have...but that's not my life.  
Not anymore.

Cynthia looks down.

CYNTHIA (CONT'D)

I think it's better for me...and  
them, If I just...disappeared.

(BEAT)

No pun intended.

Lana forces a smile.

LANA

You know...I lost my parents when I was just a little girl. I would have given up everything I had to see them again.

CYNTHIA

I'm sorry for your loss but, what are you getting at here?

LANA

I'm just saying, If you ever want to talk...I'm here to listen.

CYNTHIA

Thanks, Lana...but I'm fine. I mean, yeah I miss them but...I know that I can't see them again.

Lana puts her hand on Cynthia's shoulder in attempts to show comfort. Cynthia sniffles.

LANA

Okay.

Lana nods.

CYNTHIA

So where's Quentin?

LANA

He said he was going out, not sure where.

CYNTHIA

You didn't ask?

LANA

Well no, I'm not his mother.

CYNTHIA

Wow, you must really trust him.

Lana squints her eyes.

LANA

Huh?

CYNTHIA

OH...I was just saying, If I had a guy like him, I wouldn't let him out of my sight.

LANA  
 WHAT? No..no! We--we're just  
 friends!

Cynthia's eyes widen.

CYNTHIA  
 Oh...I just thought since you guys  
 were living together --

LANA  
 Strictly business. We work  
 together, saving the world from the  
 big bads, it's just...convenient  
 being under the same roof.

CYNTHIA nods.

CYNTHIA  
 Got ya!

LANA  
 Did Quentin say anything about us --

CYNTHIA  
 NO! It-- it was my bad.

Lana smiles and nods.

LANA  
 Okay... good.

The awkward silence returns. Cynthia moves her eyes around  
 the room in a circular movement.

CYNTHIA  
 Awkward?

LANA  
 Just a little.

There is a long pause. Then --

LANA (CONT'D)  
 Wanna get out of here?

Lana TURNS to Cynthia. She begins to nod and on that we --

CUT TO:

EXT. SUBURBAN NEIGHBORHOOD - HOUSE - MORNING.

We see a beautiful white house. The lawn is perfectly trimmed  
 and there is a "FOR SALE" sign standing on top of it.

A figure comes in front of the camera. We PULL up to reveal --

QUENTIN

He squints his eyes to lessen the glare of the sun, then walks toward the front door. When he gets there, he goes into his pocket and pulls out a key. He stares at it, sighs, then moments later, he finally unlocks and opens the front door.

CUT TO:

INT. SUBURBAN NEIGHBORHOOD - HOUSE - MORNING.

Now inside, he closes the door then turns to face the inside of the house. He stops, looks around in the house, and sighs deeply. He begins to walk forward, down the front hall.

He stops when he reaches a small table. He peers down at it and sees a framed photograph. He picks it up and stares at the photo. We pan in on it and see him, holding a young blonde woman by the side. Is is silent, he just smiles.

He goes to put it back down but when the frame meets the table, a small disc falls from the back of it. Quentin looks curious as he picks the disc up and studies it closely. A few seconds go by and he puts the disc in his pocket. He begins to walk off screen when we --

CUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - LOBBY - DAY.

We see Lana walking across the lobby floors with Cynthia following her from behind. Lana stretches her arms out and grins.

LANA

Welcome to the Central Bureau of  
Intelligence or as we call it, the  
CBI.

Cynthia looks around the place, amazing by how big the interior is.

CYNTHIA

This place is wicked.  
(Amazed)

LANA

Yeah, I know.

She smiles at Cynthia, proud of where she works. Pete comes from around a corner and approaches Lana and Cynthia.

PETE

Morning Lana, who's your friend?

LANA

Hey Pete. This is Cynthia Reynolds,  
a friend of mine. Cynthia...meet  
Pete Ross, another friend of mine.

Both girls smile and Pete stretches his hand out to her for a hand shake. She grabs it and instantly gasps. She squeezes his hand and shuts her eyes.

A few moments later, she opens them back up.

Lana and Pete are confused. Cynthia looks at Lana, then back at Pete. She shakes her head and starts to laugh.

LANA (CONT'D)

Wow, didn't expect that one.

PETE

Nice grip.

She lets go, then Pete shakes his hand in pain,

CYNTHIA

Sorry.

LANA

You okay?

CYNTHIA

Yeah just...nothing important right now.

PETE

Well, I'm glad you came in. Dr. Waller has been meaning to talk to you.

LANA

Why didn't you call?

PETE

Well I was just about to.

LANA

Am I in trouble?

PETE

Probably not. Don't worry about it Lana. You're her assistant, she's bound to request you for..you know, assistance?

LANA  
Oh...yeah.

Pete smiles.

PETE  
Either that or, you're fired for  
the horrible job you're doing.

Lana's eyes widen.

PETE (CONT'D)  
Just joking. Bring your friend, I'm  
sure she'd want to say hello. She's  
loves introducing herself.

LANA  
Thanks a lot.

PETE  
That's what I'm hear for.  
(BEAT)  
It was nice to meet you Cynthia.

Cynthia smiles and nods back. Pete turns and walks the other way. Lana sighs, turns to Cynthia.

LANA  
Come on...

They begin to walk. On that we -

CUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - OFFICE - DAY.

We come up on Amanda sitting down at her desk. She's typing on her laptop when a knock is heard at the door.

AMANDA  
Come in.

Amanda closes her laptop as Lana walks inside, followed by Cynthia who shies behind her.

AMANDA (CONT'D)  
Ms. Lang. I've been expecting you.

LANA  
Good morning Dr. Waller.

Amanda nods, then gazes at Cynthia.

AMANDA

And who is your friend.

CYNTHIA

Cynthia. Reynolds. It's nice to meet you.

Cynthia walks up to her desk and holds her hand out. Amanda shakes it.

AMANDA

Dr. Amanda Waller. Likewise.

She lets go, then walks back over to Lana.

LANA

Mr. Ross told me you wanted to talk.

AMANDA

Just wanted to let you know my recent schedule change.

LANA

Cynthia, could you give us a minute.

CYNTHIA

No problem. Nice meeting you again.

Cynthia walks out of the office, looking back at Waller as she leaves. The door closes.

AMANDA

Lana...are you feeling alright? You seem a bit...nervous. What's on your mind?

LANA

Oh, do I? It's nothing. I'm just, like someone told me, trying to hard to make a good impression.

AMANDA

Lana, you don't need to make a good impression. Your resume does that for you.

LANA

Thank you.

AMANDA

You need to relax. When we first met, you seemed like a free spirited young woman.

LANA

Well, I try to be as professional as possible. It's kind of hard to be free spirited when talking to you.

AMANDA

Why is that?

LANA

You may not know this but...you are a very intimidating woman.

AMANDA

Lana, don't see me as just my title. Get to know me, and you'll see that I'm just like you.

LANA

I have that hard to believe.

AMANDA

Trust me...in the mean time, I want you to take the day off. You've done a great job so far, you deserve some rest.

LANA

You don't have to do that.

AMANDA

I insist.

LANA

Well...thank you Dr. Waller.

AMANDA

Don't mention it. I've got high hopes for you and if you're gonna get anywhere in this business, you need rest.

Lana nods and grins.

AMANDA (CONT'D)

Nice chat. Remember, you can come to me with anything. Work related or not, I'm a great listener.

LANA  
Thanks for this and...I will. Oh,  
what about your schedule?

AMANDA  
We'll talk about it another time.

Lana nods and turns around.

AMANDA (CONT'D)  
This is the start of a beautiful  
friendship Ms. Lang.

Lana grins again, then walks away, leaving the room.

We cut back to Amanda as her fake smile instantly fades away.  
On her wicked expression, we --

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. ABANDONED WAREHOUSE - DAY.

The warehouse is just as crowded as before, with people scattered across the entire ground floor. We see Cheshire, coming into the front room. She looks at one of her partners.

                          CHESHIRE  
                          Somebody's coming.

The others look to her.

                          MAN  
                          WHO?

                          CHESHIRE  
                          I don't know. Report to your  
                          stations.

The others scurry around the warehouse, getting ready for the worst. Cheshire stands in the middle of a group, waiting.

The look toward the front door and then --

BAM!

It's BLOWN off its hinges with a violent spray of flames! They fly back to hit the wall behind them. We cut back to door, now on flames and focus in on a figure coming into the warehouse.

The smoke disappears and we reveal --

JAKE

Walking through the fire. As he walks through, it begins to fade away.

Cheshire and the others stand to their feet, ready to attack until Amanda Waller's voice is heard in the distant --

                          AMANDA (O.S.)  
                          Cheshire!

She stops. We PAN over to a monitor at the other side of the room. On it, is Amanda Waller.

                          AMANDA (CONT'D)  
                          Put those claws of yours away...

Cheshire looks down.

CESHIRE  
Agent Waller...

AMANDA  
It's good to see you again.

CESHIRE  
Really? A phone call, would have  
been better than a flame lit  
entrance.

JAKE  
But not as fun...

Cheshire looks to Jake and squints her eyes.

CESHIRE  
Where did you find this kid? You  
should teach him to stay in his  
place.

AMANDA  
This is Kinetic. The Suicide  
Squad's newest member.

CESHIRE  
I must have missed the memo.

AMANDA  
You're mistaken girl...this is the  
memo.

CESHIRE  
Yes Agent Waller. It's good to have  
you aboard.

She looks to Jake, then back at the screen.

CESHIRE (CONT'D)  
What can we do for you?

AMANDA  
I require your...services now, more  
than ever.

CESHIRE  
What's the problem?

AMANDA  
I've recently encountered a  
potential danger to Checkmate,  
along with the U.S Forces. This, is  
a problem.

CESHIRE  
Who's the target?

AMANDA  
A woman. Her name is Lana Lang.

CESHIRE  
Why come to us with this?

AMANDA  
She's one of you...metahuman.

CESHIRE  
What can this chick do?

AMANDA  
So far, she has inhumanly increased  
speed and strength.

CESHIRE  
Why not bring her here so she can  
be trained? Wouldn't she be more  
valuable if she was on our side.

AMANDA  
This one is different. She doesn't  
seem as, manipulative as the rest  
of you.

Cheshire looks insulted.

AMANDA (CONT'D)  
Plus, she wasn't born with  
metahuman abilities. She wasn't  
infected by any type of meteor  
rock. After I learned of these  
powers of hers, I did some digging  
and found something very  
interesting.

CESHIRE looks curious.

AMANDA (CONT'D)  
Her power comes from a government  
experimental suit called Project  
Prometheus.

CESHIRE  
So she's Superwoman. This should be  
fun.

AMANDA

Do not underestimate Lana Lang.  
She's proven to be a formidable  
opponent. She took down Static and  
I believe she's able to do a lot  
more.

CHESHIRE

What is our mission?

AMANDA

Find her. Bring her to me...intact.  
Waller out.

The MONITOR goes black and we cut back to Cheshire. She  
smiles and on that we --

CUT TO:

INT. WAREHOUSE - COMMAND CENTRAL - DAY.

We come on Quentin, clicking on his keyboard vigorously.

CLOSE UP:

on his frustrated expression, then shift toward the monitor  
screen. We see computer codes, flying horizontally on the  
screen. The data from the recordings have been sealed tight.

BACK ON QUENTIN.

QUENTIN

Diamat  
(angry)

The camera is now behind Quentin. It slowly gets closer and  
closer to him. Quentin turns around quickly but see's  
nothing. He looks confused, then turns back around to his  
work. HE JUMPS, when he see's Cynthia standing right in front  
of him.

QUENTIN (CONT'D)

HOLY SH--  
(Shocked)

Cynthia giggles.

CYNTHIA

Did I scare you?

QUENTIN

Ya' think! Don't sneak up on me  
like that!

CYNTHIA  
Sorry guy, I was just messing  
around.

Quentin calms down, then sighs.

QUENTIN  
Sorry, I'm just a little on edge  
right now.

CYNTHIA  
What for?

QUENTIN  
Nothing, it's just...nothing.

Cynthia is curious.

CYNTHIA  
Oh come on, you're like, the worst  
liar in history.

QUENTIN  
I'm not lying! This data isn't  
gonna budge. I've been trying to  
crack the code for hours.

CYNTHIA  
What is it?

QUENTIN  
A tape I found at an old friends  
house, it may be important.

CYNTHIA  
Hmm...can I help?

QUENTIN  
Probably not...

Cynthia looks down.

QUENTIN (CONT'D)  
Well, I have no idea what's going  
on so, it would be kind difficult  
for me to find something for you to  
do.

CYNTHIA  
I got ya.

QUENTIN  
How did you get here anyway?  
Where's Lana?

CYNTHIA  
She's at the office. She told me I  
could find you here.

QUENTIN  
She let you leave by yourself?

CYNTHIA  
I'm not a child.

QUENTIN  
Well, I just don't want anything  
bad to happen.

CYNTHIA  
I didn't know you cared that much.

QUENTIN  
Of course I care.

CYNTHIA  
Why? You don't even know me...

QUENTIN  
I...I don't know. I guess it's just  
in my nature. Doing the right  
thing.

CYNTHIA  
And you always do the right thing?

QUENTIN  
I do what I feel is best. That's  
all I can do.

CYNTHIA  
And if you loose sight of what's  
right, what then?

QUENTIN  
I don't like to think about that.

CYNTHIA looks into Quentin's eyes, and slowly nods. Quentin  
eyes meet hers. We hear a beeping noise, and he snaps out of  
it.

QUENTIN (CONT'D)  
I got it!

Cynthia sighs.

CYNTHIA

Great...

Quentin looks serious again and then, back to frustrated.

QUENTIN

This is just NOT my day.

CYNTHIA

Why?

QUENTIN

Only a small portion of the file has been encrypted, I'm nowhere NEAR close to actually viewing the thing properly.

CYNTHIA

Well, at least now, you know you can do it.

Quentin looks to Cynthia, then grins.

QUENTIN

Wanna help?

Cynthia smiles back.

On that we --

CUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - WALLER'S OFFICE - DAY.

The door to Amanda's office is opened and in comes Pete, who holds a large stack of papers. He walks in and then shuts the door behind him. He then sets the papers onto her desk and accidentally knocks over a file folder.

He looks down to pick it up with the back of it facing him. He turns it around and on the cover are the words in bold --

**PROJECT ARES**

He squints his eyes, then goes to open the folder where there are documents consisting of schematics and models of machinery.

All of a sudden, we hear the office elevator ring. Pete closes the file folder and places it back onto the desk. As the elevator has reached the office floor, Pete steps out of sight.

The door opens and out comes Amanda, who holds a cell phone up to her ear.

AMANDA

I assure you, she won't be lucky  
this time.

There is a pause, and Waller sighs.

CUT TO PETE as he cocks his head to the side. We see that he is standing in the corner of the office, hidden by a large file cabinet.

AMANDA (CONT'D)

Lana Lang will be taken care  
of...you have my word.

CUT BACK to Pete as his eyes begin to widen.

On his shock, we --

CUT TO:

INT. ODYSSEY - SUBWAY - DAY.

We come up on the subway station. Crowds of people walking and standing around, awaiting their trains. We PAN over to Lana, walking inside one of the crowds. She appears to be quite irritated. She sighs, she goes into her jacket pocket, pulling out her cell phone.

She looks at the keypad and dials a number. She puts the phone up to her ear, awaiting an answer. We hear the phone ring at total of four times but no answer. Lana, now even more irritated.

LANA

Come on Quentin, pick up.

The phone rings one more time, right before Lana hangs up. She sighs with frustration and worry.

The camera cuts to a woman a woman who walks within the subway. We're on her legs as we slowly rise up to see the rest of her body. She's wearing black leather pants, with dark green strips going down the sides.

We pan upward to reveal her upper body. She wears a black and green shirt that shows her stomach. We pan upward one last time and meet her face. She is revealed to be -- CHESHIRE.

She walks straight forward, pushing people close to her to the side. Making her way through the crowd as she stares directly forward, at her target.

We cut to LANA LANG in Cheshire's point of view. Standing by the terminal with her arms folded, waiting for her train.

Back on Cheshire, as she smiles. We PAN back down to her hands when suddenly --

Her FINGERNAILS begin to grow. On that we --

BLACKOUT.

END OF ACT 2

ACT 3

FADE IN:

INT. ODYSSEY - SUBWAY - DAY.

We come back on Lana as she continues to wait for the train. She is putting her cell phone in her bag that's on her shoulder.

We PAN over and see Cheshire who is on the approach, getting closer and closer as she picks up her speed. She begins to run and Lana turns to face her.

Her eyes widen as Cheshire jumps into the air with her foot positioned toward Lana's face. People look up at her in shock and begin to run.

Lana's eyes widen and she is bombarded by Cheshire's kick. Lana plunges to the ground with shock. Cheshire, now on two feet, looks down at Lana. She grins then readies her claws.

She flings them down at Lana's face but she's able to roll out of the way they get to close. Lana jumps up, being pushed around by the frightened people, scattering all over the floor, heading for the exits.

Lana gives Cheshire a firm look.

LANA

Lemme guess...another one of the  
White Queen's assassins?

CHESHIRE

That obvious huh?

Cheshire charges toward Lana. She goes in for a punch with no luck as Lana grabs her arm, twisting Cheshire's body around and sweeping her leg across the ground, making Cheshire fall to the floor. Lana looks down at her.

LANA

Well, you just have that look about  
you, with the nifty claws and the  
leather... I'd think you're either  
looking for trouble or just  
freakishly kinky.

Cheshire grins, then presses her hands firmly to the floor, flipping herself up before kicking Lana across the jaw. Lana takes a few steps back, loosing some balance. The fight continues as the subway station has been cleared.

Cheshire throws a right hook that connects to Lana's face, then another which is block. Lana returns with a punch of her own that connects to her nose. Then, Lana raises her leg, sending her foot to Cheshire's chest. She falls back --

SLOW MOTION: Cheshire's hands hit the floor and she pushes her body back up, sending her feet back up, smacking into Lana's face. Lana goes to the ground and Cheshire quickly jumps back up.

Cheshire stands over Lana, on the floor again. She grins and then smashes her boot into her face, blocking out the view.

CUT TO:

INT. WAREHOUSE - COMMAND CENTRAL - DAY.

QUENTIN types vigorously on his keypad. His eyes straight ahead on the monitor with a look of determination. We CUT TO the screen where we can see billions of tiny green codes, running horizontally down the screen. A window pops up saying PASSWORD. Quentin types something in and presses enter.

COMPUTER  
Access denied.

QUENTIN  
Dammit!  
(Frustrated)

We PULL back from Quentin and reveal Cynthia as she walks into the room. She looks at Quentin who is clearly exhausted, with his right hand on his head.

CYNTHIA  
You okay?

QUENTIN  
No, I'm not okay. I've been at this for hours and there hasn't been a shred of data I can visually see.

CYNTHIA  
Come on Quentin, you're doing the best you can.

QUENTIN  
Well, its not good enough. This shouldn't even be this difficult. It's not like I'm hacking into a the white house's computer main frame. Which I've done before.

CYNTHIA  
Why did you have to --

QUENTIN  
It's not important.

Cynthia squints her eyes.

CYNTHIA  
Uh huh. Well, I know you can do it.  
Just give it a little more time.

QUENTIN  
What do you think I've been doing  
for the pass 4 hours. Giving it  
more and more time. This thing just  
won't budge.

CYNTHIA  
Sorry, just trying to give out some  
encouragement.

Quentin looks to Cynthia, then sighs.

QUENTIN  
No...I'm sorry. You don't deserve  
this. If you wanna call it a day, I  
could drive you home.

CYNTHIA  
No, I wanted to help and that's  
what I'm gonna do.

QUENTIN  
You don't have to --

CYNTHIA  
Trust me...I know.

Quentin grins.

QUENTIN  
Well alright. Let's get to work.

CYNTHIA  
So, start from the beginning. What  
exactly are you hoping to find on  
this thing?

QUENTIN  
I don't know. A audio  
recording...maybe even a video of  
some kind.

CYNTHIA  
Who put them there?

QUENTIN  
Probably the previous resident.  
Maybe they had information on  
something that was about to happen.

CYNTHIA  
Okay, you're totally not making any  
sense. Information on something  
like that?

Quentin sighs.

QUENTIN  
A murder.

CYNTHIA  
I'm starting to think you're not  
telling me something. Who's house  
did you find this in?

QUENTIN  
Mine okay? Well, what would have  
been my house, to be shared by  
my...

Quentin struggles to speak while Cynthia is eager to hear  
what he has to say.

QUENTIN (CONT'D)  
My...fiancee.

CLOSE ON: On Cynthia's shock.

CYNTHIA  
You're fiancee? You're engaged.

QUENTIN  
I was, three years ago. Before I  
met Lana and started all this.  
Anyway, she went missing. We tried  
looking for her but, no luck. She  
just disappeared...just like that.

CYNTHIA  
Do you think, that she might be--

QUENTIN  
Dead? I'm not sure...a body was  
never found. I guess it's possible,  
but I'll never stop looking until I  
find out the truth.

CYNTHIA

I'm sorry Quentin. I know how it feels to lose someone you love. It's like there's a hole inside you and it can never be repaired. You may fill it up a little over time, but it'll never be whole again. Not like it once was.

QUENTIN

When did you get so insightful.

CYNTHIA

I've always been this way, I just don't show it to people.

QUENTIN

Thank you, Cynthia.

CYNTHIA

Don't thank me, keep working. We're gonna find out what happened to her. I promise.

Quentin smiles at Cynthia, then a single tear drops from his eyes.

COMPUTER (V.O.)

System Unlock Protocol.

The two turn their heads to the monitor, as we see the codes disappearing one by one.

CYNTHIA

What's happening?

QUENTIN

The data...it's encrypting itself.

CYNTHIA

How?

QUENTIN

Looks like there's a timer embedded onto the program, which causes it to encrypt itself over a set period of time.

CYNTHIA

So basically, we did all that work for nothing?

QUENTIN

No, I'm guessing we had to get past  
a number of firewalls in order for  
the countdown to begin.

The codes are just about gone, and a video begins to play on  
the screen.

ON SCREEN:

We are at the suburban house, looking through a camera view  
of the hall way down stairs. Suddenly --

BOOM!

The front door is blasted open and we see five masked men  
rushing inside. A loud shriek is heard from another room. The  
men rush into that room.

In the distance, we hear glass breaking and loud screams from  
a female. A few moments pass and the scream come to a stop.  
The men come back into the camera's view, carrying an  
unconscious woman with a bag over her head.

They leave the home and the camera cuts off from there, only  
showing static.

We Pull back from the static of the monitor until we see  
Cynthia and Quentin. Dead still, looking toward the screen in  
shock.

CLOSE UP ON QUENTIN:

His eyes wide as tears begin to form in them.

QUENTIN (CONT'D)

Oh my god...  
(faint)

On his shock, we --

CUT TO:

INT. ODYSSEY - SUBWAY - EVENING.

The camera faces the cold floor. An echoed blow is heard,  
followed by Lana smashing into the camera's view. We cut to  
CHESHIRE, who looks down as she walks toward her.

CHESHIRE

I've been ordered to bring you back  
alive. Just my luck...

Lana stands to her feet.

CHESHIRE (CONT'D)

Give up?

Lana puts her game face on.

LANA

Never.

Cheshire attempts to punch Lana, but she grabs her arm and kicks her in the gut. Cheshire holds her stomach, then Lana jumps onto the pillar beside her and ricochets from it, kicking Cheshire's face. She stumbles back, then Lana kicks her again, causing her to be pushed onto the train tracks.

We CLOSE in on Cheshire's face as her nostrils begin to flare. Cheshire slowly stands to her feet, Lana approaches the platform.

CHESHIRE

You're gonna pay for that.

Suddenly, we hear a rather loud shriek. Cheshire reveals her claws and we reveal the source of the noise. It's a train approaching. Lana turns her head, her eyes widen.

LANA

Look out!

Cheshire's eyes widen as well as she turns to see the train, coming at her at full speed. Then --

WHACK! It hits her.

We pause on Lana's shock when suddenly, three people walk down the stairs into in the underground subway. Lana turns to them and we reveal Jake and two other members of the Suicide Squad approaching her. Jake grins and we --

BLACKOUT.

END OF ACT 3

ACT 4

FADE IN:

INT. ODYSSEY - SUBWAY - EVENING.

Lana is still in shock, but she shakes it off. The others rush toward her and she runs in the opposite direction. She grabs her bag and she set down and continues running.

We follow her through the subway stretch until she spots a rest room door. Looking back, she see's them as they are still after her. She turns the corner and runs into the rest room.

We cut to Jake and the others as the soon turn the corner to see, no one in sight. They walk slowly with caution. Jake looks at the rest room door and gestures his squad mate to check it out. He obliges and walks over to the door. She slowly reaches his hand out and slightly opens it when suddenly --

BAM!

The door crashes back toward him, brining him down to the floor as it falls on top of his body.

Lana rushes out of the room, wearing her Prometheus suit.

The man opposite Jake opens his mouth and coughs up a stray of green acid, aiming it right at Lana. Her eyes widen and she zooms out of the way.

She zooms back into the frame and pushes the man to the other side of the room. He hits his head on the wall and is knocked out.

We cut on Jake who is beside her as he reaches his arm out toward her. In slowly motion, we see FIRE emerge from his hands. Lana bends backward, dodging the flames. Jake puts his arm down and it stops. Lana straightens up.

LANA

I didn't mean to kill anyone!

JAKE

Don't sweat it. I didn't like the chick anyway.

Jake sends yet another ball of fire her way and she dodges it again.

Then, Lana zooms straight toward him, grabs his shoulders and throws his upward.

He crashes into the ceiling, smashing right through the floor for the next story. The people on that floor scream in terror. Cut back to Lana as she zooms out of view.

CUT TO:

INT. TRAIN STATION - GROUND FLOOR - EVENING.

Lana blurs into the frame. Standing next to the hole in the floor. She look around the floor but see's no one in sight. She looks around and she can't find Jake anywhere until she finally looks up.

We see holes in the ceiling for the next three levels of the building. Leading up to the roof. On her confusion we --

CUT TO:

EXT. TRAIN STATION - ROOFTOP - EVENING.

We're on the rooftop. Lana blurs into the frame and stands directly in front of Jake who is standing on his feet.

LANA

How did you get up here so fast?

Jake grins.

JAKE

Wouldn't you like to know.

LANA

What are you?

JAKE

More than you'll ever be.

Jake aims his arm to Lana and throws a large flame, as it almost reaches Lana, her eyes widen and we --

SMASH CUT TO:

INT. WAREHOUSE - COMMAND CENTRAL - EVENING.

We come up on Quentin, sitting down in a seat away from his computer. He stares, blankly at the floor below his feet as he fiddles with his fingers. Cynthia walks up to him from the other room, slowly.

CYNTHIA

Hey...

She gets closer and puts her hand on his shoulder in an attempt to conform him.

CYNTHIA (CONT'D)  
How you holding up?

Cynthia rolls her eyes.

CYNTHIA (CONT'D)  
How stupid was that question...

She sighs in frustration. Not knowing what to say to him in this situation.

QUENTIN  
She didn't deserve this.

He mumbles.

CYNTHIA  
What?

QUENTIN  
She wasn't a bad person. She doesn't deserve this. I don't understand.

CYNTHIA  
I know, neither do I. Bad things, happen to good people. It's not fair, I know.

QUENTIN  
She was the sweetest person I've ever known. She had a smile that could make all the sadness and suffering disappear.

CYNTHIA  
You're using her in the past tense. She may not be gone Quentin, we don't know that for sure.

QUENTIN  
There's been no trace of her in four years, even if she's not dead, who knows where she may be.

CYNTHIA  
That doesn't mean we can't look for her. What did you say before Quentin? You won't give up until you find the truth! Well you found it, part of at least, now it's time to look a little closer.

QUENTIN

How?

CYNTHIA

You're the genius, you tell me.

Quentin shakes his head no.

QUENTIN

No...I can't. I already saw more than I was ready for.

CYNTHIA

I'm not rushing you Quentin. Take as much time as you need to process this but in that time you have to promise me something...

Quentin looks to her.

CYNTHIA (CONT'D)

Never give up. You've been given the chance I wish I had. You have the chance to know the truth. I'd give anything for that chance.

QUENTIN

What if I can't do it?

CYNTHIA

You can, and you will. You have me Quentin. Me and Lana--

QUENTIN

No!! She can't know, I don't want her to--

(BEAT)

Please...you have to promise me that you won't mention this to her.

CYNTHIA

But why?

QUENTIN

Just...promise me.

Cynthia's eyes begin to water and nods her head.

CYNTHIA

I promise.

QUENTIN begins to sob so Cynthia wraps her arms around him, comforting him in his dark time.

CYNTHIA (CONT'D)  
Shh...it's gonna be okay.  
(Whispers)

He continues to sob and we --

DISSOLVE TO:

EXT. TRAIN STATION - ROOF - EVENING.

Lana is standing on the rooftop, staring in one direction as her hair blows in the wind. CUT TO Jake, who stands on the opposite side of her.

LANA  
What do you want from me!?

JAKE  
You know...I didn't think to ask,  
but my guess is it has something to  
do with that power suit you're  
wearing.

LANA  
Well they can't have it.

JAKE  
Yeah, they figured you would say  
that.

LANA  
So they sent you guys to take it  
from me.

JAKE  
That's about right.

LANA  
I don't wanna hurt you.

JAKE  
That's pretty big of you to say  
when I was like, totally kicking  
your ass back there.

LANA  
I was just warming up.

JAKE  
Good...me too!

Jake cuts the conversation short and lunges a ball of fire her way. She blurs out of the way, then zooms in front of Jake, grabs him and throws him to the other side of the roof.

JAKE (CONT'D)

You're fast, I'll give you that,  
but why don't you take that suit  
off and try it.

LANA

Sure, when you stop throwing fire  
at me.

JAKE

That can be arranged honey.

Jake raises his leg for a kick, then brings it back down to the ground. When it hits the roof floor, it sends out a wave of wind that sends Lana flying off the roof and the roof next to it. Lana slides across the rooftop until she hits a wall.

She tilts her head up.

LANA

Nice trick! What else can you do?

She yells across the rooftop. He cut to Jake who stands there, facing her, grinning when suddenly a black helicopter rises behind him. He looks behind him and grins, then back at Lana.

JAKE

I'll leave it for another time.

Lana is still on the ground, looking at him with anger.

JAKE (CONT'D)

Goodbye Lana Lang.

He turns around and gets into the helicopter.

LANA

No!!

She stands to her feet and blurs of screen. She jumps from one rooftop to the other and continues to run. As the helicopter is in the air, she speeds to the edge of the roof and jumps for it --

IN SLOW MOTION: We see Lana, gliding through the air. She stretches her arm out, almost within its reach. She makes it!

Now, hanging off the side of the moving helicopter, she springs herself up and stands up inside.

On Jake's shock --

JAKE

You just don't know when to quit.

LANA

Guess not.

Jake throws fire at her face but she quickly moves out of the way. Lana punches his stomach and he crouches down. Then, she knees him in the face.

He loses some balance, but catches himself and throws more flames after another and Lana continues to dodge them. She grabs his arms, and twists them until their almost broken. She puts him in a lock where he is unable to move his hands.

LANA (CONT'D)

Got your arms.

She gives him a smirk. Jake grins then moves his mouth forward, and blows.

SWOSH!!

The sudden gust of wind causes Lana to fall back. She tries to grab onto him but fails to get a good grip. She pulls a something from his neck and falls out of the helicopter.

On her way down, she watches Jake as she grins. A few moments of falling pass and Lana flips herself over when she's almost to the ground.

Then --

BOOM!

She crashes into the pavement, create a huge crater in the street. People around her scream, and she blurs off screen.

On that we --

CUT TO:

EXT. ODYSSEY - ALLEYWAY - EVENING.

Lana blurs onto screen. She looks down at her closed hand and opens it, revealing a identification card of some kind. We pan into it and see a picture of Jake and his name

JAKE GOLD: KINETIC underneath the picture.

She turns it around and see's Checkmate's logo. A picture of a horse in front of a white and black chess board inside a target aim. She back up and on her serious expression, we --

FADE TO BLACK.

A few moments pass and we --

FADE IN:

INT. LANG RESIDENTS - LIVING ROOM - NIGHT.

The front door opens and Lana comes into the house. She sets her bag on the floor and takes off her jacket, keeping it in her hands.

LANA

Hello?

Lana walks forward and stops at the living where she sees Quentin, sitting down on the couch, alone.

LANA (CONT'D)

Hey Quentin, what happened to you today?

QUENTIN

I'm sorry Lana, I've been working all day. How was your day?

Lana sighs in exhaustion.

LANA

Not good...but you look tired. I'll tell you all about it in the morning.

QUENTIN

Fair enough.

There is a pause, then Lana looks worried.

LANA

Are you okay? What's with the quietness?

QUENTIN

Like you said...I'm just tired. Had a long day too.

LANA

Wanna talk about it?

QUENTIN

Nah, I just wanna sleep.

LANA

Well...okay. Thanks for waiting up  
for me.

Quentin nods.

LANA (CONT'D)

Where's Cynthia?

QUENTIN

She said she was going for a walk.  
Needed some air.

LANA

Oh...okay. Did she say when she'd  
be back.

Quentin shakes his head no.

LANA (CONT'D)

Hmm...I'm surprised you let her go  
alone. You seemed highly over  
protective of her a few hours ago.  
What happened?

QUENTIN

Nothing. She just showed me that  
she's not the one that needs to be  
taken care of.

Lana is confused, but she shakes it off.

LANA

Whatever that means, I'm glad you  
loosened up.

Quentin chuckles slightly.

QUENTIN

I'll see you in the morning.

LANA

Good night.

Lana walks off screen and we CUT BACK to Quentin who is  
obviously not alright. He inhales, and lets it out slowly. He  
closes his eyes.

On that, we --

CUT TO:

INT. CHECKMATE - WALLER'S OFFICE - NIGHT.

Darkness consumes the screen, followed by Amanda Waller's voice.

AMANDA (O.S)  
You, have failed me.

WE CUT TO Jake, standing in front of Amanda with his eyes facing the floor.

JAKE  
I-I apologize.  
(He shutters)

AMANDA  
Your apologies mean nothing me!

Jake is silent.

AMANDA (CONT'D)  
I want results and I thought you would be able to get them for me.

JAKE  
I can! I just underestimated her.

AMANDA  
You're arrogance cost lives!

JAKE  
I'm sorry for what happened to Cheshire and the others.

AMANDA  
There's more where she came from, but that is not the point.

JAKE  
It's not my fault they couldn't stay alive.

AMANDA  
And what did you do? You ran! Is that what you call staying alive?

Jake looks up at her.

AMANDA (CONT'D)  
You say you underestimated her, but perhaps I overestimated you...

JAKE

Give me another shot, next time  
I'll capture her and bring her to  
you.

AMANDA

No, I'm growing tired of this game.  
I think it's time we chose another  
strategy.

JAKE

What did you have in mind?

AMANDA

I don't want her captured...I want  
her dead.

Jake bows his head.

JAKE

I will not fail you again.

AMANDA

See to it that you don't or I may  
not be as lenient next time.

Jake looks down to the ground, intimidated and suddenly, the  
door to Amanda's office is opened. An agent stands there.

AGENT

Agent Waller?

AMANDA

What is it?

AGENT

Agent Reynolds has arrived.

AMANDA

Send her in.

The agent steps out of the way, and Cynthia walks inside the  
office.

AMANDA (CONT'D)

Leave us.

She looks Jake and he starts walking. When he passes by  
Cynthia, they give one another a stare. He leaves.

AMANDA (CONT'D)

Cynthia, it's good to see you  
again.

Cynthia smiles.

CYNTHIA

You two.

AMANDA

Anything to report on Lana?

CYNTHIA

Not yet. She's hard to read. I'm not sure she's fond on my being there.

AMANDA

Well it's expected. The guilty are ones with the most suspicion.

CYNTHIA

Hmm...

AMANDA

And what of the other...Quentin O'Neal? Has he shown anything of note?

There is a pause. Cynthia looks down for a moment, then back up at Waller.

CYNTHIA

No...nothing yet.

Amanda sighs in disappointment. Then she smiles slightly.

AMANDA

Well, give it more time. The more you get to know now, the more than begin to trust you.

Cynthia nods.

AGENT (OVER RADIO)

Agent Waller?

Waller picks up the radio on the table beside her.

AMANDA

This is Waller, over.

AGENT (OVER RADIO)

We need you in the surveillance room, something happened in your office upstairs that you may want to see.

Amanda looks at Cynthia, confused.

AMANDA  
I'm on my way.

She begins to walk off screen and we --

CUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - HALLWAY - NIGHT.

We come up on Pete, as he opens the door to his office. He looks out, and see a janitor, vacuuming the carpet floor. Pete grins and waves his hand.

PETE  
Night Jim!  
(Loudly)

Jim looks up at him, and waves. Pete walks the other way.

On that, we --

CUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - LOBBY - NIGHT.

We follow Pete through the lobby as he heads for the front door. As he is almost there --

AMANDA (O.S.)  
Ross!

The camera pans in on Pete's face as his eyes widen. He turns around slowly to see Amanda standing behind him on the other side of the lobby. She begins to walk toward him. Pete attempts to make a straight, normal face. He forces a smile.

PETE  
Dr. Waller...what can I do you for?

Amanda now stands in front of him.

AMANDA  
I just wanted to thank you for  
bringing me those files earlier.

PETE  
Oh, no problem. It's my job.

Amanda nods, then puts her hands behind her back. After a few seconds we hear a clicking noise, similar to that of a gun.

Pete looks down at her waist. His eyes can't help but widen as he cringes.

The camera cuts to behind Waller's back and it reveals the pistol that she holds in her hand. BACK TO WALLER.

AMANDA

You know, you can always come to me with anything. If you ever have the need to speak out about something, you can.

PETE is silent.

AMANDA (CONT'D)

You've got nothing to say?

Pete nods his head.

PETE

No, Dr. Waller.

Waller reveals her hands and reveals the radio she just unhooked from the back of her belt.

AMANDA

Good.

Waller turns around and walks the other way. She puts her hand up and waves while she walks.

AMANDA (CONT'D)

See you tomorrow morning Mr. Ross.

WE PAN IN on Pete's face. Still in shock. He releases a short breath and we --

BLACKOUT.

END OF EPISODE

**STAY TUNED FOR A PREVIEW OF NEXT WEEKS EPISODE**

# NEXT WEEK

INT. CHECKMATE - WALLER'S OFFICE - DAY.

AMANDA (CONT'D)

If we want to take Lang out, we  
need to get to her resources first.

The camera zooms to the person she's talking to and we reveal  
it to --

STUART CAMPBELL - He wears an all black suit and glasses with  
one shaded lenses while the other is clear.

STUART

I can do that.

SMASH CUT TO:

EXT. ODYSSEY - DOWNTOWN - SIDEWALK - DAY.

We come up on Quentin who walks down the streets of downtown  
Odyssey. In his hand is a case which contains his laptop. All  
of a sudden, a masked man wearing all black runs by him,  
bumping into his and taking the case.

Quentin runs after him.

CUT TO:

EXT. ODYSSEY - ALLEYWAY - DAY.

Quentin tackles the masked thief and takes his mask off. We  
reveal Stuart underneath it.

QUENTIN

Stuart?! Stuart Campbell!?

On Quentin's shock --

# KNOWLEDGE

EXT. ODYSSEY - ALLEYWAY - DAY.

Stuart sweeps his leg across the ground, causing Quentin to fall on his back. He then takes out a gun and aims to Quentin and we --

BLACKOUT.

FLASH TO:

EXT. ODYSSEY - STREETS - QUENTIN'S CAR - DAY.

Quentin drives down the streets of Odyssey as he holds a cell phone to his ear.

QUENTIN  
We have a serious problem.

# IS POWER

INT. CHECKMATE - SCIENCE LAB - NIGHT.

Stuart and Amanda are in front of a computer monitor, reading the files they stole from Quentin's computer. Stuart looks amazed.

AMANDA  
Phase two complete.

On that we--

BLACKOUT.

# [TRINITY]

MONDAYS. 8/7 Central  
Only on the VPN