

THE **VPN**

[TRINITY]

"RETURN"

Written by Chris Davis

Based on television series 'Smallville' and characters created by
DC Comics.

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CAST

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

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GUEST STARRING

STUART CAMPBELL.....	RYAN MCDONELL
HANK.....	BENJAMIN MCKENZIE
LEX LUTHOR.....	MICHAEL ROSENBAUM

TEASER

FADE IN:

EXT. ODYSSEY GENERAL HOSPITAL - NIGHT.

We're TIGHT on the local hospital in Odyssey. Ambulance trucks are seen pulling into the garage on the left side of the hospital as the camera slowly pans inward toward the hospital entrance to smoothly establish --

INT. ODYSSEY GENERAL HOSPITAL - E.R - NIGHT.

TIGHT on the back of a clipboard. The camera slowly pans backward to reveal more -- a pair of hands, holding it and more to reveal the doctor, walking down the corridor of the emergency ward of the hospital. He walks until he comes to a door, which leads to the waiting room. He enters and we shift our attention to --

LANA and QUENTIN

STANDING by the back wall, patiently. They spot the doctor and make their way over to him. He puts the clipboard down to his side, then meets with the two.

QUENTIN

What's the news?

DOCTOR

Cynthia's coping pretty well for someone who was in an exploding building. We're not quite sure how she survived without a scratch but, I don't ask questions in the name of miracles.

LANA

That's good, very good.

QUENTIN

What do you think could have happened to cause an explosion.

DOCTOR

The police should be here to question her soon.

(BEAT)

You can speak to her in the mean time, I'm sure she'll be happy to see the both of you.

LANA

Yeah... I imagine she'll be jumping
for joy.
(Sarcastically)

The doctor shifts his eyes to Quentin for a moment, then gestures his hand to the hall that will lead to Cynthia's room. Lana nods. As the doctor turns down the hall, the others follow him.

CUT TO:

INT. HOSPITAL ROOM - NIGHT.

The door to Cynthia's hospital room is opened and Lana, followed by Quentin, slowly enter the room.

We CUT TO Cynthia, who is lying down, facing the opposite wall. The two close the door gently and begin to walk toward the bed.

Cynthia turns over to face them.

CYNTHIA

I didn't think you would come.

QUENTIN

Neither did we.

Cynthia drops her eyes.

LANA

The doctor said you were lucky to survive. What happened?

CYNTHIA

I'm not sure to tell you the truth. One minute, everything was fine and the next...

She pauses.

LANA

Yeah.

CYNTHIA

I saw a flash of light. That would be --

LANA

The explosion.

CYNTHIA

Yeah.

LANA

You don't have a scratch on you
Cynthia.

CYNTHIA

It was Hank. He saved me.

QUENTIN

Who's Hank?

CYNTHIA

A friend of mine. He was a
metahuman, like me. He must have
shielded me from the blast. His
powers would have protected him.

LANA

Do you know what could have caused
the explosion?

CYNTHIA

I've narrowed down my list to one.
Checkmate.

Lana sighs.

LANA

Well we knew it was only a matter
of time before we heard from them
again.

QUENTIN

Yeah, well I could have gone a few
more months without them.

LANA

Who was the target?

CYNTHIA

All of us. We were building a team
that would be able to fight them.
We were doing something great. Of
course they would want to destroy
it.

QUENTIN

It's not the first time they
destroyed someone.

Lana looks back at Quentin and shakes her head.

CYNTHIA

The thing is, Hank wasn't on the list of survivors... or casualties.

QUENTIN

So you think he escaped?

LANA

No, she thinks he's been captured. Am I right?

CYNTHIA

I think they're trying to brainwash him, force him to join their cause. I can't let that happen... not to him.

QUENTIN

Ever consider the possibility that they had already gotten to him? Hell, maybe he was the culprit.

CYNTHIA

He's NOT with Checkmate!

There is a pause. Quentin backs off.

CYNTHIA (CONT'D)

I'm sorry... It's just -- he's the most solid guy I've met in a long time... it wasn't him.

Lana considers the situation.

CYNTHIA (CONT'D)

Lana... I know I'm the last person that deserves your help but... please, will you do this, if not for me, than for an innocent man?

Lana sighs to herself, then nods.

LANA

We'll try our best to find him.

Cynthia smiles, gratefully.

CYNTHIA

Thank you.

Lana turns to face the door, then leaves the room. Quentin follows.

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INT. ODYSSEY GENERAL HOSPITAL - ER - NIGHT.

Lana walks down to the waiting room with Quentin right behind her.

QUENTIN

Lana, you can't be serious... are we really trusting her?

LANA

From someone who was so eager to get here, I'd say you've got the wrong attitude.

QUENTIN

I wasn't eager... I was curious.

LANA

Well, I think we can trust her. Everyone deserves a second chance, especially after she saved our asses a couple weeks ago.

QUENTIN

Fine, I'll follow your instincts. I'm with you.

LANA

Good, because something big is about to go down. I can feel it -- and if this guy is really in danger, it's our job to get him out of it.

On that, we --

CUT TO:

EXT. CENTRAL BUREAU OF INTELLIGENCE - NIGHT.

TIGHT on a black limousine, parking in front of the Central Bureau of Intelligence. After a few moments, the back door is opened, followed by one leg planting itself firmly to the concrete ground. Then, another -- The camera pans upward to reveal -- AMANDA WALLER.

She rises from the vehicle, then closes the door. We CUT to an overheard shot of her as she walks toward the front entrance of the CBI to see a group of men and woman in black suits, greeting her back to Checkmate.

FLASH TO:

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INT. CHECKMATE - MEDICAL ROOM - NIGHT.

We inside a medical room within Checkmate. The camera moves onto the end of a bed. As it continues to move upward, it finally reveals a face --

STUART CAMPBELL

With his eye patch still attached to his face. Then in a sudden instant, his eye darts open! He's awake.

On that, we --

BLACKOUT.

END OF TEASER

ACT ONE

FADE IN:

INT. ODYSSEY GENERAL HOSPITAL - WAITING ROOM - NIGHT.

Jake and Pete are walking down the hallway, toward the waiting area. The two spot Quentin and Lana seated by the entrance and walk over to them.

The two stand --

LANA

Thanks guys, for taking over.

PETE

Of course. You heading back to the base?

Lana nods.

QUENTIN

Looks like we've got a case to work out.

JAKE

You need help?

LANA

This is help enough. She'll be released in a couple of hours. Could you guys bring her over?

PETE

Sure.

Lana smiles.

LANA

Thanks.

Lana and Quentin gather their things and leave the hospital, leaving Jake and Pete. They sit where the others sat and make themselves comfortable.

PETE

So, this is gonna be a long night.

JAKE

I was actually hoping to sit in peace and quiet. I don't know, maybe catch some z's before morning.

PETE

Yeah? Well, how good do you think your chances of that happening are?

JAKE

Slim, I'm guessing.

Jake sighs.

PETE

Anyway, I think I did something bad tonight.

JAKE

I bet you're gonna tell me all about it.

PETE

I crashed landed on what seemed to be an almost Quentin and Lana kiss.

JAKE

The world, is truly gonna end.
(Sarcastically)

PETE

Man, I probably ruined everything for them.

JAKE

Stop obsessing, if they are really made for one another, then nothing, even you, could come in between them.

PETE

That sounded a bit poetic.

JAKE

Just said it to make you shut up.

PETE

Jeez, you could have just asked.

Jake shakes his head, then chuckles.

On that, we --

CUT TO:

INT. CHECKMATE - WALLER'S OFFICE - NIGHT.

Amanda has just walked into her office.

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She looks around, nothing has changed.

She grins, then walks over to her desk, while taking her suit jacket off. She throws it over the chair across the room, then sits behind her desk.

She closes her eyes.

After a few moments of peace and quiet, there is a knock on the door. Her eyes dart open.

AMANDA

What is it?

Her secretary opens the door, then smiles.

SECRETARY

Dr. Waller, I can not tell you how happy I am that you're back.

AMANDA

It feels good Yolanda, thank you.

YOLANDA

I've got news.

AMANDA

Already?

YOLANDA

I'm sorry, I can come back another time --

AMANDA

No, it's fine. What is it?

YOLANDA

We located a new recruit for the squad last night.

AMANDA

Really...

YOLANDA

Henry Heywood II or was it the third... anyway, he seems to have some potential. I'm sure when you get him around to our way of thinking, he'll be a great asset to Checkmate.

AMANDA

That's good to hear, I'll go and see him as soon as I'm settled.

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YOLANDA

Uhm... there's something else Dr. Waller.

AMANDA

What is it?

YOLANDA

Stuart Campbell.

Amanda looks up at her, concerned.

AMANDA

What about Campbell?

YOLANDA

He's awake.

On Amanda's surprise expression, we --

CUT TO:

INT. CHECKMATE - MEDICAL ROOM - NIGHT.

We're inside Stuart's room in the Checkmate Medical Area. TIGHT on the end of his bed. The camera slowly moves upward and we're greeted by a fully awake Stuart, sitting up. His head is firmly resting against the high pillow.

He's not moving. He just sits there, in deep thought.

Suddenly, this is a knock on door. Stuart jumps out of his trance.

STUART

Come in.

Amanda walks into the room, glaring at Stuart as she enters. He grins at the sight of an old friend.

STUART (CONT'D)

Amanda.

AMANDA

Stuart. It's good to see you up. How do you feel?

STUART

Surprisingly, a little sleepy.

Amanda chuckles.

There is a pause.

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STUART (CONT'D)
How long was I out?

AMANDA
They didn't tell you?

Stuart shakes his head.

AMANDA (CONT'D)
Around... a month and a half.

STUART
A whole month huh? Not much has
changed I wager.

AMANDA
More than you'd think but...
nothing we need to get into right
now.

STUART
Alright.

AMANDA
The important thing, is that you're
awake. I've arranged for a
penthouse suite to be available to
you to take some it off.

STUART
I've had enough time Amanda. Being
in that coma it -- it gave me some
time to think about... well, about
everything.
(BEAT)
Thank you for everything you have
done but... there's only one thing
I want to know.

Amanda looks curious.

STUART (CONT'D)
Quentin O'Neal... he dead yet?

Amanda sighs.

AMANDA
No... him and Lana Lang are alive
and well. But, that is a problem to
be resolved very soon.

STUART
I know.

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There is a pause.

STUART (CONT'D)
Cause I'm gonna be the one who
resolves it.

On Stuart's determined and vengeful expression, we --

CUT TO:

INT. COMMAND CENTRAL - NIGHT.

Lana opens the doors from the outside of the building, walks in. Quentin follows behind her.

LANA
Alright Q, do your thing. I want a
full building schematic of
Checkmate.

QUENTIN
And how am I gonna get that?

LANA
I have faith in you. Find a way.

QUENTIN
Yes maim.
(Jokingly)

Quentin turns his computer interface, it shows a map of the entire city. He touches the screen, zooming into just one part of it.

He gets to work.

LANA
We have to find a way into the
building without being noticed.
Now, last time we were able to
sneak through easily. It may prove
to be a little more difficult if we
try the same thing twice.

QUENTIN
I don't remember it being a walk in
the park the first time around.

Short pause.

LANA
Good point.

Quentin sighs.

QUENTIN
Lana?

LANA
Yeah?

QUENTIN
Can we -- can we talk?

LANA
About?
(Curious)

QUENTIN
You know exactly what I'm talking
about.

LANA
I'm lost here.

She does know exactly what he's talking about, but she tries
to avoid the conversation.

QUENTIN
I'm talking about what we almost
did tonight.

LANA
Quentin... it was stupid, just, the
spell --

QUENTIN
I don't want to hear that Lana,
because I know you meant what you
said.

LANA
And how do you know that?

QUENTIN
Because I meant what I said. Now
look me in the eye, and tell me you
didn't feel what I felt.

Lana stares into Quentin's eyes for a long moment.

She sighs.

LANA
I don't think this should be the
topic of discussion right now
Quentin.

Lana walks over to the computer.

LANA (CONT'D)
We've got work to do.

Quentin nods his head, frustrated.

On that, we --

CUT TO:

INT. CHECKMATE - PRISON CELL - NIGHT.

We're inside the detention cell room within the walls of Checkmate. It's dark and quiet. The camera pans over to one cell in particular. Within it, is --

HANK HEYWOOD

His eyes are wide as he shivers in the coldness of the room. He may be as hard as steel, but he's terrified at this point, not knowing where he is or how to get out.

SUDDENLY --

We hear a door opening in the distance, followed by a strip of light illuminating on Hank's face. The door closes, and the light fades away.

Footsteps approach his cell and we PAN away from him to reveal --

Amanda Waller.

HANK
Who are you!? Where the hell have you taken me?

AMANDA
Calm yourself, Mr. Heywood. You are not be harmed... much.

HANK
What did you do to my friends?

AMANDA
By "friends", do you mean the band of freaks you were gathering?

There's a pause.

AMANDA
They're all dead.

Hank's eyes widen.

AMANDA

Well, I wasn't there to check
but... I'm guessing that you're the
only one that survived the
explosion. Due to that "hard as
steel" body of yours.

HANK

You are gonna pay for this! I swear
it.
(Vengeful)

AMANDA

You're not gonna kill me. You're
going to learn to obey me, serve me
in whatever way I want.

Hank's eyes widen in confusion.

HANK

You're gonna make me a sex slave.

AMANDA

Oh please. You're a tad too young
for my taste. No, I have more
beneficial plans for you.

HANK

You're insane if you think I'm
gonna join you.

AMANADA

Don't worry, that's been said
before, right before they all
kneeled before the white queen.

HANK

White Queen?

AMANDA

There's a deeper meaning to the
name, I won't get into it.

HANK

You're playing God here! Who the
hell do you think you are!?

There is a short pause. Amanda walks closer to his cell, then
bends down to look him eye to eye.

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AMANDA

I'm the woman that's going to break
you.

(Stern)

Hank just sits there, eye wider than before. On that we --

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. DOWNTOWN ODYSSEY - PENTHOUSE SUITE - MORNING.

We're inside Stuart's hotel suite. The room is quite large, with solid white furniture taking up space in the room. The camera pans over to the bedroom. The door is open and we can see Stuart, sleeping on in on king sized bed.

We're now in the room.

Stuart slowly wakes up from his deep sleep. He blinks his eyes a few times and examines the room. An almost silent sigh escapes his lips.

Stuart takes the blanket off his body and twists his leg over to the side of the bed. He gets up and walks toward the opened door, leading into the outer room.

Stuart goes into the bathroom and stares at himself in the mirror. He looks at his scars and begins to think of the past.

FLASHBACK TO:

INT. LANG RESIDENTS - BASEMENT - NIGHT.

Stuart is in Lana's basement, tied to a chair as Lana and Quentin question him.

STUART
Pathetic, just like Quentin and
just like Valentina when she begged
for her life.

Quentin looks to Stuart and his nostrils flare up. He charges toward him and tackles him out of the chair. The chair breaks as it hits the floor.

LANA
Quentin!!

Quentin gets on top of Stuart and begins to bash his head into the ground. Blood instantly comes gushing out. Lana attempts to pull his off, but he cannot be stopped. It's like it's not Quentin anymore.

As Stuart continues to get beaten, he slowly falls out of consciousness.

FLASH TO:

INT. DOWNTOWN ODYSSEY - PENTHOUSE SUITE - MORNING.

We're TIGHT on Stuart's face. He shows a painful expression. Then, he shouts and punches the mirror furiously. It shatters in front of him.

BACK on Stuart's reflection, in the broken mirror. Off that image, we --

CUT TO:

INT. COMMAND CENTRAL - MORNING.

Inside the building, we see Lana up and about. She's making some morning coffee. The camera cuts to QUENTIN, stretched out on the couch. His eyes are closed.

Suddenly, he awakens. While doing so, he takes a deep breath and yawns. His gaze turns to Lana.

There is a pause.

QUENTIN

So much for "we've got work to do."

Lana turns to him.

LANA

We've gotta sleep in order to work. Besides, we've done everything we can with the information we have. Lets wait for Cynthia to get here.

Quentin nods.

QUENTIN

So... what did you think -- about Cynthia I mean?

LANA

What do you mean?

QUENTIN

Well you said you think she can be trusted... but to what end?

LANA

You want to know if I want to let her rejoin the team.

QUENTIN

Just a curiosity.

LANA

Well... I don't know Quentin.

(BEAT)

It's not like she was behind everything. She was being manipulated by Waller, just like I was.

Short pause.

LANA (CONT'D)

She proved to me that she wants to change... and that's all I can ask for.

QUENTIN

Okay... say you're right and we let her back in... what if Waller continues to manipulate her. What if we're just asking for a repeat of last time?

LANA

What if we're not? What if bringing her back to the team will result in use accomplishing so much in this city?

(Beat)

Life is about risks Quentin. The ones WE take and the ones WE don't, define what makes us... us. Cynthia made a mistake, no doubt. But people aren't meant to be condemned for their mistakes. They should be given the chance to make up for them.

QUENTIN

I hope you're right about this one Lana... I really do.

LANA

I'm not expecting to be right... all I want is for her to get the chance she deserves.

(BEAT)

We'll see where it goes from there.

Quentin sighs, then nods in agreement.

On that, we --

CUT TO:

INT. ODYSSEY GENERAL HOSPITAL - ROOM - MORNING.

Inside the room, Cynthia is standing up next to her hospital bed. She slowly buttons up her white shirt. Then, she walks over to the table at the other side of the room and picks up her hair brush. She begins to brush her blonde locks when there is a sudden knock at the door.

She turns to the door, pauses for a moment and then --

CYNTHIA

Come in.

The door opens and in comes Pete and Jake. Pete gives Cynthia a smile for comfort.

PETE

Hey.

CYNTHIA

Pete, hi -- and... you? When did this occur?

JAKE

About the same time I saved all of your asses.

CYNTHIA

Hmm. Welcome, it's good that you're not with Waller anymore.

PETE

I can say the same for you... right?

CYNTHIA

Do you really need to ask that question?

PETE

No... I'm not here to judge anybody. Sorry.

CYNTHIA

No hard feelings. So, where's Lana and Quentin?

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PETE

Back at the warehouse. They've been working on a way to get your friend out of Checkmate.

CYNTHIA

Good, that's -- good.

JAKE

Do you know why this guy is so important?

CYNTHIA

He's a true American hero. People like that don't last long when Checkmate has got its own on them.

PETE

Well come on... we should bring you back to command central.

CYNTHIA

I -- I don't know if that's such a great idea.

PETE

Why?

CYNTHIA

In the same room with Lana and Quentin -- it's just awkward for both parties. I don't think I'm wanted there.

PETE

Wanted? Maybe, maybe not. But they're gonna need you if you want your friend back.

(Beat)

And frankly, you're gonna need them too.

CLOSE UP: On Cynthia

She doesn't want to believe it, but it's the truth. She nods gently and off that image, we --

CUT TO:

INT. CHECKMATE - PRISON CELL - MORNING.

TIGHT on Hank standing tall in his cell. He rattles the cage he's in, struggling to break free.

HANK

Help!!
(Desperate)

As he continues in his attempts to break free, the door is suddenly opened. He stops abruptly.

Then, the room is illuminated by light. We see Amanda Waller standing by the door. She grins.

AMANADA

You know, you're making a lot of noise in here.

HANK

I'm sorry... I didn't mean to wake you. Oh wait... I don't care.

AMANDA

Mr. Heywood... I had previously heard that you were a very respectful man.

HANK

I am respectful. I just tend to get a bit cranky when some psycho bitch is holding me hostage.

AMANDA

Sticks and stones, my dear.

HANK

So... White Queen is it?

Amanda nods.

HANK (CONT'D)

What are your so called "plans" for me?

AMANDA

If I tell you, I'd have to kill you.

HANK

You might as well give me something. It looks like I'm gonna be in here for a while and It would be respectful if I had the slightest idea as to why.

Amanda considers his offer.

AMANDA

Very well. I'll give you the side notes.

(Beat)

You are here because someone upstairs saw something in you. Something special. If it were up to me, I would send you and every other meteor freak in the world to another planet... but hey, you don't always get what you want.

HANK

Something special? What does that mean?

AMANDA

I'm not quite sure. Maybe you're so interesting because you tried so hard to make a difference in the world. Tell me... what drove you toward building a team of vigilantes?

HANK

Simple. The urge to hunt down and bring people like you to justice.

AMANDA

Don't give me that justice crap! You did what you did, because you wanted glory. You wanted to be a leader, to be admired. That urge you're feeling, is pride Mr. Heywood. In my opinion, the most harmful of the seven deadly sins.

HANK

And why is that?

AMANDA

Because pride, can only ever lead to death.

(Beat)

You're lucky we found you before your proud spirit got the best of you.

HANK

You have no idea what you're talking about.

AMANDA

If what I'm saying isn't so... why
are all your friends dead right
now?

HANK

Because YOU killed them!
(Furious)

AMANDA shakes her head.

AMANDA

No Henry.... you carried the bomb.
We just set it off.

There is a long pause, as Hank begins to feel guilt.

HANK

I know what you're doing. You're
trying to get into my head... and
it's working.

AMANDA

Good... this is progress.

HANK

You're not gonna win though...
Cynthia, she had to survive. I
protected her from --

AMANDA is shocked.

AMANDA

Cynthia?

Henry gazes up at Amanda.

AMANDA (CONT'D)

You don't by any chance mean
Cynthia Reynolds... do you?

Hank's eyes light up in fear.

HANK

No...

Amanda can see right through his lies. She grins, then
releases an awful chuckle.

AMANDA

This just gets better and better.

Still grinning, she turns around and walks toward the door.

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BACK ON HANK's furious expression.

Off that image, we --

CUT TO:

INT. COMMAND CENTRAL - DAY.

Lana stands

QUENTIN

These plans are unreadable. It seems like the buildings purpose is the keep people locked inside its walls.

LANA

So the problem isn't getting in, it's getting out.

QUENTIN

Exactly, and me searching for weak points is going nowhere.

LANA

Okay Quentin, give it a break. We'll have to wait until Cynthia gets here.

Suddenly, the door to command central is opened from the outside. Lana and Quentin turns toward it to see Jake, Pete and Cynthia entering the building.

QUENTIN

Speaking of the devil.

LANA

Quentin... be nice.

QUENTIN

What? It's just an expression.

Jake closes the door and walks straight over to the fridge.

LANA

Cynthia, it's good that you're here.

CYNTHIA

Thanks Lana... and thanks for helping me with this.

Lana nods and smiles.

LANA

So, lets not rush into things. How have you been doing?

CYNTHIA

Pretty well. The first week on my own was a bit, hectic. Well, until I met Hank.

LANA

He really is important to you, huh?

CYNTHIA

Hell helped me get back on my feet and he gave me a purpose. So yeah... he's important.

LANA

Well, we've been working hard to find a way into Checkmate but it's not going very well.

QUENTIN

We were hoping maybe you could help with that.

CYNTHIA

I don't understand.

LANA

Well, you spent more time in Checkmate than we have... do you know of any back doors or secrets ways to get in and out of the place?

CYNTHIA

No, sorry. My access was very limited.

Lana sighs.

LANA

Okay.

CYNTHIA

What about Jake?

JAKE

I'm thinking I had the same access as you... if not less. After failing to kill Lana the first time, Waller put me on a pretty short leash.

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QUENTIN

So... this is bad.

LANA

No, not bad... we just need to find
someone that knows Checkmate,
inside and out. Someone who will be
willing or unwilling to help us...
someone like --

STUART (O.S.)

-- Me.

Lana and the others turns toward the other side of the room
to see -- STUART CAMPBELL, standing in the doorway.

On there shock, we --

BLACKOUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. COMMAND CENTRAL - DAY.

TIGHT on the confused faces of Lana and the others. The camera cuts to Stuart as he stands in the doorway, grinning at their expressions.

STUART

Hi.

Suddenly, Quentin rushes over to him and back him up against the wall.

QUENTIN

How did you get in here?!
(Intimidating)

STUART

Avatar Aang here, left the door
unlocked.

Stuart looks to Jake. The others look around at one another like they just missed a bad joke.

STUART (CONT'D)

God, no one understands me.

QUENTIN

What are you doing here Stuart?

STUART

I hear you all need to get into
Checkmate. Who better to break you
in then me?

QUENTIN

I was thinking maybe someone that
isn't one of Waller's lap dogs.

STUART

Seriously, who, besides brain trust
here, hasn't worked for Amanda in
some way?

The group is silent.

STUART (CONT'D)

There you go.

LANA

Quentin, let him go. This may be the answer we've been looking for.

QUENTIN

What!?! You want to trust him now?
(Confused)

He chuckles.

QUENTIN (CONT'D)

You know what, there's just too many Checkmate agents in this place. I'm getting a bit confused.

JAKE

Uh... former, Checkmate agent.
Thanks.
(Sarcastically)

LANA

Quentin, let's just here him out, okay?

Quentin struggles to let go, being that he has a personal vendetta with him, but he does what Lana says, and backs away from him slowly.

Stuart takes a deep breath and fixes his jacket.

STUART

Thank you. Now, I know you all have questions and doubts about my being here --

LANA

Ya' think?

STUART

-- But... I spent the last month and a half in a coma, thanks to Quentin here, no hard feelings. It really gave me the opportunity to look at the life that I'm living. I learned a lot.

(Beat)

All of you, know how manipulative Amanda Waller can be and I'm not blaming her entirely for my actions... I was a lost cause way before I even know what Checkmate was. But believe me when I tell you, I want to change -- I need to change.

TRINITY 1.10 "RETURN"

There is a short pause.

LANA

Touching story, but I don't trust you enough to thinking your telling the truth.

STUART

You don't have to trust me... but you do have to use me. Trust will come later, hopefully.

Lana looks back at Cynthia, Pete and Jake.

JAKE

Hey, who doesn't want redemption these days. I say we can use this guy.

Pete nods.

CYNTHIA

Agreed. Anything it takes right?

Then, Lana looks over to Quentin.

QUENTIN

I don't like the idea of working with this guy... it'll probably end up being a trap but -- it's the only shot we have. We'd be stupid not to take it.

Lana nods, then grins.

LANA

Okay Stewie, you've got the floor.

Stuart grins.

STUART

Well, getting into Checkmate is easy. I know the codes needed to get down there, but once you're in there -- let's just say getting out isn't a walk in the park.

The team listens to Stuart intently.

As his voice fades out, we --

DISSOLVE TO:

INT. DOWNTOWN ODYSSEY - PENTHOUSE SUITE - DAY.

Inside the empty penthouse suite. Suddenly, a knock is heard at the door, followed by a voice.

AMANDA (O.S.)

Stuart?

There is no answer, so after a few more knocks, Amanda uses her key and enters the room. She closes the door behind her.

AMANDA (CONT'D)

Stuart?

(Beat)

Agent Campbell.

She is confuse that no one is there, so she looks around the room. She spots Stuart's computer, open. She walks over to the desk and sits down in front of the computer.

She clicks it on and up comes a "MAP SEARCH" screen. There's one row of text which reads:

ONE MATCH FOUND

She clicks on the link, but is brought to a password block. She sighs, then takes out her cell phone. One speed dial, she calls her female HEAD technical analyst at Checkmate.

ANALYST (OVER PHONE)

This is the Checkerboard Pizza Lounge, how may I help you?

AMANDA

Whiskey Quebec.

ANALYST (OVER PHONE)

Dr. Waller... how may I help you?

AMANDA

I need you to hack into a standard ip computer for me.

ANALYST (OVER PHONE)

No problem. Can I get an address?

Amanda turns the computer to its side and spots the IP Address.

AMANDA

925.47.34.1

ANALYST (OVER PHONE)

I'm on it.

There is a short pause. Then, the computer screen whites out quickly, then comes back on another page.

COMPUTER
ACCESS GRANTED.

Amanda grins.

ANALYST (OVER PHONE)
Alright, you should be good.

AMANDA
You're a goddess among men.

ANALYST (OVER PHONE)
Just doing my job.

Amanda hangs up the phone, then reads the screen.

There's a camera feed of a building downtown. Beside it, is a blurry picture of a man and woman walking into it.

Amanda squints her eyes, then she clicks on the zoom. The picture zooms in, still blurred. She enhances the resolution see's a clear picture of --

LANA and QUENTIN.

Her eyes widen. She stands to her feet and dials Checkmate again. The other end rings twice.

AGENT (OVER PHONE)
This is the Checkerboard --

AMANDA
It's Amanda Waller! I need a retrieval team to my location pronto, from here we're going to the following address... 2400 North Prescott Lane.

AGENT (OVER PHONE)
Right away Agent Waller.

Amanda hangs up furiously. She is worried about Stuart's safety.

Boy, is she in for a surprise.

Off that image, we --

CUT TO:

TRINITY 1.10 "RETURN"

INT. COMMAND CENTRAL - DAY.

Inside Command Central, the team plus Stuart are going over a plan to successfully infiltrate and escape Checkmate.

STUART is standing in front of the computer screen, which shows a map of the Checkmate base.

STUART

The main exits, here, here and here, all accessible from password protected and voice sensitive elevators.

LANA

That's where you come in.

STUART

Bingo. I know the codes to at last two of the elevators so, that would be our best shot.

QUENTIN

What are the chances of it actually working?

STUART

Well, I've never had to break out of the place before so... I wouldn't know. But adding the massive army of agents that are going to be after us... I'm thinking we're gonna have to come up with a plan b.

QUENTIN

Maybe we're looking at this the wrong way. What if we came up with some kind of a deal.

LANA

No deals. I'm not shake hands with Checkmate, it's too late for that.

QUENTIN

What options do we have?

LANA

We'll come up with something... we always do.

Quentin sighs, then nods in agreement.

Suddenly, the computer screen begins to flash a warning, as it blinks the word "APPROACHING."

LANA (CONT'D)
What's going on?

Quentin takes his place at his computer and clicks on the camera feed from outside. We see a band of men and black suits approaching the building. Behind them, is --

AMANDA WALLER.

Lana's eyes widen.

LANA (CONT'D)
It's her.
(NERVOUS)

QUENTIN
Campbell! You need to start talking, now!

Stuart is confused.

QUENTIN (CONT'D)
How did she find this place?!

STUART
I swear, I didn't know. She must have followed me here.

Quentin sighs with frustration.

LANA
Cynthia --

CYNTHIA
-- I'm on it.

Cynthia grabs Stuart, and begins to take him to the other side of the room. They become invisible.

The others stand still, awaiting an attack.

BOOM!

The agents burst into the building, guns aimed at the team. They circle around the room.

AMANDA
Hold your fire.

Amanda steps to the center of the room and grins at Lana.

AMANDA (CONT'D)

Lana... long time, no see.

LANA

Not long enough.

AMANDA

Lana, play nice.

LANA

Play nice? You storm in here and tell me to play nice?

AMANDA

I don't come without purpose... I think you've got something of mine. Someone to be exact.

JAKE

I'm not yours.

AMANDA

I wasn't talking about you Mr. Gold... how's life on the outside been treating you, by the way?

JAKE

What's it to you?

AMANDA

I'm only curious.

JAKE

I'm done with you Waller. You cant control me anymore.

AMANDA

You may be done with me, but I'm far for it with you.

Jake squints his eyes.

LANA

That's enough! Why are you here?

AMANDA

Stuart Campbell... he woke up today, all thrilled about getting revenge on you two. I know you're holding him, and I'm not going anywhere until we have him back.

QUENTIN

He's not here.

TRINITY 1.10 "RETURN"

Amanda sighs.

AMANDA

Search the perimeter, I know he's --

BAM!

Amanda is cut off by a sudden punch to the face. She falls to the ground. The agents are shocked and confused. Then, Jake makes a 360 degree twist while holding out his arms -- The agents are BLOWN to the back wall by a huge gust of wind. Knocking them all out.

Suddenly, Cynthia reappears on screen, over Amanda. She looks up at her in shock.

AMANDA (CONT'D)

Cynthia...

Cynthia pulls her leg back, and bring it forward across Amanda's face. Her head falls to the ground.

LANA

Cynthia! What are you doing!?

Cynthia turns her toward Lana.

CYNTHIA

Plan B.

Off that image, we --

BLACKOUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. ODYSSEY - STREETS - LIMOUSINE - DAY.

Quentin is driving Amanda's limo across town, to the CBI. Stuart is in the front passengers seat with the window and Lana and the others sit in the back with Amanda still unconscious and tied up.

STUART

Is this really a good idea?

LANA

It's our only idea and this way, we have something Checkmate needs... its boss.

STUART

She is not gonna be happy when she wakes up.

QUENTIN

Yeah well we need her up soon, we're almost there and I'd much rather bargain with a conscious hostage.

Cynthia looks at Amanda, who is sitting next to her. She slaps her in the face to wake her up, but it fails.

LANA

Cynthia, I didn't know you could hit that hard... you knocked her out cold.

CYNTHIA

A lot has changed.

Cynthia grins, then so does Lana.

JAKE

Okay, my turn.

Jake picks up the bottle of white wine that's in the door's compartment. He opens the cork, and sprays it on Waller's face. Suddenly, she awakens with a sharp gasp of shock.

She struggles, but Lana and Cynthia hold her down.

AMANDA

You just made a bad move!

CYNTHIA

No... you mad a bad move when you killed my friends and kidnapped Hank!

(Furious)

AMANDA

Ahh... so you were the Cynthia he was talking about. I should have known you would have jumped straight into his band of freaks. Lana's didn't want you, after all.

LANA

You know you talk a lot of smack, for a woman of your age.

Amanda is silent, then --

AMANDA

What do you hope to accomplish by taking me?

CYNTHIA

You've got someone of mine... and I want him back.

AMANDA

Very touching.

(Beat)

I think we can come to some kind of agreement.

LANA

No agreements. We're going on, grabbing Hank and getting out. Anything unexpected happens, and you're dead.

AMANDA

Since when did you become a killer Lana? I think your bluffing.

LANA

And I think that you don't know me that well.

(Beat)

Besides... If I can't kill you, there is at least one person in this car that would be willing to.

JAKE

That would be me.

Jake grins and Amanda sighs.

AMANDA

Do you people really think I'm
going to help you escape Checkmate?

STUART (O.S.)

No... I am.

Stuart turns around from the front seat. Amanda's eyes widen
in shock.

AMANDA

Stuart!?

STUART

Yeah, looks like we're one step
ahead of you this time.

AMANDA

I never thought you, of all people,
would turn your back on Checkmate.

STUART

I had to make a choice for myself,
sooner or later.

AMANDA

Yes... and you've just made the
wrong one.

Amanda looks off to the side, disappointed by his betrayal.
Off that image, the camera cuts to exterior of the limo,
pulling up in front of the CBI. The car comes to a complete
stop.

Quentin gets out of the car first, followed by Lana. They
guide Amanda out of the car and begin to walk toward the
front entrance of the building.

On that, we --

CUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - EVENING.

The large group walks into the closed and empty building.
Stuart walks to the elevator panel and enters his code. The
elevator door opens.

STUART

Abracadabra.

TRINITY 1.10 "RETURN"

The groups steps in to the elevator. As it closes, we --

CUT TO:

INT. CHECKMATE - HALLWAY - EVENING.

STUART

He should be in the detention
center.

AMANDA

Exactly where you're gonna be if I
ever see you again.

STUART

Give it a rest Waller.

As the group turns the corner, they are met by a band of
Checkmate agents, gun aimed straight for them. They stop in
their tracks.

LANA

Don't shoot! Or White Bitch here
gets it.

AMANDA

Do what she says.

LANA

Put them down.
(Stern)

The agents drop their weapons and make a path for the group.
The continue down the hall and finally get to he detention
center.

Stuart opens the door and turns the light on. We see Hank in
his cell, squinting from the light.

INT. CHECKMATE - DETENTION CELL - EVENING.

CYNTHIA

Oh my god... Hank!

HANK

Cynthia?
(Surprised)

Cynthia rushes over to the cell.

TRINITY 1.10 "RETURN"

CYNTHIA
Are you okay!?
(Concerned)

HANK
I'm fine... how did you find me?

Cynthia looks back at Lana and Quentin.

CYNTHIA
Help from old friends.

Cynthia grins, then looks up at Stuart.

CYNTHIA (CONT'D)
Can you get him out of here?

STUART
Oh! Right.

Stuart types a code in on the door panel and it unlocks.
Cynthia swings the cell door open. The two instantly share a tight embrace.

HANK
I can't believe you came for me.

CYNTHIA
Are you kidding... you saved my
life. In more than one way.

They look into each others eyes.

HANK
Well... I'm awesome.

They both chuckle, then Cynthia kisses him.

We CUT BACK to --

Lana and Quentin. They gaze at one another, then quickly retract their glare.

BACK ON Cynthia and Hank as they release their locked lips.

STUART
Okay, I'd hate to break this up
but... we kinda have to escape now.

They walk out of the room.

CUT TO:

TRINITY 1.10 "RETURN"

INT. CHECKMATE - HALLWAY - EVENING.

Lana continues to hold Amanda as they walk back toward the elevator. Suddenly, Amanda strikes Lana in the face with her elbow. She's forced to let go of her. Amanda rushes over to agents. Jake runs after her.

AMANDA

Drop the gate!

One of the agents pushes a certain tile on the wall and a black armored wall comes from the ceiling and touches the floor, separating Jake from the other.

PETE

Jake!

QUENTIN

This is bad... very very bad.

STUART

Guys, we don't have much time. We need to go.

LANA

We're not leaving without him.

There is a pause. Then, Stuart sighs.

LANA (CONT'D)

How can we get this thing down?

Stuart walks over to the wall.

STUART

There should be a hidden compartment somewhere in this wall. I just have to find it...

On that, we --

CUT TO:

INT. CHECKMATE - HALLWAY #2 - NIGHT.

Jake's eyes are wide as he is trapped with Waller and her agents. He wastes no time to attack and puts his arms out, sending the first few agent soaring through the air.

Suddenly, Amanda steps forward with a device, blinking red.

AMANDA

If you take as much as a single step, I will detonate the explosive that will kill everyone at the other end of this wall.

JAKE

You're bluffing.

AMANDA

You know me well enough to know that I never bluff.

JAKE

What do you want from me.

AMANDA

You and your friends can walk out of this building safe as houses, if you are willing to do something for me.

On Jake's confused expression, we --

CUT TO:

INT. CHECKMATE - HALLWAY #1 - NIGHT.

STUART is still searching for the hidden compartment.

STUART

It should be somewhere around --
(Beat)
-- here.

He opens the compartment and begins to type his code in. After a few moments, the wall comes back up.

They see Jake, standing in front of a pool of Checkmate agents unconscious body. Amanda is not in sight. Jake turns around, confused and frustrated.

LANA

Thank god, you're okay!

There is a pause as Jake just stands there.

PETE

Jake? You are okay... right?

JAKE

... Yeah. I'm fine. Let's get the hell outta her.

They all get into the elevator and on that, we --

DISSOLVE TO:

EXT. LANG RESIDENTS - DRIVE WAY - NIGHT.

The limo pulls up in front of Lana's home. After it comes to a complete stop, the group begin to get out of the vehicle. Stuart begins to walk down the street when he is stopped by Lana.

LANA

Stuart?

He turns to her.

STUART

Yeah?

LANA

Where do you go from here?

STUART

I need to get off the radar for a while. There's no doubt Waller will be sending her hounds after me.

LANA

Is there anything we can do?

STUART

Nah, I'll be fine on my own for a while.

LANA

Okay... you know where to find us.

STUART

You don't have to act like I'm part of the gang now Lana. I know where I stand, and where you all do. I'm not with you yet --

LANA

But you're not with Waller either... that's a start.

Short pause.

STUART

I guess it is.

LANA

Take care of yourself Stuart.

He nods, then turns the other way.

We CUT TO Quentin, talking to Cynthia. Hank is standing next to her.

HANK

Thank you, for everything that you've done.

QUENTIN

No problem... anything for old -- I mean... anything for friends.

Cynthia grins at Quentin. Lana walks over to them.

LANA

Where are you heading off too Cynthia?

CYNTHIA

Uh... I've got an apartment on the other side of town.

LANA

We can take you there.

CYNTHIA

No, it's fine. Really, we're good.

Lana nods her head.

LANA

O-- okay...

(Beat)

Just remember Cynthia... we're here for you.

Cynthia nods and grins. Lana walks toward the house.

QUENTIN

Hey Hank, could you excuse me and Cynthia for a minute?

HANK

Yeah... sure.

Hank walks away.

CYNTHIA

What's up?

QUENTIN

You don't really have an apartment,
do you?

CYNTHIA

How could you tell?

QUENTIN

You're not a very good liar.

CYNTHIA

Really? I thought the problem was
that I was a good liar.

Quentin chuckles.

QUENTIN

Listen, you don't have to come back
into the fold right away, but let
me help you.

(Beat)

I've got a place for both of you to
stay. Until you can get back on
your feet.

CYNTHIA

Quentin... I really couldn't ask --

QUENTIN

You're not asking. I'm offering.

Cynthia thinks about it for a moment, then smiles.

CYNTHIA

Okay...

QUENTIN

Good, come on.

Quentin walks over to his car and gets into the front seat.
Cynthia gestures her arm to Hank, telling him to come with
her. They both get in the car. On that, we --

CUT TO:

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

Jake is in his room, putting clothes into a suitcase. There's
a knock on the door.

JAKE

Who is it?

TRINITY 1.10 "RETURN"

PETE (O.S.)

It's me.

Jake sighs.

JAKE

Come in.

Pete comes in to see Jake packing. He's confused.

PETE

What are you doing?

JAKE

Remember when you told me I should connect with people from my past?

PETE

Yeah...

JAKE

Well, I've been thinking, and I'm going to find my family or, whatever's left of it.

PETE

Wow... when are you leaving?

JAKE

Now.

PETE

Now!? It's a little sudden don't you think?

JAKE

I've been thinking about it for a while and -- this is what I want to do.

PETE

Okay, well whatever you want to do, I'm cool with it. Just, don't lose touch, alright?

Jake grins.

JAKE

I wouldn't think of it.

(Beat)

You've been a good friend to me Pete, I won't forget it.

TRINITY 1.10 "RETURN"

PETE

You make it seem like you'll be gone forever.

THERE is a pause. Jake looks down.

JAKE

Take care of yourself man.

Pete nods, then Jake picks up his bag and walks out of the room. Leaving Pete, confused. On that, we --

DISSOLVE TO:

EXT. SUBURBAN NEIGHBORHOOD - VALENTINA'S HOUSE - NIGHT.

Quentin, Cynthia and Hank get out of the car. Cynthia looks at the beautiful home, in amazement.

CYNTHIA

This is your house!?

QUENTIN

Well, Valentina and I bought it when we got engaged.

CYNTHIA

What? Quentin no, I couldn't --

QUENTIN

Cynthia please... I'm paying for the house, it'll make more sense if someone is using it.

There is a pause.

CYNTHIA

Thank you for this.

QUENTIN

Call it a peace offering. I want us to be friends, and I want you to know you can come to me if you need help.

CYNTHIA

Why the sudden change of heart?

QUENTIN

I'll just say, it looks like you're on the right path.

TRINITY 1.10 "RETURN"

Cynthia grins, then Quentin gives her keys to the house.
Quentin turns to Hank --

QUENTIN (CONT'D)
Take care of her now.
(Protective)

HANK
Don't worry, I will.
(Reassuring)

The two head for the house and Quentin gets back in his car.
Off that, we --

DISSOLVE TO:

INT. LANG RESIDENTS - LIVING ROOM - NIGHT.

Pete is walking down the stairs. He spots Lana sitting down
in the living room.

LANA
You taking off?

PETE
Yeah, figured I'd head home.

LANA
Alright, I'll call you tomorrow.
How was Jake? He seemed a little
shaky on the way here.

PETE
He took off.
(Beat)
Said that he has to look up some
people from his past.

LANA
Really?
(Surprised)
He'll be back though... right?

PETE
He really didn't say.

Lana is confused, but she figures he'll be back.

LANA
Hmm...

TRINITY 1.10 "RETURN"

BACK ON Pete as he looks curious. On that image we --

DISSOLVE TO:

INT. CHECKMATE - HALLWAY - NIGHT.

We see AMANDA walking down a hallway in Checkmate. She grins.

AMANDA

Good... you're right on schedule.

We cut to her point of view and reveal --

JAKE, standing in front of her.

AMANDA (CONT'D)

I hope you said your good byes.

Jake looks at her, furiously, then passed her and down the hall.

Amanda's lips widen in a devilish grin and off that, we --

DISSOLVE TO:

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

Cynthia is exploring the house.

CYNTHIA

Isn't it amazing?

Hank walks in from the other room.

HANK

The place is great. Quentin's a cool guy for doing this.

(Beat)

What happened to, Valentina? Was that it?

CYNTHIA

She went missing, four years ago.

HANK

Really?

CYNTHIA

Yeah, Quentin hasn't given up though.

TRINITY 1.10 "RETURN"

Hank see's a picture sitting on the table behind Cynthia. He grabs it.

HANK
Is this her?

Cynthia takes the picture and looks at it. Suddenly, she gasps and we --

FLASH TO:

INT. WAREHOUSE - NIGHT. (FUTURE)

Valentina, a beautiful blonde woman, with her long hair flowing down her back is holding a pistol to someone whose on the floor.

VALENTINA
I'm so sorry --

WE CUT to her point of view to see --

QUENTIN O'NEAL

CYNTHIA
Val, what are you doing?
(Confused)

VALENTINA
I'm sorry.

BAM!

She pulls the trigger.

FLASH TO:

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

Cynthia comes out of her vision. Her eyes are solid white. Hank is shocked, he doesn't know what to do.

HANK
Cynthia! Are you okay!? Cynthia!?

Off that, we --

DISSOLVE TO:

TRINITY 1.10 "RETURN"

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

Lana is folding clothes in her room. She hears a knock at the open door. She turns her head to see Quentin standing there.

LANA
Quentin.

QUENTIN
Long day, huh?

LANA
The longest. I think I might have gotten 3 hours of sleep.

QUENTIN
No rest for the heroic.

LANA
You calling me a hero?

QUENTIN
That's exactly what I'm calling you... cause that's what you are.

Lana grins.

LANA
You know... I've been thinking. What would you say if I told you I wanted to go public.

QUENTIN
PUBLIC?

LANA
As in creating an alter ego... putting on a mask, and letting this city know that there's someone fighting to protect it.

QUENTIN
I'd say, it's about time.

LANA
Really?

QUENTIN
Are you kidding, I've been thinking about it for years. I even came up with a few potential hero names. Listen to these... Promethia, well that was back when you had the suit
(MORE)

TRINITY 1.10 "RETURN"

QUENTIN (CONT'D)

(Beat)

Totally Matrix it up with Trinity --

LANA

Hmm... I like that.

QUENTIN

Well, its just an idea.

Lana steps closer to Quentin and touches his lip with her finger.

LANA

Shoosh... I like it.

Lana stands on her toes and moves her lips upward unto Quentin's. He returns the kiss. After a few moment of their first real kiss, Lana breaks it. She grins.

LANA (CONT'D)

And I like you.

Quentin smiles.

QUENTIN

I like you, too.

Their lips meet again for another kiss and on that, we --

DISSOLVE TO:

EXT. ODYSSEY, CITY - SKYLINE - NIGHT.

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

LANA (V.O)

Here we are... the end of the first chapter of my story. Throughout the losses and victories, we managed to keep fighting.

(Beat)

On this night, we won the battle. But the war hadn't even began...

The camera pans downward and we are at --

THE CBI

TRINITY 1.10 "RETURN"

LANA (V.O.)
Until now...

CUT TO:

INT. CHECKMATE - HALLWAY - NIGHT.

AMANDA walks through a blacked out Checkmate. Searching for the source of the power outage. Suddenly, one of her agents walks up from behind her.

AGENT
Dr. Waller!

AMANDA
What's going on? I want these lights on... NOW!

AGENT
That's what I came to tell you --

AMANDA
Is it Lana? I knew I couldn't trust Jake to keep his end of the deal.

AGENT
No, its not her. It's -- The board... he's here.

Amanda's eyes widen at the statement. A look appears in her eyes, something we've never seen before --

FEAR.

Suddenly, the light above shoots on, followed by the next and it continues all the way down the hall until we stop at the last one, near the elevator. We see a shadowed figure standing there. The light above it cuts on but we CUT TO AMANDA before we see their face.

As she see's the figure, her eyes widen even more. On that, we --

CUT TO her POV.

We start on a white suit, then work our way up to a face. It's ... no, it can't be --

LEX LUTHOR!

TRINITY 1.10 "RETURN"

LEX
Amanda...

He grins and on that, we --

BLACKOUT.

END OF SEASON