

# THE **VPN**

# TRINITY

2x02 | Cryo

Written by

Chris Davis

CAST

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

GUEST STARRING

ROSE BELLE.....	LUCY LAWLESS
HANK HEYWOOD III.....	BENJAMIN MCKENZIE
GARFIELD LOGAN.....	SEAN FARIS
KERI LYNN PRATT.....	CAT GRANT
JENNIFER WALKER.....	AMANDA SEYFRIED
LEX LUTHOR.....	MICHAEL ROSENBAUM

TEASER

FADE IN:

EXT. ODYSSEY SUBURBS - LANG RESIDENTS - NIGHT.

We come up on the LANG residents. As the camera slowly pans in on the dimly lit house, we see the shadow of a figure, running by the front curtain. Soon after, we see another figure, chasing after the first. On that image, we continue panning to establish --

CUT TO:

INT. LANG RESIDENTS - LIVING ROOM - NIGHT.

TIGHT on Lana, running into the living in her a black underwear top and bottom. We then see Quentin, chasing behind her, also in his underwear. They are both giggling uncontrollably, while holding a can of whipped cream.

The joyful duo rushes up the stairs, then as they get to the top they Lana slips and falls onto the carpet floor of the 2nd floor. Quentin falls on top of her. They are breathing heavily, noticing the mess that they're making. After Lana licks the whipped cream from Quentin's lips, she grins.

LANA

You know, one of us is going to have to clean this mess up...

QUENTIN

You're the one that bought the whipped cream.

LANA

Yeah, but it was your idea.

Quentin chuckles, then kisses her again. The passionate kiss continues for a few moments, until a telephone rings, suddenly. They break apart.

LANA (CONT'D)

I'll talk, you clean.

Quentin reluctantly, yet playfully, sighs and gets up. Lana stands to her feet and walks over to the telephone, which is hanging on the wall. She answers the phone.

LANA (CONT'D)

Hello?

PETE (OVER PHONE)

Hey Lana, it's Pete.

LANA  
Hey, what's up?

PETE (OVER PHONE)  
This is it. Me and Hank are leaving tomorrow morning and though we'd say goodbye now.

LANA  
Oh yeah, I almost forgot about that. Been kind of... preoccupied?

PETE (OVER PHONE)  
Yeah I bet, well -- we should be back soon. Hopefully with good news.

LANA  
Alright Pete, be safe.

CUT TO:

INT. ODYSSEY - PETE'S APARTMENT - NIGHT.

Pete is on his cell phone, still talking with Lana.

PETE  
You too.  
(BEAT)  
Alright, bye.

Pete disconnects from the call, then looks back at Hank who is just now coming into the room.

HANK  
That Lana?

PETE  
Yeah, here and Quentin must be at it again.

HANK  
They're in the first week of the relationship. That's the happy phase.

PETE  
Oh, someone's happy alright. Anyway, what's the deal with transportation?

HANK

The jet will be there at six in the morning so, we'll have a nearly start.

PETE

Good, the sooner we're there, the better.

HANK

I didn't think you would be this enthused about searching for a man you hate.

PETE

Well, I think I want to rough him up a bit, before we toss him in Lana's den.

HANK

Fair enough.

PETE

It's gonna be weird, going to Metropolis.

HANK

Yeah, I know what you mean. I've been in Odyssey too long... I don't even remember it.

(Beat)

Anyway, thanks for letting me tag along.

PETE

No problem, Jake --

Pete pauses, in confusion.

PETE (CONT'D)

Uh... I'm sorry, Hank. No problem, Hank.

HANK

Yeah...  
(Confused)

PETE

Well, if we want to find Lex Luthor... Metropolis is the place to start looking.

HANK

I just hope this city doesn't get into too much trouble when we're gone.

On Hank's optimistic expression, we --

CUT TO:

INT. DOWNTOWN ODYSSEY - NIGHT CLUB - NIGHT.

We're inside a night club, dozens upon dozens of young adults sit at tables, at the bar while other dance on the laser lit dance floor. We PAN OVER to a girl. She's young, with blonde hair and dark blue eyes. She's standing on the wall, looking at the crowd when suddenly, a group of girls call her name.

GIRL (O.S.)

Hey! Jennifer!

Jennifer looks over at the bar to see a group of girls calling her over. She walks toward them. They smile when she arrives. A brown haired girl, Stacy, leads the conversation.

STACY

Hey, girl.

JENNIFER

Hi, Stacy.  
(Shy)

STACY

So, you see those guys over there.

She points to the other end of the room. We cut her to her POV to see a group of young men, looking at them from across the dance floor.

JENNIFER

Yeah...

STACY

Well, the hottie on the right wants you to go out back with him.

JENNIFER

Really?  
(Shocked)

STACY

Yeah!



JENNIFER  
Uhm... what should I do?

STACY  
You should totally go for it!

Stacy gives the guys a thumbs up. Then turns back to Jennifer.

JENNIFER  
What should I say?  
(Nervous)

STACY  
You don't have to say anything..  
Just be there and be yourself,  
he'll take care of the rest.

There is a long pause as Jennifer thinks.

JENNIFER  
Well... okay.  
(Excited)

She smiles, then Stacy pushes her toward the exit. We CUT TO the guy from across the room as she exits the building, waiting for her. On that, we --

JUMP CUT TO:

EXT. DOWNTOWN ODYSSEY - NIGHT CLUB - BACK ALLEY NIGHT.

The back door opens and out comes Jennifer. She is grinning. She steps all the way out and begins to look for the guy, but doesn't see him. Moments pass and she continues to look and wait.

Then, SUDDENLY, headlights from a car flash on down the alley. Jennifer stares at the lights from the distance. Then, the engine starts and begins to come forward, toward her, with heavy speed. She starts to run, without stopping, but constantly looking back.

When the car almost reaches her, she dives to her left and lands in a puddle of water, sewage and who knows what else.

She covered in filth. Then, the car make sits way back to her and we reveal the driver as the boy she was "supposedly" hooking up with.

We see him and some of his male friends in the laugh, laughing their heads off. Then, we PAN BACK to see Stacy and her friends, walking out of the club.

More laughter emits from them. The girls join the guys in the car, leaving Jennifer there to rot. They drive off and she slowly stands to her feet. Her face is covered in dirt, but we can still see the tears running down her face. She starts down the alley and we stay on her for a moment, then pan downward to the puddle she fell in. Some particles in the dirty water begin to glow a bright green color.

It is infested with Green Kryptonite!

On that image, we --

BLACKOUT.

END OF TEASER

ACT ONE

FADE IN:

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

Lana and Quentin are in bed together. Quentin is awake, watching Lana as she sleeps.

ANGLE: Quentin's face. He looks in amazement, smiling as Lana begins to awaken.

Her eyes closely open and she wakes up to Quentin, smiling down at her. She can't help be grin at him.

QUENTIN  
Hey, sleepy head.

LANA  
Hi.

Lana leans upward for a kiss. Quentin returns the favor and their lips connect. A moment later, they break apart.

LANA (CONT'D)  
How long have you been up?

QUENTIN  
A while.

LANA  
And you've been like that, all morning?

QUENTIN  
I know, it's weird.

LANA  
No, it's romantic. Except, I probably look awful when I'm asleep.

QUENTIN  
No, you're beautiful.

LANA  
You have to say that -- besides, I prefer it when we're both wide awake.

QUENTIN  
Do you now?

Lana nods, with a school girl grin on her face.

LANA

Oh! Guess what today is!

QUENTIN

Uhm... Friday?

LANA

Very good observation. But, today is our one week anniversary.

QUENTIN

They have those?

LANA

Yeah, and I hear that couples outta do something special on this day.

QUENTIN

Is that right?

LANA

Uh huh.

LANA pulls the cover off of her body and gets up from the bed. Moving toward the dresser, she grabs an envelope and skips back over to the bed, flopping down on it, softly. She hands Quentin the envelope.

LANA (CONT'D)

Which is why I got you this.

Quentin smiles, then opens the envelope. Inside, is a flyer for the upcoming Odyssey Shore Dance. He reads the flyer aloud.

QUENTIN

You've been invited to the Odyssey Shore Winter Formal?

LANA

The school is having this ball and I got stuck chaperoning.

QUENTIN

"Winter Formal?" But it's the middle of August...

LANA

Another good observation. But who wants to go to winter formal when it's actually cold outside?

QUENTIN

I see your point.

LANA

So...

QUENTIN

So... you want me to --

LANA

Yes, I want you to be my date.

QUENTIN

Damn, had to get out of school to get asked out.

LANA

Quentin --  
(Annoyed)

QUENTIN

Okay, okay. It would be my pleasure, Ms. Lang.

Lana smiles.

QUENTIN (CONT'D)

Looks like I'm gonna have to bring out my good tux.

LANA

Oohh, Quentin in a tux... sexy.

Quentin grins, then Lana kisses him on the cheek.

LANA (CONT'D)

Well, since that's settled. I have to get to work.

She gets out of the bed, leaving Quentin with his mouth widen.

QUENTIN

What? You mean... now?  
(Disappointed)

LANA

Yeah, it is that time.

QUENTIN

Work, work, work.

LANA

That's me.

QUENTIN

If you aren't working at the school, you're working with this city. And now that the oh so mysterious Lex Luthor is back --

LANA

No, don't start. No Lex talk, not this early in the morning.

QUENTIN

Well, we probably should be focuses on this. Cynthia warned us for a reason.

LANA

And that is why Pete and Hank are in Metropolis right now.

QUENTIN

What do you expect them to find there?

LANA

I don't know... clues? Isn't that what people who are looking for someone want to find?

QUENTIN

Lana --

LANA

I'm sorry. I just don't want to spend the rest of my days worrying about the unknown, especially if Lex is involved. I'm done with that.

QUENTIN

But what if he's not done with you?

LANA

Then I guess, if and when the time comes... I'll be ready.

(BEAT)

But right now, I need to move on with my life. I've been in Lex's grasp for too long.

QUENTIN

I hear you Lana, I just hope you don't find yourself too far removed from it, then don't know what to do when you get back in.

LANA

Well, if that happens... you'll be there to remind.

She smiles. As does he. Lana walks into her bathroom and we hear the water from the shower turn on. Moments later, she steps back out and looks to Quentin with seductive eyes.

LANA (CONT'D)

So, you just gonna let me shower alone?

Quentin looks up at Lana as she twirls her hair with her finger, while her other hand rests firmly on her hip. He can't help but smile.

QUENTIN

I wouldn't dream of it.  
(Excited)

She chuckles as he rushes to his feet and walks toward her. The couple move into the bathroom, grins on both of their faces and on that image, we --

CUT TO:

INT. ROTH RESIDENTS - RACHEL'S BEDROOM - MORNING.

Rachel Roth is in her room, sitting in front of the mirror in her room. She is combing her long brown hair into a ponytail. Then, she twists a band around it to keep it in place. On that, we --

CUT TO:

INT. ROTH RESIDENTS - LIVING ROOM - MORNING.

Rachel walks down the tall flight of stairs in her house, leading to the living room. She grabs her school bag, which is sitting on the last step, then goes toward the front door. She opens it, then turns back.

RACHEL

I'm gone, mom!  
(Loudly)

MS. ROTH (OFF SCREEN)  
Peace in the valley!

Rachel rolls her eyes while shaking her head, then walks out of her house, closing the door behind her. On that, we --

CUT TO:

INT. ODYSSEY, CITY - TRAIN - MORNING.

We're inside the public train station. Dozens of young to old adults are making their commute across town when we come up on -- a female figure, walking into the oncoming train. We reveal her to be -- JENNIFER WALKER, from the club, the night before.

She sits down in the first empty seat she sees. The next person to enter the train, is RACHEL ROTH, who sits down next to her. Jennifer looks at Rachel from the corner of her eye and appears to be uncomfortable with her sitting next to her. Suddenly, we hear a familiar voice.

FEMALE  
Hey, Walker! You still single?  
(Teasingly)

Jennifer looks to the other side of the car to see Stacy and her posse, laughing at her. Jennifer just looks away, ignoring them.

RACHEL  
Hey, Stacy! You still a bitch?

Stacy's grin turns upside down, she rolls her eyes then goes back to talking with her friends.

JENNIFER  
Thanks...

RACHEL  
No problem, I get tired of her thinking she can talk to people anyway she pleases. Sometimes, I just want to -- anyway, I'm Rachel.

JENNIFER  
Jennifer Walker.

RACHEL  
Jenn, cool name.

JENNIFER  
It's -- it's just Jennifer.



RACHEL

Okay then, Jennifer is it.

She chuckles, awkwardly. The train gets to the next stop and the doors slide open. A young man steps over the platform and into the train. Rachel spots him, then smiles. She obviously knows him. He looks around, attempting to find a place to sit.

RACHEL

Gar, get over here.

Gar, short for Garfield, walks over to Rachel. Jennifer's nerves get the best of her, as she stands to her feet and walks over to the other side of the train, without saying a word to Rachel, who just looks at her, confused.

Garfield takes her seat.

GARFIELD

You didn't have to kick the girl out of her seat.

RACHEL

What?! No -- I, she just left.

GARFIELD

Hmmm...

Garfield raises his arm, and smells himself to make sure it wasn't his stench that drove Jennifer away. Rachel rolls her eyes at the act.

RACHEL

Anyway, what are you plans this week?

GARFIELD

Nothing much, I've got to work tomorrow, then there's the dance --

RACHEL

The dance? You mean the middle of summer "Winter Formal?"

GARFIELD

That's the one, but who would go to a dance in the cold anyway?

RACHEL

Normal people.

GARFIELD  
Back to the subject, aren't you going?

RACHEL  
Me, in a dress... in public?

GARFIELD  
That's kind of the idea.

RACHEL  
Yeah, an idea I'm not that fond of.

GARFIELD  
Oh come on, it's all part of the fun.

RACHEL  
It's clear that we have two very different definitions of "fun."

Garfield sighs.

GARFIELD  
Why must you ruin everything?  
(Jokingly)

RACHEL  
I must have been born that way.

Garfield chuckles, then shakes his head. On that, we --

CUT TO:

EXT. SKY - PRIVATE JET - DAY.

Pete and Hank are sitting in the same area, but on different sides. Pete looks out of the window, while Hank is pouring something to drink.

HANK  
Thirty minutes until we land.

PETE  
Short flight.

HANK  
Yeah, that's how I like it. Men like us weren't meant to take to the skies.

PETE  
But -- its better than driving.

HANK  
Anything is better than driving  
these days.

There is a pause.

HANK  
So, how do you know Lex?

PETE  
My family and the Luthor's have  
a... colorful past. I practically  
grew up hating them.

HANK  
Was your hate for them your choice  
of your parents?

PETE  
A bit of both, actually.  
(Beat)  
At first, I disliked Lex because of  
his father, but soon I realized the  
apple didn't fall far from the  
tree.

HANK  
A man is always forced into the  
shadow of his father.

PETE  
He had plenty of chances to make it  
right, but he chose to his path,  
with his own free will.

Short pause.

HANK  
Lex Luthor knew my father.

Pete looks at Hank, interested.

HANK (CONT'D)  
He was a hero of his generation, a  
man anybody could look up to.

PETE  
When did it end?

HANK  
Long after he retired, the Luthor's  
wanted him to work for them. He  
refused and he turned up missing  
the next day.

HANK

People told me that he's died in a car accident, but I knew better. I think Lex sent him to a place called Belle Reve.

PETE

Yeah... sounds like Lex.

HANK

My father was strong, but who knows if he's alive or dead.

PETE

Well, maybe we can look into it once we're there --

HANK

No, I let that part of my life die a long time ago. I'm here to focus on the mission, nothing more.

Pete stares at Hank, a bit concerned and on that image, we --

CUT TO:

INT. ODYSSEY SHORE COMMUNITY SCHOOL - MORNING.

We see Lana, walking into the main entrance of the school. The camera pans forward until we see ROSE BELLE, walking down the hall. Lana catches up to her and taps her shoulder. She turns her head, while continuing to walk, and smiles at the new counselor.

ROSE

Hello, Lana.

LANA

Rose, hi. How are things?

ROSE

Rather great, actually. Looking forward to another set of students?

Lana forces a chuckle.

LANA

You know it!  
(Enthused)

ROSE

Good. Is there anything you wanted?

LANA

I had a question, actually... it's about the Winter Formal.

ROSE

Oh, did you need to pull out?

LANA

Oh no, I'm up for chaperoning but -- I was wondering if I could bring someone with me?

ROSE

Is that "someone" a man?

LANA

Yes.

ROSE

Is that "man" the same man you were swapping saliva with the first day I met you?

LANA

You've got... a very good memory.  
(Embarrassed)

ROSE

I run a school full of adolescents, I better have a good memory.

LANA

I know the way you met Quentin wasn't... conventional, but --

ROSE

The man burst into my office during your interview. He almost cost you the job but, I remember being young once.

LANA

Oh Rose, you're still young.

ROSE

Lana, you don't have to kiss my ass to get me to say yes, I've already made up my mind.

LANA

You have...

Rose nods.

ROSE  
Bring him, and have fun with your  
friend. Just, not too much fun.

LANA  
Thank you, I'll try to remember  
that.  
(Joking)

Rose chuckles, then the camera focuses on -- JENNIFER WALKER,  
who has just walked passed.

We follow her as she walks down the halls of the school.  
She's carrying her books up to her chest and she looks down  
to the floor as she walks. She SUDDENLY walks passed the guy  
(Eric) that she met at the club, the night before. When he  
sees her, he chuckles to himself and his friends.

ERIC  
So you just walk right past me,  
without as much as a hello? I  
thought we were more than that!  
(Jokingly)

Jennifer ignores him by continuing to walk. Eric walks over  
to her and grabs her shoulder.

ERIC (CONT'D)  
Hey, I'm talking to you!

JENNIFER  
Let go of me!!  
(Raged)

Jennifer jerks her shoulder out of his grasp, then slaps him  
across the face. His eyes widen as he is stunned. He looks  
back at his friends who are laughing at the site. Clearly  
embarrassed, he grabs Jennifer's arm, pushing her into the  
nearest washroom.

CUT TO:

INT. ODYSSEY SHORE COMMUNITY COLLEGE - WASHROOM - MORNING.

Eric pushes her into the sink, she grunts.

JENNIFER  
Are you crazy!?

He grabs her wrist, harshly.

ERIC

Don't you ever embarrass me in front of my guys again! You hear me?!

JENNIFER

Let go of me!!

Jennifer squeezes his upper arm and SUDDENLY, her hand turns a pale blue, with bright frost coming from it. Her eyes widen at the sight. Eric is suddenly covered in a wisp of ice until his entire body is frozen. The outline of his shocked face can be seen through the clear blue ice. Jennifer, in panic, jerks her wrist from the frozen figure, causing it to fall backward and then --

SMASH!

It shatters into a hundred pieces, across the tiled floor. Jennifer lets out a violent shriek, and on that image, we --

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. ODYSSEY SHORE COMMUNITY COLLEGE - HALLWAY - MORNING.

TIGHT on Rachel and Garfield, standing in front of their lockers.

RACHEL

Have you talked to the new guidance counselor?

GARFIELD

No, we haven't spoke but I've seen her around... she's a bit of a hottie.

Rachel rolls her eyes at him.

RACHEL

Is that all men notice about a woman when they see her.

GARFIELD

Well, I can tell you it's the first thing.

Rachel chuckles, and shakes her head.

RACHEL

Well, I gotta get to class.

GARFIELD

Yeah.

Rachel, still looking at Garfield, begins to walk down the hallway until she is bumped by JENNIFER, who is walking through the hall in a hurry. Jennifer falls to the floor.

RACHEL

Oh, I'm sorry.

Rachel bends down and tries to help her up when Jennifer's eyes widen.

JENNIFER

Don't touch me!!  
(Stern)

RACHEL is confused, then Jennifer quickly stands to her feet.



RACHEL  
 What's your problem?  
 (Confused)

JENNIFER  
 I -- I'm sorry I -- I need to get  
 out of here.

Jennifer storms off and out of the main exit of the school. Rachel just stares at her as she leaves, baffled by her behavior.

GARFIELD  
 Geez, what a weirdo.

Rachel looks back at him, but says nothing. She just continues to express her confusion. On that image, we --

CUT TO:

EXT. METROPOLIS, CITY - SKYLINE - DAY.

We come up on the grand city of METROPOLIS. The beautiful landscape of downtown, shines brightly below the radiant sun. The glow of a lake in the distance and the sheer blueness of it is almost blinding. The camera pushes into the city, slowly, to establish --

CUT TO:

INT. METROPOLIS, CITY - HOTEL - LOBBY - DAY.

The almost crowded hotel lobby has a warm tone to it. Probably because of the brightly shaded, maroon carpets and furniture. The camera pans over to the check-in desk, where we meet Hank and Pete, getting themselves a room. There is a man behind the desk.

HOTEL EMPLOYEE  
 Good morning. How may I help you gentlemen today?

HANK  
 Good morning, we would like a room.

HOTEL EMPLOYEE  
 Okay, one king or two queens?

Pete raises his eyebrow at the question, then looks to Hank.

HANK  
 T-two Queens, please --

PETE  
Yeah, two queens...  
(Awkward)

Pete folds his arms to his chest as Hank gives the man his credit card. She swipes it through the machine, then hands it back to Hank.

HOTEL EMPLOYEE  
Alright... you have room 1215, 3rd  
floor.

The employee gives the two gentlemen their key cards.

HANK  
Thank you.

HOTEL EMPLOYEE  
Enjoy your stay.

Hank and Pete walk off screen and we --

CUT TO:

INT. METROPOLIS, CITY - HOTEL - ROOM 1215 - DAY.

The room is lightened by the open curtain. It's a fairly spacious room with a spectacular view. Suddenly, the door is opened. Pete and Hank walk inside. They get settled quickly, Pete tosses his jacket on the left bed while Hank sits on the right. Pete goes over to the window and looks out of it.

PETE  
Nice view.

HANK  
Every view is nice in Metropolis.

PETE  
Yeah, up here. Down there... it's a  
mess.

HANK  
I guess that's how the world is, a  
bad joke.

Pete chuckles, then steps to the other side of the room.

HANK (CONT'D)  
So, we're here... what's our first  
move?

PETE

I was thinking we'd start tomorrow.  
Right now I just want to rest.

HANK

That's cool with me but, do you  
have a plan?

PETE

Well, I have an old friend in the  
city... Clark Kent. He knows Lex  
better than anyone, if anybody has  
seen him, it's Clark.

HANK

Where can we find him?

PETE

He's working as a reporter at the  
Daily Planet... to my surprise.

HANK

You sure we can trust him?

PETE

He's just about the most  
trustworthy person on this planet.

HANK

Whatever you said. If he's a friend  
of yours, he's a friend of mine or -  
however that saying goes.

Pete nods, then sits down on his bed to get some rest. He  
spreads the pillow out and lays backward.

HANK (CONT'D)

Can I ask you something?

PETE

Why not?

HANK

Okay... about before, on the plane -  
- you called my Jake.

There is a pause, as Pete sighs.

HANK (CONT'D)

What was that about?

PETE

Just an old habit, an honest mistake.

HANK

I don't know -- seemed like it might have been more.

PETE

Well, it wasn't. Can we just drop it, I've got jet lag here.

HANK

Yeah... yeah sure. Sorry for bringing it up.

PETE

Nothing to be sorry about. I'd just rather spend the day sleeping than talking about something...

(Beat)

not related to said sleeping.

Pete pretends not to care, then Hank nods. On that, we --

CUT TO:

INT. ODYSSEY SHORE COMMUNITY SCHOOL - LANA'S OFFICE - DAY.

We come up on Lana, who has a telephone up to her ear.

LANA

Quentin, you're like a five year old. If you white shirt you can wear any color tie, as long as its not orange.

QUENTIN (OVER PHONE)

Why not orange?

LANA

Honestly, because it wouldn't compliment your skin tone at all.

QUENTIN (OVER PHONE)

Really?

(Shocked)

LANA

I'm sorry, I've been around these students way too long, I'm becoming a bit shallow.

(Jokingly)

SUDDENLY, the door to her office opens, without even the slightest knock. Lana is caught off guard by -- RACHEL ROTH, who enters the room with a troubled look on her face.

LANA (CONT'D)  
Babe... I'm gonna have to call you  
back.  
(Nervous)

Lana hangs up the phone, then turns her attention to Rachel.

RACHEL  
I need your help.

LANA  
Okay Ms. Roth, you know you can  
talk to me about anything --

RACHEL  
I don't need Ms. Lang's help... I  
need Trinity.

LANA  
Shhh!

Lana gestures her hand toward the wide open door. Rachel bites her bottom lip, then quickly closes it. Afterward, she sits down in the chair in front of Lana.

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

RACHEL  
There's this girl... Jennifer  
Walker, at least I think that's her  
last name -- it might be Walter --

LANA  
Rachel!

RACHEL  
Sorry... Jennifer, she was acting  
really weird today like -- crazy,  
then she just left campus.

LANA  
What happened?

RACHEL  
That's the thing, I don't know. All  
I know is that I touched her arm  
and she was --

There's a pause.

LANA

Was what?

RACHEL

She was cold, and I mean ice cold.  
It felt like I made a snow ball  
without gloves.

LANA

That's -- definitely not a good  
sign.

RACHEL

Ya think -- which is why I came to  
you. You're the expert when it  
comes to this stuff, or so I've  
heard.

LANA

Well I'm glad you think you can  
come to me with anything but -- I  
don't what I can do.

RACHEL

What? I'm not making this up, you  
have to believe me.  
(Frustrated)

LANA

It's not that I don't believe you --

RACHEL

Ms. Lang, I don't know how I know  
something's wrong but when I have a  
gut feeling, I'm always right!

Lana see's the stress in Rachel's eyes. She sighs.

LANA

Okay... If she's back in school  
tomorrow, I'll talk to her.

Rachel sighs, not too satisfied, but she holds her tongue.

RACHEL

Okay...  
(Disdain)

Rachel stands to her feet and turns toward the door.

LANA

If something's up... I'll get to  
the bottom of it.

(Assuring)

Rachel looks back at her, nods, then opens the door to exit. Walking out of the room, we can see her troubled expression, and on that image we --

CUT TO:

INT. SUBURBAN NEIGHBORHOOD - JENNIFER'S HOUSE - DAY.

We're inside a Jennifer's home. As the camera steadies, the front door of the house quickly flies open, followed by Jennifer herself, making her way inside. She wastes no time to drop her bag and quickly run up the stairs leading us to her bedroom --

JUMP CUT TO:

INT. JENNIFER'S HOUSE - BEDROOM - DAY.

The door to the room is open, so she walks right in, slamming the door behind her. She's breathing heavily, clearly freaked out over what she's done.

She marches over to her bed, and lays down on her back. A few moments pass by before she springs back up, full of energy. She gazes at the night stand, sitting directly next to her bed. On top of it, is a lamp. She stares at it for a moment, then slowly reaches her hand out toward it. As she gets closer and closer, she pulls back slightly, she sighs nervously, then reaches for it again until she has a firm hold on the base of the lamp. She breathes heavily, but moments later and she see's no affect on the lamp. To her confusion, she lets go of the lamp.

Then SUDDENLY, we hear a loud ringing that makes Jennifer jump, causing her to knock several things off her night stand, but the lamp stays intact. The ringing is heard from nearby telephone. She stands from her bed and walks over to the table on the other side of her room to answer it.

JENNIFER

He - Hello?

RACHEL (OVER PHONE)

Hi, Jennifer, it's Rachel Roth from  
school.

JENNIFER

Rachel? How did you get this number?  
(Confused)

RACHEL

I swiped the student roster from the guidance office when nobody was looking -- but that's not important.

Jennifer sighs, then walks over to her bed again. She begins to pick up the stuff she knocked over.

JENNIFER

Yeah, well what did you want?  
(Irritated)

RACHEL

I just wanted to make sure you were okay. You seemed a bit -- off, earlier.

As Jennifer picks her stuff up, she grabs hold of the flyer for tomorrow nights "Winter Formal." The camera cuts to her point of view as she stares at the piece of paper, one sentence in particular: HAVE AN ICE TIME!

SUDDENLY, the paper harden with ice.

ANGLE: BACK on Jennifer.

JENNIFER

I'm -- fine... just fine.

Her blank expression, slowly, transforms into a sinister grin. On that image, we --

BLACKOUT.

END OF ACT TWO



ACT THREE

FADE IN:

INT. LANG RESIDENTS - LIVING ROOM - EVENING.

We're inside the Lang residents when the front door is opened by Lana. She enters, then closes the door behind her. She removes her jacket and moments later, Quentin enters the room.

LANA

Hi there.  
(Sweetly)

QUENTIN

Hey, who was your day?

LANA

Just about as hectic as any other day.

QUENTIN

They keep you busy huh?

LANA

Too busy if you ask me but -- I'm not a complainer -- if you don't count just now.

She chuckles at herself, then Quentin does as well.

LANA (CONT'D)

Quentin... what would you do if you thought you weren't doing your job right?

QUENTIN

Well... I guess I'd work extra hard to improve. Why do you ask?

LANA

A girl asked for my help today and even though I want to help her -- I don't think I can do anything.

QUENTIN

Lana, you don't give yourself enough credit. Do you know how much you've done for this city?

LANA

What does all that mean when I  
can't even help one person that  
needs it?

QUENTIN

You may not be able to help  
everyone in a way they find  
satisfying, but you not only are  
you a hero for hundreds of people  
in this city... you're my hero.  
Always have been, always will be.

LANA

And what if that's not enough?

QUENTIN

It is.

LANA

How can you be so sure? People  
always want the next big thing and -  
- I don't know if I can give that  
to them all the time.

QUENTIN

Lana, you're the only woman I've  
ever truly known... you're  
selfless, brave, and you will never  
give up what you believe in.

LANA

Is that right? Maybe you know me  
more than I do.

QUENTIN

Or maybe, you're just too modest to  
admit I'm right about you.

Lana smiles at his faith in her, then shakes her head.

QUENTIN (CONT'D)

Come here.

(Softly)

Quentin leans forward to kiss her, and Lana returns and their  
lips connect for a short, but sweet kiss. They break apart,  
then smile. On that, we --

FADE TO BLACK.

FADE IN:

THE NEXT MORNING --

INT. ODYSSEY, CITY - DEPARTMENT STORE - DAY.

TIGHT on JENNIFER's face., standing in front of a mirror inside of a department store. The camera pans down in the mirror to reveal the white dresses she is trying on. It's fits her perfectly. She smiles at herself in the mirror, admiring the dress.

SUDDENLY, a saleswoman walks up from behind her. She flashes a pleasant smile.

SALESWOMAN

It looks beautiful on you.

JENNIFER

Thank you, it was just what I was looking for.

SALESWOMAN

Good, do you want to buy it.

JENNIFER

I'll take it.

SALESWOMAN

Excellent! Cash or credit?

Jennifer pauses her admiration of her dress and turns around to face the saleswoman. Her smile fades into a blank stare.

JENNIFER

I don't think you understand --

Jennifer grabs the woman's arm and within seconds, she freezes into a block of eyes.

JENNIFER (CONT'D)

-- I'll take it.

On Jennifer's grin, we --

CUT TO:

INT. ODYSSEY SHORE COMMUNITY COLLEGE - HALLWAY - DAY.

Rachel and Garfield are standing beside their locker. Rachel is fiddling with something in her bag.

GARFIELD

I can't believe you're gonna pass this dance up.

RACHEL

Man, it's pointless time I could be spending doing something of actual use to me. I mean, there's gonna be a bunch of loud, obnoxious people, in the same room, rubbing up against each other on the dance floor. I'm sorry, it's way too hot.

GARFIELD

Alright, but you're missing out.

RACHEL

I'm pretty sure I'm not.

GARFIELD

Hey, wait a second... I know what this is about --

RACHEL

What "what" is about?

GARFIELD

Why you don't want to go to the dance... is it because you don't have a date?!

RACHEL

What?! No, absolutely not!  
(Offended)

GARFIELD

It's okay if it is --

RACHEL

I told you why I'm not going, you're not gonna get my heated over this, Gar.

GARFIELD

Alright, alright.  
(Beat)  
Well, I don't have a date either, but that's not stopping me.

Rachel sighs.

GARFIELD (CONT'D)

I was thinking about asking you. We could go as friends and drink punch, and make fun of everyone there.

Rachel's eyes turn to the floor, as she considers his offer. Suddenly, Garfield's attention turns toward the other side of the hallway. His mouth widens with shock.

GARFIELD (CONT'D)

Holy sh--

BEFORE he can finish his words, we CUT TO his point of view --

The song "**Sexy B\*tch!**" by **David Guetta feat. Akon** begins to play in the background.

ANGLE ON: JENNIFER WALKER, walking into the front entrance of the school. She's wearing tightly fitted, black leather pants and a practically skin tight red top, not reveals her stomach.

BACK ON: Garfield. His mouth still pretty wide. Rachel looks at him, in annoyance.

RACHEL

Close you mouth!  
(Demanding)

He quickly shuts his mouth.

The camera begins to PAN around the entire room, as other student find themselves gazing at JENNIFER and her style as well. The guys are excited and shocked as the girls are look a bit cold toward her.

Jennifer see's her bully, Stacy in the short distance. Before walking passed her, she winks at her. Stacy just rolls her eyes and turns toward her friends.

SUDDENLY, the show comes to an end when a figure walks in front of Jennifer, cutting her off. The figure is revealed to be -- LANA LANG.

LANA

Hi.  
(Pleasant)

JENNIFER

Uhm... hello?

LANA

Don't worry, you're not in any kind of trouble. I was just wondering if I could talk to you in my office.

The camera cuts to RACHEL who is looking at the situation. She nods to Lana.

JENNIFER

Yeah, I guess.

The two walk off as the other students continue to check Jennifer out. On that, we --

CUT TO:

INT. ODYSSEY SHORE COMMUNITY COLLEGE - LANA'S OFFICE - DAY.

Lana and Jennifer step inside the guidance office. As Lana walks around to her side of the desk, she gestures Jennifer to take a seat.

LANA

Please, have a seat.

Jennifer sits down.

JENNIFER

I guess this is the part where you force me to go change clothes.

LANA

No, that's not why I'm here -- even though what you're wearing is a bit -- revealing for my taste.

Jennifer tilts her head sideways, then back up.

JENNIFER

So... what then?

LANA

Someone requested that I talk to you. They were worried that you might be going through some stuff.

JENNIFER

Rachel?

LANA

I can't release that information, you know that.

JENNIFER

Yeah well... I now it was her. No worries, she's just looking out for me, even though she doesn't need to.

LANA

Well, lets get back to you... why would anyone think there's something wrong?

JENNIFER

I don't know -- maybe it's because I finally discovered who I am.

LANA

Really?

JENNIFER

Yeah. I feel like, a whole new girl. I'm not worried about what people think of me or what kind of nasty things people say to me, I'm just -- above all that now.

(Beat)

Some people, can't accept that.

LANA

Are you sure there isn't anything else going on?

JENNIFER

I'm positive. I've found a whole new confidence, isn't that what people like you want... for people to believe in themselves?

LANA

Uhh... yeah. We do.

JENNIFER

Well, that's all I'm doing. I'm living my life to the fullest and I just want to have fun doing it.

LANA

Well, if that's the case, I guess I'm going to have to let this one go.

Jennifer smiles, then stands ot her feet.

LANA (CONT'D)

Will I be seeing you at the dance tonight?

JENNIFER

Most definitely. It's going to be a night to remember, for everybody there.

Jennifer walks out of the room, leaving Lana, smiling. As she leaves, Rachel catches the door before it closes. Lana looks up at her, who just stands in the door way. Before Lana can say anything, Rachel storms off, leaving Lana confused. On that, we --

CUT TO:

EXT. METROPOLIS, CITY - DOWNTOWN - DAY.

We come up on the crowded streets of Downtown Metropolis. TIGHT on HANK and PETE.

PETE

So, why did we decide to walk to the Daily Planet?

HANK

It's good exercise, stop complaining.

Pete gives him a lazy grunt.

HANK (CONT'D)

So, what do you plan on doing if we find this guy, anyway?

PETE

I don't know... we could kill him.

Hank stops in his tracks, taking Pete seriously.

PETE (CONT'D)

I'm kidding...

HANK

Are you?

PETE

I'm not really sure but -- let's go with that.



HANK

Well, we're not gonna kill him. The man may not be exactly a saint but, he has his rights.

PETE

We can hit though, right?

HANK

Now that, we can do.

The two friends chuckle.

PETE

Whatever we do... it's better than sitting around, doing nothing.

Hank agrees, then the camera pans upward --

PETE (O.S.) (CONT'D)

Here we are --

The camera, still panning, stops when it gets to the Daily Planet globe, SPINNING on the top of the building.

PETE (CONT'D)

-- The Daily Planet.

The camera hold sits position for a few moments, then --

CUT TO:

INT. METROPOLIS - DAILY PLANET - BASEMENT BULL PIN - DAY.

We're inside the DAILY PLANET. Dozens of reporters and employees are walking within the basement bull pin, busy with work. Pete, followed by Hank, starts down the stairs leading to the bull pin and once there, they instantly spot a desk on the far left side of the room, with a desk tag that reads;

CLARK KENT.

Pete walks over to the desk and notices the chair is occupied. He grins.

PETE

Well, if it isn't Clark Kent --

The person in the chair turns around, and to Pete's surprise, it isn't who he was hoping for.

PETE (CONT'D)

Oh... it's not Clark Kent.

The camera cuts to Pete's point of view and we reveal that the person sitting in Clark's chair is --

CAT GRANT, the hardworking, blonde haired, reporter. She smiles at the two and quickly stands.

CAT

Nope! I'm his desk mate, Cat. Cat Grant.

PETE

Hiya Cat, I'm an old friend of Clark's and I kind of wanted to surprise him.

CAT

Oh, I'm sorry to burst your bubble. But Mr. Kent isn't here at the moment. Lois has got him doing her dirty work, again.

PETE

I see. Well, do you have any idea when he'll be back?

CAT

Nope, I'm sorry. But I could take a message if you'd like.

PETE

No, it's okay... we can just check back in later --

HANK

Uhm -- but maybe you can help us with something, actually.

CAT

I'd love to!

HANK

We needed some information on a man.. I'm sure you've heard of him... Lex Luthor?

Cat's smile instantly turns. She gazes up at the two, confused.

CAT

I can't help you. You two should probably get out of here, now!

PETE  
But, we were just --

CAT  
-- I have pepper spray!  
(Intimidating)

HANK  
Look, we don't want any trouble...

CAT  
Well, you've got it. Security!

Pete and Hank look around at the other side of the room to see two guards, coming their way.

PETE  
Alright, it's time to go.

The two quickly turn around and rush up the stairs to leave. The camera stays on CAT GRANT, looking up at them as they go with a troubled look on her face. On that, we --

BLACKOUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. METROPOLIS, CITY - DOWNTOWN - DAY.

BACK on the streets of Metropolis. Pete and Hank have exited the Daily Planet, in disappointment.

HANK

Well, that was a bust.

PETE

Yeah, she seemed kind of -- I don't know, suspicious.

HANK

I thought she was just plain crazy, myself.

PETE

Yeah, well that too.

HANK

You got a plan B?

PETE

I was so sure plan A would work out...

HANK

So, that's a no.

PETE

Yes, that's a no.

(BEAT)

What about you? I don't see you coming up with any brilliant ideas!

(Frustrated)

Hank sighs.

HANK

I'm sorry. Maybe we can find out where your friend is.

PETE

Do you know how big this city is? That's right, you used to live here!

(Beat)

Tell me how that's a good plan...

HANK

I don't know if it's a good plan,  
but its better than where we're at  
now.

PETE

Bitched, beaten and bewildered?

HANK

That's one way of looking at it.

PETE

What's the other?

HANK

Cursed. The world is giving us the  
finger right now. It'll never give  
us a break.

Suddenly, we see a CAT GRANT, running toward the two in the  
background.

CAT

Wait! Pete!

They stop, then look behind them to see her. She catches up  
to them and their confused expressions.

PETE

What's going on?  
(Bewildered)

CAT

Lex Luthor -- he has people working  
inside of the Daily Planet. I was a  
afraid to say anything in there!  
(Out of breath)

Pete looks to Hank.

HANK

Do you know anything?  
(Hopeful)

CAT

I've been doing an investigation of  
my own and I've narrowed down his  
location.

CAT gives a small sheet of paper with an address written on  
it to PETE.

CAT (CONT'D)

I don't know if you'll find Lex there but -- that's the place to start looking.

PETE

Thank you, so much.  
(Grateful)

HANK

Yeah, you don't know how much you've helped.

CAT

Anything for a friend of Clark Kent.

Pete nods, then smiles.

CAT (CONT'D)

Well, I'd better get back before someone catches me talking to you.

Cat quickly turns around, back to her work. Hank and Pete turn to one another simultaneously.

PETE

Looks like the world just gave us our first break.  
(Surprised)

On Hank's smile, we --

CUT TO:

INT. JENNIFER'S HOUSE - BEDROOM - EVENING.

JENNIFER is sitting on a chair, in front of the big mirror in her bedroom. Her face is covered with light makeup and her hair is pinned up in a circular bun. We pan outward to see her wearing the pure white dress she took from the department store. After she straightens her hair, she begins to smile. She's ready for the dance. On that, we --

CUT TO:

INT. LANG RESIDENTS - LIVING ROOM - EVENING.

Quentin is walking toward the front door in the house. He has a black tuxedo on. He looks up the stairs by the door, then down at the watch on his wrist.

QUENTIN  
Lana, we're gonna be late.

LANA (O.S.)  
I'm coming, I'm coming --

Suddenly, Lana appears at the top of the staircase. She is wearing a pale grey dress that fits her with perfection. She smiles down at Quentin.

ANGLE: On Quentin, as she eyes begin to widen and glow.

QUENTIN  
Wow, Lana. You look -- wow.

She begins to strut down the stairs.

LANA  
You look pretty "wow" yourself.

Lana gets down the flight of stairs, and stands in front of Quentin.

LANA (CONT'D)  
You ready?

QUENTIN  
What's the rush?

LANA  
You, a second ago.

QUENTIN  
That was then --

Quentin touches her face, softly.

QUENTIN (CONT'D)  
-- this is now.

Lana leans forward and kisses him. After they break apart, Lana begins to straighten Quentin's black bow tie.

LANA  
We'll have plenty of time for  
R&R... later.

She stops fidgeting with the tie, and heads for the door. She opens it, but Quentin stays there for a moment. He smiles --

QUENTIN  
How did I get so lucky!?  
(Excited)

He turns and walks out of the door. As it closes, we --

CUT TO:

EXT. ODYSSEY SHORE COMMUNITY COLLEGE - EVENING.

Outside of the school, students in formal gowns and suits are making their way into the school. We pan in to establish --

INT. ODYSSEY SHORE COLLEGE - BANQUET HALL - EVENING.

Inside the already crowded room, we see dozens of college students, dancing, chatting and having fun inside. The theme of the dance is obvious, due to the white and blue surrounding and glowing snowflakes throughout the place.

We CUT TO -- GARFIELD, as he sits down at a table, constantly looking at people walking in, hoping to see Rachel. After a few moments of being disappointed, he releases a sign. Then, suddenly a figure approaches him. He looks up to see RACHEL, smiling down at him. She's wearing a long black dress and her hair is down.

RACHEL  
Why the long face?

GARFIELD  
You made it!  
(Relieved)

RACHEL  
I wasn't planning on coming but, I couldn't leave you here, without a da -- without a friend.

GARFIELD  
Thanks Rachel, I'm glad you're here.

RACHEL  
Well, let's not make too much of a deal out of it.

Garfield chuckles while shaking his head.

The camera cuts to --

JENNIFER, who slowly walks into the room. As she looks around, she catches the attention of Rachel who walks up to her.

RACHEL (CONT'D)  
Jennifer, hey



JENNIFER  
Hi, Rachel.

RACHEL  
You look amazing.

JENNIFER  
Thanks, so do you.

Rachel looks upward as a modest gesture.

RACHEL  
Thanks.

JENNIFER  
Hey, is Stacy here?

RACHEL  
Uh, yeah. I saw her around here  
somewhere.

JENNIFER  
Good.

Rachel nods, then Jennifer looks off.

JENNIFER (CONT'D)  
Excuse me.

Jennifer walks away.

RACHEL  
Yeah, sure.  
(Pleasantly)

Rachel watches Jennifer as she leaves. Her smile fades. She squints her eyes, as if she's seeing right through her.

CUT TO -- JENNIFER, walking toward the front stage. She gets on the stage and walks toward the microphone. The music stops playing and the dance attendants' attention turns to her.

JENNIFER  
Hi everyone. My name is Jennifer  
Walker --

ANGLE ON: Rachel.

RACHEL  
What the hell is she doing?  
(To Garfield)

BACK ON: Jennifer.

JENNIFER

I know most of you don't know me  
but -- I know all of you.

The audience looks to her, confused.

JENNIFER (CONT'D)

I've spent the past two and a half  
years here, walking around like  
some machine. It's strange but,  
even though I've always minded my  
own business, I seem to have more  
enemies than friends. There isn't  
one among you, that I can call my  
friend.

ANGLE: On Rachel. She looks worried.

JENNIFER (CONT'D)

Tonight is about fun, uniting the  
students and I'm here to introduce  
myself to you all.

(Beat)

I said before that I've spent two  
and a half years here. Those years  
felt like hell... not anymore, not  
after tonight --

Jennifer steps away from the microphone and off the stage.  
She walks over to the side wall where the circuit breaker is.  
She puts her hand on the metal cords under it and they  
instantly freeze. Then, the sparks begin to shoot out of it,  
causing the other students to fall back, with fear.

Jennifer lets go of the wires, and the lights in the room  
shut off.

The camera cuts to Rachel, her eyes wide.

BACK ON Jennifer. She turns to face the crowd, then puts her  
hands toward them. SUDDENLY, her eyes turn a pale blue and a  
wisp of bright blue frost shoots from her hands. The camera  
remains on her as we hear screams coming from the receiving  
end of the ice -- On that, we --

BLACKOUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. METROPOLIS, CITY - SKYLINE - EVENING.

The sun is setting in Metropolis but the city is far from asleep. We pan in on the still bustling city to establish --

INT. METROPOLIS, CITY - WAREHOUSE - EVENING.

Hank and Pete walk into a vacant warehouse. The light is scarce.

HANK

Is this the right place?

PETE

According to the address.

HANK

I can't see a thing. How are we gonna find Lex if we can't see him.

Pete sighs, then searches for a light switch.

Moments later, Pete flips a switch which turns the lights on, revealing that they are not alone.

Around the two are six men, who look ready for a fight.

HANK

Well, this should be fun...

On that, we --

CUT TO:

INT. ODYSSEY SHORE COMMUNITY COLLEGE - HALLWAY - EVENING.

Inside the school, Lana and Quentin have just arrived. They step into the empty hallway and look a bit confused.

LANA

That's weird, they would usually have someone greeting us at the door.

They continue to walk, toward the banquet hall. When they finally get there, Lana goes to open the door to discover it's locked.

QUENTIN

Are we at the right place?

LANA  
 Yes, Quentin.  
 (Certain)

QUENTIN  
 I just mean, aside from the door  
 being locked, I don't hear any  
 music.

Lana pauses for a second, then puts her head to the door. She listens closely.

QUENTIN (CONT'D)  
 What are you doing?

LANA  
 Quiet! Don't you hear that?

We suddenly hear a muffled banging noises against the door.

QUENTIN  
 It sounds like somebody's trying to  
 get out.

Lana's confused expression turns a bit more serious.

LANA  
 Come on, there has to be another  
 way in there.

Lana darts off screen, Quentin soon follows. The camera holds its position on the door, we can still hear the muffled noises coming from the inside. On that, we --

CUT TO:

INT. ODYSSEY SHORE COLLEGE - BANQUET HALL - EVENING.

We come up on a sharp piece of ice, hanging from the balcony. We slowly PAN outward to reveal the rest of the room, covered in ice and frost. Students, have been frozen solid, some shattered -- dozens of other lay on the floor, unconscious.

It's an ice wasteland!

We CUT TO -- Jennifer, in the middle of the dance floor, humming a tune to herself and dancing around a frozen sculpture. Her eyes are closed. We hear a banging coming from the other end of the room. We cut to the source to see a girl, knocking on a block of ice in front of the door, keeping her inside. She cries for help, but doesn't get an answer.

GIRL  
Please! Somebody, help us!!  
(Panic)

BACK ON: Jennifer. Her eye dart open.

JENNIFER  
Will you SHUT UP!

She raises her hand and a wisp of frost darts toward the girl, freezing her where she stands. Jennifer closes her eyes again and continues her dance. She's clearly gone mad.

CUT TO:

INT. ODYSSEY SHORE - BANQUET HALL - BALCONY - EVENING.

We come up on Rachel, Garfield and Stacy, who among other students, are hiding behind the bar on the top balcony. Rachel looks down at the main floor, pondering their escape while the other pant in fear.

STACY  
What the hell is going on down there? Your friend is -- I don't even know what the hell she is!

RACHEL  
She's not my friend, she made that perfectly clear!

STACY  
Who cares!! She totally went "Carrie" down there! We need to get out of here, we need to find some way to get help --

GARFIELD  
Will you shut up!? You're gonna get us all killed!  
(Annoyed)

RACHEL  
Quiet! Both of you, I'm gonna figure out a way to get us out of here.

STACY  
Yeah!? And how are you gonna do that? You're useless! We need to call the government, I'm not stupid, I know they take care of freaks like her!

RACHEL

"Freaks like her?" That's the exact same talk that got us into this mess in the first place? Have you ever thought that if you were a little bit nice, in some point in your life, she wouldn't have had a reason to want all of us dead!?  
(Frustrated)

STACY

Oh please, you can't be nice to a psycho!  
(Beat)  
She's gonna kill me! I'm the one she wants. Oh G-G-God, I can't die, yet! I'm too young! I-I'm sorry, I just --

Rachel rolls her eyes, then grabs an drink mixer from the bar table. As Stacy continues to rant on and on, she bumps it against her head. Stacy falls back, knocked out. Garfield's eyes widen.

GARFIELD

Well, that's one way to shut her up.

They suddenly hear a knock. Rachel's attention turns to the locked door beside the bar. Lana is seen through the glass window on the door. Rachel rushes over to her.

LANA

What's going on!?

RACHEL

It's Jennifer, she's gone ballistic! She's turned the place into an ice cave!  
(Disbelief)

LANA

Oh my god, how many are hurt?

RACHEL

Enough -- it's not looking good. We're trapped in here!

LANA

Alright, I'm gonna find a way inside.

RACHEL

There's no way, she cut the power  
and the doors are locked with a  
code.

LANA

I've got a computer wiz with me. He  
may be able to crack it.

RACHEL

Get him on it, in the mean time,  
I'm gonna go down and talk to her.

LANA

What!? No, I can't let you do that!

RACHEL

Well, there's no way of stopping me  
either, is there?

Lana pauses, then sighs.

LANA

You're gonna get yourself killed.

RACHEL

Well, maybe we wouldn't be in this  
situation if you had trusted me.

Lana thinks about this for a moment.

RACHEL (CONT'D)

Get your guy on this door, but I'm  
going down there with or without  
you.

Lana pauses, she nods.

RACHEL walks away from the door and begins to walk toward the  
stair case when Garfield steps in front of her.

GARFIELD

No... I can't let you go down  
there.

RACHEL

Gar, I know what I'm doing.

GARFIELD

No, you don't! She's right, you're  
gonna get yourself killed!

RACHEL  
I'm sorry.

GARFIELD  
Sorry for what?

Rachel smacks him in the head with the same drink mixer she used on Stacy. He drops to the floor, unconscious.

RACHEL  
For that.

Rachel drifts off screen and we --

CUT TO:

INT. ODYSSEY SHORE COLLEGE - BANQUET HALL - EVENING.

TIGHT on Jennifer as she dances with her frozen partner. We see Rachel, walking down the stairs in the background, slowly.

RACHEL  
Jennifer!

She stops, opens her eyes then slowly turns to face her.

JENNIFER  
Rachel... you still warm?

RACHEL  
Yes, and I plan to stay that way if you don't mind.

JENNIFER  
Hmm...

Jennifer begins to dance again.

RACHEL  
Why are you doing this?

JENNIFER  
Why!? I thought I made that clear. This is justice for the hell I've been put through.

RACHEL  
Justice? You're hurting innocent people. People who have never spoken to you a day in your life!



JENNIFER

Well, they never made it their duty to either! Everyone, but you -- you're the only one in almost three years that has said a nice word about me.

RACHEL

You would have a lot friends if you just get to know people, Jennifer. All of us aren't that bad.

JENNIFER

Okay, maybe you're right.  
(BEAT)  
You're free to go.

RACHEL

What?

JENNIFER

I'll let you, and only you go free, while I finish off the rest of them.

Rachel stiffens up.

RACHEL

I can't let you do that.

JENNIFER

Rachel... I'm giving you a way out -

RACHEL

-- And I'm not taking it. If you want to hurt anymore people, you're gonna have to kill me.

Jennifer frowns and there is a long pause, until --

JENNIFER

Not a problem.

Jennifer raises her hand, shooting a clear midst of ice and frost toward Rachel, who reacts by putting her hands up toward. Suddenly, the ice is illuminated by a black force of energy and stopped in mid air, it then deflects back toward Jennifer. A cloud of frost hits the girl and grows bigger as it takes of her body. Moments later, the frost clears to reveal -- JENNIFER, covered with her own ice. Her shocked expression can be seen through the block.

BACK ON Rachel, who breathes heavily.

Moments later, the door from the balcony is opened, followed by heavy footsteps, rushes closer. We cut to the balcony to see Lana, standing in front of the railing. She looks down at Rachel.

LANA

Rachel!  
(Concerned)

Rachel looks up at her slowly.

RACHEL

I'm good... it's done.

There is a pause, Lana is relieved. The camera PANS in on Rachel's blank expression. On that, we --

DISSOLVE TO:

EXT. ODYSSEY SHORE COMMUNITY SCHOOL - NIGHT.

Outside the school, police and ambulance trucks surround the area. Students, parents and teaches stand outside, trying to make sense of what has happened. We PAN OVER to RACHEL, sitting on a bench outside with a blanket over her. She's looking at something intensely. We cut to her point of view to see -- JENNIFER in a frozen block, being rolled out of the school and into a large armored vehicle.

Suddenly, Lana sits down beside Rachel. She looks over at Lana, then looks off to the side.

RACHEL

What's up?

LANA

Oh, nothing much. I just wanted to tell you -- thank you.

RACHEL

For?

LANA

For everything.  
(BEAT)  
I should have trusted you when you told me about Jennifer. I don't know why I didn't see it -- and I should know, anything you say is true.

RACHEL

Well, not everything. Just the important stuff.

RACHEL

I tried to reason with her but -- there was nothing left of her to reason with. Jennifer Walker was gone.

LANA

Or maybe, for the first time, she was being herself.

RACHEL

I don't believe that --

LANA

That's good, cause I don't either.

Rachel turns to Lana.

LANA (CONT'D)

Rachel, I spent the last few months trying to find my place in this city, in this world. Tonight, I think I finally discovered what's been going wrong in my life.

RACHEL

What?

LANA

I can't be the hero all the time. I try to be the best I can of course but, when it comes down to it, others may fit into the role, in some situations, more than I can.

RACHEL

Well, what are you trying to say?

LANA

I'm saying, I may be Trinity... but tonight, you were the one that saved the day.

Rachel thinks to herself for a moment, then chuckles. Lana stands and begins to walk away.

LANA (CONT'D)

I'll be seeing you.

She leaves Rachel to her thoughts. Then, another figure approaches her as Lana leaves. It's GARFIELD, who is holding an ice pack over his head.

GARFIELD  
Did you have to hit me that hard?

RACHEL  
I'm sorry, I couldn't risk you  
getting hurt.

GARFIELD  
It's all good, no sore feelings  
here.

RACHEL  
Good.

Garfield grins, then sits down next to her.

GARFIELD  
Nice dance huh?

RACHEL  
You're kidding?

GARFIELD  
Yeah, it sucked!

RACHEL  
Uh, yeah.  
(Chuckling)

Short pause.

GARFIELD  
But guess what?  
(Beat)  
I'd do it all again if it meant  
seeing you in a dress.

RACHEL  
Doesn't seem likely.

GARFIELD  
I wouldn't be so sure.  
(Beat)  
And hell, maybe next time we can go  
as more than friends.

Garfield gets up from the bench, leaving Rachel there,  
grinning. On that, we --

DISSOLVE TO:

INT. METROPOLIS, CITY - WAREHOUSE - NIGHT.

PETE is standing inside the warehouse, surrounded by unconscious men. HANK walks toward him.

PETE  
Any luck?

HANK  
If Lex was here, he's long gone by now.

PETE  
Damn.

HANK  
But --

Hanks throws him a ring. Pete catches it and opens it in his palm. The ring is embedded with a ruby jeweled letter "L" in the center.

PETE  
How did he see us coming.

HANK  
Somebody must have tipped him off.

PETE  
Son of a bitch --

On Pete's face, we --

DISSOLVE TO:

INT. METROPOLIS - DAILY PLANET - STORAGE OFFICE - NIGHT.

TIGHT on Cat Grant, opening the door to the storage office. She turns on the light and is surprised by a male figure in the corner of the room. She jumps, then sighs in relief. She closes the door behind her.

CAT  
You scared me half to death!

We CUT to her point of view to reveal --

LEX LUTHOR!

LEX  
I'm apologize, Ms. Grant.

CAT

No apology needed, but what are you doing here. Someone could have seen you.

LEX

I won't be in hiding for much longer.

CAT

That's super.

LEX

I wanted to thank you for reporting the two young men to me today.

CAT

Yeah, where did you send them anyway?

LEX

Nowhere. The address didn't exist.  
(He lies)

CAT

Alright... so, about your end of the deal -- are you ready to hold it up?

LEX

Almost, but you have my word, when I do reveal myself to the public, I'll come to you, not Lois Lane.

Cat grins, then looks behind her. We CUT TO her point of view to see -- A male and female, standing by Clark Kent and her desk area. They are assumed to be --

LOIS & CLARK.

BACK to Cat as she continues to grin.

CAT

It was nice doing business with you, Mr. Luthor.

She holds her hand out for a shake, Lex returns the favor. On their joined hands, we --

DISSOLVE TO:

INT. LANG RESIDENTS - LIVING ROOM - NIGHT.

Lana and Quentin have just gotta into their house. Tired from the long day, they drag their feet while inside. Lana, who is in front, turns around to Quentin as he shuts the door.

QUENTIN

I'm sorry tonight didn't go as you had hoped.

LANA

It wasn't you fault, Quentin.

QUENTIN

I know but -- I know you were excited about our first real "date."

LANA

Yes, but we shouldn't cry over spilled milk. There will be other opportunities.

Lana smiles, then turns around to head upstairs. Quentin grabs her arm and she turns back.

QUENTIN

I think I owe you something.

Quentin reaches for the remote on the table beside him, aims it at the stereo system in the living room and it comes on. The song **Breathe In, Breathe Out, by Mat Kearney** begins to play. Lana smiles at the gesture. Quentin holds his hand out to Lana.

QUENTIN (CONT'D)

May I have this dance?

She accepts, and takes his hand. The two come together in a tight embrace and begin to glide across the floor, to the beat of the song. The softness of their steps create a atmosphere of romance. The dance continues for several moments, then Lana takes removes her head from his chest, and looks up at him.

LANA

I love you.

Quentin smiles.

QUENTIN

And I love you.

The couple continues to dance as the song slowly fades away.  
On that, we --

DISSOLVE TO:

INT. GOTHAM, CITY - PRISON FACILITY - CELL - NIGHT.

We're inside a room with a bright Red Orange light inside. Panning down, we meet JENNIFER WALKER, fulling thawed out, and drenched with water from the ice. She is slowly coming to when we suddenly see a man, walking into the room. She looks up to him.

MAN

Hello, Jennifer. How are you feeling?

JENNIFER

I'm -- I'm burning up.

MAN

I would expect so... you're practically inside an oven.

Jennifer looks around, confused.

JENNIFER

What is this place!? Where am I?

MAN

Don't worry, you're not in any kind of danger here.

JENNIFER

We'll see about that!

Jennifer raises her hand to the man, but nothing happens. He chuckles.

MAN

Ms. Walker, this room can be heated to over 500 degrees... it's safe to say its a "no frost zone."

JENNIFER

Where am I?

MAN

You're in the place you're gonna spend a lot of your life in...

Jennifer's eyes widen. Then man turns toward the door and walks out of it.



MAN

Welcome to Blackgate Penitentiary.

We follow them man as she walks down a long black hallway. In the background, we see the door to Jennifer's cell closing. When it finally does close, we --

FADE TO BLACK

END OF EPISODE