

THE **VPN**

TRINITY

2x03 | "Boom"

Written by
Chris Davis

CAST

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

GUEST STARRING

STUART CAMPBELL..... RYAN MCDONELL
GARFIELD LOGAN..... SEAN FARIS
GIBSON..... ROBERT KNIPPER
VALENTINA VOSTOK..... ALI LARTER

TEASER

FADE IN:

EXT. DOWNTOWN ODYSSEY - SKYLINE - DAY.

We open on an overhead shot of the big city. Puffy white clouds fill the clear blue sky and the sun blazes down onto the city, giving it a radiant glow.

We PAN downward, closer toward the street and notice something odd. The busy city seems a bit more crowded than usual, as parked cars take up the streets, blocked roads and traffic that would make the average commuter go bonkers!

We continue to PAN downward to establish --

CUT TO:

EXT. DOWNTOWN - ODYSSEY BANK - DAY.

Tight on the Odyssey City Bank. The exterior of the building has been taken over by dozens of police vehicles. Citizens are packed in crowds, behind a blockage on the street, peering at the building.

We PAN over to a news caster, standing in front of the bank. Breaking the news to the public.

REPORTER

I'm standing outside the Western Trust Bank where it seems as though a robbery is in progress. This marks the fourth robbery to occur this week. No word on the hostages or the culprits inside --

PULLING BACK from him, we instantly spot a group of FBI agents, going over a plan to infiltrate the building.

The head officer, a middle aged male officer is in front.

OFFICER

Okay, the best way to get inside without rallying a panic is through the roof entrance. Then we've reached the lobby floor, we take out as many of these guys as possible without killing them. It don't want any of these hostages used as human shields.

Suddenly, the officer is interrupted by another voice.

WOMAN

Who's in charge her?

He turns to face the source of the question and we see --

AMANDA WALLER.

OFFICER

That would be me.

Amanda walks over to him, goes into her inner jacket pocket, then takes out a badge. She flips it open, letting him see it.

AMANDA

Yeah, well now I'm in charge.

The other officers roll their eyes.

OFFICER

Uh, of course, agent --

AMANDA

Waller. Now, somebody gonna fill me in on what's happened here?

OFFICER

Another robbery. Fourth time this week, I'd figure the higher ups would have already sent somebody like you down here.

AMANDA

Just let me and my people handle it from here, okay?

OFFICER

Yes, maim.

Amanda nods, then walks off. She is joined by one of her agents.

AGENT

What's the plan, Dr. Waller?

AMANDA

Don't have one, but we need to make sure the mission is still on.

AGENT

And what about the girl?

AMANDA

A minor set back. I don't care if they kill her in there, this is way to important.

On that, we --

PULL BACK to the crowd behind the police barrier. People take up the area like locusts, eager to see how the current situation will end.

Suddenly, QUENTIN O'NEAL --

Appears on the screen, rushing onto the crime scene. Behind him is -

STUART CAMPBELL.

Quentin attempts to walk around the police. One officer stops him.

OFFICER

Hey, nobody gets inside.

Quentin sighs in frustration, then rejoins Stuart behind the blockade.

STUART

What did you think was gonna happen?

QUENTIN

That's not helping -- damn it, we need to get in there.

STUART

But how?

Quentin pauses for a moment, clearly lost. Then, she releases a long sigh.

QUENTIN

I don't know.
(Concerned)

Suddenly, the door to the BANK is opened, and out pours dozens of civilians that were being held hostage. The police rounds them up.

Quentin looks toward the crowd of release civilians, then sighs.

QUENTIN (CONT'D)
I don't see her.
(Disappointed)

A moment passes when Stuart's eyes widen. We cut to his point of view to see --

AMANDA WALLER, standing with her agents from the distance.

BACK ON STUART.

He quickly turns, facing the other way and grabs Quentin's shoulder, twisting him as well.

QUENTIN (CONT'D)
What the hell is wrong with you!?

STUART
Don't look back -- Amanda Waller is here.

QUENTIN
What!?

Quentin turns his head, then Stuart slaps him in the back of his neck. Grunting at the sudden sting, he turns back toward Quentin.

STUART
Didn't I tell you not to look back!?
(Irritated)

Quentin sighs, massaging his neck.

QUENTIN
If Waller is here then, Checkmate might has something to do with all of this.

STUART
It's definitely their style, I would know.

Short pause.

QUENTIN
Come on, we gotta do something before --

BAM!!!

The BANK explodes from the inside out, flames take up the area, blowing the police and nearby citizens backward. Quentin and Stuart soars backward, and fall unto the ground.

We CLOSE IN on Quentin's face. His eyes and mouth wide. The reflection of the bright, yellow and orange flames illuminate his face.

QUENTIN (CONT'D)

LANA!!!

WE cut to the BANK in front of him, as it continues to go up in flames. On the cackling of the deadly fire, we --

BLACKOUT.

END OF TEASER

ACT ONE

FADE IN:

EXT. ODYSSEY - LANG RESIDENTS - MORNING.

We open on the LANG residents. A title appears at the bottom of the screen that reads:

FIVE HOURS EARLIER

As it fades away, we PAN into the home to establish --

CUT TO:

INT. LANG RESIDENTS - LIVING ROOM - MORNING.

Inside the home, we hear the sound of a cleaning vacuum in use. We PAN over to the living and see LANA LANG, running the vacuum on the carpet floor. As she continues to clean, we see a light coming inside the house. The door has just been opened. Lana can't hear it over the loud noises from the vacuum.

QUENTIN O'NEAL, enters the house and walks up to Lana from behind.

QUENTIN

Lana?

No response.

QUENTIN (CONT'D)

Lana!
(Loudly)

Lana turns her head to see Quentin.

LANA

Huh!?!
(She shouts)

Lana quickly switches the vacuum off.

LANA (CONT'D)

Huh?

Quentin chuckles.

QUENTIN

Good morning.

LANA

Hey, sorry about that.

QUENTIN
Something wrong? Most of the time
you clean to get rid of nerves.

LANA
No nerves, just tidying the place
up a bit.

QUENTIN
Alright, well here's something to
worry about.

Quentin hands her a letter. She takes it, then begins to read
it. Her face scrunches up.

LANA
Oh...

QUENTIN
Yeah, they're getting ready to tear
our doors down.

LANA
I can't believe I didn't pay the
mortgage this month.

QUENTIN
Yeah, I guess we both kind of
slipped. Been having too much fun
lately.

LANA
Yeah, I guess so -- no worries,
I'll take care of it today.

QUENTIN
You need me to --

LANA
No, It's all good. I'll be back
before lunch.
(Beat)
And maybe after I take care of
business, we can go back to having
fun.

Quentin grins, then pauses as Lana smiles at him.

QUENTIN
Count on it.

On that image, we --

CUT TO:

INT. RACHEL'S HOUSE - KITCHEN - MORNING.

Rachel is standing in her kitchen, making a sandwich. She begins to spread Mayo on her bread when she looks up at the television screen in front of her. On it, is the morning news.

NEWS REPORTER

Last night, Odyssey reports its third bank robbery of the week. This marks a new record for the city. Like the first two accounts, no money or property was stolen, which is stirring up questions from citizens, and the Odyssey police department --

BACK ON RACHEL: She stops preparing her sandwich, with a strange expression on her face. She puts the spreading knife down, then reaches for her cell phone. She dials a number, than puts the phone up to her ear.

Moments later, she gets an answer.

GAR (OVER PHONE)

Hello?

RACHEL

Hey Gar.

GAR

Hey Rachel. What's up?

RACHEL

I was wondering... can you do me a favor?

She looks back up at the television screen, then squints her eyes, mysteriously. On that image, we --

CUT TO:

EXT. ODYSSEY - CENTRAL BUREAU OF INTELLIGENCE - MORNING.

TIGHT on the Central Bureau of Intelligence. We pan in on the crowded facility, slowly, to establish --

CUT TO:

INT. CHECKMATE - WALLER'S OFFICE - MORNING.

Inside Amanda Waller's office, we see AMANDA WALLER, sitting down at a desk.

Her eyes stare in one direction as she sits with her hands folded, calmly. She looks at a man, who is sitting across from her.

MAN (O.S.)

We haven't found it yet. The searched the vault up and down but-

AMANDA

No need for excuses. It not being there, isn't your fault.

MAN

Yes, maim.

Amanda sighs.

MAN (CONT'D)

What's our next move?

AMANDA

You hit another bank. I'll send you the information to your wireless.

The man nods.

AMANDA (CONT'D)

Mr. Gibson... this mission is too important for another failure. What you're looking for, may very well determine the fate of this company and its employers.

GIBSON

Understood, maim.

AMANDA

Good... you're dismissed.

Gibson stands from his chair, then leaves the room. The camera closes in on Amanda's blank expression, then, we --

CUT TO:

INT. ODYSSEY - COMMAND CENTRAL - MORNING.

Quentin opens the doors to COMMAND CENTRAL, the light from the windows illuminate the warehouse. After closing the door behind him, he steps inside, and walks over to his computer system.

He touches the mouse, and the main monitor cuts on.

He sits down in the chair in front of the monitor, and begins to work. A few moments pass before Quentin is startled by a voice, coming from behind him.

MAN (O.S.)

Quentin --

Quentin quickly twists in his chair, facing the source of the voice. His eyes widen at the sight of --

STUART CAMPBELL, who grins at his old friend, turned enemy, turned friend.

STUART

What's new?

On Quentin's shocked expression, we --

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. ODYSSEY - COMMAND CENTRAL - DAY.

BACK on QUENTIN's shocked expression. The silent dies.

QUENTIN

Stuart!? What the hell are you
doing here?

STUART

Good to see you too. You know, you
should really think about upgrading
your security measures in this
place. Better yet, look for a whole
new place entirely, the set up is
terrible.

QUENTIN

Noted, but you still haven't
answered my question. Why are you
here?

STUART

Okay, okay... I see there's no
humor in you.

QUENTIN

See, I'm a very humorous guy, I
just don't find somebody breaking
into my place funny, but of course
you would.

STUART

Touche.

Short pause.

STUART (CONT'D)

Alright -- I'm here because I have
some information to give. Vital
information, well -- not to me but,
I figured you would want to know.

QUENTIN

What is it?

STUART

Oh, now you're eager to see me.

He chuckles.

STUART (CONT'D)

Well, I'm not gonna tell you just yet.

QUENTIN

Don't test me, Campbell...

STUART

Trust me, I'm not. I know how you can get when you're upset.

QUENTIN

Don't think that because you helped us out before, you can stop by anytime you want. We gave you a pass because we didn't think we'd ever see you again.

STUART

Ouch, and I thought we had developed an understanding.

Quentin has an impatient expression on his face.

STUART (CONT'D)

Don't worry, you don't have to put me in a coma, again -- I'm only waiting for the right time.

QUENTIN

And what is the "right time?"

STUART

When I'm convinced you won't go berserk on me when I've told you.
(Beat)
I need insurance, that my being here won't alert the people that are after me.

QUENTIN

Checkmate's not too happy about you defecting, huh?

STUART

That's one way of looking at it --

QUENTIN

Yeah, what's the other?

Long pause.

STUART
Hmm... you got me, there is no
other.

Quentin sighs.

QUENTIN
Alright... I promise I won't give
you away. What do you got?

STUART
Very convincing, but -- I think we
should catch up some, don't you?

QUENTIN
Fine ... I'll bite.
(Beat)
What did you have in mind?

Stuart grins, and on that, we --

CUT TO:

EXT. DOWNTOWN ODYSSEY - HOTEL - MORNING.

We are in front of a high class hotel. People coming in and
out of the revolving doors, we PAN forward to establish --

INT. DOWNTOWN ODYSSEY - HOTEL LOBBY - MORNING.

Inside the bustling hotel lobby, we come to spot --

AMANDA WALLER.
She walks up to the front check in desk.

AMANDA
Hi, I'm here to see V. O'Neal.

HOTEL EMPLOYEE
You're name?

AMANDA
Amanda Waller.

HOTEL EMPLOYEE
Yes, she's expecting you.
(Beat)
Penthouse suite, top floor.

Amanda grins, pleasantly. A very unusual sight. She walks off
screen and we --

CUT TO:

INT. HOTEL - PENTHOUSE SUITE - DAY.

We're TIGHT on the door. Suddenly, there is a knock.

VALENTINA (O.S)

It's open.

The door is opened, and Amanda sets inside. She grins at the sight of -- VALENTINA VOSTOK.

AMANDA

It's good to see you, Valentina --
or should I say, Mrs. O'Neal?

VALENTINA

Well, I very well couldn't use my
real name in this city. How many
Valentina Vostok's do you know?

AMANDA

Just one.

Valentina nods her head.

VALENTINA

Besides, I always liked my
fiancee's name. It's solid, strong.

AMANDA

I never pegged you for the marriage
type.

VALENTINA

Well, since I didn't go through
with it, I guess I'm not.

Amanda chuckles, then there is a pause.

VALENTINA (CONT'D)

So, what's your progress?

AMANDA

No luck as of yet, but the search
is still on.

VALENTINA

You sure your people haven't spoken
to Luthor about the mission?

AMANDA

My people are solid. I trust them.

VALENTINA

Oh, please. I know you well enough to know you don't trust anyone.

AMANDA

You're right... but they do their jobs well... something will turn up soon.

VALENTINA

We can only hope. These files contain the Luthor deepest and darkest of secrets. If we want Lex gone, exposing him to other Kings and Queen of Checkmate is our best option.

AMANDA

Believe me, I want him gone more than anyone. Ever sense he... resurfaced, he's caused nothing but harm to everyone around him. He's not the Lex we once knew... not even close.

VALENTINA

Which is why this is so important, Amanda. Not just to me, but to the city. You know what he'll do if he gains power here?

AMANDA

He's already got it... it just hasn't gone public yet.

Valentina sighs.

VALENTINA

What are we gonna do?

Short pause.

AMANDA

Whatever we have to.

VALENTINA

You know... there was a time when you would have been able to handle this situation with the blink of an eye. What's got you off your game?

AMANDA

To tell you the truth... I don't know. I've never seen anything phase me like this before but -- Lex has crossed a line. He's the only person that's has ever been able to get to me.

VALENTINA

You're stronger than him Amanda, you just need to remember that.

AMANDA

How do I remember something that I never knew before?

VALENTINA

I don't have all the answers, but I do know that if we're gonna win this fight, I need to team up with the old Amanda Waller. Where's the Amanda that knew how to stand her ground in any conflict. Where's the woman that single-handedly rose to the top of the Checkmate latter?

AMANDA

What if she's gone?
(Unsure)

Valentina walks closer to Amanda.

VALENTINA

Then I'm gonna need you to dig deep inside yourself, and grab hold of her, because she's the only one that can take down Lex Luthor.

We PAN into the two, standing there, both gazing off into separate directions. On that, we --

CUT TO:

EXT. DOWNTOWN - ODYSSEY, CITY BANK - DAY.

We're facing the front of the building. As people enter and exit the bank, the camera backward until we see a car, parking in front of the bank. Inside, is Rachel and her best friend, GARFIELD LOGAN.

Rachel peers out of the window, then looks over at Gar.

RACHEL

You sure this is right?

GARFIELD

I compared the points you gave me to a the citywide map and there was only one pattern I could find -- led me straight here.

RACHEL

Okay, I'll take your word for it.

GARFIELD

Hey, what is this all about anyway?

RACHEL

Trust me, you don't want to know.

GARFIELD

But --

RACHEL

-- Just get outta here, I'll call you later.

GARFIELD

Fine -- but you and I are gonna talk about this.

Rachel smiles, then gets out of the car. Once out, she closes the door, then bends down to look through the passenger window, at Gar. She grins, playfully.

RACHEL

Thanks, Gar.

GARFIELD

Whatever.
(Playfully)

Rachel steps away from the car and watches it pull away. She turns toward the bank, then steps forward. On that, we --

CUT TO:

INT. DOWNTOWN - ODYSSEY, CITY BANK - DAY.

Inside the bank, Rachel scans the crowd. People making deposits, withdraws, but nothing out of the ordinary.

As she continues her search, she comes to notice --

LANA LANG. Rachel squints her eyes at the sight of her.

ANGLE: Lana, sitting at a desk, speaking with the bank teller.

BANK TELLER
Okay, Ms. Lang, you're all set.
Everything seems to be in order.

LANA
Great, thanks so much.

BANK TELLER
Have a nice day.

Lana stands up, then begins to walk away when she see's Rachel. She grins as she approaches her.

LANA
Rachel, what a coincidence.

RACHEL
Yeah, yeah --

Rachel grabs Lana's arm and pulls across the lobby, and into the Woman's Restroom. Inside, we can tell by Lana's face that she's confused.

LANA
What's the matter with you!?

RACHEL
I figured you'd be here. So, how did you find out this place would get hit next?

LANA
Hit... Rachel, what are you talking about?

RACHEL
Oh please, you can trust me.

Lana shakes her head in confusion.

RACHEL (CONT'D)
Wait... so you don't know?

LANA
I don't know about what?!
(Eager)

Suddenly, we hear GUN FIRE, coming from inside the bank.

Lana and Rachel, peer out of the bathroom.

The people inside drop down to the floor, screams can be heard from everywhere.

We CUT TO the front entrance to see a group of men in black masks, all sporting machine guns.

BACK TO LANA AND RACHEL

Lana's eyes are wide, in shock.

RACHEL
About that...

On that image, we --

BLACKOUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. ODYSSEY - GAMING ARCADE - DAY.

We're inside a fairly large video game arcade. Young kids and teenagers are the majority of the crowd. As the camera pans around the room, it stops at --

QUENTIN and STUART, standing still in the arcade entrance. As Quentin looks around, Stuart just grins.

QUENTIN
What are we here?

STUART
I said I wanted to catch up.

QUENTIN
Yeah, I thought that meant we would talk over a cup of coffee or something.

STUART
God, we're not on a date.

QUENTIN
I never --

Quentin sighs.

STUART
Don't tell me you don't play video games.

QUENTIN
It's just not how I pictured spending my afternoon -- in a crowded game room, full of high school kids, with YOU.

STUART
Come on, Quentin. Don't be like that.

QUENTIN
I'm not being like anyway, man -- fine, you lead.

The two begin to walk through the arcade.

STUART

You were my favorite teacher,
Quentin -- and I know we've had our
different sides of the fence after
M.I.T but, I'd like to be friends.

QUENTIN

Different sides -- I wouldn't call
working for an evil branch of the
government, under the leadership of
a crazed woman "differences sides
of the fence." That's more like
foreign continents!

STUART

Yeah well... you get what I mean.

QUENTIN

So, now that we're such good
friends... you can tell me whatever
you were gonna tell me.

STUART

Nice try -- hey, you up for an ass
whopping in Tekken?

Stuart grins playfully, the darts over to the game. On
Quentin's tempered expression, we pan in on his face.

QUENTIN

Great friendship --

On that, we --

CUT TO:

INT. ODYSSEY, CITY BANK - DAY.

Inside the bank lobby, the masked men are going around,
taking everyone's cell phones and other devices, at gun
point. We PAN over to the Rest Room and meet --

LANA AND RACHEL.

Now inside, we see Lana pacing back and forth.

LANA

This is bad, this is very, very
bad.

RACHEL

Come on Lana, like you've never
been in danger before.

LANA

Oh, it's not that this experience is new, I was expecting to have a nice normal day today and look what happened.

RACHEL

That's the city of Odyssey for you.

LANA

You can say that again.

RACHEL

That's the city of Odyssey for you.

Lana gazes at Rachel with annoyance. Then, Rachel gets serious again.

LANA

You knew this would happen?

RACHEL

I did my research and found a pattern. This is the 4th bank robbery this week, I would have thought Trinity would be all over it.

LANA

What made you decide to come here if you knew this would happen?

RACHEL

I was gonna stop it.

LANA

Really? And, since you did all this research... did you manage to come up with a plan?

RACHEL

No... I hadn't really thought about it -- I mean, it was pretty short notice.

LANA

Heroes first rule... always go in, with a plan.

RACHEL

Okay, so what's yours, just wait in here, see what happens?

LANA

No, there's too many people out there to just wait and see -- I'm gonna have to fight our way out.

RACHEL

And if that doesn't work?

LANA

Well then, we're gonna be two very dead hostages.

RACHEL

Great...

LANA

Keep watch --

Lana takes the phone out of her pocket and dials a number. She holds it up to her ear.

As it rings, we --

CUT TO:

INT. ODYSSEY - GAMING ARCADE - DAY.

Inside the arcade, we come on Quentin and Stuart, intensely playing the action game together. Hitting the red and blue buttons, vigorously.

We PAN BACKWARD to a bench close to where they were. On it, is Quentin's jacket. We can hear the vibrations coming from his pocket and notice that he doesn't have his cell phone on him.

CUT TO:

INT. ODYSSEY, CITY BANK - REST ROOM - DAY.

BACK on Lana, as she ends the call.

LANA

Damn!

A few seconds later, she begins to text on her phone. Then suddenly, Rachel backs away from the door.

RACHEL

We've got incoming.
(Nervous)

Lana sends the text, then picks her head up. She grabs Rachel's arm, moving her into one of the stalls.

LANA

Stay down, and stay quiet.

Lana walks toward the door, and positions herself on the wall. Moments pass before a masked man slowly opens the door. He steps inside the room, aiming a pistol.

Lana waits for the door to close completely.

When it does, she makes her move. She grabs his gun, twisting his arm toward her. Once they're face the face, she throws a punch that connects to his nose and forces the pistol from his hand. He loses some balance, then retracts back when Lana strikes the gun against his face, causing him to fall down to the floor.

RACHEL (O.S.)

Kick his ass!

Lana sighs, then aims the gun directly at the masked man. Rachel walks out of the stall.

LANA

I though I said stay quiet!

RACHEL

Sorry, I got a little excited.

LANA

You're gonna tell me what you and your friends are doing here.

THEIF

I'm not telling you a thing.

Lana loads the gun, then points it back at him.

LANA

You've got five seconds to tell me what I want to know, or I'm gonna pull this trigger.

THEIF

I think you're bluffing.

LANA

You don't know me that well.

(Beat)

Five... four --

THEIF

You pull the trigger and you alert everyone out there.

There's a long pause.

LANA

You're right.

Lana smacks him over the head with the gun.

LANA

I was bluffing --

RACHEL

Now what are we gonna do when they come looking for him?

LANA

It's not gonna go that far, we're giving ourselves up.

RACHEL

Lana, are you crazy --

LANA

I need to make sure everyone's alright -- besides, help is on the way.

There is a short pause, then we --

JUMP CUT TO:

INT. ODYSSEY, CITY BANK - LOBBY - DAY.

Lana and Rachel exit the Rest Room with their hands in the air. The masked criminals notice the two and rush toward them, pointing their weapons.

THEIF # 2

Get down on the ground!

The two girls join the other hostages, on the floor. They stare at one another. On that, we --

CUT TO:

INT. ODYSSEY - GAMING ARCADE - DAY.

At the arcade, Quentin and Stuart are laughing after their game is finished. They walk over to the bench behind them and sit down.

QUENTIN

And the undefeated, Quentin Jack O'Neal, claims the victory, again!

STUART

Alright, you won. Don't have to gloat.

QUENTIN

Wow, I haven't played that game in years, it's still as fun as I remember it.

STUART

See, I told you you'd have fun. When was the last time you really let loose?

QUENTIN

Well, I wouldn't call this "letting loose" but... it has been a while.

STUART

You're such a tight ass, you need to have a life. Fighting the crime in this city gets old.

QUENTIN

It does, but it's not like I can take a vacation.

STUART

You'll be there, when your boss needs you. Doesn't mean you have to follow her around like a puppy dog.

QUENTIN

Woah... first of all, Lana isn't my boss, we're partners and second, I do not follow her around. She's my best friend and she relies on me as much as I do her.

STUART

Alright, if you say so.

QUENTIN

Yes, I say so.

There is a long pause.

STUART

Do you ever think about Valentina?

QUENTIN
All the time.

STUART
That's what I thought...

QUENTIN
I mean, how couldn't I... She was going to be my wife, then one day, she was gone.

STUART
And what about Lana? Would you give her up to see Val again?

There is a long pause.

QUENTIN
No... I'm in love with Lana. I love Valentina, so much, but I need to accept the fact that she's gone, that she's -- dead. I've moved on and that's what she would have wanted.

Stuart looks disturbed, his eyes flutter.

STUART
Quentin, there's something I need to --

BUZZZ! BUZZZ!

Suddenly, Quentin feels his phone vibrating in his jacket pocket. Stuart sighs, as Quentin takes it out and flips it out.

QUENTIN
Two missed calls, both from Lana.

He finds the text message and reads it. It says:

911 @ Odyssey City Bank

BACK ON QUENTIN

His attention turns to Stuart.

QUENTIN (CONT'D)
Lana's in trouble. I gotta get outta here.

Quentin stands to his feet and quickly rushes off screen.

STUART

Wait up!
Stuart then follows behind him. On that, we --

CUT TO:

INT. ODYSSEY, CITY BANK - LOBBY - DAY.

Our attention is focused on Mr. GIBSON, from Checkmate. He stands in the center of the hostage circle when three other agents approach him.

MASKED AGENT # 1
Gibson, the vault is three floors
down. Mission's yours now.

Gibson nods, then looks toward his agents.

GIBSON
Don't let anyone out of your sight.
Anybody tries to move, shoot them.

We hear nervous whimpers in the background, coming from the terrified hostages.

MASKED AGENT # 1
Yes sir.

ANGLE ON: Lana.

She watches Gibson as he walks toward the elevator. They head down to the vault.

After they've left, we PAN over to see one of the masked men, staring at Lana. We see his eyes, and they begin to squint, as if he has seen her before. He slowly walks over to one of his comrades, and begins to whisper to him.

MASKED AGENT # 2
Look over my shoulder... that
woman, she looks -- familiar.

MASKED AGENT # 1
You're right.

He nods, then gestures his head to another agent. They begin to walk over to Lana and Rachel.

RACHEL
Heads up.

Lana looks over at them.

MASKED AGENT # 1
Get up, you're coming with us.

He grabs Lana by her hair, and forces her up.

RACHEL
Hey!

Rachel stands up to defend her but is beaten back down with the agents gun. Lana pushes the man off of her, and looks back at Rachel. She holds her hand out to help her up.

LANA
You okay?

She grabs hold of her hand.

RACHEL
Just peachy. Lucky this idiot punches like a girl.

AGENT # 1
Take them both!

They grab the two girls wrists, and tie them up using a wire. Forcing them out of the lobby, and into the outer hallway of the bank.

WE JUMP CUT TO:

The two young women being led down a long hallway inside the bank. Three agents surround them. One of them takes out his communication device and puts it up to his ear.

CUT TO:

INT. DOWNTOWN ODYSSEY - HOTEL - PENTHOUSE SUITE - DAY.

AMANDA and VALENTINA sit at the bar inside her suite. As Valentina prepares a drink for the two, Amanda's cell phone rings. She take sit out of her jacket pocket, then answers it.

AMANDA
Waller.

AGENT # 1 (OVER PHONE)
This is Dickins, we're at the bank and we've spotted an old friend...
Lana Lang.

Amanda's eyes widen.

AMANDA

What!?

Valentina looks up at here, concerned.

AGENT # 1 (OVER PHONE)

We've got her in custody. What's the order?

AMANDA

If she tries anything, weapons free, but do not let her slip away from you.

AGENT # 1 (OVER PHONE)

Understood.

Amanda ends the call.

VALENTINA

What's the problem?

AMANDA

Things may have just gotten a little more complicated.

On Amanda's serious expression, we --

JUMP CUT TO:

INT. ODYSSEY, CITY BANK - HALLWAY - DAY.

As Lana and Rachel continuing down the hallway, AGENT # 1 suddenly takes his second weapon out. As a reflex, Lana balls her tied fists and throws it toward the agent. They connect with his jaw, sending him a few steps back.

Shocking Lana and herself, Rachel joins in by kicking the agent, sending him flying into the fire extinguisher, he breaks the glass door protecting it.

One of the two remaining masked agents grabs Lana arm, which after what Lana does next, appears to be the wrong move.

Lana pulls him down toward the ground, then sweeps her leg across the floor, causing him to fall. Next, she twists her other leg upward, her body still being on the floor, and whacks the other masked agent across the face. The impact causes him to flip in a twisting motion, then plunge to the floor.

With all three down for the count, Lana uses a piece of the shattered glass to break free of the rope. She then unties Rachel.

LANA
Nice kick.

RACHEL
Well, I work out.

LANA
I'm gonna head to the vault, you go back to the lobby and free those people.

RACHEL
Good plan.

LANA
Be careful.

RACHEL
You too.

The two team mates separate, running in opposite directions. We follow RACHEL as she rushes down the long hallway when SUDDENLY, she hears a sound of a gun being loaded.

She instantly stops, and we PULL BACK to see an masked agent, aiming a shotgun at her, ready to fill her chest with lead.

MASKED AGENT
Don't move!
(Stern)

Rachel stands still, and on that, we --

CUT TO:

INT. ODYSSEY, CITY BANK - HALLWAY - DAY.

Lana is walking, fiercely down the Bank hallway. A pistol, in hand. She turns the next corner and spots three two masked agents, standing outside the vault. The steel door lays on the inside of the vault, as if it was blasted into.

Before the agents have time to react to her, Lana raises the gun, and quickly pulls aims and pulls the trigger twice, taking both of them down. We PAN downward to see the two holding their knee caps, gazing at the bullet holes in them, in shock. She walks right past the two, and steps into the vault.

Looking around, she see's that it is empty, or so she had thought --

BAM!

Lana is caught from behind, as Gibson hits her in the back of her head with his gun. She falls to the floor, knocked out. He looks down at her, and moments later, he grins devilishly. On that image, we --

BLACKOUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. ODYSSEY, CITY BANK - HALLWAY - DAY.

We come up on Rachel, her hands are in the air as the Masked agent aims a gun at her.

RACHEL

All this, for what? You guys are looking for money, what do you want!?

MASKED AGENT

You ask too many questions.

Rachel turns around to face him.

RACHEL

You and your buddies are just tools, working for someone higher than you... I wonder who it is.

MASKED AGENT

Knowledge like that can get you killed.

RACHEL

And pointing that gun at me can get you seriously hurt.

MASKED AGENT

I've had enough of this.

The agent walks toward her and attempts to grab hold of her wrist, but Rachel puts her hands out in front of her and the agent goes soaring through the air. He collides with a wall, creating a dent into it.

BACK on RACHEL.

RACHEL

Tried to warn you --

She bends down and picks up his gun, then she rushes off screen, heading back to lobby.

JUMP CUT TO:

INT. ODYSSEY, CITY BANK - VAULT - DAY.

We come up on Lana, lying on the cold floor inside the vault. She is just coming to as her eyes slowly begin to open.

In a blurred vision, she sees GIBSON, searching and searching for something within the locked storage compartments. We see bags of money, untouched on all ends of the room. Moments later, she spots a pistol on the other side of the room. Her senses return to her, then she rolls herself over to the weapon, grabs it and aims it at GIBSON, who has his back turned.

LANA

Find what you're looking for?

GIBSON, turns toward her. His eyes widen at the sight of the gun pointing at him.

BACK on LANA. On that image, we --

CUT TO:

EXT. ODYSSEY, CITY BANK - DAY.

Tight on the Odyssey City Bank. The exterior of the building has been taken over by dozens of police vehicles. Citizens are packed in crowds, behind a blockage on the street, peering at the building.

We PAN over to a news caster, standing in front of the bank. Breaking the news to the public.

REPORTER

I'm standing outside the Western Trust Bank where it seems as though a robbery is in progress. This marks the fourth robbery to occur this week. No word on the hostages or the culprits inside --

PULLING BACK from him, we instantly spot a group of FBI agents, going over a plan to infiltrate the building.

The head officer, a middle aged male officer is in front.

OFFICER

Okay, the best way to get inside without rallying a panic is through the roof entrance. Then we've reached the lobby floor, we take out as many of these guys as possible without killing them. It don't want any of these hostages used as human shields.

Suddenly, the officer is interrupted by another voice.

WOMAN

Who's in charge her?

He turns to face the source of the question and we see --

AMANDA WALLER.

OFFICER

That would be me.

Amanda walks over to him, goes into her inner jacket pocket, then takes out a badge. She flips it open, letting him see it.

AMANDA

Yeah, well now I'm in charge.

The other officers roll their eyes.

OFFICER

Uh, of course, agent --

AMANDA

Waller. Now, somebody gonna fill me in on what's happened here?

OFFICER

Another robbery. Fourth time this week, I'd figure the higher ups would have already sent somebody like you down here.

AMANDA

Just let me and my people handle it from here, okay?

OFFICER

Yes, maim.

Amanda nods, then walks off. She is joined by one of her agents. We PULL BACK --

Suddenly, QUENTIN O'NEAL --

Appears on the screen, rushing onto the crime scene. Behind him is -

STUART CAMPBELL.

Quentin attempts to walk around the police. One officer stops him.

OFFICER

Hey, nobody gets inside.

Quentin sighs in frustration, then rejoins Stuart behind the blockade.

STUART
What did you think was gonna happen?

QUENTIN
That's not helping -- damn it, we need to get in there.

STUART
But how?

Quentin pauses for a moment, clearly lost. Then, she releases a long sigh.

QUENTIN
I don't know.
(Concerned)

On that, we --

CUT TO:

INT. ODYSSEY, CITY BANK - LOBBY - DAY.

We see Rachel walking into the lobby. She spots two masked agents on the other end of the room and before she is even fully in the lobby, she swings her arm out, sending them flying across the room. She reveals herself to the hostages.

RACHEL
It's okay! Everybody out!

Rachel goes to the door and opens it. The eager hostages begin to pour out of the building. After everyone is out, Rachel begins to step out of the building, then she stops. She turns back. Moments later, she runs off in the direction of the vault, worried about Lana. On that, we --

CUT TO:

INT. ODYSSEY, CITY BANK - VAULT - DAY.

Lana holds the gun, tightly, pointing it at Gibson.

LANA
Just hand over whatever you've got,
and I'll let you go.

GIBSON
And who the hell are you to be giving orders?

LANA

I'm the chick that's got the gun
and if you haven't noticed, I'm
pretty pissed off.

GIBSON

Guns are obsolete for me. I'm more
of a bomb kind of guy.

Gibson pulls one of the storage compartment doors back, to
reveal a bomb, strapped to it. Lana's eyes widen.

We zoom into the bomb and see the timer. 0.00.45

FORTY FIVE seconds!

Gibson tosses a bag of money from the table in front of him,
and it soars toward Lana. She ducks out of the way, then
fires the gun at him. The bullet strikes his shoulder, making
him drop the file folder he came to steal. Knowing he has
under 30 seconds to escape, he leaves it, then rushes into
the emergency escape hatch which leads to the sewer system.
Locking the hatch door behind him.

Not giving up, Lana runs out of the vault, full speed. We
PULL BACK to the ticking bomb to see that it has reached its
last few seconds.

BACK ON LANA, in slow motion as she bolts down the halls.
Suddenly, a giant GASP of FLAMES burst from the bomb, and
head her way. It can't be contained!

When we see Lana, running as she is inches away from being
engulfed by the explosion, RACHEL steps in her way -- LANA's
eyes widen, and RACHEL puts her arms around her in a tight
embrace.

WHOSSH!

The two vanish into thin air. The flames travel passed the
point they disappeared. As the explosion continues, we --

CUT TO:

EXT. ODYSSEY, CITY BANK - DAY.

QUENTIN

Come on, we gotta do something
before --

BAM!!!

The BANK explodes from the inside out, flames take up the area, blowing the police and nearby citizens backward. Quentin and Stuart soars backward, and fall unto the ground.

We CLOSE IN on Quentin's face. His eyes and mouth wide. The reflection of the bright, yellow and orange flames illuminate his face.

QUENTIN

LANA!!!

WE cut to the BANK in front of him, as it continues to go up in flames. BACK on Quentin, as he begins to tear. Behind him, we see LANA and RACHEL, reappear without a scratch on them.

ANGLE ON: The girls.

LANA's is confused. She looks at herself, then back up at Rachel who just hold her head down.

QUENTIN (O.S.)

No!!

Lana recognizes his voice, and turns around to see him, on the ground. Her eyes widen.

LANA

Quentin!?

Quentin can't believe his ears. He quickly turns to face Lana, mouth wide. Picking himself up, he rushes over to her, and embraces her tighter than ever before. She wraps her hands around him

LANA (CONT'D)

Shhh... I'm okay.

QUENTIN

I thought I lost you!
(Shocked)

LANA

I know --

We close in on Lana, who is facing RACHEL. The two stare at one another. On Lana's puzzled expression, we --

DISSOLVE TO:

EXT. ODYSSEY, CITY BANK - EVENING.

The fire and police department are still at the scene, attempting to clean up the rubble from the explosion.

We PAN BACKWARD to see GIBSON, soaking wet, talking toward a black limo. He opens to door, then steps inside. In front of him, is -- AMANDA WALLER.

AMANDA
You smell terrible.

GIBSON
Odyssey is a filthy place.

AMANDA
Let's get straight to it -- were you able to recover anything?

GIBSON
The files were there, but -- they were lost in the explosion. I couldn't save them, there was a girl and she --

AMANDA
Driver... Take this man to Blackgate.

GIBSON
Wha -- Blackgate!?

AMANDA
I told you, failure was not an option.

GIBSON
No! No, you can't do this to me!!

AMANDA
It's something I should have done a while ago. I've been a bit too nice these last couple of weeks, well that's over. Failure will not be tolerated from this point forward.

AMANDA gets out of the vehicle.

GIBSON
No! Waller!!

Amanda turns to face him.

AMANDA
It was either Blackgate Penitentiary, or Arkham... I decided to give you my last shred of pity.

Gibson's eyes are wide as Amanda shuts the door. Once the limo pulls off, we see another one pull up in front of her. She gets in and on that, we --

CUT TO:

INT. ODYSSEY - COMMAND CENTRAL - EVENING.

Lana and Quentin are speaking. Stuart stands next to Quentin, and Rachel sits on the couch on the other side of the room.

QUENTIN

Waller was at the scene, she must have been behind this whole thing.

LANA

It wouldn't surprise... besides, we knew it was only a matter of time before she resurfaced.

QUENTIN

Good things can't last forever.

LANA

Mmm Hmm...

She shots a look at Stuart, then she looks back at Rachel.

LANA (CONT'D)

She's got some explaining to do.

QUENTIN

I'll leave you to it --

Lana nods, then Quentin and Stuart walk outside of the warehouse. Lana looks back at Rachel again, she looks up at her. Lana sighs and walks toward Rachel. She sits down on the couch next to her.

LANA

I think we need to talk.

RACHEL

I thought you might say that.

LANA

Well, what else could I have said. After what happened today --

RACHEL

I know, I've got some explaining to do, but I'm sorry if I don't have the answers you're looking for.

LANA

Why did you lie to me, about having powers?

RACHEL

I don't know... it's not something you go blabbing about to everyone you meet, superhero or not.

LANA

You could have trusted me, I trusted you.

RACHEL

No, I found you out, you didn't tell me anything.

LANA

That's true too... but something makes me believe that you're one of the good ones, Rachel.

RACHEL

Well, I'm glad.

Lana grins.

RACHEL (CONT'D)

So, you're not mad at me?

LANA

Mad? No... confused? Very. When did you find out you could teleport?

RACHEL

About two hours ago...

Lana looks confused.

RACHEL (CONT'D)

I don't know -- all my life I've been discovering these... abilities.

LANA

You mean, you have more than one?

RACHEL

So far, I've got three.

LANA

That's unbelievable.

RACHEL
Who are you telling?

There is a short pause, as Lana thinks to herself.

LANA
But -- I ran a test on your
blood... you're not an average
metahuman.
(Beat)
Are you... a witch?

RACHEL
A witch!? What do you know about
witches??

Lana chuckles.

LANA
More than you'd believe.

RACHEL
To tell you the truth, Lana... I
have idea what I am.

On Lana's interested expression, we --

CUT TO:

EXT. ODYSSEY, SIDEWALK - EVENING.

Quentin and Stuart exit the warehouse, and begin to walk down
the sidewalk.

STUART
So... today was -- fun.

QUENTIN
Seriously, that was your idea of
fun?

STUART
Well... nobody died.

Quentin chuckles, then shakes his head.

QUENTIN
Listen, earlier, before all this
mess started... I had a good time.

STUART
So did I.

QUENTIN
And if you're sincere about being
friends again --

Quentin holds his hand out to Stuart for a shake.

QUENTIN (CONT'D)
-- then I'd be honored.

Short pause, and then Stuart shakes his hand. They both grin,
then Stuart sighs.

STUART
Well, I guess I owe you this...

QUENTIN
Wow, I almost forgot -- what is it?

STUART
I've beat around the bush too much
already so, I'll just come out and
say it --

There is a long pause, Quentin appears to be anxious.

STUART (CONT'D)
It's Valentina... she's alive.

We close in on QUENTIN's shocked expression, and on that we --

CUT TO:

INT. CHECKMATE - SURVEILLANCE ROOM - EVENING.

Inside the surveillance room, three Checkmate agents are
going over the video tapes from the bank. Suddenly, Amanda
walks into the room.

AMANDA
What is it Agent?

AGENT
I found something I think you outta
see.

Amanda steps closer to the monitor.

AMANDA
Go ahead.

The agent plays the video and we cut to Amanda's POV.

ON THE VIDEO, is Rachel, with a gun pointed at her chest.

Suddenly, Rachel puts her hands in front of her and the agent holding the gun goes soaring through the air.

CLOSE UP: On Amanda, as her mouth begins to form a grin.

AMANDA (CONT'D)
Interested...

The camera cuts on close up shot of Rachel's face. Then, they run a facial scan and the name RACHEL ROTH appears underneath the still.

BACK ON AMANDA.

AMANDA (CONT'D)
Very interesting.

On her grin, we --

BLACKOUT.

END OF EPISODE