

THE **VPN**

TRINITY

2.04 | "Ivy"

Written by Chris Davis

EXECUTIVE PRODUCERS

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PRODUCED BY

theVPN (<http://www.vpn-tv.proboards.com>)

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

PAMELA ISLEY (POSITION IVY).....	EVAN RACHEL WOOD
LEX LUTHOR.....	MICHAEL ROSENBAUM
STUART CAMPBELL.....	RYAN MCDONELL
VALENTINA VOSTOK.....	ALI LARTER
DR. JASON WOODRUE.....	ROBERT ENGLUND

TEASER

FADE IN:

EXT. GOTHAM CITY - SKYLINE - NIGHT.

The night sky engulfs the sleepless city in a way like no other. We PAN across the dark tinted land in all its glory, then PAN upward to reveal the moon HALF MOON, to establish --

DISSOLVE TO:

INT. GOTHAM CITY HALL - CONFERENCE ROOM - NIGHT.

The crowded conference room is dimly lit, with a bright light pointing toward the fairly large stage, front and center. We PAN across the room until we get to one room, zooming closer, we come to find --

AMANDA WALLER, sitting still in her seat, awaiting the introduction. Finally, the lights dim even more than they work, and we see two figures stepping out from backstage. A young woman, and an older man.

The woman, tall, shapely, with red hair and solid green eyes; and the older man, whose hair line has just begun to recede.

With that, we hear a few people in the audience applaud. On the stage, the red-haired woman walks in front of the microphone in the center of the stage, as her man counterpart stands off to the side, with his hands folded behind his back.

CLOSE UP: The red-haired woman, who smiles as she adjusts the microphone stand to her size. She clears her throat then begins to speak.

WOMAN

Good evening everyone, welcome to
the Annual Botany Conference!

The audience welcomes themselves to with a applaud.

BACK TO WOMAN.

WOMAN

My name is Pamela Isley, one of the
many botanists lucky enough to work
with the brilliant man who made all
of this happen.

We cut over to the man behind Pamela, who smiles, flattered at her kind words.

PAMELA

You know, I was pretty young when I met this man. Just graduating from University when he saw potential in my work. It was almost hard to believe that someone like me would be helping to better the world but... he truly has a love for nature, and he has a goal to use his guidance and knowledge to make this planet a better, safer place. He's one of the most intelligent, determined and compassionate human beings I've ever known.

(BEAT)

Please, join me in a round of applause for the man you've all come here to see, Dr. Jason Woodrue.

Pamela, as well as the audience begins to clap together, welcoming the next speaker. The man standing behind Pamela, Dr. Woodrue, steps toward the podium. When there, he adjusts the microphone to his height, and clears his throat.

DR. WOODRUE

Good evening. My name is Jason Woodrue, and many of you know that I've spent the majority of my life studying the science we've come to know as, Botany. While this practice is my, as well as many of your heres passion, the world hasn't fully come to grips with how crucial the study of plant life is in the day and age we live in.

We cut over to Amanda Waller, who is sitting down, listening to the speech. On that, we --

DISSOLVE TO:

INT. GOTHAM CITY HALL - HALLWAY - NIGHT.

Amanda Waller, walks down the crowded hallway. Gotham citizens are exiting the conference as Amanda heads for a private room. We close in on her face, sheer determination, with a hint of pride as she takes her steps into a closed area.

CUT TO:

INT. GOTHAM CITY HALL - SCIENCE LABORATORY - NIGHT.

Amanda enters the room, and looks around to see black counters, stacked with lab equipment, such as beakers, vials, and other tools. The room is also highly populated by plants, definitely a lab for Botany. She turns her attention to a small pool, built into the group that is filled with a dark green chemical substance.

As she continues to explore the visual aspects of the room, she walks toward one of the desks to examine one plant more closely. It is a Venus Fly Trap. She touches the hairs inside the trap, and it closes on her finger.

SUDDENLY, a male voice is heard from behind Waller.

DR. WOODRUE (O.S.)
Interesting little buggers, aren't they?

Without turning around, Amanda replies.

AMANDA
I wouldn't call them interesting.

Amanda turns to face him.

AMANDA (CONT'D)
Plants, were never my forte.

DR. WOODRUE
Well... to each his own or, her own.

AMANDA
You do have something I am interested in, Dr. Woodrue.

DR. WOODRUE
Right, the package you were sent here to collect.

AMANDA
I wasn't sent... I'm the sender; Amanda Waller.

DR. WOODRUE
Dr. Waller? Well, this is a surprise. I never expected you to come in person.

AMANDA
This exchange calls for, personal attention.

DR. WOODRUE

Indeed, it must.

(BEAT)

Unfortunately, I don't think I'll be able to hand it over just yet.

AMANDA

Excuse me?

DR. WOODRUE

The package you're after, it's only a prototype. The effects of it are yet to be predetermined and well, it's not ready to be tested.

AMANDA

We had an agreement.

DR. WOODRUE

I know, and I hate to go back on it, especially with you here but -- well, I just can't give it to you as planned.

AMANDA

I see...

DR. WOODRUE

If you could wait, maybe a month, or --

Dr. Woodrue is cut off by the sound of a gun clicking. Amanda aims a pistol at Woodrue's chest.

AMANDA

See, I don't like when things don't go as planned.

DR. WOODRUE

Dr. Waller, let's not get out of hand.

AMANDA

I only want what I came for.

We CUT to Dr. Woodrue. The camera pans downward, to his hands which are behind his back. He clenches his fists, then suddenly a dark plant vine begins to rise from the pot on the floor. We follow it as it floats behind his back.

DR. WOODRUE

I'm sure something can be arranged.

Suddenly, the door to the lab shoots open, and in comes Pamela Isley, with a clip board in her hand. Looking down, writing on the paper attached the clipboard.

PAMELA

Dr. Woodrue, your speech was very --

Pamela finally looks up to see her mentor, being held up by Amanda Waller.

PAMELA (CONT'D)

Oh my god, what - what's going on here!?
(Shocked)

BACK ON DR. WOODRUE, who unclenches his fists. The vine drops back into the plant pot.

DR. WOODRUE

Pam, get out of here!

AMANDA

You don't have to leave Ms. Isley. The good doctor was just about to hand over what he promised me.

PAMELA

What is she talking about, Jason? Why does she have a gun?

DR. WOODRUE

Please, Pamela, go home, forget you ever saw us here!

AMANDA

Not before I get the prototype!

Dr. Woodrue sighs.

PAMELA

The prototype... what is she talking about? My prototype!?

DR. WOODRUE

This woman is from Odyssey, she's here to collect it Pamela, I -- I'm sorry I didn't tell you.

PAMELA

You can't just get it away! I worked so hard to find it and you -- you're just gonna give it all up!?
(Disappointed)

DR. WOODRUE
 Pamela, if you haven't noticed ...
 I'm not really in a position to say
 "no."

AMANDA
 That's true.

PAMELA
 Well, if you're not gonna stop her,
 than I will!
 (Confident)

Pamela drops her clipboard and rushes toward Amanda, who turns toward her in shock. Pamela grabs Amanda's arm, in hopes of disarming her. As the two continue to struggle, Amanda pushes Pamela and she stumbles backward, falling into the chemical filled pool. As Pam touches the chemicals, the pool begins to bubble. Amanda's eyes widen.

DR. WOODRUE
 Noo!!!
 (Shock)

Dr. Woodrue begins to rush toward the pool, when Amanda holds her gun to his head. Breathing heavily, she turns the safety off.

DR. WOODRUE (CONT'D)
 Please! Let me help her!

AMANDA
 She's beyond help.

DR. WOODRUE
 You -- you killed her.

AMANDA
 She attacked me. This wouldn't have happened if you held up your end of the deal.

Dr. Woodrue thinks about this, accepting blame. His eyes begin to tear.

AMANDA (CONT'D)
 Look, I didn't mean for that to happen... but I'm not leaving until you give me what I came for. Now, you can either give it to me, or I can take it.
 (Beat)
 The choice is yours.

Moments pass, as Woodrue is in deep thought. Then finally, he reaches into his lab coat and reveals a small, black case. He holds it for a moment, then hands it over to Amanda. She takes it, then puts the gun into her holster.

AMANDA (CONT'D)
You made the right choice.

Amanda walks toward the exit, leaving behind a broken man. She turns back around to his as she is about to leave.

AMANDA (CONT'D)
I'm sorry for your loss.
(Sympathetic)

Amanda exits the lab, and we CUT over to Dr. Woodrue, who stands still, confused and grieving. On his expressionless face, we --

CUT TO BLACK

END OF TEASER

ACT ONE

FADE IN:

EXT. ODYSSEY, CITY - COMMAND CENTRAL - MORNING.

We're in front of Command Central, in the center of the busy city of Odyssey. As citizens walk down the sidewalks, and cars take up the street, we pan in to establish --

CUT TO:

INT. ODYSSEY, CITY - COMMAND CENTRAL - MORNING.

Lana is inside command central, where she sits down in front of the big computer monitor. Looking at an overhead shot of the city, she begins to type on the keyboard. We push backward, then we hear a sudden knocking coming from the front door.

Lana's head swings back, then she raises to her feet. She walks toward the door, and opens it, revealing --

RACHEL ROTH, on the other side, with an anxious look on her face.

LANA

Rachel?
(Delightfully surprised)

RACHEL

Sorry, Lana. I should have called,
but --

LANA

No, no. Come on in.

Rachel steps inside, then walks over to the other side of the room.

RACHEL

I didn't mean to barge in here.

LANA

Rachel, it's fine. You're welcome
to stop by, anytime.

Rachel smiles, she chuckles softly.

RACHEL

Thanks.

Lana nods, then sits back down at the computer. Rachel seems curious.

LANA

Is there anything you wanted to talk about?

RACHEL

No -- nothing in particular. Just stopped by to see how you were doing.

LANA

Oh, I can't complain. This tech is driving me crazy but --

RACHEL

Lana, you're complaining.

Lana sighs.

LANA

You're right, as usual.

Rachel chuckles.

RACHEL

What are you working on?

LANA

I'm trying to find a trace of Amanda Waller and Checkmate. Ever since that bank robbery, I've been a bit nervous about their next move.

RACHEL

How do you plan on finding anything out? They sound like some big secret.

LANA

They are -- but some secrets are just waiting to be cracked, and I'm looking to do that.

RACHEL

Need any help?

LANA

Not quite. Even though Waller seems to have come out of the shadows, I still can't see her.

There is a short pause.

RACHEL

Tell me about her... Waller, I mean.

LANA

Well, she's evil for starters. She believes that all metahumans and even your average heroes are tainted. She thinks if they're not wearing a military uniform, they're the enemy.

RACHEL

Sounds like she's just trying to protect her country... is that so evil?

LANA

She unleashed a contagious chemical into the city that has turned hundreds of people into the very thing she wants to fight.

RACHEL

Well, then that sounds like she's more stupid than anything.

LANA

Amanda Waller is a lot of things, but stupid isn't one of them.
(Beat)
She's got a cold heart, and she may think she's doing good, but she's blinded by the truth. Those are the hardest people to redeem.

RACHEL

I'd like to meet her for myself, one day.

LANA

No, you really wouldn't.

There is a short pause.

RACHEL

You know, now that you know about my powers... you know that I can take care of myself.

LANA

I never doubted that, Rachel. But, looking forward to trouble is just as bad as starting it. You may be powerful, but you're not invincible. Remember that.

Rachel sighs, then nods in understanding. After a long pause, Rachel squints her eyes.

RACHEL

Hey, isn't Quentin supposed to be the brains of the operation?

LANA

What are you trying to say?

RACHEL

Oh no, I didn't mean -- I just meant... I thought he was the designated computer geek.

LANA

Well, supposedly. He said he had a few things to take care of.

On Rachel's nod, we --

CUT TO:

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

We PAN through the main hallway of the house, slowly. As we get to the living room entrance we reveal --

QUENTIN O'NEAL, with his back facing us, as he looks downward.

ANGLE ON: Quentin's face.

We see him, gazing at the floor. He then looks up, and begins to scan the room. His eyes meet the fireplace at the far side of the room, and they stop on it, fixed on the empty fire pit. We see Quentin's eyes light up, and then we --

FLASHBACK TO:

INT. VALENTINA'S HOUSE - LIVING ROOM - NIGHT. (FLASHBACK)

The fireplace is lit, with brilliant orange and yellow flames bursting from the pit. We pull backward to reveal --

QUENTIN AND VALENTINA

Quentin holds his lover in his arms, as they relax in front of the fire. We hold on their calm expressions of happiness, then --

FLASH TO:

INT. VALENTINA'S HOUSE - LIVING ROOM - MORNING. (PRESENT)

BACK ON QUENTIN. He lets out a soft sigh, then slowly makes his way over to the other end of the room, where there is a small dresser. He pulls the drawer open and reaches inside, picking up a silver ring. Bringing the ring closer to his view, he concentrates on it. Then, we --

FLASH TO:

EXT. ODYSSEY, CITY - PARK - NIGHT. (FLASHBACK)

QUENTIN and VALENTINA are walking side by side within a park, at night. The concrete ground is illuminated by the bright glow of the moonlight. As they continue to walk throughout the park, Quentin stops, then walks in front of her.

QUENTIN

Val -- I have something I want to share with you.

VALENTINA

Uh-oh, should I be afraid?

QUENTIN

No, no -- well, maybe.
(Nervous)

VALENTINA

What is it?
(Curious)

Quentin pauses, briefly.

QUENTIN

Val, we've been together for a very long time, and I couldn't imagine my life without you.

WE CUT to Valentina, whose grin is widening.

QUENTIN (CONT'D)

You're the best thing that has ever happened to me, and I want to spend the rest of my life with you.

Quentin reaches his pocket and pulls out a jewelry box, shortly after, he kneels down on one knee.

We know Valentina is shocked, due to her wide mouth and eyes.
BACK ON QUENTIN, as his nervous grin thickens.

QUENTIN (CONT'D)
Valentina Vostok... will you marry
me?

Valentina wastes no time to nod her head yes.

VALENTINA
Yes, yes I'll marry you.
(Joyful)

They stands to his feet and the newly engaged couple's lips meet with a moment of passion. The kiss continues as we PAN upward, then we --

FLASH TO:

INT. VALENTINA'S HOUSE - LIVING ROOM - MORNING. (PRESENT)

BACK ON QUENTIN, who is still concentrating on the ring. Moments pass before he blinks his eyes, slowly coming out of his trance. He sets the ring back down in the drawer, then closes it slowly. Looking back up, he spots a framed portrait of Valentina, hanging up on the wall above the dresser. Studying it closely, he steps closer.

ANGLE ON: The picture. The beautiful blonde woman is sitting down on a wooden swing set, smiling warmly at the camera. We can see Quentin's face, reflected of the glass cover.

BACK ON QUENTIN -- squinting his eyes.

QUENTIN
Where are you, Val?
(Uneasy)

We cut back to the portrait, on last time, and on that image, we --

CUT TO:

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

We pan around the posh hotel suite. The all white interior appears unblemished, and the open curtains illuminate the room immensely. In the close distance, we hear a continues set of what sounds like footsteps. Our assumption proves correct when the camera reveals --

VALENTINA VOSTOK, running on a treadmill.

She wears a white tank top, and tightly fitted, gray sweat pants. Her blonde hair is tied up in a long pony tail.

As she continues to work out, we hear a knock at the door. Valentina turns the machine off, and walks toward the door. Opening it, we see Amanda Waller standing on the other side, with a grin on her face.

AMANDA

I'm back.

VALENTINA

Amanda, come in.

Valentina walks off, and Amanda follows her, closing the door behind her. We follow the two women as they work their way to the main living room area. Valentina sits on the white sofa, with picks up the water bottle that was set on the glass coffee table in front of her. She takes a sip, then puts the bottle back down.

VALENTINA (CONT'D)

So, how did you do?

AMANDA

Fairly well, I suppose. One casualty, which is unfortunate but-- well, it was unfortunate.

VALENTINA

I wouldn't have made it past the plant talk.

AMANDA

It was torture, but I had a job to do.

VALENTINA

And, I'm guessing you followed through.

Amanda goes into her jacket pocket, removing the black case she obtained in Gotham. She holds it up for Valentina to see.

AMANDA

This is it. The thing we spent weeks searching for.

VALENTINA

Have you opened it?

AMANDA

No.

VALENTINA

Well, how do you know it's even in there?

AMANDA

Trust me, it's all there. The Botanist would have been stupid to try and cross me after what went down.

VALENTINA

I'll take your word for it.

AMANDA

So, when do we take action?

VALENTINA

Soon, this object is crucial to the success of the operation. With it, Lex will go down without being able to protect himself.

AMANDA

I find that hard to believe. Lex always has a way across messy situations.

VALENTINA

Well then, I guess we're going to have to burn some bridges.

Amanda grins, then we hear a phone beeping. Amanda takes her cell from her jacket pocket and looks at the screen, which says "The Board."

Amanda sighs, then looks back up at Valentina.

AMANDA

Speaking of the bastard.
(Beat)
I gotta go.

They both stand, and as Amanda begins to walk away, Valentina grabs her arm. Amanda's eyes dart up to hers.

VALENTINA

I'll keep the case.

AMANDA

I don't think so.

VALENTINA

Come on Amanda, think about what would happen if Lex gets his hand on this.

WALLER

He won't.

VALENTINA

This time, I'm not taking your word
for it Amanda.

Amanda thinks for a moment, as the two women's eyes never
move from one another. Finally, Amanda gives in.

AMANDA

You're right.

Amanda hands the case to Valentina.

VALENTINA

I'll keep this safe.

Amanda nods, then makes her way for the door. Before she
leaves, she turns to Valentina.

AMANDA

Promise me that we'll open it
together.

Valentina nods in agreement, then Amanda exits the hotel,
closing the door behind her. We cut back to Valentina. She
walks off screen, and we follow her into a bedroom.

She walks over to a framed piece of art, hanging on the far
wall. She puts the case down on the table beside her, then
she removes the painting from the wall, revealing a small
steel vault. She turns the combination lock, then opens the
vault, putting the case inside. She closes the door, and puts
the painting back up.

She looks down at the table beside her, particularly at the
flower pot on top of it. The almost dead tulip, suddenly
becomes more vibrant and alive.

CLOSE UP: On Valentina's confusion. On that, we --

CUT TO:

EXT. HIGHWAY - BUS - MORNING.

Inside a bus, packed with travelers, the camera slowly pan
down the aisle until we get to a woman, peering out of the
window. Her hair is bright red, and she wears a pair of brown
sunglasses. As we pan in on her face, we --

FLASHBACK TO:

INT. GOTHAM CITY HALL - SCIENCE LAB - NIGHT. (FLASHBACK)

We flashback to the night before. Inside Dr. Woodrue's lab, we see the doctor, slowly picking up broken glass in his lab. He mopes around the space, still grieving over the tragic death of his student and friend, Pamela Isley. As he continues to clean, he picks up a picture, with a broken glass frame. We cut to the picture and see Pamela, a moment frozen in time when she was alive, and happy.

He smiles at the photograph, moments later, he begins to sob. Crouching down, he continues to sob, heavily.

Then, we PAN over to the chemical pool that Pamela fell into. The once green liquid, is now a pale red. It sizzles, and soon begins to boil.

Dr. Woodrue hears the rapid boiling, and stands to his feet to investigate. His confused expression turns to shock when he sees a figure, rising from the pool.

WOODRUE'S Point of View:

A womanly figure, naked, with wet Red hair. It's Pamela Isley. Cut to Woodrue, whose mouth is wide open in shock.

DR. WOODRUE

This can't be real...

(Beat)

Pamela!?

(Astonished)

PAMELA

Call me mother nature.

(Alluring)

Dr. Woodrue smiles. Being a gentlemen, he searches the room for a towel for her to cover up with. Finding one, he throws it over her shoulders, twisting it around her body.

DR. WOODRUE

I - I can't believe this! I thought-

I thought you were dead!

(Relieved)

PAMELA

Hmm... you never thought to make sure, did you?

DR. WOODRUE

Well, you fell into a pool of deadly chemicals.

(MORE)

You were fried, there wasn't anything left for me to check.

PAMELA
Obviously, you were mistaken.

DR. WOODRUE
I -- I'm so sorry.

PAMELA
No matter, the point is... that I'm alive. More alive than I've ever been.

DR. WOODRUE
You should sit down. I need to run some tests to make sure you're okay.

PAMELA
Don't bother, you won't like what you find. Those chemicals -- they killed her.

DR. WOODRUE
I -- I don't understand. You're standing right in front of me, alive and well.

PAMELA
It's true, I'm alive. But I'm not Pamela Isley. That part of me is gone. No... I'm something much, much more. Pure, flawless, natural. I'm connected to something bigger, brighter, more alive. It's -- hell, it's orgasmic.
(Excited)

Dr. Woodrue takes a gulp at her comment. BACK on Pamela, as she slowly turns her head while looking at Woodrue. She squints her eyes, looking disturbed.

PAMELA (CONT'D)
You betrayed her.

DR. WOODRUE
What?
(Confused)

PAMELA
Pamela, the one I was before. Me... only not me, but me all the same.

DR. WOODRUE
You're not making any sense!

PAMELA
You let her take my prototype.

DR. WOODRUE
And for that, I'm sorry. But, you
have to understand what I was doing
it to protect you.

PAMELA
Little man... I don't need your
protection. Not anymore.

DR. WOODRUE
Pamela --

PAMELA
-- Just tell me where she took it.

DR. WOODRUE
Pamela, I think you should see a
medical doctor.

Pamela releases a soft sigh, then smiles. With an enticing expression, she lets the towel covering her bare body fall to the floor. Dr. Woodrue's eyes widen.

Pamela continues to grin, then slowly makes her way closer to him.

PAMELA
Please, you're all the doctor I
need.

She tosses her hand over his shoulder, and presses her body against his. Nervous, Dr. Woodrue begins to shake.

PAMELA (CONT'D)
Now tell me... where did the woman
take it?

We close in on Pamela's eyes, as they are focused on Dr. Woodrue's with perfect harmony.

WOODRUE
She went back to Odyssey. You can
find her at the Central Bureau of
Intelligence. Her name is Dr.
Amanda Waller.
(Lifelessly)

Pamela grins, then moves her lips toward Dr. Woodrue's ear.

PAMELA

Thank you.
(Whispers)

She brings herself back to into his view.

PAMELA (CONT'D)

Was that so hard?
(BEAT)
And now, as thanks for telling
me... you get a reward.

Pamela kisses Dr. Woodrue's lips, using her tongue to caress his. The two kiss for a long moment, and then she breaks it. Dr. Woodrue is stunned by the act, then suddenly his eyes open wide, as he is in pain. He drops to the floor. She looks down at his still body.

PAMELA (CONT'D)

Best kiss ever.

The smile on Pamela's face turns to disgust, and she walks off screen. On that, we --

FLASH TO:

EXT. ODYSSEY CITY - BUS STATION - MORNING.

The bus has come to a complete stop at the Odyssey Bus Station. The door is opened, and the passengers begin to walk off the bus. Moments later, we see the red-haired woman, walking off the bus. She walks forward and we CLOSE IN on her face. She spots in her tracks, taking a look at the new city, then she removes her sunglasses and we reveal her to be --

PAMELA ISLEY.

She flips her fiery red hair away from her eyes, and as she begins to walk off screen, we --

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. COMMAND CENTRAL - DAY.

Inside command central. Lana is sitting down, in front of the computer monitor. Typing away on the keyboard with vigor, she appears to be focusing hard on the screen. We pull back from Lana and see RACHEL, sitting down on the couch with a book in her hand. Focusing on the book, we reveal it to be a Lana's high school yearbook from Smallville.

RACHEL

Hot.
(Beat)
Almost hot.

Rachel turns the page.

RACHEL (CONT'D)

Ouch.

WE CUT to Lana as she chuckles.

LANA

You know, rating people isn't very nice.

RACHEL

Is that why you have all the cute guys circled?

LANA

I'm pretty sure that wasn't my doing.

Rachel turns the page, and sees something that shocks her. She gasps.

RACHEL

I knew it!

LANA

Oh dear, what is it this time?

RACHEL

I knew you were a cheerleader!

CUT BACK to Lana, as she rolls her eyes.

LANA

That was a long time ago, Rachel.

RACHEL
"Most likely to be a cover girl?"

She scoffs.

RACHEL
Well, everyone makes mistakes.

LANA
Hmmm... why don't you show me your
high school year book> I'm sure
it's full of some juicy secrets
about you.

RACHEL
Good luck finding one. I burned all
evidence of my existence after
before college.

LANA
I'm not even gonna ask.

RACHEL
So, you're super hot, according to
a friend of mine, who did you date
in high school?

LANA
If I don't tell you, you're just
gonna keep asking, aren't you?

RACHEL
See, we are getting to know one
another.

Lana sighs.

LANA
Look under, Clark Kent.

Rachel grins, then flips through the pages, looking for where
the last names beginning with "K" start. She finally stops.

RACHEL
Hmm... I'm impressed. Let me guess,
star quarterback? You're so
predictable.

LANA
He was a lot more than that... he
was special.

RACHEL
I'm sure. He looks like he'd be
great in the sack too.

LANA
Rachel!

RACHEL
Oh, sorry.
(Beat)
So, do you still talk to, Mr. Kent?

LANA
He goes by another name now.

RACHEL
Oh, what? Sex change?

Lana begins to chuckle, then she is caught off by a loud
beeping, coming from the computer. The screen suddenly begins
to flashes, and green letters come rushing down the screen.
The beep silences. Lana's eyes wide in disbelief.

RACHEL (CONT'D)
What did you just do?
(Nervous)

LANA
I think I just broke Checkmate's
encryption.
(Surprised)

RACHEL
You don't sound too happy.

LANA
Are you kidding, I'm ecstatic.
We've never been ahead of Checkmate
before. Just, a lot to take in.

RACHEL
Well, what's it looking like?

LANA
It looks like the drive Stuart gave
us is connected to a live conduit.
It's showing records last updated a
half an hour ago.

RACHEL
So, we'll know what Checkmate is
planning, before it happens?

LANA

Well, that's the best case scenario.

RACHEL

Do I want to hear the worst?

LANA

Well, I don't know if Checkmate knows this drive is missing, and now that I've hacked into the core, they may be able to trace it back to us.

RACHEL

If they do come, we'd be able to fend them off... right?

LANA

Maybe, but I'm not gonna find out. We have to shut this thing off.

RACHEL

But -- you've spent all day trying to open it --

LANA

-- Honestly, I was faking it. I have no idea how this thing decrypted. I'm shutting it off, at least until Quentin gets back.

RACHEL

Fair enough.

As Lana goes to exit the program, something catches her eye. We CLOSE IN on the screen, and see a thumbnail photo of a camera feed, which shows Rachel inside of Odyssey City Bank. Lana squints her eyes, then clicks on the picture, which opens a video feed.

LANA

This can't be good.

The video plays, and we see Rachel being attacked by a masked agent, then she holds her hands out toward him and he soars through the air, into the far wall.

RACHEL

Oh my god...

Lana see's a tab in the corner, she clicks on it and another page comes up, with general information all Rachel Roth.

LANA
So much for laying low.

Lana stands from her seat, and begins to walk toward the exit.

RACHEL
What are we gonna do?

LANA
We're gonna pay the White Queen a little visit.
(BEAT)
Looks like you're gonna meet Amanda Waller after all.

We CLOSE IN on Rachel, as her eyes widen. On that, we --

CUT TO:

EXT. ODYSSEY, CITY - BAR - DAY.

Outside of an small bar on a crowded city street, we pan forward to establish --

CUT TO:

INT. ODYSSEY, CITY - BAR - DAY.

Inside the bar, we see only a few people there. There is unoccupied pool table in the corner, and a few customers sitting down at the bar. We PAN over to the entrance and see

QUENTIN O'NEAL, as he opens the door. He steps into the bar, and looks around, shocked at the vacancy. He sits at the bar.

BARTENDER
What'll you have?

QUENTIN
A Sam Adams.

The bartender turns around and grabs a Samuel Adams beer bottle from the cooler. He unscrews the cap, then hands it over to Quentin.

QUENTIN (CONT'D)
Thanks.

The bartender nods, and we close in on QUENTIN as he slowly sips his beer. A few moments pass before we hear a familiar voice in the distance.

MAN (O.S.)
You look like you're recovering
from a broken heart.

QUENTIN turns around to see --

STUART CAMPBELL. He sits down beside Quentin, at the bar and
Quentin takes another sip of beer.

QUENTIN
You've been following me?

STUART
No, I was just in the neighborhood
and saw you through the window --
of course, I was following you.

QUENTIN
You know, this is not a normal
person's behavior. Friends plan to
meet one another, than they meet.
If I check my plan book, "Small
talk with Stuart" is nowhere to be
found.

STUART
I just wanted to check up on you,
mate. I haven't seen you since I
told you about, Val.

QUENTIN
Maybe, that's for the best.

STUART
Don't give me that. I know you need
somebody to help you, and since you
refuse to tell the "love of your
life," about your situation, than
I'm all you got.

QUENTIN
Look, I'm sorry I've been avoiding
you. It's just, I need some time to
think about what I'm gonna do next.

STUART
Do you have any idea, yet?

QUENTIN
I gotta find her. I don't know how
or where to start looking but, I
need to find her.

STUART

She's been in the city for a while
Quentin. Don't you think she would
have come looking for you?

QUENTIN

What are you not telling me?
(Confused)

STUART

I'm not with Checkmate anymore, but
I still have connections, and those
connections have led me to a
location.

QUENTIN

What are you talking about? You
know where she is?
(Hopeful)

STUART

There may have been a sighting of
Valentina at a hotel downtown. It's
not solid, and the description was
pretty vague --

QUENTIN

It can't possibly be more vague
than what I've got. Which is
nothing... where is she?

STUART

It may be a bust --

QUENTIN

Where is she?
(Determined)

Stuart stares at Quentin, then sighs. On that, we --

CUT TO:

INT. CHECKMATE - HALLWAY - DAY.

TIGHT, on a set of legs, walking down Checkmate. WE PULL
upward to reveal -- AMANDA WALLER, walking toward her office.
She opens the door and steps inside.

CUT TO:

INT. CHECKMATE - WALLER'S OFFICE - DAY.

Inside her office, she widens her eyes almost immediately.

We CUT TO her point of view to see -- LEX LUTHOR, and JAKE GOLD standing in her office.

LEX
Amanda... take a seat.

AMANDA
This is my office Lex, I thought I was the one to said that.

LEX
Fair enough.

AMANDA
I got your message, what's the emergency?

LEX
It's about Agent Gold. He's no use to us trapped in this pit you can a business.

Amanda looks down, insulted.

LEX (CONT'D)
I need he out in the field, where he's meant to be.

AMANDA
The fact that he's in here, needs to remain hidden, until the right time --

LEX
The right time, or now... I prefer the latter.

AMANDA
In what capacity, Lex?

LEX
Head of the strike to, to eliminate Trinity and her followers.

AMANDA
Are you insane!?

LEX
Well, now I know that you think so.

AMANDA
Lana Lang is the last person I want finding out about Jake!

(MORE)

Now, you're telling me he should put himself out in the open? Are you even thinking about the consequences!?

LEX

What... you're afraid his betrayal will hurt Lana's feelings?

(Beat)

You really have gone soft.

AMANDA

It's not me that's changed, Lex. I just don't want to provoke Trinity, if I don't need to. It's battle tactics.

LEX

I think it's time for a change in tactics. Seeing how you've run this place, I'd say it was long overdo.

Amanda's eyes light up in anger, then Lex turns to Jake.

LEX (CONT'D)

Agent Gold... how do you feel about this?

JAKE

I stand by whatever you believe to be best, sir.

LEX

Yes, at least one of you have sense.

Amanda pulls Lex to the other side of the room.

AMANDA

This isn't right. He has no free will!

(Whispers)

LEX

I know, it's fantastic isn't it?
(Beat)

You know, it's a wonder I haven't stuck a chip in your head. By god, it would make things so more simpler.

Amanda's eyes widen, some what in fear, questioning whether or not he was joking.

Suddenly, Amanda's cell begins to ring. She sighs, then takes it out of her jacket pocket, and answers it.

AMANDA
This is Waller.

The phone is on speaker.

MAN (OVER PHONE)
Agent, you gotta get up here! We've got a young woman, tearing stuff up.

AMANDA's looks confused, and Lex shows a slight grin.

AMANDA
Keep the situation contained. I'm on my way.

Amanda hangs up the phone.

LEX
Looks like Lana's already been provoked.

Amanda dashes LEX a look, then storm off screen, heading for the elevator.

We PULL back on Lex's devilish grin, and off that, we --

JUMPCUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - LOBBY - DAY.

In the main lobby of the CBI, we follow a male security as he goes, soaring in the air. He smashes into the floor, with a painful grunt. We hear violent screams all around us, as people flood out of the building with haste.

PANNING around the crowded Lobby, we come to a full stop when we meet --

PAMELA ISLEY.

She walks her way up to the main desk in the lobby, we PAN downward to see long, GREEN vines, twisted around her thighs, moving with her.

PAMELA
Where's Amanda Waller!?

She looks enraged, as she calls Amanda out. Then, --

AMANDA (O.S.)

Here.

PAMELA turns around toward the elevator, to see AMANDA WALLER, slowly stepping out of it. Pamela stands her ground, putting her hands on her hips while she flips her hair back.

CLOSE UP: ON Amanda, in shock, as she squints her eyes at Pamela.

AMANDA (CONT'D)

You... I thought you were dead.

PAMELA

I've been hearing that a lot, lately.

AMANDA

What's your business here? What do you want from me?

PAMELA

Oh, you know what I'm after.

(Beat)

I'm here to take back what you stole from me. That wasn't very nice, you know.

AMANDA

Look... Ms. --

PAMELA

My name is irrelevant, Dr. Waller. You people are always resorting to, names and labels -- you can never see past the most important aspect of life... nature, the people behind the names, the labels. It's disappointing to say the least.

AMANDA

Look... I'm sorry about what happened to you, but you're obviously sick, you don't know what you're doing.

(Beat)

But I can help you, if you just come with me --

She takes a few steps toward Pamela. As she gets closer, she attempts to touch Pamela's shoulder, but fails in doing so, as Pamela grabs Amanda by the neck!

Amanda grunts in shock, as Pamela uses her strength to raise Amanda off the ground.

PAMELA
Where is it!?
(Determined)

As Amanda struggles to breathe, we CUT TO the front door being burst into -- Pamela, without letting go of Amanda, looks toward the door to see --

LANA LANG and RACHEL ROTH, standing there. Both of them are shocked at the sight they're witnessing.

Pamela drops Amanda to the floor, then turns toward Lana and Rachel. Amanda catches her breath, while she coughs violently.

LANA
Oh. Please, don't stop on my
account.

Amanda darts a cruel look at Lana. BACK ON LANA, as she has a confused expression on her face.

LANA (CONT'D)
What!?

On Lana's remark, we --

BLACKOUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. CENTRAL BUREAU OF INTELLIGENCE - LOBBY - DAY.

Still inside the CBI Lobby, in the same position as before, Lana's expression changes from confused, to curious.

LANA

Who are you?
(To Pamela)

PAMELA

My name was Pamela Lillian Isley. I
no longer go by that name.

LANA

Waller -- you okay?

AMANDA

Do you care?

LANA

No, I don't. Just thought I'd make
a good impression for you no-so
good friend here. Sorry, my name is
Lana, it's so nice to make your
acquaintance.
(Friendly)

Rachel bumps her shoulder.

RACHEL

Lana!
(Shocked)

LANA

Fine...
(Beat)
What do you want?

PAMELA

This woman stole something precious
from me. I intend to get it back
but, she's not very cooperative.

LANA

Tell me, what is it? I may be able
to help you get it.

Pamela isn't convinced by Lana's offer for help, and she pushes her lips out to let her know.

PAMELA
What -- do you think I'm stupid?
Because I'm far from it.

AMANDA
I'm sorry this happened to you.

Pamela looks down at Amanda.

PAMELA
Don't be.
(Beat)
This is the best thing that has
ever happened to me.

Pamela grins, then her smile fades as she bends down to pick Amanda up again. Grabbing her by her collar, she aggressively shakes her.

PAMELA (CONT'D)
Tell me what I want to know!

AMANDA
Go to hell.

WE CLOSE IN on Pamela's eyes, as they focus in on Amanda's. Pamela smiles.

PAMELA
Tell me where it is.
(Calmly)

AMANDA
Treemount Hotel, downtown.
Penthouse Suite.

Pamela lets go of Amanda's collar, then warps her hands around Amanda's neck, about to crack it, when BAM!

Pamela is pushed to the floor. We PULL UP to see Lana is the one that pushed her.

AMANDA (CONT'D)
Lana, I --

LANA
Don't thank me, yet.

Lana walks off screen, toward Pamela. Then, we PAN over to Rachel, who bends down next to Amanda, helping her up. Amanda looks at Rachel, curiously.

AMANDA

You...

Rachel's eyes slightly widen, as she looks off into the distance. On that, we -- CUT TO Lana. Pamela gathers herself, picking her body back up from the floor.

PAMELA

You shouldn't have done that.

LANA

We'll see --

Pamela strikes Lana in her face, she stumbles back. Then quickly recovers, with a kick to Pamela's chest. Lana hops in the air, fist clenched, and BAM! She punches Pamela with force, that makes her crash down on the floor.

Lana is breathing heavily, then Pamela, on the floor, sweeps her leg out, tripping Lana. Pamela stands, and begins to kick Lana in her gut while she's down.

RACHEL

Lana!

Rachel moves into the fight, but doesn't get far, as Pamela puts her hands out toward her and the VINES attached to her soar through the air, and latch onto Rachel's neck. As Rachel gasps for air, Lana recovers herself. Then, with a single blow with her heel, she breaks the VINE in two.

Lana throws a punch at Pamela, but she grabs her arm, stopping it from connecting. Pamela then head butts Lana, making her stumble back. Then, she raises her leg as high as it can go, and sweeps it down onto Lana's face. She goes down.

Pamela looks around the room, then rushes toward the exit, escaping.

ON LANA: Recovering from the blow, she's breathing heavily.

Rachel helps her to her feet, as the two look unto Amanda Waller, in confusion.

LANA

Are you gonna tell me what the hell
all that was about!?

On Amanda's sigh, we --

CUT TO:

EXT. TREEMOUNT HOTEL - QUENTIN'S CAR - DAY.

We see a black sedan, pulling up to the Treemount Hotel. Inside the vehicle, is Quentin and Stuart. Quentin, behind the steering wheel, sighs.

QUENTIN

Let's do this.

Quentin, eager to get out, goes to unbuckle his seat belt, but is stopped when Stuart grabs him. He gazes at Stuart, impatiently.

STUART

Wait...

(Beat)

Quentin, I don't know if this is such a bright idea.

QUENTIN

What are you talking about Stuart? You're the one that dragged me out here.

STUART

I just told you about a lead, I felt I owed it to you. But, I'm not to fond on us chasing this thing down without any hard evidence.

QUENTIN

We're not chasing a lead, we're investigating. That's how we'll get our evidence.

STUART

Okay, but what happens if you find Val, and she doesn't want to be found.

Quentin sighs, softly.

STUART (CONT'D)

Ever thought about that?

(Beat)

It's been years, Quentin. What if she's not the woman you fell in love with?

QUENTIN

What if she is? What if she's still in danger? What if she's just waiting for me to find her?

STUART

Do you know how much it costs to stay at this hotel. I wouldn't say she's in any danger.

QUENTIN

Did I tell you about the night she went missing?

STUART

I saw the tape.

QUENTIN

Then you know how scared she was. They came into our house, in the middle of the night and -- and they just took her, probably because of something she knew. And now, she might be in this hotel, right now...

(Beat)

I don't care how solid this lead is, but I'm going in there, and I'm looking for Valentina. Now you can come with me, or you can stay here, but I need to --

Quentin stops, then sighs softly.

QUENTIN (CONT'D)

-- I need to know that she's okay.

(Beat)

I've been waiting to know that for four years, Stuart. Do you get that?

Moments pass, and Stuart finally nods in agreement. Quentin unfastens his seat belt, and opens the car door. Stuart does the same. On that, we --

CUT TO:

INT. CENTRAL BUREAU OF INTELLIGENCE - ELEVATOR - DAY.

Inside the elevator, going down to CHECKMATE, stands Amanda Waller, in the center, with Lana and Rachel on each side of her. The atmosphere inside the elevator is VERY awkward, as Amanda stands still with a grin on her face. Rachel looks uncomfortably at Amanda, and Lana just looks up in the down the elevator, perhaps searching for traps.

LANA

This is... very strange.
(Awkwardly)

AMANDA

Come on, Lana. This isn't your first visit to Checkmate.

LANA

Yeah well, I've never been invited before.

Suddenly, the elevator comes to a complete stop, and the doors begin to open, right after a soft BELL is heard.

The opening of the elevator doors reveal a band of Checkmate agents, swarmed outside the elevator, holding automated weapons up at the three of them.

LANA and RACHEL appear to be afraid.

AMANDA

Stand down, gentlemen.
(Beat)
They're with me.

The agents put their weapons down, and move to the side of the hallways, to make room for the three women. They step out of the elevator, and into CHECKMATE HEADQUARTERS.

AMANDA (CONT'D)

Follow me.

Lana and Rachel follow the leader, as the agents look at the two of them, with suspicion. On that, we --

CUT TO:

INT. CHECKMATE - DEBRIEFING ROOM - DAY.

Inside the debriefing room, is a long, round table with about a dozen seats around it. At the end of the room, is a podium, which stands beside a massive projection screen. The screen is now BLACK, with the CHECKMATE logo, turning 360 degrees. On that sight, we hear fumbling at the door, then it opens, revealing --

AMANDA, followed by her guests. The three walk into the room. Amanda stands at the door. An agent stops inside the doorway, Amanda whispers to him.

AMANDA

Make sure Mr. Gold remains in the training room until they've gone.
(Beat)
Same goes for the Board.

AMANDA

And send someone back to Gotham. I need that doctor here.

She gazes, quickly, over at Lana. Then, the agent nods. He leaves the three alone, closing the door behind him.

LANA

If you try anything stupid --

AMANDA

Lana, there's no need for that.

(Beat)

For once, our goals are aligned.

LANA

Yeah? And what goal is that?

AMANDA

Find this woman, and stop her from causing any more damage to this city.

LANA

I highly doubt that all you're thinking about but, I'm listening.

(Beat)

Tell me who she is.

AMANDA

Her name is Pamela Isley, as you already know. She's a brilliant Botanist, working in Gotham City. But... it gets more complicated from there.

LANA

Ya' think?

AMANDA

She's a metahuman, or at least I believe her DNA has been mutated in some way or another.

LANA

How dangerous is she?

AMANDA

You saw for yourself what's she's capable of... she nearly killed you... and me.

LANA

I'm not talking about physically.
How dangerous is her cause -- what
is it that you took from her?

AMANDA

It's something that, if in the
right hands, will bring peace to a
lot of souls.

(Beat)

But... it can be harmful, if she
gets a hold of it.

LANA

Frankly, I don't believe either of
you should have control over it.

AMANDA

When are you going to understand,
Lana... we're not the bad guys.

LANA

Just tell me what it is, Waller.
(Irritated)

AMANDA

I'm not at liberty to say. But, I
can point you to where she's
heading.

(Beat)

The Treemount Hotel, downtown.

Lana is confused.

LANA

Why are you telling me this?

AMANDA

Because I don't want her to get
whatever she's looking for. Trust
me, you don't either.

(Beat)

And well -- when it comes to this
sort of thing, you have a tendency
to come out on top.

LANA

Was that a compliment?

AMANDA

Don't flatter yourself.

Lana lets out a very low chuckle, then Amanda gazes at
Rachel.

AMANDA

Well... you've been awfully quiet.
(To Rachel)

LANA

Don't speak to her.
(Beat)
I actually want to have a little
chat with you after all this is
over.

Amanda just grins at the comment.

AMANDA

In the meantime, you should get
moving. She's already got you beat
by about fifteen minutes.
(Beat)
I'll have an armed detail accompany
you to the hotel --

LANA

I'm not fighting beside Checkmate.

AMANDA

Oh, I wouldn't dream of it. I'm
talking about CBI, I'm not the head
of it for nothing, you know.

Lana pauses for a moment.

AMANDA (CONT'D)

Look, if you feel more comfortable
working alone, I'll follow from a
safe distance behind you. How's
that?

LANA

Perfect.

Lana starts for the door, Rachel follows after her.

AMANDA

Just a minute...

The two stop in their tracks and look back at Amanda, who
walks over to a storage compartment inside the room. She
opens the compartment, and slowly looks around. A few seconds
pass, and she takes out a medium sized vial, filled with a
clear liquid. She walks over to Lana, and hands her the vial.

LANA

What is it?

AMANDA

It's a nerve toxin. I'm sure you'll
find some use for it.

We CLOSE IN on Lana's curious expression, as she looks at the vial Amanda has just given her. She holds up the vial, and we focus on it for a moment, blurring everything else out. On that frame, we --

CUT TO:

INT. TREEMOUNT HOTEL - LOBBY - DAY.

INSIDE the, not so crowded, Treemount Hotel lobby, we see Quentin and Stuart, as they walk through the front entrance.

The two men walk up to the main desk, and smile at the woman behind the desk.

QUENTIN

Hi. I was hoping you could help me.
I'm looking for a woman... Vostok?

WOMAN

I'm sorry, there is no one here by
that name.

QUENTIN

Well, what about Valentina O'Neal?

WOMAN

Sir, you're gonna have to get
permission from... whoever it is
you're trying to see.

QUENTIN

Why, is she her!?

WOMAN

I'm going to have to ask you to
leave, sir.

QUENTIN

No. I'm not going anywhere.

The woman raises her hand, signaling security, who are on their way over. Stuart looks back at them. TWO big men, in suits.

STUART

Uh... Quentin, I think we should
get outta here like, now-ish,
please?

QUENTIN

I'm not leaving until I see Val!

(Firmly)

Suddenly, we CUT over to the front entrance to see --

PAMELA ISLEY, walking inside the hotel. The VINES on her lower body have disappeared, and she appears to be normal.

She makes her way over to the check in desk, with confidence. She steps in front of Quentin and Stuart, and speaks to the woman behind the desk.

PAMELA

I need the key to the penthouse suite. I'm staying there.

The woman looks down at a sheet on the table, then back up at Pamela.

WOMAN

Do you have an I.D, maim?

PAMELA comes closer toward the woman, and looks into her now blank eyes.

PAMELA

Give me the key card.

A few moments pass.

WOMAN

Very well, Ms. O'Neal.

BACK ON QUENTIN, as he hears what she just called her. The woman hands Pamela the key card, who then walks off screen.

QUENTIN

Did you just hear that?

(To Stuart)

STUART

What?

(Confused)

Quentin begins to follow Pamela as she heads for the hotel elevator, then he touches her shoulder.

BAM!

Pamela is caught off guard, and instantly pushes him away from her. Quentin goes soaring backwards, falling down on the floor.

Hotel patrons look over at him, shocked.

Then, Pamela continues on her way into the elevator, leaving behind a confused QUENTIN.

On that, we --

JUMP CUT TO:

INT. CHECKMATE - WALLER'S OFFICE - DAY.

Waller has her cell phone up to her ear, pacing back and forth around her office.

AMANDA

Come on, come on. Pick up the phone.

CUT TO:

INT. TREEMOUNT HOTEL - PENTHOUSE SUITE - DAY.

Inside Valentina's Suite, we see her cell phone sitting on her bed in her room, and we hear a shower running in the other room. VALENTINA cannot hear her phone. We close in on the phone to see that it reads:

"WHITE QUEEN CALLING"

On that image, we --

CUT TO:

INT. CHECKMATE - WALLER'S OFFICE - DAY.

Amanda snaps her cell phone shut. She releases a heavy sigh. Moments later, she dials another number, before pressing the phone back up to her ear. On that, we --

CUT TO:

INT. TREEMOUNT HOTEL - LOBBY - DAY.

A middle aged man, sitting down on a sofa inside the lobby, with a newspaper in hand. He has a device in his ear, he clicks it.

AGENT

Agent Waller?

AMANDA (THROUGH PHONE)

What's the status?

AGENT

The woman has arrived. What are your instructions?

AMANDA (THROUGH PHONE)
Don't let her leave with that case.
Make sure Vostok gets out of there
in one piece!
(Beat)
I don't want this to report back to
Luthor.

AGENT
Understood. But, what about Lang?

On his question, we --

CUT TO:

INT. CHECKMATE - WALLER'S OFFICE - DAY.

Amanda, on the cell phone.

AMANDA
Lana is just the bait. Let her deal
with the target for you, but leave
the younger girl alone.

AGENT (THROUGH PHONE)
And if Lang fails to capture
Pamela?

AMANDA
Then kill them both.

AMANDA snaps the phone shut, and off her blank stare, we --

BLACKOUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. TREEMOUNT HOTEL - LOBBY - DAY.

Inside the HOTEL LOBBY, we're TIGHT on QUENTIN, who is recovering from Pamela's push. Stuart, as well as some other people, walk over to him to see if he's okay.

STUART helps him stand.

STUART
You alright, man?

QUENTIN
I'm fine, that was -- embarrassing.

STUART
What was that all about?

QUENTIN
I -- I don't know. But, something's not right.

Suddenly, two male security guards walks up to the two, with confidence.

SECURITY GUARD # 1
What seems to be the problem, sir?
(Intimidating)

STUART
Nothing...

Stuart looks toward Quentin.

STUART (CONT'D)
We were just leaving.

Stuart grabs Quentin, and moves him toward the exit. As they leave the hotel, they walk outside, slowly.

CUT TO:

EXT. TREEMOUNT HOTEL - DAY.

Stuart and Quentin walk down the sidewalk in front of the hotel.

QUENTIN
We're not done here. Let's go to plan B.

STUART
We have a plan B?

QUENTIN
Well, I was sort of hoping that you
would.

Stuart shakes his head, then sighs. Moments later, a light
ticks off in his head, as he grins.

STUART
Okay, get into stealth mode.

QUENTIN
My stealth mode needs a little fine
tuning...

STUART
How much fine tuning?

QUENTIN
I don't have a stealth mode.

Stuart sighs, then begins to walk off.

STUART
Just follow me.

On the two walking toward the alley way behind the hotel, we -

CUT TO:

INT. TREEMOUNT HOTEL - PENTHOUSE SUITE - DAY.

The shower water is running in the distance, as we PAN around
the large room. Suddenly, the water stops. Moments later, we
move into the bedroom, where VALENTINA walks out of the
bathroom, soaking wet, wearing only a white towel.

VALENTINA catches the light on her phone is on, and she goes
to pick it up. She has a message from Amanda, which reads:

"We got trouble. Get the case, and get out, NOW!"

Valentina's eyes widen, then she storms off screen. We follow
her as she goes to her clothing drawer, and pulls out a pair
of underwear. She slides them up, underneath the towel,
putting them on.

The towel slides down, and we focus on her FACE, until she
pulls out a white bra. Quickly putting the bra on, we WIDEN
to a shot of her now, covered body.

Then, Valentina removes one last item from her underwear drawer; a Silver Beretta. She cocks the gun, and looks off screen. Off that image, we --

JUMP TO -- VALENTINA, now standing in front of the VAULT. She unlocks it and quickly removes the case, closing the vault door back again. Then suddenly, we hear a rumbling at the door. VALENTINA looks back, with worry.

CUT TO -- The door the hotel room, slowly being crept open. PAMELA ISLEY, on the other side, as she works her way into the room.

She scans the room, as she steps toward the hallway leading to VALENTINA's bedroom. We MOVE around the corner, where VALENTINA has posted herself up against the wall, gun in hand, and case in the other. She puts the case in her bra, hoping it'll stay hidden, then she gets ready for a fight.

She kisses the tip of her BERETTA for good luck, and as PAMELA comes closer to turning the corner, VALENTINA throws her arm around, aiming the gun at her face.

PAMELA reacts quickly as she grabs hold of the arm, and twists it around, making VALENTINA kneel down. Then, still grabbing her arm, PAMELA smashes the back of her fist into VALENTINA's jaw. She drops down to the floor.

The fight is far from over, as VALENTINA makes a quick recovery. She flips herself backwards, kicking VALENTINA in the process. She stumbles back.

Now to her feet, VALENTINA raises her weapon, but PAMELA kicks it out of her hand -- it soars across the room, onto the white sofa. VALENTINA is shocked, then PAMELA throws a punch.

It fails to connect as VALENTINA maneuvers her way around it, as well as the attempts that follow. Then, Valentina raises her leg, landing a forceful kick to Pamela's face --

BAM! Pamela goes down.

VALENTINA rushes over to the sofa and grabs her gun. By the time she's grabbed it, PAMELA is already back to her feet. She runs toward VALENTINA with haste, and tackles her. They both go crashing over the sofa behind them, and land HARD on the wooden floor.

The gun, is again, out of VALENTINA's grasp.

BOTH of them, struggling to get back up -- when PAMELA punches Valentina in the nose while they're still down.

Pamela crawls over VALENTINA as she holds her nose, and quickly moves toward the gun.

PAMELA manages to stand, and attempts to run toward the gun, which is on the floor, but falls back to the floor after VALENTINA grabs her legs.

VALENTINA stands up, then so does PAMELA.

VALENTINA
Who sent you here!?

PAMELA does not respond. Instead, she twists her body around, and comes back with her foot up -- the kick connects, as Valentina falls backward a few steps, but she manages to stand her ground.

VALENTINA grins at Pamela, with acknowledgement from that last blow.

PAMELA goes for another attack as she swings her fist toward VALENTINA, who quickly grabs her forearm. She holds her arm up, then chops PAMELA in her rib cage.

She GRUNTS, then VALENTINA finishes her off by taking a few steps back, rushing toward the sofa, she jumps onto the arm rest, then quickly ricochets herself off of it, sending a fiery foot to PAMELA's head.

She crashes to the floor. Then, VALENTINA as she catches her breath, grabs her gun from the other end of the room. She adjusts her bra, making sure the case is still there, then she runs toward the door. Before she leaves, she grabs a long, BLACK coat from the rack beside the door.

WE PULL BACK on PAMELA, on the floor. Her eyes suddenly dart open. They appear to be "GREENER" than usual.

Off that, we --

CUT TO:

INT. TREEMOUNT HOTEL - HALLWAY - DAY.

VALENTINA throws the black coat over barely clothed body, as she rushes toward the elevator at the end of the hall. She presses the DOWN button, numerous times, until it FINALLY opens. Luckily, the elevator is empty. She steps inside and heads for the LOBBY.

SUDDENLY, she see's PAMELA as she darts out of the room. Valentina's eyes widen, as PAMELA runs toward the closing elevator.

Valentina pull out her gun, aiming it toward Pamela, but it's TOO late, the elevator door closes before PAMELA reaches it!

The elevator begins to travel downward, and VALENTINA sighs with relief.

She conceals her weapon, then waits for the ELEVATOR to reach the Lobby. Moments pass, and then --

BANG!

We hear a loud, but muffled banging noise, coming from above the elevator. Valentina is shocked! Valentina reaches for her gun, then points it upward. We continue to hear loud, booms --

VALENTINA

What the fu --

CRASH!!!

The upper wall of the elevator is caved into, and down comes PAMELA, with a dreadful look on her face.

PAMELA

You ready for Round Two?

VALENTINA

Oh, I'm ready, bitch!
(Confident)

The fight resumes, as PAMELA gets the first punch. In the small amount of room inside the elevator, VALENTINA stumbles back, and hits the wall to her left.

WE CLOSE IN on VALENTINA's expression as she holds her spot on the wall, for a moment. Her eyes light up with anger. She's had enough -- VALENTINA returns to the fight, as she twists around, letting out an almost PAINFUL grunt, throwing her fist toward PAMELA, but before we see it connect, we --

JUMP CUT TO:

INT. TREEMOUNT HOTEL - LOBBY - DAY.

Down in the lobby, Land and Rachel have just arrived. They walk through the front entrance and quickly make their way down the lobby floor.

LANA

Okay, you come up with a way to
distract the guards. I'll try and
sneak up to the Penthouse --

BAM!

Lana is interrupted by VALENTINA and PAMELA, who comes crashing out of the elevator on the far side of the lobby. Hotel patrons look toward them in shock, as does Lana and Rachel.

RACHEL

Or...

They look at one another, than storm toward the chaos in front of them, simultaneously.

As Valentina and Pamela continue their showdown, VALENTINA lunges the back of her fist at Pamela, who catches it and flips her over onto her back. As a result of this, the small case pops up, and lands on the ground next to Valentina.

PAMELA's eyes light up, as she bends down, reaching for it. She grabs a hold of it, but VALENTINA swings her leg up, hitting her in the face. She goes soaring backward, into a food cart behind her. The cart tips over, and the white sheet on top of it, as well as all the food crashes to the drop, revealing -- QUENTIN O'NEAL, in stealth mode, hiding inside the cart.

VALENTINA rushes toward where PAMELA landed, and grabs the case from her.

WE PULL BACK, on Rachel, who see's VALENTINA with the case.

BACK ON QUENTIN, dazed and confused. In all the confusion, he spots LANA on the other side of the room.

QUENTIN

Lana!!?

LANA's attention goes to him --

LANA

Quentin?

She rushes over to Quentin's aid.

BACK ON RACHEL, as she watches VALENTINA in her attempts to escape the scene. She focuses on the case, which is in Valentina's hand, then she raises her hand up toward her. SUDDENLY, the case flies from Valentina's grasp, and into Rachel's.

Rachel can't help but grin at her success. Then, we CUT TO Valentina, shocked. She looks up at Rachel, who is still smiling, with the case in hand. Valentina takes out her gun and aims it at Rachel, whose grin has faded.

Suddenly, CBI and Odyssey Police sirens are heard. Valentina is forced to retreat, as she runs through the back exit.

WE CUT over to LANA, and QUENTIN.

QUENTIN

Lana, what are you doing here?
(Confused)

LANA

I was gonna ask you the same
question.
(Beat)
Look, we gotta get you away from
her, she's dangerous.

They both look to PAMELA, who is struggling to get up, but she see's them together and she see's their connection.

LANA helps Quentin up, then she rushes toward Rachel. Quentin, still a bit dazed, struggles to walk, when suddenly he is grabbed from behind, by PAMELA.

She looks into QUENTIN's eyes, and he gazes back into hers.

PAMELA

Kill her.

Pamela looks toward Lana, then so does Quentin. He nods in agreement.

On that, we CUT TO Lana, walking toward Rachel.

LANA

Rachel, where did the other one go?

RACHEL

Lana, she's getting away!

Lana turns around to see PAMELA running out of the back exit, after Valentina.

LANA

Damn.
(Beat)
Come on, if we hurry we can still
catch up!

Lana begins to run, when she is cut off by QUENTIN, who stares at her, blankly. Lana is confused, then Quentin punches her in the face, sending her to the floor. In shock, Lana holds her jaw.

RACHEL

Quentin!
(Shocked)

Rachel rushes toward Lana. Before Quentin can throw another punch, Rachel puts her hands out and he goes soaring through the air.

Rachel helps Lana stand.

RACHEL (CONT'D)

What the hell was that!?

LANA

She must have gotten to him.

(Beat)

Look, you keep him busy, I need to make sure nobody else gets hurt, or worse.

Rachel nods in agreement. Then, Lana pulls out a pistol, and hands it over to Quentin.

RACHEL

Oh no... I don't do guns.

LANA

Just take it. I don't want you using your powers in public. Oh, and try not to kill my boyfriend, he's not in control.

Rachel nods, then Lana runs off screen. On Rachel's unsure expression, as she looks toward an awakening Quentin, we --

CUT TO:

INT. ODYSSEY, CITY - STREETS - DAY.

TIGHT on a pair of bare feet and legs, running down the streets of Odyssey. We PULL up to reveal -- VALENTINA.

As she continues to run into a back alley, she is suddenly forced to stop when a GREEN VINE swoops around her neck. Her eyes widen, and we PAN back to see PAMELA, hold the vine. She pulls it with all of her might, and VALENTINA crashes to the cement ground.

PAMELA

I never wanted to hurt anyone!

(Beat)

I just want what you all took from me!

Valentina is gasping for air, she can't tell her that she doesn't have the case anymore. As she struggles, we --

CUT TO:

INT. TREEMOUNT HOTEL - LOBBY - DAY.

Rachel and Quentin, in the deserted hotel lobby. Rachel is holding the gun up at Quentin, who finally stands to his feet.

QUENTIN

Rachel?
(Beat)
What's going on?
(Confused)

RACHEL

Don't even try that.

QUENTIN

Try what? Where's Lana, is she okay!?

Rachel begins to wonder if Quentin himself again, or if it's a trick, when SUDDENLY the hotel is stormed by police.

POLICE OFFICER # 1

Put the gun down! Get down on the ground!

Rachel is caught off guard, and turns to face them. Then, Quentin rushes Rachel, grabbing the gun from her. He points it at her head.

QUENTIN

Don't shoot, or I'll kill her! I swear!

POLICE OFFICER # 2

Put the gun down, now!

QUENTIN

Let me out of here!

A moment goes by, then the cops put their guns down.

POLICE OFFICER # 1

Okay, okay. Just take it easy.

Quentin starts to move toward the exit, with Rachel as his shield.

QUENTIN

Get back!
(Demanding)

QUENTIN leaves the building, and on that we --

CUT TO:

EXT. ODYSSEY, CITY - BACK ALLEY - DAY.

Pamela still chokes Valentina using her vines. As VALENTINA's eyes begin to close, she loses oxygen to her brain and passes out. Then, suddenly --

LANA (O.S.)

HEY!

Pamela turns around, letting go of VALENTINA, who begins to cough. WE PULL BACK to Lana, standing behind PAMELA. Then Lana, punches her on the left side of her face. Pamela's head snaps back, quickly.

Then, LANA grabs the vial that Amanda gave her earlier. Pamela see's it, and grins.

PAMELA

What is that? Poison?
(Beat)
You can't poison Mother Nature!
(Confident)

LANA

Who said anything about poisoning
you?

Lana smashes the vial into the vines on Pamela's lower body, and steam begins to arise from the chemicals! Pamela lets out a violent scream.

PULL BACK to Valentina, who gathers herself and begins to run further down the alley. PAMELA's fist flies into Lana's jaw, sending her backwards a few paces.

Then, we begin to notice the vines are growing larger. They wrap around Pamela's entire torso, and begin to consume her. She cries aloud.

PAMELA

No! Stop, what are you doing! Noo!
(Terrified)

LANA

Amanda, you rock.
(Shamefully)

WE CUT BACK to Pamela who is FULLY COVERED in her own vines. She crashes to the ground, wrapped inside a dark cocoon.

SUDDENLY, Quentin appears down the alley, still holding onto Rachel.

QUENTIN

No!!

Lana turns to face him.

LANA

Quentin! Let her go.

RACHEL

I'm sorry, Lana!
(Disappointed)

LANA

It's not your fault, Rachel.
(Beat)
Quentin, it's over.

Suddenly, the police appear behind Quentin. They point their guns toward him. WE CUT to a police car, where AMANDA steps out.

AMANDA

Hold your fire!

The police obey her order.

LANA

Quentin... I know you're still in
there somewhere. It's over
Quentin... come back to me.

CLOSE UP: On Quentin, as he finds himself in deep thought. He looks down, then back up at Lana. Then, he gazes past Lana to see -- a BLONDE woman, running to the other side of the alley.

We focus on her, and see that a black limo swings into view in front of her. She opens the back door but before getting inside, she turns back toward us. We reveal -- VALENTINA, as she stops in her tracks, staring at QUENTIN, her former lover.

BACK ON QUENTIN.

His eyes widen in surprise. This is the first time, in four years, that he's seen Valentina. They both take in the moment, then Valentina's concentration is broken when the driver pulls her into the car.

Quentin snaps out of his daze, then puts the gun down, letting go of Rachel. Lana sighs from relief, then smiles at QUENTIN, who is still very much in shock.

AMANDA is seen in the background.

AMANDA

Alright you guys, let's call it a night.

The police officers are confused, but they follow her orders.

We slowly begin to PAN upward from the alley, as LANA walks toward Quentin and Rachel. On that sight, we --

DISSOLVE TO:

EXT. DOWNTOWN ODYSSEY - SKYLINE - NIGHT.

An OVERHEAD view of the sleepless city. Blurred lights, glimmer of the reflection of the crystal like shore. We PAN outward to establish --

DISSOLVE TO:

INT. ODYSSEY, CITY - COMMAND CENTRAL - NIGHT.

Lana, Quentin and Rachel walk into command central. The lights cut on, and they get settled in.

RACHEL

That was an interesting day, to say the least.

Rachel walks forward, while Lana and Quentin stay back by the door.

LANA

How you doin'?

QUENTIN

I'm -- not good.

(Beat)

I can't believe I almost --

LANA

-- that's right... you "almost."
But you didn't hurt me, or Rachel.
You couldn't, that's all that matters, Quentin.

QUENTIN

You don't understand. I wanted you
dead.

(Beat)

It was me, I felt it in my heart.
It's all I could think about -- all
I can think about.

LANA

Quentin, look at me.

(Beat)

You would never do anything to hurt
me. You stopped yourself today, and
why I love you.

QUENTIN looks off, feeling guilty. Then, he looks back at
Lana.

QUENTIN

I love you too, Lana.

Lana grins, then begins to walk away. Quentin becomes
confused.

QUENTIN (CONT'D)

Hey... did you see Stuart?

LANA

Stuart? No, I haven't... why?

QUENTIN

That's weird, I forgot all about
him... he probably took off.

LANA

Well... it is Stuart, and Amanda
did show up today so, makes sense.

QUENTIN

Right... that makes sense.

Lana walks toward Rachel, leaving a slightly worried Quentin.
Off his expression, we --

DISSOLVE TO:

INT. UNKNOWN FACILITY - NIGHT.

In a small, dark room, a man is seen tied up. His eyes are
closed. Moments pass before suddenly, a bright blue light
illuminates the room. The man is revealed as Stuart Campbell.
He begins to awaken, due to the brightness of the light. His
eyes shutter as he opens them.

WE CUT TO his point of view to see a blurry figure, sitting down in front of him. Moments go by as Stuart's vision returns to normal and we reveal --

A figure, with a WHITE MASK covering their face.

CLOSE UP: On Stuart, whose eyes, and mouth begin to widen. He breathes heavily before saying --

STUART
White King...
(Terrified)

On his expression, we --

CUT TO:

EXT. ODYSSEY, CITY - STREETS - TRUCK - NIGHT.

TIGHT, on PAMELA ISLEY's face, as she sleeps. PANNING outward, we are revealed to be inside a dark storage vehicle, as a single shred of light gleams through the glass window. Moments pass, and Pamela begins to awaken. She looks around into the darkness, confused when suddenly, she hears something moving in the corner of the truck. Her eyes widen.

PAMELA
Who's there?
(Nervous)

There is no response, but --

MAN (O.S.)
Hello, my darling.

PAMELA
Who are you!?

MAN (O.S.)
Some people call me, Floronic.
(Beat)
Others have claimed me as "The
Plant Master."

Suddenly, the man steps closer to PAMELA, and he stops at a small streak of light, coming from the window. We reveal him to be -- DR. JASON WOODRUE.

DR. WOODRUE
You know me, as Jason Woodrue.

Pamela's eyes widen.

PAMELA
You're dead... I killed you!
(Disbelief)

DR. WOODRUE
Please, it takes a lot more than a
toxic kiss to kill me.

There is a short pause.

PAMELA
What's going on... where are we?

DR. WOODRUE
We, are on our way to the future.

PAMELA
Am I dead?

Dr. Woodrue chuckles.

DR. WOODRUE
Hardly.
(Beat)
No, you're more alive than ever...
we both are.

PAMELA
I should have killed you.

DR. WOODRUE
Pamela... don't be rude.
(BEAT)
We have a bright future together.

PAMELA
I don't want anything to do with
you! I work alone.

DR. WOODRUE
My child, you have no idea --

Dr. Woodrue unbuttons his shirt, revealing the dark brown,
tree bark growing out of his chest, and stomach.

Pamela's eyes widen in surprise, she grins.

PAMELA
Why didn't you tell me?

DR. WOODRUE

I wasn't sure if I could trust you, fully. But now... I see that you're the only person in this world I can trust.

(Beat)

Together, we can accomplish great things, Pamela.

Pamela's smile fades.

PAMELA

Don't call me that. Pamela is no longer my name.

DR. WOODRUE

Of course it isn't...

(Beat)

My sweet, Poison Ivy.

The newly born, POISON IVY, sheds a devilish grin, and off that, we --

CUT TO:

EXT. ODYSSEY, CITY - STREETS - NIGHT.

Outside the truck, AMANDA WALLER stands with a phone up to her ear.

AMANDA

This is Waller.

(Beat)

Yes, inform Dr. Arkham that two more will be joining his family, soon.

Amanda grins, then hangs the phone up. Suddenly, she sees a shadowy figure in the distance. Amanda turns around, then walks toward it. As she gets closer, she turns into an alley and meets with -- VALENTINA.

AMANDA (CONT'D)

I was beginning to think you'd never show.

VALENTINA

I thought about it, trust me.
(Unsure)

AMANDA

Why the long face, Val?

Valentina shakes her head.

VALENTINA

I lost the case, Amanda. It's gone.

Amanda smiles, which confuses Valentina.

VALENTINA (CONT'D)

Why are you smiling!?

AMANDA

Don't worry Valentina... it's exactly where I wanted it to be.

We CLOSE IN on Amanda's smile, and off that, we --

CUT TO:

INT. ODYSSEY, CITY - COMMAND CENTRAL - NIGHT.

INSIDE Command Central, Rachel sits on the couch, in deep thought. Lana walks up to her.

LANA

Hey.

RACHEL

Hey, Quentin left?

LANA

Yeah, he's feeling a bit down after what happened.

RACHEL

I don't blame him.

LANA

Yeah...
(Beat)
How about you?

RACHEL

I'm as right as rain... or whatever you old people say nowadays.

Lana chuckles.

LANA

That's good to hear.

She lets out a soft sigh.

LANA (CONT'D)
 We need to find out what Amanda has
 got. I don't trust her with
 whatever it is, at all.

Rachel smiles, then reaches into her pocket and takes out the
 case she stole from VALENTINA.

RACHEL
 I didn't think she was too
 trustworthy either.

Lana's eyes light up in surprise.

LANA
 You little thief!
 (Sarcastic)

Rachel hands her the case.

RACHEL
 I wonder what's inside.

LANA
 Well... we'll open it, together.

Moments pass, then Rachel nods. Lana slowly opens the case,
 and we CUT to a view of the both of them, looking down into
 it.

CLOSE UP: On Rachel. As the case opens, a small ray of light
 flashes into her eyes, turning them RED for a moment, then
 back to normal.

Rachel is fluttered, and Lana looks back at her.

LANA (CONT'D)
 You okay?
 (Concerned)

RACHEL
 Yeah -- yeah, I'm fine.
 (Beat)
 What is it? A stick?

Lana picks up the contents of the case. It is revealed to be
 a small, pointed object. Lana examines it more closely.

LANA
 No...
 (Beat)
 It's a thorn.

A DRUM BEAT kicks in, as LANA and RACHEL gaze at one another in confusion. Off that image, we --

BLACKOUT.

END OF EPISODE