

theVPN Presents
TRINITY "Restless"
Written by Chris Davis

1.

THEVPN

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CONTINUED:

TRINITY

2.05 | "RESTLESS"

Written by
Chris Davis

Executive Producers
Jack Malone & Jason Davis

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CAST

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

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GUEST STARRING

HENRY "HANK" HEYWOOD.....	BENJAMIN MCKENZIE
LEX LUTHOR.....	MICHAEL ROSENBAUM
VALENTINA VOSTOK.....	ALI LARTER
GARFIELD "GAR" LOGAN.....	SEAN FARIS
ARELLA.....	TALISA SOTO

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TEASER

FADE IN:

INT. COMMAND CENTRAL - NIGHT.

Inside COMMAND CENTRAL, we pan around the messy room. Books laying on the floor, untouched. Gray and Black computer wires spread across the floor.

As we continue to MOVE around the room, we pause on --

QUENTIN O'NEAL, sitting down in front of the MASSIVE computer monitor. He types quite slowly.

We CLOSE IN on his face --

exhausted, as he releases a quick yawn.

CUT TO the couch on the other side of the room, where LANA LANG sits, with a book in her hand.

She's not exactly reading it; just scanning the pages carelessly.

Lana puts the book down to her chest.

LANA
You got anything?

QUENTIN
Nothing, at all. There's no such thing as a thorn that will "save hundreds of souls."

LANA
Well, Amanda Waller must have wanted it for something.

QUENTIN
How do you even know this thing's a thorn.

LANA
Well for one --

LANA sticks her finger up to show QUENTIN the SMALL BROWN BANDAGE on her finger.

Quentin shows her a subtle grin.

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CONTINUED:

LANA (CONT'D)

And -- the person she took it from
was a Botanist. She did research on
plant life -- Thorn, had to have
come from a flower, right?

(Beat)

It's the most reasonable
conclusion. Well, the most
reasonable conclusion I can seem to
come up with.

QUENTIN

I don't know. Maybe we're going
about this the wrong way. What
would Checkmate want with a thorn
anyway -- to poke evil away?

LANA

Why don't you call Stuart?

QUENTIN

He's off the radar again, haven't
seen him since the freak show at
the Hotel.

LANA

Waller must have given him a good
scare.

QUENTIN

He probably wouldn't know anything
anyway. Aside from getting on my
nerve and helping me with -- well,
he's sort of useless when it comes
to giving us information when we
need it.

LANA

Yeah, but he was on the inside. I
wish we still had that.

QUENTIN

Well, Jake has split and
Cynthia's... unavailable at the
moment.

Lana looks down, then sighs. She looks at her wrist watch and
her eyes widen.

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CONTINUED:

LANA

Woah.
 (Beat)
 Hey, let's call it a night, babe.

QUENTIN

Babe?

LANA

Yeah, why not?

They both grin, then LANA stands.

QUENTIN

Sounds like a plan.

QUENTIN turns the computer off, via remote, then stands. He moves toward Lana, putting his arm around her shoulders.

QUENTIN (CONT'D)

I can't wait to get some good old fashioned rest.

The two make their way to the door when we --

1

CUT TO:

1

INT. ODYSSEY HOSPITAL - PATIENT ROOM - NIGHT.

TIGHT, on the edge of a hospital bed. Dark blue blankets cover the shape of a BODY.

MOVING up the bed, slowly, we finally reveal the patient as --

CYNTHIA REYNOLDS.

As she lay still, in a coma, she looks at peaceful. Her blonde hair wraps around her face, slightly LONGER than the last time we saw her.

WE CUT to an overhead view of her, asleep. Her eyes begin to shift in her sleep when all of a sudden, we --

2

FLASH TO:

2

INT. UNKNOWN FACILITY - LAB - NIGHT. (FUTURE)

CLOSE UP: On a pair of closed eyes.

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CONTINUED:

We slowly PAN back to reveal --

CYNTHIA REYNOLDS, laying down on an operation table, inside a medical lab.

Her hair, is a dark brown and we see that her arms and legs are strapped down.

We move up to her face to see that she has clear tubes, running through her nostrils.

We MOVE around the room and see a male doctor, wearing a LONG, white lab coat. He steps toward Cynthia, holding a syringe with a purple chemical inside.

He squeezes the end and the liquid shoots out a bit.

Then, he slowly slides the needle into a vein on Cynthia's neck. Taking it out, and putting it down on the plate next to the table, he crosses her arms and waits a moment.

SUDDENLY, Cynthia's heart beep begins to race, though the doctor remains calm.

Moments later, the heart monitor holds one beep.

Cynthia's heart has stopped.

The doctor looks over to the clock on the wall, then back down at Cynthia.

He sighs.

Then, he removes the restraints on Cynthia's arms and legs.

BEEP! BEEP!

Out of nowhere, the heart monitor begins to beep again. In shock, the doctor faces the machine.

CLOSE UP:

On Cynthia's eyes, as they DART wide open.

The doctor looks back at the operation table to see that Cynthia, has disappeared.

As the doctor looks around the room, in shock --

BAM!

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CONTINUED:

He is suddenly shoved into the lab table by an unseen force. He grunts with surprise, then his head goes banging into the metal table. He falls over, unconscious.

Then, CYNTHIA REYNOLDS reappears from thin air.

She looks down at him, with a vengeful expression.

Moments later, she rushes off screen.

We MOVE down the unconscious doctor, pausing for a moment to establish --

3

CUT TO: 3

INT. UNKNOWN FACILITY - HALLWAY - NIGHT.

TIGHT on a of FEMALE legs, making their way down the empty hallway. Red warning lights flash on and off as she walks, wish haste.

We move UPWARD to reveal CYNTHIA.

Suddenly, we JUMP to the other side of the hallway. Elevator doors open and out comes of band of armed guards in black suits.

Cynthia dashes straight at them.

BANG! BANG!

The guards fire their pistols, but Cynthia is able to dodge the bullets as she maneuvers her way toward the first guard.

She grabs his gun, then twists his arm around his back, spinning him around as a shield.

The other guys fire their weapons right threw him.

She pushes the guards dead body toward the other guys, distracting them for just the right amount of time so she could DISAPPEAR.

The guards, in shock and confusion; looking around the hall for signs of the metahuman.

Then -- BAM!

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CONTINUED:

Cynthia reappears from behind the last guard in the group. She snaps his neck with ease. The others twist around toward her!

Then, she jumps up with her feet in the air, landing a MASSIVE kick to the remaining two guards faces. In a 360 degree twist, she lands back on her feet, looking back at all the destruction she has caused.

EXTREME CLOSE UP:

Cynthia's lips form a satisfying grin before -

THWACK!

Cynthia crashes down to the floor after being hit from behind. She gains her balance, then gazes up at her attacker.

We see a figure from Cynthia's point of view, blurred, and moving closer to her.

Moments later the picture becomes more clear and we can definitely make out the mysterious figure --

VALENTINA VOSTOK.

Cynthia is in shock.

BACK ON Valentina. She aims a pistol at Cynthia's face, then gives her a devilish grin.

VALENTINA
 Any last words, Gypsy?

CLOSE UP:

On Cynthia. Her eyes begins to water, and she breathes heavily. Then, she releases a SHRIEK of fear.

BANG!!

Valentina pulls the trigger and on the gun's EXPLOSION, we --

4

4

SMASH CUT TO:

INT. ODYSSEY HOSPITAL - CYNTHIA'S ROOM - NIGHT.

EXTREME CLOSE UP:

Cynthia's wide mouth.

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CONTINUED:

CYNTHIA
AARRRGHHH!!

We quickly PULL BACK and establish her entire face. Now, WIDE AWAKE, sitting up in her hospital bed.

Eyes wide, breathing heavily and sweating violently.

She trembles while gazing around the room and on her shock,
we --

5

5
BLACKOUT.

END OF TEASER

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CONTINUED:

ACT ONE

FADE IN:

EXT. ODYSSEY, CITY - SKYLINE - DAY. (ESTABLISHING SHOT)

Moving across the fresh city as the sun is just beginning to rise. The buildings and roads below are struck by the sun's rays and we PAN inward on the GLAMOROUS oceanic view to establish --

6

CUT TO: 6

INT. ODYSSEY, CITY - TRAINING WAREHOUSE - DAY.

HANK HEYWOOD, inside his new training warehouse. He stands still, gazing unto the dozens of new fighters within his team. As they train, we move toward a woman, making her way toward Hank. African American, short curly brown hair, and a look of confidence. Her name is Mari ***VIXEN***.

She reaches Hank, and touches his shoulder from behind.

MARI

Henry, you have a visitor.

HANK turns around, and is greeted by -- PETE ROSS.

HANK

Pete, my man.

PETE

Hank.

HANK

Thank you, Mari.

She leaves the two.

PETE

Nice place you've got here.

HANK

You should have seen the old one.
 Thanks to Checkmate, it's nothing
 by a big pile of rubble.

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CONTINUED:

PETE

Yeah, Amanda's a heartbreaker.

HANK

I'm going to make sure it's safe,
this time around.

PETE

Good luck.

Hank nods.

HANK

So, what have you been getting into
lately?

PETE

Well finding a new job is harder
than I thought it would be. I'm
starting to think Waller
blacklisted me.

HANK

Can she even do that?

PETE

She's the head of the CBI in
Odyssey. She can virtually do
whatever the hell she wants and get
away with it.

Hank shakes his head.

PETE (CONT'D)

I didn't even land that job on my
own. You know what I was doing
before I worked for Amanda?

(Beat)

I was a roadie.

HANK

With you? Justin Bieber?

Pete dashes him a "Do you want your ass kicked?" look.

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CONTINUED:

PETE

No.

(Beat)

Anyway, it was my mom -- she's a judge so, she was able to call some favors... without her, I don't know where I'd be right now.

HANK

You could always go to school. I hear Odyssey Shore is accepting late admissions this year.

PETE

Me, at school, with Lana as my shrink. Yeah, that would be... not cool, at all.

They chuckle.

PETE (CONT'D)

Anyway, what about you, and this place? What do you intend to do here?

HANK

You know, train an army or two.

As he says that, we swoop around the two, slowly, to reveal the onslaught of resistance fighters, sparring below them.

We hold our position for a moment, before shifting back to PETE AND HANK. They both grin with satisfaction.

PETE

Go team.

Hank looks to Pete, still grinning and off that, we --

7

CUT TO: 7

EXT. ODYSSEY, CITY - BACK ALLEY - DAY.

A crispy cement ground. WHITE dissolved markings run down the alley ground as we PAN upward to a pair of female legs. Fitting, BLACK slacks cover up the skin.

We slowly pan UPWARD, to reveal the white collared blouse -- then, the fashionable woman is revealed to be --

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CONTINUED:

VALENTINA VOSTOK.

She takes a sudden breath, with clear impatience. Her attention slowly drifts to the far side of the long alley, as a white limousine makes its way through it. As it comes in closer, she starts to talk toward the vehicle.

ANGLE, on the vehicle, as its back door darts open.

AMANDA WALLER rises from her seat, closing the door behind her.

The two women meet halfway.

VALENTINA

We can't keep meeting like this Amanda. It's only a matter of time before "The Man Upstairs" decides to keep a tab on you.

AMANDA

Lex is already keeping tabs on me. Luckily, I still have enough credibility in my office to make sure those tabs lead him straight to dead ends.

VALENTINA

But for how long?

AMANDA

As long as is needed, which if all goes according to plan... won't be much longer.

VALENTINA

Is that confidence I smell on you? What's new?

AMANDA

I just so happen to be in a good mood.

VALENTINA

Oh really... is the world coming to an end already? A memo would have been nice --

Amanda chuckles, shedding a warm smile. Valentina pauses for a moment, then grins.

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CONTINUED:

VALENTINA (CONT'D)

I haven't seen you smile in a long
time, Amanda...

AMANDA

Not much to be happy about these
days, Val. Besides, in not in my
job description.

VALENTINA

Well, hopefully when all this is
over, none of that will matter.

Amanda nods.

AMANDA

So, where are you hanging your coat
these days?

VALENTINA

Here and there. I knew I wouldn't
be able to stay at the Treemount
for long. I need to find some place
off the radar, now more than ever.

AMANDA

What's going on?
(Worried)

VALENTINA

It's Quentin O'Neal...
(Beat)
He knows I'm alive.

Amanda is somewhat shock; she gazes down.

AMANDA

Is he going to be an issue?

VALENTINA

I don't know. Probably not but,
he's unpredictable.
(Beat)
When I heard he was working with
Lana...

AMANDA

I don't smell jealousy, do I?

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CONTINUED:

VALENTINA

Don't hold your breath -- it's just
 a means to an end.

(BEAT)

Speaking of which, how long would
 you say before Lana finds out how
 to use that thorn?

AMANDA

It's up to Roth now. She has the
 power to activate it.

(Beat)

I have faith she'll piece the
 puzzle together soon --

OFF that, we --

8

CUT TO: 8

INT. ROTH RESIDENTS - RACHEL'S ROOM - DAY.

RACHEL lays on her bed, eyes closed shut, in a DEEP sleep.
 She moves around, under her messy blankets, as her facial
 features tighten. Obviously disturbed, she begins to breath
 heavily.

On that, we FLASH TO -- Rachel's dream.

A series of flashes occur:

- *RED SKY*; Dark *BLACK* clouds, soaring through the horrid,
 vast sky.

- A dark haired woman, wearing a black, hooded gown. She
 slowly puts her index finger over her mouth. "Shhhhh."

- A pair of *BLACK* and *RED*, bulging eyes. *SMASH CUT* to a pair
 of razor-like teeth, belonging to the red-eyed *BEAST*.

- The woman from before, hood removed. She appears terrified,
 as she carries in her arms -- a baby.

- The woman rushes toward a crimson red *VORTEX*, and places
 the small child inside.

A dark voice is heard in the distance.

VOICE

Klaatu Verrata Azarath Metrion
 Zenithos!

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CONTINUED:

- Rachel Roth, wearing a dark blue dress, as well as a hood and short cap. A look of burden, and despair clouds her face before her eyes being to glow, a PURE, yet WICKED WHITE.

In the distance we hear another voice -- muffled, but we can make out the words as "RACHEL!!!"

On that we --

9

SMASH CUT TO:

9

INT. ROTH RESIDENTS - RACHEL'S ROOM - DAY.

BACK ON RACHEL, as she darts up in her bed! WIDE AWAKE.

GAR (O.S.)

Rachel!

ANGLE ON GAR, standing beside her, touching her shoulder.

Rachel jumps at the sight of him.

RACHEL

Gar! What the HELL are you doing here!?

GAR

You're mom let me in. Geez Rachel, are you okay?

RACHEL

I -- I'm fine. It was just a dream.

GAR

Some dream... you were shouting --

RACHEL

-- Just, forget about it! Okay?
 (Frustrated)

GAR

Yeah. Yeah, sure. As long as you're okay.

Rachel signs, then nods.

Rachel rises out of bed slowly, and walks to the desk at the other side of the room.

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CONTINUED:

RACHEL

Well, are you gonna tell me why
you're at my house at seven in the
morning?
(Curious)

GAR

Oh, right. Nothing out of the
ordinary -- I just wanted to make
sure you were alright. I haven't
seen you outside class for a few
days.

RACHEL

I've just been busy I guess.
Studying mostly.
(Unsure)

GAR

You, studying?

RACHEL

Yeah, so?

GAR

Alright, if that's what you're
going with.

RACHEL

Did anybody ever tell you that
you're not very trusting?

GAR

I could say the same thing about
you Rachel.

RACHEL

You could, but then I'd have to
come back with a snarky remark
regarding your B.O, and I know how
much you love those.
(Jokingly)

Gar grins.

GAR

And, she's back.
(Thrilled)

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CONTINUED:

Rachel gazes up at Gar, with a smirk on her face.

GAR (CONT'D)
So, how bout we get together today.
After class?

Rachel makes a disagreeing expression.

RACHEL
I can't, I have plans.

Gar is obviously disappointed, but he attempts to pick himself back up by forcing a smile.

RACHEL (CONT'D)
I'm so sorry, I'm just really busy
today.
(Beat)
I'll make it up to you, I promise!

Gar smirk widens.

GAR
You better.

Rachel nods, satisfied with his answer.

GAR (CONT'D)
Look, I gotta run but, I'll catch
you later.

RACHEL
Or, I'll catch you.
(Sassy)

Gar leaves the room, with a grin on his face. Rachel holds her position for a moment, then gazes over to the mirror on the other side of the room, next to her dresser. She stands in front of her mirror, then begins scratching the left side of her back.

She lifts the strap on her shirt up, and notices a red rash on her shoulder. Her eyes widen, then she turns around to investigate.

ANGLE ON, the mirror, as Rachel lifts her shirt up, revealing her back. On the top left corner, sits a dark red mark, curved shaped, similar to the letter "S".

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CONTINUED:

Rachel looks back into the mirror, disturbed.

On that, we --

10

CUT TO: 10

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

TIGHT on QUENTIN and LANA, spread out on different sides of the same bed. Quentin is awake, in deep though, while Lana sleeps restfully.

Moments pass, then --

BUZZZZ!

An alarm clock shrieks loud, waking Lana from her slumber. Quentin taps the clock, shutting it off, and Lana turns toward him.

She smiles.

LANA
 Hi, you.

QUENTIN
 Hey.
 (Pleasantly)

Lana leans over, planting her lips on Quentin's. They break apart shortly after.

LANA
 What's today look like?

QUENTIN
 I was gonna head over to the warehouse. Get into a research mode.

LANA
 That sounds -- incredibly boring actually.

She chuckles.

QUENTIN
 Oh yeah, and what would you have me do?

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CONTINUED:

LANA

I don't maybe.

(Beat)

What if we gave researching for today. Maybe go out for breakfast, just hang around?

QUENTIN

Don't you have to work today?

LANA

Well, I took the day off to research that bloody thorn but, I was thinking about playing hooky.

QUENTIN

That's tempting-- but we really need to find out exactly what that thing is, and why Checkmate was after it.

LANA

I don't know, I'm starting to think they just pulled us in, to throw us off a trail. I'm coming up nowhere with that thing.

QUENTIN

Which is why, we need to put our heads together. Now, more than ever.

LANA

I guess you're right.

(Beat)

No... I know you're right.

QUENTIN

Trust me, I wish I wasn't.

LANA

Hey, are you okay? I've never seen you turn down a meal before.

(Playful)

QUENTIN

I don't know... it's nothing.

(MORE)

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CONTINUED:

(Beat)
 Hey, why don't I make you
 breakfast?

LANA
 Are you sure you want to do that? I
 mean, you, cooking, is seriously
 sexy. Who knows, we might just end
 up right back here.

They both smile at one another, and lean in for another kiss.
 Their lips meet, in a passionate moment of bliss.

Suddenly --

RING RING RING!

The telephone beside the bed begins to ring.

Lana sighs -- The two break apart and Lana answers it.

LANA (CONT'D)
 Hello?

ANGLE ON QUENTIN, as he lays his head back down on his
 pillow, feeling cheated.

LANA (O.S.) (CONT'D)
 What?
 (Shocked)

QUENTIN looks at Lana.

LANA (CONT'D)
 Uhm... yes. Yes, of course. I'm on
 my way.
 (Beat)
 Okay. Thank you.

Lana puts ends the conversation, hanging up. Quentin looks to
 her, with curiosity.

QUENTIN
 Lana, what's up?

LANA
 It's Cynthia.
 (Beat)
 She's awake.

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CONTINUED:

We push in on Quentin's surprised expression.

Off that, we --

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11
BLACKOUT.

END OF ACT ONE

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ACT TWO

12

FADE IN:

12

EXT. DOWNTOWN - ODYSSEY HOSPITAL - DAY.

We touch down at the front entrance of the hospital. A few people are seen exiting the building, doctors by their scrubs.

13

We slowly PAN IN to establish --

13

CUT TO:

INT. DOWNTOWN - ODYSSEY HOSPITAL - DAY.

LANA & QUENTIN, walking down a hospital corridor. Lana leads the way as Quentin lags behind her. Turning to her left, she knocks on a door, leading to Cynthia's room.

There is no answer. She opens the door.

INT. ODYSSEY HOSPITAL - CYNTHIA'S ROOM - DAY.

Inside Cynthia's hospital room, Lana and Quentin see the curtains pulled open, illuminating the empty bed.

LANA

Cynthia?

Suddenly, a figure is seen behind them --

CYNTHIA REYNOLDS.

CYNTHIA

Howdy.

Both Lana and Quentin jump at the sudden greeting, turning towards Cynthia.

QUENTIN

Jesus!
 (Reassured)

CYNTHIA

Sorry. I was getting a bagel.
 (Innocent)

Lana chuckles, then walks over to Cynthia, holding out her arms. The two meet for an embrace.

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CONTINUED:

Lana moves up and down Cynthia's back.

LANA
It's good to see you, Cynthia.

CYNTHIA
Likewise.

Lana lets go, and moves behind QUENTIN, who stands there, gazing at Cynthia.

Cynthia looks up at him, then raises her arm for a hand shake.

Quentin smiles.

QUENTIN
Come here.

Cynthia puts her hand down, and hugs Quentin. We can tell from her face that she's a bit surprised.

QUENTIN (CONT'D)
How are you feeling?

The two break the hug, and Cynthia smiles.

CYNTHIA
Pretty good, just a little shaken up. I've been out for a month almost, that's bizarre.

LANA
Good thing, is you're awake.

CYNTHIA
I almost feel guilty. It seems like I'm in the hospital every time you two turn your heads.

LANA
No... really? I hadn't noticed.
(Sarcastic)

Cynthia chuckles.

QUENTIN
So, tell us... how was your trip to the future?

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CONTINUED:

CYNTHIA

My trip? To the future -- what?

QUENTIN

Oh, come on. You've got to tell us.

Cynthia wears a confused expression.

CYNTHIA

Quentin, I have no idea what you're talking about...

LANA

Cynthia, a few weeks ago, you appeared to us from the future.

CYNTHIA

Is that even possible?

LANA

Well, you'd think not, but it happened.

(Beat)

You said you were trapped in your own vision...

CYNTHIA

I -- I don't remember.

Cynthia shakes her head, incapable of understanding.

On her confusion, we --

14

14

CUT TO:

INT. CHECKMATE - HALLWAY - DAY.

WITHIN Checkmate, we immediately follow --

AMANDA WALLER, as she makes her way down the empty hallway. The lights illuminate the checkerboard floor and pure white walls.

AMANDA herself wears a CONTEMPTUOUS expression.

Waller quickly makes a turn into the --

15

CUT TO: 15

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CONTINUED:

INT. CHECKMATE - DEBRIEFING ROOM - DAY.

Inside we see the back of a male figure, tall and sharply bald, standing on the other side of the room. Amanda walks straight inside and stops next to the door, facing the man.

He slowly turns around to face her and we reveal him to be --

LEX LUTHOR.

Lex stands there, with a forced smile.

LEX
Amanda, you're here.

AMANDA
Yes, sir. How have things run for you today?

LEX
Alright, more or less.
(Beat)
I wasn't expecting rain today, but... you can't cry over things you can't control.

AMANDA
I'm sure if you wanted to control the weather, you'd find a way.

Lex releases a slight chuckle.

LEX
Yes, I imagine you're right.

Amanda squints her eyes, wondering why he is being so civilized. Lex sits down at the long table in front of him, then gestures Amanda to take a seat, which she does.

As the two sit across from one another, Lex folds his hands atop the table.

LEX (CONT'D)
So, Agent Waller... what's new?

AMANDA
You know everything that I know.

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TRINITY "Restless"
Written by Chris Davis

CONTINUED:

LEX

Oh good, so you're aware that one
Ms. Cynthia Reynolds is awake.

AMANDA

What!?
(Infuriated)

LEX

Ahh, I see.

AMANDA

When did this happen?

LEX

Exactly --
(Looks at wristwatch)
-- seven hours ago.

Amanda sighs.

AMANDA

What do you suggest we do?

LEX

I've already made the funeral
arrangements.

AMANDA

You're killing her... that was a
fast decision.

LEX

I'm very thorough. Not a big fan of
loose cannons.

(Beat)

Anyway, she should have been killed
the second her use was up but...
you let her live.

Amanda gazes down, with nothing to say.

LEX (CONT'D)

But, that's not all the information
I was able to obtain.

Amanda's eyes dart straight back up to him.

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CONTINUED:

LEX (CONT'D)

Our undercovers at the hospital
 kept tabs on the girls' brain
 activity. They were off the charts.

AMANDA

How so?

LEX

She's a psychic isn't she?

AMANDA

You think she was having an
 extended vision?

LEX

I know it... and I want to see it,
 before she dies.

LEX stands to his feet, and leaves the room. Amanda sits
 there for a moment.

We PAN IN on her worried expression, and off that, we --

16

16

SMASH CUT TO:

INT. ODYSSEY SHORE COLLEGE - CLASSROOM - DAY.

A group of students walk into the large lecture hall. We
 pause at the door until we see RACHEL ROTH, among these
 students. We follow her to her seat, in the fourth row.

As class begins, RACHEL begins to fiddle with her pencil,
 looking down at her lap. Obviously not paying attention to
 her professor, who has just taken his seat at the desk up
 front.

We slowly begin to --

17

17

DISSOLVE TO:

INT. ODYSSEY SHORE COLLEGE - CLASSROOM - DAY.

There has been a pass of time, as we see RACHEL ROTH, holding
 her head up with her palm.

Eyes closed.

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Written by Chris Davis

CONTINUED:

PROFESSOR

And what is the meaning of that
term and what famous philosopher
agreed with it?

(Beat)

Rachel...

BACK ON RACHEL --

Her eyes remain closed.

PROFESSOR (CONT'D)

Rachel? If you're just gonna sleep
in my class then --

RACHEL

Tabula Rasa, meaning blank slate --
Philosopher? John Locke.

We close in on the professor, at he stares blankly at Rachel,
who is still resting her eyes.

He looks at but disappointed.

PROFESSOR

Correct. So --

His voice slowly fades out, and Rachel finally opens her
eyes. Gazing toward the door, she sees a woman standing
outside the classroom, staring directly at her.

Her face tightens.

VOICE (O.S)

(Whispers)

Azarath... Klaatu... Verrata...
Azarath... Metrion... Zenithos!

Rachel covers her ears, as we spin around her with haste,

THEN she raises from her seat and shouts --

RACHEL

Shut up!!

The voices cease, and her eyes widen at the sight of her
fellow classmates staring at her in confusion.

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 Written by Chris Davis

CONTINUED:

She looks around the room, then quickly storms out of her seat, heading for the door.

PROFESSOR

Ms. Roth!

Rachel leaves the classroom. Off that, we --

18

18
 CUT TO:

INT. ODYSSEY SHORE COLLEGE - HALLWAY - DAY.

RACHEL walks down the empty hallway. Hand on her head, disoriented.

She heads straight down the hall, and makes a quick left to a closed door.

The label on the door reads --

COUNSELORS OFFICE.

Rachel looks inside, but sees no one. She sighs, then backs away from the door. She begins to rummage in her pants pocket until she pulls out a black BLACKBERRY.

She begins to dial a phone number, constantly taking steps back until she turns around --

BAM!

The strange woman from earlier --

Dark haired, with dark brown eyes is posted, dead ahead of her.

Rachel's eyes widen, and her cell phone drops to the floor.

RACHEL

Who are you!?

WOMAN

My name is Arella... please, do not be frightened.
 (Peaceful)

RACHEL

What do you want? Where did you come from?
 (Confused)

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TRINITY "Restless"
Written by Chris Davis

CONTINUED:

ARELLA

I came because of you, Rachel Roth.

RACHEL

How do you know my name?
(Defensive)

ARELLA

You do not understand, but you
will... soon.

Rachel quints her eyes, in curiosity and confusion.

ARELLA (CONT'D)

Soon, you will understand that you
are the only one capable of saving
our people.

RACHEL

You people -- what the hell are you
talking about?!

Rachel tones becomes irritated.

ARELLA

You have what you need. You have
the thorn. You, and only you, have
the power to activate it.

GAR (O.S.)

Rachel!?

RACHEL quickly turns around to see --

GAR, walking up to her, with a worried expression. She turns
back around to face Arella, but she is nowhere to be found.

Her eyes drop, and she searches the area around her, without
any luck.

Turning back to Gar --

RACHEL

Where did that woman go?

GAR

What?

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 TRINITY "Restless"
 Written by Chris Davis

CONTINUED:

RACHEL

She was right here! You had to see her!

GAR

Rachel... I only saw you. There was no one else here...

CLOSE UP --

on Rachel as her perplexity gets the best of her.

Her eyes widen a bit, trying to figure out the situation she's in, and off that image, we --

19

19

CUT TO:

INT. LANG RESIDENTS - LIVING ROOM - DAY.

TIGHT on the closed front door. Moments pass before the door is abruptly opened from the outside, revealing --

LANA LANG, twisting her key out of the door. Following behind her, is QUENTIN and CYNTHIA.

When all three come inside, Lana closes the door behind her.

CYNTHIA

Wow, I've never seen this house so empty.

QUENTIN

Well, Jake has split. We haven't heard from him in weeks.

CYNTHIA

So that means you two have the house all to yourselves again.

She grins.

LANA

Cynthia, we'd be happy to have you here for however long you need.

CYNTHIA

No, I couldn't.

QUENTIN

Oh, you can. We won't be that loud.

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 TRINITY "Restless"
 Written by Chris Davis

CONTINUED:

Lana looks up at Quentin, with fire in her eyes. Quentin flashes her a silly smile.

Then, Cynthia's mouth widens into a smile as she comes to the realization that the two are "together."

CYNTHIA

About time.

Lana looks toward her. She can't help but grin.

LANA

Moving on -- can you tell us the last thing you remember, because the coma?

Cynthia blows her breath, thinking back.

CYNTHIA

Well, I was at Quentin's old place. Hank and I were getting settled in... then --

Off that, we -

20

20

FLASH TO:

INT. VALENTINA'S HOUSE - BEDROOM - FLASHBACK

Cynthia walks toward the small night stand, where she sees a framed picture of a blonde woman. She picks it up, and we reveal the woman to be --

VALENTINA VOSTOK.

Suddenly, CYNTHIA gasps quite roughly, then falls to the floor.

Off that, we --

21

21

FLASH TO:

INT. LANG RESIDENTS - LIVING ROOM - DAY.

CYNTHIA

Then, I blacked out.

LANA

Do you know what set it off?

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TRINITY "Restless"
Written by Chris Davis

CONTINUED:

CYNTHIA

Right before the lights went out, I
picked up a picture of your
fiancee.

Quentin's face tightens with confusion.

CYNTHIA (CONT'D)

I don't remember much, but --

QUENTIN

-- Why would that picture set your
vision off? Why would it put you in
a coma?

CYNTHIA

I -- I don't know.

Quentin quickly steps away from the two -- MAZED.

Lana reaches out her hand to grab his shoulder, but Cynthia
stops her.

CYNTHIA (CONT'D)

Don't... just give him a minute.

Lana sighs, then nods in understanding. SUDDENLY, there is a
knock on the door. Lana walks over to the door and opens it,
reveal --

HANK and PETE.

Without being invited in, HANK steps inside once he sees
CYNTHIA. Her eyes light up.

HANK

I was starting to wonder if you'd
ever wake up.

Cynthia smiles.

CYNTHIA

Come on. You should've had more
faith in me.

Hank grins at her, happy to see her. Then, he wraps his arms
around her, gripping her tightly.

Lana looks at Pete, who is grinning back at her.

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TRINITY "Restless"
Written by Chris Davis

CONTINUED:

CYNTHIA (CONT'D)
Okay, okay -- super strength!

Hank's eyes widen, then he quickly lets go of her.

HANK
Sorry.
(Nervously)

BEAT. We cut over to PETE and LANA, as Pete directs his attention toward Quentin, pacing back and forth on the other side of the room.

PETE
What did I miss?

LANA
Cynthia just mentioned the "V"
word.

PETE
Uhm... you need to be more
specific.

Lana sighs.

LANA
Valentina.

PETE
Oh... I see.

BACK ON Hank.

HANK
So, what do we know about the
future?

Cynthia looks down, in disappointment.

LANA
She doesn't remember anything.

CLOSE IN on CYNTHIA.

Lana continues to explain the situation, but her voice slowly fades away and we're fixed on CYNTHIA's odd expression.

We PAN in on her face, as she squints her eyes.

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 Written by Chris Davis

CONTINUED:

Then, we CUT TO her POINT OF VIEW to see --

The small, BLACK case, which holds the mysterious thorn Lana and Rachel recently retrieved.

As her features tighten, she suddenly gasps, and we --

22

22

FLASH TO:

INT. BLÜDHAVEN, CITY - PENTHOUSE - NIGHT. (FUTURE)

A miraculous view of the dark city of Bludhaven. We see the crescent moon, floating above the sleepless city.

SUDDENLY, we pass through a glass barrier, revealing a reflection of --

VALENTINA VOSTOK, looking down upon the city in the quiet of her penthouse suite.

Her expression is calm as she holds within her hand, a small, black case. The same case Cynthia, in the present, gazes down upon.

SUDDENLY, the door behind her is burst into.

She doesn't bother to turn around.

ENTER --

Cynthia Reynolds, being held capture by a member of Valentina's security team.

VALENTINA

You know, people still knock in this day and age.

VALENTINA slowly turns around to see CYNTHIA. Then, she smiles warmly -- although we can tell she's still as ice cold as ever.

VALENTINA (CONT'D)

Gypsy... how nice it is to see you.

CYNTHIA

I find that hard to believe.

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TRINITY "Restless"
Written by Chris Davis

CONTINUED:

VALENTINA

Oh... believe it. I've been looking for you for a while now. And now that you're here, we can talk about little Gadget, and his new merry band of freedom fighters.

CYNTHIA

I don't know what you're talking about.

VALENTINA

Come on Cindy, we both know that you have connections to Quentin O'Neal.

CYNTHIA

And if I did -- you would be the last person I'd tell.

Valentina sighs.

VALENTINA

I'd very much like to test that theory.

CYNTHIA

Trinity will find you. It's just a matter of time.

There is a beat, as Valentina smiles. She walks closer to Cynthia until she's in touching distance.

VALENTINA

Trinity, is dead.

Cynthia's eyes can't help but widen.

Valentina's smile disappears.

VALENTINA (CONT'D)

Take her to the extraction lab.

(Beat)

If she's not willing to talk, I'll take the information by force.

The guard holding Cynthia nods. Cynthia remains silent as he drags her out of the Valentina's sight.

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 Written by Chris Davis

CONTINUED:

We PUSH back on Valentina's dark, blank expression.

Off that, we --

23

23
 FLASH TO:

INT. LANG RESIDENTS - LIVING ROOM - DAY.

CLOSE UP --

on CYNTHIA, as she gasps in shock. Her eyes widen and she slowly takes a few steps back.

PANNING around the room we see LANA and the others, looking at her with confusion.

LANA

Cynthia, are you alright?

Cynthia looks up at her, then squints her eyes.

CYNTHIA

You.

She continues to back away from them. Quentin looks at her, confused.

HANK

Cynthia, what's wrong?

CYNTHIA

What did you just call me?

Quentin, from behind, touches Cynthia's shoulder, worried.

Cynthia snaps back.

When her eyes meet Quentin, she appears to be shocked.

CYNTHIA (CONT'D)

Quentin! What are you doing!?

Cynthia touches Quentin's face with both hands.

CYNTHIA (CONT'D)

They're not supposed to see you yet!

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TRINITY "Restless"
Written by Chris Davis

CONTINUED:

LANA
Cynthia, you're not making any
sense... maybe you should sit down.

Lana moves closer to Cynthia, then --

BAM!

She throws her fists behind her, smacking Lana across the
jaw. She stumbles back, leaving Quentin and the others
frightened.

Cynthia steps to the side, as the others look at her,
appalled.

CYNTHIA
My name... is Valentina!

CLOSE UP:

on Quentin, as his looks toward the blonde with utter and
complete SHOCK.

Off that image, we abruptly --

24

24
BLACKOUT.

END OF ACT TWO

theVPN Presents
 TRINITY "Restless"
 Written by Chris Davis

ACT THREE

25
 26

25
 FADE IN: 26

INT. LANG RESIDENTS - LIVING ROOM - DAY.

Back on CYNTHIA, as she faces the rest of the group. Each with their own look of derailment.

QUENTIN
 What did you just say?

CYNTHIA
 Quentin, it's me... why are you acting this way?

Lana gathers herself from Cynthia's blow.

LANA
 Cyn --

Cynthia snaps her head to Lana, who raises her arms.

LANA (CONT'D)
 Valentina.
 (Beat)
 Where did Cynthia go?

CYNTHIA
 I have no idea. The last thing I remember, is strapping into a memory extractor, with little miss psychic.

There is a beat, then Cynthia looks curious.

CYNTHIA (CONT'D)
 How are you here... What year is it?

LANA
 September of 2012.

CYNTHIA
 Where I come from... it's 2015.

The others are speechless.

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 Written by Chris Davis

CONTINUED:

QUENTIN

Valentina. If it's really you...
 you need to know that we aren't
 here to hurt you.

Cynthia takes a few steps back as Quentin gets closer. She bumps into the cabinet behind her, where she spots a small, black pistol. In panic, she picks it up and aims it at QUENTIN. He stops in his track, and raises his arms in retreat.

QUENTIN

Please... we won't hurt you.

CLOSE IN on Cynthia's face. Her eyes light up in fear, and off that, we --

27

27

FLASH TO:

INT. BLUDHAVEN, CITY - EXTRACTION LAB - NIGHT. (FUTURE)

VALENTINA and CYNTHIA are lying down, opposite one another. Both strapped into a dark gray machine. The doctor stands over Valentina.

DOCTOR

It won't hurt you.

VALENTINA

Well, that's good to know.

DOCTOR

Remember, when inside her mind, she is in control. Do not let her control you -- she will have just as much access to your mind, as you do to hers.

VALENTINA

Thanks for the heads up, but I think I can handle it.

There is a beat.

VALENTINA (CONT'D)

Let's get this over with.

The doctor nods, then walks over to the extraction machine in the center of the two women. Typing in a code, the machine begins to vibrate and produce a screeching noise.

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 Written by Chris Davis

CONTINUED:

WE CLOSE IN on Valentina, who releases a violent scream,
 before we --

28

28

FLASH TO:

INT. CYNTHIA'S MIND - CEREBRAL CORTEX

We zoom across Cynthia's brain stem, and quickly reveal
 flashes of her memory:

- *Quentin O'Neal, smiling at Cynthia.*
- *Cynthia kissing Hank in a field of dead Checkmate agents.*
- *Cynthia, Hank, Vixen and an unknown man walking together
 down a dark alley.*
- *Amanda Waller, pointing a gun at Cynthia's head.*
- *Lex Luthor stepping toward Cynthia, with a grin on his
 face.*

LEX

So, you're the girl that's been
 causing me so much trouble...

Cynthia looks up to him, in disgust.

- *Rachel Roth, wearing a dark blue outfit. Her eyes are pure
 white as she raises her arms up.*

- *An extravagant city -- GOTHAM CITY. We flash across the
 array of downtown buildings until we stop at one in
 particular -- the tallest of them all.*

A fortified 'tower.'

- *Amanda Waller, flipping a badge to Cynthia. We PUSH IN on
 the badge to reveal it says --*

DETROIT CITY POLICE.

Off that, we --

29

29

SMASH CUT TO:

INT. BLUDHAVEN, CITY - EXTRACTION LAB - NIGHT.

Valentina and Cynthia gasp as they both awaken -- breathing
 heavily. Cynthia looks toward Valentina.

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 Written by Chris Davis

CONTINUED:

CYNTHIA
 What did you do!?
 (Disapproving)

DOCTOR
 Was it a success?

VALENTINA
 Oh, it worked. I know what she
 knows.

The doctor unstraps Valentina, and she rises to her feet,
 slowly.

VALENTINA (CONT'D)
 But, she knows all I know too. See
 to it that she's put to sleep...
 permanently.

The doctor nods, as Cynthia looks to them in terror.
 Valentina walks toward the exit, we follow her as she walks
 past an armed guard.

VALENTINA (CONT'D)
 Get me on the first jet to Detroit,
 Michigan.

The guard nods.

GUARD
 Of course, Agent Vostok.

Off that, we --

30

30
 FLASH TO:

INT. LANG RESIDENTS - LIVING ROOM - DAY.

WE PUSH BACKWARD from Cynthia's eyes.

Widening the shot as she stands still, in shock. Releases a
 gasp after gaining another piece of her lost memory until --
 BAM!

LANA LANG grabs her arm, pushing her forward, into the
 cabinet behind her. They struggle, as the others watch,
 hopeful.

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 TRINITY "Restless"
 Written by Chris Davis

CONTINUED:

CYNTHIA gets the best of Lana, as she snaps her head forward, butting Lana's.

She stumbles back, then Cynthia raises her gun at Lana.

QUENTIN

No!

BEAT.

Cynthia positions the gun to her own head.

CYNTHIA

You all are gonna do exactly as I say, or you'll be cleaning up Cynthia's brains after I fill it with lead.
 (Intimidating)

The others look to her in shock, and off that image, we --

31

31

CUT TO:

EXT. ODYSSEY, CITY - DOWNTOWN - NIGHT.

RACHEL ROTH walks down the crowded side streets in DOWNTOWN ODYSSEY, with a look of quiet fear on her face.

Perplexed, she turns the sudden corner and walks toward --

COMMAND CENTRAL.

She walks up to the door, and nervously knocks. Moments pass, and no answer, She tries to open the door herself, hoping it would be open, with no luck.

She sighs to herself, then knocks again. This time, a little more aggressively than before.

Still, no answer.

She moves around the corner, into the back alley way. Peering around, she makes sure no one is watching her from afar, and then --

WOOSH!

She disappears into thin air, leaving behind an array of dark blue energy particles.

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 Written by Chris Davis

CONTINUED:

On that, we --

32

32

CUT TO:

INT. ODYSSEY, CITY - COMMAND CENTRAL - DAY.

Inside the dark, and empty building, we see Rachel appear in the center of the screen. She gazes around the room, then walks over to the other side.

She flips the light switch and the room's darkness turns to light. Without pause, Rachel begins rummaging through the drawers on the far side of the room, in desperate search for something.

After moments of searching, Rachel releases a sharp yell, in violent frustration.

She puts her hands through her jet black hair, almost CRAZED.

We twist vigorously around her, becoming dizzy as she spins. Distant whispers into her mind, becoming less and less like whispers every second.

She drops to the cold floor, in pain. Her sweaty palms, pressed tightly against her ears.

AARRRGHHHHH!!!!

Rachel screams so loudly, a blast of dark blue energy is released from her vocal chords, sending a shockwave into every corner of the room, destroying everything in sight.

WE JUMP TO the massive monitoring screen, as it bursts into uncountable pieces of glass.

The wave stops, and Rachel begins to sob as she lays her heavy head on the floor below her.

Off that, we --

33

33

CUT TO:

EXT. ODYSSEY, CITY - BACK ALLEY - DAY.

VALENTINA is walking down an empty alleyway, with haste. She moves toward the white limo, dead ahead of her. Once within range, she grips the door handle and opens it, sliding down into the vehicle.

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TRINITY "Restless"
Written by Chris Davis

CONTINUED:

EXT. ODYSSEY, CITY - BACK ALLEY - LIMOUSINE - DAY.

Valentina sits opposite Amanda, who has a worried expression on her face.

VALENTINA

I thought we had an understanding earlier.

(BEAT)

You know I shouldn't be here, Amanda.

AMANDA

I wouldn't have called you unless it was urgent.

VALENTINA

What's happened?

AMANDA

Cynthia Reynolds is awake.

BEAT. Valentina raises her eye brow, awaiting an explanation from Amanda.

VALENTINA

So?
(Unfazed)

AMANDA

So... Lex has been keeping tabs on her.

AMANDA

Turns out she's been having a vision all this time. Lex wants to see it.

VALENTINA

He's gonna use the memory extractor isn't he?

AMANDA

He plans to.

VALENTINA

That was my design! He has no right to fool with it.

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TRINITY "Restless"
Written by Chris Davis

CONTINUED:

AMANDA

You're dead, remember?

Valentina pauses for a moment. She sighs.

VALENTINA

Amanda, if he gets inside whatever future Cynthia saw... he may find out what we've been doing for the last couple of weeks.

AMANDA

Which is why we need to make sure he fails.

VALENTINA

And exactly how do you plan on doing that?

AMANDA

I need to find a way to follow through with his orders, and not fail the mission.

VALENTINA

Why don't you just take one for the team?

AMANDA

You were right before... my number is running out. I can't keep this up for long. The more time Lex spends in this city, the worse it is for both of us.

AMANDA

(Beat)

I can't afford to screw this up.

VALENTINA

Go through with it.

AMANDA

I can't help him get a hold of that girl.

VALENTINA

Lex won't touch her. I'll make sure of that.

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TRINITY "Restless"
Written by Chris Davis

CONTINUED:

AMANDA

What are you going to do?

VALENTINA

Something I should have done a long
time ago.

There is a beat, as we PAN IN on Valentina's face.

VALENTINA (CONT'D)

I think it's time to pay my fiancée
a visit.

A steady drum beat rolls, and as we CLOSE IN on Valentina's
face, we can't help but --

34

BLACKOUT. 34

END OF ACT THREE

theVPN Presents
TRINITY "Restless"
Written by Chris Davis

ACT FOUR

36

FADE IN: 36

INT. LANG RESIDENTS - BASEMENT - DAY.

CYNTHIA twists a brown rope around Pete's wrists, as he looks down in shame.

PETE

So what, you're gonna torture us now?

CYNTHIA

As long as no one makes any sudden moves, you all and Cynthia will be just fine.

LANA

So, what's the plan?

CYNTHIA

Get out of her body... get back to my time.

(BEAT)

Trust me, I don't like this anymore than you do.

HANK

Did it occur to you to ask for our help? You know, roughhousing us, playing bondage queen -- not really gaining you favor round' these parts.

LANA

Hank... let it go.

Cynthia tightens the ropes around Pete's wrists. His face tenses up, as she stands to her feet, moving toward Quentin.

We reveal that he is the last person to be restrained. He sits on the floor on the far side of the room -- she kneels down beside him.

CYNTHIA

So, how am I doing? Present me, I mean.

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 Written by Chris Davis

CONTINUED:

QUENTIN

I haven't talked to you in four years. I spent that time thinking you were missing, or six feet under.

CYNTHIA

Well, I guess I'm living proof that -- well... I'm living.

(Beat)

Besides, if memories serves me right -- go figure -- I should be popping up in just a matter of time.

Cynthia holds Quentin's wrist, twisting a rope around them quickly. Quentin sighs.

QUENTIN

Val, you don't have to do this.

Cynthia stops immediately. There is a pause, then she gazes into his eyes, and smiles warmly. Her first moment of innocence of the day.

CYNTHIA

You still call me "Val."

QUENTIN

I always have.

CYNTHIA

But, you won't always.

Cynthia's mind drifts away, and off that, we --

37

37

FLASH TO:

INT. WAREHOUSE - DAY. (FUTURE)

QUENTIN O'NEAL. Slightly more built and rugged, with messy hair and a full goatee. He is pointing a pistol toward --

VALENTINA VOSTOK, standing still with a wicked grin on her face.

QUENTIN

I will kill you, Valentina.

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Written by Chris Davis

CONTINUED:

VALENTINA

When did you stop calling me "Val?"

QUENTIN

Around the same time you murdered
my wife.

VALENTINA

The bitch had it coming.

CLICK.

Quentin takes the safety off on his gun, ready to pull the
trigger.

QUENTIN

How did you become so tormented?
(Upset)

VALENTINA

Things change, Quentin. People
change.

QUENTIN

Not you, Valentina. You were the
sweetest woman I had ever met. I
gave you my heart, and you gave me
yours.

There is a BEAT.

Valentina's eyes begin to water.

VALENTINA

You think I wanted this? You don't
think I spent every single day
thinking about you!? I loved you,
Quentin. I still love you... and I
could never hurt you.

Valentina steps closer to Quentin. Her head touches his gun.

VALENTINA (CONT'D)

Can you hurt me?

Quentin seems unsure of himself as he moves his finger toward
the trigger, almost squeezing it.

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CONTINUED:

His palms are sweaty, as he bites his lip, violently and then --

He exhales, roughly. He puts the gun down to his side. Tears form in his eyes.

Valentina smiles, then pushes her knee into his groin! He bends forward, surprised by the blow, and --

THWACK!!

Valentina sends her left fist to his jaw. He drops to the floor, HARD. Valentina rolls her eyes, then bends down to pick up the gun Quentin dropped.

She whispers in his ear --

VALENTINA (CONT'D)
 See you in another life, lover.

Before storming off the scene. On Quentin's angry, we --

38

38

FLASH TO:

INT. LANG RESIDENTS - BASEMENT - DAY.

BACK ON CYNTHIA, as she remembers that point in Valentina's life.

QUENTIN (O.S.)
 What are you doing, Val?

There is a long pause, before Cynthia's eyes begin to water. She shakes her head.

CYNTHIA
 I don't know...
 (Guilty)

Off that, we --

39

39

CUT TO:

INT. ODYSSEY, CITY - COMMAND CENTRAL - DAY.

TIGHT on RACHEL, squatting down on the dark, heatless, brick wall. Her sobs are present, as she is unable to move.

Suddenly, we hear distant footsteps, slowly gaining more and more sound as it gets closer.

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CONTINUED:

Then, we see a figure, stepping in front of Rachel, looking down on her.

ARELLA

Rachel.
(Tenderly)

Rachel slowly raises her head, gazing up at Arella.

RACHEL

What do you want?

ARELLA

I want to help you.

RACHEL

I don't need your help!

ARELLA

Yes... you do.
(Beat)
What's troubling you?

RACHEL

I -- I don't know who, *or what* I
am... and it's killing me.
(Gloomy)

ARELLA

Rachel, you've been marked...
haven't you?

RACHEL

How would you know that?

ARELLA

It's common, among my people. His
mark enhances self pity, and doubt.
It runs through the most peaceful
souls, and watches them plummet
into darkness.

RACHEL

His mark?

ARELLA

Trigon...

Rachel looks confused.

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CONTINUED:

ARELLA (CONT'D)

He's tainted you, even from his
prison. But you can change that --
you and you alone have the power to
fight back. You have the power to
discover who you *really* are...

(BEAT)

You just have to let yourself
believe that again.

RACHEL

And if I can't?

There is a short pause, when Arella looks unsure.

ARELLA

Then Azar, help us all.

WE PAN IN on Rachel's bewilderment, and off that, we --

CUT TO:

INT. CHECKMATE - HALLWAY - DAY.

Amanda steps out of the elevator once she hits the ground
floor of CHECKMATE. Walking straight forward with
determination, she is joined by LEX LUTHOR, who turns the
corner in front of her.

LEX

What's the status on the girl?

AMANDA

Our operatives are in position now.

LEX

What are they waiting for?

AMANDA

My word.

LEX

Well, give it.

AMANDA

Lex... are you sure you want to go
after her like this? Wouldn't it be
more sensible to capture her, when
she's less exposed?

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CONTINUED:

LEX

That girl has something I want, and
I'm not letting her free until I
get it.

(Beat)

Order the attack.

Amanda pauses, then sighs. She raises her radio to her mouth,
and switches it on.

AMANDA

Move in, now.

Lex smiles.

LEX

Right -- let me know when they've
got her. I'm gonna help myself to
the single malt scotch under your
desk chair that I'm not supposed to
know about.

Lex walks off screen, leaving a contemptuous Amanda behind.

Moments pass, then Amanda takes her cell phone, and dials a
number on speed dial. She holds her phone up to her ear.

VALENTINA (THROUGH PHONE)

Yeah?

AMANDA

Whatever you're gonna do -- do it
now.

Amanda quickly hangs up the phone. Off her disdain, we --

CUT TO:

INT. LANG RESIDENTS - BASEMENT - DAY.

CYNTHIA is standing up, way from the others. Fiddling with
her weapon as she thinks of her next move. Lana gazes at her.

LANA

You know, Valentina... we haven't
been formally introduced.

(Beat)

My name is Lana.

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CONTINUED:

Cynthia turns around to face her, with a smug look on her face.

CYNTHIA

I know who you are, Trinity.

LANA

Well, Quentin sure has told me a lot about you, and here you are -- here and now.

(BEAT)

I have to say, I'm a bit surprised.

HANK

I can say the same thing, Cynthia.

CYNTHIA

My name, is Valentina.

HANK

Oh, piss off!

Hank stands to his feet, effortlessly breaking free from his restraints. Cynthia raises her gun to him. Her eyes widen.

HANK (CONT'D)

I know Cynthia is still in there somewhere. Deep down. This is your body Cyn -- take it back!

There is a short pause until --

BAM!

A loud noise is heard from upstairs. Cynthia is caught off guard and accidentally squeezes the trigger, sending a bullet into Hank's chest. He falls to the floor.

PETE

Henry!!

Cynthia backs away in shock, then the basement door blows down the stairs.

LANA

If I have to get that fixed, one more time.

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CONTINUED:

A dark gray canister rolls down the stairs, emitting a white gas, followed by a group of masked agents, rushes down the stairs, ready to attack. Barely being able to see.

As the gas spreads around the room, we PAN IN on CYNTHIA, as she looks upon the men in fury.

CYNTHIA
You wanna play ball?

Suddenly, Cynthia disappears into thin air, turning invisible. The masked agents look around the room, unable to see her.

AGENT # 1
She's disappe --

Before he's able to finish his sentence, BAM! He's punched in the face, going down for the count.

Unable to see, we CUT TO one of the agents point of view's to see his comrades being taken down by an invisible force. Then, he is inevitably thrown across the room himself.

Moments pass before the gas clears. We see Lana, Quentin and the others in complete shock as they look unto the crowd of bodies on the floor. Suddenly, Cynthia appears again, with a blank expression.

CYNTHIA
No matter how much I loathe her,
Gypsy does have her uses.

CLOSE IN on HANK, recovering from the gunshot that barely penetrated his steel chest.

There is a beat, before the next wave of agents storm the basement.

QUENTIN
Val! Get these ropes off of us!

Cynthia nods, then heads straight for Quentin.

CYNTHIA
Just like old times, huh?

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CONTINUED:

QUENTIN

I haven't had times like these yet,
remember?

CYNTHIA

Right, that's the other one.

Cynthia frees Quentin, then goes to free the others when she is cut off by an agent, holding a gun up to her face.

CYNTHIA (CONT'D)

Oh, come on.

Cynthia makes a quick move, and grabs the agent's hand, twisting it until he lets go of his gun. Then, she snaps the back of her fist toward his face, implanting a hard blow to his nose.

We PAN OVER to HANK as he grabs a hold of an agent, pulling him close, by this armor, then pushing him away so forcefully, he hits the opposite wall.

He looks down to Pete, then easily frees him from his restraints.

OVER TO QUENTIN, who is rushed by an agent, holding a heavy semiautomatic rifle. The agent raises his weapon, bringing it down to Quentin's head, knocking him out, instantly. He falls to the floor, gaining the attention of Lana and Cynthia.

LANA & CYNTHIA

Quentin!!

The two look at one another, then Lana attempts to free herself from her restraints. With Hank's help, she is successful. She leaps up, and joins the fight.

Lana walks into the battle, as an agent attempts to rush her. She steps aside, using one hand to push him away from her. He runs himself into the wall behind her.

PAN OVER to CYNTHIA, battling one agent. He sweeps his fist around her face. She quickly recovers by thrusting her palm upward, breaking the glass cover on his mask. The glass cuts his face up from the inside.

She turns around to see an agent, holding a gun up to her face. She's helpless, and Lana is too far away to do anything about it.

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CONTINUED:

Then --

The agent is struck by a silver bullet, traveling from atop the staircase.

Cynthia is shocked, then she peer to the source of the bullet to see -- HERSELF.

Valentina Vostok. As Hank takes out the last agent, Valentina moves down the stairs and across the basement floor, heading toward Cynthia.

She passes a shocked Lana, Pete and Hank on the way.

VALENTINA
You must be Cynthia Reynolds.

There is a short pause, as Cynthia stands there in awe.

CYNTHIA
Not at the moment...

We see the two of them, standing face to face, and off that image, we --

BLACKOUT.

END OF ACT FOUR

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ACT FIVE

FADE IN:

INT. LANG RESIDENTS - BASEMENT - DAY.

Cynthia and Valentina continue their stand off, as Cynthia looks her up and down.

VALENTINA

You need to come with me, right now.

LANA

She's not going anywhere!

Valentina sighs, then looks back at Lana.

VALENTINA

And you, must be Lana Lang.

PETE

Does anybody else need a drink?

VALENTINA

Look, I know I'm asking for a lot. You don't even know me, and at this point, you've probably been told that I'm dead.

(BEAT)

But that's just what your friend is going to be if you don't let me take her.

CYNTHIA

Can you fix all this?

VALENTINA

I believe so. Checkmate is after you, and it serves me well to make sure they don't collect the prize.

LANA

How do you know all this?

VALENTINA

I'm sure we'll be able to talk more about it another time, but just know... that I'm hear to help.

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CONTINUED:

Valentina looks into Lana's eyes. Moments pass before Lana agrees.

Valentina nods, then looks back at Cynthia who is moving her way. As she moves, Quentin is can be see unconscious on the floor behind her. She gasps.

LANA

He's not dead. Just not very good
at hand to hand combat.

Valentina looks relieved, then she turns around and starts walking.

VALENTINA

Come on.

Her and Cynthia make their way up the stairs and we PULL back to Lana.

HANK

Are you sure we can trust her?
Future Valentina was bad enough,
now she's teamed up with herself
from the present?

LANA

A lot can change in three years...
we don't know that this Valentina
isn't on our side yet.

Lana walks toward Quentin.

LANA (CONT'D)

Besides... Quentin trusts her. More
importantly, he loves her.

PETE

Lana --

LANA

It's fine... I've always known.
(Beat)
I just hope, that when the time
comes, he'll be able to tell the
difference between the two.

Off Lana's worry, we --

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CONTINUED:

SMASH CUT TO:

EXT. ODYSSEY, SUBURBS - LATER.

CYNTHIA and VALENTINA run down the empty streets of the Odyssey suburbs. Out of breath and determined to get to safety. Suddenly, Cynthia stops as they reach an alleyway.

VALENTINA

We have to keep moving!

CYNTHIA

Valentina... do you know who I am?

Valentina is confused.

CYNTHIA (CONT'D)

I'm you, three years into the future.

VALENTINA

What?
(Shocked)

CYNTHIA

I used the extractor on Cynthia Reynolds. I was gathering intel and somehow, she was able to strip my mind from time, and send it back three years into the past.

(Beat)

I'm guessing she didn't expect me to be driving her body.

VALENTINA

If that's true, then you know what we're about to accomplish. You know that the information in Cynthia's mind is dangerous to our mission.

Cynthia listens to her, sharply.

VALENTINA (CONT'D)

If anyone were to get a hold of what she knows, the world you came from changes in a moment's notice, and I'm betting it won't be for the betterment of the world.

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CONTINUED:

CYNTHIA

What should I do about that?

VALENTINA

We designed that technology. You know just as much as I do -- you're as much a part of Cynthia now. You can designate what she can remember and what she can't.

CYNTHIA

Then, what happens to me?

VALENTINA

This isn't your time. But trust me when I tell you, I'm gonna make sure our plans succeed.

There is a beat, then Cynthia nods in agreement.

VALENTINA (CONT'D)

Make her forget...

Cynthia closes her eyes slowly and on that, we --

FLASH TO:

CYNTHIA'S MIND - FUTURE

- *Amanda Waller, flipping a badge to Cynthia. We PUSH IN on the badge to reveal it says --*

DETROIT CITY POLICE.

- *An extravagant city -- GOTHAM CITY. We flash across the array of downtown buildings until we stop at one in particular -- the tallest of them all.*

A fortified 'tower.'

- *Rachel Roth, wearing a dark blue outfit. Her eyes are pure white as she raises her arms up.*

- *Lex Luthor stepping toward Cynthia, with a grin on his face.*

LEX

So, you're the girl that's been causing me so much trouble...

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CONTINUED:

Cynthia looks up to him, in disgust.

- *Amanda Waller, pointing a gun at Cynthia's head.*

- *Cynthia, Hank, Vixen and an unknown man walking together down a dark alley.*

- *Cynthia kissing Hank in a field of dead Checkmate agents.*

- *Quentin O'Neal, smiling at Cynthia.*

ON THAT, we --

FLASH TO:

EXT. ODYSSEY, SUBURBS - ALLEY - DAY.

Cynthia's eyes dart open. She looks around to see no one. Valentina is gone. On her confusion, we --

DISSOLVE TO:

INT. CHECKMATE - WALLER'S OFFICE - EVENING.

Amanda opens the door to her office, revealing LEX LUTHOR, sitting at her desk with a bottle of single malt scotch in his hand. She steps in.

LEX

Ah... what has come of Ms. Reynolds?

AMANDA

I'm sorry sir... she's dead.

Lex sighs, obviously disappointed.

AMANDA (CONT'D)

We may be able to piece something together from the readings we received at the hospital --

LEX

Don't bother... no worries, Amanda.

AMANDA

Excuse me, sir?

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CONTINUED:

LEX
You're not in hole yet.

AMANDA
But, I failed.

LEX
It wasn't your failure. I wouldn't like to have a chat with the agent that killed her though... I'm sure that can be arranged.

AMANDA
She wasn't murdered... she took her own life to ensure that we didn't get a hold of her vision.
(Beat)
She blew her own brains out.

LEX
Hmm... interesting. Must be a hell of a future then. I'm excited to live it.

AMANDA
Likewise.

Lex stands to his feet.

LEX
Well, it looks like my work here is done, for now.

AMANDA
You're leaving?

LEX
Metropolis calls, I'm sure you can handle things in corner of the sky... right?

AMANDA
I can.

LEX
Good, because I'll be keeping an eye out.

Amanda nods.

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CONTINUED:

LEX (CONT'D)
 BON VOYAGE.

Lex chuckles.

LEX (CONT'D)
 Valentina used to say that.

There is a pause as Amanda's eyes widen.

AMANDA
 Really, I must have forgotten.

LEX
 Yeah... I really miss her.
 (BEAT)
 Anyway, I'll be seeing you soon.

Lex leaves the room. Amanda stays behind, questioning if he's on to her or not. Off her uncertainty, we --

DISSOLVE TO:

INT. LANG RESIDENTS - LIVING ROOM - NIGHT.

Lana holds a telephone up to her ear.

LANA
 Are you sure you're okay?

CYNTHIA (THROUGH PHONE)
 Yeah, I'm fine. I think I'm gonna call it a night, it's late and I'm shockingly restless.

LANA
 You know you can stay here, if you'd like --

CYNTHIA
 Thanks but, I've got a place to stay.

Lana bends to her wishes, then says her good-byes. She hangs up, and looks to Quentin who sits on the couch holding an ice pack on his head.

LANA
 Cynthia's back to normal.

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CONTINUED:

QUENTIN

Good to hear. I just wish I could
 have helped more -- too busy
 getting knocked out and all.

Lana smiles.

QUENTIN (CONT'D)

It's a good thing she had you.

Lana's smile slowly turns.

LANA

Quentin... there's something I need
 to tell you.

There is a beat, as Quentin looks at her, confused.

LANA (CONT'D)

It wasn't me that saved Cynthia's
 life.

(Beat)

It was Valentina.

We close in on his shock and off that image, we --

DISSOLVE TO:

INT. APARTMENT COMPLEX - OUTER HALLWAY - NIGHT.

Cynthia walks through the quiet hallway of an apartment
 complex. She stops at room 203, and knocks softly on the
 door. Moments pass, then the door is opened by --

HENRY "HANK" HEYWOOD.

He can't help but smile at Cynthia.

HANK

Cyn.

CYNTHIA

Henry.

(BEAT)

May I?

HANK

Please, come in.

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CONTINUED:

Cynthia makes her way into the apartment.

HANK (CONT'D)

So, is everything good in there?

CYNTHIA

Aside from me not remembering much
about my vision, or hell, today
even... I'm fine.

HANK

That's great.

CYNTHIA

I need to fall off the radar for a
while though... I -- I don't think
Checkmate is done looking for me.

HANK

I'll do everything in my power to
make sure you're safe.

Cynthia smiles. Reassured.

CYNTHIA

Thank you.
(Warmly)

Hank nods.

HANK

Why don't you get some sleep. It's
been a long day, whether you
remember it or not.

CYNTHIA

I have something I need to do
first.

Cynthia walks away from Hank, heading toward the other room,
and off that, we --

DISSOLVE TO:

INT. ODYSSEY, CITY - COMMAND CENTRAL - LATER.

The warehouse, still dark due to the destroyed lighting.
SUDDENLY, the front door is opened, revealing -- LANA LANG.
She gazes upon the destruction in shock and confusion.

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CONTINUED:

The little light coming from the street lamps outside reveal that Rachel is still there -- sitting in the same stop we saw her last. She looks up to Lana, this time, free of tears.

On that, we --

DISSOLVE TO:

INT. LANG RESIDENTS - LIVING ROOM - NIGHT.

QUENTIN is sitting down on the empty sofa. In his right hand, he holds a silver engagement ring. He studies it closely, and in his left hand, he raises a photo of LANA LANG. A pause on this image for a moment... he has a decision to make. Off that, we --

DISSOLVE TO:

INT. VALENTINA'S HOUSE - BEDROOM - NIGHT.

A figure walks into the lit bed room. We PAN UPWARD to reveal it to be -- VALENTINA VOSTOK, visiting the home she left behind four years ago.

She opens the drawer next to the bed and takes out a silver engagement ring. She holds it up, then tries it on. Studying it further. Her eyes shift upward and we can hear footsteps approaching. A shadowed figure is seen in the doorway, but we only see the figures left hand. It wears a silver and white ring, engraved with the letters "WK." Off Valentina's smile, we --

DISSOLVE TO:

INT. HANK'S APARTMENT - BATHROOM - NIGHT.

The water in the sink is running as we PAN across the sizable bathroom. We view the empty mirror and hold our position until a woman with dark brown locks shifts up into the mirror. We see the woman clearly and reveal her to be --

CYNTHIA REYNOLDS, as a brunette. The future awaits.

As hold this position as she sighs, then slowly turns around to reveal a mark on her back, the shape of the letter --

"S"

HIS MARK.

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CONTINUED:

She walks off screen and out of the bathroom. A drum beat
kicks in and we can't help but --

BLACKOUT.

END OF EPISODE