

# THE **VPN**

# TRINITY

2.01 "MENTOR" | SEASON PREMIERE

Written by

Chris Davis

CAST

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

GUEST STARRING

ROSE BELLE.....	LUCY LAWLESS
HANK HEYWOOD III.....	BENJAMIN MCKENZIE
VALENTINA VOSTOK.....	ALI LARTER
LEX LUTHOR.....	MICHAEL ROSENBAUM

TEASER

FADE IN:

EXT. ODYSSEY, CITY - SKYLINE - NIGHT.

TIGHT on an overhead shot of Odyssey, New York. The sky is as black as pitch but illuminated by the full moon, shining within the darkness.

The camera pans downward to reveal the busy city below and after a drum beat kicks in, we --

CUT TO:

EXT. ODYSSEY, CITY - ALLEY - NIGHT.

A dark figure walks down the silent alleyway. We can tell by the figure's petite shape, that it's a female. She wears a jet black, leather, hooded jacket which hides her face from the camera.

As she continues down the alley, we are suddenly surprised by a man, coming up from behind the girl. As he gains on her, he smiles, then pushes her to the ground. She grunts after the shock of being attacked.

THUG

This city just makes it too easy!

CLOSE UP: On the girl. She takes her hood off and we reveal her to be -- LANA LANG. She spring back up on two feet to face the thug.

THUG (CONT'D)

What's a pretty girl like you doing in a dark alley like this?

LANA

Waiting for someone like you.

She grins, then throws a punch. Her fist and his nose collide, pushing the thug back a few steps. At his shock, his eyes widen as he massages his nose.

THUG

Who the hell are you!?

LANA

I'm guessing you don't watch the news. Haven't you heard? There's a new sheriff in town...

(Beat)

and you're lookin' at her.

Lana throws another punch but just before we see it connect, the camera --

JUMP CUT TO:

EXT. ODYSSEY, CITY - ALLEY - NIGHT.

CLOSE UP: ON THE THUG.

Lana chains his wrists to a pole inside the alley, as the thug gives her a sharp look.

THUG

You think you're really gonna make a difference here!?

(BEAT)

Huh?!

LANA

The cops should be around here to pick you up in about an hour. I told them not to rush.

He grunts.

THUG

This town was just FINE without you!

Lana begin to strut down the alleyway, toward the city streets.

LANA

Not from where I'm standing.

As she reaches the end of the alley, we --

CUT TO:

EXT. ODYSSEY, CITY - SIDEWALK - NIGHT.

We follow Lana as she walks toward a black sedan. The passenger window comes down and Lana bends her body to look inside.

We reveal the driver to be --

Quentin O'Neal, with a warm grin on his face.

QUENTIN

You wanna show me a good time?

Lana's mouth widens into a smile, then she opens the car door and get inside.

EXT. ODYSSEY, CITY - STREET - VEHICLE - NIGHT.

Lana shuts the door and Quentin begins to drive.

QUENTIN (CONT'D)

Late night patrol over?

LANA

Yeah, I'd better call it a night.

QUENTIN

Good, because you have work in the morning and what would it look like if you were late on your first day?

LANA

I guess so... is it normal to have last minute jitters? I mean, it's a job. It's not like I'm getting married... again.

QUENTIN

Weren't you nervous about working at the CBI?

LANA

Yes but, I thought I would have been passed that. My boss was an evil bitch that tried to kill me once a week. How could it possibly get any worse.

QUENTIN

She could have forced you to bathe her.

Lana gazes at Quentin awkwardly.

QUENTIN (CONT'D)

I'm just saying.

(Beat)

Anyway, what do you think of your new boss?

LANA

She seems pretty ordinary. But then, so did Waller and look what she turned out to be...

QUENTIN

Quote, "An evil bitch," unquote.

LANA

Exactly.

QUENTIN

Listen Lana, you can't go through your life fearing for the worst. Just get in there, try your best and hope that everything goes how you planned.

LANA

-- And if it doesn't?

QUENTIN

Then kick the new bosses ass, and call it a day!

LANA

Quentin, I'm being serious.

QUENTIN

So am I.

(Beat)

All I'm saying is, whatever happens, good or bad, you can handle it. I know you can.

LANA

How is it that you always know what to say?

QUENTIN

I watch way too many movies.

The two friends chuckle.

QUENTIN

But no Lana... I wouldn't lie to my favorite girl.

Lana smiles at Quentin's comforting words and gazes at him as he focuses on the road. Quentin looks to her and their eyes meet.

QUENTIN

What?

LANA

Oh, nothing... so, have you heard any news about Cynthia?

QUENTIN

Negative. It's been almost a week since she went into a coma. I guess she's just not ready to wake up.

LANA

Have you every noticed that whenever something strange happens, it involves her?

QUENTIN

Well, this is different. This time she drew the short stick.

Lana pauses for a moment, then gazes out the window.

On that image, we --

CUT TO:

INT. HOSPITAL - CYNTHIA'S ROOM - NIGHT.

Cynthia is laying in her bed, eyes closed and body still. A nurse is inside the room, beside her bed. She checks Cynthia vital signs and writes them on her clipboard.

She turns around and walks out of the room, shutting the door behind her, softly, as if the noise would disturb her. The camera slowly pans toward Cynthia when suddenly we hear voices --

LEX (O.S.)

The world is mine to hold.

CYNTHIA (O.S.)  
What have you done with Lana!?

VALENTINA (O.S.)  
She's gone!

QUENTIN  
This war ends NOW!

BAM!

We hear a gun shot, then the voices fade away and we are still on Cynthia's face as she twists and turns in her sleep. On that image, we --

BLACKOUT.

END OF TEASER

ACT ONE

FADE IN:

INT. LANG RESIDENTS - KITCHEN - MORNING.

Quentin stands in front of the stove, sprinkling black pepper on the scrambled eggs he is cooking. He hums a tune as he prepares breakfast. CUT TO -- Lana, walking into the kitchen from upstairs. She looks surprised at Quentin's morning activity.

LANA  
You're cooking now?

Quentin turns to face her, then smiles.

QUENTIN  
I'm full of surprises Lana. I would have thought you knew that by now.

LANA  
I didn't know you cooked. Should I be scared?

QUENTIN  
Bacon and eggs... I think you're good for now.

LANA  
Alright... just warn me whenever you decide to mix things up again.  
(Jokingly)

QUENTIN  
I think we already got that covered Lana.

LANA  
Huh?

QUENTIN  
Come on, you know what I'm talking about.

LANA  
Help me here.  
(Confused)

QUENTIN

You're really gonna do this to me?  
It's just like sixth grade with you  
sometimes.  
(Embarrassed)

Lana appears to be nervous.

QUENTIN (CONT'D)

We kissed, Lana. You and me, and  
you seemed to be into it at first  
but, then you weren't.

Lana sighs to herself, knowing that this conversation would  
come up sooner or later.

QUENTIN (CONT'D)

Please tell me now, has it changed  
anything? Cause you're kind of  
driving me crazy.

LANA

It was nice Quentin...

Quentin grins in relief.

LANA (CONT'D)

But -- it was also very confusing.  
I -- I know I wanted it to happen  
but, It's complicated.

QUENTIN

Oh, I know how complicated it is,  
trust me. The last woman I kissed  
was my wife, and after what I went  
through with her, opening up to  
another woman seemed impossible...  
until I met you.

LANA

That's -- I don't know what to say  
Quentin.

QUENTIN

You don't have to say anything  
about that. I just want to know...  
what did it all mean?

LANA

I don't know, yet. But when I find  
out, you'll be the first to know.

QUENTIN

Well then... I'll be waiting.

Lana smiles, thankful for his patience. Quentin can't help  
but to smile right along with her. He opens his arm.

QUENTIN (CONT'D)

Come here.

Lana rests her head on his chest and they embrace. The two  
together seems like a perfect picture, and on that image we --

CUT TO:

INT. CHECKMATE - HALLWAY - MORNING.

TIGHT on a pair of legs, covered by black slacks, walking  
down the silent corridors of Checkmate. The camera slowly  
pans upward to reveal -- Amanda Waller. Her right arm and  
shoulder is held up by a white sling. She continues to walk  
down the hallway until she makes a left to face a door. She  
goes to open in and --

CUT TO:

INT. CHECKMATE - DETENTION CELL - MORNING.

A dark room is illuminated by the light coming from outside  
the open door. The light stretches over to the end of the  
room where we see a figure sitting against the far wall.  
The light shines slightly across his face, but we can't make  
out who it is. Amanda walks inside, closes the door before  
switching the light inside the room on.

As the room illuminates, we CUT over to the figure on the  
other side of the room as reveal him to --

JAKE GOLD

He squints from the sudden burst of light and gazes up at  
Waller, who walks toward him.

Noticing her sling, he chuckles to himself lightly.

JAKE

What happened to your arm?

Amanda drops her eyes for a moment, then continues to walk toward him, avoiding the question. She stops when she's at a safe distance from him.

AMANDA

I hope they've made you comfortable in here.

JAKE

Well, I would have like at least a mattress.

AMANDA

I'm sorry that we couldn't provide you with a place to sleep but -- it's been very hectic around here lately.

JAKE

Does that mean I'm getting out of his hell hole?

AMANDA

It all depends on how nicely you play.

JAKE

Stop the games Waller, I've heard them all before. Let's be real for a second, I agreed to come back, you owe me some answers.

Amanda pauses for a moment, she nods her head.

AMANDA

Fair enough. What do you want to know?

JAKE

Are my friends okay?

AMANDA

We have made no contact with Lana Lang since we last met. She's been quite busy actually, parading around town, saving people out in the open. I was wondering when she would take up an alter ego.

JAKE

How do I know you're not lying?

AMANDA

Have I ever lied to you?  
(Sarcastic)

JAKE

You know, you're a piece of work.

AMANDA

I told you I would answer your question... stop questioning my honesty and be thankful.

JAKE

Sure thing, mother.  
(Irritated)

Jake sighs, then thinks about his next question.

JAKE

What do you want from me, Waller?

AMANDA

Well, that one should be obvious. I want you back, Jake. I want you back on my side... the right side.

JAKE

You really think I would come back to Checkmate after what you put me through? Plus, I was never truly given the choice on what side I was on, you're little brain chip made that decision for me, remember?

AMANDA

It's true, I did give you a behavioral modification but not for the reasons you think.

Jake is silent.

AMANDA

When we first met, you were a mess. Practically out of your mind, guilty about the damage you cause to your home, your family, and yourself.

(Beat)

You had nothing, and Checkmate saved you.

JAKE

You don't get it, do you? I never asked to be saved! I never asked to have these... abilities.

Amanda sighs.

AMANDA

We didn't give you your powers, Jake, and as much as it kills you to admit it... we gave a home, a mission, and a purpose.

JAKE

I had a purpose, and it wasn't with you... it was with --

AMANDA

With who!? Lang? Cynthia!? You really think those vigilantes were your friends!?

(Beat)

They were using you to get what they needed. After that, they would have brushed you off because to them, you'll never be anything more than a killer.

JAKE

You made me a killer!

AMANDA

Me?

(Chuckles)

I didn't murder your entire family... you did.

Jake shakes his head in disbelief. He can't bring himself to speak.

AMANDA

I never tried to change you, Jake. All I want, is for you to embrace who you really are.

JAKE

I know who I am Amanda... and I'm not for sale.

Amanda pauses for a moment, she nods her head, irritably. She turns around to leave the room.

JAKE (CONT'D)  
 You never answered my first  
 question!

She stops in her tracks.

JAKE (CONT'D)  
 What happened to your arm?

Amanda's mind takes a vacation as she remembers the night Lex  
 Luthor showed up for an unexpected visit.

LEX (O.S.)  
 Hello Amanda...

FLASH TO:

INT. CHECKMATE - HALLWAY - NIGHT. (ONE WEEK AGO)

CLOSE UP: On Amanda as she gazes at Lex in complete shock.

After of few seconds of disbelief, his presence finally sinks  
 in and she orders the Agent standing beside her to leave the  
 two alone. He starts down the other hall.

AMANDA  
 Mr. Luthor... I wasn't expecting  
 you.  
 (Nervous)

LEX  
 I bet you weren't, which is why I  
 came in person.

AMANDA  
 Well, since you're here... is there  
 anything I could do for you?

LEX  
 Don't act like you don't know why  
 I'm here, Amanda. I've been  
 monitoring your activities here at  
 Checkmate and I've seen a sudden --  
 drop, if you will, in your  
 performance as White Queen.

AMANDA  
 Sir, I --

LEX  
 -- Lana Lang infiltrated his  
 building tonight, for the second  
 time now.

AMANDA

She didn't act alone, she had  
inside help.

LEX

Yes... Stuart Campbell, someone you  
hand picked as your knight, am I  
right?

Amanda pauses, then sighs slightly.

AMANDA

Yes.

LEX

I understand, Cynthia Reynolds, a  
former contractor for Checkmate has  
changed teams as well. By the  
report I received, she was a part  
of the attack on this based tonight  
as well...

AMANDA

Yes, as a matter of fact, she was.  
But --

LEX

The attack that you seemed to just,  
let happen.

Amanda is shocked.

AMANDA

With all due respect Mr. Luthor, my  
loyalty to Checkmate are not in  
question.

LEX

This isn't about being loyal  
Amanda, this is about being useful,  
something I'm not too convinced you  
are anymore.

Amanda's eyes light up in frustration, she has obviously  
taken offense to his statement.

AMANDA

You have no idea what I go through  
ever day!

(MORE)

AMANDA (CONT'D)

You call yourself our leader but  
you act like a coward, hiding in  
your perfect Metropolis when cities  
like Odyssey and Gotham are handled  
by us!!

Lex pulls out a silver pistol from his inner jacket, and  
shoots Amanda in her right shoulder. She grunts and falls to  
the ground, in pain. As she pants, he walks closer to her.

LEX

In chess, the pawns go first.

AMANDA

Is that what I am now?? A -- a  
pawn!?

Short pause, as Lex grins.

LEX

No. Odyssey is still yours, but if  
you ever embarrass this  
organization again... well --  
you'll be expecting another visit  
from me and next time --

Lex cocks his gun.

LEX

-- I won't miss.  
(Stern)

Lex puts his gun back in its holster, than walks toward the  
elevator leading up to the ground floor.

CLOSE UP: On Amanda as she remain on the cold floor, blood  
rushing from her shoulder and unto the tile. Her face is  
still pain stricken, but her anger consumes her as she  
watches Lex leave. On that image, we --

FLASH TO:

INT. CHECKMATE - DETENTION CELL - MORNING.

CLOSE UP: On Amanda as she snaps out of her memory. BACK ON  
Jake, who has an impatient look on his face.

JAKE

Still there, Waller?

She faces him one more time.

AMANDA

I'll tell you what happened, if and  
when you decide to make a choice.

Amanda storms across the room, toward the exit, leaving Jake  
there, still a bit curious.

AMANDA

-- and for my sake, let's hope you  
make the right one.  
(To herself)

She walks out of the room and swings the door.

As it closes, we --

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. ODYSSEY SHORE COLLEGE - MORNING.

Quentin's car parks in front of the busy college campus. We PAN downward into the open window until we're inside the car. Lana looks outside, nervous.

QUENTIN

Okay Lana, make sure you don't look these kids in the eyes. They'll butter you up, then eat you for lunch.

(Jokingly)

LANA

Quentin... you probably leave the "advice giving" to me, for now.

QUENTIN

Yeah. That would probably be best. Oh, do you want me to walk you in?

LANA

You know, I think I'll be okay on my own.

QUENTIN

Right.

LANA

How come you're so nervous? I'm the one that's getting eaten, remember?

QUENTIN

Yeah, but it doesn't mean I want them to eat you.

Quentin squints his eyes, confused by his own words.

LANA

What are we talking about, now?

QUENTIN

Nothing -- just, good luck.

Lana nods and smiles. She reaches across her arms out for a hug and at the same time, Quentin leans forward to kiss her cheek. They both stop in before they can finish either.

Both, confused and embarrassed -- they scramble around until Lana finally balls her fist up. Quentin grins, then pumps her fist with his.

She opens her door and leaves the vehicle with speed to get out of the awkward moment. As she shuts the door behind her, we PAN in on Quentin's face -- dazed and confused. After a few moment, he laughs it off and starts his car up again.

The camera then JUMPS to Lana, standing still in front of the busy campus. She takes it all in for a moment, then begins to walk toward the main entrance of the school.

WE PAN upward to an aerial view of the large campus, then --

CUT TO:

INT. ODYSSEY SHORE COLLEGE - DEAN'S OFFICE - MORNING.

ROSE BELLE, the dean of the college is sitting behind her desk, reading some papers. Suddenly, there's a knock on the door. Without looking up from her book, she --

ROSE  
Come on in.

The door is opened and we see LANA, walk inside. Rose finally looks up and greets Lana with a smile.

ROSE  
Lana, I've been expecting you.

LANA  
Finally here.

ROSE  
Are you excited?

LANA  
That, and nervous.

ROSE  
Ahh, you shouldn't be nervous about a thing. You've got the goods for the job, now you just have to put in the work.

LANA  
So, when do I start?

ROSE

I've selected students, randomly, to come see you throughout the week. Just so you get the feel of the job.

Lana nods.

ROSE (CONT'D)

After the week test period is over, students should be coming your way, on their own.

LANA

And if they don't?

ROSE

Well, I'll just have to fire you.

Lana takes her seriously. Her mouth widens, slightly.

ROSE (CONT'D)

I'm joking Lana. Really, don't worry about a thing. I'm sure you'll do just fine. You're young... students will notice that. It'll probably make it easier for you to connect with them.

LANA

Alright.  
(Reassured)

ROSE

Just remember, you aren't here to be these students' friend... once that boundary is crossed, they lose the little respect they did have and well, the job could get a bit more stressful after that's done.

LANA

I'm gonna have to write that one down.

ROSE

Congratulations on the job again, Lana. You're officially on the clock.

Lana nerves force a smile and on that, we --

CUT TO:

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

TIGHT on Cynthia lying in her bed. Suddenly, the door to her room is opened by --

PETE ROSS.

He walks inside and sits down in the chair next to Cynthia's bed.

PETE

Hey Cynthia, I know you weren't expecting me -- well...

He pauses.

PETE

Anyway, I came to see how you were doing. The doctor's say you're blood pressure is normal now so, that's good. Hopefully, you'll open those eyes soon.

He grins.

PETE (CONT'D)

I - uh... I also came because I need to get something off my chest. Even though I know you probably can't hear me right now, I need to talk to -- somebody.

PETE

I've been thinking about a lot lately. What my place in this circle of heroes is, and just -- the life that I have.

(BEAT)

Sometimes it feels like I'm breathing, but not living. I guess, right now, you of all people know that feeling.

Pete sighs.

PETE

It started about a week ago, when Jake left for Checkmate. I know he felt like he didn't have a choice but -- I guess I don't know if I should keep this secret.

PETE

A lot of people think he's a jerk, hell it's true... but he's just misunderstood. He's also a really cool guy.

(BEAT)

He's in danger, and I swore to him that I wouldn't say a word. I'm doing this for Jake, but I can't help but feel like I'm betraying him at the same time.

Pete drops his eyes.

PETE

I'm running out of time. If I don't say anything now, he'll probably die, if they haven't killed him already. Then again, if I do speak up, Lana, Quentin, and everyone else could be in danger.

(BEAT)

So for now, I'll blend into the background -- cause that's what guys without a destiny do...

Pete continues to wallow in self pity and on that, we --

CUT TO:

INT. CHECKMATE - OFFICE - MORNING.

Inside Amanda's office. We watch the door for a few moments until it is opened from the outside and in comes Amanda Waller.

She spots someone in her chair and spots in shock.

WE CUT to her point of view and reveal --

LEX LUTHOR, in the flesh.

He smiles at Amanda's shocked expression.

LEX

Hello Amanda.

AMANDA

Lex... what are you --

LEX

Don't worry. I'm not hear to finish the job, yet

Amanda doesn't look to reassured.

LEX  
Just checking in.

AMANDA  
Good... now I can breathe easy.

Lex grins at her obvious sarcasm.

AMANDA (CONT'D)  
What can I do for you then?

LEX  
I'm going to be in the city for a few extra days and thought... why not spend them here?

AMANDA  
I see.

LEX  
You don't seem too enthusiastic.

AMANDA  
I'm thrilled, sir. So, how is Metropolis these days? Been seeing any red and blue lately?

LEX  
Superman has become some what of an issue... nothing I can't handle.  
(Beat)  
But I'm not here to talk about me, let's talk about you... if you don't mind.

AMANDA  
Not at all... Actually, I'm glad. It gives me the opportunity to show you just how much goof work we're doing here.

LEX  
Is that right?

AMANDA  
As a matter of fact, it is.

LEX  
Tell me more, please.

AMANDA

Well... in the past week, we've learned the identities of several metahumans across the city. After the massive green meteor rock storm, there has been an increase in the metahuman population, just as you wished for.

LEX

Yes, they're growing in numbers, for sure. Now all there is to do is capture and tame them until they can follow orders.

Amanda nods.

LEX

Now that we're on the subject... I'm particularly interested in the prisoner you're holding. Gold, is it?

AMANDA pauses for a moment.

AMANDA

Mr. Gold is quite a remarkable young man. His skill set is unmatched by anyone --

LEX

Good... I'd like to see him.

AMANDA

Uh -- I'm not too sure if he's ready to meet you, or anyone other than me. He came here under complicated circumstances and --

LEX

-- Amanda... I wasn't asking for your permission.  
(Stern)

Amanda's eyes drop.

LEX (CONT'D)

I'd like to see him.

Amanda looks back up at him, a bit frightful of the way this will turn out and on that image, we --

CUT TO:

INT. ODYSSEY SHORE COLLEGE - GUIDANCE OFFICE - DAY.

Lana sits at her desk, patiently awaiting her first meeting with a student. Several moments pass as she straightens up the already organized desk when suddenly, there is a knock on the door. She looks up, nervous --

LANA  
Come on in!  
(Pleasant)

A young man comes inside her office. Lana flashes him a smile, then gestures her hand, indicating that she wants him to sit.

LANA (CONT'D)  
Hello. I'm Ms. Lang, the new  
counselor.

The boy takes a seat and grins at her.

BOY  
Kyle Burnett. I was told to come  
and see you -- What's up?

LANA  
Nothing much. This is just a check  
up really, for me, more than you.

KYLE  
Ah -- well, anything you wanted to  
talk about?

LANA  
I think I'm supposed to be asking  
you that, Kyle. What's on your  
mind?

KYLE  
Look, I don't want to spill my  
deepest darkest secrets to someone  
I just met, so --

LANA  
Oh no, that's not how it works.  
There's no forcing, no strings, and  
if you did want to tell me anything  
about yourself, be assured that you  
have my complete trust and secrecy.  
(Smiling)

Kyle sighs, then nods.

KYLE

Well, I don't have many secrets anyway. Well, nothing to go off chatting about anyway.

LANA

Okay... how are you doing in school?

KYLE

Math's a bitch -- Oh, sorry --

LANA

Please, it's fine. I was never a fan of it either.

KYLE

If you don't mind me asking... how old are you, I mean you're kind of hot.

Lana's mouth widens a bit, obviously not expecting that response.

LANA

Uhm... I think that will be all for the day, Mr. Burton.

She grins at him, showing that she wasn't seriously offended, then we -- CUT TO:

Lana is still in her office, but facing another student. A female with SHORT, sandy brown hair and dark grey eyes.

LANA (CONT'D)

I really want to get to know the students here, Lacey. So, if there's anything you'd like to tell me about yourself, go ahead.

LACEY

Well, my name is Lacey Turner. I'm 18 years old, I'm hate this school and everyone here and I'd be completely happy if I was able to get the hell outta here.

LANA

I see...  
(Surprised)

CUT TO:

Lana sits in front of a male student. Blonde hair, skinny figure and glasses. His name is Aaron.

AARON

I don't know where to start. I mean, I feel pretty good about my life, I guess.

LANA

What do you mean by, "I guess?"

AARON

It's just, ever since I got to this school, I haven't been able to really connect with anyone. Not just girls, I mean -- anyone.

LANA

Would you call yourself shy?

AARON

Not shy, just -- not interested. Kids here are just so different than me, it's ridiculous sometimes.

LANA

Sometimes you have to embrace your the differences you have with people. Once you truly get to know them, you might be able to find some common ground. People can surprise you, you just have to be willing to let them.

Lana smiles at him, while Aaron squints his eyes.

AARON

Was that a movie quote?

LANA

What?  
(Uneasy)

AARON

Did you just use a movie quote on me? I watch a lot of television.

Lana doesn't know what to say, then we --

CUT again, to Lana in front of a female student. She has a wide figure, and plump cheeks. Her name is Marcy.

MARCY

It's just the way people bully everyone around here -- it's not right.

LANA

Bully, how?

MARCY

"You're ugly! You'll never find anyone, you fat whore!"

LANA

Marcy, stop right there. Bullies will bully, wherever they go but the best way to stop them is to not be ashamed. You gotta stand up and shout, "I'm going to be the best ugly, fat whore you've ever seen!"

MARCY

I was just speaking in general -- I wasn't talking about me!!  
(Offended)

Lana's eyes widen, yet again. She can't help but feel that she's doing her new job, all wrong. On that, we CUT TO --

Lana, still in her office. She's got her head down on her desk, obviously exhausted from the rough batch of students she's seen. Then, a knock is heard on the other side of her office door. She raises her head, tiresomely.

LANA

It's open!  
(Exhausted)

The door is opened and a petite, black haired female walks into the office.

LANA

Good morning, My name is Lana Lang, the new guidance counselor.

GIRL

Rachel -- Rachel Roth.

LANA

Nice to meet you Rachel, please take a seat.  
(Pleasant)

Lana smiles, then Rachel sits down in the chair in front of her.

LANA (CONT'D)

So, I've been talking to a lot of kids today but, right now, my full attention is on you. So, don't be afraid to say anything on your mind.

RACHEL

I don't have a lot to think about these days.

LANA

Why is that?

RACHEL

My life is pretty boring if you ask me.

LANA

Life can be that sometimes, but there's got to be something you love --

RACHEL

Nope. Nothing in particular.

(Beat)

Hey, you said you've been talking to kids all day. Why don't we talk about you?

LANA

Well, I'm not sure if that's how it works --

RACHEL

So what, you can know all about us but, we can't know anything about you? Does that seem fair?

LANA

Maybe you're right. Okay... you wanna know about me? Shoot.

RACHEL

Well, I know all there is to know. You're a lady who's been through a lot in her life. Loss, suffering... love. Or, love that ended in suffering. You're afraid to let new people in. Afraid to love again.

LANA

Excuse me --

RACHEL

Don't worry. Deep down or maybe not so deep, you know you love him and would do anything to be with him.

LANA

Uhm ...This is --  
(Uneasy)

RACHEL

You're a protector and a selfless one at that. Hard to find in this black hole of a city. You're at a conflict with yourself and the person or figure you want to become. You're -- you're Trinity...

Rachel squints her eyes, then Lana's eyes light up in shock.

LANA

What did you just say?

Rachel stands from her chair, swiftly.

RACHEL

I didn't say anything. I -- I gotta get to class.

LANA

No! Rachel!

Rachel storms out of the guidance office and we CUT BACK to Lana, shocked and worried.

BLACKOUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. ODYSSEY SHORE COLLEGE - GUIDANCE OFFICE - DAY.

Lana paces back and forth in her office, nervously holding her cell phone up to her ear. As it rings and rings, we finally she finally gets an answer.

QUENTIN (O.S.)  
Hey Lana, what's up?

LANA  
Quentin! We may have a problem.

QUENTIN (O.S.)  
What is it? Are you okay?

LANA  
I'm fine. I'll explain later, but I need you to do something for me.

QUENTIN  
Sure, what do you need?

LANA  
Every student at Odyssey Shore gave a blood sample at their mandatory physical before the semester started. I need you to find the records for one Rachel Roth.

QUENTIN  
What's the deal, Lana?

LANA  
I have a feeling she might have been affected by the green kryptonite storm. I need you to trace her blood work, see if she's got any of that stuff in her system.

QUENTIN  
I'm on it. It may take a while but, the results should be coming your way before the night's over.

LANA  
Thank you, Quentin.

QUENTIN  
Yeah.

Lana hangs up her phone, then looks off to her left, sighing.  
On that we --

CUT TO:

INT. CHECKMATE - DETENTION CELL - DAY.

Jake sits inside his cell, face looking down at the floor. He has a hopeless tone on his face when -- The door to the room is opened, followed by the two figures entering it.

Amanda Waller, followed by Lex Luthor.

Jake looks up at the two and stands to his feet.

AMANDA

Mr. Gold... You've got yourself a guest -- my boss.

JAKE

So, you really aren't the head bitch in charge.  
(Chuckles)

Lex grins, then looks to Waller.

LEX

Amanda, would you be so kind to excuse us. I want to chat with Mr. Gold, alone.

Amanda looks almost worried about Jake, but she reluctantly obliges his order, leaving the two in the room alone. Moments later, Lex drifts his way closer to Jake.

LEX (CONT'D)

I've heard a lot about you. Some things good and others questionable. My name is Lex Luthor.

JAKE

Really? Huh, sounds like a comic book villain.

LEX

Mr. Gold. I don't know what Amanda Waller has told you about myself and this organization. But, you have to realize that we aren't what you believe.

JAKE

I didn't need anyone to tell me what Checkmate is and isn't. I've seen it with my own two eyes.

(Beat)

This place is responsible for the deaths of hundreds of people, if not more!

LEX

Any lives that have been taken by our hands, deserved it. Trust me.

JAKE

Only God can determine who lives and who dies.

LEX

God? I didn't think you were the religious type.

JAKE

You don't know the first thing about me.

LEX

Now, that's not true. I don't mean to sound cliché but -- I know you, better than you know yourself.

JAKE

I doubt it.

LEX

Let's see... you were born in Gotham City, moved to Odyssey when you were eight where you fell into a pretty bad crowd. Then, when you hit twenty one, you developed the unique ability to manipulate fire. It was your birthday dinner, right? Where you got angry at your family and decided that the only price high enough for them to pay was death.

JAKE

I didn't want that! It was an accident!

LEX

Oh yes. Completely an accident, but you've got to admit that deep down, you know they got what they deserved.

JAKE

No -- I loved my family.

LEX

And that's why you killed them. If you truly loved them, you would have been able to control yourself.

Jake takes all of this in.

LEX (CONT'D)

But don't beat yourself up too badly. We all get what we deserve, some time down the rocky road of life.

JAKE

You're gonna get yours soon enough.

LEX

You talk big for a guy in a cage. But, I'm not one to make idle threats I can't keep.  
(Beat)  
Listen, I didn't come here for this, I came to offer you a way out.

JAKE

Tell me why I find that hard to believe.

LEX

Easy. You have the impression that I'm some kind of monster, though we only first met five minutes ago. That is what I'm trying to tell you... Checkmate isn't the hell you've painted it.

JAKE

And why would you wanna help me?

LEX

Well, because you have potential. Waller has been off her game of late but -- she hit the jack pot with you.

JAKE

I'm not some cereal box prize. I'm a person and I don't deserve to be lock up in a cage for not giving in to Evil Incorporated.

LEX

I agree completely, which is why I taking you out of this prison and moving you up. You're going to be able to live like a real person again.

JAKE

I'll believe it, when I see.

LEX

You gotta understand -- I was just like you. A man with a broken heart, not to mention a shattered head. My most treasured memories stripped away, then pieced back together like a jigsaw puzzle. I still have trouble separating the fact from the fiction but -- it gets better with time.

Lex grins at Jake.

LEX (CONT'D)

I do remember being a pretty nice guy once upon a time.

(Beat)

But with time, comes change.

Jake looks up at Lex, confused. Then, Lex's comforting grin turns into a blank face.

LEX (CONT'D)

Take him!

ALL OF A SUDDEN --

Two armed Checkmate agents burst into the room. A shocked Jack struggles to be free as they jump him. Tossing and turning in their hold, he finally comes to a forced calm when one of the Agents shoots him up with a sleep serum.

The agents grab him by the legs and arms and carry him out of the room. Lex walks behind them.

Once he is in the hallway, he spots Amanda Waller making her way passed the Agents carrying Jake and toward Lex.

Mouth wide in shock --

AMANDA

What the hell is going on here!?  
Where are you taking him!?

LEX

I strongly suggest you lower your  
tone Agent Waller. You're on thin  
ice as it is.

Amanda is silent. Only sighing as she regathers her calm.

AMANDA

What happened?

LEX

We talked and now I'm taking him to  
the lab, where he belongs. Excuse  
me.

Lex darts down the hallway, toward the lab, leaving Amanda standing there in complete shock. Suddenly, we hear a ring from her cell. She quickly removes it from her jacket pocket then notices the text message she has just received.

The text reads:

*Lex got you down? Might have the solution.  
Meet me at the docks on 23rd Street. 10 o'clock.  
Come alone...*

BACK ON AMANDA, as she slowly lifts her head up from reading the text. On that, we --

CUT TO:

INT. ODYSSEY SHORE COLLEGE - HALLWAY - DAY.

We're TIGHT on Lana who is pacing back and forth within the hallway of the school. She's outside of one class room that is about to be dismissed. Moments later, students begin to pile out of the room and into the hallway. She waits and waits until we see Rachel.

Rachel stops at the sight of her counselor.

LANA

Hi, Rachel.

RACHEL

What do you want?

LANA

Listen, about what happened earlier... I think I know what is happening to you. You're special, unique and you don't even know it yet but trust me, I can help you.

RACHEL

I've got no clue what you're talking about, lady.

LANA

I think you do, Rachel. The more and more you try to deny your abilities the harder it will become for you to control them.

RACHEL

Stop, stop. This is about you, and who you are. You can trust me not to say a word so if that's what you're worried about --

LANA

No, I'm worried about you. I want to help you.

RACHEL

That's just it! I don't need any help.  
(Beat)  
Look I gotta get to my next class so --

Rachel storms off, down the crowded hallway.

LANA

Wait!  
(Concerned)

Lana yelps with concern, then gazes around at the students who are looking at her like she is crazy. Lana walks off screen and on that we --

CUT TO:

INT. HOSPITAL - CYNTHIA'S ROOM - DAY.

Pete is sitting down in the chair next to Cynthia's bed when the hospital door behind him is opened. He turns his head and sees --

HANK HEYWOOD III -- walking into the room.

HANK

Pete, didn't expect you to be here.

PETE

You know, just checking in on her.

HANK

Yeah? So, what's the word?

PETE

She's getting better, but she's far from awake.

HANK

I was afraid you'd say that.

PETE

I wish I had better news.

HANK

Yeah, me too.

PETE

Well, I could leave you two alone if you wanted --

HANK

No, no. You were here first, stay. I just came to --

PETE

-- check in?

Hank nods, slowly.

HANK

Yeah.

There is a long pause.

HANK (CONT'D)

So, when did you first meet Cynthia?

PETE

Not too long ago actually. We didn't really know each other that well but, I could tell she was great.

HANK

You say "was" like she's dead or something.

PETE

I didn't mean it like --

HANK

I know... just giving you a hard time.

(Beat)

But seriously... she is a great woman. She's smart, funny. She's got enough spunk to piss off an entire country -- but I like that about her.

CYNTHIA (O.S.)

I'll take that as a compliment.

Both Pete and Hank's attention turns toward Cynthia in her bed, who is still very much in a coma.

HANK

Cynthia!?

ANGLE: On Pete who is looking at the other side of the room.

PETE

Uhh... Hank?

We CUT to Pete's point of view to see Cynthia, standing in front of them, very much awake. Confused, we --

BLACKOUT.

END OF ACT 3

ACT FOUR

FADE IN:

INT. HOSPITAL - CYNTHIA'S ROOM - DAY.

PETE and HANK are still looking at Cynthia in shock. She smiles at the sight.

PETE

Okay... you see her too right?

HANK

Yeah, you're not going crazy.  
Unless, the both of us are.

CYNTHIA

The two of you... together. Talk  
about awkward.

PETE

Why awkward?

CYNTHIA

You'll find out in a few months.  
(Beat)  
Anyway -- you guys aren't crazy.  
It's me, Cynthia. Just not current  
version.

HANK

What are you talking about?

CYNTHIA

Your Cynthia's mind is trapped with  
a vision. I'm from the future. A  
year, to be exact.

PETE

How is that possible? You can't be  
trapped in the future if you're  
here.

CYNTHIA

My being here is only an illusion,  
casts by my future self to create a  
projection in the present. It's  
something I pick up in the future.

PETE

Oh yeah, that makes much more  
sense.

CYNTHIA

Look, I don't have much time. A projection of this magnitude will only last a few minutes, tops.

HANK

Why are you here? Is there a way we can wake you up from our end?

CYNTHIA

That's not why I'm here. I've come with a warning.

PETE

What is it?

CYNTHIA

It's for Lana. There's something she needs to know...

BACK ON: Pete and Hank's intrigue. On that, we --

CUT TO:

INT. CHECKMATE - HALLWAY - DAY.

Amanda is walking, with fury, down the hallways of Checkmate. She reaches the doors leading to the laboratory when she is forced to stop by them being opened.

Lex walks out and smiles at Amanda.

LEX

Just the woman I wanted to see.

AMANDA

I know you're my superior, but I don't like what you're doing here.

LEX

You're judgement is beginning to fall, Agent Waller. Catch it, before it breaks.

AMANDA

It isn't my judgement that's come into question. It's your methods. You don't have the right to lead Checkmate as a tyrant! This is NOT what your father built this place for.

LEX

My father was a flawed man and he paid for it with his life.

AMANDA

He may have had flaws, but that was because he had a soul, something you seem to have lost when you rejoined the world of the living.

LEX

Souls are what separates men from Gods.

AMANDA

You are not a God.

LEX

Don't be so sure.

AMANDA

I'm not going to let you do this to Jake!

LEX

When did you start caring for metahumans?

AMANDA

Around the same time you started torturing them!

LEX

Now, who said anything about torture?

Amanda looks to Lex, confused.

LEX (CONT'D)

Mr. Gold is fine. Feel free to check.

Amanda walks away from Lex, immediately. Then, makes her way into the lab.

INT. CHECKMATE - LABORATORY - DAY.

Storming into the lab, she comes to a stop when she spots Jake who, without a shirt, is zipping up a pair of black jeans.

AMANDA

Jake?

He turns his head toward her.

JAKE  
Agent Waller.

AMANDA  
You're okay -- wait... what did you  
just call me?

JAKE  
Excuse me, maim?

Lex walks up from behind her.

LEX  
That will be all, Agent Gold.

Jake nods, then walks passed both of them, out of the lab.

Amanda looks off, appalled.

AMANDA  
What did you do to him?

LEX  
I did what you should have done a  
week ago. He has no recollection of  
Lana Lang, his friends or his  
family for that matter. All he  
knows is what we want him to know.

AMANDA  
How can you, of all people, mess  
with someone's mind like this!?

LEX  
My mind tells me that my own blood  
sister stripped me of my entire  
life. These manufactured pictures  
in my head aren't truly mine, so I  
hold no regret for her past  
betrayals or my own.  
(Beat)  
I've made peace with my old life,  
it's time you began to do the same.  
It's time for you to accept the  
changes I'm going to be making here  
at Checkmate.

AMANDA  
Don't fix what's not broken.  
(Stern)

LEX  
The whole world is broken, Amanda.  
You're just too buried beneath the  
rubble to notice.

Lex walks away from Amanda, leaving her to her thoughts. Lex  
turns around for a moment --

LEX  
I'll be in touch! I can't wait to  
see what's coming next.  
(Excited)

He continues to walk and we --

CUT TO:

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

Lana is sitting on her bed, taking her shoes off. She looks  
tired after her long day at work. Suddenly, she hears a knock  
on her door.

LANA  
Come in.

The door opens and in comes -- QUENTIN.

QUENTIN  
Hey.

LANA  
Hey, Q. Remind me to never have  
kids.

QUENTIN  
I'm guessing you had a tough day.

LANA  
I thought I would be a good  
counselor. But at the end of the  
day, I feel like I've just created  
more problems.

QUENTIN  
And that's why you are a good  
counselor.

LANA  
I'm not following.

Quentin walks over to Lana's bed and sits down beside her.

QUENTIN

Whether you helped them or made it worse... you actually care and that's what young people really need.

Lana grins.

LANA

And again, he saves me from self destruction.

QUENTIN

You don't need saving. You just need me to tell you what you need to hear. It only helps that its true.

The two gaze into one another's eyes, then Lana breaks the silence --

LANA

So, did you get anything on Rachel?

QUENTIN

Uhh, yeah. The results came back and they turned up negative.

LANA

What? That, can't be.

QUENTIN

The screens don't lie. I did a complete scan, then re-scanned and there was no trace of green meteor rock in her blood. She's not a metahuman.

Lana is surprised at the results.

QUENTIN

You seem disappointed. Isn't this one less potential problem you have to worry about?

LANA

I'm not disappointed, just a bit confused. I was so sure that she was --

QUENTIN

Well, we're all wrong sometimes. Is there something you're not telling me?

LANA

No, it's just -- well, never mind.

QUENTIN

Alright, I'll let it go.

LANA

Metahuman or not -- she was right.

QUENTIN

About?

LANA

Me, being in love with you.

*'COSMIC LOVE' by Florence and the Machine begins to play, slowly, in the background.*

Lana flashes a smile, then brings her face closer to his. He turns her head and QUENTIN comes forward to complete the kiss. His lips move passionately against hers and in that moment it feels like all the oxygen in the room has taken left.

Moments later, they slowly break apart. There's a long pause between the two. Nerves flare up in both of them as each awaits the next move. When that move doesn't happen, Quentin loses faith --

QUENTIN

Maybe I should --

He begins to stand, but Lana grabs his arm. He stops in his tracks, then sits back down on the soft bed.

LANA

What's the rush... stay a while.

QUENTIN

Are you sure, Lana?

LANA

I haven't been so sure in my entire life.

The drum beat of the song kicks in as Lana goes for another kiss. Their warm lips lock once again and everything is hot, yet calm. The tension begins to rise as Quentin runs his puts his hand on Lana's head, brushing the perfectly flowing strands of black hair across her face.

Lana falls onto Quentin and he falls backward unto the center of the bed, his body facing upward to hers. Lana moves her face and body upward, breaking the long kiss. She swings her leg over Quentin's torso and he moves his hands to her waist, gripping her sultry hips.

Lana's seductive lips lures Quentin's in for another passionate kiss. This time, multiple pecks, which seem to be connecting lower and lower over Quentin's body with each kiss.

Lana kisses his neck, then helps him out of his black, V Neck collared shirt. Lana then slowly unbuttons her blouse. When she's down to the last button, she opens her shirt up to reveal her crimson red bra.

A smiling Quentin, now shirtless, takes control by twisting Lana over to the other side of the bed, then softly gliding his way on top of her. The passion continues with yet another kiss. Their lips, now burning with heat and tension. While the kiss continues, Lana's hand makes its way to Quentin's belt buckle. She quickly unfastens it and moves his pants down to his thighs, revealing the black boxer briefs he is wearing underneath. As Lana caresses the lower half of his body, the camera moves upward to the couples' faces.

Quentin moans from Lana's touch. The two slowly move upward and Lana finds herself in perfect harmony with Quentin.

ANGLE ON: Quentin and Lana, head to lower back. As the passionate grunts continue, we slowly --

DISSOLVE TO:

INT. LANG RESIDENTS - STAIRCASE - NIGHT.

Pete and Hank have just arrived inside the house and are seen rushing up the stairs. Pete gets to Lana's almost closed door to see Lana and Quentin in the slight, but visible crack in the door. His eyes widen, then he quickly faces the other way. Hank, who waits for him in the hallway, looks at him with confusion.

HANK

Well? What are you waiting for?

Pete doesn't say a word. Just walks back down the stairs.

HANK (CONT'D)

What is she doing?

PETE

Moving on.

HANK  
What about Lex?

PETE  
Lex can wait til morning, or  
whenever those two are finished...

Pete passes Hank up as looks in confusion. Seconds lately, he finally realizes what is going on. He follows Pete off screen, then we --

DISSOLVE TO:

INT. RACHEL'S HOUSE - BEDROOM - NIGHT.

Rachel's eyes are closed as she sits in her small room. Self made paintings and other artwork hang on walls around her room. Mostly morbid and dark tones.

WOMAN (O.S.)  
Rachel, dinner's ready!  
(Loudly)

RACHEL  
I'll be down in a minute!

Her eyes still closed, the camera, slowly, pans backward and we see that Rachel is floating above her bed, with other objects including her chair, school supplies, her laptop and more. She opens her eyes and looks at her laptop in front of her. On her point of view, we see a female news reporting.

NEWS REPORTER (ON SCREEN)  
The city of Odyssey has become the latest to welcome a hero. A masked female that calls herself Trinity has made it her duty to protect the people from crime and danger.

BACK ON: Rachel, who holds a blank face.

RACHEL  
Well, aint' that nice.

As she continues to meditate mid air, we --

DISSOLVE TO:

EXT. ODYSSEY - DOCK - NIGHT.

We find ourself on a dock in downtown Odyssey. Amanda steps underneath a lamp post and begins to walk down the dock, toward a white limo which is parked in front of her.

As she gets close, the back door is opened and she slowly climbs in. INSIDE, there is a black and white interior. She isn't alone. Another figure is sitting down in front of her. We see their legs and automatically know they belong to a woman, who we also notice is wearing a white dress.

WOMAN

I wasn't sure you'd show.

AMANDA

Well, times have been tough lately. How did you know that Lex was in town?

WOMAN

I have my ways.

AMANDA

I see you haven't changed. Still as secretive as you ever were.

WOMAN

Secrets are my best friend, but it's time for me to shed some light on the current situation.

AMANDA

I still can't believe it's you --  
Valentina Vostok, in the flesh.

ANGLE: On Valentina as she moves her face into the light. Her long blonde hair is slicked back. She grins.

VALENTINA

Were you expecting anything less?

The camera pans across the limo, showing both women facing one another. A new alliance has formed. On that, we --

BLACKOUT.

END OF EPISODE