

WATCHTOWER

2.08 | "Catwoman"

written by
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'Chloe Sullivan' is created by
Alfred Gough, and Miles Millar.

Based on DC Comics Character.

EXECUTIVE PRODUCERS

Chris Davis and Jack Malone

PRODUCED BY

TheVPN

WATCHTOWER

"Catwoman"

CAST

CHLOE SULLIVAN Allison Mack

OLIVER QUEEN Justin Hartley

SELINA KYLE / CATWOMAN Eliza Dushku

PERRY WHITE Michael McKean

BRUCE WAYNE Christian Bale

GUEST CAST

HOLLY ROBINSON Alona Tal

ALBERTO FALCONE

VICKI VALE Yvonne Strahovski

TEASER

FADE IN:

1 INT. GOTHAM GAZETTE, OFFICES - NIGHT. 1

BURSTING through the doors of the Gotham Gazette newspaper,
CHLOE

enters the bullpen, pushing through the crowds, and crowds of people that are running back and forth - *busy*.

The sound of sirens are blaring outside, bringing more and more panic to the hordes of reporters that Chloe continues to bounce off of, pushing her way through.

Finally, she finds the person she was looking for --

VICKI VALE.

One final push, and Chloe arrives before Vicki's eyes.

VICKI

Chloe! Chloe, where the hell have you been?

CHLOE

Apparently living under a rock.

Vicki releases a small chuckle. She grabs her jacket, and wraps it around her as they continue to converse.

CHLOE (CONT'D)

You wouldn't happen to know just what the hell is going on around here, would you?

VICKI

We just heard over the police scanner that someone was pushed from the top floor of the Gotham Daily building.

(beat)

And you'd never guess who was behind it.

Vicki grabs her small notepad from the desk, as well as a pen, that she packs into her bag.

CHLOE

Colour me curious.

VICKI

Perry White.

(CONTINUED)

1 CONTINUED:

1

Vicki identifies with the shock in Chloe's eyes.

VICKI (CONT'D)

Right?!

CHLOE

Yep. Never would have guessed that.

VICKI

Now, as I'm sure all these suckers will be heading on over to the scene of the crime, I'm going to cut corners and head on over to the police station. If they truly have taken him into custody, then maybe I can get my hands on the front page story and land myself that upcoming promotion.

(beat)

I'll see you in the trenches.

Moving into the busy horde of reporters that flee for the exits, Vicki disappears into the crowds, leaving Chloe with more questions than ever before.

OFF her confusion, we ...

SMASH CUT TO:

2 EXT. DOWNTOWN GOTHAM - NIGHT. 2

LIGHTS blast against the buildings - red and blue flickering off the windows and reflecting back into the streets.

3 EXT. GOTHAM DAILY - NIGHT. 3

RISE from below. We reach a shattered, torn window. Inside, peering down to the pavement from high above, PERRY WHITE enters view. His blank stare, chilling.

4 INT. GOTHAM DAILY, PERRY WHITE'S OFFICE - NIGHT. 4

A hand creeps across Perry's shoulder. He turns, finding a tall, buff POLICE OFFICER.

POLICE OFFICER

Keep away from the windows, Mr. White. Wouldn't want anything to happen.

(CONTINUED)

PERRY

Why would I jump to my death when I'll probably be spending the next six months of my life trying to prove my innocence?

POLICE OFFICER

Hopefully we can recover footage from the security cameras and cut this thing short.

PUSHING pass the press, another OFFICER enters.

POLICE OFFICER (CONT'D)

(to Perry)

Excuse me.

The two approach, away from Perry.

POLICE OFFICER (CONT'D)

Tell me you have *something*.

OFFICER

(shakes head)

Nothing. No footage. No feed. All the cameras were turned off at least twenty minutes before the accident.

POLICE OFFICER

This doesn't look like an accident, if you ask me.

BURSTING into the room, Chloe enters. The sound of angry press fills the silence, alarming the officers.

The POLICE OFFICER blocks Chloe off.

POLICE OFFICER (CONT'D)

I'm sorry, you're not allowed in here, Miss ...

CHLOE

Sullivan. *Chloe* Sullivan. I'm a reporter for the Gotham Gazette, but first and foremost, that's my friend you're all painting guilty over there.

POLICE OFFICER

Well I'm afraid your "friend" is not up for visitors right now. Or the press. So you should leave *now*.

The OFFICER seeps into the background, collecting Perry.

OFFICER

Come with me, Mr. White.

Latching onto Perry, the OFFICER guides him out of the room, approaching the press, and moving through them. Chloe jumps forward, trying to get to him, but POLICE OFFICER holds her back, with force.

CHLOE

No. You have to let me see him.

POLICE OFFICER

I'm sorry, ma'am. You can visit your friend later. Right now, we have business to attend to.

With PERRY out of site, POLICE OFFICER releases his hold of Chloe. He turns to her, one last time.

POLICE OFFICER (CONT'D)

Keep out of trouble.

He EXITS.

Left, alone, in the wreckage of Perry White's office, Chloe stares blankly off at the fleeing press, and retreating police officers.

Chloe's focus jumps to the shattered window. The shards of glass hold her thoughts. She is puzzled, and questions cloud her mind.

A beat. Chloe is aware of her abandonment, and on her *fear* for Perry, we can't help but --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

5 INT. HOLLY'S APARTMENT, BEDROOM - MORNING.

5

TIGHT on a set of closed eyes.

Slowly, retracting, we come to find SELINA KYLE, lying in what appears to be a very peaceful sleep. The purr of a cat hums through, and a small feline glides over towards her face in a tiresome pace.

Licking the blood clear from Selina's scarred face, the cat wipes clear any evidence of her fall. The last line of blood is removed from her cheek, and the cat soon moves on, purring as it exits Selina's unconscious body.

A gasp bursts from Selina's lips, and her eyes jolt wide open, her body convulsing violently as if waking from a deep, catatonic state. She RISES from the bed in an explosive rush, her hair whipping in front of her eyes.

An image slams against her eyes faster than anything --

A YOUNG WOMAN -- HOLLY ROBINSON.

SELINA

Wh - Who are you?

A smile forms on Holly's lips.

HOLLY

I'm *Holly*.

Selina struggles to get out of bed, wincing.

HOLLY (CONT'D)

You -- you probably shouldn't try to move.

SELINA

Oh, god. Please tell me this isn't some sort of *misery* re-enactment, because I really like my legs. And to be honest, my articles are only *half* decent. Trust me.

Holly chuckles.

HOLLY

No. No. I mean ... Of course, you can leave if you want, but -- I'm just not sure its the best idea.

Selina starts to remember.

(CONTINUED)

The sound of glass SHATTERING, and a belting scream echoes through Selina's mind. She shakes it off.

SELINA

Right.

HOLLY

You know, you're pretty lucky. If I fell from that height, I'd be a pile of splattered kidneys, intestines, and other *nasty* things you don't want to scrape up from the pavement.

SELINA

Yeah, well. Lucky for me, I don't remember much. I remember falling back -- through the glass. Then everything after that is really just a ... a blur.

HOLLY

Well, what's important is that you're alive.

SELINA

I guess I have you to thank for that, right?

HOLLY

Pfft. I didn't do anything. Saw a girl in trouble, decided to help her out. Besides, I'm sure you wouldn't want to be picked and probed by the cops with your colourful resume.

SELINA

Excuse me?

HOLLY

Oh, don't worry. I won't tell anyone. I only saw you a few times on the streets.

SELINA

What were you doing on the streets?

HOLLY

Girl's gotta pay the rent somehow.

SELINA

(disapproving)
Holly --

HOLLY

What? Its only until I save up enough cash to buy my own car. As soon as I can afford one, I'm getting out of this hell hole and starting over. A second chance at, well, *life*.

(beat)

Don't you ever think about the future?

SELINA

How can I think about the future when my life is so screwed up in the present.

HOLLY

It gives you hope.

SELINA

Hope? The only thing I'm hoping for right now is for that *bitch*, Chloe Sullivan to get what she deserves.

Holly takes a step back. Selina's hostility calms.

SELINA (CONT'D)

The only way I can do that is if *Selina Kyle* really died from that fall last night.

HOLLY

I take it you're running from your past too?

SELINA

I'm done running. Its time to cut every. Single. Loose. End. Up. And get the closure I truly need.

Selina stares into a fantasy --

HOLLY

(playful)

Meow.

Holly picks up her cat.

HOLLY (CONT'D)

Come on, Eddy.

Holly EXITS the room, taking EDDY, her cat, with her.

A wicked grin forms on Selina's lips, and her blissful fantasy becomes a desire for reality. Its time for revenge.

SMASH CUT TO:

6 INT. WATCHTOWER, HEADQUARTERS - MORNING.

6

BURSTING into the room, Chloe makes her way towards OLIVER, who stands by the central computer. He turns to welcome her.

OLIVER

Good morning.

CHLOE

Hardly.

(beat)

Have you established a feed with Dinah, yet?

OLIVER

Everything is up and running. We're getting updates on her status on the hour, every hour.

CHLOE

Good. Any problems yet?

OLIVER

She said she noticed someone on her tail, but managed to lose them. I have a feeling we don't know everything.

CHLOE

Somehow they're always two steps ahead of us. But hopefully we can get the League back together before they start pulling triggers.

Chloe nudges Oliver aside, working the central computer.

OLIVER

I take it there hasn't been much progress with Perry's bail?

CHLOE

I've been working all night trying to find some answers, but there's no footage, there's no body -- I mean, how can they arrest Perry for killing Selina Kyle when there's no proof that she's actually dead.

OLIVER

Perry doesn't strike me as the kind of guy to kill someone out of cold blood.

CHLOE

Whether its self defense, or just plain murder, I don't think there's much we can do here.

(CONTINUED)

OLIVER

Think there's some foul play?

CHLOE

Perry just made a very public attack against this city's cops and lawyers. He's not really on their good side. What they don't see is that if this breaks out, *which it has*, then they're single handedly helping the Key Crime Syndicate out, and that turns the public against vigilante heroes.

Chloe continues to type away on the computer.

OLIVER

What are you looking for?

CHLOE

Gotham Daily's security cameras may have been down, but my little eyes in the sky weren't. I should be able to find what happened to Selina, and hopefully, track down just where the hell she is.

As Chloe continues her search for answers, we --

CUT TO:

INT. HOLLY'S APARTMENT, BEDROOM - DAY.

HOLLY enters the bedroom, an apple firmly in her hand with a chunk out of it. She bites into it, hard, devouring more.

HOLLY

As fun as this whole *killing* Chloe Sullivan thing sounds, what exactly did this girl do to you?

SWISH PAN to Selina. She is searching through a cupboard of outfits, looking for the perfect one.

SELINA

She ruined my life.

Selina pulls out a red leather outfit. A moment's pause, and she tosses it back into the cupboard -- change of mind.

HOLLY

Okay ...

Holly moves in closer.

(CONTINUED)

HOLLY (CONT'D)

So how do you plan on pulling all of this off? I mean, you can't just show up at her door with a gun.

SELINA

I've learned from my mistakes.

(beat)

Besides, I want her to lose everything she cares about first. I want her to know what it feels like to have everything going for you, only for someone to come in and tear it all away.

Selina turns, out of the cupboard, holding a rather long whip in her hands.

SELINA (CONT'D)

Oooh. Can I borrow this?

HOLLY

Sure! But, uh ... do you know how to use it?

CURVING the whip back up behind her, Selina THROWS it out, launching the whip out towards Holly's apple. It wraps around it, yanking it back -- Selina now holds the apple in her hand. The whip falls to Selina's side.

HOLLY (CONT'D)

Right. Gotchya.

As Selina pulls a black, leather outfit from the cupboard, her eyes glisten -- this is what she wanted.

SELINA

Perfect.

A large grin grows wider on Selina's lips, as "*Hot Mess*" by *Cobra Starship* begins to blast in the background, taking us straight to --

JUMP CUT TO:

8 INT. GOTHAM MALL, CLOTHES STORE - NIGHT.

8

A security guard COLLAPSES to the floor, out cold. A set of boots step over him, extending out to long, sexy legs, and we RISE further up, until we find

SELINA KYLE.

Her face is disguised with a beanie - holes are cut out for her eyes and mouth.

(CONTINUED)

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8 CONTINUED:

8

The rest of her is dressed in a black, leather outfit. It zips up to her chest, but manages to expose a lot of skin.

CUT TO:

9 INT. MUSEUM - NIGHT.

9

TIGHT on a sounding alarm. Lights flash all through the room, growing brighter and brighter. DRIFT DOWN to an eye level shot of Selina, still in her getup -- she smashes a glass cabinet and reaches in to collect a set of gloves.

The doors BURST wide open as OFFICERS race in --

CUT TO:

10 INT. GOTHAM MALL, LADIES DRESSING ROOM - NIGHT.

10

The song *blasts* over the loud speaker radio, and Selina, trying on a numerous amount of different *jackets*, begins to feel the beat of the song. She moves her hips with the music, and, unable to control her smile, starts to *dance*.

CUT TO:

11 INT. MUSEUM - NIGHT.

11

RAISING her whip above her head, surrendering, Selina shoots a look at the four OFFICERS that have just entered the museum. She winks at the guy in the middle.

SELINA

Come on, boys. I'm sure we can work this out ...

Suddenly, Selina springs the whip forward and it connects with the officer's neck, wrapping itself around him, and allowing Selina to YANK him forward, and to the floor.

CRACKING the whip to the side, Selina urges them on.

CUT TO:

12 INT. GOTHAM MALL, CLOTHES STORE - NIGHT.

12

Selina STEPS out of the dressing room, now sporting a leather jacket that wraps around her already exposing costume. She leaves it unzipped. Strutting over the

SHOP OWNER,

who lay unconscious on the floor, with money lying all around him, Selina acknowledges them lastly.

(CONTINUED)

12 CONTINUED:

12

SELINA
Put it on my tab.

SMASH CUT TO:

13 EXT. MUSEUM, GOTHAM CITY - NIGHT.

13

RACING out of the museum carrying a shoulder bag of stolen items, Selina TEARS her beanie off her head, and throws her short hair back as it gets caught in the wind. Pulling up on the side of the road,

HOLLY

reveals herself behind the wheel of an expensive Porsche.

SELINA
Nice wheels.

HOLLY
Thanks!

Selina proceeds to get into the car --

14 INT. CAR - NIGHT.

14

Selina CLOSES the door as she enters. The song begins to lose its volume.

SELINA
Found something.

Selina PULLS a cat-like mask from her bag.

SELINA (CONT'D)
Isn't it perfect?

HOLLY
Sure. I mean, if you're going for the whole *cat ... thief ... thing*.

SELINA
Gotham is in for one rude awakening. And Chloe won't know what's hit her.

HOLLY
What do you say we up the stakes?

Selina's eyes light up.

SELINA
Go on.

(CONTINUED)

14 CONTINUED:

14

HOLLY

Well, I mean, we've got almost everything we could ask for. Except *cash*.

Nothing can bring Selina's smile down.

SELINA

Well what are you waiting for?
(beat)
Hit the gas.

Holly joins her, and suddenly HITS on the acceleration.

15 EXT. MUSEUM, GOTHAM CITY - NIGHT.

15

ZOOMING away from the Museum, and from a horde of cop cars that begin to pull up on scene, Holly and Selina escape into the night. "*Hot Mess*" begins to blast, full volume, leading us straight into an instant --

BLACKOUT:END OF ACT ONE

ACT TWO

FADE IN:

16 INT. WATCHTOWER, HEADQUARTERS - DAY.

16

TIGHT on a front page article that reads: "*Cat Burglar: Heist at Gotham Bank!*" DRIFT up to find Chloe -- she folds her arms, spinning the Gotham Gazette paper over towards

OLIVER

who stands at the other end of the table.

OLIVER

Are you trying to tell me that you spend your spare time dressing up like a cat and robbing banks?

Chloe releases a small chuckle.

CHLOE

Are you kidding? Spare time?

OLIVER

True.

(picks up article)

So what have we got here?

CHLOE

The only thing that separates this from any other criminal robbery in the city is the fact that she's --

OLIVER

... dressed up like a cat?

CHLOE

Exactly.

OLIVER

(enthusiastic)

Well, this is going to be fun!

CHLOE

Tell me you're joking.

OLIVER

Oh, come on. You can't tell me that you're not the least bit excited about tackling something *other* than the Key Crime Syndicate.

(CONTINUED)

CHLOE

It may not have *K.C.S* written all over it, but its definitely not the bubble bath I was hoping for.

(beat)

Who knew watching over this city would be such a tiresome job.

OLIVER

Ooh. Maybe one of us could dress up like a dog and scare this feline off.

CHLOE

Funny. But I don't think this is a threat we should take lightly.

OLIVER

Hey, as long as they're not spewing hero hate everywhere they go, I don't care how we look at them.

CHLOE

God, our standards are low. Look, I'll keep digging. In the meantime, I want you to keep an eye out. If this femme fatale feline menace shows her face again, it may not be a bad idea for the Green Arrow to show his.

OLIVER

Isn't that a bit risky, now? I mean, the public have made it very clear where they stand. If I step out into the streets dressed in my green leather get-up, then I may just be meeting an onslaught of rotten tomatoes. That and blood is a total bitch to get out of leather.

Chloe shifts, uncomfortably.

CHLOE

You're right.

Chloe turns to exit, grabbing Oliver's full attention.

OLIVER

Whoa. Where are you going?

Chloe returns to him for a moment.

CHLOE

Perry could probably use a friendly face right about now.

(MORE)

16 CONTINUED: (2)

16

CHLOE (CONT'D)

I think I should try and solve this case before I tackle another. I'll call you when I'm there.

OLIVER

Be safe.

CHLOE

You too.

Chloe shoots him a small smile, and EXITS. Oliver stares at where she once stood, and his smile fades.

OFF that ...

SMASH CUT TO:

17 INT. HOLLY'S APARTMENT - LIVING ROOM - DAY.

17

The Gotham Gazette article is SLAMMED down against the coffee table, a large glass of wine stacking on top of it, and as we peel back, we find the source of girly giggling --

SELINA. HOLLY.

They both sit on the couch, dressed in their underwear and tank tops. Selina is free of her wine glass, but Holly is taking another sip, swinging her hands up above her head in celebration.

HOLLY

We should do this more often.

SELINA

Refill?

Holly's smile widens, and she stands, walking over the stacks and stacks of money laying all across the floor. Holly reaches the bottle of wine, collects it, and returns to Selina on the couch -- she pours them another glass.

SELINA (CONT'D)

I can't believe we pulled it off.

HOLLY

I must say ... I did get a bit worried towards the end there. When that cop grabbed you --

SELINA

(interrupting)

Oh, I was fine. The guy wouldn't know what a right hook was if it came up and clipped him around the jaw. Which is what happened. Nice hook, by the way.

(CONTINUED)

HOLLY

Thanks! Didn't know I had it in me.

SELINA

I take it you haven't had to fight your way out of a bad ... hook up?

HOLLY

No. Somehow I don't manage to attract the city's greatest douchebags when I take to the streets. I've always had ... *fun* with it, I guess.

SELINA

Well now none of us have to do that anymore.

HOLLY

Oh, of course. I mean, we're rich!

Holly DROPS off onto the floor of cash, and rolls around in it, happier than she's ever been. Selina laughs.

HOLLY (CONT'D)

So what's next? If you ask me, my closet could use a serious update.

Selina shakes her head.

SELINA

As much as I'd like to go on a shopping spree, *babe*, there's something else I need to take care of.

Selina picks the article back up, staring off at the name --

'VICTORIA VALE,'

written underneath the large front page title on the paper.

OFF her determination, we ...

CUT TO:

18 INT. POLICE STATION, CELL ROOM - NIGHT.

18

CHLOE walks passed several cells in the back room of the police station, coming to find

PERRY WHITE

who sits behind his cell with his eyes to the floor, unable to raise his chin. Chloe stops in her path, witnessing his inevitable defeat -- he's miserable.

(CONTINUED)

CHLOE

Perry ...

Perry lifts his head, and finds her ...

PERRY

Chloe?

CHLOE

You're not looking too crash hot behind these bars, Perry.

PERRY

Well I don't feel too crash hot.

(beat)

Did you find anything?

Chloe can't help but just shake her head -- no.

PERRY (CONT'D)

Guess I'll spend the rest of my life rotting in prison. Doesn't sound that bad. I mean ... I could be dead.

CHLOE

Maybe the trial will go better than you think, I mean --

PERRY

Chloe.

(shakes head)

After everything I've done and been through in my very long life, there's no way these cops and lawyers won't try and put this bulldog down. As long as Selina is missing, I'm not going anywhere.

CHLOE

But there's no *proof*. There's no footage. There's no body, Perry.

PERRY

It doesn't matter. They have it on record that I was in a violent situation with Selina before. I've been locked away in Arkham -- an insane asylum. I'm afraid its all been piling up ever since.

CHLOE

But you're not crazy. And you're not a murderer.

Perry sighs. Chloe struggles to find words.

CHLOE (CONT'D)

(long pause)

I'm sorry, Perry.

(beat)

So much has happened in the last year ... I've been trapped in my own little bubble and I haven't been able to see the world for what it truly is, or the people in it. You've done so much for me. You never gave up on me ... or *Watchtower*. I just want you to know that I'll never give up on you.

(beat)

Ever.

PERRY

God, I'll miss you.

Chloe wipes her ears free of the tears building up.

CHLOE

You're talking as though we'll never see each other again.

PERRY

Prison is filled with criminals I've helped put away with my work at Gotham Daily. People who I've trashed in many, many articles. Being sentenced to life in prison would kill me quicker than sentencing me to death.

CHLOE

I won't let anything happen to you.

PERRY

I'm afraid you don't have that kind of power, Chloe. Not when it comes to the law. Besides, you have more pressing issues to deal with.

CHLOE

The war.

PERRY

Right. The war.

(pause)

Promise me you'll keep fighting. No matter what the odds look like. Never stop fighting.

CHLOE

I promise.

(CONTINUED)

18 CONTINUED: (3)

18

Reaching through the bars, Chloe latches onto Perry's hand, firmly holding it as she stares deep into his eyes.

CHLOE (CONT'D)
Goodbye, Perry White.

Perry smiles back.

PERRY
Goodbye, Chloe Sullivan.

Their hands part ways, and Chloe turns off into the darkness, leaving Perry alone in his cell. Off his abandonment, we --

SMASH CUT TO:

19 INT. GOTHAM GAZETTE, CAR PARK - NIGHT.

19

TIGHT on a set of heels, clapping against the hard pavement loudly. RISE UP to find a set of nice, toned legs, and then, we find

VICKI VALE.

Vicki rests her phone on her ear, leaning against it to keep it in one place as she shuffles through her bag for her car keys.

VICKI
(into phone)
Look, I'm getting into my car now.
I have a few leads to chase for a
follow up story on this "cat woman"
but until then, just calm your
farm, alright?

A sudden movement sends a chill down Vicki's spine. She SNAPS around, and stares off at an empty car park.

VICKI (CONT'D)
(into phone)
I'm heading off. I'll see you in
the morning.

Vicki returns to her vehicle, having hung up on the editor. A sudden reflection of

"CATWOMAN"

appears on the window -- her wicked smile sending further chills down Vicki's spine. Vicki GASPS, and jolts around --

VICKI (CONT'D)
I, uh -- uhm ... you ... uh --

(CONTINUED)

CATWOMAN

What's the matter, sweetie? Cat got your tongue?

Catwoman LAUNCHES her whip forward, but Vicki manages to duck accordingly. The window of her car SHATTERS as the whip meets it, and Vicki collapses to the pavement. Her bag, dropped, releases everything inside -- MACE.

Vicki reaches out for the mace. She obtains it, and snaps back around to -- Catwoman KICKS the mace out of her hand before Vicki could even use it.

CATWOMAN (CONT'D)

When it comes to reporters, the english language is power. Use it right, you can do just about anything.

Catwoman GRABS Vicki, pulling her up to her feet.

CATWOMAN (CONT'D)

Unfortunately, when you're out of the bullpen, love.

Catwoman THROWS Vicki to the edge of the rails, and she slams against it, hard.

CATWOMAN (CONT'D)

You're gonna need a whole lot more than words.

Catwoman SLASHES her claws across Vicki's face -- blood sprays across the ground, and she grunts.

VICKI

I'm a lot stronger than you think.

CATWOMAN

No. You're not.

As Vicki lunges forward, Catwoman intercepts her attack, throwing her leg up and clipping her across the face. Vicki is thrown back, hitting the rails, and flipping over them --

She FALLS to the lower car park level. Vicki HITS the hood of a large, red car. A small dent, nothing big. Vicki rolls off the top, and lands beside the car, groaning in agony.

RISE UP, and return to Catwoman -- she LANDS just where Vicki fell to, on top of the car. She proceeds down to Vicki, and grabs her full attention.

CATWOMAN (CONT'D)

I want you to give someone a message.

(CONTINUED)

VICKI

Go to hell.

Catwoman backhands Vicki across the jaw. More blood escapes her lips. Catwoman PULLS her in closer, their eyes meeting.

CATWOMAN

As much fun as it is to beat on your pathetic ass, I need you to listen up, okay.

Catwoman whispers in Vicki's ear. We can't hear her. Vicki's eyes can tell us everything. *She's scared.* Catwoman pulls away, slowly.

CATWOMAN (CONT'D)

Now, was that so hard?

Like a slingshot, Catwoman pulls Vicki's head up, before launching it back down to the pavement. *BANG!* She's out like a light. Catwoman's pride drips from her smile.

Suddenly, surges of electricity burst throughout her body, and she DROPS, right next to Vicki. RISE UP to find

BRUCE WAYNE.

BRUCE

(into earpiece)

Target down. Waiting for further instructions.

A half a dozen AGENTS start to swam in from behind Bruce, and as he acknowledges them, we can't help but --

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

20 INT. GOTHAM GENERAL, HALL - NIGHT. 20

The hall is full of desperate loved ones. Chloe moves through them, making her way towards --

21 INT. GOTHAM GENERAL, VICKI'S ROOM - NIGHT. 21

Chloe ENTERS, pushing the door wide open and stepping inside to find VICKI -- she lies in the hospital bed, awake. She closes the door behind her.

CHLOE

You know, for a run in with the big, black cat, you sure look a lot better than what I had expected.

Vicki sits up.

VICKI

Really? Because I *feel* like crap.

CHLOE

I guess *doing your job* means facing a lot of backlash these days. Who knew there'd be a day when being a reporter meant having to constantly watch your back.

VICKI

T'yeah. You're telling me.

CHLOE

Are you going to be alright?

VICKI

Its not me I'm worried about ...

(long pause)

After being tossed around like a ragdoll, she told me to give you a message.

CHLOE

Me? What would she want with me?

VICKI

I don't know. But whatever it is, it didn't sound good. She told me to tell you "*game on.*"

Chloe looks more confused than ever.

(CONTINUED)

CHLOE

That brings me straight back to
'*what does she want with me?*'

VICKI

Just ... be careful, okay. I don't
know if she's hunting down
reporters, or hero supporters, or
what. But all I know is that I
could have died tonight. And if she
didn't need me to pass on this
message, then I'm pretty sure I
would have.

Chloe nods.

CHLOE

Thanks. I'll keep an eye out.
(beat)
You try and sleep it off. And try
to keep *out* of the line of fire.

Vicki laughs.

VICKI

I'm a reporter, Chloe ...
(pause)
I guess I'll do my best.

OFF that, we ...

SMASH CUT TO:

22 INT. KEY CRIME SYNDICATE BASE, ALBERTO'S OFFICE - NIGHT. 22

Fluttering eyes find their surrounding - CATWOMAN awakens,
tied up to a chair, inside an expensive looking office. A
small struggle, with no result. She's trapped here.

ALBERTO

I wouldn't bother, if I were you.

ALBERTO enters frame. He steps around his desk, and comes
face to face with her.

CATWOMAN

You are making enemies with the
wrong kitty cat.

ALBERTO

I'm not here to make threats
against you. The only reason you're
tied up is to ensure my safety, and
to allow me enough time to explain
everything to you.

(CONTINUED)

CATWOMAN

Whatever it is, I'm not interested.

ALBERTO

Oh, I think you will be.

Alberto takes a seat.

ALBERTO (CONT'D)

You see, you've expressed a rather obvious interest in *money*, and what we can offer you is ... an unlimited supply of wealth.

CATWOMAN

I'm listening ...

A smile grows on Alberto's face. He slides a photograph over, face down. He FLIPS it over -- OLIVER QUEEN.

ALBERTO

I want you to capture this man for me. His name is --

CATWOMAN

Oliver Queen. Yeah, I know him. What's he got your panties in a twist for?

ALBERTO

I'm afraid that's confidential.
(beat)
So, what do you say?

CATWOMAN

Name your price. And I'll have this guy on a platter, ready to be served for dinner.

Alberto can't contain his happiness, and off his widening grin, we can't help but --

JUMP CUT TO:

23 INT. OLIVER'S APARTMENT, ENTRANCE/LIVING ROOM - LATER. 23

Oliver ENTERS his apartment. He begins to take off his jacket, on the phone to *Chloe*.

OLIVER

(on phone)
How was Perry?

(CONTINUED)

CHLOE

(over phone)

He's not good. I wish I could do more for him, but ... I can't.

OLIVER

(on phone)

There's still a chance the trial will prove him innocent. Its not completely over yet, Chloe.

CHLOE

(over phone)

I know. But the odds aren't in his favor, that's for sure.

Oliver hangs his jacket up, and proceeds towards the living room, still mid-conversation.

OLIVER

(on phone)

Is there anything I can do?

CHLOE

(over phone)

No. No. Its fine. All we can do now is wait for the result.

Slowly, we PAN UP to find CATWOMAN -- she hides on the ceiling, holding herself up.

OLIVER

(on phone)

Well hopefully Selina steps out of the shadows and gets this mess sorted because this is getting a touch ridiculous.

Catwoman DROPS, latching onto Oliver's back - she drags him to the ground. They SMASH against the coffee table, and it explodes with impact. Oliver's phone rolls out and hits the wall, Chloe's voice screaming out of it --

CHLOE

(over phone)

Oliver? Oliver?!

Oliver SPINS around, KICKING Catwoman off of him. He flips back up onto his feet, finding his stance. Catwoman bares her claws - a sharp light reflects off them in the corner of Oliver's eye, blinding him a little. She LUNGES.

Catwoman digs her claws into Oliver's chest, and he yelps, being pushed back into the wall. They slam against a framed photograph that falls off the wall, and SMASHES against the ground. They fall back.

(CONTINUED)

Oliver ELBOWS her across the jaw, and Catwoman collapses to the couch, tending to her bruise.

OLIVER

I've been doing this a lot longer than you, *kit-kat*. Might want to turn around and walk away while the option still remains.

She laughs, cackling.

CATWOMAN

I'm seconds away from scratching that pretty little face of yours off -- you better play nice.

OLIVER

I'm not much of a cat person.

Catwoman BACKFLIPS, springing her legs out while she does, managing to kick Oliver back in his step. She RISES, releasing her whip, and SHOOTING it towards Oliver like a bullet -- it wraps around his neck, choking him.

Oliver GRIPS the whip around his neck, but he struggles to remove it. He chokes. Catwoman PULLS him in, reeling him in like a fish.

CATWOMAN

Believe me, *babe*. Neither am I.

Catwoman HEAD-BUTTS Oliver, knocking him out cold. She steps over his unconscious body, and obtains his phone.

CHLOE

(over phone)

Ollie?! Ollie, what's going on?!

CATWOMAN

(on phone)

Aww, I'm sorry. Looks like your boy toy just took one very permanent dirt nap. And sweetheart, *you're next*.

Catwoman closes the phone, and places it in Oliver's jean pocket - tucks it in tight. She taps it, the phone now in his pants.

CATWOMAN (CONT'D)

You keep that.

SMASH CUT TO:

24 INT. WATCHTOWER, HEADQUARTERS - LATER.

24

Chloe BURSTS through the doors of Watchtower, and storms over towards the CENTRAL COMPUTER in a mad, angry rush.

CHLOE
Watchtower. Trace the location of
Queen mobile 2.

WATCHTOWER (V.O.)
Tracing Queen Mobile 2.

A large map appears on the screen, following a blinking *green* dot. Chloe closes in on it.

CHLOE
Location?

WATCHTOWER (V.O.)
Queen Mobile 2 is currently on the
move, Ms. Sullivan.

CHLOE
Thank you.

Chloe begins to type on the keyboard, and the map zooms in closer, and closer.

CHLOE (CONT'D)
I know this place ...
(beat)
Heh. So much for this having
nothing to do with the Key Crime
Syndicate ...

She TURNS OFF, and approaches her drawer. Chloe pulls it open to reveal a set of

HANDGUNS.

Chloe pulls them into her hold, locking and loading.

CHLOE (CONT'D)
Time to get my boyfriend back.

As she stares down the shiny weapons in her hand, we --

SMASH CUT TO:

25 INT. KEY CRIME SYNDICATE BASE, ALBERTO'S OFFICE - NIGHT. 25

OLIVER drops into frame, still out cold. DRIFTING UP, we find CATWOMAN,

standing over him with her hands on her hip.

(CONTINUED)

ALBERTO

Well, look what the --

CATWOMAN

I will seriously scratch your face right off if you even finish that sentence.

ALBERTO

For someone who just earned themselves millions of dollars, you sure don't appear to be in a good mood.

CATWOMAN

This wasn't as easy as I thought it would be.

ALBERTO

Well, you got the job done. That's all that matters.

CATWOMAN

No, what matters is the money. You got it with you, or is this the part where you shoot me dead.

ALBERTO

I thought I told you we weren't the enemy.

Alberto places a large SUITCASE of cash onto the desk.

ALBERTO (CONT'D)

(opens it)

Is this enough?

The cash sparkles in Catwoman's eyes.

CATWOMAN

That's ... that's plenty.

Reaching out, Catwoman TAKES it.

ALBERTO

I hope our paths cross again.

CATWOMAN

I don't plan on sticking around. While Gotham has been fun, there are a lot more fish to fry, and a lot more banks to rob.

ALBERTO

Yes, well. Good luck.

Catwoman turns her back to him, and begins to leave with her suitcase of newly acquired money.

ALBERTO (CONT'D)

Oh, and uh ... one more thing ...

Catwoman **TURNS**, rolling her eyes - she wants to leave. Her eyes bulge with horror as she finds Alberto, now with a loaded weapon aimed at her, pulling down on the trigger --

BANG!

Blood explodes out the back of Catwoman's leather outfit, and she instantly flies back to the wall. Her hold of the suitcase vanishes - she **DROPS** it. Catwoman slides down the wall, blood marking her presence, and her eyes close, *dead*.

ALBERTO (CONT'D)

Pleasure doing business with you.

Alberto steps over Oliver and grabs his suitcase, collecting the money back.

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

26 INT. KEY CRIME SYNDICATE BASE, INTERROGATION ROOM - NIGHT. 26

A spotlight BURSTS upon Oliver, who sits in the bare room, being approached by ALBERTO FALCONE. In the background lurks, BRUCE WAYNE.

Oliver meets eyes with him. He's still a bit dazed.

OLIVER
Since when did you become one of
the bad guys, huh?

BRUCE
Since when could you get taken out
by a girl?

OLIVER
Shut up.

Bruce releases a small chuckle.

ALBERTO
I think you understand why you're
here, *Mr. Queen*. Or should I say
Green Arrow?

Oliver darts his full attention to Alberto.

OLIVER
I don't know. Did you get bored?

Alberto clobbers Oliver across the jaw. From the hit, Bruce flinches in the background, unable to bear it. He just goes with it.

ALBERTO
Now isn't exactly the time to piss
me off, *Mr. Queen*.

OLIVER
Well, to be honest, *Mr. Falcone*, I
don't give a sh --

THWACK! Alberto punches Oliver square in the face again; blood tears up across his lip.

ALBERTO
You're no going to last another
five minutes unless you start to
cooperate. Do you understand?
(MORE)

(CONTINUED)

ALBERTO (CONT'D)

You may not care, but I'm sure there are others who do. You wouldn't want to let them down, would you?

OLIVER

What do you want?

ALBERTO

We've been tracking your little canary ever since she left, yet somehow she managed to cut us off.

(beat)

I want you to tell me where she is, and what she's up to.

OLIVER

Just because we both wear masks doesn't mean we have tabs on each other. I don't know.

ALBERTO

See, I think you're lying ... I think you and your friends are forming an army. And it makes me laugh.

OLIVER

You shouldn't be laughing, *Albie*.

(beat)

You should be scared.

ALBERTO

Oh, really?

OLIVER

T'yeah. Because me and mine are going to *kill you*. And we're going to tear this entire place down in order to do so.

Alberto breaks out in a fit of laughter.

ALBERTO

Oh, *Oliver*. This just gets funnier, and funnier.

OLIVER

You made a mistake killing Helena Bertinelli. The minute you made that snap decision was the very minute you declared war.

ALBERTO

Helena was no longer of use to our cause.

(MORE)

(CONTINUED)

ALBERTO (CONT'D)

What little role she did play was pivotal in bringing you down, but she was just a pawn. Whether she fought for us, or for you, she wouldn't have survived. The girl was deeply troubled.

OLIVER

You shut the hell up.

ALBERTO

I believe you're forgetting who has the power here.

Alberto pulls a HANDGUN from his jacket pocket.

ALBERTO (CONT'D)

And unfortunately, your five minutes is up.

As Alberto aims the gun, Bruce steps in --

BRUCE

Wa - wait!

(beat)

He's a lot more valuable to us alive, *sir*.

ALBERTO

I'm going to pretend this isn't some trick to keep your friend alive, *Mr. Wayne*, and ask you what exactly it is you're talking about.

BRUCE

He's romantically attached to *Chloe Sullivan*. She wouldn't let anything happen to him.

ALBERTO

Your point?

BRUCE

We can use him as an instrument to get the truth out of Chloe. Despite her efforts to protect the world, and the heroes she supports, Chloe wouldn't let Oliver die, no matter what. She'd fess up.

OLIVER

(to Bruce)

You son of a bitch. You were my *best friend!*

(CONTINUED)

BRUCE

Sorry, Oliver. This is war. There are no friendships in war.

Alberto smiles.

ALBERTO

Well. What are you waiting for? Bring me *Chloe Sullivan*.

BRUCE

Uh, sir ... I don't think that's necessary.

Alberto turns away from Oliver, and joins Bruce, as they stare down at SECURITY CAMERAS.

CUT TO:

27 INT. KEY CRIME SYNDICATE BASE, HALLWAY - NIGHT. 27

SPARKS fly across the room, and an AGENT drops to the floor, screaming in absolute agony. A pair of legs step over him, dressed in black pants --

DRIFT UP to find CHLOE. She's dressed in black leather. In her hands, two *handguns*.

Another AGENT jumps from around the corner, and before they can act, Chloe BLASTS a bullet straight into their shoulder; they drop to the floor, sliding into the wall.

Chloe arrives at the elevator -- it OPENS, and two agents come storming out. Chloe KICKS her leg out, and knocks one of the agents down, back into the elevator, and spins around, clipping the other with the back of her gun. She hits the elevator, and it RINGS, sending one of the agents away.

The other agent finds their feet, but not before Chloe places the gun to their forehead, and stares them down --

CHLOE

Stay down.

Chloe SWINGS her elbow around, and knocks the agent straight back down to the floor. She turns off, heading for the stairs, as we --

SMASH CUT TO:

28 INT. KEY CRIME SYNDICATE BASE, INTERROGATION ROOM - NIGHT. 28

RETURN to Bruce and Alberto.

(CONTINUED)

ALBERTO

Quick. Take Mr. Queen to an undisclosed location. We need our leverage safe.

BRUCE

Uh, sir ...

TIGHT on another security camera -- OLIVER is on the run.

Bruce and Alberto JOLT back to find the door wide open, and Oliver missing.

ALBERTO

Damn it!

(back to Bruce)

Well don't just stand here, *go!* Get him back here!

Bruce BOLTS out the door, withdrawing his loaded gun, and racing out of the interrogation room.

CUT TO:

29 INT. KEY CRIME SYNDICATE BASE, STAIRS - NIGHT. 29

Chloe RACES up the stairs, carrying by her side a set of handguns, firmly grasped in both hands. She runs up the next flight, and the next flight.

30 INT. KEY CRIME SYNDICATE BASE, HALL - NIGHT. 30

Bruce turns into the hall, SHOOTING his gun at a fleeing OLIVER

who just made it around the corner, *running* to his freedom. With his bullets gone, Bruce stops chasing after him, and stops in his path.

He stares down the empty hall, and *smiles*.

31 INT. KEY CRIME SYNDICATE BASE, STAIRS - NIGHT. 31

Chloe reaches the desired door when suddenly her PDA starts to beep. She pulls it out of her jacket and releases the

GREEN DOT

is flying straight towards her. Chloe PULLS the door open to find Oliver, stopping with a small gasp of shock. The two are reunited.

(CONTINUED)

31 CONTINUED:

31

Oliver reaches out and pulls his woman into her, locking his lips with hers and sharing a passionate kiss. Nothing can tear these two apart. A moment -- they pull apart -- they can't keep their hands off each other, however.

CHLOE

People really need to stop splitting us up.

OLIVER

Nothing can ever keep us away for too long. We always come through in the end.

The sound of footsteps alarms the two of them.

CHLOE

Come on. Lets get out of here.

As they begin to EXIT, we --

FLASH CUT TO:

32 EXT. GOTHAM CITY, STREETS - NIGHT/MORNING.

32

The night atmosphere that blankets the city of Gotham suddenly shifts -- the sun arrives, rays of beautiful, radiant light explode through the darkness. MORNING.

33 INT. WATCHTOWER, HEADQUARTERS - MORNING.

33

The doors fly open, and Chloe and Oliver ENTER. Oliver still carries the scars on his face, and Chloe firmly holds the handguns, still in her hands. The first thing she does is put them down, in safety mode, onto the table.

CHLOE

Well, that was interesting.

OLIVER

They're onto us, Chloe.

She turns -- faces Oliver.

OLIVER (CONT'D)

They're hunting Dinah down as we speak, and now they who I truly am.

CHLOE

Which means they still have the database.

OLIVER

I don't want to jinx us, but yeah.

(beat)

(MORE)

(CONTINUED)

OLIVER (CONT'D)

Whatever they're doing, it still puts them a step ahead of us. I mean, the only thing we've got going for us right now is --

CHLOE

Bruce.

Oliver nods.

CHLOE (CONT'D)

And even that isn't much.

OLIVER

We need to save him, Chloe.

CHLOE

Can we? I mean, the way the KCS have been playing us ... its like we're all pawns on their chess board, and once they knock us down, they move onto the bigger picture.

OLIVER

Taking down the *King*.

CHLOE

Which in this case, would be *vigilante heroes*, and what they stand for.

OLIVER

Bruce is their *knight*. I mean, a public figure as big as him ... they need him.

CHLOE

And I would much rather Bruce be spewing hero hate, than to see him meet an early grave. Like Helena.

The two of them look deeply troubled.

CHLOE (CONT'D)

We need to warn Dinah. Bring her home. We can't afford to lose her in the process of finding others.

OLIVER

No. She knows what she's doing, and she's the only one that can bring everyone back together while we deal with everything else going on in this damn city.

CHLOE

She could die, Oliver.

OLIVER

We all could.

(beat)

This is war, Chloe. No matter how many of us fall, we need to keep fighting. For our cause, and for ourselves. I want you to promise me that no matter what happens to me, you'll keep going.

CHLOE

Oliver, I won't let anything --

OLIVER

Chloe, please. Promise me.

As Chloe struggles to find the words, we ...

SMASH CUT TO:

34 INT. KEY CRIME SYNDICATE BASE, MORGUE - MORNING.

34

DRIFTING DOWN from a dodgy, flickering ceiling light, we come to find

SELINA KYLE

lying *dead* on a surgery table - a CORONER circling around her, gathering equipment. He begins to look through a bunch of files, attached to a clipboard.

Selina is dressed in her *CATWOMAN* get-up; her mask is free from her face, revealing her identity. Suddenly, a gasp belts from her lungs and her eyes

JOLT OPEN.

She's awake. Alive.

TIGHT on Selina's distress. Her eyes are wide open, her jaw dropped. The CORONER snaps around in awe -- confusion takes over his every previous thought.

The CORONER reaches out to grab a sharp *SCALPEL* from off the surgical kit tray, and proceeds towards Selina. Realising where she is, and struggling to remember how she got here, all Selina can do is *react*.

Selina throws her leg out, and KICKS the scalpel from his hands. The impact of the kick knocks the Coroner into the surgical kit tray, and everything collapses around him.

Selina runs her hands around her chest, feeling around for the bullet wound. Whilst she does, the Coroner CRAWLS over to his desk, hitting a large

(CONTINUED)

RED BUTTON

that suddenly sounds an alarm.

Fear grows deeper in Selina's eyes. Jumping off the surgery table, Selina lands on her feet, in a feline-esque pose. Her eyes are drawn in on her *mask*, and the whip that lie on a table of things (which also includes her jacket.

She races over and collects them, placing the mask back on, and firmly holding the whip in her hands. The Coroner stands, and heads for the exit. The whip suddenly connects around his neck and YANKS him back into

CATWOMAN'S

hold. She strangles him --

CATWOMAN

Honey, that was the wrong move.

Wrapping her hands around the Coroner's head, she instantly flicks them in a motion that

SNAPS

his neck, immediately killing him. She drops the body, and approaches the TWO GUARDS that race into the morgue. She licks her lips ...

CATWOMAN (CONT'D)

I've always been told that three is a charm. But this kitty cat doesn't like competition.

The guards release a round of bullets towards Catwoman -- she flips to the side until their rounds are out. Landing, Catwoman can't help but smirk, before she POUNCES.

Tackling the first guard to the ground, Catwoman holds herself up on his chest to kick her legs back, knocking the second guard into the wall. His back slams against it, and he collapses, *out*.

Catwoman remains on this first guard.

CATWOMAN (CONT'D)

Shame this couldn't work out.

Planting a kiss on his lips, Catwoman distracts him long enough to jam a *SCALPEL* into the side of his neck. She rises from his bleeding body.

Catwoman steps over his body, and proceeds towards the exit; her strut is irresistible -- the whip carelessly flows beside her, it has a life of its own.

(CONTINUED)

WATCHTOWER "Catwoman"

40.

34 CONTINUED: (2)

34

As Catwoman *EXITS*, we can't help but --

BLACKOUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

35 INT. HOLLY'S APARTMENT, BEDROOM - NIGHT. 35

SONG: "Plans" - Birds of Tokyo.

HOLLY stands at her bedroom window, staring out at the night sky that blankets Gotham -- the moon, a beacon of hope that her friend will return. The phone starts to ring, and she turns to her bedside drawer.

Holly answers the phone

HOLLY

Hello?

CUT TO:

36 EXT. GOTHAM CITY, OUTSKIRTS - NIGHT. 36

SELINA, dressed in baggy clothes with a shoulder bag wrapped around her, stands in the middle of nowhere, next to her car with a phone to her ear.

SELINA

Hey, Holly, its me.

37 INT. HOLLY'S APARTMENT, BEDROOM - NIGHT. 37

A small sigh escapes Holly, and her eyes find the floor.

HOLLY

I thought you were gone for good.

SELINA

(out of phone)

I just called to say goodbye.

HOLLY

You're leaving? Thought it was going to be us against the world. You know, the whole *sisters are doing it for themselves* thing.

A nervous laugh escapes her.

38 EXT. GOTHAM CITY, OUTSKIRTS - NIGHT. 38

Selina fights back tears that build up in her eyes.

(CONTINUED)

HOLLY
(out of phone)
You were going to change my life.

SELINA
I'm sorry, Holly.
(beat)
There's is nothing more that I
would love to do than to stay with
you, and rob banks ... and party
all night ... but ...
(long pause)
I have some things to work out
before I can rope you into my life.

HOLLY
(out of phone)
When will you be back?

SELINA
I don't know. A week. A month. A
year? However long it takes me to
figure out who I am.

39 INT. HOLLY'S APARTMENT, BEDROOM - NIGHT.

39

Holly takes in a deep breath.

HOLLY
I'm going to miss you.

SELINA
(out of phone)
Not as much as I'll miss you.

HOLLY
What am I meant to do now? I can't
do this alone.
(beat)
Let me come with you.

SELINA
(out of phone)
You can't.

40 EXT. GOTHAM CITY, OUTSKIRTS - NIGHT.

40

Selina wipes a single tear from her face; she can't hold them
back as well as she thought.

SELINA
I need to do this on my own.

(CONTINUED)

HOLLY

(out of phone)

Please. Selina ... I know I've been pretty optimistic when it comes to the future, but I'm *scared*. I need you. You're the only one I can trust. The only one I can --

SELINA

(crying)

Goodbye, Holly.

HOLLY

(out of phone)

No, Selina. Please. Don't leave me.

Selina cuts the call, and drops her arm, freeing the phone from her ear. Her eyes are red, tears on their way.

ANGLE: SELINA'S P.O.V

We can see the entire city of Gotham, all compacted into one, brilliantly lit shot.

Selina is on the outskirts, staring back at her life in Gotham. She turns her back, and approaches the vehicle -- she enters, leaving her past behind her.

41 INT. HOLLY'S APARTMENT, BEDROOM - NIGHT.

41

Holly returns to the window, and she stares back out into the distant, lonely night. She hides herself from us, but we can see her reflection in the window -- *she's crying*.

Slowly DRIFTING AWAY, we eventually find ourselves --

42 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

42

MOVING ACROSS to find Chloe and Oliver inside the Watchtower building, they stand pretty close to one another, and stare deeply into each other's eyes.

The song -- "Plans" by Birds of Tokyo -- continues ...

CHLOE

I don't know how you do it, Oliver.

OLIVER

Do what?

CHLOE

Stay with me. Manage to put up with the life I lead.

(CONTINUED)

OLIVER

I could ask you the same question.

Chloe smiles, and a small giggle escapes her.

CHLOE

We've been through a lot these past few months. And there's only more to come.

OLIVER

Don't worry, Chloe. We've been through worse. We can make it through this too.

Chloe nods, with a small sigh.

CHLOE

We've fought aliens, secret branches of the government - *the apocalypse!* Yet, I've never been as scared as I am now.

Oliver takes Chloe's hands.

OLIVER

You always remind me that you've got my back. That you won't let anything happen to me. Sometimes I think you forget I have yours too.

CHLOE

You've *always* been there for me.
(beat)

I just hope when the time comes, I can be there for you.

OLIVER

You've saved me more times than I have ever saved you. I was one drink away from taking a permanent dirt nap, and you brought me back off the cliff. If you hadn't done that, I - - well I wouldn't be here. We wouldn't be here.

CHLOE

The world needs you, Oliver. I couldn't let you throw that away.

(beat)

Besides, it helps that you're incredibly dreamy. I needed something to gawk at in the workplace.

Oliver laughs.

CHLOE (CONT'D)

I love you, Oliver.

Oliver's smile grows wider, and they can't even begin to think about taking their eyes off each other.

OLIVER

I love you.

Chloe takes a step forward, and their lips meet with great passion. As they are locked in their lust, Oliver starts to pull her shirt up from over her arms.

The two pull apart a moment.

Chloe, her bra exposed, runs her hands down Oliver's chest, and clutches the end of his shirt, peeling it up and over his head, removing it. The two resume kissing, and Oliver eases her down onto the floor.

Slowly, we begin to drift off, the song FADING OUT, and we --

CUT TO:

43 INT. PRISON, CELL HALL - NIGHT.

43

PERRY WHITE is being lead down a long hall of cells by one of the prison guards. He is in an ORANGE uniform, holding his stuff in his hands as he makes the long journey to his cell.

They reach it.

44 INT. PRISON, PERRY'S CELL - NIGHT.

44

The guard CLOSES the cell, trapping Perry behind bars. He stares out, lost in a frightening world. A beat.

Perry sits down on his bed, and we slowly begin to retract, into a never ending darkness --

45 INT. PRISON, CELL HALL - NIGHT.

45

PULLING BACK, we slowly drift further and further away from Perry, as he remains in his cell - *there are many others*. He is not alone. But he does not belong here.

FALLING into *black*, we can't help but --

CUT TO:

46 INT. KEY CRIME SYNDICATE BASE, ALBERTO'S OFFICE - NIGHT. 46

BRUCE enters the office, finding ALBERTO behind his desk, quietly in his seat.

BRUCE

Mr. Falcone, we have picked up on the Canary's whereabouts. Awaiting orders, *sir*.

ALBERTO

I want her dead. This is a shoot to kill operation.

BRUCE

Yes, *sir*.

Bruce turns to exit, but Alberto stands -- STOPS him.

ALBERTO

Oh, and Bruce.

BRUCE

(turning)
Yes?

ALBERTO

I'm still not completely convinced with where you stand.

(long pause)

But I just hope you understand that we have the power, and resources to kill every single one of your friends. And if you choose to fail me again, in an attempt to protect these *friends* of yours ... I will kill you. Faster than you can blink.

BRUCE

I thought I made it clear where my loyalties lie.

ALBERTO

You did.

(beat)

It took me a while to see how clever you truly were ... the distraction on the security cameras. I saw you, though --

(pause)

You helped *Oliver Queen* escape.

BRUCE

I was standing right next to you.

(CONTINUED)

46 CONTINUED:

46

ALBERTO
He caught your reflection --

47 INT. INTERROGATION ROOM, FLASHBACK.

47

BRUCE and ALBERTO stare at the security footage. PEEL back for a wider shot, OLIVER now in the frame. He stares off at the screens too, from afar --

BRUCE mimes the words: "Go." And Oliver nods.

We find ALBERTO. He sees Bruce's reflection off the screen, and takes in a deep, calm breath --

48 INT. KEY CRIME SYNDICATE BASE, ALBERTO'S OFFICE - NIGHT. 48

Alberto pulls a gun from his desk, and places it down, right in front of Bruce.

ALBERTO
There is a mole in this facility,
and as much as I'd like to believe
that its *not* you, I'm not that
stupid.

BRUCE
You're right. I did try and help
Oliver. He's my best friend, and I
didn't want to see him die. Not
like that.

(beat)
But I am no mole. You have a chip
implanted in the back of my neck
that can go off at any second and
kill me. Like any other human
being, I want to live.

ALBERTO
Then you're going to have to prove
yourself. To me. And this entire
organization.

BRUCE
How?

A small beat, before --

ALBERTO
You're going to kill *Chloe
Sullivan*.

Bruce's eyes widen. Alberto is *serious*.

(CONTINUED)

WATCHTOWER "Catwoman"

48.

48 CONTINUED:

48

OFF Bruce's shock, we can't help but --

BLACKOUT:

END OF ACT FIVE
END OF SHOW