

WATCHTOWER

2.09 | Target

Written by
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Based on characters,
created by DC Comics.

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

EXECUTIVE PRODUCERS

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PRODUCED BY

TheVPN

WATCHTOWER

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CAST

CHLOE SULLIVAN Allison Mack
OLIVER QUEEN Justin Hartley
DINAH LANCE / BLACK CANARY Alaina Huffman
BRUCE WAYNE Christian Bale

GUEST CAST

MARTHA KENT / RED QUEEN Annette O'Toole
COURTNEY / STARGIRL Britt Irvin
ALBERTO FALCONE

TEASER

FADE IN:

1

INT. RESTAURANT - NIGHT.

1

A dainty little romantic restaurant, a theme of red and black, becomes the main focus of our attention. The place is full of lovely couples as they enjoy their food and gaze into one another's eyes. PUSH passed them, to find

CHLOE,

who makes her way back to her table. She is dressed in a short black dress with red ribbon around her waist. Chloe walks like a goddess, and finally arrives back to her seat.

OLIVER,

in a black tux, RISES from his seat to assist Chloe in returning to hers; he pulls her chair out for her to sit back down in -- a gentlemen.

CHLOE

Sorry.

Chloe settles back in.

CHLOE (CONT'D)

Did I mention how out of place I feel right now?

OLIVER

Did you want to go somewhere else?

CHLOE

No! No. Its not that, its just ...

(beat)

Well, its been a long time since someone has taken me out, let alone some place this ... *expensive*.

OLIVER

This is a big night for us.

CHLOE

Right.

(pause)

I still can't believe its been *four* years. Seems like yesterday we were just --

OLIVER

(interrupting)

-- friends with benefits?

(CONTINUED)

CONTINUED:

Chloe laughs.

CHLOE

Eh, well ...

A brunette WAITRESS approaches their table, a bottle of champagne in their hand.

WAITRESS

More champagne?

Without even a response, the waitress fills their glasses. She disappears to another table ...

Chloe buries her head into her empty, waiting plate.

OLIVER

You look so beautiful tonight.

Chloe's eyes find Oliver's.

OLIVER (CONT'D)

To think there were so many years wasted that we could have been doing this. Could have been together.

CHLOE

(playfully)

To be fair, you were sort of *banging* my cousin.

A nearby couple overhears her, and shoots the two of them disapproving glares. Chloe is taken back. Oliver laughs.

OLIVER

You're never going to let that one down, are you?

CHLOE

Where would the fun be in that?

Chloe reaches out and takes his hand.

CHLOE (CONT'D)

(serious)

I love you, Ollie.

CUT TO:

EXT. NEARBY ROOFTOP, GOTHAM CITY - NIGHT.

ANGLE: SNIPER TARGET

A *target* is highlighted over *CHLOE SULLIVAN*, and we slowly retract from that -- she's about to be shot.

(CONTINUED)

BRUCE WAYNE rises up from behind the SNIPER, and fiddles with the earpiece seemingly glued to his ear --

OLIVER
(over earpiece)
I love you, Chloe.

A voice comes through over his radio.

ALBERTO
(over radio)
What are you waiting for,
Christmas? Take the shot already.

BRUCE
(into radio)
Do you really want this all over
the news?

ALBERTO
(over radio)
I don't *care* whether the public
sees it or not, Mr. Wayne. I just
want her dead.

BRUCE
(into radio)
Chloe Sullivan is known for
supporting her heroes. You kill
her, it ties directly back to us.

ALBERTO
(over radio)
Which is why I've got a statement
release ready if we should be
approached with such an accusation.
(beat)
Now take the god damn shot.

Bruce struggles. He begins to line up his shot --

Chloe and Oliver resume their conversation.

CHLOE
I can't wait for the day to finally
come when we can just take a
breather. A break.

OLIVER
Well the sooner Dinah tracks down
the rest of the league, the sooner
we can end this war.

CUT TO:

4 EXT. NEARBY ROOFTOP, GOTHAM CITY - NIGHT. 4

Bruce's eyes bulge wide, and he leaves the sniper for a moment. He begins to realise, when --

ALBERTO
(over radio)
Wait!

CHLOE
(over earpiece)
Dinah's still on Courtney's tail.
I'm worried the K.C.S aren't far
behind.

OLIVER
(over earpiece)
Did she track down Bart?

BRUCE
(into radio)
I'm taking the shot ...

He returns to the sniper.

ALBERTO
(over radio)
No! Just, wait. Bruce, we need --

BANG -- a bullet ripples out of the sniper, and *ZOOMS* down towards the restaurant; we *FOLLOW* it. It pierces through the air, and cuts through it like a knife, making its way down to its destination. As it *SHATTERS* through the window, we soon find ourselves ...

5 INT. RESTAURANT - NIGHT. 5

FOLLOW the bullet into the restaurant. It passes through the small gap between a couple about to lock lips, and finally reaches Chloe and Oliver's table.

The bullet just grazes across Chloe's forehead, and flies straight into the bottle of champagne the *WAITRESS* carries with her on her journey back to their table.

It *SHATTERS*, and the Waitress screams -- her balance is the only thing that dies. She falls to the floor.

Chloe and Oliver *JOLT* back, out of their seats -- he notices the large cut across Chloe's forehead.

OLIVER
Oh my god ...

5

CONTINUED:

5

The two of them STARE OFF towards the origin of the bullet, and find the SNIPERMAN (BRUCE) on the nearby rooftop close to the restaurant.

CHLOE

They're here.

Oliver latches onto Chloe's hand, and guides her away from the table. The other couples, now screaming, begin to flee from the restaurant.

6

EXT. NEARBY ROOFTOP, GOTHAM CITY - NIGHT.

6

Bruce contains his smile, and brings the radio straight up towards his mouth.

BRUCE

(into radio)

Son of a bitch. They moved.

ALBERTO

(over radio)

What do you mean they moved?

BRUCE

(into radio)

I took the shot, but they moved at the last minute. They know we're here.

ALBERTO

(over radio)

Damn it! I told you to hold off!

Bruce pulls a loaded HANDGUN from his shoulder bag of supplies, and RACES out of frame --

7

EXT. BACK ALLEY, GOTHAM CITY - NIGHT.

7

Chloe and Oliver escape into the back alley of the restaurant, and proceed to flee. Two large vans PULL UP into the alley, and block them off. They SNAP back around, only to find the entrance back into the restaurant blocked by

TWO AGENTS.

Branded on their uniform are *CHESS PIECES*.

PUSH IN on Chloe's dismay.

CHLOE

Checkmate?

(CONTINUED)

OLIVER

This wouldn't be a proper anniversary without something trying to tear us apart, right?

CHLOE

How did they find us? We didn't exactly make reservations under the names *Watchtower* and *Green Arrow!*

Oliver looks over his shoulder to find several agents exiting the black vans, loaded weapons in their hands.

OLIVER

Maybe we should surrender?

Chloe and Oliver share looks.

CHLOE

That's a good one.

Oliver chuckles.

OLIVER

Thanks. Thought this moment could use a bit of humor.

CHLOE

That's why I love you.

The two take fighting positions before --

THE RED QUEEN (MARTHA KENT)

steps out of the van, and approaches the two of them.

RED QUEEN

Stand down.

(beat)

Chloe Sullivan. Oliver Queen. In the importance of your lives, you'd best come with us.

CHLOE

Twist.

As a drum beat carries out, we focus on all three of them in separate shots that spotlights the reactions of both Chloe and Oliver, and the Red Queen's seriousness.

OFF this confrontation, we can't help but --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

8 INT. SUPERMARKET - NIGHT.

8

A small line builds up at the counter. Three people carry their desired products in their hands, ready to pay. DRIFT off towards the back, through one of the isles, and we find

COURTNEY WHITMORE,

bulked up in a parka -- she shivers from the cold.

Courtney reaches for the packet of crisps on the shelf, and throws it into the small build up of food in the basket. Pleased, she turns off, and out of the isle ...

Courtney returns to the counter, one person remains in front of her. She lines up.

The line is finally gone, and she reaches the CHECKOUT CHICK.

CHECKOUT CHICK

Good evening. How's your night been?

Courtney just nods, and unloads the food onto the bench, ready to pay. She taps her finger on the bench, impatient.

CHECKOUT CHICK (CONT'D)

Not much of a talker, huh?

A short glare. The Checkout Chick can take a hint. She finishes scanning the products, and compacts them all in a plastic bag.

CHECKOUT CHICK (CONT'D)

That'll be twenty four dollars, and forty five cents.

Courtney shuffles through her wallet, and pulls out twenty five dollars. She hands her the money --

COURTNEY

Th - Thanks.

Courtney takes her plastic bag of items as the Checkout Chick scrambles for *change*. Finds the right amount --

CHECKOUT CHICK

(handing over money)

There you go. Have a nice night.

Another nod, and Courtney EXITS, out into --

9 EXT. STREETS, CHICAGO - NIGHT.

9

The blistering winds collide into Courtney as she fights the coming storm. She carries her shopping in her hand, and proceeds towards the only parked car on the side of the road.

A shadow looms over hers, and she STOPS.

A beat.

COURTNEY

Figured you'd guys find me again.

STRETCH BACK to find the *BLACK CANARY*, standing a few feet away. In her hand, she carries a *NINJA STAR*.

Courtney SNAPS around, and is pleasantly surprised.

COURTNEY (CONT'D)

Canary?

BLACK CANARY

Get down.

BLACK CANARY hurls the star straight towards Courtney, and forces her to follow her orders. As Courtney ducks, the star spins passed her, and meets with an

ARMED AGENT

that was suddenly sprinting towards her from behind.

Courtney RISES, and turns to find half a dozen AGENTS revealing their hideout -- they step out into sight.

BLACK CANARY (CONT'D)

It would be best for the both of us
if we starts running now.

Courtney holds her hand out, and bright, burning *YELLOW RAY* of light emits, taking the shape of a large *STAFF*. The shape becomes solid -- Courtney pulls the staff in like a weapon.

It is one.

COURTNEY

I know a faster way out of here.

She SLAMS the staff onto the ground and a massive ring of energy rushes out of it, consuming the two of them. They disappear.

The half a dozen agents SWARM in, their guns aimed out, still expecting them to reappear any minute. They don't. The agents begin to lower their weapons, and we --

SMASH CUT TO:

10 INT. SEWER TUNNELS, UNDERGROUND - NIGHT.

10

Energy ripples through the tunnels, and suddenly Courtney and the Black Canary REAPPEAR. Courtney skillfully spins her staff around, before it turns into golden dust.

TIGHT on the Black Canary. Her expression is one of disgust. She lifts up her feet, horrified.

BLACK CANARY

Ugh. The sewer tunnels? Really?

Courtney faces her.

COURTNEY

Its the only place I've managed to find in the whole of Chicago that doesn't have *lethal agents may want to stop by to shoot you dead* written in the fine print.

(beat)

I've been camping down here for days now. Would you rather we move?

BLACK CANARY

Uh, yes!

Courtney doesn't see the humor. She turns off, still holding her plastic bag of food. Canary FOLLOWS.

BLACK CANARY (CONT'D)

Actually, that's why I'm here.

(beat)

I'm here because I need your help.

COURTNEY

You know there is nothing more that I would love to do than to help you out, Dinah, but surely its not as urgent as being hunted by -- by -- whatever the hell these guys are.

BLACK CANARY

But that's just it. These guys have been hunting us down for weeks. They tracked me down in Star City, and when this Canary called for some answers, Chloe and Oliver told me that a government organization is planning to put us down like dogs, and if I don't round the team up, then there's no hopes of stopping them.

Courtney STOPS in her path. Turns.

(CONTINUED)

COURTNEY

Wait. This doesn't make sense.
Chloe died two years ago, Dinah. I
don't know where you got your
information from, but --

BLACK CANARY

This is *Chloe* we're talking about,
Courtney! She's faked her death
more times than I screamed a
shrieking song. Its what she does.

COURTNEY

Oh my god. She's really alive?

BLACK CANARY

Yes! And she needs you. We all do.

Courtney stares deep into Canary's eyes, and off her struggle
to understand all of this, we --

SMASH CUT TO:

INT. CHECKMATE OPERATIONS, RED QUEEN'S OFFICE - NIGHT.

MARTHA KENT stands behind the office desk, no longer
disguised as the '*Red Queen*.' Inside with her stands

CHLOE, and OLIVER,

who don't look to impressed with her, or this kidnapping.
Also in the room stand several *guards* (*AGENTS*).

OLIVER

So ... are we grounded?

Martha isn't humored. Not. At. All.

MARTHA

I know this seems like an
incredible intrusion, but the
minute I learned there was a hit
out on you, *Chloe*, I had to
interfere.

CHLOE

Well, I thank you for the not-so-
subtle rescue. But why exactly did
you drag us both down here?

MARTHA

Its time to pool in my resources.

(beat)

(MORE)

11 CONTINUED:

11

MARTHA (CONT'D)

I'm not going to pretend that I don't know there's a war on its way, but I'm not a hundred percent aware of just who exactly is on the opposite side of the fence here.

OLIVER

Its a, uh ... eh, I guess you *could* call them the government.

Chloe takes control.

CHLOE

The Key Crime Syndicate. They're a secret branch of the government. In the public's eyes, they're here to protect Gotham from the crime and chaos caused by *vigilante terrorists*, but if you open your eyes long enough to see them for what they really are ... you'll know that they mean trouble.

MARTHA

(sighs)

Haven't we done enough to convince the public that these *vigilantes* are here to protect them? They're heroes.

OLIVER

Gotham has always been in the dark when it comes to the world around it. Also, they're pretty slow.

MARTHA

I guess the game is about to begin.

CHLOE

The game is already set. The players are in motion.

(beat)

Its time for the game to *end*, Mrs. Kent.

Martha takes in a deep breath.

MARTHA

I vowed to protect the heroes of this world when I swore to protect my son. But I've never been much of a fighter.

(to Oliver)

Or a murderer ...

Suddenly, both Chloe and Oliver are forced into a hold, being kept contained by buff guards.

(CONTINUED)

OLIVER

Wha - what are you doing?

MARTHA

I'm terribly sorry, Oliver. But in war some sacrifices need to be made, and despite your history with the man, Bruce Wayne is our enemy.

CHLOE

Mrs. Kent, listen, you don't --

MARTHA

(to the guards)

Take Ms. Sullivan out of here. I need her locked up in the chambers to keep her out of harm's way.

CHLOE

Stop this!

Chloe is DRAGGED out of frame, kicking her legs about --

CHLOE (CONT'D)

Mrs. Kent!

Martha hones in on Oliver.

OLIVER

I don't mean to be rude, Mrs. Kent, but if you don't let me or her out of here, I won't hesitate in hurting you. Whether Clark is my friend or not.

MARTHA

Everyone gets left behind eventually, Oliver. One day, Chloe will be nothing but a painful memory, and you'll be forced into a world where she no longer exists.

(beat)

Now you can do everything in your power to make sure you see her again, or they will *kill her*.

OLIVER

Bruce isn't the enemy.

MARTHA

Well, this says otherwise ...

She CLICKS a small remote that is revealed in her hand, and the television behind Oliver turns on --

**BRUCE WAYNE stands on the rooftop - he fiddles around with the sniper rifle, trying to perfect his aim* (footage).*

(CONTINUED)

11 CONTINUED: (3)

11

Oliver SNAPS back around to Martha. He is lost for words.

MARTHA (CONT'D)

Now. How far are you willing to go
to save the woman you love?

Oliver's mind races with countless thoughts, his eyes scrambling to understand the *right* thing to do. He keeps his mouth closed, only to better choose his words properly.

OFF his struggle, we --

SMASH CUT TO:

12 INT. HIDDEN ROOM, UNDERGROUND (SEWER TUNNELS) - NIGHT. 12

In a hidden room, underground in the sewer tunnels, Courtney is flicking through a rather small, yet bulky book. The pages are full of images and information on the previous generation of heroes - an old-fashioned *database*.

Courtney has lost the spark in her eyes. The hope.

COURTNEY

I've spent so many years searching
for them ...

A pause. She JOLTS her head up, shooting a look to Black Canary who stands a few feet away.

COURTNEY (CONT'D)

When Chloe "*died*" the rest of the team fell apart. They're scattered all across the world, and its taken me years to try and find my heroes, what makes you think we can find yours?

BLACK CANARY

I don't. But I can't give up. And neither should you.

Courtney stares back down at her book, and flips through the many, many pages.

COURTNEY

Its hard to believe in something
that doesn't believe in itself
anymore.

(beat)

Maybe that's why the public can
only see us as the enemy. Why they
can't trust us. Its not because we
wear masks. Or because they'll
never know who we are.

(MORE)

(CONTINUED)

COURTNEY (CONT'D)

Maybe its because we lost faith in ourselves and our cause a long time ago. And they can see that ...

Courtney notices the different look on Canary's face.

COURTNEY (CONT'D)

What?

BLACK CANARY

Uh - it, uh ... its just --
(sigh)
You've changed a lot since I last saw you.

COURTNEY

I grew up.

BLACK CANARY

No, you gave up. I can see it in your eyes, Courtney. You were full of such life. Such spirit. You helped the League grow stronger. You helped turn this into a family.

COURTNEY

Yeah, well *my* family is dead!
(beat)
Doctor Fate. Hawkman. They were my family. And they died protecting *yours*.

BLACK CANARY

You're a part of this team too, Courtney. And right now, we need you more than ever.

COURTNEY

Right. The war.

Courtney places her book down, and draws closer towards the Black Canary.

COURTNEY (CONT'D)

So when the team needs Chloe more than anything, she's no where to be found, but when she needs us, we're just meant to come running?

BLACK CANARY

I understand that when Chloe went off the grid the team took it hard, but if there's anything we've learnt its that leading the lives we have means constantly being in danger, and Chloe was only trying to survive what threatened her.

(MORE)

(CONTINUED)

BLACK CANARY (CONT'D)

You may have a problem with that,
but right now, I'm asking you to
put that aside for the sake of the
entire world.

Courtney raises her chin. She manages to calm down, and
process the information. Nods.

COURTNEY

Okay. You're right.

(beat)

Where do we start?

A smile grows on Canary's lips.

BLACK CANARY

Now that's more like it.

OFF her smile, we can't help but --

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

13 INT. CHECKMATE OPERATIONS, CELL - NIGHT.

13

BEHIND CELL BARS, Chloe paces back and forth, anxious to get out of the cell. The sound of a door sliding open grabs her full attention and in walks

MARTHA KENT.

She approaches Chloe at the cell.

MARTHA

I'm sorry for the extreme measure, Chloe, but as long as you have a hit out on your head, I can't let you go. You mean too much to me.

(beat)

To Clark.

CHLOE

I understand what you're trying to do Mrs. Kent, but this is insane! You can't just lock me away and hope the situation resolves itself.

MARTHA

Oliver is currently being prepped for op.

Chloe looks angry.

CHLOE

Op? What exactly do you plan to do with him?

MARTHA

I'm sorry, Chloe.

CHLOE

Mrs. Kent, please.

(beat)

We're meant to be the good guys here. Don't do this!

MARTHA

You always thought that being Watchtower meant you had to protect the heroes. I'm here to protect you. You're the only one who can stop this war.

(CONTINUED)

CHLOE

Oliver is every bit as important to the cause as I am, if not *more*.

MARTHA

Watchtower breaths hope into the lives of every single citizen of Gotham. The Green Arrow is nothing but a pawn on the board.

CHLOE

You're starting to sound like Waller.

MARTHA

Well maybe Waller was right. Her methods were harsh, but I've been running this show for a while now and I've learnt that sometimes cruelty is the only way to protect the people you love.

(beat)

Oliver is willing to do anything to see you one more time. Even if it means taking someone's life.

Chloe SLAMS her hands against the bars. Pulls herself in.

CHLOE

He's not a murderer!

(calmer)

And just because you don't want blood on your hands doesn't mean you can force someone else to do *your* dirty work.

MARTHA

I already have blood on my hands.

Chloe suddenly realises that Martha Kent is not the same farmer's wife back in Smallville who raised the world's greatest superhero - she's *different*.

MARTHA (CONT'D)

And in case you forgot, so does Oliver. He killed Lex Luthor.

CHLOE

Lex Luthor is very much alive. We both know that.

MARTHA

So he managed to escape death. Who isn't these days?

Martha turns her back, and begins to leave. Chloe almost gives up, before --

CHLOE

He's a double agent!

Martha instantly STOPS in her tracks. She turns.

CHLOE (CONT'D)

Bruce. He's working on the inside to help feed us information. Its the only thing we have going for us right now. If you kill him, there's no way I can stop them.

MARTHA

Oh god.

SMASH CUT TO:

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

14

BANG! The entrance door EXPLODES off its hinges and collapses onto the ground. Smoke clears, and several troupes of

CHECKMATE AGENTS

swarm through, firing at the guards of KCS AGENTS ahead of them that mark the perimeter. In behind enters

OLIVER QUEEN.

He stares down at the hall, and raises his weapon. An opposing enemy CHARGES down towards him and without hesitation, Oliver FIRES --

BANG!

A bullet flies straight into the enemy's shoulder, and forces him to the floor - *down*.

Oliver lowers the weapon, in awe. He covers his face with the mask, just like the others, and joins the crowds. Disappears among them.

CUT TO:

15 INT. CHECKMATE OPERATIONS, HALLWAY - NIGHT.

15

MARTHA and CHLOE storm through the hallways in a rush.

CHLOE

You know, however good your intentions were, if you would have just listened --

MARTHA

I know. I know, I'm sorry.

(CONTINUED)

15 CONTINUED:

15

CHLOE

If anything happens to Oliver, I
swear to god --

They reach an office door, and PUSH it wide open, entering --

16 INT. CHECKMATE OPERATIONS, RED QUEEN'S OFFICE - NIGHT. 16

Martha STOPS in her tracks, and faces Chloe.

MARTHA

Chloe, I'm sorry! You don't know
what its like being so disconnected
from the world that you start to
lose sight of everything that's
important to you.

CHLOE

I do. When I lost my husband, Mrs.
Kent, I locked myself behind
Watchtower's walls and did
everything I could to ignore the
outside world in fear that I would
get hurt again.

(beat)

As crazy as you think you are, I've
been through it. I know what its
like.

MARTHA

Then you know why I'm like this.

Chloe nods. Her heart sinks.

CHLOE

And when we're finished our ever so
busy night, I'm going to sit down
and enjoy a nice cup of coffee with
you and help you, but right now
Oliver needs us. Where exactly did
you send him?

OFF Martha's nervousness, we --

SMASH CUT TO:

17 INT. KEY CRIME SYNDICATE BASE, ALBERTO'S OFFICE - NIGHT. 17

The doors FLY apart, and OLIVER enters. Already waiting for
him, inside the office, stands

BRUCE WAYNE.

He has his own gun aimed.

(CONTINUED)

BRUCE

You know with the amount of people breaking and entering, you'd think this place would upgrade its security system.

Another CHECKMATE AGENT steps through the door, but OLIVER snaps around (his identity is unknown to Bruce), and he clobbers the agent across the jaw -- the agent DROPS.

Oliver SLAMS the doors back together, and *locks* them. He un.masks himself, and turning around, reveals himself to Bruce.

BRUCE (CONT'D)

Oliver?

OLIVER

We have a problem.

BRUCE

I can see that!

Bruce lowers his weapon, and approaches Oliver.

BRUCE (CONT'D)

What the hell are you doing here?

Oliver turns and aims at the SECURITY cameras, and FIRES. They shut off. Blown. Finally, Oliver can continue --

OLIVER

Well, if I'm being honest, I've come to kill you.

BRUCE

(laughs)

Always making the jokes.

OLIVER

Seriously.

BRUCE

Seriously?

OLIVER

Seriously.

BRUCE

You're kidding right?

OLIVER

No.

BRUCE

Seriously?

(CONTINUED)

OLIVER

Okay, this could go on forever.

BRUCE

Sorry. Its just ... you've come to kill me?

Oliver puts his gun down, and nods.

OLIVER

I'm not going to. But that's the general gist of this little situation we've got here, which, can I just say, is all your fault.

BRUCE

My fault?

OLIVER

What the hell were you trying to do with that sniper riffle, huh? Turn our brains into the main course?

BRUCE

I wasn't going to take the shot until you decided it was a great time for a dinner discussion about the locations of all your major players!

OLIVER

Oh, well excuse me!

SMASH CUT TO:

18 INT. CHECKMATE OPERATIONS, RED QUEEN'S OFFICE - NIGHT. 18

Chloe follows Martha back to her desk. Martha sits behind her desk, with the phone to her ear -- no one on the other line.

CHLOE

You sent him straight into the their base? Oh my god! Did you send him in with a note on his back that said: "I'm here to kill you." I mean that would have been a little less subtle, don't you think?

MARTHA

No, I sent him with backup.

CHLOE

Oh, so he's with an entire army of Checkmate agents. That's a lot better.

(CONTINUED)

Martha takes the phone away from her ear.

MARTHA

I can't reach them.

CHLOE

This is not helping.

MARTHA

This means if you want to save them both we need to do it ourselves.

CHLOE

Its going to be a bloodbath over there.

Martha pulls out her drawer and obtains her HANDGUN.

MARTHA

Its been a long time since I had to use one of these. I'm not looking forward to it.

CHLOE

The gun, I can handle. *This*, I can't.

Martha stands, and approaches her.

MARTHA

Okay, Chloe, try and calm down. We are not going to give up. I control a large branch of the government, which gives me power of this organization. I can grant us clearance into the building, and call it off there.

CHLOE

Then they'll know that Bruce is the mole, and he'll die.

MARTHA

No. We can still save him.

CHLOE

The only way they'll believe that he isn't working against them is if he kills --

Chloe realises.

CHLOE (CONT'D)

... if he kills me.

MARTHA

And if I remember correctly ...

(beat)

You've had a lot of experience in
faking your own death.

A huge smile forms on Chloe's lips, and we --

SMASH CUT TO:

19 EXT. ALLEY WAY, STREETS (CHICAGO) - NIGHT.

19

Down a dark and narrow alleyway, STARGIRL (COURTNEY) looks around every shadow, out in the open. The sound of approaching footsteps doesn't seem to alarm her, and as we DRIFT BACK, we find

A ROW OF AGENTS

that make their way towards her, guns aimed.

TIGHT on Stargirl. She has in an earpiece.

STARGIRL

(into earpiece)

They're in position. Now would be a
great time to make your move before
they shoot me death.

SWISH PAN, and RISE to --

20 EXT. ROOFTOP - NIGHT.

20

OVER the rooftop stands BLACK CANARY, perched and ready.

BLACK CANARY

(into earpiece)

Just a couple more seconds ...

STARGIRL

(over earpiece)

They're right up my butt over here.

BLACK CANARY

(into earpiece)

In three ... two ... one!

And she FLIPS, down into --

21 EXT. ALLEY WAY, STREETS (CHICAGO) - NIGHT.

21

Black Canary LANDS, right behind the AGENTS. The back two spin around, immediately to find her. We PUSH forward, straight to --

(CONTINUED)

STARGIRL

who SNAPS around, her hands held out as if she were holding her staff, and, a massive blinding yellow light later ... she is holding one. As she SWINGS the staff towards her enemies, we PULL BACK to --

BLACK CANARY.

She KICKS the gun out of the first agent's hand, and then withdraws a small retractable blade. With a spin, she THROWS the blade forward, and we FOLLOW IT --

The blade spins towards Stargirl, and enters the back of one of her opposing threats. The agent in front of her DROPS, and Stargirl SLAMS the staff onto the ground.

Light emerges, erupting from the staff, and throwing the other into the wall; he is knocked out cold.

PULL BACK to Canary. Her jaw drops and a sonic scream begins to escape. Its cut short as a fist meets her face -- she fall back hard.

Collecting her thoughts, Black Canary finds two guns being held down at her, and they're too quick ...

BLACK CANARY

Stargirl!

THWACK! The staff CLOBBERS the both of them across the back of their heads, and they are knocked down. Stargirl holds her hand down to Canary.

STARGIRL

That was close.

BLACK CANARY

You're telling me.

The two turn around to face the agent that lies on the ground with a small knife in his back. He is crawling away in hopes of reaching his weapon.

Canary SLAMS her foot down on his back -- more pain strikes him there.

BLACK CANARY (CONT'D)

Nuh. Uh. Ah.

(beat)

You're coming with us.

As she PULLS the knife free from his back, he releases a loud shriek that echoes through the alleyway.

(CONTINUED)

WATCHTOWER "Target"

25.

21 CONTINUED: (2)

21

Stargirl stares off, and as the hope begins to return to her eyes, we can't help but --

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

22 INT. HIDDEN ROOM, UNDERGROUND (SEWER TUNNELS) - NIGHT. 22

A sudden GASP into a shocking awakening, the kidnapped AGENT wakes from his slumber, tied up in a chair with tightly bound ropes. He's not going anywhere. He looks around, scopes the atmosphere.

BLACK CANARY steps in front of him - STARGIRL close behind.

BLACK CANARY
Looks like the tables have turned.

AGENT
Let me go.

BLACK CANARY
(annoyed)
Is that what vigilante *terrorists* would do?

AGENT
Please. Don't --

Stargirl steps forward.

STARGIRL
(interrupting)
I think its just a little sad how much time and effort you put into hunting us down that when your life is on the line you succumb to begging to keep yours.

AGENT
I have a wife. Kids.

Stargirl is clearly affected. She steps back a bit, less force. Less aggression. Black Canary, however, doesn't.

BLACK CANARY
Oh, really? So I'd assume that if someone were hunting your family down like rabid dogs that you'd do everything in your power to protect them, right?

AGENT
(near tears)
Yes.

STARGIRL
Canary ...

(CONTINUED)

BLACK CANARY

And if your kids were being ridiculed, and bullied, and painted to be something they weren't would you not defend them?

AGENT

Of course I would!

STARGIRL

Canary, back off.

BLACK CANARY

(ignores)

And how would you feel if someone stepped in and tore your family straight out from under you, huh?

STARGIRL

Canary!

Stargirl GRABS the Black Canary and pulls her aside --

STARGIRL (CONT'D)

We have to stop this.

BLACK CANARY

No. We're finally getting somewhere here. This man has no clue what he's really doing. Which means either they're just as confused as the public, or they're being manipulated into working for the K.C.S. If I can just scare him a little bit more --

STARGIRL

He has children! He has a family.

(beat)

If there's anyone standing in this room right now that understands what its like to lose the ones you love, its me. I can't watch him suffer to think his family will be in danger.

BLACK CANARY

I knew you were still in there somewhere ...

STARGIRL

You're testing me?

BLACK CANARY

You need to find what to fight for. A reason to keep going. To not give up. *Family.*

(CONTINUED)

STARGIRL

I can't believe you. I thought we were protecting --

BLACK CANARY

Our family?

Stargirl is lost for words.

BLACK CANARY (CONT'D)

Come back to Gotham with me. We're running out of time, and the war is about to begin. I need you.

Stargirl takes in a deep breathe, calm.

STARGIRL

(nods)

Okay. Okay. Sign me up.

Canary can't contain her radiant smile, until --

BANG!

Blood BURSTS from Stargirl's chest, and she drops out of frame and onto the floor. Black Canary's eyes widen in horror to find AGENT standing in front of her with the gun aimed. An evil rage fumes from his nostrils. Canary is in awe.

BLACK CANARY

No!

Canary's SCREAM resonates into a sonic shriek that ripples through the room and collides into AGENT. His eyes are about to explode from their sockets, and he blocks his ears, crying in agony. He drops the gun, and Canary releases the cry.

AGENT falls on his back, blood running down his ears.

As Canary stares down at STARGIRL, we --

SMASH CUT TO:

23 INT. KEY CRIME SYNDICATE BASE, ALBERTO'S OFFICE - NIGHT. 23

THUD. THUD! Key Crime Syndicate agents SLAM against the office door in an attempt to bust through. We return to

OLIVER

who turns away from the unstable door to face BRUCE. His worry extends to Bruce.

OLIVER

This is not going to end well.

(CONTINUED)

23 CONTINUED:

23

BRUCE

There's only one way it can end.

Bruce reaches for the HANDGUN, and pulls it into focus.

Oliver falls back in his step a little, as we --

CUT TO:

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

24

A door SLIDES open to reveal MARTHA and CHLOE. The two carry with them a set of handguns, and immediately, are presented with two GUARDS that turn to face them, guns rising --

Chloe LUNGES forward, and throws her arm over. She manages to knock the gun free, but he clutches her arm after, and throws her into the wall. Chloe slams her back against the wall with a small grunt.

Martha RAISES her weapons -- arms crossed, one over the other, aiming. The guards STOP, and meet eyes with Martha.

MARTHA

I suggest you run. Now.

They stumble away, a moment's pause, and turn to RUN. Chloe dusts herself off, and steps off the wall.

CHLOE

Wow. You've got to teach me how to do that.

MARTHA

Come on.

Martha takes lead, and Chloe follows close behind. They approach the elevator, and we --

CUT TO:

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

25

BRUCE stands with the gun in front of Oliver. He offers it over to him.

BRUCE

Take it.

OLIVER

What? Now you're the one kidding, right?

(CONTINUED)

BRUCE

This is the only way. If we both leave this room alive, I'm dead anyway. I rather it be quick.

(beat)

Now, take it.

Bruce GRABS Oliver's hand, and places the gun inside it. He pushes Oliver's hand away -- its *his* now.

BRUCE (CONT'D)

Please.

OLIVER

I'm *not* going to kill you, Bruce!
You're my best friend.

BRUCE

Let's face it, Oliver. The moment I signed up to play double agent was the moment I signed my own death certificate. I've already said my farewells to everyone else. Its meant to end this way.

OLIVER

No. Its --

BRUCE

(exploding)

Chloe is going to die!

Bruce takes in a deep breath ...

BRUCE (CONT'D)

You have a future with her, and I can't rob you of that. And I won't let these guys either. The only way for that to happen is if you kill me. Now.

Oliver takes a couple steps back. This is getting *too* serious. Can't take it.

OLIVER

Okay, you need to cool off. No one is going to die here tonight.

BRUCE

If you won't do it, then I will --

Bruce lunges forward and SNATCHES the gun from Oliver's hand. As he pulls it in towards his skull, Oliver JOLTS in shock --

OLIVER

Bruce, no!

(CONTINUED)

25 CONTINUED: (2)

25

As Oliver RUSHES for Bruce, we --

SMASH CUT TO:

26 INT. KEY CRIME SYNDICATE BASE, TOP FLOOR - NIGHT.

26

The elevator doors SLIDE apart, and MARTHA and CHLOE enter the top floor. They make their way through the hallway, leading towards the head office --

AGENTS. Lots of them.

They are bashing against the door, trying to get in.

CHLOE

(whispering to Martha)

What do we do now?

Martha pulls one of her guns up to her face, and COCKS it.

MARTHA

Fight our way through.

They rush forward, and we --

CUT TO:

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

27

BRUCE and OLIVER fall onto a coffee table that smashes upon impact. The gun slides out of both their hold, and into the corner of the room.

Bruce KICKS Oliver away from him, and ends up on his hands and knees -- he crawls towards the weapon. SWISH PAN to

OLIVER. He rises back up to his feet, and races towards a struggling Bruce. Bruce finally wraps his fingers around the weapon, and as Oliver approaches, he SNAPS around --

THWACK!

Bruce knocks Oliver across the jaw with the back of the gun, forcing him to the ground. Without time to react, Oliver immediately springs his legs out, and knocks Bruce's knees out. He collapses next to Oliver. Their fight is interrupted by the sound of guns BLARING outside those doors, before --

CRRASSSSHHH!

Flying through the doors, TWO agents enter, definitely unconscious. MARTHA and CHLOE enter in their place.

Chloe and Oliver meet eyes.

(CONTINUED)

CHLOE

Oliver ...

Sparks ignite in the background, loose wires hang behind them. Martha watches as Chloe and Oliver run to hug each other, and embrace.

Pain fills Martha's eyes of the memories between her and her husband, Jonathan Kent. She fights back tears.

Chloe's eyes move to find BRUCE, who now sits up on the ground. She's even more ecstatic.

CHLOE (CONT'D)

Bruce!

Bruce RISES, and the two find each other half way, and embrace as well.

CHLOE (CONT'D)

Its good to see you.

BRUCE

(sighs)

Its good to be seen.

They pull apart.

CHLOE

Don't worry. We know how to get you out of this. They want me *dead* right? So ... kill me.

Chloe becomes excited in her scheming plan. Bruce begins to drift off as she continues --

CHLOE (CONT'D)

If they think you've killed me, they'll realise you're not the mole, and --

BRUCE

Chloe ... I can't keep doing this.

Bruce shakes his head. He doesn't want to go along with it.

BRUCE (CONT'D)

The kind of power they have over me. How fast they can just click their fingers and kill me. I can't do it anymore. I - I can't.

Martha steps forward.

MARTHA

Bruce, there's no other way.

(beat)

(MORE)

(CONTINUED)

MARTHA (CONT'D)

I've looked at other resources to free you, but you have a better chance of surviving inside, than out.

BRUCE

There has to be another way ...

(beat)

They are going to kill me. Its just a matter of time. I'd rather go down fighting, than sneaking around. Please.

CHLOE

I'm sorry.

Chloe turns away from Bruce and faces Oliver.

CHLOE (CONT'D)

Lets hope this works.

OLIVER

You better come back to me.

CHLOE

Always.

The two lock lips, joining in a passionate kiss. As they pull apart, they share a small nod, and Chloe returns to Bruce.

BRUCE

How exactly does this ...

Martha chimes in.

MARTHA

Emil Hamilton left a rather large amount of his aid experiments with my division.

CHLOE

Its like a protection bubble over all your main organs, that clones your current shape of health and mimics it to revive you. Basically, I could get hit by a truck and survive. Okay, bad example, because its more of an *internal* thing, rather than ... god, now I'm confused.

BRUCE

Wait ... so I actually have to kill you> What if you don't come back?

CHLOE

The experiment has been tested numerous times. It'll work.

BRUCE

Chloe, I --

CHLOE

It'll work. Trust me.

As Bruce begins to cave in, we --

CUT TO:

28 INT. HIDDEN ROOM, UNDERGROUND (SEWER TUNNELS) - NIGHT. 28

Stargirl is TORN into frame, being cradled by a sobbing Black Canary, as she holds her body down on her lap, in tears.

BLACK CANARY

You're going to be fine. Just a scratch. Its ... its --

Canary looks at her hands - they're drenched in blood.

BLACK CANARY (CONT'D)

Courtney? Kiddo?

There's no response. Stargirl's eyes stare up into Canary's, but with no life remaining in them.

BLACK CANARY (CONT'D)

(shakes head)

No. Courtney. Please. Don't --

AGENT begins to RISE to his feet - Canary catches a blurry image of it in the corner of her eye. She looks up, an uncontrollable rage rumbling from deep within.

BLACK CANARY (CONT'D)

You.

AGENT stands with his gun, ready and aimed at her.

BLACK CANARY (CONT'D)

She was just a kid.

AGENT

She was a terrorist.

BLACK CANARY

And what are you? You murdered her!

As Canary steps forward, the Agent PULLS on the trigger; he's out of bullets. Canary stumbles from the shock of getting shot, but realising he's out, she CHARGES --

(CONTINUED)

Canary tackles him to the floor, and withdraws her blade. She puts it to his throat.

BLACK CANARY (CONT'D)

Just a ... a simple push, and your life is over. You'll never see your wife again. Or your kids.

AGENT

P - Please ... please don't.

BLACK CANARY

You want to know what makes us better than you?

AGENT sweats his fear off his face.

BLACK CANARY (CONT'D)

We don't take human lives.

Canary RISES from his panicked face, and RETRACTS her blade.

A moment's pause. As AGENT stares back up at her, fear in his eyes, Canary remains the victor - the better person. A single tear falls down her cheek, and we --

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

29 INT. GOTHAM GENERAL, MORGUE - NIGHT. 29

TIGHT on a set of eyes that JOLT wide open - awake.

PULL BACK from her face to reveal CHLOE. She's lying on top of a morgue surgery bench. *Alive.*

CHLOE
Well ... this is new.
(remembers)
Only, not really.

The white sheets are WHIPPED at the screen, as Chloe tugs on them to cover her naked body. When the sheets pull free from the frame, we find Chloe off the bench, now wrapped in them.

Chloe searches for her clothes, as we --

SMASH CUT TO:

30 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 30

OLIVER stands in front of the central computer. On the screen is *BLACK CANARY*, her face is red from crying. Oliver can see the pain in her eyes.

OLIVER
How'd it go. Did you find Courtney?

Canary can only nod.

BLACK CANARY
I, uh ... I did. Yeah.

OLIVER
That's great. So we're getting somewhere. Sooner or later these hero hating menaces won't know what hit them.

BLACK CANARY
Ollie, I ...

CHLOE enters in the background, and approaches.

CHLOE
You know, I thought waking up in a morgue was bad the last time. At least then I could find my clothes.

We notice that Chloe is wearing a patient's get-up.

(CONTINUED)

Black Canary's head drops.

BLACK CANARY

I should be going. I'll be back in Gotham as soon as possible. Did you find anyone else?

OLIVER

We, uh ... We found Cyborg and Impulse. John Jones is off searching for them to bring them home. Soon we'll have an army.

CHLOE

I like the sound of that.

BLACK CANARY

I'll update you on the hour, every hour, as usual. Stay safe.

Oliver nods, and the screen then reads: CANARY OFFLINE.

CUT TO:

31 INT. HIDDEN ROOM, UNDERGROUND (SEWER TUNNELS) - NIGHT. 31

PULL BACK a tight shot of the Canary's troubles to find her in a room surrounded -- AGENTS are everywhere with their guns aimed at her. Canary takes in a deep breath.

BLACK CANARY

Happy?

ALBERTO FALCONE

steps out from among the crowds of agents.

ALBERTO

Very.

And with that, Alberto CLOBBERS her across the jaw with the back of his weapon. Canary drops, out. RISE UP to find the wicked grin on Alberto's face, before we return to --

32 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 32

OLIVER turns to find Chloe.

OLIVER

I'm sorry. You were saying ... Oh, right. Morgue. How was dying and coming back from the dead?

(CONTINUED)

CHLOE

Not as fun as I remember.

(beat)

Is Bruce ...

OLIVER

He's fine.

CHLOE

So it worked. Everything is back to normal?

OLIVER

As normal as things can get with our lives. Sure.

Chloe smiles.

CHLOE

Good.

(beat)

Because, I'm not sure if you know this, but coming back from the dead makes me ... incredibly hot.

Chloe moves in on Oliver, and sucks on his ear, biting it. A small moan escapes Oliver's lips.

OLIVER

Mmmm.

She pulls away.

OLIVER (CONT'D)

Awww. Where's the Ollie love, huh?

CHLOE

Don't worry, I'll be back.

OLIVER

You going to see Martha?

CHLOE

Yeah. With everything she's gone through, she could use a familiar face to talk to. If there's anyone who knows being left behind sucks, it's me.

Chloe turns to leave, when --

OLIVER

Chloe! Chloe ...

She returns to him a moment.

CHLOE

Yeah?

OLIVER

Can you meet me back here before morning. There's, uh ... something I want to show you.

Chloe shoots him a widening grin.

CHLOE

You can count on it.

As she EXITS, we find Oliver. He reaches into his jacket pocket, and pulls out a little BOX -- the engagement ring. A smile covers his face, and we ...

CUT TO:

33 INT. CHECKMATE OPERATIONS, RED QUEEN'S OFFICE - NIGHT. 33

At her desk, MARTHA KENT is going through several documents laid out in front of her. The sound of the door opening alarms her, and her eyes RISE to find --

CHLOE SULLIVAN. She ENTERS.

MARTHA

Chloe? What a surprise.

CHLOE

Figured this time I could do the sneak attack. No rest for the wicked I see.

Martha can't help but chuckle.

MARTHA

T'yeah.

(long pause)

What are you doing here?

Chloe takes a seat on the opposite side of the desk.

CHLOE

I came to talk. You look like you could use a friendly face.

MARTHA

Glad to hear we're still friends after what I did.

CHLOE

We all make mistakes, Mrs. Kent. If anyone understands that, its me.

(CONTINUED)

MARTHA

I really miss him, Chloe. I tried to ... to move on, but -- I really miss him.

CHLOE

I know.

Chloe bows her head, not sure how to continue. Martha stares off at the ceiling light, reflecting.

MARTHA

Its been so long since I've heard his voice. Since I've felt his touch. Its been so long since his death, Chloe. I feel like an idiot for not moving on.

CHLOE

You tried. That counts for something.

Martha sighs.

MARTHA

Perry wanted a lot more than I could have ever given him. Don't get me wrong, he deserved every little bit of love he wanted from me, but -- I just wasn't the right person to give it to him.

(beat)

I can't help but feel I'm --

CHLOE

Betraying Jonathan?

Martha's head bows.

MARTHA

Its silly, I know.

CHLOE

No. Its not. When I lost Jimmy, I didn't think I'd be able to move on, and I hated myself that I could. I spent months trying to deny what Oliver and I had, but, I had to put that aside. And live my life.

MARTHA

Everyone I've ever cared about has abandoned me. I try to stay strong, but, its like I don't have anyone to fight for anymore.

CHLOE

Your son still needs you, Mrs. Kent. Fight for him.

MARTHA

I haven't seen him since the wedding. I try to pretend that I'm doing all this for him -- that I'm protecting him. But I'm knee deep in these situations that call for actions so much greater than I could ever construct.

(long pause)

I'm not cut out of this, Chloe. I miss my home. My husband. My son.

CHLOE

Clark hasn't left you. He didn't leave any of us. We left him.

MARTHA

It just feels like his destiny is so much greater than me. Where he's going ... where he is now ... there's no place for me.

Chloe has lived every word, felt every emotion of what Martha is going through.

CHLOE

You need to forge you're own destiny. Figure out where your path lies, and who you want in it. Every child has to grow up and leave their parents, Mrs. Kent. But their love for you never does.

(beat)

Clark is my oldest, dearest friend, and I don't have to see him every day at the Planet, or the Farm to know how much our friendship means to each other.

Martha begins to nod. Chloe reaches out, and touches her hand; she holds it.

CHLOE (CONT'D)

You'll be alright, Mrs. Kent. We both will.

The two smile at one another, and we ...

CUT TO:

34 INT. KEY CRIME SYNDICATE BASE, ALBERTO'S OFFICE - NIGHT. 34

BRUCE stands in the ruins of the office, his hands behind him, and his shoulders back. ALBERTO sits in his desk, peering up at him.

BRUCE
You wanted to see me?

ALBERTO
You did a good job today, Bruce.
Almost too good a job.

BRUCE
You're never happy, are you?

ALBERTO
Never mind that. Our primary target
has been taken care of, and we can
finally move into the final stages
of our agenda.

BRUCE
Now that Chloe Sullivan is dead, I
guess you don't have to keep me
around anymore.

ALBERTO
Killing you would be too easy.
(beat)
I have much larger plans for you.
And now that there's no one on the
other side that can stop me, its
time for you to know the truth.

Alberto RISES from his seat, and closes in on Bruce. Its uncomfortable. Incredibly, so.

BRUCE
The truth?

Alberto stands on the edge of a smile. He steps around Bruce, and approaches the office doors -- they're wide OPEN. Not for long. Alberto closes them.

A cold shiver runs down Bruce's spine, and he can't help but follow Alberto with his eyes -- he turns to him.

BRUCE (CONT'D)
What *larger* plans?

ALBERTO
There's a reason you're still
alive, Bruce. There's a reason for
everything. Why we're hunting down
the vigilantes now. Why we've taken
to the public now.
(MORE)

(CONTINUED)

34 CONTINUED:

34

ALBERTO (CONT'D)

Things have been in motion for a long time. And now that we're in the final stages of our operation ... well, lets just say things are about to get very interesting.

Bruce can't hold back his nerves. His worry. As they begin to scratch through the surface, we ...

BLACKOUT:END OF ACT FOUR

ACT FIVE

FADE IN:

35 INT. WATCHTOWER, HEADQUARTERS - TWILIGHT.

35

'Marry Me' by Train;

The purple glow of twilight bursts through the windows of Watchtower, and specks of bright, orange light find their way into the beautiful pallet of colour filling the room. As the door OPENS,

CHLOE

enters into the gorgeous surroundings.

Along the floor are ROSE PEDALS, and as Chloe FOLLOWS them, she finds herself in front of the

CENTRAL COMPUTER.

Confusion sweeps Chloe into another state, and eyes become fixated on the computer screen. Slowly, she REACHES OUT, and turns the monitor on, and the black screen is replaced with an image of

OLIVER QUEEN.

OLIVER

Hey, you.

A small smile widens on Chloe's lips -- her confusion remains, but his presence brings comfort. Calms her.

OLIVER (CONT'D)

Four years.

(long pause)

Four years you've stood by my side. You brought me back from the depths of hell, and gave me reason to keep fighting. You were *always* there for me. *Always*.

Oliver's eyes fill with tears. He looks down, and a small chuckle escapes him.

OLIVER (CONT'D)

Sorry. You know, I've practised this so many times, I just --

(long pause)

I can't believe it's taken us this long to get to where we are.

His focus returns to her. He RAISES his chin.

(CONTINUED)

OLIVER (CONT'D)

Chloe Anne Sullivan --

STATIC fills the screen, and Chloe, on the "edge of her seat," launches forward.

CHLOE

Oliver? Oliver!

Suddenly, Oliver's REFLECTION replaces where his image once stood before on the computer monitor. Tears fill Chloe's eyes, and she turns to find him.

OLIVER is down on one knee, and presents her with a RING.

OLIVER

Nothing would make me happier, than
to spend the rest of my life with
you. So that I can always be there
for you, like you've been for me.

(beat)

Will you marry me?

Chloe is in a state of uncontrollable bliss. Her smile explodes into a laugh, and the tears continue. She GRABS Oliver by his collar, and PULLS him up --

CHLOE

Get up, you big goof.

And their lips meet. Oliver runs his fingers through her hair, passionately locked in a heated kiss. They begin to pull apart, and can't take their eyes off each other.

CHLOE (CONT'D)

Yes.

The smile on Oliver's lips grows wider, and he takes the ring out of the box.

ANGLE: CHLOE'S HAND

Oliver slides the ring down her finger, and the moment it reaches the end, we return to --

CHLOE. She looks up from her hand, and into the eyes of her *fiance*. Oliver then PULLS her in, and they resume their kiss.

Not as friends. Not as lovers. But as soon-to-be husband and wife. *Soulmates*.

The sun finally rushes in -- MORNING arrives -- and they are both bathed in the beauty of the sun's rays. Illuminated.

And as we slowly DRIFT AWAY, we --

SMASH CUT TO:

36 INT. CHECKMATE OPERATIONS, RED QUEEN'S OFFICE - MORNING. 36

ANGLE: COMPUTER MONITOR.

PULL OUT of the image of Oliver and Chloe's kiss to find ourselves in the RED QUEEN'S office. The monitor CUTS out, and we SWISH PAN around to --

MARTHA KENT.

A grin widens on her face.

MARTHA
Happy anniversary.

Martha turns and faces the rushing sunlight as it bursts into the room. She gazes into a hopeful future, and SMILES.

CHECKMATE AGENT (O.S.)
Mrs. Kent?

CHECKMATE AGENT enters the room. A WIDE SHOT reveals this.

CHECKMATE AGENT (CONT'D)
Your, uh ... your jet is ready.

MARTHA
Thank you. Give me five minutes.

He NODS, and steps back outside.

Martha returns to her desk. She is lost in her thoughts for a moment. Her hand reaches out, and wraps around a turned down picture frame. She turns it back up --

Its an image of MARTHA, with JONATHAN and CLARK, back at the farm - happy, smiling. Martha reflects, and her smile soon fades. She straightens the frame, and sets it back up on the desk. Her fingers slide away from it, and she leaves with her suitcase now at her side.

Martha approaches the exit. A moment's pause, as she looks back at her office. Her hand SNAPS up against the switch, and the windows become BOLTED with metallic doors - closed.

The light in the room FADES, and she stands in the darkness; the shadows of her past. Martha OPENS the door, and escapes the past, ready to start her own future.

-- to forge her own destiny.

JUMP CUT TO:

37 EXT. CHECKMATE OPERATIONS, ROOFTOP - MORNING.

37

MARTHA makes her way towards the large CHOPPER sitting on top of the rooftop. She meets with AGENT ROBERTS, and they both approach the helicopter.

AGENT ROBERTS
Headed to Metropolis, Miss?

Martha shakes her head --

MARTHA
No. I have somewhere else in mind.
(beat)
There's still work to be done,
Agent Roberts. And our heroes need
us now more than ever. Someone has
to reach out to them.

AGENT ROBERTS
But isn't your son isn't
Metropolis, Mrs. Kent?

They STOP.

MARTHA
I'm not visiting my son, today.
(beat)
I'm visiting an old friend.

Martha turns her back to AGENT ROBERTS, and approaches the helicopter. She steps inside --

38 INT. HELICOPTER - MORNING.

38

Martha faces the PILOT.

PILOT
Where we headed, Miss?

MARTHA
A little city called *Odyssey*.

The PILOT nods.

PILOT
Yes, ma'am.

OFF Martha's hopeful smile, we ...

SMASH CUT TO:

39 INT. KEY CRIME SYNDICATE BASE, HIDDEN FLOOR - HALLWAY - DAY
ALBERTO leads BRUCE down a long hallway that leads towards a sealed door. He SLIDES his keycard down the slot, and punches in several digits. The door OPENS, and they ENTER --

40 INT. HIDDEN FLOOR, SECTION A - DAY. 40
A large room. SECTION A. Inside, BRUCE and ALBERTO make their way towards a control panel.

ALBERTO
This is where your life changes
forever, *Bruce Wayne*.

Bruce's eyes widen as Alberto HITS a large button on the panel. Suddenly, SMOKE erupts from the floors, and SHELL containments shoot up, all containing *PEOPLE* inside them.

Bruce stares off in awe. The smoke clears.

BRUCE
What is it?

ALBERTO
Our army.

Alberto removes a REMOTE from the panel, and steps out onto the floor filled with above-ground containments, all out from under the floor. He approaches the one dead-straight in the middle, and hits a button.

ALBERTO (CONT'D)
This is Prototype IV. An expert
swordsman with the magnificent
ability of teleportation.
(beat)
A blood thirsty assassin.

Bruce lunges forward.

BRUCE
What are you doing?!

ALBERTO
Its time to finish off the last few
heroes guarding that damn tower.
Starting with *Green Arrow*.

A beat, and the glass cover slowly peels back to reveal a strong, slim FIGURE. OFF this, we --

SMASH CUT TO:

41 INT. WATCHTOWER, HEADQUARTERS - MORNING. 41

CHLOE and OLIVER pull away from a passionate kiss.

CHLOE
I can't believe we're engaged.

OLIVER
I know right. Why didn't we do this
years ago?

The two meet lips again -- same procedure.

CHLOE
Technically we did.

OLIVER
Right. The whole Vegas, eloping
thing sort of didn't work, did it?

CHLOE
Well, I had to, you know, fake my
death, so technically you lost your
wife.

OLIVER
But I found her again.

CHLOE
Yeah you did ...

Chloe pulls Oliver in for another heated lock of their lips.
This kiss lasts a bit longer, until --

The lights in the room begin to FLICKER, and the computer
monitors rattle. Chloe turns away from OLIVER, and focuses
her attention on the rattling computers.

CHLOE (CONT'D)
Wow. Who knew you had the power to
make the ground literally shake.
And I thought it was just how you
made me feel.

The corny smile on Chloe's lips suddenly drops when she
returns to find

A BLADE

piercing out of Oliver's gut, blood at the tip of it, and
running all the way down. Oliver REACHES out for Chloe in a
last minute effort to feel her touch, before the blade is
released.

Oliver DROPS to the floor in a gasp of agony.

(CONTINUED)

CHLOE (CONT'D)
(exploding)
Oliver?!

Chloe's eyes SNAP around to find --

PROTOTYPE IV.

It SPINS the two blades in its hand around like the skilled swordsman it is, before it takes a SLASH towards Chloe.

As the BLADES scrape against the frame, we are forced into a very sudden --

BLACKOUT:

END OF ACT FIVE
END OF SHOW.