

# WATCHTOWER

2.17 | **Rogue**

Written by  
Jack D. Malone

The character of 'Chloe Sullivan,'  
is created by Alfred Gough, and Miles Millar.

Based on DC Comics Characters.

**EXECUTIVE PRODUCERS**

Chris Davis & Jack Malone

**PRODUCED BY**

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

# WATCHTOWER

## "Rogue"

### CAST

CHLOE SULLIVAN ..... Allison Mack  
OLIVER QUEEN / GREEN ARROW ..... Justin Hartley  
PERRY WHITE ..... Michael McKean  
DINAH LANCE / BLACK CANARY ..... Alaina Huffman  
GUIDO BERTINELLI ..... Julian McMahon  
BRUCE WAYNE ..... Christian Bale

### GUEST CAST

ALEXANDRA ..... Linda Hamilton  
HARLEY QUINN ..... Nicki Minaj  
JOKER ..... Joseph Gordon-Levitt  
AGENT REESE .....

TEASER

FADE IN:

1 EXT. STREETS, CITY - NIGHT. 1

*"No Light, No Light" Florence + the Machine.*

TRACK along the pavement, following a set of muddy shoes as they slam against the puddles, and puddles of water.

From behind, we RISE up the figure to find OLIVER. He attaches a piece of paper to a telegraph pole.

He STOPS. Examines it.

TIGHT on the piece of paper - HELENA. It reads 'MISSING' at the top, above her wide, glowing smile.

Oliver bows his head, and we DRIFT DOWN, into a puddle of water by his feet, which soon depart. The glow of the street lights reflect in the puddle, violently stirring it ...

2 INT. SHERWOOD FLORIST - NIGHT. 2

DRIFT DOWN from a ceiling light, as it FLICKERS.

Sharp, quick blades of light illuminate a CUSTOMER on their way out. Upon their exit, the chiming of bells ring in as the door slams shut. The light violently flashes - faster.

Behind the counter, DINAH gazes up at the electrical failure, dismisses it, and approaches the door ...

3 EXT. SHERWOOD FLORIST, CITY - NIGHT. 3

... DINAH comes to a halt, paused in her own reflection. Her hands flip a sign that reads 'OPEN', so that it now clearly states: 'CLOSED.'

BLACK.

Dinah turns away ...

4 INT. SHERWOOD FLORIST - NIGHT. 4

... and faces the light that once flickered, now gone.

Dinah returns to the counter. Behind the drawer, she pulls out a FLASHLIGHT. Light ERUPTS from its tip, and a feminine shadow forms on the wall. Moves.

(CONTINUED)

4

CONTINUED:

4

Dinah SNAPS around, shooting the light on the movement of the shadow, and finds a woman - ALEXANDRA. 50's, black hair, strong frame, tall, fit, carries a loaded gun in her hand.

DOWN the barrel of the gun - no trace of a bullet, but on the faint CLICK of the weapon - BANG!

...and from the FLASH --

5

INT. GUIDO'S APARTMENT, LIVING ROOM - NIGHT.

5

... GUIDO slams into the circular mirror before him, glass shattering violently across his face. Collapses. Among him, shards, surrounding his broken body.

Blood streams down his face. His left eye, a bloody hole. A hand reaches out to him, and rolls him on his back, revealing a *clean BULLET wound*, a patch of crimson red on his shoulder.

Guido gags. Chokes.

Above him stands HARLEY QUINN. She lowers her gun, kneels down, and collects a shard of glass beside Guido.

Out from her jacket, she pulls a Joker card into view. A long stare, the broken glass, the card, then --

CRASH! The door smashes off its hinges in the distance, and as Harley jolts up, and stares off in its direction, we are yanked back, into ...

6

INT. ENTRANCE, GUIDO'S APARTMENT - NIGHT.

6

... BRUCE WAYNE stands in the doorway. Studies the room, hastily. A whimpering cry, followed by a painful grunt, guides Bruce in the direction of ...

7

INT. LIVING ROOM, GUIDO'S APARTMENT - NIGHT.

7

... GUIDO, alone. A Joker card, attached to his chest by a jagged shard of glass. Bleeds out.

Bruce descends on him - collapses to his aid.

BRUCE

Guido! Oh god. Guido.

Bruce's eyes dance over the room. Finds an OPEN WINDOW. The person responsible, GONE. He returns his focus on Guido as the light in his remaining eye begins to fade.

CUT TO:

8 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

8

The doors are thrown apart as PERRY enters. In his hand, he carries a newspaper - waves it around:

PERRY

Lets hope *this* does the trick.

ANGLE: the front page of the newspaper shows a recent photograph of HELENA on the front, with the bold, block letters above it reading: **MISSING**.

PERRY (CONT'D)

You have no idea how long it took to convince the G.C.P.D that this was worth publishing.

(beat)

Sometimes I wish they would take their twenty four hours, and shove it right up their --

A loud groan belts across the room. THUD.

Perry moves through the room, past the computers, and towards the source of the noise by the cupboards and drawers.

PAN ACROSS the floor - the shattered glass - the scattered stationary - we find CHLOE. She looks up, one hand clutching her stomach, the other one out in front, seemingly reaching out for help.

Perry HALTS.

PERRY (CONT'D)

Chloe?

CHLOE

(strained)

Perry? Help ...

Perry drops to her level, and blankets her. As he attempts to help her, we slowly retract - the chorus rising to a triumphant finish, and ...

**BLACKOUT.**

END OF TEASER

ACT ONE

FADE IN:

9 INT. GOTHAM GENERAL, HALLWAY - DAWN.

9

Through a set of doors, OLIVER forces himself into the hallway of the hospital with great determination. Against the crowd, he makes his way across the hallway, coming to a stop when he finds BRUCE. They meet.

OLIVER  
Bruce? What are you --

BRUCE  
Its Guido.

OLIVER  
What?

BRUCE  
It would appear that he's just made it to the top of the Joker's hit list.

OLIVER  
The Joker, huh? Is that what they're calling him?

BRUCE  
Its bad, Oliver.

OLIVER  
Well, you should know its all over the news. I was afraid that it might have been ...

BRUCE  
Helena.

OLIVER  
Yeah.

Bruce looks back, through the glass window of the door, where the doctors crowd around GUIDO. He reaches across, and pulls the door shut, returning to Oliver. Folds his arms.

BRUCE  
I think I may have hit a lead on her whereabouts. I was actually on my way to tell Guido, when ...  
(pause)  
Figured it could give him some hope, you know?

(CONTINUED)

OLIVER

Well, you don't have to do it alone. You've got me, now.

BRUCE

No. I couldn't --

OLIVER

Bruce, wherever Helena is, she's got a bounty on her head. Its not safe going after her alone.

BRUCE

But what about Chloe?

Confusion sets in:

OLIVER

What about Chloe?

BRUCE

You don't know?

PUSH IN on Oliver's confusion, the worst possible scenarios racing through his mind.

OLIVER

Bruce, what is it?

OFF Oliver's fear of the unknown, we ...

CUT TO:

INT. CHLOE'S ROOM, GOTHAM GENERAL - DAWN.

Inside, CHLOE sits up on the bed, the DOCTOR in front of her, calm, while PERRY sits close by, more nervous than Chloe.

The DOCTOR flips through a clipboard of information, but eventually looks up with a smile:

DOCTOR

Everything is fine, Ms. Sullivan.

Chloe sighs a deep breath of relief.

CHLOE

Oh, thank god.

DOCTOR

While the tests show your baby is developing at a healthy pace, something did cause those sharp pains. Have you been under a great deal of stress lately?

(CONTINUED)

Chloe and Perry exchange looks, before her eyes trail back to the Doctor:

CHLOE  
You could say that.

Perry bows his head, sad.

DOCTOR  
Stress can have a very negative effect on your pregnancy. I suggest you spend a few moments during your day to relax, and forget about whatever the cause of your stress may be.

CHLOE  
But other than that, everything's fine? I'm not --

DOCTOR  
(interrupting)  
Everything else is perfect.

OLIVER (O.S.)  
Chloe?!

Everyone looks to the door, as it flies OPEN, and in enters an insanely worried OLIVER. He moves past the doctor, and straight to Chloe.

OLIVER (CONT'D)  
Oh my god, Chloe. What happened?  
Are you okay?

The Doctor opens her mouth to explain, but:

CHLOE  
(to Doctor)  
Its okay. I've got this.

The Doctor nods, and EXITS - her job is done.

Perry moves in on them from behind the bed, almost uncomfortable in his approach.

PERRY  
I should probably leave you two alone.  
(to Chloe)  
I'll talk to you later, alright?

As Perry EXITS, Chloe returns her focus to Oliver.

CHLOE  
I'm fine, Ollie.

OLIVER

And the baby?

CHLOE

And that too.

A huge weight has been lifted, those words spark a sense of relief in Oliver's chest. He calms down. Chloe takes his hands in her arms.

CHLOE (CONT'D)

We've been up against lethal assassins. Criminal organisations. Aliens from outer space.

(beat)

I don't think pregnancy is the worst thing we've had to deal with.

A laugh escapes Oliver, and his concerns seem to vanish, at the very least, momentarily.

CUT TO:

11 INT. INDISTINCT LOCATION.

11

Darkness envelops an indistinct location, where we come to find a familiar blonde - DINAH - down on the floor, groaning into a sudden wake. She takes a moment to decipher her whereabouts, and sits up. RISES.

A very distinct image focuses in from behind - its a rather large, framed painting. Costumed vigilantes. Heroes. They all sit around a table, with the words inscribed around it that read: '*Justice Society of America.*'

Dinah TURNS, and finds the round table, realising where she has awoken at ...

12 INT. DISPLAY ROOM, BROWNSTONE MUSEUM - MORNING.

12

... Dinah stumbles back, confused.

POV SHOT: dart across the room, from the large painting, to the table, to the cabinets and the shelved equipment as Dinah scans everything in sight -- STOP.

FOCUS IN on a black, leather collar. Gloves. And a mask, fit to shape around the eyes. A name plate sits in front of it that reads: '*The Black Canary.*'

Tears grow in Dinah's eyes, as she remembers:

DINAH

Mum.

(CONTINUED)

ALEXANDRA (O.S.)

I hear the two of you share the same name.

Dinah SNAPS around to find ALEXANDRA.

ALEXANDRA (CONT'D)

And persona.

DINAH

(sharp)

Who are you?

ALEXANDRA

A key.

DINAH

To what?

ALEXANDRA

Unlocking all the answers behind the mysterious disappearance of the Justice Society of America.

Dinah shrugs it off with a laugh.

DINAH

You've *got* to be kidding.

ALEXANDRA

I've done my research, *Dinah*. I know what happened. Right now, I'm interested in finding *them*.

DINAH

They're *gone*. And they're not coming back.

ALEXANDRA

There's a war on its way.

(beat)

Its gonna take more than a couple of newbie superheroes to stop it.

DINAH

Why do you care?

ALEXANDRA

Because a long time ago, they were there for me when I needed someone.

(beat)

I'm not going to turn away when the time has come where they need me.

DINAH

And how do *I* factor in all of this?

ALEXANDRA

Like I said: I'm the key.  
(beat)  
You're the door.

Dinah's eyes return to the cabinet of her mother's items, and we slowly CLOSE IN on the name plate: '*The Black Canary.*'

JUMP CUT TO:

13 INT. BASE, BROWNSTOWN MUSEUM - MORNING.

13

PAN AROUND the red tinted walls as we eventually reach two familiar figures - DINAH, and ALEXANDRA.

Dinah stands behind, watching as Alexandra flicks through images and photographs sprawled out on a table in front. The images are of the former members. In the center is a rather large image of AMANDA WALLER.

Alexandra moves to the side, to present them to Dinah. She begins to study them.

DINAH

I keep seeing all these pictures of the team, in costume and out. But how come I can't seem to find any of my mother?

Alexandra picks up the photograph of WALLER. Dinah takes it.

ALEXANDRA

*This* is what happened to her.

DINAH

Waller?

ALEXANDRA

Checkmate took her life.

Dinah shakes her head, confused:

DINAH

No. No, my mother died of cancer.

ALEXANDRA

Your mother sacrificed herself to save her family. Her team.

DINAH

This doesn't make any sense.

Alexandra reaches out, and grabs Dinah.

(CONTINUED)

ALEXANDRA

Look, Dinah, you're going to have to clear your mind of everything you know, because most of it isn't *real*. And right now, I need your help -- so, please ...

Dinah simply nods her head - agrees.

ALEXANDRA (CONT'D)

Good. Now, Waller may be preoccupied but her organization just sent out a hit for *Dinah Drake Lance*, aka --

DINAH

The Black Canary. My mother.

(beat)

I thought you said they killed her?

ALEXANDRA

I said they took her life.

(beat)

I never said she was dead.

A hopeful glint shimmers in Dinah's eye, along with the inevitable confusion that rises.

ALEXANDRA (CONT'D)

It all started with her. If we can find her, we can find the others.

DINAH

Once I help you, you owe me the truth. About everything.

(beat)

Deal?

Dinah offers her hand. Alexandra takes it.

ALEXANDRA

Deal.

TIGHT on their hands, joined, together, as we --

SMASH CUT TO:

14 INT. GUIDO'S ROOM, GOTHAM GENERAL - MORNING.

14

TIGHT on Guido, fast asleep in a narrow, uncomfortable hospital bed. A large bandage is wrapped around his left eye, his face cut and torn. Broken.

A hand creeps up, and grasps his. His fingertips twitch, and latch onto hers. He whispers, faintly:

(CONTINUED)

GUIDO

Helena?

As Guido's eyes peel open, he finds CHLOE by his bed side, and a small sigh is released. Chloe bows her head, the tears within just waiting to be released. Accepted.

CHLOE

I'm sorry, Guido.

(long pause)

You know, there was a time everyone came to me for answers. For the truth. For help.

A beat. And, with a hint of a laugh:

CHLOE (CONT'D)

Built quite a reputation as the go-to-girl.

(pause)

For the first time ... I don't know what to do. And it kills me that I can't sit here and promise you that I will find your daughter. That I will stop whoever is responsible for all of this. That I can --

Guido hushes her:

GUIDO

(faint)

Its not ... your job.

CHLOE

Yeah. You keep saying that.

The CLICK of the door averts Chloe's attention towards it, as a female NURSE enters. Her face is covered in a doctor's mask, her hair tied back with white scrubs on.

NURSE

I'm sorry, Miss, but ... you should probably go. Mr. Bertinelli needs his rest.

Chloe nods, and pulls her hand free from Guido's. She RISES, something in her eye sparks as she passes the nurse - EXITS.

The nurse looks over her shoulder, almost paranoid, as the door closes behind her. Her focus returns to Guido as she peels off her mask. A wicked grin concealed, now revealed.

Its HARLEY QUINN.

Harley pulls out a large syringe -- its full of poison. She holds it close in Guido's vision, informing him of its purpose. He realises, more awake than ever before.

(CONTINUED)

GUIDO

No.

HARLEY

Consider yourself lucky. Mr. J said death by fire was a little too *extreme*.

Guido's eye finds the security camera in the corner of the room. An electrical surge - powers down.

Confidence builds, and:

GUIDO

(deep breath)

How about *death by firing squad*?

In a matter of seconds: Guido swings his arm up - carries a gun. Then -- HARLEY, drops the syringe, just as:

The door OPENS. Fast.

Chloe ENTERS -- another gun in the room. A nervous laughter bursts from Harley's lungs.

HARLEY

Aww, shucks.

TIGHT on Chloe as she holds a firm grasp of her gun, directing the aim towards Harley, who shares the typical "*busted*" look, like a teenage daughter being caught by her disapproving father in an inappropriate manner.

Chloe shoots a smile in Harley's direction, and:

CHLOE

"*Shucks*" is right.

STARE DOWN the barrel of the gun, and -- BANG!

**BLACKOUT.**

END OF ACT ONE

ACT TWO

FADE IN:

BLACK. A sudden, blinding light explodes through the center screen - strong, bright. ERUPTS.

TWO FIGURES emerge in the epicenter of this radiant glow, and this indistinct room becomes illuminated.

A garage ...

15 EXT. GARAGE, OUTSKIRTS - DAY.

15

The massive garage doors are parted, the light of day forcing the darkness into retreat.

In front, determined, stands ALEXANDRA. She turns, and with a warm smile, moves over towards DINAH who is close behind.

ALEXANDRA

Are you ready?

DINAH

I think I need a few minutes before  
I can -- its kind of hard to ...

(long pause)

I'm sorry.

Alexandra nods. Understands.

ALEXANDRA

Take your time. I'll wait inside.

Alexandra EXITS into the garage.

Dinah watches, confirms that the mysterious woman has disappeared, and then moves away. Gone.

Reaching into her pocket, Dinah pulls out her phone, and slowly moves towards the torn, mesh fence as she dials.

DINAH

(anxious)

Come on, come on ...

CUT TO:

16 INT. WATCHTOWER, HEADQUARTERS - DAY.

16

The RINGING of a phone echoes through the walls of the Watchtower Headquarters, as we PAN DOWN from a set of stairs, and slowly glide across the room - on wings, floating.

(CONTINUED)

MOVE ACROSS the room, and over towards the computers, as we find the CENTRAL COMPUTER flashing with the words:

**'INCOMING CALL: BLACK CANARY.'**

TIGHT on the keyboard, as a quick snap of a finger CLICKS down on the enter key.

The computer screen goes BLACK, and reflected on the screen, along with the soundwaves from the incoming phone call, we find PERRY WHITE. Confused. Amazed. The usual ...

PERRY

Uh... Hello?

INTERCUT WITH: Perry within the walls of Watchtower, in front of the CENTRAL COMPUTER, and Dinah in the outskirts of Gotham, in front of the garage for the duration of their phone call.

DINAH

Perry? What are you -- where's Chloe and Oliver?

PERRY

I guess you could say they were preoccupied. What's wrong?

DINAH

I need you to do some research for me. I'm looking for information on a woman named *Alexandra*. She has ties to the JSA -- the Justice --

PERRY

-- Society of America. Yeah, I know who they are.

DINAH

I'm caught in the middle of something, and I'd like to know its not dangerous.

PERRY

I'll do what I can.

DINAH

Oh, and Perry? Make it quick.

The line cuts, and PERRY is way out of his league.

CUT TO:

17 EXT. GARAGE, OUTSKIRTS - DAY. 17

DINAH brings her phone down from her ear, disconnected from the call, and places the device back in her pocket. She turns back in the direction of the garage entrance, only to find --

ALEXANDRA.

Startled, Dinah stumbles back a step. Fear builds up in her eyes, and her mistrust seeps through. Alexandra simply smiles, and it widens with a hint of excitement, as:

ALEXANDRA  
I found something.

A deep breath, and Dinah blindly follows ...

SMASH CUT TO:

18 INT. UNDERGROUND, TUNNELS - DAY. 18

ALONG the dripping sewage of the underground tunnels, we come down to find OLIVER. He closes a door behind him, stepping out of a room hidden below the city, as he meets with CHLOE.

CHLOE  
She awake yet?

Oliver shakes his head, nervous.

OLIVER  
What happens when she wakes up?

CHLOE  
Don't worry. We're in a blind spot.  
No one can see or hear what happens  
down here.

OLIVER  
Think she'll talk?

CHLOE  
Honestly? No. But Helena is M.I.A,  
Guido is in the hospital, and  
pretty soon we'll be at the top of  
their hit list.

(beat)  
If she doesn't talk, we're back at  
square one.

The faint echo of laughter fades into the background, and they both realise:

CHLOE (CONT'D)  
She's awake.

OLIVER  
She's awake.

(CONTINUED)

18 CONTINUED:

18

The look of dread is shared in both their eyes, as we ...

JUMP CUT TO:

19 INT. "BLIND SPOT", UNDERGROUND - DAY.

19

In the center of the room, HARLEY QUINN sits tied to a chair, her makeup running down her face - drenched. Her chuckles, faint, mumbled under her breath - scheming.

OLIVER approaches, CHLOE lagging behind -- can't stand the sight of her. A beat.

Harley lifts her chin, and smiles:

HARLEY

Puddin' aint gonna like this.

Oliver STOPS in front of Harley. Remains silent.

HARLEY (CONT'D)

Oh, has he got plans for you ...

OLIVER

I'm not scared.

HARLEY

Not you, silly.

Harley's eyes drift to the side, and Oliver follows them to find the woman he loves -- Chloe shifts, uncomfortable.

Fear fills Oliver's eyes, as Harley's laugh grows louder.

HARLEY (CONT'D)

(hums)

Hush little baby, don't say a word.

Oliver turns, fear growing as Harley continues:

HARLEY (CONT'D)

(hums)

Mumma's gonna buy you a mockingbird-

Harley's eyes meet with Oliver's, and she stops.

HARLEY (CONT'D)

Are you scared now?

TIGHT on Chloe as she clutches her chest with one hand, and covers her mouth with the other, chilled to the bone.

Oliver pulls his hand up, and backhands Harley across the face with a violent swing. *THWACK!*

(CONTINUED)

19 CONTINUED:

19

Blood erupts from Harley's lips as her face is thrown to the side - it drips to the floor in a sticky, long streak.

Harley SPITS the remaining out. Quivers.

HARLEY (CONT'D)

You'll have -

Oliver launches his hand out, grabs Harley's neck, and forces her into a gag. She chokes.

OLIVER

You're going to tell me who you are. What you're planning. And why.

Oliver releases - Harley breaks into a painful cough.

OLIVER (CONT'D)

You can start with your name.

An innocence of a child fills Harley's eyes as she stares up at Oliver, wide-eyed and desperate.

CLOSE IN on Chloe, watching on in the distance, as we ...

20 INT. GARAGE - DAY.

20

PULL BACK from a large wall full of photographs. Pictures of scratched out photos are hung on the wall, pinned up.

PAN AROUND to find ALEXANDRA and DINAH, closing in from behind as they look at a computer screen. Small. A pixillated image sits in the center, a FEMALE voice, and outline shown, their face disguised among the scattered pixels.

DRAKE

(from computer)

This is Dinah "Drake" Lance --

Dinah shifts, as those words are spoken. The voice, however, is altered, almost robotic, but feminine.

DRAKE (CONT'D)

(from computer)

-- I haven't much time.

STATIC comes in and out of the footage.

DRAKE (CONT'D)

(from computer)

Checkmate has the locations and names of the last remaining members of the JSA. On the inside, I've managed to distract them, and corrupt their information, but I have been forced to flee.

(CONTINUED)

Dinah clenches her heart - her mother is alive. Its real.

DRAKE (CONT'D)

(from computer)

Oh god, they've found me. Listen,  
the key to finding them lies in  
Watchtower. You have to --

STATIC wipes the image off the screen, and the pixels  
explode, everywhere. BLACK. Gunfire. Screams.

Dinah stumbles back, horrified. Looks to Alexandra.

DINAH

They got her ...

Alexandra shares the same look of sadness. Fear.

ALEXANDRA

We don't -

DINAH

(interrupting)

What does this have to do with  
Watchtower?

ALEXANDRA

I don't know. She didn't --  
(pause)  
... I don't know.

DINAH

Watchtower doesn't have any  
information on the J.S.A that we  
don't already know.

ALEXANDRA

You've been inside?

Dinah simply nods.

ALEXANDRA (CONT'D)

You have to take me there. You  
heard your mother, Dinah. She said  
its the key to finding them.

Dinah is locked between her suspicions and distrust, and her  
desire to find her mother.

ALEXANDRA (CONT'D)

Dinah, please. I need you.  
(beat)  
Your mother needs you ...

As Dinah struggles to decide, we ...

CUT TO:

21 INT. "BLIND SPOT", UNDERGROUND - DAY.

21

PAN AROUND the room, frantically, as everything blurs and slowly transforms from a distorted image into a rather crystal clear one --

PULL OUT of the eyes of HARLEY, her world calming down. Her bloody stare extends out to a set of legs in front of her, too tired to lift her head and gaze into their eyes.

OLIVER. He stares down at Harley, who, still attached to her chair, is immobile at his feet. Powerless. He feeds off it.

CHLOE (O.S.)

Oliver?

The touch of a hand brings Oliver around to find CHLOE.

CHLOE (CONT'D)

I think we've done enough. Maybe its time we brought Gordon in. He can take care of her.

OLIVER

No. Its too soon.

CHLOE

Look at her, Ollie.

Oliver slowly looks over his shoulder, back at Harley, who lays helplessly on the floor, quivering like a child. Scared.

He returns to Chloe, shaking his head.

CHLOE (CONT'D)

We're done here.

OLIVER

She's going to kill you, Chloe.

(beat)

We're not done until I know that this is over. Until I know that you are safe.

He turns her back to Chloe, more confident than before. She can't help but follow him, on his walk over to Harley, desperate:

CHLOE

No, Ollie, stop. I know you want to protect me, but you can only do so much. This isn't right.

Oliver kicks Harley over onto the opposite side, unable to see what he'll do next. He lifts up his foot, and SMASHES the chair with great force.

(CONTINUED)

Oliver leans down and collects a piece of broken wood from the chair - Harley's hands, still bound by rope, disappear as he quickly spins her onto her back. Harley yelps.

Chloe falls into the distance, as Oliver leans down, on top of Harley, threatening her with the jagged piece of wood.

FOCUS IN on Chloe, slowly falling behind. Everything around her drains out, slow, almost demonic:

OLIVER (O.S.)  
Tell me who you are!

HARLEY (O.S.)  
Don't touch me!

A loud, echoing scream erupts (O.S.), filling the room around Chloe, which seems to be closing in on her, fast. It all fades out, and we're left with Chloe's unstable breaths.

CHLOE  
Ollie?

... and Chloe COLLAPSES to the ground, her legs caving in at the knees, and her body falling back -- THUD.

Oliver SNAPS around, shocked:

OLIVER  
Chloe?

As Oliver rises up, Harley TEARS her hands free from the rope, launches out her hand, and pulls Oliver down. He slams against the hard surface, head BASHING against the remnants of the chair.

Harley climbs on top of him, and like a savage beast, mauls him - slashing at his chest, viciously.

Oliver struggles under Harley's attack, until one fatal blow to the skull and - he's out.

Harley RISES from Oliver, calming herself from the animalistic state that took over. She smiles, and looks over to an unconscious Chloe.

HARLEY  
Thanks for sticking up for me,  
babe. I owe you one.

As Harley makes her way to the EXIT, we can't help but ...

CUT TO:

22 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

22

PAN AROUND the computer system - PERRY at the center - he types away in determination. As we reach him, he STOPS.

PERRY  
(reading)  
Checkmate?

Suddenly, the doors BURST open from behind, and Perry turns around to find -- ALEXANDRA and DINAH. They enter with haste.

PERRY (CONT'D)  
Dinah.

DINAH  
Decided to make a house call.

Alexandra looks around the room in amazement.

ALEXANDRA  
My god. This place is huge.

Fear fills Perry's eyes, and he is at a loss at what to do. He turns away, facing the computer screen, as though he were busy working on something.

As he pretends to type with one hand, the other sneaks into the drawer -- follow his hand to find his finger tips slide over a handgun.

ALEXANDRA (O.S.) (CONT'D)  
So who's the one behind the operation, exactly?

PERRY  
I am.

DINAH (O.S.)  
Well, the place pretty much belongs to Chloe, but she's --

Perry turns, interjecting:

PERRY  
She died a long time ago.

A look of confusion sweeps over Dinah.

PERRY (CONT'D)  
Just like you should have.

Alexandra realises that he *knows*, and slowly turns around upon this revelation. As she does, Perry pulls the gun out from behind his back, and FIRES.

(CONTINUED)

Alexandra reacts immediately, and dodges the bullet that spirals towards her. It misses her, and SLAMS into a surprised DINAH, behind Alexandra, who drops instantly.

As Perry GASPS, Alexandra maneuvers herself towards him, latching onto the gun, and pulling it into her own possession. She twists Perry's wrist around, and disarms him.

With the gun in her hand, Alexandra puts it to Perry's head.

ALEXANDRA

I wish you didn't do that.

Perry PUSHES himself off of her, and the two stumble back. He turns to collect the keyboard, coming back with a mean swing, only to meet the force of Alexandra's roundhouse kick. He is thrown to the ground, unconscious.

Alexandra stares over to Dinah, who winces in agony on the floor - a bullet graze across her thigh. She looks up to her, a look of shock on her face.

DINAH

Who are you?

ALEXANDRA

You're about to find out. And when you do -- well, that's when everything changes.

Alexandra turns to the computer, aiming the gun with no remorse, and -- BANG! It EXPLODES.

DINAH

No. Stop ...

The gun moves around the room, BLASTING all computers within sight. They fume, destroyed.

DINAH (CONT'D)

No!

Alexandra turns back around:

ALEXANDRA

One day you'll thank me.

And off that, she moves over towards Perry. Alexandra picks him up from the floor by his leg, and drags him out of sight.

As the two disappear, we close in on a devastated DINAH, who stares on in disbelief. On that, we ...

**BLACKOUT.**

END OF ACT TWO

ACT THREE

FADE IN:

23 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

23

The doors are thrown apart as CHLOE and OLIVER enter the main headquarters, one in front of the other. Oliver, frustrated, leads the way, as an upset Chloe follows in behind.

OLIVER

I can't believe she got away.

CHLOE

The way you were going, I don't blame her.

Oliver stops, and turns:

OLIVER

She threatened you, Chloe.

CHLOE

So the plan was to kill her first?  
Is that where our morals lie, now?  
Kill or be killed?

OLIVER

If you expect me to just stand in the background, and watch you and this city get torn apart, then you really don't know me as well as I thought you did. Besides ...

(beat)

It wouldn't be the first time I've had to sacrifice my beliefs to protect what's important.

CHLOE

That was a different man.

(beat)

The "Oliver" that I fell in love with understood that taking someone's life is never an option.

A small cough belts from behind, signalling another presence in the room. They both turn to find DINAH.

DINAH

Hey. If you two are done with your lover's quarrel, I've got some pretty big news to drop on you.

Chloe steps forward, noticing the state of the computers.

(CONTINUED)

CHLOE

Oh my god.

Chloe moves over towards the computers, and examines them closely, as Dinah continues:

DINAH

Before you get all psycho crazy, have a panic attack, and pretty much flip out, you should know that the person who did this took Perry.

Chloe STOPS, and shoots Dinah a look.

CHLOE

Is that supposed to make me less *psycho crazy*?

DINAH

No. I was kind of hoping that would take the spotlight off me a little, though.

Chloe continues to work on the fuming computers.

OLIVER

You kids have a party while we were out, or --

DINAH

Funny. Uh, short answer: no.

(beat)

I met someone. A woman. Her name is Alexandra.

OLIVER

I'm happy for you.

Dinah rolls her eyes, frustrated.

DINAH

Shut up.

OLIVER

Sorry.

DINAH

She convinced me that she could help find my mother. That everything I knew was a lie, and after we found this footage of my mother, I ... I took her here.

CHLOE

Your mother? Dinah, I thought --

DINAH

That she was dead? Yeah. So did I.

(beat)

I guess she really knew how to play me then, huh?

CHLOE

I'm sorry.

Dinah shakes her head, stronger than this.

DINAH

Its fine. I should have known better.

Chloe rises up from the computers, and returns to the group.

CHLOE

The database should be fine. The backup wasn't fried, so that's at least *something*.

(beat)

What happened to Perry?

DINAH

Well after he nearly blew my brains out, Alexandra took him. I don't know what she wants with him, or what she's up to, but ... he's not safe with her.

CHLOE

With Watchtower down, I'm going to have to have to look in to the Gazette's archives to see if I can dig anything up on this *Alexandra*.

OLIVER

Perry might have his phone with him. If we can trace the phone, we might be able to find where she's taking him.

CHLOE

Sounds like a plan.

Dinah is full of regret.

DINAH

I'm really sorry, guys.

CHLOE

Dinah. We're going to get Perry back. Everything will be fine.

Dinah nods, and disappears into the shadows of the room, as she heads off to find her uniform.

(CONTINUED)

Chloe shoots Oliver a reassuring look, and moves towards the doors. He catches up with her, and STOPS her.

OLIVER

Chloe.

Chloe is forced back around to face him.

OLIVER (CONT'D)

Maybe you should sit this one out.

CHLOE

No. I'll have all the time in the world to relax *after* Perry is safe and sound.

OLIVER

I'm worried about you.

CHLOE

Don't be.

OLIVER

The Joker's goon is still out there. Be careful?

Chloe nods, and plants a small peck on his cheek.

CHLOE

Let me know if you reach him, and I'll see what I can dig up on this mysterious backstabber.

As Chloe turns to EXIT, we ...

SMASH CUT TO:

24 EXT. ROAD, GOTHAM - NIGHT.

24

Down a long stretch of road, a car ZOOMS along, cutting through the other cars like a surgeon, turning at the next left, and continuing on its path --

25 INT. CAR.

25

ALEXANDRA sits at the wheel - looks to her side where PERRY sits, awake, disturbed.

PERRY

Short of being low on gas, I take it this is one trip where I'm not expected to return home?

(CONTINUED)

ALEXANDRA

You're an extremely valuable asset, Mr. White. Killing you won't get me what I want.

PERRY

And what's that? Redemption in the eyes of Waller and her crooks?

ALEXANDRA

They have something I want. The only way I can get it is if I hand over what they've always wanted.

PERRY

Watchtower.

ALEXANDRA

You should be honored. In your sacrifice, lives will be saved.

PERRY

Who are you trying to save? There's only one way out of Checkmate, and we both know how that movie ends. If there's anyone getting anything out of this - its you.

Alexandra shifts, uncomfortable.

PERRY (CONT'D)

That's it, isn't it? You're trying to save yourself.

ALEXANDRA

I made an oath to protect my family, no matter what the cost. This isn't about *me*. It never was.

PERRY

Do you know what Checkmate can do with Watchtower's database? They'll come after everyone.

ALEXANDRA

They won't get the chance to once I find who I'm looking for.

PERRY

How do you know? How do you know who you're looking for is still out there?

It becomes obvious that Alexandra doesn't know. The realisation sends a chill down her spine, and she focuses on the road ahead, ignoring Perry's questions.

(CONTINUED)

25 CONTINUED: (2)

25

Then, with a hopeful breath:

ALEXANDRA  
I have faith.

CLOSE IN on Perry as he struggles to decipher the woman behind those sapphire eyes. As he does, we ...

JUMP CUT TO:

26 INT. GOTHAM GAZETTE, ARCHIVE ROOM - NIGHT.

26

RISE UP from behind a computer monitor to find CHLOE in front of it, searching the records.

TIGHT on the search engine, as it reads '*Checkmate*'.

CHLOE  
(to herself)  
Stupid.

0 results found.

Chloe starts typing again, and we cut to the screen --

ON MONITOR: Square boxes pop up, technical jargon sprayed across them in clear font - codes being jotted in.

A smile grows on Chloe's lips, she's hacked into the system.

Suddenly, files begin to pop up - more than she would have guessed. So much, she has to narrow it down ...

"*Alexandra*" finds its way in the advanced search, and the number of hits scales down.

ON MONITOR: An image of ALEXANDRA sits in the center of the screen, with a similar looking woman beside her with blonde hair, and an innocent smile. Large words, stamped across the article, read: *NOT PRINTED*.

CHLOE (CONT'D)  
Oh my god.

Darkness rushes over her, and all goes BLACK. Light's out.

Chloe slowly rises from the computer, looking over her shoulder, fear in her eyes. Slowly, she moves down the aisle filled with shelves and shelves of boxes, and --

A figure emerges from around the corner. Chloe stumbles back, a quick gasp. Its the MAINTENANCE WORKER.

(CONTINUED)

MAINTENANCE WORKER

Sorry about that, ma'am. We'll get the power back on in a couple seconds.

Chloe sighs a huge breath of relief.

CHLOE

Oh. Thank you.

After a nervous laugh, she pulls out her PHONE, and starts to dial a number. It picks up:

CHLOE (CONT'D)

Ollie, its me. I found who our mystery woman is.

The lights BLAST back on, and illuminate the room. Chloe smiles, and turns around to find the worker.

CHLOE (CONT'D)

Its --

Chloe DROPS the phone in horror, and we SWISH PAN around to find, through Chloe's POV:

The MAINTENANCE WORKER lies dead on the floor, a knife jammed straight into his back, with HARLEY QUINN behind him sporting a wicked grin.

CHLOE (CONT'D)

You.

HARLEY

Call me Harley Quinn, sweetie. Everyone does.

CHLOE

What are you doing here?

HARLEY

Lets just say I have some questions of my own.

Harley withdraws a small switch blade from her jacket, and steps forward with a wink. Chloe stumbles back, fear overwhelming her every movement.

Chloe clutches her stomach with one hand, and runs her hand through her hair with the other. Stress builds...

HARLEY (CONT'D)

You don't look too hot.

(beat)

Might wanna try and smile.

(CONTINUED)

Harley closes in on Chloe, the blade of the knife shining a painful glow in her eye. Chloe SNAPS out of her fit, and throws her leg forward upon Harley's approach, forcing the clown to the floor.

Free, Chloe turns to run, down the aisle of boxes, and out of sight, just as we --

SMASH CUT TO:

The BLACK CANARY struts passed the computers to find her team mate, GREEN ARROW. In her hand, she carries a phone, and with a hopeful smile:

BLACK CANARY

Tapped into the GPS signal. I found Perry. They're on the move.

GREEN ARROW is silent. Still.

BLACK CANARY (CONT'D)

What's wrong?

GREEN ARROW

Its Chloe. I think she's in trouble.

BLACK CANARY

You have to go to her.

GREEN ARROW

What about you? And Perry?

BLACK CANARY

I can hold my own. Besides, you'd only slow me down anyway.

Canary playfully punches Green Arrow in the shoulder, as she moves past him, and towards the EXIT.

BLACK CANARY (CONT'D)

Bring our girl home, safe, alright?

GREEN ARROW

Count on it.

As GREEN ARROW looks on, at Canary's EXIT, we ...

SMASH CUT TO:

28 INT. GOTHAM GAZETTE, OFFICES - NIGHT.

28

PAN DOWN from a ceiling light, as we come to find a set of desks, set out to form the offices of the current floor. Hidden away, behind one of the desks, and under its arch where the computer sits upon, we find CHLOE.

Chloe trembles, fear rushing through her. She carries in her hand a pair of SCISSORS - it shakes along with her.

We hear a song, faint in the background, growing louder and louder - closer and closer:

HARLEY (O.S.)  
Hush little baby, don't say a word.

Chloe closes her eyes, trying to steady herself. The voice begins to catch up with her:

HARLEY (O.S.) (CONT'D)  
Mumma's gonna buy you a  
mockingbird.

The singing voice is no longer distant.

HARLEY (O.S.) (CONT'D)  
And if that mockingbird don't --  
(pause)  
Ah. There you are.

The desk Chloe hides behind RATTLES, and she jolts forward, spinning around as she does. Her eyes race around the room, and she finds HARLEY, atop the desk with the switchblade out.

HARLEY (CONT'D)  
Boo.

Chloe launches the scissors forward and they disappear in another direction as she takes off. Chloe crawls back onto her feet, and RUNS.

PULL BACK to find Harley. She's focused on her jacket sleeve, torn from the scissors. Her eyes soon find Chloe, heading towards the elevator.

HARLEY (CONT'D)  
This was a present from Mr. J.  
(beat)  
He aint gonna be happy.

PUSH THROUGH, over to Chloe, who hopelessly slams her hand against the elevator button -- UP. DING! The doors begin to part, and Chloe looks over her shoulder, at:

HARLEY, in a shot-put position, launches the switchblade skillfully from her hands, and it SPIRALS across the room.

(CONTINUED)

Chloe stumbles, backwards, into the elevator, eyes focused on the knife that flies in her direction.

INSIDE: Chloe falls against the wall, as the blade impacts beside her. So close. The doors close around her, and we --

**BLACKOUT.**

END OF ACT THREE

ACT FOUR

FADE IN:

29 EXT. OUTSKIRTS, GOTHAM - NIGHT.

29

Parked in the outskirts of Gotham, a black van remains still and silent, as another vehicle pulls in front. The doors open, and ALEXANDRA appears. In one hand, she carries a pistol, and the other, she uses to open the opposite side of the car - out steps a HOODED man.

Alexandra turns to face the van, as the doors SLIDE open, and a series of AGENTS step out, guns out for protection. The door to the driver's side CLICKS open, and a set of feet fall to the ground - a man steps out - AGENT REESE.

Alexandra is taken back.

ALEXANDRA

Where's Waller. I made my demands very specific over the phone.

AGENT REESE

Waller was under the impression the last time she'd have to see your face was when it was pale white in a body bag.

(beat)

She doesn't want to contact you.

Agent Reese looks over to the hooded man.

AGENT REESE (CONT'D)

The database is bigger than I thought.

Alexandra puts the pistol to the hooded man's head.

ALEXANDRA

The database is about to explode all over the pavement if you don't hand over what I want.

Agent Reese raises his hands, a show of mercy.

AGENT REESE

Relax. You'll get what you came for. First, I want confirmation.

ALEXANDRA

So do I.

Agent Reese looks to another AGENT, who responds with a slight nod. He returns to the van, and pulls out a brief case, and hands it over to Agent Reese.

(CONTINUED)

ALEXANDRA (CONT'D)

A bomb, huh?

AGENT REESE

No.

Agent Reese UNCLICKS the suitcase to show a series of documents, the first showing the "JSA" LOGO, with a large red stamp across it that reads: '*Classified.*' Presents it to Alexandra, who seems satisfied.

Alexandra WHIPS the man around in front, and plants him on his knees. She removes the gun from his head, now pointed to his back, as she pulls the hood off -- PERRY WHITE.

ALEXANDRA

I believe *this* was who you were after.

Agent Reese succumbs to his laughter, shaking his head.

AGENT REESE

Perry White? Hah. You've got to be joking.

Alexandra looks shocked.

AGENT REESE (CONT'D)

Look, sweetheart, we asked for Watchtower. Not Watchtower's bitch.

He pulls a gun from his jacket, and aims it out with a BANG!

AGENT REESE (CONT'D)

He's useless.

Perry collapses out of Alexandra's hold, and onto the ground with a grunt. Alexandra stumbles back in horror.

AGENT REESE (CONT'D)

Nice doing business with you.

And he directs the gun towards Alexandra. As he moves to pull on the trigger, the sound of a MOTOR revs up in the background. They look to find - in the distance - a figure approaches on a speeding MOTORBIKE, blanketed in the night.

Agent Reese dismisses it, and returns to Alexandra.

AGENT REESE (CONT'D)

Looks like your back up is a bit too late.

He pulls on the trigger, and -- BANG!

SPIN AROUND to find ALEXANDRA.

(CONTINUED)

SLOW MOTION: The bullet spirals towards her, cutting through the wind as it heads for its destination - Alexandra. She opens her mouth, as if to scream, and a SONIC BLAST erupts from her lips, circling the bullet and shredding it into fragments that soon disappears. The blast extends out, and --

-- AGENT REESE is knocked back in the blast, the other agents falling on their sides. The sonic cry fades, and Alexandra takes in a deep breath. A voice reaches out to her, behind:

DINAH (O.S.)

Mum?

Alexandra turns - a smile. It says it all ...

CUT TO:

30 EXT. GOTHAM GAZETTE, ROOFTOP - NIGHT.

30

The door slams shut behind CHLOE as she reaches the rooftop of the Gotham Gazette building - high above the sky. The fear takes over, and she realises its about to end as:

HARLEY kicks the door open, and enters.

With a gasp, Chloe SNAPS around, falling back onto her elbows, and slowly crawling away - closer to the edge.

HARLEY

This game of cat and mouse isn't fun anymore. Can we just get to the me *stabbing* you part?

CHLOE

Why me? Everything the Joker has done up until now has been calculated. Planned.

Harley simply grins.

HARLEY

Gotham needs to realise we're just as unpredictable as this city.

(beat)

Besides, you're not dealing with Mr. J right now. You're dealing with *me*.

Chloe finds her balance, but is driven right to the edge of the rooftop. She takes in a long breath - its over.

CHLOE

Okay. Okay. But you should know --

Tears begin to fill her eyes - quick glimpses of how far off the edge she is. Ready.

(CONTINUED)

CHLOE (CONT'D)

...You won't win. You may have bested me, but this city will stop you. Because if there's anything stronger than corruption in Gotham, its hope. And they won't let you take that away from them.

A laugh, and:

HARLEY

You done?

CHLOE

No. There are others.

(beat)

You see, things have changed. Every day there is someone out there realising they could be so much more. They can do good. Be good.

Harley lowers her blade a moment, and wipes a melodramatic tear from her eye.

HARLEY

That's so beautiful.

(beat; then)

Kinda makes me wanna prove you wrong, though.

The blade is pulled back up, into sight. Chloe jolts back, further, almost completely off, when -- PFFFFTT! An arrow flies down, and scrapes across Harley's hand, throwing the blade from her hold.

Harley is thrown to the side, a BLURRED FIGURE shown where she once stood. Focus in: GREEN ARROW.

The sudden surprise sends Chloe into an unbalanced tumble, and as her arms flail back, she is PULLED forward.

GREEN ARROW

Didn't think your knight in shining leather wouldn't come to save you?

Chloe smiles, and he pulls her in, behind him. Protects her.

Harley looks up from the ground, vicious in her growl. Chloe turns to leave, when -- Green Arrow pulls an arrow from his stash, and locks it into place, within the bow. AIMS.

The SCREAM from Harley's strained voice brings Chloe back around - shock fills her eyes.

Green Arrow leans down to Harley's level, and grips the arrow embedded skillfully in her forearm. He TWISTS it, and her scream grows more violent.

(CONTINUED)

GREEN ARROW (CONT'D)  
Come near her again, and I will  
kill you.

He PULLS the arrow from Harley's arm, and she collapses in defeat. He moves away, meets with Chloe, and opens the door for her:

GREEN ARROW (CONT'D)  
Come on.

Chloe, frozen on Harley, seems to move with no control. Her eyes snap back, onto Green Arrow, as she then EXITS. He follows her, back inside, as we ...

SMASH CUT TO:

31 EXT. OUTSKIRTS, GOTHAM - NIGHT.

31

DRIFT DOWN from the night sky, as we find several unconscious bodies spread out across the ground, returning to the outskirts of the city.

A gasp, and -- PERRY sits up, into frame. His chest, covered in a bullet proof vest, carries a bullet embedded in the center. He pulls it out.

PERRY  
I can't believe I got shot.

RISE UP to find ALEXANDRA standing next to BLACK CANARY.

BLACK CANARY  
Surely this can't be the first time  
someone's shot at you. You're a  
reporter.

Perry chuckles, and examines his surroundings. The bodies.

PERRY  
Oh. Wow. Missed that.  
(to Canary)  
Well done.

Canary smiles, and looks to Alexandra.

BLACK CANARY  
I didn't do it. My mum did.

Alexandra's eyes soon drift away, and she withdraws herself from the moment.

ALEXANDRA  
Yes, well, mission's not over.

Canary bows her head. Perry RISES to his feet.

(CONTINUED)

Alexandra collects the suitcase, and approaches the car. Canary is compelled to follow after her.

BLACK CANARY

So that's it? Get what you came for, and take off?

ALEXANDRA

I have to find them.

Canary extends her arm, and pulls the suitcase into her own possession - Alexandra turns, too.

BLACK CANARY

You don't have to do it alone.

ALEXANDRA

Dinah ...

BLACK CANARY

I've spent my whole life thinking you were dead. You don't get to just walk away.

ALEXANDRA

I'll be back.

Canary refuses to give the suitcase over.

BLACK CANARY

No.

ALEXANDRA

Dinah, listen to me.

Alexandra's hand clutches the suitcase, tight. She stares into Canary's eyes.

ALEXANDRA (CONT'D)

I made a promise to my team that I would do everything in the world to protect them. That's why I'm here. That's what I'm doing.

(beat)

I promise that I will be back, tomorrow night, to explain everything. And I don't break my promises.

Canary releases her hand with a hopeful smile.

BLACK CANARY

You better not.

Alexandra smiles, and turns off, into the car and out of sight. Focus on Canary, as she is left, abandoned.

(CONTINUED)

Perry moves in from behind, placing his hand on Canary's shoulder for comfort.

PERRY

She'll come back for you. She will.

Canary closes her eyes, and sadly, she realises:

BLACK CANARY

No. She won't.

And as Canary turns off, towards the motorbike, we ...

**BLACKOUT.**

END OF ACT FOUR

ACT FIVE

FADE IN:

32 INT. LANCE RESIDENCE, BEDROOM - MORNING. (MONTAGE) 32

*"No Light, No Light" Florence + the Machine.*

TIGHT on a window, the glow of the sun burning through, bringing us out of the darkness.

RETRACT as we find a figure standing among the light - their blonde hair, down to their shoulders. Still.

DINAH. Bathed in the brilliant light of day, slowly retracts back into the darkness - the shadows that lurk in the room wrap themselves around her, and she's gone ...

DISSOLVE TO:

33 INT. OLIVER &amp; CHLOE'S APARTMENT, BEDROOM - MORNING. (MONTAGE) 33

OLIVER rolls to the side, in his bed. He reaches out to the other half of the bed, his hand sliding across the sheets, empty. He awakens. Confusion sets in.

OLIVER

Chloe?

Oliver sits up, and looks around the room. She's not here.

DISSOLVE TO:

34 INT. GARAGE, OUTSKIRTS - MORNING. (MORNING) 34

RISE UP from behind a laptop as we find ALEXANDRA. Her eyes are filled with determination, as she types.

ON SCREEN: A MAP. Red dots appear on the map, locations. Names are assigned to each dot: 'Lantern', 'Hourman', 'Wildcat.' More and more popping up.

Alexandra sits back, a smile growing on her face, as we...

DISSOLVE TO:

35 INT. WATCHTOWER, HEADQUARTERS - MORNING. 35

CHLOE, rested on the couch, twitches out of slumber at the touch of a hand. Her eyes open, and she finds -- PERRY.

The song (*"No Light, No Light", Florence + the Machine*) fades out, as:

(CONTINUED)

PERRY

Ready for the big day?

Chloe sits up, pulling her hair back, out of her face, with a long sigh.

CHLOE

I was only meeting with the planner, Perry. Its not the actual wedding. Besides, I had to cancel.

PERRY

What? Why?

CHLOE

I have enough things to stress about right now. Planning a wedding, its just ... its too much.

Perry can see right through her.

PERRY

Something's wrong. I can see it in your eyes, *Sullivan*.

Upon the sound of her last name, Chloe smiles. Brief.

PERRY (CONT'D)

Did something happen? B-Between you and Oliver, I mean.

Chloe nods, then looks away.

PERRY (CONT'D)

I'm sure everything will be fine.

Chloe returns her focus to Perry, and:

CHLOE

Not this time.

(pause)

I love him, Perry. I do. And I want to spend the rest of my life with him, but I ... I just can't.

PERRY

I hope the Fate helmet didn't have anything to do with this...

CHLOE

No. No. Its not like that.

Chloe grows silent, unable to continue.

PERRY

Are you going to be alright?

35 CONTINUED: (2)

35

Chloe shakes her head, as tears fill her eyes, and she soon finds herself in an embrace with Perry, breaking down. Her hand slides up Perry's back, and her tear-filled eyes stare down at the ENGAGEMENT RING on her finger.

OFF that image, we ...

CUT TO:

36 INT. SHERWOOD FLORIST - DAY.

36

The bell RINGS, and the door closes SHUT. DINAH, from behind the counter, rises up with a smile.

DINAH

Mum?

Its OLIVER. He shakes his head.

OLIVER

No, but a soon-to-be Dad.

Dinah sighs.

DINAH

What do you want, Oliver?

OLIVER

I wanted to check up on you.

DINAH

That's nice of you, really, but I'm fine. I think its best if I just forgot about everything that happened, and move on.

OLIVER

Its your mother, Dinah.

DINAH

Who made me believe for most of my adult like that she was dead.

Dinah gets back to work, keeping busy. Oliver closes in on her. He can see the barriers - tries to break them down.

OLIVER

You know, we all have to make difficult decisions. Part of that means sacrificing what you hold closest in your heart.

Dinah remains silent, but Oliver continues:

(CONTINUED)

OLIVER (CONT'D)

Speaking as someone who lost their parents, if I could spend just one last day with them ... well, you know where I'm going with this.

Oliver, still unable to reach Dinah, takes in a long breath.

OLIVER (CONT'D)

At the end of the day, she's your mother. And unlike me, you get to see her again, even if it is just to say goodbye.

With that, Oliver shoots Dinah a small nod, before turning and heading towards the EXIT.

As he departs, Dinah looks up, absorbing everything that's been said. As a single tear trickles down the left side of her face, we...

CUT TO:

37 INT. ARKHAM ASYLUM, HALLWAY - DAY.

37

A set of heels CLAP against the floor, and we find the alter ego of the infamous HARLEY QUINN -- Dr. Harleen Quinzell. She approaches the cell door, and STOPS.

38 INT. JOKER'S CELL - DAY.

38

A face emerges from the shadows that burden the cell room, and the JOKER's faded grin widens - demonic. Harley enters, disguised with her long blonde hair tied up in a pony tail, glasses, and a business attire, professional.

HARLEY

I did what you asked, Puddin'.

JOKER

Then its time.

Harley smiles, and directs her attention towards the security camera in the top corner of the cell room. Shoots a wink.

Harley turns back, towards the doors, but drops something from her hand as she does. On her exit, we drift down towards a small KEYCARD that rests on the floor.

TIGHT on the JOKER, who eyes it with a widening grin of his own. Off his smile, we ...

SMASH CUT TO:

39 INT. GOTHAM GAZETTE, PERRY'S OFFICE - DAY.

39

The door CLICKS open, and PERRY enters, newspaper in his hand, with a hint of sadness across his face. He STOPS in his tracks, as he notices --

-- someone is in his chair. It SPINS around, and: ALEXANDRA reveals herself, sporting a smile.

Shock grows on Perry's face.

PERRY  
Alexandra? What are you --

ALEXANDRA  
I've come to thank you.

PERRY  
Thank me?

Perry rolls the newspaper up, and folds his arms, confused.

PERRY (CONT'D)  
You know, I didn't choose to get kidnapped, or shot, so I fail to see which part of last night I deserve to be thanked for.

Alexandra rises from the seat.

ALEXANDRA  
For reminding me that good people still exist.

Perry rolls his eyes:

PERRY  
Please.

ALEXANDRA  
You risked your life last night to protect your team.

PERRY  
My team? No. I'm not --

ALEXANDRA  
Watchtower? I know. Did some digging. Sure had me going, though.  
(beat)  
Why did you do it?

PERRY  
When you're surrounded by people who devote their lives to saving the world, it puts your own life into perspective.  
(MORE)

(CONTINUED)

PERRY (CONT'D)

(beat)

I'm nothing special, Alexandra. I'm not a hero. I-I'm barely a reporter nowadays. So if I have to go out protecting those the world needs the most ... sign me up.

Alexandra bows her head a moment. Looks back up, and:

ALEXANDRA

I gave up my life to protect my team. I handed myself into Checkmate, and told them I could be an asset in bringing down the JSA.

(long pause)

Spent years leading them in the wrong direction, and when they caught on I had to get out.

Alexandra moves around the desk, and closes in on Perry now that she has his full attention.

ALEXANDRA (CONT'D)

I found them. I stopped Checkmate, and I found my team.

(beat)

I thought I'd feel good, you know. But then, there's my baby girl, without her mother.

PERRY

But now you can be with her, right? You can go back to her.

ALEXANDRA

I abandoned her. No matter how important it was for me to uphold my promise to my team, it doesn't compare to the promise I shattered for my daughter.

(beat)

The promise of being her mother.

Alexandra moves past Perry, sadness clutching her soul. She reaches the door, and comes to a halt. Slowly, Perry follows her with his eyes.

ALEXANDRA (CONT'D)

You were brave to do what you did, Perry. But there's always someone in the world who does think you're special. And you shouldn't throw that away.

Perry nods - understands - and Alexandra EXITS.

39 CONTINUED: (2)

39

PULL BACK, as Perry stands on in his own inside the office, left inside to reflect on his decisions. As he does, we...

JUMP CUT TO:

40 EXT. SHERWOOD FLORIST, CITY - NIGHT.

40

TIGHT on the words 'CLOSED' as we DRIFT UP, outside of the shop, to find DINAH, behind the glass door with hope no longer in her eyes. Gone.

The phone RINGS in the background, and she barely moves.

41 INT. SHERWOOD FLORIST - NIGHT.

41

Dinah turns around, and slowly approaches the phone that rests on the counter, beside the register. Picks it up:

DINAH

Hello?

INTERCUT WITH: ALEXANDRA turns down the next street, a mobile phone held up to her ear - on the line: Dinah. She makes her way through the city, on her way towards Sherwood Florist.

ALEXANDRA

Its me, Dinah.

DINAH

You called.

ALEXANDRA

Figured showing up unannounced like last time wouldn't be the best idea. I'm on my way to the shop.

DINAH

Did you find the others? Your team?

ALEXANDRA

Yeah. I found them.

Dinah smiles - she has her mother all to herself now.

DINAH

So, what now?

ALEXANDRA

Now I get to fulfill the most important job of my life. Now I get to be your mother.

A blurred figure appears in Dinah's peripheral vision, outside the shop, in the distance. Dinah turns, the blurred figure grows into focus: its Alexandra (outside).

(CONTINUED)

41 CONTINUED:

41

Dinah moves for the doors, with haste. She drops the phone, and reaches the doors - the bell RINGS as she steps out into--

42 EXT. STREETS, CITY - NIGHT.

42

DINAH picks up her pace as she runs towards her mother who slowly grows closer and closer.

THROUGH A SNIPER LENS: a target frames Alexandra, and scales down towards her chest. A small CLICK, and -- BANG!

Alexandra jolts back in a gasp, reaching out for something to hold onto, with no luck. Her knees fail her, and her balance is lost. She collapses back, and a ROAR belts from Dinah in the distance.

DINAH  
(exploding)  
Mum!

As Dinah races towards her fallen mother -- the sudden SCREECH of tires alarms her - Dinah SPINS around to see --

-- a BLACK VEHICLE turns into the street, and speeds past Dinah rapidly, pulling up in between her and her mother.

The doors slide open, and AGENTS step out. Dinah stumbles back upon the sight of AGENT REESE.

AGENT REESE  
There's only one way out of  
Checkmate, honey. Your mum read the  
fine print.

Agent Reese brings his gun up in front, and with a BANG --

-- a tazer clings to Dinah's chest, and brings her to her knees. Her body convulses, and we stay LOCKED ON her agony.

Dinah fails to fight the electric surges that race through her body. We hear the faint start of an engine, the vehicle starting up, and FOOTSTEPS as the agents return to their van.

Dinah reaches out, her arm trembling under the circumstances.

DINAH'S POV: the road ahead is empty - no trace of Alexandra. Almost as though she never even existed. Gone.

Dinah's hand falls to the pavement, as does her head, and as she drifts off into unconsciousness, we...

CUT TO:

43 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

43

PULL OUT of a view from the city, as we come into the Watchtower building, from the massive WINDOW that CHLOE stands in front of. She is dressed up, wearing a long black dress, and expensive jewelry.

Chloe examines the ring on her finger, as the CLICK of the door behind her brings her around to find... OLIVER.

Oliver is in a well-fitted suit. He carries a bunch of roses in his hands, which he raises to show Chloe.

OLIVER  
For my beautiful fiancee.

Chloe takes the flowers with a small smile. Her happiness fades, rather quickly.

OLIVER (CONT'D)  
That's definitely *not* the reaction  
I was going for...

CHLOE  
They're lovely. Thank you.

OLIVER  
Got off the phone with Bruce. The  
lead on Helena was a dead end.  
Looks like we're back to square one  
on that front.

CHLOE  
We'll find her.

Oliver nods, as Chloe turns away.

Chloe moves around towards the far table, where she places the roses down. TIGHT on her expression - she fights back some tears. Strong.

Chloe turns back around.

CHLOE (CONT'D)  
I really thought I could wait until  
after dinner to do this, but I  
don't think I can.

OLIVER  
What is it? What's wrong?

CHLOE  
Do you remember what you said to  
me, when you asked me to marry you?

Oliver begins to remember...

(CONTINUED)

OLIVER

I said you were always there for me. And that you gave me a reason to keep fighting.

CHLOE

And you told me that you would always be there for me.

OLIVER

Chloe, what's going on?

CHLOE

You know that I would do anything for you. And I know you'd do the same for me. I just never knew what that meant until now.

Chloe struggles with her words.

CHLOE (CONT'D)

You were willing to take someone's life because they threatened the future we're working towards. I've danced with the devil before, Ollie, and I can't have more blood on my hands.

OLIVER

Chloe...

CHLOE

No. It sounds ridiculous, but I always wanted to be the one who you could count on to remind you why to keep fighting. I just didn't know I'd be the one to turn you into a killer.

OLIVER

I haven't killed anyone!

CHLOE

Ollie! If I didn't pull you away you wouldn't have murdered her.

OLIVER

But I didn't. Because you stopped me. You brought me off the edge. You always have.

Chloe shakes her head - the tears find their way out...

CHLOE

The only reason why I pull you off the edge is because I push you there in the first place.

(MORE)

(CONTINUED)

CHLOE (CONT'D)

(beat)

I'm afraid the day will come where  
I've pushed you too far.

Oliver takes Chloe's hands, and pulls her in close.

OLIVER

What do you expect, Chloe? I can't  
just turn my back when someone  
threatens your life - the life of  
our child.

(beat)

Chloe, I love you.

CHLOE

Maybe that's the problem.

Oliver releases her hands, and stumbles back, shocked. Chloe  
takes in a deep breath, her eyes focusing on her ring.

CHLOE (CONT'D)

There's a war on its way, Oliver,  
and its much worse than we've ever  
dealt with before. And as long as  
I'm in your life, I'm making you  
vulnerable.

OLIVER

No.

Slowly, Chloe pulls the ring OFF of her finger.

CHLOE

I'm sorry, Oliver.

Chloe clutches Oliver's hand, and places the ring inside,  
closes it. Tears run down her face, as:

CHLOE (CONT'D)

I can't marry you.

WIDE SHOT: OLIVER stands, his hand slowly falling by his side  
as the ring he once gave Chloe for her hand in marriage rests  
inside it. Chloe disappears behind him, moving for the EXIT.

A beat. The door opens, and Chloe is gone...

A beat. Oliver lifts his chin, realising...

A beat. And a single tear begins to fall down Oliver's face.

**BLACKOUT.**

END OF SHOW.