

WATCHTOWER

3.04 | "Bound"

Written by
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Based on the character of 'Chloe Sullivan',
created by Al Gough and Miles Millar

Based on characters from
DC Comics

EXECUTIVE PRODUCERS

Chris Davis and Jack Malone

PRODUCED BY

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

WATCHTOWER

"Bound"

CAST

CHLOE SULLIVAN Allison Mack
BRUCE WAYNE Christian Bale
HELENA BERTINELLI / HUNTRESS Kayla Ewell
VICKI VALE Yvonne Strahovski
KYLE WILLIAMS Bryan Greenberg
TALIA AL GHUL Stana Katic / Allison Mack
COMMISSIONER GORDON Dylan Walsh
PERRY WHITE=..... Michael McKean

GUEST CAST

ALFRED PENNYWORTH Michael Caine
LISA ANDREWS Lizzy Caplan
ZATANNA Serinda Swan

TEASER

FADE IN:

EXT. WAYNE ENTERPRISE, ROOFTOP - DREAMWORLD.

As lightning erupts, WHITE illuminates the rooftop to find-
CHLOE stumbles out. She clutches her bloody wound at her
waist as fear spills from her short, shallow breaths. She
looks around. Frantic. Spins in her own state of paranoia.

TALIA (O.S.)

Ah. It all ends the same.

CHLOE

No.

Chloe SNAPS around to find TALIA. She CLUBS Chloe across the
jaw with her fist, forcing her to the ground.

TALIA

You honestly thought you could
defeat *me*?

Chloe remains unresponsive. Shivers in her own blood.

TALIA (CONT'D)

Hmm. Or perhaps you never intended
to bring the great heir of Ra's Al
Ghul to her knees. No.

(beat)

You *wanted* this.

Talia strikes a nerve. Chloe meets eyes with her.

TALIA (CONT'D)

I've seen your memories, Chloe.
The day you died was the day you
lost *everything* and *everyone*
important to you, and you were
forced back into a world where you
are constantly reminded that
they're gone.

CHLOE

Shut up.

TALIA

It's quite sick, actually. Bruce
should've known better.

(CONTINUED)

CONTINUED:

CHLOE

You have no idea what you're talking about.

TALIA

Oh, I know plenty.

CHLOE

Then why haven't you killed me yet?

TALIA

(impressed)

Heh. You're clever.

She SLAMS her heel down on Chloe's wound, forcing an agonising scream from her lungs. Pinned.

TALIA (CONT'D)

You're bleeding out. Slowly fading away. As long as you're still inside, I can use your memories to my advantage.

CHLOE

And do *what* exactly?

Talia is brought to a cunning smile, as we-

JUMP CUT TO:

INT. WAYNE MANSION, LIBRARY - NIGHT.

"*Kill of the Night*" by Gin Wigmore

BRUCE is pushed down, onto the desk as Chloe stands above him, tearing her shirt off. Her eyes find us, and she smiles; its not *her*. Its TALIA.

As she leans back into Bruce-

JUMP CUT TO:

INT. WAYNE MANSION, LIBRARY - LATER.

Bruce carries Talia to the wall, as she straddles him. They collide with it, and she is brought down to his level.

BRUCE

A-are you sure we should be- I mean, I don't think-

(CONTINUED)

CONTINUED:

Talia pulls Bruce in for another kiss as she latches onto the buckle of his pants belt.

TALIA
Stop thinking.

Bruce's eyes rise up from Talia's hand on his belt to meet her eyes. He knows what happens next, as we...

JUMP CUT TO:

INT. WAYNE MANSION, HALLWAY - LATER.

The doors fly OPEN as Talia leads Bruce out with a tight grip on his belt. She spins around to meet him, and as she bites her lip, suggestive, we-

JUMP CUT TO:

INT. WAYNE MANSION, BRUCE'S BEDROOM - LATER.

Bruce is PUSHED onto the bed and as Talia climbs atop him we-

BLACKOUT.

END OF TEASER

ACT ONE

FADE IN:

INT. WAYNE MANSION, BRUCE'S BEDROOM - MORNING.

Bruce slowly comes out of his slumber as the light of day pierces his face and burns through his eyes. As he wakes, the memories hit him. He groans.

BRUCE

Oh god. No.

He rolls over to check and finds the other side empty.

ALFRED (O.S.)

Ahem.

Bruce SNAPS around to find ALFRED. He is being held at gun point by Talia (still in Chloe's form).

ALFRED (CONT'D)

It would appear Ms. Sullivan isn't who she claims to be, sir.

BRUCE

Talia.

TALIA

Well done.

BRUCE

Well now last night makes all the more sense.

TALIA

Don't flatter yourself. Been dead for so long, I forgot how good that felt. Just the boost I needed to pull a stunt like this off.

(beat)

I knew a man wouldn't spend all that time with my father just to bring back a "friend". How long have you been holding onto those feelings, huh, Bruce?

BRUCE

What do you *want*, Talia?

TALIA

Good question.

(CONTINUED)

CONTINUED:

Talia CLUBS Alfred over the head with her gun. As he drops, Bruce jolts up from the bed-

BRUCE

Alfred!

He rushes to the butler's aid. He's unconscious.

Talia stares down at him. Scheming...

TALIA

Get dressed.

He looks up to Talia. Furious.

BRUCE

Where are we going?

TALIA

Hm. I believe its called-

(beat)

The Watchtower?

CLOSE IN on the fear setting in Bruce's eyes, as we-

SMASH CUT TO:

INT. ANDREWS' RESIDENCE, LIVING ROOM - DAY.

LISA walks ahead of HELENA, who waits by the door, completely stunned and full of frustration. Lisa seems dismissive.

HELENA

Lisa, we need to talk about what happened last-

LISA

(interrupting)

There's nothing to talk about.

Lisa moves for the remote. Takes a seat on the couch, and-

BANG! The door SLAMS shut as Helena takes a step forward.

HELENA

Do you even realise what you've done? Do you even care?

LISA

Do I even...

Lisa JOLTS up from the couch. She turns to Helena. ERUPTS.

(CONTINUED)

CONTINUED:

LISA (CONT'D)

This isn't about some stupid vendetta for me. I don't have some higher purpose. I don't care about this city, or anyone else in it other than you.

HELENA

You *killed* those men.

LISA

For you. I did it *for* you.

(beat)

You were going to turn yourself in, and expose yourself as the Huntress. Do you know what they would have done to you once they brought you back to the station?

HELENA

I didn't ask you to come rescue me. I knew what I was doing.

LISA

Do you?

HELENA

Do you?

Lisa runs her hands through her hair. Angry.

LISA

I- I don't know what to say anymore, Helena. I don't.

(beat)

If you want to put me on that list, then go ahead and do it. Its not going to change the fact that I have your back, and that I'm willing to stick by you through life and death.

HELENA

This is a death sentence, Lisa. Its not a god damn proposal. Why are you treating this like its some sort of marriage?

LISA

(exploding)

Because I can't let you die.

(long pause)

(MORE)

(CONTINUED)

CONTINUED: (2)

LISA (CONT'D)

I saved you once and I'll do it
again.

Lisa walks out, and SLAMS the entrance door on her EXIT.

Helena is left abandoned in the living room. She shakes her
head and releases her breath when- The phone RINGS.

As Helena reaches for it, and brings it to her ear-

SMASH CUT TO:

INT. WHITE RESIDENCE, BEDROOM - DAY.

The sunlight beams through and illuminates PERRY, bound in
his chair, sitting by his bedside table. Phone to his ear.

PERRY

Hello?

As we wait for a response...

CUT TO:

INT. GOTHAM GENERAL, VICKI'S ROOM - DAY.

In front of a desk signing discharge papers, we find VICKI.
She holds a phone to her ear while she signs the papers.

VOICE

(digitilized; over phone)
Gazette. 20 minutes.

Vicki stops writing. Confusion covers her face, as we-

CUT TO:

INT. KYLE'S APARTMENT - DAY.

The one-room apartment is bare, dusty and dull with one
mattress on the ground where Kyle lays, phone to his ear.

KYLE

Who *is* this?

As the line CUTS. Kyle examines his phone, and we-

JUMP CUT TO:

INT. WATCHTOWER, HEADQUARTERS - LATER.

A set of elevator doors PART to reveal-

Helena. Perry. Vicki. Kyle.

They stand, crowded inside the elevator as it OPENS. They step out, and ENTER the Watchtower Headquarters. Awe fills their faces as their sight crosses paths with-

Bruce turns around from the main computer system, a distant, defeated look in his eyes.

VICKI

Bruce?

Helena emerges further out from the crowd, as-

HELENA

Wait. You're the one who called us?

TALIA (O.S.)

Actually-

Everyone turns around to find Talia, possessing the shell of their friend, Chloe.

TALIA (CONT'D)

-it was me.

As a smile burns on Talia's lips.

HELENA

How is this possible?

Helena turns to Bruce for the answers. As does Perry.

BRUCE

I- I brought her back.

PERRY

So its Chloe. I- I mean-

Perry's shifts his focus back to Talia. He wheels forward with hope in his eyes.

PERRY (CONT'D)

It's really you.

TALIA

Not exactly.

(CONTINUED)

CONTINUED:

CLOSE ON Talia as a grin widens from ear to ear, and we-

FLASH CUT TO:

EXT. WAYNE ENTERPRISE, ROOFTOP - DREAMWORLD.

Chloe crawls in her own blood, dragging herself towards the exit to escape the roof. Behind her, THE DARK KNIGHT approaches THE JOKER furiously. As she reaches the EXIT-

TALIA (O.S.)

There has to be another way.

Chloe HALTS. Looks over her shoulder to find-

Talia stands in place of the Dark Knight, as The Joker slowly morphs into the image of RA'S AL GHUL.

CHLOE

What is happening?

RA'S

There's an uprising among the league, my child. We can't afford to spark the already rising flame.

TALIA

I can't leave you.

RA'S

And I can't lose you.

Talia embraces her father. Sentimental. His eyes find Chloe, and they bulge. Surprised.

Chloe JOLTS back. Unsure of what to do, when-

A FIGURE passes through Chloe's bloody frame, as her body shimmers through the long brown coat that whips at the man's feet. She re-appears. Solid. Shocked.

She examines the atmosphere around her as it too morphs, and-

INT. TEMPLE - DREAMWORLD.

Chloe stands at the entrance of the temple. It clicks.

CHLOE

My memories. They're-

(CONTINUED)

CONTINUED:

On the sound of footsteps she looks to find Talia heading away from Ra's. Tears in eyes.

Chloe examines the scene she leaves behind as she finds the man in the long brown coat to have their identity completely concealed behind bandages.

As she leans forward for a better look-

Talia PASSES through Chloe, and as she RIPPLES through her-

FLASH CUT TO:

INT. WATCHTOWER, HEADQUARTERS - DAY.

Bruce joins his friends in the stand-off against Talia, an angry expression shot her way.

BRUCE

When I brought Chloe back, *this-*
(gestures at Talia)
- she attached herself to her and
took over. This isn't Chloe. This
is Ta-

TALIA

Talia Al Ghul. Its a pleasure.

KYLE

No. It can't be.

Vicki examines Kyle's disbelief.

VICKI

Who are you, exactly?

KYLE

I-

Helena pushes past them. Hones in on Bruce.

HELENA

All this time you *knew* there was a
way to bring someone back from the
dead... and you didn't think to
tell me?

Bruce can see the anger behind Helena's eyes.

BRUCE

I can explain.

(CONTINUED)

CONTINUED:

TALIA

There's no time.

(beat)

Your friend is dying. Again. And if you don't help me find my tomb, you'll lose her *forever*.

HELENA

Screw Chloe.

As Helena goes to leave-

BRUCE

(to Watchtower)

Watchtower. Commence *Lockdown*.

The elevator DISAPPEARS behind a white wall in front of Helena. BLOCKS her path.

Helena SNAPS around to Bruce. Trapped.

BRUCE (CONT'D)

You're not going anywhere.

OFF the image of everyone trapped inside, we...

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. WATCHTOWER, HEADQUARTERS - DAY.

Helena stands off in the distance, away from everyone else, as Vicki makes her way towards Bruce.

VICKI

How are we supposed to summon some ancient tomb exactly? Especially when you've trapped us all in here under lockdown!

TALIA (O.S.)

Lets just say I came prepared.

Vicki turns, and finds Talia eavesdropping.

TALIA (CONT'D)

(to Watchtower)

Watchtower. Activate weaponry room doors.

WATCHTOWER (V.O.)

Opening doors.

The doors to the weaponry room SLIDE OPEN and reveal a tied and bound ZATANNA. She has tape over her mouth and rope around her wrists.

BRUCE

Oh my god.

Talia approaches Zatanna, whose muffled words grow louder and more and more incoherent.

TALIA

You can thank her for my sudden return from the dead. I had to play along too, once I realised what she was capable of.

Talia DRAGS Zatanna out of the weaponry room, and throws her to the ground in front of Bruce's feet.

BRUCE

If you already had you're answer to finding the tomb, why did you gather us all here?

(CONTINUED)

CONTINUED:

Talia leans down to Zatanna.

TALIA
I'll let her explain, shall I?

Talia RIPS the tape off of Zatanna's mouth, and-

ZATANNA
Leper.

The air around Talia REPELS her back, and she flies to the wall. As she meets with it, she falls to the ground. Talia succumbs to laughter.

TALIA
Now, now. If you kill me-

ZATANNA
I know. If I wanted you dead, I would have said kill backwards already, you stupid bitch.

BRUCE
Zatanna!
(beat)
Why does she need us?

ZATANNA
Her spirit is weak. Its been suppressed along with Chloe's, and she needs to drain our collective energy to complete the transference. Without us-

PERRY
(realising)
She dies.

Their attention is brought to Perry.

PERRY (CONT'D)
No offence- well, actually, a lot of it. But wouldn't that be a good thing?

TALIA
Why does wisdom fade in old age?

Perry and Talia lock glances. She RISES.

(CONTINUED)

CONTINUED: (2)

TALIA (CONT'D)

Ugh. Chloe's spirit is just as weak as mine now that I've started steering this ship.

Helena hears the BUZZ of her phone in her jacket pocket. She ignores it.

TALIA (CONT'D)

Basically what that means is... you need *me* just as much as I need you.

HELENA (O.S.)

Or we could just kill her right now and be done with it.

We hear a CLICK.

Everyone snaps around to find Helena. She aims a gun out at Talia, clutching it with conviction. Determined.

TALIA

Ooh. I like you.

As Helena CLUTCHES the gun harder. Ready. We-

CUT TO:

INT. ANDREWS' RESIDENCE, LIVING ROOM - DAY.

Lisa stands in the living room with the phone to her ear. No answer. She pulls it away with a grunt.

LISA

Damn it, Helena.

(beat)

Why aren't you answering?

A sudden KNOCK at the door draws her attention.

LISA (CONT'D)

Helena?

Lisa walks to the entrance, and OPENS the door to find-COMMISSIONER GORDON stands in the doorway.

GORDON

Sorry to disappoint, but I'm sure my company will be just as enjoyable. May I come in?

(CONTINUED)

CONTINUED:

Lisa opens the door completely and allows Gordon to ENTER.

As she closes it, we FOCUS in on the look of terror in her eyes as she takes a nervous gulp. The door CLOSES, and-

CUT TO:

INT. WATCHTOWER, HEADQUARTERS - DAY.

Helena aims the gun out at Talia, who greets it with a smile.

TALIA

I take it someone's not as glad to see Chloe back from the dead.

HELENA

She's still dead.

BRUCE

No, Helena! She's not, we can still save her. You can't-

HELENA

No, Bruce. What I can't do is let this *bitch* walk around in the skin of my best friend, and force us to go along with some grand plan like we're her god damn puppets.

Vicki takes slow steps towards Helena, as Kyle positions himself in the center of Helena and Talia.

PERRY

No, no, no. Please, don't. Helena-

HELENA

Its time to move on.

And Helena PULLS on the trigger- BANG!

SWISH PAN TO Kyle, who holds out his hand and- the bullet is trapped in a bubble of air that blocks its path and REPELS it. It HITS the wall.

Vicki steps forward, and LATCHES onto the gun with one hand, and CLOCKS Helena across the jaw with the other. Disarmed.

Bruce GRABS onto Kyle's shoulder. Turns him around.

BRUCE

How did you do that?

(CONTINUED)

CONTINUED:

KYLE
(gestures Zatanna)
I saw *her* do it.

As Bruce fixates on Kyle, an enigma to the eyes-

Helena SNAPS up in a fit of rage, still on the floor where her efforts to stop Talia had left her.

HELENA
We can't keep risking our safety
and the world's safety trying to
keep Chloe alive.

PERRY
She would do the same for us in a
heartbeat and you know it.

Helena meets eyes with Perry. Knows he's right.

TALIA (O.S.)
Enough.

Talia walks passed the confusion on her way to Zatanna.

TALIA (CONT'D)
What's it going to be, *witch*? Are
you going to save your friend, or
let her die?

CLOSE IN on Zatanna as she strives to fight it. She looks around to the others in the room to convince her, and as she takes in a deep breath, we-

SMASH CUT TO:

EXT. GOTHAM CITY, STREETS - DREAMWORLD.

Darkness consumes each and every crevice of the streets as a struggling, bleeding Chloe ENTERS. She stumbles to a shop front and supports herself from falling.

POV SHOT: Ghosts of her past fade in and out as we find-

- a car HURDLES through the street as CLARK KENT catches it with his bare hands. FADES. {see SVS04E13 "Pariah"}

- Chloe and OLIVER sit outside a cafe with a coffee in front of both of them. Oliver reaches out and takes her hand, and they join. FADES. [see SVS09E05 "Roulette"]

(CONTINUED)

CONTINUED:

- Chloe runs after Huntress as she escapes onto a motorbike, and abandons her. FADES. [see S01E01 "Legend"]

Chloe turns away. Escapes.

POV SHOT: In the alleyway, a lonely Talia stands. Watches.

CHLOE

You.

As Chloe angrily finds her pace and heads over, we-

CUT TO:

EXT. ALLEYWAY, STREETS - DREAMWORLD.

Chloe LATCHES onto Talia and SLAMS her against the wall.

CHLOE

You need to let me out of here,
now. Okay? You win. I don't want
to die. I don't want to-

Talia FADES and Chloe realises it wasn't real. She turns around and-

POV SHOT: Talia remains in her position. Standing.

TALIA

Why did you bring me *here*? I
thought we were meant to be
fleeing. The league, they're-

VOICE (O.S.)

(from the shadows)
No more running. Its time.

CHLOE

Who are you talking to?

Chloe steps forward and examines the darkness in front of Talia. *Nothing*.

TALIA

Time for *what*?

VOICE (O.S.)

To fulfill the prophecy.

TALIA

Fulfill *what* prophecy? What are you
talking about? Brother, you-

(CONTINUED)

CONTINUED:

CHLOE

Brother?!

A shadow reaches out and PIERCES through Talia's abdomen. She hunches over and ROARS.

Chloe jolts back. Fear consuming her.

CHLOE (CONT'D)

Why can't I see them?

(exploding)

Why can't I see their face?!

Talia drops back, onto the ground and GASPS.

The shadow withdraws from her abdomen, and PEELS BACK to join the darkness it stems from.

VOICE (O.S.)

One will rise. The rest will fall.

CLOSE ON Talia's withering expression as her eyes roll to the back of her head. *As she passes...*

CUT TO:

INT. WATCHTOWER, HEADQUARTERS - DAY.

RETRACT from Talia as she stands in front of her tomb. She strokes it, desperate to be reunited with the carcass within.

BRUCE (O.S.)

Chloe better be alive in there.

Talia looks back. *Genuine.*

TALIA

I assure you. She's still there. But there's not much time left for her. If you want to save her, we need to hurry.

ZATANNA

Everyone needs to join hands.

As the circle forms with Zatanna, Talia, Bruce, Kyle, Vicki, and Helena we-

FOCUS on Perry, as he grows nervous. Reluctant.

PERRY

H- How does this work again?

(CONTINUED)

CONTINUED:

ZATANNA

Our collective energy will be powerful enough to transfer their spirits, but in order to do so, we will be joined in life and death.

As Perry reaches for Vicki's hand, he HALTS. Withdraws.

PERRY

Whoa- what? What does that mean?

TALIA

It means if any one of you is thinking about killing me once I've separated from your precious friend's body, then think again.

(beat)

If one of us dies, the rest will follow. Like dominos.

PERRY

I- I can't do this. I-

ZATANNA

Its only temporary. Once Chloe and Talia have fully recovered their strength, we can break the connection.

TALIA

Then you guys better watch your backs.

Vicki CLINGS to Perry. Forces him in. He's too weak to fight it now. His nerves grow, and-

ZATANNA

Ni eht elcric, lla era eno. Etinu su rehtegot ni efil dna ni htaed. Refsnart eht stirips.

As energy emits out of everyone in the circle, and RISES to form a circle above them- KABOOM! It explodes.

Perry is BLOWN from the circle, as his chair FLIES to the wall, and he rolls out in front of it.

VICKI

Perry!

Vicki RUNS to him. Everyone looks around, confused.

(CONTINUED)

CONTINUED: (2)

ZATANNA

That wasn't meant to happen...

Vicki raises Perry's head off the floor as he comes to-

VICKI

A- Are you okay?

PERRY

I'm fine. I'm- I'm okay. I'm just-

HELENA

(realising)

Dying.

As the glaring eyes in the room meet with his defeated glance, we can't help but-

BLACKOUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. ANDREWS' RESIDENCE, LIVING ROOM - DAY.

Lisa enters the living room with a cup of coffee for Gordon, who sits on the couch. Prepared. He accepts it.

GORDON

Thanks.

LISA

(nervous)

Its, uh... its fine. I-

GORDON

You seem nervous.

LISA

There's a cop in my living room-
well, not just a cop but the god
damn Commissioner.

(beat)

Sorry. I get passive aggressive
when I'm...

GORDON

Nervous.

LISA

Yes.

Gordon takes a sip of his drink. Sets it down on the table in front of him. A beat.

GORDON

You didn't seem nervous last night
when you killed two of my men.

The fear instantly appears on Lisa's expression. Shocked.

LISA

Excuse me?

GORDON

Don't play coy, Ms. Andrews. Our
security cameras out front caught
you. Police departments do tend to
have surveillance, you know.

Lisa looks over her shoulder. Stressed.

(CONTINUED)

CONTINUED:

GORDON (CONT'D)

Don't even think about running. I have an entire squad surrounding this perimeter. You run, they shoot. Understood?

Lisa nods, and returns her focus to Gordon.

GORDON (CONT'D)

Good.

LISA

Why are you here? Why don't you just arrest me?

GORDON

Last night, my boys called in claiming they had caught the Huntress, and suddenly you arrive on scene and stop them. My department is pressuring me to bring you in as the infamous vigilante, however I know better.

(beat)

You're protecting her...

LISA

And you think I'm going to tell you how to find her?

GORDON

(long pause)

Helena.

LISA

What?

GORDON

You said her name when you answered the door. Who is she?

LISA

Sh- she's my girlfriend.

GORDON

Oh.

As Gordon jots down some notes, Lisa grows frantic.

LISA

Look, she doesn't know I work for the vigilante, okay? If she found out, I-

(CONTINUED)

CONTINUED: (2)

GORDON

I want to make a deal here. The Huntress has been running this crusade for far too long, and has spilt too much blood in this city for my liking. Help me bring her in, and it'll lessen your charges.

CLOSE IN on Lisa as she realises the situation at hand.

GORDON (CONT'D)

What do you say?

As Lisa struggles to think of a solution, we-

SMASH CUT TO:

INT. WATCHTOWER, HEADQUARTERS - DAY.

As Vicki stands with a disgruntled Perry in the room, we-

Slowly DRIFT OVER towards to Talia, who is not amused, directing her attention to an audience of Bruce, Kyle, Helena, and Zatanna.

TALIA

Foolish man. If that spell had worked, we would have been dead the day his cancer ate him up.

HELENA

That's our friend you're talking about.

TALIA

Friends?

(beat)

Friendship is an illusion. You'll eventually come to realise that.

Vicki RISES from her friend, and walks over to join everyone else. She is uncertain.

VICKI

Can the spell still work without him?

ZATANNA

Of course. However-

(CONTINUED)

CONTINUED:

BRUCE

I don't like the sound of that...

ZATANNA

Our collective energy was so much greater. It'll take more focus, and more out of us to complete the ritual.

Vicki nods, and reaches for a hand to join her. They form the circle once more.

FOCUS on Talia, as she TWITCHES. She arches over in a short gasp of agony, shaking the connection between her and Bruce.

BRUCE

What happened? What's wrong?

TALIA

Your friend is dying. If you want to salvage what's left of her, I suggest hurrying the hell up.

Bruce finds Zatanna, who shares his fear.

ZATANNA

Ni eht elcric, lla era eno. Etinu su rehtegot ni efil dna ni htaed. Refsnart eht stirips.

As Zatanna's eyes light up, we-

FLASH CUT TO:

EXT. WAYNE ENTERPRISE, ROOFTOP - DREAMWORLD.

The Dark Knight cradles a dead Chloe in his arms as he ROARS into the night sky. Vengeful. Angry. ("Anarchy")

CLOSE IN on Chloe as she GASPS. Alive.

Her hands reach for the pavement around her, as if to hold herself up from falling. Struggles.

POV SHOT: The stars in the sky bend around the image of herself, standing tall. Content. CHLOE #2.

CHLOE #2

Stop fighting. Its okay to let go.

Chloe looks away. *Struggling.*

(CONTINUED)

CONTINUED:

CHLOE #2 (CONT'D)

Don't you get it? Don't you see?

(beat)

You died on this rooftop, thinking that the whole world will crumble if you left it behind. Bruce brought you back to show you that all your friends are still standing. All your fears have been laid to rest. Its okay to leave them behind now.

(beat)

To move on.

(long pause)

To *die*.

CHLOE

I had a destiny.

CHLOE #2

And you fulfilled it.

CHLOE

I did?

CHLOE #2

You brought *hope* into this world. And when the time comes, *hope* is what will save them all.

Chloe takes in a deep breath. It clicks.

CHLOE

I'm ready.

As Chloe reaches for projection of herself, we-

EXTREME CLOSE UP on the hands. They're brushing fingertips as white light emits from the both of them. BRIGHTENS-

WHITE OUT TO:

INT. WATCHTOWER, HEADQUARTERS - DAY.

FROM WITHIN the open tomb, we find TALIA AL GHUL. Her eyes jolt open as she comes out of her deep slumber. ALIVE.

POV SHOT: Zatanna stands in front of Vicki, Helena, and Kyle as she sighs.

ZATANNA

It worked.

(CONTINUED)

CONTINUED:

BRUCE (O.S.)
Chloe? Chloe!

They turn. Bruce is crouched on the floor over Chloe's body, which lies lifelessly on the ground in front of him.

BRUCE (CONT'D)
No. Not again. Please.

Talia steps out of the tomb. Genuine sympathy in her eyes as she watches on at Bruce.

BRUCE (CONT'D)
(beat)
I ca- I can- I can't do this again.
Please, god. No.

Zatanna's hand finds Bruce's shoulder. Comforts him.

ZATANNA
The spell must have been too much
for her. I'm sorry, Bruce.

BRUCE
No.

ZATANNA
She's gone...

BRUCE
(exploding)
Nooooooooo!

Bruce TEARS himself from Chloe, and RISES. He turns to Talia, and LATCHES onto her. RUSHES her into the wall.

BRUCE (CONT'D)
This is your fault. You knew she
wouldn't make it. You knew!

Genuine shock fills her face. Talia appears emotional. A beat, and she holds it back. Forces a smile. *Pretends.*

TALIA
(suggestive)
Going for a rehash of last night
are we? Mmm.

Bruce wraps his hands around Talia's throat. STRANGLES her.

KYLE (O.S.)
Bruce, stop!

(CONTINUED)

CONTINUED: (2)

Kyle holds out his hand and creates a force between them. He pulls his hand back, and Bruce is DRAGGED off of Talia. He slides onto his back, and rolls across the floor.

As Bruce RISES to Kyle, and the two come face to face-

CLOSE IN on Helena. She makes cautious steps towards Chloe, who lay on the ground, as the emotion of losing her in the very beginning begins to hit once more.

HELENA

Chloe. *Please.*
(long pause)
Wake up.

As Helena collapses to her knees, and reaches out for her friend, hand brushing across Chloe's...

Chloe LAUNCHES up. Gasps for air.

Helena JOLTS back in disbelief, caught off guard.

Bruce tears away from the violence between he and Kyle as his focus shifts to Chloe. Perry, behind him, perks up in his chair and notices. She's alive.

BRUCE

She's okay. You- you're okay.

Bruce rushes past everyone and falls to her side.

Chloe pushes away. She stares, bug eyed, around the room-

POV SHOT: Perry looks on, amazed. Kyle simply smiles, in awe. Vicki and Zatanna are mumbling to each other. Talia strokes her neck in apathy. Helena now stands, unsure.

Chloe looks back to Bruce. He's confused.

Chloe RISES. She staggers towards the hidden elevators, and stumbles into Kyle's grasp. He catches her-

CHLOE

Let me go!

Chloe SHUFFLES out of his hold, and pushes him away. She finds the wall where the elevators should be. Traces it with her fingers.

CHLOE (CONT'D)

Wh- where is it? H-How do I get out? Where are the...

(CONTINUED)

CONTINUED: (3)

Chloe starts BASHING the wall with her hands.

CHLOE (CONT'D)
(exploding)
Where is it?!

BRUCE
The place is on lockdown.

CHLOE
Open the doors!

BRUCE
I can't. I - It doesn't work like
that. *Chloe.*

Chloe continues to pound the door. Violent. Angry.

Kyle approaches her, and grabs onto her shoulder- GREEN MIST
ERUPTS AROUND THEM. They FADE.

CLOSE IN on Bruce, as he watches the space they no longer
occupy. Doesn't know what to think.

SMASH CUT TO:

INT. ANDREWS' RESIDENCE, LIVING ROOM - DAY.

Lisa jots down information on a sheet of paper, and hands it
over to Gordon. He takes it, willingly.

LISA
That's where we usually meet up to
discuss business. She wanted me to
see her tonight about what
happened, I- I could call to
confirm.

Gordon simply nods.

As Lisa RISES from the couch, Gordon follows.

GORDON
You're doing the right thing here.

LISA
I know.

She reaches the telephone, and as she grabs it-

(CONTINUED)

CONTINUED:

Lisa SPINS and THROWS the phone at Gordon. He instantly catches it on reflex, but is too distracted to see Lisa KICK in front of him. He is knocked back, into the couch.

He regains his stance.

Lisa rushes him and jumps up to the doorway. Swings herself and KICKS. He flips over the couch, and onto the coffee table. It SHATTERS.

The entrance door OPENS as a trio of cops run in, guns aimed.

Lisa turns, and RUNS-

INT. ANDREWS' RESIDENCE, HALLWAY - DAY.

Lisa passes a series of photographs put up in the hallway as bullets fly through and SHATTER them. A bullet ricochets and she DROPS. Shot.

As she rolls onto her side she is met with the trio of cops. They HALT. Guns aimed at her, as-

GORDON (O.S.)

Hold fire!

Gordon rushes into sight, gun aimed. Lowers it.

GORDON (CONT'D)

Someone cuff her and take her down to the station. I'm going to search the place.

CLOSE IN on Lisa as she panics, lying in the blood of her own defeat, as we -

BLACKOUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. WATCHTOWER, HEADQUARTERS - NIGHT.

RETRACT on the image of Bruce, back against the wall where the elevator should be, knees up, and defeated as Helena walks passed him. She paces.

HELENA

Great. So tall, dark and mysterious gets to break out of here with Chloe, but we're stuck in here for another half hour? What kind of lockdown protocol is this?

VICKI

Um. Speaking of "*tall, dark, and mysterious*", can we address the elephant not-so-in-the-room and tell me just who the hell he is?

BRUCE

You'd have to ask Chloe.

HELENA

I'll get right on that.
(beat)
Oh wait. *That's* right. He freakin' teleported out of here.

TALIA (O.S.)

How about we address the elephant that *is* in the room, huh?

Helena looks over her shoulder to find Talia.

TALIA (CONT'D)

Yeah.
(waves)
Hello.

PERRY (O.S.)

Anyone else slightly amused about the fact that she just referred to herself as an elephant?

FOLLOW Talia's path, as we come to find Perry. His smile drops as they meet eyes.

(CONTINUED)

CONTINUED:

PERRY (CONT'D)

Just me?

TALIA

Must I remind you that while I can't lay a finger on any of your friends, I will not hesitate to kill you.

Helena steps in.

HELENA

Touch him, and I will not hesitate to slit my own throat, taking you down in the damn process.

A smile crosses Talia's lips, and she returns to Helena.

TALIA

Have I mentioned that I like you?

Helena shrugs her off.

TALIA (CONT'D)

As I was saying...

(beat)

We are in war. You may not know what's coming, or that this is a war that began a long, long time ago, but its happening. Now.

Zatanna hones in from behind Talia. Curious.

ZATANNA

What exactly are you talking about?

TALIA

The prophecy.

ZATANNA

(demanding)

What prophecy?

TALIA

One will rise. The rest will fall.

Bruce perks up off the wall. Fear in his eyes.

TALIA (CONT'D)

It is my father's destiny.

Talia turns to Zatanna. Grins.

(CONTINUED)

CONTINUED: (2)

TALIA (CONT'D)

And you're going to take me to him.

ZATANNA

Gladly.

Zatanna GRIPS onto Talia's hand, and-

ZATANNA (CONT'D)

Tropelet.

They ERUPT in smoke, and-

Perry lurches forward in his chair.

PERRY

(shocked)

What the hell is she doing?!

BRUCE

Don't worry.

Perry, Helena, and Vicki all look to Bruce for answers.

BRUCE (CONT'D)

Ra's Al Ghul is dead.

As they realise what is happening, we-

SMASH CUT TO:

INT. TEMPLE - DAY.

Smoke floods the room as it shapes Zatanna and Talia. As Talia walks forward, a hopeful grin on her face, Zatanna remains close behind. Watching.

CLOSE ON Talia as the silence speaks volumes. Smile FADES.

TALIA

Its so quiet.

Talia turns. Finds Zatanna.

TALIA (CONT'D)

Wh- where's my father? He should be here with- with the League. With his soldiers. His army. I-

ZATANNA

The league went rogue, Talia. They turned against you *and* your father.

(CONTINUED)

CONTINUED:

TALIA

That was just a small faction. My
father warned me of them before I-
(pause)
They couldn't have killed him.

ZATANNA

They didn't.

And Talia's hope returns, when-

Zatanna touches Talia's forehead, and as it meets-

ZATANNA (CONT'D)

(spell)
Leaver.

FLASH CUT TO:

INT. TEMPLE, TRAINING ROOM - FLASHBACK.

Kyle stares down at an angry RA'S AL GHUL.

RA'S AL GHUL

Do you really think this is the
end?

Kyle steps forward. Concentrates.

KYLE

For you? Yes.

And Ra's Al Ghul begins to DISSOLVE. He FADES. Gone.

FLASH CUT TO:

INT. TEMPLE - DAY.

Talia staggers back from Zatanna.

TALIA

No.

ZATANNA

Your father has already fallen. He
is not the one prophesised to be
left standing in the wreckage.
(beat)
And you're even more deluded if you
think you are.

(CONTINUED)

CONTINUED:

Tears form in Talia's eyes. Genuine.

As Zatanna takes a step back, Talia lurches forward-

TALIA

Wh- what are you doing?

ZATANNA

I'm leaving you here.

TALIA

You can't just leave me here? What if they find me? If I die-

ZATANNA

Oh, sweetie.

(beat)

Everyone already thinks your dead.

Zatanna moves again, and Talia follows-

TALIA

No.

ZATANNA

(spell)

Leper.

Talia is swept off her feet, falls to the ground, and slides back a few feet away from Zatanna.

ZATANNA (CONT'D)

There's an ancient device that holds the power to retract the effects of this binding spell. Once I find it, we'll *all* be separated and you'll regret ever walking this Earth again.

(beat; spell)

Tropelet.

Zatanna EXPLODES in smoke, as we-

CLOSE IN on Talia, lying on the floor. Abandoned. She is far, far away from Gotham City. *Alone.*

OFF this image, we-

SMASH CUT TO:

EXT. GOTHAM CITY, STREETS - DAY.

Chloe stands on the edge of the path, breathing in the air as the sun illuminates her. Behind her stands Kyle. Waiting.

KYLE

Its time to go back.

CHLOE

I'm not ready.

KYLE

They're waiting for you.

Chloe turns to Kyle. A weight off her shoulders.

CHLOE

Exactly.

(off Kyle's confusion)

They're waiting for the old me to come back and tell them that its all going to be okay now. But she's still buried in that grave, and I don't know if she's going to come back as easily as I did.

KYLE

What exactly does that mean?

CHLOE

Kyle, I was getting ready to settle down and get married. I had a daughter. I even moved away from Gotham, and everyone in it. I only came back because Oliver was in trouble. And now-

KYLE

(realising)

You don't want to stay.

CHLOE

This wasn't exactly my home anymore.

Kyle is lost for words.

CHLOE (CONT'D)

I died when I wasn't ready to. They brought me back, and I died again, only this time...

(CONTINUED)

CONTINUED:

KYLE

Are you saying you *want* to die?

CHLOE

I'm saying that letting go is a lot easier than having to wake up a year in the future where all your friends have changed, and your entire life is in pieces.

(beat)

And while I really appreciate your help, you don't really know every little thing that happened.

Kyle closes in on Chloe, almost desperate.

KYLE

Okay, I don't. You're right. But you don't have to carry the weight of the past on your shoulders anymore. You have the opportunity to forge whatever path you want to take. And while I have not known you as long as the others, from what I have seen...

(beat)

I can tell you have too big a heart to abandon your friends when they need you most.

Chloe looks away, unsure.

KYLE (CONT'D)

Unless of course they're always that dysfunctional in which I'd say run for the hills.

And Chloe laughs. As the light begins to dimmer, Chloe turns-

POV SHOT: The sun is just beginning to set.

Chloe watches, drawn into the dimming light as though it were the weight of her past washing off her shoulders...

A beat, and- she returns to Kyle.

CHLOE

Okay. I'm ready.

As she offers Kyle her hand, he reacts with a smile. Kyle takes her hand, and as they begin to ERUPT in green mist, we-

CUT TO:

INT. WATCHTOWER, HEADQUARTERS - NIGHT.

Bruce paces back and forth in front of the closed-off elevator wall, as the other stand by *waiting*, when-

Green mist ERUPTS in front of them and Chloe and Kyle appear.

BRUCE

Chloe?!

Bruce takes a step forward. Smiles. Helena looks on, intrigued, as Vicki and Perry follow suit. Hopeful.

CLOSE IN on Chloe as she takes in a deep breath.

CHLOE

I'm ready to talk.

And her eyes find Perry, who is impressed.

They share a small moment, as we-

SMASH CUT TO:

INT. ANDREWS' RESIDENCE, LIVING ROOM - NIGHT.

Gordon walks out into the living room with a phone to his ear. Curious.

GORDON

Yeah, its the commissioner. I just wanted to make sure my boys got over to the station fine bringing in a Ms. Lisa Andrews?

(long pause)

What do you mean there's no record-

OFFICER (O.S.)

Sir, we found something.

Gordon looks over his shoulder to the OFFICER.

GORDON

(into phone)

I- I'll call you back.

As Gordon rushes out of frame, we-

CUT TO:

INT. ANDREWS' RESIDENCE, BEDROOM - NIGHT.

As Gordon ENTERS he finds the place torn apart. All the drawers are pulled out of their place, with clothes scattered everywhere. Gordon halts.

GORDON

What is it? What did you find?

OFFICER #2 rises up from the ground with a small book in his hand. He holds it out to Gordon who reels it in.

GORDON (CONT'D)

(examining)

What is this?

OFFICER

It appears to be some sort of hit-list, sir. We're assuming its-

GORDON

The Huntress.

OFFICER

What do we do?

Gordon can't help but smile. A break-through.

GORDON

Take photos. We can use it to track her next targets.

(beat)

And clean this place up. We don't want the vigilante knowing we've been tearing this place apart.

OFFICER

Yes, sir.

As the two officers continue in the room...

GORDON

We've got you now...

CLOSE IN on Gordon. Victorious.

SMASH CUT TO:

EXT. CRESCENT PARK, STREETS - NIGHT.

A crashed police car FUMES with smoke, crushed against a solid brick wall beside the fence. The back door kicks OPEN, and -- LISA falls out. She is bloodied. Sore.

She slowly squirms up and off the ground, her leg stiff from previous wounds. She limps forward, and-

POV SHOT: The officer in the passenger seat of the car lifts his head off the dashboard. Dazed. Alive.

POLICE OFFICER

Why- why are you doing this?

LISA

You were taught to uphold the law,
no matter what circumstances people
are under.

(beat)

Well, I was raised to protect the
people I love.

POLICE OFFICER starts tugging on his seat-belt. Its jammed.

LISA (CONT'D)

I'm sorry.

Lisa observes the environment around her, until she limps off, into the park. Into the darkness.

POLICE OFFICER

No. Come back! I said-

(beat)

Damn it.

As Lisa disappears from sight, we-

BLACKOUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. WATCHTOWER, HEADQUARTERS - NIGHT.

Chloe sits by the computer, lonely in her thoughts. She examines the computers which show footage of the busy, and vast city outside these walls. Feels even smaller.

BRUCE (O.S.)

It's been a *loooong* day.

Chloe turns. Finds Bruce.

CHLOE

Bruce? What are you still doing here, I thought-

BRUCE

(interrupting)

I know you managed to explain to the others every little gap in the story, but there was a lot left unsaid. Thought you might want to talk to *me* about it.

CHLOE

I'm fine, Bruce. *Really.*

Bruce doesn't look convinced.

CHLOE (CONT'D)

Okay. So maybe I'm holding onto a few inner demons that I'm not exactly ready to talk about, and still completely unsure what I'm meant to do with this second chance at life, but if you take none of that into account, and add a forced smile to boot, then-

(sighs)

I'm fine.

BRUCE

Look, I know I'm the one responsible for tearing you out of the ground, and putting you through all of this mess, but -- you *can* talk to me.

And like a flower, she begins to blossom. Opens up.

(CONTINUED)

CONTINUED:

CHLOE

I'd given up, Bruce.

(pause)

When Zatanna put me under the spell so that I could get Talia out of my system, I- I *let* her kill me.

BRUCE

Why would you do that?

Chloe grows weak. *Softer.* *Sadder.*

CHLOE

I- I don't know. I-

(beat)

Oliver is gone. My baby is gone. My *family*. And everyone else had spent a year moving on with their life, and then here I am. Ripping the old scars up to create fresher wounds.

BRUCE

Everything's different.

CHLOE

Yeah. Understatement of the century.

BRUCE

Oliver is still out there.

And Chloe is able to breathe. Stops rambling. Focuses.

BRUCE (CONT'D)

We can find him. Make him remember. And with the technology at our disposal, its not impossible to find your daughter.

CHLOE

I've already tried.

BRUCE

What?

CHLOE

Oliver's in Star City, living up the dream, and playing out every lyric to the princess of pops' "womanizer". He's *happy*.

(MORE)

(CONTINUED)

CONTINUED: (2)

CHLOE (CONT'D)

And the last known records of Moira and Hope Sullivan is airport footage on their flight out of the country. They're *gone*.

BRUCE

I'm sorry.

CHLOE

Yeah, well. What else could we expect to have happened?

BRUCE

Chloe, you-

CHLOE

(interrupting)

I need time. That's all I'm asking for, okay? Please.

Bruce simply nods. As he turns his back to leave, we-

CLOSE IN on Chloe as she watches his EXIT. She turns back to us. Takes in a deep breath. Sighs.

JUMP CUT TO:

INT. WAYNE MANSION, LIBRARY - LATER.

The moonlight BEAMS through and illuminates a contemplative Zatanna who stands by the window. Basks in it.

BRUCE (O.S.)

Zatanna?

Zatanna turns to find Bruce. Smiles.

BRUCE (CONT'D)

What are you doing here?

ZATANNA

I've come to clean up your mess.

(beat)

Does she remember?

It CLICKS. Bruce's eyes reveal all.

BRUCE

How do you know?

(CONTINUED)

CONTINUED:

ZATANNA

Talia made a comment that seemed to go over everyone else's heads but mine. What were you thinking?

BRUCE

I wasn't. Okay? I-
(pause)

It was a mistake. I was drunk, and sad and lonely and she was just...

ZATANNA

There.

BRUCE

Yes.

ZATANNA

(pressing)
Does she remember?

Bruce's eyes drift off a moment. Not sure how to feel-

BRUCE

No. No, she doesn't. It- It wasn't her, it was Talia.

ZATANNA

Good.

And Bruce finds Zatanna again. Confused.

ZATANNA (CONT'D)

(off his look)
There's a war coming, Bruce. Hell, if Talia's right, its already started. There can't be any distractions.

BRUCE

I know, I- I *know*.

ZATANNA

Which is why you should understand why I have to do this.

BRUCE

Do wh-

ZATANNA

(spell)
Tegrof.

(CONTINUED)

CONTINUED: (2)

Bruce stumbles back. Dazed.

Zatanna meets him with a simple smile, and places her hand on his shoulder.

ZATANNA (CONT'D)

So when the war begins, you can
count on me.

Bruce grants Zatanna a forced smile, still unsure of the moment they're currently in. She removes her hand, and takes a step back.

CLOSE IN on Bruce as smoke fills the bottom of the frame, and he watches Zatanna disappear from sight.

RETRACT on the image of his abandon, as we...

DISSOLVE TO:

EXT. WHITE RESIDENCE, LIVING ROOM - NIGHT.

Perry sits in the living room, his face buried in his feet, as the sound of FOOTSTEPS perks him up. He turns to find-

Vicki offers him a cup of warm coffee.

PERRY

Thank you.

VICKI

Figured there's no way we'd be
getting any sleep tonight. Might
as well drown our sorrows with
caffeine.

Vicki takes a seat opposite Perry. Sips her drink.

PERRY

I'm sorry.

VICKI

For what?

PERRY

For not telling you about my
cancer, and about the fact that I
was dying- that I *am* dying. You
were there for me when I was at one
of the darkest points in my life,
and I-

(beat)

(MORE)

(CONTINUED)

CONTINUED:

PERRY (CONT'D)

I really don't know why I couldn't tell you.

VICKI

In contrast to a certain other secret keeper, I don't think you have much to apologise for.

PERRY

Chloe...

Vicki watches as Perry hides his face in his coffee.

VICKI

You haven't said much about her.

PERRY

Hmm.

VICKI

Do you blame her?

PERRY

No. Of course not. I was first buried in booze long before I used her death as an excuse to keep drinking. I did this to myself.

VICKI

Then what is it?

PERRY

I've never told anyone this before, but... there was a time in my life where I had the opportunity to settle down and start a family. But instead I chose my work.

(pause)

I always felt like it was my purpose, you know? To illuminate the truth and expose the corrupt. But a part of me-

VICKI

You've always wanted children...

A small smile forms on Perry's lips.

PERRY

Yes.

(beat)

... and she was the daughter I never got to have.

(CONTINUED)

CONTINUED: (2)

VICKI

I think you need to tell her that.

It begins to sink into Perry that he has few moments left to share. As it dawns on him...

REPORTER (O.S.)

Breaking news.

Perry and Vicki's attention is brought to the TELEVISION.

ON SCREEN: A REPORTER READS THE NEWS.

REPORTER (CONT'D)

(on TV)

-earlier tonight-

SMASH CUT TO:

EXT. GOTHAM CITY, STREETS - NIGHT.

Police vehicles ZOOM down the street, sirens BLARING. Pedestrians in the chaos look around in awe. Among them, we find Kyle. He bumps into a woman.

KYLE

What is happening?

WOMAN

They found a cop car near Crescent Park. Apparently two officers' bodies were found in it.

POV SHOT: One of the cars' tires skids, and it swerves into the second lane, almost hitting a green car. The car BEEPS its horn violently.

KYLE

They're gonna hurt someone!

More and more pedestrians run across the road in their travel in between traffic.

FOCUS on a young man as someone collides shoulders with him, and he staggers over.

Kyle lunges forward-

KYLE (CONT'D)

No!

As he reaches the young man, SIRENS echo louder. He STOPS.

(CONTINUED)

CONTINUED:

A police vehicle SPEEDS through the red light as the curious crowds split in front of it. As they cut away we find-

Kyle. He stands. Frozen. In front of the young man.

KYLE (CONT'D)

Stop!

As he shields himself with his hands...

The vehicle SPINS and misses them, and is forced off its path. As it CRASHES, we hear SCREAMS.

Kyle lowers his hands, and-

POV SHOT: "WOMAN" is sprawled across the windscreen of the police vehicle. Her body is crushed against the wall.

YOUNG MAN (O.S.)

H- how did you do that? You-

Kyle looks down to the young man. Guilt on his face.

YOUNG MAN (CONT'D)

You saved me.

CLOSE IN on Kyle as anxiety kicks in. Panics.

The young man's attention is brought to the vehicle where he witnesses the woman. He looks back and-

POV SHOT: The crowd grows larger. Kyle is gone.

YOUNG MAN (CONT'D)

Where'd he go?

On the young man's confusion, we-

CUT TO:

INT. WATCHTOWER, HEADQUARTERS - NIGHT.

Chloe walks away from the computer system as it slowly shuts down. The lights begin to dimmer, as she makes her way to the elevator. Just as she's about to reach it-

Green mist ERUPTS in front of her, and Kyle appears.

Chloe JOLTS back.

CHLOE

Oh my god-

(CONTINUED)

CONTINUED:

Kyle is on his knees, hands shaking.

KYLE

I- I killed someone. I- I-

CHLOE

What?!

Chloe drops to his aid. She places her hand on his shoulder and attempts to comfort.

CHLOE (CONT'D)

My god, you're shaking.

KYLE

I tried to save him, and I-

(beat)

I killed a woman. Chloe. I-

CLOSE IN on Kyle's disbelief.

KYLE (CONT'D)

I killed her.

As Kyle stares back down at his two hands, Chloe begins to realise the situation. She can't help but gulp, as we-

SMASH CUT TO:

INT. ANDREWS' RESIDENCE, BEDROOM - NIGHT.

"Wings" by Birdy

All is empty. The room is back in its normal state, as we hear a voice echo through from outside.

HELENA (O.S.)

Lisa? Lisa are you home?

The door OPENS to reveal Helena. She ENTERS. Finds it empty.

HELENA (CONT'D)

Damn it, Lisa.

She reaches into her pocket, and brings out her cell phone. As it rings, we...

CUT TO:

INT. TUNNELS - NIGHT.

Lisa limps through the tunnel. Desperate. Alone.

Her phone RINGS. She jolts, scared. Answers.

LISA

Helena?

She continues walking as we-

INTERCUT WITH: HELENA IN ANDREWS' RESIDENCE, BEDROOM. SHE IS ON THE PHONE. INTENSE.

HELENA

Where the hell are you? I thought you'd be over this by now, but-

LISA

(scared)

Helena...

(beat)

Gordon and his men came by. I tried to stop them, but they-

HELENA

Where are you? What's going on?

LISA

I- I've been shot. Helena-

HELENA

(terrified)

Oh god. Look, I'll come and get you, just don't-

LISA

No. No its too dangerous. They're hunting you down. They know I'm in league with the Huntress. If they catch you, they can find out who you really are.

HELENA

That's not important. I can help you, just tell me where you are.

LISA

Its too late.

HELENA

No. Don't you dare give up. Okay? That is not you. Please. Just-

(MORE)

(CONTINUED)

CONTINUED:

HELENA (CONT'D)

(beat)

You saved me, you- you're *always*
saving me. Let me save you this
time. Please, Lisa.

LISA

We both knew it had to end
eventually, right? Goodbye,
Helena. I'll always lo-

The ground underneath Lisa's foot DROPS and she is SUCKED
down and out of sight in a gasp-

CUT TO:

INT. UNKNOWN LOCATION, UNDERGROUND - NIGHT.

Lisa DROPS through the ceiling, and hurls down onto the
meshed upper level pathway. Her hand rolls to the side, and
hits the edge, as-

EXTREME CLOSE UP: Her phone knocks out of her grasp. It
tumbles down, and we FOLLOW it as it lands. SHATTERS.

RISE UP as we find a set of feet by the crushed phone, and we-

BLACKOUT.

END OF EPISODE.