

WATCHTOWER

"Awakened"

written by
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Based on the character of Chloe Sullivan,
created by Al Gough & Miles Millar,

Also, based upon characters from,
the DC Comics Magazine.

TEASER

FADE IN:

EXT. GOTHAM CITY - WATCHTOWER - NIGHT.

A wide shot of the large building, closing in on it from a far distance, behind the structures that surround it.

PUSHING UP over them, we come to --

INT. WATCHTOWER - HEADQUARTERS - NIGHT.

Walking down from the stairs, MIA DEARDEN enters our sights, a mobile phone to her ear.

MIA

... and I understand that, I do.
But the city is about to go up in flames, and your *men* aren't doing a damn thing to stop those igniting it.

With a sigh, she proceeds towards the desk.

MIA (CONT'D)

You're the Gotham Police Department, its your job to protect this city. All I'm seeing are a bunch of scared people thinking its the *end of the world*.

Without even stopping, she approaches the window, and stares off at the city.

MIA (CONT'D)

Yeah, I know how it started.
(beat)
But this *Watchtower* chick. She was only trying to protect us.

Turning away from the window, she looks sad.

MIA (CONT'D)

How can catching this chick be your top priority? Have you been outside lately? All hell is breaking loose out there!
(pause)
This *is* a real problem. Don't put me on hold! You have to --

The line CUTS.

(CONTINUED)

CONTINUED:

Clenching her fists, she tightens her hold on the mobile, before bringing it down by her side. Turning, she takes another look outside.

Her eyes widen...

MIA (CONT'D)

What the ...

ANGLE: MIA'S P.O.V -- a shadowed figure, risen high above the city, eyes flashing a bright red, hovers with the moon behind them.

RETRACT as Mia looks on. The figure disappears in a streaming flash of red light, going down into the city.

Stepping closer to the window, Mia tries to follow on, seeing where they went, but no luck.

CUT TO:

EXT. GOTHAM CITY - STREET - NIGHT.

Through the fog, JOHN JONES reveals himself, walking the streets of Gotham City. The city is in absolute chaos, cars being destroyed, shops being looted.

He suddenly hears the DISTANT CRY of a woman, pleading. He slowly focuses in on where its coming from, and we --

CUT TO:

EXT. ALLEYWAY - CITY - NIGHT.

A scared MOTHER, with her baby held close to her chest, backs towards the end of the alley. She is being closed in by a knife wielding lunatic.

He's ragged, dressed in beanie, cold air releasing from his breaths, foggy. A grin forms on his face.

CRIMINAL

Come on, darlin'. Give us some action.

HUNTRESS (O.S.)

(distant)

You want some action?

SNAPPING AROUND, the criminal is faced with the HUNTRESS, who drops onto the dumpster, revealing herself to him.

He eyes down her costume, and grins, aroused.

(CONTINUED)

CONTINUED:

CRIMINAL

Emmmhmm. Damn girl. You are one smokin' babe, I tell you that.

Approaching, she whispers into his ear.

HUNTRESS

I'm glad you think so. Because once I'm through with you, *babe*, you won't be able to walk for a week.

He licks his lips, even more excited.

CRIMINAL

Oh, yes!

The Huntress pulls away, smiling. A small chuckle, and she

KICKS HIM

in the face, pulling off a mean roundhouse kick. The criminal collides straight into the wall, and the Huntress faces the crying mother.

HUNTRESS

Go, get outta here.

MOTHER

Thank you! Thank you so --

HUNTRESS

What are you deaf? Run!

Being cut off, she scoffs, and begins to run, disappearing into the night.

CRIMINAL

(dazed)

Who the hell are you?

HUNTRESS

I'm the Huntress. And you're the prey ...

She retracts her wooden stick, clicking a small BUTTON in the center which brings out a sharp

BLADE

at each end. With a look of anger on her face, she brings it down towards him, but a

HAND

grabs it, stopping her attack.

(CONTINUED)

CONTINUED: (2)

PULLING HER away from the criminal, the Huntress stumbles towards John Jones, who stops her from hurting the guy.

HUNTRESS (CONT'D)

Hey! What's your problem?

JOHN

You may have this vigilante thing down, but killing isn't part of the hero code.

HUNTRESS

Guess I skipped that part of the memo over at registration.

(beat)

Besides, wasn't gonna kill him.

JOHN

Sure looked like it.

HUNTRESS

(sighs)

Look, if you're going to arrest me just do it now, I don't have time to stick around and chat, alright.

JOHN

I'm not here to arrest you, Helena.

The Huntress looks shocked.

HUNTRESS

How do you know my name?

JOHN

(long pause)

I know everything about you, about Watchtower. What you're up against. I'm here to help you.

HUNTRESS

I'm beyond help, Detective ...

(looks at badge)

... Jones.

JOHN

You're not alone in this you know.

HUNTRESS

I'm not the gal you should be telling that too.

Pushing passed him, the Huntress is ready to leave. John turns, following her attempted departure.

(CONTINUED)

CONTINUED: (3)

JOHN

Chloe's still alive, Helena.

She STOPS.

JOHN (CONT'D)

Its only a matter of time before
we find her, and bring her home.

HUNTRESS

Yeah, well, you're gonna have to
do it alone.

(turns)

She's the one that abandoned the
team, not the other way around.
If she's in trouble ...

(returns)

... she'll have to get herself
out of it.

And she's gone, disappearing into the darkness that cloaks
the alleyway. From her EXIT, we zoom in on John, who raises
his chin.

He looks worried, for her sake, and the city's.

OFF that...

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

INT. WATCHTOWER - HEADQUARTERS - NIGHT.

Panning across the room, slowly, we pass Mia Dearden and make our way towards the

WINDOW,

as a dark figure emerges from behind it, rising...

Mia SNAPS around, eyes widening. As it begins to turn a transparent green, pushing through the window without leaving a crack in the glass, Mia panics.

Pulling out the draw, she reaches for the gun, and

URNS,

to meet John Jones, in his alter alien-form *MARTIAN MANHUNTER*. He places his hand on the gun as Mia fires, and the bullet is thwarted.

He begins to morph into his HUMAN FORM. And Mia stumbles back in her step, holding a fighting stance...

MIA

I may not have alien voodoo but I will drop you if you get any closer...

John smiles.

JOHN

Calm down. I'm not here to hurt you, Mia.

MIA

T'yeah. What alien hasn't said that?

JOHN

I'm here to find Chloe.

MIA

Yeah, well, she's M.I.A.

JOHN

That I'm aware of.

(beat)

Before she gave up on her life in Smallville, she came to me and asked that I take over the space station in orbit.

(MORE)

(CONTINUED)

CONTINUED:

JOHN (CONT'D)

Keep Watchtower alive for those she's put in her past. I took her up on that offer. I didn't know, until recently, that she's begun to tap into that part of her life again.

(beat)

I could have helped her.

MIA

Chloe isn't really the gal that asks for help. This whole team fell apart because of the choices she made.

JOHN

I know.

Mia looks confused...

JOHN (CONT'D)

I came across Helena in the streets.

She lights up, worried, but estatic Helena is okay.

MIA

You found her?

(beat)

I've been trying to track her for days, but she doesn't want to be found.

JOHN

She seems to be taking this harder than the rest of you.

MIA

Wait till you see Oliver.

John FOLLOWS her towards the desk.

JOHN

That's what I came here to ask you about. Do you know where he is?

MIA

Last time I saw him, he was throwing his next beer down over at Stacy's in town.

(beat)

He's lost all hope.

JOHN

Then we'll have to restore it for him.

(MORE)

(CONTINUED)

CONTINUED: (2)

JOHN (CONT'D)

Its time to put the pieces back together Mia.

(beat)

This building. This *mission*. It means nothing without a team willing to fight for it.

MIA

I'm not the one you should be talking to.

TIGHT on John's face, as we --

SMASH CUT TO:

INT. MORGUE - GOTHAM - NIGHT.

The shadows dance along the walls. Accompanying them is a scrawny, dark FIGURE, that proceeds through the room.

TIGHT on a set of closed eyes. They begin to open, blinking, rapidly, awakening...

PERRY WHITE,

jolts from the bed, bandaged up, bruised, scarred.

PERRY

What the fu --

Behind the curtain, the shadow approaches closer, Perry's eye darting straight for it. He stops talking, cut off, not finishing his curse.

His eyes wonder, scared, looking at the machine that monitors his heart beat. He begins to

UNHOOK

himself to the machine, and slide off the bed.

The shadows enlarges, almost reaching the curtain, the room he stands in. Perry looks around the room, panicked. He reaches out, and grabs the

MACHINE,

holding it up like a bat, ready to swing.

A hand, covered in a black glove, begins to pull the curtain apart, and Perry instantly

SWINGS.

CONTINUED:

Catching it, the machine is TORN from Perry's hold, and he stumbles back to the wall. He GRIPS his chest, pain, his body hurting...

With a small grunt from the pain, he snaps his sight back into focus, spotting the figure emerging from behind the curtain.

THE MORTICIAN

reveals himself, his eyes glowing a painful white glow.

Perry shudders from the sight. His zombie-like features are exposed in the light from the

LAMP

that sits on the desk by the bed, illuminating his rotted teeth as he smiles.

MORTICIAN

It appears you've awoken from your slumber ...

PERRY

Who the hell are you?

MORTICIAN

You can call me...*the mortician.*

PERRY

What am I doing here? How did I get here?

MORTICIAN

Don't you remember?

Perry is confused, shaking his head.

MORTICIAN (CONT'D)

Our vehicles had collided out on Route 8. I pulled your carcass from the flames...

PERRY

But why am I here?

MORTICIAN

You're the editor-in-chief of Gotham Daily. And I want you to write my story.

PERRY

Does it involve kidnapping people?

(CONTINUED)

CONTINUED: (2)

MORTICIAN

If it wasn't for me, you'd have died out there.

Perry shakes his head.

PERRY

(long pause)

Alright. What's this story? I don't suppose it has something to do with that creepy mask you're wearing ...

MORTICIAN

This isn't a mask.

His eyes widen, Perry startled. Fear running down his spine, consuming him.

MORTICIAN (CONT'D)

Two years ago, I was diagnosed with severe cancer. After months of trying to fight it, I was told I had weeks left before it'd completely end my life.

(long pause)

So I spent those weeks in the lab, working on a way to stop myself from dying. And I found a cure ... for death.

PERRY

You can't cure death ...

MORTICIAN

I did. Unfortunately, it didn't cure the disease. I'm forever rotting; a walking corpse.

(beat)

But soon, once I find a way to create a clean bill of health, I'll be the first man to save this dying race of humanity.

Perry looks worried.

PERRY

You used this on me, didn't you?

MORTICIAN

No. You hadn't died.

(beat)

Besides, your wounds wouldn't heal if I had revived you.

PERRY

Well thats ... interesting.

(CONTINUED)

CONTINUED: (3)

The Mortician removes the hood on his head, revealing his bald, peeling scalp.

MORTICIAN

Let me show give you a sneak
preview of the next step in
humanity's evolution.

(beat)

A life without death.

On Perry's absolute terror, we --

SMASH CUT TO:

INT. STACY'S BAR - CITY - NIGHT.

A darkened bar. At the bench, waiting for his next drink,
sits Star City bachelor,

OLIVER QUEEN,

throwing back his next beer.

OLIVER

Give me another round, Stacy.

JOHN (O.S.)

You sure that's a good idea.

Oliver turns around, and we follow him, revealing John
Jones, standing behind him, hands placed in his jacket
pocket.

OLIVER

John?

He returns to the woman, STACY, who hands him his next
drink. Taking it, he skulls it down fast, slamming the
empty glass back on the bench.

OLIVER (CONT'D)

Shouldn't you be off on Mars
somewhere?

JOHN

I take it you're not in the mood
to talk.

OLIVER

When the woman you love
disappears off the face of the
world, you tend to lost faith in
people.

JOHN

What if I told you she was alive.

(CONTINUED)

CONTINUED:

He STOPS. Slowly, he faces John, who gives a reassuring smile.

OLIVER

You know where she is?

JOHN

No. But I have footage that shows she was taken. Which means that --

OLIVER

... that you really don't have any way of finding her.

JOHN

You can't give up, Oliver.

OLIVER

If Chloe was alive, she'd find a way to tell us. Whether she was missing or not. She'd leave a note, a message, something cryptic. There's nothing.

(beat)

I've spent the last three weeks searching for one. And I've found nothing.

JOHN

Sometimes when you look too close at something, you can't see what is really there.

(long pause)

Emil Hamilton took Chloe out of the city. Wherever she is, it's not here in Gotham. But it can't be far.

OLIVER

How do you know that? For all we know, if she is still breathing, Emil could have had her flown out to China, or Jamaica, or some other country on this god damn planet - we have *nothing* to say otherwise.

JOHN

Chloe was in a pretty bad state, Oliver. The footage I saw of her, was startling.

(beat)

Before she fell out of consciousness, I saw Emil injecting something into her head. I think --

(CONTINUED)

CONTINUED: (2)

OLIVER

He's turned her into a metahuman,
hasn't he?

JOHN

Possibly.

OLIVER

I'm gonna kill that son of a
bitch.

Oliver clenches his fist, and stands, throwing a bill on
the bench, and storming off.

John GRABS him.

JOHN

Oliver, wait.

OLIVER

I've waited long enough.

JOHN

No. We have to work together.

(beat)

You have to clear your mind. You
are of no use to finding Chloe if
you're looking at this problem
with the eyes of love.

OLIVER

I love her, John. I can't stop
feeling that way.

JOHN

And you shouldn't. I'm not asking
you to. But you can't let your
love cloud your judgement.

Oliver begins to catch on, and as he starts to understand
what John is getting at, we --

SMASH CUT TO:

EXT. BLUDHAVEN - CITY - NIGHT.

A tight shot of BLUDHAVEN. Its a dark city, no moon to
speak of; its too lost in its own corruption for any light
to be seen.

CUT TO:

INT. UNDERGROUND - RAILROAD - NIGHT.

Panning along the railroad, we slowly proceed towards a small entrance. Pushing towards it, we are overtaken by the coming

TRAIN,

that wipes the screen clear, and we return to --

INT. UNDERGROUND BASE - BLUDHAVEN - NIGHT.

A restricted, underground base. Two figures, MEN, walk passed, cloaked in the darkness. They push passed a green sheet that covers the next entrance, pulling it apart.

They ENTER the next room to find EMIL HAMILTON.

He turns to face them.

MAN #1

No such luck?

EMIL

She's still in a catatonic state.

(beat)

Her brain waves are beginning to calm down back to a normal level, but I'm not sure if even that will wake her.

MAN #2

Why is she so important?

EMIL

I have reason to believe that she saw the future. The world that I have spent months trying to create. I need her to tell me what she saw.

MAN #1

What makes you so sure that she saw *the future*?

EMIL

My experiment enhances the human cells, giving all of my subjects abilities you can't even begin to comprehend of.

(beat)

I wanted Chloe to become apart of that world -- instead, I think she saw it.

(CONTINUED)

CONTINUED:

DRIFTING OFF we push through the glass window, and find ourselves locked on

CHLOE SULLIVAN

who lies in a bed, hooked up to a machine that scans her brainwaves. She begins to shake, eyes shaking rapidly.

Suddenly, her eyes snap

OPEN

and she JOLTS from her bed.

OFF that...

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. UNDERGROUND BASE - BLUDHAVEN - NIGHT.

The door OPENS, and Emil races through.

From his rush, we PUSH OFF towards Chloe, who in a panic, detaches herself from the machine, and gets out of the bed.

EMIL
Chloe, calm down!

Two GUARDS, who stand with guns, guarding the area, step forward to hold her back. She SQUIRMS about, kicking her legs around, trying to escape.

CHLOE
Let me go!

EMIL
Chloe!

With a grunt, she ELBOWS the guard in the chest, turning with her free hand and

PUNCHING

the other guard in the jaw.

Running forward, she is grabbed by Emil, who throws her to the wall, and holds her there.

EMIL (CONT'D)
You need to stop!

CHLOE
No, I need to get out of here!

EMIL
You can't!

Emil PUSHES her back to the wall as she struggles.

EMIL (CONT'D)
I know you saw the future, Chloe.
(beat)
What did you see?

CHLOE
Go to hell.

(CONTINUED)

CONTINUED:

EMIL

I am willing to find an ulterior way of finding out. Or haven't you heard of *Project Intercept*.

Chloe shakes her head.

CHLOE

Don't even *think* about it!

EMIL

Then tell me what you saw.

Clutching her head, Chloe staggers out of Emil's hold, and falls to her knees.

EMIL (CONT'D)

Chloe ...

Reaching down, he turns her over, and she begins to shake violently.

EMIL (CONT'D)

Chloe!

(stands)

Dammit!

Chloe rolls back onto her chest, head facing the ground. As Emil walks off, enraged, we begin to PUSH IN towards her face.

Her eyes open, and a smile forms on her face.

With his back turned, Emil doesn't see Chloe running straight at him. Wrapping her hands around his mouth and nose, she cuts off his oxygen supply.

Emil starts to struggle, and she guides him towards the wall,

SLAMMING HIM AGAINST IT.

Emil falls straight down, and Chloe reaches for one of the guard's weapons. The two MEN enter, shocked.

CHLOE

(aiming)

Get out of my way!

Electrical surges burst through Chloe's body, and she

DROPS

revealing Emil, back behind her with a stun gun.

He shakes it off, and throws the stun gun to the floor.

(CONTINUED)

CONTINUED: (2)

EMIL

Get this bitch out of here. Hook her up to Project Intercept over at Cadmus Labs.

MAN #2

But that's all the way in Metropolis?

EMIL

Not in Metropolis, you fool.

(beat)

Lionel Luthor had the project duplicated, and stored here in Bludhaven.

MAN #1

We'll make the transaction.

As Chloe is slowly DRAGGED out of frame, we peel up towards Emil, who stares on, a cunning grin forming on his face.

CUT TO:

INT. WAYNE MANSION - LIBRARY - NIGHT.

From the strike of lightning, we PEEL BACK from the window to meet

BRUCE WAYNE,

returning to his safe haven, his solitude. The library.

ALFRED PENNYWORTH approaches from behind, his image reflecting in the window. Bruce turns to meet him, a small sigh escaping his lips.

ALFRED

I trust your vacation went as well as could be expected, sir?

BRUCE

It was fine, thank you Alfred.

(beat)

It gave me the opportunity to leave some dark things of my past behind me. Let me move on.

ALFRED

I'm happy, sir. You weren't in the best of states when you left.

(then)

I'm glad you moved passed that.

Bruce nods. He turns to face the window, staring off at the city, pondering.

(CONTINUED)

CONTINUED:

BRUCE

How did Gotham suddenly fall to its knees? The place is hanging on its last threads.

ALFRED

Something called *Watchtower* told everyone to evacuate. Its a scam, if you ask me, Master Bruce.

Bruce SNAPS around to face him.

BRUCE

(sharp)

Its not a scam, Alfred!

Alfred is shocked at his response.

BRUCE (CONT'D)

Sorry. Its just --

(long pause)

That girl I was trying to track down weeks ago, Chloe Sullivan, *is* Watchtower. If she warned the city that something was going down ... it must have been pretty big.

ALFRED

But nothing had happened, sir.

(beat)

Most of Gotham had fled, while the others remained to loot, and steal, and kill. Once word got out the city was a free for all, all of Gotham became a no man's land.

Grabbing his jacket, Bruce throws it around him, putting it on. He goes for the EXIT, but Alfred catches up to him.

ALFRED (CONT'D)

Might I ask where you're headed, sir?

BRUCE

I have to see what's going on.

And he's gone. OFF that...

JUMP CUT TO:

EXT. WATCHTOWER - GOTHAM - NIGHT.

A wide shot of the tall structure, slowly closing in on it, the usual routine. As we reach the large round window, we --

CUT TO:

INT. WATCHTOWER - HEADQUARTERS - NIGHT.

The doors slowly open, and we immediately find Mia Dearden, head springing up from behind the broken computer, attempting to fix it.

MIA

Hele --

She STOPS.

There stands BRUCE WAYNE, slowly approaching, almost stopping in his path.

BRUCE

Sorry.

MIA

Bruce Wayne? What are you --

He takes a look at the room, scanning it.

MIA (CONT'D)

(noticing)

Uh, heh, this isn't what it --

(beat)

I mean, I --

BRUCE

Don't worry, I know about this place. I was wondering where I could find Chloe.

Mia stops what she's doing, and steps around the desk that blocks them from standing in front of one another.

She faces him.

MIA

You'll have to step in line.

(beat)

She's M.I.A, ever since she stopped Emil from taking over the city. Haven't seen her since.

BRUCE

Oh my god.

(CONTINUED)

CONTINUED:

MIA

Yeah. But ... there's still hope,
you know, I mean, there's no
body, or sighting of remains.

(beat)

I think we'll find her.

BRUCE

Any way I can help?

Mia shakes her head.

MIA

I don't think there's anything
left for us to do.

(beat)

Besides, once John finds Oliver,
they're going to try and
investigate where she could be.

BRUCE

And what about the riots? Its a
madhouse out there.

MIA

I'm trying, here, Bruce!

(beat)

I'm not the techno wiz that Chloe
is, and without a team to get
things running, Watchtower is
pretty useless right about now.

Bruce sighs.

MIA (CONT'D)

Since when did you become
Gotham's white night, anyway?

BRUCE

A lot can happen in three weeks.

Turning away, Bruce EXITS.

Mia stares on, and with a small shrug, she returns to the
computer; she attempts to fix it.

CUT TO:

INT. MORGUE - GOTHAM - NIGHT.

From the stairs, Perry is guided into the room by the
Mortician, whose dark presence sends shivers down Perry's
spine.

The Mortician turns to face him.

(CONTINUED)

CONTINUED:

MORTICIAN

You look scared.

PERRY

Well, no offense, but you do
kinda look like a zombie.

The mortician chuckles.

MORTICIAN

Yes, well, hopefully I'll be able
to change that with my next
experiment. Until then, all I can
do now is keep people alive.

(beat)

But thats not enough.

Stepping out of the SHADOWS, two exhibits of the experiment
reveal themselves.

MORTICIAN (CONT'D)

This is Judy Haroldson, and Garry
Edmond.

JUDY, late forties, grey hair, approaches Perry. Her skin
is a moldy colour, with a gaping wound on the side of her
head. The rest of her appears normal, not too creepy.

MORTICIAN (CONT'D)

I came across Judy's body in the
woods. She was being chased by
her husband, who was trying to
kill her.

PERRY

Tried.

(scans Judy)

Looks to me like he succeeded.

JUDY

(southern accent)

My hubby thought I was cheatin'
on him with another fella. But I
wasn't. I tried to tell 'im, but
he wouldn't listen.

(beat)

Next thing he got himself a knife
from me kitchen. We were out in
the cabin, away for the weekend.
I thought it best I hide in the
woods, but he followed. Next
thing I knew I was takin' a dirt
nap. I had tripped and hit my
head on a darn rock, I did.

Perry looks horrified.

(CONTINUED)

CONTINUED: (2)

GARRY (O.S.)

Why you so tense, bub?

Perry darts his eyes towards GARRY EDMOND, late twenties. His face is scarred, with cuts and swollen, moldy bruises. His arm is torn backwards, with a slight limp in his step.

PERRY

Oh my god...

MORTICIAN

This man here was hit by a car.

(beat)

Like you, Mr. White.

GARRY

Can't compare me to this guy,
Morty. He aint dead.

PERRY

And I don't plan to anytime
soon...

MORTICIAN

Calm down, Perry. I already told
you, you're here because of your
work, your reputation.

(beat)

I don't need you for my
experiment.

PERRY

Then why can't I leave?

JUDY

'Cause then we'd have to eat your
brains, baby.

Perry freezes up.

Judy and Garry begin to laugh, the Mortician not amused.

JUDY (CONT'D)

I'm only joshing with you,
darling. I wouldn't eat that
pretty little head of yours.

(beat)

We're still human, you know.

Perry manages a clearly fake, nervous laugh.

PERRY

(to the Mortician)

So, about the story ...

(CONTINUED)

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CONTINUED: (3)

On his terror, we --

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

EXT. GOTHAM CITY, RUINS - STREET - FUTURE.

The city lies in absolute ruins - smoke and dust filling the air; the sun is completely blocked off from this putrid pollution.

A familiar face turns into the street, RUNNING.

PUSHING IN we see them in focus, CHLOE SULLIVAN, running towards the end of the street as fast as she can, panicked, scared, alone...

FLASH TO:

INT. WAYNE MANSION - LIBRARY - FUTURE.

A hand raises out, GUN in hand. PAN AROUND, to see the shadowed figure aiming straight for

BRUCE WAYNE,

who looks at the reflection in the window.

BANG!

A large splatter of blood sprays across the window, and his body drops. Reflected in the blood is Emil Hamilton.

FLASH TO:

INT. FACILITY - CHAMBER - FUTURE.

SNAPPING around in fear, Chloe faces the approaching figure with her eyes bulging.

DARKWATCH

reveals himself, drawing an arrow.

FLASH TO:

INT. WHITE HOUSE - HEAD OFFICE - FUTURE.

Staring out the window, arms folded, is AMANDA WALLER. The president of the United States of America.

Shift our angle, and Emil stands in her shadow. Together.

FLASH TO:

EXT. GOTHAM CITY - STREET - FUTURE.

A demonic RAIDER shoots through the street, driving a newfound vehicle, with a bunch of brethren behind him.

All apart of Hamilton's army.

PUSH THROUGH to find Chloe, running for her life in front of them.

FLASH TO:

EXT. GOTHAM CITY - STREET - MOMENTS LATER (FUTURE).

Lying in her own blood, Chloe is dead.

FLASH CUT TO:

INT. UNDERGROUND BASE - BLUDHAVEN - NIGHT.

SHAKING ABOUT under the software of Project Intercept, two wires attached to her temples, Chloe awakens, her eyes bulging with terror.

EMIL looks up from the screen, and right toward Chloe, shocked, worried.

EMIL

Oh my god...

Pushing through the door, Emil enters where Chloe lies, hooked up to the machine.

EMIL (CONT'D)

This isn't right --

Chloe looks up at him, her eyebrows arched with pain.

CHLOE

You can stop this, Emil. You can--

Emil is in disbelief.

EMIL

But I ... I thought I'd ...
(long pause)

The door slides open behind him, and a SCIENTIST enters.

SCIENTIST

Mr. Hamilton? You alright?

EMIL

(turning)
Extract the experiment.
(MORE)

(CONTINUED)

CONTINUED:

EMIL (CONT'D)

I can't afford her to be one step ahead of everyone, especially me.

CHLOE

Emil --

EMIL

Then get her out of here.

Stepping around, he stares down at Chloe.

EMIL (CONT'D)

Looks like you won, Chloe.

(beat)

Its over.

Turning his back, Emil makes his way towards the doors,

EXITING.

As he departs, he mumbles to himself...

EMIL (CONT'D)

(mumbling)

This isn't what I wanted...

OFF that...

CUT TO:

INT. EMIL'S BASE - HALL - NIGHT.

Scaling through the hall of the base, back in Gotham City, John Jones and Oliver Queen search the perimeter.

OLIVER

What are we doing back here John?

JOHN

Posing as one with law for quite some time, Oliver, I've picked up on a lot of useful techniques when it comes to investigating.

OLIVER

T'yeah, well maybe some of those *useful* techniques are about as *useful* our pinky toes.

JOHN

I never understood why humans have five toes ...

Oliver sighs, then STOPS.

(CONTINUED)

CONTINUED:

OLIVER

This is getting us no where.

JOHN

You can't give up, Oliver.

(beat)

Chloe would never give up on you,
and you know that.

OLIVER

Nor have I given up on her! Its
just, this place --

(pause)

Emil isn't here. You said
yourself you have footage of him
taking Chloe out of the building,
which means Chloe isn't here
either!

JOHN

I'm aware of that, yes.

OLIVER

You -- I mean -- Uh -- Wha --

(beat)

What? Then what the hell are we
doing here?

John STOPS, and faces Oliver; a distant gap separates the
two as they talk to each other.

JOHN

(eyes focused somewhere)

That's what we're doing here.

Oliver looks to follow where John is staring, to see a
LAB TECHNICIAN,

who immediately turns and starts to run. John steps
forward, but Oliver stops him --

OLIVER

I got him.

Turning, Oliver RUNS OFF.

As he reaches the corner, turning around, he see's John
already standing with the Lab Technician in his hold,
holding him in the air.

OLIVER (CONT'D)

I said I got him!

JOHN

We don't have time for your ego
to get the best of you, Oliver.

(MORE)

(CONTINUED)

CONTINUED: (2)

JOHN (CONT'D)

(beat)

We only have time to find for the truth - lets hope this guy can tell us where she is.

JUMP CUT TO:

INT. EMIL'S BASE - ROOM - MOMENTS AFTER.

The Lab Technician looks up at John, Oliver behind him, pacing anxiously.

LAB TECHNICIAN

I don't know who you're talking about! I don't know any *Chloe Sullivan*!

OLIVER

Hey John, maybe we can have a go at the *good cop/bad cop* routine?

JOHN

(to Oliver)

Oliver. Shut up.

(returns)

Everyone in this facility knows that Emil is trying to create an army. He wouldn't enlist anyone who didn't know his agenda.

LAB TECHNICIAN

I just work on the labs. I'm not some --

JOHN

(interrupting)

Do you know what I am?

MORPHING into the green, alien structure that is his Mars form, John becomes his alterior persona.

JOHN (CONT'D)

I'm an alien from planet Mars.

(beat)

And I do *not* come in piece.

Slamming his fist on the table, he CRUSHES it like a piece of watermelon, and then grabs the Lab Technician, pinning him up against the wall.

JOHN (CONT'D)

Where is she?!

Squirming about in absolute horror, he is unresponsive.

(CONTINUED)

CONTINUED:

JOHN (CONT'D)

Fine. I guess I'll have to do
this the hard way.

Oliver looks on as John releases the man. Raising out his hand, a yellow light emits from his fingertips, highlighting the Lab Technician's head.

FLASH TO:

INT. MEMORY - FLASHBACK.

EMIL HAMILTON stands in the distance, speaking to SCIENTIST (seen earlier in this episode).

EMIL

Did you make the transaction?

SCIENTIST

She's been carefully transported
to the labs over in Bludhaven,
Mr. Hamilton.

EMIL

Good. Once I fix this place up
I'll be on my way over there.

(beat)

If she wakes up prior to my
arrival, let me know.

SCIENTIST

Yes, sir.

DRIFTING BACK, we come to find the Lab Technician, eavesdropping as he fiddles with the wires in the room.

FLASH BACK TO:

INT. EMIL'S BASE - ROOM - NIGHT.

The Lab Technician slides to the floor, unconscious. John turns, back in his human form, to meet Oliver, who is standing right beside him now.

OLIVER

Dude, I had *no idea* you could do
that!

John smiles.

JOHN

Come on. We got what we came for.

OLIVER

Where is she?

(CONTINUED)

CONTINUED:

JOHN

Emil is holding her in Bludhaven.

EMIL (O.S.)

Well that's not entirely true --

The two instantly SNAP around to see Emil standing in the doorway. Oliver clenches his fist, and lunges. John reaches out, and stops him ...

JOHN

Wait!

OLIVER

You son of a bitch!

JOHN

What have you done to Chloe?

EMIL

Don't worry. She's safe. I've decided to let her go.

OLIVER

You looking for some kind of a thank you for that?

EMIL

No. What I want is for the both of you to get out of here before I call security.

OLIVER

This isn't over, Hamilton.

EMIL

Oh, I believe it is. You won't be hearing from me again. I assure you of that.

(beat)

The experiments are done. I'm through.

John is curious.

JOHN

Why should we trust you now?

EMIL

I turned Chloe into one of them.

OLIVER

You did what?!

John manages to keep Oliver held back.

(CONTINUED)

CONTINUED: (2)

EMIL

Don't worry, Oliver. I had took it out of her system. But when she was a metahuman, she had the ability to see the future.

(beat)

And what she saw ...

JOHN

... it wasn't what you imagined.

EMIL

It was ... the end of the world.

(beat)

Something I didn't want to be the cause of.

Oliver is confused.

EMIL (CONT'D)

Now, if you'd be so kind as to leave, then we can finally part our ways.

Oliver and John walk straight passed him, and out of the room, leaving us with Emil, alone. He draws in a breath, and we can't help but --

CUT TO:

EXT. GOTHAM CITY - STREET - NIGHT.

DRIVING AWAY, the car reveals Chloe Sullivan, regaining her stance on the sidewalk. She looks up, a bit dazed, watching as the vehicle disappears into the darkness.

She looks on, smoke rising, fire burning in the distance, before she hears the sound of

METAL SCRAPING;

she instantly turns around, panicked.

Standing in front of her are a GANG of thugs. They approach with crowbars, pocket knives, dressed in baggy clothes with hoods and torn jeans.

THUG #1

(smiling)

What do we have here?

He taps the crowbar on his hand, gently, threateningly.

(CONTINUED)

CONTINUED:

Shifting, Chloe is uncomfortable, worried, but knows she's taken on a tougher crowd - but she's never been this weak before. Tired. Dazed.

CUT TO:

INT. WATCHTOWER - HEADQUARTERS - NIGHT.

The main computer FLASHES. Its on. Mia SNAPS up, looking at it. She cheers, excited.

MIA

One down ...

She scans the room, broken technology everywhere, rubble, the place is still a touch in ruins.

MIA (CONT'D)

I quit.

With a sigh, she sits up on the desk, her shoulders dropping forward.

CHLOE

(from computer)

I wouldn't come any closer if I was you.

Mia suddenly PERKS UP. The voice, tingling in her ears; her body trembles.

MIA

Chloe?

Turning around, she looks at the screen as its locked on the first camera in the city, showing footage, live footage. Mia

SLIDES

off the desk with a smile widening on her face.

CUT BACK TO:

EXT. GOTHAM CITY - STREET - NIGHT.

The gang laughs as Chloe begins to walk back, hands out in front, ready for anything.

THUG #2

What you gonna do, blondie?

(CONTINUED)

CONTINUED:

CHLOE

If you're lucky, I'll let you
keep breathing. If you're not,
then --

Chloe KICKS the crowbar out of THUG #1's hand, catching it,
and wielding the weapon. She SPRINGS it out as he lunges
forward with rage, clobbering him across the jaw.

Thug #1 falls to the gutter, unconscious. The gang looks
angry, holding their knives and metal implements out in
front of them.

THUG #3

(from behind gang)

Yo, bitch!

Pushing through them, he reaches the front, holding a
loaded gun out in front.

THUG #3 (CONT'D)

Why don't you hit me with yo damn
crowbar, skank. I'll put a bullet
between yo eyes, princess. How
'bout that, huh?

Chloe tenses up.

THUG #3 (CONT'D)

That's what I thought.

Suddenly, the gun in his hands drops from his hold,
something repelling off it and hitting the pole next to
Chloe.

ANGLE: CHLOE'S P.O.V -- a semi-circle blade, almost like a
boomerang, deep in the pole; its clearly sharp.

Chloe turns and looks at the Thug, smiling.

CHLOE

What was that you requested?

The Thug's eyes widen in horror as Chloe SLASHES the
crowbar his way, knocking him straight into the wall from
the impact. The gang charge for her, and she holds the
crowbar up like a bat.

Fused by the thrill, ready to do some damage, she pulls the
crowbar back, ready to take the swing.

CHLOE (CONT'D)

Lets do this --

(CONTINUED)

CONTINUED: (2)

Chloe suddenly PROPELS above them all, ascending out of frame, attached to a zipline. On the shot of all the thugs staring up into space, we --

SMASH CUT TO:

EXT. ROOFTOP, GOTHAM CITY - NIGHT.

PULLED UP from the edge, Chloe is saved. Dusting herself off, she gets up on her knees, looking to find her saver.

CHLOE

Thanks for the --

Its the HUNTRESS. The two share a look, silence befalls them. A smile begins to form on Chloe's face.

CHLOE (CONT'D)

Helena.

Standing, she proceeds forward, wrapping her arms around her with a sigh of relief.

CHLOE (CONT'D)

Oh my god! I'm so glad you're here. I missed you so much!

The Huntress steps out of the hug.

HUNTRESS

Chloe. I - I --

(pause)

I'm happy that you're back, and well ... alive. But ... us. We're not friends, got it. You threw our friendship away when you abandoned us.

CHLOE

Helena, I was just trying to --

HUNTRESS

Its *Huntress*.

(beat)

From now on, we only talk to each other by our codenames. Because the only time we might cross paths is in the field.

Turning her back, the Huntress steps up on the edge.

CHLOE

Wait!

She STOPS. Turns.

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

Helena, its over. We stopped the machine. Emil's called it quits.

(beat)

We can focus on the mission now. What we set out to do!

HUNTRESS

You're alone in this now, Chloe.

(beat)

There's no we anymore.

DIVING off the rooftop, and into the darkness, the Huntress flees from frame. TIGHT on Chloe, who stares off, eyes glued wide open, with sadness resonating from them.

Her eyes fell to the floor.

OFF that ...

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. GOTHAM DAILY - CITY - DAY.

A wide shot of the building, Gotham Daily, slowly turning in on its magnificent logo that stands atop it.

The light grows brighter behind it, before blinding us, causing us to instantly --

CUT TO:

INT. GOTHAM DAILY - PERRY'S OFFICE - NIGHT.

TURNING to face us, phone up to his ear, PERRY WHITE. He stands, in front of the window, continuing his conversation.

PERRY

Yeah, I finished it.

(pause)

But I don't think its worth publishing.

MORTICIAN

(over phone)

We had an agreement, Mr. White.

PERRY

And I apologise for not keeping up my end of our deal, but I'm not putting this in my paper.

(beat)

Maybe the Gotham Gazette will print your breakthrough...

MORTICIAN

(over phone)

You haven't seen the last of me, *Perry White*.

Hanging up, Perry takes in a sigh. He looks at the story, written out and ready for print. Highlighting it, he hits the

DELETE KEY

and discards it from his computer screen.

A faint KNOCK rattles the door, and Perry looks up. Through the glass, he see's a familiar face, distorted, but he recognizes her.

(CONTINUED)

CONTINUED:

PERRY
(smiling)
Chloe.

Stepping forward, he OPENS the door, only to reveal an unfamiliar, short blonde haired woman; she's not Chloe.

WOMAN
Excuse me, I'm here about the job offer?

PERRY
Is that today?

WOMAN
Uhm, yeah. It was changed around.
(beat)
I tried to get to you a few weeks ago, but your staff told me you hadn't been at work lately, and were probably using up your sick days in all the commotion. So we rescheduled.

PERRY
Thank you. I had an unfortunate car accident on the way out of the city, but I'm back now.

WOMAN
I'm glad to see you back.

On her warming smile, and Perry's somewhat disappointment, we find ourselves --

INT. WATCHTOWER - HEADQUARTERS - DAY.

DRIFTING UP from the floor, we enter the scene. Chloe, Oliver, Mia and John Jones are all crowded in the room, in the middle of a conversation.

Chloe and Oliver are holding hands. Side by side.

CHLOE
Can't believe you managed to clean this place up.

MIA
Yeah, well, you wanted me to carry out what you started.
(beat)
(MORE)

(CONTINUED)

CONTINUED:

MIA (CONT'D)

And although I haven't done a thing since you disappeared for three weeks, I did manage to protect Watchtower's database, and get your favourite computer back up and running.

Chloe smiles.

CHLOE

Thank you, Mia.

(pause)

I know it was a mistake to leave you guys behind, and maybe all this wouldn't have happened if you guys were with me, but --

Looking down at the woman who has her hand wrapped around his own, Oliver exchanges a look with her.

OLIVER

Babe, don't worry about it.

(beat)

Things are back to normal.

CHLOE

What about Helena?

JOHN

I'm sure she'll come around.

CHLOE

I hope so. I had to leave on family behind. Don't want to say goodbye to this one.

(long pause)

So. You plan on sticking around a little longer.

JOHN

Seems the situation has been taken care of. And I don't think Emil is planning World War III anytime soon.

CHLOE

Still fighting crime with a gun and badge, huh.

JOHN

To protect and serve. Someone's got to help keep things in check over in Metropolis.

OLIVER

Thought that would be Clark's department.

(CONTINUED)

CONTINUED: (2)

JOHN

Clark's ... been a little
distracted.

(eyes Chloe)

Your cousin, Lois, has him pretty
firmly chained to the bullpen.

Chloe laughs.

JOHN (CONT'D)

Anyway, I better get going.

(beat)

Remember, if Emil decides to
declare war on humanity, you know
where I'll be.

Chloe nods, a bright, widening grin on her face.

OFF that, John SHOOTs OFF into the sky, becoming a
transparent, green outline as he molds through the ceiling,
and disappears from our sight.

DRIFTING DOWN we return to Chloe, Oliver and Mia.

OLIVER

Always one for the grand exits.

MIA

Speaking of which, Bruce was
looking for you earlier. Seemed a
bit ticked off about the lack of
assistance in stopping these
riots.

CHLOE

Well, I'll fix that as soon as I
can help put the pieces back
together. I'll go and talk to
him. In the meantime ...

She turns to face Oliver. A huge grin forms on his face,
and she runs her fingers down his face, returning that look
of happiness.

She forwards over towards his ear, whispering, unheard.

Oliver's grin widens as she retracts.

OLIVER

You've got one hell of a dirty
mind, Chloe.

A small giggle escapes her.

CHLOE

I'll be seeing you, Ollie.

(CONTINUED)

CONTINUED: (3)

With a small pinch of his bottom, she begins to walk off, leaving the room with a huge smile growing on her face.

PULL BACK in on Mia and Oliver.

MIA

My god.

OLIVER

What?

MIA

You could cut the sexual tension between you two, with a knife.

OLIVER

Oh, shut up.

Mia turns with a cocky grin, teasing.

OFF that ...

SMASH CUT TO:

INT. WAYNE MANSION - LIBRARY - DAY.

CHLOE (O.S.)

Knock, knock.

STRETCH AROUND to find Chloe standing in the doorway, looking on at

BRUCE

who scatters several pieces of paper together, neatly.

BRUCE

(smiling)

Chloe. You're back.

CHLOE

Yeah. Been hearing that a lot...

BRUCE

Did you speak with Mia?

Chloe nods.

CHLOE

She said you seemed upset.

BRUCE

Gotham. Its tearing itself apart.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

BRUCE (CONT'D)

I thought that since you warned the city about the danger that threatened everyone, you could now tell them they were safe.

(beat)

That is ... if they are?

CHLOE

Yeah. Everything's *normal*. Or as normal as things could return back to.

BRUCE

About things going back to normal, maybe we should talk about what happened the last time we saw each other.

CHLOE

(sighs)

Bruce, its not a big deal. You were leaving, and it just got out of control. I know you didn't mean anything by it.

BRUCE

(beat)

But I did. That's what I'm trying to say, Chloe. I *wanted* to kiss you.

Bruce steps around the desk, approaching her.

BRUCE (CONT'D)

The three weeks I spent away in Japan, I was training myself.

(beat)

Learning how to protect myself, and hopefully, one day, I'll be able to protect others, like you do everyday.

(long pause)

You helped me see that justice is more than just revenge, and because of your guidance I --

(beat)

I want to be there for the rest of the world. I want to stop another child ending up with the life I've been struggling with for so many years. Maybe one day, Gotham won't be known as the most corrupted city in the state.

Chloe connects with him on a deeper level, knowing how he feels, how much he's changed. She smiles.

(CONTINUED)

CONTINUED: (2)

CHLOE

Wow. Guess those three weeks did you good, huh.

BRUCE

It wasn't the training, Chloe. It was you. I don't know how to explain it but, when I'm with you, we just connect on some deeper level, something I've never felt with anyone before.

Chloe's eyes hit the floor, uncomfortable. She darts them back to him --

CHLOE

Bruce, please, I --

BRUCE

Look, I'm not going to plant one on you again, Chloe. That was a mistake. But, I'm not going to lie to you either.

(long pause)

Oliver is my best friend. And guys like him don't come around often. But I want you to know that if you need any help, if you need someone to talk to, I'm there for you. And I hope that our friendship will continue to grow, whether you're with someone or not.

She sighs. Takes in a breath.

CHLOE

I haven't, and I won't ever give up on our friendship Bruce.

The two exchange a nice, friendly hug.

TIGHT on Chloe's face as they hug, her head rested upon his chest. A small smile blossoms, and they

PULL APART.

Slowly retracting from their position, standing in front of one another, we --

CUT TO:

INT. GOTHAM DAILY - PERRY'S OFFICE - NIGHT.

The door to Perry's office pushes open, PERRY entering; he makes his way towards his desk. Its empty. A smile forms on his face.

PERRY
(sighs)
Finally.

Not a care in the world - some alone time. He walks over towards his desk, and takes a seat, relaxing. A red substance

DROPS

to his forehead, dripping.

Wiping it off, curious, he looks at it. Its BLOOD. Upon that revelation, and the next DROP that falls, he slowly looks up at the ceiling to see the

WOMAN

who appeared at the beginning of this ACT.

Perry POUNCES from his seat, hitting the wall behind him in a state of complete shock.

PERRY (CONT'D)
Oh my god.

MORTICIAN (O.S.)
God doesn't exist in our world.

Perry turns to face the shadows as the MORTICIAN steps out into the light, revealing his scrawny figure.

PERRY
What the hell have you done?!

MORTICIAN
You're going to print that story,
Mr. White. And if you don't --

Revealing a trigger, the Mortician smiles.

MORTICIAN (CONT'D)
Every. Single. Person. In this
building, will be buried beneath
the soil.

Perry SHIFTS, frightened.

STEPPING OUT of the shadows, Judy and Garry grab Perry and force him back into his seat. Perry GASPS from their sudden arrival, startled.

(CONTINUED)

CONTINUED:

His terror bleeds to the surface, his hands shaking, eying down the Mortician with his twitching eyes of fear. A small nod begins to control his head, and off that, we --

BLACKOUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. GOTHAM DAILY - OFFICES - DAY.

The elevator door begins to slide open, CHLOE SULLIVAN entering the Gotham Daily building, right back at home.

The very sight and smell of the place brings a smile to her face. She breaths that in.

As she begins to walk, we

PUSH UP

passed her, right along the stairs as we enter the --

INT. GOTHAM DAILY - HALLWAY - DAY.

PUSHING THROUGH the hall, we pass several doors to other offices, making our way straight towards the

EDITOR-IN-CHIEF

sign on the glass door.

MOLDING through that, we come to --

INT. GOTHAM DAILY - PERRY'S OFFICE - DAY.

Typing away, Perry is surrounded by Judy, Garry and the Mortician. He looks up at the Mortician.

PERRY

This isn't right.

MORTICIAN

What would you know about what's right and what isn't?

PERRY

I did some research. Turns out, these victims of yours, the ones you didn't find lying dead out in the open, are inmates. Prisoners.

(beat)

And not all of them are sentenced to life -- some whose time is almost up. Robbers. Thieves.

(pause)

And you kill them.

(CONTINUED)

CONTINUED:

MORTICIAN

You don't understand. Its nothing more than just a few sacrifices.

(beat)

Meaningless, when you look at the bigger picture.

PERRY

Which is a life without death.

(beat)

Granted, cancer isn't the way someone should leave this world, but without an end, life would have no meaning.

(looks to him)

We'd have no reason to live the day, if we know it'll never end.

The Mortician STOPS. Its getting to him. Perry grabs the keyboard, and

SWINGS IT,

clobbering the Mortician across the face. He drops the trigger, and hits the wall.

Spinning around, he knocks Judy across the face as well, which knocks her strained head straight off ... dead.

Shocked, Perry doesn't notice Garry charging.

Tackling him over the edge of the desk, Perry's back slams against it, sending pains throughout his spine. Perry grunts from the impact, and falls to the floor, Garry rolling off of him.

The Mortician grabs the

TRIGGER,

but doesn't focus on Perry. He sits at the computer and hits the PRINT icon.

Perry struggles under Garry's hold.

MORTICIAN

No need to worry, Mr. White.

(beat)

Your services here are complete.

Turning, he TEARS the story from the printer, a wicked grin on his face.

MORTICIAN (CONT'D)

Garry. Kill him.

(CONTINUED)

CONTINUED: (2)

STEPPING OVER them, the Mortician proceeds towards the door, pulling it open, only to find Chloe standing in the doorway, a little confused.

CHLOE

Wha -- Uh -- Who are you?

Her focus shifts to Perry, who reaches out to her --

PERRY

Chloe!!

Glancing back at the Mortician, she meets with his fist, falling to the floor. Blood fills her face, and she rolls to the wall, in pain.

Back on Perry.

PERRY (CONT'D)

Get. Off!

ELBOWING Garry in the face, he successfully gets his withered body off of him. Sprawling out, Perry reaches his desk, pulling out the drawer and retracting a

LOADED GUN.

He RISES to his feet, and fires.

BANG!

(S.M.) The bullet FLIES from the gun, a tiny explosion behind it from the bullet escaping the weapon. Following it, the bullet pushes through the doorway, and travels straight towards the Mortician, whose back is turned.

MORTICIAN

Ugh!

His back arches, as his body suddenly DROPS, the story in his hands flying out of his hold.

Chloe. She turns to see him suddenly on the floor, and confused, she looks back to see Perry, a smoking gun in his hand.

From her confusion we --

JUMP CUT TO:

EXT. GOTHAM CITY, GOTHAM DAILY - STREET - NIGHT.

Right outside the Gotham Daily building, in the streets of the city, we find Chloe and Perry walking away from the

POLICE

(CONTINUED)

CONTINUED:

who had just questioned them. Chloe has a bunch of tissues held up to her face.

PERRY

Sorry you had to get in the middle of that, Chloe.

CHLOE

I've been in worse situations.

Perry laughs.

PERRY

I don't think I have...

He STOPS. Chloe, noticing that he's no longer walking, turns around to face him front on.

CHLOE

What is it? What's wrong?

PERRY

I think being over confident is somewhat of a flaw of mine. And today ... today was the first time I thought that I was going to die.

CHLOE

We've all got flaws, Perry. Its what makes us human.

PERRY

Yeah. One of your flaws is putting the needs of others before your own.

Chloe tries to say something, but no words escape. She looks rather annoyed, but confused at the same time.

PERRY (CONT'D)

Oh, come on. You really think I'm that stupid to believe that you quit the paper because ... *you just didn't think Gotham Daily printed the truth?*

Chloe's annoyed look turns into a smile.

CHLOE

Guess we're even. I mean, you did fire me for the same reasons. To protect me.

(CONTINUED)

CONTINUED: (2)

PERRY

You wanted me to get out of the city. Go somewhere safe. Take up that job offer.

CHLOE

I'm actually surprised you're *not* in Metropolis right now.

PERRY

I'm not ready to take that next step. I thought I was. But --

(long pause)

Anyway, looks like we've finally got a story to dig our teeth into.

CHLOE

... and that would be?

PERRY

Watchtower.

Chloe's eyes JOLT wide open. No longer in her playful mood.

CHLOE

Watchtower?

PERRY

(smiling)

Aha. Someone is watching over us. Protecting us. They warned the city to evacuate, that all our lives were being threatened.

CHLOE

(going along)

So we've got our own guardian angel. Sounds like fun.

PERRY

Together, we can find out what this *Watchtower* wants. Why they've stepped out of the shadows. And maybe, when they're ready ... they'll tell us who they really are.

Chloe smiles, nervously.

CHLOE

Boy. Can't wait.

From that look, we --

CUT TO:

EXT. WATCHTOWER - GOTHAM CITY - NIGHT.

An establishing shot of the Watchtower building, rising up from the tall buildings to reach its peak.

CUT TO:

INT. WATCHTOWER - HEADQUARTERS - NIGHT.

The doors push open. Chloe throws her jacket on the coat rack, and proceeds forward with a sigh - shaking her head.

She goes for the lights, TURNING THEM ON. Illuminated in the center of the room stands

HELENA BERTINELLI,

no longer dressed as her masked vigilante persona.

Chloe STOPS.

CHLOE

Helena?

HELENA

(soft)

Hey.

Helena's eyes are watery, her face flush.

HELENA (CONT'D)

(heavy breathing)

I'm sorry, Chloe. I --

Running up to her aid, Chloe gives her a hug, tight, as if she doesn't want to let go.

CHLOE

Shh. Helena. Don't apologize.

(beat)

You're not the one in the wrong here, alright.

Helena shakes her head, and the two pull apart.

HELENA

I thought ... that if I got too attached to the side of myself that doesn't wear a mask, that I'd get hurt. I've always felt safe when I was ...

(long pause)

(MORE)

(CONTINUED)

CONTINUED:

HELENA (CONT'D)

And when you were talking as if it was the end, not wanting me...us...to help you, I don't know, I guess I wanted to make a quick exit before I --

CHLOE

Got hurt.

Helena nods.

HELENA

Haven't had the best life, Chloe.
(beat)
I know, in a lot of ways, I'm messed up. But when I'm here, with you, with Oliver, everyone, I feel like I *have* a family. And I've never felt that before.

Chloe begins to tear up, not overly. She feels heartbroken about Helena's feelings, and relates.

She grabs Helena's hand, holding it tight.

CHLOE

You were right. I should have approached Emil as a team. I shouldn't have second guessed anything. We're *family*.
(beat)
And family don't turn their back on each other.

Helena smiles, tears still flowing from her eyes, as she wraps her arms around Chloe once again.

(*) **SONG:** THE WEIGHT OF US - Sanders Bohlke

The two hug, and from that, we --

DISSOLVE TO:

INT. EMIL'S BASE - LABS - NIGHT.

(*) Stepping down into the labs, where all his experiments lay, Emil Hamilton looks at his creations. All of them.

From the BLACKROCK suit, to the tools used to enhance human capabilities. Everything.

CHLOE (V.O.)

People of Gotham. The threat against our city has been averted.

(MORE)

(CONTINUED)

CONTINUED:

CHLOE (V.O.) (CONT'D)

I know you're all scared, and I know you're all concerned about this city. But I assure you --

DISSOLVE TO:

INT. WATCHTOWER - HEADQUARTERS - NIGHT.

(*) TIGHT on Chloe, as she records her live broadcast.

CHLOE

I have dedicated every waking hour to protecting Gotham. And one day soon, no one will have to live in fear again.

DISSOLVE TO:

INT. WAYNE ENTERPRISES - BASEMENT - NIGHT.

(*) The elevator door slides open, and BRUCE WAYNE begins to forward in, making his way towards

LUCIUS FOX,

who raises his head up, away from what he's working on.

LUCIUS

Mr. Wayne. What brings you here?

CHLOE (V.O.)

Until then, its best I keep my voice out of the public, and stick to watching from the shadows. My wish to help this city has begun riots, and exiled everyone into a state of absolute fear.

The exchange a look, and we --

DISSOLVE TO:

INT. WATCHTOWER - HEADQUARTERS - NIGHT.

(*) Turning away from the computer, Chloe makes her way towards the doors. She STOPS in her path, and looks at the building, back ONLINE.

CHLOE (V.O.)

Never forget that your city is being looked at under a new set of eyes. A just set of eyes.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

CHLOE (V.O.) (CONT'D)

Keep safe. And remember, I'll
always be watching ...

A smile broadens on Chloe's face.

DISSOLVE TO:

INT. EMIL'S BASE - LABS - NIGHT.

(*) Emil sighs. He looks at the wall, at the power box. A
small twitch in his eye, and he raises a

GUN,

firing at the box. Electrical sparks fly about; a small
explosion emits from it.

(*) **SONG** FINISHES

Suddenly, all the lights burst, and Emil fades away in the
darkness ... gone.

OFF that...

BLACKOUT:

END OF SHOW