

WATCHTOWER

"Deadshot"

written by

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TEASER

FADE IN:

1 EXT. GOTHAM - CITY - NIGHT. 1

An establishing shot of the city as the moonlight illuminates the tall structured buildings that surround occupy Gotham City. As we peer down in, dropping from the skyscraper, we --

CUT TO:

2 INT. GOTHAM CITY - STREETS - NIGHT. 2

Turning around from the busy corner, OLIVER QUEEN enters. He has a

CELLPHONE

Up to his ear, and the other hand moving freely beside him.

OLIVER

Yeah, babe, I'm on my way home now. You have no idea how hard it is to talk to Bruce lately - especially when he doesn't know that you've been following him in green tights.

INTERCUT WITH:

3 INT. CHLOE'S APARTMENT - LIVING ROOM - NIGHT. 3

DRIFTING OVER the television that occupies most of the frame, we slowly find ourselves closing in on

CHLOE SULLIVAN,

who sits on the couch with a smile on her face, talking to her boyfriend.

CHLOE

He's probably wondering why Robin Hood isn't out giving away his money.

OLIVER

(from phone)

That'd be because I have a certain blonde telling me to cut back on my finances.

(CONTINUED)

3 CONTINUED:

3

CHLOE

Well you could try spending your money on useful things and not jewelry.

INTERCUT WITH:

4 EXT. GOTHAM CITY - STREETS - NIGHT.

4

Oliver continues through the street, a wide grin forming on his face.

OLIVER

And here I thought you liked those diamond ear rings.

CHLOE

(from phone)

I loved them, Oliver. You know that.

Stepping off towards the edge, he looks both ways, as usual, and continues to the other side of the road.

CHLOE (CONT'D)

(from phone)

Speaking of Bruce, what is our favourite brooding bachelor up to tonight?

OLIVER

He's got some conference he has to attend - bunch of old, rich people standing around and bragging about their lives.

CHLOE

(from phone)

At least we don't have to worry about his whole *judge, jury and executioner* fiasco.

(beat)

Really starting to worry me.

OLIVER

Hopefully that's all in the past now. Seemed to be over it when I left - but I guess he'd tell me anything lately. We're not exactly the best of buds we used to be back in Star City.

INTERCUT WITH:

5 INT. CHLOE'S APARTMENT - LIVING ROOM - NIGHT. 5

Shuffling about on the couch, Chloe continues to talk (whilst paying minimum attention to what she's watching on the television).

CHLOE

Guess we both lost friends when we decided to move cities.

OLIVER

(from phone)

Have you thought about giving Clark a call. I'm sure he'd be estatic to hear from you, Chlo.

CHLOE

I've thought about it, but I know I can't. Maybe Clark's destiny is too big for me to be apart of.

INTERCUT WITH:

6 EXT. GOTHAM CITY - STREETS - NIGHT. 6

Oliver stops in the streets, turning around as he continues his conversation.

OLIVER

I find that hard to believe.

(beat)

'Specially since you spent ten years with the guy - side by side, fighting the good fight.

CHLOE

(from phone)

And look how well that turned out.

(beat)

He has Lois now anyway. And maybe me showing back up in his life will only set it off course. Gotta be hard for someone to find out was alive after spending months mourning their death.

OLIVER

Didn't Lana do it? The girl of his dreams?

CHLOE

(from phone)

Hey! I'd like to believe that Lois has moved to that rank now, Ollie.

(CONTINUED)

OLIVER

Well Lois may be the gal he's with now, Chloe - but that doesn't change the fact he spent the majority of his life drooling over the Lang-meister.

(beat)

No matter who he dates, no one can fill that void.

CHLOE

(from phone)

I spent the majority of my life drooling over Clark and you don't see me calling him the guy of my dreams.

OLIVER

Well ... thats true -- I hope.

INTERCUT WITH:

7 INT. CHLOE'S APARTMENT - LIVING ROOM - NIGHT. 7

Chloe laughs.

CHLOE

Call it a night?

OLIVER

(from phone)

Yeah, I guess.

CHLOE

Can't believe its almost midnight.

(beat)

This whole day has been a bore.

OLIVER

(from phone)

Which just goes to show you miss me.

The smile broadens.

CHLOE

Good night, Oliver.

INTERCUT WITH:

8 EXT. GOTHAM CITY - STREETS - NIGHT. 8

With a cocky look in his eye, Oliver replies.

(CONTINUED)

OLIVER
Sweet dreams babe --

BANG!

The sound of a gun blaring off from the distance is heard, causing silence to soon follow.

ANGLE: WOUND -- slowly drifting up a bloody wound, we find ourselves closing in on Oliver's face as it looks on in total disbelief.

CHLOE
(from phone)
Oliver? What was that?

Oliver's hand begins to tremble, opening his mouth to try and talk, but can't.

CHLOE (CONT'D)
(from phone)
Oliver?!

ANGLE: OLIVER'S P.O.V -- slowly scanning the rooftops of the city, trying to pinpoint the origin of the bang, we find a

SHADOWED FIGURE,

perched down on the roof with the gun loaded -- BANG!

Back on Oliver as SLOW MOTION kicks into effect. He raises his hand, hearing the bullet take off. Pushing down,

BREAKING THROUGH THE WIND,

the bullet spirals towards Oliver. Piercing through his hand, it goes straight towards his shoulder, propelling him to the ground.

With a shriek of agony, Oliver finds himself pinned to the pavement, blood racing out of him faster than the tears that begin to drip from his eye.

OLIVER
Ch-Ch-Chloe ...

On his GASP for breath we --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

- 9 EXT. GOTHAM GENERAL - CITY - NIGHT. 9
- An establishing shot of Gotham's local hospital, closing in on the building from afar. Reaching the large sign out front, we find ourselves ...
- 10 INT. GOTHAM GENERAL - HALLWAY - NIGHT. 10
- Passing through the halls, we come across a bunch of doctors, racing in with
- OLIVER
- lying down on one of the wheely beds, blood rushing out of him. His skin stay pale, dormant as they race him to the emergency room.
- Pushing through the doors, we find ourselves ...
- 11 INT. GOTHAM GENERAL - EMERGENCY ROOM - NIGHT. 11
- The doors fly open and the doctors ready Oliver to be moved.
- DOCTOR
Okay, one ... two ... three --
(beat)
And lift.
- They bring Oliver up, who releases a small WHIMPER, placing him in the hospital bed. As they begin to hook him up to a machine, the doors open and
- CHLOE ENTERS.
- CHLOE
Oliver!
- DOCTOR
(from Chloe's scream)
Whoa! You can't be in here.
- Chloe stares off in absolute disbelief.
- DOCTOR (CONT'D)
Miss, you're gonna have to leave.
- But his words are nothing but a distant echo as she watches her lover bleed out with two bullets in him. The doctor stands and grabs her, leading her back out into the ...

12 INT. GOTHAM GENERAL - HALLWAY - NIGHT. 12

The doctor guides Chloe to the wall, and she begins to snap back to reality.

DOCTOR
Miss, are you alright?

CHLOE
I - I ... what happened to him?

DOCTOR
He's been shot. We only have a short opportunity to remove the bullets before they lodge too deep and cause any further damage.

CHLOE
This can't be happening. I can't lose him!

DOCTOR
We will do whatever we can to save his life, Miss. Now if you'll excuse me.

The doctor walks off, causing us to slowly ZOOM IN on Chloe. She stares off into space, a single tear rushing down her pale, panic-stricken face.

CUT TO:

13 INT. GOTHAM GENERAL - PRIVATE ROOM - NIGHT. 13

Stepping into a private, unoccupied room, the same DOCTOR makes sure he's the only one in the room. He reaches into his white coat and pulls out a

MOBILE PHONE.

Bringing it up to his ear, he makes a call.

DOCTOR
The hit was a success.
(beat)
We got him right where we want him.

SMASH CUT TO:

14 INT. EMIL'S BASE - HEAD OFFICE - NIGHT. 14

Reflecting off the window in front is the reflection of
EMIL HAMILTON,

(CONTINUED)

standing with the phone up to his ear.

EMIL

Good. Make further contact when the patient wakes up.

Turning away from the window, facing us, stands EMIL HAMILTON. He places the phone down, and we draw in.

A small look in his eyes, filled with regret. He shakes it off, and reverts back to his scheming, cunning glare -- looking up at

FLOYD LAWTON,

a man in his late 60's, standing before him with an impatient look on his face.

EMIL (CONT'D)

Mr. Lawton.

FLOYD

Save the formality of this arrangement, Hamilton, we're done.

EMIL

I take it you're here for your money.

Emil grabs the

SUITCASE

that sits behind his desk. Holding it up to Floyd, he presents it to him. Snatching it, he

OPENS THE CASE

and looks down at the money.

EMIL (CONT'D)

Fifty thousand dollars.

Floyd snaps his head up, eyes widened.

FLOYD

That's double the amount of our agreement.

EMIL

It seems I'm done with you yet.

FLOYD

No. I'm through with this business, Emil. I'm a retired hitman.

(beat)

I have a daughter.

(MORE)

(CONTINUED)

FLOYD (CONT'D)

I can't keep doing this sort of thing - no matter how much the cost.

EMIL

You owe me, Mr. Lawton. Or don't you remember the deal you made with Checkmate and Waller's infamous *Suicide Squad*?

Floyd retracts TWO GUNS.

FLOYD

(beat)

You should have just paid the money and went your separate way, Hamilton.

EMIL

Come on, you know me better than that.

He pauses, a wicked grin broadening.

EMIL (CONT'D)

And so do you ...

ANGLE: FLOYD'S P.O.V -- we snap around to the camera's that hang up in the room, all pinpointed on the situation.

EMIL (CONT'D)

You'll be all over the news, exposed, and your happy little family will be in ruins.

FLOYD

You're a monster.

EMIL

I'm a man with a vision, and you're here to help carry out that vision.

FLOYD

I can't kill anyone else.

EMIL

You have to.

Floyd pulls his guns back into his jacket.

FLOYD

Who's the target?

Slowly, the CAMERA PUSHES IN on Emil, as he begins to unravel, about to reveal the target of his scheme. From the loud BEAT, he responds, with nothing else but --

EMIL
Chloe Sullivan...

SMASH CUT TO:

15 EXT. WATCHTOWER - GOTHAM CITY - NIGHT.

15

A WIDE SHOT of Watchtower, as it stands high over the city of Gotham, literally the tallest building in the entire place; with WAYNE ENTERPRISES coming in a close second.

CUT TO:

16 INT. WATCHTOWER - HEADQUARTERS - NIGHT.

16

The door shoot open, CHLOE entering the headquarters of her building -- her base. Waiting by the computer stands

HELENA BERTINELLI,

who approaches with her eyes widened.

HELENA
How is he?

CHLOE
I don't know.
(beat)
Damn doctors, they're all the same.

HELENA
I'm sure everything is going to be alright, Chloe.

CHLOE
It better be.

Helena darts her eyes right into Chloe's, viewing the pain.

CHLOE (CONT'D)
I've spent years trying to find the right guy, Helena. And every single time it ends in tragedy.
(watery)
But this was different.

HELENA
Chloe ...

CHLOE
(interrupting)
No. The last guy I loved was torn out of my life and it took me a year to move on; and Oliver was my light at the end of the tunnel.
(MORE)

(CONTINUED)

16 CONTINUED:

16

CHLOE (CONT'D)

(beat)

I'd be lost without him.

HELENA

I get that, Chloe, I do. But we have more pressing issues.

CHLOE

What can be more important than Oliver lying in his death bed?

HELENA

Uhm ... the guy who put him there.

Chloe sighs.

CHLOE

I have no idea who did this.

HELENA

What if we're up against Checkmate?

CHLOE

That's impossible.

(beat)

You blew that place to the ground.

HELENA

Yeah, well, we'd be stupid to assume that an organization that big has only one branch.

CHLOE

They could be hunting us down.

HELENA

Trying to pick us off one by one.

(beat)

Only this time, instead of bargaining for information they're...

CHLOE

Gunning us down.

HELENA

To say the least.

Turning to approach the computers, she kicks into *cyber mode*.

CHLOE

Luckily for us, we have camera feeds set up all around Gotham City;

(MORE)

(CONTINUED)

16 CONTINUED: (2)

16

CHLOE (CONT'D)

and can access them any time we want -- which means if we can find where Oliver was shot we may be able to catch our shadow-y sniperman.

HELENA

And kick this guy's ass.

About to tap into the footage, Chloe REMEMBERS:

CHLOE

Crap.

HELENA

What's wrong?

CHLOE

I have to go to work.

HELENA

(outraged)

Now?!

Chloe turns away from the MAIN COMPUTER.

CHLOE

Its a wonder I haven't been fired.

HELENA

I thought you were fired.

CHLOE

Misunderstanding.

(beat)

Checkmate seeped its teeth into more than just Watchtower.

HELENA

Gotchya.

On Chloe's EXIT, we slowly retract on the shot of Helena, looking on. She sighs, her eyes failing to the floor.

SMASH CUT TO:

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

17

CLOSE UP on the byline that reads *Wondertwins in Action!* we slowly begin to DRIFT UP to find

PERRY WHITE

sitting behind his desk.

(CONTINUED)

There on his desk in front is a package, laying next to the paper. He brings it up closer into sight, slowly opening it with a sigh.

PERRY

Damn envelopes ...

He finally RIPS through it, only to find a set of PHOTOGRAPHS,

showcasing his little get together with AMANDA WALLER.

TIGHT on PERRY as he looks down with shock. His hands begin to tremble, having turned over the photographs to find he's being blackmailed.

ANGLE: PERRY'S P.O.V -- on the back reads \$1,000,000. Holding that ghastly shot, we soon find ourselves back on ...

Perry. The fear soon reaching his eyes. Looking up, he spots CHLOE SULLIVAN

standing in his doorway.

CHLOE

Whoa. You don't look too good.

Perry sits in silence.

PERRY

(long pause)

Wha -- No ... I'm fine.

CHLOE

This a bad time?

PERRY

No, everything's fine, honestly.

(beat)

What do you want, Sullivan?

Chloe slowly approaches.

CHLOE

I believe its your doing.

(pause)

Or don't you remember the twenty five minute phone conversation we had this morning?

PERRY

Oh, right. I wanted to talk to you.

Taking a seat, Chloe prepares for a lecture.

PERRY (CONT'D)

But I think we can both agree
you're doing a fine job here, and
you can just go on your merry way.

CHLOE

What?

PERRY

I - I - I wanted to congratulate
you on the fine work you've been
doing here.

CHLOE

Wait a second. First you tell me
I'm missing deadlines and losing my
passion for the art of writing --
and now you're ... congratulating
me?

PERRY

You're a keeper. So as long as you
keep the stories comin' you won't
be going.

Chloe STANDS.

CHLOE

Something is going on here, Perry.

PERRY

I don't ...

CHLOE

(interrupting)

I know you. And I know when
something is wrong -- and clearly
you're not telling me everything.

PERRY

(sighs)

Chloe --

CHLOE

The last time you held something
back you ended up firing me.

PERRY

The last time it was involving you,
and this isn't, so if you don't
mind ...

Perry DARTS his eyes to the door, gesturing her to leave.

CHLOE

Alright, I'll go.

(then)

(MORE)

(CONTINUED)

17 CONTINUED: (3)

17

CHLOE (CONT'D)

But if this whole thing blows out
of proportion and the world starts
raining fire, don't come running to
me.

Perry chuckles.

PERRY

I won't.

Turning off, Chloe EXITS.

Perry's smile slowly begins to fade, staring back down at his
desk. Another quick shot of the blackmailer's money demands,
and we find ourselves in a quick ...

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

18 INT. GOTHAM GENERAL - OLIVER'S ROOM - NIGHT. 18

A hand tightens its hold around OLIVER'S arm, and as we slowly begin to DRIFT UP we find

CHLOE,

standing by his bedside with a loss of hope in her heart.

CHLOE

Come on, Oliver. Come back to me.

Stroking her fingers through his blonde streaks, she smiles.

CHLOE (CONT'D)

You're a fighter. I know you'll beat this thing.

Her smile begins to quiver.

CHLOE (CONT'D)

You have to. Because I - I --
(long pause)
Because I need you.

Chloe's eyes begin to water. She looks down, rather embarrassed, but soon reverts her attention dead on him.

She then wipes away the first tear that begins to trickle down.

CHLOE (CONT'D)

And I know you probably can't hear me right now, but I know that if I don't say what I want to say -- what I want to tell you ... then --

(pause)

... then I just couldn't live with myself because the truth is that we've wasted too much time trying to do what is right, without thinking about what we feel is right to us and - and ...

(sighs)

And you have to know that I've never loved anyone as much as I love you.

The emotion becomes too much for her, and she quickly removes the tears that want to escape. With a small

SNIFFLE

(CONTINUED)

she continues:

CHLOE (CONT'D)

Usually a guy gets freaked out when you tell him how much he means to a girl, but we're different. We're better than any boyfriend and girlfriend fling. We're better than any beneficial friendship!

(beat)

We're soulmates.

This time, she lets the tears flow.

CHLOE (CONT'D)

And when I ... I see you here I can feel apart of myself dying too and I know that I can't let you go.

(beat)

So if you plan on dying, Oliver, just know that its not going to happen. Because I won't allow it to.

(build up beat)

You don't get to die.

GRIPPING HIS HAND

she brings it up to her chest, holding it close to her heart. Placing a kiss on his forehead, she shares this last moment with him, watching him lay there with tears in her eyes.

PUSHING UP

and passed Chloe, we are glued to the window where FLOYD LAWTON stands -- peering through the blinds. His eyes begin to fail him; questioning whether or not to do this.

ANGLE: EYES -- he opens his eyes, Chloe reflecting through them. They widen and we --

SMASH CUT TO:

A car pulls up in the outskirts of Gotham City, almost entering a new city entirely. The door kicks

OPEN,

and out steps Perry White. He spots the other car, guarded by several men. He approaches with a suitcase. They stand ready to make the transaction.

GUARD #1

You got the cash?

(CONTINUED)

Hesitant, he hands over the suitcase. The GUARD #1 grabs it, and passes it through the car window, to the man hidden in the darkness.

All goes silent.

The suitcase is handed back, the hidden FIGURE shaking their head. The Guard #1 turns back, throwing the case down.

GUARD #1 (CONT'D)

Where's the money!

PERRY

You really thought I'd give into this blackmail attempt? I'm the great Perry White.

GUARD #2

You're about to be the late Perry White if you don't give us the money.

PERRY

Listen, kid.

(beat)

My career was thrown away when I got a little too invested in alcohol and hey, here I am. Still standing -- I'm the editor-in-chief of the goddamn Gotham Daily paper!

(beat)

You can tear that away from me as quick as you want with what ever expose you wanna run, but know this...

(long pause)

Nothing can hold me down. I will always find my way back and you will never see the last of me.

He LAUGHS at their attempt.

PERRY (CONT'D)

To tell you the truth, I got a little panicked when I saw the package sent to my office.

(beat)

It took me a while to calm down before I realized you really had nothing on me. And so I decided to make the effort to come down here just to laugh at you amateur's trying to pull a number on Perry White.

GUARD #1

Dude, you crazy.

GUARD #2

We can do a lot more than just ruin
your career.

RETRACTING A SMALL BLADE,

he draws in closer towards Perry, who stumbles back from the
move. He, although not intimidated, is a touch frightened as
they close in.

Perry crouches down and

GRABS THE SUITCASE,

as the GUARD #2 jumps him. Perry SWINGS the case, and knocks
the knife out of his hands. He then goes back in with his
elbow, which drops him to the ground.

Guard #1 brings out his own blade and

SLASHES

Perry across the shoulder.

He hisses, as blood sprays across the ground. He brings the
suitcase up to swing back down but is CLOBBERED across the
jaw.

Falling back, Perry hits the CAR, and slowly slides down to
the ground. His vision becomes blurred ...

ANGLE: PERRY'S P.O.V -- The attacker closes in on him, knife
and all, before he is YANKED BACK; hitting the vehicle with
the blackmailer inside. PULL BACK to a

BLURRED FIGURE

who begins to take on the crew of low-lives.

Perry begins to wipe his eyes, trying to get his sight back
as he (and US) sees a blurred figure apprehending each of the
criminals. Finally, his vision now clear, he spots

MIA DEARDEN

who helps bring him back onto his feet.

MIA

(unaware)

You're safe now.

PERRY

How come it seems everytime I get
into trouble I have some dressed up
vigilante swooping down to my
rescue?

MIA

I don't know what you're talking about ...

PERRY

Come on. I run a damn newspaper for crying out loud -- I've interviewed hundreds of people, and I know a liar when I see one.

MIA

You're Perry White?!

JUMP CUT TO:

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

20

Following Perry back into his office, Mia closes the door. She approaches his desk as he steps around it.

MIA

You going to answer my question?

PERRY

Yes, I'm Perry White.

MIA

(scoffs)

Not that one!

PERRY

Oh, right.

(beat)

Those guys back there were working for whoever was sitting in that limo. And they were blackmailing me. I went down there to show them just who they were dealing with.

MIA

And almost got killed.

Perry sighs.

PERRY

Anyway ... what's a kid like you doing down in a place like that.

MIA

I'm investigating an underground society that had connections to Checkmate -- and it lead me straight to you.

(CONTINUED)

PERRY

Checkmate.

(beat)

You don't want to get messed up
with those people.

MIA

Its too late.

(beat)

A few weeks back they were after my
friends, and although they think
the storm has come and gone, I know
better. And I want to make sure
that they stay gone.

PERRY

The organization is a myth to
hundreds of thousands of people.

(beat)

It'll never be brought down.

MIA

I get that. But I don't want them
anywhere near Gotham City.

PERRY

Then that's something we agree on.

(beat)

Don't suppose we take on this
society do you?

MIA

Got to find them first.

PERRY

Or draw them out of hiding?

Mia tilts her head, intrigued.

MIA

What are you suggesting?

PERRY

What I'm suggesting is a front page
expose on these little sons of
bitches! Hopefully that'll be
enough to grab their attention.

MIA

Do we have enough dirt on them?

PERRY

I'm sure I can muster a few lines
up on Checkmate -- just enough
without painting us as targets for
the entire organization to take
out.

MIA

Well that's comforting.

Perry takes a seat at his computer, and begins to type away. Mia looks on, leaning over the desk to watch as he begins to expose. On that we --

FLASH CUT TO:

21 EXT. GOTHAM GENERAL - CARPARK - NIGHT.

21

Stepping down in the carpark, Chloe digs through her bag, searching for her keys. Finally tearing them into sight, she approaches her

VEHICLE

that is parked alongside several other cars.

Placing the key into the lock on the door, she unlocks it. As she goes to get inside, the noise of

GUNFIRE ECHOES,

and the window at the back SHATTERS!

A scream escapes her, startled. And she SNAPS around to look into the distance. All is dark. She looks around, stepping out and around to get a clearer look before --

BANG!

A bullet flies straight passed Chloe, and in the car next to her. She STUMBLES BACK from the shot, and finally decides to pick up her legs and run.

Racing throughout the car park, looking over her shoulder as she does, Chloe tries to escape her fate.

CHLOE

(screaming)

Help! Help!

On the sound of the next shot, we kick into

SLOW MOTION

as the bullet flies through the atmosphere. It travels sharply through the air, slowly catching up to Chloe who begins to look over her shoulder on its arrival. Scraping just passed her arm, the SLO-MO drops, and Chloe is

THROWN TO THE GROUND.

CHLOE (CONT'D)

Ugh! Oof ...

(CONTINUED)

21 CONTINUED:

21

Reaching out at the keys that lay in front of her, she reaches them. But before standing,

FOOTSTEPS

fill her whimpering cry, approaching slowly, calmly.

Her heart begins to race, fear overpowering her, and she's paralyzed. She slowly looks behind her, still staying down, only to find a set of

BOOTS,

stopping behind her.

On the sound of the gun COCKING, she turns her head back around, GASPING.

FIGURE (O.S.)

I'm sorry ...

Closing her eyes, she remembers what she's fighting for, and reaches for the rocks that are spread out over this entire car park. Grabbing them, she

SPRINGS UP

and throws them at his face.

In full sight, she realizes that he's wearing a mask. He steps forward, revealing himself to be

DEADSHOT.

Bringing the gun back in, ready to take the final shot, he is thwarted. Chloe knocks his hands aside and

ELBOWS

him in the face. He simply shakes it off, and spins his guns around, skillfully, before placing them in their sockets.

Springing his leg up, he kicks her in the gut. She stumbles over him, blood spitting out of her mouth. He then comes in with a mean right hook, which throws her to the wall.

Hastily spinning around from the wall, Chloe throws her fist, but he

CATCHES IT,

and pulls her in.

CHLOE

(weak)

No!

(CONTINUED)

SWIPING HIS HAND ACROSS HER JAW

he manages to throw her over the set of vehicles, landing on the roof of a car. She arches her back, GROANING in absolute agony.

Sliding off, she hits the ground.

Gunfire returns, and Deadshot begins to approach. Sliding under the car ahead, she slowly begins to make her way back to her own vehicle.

CHLOE (CONT'D)

(out of breath)

Come on, Chloe. Come on ...

The bullets bounce off the cars, and soon catches up with the one she lay under. A scream EMITS from her breaking voice, but she continues...

Reaching her car, Chloe SHOOTS UP, and quickly pulls her car door open, crawling in fast. Bullets continue fly through the car park, the window next to her SHATTERING.

This time no screams escape, but the fear continues to show on her pale, sweating face. She puts the car in the ignition and pulls out of her park.

Out in the middle of the carpark, she gets ready to

DRIVE OUT,

only to see Deadshot right behind her car, gun aimed, ready.

Chloe immediately DUCKS, before the gun goes off. It flies through the broken back window, and hits the windshield in front, throwing shards of glass everywhere.

Sitting back up, she hits on the acceleration, put in reverse, and

HITS DEADSHOT HEAD ON.

As his body drops to the ground, she shoots off towards the exit. Her tires soon blow, and the car spirals around,

CRASHING INTO THE WALL.

Hitting the dashboard, Chloe is out of it, a line of blood dripping from her head. She looks to the side to see Deadshot approaching, RELOADING his weapons. She sighs, her eyes failing to the floor; her head dropping down.

Opening the glove compartment, she pulls out a gun, COCKING it and aiming straight at him. Pulling down on the trigger, she fires repeatedly, but she's trembling too much to take him down; her vision damaged too.

(CONTINUED)

21 CONTINUED: (3)

21

Reaching for the box of ammo, she kicks the door open (on the other side), and EXITS the vehicle. Deadshot continues to fire, bullets piercing through the car, and at it.

The car soon LIGHTS UP with flames -- slowly growing.

Standing, Chloe aims straight for the fuel. FIRING, Chloe tries to take the car out. And soon ...

BANG!

The car EXPLODES, flames rippling out at all angles. Deadshot is consumed in the fire! From the impact, Chloe is thrown in the air, flying back to the ground.

ROLLING into a safe zone, Chloe snaps her head back up, looking on in terror.

CHLOE (CONT'D)

(praying)

Please, please, please, please --

A SHADOWY FIGURE begins to emerge from the rising smoke and fire, bringing Chloe's heart to a stop. She begins to crawl back, before gaining enough strength to get up and start running.

ANGLE: DEADSHOT -- he returns from the flames, stepping out with his guns aimed out in front.

ANGLE: DEADSHOT'S P.O.V -- Chloe is gone.

Placing his weapons back into their sockets, he turns off, calling it a night. On his EXIT we find ...

CHLOE, standing behind the large pole that connects to the ceiling. She releases a sigh of breath and we ...

FLASH CUT TO:

22 EXT. GOTHAM - CITY - NIGHT.

22

An overlooking shot of Gotham City as we come at it from all angles, zooming in and out on shots of the buildings, people, and streets. As we come to a HALT, we --

FLASH CUT TO:

23 EXT. WATCHTOWER - HEADQUARTERS - NIGHT.

23

Turning around to face Chloe as she storms off towards the wall, Helena tags along -- trying to understand just what the hell she is talking about.

(CONTINUED)

HELENA

Chloe, you're not making any sense.

Chloe continues, hitting a button -- causing a piece of the wall to slide up, revealing a control panel.

CHLOE

The guy who put Oliver in that damn hospital jumped in that parking lot and nearly killed me.

HELENA

Are you alright?

Chloe STOPS, and turns -- showing her bruises, cuts and stains of blood.

CHLOE

Do I look alright to you?

HELENA

Honestly, you look like hell, which is why I suggest you let me take care of this guy for you.

(beat)

I can bring this guy down, Chloe.

CHLOE

Not on your own.

HELENA

You are in no shape to go out and fight this gun-toting maniac, Chloe, you'll get yourself --

CHLOE

(interrupting)

This time I'll be ready for him.

HELENA

And since when did you learn how to fight hit-men?

Completing the code, the wall SLIDES UP and reveals

GREEN ARROW'S ARMOR,

and suit.

From that, she turns to Helena.

CHLOE

I learn from the best.

WATCHTOWER "Deadshot"

27.

23

CONTINUED: (2)

23

ANGLE: CHLOE'S EYE -- reflecting in her eye is the green bow,
shining brightly in her sight. On that we --

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

24 INT. WATCHTOWER - HEADQUARTERS - DAY.

24

Flying passed frame at a rapid speed, an arrow hits dead center of the

DART BOARD

and on its entrance, we are YANKED BACK to find a set of feet, black boots. DRIFTING UP the black leather pants, we reach the feminine curves, passing the green shirt, reavealing

CHLOE SULLIVAN.

She pulls back another arrow, wearing Green Arrow's armor, and holding his Bow. She pulls back the arrow, and releases it -- just missing the center, but not far from it.

Entering upon second shot, the

HUNTRESS

approaches, all suited up.

HUNTRESS

I'm not liking this plan, Chloe.

CHLOE

I am not going to let this guy get away, Helena. I don't care what it takes --

Releasing the arrow, she completely misses, STRESSED.

HUNTRESS

Look.

Grabbing Chloe, and guiding the bow to the table, she grabs her attention.

HUNTRESS (CONT'D)

I understand the need to take your anger out on this guy, and without a doubt you have a right to -- but you can barely stand. This guy nearly killed you and *I don't think you're taking this seriously!*

Pushing passed her, Chloe simply ignores her friendly gesture.

(CONTINUED)

CHLOE

(walking)

The last time I ran Watchtower I was too busy standing behind a computer to see the world outside for myself. I saw it through a set of different eyes.

STOPPING, she turns to face the Huntress.

CHLOE (CONT'D)

I won't make that same mistake.

(beat)

I know if I put my head in the game then I stand a chance of bringing this hitman down, and I won't give up because of fear.

HUNTRESS

Can you hear yourself right now, Chloe? You're talking like a crazy person! He is a hitman. He will kill you!

CHLOE

(sharply)

No! He won't!

STORMING OFF, Chloe grabs onto the bow, and grabs the assortment of weapons and arrows -- stocking up. Looking on, still shocked by her attitude, stands the Huntress.

With a SIGH, she turns, and EXITS.

CUT TO:

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

25

Overlooking the paper, sitting back in his chair, Perry smiles wickedly; knowing it was a success.

PERRY

Hopefully this will do the trick.

PULL BACK to Mia, who is pacing back and forth - nervous.

MIA

I don't know.

(beat)

If these guys really are underground, whats the chances of them rising up to read the news.

PERRY

Everyone reads the news. Psychos, stalkers, underground societies.

(MORE)

(CONTINUED)

25 CONTINUED:

25

PERRY (CONT'D)

(pause)

... and if they didn't, we just
wasted this morning's paper.

Mia sighs.

MIA

You're not helping...

PERRY

Stop worrying, kid. When they want
to poke their heads out of their
caves, and come a knockin' they
will, but until then --

A KNOCK HITS THE DOOR.

Mia SNAPS around, utter shock wiping across her face. She
looks on, worried. For reassurance, she looks back to Perry.

MIA

That better be a coincidence...

REPORTER (O.S.)

Mr. White? Mr. White?!

PERRY

Its open!

The door KICKS off its hinges and the REPORTER flies into the
office. He ROLLS into unconsciousness, as the man in the limo
enters sight ...

MIA

Hey, wai --

THWACK!

Swiping his gun across Mia's face, the MAN takes her down,
and turns the loaded weapon around on Perry.

LEADER

(beat)

Should have called in sick.

PERRY

Should learn how to open doors...

Raising the gun, he

SHOOTS AT THE CEILING,

and holds it back down at Perry, ready to fire.

LEADER

You just published your last
article, Perry White.

(MORE)

(CONTINUED)

25 CONTINUED: (2)

25

LEADER (CONT'D)

(beat)

You're coming with us.

YANKED from sight, Perry disappears from frame, and we slowly

RETRACT

down to Mia, who begins to groan into consciousness. Shaking her head, she looks up, lying on the rubble of the door she fell upon.

MIA

P - P - Perry ...

FLASH CUT TO:

26 INT. UNDERGROUND - BELOW THE CITY - DAY.

26

There lies a puddle of water, droplets adding to its bulk as it falls from high above. We hear a STRUGGLE, a small

WHIMPER

in the distance. Slowly retracting, we come upon a shadow, tied down. RISING UP we reveal Perry White -- bound to a chair.

A light soon ENGULFS HIM.

Perry hisses at the bright arrival, the sound of footsteps sending cold shivers down his spine. Out steps the

LEADER

revealing himself to Perry, gun in hand.

LEADER

You should have just given us the money.

PERRY

You should have come up with a better plan.

The leader SWIPES the gun across Perry's face.

LEADER

Shut up!

Spitting the chunk of blood caught in his mouth, Perry soon returns his eyes to the Leader.

PERRY

Who the hell are you people?

(CONTINUED)

LEADER

We're not the bad guys, if that's what you're thinking.

PERRY

I just assumed with all the knife throwing maniacs!

LEADER

We are the Resistance!

PERRY

Against what?

LEADER

(beat)
Checkmate!

Perry's eyes widen.

PERRY

(confused)
What?

LEADER

We needed the cash - your cash - to purchase enough artillery to take them down.

PERRY

You are in way over your head.

LEADER

Hardly. We know every level, every floor, every security procedure in the facility -- and we know how to take them down.

(beat)

What we don't have is the weapons.

PERRY

And you want me to supply it for you? The whole blackmailing, kidnapping, and gun-swinging is very persuasive, I must say!

LEADER

You don't get it.

(long pause)

Waller started a team known as the *Suicide Squad*. A faction of people, pawns, used to do her bidding. Then when we've completed our use for her organization she'd ...

PERRY

Kill you.

The Leader began to walk around Perry, still tied to his chair. He hold the gun by his side, continuing:

LEADER

Only we escaped. We didn't want to die, and so we fought our way out.

(beat)

But the team is still running. And others are still being used under her control! It has to end.

PERRY

If you know the organization so well, why don't you steal money from them!

LEADER

Because they'll find us if we do.

(beat)

And your little article didn't help matters either.

PERRY

I wanted to catch the bastards that blackmailed me. I didn't know they were agents from Checkmate!

(beat)

The package didn't come with a return address!

The Leader tries to cool off, Perry's smart remarks frustrating him.

LEADER

You're not leaving until we strike an agreement.

PERRY

The only money I'll give you will be for a decorator -- the sewer tunnels don't exactly scream base of operations.

LEADER

(beat)

I'll be back in an hour. Either give us the money ... or you're dead.

Turning off, he escapes back into the light, soon darkness blanketing Perry, turning everything

BLACK.

A light begins to FLICKER ON, small, but holds great impact; resonating Perry. Tight on him, as we reveal his hands are loose; untied, with a mobile in his midst.

(CONTINUED)

PERRY

Come on, come on...

SMASH CUT TO:

27 INT. EMIL'S BASE - HEAD OFFICE - DAY.

27

Closing the door for a certain amount of privacy, Emil then returns to Floyd Lawton, who looks worried.

FLOYD

She got away.

EMIL

So? You'll get her next time.

FLOYD

I don't think that I can.

(beat)

She was an easy target, Emil. And she still managed to slip between my fingers.

EMIL

You are a legend, Mr. Lawton.

(beat)

You don't make mistakes - and the very little you do, you fix.

Floyd stands.

FLOYD

This time its different!

From his rage, Emil looks puzzled.

FLOYD (CONT'D)

I am a fifty year old man, Emil! I have retired from the business of assassination.

(beat)

I don't care if I'm a legend, or some great famous hitman. I can't do this anymore...

With a sigh, Emil faces the telephone on his desk. Reaching it, he

DIALS,

and then brings it up to his ear.

EMIL

(beat)

Put her on the phone...

(CONTINUED)

FLOYD

What are you doing?

Handing him the phone, Emil replies:

EMIL

I think this will persuade you.

He slowly brings the phone up to his ear.

FLOYD

(nervous)

H - H - Hello?

ZOE

(over phone)

Dad! Oh god, dad, please! Help me,
please --Eyes flaring in rage, Floyd snaps his anger straight towards
Emil with a glare ...

ZOE (CONT'D)

(over phone)

They're going to kill me, father,
please do something!

DROPPING THE PHONE

Floyd is left in a total, paralyzed state. It slowly drops,
smashing on the floor. From that, we instantly DRIFT BACK UP
to

FLOYD

who charges at Emil.

Still holding him, Floyd reaches out and grabs the pair of
scissors on the desk,

STABBING HIM IN THE GUT.

Emil GRUNTS in total agony, limping over...

FLOYD

(cold)

With a simple twist of these blades
I'll cut one of your vital organs,
and you'll be spending the next six
hours of your life bleeding out.

(beat)

Release my daughter.

EMIL

You have to understand!

(beat)

(MORE)

EMIL (CONT'D)

Chloe Sullivan will lead this world into annihilation!

FLOYD

She's not the one with an army!

EMIL

Her army extends the boundaries of mortal limitations. She will bring this city to its knees, and destroy my plans of protecting our entire race of existence.

FLOYD

I don't care about your experiments! I don't care about your enemies! I care about my family. And if you threaten them I will kill you!

EMIL

Please, Mr. Lawton, listen to me --

FLOYD

No, you listen! Let my daughter go or I will kill you, so help me god!

EMIL

This is your last chance to do this the easy way, Mr. Lawton. There's no turning back if you ...

FLOYD

(interrupting)

Let my daughter go, now!

BANG!

Floyd releases the scissors, stumbling back with his hand feeling the back of his neck. Emil steps forward, aiding his wound.

EMIL

I didn't want this...

Floyd's eyes

FLASH RED

and soon revert back to its normal colour -- now ready to take orders.

EMIL (CONT'D)

Now find Chloe Sullivan, and kill her!

WATCHTOWER "Deadshot"

37.

27 CONTINUED: (3)

27

As it registers in Floyd's mind, his eyes BLINKING -- as if programmed -- we ...

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

28 EXT. GOTHAM CITY - ROOFTOP - NIGHT. 28

From a elegant shot of the rising moon, we begin to fall down, into the city, as we find ourselves panning along the rooftop, reaching a

SET OF LEGS.

Slowly working our way up, we reveal Chloe, dressed in black leather pants, a green singlet shirt, Green Arrow armor with the bow in hand, strutting in her black boots.

Placing the bow down, she approaches the

FLOODLIGHT,

aiming it up at the sky.

Hitting the power, it lights up, an image of a TARGET appearing high in the night sky.

CHLOE

Follow the light...

CUT TO:

29 EXT. STREETS - GOTHAM CITY - NIGHT. 29

Prowling the streets, DEADSHOT enters frame. His masked face illuminated by each FLASH of lightning. Retracting his gun, he holds it by his side, ready, armed.

Proceeding forward, his jacket

WHIPS

up at the screen, making all light disappear, and bringing us back to --

30 EXT. GOTHAM CITY - ROOFTOP - NIGHT. 30

Snatching the BOW back into her midst, Chloe turns away from the floodlight, ascending towards the next rooftop - via the ladder. As she

CLIMBS

onto the next roof, she stumbles into the presence of Helena Bertinelli, who is dressed as THE HUNTRESS.

(CONTINUED)

HUNTRESS

What the hell are you doing, Choe?

CHLOE

Calling him out.

HUNTRESS

Great. I'll wait on the other roof,
and collect your remains after he
finds you.

CHLOE

Funny, Helena.

HUNTRESS

I am not joking.

CHLOE

Look, if you're not here to help,
then please leave.

HUNTRESS

I visited Oliver.

Chloe STOPS, focused.

HUNTRESS (CONT'D)

He's awake, Chloe.

Silence befalls.

CHLOE

He's ...

HUNTRESS

He's still pretty messed up, but
the doctors think he should pull
through. Their main concern was
making sure he'd wake up, and now
that he has --

CHLOE

(frozen)

He ... He'll be alright?

HUNTRESS

He'll be alright, Chloe.

Chloe's eyes stay open, not blinking, not fluttering, still.
Grasping that news, she tries to process it, her hold on the
bow losing its tightness -- anger fading...

SMASH CUT TO:

31 EXT. GOTHAM CITY - ALLEYWAY - NIGHT. 31

Turning into the alleyway, Deadshot makes his way towards the large TARGET embedded in the sign -- closing in on its origin. As he draws in closer, we find ourselves back on the...

32 EXT. GOTHAM CITY - ROOFTOP - NIGHT. 32

The floodlight disappears, the symbol vanishing from the night sky. PULLING UP, there stands the Huntress, turning back to her friend, Chloe.

HUNTRESS

Its over, Chloe. You can go home
and thank the hell out of god that
your guy is still with us.

CHLOE

But he's still out there...

HUNTRESS

For now. We can deal with him
later, but you and I both know that
time isn't now.

DEADSHOT (O.S.)

Beg to differ.

Spinning around, jacket whipping around, the Huntress faces
DEADSHOT,

who catches her leg mid air and throws her off the rooftop.

CHLOE

No!

LUNGING FORWARD

as the Huntress plummets into the alleyway, Chloe is knocked
back in her attempt with a kick to her gut.

Deadshot then retracts his weapons, and aims.

SLOW MOTION -- Chloe DIVES immediately, pulling an arrow from
the bag on her back, placing it in the bow as she slowly tips
towards the side. Releasing it, the arrow SHOOTs off towards
Deadshot, who begins to pull down on the triggers.

IT ENDS.

Chloe falls behind the large metal power box, one of many,
ducking for cover as the bullets ricochet off it. She draws
up another arrow, waiting for the gun to cool before

(CONTINUED)

32 CONTINUED:

32

JUMPING OUT,

and releasing another arrow.

Deadshot, who had just knocked the first arrow down skillfully, turns to face the other -- GRABBING IT -- and throwing it to the ground.

CHLOE (CONT'D)

Oh cra --

BANG!

A bullet flies straight across Chloe's arm, throwing her down to the ground. Her bow disappears from her hands and the arrows rolling all around her -- scattered.

DEADSHOT

This. Ends. Now.

Putting in the last round, he approaches Chloe, placing the gun right on the back of her head -- pushing her face back down to meet the ground.

TIGHT ON CHLOE'S FEAR...

DEADSHOT (O.S.) (CONT'D)

(grunting)

Ugh ... gah --

DRIFT UP from Chloe's sweating face as we see a large pole jammed through Deadshot's shoulder. Spinning around, he turns to face the

HUNTRESS.

HUNTRESS

You wanna do this now...

Whipping her jacket out from around her, and throwing it on the puddle of water that now grows as the rain sets in hard, the Huntress prepares for a good fight.

HUNTRESS (CONT'D)

Then lets do this.

Snapping around, gun sprung, Deadshot goes to fire. The Huntress pulls off a mean

ROUNDHOUSE KICK

and throws it to the ground. She steps forward, and brings her leg up again, kicking Deadshot across the jaw. He is thrown to the side, rolling to the edge.

Deadshot PULLS the wooden stick from his shoulder, and rolls back up to his knees, throwing it the Huntress' way.

(CONTINUED)

Oddly spinning, it cuts straight passed her face, hitting her across the cheek as well and propelling her onto the power box.

Bouncing off it, her back arching from the collision, the Huntress slides off and onto the floor. Deadshot rises, pulling his second gun out, going for the shot.

SWOOOOOSSHHHH!

An arrow flies across frame, meeting with Deadshot's weapon and knocking it out of his hand. PULL BACK and we find Chloe, bow in hand, grin on face.

CHLOE

You may be the most skilled hitman of your time, but I scored highest out of my maths class, and if my calculations are correct ...

(pause)

... you're outnumbered.

The Huntress stands, fist clenched.

DEADSHOT

The first thing a hitman learns is how to control the situation.

(beat)

And I've never lost control.

Jumping, he bounces off the wall of the ENTRANCE DOOR, and is pushed forward, springing his leg up and kicking the Huntress out of frame.

Landing, he turns around to face Chloe, who begins to throw her fists his way. Dodging each punch, Deadshot comes in hard; grabbing her hands and using them to throw her towards the wall he earlier bounced off.

The Huntress steps back in.

Grabbing Deadshot, she spins him around to meet her fist. He stumbles back, only to be punched again. The soon begin throwing moves on each other, but continuously blocking every attack.

Deadshot slams his open hand against the vigilante's throat, causing her to gag, falling to her knees. Bringing up his own, he knocks her out cold.

DEADSHOT (CONT'D)

You don't die today, kiddo.

Turning he find Chloe Sullivan - gun in hand - standing strong in front of him.

CHLOE

And I do?

DEADSHOT

(bluntly)

Yes.

CHLOE

You don't even know me!

DEADSHOT

Its my job to do what has been asked of me.

CHLOE

Which means someone is paying you to take me off the map.

(beat)

Why?

He responds, almost robotic-ally...

DEADSHOT

I do not need reasons. I do not need explanations. It is not my job to ask why.

CHLOE

Taking human lives is not a job.

(beat)

Its murder.

DEADSHOT

Every job has its dirty work.

CHLOE

This is not right. I will not die by your hands, and I don't want you to die by mine.

(beat)

There has got to be another way for this to end.

DEADSHOT

There isn't.

Springing his arm forward, he pulls Chloe into him, holding her up, hands around her neck, choking her. Her grip on the weapon slowly fades and she

DROPS IT TO THE GROUND.

CHLOE

(choking)

Wait ... don't ...

32 CONTINUED: (4)

32

Slowly struggling in his hands, Chloe manages to guide him forward towards the wall. Kicking off of it, the two fall back, hitting the ground rather hard.

Chloe ROLLS off him, and reaches for the ARROW.

Ready to plunge it deep into him, Chloe goes for the final blow, but he grabs her wrists, and twists them. Releasing the arrow, she screams, and he throws her over him.

STANDING,

Deadshot rises from the ground. Snapping up, looking at him as he takes his stance, Chloe spots the

CHIP ON THE BACK OF HIS NECK.

The screen bleeds over and we find ourselves --

33 INT. FLASHBACK: WATCHTOWER, HEADQUARTERS - NIGHT.

33

There stands Chloe, looking down at the CHIP extracted from the metahuman CARLOS' hands (from the second episode "Prototype").

CUT BACK TO:

34 EXT. GOTHAM CITY - ROOFTOP - NIGHT.

34

Chloe's eyes widen, the rain flooding her. She knows exactly what that is!

CHLOE

Emil...

Deadshot STOPS.

TIGHT on his head, slowly peering in, the screen bleeds over once again and we find ourselves --

35 INT. FLASHBACK: EMIL'S BASE, HEAD OFFICE - NIGHT.

35

Floyd slowly brings the phone up to his ear.

FLOYD

(nervous)

H - H - Hello?

ZOE

(over phone)

Dad! Oh god, dad, please! Help me, please --

35 CONTINUED:

35

Eyes flaring in rage, Floyd snaps his anger straight towards Emil with a glare ...

ZOE (CONT'D)
(over phone)
They're going to kill me, father,
please do something!

CUT BACK TO:

36 EXT. GOTHAM CITY - ROOFTOP - NIGHT.

36

ANGLE: DEADSHOT'S NECK -- a hand creeps up, around his neck, and tears the chip. Slowly following it down, we reveal

DEADSHOT,

removing, remembering.

He takes the mask off his head, and drops it, his eyes glued to the little device.

CHLOE (O.S.)
You said the first thing a hitman
learns is to take control of the
situation...

We find Chloe.

CHLOE (CONT'D)
But you were never in control...

FLOYD, now unmasked, turns.

FLOYD
I was not influenced by this device
back at the hospital.

CHLOE
(realising)
Or when you shot Oliver Queen?

FLOYD
I didn't want this...

Chloe feels for him, her kind heart opening up.

CHLOE
Emil.
(beat)
What has he got on you?

FLOYD
My daughter, Zoe.
(pause)
(MORE)

(CONTINUED)

36 CONTINUED:

36

FLOYD (CONT'D)

He's holding her hostage, and will kill her unless I take you out.

CHLOE

I can help you.

FLOYD

I tried to kill you.

CHLOE

Too many people have tried to kill me that I've refused to hold a grudge against them.

(beat)

Trust me when I tell you, I can help you find your daughter. So please ...

Floyd begins to loosen up, and as he does, we --

SMASH CUT TO:

37 EXT. WATCHTOWER - HEADQUARTERS - NIGHT.

37

The doors spring open and in enters Chloe, Helena, and behind them, Floyd Lawton.

CHLOE

Welcome to Watchtower.

FLOYD

Whoa...

HELENA

Yeah, yeah. Whatever.

(beat)

Can't believe I got thrown around like a ragdoll for the two of you to become the best of buds. You couldn't have had that lengthy discussion a few hours ago?

Chloe steps around to the MAIN COMPUTER as Helena heads off towards the desk, sitting up on it.

FLOYD

How are you going to find my Zoe?

CHLOE

I've managed to break into Emil's cameras and get a full sneak peek of his base. To keep an eye on anything new, and make sure I know when he's launched an attack on mankind.

(pause, turns around)

(MORE)

(CONTINUED)

CHLOE (CONT'D)

But lately I've been slacking off the watch-load, so to speak, 'cause I thought he was still worth saving.

HELENA

Which he's not.

CHLOE

(to Helena)

I'm not ready to fight Emil. And I'm hoping he'll learn that a war doesn't have to begin.

HELENA

Yeah, 'cause a smart guy like him will just eat up the *make love not peace* bullshit that you're pulling.

CHLOE

Last week he saved my life, Helena.

HELENA

So what, he could send a hit out on you this week. Doesn't make sense if you ask me.

CHLOE

I won't give up on this.

Turning back to the computer, a firewall bleeps on screen.

CHLOE (CONT'D)

Damn it! Firewalls.

HELENA

I thought you already broke through them all.

CHLOE

There's new ones...

Opening the disc drive, she places a CD-ROM in.

HELENA

What can we do?

CHLOE

Once I get this program up and running I'll be able to knock them down one by one granting us access to his little base of operations.

FLOYD

And until then?

CHLOE

(turning to Floyd)

I think we should pay Emil a little
visit, and do some looking around.

BLACKOUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

38 EXT. GOTHAM CITY - STREETS - NIGHT. 38

Cars honk and SCREECH as two figures pull themselves up out from below the city; through the sewer tunnel. Racing across the street, they make their way to --

39 EXT. GOTHAM CITY - ALLEYWAY - NIGHT. 39

Turning into the alleyway, the rain still flooding down on the city, they are revealed:

PERRY. MIA.

MIA

You got the dirt we need on these guys to finish Checkmate off?

PERRY

You have to stop this story, Mia.

MIA

What?

(beat)

Is the Editor-In-Chief of Gotham Daily seriously telling me to drop a story on the most secret organization in the world?

PERRY

You don't understand.

(beat)

They weren't the bad guys. And we've already ruined their plans when we called them out in the paper.

MIA

I don't understand...

PERRY

Just drop the story.

(beat)

If we put this to print Checkmate will find the only thing out there that's trying to bring the organization down.

MIA

And then they wouldn't be able to stop them...

(CONTINUED)

PERRY

So please, let it go.

Turning off, Perry steps out into the street, and EXITS from frame -- down the long, narrow path.

TIGHT on MIA, the rain engulfing her, saturating her. She stares on, disappointed. On that, we --

SMASH CUT TO:

40 INT. EMIL'S BASE - HALLWAY - NIGHT.

40

EXITING the labs, EMIL HAMILTON makes his way passed the elevator and further down the hall. The doors

RETRACT

and reveal Chloe, inside. Slowly stepping outside, she watches him in the distance, making his way out of this floor.

Activating the earpiece, she speaks.

CHLOE

Emil just passed. I'm going to try and follow his footsteps.

(beat)

In the meantime ...

Chloe brings out her PDA.

CHLOE (CONT'D)

The last five firewalls are being destroyed as we speak. Once it does, I'll see if Zoe's inside.

Looking back, Emil is gone.

CHLOE (CONT'D)

Watchtower out.

Removing her hand from her ear, she begins to proceed down the hallway, retracing his steps.

Looking both ways as she does, she comes up towards the end, and as she does a hand

SNAPS AROUND

and throws her to the wall.

EMIL

What the hell are you doing here!

CHLOE

You tried to kill me.

Pushing Emil away, she shakes it off.

CHLOE (CONT'D)

Didn't think I'd just let that pass, did you?

EMIL

The storm is brewing. The tide is on its way - and I can not allow you to get in the way when it finally arrives.

CHLOE

You've come up with something new, haven't you.

Emil stays SILENT.

EMIL

All in good time.

CHLOE

No. I am trying really hard not to give up on you, Emil, but you're making it harder and harder.

EMIL

I don't need saving, Chloe. I need you to stand down and let me fulfil my legacy.

CHLOE

Legacy?

(beat)

You'll be the reason why the entire city becomes metahuman zombies! You will ruin the lives of hundreds of people.

EMIL

No, I'll be giving everyone an unlimited supply of power. This world is in a desperate need of a change ... and I'm going to give it to them.

Chloe sighs, turning away for a fraction of a second. Now focussed, she returns.

CHLOE

I don't have time to listen your egotistical theories, Emil.

(beat)

Where is Zoe.

EMIL

Who?

CHLOE

Don't act stupid. I will find her one way or another, but if we can cut this short, that'd be great.

EMIL

He cracked, didn't he.

CHLOE

Guess your little *device* to control people isn't as powerful as you think.

A loud BEEPING noise breaks through, and Chloe brings up her PDA. Several shots of every room in the base shows up.

ANGLE: PDA -- on one of the screens, it shows an image of a woman, surrounded by at least FIVE guards.

Looking up, Chloe eyes Emil.

CHLOE (CONT'D)

Looks like we'll have to catch up later...

Turning off, Chloe EXITS back into the hallway --

CHLOE (CONT'D)

(into earpiece)

Guys I've got a lock on her location. She's in the sub-basement of the building. Helena, I'll send the co-ordinates straight to you.

As Chloe TYPES AWAY, the information transferring, Emil steps back into frame -- behind her.

CHLOE (CONT'D)

Ugh!

PULLING BACK we reveal a chip attached to Chloe's neck.

EMIL

Go to Zoe, and dispose of her.

Chloe's eyes flash red, and she responds to his demand.

SMASH CUT TO:

Turning to face FLOYD, Helena snaps around with the info they need.

41 CONTINUED:

41

HELENA

I got it. Lets go.

Floyd lightens up, following Helena as she approaches the elevator in a hasty matter.

CUT TO:

42 INT. EMIL'S BASE - SUB-BASEMENT - NIGHT.

42

FOLLOWING a set of boots as they walk through the hall of the sub-basement, we slowly drift up to reveal Chloe -- strutting fiercely through; her mind set on killing.

TIGHT on her fist, it clenches.

CUT TO:

43 INT. SUB-BASEMENT - CHAMBER - NIGHT.

43

FIVE GUARDS circulate the perimeter. There sits ZOE LAWTON, daughter to Floyd, tied down to a chair with a one of the five in front,

GUN AIMED

at her head; its ready to blow.

CUT TO:

44 INT. EMIL'S BASE - SUB-BASEMENT - NIGHT.

44

As Chloe turns off towards the door, OPENING IT, we PULL BACK and in on the

ELEVATOR

as Helena and Floyd exit it, making their way towards the door. Helena glares at the PDA, following it precisely.

CUT TO:

45 INT. SUB-BASEMENT - CHAMBER - NIGHT.

45

Pulling a gun from her pocket, Chloe immediately fires at the first guard that turns to face her. He is thrown down, sliding across the floor as it penetrates his skin.

Without a moment of hesitation, she shoots at the second, that stood opposite him. The other three guards

SNAP AROUND, GUNS RAISED,

(CONTINUED)

before Helena and Floyd bust into the room.

ANGLE: HELENA'S P.O.V -- the guard that had the gun aimed at Zoe's head previously is about to fire right at Chloe.

HELENA

Chloe!

Helena tackles Chloe to safety as the gun BLARES.

As they fall to safety, Floyd is thrown back to the wall, the bullet flying straight through his shoulder.

ZOE

(screaming)

Dad!

Used to being shot, Floyd copes with the pain, a small hiss, and he begins to stand. Knowing the situation has been compromised, the guard turns back to Zoe,

GUN PLACED ON HER FOREHEAD.

Jumping up, spotting the threat, Helena grabs the small blade from her jacket and throws it, skillfully. It spins around, and goes straight for his hand.

The guard shrieks, collapsing to the ground, aiding his bleeding hand.

HELENA

Damn, I'm good.

THWACK!

Helena drops to the floor, Chloe revealed behind her, having struck her over the head with the loaded gun. Lifting it, her target is shown: Zoe.

FLOYD

What the hell are you doing!?!

PULLING BACK from the gun, we come in on Chloe's neck where Floyd's hand enters frame, tearing it off.

FULL SCREEN.

Chloe drops the gun, weak, and falls to her knees. She is out of breath -- trying to regain it. Floyd puts his hand on her shoulder.

FLOYD (CONT'D)

You with us?

Looking up, Chloe still in disbelief of the situation, gives a reassuring look.

CHLOE

Go get your daughter back.

Floyd smiles, then darts his eyes towards Zoe. Slowly approaching, his eyes widening with happiness, he

UNTIES HIS DAUGHTER.

Free, she wraps her arms around her father, gripping him tight with a loving embrace. Tears flow from her eyes, and she brings him in closer.

FLOYD

I've missed you...

ZOE

(relieved laughter)

I love you, Dad!

PULL BACK on Chloe, who looks on with a smile on her face, clearly thinking *this is the reward of my job*. Her smile widens, and Helena slowly begins to wake up, PERKING UP, and staring off at the family...

On that we --

JUMP CUT TO:

46 INT. EMIL'S BASE - SUB-BASEMENT - NIGHT.

46

The doors open, and the four of them EXIT the chamber, stepping back into the sub-basement floor. As they proceed down the corridor, to their surprise,

EMIL HAMILTON

steps out of the elevator, gun raised.

Chloe steps in front of Helena, shielding her, as Floyd looks on, his eyes blowing up with absolute fear. The gun goes off, explosions of blood

SPRAYING OUT

all over Floyd's chest.

Zoe SCREAMS as her father drops to his knees, holding his wounds. Helena drops to Zoe's aid as she goes to run forward; holding her back.

Chloe stares off in horror.

TIGHT ON FLOYD. He is barely moving, still remaining on his knees with several holes through his body. Blood drips, rushing out of him before

(CONTINUED)

46 CONTINUED:

46

BANG!

A large gaping wound appears in between his eyes and he drops to the floor,

DEAD.

Emil throws the gun to the floor, and turns towards the stairs, pushing through the door and escaping. Chloe, rage consuming her,

FOLLOWS HIS TRACKS

and disappears through the doors.

Zoe breaks through Helena's hold, and falls to her father, cradling him with her eyes red with sadness.

Snapping her head up, Helena looks on to see the door close, with Chloe gone. She stands, and on that stance we --

SMASH CUT TO:

47 EXT. EMIL'S BASE - ALLEYWAY - NIGHT.

47

Pushing through the door, right behind Emil, Chloe picks up speed and tackles him to the ground. A grunt escapes him, falling into a puddle that splashes up in his face.

The two roll around in the rain, trying to up-one each other.

EMIL

Chloe, get ... off --

Pushing Chloe up, she is thrown to the dumpster, slamming her head hard against it.

Tears in her eyes, she looks up at him as he stands...

CHLOE

Why? Why did you do that!

(beat)

He didn't have to die! Why?!

EMIL

There are always casualties in war!

CHLOE

This isn't war.

Chloe stands.

CHLOE (CONT'D)

This is you always having to be in control. Always wanting more power.

(MORE)

(CONTINUED)

47 CONTINUED:

47

CHLOE (CONT'D)

(beat)

And I am fed up with it, Emil!

Getting in his face, she explodes with rage.

CHLOE (CONT'D)

I thought you were different. I
thought you were smarter than this!

(beat)

But you're nothing but a sick,
twisted criminal.

EMIL

I don't have to listen to this.

Emil pushes passed her, but Chloe grabs him and throws him to
the wall.

CHLOE

No, you will listen.

(beat)

I left my old life behind, my old
friends, everyone I cared about to
start fresh. And I was giving you
that same chance to break free from
this life you've built for
yourself. But I was wrong.

Taking her hands off of him, she steps back.

CHLOE (CONT'D)

You wanted a war, Emil, great...

(beat)

'Cause you just started one.

Throwing a punch to his ribs, Chloe brings Emil to his knees,
falling knee deep in water. Turning her back, she leaves him
there, staring off at his own reflection.

As Chloe descends into the night we can't help but ...

BLACKOUT:

48

END OF SHOW

48