

WATCHTOWER

"Prey"

by
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Based on DC Comics Characters.

The character of Chloe Sullivan
is the sole property of
Al Gough and Miles Millar.

TEASER

FADE IN:

1 EXT. GOTHAM CITY - NIGHT. 1

A crisp breeze washes over the city, the moon illuminating the gorgeous city as it shines in the light.

The overlooking shot soon increases, as we push passed the large

SKYSCRAPER,

and into the --

2 EXT. GOTHAM CITY - STREET - NIGHT. 2

Two figures emerge. Their hands are joined, a loving hold, and as we slowly drift up they are revealed --

CHLOE. OLIVER.

CHLOE

I guess this is the part where you ask me to spend the night and I spend at least thirty minutes convincing myself its a bad idea, but finally cave in.

OLIVER

Or we could just skip that and go straight to my apartment.

Chloe smiles.

CHLOE

I like the sound of that.

Standing on her toes, Chloe locks lips with Oliver. Her hand brushes across his face, and through his blonde streaked hair.

They pull away.

CHLOE (CONT'D)

I'd like to spend one night off from the chaos that is Emil Hamilton.

OLIVER

Speaking of which...

(CONTINUED)

CHLOE

(interrupting)

Oh, Oliver, seriously? Tonight of all things you want to talk about Emil?

OLIVER

You brought him up.

Chloe sighs, and guides him towards the corner seat on the sidewalk. The two sit.

CHLOE

He's declared war, Oliver.

(beat)

And I'm not going to fight for him anymore. The only redemption he can find is on his own, because I'm tired of always looking like the fool. Always trying to save him, but being let down in the end.

OLIVER

No one ever said you had to save him, Chloe.

CHLOE

I just don't see how someone so human can become so evil.

OLIVER

That's because you have too big a heart.

A reassuring smile brightens on Chloe's face, before she darts her eyes back to the ground.

CHLOE

I hope he comes through for us, Oliver. This war ... its about to get ugly.

Oliver see's her pain.

OLIVER

We have to be prepared, Chloe.

(beat)

If he raises his army now, there's no way we can stop him.

CHLOE

I know.

Staring off into Oliver's eyes, she opens up.

CHLOE (CONT'D)

And I don't want to say goodbye
to anyone I love.

(pause)

I did enough of that back in
Smallville...

The two pause. Placing his hand on her cheek, he smiles,
gazing into her eyes now.

OLIVER

I love you, you know.

She smiles.

CHLOE

Right back at you.

The two go for their next kiss before the city suddenly

BLACKS OUT,

all the lights flickering about, short circuiting. The two
stand, looking up at

WATCHTOWER

that stands high in the city. Lights charge up, the windows
glowing. The city comes back online, and we fall back down
to Chloe and Oliver.

OLIVER

What the hell was that?

JUMP CUT TO:

The elevator doors separate, Chloe and Oliver standing
inside. An electrical spark is spraying about from the

MAIN COMPUTER.

A set of boots step out from around the corner, and as we
slowly begin to pan up we find the

BLACK CANARY

entering our presence.

Stopping, she places her hands on her hips, spotting the
two with them holding hands.

From that, she looks up at them.

BLACK CANARY

I ... hope I'm not intruding...

Oliver SNAPS his hand away from Chloe, and upon that, she darts him a look: confused...

Looking back at the Black Canary, her eyes widen. Oliver's eyes fall to the floor, before he finally urges himself to look back up at her, now realising she's really here.

On the Black Canary's big grin we --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

4 INT. WATCHTOWER - HEADQUARTERS - NIGHT. 4

Following the origin of the crackling electricity, finding ourselves at the

MAIN COMPUTER

as Chloe soon rises from behind.

CHLOE

Well, that's fixed.

Turning around, no one is listening. There stands Oliver and the Black Canary, facing each other ... whispering.

BLACK CANARY

(whispering)

You didn't tell me the two of you were together.

OLIVER

(whispering)

Its not like we were serious.

BLACK CANARY

(whispering)

Doesn't mean you couldn't have told me that you were shacking up with Watchtower --

Chloe can't help but step in, hearing their back and forth argument.

CHLOE

Am I ... missing something?

Oliver darts his eyes towards his girl.

OLIVER

Back before ... before we got together, Dinah and I were emailing each other back and forth and --

CHLOE

(catching on)

... and you were both sort of an item?

BLACK CANARY

Sorta, not really.

(CONTINUED)

The Black Canary disbands from Oliver, stepping around towards Chloe.

BLACK CANARY (CONT'D)

I should be on my way.

Chloe grabs her arm, stopping her from leaving. Turning her to face her, Chloe's curiosity seeps in.

CHLOE

If you don't mind me asking, why are you here?

BLACK CANARY

For the past few weeks the league and I have been on the run from some hidden society that I believe arrived in Gotham City a few nights ago.

(beat)

I was hoping to use Watchtower's computer to get a clearer sight of Gotham, but then someone from the outside hacked into our server and things went ... well you know what happened.

CHLOE

Before the computer went offline, were any firewalls apprehended.

BLACK CANARY

I don't know.

CHLOE

If this society you're up against was able to hack into Watchtower, and break through the main computer, I doubt its a threat to take lightly.

BLACK CANARY

Which is why I have Bart, Victor, and AC on the hunt for these guys.

Oliver joins in.

OLIVER

I don't think you guys should be doing this by yourself.

CHLOE

Oliver's right. This sounds dangerous. And with Watchtower at our disposal, we could prove to be a lot of help.

BLACK CANARY

Not when they can hack your system.

CHLOE

Trust me, whatever outsiders are on the firing line, I can fend off. Been using computers my whole life.

BLACK CANARY

Whatever we're up against here, Chloe, its going to take more than just a little tech to bring them down.

(beat)

Victor was nearly killed trying to fend these guys off. I'm gonna need some muscle behind the brains too.

CHLOE

And I've got people ready for when that time comes. But first --

BLACK CANARY

(interrupting)

... we gotta find out who, or what exactly it is behind these attacks.

A smile forms on Chloe's face -- finding a case to satisfy her night.

CUT TO:

INT. UNDERGROUND, FIGHT CLUB - GOTHAM - NIGHT.

Rising up into frame, a bloodied and bruised BRUCE WAYNE takes his stance. His naked chest shows scars, cuts, but he stays as the victor.

RINGMAN (O.S.)

Bruce Wayne takes the stand!

The RINGMAN grabs Bruce's hand, and raises it about his hand, showing his glory to everyone in the fight club, circling them.

Not even a grin forms on Bruce's face before he meets his next challenge,

HELENA BERTINELLI.

RINGMAN (O.S.) (CONT'D)
He's fought against three of our
strongest opponents yet, but can
newcomer Helena Bertinelli be the
first to take down Bruce Wayne?

Bruce SNAPS around...

BRUCE
You ...

A smile broadens on Helena's face.

HELENA
This is your last chance, Bruce.

BRUCE
For what?

HELENA
To turn around from this cry of
vengeance.

The two close in.

HELENA (CONT'D)
Its not too late.

Bruce CHARGES.

Wrapping his hands around Helena, he tackles her to the
ground. The two roll about, before she receives the upper
hand, rising above him and

HOLDING HIM DOWN.

BRUCE
Why are you here!

HELENA
Chloe sent me to talk some sense
into you.

BRUCE
Chloe?

A moment's pause before he

SPRINGS UP HIS LEG

and kicks her over him. Jumping up, he begins to back away,
granting Helena enough time to stand back up on her feet.

BRUCE (CONT'D)
What does she want with me?

HELENA

She wants you to move on from whatever anger you have left inside of you.

BRUCE

Tell her I'm not interested in her help.

Bruce throws a punch, but Helena DUCKS. From that she pulls off a mean

BACKFLIP

and kicks Bruce across the jaw; he falls to the ground.

HELENA

(landing)

You need her help, Bruce. She's the only one I know that can get you through this.

BRUCE

I was fine until she showed up.

Back on his feet, Bruce goes in for the next move. Pulling of a roundhouse kick, he clobbers Helena across the cheek, which propels her to the crowd.

THEY THROW HER BACK IN.

She meets Bruce's fist with her open hand, catching it, and elbowing him in the face.

Bruce spins around with a right hook, blowing her to her hands and knees.

BRUCE (CONT'D)

Ever since she arrived in Gotham, she gave me hope that I'll destroy my parent's killers.

(beat)

Checkmate gave me all the information on what Watchtower did in the past. What Chloe did in the past. But she declined.

Bruce goes for the next punch, but Helena BLOCKS it, and springs her legs up to meet his chest, backing him away.

She stands.

HELENA

So this is her fault?

BRUCE

I didn't say that.

HELENA

You didn't have to.

With almost a shrieking warcry, Helena shoots up her leg, kicking Bruce in the shoulder, which spins him around to then meet the floor; he falls.

Helena crouches to meet him.

HELENA (CONT'D)

Chloe helped me see the truth,
Bruce. She can help you too.

(beat)

You just have to listen. And
you'll know what is right.

BRUCE

What's right?

Bruce stands, not going in for the next attack. He just rises, and holds his punches back.

BRUCE (CONT'D)

There's nothing right about
letting the criminals of Gotham
corrupt this city. There's
nothing right about letting
murders run free in our streets.

HELENA

But taking the lives of those who
have done what you want to do is?

Bruce is frozen.

HELENA (CONT'D)

I can't tell you what to do,
Bruce. You have your own choices
to make.

(beat)

I just hope you make the right
one.

Helena hands over a piece of paper, which Bruce takes into his own hold.

BRUCE

What's this?

HELENA

If you're ready to let go of your
anger, you can meet Chloe here.

Bruce glances at it, pondering. He takes in a breath before

KNOCKING HELENA

5 CONTINUED: (4)

5

to the ground, and holding her there.

RINGMAN (O.S.)

3. 2. 1.

The crowd CHEERS, Helena squirming under his hold. He draws in close, whispering --

BRUCE

I'll show.

Standing, Bruce raises his hand, the crowd still cheering for him with excitement. Helena smiles, and on that we --

JUMP CUT TO:

6 INT. GOTHAM CITY - STREET - NIGHT.

6

Helena steps out into the street, bringing her MOBILE PHONE up to her ear.

HELENA

(into phone)

Yo, Chloe. I think Bruce is finally ready to get his act together.

CUT TO:

7 INT. WATCHTOWER - HEADQUARTERS - NIGHT.

7

Stepping away from Oliver and the Black Canary, Chloe reaches a level of privacy as she has her mobile phone up to her ear.

CHLOE

(into phone)

Oh, I almost forgot. I owe you one, Helena.

Hanging up, she places the phone into her jeans pocket. She turns to face Oliver, who looks on, curious.

OLIVER

What'd Helena want?

CHLOE

She was able to get to Bruce.

(beat)

I think he's ready to change, Oliver.

OLIVER

That's great!

(CONTINUED)

CHLOE

I have to head out, and meet him
in town. I'll be back in an hour.

(joking)

Sure you can keep your hands of
little miss fishnets here while
I'm gone.

The Black Canary gives off a small chuckle.

OLIVER

Very funny, Chloe.

CHLOE

I'll be seeing ya.

Chloe EXITS.

DRIFTING IN on Oliver and the Black Canary as they watch
her disappear through the doors, we soon --

CUT TO:

8 EXT. UNDERGROUND CARPARK - GOTHAM - NIGHT.

8

Elevator doors open on a SUITED WOMAN. She steps out, her
face covered by shadows. Walking passed the parked
vehicles, she makes her way towards the opposite wall.

She STOPS.

Feeling around on the wall, she is searching. Her hands
scan over the area before a piece of the wall is pushed in.

LIGHTS SCAN HER FINGERS

and the floor caves in, causing the suited woman to descend
into the darkness.

CUT TO:

9 INT. GOVERNMENT FACILITY - GROUND LEVEL - NIGHT.

9

Another set of elevator doors OPEN to reveal the suited
woman, as she enters an entire facility of people, walking
passed, busy.

Walking through, she makes her way towards her destination.

JUMP CUT TO:

10 INT. GOVERNMENT FACILITY - HEAD OFFICE - NIGHT.

10

The door opens, the suited woman ENTERING. She approaches the desk, a man, back turned, sits in the seat behind the desk.

SUITED WOMAN

Its started.

Turning, the man behind the operation is revealed to be

AGENT DURLIN,

his eyes covered with black shades.

AGENT DURLIN

I thought as much.

SUITED WOMAN

We followed the Black Canary as best we could, and it lead us to a tower, high in the sky.

AGENT DURLIN

A tower?

SUITED WOMAN

That's not the only thing.

(beat)

Once we noticed it was connected to the city's powerline, we tapped into their server and uncovered a database bigger than our own.

AGENT DURLIN

You got the co-ordinates.

SUITED WOMAN

No. I got something better.

Pulling a folder out from her jacket, she throws it onto the desk. Agent Durlin stares down at it.

AGENT DURLIN

Whats this?

SUITED WOMAN

Our man on the inside over at the Central Bureau of Intelligence back in Odyssey, was able to pull some info on this mysterious base of operations.

(beat)

Its called 'Watchtower'.

Agent Durlin looks up from the folder, now in his hands.

(CONTINUED)

AGENT DURLIN
So maybe if we find this *Chloe Sullivan*, we can join forces.

SUITED WOMAN
And have our hands on this
infamous database of hers.

Agent Durlin smiles, and on that grin we --

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

11 EXT. WATCHTOWER - GOTHAM CITY - NIGHT. 11

A wide shot of the Watchtower building, standing high in the city of Gotham City. The moon illuminates it and we --

CUT TO:

12 INT. WATCHTOWER - HEADQUARTERS - NIGHT. 12

Walking straight passed the computer and over towards Oliver, who sits on the couch, the Black Canary ENTERS our sight; drawing us in.

BLACK CANARY

So I heard you decided to form a new league then, huh? Forgetting about that old gang of yours?

With a sigh, he matches her eyes.

OLIVER

Its not like that.

BLACK CANARY

Haven't heard from you in a while.

OLIVER

Been busy.

BLACK CANARY

Yeah, I got a sneak peek of that the minute you walked through the doors.

OLIVER

(scoffs)

Can't believe you have a problem with me and Chloe.

BLACK CANARY

Oh I don't have a problem with Chloe.

Oliver gives a sarcastic glare.

OLIVER

Thanks for the subtle attack.

The Black Canary gives him a gentle nudge, sitting down next to him.

(CONTINUED)

BLACK CANARY

So tell me ... how's life in Gotham been treating you?

OLIVER

(sigh)

Its been rough.

BLACK CANARY

Since when wasn't life rough for Oliver Queen?

He smirks.

OLIVER

I know I don't lead the most easiest life, but I'd like to think its pretty decent.

(beat)

What about you?

BLACK CANARY

Been fine. The league's been working 24/7.

OLIVER

Same here.

BLACK CANARY

I heard. Big war coming?

OLIVER

You could say that.

BLACK CANARY

You know if you needed the help, we could back you up on this.

OLIVER

No more lives need to get involved with this. I can't risk your lives.

BLACK CANARY

Are you trying to protect us, or shut us out.

OLIVER

What are you talking about?

BLACK CANARY

You abandoned us, Ollie.

OLIVER

Oh, hardly. I moved to Gotham.

She shifts in her seat.

BLACK CANARY

And left us behind. You got us to set this place up, and just moved us farther out of your life.

OLIVER

I was trying to help Chloe, Dinah. She gave up on herself and the world - and sheltered herself off from everyone.

BLACK CANARY

Wasn't that the idea?

(beat)

I thought her coming here was so she could start a new life.

OLIVER

And I was just to let her move on from me. I couldn't let her go.

The Black Canary smiles.

BLACK CANARY

You really love her, don't you?

A small PAUSE.

Oliver opens his mouth to reply, a small grin on his face before his cellphone begins to ring. Turning away, he

ANSWERS HIS PHONE,

stepping away for a certain level of privacy.

OLIVER

(into phone)

Hello?

CUT TO:

13 EXT. GOTHAM CITY - STREET - NIGHT.

13

A shadowed FIGURE. They stand, lonely, distant, the large headquarters of Watchtower high above the city - right in front of them.

The figure brings the phone up to their ear.

FIGURE

(blurred voice)

There's something you have to see, Mr. Queen.

CUT TO:

14 INT. WATCHTOWER - HEADQUARTERS - NIGHT. 14

Snapping around from frame, eyes widened, Oliver responds to the conversation.

OLIVER
(into phone)
Who is this?

The line goes DEAD.

Oliver stares down at his phone, eyes wide, mouth open. *Who the hell was that?* He glances at the Black Canary, small look, before his phone

BEEPS.

Easing his vision back to the phone, he receives a message that reads *FOLLOW THE PATH TO ALL YOUR QUESTIONS...*

OLIVER (CONT'D)
What the ...

The Black Canary steps in from behind him.

BLACK CANARY
What is it? What's wrong?

Oliver turns, hasty.

OLIVER
N - Nothing. I - I gotta go.

BLACK CANARY
What?!

Grabbing his jacket, he is already half way out the door.

OLIVER
You know that war we said was on its way. I think I just got an inside scoop on what's coming.

Oliver EXITS.

BLACK CANARY
(long pause)
Damn. Even starting to sound like Chloe too.

With a small CHUCKLE, she turns off, and we --

SMASH CUT TO:

15 EXT. GOTHAM CITY - CORNER CAFE - NIGHT. 15

The fog creeps in. There stands CHLOE, anxiously waiting by the corner of the street - next to the cafe a few feet behind.

A presence emerges from behind, and she turns, startled, as we reveal

BRUCE WAYNE

who pulls Chloe around to face him. She JOLTS.

BRUCE

I thought you were expecting me?

A pressing BEAT. Chloe sighs, relieved. They begin to walk.

CHLOE

Been on edge lately, sorry.

(beat)

We need to talk.

BRUCE

I figured. You've sent enough self righteous do-gooders my way, hoping Helena was the last.

A small chuckle escapes Chloe.

CHLOE

She is. Because this is the last time I'll be pulling you off the ledge.

BRUCE

What makes you say that?

The two STOP.

CHLOE

Something is coming. Something I wish I was strong enough to stop on my own.

(pause)

And I can't keep looking over my shoulder to see you falling behind. But I don't want to see you turn into Emil.

Bruce turns in, full attention, focused.

CHLOE (CONT'D)

Emil Hamilton thinks what he's doing is right for the rest of us.

(MORE)

(CONTINUED)

CHLOE (CONT'D)

He's captured criminals and experimented on them, turning them into his personal lab rats and releasing them into Gotham as prototypes for what's on its way.

(beat)

He's killed innocent and guilty blood to make sure his vision comes to pass, and I feel, you will do the same.

BRUCE

I'm not a killer.

CHLOE

The Green Arrow. The guy you ran into in the alley. He's one of us. He told me what you were doing there Bruce.

Bruce shuffles, uncomfortable.

BRUCE

I was looking for --

CHLOE

(sharp)

If you say Justice I swear to god I'm walking away right now.

Bruce pauses.

BRUCE

Look, I'm sorry. But ever since you came back into my life, doing what you do with Watchtower, saving people -- I've wanted to be saved to.

CHLOE

What do you need saving from?

BRUCE

My parents were murdered!

(beat)

I lost everything that night. My parents, my childhood, my life. I have always been searching for something to make my life meaningful, to have some reason to wake up every morning, and Watchtower has done that. I can go out there, and I can fight these criminals. I can save Gotham.

CHLOE

By killing them off?

(beat)

You can't play Judge, Jury and Executioner with the guilty, Bruce. Its not right. And if you really can't see that --

BRUCE

(interuppting)

I can. I mean ... I get it ...

Chloe takes his hand, returning his eyes onto her own.

CHLOE

Then please.

(long pause)

You have the potential to become an amazing hero, Bruce. You just have to clear your head. You've got something to fight for, that you know -- but what you do with it ... its up to you. I just hope when the time comes for you to make that choice, you do what's right.

A warming smile forms on Chloe's face, and she begins to walk off. TIGHT on Bruce -- his eyes follow her, watching as she disappears into the night.

On that shot of Bruce, we --

SMASH CUT TO:

16 EXT. GOTHAM CITY - WATCHTOWER - NIGHT.

16

A wide shot of Watchtower, turning around it as we get a full view sight of the stunning masterpiece - standing above the whole city.

CUT TO:

17 INT. WATCHTOWER - HEADQUARTERS - NIGHT.

17

The doors SPRING APART. In enters Helena Bertinelli, taking her jacket off, and throwing it on the bench. Further in, and she spots the

BLACK CANARY,

approaching her.

HELENA

Hey.

(CONTINUED)

BLACK CANARY

Aren't you gonna ask what I'm doing here?

HELENA

Please, you're wearing fishnets.

(beat)

I'm gonna take a wild guess here and assume you're one of the leather clad superheroes.

The Black Canary laughs.

BLACK CANARY

Good guess.

Helena sits up on the table.

HELENA

So is it safe to think something urgent has come up, and you need Chloe to help solve it.

BLACK CANARY

Actually I got caught trying to solve this thing on my own.

(beat)

Chloe insisted on helping.

HELENA

That's Chloe for ya.

BLACK CANARY

So, you in?

Helena smiles, sliding off the table.

HELENA

What have you got for me?

BLACK CANARY

Organization. Been hunting my league for weeks on end lately.

(beat)

They've moved here to Gotham, and we've been trying to track them down.

HELENA

Well that's fun. You know ever since I decided to help Chloe out here, all we've been up against lately are organizations.

(beat)

Its getting old.

BLACK CANARY

Yeah, I heard. You really gave
Checkmate a run for its money.

HELENA

That's what happens when you burn
their base of operations to the
ground.

BLACK CANARY

I didn't want anyone else
involved, but I guess its better
to end this now then wait for the
rest of the league to get up to
date with us.

HELENA

Well Chloe should be back soon.
(beat)
Where's Oliver?

BLACK CANARY

Got some important phone call. He
bailed on us.

HELENA

That's not like him...

BLACK CANARY

(thinking)
I don't know. He said it had
something to do with this war
that was on its way.

Helena's eyes widen, directed at the Black Canary.

HELENA

That can't be good ...

CUT TO:

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

18

The door opens. Chloe makes her way into frame, catching
PERRY WHITE

packing up his things, calling it a night. He LOOKS UP.

PERRY

Chloe?

Chloe, nervously, closes the door, and steps forward.

CHLOE

Hey ... Perry.

(CONTINUED)

PERRY

Long time, no story.

CHLOE

Yeah, I ... uh ... I'm sorry.

She takes a SEAT.

CHLOE (CONT'D)

I know I haven't been around much lately, and I know most people would get fired. But I promise, I have something I have to take care of tonight, but I'll be put on my busy little bee cap and get straight back to work -- first thing tomorrow.

PERRY

How's your boyfriend?

CHLOE

Wh-um-what? How did you --

PERRY

You must have been emailing each other back and forth at work and accidentally sent me an email, obviously meant for him.

CHLOE

Me? Emailing on the job?

PERRY

Well I don't think you want to be grabbing my ass, now do you?

Chloe COUGHS - embarrassed. She soon stands, going bright red.

CHLOE

Oh, right. I - uhm ... you know --

PERRY

Just be a little more careful. As much as I want to see you become my successor here, Chloe, because god knows you got the potential, you're seriously lacking right now.

CHLOE

Yeah. I know. And I know how much you've been doing to help me.

(beat)

(MORE)

CHLOE (CONT'D)

I've just been juggling two different lives right now, and I'm hoping to find some balance.

PERRY

Lets hope you do.

(long pause, looks up)

You got talent, kid. Something a lot of reporters your age don't have. You should stop thinking about this other life you're juggling, and start looking toward the future.

(beat)

Who knows. Maybe one day, you'll find yourself back at the Daily Planet.

Perry SMILES. He grabs his things, and leaves. On his departure, we slowly come in on Chloe.

CHLOE

(sad)

If only...

JUMP CUT TO:

Back in the street, Chloe makes her way towards the large tower in front - Watchtower.

Her eyes sparkle in the moonlight, gazing up at its beauty. The sound of

SHRIEKING TIRES

breaks through, startling Chloe.

She SNAPS around.

A suited MAN steps in from behind, wrapping his hand around her mouth with a cloth covering his fingertips.

Chloe STRUGGLES.

Her muffled whimpers fade as she loses feeling throughout her entire body, going limp. The large van

ZOOMS

into frame. The door slides open, and Chloe is pulled into the vehicle.

As the suited man enters back inside the van, closing the doors, we --

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

20 INT. GOVERNMENT FACILITY - HEAD OFFICE - NIGHT. 20

ANGLE: UNKNOWN P.O.V -- Darkness consumes the screen, nothing. Small muffled voices, close, yet distant, confusing. The screen begins to rise up, and we find a

ROOM FULL OF AGENTS.

And there stands CHLOE. Blindfold removed. She turns around, puffing, panting, scanning the room.

She's surrounded.

CHLOE

What the hell is --

AGENT DURLIN (O.S.)

I'll do the talking here.

Stepping into sight, AGENT DURLIN reveals himself to Chloe.

CHLOE

And you are?

The other AGENTS begin to close in, making sure they have a good target range in case she runs.

AGENT DURLIN

The one running this operation.

(beat)

You're a pretty sneaky gal. Until now, I didn't know about your little beacon above Gotham. Pretty craft, I must say.

CHLOE

Thank you.

AGENT DURLIN

Probably wondering how we found out.

CHLOE

Actually the only thing crossing my mind right now is --

Chloe ELBOWS the Agent behind. With a GRUNT, he releases his weapon. Chloe catches it, and DUCKS; spinning around the Agent as he stumbles forward and

HOLDING HIM HOSTAGE.

(CONTINUED)

CHLOE (CONT'D)

... blowing this guys brains out
and making a run for it.

AGENT DURLIN

You really think we're that
stupid?

CHLOE

I know what you want, and I know
Watchtower holds all the
information on who you're after.

(beat)

But I won't reveal anything to
you. So that said --

Chloe TIGHTENS her hold on the Agent, gun pressed firmly
against his temple -- AGENT THOMPSON, who whimpers on this
stronger force.

AGENT THOMPSON

Stop! P-P-Please...

Chloe's eyes FLUTTER.

AGENT DURLIN

You can't kill him. I know a
murderer when I see one. You
don't have that in you.

(beat)

You can't even hold your gun
right.

She darts her hold of the gun, then returns her sight to
Agent Durlin -- aiming it at him.

CHLOE

Maybe so. But I'm getting out of
this place one way or another.

AGENT DURLIN

You're not going anywhere.

Chloe slowly makes her way towards the ELEVATOR.

The agents draw in closer. She returns the gun to Agent
Thompson's skull.

CHLOE

Whoa. I wouldn't do that.

A look of worry forms on Chloe's face as she

PUSHES

Agent Thompson forward, into Durlin, who falls with him.

(CONTINUED)

The doors SLIDE OPEN, and Chloe disappears behind them. As they close, the guards RUSH -- but are cut off. They slam their hands on the doors, angered.

Durlin RISES.

AGENT DURLIN

Don't just stand there! Shut down
the elevators!

CUT TO:

21 INT. ELEVATOR - GOVERNMENT FACILITY - NIGHT.

21

The elevator is moving, dropping. Chloe COCKS the gun, ready to put up a fight. She looks to the camera, and

AIMS,

firing. The camera EXPLODES, and Chloe is satisfied, holding the gun out in front -- she is prepared.

EVERYTHING STOPS.

Chloe falls to her knees, the gun sliding from her hold, and her head hitting the wall. The Elevator has been cut off.

She raises her head, eyes widened.

AGENT DURLIN

(over speaker)

Well. Well. Well. Looks like the
Predator has caught its Prey.

Chloe gets up on her knees, a bit dazed.

CHLOE

What do you want with me?!

AGENT DURLIN

(over speaker)

Isn't that obvious? We want you
to tell us everything. We want to
know where we can find this
league of yours, and finish them
off once and for all.

(beat)

If you do, you live. If you
don't, well ...

Two panels slide up from the wall, revealing gas shoots.

AGENT DURLIN (CONT'D)
(speaker)
... lets just say you'll die a
slow and painful death.

Gas begins to EMIT from the shoots.

AGENT DURLIN (CONT'D)
(speaker)
You have at least a full hour
before the gas burns through your
lungs and shatters all your vital
organs -- rotting through every
vein in your body and ultimately
killing you.

Chloe's eyebrows raise, her face squinting with fear. The
gas consumes the room, and she is scared.

AGENT DURLIN (CONT'D)
(speaker)
Let the countdown begin.

SMASH CUT TO:

22 INT. WATCHTOWER - HEADQUARTERS - NIGHT.

22

The constant BEEPING of a nearby machine brings HELENA to
the distraction. Turning away from her cabinet (that
appears behind a sheet of the wall: exactly like from
Deadshot), she faces the

MAIN COMPUTER.

HELENA
Oh my god.

Turning, still in costume, the BLACK CANARY approaches,
confused.

BLACK CANARY
What's going on?

HELENA
Its Chloe.

TIGHT on the screen. It resonates a bright red, flashing.

HELENA (CONT'D)
She's in trouble.

BLACK CANARY
How do you know?

(CONTINUED)

HELENA

We have a way of signalling
distress calls back to the main
Headquarters.

(faces Black Canary)

You know, in case we get in too
much danger.

Slowly, we push in on the Black Canary, realizing. Helena
resorts back to the computer as it begins to scan the city.

BLACK CANARY

They must have found her...

CUT TO:

23 INT. ELEVATOR - GOVERNMENT FACILITY - NIGHT.

23

SNAPPING her head up, impatient, Chloe scans the ceiling
for some sort of an escape. Returning her eyes to her

MOBILE PHONE

she begins to worry.

CHLOE

Come on, come on.

CUT TO:

24 INT. WATCHTOWER - HEADQUARTERS - NIGHT.

24

COMPUTER IS STILL ON FRAME. Large co-ordinates are found,
slowly pinpointing. Watching intently, Helena and the Black
Canary wait.

HELENA

Looks like we found them.

Turning away from the Main Computer, she approaches her
cabinet -- grabbing her mask and placing it on. As she
does, we are

YANKED BACK

to the Black Canary, who places a small USB into the
computer, downloading the co-ordinates.

BLACK CANARY

Shoulda got her kidnapped
earlier. Sure would have saved us
some time.

A small laugh escapes Helena, who turns, now under her
heroic persona,

(CONTINUED)

THE HUNTRESS.

With her long coat in her hands, she makes her way towards the Black Canary, slowly wrapping it around her as she walks.

She tightens her gloves.

HELENA
(now as Huntress)
Lets go save the boss.

The Black Canary turns, disappearing towards the doors. And as the Huntress (Helena) turns, her jacket is

WHIPPED UP

across frame, blacking us out. OFF that...

The large metal door begins to SLIDE open. A gush of light enters, emitting behind

OLIVER

who pries open the doors with a metal bar.

Granting enough time to enter, Oliver JUMPS through, the doors falling back together upon entrance. He turns, all light has faded.

His phone RINGS.

Bringing the mobile up to his ear, he ANSWERS.

OLIVER
(whispering)
What the hell is going on? What
is this place?

FIGURE
(blurred voice)
Ten. Rabbits. Alone. Prowling.

Oliver shakes his head, confused.

OLIVER
Tell me what is --

The line CUTS.

OLIVER (CONT'D)
Dammit!

In a fit of rage, he SLAMS his hand on the shadowed desk, the only thing in clear sight from his position.

A moment's PAUSE, and he remembers:

OLIVER (CONT'D)

Ten. Rabbits. Alone. Prowling?

Eyes widening, he realizes.

OLIVER (CONT'D)

Its a trap.

Turning around, ready to escape, he suddenly stops on the sound of

GUNS COCKING,

noticing he is completely surrounded.

A sigh falls from his lips.

OLIVER (CONT'D)

Oh god, no.

Raising his hands above his head, he turns back around. A massive light SHOOTs straight up ahead, revealing a sheet of glass - what stands between him and this unknown *Figure*.

He's on another level, on the other side.

Back on Oliver -- who see's him, yet we can't. Not yet.

OLIVER (CONT'D)

Its you...

Grabbing his phone, he begins to DIAL, trying to make a distress call before a set of hands

YANK

him into the darkness, fading into the shadows.

TIGHT on his Phone, it lies smashed - in ruins. From that, we begin to PAN UP, into the shadows as we soon find ourselves --

Drifting up from the black screen, we find ourselves underground, back in the CARPARK. A shot of legs, walking, strutting.

Drifting further up, we reveal the Black Canary, and the Huntress -- eagerly approaching a dead end wall.

HUNTRESS

This it?

BLACK CANARY

The trail goes straight through the wall.

HUNTRESS

You serious? Who the hell builds a wall in front of --

BLACK CANARY

(finishing)

... an underground government facility? Oh, no one.

The Huntress smiles.

HUNTRESS

Okay, you got me there.

BLACK CANARY

Which means there's only one way in.

The Huntress begins to feel around the wall.

HUNTRESS

You're right.

(beat)

There must be some sort of hidden part of the wall that opens this thing. Like those cliché bookcases that open when you pull the book out. Or a statue that you pull ball.

BLACK CANARY

What are you doing?

Removing herself from the wall, she faces the Black Canary.

HUNTRESS

I'm *trying* to get us inside so we can get our girl out of here.

BLACK CANARY

Hugging the wall isn't going to help.

HUNTRESS

Got any other suggestions.

BLACK CANARY

You might want to cover your ears for this one. First time is always the hardest.

HUNTRESS

First time for what?

The Black Canary summons all her strength, throwing her head forward, and her arms back. Shockwaves begin to emit from her mouth, a loud

WAIL

escaping her lips, spiralling, propelling at the wall.

The Huntress stumbles back, hands on her ears, watching, surprised. The wall begins to SHAKE, cracks appearing -- but not breaking.

Noticing, the Huntress SPINS around, a full 360, before returning with her leg

SHOT OUT.

The wall EXPLODES, rubble flying forward. The entrance is made.

The Black Canary takes her stance, her wail ending.

HUNTRESS (CONT'D)

You know I spent all this time thinking what your speciality was, and not once did I consider a high pitch shriek.

BLACK CANARY

As ridiculous as it sounds, it does have its uses.

HUNTRESS

Who am I to talk. Only special ability I have resonates from my sarcasm.

The two exchange looks.

BLACK CANARY

(beat)

Well then. Lets get to work.

On her grin, we --

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

27 INT. GOVERNMENT FACILITY - HEAD OFFICE - NIGHT. 27

An AGENT enters the head office. There stands Agent Durlin, turning to face him.

AGENT DURLIN
What is it? Has the blonde given
what we needed.

AGENT
No, sir. Not yet.

AGENT DURLIN
Then what are you doing here?

AGENT
Two imposters have entered the
facility. We've been breached.

AGENT DURLIN
Breachd?

AGENT
Yes. By the Black Canary, and
some other vigilante.

AGENT DURLIN
Damn it!

AGENT
What's our orders?

Controlling his rage, he keeps a calm face.

AGENT DURLIN
Find the imposters and eliminate
them. We can't have our plan
compromised. Chloe Sullivan is
bound to cave in anytime now.
(beat)
She has very few minutes left.

Turning to the SPEAKER, he turns it on, ready.

OFF that we --

CUT TO:

28 INT. GOVERNMENT FACILITY - HALL - NIGHT.

28

A grunting figure FLIES from around the corner. Rebounding off the wall, he hits the floor, and we glue to that very shot - lying unconscious, motionless.

Stepping over his body, the Black Canary and the Huntress reveal themselves, walking towards the co-ordinated area on the phone, Black Canary holds out in front.

BLACK CANARY
... and the trail ends here.

The Huntress looks surprised.

HUNTRESS
Uh ... the elevator?

Snapping her head up from below, trying to turn the elevator on, the Black Canary soon stands.

BLACK CANARY
Damn thing's locked. She must be trapped inside.

HUNTRESS
What kind of a mastermind locks someone in an elevator.

BLACK CANARY
I don't know. Maybe we can ask her when we break her out of here!

The room begins to turn a FLASHING RED -- grasping both our heroes' attention.

AGENT DURLIN (V.O.)
(over speaker phone)
The facility has been breached.
We're looking for two imposters.
Its shoot to kill. I repeat,
shoot to kill.

The TELEVISION screens set up all around the facility

TURN ON

revealing live footage of where the two leather clad heroes stand. They face each other.

HUNTRESS
Son of a bitch.

BLACK CANARY
We gotta get her out of here.

(CONTINUED)

28 CONTINUED:

28

From their daunting expressions, we MELT THROUGH the doors, and find ourselves --

29 INT. ELEVATOR SHAFT - NIGHT.

29

Stretching down the elevator shaft, not too far, we come in on the frozen elevator. Pushing through that, we arrive...

30 INT. ELEVATOR - GOVERNMENT FACILITY - NIGHT.

30

From the ceiling, we DRIFT DOWN to find Chloe, huddled in the corner. Sweat is dripping from her pale, ghostly face, as she stares off into space.

AGENT DURLIN

(over speaker)

The hour is almost up. What will it be, Sullivan?

She darts her eyes to her phone.

ANGLE: CHLOE'S P.O.V -- the screen is clear, showing us a message addressed to *Oliver Queen*. It reads: *No matter what, I'll always love you.*

Peering up from the phone, she is satisfied.

With a simple sigh, she CLICKS to send. Her eyes ease up, a regretful look on her face. Standing, she takes her ground, ready to move on from this life.

The phone slips from her fingers, falling.

CHLOE

Go. To. Hell.

From the SCREAMING SHRIEK of a distant figure, we hear a sudden THUD that slams atop the elevator.

A look of hope appears on her eyes, throwing herself around to face the origin of the noise.

More thuds continue, before a large patch of the elevator ceiling collapses, and the

BLACK CANARY

looks down from the whole, granting Chloe that hope.

CHLOE (CONT'D)

You made it!

She gives her a reassuring look.

BLACK CANARY

Come on. Lets get out of here.

She reaches out to Chloe, ready for her to take her hold.
As Chloe's hand slowly moves towards hers, we --

CUT TO:

31 INT. GOVERNMENT FACILITY - HEAD OFFICE - NIGHT. 31

Agent Durlin steps around from his desk, PHONE to his ear,
with a concerned look on his face.

AGENT DURLIN

(into phone)

Drop the elevators.

AGENT

(on other line)

But sir, we have several of our
own inside the elevators all
around the facility.

AGENT DURLIN

(into phone)

To keep this facility running we
have to make some sacrifices. We
can not allow them to expose us.

(beat)

Now drop the god damn elevators!

He HANGS UP the phone, and returns to the speaker --
placing the headphones around his ears, listening in...

CUT TO:

32 INT. ELEVATOR SHAFT - NIGHT. 32

Standing atop the elevator, Chloe and the Black Canary
prepare to climb. The fresh air finally hits Chloe, and
does a number on her body.

She stumbles to the wall.

BLACK CANARY

Whoa. You alright?

CHLOE

The gas. I've been in there too
long. I can't ... can't --

BLACK CANARY

The stuff'll drain out of you.

(beat)

(MORE)

(CONTINUED)

32 CONTINUED:

32

BLACK CANARY (CONT'D)

You are not going to die here,
Chloe, now come on!

KA-BOOOOOOM!

The entire structure RATTLES. The Black Canary grabs onto
Chloe and propels her towards the doorway. Chloe's hands

GRIP THE EDGE

and she connects with the doorway.

Reaching for the wall, she's too late. The Black Canary
suddenly DROPS with the rest of the elevator.

CHLOE

Nooooooooo!

OFF that...

CUT TO:

33 INT. GOVERNMENT FACILITY - HALL - NIGHT.

33

PULLING Chloe into the hall, from the elevator shaft, the
Huntress brings her to safety. Surprised that the Black
Canary is not by her side, she has to ask:

HUNTRESS

Where's Dinah?

Chloe springs her head up, her short blonde hair being
thrown out of her eyes, revealing the tears in them.

She knows immediately.

HUNTRESS (CONT'D)

O-O-Oh god...

PUSHING PASTED them, we enter the --

34 INT. ELEVATOR SHAFT - NIGHT.

34

SHOOTING DOWN, we finally reach a shadowed figure. The
Black Canary. She clings onto the doorway with all her
might, trying to pull herself up.

To her dismay, the elevators above her begin to PLUMMET
down, through the shaft.

BLACK CANARY

No.

From her panicked state, she manages to turn around, facing
the oncoming damage. With all that's left in her, she

(CONTINUED)

SHRIEKS

her canary call, shockwaves BLASTING through the elevators that make their way towards her rapidly.

Tearing through each structure, her blast saves her from a collision bound to have killed her instantly. Her vision becomes blurred (a POV shot proving that), and her fingers begin to strain.

She's gone.

Descending, the Black Canary falls like a shooting star, all the way into the darkness. From her descent, we begin to DRIFT BACK UP towards

CHLOE AND THE HUNTRESS

who peer down with fear.

CUT TO:

35 INT. GOVERNMENT FACILITY - HALL - NIGHT.

35

The Huntress faces Chloe, and vice versa.

HUNTRESS

I think I can get her out.

CHLOE

What?

HUNTRESS

If I climb down there, I can shoot a line and bring us back up to safety.

CHLOE

Helena, I don't --

HUNTRESS

(interrupting)

Chloe. Please. I have to do something.

Chloe nods, understanding. The Huntress pulls out a small case from her jacket, passing it to Chloe.

CHLOE

What's this?

HUNTRESS

Explosives. Its the only --

CHLOE

No. I can't.

(CONTINUED)

HUNTRESS

Chloe. Listen to me. You have to do this. You have to save Dinah's team. They won't stop hunting them.

Chloe takes her hand, gazing right into her eyes. She's trembling, scared that this is it.

CHLOE

I've said my fair share of goodbyes these past few months. I hope this isn't ours.

The Huntress smiles, her eyes watery, and they embrace one another in a beautiful hug. Tight. Close. They hold it.

HUNTRESS

See you around.

Chloe smiles, her head on the Huntress' shoulder.

CHLOE

See you around.

As they pull apart, the Huntress gives her a small nod, before turning and

LEAPING

back into the elevator shaft.

Chloe stumbles back, disorientated. She turns around to see an approaching squad of agents, and on their arrival, she turns and RUNS.

Bullets fly through the room, bouncing off the walls, catching up to her. She reaches the end of the hall, and

URNS OFF,

escaping.

The AGENTS follow on, and as they RACE passed frame, we suddenly --

SMASH CUT TO:

Alone, abandoned, Oliver walks through the labs; no gun wielding men by his side. All is dark, as he scans the room, confused, worried.

The door opens, a rush of light peering through to reveal

EMIL HAMILTON,

approaching with a cocky grin.

Oliver SNAPS around, enraged.

OLIVER

I'm gonna kill you!

EMIL

I don't think Chloe would approve of that.

OLIVER

You kidding?

(beat)

After the little stunt you pulled last week, she's already holding up her pitchfork.

EMIL

Yes. How is that shoulder of yours. Healing, I presume.

Oliver throws out his fist, connecting it with Emil's face.

He falls to the floor.

OLIVER

You are a dead man!

Wiping the blood from his mouth, Emil stands.

EMIL

You have no control over me.

Grabbing the TRAY on the counter, Emil SWIPES it across Oliver's face, knocking him to the bench that he stumbles over.

Emil steps forward.

EMIL (CONT'D)

Its funny, isn't it. How I use to with you, now against you.

OLIVER

Sorry if I don't share your same humor, but I guess its because you *shot me!*

Oliver SPITS the blood from his mouth onto the floor, holding his nose from the pain.

EMIL

There's something I want to show you, Oliver. Something I think you're gonna like.

OLIVER

Don't count on it.

Hitting the lights, he reveals a glass containment, sealed tightly. Inside is a dark suit, all black. It is based off the GREEN ARROW OUTFIT.

On the neck piece is a chip, that would connect to the person. From that we PULL BACK to Oliver's dismay, his eyes widening.

EMIL (O.S.)

Welcome to Project Darkwatch.

OLIVER

What have you done?

Emil enters frame, closing in on Oliver.

EMIL

I need a warrior. In the coming days, this city will be remotely wiped with my ultimate creation.

(beat)

And every single person in Gotham City will become part of my experiment -- granting them an unlimited amount of power. We will all be part of the new race.

OLIVER

You can't do this.

EMIL

(continuing)

People like Chloe will challenge me, and this sudden change. And I need that warrior to fight back for us. That person will be you.

OLIVER

I will never fight for you.

EMIL

You won't have a choice.

(long pause)

I have big plans for you Oliver.

A roll up BEAT leads us straight towards --

37 INT. GOVERNMENT FACILITY - HEAD OFFICE - NIGHT. 37

Agent Durlin walks back and forth, finishing a conversation on his phone.

AGENT DURLIN
... what do you mean you lost her? She couldn't have gone far!
(beat)
Find her, or suffer the consequences of failure!

CHLOE (O.S.)
The only failure here is standing right in front of me.

Agent Durlin SNAPS around to see Chloe.

She CLOSES the door.

CHLOE (CONT'D)
Listen closely because I'm only going to say this once. You're going to tell everyone in this building to evacuate.

Chloe reveals a TRIGGER in her hand.

CHLOE (CONT'D)
When I hit this trigger, this entire facility will go up in flames and burry us all alive.
(beat)
If you do, you'll get to live. If you don't ... well lets just say you'll die a slow and painful death.

Durlin stumbles back in his step.

CHLOE (CONT'D)
The clock's ticking.

CUT TO:

38 INT. EMIL'S BASE - LABS - NIGHT. 38

Oliver turns off in disbelief.

OLIVER
You're insane.

EMIL
I'm giving you an army.

He turns, shocked.

(CONTINUED)

OLIVER

The army I have is here to stop you from destroying the lives of everyone in this city.

(beat)

And we will stop you.

EMIL

Its too late.

Grabbing him by his collared shirt, Oliver pulls Emil in close, his rage empowering him.

OLIVER

Its never too late.

He is THROWN back. Emil hits the glass, where the Darkwatch suit stands, falling with the shards around him.

Stepping forward, Oliver obtains a

SHARD

and pulls Emil up to meet it.

OLIVER (CONT'D)

Its people like you that make Gotham as corrupted as it is.

(beat)

And I won't let you threaten anymore lives.

CUT TO:

39 INT. GOVERNMENT FACILITY - HEAD OFFICE - NIGHT.

39

Everything is BLURRED - all except the trigger held in Chloe's hand. Focusing, we come to the full situation, as Agent Durlin brings the microphone up to his face.

AGENT DURLIN

The facility is closing down. All agents are expected to evacuate the premises. I repeat, everyone must evacuate the premises.

He darts an angry look towards Chloe.

AGENT DURLIN (CONT'D)

(to Chloe)

Happy?

CHLOE

My friend is lying in an elevator shaft probably dead. Do I look happy to you?

(CONTINUED)

He turns his back, and approaches his desk - taking a seat.

AGENT DURLIN

Well you should be. The building
is being cleared as we speak.

ANGLE: COMPUTER SCREEN -- the screen clearly shows hundreds
of dots, all moving away from the grid (everyone is leaving
the facility).

AGENT DURLIN (CONT'D)

(looks up)

Guess its over.

CHLOE

What about the elevator shaft.

AGENT DURLIN

You'll have to be more specific.

(beat)

A lot of them are filled with
dead agents -- and they don't
seem to be going anywhere.

CHLOE

The level I was on. Is there any
one still there?

Agent Durlin stands, knocking the computer as he does. It
falls off the desk,

CRASHING.

CHLOE (CONT'D)

No!

Agent Durlin THROWS his desk forward, tackling Chloe to the
ground with it. The trigger rolls from her hand, and she is
buried under the desk.

AGENT DURLIN

Stupid. Stupid. Blonde.

CUT TO:

The shard of glass is firmly pressed against Emil's neck.
Slowly pulling back we catch Oliver's angry expression.

EMIL

Come on, Oliver. Do it.

(beat)

Save Gotham.

(yelling)

Kill me!!!

(CONTINUED)

Those very words send shivers down Oliver's spine, and he releases the glass, stepping back from him.

OLIVER

No. No --

Emil begins to LAUGH.

EMIL

Then say goodbye to Gotham,
because if you don't kill me, I'm
not going anywhere!

OLIVER

I'm walking out of here. And the
next time you see me, I'll be
with my army. And you'll be
without yours.

Turning off, Oliver leaves the crazed man alone to contemplate on what has just happened.

Emil doesn't move, he lets him go.

Oliver's words have gotten to him. Emil thought Oliver would kill him. He knew it. But Oliver didn't...

On his disappointment we --

BLACKOUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

41 INT. GOVERNMENT FACILITY - BOTTOM LEVEL - NIGHT. 41

TIGHT on the wall. An explosion PUSHES through the wall, separating it into nothing but rubble. The flames race through the level fast, the ground shaking.

Following the flames, we come to --

42 INT. GOVERNMENT FACILITY - HEAD OFFICE ENTRANCE - NEXT. 42

There stands CHLOE. The flames come her way, and she begins to run. Starting to catch up with her, she faces the entrance to the stairs,

KICKING

the door open, and entering.

43 INT. GOVERNMENT FACILITY - STAIRS - NEXT. 43

Flames propel the door forward, minimum fire pushing through fast. The door meets with the wall. Chloe has already begun to scale up the stairs.

CUT TO:

44 INT. GOVERNMENT FACILITY - SECOND LEVEL - NIGHT. 44

KA-BOOOOOOM! Another explosion spreads throughout the next level of the facility. It tears through the open elevator shaft entrance, wiping out the entire narrow space with rising fire.

CUT TO:

45 INT. GOVERNMENT FACILITY - STAIRS - NIGHT. 45

Passing the next level up, Chloe continues to run, struggling to continue. Her heart is racing. Her eyes bulging with fear. She continues.

She can't do anything but.

46 INT. GOVERNMENT FACILITY - THIRD LEVEL - NEXT. 46

The next to last explosion takes out the entire floor. The ceiling caves into itself, and all the walls are wiped out in a domino effect.

OFF that ...

47 INT. GOVERNMENT FACILITY - STAIRS - NEXT. 47

The impact takes out the flight of stairs Chloe just passed. She falls forward, hanging onto the rail as the stairs begin to collapse.

A small, frightened whimper escapes her, but she PULLS herself up. Gasping, she counts herself lucky, and makes the final few steps up to --

48 INT. GOVERNMENT FACILITY - GROUND LEVEL/TOP FLOOR - NEXT. 48

The door SPRINGS open, and Chloe runs through - the flames are straight behind her, already gone off. Without a moment's pause, without looking over her shoulder, she

RUNS THROUGH THE LEVEL,

straight towards the EXIT.

The flames connect with her back, the impact THROWING her forward -- that final nudge that frees her from the building. From that we find ourselves --

49 INT. UNDERGROUND CARPARK - GOTHAM - NIGHT. 49

A large PUFF of smoke EXPLODES through the carpark. Chloe rolls out from the smoke. Holding herself up, she SNAPS her head up -- bruised, slightly burnt, nothing too major.

With a deep exhale, she brings herself to her knees.

ANGLE: CHLOE'S P.O.V -- there stands Agent Durlin. He waves her off with a big smile, before turning his back to her and escaping.

OFF Chloe, we --

FLASH CUT TO:

50 EXT. GOTHAM - CITY - TWILIGHT/MORNING. 50

Moments after, the moon begins to fade, as morning begins to arrive. The sun starts to rise, a purple 'twilight' effect forming.

DISSOLVE TO:

51 EXT. WATCHTOWER - GOTHAM CITY - MORNING. 51

The sun sheds a gorgeous ray of light over the wonderful building standing high in the city. From its illumination, we come into...

52 INT. WATCHTOWER - HEADQUARTERS - MORNING. 52

The doors slowly peel apart. Chloe ENTERS, her clothes tinged, her face bruised. Same old, same old. Her heart sinks.

The room is empty.

She clutches her stomach, about to stumble over, before a warming voice enters her presence.

HELENA (O.S.)

Chloe?

Her mouth falls open. She can't speak, let alone breathe. Closing her eyes, she takes in that voice, and turns --

CHLOE

Helena?

And there she stands, at the back of the room with DINAH LANCE (the Black canary) by her side, sitting down with an icepack on her neck.

CHLOE (CONT'D)

Oh my god!

Running to her, she throws her arms around her; the two share another heartwarming hug.

CHLOE (CONT'D)

I thought you didn't make it out.

Pulling away, she looks for an explanation, still gobsmacked.

HELENA

We made it out before the place went up in flames. Used a grappling hook to pull ourselves out.

(CONTINUED)

DINAH

You got a brave hero on your team here, Chloe.

CHLOE

On *our* team.

Chloe approaches Dinah.

CHLOE (CONT'D)

Because of everything that has happened, I can no longer be about of your league, Dinah.

(beat)

As much as I want to tell them all that I'm alive. As much as I'd love to surprise Clark at the Daily Planet with a comforting hug. I can't.

DINAH

I'm sorry.

Chloe gives an assuring smile.

CHLOE

But today we proved that together we can be our own team.

(beat)

A new league of heroes.

HELENA

Talk about women power.

The three laugh.

DINAH

You sure about this?

CHLOE

To tell you the truth, I've missed working with others. And knowing I wasn't alone ...

HELENA

But you haven't been alone.

CHLOE

Here in Gotham, all I've ever felt was in control. And as much as I can keep a clear mind long enough to get things done, I miss being apart of something greater.

(beat)

I miss knowing that if I fail there's someone there who has my back. And vice versa.

DINAH

So I guess its official then.

HELENA

What should we call ourselves.

CHLOE

I for one want to swerve away
from the term 'league' or 'trio'.

DINAH

We'll think of something...

Chloe smiles.

DINAH (CONT'D)

I better be off. Now that these
guys have been done and dusted,
the team can cool off. Got a few
problems to deal with back in
Metropolis before I return.

HELENA

You better keep in touch.

DINAH

What kind of a canary would I be
if I didn't call?

CHLOE

Thank you, Dinah.

She also smiles, turning off, ready to head out. As she
EXITS, she reassures them:

DINAH

Don't worry, I'll be back.

On her EXIT, we come back in on Chloe and Helena.

HELENA

Well things are starting to look
up. Starting to think we might
beat this war that's on its way.

CHLOE

Definitely have enough fire power
to challenge Emil.

OLIVER (O.S.)

Chloe!

The two SNAP around to see Oliver, standing in the doorway.

CHLOE

Oliver? What's wrong?

Slowly PUSHING IN TIGHT on Oliver's face, we have a long roll up BEAT that accompanies his shocked expression.

OLIVER

Its. Started.

On that, we can't help but --

BLACKOUT:

END OF SHOW