

WATCHTOWER

"Prototype"

written by
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Based on DC Comics
and the character of Chloe Sullivan
created by Al Gough and Miles Millar

TEASER

FADE IN:

INT. CHECKMATE, HEADQUARTERS - GOTHAM - NIGHT.

Inside a rather tall structured building stands a shadowed woman - dark black hair, suited professionally - she approaches the large

CHESS BOARD

in front, stepping out of the shadows and revealing herself to be the infamous AMANDA WALLER.

The woman demonstrates immense power, and control, fiercely waltzing over to the board. The pieces are shuffled around, in the middle of an ongoing game. Her eyes dart for the wall beside her, spotting images of

HEROES

both past and present. The ones eliminated have massive red crosses on them, that drip like blood.

ANGLE: AMANDA'S P.O.V -- Slowly scanning the images, we begin to close in on a familiar face; MIA DEARDEN.

Reaching, she tears the image off and into her hold. A small glance before a half smirk grows on her power striving face. Her hand reaches out for the

WHITE QUEEN

in which she carefully lifts from the glass board. Slowly moving it over in place, she gestures it towards the pawn, swiping it straight off the board. Placing her queen down, her half smirk grows into a wicked grin.

On her almost demonic look we --

SMASH CUT TO:

EXT. GOTHAM CITY - STREETS- NIGHT.

A large bus pulls up in the streets of Gotham. As the doors slide apart, out steps

MIA

a large shoulder bag in hand, and a look of no comfort on her face. She steadies the bag, holding it tight over her shoulder before stepping completely away from the bus.

The doors slide back together, and the bus begins to flee.

(CONTINUED)

CONTINUED:

MIA
(mumbling)
Come on, Oliver. Where are you?

Turning her head, she spots a MAN, standing from afar, clearly eyeing her distinctively. Pushing in fast, we spot the rather exposed

EARPIECE

attached to him. He brings his hand up to meet his ear, turning away to speak -- and we PULL BACK to Mia. Turning off, she begins to walk, straddling her bag back onto her shoulder as it continues to slip.

Dismissing the man, she journeys forward and down the long narrow street that presents itself to her.

Moving through the crowd of people, she reaches the end of the street; spotting more and more people who seem to take an interest in her. Her eyes flutter around the place, looking to see heaps and heaps of people, turning to face her, eyeing her down.

Stepping off the corner, she proceeds into the next street, fog wofting up in her face. A small glance over her shoulder, and they've begun to follow her.

Picking up the pace, she starts power walking through, before she comes to a set of

HEAD LIGHTS

that brutally block her path.

A small gasp of fear escapes her, and she turns into the alleyway -- hastily moving towards the public eye. Reaching for her

MOBILE

she begins to dial, bringing it up to her ear.

MIA (CONT'D)
(into phone)
Oliver, pick up, damn it! Come on,
don't flake on me.

With no hope, she flips the phone shut, and continues in her path --

CUT TO:

EXT. GOTHAM CITY - CAFE - NIGHT.

Seated in front of a large cafe sits OLIVER QUEEN and our favourite blonde CHLOE SULLIVAN. His phone stops beeping, dismissing it himself, as he draws his focus back to her.

OLIVER

Didn't think you'd show up.

Chloe places her coffee down, having taken another sip.

CHLOE

And miss a date with Gotham's most gorgeous? And to think you know me.

A small laugh escapes her, as she manages a smile.

OLIVER

Seems like lately we haven't exactly been ... well you know --

CHLOE

(interrupting)

You want my two cents, Ollie?

OLIVER

Please.

Chloe sighs, leaning forward.

CHLOE

This whole *shift* from being out in the open to watching my back everywhere I turn has ... I don't know ... made me see things from a different perspective.

(beat)

You can't imagine how much I miss you, Oliver, and I know, as corny as that sounds, I just don't think I can be with you ...

(pause)

Romantically.

OLIVER

But --

CHLOE

(interrupting)

I'm sorry. I can't be distracted, especially after everything that happened last year. Now more than ever with the Department of Domestic Security on my tail.

Oliver leans forward, closer.

CONTINUED:

OLIVER

We could before, Chloe. Nothing has changed.

CHLOE

I've changed, Ollie.

OLIVER

Oh, alright -- okay, yeah I --
(pause)
Understood.

With a small sigh, Chloe continues, knowing he's not getting the point here.

CHLOE

Oliver. Its not like that.
(beat)
Believe me when I tell you that there is nothing more that I want than to be with you. But I --

Oliver reaches for her, leaning in as they lock lips in a passionate hold. She brushes her hand across his face, kissing him back. But soon, the loud

RINGING

of his phone drifts them apart, and he brings it up to his ear this time -- answering it. Standing, he turns away from the table, and walks over to the wall.

OLIVER

(into phone)
Hello?

MIA

(out of phone)
Oliver! Please, I need your help!

OLIVER

(into phone)
Mia? What are you --

MIA

(out of phone)
Oli --

The phone cuts out, and Oliver pulls it down into closer sight; checking to see if it was his line. The call had ended, and gravity eased his head over left, looking on to see that Chloe was gone.

A small sigh escaped him, disappointed.

(CONTINUED)

CONTINUED: (2)

Placing the phone back into his pocket, he turns the opposite way, slowly walking down the street.

CUT TO:

EXT. GOTHAM CITY - STREETS - NIGHT.

Tight on a crushed mobile phone, we begin to PEER UP towards Mia as she looks on at the Agent that steps into her midst. Gun in hand, he pulls it out farther, ready to pull down on the trigger.

Snapping her hands out, Mia wraps her fingers around the weapon, gripping a tight hold. Instantly pulling the Agent to back - using the gun as a tugging tool - she whips him around to the wall, discarding him.

Gun now in her hold, she steps forward to meet the approaching agent. As he pulls his fist back, up in the air, Mia

SWIPES THE GUN ACROSS HIS FACE

and clobbers him straight to the ground.

Leaving her bag there on the side of the road, she begins to run. Pacing across the road in a fast motion, she is threatened by the speeding car that takes off in front of her. Without a moment's pause she

ROLLS OVER THE HOOD OF THE CAR

and falls to the opposite path, rising up to her feet hastily.

Turning off into the backlot of a restaurant, down the long alley, she falls into the presence of a rather unpleasantly fat man - chubby, loose skin, and sweat dripping off him - who grabs her tight.

MIA

(struggling)

Ugh. No, let go --

As he grips his arms tight around her, her air supply begins to collapse. Her legs begin to flail about, and as he positions them closer to the wall, she

KICKS OFF OF IT

and propels the chubby Agent to hit the wall behind him, losing hold - releasing her.

Snapping her sight around, she kicks out her leg and trips to ton of mass over.

(CONTINUED)

CONTINUED:

Rising from the ground, she begins to run further down the alley before the van seen earlier pulls up in front.

MIA (CONT'D)

Oh god, no.

The VAN begins to speed through the alley; Mia turning off with fear in her eyes. As it creeps up towards her back she

JUMPS

to the wall, propelling herself off it and over the van.

Falling back to her feet, she lands in a nice puddle of water, that splashes up onto her pants. Puffing, and panting, she looks on as the van disappears from her sight.

Turning around with a sigh of somewhat relief, she soon meets the fist of another. Caught off guard, she is thwarted. Slamming against the wall, she bounces off it, and collapses to the ground - a large open wound on her forehead from the collision.

PULLING UP from her motionless body, we reveal

BRUCE WAYNE

standing with a smirk on his face. Dressed in top secret Agent op outfit - much like the rest - he brings his hand up to the earpiece.

BRUCE

(beat)

We got her.

On his frightening look we can't help but --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

EXT. GOTHAM CITY - WATCHTOWER - DAY.

The sun washes over Gotham. Floating above the city, we begin to spot the large structural building

WATCHTOWER,

closing in on it slowly. As we reach its peak, we find ourselves ...

INT. WATCHTOWER - HEADQUARTERS - DAY.

The doors push apart as Chloe enters, finding Oliver at the main computer, typing away frantically. His focus concentrated, he doesn't notice she's entered, which prompts her to speak up.

CHLOE
(playfully)
Looks like you've made yourself
right at home ... and so soon.

Oliver darts his attention towards her.

OLIVER
Sorry.

CHLOE
Whatchya doing?

OLIVER
Last night I was supposed to pick
Mia up from the bus stop, but
unfortunately I got ...
(eyes Chloe)
... a little distracted.

CHLOE
I'm sure she'll understand, Ollie.

OLIVER
(beat)
I think she was kidnapped.

A look of concern sweeps Chloe, and she proceeds forward, to his comfort.

CHLOE
Oh my god.

(CONTINUED)

CONTINUED:

OLIVER

That was the call I got last night.
But for whatever reason, the call
was cut short.

CHLOE

(straight to business)
Any idea what caused the block?

OLIVER

No. But I'm hoping Watchtower can
help me out.

CHLOE

Or you know, the chick behind the
operation?

A small smirk forms on his face, almost.

CHLOE (CONT'D)

You could've called me if you
needed help, Ollie.

OLIVER

Figured we could use some space.
(pause)
Didn't seem to want to be around me
after ... after last night.

CHLOE

(smiling)
Come on, Ollie. You know how much I
love being your go to gal.

OLIVER

Hope you know that's not all what
you are to me.

Stepping around her, he reaches for his mobile that sits on
the desk.

CHLOE

As much as I'd like to continue
playing flirtacious circles around
each other - think its time to get
down to business.

OLIVER

Need this?

Oliver holds out the phone in front, and Chloe eyes it,

STEALING IT

from his hand. As their hands brush against each other, she
is swept up in his eyes, lost in him. A beat, and she shakes
it off, turning around to the computer.

(CONTINUED)

CONTINUED: (2)

CHLOE

Uh, erm. Using this I can hopefully trace the location of the receiving call, and track down where she was at the time of the kidnapping.

OLIVER

You can do that?

CHLOE

(jokingly)

This is the 21st Century, Oliver.

Leaning back, Oliver sits up on the desk, getting comfortable. He folds his arms, intently.

OLIVER

In the meantime, I think we should probably talk.

CHLOE

Thought we did enough of that last night, you know, before --

OLIVER

We kissed and you ran off faster than the Road Runner could yodel.

A small exhaling laugh escaped her, a small glance at Oliver before darting back at the

MAIN COMPUTER,

as a large image appears on screen.

CHLOE

Got it.

(off screen)

Looks like the conversation wasn't so much cut off as it was crushed.

(points)

She dropped her phone.

OLIVER

Guess she put up a fight.

Chloe turns away from the console, and towards Oliver; the two stepping in rather close. Silence befalls -- awkward.

Oliver opens his mouth to speak, but all that escaped was a puff of air. He turned his head, and soon looked back, Chloe staring up at his big brown eyes.

OLIVER (CONT'D)

I - uh ...

(chuckle)

I should probably go now.

(CONTINUED)

CONTINUED: (3)

Chloe snaps back to reality.

CHLOE

Uhm, yeah. You're probably right.

(beat)

Time to get green.

A snarky look overcomes her grin as we --

SMASH CUT TO:

EXT. GOTHAM DAILY - CITY - DAY.

A wide shot of the Gotham Daily building, slowly gazing upon its beauty as we drift closer and closer towards it. The glimmer of light that blinds us begins to reflect of the logo as it explodes into clear sight, bringing us to --

INT. OFFICES - GOTHAM DAILY - DAY.

A peaceful office - closing in on it from the ceiling fan above. Approaching the elevator, the doors slide apart to welcome

CHLOE,

walking into the building.

Proceeding through the room, she makes her way towards the head office of Gotham Daily -- the Chief's Office.

ANGLE: CHLOE'S P.O.V -- A shot of the office, narrowing towards the door that reads 'EDITOR-IN-CHIEF'. Her hand reaches out and we are YANKED BACK to:

Chloe. She pushes the door open and steps inside the --

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

There stood PERRY WHITE, gazing out at the beauty of Gotham City in all its glory; the sun's radiant glow illuminating it. As the door creaks wide, he snaps around.

PERRY

Sullivan, you're late.

CHLOE

Sorry, got a little distracted. You wanted to see me?

PERRY

Well, yes I do.

Chloe's curiosity begins to show.

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CONTINUED:

CHLOE

Why do I get the feeling you're not having the best day?

PERRY

Please, sit.

Taking the seat out in front, she begins to worry.

CHLOE

Seriously, what's wrong?

PERRY

Unfortunately, I've decided to let you go.

CHLOE

What? What are you talking about?

PERRY

You don't respect my authority, your utter lack of time management and commitment to this newspaper scares me, and I don't see you having a long term job here at Gotham Daily.

(beat)

At least not anymore.

Chloe begins to sit up, taking this more seriously than she did before.

CHLOE

Perry, you can't --

PERRY

You're fired, Chloe.

(long pause)

You have twenty minutes to clear out your desk. Now please, leave.

Lost in her breathe, she struggles to speak, standing with a look of disappointment.

CHLOE

I thought you were different.

As she shakes her head, Chloe begins to turn and heads for the door. Opening it, she

EXITS,

and the intrepid editor-in-chief turns on his screen. As he scrambles around on the desktop, he brings up a large split screen image, one of him (webcam), and the other of

AMANDA WALLER.

(CONTINUED)

CONTINUED: (2)

PERRY

Its over, Waller.

AMANDA

You can't escape the game, Perry.

(beat)

That wasn't part of the agreement.

PERRY

Neither was blackmailing me into juicing information from Chloe Sullivan. You of all people know me. Should've seen this coming the moment you made such a proposition.

Amanda leans back in her chair - a wicked look in her eye.

AMANDA

Well, I see I underestimated you.

(pause)

Unfortunately, there's only one way out of our deal, Mr. White. And I can't afford to have anymore loose ends.

PERRY

It doesn't matter what you do to me now. Chloe is gone, forever, and you'll never finish your twisted game.

AMANDA

This isn't the last you'll hear from me, Mr. White. Its only the beginning.

The screen on the computer blacks out, replaced by a large image of a

WHITE QUEEN

with a checkered background accompanying it. Perry bounces back in his chair, shocked by the sudden image. PULLING BACK we come in on

CHLOE

peering through the small gap she left in the three quarter closed door - which brings us to ...

INT. OFFICES - GOTHAM DAILY - DAY.

Turning away from the door, she proceeds hastily towards the elevator, and upon entry, we CLOSE IN on her shocked face. Her eyes, widened, we --

SMASH CUT TO:

INT. CHECKMATE, HEADQUARTERS - GOTHAM - DAY.

The door clicks open as a dark figure emerges. Seated directly in our sight, turned away from her computer and the door the shadow appears from, is Amanda Waller -- hands pressed together as she contemplates in the sunlight.

AMANDA

Well, Mr. Hamilton. Seems we've got a lot to discuss.

Stepping out of the shadows, revealing himself is

EMIL HAMILTON,

approaching calmly.

EMIL

Indeed we do.

AMANDA

Tell me ... what brings a man back from the dead and all the way down here?

EMIL

You didn't truly believe those pesky rumors did you, Waller?

AMANDA

Last I heard, you were caught in an explosion that tore not only you, but all your experiments apart.

(beat)

What was I suppose to believe?

EMIL

You heard correct - although I was able to relocate my experimental procedures - but it wasn't what you think.

Amanda turns around from the window, standing. She makes few steps towards him, intimidating.

(CONTINUED)

CONTINUED:

AMANDA

Seems you stole a highly classified piece of equipment from Checkmate's labs, and decided to use it to fake your own death in the eyes of our little annoying blonde.

(beat)

Not only have you betrayed my trust in you, Emil, but the organization I run.

Emil retracts a small USB DEVICE from his jacket pocket.

EMIL

Maybe this will change your opinion of me.

Walking straight passed her, he reaches the computer. Inserting the USB into its slot, a large screen emerges that shows an image of his labs; cells everywhere with several people trapped in each individual containment.

AMANDA

(turns to computer)

Can't say this fascinates me.

Emil snaps his head around to her.

EMIL

I'm working on a new project, and the prototypes are almost complete.

AMANDA

And this project would be what exactly?

EMIL

(beat)

An army.

Amanda's eyes bulge open, her attention now on Emil.

AMANDA

An army?

EMIL

At our disposal.

(pause)

With embedded chips, we can program them to do anything we please.

(MORE)

(CONTINUED)

CONTINUED: (2)

EMIL (CONT'D)

Not only can we install important skills and intelligence but I've been able to tap into the human brain and with different chemicals and substances I have successfully managed to implant abilities that will only help make them unstoppable against Chloe Sullivan and her band of superheroes.

Amanda smirks.

AMANDA

Just when I thought I'd lost my faith in you, Emil.

EMIL

And if it so happens that these projects get out of hand, with the simple touch of a button they'll be temporarily shut down and fixed back at my labs.

AMANDA

Hmm. I think I have just the thing for this *army* you've created.

EMIL

Just name it.

Amanda folds her arms, scheming.

AMANDA

I have a few ... loose ends ... to tie up. And I can't afford to send the Squad out to deal with it.

EMIL

Don't worry, Waller. I'll go back to the labs now and get them online within the hour.

(beat)

In the meantime, how's the search going for Watchtower's Headquarters?

AMANDA

(smirks)

I think I may have struck gold.

On her devilish, scheming face we --

CUT TO:

INT. CHAMBER - CHECKMATE - DAY.

On a tight shot of a large puddle of blood, we begin to push forward, following the trail that leads to a broken

MIA DEARDEN,

who is being dragged across the checkered floor by a rather large, buff figure. As they reach the chair in front, Mia is pulled up onto her struggling feet and released onto it.

After the large man ties her down tightly, he turns his back and EXITS.

ANGLE: MIA -- A tight shot of the bleeding woman as she slowly slips back into consciousness. Her mouth shivers with fear, glancing around the room.

Looking down at her the blood that covers her, she realizes she's bruised, cut, and tortured. As the pain kicks in once again, her head

SNAPS UP AT THE CEILING

and she SCREAMS from the feelings experienced.

Her blood is boiling, and her eyes widen in horror. As her screams fade low, her head drops, and tears begin to drip.

On her pain we --

CUT TO:

EXT. LABS - EMIL'S BASE - NIGHT.

From the mesh ground we RISE UP towards the large glass covering that shields Emil and Amanda off from the experiments below.

Bringing the clipboard up into full sight, Amanda scans through the information given.

AMANDA

This army. Is it reliable?

EMIL

They'll get the job done, if that's what you're asking.

Emil turns to the control panel in front of him. He hits the speaker ...

EMIL (CONT'D)

(into mic)

Prepare the prototypes.

(MORE)

(CONTINUED)

CONTINUED:

EMIL (CONT'D)

Activate all chips assigned. We want them up and running as soon as possible.

The SCIENTISTS below all look up as he speaks. They begin to proceed to their cell, to ready the members inside.

AMANDA

Tell me, Hamilton. How exactly did you get all these volunteers to join in on your little *experiment*?

EMIL

I didn't.

Turning his back from the glass he walks over to the desk, taking a seat. Waller follows.

AMANDA

Excuse me?

EMIL

I simply persuaded a guilty judge into using the state jail's life sentenced inmates for this illegal procedure. As long as the criminals keep coming, his secret life won't be exposed to the world.

AMANDA

Blackmail?

EMIL

Pretty much.

AMANDA

Its ... *funny* ... how resorting to such basics in a world we live in today still work on powerful figures.

EMIL

Knowledge is power.

AMANDA

Which is why we have to bring down the watchtower.

EMIL

My thoughts exactly.

PUSH DOWN passed the glass and into the ...

INT. CONTAINMENT ROOM, LABS - EMIL'S BASE - NIGHT.

The the large glass doors to the containment cells begin to slide apart, opening to reveal the

PROTOTYPES,

stepping out with determination. Starting from the end, we begin to DRIFT PASSED each figure, as they resemble their

ABILITIES.

Reaching the end, we push straight back up to see Emil and Amanda looking through the glass, wickedly grinning --

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

EXT. GOTHAM - CITY - NIGHT.

A wide shot of the glistening city, pushing up and over the large skyscrapers that fill Gotham. From the high distance, we suddenly drop in fast to find ourselves --

EXT. GOTHAM CITY - STREETS - NIGHT.

All is quiet. A large woft of fog brushes passed frame, and as it slowly fades the

HUNTRESS

reveals herself, stepping out into the streets. She brings her hand up to her ear, hitting the small device as she speaks --

HUNTRESS

(into mic)

Whoa, Chloe, look calm down. Since when did you become this paranoid?

As she steps out of frame we --

INTERCUT WITH:

INT. WATCHTOWER - HEADQUARTERS - NIGHT.

Standing at the main computer, eyeing every move the Huntress makes, Chloe Sullivan enters our sight.

CHLOE

(into mic)

I've dealt with this person before, Helena. Trust me when I tell you, you should be worried.

INTERCUT WITH:

EXT. GOTHAM CITY - STREETS - NIGHT.

Approaching the tall building in front, the Huntress reaches for her

GRAPPLE GUN

(CONTINUED)

CONTINUED:

and calmly checks that its loaded. As she aims, the grapple rings out and flies straight up -- connecting -- which tugs her straight out of frame.

INTERCUT WITH:

INT. WATCHTOWER - HEADQUARTERS - NIGHT.

Turning away from the computer, Chloe looks directly at us.

CHLOE

(into mic)

Just promise me that you'll keep an eye on him - and if anything goes wrong ...

Being interrupted on the other line we --

INTERCUT WITH:

EXT. GOTHAM CITY - ROOFTOP - NIGHT.

Dropping from above, her jacket whipping as she lands, the Huntress rises. She cuts Chloe off.

HUNTRESS

(into mic)

Alright, alright. This isn't my first seek and save solo mission, Chloe. I've got it.

(beat)

Huntress out.

Clicking the device again, the blue light FADES -- off.

SMASH CUT TO:

INT. WATCHTOWER - HEADQUARTERS - NIGHT.

A laugh escapes Chloe, disconnecting from that call too. She turns back to the computer, and begins typing away. A large screen pops up,

GREEN ARROW

appearing on screen.

CHLOE

Wow, you made it. Thought I lost you. Found anything?

ANGLE: SCREEN -- There stands Green Arrow, peering up from the ground with the smashed phone in his hand.

(CONTINUED)

CONTINUED:

GREEN ARROW

Nothing yet.

(pause)

You sure you can't do some of that wacky hacking that you do *oh* so well?

On Chloe. She snaps up from the screen, minimizing it.

CHLOE

I may be able to hack into the camera feed in the local area, and trace it back to the kidnapping.

(beat)

You know, see what we're dealing with.

GREEN ARROW (V.O.)

Thought you said Amanda Waller was behind the attack?

CHLOE

I don't know. I know she has something to do with Perry, but Mia? I don't know ...

GREEN ARROW (V.O.)

Wouldn't be the first time she tried to put her hands on the super friendly, that's for sure.

CHLOE

That's what worries me.

Four frames appear on the computer, showing the same street at different times. An image of Mia stepping into sight, phone in hand, enters one.

CHLOE (CONT'D)

Think I got it.

It shows Mia being grabbed, dragged out of frame and dropping the phone. It smashes into bits.

GREEN ARROW (V.O.)

See anything?

CHLOE

Trying.

She continues to type away, and one of the frames shoots up full size. It shows Mia in the alley. She turns around only to be knocked to the ground by a shadowed figure.

CHLOE (CONT'D)

Wait a second ...

(CONTINUED)

CONTINUED: (2)

Pushing up on the image, it reveals

BRUCE WAYNE

working for the people that kidnapped Mia.

GREEN ARROW (V.O.)

What? What is it?

CHLOE

Bruce. He's been playing us this whole time.

(beat)

He's working for Checkmate.

Closing the camera, it restores to current time, where the Green Arrow stares up at her.

GREEN ARROW

What!?

CHLOE

He's the one that grabbed her. I can't believe that he'd be --

KRAK-A-BOOM! The large door comes rippling off in a massive explosion that throws the double doors through the confines of the room.

Chloe snaps around, eyes widening.

GREEN ARROW (V.O.)

What was that? Chloe? Chloe?

Chloe turns to the computer.

CHLOE

(whispering)

Oliver. Help.

Hitting the key on the board, the computer blacks out, and she turns back around to face the fire throwing metahuman. He forms another surge of fire in his palm.

CARLOS

(into mic)

Yo, Waller. Got ya gal right here.

WALLER

(out of earpiece)

You found the headquarters?

CARLOS

(into mic)

You bet I did, cherry darlin'. And she does not look too happy 'bout it either.

(CONTINUED)

CONTINUED: (3)

Chloe slowly steps around the room, calmly making her way towards the desk.

WALLER

(out of earpiece)

Good. Now extract the hard drive and shut the place down. I'm scanning your co-ordinates as we speak, and we should be able to drop on by within minutes.

Chloe's eyes widen in shock.

CARLOS

(into mic)

What about Blonde-y?

WALLER

(out of earpiece)

The information is all we need. Dispose of Miss ... Sullivan, as you please.

The line cuts and Carlos smiles.

CARLOS

Game over, baby.

CHLOE

Got that right.

Pulling the gun out from the drawer, she hastily

AIMS

as Carlos steps forward. Without a moment of hesitation she pulls down on the trigger and a bullet

RIPPLES OUT.

Piercing through the wailing wind that fills the room, it enters the presence of the metahuman firestarter. With a reacting gesture, Carlos emits a large

BOLT OF FIRE

out of his hands that melts the bullet and spreads so far it throws Chloe to the ground. With a whimpering GRUNT, she snaps her head back - gun still in hand - and goes for the second shot.

CARLOS

Hmm. Pathetic.

Grabbing her gun wielding arm he forcefully YANKS her up onto her feet, close in front. Tightening his grip, the gun drops from her hand and onto the floor.

(CONTINUED)

CONTINUED: (4)

CARLOS (CONT'D)

I guess computer geeks aren't as tough as one might have imagined.

Springing her knee up, she knocks him in the crotch. He GRUNTS over, stumbling passed her - and losing hold of her.

Turning his head around to face her with a raging howl, she throws out her elbow and knocks him straight down.

CHLOE

(finding breath)

We prefer the term 'computer nerd'.

Reaching down, Chloe tears the earpiece off of him and places it in her jacket pocket. Turning back to the screen, there stands the Green Arrow, trying to communicate --

GREEN ARROW

(from computer)

Chloe! Oh, thank god. Are you alright?

CHLOE

Sounds like Amanda Waller has started a league of her own. But don't worry. Looks like I can hack our way out of this problem too.

(beat)

Watchtower out.

The screen blacks out as Chloe brings the earpiece up into sight. TIGHT on Chloe's rather snarky expression and we --

SMASH CUT TO:

EXT. GOTHAM DAILY - CITY - NIGHT.

A close shot of the tall structure, slowly drifting around it to reach the large window at the top. Pushing through the glass we find ourselves --

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

Turning the computer screen off and standing from his desk, Perry White escapes from his desk and approaches the door out of here. Pulling it open, he EXITS into the --

INT. HALLWAY - GOTHAM DAILY - NIGHT.

Walking straight through the long hallway to the elevator, he calmly ventured forward; unaware of what was on its way to harm him.

(CONTINUED)

CONTINUED:

HE CLICKED THE BUTTON

and the doors began to slide apart. On the loud noise that rung from the elevator, another sound overpowered - the loud SHATTERING noise of glass breaking!

Perry snapped his head around, peering down the path he took to reach the elevator. He took that step forward before spotting the shadow escaping his office.

On that, he slowly stumbles back in step -- inside the doors that still stood apart. But to his shock, the

HUNTRESS

ran out of his office, racing to reach him as he had just stepping into the hands of a highly skilled

ASSASSIN.

ASSASSIN

(whispering)

Now here's a story that kills.

Perry's shrieks for help become nothing but incoherent muffling under the leather clad metahuman that grins at his capture.

TIGHT on Perry's eyes as they squint with fear we --

CUT TO:

INT. HALLWAY - GOTHAM DAILY - NIGHT.

The doors begin to close on Perry, the assassin still holding him captive. The Huntress races into frame, trying to stop her from harming him, but can't make it in time.

HUNTRESS

No, stop! Let him go!

DIVING to the ground, she reaches for a large blade, strapped around her - hidden by the large jacket - that she hurls straight out towards the doors.

ANGLE: BLADE -- close shot of the blade as it spirals through the air, just brushing through the doors as they closed ...

INT. ELEVATOR - GOTHAM DAILY - NIGHT.

The blade stabs into the assassin's hand, and a sudden shriek of agony escapes her. Perry is released, tripping forward and into the closed doors. He turns around with his

FIST IN THE AIR

(CONTINUED)

CONTINUED:

clobbering the woman across the jaw. Caught off guard, she hits the wall. Rebounding off it, she collapses to the ground.

Hitting the button to go back up, Perry nervously scans the unconscious body back and forth - worried she'd wake back up.

CUT TO:

INT. HALLWAY - GOTHAM DAILY - NIGHT.

The doors re-open and Perry runs back out into the presence of the Huntress. She guides him back towards his office.

PERRY

What the hell is going on?

HUNTRESS

Seems you didn't play too nice with the big bad Amanda Waller and now she wants you dead.

PERRY

Oh, right.

CUT TO:

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

Pushing through, the Huntress guides Perry White back into his office where she gestures him to sit by the desk. As he does, she turns off, and clicks her ear piece.

HUNTRESS

Back online, boss.

CHLOE

(from ear piece)
Welcome back. Is he safe?

HUNTRESS

For now. Damn bitch sent an assassin after the poor guy.

CHLOE

(from ear piece)
So there was only one?

HUNTRESS

Yeah, why?

(CONTINUED)

CONTINUED:

CHLOE

(from ear piece)

Just tapped into the camera feed a few minutes ago - could have sworn there were five figures in the building.

HUNTRESS

Maybe some of the workers stayed behind, I don't know. If I see any more leather clad wannabe mutants I'll give you a bell.

(then)

Out.

She hits the device again and turns to Perry, who looks up weary eyed.

PERRY

There more of you?

HUNTRESS

Wouldn't believe how many of us heroes you've got watching over Gotham.

(beat)

God knows this city needs all the help it can get.

On Perry's eyes, we --

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

EXT. GOTHAM - CITY - NIGHT.

A wide shot of the city, slowly retracting as we disappear into the darkness of the night sky. From that, we begin to drift down, soon finding ourselves ...

EXT. WAYNE MANSION - GOTHAM - NIGHT.

A rather daunting shot of the Wayne Mansion, as lightning falls behind it - accompanied by the sudden claps of horrifying thunder.

CUT TO:

INT. WAYNE MANSION - LIBRARY - NIGHT.

Being welcomed into the library by ALFRED PENNYWORTH, Oliver Queen enters the large room that always reminded him how rich the Wayne's really were. Standing up from behind his desk

BRUCE WAYNE

enters frame, proceeding towards them with open arms.

BRUCE

Oliver Queen, good to see you
again, my friend.

Oliver joins hands with the billionaire, shaking them. As Alfred DEPARTS, Oliver pulls Bruce close.

OLIVER

Don't even think for one minute
that I don't know who you really
are, Bruce Wayne.

BRUCE

What the hell are you talking
about?

OLIVER

(beat)
Does *Checkmate* ring any bells?

PUSH IN tight on Bruce as he pulls away, stumbling back with shock of Oliver's knowledge.

BRUCE

How did you --

(CONTINUED)

CONTINUED:

OLIVER

A friend of mine was kidnapped last night, and when Chloe hacked into the cities camera feed she picked up on your little secret.

BRUCE

Oliver, you have to listen to me, alright, I'm not --

OLIVER

A murderer?

(beat)

Look I understand the need to go out and find some purpose in your life when you've been outed as some bachelor broad, but this organization is deadly Bruce!

(from his look)

They kill people.

BRUCE

They take down terrorists. Illegal vigilante activity like --

OLIVER

Like Watchtower?

Bruce sighs, and returns to his desk.

BRUCE

When my parents died I did just about everything to rebel against my heritage. What was given to me.

(beat)

The money was never mind. It was theirs. And all of a sudden I was thrown into my father's shoes as acting CEO of Wayne Enterprise.

Turning back around to face Oliver, he continues:

BRUCE (CONT'D)

I had to break free from that.

OLIVER

So you joined Checkmate.

BRUCE

I was approached after a bar brawl.

The acid seeps through, buzzing over Bruce's face as we enter a sudden FLASHBACK. As it bubbles over we find ourselves ...

INT. BAR - GOTHAM CITY - FLASHBACK.

Staggering away from the bleeding FIGURE, Bruce, drunk off his head, falls to the door with his mug of beer still in hand. The BARTENDER steps around from the bench,

SHOTGUN IN HAND, LOADED,

and threatens him to leave.

BARTENDER

Get the hell out of here, kid,
before I blow your pretty little
brains all over my wall.

On Bruce's flustered head we --

JUMP CUT TO:

INT. BACK ALLEY - GOTHAM CITY - FLASHBACK.

Falling from the door into the large puddle of water, Bruce muffles about -- still drunk. A set of headlights FLASH at the end of the alley, illuminating a dark

SHADOWED FIGURE,

approaching from afar.

BRUCE (V.O.)

She sought me out at my weakest
moment, and at that point in my
life I would have done anything to
feel alive.

Revealing herself to be AMANDA WALLER, she helps Bruce up to his feet, gazing upon his wounded eyes.

AMANDA

Everything's going to be alright.

BRUCE (PRELAP)

I spent the next six months in some
facility --

CUT BACK TO:

INT. WAYNE MANSION - LIBRARY - NIGHT.

TIGHT on Bruce as he continues ...

BRUCE

... where they trained me, gave me
food.

(MORE)

(CONTINUED)

CONTINUED:

BRUCE (CONT'D)

The organization is the reason I'm standing here today, Oliver. They saved me.

OLIVER

They played you!

(beat)

Amanda Waller is a twisted monster that wants to understand ultimate power so that she can obtain ultimate power. I've dealt with her and her agency before and it doesn't end well.

(pause)

She's the reason Chloe lives in fear, afraid to go out and live her life like she used to! She's the reason the two of us --

He pauses, a BEAT.

BRUCE

You're wrong, Oliver.

Oliver grabs Bruce, rage flowing through him. He drifts him towards the shelves, slamming him hard against it.

OLIVER

No, you're wrong!

(beat)

I don't care if you're against us, or if you stand with us - you're taking me to Checkmate's Headquarters and I am finishing this once and for all.

On Bruce's look of horror, and Oliver's growing anger, we --

SMASH CUT TO:

EXT. WATCHTOWER - CITY - NIGHT.

Establishing the glorious structure of the Watchtower building, slowly gliding around it. Cutting it close we find ourselves ...

INT. WATCHTOWER - HEADQUARTERS - NIGHT.

Dropping in from the ceiling, the ends of a dark, black jacket whipping up into frame, reveals

HELENA BERTINELI,

her mask off and her night on the prowl over.

(CONTINUED)

CONTINUED:

Stepping out to greet her, Chloe steps confidently out from the other room with a large, green item in her hand.

CHLOE

Helena. You're safe.

HELENA

And so is Perry White. But I have to say, for an old man like your boss, he's quite the hottie.

CHLOE

Could you keep your head out of the gutter for just a fraction of a second - I think I've finally cracked the system.

HELENA

Shoot.

CHLOE

I've done a scan of this flaming metahuman's body to find the source of its power, only to stumble across a chip deeply embedded into the back of his neck.

HELENA

A chip?

(beat)

You think this Amanda Waller chick is controlling these people.

CHLOE

Waller's a manipulator. She may like to be in control, but not like this. I think the wizard behind the curtain is about to be revealed.

HELENA

Emil?

CHLOE

Spot on.

HELENA

How could he be behind this?

CHLOE

Emil spent two years in Metropolis, where there were enough meteor freaks to star in a remake of Grease.

(MORE)

(CONTINUED)

CONTINUED: (2)

CHLOE (CONT'D)

He must have known that if he was the one steering the ship on these power plugs, he'd have an army big enough to bring Watchtower down - and who better to align himself with other than the infamous Amanda Waller?

Helena smiles.

HELENA

Damn, Oliver said you were good, but ... damn.

CHLOE

Oliver's been ... talking about me?

HELENA

(sighs)

Oh come on, Chloe. You guys were made for each other and you know it. You can keep acting like you're still not drooling over the guy, but we both know you love him just as much as he does you.

CHLOE

I - uh - erm ...

(pause)

Oh, what would you know? Feelings just get in the way of what is important and what's important right now is --

HELENA

Having someone in your life that you can depend on, and know that always has your back.

(beat)

This facade of watching over every single person in the city may make you feel like you're surrounded by people, but the fact is you're alone. And so is he.

Chloe folds her arms, squeamish.

CHLOE

When did you become so good at giving advice.

HELENA

I spent the nights of Gotham prowling the rooftops, waiting for someone to cry for help.

(beat)

We're not so different, Chloe.

(CONTINUED)

CONTINUED: (3)

CLICK! The main computer begins to flicker on, and an image of EMIL HAMILTON shows up on frame.

EMIL
(from computer)
Chloe Sullivan.

Snapping their heads around, Chloe and Helena face the computer, startled.

HELENA
This Emil?

CHLOE
That'd be him.

EMIL
(from computer)
You've put up quite a fight these past few months and I'm glad to finally put things at rest.

CHLOE
This isn't over, Emil.

EMIL
(from computer)
Oh, I think it is.
(beat)
Not only have we got the exact details on your whereabouts, but Checkmate is on its way to destroy you, your superhero gal pals, and not to mention the fact that we'll be draining Watchtower's hard drive with all the information to use as our own.

CHLOE
I think you're forgetting something.

Bringing the CHIP up into sight, she grins.

CHLOE (CONT'D)
Once I crack this little code, I can turn your army against you and you'll never see the light of day again.
(beat)
Oh, and that;s not even the worst of it. Torchy back there left a little souvenir from his 'go kill chloe' mission - and I think its time I had a little look of Checkmate's Headquarters.

(CONTINUED)

CONTINUED: (4)

EMIL
(from computer)
You're bluffing.

CHLOE
Unfortunately for you, I'm not.
(beat)
When your team mate was scanning
the perimeter, I used the earpiece
to trace it back to the call
location and found where your not
so secret base was at.

Helena grins, Chloe's on a roll.

HELENA
Time to go hunting.

Hitting the ESCAPE button on the keyboard, they break the
transmission, and turn to face one another.

CHLOE
Can't believe this is happening so
soon.

HELENA
You don't think we're ready?

CHLOE
Don't think I'm ready.

HELENA
Chloe. You're the strongest,
smartest girl I know - if anyone
can bring down a league of
injustice its you.

On Chloe's sudden burst of hope we --

CUT TO:

INT. CHECKMATE - HEAD OFFICE - NIGHT.

The doors tear apart as Emil enters the office AMANDA WALLER,
hastily approaching with fear in his eyes.

EMIL
We've got a problem.

AMANDA
A problem?

EMIL
Our plans are about to bite us in
the ass, and there's nothing we can
do but wait for it to happen.

(CONTINUED)

CONTINUED:

Amanda stands.

AMANDA

If you'd be so kind to explain what is going on, Mr. Hamilton.

EMIL

The army. We failed in obtaining Watchtower's records, and now Chloe has not only a way to turn them against us - but she's found our whereabouts.

AMANDA

How could you let this happen!

Amanda, in a fit of rage, swipes her items off the desk. They fly to the floor, crashing together.

AMANDA (CONT'D)

You assured me that this army would bring us more knowledge than we could have ever obtained.

(beat)

I want Watchtower's database, and I want it now.

EMIL

I'm sorry, Waller. I've waited too long and come too far for all of this to end now.

Emil turns his back.

AMANDA

I don't think so, Emil Hamilton.

Hitting a button, a large seal door closes down; blocking him off from escape. He slowly turns to face her.

AMANDA (CONT'D)

You sold yourself to this cause, and you must stick by it.

(beat)

If you haven't learnt by now, there is only one way out of this organization and it doesn't end very nicely.

Bringing a gun up from the desk drawer, she

COCKS IT

and aims straight at him.

(CONTINUED)

CONTINUED: (2)

AMANDA (CONT'D)

What part of the Suicide Squad did
you not understand.

With a wicked grin, she pulls down on the trigger and
releases a spiralling

BULLET

that flies straight for Emil.

Piercing through his gut, the bullet penetrates his skin, and
blood splatters across the seal doors behind him. A large
gasp for breath and he struggles to the floor.

AMANDA (CONT'D)

Tell me, doctor. What are the
chances of your rising from the
dead twice?

Emil looks up, blood trickling down his mouth.

EMIL

A - A - Amanda ... please --

AMANDA

You betrayed me, Hamilton. I do not
take that kindly.

SWIPING THE GUN ACROSS HIS FACE

Amanda thwarts him down, now standing directly in front of
him with a widening look of disappointment.

AMANDA (CONT'D)

You were nothing but a mere pawn on
my board - this was bound to happen
sometime.

EMIL

No --

Springing up, Emil clutches her arm, throwing her around to
the wall. She hits it, grunting, and losing hold of the
loaded weapon. With a hiss of anger she

SWINGS HER FIST

and throws Emil straight to the floor, his eyes locked on the
gun that sits in front of his chin.

Grabbing the gun, Emil rolls over onto his back and fiercely
shoots up at the ceiling. The lights

SHATTER

and Amanda stumbles from the sparks.

(CONTINUED)

CONTINUED: (3)

Slowly taking his stand, Emil struggles back up to his feet, aiming the gun at Waller's throat.

EMIL (CONT'D)

(out of breath)

I thought ... that we could have a longterm partnership in destroying Chloe Sullivan. But ... I was wrong.

AMANDA

Maybe we'll cross paths once again.

EMIL

Maybe so.

(beat)

But maybe not in this lifetime --

Going for the trigger, his finger tightens, but before he can blow her head off from her body, the place turns black with darkness.

SECURITY ALARM

(continously)

Security breach ...

The lights FLICKER back on for a moment's pause, but Amanda Waller is gone -- the sealed doors now open. They continue to FLICKER as we ...

CUT TO:

INT. CHECKMATE, HEADQUARTERS - GOTHAM - NIGHT.

Entering the Headquarters of the Checkmate organization, Bruce guides Oliver into the head room of the building. The alarms are still blaring through the building. Two guards approach them. Bruce then

GRABS OLIVER IN A HEADLOCK

and proceeds to the two.

BRUCE

Stand down, guys - just bringing this worthless piece of trash to the boss.

OLIVER

You son of a --

Tightening his hold, he renders Oliver immobile.

GUARD #1

Sorry, Wayne. The boss is busy.

(CONTINUED)

CONTINUED:

BRUCE
(proceeding)
This'll only take a second.

The second guard BLOCKS his path.

GUARD #2
We said, no.

BRUCE
Right then. Pardon my bad manners,
I'll just be on my way.

Turning his back, Bruce rids the guards of their concern, only to push Oliver down to his hands and feet - turning with his fist flying in the air.

THE FIRST GUARD GOES DOWN HARD,

and Bruce shakes the pain from his knuckles off.

The second guard goes in, raising his gun immediately. Bruce performs a ROUNDHOUSE kick, thwarting it aside. He goes for the next move but is elbowed straight in the jaw. Descending to the floor, Bruce struggles to return to his feet.

GUARD #2
Traitor.

BRUCE
Oliver --

Realizing the truth behind Bruce's actions, Oliver reaches for the gun as the Guard dawns in on Bruce. Without a moment of hesitation, Oliver

SWINGS THE GUN ACROSS THE GUARD'S HEAD,

rendering him unconscious.

OLIVER
You really had me going there.

Offering his hand, Bruce takes it, rising to his feet.

BRUCE
You got ten minutes to prove to me
that what you're saying is true,
before I bury you beneath this
building. Got it?

OLIVER
I only need five. Come on.

(CONTINUED)

WATCHTOWER "Prototype"

40.

CONTINUED: (2)

Grabbing Bruce, the two disappear from screen, which brings us to a sudden

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. CHECKMATE - HALLWAY - NIGHT.

Storming down the hallway with her phone up to her ear, Amanda Waller hastily flees from the scene back at her office.

AMANDA

(into phone)

We've been breached. Once I reach the control room, I can lock this place down - then we can find the intruders and give them something to scream about.

AGENT

(from phone)

What becomes of the girl?

AMANDA

(into phone)

Have you got any answers from her?

AGENT

(from phone)

No. Either she is reluctant to telling us about the other heroes, or she has no clue.

AMANDA

(into phone)

She's useless. Doesn't matter anyway, we've got a lock on Watchtower's headquarters, and will be extracting its hard drive soon.

(beat)

Terminate the detainee. Waller out.

Hanging up, she turns the corner, suddenly in the presence of

CHLOE SULLIVAN,

who stops her in her path.

AMANDA (CONT'D)

Well ... if it aint the woman herself. Chloe Sullivan.

CHLOE

Don't come any closer, Waller.

(CONTINUED)

CONTINUED:

AMANDA

Its rather ironic how someone so smart can be so incredibly stupid.

CHLOE

Care to elaborate?

AMANDA

Its just, you spent all this time on the run from a department that, has little to no interest in you, and you become to blind to see what was right in front of you.

A loud BEAT, pushing in tight on Chloe.

CHLOE

Oh my god.

AMANDA

(smiles)

How's it feel to know you're facing the very person who destroyed your life, Chloe Sullivan?

Chloe clenches her fists, enraged - but doesn't act out on that consuming rage.

CHLOE

Think it might be time my fist got to know your face just a little bit better.

AMANDA

You have no power over me, child.

(beat)

All your knowledge will soon be at my disposal - and your precious 'Watchtower' will no longer exist.

CHLOE

Watchtower isn't just a building, or a hard drive for you to drain.

(beat)

Its me. I am Watchtower.

AMANDA

Then I guess I'll just have to kill you too.

Retracting a gun, Chloe STOPS her.

CHLOE

You won't get that chance.

SMASH CUT TO:

INT. CONTROL ROOM - CHECKMATE - MOMENTS LATER.

Entering the control room, Bruce leads Oliver towards the set of computers that show each and every room in the building.

BRUCE

Look, they've already saw me take down two agents of Checkmate, Oliver, if they catch me snooping around the facility with you, I'm done for.

OLIVER

Maybe you should have thought of that before sharing nap time with them back when you were a teen.

BRUCE

(beat)
You gonna show me something or not?

OLIVER

(points)
Look --

ANGLE: OLIVER & BRUCE'S P.O.V -- Tight on a large screen that shows MIA, tied to a chair with the agent approaching, gun in hand. PULL BACK to:

Oliver. He turns to face Bruce once again.

OLIVER (CONT'D)

That proof enough for you?

BRUCE

I already told you that Checkmate works to stop criminals, and terrorist activity. She is --

OLIVER

Just a kid, Bruce.

(beat)

Checkmate isn't after terrorists, or criminals. Its after heroes. Vigilantes.

BRUCE

Illegal crime fighters.

Oliver grabs Bruce.

OLIVER

Bruce, I know you're not stupid, but you have to listen to me.

(beat)

Checkmate is the enemy.

(CONTINUED)

CONTINUED:

EMIL (O.S.)
Oliver Queen ...

Snapping his head around to face Emil, Oliver looks on in shock.

EMIL (CONT'D)
Its been a while.

OLIVER
Oh my god --

EMIL
Hardly. But hey, with this wound I've got right here, maybe I'll be seeing him shortly.

OLIVER
Who are you kidding?

EMIL
Oh, I almost forgot. I'm a man of science - not religion. That was created by a group of scared men who were afraid to find the answers to their questions, so they concocted a bible of Christianity to blanket others who lived in fear of the truth.

OLIVER
You should have died.

EMIL
Not the welcome back I was hoping for, but, it'll have to do.
(beat)
There isn't much time left.
(reveals gun)
At least not for you.

OLIVER
So, Bruce, what about now?

Turning his head with a hint of annoyance, looking over at his friend Bruce, we --

CUT TO:

INT. CHAMBER - CHECKMATE - NIGHT.

The Agent raises the gun, perfectly aimed at Mia's head. A slight chuckle in his voice.

(CONTINUED)

CONTINUED:

AGENT

Looks like the fun is gonna have to
be cut short, sweetie.

The sound of the gun CLICKING, ready to fire causes Mia to bounce in her chair - struggling to snap the ropes to escape and free herself.

As he holds the gun right on the tip of her forehead we instantly pull back to the large

BLADE

that spins across frame, meeting with the Agent's hand. It painfully disconnects the gun from his hand, that whips about to the ground. Turning with a hiss, he enters the presence of the

HUNTRESS,

who WHIPS her jacket up in the air, blinding him for a moment's pause, granting her enough time to knock him out when his vision refocused.

Turning to face Mia, the Huntress begins to untie her. A small twitch of fear, and she tries to move away --

HUNTRESS

(comforting)

Whoa, hun. Calm down, I'm gonna get
you out of here --

TIGHT on Mia's look of hope, a sigh of relief escaping her, muffled, but still heard. As she is freed from the chair, Mia immediately stands.

On their way out, the Huntress places a small explosive on the wall next to the door, and the two rush out.

CUT TO:

INT. CHECKMATE - HALLWAY - NIGHT.

Retracting from a close shot of Amanda, grinning off at Chloe, who stands with a gun aimed straight at her, we find the two at a stalemate.

AMANDA

Oh, child, I could snap you in two
before you could even press down on
the trigger.

CHLOE

Take me to the league.

An AGENT begins to creep in from behind.

(CONTINUED)

CONTINUED:

AMANDA
(spotting agent)
Say pretty please.

Chloe TIGHTENS her hold on the weapon, and aims it further out front, on Waller's chest.

CHLOE
I'm not afraid to --

Hands wrap around Chloe's body, YANKING her from Waller's sight. Her legs kick up in the air, and she struggles to break from his hold. Putting all her strength in, she manages to fall back to her feet - pushing him off her.

Turning, she pulls her fist high in the air, only for two strong, feminine hands wrapping around her mouth, holding a cloth to it.

Muffled screams escape Chloe, before she slowly fades into unconsciousness. PULL UP to

AMANDA WALLER

who conniving-ly peers down at her motionless body.

AMANDA
(to Agent)
Take her to the labs and prep her for surgery.

Turning off, she brings the phone up to her ear.

AMANDA (CONT'D)
(into phone)
Hamilton. Get your ass over to the labs, we got a project to dissect.
(beat)
Project Watchtower.

A loud, rolling BEAT brings us to --

INT. CONTROL ROOM - CHECKMATE - NIGHT.

Removing his hand from his ear, he acknowledges the call, and glances back at Bruce who stands - trying to take all this in, to understand it from Oliver's perspective.

EMIL
I don't have time for this.

OLIVER
Well excuse us for keeping your time - we'll try to manage it more better next time.

(CONTINUED)

CONTINUED:

EMIL
(beat)
Agent Wayne ...

Oliver's eyes pin wide open.

EMIL (CONT'D)
Remove Mr. Queen from the building.

BRUCE
Yes, sir.

OLIVER
No, what, Bruce --

Turning to face him, he gets grabbed by Bruce, who injects a substance into his neck - Oliver slowly collapses in his hold. Looking up from Oliver's still body, Bruce realizes that Emil is gone.

Grabbing the body, he begins to proceed out of the control room.

CUT TO:

INT. HALLS - CHECKMATE - NIGHT.

Running with Mia behind her, the Huntres races through the facility, placing a small explosive on the wall as she passed through it --

CUT TO:

EXT. ROOFTOP - GOTHAM - NIGHT.

On the rooftop of the large structure, we PULL UP from the helipad, coming in on the massive

HELICOPTER

that begins to rise.

A figure emerges from the doors, Emil - rushing onto the roof to witness it. Running, he jumps up on the bars, and pulls himself into the flying vehicle.

CUT TO:

INT. HELICOPTER - NIGHT.

Closing the door, Emil faces Waller who gives him a reassuring look.

(CONTINUED)

CONTINUED:

EMIL

This better be worth it.

Amanda smiles.

AMANDA

Its what we've always wanted.

CUT TO:

EXT. GOTHAM - CITY - NIGHT.

A wide shot of the city as the helicopter flies over the shadowed city, shooting off into the darkness, plummeting out of sight. From that we are YANKED BACK to --

EXT. CHECKMATE - CITY - NIGHT.

The entire structure is beautiful - a large, tall, tower like building - a BEAT, and the entire building is consumed with fire, exploding out of every window, and wall.

The flames soon get more and more intense before the entire ceiling ripples off into the sky, flipping down towards us, and causing us to --

CUT TO:

EXT. STREET - GOTHAM CITY - NIGHT.

The doors slide open and stepping out, holding a bleeding, injured Mia, the Huntress enters the night of Gotham.

HUNTRESS

Damn it.

The flames fall behind them, the two in the safe zone.

Staring off into the night, we slowly ascend towards the moon, coming in tight on it before --

JUMP CUT TO:

INT. WATCHTOWER - HEADQUARTERS - NIGHT.

The doors push apart, and in enters Helena, her mask thrown off and tucked inside her jacket - with Mia by her side.

MIA

What the hell is going on?

(CONTINUED)

CONTINUED:

HELENA

Don't get your knickers in a twist,
girl, you're safe - thats all that
matters.

MIA

Safe? Are you kidding me?

Mia stomps over to Helena who stands by the computers.

MIA (CONT'D)

My first night here in Gotham, not
only does my ride not show up, but
I get grabbed by some top secret
operation that, by the way, tried
to kill me! Not before bashing me
to a flippin' pulp to find some
Watchtower building, that in the
end, you guys are running!

(beat)

Tell me just how am I safe?

HELENA

We don't have time for that.

(beat)

Checkmate was kidnapping heroes,
so, you got a costume with that
attitude of yours? '

MIA

I'm a sidekick. Not a hero.

HELENA

Either way, you gotta know a few
moves right?

MIA

Your point?

HELENA

We gotta bring our girl home.

On Helena's determination we --

SMASH CUT TO:

INT. EMIL'S BASE - LABS - NIGHT.

OPEN on a set of eyes. They widen with pain. Slowly
retracting we come to a wide shot of our hero,

CHLOE SULLIVAN,

tied down to the large bed.

(CONTINUED)

CONTINUED:

Surrounding her in the lab are a set of scientists who prep her for the experiment. Her muffled screams are let out, gasping with worry.

On her fear we --

CUT TO:

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

Turning away from the monitor, Emil looked up to Amanda Waller who closed the door upon entry, and approached him.

EMIL

So much for our altercation.

AMANDA

Yes, well, I think we can both agree that there are more pressing concerns that have presented themselves to us.

EMIL

Just hope it doesn't end with a bullet piercing through my stomach like last time.

AMANDA

(smiles)
Apologies.

Amanda steps around to the monitor.

AMANDA (CONT'D)

So how exactly will this work?

EMIL

We're implanting the chip close to the brain, and giving us the advantage of controlling her, we can force her to hand over Watchtower's hard drive.

AMANDA

No.

EMIL

Excuse me?

Amanda turns to face him.

AMANDA

Back there, Chloe told me that its not just Watchtower that holds this information - she does.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

AMANDA (CONT'D)

She is Watchtower. We can make this
a hell of a lot easier by just --

EMIL

...extracting it from her mind.

AMANDA

Exactly.

Emil hits a key on his computer, and connects with the
scientists in the lab.

EMIL

Change of procedure ...

CUT TO:

INT. WAYNE MANSION - LIBRARY - NIGHT.

Turning from the library of books, Oliver faces his friend,

BRUCE WAYNE

who looks stricken with grief.

OLIVER

I understand ... the need to find a
purpose in your life, Bruce. I get
that you wanted to shed your own
mark on the world instead of ...

(pause)

Instead of carrying out your
family's legacy that was just
handed down to you. But these
people --

BRUCE

(sighs)

Oliver, I know.

OLIVER

You know...

Bruce takes a drink of his whiskey before leaning off his
desk and stepping closer.

BRUCE

They weren't who they said they
were. I know that, I just didn't
want to --

OLIVER

Believe it.

Bruce's eyes fail to the floor.

(CONTINUED)

CONTINUED:

BRUCE

Once it hit me, that they weren't
out to do good, I - I --

(pause)

... I had to get us out of there.

OLIVER

Which explains the forceful nudge.

A chuckle escapes him.

BRUCE

I'm sorry.

OLIVER

Don't be.

BRUCE

I nearly got you killed because of
the choices I made.

OLIVER

You were just a kid, Bruce. A
scared, miserable kid who just lost
his parents. You can't be held
responsible for the choices you
made back then - at least not now
when you know what you did was
wrong.

BRUCE

I feel like there's this darkness
inside of me, Oliver. Something
raging deep below the surface.

His hands begin to shake.

BRUCE (CONT'D)

Something I've tried so hard to
ignore, but truth be told, its
overpowering.

Oliver looks worried.

BRUCE (CONT'D)

I can't explain how it feels, but
I'm worried that I might do
something if that anger comes out.

OLIVER

Is this because of what happened
when you were a child ...

BRUCE

If you're asking if its related to
my parents being gunned down in an
alleyway, then yes. I think it is.

(CONTINUED)

CONTINUED: (2)

OLIVER

Do you think one day you're anger
will take you too far?

BRUCE

And get me into something my
friends can't get me out of.

(beat)

I'm scared of what I may do.

Oliver sympathizes for him, eying his worried friend. On his
concern, we --

BLACKOUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. GOTHAM CITY - NIGHT.

A wide shot of the city, pushing up over it at a rapid speed, closing in on the large skyscrapers that surround the city.

FLASH TO:

EXT. GOTHAM CITY - STREETS - NIGHT.

Cars. Pedestrians. The city is packed - establish the streets of Gotham as we suddenly push straight through it, coming to a screeching halt on a large building that we soon ENTER.

EXT. BUILDING - ROOFTOP - NIGHT.

Helping Mia up onto the building rooftop, the Helena guides her up onto her feet.

HELENA

Have no idea what Oliver sees in you. If you can't even pull yourself up onto a rooftop, how do you expect to do anything in this city?

MIA

Hey, I may not be packing graple guns, leather clad boots, and a cape, but I can hold my own when it comes to punching out the bad guys.

HELENA

Which is why you went so well in not getting kidnapped.

Mia rolls her eyes, turning away from Helena as she put on her mask. Looking back, she approaches the edge --

MIA

How exactly are we supposed --

Rushing straight passed her, now as the Huntress, she

LEAPS OVER THE EDGE

and straight across to the other rooftop. PULL BACK on

Mia. Her eyes widen with disbelief, scanning the distance of the jump.

(CONTINUED)

CONTINUED:

MIA (CONT'D)
(to herself)
You've got to be kidding me.

On that disbelief we ...

JUMP CUT TO:

INT. ELEVATOR - EMIL'S BASE - NIGHT.

Standing in the elevator, the Huntress begins to tighten her gloves, looking over at the annoyed Mia.

MIA
You know, its a wonder I haven't had some traumatic seizure after everything I've been put through tonight.

HUNTRESS
Oh, hardly.

MIA
(scoffs)
You do realize that the minute the guards spot you wearing ...
(eyes costume)
... that ... they'll shoot you down faster than you get out your little sticks.

HUNTRESS
These sticks do more damage than your ... what was it that you do again? Dance?

Mia darts her an irritated look.

MIA
I hope that costume itches.

CUT TO:

INT. EMIL'S BASE - TOP FLOOR - NIGHT.

The elevator doors open to reveal the HUNTRESS and Mia, standing - waiting as the doors fully slide apart. The two guards on the floor suddenly SNAP AROUND --

HUNTRESS
How hard could it be to break our girl out anyway?

The first guard rushes to the wall, where he slams down hard on the large

(CONTINUED)

CONTINUED:

RED BUTTON

and an alarm sounds.

MIA

You just *had* to say something,
didn't you.

The second guard pulls out his nightstick as the Huntress came at him with hers. The two connect, and she is clobbered across the jaw -- granting Mia the chance to step in and render him unconscious with a simple kick to the chest.

He hits the wall and drops to the floor.

MIA (CONT'D)

Hmm, looks like I just saved your
ass. I'll be expecting that apology
later.

The first guard

SWIPES HIS GUN

across the back of Mia's head, which propels her to the ground. The Huntress pulls off a ROUNDHOUSE kick, knocking the gun out of his hands, before finishing him off with an elbow to the face.

Lending Mia her hand, she takes it, and is guided back up to her feet.

MIA (CONT'D)

Guess we're even.

HUNTRESS

Come on, we gotta move fast. These
guards will keep comin' until we're
dead, captured, or just battered
and bruised.

MIA

Well I'm already bruised and was
captured ... guess death would
complete my night.

The two hastily walk out of frame and we --

CUT TO:

INT. EMIL'S BASE - LABS - NIGHT.

The doors slide open and in steps EMIL HAMILTON - forwarding towards Chloe who is still tied down.

(CONTINUED)

CONTINUED:

EMIL

Chloe, Chloe, Chloe. You always seem to get yourself in the most deadly of situations.

(beat)

And yet you never learn, do you.

CHLOE

When I get out of here, Emil, you're little lab is going down.

EMIL

Ah, you see, I have a little something called a government warrant. Alligning myself with Amanda Waller I've successfully gained the government's trust.

(beat)

They're funding my experiments.

CHLOE

That won't stop me, Emil, and you know it.

EMIL

If you destroy my labs - my base - then you'll spend the rest of your meaningless life behind bars, away from your precious billionaire playboy.

CHLOE

When did you become one of the bad guys, Emil? How did you become so bitter?

EMIL

I'm only trying to make the world a better place, Chloe. If that makes me evil, then so be it.

(beat)

But those are not my intentions.

CHLOE

Coming from the person who has me strapped down to a bed with a bunch of scientists ready to hack my mind to pieces.

EMIL

You brought this upon yourself.

(beat)

Creating Watchtower, storing all that information ... you've painted a target over your head, one that you can never erase unless you destroy all that information.

(CONTINUED)

CONTINUED: (2)

CHLOE

Well that'll never happen.

EMIL

Which is why you're here.

Chloe's anger flares.

CHLOE

You're starting a war, Emil.

(beat)

One that will pin you against a group of people more powerful than you can comprehend. Heroes. All of them. You can't win this.

EMIL

I beg to differ.

(beat)

You're not the only one with an army.

Emil's phone begins to BEEP, and he answers it.

EMIL (CONT'D)

(into phone)

Hamilton.

(long pause)

Waller, what's going on? What are you talking about? What intruders?

ANGLE: CHLOE'S P.O.V -- the scalpel lies on the tray by the bedside, Chloe's eyes darting it.

Reaching out, Chloe attempts to obtain it.

AMANDA

(out of phone)

They broke into the facility! We tried to obtain them, but they're fighting back. We have to --

Chloe hands snatch the scalpel, Emil oblivious of what she's doing with it. The sound of a door opening in the background is heard through the call ...

AMANDA (CONT'D)

(out phone)

Oh my god.

The strap is

CUT FREE

and her arm is released, reaching over and unstrapping her other arm -- slowly, sneakingly.

(CONTINUED)

CONTINUED: (3)

HUNTRESS

(out of phone)

Looks like the Hunter found its
prey.

The line cuts out, and Emil's eyes widen in horror, Chloe hearing the whole thing. She looks up, smiling.

CHLOE

Its only a matter of time before
I'm out of here, and expose your
secret on the front page of Gotham
Daily newspaper.

EMIL

There's still time.

He turns, angered.

Chloe's hands, lay rested on the straps, to toy with his
mind. He doesn't notice ... and approaches.

EMIL (CONT'D)

And I think we can both agree these
plans aren't exactly working out
for me.

Pulling up the gun, he

COCKS IT

and smiles; putting the gun .

EMIL (CONT'D)

Say goodnight, Chloe Sullivan.

CHLOE

Night.

SPRINGING HER HANDS UP

she knocks the gun into the air, Emil's eyes raising to
follow its jolt.

Oblivious by the distraction of the gun, he doesn't notice
Chloe as she

THROWS HER FIST,

knocking him across the jaw.

Emil falls to the tray, hitting it on impact, and tackling it
to the ground. Chloe sits up, knowing the gun is in his
presence, and undoes the straps around her legs.

Sliding off the bed, she falls to him.

(CONTINUED)

CONTINUED: (4)

CHLOE (CONT'D)

This isn't over, Emil. You've started a war, and I have an obligation to end it.

Emil looks up, blood across his face --

EMIL

You can try.

Chloe connects eyes, before two figures enter the room; Mia Dearden and the Huntress. Eyeing them, she soon runs off to them, EXITING.

On Emil's pain, we --

FLASH TO:

INT. WAYNE MANSION - BRUCE'S BEDROOM - NIGHT.

SONG: BLESS THIS BROKEN ROAD - Rascal Flatts

Dropping down onto his bed, a tired BRUCE WAYNE brings a framed photograph into his midst. Staring down, its an image of his

PARENTS

happily smiling, happily together.

TIGHT on that frame, a single tear drops onto it, running down the dusty glass. BACK ON

Bruce - and he closes his eyes, holding the tears back. He places the framed photograph back on his bed side drawer, and climbs into bed --

DISSOLVE TO:

EXT. STREETS - GOTHAM CITY - NIGHT.

SONG: BLESS THE BROKEN ROAD - Rascall Flatts (CONT'D).

A shadowed figure steps out towards the limo that pulls up in front of her, AMANDA WALLER, who acknowledges its presence. She brings up a phone into her sight, the screen reading

'ODYSSEY AWAITS - X'

On Waller's grin, she places the phone into her jacket pocket, and into the limo -- setting off down the long narrow street of Gotham City; awaiting a new office.

DISSOLVE TO:

INT. WATCHTOWER - HEADQUARTERS - MOMENTS AFTER.

SONG: BLESS THE BROKEN ROAD - Rascall Flatts (FIN).

The doors open, lonely, abandoned. A saddened presence strides on through, slowly, unsure. The computer light reveals

CHLOE,

who places her things down on the desk.

A hand clings onto her shoulder, and she gasps with shock, grabbing the keyboard and turning with a SWING.

OLIVER

grabs her hand, stopping the attack.

Chloe takes in a deep breathe, releasing the keyboard back in its rightful place. He places his hands on her arms, peering in close.

OLIVER

Rough night?

With a small chuckle, she replies.

CHLOE

You could say that.

Turning off, she approaches the LOUNGE in the corner of the room. He soon joins her.

CHLOE (CONT'D)

You handle the Wayne drama?

OLIVER

For now.

CHLOE

At least you did something productive today.

(sighs)

Couldn't even do my job right.

Oliver sits himself down beside her.

OLIVER

You took down Checkmate and you saved Mia from --

CONTINUED:

CHLOE

I didn't do any of those things.

(beat)

Helena got Mia to safety, and blew Checkmate to the ground - all I did was get in the way.

OLIVER

Chloe ...

She grabs onto him.

CHLOE

I can't do this Oliver. I thought I was strong, I thought I was some kind of hero, but I'm ...

(pause; near tears)

I'm becoming someone that I can't even recognise anymore. This isn't the life that I wanted. I didn't --

OLIVER

Chloe, listen to me.

CHLOE

Ollie I --

OLIVER

No, listen.

He grabs her arms tightly.

OLIVER (CONT'D)

You are the strongest woman I have ever met in my life, Chloe - and what you do ... what you put yourself through to save others --

(beat)

... you're more than just a hero, Chloe. You're a guardian angel.

(pause)

Gotham's Guardian Angel.

(long pause)

My Guardian Angel.

Chloe tears up.

CHLOE

I don't want to be alone anymore, Oliver, I can't do this by myself, I just - I just --

OLIVER

You are never alone. Never.

Chloe's hands slowly make their way to Oliver's face, brushing her fingers across his watering eyes.

(CONTINUED)

CONTINUED: (2)

CHLOE

I love you.

Oliver's eyes light up, gazing off into hers. The two lean in for a kiss, but just before their lips touch we --

BLACKOUT:

END OF ACT FIVE
END OF EPISODE