

WATCHTOWER

5.18 | "Atonement"

Written by
Jack D. Malone

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

Based on characters from
DC Comics

PRODUCED BY
TheVPN (www.vpn-tv.proboards.com)

CREATED BY
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MAIN CAST

CHLOE SULLIVAN	Allison Mack
BRUCE WAYNE / BATMAN	Christian Bale
HELENA KANE	Kayla Ewell
JAMES GORDON	Dylan Walsh
KATE KANE	Deborah Ann Woll
LUCIUS FOX	Charles Michael Davis
RENEE MONTTOYA	Stephanie Beatriz
ARCHER SULLIVAN-QUEEN	Jace Norman
OLIVER QUEEN	Justin Hartley

SPECIAL GUEST CAST

DINAH LANCE / BLACK CANARY	Alaina Huffman
MIA DEARDEN / SPEEDY	Elise Gatien

GUEST CAST

BRADY CHAMBERS	Griffin Gluck
ELIZABETH THORNE	Archie Panjabi
EMIKO QUEEN / RED ARROW	Kimie Tsukakoshi
MARTIN SUAREZ	Miguel Angel Silvestre
ROY HARPER / ARSENAL	Jake Austin Walker
THOMAS BOLT	Jay Hernandez
VICTORIA MUCH	Charisma Carpenter

TEASER

FADE IN:

EXT. BOLT RESIDENCE - NIGHT (FLASHBACK)

A beautiful blue and white house in a quiet suburban street.

S T A R C I T Y , 2 0 1 7

INT. BOLT RESIDENCE, LIVING ROOM - NIGHT (FLASHBACK)

A FRAMED PHOTOGRAPH of a smiling and in love *Thomas Bolt* and *Harrison Much* is held in a set of hands...

It's BOLT, sat on the couch, studying the photo with a smile.

A door clicks open in the BG.

Bolt looks over his shoulder to see HARRISON MUCH (30s, golden retriever vibes) enter. He is in his police uniform.

HARRISON

Reminiscing our pre-married life?

BOLT

No. Reminiscing the times when we were able to go on vacations.

(beat)

It's been over two years.

Harrison drops his belongings down, and collapses on the couch beside his husband. Bolt strokes his hair.

HARRISON

We were saving for this. And this is great. This is ours.

BOLT

It is nice having our own place.

HARRISON

I know the adventurous side of you prefers to use leave for big luxurious trips overseas but this is going to be a *different* kind of holiday for us. We'll finally have time to settle in, and make some more *domestic* life memories.

BOLT

Okay, I'm convinced.

The two share a kiss. Their embrace is interrupted by the buzzing of a phone. Harrison sits up and answers his phone.

(CONTINUED)

CONTINUED:

HARRISON

Hello?

(beat)

No, yeah, I just got home. Why?

Bolt folds his arms, already sure of where this is going...

HARRISON (CONT'D)

Okay. Okay, I'll be right there.

Harrison disconnects the call, and narrows in on Bolt to see him clearly upset.

BOLT

You're off the clock. They're not allowed to just-

HARRISON

It's Prometheus.

Bolt softens.

HARRISON (CONT'D)

They think they've cornered him and can bring him in. They just need a little extra muscle. I *have* to go.

BOLT

I know, I know. For George.

HARRISON

I will be back as soon as I can, and we can start on breaking some of this new furniture in, yeah?

Bolt nudges Harrison away with a laugh.

BOLT

You're disgusting.

HARRISON

I love you.

BOLT

Yeah, yeah. Go on, then.

Harrison rises and collects his belongings from the bench nearby in pursuit of the door.

BOLT (CONT'D)

I love you, too.

A smile from Harrison, and he leaves.

Bolt sinks back into the couch. He checks his watch - it reads '10:18PM.' He turns the TV back on, a FILM RESUMES, and he shuffles back into watching it...

(CONTINUED)

CONTINUED: (2)

Moments pass... Bolt dozes off... the lights from the TV flicker against him as if time were racing, until it's OFF...

A phone RINGS.

Bolt erupts out of slumber. He deliriously looks around, then grabs for his phone. The time reads '12:25AM.' He answers his phone:

BOLT (CONT'D)
Commissioner? What- why are you-
(long pause)
No. He was just here. He's not hurt. That's not-
(long pause)
Hospital? What?
(processing)
No, no. I can drive myself. I'll be right there. Okay, bye.

Bolt jumps from the couch-

INT. STAR CITY GENERAL, HALLWAY - NIGHT (FLASHBACK)

Double doors erupt open as Bolt enters. He studies the walls around him, in fast pursuit of a room, when his eyes land on:

A group of OFFICERS gather outside a room. Among them stands the COMMISSIONER with a glum look on his face.

BOLT
No. This isn't happening.

COMMISSIONER
Thomas, I-

BOLT
No.

Bolt approaches the room door. He tears it open, and enters inside. The officers can only watch from outside...

THROUGH THE DOOR WINDOW - a panicked Bolt slows down, stands frozen at the body in the hospital bed, then COLLAPSES to his knees. A howl of agony escapes him. Grief, in real-time.

EXT. GRAVEYARD - DAY (FLASHBACK)

A grieving Bolt places the same photograph onto the coffin where family and friends are gathered for the funeral. He crumbles at the sight. A woman approaches- it's VICTORIA MUCH. She collects Bolt, and guides him away...

INT. BAR - DAY (FLASHBACK)

Victoria returns from the bar, two drinks in hand, and arrives at the table where Bolt sits.

(CONTINUED)

CONTINUED:

VICTORIA

I've been dreading this day from the moment my brother told me he wanted to be a police officer. But I just never thought it would *actually* happen, you know?

Victoria takes a seat opposite Bolt, and offers him his drink. He just glances at it while she knocks hers back.

BOLT

It wouldn't have happened if this city stopped believing in superheroes.

VICTORIA

'Superheroes.' Pfft. What a joke.

Victoria takes another big drink.

VICTORIA (CONT'D)

You know, I've always said that these masks on the street only create more problems for the city than they solve. But does anyone listen to me? Of course not.

BOLT

I want all accounts of what happened to be sealed from public domain. I don't want Harrison's identity anywhere near this case.

VICTORIA

What do you mean?

BOLT

When they run the story... the world will only know him as a police officer caught in the crossfire of a vigilante's misguided attempt to do a job no one asked them to do.

VICTORIA

Why?

Bolt looks up from his drink, conviction in his eyes:

BOLT

Because I'm going to destroy the Green Arrow.

OFF the birth of Bolt's villainy...

EXT. STAR CITY PRISON - NIGHT

An establishing shot of the large prison facility.

S T A R C I T Y , 2 0 2 8

INT. STAR CITY PRISON, CELL - NIGHT

An explosion ECHOES-

A startled MIA jolts out of her slumber. She looks around in confusion until another TREMOR rocks the room. She RISES.

MIA

Hey! What is going on out there?

A GUARD stands by the cell door.

GUARD

Everything is under control.

Another TREMOR hits.

MIA

No, you will tell me exactly what
is going on right now or-

The guard YELPS and is swept away from the door.

Mia backs up in fear. She takes short, shallow breaths, preparing herself for the worst.

The door appears to light up. A CHARGING sounds.

MIA (CONT'D)

What the-

BOOM. The door explodes open.

Stood in the doorway is BLACK CANARY, RED ARROW and ARSENAL.

MIA (CONT'D)

Dinah? What are you...

BLACK CANARY

I'm sorry we didn't come sooner,
but we're here now. Come on.

Canary rips at Mia, guiding her out of the cell...

EXT. STAR CITY PRISON - NIGHT

SKREEEEEE (O.S). A WALL erupts open to unveil the heroes overlooking the steep drop that awaits them.

Red Arrow and Arsenal fire lines from their bows.

(CONTINUED)

CONTINUED:

ARSENAL

It's good to have you back, Speedy.

Mia takes Arsenal's hand, then hugs him as they DESCEND the line together...

RED ARROW

Looks like its you and me, birdy.

BLACK CANARY

Just like old times.

Canary hugs onto Red Arrow, and the two DESCEND their line.

PEEL BACK to find an onlooker in the distance... it's a battle-scarred Thomas Bolt, with a cunning grin on his face, the likes of which reveal his plan is working.

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. QUEEN LOFT, DINING ROOM - DAY

At the dining table, OLIVER and KATE sit in silence.

KATE

You good? It's been three hours
and you've barely said a word.

OLIVER

Sorry, I just- Chloe. She's alive?

Kate reaches for Oliver's hand, comforting him.

KATE

Yes. She's alive.

OLIVER

I mean, I tried so hard to keep
hope alive that she- that she was
okay, even when it looked like that
would be *impossible*, but it's just-
I mean you saying it is just-

Oliver eases into a normal state of being.

OLIVER (CONT'D)

She's alive.

KATE

Whatever narrative these
neighbouring cities have been fed
about Gotham - it's all a lie.

(beat)

We have been fighting for our lives
the second those bridges went down,
going up against all kinds of
forces intent on keeping us there.

OLIVER

I know you talked about some Court
of Birds-

KATE

Owls.

OLIVER

-and *Harvey Dent* but I saw on the
news... there was some sort of
missile strike on the city?

(CONTINUED)

CONTINUED:

KATE

Helena and I had already made it out, but Chloe was on the very outskirts of the city, waving us goodbye. She couldn't have gone too far when that happened, which means she *had* to of survived.

OLIVER

Who is doing all of this? And why?

KATE

I don't know. All I know is that we have to let the world know that the people of Gotham are still very much alive and they need help.

Footsteps scatter in. Oliver and Kate look to find ARCHER peering into the room with slight hesitancy.

OLIVER

Archer?

(off Kate)

Kate, this is Archer. Archer, this is an old friend of your Mum and I.

KATE

Gosh. Last time I saw you, you were a little boy. My god, you've grown up so much.

(to Oliver)

He looks so much like you.

ARCHER

They just mentioned Mia on the news. Dinah broke her out.

OLIVER

What?!

Oliver erupts from his seat-

INT. QUEEN LOFT, LIVING ROOM - DAY

Oliver rushes into the room in pursuit of the TV. Archer and Kate follow in close behind, looking past him to see:

The TV plays the news where FOOTAGE shows the prison escape.

OLIVER

I can't believe she'd do this.

ARCHER

I'm sure she has a plan. Right?

Oliver faces Kate with urgency.

(CONTINUED)

CONTINUED:

OLIVER

Can you go to City Hall and visit the Mayor? Tell him everything you know about Gotham so he can start to get the word out?

KATE

On it, boss.

A fired up Kate turns to leave. Oliver moves his keys.

ARCHER

Where are you going?

OLIVER

To see someone I thought I knew.

Oliver swipes his belongings off the bench, and DEPARTS-

INT. QUARRY - DAY (LATER)

A large cave where few lights illuminate the decked out headquarters in an otherwise shadow-drenched hideout.

Inside, Mia is surrounded by DINAH, EMIKO, and ROY who are overwhelmed with joy. They all share hugs with the freed hero, who feels the love and smiles back at them.

OLIVER (O.S.)

Looks like my invite for the family reunion got lost in the mail.

The team turn to find an intruding Oliver enter.

DINAH

How did you know where to find us?

OLIVER

You shouldn't be *that* shocked, pretty bird. We were husband and wife in a past life, remember? I know you all too well.

Dinah rolls her eyes. Mia emerges from the group.

MIA

I'm sorry, Oliver. I didn't know they were going to rescue me. You have to believe me.

OLIVER

Hey. I know. It's okay.

(off Mia)

If there's anyone that should be apologising, it's me. I didn't mean all those things I said to you back at the police station.

(MORE)

(CONTINUED)

CONTINUED:

OLIVER (CONT'D)

I was hurt and scared and I hope you know that there isn't a world that exists where I don't want you in my life. You know that, right?

Mia simply nods. The two embrace.

DINAH

That's an awfully funny speech coming from a man who was happy to let her rot behind bars. Or do you not remember why we're all here right now? At least we decided to do something about it.

Oliver slips out of the hug and confronts Dinah.

OLIVER

I was trying to do things the right way. I thought you of all people would understand.

DINAH

(scoffs)

It's always nice to see how you only ever want to do things the right way when its at the detriment of the people you *claim* to love.

Emiko tugs at Roy in the BG.

EMIKO

Mum and Dad are fighting.

ROY

Stop, you'll get *us* in trouble.

Oliver narrows in on Dinah, a clash of leaders occurring:

OLIVER

So what's your big plan then, huh? You very publicly broke an accused vigilante out of prison who now has no way of clearing her name, so what happens next? Mia spends the rest of her life as a fugitive?

DINAH

I have time to figure that out. The important thing is that Mia is safe for now.

OLIVER

You have no idea what you've done.

A furious Oliver rips himself away from Dinah, and leaves.

EXT. QUARRY - DAY

Oliver returns to his vehicle, and disappears inside. The car jets off - with speeds indicative of his rage.

PEEL BACK to find an onlooker... Bolt watches from afar...

INT. VENUE - NIGHT (FLASHBACK)

A large stadium where massive crowds gather in front of the stage that hosts a podium reading 'QUEEN 2024.'

S T A R C I T Y , 2 0 2 3

The crowd erupts in applause.

Oliver arrives on stage with his wife, CHLOE, at his side and holding his hand. The two share a brief smile before Oliver approaches the podium, and Chloe stays back, behind him in support. Oliver waves down the masses, beaming with pride.

OLIVER

Thank you. Thank you all so much
for coming tonight.

The crowd begins to soften. They listen.

Around the room stand several officers that serve as security, marking their posts. One officer is Bolt, stood by the entrance door, looking out at Oliver...

OLIVER (CONT'D)

I want to start by telling you all
how much I appreciate you taking a
chance on me - to at least *hear*
what I have to offer this city.

PROTESTOR (O.S.)

You offer nothing!

A PROTESTOR erupts from the crowd-

The lights around the room seem to shimmer too bright against Oliver for him to find his voice. The crowd parts ever-so to illuminate the protestor now visible to Oliver.

PROTESTOR (CONT'D)

How in the *hell* is a billionaire
equipped to not only know what we
are going through in this city, but
let alone offer the solution?!

(scoffs)

You've never had to work a day in
your life, *pal*.

The crowd roars in disagreement at the protestor.

(CONTINUED)

CONTINUED:

Chloe clings to Oliver's arm in fear. He gestures to the crowd to quieten down, ushering the floor to the protestor.

OLIVER

You're a part of this city, and
it's my job to listen to *all* of
you. That's what I want this
campaign to be about. You *not* me.

PROTESTOR

Unfortunately for you, Mr. Queen, I
didn't come here to *talk*. Words
are weightless. Meaningless.

The protestor unveils a DETONATOR in his hand.

PROTESTOR (CONT'D)

I came here for action.

He PRESSES down on the detonator-

BOOM. BOOM. BOOM.

A series of explosions erupt around the venue. Crowds
scatter as smoke and fire cloud them.

Chloe PUSHES Oliver away from the podium as it IGNITES-

BOOM. An explosion launches Chloe down hard.

A thick fog of smoke wafts around Oliver who struggles to
regain his stance. He looks around - through the smoke - and
finds a wincing Chloe on the ground.

OLIVER

No.

Oliver crawls to his wife's side...

A group of ANARCHISTS enter the venue from all angles,
carrying assault rifles. They FIRE their weapons- RATATAT!

The crowd clears. Police close in on the anarchists.

Oliver pulls Chloe up onto his lap and examines her. Blood
drips from the back of her head.

CHLOE

I'm fine. It's just a cut.

OLIVER

I have to get you out of here.

The Protestor surfaces behind the two of them.

CHLOE

Ollie...

(CONTINUED)

CONTINUED: (2)

Oliver looks over his shoulder to see the Protestor. He is joined by four others. Oliver rises to meet them.

OLIVER

Back off. You stay the hell away
from my wife.

PROTESTOR

We don't want her. We want you.

In the crowd, Bolt PISTOL WHIPS an anarchist to the ground, then looks over to see the group close in on Oliver on stage.

BOLT

Mr. Queen.

Bolt pushes through the crowds-

On stage, Oliver looks out at the chaos for a beat - *no one appears focused on him* - then he looks back at the protestor with a rage unseen before. Ready.

Oliver maneuvers through each attacker with skill and precision. He knocks them out using their own strikes.

The protestor staggers back in awe of Oliver-

PROTESTOR

What are you...

The protestor rips for something buried in his jacket-

Oliver spins, then KICKS the protestor to the ground.

A GUN flies out of the protestor's jacket, and SLIDES across the floor. The protestor groans in agony beside it.

Bolt erupts through a crowd, then stops in shock:

Oliver stands in a sea of unconscious criminals, completely unharmed. He returns to his wife's side.

OFF Bolt, watching on with quick suspicion and realisation...

INT. CITY HALL, HALLWAY - DAY

A set of doors that read 'OFFICE OF THE MAYOR' fly open-

MAYOR SUAREZ, surrounded by his security detail and team, enters the long stretch of hallway in fast pursuit of his next destination. Drowned out voices echo around him.

Sat by the wall, Kate leaps to a stance and moves for him.

KATE

Mayor Suarez, we need to-

(CONTINUED)

CONTINUED:

MAYOR SUAREZ

I'm sorry, ma'am, I have a full schedule today. If you call my office they can book a time-

KATE

No, okay. I don't have much time left. It's about what's happening in Gotham. I'm a police officer for the city - my name is Katherine Kane, and I just got out of there.

Suarez immediately stops. He looks to her.

MAYOR SUAREZ

Kane?

KATE

I was wondering which part was going to make you stop first.

(off Suarez)

Everything that's been said about the situation in Gotham is a lie, and the longer people believe it, the more people are going to die.

MAYOR SUAREZ

Alright, alright. I'll give you five minutes, but not out here, okay? Let's go to my office.

Suarez turns back. His team moves to follow, but he halts them with a simple gesture.

MAYOR SUAREZ (CONT'D)

This is a private meeting.

Suarez heads back for his office. An accomplished Kate fills with relief, then follows close behind him...

INT. QUARRY - DAY

Dinah stands at a distance with a growing smile stitching across her face. She watches Mia, Roy and Emiko sat around a table playing cards. A family reunited.

MIA

Alright, I'm out. You got me.

Mia throws her cards down, then rises from the table.

ROY

You're such a sore loser.

MIA

Yeah, yeah. Whatever, man.

(CONTINUED)

CONTINUED:

Roy and Emiko cave into each other with a laugh, then continue playing. Mia joins Dinah at her side.

MIA (CONT'D)

I'm not sure if I thanked you yet.

DINAH

Probably because you're not sure if I did the right thing by breaking you out. Am I right?

MIA

You're rarely wrong.

Mia nudges Dinah. Her defenses drop.

DINAH

I know I'm a complete and total hypocrite for what I did, and that Oliver is uncharacteristically right about all of this, but I've been playing things by-the-book for decades and if all it does is hurt my friends - my family - then it's time to throw the rule-book out.

(beat)

Besides, the Justice League only makes sense in parts of the world where they're welcomed. Star City stopped believing in heroes the night Oliver stopped acting like one. I refuse to let any of us suffer anymore from his actions.

MIA

I don't know if you made the right choice or not but... I am really glad to be here with you.

Mia reaches for Dinah's hand. She holds it. Comforted.

EMIKO (O.S.)

We are *dangerously* low on snacks.

Dinah and Mia turn to find Emiko approaching...

EMIKO (CONT'D)

If Mia is sticking around for the foreseeable future then we should probably stock up on supplies.

DINAH

Here, take my card.

Dinah digs into her wallet and pulls out a card. She hands it to Emiko, who gleefully takes it.

(CONTINUED)

CONTINUED: (2)

EMIKO

With pleasure.

DINAH

And don't be out too long.

EMIKO

Okay, *mum*. See you soon.

With a jump in her step, Emiko departs the quarry...

EXT. QUARRY - DAY

A fleeing Emiko arrives at her parked motorbike. She mounts it, then starts the engine. It REVS. Emiko TAKES OFF.

EXT. ROAD - DAY (LATER)

Emiko jets down the lonely road on her red motorbike. The wind ripples her hair, whipping behind her.

PFT! A TIRE BLOWS-

Emiko's bike SCREECHES and skids to a halt. She tumbles off it and hits the ground... scraping to a stop.

A bike pulls up behind her. BOOTS hit the ground.

Emiko rolls onto her back in a pained sigh. She eases back to look at the source of the approaching FOOTSTEPS.

EMIKO

You. You're-

Bolt arrives with a bow in his hand, and quiver on his back.

BOLT

You must be the Red Arrow.

Bolt draws an arrow, and slings it back with precision.

BOLT (CONT'D)

Nice to finally meet you.

OFF Bolt, releasing the arrow...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. CITY HALL, MAYOR'S OFFICE - DAY

Mayor Suarez closes the door behind him, and adjusts the blinds for privacy. He turns to finally confront Kate.

KATE

I hope all this privacy is because you're about to tell me some super secret plan to save Gotham and not because you're about to-

MAYOR SUAREZ

I cannot help you.

KATE

-do that.

MAYOR SUAREZ

I am so sorry, Ms. Kane. But the President of the United States is about to be impeached for his actions related to Gotham, and getting involved is political suicide for me right now.

KATE

That is *pathetic*.

MAYOR SUAREZ

It's reality, I'm afraid.

(off Kate)

My city has been through it's fair share of atrocities too, and I need to be there for my people - I have to put them first.

KATE

I can't believe Oliver chose you of all people to be his second in command. What did he see in you?

Kate motions to leave, but Suarez pulls her back-

MAYOR SUAREZ

I would hate for you to think this is personal. If what you say is true and really happening, then I really do hope your friends and family endure and overcome this challenge. I mean it.

KATE

So moving.

(CONTINUED)

CONTINUED:

MAYOR SUAREZ

Ms. Kane, we can't be the hero for everyone. Sometimes we have to choose where our time and resources will best be utilised. As Mayor, my time and resources must go back into this city. I hope - maybe not right now but one day - you can understand my decision.

KATE

I understand you're a coward and you'll go down as a Mayor who was confronted with an opportunity to save millions of lives but chose to turn their back.

Kate moves for the door. Suarez sinks in defeat.

THUD.

The two SNAP around in shock of the noise-

A BLOODIED body dangles with rope attached to their feet, steadying against the glass window. Their movement eases and it becomes clear... it's an unconscious Emiko.

OFF a mortified Kate, filling with horror and disbelief...

EXT. CITY HALL - DAY (LATER)

Paramedics load Emiko, on a stretcher, into the ambulance while police gather outside. Suarez appears engaged with the police, answering a plethora of questions.

A familiar car pulls up outside. The doors open, and Oliver exits out onto the curb. He rushes to find Kate.

OLIVER

What the hell happened?

KATE

It's Emiko. I was in a meeting with the Mayor when she - she...

OLIVER

How bad is it?

KATE

They said she's in critical condition. Oliver, she was dangling from a rope.

OLIVER

My god. I have to go with her.

(CONTINUED)

CONTINUED:

Oliver moves past Kate in pursuit of the ambulance. She turns and grabs him - halting him for a moment...

KATE

Oliver, wait. That's not all.

(off Oliver)

There was a note on her. It said
'I am the Red Arrow.'

The world seems to shrink around Oliver.

KATE (CONT'D)

I took it before anyone could see.

OLIVER

Thank you.

(beat)

Can you watch over Archer for me
while I'm gone? The psycho that
did this is still out there.

KATE

Of course.

Kate turns and leaves.

Oliver disappears towards the ambulance. A PARAMEDIC stops him short of the back-doors.

OLIVER

She's my sister.

The paramedic steps aside, and Oliver enters the ambulance.

OFF the doors shutting, Oliver and Emiko inside...

INT. STAR CITY GENERAL, HALLWAY - DAY (LATER)

Doors erupt open. Dinah and Roy rush in to find Oliver stood outside a room, door closed. He paces, until he looks up and spots them. Oliver grows furious.

OLIVER

You can't be serious.

DINAH

Ollie, we came as soon as we heard.

OLIVER

You left Mia on her own?!

A guilt-ridden Dinah and Roy look to each other...

OLIVER (CONT'D)

My god. You are playing into
exactly what Bolt wants you to do.

(CONTINUED)

CONTINUED:

ROY

It's Emi, we couldn't-

Oliver knocks past the two of them, walking away.

ROY (CONT'D)

Where are you going?

OLIVER

To make sure your negligence
doesn't put anyone else I love in
the hospital.

Oliver storms off towards the exit...

Dinah and Roy seem to deflate, suddenly feeling the weight of
everything that is happening.

ROY

This guy knows who we are - knows
how we all know each other...

DINAH

And he's coming after us.

A real fear builds in their eyes...

VICTORIA (PRELAP)

Oliver Queen is the Green Arrow?

INT. BOLT RESIDENCE, LIVING ROOM - DAY (FLASHBACK)

Bolt and Victoria sit at opposite ends of the room, each with
a laptop perched on them. Investigating.

VICTORIA

I've certainly heard stranger
things, but I just can't picture
it. He's so... *white collar*.

BOLT

You should have seen him, Vic. He
took on those bombers like they
were nothing. I'm a trained cop,
and even I'd struggle with that
many guys running for me at once.

VICTORIA

Hmm, that's odd.

(off Bolt)

It says here that Oliver Queen
publicly announced himself as the
Green Arrow in 2010, but that it
was later disproved and unpacked as
some political activist stunt in
protest of a vigilante registration
act that was being implemented.

(CONTINUED)

CONTINUED:

Victoria turns the laptop around to face Bolt. She CLICKS on a video - FOOTAGE PLAYS:

OLIVER

People have these so-called vigilantes all wrong. There's only one way for me to set the record straight. I am Green Arrow.

Victoria turns the laptop back to look herself. She shakes her head at what she reads.

VICTORIA

This article says it was a clear display of Queen's first demonstration of his social justice ideologies - a real 'I am Sparta' moment. Barf.

BOLT

What if it wasn't a stunt? What if it's real? As a man who's experienced the confronting and at-times painful process of coming out, it's not a stretch to say that *maybe* once Oliver told the world that he was this vigilante, life wasn't exactly *easy* for him and it made more sense to take it back than to live his truth.

VICTORIA

Hmm. Now 'Oliver Queen, Gay Man' is a scandal I can get behind.

(off Bolt)

Sorry.

Victoria closes her laptop and puts it aside. Defeated.

VICTORIA (CONT'D)

There's just no way of knowing what's fact and what's fiction.

Bolt appears just as defeated, until an idea clearly hits him. He perks up. A cunning smile...

BOLT

There is *one* way to find out.

VICTORIA

And that is?

Bolt turns his laptop around to show Victoria. Her eyes widen at the image on display-

OFF the photograph of CHLOE SULLIVAN on the screen...

INT. QUEEN LOFT, ENTRANCE - DAY

The same photograph of Chloe appears on the entry-hall table.

A set of keys drop beside it. Kate closes the door behind her, locks the door, then glides through into the loft.

KATE
Archer? You home, buddy?

Kate moves through the hallway...

INT. QUEEN LOFT, ARCHER'S BEDROOM - DAY

A gentle knock at the door of the empty room. The door clicks open, and Kate peers in... nothing.

INT. QUEEN LOFT, HALLWAY - DAY

Kate closes the door.

A MUFFLED voice (O.S) is heard, and Kate turns to it. She follows the voice through the hall, in pursuit of-

INT. QUEEN LOFT, OFFICE - DAY

Kate moves into the office. She turns to face a wall where it dawns on her - *he's in a hidden room.*

KATE
Archer, are you in there?

A BLUE LIGHT activates and scans over Kate's entire body-

WATCHTOWER (O.S.)
Identity confirmed. Katherine
Rebecca Kane. Access granted.

The wall OPENS UP to reveal:

INT. WATCHTOWER - DAY

Kate enters into the hidden room where Archer sits in front of dual monitors. He is busy typing away at the keyboard.

KATE
Whoa. Is this what I-

ARCHER
Welcome to Watchtower.

Kate looks to Archer with new eyes. A smile shapes.

ARCHER (CONT'D)
I figured the chances of the Mayor
actually doing something that could
help my Mum would be pretty low.
(MORE)

(CONTINUED)

CONTINUED:

ARCHER (CONT'D)

(beat)

So I decided to take things into my own hands, and started crafting an S.O.S message that I could transmit to the world. That way, everyone knows about Gotham and *anyone* who could help can help.

Kate can't wipe the smile from her face.

KATE

You're a whole lot more like your mother than I thought.

Archer looks over his shoulder with a beaming smile.

ARCHER

Thanks. I think.

KATE

Oh, that is the highest of compliments, my friend.

Kate narrows in, and overlooks what Archer is doing...

KATE (CONT'D)

I think that's actually the best plan to save-

The monitors GLITCH-

Scrambling pixels appear on the screens, then FREEZES on cracked, coloured lines.

KATE (CONT'D)

What the hell just happened?

ARCHER

I - I don't know...

Archer tries hitting the keys. Nothing.

KATE

(reading)

What is Blackthorn?

ARCHER

What?

Archer looks back at the screen to see a simple message appearing on the monitor: 'Blackthorn.'

OFF the growing mystery...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. QUARRY - DAY

A panicked Oliver rushes into the cave. He looks around in fear, world spinning around him.

OLIVER

Mia? Mia, are you here? God.

Oliver ventures further in.

MIA (O.S.)

Oliver?

Oliver SNAPS around in shock to find Mia, alive and well.

OLIVER

Oh, thank god.

Oliver pulls Mia in for a hug. He sinks with relief.

OLIVER (CONT'D)

I'm sorry. It's just-

Oliver untangles from the hug.

OLIVER (CONT'D)

Bolt is back, and whatever plan he has to pick us off one by one - it is officially in play.

MIA

Yeah, I heard about Emiko. How is she doing?

OLIVER

Not good. But she's strong, she's a fighter. I know she can get through this.

Oliver catches glimpse of something past Mia-

The WALL has been activated to reveal SUPERHERO SUITS that resemble: GREEN ARROW, BLACK CANARY, SPEEDY, RED ARROW, and ARSENAL. Their weaponry is stationed by the suits.

OLIVER (CONT'D)

Was that your solution?

Mia follows Oliver's line of vision... back to the suits.

MIA

I figured if there was ever a time to pick up the bow and arrow again-

(CONTINUED)

CONTINUED:

Mia turns back in to face Oliver.

MIA (CONT'D)
It would be now.

OLIVER
There's nothing I want to do more
to get justice for...

Oliver takes a deep breath. Sanity returns.

OLIVER (CONT'D)
The Green Arrow can't exist
anymore. Putting on that suit and
going after Bolt like that - all it
would do is give us a bigger target
on our backs. The SCPD would be
coming for us just as much as him.

Oliver looks away for a beat. A guilt burns within him.

OLIVER (CONT'D)
This really is all my fault.

MIA
(sympathetic)
Oliver.

Mia moves for Oliver, and clings to him in another hug.

OLIVER
God, I wish I could take everything
back. I'd take it all back.

Tears fall from Oliver's eyes. He leans his head down, onto
Mia's, in their much-needed embrace.

INT. STAR CITY GENERAL, EMIKO'S ROOM - DAY

Dinah and Roy sit by a bandaged Emiko's bedside.

DINAH
I hate seeing her like this.

ROY
I know. It's so weird. If she saw
us right now, we'd never hear the
end of it, huh?

DINAH
We would be the butt of every joke
for weeks. She would-

Dinah faintly sinks back in her chair. Roy moves for her
with a comforting hand. He checks her temperature.

(CONTINUED)

CONTINUED:

DINAH (CONT'D)

I'm fine. I'm just - I'm a little light-headed.

ROY

Emi and I were snacking on food all day, but I don't think I saw you eat *once*. You must be starving.

DINAH

I could destroy a burger right now.

The two chuckle.

ROY

I didn't see anything around here that offered burgers, but I did pass a vending machine earlier. Let me get you something.

DINAH

Thanks.

Roy leaves the room.

Dinah takes in a deep breath and collects herself. She now finds herself alone with Emiko - a painful confrontation.

DINAH (CONT'D)

Oh, Emi. Now would be a really great time for you to wake up and tell me that everything is going to be okay. No pressure, though.

Dinah fights back her tears.

DINAH (CONT'D)

I'm so sorry. Oliver was right. Ew, that's *twice* in one day. But it's true. I never should have let you go on your own. I-

A beat. Dinah looks around and realises: *she's made the same mistake twice.*

DINAH (CONT'D)

(realising)

Roy.

Dinah RISES out of fear...

INT. STAR CITY GENERAL, HALLWAY - DAY

Roy pulls a packet of crisps, bags of candy, and a drink out of a vending machine. He rises, and turns-

THUD. All of the items drop.

(CONTINUED)

CONTINUED:

Roy stumbles back from a man in confusion, then- a HAND pulls him in, onto a KNIFE.

The blade pierces Roy's abdomen, then side, then RIPS OUT.

The man PUSHES Roy into the half-open door, and he FALLS BACK-

INT. STAR CITY GENERAL, VACANT ROOM - DAY

Roy hits the ground in a heave. He clutches his BLOODIED WOUNDS as a pool of crimson spreads underneath him...

Stood over him is a rabid Bolt, wielding the knife.

BOLT

You never should have stepped foot
back into my city.

Bolt wipes the blade down, and puts it back inside his jacket. He takes out a note that he TOSSES at Roy.

A trembling Roy eases back, succumbing to his wounds...

INT. STAR CITY GENERAL, HALLWAY - DAY

Dinah scatters into the hallway. She looks to the VENDING MACHINE and finds BLOOD SPLATTER on the floor.

DINAH

No.

Dinah rushes towards it. A WHIMPER (O.S) is heard nearby.

DINAH (CONT'D)

Roy?!

Dinah moves for the door-

INT. STAR CITY GENERAL, VACANT ROOM - DAY

Dinah gasps at the sight of Roy, pale white and lying in a pool of his own blood. A moment to process, and she drops to his side, cradling him onto her lap and in her arms.

DINAH

Roy, sweetie, you're going to be
alright. I got you.

(screaming)

Help! Somebody please help us!

ROY

(struggling)

Di... note...

Roy's bloodied hands scrape at a NOTE by his side. Dinah reaches for it and reads: 'I am Arsenal.'

(CONTINUED)

CONTINUED:

DINAH
Son of a bitch.

Dinah SCRUNCHES up the note.

DINAH (CONT'D)
(howling)
Someone, please! I need help!

INT. STAR CITY GENERAL, HALLWAY - DAY

Nurses rush through the hallway in pursuit of the room...

Through the DOOR WINDOW of the opposing room stands Bolt, watching from afar. His smile only seems to widen.

INT. VALE VERITY, HEAD OFFICE - NIGHT (FLASHBACK)

A nameplate rests on the desk that reads 'Chloe Sullivan, Editor-in-Chief.' Behind it, Chloe packs up her laptop and puts it into her bag, then collects her things.

THUMP. THUMP.

Chloe's eyes dart up towards the noise. She rips open her desk drawer and withdraws a GUN.

CHLOE
Hello?

Chloe carefully opens the door, and disappears into-

INT. VALE VERITY, HALLWAY - NIGHT (FLASHBACK)

Chloe holds the gun up, ready for the worst. She takes small, cautious steps towards the large board room.

INT. VALE VERITY, BOARD ROOM - NIGHT (FLASHBACK)

The doors push open. Chloe gradually peers in, gun out...

A HAND grabs the gun-

Chloe is tugged into the room. The gun is ripped from her hands. She spins to find a MASKED WOMAN (in a balaclava, all-black clothes and gloves). She aims the gun on Chloe.

MASKED WOMAN
Don't make this harder for
yourself. Come with me.

CHLOE
This is a kidnapping?

Chloe scoffs, and musters a slight chuckle.

(CONTINUED)

CONTINUED:

MASKED WOMAN

You can come with me dead or alive,
the choice is yours.

Chloe eyes off the unsteady hand of the Masked Woman, then quickly LATCHES onto the gun, spins around, and ELBOWS her across the face. The woman collapses. THUD.

The gun COCKS. Chloe maintains aim on the woman...

CHLOE

Take off the mask.

MASKED WOMAN

No, no, no - just forget this-

A MASKED MAN surfaces behind Chloe, and pulls a WHITE CLOTH over her mouth. Chloe struggles, then drops the gun and falls unconscious. The man lowers Chloe to the ground.

MASKED WOMAN (CONT'D)

About time you showed up.

The masked woman moves to take off her mask-

MASKED MAN

Wait. Don't. There could be
cameras in here.

(then)

Just help me move her.

The woman (clearly Victoria) rises to join the man (clearly Bolt), and the two DRAG Chloe away...

ARCHER (PRELAP)

We need a new plan.

INT. QUEEN LOFT, LIVING ROOM - DAY

Archer, ignited with an idea, turns back to face Kate.

ARCHER

I have a friend - Brady - he's good
with anything computer related. I
think he might be able to help get
this message out there... maybe
even connect to the Watchtower
satellite to reach the kind of
audience we need.

KATE

Why does this feel like you trying
to convince me to leave the house?

ARCHER

Because it is.

(CONTINUED)

CONTINUED:

KATE

Your Dad wanted me to watch over you while he was dealing with whoever hurt Emiko.

ARCHER

You said it yourself - I'm a lot like my mother. That includes an ability to look after myself.

KATE

I have to help in some way. I can't just go home and pretend my city doesn't need me right now.

ARCHER

Maybe you can find out what this whole 'Blackthorn' thing means. It seems pretty clear to me that they're someone or something that doesn't want us to save Gotham.

Kate pauses, studying Archer for a beat. He notices.

ARCHER (CONT'D)

What?

KATE

Of course the child of Chloe Sullivan and Oliver Queen can talk his way into getting what he wants.

ARCHER

I'm choosing to take that as a compliment.

KATE

You would.

(beat)

Be safe, okay? I don't exactly want your family hating me.

ARCHER

Noted.

Archer, with a jump in his step, leaves the room.

OFF Kate, still smiling from their interaction...

INT. STAR CITY GENERAL, HALLWAY - DAY

A teary-eyed Dinah is in fast pursuit of the elevator at the end of the hallway, phone to her ear:

OLIVER (O.S.)

This is Oliver. Leave a message and I'll get back to you.

(CONTINUED)

CONTINUED:

DINAH

Ollie, it's me. I need you to call me back as soon as you get this. It's about Roy. Something has happened and... we need to talk.

Dinah hits the elevator panel. It lights up GREEN. She paces in front of the doors, waiting for them to open.

DINAH (CONT'D)

I don't want you to hear it in a message so please-

The doors open. A distracted Dinah doesn't see...

DINAH (CONT'D)

Call me back.

Hands PULL Dinah into the elevator- one covering her mouth, and the other around her. She struggles - it's BOLT.

INT. ELEVATOR - DAY

The doors close in front of a squirming Dinah, held tight in a hold by Bolt. He shushes her.

BOLT

I'm not a fool. I know I can't take you one on one - even if you *didn't* have that thunderous cry of yours. But don't be stupid. You need me as much as I need you right now, you got that? So listen.

Dinah eases in her struggle. Bolt releases. He raises his hands in a show of mercy, but Dinah's rage bubbles over.

SLAM! Dinah pins Bolt against the wall.

DINAH

I'm going to kill you - you sick son of a-

BOLT

Go ahead. I die and two very specific hospital rooms go boom.

(beat)

There won't be any bodies to bury.

Dinah releases and eases back.

DINAH

(hesitant)

What do you want?

BOLT

I want you to deliver a message.

(CONTINUED)

CONTINUED:

DINAH

Go to hell.

Bolt dusts himself off, and stands a little taller.

BOLT

I'm sure we'll all reunite there
one day.

(beat)

I want you to tell Oliver that if
Mia doesn't turn herself in to the
SCPD tonight, then I'll detonate
all of the bombs I've placed in
this hospital, and he'll lose more
than Roy Harper and Emiko Queen.

DINAH

You're bluffing.

BOLT

Are you willing to bet all those
lives on it?

DING! The elevator doors peel open...

BOLT (CONT'D)

It's your call.

Bolt steps out of the elevator. A furious Dinah turns to
follow, fists clenched, but stops.

BOLT (CONT'D)

Oh, I almost forgot.

Bolt turns back to face Dinah.

BOLT (CONT'D)

One more thing.

OFF the anticipation building in the silence...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. QUEEN LOFT - NIGHT

An establishing shot of the large, towering building which is now illuminated by the moonlight.

INT. QUEEN LOFT, ENTRANCE - NIGHT

The door clicks open, and Kate resurfaces into the loft. She holds a phone up to her ear, mid-conversation:

KATE
Thanks, babe. I'm back now. I'll
let them know if they're...

Kate notices all the doors ajar and items scattered - it's as if someone has broken in and ransacked the place...

KATE (CONT'D)
Helena, I- I'm going to have to
call you back. Love you. Bye.

Kate disconnects the call.

KATE (CONT'D)
Archer?

INT. QUEEN LOFT, OFFICE - NIGHT

Kate peers around the corner and enters into the office where she finds the secret access-point OPEN.

KATE
Archer? Is that you?

Kate moves closer for the entrance...

INT. WATCHTOWER - NIGHT

Kate enters to find-

A WOMAN stands in front of the Watchtower set-up, and the monitors in front read 'CORRUPTING SYSTEM.'

KATE
Who the hell are you?

The woman slowly turns... it's ELIZABETH THORNE.

THORNE
Katherine Kane. It's an honour to
meet you. I'm Elizabeth Thorne.

(CONTINUED)

CONTINUED:

KATE

Thorne.
(realising)
You're Blackthorn.

Kate moves for her-

Thorne immediately withdraws a gun and aims it at Kate.

THORNE

I wouldn't come any closer if I
were you, Ms. Kane.

OFF a terrified Kate, realising there's nothing she can do...

INT. QUARRY - NIGHT

Dinah rushes into the cave. Oliver and Mia rise to meet her.

MIA

Dinah? Oh my god, what happened?
What's wrong?

DINAH

(to Oliver)
Do you not know how to answer your
god damn phone?

Oliver checks his phone. Mia clings to a distressed Dinah,
and tries to calm her down.

OLIVER

I got no service down here. Why,
what's going on?

DINAH

I just had a run-in with Thomas
Bolt. He's more psychotic than
even you made him out to be.

OLIVER

Did he hurt you?

DINAH

No. But he-
(breaking)
He hurt Roy. He's in the hospital
being looked after but... it's bad,
you guys. Bolt stabbed him
multiple times. When I found him
on the floor... there was so much
blood. So much-

Dinah notices her BLOOD STAINED HANDS.

OLIVER

I have to end this.

(CONTINUED)

CONTINUED:

DINAH

No. You can't be the one to finish this. You can't.

OLIVER

Why the hell not? Who else is there? Tell me.

Dinah's eyes slowly move to-

DINAH

(to Mia)

You.

Mia shifts at the revelation.

OLIVER

Have you lost your mind?

DINAH

Bolt said that if Mia doesn't turn herself in to the SCPD tonight, then Roy and Emiko won't make it through the night. He's rigged the hospital with bombs and the look in his eyes told me he wasn't bluffing when he said he'd detonate them if he doesn't get what he wants.

OLIVER

He's a lunatic, Di. He's lying. You can't listen to him.

DINAH

No. No, because he told me what this was all about - that it's beyond vengeance, that he doesn't see a way out of this for himself anymore, and that it's all changed into something else. He said it's about your atonement.

(off Oliver)

It's like he thinks if he can keep stripping you of everything you love, then it'll fix you or something. He's insane, Oliver. The kind of insane that results in a hospital going up in flames.

OLIVER

And you think following along with *his* plan is going to work?

DINAH

It might. Mia is capable of handling herself, and-

(CONTINUED)

CONTINUED: (2)

OLIVER

And Emiko and Roy weren't?

DINAH

I'm not saying that, I'm saying
that Mia would know the situation
she's walking into.

OLIVER

Risking Mia's life is not an option
for me. It's not happening.

MIA

Dinah's right.

A betrayed Oliver turns to face Mia, his world spiralling...

OLIVER

Mia...

MIA

I'm sorry, Oliver. But this isn't
just about you anymore. It's about
all of us. I won't let my entire
family down out of fear.

OLIVER

No, no, no, Mia, look-

Oliver clings to Mia. Desperate.

OLIVER (CONT'D)

(breaking)

I can't lose you. You're the first
person I brought into this whole
thing - this mission. If anything
happened to you... I- I pulled you
away from a life on the street to
do something greater, to be
greater, not to lead you to your
grave by becoming a pawn in some
maniac's plan. Please.

MIA

Ollie-

Oliver breaks into tears. He hugs onto Mia tight.

OLIVER

No, no. Please don't do this.
Don't go. I can't let you go.

Mia looks over Oliver's shoulder to Dinah - she NODS.

MIA

Okay, okay. I'll stay.

(CONTINUED)

CONTINUED: (3)

Oliver pulls out of his embrace with Mia, and sinks with relief. Mia takes a few steps back, and he shifts.

OLIVER

Mia?

Oliver looks back to see Dinah - she GROUNDS herself, arms out, and *SKREEEEEEEE!*

A CANARY CRY slams into Oliver, and sweeps him away.

THUD. Oliver hits the ground hard and falls unconscious.

MIA

I'm so sorry, Ollie.

Dinah pulls Mia in for a hug.

DINAH

You come home to us, okay?

They pull away. Dinah smiles through her teary-eyes.

DINAH (CONT'D)

Put that son of a bitch in the ground.

A teary-eyed Mia laughs, then turns off, on her own to leave.

EXT. SCPD - NIGHT (LATER)

An eerie establishing shot of the police department...

INT. SCPD, OFFICES - NIGHT

Mia enters the room of offices. She scans the environment around her to find no one in sight. It's empty.

BOLT (O.S.)

You showed.

Mia SNAPS around to find Bolt, in his official police uniform, at the end of the corridor. He stands beside a door marked 'Interrogation Room.'

BOLT (CONT'D)

I hope you know you've made the right choice, Ms. Dearden.

Bolt opens the door-

Two POLICE OFFICERS step out and join Bolt in the corridor.

BOLT (CONT'D)

Arrest her.

Mia simply raises her hands, and surrenders...

INT. SCPD, INTERROGATION ROOM - NIGHT (FLASHBACK)

The protestor, hands cuffed and feet chained to the seat, sits at the desk in defeat. The door opens and Bolt enters.

BOLT

I know you're scared. You're looking at a lot of time here.

PROTESTOR

Screw you.

Bolt sighs, then pulls up a chair opposite the Protestor.

BOLT

The level of hatred and anger you displayed tonight at the rally, it was truly unhinged. It helped me convince my superiors that you should be transported to a facility that will help you through whatever mental illness it is you're clearly suffering from.

The protestor's face drops, a new fear burning within...

BOLT (CONT'D)

I've been given the responsibility of taking you there.

PROTESTOR

What the hell is this?

BOLT

An opportunity.

(beat)

Because the truth of the matter is, you're not going to make it to that facility. You're going to escape.

OFF the widening eyes of the protestor...

JUMP CUT TO:

EXT. ROAD - NIGHT (FLASHBACK)

A police vehicle JETS down the road.

INT. POLICE VEHICLE - NIGHT (FLASHBACK)

Bolt is stationed at the wheel of the car, while the protestor is in the back with the PROTECTIVE SCREEN between the two. Everything appears normal.

BOLT (V.O.)

It'll have to be something credible for the cameras.

(CONTINUED)

CONTINUED:

In the back, the protestor suddenly SEIZES- their body writhes, and shakes with strained agony.

Bolt SLAMS on the brakes. He gets out of the car.

EXT. ROAD - NIGHT (FLASHBACK)

Bolt moves around to the passenger door, and rips it open.

BOLT (V.O.)
That's when you'll overpower me,
and take control of the vehicle.

The protestor suddenly STOPS.

Bolt "realises" then reaches for his gun. The protestor springs his legs out and KICKS Bolt to the ground. He squirms out of the vehicle.

An "unconscious" Bolt remains on the ground. The protestor shuffles around and feels for the keys...

Behind his back, the protestor UNLOCKS HIS CUFFS.

BOLT (V.O.)
Once you're back on the road,
you're going to drive until you
find the abandoned warehouse over
by Oak Forest.

The police car engine starts. Lights ignite. It TAKES OFF-

EXT. ABANDONED WAREHOUSE - NIGHT (FLASHBACK)

The police car pulls up in front of the warehouse. The door opens, and a set of legs step out- it's the protestor, in fast pursuit of the entrance...

INT. ABANDONED WAREHOUSE - NIGHT (FLASHBACK)

A door creaks open, welcoming a RUSH OF LIGHT-

The protestor enters and is immediately taken aback. Their face wears complete shock and disbelief.

PROTESTOR (V.O.)
Why would you do all this for me?

BOLT (V.O.)
You'll know when you see it.

The moonlight from outside bathes over Chloe, bound and tied to a chair in the middle of the room.

OFF the realisation hitting the protestor like a train...

INT. SCPD, INTERROGATION ROOM - NIGHT

Bolt closes the door behind him. He turns in to face Mia, sat in a chair with her hands cuffed behind her back, and the two officers that stand closest to her at the desk.

BOLT

You've been read your rights, so
you're aware that you can wait
until you have a lawyer present for
our line of questioning, correct?

MIA

It's probably best a lawyer isn't
present for this.

BOLT

Agreed.

Bolt withdraws a gun-

BANG! BANG! The two officers DROP to the ground. Dead.

A startled Mia slinks back in her chair, then straightens at the looming threat in front of her...

INT. WATCHTOWER - NIGHT

Kate is cornered in the room, powerless to Thorne, who maintains her aim on her with a LOADED GUN.

The monitors in the BG show a bar nearing completion with the words "CORRUPTING SYSTEM" blinking atop it.

KATE

I can't let you do this.

THORNE

This doesn't have to end with
either of us getting hurt.

KATE

It doesn't take a genius to know
that someone intent on destroying
the Watchtower database isn't
exactly a good guy.

THORNE

Good. Bad. I think we're both a
little too old to believe that life
doesn't exist in the grey.

KATE

Well, it's done. You can leave.

Thorne looks back to the monitors-

(CONTINUED)

CONTINUED:

Kate SPIN KICKS the gun out of Thorne's hands, then RUSHES her. The two lock in a tumble, and SPIN INTO-

INT. QUEEN LOFT, OFFICE - NIGHT

Kate and Thorne collapse into the room. Thorne KICKS Kate off of her, then claws up to her feet.

Rolling over, Kate looks up at the office desk to see SUPPLIES in a tin on the corner. She BASHES the desk, and the tin tips. Kate catches a PAIR OF SCISSORS.

Thorne SWIPES the gun back up, and turns-

Kate LAUNCHES the scissors forward- they SPIN through the air and hit. Thorne is pierced in the shoulder.

The GUN drops from Thorne's hand, hits the ground- BANG!

GLASS SHATTERS from the window-

Kate charges from the ground and DRIVES Thorne into the bookshelf. It ERUPTS. Shelves collapse. Books scatter.

Thorne KNEES Kate in the side, then HEADBUTTS her- CRACK!

Enough distance is created and Thorne KICKS Kate back, and away from her. Thorne grips the scissors inside her shoulder, and RIPS THEM OUT. Blood SPRAYS.

Kate collects herself, then looks to see Thorne with the scissors. A panic sets in.

Thorne peels the scissors back, then LAUNCHES-

Kate DIVES out of the way, rolls forward, and sweeps up the gun. She pivots around, gearing her aim- hands CATCH Kate's arm, and pull the gun out.

Thorne maneuvers off Kate to KICK her in the chest, and throw her back. She COCKS the gun, now in her possession.

Kate scatters into a stance, rising up to see the GUN-

BANG! A bullet rips through Kate's abdomen.

THORNE

I'm sorry, Ms. Kane.

Kate clutches her wound, her hands instantly stained with blood. She stumbles to the side, and reaches out for the wall. A LINE OF BLOOD paints the wall as she slides down.

THORNE (CONT'D)

It didn't have to end this way.

A pale white Kate looks up in defeat as Thorne disappears...

INT. WATCHTOWER - NIGHT

Thorne returns to the room. She examines the monitors:

"SYSTEM CORRUPTED" blinks on the screen. The bar is filled to completion. The database is gone.

Thorne rips the USB out of the computer, then leaves...

INT. QUEEN LOFT, OFFICE - NIGHT

An accomplished Thorne simply walks past Kate, winded and bleeding out against the wall.

A door CLOSES (O.S).

Kate realises that her attacker is gone. She sinks further down, until collapsing on the floor in a heave.

OFF a breathless Kate, facing her own mortality...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. QUARRY - NIGHT

A dazed Oliver wakes up. He rises to find Dinah.

OLIVER
How long have you been holding that
one back for, huh?

Dinah turns to confront Oliver.

DINAH
Contrary to popular belief, Oliver,
I don't hate you.

OLIVER
You just don't like me very much.

Oliver eyes off the BOW and ARROW on display...

DINAH
So much as blink in that direction
and I'll put you back on the
ground. Understood?

OLIVER
You're making a mistake.

DINAH
This was her choice. She knows
what she's doing, okay? It's our
job right now to trust her.

OFF Oliver, realising there's nothing he *can* do...

INT. SCPD, INTERROGATION ROOM - NIGHT

A stunned Mia is too fixated on the TWO DEAD OFFICERS
sprawled on the floor in front of her to see Bolt approach.

BOLT
This is it. The big finish.

Mia is taken out of her state and finds Bolt. Laser-focused.

BOLT (CONT'D)
You're going to emerge from this
room - murder weapon in hand - and
be found guilty for the deaths of
two police officers.

Bolt maneuvers around Mia in the chair, and forces her hands
onto the gun. Her prints are now all over it.

(CONTINUED)

CONTINUED:

BOLT (CONT'D)

The footage will only see me gun
you down for escaping after cold-
blooded-murder.

MIA

You've already got me in here for
being a masked vigilante. Now you
want me done for murder?

Bolt drops to Mia's feet, and works on the chains.

BOLT

It's not personal. With you,
anyway. But this city needs to
know they can't put their faith in
these "superheroes." Not when the
rest of us suffer because of it.

The chains come undone.

Mia SPRINGS up her legs- Bolt is CRACKED over the jaw and
fumbles to the ground. Mia RACES for the door.

BOLT (CONT'D)

No.

Bolt scrambles back up to his feet, and RUNS-

INT. SCPD, OFFICES - NIGHT

Mia runs for freedom. Bolt steps out from the interrogation
room, steering his aim up, then fires- BANG! BANG! BANG!

A bullet RIPS through Mia's back, and she DROPS.

Slow, precise footsteps towards a fallen Mia... Bolt arrives
at her side, and rolls her over onto her back.

A victorious Mia smiles up at Bolt.

MIA

(struggling)

How could I have possibly done any
of this with my hands still cuffed
behind my back?

Bolt sinks back.

A FLOOD of police officers appear, pursuing the building from
outside. They're rushing in.

Bolt appears to panic. His eyes scan the room.

BOLT

You stupid bitch.

(CONTINUED)

CONTINUED:

Bolt rises, and aims the gun down at Mia-

OFFICER (O.S.)

Get back!

Bolt looks up to see officers in the room, guns fixed on him.

BOLT

She tried to escape. She killed
two of our boys. They're in the
interrogation room.

OFFICER

Keep your hands where we can see
them, officer. Now.

Bolt raises his hands.

Officers rush past him in pursuit of the interrogation room.

OFF Bolt, his eyes moving to find the CAMERAS...

INT. ABANDONED WAREHOUSE - NIGHT (FLASHBACK)

The protestor appears stunned at the sight of Chloe, bound
and tied in front of him. He moves for her, and RIPS the
tape off her mouth. Chloe catches her breath.

CHLOE

Why are you doing this?

PROTESTOR

I- I didn't... I mean, it- Here.

The protestor moves around to untie Chloe, when- *TWHIP!*

An ARROW pierces through the tape, and into the protestor's
hand. He HOWLS in agony, then looks around to see...

The GREEN ARROW descends from above. He lands opposite him.

PROTESTOR (CONT'D)

Wait, wait, wait-

Green Arrow CRACKS his bow against the protestor. He FALLS.

From above, lurking in the shadows, an amazed Bolt watches
on. A bewildered smile stitches across his face...

BOLT

You showed up.

The protestor RIPS the arrow out of his hand, and garners it
as a weapon he now holds to Chloe's throat.

(CONTINUED)

CONTINUED:

PROTESTOR

I don't want to fight you. I just
need you to listen to me.

A shared look between Chloe and Green Arrow...

Green Arrow FLICKS out his wrist- a METALLIC ARROWHEAD cuts
through the wind and pierces the protestor's arm.

The ARROW drops to the ground.

The protestor rips the arrowhead out of his arm, and staggers
back in more pain. Blood drips from him.

An arm swings down, and sweeps up the arrow...

The Green Arrow latches onto the protestor in a fit of rage,
and RAMS the arrow deep into his abdomen. He TWISTS.

PROTESTOR (CONT'D)

(struggling)

It... wasn't...

A furious Green Arrow HOWLS in anger back at the protestor...

From above, a shocked Bolt covers his mouth, drowning out his
reluctant gasp. He stumbles back into the shadows.

Green Arrow rips the arrow out, and the protestor slinks to
the floor. Dead.

CHLOE

It's okay. It's okay. Ollie.

Chloe rips free from the rest of the tape, rises, and turns
to her husband. She holds him.

CHLOE (CONT'D)

I'm safe. We're safe. It's all
going to be okay.

Green Arrow drops his bow and arrow. Traumatized.

Chloe peels the hood off his face to reveal OLIVER
underneath, and caresses his cheek. The two ease into a
gentle, but PASSIONATE KISS.

In the corner, an escaping Bolt catches them. He stumbles
back, away from the light, with deep revelation:

BOLT

I got you.

As Bolt's shock shifts to a bubbling rage...

INT. SCPD, OFFICES - NIGHT

The same rage appears on Bolt's face now.

A SECOND OFFICER emerges from the interrogation room.

SECOND OFFICER
The Commissioner's right. There's
two of our men in there. Dead.
Bullet wounds to the head.

The officer examining Mia looks up in confusion...

OFFICER
But she's cuffed. How could it be-

BANG! Blood spurts from the officer's head and he falls back.

A panicked Bolt slinks back, gun out, and unleashes GUNFIRE through the entire room until his gun CLICKS. Empty.

Officers release GUNFIRE in retaliation

A bullet rips through Bolt's arm. Then his leg. Then his shoulder. His neck. Then two to his chest as he FALLS.

Bolt's gun SLIDES out of his possession-

A bloodied Bolt looks to the heavens, laying in a pool of his own blood, as he eases into his death. It's finally over.

INT. QUEEN LOFT, OFFICE - NIGHT

A struggling Kate crawls across the floor, her blood painting the ground with each movement she makes. It dawns on her that she isn't going to make it out.

Kate rolls onto her back in a sigh. She digs her phone out of her pocket, and searches on it:

'Calling Wife.'

Kate sinks back, phone to her ear:

KATE
(struggling)
Helena? I love you so mu-

Kate's words disappear with her breath, and she eases back...

INT. STAR CITY GENERAL, HALLWAY - NIGHT (LATER)

Elevator doors open. A panicked Oliver and Dinah emerge, clinging to each other, as they move down the hallway in fear of what they'll find at the end. They reach a room.

(CONTINUED)

CONTINUED:

THROUGH the glass windows of the room - a very much alive Mia sits up in her bed, and looks over at them...

Oliver and Dinah fill with relief. Pure joy.

A DOCTOR arrives by their side, with a clipboard and all.

DOCTOR
Are you friends of the patient?

OLIVER
We're family.

Dinah looks to Oliver with a smile. Differences, aside.

DOCTOR
Well, Mia was in pretty rough shape when she got here. We weren't able to remove the bullet just yet, and with her condition, we wanted to find someone who specialises in areas concerning post-op care on patients living with HIV.

OLIVER
Thank you. Can we see her?

DOCTOR
She really needs to rest. I would recommend only one visitor today.

DINAH
Okay. Thanks, doctor.

The doctor leaves.

Oliver's disappointment shows. Dinah can see right through him. She nudges him forward.

DINAH (CONT'D)
You go.

OLIVER
No, Dinah-

DINAH
No, I mean it. Go. It should be you after - well, everything.
(beat)
Besides, I want to make sure Roy and Emiko are doing okay.

OLIVER
Thank you.

A simple nod from Dinah, and she leaves.

(CONTINUED)

CONTINUED: (2)

Oliver turns back to face the room. He locks eyes with Mia once more, through the glass, and offers a smile...

INT. STAR CITY GENERAL, MIA'S ROOM - DAY

Oliver enters the room and takes a seat by Mia's side.

MIA

You drew the short straw, huh?

OLIVER

Shut up.

The two share a laugh.

OLIVER (CONT'D)

I texted Archer, but he didn't get back to me. I'm sure he would want to be here with you, too.

MIA

He's so much like you. You should probably start using that as a reminder that you're not the villain you think you are.

OLIVER

This isn't about me right now. How are you holding up?

MIA

It was a little scary for a second there, but I think I'll be okay.

(then)

I signed some paperwork so I could be transferred out of the city for surgery with a specialist. Doubt it will be cheap, but-

OLIVER

Don't worry about the cost, I've got you covered. I just want you to get better.

MIA

It's hard to admit but I'm a lot weaker than I used to be. I get tired a lot quicker. I don't think I can bounce back the way I used to. At least not any time soon.

Oliver reaches for Mia's hand and holds it.

OLIVER

You take all the time you need.

Mia wipes a tear from her eye. She stays strong.

(CONTINUED)

CONTINUED:

MIA

Don't worry. I promise I won't
stray too far from home this time.

Mia squeezes his hand back. Oliver looks up, with tears in his eyes, and feels the weight of their bond stitched back together - stronger than ever.

INT. STAR CITY GENERAL, HALLWAY - NIGHT (LATER)

Dinah steps out of a hospital room, quietly closing the door behind her, then turns to find-

Oliver stands in the hallway, in front of her.

DINAH

Ollie? How's Mia doing?

OLIVER

She's good. Tired, but good.

(beat)

How's my sister? How's Roy?

DINAH

They're resting.

(beat)

The nurses told me that it's
expected they will both make a full
recovery. But Roy will most likely
need some form of physical therapy.

OLIVER

Nothing he can't handle, right?

DINAH

Right.

An awkward silence rests between the two. It's palpable.

DINAH (CONT'D)

I spoke to Emiko. She said she's
going to look after Roy while he
recovers. Be there for him.

OLIVER

What? Where will you be?

DINAH

With you.

Oliver shifts to Dinah's new attitude.

DINAH (CONT'D)

I'm tired of being that couple that
broke off their marriage and have
to pretend to hate each other.
That's not who we are.

(CONTINUED)

CONTINUED:

OLIVER

Dinah, I can't ask you to-

DINAH

No. As much as you want to blame yourself for everything that has happened in our lives since Prometheus, I was wrong for turning my back on you - on the team - when I did. I was so focused on the Justice League and on my own idea of how things should be, I threw away everything in my life that didn't fit in that box I molded for myself the second I saw a reason to do it. That included you. Us.

Oliver writhes in frustration over hearing the words he's wanted to hear for years. He can't process it.

DINAH (CONT'D)

When you told the doctor that we were family, it all clicked for me.

(beat)

No matter what happens in our lives, we can't change the past, and we can't change what we mean to each other. I love Mia. I love Roy and Emiko. And I love you. I always have and I always will.

Dinah reaches for Oliver, and touches his arm.

DINAH (CONT'D)

Which is why it's time for Green Arrow and Black Canary to haul ass to Gotham and bring your wife home.

OFF the determination worn on Oliver and Dinah's faces...

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

INT. CHAMBERS' RESIDENCE, BRADY'S ROOM (GARAGE) - NIGHT

Archer looms over BRADY who is sat in front of his computer at the desk. He types with precision, then sinks in defeat.

BRADY

I got nothing.

ARCHER

Come on. You're the smartest guy I know - at least when it comes to computers. There has to be something you can do.

BRADY

I got the post about Gotham online and generated enough bots to keep it in the mainstream social media trends but it looks like a crazy person screaming into an abyss.

(off Archer)

I'm sorry, man.

ARCHER

You tried. That's all I could ask of you. Thanks, Brady.

Archer comfortably grabs Brady's shoulder.

PING! Archer pulls his phone out of his pocket and studies a text on the screen: 'Meet me at the Quarry. Emergency!'

BRADY

It's your Dad again, huh?

ARCHER

Yeah, but... he doesn't want me to come to the hospital anymore, he wants me to meet him at-

Archer stops himself, and realises.

BRADY

What is it? Where is he asking you to go? Archer?

ARCHER

I've got to go. I'll explain later, I promise. I'm so sorry.

Archer grabs his bag, and rushes out of the room-

INT. QUARRY - NIGHT (LATER)

Cycling into the cave, Archer quickly hops off his bike, dumps it, and rushes in to see Oliver (mask off, geared up) and Dinah (mask off, geared up) in their vigilante attire.

ARCHER

Whoa.

Oliver and Dinah share a quick smile...

ARCHER (CONT'D)

A lot has happened in the last
twenty-four hours, huh?

Dinah turns to face a large HIDDEN OBJECT covered by a sheet that she RIPS OFF to unearth a JET.

ARCHER (CONT'D)

Does that mean what I think it-

OLIVER

We're going to Gotham, son.

A new hope surfaces in Archer's eyes. He looks to Oliver.

DINAH

We're bringing Chloe home, and it's
happening tonight.

Dinah moves to the wall and activates it-

The WALL OPENS UP to unveil one more suit: it's a similar suit to the Green Arrow's, green in colour, black lining, but geared towards a younger, smaller fit. His son.

Archer is drawn to the suit in awe, then pulls away-

ARCHER

Wait, wait, wait. Kate.

(off Oliver)

Something happened back at the
loft. It's like Watchtower got
infected with some virus. Kate was
looking into it when-

OLIVER

Whatever bug is in Watchtower's
system can wait until we get back.
Your mother is the perfect person
to fix it. Besides, I already sent
Kate a text to go home - to be with
her wife. It's what she deserves.

DINAH

And you deserve to be reunited with
your Mum. So let's bring her home.

(CONTINUED)

CONTINUED:

Dinah rips off the BOW and ARROW from the armory, and delivers it to Oliver. He turns to face his son.

OLIVER

Together.

OFF Oliver handing a BOW and ARROW to a surprised Archer...

CUT TO BLACK.

END OF EPISODE