

WATCHTOWER

5.06 | "Outcast"

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

CREATED BY
Jack D. Malone

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

MAIN CAST

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

SPECIAL GUEST CAST

DINAH LANCE Alaina Huffman
 MIA DEARDEN Elise Gatien

GUEST CAST

ALEXANDER KNOX Will Payne
 ALLY WALKER Makenzie Vega
 ANDREW LOPEZ Christian Navarro
 ANGELA CHEN Kara Wang
 BERNELL JONES Tony Goldwyn
 BONNIE KING-JONES Clare Bowen
 EMIKO QUEEN Kimie Tsukakoshi
 LIZA WARNER Aisha Tyler
 THE PENGUIN Toby Jones
 PROMETHEUS Mehcad Brooks
 ROY HARPER Jake Austin Walker
 THOMAS BOLT Jay Hernandez
 VICTORIA MUCH Charisma Carpenter
 ZACHARY GATE Steven Yeun

TEASER

FADE IN:

EXT. SHIPYARD - NIGHT (FLASHBACK)

A serene landscape surrounds the two officers, LIZA WARNER and ANDREW LOPEZ (30s, Latin, killer goatee) exiting the docks. They both appear dissatisfied.

ANDREW
Must have been a crank call.

LIZA
Haven't had those in a while.

ANDREW
Keeps us on our toes, right?

LIZA
Keeps me angry, that's for sure.

Andrew gestures for Liza to take the lead. He follows her back towards their parked POLICE VEHICLE.

Liza stops short of the car. Bewildered.

LIZA (CONT'D)
Or maybe something *is* going on...

Andrew's curiosity moves him beyond Liza to notice the police vehicle: SLASHED TIRES. LARGE SCRAPES. BROKEN WINDSHIELD.

ANDREW
Where's Bennett?

Liza withdraws from the car. Surveys the area.

Andrew traces his finger alongside a RED MARK on the vehicle, and examines it closely.

DRIP. A crimson dot hits Andrew from above. *What is it?*

A perturbed Andrew backs up in fear, then slowly gains the courage to look up at the falling BLOOD DROPLETS.

ANDREW (CONT'D)
Oh my god.

CRANE UP to find BENNETT (20s) dangling from a POWER LINE that suddenly rips. Sparks ignite.

Bennett SMASHES onto the police vehicle. Dead.

(CONTINUED)

CONTINUED:

An EXPLOSION of sparks from the power lines gives birth to a DESCENDING FIGURE - a hulking mass of purple and black armor that lands perfectly on the sidewalk. It approaches.

Liza whips around. Andrew turns in to her, PUSHING--

ANDREW (CONT'D)

Get back!

THUD. Liza hits the gravel road. Crawls back.

Andrew turns in on the approaching figure with his gun. He FIRES - relentless and unforgiving.

Bullets ricochet off the armored figure. He withdraws a SWORD - STRIKES the gun out of Andrew's hand - SWINGS back only to PLUNGE FORWARD, into--

A BLADE buries deep into Andrew's abdomen. Breathless.

ANDREW (CONT'D)

Who... are... you?

PROMETHEUS

Prometheus.

Andrew's bloodied hands reach for PROMETHEUS' mask, faintly pulling to remove it until the blade RIPS from him. He quietly slumps to the side. Dead.

A path clears between Prometheus and a startled Liza.

Liza shuffles for her gun. Drops it. Panics. Claws for the weapon, then COCKS it. Shakily, she aims...

At the wind. Prometheus is gone.

A paralysed Liza remains geared for war, terrified for the shadows to move and claim her life.

Echoing SIRENS draw closer and closer in the BG.

RED AND BLUE FLASHING LIGHTS soon follow, bathing Liza in a light that allows her to lower her weapon. Safe.

OFF the fear that remains in Liza's eyes...

VICTORIA (PRELAP)

Today is a day of remembrance.

INT. NEWS STUDIO - DAY

A large studio room complete with three cameras situated around an anchor desk where VICTORIA MUCH is seated. She reads off a Teleprompter, delivering the news.

(CONTINUED)

CONTINUED:

VICTORIA

A day where we honour the twelve fallen men and women of the SCPD whose lives were taken ten years ago by a masked cop-killer known only as 'Prometheus.'

CRANE BACK to a small MONITOR that shows the live-scene: a polished Victoria, giving the news on TV.

VICTORIA (CONT'D)

It also marks the anniversary of the last official sighting of the Green Arrow and his vigilante associates in this city, who disappeared after an attempt to apprehend Prometheus resulted in the deaths of three more officers.

Victoria shifts to a muffled voice in her ear - *a clear cue from a producer speaking to her*. She's noticeably confused.

VICTORIA (CONT'D)

And - uh... we'll have more on this after the break.

Victoria wears a painful smile, collects her notes and shuffles them into a neat order compiled on the desk.

A painfully sharp *morning news* tune consumes everything...

And the FLOOR MANAGER gestures a countdown with his fingers: *three, two, one*. OFF-AIR.

A rage erupts from Victoria. She bursts from the desk.

VICTORIA (CONT'D)

The hell was that?
(off silence)
Can someone get Mike out here? Why am I being cut off when we just came back from commercial?

The CREW of people around her suddenly stop. Their focus has shifted to an intrusion - a scurry of FOOTSTEPS alerting them to a group of people entering the set.

Victoria notices all the focus escape her. Scrambles to see--

A team of POLICE OFFICERS pass the camera crew in approach of the anchor desk where Victoria stands. A deafening silence, with their eyes locked on:

Victoria, realising they're here for her...

INT. CITY HALL, MAYOR'S OFFICE - DAY

The phone on the desk rings. A hand swoops it up.

OLIVER takes a deep breath, seemingly holding it with anticipation. This was a call he was expecting.

OLIVER
Commissioner.

LIZA (O.S.)
We got her. She's in custody.

A deep exhale. Oliver eases back into his chair. Relieved.

OLIVER
Thank you.

LIZA (O.S.)
We have forty-eight hours to seal
this case with evidence that keeps
her there. Don't mess this up.

The line cuts.

Oliver sits in the silence for a beat. Puts the phone down.

The door CLICKS open.

Oliver looks up to find a familiar woman enter the room. He JOLTS up out of his chair to face an older, and a heck of a lot blonder, MIA DEARDEN.

MIA
Hello, Oliver.

OFF the suspense of a painful reunion...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. CITY HALL, MAYOR'S OFFICE - DAY

A painful silence rests between Oliver and Mia. They wear the scars of their crumbling past on their expressions.

OLIVER
You look different.

MIA
Kind of like ten years older,
right?

OLIVER
Something like that.

The ice can't be broken.

OLIVER (CONT'D)
What are you doing here?

MIA
It's nice to see you too, Oliver.

OLIVER
That's not what I - *come on*.

MIA
I was hoping you could tell me what
I was doing here.

OLIVER
Am I supposed to know what that
means, or--

Mia draws closer, bridging the divide.

MIA
I saw the news the other night.
Apparently the Green Arrow and his
"sidekick" Speedy are back on the
scene. When did that happen
exactly - because I don't remember
clawing my suit out of the abyss
that is our broken past.

OLIVER
It's... a misunderstanding.

MIA
Clearly.

(CONTINUED)

CONTINUED:

OLIVER
And a long story.

Mia reaches the desk, face-to-face with Oliver.

MIA
Well, I wouldn't have come all the way here if I didn't have time to hear it.

A loud RINGING interrupts.

FOLLOW their line of vision to find the PHONE on the desk, an object that seeks to divide them in this very moment.

It calls to Oliver, torn between the two.

Mia steps back. Concedes.

OLIVER
Rain check?

MIA
Fine. Just don't expect me to wait another ten years, okay?

OLIVER
Mia, that's not--

Mia turns away, and exits.

The RINGING seems to annoy Oliver now. He rips at the phone.

Oliver's anger subsides with the information relayed over the phone. He shifts into a look of action.

OLIVER (CONT'D)
I'm on my way.

Oliver places the phone down. Pulls for his jacket.

INT. SCPD - DAY

A JACKET whips like a cape around Oliver, nestling into his suit in approach of Liza. She turns to greet him in front of a green door marked 'Interrogation Room.'

LIZA
We have a problem.

Oliver peers through the window on the door: a silent VICTORIA sits cuffed to a desk.

OLIVER
She's not speaking.

(CONTINUED)

CONTINUED:

LIZA
Not without a lawyer.

OLIVER
Okay, but we expected that from
her, didn't we?

LIZA
Considering the lack of evidence to
charge her with *anything* -- I was
kind of banking on a confession.

OLIVER
I'll get the evidence.

A silence falls between them. Words left unsaid.

OLIVER (CONT'D)
Any other reason I'm here?

LIZA
Follow me.

Liza turns off. A sigh, and Oliver complies--

INT. SCPD, COMMISSIONER'S OFFICE - DAY

The door opens. Liza steps in, then turns around to face
Oliver, following in and closing the door behind him.

LIZA
With all due respect, Mr. Mayor, in
all my years of doing this job,
I've been able to differentiate
between good and bad people and
while she is certainly annoying and
holds the worst political beliefs
we've seen aired on our screens in
decades -- her flaws end there.

OLIVER
You don't think she's our guy.

LIZA
I don't.

Oliver starts pacing the room. Anxious.

LIZA (CONT'D)
Are you sure the call was traced to
the right location?

OLIVER
There were... some complications.
(off Liza)
(MORE)

(CONTINUED)

CONTINUED:

OLIVER (CONT'D)

It's just - the call ended before
the trace was complete.

Liza's rage bubbles to the surface - she's about to erupt.

OLIVER (CONT'D)

But the technology is concrete.
The call came from her. It did.

LIZA

Do you understand what will happen
to the both of us if this falls
through - what happens when
Victoria goes free, and airs what
went down to the entire city under
our watch... our jurisdiction?

OLIVER

I'm sure I'll pay the political
price no matter which way this goes
but fortunately for this city, I'm
not a very good politician. I only
want to protect this city. They
can impeach me for it later.

LIZA

Just get the damn evidence, okay?

A beat. Oliver recognises the fear driving Liza's demands,
and concedes. He turns to leave.

LIZA (CONT'D)

He's back, isn't he?

Oliver stops short of the door. A hesitant look to Liza.

LIZA (CONT'D)

The Green Arrow.

Oliver looks away - uncertain how to respond, but certain he
doesn't want to lie to her.

The silence seems to answer it for Liza.

LIZA (CONT'D)

We don't need another Prometheus
situation on our hands.

Oliver offers Liza a look of understanding -- a simple nod to
acknowledge her -- then leaves.

Liza sinks back, fearful of what's to come...

CHLOE (PRELAP)

Prometheus took two more lives last
night...

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

A meeting of a dozen reporters around a large table.

At the front of the room, CHLOE pins a fourth photograph to the white board of a masked criminal.

CHLOE

Officers Andrew Lopez and Baxter Bennett of the SCPD. That brings us to six police officers we've lost in two months.

Chloe faces the room.

CHLOE (CONT'D)

I don't know about you but I'm getting awfully tired of writing post-mortem pieces that are only enhancing this madman's ego.

On either side of the table, reporters ANGELA CHEN (30s, sharp), and ALEXANDER KNOX (20s, smart-ass) perk up:

CHEN

What else are we supposed to print?

KNOX

Exactly. Cops are slaughtered in the city - people are kind of going to want to know that...

CHLOE

And we're obligated to print those stories - I'm aware. But I want this paper to tackle the bigger picture - this Prometheus.

ALLY (first seen in 'Checkmate') shyly raises her hand, then withdraws from everyone's look to speak--

ALLY

Force of habit, but, um... with all due respect - every paper in the city is going after Prometheus.

CHLOE

Which is why I want a different angle. And whoever can come up with the best one will have an opportunity to work with me on it.

KNOX

The obvious one is figuring out who's behind the mask.

(CONTINUED)

CONTINUED:

CHLOE
I don't want obvious.

BERNELL (O.S.)
An identity isn't a story.

The room shifts focus to BERNELL JONES (early 40s, a stoic, handsome and somehow dorky Disney Prince).

CHLOE
Bernell?

Bernell leans forward - addresses the room.

BERNELL
I'm just saying: an identity isn't a story, it's a fact. And I know we're in the business of reporting facts but we're also trying to tell the best story and that isn't who this guy is but why he does what he does. Why is he targeting the police? What's his history with law enforcement? Why now?

The room shuffles, pondering.

Chloe smiles, riding a wave of inspiration from Bernell.

CHLOE
I look forward to working with you on answering those very thoughtful questions, Mr. Jones.

Chloe turns to the board and writes.

OFF the names 'Chloe Sullivan' and 'Bernell Jones' next to the words 'Why is Prometheus' on the white board...

INT. SCPD, INTERROGATION ROOM - DAY

A guard opens the door to the interrogation room where Victoria sits, cuffed to the desk in front of her.

Oliver is welcomed into the room. Sits opposite her.

VICTORIA
A visit from our very own Mayor?
I'm honoured.

Oliver can't help but smile at her feisty display.

(CONTINUED)

CONTINUED:

OLIVER

Commissioner told me she had reason to believe she found the masked lunatic that kidnapped me the other night. Going to be honest - wasn't expecting that to be you.

VICTORIA

Ditto.

OLIVER

But then I realised... it's not. You're just working for him.

Victoria shifts - *does he know?*

OLIVER (CONT'D)

You have a real opportunity here to help us save the city and to save your soul in the process.

VICTORIA

I already do that every single day as a journalist.

Victoria leans forward - a surge of power here.

VICTORIA (CONT'D)

And I will continue to do that when I get out of here - starting with a call for your impeachment.

OLIVER

Right.

Oliver gets up to leave, realising there's nothing he can do to convince her to turn on Steelclaw.

VICTORIA

You really should have thought about your family before you went down this path, Mr. Mayor. It won't end well for them either.

Oliver is clearly restraining himself from acting out - he takes note of the CAMERA in the room, then looks back to Victoria with a measured curiosity.

VICTORIA (CONT'D)

How is your wife by the way?

OFF the pain that question summons across Oliver's face...

INT. GOTHAM STATE PENITENTIARY, HALLWAY - NIGHT

A thug, serving as a GUARD, trails down the hallway. He carries a nightstick and taps each cell he passes.

GUARD
Lights out.

TAP! The 'guard' passes the final cell...

Inside the cell -- two beds on either side: a man asleep on one side, and a woman facing the wall on the other. The woman peers over her shoulder... it's CHLOE (a lot more worse for wear than we've ever seen her before).

And then we don't. Lights out--

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. GOTHAM STATE PENITENTIARY, CHLOE'S CELL - DAY

A harsh light erupts through the cell room and illuminates a perched CHLOE, sat on her bed, watching a man across the room shuffle out of his slumber. He rolls over - it's BERNELL.

BERNELL

Damn. We're still here.

CHLOE

Hoping it was a dream?

BERNELL

Something like that.

Bernell sits up against the wall on his bed. A shared look with Chloe - a back and forth, longing to connect.

CHLOE

How long have you been in here?

BERNELL

Few days. I haven't really been keeping track of time.

CHLOE

Cissie never said anything about you taking a trip to Gotham.

BERNELL

It was a last minute assignment. They wanted me to cover the death of Wayne. I was just supposed to grab a quick picture of the funeral, ask for a few statements, then get back on the road, but I...

QUICK CUT: CHLOE stands afar at the funeral, simply observing the service. Further back... BERNELL surfaces. Watching.

BERNELL (CONT'D)

I saw you. I froze. Completely missed my shot, and rushed out of there. Once I realised I just messed everything up for myself, I was trying to see what I could salvage for the story. That's when I was grabbed. Now I'm here.

CHLOE

You really couldn't stand to be in the same place as me?

(CONTINUED)

CONTINUED:

BERNELL

Come on, Chloe. Things haven't been the same. They can't be. We can't take back the past.

CHLOE

So this must be some sort of personal hell for you, then. Being stuck in a cell with me.

BERNELL

Universe is funny like that, right?

The two share a brief chuckle. But their pain soon returns.

BERNELL (CONT'D)

Nah. I've been in hell ever since she died.

CHLOE

I'm so sorry.

BERNELL

Don't. You don't get to do that.

CHLOE

Do what?

BERNELL

Pretend like you give a damn. Not when you had nothing to lose and *everything* to gain.

Chloe itches back - a hostility she hasn't seen before...

BERNELL (CONT'D)

How is your husband, by the way?

INT. QUEEN LOFT, LIVING ROOM - DAY

Oliver steps into the living room carrying two cups of coffee. He offers one to Mia.

OLIVER

I'm really sorry about the other day. As happy as I am to see you, it's the worst possible time.

MIA

I can see that. Thanks.

Mia sips her coffee. Oliver stands in the awkward silence for a beat until he realises--

(CONTINUED)

CONTINUED:

OLIVER

God. You were after an explanation
and all I've given you is coffee.
The apologies continue, okay. So.

Oliver pulls up a seat. Deflates.

OLIVER (CONT'D)

The photograph you saw on the news -
this story they're trying to
spin... it's not entirely accurate.

MIA

How so?

OLIVER

This lunatic kidnapped me at City
Hall. He demanded that the Green
Arrow and his team come out of
hiding to save me or he'd kill me.

(beat)

Archer felt cornered. He had just
lost his mother and was terrified
about losing his father too so...

Mia perches up from the couch, almost disoriented.

OLIVER (CONT'D)

He just did what he felt he had to
do in order to protect me. It was
his friend that wouldn't let him go
alone. That's the Speedy you saw
on the news. That's the photo--

MIA

Where's Chloe?

OLIVER

What?

MIA

You said Archer lost his mother -
that's... that's Chloe. She's not--

(off Oliver)

Oh. Oliver.

OLIVER

It's not certain. She went to
Gotham for Bruce's funeral. She was
there when the bridges collapsed
and the city was closed off.

MIA

They're saying it's because of a
virus that was unleashed, Oliver.

(MORE)

(CONTINUED)

CONTINUED: (2)

MIA (CONT'D)

They're saying everyone in Gotham has perished. That's not--

OLIVER

I can't believe that, Mia. I have to believe that there's still a way to save her... and everyone else trapped in that city.

A phone BUZZES.

Oliver takes his phone out of his pocket and examines the notification on the screen: "*1 message - Liza.*"

MIA

Rain check?

Oliver grows more defeated. He stands to meet Mia.

OLIVER

Look, I am really sorry that the universe refuses to let us mend this - mend *us* - right now, but if you're willing to just stick around until I can at least *try*, then--

Mia takes Oliver's hands. A show of friendship.

MIA

It's okay. I've got time.

OLIVER

Archer will be home if you wanted to wait here for him. I'm sure he'd be happy to see you.

Mia simply nods.

OLIVER (CONT'D)

Thank you, thank you, thank you.

Oliver descends into an over-display of gratitude, then disappears for the door. He exits.

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

The door springs open. Oliver bursts into the room to find a beaten and bruised Liza, sitting up in the hospital bed.

OLIVER

Oh my god. What happened to you?

Oliver rushes to Liza's bedside. She appears furious.

LIZA

Steelclaw happened.

(CONTINUED)

CONTINUED:

The revelation cripples Oliver. He staggers back.

LIZA (CONT'D)

I'm requesting that we release Victoria immediately. This was a mistake from the beginning.

OLIVER

No.

LIZA

She is not our guy.

OLIVER

There's a connection between them, I'm telling you.

LIZA

No. You do not get to "tell" me anything, Oliver. Not when I saw this lunatic with my own eyes slaughter two officers... right in front of me.

OLIVER

But he left you. Why is that?

LIZA

It isn't the first time I've escaped a masked serial killer.

OLIVER

Prometheus let you go because of a very specific reason, Liza. A reason that got you hired as my Commissioner in the first place. Steelclaw has a reason, too.

LIZA

Oh, really?

OLIVER

We have his associate. He's doing this so she can get out.

Liza's anger subsides for clarity: he has a point.

OLIVER (CONT'D)

Look, I can pin evidence on her but not if I go through the normal, legal channels of obtaining it.

LIZA

We can't be having this conversation.

(CONTINUED)

CONTINUED: (2)

OLIVER

We're not. I just need to know what happens if credible, damning evidence ends up on your desk with no knowledge of the source. Can you even use it or not?

LIZA

We would have to verify it through legal means on our end.

OLIVER

A warrant.

LIZA

Yes.

OLIVER

To prove the information is true.

LIZA

Correct.

Oliver grows satisfied with the news.

LIZA (CONT'D)

You should know that this will be highly politicized. We will eventually have to investigate the source of the information. And I can't protect you from that.

OLIVER

Feel better, *Commissioner*.

Oliver offers a sombre nod to his colleague, then leaves.

OFF the door closing--

INT. WAREHOUSE - NIGHT (FLASHBACK)

A large door CREAKS open. A doe-eyed CHLOE creeps into the old warehouse, followed closely by BERNELL. The two survey the dark remnants of their surroundings.

CHLOE

Remind me why we're here again.

BERNELL

Other than the sighting that put Prometheus here two days ago, it's the only abandoned building that's central to the attacks.

The two reach a crossroads: a set of stairs leading up to an abyss of shadows, and an entrance to the right...

(CONTINUED)

CONTINUED:

Chloe halts at the steps. She eyes Bernell, back and forth.

CHLOE
You're going to hate me.

BERNELL
We're splitting up, aren't we?

CHLOE
I think we kind of have to.

Bernell audibly gulps.

CHLOE (CONT'D)
I'll... take the stairs?

Bernell offers her a look - as though she *better* take the stairs. The two part ways.

FOLLOW Chloe in her ascent of the stairs. The steps creak under her every move, almost cracking with pressure. She disappears into the black - consumed by the abyss.

INT. WAREHOUSE, SECOND FLOOR - NIGHT (FLASHBACK)

A piercing WHITE LIGHT cuts through the black -- shadows birthing a curious Chloe, wielding her phone-light as a sword that carves a clear path forward.

Light shimmers over a half-opened door.

Chloe proceeds towards it - as if it calls for her.

A SHADOWED FIGURE blurs passed her. Statuesque and very much intimidating. It glides into the black.

INT. WAREHOUSE, SECOND FLOOR - HIDEOUT - NIGHT (FLASHBACK)

A harsh light washes across a wall of NEWSPAPER CLIPPINGS and OLD PHOTOGRAPHS (images of men and women in uniform).

The light lowers - it's Chloe, approaching the wall...

Fingers run across the HEADLINES:

- 'Fourth Black Man Gunned Down by Rookie Cop'
- 'Sergeant Suspended For Police Brutality'
- 'Black Lives Matter... Just Not To The SCPD'

Chloe sinks with the piercing revelation. She opens the camera on her phone, and *CLICK!*

A WHITE LIGHT flashes against the wall--

(CONTINUED)

CONTINUED:

Chloe studies the image on her phone for a beat. If you look close enough, you can see her perception of this situation changing... evolving to accept nuance.

An echoing THUD.

Chloe SNAPS around - a jolted reminder of where she is...

CHLOE

Bernell.

Chloe calls 'Oliver' on her phone. Races for the door--

INT. WAREHOUSE - NIGHT (FLASHBACK)

Chloe scales down the stair, phone to ear.

CHLOE

Okay, so now might be the time you interfere with my job.

Chloe turns the corner, into--

A FLEEING Bernell crashes into Chloe, grappling onto her arms and pivoting her around to run.

BERNELL

Go, go, go.

DEBRIS explodes across the floor...

PROMETHEUS rips his blade free from the wall then steps out into view. He watches his enemies flee. He seems to growl.

EXT. WAREHOUSE - NIGHT (FLASHBACK)

The entrance door bursts open. Chloe scatters out.

Bernell PUSHES the closing door back and stumbles out of the warehouse. He looks over his shoulder at every movement.

CHLOE

Get behind me.

Bernell staggers up, straight... pivoting around to see Chloe now carrying a LOADED HANDGUN positioned on the door.

BERNELL

Something tells me that won't exactly slow him down.

Chloe pulls Bernell behind her. Fixes her aim.

The second-floor window SHATTERS--

(CONTINUED)

CONTINUED:

A hulking, armored mass descends over a startled Chloe and lands behind Bernell. Prometheus. He PULLS Bernell in with a powerful choke-hold, then KICKS at a swivelling Chloe.

Chloe hits the ground. Her gun slides out of hand.

Prometheus steadies his blade back, and high. Bernell quivers under the hold... a recognition of the end.

TWHICK!

An ARROW knocks the blade out of Prometheus' hold. He drops Bernell and looks to the roof of the warehouse.

Atop the warehouse stands the GREEN ARROW, lowering his bow.

GREEN ARROW

In the words of another beloved
green hero... 'this is the part
where you run away.'

Prometheus releases Bernell, then focuses on Green Arrow.

PROMETHEUS

In case you haven't noticed,
Emerald Archer... I'm not going
anywhere. Not until I've finished
what I started.

Chloe crawls back, reaching for her gun...

Green Arrow loads an EXPLOSIVE ARROW into his bow.

GREEN ARROW

Can't say I didn't warn you.

TWHICK! The arrow tears through the air in approach of...

Prometheus CATCHES the arrow, spins with it, and launches it out towards an unsuspecting Chloe, craning her gun back up off the ground and turning into-- *BOOM!*

An explosion throws Chloe hard onto the ground.

BERNELL

(exploding)

No!

ON Green Arrow - a *deep rage* builds across his face...

The vigilante DIVES off the warehouse, pivots around to fire a LINE into the building, then descends towards Prometheus with a BLINDING KICK. Lands.

The archer and his foe are evenly matched - strike after strike being blocked and anticipated, and yet they continue.

(CONTINUED)

CONTINUED: (2)

Bernell races over to Chloe. Scrapes her off the ground.

BERNELL (CONT'D)
Chloe? Chloe, can you hear me?

Prometheus swipes his sword from the ground and CLASHES against Green Arrow's bow. Gridlock.

BERNELL (O.S.) (CONT'D)
Chloe?

Green Arrow looks over his shoulder at Chloe - her lack of response chilling him to his core. He's distracted.

Prometheus spots the connection.

PROMETHEUS
Hm. I'd consider this a warning.

Prometheus releases the gridlock, triggering Green Arrow to stagger forward, into a POWERFUL STRIKE across his jaw.

THUD. Green Arrow slumps into the ground. His bow releases.

PROMETHEUS (CONT'D)
A demonstration of what can happen to the people you love when you choose to start a war with me.

Prometheus SNAPS the bow in half. The pieces CLAP against a grounded Green Arrow, writhing from the blow.

PROMETHEUS (CONT'D)
I will take everything you hold dear away from you.

A hand CLAWS at Bernell and throws him back.

PROMETHEUS (CONT'D)
Every single thing that you love.

Prometheus reels Chloe up from the ground. She weakly moves to strike, but offers no strength in delivery.

PROMETHEUS (CONT'D)
Until you are left with nothing but the consequences of your ill-advised actions.

Prometheus positions Chloe towards Green Arrow, locked under a choke-hold. A threat to *snap her neck*.

GREEN ARROW
You get the hell away from her.

(CONTINUED)

CONTINUED: (3)

PROMETHEUS
Stand down and we have a deal.

Green Arrow raises his hands.

GREEN ARROW
What do you call this, exactly?

PROMETHEUS
You're a wise man.
(beat)
Unfortunately, I was raised with
the idea that actions spoke louder
than words, and I'm afraid you
don't believe me, so--

GREEN ARROW
(exploding)
No!

Prometheus wraps his hands around Chloe's head...

TWHICK! An ARROW rips through Prometheus' back and explodes
out his chest - it EXTENDS into a GRAPPLE HOOK, pulling--

Prometheus is TUGGED back, releasing Chloe. Hits the ground.

Green Arrow rushes to Chloe's aid. Looks up to see--

MISS ARROWETTE (30s, Dolly Parton superhero), in a
predominantly white suit with red itched into a stylish
design that marks her gloves, boots, bow, mask and quiver.

MISS ARROWETTE
Sorry I'm late. I'm still kind of
new to this whole *superhero* thing.

Prometheus SMASHES a vial onto the ground--

BANG! A CLOUD OF SMOKE consumes Prometheus. When it clears,
there is no trace of him left behind.

OFF the puzzled team of superheroes and reporters...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. GOTHAM STATE PENITENTIARY, CHLOE'S CELL - DAY

On opposite sides of the room, Chloe and Bernell struggle to eat the sludge of food left on their individual trays.

Bernell examines remnants on his spoon. Plops it down.

BERNELL

We're going to die in here.

Chloe makes an attempt to eat. Hesitates.

CHLOE

No. No, we're not, okay?

BERNELL

What makes you so sure?

Chloe puts her spoon down, and pushes the plate away. She can no longer stomach it, or the bad vibes in the cell.

CHLOE

I used to live here. Before you knew me. This was my home. And I spent years fighting threats far larger than this one and I'm not about to be taken down by a man people call 'The Penguin.'

A small chuckle escapes Bernell. But even that brief moment of levity can't contain his grief.

BERNELL

You'll forgive me if I think trying to be a hero only ends one way.

CHLOE

Do you hate her for it?

Bernell ponders the question for a beat.

BERNELL

I know what I'm supposed to say - that it was *noble*, that she was doing the *right thing*, but...

(long pause)

I do. I hate her for it.

CHLOE

What about me? Do you hate me?

(beat)

(MORE)

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

Because if you don't already you just might after *this*.

BERNELL

After what?

CHLOE

After you're faced with the same choice *she* was: to fight your way out of this with me, or to wait in this cell just like everyone else locked up here and hope someone else has the courage to break in here and get us out.

The tough reality of the situation sinks deep in Bernell's veins. He fights back tears.

BERNELL

I just want to go home to my kid.

CHLOE

I want the same thing.

In this moment, Bernell realises they're just *two parents* fighting to get back to their family. A mutual goal. A wave of inspiration burns into his soul, and he perks up.

BERNELL

What's the plan?

INT. THE QUIVER - NIGHT (FLASHBACK)

DESCEND into the room where OLIVER (geared up, mask off) hangs his bow up, then returns to face DINAH and MIA.

OLIVER

We need a new strategy. Patrolling the streets in hopes of a Prometheus sighting isn't getting us anywhere any time soon.

DINAH

It doesn't exactly help when we have to keep shifting focus on this '*Miss Arrowette*' out there intent on being you.

EMIKO (O.S.)

I don't know.

Two unfamiliar faces join them: EMIKO QUEEN (20s, Asian, a contained firecracker), ROY HARPER (20s, damaged punk with ginger hair). Also known as 'Red Arrow' and 'Arsenal'.

(CONTINUED)

CONTINUED:

EMIKO (CONT'D)

I kind of like her.

ROY

She's got potential.

Dinah looks to her fellow team-mates.

DINAH

Potential aside, we're dealing with a threat that took on the Justice League and survived. Granted, he was a little over-powered back then but that's not the point.

MIA

Maybe you can reach out to the League. Get some reinforcements?

OLIVER

That won't be necessary. I want to deal with this internally - he's in *my* city, and it's *my* responsibility to take him down. We'll just have to juggle this *Arrowette* situation at the same time.

ROY

She's been making waves in this city for months. And I don't think she's as much a burden as you're making her out to be.

EMIKO

Don't tell me you have a crush.

ROY

Pft, grow up, Emi.

Dinah chuckles at their banter, then turns to Oliver.

DINAH

So - we were talking *strategy*.

OLIVER

Two teams. Emiko, Roy, Mia - stake out the warehouse. He hasn't been sighted there in weeks but something tells me it has sentimental value to him. He'll be back there, for sure.

MIA

Got it, boss.

Mia heads off to the weaponry and equipment.

(CONTINUED)

CONTINUED: (2)

OLIVER

Dinah and I will chase a police scanner - try and intercept Prometheus when he makes a move.

Dinah ropes Oliver in, hugging his arm.

DINAH

Ah, just like the old days.

ROY

Let's do this.

Emiko and Roy disappear towards Mia while Oliver and Dinah turn off towards the computers, hand-in-hand.

DINAH

I've missed our date nights.

OLIVER

Me too.

The two share a kiss.

Oliver pulls Dinah back in, and whispers close to her ear:

OLIVER (CONT'D)

She's listening.

Dinah stalls back - a deep realisation that this mission isn't about Prometheus at all, it's about...

QUICK CUT: BONNIE KING-JONES (30s), an unmasked 'Miss Arrowette' sinks back in a vehicle, headphones on, struggling to hear the conversation between Oliver and Dinah.

OFF the monitor, analysing the audio waves...

INT. THE QUIVER - DAY

SWISH PAN from a COMPUTER MONITOR to find Oliver sat in front of it. He types on the keyboard with precision - a lot better at this than we've ever seen him before.

ON the monitor:

- a load bar fills to completion

- '98% calls recovered'

- a long list of phone numbers appear, marked by time and descending in that order.

Oliver shifts forward, noticing a familiar number - *his*.

(CONTINUED)

CONTINUED:

OLIVER

Got you.

Oliver leans back, arms over his head with innate satisfaction. His first victory in a long time.

Something on the monitor *snaps* him out of it.

OLIVER (CONT'D)

Wait a second.

Oliver leans over - studies the list of numbers.

ON the monitor -- Oliver's mobile number is HIGHLIGHTED, and there's a number appearing before and after it. The same number appears several times on the list.

OLIVER (CONT'D)

Why do I know that number?

Oliver reels out his mobile phone.

The CONTACTS PAGE displays names and numbers underneath. A thumb scrolls down to a matching number. 'Thomas Bolt.'

OFF Oliver, a deep fear gripping his chest...

ARCHER (PRELAP)

What's going on with Dad?

INT. QUEEN LOFT, LIVING ROOM - DAY

An exhausted ARCHER moves for the couch, twisting out from his back-pack and collapsing into the chair. Mia follows in.

MIA

Really? I've been here for all of two days and the better question seems to be "what *isn't* going on with your father?"

Mia collapses into the couch opposite Archer.

MIA (CONT'D)

He's preoccupied with work.

ARCHER

Right.

Archer folds his arm. Irritated.

MIA

You know, I thought you'd be a little happier to see me.

(CONTINUED)

CONTINUED:

ARCHER

I would be if you were back for any other reason than to talk some sense into me.

MIA

What are you talking about?

ARCHER

Oh, come on. I'm not stupid. Dad told you what happened, didn't he?

MIA

Well... yes, but that's not--

Archer jumps out of his seat, pleading his case.

ARCHER

I'm not doing this to be the next Green Arrow or to be some sort of vigilante superhero. My whole life is a testament to that being the worst path to choose. I just want to do whatever I can to protect my family and bring my Mum home.

Archer grows breathless from his outburst. Mia softens, hearing the pain in his voice. She rises to hug him.

MIA

I know, Archie. I know you don't want the same lives we had. I know why you're doing this. I do.

Archer looks up at Mia, tears in his eyes.

ARCHER

But?

Mia pulls away, pierced by a painful memory she's not too sure she wants to remember.

MIA

We knew someone - your Dad and I.

Mia looks back to Archer, willing to open up. He listens.

MIA (CONT'D)

She put on the suit for the very same reasons -- to protect her family. And it didn't end well for her. We couldn't protect her. Couldn't... save her.

Mia narrows in on Archer, pleading for his life.

(CONTINUED)

CONTINUED: (2)

MIA (CONT'D)

Oliver doesn't want you to share
the same fate that *she* did.

OFF Archer, the truth sinking in...

EXT. ALLEY - NIGHT (FLASHBACK)

A line cuts into an alley. Two figures descend the line and
land. It's GREEN ARROW and BLACK CANARY.

GREEN ARROW

What about adoption?

BLACK CANARY

You're bringing this up now?

A flurry of movement. Black Canary seems to be the only one
to notice. She scans the environment around her.

GREEN ARROW

Technically I'm continuing on from
where we left off the other night.

BLACK CANARY

It's taken me a long time to accept
that I can't have children. The
only way I've been able to cope is
by taking the idea completely off
the table for me.

GREEN ARROW

Don't you *want* to have... a family
of our own?

BLACK CANARY

I've got you. Archer. This team.
That's enough for me. Isn't it...

Black Canary zeroes in on a paralysed Green Arrow - crushed
by the reality of their situation.

BLACK CANARY (CONT'D)

Isn't it enough for you?

A cluttered RATTLE echoes around them--

ARROWS free-fall from a rooftop like rain, followed by the
collapse of a BOW and EMPTY QUIVER.

Green Arrow and Black Canary look up.

MISS ARROWETTE stands at the ledge of the rooftop above,
peering down at her heroes. She's pale. Weak.

CRANE DOWN to find a BLADE wedged in her stomach. It RIPS--

(CONTINUED)

CONTINUED:

Miss Arrowette descends off the roof, flailing for leverage until she hits a dumpster and rolls onto the ground.

GREEN ARROW
(exploding)
No!

Green Arrow rushes over to Miss Arrowette.

Canary remains locked on a defiant, victorious PROMETHEUS on the rooftop. She fills with a deep rage, then looks to the ground as though she were about to-- SCREEEEEE!

A CANARY CRY erupts in a scale so large it propels Black Canary off the ground, hovering up towards the rooftop.

A deep breath.

Mid-air, Black Canary shifts focus to Prometheus and releases a POWERFUL CRY that launches him to the ground. The force propels Black Canary back, onto the parallel rooftop.

Green Arrow watches his wife disappear.

A hand CLINGS to him. Green Arrow looks back to find a now unmasked BONNIE, bleeding out beside him.

GREEN ARROW (CONT'D)
Bonnie. Bonnie, you're going to be okay. We're going to get you out of here. Get some help.

BONNIE
No... no, I'm--

Bonnie can barely keep her eyes open.

BONNIE (CONT'D)
I need you to watch over my daughter. My sweet Cissie.

Green Arrow throws back his hood, removes his mask. He's no longer a hero, now just a grieving friend.

Oliver clings to Bonnie as much as she's clinging to him.

OLIVER
You shouldn't have -- you should have listened to me. Why didn't you listen to me?

BONNIE
This... was something I had to do.

Bonnie faintly pushes to the finish line:

(CONTINUED)

CONTINUED: (2)

BONNIE (CONT'D)

And hey.

(struggling)

I saved... the Green Arrow... so he
could... save the world.

A smile stitches across Bonnie's fading face.

BONNIE (CONT'D)

I did good. I did... good...

Bonnie slumps back, eyes fixed at the endless skies with her
last smile fading along with her life.

Oliver fills with guilt, then rage. He HOWLS in anger.

Black Canary resurfaces behind Oliver, bearing a few battle
scars. She bows her head. Defeated.

OFF the image of our defeated heroes...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. GRAVE YARD - DAY (FLASHBACK)

A grave stone reads 'Bonnie King, Loving Mother and Wife.'

CRANE BACK to find a humble gathering at a funeral. Among the crowd stands a grieving BERNELL with a YOUNG CISSIE.

Close beside him stands CHLOE, heartbroken for her friend.

Watching from afar, our team of heroes: OLIVER and DINAH, with MIA, ROY and EMIKO a few feet away.

Dinah's HAND reaches for Oliver's, but he tugs away.

Oliver steps away from the funeral. In his wake, Dinah faces the team. She offers a simple nod, and the team disperses.

By a withering tree, Oliver's grief cripples him. He stumbles into it's security, feeling the weight of his guilt drag him down. He takes in a deep, sharp breath.

DINAH (O.S.)
We can go if you want.

Oliver turns to find Dinah, still with him.

OLIVER
Where I'm going... I don't want you to follow.

DINAH
Where are you going?

OLIVER
To find Prometheus.

Oliver's spoken goal gives him strength. He rises off the tree and moves to leave. Dinah follows behind him.

DINAH
I don't think you should be going back into the field right now, Oliver. Not in this condition.

OLIVER
This is the perfect time for me to be out there. This grief... this anger he's unleashed in me -- it's just what I needed to put him down.

Dinah pulls Oliver around to face her.

(CONTINUED)

CONTINUED:

DINAH

What do you mean "put him down?"

An exposed Oliver waits for Dinah to find his meaning. She twists at the knowledge, reading him like a book.

DINAH (CONT'D)

No. No, we don't kill. Ever.

OLIVER

I do. I've done it before.

DINAH

Before you married me.

Tension builds between the two. An ultimatum coming...

DINAH (CONT'D)

I know you want justice but this isn't the way.

OLIVER

Save the speech, Dinah. Please.

DINAH

I don't want to lose you, Oliver.
And if you go down this path, I
can't be here when you turn back.
I won't. Do you understand?

OLIVER

A woman died and all you care about
is this *damn* Justice League?!

(beat)

Bonnie believed in heroes. She
believed the world needed them.
She believed in me. But it's that
belief that got her killed. So
forgive me for not caring what--

DINAH

Promise me on our marriage - on us -
that you won't kill Prometheus.

Oliver bows his head. He's already made up his mind.

DINAH (CONT'D)

Please don't do this.

Oliver turns his back, on a path he can only walk alone...

INT. SCPD, COMMISSIONER'S OFFICE - DAY

A hesitant Oliver stands in front of the vacant desk. He holds a FOLDER in his hand, looking back and forth between it and the desk he wants to place it on. *KNOCK. KNOCK.*

(CONTINUED)

CONTINUED:

Oliver SNAPS around to find THOMAS BOLT in the doorway.

BOLT
Mr. Mayor?

OLIVER
Officer.

BOLT
If you were looking for Liza, she's
recovering at Star City General.

OLIVER
Oh, no. No, that's fine.

Oliver shuffles the folder back into his coat. Bolt notices.

BOLT
I can get that to her if you want.

Oliver grows suspicious of Bolt. Confusion builds from the
tension in the room - *could he really be a bad guy?*

OLIVER
What's the nature of your
relationship with Victoria Much?

BOLT
Excuse me?

OLIVER
Victoria. You know her.

BOLT
And here I thought it was my job to
interrogate suspects.

OLIVER
Are you saying you're a suspect?

Bolt offers a nervous laugh.

BOLT
Well, if you must know, I'd hired
Victoria on a trial basis to run my
campaign. She has some really
great ideas.

Bolt narrows in on Oliver, more confident on his answer.

BOLT (CONT'D)
And with all due respect, Victoria
has been really adamant about
making sure you lose this next
election. Think she sees me as the
best candidate to make that happen.
(MORE)

(CONTINUED)

CONTINUED: (2)

BOLT (CONT'D)

Of course, the fact she might be a masked serial killer makes me a little hesitant to hire her on a more permanent basis.

Oliver succumbs to the levity in the room. He softens.

BOLT (CONT'D)

Is she really our guy?

OLIVER

Don't know. That's what we need to find out, right?

Oliver steps around Bolt to leave.

BOLT

Well, I hope for your sake she is.

Oliver stops at the door. Looks back to a smug Bolt.

BOLT (CONT'D)

This election is going to be a rough one for you to bounce back from if she's not.

The words wash over Oliver - a concern that isn't his priority right now. He simply nods a 'farewell' to the officer, then leaves the room.

Left in the wake, Bolt examines the plaque on the desk that reads 'Commissioner of the Star City Police Department.'

OFF Bolt, ten steps ahead of everyone else...

INT. GOTHAM STATE PENITENTIARY, HALLWAY - DAY

The GUARD proceeds down the hall, examining the cells on either side of him.

CLUNK! Hands clap against the cell bars.

The Guard jolts around to find... Bernell clings to the bars of his cell, desperate and pleading.

BERNELL

Help! Please, help. She's not breathing. Something's wrong.

The Guard struggles to look past Bernell...

ON the floor of the cell we find a pair of legs - someone has clearly collapsed on the ground.

The Guard hesitates.

(CONTINUED)

CONTINUED:

BERNELL (CONT'D)
You can't just let her die here.

GUARD
Step away from the bars.

BERNELL
Will you help?

CRACK! Bernell's hands pull from the bars.

The Guard attaches his night stick back to his belt, and rattles around for his keys. Unlocks the cell. Enters.

INT. GOTHAM STATE PENITENTIARY, CHLOE'S CELL - DAY

The Guard approaches an unconscious Chloe, sprawled on the ground. He looks to Bernell, backed against the wall with his hands raised as a signal that he won't do anything.

GUARD
What happened to her?

BERNELL
I don't know. I woke up and she was just like that. You have to do something, please.

The Guard feels Chloe for a pulse.

GUARD
She's still--

Chloe JOLTS forward and tears the night-stick from the Guard.

ARMS wrap around the Guard and pull him up. It's Bernell, twisting and jerking with the struggling Guard. He backs into the wall -- *CRACK!*

Bernell releases, crumbling from the hit.

Chloe rises and rushes for the Guard. She CLOCKS him across the head with the night-stick, then SWINGS--

THWACK! Blood cuts from the Guard's nose...

Chloe swings the night-stick back up against the Guard's chin and he slumps from the contact. Down and out.

Bernell searches the Guard. Retrieves a KEY-CARD.

BERNELL
Let's do this.

Bernell rushes to leave. He notices Chloe isn't following, then looks back to see her pull a GUN from the guard.

(CONTINUED)

CONTINUED:

CHLOE

Figured we might need this.

A beat. Bernell realises this won't be easy.

Chloe joins Bernell's side, and the two race out of the confines of the cell and into--

INT. GOTHAM STATE PENITENTIARY, HALLWAY - DAY

Chloe and Bernell sprint into the hallway. They're immediately met with another GUARD.

BOOF! A BOOT kicks Chloe into the ground.

Bernell swings at the guard, misses. The Guard pushes him up against cell bars. Struggling.

CHLOE

Bernell, catch!

Chloe throws the night-stick--

Bernell catches the night-stick mid-air, and *CRACKS* it across the Guard's head. He staggers onto his knees. Bernell *KICKS* him down, knocking him out.

Two more guards rush into the room, blocking the elevator.

BERNELL

I don't know if we can--

BANG! BANG! The guards collapse from the gunshots.

Bernell looks to Chloe, holding the smoking gun in her hands.

CHLOE

You were saying?

Bernell struggles with how easy that was for Chloe, watching her rush for the elevator. He comes to, and follows.

INT. GOTHAM STATE PENITENTIARY, ELEVATOR - DAY

DOORS slide open. Chloe and Bernell enter.

BERNELL

What floor is it?

Chloe holds in a button on the elevator. It lights up, then opens to reveal a *SECRET BUTTON*. She hits it.

BERNELL (CONT'D)

How exactly is there a prison in a city like Gotham that has an in-built way to escape?

(CONTINUED)

CONTINUED:

CHLOE

It didn't until Bruce built one.

BERNELL

In case he got done for *what*?
Money laundering?

CHLOE

(with a laugh)
No. Don't be silly.

Chloe's demeanor shifts to one of complete seriousness.

CHLOE (CONT'D)

He built it in case the city found
out he was The Batman and locked
him and his team up for it.

A beat. Bernell processes the reveal.

The sound of the elevator coming to a halt snaps him back to
the problem at hand: getting out of here alive.

BERNELL

They'll send more guys for us.

CHLOE

I'm counting on it.

Chloe COCKS the gun. Prepared.

OFF Bernell, watching the elevator doors begin to open--

INT. PARKING LOT - THIRD LEVEL - NIGHT (FLASHBACK)

Elevator doors peel open to welcome a stoic Prometheus. He
enters the large, four-story parking lot.

Police cars are the only vehicles occupying the space, along
with the entire Star City Police Department (SCPD), armed and
expecting the masked killer's presence. A stand-off.

Among the officers stands LIZA, eyes fixed on her enemy.

PROMETHEUS

I'm aware you've all brought me
here under the guise of trapping
your prey. But unfortunately, like
Icarus flying too close to the sun,
your ambition to finally bring me
in has, too, ended in flames.

Prometheus reveals a TRIGGER in his hands. Clicks.

A BLINDING EXPLOSION--

(CONTINUED)

CONTINUED:

In a matter of milliseconds: every single officer is tugged back from visible LINES attached to their waists and launches them off the third floor.

EXT. PARKING LOT - NIGHT (FLASHBACK)

The entire SCPD swing from lines, moving from the third floor parking lot to the second. They land safely.

INT. PARKING LOT - THIRD LEVEL - NIGHT (FLASHBACK)

BOOM! One after the other, after the other. A series of powerful explosions that detonate from the POLICE VEHICLES.

Smoke clears. There are no bodies in sight.

Prometheus drops the trigger in his hands. He is completely shell-shocked.

INT. PARKING LOT - SECOND LEVEL - NIGHT (FLASHBACK)

The officers detach from their lines.

Out from the corner, a team of heroes surface: BLACK CANARY, SPEEDY, RED ARROW and ARSENAL. They guide the officers to safety, fleeing the parking lot.

INT. PARKING LOT - THIRD LEVEL - NIGHT (FLASHBACK)

A confused Prometheus examines his failed plan.

GREEN ARROW (O.S.)
It's a shame you called yourself
Prometheus.

Prometheus SNAPS around to see GREEN ARROW--

GREEN ARROW (CONT'D)
Icarus fits you so much better.

The two charge into combat.

Every swing, every strike, is met with precision -- ducking, weaving and blocking every move made against each other.

Prometheus latches onto Green Arrow's bow, and swings it out of his hands. He motions to pick it up when Prometheus kicks him down, withdraws his SWORD, and swings down-- *BANG!*

Prometheus lowers his sword. Looks to find a stoic LIZA, stood afar, with a gun fixed on him.

Green Arrow rises up and JUMPS at Prometheus--

The two lock onto each other, moving with strikes against one another, until they roll to the edge.

(CONTINUED)

CONTINUED:

Liza rushes over. Green Arrow moves to push her back--
Prometheus LATCHES onto his arm. Pivots him to the edge.

ON Green Arrow's arm - a button CLICKS in...

A LINE blasts out of his forearm and wraps around Green Arrow's wrist and Prometheus' hand.

Green Arrow pulls Prometheus around, and against the edge.

Green Arrow uses his free hand to JAM an arrow into the wall behind Prometheus' back. It *ticks... ticks... BOOM!*

THE ARROW DETONATES.

The wall crumbles.

Prometheus falls back, tugging Green Arrow with him.

Liza rushes to the edge, looking for the outcome. She pulls a WALKIE TALKIE up to her mouth.

LIZA

Form a line by the road. We're
bringing this son of a bitch in.

Liza runs off into the elevator, more determined than ever.

INT. GOTHAM STATE PENITENTIARY, HIDDEN ROOM - DAY

Chloe and Bernell step out of the elevator into a large room that hosts a metallic steel door.

Hope restores on Bernell's face. He's going home.

Chloe approaches the panel. Hits in a code: 68-19-47. The panel ignites with green, then BLINKS RED. BEEPS.

CHLOE

What?

Chloe tries again. It blinks red, and beeps.

CHLOE (CONT'D)

No. No, no, no, no, no!

Chloe BASHES her hands against the door.

ON Bernell - the brief sense of hope fades from his face...

BERNELL

Why isn't it working?

Chloe faces Bernell, filled with defeat.

(CONTINUED)

CONTINUED:

CHLOE

Bruce installed a fail-safe. He didn't want people following in after him so he installed a fail-safe that blocks access for seventy-two hours after it's been opened.

BERNELL

But who else could have used it?

THE PENGUIN (O.S.)

That's what I've been trying to figure out.

Chloe and Bernell turn to find THE PENGUIN, surrounded by TWO GUARDS, exiting the elevator. He carries a gun.

BANG! Blood SPRAYS across Chloe's face...

A horrified Bernell stumbles back. His trembling hands press over a GUNSHOT WOUND on his chest, and he falls back.

Chloe catches her friend. Eases him to the floor.

CHLOE

(breaking)

Bernie?

Bernell grows pale. He shakes under Chloe's hold.

CHLOE (CONT'D)

No, no. It's my fault. It's all my fault. I shouldn't have--

BERNELL

No, it's... okay. It's all going to be okay, I'll be-- I'll be with her. With Bonnie.

Tears stream down Chloe's face.

BERNELL (CONT'D)

Look... after Cissie... for--

Bernell eyes roll to the back of his head. Gone.

A traumatised Chloe stumbles out from under her deceased friend. Blood paints her guilt-ridden expression.

OFF the guards coming to collect a broken Chloe...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. QUEEN LOFT, LIVING ROOM - NIGHT

Oliver scatters into the room. He halts at the sight of Mia, stood on her own. It dawns on him how late it is.

OLIVER

I am so sorry. I didn't think I'd be gone that long, really.

MIA

It's fine. Gave me time to catch up with that brilliant kid of yours.

OLIVER

He's... the best. And I'm so worried I'm going to mess him up for the rest of his life.

MIA

Oh, I think we're past that now aren't we?

The two share a brief moment of levity.

OLIVER

I take it you talked to him.

MIA

He doesn't understand why you keep pushing him away. I tried to explain that you just want to keep him safe - that it wasn't about keeping him at a distance...

(long pause)

But then I realised that was a lie.

Oliver shifts to the revelation - *what is she talking about?*

MIA (CONT'D)

If we've learned anything from what happened with Bonnie... it's that Archer is going to do whatever the hell he wants and he wants nothing more than to save his Mum. Pushing him away to do that on his own like we did with Bonnie... it's not going to end any differently.

The words sink in like a veil of clarity.

MIA (CONT'D)

You need to train him.

(CONTINUED)

CONTINUED:

OLIVER
I can't.

The definitive stance is enough for Mia. She doesn't want to fight it, nor can she. She nods, then moves to leave.

Oliver GRIPS onto Mia's arm, desperate.

OLIVER (CONT'D)
But you can.

Mia locks eyes with Oliver - *is he serious?*

OLIVER (CONT'D)
Please. I need you. He needs you.

OFF Mia, realising that she cares too much to turn away...

INT. STAR CITY GENERAL, LIZA'S ROOM - NIGHT

Liza jolts out of her slumber. It appears to take a second for her to remember she's in the hospital. She notices a large folder resting at her side. Reaches for it.

STEELCLAW (O.S.)
It's a shame.

Liza SNAPS up to see a terrifying STEELCLAW at the foot of her bed. She immediately tenses up. Nothing she can do.

STEELCLAW (CONT'D)
I had a much better ending for you in mind than *this one*.

LIZA
Sorry to disappoint.

STEELCLAW
No. No, you were great -- the best, even. But that's why I have to do this. I won't let him tarnish your legacy by bringing you down with him. I refuse.

An idea rattles around in Liza's head. It *clicks*.

LIZA
Oliver.

STEELCLAW
Still solving cases, right until the very end.

Liza shifts in her seat, realising - this *is* the end.

(CONTINUED)

CONTINUED:

STEELCLAW (CONT'D)

It should have been you. I set so much of this up with the intent of letting you be the one to catch him. To show the city who Oliver Queen really is, and why he shouldn't be running this city when he should be behind bars.

LIZA

Green Arrow doesn't exist anymore.

STEELCLAW

Oh, but he does. He just needed a good reason to come out of hiding.

Steelclaw peels off his mask. It's THOMAS BOLT.

BOLT

And I gave that to him.

LIZA

Thomas?

Bolt unveils a trigger. Studies it in his hands.

BOLT

Prometheus was a catalyst - a trigger to unleash and expose the real Green Arrow to the world. A monster capable of *slaughtering* good men. That cop that he killed... the officer whose life was taken by his hands--

LIZA

He was your husband.

BOLT

He was... everything to me.

(beat)

To think my whole world was taken just like *that*--

A simple click.

CRASH! The window shatters beside them...

A GREEN AROW buries deep inside Liza's chest. She slumps over it, feeling it drain the life out of her.

Bolt approaches Liza. Brushes her hair out of her eyes.

(CONTINUED)

CONTINUED: (2)

BOLT (CONT'D)

You will be remembered as the
greatest police Commissioner this
city has ever known.

Liza's bloodshot eyes lock on Bolt - realising the insanity of his mind. She wants to fight, but can't. Instead, she eases softly into her death...

Bolt pulls the folder up from her bedside. Opens it.

IN THE FOLDER - a print out of phone records, labelled as belonging to 'Victoria Much.'

Bolt grows concerned. *She's busted.*

CRANE BACK onto the GREEN ARROW lodged in Liza's chest...

INT. THE QUIVER - NIGHT (FLASHBACK)

Footage plays on a TV SCREEN: A violent Green Arrow releases an EXPLOSIVE ARROW on a crew of police officers, then moves for a weak Prometheus. He buries an arrow into him.

CRANE BACK in the room to see a somber team of heroes: Dinah, Mia, Roy and Emiko watching the footage.

Elevator doors open behind them to welcome Oliver.

One by one, the team disbands -- collecting bags of luggage, and stepping around Oliver to exit. They offer pained glances to their leader on their way out.

A distance between Oliver and Dinah.

Oliver remains silent. He notices the armory: everything is missing except for the GREEN ARROW SUIT/EQUIPMENT. He sinks into a crushing sense of defeat. Alone.

Dinah narrows in on the footage playing on screen behind her.

DINAH

They've been replaying the same
footage over and over again. I'd
say they're turning you into public
enemy number one, but... you did
that yourself, really.

OLIVER

He killed Bonnie.

Dinah approaches Oliver.

DINAH

You killed a police officer!

(CONTINUED)

CONTINUED:

The words strike Oliver like a knife.

DINAH (CONT'D)

The city fears you, Oliver. They are terrified of the Green Arrow and his team. The Mayor just vowed to introduce a law to crack down on vigilantism -- treat us like *common criminals*. Threats.

OLIVER

I can fix this.

Oliver looks up to find Dinah now in front of them, in just as much emotional grief as he is. Eyes red raw.

OLIVER (CONT'D)

I don't know how but I can do something, I can--

Dinah takes Oliver's hands. She hushes him.

Oliver eases into the familiar touch. They embrace, husband and wife, wrapped in a comfort only they can offer.

DINAH

I'm sorry, Oliver.

The two part, untangling from one another.

Oliver looks in his hands to find two rings: an ENGAGEMENT and a WEDDING RING. A crushing realisation...

DINAH (CONT'D)

You can't fix it this time.

Dinah steps aside, leaving her old life with Oliver behind...

Left in the wake of the consequences for his actions, Oliver examines all he has left: the GREEN ARROW. He reaches for the power, pulls down the handle, and BLACK.

Lights out.

INT. THE QUIVER - NIGHT

Lights on. Oliver stands in front of the GREEN ARROW SUIT that shines like the beacon it once was, but he appears to be looking at it as though it served a new, different purpose.

A hopeful Mia surfaces beside him. Partners.

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

A dishevelled Chloe stands in front of a large white board that is covered in newspaper clippings, photographs, and notes on Prometheus, connecting to a question of 'Why?'

Clarity dawns on Chloe's face. *Everything makes sense.*

A slight knock at the door.

Chloe turns to find Bernell, hesitating to enter. She rushes to him, swept up in her excitement of solving a story.

CHLOE

Bernell? I got it. I figured the whole thing out. Prometheus.

BERNELL

Chloe, I--

Chloe drags Bernell closer towards the white board.

CHLOE

We know from matching the photographs that his father was a security guard.

A PHOTOGRAPH of a security guard (40s, black man) is pinned on the white board.

CHLOE (CONT'D)

The same security guard who was killed by police officers when he apprehended a shooter. They thought he was the perpetrator.

Bernell is almost crippled by the tragic story. Listening.

CHLOE (CONT'D)

He left behind a wife and a child, and a crippling debt that forced her into a life of crime just to make ends meet. And guess what happened to her?

Bernell is too wrapped in his own world to respond.

CHLOE (CONT'D)

The SCPD arrested her.

A beat. Chloe notices Bernell's quiet demeanor - her investigative mind shifts on unravelling him...

CHLOE (CONT'D)

Oh, I'm -- I'm sorry. I didn't even think to ask how you--

(CONTINUED)

CONTINUED:

BERNELL

The story's changed, Chloe.

(long pause)

It isn't about who Prometheus is,
it's about who the Green Arrow
became in his effort to stop him.

CHLOE

Bernell, that's not--

BERNELL

A hero forced to become a cop
killer to take down a cop killer.

Chloe grows defensive. A stand off with Bernell.

CHLOE

I'm not printing that story.

BERNELL

I know. I'm not asking you to.

Bernell offers Chloe a bit of paper. She unfolds it. Reads.

CHLOE

I don't understand.

(hurt)

You're leaving?

BERNELL

The Star City Register has been
poaching me for a while. I didn't
think to take them seriously until
this. This is *my* story. What he
did -- who he hurt...

Chloe tosses the paper aside, and closes in on Bernell.

CHLOE

If you run that story, I will run a
very similar one on a certain *Miss*
Arrowette, calling into question
your very integrity as a reporter
who married a vigilante.

The words cut Bernell deep. A single tear manages to escape
down his cheek, but he remains strong. Noble.

BERNELL

No, you won't.

Chloe hardens.

CHLOE

What makes you so sure?

(CONTINUED)

CONTINUED: (2)

BERNELL

Because you're a good person.

Bernell turns his back, leaving her in his past.

OFF Chloe, left to realise she's become someone completely unrecognizable...

INT. GOTHAM STATE PENITENTIARY, CHLOE'S CELL - NIGHT

A defeated Chloe sits on her side of the room, examining the now empty bed across from her. It dawns on her - *she lead her old friend straight to his death.*

Now, she remains isolated. Hopeless. Destroyed.

The image grains over into tinted blue security footage--

INT. GOTHAM STATE PENITENTIARY, SECURITY ROOM - NIGHT

CRANE BACK from a monitor that displays a broken Chloe.

A bewildered PENGUIN hovers over the shoulder of ZACHARY, illuminated by the blue light emitting from the screen they intently watch. He seems pleased with himself.

THE PENGUIN

Something tells me she won't try to break out any time soon.

The Penguin turns to leave - a job well done.

ZACHARY

I'm not sure she's the one we should be worried about right now.

The ominous words reel the Penguin back like a fish.

ZACHARY (CONT'D)

I was checking the security footage for the door -- to see who had accessed it, but there was no camera set up in that room.

Zachary types on the keyboard. Scrambling.

ZACHARY (CONT'D)

But I cross referenced the time the door was activated with who had access to the elevators, and I found this. I found... her.

Zachary rises from the computer, and cranes the monitor over on display to The Penguin. A wave of shock washes over him, and he stumbles back. *Who is he seeing?*

(CONTINUED)

CONTINUED:

ZACHARY (CONT'D)

She was dragging a wounded guard
into the elevator right when...

(off Penguin)

You know her... don't you?

THE PENGUIN

I want guards stationed in that
room, guns locked on that door at
all times. We can't run the risk
that she'll come back through that
door. Do you understand?

ZACHARY

Of course. But-- who is she?

An intense fear emits from The Penguin's glare.

THE PENGUIN

Trouble.

OFF the ominous response, a mystery churning...

WATCHTOWER

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

EXT. WAYNE MANSION - NIGHT

CRANE DOWN from the serene night sky into... a wasteland of smoke and ash emitting off the remnants of the WAYNE MANSION.

Small bouts of fire pocket the withered structure.

A flame flickers. Through the tiring flame--

The outline of a man surfaces, stood far behind the destruction. Watching.

As the flame begins to calm... smoke clearing...

It's BRUCE. He wears battle scars (bruises and cuts) and a pained expression of grief on his face. Mourning.

Beside him is a large METALLIC CAPSULE. It suddenly OPENS.

Bruce remains unmoved.

He's captured by a deep loss we have yet to comprehend. But then something itches at him - almost as if something is calling out to him from the very corner of his eye.

Bruce looks to the open capsule --

The CAPSULE is craned out like wings offering the BAT SUIT and an entire armory of weapons.

Bruce's focus shifts to something on the suit. His entire demeanor changes with it - a look of defeat transformed into one of hope. Inspired.

It's the BAT-SYMBOL.

OFF the symbol, and it's reminder that the fight continues...

CUT TO BLACK.

END OF EPISODE