

WATCHTOWER

"Legend"

written by

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TEASER

FADE IN:

1

INT. WAYNE MANSION - VERANDA - NIGHT.

1

Gazing over the city, the moonlight illuminating her luscious face, CHLOE leans against the edge of the Veranda, outside the ball taking place inside the Manor.

PERRY

approaches from behind, wine glass in hand, and a cigarette in the other.

PERRY

What are you doing out here,
Sullivan? Didn't ask you to come to
the ball of the year, just to mope
around outside.

CHLOE

(turning)
Sorry. Guess I've been a little
distant lately.

PERRY

Well suck it up. You're a reporter.
Get over your sappiness and get
back into the ballroom.

(beat)

If you want to make it to the top,
you gotta start makin' some
connections with Gotham's bold and
beautiful.

CHLOE

Wouldn't exactly call them that.

PERRY

And what would you call them?

Spotting the dark tone in his voice, Chloe SNAPS back around.

CHLOE

I'm sorry. I'll cooperate.

PERRY

Good. Don't let me catch you
sulking in the corner either. Or I
will give you a tiresome assignment
next thing Monday.

(MORE)

(CONTINUED)

1

PERRY (CONT'D)

(beat)

God it, Sullivan?

CHLOE

Its Chloe. Chloe Sullivan.

PERRY

I know that. Ever thought about
changing your name?

TIGHT on Chloe. Buzzing about, the screen turns an acid
green, bleeding through to --

2

INT. WATCHTOWER - METROPOLIS - FLASHBACK - NIGHT.

2

CLOSE ON: THE DOORS. They slide open to reveal OLIVER QUEEN,
entering with quite a hurry. In his hands, clearly visible,
are several sets of papers. PUSH PAST him to see Chloe,
looking over at him from the head computer.

Completely pale, with stained blood all over her head and
clothes, she looks dead. But that's the point.

OLIVER

Still sure about doing this?

CHLOE

Do I have a choice?

OLIVER

T'yeah. You do. Chloe, we can beat
this thing. You have before.

CHLOE

No. I haven't. The ones that
captured me two years ago weren't
the Department of Domestic
Security. They were working at
Black Creek. Besides, I believe it
was you that rescued me.

OLIVER

And I'll do it again. We don't have
to do this, Chloe.

(beat)

Faking your death, its going to
change your life completely.
Nothing will ever be the same
again.

(CONTINUED)

CHLOE

That's why I'm leaving. To start again. To start over.

(beat)

I'm sure Gotham City has enough room for me. I can get Watchtower back up and running and it'll be like I never left.

Oliver sighs, grabbing tight grip of her hands.

OLIVER

What about Clark? And Lois?

(beat)

Your friends?

Chloe pulls away, and stands.

CHLOE

Lets face it, Oliver. Clark and I stopped being friends a long time ago. As for Lois, there's no way she can know about this. Not when she's with Clark. I don't want to get caught in the middle of that.

OLIVER

Guess you've figured it all out then, huh?

CHLOE

Guess I always have. You don't protect someone's secret for six years and not plan an escape hatch.

(beat)

Gotta look at the bigger picture.

Oliver absorbs it all in pretty fast. He places the documents on the bench, and steps closer to her.

OLIVER

I'm coming with you.

CHLOE

No. You can't. Emil is still out there. You have to stop him before he achieves his ultimate goal, and wipes our entire species off the planet.

OLIVER

Chloe, I --

(CONTINUED)

CHLOE

Oliver, listen to me. I'll be fine.
Once I scan Emil's signature onto
these papers, I can be pronounced
dead. I'm free from the DDS.

(beat)

And I can move on with my life.

OLIVER

And you chose Gotham City? That
place is loathing with criminals.

CHLOE

I plan to clean it up. Once I get
Watchtower back up and running, I
can end the riots, and stop the
mobs from destroying the city.

OLIVER

A light in the shadows. Watching --

Chloe gives off a quirky smile. Nodding her head, the screen
is ridden with a green like acid again, burning back to --

3 INT. WAYNE MANSION - BALLROOM - NIGHT.

3

CLOSE UP: CHLOE -- slightly twitching, getting that thought
out of her head, she puts on a fake smile, and steps forward,
Perry in front.

CHLOE

Done a lot in the past nine years,
Perry. Changing my name isn't one
of them.

PERRY

Well, least its something to think
about. Now, go. Make some
connections. Mingle.

With a WHIMPER, Chloe heads off, out of sight.

WIDE SHOT: BALL -- the entire party fastens. Everyone is
moving exponentially faster than usual. From this shot we
find ourselves on a

CLOSE UP: CLOCK -- the hands of it spin around, faster,
faster, time moving quicker than expected. On that we begin
to PUSH PASSED the sudden blurs, coming in on

CHLOE.

(CONTINUED)

Everything REVERTS back to normal speed, and she sighs, rising from the seat in the corner of the room. Stepping forward, she BUMPS into the first person -- thats the first contact with a stranger she's had all night.

CHLOE

Oomph. Oh, sorry. Didn't mean to --

A charming smile puts tingles through Chloe's heart, a smile of her own widening. The man she bumped into BRUSHES off the alcohol that spilt from his drink and doesn't take much notice of it. Holding his hand out, he faces her, revealing himself to be

BRUCE WAYNE.

Chloe connects with his hand, SHAKING it.

BRUCE

Name's Bruce Wayne. But of course, you probably already knew that.

CHLOE

Yes, Bruce. I know who you are. But now I get to meet you in person, and to say the least, your boyish charms won't work on a gal like me.

BRUCE

Oh, really? Coulda sworn I saw you blush a moment ago.

CHLOE

I was ... embarrassed.

Bruce smirks.

BRUCE

Oh. Right. Of course.

CHLOE

My name is --

BRUCE

Chloe. Yeah, I know you too.

CHLOE

Someone's been reading my articles.

BRUCE

You could say that.

Chloe catches on quick -- something's not right.

(CONTINUED)

CHLOE

Something tells me you don't know me because you're my number one fan. Spill the beans.

BRUCE

What's the matter, Chloe? Can't crack this code?

CHLOE

What are you talking about?

BRUCE

I know all about you.

CHLOE

What? You working for Emil? You the guy that took over his experiments?

(beat)

Who'd have guessed Gotham's most eligible bachelor was in fact its greatest nightmare.

BRUCE

(turning)

I know everything there is to know about you Chloe, and not because of some Emil character, nor your articles for Gotham Daily.

(beat)

Does the name Watchtower ring any bells.

Chloe can't believe it. She scoffs a little, and reverts her attention back on him.

CHLOE

That was a long time ago. And if you think you can use this information to blackmail me, or spread one word about what you know about my past, I will obliterate any proof of your existence in this city, not to mention the world.

(beat)

Got it, bachelor.

BRUCE

Whoa. All I need is your help.

CLOSE UP: CHLOE -- her shock resonates from her, eyes widening, with a slight twitch, her attitude changes.

(CONTINUED)

BRUCE (CONT'D)

Meet me tomorrow night at eight,
and I'll explain everything. But
please, Chloe, I'm one of the good
guys. Someone who knows how far
deep this city lies in darkness,
and you can help me bring it out.

CHLOE

Seriously, how much do you know?

BRUCE

Show up tomorrow night, and I'll --

CHLOE

That's not good enough.

BRUCE

It'll do for now.

CHLOE

If this isn't blackmail, what makes
you so sure I'm going to show up?

Bruce's grin reforms, widening.

BRUCE

Because I'm not the only one who
knows that this city needs a hero.

(beat)

Someone watching over it ...

On the two staring deep into each others' eyes, we --

CUT TO:

4

INT. UNKNOWN RESIDENCE - BASEMENT - NIGHT.

4

CLOSE UP: FLICKERING LIGHT -- dangling from the basement
ceiling, the light SWINGS from side to side, irritative in
its flicker.

It illuminates several spots of the room.

Several PHOTOGRAPHS are seen, pinned up against a map of
Gotham, hanging from the wall. Some have large red crosses
slashed on top of the images, and one the sounding of a
floorboard CREAKING we PAN UP to

HELENA BERTINELI.

(CONTINUED)

Turning to a different set of photographs that has a blood coloured title above it, reading

"VICTIMS OF CRIME IN GOTHAM"

She RIPS off the first that comes to sight. Anger consumes her, nostrils flaring, eyes widening.

HELENA

I will find justice for you, my
dear parents. You will not die in
vein. I promise.

Bringing the photograph up to her lips, she pays her respects with a simple kiss, before pinning it back up on the wall.

Turning away, she faces the desk in front, and reaches for the large remote in front. Picking it up, she CLICKS a button and wooden coverings SLIDE up to reveal her

VIGILANTE COSTUME.

HELENA (CONT'D)

Time to get to work.

On her look of determination we --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

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

5

The door opens and CHLOE enters her apartment. She throws her purse down, and begins to lock the place up tight. Turning she is startled to find

OLIVER

stepping towards her with a smirk on his face. Chloe can't help but feel shocked, and slightly agitated.

CHLOE

Oliver? How'd you get inside?

OLIVER

You know, for a genius you sure haven't mastered the concept of locking a window.

SHOT OF THE WINDOW -- its wide open, curtain blowing in the wind. From that we PULL BACK in on:

Chloe. From there, she looks to Oliver, sighing.

CHLOE

Why are you here Ollie?

OLIVER

What? No *long time, no see comment?*
Or a *I'm so glad to see you?*

His smile DROPS and he closes in on her.

OLIVER (CONT'D)

Look, I'll save the little quirks and unnecessary jokes for a much later day, right now, I've got some bad news.

CHLOE

Honestly I don't think it can get any worse than the night I just had. What's up?

OLIVER

Emil is back, Chloe. I don't know how he survived the explosion, but he's alive.

(CONTINUED)

5

CHLOE
Why are you telling me this?

OLIVER
'Cause you can help stop him.

CHLOE
In case you haven't noticed, I'm
not your super high tech gadget gal
anymore. I don't have that kind of
equipment lying around anymore.

OLIVER
I think its time.

Chloe PERKS up, SNAPPING her head up sharply.

CHLOE
Time? Time for what?

OLIVER
To show you what I've been doing
for the past three months.

On Chloe's confusions we ...

CUT TO:

6

INT. WATCHTOWER, HEADQUARTERS - GOTHAM CITY - NIGHT.

6

The doors RETRACT to reveal OLIVER and CHLOE. They both
enter, and she looks on with astonishment. Its pretty much
the exact same as the one back in Metropolis.

CHLOE
Oh my god.

OLIVER
Thought you might like it. Victor's
been helping me set up the
computer. Rigged the power line to
run through this building. Making
everything you do that much faster
than any online computer around the
globe.

CHLOE
I can't believe you did all this?

(CONTINUED)

OLIVER

Wish I had it done sooner. I know you wanted to put that part of your life behind you, but its your calling, Chloe.

(beat)

Apart of who you are.

Chloe is amazed.

CHLOE

I - I - I don't know what to say...

OLIVER

A simple "thank you" would suffice.

She lights up, her smile broadening.

CHLOE

Thank you, Ollie.

GRAPPLING onto Oliver, she rests her head on his chest, hugging him. Oliver joins in with the smile -- until it lasts too long. Awkward ...

SHE PULLS AWAY.

CHLOE (CONT'D)

Really, Oliver. Thank you.

OLIVER

And as an added bonus, I've already targeted several well known mob's who have been known to lurk around here in Gotham. All you've got to do, is --

(braggish/playful)

...ask a charming, yet rugged superhero to help take them out.

Chloe NUDGES him, and sets off towards the main computer.

ANGLE: MAIN COMPUTER -- A large map of the city, with green dots pinpointed on certain areas. Some are massive red crosses. PULL BACK in on:

Chloe. She turns from the screen.

CHLOE

What's with the crosses?

(CONTINUED)

OLIVER

Dinah and Bart were actually in town last week ... decided to keep them busy.

CHLOE

You've been holding this back from me longer than I thought.

(beat)

Thought we were through with the whole secret keeping after all that happened last year.

OLIVER

Oh, come on Chloe.

CHLOE

I'm just messing with you, Oliver.

(beat)

Whoa. This is the exact computer I had back in Metropolis. How'd you --

OLIVER

Before you skipped town I had all the data, and most of the tech transferred to Queen Industries in Star City. And had out lab techs rewire it here in Gotham.

(beat)

Nifty, huh? So, who should we go after first. Pick a mob, any mob.

Chloe turns to face him.

CHLOE

Whoa. Oliver. I'm not sure I'm ready to take on the big bads of this city yet. Its too soon, I --

OLIVER

Chloe! Come on, its been three whole months. You have to get your head back in the game.

CHLOE

I'm just not ready yet, Oliver.

OLIVER

Then get ready.

(beat)

You remember why you're here. What made you come to Gotham. Your mission.

(MORE)

(CONTINUED)

6

OLIVER (CONT'D)

Don't leave that behind you, Chloe.
That's not who you are. That's not
the Chloe Sullivan that I know.

A beat, pushing in on Chloe.

TIGHT ON CHLOE -- the look in her eyes, and the half grin
forming on her face gives us insight on what she's thinking.
A little quirky chuckle, and we --

SMASH CUT TO:

7

INT. WAYNE MANSION - LIBRARY - NIGHT.

7

A large library of books surrounds the room in which the
bachelor billionaire, Bruce Wayne, sits, at his desk with a
photograph in his hand.

ANGLE: PHOTOGRAPH -- an image of a masked vigilante, fleeing
the alley. A signature of the photographer is at the bottom;
but we pay no attention to it, DRIFTING back to

BRUCE

who looks up at his butler ALFRED PENNYWORTH who enters. In
his hands is a larger tray of supper...

ALFRED

Master Bruce, I trust the party
went as planned.

BRUCE

As best as it could, Alfred.

ALFRED

Did you run into Ms. Sullivan as
you had hoped?

He sets down the tray.

BRUCE

Indeed I did. However, I don't
think I came off in a good light.

ALFRED

I don't suppose you explained to
her what exactly it is you wanted.

BRUCE

Telling someone you know who they
are, and everything about their
past, is a lot to take in, Alfred.
(MORE)

(CONTINUED)

BRUCE (CONT'D)

(beat)

Wasn't exactly planning on dropping
the bomb right then and there to
top it off.

Bruce stands, and proceeds towards the books.

BRUCE (CONT'D)

My parents deserve justice, Alfred.

(beat)

I know their killer is still out
there. And I want to make sure he
can never hurt another living soul.

ALFRED

I understand, sir, but what you
want is vengeance -- and that will
get you no where.

BRUCE

Justice. Vengeance. They're just
words, Alfred.

Alfred sighs. He looks down catching a glimpse of the
PHOTOGRAPH

pulling it up into sight. He ponders a moment, before
approaching Bruce.

ALFRED

I see you have a new fascination
with this masked vigilante ...

BRUCE

She's been keeping the streets
clean. But she could use some help.

ALFRED

Don't suppose you'll be throwing on
some tights and a cape to go out
and join her, sir?

BRUCE

(chuckle)

No, Alfred. Don't be silly.

Bruce turns away, facing his Butler.

BRUCE (CONT'D)

However, I do have my own weapons
expert over at Wayne Enterprises
who could be of use to her.

(MORE)

(CONTINUED)

BRUCE (CONT'D)

(beat)

Every hero needs someone looking
out for them.

ALFRED

That's why you have me, sir.

The two smile at one another, before Bruce proceeds over to
his desk, grabbing his cup of milk and taking a sip.

Alfred looks on.

ALFRED (CONT'D)

Good night, sir.

BRUCE

Sleep well, Alfred.

Alfred nods, turns and walks off.

CUT TO:

8 EXT. GOTHAM CITY - STOCK FOOTAGE - NIGHT.

8

A small glimpse of the city at night, PUSHING UP over it
towards the city. Flying in between the buildings, we soon --

CUT TO:

9 INT. OLD FACTORY - GOTHAM CITY - NIGHT.

9

All is silent. A small FLICKERING light buzzes about from the
ceiling, illuminating two

SHADOWS

that enter the room cautiously. Stepping into a rather large
patch of light, the two are revealed to be the GREEN ARROW
and CHLOE SULLIVAN.

ANGLE: PDA -- in Chloe's hand is a technological device, that
has a large tracer on it. It is BEEPING rather hastily, but
subtly. DRIFT BACK to...

Chloe and Green Arrow.

CHLOE

You really think the maffia have
connections with Emil?

(CONTINUED)

GREEN ARROW

I've been investigating ever since his disappearance. Emil has made several connections here in Gotham, most likely to bring in shipments for his experiments.

(neat)

We've been fooled once before, Chloe, can't afford for it to happen again.

Turning into the next room, there stands a MAN, illuminated by the moonlight rushing in from the large open window.

The Green Arrow places his arm out, blocking Chloe off.

GREEN ARROW (CONT'D)

Chloe, wait ...

Looking up from the PDA, they've reached the location. She slips it into her

POCKET

and proceeds forward.

The Man TILTS his head to the side, somewhat looking over his shoulder -- feeling the new presence. A chuckle escapes him.

MAN

I knew you'd come.

GREEN ARROW

Someone had to bring you guys down.

MAN

You're one man going up an entire army. You'll never win.

CHLOE

What am I? Chop liver?

The man turns to reveal himself as

RUPERT THORNE

the head of Gotham's worst crime family.

RUPERT

The criminal mobs of Gotham City are forming an alliance. And before you know it, this city will be under new management.

(MORE)

(CONTINUED)

RUPERT (CONT'D)

(beat)

Under our control. And your little
plan to stop us will burn with the
rest of Gotham.

Enraged, the Green Arrow grabs Rupert and slowly pushes him
towards the wall.

GREEN ARROW

This ends now, Thorne.

RUPERT

This is only the beginning.

Several dozens of gun wielding men enter the factory,
surrounding our heroes who look on to see themselves in
danger. Chloe immediately retracts

TWO HANDGUNS

from her jacket, pulling them up close to her chest, and
turning to face the mob members that approach fiercely.

CHLOE

Still think this was a good idea.

GREEN ARROW

We got what we came for didn't we?

CHLOE

And that was?

Throwing a hard punch, the Green Arrow knocks Rupert to the
ground, falling completely out of consciousness. He then
turns to the blonde.

GREEN ARROW

Proof.

Slowly approaching each other, standing side to side, they
continue looking up with total fear -- the mobs forwarding in
on them.

CHLOE

Great. Emil's alive. Which is more
than I can say for us.

GREEN ARROW

Good thing we both read Fighting
Mobs for Dummies.

(CONTINUED)

CHLOE

Hmm. Mine must have gotten lost in
the mail --

Cocking her weapons, she turns to the nearest group of men
and fires. Several go down, but they close in fast, and soon
she must resort to fighting with hand and foot.

Some stay up behind, firing heavy artillery down at them.

The Green Arrow steps in and begins to fight back hard,
apprehending the men that charge in with blades. From him we

PUSH OVER TO

Chloe as she runs out of bullets, and swipes her gun across
the attacking thug's jaw -- knocking him down. She turns to
her partner who

GRUNTS WITH AGONY

stumbling over, pulling a rather large blade out of his gut.

CHLOE (CONT'D)

Oliver!

A hand GRAPPLES onto Chloe's shoulder, throwing her across
the large table. She slides across it, and falls off the
other side.

Standing above her, one of the gunman aims for her head.

Pulling back the arrow, he shoots. The arrow flies across the
room and goes straight the gunman's shoulder, pinning him to
the wall.

Chloe sits up, looking over to see the Green Arrow, smiling
back at her before being grabbed by Rupert Thorne, who throws
him across the floor.

Rolling up to his feet, he retracts his

CROSSBOW

and aims accordingly. Firing, the small dart like arrow
spirals towards Rupert. He dodges it, and it jams into the
wall behind him.

Pulling out his gun, he goes to fire immediately without
hesitation before the glass roof

SHATTERS

(CONTINUED)

and a large caped figure drops in from the sky. As glass flies all throughout the room, the impact from the drop causes Rupert to fall to the wall, trying to flee it.

He hits it hard and drops to the ground.

Looking up, the Green Arrow watches the shadowed figure masterly take down most of the criminals in the room, before swiftly guiding towards Chloe and pushing her towards him who holds her away from the chaos.

CHLOE (CONT'D)
Looks like Gotham has their very
own vigilante.

Turning to face them

THE HUNTRESS

reveals herself to the duo. With a glistening smirk, she grabs out a gun, and holds it up above her head.

BANG! A large grapple rope shoots up at the broken roof, smashing through and connecting. She begins to fly up, disappearing into the night.

CHLOE (CONT'D)
Oh, no you don't.

Running out of frame, Chloe chases after her --

SKIP TO:

EXT. OLD FACTORY - GOTHAM CITY - NIGHT.

Rushing into sight, outside the old factory, Chloe chases down the Huntress who approaches her motorcycle.

CHLOE
Whoa, whoa, wait up.

HUNTRESS
Sorry. I'm not one to stick around
to sign autographs.

CHLOE
Didn't ask for one.

Hopping onto her bike, she looks over her shoulder to Chloe.

(CONTINUED)

HUNTRESS

Probably don't need me to tell you
that hanging out with thugs could
get you in a lot of danger.

CHLOE

Speak for yourself.

HUNTRESS

City's a dangerous place. You
should be prepared.

With a half smirk, she turns off, and begins to kick her bike
into gear. Before zooming off down the road, Chloe throws a
tracer on the back of the bike, and on that, we slowly begin
to

RETRACT AWAY FROM THEM.

Slowly being taken away from the scene, we catch the Green
Arrow rushing over to Chloe, the both of them looking off to
see the fleeing vigilante.

Disappearing towards the night, we --

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

11 EXT. GOTHAM DAILY - CITY - DAY. 11

A wide, establishing shot of the Gotham Daily building, slowly closing in on it from afar. Coming to a set of large windows, we soon --

CUT TO:

12 INT. GOTHAM DAILY - OFFICES - DAY. 12

The elevator doors open to reveal Chloe, entering the offices and making her way towards the door labelled "Editor-In-Chief". Reaching for the handle, she opens, and we soon find ourselves ...

13 INT. GOTHAM DAILY - PERRY WHITE'S OFFICE - DAY. 13

Perking up, Editor-In-Chief Mr. Perry White welcomes Chloe into his office with open arms. He rises from his desk, and guides her to the seat, with a proud look in his eyes.

PERRY

Well done, Sullivan.

(beat)

Mr. Wayne called last night with nothing but admiration for you. I see you two hit it off well.

CHLOE

If you could call it that.

PERRY

He'd like to meet you again, tonight. Said that he'd like to discuss furthermore of some --

(beat)

... Watchtower project? I don't know what that is, but it seemed pretty important.

CHLOE

Yeah, I don't think I'm gonna show.

(CONTINUED)

PERRY

What? Chloe, this is Gotham's most famous billionaire we're talking about here.

(beat)

If he wants to have dinner with you, I'd take him up on that offer.

Chloe

The guy's a pig, Mr. White.

PERRY

I don't care if he's a raving lunatic, you will go to that dinner, and you will make a name for yourself.

With a sigh, she caves.

CHLOE

Alright!

Perry turns back around and takes a seat.

CHLOE (CONT'D)

Can I ask you something, Mr. White?

PERRY

Shoot.

CHLOE

Why are you trying to help me make connections? Pushing me to go to new limits? Talk to people I could really care less about?

PERRY

Because its your job to --

CHLOE

Thats bull, and you know it.

Perry stops. Takes in a breathe, and continues.

PERRY

Because you remind me of myself, Chloe. I too was something of a reknown reporter, like yourself. But my priorities shifted, things got me down -- and before you know it, I'm a bum living in the streets of Metropolis with a drinking a problem.

(MORE)

(CONTINUED)

PERRY (CONT'D)

Now, here I am, trying to make a name for myself, and trying to become what I once was.

(beat)

And I can tell a part of you wants to do that too. So that's why I push you! You have potential to be great, Sullivan. Don't throw it away like we both did years ago.

A smile forms on Chloe's face, she's touched.

CHLOE

Thank you.

(beat)

Don't have to worry so much anymore, I think I found a story I can finally dig my teeth into.

PERRY

Care to share?

CHLOE

Lets just say Gotham isn't in as much trouble as we thought.

On her cocky grin we --

SMASH CUT TO:

14 INT. WATCHTOWER, HEADQUARTERS - GOTHAM CITY - DAY.

14

The doors open as Chloe swiftly enters the headquarters with a radiant smile on her face. She finds

OLIVER

already by the computers, jumping from one to another. He turns to face her, upon hearing her entry.

OLIVER

Chloe. What are you doing here? I thought you had work today --

CHLOE

I do. I'm doing a story on the masked vigilante we ran into last night. Got anything?

OLIVER

Sorry, the tracer was a bust. She was on the move all night.

(CONTINUED)

CHLOE
Doesn't make it a bust, just makes
it more difficult. Scoot over,
would you scout?

Oliver smirks at her as she shuffles him away from the computer. He walks over to the other, and scans through the info he had on it.

ANGLE: COMPUTER SCREEN -- A massive map pops up on screen, pinpointing each location and the times, following a track that cuts off in the middle of the city.

CHLOE (CONT'D)
There we are. Now that wasn't so
hard was it?

Oliver comes in from behind her, peering over at the screen.

OLIVER
She must have found the device.

CHLOE
And obliterated it before going
back to hero central.

OLIVER
Either that or she lives under the
city.
(from Chloe's look)
Or, you know, not...

A small laugh and Chloe begins to type away on the computer, Oliver seeping back, and turning away. We come in close on his face.

OLIVER (CONT'D)
Maybe we should concentrate on the
more pressing issues we're facing
right now. Like Emil for instance.

CHLOE
Why do you think I'm doing all of
this? If we can get this gal on our
side, we have a greater chance at
bringing Hamilton down.

OLIVER
We already tried bringing him down,
this time, we need a better tactic.

(CONTINUED)

CHLOE

How do we even know he's still
alive. Maybe we're being toyed
with.

OLIVER

The guy's a mastermind, Chloe. No
one would go this far to make us
feel threatened. The entire mob is
in on it all.

CHLOE

Were you not there when we saw him
go down with the rest of building?

OLIVER

We don't know that!

Chloe begins to shake, the acid green burning through over
her, and we soon bleed through to --

15 INT. HAMILTON'S BASE - TOP FLOOR - FLASHBACK - NIGHT. 15

The screen enters the building, finding Chloe standing, gun
in hand, aimed at the infamous

EMIL HAMILTON

who stands before her, gun aimed back at her.

They both stand, same distance apart, with the very same look
in their eyes. Chloe begins to smile, knowing she'll prevail.

CHLOE

You can't win, Emil. Forming a new
race of superpowered meta-humans,
doesn't exactly scream world peace.

EMIL

Yet spying on the whole city, and
invading one's privacy is?

CHLOE

Least I let the people of
Metropolis live their lives,
instead of trying to force them to
become something they're not.

(beat)

(MORE)

(CONTINUED)

CHLOE (CONT'D)

You really think I could let you create a secret army of superior beings? For a doctor like yourself, you really are stupid.

Cocking the gun, Emil is ready to take the shot.

EMIL

Goodbye, Chloe Sullivan.

CHLOE

I don't think so ...

As he goes to fire, Chloe surprisngly performs a roundhouse kick, knocking the gun out of his hand. As her leg comes back, meeting the ground, she goes to kick again

KNOCKING EMIL ACROSS THE JAW

which propels him to the wall.

CHLOE (CONT'D)

You can thank my cousin, Lois, for that one.

Struggling to get back up, Chloe turns off as a call gets through her headphone --

OLIVER (o.c.)

(through headphone)

Chloe! Reaching the co-ordinates as we speak.

CHLOE

Hurry, I don't know how much longer I can hold him off.

OLIVER (O.C.)

(through headphone)

Did you shut down the experiments?

CHLOE

That's the thing.

(beat)

There were no experiments in the building. Must have flushed them out before --

Interrupting, a large gun SWIPES across frame

THWACKING CHLOE

(CONTINUED)

across the back of the head and knocking her straight to the ground. She rolls over, onto her back, pulling Emil down to the floor, whose jacket flies about from the force, revealing

A LARGE BOMB

attached to his chest. Chloe's eyes widen with terror, and she reaches for the gun. He flings out his leg, clobbering her across the face, knocking her to the side.

Chloe grunts, rolling to the desk, and trying to stand her ground. She grapples on, pulling herself up to her feet, and trying to make contact with Oliver again --

CHLOE (CONT'D)
Oliver, hurry!
(beat)
He's got a bomb!

SMASH CUT TO:

16 EXT. METROPOLIS, CITY - ROAD - FLASHBACK - NIGHT. 16

The motorcycle zooms down the road, the GREEN ARROW on the back of the vehicle, driving. In the revelation, he clicks for the microphone --

GREEN ARROW
(into mic)
I'm on my way.

As he takes on down the road, faster, we --

CUT BACK TO:

17 INT. HAMILTON'S BASE - TOP FLOOR - FLASHBACK - NIGHT. 17

Rising to the cause, Emil brings his gun up into sight, aimed at Chloe who backs away in fear.

CHLOE
What the hell are you trying to do?

EMIL
You're too late, Chloe.

CHLOE
Why would you do this? After years of experimenting? Why blow you and your creation down to the ground.

(CONTINUED)

EMIL

In case you haven't noticed, my experiments have been moved. A prodigy of mine, a man just like me, has been given ... everything.

(beat)

Now, this battle will come to an end, right here ... tonight.

CHLOE

This was a set up.

EMIL

My legend. My legacy. Will carry on. And all your attempts at stopping me ... will have been for nothing.

Revealing the trigger, he goes to blow.

EMIL (CONT'D)

Sorry to indulge in the cliché, but, I thought it best to end it like this.

CHLOE

I can't let you do that!

Lunging forward, she tugs at the trigger, but he apprehends her, slapping her across the face. She falls to the ground, right in front of the handgun.

With a sudden look of awareness, she grabs onto the gun and turns back up

PULLING ON THE TRIGGER

and firing a bullet straight into Emil's shoulder.

Emil shrieks with agony, dropping the trigger, and falling to the ground with a shrieking grunt! Chloe rises to her feet, and without hesitation, begins to run.

CUT TO:

18 INT. HAMILTON'S BASE - FOURTH FLOOR - FLASHBACK - NEXT. 18

Rushing into the corridor, Chloe picks up the pace, and begins scaling through the base as fast as she can. Without even looking back, she forwards out of frame, entering the next lot of stairs which brings us to --

19 INT. HAMILTON'S BASE - THIRD FLOOR - FLASHBACK - NEXT. 19

Turning in, she runs towards us. Her speakerphone clicks in and she places her hand over her ear, taking it --

GREEN ARROW (O.C.)
(through headphone)
Chloe! I'm out front! What's going
on in there?

Making it to the end, she turns off, out of frame. Following on hastily we --

CUT TO:

20 INT. HAMILTON'S BASE - SECOND FLOOR - FLASHBACK - NEXT. 20

Re-entering frame, she continues her conversation, short of breathe, in panic.

CHLOE
I managed to separate him from the
trigger, but I don't know if I can
make it out in time.

GREEN ARROW (O.C.)
(through headphone)
Where are you?

CHLOE
On the second floor. I'm almost
out. Pray for me.

She hears a loud rumbling noise, and turns off to see a massive whirlwind of fire rushing towards her. She turns off and runs down the stairs, EXITING FRAME as it gets

CONSUMED

by flames, causing us to --

CUT TO:

21 INT. HAMILTON'S BASE - GROUND FLOOR - FLASHBACK - NEXT. 21

Slow-Motion kicks in as Chloe struggles to make it out of the building. The ceiling begins to collapse above her, and she continues to move through the base -- she stumbles back as rubble crashes in front of her and slow motion STOPS.

(CONTINUED)

21 WATCHTOWER "Legend"
CONTINUED:

30.
21

Looking back, the fire catches up, she stops, contemplating,
before we --

SMASH CUT TO:

22 EXT. HAMILTON'S BASE - METROPOLIS - FLASHBACK - NIGHT. 22

A massive explosion of fire bursts through the entrance, a
distant figure running in front of it. The figure draws
closer, Chloe, as she flees the crumbling building.

GREEN ARROW

Chloe --

Zooming off towards her on the motorcycle, he reaches out to
her. Reaching him, she grabs onto his arm, and he propels her
over the bike, and onto the back. She wraps around him as
they then

ZOOM OFF

out of harms way.

Turning in, they look on at the rising smoke.

GREEN ARROW (CONT'D)

Did he --

CHLOE

No. He didn't.

The screen bleeds through, an acidy green washing over
Chloe's shocked face as we soon find ourselves --

23 INT. WATCHTOWER, HEADQUARTERS - GOTHAM CITY - DAY. 23

Staring straight into Oliver's eyes, having remembered that
night, she speaks --

CHLOE

*A prodigy, just like him, given
everything. Oliver, you know what
this could mean, don't you --*

OLIVER

He's still out there.

CHLOE

He's been working for you for
years. Which connects to Lex.

(beat)

(MORE)

(CONTINUED)

CHLOE (CONT'D)

There's every chance in the world
that some of his inspiration rubbed
off on Hamilton which suggests --

OLIVER

We didn't get the real deal.

CHLOE

And now, a war really is about to
begin.

Slowly retracting from them, we PULL UP towards the large
glass ceiling to reveal

THE HUNTRESS

peering down, listening in. Leaping off, she gets all the
information she wants, and we --

FLASH CUT TO:

24 EXT. GOTHAM CITY - SKYLINE - NIGHT. 24

Several few shots of the city, as day turns into night. From
the skyline, we come in on the city, peering over the
buildings and sights of Gotham before we --

SMASH CUT TO:

25 EXT. WAYNE MANSION - GOTHAM CITY - NIGHT. 25

Closing in on the large mansion, we begin to reach the
window, revealing two familiar faces inside. Pushing through,
we soon find ourselves ...

26 INT. WAYNE MANSION - DINING ROOM - NIGHT. 26

Seated at the dining room table, sharing a rather romantic
evening, at least that's what it looks like, is bachelour
playboy

BRUCE WAYNE

and Gotham Daily reporter Chloe Sullivan. However, Chloe
looks a bit hesitant to loosen up, a bit on edge about this
evening together.

(CONTINUED)

BRUCE

I assume you have some questions about me. About what I want from you.

CHLOE

T'yeah. A couple.

Bruce leans forward.

BRUCE

I admit. I did scan through bits of your past. But I'm not who you think I am.

CHLOE

I don't know what to think about you, Mr. Way --

BRUCE

Bruce. Please.

Chloe takes in a breath.

CHLOE

Alright. Bruce.

BRUCE

Thing that caught my eye, after all my ... investigating ... is that there are three months of your life that seem to have *disappeared*.

CHLOE

For someone who doesn't want to come off as a bad guy, you sure are making it difficult.

(beat)

What do you want?

A loud beat, pushing tight on Bruce --

BRUCE

I need your help.

Chloe looks rather shocked.

CHLOE

Now what would Gotham's most famous celebrity want with a reporter like me, huh?

(CONTINUED)

BRUCE

I know everything there is to know about Watchtower. I know how it began, and I know how it tragically came to an end.

(beat)

The government's after you, Chloe, I want to help get you out of its radar. A way for you to not play dead, and finally escape a part of your past that's ... not so pleasant.

CHLOE

Why me?

Bruce leans back, heart wrenching as he begins ...

BRUCE

When I was a little kid, my parents were brutally gunned down, right in front of my eyes. Not only did he rob me of the people I loved the most, but he savagely destroyed my childhood along with them.

(beat)

You work for Justice. And that's what I'm seeking. I may not be able to stop the thug that did this, but there are a million more bad guys out there in this city that deserve to be punished.

(long pause)

Oliver and I have been friends for many years. In a way, the tragedies in both our lives have somewhat brought us together. Bonded our friendship.

Chloe begins to trust him a little more --

BRUCE (CONT'D)

He got his justice. I want mine.

CHLOE

Justice? What you're talking about isn't justice, Bruce. It's vengeance. Cold blooded murder...

BRUCE

Vengeance. Justice. It's the same thing, isn't it?

(MORE)

(CONTINUED)

BRUCE (CONT'D)

(beat)
Look, cash isn't a problem.

Chloe stands.

CHLOE

Whoa, Bruce, look. I don't know what you were thought was going to happen, but I don't kill people.

BRUCE

Chloe, please. I'm begging you.

CHLOE

No! I told you, I don't --

Bruce stands, and grabs her, looking into her eyes.

BRUCE

They're criminals, Chloe!

He calms down, and lets go.

BRUCE (CONT'D)

For so many years, I look back at that night wondering if there was anything I could do to stop that from happening. To stop them from being killed.

(beat)

But I couldn't. I was - I was just a kid. But I can now.

(then)

But not alone.

CHLOE

If you kill them, you become just as bad as they are.

Checking her watch, she looks back at him.

CHLOE (CONT'D)

Look, Bruce. I've gotta go. Its been nice meeting you, really.

(beat)

Please. Don't do anything drastic.

With a comforting smile, she turns off, and EXITS.

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

27 INT. GOTHAM DAILY - OFFICES - NIGHT.

27

The elevator door opens and Chloe swiftly makes her way towards her computer. Sitting down, she opens up her files, and finds her story for the next paper. Hitting print

IT SENDS TO THE PRINTER

and she rises back up to collect it.

A small footstep sound and she turns around, a fleeing shadow escaping the wall. Chloe steps forward, concerned.

CHLOE

Hello? Somebody there?

The same noise occurs, and she follows the shadow --

CHLOE (CONT'D)

Perry? Is that you?

Dropping in from behind, the

HUNTRESS

reveals herself to Chloe.

Grabbing her, the Huntress throws Chloe to the wall, and approaches fiercely.

HUNTRESS

What the hell were you trying to do, huh? Putting a tracer on my bike. Who do you think you are?

CHLOE

I'm only trying to help.

HUNTRESS

Do I look like I need your help, blondie?

CHLOE

You don't understand --

She pushes Chloe back to the wall, holding her there tight.

(CONTINUED)

HUNTRESS

No, you don't understand. I have my own reasons for doing what I do. And I don't need some *reporter* telling me otherwise.

CHLOE

Listen up, grumpy --

Chloe nudges her off.

CHLOE (CONT'D)

I'm not just a reporter, alright.

(beat)

I'm like you. A hero.

HUNTRESS

(mockingly laughs)

T'yeah, really? What do they call you? The Blonde Nuisance?

CHLOE

Watchtower.

HUNTRESS

Oh, yeah. I saw you're little *hideout*. Quite a place you got running there.

CHLOE

Thank you.

HUNTRESS

But it won't last. You're too out in the open. Once you get found, the city will eat you alive.

CHLOE

What makes you so sure.

HUNTRESS

Look, I know this city. I know how it runs. You don't stand a chance.

(beat)

And the next time you try to track me down, I won't be so nice.

Turning off, the Huntress goes to escape.

CHLOE

Wait, I'm not done yet!

(CONTINUED)

Grabbing onto her arm, Chloe stops her. Turning around, she throws a wide punch, clobbering Chloe across the jaw. She

FALLS TO THE WALL

and hits it rather hard, but manages to maintain her balance.

CHLOE (CONT'D)
Okay, that is it.

Standing, she continues.

CHLOE (CONT'D)
What the hell is wrong with you ego maniac superheroes? Does it come with the cape or something?

HUNTRESS
Or something.

CHLOE
We need to talk, now.

HUNTRESS
I'm through talking, back off.

CHLOE
No.

Stopping her again, Chloe attempts to have this conversation about her motives, her plans to save the city. But she comes back in swinging.

Chloe ducks this time, and rises back up.

CHLOE (CONT'D)
Don't fall for the same move twice.

HUNTRESS
Hmm. Blonde, yet not so stupid.

CHLOE
The name is Chloe!

HUNTRESS
Don't care.

Pulling one of her well known moves, she pulls out a small wooden implement that extends into a large pole, in which she uses to trade hard blows.

Her technique sends Chloe to the ground, who grunts with agony, slamming hard against it.

(CONTINUED)

HUNTRESS (CONT'D)

You really think the city can be saved. The criminals own Gotham.

CHLOE

For a hero, you sure don't believe in the city you're struggling to protect.

HUNTRESS

I believe in the truth. And the truth is ... no matter how many heroes you throw into the fight, there will always be more criminals to wipe us out.

CHLOE

You're wrong.

Knocking her legs out, Chloe sends the Huntress dropping to the ground, and regains her own balance -- standing.

CHLOE (CONT'D)

Its heroes like you who let the people down.

HUNTRESS

Name one person on this Earth who has made a difference. Someone whose never let evil prevail.

CHLOE

Clark. Kent. He doesn't fight for vengeance. Or for the thrill of the fight. He fought for the people.

The Huntress stands, still a bit raged.

HUNTRESS

Then let him save us.

CHLOE

He's busy with his own city. Guess that means you're stuck with me.

HUNTRESS

You don't belong here, short stuff.

Going to run off, Chloe stops her before she can, pulling her fist back and smiling --

CHLOE

Still not finished.

(CONTINUED)

Ploughing her fist into the Huntress' face, she knocks her fair out. Dropping to the ground, she lies there unconscious.

Entering the room

PERRY WHITE

reveals himself, looking up from his cup of coffee to Chloe who stands in front of the unconscious masked vigilante.

CHLOE (CONT'D)
Now there's your story.

On Chloe's heavy breathing, and Perry's utter surprise, not to mention shock, we --

SMASH CUT TO:

28 EXT. GOTHAM CITY - WATCHTOWER - STOCK FOOTAGE - NIGHT. 28

An establishing shot of Gotham, peering down towards the large Watchtower building. As we do, we soon --

CUT TO:

29 INT. WATCHTOWER, HEADQUARTERS - GOTHAM CITY - NIGHT. 29

Lying, unconscious on the floor, is the masked vigilante the HUNTRESS

who slowly begins to awaken with a groan. Slowly sitting up, she looks on to see a shadowed figure, from a distance.

HUNTRESS
What the hell --

Stepping out of the shadows, Chloe reveals herself.

CHLOE
Welcome to *Watchtower*.

HUNTRESS
Oh, hell no. You *kidnapped* me!?

CHLOE
Kidnapped. Taken. Those are such strong words.

(CONTINUED)

HUNTRESS

Look, I'm getting out of here, one way or another.

Entering frame, the

GREEN ARROW

makes his presence known, dressed in costume, with his bow held out in front.

GREEN ARROW

I beg to differ.

Turning to face him, the Huntress spots Green Arrow.

HUNTRESS

Oh god. What is this? Some sort of sick Halloween Hub for Heroes?

CHLOE

Back in Metropolis, we ran a group of superpowered heroes known as the Justice League -- in which successfully apprehended most of the crime rates, and kept the city safe.

HUNTRESS

Let me guess, it didn't stick.

CHLOE

Things came up. Had to relocate.

(beat)

Now, like most things, its time to move on. Time to form a new team.

HUNTRESS

And you want me to be apart of that? I told you, I'm a --

GREEN ARROW

Quit the solo speech, 'right? I've been working that long before you kid.

The Huntress begins to ease into the *idea*.

HUNTRESS

Why did you come to Gotham?

(CONTINUED)

CHLOE

This city is in desperate need of some help. Metropolis already had its heroes. But Gotham ...

(long pause)

You said that it doesn't matter how many heroes you throw into the battle, there will always be more criminals to wipe them out. What if I told you that I can make sure that this city gets the help it deserves, and stays that way.

HUNTRESS

I'd say what was the catch.

GREEN ARROW

No catch, kid.

HUNTRESS

Could you stop calling me, *kid*!

CHLOE

I'd have to second that.

GREEN ARROW

And I'll wait over here ...

Stepping out of FRAME, we push in closer on the women.

CHLOE

Look, I know you mean well. But you can only do so much alone. There are so many heroes out there, just waiting to be lead down the right path, and that's where Watchtower comes in.

HUNTRESS

You don't even know me, Chloe. Why do you do all of this?

CHLOE

Because I know a hero when I see one. I also know when they're striving to become something amazing, but fall along the way.

(beat)

Don't you think its time to step out of the shadows, and finally become the hero you can be?

(CONTINUED)

Closing in on the Huntress' eyes, we see the glimmer of possibility lighting up in there. On that we come back in on

CHLOE

as she steps around to the computer, the Huntress following in foot. They approach the computers, revealing the maps.

CHLOE (CONT'D)

We've been able to pinpoint and locate all mobs around the city, that could pose as a major threat to Gotham. And as our first task, I think we should try to take them out. One by one.

GREEN ARROW

(approaching)

We know you've been taking on mobs yourself. And that's how we came across each other back at the factory the other night.

HUNTRESS

Oh my god.

ANGLE: COMPUTER SCREEN -- tight on the map, we catch one of the main mobs, known as the "Roman Maffia". On that we come back in on

THE HUNTRESS

who looks on with terror. A green-y acid bleeds over the screen and we soon find ourselves --

30 INT. BERTINELI MANOR - BEDROOM - FLASHBACK - MORNING. 30

Awakening in her bed, a YOUNG HELENA BERTINELI jumps up with her eyes glistening. A wide grin forms on her face, and she is jitty with excitement.

CUT TO:

31 INT. BERTINELI MANOR - STAIRWAY - FLASHBACK - NEXT. 31

Running down the stairs, still jumping about with joy. Large christmas decorations hang through the room, as she soon reaches the end of the stairs, entering the --

32 INT. BERTINELI MANOR - LIVING ROOM - FLASHBACK - NEXT. 32

She looks around, all is quiet. She seems confused, worried about something. Nothing is what it usually is on Christmas Morning. She turns to see a

LARGE PATCH OF BLOOD

spread around the floor, followed by a rather long trail.

Helena begins to follow it, concerned. The blood gets bigger and bigger before she soon finds the

BODIES OF HER PARENTS

lying dead on the floor, along with several other relatives all throughout the house. She begins to

RUN

screaming with utter shock. Racing out of FRAME, we --

CUT TO:

33 INT. BERTINELI MANOR - KITCHEN - FLASHBACK - NEXT. 33

Entering the kitchen, she rushes towards the cupboard, hiding inside, trying to make the images go away.

YOUNG HELENA

No. No. No. No. No. No --

Blood drips off the counter, and into sight, onto the floor in front of her. She stumbles back to the wall, shaking, before opening her eyes more to the other dead people all through the kitchen.

Screaming to the top of her lungs, she gets up, and begins to run off again, only to

TRIP OVER

something left on the floor.

She hits the ground hard, a bit dazed from the trip. Looking around, she spots a single

RED ROSE

left on the floor, along with a calling card that reads "Roman". She stares at it, shaking with trauma before the green acid bleeds over view, and we find ourselves --

34 INT. WATCHTOWER, HEADQUARTERS - GOTHAM CITY - NIGHT. 34

Clicking the terminated button, she wipes the Roman Maffia pinpoint off the map. Stumbling back with shock, the Huntress turns off to leave. Chasing after her, Chloe tries to see what's going on --

CHLOE

What is it? What's wrong?

HUNTRESS

I'm sorry, Chloe.

CHLOE

What for?

HUNTRESS

There's something out there that I need to stop, and I can't do it with you two getting in the way.

CHLOE

What are you talking about?

The Huntress stops in her path, turning to her.

HUNTRESS

The Roman Maffia! That's what I'm talking about!

CHLOE

I don't understand.

HUNTRESS

No, you wouldn't.

(beat)

Look, you told me of a hero that didn't fight because of vengeance or out of kicks. Well, I'm not like him. My entire family was wiped out by this organization and I will not let them go unpunished.

CHLOE

What are you going to do?

HUNTRESS

End the chaos. Get vengeance for what they did!

Chloe grabs her.

(CONTINUED)

CHLOE
No, you can't!

HUNTRESS
(pushes her off)
Let go of me, Chloe!
(then)
They're still out there, after all
these years, and the city will fall
if I don't stop them!

CHLOE
Gotham's already falling! And you
can't stop it by yourself. Have you
been listening at all?

HUNTRESS
I'll be back. I promise.

She opens the doors, away from Chloe, who looks on with
anger, and concern --

CHLOE
If you kill them, there'll be no
turning back. You'll become what
you've fought so hard to stop!

HUNTRESS
I don't care anymore.

Closing the doors on them, the Huntress disappears into the
night, and on Chloe's shock, we --

SMASH CUT TO:

35 INT. WAREHOUSE - ROMAN MAFFIA BASE - NIGHT.

35

On the burst of the BANG, a body drops into view, hitting the
ground with a hole in the back of their skull. Falling onto
the floor, Rupert Thorne is revealed, shot dead. From him, we
PULL UP to

FALCONE

the biggest crime lord of Gotham City.

A wicked grin forms on his face, wiping the sprayed blood off
of his face. He steps over the body, approaching a shadowed
figure, a

MASK

(CONTINUED)

disguising them.

FALCONE

There. The Huntress won't be able
to trail them back to us.

Stepping out of the shadows, the BLACK MASK reveals himself.

BLACK MASK

I'd say that our plan was a
success. Now its time to finish the
Huntress' war on crime.

FALCONE

When are we gonna meet this *Doctor*
guy? You know, see the man behind
the curtain, so to speak.

BLACK MASK

All in good time.
(beat)
The *Doctor* is off making this world
a better place. Once his
experiments become law, our final
phase will come into play.

FALCONE

Word on the street is that the guy
has been rounding up thugs and
criminals, using them as their
guinea pigs. That true?

BLACK MASK

If so, that's not what the *Doctor*
has planned for you.

FALCONE

What do you mean?

BLACK MASK

He has a more ... pressing issue to
deal with right now. She's known as
the Huntress --

On Falcone's smile we --

SMASH CUT TO:

36 INT. WATCHTOWER, HEADQUARTERS - GOTHAM CITY - NIGHT. 36

Jumping from one computer to the other, Chloe steps into view, typing away like a nut. Oliver approaches, still in costume, but hood and glasses off --

OLIVER

We can't let her go down that path,
Chloe. It'll destroy her.

CHLOE

I know, Oliver. But if I can't find
where this Roman Maffia is, we'll
have to come up with an alterior
way of finding her.

OLIVER

Check the map.

CHLOE

I tried. She wiped it off the grid.

Oliver sighs.

OLIVER

Damn it!

Chloe turns away from the computer, and faces him.

CHLOE

Oliver, look, now is not the time
to get angry. I know we should have
ran after her, but we couldn't have
gone in empty handed.

OLIVER

She's going to get herself killed!

CHLOE

Not if we can stop it.

Turning back, she begins to research the Roman Maffia. It gets a hit, and she reads it off the screen.

CHLOE (CONT'D)

Oh my god.

OLIVER

What is it?

CHLOE

This Huntress we're dealing with.
Her name is Helena Bertineli.

(MORE)

(CONTINUED)

CHLOE (CONT'D)

She comes from a wealthy family who were all found brutally murdered December 25th, 1997. She was the only one who made it out alive.

OLIVER

Wouldn't exactly call her alive.

(beat)

She's a woman of vengeance, Chloe. That much rage inside ... it can't be good for her.

CHLOE

This is of no use. We're not gonna find them before she does. This could take us hours, Ollie.

TIGHT on Oliver --

OLIVER

Wait. I think I know someone who can help ...

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

37 INT. WAYNE MANSION - ENTRANCE - NIGHT.

37

The doorbell continues to ring as ALFRED PENNYWORTH approaches slowly. He opens it swiftly to reveal Chloe and Oliver waiting in the doorway.

ALFRED
Mr. Queen? What a pleasure. Its
been a long time.

The two shake hands.

OLIVER
Good to see you, Alfred.

ALFRED
I shall go and get Master Bruce.

Turning off, he EXITS, and we slowly come in on the duo.

CHLOE
Master Bruce? What is this guy, a
slave?

OLIVER
He would be the butler.

CHLOE
Poor guy.

OLIVER
(chuckles)
Don't worry, Chloe. Alfred has been
in the business for years. He goes
way back with the Waynes'. He acted
as a father to Bruce when he was a
child.

CHLOE
Still ...

Entering, Bruce makes his presence known.

BRUCE
Oliver. Long time no see.

(CONTINUED)

OLIVER
(friendly laugh)
Bruce!

The two hug it out, before he spots Chloe next to him --

BRUCE
This some sort of intervention?

OLIVER
What?

CHLOE
No. Bruce.

OLIVER
Wait a second, I'm missing
something aren't I ...

CHLOE
Bruce wanted me to find the people
responsible for his parents' death
and ... well ... take them out.

Oliver sharply looks at Bruce. A beat and --

OLIVER
Bruce?

BRUCE
Oh don't play the disappointed card
on me, Oliver. You got your
revenge.

OLIVER
Yes. I did. And I had to live with
the fact that a man's life had been
taken because of me. That I had
blood on my hands.

(beat)
Its taken two whole years to get
over what I have done, and it still
haunts me. Trust me, Bruce, you may
think revenge is the answer -- but
its not.

BRUCE
Look, I'm sure you guys didn't come
all this way to talk about my past.

Chloe steps forward.

(CONTINUED)

CHLOE
(beat)
Actually, we need your help.

On Bruce's sudden sharp turn to her, we --

SMASH CUT TO:

38 INT. WAREHOUSE - ROMAN MAFFIA BASE - NIGHT.

38

Dropping in from up high, the HUNTRESS lands on the large wooden bars that connect to the ceiling. Lurking in the

SHADOWS

the Huntress stalks her prey.

Peering down at the criminal organization as they have their so called *mother's meetings*, the Huntress prepares herself, prepares her vengeance.

ANGLE: THE HUNTRESS' P.O.V -- There stands BLACK MASK, standing before his group of thugs that follow him and Falcone, who stands further from sight. PULL BACK on

the Huntress. She withdraws a boomerang like weapon in which she then

PROPELS FORWARD

throwing it out towards Black Mask.

It spirals for him, clobbering the back of his head and pushing him to the wall. The others all look up, guns loaded, aiming for her.

HUNTRESS
Hmm. Target practise.

LEAPING OFF THE BARS

she falls down towards them, retracting two guns of her own and firing at them.

She meets the ground, and rolls up to her feet, bullets empty, with several men already down. She pulls out her large stick, and CHARGES --

SMASH CUT TO:

39 INT. HELICOPTER - GOTHAM CITY - NIGHT.

39

Tucked in tight on the helicopter, the trio (Chloe, Oliver and Bruce) are in the air, flying over Gotham City hastily.

The two shout over the noise of the copter.

CHLOE

Are you sure you know where we're going?

BRUCE

Don't worry, Chloe! Nothing goes down in Gotham without my knowing.

(beat)

Grew up in this place. Know all that there is to know about the city.

CHLOE

Then why haven't you offed these mobs years ago. Thought that's what you wanted --

Bruce pauses, looks down, and from that, sharply snaps his head back towards her.

BRUCE

I don't know. I guess I always knew it was wrong -- at least a part of me did. But another part of me wants to just end the pain.

(beat)

End it all. Guess it just seemed easier.

CHLOE

I hear you.

BRUCE

(long pause)

Thank you, Chloe. I hope you don't see me differently because of what I asked from you -- I know it was a mistake...

CHLOE

Only shows me you're human. Just like the rest of us.

From Chloe's radiant smile we --

SMASH CUT TO:

40 INT. WAREHOUSE - ROMAN MAFFIA BASE - NIGHT.

40

Hurling across frame, the thug hits a bunch of crates, rolling to the ground unconscious. The Huntress swiftly spins around

KNOCKING

the approaching criminal in the face with her weapon. She expertly manages to apprehend more than three quarters of the criminals there, before finally going after Falcone

HOLDING HIM UP AGAINST THE WALL.

HUNTRESS

You. Ruined. My. Life!

FALCONE

Oh, sweet heart. Don't you see? I made you who you are today. You should be thanking me, tuts.

HUNTRESS

I will destroy you!

FALCONE

You won't get that luxury.

The Huntress grunts, feeling the cold blade pushing into her gut. With a whimpering grunt, she stumbles back, Falcone's hand still applying pressure with the blade --

FALCONE (CONT'D)

You think you're life is crap? Then I'd be glad to fix that for you.

(beat)

Say hello to your family for me, would ya? Best kill I ever made.

(then)

Hell, because of them, I'm a legend throughout all of Gotham.

HUNTRESS

Legend? You're a monster!

Performing a rather painful headbutt, she apprehends him, knocking him down. Turning, she finds herself in contact with

BLACK MASK

who swings his fist right for her jaw, punching her down to her knees. Bringing something up from her glove, she reveals a small beeper like object. She

(CONTINUED)

CLICKS

it on, and it begins to flash red. She places it back inside her glove, secretly. Its some sort of signal, transmitting out.

And as she struggles to rise back up, Black Mask brings her head down to meet his knee, knocking her out.

Turning to the remaining thugs, he shrieks!

BLACK MASK
Time to take out the trash!

They swarm in, grabbing the motionless body of the Huntress and drag her out of FRAME. On a tight shot of Black Mask, looking around suspiciously, we --

SMASH CUT TO:

41 EXT. WAREHOUSE - ROMAN MAFFIA BASE - MOMENTS LATER. 41

Dropping in from the sky, the large helicopter comes in for its landing. The door opens, and out comes Chloe, Oliver, and Bruce, looking on with determination, as they reach the warehouse we --

CUT TO:

42 INT. WAREHOUSE - ROMAN MAFFIA BASE - NIGHT. 42

Emptiness fills the room, in fact, thats all that is the room. Chloe steps further in than the others, jaw dropped, eyes widened -- horrified.

CHLOE
Oh my god.

OLIVER
Where is everyone?

They both turn to Bruce.

BRUCE
I'm telling you this is their base.

CHLOE
(approaching Bruce)
How come you've known of this place for so long, and you haven't alerted the police?

(CONTINUED)

BRUCE

Because the Roman Maffia, Falcone's crime family, are the biggest threat in Gotham. There's not one soul in this city that doesn't have some deep dark past -- and they know that. There's no way of bringing them down.

CHLOE

Try me.

Turning off, she looks at the blood, and bullet holes. A massive battle took place here.

CHLOE (CONT'D)

We have to find her, Oliver.

OLIVER

(comforting)

I know. I know.

CHLOE

Where are you Helena?

A moment's pause.

OLIVER

Let me try and look for some clues as to where they could be. Skid marks, footprints, anything that could lead us in the right direction.

Oliver EXITS from FRAME, and we slowly come in on Chloe. Her mini computer, PDA, begins to beep in her blue jacket pocket, and she pulls it out.

ANGLE: PDA SCREEN -- A large map, with a large red flashing light that is moving. PULL UP to

CHLOE

as she looks to Bruce with amazement.

CHLOE

Its her! Its Helena.

BRUCE

How?

(CONTINUED)

CHLOE

She's a gadget gal like me, must have some sort of transmitter that sends out global distress calls.

(beat)

But from what you told me about the Gotham Police Department in this city ... we're her only chance of survival.

Oliver enters, hearing the excitement.

OLIVER

What was that?

Chloe holds up her PDA.

CHLOE

We got a lock on her position. It appears they've taken her below the city. They're not far from here.

OLIVER

Good going, Chloe.

CHLOE

I didn't do anything. It was Helena.

(turns to Bruce)

Thanks for the help, Bruce. But we can take it from here.

Walking off, she's ready to save her hero. Oliver walks passed a much so confused Bruce, patting him on the shoulder.

OLIVER

I'll give you a call, pal. Should catch up.

Oliver smiles at him, and follows in foot, behind his girl.

TIGHT on Bruce as he turns to face them, fleeing from him in a hasty matter. On his disbelief, and more importantly, his shock, we can't help but --

SMASH CUT TO:

43 INT. UNDERGROUND - BELOW GOTHAM - NIGHT.

43

Dragging across the ground, completely out of it, the Huntress is thrown to the jagged rocks, leaving time for the

(CONTINUED)

BLACK MASK

to enter fiercely, walking down the long path and approaching the flailed body that lies on the ground.

BLACK MASK

Wake her up! We need answers.

(beat)

A lot of them ...

The thugs grab the Huntress, throwing her head into the water bank, drowning her out of slumber. Her eyes widen

GASPING

and they bring her head back up --

BLACK MASK (CONT'D)

Glad you could make it.

HUNTRESS

You son of a --

The thug holds her back down. Bubble escaping her as she struggles for air. Being pulled back up, they throw her away from the water bank and Black Mask

PULLS A GUN ON HER.

BLACK MASK

Listen up, kid. We want to know everything. All that you know on this *doctor*, and whoever the hell it is you're working for.

HUNTRESS

Doctor?

BLACK MASK

Who do you work for?

HUNTRESS

I don't work for anyone!

BLACK MASK

We've been informed of your connections, what happened a few nights back. You saved the others.

(beat)

Who are they?

(CONTINUED)

HUNTRESS

Look, pal. I don't know what you
thought was going to go down here
tonight, but --

(standing)

I am not your number one source to
ending the world.

(beat)

Find someone else!

COCKING HIS GUN

Black Mask is ready to fire, holding it out further, right on
her chest.

BLACK MASK

I'm going to ask you one last time.

(beat)

Who are they?

BANG! An explosion lets out, rushing through the place, and
causing several rumbling vibrations throughout the ground.

The mob SNAPS around, looking on to see two blurred figures
entering their area. Revealing herself

CHLOE

steps out of the smoke.

CHLOE

Talking about me, are you?

BLACK MASK

Kill them!

A large arrow

FLIES ACROSS FRAME

and plummets straight into one of the criminals, knocking
them straight to the ground with an electrical surge.

Stepping out of the shadows the GREEN ARROW reveals himself,
a wicked grin on his face.

GREEN ARROW

Green Arrow online.

Rising up with a fierce look, and a grin of her own, the
Huntress stands tall, weapon in hand.

(CONTINUED)

HUNTRESS
The Huntress online.

CUE MUSIC: THE END OF THE WORLD - *Dead by Sunrise*

Close-up shot of Chloe, closing in on her slowly as her smile broadens, and she opens her mouth to speak.

CHLOE
Watchtower is officially online.

Back on the Green Arrow --

GREEN ARROW
About damn time.

The music amps as the Green Arrow sets off towards the random thugs, entering an intense battle, using combat moves, and stuff he picked up on that island.

He skillfully manages to knock three down without breaking a sweat, before we PULL BACK in on

Chloe. She pulls the first thug in, kneeling him in the gut, before stepping forward and ploughing her fist into the other. He falls down, and she steps forward to face

BLACK MASK

who aims the gun at her.

Stopping, she acts almost panicked, before dropping her hands from above, and

SWINGING AT THE GUN

disbanding him from the weapon, and spinning him around to the Huntress, who throws her hardest punch, knocking him to the water bank.

Black Mask slams his back hard against it, and rolls off to the side. Turning around, they face Green Arrow, who throws the last thug to the ground.

The three stand in a somewhat triangle, a TEAM, the music dimming down slowly --

HUNTRESS
Guess its official then, huh.

(CONTINUED)

GREEN ARROW

No escaping us costume-clad band of
superheroes now, kid -- I mean --
Huntress ...

CHLOE

Unfortunately, this war on the
criminals of Gotham isn't over yet.
(beat)
Look ...

Slowly RETRACTING, we realize that Black Mask is missing. On
the team's look of somewhat proud-ness, but also fear, we --

BLACKOUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

44 EXT. WATCHTOWER - GOTHAM CITY - DAY. 44

An establishing shot of the Watchtower building, looking over Gotham City. Closing in on it fast, we soon --

CUT TO:

45 INT. WATCHTOWER - GOTHAM CITY - DAY. 45

TIGHT on a newspaper article. It reads "*Gotham's Guardian: Enter the Huntress!*" with a rather perfect shot of the Huntress, crouched on a gargoyle up high in the city.

Slowly retracting from that very shot, we catch HELENA staring off at it with a wide smile.

HELENA

Damn, who knew I'd be famous.

OLIVER

You have Chloe to thank for that.

HELENA

Speaking of which, where is the short, blonde and bitchin' reporter?

The doors PUSH APART, welcoming in

CHLOE SULLIVAN

who enters, dressed in her professional business attire.

CHLOE

I just had the best day at work!

(beat)

You will not believe how much this story has thrown me into the big leagues. I've gotten job offers from several high paying newspapers around the globe -- including the impeccable *Daily Planet*.

OLIVER

Does this mean we're moving back to Metropolis, 'cause I just stored my uniform in the back --

(CONTINUED)

CHLOE

(laughs)

No. I think we're going to be in Gotham for a while. Especially with everything that's been going on.

Helena leans forward.

OLIVER

Speaking of which, I've been trying to decipher where this Black Masked criminal could have ran off too.

(beat)

But there's too many mobs in the city to come to figure it out.

HELENA

If you ask me, he's probably back with *the Doctor*.

A beat, and Chloe and Oliver arch in on her.

CHLOE

The Doctor?

OLIVER

Emil.

HELENA

Who?

CHLOE

He's a good guy gone bad. One of the smartest minds you'll ever meet, but his out of the box thoughts led him to experimenting in creating an entire new race of beings. Meta-humans.

(beat)

Trust me, if this guy really is pulling the strings on all of this, we've got a massive war on its way.

Oliver steps closer.

OLIVER

What exactly did they say?

HELENA

Well they seemed pretty loyal to this *doctor* guy. So ... put one and two together and --

(CONTINUED)

CHLOE
And things just got very bad ...

On their revelation, we --

SMASH CUT TO:

46 EXT. GOTHAM DAILY - CITY - DAY. 46

Slowly spinning around from the large skyscraper, we come in on the large Gotham Daily building, shooting closer towards it hastily, and pushing up on the logo that stands above on top. On that we --

CUT TO:

47 INT. GOTHAM DAILY - OFFICES - DAY. 47

The elevator door chimes open, and out walks a suited woman, bigger bust, and build, as she scales through the offices. All in the room stop and stare, shocked, as she slowly approaches the editor-in-chief's office door.

Reaching for the handle, she opens it, and ENTERS.

CUT TO:

48 INT. GOTHAM DAILY - PERRY WHITE'S OFFICE - DAY. 48

Entering frame, the suited figure reveals themselves to be
AMANDA WALLER

fiercely approaching Perry White, who perks up in his office, shocked at her appearance.

PERRY
What the hell are you doing here,
Waller?

AMANDA
I've come ... to make you an offer.

PERRY
I won't give into your offers,
Waller. So don't even bother.

AMANDA
Listen, Perry. I want you to keep a
close eye on this ...
(MORE)

(CONTINUED)

AMANDA (CONT'D)

Chloe Sullivan ... you got that? I want a report on everything that she does here, all her printed stories emailed directly to my headquarters, everything.

PERRY

Go to hell.

AMANDA

Must I remind you who exactly it was that got you a job here at Gotham Daily? Who pulled you out of your alcoholic disturbances, and got you back on your feet!

PERRY

What are you implying?

AMANDA

I'm just reminding you of whose in charge here, Perry.

(beat)

Do what I ask, and I won't annihilate you getting to Ms. Sullivan. That clear enough for you.

Painfully nodding his head, he realizes he's not in control here, not with her.

AMANDA (CONT'D)

Lets keep in touch, Mr. White.

With a smile, she turns off, approaching the door to EXIT. As she does, we --

SMASH CUT TO:

49 EXT. HAMILTON'S BASE - GOTHAM - DAY.

49

Pushing in on a rather tall building, almost as tall as Wayne Enterprises itself, we push in on the Head Office window, entering ...

50 INT. HAMILTON'S BASE, GOTHAM CITY - HEAD OFFICE - DAY.

50

There stood EMIL HAMILTON, looking out at the city, from a building cloaked away from the rest of Gotham, just like Watchtower -- only on the complete opposite side.

(CONTINUED)

The door opens from behind him, and he turns to face

BLACK MASK

who enters all battered and bruised.

EMIL

I hope you've returned with good news this time.

BLACK MASK

She's here, Doctor. The one you always spoke off. She's here in Gotham City.

EMIL

Well ... things are finally about to get interesting.

Retracting his gun from his jacket pocket, he

FIRES

shooting Black Mask dead.

His body flops to the ground, blood SPLATTERING across the floor that he now laid about, sprawled out ... deceased. A beat, and Emil turns to face the phone

PICKING IT UP

and speed dialing the very first number.

It rings...

EMIL (CONT'D)

(into phone)

The plan was a success.

(long pause; beat)

Time enter phase two ...

On that massive shocker, we instantly --

BLACKOUT:

END OF SHOW