

WATCHTOWER

"Lockdown"

written by

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WATCHTOWER

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CAST

CHLOE SULLIVAN Allison Mack

OLIVER QUEEN/GREEN ARROW Justin Hartley

HELENA BERTINELLI Kayla Ewell

SELINA KYLE Eliza Dushku

PERRY WHITE Michael McKean

GUIDO BERTINELLI Julian McMahon

BRUCE WAYNE Christian Bale

TEASER

FADE IN:

1 INT. OLIVER & CHLOE'S APARTMENT, BEDROOM - MORNING. 1

CHLOE awakens from a deep night's rest to find morning has approached. Her eyes peel open, her body curled up in her lover's arms;

OLIVER.

He looks down at her, wide awake, staring at the beauty that resonates from her smile. So beautiful.

CHLOE
Morning.

He smiles back.

OLIVER
Morning, beautiful.

Leaning in for a kiss, they are interrupted by the BLARING of an alarm. Chloe SNAPS away from his lips to check the time; its **8:37**.

CHLOE
Oh god. I'm going to be late.

JOLTING out of bed, Chloe wraps a sheet around her naked body and looks around for her clothes.

OLIVER
You know, you could call in sick.
(pause)
We could have a nice long walk on the beach, get some breakfast by the shore. Have a whole day to ourselves like we used to.

Chloe stops and thinks. Tempted.

CHLOE
Hmm ...

OLIVER
What do you say?

CHLOE
No. No. No. I can't --
(beat)
I'm sorry. Selina's one step ahead of me at the office, publishing groundbreaking stories left, right and center.
(MORE)

(CONTINUED)

1

CONTINUED:

1

CHLOE (CONT'D)

Without the Dark Knight posing for a photo shoot, I need to go out and find some *other* stories and if I don't start pulling my own weight, it won't be *me* getting the huge promotion.

(pause)

It'll be *her*.

Oliver stands, nothing but his boxer shorts on. He grabs her arm and stops her from rushing out of the room.

OLIVER

We've been together for almost three years now, Chloe. Things are meant to get *easier*, not *harder*.

CHLOE

I know, I know!

(sighs)

Oliver, you know how much I care about you. And you have no idea how tempting spending the whole day with you sounds, but --

OLIVER

You deserve a break, Chloe.

(pause)

We both do.

Chloe begins to slow down, and gives him a straight answer.

CHLOE

I'm sorry, Oliver. I can't.

Grabbing what she needs, her *jacket* and the rest of her clothes, Chloe makes her way out of the bedroom, leaving Oliver *abandoned* in their own apartment. He can't help but sigh, wishing she didn't have so much going on.

OFF his disappointment, we ...

CUT TO:

2

INT. GOTHAM DAILY, OFFICES - DAY.

2

SELINA KYLE sits on Chloe's desk, kicking her feet around as she waits for her partner to arrive.

Chloe ENTERS. Bad mood. Coffee in her hand.

SELINA

Ooh. Coffee. Someone had a bad night.

(CONTINUED)

CHLOE

Not now, Selina.

Chloe takes another sip of her coffee.

SELINA

Oh. I love these games. Let me guess ... you just found out you're pregnant and your boy-toy left you?

CHLOE

No.

Selina slides off her desk, intrigued.

SELINA

You woke up in another guy's bedroom and have no idea how you got there?

CHLOE

No.

SELINA

Damn. Another thing we don't have in common ...

(beat)

Ooh! I got it! You just had a terrible argument with said toy, and you don't know how to get passed it.

CHLOE

Bingo. You can collect your reward on the way out. Now, scram.

Selina laughs.

SELINA

I am *good*.

As Selina descends into the background, Chloe rustles through papers on her desk.

SELINA (CONT'D)

Speaking of being so great, I have a date tonight.

CHLOE

Really *not* interested in hearing about your love life right now, Selina.

SELINA

You'll be interested in this.

She pushing back into Chloe's sight.

SELINA (CONT'D)
Its with *Bruce. Wayne.*

Selina gets all giddy, just thinking about it. Chloe stops everything, tilting her head with disgust.

CHLOE
Bruce? He asked you on a date?

OFF Selina's widening grin we --

SMASH CUT TO:

3 INT. WAYNE ENTERPRISES, BRUCE'S OFFICE - DAY. 3

BOOM! The doors FLY wide open off a loud beat that brings us to Chloe, who storms into the office to find

BRUCE WAYNE,

sitting at his desk in the middle of a phone call.

CHLOE
You asked Selina on a date?!

BRUCE
(into phone)
I'm, uh - going to have to call you back, Mr. Ling.

HANGING UP, he averts his attention to the fuming blonde.

BRUCE (CONT'D)
Chloe? What do you think you're doing?

CHLOE
This might be due to the fact that I'm having a really awful day, but when I heard you asked Selina out I swear I could have strangled someone at the office. What do you think you are doing?

Slowly irritated and confused, Bruce STANDS.

BRUCE
I fail to see how this is any of your business, Chloe.

CHLOE
I know this is a huge intrusion, especially since we don't usually talk about our love lives, but ...
(long pause)
(MORE)

(CONTINUED)

CHLOE (CONT'D)

Selina?! Of all the woman you could have slept around with --

BRUCE

Hey! This *isn't* about sex. I thought you of all people knew that I don't match this facade the public paints me as.

Chloe sighs.

CHLOE

So we've established you're *not* a playboy. Why do you want Selina?

A loud siren begins to BLARE, and the two of them are distracted by

RED FLASHING LIGHTS.

CHLOE (CONT'D)

What the hell is going on?

Nearby SHRIEKS grab their attention, and Bruce returns to his phone. CLICKING the machine, he calls in with the guards --

BRUCE

What's going on?

GUARD

(over phone)

There's a shooter in the building. Whole place is going on lockdown, Mr. Wayne. Remain calm until we can deal with the situation.

All the windows begin to BOLT shut with metallic shields, and Chloe immediately turns to the door, shocked. It begins to close too. Soon, the entire room is blocked off with large metallic doors and windows.

Bruce hangs up and turns to Chloe, shocked.

BRUCE

We're on lockdown.

As fear overwhelms Chloe's every breath, we can't help but --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

4 EXT. WAYNE ENTERPRISES, CITY - DAY. 4

Helicopters propel over the tall structure. Police sirens are blaring outside, as a SWAT VAN pulls up. Total chaos.

5 INT. WAYNE ENTERPRISES, BRUCE'S OFFICE - DAY. 5

PULLING BACK from the metallic sealed doors, we come to find Chloe pacing back and forth with Bruce sitting at his desk, fingers through his hair staring down at the desk.

CHLOE

This is a disaster.

BRUCE

Everything's going to be fine ...

CHLOE

Right. This is just a *normal* day for you.

(stops)

How can you act so calm!?

BRUCE

Because panicking doesn't exactly get us anywhere, now does it?

Chloe takes one good look at Bruce before she continues pacing again, panicking ...

CHLOE

You know, when it comes to the world crashing all around me, I can handle things, but the suspense of this is *killing me*.

BRUCE

I'd assume you'd be fine after all the stuff you've been through.

CHLOE

I've never been in a *serious* lockdown before.

BRUCE

You're really scared, aren't you?

CHLOE

Of course I'm *scared*!

(pause)

Oh god.

(CONTINUED)

BRUCE

What is it? What's wrong?

CHLOE

Its, uh - its nothing ...

Bruce stands; *its something...*

BRUCE

We're going to be trapped here for a while so you might as well talk to me. Might be nice seeing as we could both die today.

CHLOE

That's not funny.

BRUCE

Sorry.

Chloe takes a seat, and intrigued, Bruce leans against his desk, folding his arms and listening in on what she's about to open up about.

CHLOE

This morning ... Oliver and I got into a bit of a fight. Well, it wasn't a *terrible* fight, but --

(sighs)

Definitely not how I wanted to end things.

BRUCE

That bad, huh?

CHLOE

You know, if I started listening to Oliver more, maybe I would stop getting into these situations.

(beat)

Maybe Helena was right. You know, maybe I'm like a bad omen. Or maybe I did something really *evil* in my past life and so I'm paying for it by getting *thrown* into these god damn situations that keep screwing me over! Gah ... I hate this.

Chloe STANDS, returning back to her pacing ...

CHLOE (CONT'D)

How long have we been here?

BRUCE

About ten minutes.

CHLOE

Maybe we can try and find out whose doing this and speed the "*remain-calm-until-we-deal-with-the-situation*" process along, huh?

Bruce can't help but laugh.

CHLOE (CONT'D)

What? What's funny?

BRUCE

You're kind of adorable when you're scared, you know that right?

Bruce shakes his head and moves over towards his phone. He picks it up and begins to dial.

CHLOE

What are you doing?

BRUCE

I'm trying to find out who's behind this. Don't want to be stuck here all day --

CUT TO:

6 INT. WAYNE ENTERPRISES, BASEMENT - WEAPON'S DIVISION - DAY. 6

TIGHT on a phone. A hand, dark skin, rips at the phone and as they bring it to their ear - slowly DRIFTING UP - we find

LUCIUS FOX.

LUCIUS

Mr. Wayne? Are you okay?

BRUCE

(over phone)

I need you to scan the building. Find this guy's coordinates and tell me how he got into the building.

LUCIUS

Already ahead of you, sir.

SPINNING back around in his chair, Lucius faces the large set of screens in front of him. They start scanning the building and we come to an image of a man, in a suit.

LUCIUS (CONT'D)

I've got something ...

(CONTINUED)

ANGLE: SCREEN.

The suited man walks through an empty hallway, a gun firmly in his hand. He reaches a door and brings out a card. Sliding it down the slot, the metallic doors

SPREAD APART

And reveals a scared RECEPTIONIST.

RECEPTIONIST

Please! I have a son. Don't --

BANG! He shoots her. Blood sprays against the floor and her body drops, cold, dead. The suited man turns to face us, the room empty besides her. He looks up at the camera.

BACK ON LUCIUS.

LUCIUS

Wes?

He aims the gun at the camera and ... BANG! Footage explodes with static and we return to --

LUCIUS. He's gobsmacked.

LUCIUS (CONT'D)

Its Wesley Oyer. He was recently fired for setting one of the labs on fire. He's a project manager. Deals with a lot of Wayne Enterprises' facilities and branches. He accidentally destroyed a milled dollar experiment that set the labs to flames. Killed three of our top scientists in the division.

BRUCE

(over phone)

I fired him ...

LUCIUS

This isn't your fault, Mr. Wayne. We're going to catch this guy, alright. There's only one of him, and an entire squad of SWAT soldiers outside. Just hang tight.

The METALLIC DOORS behind Lucius begin to peel open. Bruce can hear it over the phone --

BRUCE

(over phone)

What was that?

(CONTINUED)

LUCIUS

Oh no.

He DROPS the phone, and starts to RUN. Standing in the entrance is

WESLEY OYER,

gun in his hand.

ANGLE: WESLEY'S P.O.V

The room is empty, in the sense that no one but him is here. The phone dangles off its cord, a voice resonating from it.

BRUCE

(over phone)

Lucius? Lucius, what's going on?

Wesley persists, grabbing the phone and bringing it to his ear. His devious look could kill. But he's got a gun for that.

WESLEY

Bruce Wayne.

SMASH CUT TO:

INT. WAYNE ENTERPRISES, BRUCE'S OFFICE - DAY.

CLOSE UP: BRUCE.

His eyes widen in complete horror.

BRUCE

Wes.

WESLEY

(over phone)

I devoted nine years of my life to your company. One mistake and you cut me loose.

BRUCE

People died because of what you died, Wes. I couldn't let that slip, I'm sorry.

WESLEY

(over phone)

Well now I'll give you the sweet satisfaction of knowing that all of the lives here at Wayne Enterprise are going to be taken because of you. I'll kill every, last, one of them. Then I'll kill you.

(CONTINUED)

7 CONTINUED:

7

The line CUTS. Bruce drops the phone, startled ...

CHLOE

Bruce? What is it? What's wrong?

BRUCE

Everything's fine. We're going to be okay, just --

(pause)

Everything's going to be okay ...

OFF his fear, we ...

SMASH CUT TO:

8 A REPORTER. STANDS WITH A MICROPHONE TO HER FACE, SPEAKING. 8

FEMALE REPORTER

And locked inside Wayne Enterprise is boy wonder, Bruce Wayne, who recently returned from a trip to Japan.

(beat)

The threat is still to be detained and we're waiting official confirmation on how many lives have been taken due to this shooting.

Slowly DRIFTING OUT, the image begins to fuzz and we find ourselves --

9 INT. WATCHTOWER, HEADQUARTERS - DAY. 9

OLIVER QUEEN hits the remote and the reporter suddenly blacks out, the screen welcoming a *new* channel.

Another reporter, MALE, is speaking into his mic, outside the Wayne Enterprise building.

MALE REPORTER

We've just got official confirmation that prior to the shooting, Bruce was visiting by a short, blonde woman who we believe to be Gotham Daily reporter *Chloe Sullivan*. Her connection in the shooting is yet to be revealed, but as of this moment, *everyone* is a suspect. We'll have more after this.

As it cuts to commercial, we return to OLIVER.

OLIVER

Chloe ... (?)

(CONTINUED)

WATCHTOWER "Lockdown"

12.

9 CONTINUED:

9

And just like that, he EXITS --

SMASH CUT TO:

10 INT. BERTINELLI RESIDENCE - LIVING ROOM - DAY.

10

HELENA sits in front of the TV, watching all the chaos as it unfolds on live television.

FEMALE REPORTER (O.S.)

And there we have it, folks.
Confirmation of at least seven
losses has taken place - this is
definitely one of Gotham's most
tragic moment's in history. I'm
Sarah York, and this is PKN News.

The TV goes black, and Helena is left in horror.

HELENA

Dad.

OFF Helena's awe, we --

CUT TO:

11 INT. WAYNE ENTERPRISES, CLOSED ROOM - DAY.

11

DRIFTING AWAY from the sealed door, we move to find --

GUIDO BERTINELLI.

He sits in a tight, closed room, by himself. He winces,
trying to shuffle back, clutching his shoulder that is

BLEEDING

a storm. He's been shot at. Staring back down at his hand,
Guido see's the red blood and begins to worry. We instantly
begin to PULL OUT of the room, finding ourselves --

12 INT. WAYNE ENTERPRISES, HALLWAY - DAY.

12

WESLEY. He is approaching slowly, swiftly. The gun, already
established, in his hands. Won't let go. In his opposite
hand, a

KEYCARD.

The room next to Guido's enters his sight, and Wesley turns
to face it.

(CONTINUED)

12 CONTINUED:

12

Sliding the keycard down, the doors begin to spread open, and we instantly hear a loud SCREAM, echoing out of the room in horror. As Wesley raises the gun we --

CUT TO:

13 INT. WAYNE ENTERPRISES, CLOSED ROOM - DAY.

13

BANG! Guido flinches, the loud echo of the gun blaring entering his core and chilling him to the bone. His heart begins to race, and he realises ... he's next.

14 INT. WAYNE ENTERPRISES, HALLWAY - DAY.

14

Its done. They're dead. Wesley looks satisfied, the mind of a serial killer. Truly. He rests his gun by his side as he approaches the next door - everyone must die.

He turns to face the seal door to the tight, closed room.

Sliding the card down the slot, the metallic doors begin to open. Wesley stands in the doorway, peering down ...

ANGLE: WESLEY'S P.O.V -- Guido lies on the floor, blood all over him with a bullet wound in his shoulder. His eyes are staring up at the ceiling, lifeless.

He raises his gun, AIMING ...

He's uncertain. Waits. Guido remains still, *dead*. Wesley lowers his gun, turning his back, and MOVING ON. Slowly, we begin to DRIFT BACK to --

GUIDO.

His eyes DART open, *awake*. Alive.

OFF that, we ...

BLACKOUT:END OF ACT ONE

ACT TWO

FADE IN:

15 INT. GOTHAM DAILY, PERRY'S OFFICE - DAY.

15

BURSTING through the doors, Selina approaches PERRY WHITE, who stands in front of the window, gazing out at the helicopters flying above outside, heading towards the Wayne Enterprise building.

SELINA

Mr. White, I need to --

He raises his hand, gesturing her to STOP. He pauses, and continues to look out the window.

ANGLE: REFLECTION

Perry's reflection is sad, eyes filled with bargaining. He sucks it up and turns around, the reflection FADES ...

SELINA (CONT'D)

You alright?

PERRY

I'm sure you didn't come all the way up here to ask me how I'm feeling.

SELINA

(long pause)

There's a shooter inside Wayne Enterprise. I'm not one to play hero, but I want to bring this S.O.B down.

(beat)

I need access to the building.

PERRY

One of our reporters is already trapped in there. I don't need another.

SELINA

What are you talking about? Other reporter? Who --

PERRY

Its Chloe. She's locked inside ...

A beat. Selina is in complete shock.

SELINA

Oh my god.

(CONTINUED)

Upon hearing the news, Selina immediately looks scared; worried.

SELINA (CONT'D)

She's going to be okay, though,
right? I mean its Chloe. She's ...
she's going to be --

PERRY

I hope so.

Selina takes a seat. She needs it.

SELINA

I know the two of us haven't gotten
off on the right foot and still
don't exactly get along but ...

(long pause)

Do you know when the police will be
able to get inside?

Perry shakes his head; *no*.

PERRY

Its just a matter of waiting now.

SELINA

Ugh. I *hate* waiting!

(beat)

I wish there was a way we could
just *know* they were okay.

REELING back in towards Perry, an epiphany hits him:

PERRY

The helmet.

SELINA

What?

PERRY

Uh, never mind, Selina. Look, I
want you to take the rest of the
day off. Two of your friends are
trapped in there and you're only
going to put more strain on
yourself chasing stories here.

Perry hurries to get her out - Selina is already back on her
feet, rushed ...

PERRY (CONT'D)

I'll let you know if I hear
anything, okay.

SELINA

Uh - yeah ... sure --

(CONTINUED)

15 CONTINUED: (2)

15

Perry closes the door on her departure, and turns to face us, realising there's a way to *find out*. Maybe even a way to save Chloe. On his revelation, we --

JUMP CUT TO:

16 INT. GOTHAM DAILY, ARCHIVES - LATER.

16

The tight room gives enough space for Perry to wander down the large row of cabinets, shelves, etc. He reaches the end, facing a large

CABINET.

Slowly moving it out of its place, we reveal a HATCH.

Lifting the seal, he climbs down into a secret passageway that brings us to ...

17 INT. GOTHAM DAILY, BELOW GROUND - DAY.

17

A dank, dark room. Glowing as Perry ENTERS, we can't help but notice the

GOLDEN SHINE

shimmering off the HELMET OF NABU.

NABU

(echoing)

Perry White.

ANGLE: PERRY

The helmet reflects in his eyes, shining brighter than anything we've ever seen before.

OLIVER (PRELAP)

You know what you have to do.

SMASH CUT TO:

18 INT. BERTINELLI RESIDENCE - LIVING ROOM - DAY.

18

Helena paces back and forth as Oliver struggles to convince her its time for them to intervene. He's fused in the conversation, its heated and he's passionate.

OLIVER

The two most important people in your life are trapped in there, and I need your help to get them out. Please, Helena.

(CONTINUED)

Helena shifts, nervously.

OLIVER (CONT'D)

They need us.

HELENA

There's nothing we can do.

OLIVER

Nothing we can do?

(beat)

Helena! This is what we were made to do. You can't turn your back on the people you care about most.

HELENA

I'm not, alright. I just ... I can't.

Helena moves towards the couch, wandering off away from Oliver at an attempt to escape the conversation; *its done.*

OLIVER

This is about Chloe, isn't it?

Following, Oliver can't help but continue with this. Maybe its Chloe's influence on him, but he needs to get the full answers.

OLIVER (CONT'D)

She told me what happened last week at the hospital. Says you want nothing to do with her anymore.

HELENA

I'm just trying to protect my father. And myself ...

OLIVER

And pushing Chloe out of your life is going to help do that? Helena, she hasn't *done* anything.

HELENA

This isn't up for discussion, Oliver. I'm sorry.

(pause)

Even if I could help, there's no way of getting into that building. There's a reason why its called a *lockdown*. Knowing Bruce, it'll be just as hard getting in as it is getting out.

OLIVER

Well I'm not going to give up.

(pause)

(MORE)

(CONTINUED)

18 CONTINUED: (2)

18

OLIVER (CONT'D)

You may be able to live with the fact that *if* they die tonight, you didn't do a damn thing to save them... but *I* can't.

STORMING out, Oliver shakes his head with disappointment, tracking off towards the door. Helena stands from the couch, frozen, overwhelmed. She takes in a deep breath, hands trembling for fear of her father, her "*friend*."

OFF that, we --

CUT TO:

19 INT. WAYNE ENTERPRISES, BRUCE'S OFFICE - NIGHT.

19

Sitting on the floor, their legs crossed, Chloe and Bruce are hopeless. They've been inside for hours, trapped. Bruce checks his watch, and sighs.

BRUCE

My first real date with Selina and I'm already an hour late.

CHLOE

I'm sure she'll understand.

BRUCE

Maybe it was a joke anyway. We've been fooling around ever since I came back from Japan ... the minute I try and turn it into something *real* I ... I get caught in the middle of a shooting.

CHLOE

I'm sorry, Bruce.

BRUCE

For what?

CHLOE

I had no right storming in here today and saying what I did.

BRUCE

I'm glad you did. If you didn't, I wouldn't have such great company.

Chloe laughs.

CHLOE

Funny how things turn out, huh.

(sighs)

(MORE)

(CONTINUED)

CHLOE (CONT'D)

Man, I can't believe its taking so long for the police to get this guy. You would think they'd have at least entered the building by now.

BRUCE

They should be here soon. Usually takes them a couple hours to prep and get into the building.

CHLOE

This happened to you before?

BRUCE

Once. Wasn't as *frightening* as it is now.

CHLOE

Wow.

BRUCE

What?

CHLOE

I've never seen you scared before. Didn't think it was possible.

Bruce chuckles.

BRUCE

Aren't you scared you'll never get to see Oliver again? Or hear his voice. See his smile.

Chloe has a quiet moment, picturing Oliver in her head, smiling. He looks back to Bruce.

CHLOE

You really like Selina, don't you?

He nods. *Yes.*

BRUCE

I don't know what it is about her, but the girl drives me crazy. Can't stop thinking about her.

CHLOE

Bit fast, don't you think?

OFF Bruce's glare ...

CHLOE (CONT'D)

Sorry. I'm sorry.

BRUCE

(laughs)

Its been an interesting ride with her, Chloe. I don't know where its going but ... I know she makes me happy. And I haven't felt that since, well ... since you.

CHLOE

Right.

Silence grabs them, tightly.

BRUCE

How did you know ... (?)

CHLOE

Know what?

BRUCE

That Oliver was the one. I mean, you're young, Chloe. There are tons of guys out there who would kill to be with someone like you. How do you know that you're with the right person. The one you might want to spend the rest of your life with?

Chloe stares off into an abyss of hope, smiling.

CHLOE

When the right person comes along, you just ... know it.

(pause)

I've only been with two men in my life, Bruce. Both of which I hold very close to my heart ... but when you look into that person's eyes and the whole world around you becomes nothing but a blur, you just know ...

(beat)

Oliver's the one for me.

BLEEEEEEEEEEP!

Upon its sound, Bruce SNAPS his head up in fear. His heart begins to race and he jumps up to his feet, Chloe soon following. The door begins to unlock, and the two of them slowly retreat, away, scared ...

The metal shields OPEN and Bruce stands in front of Chloe, ready to shield her, to protect her. At the entrance stands

LUCIUS FOX.

(CONTINUED)

BRUCE

Mr. Fox?

Chloe steps out from behind Bruce ...

BRUCE (CONT'D)

I thought you were --

LUCIUS

I didn't go through sixty years of
life to be taken out of it by a
bullet, Mr. Wayne.

A huge grin forms on his face as Bruce greets him with a hug.
They embrace.

BRUCE

Its good to see you!

They pull apart. Lucius' eyes gravitate towards Chloe.

LUCIUS

See you have a guest.

BRUCE

Mr. Fox, this is Chloe Sullivan.
Chloe ... Mr. Fox.

CHLOE

As great as it is to meet you,
shouldn't we be closing those
doors.

BRUCE

They can only be accessed during a
lockdown protocol. Security
keycards won't close them.

CHLOE

Which means what exactly? We have
no where to hide?

LUCIUS

Aren't you tired of hiding, Ms.
Sullivan?

Lucius presents them with LOADED weapons.

DISSOLVE TO:

ANGLE: DESK.

(CONTINUED)

A bag of weapons are THROWN onto the desk - guns, blades, ammo, you know it. An entire collection. DRIFTING UP, we come to find --

BRUCE. CHLOE. LUCIUS.

They look down at the weapons realising: *its time to fight back.*

LUCIUS

Wes has obtained a Security keycard which grants him access to ever sealed door in this entire building.

BRUCE

He's killing everyone ...

LUCIUS

I didn't realise until he found the basement. He's working his way up, from the very bottom to --

CHLOE

The very top ...

BRUCE

Me.

LUCIUS

He's cleared out two entire levels.

CHLOE

Oh my god.

BRUCE

How did you get passed him?

LUCIUS

I did what every smart man does.
(beat)
I ran.

Grabbing one of the weapons, Lucius COCKS it, ready to be used, ready to kill. Chloe and Bruce soon follow.

LUCIUS (CONT'D)

I figured out his plan and decided to come to you. Took a while with the elevators down, but, better late than never.

CHLOE

Are there *any* survivors? On the first two levels, I mean.

LUCIUS

There was one that I saw.

(pause)

Mr. Bertinelli, I believe. One of the new workers. I don't know if he made it out or not.

CHLOE

My god ... Guido. That's Helena's father. If anything happens to him...

Bruce comforts her, before turning to Lucius with more questions, desperate.

BRUCE

Do you know if the police have made it into the building yet?

Lucius shakes his head.

LUCIUS

I didn't spend much time on ground floor. Its a ... its too much to look at.

BRUCE

Well if the cops won't help us, we need to take care of this bastard ourselves.

Finished with prepping her gun, Chloe shares Bruce's sentiments.

CHLOE

Couldn't agree with you more.

FLASH CUT TO:

22 INT. WAYNE ENTERPRISES, CITY - NIGHT.

22

BURSTING from the vans, an army of SWAT agents swarm towards the entrance - now blown open and ready to be entered.

Rushing through, loaded guns held close to their chests, the SWAT team proceeds forward. OFF that, we

PULL BACK

to find OLIVER. He's dressed in the uniform, looking on at the entrance. Grabbing the mask, he places it over his head, now disguised, and ENTERS the building.

BLACKOUT:

(CONTINUED)

END OF ACT TWO

ACT THREE

FADE IN:

23 INT. GOTHAM DAILY, BELOW GROUND - NIGHT. 23

Pale, immobile, and flat on the floor, Perry White is lost in unconsciousness with the

HELMET OF NABU

a few meters away from his finger tips.

A loud GASP escapes him, colour returning to his face, and his body jolting with movement. Slowly coming to, Perry picks himself up from off the floor and realises its late.

VOICE (V.O.)

This isn't a game, Mr. White!

The echoing voice blasts through his ears, ringing, and Perry tries to block it, hands slamming against his head in agony.

A beat. He STOPS. Puffing and panting, Perry tries to calm himself down. STumbling to the wall, something hits him --

FLASH TO:

24 A BLACK HOOD WRAPS AROUND PERRY'S HEAD AS HE IS PULLED INTO THE DARKNESS, FOREVER GONE. 24

FLASH TO:

25 INT. GOTHAM DAILY, BELOW GROUND - NIGHT. 25

Perry SNAPS out of it. His shock grows, before he moves towards the exit, LEAVING ...

JUMP CUT TO:

26 INT. GOTHAM DAILY, OFFICES - NIGHT. 26

Storming down the offices, trying to make his way out of the building, Perry is grabbed by a voice that calls from the distance.

MAN IN BLACK (O.S.)

Mr. White ...

The same voice. Same tone. A chill runs down Perry's back and he TURNS, retracting a loaded

GUN

(CONTINUED)

from his long coat. Without even a moment of hesitation he pulls down on the trigger, releasing a screeching

BANG

that sends a rippling bullet through the air. Blood splatters out of the man's chest and he instantly drops; his long black coat WHIPS back, revealing several armed weapons attached around him.

TURNING, Perry finds himself in the presence of

TWO MORE "MEN IN BLACK."

They both grab him at once.

Throwing him towards the desk, Perry slams his back against it, sliding off all the tech on it and rolling onto the floor. He scrambles for his gun. As he finally wraps his fingers around the weapon, a

BLACK HOOD

wraps around his head, cloaking him, stealing his identity.

GONE.

An electrical surge ripples through his body, knocking him out instantly, and the MAN IN BLACK (#2) pulls the tazer off the back of his neck.

MAN IN BLACK #3

(into radio)

Target acquired. Meet us on the roof for extraction.

DRAGGING Perry's body out of frame, we --

SMASH CUT TO:

Walking down a long hallway, Chloe meets back up with Lucius and Bruce who stand by the "offline" elevator.

CHLOE

I thought you said he was going up each floor.

LUCIUS

He was. Maybe we went too far down.

BRUCE

Or we're still a step ahead of him.

Chloe sighs, running her fingers through her hair, stressed.

(CONTINUED)

CHLOE

This is too much. The suspense is killing me. Maybe we should just find a place to hide. Wait for him to come to us.

BRUCE

We can't, Chloe. Too many lives are at stake here.

LUCIUS

None of the lockdown shields have been compromised, so he obviously hasn't made it up here yet.

CHLOE

Or he hasn't reach this part of the floor ...

LUCIUS

Keep searching, I'll wait here.

As Bruce and Chloe branch off, we stay on Lucius, who looks all around, trying to find a sign of movement. Suddenly, the elevator RINGS. His heart jumps.

LUCIUS (CONT'D)

What are the elevators doing back online?

Slowly turning around to face them, Lucius is intrigued. Having heard them, Chloe turns back into the hallway, staring off at the elevator as it FLASHES, working.

CHLOE

Oh god. Mr. Fox! No!

RUNNING down the hallway, Chloe tries to grab Lucius' attention, waving her arms about in desperation.

CHLOE (CONT'D)

Mr. Fox! Get away from the elevator! Mr. Fox!

Slowly turning, hearing her screams echo down the long hallway, Lucius finds Chloe, warning him.

CHLOE (CONT'D)

Run!

DING! The doors spread apart behind Lucius, and he feels a sharp pain on the back of his head. His eyes widen ...

LUCIUS

No ...

(CONTINUED)

27 CONTINUED: (2)

27

BANG! Blood SPRAYS from his forehead, his head practically exploding. Chloe is sprayed with Lucius' blood, the shock of the gun blaring, and Lucius taking a hit, throwing her to the floor. Paralyzed.

Bruce turns into the hallway --

BRUCE

Chloe?!

As Lucius FALLS to the floor, his entire face drenched in blood and his body completely numb - dead - Chloe is left in complete awe, staring up at

WESLEY

who moves the gun towards her.

BRUCE (CONT'D)

Chloe!

Bruce CHARGES towards Wesley, despite their distance. Moving the gun away from Chloe, Wesley immediately aims across, over at Bruce, and

FIRES.

Taking lives doesn't both him. Nothing can stop him. *BANG!*

Clipping his shoulder, Bruce is PROPELLED back into the wall, repelling off it and collapsing to the floor. Chloe shrieks!

Back on her feet, Chloe TACKLES Wesley into the elevator, the doors closing as they fly into it.

JUMP CUT TO:

28 INT. WAYNE ENTERPRISES, THIRD FLOOR - NIGHT.

28

DING! The elevator doors part and Chloe flies out of the room, landing on her back and arching from the pain. Wesley steps out, aiming the gun at her and

BANG!

Chloe has rolled onto her side, the bullet hitting the floor.

Determined, Chloe KICKS her legs up in the air, knocking Wesley back into the wall, forcing his grip on the gun to release; he drops it.

As Chloe gets back on her feet she is met with a large punch that clobbers her across the jaw. SPINNING around from the impact, Chloe is immediately thrown back to the ground, sliding across it and slamming into the wall.

(CONTINUED)

Wesley turns back around and reaches for his gun, obtaining it. But when he returns, Chloe is GONE.

WESLEY

I don't have time for this!

PULL BACK as we stretch behind a large wall, finding a SWAT soldier holding Chloe against the wall with their hand over her mouth. Chloe's whimpers release through his hand, stopping her from making a sound. He pulls away.

Taking off his mask, he reveals himself ... OLIVER QUEEN.

CHLOE

(whispering)

Ollie ... (?)

A huge smile forms on Oliver's lips before they are soon met with Chloe's, the two sharing a passionate kiss. They pull away, still embracing their reunion.

CHLOE (CONT'D)

(whispering)

I never thought I'd see you again.

OLIVER

(whispering)

You think I'd ever let anything happen to you?

He can't let go of her. So glad to be holding her again.

WESLEY (O.S.)

Well isn't this sweet.

The two turn to face Wesley; he stands with a gun aimed straight at them. Oliver gets in front of Chloe, protecting her. Scared for her.

WESLEY (CONT'D)

Lovers reunited. Well, I'm afraid it'll have to be cut short.

THWACK! Wesley is knocked from behind, instantly dropping to the floor. Behind him stands

HELENA,

dressed in the SWAT team uniform, but with the mask held tightly in her hand.

CHLOE

Helena?

The two HUG, also reunited.

(CONTINUED)

HELENA

Didn't think I'd just sit back and watch the action play out on my TV.

(pause)

What kind of a *friend* do you think I am?

Helena and Oliver meet glances. She *winks* at him, and he smiles, miming: "*Thank You.*"

OFF their smiles, we ...

SMASH CUT TO:

29 BLACK. ALL IS DARK. EMPTY. SUDDENLY, ITS LIKE A CURTAIN HAS²9 BEEN LIFTED, AS WE FIND OURSELVES --

30 INT. UNKNOWN ROOM - NIGHT. 30

The hood off of PERRY's head has been lifted, and he finds himself inside a grey, empty room - nothing but a table and a set of chairs, one in which he occupies now.

The MEN IN BLACK (two of them) are in the room with him, pacing the room, intimidating.

PERRY

There's no point trying to scare me, I already know who you are.

MAN IN BLACK #2

There's a lot you *don't* know, Mr. White. And a lot you need to.

MAN IN BLACK #3

But please. Enlighten us. What *do* you know, Mr. White?

PERRY

I know you want something from me. That you're *not* one of the good guys. And that you work for someone very, very powerful.

MAN IN BLACK #2

Well ... how *vague*.

#3 SLAMS his hands down on the desk near Perry, getting right up in his face. Both of their identities are sealed with black shades.

MAN IN BLACK #3

There is a war on its way, Mr. White! You better make sure you're playing for the right team.

(CONTINUED)

PERRY

I know who our real heroes are.
You, my friend, *don't* work for
them. And you *don't* intimidate me.
So why *don't* you just get on with
it and tell me what you want.

They both begin to chuckle before throwing a folder onto the desk. Its thick - a lot of documents inside.

MAN IN BLACK #3

We want the truth to be out there.

ANGLE: FOLDER

The front reads: '*Helena Bertinelli, Huntress.*' A hand reaches over to it - Perry's - and opening it we find a large picture of the HUNTRESS inside. The rest is packed with information.

MAN IN BLACK #2

There is enough evidence in there
to expose this "*hero*" for who she
truly is. A *terrorist*.

PERRY

I know this woman. She's no
terrorist.

MAN IN BLACK #3

Oh, yes she is, Mr. White. Read the
facts for yourself. She's rigged
explosives and taken down *massive*
organizations in the name of
heroism. She's a "*vigilante*,"
putting many of our officers at the
Gotham City Police Department out
of work. She's a threat to our
country.

PERRY

What does that have to do with me?

MAN IN BLACK #2

You're in the business of exposing
the truth. We have a long
partnership together, Mr. White.

(pause)

One I think you'll enjoy.

PERRY

I will *not* work for you!

Perry stands, throwing the folder back onto the desk and heading for the exit. He is blocked by #2, who GRABS him and pushes him towards the wall --

(CONTINUED)

MAN IN BLACK #2

This isn't a game, Mr. White!

Perry's eyes widen in horror.

MAN IN BLACK #2 (CONT'D)

People will die. You need to think long and hard which side you stand by, or you will be one of the many casualties in this coming battle.

MAN IN BLACK #3

And so could *Watchtower*.

Perry's eyes suddenly move to #3.

MAN IN BLACK #3 (CONT'D)

Didn't think we knew about her, did you? Chloe. Sullivan.

(beat)

If you really want to keep her around, Mr. White, I'd do what we say. Or her death will be your *final* chance. Are we clear?

#2 lets go of Perry, and he can't believe what just happened. He knows. About *Watchtower*; Chloe. He collects his thoughts before his eyes fall to the floor.

What is he going to do?!

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

31 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

31

Sitting by the couches, Chloe and Helena are in deep conversation. Slowly closing in on the two from afar, we reach them --

CHLOE

I still can't believe you showed up. You have no idea how worried I was back there. Thinking about how we left things off. How ...

HELENA

I know. I would like to blame everything I said on *shock*, but there was truth to it.

(pause)

Its been hard, Chloe. Saying goodbye to everyone, to my past. My life. But this is the direction I need to take.

CHLOE

And I accept that. I always have accepted your decision to change your life, but ...

HELENA

But I shouldn't be using that as an excuse to cut you out of my life.

A small exhale of a laugh escapes Chloe.

HELENA (CONT'D)

Oliver came to see me today. He asked me to come with him and help save you. I actually declined.

Helena looks disappointed in herself.

CHLOE

Helena ...

HELENA

No. I need to say this.

(pause)

I have been so focused on shaping this new life for myself that I have lost sight of so many important things in my life.

(MORE)

(CONTINUED)

31 CONTINUED:

31

HELENA (CONT'D)

I try to say that I am prioritising and trying to figure how things fit into what my life *is* right now, but the truth is, I don't know *what* I'm doing. So, my father is back in my life ... that doesn't mean everything I once knew and loved needs to be *gone*. Erased ...

Chloe grabs Helena's hand. She can see the struggle she's going through. Comforts her.

CHLOE

You grew up thinking that everyone you loved was dead. That your whole family was *dead*. I know how big a deal that is. You finally get the chance to have a father, Helena, and I *am* happy for you.

HELENA

You shouldn't be happy for me, Chloe. I've done nothing but do wrong by you this year. All in the name of *family*.

(beat)

Well you *are* my family.

The two stand up and HUG, just as OLIVER makes his way into the headquarters.

OLIVER

Whoa, have I been replaced?

Helena breaks away and gives Oliver a punch on the arm.

HELENA

(playful)

Perverted freak.

Oliver can't help but laugh.

OLIVER

Well you're getting more action than me.

CHLOE

You'll get your fun later.

OLIVER

Oh. Really ...

Oliver gives Chloe a quick peck on the lips, before wrapping his arm around her and facing Helena who seems to be occupied with her phone. She looks to the two.

(CONTINUED)

HELENA

Its my Dad. He's still shook up
after the whole thing. Guess he's
not used to Gotham yet, right?

(laughs)

I'm gonna go. We all good, Chloe?

CHLOE

Better than good.

HELENA

Great. That's ... great.

Helena releases a sigh of relief, happy.

HELENA (CONT'D)

See you guys 'round.

Helena turns to exit, leaving Chloe to Oliver.

OLIVER

Glad to see you guys are back to
your old selves again.

CHLOE

Isn't it great? For a second there
I thought I had lost a good friend
forever.

OLIVER

Speaking of losing things forever --

Oliver spins back around to face her, head on.

OLIVER (CONT'D)

Lets never fight again.

Chloe laughs.

CHLOE

Well I can't promise that ...

OLIVER

I'm serious. I want to live each
moment like it could be our last,
because with our lives, Chloe, it
could be.

CHLOE

Really got you scared there for a
moment, didn't I?

OLIVER

Are you kidding? Nearly scared me
half to death.

(CONTINUED)

31 CONTINUED: (3)

31

CHLOE

I love you too.

The two lean in for a kiss, and as they do, we can't help but slowly drift off, finding ourselves at --

32 INT. WAYNE MANSION, LIBRARY - NIGHT.

32

The doors peel open, and Selina slowly makes her way towards Bruce, who sits behind his desk, staring off into oblivion, completely lost in his own world to notice her.

SELINA

Hey, stranger.

Bruce SNAPS out of his dillusion, and finds Selina, right in front of him. A warm feeling rushes through him, a smile lighting up his face.

BRUCE

Selina ...

He STANDS. Approaches her.

SELINA

So, seems like our date got cancelled. Guess I can't hold that one to you, being shot and all.

Bruce looks to his shoulder.

BRUCE

Just a graze. I'll be fine.

SELINA

You had me worried for a second there. Thought you were a goner.

BRUCE

So did I.

Selina takes another step forward, ready to plant her luscious lips onto his and do what she does best. He STOPS her.

BRUCE (CONT'D)

Wait. I ... I wanted to talk to you before we -- there's something I need to say.

SELINA

What is it?

BRUCE

Its about *us*. You know, where we're headed ...

(CONTINUED)

SELINA

Bruce ...

BRUCE

No, listen. I've had a lot of fun these past few weeks, and you know how much I like you. I haven't been this happy in so long, and I know that it's because of you.

SELINA

I feel the same way about you too, Bruce.

BRUCE

But I need *more*. I can't just keep fooling around with you, Selina, I want to know if what we have here isn't just *fun* and *games*.

Uncomfortable, Selina doesn't know what to say ...

BRUCE (CONT'D)

I don't mean to be so forward about this, but when your life is about to end, and you don't think you're going to make it, these things start to eat away at you. I need some sort of commitment, here, Selina. Not just a string of one night stands, and --

Selina presses her finger against his lips.

SELINA

Shhh.

Leaning in, the two lock their lips in a passionate heat, kissing in a tenderly embrace.

SELINA (CONT'D)

You want me, *Bruce Wayne*. You've got me.

A huge smile widens on Bruce's face, and off his excitement, we can't help but --

SMASH CUT TO:

Stepping out of the kitchen, Guido returns to his daughter, Helena, who sits on the couch awaiting some dinner. Placing down a plate full of food, he has made her something to eat.

Helena takes it, smiling.

(CONTINUED)

HELENA

Thanks, Dad.

GUIDO

Its been a crazy day. We could both
use a good meal.

Guido sits at the table, its close to the kitchen, but still visible through the living room - Helena soon grabs her plate and follows.

HELENA

Yes, well ... its definitely put my
life into perspective.

GUIDO

Is this about Chloe?

Helena nods, and takes her seat.

HELENA

We need to talk.

Slowly sitting up, straighter, Guido takes it in.

HELENA (CONT'D)

My whole life I've wondered what it
would feel like to have a family.
To be in the presence of family.

(pause)

It took me a long time to move on
from all that has happened, and in
my darkest moments, Chloe was there
for me. She took me in, she gave me
a purpose in life.

GUIDO

Of risking your life? Beating up on
thugs? How's that any way to live
your life, Helena?

HELENA

I understand that you're my father,
but you haven't been there for me
as much as Chloe has.

Guido opens his mouth to defend himself, but she cuts him
off, immediately --

HELENA (CONT'D)

I - I know that wasn't your fault,
and I'm not trying to get at that.
But the friendship I have with
Chloe is something I don't want you
to get involved in. She is a part
of my family.

GUIDO

I respect that, sweetie. I do. I have spent so much time trying to protect you, and I guess a father's love knows no bounds.

(beat)

I only wanted to keep you safe.

HELENA

As much fun as its been pretending to be a little girl and having my father be there to watch over me, I can't keep living that lie. The truth is, I can't erase the past or try and fix things that happened back then. Creating a normal life for myself is a step in the right direction for me, but saying goodbye to Chloe, and everyone in my life who has ever been there for me ... that's not *right*.

Guido nods. Agrees.

HELENA (CONT'D)

I need to take control of my own life, right now, Dad. I need to find my own ground, and shape my own life.

A huge smile begins to form on Guido's face, and he stands, rubbing his hand over her shoulder.

GUIDO

Whatever makes you happy, Helena, I will stick by it.

(long pause)

Just as long as it doesn't get you killed.

A small chuckle escapes Helena, and Guido begins to walk away; colour Helena surprised.

HELENA

Aren't you going to finish your dinner?

GUIDO

I'm too tired to eat. Its been a big day. Guess I'll have to make it up with breakfast.

(beat)

Night, sweetie.

He waves. Helena puts her hand up --

33 CONTINUED: (3)

33

HELENA

Night, Dad.

As Helena lowers her hand, a smile still illuminated on her face from the bright, glowing light from the living room lamp, we ...

CUT TO:

34 INT. GOTHAM POLICE STATION, ENTRANCE - NIGHT.

34

The quiet howl of the night brings an echo through the room as the door peels open and a mysterious man enters. Dressed in a suit, its clear this person is a *LAWYER*. Making their way towards the

POLICE OFFICER

standing by the desk, the lawyer seems to grab his attention.

POLICE OFFICER

Can I help you?

LAWYER

Yes. I'm here to see my client.

POLICE OFFICER

Right. Well, I just need you to fill out some paper forms, get the basics - name, company, etcetera.

As the officer turns to grab the forms, rambling on, the lawyer pulls a loaded

GUN

from his coat and *BANG!* The bullet is lodged straight in the officer's throat, leaving him literally breathless as he bleeds out on the floor.

ANGLE: LAWYER

A MASSIVE BEAT! The identity of this "lawyer" is revealed to be HARVEY DENT, aka "TWO-FACE."* He smiles, wickedly, half of his face is burnt off, extremely scared, and haunting. Its like its been turned inside out ...

* (see "Trial").

TWO-FACE

Thank you.

Proceeding forward, Two-Face makes his way towards the back room, out of our sight --

35 INT. GOTHAM POLICE STATION, BACK ROOM (CELLS) - NIGHT. 35

The room is full of prison cells, a few *prostitutes* hidden to the back of the room, a few "*gangsta*" thugs, hiding under their hoods, lurking in the shadows. More noticeably

WESLEY,

who sits in his own individual cell, staring down at his feet. The whispers and gasps grabs his attention and his eyes dart up to find

TWO FACE.

Falcone jumps back in his seat.

TWO-FACE
Good evening, Mr. Oyer.

WESLEY
My god ... what happened to your face.

TWO-FACE
The same thing that happened to you: *Bruce Wayne*.

A beat. Wesley understands now.

TWO-FACE (CONT'D)
And I hear you're seeking what I want ...

PRYING the cell door open, Two-Face RELEASES Wesley.

TWO-FACE (CONT'D)
If you want Bruce Wayne to suffer for what he's done to us ... come with me.

And, from that spark in Wesley's eye, the spark that he'll get his revenge, we --

FLASH CUT TO:

36 INT. OLIVER & CHLOE'S APARTMENT, BEDROOM - LATER. 36

Slowly crawling out of bed, Oliver leaves a tossing and turning Chloe to herself, taking a small glimpse at her as she begins to calm down, hugging a build up of the blanket that is squashed into a ball-shape cushion. He smiles.

37 INT. OLIVER & CHLOE'S APARTMENT, LIVING ROOM - NIGHT. 37

Following Oliver on his "quest," he passes the television, grabbing the remote on his way and turning it on. On screen, we find a

YOUNG REPORTER,

who stands outside the Police Station. Oliver disappears into the kitchen, as we focus on them.

YOUNG REPORTER

(from television)

It was just moments ago when *Wesley Oyer* was taken into custody, but now, the shooter known for taking over thirty lives today has escaped the station - another life being lost in the process.

Returning into frame, shocked, Oliver watches on at the TV with an apple in his hand - a bite-size chunk missing from the right of it.

YOUNG REPORTER (CONT'D)

(from television)

The footage - which is too gruesome to air on national television - shows another man entering the Police Station at 8:35 pm, pulling a loaded weapon on *Officer Garry Benson* and taking his life. The unknown visitor is described as, and I quote: "*Half his face looks as though its been turned inside out - possibly a survivor of severe facial burns.*" The hunt for Mr. Wesley Oyer continues, and we hope no one else has to die in the search for justice.

(beat)

Back to you, Christine.

OLIVER

Bruce ...

Slowly walking out from the bedroom, Chloe, in her dressing gown, approaches Oliver with confusion.

CHLOE

Ollie? What are you doing?

(CONTINUED)

37 CONTINUED:

37

OLIVER

(turns)

Chloe, the shooter escaped. We need
to find Bruce.

SMASH CUT TO:

38 INT. WAYNE MANSION, LIBRARY - NIGHT.

38

SLOWLY RETRACTING from a TIGHT shot of Bruce, we hear a few
whimpers, and it sounds as though someone is struggling. As
we pull further back, we find

SELINA. WESLEY.

Holding Selina in a tight grip, away from Bruce, with a gun
in his hand aimed to her head, Wesley's *revenge* and search
for *vengeance* on Bruce continues. Then, revealing himself,

TWO-FACE

enters, showing his scars, the horror of his face.

TWO-FACE

Hello, Bruce.

As Bruce's eyes widen in absolute shock, we --

BLACKOUT:END OF ACT FOUR

ACT FIVE

FADE IN:

39 INT. WAYNE MANSION, LIBRARY - NIGHT.

39

CLOSE UP: TWO-FACE

With a gun held out and determination on his face, Two-Face looks extremely invested in what he's doing: *exacting revenge on Bruce Wayne.*

TWO-FACE
Sure has been a while.

BRUCE
Why are you doing this? I thought
you were my friend!

TWO-FACE
You did this to me!

His hand shakes, the gun firmly gripped in his hand.

TWO-FACE (CONT'D)
This is *your* fault! I had a life
before you. Now ...
(long pause)
I have nothing!

BRUCE
I didn't do this to you!

TWO-FACE
I stuck my neck out for you, and
look where it got me.

BRUCE
I'm sorry.

TWO-FACE
You're sorry?

Two-Face starts to laugh - the sight brings a cold shiver down Bruce's spine.

TWO-FACE (CONT'D)
Well, too little too late.

Pulling a small COIN from his pocket, Two-Face raises it up to show Bruce ... he flips it around to show both sides, one is burnt and blacked out; melted together.

(CONTINUED)

TWO-FACE (CONT'D)

Everyone has a 50% chance of living to see the next day. I wonder what fate has in store for you.

FLIPPING THE COIN

it spins around in the air, slowly swapping sides as it slowly makes it way back down into Two-Face's hand. He collects it, and moves it onto his other hand before --

WESLEY

Wait!

Two-Face refuses to look yet. He turns to face Wesley.

WESLEY (CONT'D)

I didn't come to stand in the background and watch someone else get their justice. I should be the one to kill him.

TWO-FACE

You came to make him *suffer*. Which is exactly what we'll do.

Lifting his hand, Two-Face finds the

BURNT SIDE

of the coin. Not even a moment's pause and he returns to Bruce, FIRING immediately. BANG!

Bruce is propelled back from the bullet, sliding over his desk, wiping it clean as he falls off the end, and onto the floor. Selina SCREAMS.

SELINA

Bruce! No!

TWO-FACE

Don't worry, Ms. Kyle. You may be seeing him shortly.

CHLOE (O.S.)

Like hell.

SNAPPING around to find that familiar voice, Two-Face is met with a fist towards his face. Catching it, he smiles.

TWO-FACE

Ms. Sullivan.

(beat)

Glad you could join us.

(CONTINUED)

Chloe looks frightened, his hold on her fist is tight, and she can't seem to pull free. He TWISTS her wrist, causing Chloe to belt out a scream, before Two-Face

THWACKS

her across the jaw with the gun. Chloe drops to the floor, seemingly knocked out.

SELINA

Are you kidding me?! That was the big save?

Pulling both her legs up, Selina BOUNCES off Two-Face, forcing Wesley back into the wall. He GRUNTS, releasing his hold on her. Selina drops to the floor, snapping her head up to find Two-Face returning to face her.

He aims.

SELINA (CONT'D)

W - W - Wait!

Two-Face tilts his head, listening ...

SELINA (CONT'D)

Don't I have the same chances as everyone else?

Selina eyes the coin. He realises what she is referring to, but refuses to lower the gun.

TWO-FACE

Looks like your chances have just run out.

ANGLE: CHLOE

Her eyes JOLT wide open - she was never "out." Blurred in the background of her awakening, we see Two-Face clipping Selina with the gun, clobbering her straight into unconsciousness.

STANDING, Chloe reaches for the THICK BOOK on the desk, gabbing it. Two-Face SPINS around upon hearing the clutter, and raises the gun --

THWACK!

Chloe knocks the gun out of his hand, and takes another swing of the book. Two-Face ducks, TACKLING Chloe when she least expects it, falling straight to the ground. Kicking him off, Chloe gets up onto her knees, before

CLICKING

something hidden in her ear --

(CONTINUED)

CHLOE
(into radio)
Now would be a great time to do
your thing, babe.

A beat. SMASHING through the window, GREEN ARROW enters, flying in on a line. He drops to the floor, and rolls up to his feet. Upon his entrance, Two-Face JOLTS up in shock.

TWO-FACE
Wesley! Kill him!

As Wesley begins to stand, Green Arrow immediately takes him out with an arrow, SHOOTING it from his crossbow. It darts into Wesley's arm, throwing him to the wall.

Green Arrow turns to face Two-Face, a cocky grin on his lips.

GREEN ARROW
Sorry to cut this party short ...

PPSSSTT. The arrow BLASTS out of the second crossbow, flying straight at Two-Face. Throwing out his hand, he catches it in his palm, the electrical charges having little to no effect on him. Green Arrow is shocked.

Chloe steps around nervously behind Green Arrow, watching as Two-Face adjusts to the pain.

TWO-FACE
My entire *face* was burnt off in a
tragic fire. The extreme pain and
torture I withheld to be here today
has been tenfold.
(pause)
A little electroshock won't even
begin to phase me.

BRUCE (O.S.)
How 'bout a bullet.

TURNING, Two-Face meets the blast of a gun. A bullet spirals out of the loaded weapon Bruce wields in his hands, spinning through the atmosphere --

COLLECTING Two-Face, and lodging in his shoulder, he is forced back, instantly dropping.

BRUCE (CONT'D)
'Cause that sure as hell hurt like
a bitch for me.

Chloe's eyes slowly rise up from the floor to find Bruce.

CHLOE
This has *not* been your day, has it?

As Bruce scopes the room, he finds Selina, lying unconscious on the floor. He returns his eyes to Chloe --

BRUCE

Yeah, well ... it's not exactly doing anything for my love life.

GREEN ARROW

Really, 'cause when I was shot --

Chloe gives Green Arrow a small, noticeable jab in the side, laughing nervously.

SMASH CUT TO:

40 EXT. GOTHAM DAILY, CITY - NIGHT.

40

TIGHT on PERRY WHITE, we come to find him outside the Gotham Daily building, standing with an audience of television reporters in his face, microphones held to him.

As cameras flash in his face, Perry begins to speak --

PERRY

It has come to my attention that the city is in more danger than we thought. Despite *Watchtower's* efforts, and the efforts of those who remain hidden in the shadows protecting us, there has been something none of us saw coming.

Perry takes a pause, having second thoughts. But he can't, he has to do this. He needs to protect Chloe. The world needs her, and he can't bare to lose her.

PERRY (CONT'D)

A vigilante terrorist has been sweeping the streets of Gotham preying on the innocent and just.

(pause)

Helena Bertinelli is this criminal.

The reporters start to hustle, approaching closer!

SLOWLY PULLING OUT, we find ourselves --

41 INT. BERTINELLI RESIDENCE - LIVING ROOM - NIGHT.

41

STARING off at the television, Guido stares in horror.

GUIDO

Helena!

(CONTINUED)

41 CONTINUED:

41

RUSHING to get Helena, who steps out of her bedroom, concerned, she follows Guido back to the television. He turns it up, the volume BLARING.

PERRY (O.S.)

Acting as the Huntress, she has committed heinous acts against government organizations, planted explosives and destroyed expensive property in the name of "heroism."

(beat)

These acts will *not* go unpunished. If you see this woman, please, contact the police. Contact *someone*. You can help protect this city. You can be a hero.

(long pause)

Thank you.

PUSHING IN on the fear written all over Helena and her father's faces, they begin to panic.

GUIDO

We need to hit the road.

HELENA

No, we're *not* running.

Guido faces her, angrily.

GUIDO

You've been turned into the city's most wanted target, Helena. We *have* get as far away from Gotham as possible.

HELENA

No! I can't turn my back on my friends.

GUIDO

Its too late for that. We need to start over. Find somewhere else to live, and just ... just *start again*.

Guido starts to collect several stuff from atop the drawers; photographs, decorative items, etc. As Guido EXITS, packing, we hear a loud BANG at the door --

KNOCKING.

CITIZEN (O.S.)

This is where she lives!

Helena SNAPS around to face her father.

(CONTINUED)

GUIDO

I'm sorry, Helena. We need to go.

Guido seems to be carrying a bulky bag, full of some pictures, clothes, and supplies.

HELENA

Dad ...

CRRAAASSSHH!

Smashing through the window, rocks start to enter the privacy of their home. Their lives as they knew it are over.

GUIDO

Helena, come on!

Guido turns his back and heads for another WINDOW. As more rocks penetrate through the glass, Helena is left in chaos; left to decide, left to figure it out.

HELENA

(long pause)

I - I can't ...

RUNNING off in the other direction, Helena disappears from Guido's sight. He roars out in stress --

GUIDO

No! Helena!

She's GONE ...

The door is TORN open, ripping off its hinges and collapsing to the ground. Guido takes this as a warning: "run." Climbing out the window, Guido descends from frame, leaving

ANGRY CITIZENS

charging in his place - they watch as he disappears ...

CUT TO:

DING! The elevator doors slide apart revealing Perry White. He keeps his head high, walking through the offices, heading towards a set of stairs. As he reaches them, we hear, from the echoing distance ...

CHLOE (O.S.)

So you're just going to walk away?

He STOPS. He's completely overwhelmed, before he turns back around; he faces Chloe.

(CONTINUED)

PERRY

I'm sorry ... (?)

CHLOE

Don't act dumb, Perry. You're one of the wisest men I know.

PERRY

I didn't have a choice, Chloe.

CHLOE

There is *always* a choice!

PERRY

(roaring)

No there's not!

Perry catches his breath, trying to calm down.

PERRY (CONT'D)

This is a big city, Chloe. You're in way over your head if you think you know it all. There are people out there, stronger than *you* and *I*. People with a *lot* of power. Influence.

CHLOE

So this is about money?

PERRY

No! Its *not* about the money! Its about ... its about doing what's right for the world.

CHLOE

So now you get to decide what's best for the rest of us? You just destroyed someone's life!

PERRY

Some sacrifices need to be made for the greater good. I'm afraid Helena was caught in the crossfire of something much larger than all of us. I'm sorry.

Turning his back, Perry proceeds up the stairs - but Chloe won't back down.

CHLOE

I looked up to you.

Perry's hand trembles on the rail, his head dropping. A small tear begins to fall ...

(CONTINUED)

CHLOE (CONT'D)
I looked up to you ...

Sucking it up, Perry returns to Chloe.

PERRY
I'm not a hero, Chloe.

CHLOE
You were *to me*.

In absolute disbelief of Perry's actions, Chloe heads for the elevator. Perry chases down to the end of the stairs, but she's too fast --

PERRY
Where are you going?

CHLOE
Its over, Perry.

HITTING the elevator, the *RINGS*. The doors part, and Chloe enters. Turning, she faces Perry in her final moments, the doors slowly begins to close in front of her.

CHLOE (CONT'D)
I quit.

DING. The doors finally close, and we ...

BLACKOUT: