

WATCHTOWER

2.13 | Purpose

Written by
Jack D. Malone

The character of 'Chloe Sullivan,'
is created by Alfred Gough, and Miles Millar.

Based on DC Comics Characters.

EXECUTIVE PRODUCERS

Chris Davis & Jack Malone

PRODUCED BY

TheVPN (<http://www.vpn-tv.proboards.com>)

WATCHTOWER

"Purpose"

CAST

CHLOE SULLIVAN/ ANNE / "CHLOE" Allison Mack
OLIVER QUEEN / GREEN ARROW / "OLIVER" Justin Hartley
HELENA BERTINELLI Kayla Ewell
DINAH LANCE Alaina Huffman
GUIDO BERTINELLI Julian McMahon
PERRY WHITE Michael McKean
BRUCE WAYNE Christian Bale

GUEST CAST

MOIRA SULLIVAN Lynda Carter
VICKI VALE Yvonne Strahovski
DR. HARLEEN QUINZELL Nicki Minaj
ZSASZ
GORDON Dylan Walsh
ALFRED PENNYWORTH Michael Caine
MASON Matt Barr

TEASER

FADE IN:

1 INT. SULLIVAN RESIDENCE, SON'S BEDROOM - NIGHT. 1

DRIFT DOWN from a set of planets that hang from the ceiling of a little boy's room. We reach the foot of the bed, and snake across the covers to find CHLOE, and her SON.

They are curled up to one another, a BOOK in Chloe's lap that she seems to have finished. Chloe peers down, across from the story she holds in her hands, and finds her son, asleep.

He's drifted off.

With a smile, Chloe reaches over, and places the book down on the drawer by the bedside. Slowly, she withdraws herself from the covers, and departs from her son's bed.

As Chloe makes her way towards the door, she reaches over and flicks the light.

All turns dark.

Chloe extends her arm out to grab the door, but as she pulls the door with her to close it --

The door is sucked into oblivion, and explodes into tiny pieces of fragments, almost like torn paper, that are pulled back. Chloe stumbles and the floor tears away from her. The entire room disappears beyond her reach, her son with it.

CHLOE

No!

Chloe turns around to run, perhaps to another room, but she finds herself --

2 INT. GOTHAM GAZETTE, OFFICES - NIGHT. 2

CHLOE steps through a doorway, and into the offices at the Gotham Gazette. Her jaw is agape. Her eyes scan the environment she now stands in.

The building is packed.

Reporters rush from left to right.

Chloe takes a step forward, and bumps into VICKI VALE.

A collection of photographs fall out of Vicki's hold and scatter, in plain sight, across the floor. Chloe stares down as Vicki hastily tries to recollect them.

(CONTINUED)

CONTINUED:

ANGLE: CHLOE'S P.O.V

The photographs are clear as crystal. They're shots of the DARK KNIGHT - he is unmasked, eyes frozen, and empty, with blood all over his body. *Dead*. A card rests on his chest, its the JOKER.

Chloe stumbles back in horror. VICKI peers up at her, successfully stealing the photos back into her hands.

CHLOE

My god. What happened?

VICKI

Don't you watch the news?

Vicki struggles to hold her tears back. She hugs the photographs, and keeps them close to her chest as she races off towards her desk, and out of frame.

Chloe steps forward to follow her, when a hand reaches out and pulls on her shoulder. Chloe is yanked out of the office, and finds herself --

INT. WATCHTOWER, HEADQUARTERS - NIGHT.

Chloe SNAPS around to find the CENTRAL COMPUTER. The source of the hand that reached out for her is unknown, but Chloe's focus is now on the monitor that shows the news.

TV REPORTER

Its just been confirmed that the entire Justice League of America has fallen. The President of the United States, Mr. Lex Luthor, will address the public on this terrible outcome in a few --

STATIC fills the screen, and CHLOE can't believe what she hears. She grows numb. Her attention is pulled in towards the window, as it detaches from the building. The floor starts to tear apart, and Chloe races towards the drawers.

Chloe pulls a LEGION RING out from one of the drawers before, she along with the rest of the room, is torn into oblivion.

SLOW MOTION -- Chloe is SUCKED back, and struggles to reach out for something to hold on to. She looks down at her fingers, and slips the LEGION RING on. A purple glow begins to surround her, until S.M ends, and --

Chloe disappears into an abyss, and, as a purple explosion of light rushes towards the screen, we --

SMASH CUT TO:

4 INT. WAREHOUSE, TOP FLOOR - NIGHT.

4

A scream roars through the darkness. A set of legs kick the empty air as they are dragged from frame.

CHLOE.

Her face is covered in tears, and her hair is scruffy, and unkept. The scream belts louder from her lungs, and she is pulled up to the wall. The sudden force brings an end to her scream.

A knife rests against her throat, and we find ZSASZ. He is bald, with tally marks all over his body. His chest is covered with them, easily seen with the lack of a shirt.

Zsasz closes in on Chloe's terror stricken face, and he cackles, maniacally. He slides the knife back, away from her neck, and SLAMS it forward. The knife hits the wall, just beside Chloe's head, but the movement causes a scream to escape her lungs, again.

ZSASZ

Pretty girls always scream the loudest.

Zsasz continues to laugh until Chloe throws her knee forward, and hits Zsasz straight in the groin. He grunts, and stumbles back, which grants Chloe the opportunity to run. She does.

Chloe races towards the exit, but trips over. She slams against the wooden floor, and looks back to see what she tripped on -- a DEAD BODY rests in its messy state just by her feet.

Chloe pulls her legs away, and crawls back up onto her feet. As she takes the step forward, a hand CLAWS at her hair, and pulls her back. Chloe SLAMS against the floor again, and cracks her head against the ground hard.

ANGLE: CHLOE'S P.O.V

-- ZSASZ is blurred. The entire room is. A bright, purple rush of light bursts across the room, and ZSASZ disappears in it for a moment. The light fades, and ZSASZ is closer at us, knife in hand.

-- BLACK. And we return; ZSASZ is half way in the air, and half way on the ground.

-- BLACK. And we return; a blurred image of CHLOE SULLIVAN stands in front of us. She leans forward, to examine us, and--

-- BLACK. And we return; the GREEN ARROW is crouched in front of us. He reaches out at us, and we escape Chloe's P.O.V.

(CONTINUED)

CONTINUED:

GREEN ARROW runs his fingers through Chloe's hair, and helps her as she slowly sits up.

GREEN ARROW
Chloe? Chloe, are you okay?

CHLOE
Ollie?

GREEN ARROW embraces Chloe in a hug, and she doesn't seem to want to let go of him.

A sigh of relief escapes Chloe's breath, and we ...

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

5 INT. GOTHAM GENERAL, CHLOE'S ROOM - MORNING. 5

CHLOE sits up on the edge of her bed as she puts her shoes back on. She slides off the end, and reaches for her jacket which sits on the chair by her bed side. She has recovered from the traumatic event, and wraps the jacket around her on her way out. Someone steps in, and stops her --

OLIVER.

He grabs Chloe's arms, and holds her still in front of him.

OLIVER

Whoa. And where do you think you're going?

Chloe sighs, and leans against the edge of the bed; Oliver's hands no longer on her arms.

CHLOE

Can't keep me trapped in here all day, Ollie. I already stayed overnight for tests.

OLIVER

And?

CHLOE

The baby's fine.

Oliver breaths his own sigh of relief. Chloe manages a smile, and pushes passed Oliver. She escapes out into --

6 INT. GOTHAM GENERAL, HALLWAY - MORNING. 6

OLIVER follows in behind Chloe, who makes her way down the long hallway of the hospital.

OLIVER

That doesn't mean you're okay, Chloe. Its not everyday you get kidnapped by a serial killer and nearly slaughtered to death.

CHLOE

I'm not looking for therapy, alright. It takes a lot more than being skewered by a psychopath to take me down.

Oliver reaches out and stops Chloe just outside the elevator.

(CONTINUED)

OLIVER

Chloe.

Chloe turns to face him.

CHLOE

Look, I know you're just watching out for me, Oliver, but really, I'm okay. The baby is fine, and I came out of it without so much as a scratch on my face, so just ...

(pause)

Calm down.

OLIVER

Calm down? You nearly died last night. How am I supposed to be calm after that?

CHLOE

I almost die every other day of the week, how is it any different now?

OLIVER

Because its not just your life you need to worry about now.

Chloe takes in a breath, and nods.

CHLOE

I know that, I do. And I've realised that jumping in front of the bullet to save someone else's life isn't how my story is meant to end. I get that now. But just because I'm pregnant, it doesn't mean I'm going to stay at home all day and take up knitting.

OLIVER

I don't expect you to. What I expect is for you to realise that both you and that baby are my world now, and losing any one of you --

Chloe interrupts Oliver with a kiss on the lips. He pulls her in closer as they are locked in passion. She pulls away.

CHLOE

Hearing you say *baby* makes me want to try for twins.

Oliver smiles.

OLIVER

I'm going to pretend that was sincere, and you weren't just trying to shut me up.

Chloe laughs.

CHLOE

Good thinking.

The elevator doors OPEN behind Chloe, and she turns to meet them. As she steps in, we --

CUT TO:

7 INT. GOTHAM DAILY, PERRY WHITE'S OFFICE - MORNING. 7

Creep along the messy floor full of papers, and open folders as we find the desk that PERRY sits behind. He sits with his legs up, leaned back, and a cigar caught in his teeth.

A knock at the door breaks his relaxation and he leans forward in its direction.

PERRY

Nobody's home ...

The soft knock is gone, and Perry leans back again. The knock resumes, and --

CHLOE (O.S.)

Its me, Chloe.

PERRY

Oh. Oof.

The cigar drops from Perry's mouth, and burns his shirt. He hisses, and writhes at an attempt to dodge its powerful torch. He catches the cigar, and throws it in the ashtray.

Perry throws his legs off the desk, and faces the computer as if to act busy. His eyes move towards the door, and he sits up tall.

PERRY (CONT'D)

Come in ...

The door opens, and as it does, it pushes several sheets to the other side of the room. The floor is covered.

CHLOE looks out of her comfort zone, despite the amount of times she's been in the office. She steps over the stacks and stacks of paper that are sprawled out, and approaches the desk; she reaches Perry.

(CONTINUED)

CHLOE

I like what you've done with the place.

Perry spins around in his chair.

PERRY

You know, technically this is enemy territory for you now. You could get fired for being here.

CHLOE

Oh, please, Perry. I know you're not having the best time lately, but that's got to be your worst excuse yet to get rid of me.

(beat)

How were your holidays?

Perry rolls his eyes, and returns to his computer. He begins to type away, and pretends to work on an article.

PERRY

They weren't great, Chloe. They weren't great.

CHLOE

I wish you would have joined us, Perry. Ever since I changed jobs, we haven't really *talked* much.

PERRY

You could always come back ...

Chloe smiles, and pulls up a seat among the rubbish.

CHLOE

Well, clearly you need me.

(pause)

But you know I can't do that.

PERRY

Right. I guess our professional relationship was sort of damaging our friendship for a while, huh?

CHLOE

Yeah. I'd rather think the world of you than think about ripping your throat out and feeding you to hungry sharks.

Perry chuckles, and gives up on the "article." He returns to her with his laugh.

PERRY

Speaking of hungry sharks, I guess you got a little too close to the Zsasz story, huh? Got to say, you had me worried.

CHLOE

Never gonna stop worrying about me, are you Perry?

PERRY

Not in a million years.

(pause)

That guy was a creep, though. You've got balls, Sullivan. I wouldn't go anywhere near the guy, whether he was front page material or not.

CHLOE

Well, he did end up on the front page of Gotham Daily!

(beat)

Unfortunately, so did I. Although, my name wasn't in the byline.

PERRY

Yeah, sorry about that. You know how tight competition is between the Gazette, and Gotham Daily.

CHLOE

Don't sweat it. Besides, soon I'll get to lock you up in a retirement home when you're old and gray, and there won't be anymore competition to worry about.

Perry squints his eyes, and shakes his head, a grin still wide on his face.

PERRY

I can't wait for you to get fat. You know, that baby is going to be a handful if its anything like its mother.

Chloe swipes the stashes of paper on the desk across to Perry in a playful giggle.

CHLOE

Oh, shut up.

(beat)

You know, the more hormonal I get, the more I'm going to start hanging around here more. See how much a fan of Watchtower you really are.

(CONTINUED)

7 CONTINUED: (3)

7

The two laugh, and Chloe stands from the seat. She proceeds towards the exit, but stops, and looks back.

CHLOE (CONT'D)

Its good to have you back in town,
Perry. I missed you.

PERRY

You too, Sullivan.

Chloe shoots him a smile, and steps out of the office. As she does, we return to PERRY. His smile fades, and he slowly pulls out the drawer in front of him. A large bottle of whiskey sits inside, hidden. He eyes it, and his desire for it grows. However, he looks ashamed in his want for it.

CUT TO:

8 INT. SHERWOOD FLORIST - MORNING.

8

A small bell rings as the door closes behind DINAH. She makes her way through the shop, and straightens several flowers, on display, on her way to HELENA, who stands at the cash register; she serves a customer.

Helena hands a bunch of flowers over to the customer, and shoots them a smile. They proceed out, and Dinah takes their place.

DINAH

Looks like you've got the hang of
it. See, I told you it wasn't
rocket science.

Helena steps around from behind the register, and out towards Dinah. She folds her arms, and leans against the bench.

HELENA

(overly cocky)

Well, I do appear to be acing this
stuff, if I do say so myself.

Helena laughs, and straightens up.

HELENA (CONT'D)

Have I told you how much I
appreciate this?

DINAH

This would be the eighth time
today, actually.

HELENA

Sorry.

(CONTINUED)

DINAH

No - no, its fine. It helps my ego.

The bell rings again, and a young man enters. This is MASON. He's a tall man, with short blonde hair, and sharp blue eyes that glisten in the room. His eyes scan the shop, and he moves off towards a set of flowers.

Dinah returns to Helena.

DINAH (CONT'D)

Looks like you have a new customer.

Helena can't take her eyes off of MASON, as he turns around and catches her glimpse. She immediately returns her focus to Dinah, who has already got her back turned, and walks away from the register.

Helena steps back around, as MASON approaches. He reaches the counter, and places his hands on the bench.

HELENA

C - Can I help you?

Mason smiles. Helena appears to melt.

MASON

Heh. I, uh ... I was looking for some orchids, actually. But, they all look like flowers to me.

Helena giggles, and pulls out a clipboard from behind the counter.

HELENA

Don't worry, I'm the same. Thanks to *this* --
(shows clipboard)
-- I can't go wrong.

Helena tears the page out from under the clip, and hands a copy of the list to MASON. Their hands scrape across one another as Helena hands it over, and the touch draws their eyes towards each other, deeply.

Mason pulls the list in, and observes it.

MASON

Thank you.

HELENA

So who's the special lady? I'm sure she's a lucky woman.

MASON

Its for my mother, actually. She's not feeling the best, so I decided to get her something nice. Orchids are her favourite.

Helena can't contain her smile, and Mason nods his goodbye, as he trails off to find the orchids.

ANGLE: HELENA'S P.O.V

MASON slowly departs, and we drift further and further down, until his buttocks are in clear sight --

HELENA's smile widens, and she shifts behind the counter.

HELENA

(aroused)

Damn.

In Helena's bliss, we can't help but --

JUMP CUT TO:

9 INT. GUIDO & HELENA'S APARTMENT, LIVING ROOM - LATER. 9

HELENA closes the door behind her as she bursts into the living room with a jump in her step and a smile on her face.

GUIDO, who sits on the couch, immediately turns to find his daughter happier than she's ever seen her before. He rises from the cushions, and faces Helena.

GUIDO

Well aren't you chipper ...

HELENA

You have *no idea*.

Helena runs over to her father, and hugs him. She pecks him on the cheek, and hugs him again, before finally she pulls away. Guido is more than confused.

GUIDO

You're, uh ... you're right about that. I have no clue. Did you win the lottery?

Helena holds her hand to her chest and sighs blissfully.

HELENA

You could say that ...

GUIDO

Okay, I have no idea where to start. What happened?

(CONTINUED)

HELENA

I think I might have met someone.

Helena glides past Guido as she enters the kitchen, and out of frame. Guido raises his eye-brows with intrigue. He FOLLOWS into the --

INT. GUIDO & HELENA'S APARTMENT, KITCHEN - LATER.

Helena turns away from the sink with a glass full of water in her hand. She faces Guido, who slowly makes his way into the kitchen. His expression hasn't changed.

GUIDO

You met someone?

Helena stares into her glass, and spins it around. The water becomes a hydrating whirlpool.

HELENA

Well, I haven't exactly been in the dating game for a *long* time, so my vibes may be off here, but I think I may have just found someone I can be ... *normal* ... with.

Helena smiles, and takes a sip of her water. She then meets eyes with Guido.

GUIDO

That's great, Helena.

Helena places the glass down on the kitchen bench beside her in a little jump, and returns to Guido.

HELENA

His name is Mason. He's got a mother who loves orchids, and ...

(thinks)

... and ...

(sighs)

... and that's basically all I know. But he's really sweet.

GUIDO

So, are you going to call him?

HELENA

I - I ... I didn't get his number, exactly.

GUIDO

Let me get this straight ... You met someone that you really like, but didn't think to ask much about him, or get his number?

10 CONTINUED:

10

Helena leans against the kitchen sink with a sigh, and hugs herself as she does.

HELENA

Its been a really, really long time.

Guido chuckles.

GUIDO

Well, I'm sure if he felt the same way, he'll be back. Then you'll get to bring him home, and I can give him the: *"treat my daughter with respect or I'll have to kill you,"* talk.

Helena does not look impressed.

HELENA

I haven't even got his number yet. What makes you think I'll bring him home to meet you?

With that, Helena stands, off the sink, and proceeds out of the kitchen. On her departure, we're left with Guido, who stares off in her absence with a smile.

OFF that, we ...

CUT TO:

11 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

11

The doors part ways as CHLOE enters. She takes off her jacket, and throws it towards the couch. Chloe makes her way over to the computers, when she finds a note.

The note is stuck on the CENTRAL COMPUTER monitor. The handwriting is familiar to Chloe, which she notices as she peels it from the screen.

ANGLE: NOTE

PAN DOWN the note, as we read the words. The note has written: *'Chloe, I have gone to take care of a few things, but will be back sometime tomorrow. Stay safe, and keep out of trouble. Love, Oliver.'*

Chloe looks up from the note, and catches her reflection in the CENTRAL COMPUTER monitor. Only her reflection seems to be duplicated. There's TWO of her.

CHLOE

What the ...

(CONTINUED)

11 CONTINUED:

11

Chloe's eye-brows arch, and she struggles to decipher it. She notices the difference in clothes, and even hair, before she SNAPS around.

CHLOE meets eyes with her "reflection" - its Chloe from the future, "ANNE." Baffled, Chloe stumbles back in her step, and as we come to a --

WIDE SHOT of the two; they can't keep their eyes off one another. Chloe shuffles back, we --

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

12 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

12

We return on a WIDE SHOT of CHLOE and ANNE. They continue to stare at one another.

ANNE

You know, if I had a large book right now, I could totally pull off the whole: "*Chloe Sullivan, this is your life.*"

CHLOE

Is now the right time to be making jokes?

ANNE

Sorry.

Silence grows between them. Chloe searches for answers, and runs through her mind a series of questions to obtain them.

CHLOE

Who are you?

ANNE

Isn't that obvious?

CHLOE

Right. I guess a better question is, *what* are you?

ANNE

I'm you. From the future.

CHLOE

How far into the future?

ANNE

Does it matter?

CHLOE

I, uh ... I guess not.

(beat)

Its not everyday you run into your future self, so excuse me if I'm asking all the wrong questions, but why are you here?

ANNE

The future -- *your* future -- its tearing apart. I used a Legion Ring to come back and find out *why*.

(CONTINUED)

CHLOE

I get a Legion Ring in the future?

ANNE

I kind of ... inherited it.

CHLOE

Oh. Who died?

ANNE

Its no fun if you skip to the end
of the story, Chloe.

CHLOE

I don't think *death* is fun at all.

ANNE

That's not what I --

Anne notices Chloe's jacket on the couch. Her eyes then soon drift back to Chloe.

ANNE (CONT'D)

What are you doing back here?

CHLOE

What do you mean?

(long pause)

Oh, you mean *Watchtower*? I - I'm
always here.

Anne didn't want to hear that ...

CHLOE (CONT'D)

What? What is it?

ANNE

(slowly; firm)

You're not meant to be here ...

Confusion grows in Chloe's eyes, and we --

SMASH CUT TO:

OLIVER stands on a veranda, and overlooks a pleasant, quiet back yard. Crickets chirp, and he breathes in the normal life that his eyes observe.

A door clicks open, and footsteps reach the veranda. It is evident in the way Oliver doesn't react with surprise that he is fully aware of who the person is -- SWISH PAN back to find

MOIRA SULLIVAN. She carries in her hands two bottles of soda, one that she keeps in her left palm, and the other she sits down on the wooden rails that Oliver leans against. He finds the bottle with his eye, and turns to Moira.

OLIVER

I'm sorry, Moira. I don't mean to be intruding here ...

MOIRA

Oh, no. Its fine. Really.

Oliver reaches for his drink, and opens it to consume.

MOIRA (CONT'D)

You, uh ... you were saying something was wrong with Chloe?

Oliver moves the bottle away from his freshly wet lips, and sets it back down.

OLIVER

Right. Well, before I get you all stressed out, she's *fine*.

MOIRA

The baby?

OLIVER

Fine. Totally ... fine.

Confused, Moira scrunches her face and lets her curiosity speak for itself.

MOIRA

Then what's the problem?

OLIVER

Chloe hasn't been taking this whole pregnancy thing so seriously, and it scares me. Things have a funny way of working themselves out, and I'm just worried she's not 100% concerned about the safety of our child because she thinks, like everything else, it will all just fall into place.

MOIRA

Maybe that's her way of coping? Passing it off as something that isn't as big a deal as it really is. Deep down she's got to understand that raising a child isn't a careless responsibility.

Oliver shakes his head.

OLIVER

Last night, she was so desperate to catch this serial killer for her front page story that she got kidnapped and nearly slaughtered to death.

Moira is taken back in her step.

MOIRA

So much for not stressing me out.

OLIVER

You would think a pregnant woman wouldn't want to get that close to a serial killer, right?

MOIRA

You've talked to her, haven't you?

OLIVER

Yeah. But --

MOIRA

And what did she say?

OLIVER

She said she'd be more careful, but that's not the --

MOIRA

Chloe isn't the only reason you're here, are you, Oliver?

Oliver is lost for his words. He tries to respond, but his tongue is tied. He takes a breath, and bites his bottom lip in his struggle to respond. As he searches, we ...

CUT TO:

14 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

14

ANNE stands in front of a large table that has a newspaper article sprawled out in front of her, among with other documents and folders.

ANNE

You put your name back on the map?
You rebooted Watchtower?

Anne looks to CHLOE:

ANNE (CONT'D)

Why did you come here? You were meant to leave it all behind.

(CONTINUED)

CHLOE

I don't understand ...

ANNE

The entire future is tearing itself apart because you've changed the course of events. You were meant to stay hidden. Lay low. Live a quiet, normal life.

CHLOE

I've never been normal. I grew up in Smallville. Land of the weird and unexplained. How can I not get roped in by Gotham's luring enchantment?

Anne rushes over to Chloe.

ANNE

You don't get it!

(beat)

The future I come from, you chose the normal life. You settled down. You started a family. That's why you left Metropolis.

(then)

What happened?

CHLOE

Emil went skitzo and tried to turn the entire population into metahuman slaves.

ANNE

Yes? And Clark stopped him.

CHLOE

(confused)

No. I did. I stopped him. Me, Oliver, Helena ...

ANNE

Helena?

Anne shakes her head, and struggles to take all this in.

CHLOE

How does one decision in my life affect the entire course of history?

ANNE

You've integrated yourself into the lives of so many important heroes, all the wires have crossed.

(MORE)

14 CONTINUED: (2)

14

ANNE (CONT'D)

You've thrown yourself in the center of it all, and now the road you were meant to go down has vanished.

(beat)

My life. *Your* future. Its gone.

Anne latches on to Chloe's arm, and directs her sharp eyes into hers.

CHLOE

What are you --

ANNE

We have to fix it.

Their eyes move towards the LEGION RING on Anne's finger, and as purple energy begins to emit from it, the two are enveloped in its beauty and mystery.

They disappear.

SMASH CUT TO:

15 EXT. KENT FARM, SMALLVILLE - DAY. (PAST)

15

"CHLOE", dressed in a beautiful, sleeveless, blue gown, escapes the house and makes her way down the front steps of the porch. Close behind, in a suited tuxedo, "OLIVER" chases after her. He reaches for her.

"OLIVER"

Hey!

"CHLOE" turns, and they find each other. As they do, we are yanked back with force, and find

CHLOE. ANNE.

They stare on as "Chloe" and "Oliver" say their goodbyes:.

"OLIVER" (CONT'D)

I'd feel better if you'd let me be your chauffeur.

"Chloe" shakes her head.

"CHLOE"

No. You need to do what you do best. Be a hero.

"OLIVER"

You too, Sullivan.

As "Oliver" ropes "Chloe in for a kiss, we return to:

(CONTINUED)

CHLOE. She looks to Anne with confusion on her face.

CHLOE

Is this the part of the film where you show me the good, the bad, and the ugly. And I start reflecting on my life, maybe even cry a little.

(beat)

What is so special about this moment?

ANNE

This was the moment you left it all behind.

The two look back, and "Chloe" turns away from "Oliver", her beautiful gown blowing back in the breeze as she disappears out of sight.

Chloe looks back to Anne.

ANNE (CONT'D)

There's a reason you left. A reason you put it all behind you, in this very moment.

CHLOE

The fate helmet showed me what would happen. That my friends would be in danger, but Clark would be a symbol of hope that the world needed. The light that would stop the darkness.

ANNE

But there was something else. Clark heard it in your hug. Martha saw it in your eyes.

Anne reaches for Chloe, and as she grabs her arm again, we instantly --

CUT TO:

16 INT. OLIVER'S APARTMENT, STAR CITY - DAY (PAST).

16

"CHLOE" stands by the windows, still in her gown. She stares out at the sky as it bleeds violently above her.

Another planet, APOKOLIPS, closes in on Earth and doubts fill her mind. She clenches her stomach, and bows her head.

PULL BACK to find CHLOE and ANNE. Watching:

CHLOE

Please, don't.

(CONTINUED)

ANNE (O.S.)

You were protecting your baby.

A tear runs down Chloe's face. She tries to hold the tears back, but can't. She looks to Anne, who is now in frame with Chloe.

CHLOE

But I couldn't. I lost it.

ANNE

And instead of facing your problems, you ran away from it.

CHLOE

Oliver...

(beat)

I failed him.

ANNE

Is that when you came to Gotham?

CHLOE

No. I stayed here for a while. Emil started his plans for World War III, and we tried to stop him. But then when the Department of Domestic Security found me, or so I thought ... I had to permanently take myself out of the picture.

(beat)

That's when I left ...

ANNE

Double dose of death.

CHLOE

Only it wasn't the DDS - it was Checkmate. And after we dealt with them, I could put my name back on the map. So I did. Oliver helped bring me back to life, *figuratively* speaking - of course.

(long pause)

I got a job working with Perry White, and everything was going great. But then Oliver showed up at my doorstep asking for my help.

ANNE

Which led to Watchtower, which then led to an anything-*but*-normal-life. This means what we're trying to fix happened before all of this.

CHLOE

Why?

ANNE

Because in my past, you didn't lose
the baby.

Slowly, we PAN OVER to "CHLOE" who still stands by the
window. She holds her hand over her stomach, and witnesses
the chaos from inside, as we --

CUT TO:

17 INT. MOIRA'S HOUSE, LOUNGE ROOM - NIGHT.

17

Moira turns around from the cabinet to face Oliver, who sits
on the couch, in deep thought. Moira slowly walks over
towards him, and takes a seat on the other couch, opposite
him. She puts her drink down, and leans forward.

OLIVER

My parents weren't vigilante crime
fighters, Moira. And somehow, even
they were taken from me.

Oliver raises his head and looks to Moira.

OLIVER (CONT'D)

How am I meant to raise a child
with the life I lead?

MOIRA

I can't exactly pull from
experience here, but you have to
have faith that your child will be
able to stand on their own two
feet. Look at Chloe.

OLIVER

I don't want anyone to go through
what I did. Losing your parents,
its -- that was one of the hardest
things I've ever had to go through.

MOIRA

Maybe this is a conversation you
should have with Chloe. I mean, a
baby changes everything.

(pause)

Maybe Chloe doesn't want to stay up
in that building her whole life to
watch over the city. Maybe she
wants to watch over her child.

Oliver's doubts begin to clear.

MOIRA (CONT'D)

Chloe isn't one to shy away from
her duties.

(MORE)

(CONTINUED)

17 CONTINUED:

17

MOIRA (CONT'D)

(beat)

Being a mother will be the biggest
role she's had to play yet.

Oliver stares off into his own thoughts. Moira takes another
sip of her drink as Oliver comes around.

CUT TO:

18 EXT. WATCHTOWER, STREETS - METROPOLIS - NIGHT. (PAST). 18

An explosion of purple light fades and both CHLOE, and ANNE
appear in front of the WATCHTOWER building, just by the
steps. Chloe, more confused than before, turns to Anne with
her questions.

CHLOE

Do I even have to ask, or is
something about to happen that will
explain why we're here?

ANNE

Not for about another --
(checks watch)
... ten minutes.

CHLOE

What happens in ten minutes?

ANNE

You come running down these steps
to prevent a long and painful
goodbye with Oliver, only he
decides to chase after you and tell
you that he's your husband.

CHLOE

I - I remember ... it was one of
the best nights of my life.

(beat)

But what does this have to do with
the baby? Or the future for that
matter.

Anne sighs, and pulls Chloe away from the steps for a moment,
and out onto the curb.

ANNE

I'm sorry, Chloe.

CHLOE

Why? I don't understand what's
going on.

(CONTINUED)

ANNE

When Oliver comes down these stairs, it won't be our past he'll find. It'll be *you*.

CHLOE

That doesn't make sense. Then Oliver and I would never have moved to Star City. We'd never have stayed together ... Why would I let that happen?

ANNE

Because where I come from, the only important person in your life is your son. These heroes ... their destiny is much greater than ours, and the sooner you realise that your fate doesn't lie with them, the sooner we can fix all of this and restore the future.

Anne proceeds forward, to hide behind the plants that surround the stairs, but Chloe reaches out and stops her.

CHLOE

No.

Anne looks back to Chloe, and steps back in.

CHLOE (CONT'D)

Your world may not exist anymore, but where I'm from, Oliver is my world. And this baby --

Chloe rubs her belly to inform Anne that she's pregnant.

CHLOE (CONT'D)

Its a part of this world too.

(beat)

It may not be the son you've grown to love, but that doesn't make it any less special.

Anne sighs, and runs her fingers through her hair. Her expression changes, drastically, as she hastily pulls her fingers from her hair and strikes Chloe's across the face.

Chloe drops to the ground with a gasp.

ANNE

I won't let my son fade away because you've still got puppy dog eyes over a man who *will* eventually leave you.

Chloe looks up from the ground, blood on her face.

(CONTINUED)

ANNE (CONT'D)

I'm sorry it had to be like this.

Anne raises her leg and kicks Chloe in the face. Upon the strike, Chloe is knocked out of consciousness, and collapses back. Out.

Anne raises her chin as she stares down at an unconscious Chloe, disappointed.

OFF that, we ...

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

19 INT. SULLIVAN RESIDENCE, CHLOE'S BEDROOM - NIGHT. 19

In a gasp, Chloe JOLTS from her bed and awakens from her deep and tormented slumber. She sweats, and pants out of breath. The sound of a baby's cry echoes into her room, and the confusion on her face soon fades.

Chloe climbs out of bed, and approaches the door. Her hand reaches the door knob, and as her fingertips scrape along it, we suddenly --

FLASH CUT TO:

20 INT. HAMILTON'S BASE, SECOND FLOOR - NIGHT (FLASHBACK). 20

CHLOE bursts out from the door and races into the next corridor, fear painted across her face. (see "Legend")

CHLOE

(into earpiece)

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

GREEN ARROW

(over earpiece)

Where are you?

FLAMES tear in the background as the entire structure caves into itself, behind Chloe. She struggles to run further away from the destruction, more and more explosions set off.

FLASH CUT TO:

21 INT. SULLIVAN RESIDENCE, CHLOE'S BEDROOM - NIGHT. 21

Chloe's hand moves away from the door for a second, and she takes in a deep breath. A moment, and she finally opens the door to head off towards the cry of her baby.

CUT TO:

22 INT. SULLIVAN RESIDENCE, SON'S BEDROOM - NIGHT. 22

A beautiful BABY lays in a CRIB, with tears down their face and their mouth wide open -- he cries for his mother. Chloe glides in from the side, and swoops her baby up into her arms. She smiles down at him, and the baby calms.

(CONTINUED)

CHLOE
Shh. You're alright.
(beat)
Everything is fine.

Chloe wipes the tears out of her baby's eyes, and he finally calms down; the baby stops crying.

CHLOE (CONT'D)
That's a good boy.

As Chloe lays her baby back down in the crib, she begins to tuck the blankets over him.

CHLOE (CONT'D)
Go back to sleep.

OFF Chloe's smile, we ...

JUMP CUT TO:

23 INT. SULLIVAN RESIDENCE, LIVING ROOM - NIGHT.

23

DRIFT ALONG the photo frames that sit up on the drawer. They show pictures of the baby, Chloe, her parents, Lois and Clark at their wedding, etc. We soon find --

CHLOE. She takes a seat in front of the television, and wraps her thin jacket around her for comfort. With the remote, she turns the television on to the news.

VICKI VALE appears on screen.

VICKI
(on television)
In recent news, vigilante hero, *Batman*, has stopped Scarecrow's latest attempt at poisoning the city with his highly lethal fear toxin. After saving a group of scared civilians from Scarecrow's attack, Batman apprehended the criminal, while the GCPD worked hand in hand with the caped crusader to stop the toxin from reaching water supply.

IMAGES on the screen show SCARECROW bound and tied up, outside the GCPD BUILDING. They also show a group of civilians outside the WAYNE ENTERPRISE building, relieved.

They interchange between the images and VICKI.

(CONTINUED)

VICKI (CONT'D)

(on television)

The Commissioner tells Gazette Live News that their agreement to work with the Bat on this particular case was one of extreme circumstance, and while they don't support vigilante activity, they could not have stopped the Scarecrow, and saved the city from the hallucinogenic toxic gas without him.

(beat)

I'm Vicki Vale, and this is --

STATIC fills the screen, and the channel SHIFTS to show the city of METROPOLIS.

We find another reporter, in front of the screen, with an image of a blurry RED and BLUE figure, believed to be SUPERMAN, in the top left side of the frame.

REPORTER

(on television)

Looks like the Man of Tomorrow has saved us again, today, when an astroid believed to be heading towards Earth was thankfully thrown into another direction. Whilst the city recovers from their stress, Metropolis has never been more proud to say we have a super man watching over us.

(beat)

This is Jarrod Banks, and you're watching --

STATIC fills the screen once more, and it switches to a shot of OLIVER QUEEN. He staggers out of a bar with two women by his side and a drink in his hand. The screen dissolves into a still frame image that sits next to another reporter.

REPORTER #2

(on television)

Billionaire playboy, Oliver Queen, was spotted last night shooting down drinks at one of the most controversial strip clubs in the city.

(MORE)

(CONTINUED)

REPORTER #2 (CONT'D)

Whilst his night on the town continues to boost his bad reputation, we're left wondering who is in charge of Queen Industries in his absence, and are we witnessing the downfall of a man who use to be one of the most influential and inspiring people, spotlighted in Fortune Magazine back in 2010.

(beat)

The question remains: what happened to Oliver Queen?

Chloe aims the remote out and turns the television off. It reverts to black. She catches her reflection in the television, and suddenly, she realises ...

Chloe closes her eyes, and remembers ...

CHLOE (V.O.)

I call it the wall of weird.

KAHN (V.O.)

Welcome to the Daily Planet, kid.

CHLOE (V.O.)

Watchtower is officially online.

CLARK (V.O.)

You're the strongest person I know, and you're fighting for the rest of us. Don't lose that now when you need it the most.

OLIVER (V.O.)

No matter what happens, I know who you are.

CHLOE (V.O.)

I know. And that's why I have never questioned the love I feel for you.

Chloe's eyes OPEN.

CHLOE

Oliver.

Chloe RISES from the chair, and approaches the telephone attached to the wall. She pulls it off, and begins to dial.

CHLOE (CONT'D)

Mia? You free to baby-sit?

SMASH CUT TO:

24 INT. BAR, STAR CITY - NIGHT.

24

OLIVER sits in front of the BAR. The entire place is closed off, only for him, and his "guests."

Music blares in the background, and women - very, very *drunk* women - dance, and laugh behind him as Oliver knocks back another drink.

A woman in a short, green dress, sits on the stool beside him. Oliver notices the presence, and slowly smiles.

OLIVER
Can I buy you a drink?

Oliver slowly turns to find CHLOE.

CHLOE
Last time that happened we ended up married.

Oliver rolls his eyes and returns to his drink.

OLIVER
(angry)
What do you want, Chloe?

CHLOE
Something is going on. Something isn't right. I, uh ... I keep having these flashes.

OLIVER
See a doctor.

Oliver stands from the bar. Chloe reaches out and stops him from abandoning her. She pulls him back around.

CHLOE
Oliver, please.

Oliver sighs, and stays by her side.

CHLOE (CONT'D)
Thank you.
(long pause)
Look, I wouldn't come to you if it wasn't important.

OLIVER
Then cut this story short and tell me what's going on before I walk out on you like you did to me all those years ago.

Chloe feels the sharp blade of his words, and it cuts her just as painfully.

(CONTINUED)

CHLOE

These flashes, Oliver -- its like
I'm seeing a different life.
Another world.

OLIVER

Its probably regret.

CHLOE

No. Its different.

(beat)

You know how they say every
decision you make affects the
direction of your life ... I think
someone has messed with us. I think
someone has forced our paths apart.

Oliver shakes his head with a laugh.

OLIVER

That's ridiculous.

CHLOE

Look around, Oliver. This isn't us.
I'm not your stay at home mum who
cooks and cleans and lives off a
rich man's alimony.

OLIVER

Well, I've always been a drunk.

Chloe places her hand on Oliver's cheek.

CHLOE

No.

(pause)

No. You're a hero, Oliver.

Chloe removes her hand after a sudden look of surprise. She
brings her hand back in front of her, and holds it,
anxiously. Continues, disappointed:

CHLOE (CONT'D)

God, I just wish I could show you
what I've been seeing. I - I just --

Oliver reaches back out, and holds Chloe's hand. A deep
breath. Chloe uses her other free hand, and brushes her
fingertips across his jaw, again.

The touch of her hand takes him back. The feeling. The
passion. He removes his hand from hers, and clutches the
other on his face - removes it with force ...

OLIVER

You left *me*, Chloe. Maybe if you didn't turn your back on everyone who ever loved you, our lives would be different.

(beat)

But you made your choice. There's no going back now.

As Oliver turns away, Chloe clings to his arm and pulls him straight back in, closer towards her.

CHLOE

I have to show you ...

Chloe pulls Oliver in, and as their lips meet, we --

FLASH CUT TO:

25 EXT. CAFE, SMALLVILLE - DAY.

25

"All This Time," by One Republic.

Oliver and Chloe sit outside a cafe. Oliver reaches over and takes Chloe's hand. Holds them.

OLIVER

You saved my life, Chloe. Both the myth, and the man.

OFF Chloe's smile that widens by the second, we ...

CUT TO:

26 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

26

Song continues...

Oliver shelters Chloe with his arms, and positions the bow in front of them. Assists her.

As she aims it out, she comes to a pause.

CHLOE

How do I know when to let go?

OLIVER

Just listen. Right there in between the beats. That's when you let go.

Chloe releases the bow and it hits the BULLSEYE. She turns, passion in her eyes ...

CUT TO:

27 EXT. STREETS, METROPOLIS - NIGHT. 27

Song continues ...

OLIVER pulls CHLOE around, and reels her in towards him.

OLIVER
You scared the life out of me.

CHLOE
You better be careful, Ollie.
(beat)
I'm gonna start to think you're
falling for me.

Chloe and Oliver connect hands, and she pulls him along as they continue down the street and on their way home.

As they disappear, a series of images flash through, a montage, as the triumphant chorus explodes:

INT. METROPOLIS GENERAL - FLASHBACK (MONTAGE)

CHLOE stands next to Oliver, who lays in a hospital bed. She runs her hand across his cheek.

INT. WATCHTOWER, METROPOLIS - FLASHBACK (MONTAGE)

OLIVER, in his Green Arrow getup, moves in to kiss Chloe.

EXT. ROOFTOP - FLASHBACK (MONTAGE)

CHLOE and OLIVER join hands, and race off the edge of the rooftop, descending down the long distance of the building.

INT. APARTMENT ROOM - FLASHBACK (MONTAGE)

OLIVER catches the log of wood CHLOE swings in his direction, disposes of it. Chloe STOPS. Realises who it is. And they embrace - kiss.

FLASH CUT TO:

28 EXT. WATCHTOWER, STREETS - METROPOLIS - NIGHT. 28

Chloe makes her way down the set of stairs, and proceeds through the street. She reaches further and further away from the headquarters, until ...

OLIVER (O.S.)
Hey!

(CONTINUED)

Chloe stops, and turns to find OLIVER. He makes his way towards her from the steps.

OLIVER (CONT'D)

Where you running off too so quick?

CHLOE

What are you doing? I thought we were rendezvousing at your place later?

OLIVER

You're leaving again, right?

CHLOE

Oliver, I ...

OLIVER

(interrupting)

Its okay. I can read between the lines.

(long pause)

Chloe, I never expected you to sit up in that ivory Watchtower for the rest of your life. I know better than that.

(beat)

I have something, uh ...

Oliver presents Chloe with a torn document, split down in the middle. Holds one half. Chloe takes it. Examines it.

Out of her own pocket, she pulls out a similarly torn document - the *other* half. Realises:

Its a MARRIAGE certificate.

OLIVER (CONT'D)

Now, I don't know what you're thinking, but -- I hope its not that you're going to run off without your husband.

(beat)

You didn't take a job in my hometown for nothing.

They kiss.

OLIVER (CONT'D)

Lets get out of here.

Chloe wraps her arms around Oliver's waist, and they set off into the night, together ...

29 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

29

Chloe opens her eyes and finds herself back inside the Watchtower Headquarters. She stands in front of the

CENTRAL COMPUTER,

with the blank monitor in front of her. Chloe finds her reflection, and takes in a deep, fearful breath.

Its only her.

No one else.

One reflection.

A small smile creeps up on Chloe's lips, and we ...

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

30 INT. SHERWOOD FLORIST - MORNING.

30

The bell rings as HELENA enters the store. She carries in one hand, a cup of coffee, and in the other, a Gotham Gazette newspaper.

Behind the register, having served a customer, DINAH follows the source of the noise with her eyes and finds Helena. She can't help but notice the wide smile on Helena's face.

DINAH

Someone looks happy. Although, I would be too if I had a hot young thing stalking me down for a date.

HELENA

What?

Dinah tilts her head, subtly, to the side to point out

MASON.

He stands in front of a bunch of flowers, and scans them, rather thoroughly.

Helena returns to Dinah.

HELENA (CONT'D)

(innocently)

I don't know what you're talking about ...

DINAH

Please. The minute he came in you could barely scrape your jaw up from off the floor.

HELENA

Its ...

DINAH

-- been a while?

Helena slaps Dinah across the shoulder with the newspaper, before she sets it down on the counter, along with her coffee. With that, Helena approaches Mason.

Mason stands with his back to Helena as he shuffles through the flowers.

(CONTINUED)

HELENA

You know, there is a *you touch it, you buy it* policy at this place.

The sound of Helena's voice brings Mason around to face her.

MASON

Hey. Oh, uh ... sorry.

Mason pulls his hands away from the flowers, and Helena chuckles to herself.

HELENA

I was kidding.

MASON

Oh.

HELENA

So, what can I get you?

MASON

Your number, actually.

Helena seems taken back a bit by his forwardness. She smiles.

HELENA

Something I don't need my clipboard for to help you with.

Mason hands over his phone, which Helena takes happily. She bites her bottom lip as she types in her name, and number.

MASON

Thanks. I was hoping we could do something later tonight. After work, of course.

HELENA

That would be great, actually.

MASON

Pick you up at eight?

Helena's smile widens.

HELENA

Sounds perfect.

Mason smiles back, and collects his phone from Helena. He places it back into his pocket, and shoots her a wink before he heads for the exit.

Helena turns around to Dinah, who rolls her eyes.

DINAH

Wow. I don't have that much cheese
on my pizza.

Helena shakes her head with a smile.

HELENA

Oh, shut up!

The two return to work as we --

CUT TO:

31 EXT. STREETS, GOTHAM CITY - MORNING.

31

The door closes behind him, and MASON takes a few steps away from the shop and towards an alley. He lurks, just outside of its dark depths, and reaches into his pocket to bring out his phone. He dials, and puts the phone to his ear.

MASON

I got what you wanted. Mission
accomplished.

Mason looks around. He's unnoticed by the rest of the busy public who walk on by. He then pulls his phone back in, away from his ear, as we ...

SMASH CUT TO:

32 INT. WAYNE MANSION, LIBRARY - DAY.

32

Seated behind his desk, BRUCE flicks through several documents laid in front of him, as his butler, ALFRED, enters with a tray of refreshments. He places the tray down, on the edge of the desk, and hands Bruce's coffee over to him.

ALFRED

You really must have something
better for you than coffee, sir.
Bruce Wayne doesn't have to stick
to the Dark Knight's colour scheme
of everything *black*.

TIGHT on the BLACK COFFEE to which Alfred was cleverly referencing.

Bruce takes the coffee into his hold, and has a sip. A smile creeps on his face.

BRUCE

I'll try to remember that, Alfred.

Alfred returns to his perfect posture, and stares down at the documents on the desk.

(CONTINUED)

ALFRED

Solving a crime, are we?

BRUCE

There's something not right about Zsasz.

ALFRED

There usually isn't much right about serial killers, sir. I don't think this "Zsasz" is any different.

BRUCE

The people he's killed, Alfred ... they're not just people off the street, or people connected to his past -- all of them, all in the last four weeks ... they're all connected to some of Gotham's largest crime families.

Bruce turns a photograph around, for Alfred's view.

BRUCE (CONT'D)

Josephine Wallace. Maroni Crime Family.

Bruce flips another photograph over to show Alfred.

BRUCE (CONT'D)

Geoffrey Parks -- former exports dealer for Tony Zucco.

Bruce turns over the rest, and slides the photographs over to Alfred who looks more intrigued than before.

BRUCE (CONT'D)

All of Zsasz's victims have distinct, but hidden files on them that connects them to incredibly deadly crime families. Maroni. Falcone. Thorne. You name it.

(beat)

I think there's a reason behind all of it. And I want to find out what that reason is.

Alfred looks up from the photographs, and directs his attention back to Bruce.

ALFRED

Whilst there are some connections, Master Bruce, you'd think the police would have looked through all the possibilities before ending their investigation.

(CONTINUED)

BRUCE

This is Gotham, Alfred. The cops and lawyers are all corrupted, and the few that do stand up for what they believe in *always* get shot down.

ALFRED

Well then, perhaps its time Zsasz received a friendly visit from a certain *bat*.

Bruce smiles.

BRUCE

I don't think I'll have to put a cape on for this one, Alfred.

Bruce rises from behind the desk, and grabs his jacket, which hangs over the back of his chair. He wraps himself inside the jacket, and looks back to Alfred.

BRUCE (CONT'D)

Don't wait up.

Alfred looks on as Bruce exits the room. He shakes his head with a half grin that creeps up on his face. He reaches for Bruce's coffee, and places it back on the tray, before he, too, exits the room.

JUMP CUT TO:

33 INT. ARKHAM ASYLUM, ZSASZ'S CELL - DAY

33

The shadows envelop ZSASZ as he sits at the back of the cell room. He runs his fingers up and down his torn and cut arms, and rocks back and forth with a blank stare on his face.

The door clicks open, and a rush of light bursts through to illuminate ZSASZ. He stares up and grins, a FIGURE enters the spotlight. He begins to laugh to himself.

ZSASZ

No need to fear, precious little Gotham, the Wayne prodigal is here.

Zsasz continues to laugh, when we find BRUCE. He steps closer into the cell as the door is closed behind him.

ZSASZ (CONT'D)

And it appears you've come alone.

BRUCE

You've got this whole city scared, Zsasz. Even the cops don't want to be two feet in front of you.

(MORE)

(CONTINUED)

BRUCE (CONT'D)

(beat)

But you don't scare me.

ZSASZ

I remember what it felt like to be scared. You won't believe how many hours I spent curled up in my cupboard just praying for someone to rescue me.

(traumatised)

I can still smell the blood. Hear the screams.

(snaps out of it)

You know --

BRUCE

(interrupts)

I'm not interested in your past, Zsasz. You want someone to talk to, look into therapy. What I am looking for --

Bruce lifts Zsasz off the chair, and SLAMS him against the wall.

BRUCE (CONT'D)

-- is the truth!

Bruce pulls his arm back, and as he SLAMS it forward, right next to Zsasz's head, we find a photograph in his hand. He rests it by Zsasz's head, who slowly turns to see it.

Its a JOKER card.

BRUCE (CONT'D)

Tell me how this is connected to your murders. Is this all some kind of sick joke?

Zsasz's laughter begins to calm.

ZSASZ

Bruce Wayne. Judge. Jury. And executioner.

(laughs)

What makes you so sure I know *anything* about that card.

BRUCE

A couple months ago, Alberto Falcone turned up dead, and it wasn't his crispy remains that caught the eyes of every police officer in this city -- It was *this*. This card.

(beat)

What does it mean, Zsasz.

(CONTINUED)

ZSASZ

The day is coming when he will tear
this city limb by limb and just
when you think you're safe, he'll
fool you all, and you'd consider
yourself lucky if you survived long
enough to hear the last laugh.

Bruce takes a step back, and Zsasz continues to laugh.

BRUCE

The last laugh ...

The door opens, and Bruce turns to find the GUARD who shoots
Bruce a small nod, as if to say "*its time.*" Bruce returns to
the nod, and proceeds out.

ZSASZ

Be patient, Mr. Wayne.

Bruce STOPS, and looks back at Zsasz.

ZSASZ (CONT'D)

Its not funny if you ruin the
ending.

OFF Zsasz's maniacal cackle, we can't help but ...

CUT TO:

34 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

34

Chloe stands in front of the central computer, and she looks
carefully at the monitor that shows four different screens,
all footage of four different areas of Gotham City.

The streets are all clear. Safe.

The doors OPEN behind Chloe, and a hopeful grin forms on her
lips. She turns with her smile --

CHLOE

Oliver ...

PERRY stands by the doors. His face is covered in stains of
blood, and his fists, covered in fresh blood. They unclench,
and his hands tremble.

Chloe gasps at his very sight.

CHLOE (CONT'D)

Oh my god --

PERRY

Chloe ...

(CONTINUED)

Perry takes deep breaths as he struggles to find words.

PERRY (CONT'D)
I've done something bad.

Perry gulps, and Chloe still can't keep her eyes off the blood all over him. Her eyes squint in her decipher of Perry's situation, but with all her investigative reporting skills, she can't quite crack this code.

As she attempts to, we ...

BLACKOUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

35 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

35

Perry sits on the couch, as Chloe plants herself down in front of him, against the table, with a wet cloth in her hand. She wipes the blood up off the side of his face.

CHLOE

Who knew Perry White could hold up a fight, huh? What were you thinking?

PERRY

I haven't been doing a lot of *thinking* lately.

Chloe pulls the cloth away, as they meet eyes, intensely.

PERRY (CONT'D)

Have you ever had your dream sitting right in front of you, and then watch it get torn away like a three year old child playing *psych*.

CHLOE

More times than you can imagine, actually.

PERRY

I got a job offer. At the Daily Planet. As the new Editor-In-Chief.

Chloe leans back a bit, shocked.

CHLOE

Wow. I, uh ... I didn't know you wanted --

PERRY

(interrupting)

Didn't want what? The best job in the world?

(beat)

Besides, I ... I didn't get it. From being locked away in Arkham, not to mention being the lead suspect in *Selina's "faked murder"*-- well, I guess they wanted someone with a much less colourful record.

A chuckle escapes Chloe. But she's not very amused, in general. Upset. Worried.

(CONTINUED)

CHLOE

I thought you liked it here in Gotham.

PERRY

Don't get me wrong, running into a hero every corner you turn certainly doesn't get boring, but --
(long pause)
I'm getting old, kiddo. After what happened with Falcone, I ...

Perry takes a long sigh, and bows his head.

PERRY (CONT'D)

There's still a lot left I want to do with my life. I'm afraid the more time I spend in the public eye, supporting these heroes, I'm not going to fulfill that lifelong dream of running the Planet.
(beat)
And it scares me.

CHLOE

Perry, your destiny is far greater than what lies behind any office door. You're one of the strongest people I know, and the way you stepped in to fill my shoes when the world needed its eyes in the sky ... you should be proud of yourself.

Perry rolls his eyes.

PERRY

I had about a dozen other heroes backing me up. You run this show all on your own. I don't know how you do it, Chloe.

Chloe smiles. She rises from the table, and places the cloth down as she steps closer into frame.

Her smile fades. Disappointed.

CHLOE

Think I'll have to step down soon, anyway.

Perry stands too, and follows her.

PERRY

I'm sure a baby won't change your life *that* much.

Chloe turns back to Perry.

CHLOE

It changes a lot. And I don't even know if I'm ready yet.

(beat)

The whole world counted on me to protect it, and I was too busy playing the tug-o-war of death with Emil to see the bigger picture. And it cost Bart his life.

PERRY

No. You can't fault yourself for his death, Chloe. You had nothing to do with it.

CHLOE

Exactly. I didn't have my priorities in check. If I was thinking more about the others, maybe --

PERRY

I thought this was my pity party.

Chloe's serious tone fades in her chuckle.

CHLOE

Sorry.

PERRY

Speaking of parties, where is your better half?

CHLOE

I have no clue.

OFF Chloe's puzzled face, we ...

CUT TO:

MASON pulls the chair out for HELENA who is dressed in an elegant black gown. The smile on her face couldn't even be surgically removed as Helena slides in, towards the table.

As he steps around, Mason finds his seat, and smiles back at Helena, who could not be more excited. She buries her head in the empty glass in front of her, before she raises her eyes a moment to find Mason. He winks, and we --

DISSOLVE TO:

37 INT. GCPD, OFFICE - NIGHT. (MONTAGE). 37

FOLLOW a fit figure from behind as they approach a large desk inside the office. On the desk is a yellow package, with a message on it. The figure sits, and we reveal his sharp blue eyes, and his brown, thick hair.

He picks the package up, and on front, it reads: *'Meet on the roof.'* The officer opens the package, and inside is a card --

A JOKER CARD.

The officer rises from his desk, and heads out as we DRIFT towards a name plate that sits by a steaming cup of coffee. The name plate reads: *'Lieutenant Jim Gordon.'*

DISSOLVE TO:

38 INT. PRIVATE JET - NIGHT. (MONTAGE). 38

OLIVER sits in his private jet with a photograph of his parents in his hands. He takes in a deep breath, but keeps his eyes on the photo. Something grabs his attention, but the sound of it is inaudible over the music - he finds his phone.

'Chloe calling.'

Oliver takes a moment, and places the photograph down. He slowly brings the phone up to his ear, as we ...

DISSOLVE TO:

39 INT. GOTHAM DAILY, PERRY WHITE'S OFFICE - NIGHT. (MONTAGE) 39

The door slowly peels open as PERRY stands in the doorway. He stops in his path, and stares at his office for a moment. He takes it all in. A beat.

Perry approaches his desk, and steps around to his drawers. He pulls out a large bottle of wine, and places it up on his desk. He looks at it. Studies it. And then he swipes it off the desk, and into the garbage by the chair. It falls, out of his life - gone.

Perry turns to the window where he faces his reflection with a hopeful smile.

DISSOLVE TO:

40 INT. OLIVER & CHLOE'S APARTMENT, BEDROOM - NIGHT. 40

DRIFT AWAY from the glow of the midnight moon that shines from the window, and washes over the bed.

(CONTINUED)

The right side is empty, but as we move further along, we find CHLOE, on the left edge of the bed with the blankets wrapped around her.

An unknown figure moves in on her side, and carefully peels the cover back, and off of Chloe. Its OLIVER. He smiles at how peaceful Chloe seems.

Chloe starts to wake as Oliver runs his fingers through her scruffy, unkept hair.

OLIVER
Hey, beautiful.

CHLOE
Ollie?

Chloe sits up, slowly, still tired.

OLIVER
Sorry. I'm late. I know.

CHLOE
No, no. I'm just ... I'm glad
you're home.

Oliver sits on the bed, in front of Chloe.

OLIVER
I know I left sort of abruptly, but
I needed to sort some things out.
Clear my head. That kind of thing.

Chloe holds back on something. Her eyes drift away. She struggles to muster the courage.

CHLOE
There's, uh ... there's something I
haven't told you. Something that
might explain why I've been so
reckless.

Oliver shifts, worried. Chloe takes in a deep breath.

CHLOE (CONT'D)
The reason I left Star City - the
reason I ran away ... I was
pregnant, Oliver. But I couldn't --
(long pause)
I - I lost the baby. I was told
that all the years I spent in
Smallville made it almost
impossible for me to carry with the
amount of time I've spent around
meteor rocks. I've always been
hopeful, but -- I can't go through
what I did last time.

OLIVER

Chloe ...

CHLOE

I'm sorry. I should have told you.
I shouldn't have run away.

Oliver takes Chloe's hand.

OLIVER

We all have our weak moments,
Chloe. But its what we learn from
them that makes us stronger.

(beat)

We've both said and done a lot of
things in our past, but right now,
we have an entire future to look
forward to.

Chloe smiles, and wraps her arms around Oliver. The two
connect in a warm embrace, as Chloe holds tight onto the man
that she loves.

CUT TO:

41 EXT. GCPD, ROOFTOP - NIGHT.

41

The door that leads onto the GOTHAM CITY POLICE DEPARTMENT
rooftop opens, and LIEUTENANT JIM GORDON walks out with the
small card in his hand, and a gun in the other. The door
behind him closes in a seemingly strong breeze. He SNAPS
around, a shadow just passes the door, and he grunts.

GORDON

Dammit!

The door is locked. Something WHIPS against the breeze, and
Gordon turns around to find -- *THE DARK KNIGHT*.

Gordon raises his weapon.

GORDON (CONT'D)

Don't move.

The Dark Knight remains calm.

DARK KNIGHT

You and I both know there is a
larger threat out there than one
man in a mask.

Gordon finds the image of the Joker on the card, and lowers
his weapon.

(CONTINUED)

GORDON

If anyone found me conversing with the bat, I could lose my badge.

DARK KNIGHT

Then why don't you arrest me, Lieutenant?

GORDON

Because right now, you vigilante crime fighters seem to be the only ones watching out for this city. And it doesn't take the world's greatest detective to know that something big is on its way.

DARK KNIGHT

That card you're holding -- the image of a Joker -- its all connected.

GORDON

Connected to what?

DARK KNIGHT

Falcone. Maroni. Zucco. Thorne.

(beat)

This city is plagued with corruption. These crime families have a greater influence on the city than most realise, and I think someone is trying to overtake them.

GORDON

Zsasz.

(pause)

But I checked his records. He's not the kind of killer to play for a team.

DARK KNIGHT

Sometimes we all have to turn to someone to reach our goals, Lieutenant. That's why I'm here. And that's why you haven't arrested me yet.

The Dark Knight approaches closer.

DARK KNIGHT (CONT'D)

I need you to keep me updated with this case, as I will you. The only way we can get to the bottom of all this is if both sides of the law come together.

(beat)

(MORE)

41 CONTINUED: (2)

41

DARK KNIGHT (CONT'D)

Those that follow it, and those who
work outside of it.

Gordon nods, his head down.

GORDON

And then what? We solve the case,
and then what happens?

He looks back up, and the Dark Knight is GONE.

Gordon races towards the edge of the rooftop, and peers down
at the city - no trace the Dark Knight was ever there. He
disappeared into the night, like a ghost. Gordon shakes his
head, and sighs.

GORDON (CONT'D)

Should have seen that coming.

CUT TO:

42 INT. ARKHAM ASYLUM, HALLWAY - NIGHT.

42

A set of feminine, well toned legs strut across the frame.
The CLICK of their heels is all we can hear as they move
through the hallway. They come to a stop.

RISE UP the female figure to reveal their blonde, tied back
hair. They stand in front of a cell door. She opens it, and
we find ourselves --

43 INT. ARKHAM ASYLUM, ZSASZ'S CELL - NIGHT.

43

ZSASZ perks up upon the sight of the female. He licks his
lips, enticed. Mesmerized.

ANGLE: ZSASZ'S P.O.V

DRIFT UP the set of nice legs, the short cut skirt, the
perfectly fitted jacket, and we find a name tag -- HARLEEN
QUINZELL.

She holds in her hands a clipboard, held out in front of her
chest. A smile forms on her lips.

DR. HARLEEN QUINZELL

Victor Zsasz?

Zsasz smiles, wickedly.

ZSASZ

You can call me whatever you like.

(CONTINUED)

43 CONTINUED:

43

HARLEEN smiles, and reaches into her jacket pocket. She giggles, rather childishly, as she shuffles through her jacket.

DR. HARLEEN QUINZELL
You're being summoned.

Out of her jacket, HARLEEN pulls a gun into frame. She aims it at Zsasz, and as he sits up, she pulls the trigger --

BANG!

A tranquilizer hits Zsasz in the neck, and he gasps, caught by surprise. He slowly slides down to the floor; unconscious.

DR. HARLEEN QUINZELL (CONT'D)
And Mr. J doesn't like to be kept
waiting.

With a jump in her step, HARLEEN giggles, and places the gun back into her jacket pocket. She reaches down, and grabs Zsasz' foot.

She begins to drag him out of the cell, and into the --

44 INT. ARKHAM ASYLUM, HALLWAY - NIGHT.

44

HARLEEN drags Zsasz out into the hall, by his leg, and as he slides across the floor, we pass several unconscious guards who lay all around him - all out like a light.

From a distance, Harleen slowly disappears into the shadows, with Zsasz not far behind, on his back, being dragged through the hallway.

As the two disappear, we ...

CUT TO BLACK.

END OF SHOW.