

WATCHTOWER

2.15 | "Curse"

Written by
Chris Davis

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

"Curse"

CAST

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

GUEST CAST

ZATANNA Serinda Swan
HOLLY..... Alona Tal
MASON..... Matt Barr
ALFRED Michael Caine

TEASER

FADE IN:

1 EXT. GOTHAM CITY MUSEUM - NIGHT. 1

An establishing shot of the GOTHAM CITY MUSEUM. It stands tall in height, and firm in structure as the PURE WHITE paints which covers the hull of the building, contrasts with the PITCH BLACK sky.

We slowly move toward the FRONT entrance, only to --

CUT TO:

2 INT. GOTHAM CITY MUSEUM - LOBBY - NIGHT. 2

TIGHT on two GUARDS, standing beside one another, securing the front entrance. Their back turned from the door itself, standing still as statues.

Suddenly, a set of black leather covered arms spring down behind them. They grab both their heads, smashing them together, which knocks them both out. The faceless figure shoots back up to wherever they came from.

CUT TO:

3 INT. GOTHAM CITY MUSEUM - FIRST FLOOR - HALLWAY - NIGHT. 3

A single guard on patrol. He walks alone, toward the end the hall. We PULL BACK and watch him as he turns a corner. As he disappears behind the wall --

BAM!!

He crashed back down to the floor, being caught off guard by a unseen enemy. Off that, we --

CUT TO:

4 INT. GOTHAM CITY MUSEUM - SECOND FLOOR - HALLWAY - NIGHT. 4

TIGHT, on a pair of FEMALE legs. Clothed by black leather. We pull upward to reveal her buttocks, as it switches with sheer confidence.

Strutting down the hallway, still ground-level to her sight, we see her approaching another guard. This time, he spots her as well.

She begins to run, as the guard struggles to ready his weapon.

(CONTINUED)

4 CONTINUED:

4

THACK!!

It's too late, as the figure strikes the guard down with use of her leg. With that, we finally pan upward to reveal --

CATWOMAN.

A black mask covers most of her features. She grins with satisfaction, then we are forced to --

CUT TO:

5 INT. GOTHAM CITY MUSEUM - SHOW ROOM - NIGHT.

5

CATWOMAN steps into the showroom, where a single display case stands on the opposite side of the room. She eagerly approaches the case, and we CLOSE IN on it to reveal --

A triangular, GOLDEN amulet, with RUBY RED diamonds covering each side. CATWOMAN takes the amulet from its case, smiling as she does it.

ANGLE: ON CATWOMAN.

An overhead view of the thief as she exits the show room with a wicked smile. Then -- the shot rewinds backwards, quickly, until it suddenly STOPS on Catwoman, first coming into the showroom.

Off that image, we --

CUT TO:

6 INT. BATCAVE - NIGHT.

6

BRUCE WAYNE sits behind the large computer monitor inside the Batcave, keeping tabs on CATWOMAN. He watches security footage of her theft.

ALFRED walks up from behind; hands behind his back.

ALFRED

Master Bruce, I believe this is the part where you catch the thief.

Short pause, as Bruce rewinds the tape again.

BRUCE

Not quite yet.

ALFRED

Pardon?

BRUCE

I'm not going after her, yet.

(CONTINUED)

ALFRED

Sir, I fear your obvious infatuation with this woman may be clouding your better judgements.

BRUCE

Hunters tend to stalk their prey before making their first move.

(Beat)

Don't worry Alfred, I'll stop her soon enough.

There is a short pause.

ALFRED

Very well, sir.

Alfred walks away, leaving Bruce.

Bruce stops the footage, coming closer to the screen to focus on Catwoman.

ANGLE: COMPUTER SCREEN --

A STILL FRAME. ZOOMED FOOTAGE of CATWOMAN's smile before escaping the museum.

Off that image, we --

CUT TO:

EXT. WATCHTOWER, HEADQUARTERS - NIGHT.

TIGHT on WATCHTOWER. The bright moon glimmers in the distance, behind the glamorous tower.

We pan inward, to establish --

CUT TO:

INT. WATCHTOWER, HEADQUARTERS - NIGHT.

Inside Watchtower, darkness fills the large room, until the door suddenly OPENS, and the room is illuminated with artificial light.

Cheerful giggling can be heard, emitting from --

CHLOE and OLIVER, as they step inside the building. Oliver has his arm wrapped around Chloe's waist, as he holds a paper restaurant bag in the other hand.

CHLOE

We need more nights like this.

(CONTINUED)

OLIVER
I wouldn't say no.

CHLOE
You better not.

They both give one another warming smiles, before Oliver leans forward to kiss his lover.

Suddenly, from a distance, someone is heard cleaning their throat. Chloe and Oliver's tender moment comes to a halt, as they turn, slightly startled, by the noise.

OLIVER
Who's there?

Short pause, until a figure emerges from the shadows on the other side of the room. She comes into the light and we reveal her as --

ZATANNA.

Chloe and Oliver are surprised by her presence.

CHLOE
Zatanna?

ZATANNA
(With a nod)
Chloe ... Oliver.

OLIVER
You sure do know how to make an entrance.

ZATANNA
I've made better.

CHLOE
I'm sorry, I don't mean to be rude but I *have* to ask ... What are you doing here?

ZATANNA
I didn't mean to come between you two, but ... we need to talk.

OLIVER
About what?

ZATANNA
(blunt)
The end of the world.

WATCHTOWER "Curse"

5.

8

CONTINUED: (2)

8

CLOSE UP: On Chloe. Her mouth tightens in worry, and her eyes squint with confusion. Off that image, we --

BLACKOUT.

END OF TEASER

ACT ONE

FADE IN:

9 EXT. SHERWOOD FLORIST - DAY. (ESTABLISHING) 9

TIGHT on the flower shop, we slowly pan forward on a female figure, approaching the entrance.

As she opens the front door, we --

CUT TO:

10 INT. SHERWOOD FLORIST - DAY. 10

HELENA enters the shop, causing a BELL to ring as she closes the door behind her. At the front desk stands DINAH, tending to some of the roses on display. She looks up at Helena upon her arrival.

She approaches the front desk, with a wide grin.

HELENA
Good morning.

DINAH
Morning ...

Helena goes straight for a set of orchids on display, fixing them up -- still grinning.

Dinah can't help but notice.

DINAH (CONT'D)
Well, you're mighty chipper. I can only assume your date went well.

HELENA
It proved to be... interesting.

DINAH
Oh, come on. You're gonna have to do a lot better than that. What's the deal with the hot new 'boyfriend?'

HELENA
(Defensive)
Woah -- that word is a bit strong, don't you think?

DINAH
Hot?

Helena dashes her a look - not amused.

(CONTINUED)

HELENA

"Boyfriend."

DINAH

(suggestive)

Well then... what kind of relationship do the two of you have?

HELENA

There you go again. Jeez, our fifth date and you go all 'Tutera' on me.

DINAH

Fifth date? Meaning you wouldn't shy away from a sixth?

(excited)

Finally, we're making progress!

HELENA releases a slight sigh, wondering when the teasing will come to an end.

Dinah simply grins.

HELENA

You and my father should really get together -- you know, swap notes.

DINAH

He's been on your case too, huh?

HELENA

You can say that. He's invited Mason over for dinner tonight.

Dinah wears a look of worry across her face. The sudden change is noticed immediately by Helena, who relates:

HELENA (CONT'D)

My reaction, exactly.

(Beat)

At least, on the inside.

DINAH

You agreed to it?

HELENA

I had to! He seemed so excited to meet him. I didn't want to ruin it.

DINAH

(Joking)

Either that or you're trying to scare 'poor Mason' away.

(CONTINUED)

HELENA

You know, you're not helping at all.

A faint laugh soon fades, as Dinah shifts her tone.

DINAH

Look, why don't you take an early leave today. Maybe it'll buy you some extra time to prepare for dinner.

Helena's eyes light up.

HELENA

Really?

(off Dinah's nod)

Thanks. It should at least get me ready for what might be *'the most embarrassing night of my life.'*

Dinah chuckles, while Helena's uneasy expression remains. Then, a sudden --

DING!

The day has begun, as customers begin to pile in.

As Helena steps around the desk to assist them, we stay on DINAH, who just shakes her head. Off that, we --

CUT TO:

11 INT. WATCHTOWER, HEADQUARTERS - DAY.

11

A still pair of crossed legs lay atop a seemingly uncomfortable sofa inside Watchtower. We pull outward to realize the legs belong to --

CHLOE, as she sleeps tirelessly, with nothing but stacks of papers keeping her warm.

PANNING to the left, we spot OLIVER in, more or less, the same position, on the sofa next to Chloe. Suddenly, a cool gust of wind blows the documents in the air, followed by a set of foot steps belonging to --

ZATANNA.

Chloe and Oliver awaken with a gasp, due to the swift change in the air. Zatanna notices, and we can tell by the slight roll of her eyes that she is not pleased.

(CONTINUED)

ZATANNA

Tell me you two have found, at least, a smidge of intel that can lead us to this... "Catwoman."

OLIVER

Not exactly.

Zatanna sighs -- disappointed.

CHLOE

I'm sure pinning her location would be a lot easier if our "Lady in Leather" didn't wear a mask.

Oliver releases a slight chuckle, causing Chloe to gaze over at him with a grin.

ZATANNA

(Stern)

You have got to be kidding me.

The couple's laughter ceases.

ZATANNA (CONT'D)

I'm not sure you two understand the severity of this situation.

Zatanna shifts on her heels, then slowly steps toward the massive window overlooking Gotham City.

ZATANNA (CONT'D)

My father, John Zatara, was a very powerful and ambitious man. Even more so in his youth. Before I was born, he went on a cursing spree, attempting to leave his mark on the world. I've been cleaning up his mess for most of my life.

ANGLE: On Chloe and Oliver, who just sit up, and listen.

ZATANNA (CONT'D)

The Amulet was the first, and deadliest of his curses. Due to the wave of men attempting to steal it, my father imbued the amulet with an ancient, all powerful, immortal God, making any man who chose to wear it face its wrath, ultimately condemning the world to suffer the same fate.

A beat. Zatanna turns to face Chloe and Oliver.

11 CONTINUED: (2)

11

ZATANNA (CONT'D)

Now that the amulet has been taken,
the world is at risk of being torn
apart by an unstoppable force.

CLOSE UP: ON CHLOE, whose eyes are full of determination. Fun
and games are over.

CHLOE

Unless we bring it to halt before
the thief decides the preview the
merchandise.

ZATANNA

If we don't find that amulet before
she wears it, Gotham will be the
first to fall. Then, in a matter of
hours the destruction will spread
to New York City, then Odyssey, and
in a matter of days, the entire
world will have faded to dust.

Chloe and Oliver exchange stressful glances, and off that
image, we --

CUT TO:

12 INT. HOLLY'S APARTMENT, LIVING ROOM - DAY.

12

CLOSE UP: THE AMULET.

Golden base with red and orange topaz glimmering in the
light. A petite hand grabs it from its chain and pulls it
upward to their face, where we meet --

HOLLY. She gazes upon it with utter and complete disgust.

HOLLY

This has to be the ugliest piece of
jewelry I have ever seen. What were
you thinking when you took this?

SELINA steps into the room, fiddling with earrings that she
connects to her lobes.

SELINA

I agree. It's hideous, but the
price on the thing is nothing short
of stunning. It's worth millions.

Holly smiles, enticed by the jewelry:

(CONTINUED)

HOLLY

Hmm... and suddenly it looks a whole lot better.

Holly puts the amulet up to her chest, then moves over to a couch on the other end of the room where a bright orange blouse sits on the edge.

Picking it up and matching the amulet with the blouse, she begins to skip across the apartment floor, immaturely humming a soft tune. Selina's eyes widen as she tenses up.

Selina launches out her hand, and snatches the amulet from Holly's grasp, startling her.

SELINA

Damn it, Holly -- be careful!

Selina wraps the amulet up in her hand, staring at its glow as she pulls it back into her own presence. She returns her focus to Holly, shifting her stern tone.

SELINA (CONT'D)

I've got to show this bad boy off to a wealthy client to score some big bucks. If there's so much as a scratch on this thing, it's useless.

HOLLY

Sorry...

Holly grows quiet for a moment, but the reassuring smile on Selina's face brings Holly back to her cheerful spirit.

Holly turns off, a slight jump in her step, as Selina stares back at the amulet -- TIGHT on her POV of its shine, as we...

CUT TO:

Chloe, Oliver and Zatanna have formed a circle inside Watchtower. Chloe stands in front of the monitor as the two stand beside one another, waiting for Chloe to come up with some sort of plan.

CHLOE

If we can't get to her, maybe we can get *her* to come to *us*.

OLIVER

You mean trap her? I don't see that happening, unless of course you know a surefire way to get us on her radar.

(CONTINUED)

CHLOE

What's the first thing detectives do when they're looking for someone who doesn't want to be found?

(Beat)

They look at where they've been.

Chloe turns to her computer and begins typing away. Looking up, frequently, to the monitor, then back down on her keyboard.

WE PULL back to see a data file, with all the information they have on CATWOMAN.

ZATANNA

What is this?

CHLOE

A collection of Catwoman's latest and greatest thefts. Police reports, surveillance footage, you name it.

ZATANNA

We're not trying to book her, we're trying to find her. And it would be great if we could do that before all hell breaks loose.

CHLOE

And to do that, we need to know what makes her tick.

OLIVER

Chloe's right. We don't know the slightest thing about this woman, and before we can come close to catching her, we need to know where she might be headed next.

ZATANNA

Fine.

CHLOE

No doubt there's some other multi-billion dollar artifact she can't wait to get a scratch at.

OLIVER

She's a professional. She wouldn't take that amulet out of her sight, which means she'd bring it along to her next job.

ZATANNA

That is, if she hasn't sold it already.

OLIVER
(Sarcastic)
What an optimist.

Chloe glances at Oliver with a "now's not the time" look.
Oliver stays quiet.

CHLOE
Here... the Gotham City Institute
of Modern Art was just supplied
with a 17th century sculpture.

OLIVER
Isn't she more of a diamond 'gal?

CHLOE
I think she's more of a "money
'gal." Doesn't care if it shines,
as long as she can turn a profit.

ZATANNA
No... we need something bigger.
Something more expensive than the
amulet.

OLIVER
We could bribe her with some good
old fashioned green leather...

CHLOE
Or, we could create something new
entirely. Stage a showing of some
priceless piece, build it up until
she sees an opportunity she can't
pass up.

ZATANNA
Watchtower is impressive, but I
don't think it has enough goods to
pull something like that off on
such short notice...

OLIVER
She's probably out finding the
highest bidder as we speak.

Short pause, then Chloe's mouth slightly widens into a smirk.

CHLOE
I don't need Watchtower to hype a
story.

Chloe catches both Chloe and Zatanna's attention, curious as
they watch the smile grow on her face. Off that, we ...

CUT TO:

14 EXT. GOTHAM GAZETTE - DAY. 14

Establishing shot of the Gotham Gazette. We PAN inward on the exterior building, then --

CUT TO:

15 INT. GOTHAM GAZETTE, PERRY WHITE'S OFFICE - DAY. 15

PERRY WHITE sits at his desk with a newspaper article up to his face. A young reporter overlooks him with nerves pouring out of his ears.

Perry, though not too aggressively, SMACKS the paper down on the desk and looks up at the young man.

PERRY

You're not serious... are you?

REPORTER

(stuttering)

Y-You don't ... I-like it?

PERRY

Doesn't matter what I think about it -- what matters is how the public sees it.

(beat)

I can't print this.

The Reporter stumbles back a touch, taken aback by Perry's comments on his article.

REPORTER

Why not?

PERRY

A good story knows how to appeal to the general public -- not expected mothers, with *Dorito* cravings!

REPORTER

I-I --

PERRY

You want to reach the high ranks, you're gonna have to try harder.

REPORTER

Try harder, as in, "you're not fired"?

PERRY

I don't know how this place was run before, but I'm a man who believes in second chances.

(MORE)

(CONTINUED)

PERRY (CONT'D)

Provided you can come with something that doesn't exclude the majority of the Gazette's readers, perhaps one of your stories will actually make it to print.

Perry hands the Reporter his paper, then gestures him to leave. The Reporter does so, with a relieved smile on his face. As he reaches the door, it OPENS, by --

CHLOE, who crosses paths with the Reporter on her way in.

Perry sits up in his seat, and runs his fingers through what is left of the hair on top of his head. As Chloe shares a look of urgency with him, Perry erupts:

PERRY (CONT'D)

Great Cesar's Ghost!

CHLOE

Perry --

PERRY

(interrupting)

Chloe... before you start talking about *whatever* it was you came here to talk about, I think I should divert your eyes to this massive stack of papers across from my desk. I know. I know -- just *what* could they be?

Perry rises from his desk, and moves towards the massive pile of paper he's referring to. He pulls up the first sheet, to show a full page of text on it.

PERRY (CONT'D)

That's right, they're articles. Articles that are waiting to be approved by the end of the night.

(beat)

Now, unless you're here to hand in the *story of the decade* to help solve my front page problem, I can't really help you right now.

CHLOE

You want a ground-breaking story? How about... "*The End of the World?*"

Perry places the article back down on the stack, drawn in by Chloe's pitch. Suddenly, he's willing to listen.

PERRY

You know me too well, Sullivan.

WATCHTOWER "Curse"

16.

15 CONTINUED: (2)

15

As Chloe smiles with her success, we...

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

16 EXT. SHERWOOD FLORIST - DAY. (ESTABLISHING) 16

We OPEN ON a Sherwood Florist, as pedestrians travel down the calm sidewalk. PANNING inward, focusing on the shop --

HELENA (O.S.)
(Low-spirited)
It's the end of the world.

On that establishing image, we --

CUT TO:

17 INT. SHERWOOD FLORIST - DAY. 17

HELENA stands behind the cash register, finding the change to hand over to the CUSTOMER in front of her.

DINAH walks up to her from the other end of the room just as the customer departs from the counter, and EXITS. She folds her arms, as she reaches Helena.

DINAH
It can't possibly be that bad.

HELENA
I've never had to do this before.
When I was a kid, I wasn't worried
about dinner dates, or boys.

DINAH
Well, you've always wanted a normal
life. Having a father means waging
a war of the worlds between him and
your boyfriend.

HELENA
But why does it have to be like
this? If I knew this would be the
result, I wouldn't have been so
quick to jump on the --

DINAH
-- jump on the what?

HELENA
"The dating train."

DINAH
Mmm-hmm.

(CONTINUED)

17 CONTINUED:

17

Helena gives up, and throws her face into her palms, with a heavy grunt.

DINAH (CONT'D)

Hey... why don't you get out of here. You're starting to grow horns thinking about tonight.

HELENA

You have no idea...

Dinah smirks, then takes over the cash register.

DINAH

Go on!

HELENA

If I don't show up for work tomorrow, excuse my absence for having slit my own throat in order to escape the hell my father's about to unleash tonight.

Dinah can't help but chuckle, as Helena heads for the door.

HELENA (CONT'D)

Wish me luck.

DINAH

(Encouraging)

Good luck!

Helena steps out of the store, and we PULL back on Dinah whose gentle smirks fades into a worried stare.

DINAH (CONT'D)

You're gonna need it...

Off that, we --

CUT TO:

18 INT. GOTHAM GAZETTE - PERRY WHITE'S OFFICE - DAY.

18

Perry is seated in his desk chair, looking onto Chloe with a blank stare of confusion.

PERRY

Let me get this straight... you want me to let you print a fake article in order to lure "Catwoman" into a rattrap.

CHLOE

Cat-Trap, would be more appropriate, don't you think?

(CONTINUED)

PERRY

You're hilarious.

Then, back to business:

CHLOE

You know I wouldn't ask you for this unless the situation was dyer... and in this case, it is.

(Beat)

Do you trust me?

PERRY

You know, whenever someone asks me that, you just know something bad is about to happen.

Chloe jabs Perry in the arm, softly. He chuckles.

PERRY (CONT'D)

Yeah. I trust you.

Chloe seems relieved, as her mouth relaxes.

PERRY (CONT'D)

But... despite Bruce Wayne's hand in getting me this job, I feel like my position on this paper is constantly being questioned. I need to prove that I'm right for this job, not only to the staff, but to myself.

Chloe releases a soft sigh.

PERRY (CONT'D)

I'm sorry.

CHLOE

Listen, Perry. If this works, imagine how much respect you would gain by being the first publisher in the city to break this story. Picture it -- "Cat Burglar, Put Down. Nine Lives and all."

We PAN in on Perry's face as his once grim expression turns to hope and glimmer. Chloe knows him all too well. He pulls back for a moment to think it over, than finally cracks.

Shaking his head, and spewing out a heavy sigh --

PERRY

Ahh, forget it! You owe me one, Sullivan.

18 CONTINUED: (2)

18

CHLOE

Thank you. Trust me, you won't be disappointed.

Chloe goes into her jacket and pulls out an article, handing it over to the Editor-in-Chief.

ANGLE: The cover page.

The title reads 'Priceless Jewel Finds Home in Gotham City!' and on that, we --

DISSOLVE TO:

19 EXT. GOTHAM, CITY - SKYLINE - NIGHT.

19

Night has fallen in Gotham City. City lamps, office lights and headlights blaze in the cover of the city. We PAN upward to establish the BLUE HUED, half moon.

Off that image, we --

DISSOLVE TO:

20 INT. HOLLY'S APARTMENT, LIVING ROOM - NIGHT.

20

SELINA stands in front of a mirror, still as a statue. Suddenly, she whips her head back, twisting her hair into a ponytail, then bringing her face back up to the mirror.

SCALE up Selina's body, as a black, LEATHER suit is being pulled upward from her lower body, to her neck. She zips it up from the front, slowly.

ANGLE: A subtle leg hops up onto a wooden desk, wearing thigh length, heeled boots. Selina zips her boots up until they're tightly wrapped around her thighs. Then --

-- TWO HANDS, stretching a BLACK WHIP until it produces the famous sound as the two opposite ends clasp.

TIGHT on SELINA's face, slowly being covered by her mask.

Selina, now fully dressed as CATWOMAN, walks up to a desk by the open window with a newspaper in hand.

She looks down to read it, and we catch a glimpse --

Its the article: '**Priceless Jewel Finds Home in Gotham City!**'

BACK ON CATWOMAN. She grins, wickedly.

(CONTINUED)

20 CONTINUED:

20

She puts the article down on the desk, then makes a move for the window, before proceeding out.

DISSOLVE TO:

21 INT. MUSEUM - NIGHT.

21

A patrol of guards stand posted outside of a single hallway. Most of them armed with tranquilizer guns.

In the shadows -- CATWOMAN -- who stalks her prey, before going for an attack.

She skillfully evades the guards' line of sight, and ends up on their side of the room, awaiting the right moment.

Standing behind a wall, as one guard begins to turn the corner, she swings her fist out, SMACKING him straight across the face. Alerted, the others ready themselves, revealing their guns.

Catwoman uses the guard as a human shield as she moves with haste toward the others.

SHOTS are fired, yet they prove useless.

Down for the count, CATWOMAN tosses her shield aside and shifts to the ground, spinning her leg upward, kicking TWO guards in their jaws. They collapse back, the force of the blow sending them out of sight.

Three down, two to go.

One guard aims directly at the thief, but she's too fast, as she dodges the darts with ease. Coming back into sight, Catwoman thrusts her palm upward, hitting the guard in the nose, breaking it upon contact.

Without so much as a pause of the arm, Catwoman throws her fist at the remaining guards jaw, knocking him to the floor.

Relaxing her body from the fight, she looks at the carnage she's just caused, with a smirk.

She starts for the door, opening it slowly upon arrival.

Inside is a long, narrow room, and in the middle sits an uncovered pedestal, with a brilliant DIAMOND being held there. Shining...

CATWOMAN approaches the object as it glistens in the center of the room, and when in touching range, she reaches for it, in complete awe.

(CONTINUED)

CATWOMAN grasps the diamond and raises it from its display with ease. Then, suddenly --

-- the sparkling diamond transforms into a metallic liquid, and reemerges as a pair of handcuffs, tightly wrapped around her wrists. She looks down, shocked.

Then, the guards on the outside of the room disintegrate to GOLDEN SMOKE and ASH. As does the room around her.

The entire structure of the museum comes down around Catwoman, and all she can do is twist and turn, in disbelief.

We reveal Catwoman standing on a long, empty road, still cuffed. Footsteps approach, catching her attention. She swings her head the left to see --

ZATANNA -- approaching her with a cocky grin.

Then, CHLOE reveals herself from the shadows, suited up and sporting with her two handguns, aimed directly at the thief.

Catwoman spins around to evade them, only to see GREEN ARROW, readying his bow. She steps back, surrounded. Smirks.

Zatanna closes in on Catwoman.

ZATANNA

Where's the amulet?

Catwoman grins, then leans forward, exposing her cleavage.

CATWOMAN

I would get it myself but --
(shows handcuffs)
...with my hands all tied up, I
think you're gonna have to come
over here and find it for me.

The two woman share an enticing gaze. Zatanna CLICKS her fingers, and the handcuffs disappear. Catwoman smirks, until:

ZATANNA

(spell)
Teluma eht revo dnah.

PUSH IN on Catwoman's eyes as they glow a sharp blue, overwhelmed by magic. She reaches into her suit, and pulls out the amulet -- handing it over to Zatanna.

Zatanna smiles, and clicks her fingers again -- the handcuffs reappear on Catwoman's hands, and her eyes restore to normal.

Catwoman pouts her lips:

CATWOMAN
(Disappointed)
No fair.

Suddenly, the air is filled with police sirens, followed by the actual vehicles. Red and blue flashing lights surround the area, causing Catwoman to look around in shock.

Chloe puts her guns away, then steps forward.

CHLOE
If the thing they say about stray cats always finding a way home is true, hopefully it'll be the same for you ... in prison.

Catwoman is not amused as her jaw tightens.

Suddenly, Chloe, as well as Green Arrow, fade into thin air. With a snap of her fingers, Zatanna does the same, leaving CATWOMAN to be collected by the Police.

As officers rush her, pulling out their guns, Catwoman realizes this is the end for her.

A look of fear enters her eyes, and:

OFFICER
Get down on the ground, now!!

WHOOSH!!

Out of nowhere, a BLACK capped figure slashes down in front of the officers, providing cover for Catwoman.

Shots are fired, but the figure LAUNCHES himself up into the DARK sky before they can cause much damage.

The ground where they stood is empty, as Catwoman ascends with the figure.

CUT TO:

22 EXT. GOTHAM, CITY - ROOFTOP - NIGHT.

22

The DARK KNIGHT, holding a surprised CATWOMAN, land atop a large, rooftop. He lets go of her once they've touched down on the solid cement.

Catwoman grins at him, flirtatiously circling him as she does. She notices his travelling eyes.

CATWOMAN
You really are something, aren't you?

(CONTINUED)

DARK KNIGHT
Is that a complement?

CATWOMAN
Perhaps.

Silence separates the two for a moment. Then:

DARK KNIGHT
You're welcome, by the way. Looks like you finally bit off more than you can chew.

CATWOMAN
I'm still here, aren't I? In the presence of a hero, no doubt.

DARK KNIGHT
I'm no hero.

CATWOMAN
Right... you simply do the things the rest of them can't, and you even give them credit for it.

A beat. The Dark Knight begins to scale the building until Catwoman connects herself to his arm.

CATWOMAN (CONT'D)
You may not be a hero, but you believe in putting people like me behind bars. Why did you save me?

His answer is simple, quick:

DARK KNIGHT
Because I haven't given up on you yet.

THE DARK KNIGHT soars from the rooftop, leaving behind an amazed Catwoman. Her grin speaks for itself, as she watches his glide over the city.

Off that image, we --

BLACKOUT.

END OF ACT TWO

ACT THREE

23 FADE IN:

23

INT. WATCHTOWER, HEADQUARTERS - NIGHT.

In the center of the room, sits a pentagram. Inside of it, is the amulet. ZATANNA, with a large book in her hands, circles around the pentagram, reciting an ancient chant.

Off in the distance, stands CHLOE and OLIVER.

We PULL toward them.

CHLOE

So, do you have a killer headache
or is it just me?

OLIVER

(Concerned)
Is it the baby?

CHLOE

No, I don't think so. It's just...
(recounts)
... Astral projection?

OLIVER

I'm not exactly seeing birds but,
that spell sure wasn't as fun as I
thought it'd be.

CHLOE

Honestly, I didn't know if we could
pull this off.

OLIVER

Well, you're a great reporter.
Plus, Zatanna is packing some
serious mojo.

CHLOE

Don't worry Ollie, we couldn't have
done it without you.

Oliver grins.

OLIVER

Well, I'm glad I'm appreciated.

Chloe can't help but observe Zatanna.

CHLOE

Her powers are getting stronger.

(CONTINUED)

OLIVER

Then it's a good thing she's on our side, more or less.

Suddenly, the door bursts open, revealing an enraged Perry White.

PERRY

Chloe! You better be --

Perry stomps across the floor, shocking the three inside.

ZATANNA

(exploding)

No!!

As Perry steps closer to the pentagram -- BAM!!

Violent flames rise from the floor, causing a small explosion. A surge of energy bursts from the amulet, and into...

PERRY WHITE.

The energy strikes into his eyes, as it consumes his very being. Perry is thrown back into the wall on the other side of the room. Zatanna kneels to the ground, her power drained.

ANGLE: THE AMULET.

Its surface is shattered beyond repair.

As CHLOE and OLIVER cross the room to assist ZATANNA, they look up to find -- PERRY WHITE, standing before them. His eyes are empty, and the anger in his expression tells them that their friend is no more.

Shocked, Chloe's eyes widen.

CHLOE

Oh my god.

BACK ON PERRY, who holds out his hand, releasing a streak of lightning, soaring fast toward Chloe and Oliver.

Oliver throws his hands out, pushing Chloe onto the couch beside her. She lands safely, while Oliver's chest is struck by the blast, sending him into the far wall behind him.

He collapses onto the cold floor.

Perry grunts viciously, then rushes toward the tower window. He breaks the glass, crashing out of the window and soaring down upon the city.

Chloe rises from the couch and heads for the smashed window. Looking down upon the city to see Perry still falling.

(CONTINUED)

23 CONTINUED: (2)

23

Then, a sudden burst of electrical surges surrounds his body, resulting in him disappearing, before he touches the ground.

Chloe stares off in disbelief, and off that, we --

CUT TO:

24 INT. HELENA & GUIDO'S APARTMENT - DINING ROOM - NIGHT. 24

HELENA, in the process of setting the dinner table. Formal plates, glasses and silverware on top of a white and red colored table cloth. The table has been set for three.

Helena pats the cloth down, making sure its perfectly straightened. Then suddenly, the door bell rings. She looks off, with a soft gasp.

We PULL BACK to see Guido in the kitchen. They look at one another for a moment, until Guido makes the first move.

Helena stops him, of course, then heads for the door herself.

OUT IN THE HALLWAY --

Mason stands, as the door swings open, revealing Helena, with a grin. He can't help but smile at that.

MASON

Hi.

HELENA

Hey... come on in.

Helena gestures an invitation, as Mason walks inside the apartment. The door closes behind him, and we are brought into the space once again.

Mason reveals a bottle of wine, to much of Helena's appreciation.

MASON

"How cliché?" I know, I just --

HELENA

(Reassuring)

No! It's perfect.

The two share an infatuated expression as they look into one another's eyes. Then, Helena steps forward to plant her lips on his.

CLOSE UP: On the kiss.

They both massage one another's lips, and after they pull apart, we reveal -- GUIDO, looking at the sight, wide eyed as something clicks in the back of his mind. Fear sets in.

(CONTINUED)

24 CONTINUED:

24

HELENA notices Guido's presence, then lights up in excitement.

HELENA (CONT'D)

Oh. Right. Mason... I'd like you to meet my father, Guido.

Mason turns his attention to Guido, and suddenly bears the same expression Guido had upon seeing the kiss. The two force a hand shake, as Helena stands in between them, oblivious to their expressions.

On their exchange, we --

CUT TO:

25 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

25

CLOSE UP: Oliver's bare chest. Scorch marks cover the left side of his chest.

WE PULL BACK to see CHLOE, tending to his wounds. Oliver softly bites his lip, still in pain. Chloe places her hand on his face for comfort.

CHLOE

Sorry.

OLIVER

I've had worse.

ZATANNA paces back and forth, mumbling to herself, stressed.

ZATANNA

That wasn't supposed to happen.

CHLOE

But it did. How?

ZATANNA

(Frustrated)

I don't know!

Chloe is silent, though she understands her frustration. Zatanna sighs.

ZATANNA (CONT'D)

I'm sorry. It's just -- I'm at a loss here. That spell should have worked.

OLIVER

There's an answer somewhere. If that thing is in Perry, we need to find out why, and how.

(CONTINUED)

ZATANNA

Something clearly went wrong with the disembodiment. The curse must have sensed the spell to destroy it, and transferred itself into the closest thing it could.

CHLOE

Perry...

ZATANNA

Your friend is in some serious danger... if he's even still alive.

CHLOE

We have to assume that he is. Is there some kind of spell you could perform to get it back into the amulet?

ZATANNA

The amulet is done. Besides, I can't be certain that if I try to remove the curse, what's left of your friend won't die in the process.

Chloe sighs in disappointment, then peers downward.

OLIVER

Well, we have to try. Is there any other object we can transport the curse to, without fear of people trying to steal it every opportunity they got.

ZATANNA

It doesn't matter. The curse only remains in the object until I can find a way of destroying it.

CHLOE

Well then, let's get to it.

On Chloe's determination to get her friend back, we --

CUT TO:

The kitchen sink is running, as Guido washes dishes. Cleaning a plate in a circular motion, we see a blurred figure emerge from behind GUIDO.

MASON

Food was good.

(CONTINUED)

Guido turns slightly, to face Mason.

GUIDO
Where's Helena?

MASON
She's, uh ... she's taking the
trash out.

Guido nods, then slowly puts the dish down into the sink. With haste, he reaches for the knife rack beside him, and points a rather sharp one at Mason.

GUIDO
(Furious)
What the hell are you doing here!?

MASON
Just enjoying a good meal with a
beautiful girl and her "daddy."

GUIDO
I don't have time for games.

Mason laughs, almost sinister.

MASON
But you had time to lie to Helena?
(Beat)
Don't you think it's time to tell
her who you *really* are, *Franco*?

At the mention of this name, Guido's eyes drop. Seconds later, he regains himself.

GUIDO
(Commanding)
Stay the hell away from my
daughter.

MASON
But she's not really your daughter,
is she?

Guido's eyes light up with fury.

GUIDO
Get out!

As Guido makes use of the knife, we --

CUT TO:

27 INT. HELENA & GUIDO'S APARTMENT - HALLWAY - NIGHT. 27

Helena stands outside of the apartment. She reaches for the door knob, then stops when she hears the confrontation between the men from outside.

Confused, she opens the door, and on that, we --

CUT TO:

28 INT. HELENA & GUIDO'S APARTMENT - KITCHEN - NIGHT. 28

GUIDO takes his eyes off of Mason when he hears Helena on the approach.

Mason uses this to his advantage by grabbing Guido's arm in which he wields his weapon, and brings it up to himself, slashing his exposed forearm.

BLOOD rushes from the wound as he shrieks in pain, falling backward into the wall.

Helena steps into the kitchen.

Guido looks on, in shock. Mason grabs his cut, breathing heavily and desperately -- faking it for Helena, who has just noticed her father holding the knife.

Mason forces himself from the kitchen, and rushes out of the apartment. Helena runs after him.

CATCHING up to him in the outer hallway --

HELENA

Mason! Wait!!

She stops Mason, who turns around to face her, still grabbing his wound. He looks into Helena's eyes.

MASON

Your father's insane, Helena. He can't be trusted. Please, take my word on it.

Mason raises his arm, then shakes his head in anger. He rushes off, leaving Helena alone in the hallway, in shock.

We PAN IN on her look of disbelief, and can't help but --

BLACKOUT.

END OF ACT THREE

ACT FOUR

FADE IN:

29 INT. HOLLY'S APARTMENT, LIVING ROOM - NIGHT. 29

HOLLY enters the living room, carrying a single bottle of wine. We cross the room to see --

SELINA, sitting on the sofa, with her bare feet rested on it as well. She holds her head up by her arm rested on the side of the couch, and can't stop smiling.

Holly fills two glasses with wine - hands one to Selina.

SELINA

It was amazing.

Holly sinks into the sofa.

HOLLY

You said that already.

SELINA

You should have seen him. All confidence and honor. I've never seen that in a man before.

HOLLY

That's because you always get involved with the shitty ones.

SELINA

Maybe you're right.

Holly starts to shift, and contemplates.

HOLLY

As fun as being drawn into the life of a man who wears a mask, can you really call him your friend? I mean, you told me he said he hadn't given up on you yet, right?

Selina nods.

HOLLY (CONT'D)

Well what happens when he does? This. You. Me. We're done.

SELINA

Relax Holly. I'm not looking to marry the man. He's just... I don't know. There's something about him.

As Selina trails off in her own imagination, Holly continues:

(CONTINUED)

HOLLY

He could be of use to us, you know.

SELINA

How so?

HOLLY

You've seen the kind of tech he carries. That amount of weaponry could make a huge profit in the black market.

SELINA

No. I don't want to double cross him. I want to know more about him. Learn his ins and outs... see what makes him tick.

(beat)

You know, get in his head a little.

HOLLY

You sure you're not just looking for someone to pounce on?

Selina grins.

SELINA

That's an enticing thought.

(then)

But I'm more interested in peeling back the mask. I'm curious to find out who he is when the sun is out.

Selina takes a sip of wine, then sighs.

SELINA (CONT'D)

This life has been fun but... I don't know. Maybe its time to turn things on its head, and shift gears while I still can. Being chased down by the wicked witch and fed to the cops isn't exactly my definition of a good time.

Holly smiles with pride when there is a sudden EXPLOSION heard, coming from the streets below. They both rush towards the window upon hearing its roar.

SELINA'S POV: The streets below.

HAVOC and DESTRUCTION fill the streets, and at the source of it, stands --

PERRY WHITE, inflicting more and more damage.

(CONTINUED)

29 CONTINUED: (2)

29

BACK ON SELINA, who's eyes widen. Off that image, we --

CUT TO:

30 INT. WAYNE ENTERPRISES - BRUCE'S OFFICE - NIGHT.

30

Inside his office, Bruce is seated behind his desk, a telephone up to his ear.

BRUCE

Just look at the bigger picture here. Wayne Enterprises and Queen Industries -- two of the most powerful companies in the nation, joining forces for a better tomorrow. Plus, think about all the projects we'd be able to complete with the increase in revenue.

Suddenly, MASON enters the office, unannounced.

BRUCE (CONT'D)

I'll have to call you back.

Bruce sets the phone down, and Mason pulls out a file folder, and places it down on the desk.

Bruce looks up at him, confused.

BRUCE (CONT'D)

And you would be ...

MASON

I'm a friend. Of Helena's ...

This gets Bruce's attention.

MASON (CONT'D)

Guido Bertinelli isn't the man he claims to be, and if you want to protect Helena, you need to do something... fast!

Bruce, still confuses, opens his mouth to respond --

MASON (CONT'D)

Just... read the file.

Bruce looks at the folder, which has the name "BERTINELLI" written on it. He looks up, but MASON is already exiting his office.

He picks up the folder, interested, but before he can open it, ALFRED enters, approaching fast.

(CONTINUED)

ALFRED
Master Bruce ...

BRUCE
Alfred? What's wrong?

ALFRED
It's Ms. Kyle, sir.

Bruce sits up, shocked. He takes it in a moment, and a hint of a smile appears on his lips.

BRUCE
She's back?

The look of dread in Alfred's eyes kills his half-smirk.

ALFRED
I'm afraid she might be in some trouble, sir. It would be best to check your computer.

Bruce throws the folder down, then opens his laptop computer. We hold on him for a moment, as his expression turns.

ANGLE: COMPUTER SCREEN

Selina in the streets, approaching PERRY, as he tears the city apart. On that, we --

CUT TO:

31 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

31

CHLOE stares at the computer monitor, which shows a map of the city. Energy signatures appear in red, and appear throughout the map, but a great quantity emits from one area.

Chloe zooms in on that street. Then, she looks back at Zatanna.

CHLOE
I got him.

ZATANNA
How can you tell?

CHLOE
The map is programmed to show any signs of unnatural energy. This city has its fair share, but I'm betting the thing that will destroy the entire world will get the largest reading. I've got a lock on his location.

(CONTINUED)

ZATANNA

Good. I was beginning to lose hope.

ZATANNA looks to her right to spot -- GREEN ARROW.

ZATANNA (CONT'D)

It's time.

GREEN ARROW

Lead the way.

Oliver touches Zatanna's shoulder, and as Chloe reaches for her, Zatanna stops her arm.

ZATANNA

No... you're not coming this time.

CHLOE

What?! He's my --

OLIVER

I can't risk losing you.

(Beat)

Either of you.

Oliver looks down at Chloe stomach, referring to their child. Chloe is disappointed, but understands.

CHLOE

Be careful...

OLIVER

I always am.

He shoots Chloe a reassuring smile, before Zatanna teleports both herself, and Oliver out of Watchtower.

Chloe's worry is evident, as she walks back toward the computer monitor. On that, we --

CUT TO:

32 EXT. GOTHAM CITY, STREETS - NIGHT.

32

PERRY raises both of his hands, and suddenly, the street lamps around him are robbed of their light, which flies directly into his body. Absorbing the power.

He breathes in, then out again, with satisfaction.

SELINA (O.S.)

Perry!?

The 'cursed' Perry White turns to face Selina, who can tell that he is a different man.

(CONTINUED)

SELINA (CONT'D)

Perry, what's going on? What's happened to you?

Perry is silent, as Selina steps closer and closer to him.

SELINA (CONT'D)

Do you understand what I'm saying?

Suddenly, GREEN ARROW and ZATANNA appear from behind Selina.

GREEN ARROW

Miss, I think you should step away from this man.

Selina snaps back, focusing on the two. She can't help but chuckle.

SELINA

(Amused)

You two look ridiculous.

PERRY raises his arm, sending a bolt of lightning toward Selina. ZATANNA reacts quickly, stepping in front of her to counterattack.

Oliver grabs Selina and pulls her away.

INTERCUT: THE DARK KNIGHT as he leaps from one rooftop to another. He lands on his feet, then continues forward --

PERRY and ZATANNA's magic collide with one another, but Perry's seems to be getting the best of her. Oliver continues to pull Selina from danger.

ZATANNA

I can't hold on much longer!

SELINA

(To Green Arrow)

Let go of me!! Help her!

But, it's too late, as the lightning SLAMS into ZATANNA, knocking her down.

Perry looks to Selina with fire in his eyes, but Oliver pushes her down to the ground and stands over her. Perry sends a bolt at him, which he is unable to stop. He flies backward into a stone wall, leaving Selina exposed.

INTERCUT: THE DARK KNIGHT shoots a line out towards the next building, and zooms across. He reaches the edge, and pulls himself up onto it.

He runs, and jumps off it, descending into the street as his cape stretches out to keep him levitated. He lands, and sees SELINA and PERRY in the distance.

SELINA turns to Perry with fear.

SELINA (CONT'D)

Listen to me... whatever's
happening to you -- you can still
fight it!

(desperate)

You don't want to do this!

THE DARK KNIGHT closes in on them from a distance.

CLOSE UP: ON ZATANNA --

Her closed eyes slowly begin to part, as she awakens. She picks up her head and sees GREEN ARROW, lying on the ground.

She begins to crawl over to assist him.

DARK KNIGHT (O.S.)

(roaring)

Selina!

Selina turns her head to spot THE DARK KNIGHT, but Perry reaches his arm out toward her, using his power to pull her in, grabbing her neck.

As she gasps for air while being choked, PERRY quickly snaps her neck with remorse, and tosses her down to the ground.

We CLOSE IN on THE DARK KNIGHT who stops in his tracks, shocked. He goes to scream, express his horror, but is too caught up in the realism of it all. She's dead.

Zatanna rises up from behind PERRY, and holds out a clear crystal toward him.

ZATANNA

Ecnetsixe lla morf depiw eb won
llahs lessev siht nihtiw sediser
hcihw tirips eht.

Suddenly, Perry's expression turns from anger, to pain. Then, a surge of energy emerges from PERRY's body, and into the crystal.

As ZATANNA continues to chant, the bright lights flare, waking Oliver. PERRY screams during the exorcism, and finally, the magics come to a stop.

PERRY drops to the ground, unconscious. ZATANNA sighs, relieved. Then looks back with a smile.

We HOLD on her, as that smile fades away.

(CONTINUED)

WE PULL BACK to see her, THE DARK KNIGHT and GREEN ARROW, looking over a dead, Selina Kyle.

They remain still as we PULL further upward, seeing the destruction and devastation of the streets below, and off that image, we --

BLACKOUT.

END OF ACT FOUR

ACT FIVE

33 FADE IN: 33

34 INT. WAYNE MANSION - BRUCE'S BEDROOM - NIGHT. 34

ANGLE: A closed eye.

SOFTLY fluttering, the big, brown eyes are revealed.

We PULL BACK to see --

SELINA, laying down in Bruce Wayne's bed.

BRUCE sits down in a chair next to her. SELINA fully awakens, then finally finds BRUCE.

SELINA
What happened?

BRUCE
You died.

SELINA
What about Perry?

BRUCE
He's fine, but I think I should be
the one asking the questions here.

Selina sighs.

SELINA
Fair enough.

BRUCE
I saw you die, Selina. A few
minutes ago, you were cold.
(Beat)
How are you still --

SELINA
Here?

Bruce nods - the question goes without finishing. Selina grows silent, looking off to avoid the question.

SELINA (CONT'D)
Wait. How did I get here?

Bruce sighs - his questions still remain unanswered.

BRUCE
It would seem you have a guardian
angel, of sorts.
(MORE)

(CONTINUED)

BRUCE (CONT'D)

The Dark Knight dropped you off and asked that I'd watch you. But I could have sworn ...

SELINA

This doesn't make any sense.

Selina sits up, and struggles to understand.

BRUCE

I guess a part of me knew you'd wake up.

SELINA

How?

BRUCE

Ever since we broke up, I-I've been watching you. After we left things the way we did, I just ... I guess I couldn't move on as easily as you did.

SELINA

Easy? Bruce, I've been in and out of the city trying everything I can to *not* think about you.

(beat)

That doesn't explain how you --

BRUCE

I saw it, Selina. I saw the footage. I saw you fall. From the top floor of Gotham Daily, to the middle of the street. And then you just ... walked it off.

(beat)

That's not supposed to happen!

Selina rolls her eyes, and forces herself out of bed.

SELINA

You make it sound like you wish it didn't.

Bruce rises, and follows close behind.

BRUCE

Selina, that's not --

And she turns:

SELINA

I know.

A beat. Selina folds her arms, and Bruce is still left wondering. Finds the words:

BRUCE

So, you want to tell me how it happened, or am I supposed to figure this out on my own?

Selina moves back towards the bed, and sits against the edge of it. Bruce joins her, by her side.

Selina takes in a deep breath, but carries on.

SELINA

I was born *dead*. Still born, I guess they call it. I never saw it as anything other than a miracle, but ...

(long pause)

A couple years back, I was in an accident that killed my best friend. Sort of woke up in the chaos of it all. Funny thing was, I swear I went through the windshield.

Bruce's eye brows turn.

SELINA (CONT'D)

I chalked it up as the first sign of my downfall into insanity.

The two share a soft laugh, until Selina's tone shifts:

SELINA (CONT'D)

But when I woke up from that fall, I knew there was something more. And, now ...

(beat)

Death doesn't scare me anymore.

Selina finds herself trapped in a serious conversation, and shifts, uncomfortable as Bruce studies her with his eyes. She breaks it - humor floods out:

SELINA (CONT'D)

This was *not* the first time I died, and I doubt it's the last. Who knows? Maybe I've got nine lives up my sleeve, or something, huh?

Selina grins, then walks out of the room.

PULL BACK on BRUCE, as he watches her depart. The words, '*nine lives*' set bells off in his head. Shakes it off, just as we --

CUT TO:

35 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

35

Chloe, Oliver and Zatanna stand amongst one another inside Watchtower. The couple stand side by side, Zatanna in front of them.

ZATANNA

I can't thank you two enough for helping me right one of my father's wrongs.

CHLOE

I just hope you know that you can come here whenever you need help.

With a smile, and a nod:

ZATANNA

I do.

CHLOE

Have you seen the League, lately?

Zatanna bows her head, sad.

ZATANNA

Bart was something special, Chloe. Dealing with his death ...

(long pause)

They'll cope. Its going to be hard, but they'll --

Zatanna sighs, something troubling her.

ZATANNA (CONT'D)

Its you two I'm worried about.

OLIVER

We stopped the end of the world, didn't we? What could possibly be worse than that?

Zatanna's eyes take off in another direction, as though she's being fed information from another source - as though she's not in the room with Oliver and Chloe.

ZATANNA

There's something on its way. Something dark. Strong.

(beat)

There's a storm coming, and if you're not careful, you may not come out alive once its passed.

Zatanna snaps out of it, and looks back to Chloe and Oliver who share a look of dread across their faces.

(CONTINUED)

CHLOE

Zatanna? Is there something you're not telling us?

Zatanna looks more scared than Chloe and Oliver.

ZATANNA

Just... look out for yourself, okay? The world will never stop hunting us down, and you need to be ready.

Chloe moves to speak, but Oliver intercepts:

OLIVER

We will be ...

Zatanna's eyes glide over to Chloe, focussing on her as she shares with her a small look of despair. Look close enough, there's tears building up behind Zatanna's eyes.

ZATANNA

Then this is goodbye.

Still focused on Chloe, Zatanna directs her a small nod, before she disappears in sight -- GONE.

Chloe and Oliver look to each other.

OLIVER

Well, that was comforting.

CHLOE

It wouldn't be a visit from Zatanna if we weren't left with some sort of uneasy fear of the future.

OLIVER

She tends to do that a lot, huh?

CHLOE

"There's a storm coming." What do you think she meant?

OLIVER

I don't know. But something tells me she's not referring to the weather.

Chloe looks worried, then goes to respond until Oliver brings her close to his chest, and kisses her forehead, putting her worries to rest.

She smiles, in a relaxed state of comfort. Oliver wraps his arms around her for a greatly needed embrace.

(CONTINUED)

35 CONTINUED: (2)

35

We hold for a moment, then --

DISSOLVE TO:

36 INT. HELENA & GUIDO'S APARTMENT - DINING ROOM - NIGHT. 36

"Violet Hill" Coldplay.

GUIDO cleans the table, picking up the glasses which sit on opposite sides. He moves slowly, seemingly depressed when suddenly --

HELENA steps into the apartment. She stops at the sight of him; as does he.

The two exchange glances, without words, and on that, we ...

CUT TO:

37 EXT. OPEN FIELD - NIGHT. 37

Zatanna stands, with her eyes closed, holding the cursed crystal. Her mouth moves, but no voice is heard, as we spin around her, slowly. She chants.

Suddenly, the crystal begins to glow for a moment, illuminating the determined expression on Zatanna's face, before it STOPS.

Zatanna opens her eyes - exhales. The curse is destroyed.

DISSOLVE TO:

38 INT. SULLIVAN RESIDENTS - BEDROOM - NIGHT. 38

OLIVER sleeps on his side of the bed, but as we slowly move to the left, we reveal --

CHLOE, wide awake. Thinking toward the future storm, and what it might hold for her and the ones she's loves.

On that, we...

DISSOLVE TO:

39 INT. HOLLY'S APARTMENT, LIVING ROOM - NIGHT. 39

HOLLY sits on the sofa, with a worried expression on her face. She's biting her nails, nervously. Then, SELINA steps into the apartment.

(CONTINUED)

39 CONTINUED:

39

Selina sees Holly, then smiles. Holly returns with a smile, and sighs, full of relief.

DISSOLVE TO:

40 INT. WAYNE ENTERPRISES - BRUCE'S OFFICE - NIGHT. 40

Bruce walks into his office, and travels to his desk.

He sits down, then notices the file folder Mason gave him that night. He picks it up and hesitates opening it, until --

-- BRUCE swings the folder OPEN.

Confusion washes over him, as his eyes latch onto the contents of the folder, and he comes to a sharp pause, just as we ...

DISSOLVE TO:

41 INT. HELENA & GUIDO'S APARTMENT - LIVING ROOM - NIGHT. 41

The song lowers its volume as Guido walks away from Helena, who eagerly follows, attitude in her step and a purpose behind her annoyed expression.

HELENA

Where are you going?

With no response, Helena continues:

HELENA (CONT'D)

Come back here -- Guido! Don't walk away from me.

Guido sighs, ignoring her, until -- Helena reaches out to Guido, and pulls him around to face her.

HELENA (CONT'D)

Hey. Look at me.

Their eyes both meet - brief stare, before Guido grabs her arm, and moves it away from him, slowly.

GUIDO

We can talk about this another time, Helena.

And he releases his hold of her arm, and turns into --

42 INT. HELENA & GUIDO'S APARTMENT - KITCHEN - NIGHT. 42

Guido enters the kitchen where he picks up a plate, and starts to pack away. Helena, furiously, follows him in, snatching a plate from the pile, and THROWING it --

SMASH!

The plate shatters to pieces -- that got Guido's attention.

GUIDO

Helena...

HELENA

No. We need to talk about what happened. Mason said that I couldn't trust you.

GUIDO

And you believe him?

Helena feels lost, but determined to find answers.

HELENA

I don't know what to believe.

(beat)

I know there's something you're not telling me. And that its been eating at you for a while, now.

GUIDO

There's a lot you don't know, Helena. A lot that I can't --

HELENA

Tell me.

Helena reaches out, pleading.

HELENA (CONT'D)

Please, Guido. Tell me.

Guido takes in a deep breath, caving - can't lie any longer. He steps closer to Helena.

GUIDO

Okay. Okay... You're right.

(long pause)

There's something I have to tell you.

Helena's eyes light up in curiosity.

GUIDO (CONT'D)

Helena...

Guido struggles to find the words. A beat, and he does:

(CONTINUED)

GUIDO (CONT'D)

I'm not your father.

We PAN IN on Helena as her curious expression becomes as vulnerable as its ever been. Her eyes grow by the second, and on the cusp of reacting, we can't help but --

BLACKOUT.

END OF SHOW