

# WATCHTOWER

2.18 | **Masquerade**

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

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

# WATCHTOWER

## 2.18 | Masquerade

### CAST

CHLOE SULLIVAN ..... Allison Mack  
OLIVER QUEEN ..... Justin Hartley  
HELENA BERTINELLI ..... Kayla Ewell  
SELINA KYLE / CATWOMAN ..... Eliza Dushku  
DINAH LANCE ..... Alaina Huffman  
GUIDO BERTINELLI ..... Julian McMahon  
BRUCE WAYNE / DARK KNIGHT ..... Christian Bale

### GUEST CAST

JOKER ..... Joseph Gordon-Levitt  
HARLEY QUINN ..... Nicki Minaj  
AMANDA WALLER ..... Pam Grier  
SANTO CASSAMENTO .....  
ALFRED ..... Michael Caine

TEASER

FADE IN:

1

INT. HALLWAY, GOTHAM GENERAL - NIGHT.

1

RISE UP from the floor, out of the darkness as we find CHLOE, alone in the hallway with her phone out in front and her head down, focused.

The sound of a door CLICKING closed, and the sudden approach of footsteps following shortly after brings Chloe's head up.

GUIDO enters. He carries around his shoulder a large bag, an eye covered in a patch, and his face scarred.

Chloe hides her phone back inside her pocket and directs her full attention towards Guido.

CHLOE

Glad you finally get to escape this hell hole?

GUIDO

And I was just starting to get used to all the jello ...

Chloe chuckles, and the two turn to walk.

GUIDO (CONT'D)

How did the lead go?

As Chloe shakes her head:

GUIDO (CONT'D)

Should've known it wouldn't have been *that* easy.

CHLOE

We'll find her.

GUIDO

You've been saying that for months. I think its time we accepted the fact that Helena doesn't want to come home.

As Guido continues forward, Chloe stops in her step for a moment. Those words stick through her like knives.

A beat, and she follows on.

PULL BACK, as a shadow moves in from behind the wall, watching, waiting ...

JUMP CUT TO:

2 EXT. CAR PARK, GOTHAM GENERAL - NIGHT. 2

Chloe follows Guido out into the car park, close behind as she catches up.

CHLOE

We know she's out there, Guido. We know she's safe. Maybe its better that way.

GUIDO

I should have been up front with her about everything from the start. I broke her trust in me.

Chloe reaches out to Guido, and STOPS him in his tracks.

CHLOE

Guido. You can't blame yourself for this. Helena loves you.

GUIDO

Helena going A.W.O.L wasn't only for protection. She's running from me. I'm responsible.

With a sigh, Guido turns his back, and -- he JOLTS in shock, which locks us onto:

A KNIFE. Its held out, aggressive.

RISE UP, above the extended arm, and find a face covered in tally marks - scars. ZSASZ. His big, beady eyes grow larger as he directs his threat towards Guido.

A SCREAM from behind throws Guido's attention to CHLOE, as she is pulled back, into the shadows - a hand over her face, and her legs kicking through the air.

Guido returns to ZSASZ, who strikes. Guido shields his face, and the blade slices across the width of his arm. Hisses.

The attack forces Guido to the ground.

SWISH PAN over to Chloe, who stands unharmed, shocked and confused as she SNAPS around to follow the unknown figure that apprehended her.

ZSASZ hovers over Guido, leaning down to his face.

ZSASZ

Every scar tells a story.

A sharp light reflects off the blade, and into Guido's eye, blinding him. Zsasz leans in even closer.

(CONTINUED)

ZSASZ (CONT'D)

Unfortunately you won't be around  
to tell how you got this one.

Zsasz pulls the blade back, over his head, and --

A hand LAUNCHES out, and latches onto Zsasz's hand. His  
attack is thwarted. He SNAPS around to find -- a FIST,  
striking him across the face with force.

TIGHT on GUIDO as he opens his eye, and shifts from the  
position he was locked in. The fear in his expression fades,  
as surprise replaces it.

RISE UP a set of legs as we eventually find --

-- HELENA, a heavy pant escaping her lips.

HELENA

Hi, Dad.

PUSH IN on Guido's surprise, a smile creeping up on his face.

CHLOE (O.S.)

Guys...

SPIN AROUND to find CHLOE, who stares off in an abyss of  
darkness - her breath jagged, but softening...

CHLOE (CONT'D)

Zsasz. He's gone.

Chloe looks back over her shoulder at...

- Helena (who is bowed down next to Guido) and Guido share  
the same look of horror, as we...

**BLACKOUT.**

END OF TEASER

ACT ONE

FADE IN:

3 INT. WATCHTOWER, HEADQUARTERS - MORNING. 3

A series of drawers are pulled open and slammed shut, as we come in on CHLOE, who frantically searches through the medical supplies.

CHLOE

I should have guessed Zsasz would be back for the next installment of "Scream." I'm just sorry I dragged you into the sequel, Guido.

Chloe turns, a basket of supplies now in her hand, as she moves over to Guido. She places the basket down beside him, allowing him to look through it for bandages.

GUIDO

Thanks.

HELENA (O.S.)

Don't worry, Chloe. I don't think he was after you.

HELENA closes in on the two, from the CENTRAL COMPUTER, folding her arms as she comes to her conclusions.

HELENA (CONT'D)

It wasn't my idea to play hide and seek around the world for three months, but if I didn't, I wouldn't have realised that the Joker has followers *everywhere*.

CHLOE

Followers? Great. So now he's raising some sort of army?

Helena shakes her head.

HELENA

I don't think its that simple.

(beat)

He's been taking out every single crime lord in Gotham, which --

CHLOE

(interrupting)

... eliminates any sort of threat against him taking power.

HELENA

And who's the last one standing?

(CONTINUED)

A light sets off in Guido's head, and he stands up from off of the desk he's leaned against.

GUIDO  
The Bertinelli's.

Chloe looks over her shoulder, towards Guido:

CHLOE  
Who don't even exist anymore.

HELENA (O.S.)  
Doesn't matter.

And Chloe returns to Helena:

CHLOE  
But what about the Cassamentos?  
Gordon has Carmela in witness  
protection, and Santo --

HELENA  
-- is back in town.

GUIDO  
You ran away with him, didn't you?

Helena diverts her attention to Guido.

HELENA  
He's my father, Guido.

The words pierce Guido - sharp, and painful.

HELENA (CONT'D)  
Besides, I needed him. We all do.

CHLOE  
(realising)  
You're going to use him as bait...

Helena bows her head, ashamed, but determined.

HELENA  
When the time is right. Yes.

Chloe processes this, and just as she goes to respond, we hear the CLICK of the doors, opening and closing, and as her eyes glide over to find OLIVER. Frozen.

OLIVER  
Chloe.

Chloe shifts, uncomfortable.

CHLOE  
Oliver.

3 CONTINUED: (2)

3

TIGHT on HELENA, distant and confused, feeling the tension in the room, witnessing it with her own two eyes.

SMASH CUT TO:

4 INT. HALLWAY, HOLLY'S APARTMENT - MORNING.

4

Slowly PAN across a cream coloured wall, until an abrupt YAWN roars in the distance, and we SWISH PAN over to --

HOLLY. Out of her bedroom, she makes her way down the hall, pink fluffy slippers covering her feet, with the looney tunes stained all over her pink coloured pajamas.

We FOLLOW her into the --

5 INT. KITCHEN, HOLLY'S APARTMENT - MORNING.

5

Holly approaches the fridge with tired eyes - opens it, and collects a jug of orange juice.

The loud SLAM of a door brings Holly around, raising the orange juice in her hand as though it were a weapon --

HOLLY

You're breaking into the wrong apartment!

STOPS. Realises. Lowers her "weapon."

HOLLY (CONT'D)

Oh. Its you.

HOLLY'S P.O.V: SELINA, by the entrance, stands with a smile on her face and embarrassment in her eyes -- not for her, but for Holly. She laughs, and approaches, making her way over -

Selina enters the kitchen.

SELINA

What were you going to do with a jug of juice, Holly?

HOLLY

No one likes pulp.  
(raises jug)  
*This* has pulp.

Selina shakes her head, and goes for the fridge, pulling out a carton of milk which she proceeds to open from the seal, and delve into.

Holly continues to find a glass, and pours herself a cup of the orange juice, as Selina slides up onto the kitchen counter, kicking her legs around on the edge.

(CONTINUED)

HOLLY (CONT'D)

So how come you're home so late?  
Trouble in paradise with the big  
black bat, huh?

SELINA

Shut up.

With a chuckle, Holly takes a sip of her juice.

SELINA (CONT'D)

As exciting and mysterious as the  
Dark Knight is, I'm trying to set  
things straight with Bruce.

HOLLY

Speaking of which --

Holly disappears, out of the kitchen, leaving Selina dazed  
and confused. She slides off the counter, curious:

A beat, and - Holly returns, a letter in her hand.

HOLLY (CONT'D)

*This* came for you in the mail.

Selina takes the letter into her own possession -- opens it.

ANGLE: LETTER - pan down the cursive letters, as Selina  
begins to read it.

HOLLY (CONT'D)

Looks like you're not the only one  
interested in putting the spark  
back in that relationship.

SELINA

A Masquerade Ball? Really?

HOLLY

Come on, it could be fun. When do  
you get the chance to dress up and  
be someone else for a night?

Selina throws Holly a sharp look, almost condescending.

HOLLY (CONT'D)

Right. Stupid question.

SELINA

I guess I can sacrifice a little of  
my dignity to play dress up with  
the rich and famous.

Holly lights up.

HOLLY

That's the spirit. And you know  
what that means?

A wicked grin forms on Selina's face, as she realises...

SELINA

I know just the dress.

OFF Selina's fleeting imagination, we ...

SMASH CUT TO:

INT. WATCHTOWER, HEADQUARTERS - MORNING.

OLIVER looks away from over his shoulder, and faces CHLOE, who turns around to face him, arms folded. Tension stands between the two. Strong. Visible.

As they begin to speak, we PULL BACK, into the main room, where the computers are all set up, to find HELENA.

She looks to GUIDO.

HELENA

What did I miss?

GUIDO

A lot.

Helena begins to notice Guido more - finds his eye-patch, and grows concerned.

HELENA

So, what's with the eye-patch?

GUIDO

They may not have been able to find  
you, Helena, but they found me.

Helena bows her head, ashamed.

HELENA

I'm sorry.

GUIDO

No. No, don't be. I'm the one that  
lied to you.

HELENA

About that ...

Suddenly, CHLOE and OLIVER return to them, their loud footsteps and excited manner spinning both Helena and Guido's attention around towards them.

(CONTINUED)

6 CONTINUED:

6

Chloe waves a letter in her hand.

CHLOE

You guys might want to bring the  
Cassamento crime boss in now.

(beat)

Just found the perfect place to  
draw the Joker out.

Chloe hands the letter over to Helena, who barely skims it.

HELENA

What is it?

CLOSE IN on Chloe and Oliver, as they look to each other with  
a brief smile.

As they go to answer --

ALFRED (PRELAP)

A masquerade ball?

CUT TO:

7 INT. WAYNE MANSION, LIBRARY - DAY.

7

Inside the library, ALFRED stands close by the desk, having  
carefully put a tray down in the clear patch of space, and  
turning to face BRUCE, over by the books. He stands with a  
cup of coffee in his hand, and a smile on his face.

ALFRED

I can't believe I'm going to say  
this, but -- isn't that a bit old  
fashioned, sir?

Bruce chuckles, and makes his way over.

BRUCE

This city's renovations are almost  
complete, and Gotham could do with  
a night off. So could I.

ALFRED

Very well, then.

As Bruce slides around, behind his desk, Alfred begins to  
pile the three noticeable dishes around the desk onto the  
tray, a cup, a spoon, and a plate.

He ventures off, but STOPS.

ALFRED (CONT'D)

Master Bruce?

(CONTINUED)

BRUCE

Yes, Alfred?

ALFRED

This ball -- it wouldn't have anything to do with one *Ms. Selina Kyle*, would it?

Bruce lowers his head, almost embarrassed.

BRUCE

I forgot how well you know me.

Alfred returns, slowly.

BRUCE (CONT'D)

But, no. I was hoping that we'd be able to tie up loose ends, but the stars never seem to align when it comes to the two of us.

ALFRED

Perhaps such a huge public event wouldn't boast well for *Ms. Kyle*, considering all that she's been through.

BRUCE

I think she'll be fine.

(beat)

In the meantime ... I've got work to do.

ALFRED

Ah, yes. *Catwoman*. She sure knows how to get under your skin.

Bruce shifts, intrigued.

BRUCE

How so?

ALFRED

Well, whenever you're not brooding in this library, you're out playing cat and mouse. For a moment, I thought you'd be inviting *her* to the ball.

BRUCE

Very funny, Alfred.

ALFRED

You really should find some sort of hobby, sir.

BRUCE

Does dressing up as a bat and fighting crime not qualify as a hobby?

ALFRED

Playing squash is a hobby.

Alfred turns, on his way to exit, as Bruce laughs:

BRUCE

I'll take that into consideration.

And Alfred's gone.

CLOSE IN on Bruce, as he opens the laptop in front of him, and stares intently at the screen.

ANGLE: COMPUTER SCREEN -- it shows an image of CATWOMAN, frozen on the move, locked in frame. Her head, looking back over her shoulders, demonstrates her paranoia, presumably departing from a crime.

A few clicks of the mouse, and -- ZOOM IN on the image, the exposed mouth clear as day, and eyes hidden behind yellow lens. Disguised.

Bruce leans forward, curious to find out her identity...

CUT TO:

8 INT. MALL, TOP FLOOR - LATER.

8

Glass SHATTERS across the floor, as the body of a SECURITY GUARD collapses into frame, agony across his face. A set of legs, covered in black leather, drops over the guard, parted.

PAN UP the set of legs, and eventually find CATWOMAN.

The guard looks up at Catwoman, a growl in his voice.

CATWOMAN

Sorry, sweetie. This cat's gotta stretch her legs.

Catwoman launches her foot out, and kicks the guard across the jaw which knocks him straight out -- cold.

PULL BACK as we find HOLLY, in the remnants of the window frame with a long, silky red dress in her hands. She climbs over the frame, and out of the shop.

HOLLY

What ever happened to *just* being the getaway driver, huh?

(CONTINUED)

CATWOMAN

I told you in extreme cases I need  
a right hand man.

HOLLY

Extreme cases?

CATWOMAN

I need that dress in perfect  
condition, alright!

TWO more guards flood through from around the corner. They  
fall down on their knees, and raise their guns - aiming...

HOLLY

Well unlike someone, I don't have  
nine lives!

Catwoman throws out her hand, and pushes Holly out of the way  
as the onslaught of bullets explode around her.

From around her waist, Catwoman pulls the whip into her hold,  
and stretches it across the distance between her and the  
guards.

It CLAPS against the guns, and knocks them out of the guards'  
grip. They stumble back, and Catwoman spins the whip above  
her head for the final blow.

CATWOMAN

Never interrupt a girl in the  
middle of a shopping spree.

Catwoman CRACKS the whip against the guard in the middle,  
throwing him back in a sudden flick of her whip.

As the others move forward, she spirals her weapon above her  
head, and launches it out once more. In a hasty motion, the  
whip almost takes on a life of its own as it moves from one  
guard to the other, thwarting them both. They collapse.

HOLLY (O.S.)

Ah... Selina.

Catwoman slowly turns around to find Holly - in her hand, a  
long red dress full of bullet holes, and loose threads. Holly  
holds it out to show.

HOLLY (CONT'D)

We've got a situation.

The displeasure screams from Catwoman's visible eyes, as we...

**BLACKOUT.**

END OF ACT ONE

ACT TWO

FADE IN:

9 INT. GOTHAM GAZETTE, PERRY'S OFFICE - DAY.

9

PERRY sits in front of a cup of steaming hot coffee, in front of the computer with a stack of papers on his desk beside him. A sigh, and he takes a sip of his drink - a lot of work to get started on.

Perry puts the coffee down, and returns to the computer, collecting with his free hand, one of the paper's next to him, and starting, when --

The door CLICKS open, and in enters DINAH.

Perry looks over, almost relieved for the interruption but concerned for the work.

DINAH

Perry, I know you must be busy, but-

PERRY

No. No, I'm kind of relieved, to be honest. Never had so much paperwork to do before in my life. And, if you haven't noticed, I'm ancient.

Dinah can't even manage a chuckle - restrains, and continues:

DINAH

I need you to contact Amanda Waller.

Perry jolts back, surprised.

PERRY

Okay, no. Scratch that. I've got a lot of work to do. Busy, busy, b-

DINAH

Perry, its important. Please.

PERRY

Waller is the deadliest woman I know. And she isn't exactly what I'd call a friend.

DINAH

Its for my mother. I've tried every other avenue possible. I wouldn't have asked unless it was-

(CONTINUED)

PERRY

...important. Yeah, I gathered that. Still, I can't help you.

Dinah closes in, determined.

DINAH

Can't. Or won't?

PERRY

Won't.

(beat)

Look, I understand that what happened to your mother is tragic, and I know how much she wanted to be with you-

DINAH

Perry, don't...

PERRY

But we both saw the footage. She was assassinated, Dinah. There's only one way out of Checkmate.

DINAH

Only my mother wasn't working for them. She was a double agent.

(beat)

Killing her isn't the way Waller works, and you know that. She'd want revenge. She'd want to make her suffer for double crossing her, and her organization.

PERRY

Waller is a busy woman. Last I heard, she's got Lex Luthor on her tail, and so taking a break to torture your mother doesn't seem like a priority on her to-do list.

Dinah becomes overwhelmed, stumbling back as her hope seems to fade. Perry is tearing it from her. He can see it in her eyes. All the pain...

He STANDS. Approaches Dinah.

PERRY (CONT'D)

I'm sorry. I want to believe that she's safe, but knowing Checkmate, I'd rather they put a bullet in my head than hold me hostage.

DINAH

Which is why I have to find her,  
whether she's strung up at some old  
factory, or lying dead in a body  
bag.

Perry reaches for a scrap piece of paper, and a pen, as he  
jots down a set of digits. As he writes:

PERRY

This number will connect you  
directly to Waller, but I'd be an  
idiot not to warn you...

He looks up - hands the paper over as he stares deep into  
Dinah's hopeful eyes.

PERRY (CONT'D)

Once you contact her, you'll be on  
her radar. And that's not a safe  
place to be.

Dinah looks at the numbers before placing the folded piece of  
paper into her pocket.

DINAH

Thank you.

As Dinah turns to leave, we can't help but ...

CUT TO:

10 INT. WATCHTOWER, HEADQUARTERS - DAY.

10

PAN AROUND the room as we clearly distinguish five different  
figures -- CHLOE, OLIVER, HELENA, GUIDO and SANTO CASSAMENTO.

SANTO

Right. I'm still not getting it.

Oliver steps in to explain.

OLIVER

This Masquerade Ball will be  
flooded with people.

CHLOE

And to lure the Joker in, all we  
need is a simple televised  
announcement: *Cassamento Crime Lord  
to Redeem Image at Wayne Ball.*

SANTO

What about all those people?

Guido scoffs, annoyed.

(CONTINUED)

GUIDO

Since when do you care about the wellbeing of others, Santo?

SANTO

Since this son of a bitch broke into my home and slaughtered my son.

Helena remembers - Mason, the man she could have grown to love. It rips through her, sharp.

SANTO (CONT'D)

Who's going to be crazy enough to publicize my appearance at some Masquerade Ball?

On that, we...

JUMP CUT TO:

11 EXT. ABANDONED WAREHOUSE, GOTHAM - DAY.

11

PULL BACK from a TIGHT shot of the warehouse, as we come to find both SANTO and VICKI VALE in front of it.

Vicki holds a microphone in front of her, clearly directing her eyes towards an OFF SCREEN camera.

VICKI

Welcome back to the Gazette Live News. This is Vicki Vale, and with me today is *ex-crimelord* Santo Cassamento, who is looking to redeem himself in the eyes of the public at this upcoming Wayne Ball event. So, Mr. Cassamento --

Vicki moves the microphone towards him, slowly, on the cusp of completing her question:

VICKI (CONT'D)

-- what spurred this sudden shift in your life? Why do you feel the need to redeem your image?

Vicki holds the mic, and waits, as we--

SWISH PAN around to find Helena, who turns to Chloe.

HELENA

Are you sure this is going to work?

CHLOE

I don't know. But its worth trying.

(CONTINUED)

Helena nods, and looks back over to Santo, who answers:

SANTO

It will take some time, I know. But I think this city believes in redemption, and I think if they give me the chance to prove how much I want to change, then they'll accept me.

CHLOE (O.S.)

So you really think he can be trusted?

Helena looks back to Chloe, her focus shifted.

CHLOE (CONT'D)

He did abandon you, after all.

HELENA

He had his reasons.

(beat)

What about yours?

CHLOE

What do you mean?

HELENA

Its obvious you and Oliver aren't exactly on the best of terms right now. What happened?

Chloe sighs.

CHLOE

He nearly took someone's life in the name of protecting me.

HELENA

That bastard.

After a slight chuckle:

CHLOE

Taking a life changes you. It tears you apart.

(beat)

Oliver's a good man. I can't let him go through that again. Not because of me.

HELENA

You're carrying his baby, Chloe.

(beat)

If someone threatened the life of anyone I cared about, I'd be the first to throw punches.

11 CONTINUED: (2)

11

Chloe shifts the attention off of herself:

CHLOE

And Guido? What about him?

HELENA

If I knew, I would have-

CHLOE

I know. I shouldn't have...

(beat)

I'm sorry.

Helena takes in a deep breath, leans back.

HELENA

What happened to us? One minute you're engaged to the man of your dreams, and I'm living out a perfectly normal life. And now...

CHLOE

Hopefully once we torch this clown, we can finally move on to bigger and better things.

HELENA

With Oliver? Or without?

Chloe looks to Helena - a sharp twitch in her eye. She rubs her stomach, wondering...

SMASH CUT TO:

12 INT. SHERWOOD FLORIST - LATER.

12

DINAH paces in the center of the store, a phone up to her ear as she waits for the other line to pick up. It does.

DINAH

Waller? This is Dinah Lance. You probably know me better as the Black Canary.

INTERCUT WITH: A shadowed figure, inside a dark lit office, nothing but an outline of their broad shoulders, and long, thin black hair. Almost completely black. This is WALLER.

DINAH (CONT'D)

You have someone very important to me. And you're going to give them back. Now.

Nothing but silence on the other end of the line.

(CONTINUED)

DINAH (CONT'D)

I know you're there, Waller. I can hear you breathing.

And it continues - nothing.

DINAH (CONT'D)

Please. I can cut you a deal. I'll do anything if you just please bring her back to me.

A beat. A deep breath, and:

WALLER

Sherwood Florist. Quite a store. A simple blink of your eye, and its all gone. So tell me, what do you have that can convince me that I should release your mother?

DINAH

I have money.

WALLER

And we have so much more. Try again.

DINAH

I'm not giving you the database.

WALLER

So you're mother isn't worth everything. Interesting.

DINAH

She took something from you. The locations of the remaining JSA members. I can bring them back.

WALLER

Now we're talking...

Dinah sighs a huge breath of relief. She's one step closer. As she takes that in, we ...

CUT TO:

BRUCE stands in front of a mirror, straightening his tie that is unwilling to stay in place. His annoyance is worn on his face, until an image forms beside him, reflecting in the mirror. He turns, and finds --

(CONTINUED)

SELINA. Selina is dressed in a long, purple gown. Her hair is done up, and her eyes seem to sparkle upon the sight of witnessing Bruce.

BRUCE

My god.

SELINA

Now, before you start, I just want you to know that it took a good two hours to look like this, so tearing off my clothes and getting freaky in the bed is not an option.

(beat)

Unless it was completely necessary, which by the looks of things - damn, you're fine.

Selina closes in on Bruce, and pulls him in by his tie. The two lock lips. They pull apart, passion fighting to join them again, instead, they simply breathe jagged breaths.

BRUCE

I really should be getting to the ballroom. I am the host, after all.

SELINA

Come on, Bruce. Your reputation as Gotham's White Knight isn't going to get tarnished by a late arrival.

(beat)

There's a dirty joke in there somewhere...

Bruce chuckles, and spins Selina around, towards the bed.

BRUCE

I'm looking forward to showing you off to all my friends, Selina. If we turn up late, they'll pass you off as some sort of tramp.

SELINA

Well, I was going to use "*former prostitute*" as my occupation anyway.

BRUCE

Oh, god.

SELINA

Relax, Bruce!

(beat)

I'm not going to embarrass you in front of the city. Besides, I've been looking forward to tonight as well.

BRUCE

I'm glad you decided to come.

SELINA

Its amazing how much I have to  
restrain these jokes.

BRUCE

Oh, shut up.

Selina laughs as Bruce turns his back, heads for the doors.

He EXITS, and we-

PUSH IN on Selina, whose smile slowly fades out of existence.

A momentary look of disappointment, something missing, then --

A beat, and she continues forward...

CUT TO:

14 INT. WAYNE MANSION, BALLROOM - NIGHT.

14

The room is packed full of suited men, and elegantly dressed women. Waiters walk passed with trays in their hands, dishing out drinks and little bite-sized snacks.

We slowly find our way over toward the entrance, where HELENA enters, dressed in a black gown with a mask framing her eyes, and close behind -- SANTO CASSAMENTO.

Over by the bar sits GUIDO, who looks on over Helena's arrival, his eyes noticing Santo, forcing him back around to the BARTENDER who is busy cleaning glasses. Guido sinks his nose into his drink, and we return to -

Helena looks around, suspicious, as we PULL OUT, and find ourselves --

15 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

15

The ballroom becomes a mere image on a computer screen, as we come to find CHLOE and OLIVER inside the walls of Watchtower, watching on.

OLIVER

That could be us down there.

Chloe turns to Oliver, surprised.

CHLOE

In the line of fire?

(CONTINUED)

OLIVER  
No. Having fun.

With a sigh, Chloe returns to the computer screen.

OLIVER (CONT'D)  
Chloe, I'm sorry.

CHLOE  
Don't.

OLIVER  
Chloe...

CHLOE  
You're not the one who should be  
apologising, Oliver. I'm the one  
who did this to us. I'm the one who  
pushed you away.  
(beat)  
I always do in the end.

Oliver moves in closer.

OLIVER  
But you were right. As much as it  
kills me to admit that...  
(pause)  
...you were right.

CHLOE  
In what? In forcing you out of the  
city - out of my life?

Oliver turns away. Chloe can't help but follow with her eyes,  
as he moves towards the large window, reflecting:

OLIVER  
My whole life I've been so angry.  
About losing my parents, being  
stranded on an island - everything!  
(beat)  
Its always driven me to the edge,  
and I've always relied on someone  
else to pull me back, I just --

A sigh escapes Oliver, as he turns back to Chloe, sad.

OLIVER (CONT'D)  
I just never thought it would get  
in the way of us.

TIGHT on Chloe, as she relates to the pain, and begins to  
understand as we --

CUT TO:

16 INT. WAYNE MANSION, BALLROOM - NIGHT. 16

Everyone's attention is thrown towards the ENTRANCE, as two figures enter the ballroom, locked by the arms.

BRUCE. SELINA.

Selina wears a mask over her face that only exhibits her ruby red lips. The mask extends up, creating what could be seen as a set of feline ears, or perhaps even horns.

Bruce's mask covers half of his face, a creamy white that shields half his expression.

A round of applause welcomes them in, and Bruce takes to the center of the room, as they all gather around.

BRUCE

Welcome.

OFF Bruce's charming smile, we...

CUT TO:

17 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 17

Chloe slowly moves in on Oliver, who stands by the window, locked in a deep thought.

CHLOE

I thought things would be easy, you know. We've made it so far, and...

(beat)

Well, I thought this time around we'd finally make it.

OLIVER

Still can.

Oliver turns away from the window and faces Chloe.

OLIVER (CONT'D)

I have my own demons to exorcise, but I --

CHLOE

... don't have to do it alone.

They lock eyes, and as Oliver brushes his fingers across Chloe's face, almost as though it were the first time, we --

-- GLIDE over towards the computer monitors.

TIGHT on the screen as we clearly make out an image of HELENA in the background, behind the crowds of people, with SANTO, and as we PUSH IN, we find ourselves...

18 INT. WAYNE MANSION, BALLROOM - NIGHT.

18

A nervous Helena remains unseen, behind the crowd with Santo, as BRUCE concludes his welcoming speech.

BRUCE (O.S.)

... the city can finally sleep  
soundly knowing full well how far  
we've come. You can knock down our  
buildings. You can tear down our  
homes. But you can't break our  
spirits.

(pause)

To the future!

Helena turns to Santo.

HELENA

You think he'll show?

SANTO

He'll show.

Their eyes return to the entrance, eyeing down anyone and everyone who arrives.

PULL BACK as we find ourselves on the opposite side of the room, returning to the eyes we know all too well - a woman, dressed elegantly in a red and black gown. She waves a stylized fan at her blushed face, and her wicked grin forms.

HARLEY QUINN.

With her eyes locked directly on SANTO, we can't help but --

**BLACKOUT.**

END OF ACT TWO

ACT THREE

FADE IN:

19 EXT. OLD FACTORY, GOTHAM - NIGHT. 19

Darkness envelops the large rundown factory in front, blanketing a shadowed FIGURE that emerges towards it. They come to a stop. A beat, and they turn --

-- DINAH. She looks over her shoulder, paranoid, as the harsh wind catches up to her.

Dinah proceeds forward ...

CUT TO:

20 INT. OLD FACTORY, BACK ROOM - NIGHT. 20

DRIFT DOWN from a ceiling light that dangles above, illuminating a green table with cards spread out across it. A loud SCREECH echoes through, and a figure materializes from within the shadows -- they stand around the table.

Before we can find a face, we ...

CUT TO:

21 INT. OLD FACTORY, ENTRANCE - NIGHT. 21

Dinah stands in a stream of light that sparks from the moon, and extends into the room from the entrance doorway. A few steps forward, and she stops. Darkness surrounds her.

Dinah reaches into her pocket and pulls out her phone, dials.

Into phone:

DINAH

The hell are you, Waller?

WALLER

(from phone)

Your mother is dead, Canary. Unfortunately, my men left with a few too many loose strings. I can't afford that in my line of work.

The doors behind SCREECH closed, and Dinah is trapped in darkness as it wraps itself around her. Fear consumes her.

DINAH

What have you done? Where am I?

(CONTINUED)

WALLER  
(from phone)  
Hell.

The line CUTS. A sudden change in the air, and Dinah JOLTS around. Nothing.

A maniacal LAUGHTER echoes throughout the room, and Dinah suddenly realises: THE JOKER.

Hope fades...

TIGHT on Dinah's fear. She slowly backs away, straight into a set of black gloves that WRAP around her. A blade shimmers a light across the walls, held out in front of her neck.

Dinah yelps.

DINAH  
Let me go.

The JOKER leans in, over her shoulder, smiling...

JOKER  
I wonder what they call a Canary  
who no longer caws.

As Dinah moves to free herself, the Joker PULLS his hand in one swift motion releasing a crimson explosion from Dinah's throat. Blood sprays across the floor, and Dinah convulses into a fit of shock.

The scarlet line across Dinah's throat widens, as the Joker pulls her head back by her long strands of blonde hair. She screams in agony.

The Joker leans in, and whispers something into Dinah's ear. He then pulls away, releasing her, and Dinah's whimpers fade as her face meets the ground.

DRIFT UP to the Joker, who wipes the bloody knife against a cloth. He looks back down, frustrated.

JOKER (CONT'D)  
Dead birds are always a mess to  
clean up.

As the Joker CHUCKLES at his own comments, we ...

SMASH CUT TO:

HELENA turns away from Santo, her hand up to her hidden earpiece, as she confirms:

HELENA

We've got a full house, you guys,  
and there's no Joker in sight.

(beat)

Call it a night?

Nothing but silence on the other end.

HELENA (CONT'D)

You guys?

CUT TO:

Chloe falls back against the couch, locked in a passionate  
kiss with Oliver. They stop. Trapped in one another's eyes,  
when, over the computer:

HELENA (O.S.)

You guys aren't sleeping on the job  
are you? Or... on each other.

Oliver looks over his shoulder, and realises:

OLIVER

Crap.

He moves away from a lustful Chloe, and races over towards  
the computer. He picks up the earpiece that lies next to the  
keyboard, and places it in his ear.

OLIVER (CONT'D)

Sorry, Helena. We, had some, uh ...  
technical difficulties?

(beat)

What's wrong?

Chloe rises from the couch, and closes in from behind.

HELENA (O.S.)

The clown is nowhere in sight. I  
don't think he's gonna show.

OLIVER

(to Chloe)

The Joker's a no show.

HELENA (O.S.)

I'm not into fancy dress, so I  
think we're going to exit stage  
left.

CHLOE

Up until recently, the Joker has been extremely calculated in his attempts on these crimelords' lives.

(beat)

I think we should wait it out.

The look on Oliver's face screams of concurrence.

OLIVER

(to Helena)

Chloe thinks you should hold on for a little while longer. We don't want any surprises.

HELENA (O.S.)

You got it, boss.

The line CUTS, and Oliver turns to Chloe, nervous.

CUT TO:

HELENA turns to SANTO, dread on her face.

SANTO

So I take it I'm still playing the role of *bait* for the night?

HELENA

Sorry. At least it will give us the chance to finish this on our terms. Not theirs.

SANTO

The hunted becoming the hunters.

(beat)

Still, I can't say I'm enjoying myself.

As a WAITER passes them, Helena reaches out and grabs two glasses of wine. She smiles, and directs one of them towards Santo, who willingly takes it.

HELENA

Maybe you should try harder.

As Santo takes a sip, we --

CUT TO:

25 INT. WAYNE MANSION, BALCONY - NIGHT.

25

The glass doors part ways as BRUCE steps out onto the balcony, exiting the ballroom in the previous room. His eyes find the feminine figure of SELINA, who stands by the rails, overlooking the gorgeous landscape of Gotham City.

Bruce grasps Selina's attention with his hand around her waist - he turns her to face him.

BRUCE

Party getting you down?

Selina holds her mask up for show:

SELINA

This isn't really my kind of crowd, Bruce. And these masks can only conceal so much.

BRUCE

What are you trying to hide?

SELINA

Everything.

BRUCE

You know you don't have to hide anything from me, right? I know things between us have been a little shaky since...

(long pause)

It doesn't matter what you've done in your past, only what you're going to do in the future. And looking at the woman in front of me now, I just know its going to be amazing. You will be amazing.

Selina lights up, a smile blossoming on her face.

BRUCE (CONT'D)

Now ... care to dance, Ms. Kyle?

With a smile of his own, Bruce offers Selina his hand. She takes it, without a moment's pause.

SELINA

Why, Mr. Wayne, how could a 'gal resist such an offer?

As Bruce begins to lead Selina back towards the glass doors, a tone begins to RING from Selina's purse. She STOPS, and pulls away, reaching in for her phone. Answers it:

SELINA (CONT'D)

Holly? What's wrong?

(CONTINUED)

25 CONTINUED:

25

Bruce stops in his tracks, and watches on.

CUT TO:

26 INT. HOLLY'S APARTMENT, BEDROOM - NIGHT.

26

HOLLY stands by the window, a phone to her ear.

HOLLY

Sorry to interrupt your date with the rich and famous, but we've got a multimillion dollar deal on our hands that we can not pass up.

(beat)

We're gonna be rich!

As Holly's grin stretches from ear to ear, we...

CUT TO:

27 EXT. WAYNE MANSION, BALCONY - NIGHT.

27

SELINA slowly pulls the phone away from her ear, a look of disappointment on her face. Bruce can see it in her eyes.

BRUCE

Everything alright?

SELINA

I'm sorry, Bruce.

Selina hastily plants a quick peck upon Bruce's cheek, and moves around, closer to the doors than he was.

SELINA (CONT'D)

I have to go.

BRUCE

Selina, wai -

But as Bruce turns to follow, Selina is already on the other side of the doors, disappearing among the crowd.

On Bruce's abandonment, we...

CUT TO:

28 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

28

PULL BACK from a monitor screen as an image of BRUCE alone on the balcony is suddenly filled with STATIC.

We find OLIVER in front of them, shocked. He starts to click through the other cameras: NOTHING.

(CONTINUED)

OLIVER

Uh... Chloe.

Chloe moves in from behind, looking at the screen from around Oliver's figure - shares the same look of trepidation.

CHLOE

What happened?

Oliver gives up on bashing the keys.

OLIVER

I don't know. I was operating the different cameras, and... Maybe its just interference.

CHLOE

We need to let Helena know that their eyes in the sky is running blind.

Oliver steps away from the computer, and adjusts his earpiece, ready to communicate:

OLIVER

Helena? Helena, can you hear me?  
(to Chloe)  
Communications are down.

CHLOE

Must have used an EMP to stop us from keeping any sort of eyes or ears on the place.  
(beat)  
This is bad, Ollie.

OLIVER

I feel like we should be down there helping them.

CHLOE

You should go.

OLIVER

And leave you here by yourself? I don't think so.

Chloe glides over towards Oliver, and runs her fingers along the width of his arms.

CHLOE

Ollie, I can -

OLIVER

- take care of yourself -- I know. But I still worry about you.

(CONTINUED)

28 CONTINUED: (2)

28

Oliver plants a small kiss on the top of Chloe's forehead before he pivots around her and over towards the exit.

Chloe follows him with her eyes.

He STOPS. Looks back to Chloe with a smile.

OLIVER (CONT'D)

Chloe, I -

CHLOE

I know. Now, go be a hero.

As Oliver turns to EXIT, we...

CUT TO:

29 INT. WAYNE MANSION, BALLROOM - NIGHT.

29

The lights are out.

BRUCE moves towards ALFRED, who shares his same look of concern. They meet -

BRUCE

What is going on?

ALFRED

Power outage, sir. Absolutely nothing to worry about.

Bruce nods, and disappears back into the crowd.

Return to Alfred, as a figure emerges from the shadows behind him - the blonde - HARLEY QUINN.

HARLEY

Good job, gramps. Made me proud.

TIGHT on the gun pressed against Alfred's back, and...

30 INT. WAYNE MANSION, LIBRARY - NIGHT.

30

BRUCE bursts through the library, racing over towards the shelves as he approaches a collection of books. He TUGS on one of the novels, and a passageway opens up.

31 INT. WAYNE MANSION, BALLROOM - NIGHT.

31

HELENA backs SANTO up into the corner of the room, shielding him from any harm.

(CONTINUED)

31 CONTINUED:

31

SANTO

You realise you're just as much a target as I am, right? I should be shielding you.

HELENA

Dad, my job was to protect you. That's what I'm doing.

SANTO

Dad?

As Helena realises her slip...

32 INT. BATCAVE - NIGHT.

32

BRUCE approaches the console.

BRUCE

Computer: What happened to our power?

COMPUTER

An Electromagnetic Pulse interfered with the system. Backup power initiating.

(beat)

Restoring power...

Fear washes over Bruce's face as he realises someone is responsible for the power outage...

33 INT. WAYNE MANSION, BALLROOM - NIGHT.

33

An EXPLOSION of light reveals HARLEY QUINN in the center of the room, gun aimed out at SANTO, who is hidden behind HELENA in the corner of the room. The light surprises Harley.

The crowds of guests SCREAM, and separate.

HARLEY

Showtime.

Harley adjusts her aim, as we --

**BLACKOUT.**

END OF ACT THREE.

ACT FOUR

FADE IN:

34 EXT. WAYNE MANSION - NIGHT. 34

PULL BACK from the mansion as FLOODS of people EXIT the house, racing out in hordes of screaming messes. We eventually reach a still FIGURE, watching on...

Its OLIVER. He stands, alarmed at the masses. As he moves in the opposite direction of everyone else, we...

CUT TO:

35 INT. WAYNE MANSION, BALLROOM - NIGHT. 35

TIGHT on HARLEY, gun aimed out, ready to blow.

Helena spreads her arms out wider, shielding her father who is genuinely frightened.

HARLEY

Protecting your old man. How sweet!

Harley extends her arm, perfect aim.

HARLEY (CONT'D)

Sorry, tuts.

(beat)

Boss wants you dead too.

SWISH PAN around to find GUIDO, who stands by the bar - his eyes find Harley, and he RISES from the seat.

GUIDO

Helena.

He races forward. As he does, Harley immediately SNAPS around, gun now aimed at him.

Helena JOLTS forward, in shock, and -- BANG!

HELENA

No!

TIGHT on Guido's expression, his eyes squint from the sound, his head jolting back - shock. Unharmed. He opens his eye, and from --

Guido's POV: HARLEY stands with the gun pointed in his direction, a large sign pointing out that reads 'BANG.'

HARLEY

Gotcha.

(CONTINUED)

Harley chuckles, throwing the gun away and withdrawing a sharp knife from her jacket, it reflects a piercing light across Guido's face, who takes in a deep breath, and directs his focus towards Helena:

GUIDO

Run!

Helena latches onto Santo's hand and drags him out of the corner. As they do, we PULL BACK to:

Guido SMACKS the knife free and KICKS Harley back into the corner with a grunt - she SLAMS against it, hard.

SWISH PAN over to the EXIT.

Helena stops in her tracks as her paths cross with OLIVER.

Santo turns, unsure.

HELENA

(to Santo)

Stay with the crowd.

Santo nods, and resumes his retreat. Helena turns back to Oliver, out of breath.

OLIVER

Where is he?

HELENA

He didn't show. Got his girlfriend to do the dirty work.

OLIVER

What?

They both look back, and find --

Harley coughs blood up onto the floor as Guido withdraws his fist from her abdomen.

GUIDO

That's for shooting me in the back.

Harley throws her FIST forward - Guido catches it, twists it, and ELBOWS her across the jaw. She stumbles back into the wall, gasping.

GUIDO (CONT'D)

That's for my eye. And this --

Guido clutches onto Harley's face, digging his fingers into her cheeks tightly as he maintains a strong grip.

(CONTINUED)

GUIDO (CONT'D)

This is for going after my  
daughter.

Guido slams his forehead against Harley's skull, a savage  
beast being released, and she collapses to the floor.

Harley stares up at him, extremely disorientated, but very  
much awake. Guido leans down, his eyes locked on hers.

HELENA and OLIVER race up from behind Guido, coming to a halt  
as they reach him.

HELENA

Guido, come on. Lets go.

They watch on...

Guido wraps his hands around Harley's throat - tight.

GUIDO

The Joker. Where is he?

Fear fills Harley's eyes - a child, tainted innocence...

Oliver steps forward.

OLIVER

Guido, lets go!

Guido peers straight into Harley's eyes, closer...

GUIDO

Tell me.

Harley takes in a deep breath, and as she begins to cave...

SMASH CUT TO:

CHLOE stands in front of the central computer. She taps her  
fingers, anxiously, against the desk.

Chloe's POV: The live footage on the computer screen suddenly  
restores, granting access. The first shot: OLIVER and HELENA  
stand close behind GUIDO, who has his hand wrapped around  
HARLEY QUINN's throat.

CHLOE

Oh my god.

37 INT. BATCAVE - NIGHT.

37

BRUCE rises from the console, and as he turns, he finds a familiar face in his presence - ALFRED.

ALFRED

So much for keeping the city's spirits high.

BRUCE

Can't believe this has happened. I'm just glad Selina was out of harm's way when it did.

ALFRED

I was wondering where she ran off too. Everything okay?

BRUCE

Now's not the time, Alfred.

ALFRED

Right. Well perhaps --

RED LIGHTS flash through the cave, burning out from the console monitor. Bruce TURNS to face it.

Bruce's POV: The monitor has written across it: "ALERT: CATWOMAN SIGHTING." It BLINKS out, the red fading, and footage of the feline fatale is shown CLIMBING into a large window of a museum.

Bruce closes in on the monitor.

BRUCE

Catwoman.

Alfred follows Bruce, close behind.

ALFRED

I take it I'll be left to do the cleanup, then, sir?

BRUCE

Sorry, Alfred. Duty calls.

As Bruce drifts over towards the BAT-SUIT that shines behind its glass casing, we...

CUT TO:

38 INT. WAYNE MANSION, BALLROOM - NIGHT.

38

RISE UP from an unconscious Harley Quinn as OLIVER steps into frame, fiddling with his earpiece.

(CONTINUED)

38 CONTINUED:

38

OLIVER

Chloe, we've got a location on the Joker. They should be uploa-

39 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

39

TIGHT on a monitor - a flash of red, a loud BEEP, and:

CHLOE (O.S.)

Got 'em.

CHLOE turns away, focused on the communication.

CHLOE (CONT'D)

This was too easy. There's a reason the Joker didn't show, Ollie. This has trap written all over it.

INTERCUT WITH: OLIVER stands in front of an unconscious Harley Quinn, hand to his earpiece, responding.

OLIVER

I know. But Santo's in the clear, Helena and Guido are fine - the Joker's cards aren't in this game. We can finally stop him.

Chloe's POV: A map appears on screen, with BLINKING text of the address which quickly fades - an image of the factory.

CHLOE

I'm looking at the facility, now.  
(beat)  
Oh my god.

TIGHT on the screen - footage shows DINAH, sprawled on the floor, completely immobile.

CHLOE (CONT'D)

Ollie, he has Dinah. I think -  
(pause)  
Its bad, Ollie.

OLIVER

Okay, stay there. I'm on it.

40 INT. OLD FACTORY, ENTRANCE - NIGHT.

40

TIGHT on a security camera that shifts from side to side.

The JOKER's eye catches it, a grin widening, ear-to-ear. He approaches the camera as it shifts back in his direction.

JOKER

I knew you'd be watching.

41 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

41

Chloe FREEZES in front of the monitor. Still.

The image of the JOKER rests on the screen in front of her, tauntingly - his grin, chilling. He holds a phone up, a quick glimpse for the camera, before he ventures through it -

A loud RINGING emits from Chloe's pocket.

Chloe stumbles back in horror, slowly withdrawing her phone from her pocket. She stares it down -

The phone reads 'Dinah Calling...'

Chloe takes in a deep breath, and answers:

CHLOE  
We're coming for you.

JOKER (O.S.)  
I'm the least of your problems,  
sweetheart. Or have you forgotten  
about Zsasz?

The Joker bursts into a fit of laughter, its sound more chilling than his voice.

Chloe RUSHES to the computer -

CHLOE  
What have you done?

JOKER (O.S.)  
You have eyes all over this city.  
(beat)  
You tell me.

CHLOE  
Santo...

Chloe SLAMS her phone down onto the workspace in front, disconnecting from the call, as she focuses on the computer, typing away furiously.

The monitor FLICKS through cameras - Wayne Mansion; the ballroom, the balcony, its exterior: nothing.

Suddenly, a loud belting ROAR of agony echoes from outside, throwing Chloe's focus towards it -

Chloe MOVES for the window, slowly, cautiously, as she peers through the gateway to the city.

TIGHT on her POV: ZSASZ waves from atop a rooftop, in front of him, SANTO, being held towards the edge, fear on his face.

(CONTINUED)

WATCHTOWER "Masquerade"

40.

41 CONTINUED:

41

CHLOE (CONT'D)

Oh my god.

42 EXT. ROOFTOP - NIGHT.

42

ZSASZ pulls a KNIFE from Santo's back - examines it, and plunges it straight back in again. Santo HOWLS.

43 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

43

Chloe stumbles back in disbelief, and then -

The phone RINGS. It burns through Chloe's ear like fire, luring her straight towards it - she answers.

CHLOE

You son of a bitch.

JOKER (O.S.)

Come on, don't be like that. Its all just fun and games.

CHLOE

How did you do it?

(exploding)

How?!

FLASH CUT TO:

44 INT. WAYNE MANSION, BALLROOM - FLASHBACK.

44

The civilians RUSH out of the room, screaming - terrified.

GUIDO stands by a torn down Harley. They soon BLUR, as we focus in on Helena - she's by the exit on the opposite side of the room - she turns to Santo:

HELENA

Stay with the crowd.

Santo nods, disappears along with them.

JOKER (V.O.)

Harley was just the distraction.

Helena and Oliver proceed towards Guido, who hovers over a broken Harley.

FLASH CUT TO:

45 EXT. WAYNE MANSION - NIGHT. 45

FLOODS of screaming civilians escape the Mansion, among them we find Santo. He struggles in the crowd, bouncing from person to person, unable to hold his balance - collapses.

JOKER (V.O.)  
Just had to *wait*, and...

A hand is offered to him. Santo takes it -

SANTO  
Thanks.

Santo is PULLED up to his feet, into the presence of ZSASZ.

A loud CLAP of hands (V.O.)

JOKER (V.O.)  
...that was it.

He SLAMS a blade deep into Santo's abdomen. He GRUNTS, a mix between shock and disbelief. The crowd doesn't notice.

Off ZSASZ's smile...

FLASH CUT TO:

46 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 46

Chloe's hand trembles, holding the phone to her ear.

JOKER (O.S.)  
You see, that's the problem with this city. They only care for themselves.

CHLOE  
(defeated)  
And you? What do *you* care for?

JOKER (O.S.)  
Anarchy.

The line CUTS, and Chloe SNAPS around the window upon realisation of his departure.

Chloe's POV: Zsasz guides Santo closer off the edge of the rooftop, and releases his hold. He descends into the city.

TIGHT on Chloe's shock. It cripples her.

SIRENS and HORNS blare - the screams of pedestrians down in the street fill the silence.

(CONTINUED)

46 CONTINUED:

46

FOLLOW Chloe as she approaches a panel on the wall. She punches in a set of digits, and --

We MOVE around the room - gliding around to see: the large window is SEALED with metallic shields, the smaller windows, the back exit, and the main entrance, SEALED SHUT.

Chloe stumbles towards the couch, eyes full of tears, and she collapses, numb - sitting on the seat drenched in her own guilt and sorrow. Trembling...

JUMP CUT TO:

47 INT. OLD FACTORY, ENTRANCE - NIGHT. (MONTAGE)

47

"Seven Devils" by Florence + the Machine. \*MONTAGE\*

The doors SPREAD open, a rush of moonlight slaughtering the shadows in one foul swoop. Illuminated on the floor with her own blood serving as her shadow, DINAH is revealed.

PUSH IN on GORDON - he stands in the epicenter of the moonlight, frozen at the sight of Dinah. Behind him, a horde of police OFFICERS begin to flood through, filling the room, guns aimed, ready...

Some drop towards Dinah, as the others search the facility.

48 EXT. OLD FACTORY, GOTHAM - NIGHT. (MONTAGE)

48

PULL BACK from the doors to find OLIVER. He's still, hopeful.

49 INT. MUSEUM, DISPLAY ROOM - NIGHT. (MONTAGE)

49

PUSH IN on a glass case holding a sculpture, covered in glistening jewels, all forming the shape of a cat. An all-in-black FIGURE closes in on it.

CATWOMAN approaches the artefact, slowly, carefully...

50 EXT. WAYNE MANSION - NIGHT. (MONTAGE)

50

POLICE VEHICLES wait outside, lights FLASHING around the mansion as red and blue illuminate the structure.

51 INT. WAYNE MANSION, BALLROOM - NIGHT. (MONTAGE)

51

HARLEY QUINN struggles under the arms of two strong OFFICERS who guide her out of the ballroom, broken, torn.

HELENA and GUIDO wait in the distance, turning to each other, a sense of victory igniting in their eyes. They smile.



55 CONTINUED:

55

An arm extends from around the driver's seat, pulling Gordon back, hard against the seat. His eyes trail down to find a bloody knife held to his throat.

The song drains out ("Seven Devils" Florence + the Machine).

GORDON

What do you want, Joker?

The JOKER leans in, revealing his wicked grin.

JOKER

A favour.

OFF his smile, we...

**BLACKOUT.**

END OF ACT FOUR.

ACT FIVE

FADE IN:

56 INT. GOTHAM GENERAL, HALLWAY - NIGHT.

56

OLIVER waits out in the hallway, his back against the wall of an occupied room.

HELENA (O.S.)

Oliver?

Oliver leans off of the wall, and turns to find HELENA on her way over, panic in her eyes.

HELENA (CONT'D)

How is she? Is she -

OLIVER

Its bad, Helena.

Helena comes to a halt in front of Oliver.

HELENA

But she's going to be okay, right?  
I mean, she's not going to ...

(pause)

Right?

OLIVER

They're trying to stop the  
bleeding, but I -

(long pause)

I really don't know, Helena.

HELENA

This sucks.

(beat)

We finally had the chance to take  
the Joker down, but... he played us  
like fools. At least Santo made it  
out alive.

A wave of gloom washes over Oliver. He crumbles -

OLIVER

Helena...

The words pierce Helena, like cold shards of ice.

HELENA

No.

OLIVER

Zsasz jumped him outside the ball.  
He killed Santo. I'm so sorry.

(CONTINUED)

56 CONTINUED:

56

Helena waits for a punch-line, a signal for Oliver to take it back. Nothing. The silence rips her to shreds.

OLIVER (CONT'D)

Helena, we'll stop him. Okay, we'll stop the Joker.

Oliver leans in to comfort Helena - she backs away, quick --

HELENA

I, uh, I - I have to...

Helena turns, lost in the grief as she departs from Oliver, down the hall, and towards the EXIT.

Oliver stares on, bows his head -

57 EXT. GOTHAM GENERAL, CARPARK - NIGHT.

57

Helena EXITS the hospital, and hastily paces towards the carpark. She disappears into the darkness, and -

AROUND the corner, Helena turns in, falling against a beam, her eyes wide in sorrow. As the tears are unleashed, her legs fail her, and she slides down to her knees, breaking down...

CUT TO:

58 INT. ROOFTOP - NIGHT.

58

The DARK KNIGHT stands on the edge of a rooftop, watching over the city, seemingly minding his own business. The sound of a whip - CRACKING - brings him around to find -

CATWOMAN. She shoots the Dark Knight an angry glare.

DARK KNIGHT

What took you so long?

CATWOMAN

And here I thought we were pals.  
Are you trying to get me killed?

DARK KNIGHT

No. I'm trying to get your attention.

CATWOMAN

This isn't kindergarten.

(beat)

You don't slap a girl in the face when you want to tell her how much you like her.

(CONTINUED)

Catwoman pulls the small bat-a-rang from her cleavage, and holds it out to him:

CATWOMAN (CONT'D)  
You left this behind.

The Dark Knight takes it from her. Confused.

CATWOMAN (CONT'D)  
Surprised?

DARK KNIGHT  
You could say that.  
(beat)  
I'd have thought framing me would  
be more your style.

CATWOMAN  
Oh honey, we're so passed that now.

Catwoman runs her fingers down the Dark Knight's arm, lingering as she turns, and soon walks away.

The Dark Knight turns to follow her.

DARK KNIGHT  
Why do you do this? With your  
talents, you could be so much more.

Catwoman STOPS. The words burn her like fire. Turns -

CATWOMAN  
This city has enough people playing  
hero, and last time I checked, its  
not a safe time to be one.

DARK KNIGHT  
Last year, you helped bring down  
Falcone.

CATWOMAN  
The man pissed me off.

DARK KNIGHT  
And the Joker?

CATWOMAN  
Just a another desperate man in  
need of a new prescription. I want  
nothing to do with him.

As Catwoman moves to leave, the Dark Knight extends his arm, clings to her.

DARK KNIGHT  
Stop. Wait...

Catwoman PUSHES the Dark Knight back in his step.

CATWOMAN

What do you want from me?

DARK KNIGHT

This city paints you as a thief. A criminal. You're not as black and white as they think you are.

(beat)

Why won't you let them see that?

CATWOMAN

Because there's a reason we both wear masks.

DARK KNIGHT

What are you trying to hide?

Catwoman twitches, remembering...

59 INT. WAYNE MANSION, BALCONY - FLASHBACK.

59

BRUCE closes in on a distant SELINA -

BRUCE

What are you trying to hide?

SELINA

Every -

60 EXT. ROOFTOP - NIGHT.

60

Catwoman recalls the moment, and:

CATWOMAN

- thing.

A beat. They realise.

CATWOMAN (CONT'D)  
Bruce?

DARK KNIGHT  
Selina?

As they are trapped in one another's eyes, a weight has been lifted, and they stare on, locked in their realisation...

SMASH CUT TO:

61 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

61

CHLOE sits on the couch, her phone resting on the table in front - her eyes lost on it.

CHLOE  
Oliver, where are you?

INTERCUT WITH: OLIVER stands outside the hospital, phone to his ear, on the line with Chloe.

OLIVER  
I'm at the hospital. Waiting around for word on Dinah is killing me. The doctor's aren't saying much.  
(beat)  
You still at Watchtower?

CHLOE  
Yeah. Kind of afraid to leave, actually.

OLIVER  
I know the feeling. At least Harley's been put behind bars.

A deafening silence enters the conversation.

OLIVER (CONT'D)  
Chloe, you there?

CHLOE  
Yeah, I, uh ...  
(weak)  
I can't do this, Ollie. I can't keep living in this city. In these walls, I - I just want it to be you, me and this baby. A family. Just like you said.  
(pause)  
I should have gone with you.

OLIVER  
What are you saying?

CHLOE  
I'm saying I'm done fighting other people's battles. I'm done trying to fix this city when my own life is in pieces. I'm just... done.  
(beat)  
I want to leave Gotham.

As Chloe comes to her conclusions, we...

SMASH CUT TO:

62 INT. GUIDO'S APARTMENT, LIVING ROOM - NIGHT.

62

GUIDO sits in the shadows, rested in a chair, his blank stare ridding his expression of any emotion.

The door behind him CLICKS open.

In enters HELENA - paused as she finds Guido's reflection on the blank television screen he sits in front of.

Guido remains still, reflecting...

GUIDO

Spent a lot of time in this chair,  
waiting. For you to come home. For  
you to... give me a chance to  
explain everything.

A moment, and Guido RISES - turning to Helena.

GUIDO (CONT'D)

You could have called. You could  
have told me what you were doing.  
Where you were...

(beat)

I don't know what was worse. When  
you made me believe you were dead,  
or when you left me to jump to my  
own conclusions.

Helena shifts, moving closer towards an upset Guido.

HELENA

I wanted to be here. I wanted to  
look you in the eyes, and know that  
I could still trust you, but...

(pause)

You lied to me.

GUIDO

I raised you. I took care of you. I  
have never abandoned you like that  
man did. I was *there* for you.

HELENA

He had his reasons.

GUIDO

And just because you share the same  
blood, you can trust those reasons?

(beat)

I have fought for you. I have *died*  
for you - but the minute this man  
enters your life, you forget all of  
that.

(CONTINUED)

HELENA

(exploding)

I gave up my whole world for you, Guido! I packed up my things, I left my friends, and I threw it all away just to be *here*. With you.

GUIDO

Because you thought I was your father. Well, you know what, I am.

HELENA

I had to go with him. I had to find out why he left. Why he wasn't there for me.

GUIDO

For three months?

HELENA

In case you forgot, Guido, the Joker wants me dead. I'm at the top of his list, I had to run.

GUIDO

And what about me?

HELENA

I didn't know -

GUIDO

Oh, please.

HELENA

You're not a *Bertinelli*. Not by -

GUIDO

- blood? That seems to be all you care about, isn't it? Unfortunately for me, the Joker isn't as narrow minded as you are.

HELENA

If I had of known that they were going to come after you, I would never have left.

Guido struggles to believe. He turns away from her.

GUIDO

I heard you. The way you called out to him. You called him "*dad*".

TIGHT on Guido, his emotions bleed out, like the memory tears through his chest. His exposed eye welcomes a tear.

(CONTINUED)

GUIDO (CONT'D)

I want you to leave.

Helena jolts forward, begging -

HELENA

No, Guido, please. You're all I  
have left. Santo is dead. The Joker  
killed him, I -

(beat)

I can't survive on my own. Please.

GUIDO

That's not my problem.

Helena stumbles back - the words burn through her. She takes  
in a deep breath, a whimper, as we --

PULL BACK to find Guido - the tear drips from his chin as the  
sound of the door closing echoes in his ears. He wipes the  
tear away, concealing his emotions with another blank stare.

CUT TO:

63 EXT. WATCHTOWER, GOTHAM - NIGHT.

63

A vehicle pulls up across the road from the Watchtower  
building. The door clicks open, and out steps OLIVER, who  
brings his mobile up to his ear with a smile.

OLIVER

I'm on my way up, now. Still sure  
about this?

64 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

64

The METAL SHIELDS retract from the windows as we PAN AROUND  
the room, finding a content and certain Chloe in the center  
of the room, watching, phone to her ear.

CHLOE

I'm ready.

The shields PULL APART from the door, revealing the entrance  
that Chloe is locked on, smiling, waiting...

65 EXT. WATCHTOWER, GOTHAM - NIGHT.

65

OLIVER reaches the front step of the building, and stops.

OLIVER

See you in a sec.

(CONTINUED)

65 CONTINUED:

65

He disconnects from the call. As he places his phone back in his pocket, and takes the first step up, a voice calls from behind, looming -

MAN (O.S.)  
Oliver Queen.

Oliver STOPS. The voice sets alarms off in his ear. Shifts.

MAN (O.S.) (CONT'D)  
I suppose you knew this day would  
come eventually.

Oliver turns to find --

WINSLOW SCHOTT (TOYMAN). A wicked grin creeps up on his face, outlined by his oversized sideburns.

TOYMAN  
Ready to play?

TOYMAN raises his hand, shoulder-length up in front of Oliver, gas releasing from his jacket sleeve --

The gas CONSUMES Oliver, his eyes rolling up as it seeps into his veins. Oliver loses his balance, and collapses. He rolls down the steps he's climbed - sprawled out, below Toyman.

Toyman's nostrils flare, anger filling him, as the taste of vengeance is close in his reach. It fuels him.

TOYMAN (CONT'D)  
And so it begins.

TIGHT on Oliver's face as it slowly gets dragged from frame -

CUT TO:

66 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

66

PULL BACK from the closed doors as we find CHLOE -

- she waits, anxious for the doors that remain closed to open. They don't...

**BLACKOUT.**

END OF EPISODE.