

WATCHTOWER

2.19 | Hunt

written by
Jack D. Malone

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

Based on DC Comics Characters.

EXECUTIVE PRODUCERS

Chris Davis and Jack Malone

PRODUCED BY

TheVPN (<http://www.vpntv.net>)

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CAST

CHLOE SULLIVAN Allison Mack
OLIVER QUEEN Justin Hartley
HELENA BERTINELLI Kayla Ewell
SELINA KYLE Eliza Dushku
GUIDO BERTINELLI Julian McMahon
PERRY WHITE Michael McKean
BRUCE WAYNE Christian Bale

GUEST CAST

TOYMAN Chris Gauthier
TESS MERCER Cassidy Freeman
JOKER Joseph Gordon-Levitt
HARLEY QUINN Nicki Minaj
HOLLY ROBINSON Alona Tal
ALFRED PENNYWORTH Michael Caine

TEASER

FADE IN:

1 INT. BASEMENT, QUEEN INDUSTRIES - NIGHT. 1

An empty room, drowned in the thick black darkness that seeps in from the walls and consumes everything in sight.

A loud CREAK from a door, and light spreads from the corner of the frame, rushing down the floor like spilt milk, and wiping the shadows away.

Illuminated by the bright light, sits OLIVER QUEEN, tied to a chair, his head down, in the center of the room.

TIGHT on his face - stubble running down the sides of his jaw, connecting to an unkempt beard. A set of hands reach out and caress his bruised cheeks.

Oliver looks up, and finds -

CHLOE, glowing in the light around her - an angel.

OLIVER
You found me...

CHLOE
Always do. That's my job, isn't it?

A smile grows on Oliver's lips, identical to Chloe's. A beat, and Oliver remembers:

OLIVER
(manic)
T-Toyman, he's - he's back. Find
you... he'll find you! Have to go.

Chloe places her finger on Oliver's lip:

CHLOE
Shh. Its going to be oka-

JUMP CUT TO:

2 EXT. STREETS, STAR CITY - NIGHT. 2

PULL OUT of a set of brown eyes, OLIVER finds himself stuck in a crowd of people - they scream, fleeing like a stampede of elephants, ignorant to who they barge over.

Oliver stares at his hands, confused...

OLIVER
How did I ...

(CONTINUED)

CHLOE (O.S.)

Oliver!

Oliver SNAPS around, stares into the distance - in his way, a large group of both men and women, pushing past him aggressively in their desperation to escape.

OLIVER

Chloe? Where are you?

SPIRAL around Oliver's surroundings - the citizens become a fast moving blur, and --

FOCUS in on a distant, STILL figure, calm in the crowd that rushes around him. The JOKER.

As Oliver notices him, he lunges forward.

People part in front of Oliver, revealing CHLOE in the arms of the Joker, a scream being strangled tightly in her throat, held back.

OLIVER (CONT'D)

Chloe!

Oliver PUSHES through the crowd, closer, and closer, and...

WHOOMF! Oliver fades into the harsh wind as he is barged over, falling to the ground with a breathless grunt, as...

...he collapses onto the hard ground.

CHLOE (O.S.)

Ollie!

Oliver's eyes JOLT wide open, and he examines his surroundings - confusion crippling him. A loud CHUCKLE tears through in the background, and he turns to find -

CHLOE arches her back, crimson red exploding from her lips. As she falls to her knees, HARLEY QUINN is revealed behind her, a bloody knife in her hand. She meets eyes with Oliver.

OLIVER

No...

Oliver RISES to his feet, and RUSHES Harley to the wall - they bounce off it, and descend to the floor.

FOLLOW the knife as it slides across the ground, stopping at a set of black shoes. A black glove reaches down, picks it up, and we follow it to find... The JOKER.

3

CONTINUED:

3

SWISH PAN back to Oliver, he pulls his bloody fist away from Harley's torn face, and --

SPARKS explode throughout the room, the lights fizzle out.

WIDE SHOT of the room; Oliver, alone, hovering over the broken body in front of him. He looks around - the Joker, gone. His eyes return to Harley, and...

Its CHLOE. Her face is split, bruised and bloody.

Oliver JOLTS back in horror, his hands dripping in her death.

OLIVER (CONT'D)

Oh god. No. Oh please, god, no.

Oliver holds his hands out in front, trembling as the blood scales down his arms. Then -

A light ERUPTS over him, and he turns to face its brilliance.

4

INT. BASEMENT, QUEEN INDUSTRIES - NIGHT.

4

Oliver SNAPS his head up, eyes wide open. Out of breath, he studies the room around him, and moves to stand - he is tugged back down.

PULL BACK to reveal Oliver, tied down, in a chair, in the center of the room.

TOYMAN (O.S.)

Ah, Mr. Queen.

A shadow moves around Oliver, and TOYMAN steps out in front of him, a creepy grin from ear to ear. He is dressed in a polka-dot shirt, covered in a long green trench coat that fails to flatter his overweight, hobbit-like structure.

TOYMAN (CONT'D)

Quite a powerful hallucinogen, isn't it? I've admired the work of Doctor Jonathan Crane for many years now. Another great man whose genius was cut down by a self righteous playboy.

Oliver trembles in his seat, the effects of the drug still coursing through his veins.

TOYMAN (CONT'D)

Like any powerful drug, there is always the risk of overdose.

Toyman pulls a SYRINGE up, into focus.

(CONTINUED)

TOYMAN (CONT'D)

However, whatever dosage, this beauty likes to stay in your system. Drains you dry until all your greatest fears eat you alive.

OLIVER

What's the matter, Winslow? Too out of the game to come up with your own toys to kill me with.

(beat)

You're pathetic.

Toyman SLAMS his hand into Oliver's bare chest, pushing him hard against the chair he's trapped in. Leans in -

TOYMAN

Its *Toyman*, now.

(beat)

You destroyed Winslow Schott when you framed him for the murder of Lex Luthor.

Toyman straightens his posture, and pulls away.

TOYMAN (CONT'D)

I have my own plans for you, Mr. Queen. This toxin is only the beginning.

(beat)

If you ever want to see your child come into this world, you best play by the rules. You see, this game has a deadline, Mr. Queen. And if you don't make it around the board in time... game over.

Oliver lifts his chin, drenched in a deep sweat of defeat that runs down his face. A slight nod, and we -

BLACKOUT.

END OF TEASER

ACT ONE

FADE IN:

5 INT. CHLOE'S APARTMENT, BEDROOM - MORNING. 5

CLOSE IN on an alarm clock that rests on a drawer, beside a telephone that sits dormant - the time reads: '7:00'. A loud BEEP roars from it, and it vibrates, until a hand SPRINGS out from the corner and slams against it, silencing it.

MOVE ACROSS to find CHLOE, sliding out of the bed with a hopeful look on her face. She moves to the edge of the bed, facing the alarm clock, a deep breath in. Exhales.

TIGHT on the phone, below it, on the machine, reads:

"ONE NEW MESSAGE."

As a hand slaps down on the buttons, it CLICKS, and we -

CUT TO:

6 INT. WATCHTOWER, HEADQUARTERS - MORNING. 6

The doors part ways, and CHLOE enters, hands embedded deep into her jacket pockets, her hopeful stare faded.

OLIVER (V.O.)

Hey, Chloe. Still here on business.

Chloe moves around the table, closing in on a large sensor screen in front.

OLIVER (V.O.)

I know it was kind of abrupt and I wish I could be back there with you packing our bags for the big move, but... well, you know how it is.

Chloe pulls her MOBILE out of her pocket, and hovers it over the screen - the contents sprinkle out around it. She looks up, and we CLOSE IN on the CENTRAL COMPUTER - a large photo appearing in the center of the frame.

Chloe moves towards it.

OLIVER (V.O.)

I'll be back soon. I'm sure Bruce can you tell you how busy it is in Japan. Can barely stop to take a breath, you know.

(beat)

Oh, and before I forget. I sent you a picture of the view from up here.

(MORE)

(CONTINUED)

OLIVER (V.O.) (CONT'D)

Its beautiful. Kind of reminds me of you, actually. Well, not that you're like a broad set of buildings, or as big as the sun - I just, uh... you're beautiful. I miss you.

Chloe closes in on the image that shines on the screen in front of her - face squinting with curiosity.

OLIVER (V.O.)

I'll be home soon. I promise.

The CLICK of the machine ends the message. (V.O.)

ANGLE ON the computer monitor. The image sits on one side, minimized, as 'Japan' slowly gets punched into the search engine. It BLINKS, and images fill the page - the first image, an exact duplicate.

As Chloe remains focused on the duplicate images, the sound of the doors CLICKING open rings in - hopeful, Chloe SNAPS around, only to find...

PERRY WHITE.

He can't help but notice her "deer in a headlight" reaction.

PERRY

Someone's on edge.

With a sigh, Chloe turns away from the computer and throws her attention towards Perry.

CHLOE

Sorry. I'm just...
(tired sigh)
...trying to find Oliver.

PERRY

I thought you said he's doing business in Japan.

CHLOE

Apparently so.

PERRY

Maybe taking a sabbatical from work so soon was a bad idea. Always trying to find a story, right, Sullivan?

Chloe laughs it off:

CHLOE

Right.
(then)
(MORE)

(CONTINUED)

6 CONTINUED: (2)

6

CHLOE (CONT'D)

So, uh... what brings you out of the office and over to this little hole in the wall?

Perry reaches deep into his jacket pocket and pulls out a small envelope - its OPENED. He hands it over to Chloe.

PERRY

This came for me in the mail this morning.

Chloe pulls a letter from it, examines it...

PERRY (CONT'D)

Still haven't had time to process it, but...

CHLOE

You got a job offer at the Daily Planet? Perry, that's -

PERRY

- only temporary. Don't get too excited for me just yet.

CHLOE

Perry, this is your dream job. Ever since the pitbull was put down, you've been working so hard to resurrect that boy wonder and get back up to the top. This could land you a permanent position as the D.P.'s Editor-in-Chief.

PERRY

That's what I'm hoping for, but what about you? I can't leave you here to deal with the Joker's crusade on your own. Especially with Oliver on this business trip.

Chloe shakes her head with a smile.

CHLOE

Don't worry about me, okay. I'll be fine. Besides, once Oliver gets back from this trip, I'm finally going to move on with my life.

PERRY

Leaving Gotham, huh? I've got to say, that's definitely one of your better ideas.

(CONTINUED)

CHLOE

Well now that the whole city is on a manhunt for the Joker, my job here is kind of redundant.

PERRY

Think they'll catch him?

Chloe nods, and:

CHLOE

With the amount of money that's in play here, I think every man and his dog is going to try and get a piece of the Joker.

INT. HOLLY'S APARTMENT, LIVING ROOM - MORNING.

SELINA sits on the kitchen counter, a Gotham Gazette newspaper in hand. A wide grin, worn on her face, paints the excitement burning in her eyes.

SELINA

All this time in Gotham, and I've been looking at the wrong place to cash my cheques.

HOLLY peers out from around the fridge door.

HOLLY

It is too early in the morning for me to translate. What are you going on about?

Selina slides off the kitchen counter, paper in hand, as she passes it over to Holly. Holly glances over the text -

CLOSE on the FRONT PAGE that shows a blurred image, a red, jagged smile that rises at each corner, with: "Wanted" printed over the top of it.

Holly lowers the paper in front of her, and eyes Selina.

HOLLY (CONT'D)

The Joker? You know, of all the distractions you've thrown in the way of you and Bruce, *this* has got to be the worst.

SELINA

Okay, now I'm going to need you to translate that.

HOLLY

Come on, Selina. You've spent all these months torn between the bat and the bachelor, you finally realise that they're one in the same, and instead of dealing with that hunk of handsome, you're trying to throw yourself in the crossfire of Gotham's most wanted.

SELINA

You think I'm avoiding him?

HOLLY

"Avoiding" is an understatement. You're dodging him like the plague.

SELINA

Its not like I'm just going to sweep it all under the rug. I'm just not ready to sit down and answer all the questions floating around our heads.

HOLLY

What kind of questions?

CUT TO:

BRUCE turns away from the shelves of books, and finds ALFRED, standing by the desk with his arms crossed, curious.

BRUCE

There was a reason why it took so long for us to get back together. In a way, we were falling for someone else. To have that "someone else" turn out to be the person you were... cheating on... well, isn't that a little bizarre?

ALFRED

I'd hardly call playing dress up and chasing each other around the city "cheating".

BRUCE

You know what I mean, Alfred...

(beat)

What was it that was missing in our relationship that we could only turn to our persona to find?

(CONTINUED)

ALFRED

Perhaps it was the mystery. The chase.

BRUCE

Trying to find time with Selina was more of a chase than hunting down Catwoman.

ALFRED

I don't know what else to say.

Bruce collects himself, and moves towards his desk as he calmly seats himself behind it. Alfred follows him with his eyes, and turns.

ALFRED (CONT'D)

I do know that brooding in here won't solve anything.

BRUCE

I'm not "*brooding*", Alfred. I'm just... trying to figure out what move to make next.

ALFRED

As in any game of chess, Master Bruce, if you wait too long, your opponent may forfeit.

Leaving Bruce on those words, Alfred turns, satisfied with his input, and EXITS.

As Bruce contemplates his next move, we...

CUT TO:

The place is empty. The office is full of no life, until, strutting in with a cup of coffee in one hand, a rolled up newspaper in the other, VICKI enters the room.

Vicki takes a seat at her desk, places both the coffee and the paper down, and spins around to begin her work. A hand clutches onto the back of her seat, and STOPS her. She is spun back around to face -

MITCHELL. He pulls up a seat in front of her, currently holding her full and complete attention.

VICKI

What do you want?

MITCHELL

That's no way to greet a friend.

(CONTINUED)

VICKI

I'm busy, Mitchell.

MITCHELL

All your stories surround good and evil, heroes and villains - all of which are so...

(with disgust)

- black and white.

VICKI

Where are you going with this?

MITCHELL

I just felt it needed to be said.

Vicki scoffs and spins back around to face the computer, a small chuckle released from Mitchell's throat.

MITCHELL (CONT'D)

I'm kidding.

VICKI

Well, you're not very funny.

Mitchell rises from his seat, and leans against her desk, focused in on her.

MITCHELL

My point is that with the Dark Knight in the shadows, and Catwoman off the map, you've got nothing to report on anymore.

(beat)

Isn't it time you broadened your horizons a little? Tried a little adversity?

Vicki ponders for a moment.

MITCHELL (CONT'D)

Besides, every reporter in the city is trying to get their hands on the Joker story. I'm surprised you haven't already made a move.

Vicki is drawn in - turns to Mitchell.

VICKI

What makes you think I haven't already got my hands on that story?

MITCHELL

Because everyone else is out there. And you, gorgeous... you're still in here.

9 CONTINUED: (2)

9

Mitchell moves free from Vicki's stare, a cocky grin glued to his face as he trails down the set of cubicles.

Vicki RISES from behind her desk -

VICKI

What about you? Why aren't you out chasing the Joker?

Mitchell stops, and turns for a beat.

MITCHELL

Boss is clearing out. Figured I'd do the same.

And Mitchell disappears towards the elevator, as we...

CLOSE IN on an inspired Vicki, ready to tackle her next story, her eyes widening with excitement.

JUMP CUT TO:

10 INT. WATCHTOWER, HEADQUARTERS - DAY.

10

The doors FLY open as Vicki enters the building.

Chloe, behind the monitor of the CENTRAL COMPUTER, turns to find the passionate blonde entering the room at a fast pace, confusion setting in.

CHLOE

Vicki?

VICKI

You told me that I wasn't just a liability to this team, or its mission. So I want in on everything.

CHLOE

What are you talking about?

VICKI

The Joker. The whole city is on a manhunt for this mentally disabled psycho terrorist, and I want in.

Chloe leaves the computer behind as she closes in on Vicki.

CHLOE

Look, the Joker has his eye on a very selective group of people. To catch his attention isn't something you want to do.

(beat)

(MORE)

(CONTINUED)

10 CONTINUED:

10

CHLOE (CONT'D)

Besides, I'm not going after the Joker. If everything goes as planned, I'm leaving Gotham. For good this time.

VICKI

What about Watchtower?

CHLOE

I have more important things to worry about right now.

Chloe returns to the computer.

VICKI

Seems like everyone's giving up lately. First the Dark Knight, then Perry, and now you?

CHLOE

You know about Perry?

VICKI

Yeah. We all got an email last night about it. Something about a job offer in Metropolis.

CHLOE

Perry only found out this morning, how did you -
(realising)
Oh god.

Vicki remains puzzled, excluded from Chloe's revelation, as she stares blankly off into space. As she struggles to figure it out, we...

SMASH CUT TO:

11 EXT. GOTHAM GAZETTE, STREETS - DAY.

11

Climbing down the stairs that lead up to the Gotham Gazette offices, PERRY makes his way towards the edge of the road, a suitcase in hand, and a wheely-bag in the other.

He STOPS in his path, and waves down a yellow cab that eagerly pulls up for him.

PERRY

Thanks, I, uh ...

Without a word, the boot of the car CLICKS open, and Perry pauses a moment, then carries on. He puts his luggage inside the back of the car, closes the boot, and shimmies over towards the shotgun seat.

(CONTINUED)

11 CONTINUED:

11

The door pulls open, and Perry enters the vehicle. He turns, his smile instantly dropping as he finds-

The JOKER. A wicked grin, ear to ear.

JOKER
Going somewhere?

Perry JOLTS back, and immediately returns to the door. He pulls helplessly on the handle but it won't budge. Locked.

Defeated, he turns back to the Joker, fear in his eyes.

PERRY
Just make it quick.

JOKER
Don't be silly, old man. Why would I want you dead?

Perry is almost relieved to hear that.

JOKER (CONT'D)
You're a reporter. Nothing but a puppet for me to control.

PERRY
What do you need an old man like me for, exactly?

JOKER
What every expendable asset is used for: bait.

CLOSE IN on Perry's fear as it then escalates. As he understands the danger he's in, we -

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

12 INT. BASEMENT, QUEEN INDUSTRIES - DAY. 12

Head down in defeat, Oliver remains in his seat, sweat dripping down his face and down to the ground his eyes are forced on - too weak to move.

A hand creeps around his neck, and slides down his bare chest. A cold, feminine touch. Oliver takes in a sharp breath, awakening...

OLIVER
(under his breath)
Chloe...

Oliver looks over his shoulder, surprised -

RISE UP from a set of shoulders that are covered in fiery red hair as we come to find TESS MERCER.

TESS
I should have known you'd mistake
me for that feisty little blonde.
(beat)
How are you and Chloe, anyway?

Oliver chuckles to himself and looks away.

OLIVER
You're not real. You're -

TESS
- dead? Exactly. I'm here to give
you a message.

Oliver SNAPS back around, over his shoulder to make eye contact with the red headed wonder.

As Oliver begins to realise -

CUT TO:

13 INT. WATCHTOWER, HEADQUARTERS - DAY. 13

CHLOE turns away from the computer in front, lowering a mobile phone previously held up to her ear. Her look of dread is transmitted towards VICKI, who stands confused.

CHLOE
He's not answering his phone.

(CONTINUED)

VICKI

You really think the Joker would try to kidnap Perry?

CHLOE

I think the Joker has become unpredictable. Which makes it ten times harder to stop him.

A light clicks on in Vicki's head, and she turns -

CHLOE (CONT'D)

Where are you going?

Vicki stops for a beat.

VICKI

If Perry really is in danger, maybe there's some sort of clue tieing him to the Joker back at his office.

CHLOE

Don't get involved with this, Vicki. Its too risky.

VICKI

This coming from the pregnant woman.

Chloe sighs, noticing her point.

VICKI (CONT'D)

Look, I'll be careful. After everything I've been through, I know when to run.

Chloe lunges forward to halt Vicki, but she's already gone, out the door, into harm's way. Chloe STOPS.

On her disappointed sigh, we-

CUT TO:

14 INT. BASEMENT, QUEEN INDUSTRIES - DAY.

14

Tess smiles, and steps around a shocked Oliver, who refuses to blink with the familiar face in his sight.

OLIVER

Y - You're a ghost?

TESS

Don't be stupid, Oliver. I'm just proof that after all these years your mind is finally deteriorating.
(MORE)

(CONTINUED)

TESS (CONT'D)

(beat)

I tend to have that effect on people.

OLIVER

The toxin...

TESS

You don't have much time left. But I guess we should have seen it coming, right? For a renown party boy, it only seems fitting that you'd meet your end from the effects of some lethal drug.

OLIVER

So, what - you've come to talk me through my swan song? Come on, Mercy, you're better than that.

A beat, and Tess leans into Oliver's face.

TESS

I'm here to save you.

OLIVER

Unless you can take corporeal form and tear me out of these ropes, then I think your plan is seriously flawed.

With a smile, Tess moves a step back, observing.

TESS

You haven't changed, have you?

OLIVER

Well, I'm having a baby. That's new. What about you?

TESS

Funny.

(beat)

Know someone long enough, you can see through all the wise cracks and I like to think I know you better than anyone. You can't fool me.

OLIVER

I'm not trying to fool anyone.

Tess raises her hands in defense.

TESS

Hey. I'm a figment of your imagination, remember.

(MORE)

14 CONTINUED: (2)

14

TESS (CONT'D)

Everything I say stems straight from your own thoughts. Your inner truth.

OLIVER

Then why you? Out of all the people in my life, why does it have to be -

TESS

Because I'm the one that got away.

OLIVER

You're the one that stabbed me in the back.

TESS

Well, that too.

Tess paces back and forth, coming to a resolution.

TESS (CONT'D)

I was the first person in your life to save you. And you were the first in mine. But unlike you, with death on the front porch waiting, I've made an effort to try and help.

(beat)

Must sting to know that while you were playing civilian in the streets, cheering for your beloved Man of Tomorrow, I was being butchered by my brother.

Oliver bows his head, ashamed.

OLIVER

I'm sor-

TESS

Again. Not real.

Oliver looks to meet eyes with Tess, only to find her vanished from thin air. He takes in a deep breath, and on his loneliness, we -

CUT TO:

15 INT. WAYNE ENTERPRISE, BRUCE'S OFFICE - DAY.

15

Behind his desk, BRUCE sits in front of his laptop, his fingers tapping against the desk as his mind rests, quiet. At the sound of the doors CLICKING apart, Bruce throws his attention towards it, out like a line, latching onto-

CHLOE, pacing over from the doorway, the doors meeting behind as she approaches the desk.

(CONTINUED)

BRUCE

I was hoping you'd show up.

CHLOE

I'm not exactly here for tea and biscuits.

BRUCE

You could be here to take blood, and I still wouldn't mind.

(beat)

I'm trying to avoid Selina.

CHLOE

I thought your plan was to do the exact opposite.

BRUCE

It was. Until recently...

(beat)

Anyway, you needed something...

CHLOE

I think Perry's in trouble. Now I know being eight months pregnant sort of disqualifies me in the whole "thinking logically" criteria, but I'm worried.

Bruce RISES out of his chair, a certain level of amusement between the two now faded - he studies the fear in Chloe's eyes, relates...

BRUCE

You look more certain than paranoid. What happened?

As Chloe opens her mouth to explain, the phone RINGS, interrupting the two of them. Chloe loses her words, as Bruce turns to the telephone - answers it:

BRUCE (CONT'D)

Alfred?

RETRACT from a TIGHT shot of ALFRED, who stands with a phone risen up to his face, the lights from a flashing television illuminating his look of distress.

ALFRED

You may want to turn on the television, sir.

As Alfred lowers the telephone, eyes widened...

17 INT. WAYNE ENTERPRISE, BRUCE'S OFFICE - DAY. 17

... BRUCE does the same, and turns to the wide screen television in the office. He collects the remote on the desk beside him, and aims - the television FLICKS on.

Confused, Chloe joins Bruce's side, and watches on...

ANGLE on the SCREEN: The JOKER fills the frame, his menacing grin caught at an odd angle, the camera shaking around his face - he's clearly holding it in front of himself.

JOKER
Its time for a little audience participation.

Chloe moves closer, fear building...

CHLOE
God, no.

Back on the screen: The camera SHIFTS uncontrollably around the room, rattling, as it eventually finds PERRY WHITE, gagged and bound, blood dripping across an open wound on his forehead - apprehended...

JOKER (O.S.)
Perry White. A man of such integrity. Honesty. Now, I know what you're thinking - "*isn't he dead yet?*"

The Joker laughs too himself (O.S.). Perry lifts his head, torture in his eyes.

JOKER (O.S.) (CONT'D)
Shut up, Gotham. Don't be so rude.

Bruce looks to Chloe, anxious.

BRUCE
A man who laughs at his own jokes. Definitely a nutcase.

On the screen: the camera SPIRALS back to frame the Joker's wicked smile -

JOKER
This is how it's going to work. You have an hour - *one* hour - to find Guido Bertinelli and kill him.

An IMAGE of GUIDO appears on the screen, then -

Chloe and Bruce realise the silence of the laughter screams through their ears - the terror burning behind their frightened faces...

(CONTINUED)

17 CONTINUED:

17

They turn to one another, the same look of dread, as we -

CUT TO:

18 EXT. STREETS, GOTHAM - DAY.

18

Outside an electronics store, a dozen set of televisions playing the feed of the JOKER behind the glass shopfront, stand a horde of citizens, watching on...

JOKER

Hell, if you really want to make me proud, kill his daughter, too.

TIGHT on the strangers, as we find a familiar face in the center, bulked up in winter clothes to fight the harsh breeze that wraps around her - HELENA.

She eyes the people around her, shock on her face, before concealing it with a hood. The shadows shape around her face; she is hidden.

CUT TO:

19 INT. GOTHAM GAZETTE, OFFICES - DAY.

19

VICKI stands in front of her desk, her eyes locked on the small television box hung up in the corner of the room.

FOCUS on the screen - it too plays the same feed...

JOKER

Fail to do so, and you can watch the Gazette burn. Why? Because I'm a man who believes in second chances. But punishment is what helps us learn. Grow.

Vicki stumbles back, noticing her surroundings as though it were her first time in the building. She turns to EXIT, but as she enters the path towards the elevator -

DING! The doors part, and TWO men, dressed in CLOWN MASKS, hold a gun out in front.

Vicki halts in her escape.

CUT TO:

20 INT. HEAD OFFICE, QUEEN INDUSTRIES - DAY.

20

PULL BACK from a computer screen which continues the feed...

(CONTINUED)

JOKER

Let the games begin.

As the Joker's wicked laugh grows louder, STATIC fills the screen, and we -

CLOSE IN on TOYMAN who sits behind the desk with a growing smile of his own stretching across his face. He taps his fingers together, frantically, pleased with the thoughts racing through his mind.

TOYMAN

And so they shall.

ANGLE on the SCREEN: It switches to footage of OLIVER, who still sits, bound in his chair - unable to escape.

Out from the drawer, Toyman pulls out a PISTOL and places it onto the desk in front. He focuses in on the screen that presents an image of his enemy.

TOYMAN (CONT'D)

The time has come, Mr. Queen. The world is ready for you to show them who you really are.

(beat)

Best not keep them waiting...

TIGHT on the pistol, as Toyman's hand CLENCHES it, and pulls it out of our sight. As it quickly disappears, we -

SMASH CUT TO:

21 INT. WAYNE ENTERPRISE, BRUCE'S OFFICE - DAY.

21

Bruce turns away from the television, and faces Chloe, a sense of urgency behind his voice and movement.

BRUCE

I understand the rules of the game, but why is Perry such an important piece?

CHLOE

After all the articles Perry's made in support of this city's heroes, the Joker knows that we'd do anything to protect him.

(beat)

If we played his twisted game, all our hard work will be destroyed.

BRUCE

... and Gotham's belief in their heroes will be gone.

(CONTINUED)

21 CONTINUED:

21

Chloe nods, worry consuming her.

CHLOE

We need to find Guido. Secure him,
and then figure out a way to stop
the Joker, and save Perry's life.

BRUCE

Of all the week's Oliver could have
had off - he had to go A.W.O.L now.
(beat)
He's gonna owe us big time.

Bruce follows Chloe on her way out, and as they reach the
doors to EXIT, we -

CUT TO:

22 INT. GOTHAM CENTRAL BANK, GROUND FLOOR - DAY.

22

TIGHT on a driver's license that frames an image of GUIDO
BERTINELLI, with the name written close by it. RISE UP, to -

The CASHIER looks blankly through the glass window.

In the background, we notice a TELEVISION BOX, static filling
the screen.

FOCUS back in on the CASHIER, who raises their chin with a
deep exhale of air, torn.

GUIDO stands behind the counter, nervous. He looks around,
over his shoulder - everyone in the room has their eyes glued
to him. Gravity eases his head back towards the CASHIER, and -

The CASHIER hits a button in front - alarms BLARE through the
room, and metal bars fly down, blocking the entrances and
exits. A LOCKDOWN. Trapped.

Guido turns, realising his predicament, fear consuming his
every fibre. He looks back at the CASHIER -

CASHIER

I'm sorry.

OFF Guido's growing terror, we...

BLACKOUT.

END OF ACT TWO

ACT THREE

FADE IN:

23 INT. BASEMENT, QUEEN INDUSTRIES - DAY. 23

TIGHT on a set of hands that are tied back together - another set of hands, stubby and small, hack at the ropes that clad these weak hands together. The rope is removed, and...

OLIVER lifts his head, still in the chair as his hands swing forward in front - released.

TOYMAN rises up from behind him, his movement slow, cautious.

OLIVER

That it, huh? You're just going to let me go?

TOYMAN

You know me better than that, Mr. Queen. This is simply the beginning.

Oliver's eyes circle the room -

OLIVER'S POV: The colour of the walls blend in to one long streaming blur that soon produces an image of TESS, in the center, arms folded as she watches on.

FOCUS IN on Tess for a beat.

Oliver tries to shake it off - she remains in front of him.

OLIVER

You sure about that? 'Cause I'm really starting to feel the effects of this drug.

As Toyman steps around Oliver -

TESS

You could probably still take him.

Toyman holds up a SYRINGE.

TOYMAN

That's what *this* is for.

Oliver flinches back at the sight of the needle.

TOYMAN (CONT'D)

Don't be alarmed.

(beat)

This will help you.

(CONTINUED)

He SLAMS the syringe into Oliver's neck, and injects the fluid into his system. Oliver convulses, slightly, before hastily calming.

Oliver's head drops forward in a grasp for breath.

OLIVER

Why don't you just get it over with, huh? Kill me.

TOYMAN

And prove to the world that they were right? That I'm nothing more than some murderer?

He shakes his head, frantically.

TOYMAN (CONT'D)

No, no. I'm not interested in killing you, Mr. Queen.

Toyman pulls the PISTOL out from his jacket pocket, and presents it to Oliver.

TOYMAN (CONT'D)

I simply want to return the favor.

Tess steps around the chubby man, leaning from around him to face a hallucinating Oliver.

TESS

I know what you're thinking, Oliver. *I can take the pistol. I can end it all...*

Oliver's eyes are LOCKED on the weapon in front of him.

TESS (CONT'D)

Rip it from his hands, and press it right against his skull. Just one small pull of the trigger, and...

Oliver's hand trembles by his side, fighting his instincts.

TESS (CONT'D)

...bang!

Oliver's eyes sharply move from the gun to find Tess.

TESS (CONT'D)

Too late.

Tess fades into oblivion, as -

Oliver's eyes meet Toyman, who pulls the gun back over his shoulder and SWINGS the back of the pistol down in one foul swoop - THWACK!

(CONTINUED)

23 CONTINUED: (2)

23

Collapsing to the ground, Oliver is out. RISE UP his unconscious body to find:

TOYMAN. He stares down at us, a chilling grin painted across his face that only seems to be growing wider...

SMASH CUT TO:

24 INT. WATCHTOWER, HEADQUARTERS - DAY.

24

PULL BACK from the CENTRAL COMPUTER, Chloe in front of it, snapping her fingers against the keyboard, determined.

BRUCE (O.S.)

Found anything?

BRUCE steps around Chloe, closing in on the computer screen that Chloe is lost in.

CHLOE

Not yet. It doesn't help we specifically asked Guido to lay low. He's impossible to find.

CLICK, and Chloe and Bruce SNAP around to find the doors pushed apart, as HELENA enters -

HELENA

I know where he is.

On Helena's confidence, we -

SMASH CUT TO:

25 INT. GOTHAM CENTRAL BANK, GROUND FLOOR - DAY.

25

PULL BACK from a tight shot of a paranoid GUIDO, who slowly stumbles away from the cashier behind the glass, turning to face the citizens in the room with him.

SCOPE the room -

- a MOTHER, pulling her 8-year-old SON in close, keeping her arms wrapped him for safety. Protection.

A BEARDED MAN, dressed in a hoody, baggy pants down covering his shoes, and an anxious expression across his face.

An OLD LADY, her blank stare demonstrating her sense of unawareness - her confusion...

Two "BFFs", an emotional BLONDE with a level-headed BRUNETTE who is nothing but calm, standing side-by-side.

(CONTINUED)

Lastly, a MIDDLE-AGED MAN, wise in his looks, collected, but very sure of the situation, eyeing the room just like -

- GUIDO. His eyes follow back towards the CASHIER behind the glass, who now carries a SHOTGUN out in front. He stumbles further back, and raises his hands.

GUIDO

Don't do this.

CASHIER

These last few months have been hell. We've had to work through Christmas. Holidays. This city just got back on its feet. If the Joker torches that building ...

GUIDO

Then Gotham will bounce right back like it always does.

CASHIER

No.

Stepping out of the closed-off room, the CASHIER steps around into Guido's environment, gun aimed straight at him.

CASHIER (CONT'D)

I worked my ass off after Falcone tore this city apart. I took up three jobs just to put food on my table. Then my mum got sick...

Guido closes his eyes, overwhelmed. He squints, the Cashier closing in further, and further -

CASHIER (CONT'D)

I didn't have enough to pay for her medical bills. Invested too much into Wayne's renovations.

(beat)

I'm not going to let some terrorist screw me over again.

The CLICK of the gun alarms Guido, who stutters to react:

GUIDO

Wa - Wait! Stop!

(beat)

Killing me won't solve anything. It'll only postpone more chaos.

CASHIER

It'll give us enough time to prepare.

GUIDO

No. No! If you kill me, the Joker will win. We need him to know that we won't fall for his tricks. We won't succumb to his games.

The Cashier WAVES his weapon around, fuming.

CASHIER

(exploding)

This isn't a game!

The Cashier takes a deep breath, collecting themselves.

CASHIER (CONT'D)

My mother's dead because this city is too scared to get blood on its hands. Well, I'm not.

He steadies his aim once more, as we...

26 INT. WATCHTOWER, HEADQUARTERS - DAY.

26

PULL BACK from an image of the Cashier, holding a loaded shotgun to Guido, as we find ourselves retracting from a computer monitor - CHLOE stands in front of it, shocked.

CHLOE

My god. Its him.

TIGHT on Bruce. He spots the footage, and determination sweeps across his face. He slowly backs away from the two women, disappearing into the background, as -

Helena closes in from behind Chloe.

HELENA

That man is going to kill him. How are we going -

CHLOE

I've got this.

Chloe frantically smashes her fingers against the keyboard, expertly clacking away -

27 INT. GOTHAM CENTRAL BANK, GROUND FLOOR - DAY.

27

PUSH IN on a scared Guido, who closes his eye, the other concealed with the patch, as he declines to stare down the source of his own death, and watch the bullet release itself from the weapon aimed at his face.

CASHIER

I'm sorry.

(CONTINUED)

27 CONTINUED:

27

The MOTHER shields her son's ears, and the SON turns in, to cover his eyes with her long, silky dress. Terrified, and...

A loud RINGING blares over the loudspeaker - all the metallic shield doors RETRACT.

The Cashier SNAPS around to see the exits and entrances revealed, a gasp drooling from his lips, as -

A hand LATCHES onto the shotgun, and TUGS the Cashier forward in a loud grunt - GUIDO. He forces the gun to the side, and a quick FLICK of his elbow brings the Cashier to the floor.

The Cashier looks up, an open cut on his nose, a growl behind his glare, until -

Guido SLAMS the end of the shotgun against the man's face, knocking him out cold. He turns to face the others, who look on, supportive but still terrified.

OFF that image...

28 INT. WATCHTOWER, HEADQUARTERS - DAY.

28

PULL OUT, once again, to find Chloe and Helena, turning to each other with a cheer.

HELENA
Yes!

CHLOE
Yes!

Chloe and Helena resort to a HIGH FIVE. A beat, and they notice they're both alone...

HELENA
Where did Bruce go?

Chloe shares the confusion, a moment to ponder, and she gets back to business - she returns to the monitor.

CHLOE
Now I just have to activate the security measures, keep Guido in there so we can stop the Joker out here.

HELENA
Wouldn't he be safer in here?

CHLOE
We can't risk it. The Joker knows how to play this city - there are others out there willing to do the deed, and we can't expose Guido to that to bring him out. He has to stay inside.

(CONTINUED)

28 CONTINUED:

28

As Chloe begins to slow down on the keyboard...

CHLOE (CONT'D)

At least for now.

A smile blossoms on her face, lifting her index finger up from the board, and hovering it over to the "ENTER" key.

As she moves to hit it, her arm is PULLED back, stopped -

HELENA

Wait. Look...

Helena directs Chloe to the footage on the monitor that shows...

29 INT. GOTHAM CENTRAL BANK, GROUND FLOOR - DAY.

29

... OLIVER enters the bank, a large trench coat around him, his hands embedded in the massive pockets. He is bruised, scars across his face with blood stained all over him.

He wears an EARPIECE, visible on his left ear. As his eyes lift from the floor, he looks over to see -

Guido, who slowly turns around to find him.

GUIDO

Oliver? What are you -

Oliver PULLS the pistol out from his pocket, and aims it across at Guido, hand trembling as he does...

Guido SWINGS his gun-toting hand across to find a similar aim, which prompts Oliver to - BANG!

Sparks explode from Guido's shotgun as it is thrown from his hand. Guido gasps, and shakes himself free of the shock.

PAN OVER to Oliver, pistol aimed out...

CUT TO:

30 INT. INDISTINCT LOCATION.

30

Darkness all around him, TOYMAN wears a similar headset, a light from a screen shining on his face, illuminating his maniacal glare - happy...

TOYMAN

Well done, Mr. Queen. Now...

(beat)

Kill him.

31 INT. GOTHAM CENTRAL BANK, GROUND FLOOR - DAY. 31

TIGHT on Oliver's torn expression, his eyes filled with plea, and guilt.

He grips the pistol tighter in his hand, and as he takes in a deep breath, his eyes grow more determined. As he extends his arm out further, ready to take the shot, we -

BLACKOUT.

END OF ACT THREE

ACT FOUR

FADE IN:

32 INT. GOTHAM GAZETTE, HALLWAY - DAY. 32

A quiet, empty hallway. Down the long corridor, we slowly close in on a dormant ELEVATOR - its doors, closed. As we reach closer, and closer...

DING!

The doors FLY open, and VICKI collapses into the hall, her legs eager to run, but failing her. She flicks her hair back as she lifts her chin up from the floor, revealing a large bruise across her cheekbone - purple in colour, bulging.

Vicki limps back up to find balance, struggling down the hall towards the door at the very end -

'**EDITOR-IN-CHIEF**' is written across the wooden door on a shiny nameplate, reflecting a sharp light off, calling out...

Vicki falls against it, twisting the handle and...

33 INT. GOTHAM GAZETTE, PERRY'S OFFICE - DAY. 33

...Vicki stumbles into the room, closing the door behind her as she does. A beat, and she collects her breath.

Vicki moves around the desk - crouches down, hidden underneath the structure of a wide desk.

Inside she sits, withdrawing her mobile phone from her jacket pocket, and dialing - jagged breaths escaping her as she finishes the digits.

OFF her hopeful gaze...

34 INT. WATCHTOWER, HEADQUARTERS - DAY. 34

Helena monitors the computer, as we PULL BACK to find Chloe, turning away with the phone up to her ear...

INTERCUT WITH: VICKI, hidden underneath the desk within the head office at the Gotham Gazette.

CHLOE

Vicki? Where the hell are you?

(CONTINUED)

VICKI

I'm trapped at the Gazette. This place is rigged to blow, and I'm being hunted down by the Joker's goons. I can't get out.

CHLOE

I told you it was too dangerous.

VICKI

This isn't the time for "I told you so." What do I do?

Helena looks over from the computer...

HELENA

Chloe, you need to see this.

Chloe is torn between the two.

CHLOE

Vicki, I - I have to go.

VICKI

No. I need you. Please. I don't know what to -

CHLOE

I'm so sorry.

VICKI

Chloe, no -

The line CUTS as Chloe puts the phone back in her pocket, and returns to Helena, who bows her head, realising the extent of Chloe's decision.

A beat.

CHLOE

What is it?

Helena, glumly directs Chloe back to the monitor -

ANGLE ON the screen, as we rest on an image of OLIVER, aiming a small pistol out towards...

35 INT. GOTHAM CENTRAL BANK, GROUND FLOOR - DAY.

35

...Guido, who lowers his hands from in front of his face.

GUIDO

Put the gun down, Oliver.

(CONTINUED)

DRIFT OVER towards the OLD LADY, whose hand trembles as she reaches out for the shotgun by her legs. She grips it. As she pulls it up, closer to her chest, another hand LATCHES on -

- the BEARDED MAN takes possession of it, and shoots her a quick, understanding nod - accepting...

Oliver's eyes are locked with Guido's.

OLIVER

I can't.

Oliver coyly looks to the side, aiming his earpiece into the direction of Guido's sight, as he scratches his ear with his free hand.

OLIVER (CONT'D)

This is out of my control.

Guido spots it.

TOYMAN

(over earpiece)

Careful, Mr. Queen. Don't want to show your true colours now, do we?

As Oliver looks back, he catches movement in the corner of his eye, and -

BEARDED MAN swings the back of the shotgun around -- THWACK!

ANGLE ON the floor as a small pistol SLIDES across, spiralling into the wall -

Oliver BOUNCES off the hard ground, arms flailed across the floor, trench coat whipping open to reveal --

A SET OF EXPLOSIVES, strapped to his bare chest.

BEARDED MAN leans in from above, aiming the gun down at us with his sneer, victorious grin. A hand springs out from behind, and pulls him back, we FOLLOW -

Find GUIDO, shock across his face:

GUIDO

Stop!

GLIDE back over to Oliver, who slowly sits up, his own eyes focused on the FLASHING explosives attached to him. His eyes find Guido.

GUIDO (CONT'D)

What the *hell* is going on here, Oliver?

Oliver slowly finds his balance - RISES.

(CONTINUED)

OLIVER

These explosives monitor my heartbeat. If *anything* happens to me, they'll detonate.

(to bearded man)

So I suggest you put down your weapon, and back the hell off.

BEARDED MAN disappears into the background, dropping the weapon as he retreats.

Oliver turns to the others who tremble at the sight of him.

OLIVER (CONT'D)

The doors are open. You're all free to go. Now leave.

The civilians inside, including BEARDED MAN, rush out of the room and out-of-sight. PULL BACK to -

Guido, who takes in a deep, worrisome breath.

SMASH CUT TO:

PULL BACK from the rays of light that burst through the window, as we find the object they choose to illuminate -

BRUCE, stands with his phone up to his ear. Attached to the phone, a voice manipulator - his, much darker, almost demonic, identical to: THE DARK KNIGHT.

BRUCE

The Joker has made this man public enemy number one. He needs protection, Gordon.

INTERCUT WITH: JIM GORDON sits in a police vehicle, responding, almost distant from the conversation -

GORDON

Look, I know he's not the safest man in the city right now, but I can't help him. We've found a lead on the Joker, and we're so close to catching him.

BRUCE

What lead?

GORDON

It came over the scanner a few minutes ago. I'm surprised you missed it.

(beat)

(MORE)

(CONTINUED)

36 CONTINUED:

36

GORDON (CONT'D)

Look, I've got to go. Just because you like to lurk in the shadows, doesn't mean you can't come out during the day. Good luck.

The line CUTS, and Bruce lowers the phone from his ear, disappointed. A beat. He turns towards the shelves, and as he storms towards them, we -

CUT TO:

37 EXT. WAREHOUSE, GOTHAM - DAY.

37

A series of police vehicles pull up in front of the warehouse, all synchronised as OFFICERS assemble out of the cars, opening and closing the doors simultaneously.

PULL BACK to the farthest parked vehicle as we find GORDON.

As he pulls a gun up from his belt, we -

JUMP CUT TO:

38 INT. WAREHOUSE, ENTRANCE - DAY.

38

Sunlight RUSHES in as the main entrance door SLIDES across, revealing several police officers in the brilliant light, guns aimed, ready...

They FORWARD in to reveal -

GORDON, in the back, just entering. His gun is out in front, cautious eyes, prowling...

RISE ABOVE, beams drenched in shadows, covered from the light that intrudes. A figure - perched on a high beam, crouching down on all fours, watching...

GORDON (O.S.)

We need to spread out. Cover the perimeter and make sure the Joker doesn't get away again.

The figure moves over a beam filled with light, their face illuminated - CATWOMAN. She smiles, wickedly, and descends -

Catwoman LANDS in the center of everything. She RISES, hastily, and directs her attention to Gordon.

The officers SNAP around, guns pointed, prepared -

CATWOMAN

But isn't that what you're known for, Lieutenant? Letting the Joker get away...

(CONTINUED)

GORDON

Catwoman.

Catwoman extends her whip, and - CRACK! The officers jolt back, Gordon caught off guard.

CATWOMAN

You didn't answer my question.

Rage fumes behind Gordon's eyes, he closes in on Catwoman.

GORDON

You did this. You faked the distress call.

CATWOMAN

Wow. Looks like we have a modern day Sherlock on how hands.

Catwoman springs out her arm, holding Gordon back -

CATWOMAN (CONT'D)

That's close enough, Gordy.

GORDON

People's lives are in danger!

CATWOMAN

I'm not the one who let the Joker slip between my fingers. Anyone who dies today... its because of you.

Consumed, Gordon SLAPS Catwoman's hand from his chest, lunges forward -- Catwoman backs into a set of handcuffs, it locks onto her left hand. She swings - THWACK!

The cuffs SLICE across Gordon's face - he drops, out of frame, as Catwoman swings back around, ROUNDHOUSES the two offices behind and - BANG! - bullets explode around her.

Catwoman BACKFLIPS - lands on another duo of officers, forcing them to the ground. Perched on them, she looks up at the remaining two and throws them a smile.

They stare at their weapons, defeated - no ammo.

Catwoman launches her whip up to an unstable beam above their heads, and TUGS at it. As the officers' gaze ascend to the ceiling, they are buried underneath rubble.

GORDON rises from the floor, shifting his aim, and --

CRAAACK! The whip wraps around his gun, and is pulled from his hold. PULL BACK, as we -

FOLLOW the whip, to find Catwoman. She collects herself, strutting calmly towards Gordon. He stumbles away...

(CONTINUED)

CATWOMAN (CONT'D)

You're on edge. I like it.

GORDON

I know your methods, Catwoman.
You're not afraid to get blood on
your hands.

CATWOMAN

For the right reasons.

GORDON

There is *never* a -

CATWOMAN

Cut the self righteous crap,
Gordon. I want answers.

GORDON

To what?

CATWOMAN

I know you had the Joker in the
palm of your hands. I know you
caught him. So how the hell did he
get out?

Gordon shifts, distancing himself further, fighting...

CATWOMAN (CONT'D)

What. Did. You. Do?

It bubbles to the surface, and:

GORDON

(exploding)
I let him go!

As Catwoman steps forward - BANG!

Blood SPRAYS across Gordon's face -

Catwoman staggers back, and turns to face the OFFICER who
stands with a smoking gun in his hand. He aims it again, this
time for her head - she launches for the gun, and pulls the
officer in, THROWING him at Gordon.

Gordon collapses from the impact, and they roll across the
ground. He struggles out from under the officer, resurfacing,
as he lifts his head to find...

Catwoman is GONE. Off his disbelief, we...

SMASH CUT TO:

39 INT. GOTHAM CENTRAL BANK, GROUND FLOOR - DAY.

39

DRIFT DOWN from a security camera as we return to OLIVER, who paces the floor, gun in hand, explosives strapped to his chest. A small distance away...

GUIDO, who slowly lifts his eyes up from off the floor, almost a new man. A revelation, hitting him.

GUIDO
You have to kill me.

Oliver STOPS. Turns.

OLIVER
What?

GUIDO
Look, I can't beat this. I tried to
fight back. I tried to...
(long pause)
... but I'm not strong enough.

OLIVER
Guido...

GUIDO
No. Listen...
(beat)
You have a future waiting for you.
You're about to become a father,
and I know how that feels. You need
to hold on to that. You need to
protect them. *Be there* for them.

Oliver shakes his head.

OLIVER
Stop.

Guido launches himself towards Oliver, and clings onto his arms, begging.

GUIDO
The world needs you, Oliver. Your
child needs you. Chloe...
(beat)
Please.

OLIVER
Enough!

Oliver PUSHES Guido to the floor -

OLIVER (CONT'D)
I still have time.

(CONTINUED)

TOYMAN
(over earpiece)
Not much, Mr. Queen. The clock is
ticking. Ticking. Ticking away...

TIGHT on Oliver's hand, his fingers trembling on the grip of
the loaded weapon.

TOYMAN (CONT'D)
(over earpiece)
A few more minutes, and game over.

Toyman LAUGHS over the earpiece (O.S.)

Oliver pulls the gun up, and aims straight for Guido, once
more. Ready.

Guido smiles for a moment, accepting. Ready...

GUIDO
Thank you.

CUT TO:

TIGHT on a set of fingers that skillfully move around the
keyboard at a rapid pace. RISE UP to find -

The COMPUTER MONITOR as the words: '**ACCESS DENIED**' surface in
large block letters.

CHLOE pulls herself away from the computer, furious, and
turns to HELENA who pulls her head back, exhaling the stress.

CHLOE
Damn it.

HELENA
Chloe, we need to stop this.

CHLOE
I can't. I've been locked out of
the system. Someone else is pulling
the strings here.

HELENA
Can't you work your mojo and find
them? We can't just let - I mean, I
can't lose... Guido's my Dad.

Chloe stops herself, and focuses her attention on Helena.
Comforting...

(CONTINUED)

40 CONTINUED:

40

CHLOE

There is nothing more that I want
to do than to tell you that
everything will be okay, but...

HELENA

No. We can't let Guido die.

Chloe looks back to the opposing computer, beside the
central, as it has a timer, ticking down: **0:05:00**.

CHLOE

We have five minutes, Helena.

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

41

TIGHT on Vicki, she remains under the desk, eyes closed in
fear of the end. A series of loud THUDS against the door echo
through, each pound of the door sending another shiver down
her spine.

CHLOE (V.O.)

In five minutes, Vicki is dead...

On the sound of another loud THUD, we -

42 INT. UNKNOWN LOCATION.

42

PULL BACK from a tight shot of PERRY WHITE, cuts across his
face, and a gag in his mouth. He breathes, helplessly, fear
in his eyes, terrified...

CHLOE (V.O.)

Perry will be killed...

He squints his eyes, hoping to wake up from the nightmare if
he should ever open them again...

43 EXT. GOTHAM CITY, STREETS - DAY.

43

CITIZENS stand in the street, some staring up with hope
quickly fading in their eyes, others focused on the time that
ticks away on their watches...

CHLOE (V.O.)

And Gotham will fall further than
ever before...

44 INT. WATCHTOWER, HEADQUARTERS - DAY.

44

Chloe looks back to Helena, torn.

(CONTINUED)

CHLOE

Tell me what I should do.

Helena takes in a deep breath, and realises:

HELENA

A puppet.

CHLOE

What?

HELENA

Oliver. He's a puppet.

Helena rushes to the central computer, and types away, racing against the clock that literally ticks into oblivion.

Chloe follows in from behind.

HELENA (CONT'D)

There's a voice in Oliver's head, someone, like you said, who is pulling the strings.

CHLOE

Yeah, so?

HELENA

He's communicating with him inside the bank. The earpiece. Look.

ANGLE ON the monitor - it shows a CLOSE UP of Oliver, distinctively focused on his earpiece.

Helena returns to her work...

HELENA (CONT'D)

If we can trace the connection, we can locate the puppet master, and save Guido *and* Oliver.

CHLOE

Helena, you're a genius.

Helena STOPS, and reaches for the headset nearby. She picks it up, and hands it to Chloe.

HELENA

Here. I've linked us. Stop Oliver from taking the shot.

Chloe straps the headset on.

BEEP. Helena steps away from the computer with a grin.

HELENA (CONT'D)

Got 'em.

(CONTINUED)

44 CONTINUED: (2)

44

A red FLASHING dot appears on a scaled down map on the computer monitor. Helena's happiness reflects in the screen alongside it.

Helena pulls open the drawer, grabs the gun inside, and rushes off, racing out of the room, as we -

PULL BACK to Chloe, who turns, the headset activated.

CHLOE

Oliver...

45 INT. GOTHAM CENTRAL BANK, GROUND FLOOR - DAY.

45

Oliver's arm slowly falls down to his side, a sigh of relief escaping him. He turns away from Guido, only interested in the voice currently in his head - Chloe...

INTERCUT WITH: Chloe, inside the walls of Watchtower, tearing up at the sound of Oliver's voice, watching on through the live footage that plays on the computer.

OLIVER

Chloe? Is that really you?

CHLOE

I'm sorry it took so long, Ollie, I should have known you were in trouble. I should have...

OLIVER

Shh. Its okay. Its okay.

CHLOE

No. Its not. I can't save you.

Oliver bows his head, sad.

CHLOE (CONT'D)

We found a location, but... its too far away. We can't - ugh, god. This is all my fault.

OLIVER

Don't say that. There's nothing you could have done.

Oliver slowly turns to face Guido. He mouths the words: "Go."

Guido moves towards the trench coat on the floor. He picks it up, and blankets himself in it as he moves towards the exit, and he disappears.

CHLOE

What are you doing?

(CONTINUED)

45 CONTINUED:

45

OLIVER
Changing the rules.

Oliver turns to the security camera, raises the gun - BANG!
The camera explodes, and Oliver turns, close into frame.

OLIVER (CONT'D)
I love you. Never forget that.

Oliver presses the gun against his temple, and we slide down
to find his finger, resting on the trigger...

It moves, ever so slightly, and -

46 INT. WATCHTOWER, HEADQUARTERS - DAY.

46

PULL OUT of a black computer screen as we find Chloe, who
turns around to face us, and --

KAAAAABOOOOOOOM!

A loud explosion ECHOES through the room, and Chloe stumbles
forward from the vibrations.

A beat. She realises. And as she opens her mouth to scream,
we can't help but -

BLACKOUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

47 EXT. CLOCK TOWER, GOTHAM CITY - DAY. 47

An AERIAL SHOT of the city leads us down to a large structure, a CLOCK TOWER, that stands tall among many surrounding buildings.

The time on the CLOCK ticks over to: '4:00' and -

KAABOOOOM!

As the explosion ECHOES, we -

CUT TO:

48 INT. CLOCK TOWER, STAIRWELL - DAY. 48

HELENA shakes with the ground, falling to the wall beside her, and holding on to the rails with her closest hand.

A beat. Helena bows her head, mournful. Sad. It passes, and her vision glides up - only a few stairs to go -

Helena SCALES them.

49 INT. CLOCK TOWER, TOP FLOOR - DAY. 49

The wooden door creaks open, and HELENA surfaces on the top floor. She pulls a gun from her jacket pocket, and slowly, cautiously, enters further into the unknown.

MUFFLED WHIMPERS guide her through the shadowy room, her gun raised up in front. Then, in a FLASH -

A bright light ERUPTS in the room, and she turns...

TOYMAN stands in the center of the room, disappointment on his face.

The whimpers grow louder, and Helena looks back, over her shoulder, to find PERRY - he rests in the corner, gagged and bound, cut and bruised...

HELENA

Oh my god.

Helena RUSHES to his aid, and begins to untie him. She pulls the cloth from his mouth, and releases him. In the background, Toyman slowly closes in.

(CONTINUED)

TOYMAN

In any challenging game, there's always one player who resorts to cheating. They deserve to be punished.

As his voice creeps up, closer and closer, Helena SNAPS back around, gun raised -

HELENA

Back off.

Toyman raises his hands, a smile.

TOYMAN

I'm not a violent man.

HELENA

No? You're just a crazy one.

TOYMAN

Ouch.

Perry slowly limps up to his feet. Helena supports him with her free arm - gun still pointed at Toyman.

TOYMAN (CONT'D)

After all the effort I put into planning this, you think I can just let you walk away?

HELENA

I'm the one with the gun here, jigglypuff.

Toyman chuckles, slowly taking his gloves off.

TOYMAN

Ah, yes. However, a weapon is only effective in the hands of an intelligent mind.

With his glove, he SLAPS Helena's hand, and the gun is thrown out of her hold - across the floor and out of sight.

TOYMAN (CONT'D)

And you are the one whose walked into enemy lines.

A loud CLAP surfaces in the distance, and they all turn to the entrance where the JOKER stands.

Helena shields Perry, fear in her own eyes, but the hero in here scratching to the surface.

Toyman looks to her, feeds on her fear:

TOYMAN (CONT'D)

Guess I forgot to mention the most important player on the board.

(beat)

Silly me.

HELENA

So the criminally insane unites with the mentally retarded...

TOYMAN

And we've got big plans for you.

As the JOKER joins Toyman's side, we ...

CUT TO:

50 INT. WATCHTOWER, HEADQUARTERS - DAY.

50

'Shake it Out' Florence + The Machine. (*)

Chloe lays across the floor of the headquarters, her eyes full of tears as she buries her head into her arms.

The CLICK of the door opening brings her head up, and her eyes fly towards the entrance, she sits up, and finds-

OLIVER.

He stands, safe, sound, alive...

As Chloe gasps, Oliver RUSHES towards her, sliding down onto his knees, and meeting her in a matter of seconds. He pulls her into his lips, and they lock - a kiss they never thought they'd have again. Reunited.

Chloe PUSHES Oliver away in disbelief. She runs her hands over his shoulders, and finds his face again - another kiss.

Oliver pulls Chloe up from off the floor, holding her hands in his as he guides her away from the computers.

CHLOE

Where are you -

OLIVER

We're leaving. Together. To finally put this place in our past and leave it there.

CHLOE

Stop, Ollie -

They reach the entrance, Oliver tugging at her arms. She slips her hands out, pulls away.

(CONTINUED)

CHLOE (CONT'D)

Stop!

Oliver is frozen. Faces her.

CHLOE (CONT'D)

I thought you were dead. You -

OLIVER

I know.

CHLOE

How could you?

OLIVER

I was given an ultimatum, Chloe.
You told me that you were afraid my
anger was going to turn me into a
monster -

CHLOE

- I was wrong...

OLIVER

No! No, you were right.

Oliver moves in closer to a distant, emotional Chloe.

OLIVER (CONT'D)

But when the moment came for me to
take someone's life - when that
opportunity was looking me right in
the face... I didn't do it. I
turned the gun on myself.

FLASH CUT TO:

51 INT. GOTHAM CENTRAL BANK, GROUND FLOOR - FLASHBACK. 51

(* Oliver turns the pistol around to his temple, pressing
hard against his head as he closes his eyes, accepting...

He PULLS the trigger, and - CLICK. Empty.

FLASH CUT TO:

52 INT. WATCHTOWER, HEADQUARTERS - DAY. 52

(* Oliver steps forward, taking Chloe's hands.

OLIVER

I could live with our child growing
up in a world without me. But I
can't live in a world where my
child thinks I'm a murderer.

(CONTINUED)

CHLOE

But you let Guido go. You didn't have to -

OLIVER

He didn't know that. He had to believe that I had killed Guido, in order for me to save him.

Chloe looks away, struggling to calm her tears. Oliver tugs on her hands, and directs her focus back to him.

They lock eyes, intense...

OLIVER (CONT'D)

Chloe, please. I just... I need you to tell me everything is going to be okay. Please...

Chloe opens her mouth to respond, struggling, and -

A gasp. Eyes widen. Realises...

CHLOE

Oh god.

Off Oliver's look of concern:

CHLOE (CONT'D)

My water just broke...

SMASH CUT TO:

53 INT. GOTHAM GENERAL, ENTRANCE - LATER.

53

(*) On the sound of a massive THUD, the doors are thrown open to reveal the DARK KNIGHT, carrying VICKI VALE in his arms as he glides through the room like a soaring shadow.

Nurses turn around in awe - the caped vigilante out in broad daylight. He guides Vicki through the crowd of people, as we -

CUT TO:

54 INT. GOTHAM CITY POLICE DEPARTMENT, GORDON'S OFFICE - LATER

(*) RISE UP from the desk table to find GORDON, seated behind it with his head buried in a cup of coffee, miserable. His eyes glide to the left, and we FOLLOW -

A TELEVISION. On the screen stands a man, a REPORTER, with a microphone up to his mouth, and rubble and ruins behind him. A large caption is spread across the screen, underneath him, that reads: **"GOTHAM DAILY UP IN FLAMES; HUNDREDS LOST"**.

(CONTINUED)

54 CONTINUED:

54

Gordon buries himself back into his drink, blood all over his hands. Ashamed...

CUT TO:

55 INT. GUIDO'S APARTMENT, LIVING ROOM - DAY.

55

(* TIGHT on a mobile phone that rests on a coffee table. It beeps, the screen now a bright blue as the name "HELENA" is written across it in block letters.

GUIDO steps out from the kitchen, wrapped in warm clothes, and a cup of coffee in his hands. He approaches the table, setting his cup down, collecting the phone.

He glares at the name as it rings. A beat. And with a snap of a button, the ringing stops. He places the phone back down, collects his coffee, and heads out of frame...

CUT TO:

56 INT. CLOCK TOWER, TOP FLOOR - DAY.

56

(* CLOSE UP on HELENA, who lowers the phone from her ear, and slowly turns back to face TOYMAN and JOKER, who stand closer to the edge - PERRY in front of them.

Helena takes in a deep breath, and shakes her head. Her eyes find Perry, whose own eyes then find the floor, realising...

A beat.

FOLLOW the mobile phone as it drops from Helena's hand, slowly crumbling to the ground. It SLAMS against it, and faintly, in the background, we make out the Joker, edging Perry closer to the edge, and pushing him off.

CLOSE UP on Helena - in her eyes, a reflection of Perry as he descends to his death...

CUT TO:

57 INT. WAYNE MANSION, LIBRARY - DAY.

57

(* PAN ACROSS from the desk in the back of the room as we come to find the entrance doors - a loud RACKET and RUSTLING echoing behind us.

ALFRED enters, a hopeful grin on his face.

ALFRED

Ah. Master Bruce, you've returned.

He STOPS. Smile fading, and -

(CONTINUED)

57 CONTINUED:

57

We find SELINA, in her Catwoman get-up, minus the mask, as she stumbles over to the desk for support. A trail of blood follows her - a wound on the side of her waist.

SELINA

Don't worry. Its just a - a...

Her legs give out, and Selina falls on hand and knee.

SELINA (CONT'D)

-scratch.

Alfred rushes forward to assist her, and as he drops down to her level, we slowly PULL BACK and out of the crisis, to -

58 EXT. WATCHTOWER, CITY - DAY.

58

CHLOE and OLIVER scale down the steps of the Watchtower building as they approach the car parked close by out front.

OLIVER

Can't believe this is happening.

Chloe stops, and turns to him.

CHLOE

I'm not ready. Ollie, I'm -

Oliver places his finger against her lip, and smiles.

OLIVER

Shh. You're gonna be just fine. We all are.

Oliver helps Chloe into the car, and closes the door once she's in. He moves back around to the driver's seat, but stops as something catches his eye.

Oliver's POV: Across the road, a WOMAN.

TESS MERCER.

She stands with a cup of coffee in her hand. Raises it with a wink. And as a TRUCK moves passed her, covering her for a couple seconds, it finally departs and she is GONE.

A beat. Oliver is stunned. He shakes his head, and enters the car, on their way to welcome a new member to their family...

JUMP CUT TO:

59 EXT. CLOCK TOWER, GOTHAM CITY - DAY.

59

HANGING from a wire that is wrapped around his foot, PERRY dangles, upside down, his head almost reaching the dirt he is forced to glare at.

The sound of FOOTSTEPS approach, and we RISE UP from the ground to find -- HARLEY QUINN. She holds a large blade in her hands which shimmers in the sunlight.

HARLEY

Sorry, tuts. We're not quite done
with you yet...

She SWINGS the blade, and as it SLASHES the wire, we --

BLACKOUT.

END OF ACT FIVE