

# WATCHTOWER

2.22 | **Anarchy**

Written by  
Jack D. Malone

Based on the character of 'Chloe Sullivan',  
created by Al Gough and Miles Millar.

Based on characters from  
DC Comics

## **EXECUTIVE PRODUCERS**

Chris Davis and Jack Malone

## **PRODUCED BY**

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# WATCHTOWER

"Anarchy"

## MAIN CAST

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

## GUEST CAST

THE JOKER .....	Joseph Gordon Levitt
HARLEY QUINN .....	Nicki Minaj
ALFRED PENNYWORTH .....	Michael Caine
MOIRA SULLIVAN .....	Lynda Carter
ALEXANDRA .....	Linda Hamilton
EMIL HAMILTON .....	Alessandro Juliani
GORDON .....	Dylan Walsh
VICKI VALE .....	Yvonne Strahovski
HOLLY ROBINSON .....	Alona Tal
SCARECROW .....	James Frain

TEASER

FADE IN:

1

INT. CHAPEL - DAY.

1

*"The Funeral" by Band of Horses*

An OVERHEAD shot of the chapel- two sides of the room separated into two different families that are all seated.

CHLOE (V.O.)

The future.

CLOSE IN on a set of doors, right at the very aisle's beginning, that remain closed. As rays of sun bounce off the golden brown tint of the frame-

CHLOE (V.O.)

We spend so much time trying to  
imagine what is waiting for us at  
the end of our journey- hoping  
everything will turn out okay,  
hoping for... *happiness.*

- they OPEN, and we are blinded by the beautiful image of the bride, forwarding out of the doors into the bright, consuming light.

Its CHLOE.

A smile blossoms on her face as she bathes in the suns burning light. And as she stares off in astonishment-

CHLOE (V.O.)

We sometimes forget we are shaping  
our future *now.*

- we find the road ahead. A long aisle. Her path to happiness. It awaits her. She takes her first step, and-

FLASH CUT TO:

2

INT. QUEEN TOWER, LOFT - NIGHT. (PRESENT)

2

CHLOE stands by the window, staring into her reflection that returns her glance with empty eyes. In her hands, she gently rocks her daughter into her deep sleep.

CHLOE

Where are you Oliver?

She bows her head, and focuses in on the eyes looking up to her- needing her to be strong. Brave. Then-

(CONTINUED)

2 CONTINUED:

2

A KNOCK at the door brings Chloe's attention around, a hopeful glint in her eye. OFF her gaze, we...

CUT TO:

3 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

3

The doors are thrust open, as HELENA enters. With determination on her face, she proceeds straight across the room and towards the far end wall.

EXTREME CLOSE UP on a control panel that sits on the wall. A hand punches in a set of digits, and-

The wall SLIDES OPEN to reveal a series of weaponry, that includes: a retractable battle staff, a crossbow, a set of handguns, gas bombs, and a set of ninja stars.

She reaches out, but grows hesitant.

A beat, and she turns- eyes fixating on the huge stain of blood that is stretched across the floor. Her father's blood.

She SNAPS around to the weaponry, and as her hand CLAWS at the battle staff, fingers reuniting with the feel of it, we-

CUT TO:

4 INT. WAYNE MANSION, LIBRARY - NIGHT.

4

We follow ALFRED PENNYWORTH on his journey towards the desk in front- seated behind it, a sorrowful BRUCE buries his head in his hands.

ALFRED

Brought you some supper, sir.

He places a tray down onto the desk. On it, a mug of coffee, and a plate covered with a tin lid. He lifts it to reveal meat and vegetables.

Alfred awaits acknowledgement- a response. He nods- didn't expect one. And turns to leave.

BRUCE

Its my fault, Alfred.

At the doors, Alfred turns back to Bruce.

BRUCE (CONT'D)

You were right. I should have listened. Guido's dead because of me. Because of my actions.

(CONTINUED)

The pain in Bruce's eyes translates to Alfred's, and he slowly returns at ease.

BRUCE (CONT'D)

I let my fear control me. I always have- always... do.

(long pause)

Alfred, I'm tired of being afraid.

ALFRED

What are you so afraid of, sir?

The truth bleeds from Bruce, burning like a fire in his eyes.

BRUCE

Letting people in.

OFF the pain in his eyes, we...

CUT TO:

The entire room is trashed- cupboards are tipped, loose pieces of paper are scattered around, shattered shards of glass paint the floor. Among it all-

SELINA KYLE is collapsed on the floor, surrounded by the ruins left behind with her heart mirroring the broken glass-shattered. In a fit of rage, she digs at her surroundings, making more mess as she throws everything out of her path.

Left in the wreckage sits a framed photograph-

Its an image of Selina and HOLLY ROBINSON. The brunette has her lips pressed against the blonde's cheek.

Selina's eyes widen, running her finger across the glass cover that is CRACKED. As a simple tear SLAMS against it, we-

PULL BACK into a wide shot of the apartment as we find something imprinted on the wall- a SYMBOL. Red in colour, in the shape of spine, shaping the letter "H" in its center.

Unnoticed.

CUT TO:

CLOSE IN on the top floor, office window where we find a lonely figure, drenched in the thick black of the lifeless room- blanketed in its depression. Its PERRY-

7 INT. GOTHAM GAZETTE, PERRY'S OFFICE - NIGHT. 7

At the window, PERRY sits in his wheelchair, peering down at the chaos that lies in every creak and crevice of the city.

Behind him, on the television, we find VICKI VALE-

VICKI  
(from television)  
Time's are dark, and I know we're  
scared. But you can't give up.

Perry spins his chair around to face the television.

VICKI (CONT'D)  
(from television)  
Now, more than ever, we need to  
believe in our heroes.

Perry reaches for the remote, aims, and- OFF. The television, much like the city, fills with darkness.

He stares down at the remote- the only power he has left, and in a fit of rage he LAUNCHES IT across the room. A beat, and-

Perry SWIPES his desk clean in a roaring GROWL. A stash of papers, folders and utensils HURL at the screen in a cluster, forcing us to-

CUT TO:

8 INT. QUEEN TOWER, LOFT - NIGHT. 8

RISE UP from the crib that a set of arms lower baby HOPE into, as we find Chloe, turning away from it and heading towards the door- a soft set of KNOCKS luring her in.

CHLOE  
Oliver?

She reaches for the handle, twists, and-

CHLOE (CONT'D)  
Ollie, is that-

TIGHT on Chloe's face. Her wide, hopeful smile fades into oblivion, and she sighs. Heartbroken. She struggles to collect herself.

CHLOE (CONT'D)  
Mum?

In the doorway stands MOIRA SULLIVAN. She reaches out, offering Chloe an embrace. As they hug...

(CONTINUED)

8 CONTINUED:

8

DRIFT BACK towards the desk as we stumble across a phone. It lights up, and VIBRATES across it. Off that image-

CUT TO:

9 EXT. GOTHAM CITY, STREETS - NIGHT.

9

Lightning STRIKES in the background, and the sky tears itself apart in a loud CRACK of thunder. Its glow illuminates a figure in the phone box. OLIVER.

He is cut and bruised- the light in his big brown eyes fading along with the memories as he holds the phone up to his ear.

No answer.

He SLAMS the phone back down, and steps out into the streets, staring up in astonishment, in need of *hope*. Behind him, violent citizens. In front of him-

THE WATCHTOWER.

It stands, like a beacon, high in the sky. As the moonlight bounces off its highest point, we END SONG, and-

SMASH TO BLACK.

FADE IN:

10 INT. CLOCK TOWER, TOP FLOOR - NIGHT.

10

THE JOKER watches over at the chaos that tears the city apart with a widening grin on his face. Wicked. He turns, finding the blonde bombshell, HARLEY QUINN in front of him.

THE JOKER

We've planted the grenade.

(beat)

Time to pull the trigger.

Off his scheming grin, we-

**BLACKOUT.**END OF TEASER

ACT ONE

FADE IN:

FROM BLACK:

A bag is removed from DINAH's face, taking the empty screen with it. Her mouth is gagged and her eyes widen with fear- her muffled gasps for breath suggest the same- *she's scared*.

As her eyes dart around frantically, we PULL BACK to find ourselves-

11 INT. UNKNOWN LOCATION.

11

The room is pale, and appears to be nothing but walls next to walls next to walls.

CLOSE IN on Dinah, who is on her knees, as a hand reaches out and tugs on the cloth jammed in her mouth- PULLS IT OUT. She succumbs to a harrowing gasp. Her eyes full of rage, as-

ALEXANDRA stands in front of her, arms folded. Alive.

ALEXANDRA

Hi, sweetie.

DINAH

What... the hell is going on?

ALEXANDRA

It was the only way I knew how to protect you. How to save you.

DINAH

Save me? Save me from *what*?

ALEXANDRA

The future.

Out of her jacket pocket, Alexandra withdraws a loaded weapon. She raises it, aiming straight down at Dinah's head.

ALEXANDRA (CONT'D)

And I am so very, very sorry.

DINAH

No, no- what are-

ON THE BANG:

Dinah's head SLAMS against the egg-white ground, blood running from the bullet wound in the center of her forehead.

(CONTINUED)

11 CONTINUED:

11

SMOKE CLEARS to reveal Alexandra, still holding the gun down at her daughter with an ill look in her eyes. As she slowly lowers the gun, mission accomplished, we-

SMASH CUT TO:

12 EXT. GRAVE YARD, GOTHAM CITY - MORNING.

12

As a hand places a RED-PETALLED-ROSE down atop the gravestone, we come to find, kneeled in front of it-

HELENA. She brushes her hand over the gravestone, as though it were her father's cheek.

HELENA

I made a promise... a long time ago-  
to a friend. I promised that I  
would never take a life in the name  
of justice.

(beat)

Just like you promised you would  
always be here. That you would  
never leave me.

Tears fill her vengeful eyes.

HELENA (CONT'D)

Considering you couldn't hold up  
your end of the bargain, I think  
its only fair that I do the same,  
right?

She tries to summon a slight chuckle, to push the pain back, but fails to remember how to laugh. Instead, she exhales a deep breath, bowing her head to Guido's grave.

HELENA (CONT'D)

I'm so sorry, Dad.

A deep breath, and she fights back the tears. Her face fills with determination.

HELENA (CONT'D)

I know I can't save you. But I sure  
as hell can avenge you.

Helena RISES from the gravestone, and as she disappears from our sight, we remain glued to the words:

**'In loving memory of Guido Bertinelli'**

OFF that, we...

CUT TO:

13 INT. QUEEN TOWER, LOFT - BABY'S ROOM - DAY.

13

The room is shadowed- the windows blocked by blinds, fighting the light out. Chloe sits in a chair by the crib, as Moira leans against the wall, observing her.

MOIRA

I've never seen you this scared  
before in my life.

CHLOE

He's out there, somewhere. And his  
entire world is crumbling around  
him. Every minute that passes is  
another memory lost- I *have* to find  
him.

MOIRA

Then go. Find him.

CHLOE

I can't just leave. I have-

MOIRA

- to do everything in your power to  
keep your family together.

(beat)

I can look after Hope. I know when  
it came to being your mother, I  
failed. But there's no way in hell  
that I'm going to fail at being  
Hope's grandmother.

Chloe rises from the seat, and reaches out to her mother.

CHLOE

You never failed me, Mum. You never  
have, and you never could.

The two embrace, and:

MOIRA

Find Oliver. Bring him home.

They pull apart, meeting with a smile.

CHLOE

Thank you.

As she turns off, we focus in on Moira, who approaches the  
crib, and stares down into the sleeping eyes of Hope. A  
smile, and...

CUT TO:

14 INT. BAT CAVE - MORNING.

14

PULL BACK from a shot of the BAT-SUIT, hidden behind glass containment, as we find the reflection of BRUCE WAYNE mirrored in it, and the man himself, in front of it.

He stands with regret in his eyes, and gloom on his face. In the background, ALFRED comes into focus.

ALFRED

Putting up the cape and cowl, sir?

Bruce lifts his chin, uncertain.

BRUCE

I think its for the best, Alfred.

ALFRED

Well...

He closes in on Bruce with a comforting smile.

ALFRED (CONT'D)

... I'd have to disagree.

Bruce turns, surprised.

ALFRED (CONT'D)

When you left for Japan, sir, I had hoped you would find something to help ease your suffering. A reason to keep going. And you did.

(beat)

You turned your anger into a weapon, and helped clean this city from the corrupt. You're a hero.

Bruce scoffs, and turns back to the suit.

BRUCE

I'm not a hero. I'm a man whose in way over his head.

ALFRED

Oh, you're definitely in way over your head.

Bruce is brought to a chuckle, and:

ALFRED (CONT'D)

But that doesn't mean you're not saving people. And right now, this city needs something to believe in, and I know what you're capable of.

(beat)

You can do this.

(CONTINUED)

14 CONTINUED:

14

And he returns to Alfred.

BRUCE

What if I can't? What if I fail,  
and more people die?

ALFRED

There are far greater risks for  
this city if you do nothing but  
watch it fall to pieces, sir.

As Bruce begins to understand, we-

CUT TO:

15 INT. WATCHTOWER, ELEVATOR - DAY.

15

A figure stands in front of a set of closing elevator doors,  
and as they find their way together-

The light sparks out, and a set of blue rays scan the figure  
running passed his face.

WATCHTOWER (V.O.)

Identification: *Oliver Queen*.

And we find him- OLIVER QUEEN.

On the elevator wall, a piece slides down to reveal a control  
panel with digits on it. Oliver's eyes find it, and-

WATCHTOWER (V.O.)

(beat)

Please input authorisation code,  
Mr. Queen.

Oliver stares blankly, and... remembers-

FLASH CUT TO:

16 INT. WATCHTOWER, HEADQUARTERS - FLASHBACK.

16

The doors SWING OPEN, and Oliver enters with a two-set-box  
holding coffee. He takes his out, and places it on the desk,  
proceeding towards Chloe, typing away at the computer.

OLIVER

A coffee for the adorable blonde.

(beat)

I also got you something.

Chloe turns with a smile-

CHLOE

That's funny.

(CONTINUED)

OLIVER

Thank you.

- and he offers her the cup of coffee. Her face scrunches.

CHLOE

Well, this is awkward.

OLIVER

I believe the word you were looking for was "sweet". This is sweet.

Oliver brushes his finger across Chloe's nose, then returns to his own coffee. As Chloe steps around from the computer, we find her pregnant belly.

CHLOE

I'm on a strict "no-caffeine" order from "*Doctor-who-needs-coffee-when-I'm-high-on-life*".

OLIVER

Oh, right. Sorry.

Chloe returns to the computer as Oliver grasps his drink, and takes a sip. He follows in behind her, close.

OLIVER (CONT'D)

So, what's been keeping you busy while I was failing at a kind gesture.

CHLOE

Updating Watchtower's security system. Which reminds me-

Chloe reaches for a piece of paper on the desk, and hands it to Oliver, without a second's thought.

OLIVER

What's this?

CHLOE

Your basic clearance code.

OLIVER

I was wondering why the elevator was interrogating me on the way in.

Chloe succumbs to a chuckle-

CHLOE

I thought it would be funny to see you squirm.

OLIVER

It started howling *self destruct*!

(CONTINUED)

CHLOE  
(laughing)  
I know!

Oliver focuses in on the numbers: '261210'.

OLIVER  
Why these numbers?

CHLOE  
Twenty sixth of October- the night  
we met. I believe my exact words  
were "wow".

OLIVER  
Well, you're only human.

CHLOE  
The twelfth of February- the night  
we... well, you know.

With a flick of her eyebrows, Oliver is brought to a smile.

OLIVER  
Right. The night you took advantage  
of my inebriated state and had  
your way with me.

CHLOE  
(scoffs)  
Please. I think it was the other  
way around.

OLIVER  
Which makes the last digit the  
*tenth*. And I believe I asked you to  
marry me on a *tenth*.

CHLOE  
Well, you're only human.

Oliver pulls Chloe in, close, their smiles almost touching.

CHLOE (CONT'D)  
So you *do* remember.

OLIVER  
How could I *ever* forget?

And as they move to kiss, we-

FLASH CUT TO:

17 INT. WATCHTOWER, ELEVATOR - DAY. 17

A smile blossoms on Oliver's face, and he hastily punches in the set of digits, which brings us to-

18 INT. WATCHTOWER, HEADQUARTERS - DAY. 18

The doors are THROWN apart as Oliver rushes into the room. He finds it empty- disappointment growing on his face. He proceeds towards the window, and stares down at the city-

OLIVER  
Where are you, Chloe?

A beat, and-

A siren blares from the CENTRAL COMPUTER, that now flashes red with the word 'EMERGENCY' printed across the monitor.

WATCHTOWER (V.O.)  
(on a loop)  
Warning. Warning. Evacuate  
immediately.

Oliver SNAPS around, and rushes towards it-

OLIVER  
Come on. Just because mum's not  
here right now, doesn't mean you  
have to misbehave.

Oliver slams against the keyboard, struggling to fight the effects of the Watchtower. Its in control.

ON THE MONITOR:

- a series of pop ups appear, as one firewall is being destroyed after the other- much to Oliver's success. But as one is knocked down, another appears.

Oliver realises that the keys on the board have become ineffective in controlling the matter.

PAN AROUND the room, as Watchtower boards up the window, and all the exits, with metallic shields- Oliver is TRAPPED inside.

FOCUS IN on his distress as he scans the room, helpless. He turns back to the computer that now reads:

**'10 MINUTES REMAINING.'**

CLOSE IN on Oliver's widening eyes, as he realises the building is going to detonate, and:

(CONTINUED)

18 CONTINUED:

18

OLIVER (CONT'D)

No.

Off his disbelief we...

SMASH CUT TO:

19 INT. CLOCK TOWER, TOP FLOOR - DAY.

19

Behind a desk sits a goon- JOE. In front of him sits a laptop that he smiles at with glee, and turns around to face-

THE JOKER. He is not as amused.

THE JOKER

I know fat people are meant to be jolly, but you're just making me uncomfortable

JOE

We got her boss.

He leans forward, and examines the laptop. It shows a blue screen, with a flashing red icon- signalling someone inside the premises- the Watchtower.

The Joker smiles.

THE JOKER

Ooh. How exciting!

His smile drops in an instant- serious- as he turns to the woman behind him, Harley Quinn.

THE JOKER (CONT'D)

Ready for some fireworks?

As Harley lights up with a beaming grin...

SMASH CUT TO:

20 EXT. GOTHAM CITY, STREETS - LATER (NIGHT.)

20

DRIFT DOWN from the black sky as we find ourselves in the chaotic streets. A beat, and-

CHLOE turns into the street, a strut in her step and a fierce look in her eye. Behind her, fires reach for the skies, shop fronts are being shattered, and car alarms are BLARING.

She holds a phone to her ear-

(CONTINUED)

CHLOE

- this whole city is in ruins. Its  
how I'd imagine people would react  
to the end of the world. Or, you  
know... no more coffee.

A hand latches onto Chloe's shoulder from behind, with a  
suggestive growl, and-

Chloe SNAPS around, throwing a gun out in front and aiming  
straight at the attacker.

CHLOE (CONT'D)

Back off.

A beat, and he cowers off with a whimper. Chloe turns, and  
continues down the street, on the phone:

CHLOE (CONT'D)

I don't know how far I got before I  
had to ditch the car. Seemed to buy  
me some time, but-

And she STOPS. Her eyes raise high into the night sky, as the  
light reflecting from the Watchtower building shimmers in her  
eyes. She smiles.

CHLOE (CONT'D)

I'm here.

Off her hopeful grin, we...

CUT TO:

INT. GOTHAM GAZETTE, ARCHIVES ROOM - NIGHT.

As we travel down one of the many aisles of the archives  
room, we hear a faint rattle that grows louder and louder the  
further down we move, until-

A set of legs descend from above, and a figure DROPS in. As  
they land, perching up upon the thud, we find SELINA. She  
rises, and proceeds through the aisle.

SELINA

I spy, with my little eye,  
something beginning with...

In her hand she carries a FLASH LIGHT, shooting a spotlight  
on the path ahead as she ventures forward. All the aisles of  
files appear to be alphabetized, and as she passes each  
section, she shines a light on it- E, F, G, and-

SELINA (CONT'D)

... "H". Gotcha.

(CONTINUED)

21 CONTINUED:

21

The light FIXATES on the letter "H".

Selina pulls a piece of paper out from her cleavage, and examines it- a symbol appears on it in the shape of a spine, scaling down, with the letter H circled in the center.

She pulls out a drawer of files, and-

SELINA (CONT'D)  
Needle in a haystack.

As she begins to dig we hear the CLICK of a weapon. She lifts her head, and raises her arm, and we DRIFT BACK to reveal:

VICKI VALE, gun in hand.

VICKI  
Don't. Move.

As Selina raises her hands higher, we-

CUT TO:

22 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

22

PULL BACK from the computer monitor that reads '**FIVE MINUTES REMAINING**' as we hear loud, echoing GUNSHOTS.

In the center of the room stands Oliver, gun aimed at the steel doors, firing helplessly. The bullets bounce back, and as one of the computers EXPLODE from a ricocheting bullet-

He STOPS. Tosses the weapon aside, and stares up, as though he were talking to the gods. Rage consumes him.

OLIVER  
Why now? After everything I've been  
through... Everything I've...

In a fit of rage, Oliver KICKS the desk forward, throwing several computer monitors to the ground which EXPLODE upon impact. He turns with a roar-

OLIVER (CONT'D)  
Don't I at least get to say  
goodbye?!

His eyes hone in on the seconds that tick away on the clock, a countdown to his very last breath. Defeat consumes him, and he succumbs to the floor, seated.

A moment of silence, his head buried in his hands, until the sound of a dialing phone echoes through the room-

WATCHTOWER (V.O.)  
Dialing *Chloe Anne Sullivan*.

(CONTINUED)

22 CONTINUED:

22

Oliver looks up, tears in his eyes, and we-

SMASH CUT TO:

23 EXT. GOTHAM CITY, STREETS - NIGHT.

23

Chloe takes another step closer to the Watchtower, when- her phone RINGS. She stops, and digs into her pocket to pull her phone back out, and-

CHLOE

Hello?

INTERCUT WITH: Oliver, inside Watchtower. He rises to his feet, and talks through the system- bittersweet.

OLIVER

Chloe?

CHLOE

Oh my god. Its you- its really you.  
Where are you- are you okay? I've  
been look-

OLIVER

(interrupting)

I've forgotten almost everything,  
Chloe. People. Places. Memories- I-  
I came here to- to look for you.  
You're the only thing I can  
remember. All I have left, I can't-  
can't... oh god.

CHLOE

Its gonna be okay, alright. I'm  
going to find you. Once I get  
inside Watchtower, I can trace the  
call, and...

OLIVER

No! No, don't come in here.

CHLOE

You're in there?

OLIVER

There's a bomb, Chloe.

A chill races down Chloe's spine, and she staggers back, digesting the situation.

OLIVER (CONT'D)

I've got less than a minute. All  
there's left to do is say goodbye.

(CONTINUED)

CHLOE

No. No, I'm coming up there, I can save you. I can stop the bomb.

OLIVER

No, you can't. Not this time.

CHLOE

(heartbroken)

Ollie?

OLIVER

I guess this is for the best, right?

CHLOE

Don't say that.

OLIVER

I'd rather die knowing who you were, and what you meant to me. Knowing that I've never loved someone as much as I've-

(beat)

And our daughter... You look after her, alright. Give her the life that we've always wanted. Okay?

Chloe stumbles back from the huge tower, tears down her face with the phone to her ear.

CHLOE

I can't lose you. Please...

OLIVER

I wish I could have been there to see her grow up.

A hopeless chuckle escapes his breath-

OLIVER (CONT'D)

I just knew she was going to be so much like her-

KA-B00000000000M.

As an explosion of smoke ERUPTS from the bottom of the tower-

Chloe is THROWN BACK, slamming against the hard pavement, with her phone smashing to bits by her side. The smoke runs through the city, blanketing everything, including her, in sight. As the structure extends, it begins to SHAKE, and-

THE WATCHTOWER caves into itself, COLLAPSING.

CUT TO:

24 INT. GOTHAM GAZETTE, ARCHIVES ROOM - NIGHT. 24

The ground TREMBLES, throwing Vicki off her aim, and-

Selina SNAPS around with a piercing elbow, blowing Vicki straight to the floor from the impact of the hit, and returns to the folders. She grabs a heap, and FLEES into the dark.

CUT TO:

25 INT. GOTHAM GAZETTE, PERRY'S OFFICE - NIGHT. 25

Still bound in his chair, Perry watches on as the WATCHTOWER structure collapses in his sight. He bows his head, vision shifting to-

A LOADED WEAPON.

It rests on the desk in front of him, reeling him in like a foolish fish.

CUT TO:

26 INT. CLOCK TOWER, TOP FLOOR - NIGHT. 26

Smoke rises in the distance, as we come to find The Joker, watching on at the mayhem. He SMILES. Harley wraps herself around his arm with a smile of her own-

HARLEY QUINN  
We did it, Puddin'.

THE JOKER  
Oh, Harley...

JOE (O.S.)  
Whoa- hey, what are you-

ON THE SOUND OF A GUN SHOT-

Joe collapses, DEAD on the floor. RISE UP to The Joker and Harley, as they turn around to find...

HUNTRESS. She stands with a smoking gun in her hand, aimed straight for them.

HUNTRESS  
Congratulations.  
(beat)  
I would have brought balloons, but  
I thought-

Huntress directs their attention to the gun in her hands-

(CONTINUED)

HUNTRESS (CONT'D)

- *this* should do the trick.

And she straightens her aim, a TIGHTER grip of the gun, as we-

**BLACKOUT.**

END OF ACT ONE

ACT TWO

FADE IN:

27 INT. WILLIAMS MEDICAL CLINIC, GROUND FLOOR - NIGHT. 27

A series of doctors rush the gurney through the hospital, atop it rests a breathless, scorched OLIVER QUEEN. As he is wheeled out of frame, through the packed hospital, we find-

CHLOE, falling behind, struggling to keep up.

CHLOE

Is he okay? Please, just- is he going to be okay?

The gurney STOPS a beat, as one of the NURSES steps around, warning Chloe off, with sympathetic eyes.

NURSE

We can take it from here.

An understanding nod, and the nurse continues with Oliver on the gurney, as-

Chloe disappears among the crowd, and several figures bump into her. Something drops into the palm of her hands, and she catches it immediately. A quick glance, and-

POV SHOT: Its a disc, rested in a case, that has a label on front that reads: '**Watch this - Emil.**'

Chloe SNAPS around to see who dropped the disc into her possession, and- *nothing*. The crowd clears, and she finds herself abandoned by the entrance. Back to her hands, and-

Off Chloe's widening eyes, we-

JUMP CUT TO:

28 INT. WILLIAMS MEDICAL CLINIC, HALLWAY - LATER. 28

Chloe comes to a door, with a window peering in. After looking down both sides of the hallway for any approaching figures, she moves in towards it, and gazes through to see-

An empty patient room. Inside, the bed is vacant, with a television in the corner of the room by a desk where a DVD player and remote rests.

As her hand reaches for the handle...

JUMP CUT TO:

29 INT. WILLIAMS MEDICAL CLINIC, EMPTY ROOM - MOMENTS AFTER. 29

Chloe has positioned herself on a chair, in front of the television box, closing the disc tray on the DVD player and leaning back. She aims the remote, forcing a line in the center of the screen to ERUPT into colour, and-

EMIL HAMILTON appears on screen.

CHLOE

Emil?

ON SCREEN, Emil takes in a deep, defeated sigh.

EMIL

Its been a couple months since our paths crossed. And, if you're watching this, then... I can only assume it didn't end on the best of terms. But, as you know by now, you were never destined to be a martyr.

Chloe leans forward, remembering Emil has seen the future.

EMIL (CONT'D)

Unfortunately, this message from beyond the grave isn't to inspire hope. It isn't to convince you that everything is going to be okay, because you know, more than anyone, that it *isn't* going to be okay.

ON SCREEN, Emil bows his head, summoning the courage. As he lifts his head, he continues:

EMIL (CONT'D)

When I put on Fate's helmet, I saw farther into the future than I had hoped- than I had believed my own timeline had extended to.

(beat)

I had to warn you.

CUT TO:

30 INT. WILLIAMS MEDICAL CLINIC, SURGERY ROOM - NIGHT. 30

A series of doctors hover around Oliver, who lay on the operating table. His face is cleaned off, baring no scorched marks, but as we drift down, we find a large piece of shrapnel is being removed from Oliver's chest.

EMIL (V.O.)

Everyone you love-

(CONTINUED)

30 CONTINUED:

30

CLOSE IN on an unconscious Oliver, as the doctors work on saving his life-

CUT TO:

31 INT. CLOCK TOWER, TOP FLOOR - NIGHT.

31

RETRACT from a tight shot of Huntress, gun aimed out in front with a dark glare in her eyes. In front of her, staring down the barrel of the gun- The Joker. Harley Quinn.

EMIL (V.O.)

- everyone you've ever cared about.

As her finger teases the trigger...

CUT TO:

32 INT. BAT CAVE - NIGHT.

32

FOCUS IN on Bruce, as he stands in his armor, minus the mask, staring off at the computer in front of him. On the screen, red flashing lights flicker violently as it reads:

**"SUBJECT FOUND"**

He stares down at the bat-mask in his hand...

EMIL (V.O.)

They're running out of time.

And as he places the mask on, we-

CUT TO:

33 INT. WILLIAMS MEDICAL CLINIC, EMPTY ROOM - NIGHT.

33

Chloe sits in front of the screen, anxious.

EMIL

All your time spent behind the scenes at Watchtower, you should know by now that information is power. And when you choose to exploit that power is when it becomes a weapon.

(pause)

I know how this story ends. Its time you did too. But what I'm about to tell you is going to change *everything*.

Chloe takes in a breath, uncertain. But, Emil continues-

(CONTINUED)

EMIL (CONT'D)

If you choose to listen, everything I say will be set in stone, and you can't change any of it. But if you choose to turn this tape off, and ignore my warning- then there's every chance in the world that you could change the future, but at the cost of losing someone you love.

CLOSE IN on Chloe, holding on the breath, eyes widening in disbelief and uncertainty.

EMIL (CONT'D)

What's it gonna be?

EXTREME CLOSE UP as Chloe's finger trails over the television remote, and she clutches it TIGHT.

Chloe raises the remote up by her side, trembling. A beat, and she releases her breath, ready. On the cusp of making her decision, we-

SMASH CUT TO:

INT. GOTHAM GAZETTE, PERRY'S OFFICE - NIGHT.

Perry sits, bound in his chair, with a loaded gun wedged in his mouth. His breaths are jagged- uncertain, but desperate, scared. He takes in a deep, final breath, when-

The door SLAMS shut behind him. VICKI.

VICKI

We need to get out of here *fast*. We already have people breaking in- its not safe here.

As she grows closer to a FROZEN Perry, she notices the weapon in his hands, aimed at himself. FOCUS ON her shock, and:

VICKI (CONT'D)

Oh my god.

(beat)

What the *hell* are you doing?

Vicki CLUTCHES onto his arm, and pulls the gun out of his mouth, and away from his face- his hand DROPS it to the table, fingers easing away.

VICKI (CONT'D)

This isn't the end of the world.

PERRY

(stale)

Isn't it?

(CONTINUED)

Vicki can see the pain in his eyes. Shakes her head-

VICKI

No. No, its not.

As Perry remains silent-

VICKI (CONT'D)

And you- you are Perry White. *Perry* the "*pitbull*" White. You *never* give up. You *never* back down. And every time something or someone does knock you down, you *always* manage to get back up. And this time-

PERRY

- I can't. Not again. Not anymore. Its over- *I'm* over. I've made it this far, and-

VICKI

- you shouldn't give up now.

PERRY

(exploding)

There's *nothing* left for us to do!

Perry WHEELS towards the window, nostrils flaring in anger. He comes to a halt in front of it- eyes focused on the city below. Vicki follows in behind.

PERRY (CONT'D)

I used to believe that this city could change. That I was making a difference.

(beat)

Falcone thought he could turn this city on itself- that he could control it. But Gotham fought back. They showed him that we weren't all corrupted- that we were worth saving. Protecting.

(long pause)

And now The Joker's proved us wrong. Falcone was a bad man, but at least he wasn't blind. He wasn't stupid. He was *right*.

ON THE WINDOW:

- the reflection of Perry, as he bows his head. Behind him, waiting for their eyes to meet, is Vicki.

VICKI

Falcone underestimated this city, and those willing to fight for it. And so have you.

(CONTINUED)

His head lifts-

VICKI (CONT'D)

I get it. You're tired. And you,  
more than anyone, deserve a break,  
but *this*-

Vicki picks up the gun, and waves it-

VICKI (CONT'D)

-it isn't right. It isn't you.

Perry takes in a deep breath, and with a sigh, he finally  
turns to a desperate Vicki.

PERRY

Do you believe in fate?

A small nod from Vicki, and:

PERRY (CONT'D)

Because I like to believe that we  
all have some higher purpose- some  
future set in stone. But when I  
look at everything that has  
happened to me in this past year...  
(defeated)

Its like I'm running from this date  
with Death, and the further I run,  
the harder it tries to catch up.

VICKI

And every single time, you come out  
alive. To me, that doesn't say  
you're destined to die. It means  
you're meant to survive.

(beat)

I don't care how close to the end  
you think you are- its not over  
yet. But...

Vicki places the gun in Perry's hand, and shuts it on the  
weapon- its now in his possession, again.

VICKI (CONT'D)

... if you want to cheat, and get  
to the finish line without so much  
as a fight, then go ahead. But  
you're wrong if you think fate has  
anything to do with it.

And as Vicki turns off, we FOCUS IN on Perry, his eyes honing  
in on the weapon in his hands. As he comes to his decision-

CUT TO:

35 INT. WAYNE MANSION, LIBRARY - NIGHT.

35

RISE UP from a table, as a hand sets down a USB, with a small place card beside it. We eventually come to find-

SELINA. She pulls her arms back in by her side, and at the click of the door, SNAPS around, where ALFRED stands. He shoots her a look of confusion, and proceeds towards her.

ALFRED

Ms. Kyle?

SELINA

I thought I told you before- its  
"Selina."

ALFRED

What are you doing here?

SELINA

I have to go, Alfred.

(long pause)

Bruce has had enough people in his life abandon him. I wasn't leaving without an explanation.

ALFRED

I'm afraid Master Bruce isn't here right now, but I can call him back if you-

SELINA

No. I've left him a message. It was the only way I could...

(beat; struggles)

Please, make sure he gets it.

ALFRED

Surely, you can-

SELINA

I can't. Alfred, I- I'm not good at saying goodbye.

Selina bows her head, and walks past Alfred, taking his place at the doorway. He turns to her, following.

ALFRED

Will you return? To see him again, will you- will you come back?

Selina takes in a huge breath- she's keeping a lot buried inside. Locked beneath the surface.

SELINA

I don't know.

(CONTINUED)

35 CONTINUED:

35

And as she disappears into the darkness, we find Alfred's intense stare that drifts towards the USB, and place card, that rests on the desk. Off that image, we...

CUT TO:

36 INT. CLOCK TOWER, TOP FLOOR - NIGHT.

36

Huntress stands, gun aimed out at The Joker and Harley Quinn, without a look of hesitation in her eyes or a tremble in her hand- strong, immovable.

THE JOKER

Before this escalates into some craaaazy bloodbath, I'd just like to take this opportunity to tell you that Gweebo or Gwentyth- whoever it was we killed- was never part of our plan. Honestly! We were just trying to rig the place with bombs.

The Joker pulls a candy from his jacket pocket-

THE JOKER (CONT'D)

My condolences.

HUNTRESS

This is all just a joke to you, isn't it?

THE JOKER

Well, they do call me "*The Joker*".

HUNTRESS

Does it look like I'm laughing?

The Joker looks a bit hurt.

HARLEY QUINN

(to The Joker)

Aww, Puddin'. *I* like your jokes.

And a brief smile forms on his face, cut short by the flick of the gun, held out by Huntress. She tightens her grip.

HUNTRESS

You may hide behind a thick layer of paint, and bad hair dye, but you're just as fragile as the rest of us. And I came to see you *break*.

She pulls for the trigger, and-

Huntress' arm is knocked to the heavens- *BANG!* The ceiling light erupts, and...

(CONTINUED)

SCARECROW (O.S.)

We're not as *human* as you think.

Huntress is SPUN around by a tight grip. GAS cloaks itself around her face as we find-

SCARECROW.

POV SHOT: Scarecrow's mask catches flame, and vibrates- a monster within, clawing its way out. It SHRIEKS, and-

Huntress collapses to the floor in fear. From her writhing body, we RISE UP to-

The Joker. Satisfied. He looks to Harley, and:

THE JOKER

Time for the grand finale.

Off his devilish grin, we-

SMASH CUT TO:

On the edge of the rooftop, THE DARK KNIGHT stands, watching over the helpless city as its cries for help echo through the dark of the night.

The Dark Knight turns on the SLAM of a door, and- GORDON appears behind him. He approaches with a slight limp in his step, and a series of scars on his face.

GORDON

I don't suppose you come baring an apology. It wouldn't suit you.

THE DARK KNIGHT

I think I've found The Joker.

Silence falls between them. A beat, and-

GORDON

Were you looking for a medal?

THE DARK KNIGHT

I need your help.

GORDON

I thought you didn't do sidekicks.

THE DARK KNIGHT

I don't.

(beat)

But you're not my sidekick, Gordon.  
You're my partner.

(CONTINUED)

GORDON

An officer of the law partnered  
with the vigilante who works  
outside of it.

(beat)

Sounds like a bomb just waiting to  
go off.

THE DARK KNIGHT

Gotham City has no laws. No rules.  
No structure.

(beat)

This is anarchy, remember?

GORDON

I had my police car ripped apart by  
savage citizens who tore my leg  
pulling me onto the road- you don't  
need to remind me about *anarchy*.

The Dark Knight notices the change in Gordon's step, and  
grows sympathetic-

THE DARK KNIGHT

I'm sorry.

GORDON

Yep. I was right.

(beat)

Apologies don't suit you.

And Gordon turns off-

GORDON (CONT'D)

Now, lets go find The Joker.

CLOSE IN on The Dark Knight as he manages a smile. As his  
lips widen on his face, we-

**BLACKOUT.**

END OF ACT TWO

ACT THREE

FADE IN:

ON A TELEVISION BOX-

- as a line of static ERUPTS across the screen, colour filling the frame, and... THE JOKER appears. On his face, a cunning grin.

THE JOKER

People of Gotham... Joker, here. I know, I know... but please, hold your applause, at least until the very end.

DRIFT BACK, as we eventually find ourselves-

38 EXT. GOTHAM CITY, STREETS - NIGHT.

38

Out the front of an electronics store- half a dozen televisions are seen through the untouched shop front, with the Joker on every screen.

In the streets, people watch- FROZEN.

THE JOKER

Right now, you're probably *thanking* me for everything I've done for your city. I - I've...

CUT TO:

39 INT. GOTHAM GAZETTE, PERRY'S OFFICE - NIGHT.

39

DRIFT AROUND the television box as we find Perry, his face illuminated by the screen, loss of hope in his eyes.

THE JOKER

... *ripped* apart the mobs and I've scared away your-  
(mockingly)  
- "super heroes"...

Perry shakes his head in disgust.

CUT TO:

40 INT. BROADCAST STATION, CONTROL ROOM - NIGHT.

40

A series of workers sit in front of screens, headsets around their confused expressions. On the little monitors- The Joker. He continues...

(CONTINUED)

THE JOKER

... not to mention, I've obliterated your police with very little effort at all. Some of my best work, actually. But there's just one piece of the puzzle I've yet to put together.

(beat)

What ever could it be?

The workers look to one another, baffled-

CUT TO:

INT. WAYNE MANSION, CONSERVATORY - NIGHT.

ALFRED stands in front of a television, the fear in his eyes illuminated by the image of The Joker on the screen.

THE JOKER

*Ding! Ding! Ding! We have a winner!*

He is brought to a manic laugh-

THE JOKER (CONT'D)

The wealthy.

Alfred can see where this is heading, and...

CUT TO:

INT. WILLIAMS MEDICAL CLINIC, OLIVER'S ROOM - NIGHT.

At the foot of the bed stands Chloe, watching on at the television in the corner of the room, remote in her hand, and fear in her eyes. Oliver remains unconscious.

THE JOKER

Yes. Its time for those who stand on their pedestals to finally be brought down to our level. But I've already done so much for you. So here's how its going to work.

Concern grows in Chloe's eyes, as The Joker's smile broadens.

THE JOKER (CONT'D)

In two hours, your streets will fill with toxic gas, and plastered on your ungrateful chins will be a smile as bright as mine.

(pause)

Of course, if you don't want to die smiling, you could always take the alternative, and-

(MORE)

(CONTINUED)

42

CONTINUED:

42

THE JOKER (CONT'D)

(beat)

Bring. Me. Bruce. Wayne.

A small groan escapes Oliver's breath, and Chloe turns to him, sharply. He's waking up. She reaches for the remote, aims at the TV, and as she HITS the button, we-

SMASH CUT TO:

43

INT. CLOCK TOWER, TOP FLOOR - NIGHT.

43

The room has changed. A desk sits in the center of the room, with a laptop on it. The Joker message continues on it, as-

GORDON approaches, gun in hand.

THE JOKER

Of course, I don't want to force your hand- just a little *healthy* encouragement to get things rolling.

The image RATTLES and shakes as he brings it up to his chalk-white face and crimson coloured lips-

THE JOKER (CONT'D)

Have fun!

And STATIC fills the screen. As it does, Gordon lowers his gun, a breathless sigh.

GORDON

He's not here. Must have known we were coming.

And Gordon turns, right into- SCARECROW.

SCARECROW

Boo.

He latches onto Gordon's shoulders, and runs him into the desk- CRASH. As Gordon struggles-

A shadowed figure DESCENDS behind Scarecrow, and peels him off Gordon like a band-aid- quick, and with force. Scarecrow is thrown to the ground, and we find-

THE DARK KNIGHT.

He follows the rolling Scarecrow, who comes to a halt at his feet, and leans down, collecting him.

THE DARK KNIGHT

The Joker- where is he?

Scarecrow is brought to laughter.

(CONTINUED)

SCARECROW

You honestly think I would just  
fess up and ruin months and months  
of pla-

The Dark Knight SLAMS his fist into Scarecrow's chest- blood  
is brought to the surface.

SCARECROW (CONT'D)

Wayne Enterprises, he-he's at Wayne  
Enterprises!

And The Dark Knight drops him, like a piece of trash, turning  
off in a hurry, when-

GORDON

Wait!

Gordon approaches Scarecrow, passing the vigilante, and  
bringing his step to a halt.

GORDON (CONT'D)

The gas. The Joker must have a way  
of leaking it through the city.

Gordon reaches down, and grabs Scarecrow by his shirt-

GORDON (CONT'D)

Where is-

A gasp ERUPTS from his lips, and he hunches over.

THE DARK KNIGHT

Gordon!

The Dark Knight pulls Gordon away from Scarecrow to find a  
spike jammed in his gut, and as the officer staggers back and  
collapses, Scarecrow moves to flee- ESCAPES.

The vigilante drops by Gordon's aid.

GORDON

I'm fine, I'm- I'm *fine*.  
(beat)  
Scarecrow, he-

The Dark Knight jolts around, looking over his shoulder-

THE DARK KNIGHT

... he's gone.

GORDON

Bruce.

And he SNAPS around, eyes honing in, surprised, at Gordon.

(CONTINUED)

GORDON (CONT'D)

We've got to... to find Bruce.

The Dark Knight's eyes fill with a sense of relief, until it dawns on him that he's The Joker's next target. As it sinks in-

SMASH CUT TO:

44 INT. WILLIAMS MEDICAL CLINIC, OLIVER'S ROOM - NIGHT.

44

OLIVER. His eyes begin to flicker open, coming into consciousness, with a smile forming on his lips. And as his smile widens, we find the reason for it-

CHLOE. She stands by his side, clutching his hand, tight.

OLIVER

Hey, you...

Chloe manages a smile.

CHLOE

Still remember me, huh?

OLIVER

No, I just hit on all the hot blondes that come to visit me in hospitals.

(beat)

How could I ever forget you?

Chloe manages a laugh. A beat, and she can smile no more.

OLIVER (CONT'D)

There's something you're not telling me. Is everything alright?  
Is it Hope? Are you hurt?

Chloe shakes her head, eyes filling.

OLIVER (CONT'D)

It's me...

(beat)

There's no cure, is there? You can't save me...

And Chloe meets his eyes with her own, confident.

CHLOE

*I can save you, Ollie.*

(pause)

*But you're not going to like how.*

As Oliver realises the severity of the situation, we-

CUT TO:

45 INT. WAYNE ENTERPRISES, BASEMENT - NIGHT.

45

A set of elevator doors part for The Joker, who enters with a duo of gun-toting goons behind him. In front of them-

- a man looks up from an office desk. Behind him, corridors and corridors of storage units. He's in charge of "applied sciences." This is TOBY JENSEN- "T.J."

He JOLTS back, out of his chair, stumbling in fear-

T.J  
-my god. Its you.

THE JOKER  
Ooh, a fan. I've always wanted a fan. Signatures cost twenty, and photos are extra.

A smile, and- he withdraws a small pistol.

THE JOKER (CONT'D)  
Say cheese...

T.J gasps, and- BANG!

FOCUS on the ground, as the body lies still, and dead against it. In the background, blurred into oblivion, we make out three figures, approaching the storage unites.

The Joker comes to a halt in front of the first corridor.

THE JOKER (CONT'D)  
Asking for directions would have saved us a lot of time.  
(beat)  
Eh. Gives Harley more time to crack orphan Annie.

The three chuckle, and proceed through the corridor, as we-

CUT TO:

46 INT. WAYNE ENTERPRISES, HEAD OFFICE - NIGHT.

46

DRIFT ACROSS the floor as we find the office in ruins, tables flipped, papers everywhere, eventually finding a set of feet, rope wrapped around them. RISE UP, and-

HELENA.

She sits in a chair, bound, dressed as Huntress, with the mask torn from her face. Her eyes are filled with fear. Pain. Sorrow. Grief. A figure approaches with calm, intimidating footsteps, and-

(CONTINUED)

Its GUIDO. He leans over, in Helena's face.

GUIDO

That's my girl. Fighting the effects of the toxin- doing everything she can to survive. And for what? To live even more of her life moping in the shadows.

And he leans back, taking a long observation of Helena.

GUIDO (CONT'D)

You disgust me. I died for you, and you... disgust me.

(beat)

Of course, I should have known you wouldn't be able to protect me. You can't even protect yourself- look at you. The second you put on the cape and cowl and run off on another sick vendetta, you end up captured by the bad guys, tied up and tortured. Solid effort, really.

Guido begins pacing back and forth in front of her.

GUIDO (CONT'D)

Guess I was stupid. I'm not even your real father- I should have never fought for you. I should have never stayed in Gotham. I'd still be alive if our paths never crossed, and well- you wouldn't be here. Being cut open, and...

Guido realises. Eyes squinting with the revelation and he returns to his daughter, leaning in-

GUIDO (CONT'D)

... you *wanted* to be captured.

Helena lifts her head, *listening*.

GUIDO (CONT'D)

Oh, you really *are* messed up. You want to avenge my death, but these clowns only held the knife. You pushed me to the blade.

(beat)

And you think all *this* is your punishment.

A beat, and Helena's head droops forward, ready to slip out of consciousness as the image of Guido blurs from her vision, when-

A hand TUGS at her hair, peeling her head back, to-

(CONTINUED)

POV SHOT: HARLEY QUINN, upside down, wide eyed.

HARLEY QUINN

*Rude.* I don't fall asleep when  
you're beating the crap out of me.

And she throws her head forward. Harley Quinn steps around the chair Helena's bound too, assuming Guido's previous position. Leans in-

HARLEY QUINN (CONT'D)

Now, where were we?

(beat)

Oh, right...

As she SLAMS a small knife into Helena's hand, forcing an echoing roar to erupt from her lungs, we-

SMASH CUT TO:

47 INT. WILLIAMS MEDICAL CLINIC, OLIVER'S ROOM - NIGHT.

47

*"Losing Your Memory" by Ryan Star*

Chloe stands at the foot of Oliver's bed, unable to face him. She struggles in fighting back the tears.

CHLOE

Emil left me a message. He gave me  
an ultimatum. If I didn't finish  
the tape, I could change the  
future, but- but at the cost of  
losing someone I love.

OLIVER

I'm not going anywhere, Chloe, I-

As Chloe turns-

OLIVER (CONT'D)

(beat)

Chloe?

In her hand she holds a small container for tablets.

CHLOE

- he also left me *this*.

OLIVER

What is that?

(CONTINUED)

CHLOE

Two years ago, you were taken by Emil to lead his army of metahuman *freaks*, and the only way he could do that was to strip you of your memories. But not all of them. Just the ones that made you... weak.

OLIVER

I don't- I don't understand.

Chloe takes in a deep breath.

CHLOE

We thought we had reached you in time, before he could...

(beat)

He implanted a chip into your brain- a backup, containing everything that made you *Oliver Queen*. Everything that made you-

OLIVER

- Green Arrow.

And Chloe bows her head.

CHLOE

... which doesn't include *me*.

OLIVER

What are you getting at?

She approaches, redirecting his attention to the container.

CHLOE

*This* activates the chip. *This* gives you your life back.

OLIVER

No. I'm not taking it. You are my life, Chloe. You and our daughter- our family.

CHLOE

I'm so sorry.

Oliver shifts in his bed, leaning forward-

OLIVER

What did you do?

Chloe tips the container in her hand, to reveal that the tablet isn't inside. EMPTY. Oliver's ingested it already.

CHLOE

There was never a cure.

(CONTINUED)

OLIVER

No.

CHLOE

It was never developed.

OLIVER

No!

CHLOE

But there was a backup, Ollie. A second chance!

OLIVER

No, dammit!

(beat)

I won't remember you. I won't remember our daughter- our life together... none of it.

CHLOE

No, no...

Chloe rushes to Oliver's side, and clings to him, keeping him still as he shakes, hysterical-

CHLOE (CONT'D)

I went to the future. I saw what happened, okay... you remembered. You looked into my eyes, and you remembered me. Remembered us.

OLIVER

How much time do I have? How long until it... it-

Chloe looks to the clock TICKING away in the room. Her eyes return to Oliver, and-

CHLOE

About a minute.

OLIVER

What if I can't remember? What if I lose you?

And Chloe clings onto his hands, and pulls his focus in-

CHLOE

Love isn't a memory, okay- its a feeling. Its not in your head, its in your heart. Hold on to it.

She holds their hands up to Oliver's heart-

CHLOE (CONT'D)

Don't let go.

(CONTINUED)

Oliver closes his eyes, and-

INSERT CUT: IN AN EMBRACE, OLIVER PICKS CHLOE UP OFF HER FEET AND SPINS HER AROUND, IN TOTAL BLISS.

Oliver's blinking becomes rapid- almost violent.

INSERT CUT: OLIVER IS DOWN ON ONE KNEE, AND PRESENTS CHLOE WITH A RING. IT LIGHTS UP, WITH HER SMILE.

He reaches for his head, clutching, an explosion of pain-like an aneurism. PIERCING.

INSERT CUT: OLIVER AND CHLOE, IN FRONT OF A CRIB WHERE A BABY SLEEPS, WATCH ON WITH WARM SMILES.

Oliver gives Chloe one sharp, painful glare, tears in both their eyes, and-

CHLOE (CONT'D)

Shh.

Chloe brushes her hand across Oliver's face, caressing his cheek to keep him grounded. She moves in, lips touching, as they lock-

A KISS. Long. Passionate.

PULL BACK from Oliver, as Chloe parts from his lips, and his eyes are sealed shut, cheeks flustered. A sharp surge hits him- a beat, and we-

SPLIT SCREEN: Oliver. Green Arrow. A quick FLASH, and they join- as ONE. A beat, and-

His eyes OPEN.

POV SHOT: Chloe slowly stumbles back, away from the bed, before coming to a stand still. Confused. Anxious. Curious.

Oliver's eyes flutter a few more times, and-

- the music STOPS. Silence falls in the room, separating the two blondes. He smiles, bringing Chloe's lips to a curve too.

A beat, and-

OLIVER

Do I know you?

Chloe's smile drops.

CHLOE

Sorry.

And Chloe forces that smile back on her face- nothing to worry about.

(CONTINUED)

CHLOE (CONT'D)

Wrong room.

As she turns to the door-

CUT TO:

48 INT. WILLIAMS MEDICAL CLINIC, HALLWAY - NIGHT.

48

A door parts from a retreating hand, and we follow it to find-

CHLOE. She walks away from the door, heart tearing inside her chest with her face fighting the emotions- struggling to hold back the tears. A fight she can't win.

In passing the window, we see OLIVER in the room, watching on with confusion, and-

Chloe turns off, towards another door-

JUMP CUT TO:

49 INT. WILLIAMS MEDICAL CLINIC, CLOSET - NIGHT.

49

The door CLOSES.

Chloe falls against the door, face full of tears, broken. She slides down the door, losing all control, and as she reaches her knees, we-

**BLACKOUT.**END OF ACT THREE

ACT FOUR

FADE IN:

ON A SYMBOL-

- shaped like a spine that comes to a slight curl as it shapes the letter 'H'. It descends- displayed on a screen that slides out of frame, leaving us on:

THE SYMBOL.

Its faded on the wall, and as we DRIFT to the right, we find ourselves-

50 INT. UNDERGROUND, TUNNELS - NIGHT.

50

SELINA. She stares off into the seemingly empty abyss of the tunnels. The ground she walks on is drowned with tiny, jagged rocks. The walls around her are old, almost fragile.

The path ahead is long, and we follow it at an attempt to see where it ends. Then, out from the distance, a figure rises into frame, a look of *doom* on their face.

Selina notices the colour of her hair, her height, and-

SELINA

Holly?

As she takes a step forward-

KAAABOOOOOOOMMM.

Flames ignite behind her, and a small explosion lets out, forcing the ceiling to cave in.

Selina turns, watching her only chance of escape being closed off by piles and piles of rubble.

POV SHOT: SWISH PAN from the chaos around to the path ahead as several gloomy faces surface, eyes locked on-

Selina. Realising she's in way over her head, we...

SMASH CUT TO:

51 EXT. WILLIAMS MEDICAL CLINIC, STREETS - NIGHT.

51

Descending down the steps and into the streets of Gotham, Chloe ventures forward, head held high, holding back the misery we can clearly see in her eyes. In control.

In her hand, a PHONE.

(CONTINUED)

MOIRA  
(from phone)  
Did you find him?

CHLOE  
Yeah, I... I found him.  
(beat)  
I'll be home soon, alright. Try to  
get some sleep, okay?

She hangs up the phone. As she turns into the next street-

Chloe is grabbed by her jacket, and dragged into a shop-front  
of a building. As her back slams against it, it CRACKS.

A common THIEF holds her against it. Knife to her throat.

THIEF  
Give us your phone, *princess*.

As she struggles-

A shadowed figure DESCENDS from the heavens, knocking the  
thief to the surface. They extend their arms, around Chloe,  
and she is encapsuled by a black cape. As they ascend-

JUMP CUT TO:

52 EXT. ROOFTOP, GOTHAM CITY - NIGHT.

52

Chloe staggers forward, released from the figure. She SNAPS  
around, to find-

THE DARK KNIGHT. He lowers his hands, his cape relaxing. As  
does Chloe, with a breathless sigh. She dusts herself off.

CHLOE  
Thank you.

THE DARK KNIGHT  
And to think there was no one in  
this city left to save.

CHLOE  
The Joker escapes, along with the  
rest of Arkham's inmates, and the  
city turns to total chaos. You'd  
think with a two hour countdown on  
their hands, they'd use it to flee  
the city. Not give in to The  
Joker's demands.

THE DARK KNIGHT  
They're just scared-

(CONTINUED)

CHLOE

-and how does Bruce Wayne of all people fit in to his master plan?

THE DARK KNIGHT

Since Gotham's inception, its people have always been divided. Between the *rich* and the *poor*.

(beat)

The Joker doesn't like structure. Bring everyone down to one level, and-

CHLOE

Total anarchy.

Chloe starts to head off.

CHLOE (CONT'D)

I've got to find Bruce. I've already seen what this city is capable of- if they find him first-

THE DARK KNIGHT

I've already secured him. Its the city that needs protection now.

Chloe stops. Returns.

CHLOE

Where is he?

THE DARK KNIGHT

He's safe. As safe as a wanted man can be.

Silence falls between them. Something left unsaid. Chloe can feel it- see it behind the eyes of the man in the mask.

CHLOE

Something tells me it wasn't luck that made our paths cross tonight.

THE DARK KNIGHT

I need your help.

CHLOE

I can't-

THE DARK KNIGHT

This city needs us.

Anger builds up behind her eyes, and she explodes-

CHLOE

I can't keep doing this. I can't keep getting sucked in.

(MORE)

(CONTINUED)

52 CONTINUED: (2)

52

CHLOE (CONT'D)

I have a family now. They need me-  
my *daughter* needs me.

There's something more. Truth buried behind her eyes-

CHLOE (CONT'D)

(defeated)

I'm not ready.

THE DARK KNIGHT

Gotham needs something to believe  
in. That something is *you*. You can  
be that for them. You can be their  
beacon of hope. The *Watchtower*.

CHLOE

Watchtower is *gone*. The Joker blew  
it to the ground.

THE DARK KNIGHT

The Joker demolished a building. A  
hard drive. A computer...

(beat)

You are Watchtower.

Chloe sighs, and turns her back-

CHLOE

Not anymore.

As she reaches the exit-

THE DARK KNIGHT (O.S.)

You'll be back.

She stops at the door. Her head eases back around, slowly...

THE DARK KNIGHT (CONT'D)

When you stop and listen to all the  
people crying- all these lost souls  
reaching out... when you finally  
listen, you'll be back. And I'll be  
here. Waiting. *For you*.

Chloe resumes her actions, and EXITS. The Dark Knight is  
left, standing on the rooftop. Watching. Waiting. And we-

SMASH CUT TO:

53 INT. WAYNE ENTERPRISES, HEAD OFFICE - NIGHT.

53

Helena comes up from a harrowing gasp. Her face is then  
covered by her hair, hidden. Her knife-bound hand is  
swelling. She remains in her ropes, confined to the seat.

(CONTINUED)

In front of her- Harley Quinn. Her eyes fill up with love as she watches Helena, shamefully hiding the scars on her face.

HARLEY QUINN

You must be so tired.

Harley mothers Helena, stroking her hair back from in front of her face. They lock eyes.

HELENA

Don't touch me.

Harley turns off- a slow pace...

HARLEY QUINN

This world is dark.

Helena lifts her head at the scrape of a chair- it drags across the floor growing closer, and closer...

HARLEY QUINN (O.S.) (CONT'D)

Its cruel.

And Harley Quinn resurfaces, in front of Helena, seated.

HARLEY QUINN (CONT'D)

And Mr. J helped me see the light.

HELENA

You're insane.

HARLEY QUINN

(with hubris)

Perhaps.

(beat)

But how much better is *your* life  
been with your sanity intact?  
Sometimes its best to just...

Harley GRIPS the knife jammed in Helena's hand- she GASPS.

HARLEY QUINN (CONT'D)

... let go.

And she PULLS IT OUT.

Helena jolts forward in a roar. Harley moves behind her, sifting her hair back around her shoulder, exposing her neck to the knife now in her hands.

HARLEY QUINN (CONT'D)

Sanity only shackles you from  
reaching new heights. Mr. J taught  
me that. He took a blade- like *this*-

She pulls Helena's head back, and wedges the blade in her mouth, TIGHT. Helpless, jagged whimpers escape her.

(CONTINUED)

HARLEY QUINN (CONT'D)  
- put a smile on my face...

Helena SQUINTS her eyes in agony- fear building...

HARLEY QUINN (CONT'D)  
...and released me.

Harley leans in to whisper:

HARLEY QUINN (CONT'D)  
Its time to be free, Helena.

As she RIPS at the blade-

SMASH TO BLACK.

Echoing screams fill the screen- on BLACK. As they fade...

FADE IN:

ON DINAH LANCE-

Her closed eyes flutter open, and we RETRACT, spiralling  
around to find her body in-

54 INT. WHITE ROOM - NIGHT.

54

- a completely white room. She jolts up- a panic attack.  
Short of breath. Gasping. Struggling.

A beat, and-

Part of the room OPENS- a door. Through the doorway,  
Alexandra surfaces- slow steps.

ALEXANDRA  
You're awake.

Dinah's face is drowning in confusion.

DINAH  
You shot me.

ALEXANDRA  
Don't sound so surprised. It wasn't  
the first time.

DINAH  
You *shot* me.

Alexandra looks to the left, and adjusts an earpiece-

ALEXANDRA  
(into earpiece)  
I think I broke her.

(CONTINUED)

54 CONTINUED:

54

Dinah catches on-

DINAH

Who are you talking to? Where are we? What the hell is this place?

ALEXANDRA

None of that matters right now.

(beat)

Right now, your city is in crisis. The *future* is in crisis. And we need you.

DINAH

Who's "we"?

The door SLIDES open once more and-

RICK FLAG. WARP. EMIL HAMILTON. They all enter, one after the after- single file line. THE SUICIDE SQUAD.

ALEXANDRA

Welcome to the Suicide Squad.

CLOSE IN on the growing shock on Dinah's face. A beat, and-

DINAH

Oh, hell no.

Off her difference, we...

SMASH CUT TO:

55 INT. GOTHAM GAZETTE, OFFICES - NIGHT.

55

CLOSE on a nameplate that reads 'Chloe Sullivan.' It rests on a desk, and as we slowly rise from it, a blurred figure is found behind it-

FOCUS IN, and we find Chloe. She takes the nameplate, eyes glued to it as she fidgets with it in her hands.

VICKI (O.S.)

Miss it already, huh?

And Chloe turns to find VICKI VALE.

CHLOE

Things were a lot easier when all I had to worry about was meeting the next deadline.

VICKI

Speaking of which, I think the boss could use a visit.

(CONTINUED)

CHLOE

How is he?

VICKI

Not good.

With a nod, Chloe proceeds towards the steps- as she ascends the first two-

VICKI (CONT'D)

Chloe?

And she stops. Turns.

VICKI (CONT'D)

Gotham is caving in on itself. And I'm still standing here. Everything and everyone around me is being dragged into the wreckage- but not me. So you were wrong.

Chloe descends down the two steps, catching her eye.

VICKI (CONT'D)

I'm not as fragile as you think.

CHLOE

When I turned my back on you, it wasn't because I didn't believe in you. It was because I did.

(beat)

I couldn't save you. You had to save yourself. You needed to find that strength on your own.

Satisfied, Chloe proceeds up the steps, leaving Vicki on those words. As a smile creeps its way up on Vicki's lips, understanding, we-

CUT TO:

PERRY stoops in the shadows, bounds to his chair, head bowed in misery and shame. On the sound of the door opening, he lifts his head, catching their reflection in the glass-

Its Chloe.

PERRY

You just can't stay away, can you?

CHLOE

Guess I haven't completely given up on this city yet.

(CONTINUED)

PERRY

Sometimes I wish I never came here.  
Wonder how different my life would  
be if I just stayed on the move.

Perry spins around, faces Chloe-

PERRY (CONT'D)

Would I be here, in this very  
moment? Stuck in this chair, in  
this office, watching this city  
burn to the ground.

CHLOE

I don't know. Maybe we don't get to  
choose. Maybe everything is already  
written in stone, and we're just  
being pulled at the strings.

PERRY

I'd *like* to believe that- it would  
make things much easier. But I've  
come to realise we write our own  
destiny, Sullivan.

CHLOE

How can you say that? You've  
tempted fate, and looked into the  
future, and-

PERRY

- seen it change before our very  
eyes by the choices we *chose* to  
make.

CHLOE

I'm scared.

PERRY

You should be. I'd be worried if  
you weren't.

Chloe stumbles over her words- bumpy breaths, consumed with  
fear and doubt.

CHLOE

Zatanna told me that the storm was  
coming, and that I should be  
prepared. But I'm not ready. I  
don't think I can stop him.

Perry reaches out, and grabs onto Chloe's hands.

PERRY

I believe in you.

(CONTINUED)

56 CONTINUED: (2)

56

Chloe breathes in the comforting and reassuring words. She manages a smile- a smile that brings tears. She can't hide the sadness, its not as hidden as she thought.

PERRY (CONT'D)

What aren't you telling me?

CHLOE

(long pause)

I'll tell you later.

And as Chloe turns away, she leaves Perry alone in the room with the horrible feeling that she might not come back.

SMASH CUT TO:

57 INT. UNDERGROUND, TUNNELS - NIGHT.

57

In the distance, the blonde figure staggers forward, into a patch of light- HOLLY. As she stumbles over, SELINA rushes into frame, dropping to her aid. Around them, faces begin to appear- an audience.

SELINA

Oh my god. You're alive...

HOLLY

How did you find me?

SELINA

I tracked the symbol. It led me here. Oh god, I thought you were...

(beat)

We have to go. I'm gonna get you out of here, okay? I'm taking you home. Come on-

Selina and Holly rise from the ground, and as they turn-

Selina stands, SURROUNDED. Lost faces rise from the distance, they circle her- she's a target. Crowded, blocked in. Her eyes dart around at the faces around her-

- two dozen in total. They are clothed in torn robes, dressed almost as slaves. Poor.

Holly staggers back, weak, behind Selina.

HOLLY

You shouldn't have come here.

A sharp turn, Selina looks to Holly, confused-

HOLLY (CONT'D)

You shouldn't have...

(CONTINUED)

A strong shadow intrudes over Selina, and she feels the atmosphere around her growing dark. Stale.

She turns, fear in her eyes, and- a GUN presses against her forehead. CLICK, and- BANG!

**BLACKOUT.**

END OF ACT FOUR

ACT FIVE

FADE IN:

58 INT. WAYNE ENTERPRISES, HEAD OFFICE - NIGHT. 58

The Joker enters, bounce in his step.

THE JOKER  
Harley, my dear...

Harley Quinn stands in front of a chair that has a broken, bloody Helena bound to it- her head bowed. A smile-

THE JOKER (CONT'D)  
Its show time.

The two come together, and-

WIDE VIEW of the room, pushing through to the window as we see the night sky fade into a state of twilight- between dark and light. The frames of the window soon disappear, and we find ourselves-

59 EXT. GOTHAM CITY, STREETS - TWILIGHT. 59

A large signal burns through the bipolar sky, almost like a cloud in the shape of a bat- bright, strong, burning...

DRIFT DOWN from the beacon, and...

60 EXT. ROOFTOP, GOTHAM CITY - TWILIGHT. 60

... we find THE DARK KNIGHT. He stands in front of a floodlight- the symbol of a bat in its core. His eyes are full of surprise, confusion, and-

Chloe appears behind him. Sure. Confident.

CHLOE  
I'm not the hero this city needs.

And he turns. Finds her.

CHLOE (CONT'D)  
You are.

THE DARK KNIGHT  
What is this?

CHLOE  
I had Oliver build it before we left.

(MORE)

(CONTINUED)

60

CONTINUED:

60

CHLOE (CONT'D)

I was just waiting for the right  
time to show it to you. To *them*.

She draws closer towards him.

CHLOE (CONT'D)

The eyes in the sky might be gone,  
but the bats always come out in the  
darkest of nights to keep watch.

THE DARK KNIGHT

Is this your way of declining my  
request for help?

CHLOE

No. This is me signing up for one  
last mission- *the last mission*.

THE DARK KNIGHT

I'll take it.

They share a smile- a team.

CHLOE

Lead the way.

As The Dark Knight turns, his cape WHIPS against the frame,  
blanketing us, as we-

CUT TO:

61

INT. ABANDONED REFECTORY - TWILIGHT.

61

PULL BACK from a ticking clock that sits on the wall,  
clicking over to: 5 AM. On the sharp CLICK-

SCARECROW turns into frame, staring off at the room that is  
full of crates and tables, complete with workers in front,  
eagerly awaiting orders.

SCARECROW

Its time.

The workers begin unloading the crates, collecting cannisters  
from within and loading them into chutes-

SCARECROW (CONT'D)

Gotham won't know what hit 'em.

A widening grin forms on his face, and- *BANG!*

A cannister EXPLODES in the face of one of the workers, and  
gas consumes his breath- seeps into his veins. His face is  
crippled with a smile that glues itself to his expression,  
crumbling to the floor. OUT.

(CONTINUED)

61 CONTINUED:

61

SWISH PAN around to find RICK FLAG. A fuming gun in his hand. Beside him, DINAH reveals herself-

DINAH  
Could say the same damn thing for  
you, *Scarecrow*.

Scarecrow sharply turns to face the intruders, and-

ENERGY morphs behind the villain. As WARP appears...

SMASH CUT TO:

62 INT. WAYNE ENTERPRISES, HEAD OFFICE - TWILIGHT.

62

As The Joker and Harley Quinn walk past the window-

- it SHATTERS. And two figures land in, shielded by a thick cape that cloaks them. The Dark Knight. Chloe.

The Joker, in front, stumbles around in shock- surprised at the intrusion. As The Dark Knight reaches for him- the clown intercepts it, and locks at the palms- a handshake.

An electrical surge THROWS the vigilante down, and The Joker succumbs to a hyena laugh. RUNS.

SWISH PAN to Chloe, rising from the shards of glass around her to face Harley Quinn. She is forced back with a kick to the chest, but as she regains balance, Harley latches onto Chloe, and SWINGS her around to the desk- CRAAASH.

Chloe falls to the floor, off the desk. She lifts herself up, slowly, in agony, to find-

HELENA. Bloody. Broken. Bound. Cuts stretch from the ends of her lips, rising up her face, across her cheeks- stained with fresh crimson colour.

CHLOE  
Helena?

Chloe's eyes fill with concern, and-

CUT TO:

63 INT. ABANDONED REFECTORY - TWILIGHT.

63

Scarecrow SNAPS around, and SLASHES his claws across Warp's face- blood sprays across the floor. He repeats the attack with his other hand, when-

Warp disappears in a surge of energy.

As Scarecrow turns- DINAH rushes him to the ground.

(CONTINUED)

63 CONTINUED:

63

SWISH PAN around the room:

- RICK FLAG skillfully takes down three attacking workers in quick, carefully laid out movements. Behind him, ALEXANDRA takes on two of her own, as-

WARP fades in and out around the room, apprehending a series of workers from everywhere.

Running through the chaos, EMIL reaches the cannisters, and begins removing them from the chutes, and repackaging them inside the crates.

CUT TO:

64 INT. WAYNE ENTERPRISES, HEAD OFFICE - TWILIGHT.

64

As Harley moves to descend on Chloe, a set of black gloves cling to her shoulders and she is LAUNCHED back, onto the floor. Rolling towards the empty window space, she slides out, and-

65 EXT. WAYNE ENTERPRISES, GOTHAM CITY - TWILIGHT.

65

Top floor. A helpless figure LATCHES on- last minute- to the edge as the rest of her body dangles like a hanging spider.

Harley Quinn. She hangs on for her life-

66 INT. WAYNE ENTERPRISES, HEAD OFFICE - TWILIGHT.

66

Chloe crawls to Helena's aid, and RISES in front of her. Above her, behind her bound friend, The Joker flees up a ladder that descends from the roof-

CHLOE  
(noticing)  
The Joker...

Chloe darts her eyes over to The Dark Knight who moves for the helpless Harley Quinn.

CHLOE (CONT'D)  
(to The Dark Knight)  
he's getting away!

He STOPS. Looks.

CHLOE (CONT'D)  
Go. I'll deal with the Misses.

As the Dark Knight races off to follow The Joker-

(CONTINUED)

66 CONTINUED:

66

Chloe moves for Harley Quinn. But as she drifts off, a hand reaches out and stops her- HELENA. She looks up, lifting her head, to reveal the scars in full. Chloe returns to her.

HELENA

Let. Her. Fall.

Chloe's eyes widen in horror, and-

CUT TO:

67 EXT. WAYNE ENTERPRISES, ROOFTOP - TWILIGHT.

67

A helicopter sits on a helipad at the furthest point of the rooftop. Racing towards it: THE JOKER. Almost there, and-

A BAT-A-RANG flies over his shoulder, and JAMS into the exterior of the air craft. It BEEPS, and- KABOOOOOOM!

The chopper EXPLODES into flames, and launches The Joker onto his back, his head bashing against the hard ground as it does. He rolls, delirious, to find-

The Dark Knight. He stands. Dead-end.

THE DARK KNIGHT

Its over, Joker.

The Joker simply laughs.

THE JOKER

We're only getting started, *batsy*.

As he struggles to lift himself off the ground-

CUT TO:

68 INT. ABANDONED REFECTORY - TWILIGHT.

68

Dinah is SPUN around by Scarecrow, and PINNED to the wall, painfully. She struggles- chaos ensuing in the background.

SCARECROW

The Joker requested death by laughter. But with you, I can make an exception.

As he digs his claws into Dinah's side, a SQUEAL escaping her breath as they begin to cut the surface- Scarecrow is pulled back, and off of her. He collapses to the floor, and-

ALEXANDRA. She glares, angry-

ALEXANDRA

Get the hell away from my daughter.

(CONTINUED)

From her side, Dinah pulls out a gun and aims straight down at the criminal. Her finger trails the trigger, teasing it...

EMIL (O.S.)  
(with conviction)  
Stop.

And Dinah looks up to see- EMIL. He approaches.

Behind him, Rick Flag and Warp remain still, unconscious bodies all around them- crates full of the previously unloaded cannisters.

EMIL (CONT'D)  
This team operated in the past by killing its targets, but that's not going to happen with me on the roster. Got it?

DINAH  
Arkham is down. So is this city's police station- there's no place for him here.

Warp steps forward.

WARP  
Name the country, and I can drop him off at whatever prison you like. But we don't kill.  
(eyes find Emil)  
Not anymore.

Dinah struggles, tears in her eyes.

DINAH  
The future. Did we save it?

Alexandra reaches out and places a hand on Dinah's shoulder- comforting.

ALEXANDRA  
We did.

And Dinah lowers the gun. Drops it. WALKS OFF-

Behind her, Scarecrow lay on the surface, petrified. Around him, unconscious bodies, and then the Squad, the people responsible, left in the wake. Dinah abandons them all, as we-

CUT TO:

The Joker staggers back up onto his feet. The Dark Knight remains still, close, but still.

(CONTINUED)

THE JOKER

This city failed you. They're just as ugly as the rest of us.

THE DARK KNIGHT

They're just human. Which is more than I could say for you.

THE JOKER

Hah. *Human?* They're the animals. They're the ones tearing the city apart from the inside out.

THE DARK KNIGHT

And here I thought that was *you*.

THE JOKER

I'm simply... observing. They're the real stars of the show.

(beat)

Speaking of observers...

The Dark Knight looks over his shoulder to find Chloe.

THE DARK KNIGHT

Where's Helena?

And Chloe bows her head as we-

CUT TO:

INT. WAYNE ENTERPRISES, HEAD OFFICE - TWILIGHT.

Helena pulls Harley up, off of the edge and holds her there, face to face- the only difference being Helena's feet remain on the ground.

HARLEY QUINN

Atta girl. Put me down.

HELENA

You took the one good, constant thing in my life and left me with *nothing*.

(erupting)

Nothing!

Harley Quinn crumbles into an innocent child.

HARLEY QUINN

I'm sorry. Please. I'm sorry. I swear. I'm sorry. Don't. Okay? Please. I - I...

(CONTINUED)

HELENA

Why did you do it? Why Gotham?  
Why me?

Her roar tears through Harley Quinn's body, and-

HARLEY QUINN

(stammering; scared)  
Mr. J doesn't want to be alone  
anymore- I don't want to be alone.

There, in Harley's eyes- *truth*. She, like Helena, has lost.  
She, like Helena, has the fear of being abandoned. Alone.

HARLEY QUINN (CONT'D)

(breathless)  
We just want somewhere to fit in.

Helena realises. Rage building...

HELENA

You did this. All of this- as part  
of some sick experiment to see if  
there were others out there as dark  
and as twisted as you. Well guess  
what, "*puddin*"?  
(beat)  
You picked the right city.

Fear enters Harley's eyes, and Helena releases her. As she  
descends from the building, spiralling down to her death...

Helena stumbles back, weak. Her skin is pale- she's lost a  
lot of blood. As she comes to terms with her actions, we-

SMASH CUT TO:

The Joker. He stands, breathless, realising how alone he  
truly is. A single tear, falling down his cheek...

THE JOKER

(defeated)  
It really is over.

The Joker turns his back, staring off at the wreckage of his  
escape route- the chopper. A beat, and-

- he drops down to his knees, arms heavy in defeat, weighing  
him down. As he crumbles in his loss, we come to-

The Dark Knight. He turns his back too. He passes Chloe, who  
remains still. Solid. In disbelief.

(CONTINUED)

71 CONTINUED:

71

CLOSE IN on the blonde as a spark ignites in her eye.  
Surprised.

CHLOE  
(to herself)  
He was wrong.

The Dark Knight turns to Chloe, curious.

THE DARK KNIGHT  
What?

A smile widens on Chloe's lips. And she faces him.

CHLOE  
Emil. He was wrong. This whole time  
I was trying to play by the rules-

FLASH CUT TO:

72 INT. WILLIAMS MEDICAL CLINIC, EMPTY ROOM - FLASHBACK. 72

Chloe sits in front of the television- EMIL on the screen.

EMIL  
If you choose to listen, everything  
I say will be set in stone, and you  
can't change any of it.

FLASH CUT TO:

73 EXT. WAYNE ENTERPRISES, ROOFTOP - TWILIGHT. 73

Chloe can't shake the smile that is glued to her face-

CHLOE  
I kept watching. He told me how to  
save Oliver. He told me to find you-  
said I knew how.

FLASH CUT TO:

74 EXT. ROOFTOP, GOTHAM CITY - NIGHT (FLASHBACK) 74

Chloe drags the blanket off of an unknown object to reveal  
the floodlight. She turns it on, and-

THE BAT SIGNAL burns in the night sky- a beacon.

FLASH CUT TO:

75 EXT. WAYNE ENTERPRISES, ROOFTOP - TWILIGHT.

75

Chloe continues, relieved.

CHLOE

He said I'd lead Bruce straight to him, and that-

(beat)

This means I don't have to say goodbye to Oliver. I can find him. I can make him remember...

Her eyes fill with hope of the future.

CHLOE (CONT'D)

I can raise my own daughter- I can have a family. Be happy.

She takes in a deep breath, tasting the bliss.

CHLOE (CONT'D)

I really thought this was it. I really thought I was going to d-

Words no longer escape her mouth as it fills with her own blood. Shock rewrites her expression, and we-

DRIFT DOWN to reveal a sharp, singed fragment of the wreckage pierced through her stomach- thin, skewed, and sharp. Her hands tremble, and-

THE JOKER removes the piece of landing skids and drops it by his side- no cunning chuckle, no victorious cheer. Black ink runs down his face- *angry. Miserable.*

Chloe slowly turns, faces him. Hope in her eyes-

FLASH CUT TO:

76 INT. CHAPEL - DAY.

76

Chloe takes another step forward down the aisle in her beautiful, elegant gown, and- STOPS. Her mouth fills with the taste of blood, and pellets of crimson red drop onto the path in front of her- tainting it and her white dress.

Her eyes rise up to- OLIVER QUEEN. He stands, in a tuxedo, at the end of the aisle, waiting for her.

OLIVER

Chloe?

Chloe takes another step forward, and- a blinding pain hits her. A patch of blood from her abdomen begins to grow larger and larger...

(CONTINUED)

76

CONTINUED:

76

Suddenly, everything around her begins to fade- the friends, the family, the seats, the flowers, the decorations. Then, a confused and upset Oliver- fading into oblivion.

TIGHT on the hope in Chloe's eyes. This perfect picture, not the future, but...

77

EXT. WAYNE ENTERPRISES, ROOFTOP - TWILIGHT.

77

...a dream. Hope fades in Chloe's eyes.

CHLOE

...but I...

And she collapses back- The Dark Knight CATCHES her in his arms and steadily lowers her to the surface. Her body trembles in violent spurs.

THE DARK KNIGHT

Chloe?

As her eyes fixate on The Joker, The Dark Knight matches her glare- rage consuming him.

With a growl, he RISES, and latches onto The Joker by his jacket. He runs him into the remains of the chopper, reaches out, SNAPS a piece of the propeller off, and RAISES IT- ROARS VIOLENTLY. AN ANIMAL. POSSESSED.

And now, the Joker laughs...

THE JOKER

Guess I'm not alone after all.

The Dark Knight STOPS. Keeps the implement risen-

THE DARK KNIGHT

(exploding)

I am *nothing* like you.

THE JOKER

You're *exactly* like me. I can see it. Right there, in your eyes.

(beat)

I can see it!

THE DARK KNIGHT

Shut up.

With his free hand, the vigilante CLOBBERS the clown in the face with incredible force.

He laughs.

THE DARK KNIGHT (CONT'D)

Shut up!

(CONTINUED)

Another punch- HARDER... And The Joker still laughs.

THE DARK KNIGHT (CONT'D)

I. Said. Shut. Up.

With each word, another punch, and on "up", The Joker no longer laughs. He slides down, off the scorched remains of the chopper, and collapses onto the floor. Unconscious.

The Dark Knight stumbles back, dropping the propeller.

CHLOE (O.S.)

... this can't be... be right.

He returns to Chloe, tears in his eyes as he faces her.

CHLOE (CONT'D)

I c- ca- can't die. I didn't...

The Dark Knight stands right above her. And as his eyes turn red with sorrow, he grabs his mask and REMOVES IT-

BRUCE WAYNE. His face is illuminated by the sudden eruption of light as the sun RISES, destroying the darkness. He stares down at Chloe, as-

- she opens her mouth to react, but instead she takes in a deep breath- the last breath she'll ever breathe- and... release. The hope in her eyes now vanished. *GONE*.

On her empty eyes, we...

**BLACKOUT.**

END OF ACT FIVE

EPILOGUE

FADE IN:

78 EXT. GOTHAM CITY, STREETS - MORNING.

78

"The Funeral" by Band of Horses

A long street presents itself to THE DARK KNIGHT, who is bathed in the sun's rays of light. In front of him, THE JOKER stands, hands cuffed behind his back- guided down the street.

CHLOE (V.O.)

The future.

Citizens step out into the open, watching as the threat against their city is finally captured. Among them, we catch glimpse of VICKI VALE. Proud of her hero.

As hope is restored in her eyes...

DISSOLVE TO:

79 EXT. GRAVE YARD, GOTHAM CITY - DAY.

79

PULL BACK from a gravestone that reads: '**In loving memory of Chloe Anne Sullivan**' as we come to find-

HELENA. Cuts along her lips- scars. She stands in front of it, a shoulder bag wrapped around her as she stares off at it, mournful.

CHLOE (V.O.)

We spend so much time trying to  
imagine what is waiting for us at  
the end of our journey...

She turns away, on her way out of the city as we-

DISSOLVE TO:

80 INT. BASE OF OPERATIONS, HALLWAY - NIGHT.

80

From the image of a skull resting in a crossed out circle, we drift off to find 'ALEXANDRA', staring through a window of a door in front of her.

Her vision leads to Dinah, inside a room, sleeping.

CHLOE (V.O.)

- hoping everything will turn out  
okay, hoping for... happiness.

(CONTINUED)

80 CONTINUED:

80

EMIL appears behind her.

EMIL

You told her we saved the future.

(beat)

Why did you lie to her?

And Alexandra turns to him with a sigh.

ALEXANDRA

As her mother, its my job to  
protect her. Sometimes you have to  
lie in order to do that.

Her eyes return to the window.

ALEXANDRA (CONT'D)

She's not ready to know what's  
coming. Not yet.

And off Alexandra's gloomy stare, we...

DISSOLVE TO:

81 INT. GOTHAM GAZETTE, PERRY'S OFFICE - NIGHT.

81

In his hands, PERRY holds an envelope. He opens it, and out  
falls a card. On it- a series of digits.

CHLOE (V.O.)

We sometimes forget we are shaping  
our future now.

And he looks up, realising...

DISSOLVE TO:

82 INT. UNDERGROUND BASE.

82

A set of elevator doors spread apart to reveal PERRY,  
wheeling out in his chair. The room is vast:

A series of computers are set up in a curved pattern with the  
hopeful glare of Perry reflecting off in them. He draws  
closer, and closer.

WATCHTOWER (V.O.)

Welcome to Watchtower, Mr. White.

And he smiles...

DISSOLVE TO:

83 INT. QUEEN TOWER, LOFT - NIGHT.

83

MOIRA stands at the door, bags around her shoulders, and a baby around her chest, safe- HOPE. She stops, and looks back at the now empty apartment. Stripped clean of everything.

CHLOE (V.O.)  
So go. Shape it. For you, and my  
daughter. Because she'll need you.

Moirira looks to Hope, strapped to her chest, and smiles down at her- keeping her safe.

And she reaches for the door, departing-

DISSOLVE TO:

84 EXT. GOTHAM CITY, ROOFTOP - NIGHT.

84

The Dark Knight stands, perched on the rooftop, watching over the city as darkness falls over it. As he does, we slowly pull back into-

A WIDE SHOT of the city, as we find the BAT-SIGNAL, high in the sky, restoring order in the city.

CHLOE (V.O.)  
And remember.

**BLACKOUT.**

THE SONG ENDS. Through the darkness, we hear her words...

CHLOE (V.O.)  
Never lose hope...

Out of black, flames erupt in the shape of a bat, bursting out of the darkness- a beacon. It EXPLODES, and-

# WATCHTOWER

The flames dissipate as a series of bats flood the frame, and cover us in BLACK.

(CONTINUED)

FADE IN:

ON A SET OF CLOSED EYES-

- as we slowly retract to make out a familiar face. SELINA. A beat, and- her eyes peel OPEN with a shrieking gasp. AWAKE.

POV SHOT: Dart back and forth through the shadowed room. A figure. A series of operating trays. An approaching figure. Sharp implements. An extremely close figure. Bandages. A masculine figure. Blood.

Out of the shadows, the figure reveals themselves-

His face, bandaged and concealed. The symbol- a red spine with the letter 'H'- is sewn on his black shirt, wrapped in a brown, leather jacket.

As screams ERUPT from Selina in jagged, fearful breaths, he places a finger on her lips, and:

HUSH

Hush...

ON SELINA'S WIDE EYES, WE-

**SMASH TO BLACK.**

END OF EPISODE.

END OF SEASON.