

WATCHTOWER

3.21 | 'Broken'

Written by
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Based on the character of 'Chloe Sullivan,'
Created by Al Gough and Miles Millar

Based on DC Comics Characters

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PRODUCED BY
TheVPN (www.vpn-tv.proboards.com)

WATCHTOWER

'Broken'

MAIN CAST

CHLOE SULLIVAN Allison Mack
 BRUCE WAYNE / BATMAN Christian Bale
 HELENA BERTINELLI / HUNTRESS Kayla Ewell
 VICKI VALE Yvonne Strahovski
 KYLE WILLIAMS / HUSH Bryan Greenberg
 TALIA AL GHUL Stana Katic
 JIM GORDON Dylan Walsh

GUEST CAST

ALFRED PENNYWORTH Michael Caine
 BARBARA GORDON / ORACLE Emma Stone
 DICK GRAYSON / NIGHTWING Patrick J. Adams
 DINAH LANCE / BLACK CANARY Alaina Huffman
 GABE SULLIVAN Robert Wisden
 HARLEY QUINN Nicki Minaj
 JAMES 'JIMMY' WINNICK Thomas Brodie-Sangster
 KATE SPENCER Dina Meyer
 PAULINE KAHN Carrie Fisher
 RA'S AL GHUL Jason Isaacs
 SARAH ESSEN Vera Farmiga
 SELINA KYLE Eliza Dushku
 THE JOKER Joseph Gordon Levitt

TEASER

FADE IN:

INT. LAW FIRM, OFFICE - NIGHT

Sunlit modern office. Pacing the room, CHLOE is unable to stand still. Sat behind a desk in front of her, a brunette woman, KATE SPENCER (45), grows impatient.

KATE

I don't know what to tell you, Chloe. You have been persistent in your efforts to hide behind your family as a drive to convince me that this court date is important to you, but now you're uncertain you'll be present to fight for your freedom? It doesn't add up.

CHLOE

Look, we both know my case is a losing battle. I announced who I was to the city. And now, whether they see me as a hero or not, they need me to help them stop Hush.

KATE

No, they don't.

Chloe pauses in her step, turning to Kate.

KATE (CONT'D)

Batman. Black Canary. Huntress.
(beat)

This city is full of people, like yourself, who hide behind personas to fight against those the GCPD have no idea exists. All I'm asking for is one night. Tomorrow night. For you to stop thinking about the city, and start thinking about yourself here.

CHLOE

I've walked down that road before, Kate. And it didn't end well.

(CONTINUED)

CONTINUED:

KATE

You can't carry the burden of saving this city on your own, and there won't be an opportunity to do any more good for Gotham if you miss this court date. Do you understand?

Kate can see her words settling into Chloe's mind.

KATE (CONT'D)

You don't want your daughter to grow up without her mother, do you?

OFF Chloe's struggle to reach a decision...

EXT. GOTHAM CITY, STREETS - NIGHT (LATER)

A car is parked against the gutter. Rushing her parents towards it, CHLOE is stopped by a frazzled MOIRA, carrying a young HOPE in her arms. GABE stops behind them.

MOIRA

Chloe, wait. Are you sure us skipping town is the right move here? Aren't we safer with you?

GABE

Your mother has a point.

CHLOE

Believe me, there is nothing I want more than to have my family around me. But right now, I have to do what's best for my daughter, and being in this city while Hush amps up his plans to bury us all, is not the safest option for her or you.

Moira sinks in defeat, then darts a nod towards Gabe. He disappears, into the car, and starts the engine.

CHLOE (CONT'D)

Go visit Lois in Metropolis. I'm sure she's missing Hope just as much as I will be.

Chloe kisses her daughter on the head.

MOIRA

I don't like this, Chloe.

(CONTINUED)

CONTINUED:

CHLOE

I'm going to be fine.

(beat)

There's nothing powerful enough to
take me away from my daughter
forever. I can guarantee it.

Convinced, Moira exits into the vehicle. As it drives off...

Chloe takes in a deep breath, feeling abandoned. Lost,
without her child. Suddenly, a large bat-symbol erupts into
the night sky. A hopeful smile returns on Chloe's face.

EXT. ROOFTOP - NIGHT

Stood by the floodlight, GORDON stares out at the city.

BATMAN (O.S.)

Looking for me?

BATMAN appears behind Gordon, calm and composed. Gordon is
the complete opposite, and derails...

GORDON

The war has started. It's time for
you to rally the troops and fight
back. Now.

BATMAN

What are you talking about?

GORDON

I found his base, then he found me.

Batman's composure drops, alarmed.

GORDON (CONT'D)

Don't worry. I knocked him out
before he could spot me, but I'm
sure he has that place rigged with
security cameras. It's only a
matter of time before he finds out
I was down there, and comes for me.

BATMAN

This base. Where is it?

GORDON

Elliot Manor.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

GORDON (CONT'D)

He has quite the lucrative design bleeding into the tunnels from his wine cellar that pave a path to what any uber villain would consider their 'secret lair.'

BATMAN

I don't know what to do with this information.

GORDON

We both know it's impossible to do anything until he makes his final move. So all I can ask of you is to be prepared.

(long pause)

There is one other thing.

BATMAN

I'm listening.

GORDON

My daughter. Barbara.

(beat)

When he finds out what I've done, he'll make her his target. I can't let that happen. So I need you to protect her for me. Please.

BATMAN

I promise.

Gordon breathes relief.

GORDON

Thank you.

BATMAN

I won't let anyone touch your family, Gordon.

OFF their partnership formed...

EXT. WINICK RESIDENCE - NIGHT

An establishing shot of a suburban house situated behind a beautiful white fence, and green lawn.

A shadowed figure looms past the residence, and disappears...

INT. WINICK RESIDENCE, LOUNGE ROOM - NIGHT

Lips part from a kiss.

(CONTINUED)

CONTINUED:

JACK (46) smiles back at JASON (42), withdrawing from his partner and disappearing into the kitchen.

JASON

You know, you're going to an awful lot of trouble for a dinner that Jimmy won't even fully appreciate with his eyes glued to that damn phone all the time.

Jack pokes his head around from the wall.

JACK

Shush, you.

A slight chuckle, and Jason shifts focus to the TV.

INT. WINICK RESIDENCE, BEDROOM - NIGHT

Fingers bash against buttons on a controller.

Sat in front of a television set, JAMES 'JIMMY' WINICK (19) glues himself to the screen, eyes frozen open.

Suddenly, everything turns black. A blackout.

JIMMY

Whoa, no, no, no, no. I almost had it. Ugh, damn it!

The light fades back in.

Stood behind Jimmy, Hush looms closer. He reaches for Jimmy, hands clasping his scrawny arms. A blue light glows.

HUSH

I want you to kill your parents.

Jimmy's eyes flutter, glow a bright blue, then set to normal.

Turning, Jimmy is offered a gun from Hush. He takes it into his hands, eyes focused with intent. The idea burns in his head. He's actually going to kill his parents.

INT. WINICK RESIDENCE, DINING ROOM - NIGHT

Jack sets the plates around the table. He's a real neat freak, making sure every dish is straight, and the cutlery is aligned perfectly. Satisfied, he smiles.

BANG! BANG! THUD!

Jack looks up from the table, completely rattled.

(CONTINUED)

JACK
Jason?

INT. WINICK RESIDENCE, LOUNGE ROOM - NIGHT

Rushing out into the room, a startled Jack stops at the sight of his son, Jimmy, holding a gun in his hand.

JACK
Jimmy? What are you- what have
you done? Oh my god!

Jack reaches a bloodied Jason, dead on the couch. He crouches to him, eyes filling with tears, and hands searching for a sign of life.

In front of him, Jimmy raises the gun back up to Jack's head.

JACK (CONT'D)
Jimmy?

OFF the gunshot...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

EXT. GOTHAM CITY, STREETS - DAY

Police vehicles jet across the roads in pursuit of a large, speeding black van. The doors to the back of the van kick open. HARLEY QUINN steadies a rocket launcher, then fires.

An explosion rips between two police cars, and divides them.

INT. POLICE VEHICLE - DAY

Behind the wheel of her car, SARAH's shock is illuminated in the blinding glow of the nearby explosion.

EXT. CONSTRUCTION SITE - DAY

Two police vehicles pull up outside, against a parked van.

Sarah claws out of her vehicle, and turns to the other three officers emerging, guns in hand.

SARAH

We go in together. Search the parameter. We're not leaving until both these clowns are in cuffs, on their way back to the nut farm.

The officers nod, agreeing. They pursue the site...

Leading the way, Sarah aims her gun out, accompanied by a small torch that lights the way.

Dust. Wreckage. Crates that pave the path to an empty abyss of shadows. A faint light manages to illuminate all of it, circling around everything in sight.

BANG! BANG! BANG!

Sarah jolts around to fire back -- BANG!

A lone bullet bounces from a heavily armored chest. Hush.

Startled, Sarah immediately draws her gun back. Her eyes survey the ground to where her colleagues lay dead, blood shaping a hole in all their heads. She looks back to Hush.

SARAH (CONT'D)

Wha- what are you doing here?

Hush closes in on her. Each step forward, she steps back.

(CONTINUED)

CONTINUED:

HUSH

I know you betrayed me, Sarah.

(beat)

To break someone's trust in the way that you did requires dire consequences, the kind you can never repair.

SARAH

No, I was only doing what you asked. You came too close to the case, I thought if I took him to your base of operations, you would finish it.

HUSH

Oh, I've finished it.

Backed into a high beam, Sarah freezes in front of Hush. He looms in, close to her ear, and whispers.

HUSH (CONT'D)

I don't suppose you've checked up on your son?

Green mist fades around Sarah. She is left, alone.

OFF her growing realisation, and utter fear...

INT. WAYNE ENTERPRISES, HEAD OFFICE - DAY

A television set rests in the corner, showing the news.

On the screen, an ANCHORMAN (40) reads the news with a superimposed image of THE JOKER and HARLEY QUINN beside him.

ANCHORMAN

It's been the third attack since their escape from Arkham, and citizens are desperate to know when the GCPD will finally be able to catch these criminals known only as 'The Joker' and 'Harley Quinn.'

BRUCE watches on, remote close to his chest and despair in his eyes. He aims for the TV, and turns it off.

TALIA (O.S.)

Sounds like you have your work cut out for you.

Bruce turns to the voice, finding TALIA. She enters.

(CONTINUED)

CONTINUED:

BRUCE

Things just keep getting worse.

TALIA

Which is why I'm here.

(beat)

I've come to say my farewells.

BRUCE

You're leaving again?

TALIA

Everything I've said remains true. Bringing my father back... I had to do it in order to uncover the truth about my brother and the threat he holds against your city.

(beat)

But now, he stands as just another threat, waiting in the shadows knowing you'll be too preoccupied with Hush to stop whatever move he intends to make.

BRUCE

I don't want you facing him alone.

TALIA

Careful, Bruce.

(beat)

It's starting to sound like you really care about me.

BRUCE

I do care about you.

Talia could almost get lost in those words, but stops herself. Back to business.

TALIA

Do not forget of the gift I have given you. It may be the only thing that will keep you alive.

BRUCE

We'll see.

TALIA

Don't be foolish, Bruce. And don't be stubborn. You may have stopped enemies of the past, but my brother has made himself unstoppable.

(CONTINUED)

BRUCE
Careful, Talia. Starting to think
you care about me.

TALIA
I sense you mocking me.

BRUCE
(with a laugh)
I'd never.

Talia rolls her eyes, and turns away. Bruce reaches for her.

BRUCE (CONT'D)
Seriously, though. No matter what
happens, you should know that I'm
proud of how far you've come.
(beat)
We wouldn't stand a chance against
this guy if it wasn't for you.

He leans in, and plants a kiss on Talia's cheek. She has
never felt more human. More loved. A smile widens.

TALIA
Hey. Don't act so surprised when I
come back alive, okay?

BRUCE
Wouldn't dream of it.

And Talia leaves, knowing deep down she may never come back.

INT. CLOCKTOWER - DAY

Crouched under the desk, BARBARA connects a set of wires into
the computer, then rises up to adjust the monitor.

BARBARA
Come on, baby. I'm not giving up
on you yet.

She types on the computer with precision. Suddenly, the
screen lights up. The monitor glowing with a load screen
that illuminates a widening smile on Barbara's face.

BARBARA (CONT'D)
Oh, you are too good to me.

The doors behind her open. Chloe enters.

CHLOE
Okay, time for you to head out.

(CONTINUED)

BARBARA
Should I remind you who actually
owns this place?

CHLOE
Legally, it's-

BARBARA
Alright, alright.

CHLOE
You're not safe here, Barbara.
(beat)
You must have known that when we
planned to lure Hush in and stop
him, that this place would no
longer be a suitable location for
our particular area of occupation.

BARBARA
Yes, but to be fair... you were
supposed to kill him.

CHLOE
If only it were that easy.
(beat)
Now, before he teleports back in
here to rip all our heads off, you
should go home.

BARBARA
Home? Where Hush broke in and
stabbed me? *That* home? That's
where I'm safest?
(beat)
Like it or not, Chloe. I'm a part
of this now. And that means you
can't just shut me out when things
don't go to plan. So if you want
to keep me safe, then let me know
what's going on.

Chloe's struggle turns abrupt, knowing she's out of time to
battle inner thoughts.

CHLOE
We found out who Hush is.
(beat)
It's Kyle. At least, it came from
Kyle. But if we can find him, we
can end this. All of it.

BARBARA

What about The Joker? And Harley Quinn? Are we just going to leave them roaming the streets?

CHLOE

I don't have time for them.

BARBARA

That's why you have me.

CHLOE

Fine. Dinah's back in town for a bit. She's staying with Helena. I suggest contacting them if you're not keen on dressing up in tights and fighting The Joker yourself.

BARBARA

Actually-

CHLOE

Not funny.

Barbara succumbs to much needed laughter.

BARBARA

What are you going to do?

CHLOE

I'm going to find Kyle.

BARBARA

And then what?

CHLOE

(genuine)

I don't know yet.

Barbara can see the turmoil. She rushes into her, and the two share an embrace. Chloe eases into it, and relaxes.

BARBARA

Stay safe.

CHLOE

You too.

Barbara withdraws, offers a smile, then leaves.

OFF Chloe, looking proud as ever...

EXT. GOTHAM CITY, STREETS - DAY

HELENA and DINAH brave the busy footpath.

HELENA

So you're telling me that Chloe
knew this whole time that you were
boinking her boyfriend?

DINAH

Eugh. Why do you have to say it
like that?

HELENA

Because I enjoy watching others
cringe. It's like a fetish.

Dinah bumps into Helena, playfully.

DINAH

You're so weird.

A loud scream echoes around them. Dinah and Helena find one
another, a shared look of urgency.

INT. ALLEY WAY - DAY

A woman, BETH (21) trips over her feet. Her face splashes
into a puddle, dirty water painting her fear. A hand reaches
down, and clenches her hair, peeling her head back to meet a
blade that traces her cheekbone.

BETH

Please, don't do this, Brian.

Holding the blade to her face, BRIAN (24) leans in closer.

BRIAN

I trusted you, and you betrayed me.

BETH

It didn't mean anything.

BRIAN

(exploding)
It did to me!

Brian slams Beth's face into the ground, then rolls her over
onto her back. She flails with each swing of the blade,
lines of red painting her arms and hands. She screams.

Rushing up behind, Dinah and Helena latch onto Brian--

(CONTINUED)

CONTINUED:

Thrown aside, Brian rolls to a stance, and searches for his knife. A boot claps against it, pinning the blade down.

BRIAN (CONT'D)
He said you'd be coming.

Staring down at Brian, confusion sets on Dinah's face.

DINAH
What?

BETH (O.S.)
How can you expect to save me?

Dinah jolts around to find Helena, backing away with her hands risen, with slow, cautious steps.

Beth slowly stands, gun aimed out at Helena.

BETH (CONT'D)
When you can't even save yourself?

Beth turns the gun in on herself -- BANG!

EXT. PRISON ISLAND - NIGHT (FLASHBACK)

OFF THE BANG -- blood sprays across Helena's face. She fills with complete disbelief. Trauma sets in, as the woman in front of her collapses to the side. Dead.

EXT. ALLEY WAY - DAY

Helena stands, frozen in the same trauma.

DINAH
Helena?

Dinah rushes to Helena.

From behind, Brian scoops up the blade from the ground and charges towards Dinah. She senses the attack, spins, and catches the blade.

BRIAN
Hush has plans for you, Helena.

CRACK! Dinah knocks Brian down, and out. Unconscious.

Returning to Helena, Dinah can't help but dart her confusion her way. Helena remains still, blood painting her face...

INT. WAYNE ENTERPRISES, HEAD OFFICE - DAY

Bruce overlooks the city from his window, phone to his ear.

BRUCE

I wish I knew why so many people
wanted to destroy this city when
there's so much life left in it.

SELINA (O.S.)

More than you know.

Bruce slowly turns from the window to find SELINA. Alive.

BRUCE

Alfred? I'm going to have to call
you back...

Lowering the phone in awe, Bruce disconnects the call...

OFF Selina, a small smile creeping on her face...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. CLOCKTOWER - DAY

Behind the computer, Chloe types away at the keyboard. A head set connects from her ear to her mouth.

ON THE MONITOR -- footage of a hospital room. Inside, KYLE lies unconscious in a bed. A nurse enters, eyes darting both ways before approaching the bed. They pull out a phone, and take a call. Turning to face the camera, a sinister grin forms on the lips of HARLEY QUINN. Static fills the screen.

Chloe stumbles back from the footage.

CHLOE

Guess you're more involved in this than I thought.

INT. GORDON RESIDENCE, BARBARA'S BEDROOM - DAY

Barbara pieces together her own amateur set up at her desk when her phone begins to ring. She takes the call.

BARBARA

Oracle to Watchtower: how may I help you this evening?

INTERCUT BETWEEN: CHLOE and BARBARA on the phone.

CHLOE

Very funny.

(beat)

My suggestion earlier about dealing with Dumb and Dumber is going to have to translate into more of an order. I just checked the security footage of Kyle's room, and it looks like Harley Quinn and The Joker took him.

BARBARA

Should have known they'd be working with Hush. Except... not.

CHLOE

Hush did manage to rescue them from imprisonment, so I guess when you draw the dots it makes sense.

(CONTINUED)

CONTINUED:

BARBARA

So what's our plan of attack?
Still going with the birds to trap
our prey?

CHLOE

I think they're our best bet.

Chloe pulls up security footage of the city.

ON THE MONITOR -- a series of squares detail several
locations all across Gotham. The Joker and Harley Quinn are
spotted outside a court house.

CHLOE (CONT'D)

I have a last known location for
our two least favourite clowns.

(beat)

Sending your way in three, two, one-

Chloe types away on the computer...

In front of her laptop, Barbara perks up as her screen shifts
before her eyes, now sporting the same security footage.

BARBARA

Got it.

CHLOE

Good. I've got to go. Unless I
want to spend life in prison, I've
got a date with the law to make.

BARBARA

Looks like you're not the only one.

ON THE LAPTOP the location of a 'court house' is highlighted.
The screen blinks, at the sound of keys clapping down, to
reveal 'Black Canary' and 'Huntress' profiles.

Barbara sits, inspired.

BARBARA (CONT'D)

Won't let you down, boss.

CHLOE

Thank you.

Barbara types away on the computer...

INT. HELENA'S APARTMENT, LIVING ROOM - DAY

Dinah turns into a shaken Helena, angry and confused.

(CONTINUED)

DINAH

What the hell happened back there?

HELENA

It's complicated.

DINAH

A woman blew her brains out after her 'attacker' told me, and I quote, "he said you were coming."

(beat)

I have the feeling you know more than you're letting on.

HELENA

Hush wants me dead, Dinah. Only he's a bit more theatrical when it comes to killing me off.

DINAH

The hell is that supposed to mean?

HELENA

He thinks if he loads the bullets, and hands me the gun, I'll aim the it on myself and pull the trigger.

DINAH

Helena...

HELENA

The other night I got so close to doing it. I had the gun in my mouth, ready to go...

Dinah realises Helena isn't someone to interrogate. Her anger fades, and empathy sets in.

HELENA (CONT'D)

You have no idea how hard it is to be here... to know that the only reason you are here... is because so many others had to die.

DINAH

It's not your fault.

HELENA

No amount of conversation is going to change how I feel, Dinah.

(beat)

I just want it to be over.

(CONTINUED)

DINAH
Hush? Or your life?

Helena looks to Dinah with no answer in her mind.

BZZ. BZZ. Dinah's phone vibrates.

She checks to see the caller. 'Oracle calling.' A look of confusion, and she answers it-

DINAH (CONT'D)
Hello?

JUMP CUT TO:

EXT. ROOFTOP - NIGHT (LATER)

Closing in on the edge, BLACK CANARY and HUNTRESS hold their ground, overlooking a large court house.

Canary adjusts her earpiece.

BLACK CANARY
We're in position.

INT. GORDON RESIDENCE, BARBARA'S BEDROOM - DAY

Sliding around on her chair, a bubbly Barbara reaches her computer. She cracks her fingers, ready for action.

BARBARA
Your earpieces transmit a frequency that allow me to pick up on any movement in the room. I'll be able to guide you through the court house like your own personal seeing eye dog. Although, I'd prefer if you'd call me Oracle over the intercom instead. Bad high school memories.

EXT. ROOFTOP - NIGHT

Huntress looks to Canary with a slight grin.

HUNTRESS
I think chatterbox is more appropriate, don't you?

Canary hits her headset, muting it.

(CONTINUED)

BLACK CANARY

Are you sure you want to go toe to toe with the woman responsible for killing your father?

HUNTRESS

Are you kidding? I wouldn't miss it for the world.

Canary latches onto Huntress when she turns, reeling her back in for her full attention.

BLACK CANARY

We don't kill. Ever.

HUNTRESS

You're a day late and a dollar short in that department.

Huntress pulls herself free. She reaches the edge, and fires out a grapple hook. As Huntress descends...

Black Canary activates her intercom, and reaches the edge.

BLACK CANARY

Canary to Oracle: I need you stay as focused as possible. Don't keep your eye off her for a second.

BARBARA

You got it. Good luck.

BLACK CANARY

I don't need luck.

Canary withdraws a small device that clicks, then extends a wire. She spins it, round and round, then launches it out as a line connects. As she descends along it...

INT. COURTROOM - DAY

A dozen henchmen flood the courtroom.

At the judge's stand, Harley sits in black robes, with a gavel she bashes against the desk.

HARLEY QUINN

Order. Order in the court.

Harley crumbles into a fit of laughter.

(CONTINUED)

CONTINUED:

HARLEY QUINN (CONT'D)

You know, I always dreamed of being
some big time, fancy schmancy
lawyer. Don't tell Mr. J, though.
He'll think I'm bonkers.

A giggle, and she rises from the stand.

Harley throws off the black robes to reveal her usual red,
white and all around colourful costume. Underneath, she
holds a gun in her hand.

HARLEY QUINN (CONT'D)

Mr. J. Judge J. Joker Judge.
(beat)
Aw, wouldn't he look so cute in
these robes?!

The Henchmen opposite her remain frozen. She aims the gun at
him, furious at a lack of response.

HARLEY QUINN (CONT'D)

I said, wouldn't he look cute in
these robes?

HENCHMAN

Yes, ma'am. Adorable, even.

HARLEY QUINN

Thank you.

INT. COURTROOM, UPPER LEVEL - NIGHT

Black Canary and Huntress exchange looks, crouched down.

BLACK CANARY

She's an actual nut job.

HUNTRESS

You're only just realising this?

Canary peeks up above the barrier, peering down at the room.

HUNTRESS (CONT'D)

What are we looking at here?

INT. GORDON RESIDENCE, BARBARA'S BEDROOM - NIGHT

Barbara types away at the computer.

(CONTINUED)

CONTINUED:

BARBARA

I'm picking up on twelve men. Two armed, guarding Harley by the Judge's stand. She's also packing.

INT. COURTROOM, UPPER LEVEL - NIGHT

Huntress fiddles with her grapple gun.

HUNTRESS

I'll shoot us a line. You first, then I'll follow in second.

BLACK CANARY

Sounds like a plan.

HUNTRESS

Once we've disarmed them, I'm going for Harley.

BLACK CANARY

And leave me with the dozen henchmen? So kind.

HUNTRESS

You were trained by a world class boxer. I think you'll be fine.

Huntress rises, and fires a line. Black Canary withdraws a baton, and leaps, sliding down from the upper level and descending fast into the courtroom. Huntress follows.

INT. COURTROOM - NIGHT

EEEEEE! A blinding cry screeches towards the Judge's stand.

Behind Canary, Huntress holds on with one hand, and aims a crossbow with the other -- PFT! PFT!

A bolt knocks each opposite guard down beside Harley.

Canary lands in front of Harley Quinn. She immediately aims her gun towards her. Canary catches the aim, redirects her arm and - BANG! BANG!

Two henchmen behind Canary collapse into the seats.

HUNTRESS

I've got her.

Huntress lands behind Canary, and tugs her aside.

CRACK! A forceful punch slams against Harley's jaw.

(CONTINUED)

CONTINUED:

Canary regains her balance, and turns to the swarm of henchmen coming her way.

BLACK CANARY

So be it.

Canary charges into the army against her...

INT. GCPD, HEAD OFFICE - NIGHT

Scattering through papers on a desk, a frantic Gordon searches for what cannot be found. Suddenly, his phone rings, and he answers.

GORDON

Sarah? Where the hell are you?
I've been trying to contact you all day... what- what do you mean you're at the hospital? What happened? Did he hurt you?

HUSH (O.S.)

I didn't touch her.

Gordon straightens, fear trembling through every fibre of his being. He's oblivious to the feminine voice rambling on the other end of the phone, unintelligibly.

GORDON

I've got to call you back.

He disconnects the phone, and slowly turns to find Hush.

HUSH

Hello, Gordon.

GORDON

Have you come here to kill me?

HUSH

Thinking about it.

Gordon notices the gun Hush lowers by his side. Gordon takes in a deep, all-knowing breath.

INT. COURTROOM - NIGHT

Black Canary cuts through each Henchmen with expertise, blocking with the baton, and striking down with forceful hits. One, two, three men collapse around her.

BLACK CANARY

This is hardly a challenge.

(CONTINUED)

CONTINUED:

Canary spins around an attack, flips, and strikes another...

Behind her, Huntress swings aimlessly at Harley, her aggression clouding her skill. Harley dodges, a giggle escaping her lips each time.

Harley withdraws a blade, and SLASHES -- a large cut paints across Huntress' cheek. She stumbles back, clasping her face with disbelief. Harley cackles.

Huntress charges, latching onto Harley and driving her into the wall. She bashes against it. Hard.

INT. GCPD, HEAD OFFICE - NIGHT

Hush closes in on Gordon.

HUSH

I've seen the future, Gordon. I've done all that I can to weasel my way into the grand scheme of things in an attempt to ensure my survival, but there are some moments in time that cannot be changed. Unfortunately, it makes killing you impossible.

GORDON

Then why are you here?

HUSH

Because there are other ways to keep you at arms length.

GORDON

(realising)

Barbara.

INT. COURTROOM - NIGHT

The final two henchmen corner Black Canary. She bounces between them, strike after strike, blocking their every attempt, before she hoists herself up between the two, and wedges their skulls together -- CRACK! They collapse.

Canary lands, and jolts around to find Huntress.

Huntress slams Harley into the wall, even harder. She raises the knife to cut free, but Huntress slaps it out of sight.

A genuine look of fear paints Harley's face. Powerless.

(CONTINUED)

CONTINUED:

HUNTRESS
You killed my father.

CRACK! Huntress pounds into Harley.

BLACK CANARY
Stand down.

HUNTRESS
You cut him open. Made him bleed
to death in my arms.

Huntress retracts a switch-blade.

BLACK CANARY
Stand down, Huntress.

Black Canary approaches. Huntress drops Harley, spins, and
kicks Black Canary to the ground. She returns to Harley.

CRACK! Harley punches Huntress back a step.

HARLEY QUINN
Well now the worms are eating him.

With a laugh, Harley rushes to fetch her blade. Huntress
launches, and jabs the blade six times into Harley's back
until she drops to the ground with a howl.

BLACK CANARY
Helena, no!

Harley rolls over, arms shielding her face. Cut after cut,
stab after stab, until Black Canary pulls Huntress off.

Laughter turns into jagged whimpers... cries of pain...

HARLEY QUINN
Kill me if you want. It won't stop
him. It won't stop either of them.

BLACK CANARY
What are you talking about?

Harley's howl soon returns to a sinister laugh.

HARLEY QUINN
Aren't you just wondering where
Mr. J is...?

OFF her rising laughter...

INT. GCPD, HEAD OFFICE - NIGHT

Gordon pulls the gun from behind him, and -- CRACK! He pistol whips Hush across the jaw.

Stepping around him, Gordon goes to run...

EXT. GOTHAM CITY, STREETS - NIGHT

Gordon runs through the streets, bringing a phone to his ear.

GORDON

Come on, come on, come on...

INT. WAYNE MANSION, BEDROOM - NIGHT

Selina rips Bruce's shirt up, and off from his chest. The two meet, lips latching on in total passion. Together. As they fall to the bed...

Drift along the set of clothes to find a phone. It buzzes with the notification, 'Gordon calling.'

INT. GORDON RESIDENCE, BARBARA'S BEDROOM - NIGHT

The laptop in front of Barbara disconnects. The lights go out. Barbara jolts back in shock.

BARBARA

The hell...?

KNOCK KNOCK! Barbara jolts to the distance noise...

BARBARA (CONT'D)

Dad?

INT. GORDON RESIDENCE, ENTRANCE - NIGHT

Reaching the door, Barbara pulls for the handle. It opens.

Standing in the doorway with a camera wrapped around his chest and a gun aimed out in front, The Joker pulls quick on the trigger, and -- BANG!

A bullet rips through Barbara, and launches her back.

CRASH! Barbara collapses against a coffee table, glass shattering underneath her.

Short, jagged screams belt from Barbara, clutching the bullet hole by her ribs. Fear sets in, and The Joker approaches, hovering over her. He leans down, getting right in her face.

(CONTINUED)

CONTINUED:

THE JOKER

Oh, you poor, poor fragile girl.

He raises the camera at her mortified expression.

THE JOKER (CONT'D)

Smile.

OFF the flash-

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. CLOCKTOWER - NIGHT

The door opens. An unmasked Dinah and Helena enter to find Chloe by the computer system. They meet in the middle.

CHLOE

Oh my god, are you two okay?

DINAH

Depends on your definition of 'okay.'

HELENA

Kyle wasn't with her. And The Joker was M.I.A.

DINAH

But don't worry. Harley was left with enough stab wounds to make up for the both of them.

CHLOE

Stab wounds?

Helena darts her eyes, almost furious at Dinah's reaction.

HELENA

She's a murderer. And a psycho.
(beat)
The only way to put those people down is with extreme force.

CHLOE

Or to throw them off a building...

HELENA

I didn't come here for judgement.
(beat)
Where's Barbara? Our connection cut out mid-fight.

CHLOE

That's strange.
(beat)
She wasn't working from the Clocktower. I sent her home. I thought it would be safer.

Helena and Dinah share a look of suspicion...

EXT. GORDON RESIDENCE, FRONT PORCH - NIGHT

Crashing up the stairs, Gordon reaches the porch, and frantically scatters for the door. It opens with ease as his hands barely touch it. It shouldn't have been that easy...

INT. GORDON RESIDENCE, ENTRANCE - NIGHT

A light paints a path towards an unconscious Barbara, bloodied and broken atop hundreds of shards of glass.

Gordon covers his gasp with his hand, completely broken.

GORDON
Barbara? Oh, baby no. No, no, no.

The closer he moves in... BANG! The door slams behind him.

Gordon jolts around to find The Joker. He aims a gun out at an unsuspecting Gordon. He growls, ready to pounce.

THE JOKER
Nah, uh, uh...

GORDON
Why would you do this? She- she's not a part of this. She's not-

THE JOKER
To simply... prove a point.
(beat)
Here's to crime, Commissioner.

THWACK! A plank of wood cracks against Gordon's skull from behind, and he collapses to the ground. Unconscious.

The Joker smiles back at his henchmen.

THE JOKER (CONT'D)
Who's ready for the circus?

OFF his sinister laugh...

INT. WAYNE MANSION, LIBRARY - NIGHT

Bruce stands, peering out the window. Footsteps approach, and a robed Selina enters, luring as ever.

SELINA
What are you doing out here? Why don't you come back to bed?

(CONTINUED)

BRUCE
I can't stop thinking.

SELINA
About us?

BRUCE
About everything.

Bruce withdraws from the window, and returns to Selina.

BRUCE (CONT'D)
You were right, Selina.

SELINA
I don't like where this is going.

BRUCE
We're not the kind of people to
settle down, and while I know we're
always going to be in each other's
lives, there's someone else you
need more than you need me.

Bruce hands over a piece of paper. Selina takes it,
confusion written across her face until her eyes catch
glimpse of the writing on the torn paper. She smiles.

BRUCE (CONT'D)
And she's waiting for you.

Tears fill Selina's eyes.

SELINA
You found her.

BRUCE
You have Chloe to thank for that.

SELINA
(with a laugh)
Man, she can not butt out of our
love life, now can she?

A shared laugh. Bruce is happy for her, but disappointed.

SELINA (CONT'D)
Thank you.

Selina and Bruce meet for a simple kiss. A goodbye.

Reaching the door, Selina stops in her tracks. She turns
back, and offers Bruce a smile.

CONTINUED: (2)

SELINA (CONT'D)

You know, maybe I'm wrong as well.

Bruce looks back to her, listening.

SELINA (CONT'D)

Maybe we do get our happily ever
afters after all...

A simple nod, and Selina departs. Forever.

Bruce takes a moment, reflecting on their time, finding peace in their farewell. He reaches into his pocket, and withdraws his phone. 'Missed call: Gordon.'

BRUCE

Oh, no.

OFF the revelation setting in on Bruce's face...

EXT. GOTHAM CITY, STREETS - NIGHT

A large shop front with television sets in front of it show footage of The Joker. Shaky-cam.

In front of the shop, Chloe watches...

THE JOKER

Soon, this city you all claim to
love will be nothing but blood and
ash and tears. And I want you to
remember the true architect behind
Gotham's inevitable destruction.

(beat)

Me.

His laugh echoes through the city...

INT. CLOCKTOWER - NIGHT

Dinah and Helena watch on with nervous expressions.

ON THE COMPUTER SCREEN -- the same news footage plays of The Joker, dangling the camera in front of him.

THE JOKER

Hush has infiltrated every last
spec of purity in this deadbeat
town, except of course, your
beloved former Commissioner and
good friend of The Batman's.

The angle shifts to Gordon, tied, bound, bloodied and beaten.

INT. GOTHAM GAZETTE, HEAD OFFICE - NIGHT

Stood in front of the TV. KAHN and VICKI.

THE JOKER (O.S.)

I hope you're listening, Batsy.
I'm putting on one hell of a final
show. And you better be paying
close attention, or I might just-

ON THE TV -- the camera spins, capturing a bat that cracks against Gordon. He is knocked back, chair shattering as the defeated man sprawls against the ground. The camera rattles against his broken frame, then finds The Joker once again.

THE JOKER (CONT'D)

Crack.

(beat)

And kill the only decent man left
in all of Gotham.

INT. BAT CAVE - NIGHT

Bruce stands, dressed in his suit without the mask. He watches on at the bat-computer, showing the footage.

ON THE MONITOR -- The Joker, up close and personal.

THE JOKER

Find me at the Amusement Mile in my
own personal funhouse.

(cackles)

I think it's time for me to know
just what makes you tick. Tick.

(beat)

Boom.

EXT. AMUSEMENT MILE - NIGHT

Fireworks explode above the park, erupting in the sky as though it were a beacon...

EXT. GOTHAM CITY, STREETS - NIGHT

Chloe turns away from the television sets, and brings a phone up to her ear. Urgent.

CHLOE

I'm sorry to leave you hanging like
this, Kate, but I came to this city
to complete a mission and if I have
to go on the run once again just to
see it through then so be it.

(MORE)

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

(beat)

I hope you can forgive me.

Chloe hangs up, and heads off...

INT. BAT CAVE - NIGHT

Bruce holds the bat-mask in front of him, contemplating everything. From behind, ALFRED enters.

ALFRED

I hope you're not actually considering making an appearance at this amusement park, Master Bruce.

BRUCE

Gordon's dead if I don't.

ALFRED

This whole city will be dead soon enough. You need to choose your battles, sir.

BRUCE

I am choosing.

Bruce turns to face Alfred, confident.

BRUCE (CONT'D)

A man's life is on the line. A man who represents the only hope this city may have left. And if The Joker takes that away, then we don't stand a chance against Hush.

ALFRED

Don't you see that they're working together? I fear you will be walking right into a trap.

BRUCE

The Joker doesn't want to kill me, Alfred. He wants to prove that I'm exactly like him. And maybe it's time I give him that.

ALFRED

No, you tarnished your identity as the Dark Knight because he made you into a monster. The Batman needs to be more than the criminals he seeks to put down.

(CONTINUED)

CONTINUED:

BRUCE

Batman. The Dark Knight. They're
just a mask.

(beat)

The Joker isn't ready to know the
man underneath it.

Bruce brings the mask to his face, donning it. He turns off,
ready to go to war.

Alfred rushes to him, stopping him in his path.

ALFRED

I beg you. Don't do this.

He looks to him, not as Bruce, but as THE BATMAN.

BATMAN

I do what this city needs me to do.

Pulling free, Batman disappears OS.

Abandoned, Alfred sinks into himself, unable to bear the
thought of what might happen.

HUSH (O.S.)

It's hard to watch the birds leave
the nest, huh?

Alfred jolts around to find Hush.

ALFRED

Bru-

Hush grips Alfred's neck, drowning out his cry for help.

HUSH

I'm afraid he can't help you now.

(beat)

But there is something you can do
to help me...

Hush's hand glows a bright blue.

OFF Alfred's eyes sharing the same, vibrant colour...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. JOKER'S FUNHOUSE, AMUSEMENT MILE - NIGHT

Shadows consume the scene. A spotlight hits the center of the room where Gordon sits, bound to a chair. He is bloodied, and beaten, eyes buried below...

BATMAN (O.S.)
Gordon?

Rushing into the spotlight, Batman reaches Gordon. He crouches down, and unfastens the ropes around him.

BATMAN (CONT'D)
I'm going to get you out of here.

Freed, Gordon throws the loose ropes from him, and stands.

BATMAN (CONT'D)
Let's go.

CRACK! Batman drops from an unsuspecting hit.

GORDON
You were supposed to protect her.

BATMAN
Jim-

THUMP! Gordon kicks Batman back into the ground.

GORDON
(exploding)
You promised me!

BZZ! Sparks sizzle around Gordon's back, and he collapses.

Behind him, The Joker emerges, sporting his green buzz cut, white face paint, and widening, blood red grin. He carries a tazer in one hand, and a gun in the other.

THE JOKER
Lover's quarrel. How exciting!

Batman peels himself from the ground, standing.

BATMAN
Joker.

(CONTINUED)

THE JOKER
Reunited at last.
(beat)
Have you missed me?

BATMAN
Why are you doing this?

THE JOKER
Absence makes the heart grow
fonder, Batsy.
(beat; deeper, darker)
The things you do for love.

BATMAN
Hate to break it to you, but I'm
just not that into you.

THE JOKER
I see you've developed a sense of
humour since our last encounter.

BATMAN
Hardly.

Batman raises his fist. The Joker aims his gun for Gordon.

THE JOKER
Move and I shoot.

Batman withdraws, not risking it.

THE JOKER (CONT'D)
I knew it the second I saw you on
that rooftop. You and I have a
connection. The same soul in two
different bodies.

BATMAN
You're insane.

THE JOKER
You will be too. Eventually.
(beat)
All it takes is one simple push.

The Joker pulls the trigger-

THWACK! A bat-a-rang claps against the gun, redirecting the
aim for the distance... BANG!

The Joker turns, into Batman. He tackles him OS.

CONTINUED: (2)

OFF Gordon, opening his eyes to find a loaded gun rested in front of him, ready for the taking...

Batman, on top of The Joker, pounds hit after hit into his face. Laughter grows louder with each strike from The Joker, who guides the tazer back in sight.

BZZK! Sparks throw Batman off of The Joker.

Batman quickly rises to catch The Joker's hand. He squeezes, and pops the tazer out of his hold. The Joker hisses.

BATMAN

This ends tonight.

GORDON (O.S.)

You're damn right it does.

Batman turns into Gordon- BANG! A bullet throws Batman down.

The Joker stumbles back in shock. His eyes dart between a fallen Batman, and a vengeful Gordon, aiming the gun now at him. The Joker is in complete shock.

THE JOKER

Now, now. Don't do anything crazy.

OFF Gordon, aiming the gun...

INT. CLOCKTOWER - NIGHT

Dinah returns to the room to find Helena by the window.

DINAH

I just got off the phone with Vicki. She says Harley's been taken back to Arkham. They're going to patch her up there, hopefully in a straight jacket, but after what you did I'm not sure she'll be needing one.

HELENA

Great. Now I know where to find her so I can finish the job.

Helena turns from the window to face Dinah.

DINAH

You don't mean that...

(CONTINUED)

HELENA
Harley killed my father. She's the whole reason I'm a-

DINAH
A what? A murderer?

HELENA
Yes.

DINAH
The hell happened to you, Helena?

HELENA
I forgot that you skipped out on us all. Here's a recap for you.

(furious)
Harley Quinn murdered my father, and the only person dumb enough to save me from the ticking time bomb of my own self destruction - the woman I grew to love - blew her brains out in front of me in some effort to save me one last time and now I'm left to suffer - alone - while that bitch gets a second chance at life and it's not fair.

DINAH
You're turning your grief into a crusade that only lends you borrowed time before you're left to face what's really hurting you.

HELENA
And what's that, huh?

DINAH
Yourself.

Helena scoffs, trying to dart her eyes away...

DINAH (CONT'D)
You are one of the strongest people I've ever known, but your enemy here isn't some physical threat you can beat on until they're dead.

(beat)
Hush knows it. He can see it. And he's using it as a weapon to get what he wants and you cannot let him in. You cannot give up.

HELENA
I already have.

Helena withdraws from Dinah, defeated and drained. She simply walks away.

DINAH
Helena?

HELENA
Don't follow me.

Helena exits.

OFF Dinah, left to do nothing but watch on...

INT. JOKER'S FUNHOUSE, AMUSEMENT MILE - NIGHT

The Joker raises his hands in mercy while Gordon maintains his aim, clutching the gun even tighter than before...

GORDON
Why'd you do it? Why did you come
for my family?

THE JOKER
You're the one who pissed off the
big guy, not me.

GORDON
Hush.

THE JOKER
He can be very persuasive.
(beat)
He said it happened eventually
anyway. I was just... speeding
things along. Nothing personal.

GORDON
You broke into my home. You shot
my daughter. And you left her to
bleed out on the floor alone.

THE JOKER
Oh, she'll be *fine*!

GORDON
I swear to god, I'm going to-

BATMAN (O.S.)
Don't.

CONTINUED:

Gordon shifts his attention to Batman, rising to a stance.

BATMAN (CONT'D)

Don't kill him Gordon. Can't you see that's what he wants?

(beat)

Hush wants to break the only good man left in this city. The only just man. You.

THE JOKER

Great minds think alike, Batsy.

BATMAN

The Joker's just a pawn. He always has been, and he always will be.

THE JOKER

You know what's really funny?

(beat)

When poor little Barbara answered the door, she was so happy to see you come home that it took her a little bit longer to realise that not only was her big, heroic daddy not coming home, but that when I pulled the trigger on the gun I had aimed for her ribs, no one was going to hear her die.

Gordon raises the gun for The Joker's head. He laughs.

BATMAN

Gordon, stop.

THE JOKER

Do it, ha! Come on, old man, shoot me. Finish me off.

BATMAN

No.

Gordon shifts his aim between The Joker, and Batman, warding him off from interfering.

THE JOKER

Your daughter will never be able to walk again, so why should I?

BATMAN

Gordon, don't listen to him.

(CONTINUED)

THE JOKER
(cackling)
You'll never be able to walk her
down the aisle.

GORDON
Enough.

Gordon pulls on the trigger -- OFF THE BANG--

INT. HELENA'S APARTMENT, LIVING ROOM - NIGHT

Helena opens the door, pushing into the apartment. She enters the living room, and stops at the sight of DICK.

HELENA
Get out.

Dick turns from the window to find her.

DICK
No, Helena. We need to talk about
this. I'm not leaving you alone,
not after what you told me the
other night. I want to help you.

HELENA
You want to help me? Okay, fine.

CRACK! Helena clocks Dick across the jaw, he stumbles into a coffee table that rattles all the items off.

DICK
Helena...

Helena rushes Dick into the wall, pinning him against it.

Dick pushes back, and Helena swings- CARAACK!

Blood spits against the floor. Dick lowers his hand from his bloody mouth. She takes another swing, and Dick dodges.

Helena hisses as her fist hits the hard wall.

Dick pivots, and pushes Helena down. She hits the couch.

DICK (CONT'D)
What the hell are you doing?

Helena reaches for a fallen glass. She rises, and swings-

SMASH! Shards explode around Dick's cheek. He stumbles back while an untamed Helena pounds into his side, hit after hit.

(CONTINUED)

CONTINUED:

Dick blocks, then swings-

CRACK! Helena takes the hit, removing her hand from her lip to find blood.

Dick looks almost regretful.

DICK (CONT'D)

I'm sorry, I didn't mean to-

Helena elbows Dick in the face. He stumbles around her, and turns into a kick. Dick falls against the coffee table. It shatters underneath him.

Rolling over, he finds Helena, jumping on top of him. She beats into him, wildly growling with each strike.

Dick leans back, and kicks his legs up.

Launched over him, Helena hits the ground, and slides into the next room.

Dick stands, and turns into a charging Helena. She locks onto him, and drives him into the wall. He bangs up against it with a howl.

HELENA

You. Can't. Save. Me.

Each word she offers another punch. Dick catches her last swing, and strikes back-

CRACK! Helena falls back, hitting the side of the couch.

DICK

Stop it.

Helena charges back up from the ground.

DICK (CONT'D)

That's enough.

Dick kicks out his leg, forcing Helena to the ground, beside all the glass. She reels in a piece, and comes back-

SHLICK! A large gash cuts across Dick's arm.

Helena swings again, and Dick catches her arm. He latches onto her shoulder with his free hand, and drags Helena up, and into the wall. She drops the glass, tiring.

(CONTINUED)

CONTINUED: (2)

Each violent swing, or vibration grows weaker, and weaker, as Dick holds her there, against the wall, and blocks each attack. Helena grows tired. She cries. Defeated.

HELENA

Kill me.

Closed fists slap against Dick's chest, weak.

HELENA (CONT'D)

No. Please, kill me.

Helena crumbles into him. The two slide down, Dick sheltering her under his arms.

DICK

It's going to be okay. You're going to be okay.

Giving in, Helena allows herself to feel it. She cries against him, letting it all out...

INT. JOKER'S FUNHOUSE, AMUSEMENT MILE - NIGHT

The Joker sits up, clenching his knee that bleeds out.

THE JOKER

Knew you didn't have it in you.

Batman steps around The Joker to reach Gordon.

BATMAN

You had me worried there.

Gordon shifts his aim for Batman now, keeping him at arms length with the gun aimed for his chest.

GORDON

Don't come any closer.

BATMAN

Gordon, this doesn't change anything. I didn't mean to-

GORDON

This changes everything.

(beat)

If you come anywhere near me, my family, or my city again, the next bullet goes in your head.

BATMAN

I'm sorry. I'm so, so sorry.

(CONTINUED)

GORDON
Shut up. You don't get to
apologise. You don't get to...
(beat)
Just don't.

Gordon throws away the gun, and walks off.

THE JOKER
Looks like it's just you and me
again, Batsy.

Batman lowers his head, feeling the guilt of it all.

INT. CLOCKTOWER - NIGHT

A phone buzzes on the bench. 'Kate Calling.'

Swiping for it, Chloe brings the phone up to her eyes,
uncertainty filling her face. She hits 'ignore.'

ALFRED (O.S.)
Ms. Sullivan?

Startled, Chloe jolts around to find Alfred.

ALFRED (CONT'D)
Hush wanted me to give you this.

Alfred digs into his pocket.

Chloe's face fills with stress, stumbling back to prepare for
the worst.

Alfred withdraws a vial from his pocket. The virus.

CHLOE
No, no, no, no, no, no!

Chloe rushes for him, but it's too late. The vial drops.

OFF the vial shattering, the virus releasing, we...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. GOTHAM GAZETTE, HALLWAY - NIGHT

Heading towards an elevator, Kahn holds a phone to her ear and a smile on her face.

KAHN

As much as I'd like to uproot my life and go spend a blissful vacation with you, I'm a little busy trying to not have a panic attack over the fact that Hush could very well kill us all.

She hits the button, and waits for the elevator.

KAHN (CONT'D)

And I love you too. I know ours isn't the easiest love story or the most ideal situation, and things are complicated and never going to be easy, but love never is, right?

The doors open, and Kahn enters.

INT. ELEVATOR - NIGHT

The doors close in front of Kahn, and she soon grows serious.

KAHN

Once this whole war blows over, I promise I'll get out of the city and we can have a nice weekend away together. Maybe. I mean, I'll try. More than likely.

(beat)

Yes, I know that was a poor use of the word 'promise.' Shut up.

Kahn crumbles under a laugh.

KAHN (CONT'D)

I've got to go. I'll call you tomorrow.

(beat)

I love you too. Bye.

Kahn hangs up the phone.

(CONTINUED)

CONTINUED:

DING! The doors part to reveal a suited man fumbling over as a sharp blade is ripped out of their back.

KAHN (CONT'D)

Oh my god-

Rising from the dead reporter, a man in torn and ripped clothing locks eyes with Kahn.

Kahn hits the control panel, heading for the top floor.

The man steps into the elevator, and palms over Kahn's mouth as she goes to scream. He runs the blade into her side, her eyes widening as if they were to explode. Muffled scream.

The doors close behind them.

INT. COURT HOUSE, KATE'S OFFICE - NIGHT

Kate holds a phone to her ear.

KATE

Whatever it is you were planning on doing, do it now. The judge has cleared a warrant for your arrest.

Bullets echo in the BG. Kate jolts around at the sound.

THROUGH THE WINDOW -- a series of other offices. A guard is hit with an arrow, and collapses. Dead. Men and women in torn robes rush in, wielding medieval weaponry.

The door kicks open, and a woman enters carrying a crossbow.

Kate raises her hands in mercy.

INT. GOTHAM GENERAL, HALLWAY - NIGHT

Gordon rushes through the hallway. He reaches a room, and pushes the door open.

INT. GOTHAM GENERAL, BARBARA'S ROOM - NIGHT

Rising from the chair by Barbara's bedside, Sarah jolts up at the sight of Gordon. He is shocked by her presence.

GORDON

Sarah?

SARAH

I went to your house to find you, and found her.

(CONTINUED)

CONTINUED:

Gordon returns his focus to his daughter. Fast asleep.

SARAH (CONT'D)
Unfortunately, your daughter wasn't
the only family Hush went after.

GORDON
Jimmy?

SARAH
Hush killed his parents.

Gordon brings Sarah in for an embrace.

GORDON
We're going to stop him, Sarah.
He's not going to win this.

NURSE (O.S.)
Get away from me!

A loud scream echoes through the room. Gordon shifts to the sound, unravelling from the hug and rushing to the window.

THROUGH THE WINDOW -- a swarm of robed men and women flood the hospital. Nurses, doctors, surgeons, families, patients, are in the crossfire of the war. Bodies drop. People scream. Blood sprays. Knives shimmer. War.

Gordon stumbles back from the window.

GORDON
It's begun.

OFF the fear in Gordon's eyes...

INT. GOTHAM GAZETTE, HALLWAY - NIGHT

DING! The elevator doors open. Kahn's body collapses forward, blood stained hands reaching out in horror.

The man steps around her, and proceeds forward...

KAHN
(weak)
Vicki... no...

Immobile, Kahn slowly fades into unconsciousness. The elevator doors attempt to close, bouncing off her body with each failed attempt, and trying again...

INT. GOTHAM GAZETTE, HEAD OFFICE - NIGHT

Vicki faces the window, back turned to the door. She holds a phone to her ear.

VICKI

I know the weapon came from Wayne Enterprises, and I know that its your expertise that can help me.

Approaching the door with a blood stained knife, the killer continues to make slow, cautious steps in the BG.

VICKI (CONT'D)

No, no I don't want to reverse the effects. I want you to give me something that can stop him.

OFF the killer reaching the door...

RA'S (PRELAP)

I know why you're here.

INT. TEMPLE - NIGHT

Stood before a large throne where RA'S AL GHUL sits, Talia is surrounded by a league of assassins, unarmed.

RA'S

The marvellous thing about having an heir who can see the future is that I can prepare myself for your latest betrayal of my trust.

TALIA

You have broken that yourself.

A step forward, and blades are withdrawn, halting Talia.

TALIA (CONT'D)

Do not mistake me for a fool. You plotted my death from the very beginning. Everything that happened, all of it... was because you planned it.

(beat)

You needed me dead, so that when Bruce Wayne resurrected Chloe Sullivan, I could inhabit her body, and my brother's journey to becoming Hush, becoming your vessel to fulfill your prophecy, could finally be fulfilled.

(CONTINUED)

CONTINUED:

RA'S

And yet here you are, thinking your fate hasn't already been sealed.

TALIA

You have always underestimated my capabilities.

RA'S

Foolish girl. You are completely surrounded.

TALIA

Except I don't see an army of assassins wielding blades at my expense. I see bodies waiting to drop, and paint the ground in which I will end you on.

Talia spin-kicks a sword to the ground...

The dozen assassins around her move in as she rolls across the ground, swoops the sword up into her possession, and meets the attack.

Expertly, Talia cuts through three assassins, then blocks an oncoming strike. She pivots, and elbows the assassin behind her, meeting another with a powerful kick.

Spinning the blade into a reverse, she drives it into the fallen enemy behind her, withdraws it, and blocks another blade in front. Swords lock.

RA'S

Kill her.

More assassins flood in.

Talia bounces between attacks, blocking, striking, blocking striking. Bodies continue to drop around her, while more and more flood in to fight. She's an army all on her own.

Smoke pellets erupt around her. Clouded in grey.

Between blocking strikes, Talia catches glimpses of a man through the smoke. Kyle.

TALIA

Brother?

A blade slices up her arm. She hisses, stumbling back.

The smoke clears.

(CONTINUED)

CONTINUED: (2)

Talia blocks an attack in front, then a blade jabs from behind, piercing her. She spins around, and clocks the attacker. A knife jabs her twice from behind.

Spinning around, Talia cuts down two more men.

Back turned to another assassin, a blade slices down her back. She drops, then quickly spins around and blocks a sword coming down on her.

Block, strike, block, strike. She rises. Fighting on...

Suddenly, a large sword rips through her shoulder. A knife cuts three gashes across her arm, leg, and back. An elbow clocks into her, and she collapses to the side.

RA'S

Enough.

The assassins separate.

Talia struggles to lift herself off the floor. Bloodied, wounded, and down. She shifts her attention to Ra's, bearing her battle scars like the warrior she is.

RA'S (CONT'D)

All that time spent with mere mortals has made you weak.

Clutching the sword by her side, Talia LAUNCHES IT-

Track the blade, a straight arrow in the wind, travelling towards a startled Ra's, when- a hand jolts out from the side, and catches the blade.

Lowering the sword by his side, Kyle reveals himself.

KYLE

Tsk, tsk, tsk.

(beat)

I've seen the future, sis. You can't throw any surprises our way.

Talia scoffs, then finds blood spilling from her mouth.

KYLE (CONT'D)

I really wanted this to go differently. I had hoped we could stand together. A family, reunited. I know how much you always wanted that. I know how much you always wanted to be loved.

INT. WAYNE ENTERPRISES, HEAD OFFICE - DAY (FLASHBACK)

Bruce leans in, and plants a kiss on Talia's cheek. She has never felt more human. More loved. A smile widens.

INT. TEMPLE - NIGHT

Content washes over Talia's expression.

TALIA

I was loved.

Kyle reaches her, raising the blade up above his head.

KYLE

Rest well, sister.

The blade swings down, and we-

CUT TO BLACK.

END OF EPISODE