

WATCHTOWER

Christmas Special
"Chill"

Written by
Jack D. Malone

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

Based on DC Comics Characters.

EXECUTIVE PRODUCERS

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PRODUCED BY

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

WATCHTOWER

"Chill"

CAST

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

GUEST CAST

MR. FREEZE
VICKI VALE Yvonne Strahovski
HOLLY Alona Tal
NORA

TEASER

FADE IN:

1

EXT. GOTHAM CITY, STREETS - NIGHT.

1

Snow floods in from the heavens. The streets are busy. The citizens that stride on by carry large wrapped presents, stroll trollies along full of gifts, or rush from one shop into another. Cars zoom back and forth - the place is packed.

VICKI VALE stands in front of a camera with a microphone held in front of her.

VICKI

Its Christmas Eve here in Gotham City, and there isn't a single frown to be turned upside down. The faith in our heroes has been restored, and just one month has passed since the entire city was shaken by the devastation that prodigy of Gotham's biggest crime lord, *Falcone*, brought upon us.

Vicki turns to face the old lady, ALICE-LOUISE JENKINS, beside her who looks eager to be on live television.

VICKI (CONT'D)

I'm here with a faithful citizen, Alice-Louise Jenkins.

(beat)

Tell me, Alice. Do you think Christmas will be just as good as last year?

ALICE

Oh, it should be wonderful, darling. What isn't to love?

VICKI

Do you think Gotham can be at ease knowing there are heroes out there watching over us?

ALICE

Of course, sweetie. Those handsome policemen can't protect everyone. God bless these heroes for taking time out of their busy lives to make sure us old ladies get home safely. God bless.

Alice begins to trail off, in a little world of her own, and Vicki returns to the camera.

(CONTINUED)

VICKI

You hear that, Gotham? Looks like Santa isn't the only eye in the sky tonight.

(pause)

I'm Vicki Vale, and this is the Gotham Gazette Live News. Back to you, Henry.

The CAMERAMAN lowers his camera, and Vicki lowers the microphone down by her side.

CAMERAMAN

These fluff pieces are like nails on a chalkboard, Vale.

VICKI

They're not ground breaking stories, but that's not what we're going for here. A month ago today, Gotham was being torn apart from the inside out. If these vigilante heroes the public were so quick to cast aside didn't step in to do something, we'd all be dead.

Vicki and Cameraman head off into the direction of their news van. They carry both their tools with them.

CAMERAMAN

Its Christmas Eve, Vicki. We don't need to keep reminding the city of the mistakes we made.

VICKI

Its not just a *mistake*, alright. The public has the power --

CAMERAMAN

"-- and if one person turns their back on these heroes, the rest of the city will too."

(beat)

Yeah, Yeah. You keep saying that.

Vicki slides the news van door open, and the Cameraman places his camera inside, stored away. He CLOSES the door, and returns to Vicki.

CAMERAMAN (CONT'D)

So hope is restored in the city, that's great. Are we going to be spending the rest of our career making sure that hope isn't crushed? Or are we going to break some interesting stories for once.

1 CONTINUED: (2)

1

VICKI

I know. This bites. But its better than being stuck behind a desk on Christmas Eve, that's for sure. Besides, aren't you a little relieved that the crime rates in this city have decreased a whopping thirty-five percent?

CAMERAMAN

That's great. It is. But our jobs rely on interesting stories. And for the past four weeks, its been the same story over and over again.

VICKI

Come on. Lets head back to the bullpen. See if our Editor has anything new for us to talk about.

Vicki opens the door to the van, and hops inside. She fastens her seat belt and places her hands on the wheel. Cameraman enters from the opposite side, and arrives in the passenger seat. The two exchange looks, as we --

CUT TO:

2 INT. OLIVER & CHLOE'S APARTMENT, BATHROOM - NIGHT. 2

WATER splashes up into frame, and we PULL UP to find the reflection of CHLOE SULLIVAN in the mirror.

We find the difference between the two, and Chloe stares at herself with deep thought. She pats down her face, and reaches for a towel.

OLIVER (O.S.)

You okay in there, Chloe?

Chloe takes in a deep breath. Manages a smile.

CHLOE

I - I'm fine.

Chloe opens the bathroom door and steps out into the --

3 INT. OLIVER & CHLOE'S APARTMENT, BEDROOM - NIGHT. 3

OLIVER stands by the window, and stares out at the city. He makes a quick glance at Chloe, who smiles back at him.

CHLOE

What are you looking at?

(CONTINUED)

OLIVER

We've done a lot of good since
we've come here, haven't we?

Oliver lays his hands out alongside the window sill, and
Chloe closes in on him. She runs her fingers along the blades
of his shoulders.

CHLOE

Yeah. We have.

OLIVER

Guess we can sleep easy tonight. I
doubt Christmas is a night to worry
about - then again, this is Gotham
City we're talking about.

Chloe's eyes trail off towards the

DIGITAL ALARM CLOCK,

that sits on the dresser drawer near the bed. It clicks over
in minutes, as it then reads -- '12:01.'

Chloe smiles, and her eyes meet with Oliver's, who is now
turned away from the window.

CHLOE

Merry Christmas.

A small chuckle escapes Oliver's widening grin.

OLIVER

Merry Christmas.

Oliver and Chloe embrace.

Her head is rested on his chest, his on her head. His smile
is contagious. However, Chloe's smile droops and she looks
more worried than ever before.

OLIVER (CONT'D)

Nothing ever bad happens at
Christmas.

SMASH CUT TO:

Customers SCREAM as they race out the store. GUARDS lay
across the floor, unconscious. But they are not bruised, nor
terribly injured.

PAN ACROSS the floor. Shards of glass. Destroyed furniture.

(CONTINUED)

Find a set of mysterious boots - almost like those of a spaceman's. RISE UP. A suit. Heavy. Strong. Its silver in colour, and as the light hits it, bright blue reflects. Its beautifully constructed.

In the suit, is a man -- MR. FREEZE. His skin is as blue as the ocean, if not bluer. Cold. Very cold. He looks unaffected by the temperature. Embraces it. *

Mr. Freeze holds a large DIAMOND in front of him, that glows as the light bounces off it. In the other hand, a large weapon of sorts. *

Its a FREEZE RAY. Its long in its length, and bulky in its structure. With a tight grip, he rests it down his side, as he stares into the diamond. *

A small hopeful grin forms on his surprisingly still lips.

MR. FREEZE
Soon, my love. I promise you.
(beat)
Soon.

A horde of approaching FOOTSTEPS sounds, and POLICE begin to flood through.

OFFICER
Freeze!

MR. FREEZE
As you wish.

Just as they're about to reach the entrance, Mr. Freeze aims his FREEZE RAY in their direction.

In fear, the POLICE officers step back, as the entrance becomes sealed off in a thick layer of ice. Solid.

MR. FREEZE lowers his weapon, and raises his chin. He turns off to find a FIRE ESCAPE. He looks back over his shoulder, at the helpless officers who struggle to smash the ice down to reach him.

MR. FREEZE (CONT'D)
Merry Christmas.

As Mr. Freeze disappears towards the FIRE ESCAPE, we can't help but --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

5 INT. GUIDO & HELENA'S APARTMENT, LIVING ROOM - MORNING. 5

The entrance door opens, and HELENA enters the room with a bunch of bags containing gifts, and her own handbag that hangs from her shoulder.

GUIDO sits in the living room, on the couch, and turns to find Helena as she places everything down by the door. She sighs over dramatically, and approaches her father.

GUIDO

Is that a means of celebration?

HELENA

I didn't get the job. I totally screwed up the interview. God. I wonder if I'd get points by saying I used to be the frickin' Huntress!

Guido laughs.

GUIDO

I don't know why you're so stressed about work *now*. I mean, my job at Wayne Enterprise manages to pay the rent, the bills, and put food on the table. We're not exactly *broke*.

HELENA

I, uh ... I can't just keep living off of your hard work. And besides, it's Christmas. What's the point of buying someone you love gifts if it's with their money, huh?

*

GUIDO

Is that what this is about? Gifts?

(beat)

You really don't --

*

Guido's eyes find all the plastic bags.

GUIDO (CONT'D)

-- oh! You already did.

*

HELENA

They say Los Angeles never sleeps. All the shops in Gotham didn't close until 6 am this morning.

(beat)

That's ... that's ridiculous.

(MORE)

(CONTINUED)

5

CONTINUED:

5

HELENA (CONT'D)

I'm thankful - but its still
ridiculous.

Helena collects her bags, and heads towards her bedroom. She
disappears a moment, but soon returns.

*

Guido is deadlocked on her.

GUIDO

Have you heard the news?

HELENA

Why? Falcone back from the dead
already? God, I knew we wouldn't
catch a break. This time we should
just go into hiding. Because the
only thing killing me today will be
stress.

GUIDO

No -- its not -- no.

Helena arcs her brows, and heads off towards --

6

INT. GUIDO & HELENA'S APARTMENT, KITCHEN - MORNING.

6

HELENA approaches the fridge, and pulls an apple into her
hands. GUIDO follows her in.

*

GUIDO

Some guy in a suit with a freeze
ray stole some big expensive
diamond. They're still trying to
smash the ice down to get inside
the store.

HELENA

(laughs)

Wow.

Guido looks confused as Helena bites into her apple.

GUIDO

What? What's so funny?

HELENA

A freeze ray? This guy is going to
pretty extreme lengths to steal a
diamond.

GUIDO

You're not worried even in the
slightest?

(CONTINUED)

HELENA

I mean, yeah ... there's a part of me that hears about a crime and wants to go out and do something about it, but that's not who I am anymore. If Chloe needs me, I'll be there for her. But until this suit wearing, freeze ray owning, diamond stealing criminal lays a hand on my friends or family, its not my problem.

Helena pats her father on the forearm and heads out of the kitchen. Guido is left in his own sigh. He shakes his head, and we --

CUT TO:

INT. OLIVER & CHLOE'S APARTMENT, BEDROOM - MORNING.

CHLOE begins to roll over, her body still under the sheets. Her hand reaches over for OLIVER, but she finds his leg instead. He is sitting up.

Chloe begins to wake, confused. She peers up at OLIVER who sits up in the bed.

CHLOE

Ollie? What are you --

Chloe follows the direction in which Oliver stares to find MOIRA SULLIVAN. GABE SULLIVAN.

Gabe shakes his head with a sigh. However, Moira can't contain her smile.

GABE

We *have got* to stop meeting like this.

*

CHLOE

Mum? Dad?

OFF Chloe's horror, we ...

JUMP CUT TO:

INT. OLIVER & CHLOE'S APARTMENT, LIVING ROOM - MORNING.

GABE and MOIRA sit opposite each other on the couches. They are in the middle of a conversation.

MOIRA

I told you we should have called.

(CONTINUED)

GABE

Well, next time we can call first.

MOIRA

Next time? I'm pretty sure they
won't let us over here anymore.
They'll probably change the locks.

Gabe bows his head in shame, as CHLOE and OLIVER enter. Chloe
straightens her shirt frantically, as Oliver scratches at his
neck with nerves. *

CHLOE

So, uh ... what a nice surprise. I
can't say I expected this.

MOIRA

We just wanted to surprise you.

Gabe raises his hand in a little fist pump.

GABE

(lack of enthusiasm)
Surprise!

Moira shoots Gabe a small look of shared disappointment,
before her eyes return to Chloe.

MOIRA

We just wanted to be there for you
for the holidays. *

(pause) *

We've missed out on so much
together, and ... well, its
Christmas. Its about family being
there for one other. *

Oliver looks to Chloe with a smile. She doesn't show the same
emotion. She's stressed.

GABE

Figured we could have lunch
together. You know, catch up. *

Chloe takes in a breath, and places a hand on her stomach.
Moira catches on, but the others don't. She sighs.

CHLOE

I, uh ... I need some fresh air.

Chloe moves towards the door, and grabs her coat. LEAVES. *

RETURN to Oliver. He looks just as confused as Gabe. Moira,
however, is suspicious. She SNAPS back around to Oliver and
they meet eyes. *

JUMP CUT TO:

9 EXT. WATCHTOWER, GOTHAM - MORNING. 9

The main headquarters stands tall in the city. SCOPE around the structure, as we slowly find the massive window that sits at the very top of the building. The shadow of a feminine figure appears on it. *

10 INT. WATCHTOWER, HEADQUARTERS - MORNING. 10

CHLOE sits against the window, and stares down at the city. The approach of footsteps helps indicate another presence. She slowly turns her head to speak.

CHLOE
Ollie, I'm sorry I --

Its BRUCE. He looks puzzled.

BRUCE
Not the face you were expecting ...

CHLOE
But just as happy to see.

Chloe slides off the window sill, and RISES to Bruce's level. The two embrace in a friendly hug.

CHLOE (CONT'D)
I feel like the only time I get to see you lately is on TV. *

BRUCE
Yeah, seems that way, huh? Lately I've been at a tug-o-war between putting the city back together and rekindling the flame with Selina that seems to have died during the whole: *strung up and tortured* phase of my life.

CHLOE
Which gives me the impression you aren't here just to catch up.

Bruce nods with a smirk that builds its way up on his face. *

BRUCE
You know me too well.

CHLOE
Okay. So spill the beans. Are we talking end of world, apocalyptic chaos here, or are we talking relationship problems. Both of which I've had experience with, but am no expert at.

(CONTINUED)

Bruce shakes his head.

*

BRUCE
Have you seen the news lately?

CHLOE
No, why?

BRUCE
A jewelry store was robbed last night, by no ordinary thief.

CHLOE
So I can assume Catwoman isn't behind this again?

BRUCE
No, its someone new. They had perfected some sort of freeze ray. Did quite a lot of damage.
(beat)
Now I think ... if we pool our resources together, we just might be able to --

*
*
*
*
*

Chloe interrupts with her curiosity.

*

CHLOE
Why is Bruce Wayne of all people interested in some mysterious jewel thief? Selina Kyle and Gotham City isn't enough on your plate?

Bruce is lost with his words. He takes a moment.

BRUCE
Christmas is always that time of the year where you get to sit around with your parents and just pretend like nothing else exists but you, your mum, your dad --

CHLOE
Your Butler.

Bruce can't help but release a small chuckle, but soon returns to his previous tone.

*
*

BRUCE
Ever since I lost my parents, its never been the same. I guess I just want to keep myself busy. And at least with this I'm not just wasting time.

CHLOE

I understand. Oliver's the same way. Although he'd never admit it.

BRUCE

What about your parents?

CHLOE

They're back in town, actually. Its hard, though. I want so badly to reconnect with them, and to have them be a part of my life, but --

(beat)

I feel like I'm trying to make up for the past, when the past has made me who I am. I just ... I don't know if I have enough room for them in my life right now, and I know how bad that sounds.

*

*

*

BRUCE

They're your parents, Chloe. If I could spend a day - just, one more day with my parents, I would.

*

*

CHLOE

You're right. Thank you.

(beat)

Have a good Christmas, Bruce.

*

Chloe smiles at Bruce as she begins to proceed passed him and towards the exit. She stops and turns.

CHLOE (CONT'D)

Oh, and rain check on that icy front page story?

Bruce nods and manages a smile to send Chloe on her way. We focus in on Bruce as his smile is gone. His eyes slowly drift off towards the CENTRAL COMPUTER.

OFF this, we ...

SMASH CUT TO:

11 INT. OLIVER & CHLOE'S APARTMENT, LIVING ROOM - LATER. 11

The door OPENS to reveal CHLOE. She returns to her apartment, rushed. A small smile creeps on her face, but soon fades when she only finds

OLIVER

in the living room.

(CONTINUED)

CHLOE

Wh - where'd they go?

OLIVER

Out to lunch. What happened to you?

CHLOE

I needed some fresh air. Did they leave a number or an address where we can find them?

OLIVER

No.

Chloe looks disappointed. Her head drops.

OLIVER (CONT'D)

But they did invite us to a pretty fancy exhibition in the city tonight. Got two tickets. Did you want to go?

CHLOE

An exhibition? What kind of an exhibition?

OLIVER

I don't know. Paintings. Artifacts. All the things posh people would find interesting. It could be fun.

CHLOE

In what universe does that sound fun?

OLIVER

When do we get the chance to dress up like rich people and look down on the high class superior people of Gotham City.

CHLOE

You are one of the high class superior people of Gotham City.

OLIVER

I don't use words like *shallow* or *pedantic*.

CHLOE

(laughs)

I'm pretty sure you said that the other night about my cooking.

OLIVER

I, uh -- You --

11 CONTINUED: (2)

11

Oliver sighs, and Chloe lightly punches Oliver in the shoulder with a grin.

CHLOE

Okay, we'll go.

Excitement fills Oliver's eyes.

CHLOE (CONT'D)

On one condition ...

JUMP CUT TO:

12 INT. MUSEUM, GROUND FLOOR - NIGHT.

12

OLIVER stands by the entrance dressed in an Elizabethan suit, with a frilly neck and wrist-ends. The trousers stop by his knees, and expose his calves. He has a round hat on his head and a look of shame on his face. His eyes ease on over to

CHLOE,

who stands by his side; she struggles to hold back laughter.

Chloe is dressed in an elegant black gown. She has white pearls around her neck, and bangles on her wrists. Her hair is done up with a curly strand on each side that hangs passed her face.

CHLOE

You. Look. Ridiculous.

It finally arrives: laughter belts from Chloe's lungs.

OLIVER

I feel ridiculous.

Chloe threads her arm around his and drags him off into the crowd as we --

CUT TO:

13 INT. SUB ZERO BASE, UNDERGROUND - NIGHT.

13

Fog rushes through - ice cold. The suited figure emerges from its thick bulk, and MR FREEZE reveals himself. His face is full of sadness as he approaches a woman behind glass, sustained in cryostasis.

Mr. Freeze places his hand on the glass where her beautiful, unresponsive, frozen face glares out.

(CONTINUED)

MR. FREEZE

Nora. My sweet, Nora. After tonight
I should have raised enough money
to fund my cure. I will save you.

His hand trails along the glass, and he pulls it back.

MR. FREEZE (CONT'D)

Just in time to see the snow.

A smile blossoms on Mr. Freeze's purple lips, and he nods at his still wife. He turns to face his FREEZE RAY, which sits on a rack. He pulls it in, and stares up, straight at us.

MR. FREEZE (CONT'D)

Its going to be a cold Christmas.

He COCKS the FREEZE RAY, as we --

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

14 INT. BAT CAVE - NIGHT.

14

DRIFT DOWN from the sharp crevices of the cave, and we find the large COMPUTER. BRUCE sits in front of it. He is already in the DARK KNIGHT suit, but missing the mask.

ALFRED enters behind him.

ALFRED

I trust you've made progress,
Master Bruce?

BRUCE

I've mapped out all the robberies
in the past two weeks, and have
pinpointed a central location where
our ice thief could be hiding. I
just need to transfer the
coordinates from the computer to my
tracking system, so I don't get
lost.

*

ALFRED

Very well, sir. Will you require
any assistance?

BRUCE

I think I've got it covered,
Alfred.

ALFRED

Damn. Here I was hoping you'd wish
to use me as a human shield.

*

*

BRUCE

I'm saving that for later.

Alfred chuckles to himself.

ALFRED

Well, best of luck. I'm sure you'll
be needing me later. You never
return without some sort of battle
scar, which, may I say, is rather
ridiculous.

*

BRUCE

Where would a hero be without their
butler, Alfred?

ALFRED

My thoughts exactly.

(CONTINUED)

14 CONTINUED:

14

Bruce shoots Alfred a smile before he RISES up from the computer, mask in hand.

BRUCE
Don't wait up.

ALFRED
I always do.

Bruce places the mask on his head -- *THE DARK KNIGHT*. The looks in his eyes grow dark, determined, as we --

*

CUT TO:

15 INT. MUSEUM, SECOND FLOOR - EXHIBITION - NIGHT.

15

Inside a large room, a well dressed woman leads a crowd of people - that holds both CHLOE and OLIVER - as they observe and examine the beautiful paintings held up on the walls, and the interesting artefacts and sculptures that are displayed.

Oliver rolls his eyes at all the weird looks darted his way.

OLIVER
This is extremely uncomfortable.

CHLOE
Oh, come on. Its funny.

OLIVER
This is not how I imagined we'd spend our Christmas.

CHLOE
I'm surprised this place is open. Usually everything is closed on Christmas.

OLIVER
Since Bruce stepped in to fix the city, he decided to keep business' running so they won't go bankrupt. Christmas is *technically* postponed until Wednesday.

CHLOE
I thought the money he funded would be enough?

OLIVER
Apparently not.

The two begin to drift off, and they run into MOIRA and GABE.

GABE
Oof. Oh, Chloe!

(CONTINUED)

MOIRA
(ecstatic)
You guys made it.

*

Moira's eyes scan Oliver.

MOIRA (CONT'D)
Uh ... I like your ... uhm --

GABE
All the ... frilly-ness looks, uh,
great, Oliver.

OLIVER
Chloe thought it would be funny. I
don't know why I listen to her.

CHLOE
Because I'm your future Mrs. Queen,
so I get to order you around from
here on out.

Chloe playfully tugs on his suit, and he smiles back at her.

MOIRA
Did I mention how happy I am for
the two of you?

GABE
I'd give the whole: "*you better
make an honest woman out of her*"
speech, but I mean ... its Chloe.
There's not much you can do now.

*

Chloe nudges Gabe on the arm.

CHLOE
Hey!

Gabe laughs.

GABE
I'm just joking, kiddo.

CHLOE
So the exhibition, huh? How did you
afford all this?

MOIRA
Not to take advantage of Gotham's
suffering, but everything has been
priced down since ... well since --

GABE

Since a major crime lord fooled everyone into thinking vigilante heroes were terrorists and blew half the city up trying to kill everyone.

(beat)

Seriously, Chloe. I think Metropolis was a lot safer than Gotham City.

Chloe looks to Oliver, then back to her father.

CHLOE

There's nothing left for me in Metropolis. My home is here now.

MOIRA

Have you spoken to Lois, lately?

CHLOE

I think she's still under the impression I'm dead, Mum.

MOIRA

So? It would be a nice surprise to see you again. *

CHLOE

Right. *"Surprise, Lois! Yes, I did fake my death and forgot to tell you, but its fine, right? No hard feelings?"* Not exactly a conversation I'm ready to put myself, or her through. *

MR. FREEZE (O.S.)

Ladies and Gentlemen.

Chloe, Oliver, Moira and Gabe instantly turn around upon hearing the menacing voice, and find MR. FREEZE. He stands in front of everyone with an artefact in his hand, and a FREEZE RAY in the other. *

MR. FREEZE (CONT'D)

To avoid the icy chill of my wrath, I suggest you leave now.

Mr. Freeze AIMS the gun out at the ceiling, and sends a massive burst of ice that engulfs the chandelier. It becomes frozen in thick, heavy ice, and collapses to the floor -- it shatters in front of everyone. *

People start to SCREAM and run off. We find --

CHLOE. She stumbles back into the crowd, away from her fiance and parents. She clutches her stomach, and begins to RUN.

(CONTINUED)

15 CONTINUED: (3)

15

OLIVER turns around to Chloe, but she is gone. *

OLIVER
(confused)
Chloe ... *

Moira and Gabe look on in horror.

MOIRA
Where'd she go?

OLIVER
I - I don't -- *Chloe!*

OFF their fear, we ...

SMASH CUT TO:

16 EXT. GOTHAM CITY, ROOFTOP - NIGHT.

16

DRIFT UP from a gargoyle that sits on the end of a rooftop to find the DARK KNIGHT perched on the edge. He stares down at the ever busy city of Gotham as night cloaks it.

The Dark Knight looks down at his tracker. It blinks GREEN in the direction he is facing. *

He looks back out at the city, and as he RISES, a large

WHIP

ropes around his neck, and pulls him back off the edge. He maintains balance, but SNAPS around to find CATWOMAN.

CATWOMAN
If it isn't the *big. black. bat.*

The Dark Knight TUGS at the whip and pulls Catwoman into him.

DARK KNIGHT
I'm not one of these precious
jewels for you to steal, Catwoman.

He detaches himself from the whip and throws it to the ground. Catwoman smiles, and returns her focus to him from the whip.

CATWOMAN
I already know that.

Catwoman runs her hands up the Dark Knight's chest and reaches his face. Her finger meets his lip, and she pulls back; she scratches him, lightly. He hisses. *

(CONTINUED)

CATWOMAN (CONT'D)

Diamonds you can't cut. But you
scar pretty easily.

DARK KNIGHT

I don't have time for this.

CATWOMAN

Oh, come on. This cat likes the
chase. Whatever has your attention
doesn't look this good in leather,
does it?

DARK KNIGHT

Don't tempt me.

The Dark Knight PUSHES her away and returns towards the edge.

Catwoman obtains her whip as he does.

CATWOMAN

Afraid to tap into that dark side
you keep hidden behind that mask?

DARK KNIGHT

I'm not the only one with a mask.

Catwoman approaches the Dark Knight, and embraces him from
behind. She runs her hands over his chest. As they begin to
lower, he SNATCHES them, and throws her hands off of him. *
*

The Dark Knight steps down, off the ledge, and away from her. *

Disappointed, Catwoman follows him with a child's moan.

CATWOMAN

Come on. Its not every day I get to
meet a real superhero. Amuse me,
would you?

DARK KNIGHT

I'm no hero.

CATWOMAN

That makes two of us.

The Dark Knight turns to face her.

DARK KNIGHT

What do you want, Catwoman?

CATWOMAN

What every woman wants.

Catwoman caresses her leather-bound body. *

DARK KNIGHT

I'm not interested.

CATWOMAN

Aww, shucks. And here I thought this little game of cat and mouse was actually going somewhere.

(beat)

Damn.

*

Catwoman dances up onto the edge herself.

CATWOMAN (CONT'D)

Oh well. I guess I'll have to find other ways of holding your interest.

The Dark Knight trails off, until --

*

CATWOMAN (CONT'D)

Then again, I can't exactly make hell freeze over with the pull of a trigger, now can I?

He STOPS. Turns. Intrigued and curious.

*

DARK KNIGHT

What do you know about that?

CATWOMAN

Ooh. Nice try, *Dark Knight*. But you've got to test the waters before you go diving into the deep end. And I like a guy who takes his time. Maybe later, huh?

And Catwoman FALLS back, off the edge, and descends into darkness. The Dark Knight RUNS off towards the edge, and stares down. She's gone.

His eyes drift off towards the opposite building where he finds CATWOMAN; she climbs up onto the rooftop, and starts to run. His cape WHIPS back as he leaps off the edge, and he glides down to the lower rooftop on the opposite building.

The Dark Knight lands, and looks up at Catwoman. She shoots him a wink, and smiles.

CATWOMAN (CONT'D)

Catch me if you can.

And Catwoman turns off.

(CONTINUED)

16 CONTINUED: (3)

16

We CLOSE IN on the Dark Knight as a smile blossoms on the little of his face we can see. As he follows her trail, we can't help but --

*
*

CUT TO:

17 INT. MUSEUM, SECOND FLOOR - EXHIBITION - NIGHT.

17

CITIZENS scream as they rush passed the frame. In their absence, we reveal OLIVER. He stares on at MR. FREEZE who piles more and more artefacts into a large brown bag.

OLIVER

Looks like the Grinch has come to steal Christmas.

Oliver's eyes find MOIRA, who has fallen among the crowd. He turns away from the thief and rushes to her aid.

OLIVER (CONT'D)

Moira, are you alright?

MOIRA

Chloe. Where's Chloe?!

Oliver stares off at the EXIT, and wonders.

GABE (O.S.)

(aggressive)

Hey!

*

SWISH PAN over to GABE who jumps in front of MR. FREEZE's path with a large chunk of rubble from one of the tables that smashed during the theft. He holds it up like a cricket bat.

*

MR. FREEZE

Please. I don't want to hurt you.
Stand down.

MOIRA and OLIVER find Gabe from his voice.

MOIRA

Gabe, no!

Gabe SWINGS, and the large chunk of wooden rubble smashes against Mr. Freeze's suit. Gabe stumbles in shock. Mr. Freeze reacts, and slams the side of his armored arm against Gabe, which knocks him onto the floor with force.

*

Mr. Freeze proceeds forward, until Gabe rises from the floor for a second strike. Mr. Freeze doesn't allow it, and aims his FREEZE RAY down at him. He seems to adjust the settings.

A harsh, thin ray of ice sprays down at Gabe and pins him back to the floor. Gabe turns blue from the cold.

*

(CONTINUED)

17 CONTINUED:

17

Flakes of ice glue to his hair, and his clothes, but he is otherwise fine. The chill of it sends Gabe into an icy fit. *

MR. FREEZE
(sincere)
My apologies. *

MOIRA frees herself from Oliver's hold and runs over towards Gabe in horror. She drops to his aid as Mr. Freeze escapes through the EXIT with a bag load of artefacts.

Moira frantically cradles Gabe and tries to keep him warm as Oliver stares on at Mr. Freeze's escape.

CUT TO:

18 EXT. MUSEUM, ROOFTOP - NIGHT.

18

CATWOMAN spins around to find the DARK KNIGHT as he swoops in from above and lands on the glass roof. He rises to his feet and finds his balance. The screams of the scared citizens fill the air, and the Dark Knight realises this chase actually led somewhere.

DARK KNIGHT
How did you know?

CATWOMAN
If we're keeping this relationship of ours honest, I was looting the place first.
(irritated)
There's simply no respect among thieves. *

DARK KNIGHT
These people. You didn't think to help them?

CATWOMAN
They're all the rich and famous faces of Gotham City. A slight breeze won't hurt their income. I'm the one that needs to pay the rent.

POLICE SIRENS blare from outside the museum. The police are closing in on the situation.

CATWOMAN (CONT'D)
Uh oh. That's my cue.

Catwoman begin to turn off --

DARK KNIGHT
Wait!

(CONTINUED)

CATWOMAN

Sorry, honey.

(beat)

This kitty's gotta run.

Catwoman moves in on the Dark Knight and forces a kiss on his lips. He tries to break free, but she has a tight hold of him. What he doesn't notice is the tracer she plants on the back of his neck - small, undetectable. She then pulls away. *

CATWOMAN (CONT'D)

Its been a pleasure meeting you.

Catwoman POUNCES to the edge. *

CATWOMAN (CONT'D)

Oh, and one last thing --

The Dark Knight grows curious, and takes a step towards her on the glass roof. A wicked grin widens on her face that she shoots in the Dark Knight's direction. *

CATWOMAN (CONT'D)

Meow.

Catwoman CRACKS her whip against the glass roof and it completely SHATTERS. The glass caves in and the DARK KNIGHT collapses with surprise. He descends into --

19 INT. MUSEUM, TOP FLOOR - NIGHT.

19

The DARK KNIGHT drops through the top floor, and flies through the round, empty ring, that forces him through all the floors of the MUSEUM, until he reaches --

20 INT. MUSEUM, GROUND FLOOR - NIGHT.

20

A loud THUD echoes through the room as the DARK KNIGHT reaches the ground. Shards of glass scatter around him, and he instantly looks up with a grunt as the POLICE crowd around him with loaded weapons. *

POLICE OFFICER

Don't move.

SMASH CUT TO:

21 EXT. ALLEYWAY, STREETS - NIGHT.

21

CATWOMAN steps into a dark alleyway. She pulls a mobile phone out from her exposed cleavage and holds it up to her ear.

(CONTINUED)

CATWOMAN

(into phone)

Mission accomplished, Holly. I've got the bat tagged, contained, and slightly horny.

*

HOLLY

(out of phone)

Great. If we can get our hands on that high tech gear he's packing, we'll never have to rob another bank again. This is the best Christmas ever.

The DARK KNIGHT shoots out of the rooftop, and glides into an abyss of darkness.

CATWOMAN

(into phone)

Ooh. He's on the move. Don't worry, Holly. I'll be back in time for the snow.

Catwoman cuts the call, and places the phone back in between her bosom, and ventures off on the Dark Knight's trail.

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

22 INT. SUB ZERO BASE, UNDERGROUND - NIGHT. 22

A vent lid collapses onto the ground, and the DARK KNIGHT drops into frame. He slowly examines his surroundings in case someone hears him, and then rises up to his feet. *

He checks his device - it shows a map of the base. It starts to fill with static, and turns black. He brings his hand up to his voice. *

DARK KNIGHT

Alfred. Need you to be my eyes and ears on this one.

CUT TO:

23 INT. BAT CAVE - NIGHT. 23

ALFRED sits in front of the large COMPUTER system, already set and ready to go. He is wearing a headset, and plays around with the keyboard.

ALFRED

I told you so.

DARK KNIGHT

Very funny, Alfred. Now where am I?

CUT TO:

24 INT. SUB ZERO BASE, UNDERGROUND - NIGHT. 24

The DARK KNIGHT slowly steps around a large table. The room is pitch black, and he can't see anything.

ALFRED (O.C.)

You're inside one of the labs. With all your gadgets, sir, I think you'd do well with a light switch right now.

DARK KNIGHT

Thank you, Alfred.

The DARK KNIGHT finds a light switch, and hits it. The ceiling lights FLICKER before a bright, radiant light illuminates the room. *

NORA is revealed. Frozen solid in her containment.

(CONTINUED)

DARK KNIGHT (CONT'D)

Oh my god.

ALFRED (O.C.)

What is it, sir?

DARK KNIGHT

A woman. She appears to be kept in some sort of cryostasis.

The Dark Knight pulls a SCANNER from his belt. It flashes green as he runs it down the glass NORA's behind.

DARK KNIGHT (CONT'D)

These readings ... they're unlike anything I've seen before.

ALFRED (O.C.)

Care to transfer them to the computer, sir?

DARK KNIGHT

The connection is down. The only thing working for us right now is communications. I can't transfer the data. But she seems to be suffering from some degenerative disease. All her organs are slowly shutting down. This tank seems to be the only thing keeping her alive. *

ALFRED (O.C.)

Perhaps there's more to this *ice thief* than we realised.

DARK KNIGHT

There's always a reason behind turning to a life of crime. Doesn't make it right, Alfred.

ALFRED (O.C.)

I wasn't justifying his actions, sir, only observing them.

As the Dark Knight steps forward, he finds thick tubes attached from the tank NORA is kept in; it runs to the wall. He grows wary. *

DARK KNIGHT

She appears to be connected to large tubes. Must be what's pumping the sub zero temperatures in to keep the disease from eating away at her. He's preserving her.

ALFRED (O.C.)

Yes, but why?

CATWOMAN (O.S.)

Hmm. Keeping someone trapped in an ice tank to live forever, huh? Yep. Definitely dealing with a psychopath here.

The Dark Knight SNAPS around to find himself back in the presence of Catwoman.

CATWOMAN (CONT'D)

You miss me?

Out from his belt, the Dark Knight SHOOTS a batarang in her direction. Catwoman skillfully dodges it, and it spirals into the wall behind her. Jammed.

CATWOMAN (CONT'D)

Now. Is that any way to treat a lady? I don't think so.

OFF the Dark Knight's despair, we ...

CUT TO:

25 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

25

OLIVER storms into the building, his frustration glaringly obvious. He is no longer in his Elizabethan getup, but sports a white shirt and torn jeans. Casual. *

Chloe instantly turns around to face him with guilt in her eyes. She remains in her dress, and rushes over to him. *

CHLOE

Oliver, I'm so sorry, I --

OLIVER

(explodes)

What the hell happened to you back there? Your parents could have been seriously hurt! *

CHLOE

I know. I'm sorry. I just --

(beat)

I don't know! I guess I just panicked. And I ran.

OLIVER

That doesn't sound like you.

(CONTINUED)

CHLOE

Its *not* me. I don't know what happened, okay -- I'm sorry.

*

Oliver sighs, and scratches his head. He begins to calm down.

*

CHLOE (CONT'D)

How are my parents? Are they okay?

OLIVER

Moirra's fine. Gabe, on the other hand, had a not so friendly run in with captain cold, and is freezing his butt off. But I took them both home. They're safe now.

*

*

*

CHLOE

Good.

Chloe's eyes don't leave the floor.

*

OLIVER

... there's something you're not telling me.

*

*

She doesn't respond.

OLIVER (CONT'D)

Chloe?

Chloe sharply picks her eyes up off the floor and returns focus on Oliver.

CHLOE

(dazed)

Huh? What? No. No, I'm fine. Really, I just ...

*

(sighs)

I need to get some sleep. Its been a big night.

*

OLIVER

Sleep?

(beat)

Usually this is the part where Chloe Sullivan's curiosity throws her behind the computer to investigate. You're not the least bit interested in this guy?

CHLOE

He's not exactly a threat, Oliver. So he steals a bunch of expensive artworks and jewels. He hasn't exactly killed anyone.

*

OLIVER

And you're going to wait for that to happen before doing something about it?

CHLOE

No! No, its just ... its Christmas. All I want to do is watch the snow fall, and snuggle up under some nice warm sheets and go to sleep.

(beat)

We can deal with this in the morning.

Chloe moves passed Oliver and approaches the exit. She leaves Oliver trapped in his confusion, as we --

CUT TO:

HELENA chases around a MANAGER as he attempts to clean the bar up for tomorrow night. She looks desperate, and throws her bag back and forth on her shoulders to keep up.

HELENA

Look, I know I'm late, but --

MANAGER

Sorry, sweet cheeks. The job has been filled. If you showed up earlier, you may have had a chance.

HELENA

I really need this job.

MANAGER

Well, you haven't really shown me that. You're three hours late. I shouldn't have even let you inside.

Helena reaches out to him, and grabs his arm.

HELENA

Please.

The MANAGER shakes his head, sympathetically.

MANAGER

Sorry. There's nothing I can do.

Helena sighs with sadness, and releases her hand as the MANAGER disappears into the back room. She slowly makes her way outside, and onto --

27 EXT. STREETS, GOTHAM CITY - NIGHT.

27

Helena straightens her bag and proceeds down the street. She knows this place like the back of her hand, and turns down the next street, only to find a HOODED man with baggy pants, and a jumper three times his size. He looks suspicious.

Helena takes a quick look, and turns back. As she returns to the previous street, she finds another man -- much larger, darker skin. She grows still. They close in on her.

THUG #1

Well what do we have here ...

Helena is guided towards the wall as she stumbles away from the thugs that approach.

HELENA

Its been a really crappy day, so
you don't want to test my patience.
Just turn away now and I won't
break every bone in your body
trying to calm down.

THUG #2

Scrawny thing like you ...
(laughs)
Doubt it.

Helena springs out her leg and kicks THUG #2 in the side of his thigh. He barely flinches, and swipes his open hand across Helena's face. She SLAMS against the wall and falls down onto the pavement. *

THUG #1 takes her bag as it leaves her shoulder, and THUG #2 pulls out a knife. He grabs Helena by her hair and pulls her up to meet the blade. He runs it down her face. *

THUG #2 (CONT'D)

(intimidating) *

Silly girl.

Helena throws her head forward and knocks THUG #2 fair straight on the nose. He backs away, and releases her. But as Helena starts to rise, THUG #1 kicks her in the stomach. She falls back onto the ground, winded.

They start to pound into Helena until THUG #1 is dragged away and thrown to the cement. THUG #2 snaps around in shock and meets a fist that revisits his bleeding nose. He grunts, and is dragged in, and tossed aside like the other.

We find DINAH LANCE.

(CONTINUED)

DINAH

Nice try, boys. Why don't you scam
before I burst your ear drums and
break both your spines.

The THUGS squabble off and flee. Dinah returns to Helena, who
lays unconscious on the ground. Dinah bends down, and starts
to collect all the items that have fallen out of Helena's
bag. Helena's eyes slowly peel open, and she finds Dinah.

The two exchange looks as we --

JUMP CUT TO:

28 INT. SHERWOOD FLORIST - NIGHT.

28

HELENA holds a wet cloth against her head, and sits up by the
counter that DINAH stands behind.

HELENA

Thanks for the hand back there. Its
been a while since I've had to, you
know, fight for my life. Guess I'm
a bit rusty.

*
*
*
*

DINAH

You can thank Bruce Wayne for that.
If I had Christmas off, like the
usual, I wouldn't have been closing
up shop, and you'd probably have
gotten the crap beaten out of you.

*
*
*

HELENA

Oh, gee, thanks.

*
*

Dinah contains her laugh.

*

DINAH.

*

(beat)

What are you doing out this late,
anyway? I thought you'd be spending
Christmas with your old man?

*
*

HELENA

I've been too busy trying to find a
job. Its ridiculous how many times
I've been turned down.

DINAH

What do you need a job for?

HELENA

Uh ... money.

Dinah laughs, and shakes her head.

(CONTINUED)

DINAH

No, I mean ... doesn't Guido work for Wayne Enterprise. You guys have a pretty strong income.

HELENA

I can't live off my father forever. Besides, I went all out trying to shower him with presents, I ended up in debt. I need to get some cash to pay everything off.

DINAH

(suggesting)

Well, you know, you could work here if you wanted to ...

*

*

HELENA

(surprised)

Wait, really?

*

DINAH

Yeah! I could use a hand around here. And I don't do well in mingling with new employees.

Helena is overwhelmed.

HELENA

Oh my god, that would be great!

(beat)

But wait ... doesn't the fact that I've been turned down on so many interviews make you a little nervous about this? I mean, if I was really good at the whole "working" thing, I probably would have gotten a job by now.

*

DINAH

Now that you mention it ...

Dinah shrugs it off with a laugh.

DINAH (CONT'D)

I'm kidding -- It'll be fine. Selling flowers isn't exactly rocket science.

*

Silence falls between them. Helena can't help but throw a smile Dinah's way.

HELENA

Thank you.

28 CONTINUED: (2)

28

OFF Helena's gratitude, we ...

SMASH CUT TO:

29 INT. SUB ZERO BASE, UNDERGROUND - NIGHT.

29

PULL BACK from a tight shot of NORA behind the tank, as we come to find the DARK KNIGHT. He faces off with CATWOMAN.

DARK KNIGHT

What the hell are you doing here?

CATWOMAN

Lets face it, bats. You were hoping I'd show up again.

DARK KNIGHT

You nearly killed me.

CATWOMAN

Oh, come on. All that armor - a bit of glass won't hurt.

He sighs with annoyance, and steps back over the tubes; back towards her. *

DARK KNIGHT

For someone so determined to stay out of this guy's path, showing up in their hideout isn't a very smart move.

CATWOMAN

You'll protect me.

DARK KNIGHT

I might *kill* you.

CATWOMAN

A hero like you? Please.

DARK KNIGHT

We've been through this.

(beat)

I'm no hero.

The Dark Knight grabs Catwoman by the throat. She gasps in surprise, and he SLAMS her against the wall.

DARK KNIGHT (CONT'D)

(threatening)

I'm going to make this very, very clear. Turn away now, and don't ever look back. *

(CONTINUED)

CATWOMAN

(choking)

This cat has nine lives. You don't
intimidate me.

Catwoman's legs wrap around the Dark Knight's waist, and she pulls him closer. His grip tightens, and she throws her head forward. He releases his hold. *

Catwoman collapses onto her feet, and pulls her whip back into sight. She CRACKS the whip, and it shoots towards the batarang that is jammed in the wall. *

The whip wraps around the curve of it, and Catwoman reels the batarang in. She catches it. *

CATWOMAN (CONT'D)

You don't want to be a hero? Fine.

Catwoman THROWS the batarang, and it SPINS around until it hits one of the tubes. It cuts, and cold air begins to fill the room. The ice inside the tank begins to melt.

DARK KNIGHT

No!

CATWOMAN

You can be the villain.

Catwoman leaps up into the vent, and escapes.

The Dark Knight turns to find Nora as the ice melts off of her. He locates the torn tube that holds a batarang in its gap where it should connect. As he reaches down, he hears a set of heavy FOOTSTEPS.

MR. FREEZE arrives.

The Dark Knight peers up at Mr. Freeze in horror. His eyes find the broken tube, the batarang, and then they move to his wife, Nora. She is dying.

MR. FREEZE

No.

DARK KNIGHT

I can explain.

MR. FREEZE

What have you done?!

Mr. Freeze swipes his muscular arm across the Dark Knight's jaw and hurls him across the room. The Dark Knight slams against the wall, and bounces off it. He collapses to the ground in a heavy groan of agony.

(CONTINUED)

Mr. Freeze turns to face his wife, desperately wanting to save her. He begins to take her out of the tank.

The DARK KNIGHT slowly rises from the floor; he arches up and looks on to see a terribly sad Mr. Freeze by the table where his wife now lays, free from the tank. Her body convulses.

MR. FREEZE (CONT'D)

Nora. My sweet Nora ...

NORA

V - V - Victor ...

MR. FREEZE

Shh. Conserve your energy. You'll be fine. I won't let you - -

Nora's hand touches the glass globe that covers Mr. Freeze's face. His own hand soon drifts up and covers hers.

NORA

I love you. *

Her head tilts back, and her hand slips off his face. She's gone. Mr. Freeze's head drops in sadness.

The Dark Knight returns to his balance, and approaches in absolute disbelief.

DARK KNIGHT

She was your wife ...

MR. FREEZE

She was my everything. She was so beautiful. So elegant. Now she's... *

Mr. Freeze turns, his eyes are RED with tears.

MR. FREEZE (CONT'D)

You took her away from me!

DARK KNIGHT

No, I --

Mr. Freeze throws out his leg and kicks the Dark Knight straight into his chest. The force propels him back in a sudden rush. He hits the wall and falls back on his knees. *

MR. FREEZE

I was going to save her. I had the resources for my funding. How could you steal her from me?

Mr. Freeze picks the Dark Knight up from off the ground, and throws him across the room. He slams against the corner of the wall, bounces off it, and hits the opposite wall in a ricochet effect that leaves him back on the floor. *

(CONTINUED)

He SNAPS back up, and stares off at Mr. Freeze.

DARK KNIGHT

I'm so sorry.

The Dark Knight throws a SMOKE BOMB which explodes in front of him. Thick, consuming smoke fills the air and wraps around Mr. Freeze. It cloaks him.

As the smoke clears, the Dark Knight is gone.

MR. FREEZE

This isn't over, Dark Knight. No.

(beat)

This has only begun.

OFF Mr. Freeze's anger, we can't help but --

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

30 EXT. GOTHAM CITY, STREETS - MORNING. 30

VICKI VALE stands, center frame, with a microphone in her hand which she holds to her mouth.

VICKI

This is Vicki Vale of Gotham Gazette Live News, and I'm just outside the Central Station where a criminal, who calls themselves Mr. Freeze, is threatening the safety of our lives in an attempt to call out the Dark Knight. Whilst his history with the caped crusader remains a mystery, Gotham's safety is not: *please, Dark Knight. If you are watching this. Help us.*

A loud explosion tears out from behind Vicki, and flames burst against the screen. Vicki disappears among the deadly fire that appears to take our focus, as we --

CUT TO:

31 INT. HOLLY'S APARTMENT, LIVING ROOM - MORNING. 31

SELINA stands in front of the television as she watches. The guilt in her eyes says it all -- HOLLY steps in behind her.

HOLLY

Can you believe it? As soon as the city rebuilds itself, some maniac with a freeze ray steps in and ironically blows everything up.

SELINA

(under her breath)
This is all my fault.

As Selina turns to shoot Holly a look of her sadness and remorse, Holly can't help but grow confused.

HOLLY

What is it? What's wrong?

CUT TO:

33 EXT. GOTHAM CITY, STREETS - MORNING. 33

VICKI crawls away from the rubble. A thick layer of smoke and dust is painted across her face as she crawls through the destruction. The sound of police and ambulance sirens BLAST in the background, and panic escapes her every breath.

Her eyes drift off towards CAMERAMAN. He is crouched behind a parked vehicle, right in front of MR. FREEZE. He stares up at him and his lip trembles in fear. Mr. Freeze releases a stream of chilly, cold ice that wraps around CAMERAMAN and stores him in a solid, ice block.

Vicki gasps.

VICKI

No.

Her voice seems to echo down the ruins, and Mr. Freeze finds her. Vicki's fear consumes her, and she yelps. Her hair starts to WHIP back in a fierce manner, and she is guided towards the large NEWS CHOPPER up above.

VICKI (CONT'D)

Help!

CUT TO:

34 INT. OLIVER & CHLOE'S APARTMENT, LIVING ROOM - MORNING. 34

OLIVER stands directly in front of the television as the chaos breaks out. He looks over his shoulder at

CHLOE,

who stands close behind. She holds her arms, nervous, and bites her bottom lip.

OLIVER

Chloe ...

CHLOE

I know. I know ...

Oliver returns to the television as we --

CUT TO:

35 INT. BAT CAVE - MORNING. 35

BRUCE walks passed the large computer system and picks up his mask. He is dressed as the DARK KNIGHT, but holds the mask, free off his face.

ALFRED follows him.

(CONTINUED)

ALFRED

Sir, you can't be seriously considering this.

BRUCE

Gotham needs me, Alfred. I can't turn my back now.

ALFRED

He will kill you.

(beat)

Fox's upgrades on your armor were not completed, and you have no way of stopping him.

BRUCE

I have to *try*, Alfred!

Alfred clings onto Bruce's arm.

ALFRED

Please. Don't do this.

Bruce places the mask on his head, and ignores Alfred's wishes. Without any words, the Dark Knight speaks volumes to Alfred, before his cape WHIPS up against the frame, and forces us to ...

*
*
*
*

SMASH CUT TO:

36 EXT. GOTHAM CITY, STREETS - MORNING.

36

A large hand SLAMS against a feminine neck and holds them up against the wall. PULL BACK to find MR. FREEZE as he strangles VICKI VALE.

MR. FREEZE

Its time for an exclusive.

Vicki kicks her legs about under his force, until he releases her. She slides down the large structural pole that holds the roof of the law firm up, that they stand outside of.

*

VICKI

You've got to be kidding.

Vicki slowly rises onto her feet.

*

MR. FREEZE

I don't make jokes, Ms. Vale.

VICKI

Fine. Here's your headline --

(CONTINUED)

Vicki takes a swing, and blindly smashes her fist against the glass helmet that shields Freeze's face. Mr. Freeze barely flinches, and the glass appears untouched. He chuckles.

*
*

VICKI (CONT'D)

Or maybe we can stick with *Ice Thief*?

MR. FREEZE

Its *Mister Freeze*.

The cops begin to surround him, and Mr. Freeze turns with his freeze ray -- a large layer of thick ice knocks all the officers down.

Vicki's jaw drops.

VICKI

What if he doesn't show up? What if he can't make it? What then?

MR. FREEZE

Then you should prepare to welcome the next *ice age*.

OFF Mr. Freeze's maniacal laugh --

SMASH CUT TO:

37 INT. WATCHTOWER, HEADQUARTERS - MORNING.

37

CHLOE throws the doors apart as she enters the Watchtower Headquarters. OLIVER follows in, close behind, but Chloe has already reached the CENTRAL COMPUTER, ready for business.

OLIVER

Shouldn't we be trying to make contact with this *Dark Knight*?

CHLOE

And give this guy what he wants?

(beat)

There has to be a reason why he's after our mysterious bat figure, and there has to be a reason why he's tormenting the city with a freeze ray.

Her fingertips slam against the keyboard a few more times, and then --

CHLOE (CONT'D)

Got it.

OLIVER

That was fast.

(CONTINUED)

CHLOE

His name is Victor Fries. Quite the scientist in his time.

OLIVER

What happened?

Chloe looks away from the screen with snark in her eyes.

CHLOE

Oh, he decided to settle down, have kids. Live a quiet life - what do you think happened?

(returns to monitor)

Major accident. The only way he can survive is to --

OLIVER

Stay in the suit.

CHLOE

Oh my god.

Oliver closes in from behind to read on, over her shoulder.

CHLOE (CONT'D)

His wife.

(long pause)

That's why he's doing all of this. He's not stealing all these expensive diamonds for kicks, he's trying to save his wife.

OLIVER

We can't let his sob story get in the way of what needs to be done. Someone has to stop him. And if the Dark Knight isn't here to do something, then maybe its time the Green Arrow got involved.

*

CHLOE

You can't.

OLIVER

Why not?

Oliver's tone forces Chloe to turn away and face him.

CHLOE

We're coming into the story in the last few chapters. We have no clue on the what, why, or how - we can't get involved now.

OLIVER

And Vicki? She's about to be turned into an ice sculpture if we don't do something.

CHLOE

The Dark Knight won't let us down. He can't.

OLIVER

You told me yourself that he turned his back on the mission. That he dragged you up to the rooftops and said his farewell.

(beat)

He's not coming, Chloe.

Chloe returns to the computer monitor, and starts typing away. Suddenly, images appear on the computer, of a dark, bat-like shadow. There are several. A collection. They all show this figure around different parts of the city. *

Chloe directs Oliver's attention to them. *

CHLOE

He's been sighted all over Gotham, ever since we took Falcone down. He's out there, Oliver. And he's watching over us. Just as much as we are watching over *them*.

OLIVER

Falcone grew into a powerful threat, and when he finally began to hunt as all down, the Dark Knight fled, and hid. Now he's being called out specifically by some big bad wolf, and -- I don't think he's going to answer it.

Chloe sighs, and shakes her head.

CHLOE

You have to have faith. I know its hard to just sit back and watch, and I know that's not who you are.

(beat)

But this isn't our fight.

OLIVER

Then we'll make it our fight! We have to.

Chloe stretches out and latches onto Oliver's arms.

CHLOE

Oliver, listen to me!

37 CONTINUED: (3)

37

Her grip releases. Chloe staggers back, her face turns pale.

CHLOE (CONT'D)

Ollie?

Chloe's jaw widens, a gasp escapes. She clutches her stomach, and suddenly faints. Oliver jolts forward to save her from the fall, but he's not quick enough. Chloe hits the hard floor, *unconscious*.

*

OLIVER

Chloe? Chloe!

Oliver falls to his knees, and shakes her at an attempt to wake her up.

*

*

OLIVER (CONT'D)

Chloe!

SMASH CUT TO:

38 EXT. GOTHAM CITY, STREETS - MORNING.

38

FOLLOW a large news chopper as it hovers above the large law firm that MR. FREEZE stands outside. He looks up at the helicopter that closes in, records.

VICKI lurks in the background, behind Mr. Freeze. Her hair whips back from the wind force the propellers throw her way.

Mr. Freeze aims his ray out towards the chopper, and he pulls down on the trigger. It freezes over -- the propellers stop, the exterior ices over, and the entire aircraft drops.

BOOOOOOOM!

Vicki is lost for words. Mr. Freeze returns to her.

MR. FREEZE

Come to think of it. I'm not ready for an exclusive just yet.

He aims his gun out at Vicki.

MR. FREEZE (CONT'D)

Which means you are no longer of value in my purpose to bring down the Dark Knight.

*

*

VICKI

No, don't! Please --

Something tight wraps around Vicki's neck and causes her to gag for breath -- its a WHIP. She is yanked back, out of the direction in which Mr. Freeze confronts her. The whip is released, and Vicki spins into the arms of ... CATWOMAN.

(CONTINUED)

The force of the pull, and the sudden movement she was tugged in has caused Vicki into unconsciousness. Catwoman slowly lays her down safely behind the structure of a destroyed car.

CATWOMAN

Sorry, babe.

The ROAR of Mr. Freeze directs Catwoman's attention. Her head veers in from the side, and she looks on at his anger.

He aims the gun, but Catwoman CRACKS her whip, and just as he pulls down on the trigger, the freeze ray is forced towards the wall; Mr. Freeze's hand still in hold of it. *

The ice not only spreads across the wall, but up the length of the weapon. Its useless. Destroyed. Mr. Freeze pulls his hand away just in time, and returns to Catwoman. *

CATWOMAN (CONT'D)

Didn't your mother ever tell you that temper tantrums get you nowhere? No?

(beat)

You'd think your wife would ...

Mr. Freeze steps forward, his anger fumes out.

MR. FREEZE

How do you know about Nora?

CATWOMAN

Nah, uh, ah. You know what they say; curiosity killed the giant frost monster.

Catwoman shoots the whip back out towards him, but Mr. Freeze catches it this time. He pulls Catwoman in to face him, and grabs her by the throat.

MR. FREEZE

Tell me what you know.

DARK KNIGHT (O.S.)

Let her go!

Upon his voice, Mr. Freeze SNAPS around to find the DARK KNIGHT. He stands atop the law firm building, and quickly descends in a leap down to Freeze's level.

DARK KNIGHT (CONT'D)

Its me you want.

As Catwoman struggles under the force of Mr. Freeze, the Dark Knight rises - calm. He doesn't seem to care too much about Catwoman's safety. Just the city's.

(CONTINUED)

MR. FREEZE

So be it.

Mr. Freeze THROWS Catwoman into the large pole that connects to the roof, and she smashes through it. Rubble collapses around her torn body, and she rolls out of frame. SWISH PAN back to the DARK KNIGHT as he steps forward to meet with Freeze's arm --

The two engage in combat. They block one another's moves, until Mr. Freeze throws his arm out in front, and a small capsule shoots up. He catches it with his other hand, and flicks it out towards the Dark Knight. It EXPLODES.

Shards of ice pierce through the Dark Knight's chest - little fragments that send him to the ground. He gasps.

MR. FREEZE (CONT'D)

No matter how cold my heart grew, I never stopped loving her. She was the only woman I'd ever loved.

(beat)

And you took that away from me.

*

DARK KNIGHT

I - I ... it wasn't --

Mr. Freeze withdraws another capsule from his opposite hand, and holds it out ready for use.

MR. FREEZE

If justice is something you fight so hard to achieve, Dark Knight, then I shall drop the sword upon your head and grant that justice for my wife.

Mr. Freeze pulls his hand back, which contains the capsule, and as he's about to throw it --

DARK KNIGHT

You're better than this. You're better than me, Victor!

He lowers the capsule.

MR. FREEZE

We don't need a detective, nor a scientist, to prove that theory.

He raises the capsule again.

MR. FREEZE (CONT'D)

Farewell, *bat man*.

DARK KNIGHT

I'm so sorry.

(CONTINUED)

The Dark Knight aims out his grapple gun towards Mr. Freeze's chest. Freeze brings his arm forward to release the capsule when the Dark Knight pulls down on the trigger --

A large grapple shoots out and SLAMS against Freeze's chest.

Something SHATTERS on Freeze's chest, and suddenly the icy features behind the glass helmet fade and Freeze's skin turns purple. He chokes, and collapses to his knees. The capsule flies above their heads and EXPLODES -- shards of ice pierce the ceiling.

MR. FREEZE

The suit --

DARK KNIGHT

I did my research, Freeze. Your suit is powered similar to the tank your wife was sustained in. There had to be a source - you weren't exactly walking around with wires attached everywhere.

MR. FREEZE

I -- I won't ... survive ...

The glass helmet begins to fog from Freeze's breath, and he falls lower, and lower, to the ground.

DARK KNIGHT

Your temperature will rapidly continue to increase, and soon all your organs will fail - just like your wife's.

*

CATWOMAN begins to rise in the background, and looks on at Freeze as he struggles to breath. VICKI looks on too, shocked, and concerned about her hero.

FREEZE gazes up at Dark Knight with a wicked grin.

MR. FREEZE

Well done, detective ...

(beat)

You forgot *one* important detail.

Mr. Freeze hits a button down on his forearm, but nothing seems to happen. Shock continues to fill in his eyes.

DARK KNIGHT

Emergency back up power. I already disabled that. I'm afraid its over, Freeze.

MR. FREEZE

It ... *isn't* ... over ... yet --

(CONTINUED)

Mr. Freeze falls face first to the ground. A large crack appears in the helmet, and the Dark Knight stares down at him with sorrow. He raises his chin, but remains focused on Freeze's defeat. *

DARK KNIGHT

I'm sorry.

TIGHT on the crack in Freeze's helmet, as we --

BLACKOUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

39 INT. GOTHAM GENERAL, CHLOE'S ROOM - DAY. 39

We're TIGHT on a set of closed eyes that begin to flutter open. CHLOE. She awakens from her slumber, and finds herself in a hospital bed. PULL BACK to find

MOIRA

at her bedside.

Chloe is confused, and curious.

CHLOE
Mum? What happened?

MOIRA
You fainted. Oliver took you to the hospital, and called me over here once the doctors started running tests.

CHLOE
Oh god.

Chloe is overwhelmed. There's something she's scratching at the surface of, but can't say. She's scared. Very scared.

MOIRA
The baby's fine, by the way.

Chloe sighs, and then realises Moira knows.

CHLOE
How did you --

MOIRA
I have been pregnant before, you know. This kind of thing isn't new to me. But I'm confused - why haven't you told Oliver yet?

Chloe slowly sits up in the bed. *

CHLOE
Its hard, mum.

MOIRA
It can't be that hard. The man loves you. You love him. What's so hard about that?

(CONTINUED)

CHLOE

Oliver and I have never stuck to the status quo when it came to our relationship. Our first try, everything moved so fast, and it wasn't long until we were forced out of each other's lives. We're finally moving at a steady pace, and now ...

MOIRA

You're worried you'll scare him off? Chloe ...

CHLOE

(interrupting)

How do I know he's ready for this? I don't even think I'm ready for this. Not yet.

*
*

Moira reaches out and grabs her daughter's hand. She stares long and hard into Chloe's eyes, and vice versa.

MOIRA

The last time we visited, Oliver asked for our blessing. He was so excited about spending the rest of his life with you. Nothing could have made him happier.

(beat)

No, he may not be ready. Neither was I, at first. 25 years later, and there's moments when I still don't feel like I'm ready to be a mother. But this ...

Moira can't contain her smile.

MOIRA (CONT'D)

This is going to make Oliver the happiest man alive.

Her eyes grow watery - her daughter is pregnant, engaged, and has a wonderful life. Moira's proud. It fills her every fibre.

MOIRA (CONT'D)

And I think you should tell him before the doctor's come back and assume he already knows.

OLIVER steps into the room, and Chloe meets eyes with him.

OLIVER

Hey, there. Sleepyhead. Finally awake, huh?

(CONTINUED)

39 CONTINUED: (2)

39

Chloe smiles.

CHLOE

Yeah. I'm awake.

Chloe looks to her mother who smiles with her, and back at Oliver. OFF her happiness, we can't help but --

SMASH CUT TO:

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

40

The door opens, and SELINA enters the apartment. Holly turns around from the television and finds her. As they meet eyes, Selina slowly closes the door, and steps in. *

HOLLY

What happened to you this morning?

SELINA stands in front of her best friend, HOLLY. Her arms are covered with shame, and she nervously scrapes at her elbows. Holly looks concerned. Selina opens her mouth to explain, but no words escape.

Her head drops.

HOLLY (CONT'D)

Selina, please. You can tell me anything.

Selina slowly raises her head up.

SELINA

I've spent a great deal of my life lying to the people I care about most. But I don't want to hold secrets back from you too.

Selina resumes a normal pose, and stops itching at her elbows. She moves in, closer towards Holly.

SELINA (CONT'D)

Last night, after we tagged the Dark Knight, I followed him back to Freeze's lab. I - I didn't know that's where he was headed, but, its where we both ended up.

(beat)

A lot was said, and I let my anger get the best of me. I did something I regret, and can never take back.

HOLLY

What are you saying?

(CONTINUED)

SELINA
Freeze's wife ...
(long pause)
It wasn't that bat who killed her.
It was me.

Holly is taken back a bit by this, but she can see the remorse in Selina's eyes. *

HOLLY
Selina ...

SELINA
This is why I left, Holly. I'm turning into a monster, and I don't want to drag you in with me.

HOLLY
Look, none of us our saints. I mean, aside from that little heist where we dressed up as nuns, which, I have to say, was insanely awesome, especially when you felt that guard up and made him beg for salvation --

Holly is lost in her memory, and smiles.

HOLLY (CONT'D)
-- what was I saying?

SELINA
Holly, I killed an innocent person.
(beat)
I have no problem with taking down the sons of bitches who hurt others, but this woman, she was ...
(sighs)

Selina struggles. Holly moves in on her, and clamps onto her shoulders. She stares into her eyes.

HOLLY
You're not a bad person, Selina. Its going to take some time before we both find out who we really are, and what we're meant to do.
(beat)
We made the right choice when we decided to steal from the rich, and leave the poor. But Catwoman isn't a symbol of hope, or justice. And she's not a murderer either.

SELINA

I don't want to save the world,
Holly. I don't exactly want to end
it either. I just want to have fun.

Holly smiles.

HOLLY

You'll figure it out, Selina. And
when you do, I'll be right here by
your side to support you in
whatever way I can.

(pause)

You're my best friend. I'm not
going to give up on you.

A huge sigh of relief escapes Selina, and she embraces her
best friend with a big hug. We slowly PULL AWAY from them, as
they share their love for one another.

CUT TO:

41 INT. ARKHAM ASYLUM, HALLWAY - NIGHT. 41

A set of clean cut shoes slap against the floor as they make
their way down the hallway. A man. He is drenched in the
shadows that cloak the entire asylum, and he passes several
cells on the way.

He STOPS.

SPIN AROUND to reveal BRUCE WAYNE. He stands in front of a
cell door that reads: VICTOR FRIES.

42 INT. ARKHAM ASYLUM, FREEZE'S CELL - NIGHT. 42

The door OPENS, and we find BRUCE and a GUARD in the doorway.
Bruce steps in, and the guard resumes his place in the
doorway, to watch for Bruce's safety.

MR. FREEZE is sealed behind a tank that keeps him in a
certain temperature to survive. The cell room is separated
into two sections - the tank, and outside the tank.

BRUCE looks to the guard.

BRUCE

Can I have a moment, please?

The GUARD nods, and closes the door behind Bruce. Bruce
returns to FREEZE who is now right at the glass.

(CONTINUED)

MR. FREEZE

Mr. Wayne. What is someone of your fame doing in the cell of a failed scientist?

BRUCE

You're a remarkable man, Mr. Fries. Hardly a failure at what you do.

MR. FREEZE

Flattery will get you nowhere with me, Mr. Wayne. I'm afraid my patience for people has run thin since my wife's passing.

BRUCE

Well, then. I don't suppose this news will make things any better.

(beat)

Nora's alive, Mr. Fries.

MR. FREEZE

In my heart, she will be.

BRUCE

No. We returned to your lab to uncover the body, and we managed to sustain her. There was some scarring on her organs, but her levels are returning to normal, and you should be able to see her again.

MR. FREEZE

She's alive?

Bruce nods.

BRUCE

I'm going to fund your research. I want to help you find a cure for her disease.

MR. FREEZE

Why? Why am I so important?

BRUCE

My parents were taken away from me when I was just a child. I know what it feels like to have the most important thing in your life torn out of it.

(beat)

What you did today ... you hurt a lot of people.

(MORE)

(CONTINUED)

42 CONTINUED: (2)

42

BRUCE (CONT'D)

And if saving your wife will prevent others from feeling the loss of their loved ones, then I'd do anything to protect this city.

MR. FREEZE

Thank you, Mr. Wayne.

BRUCE

I've discussed with the board over at Arkham Asylum to arrange supervised days where you can work in the Wayne laboratory to produce a cure with the funding. Unfortunately, with your track record, it can't be too frequent.

MR. FREEZE

And my wife? Nora?

BRUCE

I've set up a lab inside Wayne Enterprises. She's safe.

Tears fill Mr. Freeze's eyes, and his head bows. Bruce nods him a farewell, and turns upon the sound of the door as it OPENS. Bruce EXITS, and off that, we ...

CUT TO:

43 INT. GUIDO & HELENA'S APARTMENT, DINING ROOM - NIGHT. 43

"Iridescent" by Linkin Park.

PAN AROUND the dining room table where HELENA and GUIDO share their dinner. They laugh. Smile. Eat. And stare into one another's eyes as we cut back and forth on them individually.

We come to a FULL SHOT of the two of them. Helena lifts her head and stares at her father, Guido, from across the table. He looks back, and their smiles lock onto each other.

Happy.

DISSOLVE TO:

44 INT. WATCHTOWER, HEADQUARTERS - NIGHT. (MONTAGE) 44

PULL BACK into the main headquarters from the large window to find CHLOE - she sits against the window sill and stares out at the city.

A small look of consent places a crescent smile on her face, and as OLIVER enters from behind her, she turns to face him with her happiness.

(CONTINUED)

44 CONTINUED:

44

Oliver tilts his head in an attempt to decipher her smile, but he can't. Not yet.

DISSOLVE TO:

45 INT. SHERWOOD FLORIST - NIGHT. (MONTAGE)

45

DINAH approaches the glass door of her shop, and reaches for the sign that hangs in clear view.

On her side, it reads *CLOSED*. Her fingertips cling to the corners of the sign and she turns it around -- *OPEN*. The shop is closed for the night, and she looks up.

She catches her reflection in the glass door, and we ...

DISSOLVE TO:

46 INT. WAYNE MANSION, LIBRARY - NIGHT.

46

The doors open as the song ("Iridescent" by Linkin Park) softens. BRUCE enters. He comes to a sudden stop when he finds a brunette women by his desk - SELINA KYLE. She turns around to face him.

BRUCE

Selina?

Bruce can find the tears that build up in Selina's eyes.

BRUCE (CONT'D)

Are you okay?

SELINA

(shakes head)

No. I'm not okay.

Bruce wraps his arms around Selina, and comforts her. Selina, over his shoulder, begins to open up.

SELINA (CONT'D)

It means the world to me that you've stuck around long enough to see who I really am, Bruce --

Selina pulls away, and the tears have increased.

SELINA (CONT'D)

But ...

Bruce takes in a sigh - not ready for this.

SELINA (CONT'D)

(upbeat)

...

(MORE)

(CONTINUED)

SELINA (CONT'D)

well, they say all good things have to come to an end, right?

(pause)

I think our time has run out.

BRUCE

Selina, I love you.

SELINA

You shouldn't.

Selina takes in a deep breath as Bruce clings to her forearms, and looks straight through her.

BRUCE

Things start to get more serious between us, and you run away. I won't let you get away with it this time. I know how you feel, Selina, and I know how I feel about you.

(beat)

Its not over between us.

SELINA

This isn't me scared about where we're heading, Bruce, or second guessing our relationship, I just --

BRUCE

I need you.

SELINA

No. You don't.

Selina places her hand on Bruce's shoulder, and nods, as she struggles to keep the tears back, trapped behind her eyes.

SELINA (CONT'D)

I love you, Bruce. But maybe Bruce Wayne and Selina Kyle were never meant to end up together.

As Selina escapes passed him, Bruce reaches out to her shoulder and pulls her back in.

BRUCE

The hell we weren't.

Bruce and Selina are locked in a passionate kiss. But Selina's struggle under his expressive love forces her out of the kiss, and she pushes him away.

SELINA

I - I can't ...

Tears start to run down Selina's face. She fights what she really wants - *him*.

(CONTINUED)

SELINA (CONT'D)

I can't.

Selina turns her back, and as she exits, we are left on BRUCE who stares on, heartbroken. His mouth is agape, shocked, and confused about all this.

The song ("Iridescent" by Linkin Park) begins to rise, and destroy the silence left in Selina's absence, as we --

DISSOLVE TO:

47 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

47

CHLOE paces forward, in front of OLIVER with her back turned to him. She tries to muster the courage to say what needs to be said. Struggles.

CHLOE

I - I ... I've been trying to think of the perfect way to tell you what's been eating at me for a month now, but ... its not exactly like I'm fessing up about kissing another man, or sleeping with your best friend.

Chloe turns to find Oliver. His face is scrunched in confusion.

CHLOE (CONT'D)

Oh. Not that I've been making out with another guy, or sleeping with your best friend. I barely find time to sleep with you. God, this isn't coming out right.

Oliver chuckles, and steps forward, and grabs her hands.

OLIVER

Whatever it is, Chloe. I'm not the kind of guy to run out on the woman he loves because of something they've said.

CHLOE

I killed Perry.

Oliver's jaw drops, until Chloe laughs with nerves.

CHLOE (CONT'D)

That - that - that was a joke, Oliver. You know, *ha, ha*. This is worse than I thought.

(CONTINUED)

OLIVER

Chloe ...

CHLOE

No. Usually when the girl has to tell her man that she's pregnant there's always laughter and tears, and he picks her up and swings her around the room with joy, but when you joke about killing someone, it just --

OLIVER

You're pregnant?

Chloe stops in her tracks. She looks out of breath.

CHLOE

Uh ... *yeah*. Yes, I mean. Yes.

OLIVER

I'm ... I'm gonna be a dad?

CHLOE

Well, I'm not exactly sure if you're the father.

(beat)

I'm really crashing and burning at this whole nervous humour thing, aren't I?

OLIVER

Oh my god.

Chloe grows with fear.

CHLOE

A - Are you ... okay?

Oliver stares off into an abyss. His brown eyes grow empty for a moment - blank. Suddenly, a smile overtakes him and tears build up in his eyes.

OLIVER

We're having a baby!

Oliver embraces Chloe, and laughs with happiness as he does. He spins her around as he clings to her tight. Chloe's nerves and her fear fades as she is overcome with joy too.

He lifts Chloe up in the air in his embrace, and then sets her back down on the ground.

Pulls away.

47 CONTINUED: (2)

47

The two stare into each other's eyes, and no words are spoken. They know what they're thinking. What they're feeling.

Nothing can tear the smile off their faces, as we --

BLACKOUT:

END OF SHOW.