

# WATCHTOWER

"Identity"

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

Set in the DC Universe.

TEASER

FADE IN:

1 INT. TEMPLE, JAPAN - MAUSOLEUM - DAY. 1

Sunlight pummels a calm figure, crouched in the distance sitting in a meditating position. Darkness surrounds him, however his masculine, built self is glowing in the sun.

**SUBTITLE: 'Japan, The Great Temple'**

A dark presence begins to approach, their back curved and hunched over with their scrawny body cloaked in the shadows.

DRIFTING AROUND the man in front, bathed in the brilliant glow of the sun, we find

BRUCE WAYNE,

eyes closed with his chin risen.

CUT TO:

2 INT. TEMPLE, JAPAN - TRAINING ROOM - FLASHBACK. 2

The clashing of steel blades ruptures sparks into the air. A determined man,

BRUCE,

behind the blade, fiercely holding his strength on his sleeve.

His eyes squint with anticipation, and he skillfully thwarts his opponent - he separates the man from the sword.

CUT TO:

3 INT. TEMPLE, JAPAN - MAUSOLEUM - DAY. 3

TIGHT on a set of closed eyes, moving closer and closer in as they squint. A figure cloaked in darkness shuffles in from behind, moving closer towards Bruce.

He is oblivious. Or is he?

CUT TO:

4 INT. TEMPLE, JAPAN - TRAINING ROOM - FLASHBACK. 4

Remaining in the same position, yet, in another room, Bruce meditates. A sword is at his knees - a figure approaching from the background, close.

A sudden movement brings Bruce to his feet, blade shot out in front, to counteract the

ROBED MAN

behind him.

Their blades connect, but Bruce's strength has wavered. His arm trembles, and he loses hold of his weapon. A shocked gasp escapes him before he is thrown to the floor ...

5 INT. TEMPLE, JAPAN - MAUSOLEUM - DAY. 5

CATCHING the weapon, Bruce has jumped up and caught the attackers actions. Pulling in the blade, he steals away their sword, and decisively

KICKS

out his leg, knocking the Robed Man straight to the floor. He slides across it wildly ...

A smile begins to blossom on Bruce's face as we --

SMASH CUT TO:

6 INT. TEMPLE, JAPAN - HALL - DAY. 6

WALKING down the hall of the great temple, Bruce Wayne, and his MENTOR (the Robed Man) approach the lowering sunlight.

MENTOR

You're ready.

BRUCE

For what?

MENTOR

To return. To face the problems that brought you here. Your parents. Your friends. Its time.

Bruce nods.

MENTOR (CONT'D)

You must leave the temple. Your training is complete.

6 CONTINUED:

6

HANDING OVER a sword, Bruce takes it. With another nod of appreciation, he turns off and EXITS.

CUT TO:

7 EXT. PRIVATE JET - NIGHT.

7

REVOLVING around a large private jet, dormant, we spin around to find an approaching young man,

BRUCE,

as he makes his way towards his flight. The door begins to open, and Bruce stops in his path, looking up to see

ALFRED PENNYWORTH,

welcoming him.

BRUCE

Long time no see, old man.

Alfred smiles.

ALFRED

Are you returning for good, Master Bruce? I surely hope this was worth the trip. You know how much I hate air travel, sir.

Shaking his head with a smile of his own, he makes his way towards the stairs leading him up to his private jet.

JUMP CUT TO:

8 INT. PRIVATE JET - NIGHT.

8

Bruce and Alfred sit on the jet, opposite sides, as they engage in an overdue conversation.

ALFRED

Its been a long time, Master Bruce.

BRUCE

That it has, Alfred.

ALFRED

Tell me, sir, what brought you back to Japan? Things weren't so bad in Gotham were they?

BRUCE

My father did a good job of making the city a better place.

(MORE)

(CONTINUED)

CONTINUED:

BRUCE (CONT'D)

In his absence, everything went to hell.

(beat)

I needed to find that person in me. A protector. Someone who could help Gotham. And I had to leave the city to do that.

ALFRED

So much like him, you are.

A crooked smile breaks on Bruce's lips.

BRUCE

I need to do something with my life, Alfred. I need a purpose.

ALFRED

Have you found one, sir?

He looks off out the window, staring out at the night sky with so many possibilities. He begins to nod.

BRUCE

I think I just might have.

CUT TO:

INT. GOTHAM DAILY - OFFICES - NIGHT.

A short woman, with shoulder length blonde hair, begins to walk down the hallway into the large set of cubicles. She stops in her path, as we slowly PUSH AROUND her to reveal

CHLOE SULLIVAN,

looking on with a wide smile on her face and a jump in her step; happy. She continues walking ...

REPORTER #1

Good evening, Ms. Sullivan.

CHLOE

Hey, how are the kids? Good?

REPORTER #1 smiles and continues walking passed her.

REPORTER #2

Saw your article this morning, Chloe. Great stuff.

CHLOE

Thanks, Hank.

(CONTINUED)

Moving through more and more reporters as she reaches her desk, Chloe gets welcoming smiles and greetings. To her surprise, approaching her just as she reaches her desk,

PERRY WHITE

blocks her path.

PERRY

Sullivan. I wanted to see you.

CHLOE

Is it about tomorrow's article,  
because I'm just about to print  
it off now ...

STEPPING into the fray, behind Perry, a young brunette reveals herself to us.

SELINA KYLE, 31.

She's wearing a knee-length black skirt, with a white frilly shirt wrapped up in a suitable, professional black jacket.

A small smile forms on her face as she gives a small wave to Chloe.

PERRY

Chloe, this is *Selina Kyle*.

SELINA offers her hand to Chloe - who shakes it.

PERRY (CONT'D)

She's your *new* partner here at  
Gotham Daily.

Chloe's smiles instantly DROPS, and shock overwhelms her. She opens her mouth to object, but no words escape.

OFF that ...

**BLACKOUT:**

END OF TEASER

ACT ONE

FADE IN:

10 INT. WATCHTOWER - HEADQUARTERS - DAY.

10

A BLANKET is dragged out of frame, welcoming in the harsh light of day that bursts through the large window. Slowly retracting, we find ourselves inside

WATCHTOWER,

that is bathed in a warm, satisfying light.

HELENA BERTINELLI

stands with the blanket in her hands, looking around the empty room with a small glimmer of hope in her eyes. Her hair is in a bun, wearing long black pants, and a purple shirt.

Absolutely radiant ...

OLIVER (O.S.)

See you miss it too, huh?

Turning with a small grin forming on her face, Helena finds

OLIVER

in her midst.

HELENA

Sure don't miss the skin tight outfits, that's for sure.

OLIVER

What are you doing here?

HELENA

I, uhm ... I needed to say goodbye, actually. With my father back in my life I need to leave this one behind me.

OLIVER

Really?

Helena nods, and shuffles her bag about, straightening it.

HELENA

I've wasted enough time pretending.

OLIVER

Pretending? Pretending *what*?

(CONTINUED)

HELENA

That we were making a difference.

(pause)

Chloe was right.

REACHING into her bag, Helena brings out a rectangular white box. She hands it over to Oliver who inspects. He finds the

HUNTRESS SUIT.

Oliver shakes his head with disappointment.

HELENA (CONT'D)

I'm sorry, Oliver.

OLIVER

Gotham still needs our help.

HELENA

We know that the war is coming. I have to protect my family. My father. Being the Huntress ...

(pause)

... all it does is paint me as a target. And sooner or later, someone's going to hit the bullseye.

OLIVER

Just because Chloe has put Watchtower in her past doesn't mean that she's given up completely. She still does all that she can to expose the criminals and the corrupt.

HELENA

Right now I need to be there for my father. He's all I've got.

OLIVER

What about your friends, Helena?

Her eyes fall to the floor and she shakes her head.

HELENA

Look, I still care about you. All of you. But you guys aren't my main priority anymore.

Oliver opens his mouth to say something --

HELENA (CONT'D)

(cutting off)

I should be going. I'm sorry.

TURNING HER BACK, Helena heads towards the EXIT.

CUT TO:

11 INT. GOTHAM DAILY - PERRY'S OFFICE - DAY.

11

SLAMMING the door behind her, Chloe corners Perry in his office, grabbing his attention immediately.

CHLOE

What is going on?

Perry sits up in his chair.

PERRY

What are you talking about?

CHLOE

I'm talking about what happened back at my office.

PERRY

Oh right, with Ms. Kyle.

(long pause)

What's your problem?

Chloe sighs and pulls up a chair.

CHLOE

I'm just finally getting back on my own two feet, Perry. I don't have time to look after another set.

PERRY

Gotham Daily is getting overly crowded, but our ranks have never been higher. I had to start pairing reporters up, and for however long, I expect you to just accept it and move on.

CHLOE

And if I don't?

PERRY

Then I'm sure the Gotham Gazette is looking for gifted reporters like yourself to help boost them back up to number one.

CHLOE

This is ridiculous. What ever happened to us being a team?

PERRY

I'm your boss first, Chloe. As much as I care about you, when it comes to work, that's what you need to see me as.

CHLOE

You're right. I'm sorry. Its just --

SELINA (O.S.)

Already in trouble with the boss. Looks like our partnership might be short circuited.

STANDING at the door, Selina welcomes herself in. She looks to Perry.

SELINA (CONT'D)

You called, Mr. White?

Selina SITS.

PERRY

All the papers across the city are trying to scoop this story, but with a special request from the subject itself, I'm sending the two of you out to get the breaking news.

CHLOE

And that would be ...

PERRY

Bruce Wayne is back in town. And we, the public, want to know where he was, why he left, and why he's returned.

SELINA

Hmm. The things I'd do to get an interview with that hunk of steamy hot goodness.

ROLLING her eyes, Chloe shakes her head. Seeing it, Perry looks disappointed.

Perry looks to Selina apologetically.

PERRY

(to Selina)

Will you excuse us for a few seconds.

SELINA  
(nods)  
I'll wait outside.

RISING from her seat, she leaves the room. PULL BACK in on the other two, Chloe and Perry.

CHLOE  
Something wrong?

PERRY  
There's a new promotion coming, and I want you to fill the position. But it will involve a lot of team work, and hands on attitude.

(pause)  
This partnership is a trial test to see if you're ready. I think you could be ... but you're very reluctant to show me the Chloe Sullivan I know.

She sighs.

CHLOE  
I'm sorry, Perry. I'll try harder.

A smile forms on his face.

PERRY  
Good. Now get started on the Bruce Wayne expose. I want it on my desk tomorrow morning.

OFF that ...

12 INT. WAYNE MANSION - LIBRARY - DAY.

12

The doors PUSH apart. Waltzing through, rather distressed, Chloe makes her way towards a distant figure, that stands, bathed in the brilliance of the day's light:

BRUCE WAYNE.

STOPPING, Chloe takes in that he's back - his presence calming her down.

CHLOE  
(whispering)  
You're really home ...

Turning around, Bruce spots Chloe. They both lock eyes.

BRUCE

Chloe?

RUNNING towards him, Chloe wraps her arms around him, and hugs him. A sigh of relief escapes her.

CHLOE

You're back ...

BRUCE

I'm back.

They pull apart. A small silence hits, before Chloe slams her hand into his shoulder, nudging him back.

CHLOE

Why did you let me find out from Perry? You could have called.

BRUCE

Well that lovely moment almost lasted ... all but three seconds.

CHLOE

Have you seen Oliver yet? He's been waiting for you to come back already.

BRUCE

No, not yet. Just settling back into the mansion.

(pause)

So did you get my request at the paper?

CHLOE

Yeah. Apparently you want to throw yourself in the public eye again.

BRUCE

Yes. But not just for the publicity.

CHLOE

Then what for?

BRUCE

The chicks.

Chloe doesn't look impressed.

BRUCE (CONT'D)

... that was a joke.

(long pause)

I've missed a lot haven't I? You seem different.

CHLOE

Lot has changed. I mean, from building up my career to keeping the spark lit with Oliver, I haven't had time to ... relax. And unfortunately, I'm beginning to turn into someone I don't even recognise anymore.

(beat)

Perry has all these expectations of me, and he's been riding me hard with all these assignments. I've always had a passion for journalism but lately, its been feeling more like chore.

BRUCE

So? Quit your job? Besides, with Checkmate more eager to take down vigilantes, the world could really use your help.

CHLOE

I can't.

BRUCE

Why not?

CHLOE

I sort of ... shut Watchtower down.

BRUCE

What?

CHLOE

The entire database holds the identities of every single hero I've come across. If Checkmate gets a hold of it, everyone is screwed.

(beat)

Some sacrifices need to be made.

BRUCE

But did you make this sacrifice for the benefit of others, or for yourself?

Chloe stops and ponders - Bruce knows her too well.

CHLOE

I think we've learnt that the more I get involved, the more likely we are to *fail*.

(MORE)

CHLOE (CONT'D)

Emil nearly destroyed the whole world because I was too blinded by faith to see how much of a monster he really was.

BRUCE

You knew, Chloe. But your morals got in the way. Its what separates you from all the bad people in the world. You taught me that.

CHLOE

I've spent the majority of my life dealing with the weird and unexplained. Its time I get to be normal. I deserve at least that.

BRUCE

Thing about being normal is, you always end up wanting to do something more with your life. You have everything anyone could have asked for.

(beat)

You're working at your dream job, albeit not the Daily Planet, but still. You've got someone in your life who loves you and who you mean the world to. And on top of that, you get to kick ass every other day of the week with *Watchtower*.

CHLOE

Maybe I'm selfish, Bruce. But I've always worried about others, and have always tried to help people in need. But right now, I need to be concerned about myself. What I want. And after all I've done, I think I deserve that.

With a small smile, Chloe turns her back to leave.

CHLOE (CONT'D)

I'll be back later for the article.

She EXITS.

CUT TO:

13 INT. OLIVER'S APARTMENT - ENTRANCE - DAY. 13

As the door moves open, OLIVER enters, returning to his apartment. He places his keys on the desk at the entrance, and moves through to the ...

14 INT. OLIVER'S APARTMENT - LIVING ROOM - DAY. 14

Head staring down at the floor, Oliver enters the living room. Spotting a shadow, tall, a man, his eyes begin to wander up as he finds

EMIL HAMILTON.

EMIL

What's the matter, Mr. Queen?

Oliver stares off in complete disbelief.

EMIL (CONT'D)

You look like you've seen a ghost.

As a wicked grin forms on Emil's face, we can't help but --

**BLACKOUT:**

END OF ACT ONE

ACT TWO

FADE IN:

15 INT. OLIVER'S APARTMENT - LIVING ROOM - DAY.

15

The tension ensues as Oliver and Emil stand equal length apart, locking eyes. On his toes, Oliver is ready for anything, a jump attack, a squad of Checkmate agents ...

Emil folds his arms.

EMIL

Well, this is awkward.

OLIVER

What are you doing back here, Emil?

EMIL

Thought I'd check in to see how that ol' gang of mine was doing.

He steps forward, closer to Oliver.

EMIL (CONT'D)

How are things?

OLIVER

This a joke? 'Cause I'm not laughing.

EMIL

This isn't a joke, Oliver. In fact, that's the last thing I'm here to do. We need to work together.

OLIVER

Go to hell, Hamilton.

Reaching in his jacket, Emil fishes about for something. Very suspicious, Oliver takes a step back, worried ...

AN ENVELOPE

is retrieved, and Emil hands it to Oliver.

EMIL

An army is rising. More powerful than Checkmate. Like nothing you've ever come across.

OLIVER

And you want to help us stop it?

(CONTINUED)

EMIL

Come on, Oliver. We've worked side by side before. I have information that you need. There is a war on the horizon. You can't turn your back to it.

Oliver hands him back the envelope.

OLIVER

I'm sorry, Emil. But I'm not going to stand here and listen to any more of your lies. Now get the hell out of my apartment.

Emil shakes his head.

EMIL

I'm disappointed in you, Oliver.

OLIVER

You tried to kill me, the woman that I love, and everybody else that I care about. I'd die before ever helping you.

EMIL

Nothing is what it appears to be.  
(beat)

I have all of Emil's memories. All of his thoughts - every last twisted one of them. But I am not the man who caused all that pain and destruction. I'm the man who helped save John Jones' life back in Metropolis. Who made sure Chloe was alright after she played around with Fate's Helmet. I'm your friend.

Shocked, Oliver can't respond.

OLIVER

... he cloned himself.

EMIL

The *real deal* thought I'd help carry out his legacy, but, I saw through the cracks. He lost his humanity a long time ago.

OLIVER

And you - a clone - is trying tell me that you're more human than that monster?

EMIL

I don't want to take over the world, Oliver. I simply want to preserve it.

Oliver begins to believe him ...

HANDING over a small card with a handwritten phone number on it, Emil gives Oliver a source of contact.

EMIL (CONT'D)

Sooner or later, the war is going to begin. And you're going to need all the help you can get.

With a small nod, Emil EXITS.

Off Oliver's abandonment, we --

SMASH CUT TO:

16 INT. GOTHAM DAILY - OFFICES - DAY.

16

TIGHT on a name tag, sitting on a desk. It reads the name of our short blonde,

**'Chloe Sullivan.'**

DRIFTING UP we find a man with short blonde hair, spiked up slightly. Hands run through it, as a woman is making out with him on the desk. MOVE AROUND to find

SELINA KYLE,

surprisingly.

She pulls away for a moment as she smiles back at him, aroused, lusting.

SELINA

I love my job!

Moving back in they start locking lips again. In the background, a figure begins to blur in,

CHLOE,

and she doesn't look happy.

CHLOE

You have got to be kidding me.

GRABBING Selina by the arm, she drags her away from the copy boy, and away from the large room of reporters and workers.

(CONTINUED)

SELINA

What is your problem?

Chloe moves her towards the wall, and steps in closer towards her.

CHLOE

I'm not sure how things worked at your old office, but here at Gotham Daily, you *don't* grab the copy boy and start locking lips with him!

SELINA

Well sorry, but he's just as guilty as I am.

CHLOE

This is ridiculous.

SELINA

What's ridiculous is that you've been giving me attitude ever since Perry partnered us up.

She bites her tongue, knowing Selina is right.

SELINA (CONT'D)

And you won't deny that because you know I'm right!

CHLOE

Maybe so. But have you given me any reason *not to*?

SELINA

You may be the A Student suck up that likes to be top of the class and has the grades to prove why you are where you are, but I'm not like you.

CHLOE

I don't expect you to be. But at least have some dignity. Mind me being blunt but do you really want to be known as the office skank?

Selina sighs.

CHLOE (CONT'D)

That kind of gossip spreads faster than a front page story.

(beat)

You need to be careful.

SELINA  
You're trying to help *me*?

CHLOE  
Well with Perry pairing the two  
of us together, we need to start  
watching each other's backs.

A small grin begins to form on Selina's face.

OFF that ...

JUMP CUT TO:

17 INT. WAYNE MANSION - LIBRARY - NIGHT.

17

CLOSE ON: THE DESK. PAN UP to find Bruce standing with  
anticipation, two women in front of him.

CHLOE. SELINA.

BRUCE  
So you want to know why I  
travelled to Japan?

Holding out a small recorder, Selina nods her head.

SELINA  
The paper wants to do an expose  
on your time there - and what  
brought you back.

BRUCE  
Truthfully, there's not much of a  
story to it. I had gone a few  
weeks prior to that, and left  
with some unfinished business to  
take care of. So I returned.

Walking around the desk, he approaches a fine bottle of  
wine on a cabinet, and pours himself a glass.

BRUCE (CONT'D)  
(turning)  
Champagne?

A smile itches its way on Selina's face.

CHLOE  
(off Selina's look)  
No! No, we're fine, Bruce.

Bruce chuckles. He returns to his desk, and sits.

SELINA

If all this was just a business transaction, why did you want *us* to scoop the story?

BRUCE

Well, I'm just warming you guys up. You see, I came across a village. All the trees around it were burning, and had caved in.

(pause)

Their houses were being destroyed.

Chloe is intrigued. She faces him.

BRUCE (CONT'D)

I got a taste of what it felt like to be a *hero*. To save people.

Glaring straight into the eyes of Chloe, he desperately wants her to listen to this.

BRUCE (CONT'D)

And suddenly I had purpose in my life. From being painted as a playboy, to a rich kid that should have been wasted along with his parents ... I finally had my *own* identity.

(beat)

For as long as I'm in Gotham I want to use the resources I have at Wayne Enterprises to *help* people in need.

SELINA

Wow. Looks like we've got an all American hero in the making.

BRUCE

Hardly.

The ringing of a tune BURSTS through, causing Chloe to shift, and fall out of the story Bruce just sucked her into. She reaches in and grabs out her

MOBILE PHONE.

CHLOE

Excuse me ...

STEPPING out of frame, we're left with Bruce and Selina.

BRUCE  
Come. Why don't I give you a tour  
of the mansion.

SELINA  
Mmhmm.

CUT TO:

18 INT. WAYNE MANSION - HALLWAY - NIGHT.

18

CLOSE UP: CHLOE. She STEPS into the hallway, with her  
mobile close to her ear.

CHLOE  
Oliver, what's wrong?

OLIVER  
(over phone)  
I need your help. Meet me at  
Watchtower.

CHLOE  
I thought we discussed this. I  
don't want to --

OLIVER  
(over phone)  
Chloe, now!

The phone line CUTS.

With a sigh of anger, Chloe places her phone back into her  
pocket, and proceeds towards the EXIT ...

19 INT. WATCHTOWER - HEADQUARTERS - NIGHT.

19

FLYING APART the doors spread, and welcomes Chloe into the  
shadows that cloak the entire room. Prowling for the light,  
she

HITS THE SWITCH,

and a burst of light illuminates the room. Its restored.

Computers are everywhere, everything is hooked up again.

WATCHTOWER (V.O.)  
Welcome to Watchtower, Ms.  
Sullivan.

STEPPING in from behind her, Oliver reveals himself,  
dressed in his

GREEN ARROW OUTFIT,

(CONTINUED)

with the hood taken off.

OLIVER  
Didn't think you'd show.

CHLOE  
(turning)  
Why did you bring me here,  
Oliver?

OLIVER  
Because there's a whole world of  
people out there, Chloe, and they  
need us. All of us.

CHLOE  
You still don't get it, do you,  
Ollie? This is about *me*.

Oliver shakes his head and approaches her.

OLIVER  
Well it shouldn't be. This should  
be about the world - what's best  
for the world.

CHLOE  
This is Gotham, Oliver! I didn't  
sign up to save the world, I  
signed up to save the city! But  
that's besides the point.

OLIVER  
And what is *the* point, Chloe? You  
think we can just stop doing what  
we do and start a normal life?  
You really think that's all you  
want now? To be normal?

CHLOE  
After all I've been through,  
don't you think I deserve this?  
(long pause)  
I've fought so hard, and so long,  
to make this world a better  
place. And I keep *failing*. This  
building stands for everything  
that is *wrong* in my life.

OLIVER  
I guess I fit into that equation  
too now?

CLASPING his hand, Chloe locks eyes with him.

CHLOE  
No. Oliver ... I --

Oliver pulls away.

OLIVER  
This war with Emil has changed  
all of us. You. Helena. Me.  
(beat)  
But its time to let go.

CHLOE  
Its not that easy, Oliver.

OLIVER  
Because you're not making it  
easy. For yourself, or others.  
(beat)  
You have no idea what this place  
means to me. What it feels like  
to look up from the city and see  
that the woman I love is watching  
over me. Everyone.

Her eyes begin to water, struggling, hard ...

CHLOE  
I can't keep doing this, Oliver.  
(beat)  
Its not who I am anymore. If you  
can't accept that, then I guess  
we're not meant to be together.

GLIDING PASSED him, Chloe moves towards the exit but is  
tugged by her arm, and turned in to face Oliver. He holds  
her.

OLIVER  
The hell we aren't.

Pulling her in, their lips meet. He runs his fingers  
through her wavy blonde hair and pulls her in tight. She  
runs her hands along Oliver's back, and embraces him.

They soon pull apart.

OLIVER (CONT'D)  
I know you can do this.

OFF Chloe, we ...

SMASH CUT TO:

Returning to the Library, Bruce guides Selina back to where  
they started before the tour - her laugh resonating through  
the walls after playing flirtacious circles around each  
other all night.

SELINA

*Mr. Wayne!* I hope you don't kiss  
your Butler with that mouth.

He chuckles.

Eyeing towards the cabinet, he realizes its empty.

BRUCE

Looks like we're out of wine.

SELINA

Trying to get me drunk?

BRUCE

Too much work, not enough play,  
if you ask me.

SELINA

Trust me, I get enough play at  
work. Not that Chloe understands.

BRUCE

She's a bit stubborn. But you'll  
grow to like that about her.

Selina catches on from Bruce's look --

SELINA

You and Chloe?

He fails to understand ...

BRUCE

(getting it)

What? No. Oh, no, no. We're just  
friends. Always will be. Sort of  
confessed my undying love for her  
last year, and it ... well, lets  
just say it didn't work out.

SELINA

You could do so much better than  
her, if you ask me.

Leaning in, she whispers into his ear.

SELINA (CONT'D)

And I could do things she could  
never do.

PULLING BACK she smiles.

SELINA (CONT'D)

How 'bout it, sailor?

BRUCE  
Completely off the record?

SELINA  
You betchya.

A wide grin forms on Bruce's face.

GRABBING Selina he pulls her in tight, and their lips meet with desire and lust. They slowly fall towards the desk, and with one of her hands - trying to concentrate on the man in front of her - Selina

SWIPES

the desk clean.

Clawing at her shirt, Bruce rips it off, exposing her black laced bra. She gasps with anticipation, as they stare at each other for a moment, fuel in their eyes.

Wrapping her hands around his head, Selina pulls him back in for round two.

BRUCE  
Wa - Wa - Wait ...

They STOP.

SELINA  
Don't think, just --

BRUCE  
This isn't right.

He steps back.

SELINA  
What are you talking about?

BRUCE  
I'm sorry, Selina. I can't do this. Its not fair to you.

SELINA  
I don't care what your intentions are, Bruce. I *want* this.

Standing up, she goes in for another kiss - their lips meeting. He gives in. She rips off his shirt, and throws it to the floor. Unstrapping his

BELT,

she begins to tug at his pants, locked in an everlasting kiss as she does.

BRUCE  
Selina, I --

PUSHING him onto the chair, Selina stands up, her lips red with passion.

SELINA  
Shut up! You talk too much.

Straddling him, the two continue before we hear a sudden --  
BANG!

Their heads JOLT UP and look towards the noise that came from the distance.

BRUCE  
Alfred ...

JUMP CUT TO:

21 INT. WAYNE MANSION - ENTRANCE - NIGHT. 21

RUNNING towards the main entrance, Bruce and Selina stumble across the body of

ALFRED PENNYWORTH,

that lay on the ground with blood running from his shoulder. Bruce drops to his aid.

BRUCE  
Alfred!

Selina (her clothes back on, hair all frizzy), looks towards the stairs as a

SHADOWED FIGURE

runs into the darkness.

SELINA  
Someone's in here ...

DRIFT BACK to see the front door wide open as we --

**BLACKOUT:**

END OF ACT TWO

ACT THREE

FADE IN:

22 INT. THUG HIDEOUT, OLD WAREHOUSE - NIGHT. 22

WALKING away from a room full of unconscious thugs and criminals,

OLIVER,

dressed in his Green Arrow uniform, reveals himself. His glasses and hood are off - but no worry, they're all taking a dirt nap a few feet away from him ...

OLIVER

(into mic)

This is Green Arrow to  
Watchtower: mission complete.

CHLOE

(over mic)

I've got a visual. Good work,  
honey.

OLIVER

(into mic)

See ... this can be fun. Isn't  
this fun?

CUT TO:

23 INT. WATCHTOWER - HEADQUARTERS - NIGHT. 23

Turning away from the main computer, in yet another argument, Chloe faces the FRAME.

CHLOE

(into mic)

Okay, okay! I kind of enjoyed  
watching the bad guys get thrown  
around like rag dolls -  
especially the part where you  
made that guy cry ...

OLIVER

(over mic; chuckling)

The Green Arrow, ladies and  
gentlemen.

Chloe smiles.

(CONTINUED)

CHLOE  
(into mic)  
... but I need some more time to  
think about it.

OLIVER  
(over mic)  
Chloe --

Her phone begins to RING.

Oliver can hear it on the other line.

CHLOE  
(into mic)  
I've got to go.

OLIVER  
(over mic)  
But, Chl --

The feed is CUT.

Chloe looks down at her mobile to see the caller I.D is  
*Perry White*. She brings the phone up to her ear, and she  
answers it.

SMASH CUT TO:

24 INT. GOTHAM DAILY - OFFICES - NIGHT.

24

Chloe makes a habit of making a good entrance, this being  
one of her best. She approaches PERRY, and comes in fast.

PERRY  
Where the hell have you been,  
Sullivan? You were meant to be  
covering the story.

CHLOE  
I got called away.  
(pause)  
I can't believe she was  
kidnapped.

PERRY  
Looks like they're holding a  
ransom. I guess this is just a  
snap back to reality for Bruce,  
being back in Gotham.

CHLOE  
What do you mean?

PERRY

This city is more corrupted than it was ever before. And with Watchtower giving up on us, there's no one left to protect the city.

(pause)

Soon this whole place will be run by the criminals and corrupt. And we'll be nothing more than pawns in their game of chess.

CHLOE

One person can't change the world.

PERRY

Yes they can. You use to believe that.

CHLOE

Well things change, Perry.

He tries not to give away his knowledge of who she really is; *Chloe is Watchtower.*

PERRY

Who said they needed to change? I'm guessing whoever this *Watchtower* person is has a life outside of saving the world - but if you ask me, nothing should come *before* that.

CHLOE

Well maybe they have a relationship as well. Maybe they've been doing this job for so long that they need a break.

(pause)

Maybe they're tired of putting others before themselves.

PERRY

Maybe they need to take a good long look at themselves and see if they're becoming the person they want to be.

Chloe caves, and realises something needs to *change.*

CHLOE

(nodding)

Well this isn't about Watchtower.

(beat)

We need to find Selina.

(MORE)

CHLOE (CONT'D)

Whoever did this is not going to  
get any money from Bruce.

PERRY

You plan on stopping these guys  
yourself? Please Sullivan.

She smiles.

CHLOE

Fine.

(long pause)

How about we plan the trade, the  
money for Selina.

CUT TO:

25 INT. OLD HOUSE, BASEMENT - NIGHT.

25

Eyes BLASTING open, Selina awakens with a gasp. She is  
dripping with water, her lips blue. She looks around in  
fear, scared ...

CHLOE (OVERLAP)

Then when they least expect it,  
we'll get her back and turn these  
guys over to the authorities.

A man ENTERS.

RICK THOMAS (48). Rather strong, buff. He slowly makes his  
way towards Selina,

CRACKING

his knuckles with intimidation. He crouches down to her  
level, his brown eyes staring straight into Selina's.

SELINA

Rick?

A simple BEAT. She knows him.

SELINA (CONT'D)

What are you - -

Without hesitation, Rick instantly punches her across the  
face. The force creates a massive impact, and blood spits  
out of her mouth.

RICK

I fed you. Clothed you. And this  
is how you repay me?

He shakes his head at her, and as she returns to him, he

(CONTINUED)

SPITS AT HER.

RICK (CONT'D)  
You're nothing but trash.

Blood drips from her nose, down onto the floor. She looks up from the small puddle she's making, and into his eyes.

SELINA  
How did you find me?

RICK  
You're too predictable.

SELINA  
Look, I'm sorry, but --

RICK  
You're sorry?  
(laughs)  
After all I've done for you ...

Selina STANDS, angry.

SELINA  
You killed my sister!

PUSHING her against the wall, Rick draws in close, lips almost meeting, intimidating ... still ...

RICK  
Bitch had it coming.

Fierce, Selina SLAPS him across the jaw. He barely flinches. A sharp look as he whacks his open hand across her face, which

THROWS HER TO THE FLOOR.

She looks up, pain stricken ...

SELINA  
She didn't deserve to die ...

RICK  
You double crossed me, Selina. I had no other choice. You knew the risks when you signed up for this job. Her blood is on *your* hands.

SELINA  
I'm done working for you. I've got a new job now.

RICK

As a down to earth reporter?  
Please. I know you, Selina. You  
can't give up that easily.

SELINA

You're right. And I won't stop  
until I see your sorry ass rot in  
prison for *life*.

He begins to laugh. It echoes through the basement; a  
frightening humor. Rick can't help but smile ...

RICK

Don't you get it, girl? This is  
it for you. Its over.  
(chuckling)  
Once I get my money, I'll kill  
you, and the infamous *Bruce*  
*Wayne*.

TURNING his back on her, he exits. Reeling back in on  
Selina's fear, we can't help but - -

SMASH CUT TO:

26 INT. WAYNE MANSION - LIBRARY - NIGHT.

26

Pacing back and forth, Bruce is at a crossroads,  
contemplating, struggling. The doors open, and in enters

CHLOE,

who makes her way towards him quickly.

CHLOE

Bruce, we need to talk ...

He STOPS. Faces her.

BRUCE

No. Look. I know what you're  
going to say, but I *have* to do  
this. I can't let someone die  
because of me.

CHLOE

I know. That's why I'm here. You  
need to make the trade.

He's surprised.

BRUCE

I don't think I'll ever figure  
you out, Chloe. You always seem  
to surprise me ...

(CONTINUED)

CHLOE

I contacted Oliver. He's down at the station as we speak.

BRUCE

You're getting the police involved with this?

CHLOE

As you go to make the trade, the police will be ready to --

BRUCE

No! Its too risky.

Bruce turns his back and starts pacing again.

BRUCE (CONT'D)

I can't afford for anyone to get hurt.

CHLOE

This person needs to be brought to justice, Bruce. You of all people know that you can pay these people off but they'll always be back. Or don't you remember what happened to Vesper Fairchild?

BRUCE

Don't.

She see's the hurt in his eyes.

CHLOE

I'm sorry. But we need to make sure that Selina is safe. And that they won't be coming back for a round two - with either one of you.

OFF his nod, we ...

CUT TO:

27 INT. OLD HOUSE, BASEMENT - NIGHT.

27

A cold breeze washes over Selina, and brings her out of slumber. Gravity eases her head up as she finds

RICK,

entering the room once again.

(CONTINUED)

In his hand, is a small SYRINGE. He approaches cautiously, fear entering deep into Selina's heart.

SELINA  
Wh - What are you --?

He flicks the syringe, removing air bubbles.

RICK  
I'm afraid its time.

She SITS UP, still a bit dazed from her sleep.

SELINA  
No ...

Rick crouches, needle in clear sight of Selina. She eyes it, confused, worried, before he sprays a bit out the tip of it.

SELINA (CONT'D)  
What is that?

RICK  
Insurance.

SLAMMING it into her neck, he injects what's inside. Selina turns pale, something painful striking her.

RICK (CONT'D)  
In a matter of hours, this lethal poison would have run through your entire body, liquefying all your major organs. You'll be dead sooner than you think.

Shaking with terror, Selina panics.

RICK (CONT'D)  
Now ... we've got an appointment to keep.

OFF Selina's horror, we ...

**BLACKOUT:**

END OF ACT THREE

ACT FOUR

FADE IN:

28 INT. WAYNE MANSION - LIBRARY - NIGHT.

28

DRIFTING DOWN from the *loft*, we come in to find an approaching figure, moving towards Bruce with a steady walk.

Its RICK.

PUSHING PASSED him, we find Bruce, who stands with a suitcase by his side.

BRUCE

Where's Selina?

RICK

You think I'm that stupid, Mr. Wayne? She's safe. I'll give you her co-ordinates once I get my money.

(eyes suitcase)

That it?

OPENING the case, Bruce reveals a million dollars (in cash).

BRUCE

Its all here.

A smile blossoms on Rick's face.

RICK

You did good. Really good.

He TAKES the suitcase into his possession.

RICK (CONT'D)

Oh, right. Selina. Well, you can find her down at 48, Vickers Ave.

(beat)

Right across from the ...

His eyes move towards the windows, catching approaching figures. OFFICERS. He smiles wickedly.

RICK (CONT'D)

... well, well, well. Looks like someone got ahead of themselves and ordered a couple of cops. I'm disappointed, Bruce.

BRUCE

You're completely surrounded.

(CONTINUED)

PULLING BACK up to the loft, we find the GREEN ARROW, perched, with a mic up to his lips, contacting CHLOE.

GREEN ARROW  
(into mic)  
Green Arrow to Watchtower: set of coordinates have been retrieved. Selina is at 48, Vickers Ave.

CUT TO:

29 INT. WATCHTOWER - HEADQUARTERS - NIGHT.

29

SPINNING AROUND the premises, we come to the central computer, that presents

CHLOE,

standing in front of it.

CHLOE  
(into mic)  
Good work. Make sure Bruce gets out of this thing alive.

GREEN ARROW  
(over mic)  
Will do.

CHLOE  
(into mic)  
Watchtower out.

ANGLE: CENTRAL COMPUTER SCREEN -- a map pops up, with a flashing green light (indicating Selina).

Back on Chloe. She holds up her PDA, and copies the map onto it. Looking down, we cut to --

ANGLE: PDA -- the same map, with the flashing green icon, appears on the PDA.

Chloe TURNS for the exit.

CUT TO:

30 INT. WAYNE MANSION - LIBRARY - NIGHT.

30

TIGHT on Bruce. His eyes twitch with determination, ready for the cops to burst in here and take this guy down.

Rick, on the other hand, isn't even fearing them ...

(CONTINUED)

RICK

I wonder how many of the Gotham Police Officers you could have mustered up, with your importance being so high.

BRUCE

What are you talking about?

RICK

Being a billionaire, and one of Gotham's most beloved bachelors must make you top priority out of all the hundreds of calls the Gotham PD receive on Friday nights. Just wonder ...

(pause)

... how many people have to die in order to stop *your* threats?

Bruce shakes his head.

BRUCE

It doesn't work that way --

RICK

Sure it does. Some scared woman, working as a dish washer, hears gunshots. She calls the cops, they tell her they'll be there in five minutes. Half hour later, they've stopped *Bruce Wayne*, *Found Dead* for the morning paper of Gotham Daily, and arrive on scene to find some random woman dead. The corruption of this city is terrible. And you're only contributing to it.

BRUCE

That is *not* true.

RICK

Everytime you've contacted the police, you can't stand there and tell me they showed up *late*.

Bruce shifts, uncomfortable.

RICK (CONT'D)

Bruce Wayne, returns to stop corruption in Gotham City. Now that's laughable.

LIGHTS begin to flash everywhere, torchlights. The police are almost in the room. Bruce turns his back, to Rick and the doors, as he approaches his desk.

(CONTINUED)

ANGLE: BUTTON -- Bruce's finger hits a button, and suddenly all the windows, the doors, *everything* become closed off with metal. No one comes in; no one gets out.

TIGHT on Green Arrow.

GREEN ARROW  
(under his breath)  
What is he doing?

RICK. He smiles; didn't expect that.

RICK  
Impressive.

BRUCE  
I came back from Japan to help stop people like you. To help stop those that wish to corrupt what this city use to be.  
(beat)  
But I have to thank you.

RICK  
Thank me?

BRUCE  
For making me see that I'm no better. But all that's going to change.

RICK  
You're right. It is about to change ...

Pulling a LOADED GUN from his pocket, Rick aims straight for Bruce's head. Instantly we PULL BACK as

GREEN ARROW

drops from the loft and LANDS behind them. Rick hears it, and spins around, spotting him.

RICK (CONT'D)  
What the hell?

Green Arrow withdraws his CROSSBOW, and fires. An arrow disconnects from the bow, and moves along the room,

FLYING.

It pierces Rick straight in the hand, and the gun drops from it, sliding across the floor a few feet away. Rick

PULLS THE ARROW OUT FROM HIS HAND.

Snapping his head up, he looks straight towards the Green Arrow who loads another arrow in.

GREEN ARROW  
This next one is going straight  
for your --

THROWING his arm forward, a small knife flies from it, having been hidden in his sleeve. It

SPIRALS

towards Green Arrow, piercing him in the chest. He grunts, and falls back, pinned down. Rick turns to face Bruce, who stands in shock.

RICK  
You working with the vigilantes?

Bruce's focus turns to the loaded weapon on the floor. His eyes drift back to Rick and we ...

SMASH CUT TO:

31 INT. OLD HOUSE, BASEMENT - NIGHT.

31

WHOOOSH! The door flies open, revealing Chloe in the doorway, racing down the stairs to approach

SELINA,

who looks disoriented. In pain.

CHLOE  
Selina!

Her eyes slowly meet Chloe's ...

SELINA  
Chloe? How did you - -

CHLOE  
Doesn't matter. You're safe now.

SELINA  
I - I'm dying ...

Chloe is stumped.

SELINA (CONT'D)  
He - He poisoned me ... I - I  
can't breathe ...

Selina's head slowly falls back, eyes rolling out of focus, unconscious. Chloe JOLTS up to her feet.

(CONTINUED)

CHLOE  
(into mic)  
Oliver? Oliver, you there?

OFF her worry ...

CUT TO:

32 INT. WAYNE MANSION - LIBRARY - NIGHT. 32

TIGHT on Green Arrow. He lies on his back, knife in his chest, not too deep, far enough to bleed ...

MOVING PASSED HIM we come to Bruce. He stands defiant, eyes locked on Rick, who seems to be still. Prepared. But still.

RICK  
Your hero is dead. Your backup is gone. You're defenseless.

BRUCE  
I didn't spend five months in Japan learning how to make sushi.  
(beat)  
You better give it your all.

Rick LUNGES. Bruce manages to pull in one of Rick's hands, twisting his arm around, and throwing up his leg to kick him fair straight in the rib cage.

A grunt escapes him, some blood as well, before he falls to the floor, right in front of ...

THE GUN.

Grabbing it, he turns, aiming straight at Bruce --

FLASH TO:

33 EXT. ALLEY, GOTHAM - FLASHBACK. 33

A man (lets call him THUG) is cloaked in the shadows, gun held out in front, aimed at a SMALL FAMILY.

A young child, BRUCE (8).

A petite, posh mother. MARTHA (31).

And a father, strong, well built. THOMAS (36).

They stand with a gun aimed at them. Bruce looks worried, scared. The situation brings shivers down his spine. Thomas remains calm, hands risen, waiting...

(CONTINUED)

THUG  
Hand over your wallet. Jewelry.  
(beat)  
Everything!

Thomas nods, gesturing him to lower the gun.

MARTHA  
Please, don't - -

THOMAS  
(to Martha)  
Sweetie. Shh. Everything's going  
to be okay.

Thomas reaches into his jacket, and pulls out his wallet.  
He first shows that he has it - that it is indeed his  
wallet - and hands it over.

THUG turns the gun to Martha, and she yelps.

THOMAS (CONT'D)  
No, do - -

He MOVES in front of her, scared for his wife. The sudden  
movement brings panic to the thug, and he shoots. Thomas

DROPS

to his knees, down.

Martha's screams ECHO through the night, as she drops to  
her husband's aid. Bruce is startled, slowly moving back in  
fear. Stumped.

THUG  
Shut up! Stop screaming ...

Martha can't help it. The love of her life is bleeding out  
over the pavement, eyes peeled open with no sign of life  
left in them.

THUG (CONT'D)  
I said shut up!!

BANG!

Martha's head hits the pavement, right next to Bruce, who  
still, just stands there. Mouth wide. Eyes fuming with  
tears. Just a kid.

The small PANTING of the thug breaks the immediate silence.

Reaching down, he SNAPS the necklace off the dead mother,  
Bruce's mother, and begins to stand back up. Bruce and him  
lock eyes.

FLASHING POLICE LIGHTS

illuminate the alley, and more importantly, Thug. His identity is revealed.

Its RICK. Younger version. The siren alarms him, and he flees the scene, running away with the wallet, with the jewelry, and Bruce's childhood.

Bruce DROPS to his knees, head falling to his parents, who lay drenched in their own blood.

FLASH BACK TO:

34 INT. WAYNE MANSION - LIBRARY - NIGHT.

34

LOCKED on Bruce's eyes, we slowly retract, as he looks at the murderer responsible for his parents death. For the death of his childhood.

BRUCE

You - -

RICK

Finally sunk in, did it?

(stands)

If its any consolation, I never meant to *kill* your parents.

Bruce twitches with rage, but he's paralyzed. Unable to act on his temper.

BRUCE

Why?

Rick tilts his head. What's the question?

BRUCE (CONT'D)

Why did you take them from me?

RICK

Your parents were the richest people in the city. The night I saw them in an alley, I knew it was my chance.

(beat)

I needed money. I needed a place to live. Food. Never thought I'd pull the trigger - -

BRUCE

I've spent ... my whole life --

(pause)

My **whole** life ... just trying to escape from that night. Trying to make sense of it.

(MORE)

(CONTINUED)

34 CONTINUED:

34

BRUCE (CONT'D)

Doing everything I can to move  
on. But I can't.

He takes in a deep breath. Rick still has the gun aimed at  
him, that won't change. Bruce knows it. He doesn't care.

BRUCE (CONT'D)

(yelling)

You stole *everything* from me!

Bruce SHOOTs out his hand, snapping the gun out of Rick's  
hold. Rick throws a punch, clobbering Bruce across the jaw,  
which

THROWS HIM TO THE TABLE.

Rick runs up behind him, grabbing Bruce's head and slamming  
it down on the table. Bruce falls to the floor. Blood  
rushes from his nose.

RICK

I should have killed you with the  
rest of your family!

He kicks Bruce whilst he's down.

RICK (CONT'D)

(while punching Bruce)

You want to forget? You want to  
stop living this life I gave to  
you? Here's a solution ...

He AIMS the gun down at him.

RICK (CONT'D)

Bite the bullet.

PPFFT!

RICK (CONT'D)

(shocked)

Ugh!

Electrical surges run up Rick's body, as he drops to the  
side, knocked out. Behind him stands

GREEN ARROW,

dropping his crossbow, and falling back down to the meet  
the floor. The knife is no longer in his chest. PULL BACK  
to meet

BRUCE.

He looks on. Green Arrow just saved his life. Confusion  
sets in, with relief and vengeance - but he remains still,  
a small sigh escaping his lips.

(CONTINUED)

WATCHTOWER "Identity"  
34 CONTINUED: (2)

44.

34

OFF his relief, we ...

**BLACKOUT:**

END OF ACT FOUR

ACT FIVE

FADE IN:

35 INT. GOTHAM GENERAL - SELINA'S ROOM - DAY. 35

The door slowly creeks open, as Chloe welcomes herself into the hospital room - where Selina lies in a bed, head tilted away, in slumber.

As the door closes, Selina begins to wake ...

SELINA

Chloe?

Chloe smiles.

CHLOE

Sorry. I didn't mean to wake you.

SELINA

Been sleeping all day. Could use the wake up call.

She sits by her bedside.

CHLOE

What'd the doctors say? Could they cure the --

SELINA

No. They couldn't.

Chloe's head falls to the floor, upset ...

SELINA (CONT'D)

But someone else did.

A beat. She looks back up.

CHLOE

Did they tell you who they were?

Selina nods.

SELINA

He said his name was *Emil Hamilton*. Said you knew him ...

Fear hits Chloe like a bag of bricks. She's breathing it.

CHLOE

(to herself)  
Emil.

(CONTINUED)

SELINA  
I'm sorry.

CHLOE  
For what?

SELINA  
For being such a - well - for  
being a bitch. I wasn't making it  
very easy to welcome me into your  
life. We're going to be partners  
now, and ... I hope I haven't  
screwed everything up between us.

CHLOE  
Don't be sorry, Selina. You  
haven't done anything wrong.

SELINA  
You saved my life back there.

Chloe can't help but smile ...

SELINA (CONT'D)  
Thank you.

From that, we ...

CUT TO:

36 INT. OLIVER'S APARTMENT - LIVING ROOM - DAY.

36

PUSHING IN on the scene, we find Oliver Queen standing a  
few feet apart from EMIL HAMILTON.

OLIVER  
I wanted to thank you.

EMIL  
For what? Saving Selina's life,  
or yours?

He smiles. Still nervous.

OLIVER  
Both.

EMIL  
I know you may think I'm some  
demon spawn, with the same  
intentions as - -  
(stops)  
But I'm here to help.

(CONTINUED)

OLIVER  
I know. Its just ... its not  
going to be easy getting to trust  
you again. I don't know if I ever  
will. Let alone --

EMIL  
(interrupting)  
Chloe.

OLIVER  
Yeah ...

Emil nods, acknowledging her.

EMIL  
She'll come around. Hopefully you  
all will. I just need to prove  
myself to --

OLIVER  
You already have.

EMIL  
Then what seems to be the  
problem?

OLIVER  
Chloe trusted the guy. She saw  
you inside of him. And right up  
until the end, she thought he  
could change.  
(beat)  
Chloe's always had trust issues,  
and I think if she finds out  
about you ... well, I don't know  
what she'll do.

EMIL  
You'd lie. For me?

Oliver sighs.

OLIVER  
I don't know what to do. She's  
the woman I love, and I know that  
if I hold this back from her, it  
could put a huge dint in our  
relationship - if not, *ruin* it  
completely.

EMIL  
Be patient, Oliver. When the time  
comes ... when you're ready to  
listen to what I've got to say,  
she will be too.

OLIVER  
How do you know?

EMIL  
Because what's coming ... what's  
on its way ... its nothing like  
you, or Chloe have ever faced  
before. Once its out in the open,  
you won't have time to question  
your instincts. To question me.  
(beat)  
You'll know what to do.

OLIVER  
What is it, Emil? What's coming?  
  
He gives a small look of concern.

EMIL  
All in good time, Mr. Queen.  
  
Emil heads for the EXIT ...

EMIL (CONT'D)  
All in good time ...

DISSOLVE TO:

37 INT. WATCHTOWER - HEADQUARTERS - NIGHT.

37

SONG: SECRETS - ONE REPUBLIC.

The doors part ways, welcoming the short blonde into its  
presence. Chloe Sullivan. She looks around at the full  
room, all cloaked in darkness.

A look of awareness crosses her - she knows why she's here,  
and what she's going to do ...

DISSOLVE TO:

38 INT. WAYNE MANSION - LIBRARY - NIGHT.

38

Staring off, out the window, Bruce looks to see the police  
sirens blaring - echoing from the city. He looks to the  
moon, wondering. Turning away, he MOVES towards the book  
shelves. There's a reason its called a *Library*.

ANGLE: BOOK -- Bruce pulls one of the books forward, but it  
stops at a certain point. A trigger?

The shelf SLIDES across, welcoming Bruce to a passageway,  
in which he then ENTERS.

DISSOLVE TO:

39 INT. BERTINELLI RESIDENCE - LIVING ROOM - NIGHT. 39

Returning home, HELENA BERTINELLI enters her house, placing her keys down on the coffee table in the living room, and throwing her jacket on the kitchen bench.

ANGLE: GUIDO -- a man, her father, is sound asleep on the couch, in front of the television.

A warm smile forms on her lips as she looks over at her father. A small sigh of happiness, and she approaches the television, turning it OFF.

JUMP CUT TO:

40 INT. BERTINELLI RESIDENCE - BEDROOM - NIGHT. 40

Now in her pajamas, Helena moves towards her bed, ready to call it a night. She takes a small glimpse of her answering machine, HITTING it ...

MACHINE

You have one new message.

BLEEP.

CHLOE

(from machine)

Hey, Helena. Its me.

Helena is in bliss from the sound of her best friend's voice. The message drowns out as the music washes over it, and we slowly ...

DISSOLVE TO:

41 INT. WATCHTOWER - HEADQUARTERS - NIGHT. 41

ANGLE: SWITCH -- a feminine hand hits the switch, and as we retract, the entire room is illuminated by the beautiful glow of light.

Chloe smiles, slowly moving towards the CENTRAL COMPUTER.

WATCHTOWER (V.O.)

Welcome back, Ms. Sullivan.

CHLOE

Its good to be back ...

OFF her smile we ...

SMASH CUT TO:

42 INT. CAVE - NIGHT.

42

The SCREECH of bats echoes through as they all retreat to the highest point of the cave - separating as a figure moves closer and closer out of the shadows.

BRUCE WAYNE.

He moves towards a switch himself, and as he hits it, a whole portion of the cave lights up, revealing a new set of

HEADQUARTERS.

Bruce approaches a glass cabinet, and as he turns to face it, we come to a --

REVERSE ANGLE: BAT SYMBOL -- the symbol of bat, worn on an armor suit (the suit we'll come to know as Batman's) is shown clearly through the glass. Bruce's face reflects off it, combining the two, and from that, we ...

**BLACKOUT:**

END OF ACT FIVE  
END OF SHOW