

WATCHTOWER

2.06 | **Speedy**

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

WATCHTOWER

"Speedy"

CAST

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

GUEST CAST

MIA DEARDEN/SPEEDY	Elise Gatien
VICKI VALE	Yvonne Strahovski

TEASER

FADE IN:

1

EXT. GOTHAM DAILY, CITY - NIGHT.

1

The night sky wraps around the city like an overcoat, keeping it locked in its everlasting darkness. Slowly DRIFTING DOWN from the beautiful stars, we come to find

CHLOE SULLIVAN,

escaping what just went down inside Gotham Daily a few moments ago. Her eyes are a shade of red, sore from fighting back the tears. And her hair ... well let's just say she's not looking her best right now.

A beat. Chloe doesn't make it far before she finds a large shadow peering over her from behind. Her heart STOPS. She senses *danger. She was right ...*

BUFF THUG

Hey, there *sweetheart*.

Chloe slowly looks over her shoulder at the approaching figure, and then turns around to face the *BUFF THUG*. Her face is blank, as if this is just a routine operation she's gone through several of thousands of times.

BUFF THUG (CONT'D)

What's a pretty young thing like you doing roaming the streets this late at night, huh?

CHLOE

I am *not* in the mood for this tonight, alright.

BUFF THUG

Well, I'm sorry, *gorgeous ...*

Suddenly, Chloe finds two arms looping around hers and locking her in a position, *unable to break free*.

RETRACT to find *TWO THUGS (#1, #2)*.

CHLOE

Hey!

As the *BUFF THUG* approaches with incredible force, Chloe flicks her right leg up in the air, kicking him back in his step as the two men behind, who hold her in a tight grip, tug her arms back bringing an intense pain to Chloe's back.

Her eyes BULGE wide as she screams into the night.

(CONTINUED)

The BUFF THUG retracts a small blade from his torn jeans, angrily stepping back into Chloe's vision.

BUFF THUG
You're going to pay for that, *girl*.

A voice calls from the heavens ...

FEMALE VOICE (O.S.)
Who *you* callin' *girl*?

As Chloe's head falls to the pavement, losing strength to fight back, a FIGURE descends from the sky, as if they were an angel, landing on their feet.

Their identity is *hidden*. Its a FEMALE, which we could tell from the shape of their body and the sound resonating from their lips earlier. The FIGURE is dressed in a red, leather uniform with a bright yellow hood that extends out into a short cape at the back, clearly shown as it WHIPS against the wind when she moves towards the BUFF THUG.

Falling back as if she had been *hit*, the figure springs out their legs, wrapping their yellow-boot-covered-feet around BUFF THUG's neck and TUGGING him straight to the ground.

The other TWO THUGS push Chloe to the pavement, racing off towards this *vigilante* as she FLIPS back up onto two feet. Her eye catches the small blade he held in his hand earlier, and she KICKS it up into the air --

(S.M.) The vigilante woman SPINS around where she stands, shooting out her long leg and connecting her kick to the back of the blade - the handle. It FLIES towards the first THUG --

THUG #1
Ugh --

THUG #1 collapses instantly, the knife penetrating his skin and forcing him to the ground.

TIGHT on the vigilante woman. We notice her mask, a dark shade of red that robs us of any clue as to *who* she is. Her eyes twitch with preparation, and she

POUNCES

into the air, elevating herself up over THUG #2 as he charges for her. Managing to land behind him, she SNAPS around and kicks him straight into a puddle of filth, drenching his face in the gutter stench.

Chloe slowly peers her head up to find her saver. Her eyes scan the woman, finding what looks to be a symbol of an ARROWHEAD on the vigilante's chest. Its yellow. Seems to be a theme with this chick.

This is SPEEDY.

SPEEDY

Need a hand?

SPEEDY offers Chloe her hand, cased in gloves (yes, they're yellow too). Finding one another's eyes, Speedy seems to realise something ... its more obvious to her when Chloe connects hands, pulling herself up to her feet.

CHLOE

This just isn't my night.

SPEEDY

Chloe -- (?)

Chloe turns still, *confused*. *How does she know me?*

Peeling off her mask and throwing back her head to reveal her long, wavy brown hair, she reveals her true identity --

MIA DEARDEN.

A small half-smirk begins to grow on Mia's face, the streetlight illuminating her in a heavenly glow.

MIA

You call this a "welcome back" party? I'm disappointed.

Astonished, Chloe stares off surprised to be standing in the same presence as Mia. *Shocked* doesn't even cover it.

As Mia's smile grows brighter in the light, we can't help --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

2 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 2

DRIFTING over the flight of stairs, we fall down into the common room where all the computers and networking equipment is set up - GROUND FLOOR. Here we find,

OLIVER QUEEN

staring blankly at the MAIN COMPUTER as the page continues to read: '**Key Crime Syndicate.**' He is swept up in the information, and can not take his eyes off it to see who has just entered the building ...

OLIVER

Chloe, we need to talk.

Scrolling down to where the text has vanished, the screen is replaced by the reflection of TWO familiar faces.

CHLOE. AND MIA.

Oliver's eyes widen. *Is that --*

OLIVER (CONT'D)

Mia?

Turning, Oliver locks eyes with an friend.

MIA

Long time no see.

Silence enters the room, bridging them apart as Oliver takes in this moment, feeling as though he's having an out of body experience - *is this really happening?*

OLIVER

Y - You're really back? I mean ...
for good, this time?

MIA

Yep. Hard to believe, right?

CHLOE

Sorry to cut this whole reunion short you guys, but Mia comes baring bad news. This war we thought was coming is already here.

Oliver's smile that began to creep upon his lips fades ...

MIA

Yeah ... sorry about that.

(CONTINUED)

As Chloe makes her way towards the MAIN COMPUTER, Oliver turns to catch her --

OLIVER

If this *war* you're talking about has anything to do with this *Key Crime Syndicate* ... then I'm already ahead of you.

Chloe stops in her path, and returns to Oliver.

OLIVER (CONT'D)

(from her look)

Emil decided to let me in on what was going on before he ...

CHLOE

He's gone?

MIA

Is this the same Emil that tried to kill us all last year. I still have a bruise from that undercover op where he nearly *shot* me.

CHLOE

Its a ... its a long story.

MIA

I've got time.

OLIVER

The world, unfortunately, doesn't.

MIA

Right. That's why I'm here.

(beat)

In case you haven't noticed us *vigilante* heroes are being targeted by a very powerful group of men known as the *Key Crime Syndicate*. Their goal is simple. Annihilate and destroy us all.

CHLOE

They really think they can take an army of superpowered heroes down with a bunch of guns and toys? They better be packing more than heat if they want to even come close to bringing the entire league down.

MIA

Which is why they have *other* strategies.

(pause)

(MORE)

(CONTINUED)

MIA (CONT'D)

Now look, this conversation could go on for a while and I've got some time to kill, so why don't we do this over a cup of coffee.

OLIVER

Since when did you drink coffee?

MIA

Fine. *Hot Chocolate.*

Oliver can't help but laugh, as they begin to approach the doors. They find Chloe, still where she stands, not moving.

OLIVER

You coming?

CHLOE

You guys catch up. If this big bad is targeting heroes then I think its time we brought Helena back into the fold. She needs to know that she's in trouble.

MIA

Chloe ...

(long pause)

Stay safe.

OFF Chloe's nod, Oliver and Mia disappear through the doors, leaving us to --

SMASH CUT TO:

PACING back and forth, Helena is a nervous wreck as she makes contact with the enemy - the *killchip* still deeply embedded into the back of her neck.

HELENA

I can't do this.

VOICE

(over phone)

We will not hesitate to kill you,
Ms. Bertinelli.

HELENA

This killchip doesn't scare me,
alright. I'm not afraid to die.

(beat)

And I will not go down betraying
everyone I care about so you might
as well pull on that trigger now
and *kill me.*

(CONTINUED)

VOICE

(over phone)

You may not value your own life,
but there are others that you do.

HELENA

You wouldn't.

VOICE

(over phone)

Your father looks awfully hungry.

Helena's eyes bulge with horror. Her father right now is in the kitchen, fixing himself a snack. Helena stops pacing and realises this is a very serious situation. Her heart is beating like a hammer.

HELENA

This the part where you ask what my favourite scary movie is, because all of this "*I can see what you're doing*" bullshit is ridiculous.

VOICE

(over phone)

You've got 24 hours until we spill some family blood. Get us that database.

HELENA

What? You said I had 48 hour?!

VOICE

(over phone)

You tested our patience. Dumbest move you've made so far. Now get us that database or we will kill your father.

The line CUTS OUT and Helena is left to drown in her own fear. She clutches her chest, trying to slow down her heart beat by calming down, but she can't.

OPENING the door, Helena peers out at her father --

ANGLE: HELENA'S P.O.V

GUIDO BERTINELLI is in the kitchen cooking himself some dinner. He looks happy, content.

BACK on Helena. A single tear begins to trickle down the side of her face, her lip quivering. She bites it as her eyes soon meet the floor. Gravity eases her head back up as she whispers ...

HELENA

Goodbye, Dad.

(CONTINUED)

3 CONTINUED: (2)

3

And HELENA makes her way out of her room, entering the --

4 INT. APARTMENT, LIVING ROOM - NIGHT.

4

PUSHING passed everything hastily, Helena grabs her coat off the hanger by the door and escapes the apartment. As the door closes with a small BANG,

GUIDO

is directed into the living room ...

GUIDO

Helena?

OFF his confusion, we ...

CUT TO:

5 EXT. CAFE, CITY - NIGHT.

5

DRIFTING DOWN from the midnight moon, we come to find a small cafe that OLIVER QUEEN and MIA DEARDEN reside at, seated out front with coffee's on their table -- *well, a "hot chocolate" for Mia*. She stares at her cup and gives Oliver a devilish look: "*really?*"

MIA

Never gonna let me grow up, are you, Oliver?

OLIVER

You'll thank me when you're older.

MIA

I'm not a kid anymore, Ollie. I mean, hey, I stopped a robbery, a car jacking, and saved your girlfriend from a bunch of thugs. Granted, they weren't *skilled* masterminds, but that doesn't make it an less of a deal.

Mia has gotten lost in her own rant, as Oliver remains focused, *he knows* what he wants answered.

OLIVER

Why did you leave us, Mia?

Immediately she *stops*. A small sigh escapes her and she reaches for her hot chocolate.

MIA

I didn't leave you guys. I mean, it may have looked like that, but --

(CONTINUED)

As she nervously clasps onto her drink, going to sip, Oliver interrupts her.

OLIVER

You disappeared off the face of the world, Mia. Even Watchtower couldn't track you down ...

A sip. She puts her drink down.

MIA

I didn't want to be found, Oliver.

(long pause)

I was scared, alright. There, I said it.

OLIVER

Scared of what?

MIA

Of getting everyone killed!

(beat)

I couldn't even protect myself and yet you all expected me to protect the world. Protect the team ...

(pause)

I - I couldn't.

Oliver nods, Mia reflecting in his brown eyes.

MIA (CONT'D)

So I left.

OLIVER

And now you're back ...

MIA

To warn you. We're not only protecting the *team*, alright. There are a whole world of heroes out there, both with the potential, and those too scared to step forward and fight for the public.

(beat)

During my *self-discovery* ... I stumbled upon a group of up-and-coming superheroes.

Oliver can't help but notice his surroundings as people at the other tables quietly chatter and look as though they can overheard the conversation. Squirming in his seat, Oliver gets closer, his voice softer.

OLIVER

Maybe we should keep this *hero* talk on the down-low.

(CONTINUED)

5 CONTINUED: (2)

5

Mia takes notice of the people around her ...

MIA

Doesn't matter, really. Soon the public will be aware of every single "vigilante" and where they stand will put our fate in their hands.

As Oliver contemplates the worst, the look of finally understanding what is going on, we can't help but --

SMASH CUT TO:

6 INT. WAYNE ENTERPRISE, BRUCE'S OFFICE - NIGHT.

6

PANNING ALONG the floor, several objects begin to collapse into sight, the sound of a struggle happening close by. A stapler hits the ground, followed by a collection of papers, and soon we RISE UP to find

BRUCE WAYNE. SELINA KYLE.

They are making out against the desk. Selina pulls away and he starts kissing down her neck. She tries to get words out but her eyes roll to the back of her head, distracted.

SELINA

B - B - Bruce. Don't you ... don't you think this going --

Selina is in total ecstasy, but immediately PULLS AWAY.

SELINA (CONT'D)

Bruce!

Lust in his eyes, passion in his heart, Bruce stops. His hair is scruffy, sticking up in certain parts, clearly where Selina has run her fingers through his hair.

BRUCE

What is it? What's wrong?

Selina can't bear to face him ...

SELINA

Ugh. Don't you think this is moving a little too fast?

BRUCE

I - uh ... I don't know. I know that I love you, Selina. Isn't that enough?

(CONTINUED)

SELINA

We need to slow things down,
alright, I'm not the *lovey dovey*
type and I won't let you turn me
into that kind of girl because I
hate that kind of girl.

BRUCE

What is this about? Did I do
something wrong?

SELINA

No ... Yes ... I don't know!

Selina returns to face Bruce.

SELINA (CONT'D)

All I know is that this is getting
a little too overwhelming for me.

(beat)

I think we need a break.

BRUCE

Whoa? What? Selina ...

SELINA

I'm sorry, Bruce. You know that I
care about you, but there are more
important things in my life than
sneaking in an office quickie
before your late night meeting!

BRUCE

You know that this relationship is
more than just that.

Bruce closely examines her eyes ...

BRUCE (CONT'D)

There's something you're not
telling me.

SELINA

Look, its over Bruce. I don't have
time to deal with this anymore.

YANKING at her purse, Selina takes to the exit, leaving Bruce
in absolute horror. As he tries to process what has just
happened, the sound of the door re-opening alarms him.

He slowly turns around in hopes of finding her ...

BRUCE

Thank god. Look, Selina, you have
to trust me when I say --

(CONTINUED)

INSTEAD he finds a group of armored AGENTS, all aiming guns into the direction of Bruce. He begins to realise he's in this situation. It takes a while ...

As they raise the guns, Bruce stumbles back, now fully aware of what is going on. As his fear escalates we --

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

7 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 7

DRIFTING DOWN from above, we come to find HELENA standing in front of the

MAIN COMPUTER,

clearly focused on the objective at hand: *obtain Watchtower's database*. There is a look of struggle in her eye. She can't do this. She can't betray her friends. As she places a USB into the computer, she waits patiently ...

CHLOE (O.S.)

Helena?!

A pause. Helena SNAPS around in shock.

HELENA

Chloe!

CHLOE

I've been looking everywhere for you. Your Dad said you snuck out and I didn't know where you were, and -- I'm just glad you're okay.

HELENA

What is it? What's wrong?

CHLOE

The war is on its way, Helena. I know you wanted to be kept out of the line of fire but I wanted you to be prepared just in case they --

Chloe's eyes find the MAIN COMPUTER screen:

'UPLOADING VIRUS...'

CHLOE (CONT'D)

... found you.

Helena follows her eyes and see's the computer. A small sigh escapes her, and she now knows what she has to do ...

HELENA

I'm sorry, Chloe ...

SPINNING AROUND, Helena throws out her arm, clobbering Chloe across the jaw and sending her straight to the ground. Caught off guard, Chloe is in shock --

(CONTINUED)

Helena turns back around to the drawers and retrieves the already loaded HANDGUN.

HELENA (CONT'D)

You should know that I have no control over this ...

CHLOE

This? What *is* this?

HELENA

They're going to kill me, Chloe. And they're going to kill my dad.

(pause)

I was hoping I could get this over and done with without being spotted but I was an idiot to think I could get this passed you.

CHLOE

The database.

AIMING the gun down at Chloe, Helena nods.

HELENA

Its the only way ...

CHLOE

No. If you give them that it will destroy us all. They will win and the entire public will turn against all of us. Including you!

HELENA

I'm not like you, Chloe. I am not willing to sacrifice myself or the people I love to save the world. They are my world. You, Oliver, my father ... I can't lose any of you.

CHLOE

You're stronger than this, Helena. You can fight back!

HELENA

I'm running out of time.

Still with the gun aimed out at Chloe, Helena moves towards the USB and plucks it from the computer.

HELENA (CONT'D)

You always said you wanted a normal life, Chloe. Well now you can have one too.

Helena starts to leave, and Chloe POUNCES up to her feet, running towards the MAIN COMPUTER. As she starts to fight the virus off with the keyboard, Chloe realises --

CHLOE

The databa--

Helena SNAPS back around.

HELENA

Is gone ...

A LEVEL SHOT. They face off ...

CHLOE

You have no idea what you've done.

SIRENS start to blare inside the room, and Helena's eyes dart up towards the flashing light. As she becomes distracted, Chloe charges towards her, tackling Helena to the ground.

SLIDING out of her jacket, a portable hard-drive slides into the wall, and Helena grumbles from underneath Chloe. Her face is fuming with anger, kicking and screaming ...

HELENA

Get. Off.

KICKING her leg out, Helena knocks Chloe off of her. With more training than Chloe, Helena manages to quickly get back up on her feet, springing the gun firmly back into her hands.

Chloe hastily looks around to meet the weapon ...

HELENA (CONT'D)

If I don't make it out alive,
Chloe, I want you to know that you
were the best friend I could have
ever had.

AIMING the gun down to her shoulder, Helena FIRES. Chloe is thrown back, blood spraying behind her as she collapses to the ground, flat on her back. She clutches her wound, coughing and gagging from the pain.

Helena reaches into her pocket and pulls out her phone, DIALING ...

HELENA (CONT'D)

(into phone)

Oliver? Oliver, its me. You have to
come quick, Chloe's been shot!

SMASH CUT TO:

8 EXT. CAFE, CITY - STREETS - NIGHT.

8

JOLTING from his seat, OLIVER steals the frame, his mobile locked to his ear. A wave of sudden fear washes over him and his heart is beating like a hammer. *Can't lose her ...*

OLIVER
(into phone)
Where are you?

HELENA
(out of phone)
I'm at Watchtower! Please, Ollie,
you have to hurry.

The line then CUTS, and Oliver's attention goes straight to Mia, his eyes saying everything.

MIA
Chloe.

Throwing a ten dollar note down, Mia pays for their drinks, and as she goes to follow Oliver, he locks eyes with her --

OLIVER
Since when did you have money?

MIA
Ever since I got a job. Now, when
you and Chloe have a kid of your
own I can babysit for you two as
well. Now, come on.

Clutching Oliver's arm, Mia tugs for him to hurry, and as he steps off the curb his eyes are drawn to a woman on the opposite side of the road. *Its SELINA.*

Oliver pulls his arm free and gazes upon her with curiosity --

ANGLE: OLIVER'S P.O.V.

SELINA is approaching a vehicle on the side of the road. Her attire screams *trash whore*, despite her career at Gotham Daily as an up and coming reporter. Her hair falls down passed her shoulders, scruffed up, with her face painted beautifully. She has a glow about her, but its not good.

Mia catches is glimpse ...

MIA (CONT'D)
So your girlfriend's in trouble and
you're already moving on? Men.

OLIVER
Mia, I need you to do this on your
own. Get Chloe the help she needs,
alright.

(CONTINUED)

MIA

You can't be serious.

OLIVER

Just ... just do what I say,
alright.

Oliver starts to DRIFT OFF towards Selina ...

MIA

Fine. But I'll have you know, I may
have been your sidekick last year,
but right now --

(realises)

And he's gone ... Hmph.

Mia disappears from FRAME as we SWISH PAN over towards

OLIVER,

as he starts to progress towards a rather "slutty" Selina
Kyle. She currently is in mid-conversation with a man at the
car window. He's a BEARDED MAN, scruffy looking himself.
Selina could do a LOT better ... well, technically she was,
with Bruce, but ... *that's over with.*

SELINA

Come on, baby. You want this done
right, you need to up the ante. I'm
not cheap.

The BEARDED MAN eyes her body.

BEARDED MAN

A body like that you can't be.
Let's see, how about --

OLIVER (O.S.)

Selina Kyle?

Her eyes WIDEN. Stepping back, she slowly turns around to
face OLIVER's voice, the BEARDED MAN's drowning out in the
background ...

BEARDED MAN

Hey, lady! Where do you think
you're --

SELINA

(shocked)

O - O - Oliver!

BUSTED. Selina can't believe it. She places one hand on her
hip, realising there is nothing she can do now. She has to
accept defeat.

SELINA (CONT'D)
Well I'll be damned.

On Selina's disappointment, and Oliver's surprise, we can't help but --

FLASH CUT TO:

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

The door swings wide open as SELINA forwards into the apartment, her boots clicking on the floor. She looks angry, making her way towards the kitchen doorway, still amongst the living room, as she finds it comfortable to lean on.

SELINA
You know, when I went out tonight I never knew I'd be going home with a billionaire.

Oliver SLAMS the door shut. Selina's attention is grabbed instantly and she looks rather scared.

OLIVER
What the *hell* are you doing?!

SELINA
Whoa. Lighten up, Oliver. I see where Chloe gets her temper ...

OLIVER
Prostitution, Selina? Really?

SELINA
Hey, don't judge me. Alright, there is a lot you don't know about me.

Leaning against the wall, Selina starts to zip her boots off of her feet, throwing them onto the ground as she continues --

SELINA (CONT'D)
There's a lot going on right now, and ... ugh ... you wouldn't understand.

OLIVER
No, I wouldn't. You have so much going for you right now. You're a respected reporter at Gotham Daily, you're dating a man who is madly in love with you --

SELINA
Respected? Hardly. Besides, Bruce and I are over.

(CONTINUED)

OLIVER

So you've just decided to go and bang the first guy with a good stash in his wallet ...

SELINA

Wow. You're annoying. And, I just realised that I don't have to listen to this.

As Selina PUSHES passed him, Oliver snaps out and grabs her arm, stopping her.

OLIVER

Please.

Feeling his touch, Selina STOPS in her path. Her eyes slowly move over towards his.

OLIVER (CONT'D)

If you go back out there you're going to get yourself killed. This city isn't safe, especially in *that* sort of business.

SELINA

I've dealt with it for longer than you can imagine, boy. I know what I'm getting myself into.

OLIVER

Do you know what you're throwing away? You have no idea how many people actually care about you.

(beat)

Bruce. Chloe. Perry ...

Selina starts to turn around, Oliver releasing his hold on her - she dose it willingly.

SELINA

None of them have ever cared about me. Perry was disappointed because I wasn't the perfect reporter your little girlfriend was. And Chloe never wanted me around in the first place.

OLIVER

And Bruce?

SELINA

He actually for a second there made me believe that he loved me. But I can tell that the only thing he's in love with is the very idea of love itself.

(MORE)

(CONTINUED)

9 CONTINUED: (2)

9

SELINA (CONT'D)

And if you ask me, he's not over
your girl. And I refuse to be *her*.

GRABBING her boots, Selina heads for the door and as she
closes it behind her, we can't help but --

SMASH CUT TO:

10 INT. GOTHAM GENERAL, CHLOE'S ROOM - NIGHT.

10

SITTING on the edge of the hospital bed, Chloe seems to look
better than fine. MIA, who stands in the corner of the room,
waits for the DOCTOR to finish talking.

DOCTOR

I don't think its wise for you to
leave the hospital after what
you've just been through,
Ms. Sullivan. Although just a
graze, I would like to keep you
here overnight.

CHLOE

Unless its absolutely necessary,
I'd rather go home.

DOCTOR

Alright. I'll go get the forms
you'll have to sign before you can
go.

CHLOE

Thank you, Doctor.

The DOCTOR leaves, and MIA steps in to replace his spot.

MIA

You really should think about
staying in overnight.

CHLOE

I'm a big girl. I can take care of
myself.

MIA

T'yeah. Which is why I had to run
to your rescue and found you
bleeding all over the floor.

CHLOE

It was just a graze. You heard the
doctor. Besides, I'm more worried
about Helena.

(CONTINUED)

MIA

Still think it was her? I mean, what if it was some sort of shapeshifting meteor freak. Or you know, one of those mutants you hear about on TV.

Chloe smiles.

CHLOE

As much as I'd love to crack open the old *Wall of Weird* files, and start investigating the hundreds of possibilities that it wasn't Helena, I think I'd only be living in denial.

Mia sighs, shaking her head.

MIA

I still don't understand ...

CHLOE

All I know is that someone is pulling Helena's strings and the only way we can stop Helena from turning in Watchtower's database is to go straight to the main source.

MIA

No. You're not ready to peel back the curtain and see the puppeteer, alright. I know what you're thinking and I know what you're up against. You're *not* ready.

CHLOE

Then I'll get ready. I'm not about to lose another friend. Now either you've come back to help me or you're here to get in my way - in which case you better go home.

Mia is taken back by that last comment.

CHLOE (CONT'D)

I've got a friend to save.

As Chloe DEPARTS we push in on Mia. They definitely need to talk about Mia's departure. *Chloe is not over it.* Sighing, Mia is left in the room to dwell, and as she does, we instantly --

BLACKOUT:END OF ACT TWO

ACT THREE

FADE IN:

11 INT. KEY CRIME SYNDICATE BASE, INTERROGATION ROOM - NIGHT. 11

A ceiling light FLICKERS at the top of the frame, illuminating the rather dank, grey room. As we slowly drift down, we come to find

BRUCE

who sits in the shadows, lost in the confusion of what is going on. The door begins to peel open letting in a large rush of bright light, blinding him for a split moment. He's too blinded to see the

MEN IN BLACK (#1, and #2)

enter the room.

The door slams SHUT and Bruce immediately becomes cautious.

MAN IN BLACK #1

Mr. Wayne ...

TIGHT on Bruce. His eyes widen, scared. *Hides it.* A small, forced chuckle escapes him.

BRUCE

Really like the look guys. This the part where you guys hold me down and force a bug into my system.

(laughing)

Heh, please.

MAN IN BLACK #2

This is the part where you get to make a choice, Mr. Wayne.

BRUCE

I'll take the red pill ...

#2 launches his fist across Bruce's jaw, punching him hard in the face. Blood spits from his mouth, and he tries to return his focus to the interrogators. He wipes the blood from his lip with a smile.

BRUCE (CONT'D)

Guess I should have seen that one coming.

MAN IN BLACK #1

This is a very serious situation you've thrown yourself into the middle of, Mr. Wayne.

(CONTINUED)

BRUCE

I did this to myself?

MAN IN BLACK #1

The moment you decided to get involved with Ms. Bertinelli's affairs you threw yourself in the line of fire. The collateral after effects of your decisions are finally here.

Bruce looks annoyed. Agitated.

BRUCE

You know she's innocent. The only thing she is guilty of is giving a damn about the world and the people in it.

MAN IN BLACK #2

Would an innocent person destroy one of the government's largest organizations? Would an innocent person hide themselves from the public in a mask?

MAN IN BLACK #1 pulls a remote out, CLICKING a button that illuminates a television screen, FOOTAGE appearing on it.

MAN IN BLACK #1

Would an innocent person take someone out in cold blood?

Bruce looks to the screen --

ANGLE: TELEVISION

WATCHTOWER. Inside, Chloe and Helena are facing off and Helena raises the gun, aiming straight at her. As she pulls down on the trigger, Chloe is sent back, blood spraying as she collapses to the floor.

It CUTS OUT and we return to BRUCE ...

BRUCE

Chloe ...

MAN IN BLACK #2

Gotham City is in for a rude awakening. Now that Watchtower is officially shut down and we have access to every single file it ever held ... soon we'll be able to unmask all of these heroes for what they really are: terrorists.

(CONTINUED)

BRUCE

One man's terrorist is another man's freedom fighter. You may be able to paint their actions as injustice, but sooner or later this city will need their heroes. There's no way they'd turn on them all. I can promise you that.

A small beat. They shake their heads.

MAN IN BLACK #2

You're a fool.

MAN IN BLACK #1

Once the public turns against the heroes they'll be looking for someone new to watch over them. Someone who can protect them.

(beat)

And then we'll be taking over.

BRUCE

Where do I come into this?

MAN IN BLACK #2

The public trusts you.

MAN IN BLACK #1

They believe in you.

MAN IN BLACK #2

And you're going to make the public believe in us.

A loud drum beat begins to kick in as Bruce can't believe what he just heard. As he starts to take it all in, we --

SMASH CUT TO:

12 EXT. GOTHAM GAZETTE, GOTHAM - NIGHT.

12

The GOTHAM GAZETTE is still before us, standing tall in its structure and thinner the higher up it stretches. The moon glows behind it, its light illuminating the logo that sits in a perfect round oval, in huge black letters: **GOTHAM GAZETTE**.

13 INT. GOTHAM GAZETTE, OFFICES - NIGHT.

13

The ELEVATOR rings, welcoming CHLOE SULLIVAN into the offices of her new working environment at the GOTHAM GAZETTE. A warm smile washes over her as she stares down at the busy reporters rushing through, doing their jobs.

(CONTINUED)

Chloe begins to draw closer towards her desk. Its almost illuminated in a perfect, cheesy lining, calling out to her. As she moves towards it, slowly, someone BUMPS into her, dropping all of her

PHOTOGRAPHS.

They fly out all over the floor, and Chloe immediately snaps out of her "moment" and helps the WOMAN pick them up. She has long, wavy blonde hair that falls passed her perfect shoulders. She's a spitting image of pure beauty. But, you can call her VICKI VALE.

CHLOE

I'm so sorry.

VICKI

Don't worry about it. Its a busy place. Happens all the time.

CHLOE

I'm usually more focused on what's going on around me. I should have been paying more attention.

Chloe notices the photographs that she's collecting from the floor. They're all of the "DARK KNIGHT." She's impressed.

CHLOE (CONT'D)

Wow. You managed to snatch some pictures on the Caped Crusader. I'm guessing these were hard to get.

VICKI

The Dark Knight isn't known for coming out of the shadows. I was lucky to even get these.

Vicki takes the photos from Chloe --

VICKI (CONT'D)

Thanks.

CHLOE

I'm Chloe, by the way. Chloe Sullivan.

VICKI

Victoria Vale.

The two rise back onto their feet.

VICKI (CONT'D)

So, you new here, Chloe?

CHLOE

Yeah. I'm not even meant to be starting yet, but I needed to find someone to -- Hey, are you busy?

VICKI

Uh ...

Vicki looks down at her photographs, and starts putting them in a nice straight line with her fingers as she talks ...

VICKI (CONT'D)

Not really, no. I just need to order these photographs back in my office and then I'm done for the night. Did you need anything?

JUMP CUT TO:

14 INT. GOTHAM GAZETTE, VICKI VALE'S OFFICE - NIGHT.

14

CLOSING THE DOOR behind her, Chloe follows VICKI VALE into her office. Vicki places her photographs down onto the desk, and sits behind her desk, in front of the computer.

Chloe takes a seat in front of her.

VICKI

So what did you need?

CHLOE

I was wondering if this place had any archive files I could peek around in.

VICKI

Archive files? What exactly are you looking for?

CHLOE

You're a ... supporter of these *heroes* right? I mean, the Dark Knight, Watchtower ...

VICKI

Yeah. I believe they're here for a good cause, you know. Protect those who aren't being protected.

CHLOE

What if I told you they were being hunted down, and I wanted to do everything in my power to make sure someone is protecting *them*. So that they can protect *us*.

(CONTINUED)

14 CONTINUED:

14

Vicki begins to stand.

VICKI

Then I'd say you came to the right
girl, *Chloe Sullivan*.

A huge smile begins to form on Chloe's face and we --

SMASH CUT TO:

15 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

15

Peeling the door back, OLIVER returns to the Watchtower Headquarters, a bit heated after his run in with a certain reporter (Selina). As he enters into the main, ground floor, he stumbles across

MIA,

who is typing away on the computers. *Nothing is happening.*

OLIVER

What the hell did I miss out on?

Hearing his voice, a touch startled, Mia turns to find him.

MIA

A lot.

OLIVER

No. Don't tell me Watchtower is
down? Not again.

MIA

Last time I was able to fix the
problem, but there's some sort of
virus infecting all the files.
We've lost *everything*.

OLIVER

Where's Chloe?

MIA

She *was* at the hospital, but she
left. Apparently *Helena* was the one
who pulled on the trigger, and
destroyed Watchtower's database.

(beat)

Chloe thinks she's being
manipulated by this anti-vigilante
organization but ... I'm not sure.

Oliver looks more confused than before.

(CONTINUED)

OLIVER

This is way out of our league. First Perry mysteriously makes an out of character decision to ruin Helena's life, and now Helena has turned over to the dark side of the force? If you ask me, the Key Crime Syndicate know *exactly* how to pull our strings.

MIA

Which is why we need to stop them.

(beat)

Oliver, you *can't* allow them to do this. If there's anything I've learnt from you and Chloe its that sometimes in order to save the world you need to make sacrifices. Helena may be a friend, but if killing her is the only way to secure Watchtower's database, then its a sacrifice that *needs* to be made.

Oliver is struggling, shown deep within his brown eyes. He looks like he's fighting with himself.

OLIVER

There's sacrifice, and then there's *murder*. I had to learn that the hard way, Mia.

MIA

The line is very thin, Oliver. What may look like *murder* ...

OLIVER

No. I know you may have outgrown my training and wisdom, but the night I killed Lex Luthor I did it in the name of the *greater good*. But it wasn't a sacrifice that needed to be made, it was murder.

A small pause. Mia tries to look at it from his angle, but can't seem to find it.

MIA

Helena is going to hand in the database, Oliver. This will expose every single hero the world has ever known, and they will form a list of targets that they *will* hunt down and kill.

(beat)

(MORE)

(CONTINUED)

MIA (CONT'D)

You can't tell me that if it came down to losing a friend or saving the world, you wouldn't *kill* Helena Bertinelli.

OLIVER

I would do everything in my power to make sure she wouldn't have to die.

MIA

But if it *did* come to that, Oliver?

Dodging the question, Oliver realises that she's right.

OLIVER

Try and get Watchtower back online, alright? I'll go find Chloe --

MIA

Oliver ...

OLIVER

Be ready.

As Oliver turns his back to walk out, Mia shouts --

MIA

For what?

A small look of fear is written on Oliver's face as he realises he may be saying goodbye to a very dear friend.

OLIVER

War.

Disappearing, Oliver EXITS the headquarters, leaving us on Mia who stands on her own, raising her chin ... READY. She seems satisfied that Oliver understands. And off that, we --

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

16 INT. GOTHAM GAZETTE, ARCHIVE ROOM - NIGHT. 16

LONG AISLES stretch down the Archive Room, all filled with boxes and boxes of newspapers, articles, etc. There are DRAWERS, all containing folders on specific topics, as well as computers set up towards the back of the room.

PANNING DOWN one of the aisles, we come to find VICKI VALE, finding an article and lighting up with a smile.

VICKI

Got it.

Pulling the article out of the box, Vicki comes running over towards CHLOE, who sits at the computer, researching. Chloe spins around to face Vicki with excitement.

CHLOE

Really?

Vicki hands it over ...

VICKI

Yeah.

(beat)

I mean, its not much, but its --

CHLOE

Definitely something.

Folding it up, Chloe places it in her bag and stands. As Chloe begins to rush out with her newfound information, Vicki turns to follow her.

VICKI

Listen, Chloe. Do you really think the heroes can win? I mean, with what you were telling me ... It just seems like Gotham is about to face something terrible.

CHLOE

We need good reporters like you to make sure this city realises just how many people are watching over them. To help. To inspire ... to protect. Think you're up for the challenge?

A warm smile washes over Vicki.

(CONTINUED)

VICKI

Think I could give it a shot.

CHLOE

Thanks, *Victoria*. This could really make a difference.

Chloe NODS before she leaves the Archives room, EXITING. Vicki is still standing there with a bright smile on her face. Her head finds the ground, trying to hide her happiness, before folds her arms and slowly lifts her head again - happy.

OFF that ...

FLASH CUT TO:

17 INT. OLIVER & CHLOE'S APARTMENT, LIVING ROOM - NIGHT. 17

SITTING in front of her laptop, by a desk that sits on the opposite side of the room to the television, we find Chloe, typing away.

ANGLE: KEYBOARD

Chloe's finger tips knock in the keys, fast. She's quite use to it. *Fast*.

Chloe STOPS. She takes a look at her screen and realises something. *She's found something*.

CHLOE

Gotcha.

A huge smirk forms on her face, and when she stands, she finds OLIVER QUEEN, standing behind her with his arms folded and a stern look on his face.

OLIVER

What are you doing, Chloe?

CHLOE

Investigating. Its what we reporters do, you know.

Chloe walks up to him and gives him a small peck on the cheek before continuing towards the door. He turns --

OLIVER

You should have told me it was Helena. She's my friend too, you know.

Stopping in her path, Chloe sighs. She is forced to return to him, slowly.

(CONTINUED)

CHLOE

Figured Mia would let you in on what was going on.

OLIVER

Its not the same. We've been through everything together, and if you're planning on taking Helena out, then --

CHLOE

No. I'm not. I'm trying to figure out a way to get around that. She's being toyed with here, Ollie. And I won't let them do this to her.

OLIVER

Did you find something?

CHLOE

I managed to hack into their mainframe. I pulled out an address. Co-ordinates where they're headed to pick up a *package*.

(beat)

Unfortunately, I couldn't crack onto something solid enough, like a base of operations, but ...

OLIVER

Its something.

CHLOE

Yeah.

Oliver pulls Chloe in close, and they lock eyes. Their faces are almost touching, they're that comfortable.

OLIVER

I don't want to lose her either, Chloe. But we need to be prepared.

CHLOE

I know.

OLIVER

Promise me something ...

Chloe is drawn in, realising that he wants something -- As her eyes to uncover what he wants, we can't help but ...

SMASH CUT TO:

18 EXT. OUTSKIRTS, GOTHAM - TWILIGHT.

18

The sky shines a purple glow, night finally about to transition into morning. There is van, PARKED on the dirt, in the middle of nowhere. AGENTS stand around it, all wielding weapons and waiting ...

Suddenly, a blue car begins to PULL UP near them, hitting into an instant park, dust BLOWING UP around the wheels and wofing into the sky.

ANGLE: INSIDE THE CAR

Inside sits HELENA BERTINELLI. She stares down at the portable hard-drive in her hand, questioning if she's making the right choice.

HELENA
I'm sorry, Chloe.

Accepting it, Helena opens the door of her car, taking one foot out and slowly making her way towards the enemy.

Approaching, Helena makes her way over to the vans at a slow pace, clenching a tight grip of the hard-drive as she does. A small glimmer of shame is in her eyes, betraying her friends is killing her - but she is also saving them.

THEY MEET ...

Face to face with the enemy, she finally stops.

HELENA (CONT'D)
I did what you asked.

At the center, in front of the VAN, stands a hooded man, his identity cloaked from the shadows that wrap around his face. This is DISGUISED MAN (see "Knight").

Holding the portable hard-drive out to DISGUISED MAN, Helena is willing to hand it over. He takes it, pleased.

DISGUISED MAN
Good job, Ms. Bertinelli. You've done us proud.

HELENA
You've got what you wanted. So lets make one thing clear ...

DISGUISED MAN
I'm listening.

HELENA
I want you and yours to stay the hell away from my friends *and* my family. You got that?

(CONTINUED)

DISGUISED MAN begins to laugh, cackling, actually.

DISGUISED MAN

I'm afraid we're not *done* with you yet.

Helena's eyes begin to widen before all the agents suddenly raise their weapons. Stumbling back, Helena realises that its not over and as we hear the BANG, Helena becomes consumed with electrical charges that pin her to the ground --

As she gets dragged into the van, we return to DISGUISED MAN.

DISGUISED MAN (CONT'D)

Erase the evidence ...

The AGENTS nod, and as they approach the car, we --

PULL BACK to a distant shot that brings TWO FIGURES on the back of a motorbike into frame, pulling up to find flames burning into the sky, tearing away the darkness.

RIPPING their helmets off, they reveal themselves:

OLIVER. CHLOE.

The two stare off in horror as Helena's car EXPLODES, and the smoke fogs their vision from the witnessing the VAN escape into the thick, black smoke. GONE ...

CHLOE

No! Oliver ...

OLIVER

Chloe. Hold on.

Chloe's eyes bulge wide as she realises what Oliver is about to do. The engine starts up again and Chloe wraps her arms around Oliver's waist before they suddenly SHOOT through the smoke like a rocket, following the van ...

As they recklessly drop the helmets without thought, we are left CLOSING IN on them ... nothing but dirt tracks and their *yellow* and *green* helmets left behind. OFF that image, we --

SMASH CUT TO:

The sun begins to shine its way through the large window, illuminating the Watchtower Headquarters, putting MIA in a radiant glow that highlights her features. She turns to face the sunlight, realising that night is over ...

A call begins to come through, and she reaches into her pocket, answering it --

(CONTINUED)

19 CONTINUED:

19

MIA
This better be good.

INTERCUT WITH:

20 EXT. BUSY ROAD, GOTHAM CITY.

20

LIFTING OFF a large ramp, this 'BLACK VAN' that was previously established lands in a busy lane, dodging two vehicles in its attempt to escape. Following, a large

MOTORCYCLE

bursts into frame, tracking the van close behind. Riding the bike is OLIVER QUEEN, with his girlfriend, CHLOE, behind him.

Chloe has a mobile phone to her ear. The wind is heavy and loud, causing Chloe to raise her voice to overcome its attempt at keeping her quiet.

CHLOE
We kind of have a situation here,
Mia. Could really use your --

They hit a BUMP, unexpectedly, and Chloe grabs Oliver tighter. A small smile forms on his face ... She catches his grin and realises he's enjoying this.

CHLOE (CONT'D)
(sighs)
... help.

21 INT. WATCHTOWER, HEADQUARTERS.

21

CLOSE UP: MIA.

Standing in the left of the frame, Mia continues to talk on the phone. A look of curiosity covers her expression.

MIA
Where are you guys? What are you
doing?

22 EXT. BUSY ROAD, GOTHAM CITY.

22

The loud BLARE of a truck's siren goes off, alerting Oliver as he moves into the next lane, now driving straight towards a car that is heading towards him. He quickly SPINS BACK once the truck has passed, lightly scraping along the RED VEHICLE that was about to plummet into him. Sparks fly and Chloe yelps. She takes a breath.

Pulling the phone back to her ear, Chloe responds:

(CONTINUED)

CHLOE

You wouldn't believe me if I told you. Trust me.

MIA

(over phone)

How can I help if I don't know what is going on?

CHLOE

Just ... listen, alright. Once we get close enough we're going to bug their van, tracking them with my PDA. Once I can establish a connection back to my laptop, I need you to follow them to where it leads you. Got it?

Chloe's eyes widen as she realises the VAN has cut off, turning, leaving Oliver lost ahead of it.

OLIVER

Hold on babe.

CHLOE

Oh god ...

HITTING the breaks, Oliver turns the motorbike around, just dodging an expensive looking sports car. Oliver proceeds to turn back where the van had, and returns to the chase --

23 INT. WATCHTOWER, HEADQUARTERS.

23

Mia does not look impressed, still on the phone.

MIA

And where exactly can I find this laptop?

CHLOE

(over phone)

There are a set of keys in the top drawer at the main headquarters ...

Mia approaches the drawers, searching, as Chloe continues --

CHLOE (CONT'D)

(over phone)

They'll get you into our apartment where my laptop is.

MIA

Alright, got them.

Mia pulls the keys into the frame, proudly.

24 EXT. BUSY ROAD, GOTHAM CITY. 24

CLOSE UP: CHLOE.

On the phone, Chloe begins to look fierce, as if something is just about to go down.

CHLOE

Oh, and Mia ... you might want to suit up for this one.

PULL BACK INSTANTLY as we find TWO AGENTS leaning outside of their windows, showing off their weapons as they aim at Oliver and Chloe on the motorbike.

TURNING OFF behind a large truck as bullets starts to come flying towards them, Chloe and Oliver hide long enough to do what they need: *bug the van*.

SMACKING the side of the bike, a small *disc-like-object* slides out, Oliver immediately grabbing it.

OLIVER

You ever driven one of these before?

CHLOE

I had a scooter, once, but --

OLIVER

Take the wheel.

CHLOE

What wheel?

OLIVER

I don't know, I've always wanted to say that though. Just, grab onto the bars, alright.

JUMPING UP on the front, Oliver LAUNCHES himself on top of the truck in front of them, forcing Chloe to grab onto the handle bars and steer the bike herself.

CHLOE

This can't be a good idea ...

Looking up at her boyfriend as he RACES across the truck, Chloe gets a small smirk on her face.

CHLOE (CONT'D)

At the very least, I can't say our relationship is boring.

Reaching the end of the truck, Oliver is in perfect jumping range to land atop the black van.

(CONTINUED)

24 CONTINUED:

24

At this point, Chloe TURNS back into shooting range, distracting them as they return fire. Sparks begin to fly up in Chloe's face as the bullets bounce off her vehicle.

SWISH PAN over towards Oliver as he DIVES off the truck, landing on top of the van and immediately grabbing the attention of both agents --

25 INT. BACK OF THE VAN.

25

Inside, a handcuffed HELENA sharply looks up to hear the loud bang of something dropping from high up, and she sees this as a way out. Her fear of never getting out this changes, and Helena immediately gets off the floor of the van, and KICKS one of the three agents in the back of the van with her.

The agent SLAMS against the door of the van, hard, collapsing to the floor completely out. As the two agents behind Helena charges, the van hits on the breaks. Helena and the remaining two agents slide back, all falling to the floor.

26 EXT. BUSY ROAD, GOTHAM CITY.

26

SLIDING OFF THE VAN, Oliver crashes down onto the windshield of the van. All the cars around the van come to a HALT, crashing into one another, but more noticeably, Oliver falls to the road with a grunt ...

SPINNING the bike as she hits on the breaks herself, Chloe stops the motorcycle and stares off in horror.

CHLOE

Oliver!

Something begins to BEEP in Chloe's jeans, and as she realises it's her PDA, she pulls it out of her back pocket and looks at it closely:

THE CO-ORDINATES OF THE VAN ARE FLASHING.

A small smile forms on her face as the van then SHOOTs off down the road, escaping from the chaos. Chloe's eyes scan the road for Oliver, finding him rising up from beside all the chaos. A few scratches go unnoticed as his huge smile forms.

Chloe RUNS over to him and the two embrace, Oliver lifting her up in a big, tight hug, and spinning her around. The smoke wraps around them, and Oliver plants her back on her feet, locking lips passionately. When they stop, all they can do is stare into one another's eyes, heated.

OLIVER

Nice work, hun.

(CONTINUED)

CHLOE

Right back at you.

OLIVER

God, I love you.

Chloe can't help but smile, and they kiss again.

CHLOE

Come on.

(beat)

We've got a friend to save.

As the two return to their motorcycle, we begin to DRIFT OUT, leaving on the image of them about to follow the coordinates. OFF that, we ...

BLACKOUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

27 EXT. KEY CRIME SYNDICATE BASE - DAY.

27

OUTSIDE, both Chloe and Oliver stand in front of revolving doors that appear to remain STILL. A voice chimes in, as though it were from the heavens, calling to them.

SPEAKER (V.O.)
Clearance code.

Oliver looks to Chloe ...

OLIVER
Didn't think that one through?

SPEAKER (V.O.)
Please insert clearance code.

CHLOE
You want a clearance code ...

Approaching the glass doors, Chloe gives a small flick of her head - in that "*I'm about to do something badass*" kind of way. She positions her arm ...

CHLOE (CONT'D)
Here's your clearance code --

SLAMMING her elbow against the glass, Chloe attempts to break through, but her arm bounces off and she falls back into Oliver, patting her elbow with a shriek of failure.

CHLOE (CONT'D)
Son of a --

SPEAKER (V.O.)
Intruder Alert. Notifying security.

Oliver shakes his head at Chloe.

OLIVER
You really thought *that* was going to work, huh?

CHLOE
Ugh. It was worth a shot.

The doors SLIDE OPEN to reveal a dozen guards, all aiming their guns out at Chloe and Oliver who stare off with no surprise.

OLIVER
Well, I saw that coming ...

(CONTINUED)

27 CONTINUED:

27

As Chloe and Oliver get taken out of the frame, we can't help but LEAVE them too, as we --

CUT TO:

28 INT. KEY CRIME SYNDICATE BASE, INTERROGATION ROOM - DAY. 28

On his knees, BRUCE is left with cuts all over his face, bruises around his eyes, and a look of overwhelming fear resonating from his expression.

There is a CAMERA set up in front of him. TWO AGENTS stand behind it, waiting ...

AGENT #1

Come on, Mr. Wayne. Its time.

Bruce is trembling ...

BRUCE

No.

AGENT #1

Hmm ... I thought we had a little arrangement.

BRUCE

You thought wrong, alright.

AGENT #2

(exploding)

No, Mr. Wayne! You did!

HITTING a light switch, the wall behind them suddenly shows

HELENA BERTINELLI,

being held hostage at gunpoint. She is facing the glass, almost as if she can see Bruce, and see the pain in his eyes. But she can't. Its a one-way sorta thing.

Bruce's eyes widen in disbelief.

BRUCE

Helena?

AGENT #2

You want to be responsible for her death, Mr. Wayne? We *will* pull on that trigger, so help us God, if you don't come through for us.

BRUCE

Please --

(CONTINUED)

AGENT #1

Well isn't this a sight? Bruce Wayne, on his knees ... begging.

Bruce takes in a deep breath. Every fibre of his being is telling him to get up and hit these sons of bitches, but he can't. Helena's life is on the line here.

AGENT #1 (CONT'D)

What's it going to be?

With his eyes trailing off towards Helena, Bruce finds the other agents in the room with her to be forefeul - they SLAM her against the glass, pointing the gun to the back of her head, ready to take the kill shot. Bruce twitches, scared.

He faces the CAMERA --

-- Bruce looks at the camera as though it is the enemy itself; as though he is staring at the devil, face to face, ready for a showdown of a lifetime. His heart is racing, and he realises the very position these people put Perry in, and in that very moment he realises ... he's *lost*.

BRUCE

Good afternoon, everyone. A - As you may be aware, there is a dispute going on. A debate.

(long pause)

Vigilantes. "Heroes?" Or "Terrorists?" It has come to my attention that what I believed to be in fact true, is now *false*. I was wrong. Ever since these heroes have entered our lives, vowing to be watching over us, crime rates have escalated and everyone has been shaken to their core.

Bruce's eyes don't leave the camera ...

BRUCE (CONT'D)

I was ... recently attacked by that of whom your city refers to as *the Dark Knight*. They are here for one reason, and one reason only, my friends. *They want to take over*.

A look of desperation crosses his eyes. A small, hardly noticeable tear begins to fall from his right eye.

BRUCE (CONT'D)

We are no longer safe. Our children are no longer safe. And until this threat of vigilante terrorism can be detained ... our city will not be safe.

(MORE)

(CONTINUED)

BRUCE (CONT'D)

(beat)

Please. Don't trust them.

A beat. And Bruce RISES, away from the camera --

BRUCE (CONT'D)

Now let her go!

AGENT #1

Well done, Mr. Wayne ...

BRUCE

I'm not looking for a pat on the back, alright. Get that son of a bitch away from her, now!

AGENT #1

Fine ...

Pulling a phone from his jacket pocket, AGENT #1 makes a quick call. The guy behind HELENA is seen through the glass, answering ...

AGENT #1 (CONT'D)

(into phone)

Its done.

Bruce looks towards HELENA, watching ...

ANGLE: BRUCE'S P.O.V

THROUGH THE GLASS, Helena is released from gunpoint. She turns around, slowly, only to meet the back of the gun, being knocked around and collapsing to the ground. Blood from the hit sprays against the wall, and we --

-- PULL BACK --

Bruce LUNGES forward in shock, angry, before he is grabbed by AGENT #2 and held against the wall.

AGENT #2

You have a long partnership here with the Key Crime Syndicate, Mr. Wayne. I wouldn't push your luck.

BRUCE

If I hear you've done anything to harm my friends or my family I will personally kill you myself, and make sure the public hears the truth about the *Key. Crime. Syndicate*. You hear me?

AGENT #2

Your threats are pointless ...

(CONTINUED)

CLOBBERING Bruce in the gut, AGENT #2 winds him, forcing Bruce to stagger straight to the floor.

AGENT #2 (CONT'D)
We'll be back shortly ...

OFF Bruce's agony, we --

SMASH CUT TO:

DRIFTING DOWN from the ceiling, we find ourself in a rather large office space. There are magnificent artworks laid out on the walls, vibrant colours pouncing at the screen. Finding a desk, there are TWO FIGURES standing in front of it, with the DISGUISED MAN clearly in sigh, behind the desk.

SPINNING AROUND, we realise its CHLOE and OLIVER that have come face to face with the enemy.

DISGUISED MAN
Looks like its game over for the two of you.

His voice is disguised with a deep, growl of a noise.

DISGUISED MAN (CONT'D)
Watchtower's database is in *my* hands, and in a couple hours, the entire world will turn on every single one of you.

CHLOE
You really think we won't stop you.

DISGUISED MAN
Oh, I know you'll try.
(beat)
But you will fail. And you will *die*. All of you will.

A small beat, and Chloe steps forward, closer.

CHLOE
You don't get how much of my life I've spent protecting heroes from *scum* like you.

Oliver begins to see the hate in Chloe's eyes blast out, unleashed --

CHLOE (CONT'D)

And if you think for one second
that I'm going to let you destroy
everything I've worked so hard for,
then you better guess again.

The DISGUISED MAN nods, taking in her words.

DISGUISED MAN

Yes, well ...

(pause)

All good things must come to an
end.

Oliver's eyes begin to widen as he see's DISGUISED MAN pull a
gun from behind his back, instantly aiming it straight out at
Chloe, seconds from pulling the trigger --

-- EXTREME SLOW MOTION --

The bullet BLASTS out of the gun, spinning through the air as
it proceeds towards Chloe. Oliver has jumped out in front of
the woman that he loves, knocking her back as he collects the
bullet in his shoulder. It pierces through, making its way
through, and continuing behind him as he slowly collapses
towards the floor. The bullet skims gently across Chloe's
hair, flying back into the wall behind her, leaving her
unharmed; she doesn't even blink ...

-- EXTREME SLOW MOTION STOPS --

Oliver lies on the floor, GRUNTING from the pain. DISGUISED
MAN didn't see that coming, and has to scan the room to
acknowledge it, understand what just happened. Chloe eyes
Oliver, and then looks straight to DISGUISED MAN ...

A beat.

Chloe takes a step forward, ready to POUNCE, before she finds
herself staring down the end of a gun, about to be shot; her
body freezes up.

CRAAASSSHHH!

As the ceiling vents cave in, releasing a YELLOW/RED FIGURE
that lands on its feet, Chloe drops to her boyfriend, Oliver,
sheltering him. *Its SPEEDY.*

RISING UP from her crouched position, SPEEDY smiles.

SPEEDY

That has got to be my best entrance
yet.

(CONTINUED)

PULLING OUT two short staffs, Speedy JUMPS up onto the desk, and instantly manages a ROUNDHOUSE KICK, knocking DISGUISED MAN towards the wall. He slams into it, immediately turning back around with a look of heated anger --

SPEEDY (CONT'D)

Ooh. I'm sorry, did that hurt?

FLIPPING down in front of him, Speedy starts swinging her staffs, taking out his knees before finishing by managing to flip his body up in the air and cause him to land face first on the floor. Sliding out of his hands, the

GUN,

and the PORTABLE HARD-DRIVE,

come into Chloe's sight. Having spotted them, Chloe runs over towards it and collects it in her hands. As she stands up straight she hears SPEEDY being knocked down, turning to find

DISGUISED MAN.

He grabs Chloe by the throat and guides her in the direction of the window, THROWING her through it. The glass SHATTERS and Chloe disappears from sight ...

SNAPPING her head up, SPEEDY looks on in distress -

SPEEDY (CONT'D)

No.

As DISGUISED MAN collects the hard drive, he ESCAPES. Speedy jumps up and immediately runs towards the window, DIVING OUT.

30 EXT. KEY CRIME SYNDICATE BASE - DAY.

30

FALLING rapidly, Speedy collects the velocity of the wind and catapults herself further down to where Chloe flails helplessly.

ZOOMING IN on her, we find ourselves CLOSING IN on her beautiful eyes, as they are wide open --

FLASH CUT TO:

31 A SERIES OF IMAGES THAT REFLECT ON KEY MOMENTS IN CHLOE SULLIVAN'S LIFE, FROM "SMALLVILLE," AND "WATCHTOWER."

31

FLASH CUT TO:

32 EXT. KEY CRIME SYNDICATE BASE - DAY. 32

PULL OUT of Chloe's eyes as she seems content, free falling to her death. Her eyes close shut, ready ... Just as she accepts her demise, Chloe is grabbed by Speedy, who then

SHOOTS A LINE OUT

that connects to the building, and SWINGS the two of them into the first window they see --

33 INT. KEY CRIME SYNDICATE BASE, UNKNOWN ROOM - DAY. 33

CRASHING through the window, SPEEDY and Chloe fall to safety, free from the burden of death. Chloe begins to gasp for breath, realising that she's alive after being so close to saying goodbye forever.

Speedy stands --

SPEEDY

What the hell was that?

Chloe looks guilty ...

CHLOE

(hiding)

What was what?

SPEEDY

I saw you. You were ... You were ready to die, weren't you?

CHLOE

Can you blame me?

Chloe also stands, dusting herself off.

SPEEDY

You have some sort of death wish, now, Chloe?

CHLOE

No. Not that you'd notice, anyway, with you taking off and all.

SPEEDY

I had to.

CHLOE

You shut us all out of your life, Mia! We were your friends!

SPEEDY

I had to leave, alright. I didn't have a choice.

(CONTINUED)

CHLOE

There is *always* a --

SPEEDY

(exploding)

I'm dying, alright!

A long pause ensues. Chloe looks as though she's wondering if she heard Speedy right. Speedy TEARS off her mask, looking straight at Chloe with tears filling her eyes.

SPEEDY (CONT'D)

All that time spent rebelling against my screwed up childhood, and I didn't think there'd be any consequences, but you know what, there were.

(long pause)

I have HIV, Chloe.

Chloe's jaw drops, silent from words.

SPEEDY (CONT'D)

Death isn't something we should accept so easily, especially in the face of it. It should make you want to fight harder.

CHLOE

Its hard. Its hard to keep fighting when I know that we're not going to make it. When I know that we're going to lose.

SPEEDY

You *don't* know that ...

(pause)

And you can't give up on us yet.

CHLOE

They have the database. They have my friend. They have the public twisted in their web of manipulation and there's *nothing* we can do about it.

SPEEDY

We can fight.

Chloe begins to catch her breath, as SPEEDY continues:

SPEEDY (CONT'D)

Now I don't know what happened to you since I've been gone, but the Chloe Sullivan that I know would *never* accept defeat.

(CONTINUED)

CHLOE

Mia --

SPEEDY

No. Now we're going to *find* Helena,
get Ollie, and get the hell out of
here. Got it?

As Chloe begins to nod, we can't help but --

JUMP CUT TO:

34 INT. KEY CRIME SYNDICATE BASE, INTERROGATION ROOM - LATER. 34

SONG: BROKEN - LIFEHOUSE.

RISING UP behind the glass, BRUCE WAYNE, who is cut, bruised
and in an intense amount of pain, places his hand on the
glass as he see's --

-- ANGLE: BRUCE'S P.O.V --

CHLOE runs into the other room, where HELENA lays, and comes
rushing to her aid. SPEEDY, in the background, take cares of
the AGENTS in the room, skillfully, but quickly.

TIGHT ON BRUCE.

He realises that they can't see him. His heart begins to sink
as he starts SLAMMING against the glass, dying to be freed.

DISSOLVE TO:

35 INT. KEY CRIME SYNDICATE BASE, HALLWAY.

35

The song continues ('Broken' by Lifehouse') as CHLOE, HELENA,
OLIVER, and SPEEDY make their way out of the building. Behind
them lay a bunch of unconscious guards, as the four of them
continue down the hallway and OUT of the building --

DISSOLVE TO:

36 INT. KEY CRIME SYNDICATE BASE, INTERROGATION ROOM.

36

BRUCE realises that he's been left behind. His hand slides
down the glass, and his head drops to the floor, *giving up*.

The music begins to FADE OUT ...

Bruce slowly lifts his head, allowing us to see the light
escape his eyes. All is silent, uncomfortably so, and Bruce
is left to drown in the sorrow of where he is - alone,
trapped.

(CONTINUED)

WATCHTOWER "Speedy"

50.

36 CONTINUED:

36

A small pause, before we can't help but --

BLACKOUT:

END OF ACT FIVE

ACT SIX

FADE IN:

37 INT. WAYNE MANSION, LIBRARY - NIGHT (SAME DAY.) 37

The door to the library slowly creeps open as SELINA KYLE makes her way in with hopes of finding the man that she loves. Her heart sinks to find an empty seat ...

ALFRED (O.S.)
Is that you, Ms. Kyle?

Selina TURNS to find ALFRED PENNYWORTH, holding a suitcase in his hands. He is dressed formerly, as always, with a hat on his head and an umbrella in the other free hand.

SELINA
Have you seen Bruce?

ALFRED
I'm afraid Master Bruce has left,
Ms. Kyle.

SELINA
He's gone? Where did he go?

Selina draws closer towards Alfred, curious.

ALFRED
He ... he didn't say.

Selina's face drops with disappointment. Alfred can see it.

ALFRED (CONT'D)
Oh. But, he did, however, leave a
note --

FISHING into his jacket pocket, ALFRED pulls free a small letter that he unfolds and holds out to Selina ... Reaching out, Selina can't help but take it.

BRUCE (V.O.)
Alfred. A lot has happened in my
life in the past six months, and
I'm afraid that I'm not following
the path my father had set out for
me. Because of that, I've decided
to seek out the necessary forces to
help me better understand what it
means to continue my father's
legacy, and I hope that, if I ever
return, things will be running much
smoother than they have been of
late.

(MORE)

(CONTINUED)

37 CONTINUED:

37

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

Please tell my friends that I have left, as I can not bear to say goodbye to them myself. I hope our paths cross once again in the distant future, until then, farewell, old man. *Bruce.*

Selina looks up from the note, and looks to Alfred, folding it back up as she does.

SELINA

Are you sure this is him?

ALFRED

I'm positive, Ms. Kyle. Master Bruce is gone.

SELINA

Where does that leave you?

ALFRED

Well, I suppose my work here is finished. Please lock up when you're done here, Ms. Kyle. I should be heading off now.

Alfred NODS her a goodbye, as he EXITS. Selina is left, alone in an empty room, *missing* the man she had stupidly said farewell to. Her heart sinks, and we can't help but --

DISSOLVE TO:

38 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

38

CLOSE UP: MIA.

Mia stands to the left of the frame, rather close as we see her content smile on her face. She is taking in this moment, staring off at these headquarters for the last time.

OLIVER (O.S.)

So, you moving back to Gotham?

Her smile drops; she knows the answer to *that* question. As she turns to face Oliver, we come to a LEVEL SHOT.

MIA

I think Gotham City has given me enough excitement for one lifetime.

OLIVER

You're leaving?

(CONTINUED)

MIA

Yeah. But, who knows ... I might come back to visit. You know, if I can be bothered.

Oliver laughs. A warm smile lights up on his face.

OLIVER

Where are you headed?

MIA

Back to Jump City. Have a few friends back there who could really use some of the wisdom I've picked up from everything you've taught me. You've been an amazing teacher, Ollie. I couldn't have asked for a better mentor.

OLIVER

Eh, well ... what can I say? I'm talented.

A small chuckle escapes Mia's lips.

MIA

I hope you know how much it means to me that you trusted me enough to be a part of this team for as long as I have been. I may have let you down on more than one occasion, but...

OLIVER

Mia --

(pause)

You've never let me down. If anything, I've felt like I've let you down. There is so much more out there that I can teach you that I just ... I haven't.

MIA

You've done the best you could for me, Ollie. And I'm really grateful.
(beat)

You saved my life. And you gave me a purpose to keep living. I just wish I could stick around long enough to prove all of this to you.

OLIVER

You already have. Trust me ...

(long pause)

You already have.

Mia WRAPS her arms around Oliver, like a child hugging their father. Tears begin to fill up in her eyes.

MIA

I need you to stay safe, alright.
Don't let these guys get to you.

OLIVER

I won't.

Mia pulls away, staring deep into his eyes.

MIA

And whatever happens, hold on to
Chloe. She really needs you. Now
more than ever.

Oliver realises there's something he doesn't know. But he nods, and accepts that.

MIA (CONT'D)

She really loves you, you know.

OLIVER

I know.

MIA

And I better can an invite to the
wedding.

Mia gives him a small WINK before pushing passed him, heading for the EXIT, to leave forever ...

OLIVER

Mia, wait!

She STOPS. Turning, Mia returns to Oliver.

OLIVER (CONT'D)

I know this may be asking a lot of
you, but, I could really use a
favor ...

As Mia's eyes grow wide with curiosity, we ...

SMASH CUT TO:

PANNING DOWN from the ceiling light, we find PERRY WHITE in his office, typing away on his computer as he maps out the next newspaper. A small KNOCK hits the door, and snatches his attention. As his eyes find the doorway, he discovers

MIA DEARDEN.

(CONTINUED)

He stands in surprise.

PERRY

Mia?

MIA

Well I'm glad to see that you no longer refer to me as "kid."

Perry smiles and greets Mia with a warm hug.

PERRY

What are you doing back here? Always wondered why with all the stories of *Watchtower* and the *Dark Knight* hitting the newstands, not a lick of news about your heroic adventures have hit the front page.

MIA

Don't like the limelight.

Mia returns Perry's smile, but then gets down to business.

MIA (CONT'D)

Speaking of 'heroic adventures,' I've come to do some business here before I have to, you know, *leave*.

PERRY

You going? Already? Thought we could go out and knock around some more thugs like last time ...

MIA

(laughs)

I remember it being more *us* getting knocked around by thugs.

(beat)

But, no. I was hoping you could point me in the direction of, uh --

(remembering)

Selina Kyle.

PERRY

Selina Kyle? What do you want with her?

Mia blankly stares at him, not expecting to be asked. She tries to get across that she can't share that with him, and he recognizes that look.

PERRY (CONT'D)

Right ... I guess its a '*heroes only*' type of thing. Well, that's all good.

(MORE)

PERRY (CONT'D)

Last I saw she was in the copy room; same floor Chloe works - I mean, worked.

MIA

Thanks.

Mia begins to turn off, but STOPS herself in the doorway. Perry had already returns to what he was doing earlier ...

MIA (CONT'D)

Oh, and Perry.

His eyes spring up to meet hers.

MIA (CONT'D)

You are a hero.

Her words bathe him in a bright light that brings a small, acknowledging smile onto his face. Mia nods, before EXITING the office, saying goodbye.

CUT TO:

40 INT. GOTHAM DAILY, COPY ROOM - NIGHT.

40

SELINA KYLE stands by the photo copier, scanning an extract for her next article. The door opens slowly, and she pays no attention to it, rather out of it.

PULL BACK to find MIA. She stares off to find Selina's name badge just sitting on top of a pile of papers - as if she's marking them. Mia realises its her.

MIA

Selina Kyle?

Slowly turning, SELINA meets eyes with the young woman.

SELINA

Who's asking?

MIA

My name's Mia. Mia Dearden.

SELINA

That does absolutely nothing for me, "*Mia Dearden.*" Are you an intern? A reporter? A stalker? Or have you come here to convert me to your religion?

MIA

Oliver sent me.

Selina grows silent ...

(CONTINUED)

MIA (CONT'D)

He told me you needed some help.

SELINA

Yeah, well, he told you *wrong*.

SELINA pushes passed Mia to get to the exit ...

MIA

I know what you've been doing.

SNAPPING back around, Selina looks frustrated.

SELINA

Do I look like I care?

MIA

Let me guess. Things in your life have been so abnormally different from what you're used to that it almost hurts ... your life is no longer full of tragedy and because of that, it doesn't feel ... *right*.

Mia's words paint a picture on Selina's face. Its exactly what she's going through, and Mia can tell. Selina finds herself feeling those words, but tries to snap out of it --

SELINA

What would you know?

MIA

I've had a rough childhood too, Selina. And I've ... I've reacted the same way you have.

SLOWLY PULL BACK as we find PERRY WHITE, stumbling across the two. He then, having realised they hadn't noticed him, returns to the side, listening in on their conversation.

MIA (CONT'D)

Selling yourself to strangers ...

(long pause)

Its not going to help you.

BACK to Mia and Selina.

SELINA

I need to *feel*. Lately I've been feeling as though I'm floating around in space, with nothing to hold on to, and everything on the line. I need something to ground me. It may be messed up, but it works, for me ...

MIA

By reliving your past?

SELINA

By capturing a sense of familiarity
that makes me feel *normal*.

A small sigh escapes Mia - she understands.

MIA

A few months ago I showed up HIV
positive. I had reinvented myself
for three years, before being
dragged back and forced to revisit
my past. Trust me, Selina, there
are consequences. They may not be
visible now, or in the next few
years, but eventually, you will be
held to those actions.

(pause)

Oliver sent me here today to make
sure that you turn your life around
now before you ruin everything.

Selina begins to take into account what Mia is trying to get
across. She examines her own life, and begins to see through
the cracks a bit more ...

MIA (CONT'D)

Sometimes the best advice is that
of which comes from a complete
stranger.

A small smile blossoms on Mia's lips before she smiles with a
small nod. Close in on Selina's reaction as Mia makes her way
out of the room. Selina begins to turn around, we can see it
in her eyes, and OFF that, we PULL BACK to find

PERRY,

having heard the entire conversation.

SMASH CUT TO:

41 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

41

The darkness creeps through around a lonely OLIVER, who waits
for his girlfriend to show up. He seems to be okay with the
shadows that dance around him, not afraid of the dark. The
door begins to creek open behind him, and he turns to find

CHLOE.

She makes her way over to OLIVER.

(CONTINUED)

CHLOE

Been a long two days.

OLIVER

Sure has.

CHLOE

Its weird saying goodbye to so many people, isn't it?

OLIVER

Was kind of hoping Mia would stay this time. I mean, you of all people know how hard it is to say goodbye to the people you care about most. Mia was like ...

(pause)

She was like having a kid.

CHLOE

You ever think about that?

OLIVER

About what?

CHLOE

... having kids.

Oliver's eyes drift off, fantasizing.

OLIVER

You have no idea ...

(long pause)

But every time I have to snap back to reality and realise that in the world we live in it will probably never happen.

Chloe's hopeful glare fades.

OLIVER (CONT'D)

Maybe one day we can settle down, away from the hero business, get married, have kids ...

Sliding her hand into Oliver's, Chloe grabs a firm hold. They lock eyes, closer, and Chloe smiles back at him.

CHLOE

You never cease to amaze me, Oliver Queen.

As the two move in for a kiss we hear --

MIA (O.S.)

Seriously guys? Is that *all* you guys do when I'm gone?

(CONTINUED)

Chloe and Oliver SNAP around, expecting MIA to be somewhere inside the room only to find the COMPUTER SCREEN above the main computer, showing live footage of MIA.

CHLOE

I take it you're signing off?

MIA

Its time.

CHLOE

You're always welcome back here,
you know. *Always.*

Oliver is lost for words - he's said his goodbye anyway ...

MIA

Don't worry. I'm sure our paths
will cross again.

CHLOE

Until then ...

As Mia lips curve up into a beautiful smile, Chloe can't help but follow. Its sweet ...

MIA

Speedy, offline.

The line CUTS, and her face is replaced with static. Slowly coming around from it, Chloe and Oliver return to each other.

CHLOE

(off Oliver's look)
I'm sure she'll be back, Ollie.

Oliver nods, doubtful.

HELENA (O.S.)

Oh, no. Did I miss the big
farewell?

Finding HELENA BERTINELLI as they both turn around, Chloe and Oliver look rather surprised.

HELENA (CONT'D)

I thought she only just got home.

OLIVER

She has a new home now. Excuse me.

Excusing himself, OLIVER leaves into the back room.

HELENA

He's angry at me ...

CHLOE

No. He's just ... He had to say
goodbye to a good friend today. We
all did.

HELENA

Well, I hope you don't raise a
pitchfork at me when I tell you
that's why I'm here.

Chloe looks confused?

HELENA (CONT'D)

To say goodbye.

CHLOE

What? Helena, you --

HELENA

I don't plan on cutting you out of
my life, Chloe. I know that was a
mistake. But I need to distance
myself in order to protect the
people I care about. I can't be
around my father, or my friends
anymore, and as much fun as its
been having a family to go home
to... I can't risk it anymore.

CHLOE

Helena, please ...

As they continue to talk, their dialogue becomes muffled,
unable to understand - slowly DRIFTING BACK to --

OLIVER. He stands in another room, out the back, where there
is a small TV BOX that he has turned on. PLAYING, and
becoming more clearer, is BRUCE WAYNE --

BRUCE

(off television)

*Vigilantes. "Heroes?" Or
"Terrorists?"* It has come to my
attention that what I believed to
be in fact true, is now *false*. I
was wrong. Ever since these heroes
have entered our lives, vowing to
be watching over us, crime rates
have escalated and everyone has
been shaken to their core.

OLIVER

What the --

CHLOE (O.S.)

(screaming)

Helena!

(CONTINUED)

SNATCHING Oliver's attention, he hears Chloe's cries of pain, and bolts back into the main room where he finds --

HELENA pulls her hands away from her ears as blood begins to pour from them. Her eyes begin to roll to the back of her head, her body shaking with intense shock. Helena runs her fingers along Chloe's *confused* face, before her body finally gives out and Helena collapses to the floor --

THUD.

Helena lays on the floor, sprawled out with no reaction in her eyes. Chloe drops to her knees, GRABBING Helena and cradling her lifeless body in her arms.

CHLOE (CONT'D)

Helena ... Helena!

Oliver RUSHES over towards Chloe in awe.

CHLOE (CONT'D)

Come on, *sweetie*. Please.

(exploding)

HELENA!

Oliver GRABS Chloe and PULLS her away from Helena's lifeless, bleeding body. Chloe flails under his hold, reaching out to her and wanting to hold her again - but she's gone.

CHLOE (CONT'D)

Let. Me. Go!

(beat)

Helena! Helena!

OLIVER

She's gone, Chloe -- she's gone ...

Chloe's struggle against him slowly begins to calm down as the tears begin to fill her eyes. Chloe starts to break down, unable to cope, as we slowly DRIFT AWAY from her crying, to find the small

TELEVISION BOX

Oliver was previewing earlier ...

BRUCE WAYNE appears on the television, all cut up and bruised. He is finishing off his speech ...

BRUCE

(from television)

We are no longer safe. Our children are no longer safe. And until this threat of vigilante terrorism can be detained ... our city will not be safe. Please. Don't trust them.

(CONTINUED)

TIGHT on Bruce's face right before it REPEATS it from the start - its all over the news by this point - we see a little shake of his head. The gesture and the look in his eyes suggests that he's being *forced* to say this, and OFF that, we instantly --

BLACKOUT:

END OF ACT SIX

END OF SHOW