

# WATCHTOWER

3.03 | "Taken"

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

Based on characters from  
DC Comics

**EXECUTIVE PRODUCERS**

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**PRODUCED BY**

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

# WATCHTOWER

"Taken"

## CAST

CHLOE SULLIVAN ..... Allison Mack  
BRUCE WAYNE / BATMAN ..... Christian Bale  
HELENA BERTINELLI / HUNTRESS ..... Kayla Ewell  
VICKI VALE ..... Yvonne Strahovski  
KYLE WILLIAMS ..... Bryan Greenberg  
TALIA AL GHUL ..... Stana Katic  
COMMISSIONER GORDON ..... Dylan Walsh  
PERRY WHITE ..... Michael McKean

## GUEST CAST

ALFRED PENNYWORTH ..... Michael Caine  
BARBARA GORDON ..... Emma Stone  
LISA ANDREWS ..... Lizzy Caplan  
HARVEY DENT / TWO FACE ..... Mark Valley  
ZATANNA ..... Serinda Swan

TEASER

FADE IN:

1 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 1

RISE UP from behind the operating system as we find CHLOE.

CHLOE  
(into headset)  
You've got three men in the next  
room. All alerted. All armed. If  
you go in from behind you'll have  
no problems-

KYLE (O.S.)  
(over headset)  
Already on it.

POV SHOT: On the main monitor sits LIVE FOOTAGE of three men  
inside a warehouse. They are approaching one of the doors,  
guns raised. GREEN ENERGY erupts behind them and we-

CUT TO:

2 INT. WAREHOUSE - NIGHT. 2

One of the armed men KICKS the door down to find KYLE. They  
raise their weapons to him. He RAISES hands in defence.

KYLE  
Whoa.

A beat, and-

The armed man in the center is PULLED back and thrown to the  
ground. Kyle SLIDES in the gap, and is collected by a set of  
arms which REEL him in, and SPIN HIM-

The two men are KNOCKED down. As Kyle drops from mid-air, he  
fades into oblivion. A duplicate.

REEL UP to find Kyle, standing among unconscious men. Smiles.

KYLE (CONT'D)  
Won't be any weapon trades in  
Gotham tonight.

CHLOE (O.S.)  
Don't get too cocky...

(CONTINUED)

WATCHTOWER "Taken"

2.

2 CONTINUED:

2

As Kyle ERUPTS in green energy we-

CUT TO:

3 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

3

Chloe turns around to find Kyle behind her.

KYLE

What have we got? Another shooting?

CHLOE

No.

KYLE

More trades?

CHLOE

Nope.

KYLE

Drug trafficking?

Chloe returns to the computers. Directs Kyle's attention to the third monitor.

POV: On the monitor is FOOTAGE of a thug in an alleyway, running from blaring SIRENS. Red and blue lights FLASH off the walls, following him.

CHLOE

Mugging. He's already made it six blocks. The GCPD are on his trail, so you need to be-

As Chloe turns- Kyle is gone. She SNAPS back to the monitor-

POV SHOT: The fleeing thug COLLIDES into Kyle's open palm, and drops immediately to the ground.

CLOSE IN on Chloe. Impressed.

CHLOE (CONT'D)

...careful. Wow.

KYLE (O.S.)

Thanks.

Chloe JOLTS. Returns to Kyle.

(CONTINUED)

CHLOE

You know it would help if you knocked sometimes, or I don't know, yodelled?

KYLE

Yodelled? I think that would be more scary, wouldn't it?

CHLOE

You know what I mean.

(beat)

You're *really* getting the hang of this. If you just absorbed all of my skills with computers, I'd be out of a job.

KYLE

Come on. I absorbed it the minute you sent me after that hijacked car.

CHLOE

(defeated)

Oh. Well...

KYLE

But I assure you, I couldn't do your job looking as good as you do.

Chloe lights up.

CHLOE

(flattered)

Well.

Chloe notices the cut across Kyle's forehead.

CHLOE (CONT'D)

Actually, that's pretty easy considering I'm not *bleeding* all over my face. Come here.

Chloe takes Kyle's arm and leads him towards the *medical room*. She hits a hidden trigger on the wall and a PANEL appears. After hitting in a series of digits-

CUT TO:

DARKNESS parts to reveal Chloe, leading Kyle into the room.

(CONTINUED)

Chloe directs Kyle to the patient's seat, and moves to collect items from one of the many cupboards.

KYLE

Its nothing. Kind of misinterpreted the speed during the car chase. Took a bit of a fall.

Chloe returns with bandages. She starts dabbing at the wound, cleaning it.

CHLOE

Yeah, well there's a pretty distinct difference between taking a fall and being clipped by a car.

Kyle hisses. Jolts back.

CHLOE (CONT'D)

You can be hit by a car but you can't be patched up?

She finishes bandaging the wound. Kyle stands.

KYLE

So what now?

CHLOE

Now we go home.

KYLE

What? Its only nine thirty. Criminals are like bats, Chloe. They sleep during the day, and go wild at night.

CHLOE

I got the bat analogy, thank you. Unlike you, I *worked* for my nerd status. Besides, ever since Gordon cleaned up the GCPD and did a background check on all the officers, we finally have a non corrupt police force patrolling this city all day and all night.

Kyle is disgruntled. He follows Chloe as she packs away the medical equipment.

KYLE

Which is why I had to teleport back and forth to stop six crimes, and save thirteen people tonight...

(MORE)

(CONTINUED)

4 CONTINUED: (2)

4

KYLE (CONT'D)

(beat)

Not that I'm counting.

Chloe comes to a halt. Faces Kyle.

CHLOE

We're only human. *Well* I am. I don't know what you are yet.

Chloe EXITS, into-

5 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

5

Chloe comes to a HALT as she realises Kyle doesn't follow her. She turns back to him.

CHLOE

What are you doing?

KYLE

Staying here.

CHLOE

Oh. Okay.

Chloe hits the panel, and the doors close in front of Kyle, folding his arms in disagreement. As Chloe proceeds to the elevator...

POV SHOT: The elevator doors open to reveal KYLE. He's already standing inside them.

KYLE

Very funny.

CHLOE

All I'm saying is that if we exhaust ourselves all night, we can't make a difference during the day. We need to have lives outside of this. And we need to have faith in the law just as much as the people have faith in us.

KYLE

You raise a good argument. And I *am* kind of tired, actually.

CHLOE

Ah. Remember that point I made about being human.

(CONTINUED)

5 CONTINUED:

5

KYLE

You like proving people wrong,  
don't you?

CHLOE

Pfft. No.

Chloe ENTERS the elevator with Kyle.

CHLOE (CONT'D)

I just like assuring others that  
I'm always right.

Chloe hits the button on the elevator. The doors close around them as Chloe shoots Kyle an obvious playful smile.

JUMP CUT TO:

6 INT. CHLOE'S APARTMENT, BEDROOM - LATER.

6

CLOSE on a bedside table as Chloe places an empty glass onto it, and shuffles back on her bed. Sighs. Her eyes catch a framed photograph beside the drink. She REELS it in.

POV SHOT: The photograph is of her and OLIVER. He kisses her cheek as she extends her arm, smiling, obviously in control of taking the picture.

CHLOE

Seems like a good night to beat  
myself up again. Good one, Chloe.

A beat, and she places it back down. Shaken up. As she shuffles under the covers to sleep.

CLOSE IN on Chloe, as her eyes start to flutter. Tired. As she slowly begins to drift off, we-

FLASH CUT TO:

7 INT. INSANE ASYLUM, CORRIDOR - DREAM.

7

TRAVEL through the long and daunting corridor in hesitant, worried steps as we approach several cell doors, locking away its patients.

At the end of the corridor, making her way through the hall, we find CHLOE. She's dressed in a patient gown, hair ruffled up, and frantic. She appears lost.

(CONTINUED)

HELENA (O.S.)

Its not us.

Chloe turns and looks through the first cell window- HELENA lurks behind it, frazzled and angry.

HELENA (CONT'D)

Not us. Not us. Its not us.

Chloe proceeds forward, scared.

PERRY (O.S.)

Its you. You did this.

Chloe sharply looks to her left to find PERRY-

PERRY (CONT'D)

You did this. You did it.

Panicked, Chloe starts running, as she does-

POV SHOT: PAN rapidly past a series of names that rest on cell doors: 'Bruce Wayne', 'Lois Lane', 'Clark Kent', 'Moirra Sullivan', 'Pete Ross', 'Lana Lang', 'Emil Hamilton', until-

Chloe comes to a HALT at one of the final cells in the corridor. Her eyes fixate on the name, 'Oliver Queen.'

CHLOE

No.

POV SHOT: Through the window, we find a blonde man with his back to us. Cowering. Whimpering.

CHLOE (CONT'D)

Ollie?

ZATANNA (O.S.)

They're not the crazy ones.

Zatanna appears behind Chloe, and rests her hand on her shoulder as she watches her former lover through the window.

ZATANNA (CONT'D)

You are.

And as Chloe turns, Zatanna is gone and-

TALIA appears beside her instead.

Chloe realises its a *dream* as-

(CONTINUED)

7 CONTINUED: (2)

7

Talia LUNCHES at Chloe with a blade, and just as it is about to reach her abdomen, we-

FLASH CUT TO:

8 INT. CHLOE'S APARTMENT, KITCHEN - NIGHT.

8

RETRACT from a close shot of Chloe's eyes, as she JOLTS out of her slumber. She finds herself standing in middle of the kitchen, with a knife held to her gut.

Chloe realises where she is. Her eyes find the knife in her hands, and she DROPS it. Stumbles back.

PULL BACK from the scene, as we find Chloe in her pajamas, confused and dazed about the entire situation. She's incredibly lost. A beat, and we-

**BLACKOUT.**END OF TEASER

ACT ONE

FADE IN:

9

EXT. GOTHAM CITY, STREETS - MORNING.

9

DRIFT DOWN from the high beaming sun as we come to the outside of a breakfast house and find BRUCE. Alone.

He has a phone up to his ear.

BRUCE

No, Alfred. No, I'm fine. Really.  
You don't have to come all the way  
out here just to keep me company.

(beat)

Besides, I'm sure she's on her way.

A camera FLASH hits Bruce, and-

POV SHOT: A paparazzi disappears into a crowd of people.

BRUCE (CONT'D)

Though I do wish I'd stayed hidden.  
Somehow my return to Gotham is  
still the biggest news of the city.

ALFRED (O.S.)

(over phone)

Ah. Yes. Well, had you taken that  
path, sir, I'd be locked behind  
bars.

(beat)

So you really believe Ms. Sullivan  
has resurfaced as the infamous  
Watchtower?

BRUCE

Last night, Gordon received five  
consecutive phone calls pinpointing  
crime spots as they were taking  
place. Unless we have a new hero in  
town, my money's on Watchtower.

ALFRED (O.S.)

(over phone)

Pardon me for saying this sir, but  
at least she's doing something with  
the resources at her disposal.

(CONTINUED)

BRUCE

You know, for someone who was against the idea of me wearing the cape and cowl, you are pretty adamant about pushing me back into that life.

ALFRED (O.S.)

(over phone)

You've done all you can as Bruce Wayne. This city is living proof of that. But it still needs help, and you have the capacity to see that through. Not as a man in a suit and tie, but one with a cape and cowl.

Bruce examines the atmosphere around him-

POV SHOT: Pedestrians are busy but smiling. The city looks clean, and rebuilt. Happy.

BRUCE

Honestly, Alfred... I'm hoping it never has to come to that.

As Bruce checks his watch, impatient, we-

CUT TO:

INT. WATCHTOWER, HEADQUARTERS - MORNING.

CLOSE on Chloe, as she stands with fear in her eyes. She releases a deep breath, mustering the courage.

CHLOE

Its been getting worse.

Chloe turns around, and we FOLLOW her vision to find-

ZATANNA. Fear paints her expression.

CHLOE (CONT'D)

These past few days, its like she's trying to kill me in my dreams. But they're not just dreams anymore. Its really happening, I- I...

(beat)

I need your help.

ZATANNA

The last time we spoke you said you had bruises.

(CONTINUED)

CHLOE

Yeah. And this morning, I woke up with a knife in my hands that I had aimed to my own rib cage.

ZATANNA

Hmm. So while you sleep, she's awake. She's in control.

CHLOE

So its easy then. I just don't sleep. That's great! I'll just go back to being a reporter.

(from Zatanna's glare)

Sorry. My humor kicks into overdrive when I'm nervous, or really, really scared.

ZATANNA

You should be.

CHLOE

Oh. Thanks.

ZATANNA

That's not what I...

(beat)

Look, you can still fight, right? In your dream, I mean.

CHLOE

Yeah. I'm no match for a deadly assassin who trained with the League of Shadows and is heir to Ra's Al Ghul, but...

(catches breath)

...yeah. Yeah I can still fight.

ZATANNA

Which means if she can break the cohabitation of one mind, body and soul by killing you in the dream then you can do the same to her. And then you're free.

CHLOE

Or she kills me and gets full control of the Sullivan station.

ZATANNA

You don't get it.

(beat)

You guys have molded together.

(MORE)

(CONTINUED)

10 CONTINUED: (2)

10

ZATANNA (CONT'D)

She has your memories. Your feelings. Your most inner thoughts. But you have hers too.

CHLOE

Does that mean I'm also-

ZATANNA

-a deadly assassin who trained with the League of Shadows and is heir to Ra's Al Ghul? Yes.

Chloe grows inspired.

CHLOE

Okay, things are starting to look up. What do we do now?

As Zatanna positions to speak-

BZZ. BZZ. Chloe's phone vibrates, and she draws it up in front of her.

POV SHOT: On the phone it reads 'Message' followed by '**Bruce**'

CHLOE (CONT'D)

Its Bruce. I forgot, I was meant to meet him for breakfast. I gotta- I-

ZATANNA

Its fine. Meet me back here when you're ready and I can help you.

CHLOE

Thank you.

Chloe shoots Zatanna a smile, and as she moves for the EXIT, and ANSWERS her phone, we-

CUT TO:

11 INT. GORDON'S OFFICE, GCPD - MORNING.

11

RETRACT from a photograph resting atop many others in a large folder. Its an image of SCARECROW. A hand reaches across, and flips the photograph onto the other side to reveal TWO-FACE.

PAN UP to GORDON, who hones in on the photograph, as we come to find BARBARA, pacing back and forth behind him.

(CONTINUED)

BARBARA

No offence dad, but I don't spend all week at school stressing over exams, assignments and whether or not some cute boy will ask me to the Prom, only to spend my weekends trapped in your office like some sort of dog on a leash.

GORDON

You don't know this city like I do, Barbara. Its not safe.

BARBARA

Well, having me trapped in here all day isn't safe for you.

Barbara closes in on her father, her focus on the folder planted down in front of him. Its still on TWO-FACE.

BARBARA (CONT'D)

Have you ever thought that maybe the reason all these guys snap and turn into psychos is because their father wouldn't let them leave their sight either?

Gordon turns in his chair; faces his daughter.

GORDON

Actually, this particular case involved a mental breakdown, an outburst of rage, a kidnapping, and severe burns to the left side of his face.

BARBARA

Wow.

(beat)

Wait. Did you say mental breakdown? Because you can always pinpoint that back to the father.

GORDON

Very funny.

Barbara's humor seems to fade now. Gordon can see the anxiousness on her face. He reaches into his pocket, and pulls out a wallet-

GORDON (CONT'D)

Here. There's a kebab shop around the corner.

(CONTINUED)

11 CONTINUED: (2)

11

He pulls out some cash, and hands it to an excited Barbara.

GORDON (CONT'D)

If you're not back in fifteen minutes...

BARBARA

You'll what? Call the cops?

Barbara leeches the money away from him, and with a jump in her step, she EXITS.

Gordon simply shakes his head and returns to his work, as we-

CUT TO:

12 EXT. GOTHAM CITY, STREETS - MORNING.

12

As Barbara makes her way down the street, we come to find-

BRUCE stands on the curb, waiting. A familiar voice echoes around him, and he turns as Chloe rushes towards him, done up in a brunette wig, and a set of glasses.

CHLOE

I'm so sorry. I completely forgot about this morning, I understand if you hate me now.

BRUCE

Its fine. Do you- do you want to go get a coffee?

CHLOE

I would love to get a coffee. Yes. Thank you.

Chloe and Bruce begin to walk down the street.

BRUCE

You know, this city was on death's row two weeks ago, and now look at it. Its incredible.

CHLOE

I know. A lot can change with Gordon back in action, huh?

BRUCE

I don't think Gordon's responsible for the forty percent drop in Gotham's crime rates, Chloe.

(CONTINUED)

Chloe grows suspicion of his digging.

CHLOE

Yeah, well... Helena hasn't exactly-

BRUCE

(interrupts)

How long have you been playing  
Watchtower behind my back?

Bruce stops. Faces Chloe.

CHLOE

Is it that obvious?

BRUCE

With that many anonymous calls to  
Gordon's office, I can't believe  
they haven't traced you back yet.

CHLOE

Are you kidding? I'm no amateur,  
Bruce. I've got enough firewalls to  
sink a digital titanic, let alone  
let Gordong and his men find my  
sweet little hideout.

(beat)

Wait. How did you know about my  
anonymous calls?

Bruce continues walking. Chloe follows close beside him.

CHLOE (CONT'D)

You've hacked into Gordon's line,  
haven't you?

Chloe is brought to laughter.

CHLOE (CONT'D)

I knew you couldn't stay away. Does  
this mean The Dark Knight is set  
for a grand return? You might want  
to reconsider the stage name,  
because its kind of a mouthful.

(beat)

I got it. What about Bat-

BANG! Gunshots ring out, followed by piercing screams.

Chloe and Bruce catch each other's horrified expressions-

CHLOE (CONT'D)

Was that-

(CONTINUED)

BRUCE

Come on.

Bruce latches onto Chloe, and they run towards the commotion-  
SWISH PAN over towards the corner of the street, outside a  
fish and chip shop, as a VAN pulls up in front of Barbara,  
who struggles under an assailant's arms.

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

Hey!

Van opens. A duo of men reel Barbara in. Doors SLAM. As the  
attacker reaches for the passenger door-

CHLOE (O.S.)

Stop!

As Bruce and Chloe reach the van, the assailant turns to face  
them, and- its Harvey Dent. "TWO FACE".

BRUCE

Harvey?

TWO-FACE

Not anymore.

He reveals a gun clenched in his hand. Aims. BANG! BANG!

Bruce tackles Chloe to the ground. Screams erupt around them,  
pedestrians fleeing. Bruce rolls off Chloe with a whimper.

TWO-FACE (CONT'D)

Guess you're not this city's white  
knight after all, huh?

Chloe lifts her head, and-

POV SHOT: Two-Face enters the van, and SLAMS the door shut as  
it SPEEDS off into the distance, out of sight.

CHLOE

Damn it.

Chloe looks over to Bruce.

CHLOE (CONT'D)

Bruce?

She rolls him on his back and finds a bullet wound. Blood  
spills from his shoulder.

(CONTINUED)

CHLOE (CONT'D)

Oh my god.

(exploding)

Someone call 911.

Crowds of people gather around her, as they stare down at the billionaire, bleeding out. They share the same concern as Chloe. As someone starts dialling in the background, we-

CLOSE IN on Chloe's horror...

CHLOE (CONT'D)

Come on, Bruce...

As we PULL AWAY from the crime scene, we can't help but-

**BLACKOUT.**

END OF ACT ONE

ACT TWO

FADE IN:

13 INT. ANDREWS' RESIDENCE, LIVING ROOM - DAY. 13

RISE UP from the floor as we come to find HELENA and LISA at a stand off. Emotions are high, and so is their temper.

HELENA

You're breaking up with me?

LISA

No. *You're* breaking up with *me!* I mean, what the hell is that book? Its not exactly an assurance of commitment, in fact, I'd go as far to say that its the complete opposite. Do you *want* to die?

HELENA

I'm trying to fix this city. But in order to do so, I have to become the very thing I'm trying to get rid of here, okay?

LISA

What does that even mean?

HELENA

It means that as long as there's something trying to destroy this city, and the few good people left in it, *I* have to stop them.

(beat)

And I *need* your support.

Helena closes in on Lisa with puppy dog eyes, but she is met with disgust and rejection. Lisa steps back.

LISA

You put your name in that book, and tell me you're going to kill yourself, and you want *my* support?

HELENA

It would be hypocritical of me to hunt murderers down like prey and not subject myself to the same punishment for the same unlawful deed.

(MORE)

(CONTINUED)

13 CONTINUED:

13

HELENA (CONT'D)

But there's a whole sea of names in that book before mine, and even more criminals popping up in Gotham every week.

(beat)

This isn't me wanting to break up with you, Lisa. I- I love you.

LISA

You have a funny way of showing it.

Lisa's attitude shifts. Helena preys on it-

HELENA

So what do you say we just sit down, watch some TV, have some lunch, and stop worrying about the future for now.

Lisa moves into Helena's motion for embrace, and the two breath in a short kiss. As Helena pulls apart and heads for the kitchen-

LISA

You should know something, though.

Helena stops. Faces Lisa in the Kitchen doorway.

HELENA

What's that?

LISA

When the time comes for you to cross off your own name, I'm gonna do everything in my power to see my own above yours.

CLOSE IN on Helena as it dawns on her how serious Lisa is about their relationship, and this death sentence.

A beat, and we-

SMASH CUT TO:

14 INT. GOTHAM GENERAL, BRUCE'S ROOM - DAY.

14

Bruce sits up in his bed, shirt removed, and a bandage that wraps around his shoulder. In front of him stands GORDON.

GORDON

You gotta give me more to go on, Mr. Wayne.

(MORE)

(CONTINUED)

14 CONTINUED:

14

GORDON (CONT'D)

I mean, how many other guys were working with him? Did they say anything? What did they look like?

Bruce sighs in defeat.

BRUCE

I already told you everything I know, Gordon. I'm sorry.

(beat)

Look, I'm sure your men will find him, and your daughter will be okay. You just gotta-

GORDON

God damn it.

And Gordon EXITS. He doesn't want to hear it.

Bruce slides off the bed, and begins to pack up his stuff. He rolls his shirt and jacket across his arm, and moves for the exit when-

Chloe ENTERS.

CHLOE

How are you holding up?

BRUCE

Better than Gordon.

(beat)

I can't believe Harvey would do something like this.

CHLOE

I visited him at the hospital after what had happened. He didn't seem like Harvey anymore. It was like he-

BRUCE

Snapped.

CHLOE

He seemed pretty adamant about getting revenge.

(beat)

On you.

BRUCE

What does kidnapping Barbara have to do with *me*?

(CONTINUED)

CHLOE

I don't know. But maybe its time  
The Dark Knight returned to make  
sure we don't find out.

Bruce grows distant.

BRUCE

No.

CHLOE

I know you want to change your  
image as Bruce Wayne, and this city  
is finally seeing the kind hearted  
man I've always seen and known, but-

BRUCE

We aren't having this conversation  
again, Chloe.

And as Bruce EXITS, we-

CLOSE IN on the defeated look on Chloe's face. She knows its  
not up for her to convince him. She sighs, isolated, as we-

CUT TO:

15 INT. GOTHAM GENERAL, HALLWAY - DAY.

15

Bruce comes to a halt behind Gordon, as-

POV SHOT: On the television SCREEN is footage of TWO-FACE. He  
shows us his good side, subjecting a scared and crying  
Barbara to the burnt, hideous side he keeps hidden from us.

TWO-FACE

(on TV)

Commissioner Gordon. I think I have  
your attention.

(beat)

You have five hours to bring me The  
Dark Knight, before your city's  
greatest closer becomes judge, jury  
and executioner.

He turns to us. Reveals his scorched face. Daunting.

TWO-FACE (CONT'D)

Let the trial commence.

CLOSE IN on Gordon and Bruce as their faces drop.

(CONTINUED)

GORDON

The nurse told me its been on repeat for the past hour.

Gordon looks to Bruce.

GORDON (CONT'D)

You think he's still out there? You think he'll save my daughter?

As Bruce begins to feel the weight of the situation...

JUMP CUT TO:

16 INT. WAYNE MANSION, LIBRARY - DAY.

16

Bruce STORMS through the library, as an anxious ALFRED follows in close behind.

ALFRED

Master Bruce, you need to think about this. Someone's life is on the line here.

Alfred stops, and calls out to him-

ALFRED (CONT'D)

You can't just turn your back on her, sir.

And Bruce comes to a HALT. Faces Alfred.

BRUCE

I *can't* be the vigilante again, Alfred. But I *can* save her.

ALFRED

How?

BRUCE

By doing everything in my power to find Harvey and make sure Gordon gets to hold his daughter again.

ALFRED

Everything in your power? That couldn't be further from the truth.

BRUCE

Excuse me?

(CONTINUED)

ALFRED

When you stepped into the suit and began saving this city, did you ever think about the consequences it would have?

(beat)

You handed this city hope, and made them believe in something far greater than any one man. And now you're taking it away from them when they need it most.

Bruce bites his rage.

BRUCE

My father didn't need a cape and cowl to protect this city, Alfred. And neither do I.

ALFRED

Your father was a hero. But he couldn't save us.

(beat)

He gave us hope, yes. And we had someone to believe in, but his death-

BRUCE

Alfred-

ALFRED

(interrupting)

-his death, and the very nature of how he was taken from us... well its only proof that he couldn't save this city. But *you* can.

BRUCE

(blunt)

Get out.

Alfred maintains his composure and turns. Heads for the EXIT. As he reaches it, he stops. Faces Bruce once again.

ALFRED

You've created a symbol that people truly believe in. You have the responsibility now to keep that symbol alive for the people of Gotham who so desperately need it, or pass it down to someone who can.

Alfred LEAVES on those words. On his departure, we-

(CONTINUED)

16 CONTINUED: (2)

16

FOCUS IN on Bruce as he is left to make a decision. He scratches the surface of it as we-

CUT TO:

17 INT. WHITE RESIDENCE, LIVING ROOM - DAY.

17

Curtains WHIP about in a violent breeze by an open window.

PERRY (O.S.)

What the hell...

PERRY enters the room. He wheels towards it. As he CLOSES the window, he realises-

PERRY (CONT'D)

...show yourself.

Perry SNAPS around and finds- HELENA. Center of the room.

PERRY (CONT'D)

Helena? What are you doing here?

HELENA

I need your help.

PERRY

I take it you saw the news, huh?

HELENA

This city is delusional if it thinks The Dark Knight is just going to suddenly reappear after being gone for a whole year. You heard the rumors.

PERRY

Yeah, I know. The Joker...

Helena steps forward. Shakes off the memories.

HELENA

Which is why I'm here. I can stop Dent and save Gordon's daughter, but I need you to help me find him.

PERRY

And when you do find him...

(beat)

I may have cancer, Helena, but I'm not blind.

(MORE)

(CONTINUED)

17 CONTINUED:

17

PERRY (CONT'D)

I know why the drop in crime rates hasn't resulted in an increase of convicted prisoners.

HELENA

Do you really think a prison can hold or change people like us?

PERRY

So you consider yourself one of them...

HELENA

When I took Harley Quinn's life, I became just as much a criminal as the rest of them. I share the same condemnation as I have granted them, which means you're not the only one on borrowed time here.

PERRY

If I help you, I become an accessory before the fact. His blood will be on *my* hands too.

HELENA

With four weeks to live, I don't think you should worry about ending up on my list.

It begins to sink into Perry's mind.

HELENA (CONT'D)

So can you help me or not?

CLOSE IN on Perry and as he comes to his decision...

**BLACKOUT.**

END OF ACT TWO

ACT THREE

FADE IN:

18 INT. WATCHTOWER, HEADQUARTERS - DAY.

18

The elevator doors PART to reveal Chloe. She STORMS through the room on her way to the computer system. As she reaches it, we find a reflection in the monitor- ZATANNA.

ZATANNA

Still busy?

Chloe accesses the computers. Violently types away.

CHLOE

I thought I wasn't ready to die, that I had more to do here, but everything is so different and I don't even know where to begin fixing things.

ZATANNA

Are you talking about Talia? Because I can fix that.

CLOSE UP on the MONITOR as we find an image of TWO-FACE from the live footage appears and the words 'SCANNING' flash on and off in front of a transparent map of Gotham City.

Chloe PUSHES herself off the keyboard and turns to Zatanna.

CHLOE

I'm talking about *everything*.  
(ranting, fast)  
Oliver is gone. My own child is never to be seen again thanks to the *brilliant* how-to-lay-low guide I left my own mother. And Bruce, who actually has the potential to do real good in this city, is refusing to anything because of some twisted idea in his head that I died as a result of his secret.

Chloe stops for air.

ZATANNA

Is that better?

(CONTINUED)

CHLOE

Not really. But the optimist in me  
keeps saying "hey, at least it  
can't get any worse."

The sound of the elevator LOCKING into place interrupts them.

CHLOE (CONT'D)

Did you hear that?

Zatanna LATCHES onto Chloe's hand, and-

ZATANNA

Elbisivni su ekam.

A blue light outlines their figures and consumes them as they  
instantly FADE INTO the environment. Chameleons. INVISIBLE.

CLOSE IN on the elevator doors as they OPEN to reveal Perry  
and Helena. He leads her towards the computing system as-

Chloe's face drops at the sight of her friends. She makes a  
sharp breath until Zatanna squeezes her arm. Stops her from  
communicating. She stares off in awe as we-

SMASH CUT TO:

RETRACT from the large computer system as we find BRUCE  
standing in front of it. On the screen sits a prominent image  
of TWO-FACE with the words "FOUND" printed across it.

BRUCE

Computer, send results to Gordon.  
Profile: Anonymous.

COMPUTER (V.O.)

Sending results.

INSERT: ON THE SCREEN, "TRANSMITTING" APPEARS WITH A BAR,  
LOADING. IT RESTS AT 4%.

Satisfied, Bruce turns away from the computer and finds-

Alfred stands in the distance. Watching.

(CONTINUED)

BRUCE

I know you think I'm letting this city down by not giving into Dent's demands, but The Dark Knight isn't the only symbol of hope for this city. When I invested my remaining assets into repairing Gotham, they labelled me their white knight. I'm their symbol now.

ALFRED

You're not a symbol, Bruce. A symbol is indestructible. A symbol does not bleed. It does not shatter. It does not break.

Bruce begins to understand.

BRUCE

What if I can't keep that symbol alive anymore? What if I can't be what this city needs The Dark Knight to be?

ALFRED

Right now, this city just needs to know The Dark Knight is still watching over them.

As it begins to CLICK in Bruce's head...

Alfred hits a button to his left, and a door SLIDES open to reveal armory, weapons, and the suit.

CLOSE IN on Bruce as he catches his reflection in the glass containing the suit, and-

FLASH CUT TO:

20 INT. ROOFTOP - FLASHBACK.

20

THE JOKER laughs hysterically.

THE JOKER

I can see it. Right there, in your eyes. I can see it.

FLASH CUT TO:

21 INT. BAT CAVE - DAY.

21

Bruce jolts back, shaking the memory. It haunts him.

THE JOKER (V.O.)  
You're *exactly* like me.  
(beat)  
Exactly like me. *Exactly*.

Bruce stumbles, and looks away.

BRUCE  
No. No. I-

ALFRED  
Master Bruce?

As Bruce walks away from the suit, and heads for the exit, Alfred follows in concern.

ALFRED (CONT'D)  
Master Bruce?!

As Alfred stands abandoned...

HELENA (PRELAP)  
This place is huge.

CUT TO:

22 INT. WATCHTOWER, HEADQUARTERS - DAY.

22

Helena examines the new headquarters in its entirety, eyes scanning the room. Perry moves for the computers.

PERRY  
I was going through old files and come across logs made by Chloe. She and Oliver had been working on this place ever since their first security breach up in the skies.

HELENA  
Chloe always had a reputation for being a genius, but this is a knock out of the park.

PERRY  
We should be able to use Watchtower as a tracking system to identify Harvey's most recent sightings, and pinpoint his exact whereabouts.

(CONTINUED)

HELENA

Then we can put Dent in the ground.

As Perry reaches for the keyboard-

WATCHTOWER (O.S.)

Dent, Harvey. Found.

ON THE MONITOR: it BLEEPs and a red circle emits on the map as text appears above it, 'Local Court'.

Helena bumps Perry on the back.

HELENA

Nice work.

Perry eases his head over to Helena in confusion.

PERRY

That... That wasn't me.

Helena ignores his comment, focuses on the location.

HELENA

Using a court room to play judge, jury and executioner? Dent must have really thought this one through. Bit dramatic for my taste.

PERRY

So what happens now?

HELENA

I think you already know the answer to that.

PERRY

Dent suffers from a mental illness brought on from his accident. Maybe this isn't as black and white as you make it out to be.

HELENA

Excuses won't save Gordon's daughter who unlike Dent, is innocent.

As Helena heads for the EXIT-

PERRY

And if you can get her out of there without killing Dent?

(CONTINUED)

22 CONTINUED: (2)

22

Helena hits the elevator. ENTERS. Faces Perry from the distance as we CLOSE IN on her determination.

HELENA

That's not an option.

And as the doors CLOSE on her face, we-

CUT TO:

23 INT. GORDON'S OFFICE, GCPD - DAY.

23

Gordon sits behind his computer, on the phone.

GORDON

Can't you pull a few strings?

(pause)

No, I can't hold the line. This is my daughter's life we are talking about here. I am this city's Commissioner, you can't-

Gordon pulls the phone away from his face. In a rage he slams it down. Hangs up.

GORDON (CONT'D)

Son of a bitch.

As Gordon RISES, and turns-

BEEP. His computer goes off, and an image of a map with a picture of Two-Face plastered next to a red dot surfaces. It flashes. Gordon turns to it.

GORDON (CONT'D)

Its him.

Gordon erupts with hope, and is brought to an overwhelming laughter. He sits back in his chair, and examines the information.

GORDON (CONT'D)

"Let the trial commence." He was talking about the courtroom. *That's* where he is.

As Gordon jets off, we-

JUMP CUT TO:

24 EXT. THE LOCAL COURT, CITY - NIGHT. 24

The moon shines a daunting light across the local court building, as night has surfaced.

25 INT. COURT ROOM - DAY. 25

RISE UP from the stand to find BARBARA bound to the chair behind it, on trial. Two-Face paces back and forth in front of her. Gun in one hand. Coin in the other.

He checks his watch.

TWO-FACE

Its almost time.

As he diverts his attention completely to Barbara-

TWO-FACE (CONT'D)

You know, being a lawyer is just like playing chess. With each case, you have all these pieces of evidence carrying their own individual weights and strengths, and its not about justice. Its not about who was right or who was wrong. Its about how well you can play the game. How well you can manipulate your opponent into winning you the match.

BARBARA

Oh, so *that's* what chess is about?

Two-Face stops in his path. His eyes find Barbara. She cringes at the very sight of him.

TWO-FACE

In twenty minutes, you will be dead.

BARBARA

But wait. Why teach me such valuable life lessons on chess if you're just going to kill me?

Two-Face turns with his weapon, and- BANG!

Barbara SCREAMS as the wall behind her EXPLODES. Jumps.

(CONTINUED)

BARBARA (CONT'D)

(screaming)

Why are you doing this?!

TWO-FACE

Because someone needs to open the eyes of this city so they can recognise Wayne is not Gotham's savior. He is not a hero.

(exploding)

He is not a hero!

CLOSE IN on the fear rising in Barbara's expression. She can no longer hide it.

TWO-FACE (CONT'D)

You. Gordon. The Dark Knight. You're just pawns in this.

(beat)

I want Wayne.

BARBARA

What the hell has he done to you?

TWO-FACE

He did this to me. He got me into this mess. He's the reason this city fears me. Hates me.

(beat)

And you all praise him like some kind of god.

BARBARA

You're out of your mind.

TWO-FACE

Anger makes us all a little crazy.

And Two-Face, collected, turns away from Barbara. Calm.

BARBARA

If you're so obsessed about getting revenge on Wayne, why target some vigilante that hasn't shown their face here in months?

CLOSE IN on Two-Face as he comes to a halt. Smiles.

TWO-FACE

Because the bat is just another failure for the city.

(MORE)

(CONTINUED)

TWO-FACE (CONT'D)

And when he doesn't show, the great Commissioner Gordon and his daughter are *dead*, and Wayne's public image as this city's savior is tarnished...

He returns to Barbara, who wears the fear on her face now.

TWO-FACE (CONT'D)

...along with your lives.

We hear a CLICK. Two-Face turns to find-

Gordon stands, gun aimed at Two-Face.

GORDON

Sorry, sweetheart. You know me, though. I'm always late.

BARBARA

(relieved)

Dad.

TWO-FACE

Oh, don't worry, Gordon.

Two-Face just smiles.

TWO-FACE (CONT'D)

You're right on time.

A trigger slips from Two-Face's sleeve, and he holds it up to Gordon. Presents it.

GORDON

What's that?

TWO-FACE

A simple click of this button and the bomb under your daughter's chair detonates.

GORDON

You wouldn't da-

Two-Face's thumb brushes across the button-

GORDON (CONT'D)

Okay, okay- *stop!*

A smile grows on Two-Face's face.

(CONTINUED)

WATCHTOWER "Taken"

35.

25 CONTINUED: (3)

25

TWO-FACE

Now. Put. The. Gun. Down.

As Gordon realises he's got no other option, we-

**BLACKOUT.**

END OF ACT THREE

ACT FOUR

FADE IN:

26 INT. WAYNE MANSION, LIBRARY - NIGHT.

26

The library shelf SLIDES open to reveal a concerned Alfred. He enters into the room, and finds Bruce at his table, glum.

ALFRED

Sir? Sir, are you okay?

Bruce is blankly staring at a picture of his parents that rests on his desk.

ALFRED (CONT'D)

What happened to you back there?

BRUCE

Last year, when Chloe died on that rooftop, I-

(long pause)

I crossed a line, Alfred.

ALFRED

What do you mean?

BRUCE

I was going to kill him. Kill the Joker. He could see himself in me, and it made me realise how close I was to becoming the very monster that killed my parents.

ALFRED

But you didn't. You have self restraint. Self control. You-

He realises none of his words are helping. *Listens.*

BRUCE

It took losing someone close to me to make me lose control. If I go in there to save Barbara, and she dies-

ALFRED

You're afraid you might kill Dent.

BRUCE

I don't want blood on my hands.

(beat)

(MORE)

(CONTINUED)

BRUCE (CONT'D)

I put on that suit and I become the man I was on that rooftop the night Chloe died. I don't want to be that person. I don't want to be-

ALFRED

The Dark Knight.

(beat)

I think I have the solution for you, sir.

As Bruce's eyes return to the photograph...

TWO-FACE (O.S.)

(from TV)

...faith in this hero is your downfall.

Alfred and Bruce direct their attention to the TV in the room. On the screen is Two-Face, with both Barbara and Gordon bound behind him. Victims.

TWO-FACE (CONT'D)

(from TV)

Two lives hang in the balance now. So its time to change the game a little.

(beat)

One of you have to go.

Bruce JOLTS up from his chair.

BRUCE

Gordon...

ANGLE ON: TV. Two-Face steps on the side to reveal Barbara and Gordon clearer, as he pulls out a coin with his free hand. He aims the gun towards Barbara. She flinches in fear.

TWO-FACE

But who will it be?

GORDON

Stop. Dent. Stop it!

TWO-FACE

Come on, Gordon. I'm a fair man. We'll let fate decide.

He FLIPS the coin. As it lands in his hand, he redirects the gun towards Gordon instead, and- BANG!

Two-Face is TORN from the screen as it ERUPTS in STATIC.

(CONTINUED)

26 CONTINUED: (2)

26

RETURN to Bruce and Alfred. They stand side by side, watching on in disbelief.

BRUCE

No.

Alfred RUSHES off towards the secret "trigger" at the shelves. Bruce turns to him, confused-

BRUCE (CONT'D)

Where are you going?

Off Alfred's confidence, we-

JUMP CUT TO:

27 INT. BAT CAVE - NIGHT.

27

Walls PART to reveal-

-a heavily armored suit with the bat symbol in pitch black across the chest. The suit is a dark shade of silver with an elongated black cape, mask and bulky, armored arms and boots.

Surrounding the suit are a series of weapons. Batarangs. Grapples. Explosive gel. Shock knuckles. Smoke bombs.

Bruce and Alfred stand in the epicenter of the container's light. It highlights Bruce's amazement.

BRUCE

You made all this?

ALFRED

This was your legacy. I didn't want to see it die with you.

It begins to sink in for Bruce. He smiles at Alfred.

ALFRED (CONT'D)

Maybe the Dark Knight did die on that rooftop, sir.

(beat)

But perhaps you should adopt a new identity and stay true to the symbol you have created.

Bruce's gaze catches the new suit and he takes in a deep breath. Prepares himself, as we-

CUT TO:

28 INT. COURT ROOM - NIGHT.

28

FOLLOW a struggling Two-Face as he crawls across the floor, dragging his wounded leg to reach his weapon. As he grabs it, and turns-

A boot SWOOPS across his gun, and KICKS it out of reach. He is TORN from the ground, and pulled up. We FOLLOW to find-

Huntress. She holds him above the ground. Angry.

TWO-FACE

You're not *him*. You have no business here.

HUNTRESS

I'm making it my business.

And she DROPS him. As Two-Face hits the floor...

Huntress directs her attention to Gordon. Unties him.

GORDON

Thank you.

HUNTRESS

Don't.

(beat)

Just get your daughter out of here.

GORDON

What are you going to do with him?

Huntress looks over in Gordon's vision-

POV SHOT: Two-Face crawls helplessly on the ground. He reaches for the bench and struggles to pull himself up onto his feet. Fails.

Huntress returns to Gordon. Her silence says everything, as-

BARBARA (O.S.)

Dad?

And Gordon looks away to his daughter.

GORDON

Barbara!

He runs over to her aid and unties her. Free, she wraps her arms around Gordon. They embrace.

Gordon looks over his shoulder and-

(CONTINUED)

28 CONTINUED:

28

POV SHOT: The room is empty. Huntress and Two-Face are *gone*.

CUT TO:

29 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

29

OVERHEAD SHOT as two figures watch on towards the elevator as the doors close around Perry. As he disappears, blue outlines the figures, and-

Chloe and Zatanna re-emerge in front of the computer system.

ZATANNA

Are you okay?

CHLOE

Yeah. I just-

Chloe fights back the emotions. Composed. A beat, and-

Chloe SNAPS around to the computers, and rushes to the footage. She types away as Zatanna slowly emerges from behind her. Watches on.

ZATANNA

What are you doing?

CHLOE

Making sure Helena hasn't made the biggest mistake of her life.

INSERT: ON THE MONITORS shows footage of the court room. Its bare, with only Gordon and Barbara inside, comforting one another.

CHLOE (CONT'D)

Where are they?

Chloe continues typing away, when-

CHLOE (CONT'D)

Oh my god.

INSERT: ON THE MONITORS shows footage of the city. High in the sky burns the BAT SYMBOL. It GLOWS brighter than ever.

CHLOE (CONT'D)

He did it. He- he's back.

ZATANNA (O.S.)

Does this mean you're ready?

(CONTINUED)

Chloe gradually turns around. Faces Zatanna.

CHLOE

Zatanna, I-

ZATANNA

You're scared. I know.

CHLOE

What if I can't beat her? If she kills me, I've brought her back to this world where she'll only kill more. I'm not ready.

ZATANNA

Trust me.

As Chloe starts to come around, we hear small vibrations from her pocket. She pulls out her phone, and-

CHLOE

Kyle?

Zatanna snatches the phone from her hands.

CHLOE (CONT'D)

Wait. It could be important, I-

ZATANNA

No. No more distractions.

(spell)

Rebmul's peed a otni llaf.

Blue mist stems from Chloe's feet and like a snake wraps around her entire body until it ERUPTS, and-

Chloe collapses forward, into Zatanna's arms. She lowers her slowly onto the floor. Calm.

ZATANNA (CONT'D)

Come on. You can do this.

CLOSE IN on Chloe, eyes closed in a deep slumber.

As her eyes begin to twitch, DREAMING, we-

SMASH CUT TO:

A figure stands, watching on among many others as the bat symbol consumes the skies. He turns, and-

(CONTINUED)

Its Kyle. He has a phone to his ear. No answer.

KYLE

Damn it, Chloe. Where are you?

He returns his attention to the TELEVISION SETS sitting in the shop front window. On the screens is the news...

NINA

(on tv)

As we saw in Harvey Dent's most recent video released to the public, he has been apprehended. However, while it appears this city's caped crusader, The Dark Knight has returned, reports indicate of a female masked vigilante, quite possibly the Huntress, being the one responsible for stopping-

Nina fixes her ear piece, and-

NINA (CONT'D)

(on tv)

I'm sorry. I- I've just been informed that the Huntress' whereabouts have been found by police who are now approaching her on site via police helicopters.

PUSH IN on Kyle. He looks around. Desperate to help...

SMASH CUT TO:

Huntress stands on the edge, staring off at the distance as the noise of a chopper on its way grows louder and louder.

TWO-FACE (O.S.)

Isn't it funny?

And she turns to face him.

TWO-FACE (CONT'D)

The lengths they'd go to in order to capture the Huntress compared to their efforts in dealing with me.

(CONTINUED)

HUNTRESS

Just proves to me how corrupt this city truly is.

TWO-FACE

And you're a part of it.

HUNTRESS

(sarcastically)

And here I thought the helicopters were coming for you...

She looks back over into the distance, while keeping her aim down at Two-Face.

A helicopter is emerging from the night sky.

TWO-FACE

You're more messed up than I am.

HUNTRESS

Yeah. At least I'm still pretty.

The helicopter arrives.

OFFICER

(from loudspeaker)

Huntress. Turn yourself in, and we won't have any trouble.

TWO-FACE

Ugh. That's their leading argument?

HUNTRESS

(to Two-Face)

Shut up.

OFFICER

(from loudspeaker)

Lower your weapon and turn yourself in *now*.

TWO-FACE

They'll kill you if you don't. You know that, right?

HUNTRESS

Thing is though... I don't care.

Huntress diverts her aim for the chopper and- BANG!

The helicopter PIVOTS forward and spirals down towards the two, losing control.

(CONTINUED)

Huntress LATCHES onto Two-Face-

TWO-FACE

No.

-and she THROWS him forward, towards the direction of the tumbling helicopter.

As Huntress turns to EXIT, we find- BATMAN.

He stands in front of her, gazing down as the shadows wrap themselves around him and emphasise his armored figure.

HUNTRESS

Y-You're back...

Huntress withdraws a small blade and reels it up as-

Batman SMACKS her hesitant hand away, forcing the blade out of her hold, and REELS her in by her jacket. He maintains her weight and LAUNCHES her to the edge. As she SLAMS against it-

Propellers CRUSH against the surface, and SHATTER.

Two-Face crawls back as fragments fly towards him. RISE UP to-

Batman stands behind him. He aims a gun towards it, and fires. A line draws. Connects. He then SHOOTS at the towering building beside them, and-

The remnants of the helicopter is LIFTED, just barely scraping the ground as it RISES. Holds. The officer inside reaches for anything in sight to keep himself level.

CLOSE IN on Batman as he examines his work. Behind him, we catch Huntress. She RISES to her feet.

HUNTRESS (O.S.) (CONT'D)

I'm sorry.

And Batman turns to find her. She holds out a baton which she FLICKS and it EXTENDS.

HUNTRESS (CONT'D)

But this city isn't big enough for the both of us.

Huntress RUSHES Batman and violently swings. Batman blocks the consistent SLASHES of her staff, and- He latches onto it, brings it down to his knee and-

SNAP! The staff divides in Huntress' hands.

(CONTINUED)

As Huntress stumbles from the sudden loss of weight in her hands, Batman steps to the side and allows her to fall.

HUNTRESS (CONT'D)

Damn it.

Batman leaves her, and collects a broken Two-Face from the ground. He draws a set of cuffs from his belt and apprehends Two-Face.

In the background, Huntress slowly crawls towards one of her guns. Collects it.

HUNTRESS (CONT'D)

You're not saving anyone by letting him go. He's going to break out again. He's going to kill. You-

(beat)

You're just postponing the inevitable. This isn't right.

As Batman reaches the edge with a cuffed Two-Face, he turns.

BATMAN

This is justice.

HUNTRESS

Forgive me.

Huntress pulls a blade from her jacket once more and hurls it towards the line holding the chopper. It RIPS through it, and-

BATMAN

No.

POV SHOT: Batman lunges away and towards it as it tumbles leaving Two-Face open. He turns to face us as-

Huntress aims her gun and FIRES. Two-Face is thrown from the edge as blood spits from his shoulder.

Batman turns from the gunshot, and-

The remnants with the officer inside come CRASHING down. It connects between the rooftop and the scaling building it was hanging to and EXPLODES.

Flames slam against Batman and throw him to the ground. As he rolls into a fan, smoke steaming from his cape, we-

(CONTINUED)

31 CONTINUED: (4)

31

CLOSE IN on Huntress. She stands, unimpressed with herself, but satisfied its over. As she turns to EXIT, we-

SMASH CUT TO:

32 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

32

CLOSE ON Chloe as she JOLTS out of her slumber. Zatanna jumps back from the sudden wake, and RISES to her feet. She SNAPS her fingers and-

ZATANNA

Niatnoc!

- a bubble of energy forms around Chloe, shielding Zatanna from her. She HOLDS it there. Chloe raises her hands, and-

CHLOE

Its me. Zatanna, its me. Its Chloe.

CLOSE IN on the doubt sitting behind Zatanna's eyes as we-

**BLACKOUT.**END OF ACT FOUR

ACT FIVE

FADE IN:

33 INT. WATCHTOWER, HEADQUARTERS - UNDERGROUND - NIGHT. 33

Zatanna circles around Chloe, trapped in a bubble of energy.

CHLOE

You know, I didn't think pulling a  
'*Freddy Krueger: Dream Warrior*' on  
an immortal assassin would work,  
but you were right.

(beat)

She nearly killed me. But once I  
learned how to control the dream, I  
caught her off guard.

Chloe smiles, and it widens.

CHLOE (CONT'D)

She's gone, Zatanna.

ZATANNA

How am I supposed to know whether I  
saved you or *Talia*?

CHLOE

Go on. Ask me anything.

ZATANNA

Where did you grow up?

CHLOE

Smallville.

ZATANNA

And where are we right now? What is  
this place?

CHLOE

The Watchtower.

ZATANNA

Name of your daughter.

The memory pierces through Chloe like a sharp knife.

CHLOE

...Hope.

(CONTINUED)

ZATANNA

And the father?

Chloe remains silent.

Zatanna can see it all in her eyes- all the pain- and its enough. She SNAPS her fingers and the bubble FADES.

CHLOE

Thank you.

Zatanna bridges the gap between her and Chloe.

ZATANNA

Guess I can give you *this*.

Zatanna hands over the phone.

ZATANNA (CONT'D)

I'm sorry for the excessive force  
*and forcefield*. I had to make sure  
I didn't just-

CHLOE

Resurrect an ancient warrior and  
protégé of Ra's Al Ghul?

ZATANNA

Exactly.

Chloe is lost in examining her phone.

ZATANNA (CONT'D)

Something wrong?

Chloe gives Zatanna an odd glare.

CHLOE

No. No. Of course not, I just-  
(beat)  
Need to go. Kyle was trying to  
reach me. I want to make sure he's  
not in trouble, you know?

Zatanna's split moment of distrust is settled. Smiles.

CHLOE (CONT'D)

Seriously, thank you. Next time we  
meet up, can it be for something  
other than- well... *this*.

ZATANNA

I promise.

(CONTINUED)

33 CONTINUED: (2)

33

And Chloe turns for the elevator. As she makes her way inside, we-

CUT TO:

34 INT. GOTHAM GENERAL, VICKI'S ROOM - NIGHT.

34

RETRACT from a TV Set as NINA appears, giving the news.

NINA

(on tv)

Tonight saw the return of *The Dark Knight* who had disappeared from Gotham since the Joker's terrorist attacks. However, the question remains, *how long* will he be back for and can he help repair the scars left in his absence?

The TV cuts out, and darkness fills the room.

CLOSE IN on VICKI who sits in her bed with the remote. She aims it relentlessly at the screen, and struggles to work it; the buttons won't activate the TV.

BATMAN (O.S.)

Ms. Vale.

She jumps and turns to the voice. Nothing but shadows.

VICKI

Who's there?

Out of the shadows, BATMAN emerges.

VICKI (CONT'D)

So its true then...

(beat)

The Dark Knight returns.

BATMAN

No. The Dark Knight failed you. He-

(beat)

He failed all of us. I need a new name. A new *identity*.

VICKI

Well my creativity is all dried up along with my ability to even walk right now, so-

(CONTINUED)

BATMAN

I'm sorry.

VICKI

You have no idea how much we needed you. How much *I* needed you.

BATMAN

I'm here now.

(beat)

And I'm not going away again.

Vicki's curiosity sets in.

VICKI

How did you stop him, anyway? Two-Face, I mean.

BATMAN

I didn't. Huntress saved Barbara and Gordon, and tried to kill Dent, but- I don't know. He- he survived somehow.

CUT TO:

35 EXT. GOTHAM GENERAL, HALLWAY - NIGHT.

35

Through the window of a room, we see Two-Face bandaged up and constrained on a hospital bed. Alive.

BATMAN (V.O.)

Someone else saved him.

RETRACT from the window as we find Kyle. He looks through the window, satisfied at his attempts. He turns. EXITS.

CUT TO:

36 INT. GOTHAM GENERAL, VICKI'S ROOM - NIGHT.

36

Questions fill Vicki's mind as she focuses on the image of the vigilante in front of her.

VICKI

So why are you *here*? Why are you by my bedside? I don't exactly need saving anymore.

(CONTINUED)

BATMAN

No, but I do.

(beat)

I need your help, Vicki.

Vicki perks up. Interested.

BATMAN (CONT'D)

Hush is raising an army. The longer we wait, the stronger they become, and Gotham can't afford any more wars unleashed upon it.

Batman hands a mobile over to Vicki. She collects it.

VICKI

What's this?

BATMAN

A direct line.

VICKI

What for, exactly?

BATMAN

When the time comes, you'll know.

CLOSE IN on Vicki. A smile forms on her face, the first in a while. She looks down, and examines the phone. Hope filling her heart.

VICKI

So that new name of yours, huh?

(beat)

How about *Batman*?

She looks up to share her inspiration, and he is gone.

Off his absence, we-

SMASH CUT TO:

37 EXT. GORDON'S HOUSE, GORDON'S BEDROOM - NIGHT.

37

Gordon sits at the end of his bed, kicking his shoes and tearing his socks off as Barbara enters. She stands in the doorway, with hesitance.

GORDON

Can't sleep?

(CONTINUED)

BARBARA

Getting kidnapped by a madman with two faces, a coin and a gun isn't exactly the kind of "sweet dreams" Beyonce likes to sing about.

GORDON

I'm sorry, sweetheart.

BARBARA

Not sure if you caught the "two faces" reference, but I wasn't talking about *you*, Dad.

GORDON

No, I-

(pause)

I never wanted my work to interfere with my responsibilities as a father. I never wanted these lines to cross, and its because of my job that you were targeted.

BARBARA

Oh, Dad.

Barbara walks over and joins him on the edge of the bed.

BARBARA (CONT'D)

You don't need to feel guilty about what happened today. If I had stayed by your side in the first place, I wouldn't have made myself such an easy target.

GORDON

I just want to keep you safe, you know? I may have a job to protect this city, but you will *always* come before that.

BARBARA

That's sweet.

(beat)

For the record, I don't think fathers are the *main* cause for mental breakdowns.

Gordon chuckles.

GORDON

Well, thank you.

(CONTINUED)

The two share a smile until silence sets in. Long. Painful.

GORDON (CONT'D)

You're not going to sleep in your own room tonight, are you?

BARBARA

Every shadow literally looks like hands reaching out to grab me.

GORDON

Well, come on then.

Gordon rises from the bed, and settles in on his side. As Barbara does the same-

BARBARA

You better not snore, though.

GORDON

I don't snore.

BARBARA

What?! Your snoring is more obvious than that bat symbol plastered up in the sky.

Slowly RETRACT further and further away from the two as they continue their banter...

GORDON

You've always been overdramatic.

BARBARA

And you've always snored.

GORDON

Oh, shut up.

Gordon hits the light and darkness fills the room.

BARBARA

Goodnight, Dad.

Gordon creates fake snoring sounds. Barbara laughs, and hits him with the blankets. As the two share a moment, we-

SMASH CUT TO:

38 INT. WHITE RESIDENCE, LIVING ROOM - NIGHT. 38

Perry wheels in from the doorway, and halts. He watches on, as the TV plays in the room. Nina on the news-

NINA

(on TV)

It has been revealed that officer Henry Shepherd, who was on duty tonight to bring Huntress in for her crimes, died in the line of fire. His chopper was brought down by the masked vigilante, and he unfortunately didn't make it out. Our prayers go out to his wife, and four children. We-

The news slowly drowns out as we-

CLOSE IN on Perry. The room around him goes silent as he realises he has blood on his hands. His trembling hand finds his chest, as it hits him hard, and we-

DISSOLVE TO:

39 INT. ANDREWS' RESIDENCE, BEDROOM - NIGHT. 39

Lisa stands by the bedroom window, gazing out at the night. She clenches her shirt tight, holding on.

A phone RINGS, and she turns to it.

CLOSE IN on the ringing phone, as we...

CUT TO:

40 EXT. ROOFTOP, CITY - NIGHT. 40

Huntress paces back and forth with a phone to her ear and tears in her eyes.

LISA

(over phone)

Helena? Is that-

HUNTRESS

I killed someone Lisa. He was innocent. He-

(CONTINUED)

LISA  
(over phone)  
Where are you? When are you coming home?

HUNTRESS  
I'm not coming home.

Huntress looks over the edge, and-

POV SHOT: A police vehicle turns into the street below, and pulls up at the front of the building.

DISSOLVE TO:

41 INT. GOTHAM GENERAL, TWO-FACE'S ROOM - NIGHT. 41

Two-Face lies in the hospital bed, head turned against the door as it OPENS. A figure slowly enters, unseen but heard.

TWO-FACE  
I knew you'd come.

As Two-Face turns his head to look, he is startled. JOLTS.

TWO-FACE (CONT'D)  
The hell are you?

The figure walks around Two-Face, and stands behind his bed as he rattles and shakes about, struggling to break free.

Hands reach down and cup his head from the sides. He grits his teeth, but calms. Nothing he can do.

RISE UP and we find Zatanna.

ZATANNA  
Tegrof.

CLOSE IN on Two-Face as a glow emits from his eyes and resonates brighter than the ceiling light in the room.

As it comes to fade, he looks around the room confused.

RISE UP to- An empty room. Zatanna is gone.

OFF Two-Face's confusion, we...

DISSOLVE TO:

42 EXT. GOTHAM CITY POLICE DEPARTMENT, CITY - NIGHT. 42

A police vehicle pulls up out the front. In the back sits a cuffed Huntress. *Unmasked*. Both doors kick open as OFFICER PARKERS and OFFICER O'BRIEN step out.

As O'Brien moves around to release Huntress, Parkers notices something by the steps to the entrance.

POV SHOT: A woman. She limps in short, shallow whimpers, covered in a big coat and hat.

OFFICER PARKERS  
Ma'am? Ma'am are you alright?

As he draws closer, the woman turns, and- BANG!

A bullet rips through Parkers stomach, and he falls back onto the pavement.

O'Brien SNAPS around from the door in shock to find Lisa. She walks towards him, gun in hand.

OFFICER O'BRIEN  
Ma'am, put the-

She doesn't hesitate to fire- BANG! O'Brien collapses to the ground with a bullet between his eyes.

POV SHOT: The door is pulled open to reveal Huntress' horror.

HUNTRESS  
Oh my god... Lisa?  
(beat)  
Wh- what have you done?

LISA  
I warned you.

Dread fills both their eyes. A lingering realisation between the two of what this means. A beat, and-

POLICE OFFICER (O.S.)  
Stay where you are!

Lisa SLAMS the door shut, and runs around to the car. She enters. Keys already in the ignition, and as they reverse, bullets bounce off the bonnet.

Officers RUN out of the station and watch on as the cop car flees. As it ZOOMS off out of sight, we-

SMASH CUT TO:

43 INT. WAYNE MANSION, LIBRARY - NIGHT. 43

"Kill of the Night" by Gin Wigmore

A hand SLAMS an empty cup onto the table, and-

Bruce stumbles back, inebriated as he fills it more with scotch. As he reels it in for another drink...

CHLOE (O.S.)

Been a long night, huh?

Bruce turns and finds Chloe. A small chuckle.

CHLOE (CONT'D)

So are we celebrating or grieving?

BRUCE

Bit of both, actually.

CHLOE

Well, don't be rude...

Bruce walks over to fetch another glass.

CHLOE (CONT'D)

What are we having?

BRUCE

Scotch.

As Bruce returns with a glass, and pours it, Chloe breathes in the taste already. Excited.

CHLOE

Mm. I love a good scotch.

BRUCE

Since when do you drink?

CHLOE

Oh, its been a while.

Chloe takes it and *drinks*.

BRUCE

You and Alfred were right, you know? This whole time, I thought I had tainted the legacy I created when I put on the cape and cowl when I confronted The Joker on that rooftop last year.

(MORE)

(CONTINUED)

43 CONTINUED:

43

BRUCE (CONT'D)

I spent so much time trying to escape it, and even resurrected my father's legacy instead, but-

(beat)

I was only limiting myself. I kept running from my past, and it wasn't until I stopped and faced my demons that I was able to move on. You helped me realise that.

CHLOE

What can I say? I'm a genius.

BRUCE

Yeah. You are.

The two are caught in a lingering stare. As Chloe draws in, Bruce turns away.

BRUCE (CONT'D)

I, uh... I ran into Helena. She's killing now. Think its the solution to saving the city. Something needs to be done.

Chloe follows Bruce.

CHLOE

You want to *stop* her?

Bruce turns. Finds her. Close.

BRUCE

I want to *save* her.

Chloe appears to be lost in his eyes. She reaches over and touches his face. Strokes it.

CHLOE

Who's going to save you?

Chloe leans in and the two lock lips. A beat, and Bruce pulls her away-

BRUCE

Whoa. Chloe, what are you-

CHLOE

Shut up.

Chloe spins him around and pushes him to the desk. The two lock lips again. Passionate.

(CONTINUED)

As she rips her shirt off, she catches her reflection in the window- Its TALIA AL GHUL.

Chloe smiles at the reflection. Its no longer *her* in control.

As she leans back in and connects with Bruce, kissing, we-

**BLACKOUT.**

END OF EPISODE.