

**WATCHTOWER**  
3.17 | 'Wanted'

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

**CREATED BY**  
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**PRODUCED BY**  
TheVPN ( '[www.vpn-tv.proboards.com](http://www.vpn-tv.proboards.com)' )

**WATCHTOWER**  
'Wanted'MAIN CAST

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

GUEST CAST

ALFRED PENNYWORTH ..... Michael Caine  
AMANDA WALLER ..... Pam Grier  
ELLEN YIN ..... Maggie Q  
ETHAN BENNETT ..... Alfred Enoch  
LANA LANG ..... Kristin Kreuk  
LUCIUS FOX ..... Charles Michael Davis  
MAXWELL LORD ..... Gil Bellows  
MITCHELL POWERS ..... Matthew Gray Gubler  
THOMAS ELLIOT ..... Michael C Hall  
PAULINE KAHN ..... Carrie Fisher

**TEASER**

FADE IN:

**INT. CHECKMATE, HALLWAY - NIGHT**

Red lights violently flash on and off. Several agents lay as bloodied corpses, peppered throughout the hallway. The heel of a boot steps over a fallen agent, and WALLER proceeds towards the entrance at the end of her journey.

**INT. CHECKMATE, HEAD OFFICE - NIGHT**

Slow, cautious steps, and Waller enters the office. Her desk is a few feet away, hosting a man concealed in shadows, back turned to us. He simply waits for her.

WALLER

Sometimes I question the purpose of having a team when they're so easily put down, but then I'm left wondering who is foolish enough to even try.

Turning in the chair, HUSH reveals his armored chest, bandaged face, and long, brown trench coat. He stands.

HUSH

The only fool here is the one who dare approach me unarmed.

WALLER

You don't scare me.

HUSH

Good. I have not come to intimidate you.

WALLER

Just wanted to redecorate my hallway? The feng shui's a little off, if you ask me.

HUSH

You and yours are harboring a very dangerous weapon, one that could very well serve me great purpose.

WALLER

You're going to need to be a little more specific.

(CONTINUED)

CONTINUED:

HUSH

I believe you call it "The Clench."

For the first time in her life, Waller is terrified.

HUSH (CONT'D)

Ah, I thought it might ring a bell.

WALLER

Whatever your cause... whatever  
your reasoning... this is not the  
way to go about it.

HUSH

It is the only way.

WALLER

I'm afraid I'll have to decline.

HUSH

This wasn't a bargaining.

Hush hoists Waller up, and SLAMS HER INTO THE DESK-

WALLER

No, no. You need me. You can't  
access the virus without me.

Hush withdraws, and Waller turns into-

WHAM! Hush slams her back down onto the desk. Harder.

HUSH

I only need part of you.

Hush withdraws a blade, pinning Waller down with his other  
hand. He hones in on her eye...

OFF WALLER'S SCREAM-

CUT TO BLACK.

**END OF TEASER**

**ACT ONE**

FADE IN:

**EXT. GOTHAM CITY, STREETS - DAY**

Exiting a cafe, CHLOE and HELENA walk side-by-side in the street, holding their coffees.

HELENA

You know, I've missed this. It's been too long since we've been able to just grab a cup of coffee and not have to deal with all the "BS" that comes with living in Gotham.

CHLOE

Well, between *dying*, coming back from the dead, being possessed by an immortal assassin, travelling to parallel universes, dealing with Doomsday 2.0, Hush, and now Kyle...  
(beat)  
It's been a crazy few months.

HELENA

Has Zatanna figured out a way to bring Kyle back?

CHLOE

No. Not yet.

HELENA

I'm sorry. I mean, I'll call it like it is: when I met the guy, I thought he was a little sketchy, but working alongside him... he was a good man.

CHLOE

Yeah, if only I treated him like one, instead of some loaded weapon I could just aim in the direction of the ever illusive Hush.

They reach the crossing. Chloe presses the button, waiting.

HELENA

Just don't leave again.

CHLOE

What?

(CONTINUED)

CONTINUED:

HELENA

You and Oliver. You guys were packed up and ready to ship out before... things got bad, again. I know I've had my fair share of getaways so I have no right to even be asking this, but... I need you, Chloe. I need you here.

Chloe extends her hand to Helena's, comforting her.

CHLOE

I'm not going anywhere.

The light turns green. Chloe turns into-

A VAN. The doors slide open, and hands extend out to her, covering her face in a bag and dragging her into the vehicle.

HELENA

Chloe!

Helena steps forward in dispute and is met with the barrel of a gun -- an AGENT maintaining aim.

AGENT

Don't make this harder than it needs to be, sweet cheeks.

The door slams shut.

JUMP CUT TO:

A bag is lifted. CHLOE. She is thrown to her knees-

**INT. CHECKMATE, HEAD OFFICE - DAY**

Knelt in front of the desk, Chloe is met with Waller, who now sports an eye-patch, and an angry glare. She's pissed off.

WALLER

Leave us.

The two agents exit. Waller and Chloe are alone.

WALLER (CONT'D)

You may be able to escape death, *Sullivan*, but you cannot escape me.

(beat)

Who the hell is Hush and what has your city done to piss him off so god damn much?

(CONTINUED)

CONTINUED:

CHLOE

Hello, Amanda. It's nice to see you, too. I'm loving the new look.

WALLER

Courtesy of the man who is now in possession of a lethal virus capable of wiping out the entire population.

CHLOE

The Clench.

WALLER

The only people who know about it's existence, that are still alive of course, are me and you.

(beat)

Despite the many coats I've gathered living in the city of Chicago, I'm certainly not running around in cheap bandages, and military armor... which only leaves you.

Chloe erupts into a fit of laughter. Waller is unimpressed.

CHLOE

Slight problem with your theory. I'm five foot five.

WALLER

Don't be stupid.

(beat)

Whoever has had access to your database is a potential suspect; you cannot trust your team. Which is why I'm giving you a new one.

CHLOE

What are you talking about?

WALLER

The threat against your city is one you've brought upon yourself. It is your responsibility to detain it. For all our sakes.

Waller holds in a button down on the phone in front of her.

WALLER (CONT'D)

Send in the team.

(CONTINUED)

CONTINUED: (2)

CHLOE

Look, I know as much about Hush as you do. He's not a threat that I can just track down and take out.

WALLER

If this virus breaks out, it will force me to initiate "operation no-mans-land." The bridges into your city will be obliterated: no one gets in, no one gets out.

CHLOE

It won't come to that.

WALLER

I know. Why else do you think I summoned you here?

The door opens. Chloe turns-

Walking into the room, LANA LANG is revealed. She's dressed in the same Checkmate gear as any other Agent -- a stealth suit, black and blue, with the logo imprinted on her chest.

Chloe's face fills with complete disbelief.

WALLER (CONT'D)

I believe the two of you have history together.

CHLOE

Actually, it was "*chem lab.*"

OFF her growing confusion...

**INT. WAYNE MANSION, HALLWAY - DAY**

Helena storms through the hallway, desperate. She reaches a set of doors, and PUSHES THROUGH-

**INT. WAYNE MANSION, LIBRARY - DAY**

Helena enters. In front of her, a figure escapes through a secret passageway connected to the bookcase. It soon slides over, hidden by shelves. Helena halts in confusion.

HELENA

Bruce?

Paranoid, Helena looks back and forth, scanning the area before trudging forward -- she scrambles the bookcases, pulling back book after book after book until a *CLICK-*

(CONTINUED)

CONTINUED:

The shelves part. A passageway is cleared. Helena enters...

**INT. BATCAVE - DAY**

BRUCE joins ALFRED in front of the bat-computer.

BRUCE  
What have we got?

ALFRED  
The computer has picked up on a last known sighting for Thomas Elliot, but... I'm not exactly sure how accurate a reading it is.

BRUCE  
What do you mean?

ALFRED  
Take a look for yourself.

Bruce taps away on the keys, and a video surfaces-

ON THE MONITOR: An image of THOMAS ELLIOT and HOPE SULLIVAN surfaces. The computer identifies both as such. ('Hope')

BRUCE  
He must have piggybacked her time travel. When Hope was looking for Hush, she ended up in the past. But if Elliot isn't the man under the mask, then why would it lead her to him?

ALFRED  
Time travel, sir?

BRUCE  
You've seen stranger things.

Helena makes slow, cautious steps forward in the BG. Her eyes catch glimpse of the BAT-SUIT, encased in glass. It all suddenly clicks in her head, her face all-revealing.

ALFRED  
My preliminary research showed that this wasn't the first time Thomas Elliot went M.I.A, sir.

BRUCE  
When was the first time?

(CONTINUED)

CONTINUED:

ALFRED

The night your parents died.

Bruce looks to Alfred with sheer confusion.

BRUCE

The night Hush ambushed us... the way he spoke... it was like he knew my father.

ALFRED

Yes, well... before you jump to any conclusions, we both attended the man's funeral.

BRUCE

If there's a connection, then maybe Elliot isn't the man behind the mask, but the brains behind the operation.

ALFRED

Are you suggesting he's responsible for the man who murdered him?

BRUCE

Whatever Elliot knew, Hush didn't want out. I just wish I knew how to connect the dots here.

ALFRED

If Hush really did know your father, and Elliot is in some way responsible for launching this man's crusade against Gotham...

(long pause)

Perhaps opening old wounds is the only way to prevent new ones.

Bruce follows Alfred's eyes to find the photograph rested on the desk -- it shows MARTHA, THOMAS and a YOUNG BRUCE WAYNE.

BRUCE

It all ties back to that night...

CLANK! Bruce SNAPS around, gun aimed out at-

Helena stands, arms risen. The colour drains from her face immediately, and she's busted.

(CONTINUED)

CONTINUED: (2)

HELENA

I know we've had our fair share of beef, 'Batman,' but I'd really appreciate it if you didn't blow my brains out right now.

Bruce withdraws his aim in shock.

BRUCE

Helena?

OFF his confusion...

**EXT. OLD FACTORY - DAY**

Outside an old factory, a police vehicle pulls up beside another. It rests for a beat.

**INT. POLICE VEHICLE - DAY**

ETHAN sits at the wheel of the car, his passenger: VICKI.

ETHAN

I'm going to check out the area. I need you to stay here.

VICKI

So instead of testing how I'd function in the field, this is essentially a "*bring your daughter to work*" day?

ETHAN

I'd like to think I'd raise my daughter a little better.

VICKI

Hey, your daughter would be lucky to- wait, no, we are not having this conversation. Go.

Ethan EXITS the vehicle.

Vicki shakes off her nerves, and watches as he enters the factory and O.S.

ON THE UPPER LEVEL -- SWANSTON searches the area, gun out in front. Behind him, the other officer, HEELY, approaches, knife clenched by his side. Swanston turns, INTO THE BLADE-

Vicki JOLTS in her seat.

(CONTINUED)

CONTINUED:

VICKI (CONT'D)

Crap.

As Vicki PUSHES OUT OF THE VEHICLE-

**INT. OLD FACTORY, GROUND FLOOR - DAY**

Ethan approaches a set of stairs, and scales them. He immediately halts at the sight of Swanston in front of him.

ETHAN

Whoa. Don't do that.

SWANSTON

Dude, relax. There's nothing here.

Swanston motions to leave, when Vicki erupts into the room, at the end of the stairs.

VICKI

That's not Swanston.

ETHAN

(turning)

What are you talking about?

VICKI

Where he came from...

Vicki scales the stairs, and reaches the top of them.

VICKI (CONT'D)

Go see for yourself.

SWANSTON

I wouldn't do that...

Ethan turns off, and onto the upper level-

**INT. OLD FACTORY, UPPER LEVEL - DAY**

Slow, cautious steps with his gun aimed out, and Ethan approaches an arm extending from around the corner. He turns-

"Swanston" stands over his own dead body.

SWANSTON

Plot twist.

Ethan SWINGS HIS FIST-

SWANSTON (CONT'D)

No, don't-

(CONTINUED)

CONTINUED:

His fist connects -- energy sparks between the two, and Ethan is blown back. He SHATTERS through the window.

VICKI (O.S.)  
(exploding)  
Ethan!

**EXT. OLD FACTORY - DAY**

Ethan flips out of the window... hands connect with a broken pipe... breaks his fall... lands on his back... a relieved sigh, and he RISES-

**INT. OLD FACTORY, UPPER LEVEL - DAY**

Vicki rushes to a window. Clay shapes from above the ground behind her, and she TURNS INTO CLAYFACE.

PFT! Her fist erupts through his face -- it reshapes.

CLAYFACE  
Considering I saved your ass the other week, that was kinda rude.

ETHAN (O.S.)  
Vicki?

Vicki runs past Clayface, and to the edge.

**INT. OLD FACTORY, GROUND FLOOR - DAY**

Ethan resurfaces, staring up at Vicki. Behind her, Clayface bulks up, rising and growing stronger, more intimidating.

ETHAN  
Get down!

When Vicki ducks-

BANG! BANG! BANG! BANG! CLICK! Bullet holes heal over with more clay. Clayface chuckles.

CLAYFACE  
You two deserve each other.

Vicki rises. Clayface busts the rails, and she falls-

ETHAN  
No.

(CONTINUED)

CONTINUED:

Rushing forward, Ethan catches Vicki in his arms. They both collapse to the floor, intertwined with faces a sheer breath away from one another. A look of pure attraction, then clay reforms beside them, Clayface rising to his peak. He roars.

ETHAN (CONT'D)

We should run.

VICKI

Smartest thing you've ever said.

The two run, connected by their hands... out the doors-

Clay belts the doors shut -- closed for business.

**EXT. OLD FACTORY - DAY**

Ethan and Vicki come to a halt at their vehicle. They notice their hands, connected, and pull away -- awkward.

Vicki returns to examine the building in confusion...

VICKI

The hell is he protecting in there?

**INT. OLD FACTORY, GROUND FLOOR - DAY**

Clayface withdraws from the door, then turns with an all-knowing smile. His body decays, and SEEPS through the floor.

**INT. UNDERNEATH OLD FACTORY - DAY**

Clay descends in pellets that soon build into the shape of a man, shadowed by the lack of light in the room. He stands before an army of men and women in torn robes. Hundreds of tortured souls staring out at him -- the Hush Army.

CUT TO BLACK.

**END OF ACT ONE**

**ACT TWO**

FADE IN:

**EXT. GOTHAM CITY, STREETS - DAY**

Lana follows a betrayed Chloe, weaving in and out of people in her attempt to catch up.

LANA

I understand it's a little hard to trust me right now, but the only way we're both going to stay alive here is if you work alongside me, not against me.

CHLOE

Despite being the closest thing I've ever had to a sister, I'm not necessarily interested in keeping you alive now that you've traded in your 'save the world' badge for a swanky new office, fancy health insurance and free dental.

LANA

Okay... ouch.  
(beat)  
Where are we going?

CHLOE

Forty three steps away from you.

LANA

Chloe, I'm being serious.

Chloe halts, and jolts around to face Lana.

CHLOE

I don't know, okay? I can't go back to the base because it'll jeopardise my team, and I can't go home because you'll break into my house and threaten my family to make sure I follow Waller's orders.

LANA

I'm here to help you stop Hush. I'm not spilling any beans into a cup of gossip coffee for Waller.

(CONTINUED)

CONTINUED:

CHLOE

How do you know? What if she's had cameras inserted into your eyes while you were sleeping? What if you're actually a robot, purely designed to take the form of my best friend from high school and lure me into a firing squad of two dozen soldiers?

LANA

I don't think that many are required for a firing squad.

A grunt, and Chloe resumes her heavy pace of walking.

LANA (CONT'D)

Wait. Chloe, please. I- I'm not a Checkmate agent.

CHLOE

Really? Cause you were pretty convincing to me.

LANA

I'm undercover.  
(long pause)  
For A.R.G.U.S.

Chloe stops, returning to Lana. Curious.

**INT. CLOCKTOWER - DAY (LATER)**

The door opens, and Chloe guides Lana into the room. She looks around, rather concerned with the set-up.

LANA

At least now I know why you didn't want Checkmate knowing about your base of operations. You should really think about upgrading your security in this place, Chloe.

Lana turns to an unimpressed Chloe.

CHLOE

This is the only place we've got that wasn't leveled to the ground, or infiltrated by Hush.

LANA

How do you do it?

(CONTINUED)

CONTINUED:

CHLOE

Do what?

LANA

Keep fighting.

(beat)

When do you get to stop? Pass down the torch? Live your life?

CHLOE

We came from 'Smallville.' Land of the weird, home of the strange. We weren't going to end up in suburbia with some regular, mundane life, and a husband who would build us a house and help us raise our kids.

LANA

Why not?

Chloe catches onto the hurt tone in Lana's voice.

CHLOE

You're not here to help me stop Hush, are you?

LANA

You faked your death. You erased yourself from every file, every digital record, every... piece of evidence that proved you existed on this planet.

(beat)

I need you to fake mine.

CHLOE

You can't ask me to...

LANA

I've spent my whole life a victim. Someone who is dealt with tragedy and forced to adapt. For the first time in my life, I control my own fate. I decide what I want, and what I can do. And I want this.

CHLOE

What about A.R.G.U.S.?

LANA

It was a one-off mission to infiltrate and obtain. I've done my job.

(MORE)

(CONTINUED)

CONTINUED: (2)

LANA (CONT'D)

The man I worked with on the inside. 'Q.' He's already gathered the data and got out of there. Now it's my turn.

CHLOE

Where will you go?

Lana's eyes dart away. Chloe can read her like a book.

CHLOE (CONT'D)

With him? This mystery man? How do you know he can be trusted?

LANA

As anonymous as he is, he is just like me. Someone looking for an out. Someone tired of surviving when all they want to do is live.

CHLOE

Just promise me I'm not the white rabbit, leading you down a hole where nothing good can happen.

LANA

You'd be the sister at the end of the story, waking me up from a terrible dream.

OFF Chloe, struggling to make a decision...

**INT. GOTHAM GAZETTE, KAHN'S OFFICE - DAY**

KAHN sits behind her desk, typing away on her computer.

An enthusiastic Vicki SLAMS the door shut, entering the room, and immediately grabbing Kahn's attention.

VICKI

Clayman is back.

KAHN

I thought we agreed on 'Clayface.'

Vicki pulls up a chair, and takes a seat.

VICKI

It doesn't matter. What matters is we both ran into him at an old factory near Ace Chemicals, and he seemed pretty intent on getting us the hell out of there.

(CONTINUED)

KAHN

You think there's something at the factory he's protecting?

VICKI

I'm almost certain of it.

KAHN

Okay, I know that look, Vicki. I don't want you barging in there to figure this out on your own. You cannot afford to go down there and investigate when it could very well cost you your life.

VICKI

I'm not interested in being a daredevil. But I am in the business of doing whatever it takes to expose the truth and protect this city, even if it means standing on the sidelines, watching the GCPD work their magic.

Kahn spots something OS. An all-knowing smile...

KAHN

Speaking of magic...

Vicki turns to find Ethan standing behind the glass door, waving a "hello" with an awkward smile on his face.

VICKI (PRELAP)

You could have brought some coffee with that dorky grin of yours.

**EXT. GOTHAM GAZETTE - DAY (LATER)**

Ethan and Vicki are stationed at the foot of the stairs.

ETHAN

I thought my presence was a gift all on its own.

VICKI

Very funny.

(back to business)

So, did you figure out what gold mine Clayface is sitting on?

(CONTINUED)

CONTINUED:

ETHAN

I've handed the information over to the GCPD, and they found tunnels running underneath it. Yin thinks we're onto something, and whatever he's protecting is underneath the site. They're going to check the tunnels later tonight.

VICKI

Okay, so when do you need me?

Ethan grows insecure.

ETHAN

I'm actually not, uh... Yin doesn't think I should go in case they run into trouble.

VICKI

So you're a free agent, huh?

ETHAN

Yeah. Sorry. You could probably lurk by the entry point, and wait for them to come out if you wanted first dibs on the story...?

VICKI

Hey. You're my partner in crime here, not Yin. Besides, I like to limit my near death experiences to just one per day, and so I'm going to have to join you in the free agent department for tonight.

ETHAN

Do you... do you want to branch our organisation together and, uh... make it a dinner date?

(beat)

I mean, for celebratory purposes, of course.

Vicki can't help but smile at Ethan's request. She blushes.

VICKI

Considering I've had very few victories living in this city, that sounds like a great idea.

(CONTINUED)

CONTINUED: (2)

ETHAN

Good. *Great*, even. I'm going to stop talking.

(beat)

I'll pick you up after work?

VICKI

I finish at six.

A shared smile, and Ethan leaves.

Watching on, Vicki catches something in the distance-

A MAN stands on the other side of the road. MITCHELL. He glares back, shaking his head. A bus passes and he's gone.

OFF Vicki's guilt-ridden face...

**INT. BATCAVE - DAY**

Helena's reflection shines against the encased BAT-SUIT, eyes widened with complete infatuation.

HELENA

It's pretty impressive. The suit, sure. But... billionaire Bruce Wayne dresses up as a bat and pounds on criminals?

Helena turns to face a reluctant Bruce.

HELENA (CONT'D)

I'd never have guessed that...

BRUCE

You know us being friends underneath our costumes doesn't change anything.

HELENA

What are you talking about?

BRUCE

The cop. The man you murdered trying to kill Harvey Dent.

(beat)

You're the one who should be sitting behind bars right now, not your girlfriend.

HELENA

Harsh words for someone you just called a friend.

(CONTINUED)

CONTINUED:

BRUCE

What are you doing here, Helena?

HELENA

Chloe's been kidnapped. I don't know who took her, or why, but-

BRUCE

I can't help you.

HELENA

Why? Because I've got blood on my hands? Chloe is one of the good guys, and she needs us.

BRUCE

You know I've gone to hell and back to save Chloe. Right now I need to focus on the city. But that's the purpose of having a team, isn't it?

It dawns on Helena that Bruce sees her as a teammate -- she sinks into a comforted smile, the tension released.

BRUCE (CONT'D)

Go to Wayne Enterprises, and ask to see Lucius Fox. Once they put you on a direct line with him, you'll need to give him a code.

HELENA

I'm not good at memorising digits.

BRUCE

The code is 'knightfall.' He'll agree to meet with you.

HELENA

And do what exactly? Offer me a shoulder to cry on?

BRUCE

All this tech... he and his father helped build it. Whatever you need to find Chloe, he's your man.

HELENA

Thank you.

BRUCE

Just bring her home.

A nod, and Helena leaves. Bruce watches on...

(CONTINUED)

WATCHTOWER, 'Wanted'  
CONTINUED: (2)

21.

TALIA (O.S.)  
I'd be careful, Bruce...

Bruce jolts around to find TALIA, emerging from the shadows.

TALIA (CONT'D)  
You'll soon have died more times  
than my father.

BRUCE  
Talialia?

TALIA  
Whatever it is you may be dealing  
with, I can assure you what I've  
discovered is far worse.

OFF Bruce's confusion...

CUT TO BLACK.

**END OF ACT TWO**

**ACT THREE**

FADE IN:

**INT. BATCAVE - DAY**

Bruce remains still, disbelief written across him.

BRUCE

You resurrected Ra's Al Ghul?

(beat)

Are you trying to create another  
Doomsday scenario, or at this point  
is it all just fun for you?

Talia confronts Bruce -- a much anticipated reunion felt in each word, each breath, and every movement.

TALIA

I take no pleasure in bringing back the man who saw me only as a weapon in his arsenal to use as he deems fit, but unlike everyone else who dares to toy with life and death, I am not controlled by my emotions. If I were, our reunion would be of a different kind.

BRUCE

It must have been hard. To see him again, to... You didn't have to do it alone, you know?

TALIA

I was trying to protect you from the League. Little did I know, your beloved offered you enough danger to make up for the threat I fought to free you from.

Bruce pulls away, crippled by memory, by loss.

BRUCE

I have no 'beloved.' She made her priorities very clear.

TALIA

When she killed you?

BRUCE

No. That wasn't her. Hush... he kidnapped me.

(MORE)

(CONTINUED)

CONTINUED:

BRUCE (CONT'D)

He orchestrated some elaborate scheme to kill Selina but she made it out alive.

Bruce returns to Talia, opening up.

BRUCE (CONT'D)

Chloe told me she called and said that she was sorry and that I would understand. I guess, in the end, whatever we had between us... it wasn't enough to make her stay.

Talia's face fills with guilt. She conceals.

TALIA

I see.

BRUCE

Starting to think I have that effect on people.

Talia draws closer, eyeing his insecurities.

TALIA

Despite the fate this war may bring the both of us, I have no intention of leaving you.

BRUCE

Am I supposed to not notice the fear in your voice there?

TALIA

There's something you must know about Kyle...

Bruce is immediately pulled in, curiosity peaking...

TALIA (CONT'D)

He isn't who you think he is. He isn't even who *he* thinks he is.

BRUCE

I don't understand.

TALIA

Kyle. He's-

BZZ! Bruce's phone vibrates through his jacket. He answers.

BRUCE

Chloe?

**INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY**

Elevator doors part. Helena enters, heels clapping against the ground with each new step.

In the distance, waiting for her, stands a well-built, youthful and vibrant African American man dressed for business in the most stylish of ways. LUCIUS FOX (32).

LUCIUS

Something gives me the impression that the tracker may have also helped you in finding this place?

HELENA

You a tech geek, or a comedian, because I only got time for one.

Lucius withdraws a small mobile device -- it's almost a hybrid of a phone and cashier scanner.

LUCIUS

Hold it up to scan in any photo, video, driver's license, you name it, and it'll perform a complete facial recognition, siphoning through all security footage and data to narrow in on a last possible location.

HELENA

You know, when all this is over, remind me to hook you up with my friend. I get the feeling you're made for each other.

LUCIUS

I'm going to have to respectfully decline. I'm taken.

HELENA

Suit yourself.

Helena motions to leave. Lucius follows after her.

LUCIUS

What do you need it for?

(beat)

I mean, I can only assume it's not for Bruce, and if it's not for Bruce then that means you're just like him, right?

(CONTINUED)

CONTINUED:

A small smile -- she's impressed. Helena slowly returns.

HELENA

Knightfall. Why was that the key word Bruce gave me to convince you to meet with me?

LUCIUS

It's a code. "*Knight*" stands for his crime fighting persona, and "*fall*" represents our careers after the GCPD bust us, and put us away for vigilante activity.

HELENA

How many people know how Bruce spends his nights?

LUCIUS

I don't know. All I know is that my father believed in him, and stood by him till his dying breath, and I vow to do the same.

HELENA

Has he told you... what's coming... what's on it's way?

The silence is all-revealing. Helena grows disappointed.

HELENA (CONT'D)

You seem like a good man. Your cause is noble. But with all due respect... Bruce lead your father into the sea without so much as a life jacket to keep him afloat, and it cost him his life. If you want to follow in his footsteps, don't share his mistakes.

LUCIUS

I don't really know what...

HELENA

In protecting him, you put yourself on the line. You make yourself expendable, his "*collateral damage*." All us heroes got 'em, whether you're building us a bomb, or sharing our bed...

(beat)

Don't let him watch you drown.

(CONTINUED)

CONTINUED: (2)

A nod, and Helena leaves.

Lucius takes in a deep breath, then returns to his work bench. He sweeps up a set of bolts, and a disjointed device, then halts. The words sink in...

**INT. WAYNE ENTERPRISES, HALLWAY - DAY**

Confident steps through the hallway, and Helena reaches the elevator. She hits the button, then waits. A set of footsteps grow closer and closer, faster and faster.

HELENA

Look, I'm sorry if I was little blunt back there, but I was just trying to prepare you for-

Helena turns, and-

*THUD!* Helena slams against the wall, held up only by a set of hands gripping her throat.

In front, HUSH maintains his grip of her neck.

HUSH

I don't think you're in a position to give anyone advice about preparing for what's to come.

OFF the fear in Helena's eyes...

**EXT. GCPD, PARKING LOT - DAY**

Police scatter towards their vehicles. Among them, YIN approaches hers when Ethan stops her.

ETHAN

Are you sure you want to do this without me?

YIN

I'll be fine, Bennett.

ETHAN

I know. It's just... it's always been the two of us against the world, you know? Kind of didn't want to abandon that, especially knowing what you're going up against here.

(CONTINUED)

CONTINUED:

YIN

It's been a while since we paired up and shipped out, huh?

ETHAN

I miss it. Miss you.

The tension grows awkward.

YIN

You better not be cracking onto me, Bennett, 'cause I've seen your type, and I do not fit the blonde, long legs profile.

ETHAN

No. I'm just saying... I'm not entirely comfortable leaving you out there with a team of officers who don't know you like I do.

YIN

I appreciate that. I do. But right now, all I need from you is to take the night off and enjoy yourself. If this all turns to shit, I'm going to need you to put the pieces back together, and protect them.

ETHAN

I promise.

Yin motions to leave, and Ethan tugs her into an embrace she slowly eases into. A fitting farewell. They soon part, and Yin escapes into her vehicle.

A worried Ethan watches on as the vehicles drive off...

**INT. BATCAVE - DAY**

Bruce holds a phone to his ear.

BRUCE

Come on Helena, where are you?

A sigh, and he retracts his phone. He turns to find Talia.

BRUCE (CONT'D)

Can we put a rain check on this little reunion of ours?

(CONTINUED)

CONTINUED:

TALIA

I'm afraid the next time we speak,  
you may not be as willing to share  
words with me.

BRUCE

What are you talking about?

TALIA

I'm trying to help you save this  
city, Bruce. Please remember that  
the next time our paths cross.

Talia nods, then departs back into the shadows.

BRUCE

Talia? Talia!

OFF Bruce's abandonment...

JUMP CUT TO:

**INT. WAYNE MANSION, LIBRARY - DAY (LATER)**

Through the passageway, Bruce enters. Alfred stands in the  
center of the room, awaiting his appearance.

ALFRED

How is the former assassin? Still  
providing problems for you and your  
friends to clean up, sir?

Bruce trudges forward, Alfred following his every step.

BRUCE

I don't know what's going on with  
her, and I don't have the time to  
figure it out. I need to head over  
to Wayne Enterprises and search  
through my father's old journals  
for clues on Elliot.

ALFRED

Are you sure you want to do that?

BRUCE

If reliving my past is the only way  
to stop history from repeating  
itself for someone else in this  
city, then so be it.

The two disappear through the doors...

**INT. WAYNE MANSION, HALLWAY - CONTINUOUS**

Alfred follows close behind Bruce through the hallway.

ALFRED  
This sounds serious.

BRUCE  
Chloe called. She said Hush has infiltrated Checkmate and taken a deadly virus that could wipe out the city. If we don't stop him in twenty four hours, Waller is going to blow down the bridges.

ALFRED  
My god.

Bruce stops at the front door, and turns to Alfred.

BRUCE  
I sent Helena to find Chloe. She's not answering my calls. I need you to try and reach her for me.

ALFRED  
As you wish, sir.

A shared look of acknowledgement, and Bruce departs.

**INT. CLOCKTOWER - DAY**

Chloe types away at the computer.

CHLOE  
I have to be honest with you, I'm a little rusty on the "faking your death" department.

LANA (O.S.)  
Q's in trouble.

Chloe turns from the computer to find Lana, looking up from her phone with fear in her eyes.

LANA (CONT'D)  
He said his hideout's being patrolled by Checkmate agents. He's completely surrounded.

CHLOE  
Okay, calm down. We need to approach this with a clear mind.

(CONTINUED)

CONTINUED:

LANA

They're going to kill him.

Chloe returns to the computer, and scatters at the keys.

CHLOE

If you can give me his location, I  
should be able to-

A harsh breeze tears from the room, and JETS OFF-

Chloe's hair whips around, and she turns, overlooking her  
shoulder to find herself alone in the room. Lana is gone.

CHLOE (CONT'D)

I so do not miss that.

**EXT. GOTHAM CITY, STREETS - DAY**A blur weaves in and out of the streets, powering through the  
city at a rapid pace, and off into the distance.**EXT. WEATHERED HOUSE, OUTSKIRTS - DAY**An old, wooden house that has stood the test of time sits  
with four black, parked vans around it.A blur forms into a woman. Lana appears. She halts at the  
set of stairs leading up to the porch, eyes surveying the  
area. She braves the stairs...**INT. WEATHERED HOUSE, HALLWAY - CONTINUOUS**The door creaks open. Lana enters, taking slow, cautious  
steps further and further into the house.Lana halts at a doorway. Light from a television flashes  
through, illuminating the wall every few seconds. It's dark,  
blue, and violently jittery.

"Q" (O.S.)

I don't understand. I thought you  
had procedures to keep people like  
this out of your organisation.

Intrigued, Lana disappears through the doorway...

**INT. WEATHERED HOUSE, LOUNGE ROOM - DAY**The floor is scattered with dead bodies. Agents, covered in  
blood, circling the room. Lana's demeanor shifts, terrified.

(CONTINUED)

CONTINUED:

WALLER (O.S.)  
You underestimate my intelligence.

"Q" (O.S.)  
So you're using her?

A large television rests on a set of drawers at the far end, showing an image of a shadowed man, identity concealed, confronting WALLER. This is "Q."

"Q" (CONT'D)  
Then what do you need from me?

WALLER  
I want you to get involved in her life. Care about her. Make her feel... important and safe, like she can trust you. Then get me a name. I want to know who she's working for.

Lana realises, heart sinking.

"Q"  
You sound scared.

WALLER  
Knowledge is power, and I don't like being without it.

"Q"  
Consider it done, then.

WALLER  
Thank you.

The screen cuts.

A single tear sheds from Lana's eye, and she wipes it off.

WALLER (O.S.) (CONT'D)  
There's only one way to leave  
Checkmate, Ms. Lang.

Defeated, Lana turns around to find Waller in the doorway.

LANA  
You're going to kill me?

WALLER  
No. I'm not going to do anything.

The fallen soldiers RISE FROM THE FLOOR.

(CONTINUED)

CONTINUED: (2)

They're alive, and more importantly, there's two dozen of them -- all armed, all dangerous. They steady their aim.

LANA

Huh. Guess Chloe was right about the firing squad.

Bullets ricochet off Lana, until-

CLICK! Their rounds empty. Lana remains still. Unchanged.

LANA (CONT'D)

Sorry to disappoint you, but I'm not that easy to kill.

WALLER

We weren't trying to kill you.

Lana stares down at her torn clothes... small devices glue to her from the round of bullets and they CHARGE UP.

Waller holds a small trigger. SHE PRESSES.

BZZ! Lana's entire body seizes with electrical charges, and she collapses to the ground. Unconscious.

OFF a victorious Waller...

CUT TO BLACK.

**END OF ACT THREE**

**ACT FOUR**

FADE IN:

**EXT. GOTHAM CITY - NIGHT**

An establishing shot of the city. Night has fallen.

**INT. CLOCKTOWER - NIGHT**

In front of the computer, Chloe types away at the keyboard.

CHLOE

Damn it, Lana. Where are you?

**INT. CHECKMATE, CELL - NIGHT**

Lana gasps, awakening from her slumber. She is strapped down to an electric bench, slight sparks constantly running up and down underneath her, immobilised.

WALLER (O.S.)

Glad you could join us.

Lana tilts her head, vision adapting to find WALLER. She circles her, a remote device in her hand, controlling the surges of electricity that detain Lana.

WALLER (CONT'D)

Where did you manage to get your hands on a suit powerful enough to trump even Superman?

LANA

Do you really think... that I'd tell you anything?

WALLER

You know, I figured a woman in a power suit wouldn't be very forthcoming with information, whether we had her detained or not, but the thing about working for an organisation such as A.R.G.U.S, is they leave no man behind. So imagine my excitement to find your handler peaking into our server, and giving away his location.

LANA

You're lying.

(CONTINUED)

CONTINUED:

WALLER  
Number plate SB1 961.

**EXT. STREETS - NIGHT**

A van is parked on the side of the road, among a series of other vehicles. A number plate reads "SB1 961."

WALLER (V.O.)  
Identified as Pete Ross. We have an RPG ready to deploy on his location at any second.

**INT. CHECKMATE, CELL - NIGHT**

Waller hones in on the terrified Lana.

WALLER  
Of course, if you suddenly feel the urge to give me what I want, then I'll call off my men and spare Mr. Ross' life.

LANA  
What... do you want... to know?

WALLER  
Lets start with the suit. How do I extract it?

OFF Lana's building fear...

**INT. CLOCKTOWER - NIGHT**

Chloe's violent typing comes to a halt.

CHLOE  
Got it.

ON THE COMPUTER MONITOR -- footage of LANA, being strapped into an electrical bench with WALLER circling her. Beside the footage rests a timer -- 00:27 -- 00:26 -- 00:25...

CHLOE (CONT'D)  
This would be a lot less stressful without the timer, thank you.  
(beat)  
Come on, Chloe. You can do this.

Chloe cracks her fingers, and gets back to business -- she types away with precision, eyes glued to the monitor...

**INT. CHECKMATE, CELL - NIGHT**

Lana struggles under the electrical surge running through her. Waller grows impatient.

WALLER  
The suit. Tell me how to remove it  
or your handler dies.

LANA  
It can't... can't be removed.

WALLER  
Nothing is done that can't be  
undone. Try again.

LANA  
(exploding)  
I don't know!

WALLER  
So be it.

A gasp of helplessness, and BLACK FILLS THE ROOM--  
Waller staggers back, further into darkness.

**INT. CLOCKTOWER - NIGHT**

Chloe jolts back from the computer, and FIST BUMPS THE AIR.

CHLOE  
Yes!

**INT. CHECKMATE, CELL - NIGHT**

Black is replaced with red -- emergency power online.

Waller scrambles with new sight to find the bench empty, and the straps welded apart. Broken.

WALLER  
No.

Waller turns to run when Lana blocks her path.

LANA  
It would be very wise of you to  
examine who your real enemies are  
because you might just need us when  
you finally figure it out.

(CONTINUED)

CONTINUED:

WALLER

What are you talking about?

Lana simply smiles, then disappears in a blur.

Waller looks on in complete confusion, yet thirst for the power displayed before her very eyes.

**INT. CLOCKTOWER - NIGHT**

A blur erupts through the open doors, and Lana resurfaces in front of an unimpressed Chloe, back to us, sitting in front of the computer system.

CHLOE

You know, if I had a dollar for every time some super-powered super-human shot through the room in a blur and scared the life out of me, I wouldn't need to siphon money out of my ex billionaire boyfriend's bank account just to pay rent.

Chloe turns around in her chair to find Lana. She instantly notices all the bullet hole rips in her shirt.

LANA

Is that legal?

CHLOE

Oh my god. Are you okay?

Chloe rushes to Lana's aid.

LANA

I'm fine.

CHLOE

Really? 'Cause you don't look fine. What happened? How did Waller manage to get her hands on the 'woman of steel'?

LANA

It was a set-up, just like you said it'd be. "Q" was just Waller's lapdog, used to get information out of me. Luckily I wasn't very forthcoming with any specific details... Waller's oblivious to what I obtained for A.R.G.U.S.

(CONTINUED)

CONTINUED:

CHLOE

Waller has always been the kind of woman who likes to have her cake and eat it too, but why would she risk losing the virus to settle a score with you?

LANA

I don't know, Chloe. I'm just glad it's over.

CHLOE

For you, maybe. Now it's time to save the rest of the city.

OFF Chloe's look of determination...

**INT. WAYNE ENTERPRISES, HEAD OFFICE - NIGHT**

Bruce sits behind his desk, flipping through a worn journal, one of many piled up beside him.

WAYNE (V.O.)

Last night I was visited by my old friend, Thomas.

**INT. WAYNE MANSION, BILLIARD ROOM - NIGHT (FLASHBACK)**

*CRACK!* The balls break on the table, separating. The game begins. Two men on either side, in a match, both familiar looking faces. It's THOMAS WAYNE and THOMAS ELLIOT.

THOMAS ELLIOT

Next time, let me break, would you? You're rubbish at it.

WAYNE

Perhaps it's my strategy...

Thomas collects the stick, and positions his shot.

THOMAS ELLIOT

Thomas Wayne. A man who's never without a plan.

*CRACK!* A ball sinks. Thomas rises with a smug grin.

WAYNE

Yeah, yeah. Game's just started.

Wayne watches as Thomas lines up his next shot.

(CONTINUED)

CONTINUED:

WAYNE (V.O.)

It was always the usual. Few drinks. A round of pool, followed by drunken plans for our future.

**INT. WAYNE MANSION, LIBRARY - NIGHT (FLASHBACK)**

Wayne leans against the desk, while Thomas has a seat opposite him. The two are deep in conversation.

WAYNE (V.O.)

Except last night was different.

THOMAS ELLIOT

What do you think?

Wayne rises from the table, sobering up.

WAYNE

You can't be serious...

THOMAS ELLIOT

Come on, Wayne. This city's been crumbling under its own corruption for years. We've been trying to fight fire with our bare fists, and all we've gotten is burnt. The optimist in you just hasn't seen it yet. If we do this-

WAYNE

What you're talking about is murder. Innocent lives taken-

THOMAS ELLIOT

Innocent? No, no, no. I'm talking about silencing the sinners, and giving life to those worthy and strong enough to rebuild this city into greatness.

WAYNE (V.O.)

He called it the "Hush Movement."

(beat)

Said he studied a myth -- a man known only as Ra's Al Ghul -- who believed in order to create peace you had to replace evil with death.

THOMAS ELLIOT

I thought you'd understand.

OFF the look of disbelief in Wayne's eyes...

**INT. WAYNE ENTERPRISES, HEAD OFFICE - NIGHT**

Bruce flips the next page of the journal, glued to it.

WAYNE (V.O.)

I told him to leave -- said that if he tried to do anything that came out of his mouth that night that I'd have to turn him over to the police. He passed it off as drunk talk but... I knew he was serious.

(beat)

Can someone like Ra's Al Ghul even exist? I don't know. All I know is I want no part in creating a city for my son to grow up in that was founded on the blood of millions. That's not the Gotham I want for my family, and it sure as hell isn't the one I'm going to grow old in.

Bruce turns the page and is met with a blank page. He flips through, more and more, all empty. His father's last entry.

He takes in a painful breath, then shrugs off his emotion.

BRUCE

The answers been here this whole time. Hush has been here this whole time...

(long pause)

Talia.

OFF Bruce's revelation...

TALIA (PRELAP)

All my life, I had searched for companionship...

**INT. GOTHAM GENERAL, KYLE'S ROOM - NIGHT (LATER)**

KYLE lies in bed, unconscious, and hooked up to a machine that beeps with every single heartbeat.

A figure looms in from his bedside -- its Talia.

TALIA

Companionship that hadn't been offered from my father, or my sister, and certainly not from my mother.

(MORE)

(CONTINUED)

CONTINUED:

TALIA (CONT'D)

My father intended I marry and take over his legacy without giving any thought to the legacy I'd want to create for myself, and so I turned to powerful men to fulfil what I had craved so much and received so little of.

Talia brushes Kyle's hair to the side, and withdraws in a sharp, heartbroken breath.

TALIA (CONT'D)

I'd like to think that if I could have known you... if I could have been there for you, and you for me... I wouldn't have been so willing to follow in my father's footsteps and I wouldn't be standing here now... having to pull the plug because of *your* willingness to do the same.

Talia struggles to compose herself.

TALIA (CONT'D)

So sleep well, brother, for death is never permanent where we come from and I intend to reunite us in another life where we are no longer bound to our father's every wish.

As she reaches for the machine...

BRUCE (O.S.)

Talia?

Talia turns around to find Bruce in the doorway.

BRUCE (CONT'D)

We need to talk.

OFF Talia's shock...

CUT TO BLACK.

**END OF ACT FOUR**

**ACT FIVE**

FADE IN:

**EXT. GOTHAM CITY, STREETS - NIGHT**

Chloe and Lana walk through an empty street.

CHLOE

It was nice seeing you again,  
despite the circumstances.

LANA

No matter how much time passes  
between us, you'll always be my  
family, Chloe.

They stop, and turn into one another with widening smiles.

CHLOE

So where to next?

LANA

I always thought that the decision  
to steal Lex's Prometheus Suit was  
the answer to solving all of my  
problems. I thought it'd not only  
empower me physically, but... give  
me a chance to step out of the role  
I'd been playing my entire life.

(beat)

But it was created as a weapon, and  
as long as it exists, embedded in  
my skin or not, it's dangerous.

CHLOE

I trust you.

LANA

I don't. Not with Waller wanting  
the power it holds.

(beat)

I need to get rid of it. I don't  
care how long it takes, or how  
painful it might be... it needs to  
be destroyed.

CHLOE

So is that a rain check on the  
whole "faking my death" thing?

(CONTINUED)

CONTINUED:

LANA

(with a laugh)

I'm starting to learn I'm not very good under pressure.

CHLOE

I'll take that as a yes.

LANA

I think I'd miss Lana Lang too much to delete her from the world. I don't know how you did it.

The two turn off, continuing down the street.

CHLOE

So how are you going to stay out of Checkmate's radar?

LANA

I'm thinking of dying my hair.

CHLOE

Oh.

LANA

Yeah. What do you think about the colour red?

Chloe looks to Lana with a smile.

CHLOE

I like it.

**EXT. GOTHAM GAZETTE, STREETS - NIGHT**

Vicki trails down the steps. She reaches the end, and turns off to leave. Waiting behind her, Ethan races to catch up, matching her pace to find a spot by her side.

ETHAN

I take it plans changed?

Vicki jolts to find Ethan, then resumes her journey forward.

VICKI

I'm sorry. Guess I didn't have as much time off tonight as I thought.

ETHAN

Really? 'Cause I got the feeling you're trying to avoid me.

(CONTINUED)

CONTINUED:

VICKI

It's not you, Ethan, it's-

ETHAN

What is this, high school?

Ethan stops her, reaching out for her truth.

ETHAN (CONT'D)

Hey. Hey, talk to me.

(beat)

What's wrong?

VICKI

I can't do this, Ethan. I can't  
let myself do this. Not again.

ETHAN

Look, call me crazy but there's  
something here. I felt it when I  
caught you, and I felt it when you  
grabbed my hand. I haven't stopped  
feeling like we're meant to...

VICKI

Be together? I don't think-

ETHAN

Then stop thinking. Feel.

Ethan clings to Vicki's hand. Vicki tugs her hand away, met  
with Ethan's disappointment.

ETHAN (CONT'D)

You're the only friend I've made  
since moving here. If you want to  
stay friends then we can stay  
friends. I'm totally one hundred  
percent okay with that... okay,  
more like seventy five percent okay  
with that... sixty? I don't-

VICKI

Oh, shut up.

Vicki pulls him in, and the two lock lips.

ETHAN

What are you doing?

VICKI

Showing you how I feel.

(CONTINUED)

CONTINUED: (2)

The two unite for another kiss...

**INT. TUNNELS - NIGHT**

A dozen officers, lead by YIN, scatter through a series of tunnels. They arrive at an intersection. She directs them to the right, and falls back to the end of the line.

Careful steps back, light breezing back and forth with each movement, and Yin backs up into someone. HALTED.

YIN

What's the hold-up, Eriksen?

Parting through the officers to the front, Yin stalls at the sight in front of her-

ON A LARGE DEVICE -- it holds a small vial in the center, and feeds up towards a series of pipes.

YIN (CONT'D)

The hell is that?

Beside her, ERIKSEN studies it.

ERIKSEN

Looks like some sort of-

PFT! An arrow pops through his head. He collapses.

A robed woman draw another arrow, two others dressed just like her race past, curved blades out.

An officer motions to fire... an arrow pierces through his hand... he drops the weapon, and throws a punch... a sword tears through his abdomen and out his back. DEAD.

YIN

Fall back.

BANG! A bullet rips through the archer's head.

Yin turns to run, and -- a knife buries deep into her stomach. She YELPS, bent over it in a gasp.

YIN (CONT'D)

No.

Its YANKED OUT. Yin collapses to the side, sliding down by the wall as her attacker races off to her team.

(CONTINUED)

CONTINUED:

Yin can only watch as the other officers are butchered in front of her -- aimless gunshots, flickering torch lights, and echoing whimpers of agony. They're all murdered.

The last string of light in the room fades.

Blanketed in darkness, Yin starts crawling away. Puddles splash with each slap of her hand, until she withdraws and finds clumps of clay dropping from her palm.

Clay forms in front of her, and builds the structure of a shadowed, tall man -- a concealed CLAYFACE.

CLAYFACE

Going somewhere?

YIN

P- Please don't kill me.

CLAYFACE

(shocked)

Yin?

Lights throughout the tunnel erupt, each new section illuminating... the robed men and women... the dead police officers... the unique device... a bloodied Yin...

Standing in front of her we find Ethan.

YIN

Bennett?

Struggling, Yin drifts into unconsciousness...

**INT. VICKI'S APARTMENT, HALLWAY - NIGHT**

"Poison" by Vaults

The door clicks open, Ethan staggering back, into the hallway with Vicki attached to his lips.

Vicki claws at his shirt, tearing it off. The two embrace, lips smacking until Ethan reaches the wall and Vicki reels her own shirt from her skin, exposing her bra. Ethan's eyes glue to her in lust. As Vicki motions for another kiss...

ETHAN

Wait, wait, wait.

Ethan slides out from her, and collects their shirts.

VICKI

What's wrong?

(CONTINUED)

CONTINUED:

ETHAN

I don't want this. I - I mean, I want *you*. I want *this*, but not *like* this.

Vicki takes her shirt back, and laughs.

VICKI

Right. I'm... I'm sorry.

ETHAN

No, no. It's fine. Let's just take it slow, yeah?

VICKI

I can do slow.

Ethan pulls his shirt back on, and wanders back...

ETHAN

I'll get us some drinks?

VICKI

First door on your right, second cupboard on the left.

ETHAN

Sweet.

Ethan disappears OS.

Vicki puts her shirt back on, getting lost in it. As her head reaches the surface, she catches a man standing in the distance -- it's Mitchell.

MITCHELL

You shouldn't have brought him here, Vic. You should have known better. You should have-

**BANG!** Glass shatters, and Mitchell fades. The song ends.

VICKI

(erupting)  
Ethan?!

Vicki CHARGES FORWARD-

**INT. VICKI'S APARTMENT, KITCHEN - CONTINUOUS**

Running into the kitchen, Vicki halts at the sight...

(CONTINUED)

CONTINUED:

Ethan lays on the ground, a trembling, bloodied hand extending out to Vicki. He struggles to form words.

ETHAN

H- h- Hush...

Vicki JOLTS around-

A hand LATCHES onto her, and TUGS-

**INT. VICKI'S APARTMENT, LOUNGE ROOM - CONTINUOUS**

Vicki drops to the ground, and rolls. A boot KICKS her further through the room, and she staggers up to her feet, rising, and turning into-

Hush POUNDS his foot forward, and connects with Vicki's abdomen. She FLIES BACK THROUGH GLASS DOORS-

**INT. VICKI'S APARTMENT, BEDROOM - CONTINUOUS**

Glass shatters around Vicki, who falls to the ground.

HUSH

And here I thought watching your fiance's brains scatter across the pavement would be enough warning to stop sticking your nose where it doesn't belong.

Vicki gasps, cuts all over her body. She looks to Hush.

VICKI

I will never stop fighting you.

HUSH

Oh, I think you just might.

Hush withdraws a weapon, and aims.

*SMASH!* Glass shatters over Hush's head. He turns to Ethan, and clenches his bullet wound. Ethan howls, then SWINGS, punching air. Hush returns a crippling punch- *CRAAAACK!*

Vicki scrambles for her bedside drawer, and withdraws a gun.

Turning, Hush is met with -- *BANG!*

A bullet connects with his shoulder, and he jolts back... smashing onto a coffee table and extending out, unconscious.

**INT. VICKI'S APARTMENT, LOUNGE ROOM - CONTINUOUS**

Vicki steps out, over an unconscious Ethan, and towards an immobilised Hush. Conflicted, scared, curious... she takes in a deep breath, and RIPS AT THE BANDAGES.

Scars from the lips extend up into a smile. Hands rip at the bandages, and long, brunette hair drapes out. The last piece rips, and -- Vicki stumbles back, face filled with shock.

VICKI

No.

Crushed against the remnants of the table, Helena lies unconscious, bloodied, and exposed...

Helena Bertinelli is Hush.

**INT. CHECKMATE, HEAD OFFICE - NIGHT**

Waller opens the door to find a man standing in front of her desk, back turned to her. She succumbs to a defeated sigh.

WALLER

I'm getting really tired of these unexpected visits.

Turning around, MAXWELL LORD reveals himself.

MAXWELL LORD

I promise I won't stay for long.  
(beat)  
Did you detain the situation?

WALLER

Her time to retrieve the virus isn't up for another-

MAXWELL LORD

I don't care about the virus.

Waller is caught off guard, shocked by his behavior...

MAXWELL LORD (CONT'D)

Lana Lang. What exactly did she siphon from our organisation?

WALLER

I don't know. Ms. Lang wasn't someone I'd describe as being very "cooperative."

(CONTINUED)

CONTINUED:

MAXWELL LORD

Does she remain a threat?

WALLER

I don't think so. At least, we  
won't find her inside the walls of  
our organisation again.

MAXWELL LORD

Good. Then we can proceed.

WALLER

Proceed with what?

Maxwell Lord walks past Waller. She turns in confusion, only  
to be met with a gun, aimed straight for her chest. *BANG!*

Waller collapses to the ground.

MAXWELL LORD

It was a pleasure doing business.

OFF the image of Waller's fallen corpse...

CUT TO BLACK.

**END OF ACT FIVE**