

WATCHTOWER

5.02 | "Compromised"

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
Jack D. Malone

PRODUCED BY
TheVPN (www.vpn-tv.proboards.com)

MAIN CAST

CHLOE SULLIVAN Allison Mack
 BRUCE WAYNE / BATMAN Christian Bale
 HELENA BERTINELLI / HUNTRESS Kayla Ewell
 JAMES GORDON Dylan Walsh
 KATE KANE / BATWOMAN Deborah Ann Woll
 LUCIUS FOX / BATWING Charles Michael Davis
 RENEE MONTOYA Stephanie Beatriz
 ARCHER SULLIVAN-QUEEN Jace Norman
 OLIVER QUEEN / GREEN ARROW Justin Hartley

GUEST CAST

ALFRED PENNYWORTH Michael Caine
 AMANDA WALLER Pam Grier
 BOBBY HANSON Stephen Colletti
 CLANCY O'HARA Scott Patterson
 JULIE MADISON Darby Stanchfield
 THE PENGUIN Toby Jones
 PIERCE Manny Montana
 SARAH ESSEN Vera Farmiga
 THE TALON (To Be Revealed)
 VERONICA VALE Jeri Ryan
 ZACHARY GATE Steven Yeun

TEASER

FADE IN:

EXT. WAREHOUSE, DOCKS - NIGHT

DESCEND from the night sky that blankets a beautiful shot of the docks, and a worn-down warehouse beside it.

GORDON (PRELAP)
I think she bought it.

INT. WAREHOUSE - NIGHT

An anxious GORDON stands in front of half a dozen men and women who are dressed in black robes with matching WHITE MASKS (designed in the shape of OWLS).

GORDON
Chloe isn't one to just be fed information and take it at it's word, so I'm sure she'll dig a little deeper, but -- there's no way she's sticking around with her family back in Star City. She won't be a problem. I promise.

Heels clap in the BG.

Gordon turns to find VERONICA VALE, dressed in similar robes, but she holds her mask off to the side. Intimidating.

VERONICA
That better not be a promise that you can't keep. Or there will be a problem. For you.

You can see the fear seeping into Gordon's soul.

GORDON
Look, the only one you have to worry about is Julie. She's the one convinced that the Court of Owls even exists. Other than Bruce, but he -- he's not exactly an issue anymore, is he?

A harrowing BOOM echoes from outside--

EXT. WAREHOUSE, DOCKS - NIGHT

A startled Gordon races out of a warehouse by the docks, and looks out at the city that fills with smoke and fire. He ignites with rage. Furious.

(CONTINUED)

CONTINUED:

GORDON

You didn't tell me this was part of
the plan.

Gordon turns back to face the six members of the COURT OF OWLS, accompanied by Veronica -- she peels her mask back off her face, realising she's safe here. She's intrigued.

VERONICA

That wasn't us.

And Gordon looks back out at the city. Terrified.

GORDON

Then who the hell was it?

Silence. Gordon directs his confusion to Veronica, who simply ignores his request for truth.

VERONICA

We'll be in touch.

The Court of Owls disappear into the shadows...

Gordon waits until there's no trace of them, then digs deep into his pocket to withdraw his phone. Dials. *

GORDON

Come on, Sarah. Pick up. Tell me
you're alright, tell me--
(off phone)
Damn it. Where are you?

And Gordon looks back out to the city, desperate for answers.

PIERCE (PRELAP)

Where's the Commissioner?

INT. GCPD - NIGHT

An entire wall has been torn off, and a fog of smoke occupies the room. A group of men aim AK-47s on the entire POLICE FORCE, left on their knees with their hands in the air.

PIERCE

Come on. Where is she?

Leading the situation is PIERCE (40s, a soldier) who searches the room. He passes RENEE, and cranes her back by her hair.

PIERCE (CONT'D)

The Commissioner?!

RENEE

She's not here.

(CONTINUED)

CONTINUED:

PIERCE
Lucky for her, then.

Pierce throws Renee back down.

PIERCE (CONT'D)
So who's in charge when the boss is
off sick, huh? Anyone?

Eyes dart around the room. Pierce seems to follow the quick
glances that all lead to KATE.

PIERCE (CONT'D)
Ah. The pretty red head.

Kate realises she's found. She RIPS a handgun from under the
desk, then turns up to face--

A violent SWING of an AK-47 knocks Kate back down.

Pierce steadies his aim on Kate, who looks up from the ground
with a LARGE CUT across her face. He simply chuckles.

PIERCE (CONT'D)
Feisty.
(beat)
You're driving.

Officers are guided out of the building, through the large
hole that serves as a path outside where a PARKED BUS awaits.

OFF Kate, realising what is meant by *driving*...

BRUCE (PRELAP)
The war has just begun.

EXT. WAYNE MANSION, BALCONY - NIGHT

CHLOE and BRUCE stand on the balcony that overlooks the view
of a city covered in thick smoke and fading fires. Despite
the incredible imagery, Chloe's focused purely on Bruce.

CHLOE
You knew this was going to happen.

BRUCE
I did.

CHLOE
And you didn't warn anyone? You
didn't think to tell the city -- to
help prepare them?

BRUCE
That's rich coming from you.

It clicks in Chloe's head - *he's talking about Vicki*.

(CONTINUED)

CONTINUED:

CHLOE

I'm not getting into this with you.

Chloe turns to leave.

BRUCE

I didn't warn them because this was all part of my plan.

And Chloe stops in her tracks. She's torn between a rush of relief, or a crippling fear. She looks back to Bruce.

BRUCE (CONT'D)

You might want to prepare yourself for what I'm about to show you.

OFF Chloe, clearly settling on fear...

INT. BATCAVE - NIGHT (LATER)

Bruce guides Chloe into the batcave.

The lights ignite to unveil a string of GLASS CAPSULES that host numerous superhero suits -- *the Bat-Family*. They all light up, except one -- a RED AND GREEN SUIT, accompanied by a YELLOW CAPE and a detachable staff that rests in darkness.

Chloe is lured in by it, and traces her finger across the marker that reads--

CHLOE

Robin?

Bruce activates the LARGE COMPUTER --

A transmission appears on the screen that shows AMANDA WALLER in an ARGUS base.

AMANDA WALLER

Mr. Wayne. I assume everything is going as scheduled?

CHLOE

What the--

Chloe joins Bruce at the computer. She's *stunned*.

AMANDA WALLER

Ah, Ms. Sullivan. Pleasure of you to join us in our final hours.

BRUCE

I'm hoping it doesn't come to that.

(beat)

Report back to me when your squadron is ready for Phase Two.

(CONTINUED)

CONTINUED:

AMANDA WALLER

Will do, sir.

The transmission ends.

Bruce takes in a deep breath, sensing the stiffness from Chloe behind him. It only slightly amuses him.

BRUCE

Penny for your thoughts?

CHLOE

You were supposed to deal with her
twelve years ago.

BRUCE

I did.

CHLOE

By hiring her?

BRUCE

An enemy of our enemy is our
friend.

CHLOE

No. No, you see an enemy of our
enemy is just another enemy. And
that's -- that's not the point.

(beat)

Why are you doing this?

Bruce types on the computer. The monitor fills with information about a virus named 'The Clench.'

BRUCE

The virus that Hush wanted - *The Clench*. It's been taken. We believe it's here in the city and that The Court of Owls are going to use it. We can't afford the risk that it might spread beyond Gotham.

CHLOE

That explains *operation No-Mans-Land*. But it doesn't explain *me*.

Bruce turns from the computer to face Chloe.

BRUCE

There are bigger threats out there that I need to stop. And I can't do it alone. I need people I can trust. People like you. And you have a wealth of experience in bringing this city out of the dark and into the light.

(CONTINUED)

CHLOE
And Gordon doesn't? *Commissioner*
and *Mayor* Gordon -- *that* guy. *He*
can't be trusted?

BRUCE
He's been compromised.

Bruce heads for a CONTROL PANEL. Chloe follows.

CHLOE
By what? This... *Court of Owls*?

BRUCE
Yes.

CHLOE
And so what -- you're just going to
write him off? Give up on him?

BRUCE
No. We're going to save him.

CHLOE
How?

Bruce hits a button on the panel--

A LARGE CAVE WALL slides open to unveil the TRANSPARENT GLASS
CELL where a chained SARAH ESSEN appears. A prisoner.

CHLOE (CONT'D)
Oh... my... god.

BRUCE
That's how.

OFF Chloe's unravelling look of disbelief...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. BATCAVE - NIGHT

While the cave wall closes over an imprisoned Sarah, a furious Chloe confronts Bruce.

CHLOE
You kidnapped his wife?!

BRUCE
Yes.

CHLOE
What the hell is wrong with you?
When did we become puppets on a
string to you?

BRUCE
When I realised pulling those
strings was a whole lot easier than
asking for help.

CHLOE
I have a family back home. A son,
who probably thinks he's never
going to see his mother again - and
who might be right because you have
trapped me in this hell hole that I
barely escaped the first time.

BRUCE
Did you have any questions, or--

CHLOE
Why?

Bruce meets Chloe's *broken voice* with sincerity.

BRUCE
Because when it comes to family,
there is nothing you wouldn't do to
protect them. Part of that is
realising that you have to protect
yourself - to save them from the
pain of growing up without their
parents. And so I know that no one
is going to fight harder for this
city than you. And I need that.
This city needs that. So *that's*
why you're here.

Chloe decompresses.

(CONTINUED)

CONTINUED:

Scattered footsteps clap into the room -- a panicked JULIE arrives at the entrance to the cave.

Bruce directs his full attention to her.

BRUCE (CONT'D)
What is it?

Julie descends the steps into the cave.

JULIE
The Gotham State Penitentiary was
just attacked. Everyone's escaped.

BRUCE
What?!

JULIE
That's not all of it.

Julie reaches Bruce and Chloe. Fear in her eyes.

JULIE (CONT'D)
The GCPD. It was hit too.

OFF Bruce, realising he's way in over his head...

INT. BUS - NIGHT

A packed bus. Pierce passes through the walkway, checking every officer that's buckled into their seat until he reaches the very front of the bus. Smug. He turns to face--

KATE stations the driver's seat. She's ready for a fight.

KATE
Where exactly are we going?

PIERCE
All in good time, Red. First, I
need to set some ground rules.

Pierce addresses his hostages. An "audience" for him.

PIERCE (CONT'D)
Listen up, everyone.

And everyone seems to straighten. Focused.

PIERCE (CONT'D)
This whole thing took a hell of a
lot of time to concoct so I don't
want anyone to mess it up and get
us all killed, alright?

KATE
The *hell* are you talking about?

(CONTINUED)

CONTINUED:

PIERCE

One of you is sitting on a pressure plate bomb.

Kate immediately softens. Scared.

PIERCE (CONT'D)

If that "*special someone*" gets up out of their seat, then this entire bus is going to explode and we will all die.

Anxiety creeps deep into Renee's soul. She shifts back.

PIERCE (CONT'D)

Sure, the chances of it being you, or you - or *hell*, even you--

Pierce's gun points to several targets...

PIERCE (CONT'D)

Well, it's all very slim. But something tells me you don't want to risk it. Especially when--

An OFFICER leaps up to run-- *BANG!*

Pierce immediately fires at the officer, and they're thrown down, into the walkway. The officer writhes on the ground, slowly easing into their unfortunate demise.

PIERCE (CONT'D)

So, I guess we know it wasn't *their* seat. But also -- what a douche.

Pierce returns to Kate, who is now visibly shaken. He leans in, with a *sharp, harrowing whisper*--

PIERCE (CONT'D)

The bridge. That's where we're going. *Now.*

A nod, and Kate starts the ignition.

EXT. GORDON RESIDENCE - NIGHT

A car pulls up outside the familiar residence. GORDON erupts out of the vehicle, in a panic, then darts up the stairs of his porch to approach the house.

ON THE DOOR that's *just slightly peeled open.*

Gordon studies it closely - *has someone broken in?* He shuffles for his gun, COCKS it, then enters...

INT. GORDON RESIDENCE - NIGHT

Gordon creeps into the house. He positions his gun out in front, and slowly navigates through his home. He opens each door in his path, scans every passing room, then settles in on one singular thought... *there's nothing here.*

BOOM. The door SLAMS SHUT--

Gordon SNAPS around, and BUMPS into the drawer beside him in his effort to aim his gun at the CLOSED DOOR.

A PICTURE FRAME shatters against the ground.

Gordon remains focused. He notices the door gently blow back, clicking OPEN then CLOSED -- *it's the wind...*

A sigh of relief.

Gordon steps back, shuffling his gun back into his pocket, when a CRUNCH echoes from under his feet. He staggers aside, then pulls up the BROKEN PICTURE FRAME.

A deep look of pain fills Gordon...

ON THE PHOTOGRAPH that shows GORDON stood beside CLANCY O'HARA (60s, thick moustache, honourable).

INT. CITY HALL, MAYOR'S OFFICE - DAY (FLASHBACK)

A CAMERA FLASH ignites on the same image -- a stoic Gordon stood beside Clancy, with their "camera ready" expressions fading back to normal.

The PHOTOGRAPHER (30s, suited hipster) lowers their camera.

PHOTOGRAPHER

That's the one. I'll have it sent over to you in a few hours.

GORDON

Thank you.

The photographer exits.

Gordon closes the door behind the man, then returns to find a quiet Clancy observing the MAYOR'S OFFICE. He's defeated.

GORDON (CONT'D)

You look like you could use a drink.

CLANCY

Yeah. Have you seen the poll numbers that just came out?

(MORE)

(CONTINUED)

CONTINUED:

CLANCY (CONT'D)

I'm about to get my ass handed to me by a man with more connections to the mob than the Bertinelli's.

A slight chuckle. Gordon moves to fix a drink -- a cabinet of liquor situated behind the desk.

GORDON

Come on, Clancy. It's not over yet. You've still got a week until the election.

CLANCY

No, no. It's over, Jim. Short of a criminal investigation opening up and Reeves getting dragged off to prison -- I don't think there's a *second wind* in this for me.

GORDON

Well, I could have that arranged.

CLANCY

(with a laugh)
Right.

Gordon returns with TWO GLASSES that are filled with ice, and a bottle of JIM BEAM. He pours the drinks, then offers one to Clancy who reluctantly takes it. They *CLINK!*

While Gordon knocks his back, Clancy remains preoccupied.

GORDON

What is it? What's wrong?

CLANCY

I was the wrong candidate. I'm going to fail you, Jim.

GORDON

That's not--

CLANCY

You wanted someone to carry out your legacy -- to continue the great work you've devoted the last eight years of your life to, and now it's just... gone.

A grunt, and Clancy descends into his chair with his drink that he finally knocks back.

CLANCY (CONT'D)

Should have known this would happen. City asked for change, but I'm just -- another four years of you. No offense, of course.

(CONTINUED)

CONTINUED: (2)

GORDON

None taken.

Clancy takes one last look of the office -- his dream.

GORDON (CONT'D)

I'll tell you what -- you knock back a few more drinks, loosen up a bit, and then we'll start talking about all of this stuff, alright?

Gordon takes Clancy's drink back off him to refill.

CLANCY

You're a good friend, Jim.

OFF an empty glass being filled with liquid...

INT. WAYNE MANSION, LIBRARY - NIGHT

A GLASS is filled -- BRUCE knocks it back, then turns to face the disapproving looks of JULIE, ALFRED and CHLOE.

BRUCE

What?

CHLOE

The city is being torn apart and your response is to have a drink?

BRUCE

I'm thirsty.

ALFRED

Don't you need to be alert in the field, sir? With *all* your faculties still intact...

BRUCE

Oh, absolutely. But I can't get out in the field until we deal with Gordon. The second he sees The Batman, he'll know I'm alive and he'll report back to the Court.

JULIE

What do we do about the prison break? The GCPD?

BRUCE

Nothing, yet.

Julie withdraws. Frustrated.

BRUCE (CONT'D)

Look, I know that's not what you want to hear, but it's the truth.
(MORE)

(CONTINUED)

CONTINUED:

BRUCE (CONT'D)

We have to trust that Kate can take care of herself, and the rest of the officers under her protection.

JULIE

And the prison?

BRUCE

If they're gone, they're gone. We can play catch-a-culprit later. None of it will matter if the Court releases that virus.

Chloe doesn't seem to like Bruce as a "leader."

CHLOE

So what do we do other than sit around drinking scotch?

BRUCE

I'm going to pool in some resources. See if I can bring Gordon in and help him out of whatever mess he's caught up in. And take it from there.

Bruce finishes his drink, then places it down on the desk. As he proceeds forward to leave--

ALFRED

What about Lucius, sir?

A confused Bruce slowly returns to Alfred.

ALFRED (CONT'D)

He's still at Wayne Enterprises. A company that's made a lot of criminals angry -- *criminals that have recently found freedom*. He might need his suit. And he might be able to bring Gordon in for us.

BRUCE

Right.

JULIE

I can go.

Bruce looks to Julie with *fear* in his eyes...

JULIE (CONT'D)

I have the clearance.

BRUCE

I don't want you going anywhere alone. Every criminal in this city will be out there on the streets.

(CONTINUED)

CONTINUED: (2)

CHLOE
I'll go with her.

All eyes shift to Chloe - *she wants to help?*

CHLOE (CONT'D)
(off Bruce)
It's Lucius. I won't let anything
bad happen to him.

INT. WAYNE ENTERPRISES, HEAD OFFICE - NIGHT

As the doors push open, and a suited LUCIUS FOX returns to his office -- where a WOMAN stands by the window -- it becomes clear *they're too late.*

LUCIUS
Can I help you?

The woman turns around -- it's VERONICA VALE.

VERONICA
Hi, Lucius.

OFF the confusion buried across Lucius' expression...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. GOTHAM CITY, STREETS - NIGHT

Chaos ensues. Garbage cans are thrown through shop-fronts. Men and women are dragged out of buildings, kicking and screaming. Criminals have infiltrated the whole city.

INT. WAYNE ENTERPRISES, HEAD OFFICE - NIGHT

Lucius rushes to Veronica -- she appears fragile and scared.

LUCIUS

What are you doing here? You could have gotten hurt. Every criminal in Gotham is out on the streets.

VERONICA

I know, I know. That's why I came here. I didn't know where else to go. They were dragging people from their homes, Lucius. My neighbour, she -- I mean, I saw them--

Lucius pulls a crumbling Veronica in for a hug. Comforting.

LUCIUS

Shh, shh. It's okay. You're okay. You're safe here with me.

Veronica shifts out of the embrace and wipes away her Oscar worthy tears. She settles back into a calm persona.

VERONICA

I don't know what I'd do without you, Lucius. You've helped me so much ever since...

*

LUCIUS

I know how painful life can be without her. I wasn't going to let you go through that alone.

(beat)

Besides. I already failed one Vale. I won't fail another.

The two gravitate towards the window, overlooking a city wrought with terror. It's being torn apart.

VERONICA

What are we going to do?

And Veronica looks to Lucius, "desperate" for an answer...

(CONTINUED)

CONTINUED:

JULIE (PRELAP)
I thought it was obvious.

INT. BATCAVE - NIGHT

Julie and Chloe stand in front of a glass capsule that holds the BATWING SUIT. They're in mid-conversation.

CHLOE
Not with Lucius - with the city.

JULIE
I - I don't know.

Julie punches in a code, and the capsule opens. Chloe helps her dismantle the suit from its case, and lay it out onto the bench where a DUFFEL BAG rests.

JULIE (CONT'D)
But I do know Bruce, and he always finds a way.

Chloe studies Julie as she loads the bag with the suit.

CHLOE
How long have you known him?

JULIE
Almost ten years now.
(reminiscing)
I was working a high profile case against a new crime lord in the city -- which made me enemy number one, by the way. And they made sure I knew that.

Julie stops, caught up in her story.

JULIE (CONT'D)
One day these men came with guns into my office. They tied me to my chair, poured gasoline all over the place, then torched it. I thought I was going to die before Bruce showed up. Well, *Batman*.

Chloe can see the love glisten in Julie's eyes.

JULIE (CONT'D)
He became like my guardian angel or something. He said he needed a friend, and I told him I needed to keep these criminals off the street. And a new office.

Julie laughs, then returns to the DUFFEL BAG.

(CONTINUED)

CONTINUED:

JULIE (CONT'D)

So, that's what we did -- *he caught them and I cooked them.*

CHLOE

You love him, don't you?

Julie looks back to Chloe - *how can she tell?*

JULIE

I love what we accomplish together.

CHLOE

Hmm.

JULIE

Hey, it's like you said at the funeral. There is no "after Vicki." It's just Vicki.

(bitter)

Forever and always.

Julie finally stuffs the suit into the bag.

CHLOE

I preferred what *you* said.

(off Julie)

You can only be alone for so long before you have to find love again.

Chloe offers Julie an all-knowing smile.

CHLOE (CONT'D)

I think there's some truth to that.

And Julie smiles back, appreciating the gesture. She ZIPS the bag up, and throws it over her arm.

JULIE

Let's get to work.

CHLOE

After you.

The two women depart.

HOLD on the image of THE BAT-SUIT in its glass capsule...

EXT. ROOFTOP - NIGHT (FLASHBACK)

BATMAN stands on the rooftop with the BAT-SYMBOL burning bright in the sky above him. He withdraws a folder, and offers it to GORDON, who hesitantly takes it from him.

(CONTINUED)

CONTINUED:

BATMAN

This guy knows how to cover his tracks. Politically, he's untouchable. I'm sorry, Jim.

GORDON

Come on. There's got to be something that we can do.

BATMAN

Legally, no.

GORDON

Maybe that's our problem.

The mood shifts. Batman can see the change in Gordon - the desperation to fix this election. He's seeing *the man on the bridge that nearly killed him all those years ago*.

BATMAN

You need to let this go, Jim.

But Gordon lunges forward -- a fire deep within ignited.

GORDON

I can't. This is my legacy we're talking about here, damn it. I thought you of all people would know that - what with the whole finding a new *Robin* and all.

BATMAN

Don't bring him into--

GORDON

I'm just saying.

(beat)

What we leave behind is important, and the key to any legacy is to find people who can pick up where we left off and continue what we started. Clancy is my guy. Hell, he's *our* guy. Don't you get that?

BATMAN

But he's not Gotham's guy. He's not the man they want to elect, and we have to accept that.

Batman turns his back to leave, but Gordon pursues.

GORDON

You helped when it was me against Hamilton Hill. Why is this any different? Why can't you help now?

Batman stops at the very edge. Disappointed.

(CONTINUED)

CONTINUED: (2)

BATMAN

You know why.

And Batman leaps off, into the night.

A furious Gordon returns to the floodlight, and SHUTS IT off in one fowl, frustrated pull. He storms off.

OFF the night sky, now free of the bat-symbol...

EXT. ROOFTOP - NIGHT

DESCEND from the same sky to find GORDON on a rooftop, overlooking the GCPD -- it's being raided by criminals, threading in and out of the GAPING HOLE in the wall.

GORDON

Damn it, Sarah. Where are you?

INT. BATCAVE, CELL - NIGHT

A loud WHIRRING noise echoes, and the chains that bind Sarah to the chair unravel. She untangles herself, then rises to the transparent glass wall of the cell to find Bruce -- he offers her a GLASS OF WATER through a small window.

SARAH

Let me guess. It's spiked.

Bruce simply laughs. Sarah takes it anyway, then sips.

SARAH (CONT'D)

Known you a long time, Bruce.
Never thought the day would come
where we'd be enemies.

BRUCE

We're not enemies, Sarah. We're
the same two people who want to
protect *Jim Gordon*.

SARAH

And you thought locking me up was
the only way to protect him? I
didn't realise you disapproved so
much of our marriage, Bruce.

Bruce pulls up a seat, and gets comfortable.

BRUCE

The only reason I've survived this
long is because I don't take
chances anymore. It's my job to
know what builds and what breaks
people. Even those closest to me -
especially those closest to me.
And you are his world.

*

*

(CONTINUED)

CONTINUED:

Sarah shifts to the look Bruce offers her. Terrified.

*

BRUCE (CONT'D)

*

When you're threatened, he can be compromised. But I've found that can work both ways.

*

Sarah lowers her glass, realising she's not in the clear yet.

SARAH

What is that supposed to mean?

Bruce leans forward with a look of sympathy.

*

BRUCE

You might want to sit down.

OFF Sarah, finding her way back into her chair...

KATE (PRELAP)

Hold on.

EXT. GOTHAM CITY, BRIDGE - NIGHT

The bus turns in towards a large stretch of road that leads to the REMNANTS OF THE BRIDGE. It BUMPS off some rubble--

INT. BUS - NIGHT

BUMP. Renee elevates off her seat -- just enough to realise that she's not sitting on the bomb. Her whimper turns into a broken gasp, and she sweats back into relief.

Pierce notices the strained noise. He moves to pursue--

KATE

Pulling up.

Pierce ignores his instincts, and turns back to Kate.

PIERCE

Good job, Red. You've done me and *the boss* proud. I'll be sure to let him know how good at taking orders you really are, yeah?

Pierce places his hands on Kate's shoulder. She winces.

*

KATE

And that boss would be...?

PIERCE

All in good time.

Pierce turns to face the rest of the officers. He gradually makes his way through the bus.

(CONTINUED)

CONTINUED:

PIERCE (CONT'D)

Listen up, everyone. We have *reached* our destination. In a few moments, we'll have a visitor who is going to give all of us some *very specific instructions*.

Renee slowly and quietly UNBUCKLES from her seat.

PIERCE (CONT'D)

It is absolutely vital that you pay attention, and that you follow these instructions.

Renee looks to the officer beside her with a nod - *an assurance that she knows what she's doing...*

Pierce gets closer.

PIERCE (CONT'D)

The man I work for does not offer second chances, which means he most certainly doesn't tolerate *mistakes*. From anyone.

RENEE

Then why did he hire you?

Pierce turns to Renee-- *THWACK!*

With one hand, Renee bumps the AK-47 up and out of her face, then rises to PUSH Pierce into the chair. She struggles for the gun, then RIPS IT FROM HIS HANDS.

CRACK! The gun cuts across Pierce's face.

Renee throws the weapon to the officer beside her, and he catches it. He maintains aim on Pierce.

Pierce pulls a SWITCHBLADE from his pocket--

SLASH! Renee dodges the move, latches onto Pierce's arm, disarms him, then pulls him into a headlock. She turns him into the aim of the officer with the AK-47.

PIERCE

Okay, okay, okay -- don't shoot!

RENEE

The bomb. Where is it?

PIERCE

Even if I told you... you'd have no way of knowing if it was the truth.

(CONTINUED)

CONTINUED: (2)

RENEE

Oh, I would. Because I'm going to give everyone on this bus *specific instructions* to get the hell off it, and if you give me the wrong information, we're all dead.

All the officers wear panic on their face. Waiting.

RENEE (CONT'D)

The bomb. Tell me where it is.

Pierce crumbles under the hold.

PIERCE

Red! It's under Red!

All eyes dart to the front of the bus.

ON Kate - she sinks with the revelation that there's no way out of this for her.

KATE

(deflating)

No.

OFF the fear crippling Kate in the driver's seat...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Elevator doors crane open to reveal Lucius and Veronica. They step into a room that now *clearly functions primarily as an ordinary weapon storage facility.*

VERONICA

What is this place?

LUCIUS

It's a sublevel weapons facility. We made all kinds of stuff down here. It's where I used to work before -- well, before I got the office up top.

VERONICA

Never heard of someone going from the basement to the top floor before. Bruce must have really trusted you.

LUCIUS

I was his right hand man.

Lucius rushes to the computer. He punches in a few keys, and a SERIES OF SECURITY FRAMES appear on the monitor.

VERONICA

Oh, wow. It's like a panic room!

Lucius laughs, amused by her perspective.

VERONICA (CONT'D)

It's so empty.

The room grows still. Lucius seems to wear guilt on his face. Veronica turns to the silence, confused.

LUCIUS

As soon as the bridges went down, I told everyone to clear out. I figured they'd want to check in with their family, see if everyone was safe. I didn't realise the prison had been hit, too. And it's only a matter of time before we--

Lucius LUNGES for the computer. Shocked.

VERONICA

What is it? What's wrong?

(CONTINUED)

CONTINUED:

ON THE MONITOR where security footage picks up on CHLOE walking through a hallway in the building.

LUCIUS

That's Chloe. Chloe Sullivan. I can't believe it. *She came back.*

Hope stitches across Lucius' expression.

Veronica shifts at the monitor - a sighting of JULIE, catching up to Chloe with a DUFFEL BAG. *

LUCIUS (CONT'D)

I have to go to them.

Veronica snaps out of her haze, and returns to Lucius.

VERONICA

What? Lucius, no. You said it yourself. It's only a matter of time before those criminals break into *this* building. It's too dangerous out there.

LUCIUS

Which is why I have to help them. Look, just stay here and you'll be safe. I promise.

A nod, and Lucius darts back to the elevator.

Veronica waits for him to disappear behind the doors, then she returns to the monitor with a sneering glare.

VERONICA

Julie.

The MONITOR shows Chloe and Julie continue through the hallway. A TALL, SHADOWED FIGURE glides past behind them--

EXT. ALLEY - NIGHT (FLASHBACK)

The same SHADOWED FIGURE rushes past a parked car and back into the shadows as GORDON appears in pursuit of his car. He fumbles into his pocket for his keys, then drops them.

GORDON

Not your day, Jim.

Gordon scoops them back up, then rises to meet--

THE TALON (all black, piercing yellow eyes, with blades strapped all over his body) latches onto Gordon, and drives him into the dumpster. He holds a knife to his throat.

THE TALON

James Gordon.

(CONTINUED)

CONTINUED:

GORDON

What- what- what do you want?

Gordon is visibly shaken.

THE TALON

I've been hired to kill you.

The knife presses harder against Gordon's jugular.

THE TALON (CONT'D)

And my orders were to make it particularly slow and painful.

GORDON

You - you're making a mistake. My security detail is just around the corner. They're--

THE TALON

Dead.

Gordon tightens with damning revelation.

GORDON

Please don't do this.

THE TALON

I'm willing to hear a counteroffer.

GORDON

I'll give you anything. Name your price. Just -- *please!*

THE TALON

Three hundred thousand. And Arthur Reeves' head.

GORDON

What? I'm not going to -- I can't kill anyone. I won't.

THE TALON

No. But you can pay me to do it.

GORDON

Why? Why him?

THE TALON

Because he's the one that wants *you* dead. So I can either--

The Talon SLAMS Gordon harder into the dumpster.

THE TALON (CONT'D)

Kill you and get paid, or kill *him* and get paid more. Which is it?

INT. BUS - NIGHT

The bus is evacuated. Kate sits in the driver's seat, fighting back the urge to cry. Renee remains by her side, desperate to save her.

KATE

I don't know what to do. I don't think there's anything to do.

Renee looks around -- there has to be something!

RENEE

We can dismantle the wheel. Knock out the front window, or - or the driver's seat window. Typically there's three to five seconds before detonation, which might give you just enough time to crawl out.

KATE

No, no. There's not enough time to do all of that. His *boss* is going to be here any minute now. And you need to go - you need to run.

RENEE

I'm not leaving you.

KATE

That's an order, damn it.

Tension rests between them. They lock eyes, and Kate realises that this isn't a conversation between a superior and their subordinate -- it's them, underneath. Exposed.

RENEE

With all due respect, *Sergeant*, you are in no position to give me orders right now. And I'm not leaving until I know you can get off this god damn bus.

*

KATE

No pressure.

A shared laugh. But then Kate realises something--

KATE (CONT'D)

Pressure.

RENEE

What?

KATE

No, it's - it's crazy.

(CONTINUED)

CONTINUED:

RENEE

Tell me.

KATE

All the bomb needs to keep from exploding is *pressure*.

And Kate looks out at the large drop into the water. Renee follows her line of vision, then *panics*.

RENEE

Kate, no.

KATE

All I'd have to do is drive this thing off that bridge, hit the water just right, and sink low enough for the seat to go under. And then I can get out.

RENEE

That's if you can even *survive* the drop -- if the bomb doesn't go off from impact.

KATE

It's all I've got.

And Kate looks to Renee, finally letting her tears out. She's fully aware that *this could be the end for her*.

RENEE

Soldier on.

A beat. *How does Renee know that?*

KATE

Soldier on.

OFF the two, eyes locked on one another...

EXT. GOTHAM CITY, BRIDGE - NIGHT (LATER)

The BUS DOORS open. Renee shuffles out of the vehicle, and turns in to face the entire GCPD OFFICERS. Stranded.

One male officer, BOBBY (30s, boy scout) approaches Renee.

BOBBY

What's going on? Can we help her?

RENEE

She knows what she's doing. She gave us direct orders to get out of here before we get any company.

OFF the agreement between the whole squad...

INT. WAYNE ENTERPRISES, HALLWAY - NIGHT

DING! Lucius steps out of the elevator, and a wave of confusion immediately hits him. He proceeds down the hall.

LUCIUS
Chloe? Julie? Please tell me I'm
on the right floor.

Lucius turns the corner to find--

CHLOE
Lucius?

Chloe and Lucius race into an embrace. Reunited.

LUCIUS
You have no idea how happy I am to
see you. What are you doing here?!

CHLOE
I take it Bruce didn't let you in
on his big plan, huh?

Lucius looks to the SECURITY CAMERAS -- a subtle nod towards their existence -- then he looks back to Chloe with a forced look of grief in his eyes. *

LUCIUS
I can't believe he's really gone.

Chloe puts two-and-two together.

CHLOE
I know. It's too soon.

Julie joins the "reunion" and raises the DUFFEL BAG.

JULIE
I brought you your suit -- for the,
uh... for the wedding.

LUCIUS
Oh, right. I should probably store
that in my office. Care to join?

JULIE
Absolutely.

The three walk off.

HOLD ON the dark figure (we now know is THE TALON). He watches from the shadows, lurking...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

CRANE UP over the large computer system to find Veronica propped in front of it on a chair. She watches intently.

VERONICA

What is he doing?

ON THE MONITOR - LUCIUS guides CHLOE and JULIE into the head office. He gestures Chloe to sit at the computer, then writes on a NOTEPAD that he slides over to her.

Veronica leans in closer, struggling to see the notepad...

From the monitor -- Chloe types on the computer--

CHLOE

I'll transfer the money over now.

LUCIUS

Thanks.

The monitor suddenly SCRAMBLES WITH STATIC. Black.

Veronica SLAMS her hands on the desk.

VERONICA

Damn it.

INT. WAYNE ENTERPRISES, HEAD OFFICE - NIGHT

Chloe leans back from the computer -- *mission complete*.

CHLOE

Still got it.

JULIE

Good. Now -- let's talk business.

Julie places the duffel bag on the desk.

JULIE (CONT'D)

Gordon's been compromised by The Court of Owls and we're trying to get him out of it. But we need the *other you* to bring him in.

Lucius eyes the bag, realising what's inside of it...

LUCIUS

I haven't worn that suit since...

Chloe perks up, noticing the pain on his face.

CHLOE

Since what?

(CONTINUED)

CONTINUED:

Julie simply shakes her head at Chloe -- *not now*.

JULIE

I need you to put that aside right now. Gordon needs you. So does Bruce. And so does this city.

Lucius remembers--

LUCIUS

But Veronica -- I took her to the sublevel weapons division for protection. I told her to stay there. She's all alone.

CHLOE

We'll stay.

(off Lucius)

It's not exactly like you can carry all three of us.

JULIE

There's a tunnel that runs from the sublevel back to the cave.

CHLOE

Sounds like a plan.

LUCIUS

Here.

Lucius steps around the desk, and withdraws a LOADED GUN from the drawer. He offers it to Julie.

LUCIUS (CONT'D)

Just in case.

A nod from Julie, and she stuffs it into her jeans. Armed.

Lucius turns to the bag on the desk and UNZIPS it -- the familiar BATWING suit is unveiled. It seems to stare back.

LUCIUS (CONT'D)

Guess it's time to save Gotham City all over again.

CHLOE

Can't say I miss it.

LUCIUS

Okay. I better do this before I change my damn mind.

OFF Lucius, holding the BATWING mask in his hands...

INT. BUS - NIGHT

A set of hands tighten on the steering wheel. Kate tenses at the wheel, trying to find the courage to start the bus.

KATE

Come on, come on, come on, come on,
come on, come on, come on.

A deep breath in -- she finds her calm.

A HAND creeps across Kate's shoulder, caressing but supportive. Kate eases into the familiar touch.

KATE (CONT'D)

I need you damn it.

Kate clings to the hand on her shoulder. It's HELENA.

HELENA

I'm here.

KATE

No, you're not. But this will do.

Kate looks back out at the large drop that awaits.

KATE (CONT'D)

This could kill me.

HELENA

It might not.

KATE

I don't want to die.

HELENA

Then don't.

Another deep breath in. Kate fills with pain.

KATE

I miss you so--

Kate turns to see that Helena is gone. A pang of grief, and her pain transforms into strength. Determination.

A BOOT slams down on the accelerator--

EXT. GOTHAM CITY, BRIDGE - NIGHT

The bus gradually moves forward. It picks up speed in approach of the edge, then LAUNCHES OFF--

EXT. OCEAN - NIGHT

FOLLOW a descending bus -- it COLLIDES with the water in an almighty splash, then steadies with the calm of the ocean.

INT. BUS - NIGHT

A gasp. Kate withdraws from the wheel (she bears a small graze across her forehead, but is otherwise fine). A moment to realise her surroundings -- she's landed safely on the ocean -- and she breathes into a nervous laugh.

OFF Kate leaning back in her seat, filling with relief...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. CITY HALL, MAYOR'S OFFICE - DAY (FLASHBACK)

Gordon pushes through the doors of his office to find a nervous Clancy waiting for him. He looks *furious*.

CLANCY

Did you do it? Was it you?

GORDON

I - I don't know what you're--

CLANCY

(booming)

Did you have Arthur Reeves killed?!

Gordon turns and SLAMS the doors shut. He returns to Clancy with an anger of his own.

GORDON

Keep your voice down!

CLANCY

I thought we were the good guys, damn it. I thought *you* were the pinnacle of honesty and decency but you're just as corrupt as them.

GORDON

You have no idea what you're--

CLANCY

I have to step down. I have to go to the press and call for a special election. A complete do-over.

GORDON

No, Clancy. Listen to me.

Gordon reaches for Clancy, but he slaps his hands away.

CLANCY

No, *you* listen.

A chilling silence in the room.

CLANCY (CONT'D)

Your legacy... what you care so much about -- it's forever marked by *his* blood. And that's something you'll have to live with for the rest of your life. But not me.

Clancy moves to leave but Gordon LATCHES onto him.

(CONTINUED)

CONTINUED:

GORDON

You will not step down. You will offer your condolences, remind the public how tough you are on crime and how you will do *everything* in your power to see that justice is found for Reeves and his family, and then you will go home and prepare for election night. Am I making myself clear?

CLANCY

Are you threatening me?

And Gordon catches himself -- he immediately pulls away.

Clancy turns in to face his friend-turned-monster. He's completely disgusted by him.

CLANCY (CONT'D)

After all these years -- I thought I knew you, Jim. But I don't recognise you at all anymore.

Clancy exits, slamming the doors behind him.

OFF Gordon, his entire world spiralling around him...

INT. GORDON RESIDENCE, HALLWAY - NIGHT

DRIFT THROUGH the hallway -- passing the framed photograph of Gordon and Clancy -- to arrive at the end of the hall where a panicked Gordon stumbles out with a packed bag.

BATWING (O.S.)

Going somewhere?

Gordon SNAPS around with a gun drawn--

GORDON

Lucius?! What the hell?

Upon sight of BATWING, Gordon buries the gun back into his jeans, then slugs the bag back over his shoulder.

GORDON (CONT'D)

I could have *shot* you.

BATWING

With the mess you're in, it's probably best you did that sooner rather than later.

GORDON

What are you talking about?

(CONTINUED)

CONTINUED:

BATWING

I know you're with The Court of Owls. And I know it's only a matter of time before they make you do things you don't want to do.

GORDON

I take it Julie's gotten in your head with her damn conspiracies.

Gordon paces past Batwing, but he LATCHES on and drives the former Mayor into the wall -- everything ERUPTS behind him from the force, and he's visibly shaken to his core.

BATWING

This isn't a game anymore.

GORDON

(erupting)
Don't you think I know that?!

Batwing releases Gordon, and gradually backs off.

GORDON (CONT'D)

I think they took Sarah - *my* Sarah.
I have to find her. *Please*.

BATWING

We can find her together.

GORDON

Thank you.

Batwing's focus drifts towards Gordon's arm...

BATWING

After we save your soul.

Gordon looks down to find a DART in his arm.

GORDON

What the - what are you...

And Gordon's entire world *blurs out*--

EXT. OCEAN - NIGHT

DESCEND from the black sky to find a bus that is almost fully submerged under water.

INT. BUS - NIGHT

Kate remains seated, head just above water and paralysed by fear. She seems to move with *slight twitches* -- too scared that she'll be killed the second she elevates off the seat.

Another deep, soothing breath. She's finding the strength.

(CONTINUED)

CONTINUED:

SWISH! Kate *RIPS* off the seat -- a subtle *CLICK* echoes in her ears. Her eyes bulge. *Did it work?*

KATE
(counting)
One. Two. Three. Four. Five.

Nothing.

Kate motions to scream, but quickly covers her mouth. Tears stream down her face -- *that was too close.*

NOTICE the surroundings... the double doors provide an exit if opened... the front window can be smashed... the EMERGENCY HATCH on the ceiling in the center of the bus -- *that's it!*

Kate glides through the water like an Olympic swimmer. A soldier of the sea. She reaches the hatch--

Twist. *Twist.* It jams.

Kate BASHES her hands against the ceiling in a rage.

KATE (CONT'D)
Come on, come on.

Kate TWISTS again, and it slightly moves. *Twist.* Jammed.

KATE (CONT'D)
No!

*

Kate drops back down, into the water... then POUNCES back up to the hatch, holding on to the handle for leverage.

OFF Kate, realising the water has risen up to her chin...

JULIE (PRELAP)
It's not going to open.

INT. WAYNE ENTERPRISES, HALLWAY - NIGHT

Julie stands to the side of Chloe, who continues working the elevator. They're waiting for the doors to open.

CHLOE
Give it time.

Chloe steps back and leans against the wall opposite Julie.

JULIE
This night needs to end already.

CHLOE
You're telling me.

A brief moment of levity. Julie notices the sadness in Chloe's eyes. She narrows in on her.

(CONTINUED)

CONTINUED:

JULIE

I'm sorry that I didn't veto Bruce's plan to drag you into all of this. Truth is, I didn't see you as a person with a husband and a family -- I saw you as *the Watchtower*. The "light in the shadows." The one that used to watch over all of us. And I thought we needed that so...

Julie shifts back into the wall with guilt.

JULIE (CONT'D)

I'm just *sorry*. And I know that doesn't mean anything, but--

CHLOE

It does.

JULIE

Oh. Well, good.

Chloe manages a smile, but settles back into her sorrow.

CHLOE

I had a fight with my son. Not a big one, but still... a fight.

(long pause)

And it's about this - about my old life here. I was so worried about telling him everything I've been through, but now I'm worried I'll never get the chance.

DING! Chloe and Julie face the elevator.

The doors slowly peel open to reveal THE TALON -- he emerges with a large SWORD wielded in his hands, and a piercing yellow stare that locks onto the two women.

JULIE

Chloe!

Julie LUNGES for Chloe, and throws her out of the way.

HANDS PULL at crimson red hair -- Julie is dragged into the elevator -- and The Talon throws her to the ground.

Chloe charges up off the ground.

CHLOE

Get away from her!

The Talon KICKS Chloe back--

(CONTINUED)

CONTINUED: (2)

THUD. Chloe slaps hard against the floor. When she scurries back up off the floor... the elevator doors are CLOSED.

CHLOE (CONT'D)

*

Julie!

Chloe darts for the elevator. She hits the button furiously, then BASHES her hands against the CLOSED DOORS.

INT. BUS - NIGHT

HANDS BASH against a sealed emergency hatch until--

Kate takes a deep breath, then DESCENDS into the water that now fills the bus. Submerged, with no plan of escape.

*

*

AROUND THE BUS -- vacant seats... the door... windows--

Panic sets in. Kate swims over to the closest window, perches up against a seat, and KICKS INTO IT.

THUD. THUD. THUD.

Kate backs off -- *it's not working.* She looks around the bus with desperate eyes... there *has to be something.*

FIND... a GUN lodged near the steps by the door.

Hope restores on Kate's face. She swims over to it, hands pulling it into her possession, and she aims for the window.

BANG!

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Julie is thrown out of the elevator. She hits the floor in a grunt, then hastily crawls as far from the elevator as possible to reach... A startled VERONICA surfaces.

VERONICA

Are you okay?!

Veronica pulls at Julie -- she helps her up.

JULIE

Get behind me.

Julie withdraws the loaded gun, and turns to face THE TALON.

JULIE (CONT'D)

Don't come any closer or I'll--

SKLT! Julie stumbles in her step.

A BLADE is wedged through Julie's back -- hands twist it deeper in -- and BLOOD DRIPS to the floor.

(CONTINUED)

CONTINUED:

SKLT! The blade rips out.

Julie's knees give, and she eases into Veronica's embrace.

VERONICA
Shh, shh. It'll be over--

BANG! BANG! BANG!

Bullets rip through The Talon. BLOOD SPURTS from his chest three times, and he collapses over. *Dead.*

VERONICA (CONT'D)
(erupting)

No!

Julie SNAPS around with the gun-- *BANG!*

A bullet hits the computer monitor and the screen SHATTERS-

INT. BUS - NIGHT

A BULLET HOLE shatters the window.

Kate flips the gun over, and CRACKS it against the hole -- it completely SHATTERS into a window of escape.

A beat. *She's finally free.*

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

A struggle for a GUN. Julie and Veronica twist with the loaded weapon, and it's THROWN--

The gun slides to the far end of the room.

CRANE BACK to the women... Veronica PUSHES Julie down, then darts for the gun. She disappears O.S.

Julie slowly lifts off the ground and crawls for the elevator. Each movement paints the floor with blood, but she ignores it and persists. *Determined. She crawls.*

INT. BUS - NIGHT

Kate swims through the window, flailing her arms and kicking her legs as quick and turbulent as she can.

She's so far under.

The surface grows closer... and closer... and closer...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

The ELEVATOR DOORS grow closer... and closer... and closer...

(CONTINUED)

CONTINUED:

A HAND slaps down on the ground -- leaving a *bloodied handprint* -- and a weak Julie REACHES UP for the elevator.

From the other side of the room, Veronica rises with the gun. *

The elevator lights up. *DING!*

On Julie -- she SCREAMS at the top of her lungs...

EXT. OCEAN - NIGHT

Kate screams -- bubbles explode from her mouth upon release of her breath -- and the anger takes her to the surface--

An ERUPTION of water.

Kate's head bobs out of waves, and she gasps with a *new breath of life*. *

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

A sharp, elongated breath escapes Julie's lips -- a *release of her life*. She slowly sinks into the floor.

The elevator doors open. It's CHLOE.

ON THE ROOM - an unconscious Julie rests at Chloe's feet with a blood track trailing behind her body... a dead TALON rests close beside... and a "traumatized" Veronica remains stood at the end of the room with a gun TREMBLING in her hands.

A moment to process. And Chloe drops to Julie's aid.

CHLOE
(breaking)
Julie?

THUD. Chloe looks up to see Veronica has dropped the gun.

VERONICA
I shot him. I shot him. I shot
him. I shot him. I -- I shot...

Fingers check for a pulse. Chloe looks up with relief.

CHLOE
She's still breathing!

Veronica's entire persona shifts - *that was not the outcome she wanted*. Her nostrils flare with rage, and she eyes for the gun -- the answer to all her problems...

CHLOE (CONT'D)
Help me move her.

Veronica remains looking at the gun by her feet.

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

Veronica!

She snaps back to reality. Veronica steps over the gun, and rushes to Chloe's aid. They REEL Julie up off the ground.

DESCEND through the floor, into black, then into--

*

INT. BATCAVE - NIGHT

A SPOTLIGHT ignites across Gordon's face. He quickly wakes, blinded by the light. He moves to shield his face, but his arms face a strong resistance -- *he's bound to a chair.*

GORDON

What - what the hell is this?

Footsteps echo from behind.

A FIGURE steps in front of the light. A silhouette of a large, well-built man. Intimidating.

*

Gordon struggles to see past the light. *Struggling.*

CLICK.

The spotlight fades behind the man to reveal BRUCE WAYNE, arms folded and a half-smirk stitched across his face.

BRUCE

Hello, Gordon.

OFF Gordon, hit with a huge wave of shock...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. BATCAVE - NIGHT

A confrontation between Bruce and Gordon.

GORDON

I thought you were dead.

BRUCE

And I thought you could be trusted.

Gordon immediately realises -- he knows.

BRUCE (CONT'D)

I should have known how easy it was to corrupt you. After all, you have a history of *switching sides* when it comes to protecting the people that you love.

GORDON

This - this was different.

BRUCE

It always is with you.

Gordon bubbles over, almost growling with disagreement. He turns his back on Bruce, unable to face him.

GORDON

You don't understand. I was a public figure. I was *hunted*. Targeted. They threatened everything I had - everything I loved. This was the only way.

(long pause)

I know on the surface it may have looked like I had aligned myself with them, but deep down, I never left you. I never left this.

A moment of defeat, and Gordon turns--

GORDON (CONT'D)

You *have* to believe--

Bruce stands with a struggling Sarah in a HEADLOCK.

GORDON (CONT'D)

(breaking)

Sarah?

SARAH

Jim, baby -- why is he doing this?

(CONTINUED)

CONTINUED:

Gordon is hit with a wave of emotions - *relief*, then *fear*, then an immovable *anger* directed at Bruce.

BRUCE

Come on, *Jim*. She asked you a question. Care to explain?

OFF Gordon, realising this is his *moment of truth*--

INT. CITY HALL, MAYOR'S OFFICE - NIGHT (FLASHBACK)

A TV displays an image of CLANCY O'HARA highlighted in a blue box with text reading 'Projected Winner.'

Gordon stands by the TV. Bittersweet.

A soft applause echoes behind Gordon. He quickly shuts off the TV, and turns in to face the intrusion. It's Veronica.

GORDON

I - I'm sorry. Do I know you?

VERONICA

Veronica. Veronica Vale. We met at Vicki's wake.

GORDON

Oh, of course. How did you--

VERONICA

Your detail let me in. Sorry, I thought you'd recognise me. This is embarrassing.

GORDON

Don't be silly. Come in, sit.

Gordon rushes to pull a chair out for Veronica. She waves him down, rejecting the invite. *

VERONICA

Oh, I can't stay too long. I just got a place here in Gotham, and I was in the area and I - I don't know. I've been so nostalgic lately when it comes to... to Vicki. I was wondering if we could schedule a lunch or something tomorrow. I just had a couple questions about those last few years. Some things didn't add up and I - I'm overstepping, aren't I?

GORDON

Never. Lunch would be great. I'm about to be retired so I'll have all the time in the world.

(CONTINUED)

CONTINUED:

VERONICA

I saw.

A shared moment of levity.

GORDON

Did you have any place in mind?

VERONICA

Actually, there's this really great restaurant that opened up near my house. They do *everything* there. I'll, uh - I can write an address down for you if you--

GORDON

Oh, oh. Here.

Gordon claws a POST-IT NOTE and PEN off his desk. He offers it to Veronica, who starts scribbling on it.

VERONICA

Should put my number on the back...

Veronica rips the paper off, then writes on the back.

VERONICA (CONT'D)

Here.

Gordon takes the note with a quick smile.

GORDON

It's a date.

*

VERONICA

Goodnight, Mr. Mayor.

Veronica exits the room.

Gordon shuffles into his pocket to withdraw his MOBILE PHONE, and opens up on "contacts."

ON THE PHONE - a new contact 'Veronica Vale.'

Gordon turns the note over for the number, then--

In SLOW MOTION -- the PHONE drops from Gordon's hand and shatters across the floor... a note falls beside it that clearly reads 'I know what you did to Reeves.'

Gordon stumbles back, then scurries out of the room--

Slumped outside by the door remain TWO BODIES (the "Security Detail"). Both have bloodied wounds on their chest. *Dead.*

OFF the panic written across Gordon's face...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

And we find Veronica with a WHITE TOWEL in her hands, staring at the BLOOD that stains it. She takes in a deep breath, composes herself, then turns back into the room--

Chloe stands beside a table where Julie lays -- she's on her side, holding Chloe's hand.

Veronica surfaces behind Julie with the towel.

VERONICA

This is all I could find.

CHLOE

Okay, okay, Julie?

(beat)

Veronica's going to put the towel under you and I need you to lean into it, okay? Can you do that?

Fear builds across Julie's face. She manages a nod.

Veronica sets the towel underneath Julie, and helps ease her into the white cloth that soon stains with RED.

VERONICA

We need to get her to a hospital.

Julie clings to Chloe.

JULIE

No... no, don't.

CHLOE

I know all hell is breaking loose out there but you can't stay here. We don't have the supplies. We can't help you. You'll... you'll--

JULIE

I - I know.

A huge wave of defeat crashes into Chloe. She tears up.

JULIE (CONT'D)

Need - need you to... to know.

Veronica shifts back from the table - *what is she about to say?* She tenses, eyes darting between Julie and Chloe.

JULIE (CONT'D)

He - he always... finds a way.

Julie's stare waves off Chloe and into the still of the room, and her quick breaths calm into one long, final exhale.

(CONTINUED)

CONTINUED:

CHLOE
(breaking)
Julie?

Chloe buries her head into Julie's arm. She sobs.

Easing off the table, Veronica fills with a sense of relief, and her own focus shifts to THE TALON across the room. The only display of grief *is for him*.

PIERCE (PRELAP)
I don't think they're coming back.

EXT. GOTHAM CITY, BRIDGE - NIGHT

A limo is parked by the bridge. Armed criminals surround it, and serve as guards to a man dressed in a suit with a black top hat. He approaches Pierce, who sits in handcuffs.

PIERCE
But don't worry, boss. They
wouldn't have gotten too far. Not
with all the criminals you let out
onto the street.

Meet the "boss" -- THE PENGUIN (late 40s, short but menacing, *
wears a monocle and carries his iconic umbrella).

THE PENGUIN
Oh, I'm not worried. I run this
city now. And with these bridges
down, there isn't a single living
soul in Gotham that can escape me.
(beat)
Not even failures like you.

The Penguin unveils a gun and FIRES-- BANG!

Pierce slumps back, into the pavement with a bullet lodged in his forehead. A lifeless stare.

THE PENGUIN (CONT'D)
How are we with the prisoners?

The Penguin turns to face ZACHARY (30s, Asian, thick glasses, always seen with a tablet in his hands).

ZACHARY
The Gotham State Penitentiary
should be full within the hour.

THE PENGUIN
Good.

Penguin looks back towards the city. Inspired.

(CONTINUED)

CONTINUED:

THE PENGUIN (CONT'D)

Let's see if Gotham can reach its
full potential under *new*
management, hmm?

The new big bads of Gotham disappear back inside the limo.

CRANE BACK towards the destruction of the bridge, and peer
out into the vacant waters -- no sign of the sunken bus...

EXT. SHORE - NIGHT

Waves crash against the shore where an exhausted Kate lies,
washed up in the dirt. She pants, desperate to regain her
strength and her breath.

A SET OF LEGS dart to a halt in the BG. Frozen.

RENEE (O.S.)

Kate?

Kate SNAPS around to see Renee -- she ignites with joy.

KATE

Renee.

The two rush towards one another... into a KISS.

PAN AROUND the two lovers, locked in their passionate
embrace. They soon part -- Renee PULLS Kate back in for a
hug. She never wants to let go. Kate eases into it.

KATE (CONT'D)

I love you.

And they detach. Disbelief paints Renee's expression.

KATE (CONT'D)

I should have said it sooner. I
should have said it on the bus
before I told you to go. I'm sorry
I didn't say it but I'm saying it
now. I mean it now. I love you.

All the rough exteriors disintegrate on Renee to reveal her
soft, gooey center. A single tear paints her cheek.

RENEE

I love you too.

OFF their hands intertwining...

BRUCE (PRELAP)

Love makes you vulnerable.

INT. BATCAVE - NIGHT

Bruce maintains grip of Sarah, keeping her in a headlock while a powerless Gordon watches on.

BRUCE

It's your greatest weakness. And every single threat we've gone up against -- they've *used that* against you. It needs to stop.

GORDON

No. No, you won't hurt her.

BRUCE

Not if you tell me what we're up against here. Not if you help me take down The Court of Owls.

GORDON

I can't.

Bruce tightens his grip on Sarah. Gordon JOLTS forward--

GORDON (CONT'D)

(booming)

No, no -- you don't understand! This is bigger than me, than you or her. Any of us.

SARAH

Please, Jim. *Please*, just--

Sarah's voice breaks under the hold. Gordon tenses.

GORDON

You should have helped me when I asked, damn it. None of this would be happening if you just helped me expose Arthur Reeves.

BRUCE

What does this have to do with--

GORDON

(exploding)

It has everything to do with him!

Silence fills the room. Gordon breathes back into his calm.

GORDON (CONT'D)

There is no escape. There is no out, for me. And you made sure of that when you turned your back on me -- when you didn't listen.

(CONTINUED)

CONTINUED:

BRUCE

I'm listening now.

GORDON

It's too late. It's over. We've
lost, Bruce. We lost.

BRUCE

You only feel that way because
you're trapped. You won't talk
because they've still got their
hold on you. But I can help free
you. I can save you.

Gordon scoffs, and shakes his head at the notion.

BRUCE (CONT'D)

I need you almost more than anyone
else in this fight, Gordon. But
you've been compromised.

GORDON

The Court isn't--

BRUCE

I'm not talking about the Court of
Owls. I'm talking about *this*.
Sarah. Your daughter. Your whole
family. They've compromised you.

Bruce's hands seem to tighten around Sarah's neck. Fear sets
in on her expression, and it's soon mirrored on Gordon's.

GORDON

No.

BRUCE

I'm sorry, Jim.

GORDON

Don't you--

Hands latch around Gordon, pulling him back -- it's LUCIUS.

BRUCE

This is the only way to free you.

Bruce *TWISTS* his hands--

A boneless Sarah slumps to the floor. *Dead*.

GORDON

(exploding)

No!!!

Lucius restrains Gordon's violent convulsions.

(CONTINUED)

CONTINUED: (2)

Bruce simply steps over Sarah's body -- his eyes laser focused on Gordon -- and his entire demeanor shifts into a terrifying man devoid of all emotion.

BRUCE

Did that loosen their grip on you,
Jim? Are you ready to talk? Or do
I have to kill your daughter too?

And Gordon crumbles under Lucius' hold. He's now *their* prisoner. His eyes find Sarah's lifeless body, then return to Bruce's with a sad conviction.

GORDON

I'll talk.

Bruce smiles -- almost cunningly...

BRUCE

It's good to have you back.

Lucius finally releases his hold of Gordon, and steps back to see that he no longer needs to be restrained.

OFF Gordon, sinking into a new defeat...

WATCHTOWER

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

EXT. GOTHAM CITY, OUTSKIRTS - DAY

A flood of GCPD OFFICERS rush towards the very edge of the city, overlooking *the second bridge left in ruins* to see a series of AIRCRAFTS in the sky (all marked with ARGUS logos).

Pushing through the hordes of officers -- BOBBY reaches the front of the pack, and sees the hope in the sky.

BOBBY

We're being saved.

Their faces light up with hope.

The AIRCRAFTS pass overhead and settle into a landing...

BOBBY (CONT'D)

Let's go, let's go, let's go!

Bobby leads the charge of excited, hopeful faces that flock towards the choppers that gradually reach the ground.

BOBBY (CONT'D)

Hey! Hey, over here!

They reach the ARGUS aircrafts -- the doors crane open, and swarms of ARGUS AGENTS (armed with automatic rifles and wearing GAS MASKS) soldier out of their aircrafts.

Bobby crashes to a halt in front of them, with the rest of the GCPD stumbling in behind him.

BOBBY (CONT'D)

Thank god you're here. They've taken down both bridges, and the prison. Every criminal in the city is on the streets.

The agents share looks of confusion.

BOBBY (CONT'D)

They were rallying people up. I think they're taking them somewhere. I don't know where, considering there's no way out of the city. But that's where--

Bobby notices their demeanor -- *they're looking at him like he's crazy*. Unresponsive. He soon notices the GAS MASKS.

BOBBY (CONT'D)

Why are you--

(CONTINUED)

CONTINUED:

The ARGUS AGENTS raise their weapons on the officers.

Bobby immediately stumbles back, and raises his hands up to shield the officers behind him on pure instinct.

The hope fades on every single face.

BOBBY (CONT'D)

No.

OFF the ROUNDS OF FIRE--

CUT TO BLACK.

END OF EPISODE