

WATCHTOWER

5.13 | "Doppelganger"

Written by
Jack D. Malone

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 KANE / BATGIRL	Kayla Ewell
JAMES GORDON	Dylan Walsh
KATE KANE / BATWOMAN / BETH KANE	Deborah Ann Woll
LUCIUS FOX / BATWING	Charles Michael Davis
RENEE MONTOKA	Stephanie Beatriz
ARCHER SULLIVAN-QUEEN	Jace Norman
OLIVER QUEEN / GREEN ARROW	Justin Hartley

SPECIAL GUEST CAST

VICKI VALE	Yvonne Strahovski
------------------	-------------------

GUEST CAST

BROTHER FLAY	Corey Stoll
MACKENZIE BOCK	Derek Roberts
CARRIE KELLEY / ROBIN	Liv Hewson
HARVEY DENT / TWO-FACE	Mark Valley
HEADHUNTER	William H. Macy
JACOB KANE	Mitch Pileggi
JOANNA PIERCE	Natalie Paul
SARAH ESSEN	Vera Farmiga

TEASER

FADE IN:

INT. WAREHOUSE - NIGHT

A gathering of armed men and women - the TWO-FACE GANG.

Up above on the second railing, a caped figure drops in low and overlooks the meeting. It's BATGIRL.

BATGIRL
I'm in position.

Batgirl adjusts her earpiece--

ROBIN (O.S.)
Ditto.

On the other side, an eager ROBIN is perched above.

INT. CLOCKTOWER - NIGHT

Stationed at the computer with her own earpiece, CHLOE monitors the situation in front of dual screens:

A MAP of the warehouse identifying RED FIGURES appears.

CHLOE
I'm counting eight in the room, all
armed and dangerous.

BATGIRL (O.S.)
As opposed to armed and *friendly*.

CHLOE
Sarcasm noted.

Chloe types on the computer:

A marker highlights the divide between each of the EIGHT.

INT. WAREHOUSE - NIGHT

Batgirl scans the room for any sign of strategy.

CHLOE (O.S.)
If you create a distraction by the
left exit, you could easily
separate your 'friends' from each
other and make your move.

Batgirl notices the exit. A coy smile.

BATGIRL
Have I said how much I've missed--

(CONTINUED)

CONTINUED:

ROBIN

On it, boss.

Batgirl darts her eyes over to a leaping Robin.

BATGIRL

No, wait-

The young hero fires a grapple line to the ceiling, and quickly descends towards the left exit.

Four gang-members fix on Robin. They move to fire.

SCATTER BOMBS erupts between the two. A cloud of SMOKE.

BATGIRL (CONT'D)

Damn it.

Batgirl dives off the railing-

The cape extends like wings, and Batgirl descends towards the others. Her boots SLAM into a thug, and she lands.

PULL BACK to Robin, sliding free behind their enemies.

The two heroes manoeuver through the gang, back-to-back, with precision hits taking each member down.

A remaining eighth member (let's call him WHIMPER) is pulled aside. Batgirl and Robin pin him against the wall.

WHIMPER

Please don't hurt me. I didn't want to be part of this. That mad man doesn't give us a choice.

BATGIRL

Where's Dent?

WHIMPER

I don't know where-

Robin strikes Whimper hard in the abdomen.

ROBIN

Tell us where he is now!

WHIMPER

I promise I don't know. All I can tell you is that he's not the one--

A loud BANG echoes:

(IN SLO-MO) A bullet RIPS through the wind on a trajectory that *barely* misses Robin and Batgirl and lands square in the center of Whimper's head.

(CONTINUED)

CONTINUED: (2)

Blood EXPLODES across a startled Batgirl and Robin, and the remains of Whimper slump to the floor. They look back-

A grey man, 70s, slender with a beard and *homeless* attire, lowers his smoking gun. He offers an amused smile - this is clearly a man that never misses. This is HEADHUNTER.

HEADHUNTER

Sorry. Got a thing about snitches.

ROBIN

And who the hell are you?

HEADHUNTER

I'm a very well-paid distraction.

A rising BEEP chimes from below.

Batgirl notices a RED FLASHING LIGHT underneath them. She quickly CLIPS a grappling line to Robin, then FIRES-

A line YANKS Robin up and back... out of harms way...

KABOOM! An EXPLOSION tears from below the ground--

INT. CLOCKTOWER - NIGHT

Chloe jolts forward at the monitors:

STATIC fills the second screen, while the first is SHAKY-CAM footage of debris and fire.

CHLOE

I've lost visual. Do you copy?

Chloe frantically types at the computer. No results.

INT. WAREHOUSE - NIGHT

Smoke clears near the rubble. No sign of Batgirl.

A confused Headhunter COCKS his gun in anticipation. A few steps towards the dissipating smoke...

Batgirl DROPS in behind him - as if she were dropped.

Headhunter SNAPS around, swinging his gun into-

A BAT-A-RANG claps the weapon out of Headhunter's hand, then spins back into the hands of... THE BATMAN.

Headhunter shuffles through his pockets in search of a spare.

HEADHUNTER

Not to worry. I've certainly got more where that-

(CONTINUED)

CONTINUED:

Batman launches the BAT-A-RANG forward:

The sharp weapon SPINS through the air, and perfectly SMACKS against Headhunter's forehead. Knocked out cold.

Batgirl leans up off the ground, watching on...

THE BATMAN

You can tell your *eyes in the sky*
and *voice in your ears* that this is
my jurisdiction - not hers.

Batman peels Headhunter up off the ground, into his arms.

ROBIN

No!

Robin CUTS the line she dangles from- lands HARD.

Batman aims his grappling gun to the skies, and fires- he ASCENDS out of the warehouse with Headhunter in hand.

Batgirl and Robin watch their lead disappear from sight...

ROBIN (CONT'D)

Damn it. That was the only lead
we've had on Dent.

INT. CLOCKTOWER - NIGHT

Chloe watches the monitors:

A shell-shocked Batgirl and Robin stand alone in the warehouse, scanning the room in disarray.

CHLOE

Forget it. I'm just glad you two
are okay. We can try to share
notes with Bruce later, just- get
back here in one piece, alright?

Chloe deflates at the computer, then RIPS her earpiece out.

JUMP CUT TO:

INT. CLOCKTOWER - NIGHT (LATER)

Elevator doors open. Helena and Carrie (geared up, mask off) enter the room to find a concerned Chloe rushing over.

CHLOE

What happened back there can't
happen again. It was too close.

HELENA

I agree.

(CONTINUED)

CONTINUED:

Carrie folds up, crossing their arms in disdain.

CARRIE

We would have been fine if Helena trusted me to hold my own back there. I don't need a babysitter.

HELENA

I saved your life. You were about to be cremated.

CARRIE

Whatever. I'll be training if any of you need me.

Carrie storms off in a huff, disappearing into another room.

A frustrated Helena let's it all go. A shake of her head, and she turns in to face her friend, Chloe.

HELENA

I know I'm a little rusty, but I have years on them when it comes to this. I just wish they'd listen.

CHLOE

Funny. I remember the days of trying to recruit you, and thinking the exact same thing.

The two ease into their nostalgic familiarity...

CHLOE (CONT'D)

Other than playing big sister to the next generation of heroes, how are you holding up?

HELENA

Is it *that* noticeable that I'm not?

CHLOE

Little bit.

HELENA

When I heard that bomb detonate, I thought for *sure* that was it. Made me think about everything I want to be fixing outside of this city.

CHLOE

Kate.

Helena nods, with a warm smile of her memories.

CHLOE (CONT'D)

Have you reconsidered coming back to the land of the living?

(CONTINUED)

CONTINUED: (2)

HELENA

I think I owe it to myself to at least *see* if there's still a future for us - even if it's not the one we planned when we said 'I do.'

Chloe brushes her hand against Helena's arm, comforting...

CHLOE

You, more than anyone I know, deserve to be happy, Helena.

(beat)

What's the point in cheating death again and again *and again* if you don't seize the opportunity to have a second chance?

HELENA

I think I'm just worried that if I do this, it might lead to the door closing on us forever.

OFF Helena, struggling to make a choice...

INT. BETH KANE RESIDENCE, ENTRANCE - NIGHT

A KNOCK sounds at the door.

KATE (O.S.)

Renee?

Emerging from the corner, a curious KATE surfaces to answer it. She unbolts the locks. Another KNOCK sounds.

KATE (CONT'D)

Alright, give me a second.

Kate pulls the door open-

An eruption of DUST consumes Kate, and she collapses. Hard.

Stood in the doorway is an unfamiliar bald man, 50s, dressed in long robes with scars all over his body. BROTHER FLAY.

BROTHER FLAY

Hello, Katherine.

OFF a reflection of Kate that SHIMMERS in the collection of knives strapped around Brother Flay's chest...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. KANE RESIDENCE, KITCHEN - NIGHT (FLASHBACK)

Hunched over the sink, JACOB KANE (a little greyer but somehow softer) washes the dishes.

HELENA (O.S.)
Hey, that's not how this works.

Jacob shifts to Helena, entering the room alongside KATE.

HELENA (CONT'D)
You made the food, so it's gotta be one of us that cleans up.

JACOB
No, no. It's fine. I actually enjoy washing up. Takes me back to my early days as a young recruit.

KATE
Really? I don't remember you having the same nostalgia for it when I was growing up.

JACOB
Very funny.

Kate slides up and sits on the counter.

KATE
Dinner was great, Dad. Thank you.

Kate pulls Helena in. She leans against her. Together.

HELENA
Katherine was telling me on the ride over that you were thinking of stepping down from your *behind-the-scenes* gig at Wayne Enterprises.

JACOB
I feel like I've passed enough knowledge on to all of you guys when it comes to my *specialities*.
(beat)
Kind of looking forward to a nice, *normal* retirement, you know?

KATE
I don't know anyone more deserving.

A land-line phone RINGS-

(CONTINUED)

CONTINUED:

JACOB

Excuse me.

Jacob slinks away from the two, and answers the phone:

JACOB (CONT'D)

Hello? Yes, that's me. Who's-
(listening)
My god.

Kate and Helena face Jacob- a burning curiosity.

JACOB (CONT'D)

We'll be right there.

Kate slides off the counter.

KATE

Dad?

Jacob disconnects from the call and faces his daughter.

JACOB

That was Commissioner Essen. She
said she's holding Beth at the
GCPD. Our Beth. She- she's alive.

Kate freezes - a reality that seems impossible unravelling...

KATE

My sister's... alive?

Helena clings to Kate for support, almost holding her up.

EXT. KANE RESIDENCE - DAY

Stood in front of the same house (present-day), Helena takes
in a long, deep breath. She builds the courage to approach.

Helena scales the steps onto the porch. Arrives at the door:

A knuckle KNOCKS against the door. TAP. TAP.

Moments of overwhelming suspense. Anticipation. And the
door suddenly WHIPS open to reveal a confused RENEE.

RENEE

Helena? How-

HELENA

Hi. Sorry, I was looking for Kate.

The confusion only builds across Renee's puzzled face...

RENEE (PRELAP)

I don't understand.

INT. KANE RESIDENCE, LIVING ROOM - DAY (MOMENT'S LATER)

Renee turns in to face Helena. A stand-off.

RENEE

Kate and I went to the prison to find you. She saw footage from the security cameras. You were *dead*.

HELENA

She was trying to find me?

Renee can see the feelings rushing out of Helena. Recoils.

RENEE

Kate isn't here. She's staying at her sister's house because it's the only safe place where she can keep off the grid. Away from Dent.
(off Helena)

Do you need an address to find-

HELENA

No.

Helena seems haunted by a painful memory--

HELENA (CONT'D)

I know where that is. Thanks.

A simple nod from Renee, and Helena turns to leave. STOPS.

HELENA (CONT'D)

I appreciate your help. I know you didn't have to tell me anything but-

RENEE

No, I did.

Helena looks back at Renee, and sees the shared pain.

RENEE (CONT'D)

I've never loved anyone else in the world the way I love her, and I want nothing more than for her to be happy. And I couldn't do it.

The two lock eyes- a moment of deep revelation:

RENEE (CONT'D)

But maybe you can.

Helena musters a warm smile, then exits.

Still in the room, Renee stands with a single tear falling from her eye. She watches as the DOOR CLOSES.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

Elevator doors open. An unwelcome Chloe enters and makes her way towards BRUCE- he's fixed on the computer system.

CHLOE
So where exactly did you take our
gun-toting lunatic?

BRUCE
Good morning to you too, Chloe.

Chloe folds her arms. Unimpressed.

CHLOE
I think we're beyond the
emotionally-detached pleasantries,
don't you?

A deep sigh, and Bruce turns to face his old friend.

BRUCE
That *lunatic* is Joseph Wendell,
also known as 'Headhunter.' He's a
gun-for-hire, clearly bought by
Dent to do his dirty work.

CHLOE
I've done my homework. I know who
he is. My question was *where*--

BRUCE
I dropped him off at the resistance
base for questioning. He's in the
hands of the GCPD now.

A beat. Their confrontation feels a little too quick...

CHLOE
You know, some of us had questions
of our own we needed answered. You
didn't have to swoop in and steal
him when you did.

BRUCE
That's not my problem. And I told
you where he is, which is--

CHLOE
All I needed to know. Thanks.

Chloe turns away, into the elevator. Bruce follows a step.

(CONTINUED)

CONTINUED:

BRUCE

Can't say I'm not a little
disappointed how easily you're able
to put your trust in two complete
strangers over me.

CHLOE

Who said they were strangers?

Bruce ponders the meaning, as the elevator doors SEAL SHUT.

INT. RESISTANCE BASE - DAY

The sheltered tent opens to a curious Gordon, stepping in to
see the unusual activity he's clearly been hearing:

A bound Headhunter is wheeled on a gurney through the base.

Overlooking the transportation, Sarah pulls an officer aside.

SARAH

Keep him awake, no matter how tired
he might get. He doesn't get the
luxury of sleep when we don't.

The officer nods, then follows after Headhunter.

Sarah watches on, while a proud Gordon appears behind her.

GORDON

I love seeing you do your thing.

Sarah faces her husband with a smile.

SARAH

When did you get here?

GORDON

Just now. During normal times, I'd
have offered you a morning coffee
but we seem to be running low on
essential supplies.

Gordon notices Headhunter in the distance, being wheeled into
a separate section of the base.

GORDON (CONT'D)

Who's the new recruit?

SARAH

Who- *oh*, that's some hired gun that
works for Dent. Bruce brought him
in last night. Thinks he might
offer up a location on Two-Face.

(CONTINUED)

CONTINUED:

GORDON

Do you need any help with the
interrogation?

A beat. Sarah looks Gordon up and down - a clear *no*.

GORDON (CONT'D)

I can control myself.

SARAH

Not when Lucius is still missing,
you can't.

(off Gordon)

I'm sorry, Jim. I want to do
things the right way. I know you
don't, but I *still* believe things
can go back to the way they were
when we get out of this.

GORDON

Okay. I'll steer clear.

Gordon kisses Sarah on the forehead, and pulls her in close.

SARAH

There is something you can help me
with... if you want, of course.

GORDON

What is it?

SARAH

You weren't wrong about us being
low on supplies. Do you think you
can raid Gotham General for me?

GORDON

Sarah, sweetie, that would be
stealing. And stealing is wrong.

Sarah jabs Gordon in his side, and he pulls from her with a
chuckle. A moment of much needed levity.

GORDON (CONT'D)

Consider it done.

SARAH

Thank you.

The two embrace, before Gordon sets off on his mission...

INT. CITY HALL, MAYOR'S OFFICE - DAY

A disassociating Oliver sits behind his desk while people
argue in front of him - all inaudible - until a deafening
silence hits and they're all facing him for answers.

(CONTINUED)

CONTINUED:

Oliver looks up from his hands - the room setting in:

OLIVER

Let's pick this up another time,
alright? It's *clearly* not going to
be solved today.

The faces around the room sink with disappointment, then move
for the exit. Oliver simply deflates at his desk.

JOANNA (O.S.)

Defeated already?

Oliver SNAPS up to see JOANNA enter his office.

JOANNA (CONT'D)

I haven't even given you the bad
news yet.

OLIVER

It's the anticipation of it that
gets to me. What have you got?

JOANNA

I made it known that Mia was being
represented now - by someone as
high-up as me - and they didn't
budge. They have a real case now.

OLIVER

Damn it.

JOANNA

The 'Green Arrow' showing up to
break her out only made it clear
that the two of them know each
other, and now there's *dead police
officers* to account for. None of
this is good, Ollie.

OLIVER

I'm aware of how it looks, but all
I care about is getting Mia out.

JOANNA

The only way she's getting out of
this now is if she hands over the
identity of the Green Arrow.

The room seems to shift for Oliver - his world unravelling...

OLIVER

I'm being set up here.

JOANNA

I know.

(CONTINUED)

OLIVER

The *only* officer on duty that night
who made it out alive was Thomas
Bolt. He's doing this.

JOANNA

We can fight him -- fight this.

OLIVER

No, I looked into his records. I
tried. Those that aren't marked
classified are squeaky clean.

JOANNA

Classified?

Oliver rips open his draw, and tosses a MANILA FOLDER onto
the desk. Joanna sorts through it, reading...

OLIVER

That *is* the appropriate word for
'all this writing has black lines
marked over it,' right?

In Joanna's hands- PAGES of information blacked-out.

JOANNA

I have access to classified
information. I'll take it through
my channels and get what we need.

OLIVER

I can't ask you to--

JOANNA

No, this guy wants a war. Let's
show him he picked the wrong people
to start one with.

Joanna drops the folder on the desk, then heads out.

OFF the scattered pages with *Bolt's* face on them, and lines
and lines of blacked out information...

INT. BETH KANE RESIDENCE, ENTRANCE - DAY

Boots step over broken glass... *CRUNCH*.

It's Helena, observing the chaos that's ensued here: fallen
over shelves, broken cabinets, and a door open behind her.

HELENA

Chloe, we have a problem.

Turning in, a phone is revealed in her hands, up to her ear.

(CONTINUED)

CONTINUED:

HELENA (CONT'D)

I think someone got a tip on Kate's
location and broke in.

A SMASHED PHOTOGRAPH rests in the wreckage that shows a
smiling family of *Jacob*, *Kate* and her sister *Beth*...

INT. CAR BOOT - DAY

A rough bump in the road. A bound Kate ricochets around the
tight-space, fear only building in her eyes.

HELENA (V.O.)

She's gone.

OFF Kate's eyes widening in horror of what's to come...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. CLOCKTOWER - DAY

Chloe is hunched over the computer, relentlessly typing while a concerned Helena watches over her shoulder.

CHLOE

Damn it. I can't crack it.

(beat)

Bruce's tech is too advanced for me to break through.

A WAYNE TECH logo fills the monitor with 'Firewall blocked.'

CHLOE (CONT'D)

Are you sure those microchips are still functioning? Surely Bruce would have found Lucius by now if they were, right?

HELENA

Lucius opted for his chip to be built-in to his suit - a suit he gave up when Jason died. Kate was more than happy to have hers implanted, which means--

CHLOE

We can find her but not without Bruce's help. Wonderful.

Chloe deflates at the desk. She gives up on the task.

ON THE MONITOR -- the WAYNE TECH logo drops to display a summary page on ELIZABETH 'BETH' KANE.

Helena takes notice, and is hit with unwanted memories.

HELENA

I see you've been doing your research.

Chloe quickly closes the page, then turns to face Helena.

CHLOE

Sorry. I just - I don't remember Kate telling me she had a sister.

The word triggers a series of FLASHES:

SARAH (PRELAP)

She's been calling herself Alice.

INT. GCPD - NIGHT (FLASHBACK)

Sarah guides Jacob, Kate and Helena into the bullpen where a manic Beth sits, cuffed to a desk. She sways back and forth.

JACOB

Beth?

The voice pierces Beth. She freezes. Her head lifts up and a fiery glare locks eyes with her father. A cunning GRIN.

Beth SPITS at Jacob. She rips up from her chair.

Officers rush in and restrain Beth. An animalistic growl escapes her. She's blood-thirsty.

SARAH (V.O.)

We're taking her to a secure
psychiatric facility.

Kate grips at Helena's arm, crippled at the sight...

INT. POLICE CARRIER VEHICLE - NIGHT (FLASHBACK)

Beth sits in shackles. Four officers occupy the space.

HELENA (V.O.)

What do you mean she got out?

A small device rolls out from underneath Beth, and hits against the corner of the vehicle. *CLANK!*

An EXPLOSION erupts--

EXT. GOTHAM CITY, ROAD - NIGHT (FLASHBACK)

A scorched Beth steps over a dead police officer. She drops the key by her side as the SHACKLES COLLAPSE. Freed.

KATE (V.O.)

Helena, I have to find her. Keep
my Dad safe for me. Please.

Beth moves with purpose, disappearing down the road...

INT. CLOCKTOWER - DAY

A chill runs through Helena's spine.

HELENA

Guess now you know why.

On the MONITOR - An image of Beth, identical to twin Kate, with wide-eyes holding a world of pain and anger inside...

INT. KANE RESIDENCE, LIVING ROOM - NIGHT (FLASHBACK)

A stunned Jacob sits still on the couch. Helena enters from the kitchen with a cup of tea. She sets it aside for him.

HELENA
Made you a little something.

JACOB
You don't have to stay up looking
after me. I'll be fine.

HELENA
Hey. You're my family now too, and
I have an uncontrollable need of
wanting to protect that.

Jacob softens. He takes the tea, and gently sips it.

JACOB
Guess this might be the only way
I'll get some sleep tonight.
(off Helena)
Thank you.

A KNOCK sounds at the door--

Fear ignites within both Helena and Jacob, their eyes darting in the direction of the entrance. Helena jerks up.

HELENA
I've got it. You stay here.

Helena proceeds towards the front door, slow and cautious...

INT. KANE RESIDENCE, ENTRANCE - NIGHT (FLASHBACK)

The loud knock persists at the door. Helena arrives.

THROUGH THE GLASS PANELS -- a bruised Kate (geared up, mask off) fills with relief at the sight of Helena.

HELENA
Katherine?

Helena reaches for the door, then stops herself. *Is it her?*

HELENA (CONT'D)
What are you doing here?

KATE
She got away. I almost had her.
(off Helena)
Are you going to let me in?

Helena's hand slinks further away - *it's definitely not her.*

(CONTINUED)

CONTINUED:

KATE (CONT'D)

Right. I told you not to let anyone in, not even me. But that was before I knew I'd be out here, singed and bruised, in a bat-suit.

Helena's mind races a mile a minute - it *makes sense*...

KATE (CONT'D)

Helena. You saw her at the station too - she was *insane*. An animal. Do I look crazy to you? Come on.

Helena exhales, convinced. She unlocks the door, then peels it open to a relieved Kate, who slips into a tight embrace.

KATE (CONT'D)

You should have seen her. It was so hard, you know?

Helena consoles her wife, her hands running through her hair.

KATE (CONT'D)

Getting this suit on to fool you.

SKT! A blade wedges inside Helena--

Kate (now revealed to be BETH) covers Helena's mouth, and helps ease her weakened body to the floor...

JACOB (O.S.)

Helena? Who is it?

A wide-grin stitches across Beth's face.

HELENA

No.

Beth RIPS the blade out, and slinks away.

A loud THUD. Jacob steps in to find Helena slumped on the floor, under a large pool of blood.

JACOB

Oh my-- Helena!

Jacob drops to her aid. Rolls her onto her back.

HELENA

She- she's... Be- Beth.

JACOB

What?!

HANDS yank Jacob's head back, neck extended to a KNIFE--

(CONTINUED)

CONTINUED: (2)

BLOOD SPRAYS across Helena's face, and her eyes widen at the sight of Jacob slumping down to the floor. Traumatized.

Beth steps over her father's dead body. Crouches to Helena.

BETH

Don't act so surprised. This is what should become of any father that abandons their child.

(beat)

Word of advice? You could do so much better than this family.

Beth pulls out a disposable phone and tosses it at Helena.

BETH (CONT'D)

Here's a phone. Get some help. If you do happen to survive that nasty wound, I'd recommend a divorce.

Beth rises tall, then steps over a hemorrhaging Helena en route to the door. She simply exits, and as the door CLOSES--

A SERIES OF QUICK-CUTS:

- KATE pushes the door open to find Helena and Jacob on the floor, under large masses of blood.
- Paramedics lift Helena on a stretcher into an ambulance.
- A sheet is placed over Jacob's body. Kate sobs behind him.

INT. RESISTANCE BASE - DAY

The tent parts open. Sarah enters to find two officers on either side of a cuffed Headhunter. They appear defeated.

SARAH

I can take it from here.

The officers nod, then exit.

HEADHUNTER

Marvellous. You must be the *lunch lady*. I've gotta tell you- I'm simply starved after screening questions all day from those two bozos. I mean it mustn't be hard to land *that* job.

SARAH

They're volunteer-officers. It's what happens when your entire squad is *slaughtered* in an apocalypse.

HEADHUNTER

Unlucky.

(CONTINUED)

CONTINUED:

SARAH

And I'm not here to take your order. I'm the Commissioner, also known as your worst nightmare if you don't give me what I want.

HEADHUNTER

Look, you're a bit forward but hey, I wouldn't kick you out of bed.

Sarah pulls up a chair, and sits opposite him.

SARAH

Where's Harvey Dent?

HEADHUNTER

I don't know.

SARAH

You work for him.

HEADHUNTER

Dent's got a lot of people working for him. Tell me - have you caught anyone that can place him?

SARAH

None that are getting paid as much money as you, I'd assume.

HEADHUNTER

Guilty.

SARAH

What if I could offer you a deal - a guarantee that you won't end up in the Dome with everyone else?

HEADHUNTER

I'd say you were lying.

SARAH

I don't lie.

Headhunter seems interested. He leans over- takes the bait.

HEADHUNTER

Anyone that could tell you where Dent is would already be dead before you got to them. Trust me.

SARAH

Okay. Well, maybe there's something else you can offer me in exchange for your freedom.

OFF the exchange hanging in the air between them...

INT. GOTHAM GENERAL - DAY

Gordon loads medical supplies into a large carry-bag. He zips it up, and throws it to an OFFICER behind him.

OFFICER
That's all of us.

GORDON
Good. Feel free to head back with the others. I'll load one more up and be right behind you guys.

OFFICER
Sure thing, boss.

The officer heads off with the supplies.

Gordon turns back to the room full of medical supplies and equipment. He unzips an empty carry-bag and starts picking.

A phone RINGS.

Gordon grabs his mobile to see 'wife calling.' He answers.

GORDON
Tell me you got him.

INTERCUT BETWEEN: GORDON and SARAH on the phone--

SARAH
Unfortunately, our theory on Dent was right. Anyone that *physically* works with him ends up dead in a ditch by the end of the night.

GORDON
Did you ask about Lucius?

SARAH
Yeah. He said that if Dent did take him, he wouldn't be holding him hostage - at least not without letting *someone* know.

A frustrated Gordon steps out into the hallway.

GORDON
So we've got nothing?

SARAH
I don't know. There might be *something* I can get from him, but I don't know if you'll like it.

Hesitant footsteps echo behind. Gordon SNAPS around--

(CONTINUED)

CONTINUED:

GORDON

Uh... Sarah, sweetie? I've got to
call you back.

Gordon's hand goes limp, disconnecting from the call...

A few steps further out of the shadows and a concerned VICKI
reveals herself to her old friend. Her eyes fill with guilt.

The world around Gordon spirals... ever-moving, unstable--

GORDON (CONT'D)

Vicki?

OFF reality setting in that Vicki is real...

EXT. GOTHAM, OUTSKIRTS - DAY

A car pulls up beside a parked vehicle, overlooking the
debris and destruction of the COLLAPSED BRIDGE.

Brother Flay exits the driver's side. Approaches the boot.

The boot opens to Kate- she KICKS Flay back hard, then
violently worms out of the boot and DROPS onto the ground.

While Kate squirms to her knees... HANDS clutch her head.

CRACK! Kate's head CRUSHES against the car.

Flay releases his hold of a delirious Kate, and stands over
her bloodied face. He looks away - it's unbearable to him.

BROTHER FLAY

It brings me no joy to hurt you
like this, Katherine.

Kate spits blood to the dirt. Catches her breath.

KATE

It's Kate.

BROTHER FLAY

Alice's doppelganger.

It suddenly clicks - *he knows her sister...*

BROTHER FLAY (CONT'D)

You wear the face of the woman I
love, but you are not worthy of
sharing her beauty.

KATE

Figures you two were an item. You
seem just as crazy as she was.

(CONTINUED)

CONTINUED:

BROTHER FLAY

I ache with envy knowing you'll be
seeing her again... before I do.

Kate writhes on the ground in fear, arms tied behind her
back, unable to fight back.

An all-knowing Flay watches as the sun begins to set.

CRANE BACK from the two figures to see the COLOSSAL DROP from
the edge of the cliff that awaits our hero...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. ROOFTOP - NIGHT

The BAT-SYMBOL burns in the night sky...

CRANE DOWN to find Batgirl pacing back and forth by the floodlight that activates the signal.

THE BATMAN (O.S.)
That suit doesn't belong to you.

Batgirl turns to find The Batman.

BATGIRL
It was a gift.

THE BATMAN
That someone clearly stole from me
and gave to you.

BATGIRL
I didn't come here to argue.

THE BATMAN
Is Chloe aware that you're here?

BATGIRL
I'm here for your help.

THE BATMAN
That part's obvious. What I want
to know is if I can trust you.

BATGIRL
You trust Chloe. It's the only
reason she's stuck in this city,
remember? Trust her now.

THE BATMAN
How do you know about that?

BATGIRL
It's not important right now.

THE BATMAN
It is to me. Who are you?

The question sits in the air. Batgirl takes in a deep breath, preparing herself to answer it...

An ALARM sounds, resonating from Batman's GAUNTLETS--

A HOLOGRAM activates showing A MAP of the 'Resistance Base' with RED DOTS circling in on the area.

(CONTINUED)

CONTINUED:

BATGIRL

What is that? What's happening?

Batman simply peels back, and turns off--

BATGIRL (CONT'D)

No. Bruce, wait. Stop!

Batgirl's voice modulator deactivates:

BATGIRL (CONT'D)

(as Helena)

It's me.

The voice cripples Batman. He stops at the edge. Turns.

Batgirl RIPS her mask off to reveal a desperate Helena underneath, whipping her hair out of her face.

HELENA

I can explain everything the second I'm done finding Kate, but she's missing and you're the only one capable of tracing her location.

THE BATMAN

I assume you and Chloe already tried hacking into my system.

HELENA

All we need are the codes.

Batman cranes open a sleeve on his forearm that exposes a series of buttons. He seemingly types - a HOLOGRAPHIC SCREEN appears then promptly closes.

THE BATMAN

It's good to have you back, Helena.

A nod, and Batman DIVES OFF into the night--

Helena (geared up, mask off) rushes to the edge to see her friend disappear into the shadows. Confused and alarmed.

CHLOE (O.S.)

Helena? Helena, I'm in.

She shifts in to the voice buzzing in her ear-piece.

INSERT: CHLOE turns from her desk, holding her EAR-PIECE.

CHLOE (CONT'D)

I have her. I know where she is.

OFF Helena, filling with a strong sense of relief...

INT. GOTHAM GENERAL, HELENA'S ROOM - NIGHT (FLASHBACK)

A gasp. Helena perks up, out of her slumber. At her bedside, a concerned Kate jolts up with relief.

KATE
Helena, you're--

Helena slinks back in fear of Kate. Traumatized.

A defeated Kate sinks back down in her chair. The genuine grief worn on her face is all Helena needs to know it's her.

HELENA
Katherine?

KATE
I told you not to open that door
for anyone. Especially me.

HELENA
I'm sorry. God, I'm so sorry.
(unravelling)
She was wearing your suit, she was
speaking *like* you. And she was
making sense. I didn't think...

QUICK CUT - JACOB is pulled back, knife to his throat--

Helena twitches from the memory. It dawns on her:

HELENA (CONT'D)
Jacob. Tell me he's okay. He has
to be okay, right? Katherine.

Kate simply shakes her head, tears melting across her cheek.

KATE
There was nothing they could do.

HELENA
(breaking)
No. I'm so--

Helena reaches for Kate, but she pulls away.

HELENA (CONT'D)
Katherine, I didn't-

KATE
You should get some rest.

Kate pulls further away, turning her back and exiting into...

INT. GOTHAM GENERAL, HALLWAY - NIGHT (FLASHBACK)

Kate enters the hallway, battling the raw grief that bubbles over. Tears flood from her eyes and every barrier built to make her strong crumbles. She arrives at the elevator.

FINGERTIPS push at the operating buttons, angrily trying to speed up a process already in motion...

Kate notices the others in the hallway with her: a weeping family consoling each other, a groaning patient wheeled in on a gurney, doctors running to another room. Grief.

The doors finally open. Kate fills with relief, looking back-

Stood in the elevator, an apparent mirror: a wide-eyed Beth offers a cunning grin to her sister.

BETH
Hello, Katherine.

Kate tries to pull back, but Beth YANKS her into the elevator. As the DOORS CLOSE on them...

EXT. GOTHAM, OUTSKIRTS - NIGHT

Kate sits at the driver's wheel of the car, hands bound behind her back and legs tied together. She's in a haze.

A vehicle SLAMS against the rear. The car JERKS forward.

Kate rattles in her seat - as though she were rocked by a more forceful earthquake. She looks behind...

The parked vehicle from before is now in drive - a determined Brother Flay behind the wheel. He backs up, then SLAMS against the rear of her car once more.

Kate's car reaches the EDGE OF THE CLIFF--

KATE
Whoa- whoa, whoa, stop!

Kate slinks up in her seat and manages to face Flay through the REAR WINDOW. Desperate.

KATE (CONT'D)
If my sister meant so much to you,
and I'm the reason you can't be
together, don't you think I deserve
to suffer a *little* before you jump
right to killing me?

Kate's twisted and bound hands shuffle at the GLOVE COMPARTMENT behind her-- she OPENS it.

(CONTINUED)

CONTINUED:

BROTHER FLAY

I don't want to torture you,
Katherine. I want you dead.

Kate's hands find a sharp BLADE in the glove compartment.

Flay reverses the vehicle even further than before... a distance created that appears more lethal.

KATE

Come on, come on, come on.

Kate hacks at the rope that binds her hands.

Flay's vehicle SPEEDS UP and erupts into the back of Kate's car. Windows SHATTER from the impact.

Kate whips back into the bonnet. Her hands drop the knife.

The car tips off the edge, a little less than half-way, as it now simply DANGLES TOWARDS THE OCEAN...

Kate struggles at the front of the car. Fear sets in.

A car door opens and slams shut (O.S.)

An approaching Flay arrives at the rear of the car, peering in at a terrified Kate, writhing to free herself.

BROTHER FLAY

I wanted you to know - in these final moments when you're deep in the water with time washing away even faster than yourself - that I will be carving up the woman you love and there won't be a damn thing you can do to save her.

KATE

(breaking)

No.

Flay PUSHES at the dangling car. With all his might, the vehicle slips past the edge just enough to move on it's own.

In the car -- Kate feels the *tip*, and a gasp escapes her...

The car effortlessly descends off the edge, slinking down and out of sight to reveal a relieved Flay, alone and fulfilled.

BROTHER FLAY

Goodbye, doppelganger.

Brother Flay turns his back, and disappears inside his vehicle. The engine ignites, lights on, and the car drives off like *nothing ever happened here*...

INT. RESISTANCE BASE - NIGHT

A series of vans, trucks and other large vehicles pull up at the base. Armed men and women (in droves) surface -- a total infiltration underway. It's the TWO-FACE GANG.

Around the base, Resistance fighters take notice. Their heads pop up. Curiosity is quickly replaced with fear.

MACKENZIE BOCK (30s, Black, stoic and quick to lead) rushes to the front of the pack. He launches a case of SMOKE GRENADES forward that scatter and engulf the intruders.

BOCK

Fall back. Get to the armory- now!

Resistance fighters comply: they flee into the base...

Bock withdraws his HANDGUN and aims to the sky. He empties an entire clip - WARNING SHOTS that echo through the base.

Further in the base, the tent sheet opens. Sarah appears.

Racing past her, fleeing fighters move to the armory. Sarah pulls at Bock - the last officer in sight.

SARAH

What's happening?

BOCK

They're here, Commissioner. Dent's army found us and they're here.

Sarah's fear is immediately replaced with clarity.

SARAH

I thought we had more time.

BOCK

What?

Headhunter emerges from the shelter, a LOADED GUN in hand.

HEADHUNTER

Sorry, kid. Looks like this is the part where you surrender and turn everything over to my boss.

BOCK

The hell is he talking about?

SARAH

I'm sorry, Mackenzie. But this was the only way out.

Bock looks around as the SMOKE CLEARS and reveals the hundreds of armed men and women that storm the base.

(CONTINUED)

CONTINUED:

BOCK
They'll kill us.

SARAH
That wasn't the agreement.

BOCK
Agreement?

Sarah faces Bock - his superior confronting him--

SARAH
Tell the others to stand down. Let
them take whatever they want.

BOCK
I can't--

SARAH
You must. Or they will gun you
down and it won't just be weapons
that were lost here tonight.

BOCK
(hurt)
I believed in you.

SARAH
That's on you, kid. Not me.

Bock pulls free from Sarah - a changed man. He disappears
towards the armory, with every intent to follow those orders.

Headhunter notices the disappointment on Sarah's face.

HEADHUNTER
Damn. You're colder than I
thought. I'm impressed.

SARAH
Can we just get this over with?

HEADHUNTER
Of course.

Headhunter pulls Sarah in towards him, and presses the gun to
her head. He holds her out towards the army of GANG MEMBERS
that flood into the base. *Was this part of the plan?*

OFF a terrified Sarah, offered up to the enemy...

INT. GOTHAM GENERAL - NIGHT

Gordon is crippled at the sight of Vicki. He stands frozen
in the silence of words he can't find to express himself.

(CONTINUED)

CONTINUED:

VICKI

I know this is a lot but - are you going to *say* anything, or...

(off Gordon)

I mean feel free to take your time and everything. No rush.

(beat)

I mean, there kind of *is* a rush because I don't know how long I have before they figure out I'm here but like on a *supportive* basis, I'm here and I understand.

GORDON

You're dead. You died.

VICKI

Well, technically, yes, but--

GORDON

I was at your funeral. I mourned.

VICKI

That's really kind of you, but--

GORDON

How is this possible?

VICKI

I don't know how to explain it because I'm not even sure myself.

Vicki deflates, and leans against the wall. It's clear that this could take a lot longer than she had hoped...

VICKI (CONT'D)

I was at peace - whatever that meant. Calm?

(beat)

But then something tore me out of it - a feeling that something was wrong. I saw my body but it was like there was nothing in it, you know? It was empty.

(long pause)

Next thing I knew I was surrounded in a fire with green flames by others who were just roaming around me, clawing, desperate to get out. I couldn't figure out why until I saw them - well, saw him.

GORDON

Who?

(CONTINUED)

CONTINUED: (2)

VICKI

Dusan Al Ghul and his family. They were trying to use my body as a vessel to bring his sister back.

(beat)

I've been pretending... this whole time... that it worked - that I'm her. But I don't know how long I can keep it up. I need your help.

GORDON

But you're already out - you're here. We can protect you.

VICKI

No.

INT. TEMPLE - NIGHT

VICKI sits cross-legged on the floor, hands sprawled out onto her knees, in a circle laced with herbs.

VICKI (V.O.)

I'm in the middle of nowhere, in some temple, using a bunch of herbs and spices to project myself here with you -- to get me out of there.

INT. GOTHAM GENERAL - NIGHT

A wave of disappointment crashes into Gordon. The idea of having Vicki back somehow feels so far away now...

VICKI

Sorry. It's kind of why I haven't attack-hugged you yet. Not sure if that zaps me back to reality.

GORDON

We need to tell Bruce. He'll know exactly what to do.

VICKI

No, Jim--

GORDON

He can save you.

Vicki eases off the wall and approaches Gordon.

VICKI

The only reason they brought me back was to hurt him. I can't be a part of that - I refuse.

GORDON

Vicki, you're the love of his life--

(CONTINUED)

CONTINUED:

VICKI

I don't even know how *permanent* this is -- to come back into his life just to be ripped out of it again... it would destroy him.

(beat)

Promise me you won't tell him.

A beat. Gordon ponders if it's a promise he can make...

GORDON

Fine. But if you need our help, I've got to tell him *something*.

VICKI

Dusan is preparing a ritual to bring back Ra's Al Ghul. With the whole family back, they can anoint Damian as the Demon. They think he's the one to fulfill that prophecy. The one who will rise--

GORDON

When the rest will fall. Hush.

VICKI

It's their last attempt to finish what they started.

GORDON

I'm not sure if you noticed but we're kind of trapped in the city right now. I don't know if--

Gordon's phone rings. He pulls away to answer it.

GORDON (CONT'D)

Bruce? Is everything okay?

INT. RESISTANCE BASE - NIGHT

The resistance base has been wiped clean of it's armory, with a scattered group of people who look lost and scared.

Batman turns from them, and accesses his ear-piece:

THE BATMAN

We've got a problem at the camp.

A disappointed Bock crosses his arms - as if the definition of 'problem' was the biggest understatement...

INT. GOTHAM GENERAL - NIGHT

Gordon, phone to ear, grows confused. Vicki watches on.

(CONTINUED)

CONTINUED:

GORDON

Okay. What is it?

INTERCUT: THE BATMAN and GORDON on the phone--

THE BATMAN

The Two-Face Gang were here. They took everything. All the weapons are gone, and so are our supplies.

GORDON

Oh my god. Is anyone hurt? Is--

THE BATMAN

Everyone is fine, except...

GORDON

No. Don't say it.

THE BATMAN

Sarah told everyone to surrender and hand over everything in exchange for their lives.

GORDON

She wouldn't do that. She would have fought. She wouldn't--

THE BATMAN

She's gone, Jim. They took her when they broke Wendell out.

The world spirals around Gordon -- everything collapsing around him -- and he turns to see that he is alone (VICKI has disappeared back to the temple). Another gut-punch.

THE BATMAN (CONT'D)

Jim? Are you still there?

GORDON

Yeah.

THE BATMAN

We're going to find her and bring her home. I promise.

OFF Gordon struggling with the reality of his situation...

INT. TEMPLE - NIGHT

A line in the circle around Vicki is severed. Her eyes open and she takes in her new surroundings. *She's back here.*

A shadow casts over her - another presence in the room...

Vicki looks up at them and her fearful demeanor is quickly replaced with a look of forced confidence.

(CONTINUED)

CONTINUED:

BATGIRL (PRELAP)
Where is she?

EXT. GOTHAM, OUTSKIRTS - NIGHT

A parked motorbike on the familiar spot. Batgirl arrives at the empty location, eyes scanning for any sign of life.

BATGIRL
Tell me I didn't make it all this
way to find her tracer in the grass
like a needle in a haystack.

INTERCUT WITH: BATGIRL and CHLOE over comms--

CHLOE
Huh. That's weird...

BATGIRL
Talk to me, Chloe.

CHLOE
Her coordinates just bumped off the
map. It's saying she's...
(realising)
She's in the water.

Batgirl eases over the edge, peering down...

In the water, a SINKING CAR lowers into the ocean -- the top barely visible under the surrounding waters.

OFF Batgirl's worst fears coming to life...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Bruce (geared up, mask off) enters and immediately tenses at the sight of Gordon, hunched over the computer.

BRUCE

Jim? I'm glad you're here.

GORDON

Where else would I be?

Bruce looks over Gordon's shoulder to see the monitors:

SECURITY FOOTAGE plays on the screen of the *Resistance Base* where Sarah and Headhunter are loaded into the back of a large truck and taken from the camp.

BRUCE

I already sourced the footage on my way over here. We lose sight of the truck three minutes in.

GORDON

I tried running the plates, but-

BRUCE

Yeah, I got nothing either.

Gordon SLAMS his fists on the desk.

GORDON

I can't lose her.

Bruce latches onto his friend, and pulls him in.

BRUCE

Hey. We're not losing Sarah. This war has me uncertain of a lot of things, but that I know.

(off Gordon)

Is there any reason why she'd surrender to Dent?

GORDON

No. Even with the opportunity to save lives, she'd have known how dangerous it would be handing those weapons over to--

A beat. Gordon is hit with a sudden revelation. He rushes back to the computer and starts ferociously TYPING.

(CONTINUED)

CONTINUED:

BRUCE

What is it?

GORDON

She called me. She said Wendell was a bust - that he didn't have anything that could help, but that she had an idea. Something that I wouldn't like and *god knows* I hate whatever this plan is.

On the monitor - a MAP surfaces with a BLINKING GREEN LIGHT that appears to move through the streets of Gotham.

GORDON (CONT'D)

Sarah installed tracers on the weapons on the off-chance Dent's gang got their hands on them.

BRUCE

(realising)

Sarah sacrificed herself so she could take us right to Dent.

A shared look of hope between Bruce and Gordon.

GORDON

This war is going to end tonight.

CRANE DOWN into the ground -- in an ABYSS OF BLACK...

INT. SUNKEN CAR - NIGHT

Water fills a SUNKEN CAR in the ocean --

Struggling in the front seat, a bound Kate writhes in her ropes. She wriggles onto her stomach, facing the broken rear window as an avenue of escape.

Legs aimlessly kick - a movement propelling Kate forward...

Kate swims into the backseat and TWISTS around so that her bound hands face the shattered rear window.

The ROPES wrap around a shard of glass, and HACK AT IT.

Fear fills Kate's eyes - it's not quick enough - and the realisation that this could be the end sets in...

INT. UNDERGROUND - NIGHT (FLASHBACK)

A room of darkness. Kate sits against the wall with her hands tied behind her back - to a PIPE. She takes in her surroundings, as though she had just woken up...

BETH (O.S.)

Sorry about the view, sis.

(CONTINUED)

CONTINUED:

Footsteps scatter in. A blade-wielding BETH enters.

BETH (CONT'D)

I just thought for the purpose of this - it made sense to keep *some* level of authenticity.

KATE

What are you talking about?

Beth brushes her hands through Kate's hair. She flinches.

BETH

You know... waking up under a pile of dead bodies searching for you and Dad wasn't the worst of it. It wasn't even removing the bag from Mum's head to see that they slit her throat and let her bleed to death. No. It was waiting for you and Dad to come and rescue me.

Beth SLASHES a large chunk of hair from Kate--

BETH (CONT'D)

Finding Daddy the way I found Mummy was only phase one, *Katherine*.

KATE

We thought that you were dead! We were told that you were dead!

Beth lunges at Kate, squeezing her face into itself.

BETH

(erupting)

Does it look like I'm dead to you?!

Beth caresses Kate's *unharmed* face with the blade - a canvas ready to be painted... but not yet. She pulls back, rises to a stance and paces the room -- deep in memory:

BETH (CONT'D)

I was a little girl locked away in a tiny box with dreams of our father swooping in and saving me.

Kate squirms her fingers into her back pocket and loosely grabs hold of her phone. She looks back and forth between it and her sister - scrolling through 'CONTACTS' to find 'WIFE.'

BETH (CONT'D)

The longer I suffered in the dark, the more I felt those dreams evolve into something else.

The phone screen reads 'CALLING WIFE' and slips behind Kate--

INT. GOTHAM GENERAL, HELENA'S ROOM - NIGHT (FLASHBACK)

Helena sits up in her hospital bed and answers her phone:

HELENA
Hey, I was hoping you'd call me
back. Listen--

A faint voice seeps through over the phone:

BETH (O.S.)
It was a desire. A craving.

HELENA
Katherine?

Helena shifts, realising she's listening to *someone else*—

INT. UNDERGROUND - NIGHT (FLASHBACK)

Kate keeps a close watch of her phone and a pacing Beth.

BETH
My dreams became about making
people suffer the way I suffered.
To take what was taken from me.
You know, I can't even hear my own
name without wanting to scream.

KATE
I can't imagine what you went
through. But you're free now and
you don't have to do any of this.

Beth darts a jealous glare towards Kate. She tenses.

BETH
Oh, you won't have to imagine,
sweet Katherine.

Beth narrows in on Kate - slow, cautious steps towards her...

BETH (CONT'D)
You're going to know exactly what I
went through because it's about to
become part of your story, too.

Beth stops. She notices the phone beside Kate lit up with
the minutes it's been on CALL. She sneers.

BETH (CONT'D)
Looks like I'm going to have to
give you the cliff-notes version.

A HEEL slams into the phone screen and it SHATTERS.

(CONTINUED)

CONTINUED:

KATE
(realising)
No.

Beth pounces at Kate, and off her VIOLENT SCREAM--

INT. GOTHAM GENERAL, HELENA'S ROOM - NIGHT (FLASHBACK)

Helena lowers the phone - it's disconnected. A deep fear sinks in, and she immediately calls 'BRUCE' on the phone:

HELENA
Bruce. Thank god. Katherine's in
trouble. I need you to send me her
location. Now.

OFF the desperation in Helena's voice...

KATE (PRELAP)
I was hoping you'd show up.

INT. CAR - NIGHT

Emerged underwater, a defeated Kate sits in the backseat with a delirious look on her face. Beside her, a glowing Helena sits with a BRIGHT LIGHT burning in their reunited presence.

HELENA
Didn't think I'd let you go through
this alone now, did you?

KATE
What is it with bad guys trying to
drown me? Do they *know* I hate the
water or am I just unlucky?

HELENA
I don't think I'm qualified to
comment on someone's luck.

Kate chuckles -- bubbles rippling through the water...

KATE
I've missed you so much.

GLOVED HANDS rip through the rear of the vehicle and cling to a startled Kate -- she's PULLED OUT.

The bright light consumes the screen - a COMPLETE WHITE OUT.

EXT. GOTHAM, OUTSKIRTS - NIGHT

A pale Kate is lowered onto the dirt. She COUGHS- water spurts out of her breath and she gasps for new life.

Hunched over her, Batgirl rips her mask off to reveal HELENA-

(CONTINUED)

CONTINUED:

Kate sinks back. It takes her a moment to understand what's happening - *is this real?* She can't figure it out.

KATE

Am I - am I dead?

Helena deflates with relief, then a chuckle.

HELENA

No. You are *very much* alive.

KATE

Which means... you... you're--

A SERIES OF FLASHES:

- Brother Flay SLAMS Kate against the car.
- Hands and legs are tied with rope.
- The car door SLAMS SHUT beside Kate, waking her up.

BROTHER FLAY

I will be carving up the woman that
you love.

The harsh memory ignites inside Kate. She JOLTS up.

KATE

He's going after Renee. We have to
stop him before he gets to her.

Helena shifts to the unexpected outburst, then dissolves her feelings. It's back to business. The two RISE from the ground in pursuit of her MOTORBIKE.

EXT. GOTHAM CITY, STREETS - NIGHT

A large TRUCK steadies along the road.

From behind, a car surfaces on the road in pursuit. At the wheel sits Gordon, eyes fixed on the truck ahead.

A motor revs. Beside him, Batman surfaces on a MOTORBIKE.

THE BATMAN

I'm going in. Stay behind.

Batman SPEEDS up to the side of the vehicle.

The TRUCK DRIVER examines the mirror -- they spot the masked vigilante in pursuit. He SPINS the wheel.

A path narrows. Batman edges onto the street...

Gordon SWERVES to the exterior of the truck, and aims out his gun. He empties a clip.

(CONTINUED)

CONTINUED:

A BACK WHEEL ERUPTS from the bullets. The truck swerves out.

Batman returns on the road. He steadies his GRAPPLE GUN and fires a line-- LIFTING him from the truck. He lands on it.

The truck window SHATTERS--

Batman unlocks the door, rips it open, and PULLS at the driver. He SLAMS his head against the wheel, then yanks him out of the vehicle.

The driver SCRAPES against the road, and howls from the pain.

Gordon double-takes the horrifying moment. Distracted, he almost misses the truck STOPPING. He slams the brakes--

The car swerves to a stop beside the truck.

Batman drops down from a line that cuts, and approaches the large CONTAINER of the truck. He withdraws EXPLOSIVE GEL and quickly paints the lock. Steps back, and BOOM!

The doors unlock. Batman slides it open. He deflates.

GORDON (O.S.)

Is she there? Did you--

Gordon surfaces beside Batman. His face drops.

INSIDE THE CONTAINER -- a truck full of WEAPONS (mostly GUNS), and ammunition. No sign of life.

THE BATMAN

They must have moved her on a different transport.

GORDON

Son of a bitch!

Gordon BASHES his hands against the container doors.

THE BATMAN

I'm sorry, Jim. I'm so sorry.

Gordon PULLS the door down in frustration. It SLAMS SHUT.

INT. UNDERGROUND - NIGHT (FLASHBACK)

A SLIDING WALL peels open to unveil a weak Helena in a hospital gown. She stumbles through, gun-in-hand, and enters into the tunnels. A muffled whimper grabs her. Turns.

Dangling off the ceiling from her hands, a tortured Kate writhes with her mouth taped over.

HELENA

Katherine!

(CONTINUED)

CONTINUED:

Helena rushes to Kate and catches her body. She maneuvers her tied hands off the LARGE HOOK in the ceiling, bringing her to the surface. They collapse to the ground.

HELENA (CONT'D)

Oh my god. Are you okay? Are you hurt? Did Beth do this to you?

Helena rips the tape off Kate's face, then tugs at her ropes.

KATE

She left me here to die. I didn't--

A MUFFLED SCREAM reverberates through the room.

Helena looks to find the source of it, and Kate POUNCES at her (it's clearly BETH). Hands straddled around her throat, Helena writhes under the attack. Choking.

BETH

How many times are you going to fall for the same trick?

Helena wriggles out to land a KICK but Beth barely moves, then digs her knee into Helena's KNIFE WOUND. She howls.

BETH (CONT'D)

This doesn't concern you. This is a family matter - something between me and my sister.

The wooden cupboard behind them SHATTERS--

Kate smashes out and tackles Beth into the ground.

Helena rolls up to her knees and clutches her re-opened wound. Blood paints the ground as she crawls for the GUN.

KATE (O.S.)

Wait, wait, wait!

Beth peels Kate up and holds a knife to her throat.

BETH

I thought you'd want to know what happened to me - what I've had to endure all those years while you've been playing socialite with the elites of Gotham, but you really don't give a damn, do you?

Helena grips the gun, pulls it in. Turns.

KATE

Beth, no. I care. I do.

(CONTINUED)

BETH

It wasn't just Daddy that left me,
it was you. You never looked back.

KATE

No.

BETH

That's why you should join him.

KATE

(erupting)

No!

BANG! The FLASH of a gunshot--

Blood SPLATTERS across Kate's face, and she is crippled with trauma. Her eyes glue open, unable to close or blink.

Helena's hands tremble, lowering the SMOKING GUN.

Kate watches as her sister slumps in front of her, then her eyes gradually ease to find a paralysed Helena...

INT. RENEE'S APARTMENT, BEDROOM - NIGHT

Renee stands over an OPEN BAG with belongings spread out across the bed. She buries clothes inside, then scrapes her hands against a FRAMED PHOTOGRAPH. She pulls it in:

It's a PHOTO of a younger Kate and Renee with drinks in their hands and wasted glares on their smiling faces.

A loud KNOCK echoes in the BG.

Renee twists to the noise - a hint of confusion. She zips up her bag, and heads out of the room.

INT. RENEE'S APARTMENT, ENTRANCE - NIGHT

Renee turns into the hallway, and approaches the front-entrance door. She unlocks, then OPENS--

A HAND tears through and grips her throat. Renee chokes.

Stood in front of her, a menacing Brother Flay clenches his choke-hold tighter. He smiles with impure thoughts...

The PHOTOGRAPH drops from her hands. It SHATTERS.

OFF the cracked image of a young Kate and Renee...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. GCPD, OFFICES - NIGHT (FLASHBACK)

A traumatised Kate sits by an office desk at the station, blanket over her shoulders. A detective enters - it's Renee, occupying a seat at her desk. She works the computer.

RENEE

I've just finished gathering intel on your sister's case. She fits the profile of another case we've been working on here in--

Kate immediately notices the familiar face. Perks up.

KATE

Renee? Renee Montoya?

Renee takes a moment to look at the person she's talking to and notices it's Kate. She has her full attention.

RENEE

Oh, wow. I should have known by the last name. I'm so--

KATE

I didn't know you were back in Gotham. How have you been?

RENEE

Good. Sober, if that's what you...
(beat)
God, I've missed you. It's been *what* - thirteen years?

KATE

I think maybe fourteen.

The two seem to be lost in awe of each other and their past.

KATE (CONT'D)

But I'm sorry - you were telling me about my sister?

RENEE

Yes. Right, well - I have reason to believe she was operating in the city under a different alias for quite some time. You see...

Renee pulls out a LARGE MANILA FOLDER and drops it on the table in front of Kate. It's labelled 'Religion of Crime.'

(CONTINUED)

CONTINUED:

RENEE (CONT'D)

There's been a cabal of criminals operating under the guidance of these unique scriptures - this bible - and we've had loose descriptions of a leader known only as 'Alice.' Based on what we already know, I have reason to believe she was your sister.

Kate flips through the folder:

PHOTOGRAPHS depict Beth (as ALICE), and other members of the Religion of Crime (such as SISTER SHARD and BROTHER FLAY).

KATE

I don't know what any of this means. I didn't even know she was alive until today. I'm sorry.

Kate pushes the folder back to Renee.

RENEE

No. No, that's okay. I probably shouldn't be showing you any of this anyway, but...

(long pause)

I just thought you should know that this isn't something that is going to be swept under the rug and left in the past. This case - it's the whole reason I'm back in this city. I won't stop until I solve it. And I'm happy to share any of our findings with you along the way.

Kate suddenly feels a sense of comfort she hasn't in a long time. She musters a grateful smile.

KATE

Thank you.

Renee places her hand on Kate's -- warm fingertips tracing just by an ENGAGEMENT and WEDDING RING. Familiar.

RENEE

You're more than welcome.

Kate lingers on the touch for a beat, then looks up to find the smoldering eyes staring back at her from Renee.

CRANE BACK to the opened manila folder on the desk...

OFF an image of our current threat, BROTHER FLAY--

INT. RENEE'S APARTMENT - NIGHT

Slumped on the floor sits Brother Flay, head eased onto his shoulder with THREE BULLET WOUNDS in his chest.

RENEE (O.S.)
It's finally over.

Batgirl turns to find a struggling Renee, clenching a fatal stab-wound as she's cradled in Kate's arms. Teary-eyed.

RENEE (CONT'D)
Wasn't sure... I'd actually get the chance to - to find them all, you know? And to stop them.

KATE
You did great.

Renee is brought to a comforted smile.

RENEE
Would you look at that, huh? I can finally say "case closed."

Renee removes her hand to see it DRENCHED IN BLOOD. It dawns on her that *this is the end...*

KATE
(breaking)
Renee...

RENEE
No. No, don't cry. Please.
(struggling)
I did everything... that I came here to do. And *then* some.

Renee and Kate find that same deep, lingering glance...

RENEE (CONT'D)
I'm so happy I found you again. I wish things could have been different but I'm glad... that you found... the love you--

Renee's breath escapes her, and she eases back *into slumber*.

Kate sinks over her fallen lover, crumbling in the heavy loss that now weighs her down.

A somber Batgirl watches from a distance. Empathetic grief.

OFF Kate, cradling an unresponsive Renee as she WEEPS--

INT. RESISTANCE BASE - NIGHT

Gordon taps the large truck as a RESISTANCE FIGHTER drives it towards the armory. A curious BOCK appears in its absence.

BOCK

I'm sorry the Commissioner wasn't with the weapons, but this is still a victory worth acknowledging. The last thing Dent needs is *more* guns.

GORDON

I'm aware.

Bock notices that stand-off behavior. He offers a nod, then turns to leave. Gordon stops him.

GORDON (CONT'D)

Hey. I appreciate everything you've done today. We lost our leader and you stepped up when they needed one. Don't think it didn't go unnoticed.

BOCK

Just doing my part - that's all.

GORDON

After what happened here today, they trust you to keep leading them. I want you to know that I won't get in the way of that.

A nod of acknowledgement, and Bock parts ways. A leader.

Gordon turns around to find an approaching Batman.

THE BATMAN

I don't know how you do it, Jim.

GORDON

I learn from the best.

THE BATMAN

Unlike your friend here, we don't have the luxury of celebrating the small victories. Finding Sarah and Lucius are our main priorities now.

GORDON

Agreed.

(remembering)

Except, that's not entirely true.

THE BATMAN

What is it?

(CONTINUED)

CONTINUED:

GORDON

I can't tell you how I know this,
as much as kills me to keep things
from you, but... Dusan is back and
he's trying to resurrect Ra's Al
Ghul for some ritual that involves
your boy. Damian.

THE BATMAN

And you can't tell me how you know?

GORDON

I wish I could.

A beat. Batman moves to withdraw. Gordon reaches for him.

GORDON (CONT'D)

Hey.

THE BATMAN

I'm fine. I'm just - I'm beginning
to think I can't do this on my own
anymore after all.

A shared acknowledgement between the two, and Batman moves
for his bike. He mounts it and drives off.

INT. CITY HALL, MAYOR'S OFFICE - NIGHT

Oliver sits at his desk with a FRAMED PHOTOGRAPH in his
hands: a picture of a happy Oliver, Chloe and Archer. A
sudden KNOCK sounds in the room, and he JOLTS UP--

At the door enters Joanna. She carries a folder in her hand.

OLIVER

Jo, you're back. That was fast.

JOANNA

When the Mayor of Star City asks
you to do something, it kind of
gets added to the top of the
priority list. Here.

Joanna offers the folder to Oliver. He reads through it.

JOANNA (CONT'D)

I pulled every file on *Thomas Bolt*
that I could find. It wasn't too
difficult to declassify them when
he's a very loose connection to why
they were classified in the first
place. He's linked to a few former
officers whose names pose a threat
to national security should they
get out to the public.

(CONTINUED)

CONTINUED:

OLIVER

Wait a second. This says he was married to a *Harrison Much*, another officer. I know that name...

QUICK CUT - GREEN ARROW fires an ARROW back towards an officer (HARRISON MUCH)... it TICKS... then EXPLODES.

JOANNA

He was the police officer that-

OLIVER

I killed him.

QUICK CUT - Smoke clears on a deceased and burnt Harrison.

JOANNA

Of course the *name* is familiar when you realise Harrison is the brother of Victoria Much, also known as--

OLIVER

Steelclaw.

QUICK CUT - VICTORIA is dragged away by the police.

JOANNA

Who was recently found dead in an alleyway with an arrow they alleged came from Speedy. From Mia.

QUICK CUT - VICTORIA lies in an alley with a YELLOW ARROW buried deep inside her unmoving body.

JOANNA (CONT'D)

He set her up hoping that she would give up your name in exchange for saving her own life.

QUICK CUT - MIA sits in an interrogation room, cuffed.

JOANNA (CONT'D)

If that doesn't work, he's got photographs of your kid with Mia, operating out of the *Quiver*.

Oliver starts pacing the room, riddled with panic.

JOANNA (CONT'D)

Oliver, this man has been plotting his revenge against you from the day his husband died. He killed his own sister-in-law to see it through. He won't stop until your name in this city is just as tarnished as the Green Arrow's.

(CONTINUED)

OLIVER

God. Everything comes back to that damn night.

QUICK CUT - GREEN ARROW twists PROMETHEUS around to face him, then buries an ARROW deep into his chest. CAMERAS FLASH.

OLIVER (CONT'D)

It's the one thing I can't take back. I wish I could.

JOANNA

I know you carry the weight of what happened that night, but this is different. You aren't responsible for how Thomas Bolt chose to channel his grief.

OLIVER

How can you say that when you know damn well I'd do the same thing to anyone that would hurt Chloe?

The truth silences them for a beat.

JOANNA

Maybe so. But right now, this is about more than you. It's about saving Mia and your son, too.

OLIVER

This whole thing exists because of secrets and lies.

JOANNA

Oliver.

OLIVER

Maybe he's right, Jo.

JOANNA

What does that mean?

OLIVER

Maybe the only way to end all of this is for the truth to come out.

OFF the ominous conclusion that Oliver has reached...

INT. KANE APARTMENT, BEDROOM - NIGHT (FLASHBACK)

Kate and Helena lay opposite each other in bed. Their eyes are both glued to the ceiling. Blank stares.

A HAND slowly reaches for another, but they SLINK AWAY--

Kate rolls over, her back now against Helena.

(CONTINUED)

CONTINUED:

Helena observes the hand rejected, and the WEDDING RING on her finger - has this destroyed their marriage?

A beat. Kate pulls herself out of bed. She exits, into--

INT. KANE APARTMENT, BATHROOM - NIGHT (FLASHBACK)

Kate closes the door behind her, then pursues the sink. She hesitantly looks up to face her REFLECTION in the mirror:

A startling image of BETH glaring back at her.

Kate twirls the *cut-hair* in her finger-tips -- where Beth had taken a knife and cut. More hair PULLS OUT.

A deep breath. Kate opens the cabinet drawer, and withdraws clippers. She SHAVES HER HEAD.

RED LOCKS fall to the floor like rain washing away the past.

Kate meets her reflection in the mirror - an unrecognisable woman staring back at her. A blank state.

A visual transformation from "Katherine" to Kate...

INT. RESISTANCE BASE, MEDICAL ROOM - NIGHT

Kate stands over the body of Renee Montoya -- now laid on a bed in a medical-room. She combs her fingers through her hair, with a hopeful smile on her face.

The tent parts. Kate turns to see Helena enter the room.

HELENA

Sorry, I didn't mean to scare you.

(beat)

How is she holding up?

KATE

She's breathing. The few medical experts we have here believe she's in a coma but that she might pull through. She's a tough broad.

(beat)

Thank you for bringing her here. I was too much of a wreck to even think properly.

HELENA

It's fine.

An uncomfortable silence sits between them.

HELENA (CONT'D)

I'll leave you two alone.

Helena turns away, and exits the room...

INT. RESISTANCE BASE - NIGHT

Kate erupts out of the doors in pursuit of Helena.

KATE
Helena! Wait.

Helena stops in her tracks, but can't seem to look back...

KATE (CONT'D)
I tore up the papers. The divorce
papers -- I ripped them up.

Helena turns back - tears in her eyes - to face Kate.

KATE (CONT'D)
Everything that's happened between
us in the past nine months - it's
all because of me.

HELENA
No, that's not--

KATE
I thought we were ruined - I was
ruined. Spoiled.
(breaking)
You couldn't seem to look at me
without seeing her and I couldn't
touch you without you pulling away
from me. I thought I disgusted
you. I thought we had become mere
reminders of the worst night of our
lives, and I *hated* that for us.

HELENA
We just needed time.

KATE
I know that now. But I was too
wrapped up in grief to see that you
were grieving too -- this happened
to you, too. And we didn't need a
divorce, we needed space and time.

HELENA
I should have given that to you
instead of acting like you were
pushing me away.

KATE
I *was* pushing, but I didn't mean
it. I didn't want you gone, I love
you. God, I love you more than
anything else in this world. And
when you called me on the night of
the prison raid, I just--

(CONTINUED)

CONTINUED:

Kate's wall collapses - she's a blubbering mess of grief...

HELENA

Hey. It's okay, now. I'm fine,
I'm here, okay?

KATE

I thought you died... all alone
thinking I stopped loving you, and
that I'd never get the chance to
fix this. Fix us.

Kate brushes Helena's hair back behind her ear, then matches
her same passion -- she MOVES TO KISS. Helena pulls back.

HELENA

Wait. Renee.

KATE

It's over between us.

HELENA

But I thought...

Helena is puzzled, her heart suddenly opening back up...

HELENA (CONT'D)

Why?

KATE

Because I'm married.

A smile stitches across Helena's lips, which is soon replaced
with a PASSIONATE KISS from Kate. The wives reunited.

INT. CLOCKTOWER - NIGHT

Chloe types on the computer interface: she 'logs out' and the
screen fades to black, with the WATCHTOWER LOGO orbiting in
front of her. She stands, and heads for the elevator.

The elevator doors open to unveil Bruce. A stand-off.

CHLOE

Bruce? Didn't expect to see you
here at *enemy headquarters*.

BRUCE

I made a mistake.

Chloe's demeanor shifts -- she can see he is in pain...

BRUCE (CONT'D)

I know you're going to relish in me
saying this but - you were right.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

BRUCE (CONT'D)

I haven't processed Alfred's death properly, or Dick's, or Julie's, or anyone I've lost since putting this place into No-Mans-Land. Hell, one could argue even *before* that.

A beat. Chloe loosens at the sight of Bruce opening up...

BRUCE (CONT'D)

I thought this might end with Dent, and I've been able to stop men like him for years without your help, so letting you go - pushing you away - it wasn't hard.

CHLOE

Well, that's nice to hear.

BRUCE

What I'm trying to say is this is different. I don't think this ends with Dent or his army. And people I care about keep getting ripped out of my life - the same people who helped me get this far in the first place. It's hard to admit but I don't think I can do this on my own. I *haven't* all these years, even when you weren't here.

Bruce composes himself, fighting away his fear and ego.

BRUCE (CONT'D)

I need you, Chloe.

CHLOE

I never left you, Bruce. I know that doesn't make sense given the whole *physically leaving* part but what I mean is -- I'm *always* here for you. Even if it's not a result of my own free will.

The two share a moment of a levity - a small chuckle.

BRUCE

There's so much I need to tell you, so much you don't know, and if you're willing, I would love it if we could save this city together.

A smile stitches across Chloe's face...

CHLOE

The Batman and the Watchtower, huh?

(CONTINUED)

WATCHTOWER, 'Doppelganger'

57.

CONTINUED: (2)

Chloe extends her hand out to Bruce. He studies the gesture for a beat, then takes it -- a HANDSHAKE.

CHLOE (CONT'D)

Just like old times.

OFF the two reunited and facing the war together...

WATCHTOWER

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

INT. DENT'S HIDEOUT - NIGHT

A TRUCK CONTAINER is ripped open --

Inside, a man and a woman stand with their hands tied behind their backs and a BAG PLACED OVER THEIR HEADS. They are pushed out of the vehicle, and hit the cement hard.

The man's bag falls off. It's HEADHUNTER. He looks up to see the familiar man in front of him:

HEADHUNTER

Harvey?

Stood before him is HARVEY DENT (in suit-and-tie with half his face somehow more decayed from burns) with a posse of TWO ARMED GUARDS beside him. He approaches.

DENT

I was under the impression that my instructions were very clear.

HEADHUNTER

Couldn't have been clearer, boss.
However--

Dent STRIKES a powerful punch across Headhunter's jaw-- BLOOD SPLATTERS across the pavement. Dent wipes down his KNUCKLES.

DENT

You made a reckless last minute decision that could have cost us *everything*, and for what?

Dent's focus shifts to the BAGGED WOMAN.

DENT (CONT'D)

This woman?

Dent rips the bag off the woman's head to reveal SARAH. It immediately dawns on him that *she's COMMISSIONER OF THE GCPD*.

DENT (CONT'D)

Oh, you have *got* to be kidding me.

Dent pulls a gun from his pocket, and fires:

A SERIES OF GUNSHOTS -- the TRUCK DRIVER drops, the TWO GUARDS are thrown back. All instantly killed.

Dent turns the gun in on Headhunter who shuffles back.

(CONTINUED)

CONTINUED:

DENT (CONT'D)

I had such high hopes for you.

Dent pulls on the trigger- *BANG!*

Sarah shrieks, looking away at the THUD of Headhunter's body collapsing beside her. Dead. Panic sets in.

Dent pulls away. Runs his fingers through his hair.

DENT (CONT'D)

This wasn't part of the plan!

Dent KICKS into one of his slain guards in frustration. He stops. Collects himself, then faces Sarah.

Out of his SHIRT POCKET he pulls out a DOUBLE-SIDED COIN:

The COIN twirls in his fingertips -- one side is MARRED, the other side is perfectly fine. Just like him.

DENT (CONT'D)

Their fates were already sealed the moment they agreed to work with me, but you -- your fate is yet to be decided, yet to be clear.

Dent FLIPS the coin. It lands in his hand, he turns it over onto the back of his hand, then takes a SMALL PEAK.

A petrified Sarah awaits her destiny...

A widening grin stitches across Dent's face, and he approaches Sarah. He leans down, grabs her chin, and lifts her head up to align her vision with his. Cunning.

DENT (CONT'D)

You've made a terrible mistake coming here.

OFF the fear burning from behind Sarah's eyes...

CUT TO BLACK.

END OF EPISODE