

# WATCHTOWER

5.07 | "Guidance"

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

Based on characters from  
DC Comics

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

MAIN CAST

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

SPECIAL GUEST CAST

LANA LANG .....	Kristin Kreuk
TALIA AL GHUL .....	Stana Katic

GUEST CAST

ALFRED PENNYWORTH .....	Michael Caine
AMANDA WALLER .....	Pam Grier
BLACK SPIDER .....	Ian Anthony Dale
LONNIE MACHIN .....	Cameron Monaghan
DAMIAN WAYNE .....	Asa Butterfield
DICK GRAYSON .....	Patrick J. Adams
KITRINA 'KITTY' FALCONE .....	Chloe Grace Moretz
THE PENGUIN .....	Toby Jones
SARAH ESSEN .....	Vera Farmiga
VERONICA VALE .....	Jeri Ryan
ZACHARY GATE .....	Steven Yeun

TEASER

FADE IN:

INT. TEMPLE - DAY

A single flame FLICKERS.

CRANE OUT to find the makings of a man meditating in front of the trembling flame. He's surrounded by a CIRCLE OF CANDLES.

Each flame SPARKS -- then fades into a puff of smoke.

The room suddenly ignites with light to reveal the large, spacious temple room. The man rises. Turns.

It's BRUCE WAYNE. He studies his surroundings.

Doors swing open behind him. A flood of HOODED ASSASSINS pour in, swords drawn.

Bruce faces the onslaught. He was expecting them.

Hands push through the crowd of assassins. A woman erupting through. She breaks to the surface. It's TALIA AL GHUL, deflating with nostalgia and love.

TALIA

Bruce. It's really you.

Bruce gestures at himself.

BRUCE

In the flesh... so to speak.

Talia dismisses the league with an all-knowing look, and they leave. She returns to Bruce.

TALIA

I was under the impression your previous visit was your last.

BRUCE

Don't be silly. He made his choice, and I respect it. Considering what's become of my city, it was probably for the best.

Talia reads Bruce like a book. Studies him.

TALIA

Something's happened.

BRUCE

Yeah. Gotham's been--

(CONTINUED)

CONTINUED:

TALIA

I'm not talking about Gotham. I'm talking about... you.

Bruce grows exposed - *how can she tell?*

TALIA (CONT'D)

I'll admit that when it comes to the emotions of mankind, I can often be oblivious. But I've worn grief for centuries and I know how far deep into our bones it can spread. I can see it on you, Bruce. You're drenched in it.

Bruce clenches his jaw. Refuses to break.

But suddenly Talia is right in front of him - a familiarity that lures him in. The two crash into an embrace. No words needed. Just a comforting hug to null the pain...

CRANE DOWN into the ground below... into black.

INT. BATCAVE - NIGHT (FLASHBACK)

CRANE DOWN the cave walls to find BRUCE and ALFRED in front of a monitor that displays ARGUS AGENTS circling the perimeter of the WAYNE MANSION.

ALFRED

I don't suppose Waller mentioned a surprise visit from ARGUS?

(off Bruce)

I didn't think so.

Bruce stations the computer. He types with precision.

The monitor fills with a VIDEO FRAME - attempting to establish a link with 'ARGUS.' It CONNECTS.

The frame fills with a live feed: it's AMANDA WALLER.

BRUCE

Amanda.

Something out-of-sight seems to spook Waller.

A shared look of concern between Bruce and Alfred. They lean in, paying close attention to Waller - she seems to adjust, easing back into her usual persona. Faces them.

AMANDA WALLER

I take it this is about the dozen agents approaching your location?

BRUCE

So you do know about it.

(CONTINUED)

CONTINUED:

AMANDA WALLER

Nothing happens without me signing off on it.

BRUCE

Why didn't you tell me I was expecting visitors?

AMANDA WALLER

I figured the ARGUS uniforms would be enough incentive to let them in.

Alfred pushes in. A little less accepting.

ALFRED

And why exactly are they here? It's not as if we need protection, and anything we need to know--

AMANDA WALLER

Can't always be handled over this line. I fear this connection isn't as secure as we had hoped.

BRUCE

That would explain Cobblepot's attack on the prison being in complete sync with our move on No-Mans-Land.

AMANDA WALLER

Precisely.

(beat)

Look, I have to go. Let them in. Hear them out. And this will all be over soon, I promise.

The call disconnects - the monitor now displaying security footage of ARGUS approaching the front door.

An all-knowing look between Bruce and Alfred.

INT. WAYNE MANSION, LIBRARY - NIGHT (FLASHBACK)

A large bookshelf slides open. Bruce erupts into the room, in fast approach of the doors in his path.

INT. BATCAVE - NIGHT (FLASHBACK)

The same image displays as SECURITY FOOTAGE -- Bruce, approaching a set of doors -- in front of a curious Alfred, studying the events unfold with bated breath.

A GLITCH on the monitor. It FREEZES. CRACKLES.

Alfred attempts to fix it, clashing keys on the keyboard in front of him until a voice beckons--

(CONTINUED)

CONTINUED:

LANA (O.S.)

Alfred?

Alfred jolts up, coming face to face with LANA LANG on the monitor (bearing battle-scars, and a look of desperation).

LANA (CONT'D)

Alfred, I need you to listen to me.

(beat)

ARGUS no longer exists. They've been flushed out by Checkmate, and are now in control of this operation. You can't trust them.

ALFRED

No, that can't be. Waller--

LANA

Isn't the one steering the ship right now. It's Elizabeth Thorne, and she's sent a team of agents to your location to kill--

The monitor returns to security footage of Bruce, proceeding towards the front door. Alfred CLICKS.

The monitor displays the exterior of the Wayne Mansion - the porch piling up with a dozen ARGUS agents. They appear to be steadying their weapons.

Alfred takes a seat. He CLICKS on a panel at the arm-rest. A HOLOGRAPHIC SCREEN surfaces in front of him.

The COMPUTER MONITOR becomes his eyes -- *locked* on the exterior of the Wayne Mansion. He hits a series of buttons on the holographic screen, then clicks 'WIPEOUT.'

EXT. WAYNE MANSION - NIGHT (FLASHBACK)

An ELECTRIC WAVE erupts from the front door. It SLAMS into the dozen agents, throwing them across and off the porch.

INT. WAYNE MANSION, ENTRANCE - NIGHT (FLASHBACK)

A stunned Bruce stumbles back from the sound.

Beside him, a PANEL on the wall opens up -- a COMMUNICATION DEVICE extends out. An offering to Bruce. He takes it.

BRUCE

Alfred? What the hell was that?

INTERCUT: BRUCE and ALFRED over comms.

(CONTINUED)

CONTINUED:

ALFRED

I'll explain in just a minute, sir.  
First, I'm going to have to ask you  
to step away from the door.

BRUCE

And that would be because...

Alfred types away at the holographic screen.

ALFRED

Because there's a madman aiming a  
missile launcher at the front  
entrance of this house and I can't  
seem to remember the codes for  
activating our lockdown protocol.

Bruce immediately backs up.

EXT. WAYNE MANSION - NIGHT (FLASHBACK)

Scattered agents crane up off the ground, falling in behind a stoic BLACK SPIDER (40s, purple stealth-suit with black body-armor and mask) carrying a missile launcher. *FIRES--*

A MISSILE cuts through the wind -- collides into the DOOR.

INT. WAYNE MANSION, ENTRANCE - NIGHT (FLASHBACK)

*BOOM.* An EXPLOSION erupts from the doors. The lovely interior transforms into bullets of debris and destruction, fading under a thick fog of smoke, ash and fire.

INT. WAYNE MANSION, GUEST ROOM - NIGHT (FLASHBACK)

GORDON and SARAH jolt out of slumber, world rattling around them. Confused and terrified.

INT. WAYNE MANSION, ENTRANCE - NIGHT (FLASHBACK)

Shadows merge through the smoke. An army of agents, lead by the Black Spider... have made it inside.

Black Spider surveys the area. No sign of Bruce.

BLACK SPIDER

Well. We tried knocking.  
(to his team)  
Move out.

OFF the agents infiltrating the house...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. GOTHAM STATE PENITENTIARY, COURTYARD - DAY

A courtyard full of scared civilians, shuffling their trays of food to a table and sitting down.

Sat on her own, CHLOE scrapes at her food. Hesitant to eat.

A presence stops short of her. A blonde, younger woman, that appears transfixed on Chloe. She can feel her watching.

CHLOE

If you're planning to shank me, you could at least give me the respect of letting me see my attacker.

The woman sits opposite Chloe - she JOLTS back in disbelief to see KITTY FALCONE (last seen in 415) sat across from her.

KITTY

Don't freak out.

Kitty surveys the "guards" (thugs) monitoring the courtyard.

KITTY (CONT'D)

I can't afford anymore *trouble* from the idiots guarding this joint.

Chloe stiffens, a little hesitant to engage with Kitty.

CHLOE

I'm sorry, it's just - I wasn't expecting you to be someone that *actually* wanted to shank me.

KITTY

So you *do* remember our last conversation. That's nice.

CHLOE

I like to keep track of threats made against my life.

KITTY

Well, you don't have to worry.

CHLOE

Because we're all going to die in here, or because--

KITTY

You saved me.

Chloe deflates, no longer sensing danger.

(CONTINUED)



CONTINUED:

KITTY (CONT'D)

At the time, I thought you were some monster. I finally had a family in Harley and Pamela and you took that away from me.

CHLOE

They weren't your family.

KITTY

Yeah, well it wasn't until I took your *rather aggressive* advice and left Gotham, that I was able to see how lost I truly was. Didn't take long for me to stop seeing you as the enemy, and start seeing you for who you really are: a hero.

Chloe cringes at the moniker, her mind saying otherwise.

KITTY (CONT'D)

Seeing you here has been the first hit of hope I've had in *months*.

CHLOE

Hope?

KITTY

That we can fight our way out of here. Save all these people.

Chloe sinks with disappointment. She stabs the fork into her food, and motions to leave. Kitty grows confused.

KITTY (CONT'D)

What - what are you doing?

CHLOE

I'm not a hero, Kitrina. And I'm not some beacon that's going to lead us all to safety. Quite the opposite, actually.

KITTY

Wait.

Kitty reaches for Chloe. Stops her. Chloe PULLS away.

CHLOE

No. If you want to survive this, you need to stay away from me. I only lead people to their death.

Chloe rips away from Kitty, leaving her behind...

BRUCE (PRELAP)

Where are you taking me?

INT. WAYNE MANSION, SECOND FLOOR - NIGHT (FLASHBACK)

A confused Bruce disappears down the hallway. He adjusts the communication device attached to his ear.

ALFRED (O.S.)  
Well, I figured I would take you as far away from the *angry men with guns* as possible.

BRUCE  
Sounds like a good strategy.

ALFRED  
For now.

INT. BATCAVE - NIGHT (FLASHBACK)

Alfred studies the holographic screen in front of him. Every time he SWIPES across the screen, a NEW FRAME of security footage surfaces in front of him.

ALFRED  
I'm seeing eight agents spread out across the ground floor. I'd have sworn there were twelve outside.

BRUCE (O.S.)  
Not comforting, Alfred.

SWIPES - a frame of TWO AGENTS conversing with BLACK SPIDER.

ALFRED  
They appear to be taking orders from this *one* guy in a mask.

Lines swipe over Black Spider on the screen, running up and down his entire frame. Scanning... 'Black Spider confirmed.'

ALFRED (CONT'D)  
Hmm. Facial recognition identifies him as Black Spider. There have been 463 known sightings of him around the world dating back to the early 70s. Either he's the busiest criminal we've ever faced, or it's a moniker associated with a specific role in Checkmate.

BRUCE (O.S.)  
None of which helps me right now.

SWIPES - a frame of Bruce, surveying the hallway.

ALFRED  
Apologies, sir. I have some temporary help on the way.

INT. WAYNE MANSION, SECOND FLOOR - NIGHT (FLASHBACK)

Bruce shifts from the suggestion. Confused.

BRUCE

Help?

A DOOR swings open in the BG. Bruce JOLTS around--

GORDON and SARAH stand in the doorway, holding each other in their arms. The sight of Bruce calms them.

Bruce dissolves into a sigh of defeat. Turns into earpiece.

BRUCE (CONT'D)

So by help, you meant for *me* to help *them*.

INTERCUT: ALFRED on the other end of BRUCE's line.

ALFRED

You're going to help each other.

BRUCE

By fighting our way through?

ALFRED

No. By getting the hell out.

(long pause)

Nostalgia is not something worth dying for, Master Bruce. And that's all this house has left to offer us. I'm going to guide the three of you out of here, and we're all going to leave in *one piece*.

OFF Bruce, and the thought of leaving all this behind...

VERONICA (PRELAP)

What was Bruce thinking?

INT. WAYNE ENTERPRISES, HEAD OFFICE - DAY

LUCIUS sits in front of the computer monitor, observing the blue-print map on display titled 'The Dome.'

LUCIUS

In all the years I've known him, that was the one thing I could never figure out.

Lucius turns to find a hovering VERONICA, watching over his shoulders at the monitor. He rises to meet her.

VERONICA

I meant with *this* - the dome. Why did he turn his back on it?

(CONTINUED)

CONTINUED:

LUCIUS

Bruce knew how divided the city was on this. He knew the impact it was having on - well, everything. He didn't want to further that political divide. He didn't want to cause more harm than good.

Lucius notices that Veronica can't take her eyes off the monitor - *why does she care this much about the dome?*

LUCIUS (CONT'D)

Or maybe it was because he knew the Court of Owls had plans to use it and he caught wind of it.

Veronica shifts to Lucius, facing him.

LUCIUS (CONT'D)

You guys have the virus, after all.

Veronica scoffs at his deducing. Walks around him.

VERONICA

The virus is no longer in the Court's possession.

LUCIUS

What? Then who has it?

Veronica turns back to Lucius with an all-knowing glare.

VERONICA

Cobblepot.

The world caves in around Lucius.

VERONICA (CONT'D)

And considering the dome covers the ground circulating the prison that Cobblepot has raided and claimed as his own, activating the dome might be the only chance we have to keep that virus contained.

LUCIUS

Operation No-Mans-Land already--

VERONICA

Writes the *whole city off* if that virus is unleashed. Lucius, think how much of this city would be preserved. How many lives would be saved. Homes restored.

Veronica notices a shift in Lucius - *he's clinging to every single word*. She closes the gap between them.

(CONTINUED)

VERONICA (CONT'D)

This war doesn't have to be some  
choice between saving the whole  
city, or losing it all.

Lucius's mind opens on an issue he had earlier resolved.

VERONICA (CONT'D)

Perhaps Bruce was smart to hold off  
on the dome when he did.

Veronica returns to the view of the city: it's a hellscape.

VERONICA (CONT'D)

It just might be the only thing  
capable of saving us.

CRANE OVER to a long shelf that hosts a series of framed  
photographs to find a picture of BRUCE and KATE...

INT. KANE RESIDENCE, JACOB'S BEDROOM - DAY

ON that same picture framed in this bedroom...

CRANE AROUND to find a deflated KATE, sprawled across the  
bed, nostalgic eyes at the ceiling. She takes in the  
familiar smell - a *pain* bleeding through the joy.

Kate's eyes strain... flutter to a close. Dozes off...

METAL CLANKS. THUD.

Kate's eyes open. Wide awake. *Listening...*

ANOTHER THUD.

Kate JOLTS up in the bed. Hyper alert - *she should be the  
only one here*. She rips from the bed -- into action mode.

INT. KANE RESIDENCE, HALLWAY - DAY

Kate bursts into the hallway. She surveys every possible  
entry-point with a HANDGUN.

An echoing BEEP.

Kate SNAPS around with revelation: *she knows exactly where  
the noise is coming from*. She darts towards it--

INT. KANE RESIDENCE, BACK ROOM - DAY

Kate erupts into the room, gun held out at an empty room.

SCAN AROUND THE ROOM to find nothing out of place... except  
for a large OPEN HATCH on the floor. An entrance.

A deep fear sets in.

INT. KANE RESIDENCE, BUNKER - DAY

A spark of light shoots down to illuminate a set of descending stairs. Slow, and steady, Kate enters.

The room is completely black. CLICK.

A rush of white. The entire room lights up in a *blink*.

Kate hisses at the sudden light, and shields her face with her free arm while aiming with the other.

Slowly, Kate peels her arm down to find the intruder.

KATE

Renee?

A stoic RENEE stands by the computers.

Kate immediately retracts her weapon, fastening it back to her belt. She rushes towards her lover. They embrace.

KATE (CONT'D)

What are you doing here?

The two part, but remain locked on each other.

KATE (CONT'D)

How'd you know I be here?

RENEE

I realised you didn't tell me about your plan because of the risks involved in carrying it out - not just for me, but for you.

Kate tries to hide from the words - the truth.

RENEE (CONT'D)

And if this was a mission you thought you might not come back from then you'd have to find a way to say goodbye... to *him*. And since I did find you here...

Renee reaches for Kate, now exposed and vulnerable. She caresses her cheek, brushing hair out of her eyes.

RENEE (CONT'D)

I'm not letting you go, again.

Kate fills with love, and eases into Renee's hold.

RENEE (CONT'D)

No matter where you may take me.

A shared chuckle, and they nestle into each other. Reunited.

INT. GOTHAM STATE PENITENTIARY, COURTYARD - DAY

A flock of armed guards shuffle in on the rails, high above the courtyard. They appear to clear a path.

Below, a confused Chloe rises from her table. She notices the hoard of inmates gathering together, moving towards the commotion. Bewildered. Scared. Chloe joins them.

Surfacing from above them on the rails, THE PENGUIN arrives, accompanied by ZACHARY GATE. They overlook their prisoners.

THE PENGUIN

Welcome to the future of Gotham.

The crowd collectively sink with defeat.

THE PENGUIN (CONT'D)

For too long, this city has been lead by the wrong kinds of people. If you have any doubts of who I'm talking about, then feel free to take a look around--

Blank looks from the crowd, eyeing one another off.

THE PENGUIN (CONT'D)

--look to the person next to you. You're all the same. You've all been a poison to this city. And it's my job to *clean it out*.

Chloe looks over her shoulder to see Kitty. They share the same look - a *desire to act*. But Chloe pushes it down.

THE PENGUIN (CONT'D)

Well, that's *one way* of putting it.

The Penguin laughs, then erupts into a violent cough.

Zachary reaches for him, but The Penguin slaps his comforts away and returns to the crowd.

THE PENGUIN (CONT'D)

Ah, what the hell! There's really no point talking *around* it anymore, now is there?

A second coughing fit. The Penguin pats his mouth with a cloth that fills with blood. *What's happening to him?* His fear of his own mortality soon shifts to anger.

THE PENGUIN (CONT'D)

This prison... it's officially shutting down. It will no longer be the answer to all of society's problems. Oh, no.

(MORE)

(CONTINUED)

CONTINUED:

THE PENGUIN (CONT'D)  
Instead, it's going to be a  
graveyard. In particular, *yours*.

Kitty looks to Chloe with urgency, but she simply looks away.

THE PENGUIN (CONT'D)  
In forty-eight hours, a lethal  
virus will be released inside these  
prison walls and every last one of  
you will perish.

Audible gasps continue. Panic spreads.

A DISTRESSED MAN (40s) launches a RED APPLE towards The  
Penguin -- it SPLATTERS across the rails.

DISTRESSED MAN  
You can't do this!

THE PENGUIN  
(to the guard)  
Kill him.

The guard aims into courtyard- *RATATATATAT!*

Bullets rip through the distressed man. Two women nearby go  
down with him. All dead.

Screams fill the BG. The crowd parts.

THE PENGUIN (CONT'D)  
To the future!

The guards lead The Penguin and Zachary away.

Chloe remains frozen in the crowd, eyes locked on the *three  
dead inmates*. She's paralysed, void of any emotion.

A HAND latches onto her. SNAPS AROUND to--

KITTY  
We can't let him do this.

Chloe rips away from Kitty. Immune to the call.

CHLOE  
It's already done.

Chloe steps aside. Leaves.

Left in the wake of the Penguin's new world order, Kitty's  
mind fills with only one thought: *she has to stop this*.

CUT TO BLACK.

END OF ACT ONE



ACT TWO

FADE IN:

INT. TEMPLE - DAY

A sombre Bruce investigates ancient weaponry on display on shelves in the far corner. Talia approaches from behind.

TALIA

Of all the skills I've obtained in my time with the league, I wasn't aware of my ability to see *ghosts*.

Bruce half-smirks - *she knows*. He confronts Talia.

BRUCE

There's a war brewing in Gotham. I had to make difficult choices to see it survive.

TALIA

One of which involved the *very public* death of Bruce Wayne?

BRUCE

Unfortunately... Yes.

Talia doesn't seem satisfied with that response.

BRUCE (CONT'D)

Something wrong?

TALIA

It's just - I don't believe you.

(off Bruce)

Was this a choice you made for your city, or for yourself?

BRUCE

What are you implying?

TALIA

I think you've decided that while your city will survive, you have no intention of surviving with it.

The truth burns a hole through Bruce - he's suddenly *open, and bare*. He turns from the vulnerabilities.

BRUCE

I can see the end in sight. I've fought against those that have threatened Gotham many times, but this time - it feels different, you know? It feels--

(CONTINUED)

TALIA

Final?

Bruce face Talia - unwilling to say it out loud...

BRUCE

At this point in my life, if I can just reach the end of all this with the city's soul still intact then I've done everything I set out to do, and I did right by my family.

TALIA

And what of those left behind?

A beat. Bruce sits with the question - it seems to hurt him more than anything. He dissolves into clarity...

BRUCE

People have died in belief that this mission of mine *mattered*, and it's up to me to see that their deaths maintain their meaning.

Talia shifts with his response - *who is he talking about?*

INT. WAYNE MANSION, HALL - NIGHT (FLASHBACK)

Gordon nestles in close behind Bruce and Sarah, at the foot of the stairs on look-out.

GORDON

I thought he was supposed to help us find a way out - away from these guys, not *to* them.

INTERCUT on ALFRED - in the cave, controlling the house.

ALFRED

I'm opening the access point by the stairs as we speak.

The WALL by the stairs slides open - a secret entrance opening up a pathway to the batcave.

ALFRED (CONT'D)

Men are on their way. Go. Now.

Sarah disappears inside.

Gordon looks back at a hesitant Bruce at the stairs. He offers a nod - a *farewell* - before Gordon disappears, too.

CRASH. Bruce twitches at the noise, then turns to it.

ALFRED (CONT'D)

Master Bruce? What are you doing?

(CONTINUED)

BRUCE  
They're trashing the library.

ALFRED  
I don't care what they're doing.  
You need to come through - now.

BRUCE  
I can't.

Alfred narrows in on the security footage hologram that focuses in on a conflicted Bruce. Filled with disbelief.

ALFRED  
But sir--

BRUCE  
Some things just can't be left  
behind and forgotten, Alfred.

In the BG, an AGENT surfaces towards the entrance. Their eyes bounce from the entrance to Bruce, before they make their choice: they enter the secret passageway.

ALFRED  
Don't be an idiot.

BRUCE  
This is my father's house - the  
house you raised me in... the house  
I intended to pass on to my son.  
(beat)  
I won't let them destroy it.

ALFRED  
I won't let you *die* for it.

BRUCE  
Close the doors, Alfred.

ALFRED  
No.

BRUCE  
Initiate the lockdown, *now*.

Alfred struggles to take the order - hand trembling over the holographic control panel.

TWO AGENTS flood into the room. Bruce faces them.

BRUCE (CONT'D)  
Alfred.

Alfred HITS the button, and crumbles with defeat.

The stair access-point SEALS OVER.

EXT. WAYNE MANSION - NIGHT (FLASHBACK)

The windows and doors SEAL OVER with metallic plates.

INT. WAYNE MANSION, HALL - NIGHT (FLASHBACK)

A beat. Bruce grows relieved, then remembers where he is:

Two Agents (ONE and TWO) charge for Bruce. He catches a punch, twists ONE around to free the space to power kick TWO into the ground, then CRACKS ONE's spine seemingly in half.

Bruce releases hold of the body in his hands. Rises.

CRUNCH. Bruce SNAPS around to see another AGENT -- fixing his gun on the hero-- RATATATATAT!

The agent collapses in a heap of bullets.

Bruce looks around the room to see TURRETS protruding out of the walls. A line of defense he hadn't anticipated. Smiles.

INT. BATCAVE - NIGHT (FLASHBACK)

Alfred notices the look on Bruce's face. It warms his heart.

ALFRED

You may want to fight your way out of this, but it's like I've been telling you from day one, sir.

(beat)

You don't have to fight alone.

OFF Bruce's warm smile shining off the holographic screen...

KITTY (PRELAP)

I can't do this on my own.

INT. GOTHAM STATE PENITENTIARY, COURTYARD - DAY

Kitty stands off by the wall with another inmate, OLIVIA BLACK (30s, red-head with piercing looks).

KITTY

The only way to overthrow this guy is in *numbers*. Can I count on you?

OLIVIA

I - I don't want any trouble.

KITTY

Neither do I.

CRANE BACK to find Chloe watching on from a distance, listening in to their exchange.

(CONTINUED)

CONTINUED:

KITTY (CONT'D)

That's why I'm doing this - why I need you to help me do this. We can take him down and stop this.

Olivia seems to cave.

OLIVIA

Okay. I'll help.

Kitty smiles with relief, then notices Chloe in the distance, over Olivia's shoulder.

KITTY

Meet me back here in twenty. I'll go over the details with you.

Olivia nods, then leaves.

Kitty closes the distance between her and Chloe. Reuniting.

CHLOE

That's a good sales pitch.

KITTY

Will it work on you, too?

Chloe's patience fizzles out.

CHLOE

What are you trying to accomplish?

KITTY

Oh, I don't know. I guess I'm just trying to, uh... *save all of us*.

CHLOE

It's not possible.

KITTY

It will be. All I need are enough people to stand up and fight back. Overthrow the guards. Take a key. Get these damn doors opened. And then we're out. Free.

CHLOE

Or your attempt fails. People die. Cobblepot speeds up his plans and unleashes that virus.

KITTY

We're all going to die anyway if we stay here and do nothing.

A beat. Chloe can't argue against the truth.

(CONTINUED)

CONTINUED: (2)

Kitty studies the woman in front of her: a mere shell of the hero she once feared. *The hell happened to her?*

KITTY (CONT'D)

You know... whatever happened to you - whoever you lost... they wouldn't want you to be this way. They wouldn't want you to be someone who just gave up and stopped fighting.

Chloe is torn between her choices.

KITTY (CONT'D)

You're the Watchtower, damn it. A hero. One that has saved this city time and time again, and you can't just stop now when this city needs you the most.

The moniker strikes an unpleasant chord in Chloe's mind - a realisation that she *isn't that person anymore*.

CHLOE

I'm not the Watchtower anymore. And my mission isn't to save this city. I'm a mother. And the only thing I'm focused on right now is to make sure that my son has a mother to come home to when all this is said and done. And risking my life to take down *The Penguin* isn't going to help me do that.

Kitty pulls at Chloe to stay.

CHLOE (CONT'D)

Look, I don't want to be responsible for the outcome. I can't. Not after--  
(beat)  
I'm sorry.

Chloe pulls away, running away from responsibility.

A concrete realisation sets in on Kitty - *she's going to have to do this without Chloe*.

INT. BATCAVE - NIGHT (FLASHBACK)

Gordon and Sarah rush out of the black of the cave wall, and proceed towards a focused Alfred strapped in his chair.

GORDON

How's he doing?

Alfred SWIPES the holographic screen towards the computer--

(CONTINUED)

CONTINUED:

The COMPUTER MONITOR catches the screen: the same security footage screens appear in bigger, clearer view.

Alfred rises from his seat to face Gordon and Sarah.

ALFRED

He's stubborn. But alive.

GORDON

Well, that's something at least.

SARAH

So, what happens now? Are we taking those guys on from down here or are we fixing an escape route?

GORDON

Well, we have to stay and fi--

ALFRED

You're escaping.

Gordon looks to Alfred - almost *betrayed*.

ALFRED (CONT'D)

Bruce is the only line of defense up there against this organisation breaking in and harbouring all the information we've gathered over the years that could harm *every single hero* this world has ever known.

Gordon's eyes catch monuments around the room: the BAT SUITS, the BAT-COMPUTER, the MULTIPLE CHAIRS. It's a family of heroes whose lives are dependent on Alfred right now.

ALFRED (CONT'D)

Bruce made his choice up there, and I've had to honour it. But if I can't save him, then I sure as hell can save the two of you.

GORDON

I'm staying.

ALFRED

The hell you are.

Alfred swipes KEYS off the table, and THROWS--

SWISH PAN to Sarah, surprised at how quickly she responded to catch them. Fuelled with intent.

ALFRED (CONT'D)

Ready the batmobile.

Sarah simply acts: rushing O.S.

(CONTINUED)

CONTINUED: (2)

Gordon turns back in to face Alfred, but he's locked on the security footage displayed on the monitor: it shows AGENTS studying the library, scanning the walls.

ALFRED (CONT'D)

They're looking for us.

Gordon creeps in behind Alfred, sharing his fear.

GORDON

How do they know that's the way in?

*CLICK.*

Gordon and Alfred JOLT around to find--

An AGENT stands behind them in the cave, carrying a gun in his hand and a BEACON DEVICE in the other.

AGENT

I guess you can thank me for that.

He buries the device back inside his jacket, then retrieves a second gun to fix aim on both of them at once.

AGENT (CONT'D)

Now deactivate the lockdown protocol, open these doors, and let my men in now.

(beat)

Or you're both dead.

OFF the tension building on Gordon and Alfred's face...

CUT TO BLACK.

END OF ACT TWO



ACT THREE

FADE IN:

INT. BATCAVE - NIGHT (FLASHBACK)

Gordon and Alfred stand at gun-point from an Agent.

AGENT

Well, I only really need one of you  
to do this for me, so--

Agent fixes his guns purely on Gordon, and- *BANG! BANG!*

A horrified Alfred uncurls from his shielded face. He turns to face Gordon, eyes running up and down him... to see that he's *unharmed*.

SWISH PAN to a startled Agent, staggering over his fallen weapons. He heaves, then slumps to reveal--

Sarah lowers a SMOKING GUN behind him.

SARAH

Sorry for the... dramatic moment.

Gordon appears to finally *release his breath*.

SARAH (CONT'D)

The car's ready. It's your move.

Sarah looks to Gordon, waiting for his go-ahead. But he struggles. A beat, and he pivots to Alfred.

GORDON

I understand Bruce is your family,  
but he's been my partner for well  
over a decade. I can't turn my  
back on him, and ride off out of  
here without knowing if he's okay.

ALFRED

Fine. But the first sign of  
trouble, and you guys need to go.

Gordon reaches for Sarah, and she takes his hand. United.

GORDON

Agreed.

Alfred returns to his seat, and buckles in. He activates the blue HOLOGRAPHIC SCREEN -- a screen locked on the image of the library -- and studies it.

ALFRED

Master Bruce. I have some...  
rather *unfortunate news*.

INT. WAYNE MANSION, HALL - NIGHT (FLASHBACK)

Bruce rises from two unconscious agents. Adjusts earpiece.

BRUCE

I don't think there's anything you  
can say that can make this worse.

INTERCUT BETWEEN: BRUCE and ALFRED on comms--

ALFRED

An agent followed Jim and Sarah  
into the cave. He's sent a beacon  
to the agents inside the house, and  
they're trying to get through from  
the library. We're compromised.

BRUCE

If they're all in the library, I  
can stop them.

ALFRED

It won't be enough, sir.

Bruce shifts at the tone in Alfred's voice. *This is the end.*

ALFRED (CONT'D)

Checkmate would have seen his  
beacon - the coordinates, and the  
access to this cave. They will  
send reinforcements - do whatever  
they can to get down here and take  
everything they can.

Bruce swallows his fears, and settles for determination.

BRUCE

Then I will fight every last one of  
them until there's no one left for  
Checkmate to send.

OFF Bruce's fighting words - prepared for war...

RENEE (PRELAP)

That's your plan?

INT. KANE RESIDENCE, JACOB'S BEDROOM - DAY

CRANE DOWN from the ceiling to find Renee, arched up in bed,  
examining a relaxed Kate under the covers.

RENEE

You were just going to suit up and  
take on every criminal stationed at  
that prison? Really?

Kate's silence speaks volumes.

(CONTINUED)

CONTINUED:

RENEE (CONT'D)

That's... a terrible plan.

Renee chuckles, but Kate doesn't budge. Renee senses her defeat, and nudges at her.

RENEE (CONT'D)

Hey. Talk to me.

KATE

It's just... regardless of the plan, there are two possibilities here. Either Helena is dead, and she died during a traumatic raid, on her own, surrounded by criminals. Or something happened to her that doesn't end with me bursting into that prison, guns blazing - good plan, or not.

Renee sinks back by Kate's side, joining her in her gaze at the ceiling - as though it offered clarity for them both.

RENEE

I think if you're willing to go through with this, you need to prepare for the worst.

Kate's gaze jolts towards Renee. Mind filling with doubt.

KATE

Can I ask you something - something I want you to answer *honestly*.

And Renee looks back to Kate, an open book.

RENEE

Of course.

KATE

What happens if we find footage of that raid and Helena needs saving - needs help? What would you do?

Renee grips Kate's hand. A sign that she's staying.

RENEE

I've followed you this far. I'm not going to stop just when it gets hard. I won't.

Kate grows relieved. She pulls Renee's hand up. A kiss.

A lustful Renee rises on top of Kate, and the two intertwine in a PASSIONATE KISS.

The two resume their display of love.

INT. COURT OF OWLS, HALLWAY - DAY

Heels clap against the ground. A hasty Veronica scurries down the hallway with intent - a destination clear in mind.

At the end of the hallway rests a door. Closer, closer...

A door beside Veronica opens. Hands RIP at her -- she's pulled in, disappearing into--

INT. COURT OF OWLS, TALON'S QUARTERS - DAY

A startled Veronica spins around into the arms of DICK.

DICK  
We need to talk.

Veronica pushes herself back, free of him.

VERONICA  
And what gives you the impression  
that I have anything to say to you?

DICK  
Don't be like that.

Veronica paces around Dick, analysing him. Studying him.

VERONICA  
No, I know what you did. I know  
what that little act you pulled  
back there was all about - what you  
were doing... it was all a lie.  
(beat)  
You told me that you were getting  
off the Lazarus serum - easing your  
way off it so that when Julie  
unloaded a round of bullets on you,  
I'd believe you were dead. But all  
you were doing was trying to claw  
your way out and run back to your  
precious *Bat-Family*.  
(breaking)  
You were abandoning me.

Dick remains silent, but looks away. Exposed.

VERONICA (CONT'D)  
Don't think for one second that I  
don't understand how we are working  
for two different outcomes here.  
But what you need to understand is  
this: *I don't need you anymore*.  
(beat)  
I have Lucius.

Dick bites back, almost violent--

(CONTINUED)

DICK  
So do I.

Veronica is taken aback by the brutal honesty. She's suddenly able to read him like a book.

DICK (CONT'D)  
We're not enemies here, Veronica.

VERONICA  
We're not exactly friends, either.  
And when you get in my way, you  
leave me no choice but to fight.

DICK  
For *what*?

VERONICA  
You want to destroy the Court, and  
I get it. Believe me. But I want  
to weaponize them. They're our  
last line of defense against the  
threats that plague this city, and  
I know I can use them to save it,  
and honour the legacy of my--

Veronica grows breathless. A truth she won't speak aloud.

DICK  
How are you going to accomplish any  
of this? I mean - truly?

VERONICA  
I have someone on the inside.

Dick bursts into laughter.

DICK  
You have *nothing*.

A smug Veronica SNAPS around to face Dick.

VERONICA  
Oh, but I do.

DICK  
You will fail.

A long, drawn-out silence between the two *opponents*.

DICK (CONT'D)  
But I guess I can afford you the  
opportunity to fail - considering I  
know what's at stake for you.

The words seem to strike Veronica into submission. Dick appears to regret it, almost immediately.

DICK (CONT'D)

It's not that I want you to fail,  
Veronica. I know the world was a  
much better place when she--

(long pause)

This path... whether it's your  
outcome or mine... it doesn't end  
well for any of us. And bringing  
Lucius into all of this--

VERONICA

Don't.

Dick deflates from Veronica.

VERONICA (CONT'D)

Seeing Lucius as anything other  
than a resource at our disposal  
will only bring more heartbreak for  
the both of us, and you know it.

That realisation dawns across Dick's face, too.

VERONICA (CONT'D)

It's only a matter of time before  
Lucius finds out that the Court of  
Owls *slaughtered* his husband - that  
we all knew about it, and that we  
did *nothing*.

Veronica brushes past Dick, on her way to the exit.

OFF the door SLAMMING SHUT--

INT. GOTHAM STATE PENITENTIARY, CELL HALLWAY - DAY

A long line of inmates are being escorted through the hallway  
by armed guards. Stumbling at the end of the line, a  
conceding Chloe follows the same trajectory.

OLIVIA (O.S.)

She's planning some sort of riot.

The familiar voice strikes at Chloe. Looks around.

SCATTER around the room in a desperate search -- blurred  
lines of mass people, impossible to find...

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

She's trying to recruit.

In the corner... off to the side... a traitorous OLIVIA can  
be found speaking to a GUARD.

GUARD

Who'd you say she was, again?

(CONTINUED)

CONTINUED:

OLIVIA  
Kitty. Kitty Falcone.

Chloe CLAWS out of the line -- scratching, tearing towards...

OLIVIA (CONT'D)  
She wants to kill Cobblepot.

A hand TEARS Olivia aside, and around to face Chloe.

CHLOE  
What the hell are you doing?

OLIVIA  
Get. Off. Me.

Olivia pulls free of Chloe.

CHLOE  
You're going to get us all killed!

*TWHACK!* Chloe falls back.

The Guard raises his RIFLE on a startled Chloe, nursing her face from the painful strike.

GUARD  
Get back in line, *inmate*.

Chloe complies, maintaining a *desperate* look with Olivia.

While Chloe disappears among the large line of inmates, Olivia simply watches on - somehow protected. A brief moment of guilt, and Olivia swallows it whole. Convicted.

INT. WAYNE MANSION, LIBRARY - NIGHT (FLASHBACK)

Agents scatter around the room - in search of an *entrance*.

Doors push open. A stoic BLACK SPIDER erupts into the space, grabbing eyes from all around the room. Their leader.

BLACK SPIDER  
They're playing us for fools.

INT. BATCAVE - NIGHT (FLASHBACK)

Alfred studies the holographic security frames closely... to see Black Spider LOCK EYES with him.

BLACK SPIDER  
Watching us.

Alfred looks over to Gordon and Sarah, sharing their fear.

INT. WAYNE MANSION, LIBRARY - NIGHT (FLASHBACK)

Black Spider paces the room. A theatrical display.

BLACK SPIDER

I'm aware of just how long you've all been fighting. And I can promise you that I will spare your lives if you open this... "secret door" now. Right now. Come on.

A CRACKLE -- welcoming a familiar voice...

ALFRED (O.S.)

The fact we have been fighting this long, should give you a significant indication that we keep winning.

Black Spider turns to face the voice--

A RUSH OF WHITE fills the room, blinding Black Spider and his five associate agents. They writhe from the light.

BRUCE descends from the ceiling.

A hurricane of violence -- Bruce shifts around the room, locking onto each agent and tearing them apart. Bodies drop, howls of agony. Bruce clears a path towards--

Black Spider SNAPS around and LATCHES ONTO Bruce.

A tumbling force. Black Spider pushes Bruce into the cabinet and GLASS SHATTERS underneath him. Collapses.

A blinding kick. Bruce PROPELS UP, mid-air --

Black Spider catches Bruce and spins him around onto the desk where he plants his ricocheting body. Winded.

BLACK SPIDER

Your time is up, old man.

Bruce swipes Black Spider's arms-- COLLAPSES FORWARD-- into a large SPRING KICK that Bruce leverages to rise off the desk.

BRUCE

Don't be so sure.

The two charge into battle: each strike is expertly met by their opponent, both perfectly matched and paired in combat.

Bruce DRIVES his enemy into the bookshelf. It ERUPTS.

A large BLADE extends out of Black Spider's wrist, and he swings it towards Bruce, SLASHING--

Quick on his feet, Bruce dodges every swing of the blade.

(CONTINUED)



CONTINUED:

The blade STRIKES through the desk, tearing it into complete halves. A beat, and Black Spider SLASHES again--

The blade jams in the remnants of the desk.

Bruce KICKS down, snapping the blade off Black Spider's wrist, then clawing him aside into the shattered cabinet.

A hand swipes up the detached blade--

Bruce LAUNCHES the blade towards an unsuspecting Black Spider, who quickly CLAPS-- catching the blade.

A beat. The tables have turned.

*BEEP...BEEP...BEEP...*

Black Spider turns the blade over to see a DEVICE BLINKING underneath it. An explosive. He hurls it forward--

*KABOOOOOOM.*

An earth-shattering explosion erupts from the blade, mid-air, in between our conflict: A SHOCKWAVE TEARS THROUGH THE ROOM.

The force knocks Bruce and Black Spider apart.

A wildfire spreads. The ceiling collapses. The room that's hosted a wealth of memories begins to crumble...

A devastated Bruce (covered in ash) peels himself up off the ground, noticing the destruction through the clearing smoke around him. His heart breaks.

CRUNCH. Glass cracking...

Bruce JOLTS around -- into a POWERFUL BLOW!

A defiant Black Spider mounts Bruce, peeling him up into a series of deafening strikes. Blood SPRAYS from each hit.

BRUCE (CONT'D)

Wait--

*CARAAACK!* Bruce slumps, defeated.

Black Spider rises -- faces *what he thinks is the cameras...*

BLACK SPIDER

It's time you followed my instructions, *Butler*. Or the person you've wasted your entire life trying to protect is going to die right in front of your eyes.

Black Spider pivots around the room, aimlessly searching--

INT. BATCAVE - NIGHT (FLASHBACK)

A mortified Alfred watches the Black Spider on the holographic security footage displayed in front of him.

BLACK SPIDER  
Deactivate your lockdown protocol  
and get these doors open now.

A burning fire REFLECTS in Alfred's eyes.

BLACK SPIDER (CONT'D)  
Time to choose.

OFF Alfred, realising that this is the end...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FROM BLACK:

A LIGHT IGNITES--

Chloe JOLTS out of her slumber, almost breathless.

INT. GOTHAM STATE PENITENTIARY, CHLOE'S CELL - NIGHT

Chloe examines her surrounding: she's still trapped in this dark-lit cell. She studies the intrusion of light - *why are they being woken up now?*

The sound of cell doors opening echo - one after the other, after the other. Footsteps shuffling. Confused murmurs.

Chloe shifts to the cell door where the GUARD now stands.

GUARD

Rise and shine.

The door SLIDES OPEN--

INT. GOTHAM STATE PENITENTIARY, COURTYARD - NIGHT

The sliding door fully opens--

A horde of imprisoned inmates are shuffled through, into the large, now-familiar courtyard. Among them, Chloe squirms in.

CRANE UP to the over-looking rails to find THE PENGUIN, hovering beside a struggling KITTY - forced onto her knees, and held up by ZACHARY like a trophy.

THE PENGUIN

In life, there cannot be action  
without reaction -- an act, and the  
consequences that follow.

The Penguin squeezes Kitty's cheeks. She squirms.

THE PENGUIN (CONT'D)

A cut, and one bleeds.

A GASH across Kitty's cheek--

The Penguin releases his hold of Kitty, who slumps forward to nurse their bleeding face. He addresses the audience.

THE PENGUIN (CONT'D)

A broken law, and - well, the walls  
around us are proof of the tools  
necessary to rectify it.

(beat)

Punishment.

(CONTINUED)

CONTINUED:

Chloe locks eyes with Kitty. A deep fear sinks in...

THE PENGUIN (CONT'D)

Now, I know I may not be the one elected or chosen, or preferred by the masses here in this room - to be the one to pass judgement, to be jury, or even... executioner. However, that was never a position I wanted anyone's approval to fill.

Zachary looks to The Penguin with a hint of betrayal, a look that begs the question: *has he gone rogue?*

THE PENGUIN (CONT'D)

No, no, no. I've taken orders for too long in my lifetime, and now I'm the one who makes the call - who takes the shot, who decides what's right and what's wrong.

The Penguin moves for Kitty once more. Claws at her.

THE PENGUIN (CONT'D)

You see, I am a King.

The crowd gasps. Chloe erupts through them.

THE PENGUIN (CONT'D)

The reigning King of Gotham.

A knife is drawn to Kitty's mortified face.

CHLOE

No.

Chloe pushes further and further through the crowd.

THE PENGUIN

And some would say its treasonous to *plot* against your King - your leader. Treasonous to spin a web of delusion -- to recruit men and women in a scheme to *assassinate* your King - your leader.

Hands pull at Kitty's hair, dragging her back. Whimpers.

THE PENGUIN (CONT'D)

An act that comes with its own *very serious consequences*.

The knife steadies against Kitty's throat.

THE PENGUIN (CONT'D)

Punishment.

(CONTINUED)

CONTINUED: (2)

Chloe arrives at the very front of the crowd, blocked by a barrier of guards. She PUSHES against them--

CHLOE  
(erupting)  
No!

Guards rear up their rifles to Chloe, and STRIKE!

A knife SLASHES a line of crimson from the neck.

Gasps from the crowd.

Chloe SLAMS hard into the ground. Guards gather around her, guns aimed down on her. She cranes up, to see--

Kitty slumps out of Penguin's hold. Clutches her neck.

An uproar from the prisoners. Guards shift on them, guns moving around the horde of inmates, fending them back.

A shared look between Chloe and Kitty - the two sharing a sense of disappointment in themselves, and each other: an understanding that no one's plan worked here.

The Penguin KICKS a withering Kitty aside. Addresses crowd.

THE PENGUIN  
Oh, don't worry.  
(belts laughter)  
You'll all be joining her soon.

OFF Chloe, sinking in her crushing defeat...

INT. KANE RESIDENCE, JACOB'S BEDROOM - NIGHT

Renee slowly wakes on her side of the bed and smiles, remembering where she is and who's here with her.

RENEE  
Can't say I haven't missed--

Renee's hands brush over an empty bed, and crumple up against a piece of paper. A note.

RENEE (CONT'D)  
No.

Renee jolts up, surveying the room. She's alone.

Hands unfold the piece of paper - opening it to reveal a *handwritten note*. Renee reads it.

KATE (V.O.)  
I'm sorry.

A single tear forms down Renee's cheek.

(CONTINUED)

CONTINUED:

KATE (V.O.)  
I wish we had more time. But  
bringing you along on a mission to  
recover my ex-wife isn't the time  
together that we deserve.

Renee wipes her tear away. A rage soon replacing sadness.

KATE (V.O.)  
Besides, I won't allow you to risk  
your life to save Helena when  
that's *my battle*, not yours.

Renee tosses the note aside. Rips the sheets from the bed to  
clothe herself -- she moves for the exit.

KATE (V.O.)  
I know I'm taking a choice away  
from you, and you'll probably see  
this as me shutting you out, but  
for me - this was the only way.

The door SLAMS SHUT.

INT. KANE RESIDENCE, BUNKER - NIGHT

A light paints a path down the stairs. Renee erupts into the  
bunker, a woman on a mission.

KATE (V.O.)  
I know I told you that I couldn't  
live with myself if I sat back and  
did nothing to see if Helena needed  
saving, but I also couldn't live  
with the possibility of something  
happening to you because of me.

Renee approaches a SEALED SHELF. She punches in a code, and  
the doors open -- a light illuminating Renee's determination.

KATE (V.O.)  
I hope you'll understand.

Inside the shelf is a costume: a BLANK-FACE MASK made out of  
questionable material, a round BLACK HAT and BLACK LEATHER  
COAT. An identity that we haven't come to know yet...

But it's one that is all too familiar to Renee. She smiles.

ALFRED (PRELAP)  
I need a minute.

INT. BATCAVE - NIGHT

A terrified Alfred watches the holographic security footage  
in front of him -- a victorious Black Spider, grappling onto  
a broke Bruce as flames circle them.

(CONTINUED)

CONTINUED:

BLACK SPIDER

I'm sorry, but your time has run--

Alfred SLAMS his hands down.

ALFRED

No, damn it. I need a minute.

(long pause)

I know what happens when I let you in here. I know what kind of information you would now have access to, and I'd give it all away to save the life of the man you choose to dangle in front of me. But I just -- a minute, please.

BLACK SPIDER

Your time starts now.

Alfred disconnects from the system, darting around to--

A stunned Gordon and Sarah hold each other behind an approaching Alfred. They meet up.

GORDON

You're not really considering this, are you? If Checkmate--

ALFRED

Unfortunately, there isn't time for a debate. You and Sarah must board the Batmobile. I've set a route to get you as far away from this cave as possible, and then redirect you back to Bruce when he is safe. There is no reason for either of you to be caught in the crossfire.

A shared look of understanding between Gordon and Sarah.

ALFRED (CONT'D)

Thank you.

Gordon and Sarah turn off towards the BATMOBILE. It opens.

Alfred ropes around towards the computer. He hits a series of keys - a large ARMORY VESSEL emerges, rotating out of the ground, then DEPLOYS-- FIRING OFF THROUGH THE BLACK--

The lights of the Batmobile ignite. It jets off.

Alfred stands back, finger over a button he hesitates to press. A deep breath, and CLICK.

BRUCE (O.S.)

Alfred?

(CONTINUED)

CONTINUED: (2)

Alfred faces the security footage on the monitor:

A defeated Bruce is released. He watches as Black Spider and his soldiers disappear - on route to the cave. Bruce struggles to stand. Faces his heartache to the camera.

BRUCE (CONT'D)

What... are you... doing?

ALFRED

It has been the greatest honour of my life to be with you - at your side - and to see you grow up into the hero you are today.

Bruce struggles up off the ground. Rises.

ALFRED (CONT'D)

The promise I made to your parents to protect you doesn't end with your life, but with your legacy.

Alfred takes in one last glimpse of the cave around him: a series of glass cases holding the suits of the BAT-FAMILY.

ALFRED (CONT'D)

And I know - deep in my bones, do I know... you will save this city.

From afar, Black Spider and his soldiers appear. They scale the stairs, in approach of the bat-cave.

Alfred simply turns his back to them, facing Bruce.

BRUCE

Alfred.

ALFRED

I've always loved you...

BRUCE

Alfred!

ALFRED

--as if you were my own boy.

BLACK SPIDER (O.S.)

Step back from that computer!

A quick glance. Alfred's time is out.

ALFRED

It's time for you to go.

ON BRUCE - it dawns on him what's about to happen. He motions to leave, until--

(CONTINUED)



ALFRED (CONT'D)  
And Bruce?

A seemingly shared look between Alfred and Bruce through the monitor - both understanding that this is the end.

ALFRED (CONT'D)  
Don't add me to the weight you  
carry.

Alfred hits a key.

The security footage cuts. The computer ignites with an electrical surge that appears to destabilise the entire system -- cracking, and sparking to a fizzling end.

Alfred turns to face Black Spider. At gun-point. Smiles.

Unnerved, Black Spider lowers his weapon. He notices the computer is self-destructing. The ground RUMBLES.

An EXPLOSION tears into the cave in the BG.

Black Spider and his soldiers look to the colossal flames, too consumed by it to see another EXPLOSION rip beside them.

The computer suddenly erupts.

Debris and rubble collapse down into the cave that IGNITES.

A RUSH OF FLAMES consume a poised Alfred - facing the end of his story with conviction. A hero.

And the flames consume us too...

EXT. WAYNE MANSION - NIGHT

The mansion caves into itself, crumbling into a demise of it's own. Another rumble, and an EXPLOSION ERUPTS.

Ash and debris explode towards us--

INT. TEMPLE - NIGHT

A log of wood burns in a fire. Bruce can't takes his eyes off it, lost in how quickly it ravishes the log.

TALIA (O.S.)  
It wasn't until I mothered a child  
that I realised what it meant to  
put one's life in front of my own.

Bruce faces Talia, now aware of his grief.

CONTINUED:

TALIA (CONT'D)

Alfred's life ended the exact way  
he chose to live it - by protecting  
what he loved. You.

Talia closes the distance between herself and Bruce.

TALIA (CONT'D)

I know he believed in your cause,  
but he wouldn't want you to be so  
willing to *die for it*.

BRUCE

This is my city. My fight.

TALIA

This story doesn't have to end the  
way you think it does. You *can* let  
the world stop for a moment to  
grieve the man that raised--

Bruce pulls away.

BRUCE

Alfred knew me better than anyone,  
and he knows what I'd become if I  
let his death consume me the way  
I've carried the loss of others.

(long pause)

I can't let the world stop when  
it's being ripped apart right in  
front of me.

Bruce paces, in search of clarity:

BRUCE (CONT'D)

No, no. I can't channel this into  
rage and anger or vengeance -- it  
has to be *something else*. Hope.

Bruce returns to Talia, inspired to keep fighting.

TALIA

Hope?

BRUCE

Alfred showed me that hope doesn't  
come from living forever, or from  
just... *surviving*. It comes from  
fighting for something that can  
make a difference. Achieving  
something that matters.

(beat)

I'm going to save my city. No  
matter what the cost.

EXT. WAYNE MANSION - NIGHT (FLASHBACK)

CRANE DOWN from the serene night sky into... a wasteland of smoke and ash emitting off the remnants of the WAYNE MANSION.

Small bouts of fire pocket the withered structure.

A flame flickers. Through the tiring flame--

The outline of a man surfaces, stood far behind the destruction. Watching.

As the flame begins to calm... smoke clearing...

It's BRUCE. He wears battle scars (bruises and cuts) and a pained expression of grief on his face. Mourning.

Beside him is a large METALLIC CAPSULE. It suddenly OPENS.

The CAPSULE is craned out like wings offering the BAT SUIT and an entire armory of weapons.

Bruce's focus shifts to something on the suit. His entire demeanor changes with it - a look of defeat transformed into one of hope. Inspired.

It's the BAT-SYMBOL.

An engine revs in the BG.

Through the smoke, the BATMOBILE surfaces. It pulls to a halt, spinning around to park beside Bruce.

Bruce JOLTS around - that same hope building across his face to reach a new conclusion: *did Alfred make it out alive?* He can't help but give into that reality...

The doors slide open.

Bruce is met with the crushing reality: *instead of Alfred, there is only GORDON and SARAH.*

GORDON

Come on. This war isn't over yet.

OFF Bruce, filling with newfound purpose...

CUT TO BLACK.

END OF ACT FOUR.

ACT FIVE

FADE IN:

INT. TEMPLE - NIGHT

Bruce meditates alone in the room. Footsteps break his concentration. Turns to find DAMIAN WAYNE (16, piercing stare, tortured, son of Bruce and Talia). He's furious.

BRUCE

Son.

Damian studies a large blade in his hands.

DAMIAN

My father is Ra's Al Ghul. And this was *his* weapon. Something he wanted me to have...

Damian looks to Bruce - vengeance in his eyes.

DAMIAN (CONT'D)

I must say - it feels a whole lot better to wield than the moniker of some dead kid you *failed*.

The words do what they were intended to do: hurt Bruce.

BRUCE

Where's your mother?

DAMIAN

Asleep.

(beat)

Your slumber, on the other hand, will be a little more permanent--

Damian SLASHES the blade--

The sword CUTS through Bruce as though he were a ghost. His entire physical structure evaporates with the hit.

EXT. GOTHAM CITY, OUTSKIRTS - NIGHT

A startled Bruce staggers back. He surveys his surroundings: he's back in his *physical* body in Gotham.

The circle of herbs around him is broken. Scatters in wind.

Bruce steps out of it, and crosses towards two familiar figures on the hill - Gordon and Sarah. They turn from the remnants of the bridge, and approach their friend.

SARAH

Did you get what you needed?

(CONTINUED)

CONTINUED:

Bruce simply nods.

SARAH (CONT'D)

Then I guess this it, huh? There's  
no way out of this?

BRUCE

No.

Sarah takes Gordon's hand, seeking his comfort.

BRUCE (CONT'D)

We're going to the prison. We're  
going to stop Cobblepot, save his  
hostages, and then we're taking the  
fight back to where it all started.

Gordon fills with a painful clarity.

GORDON

The Court of Owls.

OFF the shared understanding between Bruce and Gordon...

INT. WAYNE ENTERPRISES, HEAD OFFICE - NIGHT

Lucius stands by the office window. He observes a desperate  
city below, mind clearly full of doubts and uncertainty.

VERONICA (O.S.)

Have you reached a decision?

Lucius turns to find Veronica. A hesitant look.

VERONICA (CONT'D)

Look, before you shut me down on  
this, you *have* to know why I'm  
doing this -- all of it.

(long pause)

Vicki, she--

Lucius scoffs, retreats. Veronica follows.

LUCIUS

This was never about her.

Veronica grips onto Lucius' arm. Desperate.

VERONICA

It's *always* been about her.

Lucius halts at the sincerity in her voice.

VERONICA (CONT'D)

She devoted her life to this city.  
To save it. She died for it.

(MORE)

(CONTINUED)

CONTINUED:

VERONICA (CONT'D)

I want to see Gotham become the city that she wanted it to be. Not for me or for the Court. But because -- look, I failed Vicki in life. The least I can do is honour her in death.

Lucius rips away from Veronica, not convinced.

LUCIUS

What part of killing Julie accomplished that, exactly?

VERONICA

More than you know.

LUCIUS

I don't believe you.

VERONICA

Julie's investigation of Oswald Cobblepot steered her down some pretty dark tunnels and there were things she found that threatened everything I was working on to secure a future for this city. And I tried everything to make her back down, but she wouldn't.

(softer)

I'm sorry I took your friend from you, but we have no time in this war for *right* and *wrong*. We only have time for doing what's necessary. And that's what I need you to do now. Please.

Lucius returns to the view of the city - an image that burns deep into his mind. It calls to him for help.

LUCIUS

Okay. I'll do it.

Veronica fills with relief.

LUCIUS (CONT'D)

I'll activate the dome.

OFF a stoic Lucius, no time to evaluate his decision...

INT. GOTHAM STATE PENITENTIARY, OFFICE - NIGHT

A struggling Chloe is roped into the room by two guards, and thrown to the floor. She scuffles up, on her feet, and rises to meet two daunting figures: THE PENGUIN and ZACHARY.

(CONTINUED)

CONTINUED:

THE PENGUIN

If anyone should have been made an example of out there, it should have been you.

(beat)

Unfortunately, you're too valuable an asset for us to... throw away.

Chloe swallows her hurt and anger.

ZACHARY

The door you and your friend were attempting to escape through can only be accessed within a certain time frame. A safeguard to ensure no one can follow you after an escape. It's smart.

THE PENGUIN

It's also our only way out.

A deep realisation dawns on Chloe -- *they need her*. Her rage subsides to an understanding that *she has the power here*.

ZACHARY

Tell us how to activate the door, and we'll see to it that you get home to your family.

CHLOE

No.

ZACHARY

I'm sorry?

CHLOE

I didn't think I could be any clearer. I'm. Not. Helping. You.

(beat)

When that safeguard was installed, Bruce gave only three people access to it -- myself being one of them. And if it truly is your only way out, then I'll gladly let you rot in here with the rest of us.

The Penguin's anger bubbles to the surface. He groans, then hisses, charging for Chloe.

Zachary CLINGS to The Penguin, holding him back.

ZACHARY

I'll deal with this.

The Penguin rips free of Zachary, then leaves.

OFF a terrified Chloe, in fear of what happens next..

INT. WAYNE ENTERPRISES, HEAD OFFICE - NIGHT

Lucius sits in front of the computer. Veronica watches closely behind, ensuring the certainty of what's happening:

THE MONITOR displays 'The Dome.'

Lucius types on the computer - inputting a key-sensitive password, then pauses. A deep breath. *CLICK.*

*The Dome has been activated...*

EXT. GOTHAM CITY - NIGHT

An exterior shot of the city. It rumbles.

EXT. GOTHAM CITY, ROAD - NIGHT

The ground cracks apart. Opens, in the most precise, surgical way. Plates emerge.

In the distance -- the BATMOBILE swerves to a halt, combatting the harsh turbulence. A horrified Bruce (mask off, geared up) emerges from the vehicle.

BRUCE

No.

The passenger door opens. Gordon peels up.

GORDON

Who activated the--

BRUCE

Get back inside.

GORDON

But Bruce, we--

BRUCE

Now.

Gordon closes the door.

Bruce examines his GAUNTLET. He appears to hit a series of buttons, controlling the BATMOBILE-- it *lights up, pivots around, and speeds off... away from the opening Dome.*

A somber Bruce watches his friends disappear to safety.

BRUCE (CONT'D)

Forgive me.

Bruce places his cowl on -- becoming THE BATMAN. He aims a GAPPLE GUN towards the city-- *BANG!*

OFF The Batman, ascending towards the city...



EXT. GOTHAM CITY, STREETS - NIGHT

The dome opens up from the surface, slowly elevating--

BATWOMAN's bike zips towards it, spinning into a collision that launches her off the vehicle. She rolls into the street, cape whipping until she halts. Leans up.

The large panel stretches up, covering the bike.

Batwoman has only *just* made it inside. She breathes a sigh of relief... she's where she wanted to be...

EXT. GOTHAM CITY, STREETS (OUTSIDE THE DOME) - NIGHT

A bike pulls up outside the dome. Renee, bag strapped to her back, jumps off the parked vehicle and rushes for it.

RENEE  
(exploding)  
No!

Renee slams her fists against the dome.

LONNIE (O.S.)  
Didn't get an invite?

Renee JOLTS around to find an approaching LONNIE MACHIN, carrying a WHITE MASK in his hand. He fixes it to his face, and pulls up his hood... now ANARKY.

ANARKY  
I wouldn't worry about getting a case of the fomo.

Renee snakes a gun out from behind, motions to aim--

*THWACK!* Anarky knocks the weapon out of her hand, and pulls Renee into his mask -- a BLINDING head blow.

An unconscious Renee sinks to the ground.

ANARKY (CONT'D)  
I've got other plans for...

Anarky notices the fallen bag. It's opened slightly, showing a familiar mask -- the mask of THE QUESTION.

ANARKY (CONT'D)  
(realising)  
...you.

Anarky sinks back, his plans clearly adjusting in his mind.

OFF a compromised Renee...

INT. WAYNE ENTERPRISES, HEAD OFFICE - NIGHT

Lucius rises from his chair. He faces Veronica.

LUCIUS

It's done.

Veronica places her hand on Lucius' shoulder - a show of comfort she suspects he needs right now.

VERONICA

It's what needed to happen, Lucius.  
You'll understand that soon enough.

Veronica motions to leave. Lucius turns with her, following.

LUCIUS

I want to understand *now*.

Veronica takes a sharp breath, uncertain if she's ready to deliver the truth - if *he's* even ready. She returns to him.

VERONICA

Be patient.

LUCIUS

No. What did Julie find that was worth her life?

VERONICA

I have someone -- someone on the inside. An asset. And she was drawing the connections. About to expose them. Us.

LUCIUS

Who is it?

A beat. Veronica weighing up her options...

VERONICA

He's known as the Architect.

INT. GOTHAM STATE PENITENTIARY, OFFICE - NIGHT

And alone in a room with 'The Architect' is Chloe, facing off with the man himself: Zachary Gate.

ZACHARY

You should have let me kill you back when our paths first crossed, *Chloe Sullivan*. Now your fate is far worse than a quick death.

Chloe tenses, fear sinking in.

(CONTINUED)

CONTINUED:

ZACHARY (CONT'D)

I'm going to tell you three things that you need to know *right now*.

(beat)

Number one, the virus is not going to be released. Two, Oswald Cobblepot is a dead man walking and his time -- well, it's just about up. Oh, and three?

Zachary narrows in on Chloe, uncomfortably close.

ZACHARY (CONT'D)

Gotham City cannot be saved until the structures that built it and sustained its corruption for all these years are destroyed - and that includes the Court of Owls.

It clicks in Chloe's mind: it's all connected...

ZACHARY (CONT'D)

Now get back to the courtyard, keep your head down, shut up, and let me handle this.

The door opens behind Chloe, and she's almost relieved. She moves for the exit, confused at what life will be like for her once she goes through it...

EXT. GOTHAM STATE PENITENTIARY, COURTYARD - NIGHT (LATER)

A disconnected Chloe returns to the courtyard. Stray eyes glare at her. Everyone around her is terrified, and distrusting. She's isolated from everyone. Alone.

Crowds part, groups of "prisoners" avoiding her, moving away to reveal a familiar face by the fence...

Chloe's face lights up with hope.

CHLOE

Perry?!

Stood by the fence, PERRY WHITE offers the daughter he never had a warm smile. The two, somehow reunited...

CUT TO BLACK.

# WATCHTOWER

END OF ACT FIVE

EPILOGUE

FADE IN:

INT. COURT OF OWLS, UNDERGROUND ROOM - NIGHT

CRANE DOWN into a cave-like room, with state of the art technology, shadowed in darkness and secrets. A door slides open to welcome Veronica (carrying a tray of food).

VERONICA

Sorry I'm late.

Veronica places the tray down on a table, drops her bag, then picks the tray back up to carry it forward.

VERONICA (CONT'D)

I brought a little extra for dinner considering how late it is. You must be starving.

Veronica stops in front of *whoever it is* she's talking to, and fills with disappointment.

VERONICA (CONT'D)

I know you don't want to be here, and I don't want to keep you trapped down here either, but we both know what happened when I took those chains off you.

Veronica places the tray down, approaching...

A CHAINED woman sits in a chair, her blonde hair down covering her face. She fidgets, legs jerking up and down.

VERONICA (CONT'D)

I knew there would be consequences when it came to bringing you back, but I had to try something. You're my daughter.

The woman jolts up, hair whipping free of her face to reveal her identity... it's VICKI VALE?!?! And she's pissed.

VERONICA (CONT'D)

I will find a way to fix this - to fix you. I promise.

Vicki is seething. A shell of pure anger.

VERONICA (CONT'D)

I know I gave up on you once. I let my sister raise you... let you believe she was your mother -- I won't do it again. I'm not going to give up on you ever again.

(CONTINUED)

CONTINUED:

Veronica reaches for Vicki's hand.

VERONICA (CONT'D)  
This will all be better soon.

Vicki CLAWS her hand away--

The sudden movement startles Veronica. She cranes back, realising that *it's still not Vicki yet for some reason...*

Veronica swallows her pride.

VERONICA (CONT'D)  
The food is on the table. I'll extend the chains for two hours, and I'll be back in the morning.

Vicki HOWLS at her *mother's* departure.

VERONICA (CONT'D)  
I promise you...

Veronica turns to face her daughter.

VERONICA (CONT'D)  
I won't let you down again.

OFF the doors sealing in front of Veronica...

CUT TO BLACK.

END OF EPISODE