

WATCHTOWER

5.10 | "Return"

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

Based on characters from
DC Comics

CREATED BY
Jack D. Malone

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

MAIN CAST

CHLOE SULLIVAN	Allison Mack
BRUCE WAYNE / BATMAN	Christian Bale
HELENA KANE / HUNTRESS	Kayla Ewell
JAMES GORDON	Dylan Walsh
KATE KANE / BATWOMAN	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

LANA LANG	Kristin Kreuk
MIA DEARDEN	Elise Gatien

GUEST CAST

EDWARD NIGMA / THE RIDDLER	Joe Anderson
EVAN GIBSON	Finn Wittrock
HARVEY DENT / TWO-FACE	Mark Valley
ROBIN	Liv Hewson
SARAH ESSEN	Vera Farmiga
WESLEY OYER	Richard Brake

TEASER

FADE IN:

ON A STREAM OF STATIC--

It crackles into LIVE FOOTAGE of a somber CHLOE in a tinted blue, reminiscent of a television broadcast.

CHLOE

I guess this is it. The end.

CRANE BACK to find this image on a COMPUTER MONITOR--

INT. CLOCKTOWER - NIGHT (FLASHBACK)

Chloe sits behind a monitor, recording a video log.

CHLOE

Watchtower is officially offline.

Chloe hits a key on the keyboard.

All the monitors SHUT DOWN. Black, blank empty screens stare back at Chloe - her fulfilled reflection offered back to her.

Chloe rises, turning to leave - something catches her eye...

On the desk rests a CARD that reads (in calligraphy): *'We Welcome You to the Engagement Party of Helena & Katherine.'*

Chloe picks it up. Lingers on it for a beat. Then leaves.

A distant Chloe disappears towards the doors, peeling them open, looking back at her old life, then CLOSING THE DOORS.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Elevator doors open to a silhouette of a woman. She steps out, into the room where the pitch black IGNITES WITH LIGHT.

It's CHLOE, in awe of what she sees: a series of computer monitors set up with the rotating WATCHTOWER LOGO.

Approaching the monitors, Chloe takes her seat at the desk.

A series of keys are hit on the keyboard.

The monitors all shift to different screens: a map of the city, security footage of Wayne Enterprise, a loading bar that reads 'downloading database' and the last RECORDING:

A stoic Chloe on camera. The first video log in 12 years.

CHLOE

'Just when I thought I was out,
they pull me back in!'

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

The DOME holds over a section of the city. A long barbwire gated entrance is built in front of the SEALED STEEL ACCESS where a line of handcuffed criminals await.

CHLOE (V.O.)

Lot has changed since I gave up the mantle of being your *eyes in the sky* -- the most notable being the lack of a bridge out of the city, and a dome now within it.

ARMED GUARDS monitor the criminals being processed in...

EXT. GOTHAM CITY, STREETS (INSIDE DOME) - NIGHT

The STEEL DOORS open and a criminal (now PRISONER) is escorted into the Dome-world of Gotham.

Waiting inside is a stoic GORDON.

CHLOE (V.O.)

Former Mayor James Gordon has re-purposed the Dome to house the escaped criminals of the Gotham State Penitentiary.

Gordon turns to offer a nod to his wife, COMMISSIONER SARAH ESSEN who stands beside TWO OFFICERS.

CHLOE (V.O.)

With the much needed help of Commissioner Sarah Essen - who has worked tirelessly these past few weeks to rebuild the Gotham City Police Department - the two have reintroduced the concept of law and order in a city that so desperately needs it right now.

The two head off in separate directions for their joint task.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Chloe perks up in her chair.

CHLOE

In the meantime, our little team of heroes is back - united, and stronger than ever.

EXT. ALLEY WAY - NIGHT

A group of four civilians are cornered in an alleyway by surrounding thugs. Knives on display.

(CONTINUED)

CONTINUED:

CHLOE (V.O.)
Keeping as many civilians safe from
the rising crime.

The daunting shadow of THE BATMAN washes over them...

INT. CORNER STORE - NIGHT

Glass SHATTERS as an armed thug explodes through it, hitting
the ground and rolling onto the gutter.

CHLOE (V.O.)
And as many criminals at bay.

Stepping through the broken shop front, a heroic BATWING.

INT. HATTER'S HIDEOUT - NIGHT

Unconscious criminals in RABBIT MASKS scatter the ground.

CHLOE (V.O.)
Especially the *familiar* kind.

A fleeing MAD HATTER panics. He bolts away at full pace.

RENEE (O.S.)
Freeze!

Turning from the corner, RENEE holds up her gun at the
fleeing target. She loses her shot.

DESCENDING from above like a black and red winged angel of
vengeance, BATWOMAN cranes over a defeated Renee and lands on
the fleeing Mad Hatter. He tumbles with her. Captured.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Chloe's demeanor shifts from excitement to fear:

CHLOE
It's true that we've bounced back
from Cobblepot and the Court of
Owls quicker than we've ever been
able to recover before, but--
(long pause)
The truth also remains that we're
all trapped here. No one is coming
for us. Our resources are
depleting. Food and water won't be
replenished to meet demand, and
time... well, it's running out.

A beat. The gravity of the situation weighs on her...

CHLOE (CONT'D)
That's why I'm here. Why I'm back.
(beat)
(MORE)

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

I've since repaired communications throughout this city. Everything is back online, and our ability to broadcast - in this city - has been reactivated. The next step?

EXT. QUEEN LOFT, BALCONY - NIGHT

A grieving OLIVER looks at his phone contacts. 'Wife.'

CHLOE (V.O.)

I'm going to expand our signal to reach out beyond the city so we can send out a beacon - a transmission that tells anyone who will listen that we are *still* here.

Oliver puts his phone away. Stares up at the night sky...

INT. THE QUIVER - NIGHT

GLOVER HANDS pound into a punching bag--

An exhausted ARCHER pulls back from the bag held by MIA, then turns away in anger. He rips his gloves off and struggles to catch his breath, from anger into raw grief.

CHLOE (V.O.)

We are alive.

Archer fights back his tears, wanting to be strong...

INT. ARGUS, CELLS - NIGHT

A FLICKERING ceiling light illuminates a cuffed LANA LANG in the cell, leaning against the wall with a vacant stare.

CHLOE (V.O.)

And we need help.

The light finally CLICKS out. BLACK.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Chloe straightens in her chair with new purpose.

CHLOE

And with that, I guess I can finally say that Watchtower is *officially* on--

All the monitors WIPE WITH STATIC.

Chloe shifts in her chair, taken aback. The static fades to display an image of a ROTATING GREEN QUESTION MARK.

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

TELEVISION SCREENS in shop-fronts ignite with the same image of a rotating green question mark. It spirals, until:

Live footage of THE RIDDLER surfaces on the screens.

THE RIDDLER

I'm terribly sorry to interrupt
your new normal here in Gotham, but
I couldn't help notice a vacancy
had opened up in the capacity of an
upper management and high
leadership role.

CRANE BACK to a nearby rooftop where THE BATMAN watches on...

EXT. CORNER STORE - NIGHT

The Riddler appears on more TV SCREENS.

THE RIDDLER

Shouldn't take you too long to
figure out what this means.

Compelled, Batwing approaches the broadcast...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

The Riddler's smile appears on all four monitors.

THE RIDDLER

I'm taking back the city.

Chloe stiffens, already desperate to stop him..

THE RIDDLER (CONT'D)

Gotham's mine.

All screens TEAR WITH STATIC then cut to black.

A worried Chloe straightens with conviction in her seat: it's
time to go to war...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Elevator doors open on our team: BRUCE, LUCIUS, and KATE (all geared up, mask off) alongside RENEE, GORDON and SARAH.

They enter the room to an approaching Chloe.

CHLOE

We have a huge problem.

BRUCE

All of that was for show. A way for him to tell us that he's back, and he wants to take control.

KATE

He's had years to plan his return, which means he's--

SARAH

Ten steps ahead of us.

KATE

Exactly.

CHLOE

The last time the Riddler made a move on Gotham, he targeted any public figure that represented the light in this city, and the people he thought controlled it.

LUCIUS

If only he knew about the Court of Owls. Could have saved us a lot of time and trouble.

CHLOE

My point is: you're all targets.

RENEE

Well, *some* more than others.

CHLOE

Regardless, I think this is a riddle best left for *the Dark Knight* and his *eyes in the sky*.

KATE

So you want us to - to what? Hide?

CHLOE

For now.

(CONTINUED)

CONTINUED:

KATE

That's fine by me.

Kate appears convinced, and takes Renee's hand on her way back to the elevator. Lucius soon follows.

Left behind, a concerned Gordon and Sarah.

GORDON

Personally, I think we've got bigger problems than *Edward Nigma*.

BRUCE

What is it?

SARAH

We've been intercepting a series of gun trades throughout the city from information we've tapped from the criminals being brought into the dome. We have reason to believe the weapons are being rounded up by one individual with a *vastly* different M.O to the Riddler.

GORDON

With that kind of firepower, they could start an uprising.

SARAH

And it's becoming a risk storing all these weapons in the same location. We were hoping we could bring some of them here.

BRUCE

Of course. Just be careful coming in and out of the building. We don't want to draw attention.

GORDON

Understood.

A shared nod of understanding, and Gordon turns off with Sarah, in approach of the elevator. They exit.

CRANE BACK to the business at hand with Chloe and Bruce.

CHLOE

Who knew that dismantling an organisation that's controlled this city for years didn't exactly bring about a state of calm and peace?

BRUCE

People out there are going to fight for control of this city.

(CONTINUED)

CHLOE

Which is why we need to make sure
it's not The Riddler who gets it.

Chloe returns focus on the computer, typing with precision.

BRUCE

How do we find him?

CHLOE

I piggybacked his broadcast and
sourced it to... here.

A location BLINKS on the monitor, displaying a large map.

BRUCE

What if it's a trap?

CHLOE

Only one way to find out.

Chloe turns from the computer with a jump in her step. Her determination takes her en route to the elevators.

Bruce turns around, noticing her peppy demeanor.

BRUCE

I don't think I like how much you
seem to be enjoying this.

CHLOE

Oh, come on. It was my last
mission as Watchtower to take down
the Riddler, so it's only fitting
that my first one back is to stop
him all over again.

The elevator doors open in front of an eager Chloe.

CHLOE (CONT'D)

You coming?

Bruce deflates with concession, then moves to follow...

INT. ENGAGEMENT PARTY VENUE - NIGHT (FLASHBACK)

'Crimson and Clover' by Tommy James & The Shondells

Doors open to welcome KATE and HELENA. They're met with a sea of applause and beaming smiles.

HELENA

I'd rather take on another wave of
OMAC machines than be the center of
attention right now.

(CONTINUED)

CONTINUED:

KATE

I forgot how much you hate crowds.

Kate comforts Helena, the world around drowning out...

KATE (CONT'D)

How about I entertain the masses
and you lay low and drink all the
wine for me so I'm not tempted?

HELENA

I think that can be arranged.

Helena's nerves evaporate as Kate emerges into the crowd.

A set of approaching footsteps shift Helena's focus around
to... a beaming LANA approaches, two cocktails in hand.

LANA

Surprise!

HELENA

Lana? I can't believe you made it.

A brief embrace, then Lana offers a drink to Helena.

LANA

This is for you.

HELENA

Oh, you *do* know me.

Their drinks CLINK together. They take a sip.

HELENA (CONT'D)

How are you still in town?

LANA

Steve offered to open the new
Saviour Foundation for me so I
could be here with you. I couldn't
miss your *happily ever after*.

(off Helena)

Or... not. Are you okay?

HELENA

Just thought she'd show up for
something like this, you know?

The pain becomes visible. Lana reaches for Helena's arm.

LANA

I'm sorry, Helena.

Helena concedes with a nod of acknowledgement. Her focus
soon shifts to Kate, her sadness transformed into love.

(CONTINUED)

CONTINUED: (2)

From across the room, Kate meets Helena's gaze.

The crowd seems to shift towards Helena, as though they were waiting on her. A path is cleared back to Kate, who appears to be standing beside a table full of gifts.

LANA (CONT'D)

I think you're being summoned.

Lana pats Helena's shoulder, then steps back into the crowd.

Helena arrives by Kate's side, taking the GIFT offered to her. Kate reads the card in her hand:

KATE

'I weaken all people for hours each day. I show you strange visions while you are away. I take you by night, by day take you back. None suffer to have me, but do from my lack. What am I?'

Helena unwraps the present to reveal a GAS MASK inside.

THUD. A guest collapses from behind the crowd.

Panic sets in at the sight of a THICK FOG OF GAS seeping into the room. It claims everyone in it's path.

Helena pushes the mask towards Kate.

HELENA

Take it.

KATE

No. I want you to have it.

Among the falling crowd, a defiant Lana pushes through the fleeing masses. She bumps into a towering figure that stops her path. As he drops, the THICK GAS appears to her.

A COCKTAIL GLASS shatters against the ground. Lana collapses beside the shards, completely knocked out.

CRANE UP towards Kate as Helena FASTENS the mask to her.

KATE (CONT'D)

No.

Helena's hands weakly drop from Kate's face, and she slumps.

Kate stands awake in a room of slumber and fog that soon parts to reveal a room full of unconscious bodies.

Doors bust open. In enters THE RIDDLER.

OFF the distressed, sharp breaths from a worried Kate...

INT. KANE RESIDENCE, BEDROOM - NIGHT

Two open suitcases are laid out on the bed.

In the closet, Kate shuffles through items of clothing. An amused Renee watches from the doorway.

RENEE

How long exactly do you think it's going to take Chloe and Bruce to stop this guy?

KATE

Despite past experiences, I don't think *The Riddler* is that--

A beat. Kate realises, then pokes her head out.

KATE (CONT'D)

Very funny.

Renee chuckles to herself. She pulls Kate in close to her.

RENEE

I actually kind of like the idea of you staying with me on a more *regular basis*.

Kate wriggles free, visibly uncomfortable at the notion.

KATE

Right. Well, I appreciate you letting me stay with you until this whole thing dies down.

An awkward silence strikes the room.

KATE (CONT'D)

Oh! I better grab my toothbrush before I forget. Do you mind getting some clothes out of the drawers for me?

RENEE

Of course.

Kate playfully nudges Renee, then leaves. In her absence, a somber Renee faces the drawers, PULLING it open:

Hands rustle through the clothes. A piece of paper unearths.

A confused Renee succumbs to her curiosity. She parts the clothes to unveil a TORN DOCUMENT that holds a signed signature from Kate, and a missing signature from Helena.

Renee scatters through the rest of the clothes to find the second piece. In her hands she holds ripped DIVORCE PAPERS.

(CONTINUED)

CONTINUED:

KATE (O.S.)

It would not have been a fun living
situation had I forgotten--

Kate returns to the doorway. Freezes at a hurt Renee.

RENEE

What is this?

(off Kate)

Did you - did you change your mind
on the divorce?

KATE

I can explain.

RENEE

Your eyes say enough.

Renee drops the papers back into the drawer, and pushes it
shut. She glides past a dumbfounded Kate.

A desperate Kate CLINGS on to Renee, peeling her back.

KATE

Wait.

RENEE

If you went to the prison and you
found out that Helena was alive and
that she was okay... would there
even be an 'us' anymore?

KATE

I can't - I mean... I don't know.

RENEE

(breaking)

Feel free to stay at mine as long
as you want, but I'm going to find
somewhere else to stay tonight.

KATE

Renee, don't--

But Renee turns her back, and walks away. Kate stands alone.

EXT. CITY HALL - NIGHT

A sea of press swarm around OLIVER on the steps of City Hall,
with microphones aimed at him like weapons. They follow him,
as do their piercing questions, drowned out in the masses.

From the crowd, EVAN GIBSON (30s, honourable) emerges:

EVAN

Should the public be concerned of
the Green Arrow's return?

(CONTINUED)

CONTINUED:

Oliver stops short of the doors. Confronts Evan.

OLIVER

The villain here is the culprit who
calls themselves Steelclaw. Not
some vigilante that took them down.

EVAN

Any comment on the Green Arrow's
sidekick being the primary suspect
in the Victoria Much murder?

(off Oliver)

Commissioner Bolt released a
statement claiming Speedy was the
primary suspect in this case?

Oliver hides his confusion. Bites back in anger:

OLIVER

I have no comment at this time.

Oliver turns his back to the press, and disappears inside--

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

The doors erupt open. Oliver enters, phone to his ear.

OLIVER

Mia? Thank god. We need to talk.

INTERCUT BETWEEN: OLIVER and MIA on the phone.

MIA

Well that doesn't sound good. Is
everything alright? Are you okay?

OLIVER

I'm fine. It's you that I'm
worried about.

(beat)

Look, I don't think I can do this
over the phone. Just promise me
that you will lay low until I can
see you in the morning.

MIA

You don't need to worry.

OLIVER

Mia, please.

MIA

Okay. I promise.

Oliver deflates with relief...

EXT. THE QUIVER - NIGHT

A complying Mia disconnects the call, then looks up at the towering structure ahead of her. She moves towards it.

CRANE BACK towards a vehicle parked nearby...

Inside, a curious THOMAS BOLT watches on with his CAMERA PHONE. He brings it into view, examining the photographs he's just taken. A smile stitches across his face.

INT. ABANDONED FACTORY - NIGHT

An eruption of light. Controlled by the silhouette movements of a curious CHLOE, navigating the room with a FLASHLIGHT.

The light bathes over a cracked door. Chloe moves for it.

BATMAN (O.S.)

Wait.

BATMAN pulls Chloe back, halting her. He moves on the door alone, withdrawing a SCANNER from his gauntlets that he snaps off and hovers over the door handle.

A BLUE LIGHT picks up on finger prints. The display screen shows an immediate match for 'Edward Nigma.'

BATMAN (CONT'D)

He was definitely here.

CHLOE

Impressive.

BATMAN

When my team is no longer comprised of investigative journalists - you learn pretty quickly how to do all of this stuff on your own.

Chloe fixes her flashlight on a TICKING CLOCK that grows louder and louder with each subsequent *tick*.

CHLOE

(distracted)

Well, I am back now so... you can let the professionals handle this.

One more TICK. And it stops.

CHLOE (CONT'D)

That's probably not good right?

Batman shifts to her focus. A chilling fear washes over him, and he RIPS an unsuspecting Chloe aside-- KABOOM!

An EXPLOSION launches Batman back, onto the hard ground.

(CONTINUED)

CONTINUED:

A loud RINGING blinds Chloe in the chaos.

Footsteps scatter in... BLURRED MOVEMENT from around the room of people in green suits... an invasion. They are Riddler's Henchmen, otherwise known as QUERIES.

The ringing stops. Chloe looks around -- surrounded.

CHLOE (CONT'D)

Okay, okay, okay. I can do this.

Chloe CHARGES for the first Query. Delivers a POWER KICK--

The Query is LAUNCHED BACK with almost super-powered force, flying into the shadows and crashing O.S.

Chloe straightens, amazed at her strength.

Out of the shadows emerges THE BATGIRL (a state of the art suit in all black, face entirely covered by the mask like some sort of demon, with yellow detailing on the BAT SYMBOL).

CHLOE (CONT'D)

That makes more sense.

Batgirl unleashes on the Queries: quick, significant strikes that derail them in record time.

Chloe trails back, moving to get out of harm's way...

A hand LATCHES onto Chloe, and she's PULLED around to the ground. It's an ANGRY QUERY in approach of her.

BANG! A GRAPPLING HOOK cuts through the Query--

Chloe watches her attacker be YANKED BACK. She sits up in awe: the room is clear and a triumphant Batgirl remains tall.

CHLOE (CONT'D)

Thank you.

Batgirl turns her back, and moves to run.

CHLOE (CONT'D)

No, no - wait!

Chloe jumps up, desperate for her to stay - to reveal who she is, how she found her, why she's here - but the masked vigilante disappears into the shadows once more. Gone.

OFF an abandoned Chloe, in a room of unconscious thugs and a defeated Batman...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Bruce (geared up, mask off) storms out of the elevator in pursuit of the computers while Chloe follows in from behind.

BRUCE

I can't believe how blind-sided I was back there.

CHLOE

Don't beat yourself up. It's only normal for things to be *not normal* for you right now.

BRUCE

What do you mean?

CHLOE

I'm talking about Alfred.

(beat)

You still haven't processed his death in a healthy way. Dressing like a bat every night and pummelling thugs until they're blue in the face is *not* exactly a healthy coping mechanism.

BRUCE

It's worked before.

Bruce pulls away from the computers. He faces Chloe.

BRUCE (CONT'D)

Alfred told me not to add his death to the weight I carried, so that's what I'm doing. It was his last request of me and I'm honouring it.

CHLOE

Okay. I'll stop pushing.

Chloe joins Bruce's side at the computer. On the MONITORS:

Photographs of the secret tunnels within the Gotham State Penitentiary holding Bat-Suits, weaponry and equipment.

CHLOE (CONT'D)

What's this?

BRUCE

The way you were describing the masked vigilante that rescued us sounded familiar.

(CONTINUED)

CONTINUED:

An image displayed on the monitor resembles the BATGIRL SUIT.

CHLOE

That's it! That's her suit.

BRUCE

It's one of ours. We've had it kept in storage at the Gotham State Penitentiary tunnels for years, which makes this woman not only a thief, but it means--

CHLOE

She's either one of the criminals that escaped during the raid, or another innocent civilian that Cobblepot locked up.

BRUCE

Neither of which should be brought into any of this.

Chloe takes in a deep breath, scrambling for what to do.

CHLOE

Not that I don't agree with you but our lead on the Riddler just went cold, and she was there too, which means she could know more than we do and help us stop him.

Chloe watches the thoughts ticking away in Bruce's head.

BRUCE

Fine. But this isn't a recruiting mission, okay?

CHLOE

Yeah, yeah. You just focus on what you can get on The Riddler, and I'll see what we can get out of this... Bat-Girl.

BRUCE

We are not calling her that.

Chloe turns off towards the elevators with a widening smile on her face. She enters, door closing in front of her...

INT. UNDERGROUND BAR - NIGHT

A door cranes open, welcoming in a rush of light that illuminates a set of stairs leading down into the bar. At the height of them stands Renee. She scales the steps.

Inside, a darkly-lit, melancholy atmosphere with scarce people sat around with their beverages.

(CONTINUED)

CONTINUED:

Behind the bar, LOU JEAN (50s, bartender) pours a beer, then slides it down to a man. Lou turns, immediately noticing Renee creeping her way towards the bar.

LOU

I thought you said last week was going to be your last rodeo, kid.

RENEE

Not here for judgement, Lou.

Lou chuckles to himself. Pours another beer for her.

RENEE (CONT'D)

I can always reset the sober clock again tomorrow, right?

LOU

Right.

Lou offers Renee a beer. She looks around the bar, then notices LUCIUS at the opposite end.

RENEE

Shit.

Renee fumbles with her drink. A slight spill.

The movement grabs Lucius' attention. He finds Renee, almost scrambling to hide. A smile, and he walks over to her.

LUCIUS

Great minds?

RENEE

Yeah. I think it's more the depression than anything else.

(begging)

Please don't say anything to Kate.

LUCIUS

You don't have to worry. My plan is to get so blackout drunk that I won't even remember crossing paths with you come morning.

Lucius takes a seat next to Renee.

RENEE

Oh. Well.

Renee raises her drink.

RENEE (CONT'D)

Great minds.

The two CLINK theirs together.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT (FLASHBACK)

A distressed Helena paces the room, phone to her ear:

HELENA
Come on. Pick up, pick up.

The ringing cuts out to a voice:

CHLOE (O.S.)
Hi, this is Chloe. Leave me a
message and I'll get back to you.

A loud BEEP drowns out the voice.

HELENA
Chloe, it's me. Please call me
back when you get this. It's
Katherine, she's - she's in danger
and I could really use your help.

The elevator doors sound. Helena turns with newfound hope,
watching as the doors open to reveal... a determined LANA.

LANA
I finally heard back from ARGUS.
They have a location.

HELENA
They know where Katherine is?

LANA
Potentially. ARGUS intercepted
another kidnapping in the city and
traced one of Riddler's men back to
an old factory where they suspect
Katherine is being held.

HELENA
My god. Who else were they after?

LANA
They were targeting Mayor Gordon.
(off Helena)
Don't worry. He's safe. But if we
are to connect the dots here, I'd
say the Riddler is making a play at
the city now that it's free reign
and he's targeting all the major
public figures, including--

HELENA
Katherine.

LANA
She is a Kane after all.

(CONTINUED)

CONTINUED:

Helena fills with rage and precision. She turns her back in pursuit of a distant wall on the other side of the room.

LANA (CONT'D)
It's probably a good thing that
Bruce and Lucius are out of town.

Helena hits a HIDDEN BUTTON on the wall. It BEEPS.

HELENA
Couldn't agree more.

A large mass of the wall OPENS UP to reveal an armory around the purple and black suit of THE HUNTRESS.

HELENA (CONT'D)
Because they wouldn't like what I'm
willing to do to bring the woman I
love back home.

Lana grows uneasy in the BG.

OFF Helena locking eyes on the HUNTRESS MASK...

INT. THE QUIVER - NIGHT

The GREEN ARROW MASK (and accompanying suit encased in thick glass) stares back at a tortured Archer. Inspired.

MIA (O.S.)
You're not ready.

Archer grows frustrated, and turns to face Mia.

ARCHER
I've spent every night for the past
month in here *training* with you
only for you to keep saying that.

MIA
Because it's true.

ARCHER
I thought you understood what this
was about. I thought you knew what
I wanted here.

MIA
I know what you want, Archie. I'm
just trying to make sure you don't
die getting it.

Mia reaches for Archer, but he turns away from her.

ARCHER
I don't have to be the perfect hero
to go to Gotham and save my Mum.
(MORE)

(CONTINUED)

CONTINUED:

ARCHER (CONT'D)

I just needed to know how to
protect myself to do it. And I do.

A NINJA STAR cuts through the air--

Archer turns, and CATCHES the bladed star with his two hands.

Mia charges Archer. He blocks every strike, gains control,
latches onto Mia, and plants her onto the ground.

A triumphant Archer steadies back, collecting his breath.

ARCHER (CONT'D)

I told you... I'm ready.

Mia stands back up, sighing with concession.

MIA

You're right. Truth is you've been
ready for weeks now. I just didn't
want to say it out loud because
then it would be true and then I'd
have to... betray your father.

(beat)

This is going to destroy him.

ARCHER

I don't want to hurt him.

MIA

No, you want *me* to do it.

(off Archer)

I know you're not doing this to be
the next Green Arrow, but part of
putting on that suit is embodying
everything it represents - which
means you *will* be a hero.

Archer's focus returns to the GREEN ARROW SUIT. A beacon.

MIA (CONT'D)

Part of that responsibility is to
make the hard choices, especially
when the greater good is involved.

Mia narrows in on Archer, consuming all of his focus.

MIA (CONT'D)

So consider this your final test:
if you can tell Oliver everything
that you've been doing here and why
you've been doing it, I'll see to
it personally that you and your
friends make it to Gotham.

OFF the ultimatum now on the table for Archer...

EXT. ROOFTOP - NIGHT

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

CRANE DOWN to find an impatient Chloe pacing the rooftop, examining a tablet in her hand. On the screen:

A live SECURITY FEED of the rooftop. A figure appears.

Chloe SNAPS around to see if her eyes are deceiving her on the cameras: BATGIRL jumps down off the ledge to meet her.

CHLOE

I thought it was going to be a long shot but... you actually showed up.

BATGIRL

For future reference, rooftops aren't really my thing.

CHLOE

Noted. Speaking of your personal preferences - what are your thoughts on being a team player?

BATGIRL

I prefer to work alone.

CHLOE

That's what they *all* say.

A piercing RINGING ignites from the tablet--

Chloe drops it in reach for her ears. She's blinded by the noise. Behind her, Batgirl also grips her ears.

BATGIRL

What the hell is that?

CHLOE

I don't know.

STATIC washes over the tablet until it rewrites with live footage of a smug Riddler. He chuckles at his victory.

THE RIDDLER

Well, if it isn't my two favourite stalkers. That light is a little too bright, don't you think?

CHLOE

How does he know where we are?

Batgirl latches onto Chloe's arm. She pulls a SMALL TRACKING DEVICE from her jacket sleeve.

QUICK CUT - QUERY grabs CHLOE and the device is planted.

(CONTINUED)

CONTINUED:

Chloe pulls free, realising that this is her fault.

CHLOE (CONT'D)

Oh god. I didn't know. It's sort of my first day back on the job.

THE RIDDLER

You're too late anyway. My queries are already closing in on--

Batgirl STOMPS on the tablet. It smashes the image away.

CHLOE

Hey. I paid for that one...

BATGIRL

Come with me if you want to live.

Batgirl offers her hand. Chloe takes it.

In a matter of seconds: Batgirl PULLS Chloe in, wraps her in her WHIPPING CAPE, and pounces off the edge. Descending...

EXT. ALLEY WAY - NIGHT

A line FIRES. Connects. Descending from the line, Batgirl carries Chloe in her arms and the two drop into the alley.

Chloe stumbles free. A moment to catch her breath.

CHLOE

I never get used to that.

Chloe follows Batgirl's line of vision:

A "BAT BIKE" (MOTORCYCLE) is parked a few feet away and offers their only chance of getting out of there.

CHLOE (CONT'D)

You have your own batmobile?

BATGIRL

We're not calling it that.

Batgirl pulls Chloe with her and they run towards it--

KABOOM! The entire bike ignites with flames.

A shockwave explosion slams into Batgirl and Chloe - they are thrown back from the force, and hit the ground.

Batgirl cranes up off the ground, and looks to see:

An army of QUERIES enter from the other side of the alley in fast approach of them.

Batgirl looks to Chloe - she's barely conscious.

(CONTINUED)

CONTINUED:

BATGIRL (CONT'D)
I'm sorry, Chloe. But I promise
I'll come back for you.

Batgirl RIPS off a gauntlet--

Gloved hands tuck the GAUNTLET SPIKE into Chloe's jacket.

Batgirl rises from the impending attack. She aims her
grappling gun to the skies, then FIRES--

The masked vigilante ascends to safety.

OFF the Queries surrounding an abandoned, winded Chloe...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. UNDERGROUND BAR - NIGHT

Two empty pints on the bar in front of Renee and Lucius, who appear inebriated. Renee waves for "two more" at Lou.

LUCIUS

I think I might be cursed. It's the *only* logical explanation for why the people I love keep dying.

Lou removes the empty pints and provides two new FULL BEERS.

LUCIUS (CONT'D)

My dad. My best friend. My best friend's mother. My husband.

RENEE

Here. Drink this.

Renee offers Lucius his beer. The two knock back a drink.

RENEE (CONT'D)

You're a sad drunk.

LUCIUS

Oh, I'm sorry. Do you want to go back to the bubbly stories about how you think your girlfriend wants to leave you for a dead woman?
(realising)
Helena! See, I've lost her too.

RENEE

Okay, scratch that. *Mean* drunk.

The two share a laugh. The moment of levity soon shifts into a sobering moment of reality:

LUCIUS

I've never said that out loud before - that he was dead. I still can't bring myself to believe it.

RENEE

Then don't believe it. Way I see it, the Court distorted the truth to control people. For all we know, Karl is still out there and he's waiting to come home. To you.

LUCIUS

Something tells me he won't like the person he comes home to...
(MORE)

(CONTINUED)

CONTINUED:

LUCIUS (CONT'D)

(long pause)

It took me a long time to realise
that I couldn't save Vicki, but I
could have saved Veronica.

Lucius goes to take another drink, but stops. He's done.

LUCIUS (CONT'D)

I made her feel so unworthy of a
second chance. It took seeing her
take a bullet for me to realise she
wasn't all that different from her
daughter. She was still a Vale.
But I let her die thinking she was
irredeemable. Some... monster.

Renee holds Lucius' hand. A moment of comfort.

RENEE

I think we *both* need better
practice in the department of
forgiveness. Not just for others
but... for ourselves, too.

LUCIUS

I'll drink to that.

The two CLINK their drinks together. Renee downs the rest of
her drink, then notices the time on her watch. It's late.

RENEE

I should probably get going.

LUCIUS

Make things right with Kate. You
both deserve to be happy.

RENEE

Thanks, Lucius.

Renee takes the stairs back up out of the bar, bumping past--

A man enters the premises, scaling down the stairs. He
arrives at the bar and pulls up a seat beside Lucius.

Lou immediately recognises him. He fixes a drink.

LOU

After the usual, Wes?

WESLEY

Thanks, Lou.

A chill rushes through Lucius. He turns to find the man who
murdered his father, WESLEY OYER (see 'Lockdown').

OFF the burgeoning rage and confusion filling Lucius...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Bruce (geared up, mask off) sits in front of the computer on a live feed between himself and Gordon.

BRUCE

Don't know about you, Jim, but our lead ran cold. Doubt we'll be bringing Nigma in tonight.

GORDON

Yeah, we've hit a cold spot, too. Think we'll bring a shipment of weapons over and call it a night.

BRUCE

Sounds good to me. Keep me updated if anything changes.

GORDON

Will do.

The feed ENDS.

Elevator doors open in the BG. Footsteps getting closer...

BRUCE

I take it things didn't go well.

Bruce rises and turns to face... an approaching Kate.

BRUCE (CONT'D)

Kate. Sorry, I thought you must have been Chloe. Everything okay?

KATE

Girl problems. I was kind of hoping you'd be Chloe, too.

(off Bruce)

What happened with the Riddler?

BRUCE

Hit a dead end. Maybe I can help?

KATE

Renee and I had a fight.

Kate scoffs at her own simplification.

KATE (CONT'D)

Things with Renee weren't supposed to be like this. I wasn't looking for love, I was looking for a distraction - for a life that was anything *but* my own.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

KATE (CONT'D)

I had just lost everything, you know? Literally everything that was important to me. It wasn't Helena's fault, but I couldn't look at her anymore after...

BRUCE

Hey. You're okay.

Bruce comforts Kate, grabbing her arm. She nods through the tears, and calms her visible pain.

KATE

I thought divorce was the only option. Helena didn't deserve to be trapped with me resenting her. She deserved better. But she never saw it that way. She never signed the papers, and Renee just found them... after I had torn them up.

BRUCE

She thinks you haven't moved past--

KATE

I haven't.

A deep silence hits the room. Kate fills with clarity.

KATE (CONT'D)

If Helena were alive - if she somehow *miraculously* showed up in this room right now... everything else would just wash away and all I'd want is her.

PING! Bruce and Kate turn to the noise to find the computer monitors lit up with an INCOMING MESSAGE.

A VIDEO of Batgirl plays:

BATGIRL

Your associate Chloe Sullivan has been taken by the Riddler. I have planted a tracer on her person. These are here coordinates.

The footage of Batgirl is replaced by a MAP with an active tracker (a YELLOW DOT) blinking.

OFF the growing fear and confusion between Kate and Bruce...

INT. ABANDONED WAREHOUSE - NIGHT

An imprisoned Chloe sits with her hands bound in her lap, in a large open room with the windows boarded up.

(CONTINUED)

CONTINUED:

The Riddler enters the room. A chilling grin.

THE RIDDLER

It's nice to see the Watchtower is back because of little old me.

CHLOE

In your dreams -- which appears to be the same place you seem to think recycling an old *failed* plan from 2016 is going to work now.

THE RIDDLER

You don't know what I'm up to.

CHLOE

Unstable city. Capture someone hopefully worth saving to one of these heroes. Enter hero. Capture hero. Kill hero on live television to assert dominance over the people of the city. Claim city. Rule.

(off the Riddler)

Did I leave something out?

The Riddler crouches down in front of Chloe. He caresses her face with his gloved hand, then SQUEEZES HARD.

THE RIDDLER

The part where I realise the hero en route to come save you has no way of knowing if you're still alive and if you piss me off enough times I'll see to it you're not.

A beat. Fear seems to replace Chloe's confidence...

CHLOE

Noted.

The Riddler rips from Chloe, and leaves.

OFF Chloe, looking up at the glass ceiling with hope...

INT. RIDDLER'S HIDEOUT, HOLDING ROOM - NIGHT (FLASHBACK)

The glass ceiling SHATTERS. A figure DESCENDS among the shards, cape whipping around them as they land.

AROUND THE ROOM stands eight armed QUERIES scattered around a bound Kate at the front of the room. They shift to the intrusion... a rising HUNTRESS stands. Guns fix on her.

Huntress spins from the danger - launches out a series of SCATTER SMOKE BOMBS. An explosion of THICK GREY erupts.

RATATAT! The Queries fire their guns through the dark--

(CONTINUED)

CONTINUED:

Huntress SLIDES through the smoke with precision, crossbow in hand that she aims out and FIRES.

TWHIP! A bolt jams into a Query's leg. They slump over.

Huntress reaches them. She grabs the bolt, rises up with her weight on it, then rips it out. As the Query staggers over in pain -- a GUILLOTINE KICK strikes them down. Out.

The bolt is LAUNCHED across the room--

A Query drops back, bolt piercing through their neck. They lose control of their gun and fire aimlessly-- RATATAT!

From across the room, a Query COLLAPSES from gunfire.

Two Queries raise their guns, fixing on Huntress. She whips out her GRAPPLE GUN and fires back -- a line CUTS through the space between, grabs a WOODEN CRATE, and tugs it back.

CRASH! The crate smashes against the Queries.

Exploding off their descending backs, fragments of wood wash past them. Huntress catches a WOODEN PLANK and turns in to an approaching Query. She swings-- CRACK! CRACK!

SWISH PAN to a Query, throwing their gun down, and charging--

Huntress spins into the attacker, and writhes around their movements to gain control. She SNAPS their arm, shattering the bone, then releases the injured Query to the floor.

Hands grab onto the Huntress' arm, and pulls her back and away from the fight. Two Queries hold onto her.

Huntress pulls their momentum in to FLIP OVER their hold.

The two Queries fall into each other, then turn to find the vigilante landing in front of them. They charge.

Huntress blocks a punch, latches onto their arm and twists them into submission. She delivers two BLINDING KICKS to their ribs, then releases them to the floor.

The other Query CHARGES into Huntress -- a CRASH TACKLE.

Huntress rolls back and up on her feet. She finds herself next to the Query with the BOLT lodged in their throat.

HUNTRESS

Are you done with that?

Huntress RIPS the bolt out of their throat, and turns in to the approaching Query--

The bolt QUICK PIERCES a leg, an arm, a chest...

(CONTINUED)

CONTINUED: (2)

Huntress SLAMS the bolt in and out of the Query's neck, then spin kicks them back into the ground. Down for the count.

A quick look back to see the last Query slump to the floor.

Huntress deflates with victory. She looks back to see the smoke clear, and a path towards Kate. She moves for her.

A GLOVED HAND wipes through a transparent image of Kate that shatters like GLASS. A loud BANG and a set of HANDCUFFS break from the wall and around Huntress' wrists.

THE RIDDLER (O.S.)

I can trap many different things
and colours - ever changing, not
boring. Look closely...

Huntress SNAPS around to find The Riddler now in the room.

THE RIDDLER (CONT'D)

And you may find yourself also
caught in my trap. What am I?

HUNTRESS

A dead man.

The Riddler unveils a hammer. He SWINGS it against an invisible force that somehow SHATTERS--

Glass mirrors erupt to reveal the real Kate (bound and tied).

HUNTRESS (CONT'D)

Let. Her. Go.

THE RIDDLER

You know I was hoping for more than
a B-list superhero to make it for
this first broadcast--

He gestures around the room: a series of TV SCREENS hold the image of a green and rotating QUESTION MARK.

THE RIDDLER (CONT'D)

But I guess you will do.

The room fills BLACK.

Panicked breaths. Chaotic movements of sharp twists and turns in the darkness. A rattling metal.

The room ignites with light. Confusion worn everywhere.

The TV Screens now fill with the image of WATCHTOWER (a shadowed Chloe sat in front of the 'Watchtower' Logo).

(CONTINUED)

CHLOE
Sorry to interrupt your program,
Nigma - but your stream has an
audience of one. Me.

THE RIDDLER
The Watchtower.

CHLOE
The Watchtower.

CHLOE (CONT'D)
Big Sister is watching, so you be
on your best behaviour.

The handcuffs FREE from the wall--

A released Huntress rushes for an unsuspecting Riddler- he
turns INTO A POWERFUL STRIKE that renders him unconscious.

Huntress looks to the screens - a concerned Chloe seems to be
staring straight through the glass and right back at her with
the same pained expression. And then BLACK. Gone.

Defeat sinks into Huntress, a grief unlike any other. She
turns back to a relieved Kate, happy to see her future wife.

HUNTRESS
Let's get you out of here.

OFF the reunited couple...

EXT. ABANDONED WAREHOUSE - NIGHT

Two ARMED GUARDS are stationed at the entrance of the
warehouse. They appear disturbed at a hint of movement,
looking around at the shifting noise.

A BAT-SHAPED SHADOW glides past them. An all knowing look...

INT. ABANDONED WAREHOUSE, ENTRANCE - NIGHT

The entrance doors EXPLODE OPEN--

Launched into the room, the two guards collapse in a heap on
the remnants of the doors. Unconscious.

A light bursts through, piercing, powerful...

Emerging through the light, the silhouette of THE BATMAN.

INT. ABANDONED WAREHOUSE, MIRROR ROOM - NIGHT

Light bounces from the walls where Batman enters. He takes
note of the shifting and changing view in front of him, but
doesn't appear to be fazed by it. Familiar.

(CONTINUED)

CONTINUED:

BATMAN

Come on, Riddler. I know you're
here lurking in the shadows. Come
out and face me.

THE RIDDLER (O.S.)

Just a few more riddles, Batman,
before I'm willing to admit defeat.

Shimmering lights wash around Batman. The room grows big to
small, ever changing and evolving...

THE RIDDLER (O.S.) (CONT'D)

The more you take, the more you
leave behind. What am I?

Scattered FOOTSTEPS race towards Batman.

BATMAN

Footsteps.

Batman turns to find The Riddler CHARGING for him. The two
collide, and roll back... tumbling... until Batman KICKS him
off, and frees himself. He looks around. Alone.

THE RIDDLER (O.S.)

I make two people out of one.

Batman turns to the voice to find The Riddler stood opposite
him with his QUESTION MARK CANE. Smiling.

THE RIDDLER (CONT'D)

What am I?

The Batman SWINGS--

Glass shatters under the strike. The image of the Riddler
disappears into shards. An illusion.

BATMAN

(growling)

A mirror.

The Riddler cackles at him falling for the trick.

BATMAN (CONT'D)

Now you're just pissing me off.

THE RIDDLER (O.S.)

Okay, okay. Just one last riddle,
please? For old times sake?

Batman scoffs - it's not as though he has a choice.

THE RIDDLER (O.S.) (CONT'D)

This is as light as a feather, yet
no man can hold it for long.
(MORE)

(CONTINUED)

CONTINUED: (2)

THE RIDDLER (O.S.) (CONT'D)

(beat)

What is it?

Batman looks around, struggling to decipher it. His foot suddenly seems to hit a trigger.

The walls around him collapse to reveal a GLASS CASE.

The Riddler spins out from behind and taps on the case that envelops the Batman. Trapped.

THE RIDDLER (CONT'D)

Breath.

Water SPRAYS into the case...

The Riddler latches onto the case, wildly cackling in Batman's face. The defeated now the victorious.

OFF Batman, genuinely concerned for his fate...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. QUEEN LOFT, DINING ROOM - NIGHT

CRANE DOWN from the chandelier to find OLIVER and ARCHER sat at opposite ends of the dining table. A feast is scattered in front of them, and partially on their plates.

While Oliver downs his food, Archer picks at his plate with a fork. Something else on his mind...

OLIVER
(mouth full)
How are things at school?

ARCHER
They're... good.

OLIVER
And your friends? I haven't seen them here in a while. You know they're always welcome, right?

ARCHER
I know. I've just been... a little preoccupied lately.

OLIVER
(with a laugh)
Preoccupied?

Oliver notices the full plate in front of Archer. He stops eating, and straightens up at the table. Concerned.

OLIVER (CONT'D)
You're... mad at me, aren't you?
(off Archer)
Look, I agreed that after our run-in with Steelclaw that it was smart to have you trained and Mia was the perfect person to help you do that but with everything that's happening right now with Bolt--

ARCHER
No, that's not it. I mean it is, I guess, in a way, but--

A phone BUZZES on the table. Oliver swipes the call away.

ARCHER (CONT'D)
I'm not mad at you for--

The phone BUZZES again. Oliver does the same.

(CONTINUED)

CONTINUED:

OLIVER

Sorry.

ARCHER

I'm just -- there's something I
need to talk to you about... but I
don't know *how* or *where* to start.

OLIVER

Oh?

ARCHER

Not *that* kind of talk...

OLIVER

You know you can tell me anything
though, right?

The phone BUZZES again. The moment is ripped from them.

ARCHER

(deflating)

Just answer it, it's fine...

OLIVER

I'm so sorry. I'll be right back.

Oliver picks up the phone, but moves into the next room--

INT. QUEEN LOFT, KITCHEN - NIGHT

Oliver brings the phone up to his ear.

OLIVER

Commissioner. Do you mind making
this quick? I'm having dinner with
my boy, and it's--
(checks watch)
It's seven o'clock.

INTERCUT BETWEEN: OLIVER and THOMAS BOLT on the phone--

BOLT

Sorry, Mr. Mayor. It's our case on
the Victoria Much death. We've
caught our suspect.

OLIVER

I wasn't aware there *was* a suspect.

BOLT

Mia Dearden, sir.

The world seems to cave in on Oliver.

(CONTINUED)

CONTINUED:

BOLT (CONT'D)

Caught her as red-handed as they come. Found her at some base of operations with everything. The Green Arrow and Speedy suits, their weaponry, tech, all of it.

(beat)

I knew you two were close so I thought it was best you heard it from me before the media grabs a hold of the story. And I really think you should get down here.

OLIVER

I, uh... I appreciate it. I'll be there as soon as I can.

(beat)

Thanks, Commissioner.

Oliver disconnects the call.

INT. QUEEN LOFT, DINING ROOM - NIGHT

A pale-faced Oliver resurfaces in the dining room, a mere shell of the man that left. Archer studies him.

ARCHER

Dad? Is everything okay?

OLIVER

That was the Commissioner.

The puzzled expression soon shifts to one of *clarity*, eyes finding Archer with a newfound understanding...

OLIVER (CONT'D)

Mia's been arrested, and the SCPD is now in possession of the armory.

Archer audibly gulps.

OFF the stand-off seemingly growing between father and son...

INT. ABANDONED WAREHOUSE, MIRROR ROOM - NIGHT

Water has completely filled the glass case that encapsulates the Batman. He thrashes around- KICKS violently to break out, with no luck. He grows weaker. And weaker.

The Riddler watches with a widening smile.

Batman seems to lose consciousness, drifting back and sinking towards the bottom of the case.

THE RIDDLER

I did it. I killed the Bat.

(CONTINUED)

CONTINUED:

The Riddler sits in that moment of victory for a beat, then turns around to find... the BATGIRL stands behind him.

THE RIDDLER (CONT'D)
(clueless)
And the student becomes the master.

SKT! A tazer slams into the Riddler's neck. He slumps.

Batgirl steps over the defeated criminal, and PUNCHES the case into an ERUPTION OF WATER.

Batman rides the wave out, and gasps for breath. Alive.

BATGIRL
What? No "thank you?"

BATMAN
I'll thank you when you get Chloe out of here *alive*.

BATGIRL
I'll hold you to it.

The Riddler's laugh cuts their victory short.

THE RIDDLER
Oh, to be so blissfully unaware.

Batgirl and Batman shift to their enemy. Puzzling...

THE RIDDLER (CONT'D)
Contrary to popular belief, this was never about me. I was merely-

BATGIRL
A distraction.

A SERIES OF QUICK CUTS:

- A tracer is planted on Chloe.
- Chloe exits the elevator into Wayne Enterprises.
- Batgirl rips the tracer off of Chloe. Shows her.

Batgirl grips tightly onto Batman's arm with a sense of urgency, and rising fear.

BATGIRL (CONT'D)
He planted a tracer on Chloe back at the factory. It's how he found us on the rooftop.

BATMAN
But that means--

(CONTINUED)

THE RIDDLER
You led him straight to it.

The Riddler's laugh builds to a roaring climax.

BATMAN
(to Batgirl)
Find Chloe and get her out of here.
I'll deal with this.

A nod from Batgirl. She darts O.S.

Batman RIPS the Riddler off from the floor and pins him against the wall. A building rage.

BATMAN (CONT'D)
Who are you working for?

THE RIDDLER
Depends what time of the day you
get him on. He never quite settles
into the one personality.

An angry Batman SLAMS his fist into The Riddler, then releases him. He slumps to the ground, out cold.

EXT. WAYNE ENTERPRISES - NIGHT

A POLICE VAN pulls up in front of the towering building.

The driver door opens. Gordon steps out, opens the van up to unveil the CRATES OF WEAPONRY.

In the passenger seat, NICK GAGE (30s) opens his door:

A set of hands LATCH onto him and pull Gage out of the vehicle. He slams into the ground. Kicked to submission.

Gordon withdraws from the crates. Disturbed.

GORDON
Nick?

The opposite side of the van door OPENS... it's TWO-FACE.

TWO-FACE
Hello, Mr. Mayor. I believe you
have something of mine.

Gordon shuffles for his gun -- two HENCHMEN hold him still.

TWO-FACE (CONT'D)
Perhaps we should flip for it.

Two-Face pulls a COIN from his pocket. Studies the power that it wields. A smile stitches across his face...

INT. ABANDONED WAREHOUSE - NIGHT

Batgirl rushes into the room, in fast pursuit of Chloe.

CHLOE
Behind you!

Batgirl intercepts an armed Guard- RIPS the gun free, strikes him TWICE with it, then hurls it towards a CHARGING GUARD.

Batgirl rushes to Chloe. She rips at her ropes.

BATGIRL
We need to go. This was all a trap. The Riddler isn't making a play for the city, he's helping someone else who is.

CHLOE
Who?

BATMAN (O.S.)
It's Dent.

Batman enters.

BATMAN (CONT'D)
Jim was right. We have bigger problems on our hands than the Riddler. He was just a puppet.

CHLOE
Didn't Sarah say they were intercepting gun trades?

BATMAN
Weapons Jim intended bringing over to Wayne Enterprise tonight.

BATGIRL
A building that the Riddler traced Chloe going into, and more than likely informed Dent that it was a location of interest since the *Watchtower* had visited it.

A deep fear sets into all three of our heroes...

CHLOE
We need to get back there now.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Kate sits at the desk with her phone in her hands:

On the DISPLAY is her contacts list. Her finger hovers over the name 'Renee Montoya.'

(CONTINUED)

CONTINUED:

A GUNSHOT echoes in the BG.

Kate SNAPS around from the desk. The piercing sound almost paralyzes her. She swings back in her chair and pulls in close to the computer.

Fingers clap against the keys of a keyboard...

On the monitors: a SECURITY FEED of the external building shows Two-Face at the van, Gordon on the ground with thugs digging through his pockets, an unconscious Gage.

KATE
(horrificed)
Jim.

Kate rushes to the wall, and hits a HIDDEN CONTROL PANEL--

The wall OPENS to reveal an ARMORY (superhero suits, masks, equipment and weaponry). Beside the BATWOMAN SUIT...

The HUNTRESS SUIT seems to stare back at Kate...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT (FLASHBACK)

A GLASS DISPLAY of the HUNTRESS SUIT inside the wall...

Staring back at it stands a somber Helena, reflecting on the weight she carries from it's existence. The history.

KATE (O.S.)
Missed being the Huntress?

Kate wraps herself around Helena. A warm, much needed hug.

KATE (CONT'D)
My knight in shining armour.

The playfulness is lost on the revelation hitting Helena deep in her soul. A disconnect from the image in front of her.

HELENA
Quite the opposite, actually.

Helena unravels from Kate's hug. Faces her.

HELENA (CONT'D)
Think I'm beginning to realise how much I don't want to be this 'Huntress' anymore.

Helena paces off, deep in thought...

HELENA (CONT'D)
I only put on that mask to avenge my family. Hell, I gave it up the second my father...
(MORE)

(CONTINUED)

CONTINUED:

HELENA (CONT'D)

(long pause)

It wasn't until I lost him when I
felt compelled to wear that mask
again. Become *her* again.

Helena looks back at the HUNTRESS SUIT. Shame in her eyes.

HELENA (CONT'D)

An agent of vengeance.

Kate narrows in on Helena, looking to comfort her.

KATE

That may have been how it started--

HELENA

No. It's how it's always been. I
mean, look at tonight. When I came
to and saw that you were gone -- it
lit a fire in me that I couldn't
put out until I put on that suit
and came looking for you and
punished anyone responsible for
keeping you from me. And I would
have killed him if something had
happened to you.

(beat)

That's who I am when I put on the
suit. That's who I become when I'm
the Huntress. A murderer.

The admission forces Helena to turn her back - too consumed
by the past to confront her future.

HELENA (CONT'D)

Chloe thought that I could redefine
who I become when I wear that
mask... that I could be a hero.
But I've worn enough blood on my
hands in *those* gloves to try and
think that I could clean them.

KATE

No. No, you are not this person,
Helena. You're not some *monster*.

HELENA

I know. I know that now.

Helena finally faces her future, her *fiance*.

HELENA (CONT'D)

Because I have a new family now,
with you.

(MORE)

(CONTINUED)

CONTINUED: (2)

HELENA (CONT'D)

And I don't want whatever happens
between us to be another reason to
fall backwards into someone I
refuse to be anymore. I am done
being the Huntress.

The two reach each other. Helena scoops up Kate's hand, and
examines the ENGAGEMENT RING on her finger. A wide smile
stitches across her face with excitement for the future.

HELENA (CONT'D)

I'm also done being a Bertinelli.

Kate beams with joy.

KATE

Helena Kane has a nice ring to it.

The two share a PASSIONATE KISS, locked together *forever...*

CRANE BACK to the GLASS DISPLAY of the superhero suits:
beside the Huntress is the BATWOMAN COSTUME--

EXT. WAYNE ENTERPRISES - NIGHT

BATWOMAN descends from the skies. She lands at the height of
the steps, and races down them in pursuit of the road.

The POLICE VAN speeds off into the night...

GORDON (O.S.)

You're too late.

Batwoman turns to find a struggling Gordon by the gutter of
the road, clutching his abdomen.

GORDON (CONT'D)

Just glad the same can't be said
for me... not yet, anyway.

Gordon opens his shirt to reveal a BULLET PROOF VEST.

BATWOMAN

You had me worried there, Jim.

Batwoman offers her hand, and pulls Gordon up off the ground.

GORDON

You should be worried. Harvey Dent
just stole enough weapons to secure
an army. We're screwed.

BATWOMAN

We've taken him down before, we can
do it again, right?

(CONTINUED)

CONTINUED:

GORDON

No, this is different. This runs
deeper than we thought.

(beat)

Dent has people all over this city.

OFF the fear reflected back in Batwoman's eyes...

EXT. ALLEY WAY - NIGHT

A nervous Wesley enters the alleyway. He throws the collar
of his coat up, pushing through the windy night.

GORDON (V.O.)

They know who we are. And they're
going to hunt us all down.

Emerging behind him, a curious Lucius surfaces. Follows.

The sound of footsteps triggers Wesley: he looks back and
picks up his pace. The steps grow closer, louder, until--

Wesley SNAPS around with a gun in his hand.

WESLEY

Stop right there.

Lucius throws his hands up in a show of mercy.

QUICK CUT - Wesley pulls a gun on LUCIUS FOX SR (the father).

Burned by the memory, Wesley immediately lowers his gun. He
sinks back, realising the familial connection...

WESLEY (CONT'D)

It's you. You're his son.

LUCIUS

I just... want to talk.

WESLEY

I am so very sorry.

PFT! A dart hits Lucius in the neck. He pulls it free.

LUCIUS

What... what is--

(off Wesley)

What have you... done?

Lucius loses all feeling in his body. He slumps.

OFF the blurring image of a daunting Wesley stood over him...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Bruce stands, arms folded, in front of the monitors:

It shows FOOTAGE of Two-Face acquiring the weapons and driving off with the POLICE VEHICLE.

GORDON (O.S.)

I can't believe I let this happen.

Bruce turns to face a disappointed Gordon and Kate.

BRUCE

You didn't know Chloe had been traced back here. None of us did.

KATE

This whole place is compromised now. What are we supposed to do?

BRUCE

Let me worry about that.

(beat)

Right now, you should go home and get some rest.

KATE

Are you sure? Dent--

BRUCE

Will still be there in the morning.

Kate concedes. She offers Bruce a small smile, then leaves.

Bruce turns back to the computers, his mind already locked on what to do next. A lingering Gordon lurks in the BG.

BRUCE (CONT'D)

You should go home too, Jim.

GORDON

I'm not sure sleep is something I'm going to get tonight, Bruce.

BRUCE

Don't let him shake you. We've dealt with far worse.

GORDON

This is different and you know it.

Bruce returns to Gordon, a curiosity building...

(CONTINUED)

CONTINUED:

GORDON (CONT'D)

We're isolated and we're exhausted
and we don't have a team of heroes
to step in and help us this time.

BRUCE

We have each other. It's been
enough before, it'll be enough now.
(off Gordon)
What is it? What's eating at you?

GORDON

When Dent flipped that coin, and it
decided my time was up... he told
me everything.

(beat)

How he was in communication with
Cobblepot. How he helped detonate
the bombs at the prison. How he's
been recruiting those that escaped
ever since. And how he knows who
we are -- those of us trapped in
this city, and those that got out.

(shaking)

Right before he pulled the trigger,
he told me that none of us were
safe and that he would hunt each
and every one of us. And now he
has enough firepower to back his
growing army, and kill us.

Bruce grabs Gordon's shoulder. Strong, and confident.

BRUCE

I won't let that happen.

GORDON

With all due respect, I don't think
this ends the way you hope it will.

A fearful Gordon withdraws from Bruce and heads for the exit.

An abandoned Bruce slinks back, shaken by his partner's words
and demeanor. He turns back to the computers -- *The footage
shows Two-Face pull the trigger. Gordon slumps.*

OFF Bruce, burdened with the desire to save everyone...

INT. STAR CITY POLICE DEPARTMENT - NIGHT

Oliver, accompanied by his security detail, storms into the
room with desperate eyes.

OLIVER

Where is she? Where's Mia?

He's met with blank stares.

(CONTINUED)

CONTINUED:

Commissioner Bolt enters from another room. Finds Oliver.

BOLT
Mr. Mayor. Thank you for coming.

OLIVER
Where is she?

BOLT
She's right through those doors.

Oliver moves to enter, but Bolt stops him.

BOLT (CONT'D)
Wait. There's something else you
should know before...

Oliver can hear the hesitancy in his voice. He backs up.

OLIVER
What? What is it?

BOLT
Ms. Dearden wasn't the only person
photographed going in and out of
that building.

Bolt hands a manila folder to Oliver.

Inside are a series of photographs that show ARCHER, BRADY
and CISSIE entering and exiting the building.

A deep concern washes over Oliver, his life unravelling...

BOLT (CONT'D)
I didn't want... to say it over the
phone. They're just kids anyway so
we can't involve them in this but I
think you might need to have a
conversation with your son about--

OLIVER
(dismissive)
Thank you. That will be all.

Bolt offers a simple nod, then steps aside.

Oliver approaches the interrogation room. A beat to collect
himself, then he opens the door and disappears inside.

Bolt watches on, a widening smile as his plan comes together.

INT. STAR CITY POLICE DEPARTMENT, INTERROGATION ROOM - NIGHT

Oliver closes the door behind him, then turns to a cuffed Mia
sat behind the desk. Regret and pain in both their eyes.

(CONTINUED)

CONTINUED:

MIA

I'm so sorry, Oliver.

OLIVER

They have photos of my kid. They
have everything, Mia. It's--

Oliver notices the cameras in the room. He sighs.

OLIVER (CONT'D)

I'm going to find you the best
lawyer, and I'm going to get you
out of this. But once I do...

(harsh)

I don't ever want to see you again.

The guilt builds behind Mia's eyes. Devastated.

INT. RENEE'S APARTMENT, LIVING ROOM - NIGHT

Kate enters the apartment. Small, quiet steps down the hall
and she turns into the living room where Renee stands, almost
as if she had been waiting for her this entire time.

RENEE

Didn't think you'd show up.

KATE

I can leave if you--

RENEE

No. Stay, please.

A silence sits between them for a beat. Unnerving.

RENEE (CONT'D)

You never should have told me that
you loved me.

KATE

What?

Renee fights back her tears.

RENEE

I knew what this was, Kate. I knew
this wasn't going to be a story
about star-crossed lovers whose
paths cross one third and final
time so that we could drive off
into the sunset together, happily
ever after. That was never us.

(long pause)

But you almost died on that bus,
and when you got out... you told me
that you loved me.

(CONTINUED)

CONTINUED:

KATE

I thought I did. In that moment, I thought that *could* be our story.

RENEE

Me too.

Renee sinks back, realising how broken they truly are...

KATE

You asked me if I changed my mind about the divorce. I *did*. You asked me if things would be different between us if I found Helena after the prison raid and she was alive. It *would*.

(long pause)

I don't know if it's *love* or if it's the *grief* of now knowing that she's truly gone... but if she were to walk into this room right now, everything would change for us.

A single tear releases down Renee's cheek. Broken.

RENEE

That's what scares me.

KATE

Question is... can you still be with me knowing all of that?

A glimmer of hope ignites within Renee. Her eyes peel from the floor, and she finds herself locking eyes with Kate.

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

EXT. ABANDONED WAREHOUSE - NIGHT

A POLICE BUS is parked outside where cuffed criminals are escorted onto the vehicle. An officer guides the Riddler onto the bus, then closes the door.

Watching from the side stand a satisfied Sarah and Chloe.

CHLOE

I hope this means we will *never* have to deal with Edward Nigma ever, ever again.

SARAH

Well, unless he finds a way to break out of the Dome, then--

CHLOE

Don't even say that.

(CONTINUED)

CONTINUED:

The two share a much needed laugh.

Chloe's eyes find a figure in the distance - a SILHOUETTE OF THE BATGIRL stood tall on a nearby rooftop. *Curious.*

SARAH

I should probably head that way now
before any more surprises tonight.

(beat)

You need a ride?

Chloe smiles at the sight in front of her.

CHLOE

I think I just might have my own
way home, but thank you.

Sarah disappears onto the bus.

Chloe looks back at the beacon of hope from above...

CHLOE (PRELAP) (CONT'D)

I thought you said rooftops weren't
your thing.

EXT. ROOFTOP - NIGHT

Chloe meets the Batgirl on the rooftop. The two draw close.

BATGIRL

Figured it was the best way to get
your attention.

CHLOE

Why do I get the feeling that
you're here to recruit me, and not
the other way around?

BATGIRL

You always *could* read me like a
book, Chloe.

Chloe shifts, a sense of familiarity burgeoning from within.

CHLOE

Who are you?

OFF the question building more doubts in Chloe's mind...

EXT. HELENA'S APARTMENT, CITY STREET - NIGHT (FLASHBACK)

A SET OF FLOWERS lay at the front door...

Hands crane back, and a shadow sweeps across the door in fast
pursuit of any place other than here.

(CONTINUED)

CONTINUED:

The door opens to a puzzled Helena. She reaches down to collect the flowers, and reads the note attached: *'Congrats on the engagement. All the best for your future, Chloe.'*

Helena SNAPS up - looks around the street to find...

HELENA

Chloe?

A woman (bulked up in winter wear) hurries down the street.

Helena scales down the steps of her apartment building, and into the street. She desperately chases after the woman.

HELENA (CONT'D)

Chloe, wait! Please.

The woman stops in her tracks. It's CHLOE, sinking with defeat and a hesitation to look back...

Helena catches up to her, tears building in her eyes.

HELENA (CONT'D)

I wanted to thank you. Not just for the flowers - I mean, they're lovely, but... for saving us.

An emotional Chloe faces Helena. *This is hard for her.*

CHLOE

You're *more* than welcome.

HELENA

Where have you been? I haven't really seen you since the funeral and I -- I've missed you.

CHLOE

The Justice League needed help in tying up some loose ends. I kind of owed it to them to get the Watchtower set up properly for them before I - before I left.

HELENA

You're... you're leaving?

A beat. Chloe fights back her feelings, eyes raw red.

CHLOE

I've done all I came here to do.

The disconnect rips inside Helena. She steps back.

HELENA

Right. The mission and all that...

(CONTINUED)

CONTINUED: (2)

Chloe appears to squirm in the silence, looking aimlessly around her as if she had something more important to do.

CHLOE

I should probably get going if I want to make it to the new place before sundown. Archer doesn't exactly understand the concept of 'sleeping in' just yet, so...

Now Chloe inches back, moving to turn away.

A truth sets deep within Helena's soul, realising that this is the last time she will ever see her best friend. The thought is too painful to let slide--

HELENA

Am I ever going to see you again?

Chloe stops for a moment -- one of truth:

CHLOE

I don't know.

But Helena does. A tear rolls down her cheek, and she feigns a smile to the woman that changed her life for the better...

Chloe turns off, hiding her own tears in her departure.

OFF Helena, miming a painful 'goodbye' as she watches the door close on this chapter of her life...

EXT. ROOFTOP - NIGHT

Batgirl slowly removes her mask to reveal... she is HELENA.

A shocked Chloe stumbles back in her step - a moment to process, then collect herself.

CHLOE

Helena?

Tears build in Chloe's eyes. A burning happiness.

HELENA

Hi, Chloe.

CHLOE

How - how... how did you--

HELENA

It's not important right now.

CHLOE

(processing)
You're alive.

(CONTINUED)

CONTINUED:

HELENA

If Dent is truly the one pulling the strings here, then we're in more danger than you think.

Confusion only builds on Chloe's face.

HELENA (CONT'D)

I'll need your help to stop him.

OFF an alliance forming between the old friends...

INT. TWO-FACE GANG LAIR - NIGHT

A room packed full of criminals. They're facing a table with an open-crate offering a countless supply of guns.

The front entrance opens to TWO-FACE, accompanied by a struggling man with a bag over his head who he drags towards the stage-like rise in front of the rowdy criminals.

TWO-FACE

It's a new day, my friends.

The BAGGED MAN is forced onto a chair. Two thugs surface to strap his hands behind his back. A sitting duck.

Two-Face addresses his gang:

TWO-FACE (CONT'D)

The day we finally take back what is rightfully ours, and bring forth a new age of Gotham.

In the crowd, a nervous WESLEY OYER watches on...

TWO-FACE (CONT'D)

What better way to symbolize this new beginning than to watch the *old guard* take their last breath...

(beat)

An act that requires all of you to no longer let *fate* decide what becomes of us, but to take fate into your own hands and choose what you do with it.

Two-Face gestures towards the guns:

TWO-FACE (CONT'D)

I suggest a firing squad.

The two thugs drop down to the table, and begin handing out the LOADED GUNS to the criminals that gather.

(CONTINUED)

CONTINUED:

TWO-FACE (CONT'D)

This city is no longer theirs to
control...

Wesley accepts the gun, and hesitantly observes the weight of
its power in his hand.

Everyone cocks their weapons. Aims for the BAGGED MAN.

TWO-FACE (CONT'D)

It's ours.

Two-Face swings his arms down, and steps aside--

The BAGGED MAN straightens with revelation, stiffening to the
fate that he has been given...

RATATATAT! Bullets rip through the man.

OFF Two-Face, blood splattering across his smiling face...

CUT TO BLACK.

WATCHTOWER

END OF ACT FIVE

EPILOGUE

FADE IN:

EXT. ALLEY WAY - NIGHT

A frightened woman (let's call her MONA) runs through the alley. She reaches a large fence that blocks her path.

MONA

Oh no. No, no, no, no.

She rushes to the BACK-DOOR EXITS in the alley and tries to open them. Desperate, pleading. They're all locked.

MONA (CONT'D)

No, please. No!

A wailing SCREAM echoes into the night...

CRANE BACK DOWN into the alley where a THUG enters, a KNIFE out on display to subdue Mona.

THUG

Scream as loud as you want,
darling. No one is listening.

MONA

Please don't hurt me. Please just
let me go. Please.

THUG

I'm afraid I can't do that.

The Thug latches onto her arm. She struggles.

Mona squirms back, into the gate, then disassociates: she closes her eyes, covers her face and whimpers...

ROBIN (O.S.)

Hey!

The Thug SNAPS around to the intrusion--

A stoic ROBIN (18, ginger hair, sporting thick-rimmed glasses with a green hue, dressed in bright red and green with a flowing yellow cape and stitched 'R') surfaces.

ROBIN (CONT'D)

Leave the woman alone.

The thug eyes them down, then laughs at their cartoon outfit.

THUG

Go play somewhere else, kid.

Robin withdraws a bo-staff that snaps into two:

(CONTINUED)

CONTINUED:

CRACK! The knife is knocked out of the Thug's hand...

Robin swings back around with the weapons, and CRACKS them across the Thug's leg, shoulder, then swings back violently to strike him across the face.

The thug slumps to the ground. Knocked out.

A triumphant Robin retracts the bo-staff, and sets it back on their belt. Victorious.

Mona looks up from behind her hands... she's safe.

MONA

Oh, wow. Thank you. Thank you so much. I thought he was--

ROBIN

You're okay. You're safe now.

MONA

Who are you?

Robin smiles, as though they've been waiting for this exact moment to say these exact words:

ROBIN

I'm Robin.

A triumphant moment: Robin's cape whips in the wind, hair gently flaps in the breeze, stood straight with their hands on their hips in as *forced* a way as possible.

OFF a glimpse of our new hero, our new Robin...

CUT TO BLACK.

END OF EPISODE