

WATCHTOWER

5.14 | "Vow"

Written by
Jack D. Malone

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

Based on characters from
DC Comics

CREATED BY
Jack D. Malone

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

MAIN CAST

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

MIA DEARDEN	Elise Gatien
SELINA KYLE / CATWOMAN	Eliza Dushku

GUEST CAST

ADRIEN RIVERS	Artemis Pebdani
ANATOLI KNYAZEV / THE BEAST	Yuri Kolokolnikov
CARRIE KELLEY / ROBIN	Liv Hewson
DICK GRAYSON	Patrick J. Adams
ELIZABETH THORNE	Archie Panjabi
ERIC MORAN	Noah Gray-Cabey
HARVEY DENT	Mark Valley
JACK WHEELER / WILD DOG	Lorenzo James Henrie
JOANNA PIERCE	Natalie Paul
MACKENZIE BOCK	Derek Roberts
MAGGIE KYLE	Skyler Wexler
THOMAS BOLT	Jay Hernandez
OSWALD COBBLEPOT	Toby Jones
WESLEY OYER	Richard Brake

TEASER

FADE IN:

INT. ICEBERG LOUNGE - NIGHT (FLASHBACK)

A WAITRESS carrying a tray of finished glasses moves through the night-life club: music pumping, people dancing, lights flashing against everyone in sight. She arrives at the bar.

The tray is lowered to the bench. The BARTENDER takes it, and replaces it with a tray supporting a BOTTLE OF TEQUILA.

BARTENDER

Get these out to our guests.

WAITRESS

Yes, sir.

The waitress picks up the tray and disappears into the crowd.

At the front of the room on an elevated floor sits COBBLEPOT, a king among peasants. He watches with a gluttonous smile.

The waitress BUMPS against a quick-moving figure...

WAITRESS (CONT'D)

Hey, watch it--

The BOTTLE OF TEQUILA is knocked off the tray.

CRACK! A whip latches onto it, and drags the bottle around in a circle of LIQUOR that lines the floor, then SPARKS!

A RING OF FIRE spreads around a startled Cobblepot.

The whip SNAPS up. Catwoman DESCENDS from the ceiling, and lands directly on Cobblepot. He crashes into his seat.

Catwoman flips back and withdraws a GUN. Fixes on Cobblepot.

COBBLEPOT

You're a feisty one, aren't you?
But stupid. You never attack a man
at his home or place of business.

CATWOMAN

Nothing bad happens in this city
without your fat fingers being all
over it.

COBBLEPOT

I'm flattered.

Catwoman throws something at Cobblepot. He scrambles for it.

(CONTINUED)

CONTINUED:

CATWOMAN

Last night a little girl was ripped from the street. You're going to tell me who took her and how I can find her or I'll pull this trigger.

Cobblepot examines the PHOTOGRAPH in his hand -- it's an image of MAGGIE KYLE (12). He hands it back to her.

COBBLEPOT

You're barking up the wrong tree if you think I had anything to do with kidnapping little girls, love.

CATWOMAN

No. You're smarter than that. But you definitely know who did it.

COBBLEPOT

Perhaps. Question is - what do I get out of telling you?

The gun CLICKS. Catwoman's aim tightens on Cobblepot.

CATWOMAN

You get to live.

COBBLEPOT

Ah. I admire your work, *Cat*. But you've shown your cards and with the stupidity of such a public move, I know you're at your wits end. I know I'm the only lead you've got which means you need me.

Catwoman's hold of the gun wavers. A tremor -- struggling to hold the facade. She lowers her aim, giving in...

CATWOMAN

What do you want?

COBBLEPOT

I'm in search of a very valuable item but I don't have the capacity or the *skills* to get my "fat fingers" on it. You, on the other hand, just might be the one to give me *everything* I've ever wanted.

Catwoman appears physically grossed out. Disdain.

Cobblepot digs into his pocket, and withdraws a FOLDER that he hands to Catwoman. Inside is an image of THE CLENCH.

COBBLEPOT (CONT'D)

Bring me that and I'll tell you how to find your daughter.

(CONTINUED)

CONTINUED: (2)

Catwoman looks up - *how does he know who she is?*

The fire suddenly evaporates around them, and a waft of SMOKE fills the room rapidly. Catwoman WHIPS around to see it.

GUARDS rush towards the clearing smoke, guns drawn...

Cobblepot sits alone on his throne -- no sign of any intruder in sight -- and meets the guards' looks with disappointment.

COBBLEPOT (CONT'D)

You're all fired by the way.

OFF a disgruntled Cobblepot standing and walking off...

EXT. ICEBERG LOUNGE - NIGHT

The same building now appears burnt and crumbling.

A large van pulls up outside. The doors open and armed criminals unload. They strap PPE masks to their faces, and approach the entrance - disappearing inside...

INT. ICEBERG LOUNGE - NIGHT

Lights bounce around the once shimmering night-life scene that is now charred and decayed. It emits from FLASH LIGHTS attached to the ends of the criminals' guns.

They detach from each other, moving in separate directions, clearly in search of *something*...

FOLLOW one of the thugs, EARL, navigating behind the bar and ransacking every shelf around him. Items clatter against the floor, and glasses shatter.

EARL

Nothing over here.

The others acknowledge the call, then pursue the rest of the club. Chairs are knocked over. Tables scraped back.

BANG! A thug flies back, hits the ground, dead.

EARL (CONT'D)

Someone's in here.

RATATAT! Bullets spray across the bar...

Earl drops behind it for cover. Glass sprays across him like a shower, and he shields his face.

EARL (CONT'D)

(exploding)

Get these lights on!

Some criminals appear to flee but COLLAPSE UNDER GUNFIRE--

INT. CLOCKTOWER - NIGHT

Sat behind her computer, CHLOE pipes up at the activity:

CHLOE
Batman, this is Watchtower: I'm
picking up gunfire at the Iceberg
Lounge, just two minutes from where
you're stationed.

INTERCUT: THE BATMAN and CHLOE over comms--

THE BATMAN
Any reason to believe it's
connected to the Two-Face Gang?

CHLOE
Inconclusive. But this *gunfight*
sounds pretty excessive, so it's-

THE BATMAN
-worth checking out. I'm on it.

Chloe examines the DUAL MONITORS:

SCREEN ONE shows footage of The Batman leaping off a rooftop
and descending into the city, while SCREEN TWO displays
footage of the ICEBERG LOUNGE with GUNFIRE FLASHES igniting.

INT. ICEBERG LOUNGE - NIGHT

Earl peers up from behind the bar to watch the chaos:

A man disguised by a HOCKEY MASK sweeps through the room with
automatic sub-machine guns unloading bullets against the
remaining armed criminals. This is WILD DOG.

Earl slinks back in a panic. He grips his weapon, and makes
a run for the STAIRS. He ascends to the VIEWING AREA.

Wild Dog pivots to the movement -- BOLTS for him...

INT. ICEBERG LOUNGE, VIEWING AREA - NIGHT

Earl arrives on the second story viewing area - a railing
overlooking the club. He peers over:

The scene below is quiet, nothing but dead bodies...

A gun CLICKS against Earl's back--

WILD DOG
Drop your weapon.

Earl complies. His gun CLAPS against his feet. Dropped.

(CONTINUED)

CONTINUED:

WILD DOG (CONT'D)

I'm sure you know what I'm about to ask you right now.

EARL

I don't know where Dent is.

WILD DOG

You realise this comes at the cost of your life.

EARL

You think I *want* any of this? I was a doctor before those bridges collapsed and Gotham went to hell.

WILD DOG

Why did he send you here?

EARL

He's after some sort of weapon that Oswald Cobblepot had in his possession. Called it the Clench.

Wild Dog steps back. Earl turns to face him, hands raised against the guns still aimed on him.

WILD DOG

Yeah, that doesn't help me.

EARL

Please, don't hurt--

BANG! A GRAPPLING LINE pierces through Wild Dog, and he's yanked back away from Earl.

Scrambling on the floor, Wild Dog looks up to see BATMAN.

WILD DOG

Rack off.

Wild Dog CUTS the line, freeing himself, slides up and KICKS the Batman away. He turns, gun aimed on a fleeing Earl, and pulls the trigger- **BANG! BANG!**

A bullet cuts through Earl's leg and he DROPS.

Batman rushes back in to find Wild Dog holding Earl out as leverage, gun to his head, facing the vigilante...

THE BATMAN

You don't want to do this.

WILD DOG

You're right. But I also can't afford to let you stop me.

(CONTINUED)

CONTINUED: (2)

Earl is THROWN from the rail--

Batman rushes for the rail, and DIVES OFF in a quick descent for Earl. He catches him, pivots around, fires a GRAPPLING LINE to the rail that BARELY CATCHES.

THUD. Batman and Earl smash against the ground.

Wild Dog looks down from the rail to see their *hard landing*, then scurries off into the night.

A pained Earl eases back to sleep, while The Batman rises up from him. He looks to the railing to see no one in sight, then turns into his earpiece:

THE BATMAN

Watchtower, we've got a problem.

INT. CLOCKTOWER - NIGHT

Chloe turns from the computer, nestling into her earpiece:

CHLOE

Figured this wasn't going to end
with good news.

INTERCUT BETWEEN: CHLOE and THE BATMAN over comms--

THE BATMAN

We've got another vigilante on our
hands, and this one isn't afraid to
shed some blood.

OFF the concern burning across Chloe's expression...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. CLOCKTOWER - DAY

Elevator doors open to welcome BRUCE into the room. He moves for the computers where CHLOE and CARRIE turn to face him.

CHLOE

Nice of you to finally join us.

BRUCE

Yeah, well I thought I'd take your advice and try to get *some* sleep last night. What did you find?

Chloe turns to the computer and types:

On the MONITORS - a series of images from security feeds display WILD DOG at several different locations in the city.

CHLOE

I've sourced every piece of security footage I could find of the Two-Face Gang in the past few nights and wherever they are, our not-so-friendly vigilante appears.

BRUCE

A lifetime in Gotham forced me to believe in a lot of things, but certainly not coincidences.

CHLOE

The only way he'd be able to pull this off is if he has someone on the inside feeding him information on where Dent's men will be next.

CARRIE

Not to brag, but I didn't have much trouble tracking them down when I was going rogue.

CHLOE

But even you have to admit that this is different. It's almost methodical. He never misses.

(off Carrie conceding)

I'm going to keep my eyes on the city to see where he pops up next, but in the meantime--

BRUCE

You need us out on patrol.

(CONTINUED)

CONTINUED:

CARRIE

Don't need to tell me twice.

An excited Carrie disappears towards the armory. Chloe turns in to face a concerned Bruce.

CHLOE

I know patrolling a city in
superhero suits in broad daylight
isn't ideal so I'll see if I can
bring Helena and Kate in on this.

BRUCE

Speaking of Helena... she didn't
happen to mention how she
miraculously survived the night of
the prison raid, did she?

CHLOE

No.

BRUCE

I'm supposed to believe the
inquisitive mind of Chloe Sullivan
didn't try to pry that out of her?

CHLOE

It didn't seem as important as
having Helena back and alive.

A beat. It dawns on Bruce that he's more focused on looking for answers than the satisfaction in life right now.

Chloe pulls away, returning to the computer, to work...

INT. KANE RESIDENCE, BEDROOM - DAY

A rush of sunlight bathes over a smitten KATE, perched up beside HELENA, slowly waking in the bed beside her.

KATE

I've missed this.

The light proves too harsh for Helena. She jabs Kate--

HELENA

You creeper.

KATE

In my defense, I was kind of afraid
if I closed my eyes I'd wake up and
none of this was real.

HELENA

Well that's cute.

(CONTINUED)

CONTINUED:

Helena pulls Kate in for a quick kiss. They stare into each other's eyes - a moment too good to be true...

HELENA (CONT'D)

Does it feel real to you now?

KATE

Not yet. Maybe one more.

Kate pulls Helena in for a more PASSIONATE KISS.

HELENA

Okay. I'm thinking you should get *some* shut-eye now. Maybe you can have actual dreams instead - like of *flying* or something *magical*.

Kate nestles into her pillow and closes her eyes.

KATE

I hope to dream of something better like the two of us running away together, starting a family, buying some huge house anywhere that's *not* here. You know, future stuff.

HELENA

The future. Right.

Helena pulls away, and slides out of the bed. She peels her clothes up off the floor and starts dressing herself.

A disturbed Kate sits up, a little hurt and confused.

KATE

Where you running off to?

HELENA

The Clocktower. Finding Dent is all I can focus on right now.

KATE

(hurt)
Of course.

HELENA

I might be late home. Don't wait up too late, okay?

KATE

Okay. I should probably get back to work on finding Lucius anyway.

Helena zips her jacket up, then offers a quick look of acknowledgement to Kate. A beat, and she leaves.

OFF the lingering look of abandonment from Kate...

INT. APARTMENT - DAY

LUCIUS wakes from the harsh light of day seeping in through the windows. He squints at the silhouette of a man who crouches down to him with a plate of breakfast food.

The light bends around the man to now reveal WESLEY OYER.

WESLEY

You should probably eat.

Metal CLANKS- cuffs around Lucius' hands on the radiator. He sneers at the food, and KICKS THE PLATE ASIDE.

LUCIUS

Quit playing with me.

A scattered Wesley nervously picks the food up off the floor.

WESLEY

I- I'm not... I-

LUCIUS

If you're going to kill me then just do it and get it over with already. I'm tired of staring into the eyes of the man responsible for taking my father from me.

A guilt-ridden Wesley lowers the plate on the table, and sinks down onto a chair of his own. Defeated.

WESLEY

I don't want to hurt you.

LUCIUS

You have a funny way of showing it.

WESLEY

If I let you go and Dent finds out that I didn't finish the job he gave me... he'll kill me.

LUCIUS

Try to see it as punishment for what you did. A life for a life.

Wesley appears disturbed by the words. Hurt.

WESLEY

I can never take back what I did that day. To your Dad. To you. Everyone else that I hurt.

LUCIUS

(blunt)

Killed.

(CONTINUED)

CONTINUED:

WESLEY

My head wasn't right. Losing my job just pushed me further off the edge and I snapped. I had never done anything like that before. I didn't even know I was capable of hurting another human being. But I worked through it. I'm on medication. I'm doing my time behind bars. I'm better now.

LUCIUS

So much so that you've aligned yourself with Harvey Dent.

WESLEY

I didn't have a choice.

LUCIUS

Of course not.

WESLEY

I'm serious. You either go with him or he and his men gun you down.

LUCIUS

What changed?

WESLEY

What do you mean?

LUCIUS

You had no choice but to join him, but here you are defying him. Why?

WESLEY

I saw you. When I looked into your eyes, I realised who you were. And I couldn't make the biggest mistake of my life twice.

A beat. Lucius softens to the idea that Wesley means well...

WESLEY (CONT'D)

I'm sure there are things in your past you wish you could take back.

A SERIES OF QUICK FLASHES:

- VERONICA backs into a wall from LUCIUS, yelling at her.
 - VERONICA pushes LUCIUS away from GUNFIRE.
 - LUCIUS cradles a bleeding VERONICA in his arms. She dies.
- A somber Lucius sinks into himself from painful memories...

(CONTINUED)

CONTINUED: (2)

WESLEY (CONT'D)

That's what I thought.

LUCIUS

It's not like I murdered someone.

WESLEY

Then what *did* you do? Because your face looks like you did...

Lucius straightens in his chair. He's got the time.

LUCIUS

Have you ever heard of the Court of Owls?

OFF the ominous look in Wesley's eyes...

INT. COURT OF OWLS, MAIN HALL - NIGHT (FLASHBACK)

A room full of people, all dressed in tuxedos and gowns, with their faces covered by OWL MASKS.

One woman, concealed under her mask, glides past them...

At an entrance, the woman stops. Her mask lowers ever-so slightly to reveal SELINA. She double-takes the room, then disappears down the hall and into another room--

INT. COURT OF OWLS, ARTEFACTS ROOM - NIGHT (FLASHBACK)

Selina enters the darkly-lit room.

In front of her is a small stretch of hallway that extends into a MASSIVE display of artefacts kept inside glass cases.

A step forward, and RED LASERS ignite through the hallway: a maze of lasers to keep intruders at bay.

Selina chuckles at the thought, then skillfully maneuvers her way through- over, under, and around the lasers, to reach the concealed artefacts. She looks back. Smiles.

LIGHTS IGNITE in the room. The TALON stands beside her.

Hands latch onto Selina. She WHIPS around in surprise, and grips back onto the Talon who drives her into the wall.

The OWL MASK drops to the ground.

A struggling Selina is released, feet landing. The Talon stumbles back from her, and pulls his mask free. It's DICK.

DICK

Selina? What are you doing here?

Selina dusts herself off, almost offended by him.

(CONTINUED)

CONTINUED:

SELINA

I could ask you the same thing.

DICK

They could have me kill you for being in here, and we both know you don't have the *nine lives* to bounce back from it this time.

Selina's eye catches exactly what she's after...

SELINA

I'm here for that.

Dick follows her line of vision to find THE CLENCH.

DICK

You're aware that there's no chance in hell I can let you leave with that, right?

SELINA

Handing that over to Cobblepot might be the only way to get my daughter back, and if you want to stand in the way of me saving my kid then it's your funeral.

DICK

Cobblepot?

SELINA

Yeah.

DICK

You should have lead with that. Here. It's all yours.

Dick opens the glass covering to unveil THE CLENCH. He steps aside -- a gesture of offering it to Selina.

OFF the light twinkling in Selina's eyes...

INT. CLOCKTOWER - DAY

Chloe sits in front of the computer monitors:

A series of SECURITY CAMERA FOOTAGE images are on display that highlight a sighting of 'Wild Dog.'

Chloe types with precision on the keyboard.

The display image ZOOMS OUT to show a presence from the 'Two-Face-Gang' in each frame.

(CONTINUED)

CONTINUED:

CHLOE

How do you know where to be every
single time?

A gun CLICKS.

Chloe stiffens to the sensation of a sub-machine gun pressed
to the back of her head. She raises her hands.

WILD DOG (O.S.)

Maybe I have a knack for finding
bad guys.

CRANE BACK to find an angry WILD DOG behind Chloe--

CHLOE

We're not the enemy.

WILD DOG

If you get in my way one more time
then I will consider you the enemy.

Wild Dog gets in close to Chloe, whispering in her ear:

WILD DOG (CONT'D)

And your Bat-friend got an up-close
and personal look at what I do to
my enemies.

CRACK! Wild Dog slumps to the floor.

A startled Chloe leaps up from her seat and SNAPS around to
find Helena, lowering a bo-staff to her side.

CHLOE

Oh, thank god.

HELENA

Who the hell is this guy?

Chloe rolls an unconscious Wild Dog onto his side, then peels
back his mask to reveal JACK WHEELER (20s, Latino, a kid).

CHLOE

Helena... meet our only lead to
finding Harvey Dent.

A fire ignites inside Helena. OFF their shared interest...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. CLOCKTOWER - DAY

The team (Chloe, Bruce, Helena and Carrie) gather around a bound Jack, restrained to a chair.

JACK

Is this the part where you think I'm going to tell you everything you want to know out of fear for my life? Because that ain't going to happen. No one controls me.

CHLOE

I told you we're not the enemy.

HELENA

Unless you're more connected to Dent than we thought and keep us from finding him - *then* you'll have to worry about me.

Bruce looks to Helena - *why does she care so much?*

JACK

Don't insult me. The second I'm face to face with that asshole, I'm putting a bullet in his head.

CHLOE

We want to stop him too, and you're the only one we've met who seems close enough to *finding* him. How?

JACK

I've got a friend on the inside.

BRUCE

A friend?

JACK

Yeah, a friend. Eric. He was taken the night Dent's men broke into my apartment.

QUICK CUT - JACK, ERIC (20s, Black, strong) and CLAIRE (20s, blonde) are on the couch. The front door erupts OPEN.

JACK (CONT'D)

Eric tried to hold them off so me and my girl could escape.

QUICK CUT - ERIC greets the armed men, arms raised, yelling.

(CONTINUED)

CONTINUED:

JACK (CONT'D)

We headed for the window. Claire wanted me to go first because she was terrified of heights.

QUICK CUT - JACK and CLAIRE are hesitant by the window, until a nudge from her compels him to OPEN IT. He climbs out.

JACK (CONT'D)

They must have heard me opening it because I swear when I looked back--

QUICK CUT - JACK looks through the window to see CLAIRE facing two ARMED MEN. She fights them off, until BANG!

JACK (CONT'D)

They had already found her. They killed her for fighting back.

BRUCE

So Dent has been building his army with people he's ripped off the streets and out of their homes?

JACK

I thought that part was obvious.

BRUCE

Then why are you shooting to kill when you meet them in the field?

JACK

Because they're still making a choice: their lives over another's. So I say 'better them than me.'

CARRIE

(breaking)

You're sick.

Carrie runs out of the room with tears streaming...

JACK

The hell's her problem?

CHLOE

Their friend was taken too. Maybe you should think about that the next time you empty a round on an innocent life taken by Dent.

Chloe follows after a disappearing Carrie. Helena steps forward and confronts Jack, determined.

HELENA

Your friend on the inside- did he say when the next attack's planned?

(CONTINUED)

CONTINUED: (2)

JACK

They're deploying tonight in the slums. A weapons grab. Eric will be with them this time which means it's my only chance to get him out.

A shared look between Helena and Bruce.

BRUCE

We'll let you go, and help you save your friend... on the guarantee that you will stop killing.

Jack bites his tongue, clearly furious. He decides:

JACK

(bitterly)

Fine.

HELENA

Looks like we have a deal.

OFF Helena ripping the ropes free of Jack...

INT. CITY HALL, MAYOR'S OFFICE - DAY

OLIVER sits at his desk nervously fidgeting with a pen in his hands. The door sounds, and he looks up. ADRIEN enters.

ADRIEN

Commissioner Bolt has entered the building. He's on his way here.

OLIVER

Thanks, Adrien. Wish me luck.

ADRIEN

You might need more than luck...

A snarky smile from Adrien, and she waits by the door.

Oliver stashes the pen away, pats down his suit and tie, and nestles comfortably into his seat.

A put-together THOMAS BOLT arrives at the door. Adrien opens it for him, gesturing him in before she then exits.

BOLT

You wanted to see me?

OLIVER

I did. Thanks for coming down.

BOLT

When the Mayor calls you into his office, I'm not exactly sure I'm allowed to say 'no.'

(CONTINUED)

CONTINUED:

Bolt pulls up a chair and sits opposite Oliver.

BOLT (CONT'D)
So who's getting fired?

A beat. Oliver glares at Bolt as if trying to decipher his fraudulent persona. Nothing. He deflates with a smile.

OLIVER
No one's getting fired. I just needed to talk to you about the Mia Dearden case.

BOLT
Considering your close relationship with her, sir, I don't think this is a conversation we should be having... with all due respect.

OLIVER
That's why I asked you here.
(beat)
I believe in an administration of full transparency--

BOLT
As do I.

OLIVER
And that's why I've removed myself from Mia's case entirely, but it's to my understanding that you share a similar conflict of interest.

Bolt is taken aback. He shuffles forward in his chair.

BOLT
Excuse me?

OLIVER
It's come to my attention that you share a very tragic history with the Green Arrow.
(faux empathy)
I am so sorry. I wasn't aware that he was responsible for the death of your husband, Harrison. And now with his known associate being responsible for the death of your sister-in-law, I have to ask that you step back from this case, too.

BOLT
Did you have me investigated?

OLIVER
No. Of course not.

(CONTINUED)

CONTINUED: (2)

Bolt cracks at the seams, trying to contain his fiery rage.

OLIVER (CONT'D)

I just understand where you're coming from now. I get it. And I get why you wanted to keep it from me *and* the public. But you have to understand how you being on this case could jeopardise everything.

The tension builds between them: a suspense hanging over what could come next... Bolt simply eases back in his chair.

BOLT

Okay. I'll step aside.

OLIVER

It's the right thing to do.

BOLT

Of course.

Bolt rises from his seat, and turns to leave. But something stops him at the door. He cranes back to Oliver...

BOLT (CONT'D)

I hope you can forgive me for not being completely honest about my past. Not everyone gets an opportunity to catch the person responsible for slaughtering the love of their life.

The gloves are off. Bolt's eyes are daggers searing through Oliver and triggering the latent guilt inside of him. He turns his back, a fire lit inside him, and leaves.

OFF a deflating Oliver, uncertain of what's to come...

EXT. RESISTANCE BASE - DAY

A truck sweeps past to reveal Kate having just climbed out of it. She is immediately met with officer BOCK.

BOCK

Sergeant Kane. Nice to see you're still alive and kicking.

The two share a friendly hug.

KATE

I've missed you, *Hardback*.

(CONTINUED)

CONTINUED:

BOCK

Yeah, well if I didn't call in sick the night Cobblepot tore up the GCPD, I think you'd *still* be missing me, right?

KATE

Feels like that night still hasn't ended. How's Renee holding up?

OFF the ominous question looming in the air...

BOCK (PRELAP)

She seems a lot stronger today.

INT. RESISTANCE BASE, MEDICAL BAY - DAY (LATER)

Kate and Bock stand over a comatose RENEE, laying peacefully on a make-shift bed and hooked up to a monitor. Beeping.

BOCK

The few doctors we have here keep checking on her. They can't be too sure - what with all the medical equipment we're lacking - but they're hopeful she'll wake up.

KATE

Do you think she can hear me?

BOCK

Oh, I'm sure of it.

Kate grabs Renee's hand. She relishes the familiar touch.

BOCK (CONT'D)

I'll give you a moment alone.

A shared nod. While Bock leaves the room, Kate sinks down to Renee's side and keeps hold of her hand.

KATE

I'm so sorry. I know our demons get the better of us each and every time we circle back into each other's orbit, but this one really takes the cake, huh?

The silence is deafening.

KATE (CONT'D)

I really need you to fight through this one, damn it. I really need you to wake up. The world doesn't make a whole lot of sense if you're not in it.

(CONTINUED)

CONTINUED:

ON THEIR HANDS - a slight *flutter* ticks in Renee's hands...

KATE (CONT'D)

Renee?

Kate sweeps Renee's hair back in the hopes that her eyes will peel open. But nothing. She sinks even lower.

KATE (CONT'D)

I hope you know that I still love you. I always have. I just want us to be happy -- I mean, right now I'd settle for alive, but *damn it*, I just want what's best for us- for you. I know you think that it's me but it's not. But there's a whole world waiting for you and a future you've still got to live, and you deserve all of it. So please.

Kate grips Renee's hand once more. Desperate.

KATE (CONT'D)

Please get through this. Please wake up.

A worried Kate buries herself into Renee's lap. She remains unresponsive, deep in a state...

INT. CLOCKTOWER - DAY

A captivating view of the decaying city through the large window, as the sun slowly sets in the distance. Inside, Jack studies the room while Bruce and Helena watch him from afar.

BRUCE

After all these years... it's days like this where I have to wonder if this city is even worth saving.

Disturbed by Bruce's demeanor, she sharply looks to him...

BRUCE (CONT'D)

He's just a kid. Older than we were, but still a kid. And this city lit a vengeance inside of him, just as it did to the two of us, and continues to do to so many, no matter how much we try.

HELENA

I think it's the reason *why* this city is worth saving, don't you?

The two look back to Jack - he's lost in bewilderment...

(CONTINUED)

CONTINUED:

HELENA (CONT'D)

I was lost like him once. Angry and out for blood. You may have always had a distaste for killing, but when you can see how easy it is for someone to take a life so valuable to you so quickly... it's not hard to start doing the same to those you think deserve it.

(long pause)

It took a place like this - and people like Chloe, and you - to show me I was on the path of being something more. A hero.

An inspired Helena looks to Bruce. He smiles back at her.

HELENA (CONT'D)

I think we have to do the same for the next generation.

Bruce follows Helena's line of vision back to Jack...

HELENA (CONT'D)

I think the only way to keep this city safe is to make sure there are always people willing to pick up where we left off.

BRUCE

You've come a long way. Didn't think I'd see the day where Helena Bertinelli was the most optimistic person in the room.

HELENA

Guess I'm living proof you can't give up on people, huh?

Bruce takes a beat. Analyses Helena closely, deciphering...

BRUCE

There is something *else* I can't wrap my head around. I get why he wants to find Dent, and why I need to track him down, but you?

(studying Helena)

You're pretty much back from the dead. Back with your wife. And yet you're here... somehow more desperate to find Dent than the rest of us.

Something clicks in Bruce's mind. A revelation, and fear.

(CONTINUED)

CONTINUED: (2)

BRUCE (CONT'D)

I gave access to those tunnels at the prison to three people--

HELENA

Bruce, don't.

BRUCE

--two of who were accounted for, which means the person who saved your life that night was Selina.

A deep breath. Helena turns to confront Bruce's realisation:

BRUCE (CONT'D)

You're the last person to see her.

HELENA

Bruce, I--

Bruce grips Helena's arm tight. Desperate.

BRUCE

Please. Ever since this all started, I've been losing everyone I care about. I have to know if she's okay. Please.

HELENA

I don't know. I'm sorry.

Bruce's hold eases, and Helena pulls away.

HELENA (CONT'D)

All I know is I owe her my life. I made a vow that once I healed and could get back into the city, I would do everything I could to find her daughter. I can't let anything or anyone distract me from that, not until I know she's safe.

Helena folds her arms, and returns focus on Jack - the key to fulfilling her promise.

OFF a hurt Bruce, now worried of Selina's fate...

INT. ICEBERG LOUNGE - NIGHT (FLASHBACK)

Catwoman struts through the club, eyes focused in front.

From around the room -- GUARDS grab their guns, and look to one another as though they're supposed to act on this but aren't certain of when or if to make a move.

As Catwoman arrives by the 'stage' that hosts Cobblepot--

(CONTINUED)

CONTINUED:

The music CUTS. Lights IGNITE.

Suddenly, all the guards have their guns fixed on Catwoman, and all the guests are in shock at the confrontation.

Catwoman simply raises THE CLENCH in her hands, and winks.

Cobblepot raises his hands, then makes several gestures: one for the Guards to lower their guns and go back to their posts, one for the lights to return, and one for the DJ.

The music returns. The night-life lights resurface.

A victorious Catwoman approaches Cobblepot in his chair...

COBBLEPOT

I probably should have alerted my men to your anticipated arrival.

CATWOMAN

Wouldn't have bothered me if your firing squad took me out. This virus would shatter across the floor and taken you all with me.

COBBLEPOT

Horrifying thought.

Cobblepot rises, and holds out his hand in a "gimme."

COBBLEPOT (CONT'D)

Well, hand her over then.

CATWOMAN

Not until you give me what I want.

Cobblepot pulls his tie and begins unbuttoning his shirt--

COBBLEPOT

Don't gotta tell me twice.

CATWOMAN

You wish, *Oswald*.

COBBLEPOT

Look, all I know is that little girl is as valuable as what you're holding in your hands right now.

CATWOMAN

To who?

COBBLEPOT

I never wanted to be a rat in this game. That's not who I am. But I have always prided myself of being a man of my word.

(MORE)

(CONTINUED)

CONTINUED: (2)

COBBLEPOT (CONT'D)

(long pause)

The man you're looking for is
Harvey Dent. He took your kid.

A beat. Catwoman processes the information...

CATWOMAN

Where can I find him?

COBBLEPOT

Last I heard, he's making a play at
the Gotham State Penitentiary
tomorrow night. Wants to recruit a
bunch of inmates for his little
gang. It's pathetic. Anyway--

Cobblepot reaches out - he wants the Clench now. Catwoman
pauses for a beat, pulls away...

CATWOMAN

If I find out you lied to me, or
that this is some sort of set-up,
then I'll be back.

Catwoman relinquishes the virus to Cobblepot -- smiling.

CATWOMAN (CONT'D)

And you will regret it.

The smile fades on Cobblepot's face - a threat he takes very
seriously. He simply nods. An agreement made.

OFF Catwoman, turning her back and walking away unharmed...

INT. SCPD, EVIDENCE ROOM - DAY

Lights ignite in the room. Large evidence lockers fill the
wall, with GLASS CONTAINERS hosting reprimanded *superhero*
suits of the GREEN ARROW and SPEEDY.

A vengeful Thomas Bolt stands at the door with an evil look
in his eyes. A cunning plan starts to form...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. GOTHAM STATE PENITENTIARY, HALLWAY - NIGHT (FLASHBACK)

Selina wears a 'visitor' lanyard around her neck while she is escorted through the prison by a GUARD. They stop short of the elevator, turning in to face each other.

GUARD

There you have it. As you can see, it's a pretty standard set-up. We were underfunded until Wayne got involved. Think he didn't want to run the risk of losing any inmates during a prison transfer. Gotham's got a different breed of criminal.

SELINA

Not the first time I've heard that.

The guard shifts to her words - there's something *off*...

GUARD

What was your name again?

SELINA

Irena. Irena Dubrovna, from the women's prison at Gateway City.

(beat)

We've been dealing with the same issues. Been looking at prisons in our surrounding areas to house some of the inmates we can't afford to keep around anymore.

GUARD

California to New Jersey, huh? I wouldn't exactly call that a surrounding area.

A TREMOR rocks the entire room--

Selina looks to the Guard but he appears just as confused as her. Their expressions of fear disappear under BLACK.

The lights dim to darkness, then IGNITE IN RED. Emergency.

SELINA

What the hell is going on?

A SIREN booms. The doors sound.

GUARD

No way.

(CONTINUED)

CONTINUED:

Down the hallway -- the DOORS slowly activate and open, and confused criminals emerge out in the open. Free.

The guard HITS the elevator--

GUARD (CONT'D)

Get inside and close the doors.

Selina staggers back into the OPEN ELEVATOR in pale shock.

The Guard pulls his nightstick out, and faces the SWARM OF INMATES that flood towards him.

Selina's eyes find the GUN strapped to the Guard's side. She quickly reaches out and slips it out of his holster and into her hand. The Guard looks back at her betrayed.

SELINA

Sorry.

Selina hits the elevator buttons and the doors BEGIN CLOSING--

OFF the image of the Guard turning into the horde of prisoners that rip him into their masses...

INT. ELEVATOR - NIGHT (FLASHBACK)

HANDS slap against the 'emergency stop' button--

A startled Selina stumbles back from the SEALED DOORS, and hits the wall. Deep, calming breaths.

The gun TREMBLES in her hands.

Selina takes out her phone - NO SIGNAL. The time is 8:17pm.

SELINA

Damn it.

Selina BASHES her hand against the wall in frustration.

An ECHOING GUNSHOT (O.S) sounds--

Selina straightens with a gasp.

More GUNSHOTS ring out, followed by screams of agony, pleading, laughter, footsteps (O.S).

Selina covers her ears, drowns out the chaos...

Time passes. Selina removes her hands from her ears to find silence -- no chaos, no noise, nothing. She checks her phone: the time is 9:05pm. Selina STANDS.

HANDS hit the 'emergency stop' button--

INT. GOTHAM STATE PENITENTIARY, HALLWAY - NIGHT (FLASHBACK)

Elevator doors open on a shook Selina, gun aimed out in her trembling hands. She moves out, through the empty-looking hallway, until something catches her eye. She stops.

A long stretch of crimson red paints the floor leading to a struggling HELENA. Her eyes bulge at the sight.

HELENA

You.

Helena eases back down, clutching her BULLET WOUND.

Selina steps around Helena, then crouches down to latch onto her. She DRAGS Helena back... towards the elevator...

INT. CLOCKTOWER, ARMORY - NIGHT

The door peels open and Helena enters. Inside, Chloe sits on a metal container and Carrie stands by a shelf of gadgets and weaponry. They look to Helena.

HELENA

Jack's source on the inside has made contact. They're on the move to the slums as we speak.

CHLOE

We'll be right out. Just need a moment, if that's okay.

HELENA

Of course.

Helena exits the room.

CARRIE

I'm not going anywhere.

CHLOE

Carrie...

Carrie SNAPS around to face Chloe, eyes red raw--

CARRIE

I'm not helping that jerk find his friend when there's every chance that he murdered mine!

A beat. Chloe rises to meet Carrie with caring eyes.

CHLOE

Part of being a hero requires you to think beyond how something might affect you and to think about doing what's best for the greater good.

(CONTINUED)

CONTINUED:

CARRIE

Well maybe I'm not a hero.

A doubtful Carrie looks away, in shame and grief.

CHLOE

I think it's the choice you make
next that could change that for
you. Something to think about...

Chloe offers a nurturing smile, then exits into--

INT. CLOCKTOWER - NIGHT

Closing the door behind her, Chloe enters where Bruce,
Helena, and Jack (geared up, mask off) wait.

BRUCE

Where's Carrie?

CHLOE

I don't think they're joining us
for this one.

(to Helena)

So where are we headed?

HELENA

Jack has the coordinates. Says
he'll lead the way. You might have
to guide us once we get there over
comms. Make sure we don't get
ourselves killed and all.

CHLOE

No. There's no need for an eye in
the sky on this one.

Chloe pulls a HANDGUN from her back pocket. She COCKS it.

CHLOE (CONT'D)

You're going to need all the
firepower you can get in the field.

Jack looks more than a little impressed. Bruce steps in
Chloe's path, grabbing onto her out of concern.

BRUCE

Are you sure about this?

CHLOE

You'll need me there. Not here.

BRUCE

Okay.

HELENA

Let's do this.

(CONTINUED)

CONTINUED:

Helena pulls her mask on (becoming BATGIRL), then Jack dons his (becoming WILD DOG), and Chloe follows them towards the doors when she stops to see Bruce stood in the wings...

CHLOE

You coming or what?

Bruce looks over his shoulder - something pulling him back.

BRUCE

I think I might know what Carrie needs to change their mind.

(beat)

You go. I won't be far behind.

Chloe nods, as the ELEVATOR DOORS CLOSE IN FRONT OF HER.

INT. CITY HALL, MAYOR'S OFFICE - NIGHT

Oliver paces the room while Adrien, a calming force, leans against the wall contemplating.

OLIVER

I thought I was going to feel better removing him from the case, but you should have seen him. It's like he knew what I was doing and it somehow made things feel worse.

ADRIEN

Are we supposed to be shocked that the man who blames you for killing his husband is *still* mad at you?

Oliver stops, and offers Adrien a blunt look.

ADRIEN (CONT'D)

I'm sorry, it's just - *he's* the one participating in criminal activity after criminal activity and yet you think you're the one who should turn yourself in and spend the rest of your life behind bars?

OLIVER

I killed his husband. It wasn't murder, but *manslaughter*?! I'm still responsible! I'm the reason a good man became a monster. I can't be the reason a good woman goes to prison for that very same mistake. I refuse.

ADRIEN

Fine. You passed the purity test with flying colours. I'm proud of you. But what about your son?

(CONTINUED)

OLIVER

I know.

ADRIEN

Think of the life sentence of abandonment issues, and years of therapy you'd be giving him with *both* his parents gone.

OLIVER

If Mia signs the plea agreement, she'll have immunity. She'll be free. She can look after my boy.

ADRIEN

It's not the same.

Oliver SWIPES at his shelves. Items spray across the floor.

OLIVER

I know it's not the same, alright? But god. Damn it. I can't take back what I did. I can only figure out a way to fix things now.

Oliver deflates into his seat, head falling into his hands...

OLIVER (CONT'D)

He won, Ady. There's no solution to anything he's thrown at me that takes us to a different outcome.

ADRIEN

Just don't do anything until you know for sure there's no way out of this. Please. For Archer's sake.

OLIVER

It's too late. I already called Joanna before you got here. She's asking Mia tonight to sign the plea agreement. It's over.

Oliver looks at the plaque on his desk - "MAYOR OLIVER QUEEN." Another legacy of his now tarnished.

A hurt Adrien holds back her tears. Her pain is evident.

ADRIEN

I think you're making a huge mistake.

Oliver looks up to see the pain he's caused her. He shrinks with guilt, and Adrien turns her back on her friend and boss, and leaves this office *for the last time*.

OFF the door CLANKING behind her--

EXT. CITY HALL, CAR PARK - NIGHT

Elevator doors open to the car park. Adrien steps out, wiping the tears off her face she let fall in the privacy of the elevator. Her heels clap against the hard concrete in pursuit of her PARKED VEHICLE in the distance.

Shuffling through her bag, Adrien pulls out a CLICKER KEY, and activates it. A car BEEPS.

LIGHTS FLASH on the vehicle.

Adrien reaches her car, but stops for a beat. Intuition eases her head back - a double-take over her shoulder out of a sense of being watched. Nothing. She enters her car.

PEEL BACK into the shadows of the lot to find Thomas Bolt, glaring with vengeance at his next target...

INT. CLOCKTOWER, ARMORY - NIGHT

Bruce (geared up, mask off) peels the door further ajar, and offers a polite knock. Carrie perks up, shocked to see him.

CARRIE

Bruce? What are you doing here?

BRUCE

I was waiting for you.

CARRIE

I already told Chloe that I'm not going. Sorry if that disappoints you but... then again, I guess it's not the first time, right?

Bruce takes a seat next to Carrie, and places his COWL down.

BRUCE

I'm the one who should be saying sorry, not you. I never gave you a chance to prove yourself. I put all my pain and anger and grief onto you because you were wearing that suit... I didn't stop to think about the person underneath it.

CARRIE

No, you were right. I'm not Robin, and I never will be. I could never live up to what it represents.

A slight chuckle escapes Bruce's lips.

CARRIE (CONT'D)

What?

(CONTINUED)

CONTINUED:

BRUCE

It's just... this reminds me of a time when Jason said those exact same words to me.

(beat)

There was a night he couldn't get to someone in time. He got too caught up in pummelling bad guys to remember why he was throwing punches in the first place. He swore he would never wear the suit or the mask ever again.

Bruce holds the ROBIN MASK in his hands...

BRUCE (CONT'D)

Truth is, we all have those moments where we think we don't live up to whatever these masks represent. But it's usually the belief someone else has in us that inspires us to believe in ourselves.

Bruce offers the mask out to an inspired Carrie, tears slightly welling in their eyes...

BRUCE (CONT'D)

I think that this belongs to you.

Carrie hesitantly accepts the mask, eyes locked onto it.

BRUCE (CONT'D)

I believe in you, Carrie. And I think maybe you were right.

Bruce reaches down for his cowl. He wears it (now BATMAN).

THE BATMAN

There's no Batman without Robin.

A wide smile stitches across Carrie's face - a smile matched by a comforting Bruce. A melding of their partnership.

THE BATMAN (CONT'D)

Now let's go save this city.

Carrie puts the mask on (to become ROBIN).

ROBIN

Right behind you.

OFF the formation of the new dynamic duo...

ERIC (PRELAP)

You need to hurry, man.

EXT. SLUMS - NIGHT

A large truck is parked near a line of open shipping containers. Men and women pull crates of stock out and onto the container attached to the truck.

CRANE BACK to find a nervous ERIC MORAN, phone to his ear, with panic sweat dripping down his face.

ERIC
We're almost done here, and I can
not make a run for it on my own.

DENT'S GOON (O.S.)
Hey!

Eric pulls around to see he has been spotted by DENT'S GOON.

DENT'S GOON (CONT'D)
The hell are you--

ERIC
I've been caught. Please hurry!

Eric drops the phone and raises his hands to the gun aimed on him by the Goon. Busted.

DENT'S GOON
Are you out of your mind? You're
going to get us all killed if Dent
finds out about this.

ERIC
Then don't tell him.

DENT'S GOON
The hell have you been for the last
few months? Dent runs this city,
and there's nowhere to go.

The Goon grabs onto Eric, and pulls him around--

DENT'S GOON (CONT'D)
I'm turning you in.

ERIC
No. Please, don't do this. Stop!

Eric struggles to pull free, then suddenly SWISHES his arm free with INCREDIBLE FORCE--

The Goon FLINGS BACK and crashes into the shipping container!

A loud THUD echoes. The gang (of about 8) all stop to investigate, moving around the truck in their way...

Eric looks up to see the gang spotting him. He's doomed.

(CONTINUED)

CONTINUED:

An eruption of GUNFIRE.

The gang turn to see Wild Dog lowering his guns from the sky.

CLANK! Metallic round cannisters scatter in around the ankles of the armed criminals. They BEEP... BEEP...

CRANE UP to find Chloe emerging with the TRIGGER. CLICK.

An EXPLOSION of electricity--

Blue static cripples the gang, and they slump to the ground.

SCREE! A MOTORBIKE swerves behind Eric, and he turns INTO the hands of Batgirl, pulling him onto the bike.

BATGIRL

I got you.

ERIC

Nice!

Two HENCHMEN drop out of the shipping container. They rush towards Chloe, but she dodges, rises up and STRIKES one down.

Hands PULL at Chloe, and she WHIPS AROUND--

A henchman has a tight hold of Chloe's arm, and pulls out a knife with his other. He moves to SLASH-- *CRACK!*

The thug collapses under Wild Dog's strike. Chloe is freed.

WILD DOG

No killing, right?

CHLOE

Fast learner.

Batgirl pulls up with her motorbike, Eric straddling her.

BATGIRL

Let's get out of here before we find ourselves anymore trouble.

A ROUND OF APPLAUSE echoes in the cold night (O.S).

Our heroes look around to find the source... THE BEAST, a man of few words, dressed like a secret agent with matching BLACK SUNGLASSES. He stops. An eerie silence replaces applause.

ERIC

We need to go. Now.

Batgirl pivots the bike, gearing up to take off.

The Beast slinks a RIFLE off his back. He calmly lines up a shot, then quickly takes it-- *BANG! BANG!*

(CONTINUED)

CONTINUED: (2)

The WHEELS erupt--

Batgirl and Eric jerk forward with the bike, and tip with it to the ground. Chloe rushes to their aid.

ERIC (CONT'D)

Uh, guys. That *trouble* you were talking about... it's here.

A paralysed Eric watches as a second wave of armed thugs gather in. Their aim is fixed on them. Surrounded.

Wild Dog pulls Eric in at his side, protecting him.

WILD DOG

Does that no killing rule still apply when we're outnumbered?

Chloe offers the new hero a sharp look of disdain.

WILD DOG (CONT'D)

Just wondering.

OFF the fear building across the team...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. SLUMS - NIGHT

Armed criminals fix their aim on Chloe, Batgirl, Wild Dog and Eric - completely surrounded in their circle.

CRANE BACK to the Beast, finely tuning into a noise from above that immediately captures his full attention. It's almost a whistle of a descending force...

A CAPED CRUSADER cuts through the sky above, and releases an array of SCATTER BOMBS-- SMOKE CLOUDS THE TEAM.

THUNK. The BATMAN lands atop the truck. His cape relaxes and he perches over the enemy. He looks up, OFF A BANG--

A ZIP-LINE forms. A confident ROBIN descends to the fight.

Batman slinks down off the truck. Three thugs rush him, and he expertly grounds them with POWERFUL BLOWS.

Robin tackles a thug to the ground, swipes their gun, rolls off them and LAUNCHES the gun into another enemy. They rise, unaware of a threat charging towards them...

Batman fires a line to a CRATE and yanks it across-- it crashes against the thug, SWIPING THEM ASIDE from Robin.

A look of gratitude from Robin. Batman nods back.

The fog clears around the team to show them dismantling the gang, disabling their weapons, knocking them down. Winning.

From afar, The Beast watches his army deplete. He growls, as if he had no intention of having to get involved. He calmly approaches the battlefield, pulling a KNIFE from his jacket.

Wild Dog struggles against a thug. Hands pull the criminal off him- the Beast PUNCHING the knife into his own out of disappointment, then grabbing onto Wild Dog.

WILD DOG

Hey, hey, wait-

The knife buries into Wild Dog's side. He GASPS--

ERIC

No!

The Beast pushes Wild Dog off the blade and to the ground, then turns in to meet Eric. He SLASHES the knife at him!

The blade SHATTERS against Eric's skin.

(CONTINUED)

CONTINUED:

A beat. Eric appears just as confused as The Beast, who then pulls a HANDGUN out and jimmies it in the space between them-

BANG! BANG! Eric slumps to the ground.

Chloe WHIPS around from the gunshots to find the gun now pressed against her head-- TINK!

A BAT-A-RANG knocks the weapon out of The Beast's hands.

The Beast open-hand STRIKES Chloe down, then KICKS her to the side. She rolls in a heap.

Batgirl charges The Beast. He expertly maneuvers through her attack, then PUMMELS HER into the ground. Her mask CRACKS.

The Beast turns into a charging Batman, and delivers a BLINDING KICK into his ribs. He catches a quick punch, then swipes the BAT-A-RANG up off the ground and STABS HIM.

Batman ROARS in agony, the bladed tip edging deeper in...

ROBIN

Batman!

Robin runs, jumps, and KICKS the Beast off of Batman-

A brawler. Robin releases blow after blow into The Beast, pummelling him back in his step but without lasting impact.

The Beast blocks one last attempt, then latches hard onto Robin's neck. They're LIFTED off the ground, CHOKING--

On the ground, Eric eases up. He removes his hands from his abdomen to see - THERE ARE NO BULLET WOUNDS - then looks at his hands as though he were somehow invincible. A deep rage builds in his eyes and he looks to see The Beast.

ROBIN (CONT'D)

(choking)

Please... stop...

Eric feels himself EXPAND in his anger. His muscles bulge as he grits his teeth. He finds the strength to STAND.

ERIC

(erupting)

Let her go!

Eric BULLDOZES over the Beast, knocking Robin free from his hold and onto the ground. They catch their breath.

An unconscious Beast lays bloodied on the ground - as if he had just been CRUSHED by a train. A relieved, confused, and frightened Eric stands over him, unsure of what he's done...

(CONTINUED)

CONTINUED: (2)

WILD DOG (O.S.)

Dude.

Wild Dog staggers in behind his friend, clutching his wound.

WILD DOG (CONT'D)

You're like a superhero.

The remaining team begin to rise: Batgirl pulls Chloe up off the ground and joins Batman as they meet Robin and huddle in beside Wild Dog and Eric, stood over The Beast.

BATGIRL

Who the hell is that guy?

ERIC

He's Dent's muscle. Dent must have sent him to supervise this mission, to see who kept getting in his way.

THE BATMAN

If he's Dent's muscle, then he can tell us where to find him.

BATGIRL

Bruce. He might know what happened to Selina.

Batman looks to Batgirl, a newfound hope in his eyes...

INT. UNDERGROUND BUNKER - NIGHT (FLASHBACK)

Helena, chest bandaged, sits up in her bed to find Selina.

HELENA

Selina?

Stood in front of her, a relieved Selina offers a smile.

SELINA

You've missed a lot. How much do you remember?

The pangs of pain strike Helena. She feels it, looking down at her bandages. The memories trigger.

HELENA

All of it.

Her eyes return to Selina - her source of confusion...

HELENA (CONT'D)

All except you.

SELINA

It was just the wrong place, right time for both of us, I guess.

(CONTINUED)

HELENA

How long have I been out?

SELINA

A few weeks. I wasn't entirely sure you'd pull through, but I couldn't leave you to die alone in that prison. Water?

HELENA

Thanks.

Helena accepts the glass of water. Selina sits beside her.

HELENA (CONT'D)

I know why I was at the prison, but... what were you doing there?

SELINA

I was looking for my daughter.

Selina looks away with immense guilt.

SELINA (CONT'D)

And I may have doomed us all trying to get her back.

HELENA

What does that mean?

SELINA

I made a deal with the devil - one that I can't take back. And he played me. I should have known better but I was too blinded by the thought of never seeing- never...

Selina pulls away with tears in her eyes, too much to bare.

HELENA

We've all done things we regret in the name of protecting the ones that we love. It doesn't make you a monster. It makes you human.

SELINA

I have to fix it.

It dawns on Selina what must be done. She faces Helena.

SELINA (CONT'D)

There's enough food and water down here to last you at least a month.

HELENA

Selina--

(CONTINUED)

CONTINUED: (2)

SELINA

No, listen to me, please. This is important. The world outside these tunnels are a wasteland. Yes, the prison was attacked, but so was the city. The bridges are down. The streets are a mess. It's a war out there and no one is safe.

(long pause)

I've lived far too long without caring about the consequences of my actions, but there are some wrongs I can't not make right.

Selina digs out the photograph of Maggie, and hands it to a visibly puzzled Helena, the world spiralling around her...

SELINA (CONT'D)

If I don't come back... please...

(breaking)

Please promise me that you will do everything you can to find her.

Helena studies the photograph in her hand. She nods.

HELENA

I promise.

A look of acknowledgement shared between the two, then Selina rises and heads out to face her destiny.

OFF the image of Maggie in Helena's hands...

INT. CLOCKTOWER, LOFT - NIGHT

The same image rests in Helena's hands now. She looks up from them to see an unconscious Beast - the potential host of all the answers needed to find her. He's chained to a chair.

BRUCE (O.S.)

Let me know when he's awake.

Helena looks over her shoulder to see a determined Bruce.

BRUCE (CONT'D)

I have a *lot* of questions.

Helena simply nods. Bruce exits the room.

INT. CLOCKTOWER - NIGHT

Bruce returns to a wounded team (Chloe, Jack and Carrie) gathered around Eric, their latest arrival.

BRUCE

I take it you can't speed things up for us and tell us where Dent is?

(CONTINUED)

ERIC
I'm sorry. I wish I could.

CHLOE
It's okay. Everyone else caught in
his web has the same exact answer.

Carrie shuffles for their phone.

CARRIE
Any chance you can tell me if you
saw my friend where you were...

Eric takes the phone to see a picture of DUKE THOMAS.

ERIC
I don't recognise him. Sorry.
(to Bruce)
But I do remember seeing some old
guy bring in the Commissioner. I
could have sworn Dent would kill
her on the spot but he seems to be
keeping her around. Not sure why.

Bruce looks to Chloe, who shares his relief.

BRUCE
I'll call Jim and let him know.

Bruce reels out his phone, and exits into the corner.

A defeated Carrie pulls their phone back. Jack can see the
pain their eyes, and the fear in their heart. He approaches.

JACK
Hey. I'm really sorry for being
such a jerk earlier. You didn't
deserve it. And I didn't deserve
your help, but I'm glad you came
anyway. Thank you.

CARRIE
It was the right thing to do.

JACK
I promise I'll do everything I can
to help you find your friend.

Chloe can't help but notice the forming a friendship...

CHLOE
Does this mean you're sticking
around for more *superhero*
shenanigans, or was this a one-
night-only occurrence for you?

Jack and Eric look to one another, inspired.

(CONTINUED)

CONTINUED: (2)

JACK

I don't know about being a
superhero. All I know is that this
has to be about more than just
saving my friend--
(off Eric)
We need to save this city.

Chloe smiles like a proud mother.

CHLOE

Welcome to the team.

Footsteps scatter into the room... a nervous Helena appears.

HELENA

He's awake.

Bruce looks over his shoulder to see Helena. He lowers the
phone from his ear, and fills with a great sense of purpose.

INT. APARTMENT - NIGHT

Wesley returns to the room with a glass of water. He offers
it out to Lucius, but he shakes his head.

LUCIUS

Come on, man. This is getting old.
Just let me go already.

WESLEY

No. This keeps us safe. Alive. I
thought we've been over this...

Wesley appears scattered. He clasps his head - as if to
squish a migraine away - then digs into his pockets:

A NEAR-EMPTY PACKET OF TABLETS. Wesley pops one out.

LUCIUS

Running low on your meds?

Wesley notes the look of fear on Lucius' face...

WESLEY

Don't worry. It's not like I turn
back into a *serial killer* if I run
out. I'm not a werewolf.

Wesley collapses back into the seat opposite Lucius, who
musters a slight chuckle. A silence washes over them...

LUCIUS

You were talking about mistakes
earlier - if there was anything in
my past I regret. There is.

(CONTINUED)

CONTINUED:

WESLEY

Yeah, yeah. So you joined the Court of Owls. That's nothing.

LUCIUS

No, it's not about me. It's about my friend. Veronica. She was part of it. It was *her* mistake.

Wesley sits up, taking notice now...

LUCIUS (CONT'D)

She lied to me. I couldn't find it in my heart to forgive her - no matter how much she explained her actions and how much I knew, on some deep, deep level that she was just trying to protect me. I let her die thinking she wasn't worthy of a second chance, and it's been eating away at me ever since.

Lucius' eyes find Wesley's. They both share tears.

LUCIUS (CONT'D)

You're not the only one who doesn't want to repeat the same mistake.

WESLEY

What are you saying?

LUCIUS

I'm saying that I am willing to accept your apology, that I am willing to forgive you because I know what that can do for both us when it comes to moving on. But words mean nothing without actions to back them up.

WESLEY

I don't know of any other way to prove to you that I--

LUCIUS

You were supposed to take me back to him, right? Back to Dent.

WESLEY

Yes.

LUCIUS

Which means you know where he is.

Wesley suddenly appears more hesitant.

(CONTINUED)

CONTINUED: (2)

LUCIUS (CONT'D)

Help me help my friends find him so
that we can take him down.

WESLEY

I don't know...

LUCIUS

Yes you do. You know what's right.
We both want to be more than the
mistakes of our past. But we can't
do that trapped in this room.

A beat. The world seems to spiral around Wesley, facing the
first choice of the rest of his life. He rises from his
seat, key in hand, and approaches Lucius.

LUCIUS (CONT'D)

Thank you.

The chains unlock from Lucius. Wesley immediately shrivels
back in fear of retaliation, but he's met with a smile.

LUCIUS (CONT'D)

Now let's go save this city.

OFF an unlikely partnership formed...

INT. QUEEN LOFT, LIVING ROOM - NIGHT

A somber Oliver, in a darkly-lit room, stands by the window,
overlooking the city he vowed to protect.

The door sounds behind him. An unaware Archer enters.

ARCHER

Whoa. When Mum said you were prone
to being *dark and broody*, I always
thought she was being dramatic.

OLIVER

We need to talk.

Oliver turns to face his son, a little ashamed.

ARCHER

Okay? Are you alright? Did
something happen?

OLIVER

Do you remember when Cissie lost
her Mum?

ARCHER

Yeah, of course.

(CONTINUED)

CONTINUED:

OLIVER

I was so angry. All I could think about was getting revenge. And I got it. I killed Prometheus.

(beat)

But my blind rage cost the lives of three police officers that night, and instead of owning up to it, I swept it under the rug. I let the Green Arrow take the fall so that I could keep the life I built with you and your Mum in this city. But just because we were able to move past it, doesn't mean that everybody else did too.

ARCHER

Dad, you're scaring me. Why are you telling me this?

OLIVER

Because the past has finally caught up to me, son. And I can't keep running from it any longer.

ARCHER

What does that mean? You're not turning yourself in, are you?

(off Oliver)

No. You can't do this.

OLIVER

I won't let Mia spend the rest of her life behind bars for a mistake that I made.

ARCHER

We'll find another way.

OLIVER

There is no other way. This is it.

ARCHER

What about Mum? I thought we were going to save her together. We talked about going to Gotham together. What changed?

A silence befalls the room. Archer's heart breaks.

ARCHER (CONT'D)

Unless you think she's really gone.

OLIVER

Archie--

(CONTINUED)

CONTINUED: (2)

ARCHER

That's it, isn't it? You think
she's dead!

Oliver grabs onto his son's hands, tight--

OLIVER

No. No, I know in my bones that
she is alive. I can feel her, just
like I know you can feel her too.

Oliver holds his hands to Archer's heart.

OLIVER (CONT'D)

It's the same feeling I want you to
hold onto of me, if they take me
away from you. That feeling that
no matter what, we'll be okay.

Through tears, Archer offers a nod. The two hug.

A MOBILE PHONE BUZZES in Oliver's jacket pocket. He pulls
from the hug, and takes out the phone. 'Adrien calling.'

INTERCUT BETWEEN: OLIVER and ADRIEN on the phone--

ADRIEN

I know I'm the last person you want
to speak to right now, but I got
that call from Joanna.

OLIVER

What did she say?

ADRIEN

Your *insane* plan to be a self-
sacrificing hero is a bust. Mia
refused to take the plea deal.

(beat)

I'd say I was sorry but I don't
really want you to throw your whole
life away. Goodnight, Oliver.

The call disconnects.

Oliver is left reeling. He looks to Archer with an idea
clearly forming in his head:

ARCHER

What?

OLIVER

I need you to do me a favour.

OFF a confused Archer, unsure of what that entails...

INT. ADRIEN'S APARTMENT, LIVING ROOM - NIGHT

Adrien deflates with the phone to her ear, burying it back into her pocket as she steps into the living room.

SWISH around to find the GREEN ARROW stood across the room.

ADRIEN

Oh my god!

A startled Adrien gasps. It suddenly dawns on her:

ADRIEN (CONT'D)

Wait a second, how are you-

Green Arrow raises his bow, and slinks back an arrow- *TWHIP!*

An ARROW hits Adrien in her shoulder, and she fumbles back into the wall. Slumps.

GREEN ARROW

Hello, Adrien.

The world around her blurs to a crashing halt...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. CLOCKTOWER, LOFT - NIGHT

Batman sits opposite a bound Beast at a desk.

THE BATMAN

Not much of a talker, huh? Don't worry. I have my ways.

The Beast chuckles to himself.

THE BEAST

(thick Russian accent)

Man dressed like bat does not scare me. Do your worst.

THE BATMAN

Why Dent? We ran you through our system. Your name is Anatoli Knyazev. You're one of the world's deadliest assassins, and you're here working for a man who makes all his best decisions by flipping a coin. Explain that to me.

THE BEAST

I do not owe you explanation.

THE BATMAN

Unless of course, Dent isn't even aware of your background. Maybe you're not even here for him. I doubt he has the money to keep someone like you around.

THE BEAST

Perhaps I work simply out of the kindness of my heart.

Batman grows tired. His demeanor shifts. Darker.

THE BATMAN

Tell me where he is.

THE BEAST

You will not get nothing from me.

THE BATMAN

Okay.

Batman rises from the table. He slowly walks around to the back of the Beast, and places his hands on his shoulders.

(CONTINUED)

CONTINUED:

THE BATMAN (CONT'D)

Let's try that again. Where is Harvey Dent?

THE BEAST

This will be long night if--

Batman SLAMS the Beast's head into the table. *CRUNCH.*

THE BATMAN

Dent. Where is he?

THE BEAST

Is this your way to expel truth?

SLAM! Blood splatters across the desk. Batman lurches the Beast back up, staring down at him from above. He laughs.

THE BEAST (CONT'D)

Let me guess. You want to know where Harvey Dent is...

Batman CRUSHES the Beast's head even harder into the desk, then releases. He appears delirious. Batman steps back around the desk, and takes a seat opposite him.

THE BATMAN

I'm sure in your line of work that you can probably withstand another hundred rounds of this, but I'm running out of time. So are you.

THE BEAST

More than you know.

The Beast spits an EMPTY CAPSULE onto the table.

CRANE UP to see Batman realise- he's taken poison.

THE BATMAN

No.

Batman SLIDES the desk across and grabs the Beast. He lifts him up - SHATTERING THE CHAIR - and pins him to the wall.

THE BEAST

Out of respect, I will give you something of value. Closure.

THE BATMAN

What are you talking about?

THE BEAST

The woman you love. The Cat? I watched Dent put bullet in her.

Batman eases off of the Beast, crippled by his words...

(CONTINUED)

CONTINUED: (2)

The Beast slinks down the wall, succumbing to the poison.

A heartbroken Batman stumbles back in disbelief and shock, his world rattling around him. *Can it be true?*

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

A RAGING FIRE consumes the Iceberg Lounge. Burning.

Stood in front of it, Selina carries a final MOLOTOV COCKTAIL that she readies to throw. Instead, she lowers it.

SELINA

What's the point?

Selina turns to find THE BEAST.

SELINA (CONT'D)

The hell do you want?

No response. Selina takes a step to the side, but he blocks her path. Another step, he blocks her again.

SELINA (CONT'D)

Don't make me hurt you.

The Beast opens his jacket and pulls out a GUN.

Selina ignites the MOLOTOV and throws it forward, into an unexpected SPIN KICK from The Beast--

BOOM! An EXPLOSION of fire quickly fades on the pavement...

Selina charges The Beast and grips on to his gun. The two struggle for control, until he wraps his other hand around her throat and drives her towards the BURNING BUILDING.

Tires SCREECH. A van pulls up behind them.

Selina double-takes her closeness to the fire, then summons strength to wrap around The Beast, and slide free. She kicks back at the gun in his hand and it DROPS to the ground.

A HAND swipes the gun up...

Selina grips the weapon tight, then rises up to see the van doors open and FOUR ARMED MEN fixing their aim on her.

SELINA (CONT'D)

I would think long and hard about
your next move. I can only let one
of you live to run back and tell
Oswald that he made a mistake
trying to double-cross me.

Selina's aim shifts around her enemies...

(CONTINUED)

CONTINUED:

DENT (O.S.)

They don't work for Oswald.

The familiar voice sends chills down Selina's spine, and she looks to see HARVEY DENT exiting the van with MAGGIE, whose hand is forcefully held in his own.

DENT (CONT'D)

They work for me.

A deep rage builds inside Selina. She moves her aim to Dent, then PULLS THE TRIGGER-- BANG!

Dent slumps back dead, pulling Maggie to the ground.

Selina runs and slides towards the FOUR ARMED MEN, ducking their aim, then skirting up and decimating them fast.

RACING FOOTSTEPS echo behind her -- her senses PINGING.

Selina turns, gun in hand, to face the last man standing: The Beast. He LATCHES onto her arm, quickly SNAPS it, catches the gun, and pulls her into his hold.

A defeated Selina is held with a gun to her head, facing her daughter who staggers up off the ground.

MAGGIE

Mum? Stop - don't hurt her!

THE BEAST

Bring him back or mother dies.

SELINA

No. Maggie, sweetie - run.

Tears well in Maggie's eyes, unsure of what to do...

The Beast SHAKES Selina in his hold, forces her to look into his eyes while he aims the gun now at Maggie.

THE BEAST

She runs, I kill her first.

SELINA

No.

Maggie decides. She drops to Dent's aid, hands over his bloodied corpse, and expels a GREEN CLEANSING GLOW.

The blood seeps back into Dent. Colour returns. He WAKES.

A weak Maggie slumps beside him, out of breath...

THE BEAST

Good choice.

(CONTINUED)

CONTINUED: (2)

The Beast SLAMS his boot into Selina's leg -- it CRACKS on impact -- and he releases her. She falls forward broken, then hands grip her hair and PULL HER BACK.

Crippled in agony, Selina is held up, watching as Dent rises from the ground, realises what happened, and approaches.

DENT

Probably should have expected that.

SELINA

Let her go. I don't care what you do to me, just let her go. She's just a kid. It's not fair.

DENT

Fair is merely a concept. An idea that swings either way. A bit like yourself, so I hear. I prefer fate. Now *that's* real. That is some tangible shit. Fate is all-powerful. It's definitive. Final.

Dent digs around in his pockets.

DENT (CONT'D)

Some say it's chance - weighing up the likelihood of an event to happen. Some say it's choice - a domino effect of actions triggering consequence after consequence until you reach the end of your life knowing how every decision landed you exactly where you are today.

Dent withdraws his famous COIN (one side marred).

DENT (CONT'D)

That's why I use this.

Dent holds the coin up to Selina's frightened face. She trembles, wriggling back but unable to break free.

DENT (CONT'D)

You want fair then you need an unbiased choice to decide. You need chance on your side. You better hope fate has other plans for you because if it were up to me, I would carve your daughter up bit by bit and make you watch and just when you thought you couldn't bare it anymore I'd lock you in a room and send you bit by bit of your little girl until you were so broken that you didn't need me to take your life.

(CONTINUED)

CONTINUED: (3)

Dent turns his back on Selina, and faces Maggie.

DENT (CONT'D)
Tell me... should I let poor little
Maggie go free?

Dent FLIPS the coin - catches it, and looks: MARRED.

SELINA
Stop.

DENT
I'm afraid she's staying with me.

DENT (CONT'D)
I guess I *could* kill her.

The Beast shifts his gun from Selina to Maggie, while Dent flips the coin again.

SELINA
Please, don't--

Dent turns the coin over to see HEADS. Safe.

DENT
Guess that's not in the cards.
Hmm, best of three?

Dent FLIPS the coin again.

SELINA
(exploding)
Stop it!

Dent turns the coin over to see HEADS again. He turns back to Selina with a widening smile on his face...

DENT
Seems like it just might be your
lucky day. But let's see. Maybe
your time is up, hmm?

Dent flips the coin one last time. It SPINS through the air, but misses his hand on the way down...

The coin RATTLES onto the ground, falling onto MARRED.

An all-knowing Selina looks up from the coin with a deep realisation buried in her eyes. This is the end. She looks past Dent to her daughter, fighting back the tears...

SELINA
Maggie, baby, be strong.

The gun presses tightly against Selina's skull.

(CONTINUED)

CONTINUED: (4)

SELINA (CONT'D)

I love you more than anything in
this world. I will always be with--

BANG! The GUNSHOT echoes in the street...

A paralysed Maggie remains wide-eyed, watching her own
childhood be ripped away from her. Her world fades away.

INT. CLOCKTOWER - NIGHT

Bruce (geared up, mask off) stumbles into the room.

Across the room, Carrie notices his demeanor, and separates
from Jack and Eric to approach him. Concerned.

CARRIE

Bruce? You okay? You look like
you've seen a ghost.

BRUCE

She's dead.

Helena leans up off the wall, ears pinging--

BRUCE (CONT'D)

Selina. He told me that she's
dead. Dent killed her.

HELENA

We're supposed to believe him?

Bruce holds out the EMPTY CYANIDE TABLET.

BRUCE

He downed this before I could get
any more out of him.

A deep anger builds inside Helena. She's just as broken.

HELENA

Damn it.

CHLOE (O.S.)

Guys?

The team look around to see Chloe stationed behind the
computer. She looks back at them with hope.

CHLOE (CONT'D)

I just got an alert that Lucius'
pin was used at Wayne Enterprises
to access the weapons division.

The team gather in behind Chloe while she types:

(CONTINUED)

CONTINUED:

THE MONITOR displays security footage of the Wayne Enterprises Weapons Division where LUCIUS and WESLEY are seen entering and closing in on the computers.

CHLOE (CONT'D)

He's alive.

OFF the relief washing across all their faces...

INT. RESISTANCE BASE, MEDICAL BAY - NIGHT

Kate lies asleep in a chair beside a comatose Renee. The sudden BUZZING of a phone rocks her out of slumber, and she checks it. The CALLER I.D reads 'GORDON.' She answers.

KATE

Jim? Is everything okay?

(beat)

No, no. I'm fine. I'm just here with Renee. What's going on?

Kate stands out of the chair, pacing in anticipation...

KATE (CONT'D)

That's great. I'm happy she's okay. Now we just have to get her home back to you, yeah?

(beat)

Thanks for letting me know.

A RAPID BEEPING emits from the monitors hooked up to Renee--

KATE (CONT'D)

Jim- Jim I got to go.

Kate ends the call, and rushes to Renee.

KATE (CONT'D)

Renee? Oh god, don't you even think about leaving me.

Renee convulses on the bed.

KATE (CONT'D)

(erupting)

Help! I need help in here!

Kate looks to the monitors -- the HEARTBEAT WAVES jumble in chaos, a bad sign of derailing health...

A flood of people rush into the room.

KATE (CONT'D)

She just started shaking. The machine was going off. You have to help her, please.

(CONTINUED)

CONTINUED:

DOCTOR

I will. Just give me the space to help her, okay?

The DOCTOR pushes through to the front.

Kate hesitates to let go, but the others pull her out of the room, and she manages one last look at Renee...

INT. SCPD - NIGHT

Through the WINDOW VIEW of the interrogation room: Archer sits opposite MIA at the desk. They hold hands.

CRANE BACK to find JOANNA outside the room, on the phone:

JOANNA

Your plan worked, Oliver. Mia signed the plea deal. I hope you realise what you've just done.

EXT. CITY HALL - NIGHT

Oliver descends the steps of City Hall, phone to ear:

OLIVER

I do. Thanks. For everything.

Oliver disconnects the call. He reaches the end of the stairs where he's met with a PODIUM and a SEA OF PRESS.

OLIVER (CONT'D)

I want to thank you all for coming here tonight on such short notice.

In the crowd -- a familiar reporter, EVAN, holds out his phone to record the event.

OLIVER (CONT'D)

When I took this oath of office, I made a vow to ensure everything I did was in honour of what's best for this city. Part of that was a promise to remain transparent and honest - to you, the people. I'm here now, in front of each and every one of you, to confess that I have broken that vow, and I want nothing more than to correct it.

A deep breath. Oliver hesitates - *is this the right move?*

OLIVER (CONT'D)

I am the Green Arrow.

CAMERA LIGHTS FLASH against a defiant Oliver like GUNSHOTS.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Lucius operates the large computer in front of him, while a nervous Wesley stands behind him.

The monitors suddenly fill with the image of CHLOE--

CHLOE

Well if it isn't my favourite fox.

Lucius stands straight, a wide-grin on his face...

LUCIUS

Chloe.

CHLOE

It's good to see you.

LUCIUS

I know you have a million questions about where I've been, but there's no time. We need to stop Dent.

CHLOE

All our leads have been cut short.

LUCIUS

You don't need leads, I have directions. I know where he is.

OFF the bombshell reveal...

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

INT. BLACK THORNE BASE - NIGHT

A spacious undisclosed location with dim lights over a large computer system where NICK sits, monitoring a series of screens in front of him.

The sound of a door sliding open - then closing - is followed by the clapping of heels.

A mysterious ELIZABETH THORNE surfaces behind Nick.

THORNE

I understand the two of us have a deep history, Nicholas. But my line of work rarely affords the opportunity to be spontaneously summoned at random hours of the night. This better be worth it.

Nick types with precision on the computer:

One of the monitors displays photographs of THE BEAST with a blinking red message 'NO VITAL SIGNS.'

NICK

Your man on the inside appears to be no more.

THORNE

They're actually fighting back.

On the opposing monitor: a DISPLAY of BLACK SPIDER with a blinking red message of 'NO VITAL SIGNS.'

NICK

I'm afraid that means there are zero assets left in Gotham.

A third monitor displays FADED IMAGES of soldiers sent into the city (as of 'Martyr') with a message of 'NO VITAL SIGNS.'

THORNE

Yes, it does appear that way.

Nick looks over his shoulder at Thorne, awaiting orders...

THORNE (CONT'D)

Have you monitored communications in the city?

(CONTINUED)

NICK

They're functioning, but seem to
weaken towards the outer
perimeters. Whoever is working at
trying to fix them... I don't think
it'll be long until they bring it
all back online.

THORNE

Then perhaps its time to speed
things along.

Thorne turns to leave. Nick pivots around in his chair.

NICK

With all due respect... are you
sure it's time for that?

Thorne stops short, a little annoyed. She looks back.

THORNE

Ready the missiles, Nicholas. And
that's an order.

A deep breath. Nick offers a nod.

NICK

Yes ma'am.

OFF Thorne heading back into the elevator...

CUT TO BLACK.

END OF EPISODE