

# WATCHTOWER

3.01 | "Lazarus"

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

**EXECUTIVE PRODUCERS**

Chris Davis and Jack Malone

**PRODUCED BY**

The VPN (<http://www.vpn-tv.proboards.com>)

# WATCHTOWER

## "Lazarus"

### CAST

CHLOE SULLIVAN .....	Allison Mack
BRUCE WAYNE .....	Christian Bale
HELENA BERTINELLI / HUNTRESS .....	Kayla Ewell
VICKI VALE .....	Yvonne Strahovski
TALIA AL GHUL .....	Stana Katic
GORDON .....	Dylan Walsh
PERRY WHITE .....	Michael McKean

### GUEST CAST

ALFRED PENNYWORTH .....	Michael Caine
BARBARA GORDON .....	Emma Stone
LISA ANDREWS .....	Lizzy Caplan
LOIS LANE .....	Erica Durance
MITCHELL .....	Matthew Gray-Gubler
RA'S AL GHUL .....	Liam Neeson
SELINA KYLE .....	Eliza Dushku

TEASER

FADE IN:

1 EXT. MOUNTAINS, ARABIA - NIGHT. 1

The wind howls against a struggling figure, clawing their way across a large, towering mountain. A hand stretches out to the flat surface and PULLS their broken body to the top.

Rolling onto their back, we find BRUCE. Out of breath. He sports a beard, cuts all across his face, bloodied and worn.

A series of slow-paced footprints draw closer.

Closer.

A cloaked figure approaches - RA'S AL GHUL. Tall. Powerful.

RA'S  
Get up. It isn't over yet.

BRUCE  
(struggling)  
I can barely breathe...

RA'S  
Then stop fighting. Give up.

BRUCE  
I can't...

RA'S  
Why?

OFF Bruce's distant glare, we-

FLASH CUT TO:

2 INT. WAYNE MANSION, LIBRARY - FLASHBACK. 2

Bruce sets a framed photograph of his parents onto the desk, and stares. Inspired.

CHLOE (O.S.)  
The master of all brooding, back in  
his natural habitat.

CHLOE enters. Bruce perks up.

(CONTINUED)

CHLOE (CONT'D)

How you holding up?

BRUCE

Its not every day you find the man responsible for completely destroying your life.

CHLOE

Yeah. I can't imagine how you must be feeling...

BRUCE

A lot better than I thought. Guess I have *you* to thank for that.

CHLOE

Me? How's that?

BRUCE

You never gave up on me.

CHLOE

(flippant)

Well, what can I say?

BRUCE

No. Really.

Bruce draws closer.

BRUCE (CONT'D)

When my parents died, I built up so much rage inside. All I wanted to do was take it out on those responsible. Today, I had the opportunity to do that, and it was *your* voice reminding me what was right. I don't think I ever thanked you for that.

Chloe meets his closeness with a smile.

CHLOE

You didn't have to.

OFF Bruce's widening smile, we-

FLASH CUT TO:

3 EXT. MOUNTAINS, ARABIA - NIGHT. 3

Bruce PULLS himself off the ground, face filled with determination. Stronger. He RISES.

Ra's hands over an unlit torch, collected by Bruce's swoop.

RA'S  
Light the way.

And as Bruce turns towards the cave, he SWIPES the torch through a burning fire. As it ignites, flames EXPLODE across the screen, and we-

**SMASH TO BLACK.**

Out of the black, sparks of igniting flames burst and FLICKER upon the screen, outlining the letters that slowly catch light and run with fire. They ERUPT to form:

"WATCHTOWER"

...with time, the flames begin to fade, and like paper, the letters burn away. The ash crumbles and we SET ON BLACK.

END OF TEASER

ACT ONE

FADE IN:

4 INT. WAYNE MANSION, BEDROOM - NIGHT. 4

The door CREAKS open at a slow pace as ALFRED enters the soulless room. He HALTS at the entrance.

POV SHOT: The room is bare. No life. Come to a drawer where a photograph sits atop it. A portrait. THOMAS. MARTHA. Accompanied by a YOUNG BRUCE. Happy. Together.

Alfred reaches for it, and pulls the photograph in...

FLASH CUT TO:

5 INT. WAYNE MANSION, LIBRARY - FLASHBACK. 5

Bruce is lost in the image of the night sky as the hopeful symbol of a bat burns bright alongside the stars. Even the sound of approaching footsteps fails to distract him...

ALFRED (O.S.)

It would appear your city needs you.

From behind, we find Alfred. He looks on with concerned, yet understanding eyes. Listens.

BRUCE

Do you think its time I moved on?

ALFRED

Do you *want* to know what I think?

BRUCE

Please.

ALFRED

I think you're tired, sir.

(long pause)

I think you are so very tired of people being ripped out of your life and having to accept that they're gone that you've decided *this* time enough is enough. And so now, you refuse to let it happen anymore.

(CONTINUED)

BRUCE  
She has a child, Alfred.

ALFRED  
I don't judge you. Far from it.  
(beat)  
But you can't ignore the cries of  
the living for the silence of the  
dead.

BRUCE  
You don't understand.

And Bruce turns to face him. Stands with conviction.

BRUCE (CONT'D)  
She *saved* me. She saw the wreck I  
had become and she took the time to  
put me back together.

ALFRED  
And you think you owe her for that?

BRUCE  
I do.  
(beat)  
I owe her *everything*, Alfred.

CLOSE IN on Alfred. Torn. Struggling.

ALFRED  
Then perhaps I can be of some  
assistance.

Bruce lifts his head. Curious.

ALFRED (CONT'D)  
Have I ever told you the legend of  
*Ra's Al Ghul*?

OFF the spark ignited in his eyes, we-

FLASH CUT TO:

6 INT. WAYNE MANSION, BEDROOM - NIGHT.

6

A tear HITS the photograph.

ALFRED (O.S.)  
I've failed you, sir.

Alfred sets the photograph down.

(CONTINUED)

ALFRED (CONT'D)  
I'm so, so sorry.

He returns to the doors he entered from, and as they CLOSE-

CUT TO:

7 INT. GOTHAM GAZETTE, HALLWAY - NIGHT.

7

The elevator doors OPEN to reveal a set of high heel fitted feet that step out, and into the hallway. Slowly RISE UP to shape the feminine figure as they approach the head office.

The figure comes to a halt at the name tag across the set of doors in front- '*Vicki Vale, Editor in Chief*'.

VICKI (O.S.)  
Excuse me. Can I help you?

And the woman turns. It's LOIS LANE. She darts a smile.

LOIS  
I'm Lois. Lois Lane. I was  
looking for Perry White.

VICKI  
Oh. Perry White doesn't work here  
anymore. He left months ago.

LOIS  
Do you know where I could find him?

VICKI  
If I had to guess, I'd say he'd be  
over at *Stacey's*, or one of the  
other twelve pubs in the city.

LOIS  
You know, for the Editor in Chief,  
I'd say you've got your tenses  
mixed up. That sounds like the  
Perry of the past, not the present.

VICKI  
You'd be surprised.

As Lois begins to leave...

PAN around to find Vicki. Enamored. She turns around to follow. Curious.

(CONTINUED)



VICKI (CONT'D)

What do you need to see him for? *If*  
you don't mind me asking...

The elevator doors OPEN behind Lois as she returns with  
another witty grin.

LOIS

What any great reporter looks for.

Lois steps back towards the elevator. ENTERS.

LOIS (CONT'D)

The truth.

And as the doors CLOSE in front of her, we-

CUT TO:

A flaming torch lights the way as Bruce and Ra's move through  
the caves. Cautious.

BRUCE

All these trials... all this time  
spent torturing me-

(pause)

What exactly does it accomplish?

RA'S

Pain reveals truth. It tells you  
everything about a person. How  
strong they are. How easily they  
can break. What's important to  
them...

BRUCE

If you wanted to get to know me,  
dinner and a movie would have been  
just fine.

RA'S

There's no need for your humor  
here, Bruce. I've already seen  
your vulnerabilities.

(beat)

Love is your greatest weakness.  
Yet, you use it as your strength.  
I haven't quite figured out if that  
makes you smart, or a complete  
fool.

(CONTINUED)

BRUCE

It makes me human.

RA'S

Therefore, weak.

BRUCE

You know, us *mortals* are a lot stronger than you think.

RA'S

Do elaborate.

BRUCE

We have the *one* thing you don't that drives us to do the impossible.

Ra's shifts his focus to Bruce. Listens.

BRUCE (CONT'D)

Hope.

The flames ERUPT against the screen as Bruce ventures forward. As they disappear into the dark depths of the cave-

SMASH CUT TO:

9 INT. GOTHAM GENERAL, GORDON'S ROOM - NIGHT.

9

GORDON lays in bed. Hooked up to a machine. Clinging to life. By his beside we find BARBARA GORDON. She clutches onto her father's hand, hopeful...

BARBARA

You missed the funeral today, Dad.

(beat)

Then again, you and mum never really could be within six feet of each other without fighting. I guess the same applies for six feet underground too, huh?

Barbara drops her head. Ashamed.

BARBARA (CONT'D)

... that was my very poor attempt at humor. Sorry.

Barbara picks up a noise in the background. Shifts to it-

(CONTINUED)

9 CONTINUED:

9

AT THE WINDOW a woman in a white coat (DOCTOR) and a suited up older man (LAWYER) bicker at one another.

DOCTOR

She needs to understand the consequences of keeping Mr. Gordon on life support any longer.

LAWYER

What she needs is a few private words with her father.

Barbara shakes her head. Returns to Gordon.

BARBARA

It's almost like you guys are still here...

(awkward chuckle)

*Sorry.*

Gordon's hand SQUEEZES hers, and she JOLTS-

BARBARA (CONT'D)

Dad?

His hand relaxes. Still. She SHAKES him. Nothing.

BARBARA (CONT'D)

Come on, Dad.

(beat)

Its time to wake up.

We hear nothing but the repetitive BEEP of the monitor as we-

CUT TO:

10 INT. ANDREWS RESIDENCE, BEDROOM - NIGHT.

10

Out from her slumber, HELENA jolts up from her bed in a sudden, horrific GASP. Consumed in a heavy sweat, and loss of breath, she begins to steady herself. Calm.

Loud SIRENS pierce through the silent night. RED and BLUE flashes across the windows in bright, brief eruptions.

On the desk sits a POLICE RADIO. STATIC comes through.

Helena perks up. A distraction. She looks down to her side where another sleeps, and RIPS herself from the covers.

JUMP CUT TO:

11 EXT. GOTHAM CITY, STREETS - NIGHT. 11

Doors fly apart to reveal two men in balaclavas- PAUL. KANE.

They come to a halt with guns in hand, and sacks of cash strapped over their shoulders. SIRENS consume silence.

PAUL  
They're coming east.

CRANE to Kane, desperate for an escape.

KANE  
And west.  
(beat)  
This doesn't look very promising.

PAUL  
If we keep on the move, we'll eventually lose 'em. Come on!

As they proceed to run- PFT! The sack rips open.

Paul leans down to the exposed cash to find a small ARROW among it. As he reels it in, and RISES, we find-

HUNTRESS. She stands behind them. Cocky.

HUNTRESS  
You're right, you know.

Paul and Kane SNAP around to find her. Raise their guns.

HUNTRESS (CONT'D)  
Eventually, these cops will tire out. Give up, even.

A blade DROPS from Huntress' jacket sleeve. She catches it, and- SLASHES across Paul's arm, REELS his crying body in, and holds the blade to his chest. Kane stumbles back. Scared.

HUNTRESS (CONT'D)  
I, on the other hand, have all the time in the world. And the more of it you waste, the more of it I'll leave you bleeding out on the sidewalk.

Kane launches the gun away. Hands up. Surrenders.

KANE  
Le- Let him go. Please.

(CONTINUED)

11 CONTINUED:

11

The SIRENS draw closer and closer as police vehicles begin to pull up behind the three of them.

HUNTRESS

Ah, right on time.

Huntress PUSHES Paul to his companion, and the two stagger over to the pavement. She turns to face the coming storm of police officers.

HUNTRESS (CONT'D)

Like always, I've done the dirty work for you. Do your jobs and handle the clean up, yeah?

Her arms are pulled in from behind, and CLICK. She is cuffed. She turns. Shocked to find Paul. Grinning.

PAUL

Oh, we've done the cleanup alright.

HUNTRESS

What the hell-

Kane brings himself up to his feet.

KANE

Y- you're quite the catch. Took us months to figure out how to bring you in. Then you stole one of our scanners...

PAUL

Big mistake.

They reveal their badges. They're OFFICERS.

HUNTRESS

Son of a-

JERRY (O.S.)

(interrupting)

What do you say, boys?

Huntress turns to face LIEUTENANT GERARD "JERRY" HENNELLY as he approaches from behind. He leads the squad of officers.

JERRY (CONT'D)

We can bring her in now, or...

(tempted)

...see who's behind the mask.

As he reaches for the mask- KABOOOOOOOOM!

(CONTINUED)

11 CONTINUED: (2)

11

The police vehicles surrounding the scene ignite with flames and ERUPT into the skies. All the officers are thrown forward. Out. Jerry faces the commotion in fear.

HUNTRESS

Oops.

Jerry SNAPS back around in disbelief and is met with Huntress' forehead. DROPS. She then spins around and performs a ROUNDHOUSE KICK. Paul is knocked to the ground.

Kane raises his weapon, and- THWACK! He DROPS to reveal-

LISA ANDREWS. Young. Brunette. Carries a look of worry on her face that Huntress is all too familiar with.

LISA

Sneaking out without your sidekick,  
huh? Better not make a habit of  
this.

Lisa obtains a KEY from Paul's pocket. Free's Huntress.

HUNTRESS

Who said anything about you being  
my sidekick?

As Lisa goes to throw away the handcuffs-

HUNTRESS (CONT'D)

Whoa, what are you doing? Save  
those for later.

LISA

So if I'm not your sidekick, then  
what does that make me?

HUNTRESS

You know what you are.

And the two join for a KISS.

LISA

I'll take it.

Huntress and Lisa race off down the street and into the dark of the night, as we-

DRIFT OVER to Jerry, coming into consciousness. Following a series of heavy, angered breaths, we-

CUT TO:

12 INT. CAVE - NIGHT.

12

Bruce and Ra's come to a halt at an entrance.

RA'S  
We're here.

POV SHOT: Through the jagged and rocky entrance is a large spacious desert area. In the distance, we make the shape of a pit. Exploding green liquid ERUPTS every few beats.

Ra's places his hand on Bruce's shoulder, who stares off in amazement. Hopeful. Relieved.

RA'S (CONT'D)  
Unfortunately-

BRUCE  
Ugh.

Bruce arches, and Ra's TWISTS the blade now pierced inside the billionaire's back. Withdraws. Bruce COLLAPSES.

RA'S  
-this is where your journey ends.

As Bruce inhales his last breath, we-

**BLACKOUT.**

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. DESERT, LAZARUS PITS - MORNING.

13

Bruce lies bloodied and broken on the ground. Dead.

His hands are stained in his blood, with his face a whiter shade of pale. From this startling image, we-

RISE UP to find Bruce. He stands over his own corpse.

BRUCE

How am I still here?

He turns to find Ra's, circling him.

RA'S

These lazarus pits contain the regenerative power necessary to bring life back into those without. The atmosphere around us is clouded by it. Anything that dies here, is trapped here. Eternally.

(beat)

Well, at least until I put you back into your body.

BRUCE

Why are you doing this?

RA'S

I needed leverage.

BRUCE

(exploding)

Leverage for what?!

RA'S

For *me!*

(long pause)

Being an immortal, I'm no stranger to loss. There are, indeed, people I wish to bring back, and you're going to help me.

BRUCE

Isn't that what this place is for? What those pits are for?

(CONTINUED)



RA'S

You don't understand...

(beat)

When a mortal dies, their soul is torn from within, leaving nothing but the shell of man behind. If the soul is lost, then it can not return. I need you to find a lost soul and guide it back to me.

BRUCE

What makes you so sure I'm going to help you, after all of this?

RA'S

Because you've just spent the last year of your life proving to me how much this girl means to you. What you'd do for her. Endure for her.

(beat)

Getting lost in the abyss is just another risk you'd take to see your friend again, would it not?

BRUCE

This whole time, I- I thought you were testing me. Seeing if I was worthy or not.

(beat)

You've just been preparing me for this, haven't you?

RA'S

I needed someone strong enough to withstand the effects of the afterlife. And you are.

BRUCE

So that's my reward? A year of trials, only to be given an impossible mission.

RA'S

There was a time when resurrection was considered impossible.

A beat. Bruce struggles.

RA'S (CONT'D)

The question you have to ask yourself now is: *how much have you got left to lose?*

(CONTINUED)

13 CONTINUED: (2)

13

And on the cusp of Bruce's decision, we-

SMASH CUT TO:

14 EXT. STACEY'S BAR, BACK ALLEY - MORNING.

14

The doors explode open and PERRY WHITE is wheeled by two larger men out of the bar. They throw him to the ground. He collapses in a puddle of dirty water. AWAKENS.

He rolls around in the sunlight. Sobers up.

POV SHOT: A figure approaches, the sun blurring them out as nothing but a black, feminine shaped blur.

PERRY

Chloe?

-the figure now BLOCKS out the sun. It's LOIS.

LOIS

Close. I'm just taller.

(beat)

And less blonde.

OFF Perry's surprise, we-

JUMP CUT TO:

15 INT. COFFEE SHOP, GOTHAM - MORNING.

15

Perry winces from the strong coffee in his hand. Lois chuckles at his attempts.

LOIS

So what takes the great Perry, the "pitbull" White out of the bullpen and into the gutter?

PERRY

When you lose your job, and your apartment, there's nothing really left for you to do but-

LOIS

(interrupting)

Get kicked out of bars? Perry...

PERRY

(off Lois' stare)

Don't.

(MORE)

(CONTINUED)

15 CONTINUED:

15

PERRY (CONT'D)

Don't "Perry" me, and look at me like that, okay, I *know* I'm a mess. But its the only thing keeping me alive right now.

LOIS

Well, they say idle hands are the devil's workshop and from the looks of things, you haven't exactly been immune to the depths of hell-

PERRY

You're too kind.

LOIS

What I'm trying to say is-  
(beat)

You're a storyteller. Not of fiction, but of the truth. And I came here looking for a story.

PERRY

What kind of story?

LOIS

I think you know.

And he realises. It CLICKS.

PERRY

Chloe.

Silence falls between them as Perry collects his thoughts, now completely sober. Lois looks to him, prepared, as we-

SMASH CUT TO:

16 INT. SMALLVILLE HIGH, HALLWAY - AFTERLIFE.

16

Our image is distorted as the walls stretch out, and back in until a figure emerges from the center. Bruce.

He staggers forward. Arrives in the hallway.

BRUCE

Chloe?

He proceeds forward, as we-

CUT TO:

17 INT. TORCH OFFICE, SMALLVILLE HIGH - AFTERLIFE. 17

CHLOE (15) sways across the large wall drowned in strange images and newspaper clippings with an excited jump of glee in her step.

CHLOE  
I call it the *wall of weird*.

With a smile, she moves towards us. Excited.

CHLOE (CONT'D)  
What do you think?

PULL BACK to find a woman of similar height. Blonde. She watches on as the younger projection FADES into an abyss, the clippings along with her, to reveal a blank, red wall.

In front of the wall stands CHLOE SULLIVAN.

CLICK! The door behind her OPENS. She slowly turns around to find her friend, Bruce. He is in awe. A beat, and he clings to her. They EMBRACE in a lingering hug.

Chloe remains silent, and reserved. He pulls away, and feels her face, her shoulders, arms... she's real.

BRUCE  
I can't believe its really you.  
(beat)  
Wh- why are we *here*?

CHLOE  
This is where it all started...

BRUCE  
Where what all started?

And Chloe returns to the wall.

CHLOE  
My destiny.

The room around them STRETCHES out, their figures with it, and remolds into-

18 EXT. ROOFTOP, GOTHAM CITY - AFTERLIFE. 18

-Bruce collapses to his knees. Chloe remains tall, watching on as THE DARK KNIGHT cradles a broken body in his arms.

(CONTINUED)

CHLOE

...and this is where it ended.

BRUCE

No!

Bruce jolts back, and looks away.

BRUCE (CONT'D)

Chlo- Chloe!

He RISES from the ground, and tears Chloe away from the scene. She fights him.

BRUCE (CONT'D)

Chloe, stop!

CHLOE

No, Bruce. You stop!

She PUSHES herself away from him.

BRUCE

I know this was my fault. I know if I had told you who I really was, I could have saved you. You don't need to remind me of that.

CHLOE

This isn't about you.

BRUCE

Then why are we here?

CHLOE

Because none of this makes sense.

(beat)

He said I had a destiny. He said there was a reason I befriended Clark, and you, and... Oliver.

(long pause)

But I haven't done anything. I didn't save Gotham. Or Metropolis. Or the world. I- I've done nothing.

BRUCE

Maybe it wasn't meant to end here. Maybe this is only the beginning.

(CONTINUED)

CHLOE

Then why are you here? Come on, I may not have been the fastest when it came to table tennis tournaments with Lois, but I'm pretty quick to catch on. I know you're here to help me move on.

BRUCE

No. I'm here to bring you back.

CLOSE IN on Chloe's surprise. A state of disbelief.

Suddenly, the atmosphere around them distorts again, and begins to STRETCH OUT as we form-

19 EXT. DESERT, LAZARUS PITS - DAY.

19

-around Ra's in the desert where both Bruce and Chloe collapse to the sandy surface of the ground.

RA'S

Ah. Finally we've made some progress.

Chloe looks up from the ground, completely confused.

CHLOE

Who are you?

Bruce rises. Confident.

RA'S

Your salvation.

BRUCE

Keep her safe. If anything happens to her-

RA'S

You have my word.

(beat)

Now *please*. Find my daughter.

Bruce nods. Closes his eyes. Thinks. FADES.

CHLOE

Bruce?

He's GONE. Chloe diverts her confusion to Ra's, desperate for answers. He simply smiles back at her curiosity.

(CONTINUED)

19 CONTINUED:

19

Chloe tears herself from the ground, and RUSHES to him.

CHLOE (CONT'D)  
Where did he go? Tell me!

RA'S  
He's gone to hold up his end of the  
bargain.

CHLOE  
What bargain?

RA'S  
The one he made to save your life.

Chloe's face drops as she realises the severity of the  
situation. The reality of it. A beat, and we-

SMASH CUT TO:

20 INT. GOTHAM GAZETTE, VICKI'S OFFICE - DAY.

20

Vicki sits behind her desk, flipping through articles for  
approval when the door FLIES OPEN. In enters MITCHELL.

VICKI  
Mitchell? What are you-

MITCHELL  
(interrupting)  
Sorry for the intrusion Vic, but-

He hands her an article ready for approval. She examines it.

INSERT: The article has a large image of Bruce Wayne with the  
headline reading "**WAYNE DECLARED DEAD.**"

Vicki's eyes rise to him. In denial.

VICKI  
This a joke? Where's your source?  
Where are the facts?

MITCHELL  
Turn on the TV.

Vicki grabs the remote on her desk, and shoots for the  
television. It FLASHES on-

POV SHOT: On the TV a female reporter, NINA, sits behind a  
desk with a superimposed image of Bruce Wayne beside her.

(CONTINUED)

NINA

...has been declared dead after Alfred Pennyworth- long time confidant and butler for the Wayne family- revealed to the courts that Mr. Wayne's extended business trip was intended to last just under a month to a fortnight.

VICKI

No.

OFF Vicki's disbelief, we-

CUT TO:

21 INT. ANDREWS RESIDENCE, KITCHEN - DAY.

21

Lisa stands over the kitchen sink, washing the dishes. She hears the news on behind her, coming from the lounge room.

NINA (O.S.)

Mr. Pennyworth has been taken into custody for perjury, giving false accounts of hope to the public. He pled guilty, claiming he *"didn't want to admit the truth."*

She looks over her shoulder and-

POV SHOT: Helena stands in the lounge room, distrustful of what she's hearing. She grows inspired. As Helena walks out of the room-

Helena's focus returns to the dishes. She tries to continue, but can't. STOPS. Throws the washer.

CUT TO:

22 INT. GOTHAM GAZETTE, VICKI'S OFFICE - DAY.

22

TIGHT on the TV screen that sits in the room, as the report continues-

NINA

We'll have more details on his trial during the week. Until then, a Wayne memorial will be held next Sunday to pay tribute to the man responsible for restoring our city.

(CONTINUED)



22 CONTINUED:

22

She FADES behind black. Vicki turns to Mitchell-

VICKI

Its not true, he- he can't be dead.

MITCHELL

I know you guys were friends, but Vic- come on! He hasn't stepped foot in this city for twelve months.

VICKI

Why invest billions upon billions of dollars into cleaning this city if you're not going to reap in the benefits of a healthier, stronger Gotham?

MITCHELL

Maybe he knew he didn't have much time left. Maybe this was his way of saying goodbye. I don't know.

(long pause)

Look, I gotta get some more work done. We still set for tonight?

VICKI

(distracted)

Yeah...

Mitchell leans in and kisses Vicki on the cheek. As he EXITS we focus in on Vicki. She struggles to absorb the information all at once, and as she tries, we-

CUT TO:

23 INT. ANDREWS RESIDENCE, BEDROOM - DAY.

23

Lisa PUSHES the door open to find Helena. She is dressed in her Huntress gear, acquiring weapons to hide beneath her long, leather jacket. Unmasked.

LISA

The hell are you going?

As Helena continues-

LISA (CONT'D)

Helena. Helena, stop. Stop!

She SWIPES a vase off the drawer, and it SHATTERS across the floor. Helena jolts back, and turns to Lisa. Shocked.

(CONTINUED)

HELENA

Your hand.

Helena moves to a flustered Lisa, whose hand bleeds from the attack. She takes in a defeated sigh.

LISA

For god sakes, Helena. I can't keep doing this with you.

HELENA

Doing what?

LISA

*This*. You. Constantly running out at any given time. Getting chased by the cops. Its too much.

HELENA

This is who I am, Lisa. *This* is what I do. Ever since-

She stops herself. Lisa reads her like a book.

LISA

Your father. It always comes back to this, doesn't it? To him.

(beat)

Its been a year, Helena. You need to move on.

HELENA

I can't.

LISA

Why?!

HELENA

(exploding)

Because I couldn't save him!

Silence hinders them a moment.

LISA

You think its your fault he died? You think you could have saved him, if- if...

HELENA

If I wasn't pretending to be someone I'm not.

(long pause)

I'm not a normal girl.

(MORE)

(CONTINUED)

HELENA (CONT'D)

I wasn't born to do the dishes,  
clean the house, and stay up late  
crying into tissues because of how  
sad some insanely cheesy chick  
flick was, okay?! That's not me.

LISA

Well, I'm not going to sit at home  
every night waiting to find out if  
this is the night you won't come  
home. I can't do it. I won't.

HELENA

Alfred is an innocent man. And  
right now, he hasn't got anyone  
waiting for him to come home.

Helena reaches for her mask, and proceeds towards the large  
open window. Shoots a glance at Lisa-

HELENA (CONT'D)

I have to save him.

She places the mask on. HUNTRESS.

LISA

Don't expect me to be here when you  
come back.

With little hesitation, Huntress retreats out the window.

CLOSE IN on Lisa's disappointment. As she releases a lonely  
sigh, we-

**BLACKOUT.**

END OF ACT TWO

ACT THREE

FADE IN:

24 INT. ABYSS - AFTERLIFE. 24

Sparks of light erupt throughout the thick, black dark of the abyss as Bruce RIPPLES through, collapsing to the floor in the middle of nowhere. Collects himself.

Movement tears through the darkness, rushing back and forth around a fearful Bruce. He finds his ground. STANDS.

BRUCE

Talía?

POV SHOT: A tunnel of darkness awaits ahead of him, and behind him. Nothing to move towards, and nothing to back out to. Black.

BRUCE (CONT'D)

(sigh)

Should have known it wasn't going to be *that* simple.

Suddenly, a moving figure SLAMS into Bruce's chest, and he is thrown down. He collapses through the surface, as we-

CUT TO:

25 INT. UNKNOWN LOCATION, UNDERGROUND - AFTERLIFE. 25

Bruce RISES to a large table beside him. He stumbles back in shock as we find SELINA. Her broken body is strapped down. Cut open. Dead.

SELINA (O.S.)

She isn't looking too good, is she?

Bruce turns to find Selina behind him. Her "spirit".

BRUCE

(choked up)

Oh my god...

SELINA

Don't worry. It wasn't too painful. I was blacked out for the most part.

(CONTINUED)

Bruce turns back around to find Selina's chest outlined with a surgical marker.

BRUCE  
What are they doing to you?

SELINA  
Oh, nothing serious. He just wants to take out my heart.

And Bruce returns to her.

BRUCE  
He?

SELINA  
I know that face. Don't even think about stopping him. About finding me, he-  
(beat)  
He'll kill you.

Bruce closes in on her. Fast. Determined.

BRUCE  
Who is he?

SELINA  
No.

BRUCE  
Tell me.

SELINA  
Don't.

Bruce LATCHES onto Selina-

BRUCE  
Let me save you!

-and Selina PUSHES him away.

SELINA  
You can't!

Selina turns away, unable to face Bruce anymore. He CLICKS.

BRUCE  
Wait.  
(beat)  
Why are you here?  
(MORE)

25 CONTINUED: (2)

25

BRUCE (CONT'D)

I've seen what you're capable of.  
You can fight this. Fight...  
*death.*

SELINA

You can only fight so much for so  
long until there's nothing left to  
do but give up.

Selina returns to Bruce, tears in her eyes. A first.

SELINA (CONT'D)

I can't go back.

Bruce strokes Selina's face, as though it were a memory that  
has begun to fade from his mind. Remembers.

BRUCE

Please. Selina, *please.* I need  
you to fight. I need you to come  
back, I just-  
(beat)  
I need *you.*

Their eyes meet, when-

SELINA

Wait. Why are you here?

And as Bruce remembers the purpose of his visit, he is TORN  
back through the abyss and out into-

26 INT. TEMPLE, TRAINING ROOM - AFTERLIFE.

26

A defeated Bruce rolls across the polished floors and comes  
to a halt by the wall. In a fit of rage, he SLAMS his hands  
against the ground.

BRUCE

Son of a bitch!

WOMAN (O.S.)

Now, now...

Emerging from the shadows, TALIA AL GHUL appears. A truly  
beautiful sight. Long hair. Long legs. Stunning.

TALIA

Is that any way to speak in front  
of a lady?

The accent gives her away. Bruce smiles.

(CONTINUED)

26 CONTINUED:

26

BRUCE

Talía.

OFF Talía's own pleasant surprise, we-

SMASH CUT TO:

27 INT. GOTHAM GAZETTE, ENTRANCE - DAY.

27

The entrance is flooded with busy reporters, running in and out, in all directions. Among them, Lois and Perry ENTER.

LOIS

When you said you could only show me the truth, rather than tell me, I didn't exactly think you were talking about a tour of her office. I know where she worked.

The two approach the elevator, and-

28 INT. ELEVATOR - DAY.

28

Lois and Perry ENTER. Face us.

PERRY

Are you sure about that?

Perry SLAMS his hand against the side of the wall, and it caves in- a LIGHT scans, and- in a matter of seconds, the control panel ROTATES.

A swipe-slot reveals itself and Perry proceeds to ACTIVATE it. The room EXPLODES with blue. Lights scan the two.

It rushes past Perry. Then Lois. BEEPS.

COMPUTER (V.O.)

Authorisation complete. Perry White and Lois Lane.

Lois stumbles back, then shifts around the room.

LOIS

Is anything ever easy with you, Chief?

PERRY

Wait. It gets better.

...and all the lights fade back to normal-

(CONTINUED)

28 CONTINUED:

28

PERRY (CONT'D)

And don't call me Chief. That was  
a long time ago.

The elevator DROPS. A slight jolt, then *calm*, as we-

CLOSE IN on Lois. A bright, white light overwhelms the  
entire room as her amazed face slowly fades with it.

WHITE OUT.

FADE IN:

29 ON A SET OF CLOSED DOORS -

29

-and they OPEN. Part to reveal Perry, bound in his chair,  
with Lois by his side. They proceed forward, and into...

30 INT. WATCHTOWER, HEADQUARTERS - DAY.

30

A large, spacious room. White walls map out its extended  
rectangular width. There are two doors, electronically  
controlled, currently closed. "Medical". "Weaponry."

TIGHT on the wheels of the chair as it slides onto a plate  
embedded in the floor. CLICKS. Perry comes to a HALT.

The room ERUPTS in blue. Two large scanner lights wash over  
the figures in the room. Studies them.

WATCHTOWER (V.O.)

Confirmation complete.

(beat)

Welcome to Watchtower, Mr. White.

PERRY

Don't forget our guest.

Perry looks over his shoulder at-

Lois, startled in disbelief. She glistens in the bright  
lights from the room. Her expression fills with a piercing  
look of sadness as we-

SMASH CUT TO:



31 INT. TEMPLE, TRAINING ROOM - AFTERLIFE.

31

Bruce pulls himself up off the floor. RISES to Talia.

BRUCE

Is that how this place works? A simple thought and you're there?

Her hands find his face. Examines him.

TALIA

Thinking of little old me, were we? Can't say I'm flattered. You look like hell. Then again, I wouldn't trust daddy to send me something better to...

Talia presses her lips to his ear. Whispers.

TALIA (CONT'D)

... "play" with.

BRUCE

This toy is taken, sweetheart.

TALIA

That doesn't bother me.

She snatches a quick peck before darting back. Laughs.

Disgusted, Bruce wipes his lips-

BRUCE

Believe it or not, your father didn't send me here to show you a good time.

TALIA

Of course. But you have to know by now that father can't be trusted.

(beat)

You really think he sent you all this way just to bring me back?

CLOSE IN on Bruce as he tries to put the pieces together-

BRUCE

He's stalling...

A smile grows on Talia's lips...

(CONTINUED)

31 CONTINUED:

31

BARBARA (PRELAP)  
I just need more time.

SMASH CUT TO:

32 INT. GOTHAM GENERAL, GORDON'S ROOM - DAY.

32

Barbara paces back and forth in front of her father, Gordon, who lay in his comatose state. In front of her, a DOCTOR tries to calm her down.

DOCTOR  
There isn't any time left to give.

BARBARA  
Please. This is my father we're talking about. He's all I've got left. You can't. Not yet.

FOCUS on the doctor's turmoil-

BARBARA (CONT'D)  
Please.

DOCTOR  
Look, I'll go see what I can do. While I'm gone, it would be a good chance for you to say goodbye.

BARBARA  
(nods)  
Okay.

As the doctor proceeds out of the room, Barbara closes the door and RAMS a chair against the handle. LOCKED.

BARBARA (CONT'D)  
Goodbye.

POV SHOT: Through the blind-covered windows, the Doctor SNAPS around, noticing her attempt to block her out. She SLAMS against the door-

DOCTOR  
Wh- what are you doing?

BARBARA  
Buying more time.

Barbara runs to her father's side. Collapses beside him.

(CONTINUED)

32 CONTINUED:

32

BARBARA (CONT'D)

Dad, this would be the part where you wake up. Just in time to see your little girl get arrested. Heh.

She looks over her shoulder-

DOCTOR (O.S.)

Security!

(beat)

I need security over here!

Barbara looks back to Gordon. Hope in her eyes. Consuming.

CUT TO:

33 INT. GCPD, OFFICES - DAY.

33

Jerry makes his way through the department as a younger officer, SHANE, tries to keep up.

SHANE

Barbara's called eight times, Commissioner. You sure there's nothing we can do to-

JERRY

Gordon was a good man, and the best Commissioner this city has ever seen. But even I can't help him. Believe me, I've tried.

Shane comes to a halt, realising.

SHANE

He's going to die, isn't he?

And Jerry too, halts. Finds Shane. He shares the same glum expression, when- LIGHTS OUT. BLACK.

RED lights FLASH on and off as a siren BLARES through the room. Jerry's confused face is illuminated with every beacon of light. He looks to an officer at his desk-

JERRY

What's going on?

The officer remains speechless. Confused.

(CONTINUED)

JERRY (CONT'D)

(exploding)

Does anyone here know what the hell  
is going on?!

SHANE

I think someone's-

Shane immediately DROPS with a grunt to reveal Huntress in his place. Jerry immediately jolts back, before she rushes him into the wall.

The officer in the background RISES. Retrieves gun, and-  
Huntress aims her crossbow at him without looking, and FIRES.

As the officer collapses to the ground with a grunt, Huntress hones in on Jerry, and PINS him to the wall.

HUNTRESS

Give me your keys.

JERRY

Go to hell.

HUNTRESS

Open your eyes, dumbass.

She BASHES his head against the wall, and he slides to the ground. Knocked out.

Huntress hovers over him-

HUNTRESS (CONT'D)

We're already here.

As she SWOOPS out of frame, we-

SMASH CUT TO:

Bruce follows Talia through the thick, black darkness that consumes everything around them.

BRUCE

Considering we could possibly spend  
the rest of eternity trapped in  
this place, do you mind telling me  
how one gets lost here in the first  
place?

(CONTINUED)

TALIA

Everything needs a purpose. This place is without. No beginning. No end. It just is.

(beat)

The world outside of this one is where the dead struggle to move on. Whether you believe moving on is going to the heavens, or being born again, you have to accept your death.

BRUCE

And you couldn't?

TALIA

No, you- you don't understand.

CLOSE IN on Talia's expression, as she feels every thought escaping her lips. Genuine.

TALIA (CONT'D)

I've taken a lot of lives in my lifetime. People who weren't prepared to die. People who would spend an eternity struggling to accept where I had banished them too.

(pause)

When the source of your troubles is staring you right in the face-

BRUCE

(realising)

They hunted you down...

TALIA

I'm a warrior. A fighter.

(beat)

And I was forced to run away.

BRUCE

So how exactly do we get out of here?

Talia turns, and with a smile-

TALIA

Find purpose.

And Bruce closes his eyes, and remembers...

FLASH CUT TO:

35 INT. WAYNE MANSION, BRUCE'S BEDROOM - FLASHBACK. 35

Bruce stands in front of his television. He pushes the disc tray of the DVD Player in, and awaits for response.

SELINA appears on screen. Adjusts it. Steps back. Ready.

SELINA

Back behind the camera. Hope I don't create a reputation for this. To clarify, I'm referring to the time I helped bring down Falcone, and am *not* making an inappropriate reference to any kind of sex tape.

(beat)

Although there was that one time we-

Selina stops. Shifts. Nervous. She takes a deep breath, face filling emotion. The mask DROPS.

SELINA (CONT'D)

This is a lot harder than I thought it was going to be.

(long pause)

I always thought being immortal just gave you another chance to make things right, but its not. Its about realising what's important enough in your life to come back for. You.

(beat)

Holly.

CLOSE IN on Bruce. He's glued to the screen, to the genuine crack in Selina's voice. Raw. Real.

SELINA (CONT'D)

She's gone missing, Bruce, I- I have to leave. I have to find her. Even if that means saying goodbye to you.

(beat)

Part of me wants to think that I'll come back, but we both know what I'm like. When things get real, I run. And you were the most genuine thing I've ever had.

Selina struggles to collect herself. Forces a smile-

SELINA (CONT'D)

Don't wait up.

(CONTINUED)

35 CONTINUED: 35

STATIC FILLS the screen, then BLACK-  
FADE IN:

36 ON A SET OF EYES 36

They are closed, squinting with reminiscence. A single tear falls from the left eye, running, and-

CHLOE (O.S.)  
Its a trap!

- they OPEN.

37 EXT. DESERT, LAZARUS PITS - DAY. 37

Bruce SNAPS to Talia, who ELBOWS him across the jaw. He collapses to the ground. As he rolls out of frame, we-

RISE to find Chloe, who rushes Talia to the ground. As they are locked in a struggle, Ra's drags a lifeless corpse towards the pit. Its Chloe's extinguished body.

Green acid ERUPTS in a bubbling explosion as Ra's drops the corpse into the pit. He staggers back, as-

Talia LAUNCHES Chloe off of her, and she lands beside the pit. She immediately jolts up. Panicked.

TALIA  
No.

As Chloe stands, the green acid blankets her, stretching out, around her frame and CLINGING to her. As she feels the pull-

Talia DIVES for her.

An EXPLOSION of energy erupts from the pits, and consumed both of them. And as Ra's is THROWN BACK onto the ground-

SMASH CUT TO:

38 INT. GOTHAM GENERAL, GORDON'S ROOM - DAY. 38

The door SMASHES off its hinges as two men ENTER. Guards.

Barbara SPINS around, and SMASHES a coffee table against the first. He staggers back. Maintains strength. The other guard clutches her arm, and tears her away from Gordon.

(CONTINUED)

BARBARA  
(struggling)  
Let. Me. Go.

Barbara KICKS at the air as she's removed from the room-

The DOCTOR quietly enters the room and approaches her patient, Gordon. Immobile. Asleep. She examines his watch and with a miserable sigh-

She reaches for the LIFE SUPPORT switch.

BARBARA (CONT'D)  
No. Dad! Daaaaaad-

We hear the CLICK and-

Gordon JOLTS out of his slumber. AWAKENS. He succumbs to a desperate gasp, finding his breath. Alive. The Doctor stumbles back in shock-

DOCTOR  
Oh my god.

Barbara perks up. Smiles.

BARBARA  
Dad?

CLOSE IN on Gordon as his eyes find us. Scared.

GORDON  
Hush.

A beat, and-

**BLACKOUT.**

END OF ACT THREE



ACT FOUR

FADE IN:

39 ON A PHOTOGRAPH 39

-as it is placed atop a desk, holding the image of Chloe with a bright, warm smile on her face. She stands next to an even happier Lois.

RETRACT and we find ourselves...

40 INT. APARTMENT, LIVING ROOM - METROPOLIS - FLASHBACK. 40

Lois turns around from the desk, and with a smile, darts her eyes towards the blonde woman by the window. Chloe.

LOIS  
So what do you think?

Chloe turns, in awe.

CHLOE  
This place looks amazing.

LOIS  
Was going for more of the Mrs Kent,  
"home made muffins" vibe. I know  
its not exactly a "queen suite" but-

Chloe grabs onto her cousin's arms. Stops her.

CHLOE  
Lois. I love it.

Lois takes in a sigh of relief.

LOIS  
Its still weird not having you here  
in the city. That ivory tower  
feels empty without you.

CHLOE  
I can't put myself through that  
again. Once was enough. Besides,  
I can always save the world using  
the oldest trick in the book-

LOIS  
-exposing the truth...  
(beat)  
(MORE)

(CONTINUED)

40 CONTINUED:

40

LOIS (CONT'D)

So what's going to happen now? To Watchtower, I mean...

CHLOE

I'm meeting Oliver there tonight to sort it all out.

LOIS

You never did tell me what happened between you two.

Chloe pauses. She turns away and faces the window.

CHLOE

Its a long story.

LOIS

I've got time.

POV SHOT: Through the window we see the large, piercing tower climbing to the skies- THE WATCHTOWER.

Chloe bows her head.

CHLOE

I'm not too sure I do.

FOCUS IN on Lois' look of confusion and concern. We can see the curiosity burn in her eyes. It ignites, and-

FLASH CUT TO:

41 INT. WATCHTOWER, HEADQUARTERS - DAY.

41

CLOSE UP on Lois. Remembers.

Bound in his chair, Perry watches on as Lois begins to pace back and forth around the room.

PERRY

Lois?

She is torn between confusion and frustration.

PERRY (CONT'D)

Lois, what's wrong?

She settles for *both*.

(CONTINUED)

LOIS

She didn't want this life, Perry.  
I know her, I know what she wanted.  
This wasn't it. She shouldn't have-

Lois comes to a halt.

LOIS (CONT'D)

Clark told me that when she created  
the Watchtower it was a way of  
shutting everyone out. Somewhere  
she could run, and hide, and...

Lois uses everything inside to stop herself from crying.

LOIS (CONT'D)

Please tell me she wasn't alone.

PERRY

No.

Perry proceeds forward, closer to Lois. Smiles.

PERRY (CONT'D)

She was completely surrounded. By  
friends. Family.

(beat)

Each and every one of them, willing  
to fight for her. To protect her.

Lois returns to him. Calmer. Wipes the tears from her eyes  
and collects herself.

PERRY (CONT'D)

She was *never* alone.

Perry shoots her a comforting smile. Lois returns one to  
him, thankful. As he faces the computer system, becoming  
glued to it, so does Lois.

PERRY (CONT'D)

Chloe left something for you.

(beat)

She knew she couldn't share this  
life with you or Clark. But she  
still wanted you to hear her story.

(to Watchtower)

Watchtower. Activate video  
archives: "Logbook, Chloe."

ON THE MONITOR - footage plays of Chloe. (*Her appearance  
reflects her look in S01E01 "LEGEND".*)

(CONTINUED)

CHLOE

I never really wanted to come back here, to- to be another city's eyes in the sky, but... Oliver reminded me that there *is* good here in Gotham and I want to protect that.

(beat)

Most Prince's help their Repubzel down from the tower. *My* Prince- well, he's not my Prince, at least, not anymore, I mean, I-

(pause)

I don't know what we are. This is awkward. Sorry.

Lois watches on, amused and reminiscent of the "sister" she lost. As the next log appears through the static, we-

SMASH CUT TO:

42 EXT. DESERT, LAZARUS PITS - DAY.

42

In front of the pit, Chloe stands. Corporeal. She takes in a deep, elongated breath as Bruce and Ra's watch on in awe.

RA'S

Talia?

Chloe reacts to the name. Familiar. Hers. Fear fills Bruce's expression as he prays against all odds.

Chloe shoots Bruce a wicked grin. Its not *her*.

CHLOE

Father? Reunited at last.

Ra's welcomes her into his arms. Bruce watches on...

BRUCE

(shattered)

No.

CHLOE

How long its been since I've seen your face. Of course, it was different the last time.

RA'S

As it will be once again.

They pull apart, as he draws her attention to Bruce's corpse on the floor beside them. Bruce realises.

(CONTINUED)

CHLOE

Ooh. Could have picked something better, father.

RA'S

Trust me, my child. There's no finer vessel. This body has endured all of my training. It will carry me for years to come.

CHLOE

Still.

(to Ra's form)

Said the same thing about *this* one.

Ra's withdraws a small blade, and Chloe stumbles back.

RA'S

Take it.

Chloe reels in the blade. Her hand slightly trembles.

RA'S (CONT'D)

Why do you hesitate?

Chloe grips the blade tight. Strong.

CHLOE

Just never done this before.

RA'S

What do you-

Chloe JABS the blade into Ra's abdomen. He ROARS. Bruce lights up behind them and rushes forward.

BRUCE

Chloe?

RA'S

No.

CHLOE

Nobody should live forever.

Chloe tears the blade from Ra's gut and forces him to the ground. She reaches for the corpse beside his bleeding body and begins to drag it towards the pit.

CLOSE IN on Ra's expression of defeat. Blood begins to drip from his lips, and he squirms in discomfort. A slow death.

(CONTINUED)

RA'S

Please. Don't do this. Don't-

As the pit ERUPTS and green energy fills the screen, we-

SMASH CUT TO:

43 INT. GOTHAM GAZETTE, OFFICES - NIGHT.

43

The offices are flooded with busy reporters, phones going off the hook, and reporters running back and forth in a hurry. Among them, Vicki comes to a halt. Confused.

VICKI

The hell is going on down here?

Mitchell surfaces behind her with a chuckle.

MITCHELL

You'd think the Editor in Chief would watch the news a little more, wouldn't you?

Vicki turns, playfully bitter-

VICKI

Shut up.

(beat)

What am I missing now?

Mitchell directs her towards the television screen hanging by the wall. The news is on- Nina front and center.

NINA

-and while we are yet to confirm what put Commissioner Gordon into Gotham General, right now, we're just thankful to know that he's awake and has stabilized.

(beat)

Welcome back, Commissioner Gordon.

PUSH IN on Vick's face as it drops.

VICKI

Oh my god.

As she turns to leave, Mitchell FOLLOWS-

MITCHELL

Vicki? Where are you going?

(CONTINUED)

NINA (O.S.)  
In other news-

CUT TO:

44 INT. ANDREWS RESIDENCE, LOUNGE ROOM - NIGHT.

44

Lisa EXITS the bedroom with a shoulder bag wrapped around her. She comes to a halt at the coffee table in her path.

A framed photograph sits atop it. Lisa pulls it in.

NINA (O.S.)  
-most wanted crusader known only as  
The Huntress was spotted earlier  
today at the GCPD, where she  
successfully broke former employee  
of the Wayne family, Alfred  
Pennyworth, out of his holding  
cell.

Lisa now faces the Television. A withering sigh...

LISA  
(disappointed)  
Helena...

HELENA (O.S.)  
Speak of the devil-

Lisa SNAPS around to find Helena. She emerges from the entrance, into the lounge room, still dressed as Huntress yet unmasked. Blood trails the floor behind her.

HELENA (CONT'D)  
...and she shall appear.

LISA  
Oh my god!

Lisa drops her bag and RUSHES to Helena as she staggers over into her arms. Wounded.

LISA (CONT'D)  
You're bleeding.

Helena pushes Lisa away.

HELENA  
Get off. Go!

Lisa remains, trying to hold her. Helena fights.

(CONTINUED)

HELENA (CONT'D)

I don't need your help. Just leave.

LISA

No. I'm not- I'm not leaving you.

Lisa holds on. Helena breaks down into tears, and collapses into her arms willingly.

LISA (CONT'D)

I'm never going to leave you, okay?

(beat)

Never.

Lisa combs through Helena's hair, and holds her. Comforts her, as we-

SMASH CUT TO:

45 EXT. GOTHAM GAZETTE, CITY - NIGHT.

45

Racing down the steps of the Gotham Gazette entrance, Vicki exits the building at a rapid pace. She wraps her jacket around, ready to endure the cold, when-

MITCHELL (O.S.)

Vicki? Where are you going?

(beat)

Vicki?!

Vicki stops at the end of the stairs, and looks back up to find Mitchell running down to her.

VICKI

I'm going to Gotham General. I have to see if Gordon remembers anything about this missing persons case. Its what he was working on the night of his attack.

MITCHELL

Whoa, Vic- wait.

Mitchell reaches her. Stops her.

MITCHELL (CONT'D)

We had plans tonight.

(CONTINUED)



VICKI

I know. But someone or something put Gordon in that hospital and now that he's awake he might be able to tell us *what*.

(beat)

Rain check, okay?

Vicki turns to leave-

MITCHELL

For the rest of our relationship?

Vicki stops. Sighs. Returns to him.

MITCHELL (CONT'D)

Face it, ever since you became chief, I see you more at work than outside of it, and even then, time is always limited with you.

VICKI

I have a job to do.

MITCHELL

Which automatically trumps anything and anyone else in your life. You don't need to remind me.

VICKI

Mitch, I- I'll make it up to you. I promise, I just-

MITCHELL

-have more important things to do.

(beat)

Yeah. I got it.

Mitchell turns away, and proceeds towards the Gazette. Vicki stands, abandoned, watching on. Defeated. She turns to continue in the opposite direction as we-

JUMP CUT TO:

Barbara stands beside the doctor, as the two converse with a duo of officers, in deep conversation. The sound of running footsteps grows stronger and stronger as we find-

Vicki races down the hall. Spots them.

(CONTINUED)

VICKI

Barbara?

BARBARA

(to officers)

Excuse me...

Barbara approaches an out of breath Vicki.

VICKI

Where's your dad?

BARBARA

He left.

VICKI

Did he say where he was going?

BARBARA

He said something about solving a case. Said he knew how to find "them". Something about "hush".

(beat)

Do you know what he's talking about?

CLOSE IN on the fearful expression on Vicki's face, as we-

SMASH CUT TO:

47 INT. TUNNELS, UNDERGROUND - NIGHT.

47

Gordon trails through the tunnels, on a mission. He swamps through the muddy waters, and as he approaches a seeming dead-end, he comes to a HALT.

He notices something is wrong. Different. A noticeable line through the wall reveals a hidden door perfectly.

GORDON

No...

He immediately withdraws his weapon. Prepared.

CUT TO:

48 INT. HIDDEN ROOM - TUNNELS, UNDERGROUND - NIGHT.

48

Gordon scales down a ladder into the large, hidden room. Inside, we find a bed, a whole collection of papers, clothes, dirty dishes. Someone's been living here.

(CONTINUED)

48 CONTINUED:

48

He continues forward when he notices a long stain of splattered blood, trailing towards a leg which hangs out from behind the bed. Gordon approaches. Closer. And closer.

POV SHOT: PEEL around the side of the bed to find a woman, bloodied and dead on the floor. HOLLY ROBINSON. Her throat has been slit and a large gaping hole rests on her abdomen.

Gordon jolts back in revolt-

GORDON

Son of a bitch. He found you...

JERRY (O.S.)

Not quite.

Gordon SNAPS around to find Jerry. He holds a gun out at the former Commissioner, and- BANG!

As Gordon is propelled back from the forceful blow to his chest, we-

**BLACKOUT.**

END OF ACT FOUR

ACT FIVE

FADE IN:

49 ON AN IMAGE OF CHLOE SULLIVAN-

49

-it rests on a large monitor. Her eyes are darted to the floor, summoning the strength to continue.

CHLOE

I miss you so much. Now, more than ever, I wish I could see you. See Clark. Unfortunately, fate has other plans for me.

(beat)

I love you.

And as STATIC fills the screen, we find ourselves-

50 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

50

Silence fills the room as Lois bows her head. Looks away.

LOIS

I wish she had told me. I wish I knew.

Lois turns to Perry, who too was trapped in deep thought.

LOIS (CONT'D)

Thank you for showing me this.

PERRY

She would have wanted me to.

LOIS

And she would have wanted me to do something about *you*.

PERRY

Lois...

(pause)

I'm not here to be saved.

LOIS

Perry, you're drinking again...

(pause)

The last time you had Clark to help steer you on the right path, but he isn't here to help you now.

(MORE)

(CONTINUED)

50 CONTINUED:

50

LOIS (CONT'D)

And neither is Chloe. So let *me* help you. Please.

Perry shifts. Lois takes his silence as a positive.

LOIS (CONT'D)

You've hit rock bottom, but if you let me, I can reel you out and put you right back at the top. Where you belong. I think you know where I'm going with this.

PERRY

The Daily Planet...

LOIS

We're looking for a new Chief, and I have friends in high places. You helped me out a few years back, and now it's my turn to help you.

PERRY

What makes you think I'm even worthy of that. I'm so far from the man I used to be.

LOIS

He's in there. I can see him. You just need to let him out.

Lois tugs at his heart strings.

LOIS (CONT'D)

Just tell me you'll think about it.

PERRY

(nods)

Thank you.

Lois shoots him a smile before she returns towards the elevator. She stops at the entrance.

LOIS

There isn't another level this thing is gonna fire me down, is there?

PERRY

Not that I'm aware of, no.

With a laugh, Lois hits the button and disappears behind the doors, as we-

(CONTINUED)

50 CONTINUED: (2)

50

PUSH IN on Perry. A spark of hope forms on his face, and a small smile begins to shape. A beat, and-

A phone RINGS in the background. As Perry turns to it-

CUT TO:

51 EXT. GOTHAM GENERAL, CITY - NIGHT.

51

Vicki races down the steps of the entrance, as she EXITS the hospital. To her ear, she holds a phone...

VICKI

(into phone)

Perry? Perry, I know Chloe left you access to The Watchtower system and I know how much you want nothing to do with it. But I need to find Gordon. I think he's in danger, and its the only thing I know that can locate him in the city fast enough for me to find him and help him.

Vicki finds her car. ENTERS.

CUT TO:

52 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

52

Perry wheels his chair towards the computer system, as he punches in the keys and begins the search.

PERRY

(into phone)

Doing it now.

CLOSE UP on the screen as an icon of Gordon's face, with all his details beside it, appears. SEARCHING. BLEEP. Found.

PERRY (CONT'D)

Got him. He's somewhere below the city. Sending the coordinates now.

Perry hits a few more keys, and-

CUT TO:

53 INT. CAR - NIGHT.

53

Vicki does her belt up with her free hand, maneuvering the phone on her shoulder to talk. Her phone BEEPS, and she pulls it out in front of her.

VICKI

Got it. Thanks Perry. I owe you.

She throws the phone to the passenger seat, hands on wheel, and as she DRIVES OFF we-

CUT TO:

54 INT. HIDDEN ROOM - TUNNELS, UNDERGROUND - NIGHT.

54

Gordon GASPS out of shock. Tears his shirt open. A bullet is lodged in his protective vest, and he coughs.

We hear a CLICK. Jerry stands, gun aimed down at him.

JERRY

Should have seen that one coming.

GORDON

Jerry? What are you...

(beat)

You killed her. You're working for him, aren't you?

JERRY

Him?

Jerry rips his shirt off to reveal a mark scorched into his chest- the "HUSH" symbol.

JERRY (CONT'D)

Hush isn't one man. Its a symbol.

A movement. An army.

He redirects the gun back at Gordon.

JERRY (CONT'D)

And soon we'll come into effect.

CUT TO:L

55 EXT. GOTHAM CITY, SUBWAY STATION - NIGHT.

55

Vicki comes racing down the stairs. Determined. She pushes through a crowd of people, approaching the edge when-

(CONTINUED)

55 CONTINUED:

55

A train FLIES past. Vicki JOLTS back.

She releases a large breath, and waits for the train to end. As it does, she drops down onto the tracks, and follows the path safely on the outskirts.

GORDON (PRELAP)  
Gotham will stop you.

CUT TO:

56 INT. HIDDEN ROOM - TUNNELS, UNDERGROUND - NIGHT.

56

Gordon shifts up to the wall. Sits against it. In front of him, Jerry remains with the gun aimed. He succumbs to a small chuckle.

JERRY  
Gotham as you know it will cease to exist. Everything is about to change.

GORDON  
Why are you doing this? You're a cop, damn it. You're one of us!

JERRY  
I am *not* one of you.  
(beat)  
Gotham values the rich. The powerful. It turned my mother into a whore, and butchered my baby sister. And now, when this city burns to the ground, you'll see me standing over the wreckage with a smile on my face.  
(beat)  
Justice.

The thirst for it burns in Jerry's eyes, as we-

CUT TO:

57 INT. TUNNELS, UNDERGROUND - NIGHT.

57

Vicki scales down the ladder and DROPS into the tunnels. She looks down at her phone- at the map- and realises she's closer. Out of her jacket, she withdraws a handgun.

As he proceeds forward...

(CONTINUED)



GORDON (PRELAP)

Burn Gotham to the ground? Not sure if you follow the news, but The Joker already tried that.

(beat)

And he failed.

JERRY

You're not looking at the bigger picture here, Gordon.

Gordon finds a figure behind Jerry, coming down the ladder- its Vicki. As Jerry catches his glance, he becomes suspicious-

GORDON

Then paint it for me.

-instead, his ego gets the better of him. Gordon knows how to play him.

JERRY

You'll see it for yourself soon enough, my friend.

(beat)

When the cries of the many are finally heard and Hush silences the rich to give a voice to the poor, you will see. And Gotham will change forever.

VICKI (O.S.)

I don't think so.

Jerry turns, and- THWACK! Vicki clobbers him across the jaw with the back of the gun. He collapses. The two become overwhelmed with relief.

VICKI (CONT'D)

Welcome back, Gordon.

With a chuckle, she lends him a hand. Pulls him to his feet.

GORDON

Miss the coma already...

The two look down to Jerry, who lay unconscious. Defeated.

As they absorb the full extent of his warning, fearing the future, we can't help but-

SMASH CUT TO:

58 INT. PRIVATE JET - NIGHT.

58

Chloe rests in her seat, gazing out at the sky as small rays of light begin to form. Morning is on its way.

BRUCE (O.S.)  
You really scared me, you know.

Chloe looks over her shoulder to find Bruce. He stands in front of her, offering her a cup of coffee. She takes it.

BRUCE (CONT'D)  
For a second, I thought I lost you  
all over again.  
(beat)  
How did you know what to say? How  
did you convince him you were her?

Chloe buries her head in the coffee, remembering...

CHLOE  
Before Oliver, I was married to  
someone else. Jimmy.  
(beat)  
For a long time I thought he was  
the one, and when he died, I did  
just about anything to bring him  
back. I even asked my best friend  
to go back in time just to change  
his fate, but... he couldn't.  
That's when I found this legend.

BRUCE  
Ra's Al Ghul.

Bruce takes a seat opposite her.

CHLOE  
I researched him for weeks. Used  
Watchtower to find him, but I-

BRUCE  
You couldn't do it.

CHLOE  
I'm not strong enough. To do what  
you did, I- I don't think I can  
ever thank you for that.

(CONTINUED)

58 CONTINUED:

58

BRUCE

*Please.* So many times you've been screwed over trying to do what's right. The universe owed you, just as much as I did.

Light begins to burn through the window, and Chloe turns to it. Stares into its hopeful rays...

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

Should be home soon.

CLOSE IN on Chloe's distant glare as the word "home" erupts a look of despair in her eyes.

DISSOLVE TO:

59 EXT. GOTHAM CITY, STREETS - MORNING.

59

*"I will wait"*, Mumford and Sons.

The sun WASHES over the city, as morning arrives in Gotham.

DISSOLVE TO:

60 INT. WAYNE MANSION, LIBRARY - MORNING.

60

Alfred ENTERS through the doors, head buried in his tea with shame and an overwhelming sadness. He catches a shadow, and looks up. Shocked. A beat, and-

He DROPS his cup of tea and the glass SMASHES across the floor. As tea spills out, spreading and spreading...

ALFRED

Master Bruce?

CRANE UP to find Bruce standing back in the library. His face is full of scars, and bruises, with his unkempt beard and clothes. Smiles back.

BRUCE

Its me. I'm home, Alfred.

And Alfred embraces him like a father would his son.

DISSOLVE TO:

61 INT. GOTHAM GAZETTE, VICKI'S OFFICE - MORNING. 61

The door peels OPEN as Mitchell enters, article in his hand, an employee visiting their employer. He comes to a sudden halt. Something's missing...

MITCHELL

Vicki?

CLOSE IN on the wooden desk by the window. Everything has been cleared out. Its empty. Resting in the bin beside it is a name tag, '*Vicki Vale, Editor in Chief.*'

DISSOLVE TO:

62 INT. WHITE RESIDENCE, LIVING ROOM - MORNING. 62

Perry wheels his luggage out into the living room, before coming to a short halt. He reaches into his pocket and reels out his train ticket. One stop to Metropolis.

He stares down at his hand, which begins to TREMBLE. He shakes it off. Fear in his eyes.

DISSOLVE TO:

63 EXT. CEMETERY - MORNING. 63

RISE UP from a gravestone as we find Gordon and Barbara in front of it. Barbara looks to her father-

BARBARA

I really miss her.

GORDON

You know what...

(pause)

...part of me does too.

He pulls her in. Holds her. Comforting.

CLOSE IN on the gravestone that reads, "Barbara Kean Gordon; Beloved Mother and Friend."

DISSOLVE TO:

64 INT. ANDREWS RESIDENCE, BEDROOM - MORNING.

64

Helena stands at her dresser drawer, with a small diary in front of her and a pen. She flips through the pages to reveal its completely full of names.

POV SHOT: Reach the last page of the diary. Its empty.

LISA (O.S.)  
Helena, you coming?

Helena looks up, and out in the direction of Lisa's voice.

HELENA  
I'll be there in a minute.

Helena puts pen to paper, and-

POV SHOT: She writes "Helena Bertinelli" at the very bottom of the page.

Helena closes the book, and places it inside a case and stashes it inside her drawer. As she turns, Lisa stands in the doorway.

LISA  
Come on. I'm starving.

Helena forces a smile, and continues out of the room with her. As they depart, we-

DISSOLVE TO:

65 INT. GOTHAM GAZETTE, OFFICES - MORNING.

65

Mitchell races back down the stairs on his way to his office, where he finds Vicki. She shoots him a smile, but there's nothing but confusion on his face.

MITCHELL  
Vick? What are you doing?

VICKI  
I love this job. I do. I love being a reporter. But that's all I've ever known. I don't know how to be in a relationship, or spend five minutes away from the latest breaking news.  
(beat)  
Maybe its time I learned. And I want to learn that with you.

(CONTINUED)

65 CONTINUED:

65

Mitchell is brought to an overwhelming smile. He pulls Vicki in and as they kiss, we-

DISSOLVE TO:

66 INT. SUBWAY STATION - MORNING.

66

Lois sits and waits at the subway station, and looks down at the time on her phone. As a train pulls up behind her, she begins to stress.

LOIS

Come on, Perry. Where are you?

As she starts to dial...

DISSOLVE TO:

67 INT. WHITE RESIDENCE, LIVING ROOM - MORNING.

67

We hear the constant vibrations of a phone, as we slowly pan across the floor to find a wheelchair tipped, with the wheel spinning and a set of legs beside them. Further, and-

Perry lies motionless on the floor, hunched over by his luggage and phone, just out of his reach. On the screen, it reads "Lois Calling".

It won't be answered...

DISSOLVE TO:

68 INT. WAYNE MANSION, BEDROOM - DAY.

68

Chloe stands in front of the mirror, dressed in a flannel shirt that hangs over to her knees. She has it raised, staring at the reflection in front of her-

EXTREME CLOSE UP: a set of fingers trail a permanent scar on the abdomen, then retract. WINCE.

A tremble escapes Chloe, and she struggles to keep her eyes on the scar that serves as a constant reminder of her mortality. A beat, and-

BRUCE (O.S.)

Don't worry.

Bruce appears in the reflection.

(CONTINUED)

Chloe immediately drops her shirt, covers the scar, and turns to him. His face, now clean, shoots her a comforting smile.

BRUCE (CONT'D)

You learn to hide the scars.

Chloe doesn't know how to react. Eyes find the floor.

BRUCE (CONT'D)

Kind of puts things in perspective though, doesn't it?

CHLOE

Of what? How weak I am?

BRUCE

No. Of how human we are. That we're not invincible. You know where I'm going with this...

CHLOE

When I look at these scars, I'm not inspired. I'm scared.

BRUCE

You need to use that fear. Let it drive you to keep going. To keep fighting. To survive.

CHLOE

But I have nothing left to fight for, Bruce. I lost everything.

Chloe's eyes trail to the engagement ring on her finger...

CHLOE (CONT'D)

Everyone.

BRUCE

You've still got me.

And her vision is replaced with the comforting smile on Bruce's face. She returns one back to him, briefly.

CHLOE

Thank you.

Satisfied with the first smile he's seen from her in a year, Bruce nods. EXITS.

Chloe returns to the mirror, and-

IN THE MIRROR we see a quick flash of TALIA AL GHUL who smiles back, deviously. Blink, and she's gone. Chloe shakes the image out of her head, and-

**BLACKOUT.**

END OF ACT FIVE



EPILOGUE

FADE IN:

69 INT. UNKNOWN LOCATION, UNDERGROUND - DAY.

69

A set of eyes tear OPEN, and-

SELINA rips herself from the straps holding her down on the table in one giant burst of energy. It fades, and she staggers over onto the floor.

Surgical equipment drops all around her, and she slides around it. Dizzy. Scared. Confused. She RISES, and-

HUSH stands in front of her. Grabs her. He SLAMS her against the wall and pins her there. Selina squirms about, until he draws a large knife out in front of her. STOPS.

SELINA

Kill me, and you lose the heart.

HUSH

Of course.

Hush SPINS her around and HOLDS her against the wall.

HUSH (CONT'D)

Which is why I'm going to sever your spine instead.

SELINA

No- No!

As the blade touches her back, she JOLTS and ELBOWS Hush across the jaw. He launches the knife across the room and falls back to the table. Selina moves to RUN.

CUT TO:

70 INT. HALLWAY, UNKNOWN LOCATION - DAY.

70

Selina RACES down the hallway in a foreign world to her, eyes darting across the journey in front for any opportunity for escape.

POV SHOT: Bounce from wall to wall, until we find an ELEVATOR at the end of the hall. Run-down. Old.

Selina reaches it. Activates. ENTERS.

(CONTINUED)

70 CONTINUED:

70

As Selina turns- BANG! A bullet rips through her shoulder and she falls to the wall.

POV SHOT: Down the hall, Hush races towards us, guns out in hand. Running. The doors CLOSE as he reaches us, and-

JUMP CUT TO:

71 INT. WAREHOUSE - DAY.

71

Elevator doors party, and Selina CRAWLS out from within.

POV SHOT: From the burning ray of light that shines through the windows, we find a widespread ocean. A dock.

Selina PULLS herself towards the window. A line of blood maps out her every move. She reaches it. As she stands-

-a hand LATCHES to the back of her head, SLAMS her against the wall, and we PULL BACK to find-

Hush, still connected to Selina. He THROWS her through the window. Glass SHATTERS-

72 EXT. WAREHOUSE, DOCK - DAY.

72

Selina HOWLS in agony as FOOTSTEPS approach, closer and closer. She crawls to the edge of the dock, and-

POV: In the water, Selina's pain is written across her expression. As it soon fills with dread, Hush appears behind her. He kneels down, and collects a SHARD of glass, as-

-Selina is ROPED up off the ground. Back onto her feet.

SELINA

No. No. Please. Don't, d-

HUSH

Hsh.

The blade RIPS into Selina's back, and TWISTS. Selina ROARS and as her weight gives up, she PUSHES herself from Hush.

As Selina DROPS into the ocean, Hush rushes forward, and-

HUSH (CONT'D)

No!

(CONTINUED)

A stream picks Selina up and carries her out into the widespread of the ocean, further and further away as blood rises to the surface. As she disappears, we-

**BLACKOUT.**

END OF EPISODE.