

WATCHTOWER

2.11 | War
(part one)

Written by
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The character of 'Chloe Sullivan,'
is created by Alfred Gough, and Miles Millar.

Based on DC Comics Characters.

EXECUTIVE PRODUCERS

Chris Davis & Jack Malone

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

WATCHTOWER

"War"

CAST

CHLOE SULLIVAN Allison Mack
OLIVER QUEEN Justin Hartley
HELENA BERTINELLI Kayla Ewell
SELINA KYLE Eliza Dushku
DINAH LANCE Alaina Huffman
GUIDO BERTINELLI Julian McMahon
PERRY WHITE Michael McKean
BRUCE WAYNE Christian Bale

GUEST CAST

EMIL HAMILTON Alessandro Juliani
ALBERTO FALCONE Eric Balfour
MARTIAN MANHUNTER Phil Morris
IMPULSE Kyle Gallner
CYBORG Lee Thompson Young
ZATANNA Serinda Swan
ARTHUR CURRY / AQUAMAN Alan Ritchson
MERA Elena Satine
RICK FLAG Ted Whittall
WARP Elias Toufexis
THOMAS WAYNE

TEASER

FADE IN:

INT. WATCHTOWER, HEADQUARTERS - DAY.

CHLOE stands in front of the CENTRAL COMPUTER. On the monitor sits an image of her fiance,

OLIVER,

as they communicate with each other from two very different locations - Oliver is in his private jet, with DINAH.

OLIVER

Hey, babe. We should be there in a couple of hours. Kind of wish you were out here with us.

(pause)

Although I probably wouldn't get any work done.

A small laugh escapes Chloe's lips.

CHLOE

You'll be fine. You've got Dinah's company. In the mean time, I'll be trying to update Watchtower's security system. Ever since that last intrusion where I nearly lost you forever ... I've been meaning to touch this place up.

OLIVER

Sounds like a plan. So what are your options? A giant force field? A bubble?

CHLOE

(laughs)

Its not *that* simple.

EMIL (O.S.)

I think I could pull it off.

Chloe instantly becomes still at the voice that arose behind her. A chill. Chloe turns to find

EMIL HAMILTON.

He shoots her a half-grin.

EMIL (CONT'D)

But then again, there isn't much that I *can't* do.

(CONTINUED)

CONTINUED:

CHLOE

Emil.

Emil's grid widens - grown out. Chloe stares in disbelief.

CHLOE (CONT'D)

(to Oliver)

H - Honey ... I've got to go ...

Chloe clicks on the small remote we find in her hand, and the monitor behind her dies out. The image of OLIVER gone.

Chloe can't take her eyes off Emil, who throws his arms out as if to welcome her with an embrace --

EMIL

What? No hug?

OFF Chloe's amazement, we --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

INT. WATCHTOWER, HEADQUARTERS - DAY.

CHLOE circles around EMIL, who traces her with his eyes.

CHLOE
Oliver told me you ... left.

EMIL
Yes, well. In every departure,
there is the opportunity of return.
(beat)
At least for one last time.

Chloe STOPS in her path.

CHLOE
But you weren't coming back.

EMIL
I take it you're not as pleased to
see me as I thought you would be.

CHLOE
Don't get me wrong, its nice to
know someone as brilliant as you is
on our side, but ...

EMIL
-- you can't wrap your head around
the fact that I'm not *him*.

CHLOE
Its a little weird.

EMIL
Oh, its very weird.

Emil straightens his jacket, and clears his throat.

EMIL (CONT'D)
So why the sudden interest in
upgrading Watchtower's security?

CHLOE
Despite the fact we're in the
middle of a war, Watchtower is the
only asset we have going for us. If
they decide to destroy it ...

EMIL
-- you won't be able to fight back.

(CONTINUED)

CONTINUED:

CHLOE

Could you stop that?

EMIL

Stop what?

CHLOE

Finishing my sentences.

EMIL

Oh. Sorry.

EMIL follows Chloe around to the computer. Chloe begins to work on updating the security - she types away on the computer. Emil stands close beside her.

EMIL (CONT'D)

You know, this war is far from over. There is a lot more needed to be done than simply to take precautions.

CHLOE

Well, if anything should happen --

EMIL

-- then you've got the League ready, willing and able.

CHLOE

Seriously. Stop that.

Emil sighs. He grips Chloe's chair, and SPINS it around to face him. Emil leans in closer.

EMIL

All I'm saying, is what I've been trying to say from the very beginning. *Nothing* is what it *appears* to be.

CHLOE

Go on ...

EMIL

Gladly.

Emil lights up, and proceeds. He steps away from Chloe, now that her full attention is on him.

EMIL (CONT'D)

During my little quest to discontinue all of Emil's projects, I stumbled across a useful batch of information that, not only led me to find a nifty little device ...

(CONTINUED)

CONTINUED: (2)

Emil PULLS a folder out of his jacket.

EMIL (CONT'D)

-- an entire file on the kind of ammunition the Key Crime Syndicate are packing behind closed doors.

CHLOE

Have you seen these doors? They might as well have runway lights leading us straight into their head office. I mean, seriously. The security at that place ...

Chloe begins to think about it. Emil can see the light switch going off inside her head. Chloe RISES.

CHLOE (CONT'D)

It's because they're not worried about what's inside their offices.

(beat)

They're protecting something else.

EMIL

Something far greater than you could have ever imagined.

CHLOE

This means we didn't destroy their army, did we?

EMIL

Well. I wouldn't put it like that, but, yeah. You didn't destroy their army.

CHLOE

But they were harbouring people like animals.

EMIL

Did I ever tell you about my connections with the Falcone crime family?

CHLOE

Oh my god. The serum.

EMIL

Alberto must have led you astray by harbouring criminals that he enhanced with the experiments I left behind for him.

CHLOE

That explains their serious power ups.

(MORE)

(CONTINUED)

CONTINUED: (3)

CHLOE (CONT'D)

But what would drive Emil to making any offers with the Falcone crime family?

EMIL

There are a *lot* of secrets that Emil kept - even from me.

CHLOE

This whole Emil 2.0 thing ... it never *stops* being confusing.

Emil releases a small chuckle.

CHLOE (CONT'D)

Although it must be harder for you, knowing someone walked around with your skin, with your thoughts, doing all the wrong things with the world's worst people.

EMIL

Which is why I spent the last month chasing these people down.

(beat)

And now I'm back -- for one hell of a send off.

OFF Emil's widening grin, we ...

SMASH CUT TO:

INT. PRISON, PERRY'S CELL - DAY.

PERRY sits at the far back of his cell, covered in the shadows that bend his way. Darkness envelopes him. Not even the warm embrace of the

FLICKERING CEILING LIGHT

can illuminate him.

The sound of approaching FOOTSTEPS brings a surge of hope in Perry that actually lifts his eyes up from off the floor.

At his cell stands a GUARD.

PRISON GUARD

Perry White?

PERRY steps out into the light as the PRISON GUARD opens his cell door - released.

PERRY

Yes?

(CONTINUED)

CONTINUED:

PRISON GUARD

You're free to go.

PRISON GUARD leads PERRY out of his cell. He is nothing but confused, until he catches a glimpse of

SELINA KYLE

who slowly proceeds towards Perry.

SELINA

You look like you could use a shower. But I'm guessing it won't be as fun without all the other naked, dirty men.

PERRY

Selina.

SELINA

In the flesh. A little disappointed by the lack of *glee* in your eyes there, Perry, but I guess I did try to kill you.

PERRY

You ruined my life.

SELINA

Well, I guess now we're even.

(beat)

Difference is ... I'm here to make amends. What have you done?

Perry looks to the Prison Guard.

PERRY

So I can go?

PRISON GUARD nods. And Perry PUSHES past the two of them.

Selina SHOOTS out her arm, and latches onto Perry's arm.

SELINA

Wait.

Perry follows his locked arm to find Selina again.

SELINA (CONT'D)

I need your help.

PERRY

What could you possibly need my help for?

SELINA

Saving the world.

(CONTINUED)

CONTINUED: (2)

Selina releases his arm now that he has his full attention on her, and is immediately intrigued.

JUMP CUT TO:

INT. GOTHAM DAILY, PERRY'S OFFICE - DAY.

SELINA closes the door behind her, as she enters the office, behind PERRY, who sits at his desk. Perry looks mesmerized by his desk, and strokes it with his hands.

PERRY

Oh, how I've missed you.

Selina scrunches her face with disgust.

SELINA

Want me to leave the two of you alone there, Perry?

PERRY

I'd like you to leave me alone, but clearly that isn't an option.

SELINA

If you honestly do care about these heroes you've sworn to protect ever so valiantly, then you'll hear me out. Because if I'm right --

(beat)

-- the war is about to begin.

Selina throws a folder on the desk. On the front it has written

'ALBERTO FALCONE.'

Perry's eyes become instantly drawn into it, and he opens it.

PERRY

Alberto Falcone? But he's --

SELINA

-- dead? Yeah, if anyone should know its me. I killed him.

Perry shoots her a look.

SELINA (CONT'D)

Don't look so surprised.

(beat)

Anyway, he faked his death. And now he's plotting to take out any sort of authority that could overthrow him, ie. the vigilantes.

(CONTINUED)

CONTINUED:

PERRY

But that's ridiculous. Why would a member of the Falcone crime family plot against the vigilantes?

SELINA

In the little time I knew Alberto, he always wanted to top his father in *everything* he did. And it killed him that he never could.

(beat)

And who mysteriously turned up dead in his prison cell a few months back?

PERRY

Oh my god.

SELINA

Alberto has been planning this for years.

PERRY

His father always wanted the city to fear him. To rise up above everything that is good and pure in Gotham, and destroy it.

SELINA

Alberto, on the other hand, figured: *if you can't beat 'em, join 'em.*

PERRY

Trick the public into joining you, and fight with everyone on your side. If all he wanted was to top his father, then he's already won.

SELINA

Its not about that anymore. Its about power. And if he wins this fight against the vigilantes, then he's going to rule Gotham with an iron fist, and we'll all be forced to kneel before this son of a bitch like slaves.

(beat)

I, for one, don't do that.

(long pause)

At least not anymore ...

PERRY

So you're plan to save us all is *what* exactly?

(CONTINUED)

CONTINUED: (2)

Selina pulls a DISC from her handbag, and places it on the desk. Perry, like the folder, becomes instantly drawn to it.

SELINA

If we reveal the truth about
Falcone. If the public learns of
his lies, his ... "death" --

(pause)

He'll become public enemy number
one, and the cops will hunt him
down faster than he could blink.

PERRY

What do you want me to do?

SELINA

You have connections. A certain *eye*
in the sky. I need you to deliver
this tape. This city could use
another *eye's only* exclusive.

(beat)

And it wouldn't hurt to release an
exclusive paper *tonight*, to the
general public. Once word spreads,
his influence over everyone will
soon fade. And he'll be left with
nothing.

PERRY

I must admit ... I spent the
majority of my time in prison
hoping that you truly did die from
that fall, and as shocked as I am
to say this right now, I'm glad
that you didn't.

(long pause)

Its good to see the old Selina
back.

OFF Selina's ambitious smile, we ...

CUT TO:

INT. KEY CRIME SYNDICATE, CHAMBERS - DAY.

BRUCE hangs from the ceiling in a set of chains. His arms are
high up above his head, tied together, and restrained. He
hangs from them, his feet barely able to scrape the floor in
a tip-toe position.

Bruce is cut and torn. His bare chest, revealed, shows large
cuts and bruises - as does his face. His pants are torn, as
though someone were scratching them.

(CONTINUED)

CONTINUED:

After a loud, miserable groan, he SPITS blood from his mouth that escapes onto the ground. He lifts his head back up at the several GUARDS that stand their ground.

The doors OPEN, and ALBERTO FALCONE enters. Bruce locks eyes with him.

ALBERTO

Well, this is fun, don't you think.

(beat)

Nice to see your head up off the floor. I guess the chains helped with that a little, huh?

BRUCE

Kill. Me.

Alberto begins to laugh.

ALBERTO

But you've got so much life left in you. Shame to see it go to waste.

A small chuckle from Bruce turns into an echoing burst of laughter.

ALBERTO (CONT'D)

What's so funny?

BRUCE

My friends are going to *kill* you.

Alberto gulps. He is taken aback.

BRUCE (CONT'D)

Kind of makes me glad you're keeping me around. To see them slaughter you ...

(smiles)

-- best thing in the world.

Alberto closes in on Bruce.

ALBERTO

Oh, Bruce. There's no way you're leaving this chamber. In fact, whether I live or die, you're going to rot down here for many, many years.

BRUCE

You'll never win. If there's anything this city believes in, its *hope*. *Hope* that they won't have to live in darkness anymore.

(CONTINUED)

CONTINUED: (2)

ALBERTO

The entire city is by my side, and there's nothing you, or your *friends* can do to change that.

BRUCE

That's where you're wrong.

(beat)

I *believe*. In my friends. In this city. And in this *country*.

ALBERTO

Well, I'm afraid, Mr. President ...

(long pause)

I'm about to squash all your beliefs like a bug.

Alberto turns away from Bruce, and heads for the EXIT. In his absence, we --

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. WATCHTOWER, HEADQUARTERS - DAY.

The doors push wide open, and in steps PERRY. In his hands, he carries a small disc, and he approaches

CHLOE

at the CENTRAL COMPUTER.

CHLOE

Perry? What are you - how did you --

Chloe is lost for words. Perry doesn't care. He wraps his arms around her, and they share a hug.

PERRY

God, I missed you.

Chloe sighs a breath of relief.

CHLOE

They released you.

PERRY

They sure did, kiddo.

(beat)

That's not the only surprise of the day. Selina's back from the great beyond.

CHLOE

Do you give me permission to go Kill Bill on her ass? That five finger trick looks simple enough.

Perry laughs.

PERRY

No. No. Its not what you think.

CHLOE

You mean, she's *not* a psychopath that tried to kill you, and framed you for murder?

PERRY

Eh, well. She's not *entirely* what you think she is.

CHLOE

Okay, I'm intrigued. What's up?

(CONTINUED)

CONTINUED:

Perry hands Chloe a tape. She eyes it down, before she accepts it.

PERRY

I can't explain everything, but I need you to know this: the tape that you hold in your hands is the key to bringing Alberto Falcone down.

CHLOE

You want me to watch the tape?

PERRY

I want you to broadcast it throughout all of Gotham.

CHLOE

The last eyes only exclusive led the entire city into chaos. I can't do that again.

PERRY

This time you *have* to.

(beat)

This city needs to realise what I have so many years ago. That we all need something or someone to look up to. We need our heroes. Our Green Arrow's. And our Dark Knight's. We need them watching over us.

Chloe nods, in agreement.

CHLOE

If this starts anymore riots, its in your head, Perry White.

He shoots her back a smile.

PERRY

Trust me, Chloe. Once the world discovers the truth from this tape, there won't be any question of which side they're on.

The two exchange a look of understanding, and Perry nods, before he turns to EXIT.

EMIL

steps out of the other room. He looks confused.

EMIL

Who was that?

(CONTINUED)

CONTINUED: (2)

CHLOE
Just a friend.

A smile overwhelms Chloe, and she puts the disc in the computer drive, and it starts to play. Chloe's eyes immediately widen at what we cannot see.

CHLOE (CONT'D)
Oh my god.

EMIL lurks in from behind, and watches on. Chloe turns to face him.

CHLOE (CONT'D)
Can you handle this?

EMIL
Uh - sure?

CHLOE
If we really are going to broadcast around the city, Selina Kyle is going to be the Key Crime Syndicate's main target.

Chloe grabs her jacket, and proceeds to leave.

EMIL
And where are you going?

CHLOE
Its time to pool in *all* of our resources.

As Chloe disappears through the doors, we --

SMASH CUT TO:

INT. KEY CRIME SYNDICATE, ALBERTO'S OFFICE - LATER.

ALBERTO returns to his office.

Inside, a GUARD stands by his desk. He faces a large television on the wall. Alberto STOPS in his tracks. Confused.

ALBERTO
What are you doing in here?

GUARD
Haven't you seen it sir?

ALBERTO
Seen what?

(CONTINUED)

CONTINUED:

ALBERTO approaches the GUARD closer, and is directed towards the television.

ON SCREEN: SELINA KYLE.

SELINA

(on television)

-- you're probably wondering why a washed up reporter turned promiscuous prostitute is here trying to convince you what's right, but I know this man. And not just in the *he likes it rough* kind of way.

Alberto turns pale.

ALBERTO

Selina ...

RETURN to --

SELINA

(on television)

The Falcone crime family have been trying to rule Gotham for years. They have plagued this city with their crimes, and now, they have you all supporting them! This man --

An IMAGE of Alberto Falcone appears on the television, next to Selina.

SELINA (CONT'D)

(on television)

-- isn't our savior. Isn't our voice of reason. He's the death of us. He'll drag this city into the depths of hell, and there'll be no climbing out. You need to ask yourself ... what's worse?

(beat)

A bunch of bat loving, green leather fetish wearing vigilante crime fighters - or one of the city's biggest crime lords playing world domination.

ALBERTO

Biggest crime lord, eh?

SELINA

(on television)

And just like an old friend of mine use to say: "Never trust a man with a small co--"

(CONTINUED)

CONTINUED: (2)

STATIC fills the screen, and the tape replays --

SELINA (CONT'D)
(on television)
My name is Selina Kyle ...

The screen goes black, as ALBERTO shuts the television off. He turns to the guard.

ALBERTO
You're dismissed.

GUARD
Err - yes sir ...

The GUARD exits the room. Alberto rushes towards his desk, and hits his phone machine.

ALBERTO
Agent Rivers. Get in here!

Alberto stands tall behind his desk, and waits for --

AGENT RIVERS

enters the office.

AGENT RIVERS
Yes, sir?

ALBERTO
Selina Kyle. I want you to locate and eliminate her immediately. Take your men with you. Make it painful.

AGENT RIVERS
Will do, sir.

As Agent Rivers accepts his orders, and departs, we close in on ALBERTO's distress. He takes in deep breaths, and attempts to calm himself down.

ALBERTO
You've just declared war.

SMASH CUT TO:

INT. AQUARIUM, HALL - MIAMI - DAY.

Slowly making their way down a long hall, OLIVER and DINAH can't help but notice their surroundings. There are glass walls - behind them, *fish*. Lots of *fish*.

The two continue out into the --

INT. AQUARIUM, POOL - MIAMI - DAY.

OLIVER and DINAH stare down at the dolphins in amazement.

OLIVER
Its times like these I get really
jealous of the fact that AC gets to
be a giant fish.

Dinah can't help but laugh.

ARTHUR (O.S.)
Who are you kidding. You'd miss
your little bow and arrow too much.

Oliver and Dinah are directed towards ARTHUR CURRY. He is
drenched, and in his board shorts. He holds his hands on his
hips, and shakes his head at Oliver.

DINAH
Arthur!

Dinah rushes to hug Arthur -- they embrace.

OLIVER
There is nothing little about my
bow or arrow.

The hug between Dinah and Arthur lasts a little too long for
MERA's

taste - she steps in from behind the two, in her bikini, and
belts out a small, obvious cough.

Dinah pulls away, and notices MERA.

DINAH
(awkwardly)
And Arthur's wife ...
(pause)
-- its good to finally meet you.

Dinah offers Mera her hand, but she doesn't take it.

MERA
Please don't tell me you're another
of his ex girlfriends.

OLIVER
Go fish.

Oliver chuckles to himself, until all three of them turn to
shoot Oliver looks.

(CONTINUED)

CONTINUED:

OLIVER (CONT'D)

Oh, come on. You guys always make fun of the green leather. I make one fish joke, and its the end of the world.

DINAH

Speaking of which, we need to talk.

(beat)

Back in Gotham, we've got kind of a situation that we could really use your help on.

MERA

Both of us?

Dinah nods, and Oliver steps in to continue --

OLIVER

A lunatic by the name of Alberto Falcone has taken it upon himself to make vigilantes the number one target in Gotham City. He's taking us all out - one by one - and he's got the full support of the people behind his every attack.

ARTHUR

The others. Are they okay?

Dinah shakes her head, pain in her eyes.

DINAH

We lost Courtney.

Dinah bows her head, still upset over the loss of her friend.

OLIVER

Which is why we're taking precautions.

(beat)

We managed to infiltrate their base of operations and destroy their fire power. But their hunt isn't over yet, and if they're packing any more heat, we need to be prepared.

DINAH

Figured its time to bring that ol' gang of ours back together again.

(beat)

Hopefully this time it sticks.

MERA

Do you need us -- in Gotham, I mean?

(CONTINUED)

CONTINUED: (2)

OLIVER

As lovely as your little love shack is, we could really use you in Gotham.

Arthur looks to his wife, then back to Oliver.

ARTHUR

We'll be there.

Oliver smiles back at his friend, and Mera.

OLIVER

That's great.

(beat)

And I'll promise to work on my fish jokes.

ARTHUR

Good, because that last one was just embarrassing.

OFF their laughter, we --

CUT TO:

INT. GUIDO & HELENA'S APARTMENT, GOTHAM - NIGHT.

A KNOCK at the door brings HELENA into focus as she approaches the source of the knocking, and OPENS the door.

CHLOE enters.

HELENA

Chloe! I was wondering when you'd show up. Another Eyes Only Exclusive? Are you trying to cause World War III? What was that?

Chloe closes the door behind her, and steps around, fully focused on Helena.

CHLOE

That's not important. What's important is that the Key Crime Syndicate are bound to make Selina their number one target, and I need you to help me stop them.

HELENA

Me? I know I said I'd be there to stop anything that would try to threaten you, but this is Selina Kyle we're talking about. And, not to mention, I hung up my cape a long time ago.

(CONTINUED)

CHLOE

I know. But its not your cape I'm interested in. I need you to contact the Suicide Squad.

HELENA

Chloe ...

CHLOE

(interrupting)

Selina needs protection. Whether she's on our side or not, she risked her life to protect us. The least we can do is return the favor.

HELENA

The Suicide Squad ... they're not exactly *heroes*, Chloe.

CHLOE

Right now, they're the only ones that can help us.

HELENA

I thought you were rounding up the troops. Forming an army.

CHLOE

I am. And they're on their way. But this war isn't only about them versus us, alright. Everyone else who has ever been involved with the Key Crime Syndicate are strings that they more than likely want to cut loose. I want to make sure we don't lose any of the good guys here. And right now, that's what Selina is. She's one of us, now.

Helena finally caves.

HELENA

Alright. But if they aren't on board with this ... there's nothing else I can do.

CHLOE

Thank you, Helena.

The two embrace.

CHLOE (CONT'D)

I couldn't do this without you!

CONTINUED: (2)

HELENA

Yeah, yeah. I'm a life saver. Now
go and save the world, alright.

Chloe smiles, and opens the door to leave. As she does, we
begin to DRIFT BACK to find

GUIDO BERTINELLI.

He stands in the kitchen doorway, with a newspaper in his
hands. He looks at the front page -- it reads: "**FALCONE
PHONY: TRUTH REVEALED!**"

He studies it closer -- "**by PERRY WHITE.**"

It clicks in Guido's head that Perry is another of the Key
Crime Syndicate's strings about to be cut loose - one that is
being severely overlooked. As Guido realises what he has to
do, we can't help but --

BLACKOUT:END OF ACT TWO

ACT THREE

FADE IN:

INT. WATCHTOWER, HEADQUARTERS - NIGHT.

CHLOE returns to Watchtower. She pushes through the doors, and makes her way towards the CENTRAL COMPUTER, where

EMIL HAMILTON

stands. He turns to face her, upon entry.

EMIL

Oliver and Dinah are on their way back from Miami.

CHLOE

Is A.C on board?

EMIL

That's a positive. I also got word from John Jones that he's located Bart Allen. They'll be on their way shortly.

CHLOE

That's great.

EMIL

Well, I try.

CHLOE

Oh, and great work on the broadcast. You feel like taking over and letting me have a normal life after this?

EMIL

Unfortunately, this is where my story ends.

Chloe suddenly becomes very curious. She closes in on him.

CHLOE

Okay, you've been talking like that ever since you walked through those doors this morning. What aren't you telling me?

Emil takes in a deep breath before he continues.

EMIL

The device. When its activated, it will power down what the K.C.S are keeping hidden.

(MORE)

(CONTINUED)

CONTINUED:

EMIL (CONT'D)

Unfortunately, being in the same room as this weapon will kill me in the process.

(beat)

But its a sacrifice I'm willing to make. A last good deed to make amends.

CHLOE

Emil. You're already forgiven.

(beat)

This shouldn't be a sacrifice you have to make. This isn't your fight, and after everything you've done, you don't deserve to die. I won't let you.

EMIL

I'm sorry, Chloe. But you won't have a choice.

Emil tries to walk away, but Chloe stops him.

CHLOE

I can do it.

EMIL

(firm)

No.

He PULLS away.

EMIL (CONT'D)

You have a life here. You have friends to protect, and someone to go home to every single night - a man who thinks the world of you. I will not let you throw that all away.

CHLOE

There has to be another way.

EMIL

There simply isn't.

(beat)

I am not meant to exist. I was created simply to continue the evil deeds of one mad man, but I chose to defy those orders, and redeem his actions. I'm nothing more than a mere copy of something that never deserved a second chance. I was meant to do this, Chloe.

(CONTINUED)

CONTINUED: (2)

CHLOE

You're not just a *clone*, Emil!
(beat)
You're real. Human.

EMIL

Not everyone gets a second chance
to do things over. To make things
right. And I won't let you rob me
of that. I have to do this. End of
discussion.

Emil escapes into the back room, and we are left on Chloe. A moment's pause as she absorbs all of this. Its definitely *not* the end of this discussion.

CUT TO:

EXT. STREETS, GOTHAM CITY - NIGHT.

HELENA steps off of the curb, and makes her way across the empty road. Helena looks suspicious as she constantly glances over her shoulder, and at anyone that she passes.

Helena escapes into an alleyway ...

EXT. ALLEYWAY, GOTHAM CITY - NIGHT.

HELENA enters a dark alleyway, plagued with shadows. She pulls out her phone, and speed-dials.

HELENA

(into phone)
Alright. I'm here.

A burst of light emits in front of Helena, and the darkness is thrown back -- WARP suddenly appears, with RICK by his side. They meet with Helena.

HELENA (CONT'D)

Don't know if I should be glad you
showed up, or worried you've come
to kill me. Why this particular
choice of scenery?

RICK

We're meant to be dead, Helena.
(beat)
We have to go unseen.

HELENA

Right.

(CONTINUED)

CONTINUED:

RICK

What exactly is it you called us
all the way out here for?

HELENA

I need your help.

Rick and Warp look to one another, before we --

CUT TO:

INT. GOTHAM DAILY, PERRY'S OFFICE - NIGHT.

PERRY is hunched over his desk. He slides together some paperwork and places it in the open suitcase laid out in front of him. He closes the suitcase, and steps away, on his way out.

INT. GOTHAM DAILY, HALLWAY - NIGHT.

Several steps down the hall, and PERRY makes his way towards a stair case. He follows it down, and out of frame, only to reappear in the --

INT. GOTHAM DAILY, OFFICES - NIGHT.

The sound of FOOTSTEPS alerts PERRY. He stops in his tracks a moment. Scopes around. *Nothing*. And Perry ventures forward, on his way towards the clear path that leads to the elevator.

The FOOTSTEPS become louder, and closer, and Perry realises that he's not alone. On the off-chance his instincts are right, Perry picks up his own pace, and starts to run towards the elevator. He reaches it.

A sigh of relief escapes Perry after he HITS the elevator button. He looks over his shoulder - *nothing*. The doors ding, and OPEN -- they slide away from another to reveal

GUIDO BERTINELLI.

He stands with a gun aimed out.

GUIDO

Duck.

PERRY

What?

GUIDO

(exploding)

Duck!

PERRY drops instantly to reveal an AGENT behind him.

(CONTINUED)

CONTINUED:

Guido pulls on the trigger, and BANG -- the AGENT is knocked back. Blood explodes from the AGENT's chest, as he collapses to the floor.

Perry shoots a glance across at the fallen assassin, then back to Guido, who lowers his weapon.

GUIDO (CONT'D)

You're welcome.

Perry slowly RISES from the ground.

PERRY

What are - why did - how did you know they were here?!

GUIDO

I read your paper. You might as well have used the headline: "Come and Kill Me!" But I must say, you're quite the word smith, Perry White.

PERRY

Well, thank you.

Guido approaches the body. He TEARS open the AGENT's shirt to reveal the BULLET PROOF VEST.

GUIDO

He's out, alright.

PERRY

What are you doing?

GUIDO

The only thing the Key Crime Syndicate are letting in and out of their headquarters are their agents. Its time to pose as one.

PERRY

Now you're the one making yourself a target. Are you insane?

GUIDO

These heroes ... they were there for me when I lost my daughter. Now I'm going to do everything I can to return the favor.

PERRY

By getting yourself killed?

GUIDO

Sometimes *believing* isn't enough.

(beat)

(MORE)

(CONTINUED)

CONTINUED: (2)

GUIDO (CONT'D)

Sometimes we need to take things to
the extreme to get anything done.

Guido RISES up from the unconscious agent, to join Perry in his stance. Guido shoots Perry a grin, but Perry can't help but look back in disapproval - he thinks Guido is crazy.

OFF Guido's smile, we ...

SMASH CUT TO:

INT. SELINA'S APARTMENT, BALCONY - NIGHT.

SELINA leans against the rails on her balcony, the crisp breeze through her hair. She stares out at the moon, and takes in a sigh.

Something SMASHES in the background - the sound echoes out onto the balcony, and Selina SNAPS around to face it.

INT. SELINA'S APARTMENT, LIVING ROOM - NIGHT.

Selina SLIDES the glass door open, and returns inside to search for the origin of the sound. Her boot meets with a vase that CRUSHES even more under her step. She kneels down and examines the shards.

Suddenly, a shadow GLIDES passed her, and Selina JOLTS up from her knees. She turns back around, and is led out towards the now-open window. She realises she's not alone.

SELINA

(into abyss)

There's no point in hiding.

Selina closes the window, and slowly peers over her shoulder, before she turns.

SELINA (CONT'D)

You want to come out and face me,
or stab me in the back from behind?

(beat)

Either way, you won't kill me.
You'd only *piss me off*.

Selina moves forward from the window, and suddenly, behind her, a black-suited FIGURE drops in from above. Upon hearing their feet meet the floor, Selina spins around and pulls off a mean ROUNDHOUSE kick. She just misses him --

The FIGURE, lets call 'ASSASSIN', shoots out the palm of their hand and knocks Selina back in her step. She FLIPS backwards, throwing herself away from the ASSASSIN as he retracts a small blade. Selina's eyes widen as she finds the blade LAUNCHED in her direction.

(CONTINUED)

CONTINUED:

Selina throws her hand out and skillfully catches it.

SELINA (CONT'D)

Spent the last month doing some pretty intense training. Its going to take a lot more than that to bring me down, sugar.

Selina HURLS the blade back and the ASSASSIN swipes it away with their palm. A long rope extends from the ASSASSIN's sleeve, and he WHIPS it out towards Selina -- it wraps around her neck like a snake.

SELINA (CONT'D)

(choking)

H - Hey ... that's *my* move --

Selina is PULLED in to meet him. He grabs her by the throat, and THROWS her through the glass doors that lead out on the --

INT. SELINA'S APARTMENT, BALCONY - NIGHT.

The glass SHATTERS, and Selina collapses onto the balcony. A loud gasp escapes her, as she struggles for air, and the

ASSASSIN

steps through the broken glass doors, and finds her.

He leans down, and grabs Selina. Selina starts to kick around, trying to get him off of her, but her body is too exhausted from that collision.

He SLAMS Selina against the rails, and her eyes are directed over them, to view the fall. She looks back to the ASSASSIN.

SELINA

Over the rails? Really?

(beat)

You're really not going for anything original here, are you?

The ASSASSIN edges her closer off the rail, before Selina slams her head down against his -- she HEADBUTS him. He releases her hold, and Selina falls to her feet. She rushes passed him, only for him to spring out his arm and pull her back in, like reeling in a fish.

Selina YELPS, before being thrown through the rails. They smash off their hinges, and Selina collapses into a never ending abyss.

Return to the ASSASSIN. He turns away from the kill to meet a gun aimed straight for his head. BANG! The Assassin drops instantly, *dead*. We PAN UP a set of legs, to a buff exterior, and find RICK FLAG.

(CONTINUED)

RICK
Wrong move.

HELENA bursts into the room.

HELENA
There are three vans circling the perimeter. We need to hurry up and move.

RICK
They really want her dead, huh?

HELENA
Looks like.

Energy BURSTS into the room, and WARP appears -- in his arms, he carries SELINA, who flails about, craving release.

SELINA
Watch it. Don't think I don't know what you were doing with those hands.

Warp shoots her a wink.

WARP
Couldn't help myself.

SELINA
Ugh.

Selina RISES to her feet.

SELINA (CONT'D)
What's with the home intrusion?

HELENA
We've come to save your life.

SELINA
I had everything under control.

HELENA
And at one point exactly was it when you had "everything under control."

Selina shuts up, and RICK steps in.

RICK
You've made yourself the Key Crime Syndicate's primary target, and because of that, we need to protect you. So you'll have to come with us.

CONTINUED: (2)

SELINA

And let this perv have his way with me? No thanks.

Warp raises his hands in defense, as Helena steps in.

HELENA

Do you have somewhere you can go?
For protection?

SELINA

I - I guess ...

HELENA

They are coming for you. They won't stop until you're dead.

SELINA

With the amount of lives I'm packing, it will take a while.

(beat)

Look, I know someone. I can hide out for a few days. A couple weeks. However long it takes.

RICK

Will you be safe?

SELINA

You tell me.

Rick looks to HELENA, who doesn't know what to say.

RICK

You've been warned. Your life, from here on in, is in your own hands.

SELINA

As long as its not in *his*.
(directed at Warp)

WARP chuckles, and shakes his head. Helena looks down at her phone -- the screen shows dozens of red dots that close in on their location (a large green spot).

Helena looks straight to Selina --

HELENA

There's no time to grab anything.
We have to leave now.

Selina's fear begins to seep through her hard exterior, and Warp offers out his hand.

WARP

Promise I won't bite.

(CONTINUED)

CONTINUED: (3)

Selina eyes him down before she takes his hand. He then grabs onto Helena's, and Rick joins hers. They all disappear, and we can't help but --

SMASH CUT TO:

INT. KEY CRIME SYNDICATE, HALLWAY - NIGHT.

The elevator doors SLIDE apart to welcome three agents. The two in front make their way down the hallway, whilst the one in the back stops in their step. Their head is bowed.

As they lift their head, we reveal GUIDO BERTINELLI. He is dressed in the K.C.S agent uniform, and as he examines his surroundings, we come to a sudden ...

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. GOVERNMENT BASE, ENTRANCE - NIGHT.

The doors slide open.

TIGHT on a set of a boots, shaped around feet that could only be that of a man's. We FOLLOW them. They pass a large mat on the floor that has printed on top of it, the American Flag.

The footsteps come to a close as the person in the boots stops at a large front office.

Behind the office sits a young, perky blonde woman with a faint voice -- her badge reads LILY.

LILY
Good evening, sir.
(beat)
How may I help you?

LILY stares at the unknown figure, as they respond --

UNKNOWN FIGURE
Its ... time.

LILY
Excuse me, sir?

A gun is pulled out in front of LILY's eyes, and she gasps a squeal of shock. Before she can respond with a scream for help, a bullet is blasted between her eyes -- she is dead.

All the guards in the room surprisingly don't rush him.

JUMP CUT TO:

INT. GOVERNMENT BASE, TOP FLOOR - HEAD OFFICE - NIGHT.

A security guard bursts through the doors of the government base, and rushes towards the HEAD of the BRANCH. The man behind the desk sits in the chair, back turned -- he faces the window. The SECURITY GUARD looks on in horror.

Two other agents remain by the man's side.

SECURITY GUARD
There's been a breach of security, sir. The entire facility is being taken over. Sir, we have to do something!

(CONTINUED)

CONTINUED:

The two agents raise their guns out at the SECURITY GUARD. He raises his hands in defense.

SECURITY GUARD (CONT'D)

Wh - What --

The man spins around in his chair, his identity now revealed to be *ALBERTO FALCONE*. A large grin is glued to his face.

ALBERTO

I'll be taking things over from here on in. Thank you.

The AGENTS release fire, and the SECURITY GUARD drops in a pool of his own blood. Alberto picks up the phone.

ALBERTO (CONT'D)

(into phone)

Yes. Its time. Release the soldiers.

A beat. Alberto slowly places the phone back down, and raises his chin, as we --

SMASH CUT TO:

INT. GOVERNMENT BASE, UNDERGROUND - STORAGE DIVISION - NIGHT.

One of the LAB TECH's puts the phone back on the hook, and returns to face a large set of isles, two dozen of them, all containing large ROBOTIC machines.

They are designed in the shape of humans - but are completely machine. Their eyes glow a dark blue, with a small, glowing orb in the center of their chest - also blue. They STEP out of their storage compartments, released, and move forward.

These will be referred to as SOLDIERS.

TIGHT on one of the approaching SOLDIER.

SOLDIER #1

(robotic tone)

Awaiting commands.

The LAB TECH smiles a wicked grin, and we ...

SMASH CUT TO:

INT. KEY CRIME SYNDICATE, CHAMBERS - NIGHT.

Blood drips from BRUCE's lip, as he hangs from a set of chains, shirtless and torn. He is alone in the room; he is locked in. The sound of footsteps around him alarms him, and he lifts his head up in shock.

(CONTINUED)

CONTINUED:

THOMAS WAYNE,

his deceased father, stands in front of him.

THOMAS

Look at you. You're a disgrace.

Bruce tries to shake the image of his father out of his mind, but he can't.

BRUCE

(under his breath)

You're not real. You're not real...

THOMAS

An entire legacy. And you've gone and pissed all over it.

Thomas GRABS Bruce by the cheeks. Bruce's eyes widen.

THOMAS (CONT'D)

(exploding)

You will look at your father when he is talking to you!

Bruce gasps, and as he blinks his eyes, THOMAS WAYNE is suddenly absent from the room.

Tears begin to build up in Bruce's eyes, and we slowly begin to retract, to find ourselves --

INT. KEY CRIME SYNDICATE, SECURITY ROOM - NIGHT.

PULL OUT of a screen that shows footage of all the rooms, obviously we were centered on the chambers. Behind the screens stands

GUIDO BERTINELLI.

His eyes widen on the sight of BRUCE.

GUIDO

Bruce ...

He turns away from the screens, and passes several unconscious agents that lay around the room. They're all knocked out cold. Guido is gone, and we --

CUT BACK TO:

INT. KEY CRIME SYNDICATE, CHAMBERS - NIGHT.

Bruce feels the touch of a hand on his shoulder, and with a hiss, looks to find his father; he's returned.

(CONTINUED)

THOMAS

Look at my son. Bruce Wayne. After everything you've witnessed. After everything you've been through --

(pause)

You're not even going to fight back. You disgust me.

BRUCE

I tried.

THOMAS

(laughs)

You *tried*? Well, at least you'll go out a comedian, son. You never were of much use for anything else.

BRUCE

Just go away.

THOMAS

So after years of wishing your parents survived, you want me to go away?

BRUCE

You're not real.

THOMAS

I am *very* real, son.

BRUCE

You're in my head. Feeding off my own doubts. God, if this is how I'm going out, this sucks.

THOMAS

I would have raised you better ...

BRUCE

(exploding)

But you *didn't* raise me, did you?

Thomas takes several steps back. Bruce lets loose.

BRUCE (CONT'D)

You abandoned me.

THOMAS

You were faced with the opportunity to step up and become a man, but you took the cowards path.

BRUCE

I was only a child!

CONTINUED: (2)

THOMAS

And what are you now?

(beat)

There are so many people out there who love you, Bruce. Are you going to turn your back to them too?

BRUCE

I never turned my back on you.

THOMAS

Then why do you ask yourself, every single day:

(Bruce's voice)

"If only I could have done something to save them."

BRUCE

Stop it.

THOMAS

(Bruce's voice)

"If only I could have convinced them to stay inside --"

BRUCE

(louder)

Stop it.

THOMAS

(Bruce's voice)

"Its all my fault."

BRUCE

(exploding)

I said shut up!

The door FLIES open, and in steps TWO GUARDS, who hold with them weaponry.

CHAMBER GUARD #1

Who the hell are you talking to?

Bruce looks to where his father once stood - THOMAS is gone.

CHAMBER GUARD #1 suddenly drops with a grunt, and GUIDO is revealed; he stands where CHAMBER GUARD #1 stood.

Guido spins around in the direction of CHAMBER GUARD #2, who now aims the gun towards Guido. He SLAPS the gun out of the guard's hand, and clips him with his elbow. Guido returns to face Bruce, who looks defeated.

BRUCE

G - G - Guido?

(beat)

What are you doing here?

(CONTINUED)

CONTINUED: (3)

GUIDO

Saving your life -- that's what I'm doing here.

Guido fiddles around the chains, when Bruce flicks his head in the direction of the guards.

BRUCE

There's a key. In their pockets.

Guido drops towards CHAMBER GUARD #1 and searches with no luck, and carries onto the second guard. He obtains the key, and approaches Bruce.

BRUCE (CONT'D)

Stop.

Guido takes a step back.

BRUCE (CONT'D)

I'm as good as dead with this chip in the back of my neck. Just leave me here. There's no use.

GUIDO

We can find a way to destroy the trip. I've searched every security camera in this facility, and Alberto is no where in sight. If killing you was on his list of things to do today, they've been seriously delayed.

BRUCE

Guido ...

GUIDO

Do you want to die, sir?

Bruce shakes his head.

BRUCE

No.

GUIDO

Then come with me.

As Guido begins to release Bruce from the chains, we --

CUT TO:

INT. WATCHTOWER, HEADQUARTERS - NIGHT.

EMIL returns to the room, and approaches Chloe.

(CONTINUED)

CONTINUED:

EMIL
Turn on the T.V.

Chloe scrunches her face with confusion.

CHLOE
Huh?

EMIL
The television. Would you turn it
on, please?

Chloe reaches for the remote, and hits the green ON button.

An image of ALBERTO FALCONE appears on the television frame,
as he sits behind a desk with a widening grin on his face.

ALBERTO
(on screen)
Tonight, people of Gotham ... You
will all make a choice.

Chloe steps around, beside Emil, and watches on.

CHLOE
Oh my god. What is he doing?

ALBERTO
(on screen)
You will either surrender, and join
my side in eliminating these
vigilantes, or you will be
terminated.

CHLOE
Over my dead body.

ALBERTO
(on screen)
You will all be rounded up by my
soldiers. And if you rebel against
my actions, you will be shot down,
immediately.

Chloe looks to Emil in horror.

ALBERTO (CONT'D)
(on screen)
Welcome to the new order. Make the
right choice.

Alberto shoots the public a wink, and the footage begins from
the start --

ALBERTO (CONT'D)
(on screen)
Tonight, people of Gotham ...

(CONTINUED)

CONTINUED: (2)

STATIC fills the screen, and Chloe returns to Emil.

EMIL

He sure knows how to fight fire
with fire.

CHLOE

What are we meant to do?

The sound of a woman's cries for help echo into the room, and Emil rushes towards the window. Chloe follows him, as they both peer down to see --

ANGLE: CHLOE & EMIL'S P.O.V

One of the SOLDIER's has their weapon raised at a woman, who hovers over a dead man's body. Blood is everywhere. The woman looks on, horrified, as the SOLDIER appears to communicate with her. She shakes her head, and the weapon is aimed towards her head. *BANG!*

Emil and Chloe sharply turn away from the window.

CHLOE (CONT'D)

Oh my god.

EMIL

Its time.

CHLOE

What is that? What -- what is
Falcone doing?

EMIL

Alberto Falcone is a very impatient
man. The public starts to sway
against his proposals, he does
something extreme.

(beat)

The war has finally arrived, Chloe.

CHLOE

His army.

Chloe stops in her path, but Emil ventures forward. We stay on Emil.

EMIL

They've been released, yes. Now,
where are those troops you've been
hiding?

A gun COCKS in the background, and Emil turns to find Chloe. She stands with a gun aimed out at him.

(CONTINUED)

CONTINUED: (3)

CHLOE

You're a good man, Emil. You don't deserve to die.

EMIL

Chloe, don't do this.

CHLOE

Hand it over.

EMIL

Chloe --

CHLOE

Emil! I will *not* let you die. Now hand it over!

Emil begins to struggle, his eyes locked on the gun aimed out at him. He continues to stumble away from her -- Chloe draws in closer.

SMASH CUT TO:

INT. KEY CRIME SYNDICATE, HALLWAY - NIGHT.

GUIDO leads BRUCE out into the hallway. Bruce has his arm around Guido, for support, and they slowly move, at Bruce's pace, towards the elevator. They reach it.

GUIDO

Can you walk?

Bruce nods, and removes his weight off of Guido.

BRUCE

To get out of this place, I could probably fly.

Guido chuckles. Suddenly, sparks explode off the wall near them, and bullets are being fired. Guido pushes Bruce out of the way, and takes cover.

Bruce crawls behind the wall.

BRUCE (CONT'D)

(yelling over gunfire)

What now?

GUIDO

Need to find somewhere safe.

BRUCE

Great work, Sherlock. You got any other mysteries to solve while you're at it?

(CONTINUED)

CONTINUED:

Guido gets up off his feet, and races around to the opposite side to Bruce. He manages to arrive unscathed. Bruce is guided up to his feet.

GUIDO

Come on!

Bruce and Guido race down the other hallway, away from the guards that begin to approach with speed. They turn off into an open door, and close it behind them.

INT. KEY CRIME SYNDICATE, MEDICINE ROOM - NIGHT.

GUIDO closes the door behind him, and locks it.

BRUCE

How did you know to come here?

GUIDO

I didn't. Lucky guess?

BRUCE

Well we don't have much luck left.

(beat)

What the hell are you doing here, Guido? You're going to get yourself killed.

GUIDO

Better me than you, sir.

BRUCE

Stop calling me that. I'm not ...

(beat)

-- just call me Bruce. Please.

GUIDO

Sorry.

Bruce takes in a deep breath. He runs his fingers through his hair, and begins to calm down.

BRUCE

We won't last long in here.

GUIDO

We'll last long enough.

BRUCE

Long enough for what?

Guido throws Bruce a gun.

GUIDO

Long enough for you to catch some breath, and then fight back.

(CONTINUED)

CONTINUED:

Bruce stares at the gun, now in his hand.

BRUCE
Fight back, huh?

Bruce COCKS the gun, and looks back to Guido.

BRUCE (CONT'D)
Its about time.

OFF those words of determination, we --

CUT TO:

INT. WATCHTOWER, HEADQUARTERS - NIGHT.

CHLOE waves the gun about, in Emil's direction. He takes constant steps back, away from her.

CHLOE
You know I won't kill you, but as you know, my fiance is a total expert marksman, and I know a lot of painful points in which to shoot these bullets. So hand over the device before I start shooting.

EMIL
Fiance, huh?

CHLOE
Totally loved saying that.

Chloe and Emil both share a small laugh, before --

CHLOE (CONT'D)
(serious)
The device.

Emil reaches into his pocket, and holds out to Chloe a small blue orb. Its powered down. Chloe takes it with her free hand.

EMIL
This powers the device. Its the same source that powers Falcone's army. If placed into the device, it creates a shockwave all across the city that will shut them down.

CHLOE
And the device?

EMIL
Chloe, please.

(CONTINUED)

CHLOE
(firm)
The device. Where is it?

EMIL
I've stored it at the Brownstone
Museum.

CHLOE
Thank you.

Chloe SWINGS her arm swiftly, and knocks Emil out - the gun clips him across the forehead, and throws him to the floor.

Chloe steps around his body, and approaches the CENTRAL COMPUTER. She begins typing, and on the monitor, her image suddenly appears -- she's recording.

CHLOE (CONT'D)
Oliver. If you're watching this --

BLACKOUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. WATCHTOWER, HEADQUARTERS - NIGHT.

The door is thrown wide open, as OLIVER and DINAH enter the headquarters. They stumble across

EMIL,

who lies unconscious on the floor, and as Dinah lurks into the background, Oliver drops down to Emil's side to assist him. Emil slowly awakens.

OLIVER

Emil. Emil? Are you alright? What happened?

EMIL

Your fiance. That's what happened.

Dinah chimes in.

DINAH

What are you talking about?

EMIL

Chloe.

Emil rises to his feet.

EMIL (CONT'D)

She's gone to locate the device that can stop Falcone's army.

OLIVER

And you what? Jumped in front of her fist?

EMIL

The device powers an orb - the same source of power that keeps Falcone's army running. It creates a shockwave effect that ultimately shuts them down. But in activating the device, you become vulnerable to its explosion.

(beat)

Chloe wouldn't let me be the one to control it.

OLIVER

She wouldn't ...

(CONTINUED)

CONTINUED:

EMIL

Despite her love for you, Oliver,
she's more devoted to her heroes
than anything else.

(beat)

I tried to stop her.

Oliver bows his head, and Dinah moves in closer.

DINAH

Do you know where she went?

EMIL

To the JSA Brownstone. Don't worry,
I'll find her.

(beat)

You two need to stay here. The
League are on their way.

Emil moves forward, before Oliver grips onto his arm. They share a look, and Emil knows exactly what Oliver wants to say, just through his eyes. Emil nods, and pulls away.

EMIL leaves.

Return to OLIVER. Dinah faces him with comfort.

DINAH

He'll find her, Oliver. He will.

OLIVER

One second, the whole future is
ours. Chloe and Oliver. Against the
world. Then something extreme
happens, and Chloe is ready to
throw it all away to save the
world. She ... she doesn't --

DINAH

Chloe loves you, Oliver.

OLIVER

More than her heroes?

DINAH

You are her hero.

(beat)

I don't know Chloe that well, and
lets face it, I've been pretty
quick to jump down her bones when
she's in the wrong -- but, I don't
know. I can't blame her for doing
everything in her power to protect
the one's she loves, even if it
means giving her own life for it.

(CONTINUED)

CONTINUED: (2)

OLIVER

Maybe Helena was right. Maybe Chloe and I aren't going to get our happy ending. Maybe we've been doomed from the very beginning.

DINAH

So maybe you and Chloe don't grow old together like a normal couple.

OLIVER

Hey --

DINAH

I just mean ... your relationship hasn't exactly been normal, or kept to the status quo. But does that mean its not been worth every single moment? Chloe is willing to spend her every breath with you, even if her last breath happens sooner rather than later.

(long pause)

Just because you may never get the chance to have kids, or grow old in some funny farm sixty years down the road, doesn't mean that your relationship is *doomed*.

Oliver begins to lighten up.

OLIVER

You're right.

(beat)

If this truly is the end of our road, I won't go down without a fight.

DINAH

Now there's the Oliver Queen I know. Time to get green, Mr. Queen.

Dinah pats Oliver on the shoulder, and we --

SMASH CUT TO:

INT. KEY CRIME SYNDICATE, MEDICINE ROOM - NIGHT.

THUD! Agents slam against the locked door to the Medicine Room at an attempt to break it open and eliminate both

BRUCE, and GUIDO,

who remain inside -- they both wield weapons. They stand, guns aimed out at the door that is about to smash open. They wait, patiently.

(CONTINUED)

CONTINUED:

The door suddenly comes off its hinges, and -- CRASH -- it collapses onto the floor. Before the two agents can release fire, they are shot down by Guido and Bruce, who pull down on the triggers upon intrusion.

Guido and Bruce step over the injured agents, and into --

INT. KEY CRIME SYNDICATE, HALLWAY - NIGHT.

BRUCE and GUIDO look both ways to find any trace of other agents. Its empty. They start to run towards the elevator, and Guido SLAMS his hand against the button.

GUIDO

Come on. Come on.

DING! The elevator doors slide open to reveal ALBERTO FALCONE inside. He holds with him a gun.

GUIDO (CONT'D)

Oh my god.

Alberto raises the gun and FIRES immediately. A bullet blasts into Guido's chest, and throws him back. Bruce stops in his tracks, and raises his hands in defense. He is speechless.

Bruce looks down at Guido, who is completely unresponsive. He returns to Alberto.

BRUCE

You killed him.

ALBERTO

Quite the detective.

Bruce raises his weapon, and the two are locked in a feud.

ALBERTO (CONT'D)

Tsk. Tsk. Tsk. Now, if you go and kill me, the public will never side with you.

BRUCE

Right now, I could care less about the public, and more about putting this bullet between your eyes.

ALBERTO

So much anger ...

BRUCE

Tends to build up when you chain someone to the ceiling, and torture the hell out of them.

Alberto lowers his weapon, and begins to chuckle.

(CONTINUED)

CONTINUED:

ALBERTO

Yes, well ... as much as I was hoping to torture you a little more, I'm afraid you are no longer of value to me.

Bruce suddenly GASPS, and in a small fit, drops his weapon. The gun falls to the floor, and Bruce's eyes widen in pain. A shock runs up his spine, and blood drips from his ears -- he collapses; his body twitches. *THUD*. He drops.

Alberto doesn't stop to acknowledge his death, and moves forward - over the two bodies and down the hall.

OFF this image, we ...

SMASH CUT TO:

EXT. DEAD-END STREET, GOTHAM CITY - NIGHT.

A small BOY reaches the dead-end of the street, and is suddenly overwhelmed with fear. Their heart races, and he slowly manages the courage to turn around and face --

SEVEN SOLDIERS.

The blue glow from their orbs illuminates the fear painted across the little BOY's face. He trembles.

SOLDIER #2

Do you surrender?

TIGHT on the BOY's face. His lip shakes, uncontrollably.

SOLDIER #2 (CONT'D)

Do you surrender?

All the SOLDIERS raise their weapons out at BOY.

BOY

Please don't hurt me.

SOLDIER #3

Subject unresponsive. Terminate.

Just as the SOLDIERS release fire, the BOY disappears in a red stream of light that seems to have shot out from the side. The bullets explode into the abyss.

Behind the Soldiers, IMPULSE appears - he carries with him, the small BOY.

IMPULSE

I don't know about you, kid, but these robots have serious attitude problems.

(CONTINUED)

CONTINUED:

The BOY smiles up at IMPULSE, and the SOLDIERS all turn around, guns aimed.

SOLDIER #2
Unidentified metahuman. Terminate.

IMPULSE
You really think you're faster than me? Heh. I don't think so.

And IMPULSE disappears in another stream of red light -- he takes the boy with him. The bullets fade into the abyss. And as the SOLDIERS cease fire, an explosion of mist reveals

ZATANNA, AQUAMAN (ARTHUR), and MERA.

They suddenly appear before them.

ZATANNA
Now!

AQUAMAN and MERA shoot out their hands, and water from the drain rushes out across the pavement, and turns into a massive bubble around all SEVEN of the SOLDIERS.

Zatanna tilts her head back, and begins to chant --

ZATANNA (CONT'D)
(chants in latin)

The water that envelopes the SOLDIERS begins to bubble - this is clearly Zatanna's doing.

ZATANNA (CONT'D)
Release.

AQUAMAN and MERA pull their hands back, and the hot, boiled water washes over the SOLDIERS. Their metal begins to melt, and their functions start to go down.

SOLDIER #3
Vision impaired.

SOLDIER #4
Can't see.

SOLDIER #2
Can not read target.

SOLDIER #5
We have been compromised.

Suddenly, a distant figure DROPS from the heavens, and lands behind the SOLDIERS. The ground is torn up, and the soldiers collapse - they are destroyed.

CYBORG rises up from behind -- it was him.

(CONTINUED)

CONTINUED: (2)

CYBORG

I hope there's room for one more cyborg.

AQUAMAN

This must be like some sort of family reunion for you, huh?

CYBORG

Aquaman.

(chuckles)

Its good to see you're wearing a shirt this time.

MERA

You have to admit. So much better without one.

MERA and AQUAMAN quickly lock lips with a smile, when IMPULSE zooms in again.

IMPULSE

Barf.

ZATANNA

Where's our Martian?

Slowly, MARTIAN MANHUNTER hovers down to their level, his feet reaching the pavement.

MARTIAN MANHUNTER

Sorry I'm late. There was a mugging in Brooklyn.

IMPULSE

Well if it aint the big spaceman himself. How've you been, martyr?

MARTIAN MANHUNTER

Busy. You?

IMPULSE

Well, I haven't been chasing down criminals, exactly. I've been on the hunt for something else.

AQUAMAN

Chicks?

IMPULSE nods with a huge grin --

IMPULSE

Chicks.

They all turn around and begin to walk down the street.

(CONTINUED)

CONTINUED: (3)

ZATANNA

Guess its time, then.

Slowly RETRACT, and RISE, as the LEAGUE make their way down the street. We find the large WATCHTOWER structure -- our heroes heading towards it.

They stare up at the structure, as we --

SMASH CUT TO:

INT. JSA BROWNSTONE MUSEUM - NIGHT.

PULL BACK from a large painting that shows the old JUSTICE SOCIETY members to find ourselves inside the museum, with

EMIL HAMILTON

just through the door. He makes his way towards a large mat that sits on the ground. He begins to peel it up to reveal

A HATCH.

As Emil OPENS it, he begins to take the steps down --

INT. JSA BROWNSTONE MUSEUM, SECRET ROOM - NIGHT.

EMIL enters the secret room hidden underneath the floor, and finds himself in an empty room. His heart sinks.

EMIL

Chloe ...

JUMP CUT TO:

INT. JSA BROWNSTONE MUSEUM - NIGHT.

TIGHT on the HELMET of NABU. It glows a bright golden colour as it sits on its shelf. As EMIL approaches, its light grows stronger, and brighter.

NABU (V.O.)

Emil Hamilton.

WHISPERS (V.O.)

Not real. Not him.

NABU (V.O.)

We know why you're here.

WHISPERS (V.O.)

Future. We can see it. We know what you'll do.

(CONTINUED)

CONTINUED:

EMIL draws in closer, the light almost consuming him.

EMIL

Then you know why I have to do this. Why you have to let me do this.

NABU (V.O.)

You're not worthy of our power.

WHISPERS (V.O.)

Murderer. Killed them all.

EMIL

I have to stop Chloe. You're the only thing that can guide me in her direction.

NABU (V.O.)

Chloe Sullivan's fate must not be tampered with. You can not interfere this time.

WHISPERS (V.O.)

Its her time.

EMIL

Why? Why does she have to die?

NABU (V.O.)

Its her destiny.

WHISPERS (V.O.)

Can not be altered.

Emil places his hands on the helmet, and the light begins to erupt around him.

EMIL

Like hell it is.

Emil PULLS the helmet towards him, and it begins to wrap around his skull. It consumes his face, and the light bursts all around him.

Emil is covered in a golden ray that doesn't release him. The light becomes too much and --

IT FADES.

EMIL appears, on the floor, the helmet near his hands. He's out cold. Unresponsive.

The golden tinge of the helmet fades - the colour disappears. It sits by Emil's hand, which is curled out towards it, in reach. But his fingers don't move. His chest doesn't beat.

(CONTINUED)

WATCHTOWER "War"

54.

CONTINUED: (2)

Emil doesn't move. Still. Broken by Nabu's power.

OFF this image, we --

BLACKOUT:

TO BE CONTINUED