

WATCHTOWER

2.12 | War
(part two)

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

PRODUCED BY

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
HOLLY	Alona Tal

TEASER

FADE IN:

1 EXT. GOTHAM CITY, STREETS - NIGHT. (MONTAGE) 1

"Running up that Hill" by Placebo.

The city is trapped in darkness. Chaos. It always has been, but now its even worse. Screams fill the air. Blue, metallic machines, known as SOLDIERS, storm the streets. They carry weapons - guns - and do not hesitate to use them.

A line of SOLDIERS turn into the street, and make their way towards us, as an army.

2 INT. HOLLY'S APARTMENT, BEDROOM - NIGHT. (MONTAGE) 2

SELINA KYLE sits by the bedroom window. Her back is turned to us, but her face reflects off the window. Gently, we ease our way around her, to find her.

ANGLE: SELINA'S P.O.V

Down in the city, a SOLDIER shoots a man dead. His body collapses into a puddle of water on the side of the gutter, dead. The SOLDIER shows no remorse - continues on.

Selina bows her head in fear.

The reflection of HOLLY ROBINSON in the window brings Selina to turn around to face her friend. Holly holds, in her hand, a glass of water. She shoots Selina a small smile of comfort.

3 INT. KEY CRIME SYNDICATE, HALLWAY - NIGHT. (MONTAGE) 3

RUN ALONG a body, its clearly one of the KCS AGENTS. Their clothes says it all. We reach their face to find

GUIDO BERTINELLI,

instead. He lies, with no movement, next to another body that remains still as the night.

BRUCE WAYNE.

His eyes are shut. Blood runs down the side of his face, it drips from his ears. Little surges run through Bruce's body, the killchip still finishing the job. His body jerks, ever so slightly.

TIGHT on a curled hand. Its GUIDO's. Just as we're convinced of his death, it twitches. *Awake.*

4 INT. GOTHAM DAILY, OFFICES - NIGHT. (MONTAGE) 4

Loose papers float through the air. The offices are trashed. Screams echo through the rooms, and a scared REPORTER collapses into frame. Blood runs down the side of their skull, and they struggle to crawl back from --

A SOLDIER.

It tears into the room, and upon its discovery of the REPORTER, the SOLDIER immediately releases a round of bullets; the REPORTER is *shot dead*.

There are others, in the background. They run and scream in an attempt to escape the onslaught.

We find PERRY WHITE.

He stands at the top of the stairs. He glares down at the chaos, and takes in a breath. He'll be next.

JUMP CUT TO:

5 INT. GOTHAM DAILY, PERRY WHITE'S OFFICE - NIGHT. (MONTAGE) 5

PERRY closes the door behind him, and approaches his desk with fear in his eyes. He steps around the desk, and takes a seat in his chair. He pulls the drawer open to reveal a

HANDGUN.

As PERRY pulls it into his sight, he LOADS it. He then RISES behind his desk, and aims the gun out, ready. His hands tremble - the fear, overwhelming.

The door EXPLODES off its hinges, and SOLDIERS flood the room. They stop in front of Perry, who raises his chin upon their entry. They take notice of his weapon, and raise their own, ready to shoot.

6 INT. WATCHTOWER, HEADQUARTERS - NIGHT. (MONTAGE) 6

PULL BACK from a computer monitor that shows images of the city in chaos. GREEN ARROW watches. The destruction of Gotham reflects off his glasses - the fear hidden behind them.

BLACK CANARY approaches him from behind, and the two lock eyes a moment. They turn, and we find --

THE LEAGUE.

We PAN ACROSS their faces; IMPULSE. CYBORG. AQUAMAN. MERA. ZATANNA. MARTIAN MANHUNTER. They share the concern.

7 EXT. GOTHAM CITY, STREETS - NIGHT. (MONTAGE) 7

HELENA turns into a street. Her hair whips back in the harsh breeze. People surround her. They flee in horror, and scream into the abyss.

An explosion lets out behind Helena, and she collapses to the pavement by its force. As she tries to peel herself up from the cement, she finds herself surrounded by SOLDIERS.

Not even a scream could escape her before they aimed their weapons in her direction.

8 INT. UNKNOWN LOCATION - NIGHT. (MONTAGE) 8

A box-like DEVICE sits on a table. Its metallic, with large, immobile RINGS that sit atop it. A hand reaches out and places a small, blue ORB in its center -- where there's a perfect outline for the orb to sit.

As it makes contact, the RINGS begin to spin, and the device begins to charge.

A COUNTDOWN begins: '01:00:00' (ONE HOUR).

RISE from the device, and we find CHLOE SULLIVAN. She takes in a deep breath, ready to make the sacrifice.

As the device begins to charge we --

SMASH CUT TO:

9 INT. JSA BROWNSTONE MUSEUM - NIGHT. (MONTAGE) 9

TIGHT on a set of closed eyes. A moment's pause and they suddenly shoot WIDE OPEN.

EMIL HAMILTON awakens.

PULL OUT to reveal his surroundings. The FATE HELMET sits by his side - its glow, faded. Emil slowly sits up, and we can't help but PUSH right in on him; we're GLUED to his face.

He manages to catch his breath.

EMIL

Chloe.

As EMIL exhales loudly, we can't help but --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

10 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 10

The place is empty. The CENTRAL COMPUTER has on it an image of a map -- its the Key Crime Syndicate base building layout. It highlights three entrances.

Suddenly, the doors BLOW wide open, and a gush of red and blue wind rushes through the room. It relocates itself - a full 360. And the light disappears.

PERRY WHITE finds himself lying on the floor of the Watchtower Headquarters. He slowly begins to sit up, a blank stare on his face.

He takes in a deep breath.

As Perry notices his surroundings, we can't help but --

SMASH CUT TO:

11 EXT. GOTHAM CITY, STREETS - NIGHT. 11

Smoke fills the air. We soon find HELENA, in the middle of the street, as SOLDIERS surround her with weapons aimed. She can't help but look all around her.

Helena locks eyes with the SOLDIER in front of her.

SOLDIER #1
Surrender or be terminated.

Helena RISES, and stands in the center. She gulps with anticipation.

HELENA
I'll go with the latter.

As SOLDIER #1 raises their weapon, they suddenly explode with electrical surges, and collapse to the pavement to reveal

RICK FLAG

behind them. He shoots out his arm and reels Helena in. He throws her into the ready arms of

WARP,

who drags her away from the scene.

(CONTINUED)

ICICLE steps in from behind Rick, and throws out his hand. A rush of icy cold wind washes over the SOLDIERS, and just as they freeze over, they suddenly burst into flames --

-- PLASTIQUE is revealed behind them, her hands hot with fire that blossoms from her finger tips.

HELENA looks up and out from WARP's hold, and finds the destruction of the SOLDIERS. Her breaths become heavy.

Warp releases her from his hold. She approaches Rick.

HELENA (CONT'D)

Calling it a bit close, don't you think?

As Rick opens his mouth to respond, PLASTIQUE steps in.

PLASTIQUE

Should just be lucky we even showed up. You really shouldn't be walking the streets this time of night, Hell.

Icicle steps in towards Plastique.

ICICLE

Behave, firecracker.

PLASTIQUE

Watch it, frosty! Get too close, you might get burned.

ICICLE

You might get cold.

PLASTIQUE

Nothing can put this fire out.

RICK steps in between the two of them.

RICK

We get it. You control fire, and you control ice. Now quit the clever retorts and take a look around. This city is at war.

WARP

But we destroyed Falcone's army. This is something different.

Rick shakes his head.

RICK

No. Falcone revealed on national television that we either surrender or die. This is his doing.

(CONTINUED)

HELENA

His army ...

PLASTIQUE

Bunch of cheap parlour tricks.

(beat)

And all this time I thought he was the world's greatest dumbass. Guess he's packing a little more brain power than his father ever had.

(pause)

Don't tell him I said that.

RICK

You gave up back there, didn't you? After everything you did to stay alive --

HELENA

I saw those things slaughter innocent lives. There was nothing I could do, and there was no way in hell I was going to side with them.

WARP

Guess they don't have the same charm we do, huh?

The ground begins to tremble. More explosions let out in the distance. They can taste the smoke.

HELENA

We need to take cover. These things are all over the city. And they're killing anyone who disobeys them.

PLASTIQUE

Thanks for clearing that up, Hell. And here I thought they were trying to bake us cookies.

RICK

We need a strategy. If we can't stop them, then there's no telling what Falcone will do once the smoke clears.

WARP

I take it this is where I come in?

(beat)

Typical.

Everyone joins arms, and Warp connects with them, as they all disappear in a burst of energy that ripples through the air.

(CONTINUED)

11 CONTINUED: (3)

11

They're gone.

CUT TO:

12 INT. HOLLY'S APARTMENT, LIVING ROOM - NIGHT.

12

SELINA paces back and forth around the living room, as HOLLY sits on the couch, rather calm. Holly flicks through the channels with a small smirk on her face.

HOLLY

Who new cable still worked in the middle of an apocalypse.

Holly begins to giggle.

HOLLY (CONT'D)

And here I thought cable would be the cause of an apocalypse.

Holly is granted no response from Selina.

HOLLY (CONT'D)

Selina? You okay?

Silence separates the two.

HOLLY (CONT'D)

Selina!

Selina breaks from her trance.

SELINA

Hmm?

HOLLY

Oh, nevermind. It was a bad joke anyway. Worse than your cat puns.

SELINA

My cat puns are bad?

HOLLY

Well they're not *great*.

SELINA

Hmm. Well, remind me to work on them if we ever survive this thing.

Holly rises from her seat.

HOLLY

Oh, relax. We'll be fine.

(CONTINUED)

SELINA

How can you be so calm? I'm the one with nine lives here, and I'm sweating. You - you're acting like its a fairyland picnic.

HOLLY

Okay, first of all: "*fairyland picnic?*" Why would fairies be having a picnic? And secondly: you need to stop being so negative all the time. It wouldn't kill you to look on the brighter side of things once and a while.

SELINA

Brighter side?

HOLLY

Yeah. Try and find a positive in this messed up situation. I dare you.

Selina runs down several thoughts through her head. Pinpoints a response.

SELINA

Ooh. Okay. Maybe the crazy Terminator robots will kill us quickly. Beats torture.

HOLLY

Not what I was going for ...

SELINA

And what were you going for, here?

HOLLY

The world is your oyster - okay, I'm not that lame. But seriously, think about it. Gotham is a wasteland --

SELINA

Oh, that's a positive!

HOLLY

Let me finish, alright?

(beat)

Okay, so Gotham is a wasteland. The cops have gone into hiding. They don't stand a chance against these "*robots.*" We can do whatever we want without facing any sort of consequence.

SELINA

Except for, you know -- we could
get shot to death by Arnold
Schwarzenegger wannabes.

Holly sighs and rolls her eyes. She folds her arms and
collapses back down onto the couch with snark.

HOLLY

Whatever ...

SELINA

Besides. I have more important fish
to fry.

HOLLY

Cats like fish. I get it.

SELINA

Okay. Okay! I'll have a better pun
by morning, I promise. But until
then, its time to do what these
vigilantes would never dream of
doing.

HOLLY

Rob a bank? I'm up for that!

Holly grows excited, and perks up on the couch.

SELINA

No. Its time to kill Alberto
Falcone.

Holly's excitement fades, and Selina stares off in her own
little word.

HOLLY

I thought you said it was my turn
to choose what we'd do tonight ...

Selina shoots Holly a dirty look, and as Holly gives Selina
the cold shoulder and rolls her eyes, we --

CUT TO:

EMIL pushes the doors to Watchtower wide apart as he enters
the building and approaches the CENTRAL COMPUTER. He is very
anxious, and is surprised to find

PERRY WHITE

already by the computers.

(CONTINUED)

PERRY

Emil?

EMIL

I don't have time to explain. Right now the city of Gotham is being torn apart, and our favourite blonde is about to sacrifice herself for the city. Again.

(beat)

How did you get here?

PERRY

I - I don't know.

EMIL

Why do I get the feeling this doesn't have anything to do with old age.

(beat)

Step aside. I need to contact Oliver and the others.

PERRY

The others?

EMIL

There are a whole team of heroes out there, Mr. White. But instead of protecting us, they're falling right into a trap.

PERRY

How do you know?

EMIL

I've seen the future.

Perry steps aside, and EMIL takes over the CENTRAL COMPUTER. He begins to type away, and suddenly, the image of

GREEN ARROW

appears on the monitor.

GREEN ARROW

(on computer)

Emil? What's going on?

EMIL

The entire facility was made to keep people in, not out. That's why its been so easy for you and yours to pass through security.

(CONTINUED)

GREEN ARROW
(on computer)
What are you talking about?

EMIL
Every government branch has its own purpose. What it extends from is of the main concern. The Key Crime Syndicate - its just a decoy. The whole structure was built to capture and contain.

GREEN ARROW
(on computer)
Its a trap.

CUT TO:

14 INT. KEY CRIME SYNDICATE, HALLWAY - NIGHT. 14

GREEN ARROW stands among the rest of the league (BLACK CANARY, IMPULSE, CYBORG, ZATANNA, MERA, AQUAMAN and MARTIAN MANHUNTER). They suddenly jolt around upon hearing the sound of two hands CLAPPING together. They find --

ALBERTO FALCONE.

He's dressed in a suit with a wicked grin on his face.

ALBERTO
Well done. If only you would have figured it out sooner.

OFF Green Arrow's shock we --

SMASH CUT TO:

15 INT. KEY CRIME SYNDICATE, MEDICINE ROOM - NIGHT. 15

In a sudden gasp, BRUCE WAYNE awakens from his slumber, and jolts from the medical bed. He struggles to find his breath.

GUIDO rushes to his aid.

GUIDO
Its okay. You're okay now.

BRUCE
H - How am I ... What --

GUIDO
Shot of adrenaline. It counteracted the kill chip. Brought you back to life.

(CONTINUED)

Bruce takes in a deep breath, and calms down.

GUIDO (CONT'D)

But if you ask me - you didn't want to let go. You kept fighting the charges.

BRUCE

Every fibre of my being is telling me to give up. That we're not going to win. But, as my father use to say --

THOMAS speaks with BRUCE.

THOMAS (O.S.)

(same time)

Its always darkest before the dawn.

BRUCE

(same time)

-- its always darkest before the dawn.

Bruce takes a in deep sigh, and turns to look over his shoulder at his father. THOMAS smiles at him. And fades.

Bruce returns to Guido.

BRUCE (CONT'D)

There have been so many times in my life where I've given up. Each and every time, I was willing to accept defeat, and here I am, *alive*. There must be a reason why I wasn't killed on the night of my parents' murder. And I want to find out what that reason is.

Guido can't contain his grin. He gestures them forward, and the two open the door, and step out into the hall, until --

GUIDO

Wait. We'll need the keycard.

Guido turns back into the MEDICINE ROOM, when all of a sudden the entrance is SEALED OVER with metal doors. A lockdown. Bruce is on one end, and Guido on the other.

BRUCE slams against the metal seal --

BRUCE

No! Guido ... damn it!

Guido turns to find the doors sealed. His eyes wonder off towards the VENTS which create a disturbing noise. GAS floods into the room. Guido becomes very still.

(CONTINUED)

15 CONTINUED: (2)

15

GUIDO

No ...

GAS clouds around Guido, as we --

CUT TO:

16 INT. KEY CRIME SYNDICATE, LAB - NIGHT.

16

A SCIENTIST collapses to the floor as gas fills the room. Their tray of equipment falls with them as they collide into it, and scalpels and other utensils scatter all across the floor. More SCIENTISTS in the background begin to drop.

TIGHT: AIR VENTS -- heavy, thick gas is being expelled and fills the room. OFF that we --

SMASH CUT TO:

17 INT. KEY CRIME SYNDICATE, HALLWAY - NIGHT.

17

We return to ALBERTO as he faces off with the league.

GREEN ARROW

You're not the only one with the army, Falcone.

ALBERTO

Oh, boy. You are way out of your league here. A bunch of tights, and a few super human abilities does not make you stronger than my soldiers. Right now, every single person in Gotham City is crumbling against my wrath. There is no fighting back.

IMPULSE

I don't know. We have pretty cool powers.

Alberto chuckles. As he recites the names, we CLOSE IN on those who the names belong to.

ALBERTO

Impulse. Faster than a speeding bullet. Cyborg. Half human - half machine. Zatanna. Scorned sorcerous. Martian Mahunter. Last survivor of Mars. Black Canary. Sonic shriek, with legs that could make any man weak at the knees. Green Arrow. Expert archer. Aquaman. King of the sea.

(MORE)

(CONTINUED)

17 CONTINUED:

17

ALBERTO (CONT'D)
(pause on Mera)
And Mera. His bitch.

A huge crowd of SOLDIERS begin to arrive behind Alberto.

ALBERTO (CONT'D)
I've done my research. I've cracked every file on you *vigilante scum*. You made this quite the challenge, and for that, I have to thank you. But now the game is over, and you have lost.

The SOLDIERS cock their weapons, and aim accordingly.

ALBERTO (CONT'D)
If you last long enough, the explosion will kill you. But I have a feeling you won't.

Alberto turns his back, before --

MERA
You're forgetting one thing.

As Alberto turns back around, MERA greets him with a punch.

MERA (CONT'D)
I'm no one's bitch.

Alberto collapses to the floor, and all the SOLDIERS move in. He disappears behind all of them.

AQUAMAN pulls his wife back, in fear of her safety, and suddenly, GREEN ARROW steps forward, in front of his team, and shoots an arrow out towards the center SOLDIER.

The arrow FLASHES blue at its tip, and as it hits the SOLDIER, an ELECTRO-MAGNETIC PULSE (EMP) is released. It spreads across all the SOLDIERS, and the small orbs that power them begin to FLICKER, and shut down.

They all drop.

ALBERTO is gone.

As the entire LEAGUE stares off in amazement, we --

SMASH CUT TO:

18 EXT. KEY CRIME SYNDICATE, BASE - NIGHT.

18

ALBERTO rushes out towards his vehicle. He is unscathed. As he steps inside his vehicle, and begins to drive off, we

PULL BACK

(CONTINUED)

18 CONTINUED:

18

to a nearby rooftop of an opposing building where the outline of CATWOMAN is illuminated by the glow of the moon. Her eyes follow the vehicle closely.

OFF that image, we --

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 19

PERRY sits by the window. He stares out at the city as it is being torn apart. His head drops.

GREEN ARROW (O.S.)
Green Arrow to Watchtower. Come in.

Perry lifts his head and stares over at the CENTRAL COMPUTER where the source of GREEN ARROW's voice resonates. Perry slowly rises to his feet.

GREEN ARROW (O.S.) (CONT'D)
(from computer)
I repeat: Green Arrow to
Watchtower. Do you copy?

Perry approaches the computer, and picks up a small headset that sits by the keyboard.

PERRY
Th - This is *Watchtower*. Only ... I
have less hair, and am about 30
kilos heavier.
(pause)
... and I have no idea what I'm
doing. Is that a camera?

Perry hits a button the keyboard and GREEN ARROW suddenly appears on the monitor. Perry is taken back a bit.

GREEN ARROW
(on computer)
Emil. Where is he?

PERRY
He left. Said something about *fate*,
and changing the future.
(beat)
Since when has Emil been one of the
good guys?

GREEN ARROW
(on computer)
That's a long story.
(beat)
Look, Perry. We don't have much
time. There is a bomb located
inside this facility.
(MORE)

(CONTINUED)

GREEN ARROW (CONT'D)

I've redirected the map schematics to the central computer, and Watchtower should be able to detect any life inside the building. I need you to hack into its power and bring the seal doors up.

PERRY

I - I ... I'm not like you, okay. I can't - I mean, I'm not ...

(beat)

I'm not a hero. I'm an editor in chief who sneaks a quick cigarette in with his morning coffee, I -- I can't do this. You'll have to wait for Chloe. Emil said he'd --

GREEN ARROW

(on computer)

Chloe could be dead, Perry. We don't have time. Please. I need you to do this. Watchtower can guide you through it, but please. You have to try.

GREEN ARROW's voice suddenly becomes static.

PERRY

What's happening? Hello? Green Arrow? I can't -- son of a bitch.

Green Arrow's voice is now gone. Perry looks up to the ceiling, as if praying to the heavens; conversing with God.

PERRY (CONT'D)

Uhm ... *Watchtower?* You got an explanation?

WATCHTOWER (V.O.)

Please verify your question.

PERRY

What happened to Green Arrow? I lost his signal.

WATCHTOWER (V.O.)

Communications have been cut from an outside source.

PERRY

What source?

WATCHTOWER (V.O.)

Uploading now.

A large FLASHING icon appears on a map of what seems to be Gotham City. Perry stares at it, and looks back up to the ceiling.

PERRY

How do I disable it?

WATCHTOWER (V.O.)

To disable the communications block, reset the device's controlled environment into another frequency.

PERRY

You can do that?

Perry clicks and types away at what shows up on the screen; Watchtower guides Perry through it all.

GREEN ARROW's voice begins to fade back in, through the sound of terrible static.

GREEN ARROW

(on computer)

Perry? Perry, are you there? Perry!

A loud chuckle escapes Perry, and he blows a kiss to the ceiling.

PERRY

Oh, you're a genius!

(beat)

Now. Lets do some hacking.

As Perry's excitement takes over, we can't help but --

SMASH CUT TO:

The black vehicle pulls up just outside the GOVERNMENT BASE.

ALBERTO FALCONE steps out of the vehicle, and closes the door behind him. As he proceeds forward, something catches his eye in the window. The reflection of

CATWOMAN

plunges a cloud of fear into his chest, and his eyes SHOOT straight up to see CATWOMAN. She is perched on top of the vehicle; her whip is held out to her side.

CATWOMAN

Age has done nothing for you, sweetie.

(CONTINUED)

Catwoman LAUNCHES her whip forward. It connects around Alberto's neck, and she pulls him up to her level. He holds onto the whip that is wrapped around him as he tries to pull it away and find air. He can't. He chokes.

CATWOMAN (CONT'D)

But you never really were one for
your looks.

A small laugh bursts from Catwoman's wicked grin, and she releases the whip. Alberto collapses into a dirty puddle of water that splashes up into his face. He coughs violently.

Catwoman FLIPS off the vehicle and lands by Alberto's side.

ALBERTO

You can't kill me.

CATWOMAN

Silly, silly boy.

Catwoman grabs Alberto by his hair and pulls his head back as she gets right up close and personal with him.

CATWOMAN (CONT'D)

I can do anything. I. Want.

With that, Catwoman uses her free hand to SLASH her claws across his face. Blood sprays across the pavement, and he YELPS with agony.

Catwoman pulls Alberto in by his jacket, and throws him across the ground. He slams against the stairs that lead up to the government base.

Alberto feels around his face - he finds blood; it drips from his nose like water from a tap.

CATWOMAN (CONT'D)

And right now. I really want to
beat the crap out of you.

Catwoman throws her whip and it wraps around Alberto's neck once again. She TUGS on him, and he LAUNCHES back, towards her. The whip releases, and he hits the ground. Alberto rolls to Catwoman's feet.

Catwoman perches down, and looks into Alberto's eyes as they twitch with pain.

CATWOMAN (CONT'D)

Then I want to kill you.

Alberto spits a large clot of blood up onto the ground, and stares back at Catwoman.

ALBERTO

You - you can't!

CATWOMAN

What makes you so sure?

ALBERTO

You need me. Everyone does. If you kill me, the public will never side with you.

CATWOMAN

Oh, sweetie. I don't have a side.

Catwoman grabs Alberto by the throat, and begins to strangle him. She releases pressure as he tries to talk.

ALBERTO

Clearly you want this to end. If you kill me, it never will.

CATWOMAN

You're not invincible. Or immortal. So quit the act.

ALBERTO

The war will never end if you do this. Everyone you care about will die. *Everyone.*

PUSH IN on CATWOMAN's eyes at suddenly images of BRUCE WAYNE flash through to the surface. It spotlights Selina's relationship with him. Soon, images of HOLLY ROBINSON come through to, and Selina's relationship with her.

RETURN TO Catwoman. She blinks out of her moment, and suddenly releases her hold of Alberto.

CATWOMAN

If I can't kill you, how else can I end this?

Alberto finishes his coughing fit, and begins to chuckle.

ALBERTO

Oh, *sweetie.*

CATWOMAN can't help but notice she is being surrounded by a dozen SOLDIERS - they flood in like a plague.

Her eyes return to ALBERTO, who now stands.

ALBERTO (CONT'D)

You can't.

(CONTINUED)

Alberto CLIPS Catwoman across the jaw with his knuckles, and she slams against the vehicle. Her back arches, and she falls to the ground, out like a light.

The SOLDIERS hold their position.

FROM Catwoman's unconscious body we PEEL UP and RISE to find Alberto's wicked smile that forms on his bloodied lips.

ALBERTO (CONT'D)

Time to put the lights out.

Alberto pulls a small gun from his pocket and he aims it down straight at Catwoman's skull. A blinding red and blue light shoots past, and SLAMS against Alberto. He is knocked back, the gun is removed from his hands.

As Alberto looks up in confusion, CATWOMAN is gone, and the source of his attacker is no where in sight. He's in awe.

CUT TO:

21 INT. KEY CRIME SYNDICATE, HALLWAY - NIGHT.

21

GREEN ARROW holds his hand to his ear - a small earpiece is locked in place to allow him to communicate with *Watchtower*.

DRIFT PAST him, as we find the rest of the LEAGUE.

IMPULSE sits in the corner - hunched. He looks bored. CYBORG stands by a control panel, as he fails to connect with it and tap into the power. He doesn't give up, though.

AQUAMAN stands by his wife, MERA. They are conversing with MARTIAN MANHUNTER, who looks just as worried as they are.

ZATANNA and BLACK CANARY lurk in the background too - they are focused on GREEN ARROW, who finally gets a response.

PERRY

(over earpiece)

Got it.

Green Arrow lights up. The seal doors begin to release, and all the exits are now ready for use.

GREEN ARROW

Did you scan the building? Are there people inside?

PERRY

(over earpiece)

Watchtower has just deactivated the gas levels. When the seal doors were activated, all the rooms were poisoned with toxic gas.

(CONTINUED)

21 CONTINUED:

21

GREEN ARROW
He's killed everyone.

22 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

22

PERRY bows his head.

A bright RED light flashes on the computer monitor and a little annotation blips up on screen. It reads 'BRUCE WAYNE.'

PERRY
Wait. The computer has detected
Bruce Wayne. He's alive on the
third floor.

Another light, and it reads: 'GUIDO BERTINELLI.'

PERRY (CONT'D)
Guido?

GREEN ARROW
(over earpiece)
What?

PERRY
Guido Bertinelli. He's inside the
building too. Same floor.

GREEN ARROW
(over earpiece)
And the bomb?

PERRY
You've got ten minutes. I'm
patching the coordinates to you
right now.

The ground begins to tremble, and PERRY falls back from the computer. He finds his earpiece, its near his feet.

WATCHTOWER (V.O.)
Intruder alert. Unknown.

Perry collects the headset and rises back up to the monitor to find BLUE DOTS on the screen -- the headquarters are being infiltrated by the army.

GREEN ARROW
(over earpiece)
What happened?

PERRY
They've found me.

(CONTINUED)

GREEN ARROW
(over earpiece)
They *what?* What do you mean they
found you?

PERRY
Falcone's soldiers. They're here.

As the doors EXPLODE, and smoke fills the room, Perry SNAPS around to face the entrance. His heart beat fastens, and he stares off into an abyss of the unknown. He's been found.

SMASH CUT TO:

23 INT. KEY CRIME SYNDICATE, HALLWAY - NIGHT.

23

GREEN ARROW turns to face his team.

GREEN ARROW
Its time to spread out.
(beat)
Canary. You'll come with me to
rescue Bruce and Guido.

BLACK CANARY
Alrighty, then.

BLACK CANARY steps around the others and stands behind GREEN ARROW as he instructs the others.

GREEN ARROW
Impulse. I need you to take these
coordinates and locate the bomb.
Take Cyborg with you to deactivate
the explosive. Got it?

IMPULSE
Yeah, man. We'll have it done in a
flash.

GREEN ARROW
Good. You've got ten minutes.

IMPULSE and CYBORG run in the opposite direction, and out of frame, off to defuse the bomb.

ZATANNA
What about us?

GREEN ARROW
Zatanna. I need you and the others
to go back to Watchtower. The
headquarters are being infiltrated
by Falcone's soldiers.
(MORE)

(CONTINUED)

GREEN ARROW (CONT'D)

Right now, Perry is behind the computers, and he's all alone. You need to help him.

ZATANNA

Will do.

ZATANNA turns to the others, when AQUAMAN steps forward.

AQUAMAN

You don't have enough E.M.P arrows in your arsenal to take these guys on. You could use our help.

MARTIAN MANHUNTER

I'd have to agree with Aquaman on this one.

BLACK CANARY

The force behind my sonic shrieks can do more than just make a little noise. I've got his back.

(beat)

But no one has Perry's. We'll all rendezvous back at the Headquarters once Impulse defuses the bomb, and we rescue the survivors.

MERA

Its your funeral.

Canary and Green Arrow nod, until Zatanna connects hands with the group - they all do.

ZATANNA

(spell)

Tropelet.

Thick black mist wraps around ZATANNA, MARTIAN MANHUNTER, AQUAMAN and MERA, and they disappear within it. Gone.

GREEN ARROW and BLACK CANARY look to each other.

BLACK CANARY

Please tell me you know what you're doing.

GREEN ARROW hides his emotions behind his glasses. He doesn't show his fear, or his doubts. He simply shoots Black Canary a glance, and gestures her to move forward.

GREEN ARROW

Come on.

As they two of them RUN OFF, we --

SMASH CUT TO:

24 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

24

An explosion RIPS through the room and slams against PERRY. He is forced across the room, and collides into the wall. He slides down to the ground, and rolls towards the edge that leads up to the window.

PERRY looks on to see the DOZEN SOLDIERS approach.

SOLDIER #2
Target: Watchtower Database. Locked
on. *Destroy.*

The SOLDIERS aim their guns at the CENTRAL COMPUTER, and Perry immediately jumps up.

PERRY
No!

Their attention is directed back to PERRY -- he stumbles back a touch in fear.

SOLDIER #3
Scanning.
(beat)
Human. Perry White. Surrender or be
terminated.

PERRY
It appears our paths keep crossing.
(beat)
Only this time, you're trespassing
on the wrong property.

SOLDIER #4
Tone: Aggressive. *Terminate.*

Perry spreads his arms out like wings, and edges them on.

PERRY
Give it your best shot.

ZATANNA (O.S.)
(spell)
Tcetorp!

An invisible bubble seems to block all the bullets headed in Perry's direction. We SWISH PAN in the background to find

ZATANNA.

Thick black smoke fades around her, and she steps forward; she is behind all the soldiers.

ZATANNA (CONT'D)
(spell)
Ezalba!

(CONTINUED)

Flames ERUPT around the SOLDIERS and they collapse - destroyed by Zatanna's magic.

Perry lowers his hands, and soon, AQUAMAN, MERA and MARTIAN MANHUNTER step out of thick black mist.

ZATANNA (CONT'D)

That wasn't clever.

PERRY

I needed to distract them from the database. That's what this whole tower is protecting right? The database?

MARTIAN MANHUNTER

You're a brave man, Perry White.

(beat)

Your methods are a touch out there, but you are very, very brave.

PERRY

Thank you?

PLASTIQUE (O.S.)

So the guy jumped in front of a couple bullets to save a damn computer.

SWISH PAN to reveal PLASTIQUE. She stands in front of the rest of the SUICIDE SQUAD - RICK FLAG, WARP, ICICLE, and HELENA.

PLASTIQUE (CONT'D)

All that says is the guy needs to work out his priorities.

AQUAMAN

Who are you?

RICK steps in.

RICK

We're the Suicide Squad. We've been protecting you "heroes" for years now. Only our methods don't involve a few slaps on the wrists. We prefer a much more permanent approach.

MARTIAN MANHUNTER

What are you doing here?

HELENA chimes in.

HELENA

The same thing you are. We're
trying to save the world.

CUT TO:

25 INT. UNKNOWN LOCATION - NIGHT.

25

TIGHT on a countdown timer. It clicks down to: '0:00:00.'

CHLOE stands in front of it. The device is fully charged, and ready to be activated. Chloe's hand moves over the BUTTON.

CHLOE

Its show time.

She pulls her hand up for force. Just as she lowers her hand, a large PIPE swipes across the back of her head and she is thrown to the ground. Chloe is out like a light.

EMIL HAMILTON

stands behind her - he holds the PIPE in his hand.

EMIL

You're not destined to die on this
day, Chloe Sullivan.

A set of drum beats roll in, as Emil's eyes hover towards the device, we can't help but --

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

26 INT. UNKNOWN LOCATION - NIGHT.

26

ANGLE: CHLOE'S P.O.V

Everything is blurry. Black disappears from the corners, but the surroundings and the environment are all hazy. There is a figure that faces us. They kneel down, and as the screen suddenly goes BLACK, we find --

CHLOE. She opens her eyes again, and finds EMIL in front of her. She tugs to get up, but finds her hands tied with cuffs; she is attached to the wall. She can't move.

CHLOE

Emil. Don't do this.

EMIL

You know, I never thought you'd go this far in ending your own life, Chloe.

CHLOE

I'm not on a suicide spree, alright. I'm trying to --

EMIL

Save the world? The world needs you more than you know.

CHLOE

How did you find me here?

EMIL

I have my resources.

CHLOE

So what now? You're just going to activate that thing and blow yourself up into a thousand little pieces?

EMIL

Better me than you.

CHLOE

No -- no, Emil! This isn't fair.

(beat)

You can't do this. I can't let you throw your whole life away.

(CONTINUED)

EMIL

That's exactly what you're doing.

(beat)

You put on a good show, Chloe. You're madly in love with the man of your dreams. You've got all the friends in the world, ready and willing to back you up whenever you're in need. You're not going to jump in front of the bullet when it comes hurtling towards your friends. You're going to seek it out, and make sure it hits you. That's not a sacrifice. That's suicide.

Chloe takes in a breath.

CHLOE

You don't understand.

(beat)

Everyone who has ever been a part of my life always gets hurt.

EMIL

Pain is a part of life.

CHLOE

That's not what I mean ...

(beat)

Pete Ross. Lana Lang. Jimmy Olsen. Davis Bloome. Lois Lane. Clark Kent. Helena Bertinelli. Mia Dearden. Perry White. Bruce Wayne. Even you.

(long pause)

Every single person I've welcomed into my life has either died, been forced to leave, or has been hurt so bad to the point of no return.

EMIL

Chloe ...

CHLOE

I need to die, Emil. I don't know what it is that's wrong with me, but I won't stick around long enough to see Oliver get hurt too.

EMIL

Oh, Chloe ... you really don't know what the future holds for you, do you?

Chloe becomes drawn in. Her eyes begin to widen.

EMIL (CONT'D)

There's a reason you befriended Clark Kent. There's a reason you became *Watchtower*. And there's a reason you fell in love with none other than *Green Arrow*.

(beat)

You are much more important to the world than you realise. And when you finally do ... well, I wish I could be there to see it.

CHLOE

No. You used the Fate helmet.

Emil becomes shy, and turns away from her. He faces the device, and tries to remove eye contact with Chloe.

CHLOE (CONT'D)

Then you'd know that the helmet can't show you your future. Which means you're not destined to die today either.

EMIL

Just ... don't.

CHLOE

Emil, please. None of these great things you've seen can happen if you die. Think about it.

Emil slowly turns back around.

CHLOE (CONT'D)

If I wasn't meant to pull the trigger on this thing, and you were, then Fate would have shown you a future that revolves around *me* surviving because *you* took my place. But it can't shed a light on your fate. Its forbidden.

EMIL

Just stop.

CHLOE

No. You're not meant to die, Emil.

(beat)

Can't you see? You're trying to tell me not to give up. To keep fighting. But I'm not the only one guilty of being a martyr.

EMIL

I'm sorry, Chloe.

(CONTINUED)

Emil slowly closes in on Chloe -- she realises what he's about to do.

EMIL (CONT'D)

But I have enough voices in my head right now. I can't deal with yours too.

CHLOE

Emil ...

EMIL

You've been too good to me. And it pains me to do this. Just know, I'm doing it all for you. And I know, after everything -- you don't see me as a monster.

Emil turns his back, and approaches the PIPE that sits by the wall. He wraps his hands around it. Chloe rises up, hands still cuffed to the wall.

CHLOE

I don't forgive you!

Emil returns, slowly.

CHLOE (CONT'D)

I hate you. Emil --

Tears fill Emil's eyes.

EMIL

Goodbye.

CHLOE

Emil, don't do this! Please --

Emil SWINGS the pipe against Chloe's skull, and knocks her out. She slams into the wall she's cuffed against, and slides down, unconscious.

Emil takes in a deep breath, and returns to the device. He drops the pipe, and it ROLLS across the floor.

Just as we think he's about to activate the device, he pulls out his phone, and ...

EMIL

This is urgent --

CUT TO:

27 CONTINUED:

27

EMIL HAMILTON appears on the computer monitor, and the SUICIDE SQUAD gather around the others (HELENA, PERRY, MARTIAN MANHUNTER, MERA, AQUAMAN, and ZATANNA).

EMIL
(from computer)
-- I don't have much time.

CUT TO:

28 INT. KEY CRIME SYNDICATE, OUTSIDE MEDICINE ROOM - NIGHT. 28

BRUCE and GUIDO race down the hall, just outside the MEDICINE ROOM. They are suddenly halted by SOLDIERS. Their guns send chills down Bruce and Guido's spine.

EMIL (V.O.)
This device -- it can only hold its charge for so long until it becomes defective. Right now, its the only thing we have going for us.
(beat)
But I can't use it.

The two fall back, and run the other way.

MORE SOLDIERS.

They look to each other in absolute horror.

CUT TO:

29 INT. KEY CRIME SYNDICATE, SUB-BASEMENT - NIGHT. 29

A BOMB sits on the wall, with large wires racing out in several different directions. There are explosives planted all throughout the building - when this detonates, it will activate all of them.

CYBORG's eyes fade from RED, and he looks to IMPULSE.

EMIL (V.O.)
Falcone is harbouring these soldiers at another facility. I can patch through the coordinates once this message is delivered. But you have very little time to destroy the base.

CYBORG shakes his head, and IMPULSE grows numb.

CUT TO:

30 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

30

EMIL remains on the CENTRAL COMPUTER monitor.

EMIL

(from computer)

Please. Hurry. Once the base is destroyed, I can activate the device. You have less than an hour.

(beat)

Its been a pleasure knowing all of you. And if these are truly my last words ... I'm sorry.

STATIC fills the screen, and is soon replaced with coordinates that highlight a BUILDING.

PERRY is lured in towards it.

PERRY

Oh my god. An hour?

HELENA

Its impossible. There's no way we can locate the source of what's been manufacturing these things, and bring the entire structure down in an hour. Its just ... its not possible.

MARTIAN MANHUNTER

There was once a day where Earth believed there was no life on other planets. I'm living proof that anything is possible, Ms. Bertinelli.

Helena nods her head, and steps out of the spotlight.

RICK

So what do we do?

PERRY turns to face the others.

PERRY

I haven't been doing this whole *big brother, eyes only* thing long, but who knows what Falcone is packing over there. You'd need the full arsenal to pull this off.

WARP

Well you've obviously got two teleporters in the room, and a kid inside the K.C.S base who is faster than a speeding bullet. I don't think time is against us here.

(CONTINUED)

MARTIAN MANHUNTER steps in to direct the team.

MARTIAN MANHUNTER
Zatanna. And --

WARP
Warp.

MARTIAN MANHUNTER
Think you can make a fast trip back
to the K.C.S headquarters and pool
in the rest of our resources?

ZATANNA
They don't call it magic for
nothing.

Off Zatanna's wink, we --

SMASH CUT TO:

31 INT. KEY CRIME SYNDICATE, HALLWAY (2) - NIGHT.

31

BRUCE and GUIDO are back to back -- Bruce looks in one
direction that holds half a dozen SOLDIERS, Guido stares off
at the other; the same amount approaching from his angle.

BRUCE
I think its pretty much game over
from here on in, Guido.

GUIDO
Can't say we didn't try, though,
right?

BRUCE
Right.

Suddenly, an ARROW pierces the ceiling just above Bruce, and
an electro magnetic pulse resonates from it, and washes over
all the half a dozen SOLDIERS on his side. They collapse, to
reveal GREEN ARROW and BLACK CANARY.

GREEN ARROW
You know, its not over till the fat
lady sings.

Canary shoots Green Arrow a funny look.

BLACK CANARY
Did you just call me fat?

GREEN ARROW
My puns really aren't working for
me today, are they?

(CONTINUED)

BLACK CANARY

You think I'm fat?

Bruce and Guido YELP and race behind GREEN ARROW for protection, as the SOLDIERS release fire.

BLACK CANARY steps forward and releases a SONIC SHRIEK that engulfs the remaining soldiers. The bullets deteriorate, and the soldiers collapse in a wave of sonic energy that tears through all of them.

Canary remains her stance, and turns to GREEN ARROW.

BLACK CANARY (CONT'D)

I resent that.

GREEN ARROW

I was just - I ... ugh. I needed something witty to say.

BLACK CANARY

You know what would be witty? Me slapping you in the face.

GREEN ARROW

I'm sorry. I mean, its not like you are fat. You've got that whole ... I mean ... I'm going to be a married man soon, so I can't exactly say you're *hot*.

BLACK CANARY

Ew. Just ... stop. Okay?

Green Arrow sighs, and suddenly CYBORG and IMPULSE race around the corner. Both BRUCE and GUIDO look even more shocked at the sudden arrival of more costume-clad heroes.

CYBORG

Uh ... we got a problem.

BRUCE

Is it just me, or does it look like a clown car let out somewhere. They just keep coming.

BLACK CANARY

Bite it, billionaire.

GREEN ARROW

(to Bruce)

She's not usually like this.

BLACK CANARY

Can we leave yet, or ...

IMPULSE

We couldn't deactivate the bomb.
We've got about 4 minutes until
this place comes crashing down in a
fire bigger than my Aunt Susie.

GREEN ARROW

Can you ... you know --

IMPULSE

No. I can only control my speed. If
I latch onto any of you, I don't
know what could happen.

WARP (O.S.)

Sounds like you could use a hand.

Green Arrow, Black Canary, Impulse, Cyborg, Bruce and Guido
all snap around to find WARP, and ZATANNA.

They hold out their hands.

ZATANNA

Unless, of course, you want to be
lying 50 feet under rubble ...

JUMP CUT TO:

32 EXT. KEY CRIME SYNDICATE, BASE - NIGHT.

32

The large structure erupts with flames, and the windows all
SHATTER terribly. Smoke rises up from the bottom, and the
entire building COLLAPSES. Destroyed.

CUT TO:

33 EXT. GOTHAM CITY, STREETS - NIGHT.

33

CATWOMAN slowly rises from the ground, and looks on to see
the nearby explosion. She suddenly realises she's in the
middle of the city. Something flashes in the corner of her
eye, and she turns to find --

A JEWELRY shop.

She RACES over to the PHONE BOOTH, and begins to dial.

CATWOMAN

Holly? Get the car. You'll never
believe what I just found.

A large smile forms on Catwoman's lips as she stares off at
the shimmering jewelry.

(CONTINUED)

CATWOMAN (CONT'D)

Diamonds really are a girl's best friend.

As her corny laugh belts from her lips, she hangs up the phone, and proceeds towards the JEWELRY SHOP. As she does, ignorant to the smoke that fills the sky from the terrible explosion, we --

CUT TO:

34 INT. GOVERNMENT BASE, HEAD OFFICE - NIGHT.

34

ALBERTO stares out the window to see the K.C.S headquarters collapse in a blazing fire. He turns to face one of his agents who steps into the room.

ALBERTO

Not long now. They'll be on their way here, and we'll be ready for them.

AGENT

What now, sir?

ALBERTO

Report back to the lab. Tell them what's coming. Tell them what I want. Tell them ... *its time*.

AGENT nods, and disappears from the office.

ALBERTO (CONT'D)

Oh, boy. This is going to be fun.

OFF Alberto's wicked grin, we can't help but --

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

35 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

35

Everyone is gathered around the CENTRAL COMPUTER.

GREEN ARROW is at the computer - PERRY is no longer working it as he joins the rest of the league in the background. The monitor shows they are searching for a location around the city, when suddenly --

STATIC fills the screen, and soon, ALBERTO FALCONE appears on the frame.

GREEN ARROW stumbles back in shock.

ALBERTO claps hysterically.

ALBERTO

(on computer)

Well done. You've actually made it further than I imagined. But its far from over.

GREEN ARROW

Either you're an idiot, or you want us to find you. Watchtower is locking onto your location right as we speak.

ALBERTO

(on computer)

Oh, really?

(beat)

Well, maybe I want you to find me. Maybe I want to settle this once and for all. Maybe its a trap?

Alberto begins to laugh.

ALBERTO (CONT'D)

(on computer)

Or maybe I'm just stalling you long enough for the missile I've launched to wipe you and Watchtower out, for good.

The whole LEAGUE snap around to look at the WINDOW. A flaming missile comes HURTLING towards them, but just as it is about to enter, it suddenly EXPLODES. The flames, however, spread out, rather than towards the window. But how?

(CONTINUED)

GREEN ARROW

Seems like you're not having the best of days here, Falcone.

The CENTRAL COMPUTER beeps.

GREEN ARROW (CONT'D)

And what do you know ... we've just found your location.

ALBERTO

(on computer)

Think I'm scared? The infamous vigilante heroes. You've gone up against many foes - some probably not even from this *Earth*. Yet, one man manages to challenge you all.

BLACK CANARY steps forward, to make sure Alberto can see her on the other side.

BLACK CANARY

Pfft. The only thing you're challenging right now is the capacity in which our brains can handle so much *stupid*. I mean, you really think you could control Gotham by threatening the whole city. We're not the only ones standing up against your army, Falcone. Every single person in Gotham are standing up for themselves, *right now*. They're fighting back. And so are we.

ALBERTO

(on computer)

Not for long. Once Gotham realises how much power I truly have, they won't wish to fight back. And soon, the whole world will fear my name, and grovel before me.

BLACK CANARY

Sure. They fear the name *Falcone*. But you? You're nothing but the prodigy of a criminal mastermind who is way out of your league.

ALBERTO

(on computer)

Oh, I'm going to enjoy slaughtering you, *Canary*.

BLACK CANARY

When I'm through with you, you're father's love won't be the only thing you'll be searching for. A plastic surgeon might be more appropriate.

If you look close enough, fumes escape Alberto's nostrils. He's engulfed in his own rage.

ALBERTO

(on computer)

Why don't you come here and say that?

STATIC returns to the monitor, and ALBERTO is gone. CANARY stumbles back, and looks to GREEN ARROW. They share an exchange of looks before AQUAMAN steps in.

AQUAMAN

It's a trap. Who knows what Falcone is packing. We can't go in blind.

GREEN ARROW

Right now, we need to think about Gotham. And protecting everyone in this city. The only way to do that is to shut down their main power source, and leave Falcone to the public.

MARTIAN MANHUNTER

In all my years on Earth, I've always admired the capacity of hope in which humans hold. But right now, I think we're going to need a lot more than that in order to bring Falcone down.

BLACK CANARY

We've got all the fire power we need. What we're lacking is time.

IMPULSE

Dude, have you met me? All I need is five minutes, and I can be in and out of that place before you could even *blink*.

PLASTIQUE steps in.

PLASTIQUE

You a master of explosives too, there, short stuff. No? Then why don't you quit the *faster than a speeding bullet* bullshit, and leave the planning up to the adults.

(MORE)

(CONTINUED)

35 CONTINUED: (3)

35

PLASTIQUE (CONT'D)

(beat)

People are *dying*. And all you can care about is showing off. Grow up.

RICK

Plastique, that's enough!

PLASTIQUE

Oh, shut up, Rick. Can't you see what's going on here? We're risking our lives to activate some Doomsday device that is pretty much useless unless we shut down the main power source. Think we're going to survive that?

WARP

Technically we're already dead.

PLASTIQUE

Yeah, well ... *faking* your death is a lot different than getting shot in the face.

ICICLE

Kind of the same, actually ...

GREEN ARROW can't help but chime in. They're wasting time.

GREEN ARROW

Look. I know this isn't easy. And I know how big a risk this is. But if we don't do something, we're better off dead in the end anyway. So we need to quit fighting, and actually do something. We've got less than an hour to pull this off, so I suggest we stop wasting time.

(beat)

Now ... lets do this.

As the LEAGUE, and the SUICIDE SQUAD unite under the settlement, we can't help but --

SMASH CUT TO:

36 INT. UNKNOWN LOCATION - NIGHT.

36

A nearby explosion causes EMIL to turn away from the device. It causes CHLOE to suddenly awake from her slumber, and she meets eyes with Emil who stares back down at her.

CHLOE

What was that?

(CONTINUED)

EMIL

Shh. We're not alone.

Emil moves over towards the PIPE, and pulls it back into his hold. He walks passed Chloe and towards the rails. He looks down --

-- There are a massive set of stairs, they go on forever. But the blue glow down below makes Emil instantly realise what they're dealing with.

EMIL (CONT'D)

No.

CHLOE (O.S.)

What is it?

EMIL returns to Chloe.

EMIL

Falcone's army. They found this place.

CHLOE

We're dozens of stories up. They won't find us. They won't search this far up.

EMIL

They're machines, Chloe. They're designed to search every perimeter of this city. Every building. Every street. Every alleyway. They'll reach us eventually.

Chloe holds out her bound wrists -- she presents them to Emil who scans them with confusion.

CHLOE

Untie me.

EMIL

What?

CHLOE

You can't fight them on your own, and you can't leave me here to die.

EMIL

I can't trust you.

CHLOE

Role reversal. Didn't see that coming.

(CONTINUED)

EMIL

If you're so hellbent on ending your life, why ask me to release you? I could leave you here. They could find you and kill you. Isn't that what you want?

CHLOE

I want to save the world. I don't want to die for nothing.

(beat)

Now please. Untie me.

As EMIL struggles to come to a conclusion, we --

CUT TO:

37 INT. GOVERNMENT BASE, HEAD OFFICE - NIGHT.

37

BLUE ENERGY erupts in the room, just in front of the office desk, where ALBERTO FALCONE stands behind.

WARP appears. He shoots Falcone a wink, and proceeds forward.

WARP

Boo.

ALBERTO

Bit reckless coming here on your own, don't you think?

WARP

I'm not alone.

(beat)

Consider me ... the messenger.

ALBERTO

Little known fact about me - I always shoot the messenger.

The two exchange a small chuckle.

38 INT. GOVERNMENT BASE, ENTRANCE - NIGHT.

38

A GUARD flies across the room, and slams against the elevator doors. We SWISH PAN back to the source of their injury, and find

ZATANNA.

She stands in front of the others (GREEN ARROW. BLACK CANARY. IMPULSE. CYBORG. AQUAMAN. MERA. MARTIAN MANHUNTER. RICK FLAG. ICICLE. PLASTIQUE.)

(CONTINUED)

38 CONTINUED:

38

GREEN ARROW reaches in front of Zatanna, and hits the elevator. He turns to his team. It doesn't come.

GREEN ARROW

Hmm. Maybe we should take the stairs.

As they ponder the thought, we --

SMASH CUT TO:

39 INT. GOVERNMENT BASE, HEAD OFFICE - NIGHT.

39

ALBERTO and WARP face off with one another.

WARP

We've come to stop you. You know that, don't you?

ALBERTO

You've come to try.

Warp shakes his head with a little smirk.

WARP

You won't win. You can't.

ALBERTO

Word will spread of the horror Alberto Falcone brought Gotham, and the whole world will be forced under my control. Some will fight. But nothing can surpass my army.

(beat)

Not even *you*.

WARP

Your army? They're a bunch of tin men knockoffs that, short of an EMP blast, barely leave a scratch. I think you're out matched here.

ALBERTO

Wait till you see the others.

WARP's eyes begin to widen.

40 INT. GOVERNMENT BASE, SECOND FLOOR - NIGHT.

40

The door to the stairs OPENS, and out steps our heroes.

GREEN ARROW is now leading them down the long hall. The team follow in line. He places his hand over the earpiece, and communicates back and forth with PERRY.

(CONTINUED)

GREEN ARROW
Have you scanned the building?

PERRY
(over earpiece)
Watchtower is sending you the
schematics as we speak.

SOLDIERS flood in. They block GREEN ARROW, and the rest of the team's path. These are different. *New*.

WAVE TWO.

They are still powered by the same blue orb, but are much slimmer, slicker versions. They carry with them *BLADES* that extend from their arms. They skillfully twist their blades around, threateningly.

These are called *WARRIORS*.

Green Arrow immediately releases an E.M.P ARROW out that flies straight towards the center WARRIOR. It *SLASHES* its blade across the arrow, and splits it in two.

IMPULSE
That's new ...

SWISH PAN to the elevator as the doors part. More WARRIORS flood through. The team SNAP around.

RICK
We're surrounded.

GREEN ARROW
Zatanna!

ZATANNA
Already ahead of you.
(beat)
Trope --

A blade *SHOOTS* out the side of Zatanna's waist, and she gasps with horror. As it is removed, she collapses into the arms of MARTIAN MANHUNTER. He is in shock.

The blade is about to come down onto Martian Manhunter when suddenly it *FREEZES* over. SWISH PAN to ICICLE.

ICICLE
Nice try. But there's no --

A blade sticks right in the middle of ICICLE's torso, and runs all the way up him. The blade is removed before it can find his neck, and Icicle's jaw drops at the pain. His body soon falls to the ground.

(CONTINUED)

BLACK CANARY

No!

CANARY lunges forward towards his aid, as we --

SMASH CUT TO:

41 INT. GOVERNMENT BASE, HEAD OFFICE - NIGHT.

41

ALBERTO begins to chuckle. He then raises his hands as if to show mercy.

ALBERTO

Truth is ... this is way out of my control now. I could be dead. Imprisoned. Terribly ill. And you still wouldn't win.

(beat)

So give it your all.

BANG! A gun blasts in the background, and blood EXPLODES from the back of WARP's shoulder. He collapses forward, onto his hands and knees.

ALBERTO pulls a gun from his pocket. SOLDIERS are all piled up behind WARP, their guns ready for anything.

ALBERTO (CONT'D)

No one will even care about you. All those people that you and yours have saved ...

WARP slowly looks up from the ground. His face says it all; he is in intense agony from the gun shot.

ALBERTO (CONT'D)

... they won't even remember who you are.

Alberto aims the gun down at Warp's forward, until he suddenly disappears in a blast of energy. BANG! The bullet fired from Alberto's gun explodes in the spot where Warp once huddled. He raises his chin, unaffected.

He looks up to the SOLDIERS. As he does, we --

SMASH CUT TO:

42 INT. UNKNOWN LOCATION - NIGHT.

42

TIGHT on a set of cuffed hands. The handcuffs are released, and we PULL BACK to find CHLOE breathe a sigh of relief.

EMIL throws the handcuffs aside, and -- BANG!

(CONTINUED)

Suddenly, blood splatters out of Emil's shoulder, and he spins around, away from Chloe. Emil SLAMS against the wall, and falls to the ground, injured.

CHLOE rises from the ground, and stares down at Emil as he hisses and writhes in pain. He looks up at her.

EMIL

They're coming!

CHLOE

Sooner than expected. But I guess we should have seen this coming.

Chloe steps over Emil, and approaches the device.

EMIL

Chloe, don't!

She stops in her path.

CHLOE

I trust you, Emil. I've had to wonder why someone like me has been able to work with such remarkable people. *Heroes*. If there's a reason, I want to find out.

Chloe reaches out towards the device, but instead, wraps her hand around the MOBILE PHONE that sits next to it. She begins to hit the numbers, when --

BOOM! Sparks fly around Chloe, and bullets ricochet around the room. Chloe slowly turns around to find the SOLDIERS all around her and Emil.

They're defenseless.

CUT TO:

TIGHT on the CENTRAL COMPUTER monitor. It flashes

'Distress Call.'

PERRY hits his earpiece to communicate --

PERRY

This is Watchtower. We're getting a distress call from Chloe.

(beat)

She needs us.

CUT TO:

44 INT. GOVERNMENT BASE, SECOND FLOOR - NIGHT.

44

GREEN ARROW spins around to IMPULSE.

PERRY

(out of earpiece)

She's at the old clocktower in the center of Gotham City. Watchtower has scanned the building, and she's completely surrounded.

GREEN ARROW

Impulse! I need you to --

GREEN ARROW gets pulled in by a WARRIOR, whilst IMPULSE is distracted by the unfinished order. He senses someone behind him, and SPINS around to find another.

RICK collapses into frame, a large gash of blood across his face. He's been cut. Close behind, IMPULSE falls to the ground, a cut against his arm. He tends to his wound, until we find

PLASTIQUE.

She pulls her hands back in from a fiery blast that knocked several WARRIORS down. She turns, only to meet a blade that comes straight down across her throat. Blood SPITS against the wall, and her body convulses violently until she drops; she is dead.

ZATANNA stares off in horror. She finds herself useless, and watches her friends being slaughtered. She hears a distant yelp, and looks over to --

GREEN ARROW;

he flies back towards the open elevator doors, and disappears into the abyss. He falls down the elevator shaft, and out of sight.

Zatanna's jaw widens, and then she hears another cry - its the BLACK CANARY. Canary has her arms up to shield her face, but the blade comes down and cuts along her arms. She falls back, hard.

Zatanna ROARS in horror --

ZATANNA

Enough!

(beat)

Su dleihs!

A large bubble EXPLODES out of Zatanna and pushes all of the Warriors back. The LEAGUE, and the SUICIDE SQUAD are protected by a powerful force field summoned by Zatanna.

(CONTINUED)

The struggle in her eyes proves she can't hold it for long.

Rick stares around at his fallen members; Icicle and Plastique. He bows his head.

Martian Manhunter is crouched behind Black Canary, tending to her injuries. They both look over to Zatanna, who then locks eyes with Impulse. He looks fascinated at the force field.

IMPULSE

Whoa.

ZATANNA

I ... I can't hold it.

(beat)

Impulse. Find Chloe. Help her.

Impulse nods, and slowly begins to rise to his feet.

ZATANNA (CONT'D)

Cyborg ... When this force field drops, I'll teleport you to the sub-basement division. You're the only one who can disable these machines from the core.

CYBORG realises it's up to him, and Zatanna shoots him a last ditch smile. She looks to CANARY.

ZATANNA (CONT'D)

As soon as this drops, I need you to scream like you've never screamed before.

Zatanna's hands, that keep the bubble up, tremble.

BLACK CANARY

Don't worry. That's not a problem for me.

Canary winks at Zatanna, and she looks to the others.

ZATANNA

Get ready.

Zatanna's fingers are no longer strained, and the force field instantly drops. She SPRINGS her hand out towards CYBORG and no words are spoken as she just BLINKS her eyes hard and he explodes into mist.

IMPULSE disappears in a blur of light that SMASHES into the middle of three WARRIORS - they are knocked down.

And CANARY snaps her head up into sight and releases an echoing sonic cry that bursts through the room and tears the Warriors apart. They crumble.

(CONTINUED)

Zatanna is out like a light, and MERA falls to her aid.

Suddenly, WARP appears in front of RICK. His eyes find his dead friends, and suddenly Warp and Rick's sight lock onto each other.

OFF this image, we ...

BLACKOUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

45 INT. CLOCKTOWER (UNKNOWN LOCATION) - NIGHT. 45

Sparks fly around the room, and CHLOE drops into frame. She applies pressure to her leg as blood drips from it. A wound. She's been shot.

Chloe SNAPS her head up in the direction of the SOLDIERS who are inside the Clocktower (previously known as UNKNOWN LOCATION). Her eyes trail off to EMIL.

EMIL crawls away in agony. He's been wounded too. The SOLDIERS are on the same floor as them, and they're shooting everything in sight.

EMIL

Chloe ...

Emil reaches out to Chloe, as SOLDIERS approach her. She tries to find his hold, but is grabbed by one of the soldiers. She is no longer in control of her own body, and is pulled up; her feet dangle above the ground.

CHLOE

(gasps)

No!

EMIL

Chloe!

A streaming RED BLUR bursts into the room and SLAMS against the SOLDIER that holds CHLOE above the ground. It crumbles, and the blur forms into IMPULSE.

Chloe looks up from the ground where she has returned to. She locks eyes with Impulse.

CHLOE

Bart?

IMPULSE

Couldn't let my Chloelicious die
now, could I?

Impulse YANKS Chloe into his hold, and JETS off in a streaming blur. Emil stares on in surprise ...

46 EXT. CLOCKTOWER, GOTHAM CITY - NIGHT. 46

IMPULSE and CHLOE appear out of a fast blur. Impulse sets Chloe down onto the pavement, out of the cradling position he hold her in. She dusts herself off.

(CONTINUED)

CHLOE

How did you --

IMPULSE

Us heroes always have each other's
backs, right?

He shoots Chloe a wink.

CHLOE

Emil! You have to --

IMPULSE

Already ahead of you ...

IMPULSE zooms off, back into the direction of the CLOCKTOWER.
As Chloe is pulled forward from the sudden change in the
wind, we can't help but --

SMASH CUT TO:

47 INT. GOVERNMENT BASE, SUB-BASEMENT LABS - NIGHT. 47

PULL OUT of a red flashing eye to find CYBORG. He stands in
front of a control panel. His arm is open, and wires connect
from him to the panel.

He BLINKS, and suddenly releases himself.

TIGHT on a POWER BAR. It slowly decreases, and we can assume
its the core. It shuts down completely.

A shadow GLIDES over Cyborg, and he swerves to the left,
successfully dodging a large BLADE that comes down on him.
The blade hits the control panel, and it EXPLODES.

Cyborg SNAPS around to find an army of WARRIORS on their way
towards him. He's surrounded.

CYBORG

Well, it was fun while it lasted.

Cyborg takes in a breath, and as they're about to reach him --

WARP appears behind CYBORG, and wraps himself around him. The
two disappear in a blast of ENERGY, and we follow them to ...

48 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 48

Energy SWIRLS around, and WARP and CYBORG suddenly appear
close to

PERRY WHITE,

(CONTINUED)

who turns around from the CENTRAL COMPUTER upon their arrival with a hint of surprise in his eyes. Cyborg looks out of breath; he was convinced that was it.

Warp manages to speak for him.

WARP

Its done.

Perry nods, and returns to the computer.

PERRY

Watchtower. Contact *Emil Mobile*.

The CENTRAL COMPUTER monitor begins to scan. An image that shows a set of wavelengths appears, and it reads above:
'Connecting to Emil Mobile.'

SMASH CUT TO:

EMIL collapses back to the floor; another explosion lets out behind him from an onslaught of bullets. The entire room is now flooded with WARRIORS. He hears his phone BEEP, and locks his sight onto it.

Emil manages the strength to rise up from the floor, and approach the desk where the DEVICE sits. He grabs the phone, and looks at it. For a moment, its like the world around him isn't falling apart. He quickly snaps out of it when sparks fly right near his shoulder.

The SOLDIERS aim straight for Emil. He turns and meets eye contact with them, when suddenly

IMPULSE

zooms into the room, and wipes the first concentrated line of fire out. They explode upon impact. Impulse turns to Emil.

IMPULSE

Take my hand!

EMIL

I can't.

EMIL turns his back to IMPULSE, and races towards the device.

IMPULSE

Wait, don't!

IMPULSE steps towards Emil, when he is surprised when Emil turns back around and PUSHES Impulse out of the way. He returns to the device, and SLAMS his hands in the right position.

(CONTINUED)

49 CONTINUED:

49

IMPULSE falls into the arm of a WARRIOR. The blade rips through Impulse's back, and out his chest. He gasps in horror. Shock. The blade is removed, and Impulse is tossed aside like garbage. He SMASHES into the window, and descends into an abyss.

The SOLDIERS move straight for EMIL, when suddenly a large explosion WASHES over and passed Emil, to all the soldiers in the tower --

50 EXT. GOTHAM CITY, STREETS - NIGHT.

50

A large bright blue energy washes over the entire city. Its like a force field that is spreading over to protect the public. It spreads, wider and wider, until reaching the very outskirts, and fading out.

CUT TO:

51 INT. GOVERNMENT BASE, HEAD OFFICE - NIGHT.

51

PULL BACK from the window, to find ALBERTO FALCONE in the office. He stares out with a hint of disappointment. His head bows, until an ARROW hits the wall beside him. His attention is drawn to its origin.

GREEN ARROW. BLACK CANARY. AQUAMAN. MERA. ZATANNA. MARTIAN MANHUNTER. RICK FLAG.

They all stand gathered in the office.

GREEN ARROW

Looks like you're all out of tricks, Falcone.

ALBERTO

I think I have time for one last show stopper.

Alberto pulls a gun out from the drawer, and aims straight for GREEN ARROW. Just as he is about to pull on the trigger,

BLACK CANARY

throws a ninja star that spirals through the room and connects with his weapon. Alberto is disarmed.

BLACK CANARY

You've had your fun.

ALBERTO

Its not over, yet. Behind every army is a leader. And you've yet to stop me.

(CONTINUED)

AQUAMAN

But what is a leader without an army to lead?

MERA

A man. Just a sad, pathetic little man. The worst part is, you actually thought you could win this.

ALBERTO

I can't help but notice you're missing a few numbers. Guess I did more damage than you thought possible.

RICK pulls out a gun from his rack, and instantly blasts a bullet in Alberto's direction. It grazes across his shoulder, and he slams against the window. It SHATTERS.

MARTIAN MANHUNTER steps forward, and grabs Rick's arm to stop him from doing any further damage.

RICK

Unlike these guys, I'm not afraid to get blood on my hands.

(beat)

You killed two of my friends tonight. And I don't let that sort of thing go unpunished.

MARTIAN MANHUNTER

Rick. Don't.

RICK

He deserves to die.

MARTIAN MANHUNTER

He deserves a lot worse than that. But we need to remember why we're here. You can't kill him.

Alberto begins to laugh.

BLACK CANARY

What's so funny, chuckles?

ALBERTO

You just said it. You can't kill me. I can walk out of this a free man. I could leave the country. I've faked my death before, I can do it again. And when I come back, you'll wish I'd have killed you sooner.

GREEN ARROW

You're not going anywhere ...

(beat)

The whole city wants you *dead*. You came into this looking to be feared. Worshipped. But you're not. You never were. You're *hated*. By everyone. You have no power. You never did.

ALBERTO

Then why keep me alive?

GREEN ARROW

Because your fate isn't up to us. We don't decide who lives and who dies. We protect those in need. Those that people like you are trying to hurt.

ALBERTO

And what about me? What happens when I'm in need?

BLACK CANARY

Well, sweetheart. That's when we decide to go by the law, and stop being vigilantes. Because watching you squirm brings nothing but happiness to our eyes.

(beat)

I hope you spend an eternity rotting in prison.

RICK

You've been our bitch for months. Lets see if you're use to it when you're behind bars, huh.

The team turn their back on ALBERTO, and leave him alone in his defeat. He bows his head in shame; he's *lost*.

CUT TO:

52 EXT. CLOCKTOWER, GOTHAM CITY - NIGHT.

52

DRIFT DOWN from the skies as we find CHLOE SULLIVAN. She slowly lifts her head up after the large explosion, and scans her surroundings. She finds IMPULSE. He lies a few feet away; he bleeds out on the side of the road.

CHLOE

Bart ...

Chloe RACES over to his side, and drops down to him.

(CONTINUED)

CHLOE (CONT'D)

Bart! Oh god ...

Chloe holds her hands over his wounds to apply pressure. He's too pale, and cold to be healed. Saved.

IMPULSE

Guess I wasn't quick enough, huh?

Chloe shakes her head with tears in her eyes.

CHLOE

You'll be fine. Its just a scratch.

IMPULSE

Heh. Feels like I've been ripped in half from the inside out.

Impulse coughs, and finds blood down his chin. He swipes it, and realises.

IMPULSE (CONT'D)

Think its a bit more than a scratch.

CHLOE

Shh. You're going to be okay. Alright?

Tears run down Chloe's face.

IMPULSE

Don't cry. I'm fine. Its better this way. I ... I won't ...

(beat)

I won't have to deal with the cleanup.

Impulse laughs to himself, but Chloe can't stop crying.

CHLOE

I'm so sorry.

IMPULSE

No. This isn't your fault. I --

Sudden coughs belt from Impulse's lips. He's dying. More blood drips, and he wipes his mouth clean of it.

IMPULSE (CONT'D)

One for the road, huh, Chloelicious?

Chloe smiles with a small laugh. She leans down and plants a small peck on his cheek. She pulls away to see his smile. It soon fades, and his eyes grow empty. He's gone.

(CONTINUED)

Chloe is overwhelmed with sadness; tears explode from her eyes, and she falls on top of Impulse's broken body.

We slowly RETRACT as she mourns his loss.

BEHIND the Clocktower stands a familiar face.

SUPERMAN.

His cape whips back into the heavy breeze, and he stares off at his friend, CHLOE, who is hunched over the dead body of IMPULSE. He bows his head.

Chloe feels the harsh breeze. Her head lifts from Impulse, and she stares off into the direction of SUPERMAN. But he is gone. She never saw him.

As Chloe continues to stare into the abyss of darkness that is wrapped around Gotham City, we can't help but --

BLACKOUT:

END OF ACT FIVE

EPILOGUE

FADE IN:

53 EXT. CEMETERY, GOTHAM - MORNING. (MONTAGE) 53

"Running up that Hill" by Placebo.

The JUSTICE LEAGUE, out of costume, gather around two tombstones. '**Bart Allen,**' and '**Courtney Whitmore.**'

OLIVER bows his head, as CHLOE steps forward towards the first stone. She rests her hand on the tombstone, and hides her face in sadness.

DISSOLVE TO:

54 EXT. GOTHAM CITY, STREETS - MORNING. (MONTAGE) 54

A POLICE SIREN blares through the city, and we soon find the source of its origina. ALBERTO sits in the back of a police vehicle, cuffed, contained. He is defeated.

He stares out the window, and we find his disappointment.

DISSOLVE TO:

55 EXT. CEMETERY, GOTHAM - MORNING. (MONTAGE) 55

ZATANNA holds DINAH as she mourns. ARTHUR envelops MERA, who is also in tears. JOHN (MARIAN MANHUNTER), and VICTOR (CYBORG) remain quiet. Hold their emotions in.

CHLOE moves towards the other grave - Bart's. OLIVER watches on as she places a small rose on the tombstone. Chloe looks over her shoulder, back at Oliver. They lock eyes, and share the same expression of pain, guilt, and depression.

Chloe begins to return to him.

DISSOLVE TO:

56 INT. GCPD, ALBERTO'S CELL - MORNING. (MONTAGE) 56

ALBERTO arrives at his cell. The GUARDS close the bar behind him, and he makes his way towards the bed.

TIGHT on a card. It lays, face up, on the bed. Its an image of a JOKER. Alberto reaches out to it, and pulls it up closer into frame.

(CONTINUED)

56 CONTINUED:

56

He is puzzled.

DISSOLVE TO:

57 EXT. CEMETERY, GOTHAM - MORNING. (MONTAGE)

57

CHLOE is left, alone. She stands in front of the two tombstones with her head bowed. Guilt overwhelms her, and her eyes are filled with tears.

CHLOE

I'm sorry.

DISSOLVE TO:

58 INT. GCPD, ALBERTO'S CELL - MORNING. (MONTAGE)

58

ALBERTO turns the card over, and finds a message written on the back in permanent marker - red marker. It looks like blood, drippy and fresh.

'And so it begins...'

Alberto looks even more confused, until suddenly his hair whips back in the harsh explosion that rips from the walls. Blink, and you'll miss the flames that tear through his entire body.

59 EXT. GCPD, CITY - MORNING. (MONTAGE)

59

One of the floors of the GOTHAM CITY POLICE DEPARTMENT explodes in a consuming fire that shatters all the windows of the building. The flames spread, and we --

CUT TO:

60 INT. GUIDO & HELENA'S APARTMENT, LIVING ROOM - DAY.

60

GUIDO makes his way into the living room, where he finds his daughter, HELENA, quiet and calm on the couch, flicking through the stations on the TELEVISION.

A smile forms on his face, and he makes his presence known.

GUIDO

I take it you're officially through with the hero life now?

Helena looks over her shoulder, and finds her father. A small laugh escapes her.

(CONTINUED)

HELENA

I'm not very heroic, Dad. Besides, you seem to be doing a better job of saving the world than I could ever do.

(beat)

You saved Perry's life.

GUIDO

It was nothing.

HELENA

No one even considered him as a target, Dad. If you didn't do something when you did, he'd have died. And there'd be more funerals for Chloe to attend today.

GUIDO

You, uh ... didn't go to the funeral either, huh?

HELENA

I don't really, uh ... fit in. I never got the chance to ... you know ...

(beat)

It wouldn't feel right for me to be there.

Guido slowly approaches her on the couch, and takes a seat beside her.

GUIDO

I can understand that.

(beat)

Chloe's going to need you now more than ever. You know that right.

HELENA

I do. And I'll be there for her.

(beat)

After months of being apart. Of not being close, I - well, I finally found some sort of balance. I don't have to wrap a cape around my shoulders and prowl the rooftops at night to save the world. And I don't have to work at a dead end job just to be *normal*, either.

GUIDO

Nice to see something good has come out of this.

(CONTINUED)

HELENA

Just hope the next time the world isn't crumbling all around me to figure out what I need to do with my life. Or how to live it.

GUIDO

I'm proud of you, Helena.
(beat)
I love you, and I'm proud of you.

Helena can't hold back her smile.

HELENA

I love you too, *superhero*.

Helena gives Guido a small punch to his arm, and releases a giggle as she does. Guido brushes his arm, and smiles back, just as we --

CUT TO:

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

61

PERRY stands in the ruins of his office. He looks around at the destruction, and sighs to himself.

CHLOE

How was it like to play Watchtower for a day, huh?

Perry smiles, and turns to find Chloe.

PERRY

It was fun. Kind of sucks to be going back to just ... *Editor in Chief*.

CHLOE

Oliver told me you were quite the leader. Would have loved to see you in action. Maybe we could swap jobs every once and a while.

Perry laughs.

PERRY

I'm not cut out for the hero life, Chloe. Too old. But, after spending a day in your shoes, I feel like I know you a lot better than I did before. Its helped to open my eyes, I guess.

CHLOE

Is that a good thing, or a --

(CONTINUED)

PERRY

You're amazing. You manage to go to work every day, hand in articles, chase down leads ... then you spend the rest of your day behind a computer, watching over the entire city, making sure someone is there to protect us.

(beat)

The world has its *Man of Steel*. Its *Dark Knight*. But one day, the world is going to see you for who you really are. And it won't be *Superman* they'll be cheering for. Or the *Green Arrow*. It will be you.

(pause)

Chloe Sullivan.

Chloe begins to tear up, and the two embrace.

JUMP CUT TO:

62 INT. WATCHTOWER, HEADQUARTERS - DAY.

62

The doors to Watchtower OPEN, and in enters Chloe. She makes her way towards OLIVER, who stands by the large window. He turns to find her.

OLIVER

How was Perry?

CHLOE

Good, actually. Thought he'd be a mess after what he had to go through, but ... he was good.

Oliver steps down to Chloe.

OLIVER

That's, uh ... good.

CHLOE

Yeah.

OLIVER

And you?

Chloe sighs, and takes a while to answer.

CHLOE

I don't know how to feel. I mean, yeah, we kicked Falcone's ass, and saved the world, but ... we didn't win. We lost so much.

(CONTINUED)

OLIVER

When it comes to war, no one ever wins. Its pointless. Its painful. And everyone gets hurt in the end.

CHLOE

The league. What happens to them now?

OLIVER

They've handed in their headsets. I guess its going to be a little while longer before the team finally find their ground.

(beat)

I, uh ... I found your message. Your *hundreth* goodbye. Never seems to lose its effect.

CHLOE

I'm sorry, Oliver.

OLIVER

I love you to death, Chloe. And I understand that there are greater things out there than just the two of us, but you're the most important person in my life.

(beat)

I know we decided to put our relationship second to the needs of the world, but ... I don't want to anymore. I want you. I want us to settle down one day, hang up our capes, and just ... live our lives. Together. Without the rest of the world getting in the way.

CHLOE

I've spent so much of my life thinking I wasn't good enough. That I wasn't special. I'm just a girl behind a computer, trying to make a difference. And failing.

(beat)

But when Emil used Fate's helmet to find me, he learned a lot more about my future than I ever could have guessed. There's a reason why I grew up in Smallville. There's a reason why I met you.

(long pause)

I'm not going to turn my back to that anymore. I want to find out *why*. And I want you beside me when I finally do.

(CONTINUED)

62 CONTINUED: (2)

62

Oliver smiles, and the two embrace one another.

OFF that, we ...

CUT TO:

63 INT. WAYNE MANSION, HALLWAY - NIGHT.

63

BRUCE makes his way down the long hallway. He is drenched in darkness, and doesn't find light until he reaches a set of doors. He PUSHES them open, and enters the --

64 INT. WAYNE MANSION, LIBRARY - NIGHT.

64

BRUCE is frozen in his step. His eyes catch a glimpse of something he has not seen in months. FOLLOW his vision to find

SELINA KYLE.

She stands in front of his desk. The two meet eyes.

EMIL (V.O.)

Every journey begins the same as
any other.

DISSOLVE TO:

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

65

PERRY sits in his office chair with an envelope in his hand. Its addressed to him, by the Editor-in-Chief of the DAILY PLANET, in Metropolis.

He begins to open it.

EMIL (V.O.)

Uncertainty.

Perry pulls a LETTER out. TIGHT on the important words on the letter, that read: '**The position no longer stands.**'

Perry closes the letter, and leans back in his chair, sad.

DISSOLVE TO:

66 INT. GUIDO & HELENA'S APARTMENT, HELENA'S BEDROOM - NIGHT.

66

HELENA lies awake in her bed. She stares up at the ceiling.

EMIL (V.O.)

Fear.

(CONTINUED)

66 CONTINUED:

66

Helena's hands are joined, and fiddle with one another. She can't seem to fall asleep. Refuses to close her eyes.

DISSOLVE TO:

67 INT. HOLLY'S APARTMENT, BEDROOM - NIGHT.

67

HOLLY stares out the window of her bedroom apartment. She gazes down at the city below.

EMIL (V.O.)
Curiosity.

A woman is being mugged just outside. Holly stares back at the piles of cash and jewelry sprawled out at the end of her bed. She looks back to the woman.

Holly RISES, and heads for the door --

DISSOLVE TO:

68 INT. OLIVER & CHLOE'S APARTMENT, BEDROOM - NIGHT.

68

OLIVER sits at the edge of his bed. He is wearing nothing but his boxer shorts. His head is bowed, eyes at the floor.

EMIL (V.O.)
Doubt.

DISSOLVE TO:

69 INT. OLIVER & CHLOE'S APARTMENT, BATHROOM - NIGHT.

69

CHLOE looks at herself in the mirror. She takes in a deep breath, and manages a smile.

EMIL (V.O.)
Hope.

Chloe trails off, back towards the bedroom, and we find a small PREGNANCY TEST stick; it rests near the sink.

Its POSITIVE.

DISSOLVE TO:

70 EXT. GOTHAM CITY, ROOFTOP - NIGHT.

70

DRIFT DOWN from the night sky, as we find EMIL HAMILTON. He stands at the edge of a rooftop. Alive, and well.

(CONTINUED)

EMIL (V.O.)
But some journey's don't begin
until they've already finished.
Because on the rare occasion ...
(beat)
Life doesn't always end with death.

EMIL turns away to face RICK FLAG and WARP.

RICK
You ready?

EMIL
As ready as I'll ever be.

Rick and Warp look to one another, with a small, hopeful grin on their lips. Warp connects one arm with Rick, and the other to Emil's shoulder, and winks.

WARP
Hold on.

The three of them erupt in bright, blue energy that explodes into thin air. They disappear. Gone.

71 EXT. GOTHAM CITY - NIGHT.

71

RETRACT from the overwhelming darkness that seeps through every crack and every corner of the city. It soon becomes a distant blur, as we fade into the thick black of the night.

INTO BLACK.

END OF SHOW