

WATCHTOWER

4.02 | "Feud"

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

Based on characters from
DC Comics

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

WATCHTOWER

"Feud"

MAIN CAST

CHLOE SULLIVAN	Allison Mack
BRUCE WAYNE / BATMAN	Christian Bale
HELENA BERTINELLI / HUNTRESS	Kayla Ewell
VICKI VALE	Yvonne Strahovski
JIM GORDON	Dylan Walsh
KATHERINE KANE	Deborah Ann Woll
LANA LANG	Kristin Kreuk
OLIVER QUEEN / GREEN ARROW	Justin Hartley
MAXWELL LORD	Gil Bellows

GUEST CAST

CLARK KENT / SUPERMAN	Tom Welling
CRYSTAL FROST	Jaime Pressly
DINAH LANCE / BLACK CANARY	Alaina Huffman
JIMMY WINNICK	Thomas Brodie Sangster
LOIS LANE	Erica Durance
LUCIUS FOX	Charles Michael Davis
NAOMI SINGH	Megalyn Echikunwoke
SARAH ESSEN	Vera Farmiga

TEASER

FADE IN:

INT. OLIVER'S LOFT, BEDROOM - NIGHT

Intertwined in the sheets, a satisfied OLIVER pulls away from a giggling DINAH. Their eyes never seem to drift from one another. Locked in a deep trance of love.

OLIVER

You know, I've missed this.

DINAH

I think you've had more than enough of 'this' for one lifetime.

OLIVER

Is that so, pretty bird?

Dinah jabs Oliver in the shoulder.

DINAH

Shut up.

A playful laugh, and it grows quieter, more sincere...

OLIVER

I mean it, Dinah. I know I've given you more than enough reason to not trust me but I want this.

(beat)

I want you.

DINAH

Then come home.

And the request breaks them. Oliver pulls away, and out of the bed. He searches for his clothes while Dinah descends back in a defeated sigh.

DINAH (CONT'D)

Your super power has always been to avoid, and dare I say... you've certainly perfected it.

Oliver returns, in a pair of jeans, buttoning up his shirt.

OLIVER

I'm not avoiding you. I'm trying to catch-

DINAH

Some hacker who "siphoned two hundred and fifty thousand dollars out of your bank account..."

(beat)

(MORE)

(CONTINUED)

CONTINUED:

DINAH (CONT'D)

Yeah, I know. Except you don't realise that being a public figure makes you susceptible to... cyber robbery.

OLIVER

(with a laugh)

Cyber robbery? You're cute.

DINAH

Don't compliment me right now.

OLIVER

Ugh, come on Di-

PING! A notification alerts on the nearby computer.

Oliver turns to it with curiosity, lured in by the information presented on the screen.

ON THE MONITOR rests an image of the CLOCKTOWER, with an address attached, and a high-res image of CHLOE SULLIVAN beside it containing a full bio of her.

OLIVER (CONT'D)

Chloe Sullivan?

Dinah snaps up from the bed, fear in her eyes. Oliver looks to his fiance, completely puzzled. Familiarity on his face.

OLIVER (CONT'D)

How do I know that name?

OFF the fear building in Dinah's eyes...

INT. CLOCKTOWER - NIGHT

Shadows envelop the room, peering over a set of shattered monitors to find a feminine, blonde woman disguised in a black sweater, pants and BALACLAVA. She rips off her mask with a defeated sigh to reveal an irritated CHLOE SULLIVAN.

CHLOE

This is ridiculous. A week after I'm let out of literal imprisonment and you have me dressed head to toe as any other basic criminal in Gotham City.

From behind, VICKI arrives in the same disguise. Her mask is peeled back, and she carries a bag of supplies in her hands.

VICKI

Hey. I worked really hard on these costumes. I'd appreciate a little more... appreciation.

(CONTINUED)

CONTINUED:

CHLOE

Ugh. There's no use. I can't salvage this database.

VICKI

If you're about to give any indication that you're giving up on the mission and stepping down from being our eyes in the sky, then-

CHLOE

No. No, that's not what this is about. I know who I am and I know what I'm meant to do with my life. It's just... things are going to be a lot more complicated with the database like this.

Chloe raises a shattered fragment of the computer, the rest with bullet holes painting it's exterior.

VICKI

That right there isn't The Watchtower. You're Watchtower.

CHLOE

Well, Watchtower isn't exactly putting food on the table.

Chloe stands, and heads for the exit...

INT. CLOCKTOWER, STAIRS - NIGHT

Vicki follows Chloe as she scales down the stairs.

VICKI

You know, I am in a rather unique position to offer you a job.

CHLOE

Being in an environment with that many people whispering about my very public stint as a vigilante isn't my idea of a good time.

VICKI

No matter what you do or where you go... it's never going to be easy.

CHLOE

I guess I have myself to blame for that, right?

VICKI

You were protecting Helena.

(CONTINUED)

CONTINUED:

A pause, Chloe feeling the pain of the loss, before she continues down the stairs...

EXT. CLOCKTOWER, STREETS - NIGHT

Vicki follows Chloe out into the street.

VICKI

I know you don't want to talk about her. But I also know she would want you to... persevere.

Chloe halts, then returns to Vicki.

CHLOE

I'm just not sure taking a walk down memory lane and pulling up a chair back in the bullpen is what classifies as 'persevering.'

VICKI

Just give it some thought, okay?

CHLOE

Okay.

PFT! An arrow cuts past Vicki's shoulder, and she collapses to the ground to reveal a shocked Chloe, stumbling back.

THROUGH THE GLASS WINDOW of the clocktower, GREEN ARROW lines up his next shot, pulling back on the bow with an arrow firmly in place.

CHLOE (CONT'D)

Oliver?

INT. CLOCKTOWER - NIGHT

THROUGH A VISOR: a TARGET frames Chloe, then ZOOMS IN on her horrified expression. She raises her hands to show mercy.

A smile stitches across Green Arrow's face.

GREEN ARROW

(enchanted)

Wow.

A STREAM OF RED AND BLUE collides into Green Arrow, and rips him out of sight. OUT THROUGH THE WINDOW, a baffled Chloe shifts into panic mode.

CHLOE

(exploding)

Oliver!

A desperate Chloe runs towards the clocktower, and o.s.

(CONTINUED)

CONTINUED:

SWISH AROUND as Green Arrow hits the ground, and rolls into a wall. A blur rips the QUIVER from his back, then returns for his bow -- it disappears from sight.

Green Arrow rises, and turns into a familiar figure-

SUPERMAN stands in front of him, almost conflicted. His body motions to kill - craving it - but his eyes show restraint.

GREEN ARROW

Clark? The hell are you doing?

Superman looks to his hand as it shapes into a fist. Tight.

GREEN ARROW (CONT'D)

If this is about that voice-mail I left Lois, I can explain. First of all, mixing alcohol is *never* a good idea. Secondly-

Superman SWINGS- Green Arrow DIVES OUT OF THE WAY- Superman's fist penetrates the wall, RUBBLE EXPLODING AROUND HIS PUNCH- THE WALL CAVES IN FRONT OF HIM.

Behind him, Green Arrow swoops up his bow, and collects an arrow. He aims for Superman.

GREEN ARROW (CONT'D)

Don't make me bring out the Green K here, Clark. I don't want to hurt you. Even if you are *completely out of your mind*.

Superman slowly turns around, then BELTS OUT A RAGING ROAR-

INT. CLOCKTOWER, STAIRS - NIGHT

A desperate Chloe scales the stairs, climbing higher and higher with each new step...

INT. CLOCKTOWER - NIGHT

PFT! Superman catches an arrow, and tosses it aside.

GREEN ARROW

You wanna play, boy scout.

Out of his belt, Green Arrow withdraws a METEOR ROCK. The green hinge reflects in Superman's eyes, spotting it...

GREEN ARROW (CONT'D)

Let's play.

Green Arrow rushes forward, and SWINGS-

(CONTINUED)

CONTINUED:

A FIERY RED BOLT blasts out of Superman's eyes, and singe the green leather around Green Arrow's arm. His hold of the meteor rock releases, and he collapses with it.

Superman latches onto Green Arrow, and DRIVES HIM INTO THE WALL. The entire room shudders...

At the entrance, Chloe enters. She surveys the room, immediately locking onto the METEOR ROCK that sits in the center of the room. She rushes for it.

Superman POUNDS into Green Arrow, each new strike summoning more and more grunts and blood from the archer's mouth.

One more powerful strike, and Green Arrow SLUMPS OVER.

Chloe SMASHES the rock against the ground, and a GREEN SHARD falls out into her palm. Chloe holds it tight -- a weapon.

Superman picks Green Arrow up, carrying him above his head, and prepares to throw him from the height... he leans back, ready to launch, when-

SHKT! A green shard of kryptonite slides into Superman's side-

Superman jolts around, losing his strength. A bloodied Green Arrow collapses by his side. Weak, he attempts to crawl away as Chloe locks eyes with her former friend.

SUPERMAN

Chloe?

Holding the rest of the meteor rock forward, Chloe creates a distance between the two.

Superman's eyes glow a sharp blue, then he JETS OFF-

Chloe stares out, into the darkness, as Superman disappears... Crumbling beside her, Green Arrow leans up off the ground in a broken mess.

GREEN ARROW

Looks like we have more in common
than I thought...

And Chloe finds the man she used to love, right as his eyes roll to the back of his head, and he passes out.

CHLOE

Oliver!

OFF Chloe, dropping by his side in desperation...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

Chloe paces the room while Vicki and LUCIUS stand nearby.

CHLOE

I don't know what was worse: the fact that my ex is back in town and started shooting arrows at me-

VICKI

Well, technically me.

CHLOE

-or the fact that my former BFF is suddenly back on Planet Earth and playing for *team evil*.

VICKI

Wait a second.

(beat)

You know Superman?

LUCIUS

That's your follow-up question?

(to Chloe)

But seriously, you know him?

CHLOE

We were best friends since childhood.

LUCIUS

I want your life.

CHLOE

You can take it.

Chloe rests by the desk, sinking in self-pity.

VICKI

Okay, back to the whole 'my ex is shooting at me.' I thought when it came to all things Chloe Sullivan, the Green Arrow was firing blanks.

(beat)

Why would he attack you?

CHLOE

You'd be pretty pissed off too if I took two hundred and fifty thousand dollars out of your bank account.

(CONTINUED)

CONTINUED:

VICKI

Oh.

CHLOE

Yeah. Who knows, maybe I can stand trial for that too.

VICKI

Chloe...

Chloe jumps up from the desk, powering on.

CHLOE

We don't have time to drag up my love life right now. Whatever has hold of the Man of Steel, I'm willing to bet has something to do with a certain Maxwell Lord that I was fortunate enough to run into a few nights back.

VICKI

Lord as in 'Black King' of Checkmate, Lord?

CHLOE

That's the one.

VICKI

Well, if he's as bad as you say he is, then any kind of distraction isn't going to help us save this city from another power-hungry madman. And I think you know where I'm going with this...

CHLOE

No. If he's really controlling Superman, then-

VICKI

Then I'll talk to Bruce. I'm sure his time at Checkmate will give us something on Lord that will help. In the meantime, you are more than long overdue for a talk with the emerald archer.

CHLOE

Part of me hates you. The other half is very impressed.

Chloe turns off, heading for the exit...

(CONTINUED)

CONTINUED: (2)

VICKI

And don't forget about my job offer. I have a new recruit I need to pair up ASAP.

Chloe, waving Vicki off, exits through the doors...

Shaking her head, Vicki returns to Lucius whose eyes are glued to the floor. Completely blown away.

VICKI (CONT'D)

Are you okay?

LUCIUS

Chloe, who works with The Batman, grew up as Superman's best friend, and dated the Green Arrow.

(beat)

I'm fine. But I'm kind of scared at how fine I am...?

VICKI

Been there. Done that.

OFF Vicki, tapping Lucius on the shoulder before leaving...

INT. GOTHAM GENERAL, OLIVER'S ROOM - DAY

Patched up, and sitting in a hospital bed, a weak Oliver looks to the wall in shame. The click of the door signals his attention to the entrance where Dinah rushes in.

DINAH

Oh my god.

OLIVER

Don't give me the lecture, Di. I swear it's not as bad as it looks. Trust me. If I wasn't set on a nap, I'd start doing push-ups.

DINAH

This isn't funny, Oliver. What the hell happened to you?

OLIVER

I told you. I was following a lead on that Sullivan chick that stole from me. I didn't realise she had a pretty serious bodyguard.

DINAH

Bodyguard?

OLIVER

Yeah. Remember Clark Kent?

(beat)

(MORE)

(CONTINUED)

CONTINUED:

OLIVER (CONT'D)

I think she's controlling him somehow. You and I both know he's been missing for almost two years. Turns out he's been playing security for some pretty blonde with internet access.

(off Dinah's look)

And by pretty I mean *not* pretty. Pretty awful. And short. She's really... short, I-

DINAH

Who gave you the lead on this woman? How do we know they can even be trusted.

OLIVER

Did you not hear the part about Superman trying to rip my face off?

DINAH

You and I both know we can't take on someone like Superman without some extra masks. Right now, I want to know who set you up to get butchered by former farmer Kent.

OLIVER

Her name's Naomi Singh. She works for me at Queen Industries. About a week ago I started following her to see if she could be trusted. She got caught up with Checkmate, and I saved her in exchange for a little help. She's harmless, Di.

DINAH

And yet somehow she lead you straight into harm's way...

Dinah pulls away, and heads for the door.

OLIVER

Where are you going?

DINAH

To clean up your mess.

OFF Oliver, sinking into his bed with defeat...

INT. WAYNE MANSION, LIBRARY - DAY

Stood by the window, BRUCE glows under the light that illuminates his contemplation. Heels clap against the ground in the BG, and pull him from his deep thought. He turns to find his friend, Vicki, entering with a smile.

(CONTINUED)

CONTINUED:

VICKI

You look like you're seeing the sun
for the first time in your life.

BRUCE

I'm just... thinking.

VICKI

About...?

BRUCE

I was in this exact spot last year,
trying to figure out what I was
meant to do with this second chance
I'd been given. Back then I
thought it was Bruce Wayne who
could inspire this city. I'm
starting to realise I was wrong.

VICKI

What is that supposed to mean?

Bruce draws closer to Vicki, a smile to relieve her fear.

BRUCE

I'm talking about you, Vicki. You
saw The Batman as a symbol that the
city needed and you helped keep
that alive for these people.

VICKI

I had help.

BRUCE

That's... not the point.

(long pause)

The point is that I now realise
that The Batman is what this city
needs and not Bruce Wayne.

VICKI

While there are a million reasons I
could give you on why this city
does need Bruce Wayne, right now I
can't exactly argue our need for
The Batman.

BRUCE

(realising)

What's wrong?

OFF the urgency written across Vicki's face...

INT. WAREHOUSE - DAY

Around a large beam, GORDON steps into the dishevelled
warehouse and examines it, phone to ear:

(CONTINUED)

CONTINUED:

GORDON

What's wrong is that I've missed out on the last twenty years of this kid's life, and even if I wanted to build some kind of a relationship with him - which I obviously do - I can't force him to see me as his father.

(long pause)

I'm trying, Sarah. I am. But it's a two way street. And I can't blame him for not wanting to replace his old folks with some dead beat Dad.

A bat-shaped figure appears behind Gordon, watching him...

Behind a stack of crates, Gordon finds an UNCONSCIOUS THUG with a bat-a-rang wedged in his shoulder. Gordon checks his pulse - finding one - and returns to his former stance.

GORDON (CONT'D)

I know how important this is to you. It's just as important to me, especially with Barbara gone. But we can't rush these things.

Gordon turns to find BATWOMAN, fierce as ever.

BATWOMAN

James Gordon.

GORDON

I'm... gonna have to call you back.

Gordon disconnects the call, and replaces his phone for a gun. He immediately AIMS FOR BATWOMAN-

BATWOMAN

I'm not one to play judge, jury and executioner, but I'm also not one to stand by and watch an entire police department be run by one of the most corrupt men in Gotham.

GORDON

Me? Corrupted?

Gordon succumbs to roaring, genuine laughter.

GORDON (CONT'D)

I'm not the one in a bright red wig pretending to be Batman. You're the problem with this city, alright. Not me.

(CONTINUED)

CONTINUED: (2)

BATWOMAN

You really messed up when you
killed him.

GORDON

And why's that, huh?

BATWOMAN

Because now it's going to be really
hard to explain how you got all
these scars.

GORDON

What scars?

Batwoman LAUNCHES A BAT-A-RANG. Gordon spirals around in a
grunt, pierced in the shoulder. He returns to FIRE-

Withdrawing a small metal device -- it EXTENDS INTO A SHIELD,
and Batwoman CHARGES. Bullets ricochet from the shield that
COLLIDES INTO GORDON- THUMP!

Gordon crawls for his gun, and as he motions for it-
A BLUR ZOOMS PAST. Gordon whips around in a gasp...

Stood in a panic, Batwoman whips back and forth to follow the
blur that entered sight. It suddenly SWOOPS HER UP AND OUT-

EXT. GOTHAM CITY, STREETS - DAY

A STREAM OF BLUE, BLACK AND RED hurricanes into a SHOP FRONT-

INT. BOUQUET STORE - DAY

OUT OF THE BLUR appears Batwoman, crashing against a shelf
that dominos the entire isle of products. She hits the
floor, and rolls into safety.

Stood by the entrance, Superman locks eyes with the CASHIER
WOMAN who squeals, and races O.S.

Batwoman jolts up from the ground, and exhausts her bat-a-
rangs. They simply SHATTER against Superman's chest as he
eventually reaches her.

BATWOMAN

What the hell are you?

Superman LATCHES onto Batwoman, and SLAMS HER INTO A SHELF-

Batwoman wraps her hands around a vase, and SMASHES it
against Superman's skull. Forms a distance. Released,
Batwoman pounds hit after hit into Superman's chest, until he
catches her fist, and SPINS HER INTO THE WALL- CRACK!

(CONTINUED)

CONTINUED:

SUPERMAN
(struggling)
I- I'm... sor- sorry.

Superman pulls away, LAUNCHING Batwoman across the store in the process. Her body disappears behind the counter.

Hitting the wall, Batwoman withdraws a small red vial, and paints the substance across her mouth, holds her breath, then *deadpan* looks to the distance...

Reaching the counter, Superman stares down at the bloodied, motionless vigilante. Satisfied, he BLURS OUT OF SIGHT-

Releasing her breath, Batwoman fills with relief.

Slowly struggling to bring herself back to her feet, Batwoman stumbles to the counter, and stares out in complete fear.

INT. GOTHAM GENERAL, OLIVER'S ROOM - DAY

A miserable Oliver lays with his back against the entrance, staring off at the wall in deep thought. In the BG, the door clicks open, rattling for his attention, and he smiles.

OLIVER
I was hoping you'd come back.
Look, I'm really sorry for-

Oliver rolls over to find Chloe Sullivan. She closes the door behind her, and fastens the blinds.

OLIVER (CONT'D)
What the hell are you doing here?

CHLOE
Hello to you too, Oliver.

OFF Chloe and Oliver, reunited at last...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. GOTHAM GENERAL, OLIVER'S ROOM - DAY

Silence distances Chloe and Oliver.

OLIVER

So are you going to start with the theft or the whole *almost getting me killed* part of your explanation?

CHLOE

Believe what you want, but I'm not the reason you're in this hospital bed, Mr. Queen.

OLIVER

I know you took two hundred and fifty thousand dollars out of my bank account. I want to know why.

CHLOE

I wanted your attention.

(beat)

I've read the papers, Mr. Queen. The only thing you like more than women appears to be money.

OLIVER

Well, you've certainly got my attention.

Chloe almost crumbles from the flirtacious spell he casts her way. She fights it. This isn't the man she loved.

OLIVER (CONT'D)

So tell me, *Chloe Sullivan*. What exactly is it that you needed my attention for?

CHLOE

Insurance.

OLIVER

Insurance for what?

CHLOE

This city was under attack. I needed masks who were capable enough to fight back and you fit the bill. I'm afraid there's nothing more to this story than a desperate woman looking to save a city she cares about.

(MORE)

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

And if you don't believe me, which I suspect is the case here, then here's your money.

Chloe throws Oliver a cheque. He catches it, eyes drifting towards the '\$250,000' written on it.

CHLOE (CONT'D)

Have a nice life, Mr. Queen.

And Chloe exits, leaving Oliver stumped.

INT. GOTHAM GENERAL, HALLWAY - DAY

Closing the door behind her, Chloe's entire persona crumbles into a broken mess. She manages to compose herself, then proceeds forward, and straight into Dinah. They collide.

DINAH

Hey, watch it-

Dinah realises it's Chloe. The two lock eyes in silence.

DINAH (CONT'D)

Are you okay?

CHLOE

I'm sorry, Dinah. But you're the last person I can talk to about any of this.

Chloe steps around her friend, and disappears down the hall.

GORDON (PRELAP)

But that's just it. You can talk to me. About anything.

INT. GORDON RESIDENCE, DINING ROOM - DAY

Gordon sits at the dining room table, across from his biological son, JIMMY. He appears distant.

GORDON

I know we share the same blood, the same genes, the same... ability to distance ourselves and self destruct. But I'm not your father.

Jimmy's eyes peel from the floor, locking onto Gordon as though his words have caught him by surprise.

GORDON (CONT'D)

I haven't earned that title from you, and maybe I never will. But it's not about being your father, it's about being in your life and being there for you.

(CONTINUED)

CONTINUED:

JIMMY

I already had people who were there
for me. They're gone now.

GORDON

And I don't want to replace them,
Jimmy. I don't. I just want the
opportunity for you to get to know
me and for me to know you.

JIMMY

And what if I let you in... let you
get to know the person I really am
and you don't like what you find?

Gordon grows tense -- now he's the one surprised.

In the BG, SARAH arrives at the doorway, watching in on the
two men in her life. Jimmy catches eyes with her, and then
removes himself from the table.

JIMMY (CONT'D)

I've got to finish my enrolments.

Jimmy moves to leave, but Sarah reaches for him.

SARAH

Jimmy, sweetheart, wait-

But he's gone. Defeated, Sarah turns to Gordon, who stands.

GORDON

I think we're making progress.

SARAH

Really?

GORDON

Yeah. I mean, now he can at least
look me in the eyes when he's
walking out on me.

SARAH

Hey, that's not fair.

GORDON

No, you know what's not fair,
Sarah? The fact that you kept him
from me for twenty years, and now
every time I look at him I see
betrayal in his eyes. I don't even
know the kid and I've already let
him down. And I don't blame him.
I can't blame him. I blame you.

(CONTINUED)

CONTINUED: (2)

SARAH

I know. I know what I did was wrong. I was young. I didn't know what to do. But you got to help him, Jim. You've got to try now that you know he exists. He's your son. He's your family.

GORDON

I don't have a good track record with family.

SARAH

If there's anything I've learnt in the past twenty years... it's that we don't have to be what we once were. And we don't have to be the mistakes that we've made.

Sarah rests her hands on Gordon's chest, a familiarity he has missed for the past twenty years.

SARAH (CONT'D)

You've got the biggest heart, and I was privileged to have it beat just a little bit faster for me when we were in our glory days.

GORDON

I think we still look pretty good for our age.

SARAH

My point is I know you more than you'd like to admit. And I can see that you're playing into someone you're not because you did something you would never do. But you don't have to be that person on that bridge, Jim. And you don't have to be the guy who watched his daughter leave him behind.

(beat)

We can decide who we are at any second of any day. So if you want to be the Jim that I fell in love with. If you want to be the father that Barbara grew up with. And if you want to be the good cop that this city believed in. Then there's nothing stopping you from being that person today.

Sarah offers a simple nod, then withdraws.

OFF Gordon, left to swim in a pool of thoughts he'd suppressed deep inside...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

The doors open, and Chloe enters. She is immediately greeted by Lucius, who attempts to block her path.

LUCIUS

Chloe! Chloe, it's so great to see you. I think Vicki wanted to talk to you about that, uh... the job offer or something. Something about the Gazette. She said she needed to hear by the end of-

Chloe stops, noticing his tactics.

CHLOE

Lucius?

LUCIUS

Aha.

CHLOE

Why do I get the feeling you don't want me here?

LUCIUS

What? Never! You're always welcome here, Ms. Sullivan. I wouldn't-

BRUCE (O.S.)

Because you're not going to like what you see.

Up ahead, Bruce steps around a work station where he lowers a set of prongs, and takes off a stained apron.

CHLOE

Bruce? Shouldn't you be resting?

BRUCE

I've been resting for the past three months. It's time I got back to protecting my city.

CHLOE

No. No, no, no, no. You are *not* going to try and detain Superman.

BRUCE

You're right.

Bruce returns to the computer. He hits a button, and the screen lights up with an image of a KRYPTONITE SUIT.

BRUCE (CONT'D)

I'm going to kill him.

(CONTINUED)

CONTINUED:

CHLOE

The hell you are!

BRUCE

Chloe, do you have any idea what kind of power that alien is packing?

CHLOE

That 'alien' has more humanity in his left pinkie than you do in your entire body. He is not our enemy, alright. He's being controlled.

BRUCE

By Maxwell Lord. Yeah, Vicki filled me in on the details. Except there's no way of knowing how to break that kind of spell Lord puts his victims under. And since we don't have time to figure that out, we need someone capable of pulling the trigger. Something tells me that person isn't you.

CHLOE

In case you've forgotten, the only reason you're still standing here is because I did pull the trigger.

BRUCE

After a year. A whole year of watching our friends die. Of seeing this city burn. I can not-I will not let your willingness to wait for the nicest solution to cost us any more than it already has. And the longer he is out there, the longer you postpone the inevitable, the more blood there will be on both our hands.

CHLOE

I can't believe how long I spent behind bars... hoping to see you walk in and be okay. You should have stayed in that ocean.

Chloe walks away, furious. Bruce attempts to follow.

BRUCE

Come on, Chloe. What are you doing, huh? Where are you going?

CHLOE

I'm going to save this city.

INT. WAYNE ENTERPRISES, ELEVATOR - DAY

The elevator doors close in front of Chloe, separating her from Bruce. She withdraws a phone, dials, and holds it up to her ear, line connecting:

CHLOE
Lana? It's me, Chloe.
(beat)
I need your help.

OFF the desperation written on Chloe's face...

INT. CHECKMATE, HEAD OFFICE - DAY

MAXWELL LORD sits behind his office desk with a phone up to his ear and an anger behind his voice.

MAXWELL LORD
I don't know how she survived, but she did. And other than the Red Queen who hasn't shown her face in months, Waller is the only other person with access to this building and I do not want another run in with her god damn Suicide Squad. Find her and put her down.

Lord slams the phone down, disconnecting the call.

A BLUR rushes in and Superman takes shape. He appears to be sweating, at war with himself.

MAXWELL LORD (CONT'D)
Ah. I take it you have some good news for me...?

Lord rises to greet Superman.

SUPERMAN
The woman... the one pretending to be The Batman, I- I killed her.

MAXWELL LORD
That better not be a hint of regret I'm hearing in your voice.

Lord's hand claps against Superman's cheek and BLUE LIGHT BURNS ACROSS HIS FACE- it seeps into him, eyes mirroring it.

MAXWELL LORD (CONT'D)
You're fighting it. Slowly, but surely... I can't afford you to grow immune to my powers of persuasion. So I'm afraid you leave me no other choice...

(CONTINUED)

CONTINUED:

The light EXPANDS against Superman's face, and he grows incredibly still. Susceptible to suggestion.

MAXWELL LORD (CONT'D)

I want you to turn against the city, tearing it limb from limb until any and all vigilantes and wannabe heroes come out of hiding to stop you. And when they do... (beat) I want you to kill them all.

OFF Superman, accepting the premise...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. GOTHAM GAZETTE, HEAD OFFICE - NIGHT

Vicki turns from the window, phone to ear:

VICKI

Chloe, I talked to Bruce. He told me what happened. I'm sorry. I didn't realise what he would do when he found out. Please, call me back when you-

A TREMOR ripples through the ground, and the entire wall behind Vicki RIPS APART as a force tears into the room, smashing through the window and crashing O.S.

CRACK! Vicki hits the ground in a gasp, rubble falling all around her. She looks up, surveying the destruction...

A PIANO sits in front of her. Clearly out of place.

VICKI (CONT'D)

What the hell?

RISING, Vicki approaches the ledge created by the intrusion, and peers down into the city... hair blowing in the strong wind, she catches sight of something *all-revealing*...

EXT. GOTHAM CITY, STREETS - NIGHT

A red and blue blur JETS OUT of a music store, musical instruments painting the road that cars swerve around to avoid, and then -- SUPERMAN, SHOOTING OFF INTO THE SKY--

INT. GOTHAM GENERAL, OLIVER'S ROOM - NIGHT

Oliver, sat up in his bed, JOLTS at the sudden quake that rocks the entire room. A blue and red stream JETS DOWN the hall outside his window, followed by a loud CRASH-

OLIVER

Oh my god...

He scrambles for his phone...

EXT. ROOFTOP - NIGHT

Examining her phone with the screen 'OLIVER CALLING,' BLACK CANARY turns from the ledge at the sound of a metal door bashing to a close behind her. She finds NAOMI SINGH.

(CONTINUED)

CONTINUED:

NAOMI

You know, if I had a penny for
every time some hero reached out
wanting my help... well, I'd have
two pennies.

BLACK CANARY

I need you to stop helping Oliver
Queen get information on Chloe
Sullivan.

NAOMI

Why? What does that have to do-

BLACK CANARY

Because she's the mother of his
illegitimate child and the money is
for their daughter.

NAOMI

And Oliver doesn't know about this?

Black Canary grows less intense, and more sincere...

BLACK CANARY

Three years ago, Winslow Schott
nearly wiped all of Oliver's
memories. He almost lost his
entire identity. Chloe saved him,
but at a cost. He doesn't remember
anything about her. And you
helping him figure it out is not
only going to destroy him but it's
going to destroy us.

NAOMI

Us?

(realising)

You want me to lie to protect your
relationship with a man you're not
even being honest to?

BLACK CANARY

Yes.

Taken aback, Naomi looks almost disgusted, then sinks into a level of acceptance: she appreciates the honesty.

NAOMI

I guess as long as we're both being

selfish here...

(beat)

What's in it for me?

BLACK CANARY

You want to save the world? I can
help you do that.

(CONTINUED)

CONTINUED: (2)

NAOMI

How?

BLACK CANARY

Other than the obvious.

Naomi laughs, realising she's looking at a woman in black leather, fishnets and a painted on mask.

BLACK CANARY (CONT'D)

I'm putting together a team. Are you interested or not?

BZZ. Black Canary examines her phone once more, seeing the same screen: 'Oliver Queen calling.' She turns her back on Naomi, then answers:

BLACK CANARY (CONT'D)

(whispering)

I can't talk right now, Ollie.

INT. GOTHAM GENERAL, OLIVER'S ROOM - NIGHT

A panicked Oliver, on the other end of the line:

OLIVER

He's back, Dinah. Superman. He's back. I don't know what's wrong with him but it isn't Clark. He's-

BLACK CANARY (O.S.)

Tearing up the city?

OLIVER

How did you...?

EXT. ROOFTOP - NIGHT

Black Canary stares off into the night, illuminated by a loud, ROARING EXPLOSION OF FLAMES in the distance...

BLACK CANARY

I've got a clear visual.

(to Naomi)

Raincheck?

A look of disbelief, and Naomi nods. Frozen.

BLACK CANARY (CONT'D)

I'm going to try and get his attention. Get him as far away from civilians as possible.

OLIVER (O.S.)

No, Dinah. Don't. We don't know what forces are at play here, he could kill you.

(CONTINUED)

CONTINUED:

BLACK CANARY

He can try.

EEEEEEE! A PULSATING CANARY CRY echoes through to the figure in the distance, hovering beside a skyscraper. Superman, turning to face Canary, fills with a raging blood-lust.

BLACK CANARY (CONT'D)

That got his attention.

And Black Canary sprints off, LEAPING OFF THE LEDGE- A RED AND BLUE BLUR JETS PAST, FOLLOWING--

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Bruce, working on the suit, is halted by the buzz of his phone. He reaches for it: 'Dinah Calling.' He answers.

BRUCE

Dinah? Whoa, whoa. Slow down.
Where are you?

EXT. ROOFTOP - NIGHT

Canary lands on a roof, rises, and bolts. Phone to ear.

BLACK CANARY

I'm on 5th Avenue. I'm trying to chase Superman out of the city before anyone gets hurt.

A sudden change in the wind, and Canary JOLTS AROUND -- SHE LAUNCHES FOUR NINJA STARS IN THE AIR--

SLOW MO: A VICIOUS SUPERMAN slaps the first star away, catches the other, while the last two ricochet from his chest, and seem to HALT HIS SPEED.

Superman stops, watching as Canary DESCENDS FROM THE ROOF-

EXT. GOTHAM CITY, STREETS - NIGHT

Falling back, Canary is hit by a STREAMING BLUR that launches her across the view of the city. She resurfaces, slapping against a BRICK BUILDING, and fumbling towards a set of rails that she hoists herself up on, climbing to the roof...

EXT. ROOFTOP - NIGHT

Fumbling onto the roof, Canary meets Superman.

BLACK CANARY

You don't want to do this, Clark.

SUPERMAN

I have to kill you.

(CONTINUED)

CONTINUED:

EEEEEEE! A deafening Canary Cry builds and surrounds Superman, blocking his ears in complete agony. In his rage, he ROARS TO THE SKIES- EYES GLOWING RED- FLAMES BURST OUT-

EXT. SKYSCRAPER ROOFTOP - NIGHT

ON THE ROOFTOP, LANA LANG watches as an explosion tears through a nearby building beside Superman and the Canary who face off down below.

Lana takes in a deep, worried breath.

LANA

We're going to need back up in case this doesn't work.

Turning, Lana finds an AGENT stood beside Chloe.

LANA (CONT'D)

Call for immediate ARGUS reinforcements now.

AGENT

Yes, ma'am.

The Agent turns off, disappearing towards the large JET that rests behind them. Chloe closes in on a terrified Lana.

CHLOE

Bruce said there wasn't a known way to break Lord's spell. What if we can't stop him without-

LANA

Clark Kent does not die in my lifetime.

A BAT-SHAPED JET ZOOMS overhead, and ripples O.S.

CHLOE

Oh no.

LANA

What was that?

CHLOE

Bruce.

(realising)

He's going to kill Clark.

EXT. ROOFTOP - NIGHT

Closing in on a frightened Canary, Superman halts at the roaring sound of a jet behind him. He turns, looking up to find a large CAPSULE being shot from the BAT-JET. It pierces the ground in front of him, and Superman approaches...

(CONTINUED)

CONTINUED:

PSSSH! GREEN GAS EMITS from the capsule, and Superman howls, crumbling to his knees. Weakened.

DESCENDING from the BAT-JET that auto-pilots off into the night, a KRYPTONITE-SUITED BATMAN lands on the ledge behind a relieved Canary. Superman joins their reunion.

BATMAN

Go. Get out of here.

BLACK CANARY

Don't kill him, Bruce.

Batman keeps his focus on Superman, while Canary leaps O.S.

The gas around Superman fades, and he returns to Batman, catching his breath. This has only made him angrier.

BATMAN

I don't want to hurt you.

Superman, finding his stance, growls with invincibility.

SUPERMAN

You can't.

IN A STREAMING BLUR -- Superman clashes into Batman, who ignites with a BEAMING GREEN LIGHT, radiating from his suit... they halt at the very edge, locked in combat.

The veins across Superman's hands, clenched tight against Batman, protrude in a dark green bulge... it runs across his entire body, a look of fear and pain crossing Superman's face. He looks up from his hands to find Batman.

BATMAN

I beg to differ.

OFF Batman, SWINGING HIS FIST INTO SUPERMAN-

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

The elevator door slides open, and a desperate Vicki runs in, heels clapping against the ground on her path to Lucius.

VICKI

Where is he? Where's Bruce?

Guilty, Lucius turns from the computer system.

VICKI (CONT'D)

(realising)

You let him go...

CONTINUED:

LUCIUS

You know how Bruce is. There's no stopping him once he sets his mind to something. And he seemed pretty adamant about taking this guy down.

VICKI

He's going to kill or get himself killed. How could you just let him walk out like that?

LUCIUS

What was I supposed to do?

VICKI

Personally, I would have gone with a tranquilliser dart.

Vicki steps around Lucius to access the computer. She starts scanning the security cameras. Defeated, Lucius crumbles behind her, walls tearing down...

LUCIUS

Shouldn't be surprised. It's not the first public hero I've let die on my watch.

ON VICKI, realising how insensitive her actions have been, pulls away from the computer monitor to face Lucius.

VICKI

What happened to Katherine wasn't your fault, okay. You were our best shot at getting to her before the bomb went off. If you got there just a second earlier, we would have lost you too.

LUCIUS

I couldn't be responsible for anyone else dying. That's why I didn't fight with Bruce. If I made him stay, and someone else died because of it... I don't think I'd be able to live with myself.

VICKI

No one is dying tonight.

Lucius' eyes say otherwise, glued to the monitor behind them.

VICKI (CONT'D)

What is it?

Following his line of vision, Vicki finds THE MONITOR-

(CONTINUED)

CONTINUED: (2)

ON THE MONITOR: Footage shows Batman lift Superman off the ground, and SLAM HIM against the edge. He throws a punch, then another, and another. Blood SPRAYS across the ground.

INT. ROOFTOP - NIGHT

Batman pulls his fist back, and STRIKES DOWN HARDER-

Unravelling from the hold, a weakened Superman collapses by the edge in a hazy mess. Blood paints his face, and the green tinge against his skin makes him feel it.

BATMAN

Someone with your kind of power...
shouldn't be flying around the city
in a bright red cape and not think
about what people might do to
exploit that kind of power.

(beat)

It may be Lord controlling you, but
you're the real threat here. And I
won't let this city feel that kind
of threat ever again.

Batman detaches a KRYPTONITE BLADE from his thigh... he pulls it back, ready for the kill-

BATMAN (CONT'D)

Nor will I.

A hand CATCHES Batman's arm. He turns to find Lana. The green tint from his blade fades, along with the glow of his suit as it absorbs across Lana's arm, and into her...

THE SUIT POWERS DOWN. A silver shell of powerlessness.

BATMAN (CONT'D)

No.

Batman JOLTS around to find him and Lana alone on the rooftop. Superman is gone.

BATMAN (CONT'D)

You have no idea what you've just
condemned this city to...

OFF the fear in Batman's eyes...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. WAYNE MANSION, LIBRARY - NIGHT

The door clicks open, and a *furious* Chloe enters to find Bruce stood by the window, staring out at the city.

CHLOE

I always knew you weren't a team player, but pulling a stunt like that was low even for you.

Chloe's reflection in the window rests beside Bruce's.

BRUCE

Emil Hamilton. The Key Crime Syndicate. The Joker. *Hush.*

Bruce withdraws from the window and approaches Chloe.

BRUCE (CONT'D)

Every single time a threat like that has weighed in over our city, we've wasted too much time playing by the rules and all it's done is gotten good people killed.

CHLOE

So, what? We start killing first?

BRUCE

I vowed not to take any human life in my crusade as The Batman, but that's the thing... he's not human.

CHLOE

No. No, that does not justify murder. Do you even hear yourself right now?

BRUCE

Perfectly.

Chloe stops, struggling to accept Bruce's actions.

CHLOE

What happened to you?

BRUCE

I was shot off a bridge by a man I trusted more than anyone else in the world, and left to rot at the bottom of the ocean...

(MORE)

(CONTINUED)

CONTINUED:

BRUCE (CONT'D)

And now I'm back, three months later, to see you doing the same tiresome thing that perpetuated all this in the first place.

CHLOE

Go to hell, Bruce.

INSERT CUT: BRUCE, amidst a radiant white light that coats his entire body, is greeted by two familiar figures. THOMAS and MARTHA WAYNE. They reach out to him. A beat, and Bruce is YANKED BACK INTO A SEA OF DARKNESS...

INSERT CUT: A gasp, and Bruce finds himself washed ashore, in the arms of Vicki, reeling him in...

RETURN TO SCENE. Bruce has never exuded more pain.

BRUCE

I'm already there.

Shaking her head, Chloe leaves for the exit. By the door, she stops, looking back at her former friend...

CHLOE

You were always so adamant about doing this on your own.

(beat)

Now you can.

And Chloe leaves Bruce, for what could be forever...

GORDON (PRELAP)

Hey, Barbara. It's me.

INT. GORDON RESIDENCE, BEDROOM - NIGHT

Sat on the edge of the bed, Gordon faces the window with a phone to his ear.

GORDON

I know you're starting a whole new life up wherever it is you are and I know you're probably not coming home to visit any time soon. I just wanted you to know that I miss you. And I'm going to try and make things right. Not out of some desperate hope you'll reconsider and come home, but to... get back to the man I used to be, you know?

(beat)

The father I used to be.

At the doorway, Jimmy enters. He listens in.

(CONTINUED)

CONTINUED:

GORDON (CONT'D)

Please just let me know you're
safe, and call me when you can.

He disconnects the call, and sinks into a degenerating sadness. A thump in the BG, and Gordon jolts to find Jimmy, attempting to back away from the scene.

GORDON (CONT'D)

Jimmy? Ah, sorry. I didn't see
you there. Everything okay?

JIMMY

Yeah. Yeah, I didn't mean to walk
in on you, uh... I have a sister?

GORDON

Yeah. I guess you do.

Slowly, Jimmy enters the room as if lured in by curiosity.

JIMMY

What's she like?

GORDON

Strong. The strongest woman I've ever known. And bright. Not just deep in the books, but like... she always seems to make things better for everyone, especially me.

JIMMY

She sounds really nice.

Jimmy looks away, almost more disconnected from Gordon than ever before.

GORDON

I hope maybe once you're comfortable around me... once we get to know each other a little better... you'd be open to knowing Barbara a little more too.

JIMMY

Yeah. Look, I'm sorry for being so distant and treating you like... well, less than you deserve. I appreciate what you're doing for me and my Mum. But I'm not in search of some new family here, and I don't see that changing anytime soon. So if you want to kick us out on the street, then-

Gordon rises in dispute.

(CONTINUED)

CONTINUED: (2)

GORDON

Hey. That's not going to happen.

(long pause)

You and your Mum are welcome to stay here for as long as you need, regardless of what I will or won't mean to you in the future.

The second Gordon draws a little too close...

JIMMY

(deadpan)

I'm glad that's sorted.

Jimmy abandons Gordon, watching on as his 'son' departs.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

DRIFT DOWN from the glow of the ceiling lights to find four familiar faces: Chloe, Lana, Vicki and Lucius.

CHLOE

As much as I don't agree with Bruce's outlook on this entire situation, there is a lot of truth to what he's saying.

(beat)

We need to stop Maxwell Lord.

LANA

ARGUS is infiltrating the Checkmate headquarters as we speak.

INT. CHECKMATE, HALLWAY - NIGHT

A well-lit hallway FILLS WITH BLACK. RED LIGHTS soon illuminate it -- emergency power -- as the entrance sparks and opens up a passage. ARMED SOLDIERS FLOOD IN.

LUCIUS (PRELAP)

And what if they can't stop him?

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Lana shifts her focus to Vicki and Lucius, by the computer.

LUCIUS

And we've just sent an entire army to their death...

LANA

They're trained and heavily equipped to deal with metahumans like Lord.

(CONTINUED)

CONTINUED:

VICKI

I'm not worried about them stopping Lord, I'm worried about a certain red blue blur wiping them all out.

INT. CHECKMATE, HALLWAY - NIGHT

Closing in on a door that reads 'Maxwell Lord' across it...

INT. CHECKMATE, HEAD OFFICE - NIGHT

THUD! The door springs open, and gun-ready ARGUS AGENTS, lead by AGENT NICHOLS, immediately freeze at the sight in front of them. Superman, stood center of the room, has his back against the intruders. His red cape whips in the breeze.

AGENT NICHOLS

(to his men)

Filter your weapons to Green K.

SUPERMAN

I'm afraid that won't be necessary.

Superman turns, holding AN EXPLOSIVE in his hands-

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

BZZ! BZZ! Lana withdraws her phone...

LANA

Agent Nichols?

AGENT NICHOLS (O.S.)

He said he wanted you to hear our final moments.

LANA

No.

Lana fades among a STREAMING BLUR that whips past Chloe and disappears out the door. Chloe watches on, expression curling into one of absolute fear...

INT. CHECKMATE, HALLWAY - NIGHT

The same blur rips through the hallway, and cuts through the door waiting at the very end-

INT. CHECKMATE, HEAD OFFICE - NIGHT

SLOW MO: Desperate hands claw out and pull armed agents aside, Lana pushing through... She clasps onto the back of Nichols, and as she pushes him aside- the FLICKER of a flame beginning to catch weight emits in front of Lana, who WRAPS AROUND SUPERMAN, AND PIVOTS BACK THROUGH THE WINDOW- CRASH!

(CONTINUED)

CONTINUED:

KABOOOOOM! Falling out the window, Lana descends O.S as the roaring ends of an explosion create an AFTERSHOCK, SLAMMING INTO SUPERMAN-- he is THROWN BACK-

FOCUS ON a shocked Superman, whose eyes fade from an all consuming blue into their usual green...

FLASH CUT TO:

A SERIES OF 'SMALLVILLE' SHOTS:

A) Clark fumbles at the mercy of Lana Lang ('Pilot').

LANA

So, what are you? Man or Superman?

B) Clark runs into the embrace of his parents, JONATHAN and MARTHA KENT. A close embrace ('Jitters').

C) An EXPLOSION rises behind a heroic Clark, walking among a league of fellow heroes found in IMPULSE, GREEN ARROW, AQUAMAN and CYBORG ('Justice').

D) Clark and PETE shoot hoops ('Hero').

E) Clark, in suit and tie, emerges from the rising smoke as a hero, carrying TESS MERCER in his arms ('Plastique').

F) Clark embraces his cousin, KARA ('Bloodline').

G) Chloe straightens Clark's tie ('Hex').

CHLOE

Up, up and away.

H) SUPERMAN jets through the sky, reaching one of the many windows painted across the tumbling plane. He reaches for a hand, placed against the glass. It's LOIS ('Finale').

EXT. CHECKMATE - NIGHT

Glass rains down around a tumbling Lana, spinning through the air upon her descent. She hits the ground- the pavement cutting up underneath her- as she lands perfectly.

At the shattered window on the very top floor of the building, a stoic figure stands. Superman, staring down into the city, watches with regret in his eyes...

Lana looks back up to him. She gestures a small nod of acknowledgement, then BLURS O.S.

INT. CHECKMATE, LABS - NIGHT

The room is packed full of agents, all hiding out. Through a transparent view of the control room, we find Maxwell Lord.

INT. CHECKMATE, LABS - CONTROL ROOM - NIGHT

Watching over the security footage, Lord turns to CRYSTAL FROST (40, a sharp looking woman with piercing blue eyes).

MAXWELL LORD

Well, that clearly couldn't have gone any worse.

(beat)

Who is she?

By the computer system, Crystal back-tracks the footage to get a full-frontal scan of the intruder's face: 'Lana Lang.'

CRYSTAL

Lana Lang. Smallville High graduate. Disappeared off the face of the world about five years ago.

MAXWELL LORD

Smallville, huh?

(beat)

She wouldn't have happened to cross paths with a certain Chloe Sullivan, would she?

Crystal's typing comes to halt, and he stumbles back from an image that surfaces on the monitor- A PHOTOGRAPH of Chloe and Lana, as teenagers, stood with backpacks and smiles.

MAXWELL LORD (CONT'D)

Huh. Well, I'll be damned.

OFF the realisation deep in Maxwell Lord's eyes...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. GOTHAM CITY, STREETS - DAY

The sun shines bright over the city, washing away the sins of the night before. A new day.

INT. CHLOE'S APARTMENT, LIVING ROOM - DAY

Stood in front of the TV SET, Chloe watches the news-

ON THE TV: an ANCHORWOMAN sits front and center, a superimposed image of KATHERINE KANE beside her.

ANCHORWOMAN

The explosion at the old oil rig factory on 5th Avenue that took the life of public figure Katherine Kane has finally finished its week long investigation with inconclusive results surrounding the socialite's death. While an official report is yet to be released, our insider tells us that there were no traces of remains found of Kane inside the building.

KNOCK. KNOCK.

Chloe pivots from the television, and rushes to answer the door. Pulling it open, she finds Lana on the other side, out in the hallway.

CHLOE

Feel like I've just opened the door to the past.

LANA

Ouch.

CHLOE

(with a laugh)
That's not what I meant.

Chloe welcomes Lana in, closing the door upon her entrance.

CHLOE (CONT'D)

I thought after your last visit
it'd be another five years before I
saw you back at my doorstep.

(beat)

How are you holding up?

(CONTINUED)

CONTINUED:

LANA

Last time I checked I was
invincible.

CHLOE

Right.

LANA

I think we're safe. Whatever the
distance was between us, I could
see it in his eyes.

(beat)

It was Clark. Our Clark.

CHLOE

Knowing Clark he's going to be
drowning in a pool of self pity...

(realising)

Just like I've been doing since I
got out of prison.

LANA

What?

CHLOE

It's nothing. Look, I need to pay
someone a visit. Do you mind
watching Hope for me?

LANA

No problem.

A brief hug, and Chloe exits the room.

Returning to the television, slowly making her way into the living room, Lana finds the remote and the TV ignites.

ANCHORWOMAN

Left in the wake of Katherine Kane's disappearance is her yet to be opened support center for the survivors of Gotham City's most gruesome attacks. While the Saviour Foundation is expected to continue without her, the search for a new owner is yet to commence.

OFF the curiosity that sets in Lana's eyes...

INT. CHECKMATE, HEAD OFFICE - DAY

Stood in the wreckage of his office, Maxwell Lord stares out the gaping hole of what used to be his window.

The same news plays in the BG.

(CONTINUED)

CONTINUED:

ANCHORWOMAN (O.S.)

While some speculate the delay in acquiring a new head for the not-for-profit organisation is related to the sheer hope that Kane makes a surprising return, others question the undeniable stain her demise leaves on a support center focused on the concept of surviving.

Lord chuckles to himself.

MAXWELL LORD

It would seem the city has quite the fascination with you.

Turning from the view of the city, Lord meets a conflicted Katherine, standing by the closed doors of the entrance. Her body is covered in cuts and bruises.

Lord reels the remote in, turns the TV off, then approaches Katherine. He grows closer with each new word.

MAXWELL LORD (CONT'D)

I believe every scar tells a story and you appear to have more than I care to remember.

KATHERINE

That's what happens when you unleash a god among men with the intent to kill.

MAXWELL LORD

He was not targeting civilians.

KATHERINE

Right. Then I guess I can't blame him for the car he threw into a shop front that nearly crushed me.

MAXWELL LORD

Hard to believe a dead woman would be buying her own groceries.

KATHERINE

Girls gotta eat.

(beat)

Did you really drag me all the way here just for an interrogation?

Lord halts, closer to Katherine than she'd desire.

(CONTINUED)

CONTINUED: (2)

MAXWELL LORD

No. I wanted to make sure that with your new little *dead-but-not-dead* arrangement, you didn't forget about your end of the deal.

KATHERINE

Look, I already sold my soul to the devil. The second the Saviour Foundation is up and running, I'll give you what you want.

MAXWELL LORD

Good. Because me and mine are relocating. And I was yet to confirm the design of your father's new prison cell.

A beat. Katherine struggles, holding back her anger.

MAXWELL LORD (CONT'D)

I'm truly glad that I don't have to get anymore unnecessary blood on my hands. It really is a disturbing image that is awfully hard to get out of your head.

KATHERINE

Next time, I'd prefer we do this over the phone.

And Katherine turns off, leaving Lord with a genuine smile.

ANCHORWOMAN (PRELAP)

In other news, the city may have lost it's white knight but they've found hope in the return of it's dark knight.

INT. WAYNE MANSION, LIBRARY - DAY

Behind his desk, Bruce watches the same Anchorwoman on the television set in front of him. The news continues...

ANCHORWOMAN

While we can't confirm the existence of The Batman, who was last seen shot and killed by Commissioner Gordon in self-defence three months ago, key witnesses described what appeared to be The Batman making a surprising return in the wake of Superman's unexpected attack on Gotham City.

The door rattles and Bruce turns the TV off. Bursting into the room- a woman on a mission- Vicki enters.

(CONTINUED)

CONTINUED:

VICKI

I cannot believe you.

BRUCE

Great. If I wasn't already a
billionaire, I would hope I'd be
getting paid for these lectures.

VICKI

I came to you for help because I
trusted you to make a terrible
situation better but all you did
was make it worse.

BRUCE

And I'd be lying if I said I wasn't
myself because we both know me
better than that.

VICKI

That's if I even know you at all...

Bruce rises, in immediate dispute.

BRUCE

No, it's because you do know me,
Vicki. That's what all this is
about. It's about you.

VICKI

(long pause)

Okay, I'll bite.

BRUCE

For all intents and purposes, I was
dead to this city. Again. And you
knew what part of my life was worth
keeping around. For my honour.
For my... memory.

VICKI

Are we really getting back to this
conversation?

BRUCE

What the public are saying is
right. Katherine Kane, dead or
alive, was someone Bruce Wayne
could never be. And it's time I
stopped holding on to a legacy that
I was never fit to fulfill.

VICKI

What are you saying?

(CONTINUED)

CONTINUED: (2)

BRUCE

You helped write this part of my story, Vicki. And right now you're the only one I trust to help write the next chapter.

OFF the weight of his words being worn on Vicki's face...

JUMP CUT TO:

BEGIN MONTAGE:

'All of the Pieces' by Reigan

EXT. WAYNE ENTERPRISES - NIGHT (LATER)

DESCEND the Wayne Enterprises building to find a hesitant Bruce, scaling down the large set of stairs being followed by a CAMERAMAN and Vicki, aiming a microphone towards him.

VICKI

Mr. Wayne? Mr. Wayne!

He finally stops, to face the reporter.

VICKI (CONT'D)

For three months this city has been wondering where you've been. Don't you think they deserve the right to an answer?

BRUCE

Here's an answer: I don't care.

Bruce reaches the limo waiting for him. Vicki stops at the last step, visibly 'hurt' by his response...

VICKI

They really needed you... we really needed you...

BRUCE

Yeah? Well, I needed a vacation.

(beat)

Goodnight, Ms. Vale.

A laugh, and Bruce climbs into the limo...

INT. GORDON RESIDENCE, LIVING ROOM - NIGHT

Sat in front of the TV, Gordon watches as footage shows the black limo disappearing into the distant night of the city, and a disgusted Vicki turning into frame -- then black.

Gordon jolts around, only to feel the familiar touch reach down and massage his shoulders. Sarah, leaning in, whispers against Gordon's ear, who eases into a relaxed state.

(CONTINUED)

CONTINUED:

SARAH

Haven't you had enough
disappointment for one day?

GORDON

Depends on what you say next.

Gordon turns to face a curious Sarah, looking down at him.

GORDON (CONT'D)

I've been replaying what you said
yesterday in my head all day, and I
can't help thinking... hoping...
that there's a chance you weren't
just talking about me.

SARAH

What are you talking about?

GORDON

You said we don't have to be what
we once were. That we don't have
to be the mistakes that we've made.

(beat)

What if the way things ended
between us was one of those
mistakes?

SARAH

Jim...

Sarah pulls away. Gordon rushes up from the couch, and steps around it to meet her.

GORDON

I'm serious, Sarah. The only
reason things ended between us was
because you walked out of my life
and I didn't know why. But now I
do. And having you here... having
our son here... it feels like the
life I should have been living for
the past twenty years.

SARAH

But that wasn't our story, Jim.
And the past twenty years has been
so far from it.

GORDON

Well it's like you said... we have
the opportunity to make it our
story now.

Sarah eases into Gordon's touch, a familiarity she's craved for years. She caves, and the two meet for a kiss...

EXT. GOTHAM GENERAL, OLIVER'S ROOM - NIGHT

Dinah and Oliver pull from their kiss.

DINAH

You drive me crazy. You know that, right?

Oliver offers an all-knowing smile.

DINAH (CONT'D)

I'm going to get us some food. You want anything in particular?

OLIVER

Surprise me.

And Dinah offers a smile back, before she exits.

Reaching over, Oliver reels in the closed laptop by his bedside counter. He opens it up.

CLOSE ON A LAPTOP SCREEN: Google search is loaded with the blink of an empty text waiting to form. Fingers clap against the keys, and a name is spelt: 'Chloe Sullivan.' Search.

Oliver, behind the laptop, reads on...

EXT. SAVIOUR FOUNDATION - NIGHT

A relatively small brick building holds a sign that reads, 'Saviour Foundation.' Stood at the entrance, staring up at the glow of the sign, a hesitant Lana takes in a deep breath.

INSERT CUT: A meteor CRASHES AGAINST a stunned COUPLE who go up in flames against the car that EXPLODES behind them. In the arms of her aunt, a YOUNG LANA howls at the sight...

Lana shifts from the memory. Struck by grief.

INSERT CUT: Lana, hunched over, writhes in agony. The pain of a miscarriage surging through every fibre of her being.

A moment of anger paints across Lana's face.

INSERT CUT: Lana rips from Clark's lips, who collapses to his knee in front of her. Filled with tears, she turns off, no longer able to compose herself.

Lana wipes a single tear from her eye, then proceeds towards the building... a survivor.

INT. APARTMENT BUILDING, HALLWAY - NIGHT

The door tears open to reveal a startled LOIS LANE, eyes finding a face she'd never thought to see again: CLARK KENT, fashioned with THICK-RIMMED GLASSES and GELLED BACK HAIR.

CONTINUED:

LOIS
Clark?

Lois rushes into an embrace, arms stretched around him.

LOIS (CONT'D)
I saw the news. I wanted it to be
true, no matter how awful it was, I
just... I wanted you back. I
wanted you-

Lois pulls away with confusion, filled with tears...

LOIS (CONT'D)
Are you okay?

Lois examines him, searching for any kind of a response when
she finds a A GOLDEN RING on his right hand. GOLD KRYPTONITE.

LOIS (CONT'D)
My god, Clark. What have you done?

CLARK
I'm sorry, Lois.

OFF the shock written across Lois' face... END MONTAGE.

INT. GOTHAM GAZETTE, HALLWAY - NIGHT

DING! The elevator doors open, and an inspired Chloe struts
through the hall. She's dressed for business. A REPORTER.

INT. GOTHAM GAZETTE, HEAD OFFICE - NIGHT

The door pushes open and Chloe enters.

CHLOE
Reporter Chloe is officially on-

Her smile instantly fades at the sight before her.

Spinning from the desk, Maxwell Lord reveals himself to be
sat behind a plaque that reads 'EDITOR-IN-CHIEF, MAXWELL
LORD.' He offers her an all-knowing smile.

MAXWELL LORD
Ah. Just the person I was hoping
to see...

CHLOE
What- what are you...

Lord rises from behind the desk.

MAXWELL LORD
I had an interesting conversation
with another blonde.
(MORE)

(CONTINUED)

CONTINUED:

MAXWELL LORD (CONT'D)

She's a lot taller. Less
irritating. We decided it was
probably best for the paper if
we... acquired some new management.

CHLOE

No.

MAXWELL LORD

Oh, yes.

(beat)

And as the new Editor-in-Chief of
the Gotham Gazette... I'd be more
than happy to welcome you aboard.

Lord offers Chloe his hand...

MAXWELL LORD (CONT'D)

Welcome to the paper, Ms. Sullivan.

OFF Chloe, eyes trailing from the hand offered to her to the
eyes deadpanning her...

WATCHTOWER

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

INT. ARKHAM ASYLUM, CONTROL ROOM - NIGHT

An overweight GUARD sits with his back against the security cameras, phone to his ear.

GUARD

Look, babe. I know this job of mine is killing you. It's killing me too. The late nights... the amount of time I spend sleeping during the day just to make sure I'm alright for work... it's not my idea of a perfect job. But it's putting food on the table.

ON THE MONITOR: A long-haired figure, ripped from their straight jacket, apprehends two guards. She steals their weapons, and proceeds from sight.

The guard, oblivious to it all, succumbs to a groan.

GUARD (CONT'D)

Come on, babe. It's five shifts a week. I can look for another job or see if I can get transferred. You don't have to-

BANG! BANG! BANG! The sound of GUNSHOTS echoes through the room, and the guard pivots around to the monitor.

GUARD (CONT'D)

Holy shit. I gotta go, Karen.
I've got to-

The door slides open in the BG.

Dropping his phone, the Guard JOLTS AROUND and withdraws his weapon. He immediately aims-- BANG! The gun is shot out of his bleeding hand, and he drops to the control panel.

GUARD (CONT'D)

Ah. Ah, you crazy bitch.

Stood at the door, HELENA lowers her weapon.

HELENA

I thought I already told you,
Mandragora.

GUARD

Who?

(CONTINUED)

CONTINUED:

HELENA

No cage can hold me.

Helena aims the gun for the Guard's head.

GUARD

No, no, no, no, no...

OFF THE BANG-

INT. ARKHAM ASYLUM, HALLWAY - NIGHT

An empty hallway. Suddenly, the sound of all the cell doors opening fills the air and the halls soon follow with chants of fleeing INMATES, rushing into freedom.

CUT TO BLACK.

END OF EPISODE