

# WATCHTOWER

4.05 | "Debt"

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

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# WATCHTOWER

"Debt"

## MAIN CAST

CHLOE SULLIVAN ..... Allison Mack  
 BRUCE WAYNE / BATMAN ..... Christian Bale  
 HELENA BERTINELLI / HUNTRESS ..... Kayla Ewell  
 VICKI VALE ..... Yvonne Strahovski  
 KATHERINE KANE / BATWOMAN ..... Deborah Ann Woll  
 LANA LANG ..... Kristin Kreuk  
 OLIVER QUEEN / GREEN ARROW ..... Justin Hartley

## GUEST CAST

ALFRED PENNYWORTH ..... Michael Caine  
 AMANDA WALLER ..... Pam Grier  
 BANE ..... Dave Bautista  
 CUPID ..... Sarah Rafferty  
 DINAH LANCE / BLACK CANARY ..... Alaina Huffman  
 FLOYD LAWTON / DEADSHOT ..... Bradley Stryker  
 HARLEY QUINN ..... Nicki Minaj  
 JASON BARD ..... Robert Buckley  
 JIMMY WINNICK ..... Thomas Brodie Sangster  
 KATE SPENCER ..... Dina Meyer  
 LINDA PAGE ..... Holly Marie Combs  
 LUCIUS FOX ..... Charles Michael Davis  
 POISON IVY ..... Evan Rachel Wood  
 SUMMER GLEESON ..... Holland Roden

TEASER

FADE IN:

EXT. ROOFTOP - NIGHT

BLACK BOOTS clap against the ground, one after the other, until they reach the very edge, and BOUNCE OFF-

BLACK CANARY leaps off the edge, and into the air where a green blur sweeps into her, scooping her up and jetting off into the distance...

KABOOM! A ROARING EXPLOSION erupts from the building behind them, and FLAMES ENGULF THE SCREEN-

EXT. ALLEYWAY - NIGHT

Descending from a line with the back-drop of a roaring fire behind them, GREEN ARROW and Black Canary drop into the alleyway, prepared for war.

BLACK CANARY

Good timing.

GREEN ARROW

Would I ever let you fall?

A ROUND OF APPLAUSE echoes around them. They shift their attention to CUPID (38, scarlet hair, revealing green-clothes and mask with an arrow-pierced heart tattooed on her chest).

CUPID

Well, isn't that cute.

BLACK CANARY

Whatever you were planning, you failed. We evacuated the building and got out before you could so much as pinch the detonator.

CUPID

You must be so exhausted after all that running around.

Cupid withdraws an arrow, connects it to her bow and aims.

Green Arrow immediately returns the favour, aiming straight back at her with expert precision.

GREEN ARROW

Drop the bow, Cupid.

CUPID

For you, my love? Anything.

Cupid tosses the bow aside, but keeps hold of the arrow.

(CONTINUED)

CONTINUED:

HANDS OUTSTRETCH around Green Arrow, and pull him away to reveal DRUGGO, a drugged-out man holding a blade to the vigilante's throat and another positioned for his back.

CUPID (CONT'D)

Looks like you're not the only one with a lackey.

BLACK CANARY

You really want to pick a fight with me? You're going to need more bite behind your bark, princess.

GREEN ARROW

Don't do this, Cupid.

Druggo adjusts the blade closer to Green Arrow's back.

DRUGGO

Shut up.

Black Canary looks over from her struggling fiancé and confronts Cupid, more serious. Genuinely worried.

BLACK CANARY

What are you doing, huh? What's this about?

CUPID

I'm proving to the man I love that he is with the wrong woman.

Cupid SWEEPS the bow back up into her hands, pivots around, and AIMS THE ARROW -- PFT! It fires, FLYING INTO--

EEEEEE! A SONIC CRY echoes towards the arrow, each wave disintegrating it more and more until it SHATTERS into fragments, exploding around a victorious Black Canary.

Cupid stumbles back, the sound compelling her away. She regains her stance, and turns back into Canary, the two locking into a fierce combat. Each strike thrown is blocked, a one-two dance that is never ending. Easily matched.

Green Arrow watches, nervous under knife-point. With his hand down by his waist, he starts fidgeting with a SMALL VIAL that detaches, into his palms. A smile.

CRACK! Cupid lands a solid hit against Canary that knocks her to the brick wall behind her. She straightens against it.

CUPID (CONT'D)

I thought this would be at least a little more challenging.

(CONTINUED)

CONTINUED: (2)

BLACK CANARY

I'm trying really hard not to put  
you in the hospital.

(beat)

I'm done holding back.

Canary launches a NINJA-STAR forward. Cupid dodges, but returns into a POWERFUL BLOW that cracks against her jaw.

Cupid spins around, and returns with a swing. Canary maneuvers through each opposing attack with expert skill, RIPS OFF Cupid's QUIVER - arrows scattering across the pavement - then KICKS her to the ground beside them.

BLACK CANARY (CONT'D)

Get up, and it'll be the last time  
you'll ever stand.

Cupid leans up, and wipes blood from her mouth with a smile.

BOOM! An EXPLOSION lures Black Canary to the noise.

SMOKE FILLS THE AIR in place of Green Arrow. A struggle, and Druggo is thrown from the smoke. Unconscious.

Behind Canary, Cupid swoops up a HEART-SHAPED ARROW from the ground, then CHARGES FOR CANARY-

Black Canary turns at the sound, then SLUMPS OVER AN ARROW that embeds deep into her abdomen. Joy ignites across Cupid's face and she TWISTS THE ARROW. DEEPER.

Green Arrow emerges from the smoke to see Canary, hunched over the arrow Cupid holds in her.

GREEN ARROW

Dinah?

A pained Canary locks eyes with Cupid in disbelief.

CUPID

Love hurts, doesn't it?

GREEN ARROW (O.S.)

Get the hell away from her!

Cupid shifts to find Green Arrow, LINING HIS SHOT-

A victorious Cupid rips the arrow from Black Canary as a prized trophy, then flees into the darkness...

Canary stumbles back, into Green Arrow's arms.

GREEN ARROW (CONT'D)

I got you. I got you.

And he lifts Canary off the ground, into his arms, and away-

INT. GOTHAM GENERAL, HALLWAY - NIGHT (LATER)

THUD. Two doors kick open as Green Arrow turns into the hall, carrying a trembling, bloodied Canary in his arms.

GREEN ARROW  
I need help over here.

Stood by a reception's desk, LINDA PAGE (42, nurse) turns to face the terrified vigilante as if it's the most bizarre thing she's ever experienced in her life. She quickly absolves her confusion, and approaches like a professional.

LINDA  
Follow me. Here, here.

Linda unlocks a room, and gestures Green Arrow to enter-

INT. GOTHAM GENERAL, OPERATING ROOM - NIGHT

Green Arrow carries Canary towards the bed, and gently places her down. Her arm falls to the side, as though she had become lifeless. He backs up, mortified.

LINDA (O.S.)  
What happened here?

Linda closes the door behind her, and approaches her patient, checking Canary's signs.

Green Arrow remains silent, wishing this wasn't happening.

LINDA (CONT'D)  
If you want us to save your friend,  
you need to tell me what happened.

GREEN ARROW  
She- she was stabbed. With an  
arrow. Will- will she be okay?

LINDA  
I've already paged a doctor,  
they'll be on their way. You can't  
be here when he shows up.

Green Arrow clearly disagrees. Linda is adamant.

LINDA (CONT'D)  
Go. We'll take care of her.

When the nurse returns to Canary, Green Arrow latches onto her arm. A desperate man. Linda can see his sincerity.

GREEN ARROW  
I love her more than anything in  
the world. Please.  
(MORE)

(CONTINUED)

CONTINUED:

GREEN ARROW (CONT'D)

(beat)

You can't let her die.

LINDA

I assure you we'll do everything we can for her. Now you have to go.

A shared nod, and Green Arrow PUSHES THROUGH THE DOOR-

JUMP CUT TO:

EXT. GOTHAM GENERAL, ROOFTOP - NIGHT

Doors open. A pale, weak Green Arrow stumbles onto the roof, away from the public. He approaches the distant edge, as if breathing air for the first time.

WOMAN (O.S.)

The Green Arrow.

Green Arrow turns, and a DART HITS HIS NECK. He collapses.

A BLURRED FIGURE approaches marking a fuller, dark-skinned woman in heels that CLAP against the ground, louder and louder upon approach, until we-

CUT TO BLACK.

A brown bag PULLS off of an unmasked OLIVER, sat in his Green Arrow suit and bound to a chair. He struggles, finding his limits to be thick, metal chains. Immovable.

OLIVER

The hell?

Oliver looks around to find CHLOE, bound to the chair beside him under the same conditions.

WOMAN (O.S.)

Chloe Sullivan and Oliver Queen.

They turn their attention to AMANDA WALLER, the only other person in the room, who confidently steps out of the shadows with a widening grin from ear to ear.

AMANDA WALLER

It would seem even fate couldn't keep the two of you apart...

OLIVER

Fate? What the hell are you talking about?

Chloe shrinks in guilt, as if intent on hiding herself.

(CONTINUED)

CONTINUED:

AMANDA WALLER

Oh. Well. I guess the rumors are true after all...

CHLOE

(blunt)

Why are we here, Amanda?

Waller approaches Chloe with perfect conviction.

AMANDA WALLER

It's time to cash in on that favour you owe me.

OFF the revelation seeping into Chloe's expression...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. WAYNE MANSION, SPARRING ROOM - DAY

BRUCE and KATHERINE are locked in a heated duel of swinging fists. On the attack, each strike from Katherine grows stronger and stronger. Bruce manages to block each hit.

KATHERINE

I'm a trained cadet. I've had years of fight training from my father who served as a Colonel.

Bruce catches Katherine's kick, then swings her back and onto the hard floor.

BRUCE

And yet that still isn't enough.

He offers Katherine his hand and pulls her up off the ground.

BRUCE (CONT'D)

I've scoured the globe, acquiring the skills and stamina to come out of any fight as the victor. But it's my time in Japan where I learned the one thing you have yet to grasp.

KATHERINE

And what is that?

OFF a cock-sure Katherine...

KATE (PRELAP)

Control.

INT. ABANDONED GYM - DAY

KATE and HELENA are locked in combat, their staffs wedged against one another. Kate pushes back, and the two resume their dance of striking and blocking.

KATE

Each blow-back and you flare up.

Kate advances on Helena, each new swing more and more powerful. Helena can only block the oncoming hits.

KATE (CONT'D)

Anger is unreliable if you let it colour outside the lines.

Furious, Helena SWINGS THE STAFF-

(CONTINUED)

CONTINUED:

Kate ducks the attack, then CRACKS the staff out of Helena's possession. Helena turns, into the staff now aimed at her neck. She tenses.

KATE (CONT'D)

Dead.

Frozen, Helena becomes all too aware of her own mortality...

VZZ. VZZ. Helena withdraws from Kate, and reels a mobile up into sight. The screen reads 'New Message: Vicki.'

OFF Helena's confusion...

INT. WAYNE MANSION, SPARRING ROOM - DAY

Bruce examines a similar screen on his phone. A curious Katherine approaches from the BG.

KATHERINE

Everything okay?

Bruce returns to Katherine, the life drained from him.

KATHERINE (CONT'D)

Look like you've just seen a ghost.

BRUCE

I hope it doesn't come to that...

OFF the genuine concern behind Bruce's expression...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY (LATER)

Bruce and Helena enter the room to find VICKI and LUCIUS by the large computer system, awaiting their arrival.

LUCIUS

Guess this has officially become the new superhero meet-and-greet, debrief-and-deploy.

VICKI

And occasional hub of bad news.

HELENA

What happened to Dinah?

VICKI

I got a call at the Gazette that said one of the city's vigilantes were taken down by some Green Arrow wannabe. She's been put in the ICU at Gotham General.

(CONTINUED)

CONTINUED:

BRUCE

I thought this was your last day at the paper?

VICKI

It is. And I don't want Dinah's death to be my last story.

(beat)

She needs to make it through this.

BRUCE

She will. She's strong.

HELENA

Did they catch who did it?

Lucius types away at the computer.

ON THE MONITOR. A large report appears beside a photograph of GORDON guiding a handcuffed CUPID toward a police vehicle.

LUCIUS

Gordon made the arrest this morning.

BRUCE

Good. That's one less problem to worry about...

Bruce narrows in on the nervous looks from Vicki and Lucius.

BRUCE (CONT'D)

What aren't you telling us?

LUCIUS

It's Chloe.

VICKI

She hasn't been answering any of her calls. I got a hold of her Mum and she said she never came home last night.

BRUCE

Is Maxwell Lord already making his next move?

VICKI

I doubt it. He seemed pretty defeated after our last run-in.

LUCIUS

So what do we do?

(CONTINUED)

CONTINUED: (2)

BRUCE

I'll patrol the streets. See if there's anything unusual that might point us in the right direction.

(to Vicki)

You said Chloe had a new partner at the paper, right? Maybe you should talk to her and see if she knows anything.

LUCIUS

And I guess I'll stay here and try to survey the surveillance we've got on the city.

Their attention shifts to Helena, who has fallen quiet.

VICKI

Helena? Are you okay?

HELENA

Sorry, guys. Whatever fresh hell is falling around us, I don't think I'm ready to confront it. Besides, I think someone should wait for Dinah to wake up. I don't want her thinking she's alone.

Vicki gently brushes Helena's arm, comforting her decision.

VICKI

I'm sure she would appreciate that.

BRUCE

If anything changes, we'll meet back here.

VICKI

...and break.

Bruce, Helena and Vicki depart, headed for the elevator...

Turning away from the group, Lucius arrives at the computer with wide, hopeful eyes.

LUCIUS

Come on, Chloe... where are you?

OFF the hope burning bright behind Lucius' glare...

INT. BUNKER - DAY

CLOSE ON Chloe, illuminated by a sharp, blue light that paints her discontent.

(CONTINUED)

CONTINUED:

CHLOE

I understand I have you to thank for my release from the Gotham State Penitentiary, but you'd be certifiably insane if you think I'd ever work with you.

Pushed by AGENT KRYON, Oliver is stationed beside Chloe, and follows her line of vision towards the blue light that radiates from a MONITOR.

In the light's epicenter, Waller turns to face the heroes.

AMANDA WALLER

Maxwell Lord has taken Checkmate by the balls and geared it towards his one-man mission for world domination. And as much as our methods of protecting this world have clashed in the past, you and I know that Lord is a far greater threat that needs to be detained.

OLIVER

And how do you suppose we do that, huh? I mean maybe if you aimed that damn dart gun of yours at his neck and not ours then you'd be a little closer to getting one of your three little wishes fulfilled - the other two of which probably involve stealing candy from a baby and finally knowing what human emotions feel like.

CHLOE

Oliver...

OLIVER

(agitated)

Don't. Don't talk to me like you know me because you don't. And I sure as hell don't know you.

The words pierce Chloe like knives.

AMANDA WALLER

I didn't bring you here for couples counselling. I need your help.

CHLOE

You keep saying that but you're yet to spill the beans so spill them.

Waller aims a remote at the monitor, and CLICKS.

(CONTINUED)

CONTINUED: (2)

ON THE MONITOR: an image of FLOYD LAWTON (38, curly brown hair, well-kept beard with a cowboy hat and scar that paints across his right eye).

AMANDA WALLER

I'm putting together a team.

OLIVER

Nope.

CHLOE

The Suicide Squad.

OLIVER

Double nope.

AMANDA WALLER

We need forces strong enough to overthrow the heavy artillery Lord will be gathering for himself. Whatever your preconceptions of my team may be, they have always shown results and we need those results now more than ever.

CHLOE

Starting with the copy-cat killer?

AMANDA WALLER

He's an expert marksman who slipped from our fingertips and went into hiding. We've found a possible location, but...

OLIVER

You need us to do your dirty work and reel him in.

AMANDA WALLER

Well, you are the only other expert marksman I'm aware of, Mr. Queen.

CHLOE

And where does that leave me?

AMANDA WALLER

History would show that you're a dual set.

Oliver looks to Chloe, riddled with questions.

AMANDA WALLER (CONT'D)

(to Kyron)

Prep them for deployment.

A simple nod from Agent Kyron, and he directs a reluctant Chloe and Oliver away, into the darkness...

INT. BAR - NIGHT

A man in a large, BROWN TRENCH COAT and COWBOY HAT sits at the bar. His fingers glide over a GLASS OF WHISKEY he's not quite ready for yet. A FLICKERING LIGHT illuminates the man's hesitation, now swirling the glass in his hand.

A gun COCKS in the BG.

The man knock back the drink, then slams the empty glass back on the bench. He turns - withdrawing a PISTOL from his coat as he does - then PULLS THE TRIGGER.

SLOW MOTION: A BULLET explodes from a gun, and jets through the air in fast approach of a BLOODIED OLD MAN, aiming a sawed-off shotgun. The bullet CUTS THROUGH HIS SHOULDER- BLOOD SPURTS and his aim shifts to the ceiling- BANG!

A ceiling light explodes from above, and CRACKS against the old man's head. He collapses.

The man at the bar steps into the flickering light, a smile painting his face. He's impressed. It's FLOYD LAWTON. He tips his hat for the deceased.

FLOYD

Thanks for the drink.

Floyd spins his pistol between his fingers, then clips it back inside his coat. Turning off, Floyd passes a string of bloodied corpses that fill the bar floor.

EXT. BAR, PORCH - NIGHT

Pushing out the doors, Floyd descends the steps in pursuit of the MOTORBIKE parked outside.

VZZ. Floyd withdraws a phone from his coat...

ON THE PHONE: A message from "K.O." It reads: "*They found you and they're coming.*" Fingers type on the interface, a message in response that reads "Who's coming?"

An anxious Floyd awaits a response.

FLOYD

Come on, come on...

VZZ. ON THE PHONE: An image surfaces of OLIVER QUEEN followed by an image of CHLOE SULLIVAN.

FLOYD (CONT'D)

Guess love still exists after all.

OFF the image of Chloe, a target on the phone...

INT. GOTHAM GAZETTE, OFFICES - NIGHT

Sat by her desk, SUMMER feels interrogated by Vicki.

VICKI

So you have no idea where Chloe could be?

SUMMER

I'm a reporter. I live for the truth. Why would I hide behind lies? No. Scratch that...

Summer stands in dispute.

SUMMER (CONT'D)

I'm a human and a good person. Why would I be involved in someone gone missing?

VICKI

I'm not accusing you, Summer. I'm trying to find my friend.

SUMMER

Right. Well, despite our rocky start, she's my friend too.

(beat)

How can I help?

VICKI

Just keep an eye out for anything unusual that might lead us to-

KABOOM! An explosion RIPS from the side of the room. A howl of stunned reporters - thrown from their positions - and rubble builds in absence of the wall.

Vicki steps in front of Summer, shielding her.

A SHADOWED FIGURE forms through the smoke: muscular, round, a real beast of a man. The smoke clears to reveal BANE. Each new step forward seems to cause a rippling TREMOR.

BANE

Where is Chloe Sullivan?

Summer peels around from Vicki, cocky in the face of danger.

SUMMER

Does that count as 'unusual?'

OFF Vicki, trying to maintain her composure...

CUT TO BLACK.

END OF ACT ONE

(CONTINUED)

ACT TWO

FADE IN:

INT. GOTHAM GENERAL, HALLWAY - NIGHT

An impatient Helena leans against the wall, waiting. Linda enters, approaching with a comforting smile.

LINDA  
Your friend is awake.

Helena straightens, a little hesitant.

HELENA  
Is she- I mean is she-

LINDA  
She's coherent. *More* coherent than  
I was when I walked down the aisle  
with my first husband.  
(beat)  
My point is yes. She's okay.

HELENA  
Thank you.

A smile, and Linda departs. Helena approaches the room...

INT. GOTHAM GENERAL, DINAH'S ROOM - NIGHT

Dinah, pale and weak, recovers in the hospital bed.

The door peels open and Helena enters. She accompanies Dinah by her bedside. A warm reunion between the two.

DINAH  
Helena? What are you doing here?

HELENA  
I didn't want you to think no one  
was watching out for you.

DINAH  
Thank you.

Dinah notices a sadness overcoming Helena, tearing up...

DINAH (CONT'D)  
I feel like there's more to you  
being here than just checking I  
still have a pulse.

HELENA  
I know we haven't really talked  
since...  
(long pause)  
(MORE)

(CONTINUED)

CONTINUED:

HELENA (CONT'D)

Standing up on that ledge... taking that first step off... your mind goes through a million different reasons to step back down and reconsider everything that put you up there in the first place. I thought of Chloe. I thought of Dick. Hell, even Bruce. But the one person who was pulling me down... was you.

DINAH

Me?

HELENA

You gave me a chance. Gave me a job. A life when I didn't think I had one anymore. I don't think I ever thanked you for that.

DINAH

You never have to.

Helena succumbs to a smile, more secure in Dinah's recovery.

HELENA

I'm glad you're okay.

Helena reaches for Dinah's hand, and as they touch...

BLOOD splatters from a sudden cough, and Dinah CONVULSES violently. The machine beside her sporadically BEEPS, and a horrified Helena JOLTS BACK from the sight.

The door kicks open and Linda rushes in.

LINDA

What happened?

HELENA

I don't know. I don't know. I was just talking to her and she-

LINDA

Move, move.

Linda rushes around to Dinah's bedside, and tries to hold her down into a comfortable position. She PAGES for a doctor.

Helena is glued to her hand, horrified.

HELENA

I just touched her and she...

Doctors flood in and circle around Dinah. Helena snaps back to reality, and slowly eases out of the room...

INT. GOTHAM GAZETTE, HEAD OFFICE - NIGHT

Stumbling over and into the desk, Vicki immediately turns to face her attacker. Bane. He holds a mortified Summer by his side, who struggles under the one-hand-hold.

BANE  
Chloe Sullivan. Where is she?

VICKI  
I just need to make a phone call.

BANE  
You have three minutes before I  
break this pretty thing's neck.

Vicki and Summer lock eyes. Pure fear steams out of Summer.

VICKI  
Please don't hurt her.

BANE  
Your time starts now.

Vicki digs for her phone, and dials.

INT. BATCAVE - NIGHT

Behind the computer system, ALFRED jolts up. A message pings on the server in front of him: 'Incoming Distress Signal.'

ALFRED  
Sir, a certain Ms. Vale has  
activated a distress signal from  
inside the Gazette. Redirecting  
the call to you as we speak.

Alfred clicks away at the keyboard...

EXT. ALLEYWAY - NIGHT

CRACK! A thug FLIPS from the force behind a hit and collapses onto the ground by a set of red boots... Batwoman, looking up from the unconscious thug, faces Batman.

BATWOMAN  
You don't hold back, do you?

Batman turns his back on her, activating his earpiece...

BATMAN  
Got it.  
(beat)  
Vicki? Is everything okay?

A concerned Batman waits for a response...

INT. GOTHAM GAZETTE, HEAD OFFICE - NIGHT

Vicki holds the phone to her ear, eyes glued front on Bane.

VICKI

Not in the slightest.

(beat)

There's someone here that's asking  
for you, Chloe.

BATMAN (O.S.)

Chloe?

INT. BATCAVE - NIGHT

Alfred opens SECURITY FOOTAGE on the computer. It paints a picture of Bane, holding Summer hostage whilst cornering Vicki. He turns, adjusting his headset with urgency.

ALFRED

Ah. It would appear the criminal  
known as Bane has Vicki held  
hostage, sir. Tell her to hand him  
the phone so we can detain him.

He returns to the footage, staying calm for Vicki.

EXT. ALLEYWAY - NIGHT

Batman turns to a curious Batwoman.

BATMAN

Head to the Gazette. Top floor,  
head office. Vicki's in trouble.

BATWOMAN

On it.

Batwoman turns away, mounts her motorbike and SPEEDS OFF-

BATMAN

Vicki. I need you to do what I say  
when I say it. Alfred's got eyes  
on you as we speak. And Batwoman  
is on her way.

INT. GOTHAM GAZETTE, HEAD OFFICE - NIGHT

Nodding, Vicki removes the phone from her ear, and extends it towards a confused Bane.

VICKI

She wants to speak to you...

Bane snatches the phone, and slowly brings it up to his ear.

(CONTINUED)

CONTINUED:

BANE

Give me what is mine, Sulli-

A SONIC BEEP pierces Bane's ear. He drops the phone and releases Summer in agony.

VICKI

Run.

Summer PUSHES THROUGH the doors, and races down the hall.

Stepping around a struggling Bane, Vicki reaches the door that flies back in her face and PUSHES IT OPEN. One step out, and Vicki is PULLED BACK AND THROWN TO THE FLOOR.

Bane towers over Vicki, who slowly crawls back from him.

BANE

I am not here to play games.

Vicki looks out, behind Bane...

INT. GOTHAM GAZETTE, HALLWAY - NIGHT

Stood in the elevator, Summer locks eyes with Vicki in the distance. She realises she didn't make it out. A gasp of fear for her co-worker, and the DOORS CLOSE IN FRONT OF HER.

INT. GOTHAM GAZETTE, HEAD OFFICE - NIGHT

Bane hoists Vicki up off the ground and pins her to the wall.

BANE

I gave you a chance to make this transaction run smoothly. Perhaps your friend requires more motivation to do what's right.

With one hand pinning Vicki to the wall, Bane uses his other to PUNCH THE WINDOW OUT IT'S FRAME.

VICKI

Chloe's missing, okay? If we can't find her, you certainly won't be able to either. There's no point doing anything you'd regret.

BANE

Regrets?  
(a belching laugh)  
I have no such thing.

A PUSH and Vicki is released, out the window...

EXT. GOTHAM GAZETTE - NIGHT

Vicki tips back, and into the arms of Batwoman, who ASCENDS THE BUILDING on a zip line. They are consumed behind a cape.

EXT. GOTHAM GAZETTE, ROOFTOP - NIGHT.

Batwoman releases a panicked Vicki from her hold.

VICKI  
That was too close.

BATWOMAN  
You're welcome.

VICKI  
Sorry.

BATWOMAN  
Don't be. Had to redeem myself somehow for handing you over to Lord on a silver platter.

VICKI  
Bygones?

BATWOMAN  
I like you.

Batwoman turns off, and LEAPS OFF the edge...

EXT. GOTHAM GAZETTE - NIGHT

A line connects from the roof, attached to a descending figure that SWINGS INTO THE BROKEN WINDOW-

INT. GOTHAM GAZETTE, HEAD OFFICE - NIGHT

Batwoman KICKS into Bane's chest, knocking him back. She lands, then rises. A soldier ready for war.

BANE  
I am not here to fight.

BATWOMAN  
That's smart.

Batwoman bounces off the desk and CRACKS HER FIST against an unsuspecting Bane. He stumbles back, caught off guard.

BATWOMAN (CONT'D)  
Cause I hit like a girl.

Every single tool in Batwoman's combat-arsenal is dispatched on him, hit after hit after hit, until Bane simply catches her next punch. Her eyes fill with astonishment, then fear.

(CONTINUED)

CONTINUED:

BANE

My turn.

A POWERFUL SWING against Batwoman-

INT. GOTHAM GENERAL, HALLWAY - NIGHT

DING! Elevator doors open. A determined Batman enters, storming through the hallway. He withdraws a TAZER GUN.

INT. GOTHAM GENERAL, HEAD OFFICE - NIGHT

Fists violently slam into Batwoman, forcing her further and further into the ground. Bane peels her off the surface, lifts her in the air, and RAISES HER ABOVE HIS HEAD.

BANE

I promised to break a Bat once. I just didn't expect it to be you.

BZKT! A charge of electricity RACES UP Bane, and he drops the dwindling Batwoman. She rolls out of frame in an agonizing whimper, out of the way from where Bane then COLLAPSES.

Batman lowers the gun, now stood in the office.

BATMAN

That day will never come.

Collecting herself, Batwoman sits up, and leans against the wall. She finally catches her breath.

BATWOMAN

You know I had him, right?

BATMAN

(sincere)  
Are you okay?

A genuine look of affection from Batman, and Batwoman drops the act. She simply smiles back at him.

BATWOMAN

Yeah. Yeah, I'm good.

OFF the relief filling Batwoman's eyes...

INT. HELICARRIER - NIGHT

Stationed beside each other and strapped into their seats, Chloe and Oliver wear their discomfort on their face.

OLIVER

Why the hell is this happening?

CHLOE

Asking myself the same damn thing.

(CONTINUED)

CONTINUED:

OLIVER

No. No, you don't get to act confused here. Waller keeps talking about us as if we share a past. And you keep looking away like you're trying to make sure I don't figure it out.

CHLOE

Figure *what* out?

OLIVER

Whatever the hell it is you're hiding from me.

And Chloe looks away, trying to keep herself intact.

OLIVER (CONT'D)

Like that. Right there.

(beat)

What don't I know? What does everyone else seem to know that I don't? Please. Tell me.

Chloe returns to Oliver, blunt.

CHLOE

Look at me. *Really* look at me.

(beat)

In our line of work we become very good judges of character. What do you see?

Oliver takes his time. He looks to her with a clear focus, and studies deep within the eyes staring back at him.

OLIVER

I see a liar.

(long pause)

Someone expected to keep a little black book of deep dark secrets in their line of work and they've become very good at their job.

CHLOE

Oliver...

OLIVER

I also see someone who's lost. And scared. But you don't want anyone in the world to see that. And yet it's written all over your face.

CHLOE

Then I'd suggest looking a little closer... because you just might be looking at yourself.

(CONTINUED)

CONTINUED: (2)

Beside them, stood against the wall, AGENT KYRON adjusts his earpiece. He shifts towards Chloe and Oliver.

AGENT KYRON  
We're here.

OFF the uncertainty that paints Chloe and Oliver's faces...

EXT. PARK CITY, OUTSKIRTS - NIGHT

A helicARRIER soars above an overhead view of Park City.

EXT. HOSPITAL - NIGHT

A glum FLOYD stares out from one of the many windows attached to the large, high-rise hospital.

INT. HOSPITAL, DOCTOR'S OFFICE - NIGHT

Floyd fixes the shutters.

FLOYD  
It would appear we've both run out  
of time...

He turns to face a FRIGHTENED DOCTOR, bound to a chair by ropes with cuts and bruises all over them. Floyd withdraws a gun, down by his side. He AIMS.

FRIGHTENED DOCTOR  
Wait, wait, wait. I'll tell you  
everything. I will. I promise.  
Just don't shoot. Don't shoot.

OFF a victorious smile that stitches across Floyd's face...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. HELICARRIER - NIGHT

A militant Kyron debriefs Chloe and Oliver.

AGENT KYRON

Waller's pinpointed a sighting of Lawton at the Park City General Hospital. In less than a minute, we'll be making our landing and infiltrate the premises.

CHLOE

What would a man on the run be doing at a public hospital?

AGENT KYRON

That's classified information.

OLIVER

Of course it is.

Kyron offers Chloe a tablet.

AGENT KYRON

Once inside, I need you to hack into the security feed so we can obtain a specific location.

He deals the two of them a set of earpieces.

AGENT KYRON (CONT'D)

Over comms, you'll guide Mr. Queen and myself to his whereabouts where we will detain him.

OLIVER

Where's my suit?

AGENT KYRON

Infiltrating a public hospital dressed as a vigilante is not exactly a part of our undercover operation, Mr. Queen.

OLIVER

Right.

Kyron unearths a DETACHABLE BOW and offers it to Oliver. He then hands him a rather stylish BLACK LEATHER JACKET with a plethora of ARROWS inside.

AGENT KYRON

This should suffice.

EXT. HOSPITAL, ROOFTOP - NIGHT

A large helicARRIER lands on the roof.

INT. HOSPITAL, DOCTOR'S OFFICE - NIGHT

Floyd, at the computer, looks to the ceiling as the sound of a heavy aircraft landing catches his full attention. He turns from the computer to face the frightened doctor.

FLOYD

And this is everything I'll need to find her?

FRIGHTENED DOCTOR

Her mother frequented this practice. Every single record from health to their living situation can be found in that file.

FLOYD

Luckily I just need an address.

Floyd collects a sheet of paper from the printer.

FLOYD (CONT'D)

I appreciate your help. And I promise... this won't kill you.

BANG! The frightened doctor collapses over in a gasp.

EXT. HOSPITAL, ROOFTOP - NIGHT

Chloe, Oliver and Kyron exit the helicARRIER. Chloe hunches over the tablet, working her magic...

A confused Oliver turns back to Chloe.

OLIVER

What are you doing?

CHLOE

Getting a head start.

ON THE TABLET: Frames of footage from inside the hospital surface. Movement from one frame to another. A man. He runs for his freedom. Floyd.

CHLOE (CONT'D)

Fourth floor. On the move.

Chloe rises, and joins Oliver and Kyron, through the door...

INT. HOSPITAL, HALLWAY - NIGHT

Floyd BUMPS against a crowd of people that all part around him and he CHARGES THROUGH A SET OF DOORS-

INT. HOSPITAL, STAIRS - NIGHT

Kyron leads the way, scaling down the stairs with Oliver and Chloe close behind. Chloe halts, eyes glued to her tablet.

CHLOE

Oh my god.

At the next flight, Oliver and Kyron stop.

OLIVER

What's wrong?

CHLOE

A doctor. He's injured. You guys go, I'll catch up.

Chloe departs through the door closest to her...

INT. HOSPITAL, HALLWAY - NIGHT

Chloe races past several civilians in fast approach of a door. She PUSHES INTO-

INT. HOSPITAL, DOCTOR'S OFFICE - NIGHT

The frightened doctor struggles to crawl from a large patch of blood that paints the floor and now his chest. Chloe rushes to him, and drops to his aid.

CHLOE

You're going to be okay. I'm going to get help.

INT. HOSPITAL, HALLWAY - NIGHT

A door opens and Oliver and Kyron rush into the hall. They turn to the ELEVATOR where doors close behind a cocky Floyd.

OLIVER

Hey, wait-

A groan of defeat, and Oliver looks to Kyron.

AGENT KYRON

Yeah. That'll do it.

OLIVER

Shut up.

They return to the door they came from, back to the stairs...

INT. HOSPITAL, STAIRS - NIGHT

Kyron adjusts his earpiece on the run.

(CONTINUED)

CONTINUED:

AGENT KYRON

Lawton just took the elevator. I  
need you to guide us, Sullivan.

INT. HOSPITAL, DOCTOR'S OFFICE - NIGHT

Chloe turns from the bloodied doctor beside her.

ON THE TABLET: Footage shows Floyd stepping out of an  
elevator, and into the main entrance.

CHLOE

He's on the ground floor. He's  
almost out of the building.

(beat)

I'm putting us on lockdown.

Chloe's face scrunches as her tablet fills with STATIC.

CHLOE (CONT'D)

No, no, no. Someone's scrambling  
the data, I can't...

Chloe looks back to the frightened doctor...

CHLOE (CONT'D)

(regret)

I can't stop him.

INT. HOSPITAL, STAIRS - NIGHT

Oliver jumps the last step, withdraws the detachable bow that  
CLICKS INTO PLACE, and as he pulls for an arrow-

INT. HOSPITAL, GROUND FLOOR - NIGHT

The door kicks open, and Oliver LINES UP HIS SHOT- THWIP!

SLOW MOTION: An arrow shoots through the air in hot pursuit  
of Floyd who simply turns into it, gun spinning with him as  
he FIRES. A bullet CUTS through the middle of the arrow, and  
returns towards Oliver... and the bow catches it.

Oliver falls back in complete shock, and can only watch as  
Floyd disappears, out of sight.

OLIVER

He got away. He-

Oliver turns into a PISTOL WHIP. Knocked out cold.

AGENT KYRON

That was the plan.

By his side, Kyron lowers his gun and reveals a phone that  
reads 'SCRAMBLING' across the screen. He hits 'CANCEL.'

INT. HOSPITAL, DOCTOR'S OFFICE - NIGHT

STATIC clears from the tablet.

Chloe's confusion amplifies, frantically typing on the interface. She finds security footage that EXPANDS on the screen in her hands.

ON THE TABLET: Kyron abandons an unconscious Oliver...

CHLOE

Oliver?

A hand latches on to Chloe. A jolt, and she turns to the injured doctor beside her...

FRIGHTENED DOCTOR

Zoe... he's going to kill... Zoe.

A harrowing breath, and the doctor points towards a computer at the desk in the distance.

Chloe rises, and slowly makes her way to the computer.

ON THE COMPUTER: A detailed file on 'ZOE TORRES.' Her picture offers an image of vibrant, young girl with bright red hair and adorable freckles that paint her cheeks.

OFF the fear building across Chloe's expression...

INT. TAXI CAB - NIGHT

Both doors in the back of a cab open, and Floyd and Kyron enter. Reunited, it would seem.

AGENT KYRON

Did you get it?

FLOYD

What do you think?

AGENT KYRON

I think it's time to bring your girl home.

A shared look of agreement. A shared goal.

EXT. PARK CITY, STREETS - NIGHT

The cab disappears amongst a flood of traffic.

INT. HOSPITAL, GROUND FLOOR - NIGHT

Elevator doors open, and Chloe rushes out. Her eyes dart around the room, in search for someone.

(CONTINUED)

CONTINUED:

OLIVER (O.S.)  
I totally died and went to heaven,  
didn't I? How else would that  
explain my being in the presence of  
such *angels*?

And Chloe finds Oliver, surrounded by three nurses who help  
him up to his feet. He then finds Chloe.

OLIVER (CONT'D)  
Nope. Guess I'm still in hell.

CHLOE  
You should be so lucky.  
(to the nurses)  
He's with me, unfortunately. I can  
take him from here.

Chloe and Oliver reunite.

OLIVER  
Looks like our handler is one of  
the bad guys. Do you think Waller  
set us up?

AMANDA WALLER (O.S.)  
(over earpiece)  
Hardly.

INT. BUNKER - NIGHT

A furious Waller adjusts her earpiece, and stares at LIVE  
FOOTAGE of Chloe and Oliver at the hospital on a large  
monitor in front of her.

AMANDA WALLER  
Agent Kyron went off the grid, and  
escaped with our target. I need to  
know where that son of a bitch is  
headed so I can take him out.

CHLOE  
They're headed back to you.

AMANDA WALLER  
What are you talking about?

CHLOE  
Floyd's next target. It's a young  
girl named Zoe. She lives in  
Gotham with her mother, Michelle.

AMANDA WALLER  
Send me the coordinates. Now.

CHLOE  
Already on it.

(CONTINUED)

CONTINUED:

PING! Waller turns to an agent at the computers in the BG. He offers her a nod, and Waller smiles. She returns to the monitor harbouring the image of Chloe and Oliver.

AMANDA WALLER

You did good on your favour,  
Sullivan. But don't forget I've  
got one more to cash in.

INT. HOSPITAL, GROUND FLOOR - NIGHT

Chloe grows confused, adjusting her earpiece.

CHLOE

That's it? We're done here?

AMANDA WALLER (O.S.)

Until next time.

The line cuts. Chloe returns to Oliver, nervous for what happens next...

INT. BUNKER - NIGHT

Waller turns to the agent peeling themselves away from the computer to approach her. AGENT BLACKTHORNE, 28 (clean-cut, with the whole 'if looks could kill' aesthetic).

AGENT BLACKTHORNE

So what happens now?

AMANDA WALLER

Now we make a house call.

OFF the sinister look behind Waller's eyes...

EXT. TORRES RESIDENCE, FRONT PORCH - NIGHT

A BLACK VAN pulls up out the front of a generic white picket-fenced house. The door slides open, and a full-figured woman, cloaked in the shadows of the night, approaches the purity of this family home. She opens the gate, and enters.

THUD. THUD. THUD. Boots clap against each step as the woman arrives on the front porch.

A gloved hand RINGS THE BELL.

INT. TORRES RESIDENCE, DINING ROOM - NIGHT

MICHELLE, 36 (long-red hair, modestly dressed) straightens behind the table. She drops the remaining cutlery aside, and approaches the front door.

The pulls open to reveal a grinning Amanda Waller, holding a gun forward at an unsuspecting Michelle.

(CONTINUED)

CONTINUED:

THUD. The door is pushed against Waller, who nudges it back.

MICHELLE

Zoe, run!

Michelle JOLTS AROUND to find her daughter.

BANG! Blood spurts from Michelle's abdomen, and she feels for the hole that surfaces with blood. Realising, she simply slumps over, and onto the ground. Dead.

Waller enters, a trio of agents now behind her...

Hiding behind the corner, a terrified ZOE, (7, flowing red-hair, angelic and innocent) can only watch as the former Checkmate agents close in on her.

OFF Zoe, realising her fate...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. TORRES RESIDENCE, LIVING ROOM - NIGHT

Michelle HANGS from the ceiling fan. A blood-stained sign around her neck reads 'You know where to find me - Waller.'

Hands rip at the note. Floyd reads carefully.

FLOYD

Michelle...

Fueled with rage, Floyd turns to Kyron, a few feet behind.

FLOYD (CONT'D)

Where is she?

AGENT KYRON

You don't want to wage a war with Waller. She always wins. Always.

FLOYD

She has my daughter.

Floyd closes in on Kyron, anger bubbling to the surface.

FLOYD (CONT'D)

She's already lost.

OFF Kyron, realising he doesn't have a choice...

INT. BATCAVE - NIGHT

Water SPLASHES against Bane in slumber. He wakes. A sudden jolt and he finds himself shackled down to a metal chair with an excessive amount of chains.

Two figures emerge in front of him. Batman. Batwoman.

BANE

Foolish *bats*. I'm going to break out of these chains you think could ever hold me and when I do you will know the true meaning of agony.

Batwoman shoots a look to Batman. He nods back. Batwoman holds out a staffed taser to the chains, and ELECTRICITY COURSES THROUGH BANE'S BODY. She withdraws from his roar.

BATWOMAN

Does it kind of look like that?

Bane howls. He lunges forward but the chains pull him back.

(CONTINUED)

CONTINUED:

BATMAN

What do you want with Chloe Sullivan?

BANE

I want the debt she owes me to be paid in full. No transfer. No wire. No cheque. Cash.

BATMAN

How much?

BATWOMAN

You're not seriously considering paying this thug off?

BANE

I am no thug and I refuse to be called one.

BATWOMAN

Yeah, I'm not talking to you, *wreck-it-ralph*.

BATMAN

How. Much?

BANE

Two-hundred and fifty-thousand.

BATMAN

Done.

BANE

I need to see it.

Batman turns off, to leave, when Bane RIPS FROM HIS CHAINS-

A shocked Batman turns into Bane. He latches on to Batman's arm, and spins him into his hold, his hostage.

BANE (CONT'D)

I'm afraid the debt is not yours to pay, Batman. However, there is something I owe you.

BATWOMAN

No.

Bane tears at Batman's arm, and it CRACKS. Dislocated. He ROARS IN AGONY. Bane kicks his back leg in, and Batman collapses forward, out of his hold.

BANE

Now you.

OFF Batwoman, preparing for round two...

EXT. PARK CITY, STREETS - NIGHT

Chloe chases after Oliver.

CHLOE  
So that's it, huh? You're just  
going to walk away...

OLIVER  
Yep.

CHLOE  
All that time tracking me down,  
confronting me, confronting my  
friends... you're leaving?

A furious Oliver stops in his tracks and returns to Chloe.

OLIVER  
My life was put on the line for  
reasons you refuse to let me know  
and for that... you're damn right  
I'm leaving.

Oliver returns on his path away from Chloe. She struggles  
with the truth, then succumbs to it.

CHLOE  
I can't tell you.

Oliver halts, listening...

CHLOE (CONT'D)  
I can't. None of it makes any  
sense. Whatever I say won't offer  
any clarity. Any explanation.  
It'll just make things worse.

And Oliver returns to the sincerity exuding from Chloe.

CHLOE (CONT'D)  
You have no idea how much it hurts  
keeping things from you.

OLIVER  
Everything Amanda Waller was saying  
about fate and being a dual set,  
even couples counselling... it  
means something doesn't it?  
(long pause)  
You and I mean something...

A teary-eyed Chloe simply nods. Oliver grows more confused.

OLIVER (CONT'D)  
Something happened to me, didn't  
it? Something I can't remember...

(CONTINUED)

CONTINUED:

CHLOE

I can't tell you. But maybe I can show you...

Chloe edges forward. A nervous Oliver shifts under the approach, then eases into the familiarity. The two lock lips. A kiss. A kiss that seems to last for eternity.

INSERT FLASH: Bare legs rub against each other, half covered by a sheet that threads between in a white bed.

Oliver's pulls Chloe in tight. Craving...

INSERT FLASH: Oliver rolls over to the feminine figure cloaked in an all-consuming white light from the morning sun.

Oliver's hands slowly reach Chloe's face...

INSERT FLASH: Oliver's hands part through blonde, curly hair and the light fades behind the woman. DINAH. She smiles, the most radiant glow exuding from her happiness.

Oliver's eyes open, and he pulls from Chloe.

OLIVER

Dinah...

Oliver turns away, and disappears among the busy streets.

Abandoned, Chloe takes in a harrowing breath of revelation that this relationship with Oliver is never coming back.

INT. ABANDONED GYM - NIGHT

Kate enters. She throws her bag aside, and proceeds towards the ring. She jumps at the sudden sight of Helena, cowering in the darkness.

KATE

Helena? What are you doing here?

Helena steps into the light. Her eyes are raw with tears.

HELENA

My friend... she's in the hospital and it- it's bad.

KATE

I'm sorry to hear that.

HELENA

She was fine. She was better. She was doing better, and then...

Helena simply shakes her head, unable to speak.

(CONTINUED)

CONTINUED:

KATE

Helena-

Helena withdraws from Kate's approach.

HELENA

No, no. Don't touch me.

(long pause)

All I wanted to do was hold her hand and tell her everything would be okay but I- I killed her. I touched her and she died. She died, Kate. She, she-

KATE

It's not your fault.

Kate proceeds forward and Helena takes another step back.

HELENA

Don't. Just don't.

Helena steps around Kate, and disappears O.S.

INT. BATCAVE - NIGHT

Batwoman CRASHES against the railing around the main level in the Batcave. She struggles to lift herself up, blood painting her face. Defeated.

BANE

I am Bane. And I could kill you.

Bane reaches Batwoman. He latches onto her, and pins her to the rails. It creaks against the force. Batwoman looks over her shoulder at the fall that awaits her...

BANE (CONT'D)

But death would only end your agony...

In the BG, Batman crawls around to face Bane and Batwoman. He withdraws a BAT-A-RANG and LAUNCHES IT-

Bane catches it with his free hand.

BANE (CONT'D)

Instead... I will break you.

Bane CRUSHES the bat-a-rang in this hands.

Batwoman closes her eyes in fear of what comes next...

BRUCE (PRELAP)

Control.

INT. WAYNE MANSION, SPARRING ROOM - DAY (FLASHBACK)

Bruce helps Katherine off her feet. He smiles.

BRUCE

You need to learn how to control your emotions. How to control the situation. And eventually you'll take control of your destiny.

(beat)

Once you've mastered that, then the outcome will forever be fixed in your favour.

OFF an inspired Katherine...

INT. BATCAVE - NIGHT

An inspired Batwoman locks eyes with Bane. She smiles.

In a matter of seconds... Batwoman CLIPS a line to Bane with one hand, and PLANTS AN EXPLOSIVE to his chest with the other right before Bane PUSHES HER-

CRACK! The rail gives out, and Batwoman falls back...

BATMAN

(exploding)

No!

The line spins and spins and spins then CLICKS. Bane is TUGGED forward, over the edge and follows...

BANG! Batwoman fires a zip-line, and ASCENDS past a descending Bane. The line connecting the two spins again, spiralling into another STIFF LINE. Batwoman tugs back-

KABOOM! The explosive erupts. A roaring fire breaks the line, and Bane DESCENDS INTO DARKNESS...

Batwoman swings to the surface, then lands.

Batman latches onto his shoulder, and CRACKS his arm back into place. He rushes towards Batwoman, and joins her at the ledge as the two stare down into it's abyss...

BATMAN (CONT'D)

Are you okay?

BATWOMAN

Still breathing, aren't I?

BATMAN

I don't know how you did that...

Batwoman looks to Batman with a smile.

(CONTINUED)

CONTINUED:

BATWOMAN

Well, I have a great teacher.

OVER THE LEDGE and down below... a rough structure coated in a thin layer of water holds the broken body of Bane, crushed against it. He groans, struggling to move his broken limbs.

OFF the victorious duo of Batman and Batwoman...

INT. BUNKER - NIGHT

Waller stands in front of an army of two dozen agents. They stand like a firing squad, guns aimed out and ready as Kyron and a very angry Floyd stand at the entrance of the bunker.

AMANDA WALLER

Agent Kyron. I considered you my right-hand man to this operation.

(beat)

You betrayed me.

AGENT KYRON

I would be betraying a lot more than just your trust if I didn't.

AMANDA WALLER

It's good to know that you can live with your decisions.

Waller withdraws a gun and FIRES.

Kyron stumbles back a step. He feels for the bullet in his chest. Blood coats his hand and he realises his own mortality. He looks back to Waller, understanding betrayal.

Waller simply pulls the trigger again. BANG! Kyron drops.

Floyd withdraws DUAL GUNS he circles the room with, willing to shoot any and everyone if it's his final act.

FLOYD

I could kill you and at least ten of your men before your firing squad puts me down.

AMANDA WALLER

I know. Which is why I've made it very clear that if anything happens to me or mine... your daughter will get a bullet between her eyes.

FLOYD

What do you want?

Waller lowers her weapon, and approaches Floyd.

(CONTINUED)

CONTINUED:

AMANDA WALLER

You know my operation. You know why I fill my bed with criminals and happily lie in it. And you know the good that we can accomplish when we unite.

FLOYD

The Suicide Squad.

AMANDA WALLER

Yes.

FLOYD

I want to see her. I want to see my daughter. I want to know that she's safe. That she will be safe.

AMANDA WALLER

Unfortunately, I can't do that for you. Not until I've secured your place on the team and know you can't stab me in the back like your friend Kyron, here.

Waller grows sincere, narrowing in on Floyd.

AMANDA WALLER (CONT'D)

I need you, Mr. Lawton. The world needs you. And your world... your daughter... will be safe as long as you comply with my orders.

FLOYD

How do I know that? How could I ever trust you'll protect the one thing in this world I love when all you care about is power?

Waller turns to Agent Blackthorne who approaches in the BG.

AMANDA WALLER

Show him.

Blackthorne offers a tablet to Floyd, holding it up to him for show. Footage plays of an OLD FLOYD (65) running into the arms of an OLDER ZOE (37). They hug (from 'Vendetta').

FLOYD

What is this?

AMANDA WALLER

It's you. And Zoe. In the future.

Floyd draws closer to the tablet, seeking clearer answers.

(CONTINUED)

CONTINUED: (2)

AMANDA WALLER (CONT'D)

Well, technically the past. Our past. It's a long story. One I'd imagine you'll become all too familiar with as time goes by. The point is... there are two roads here you can take, but something tells me rewriting history isn't exactly the best option for you.

FLOYD

(long pause)

Who's our target this time?

OFF Waller, a growing smile to reflect her latest victory...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. WAYNE MANSION, LIBRARY - DAY

A newspaper reads '*Bane Brought To Justice, by Vicki Vale*' on the front page accompanied by a split photo of Bane behind cell doors at ARKHAM ASYLUM and two shadowed BAT-FIGURES.

VICKI (O.S.)

You know my first ever story was about how this city needed a hero.

Bruce lowers the paper in his hands to find Vicki's smile.

VICKI (CONT'D)

It's kind of poetic that my last story shows Gotham that we finally have one. Two, even.

BRUCE

Something tells me this won't be your last story.

(beat)

I know being in the cross-hairs of Maxwell Lord is not an ideal situation for anyone and I'm glad you got out while you could. But I'm sure your days as a reporter will far outlive your days at the Gotham Gazette.

VICKI

Right now I'm looking forward to a few days off.

BRUCE

I bet.

The two stay locked on each other. Silence in the room.

A door behind them clicks open. Katherine edges in from the door, then immediately edges back out.

KATHERINE

Oh. Am I interrupting something?

BRUCE

No. No, it's fine.

BRUCE (CONT'D)

Katherine Kane, this is Vicki.  
Vicki, this is-

(CONTINUED)

CONTINUED:

VICKI

Batwoman.

(off Katherine's look)

I deal with superheroes on a day to day basis. I figured it out.

KATHERINE

I *still* like you.

VICKI

I'll let you guys celebrate your victory. Good job, by the way.

KATHERINE

Thanks.

Vicki exits, while Katherine approaches Bruce with an all-knowing look he doesn't take too well.

BRUCE

What are smiling at?

KATHERINE

I might be quite detached from the department of love and all things googly-eyed but you two were giving off *serious* vibes here.

BRUCE

What are you doing here, Katherine?

KATHERINE

Whoa. Bruce to Batman is the new zero to one hundred.

(beat)

I wanted to thank you.

BRUCE

You're the one who saved me, tonight. I should be thanking you.

KATHERINE

It's not just about tonight. It's about everything.

(long pause)

I never wanted to be someone's sidekick and you treat me like a partner. I appreciate it.

Bruce turns to the liquor stationed behind the desk, and pulls two glasses and a bottle of bourbon. He pours the drinks and passes one to Katherine.

BRUCE

To partnership.

OFF the drinks clinking together...

INT. GOTHAM GENERAL, WAITING ROOM- DAY

Helena leans against the wall. She's completely defeated, until Oliver surfaces from around the corner. Helena immediately rushes for him and the two embrace.

HELENA

Oh, it's so good to see you.

OLIVER

Is she okay?

HELENA

I don't know. I'm still waiting to hear back from the nurse.

Over Helena's shoulder, Oliver spots Linda.

OLIVER

Doesn't look good.

Helena turns to face his vision. Linda approaches.

HELENA

No.

LINDA

I know there have been some scares since Dinah was brought in for recovery. But she's doing well.

A huge sigh of relief from both Helena and Oliver.

LINDA (CONT'D)

There was an irregular spike in her blood pressure after the operation that caused a seizure. She's resting now, but everything else has been cleared. A few days stuck in here and she'll be just fine.

OLIVER

Thank you. Truly.

LINDA

If you wanted to see her, you can.

HELENA

(off Oliver's look)

Go.

A warm smile from Oliver, and he follows the nurse...

INT. GOTHAM GENERAL, DINAH'S ROOM - DAY

AT THE WINDOW. Linda guides Oliver towards the door, and opens it for him. He slowly enters the room...

(CONTINUED)

CONTINUED:

Dinah tilts over to see Oliver approaching. The colour on her face is restored to it's natural shine aided by the love that emits from the sight of her fiance.

DINAH

Hey, you...

Oliver pulls up a chair by her bed side.

OLIVER

I'm sorry I didn't come sooner. It's a long story. Waller had me kidnapped. Forced me and Chloe to track down that wild-wild west fanboy we ran into a couple years back. And then the second we even came *close* to catching him-

DINAH

You were with Chloe?

OLIVER

What? Oh. Uh... yeah. But it's not what you think. I know I wanted answers - and all this has done is create more questions for me - but I don't care about all of that right now. I care about you.

DINAH

You're not going to stop, are you?

OLIVER

Dinah...

Dinah turns away, eyes glued to the ceiling in deep thought.

DINAH

Being in here has given me a lot of time to think about these past few months. I told myself that I would follow you anywhere in the world because that's what I want. I want you. I want... us. And that hasn't changed but...

(long pause)

This city. It's where my shop burnt to the ground. It's where my mother died. And after tonight, I nearly died here too.

OLIVER

What are you saying?

Dinah looks to Oliver, tears in her eyes.

(CONTINUED)

CONTINUED: (2)

DINAH

I can't stay here.

(beat)

I tried keeping you away from all of this. I kept asking you to drop it. I even convinced Naomi to stop helping you. But I know now how much this means to you and so I'm done standing in the way.

OLIVER

You're not in the way, Dinah. You're by my side. Always.

DINAH

No. I'm not. I can't be. Not here. Not right now.

Oliver's eyes find the floor, heart breaking...

DINAH (CONT'D)

Once they let me out of here, I'm going back to Star City to recover. To heal. To rest. To give you time to figure this all out.

Slowly, Dinah removes THE RING from her finger.

DINAH (CONT'D)

And I hope... once you do... you'll come back to me. And we can have the future you promised when you gave me this ring.

Oliver looks up in tears to see Dinah handing the ring back to him. He takes it, and stares down at all it represents for him and Dinah. OFF a heartbroken Oliver...

INT. CHLOE AND LANA'S APARTMENT, LIVING ROOM - DAY

A motherly LANA sits with HOPE on the floor of the living room. The two build a structure with blocks until Hope grows silent. She notices Chloe in the kitchen.

HOPE

Mummy is sad.

Lana looks over her shoulder to the view of the kitchen.

LANA

Yeah. Maybe I should go and cheer her up. What do you think?

HOPE

I'd like that.

(CONTINUED)

CONTINUED:

Lana dumps the blocks in her hands on the ground in front of Hope, then heads for the kitchen...

INT. CHLOE AND LANA'S APARTMENT, KITCHEN - DAY

At the sink, a glum Chloe washes dishes. Lana enters.

LANA  
How you holding up?

CHLOE  
She told me not to give up on him,  
you know?

LANA  
Who did?

Chloe stacks the plate on the rack, then turns to the counter that hosts a view of the lounge room where Hope continues to play. Lana follows her line of vision, then realises.

CHLOE  
She came from the future... from an  
aborted timeline and told me not to  
give up on Oliver.

(long pause)  
This whole time I've been looking  
at him - at us - as an idea. A  
memory we shared that is no longer  
shared. But he's not the Oliver I  
fell in love with anymore. He's  
not that same guy who asked me to  
spend the rest of my life with him.  
And tonight was just a huge  
reminder that I need to move on.

LANA  
Maybe moving on isn't a bad thing,  
you know? Maybe letting go is just  
what you need. And if it's meant  
to be it'll just work itself out.

CHLOE  
I can't think like that. The  
second I open my mind up to the  
possibility that he'll find his way  
back to me... the second I cling to  
him and can't let go.

LANA  
What are you going to do?

CHLOE  
Right now, I need to go to work.  
(beat)  
Will you watch Hope for me?

(CONTINUED)

CONTINUED:

LANA

Of course.

The two share a hug.

LANA (CONT'D)

Hey. When you get back can we talk? I have a pretty big bomb to drop on you.

CHLOE

You can tell now... if you want?

LANA

No. It can wait.

CHLOE

Okay.

A smile, and Chloe leaves.

OFF Lana, the secret of her decaying state eating her up from the inside out...

EXT. STACY'S BAR - NIGHT

A quiet pub sits in the darkness of the night.

INT. STACY'S BAR - NIGHT

A cozy pub with only a handful of people. A group of men PLAY POOL in the BG. Others bundle in around a set of couches sharing drinks while a line of people are seated directly at the bar, backs turned.

At the bar, Helena scoops up the newly-poured drink in front of her and knocks it back.

KATHERINE (O.S.)

Rough night?

Helena turns to find Katherine, fitted in a beautifully tight red dress. She carries an empty COCKTAIL GLASS in her hands, and pulls up a seat beside Helena.

HELENA

Rough year. Rough life, actually.

KATHERINE

Well, lucky for you, I feel very strongly about not letting sad girls drink alone at a bar.

(beat)

What are you drinking?

HELENA

Jack Daniels on the rocks.

(CONTINUED)

CONTINUED:

Katherine gets the attention of the bartender, STACY.

KATHERINE

Can I get another martini, and a JD  
on the rocks for the *lady* here.

Katherine hands money over to Stacy.

HELENA

You don't have to do that...

KATHERINE

Don't be silly.

Katherine's hand brushes over Helena's, and she flinches at the touch. Triggered at the fear that she's some sort of angel of death. She eases into the feeling, then smiles.

Turning from the bar, Katherine faces Helena and offers her the drink. They both take a sip.

KATHERINE (CONT'D)

So you're a bourbon girl, huh?

HELENA

Damn straight.

KATHERINE

(suggestive)

Not even slightly.

A raised eyebrow from Helena, and she knows exactly what this is. A smirk mirrors on both their faces.

OFF a promising beginning...

INT. GOTHAM GAZETTE, OFFICES - NIGHT

Chloe stands at her desk, sorting through papers scattered around it. Summer surfaces in the BG.

SUMMER

Chloe?

Summer races over to Chloe in disbelief, and forces her into an uncomfortable embrace.

SUMMER (CONT'D)

Oh my god, you're alive!

(beat)

You had me worried sick. Some  
maniac said you owed him money and  
we all thought you got in deep with  
the wrong people like you were some  
kind of drug smuggler.

(beat)

Well, not all of us thought that.

(MORE)

(CONTINUED)

CONTINUED:

SUMMER (CONT'D)

It was purely my thought. But the point is I was scared for you. And for me. I nearly *died*.

CHLOE

I'm sorry for what happened to you, but I have no idea who this 'Bane' guy even is. Truth is I broke my phone when I was out visiting my parents and couldn't really do anything until I got back.

JASON (O.S.)

Chloe Sullivan?

Chloe and Summer turn to find JASON (35, blonde, thick rimmed glasses, could be described as a stylish nerd with eyes that have seen more than they'd asked for).

SUMMER

Oh, he's handsome.  
(to Chloe)  
I'll leave you two alone.

CHLOE

No. Wait.

But Summer is already gone.

Jason slowly approaches Chloe. He carries a folder in his hand that he drops onto her desk.

CHLOE (CONT'D)

Who are you?

JASON

You don't know me. But I know you.

Chloe opens the folder, and looks back to him in disbelief.

JASON (CONT'D)

Watchtower.

OFF the fear in Chloe's eyes...

# WATCHTOWER

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FROM BLACK:

A deep and demonic voice ushers from the darkness...

RED HOOD (O.S.)  
It's time.

INT. GORDON RESIDENCE, JIMMY'S BEDROOM - NIGHT

A RED HELMET, barely covered by the DUFFEL BAG it sits in, rests on the bed. Stood in front of it, a still JIMMY appears to be paralysed by its presence. He whispers to it.

JIMMY  
No. No, I won't do it. I can't.

The helmet - the RED HOOD - speaks the same demonic voice.

RED HOOD  
This city moved on. It forgot what you can never forget.

INSERT CUT: Trembling hands hold a gun over the deceased bodies of JACK and JASON WINNICK.

Jimmy is singed by the memory...

RED HOOD (CONT'D)  
You must remind them of the pain its created for us.

INSERT CUT: A blue light BURNS across Jimmy's head, infecting his mind. Controlling him.

Jimmy twitches with revelation. A total change in character.

JIMMY  
I'll make them suffer.

Jimmy reaches for the helmet...

INT. WAREHOUSE - NIGHT (LATER)

RED HOOD stands, back to us, and eerily waits for what may never show up. Silence. One man in a large, open space.

Boots clap against the ground in unison.

Red Hood turns to find POISON IVY and HARLEY QUINN enter.

IVY  
Sorry to keep you waiting.

Red Hood straightens at their arrival.

(CONTINUED)

WATCHTOWER, 'Debt'

51.

CONTINUED:

The RED HOOD GANG fills the room behind him. An army of two dozen suited men with red masks concealing their identity.

RED HOOD

Let's take back our city.

OFF the new partnership...

CUT TO BLACK.

END OF EPISODE.