

WATCHTOWER

4.11 | "A.R.G.U.S"

Written by
Jack D. Malone

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

Based on characters from
DC Comics

CREATED BY
Jack D. Malone

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

WATCHTOWER

"A.R.G.U.S"

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 / BATWOMAN	Deborah Ann Woll
LANA LANG	Kristin Kreuk
OLIVER QUEEN / GREEN ARROW	Justin Hartley
MAXWELL LORD	Gil Bellows

GUEST CAST

CASSANDRA CAIN	Teresa Ting
DUSAN AL GHUL / HUSH	Bryan Greenberg
JACK FORBES	Matt Czuchry
JANICE PORTER	Lisa Kudrow
JASON BARD	Robert Buckley
KARL FOX / THE RANGER	Eka Darville
KATE SPENCER / MANHUNTER	Dina Meyer
LUCIUS FOX / BATWING	Charles Michael Davis
MARION GRANGE	Debbie Morgan
STEVE TREVOR	Rick Cosnett
ZINDA BLAKE	Katie Cassidy

TEASER

FADE IN:

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - DAY

Elevator doors open to welcome an impatient JASON.

JASON

Please tell me you have the results
from the DNA test.

SWISH PAN to find LUCIUS, pivoting around in his chair from
the LARGE COMPUTER MONITOR in front of him.

LUCIUS

I do. Unfortunately, it raises
more questions than answers.

Lucius rises, and steps away to show the monitor.

ON THE MONITOR - an IMAGE OF LANA LANG appears alongside
markers that claim a '100% match.'

JASON

That's not possible.

LUCIUS

That's what I thought too. Unless,
of course, we have grossly
misinterpreted the situation.

JASON

Maybe you should call her.

LUCIUS

I'm already ahead of you.

Lucius returns to the computer. He hits a button the
keyboard to reveal a DIAL TONE RINGING...

INT. ARGUS, OBSERVATION ROOM - DAY

LANA answers the ringing phone in her pocket.

LANA

Lucius? Is everything okay?

INTERCUT BETWEEN: LANA AND LUCIUS on the phone.

LUCIUS

Hardly. Chloe's been kidnapped.
We did a DNA test on the phone she
left behind, and it lead us-

LANA

To me.

(CONTINUED)

CONTINUED:

LUCIUS

What's going on?

LANA

I'm sorry. I didn't mean to cause such a panic. I signed one of those pesky little non-disclosure-agreements to keep my base of operations over at ARGUS a secret.

Lana returns to the transparent glass that offers a view into the TRAINING ROOM. Two figures are locked in combat.

LANA (CONT'D)

Chloe's fine. She's with me.

THROUGH the glass view, and into the room...

INT. ARGUS, TRAINING ROOM - DAY

A startled CHLOE drops her bo-staff in a heave, and then trips under the feet of her opponent, ZINDA.

ON a defeated Chloe, dissolving with a sigh.

CHLOE

Okay. You win.

Zinda offers Chloe her hand.

ZINDA

Get up. I have much to teach you.

CHLOE

Yeah, yeah. I think we've all figured that one out.

OFF Chloe, latching onto Zinda's hand and being guided off the ground for a round two...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

EXT. CITY HALL - DAY

The MAYOR MARION GRANGE addresses the media. Camera flashes sporadically ignite her strong composure.

MARION GRANGE

It is my honour and privilege to introduce the new Commissioner of the Gotham City Police Department, Commissioner Jack Forbes.

JACK FORBES (39, blonde, handsome, bears the resemblance of a typical-cop) approaches Marion at the podium. The two shake hands, and he takes her place in front of the media.

JACK FORBES

The honour is all mine.

Seated on stage, KATHERINE looks out through the crowds...

Behind the media, citizens are gathered outside City Hall with their own cameras and self-interest. Among them, a nervous HELENA. She locks eyes with her girlfriend.

OFF the smile stitching across Katherine's face...

KATHERINE (PRELAP)

I didn't know you'd be here.

EXT. GOTHAM CITY, STREETS - DAY (LATER)

Katherine and Helena stroll down the footpath.

HELENA

Just showing my support.

KATHERINE

You're watching out for me...

HELENA

Maybe.

KATHERINE

You should know by now that I can take care of myself.

HELENA

I'm just worried about you.

Katherine stops, then positions herself in front of Helena.

(CONTINUED)

CONTINUED:

KATHERINE

Well, don't be. I don't need you to be my guardian angel, Helena. I need you to be my girlfriend.

HELENA

Can't I be both?

Katherine can't help but giggle. The two share a kiss, then continue down their path.

HELENA (CONT'D)

Did you have to sign off on Commissioner Hot-Stuff back there?

KATHERINE

Unfortunately, with Gordon resigning so out of the blue, there wasn't any time to get all up in his business. I'm just going to have to trust the DA on this one.

HELENA

Right...

OFF an unsure Helena, trying to work past her fears...

INT. ARGUS, TRAINING ROOM - DAY

Chloe and Zinda are locked in an intense combat regime, swinging punches, and dodging each subsequent move the other throws their way. Zinda looks impressed.

ZINDA

You've done this before.

Chloe is reeled into a tight lock under Zinda's hold.

CHLOE

I once saw the world in ashes, and was told to trust a man in a bright red cape to save us. Whether I trusted him or not, I much prefer putting that trust in myself first.

Chloe unravels from the hold successfully. The two dance around the mat, throwing the occasional punch.

ZINDA

So you learned to fight.

CHLOE

I learned to survive.

Chloe takes a swing. Zinda catches it, then maneuvers Chloe to the ground. She huffs defeat.

(CONTINUED)

CONTINUED:

The door SLIDES OPEN. An authoritative Lana enters.

LANA
Unfortunately, we need to do more
than just survive.

Chloe sits up and offers her best friend a weak hand-wave.

LANA (CONT'D)
We're preparing an attack. A full-
fledged attack against Maxwell Lord
and the firepower he's packing
behind Checkmate walls.

(beat)
We're not interested in defending a
city against him. We're interested
in fighting for the city. And with
all due respect, I'm not sure
that's something you have
experience in.

CHLOE
That's fair.

Chloe stands, then dusts herself off.

CHLOE (CONT'D)
And even if I did, it's hardly been
on this scale.

LANA
That's why you're here.

CHLOE
But why now?

OFF the all-knowing look shared between Lana and Zinda...

VICKI (PRELAP)
Bruce is gone.

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - DAY

VICKI locks heads with Lucius and Jason.

VICKI
When Maxwell Lord had me kidnapped,
Bruce did everything he could to
find me and bring me home. I owe
him the same.

LUCIUS
No. We have very clear
instructions. We need to look
after the city. Lana said-

(CONTINUED)

CONTINUED:

VICKI

I don't care what she said. This is Maxwell Lord we're talking about. He is more dangerous than anyone we've ever gone up against.

LUCIUS

Exactly. Which is why we can't waltz into Checkmate and declare he give us our friend back.

An uncomfortable Jason steps into the dispute.

JASON

I hate to say it, Vicki. But Lucius is right on this one.

Vicki begins pacing on the spot, exerting her frustration.

JASON (CONT'D)

ARGUS has the resources to bring Bruce back. We don't.

VICKI

I have to do something.

Lucius latches onto Vicki, holding her on the spot.

LUCIUS

Vicki, you held us all together when we thought Bruce was never coming back. You were the beacon we needed to keep fighting. And I understand how deflating it can be when we find ourselves back at square one, but I need you to be that beacon again for us now.

Vicki soaks in the message, and summons the strength...

VICKI

Okay. Okay, I'll try.

(beat)

So what are we dealing with here?

The three approach the computer monitor.

LUCIUS

There's a new drug lord set to make a shipment over by the docks.

ON THE COMPUTER - a small 'BUG' clips against the monitor.

INT. FOX RESIDENCE, OFFICE ROOM - DAY

KARL sits in front of his desk. He adjusts an earpiece, clearly connected to the bug. He listens in...

(CONTINUED)

CONTINUED:

LUCIUS (O.S.)

They're calling him the Hit-man.

Inspired, Karl spirals over towards his laptop. A blank document is open. He starts typing...

ON THE MONITOR - text appears, '*The Ranger vs Hit-Man.*'

KARL

And we are back in business...

OFF the excitement painted across Karl's face...

INT. ABANDONED GYM - DAY

Helena is in the ring, locked in a boxing match with KATE SPENCER. Their match is abruptly ended by Kate.

KATE

That's enough for today.

Kate withdraws from Helena, and steps out of the ring.

HELENA

Whoa. This is officially the easiest you've been on me.

(beat)

Something must be horribly wrong.

Helena follows after Kate, who downs her water bottle.

KATE

Mind is elsewhere, that's all.

HELENA

Want to talk about it?

KATE

I don't think you'd appreciate it.

HELENA

Okay, well now you have to tell me.

Kate crumbles, turning her full attention to Helena.

KATE

There's something not right about our city leadership. Things have been moving too fast with too much precision. Almost like-

HELENA

They're completing a puzzle.

KATE

Exactly.

(CONTINUED)

CONTINUED:

HELENA

And you think The Mayor, or the DA are up to something?

KATE

There were whispers. Criminals brought in who kept talking about corruption in the city. Officers. Lawyers. Our city leaders.

(beat)

Anytime they dove into specifics, they were silenced. And these cases that were built went cold.

HELENA

Were any names mentioned?

Kate shakes her head.

KATE

But one thing definitely was.

(long pause)

They talked about a task force. They said it would be in place to control the city, and that once that was secured, they'd narrow in on the media. They'd find ways to control the narrative.

HELENA

I knew Katherine shouldn't have gotten into bed with these people.

KATE

That's what I'm worried about...

(beat)

Katherine could be used as a puppet for something that will destroy this city. And if things go wrong-

HELENA

(realising)

They could pin it all on her.

OFF the fear that sits between the two women...

INT. ARGUS, HEAD OFFICE - DAY

STEVE TREVOR, sat behind his office desk, rises upon Lana's entrance. He steps around the desk to greet her with a kiss.

LANA

Hey, we're at work.

Steve holds Lana inside his arms.

(CONTINUED)

CONTINUED:

STEVE

Not a day will go by where I'll take you walking into my office for granted.

LANA

(cold)

You're sweet. But right now, we need all our attention on the mission. Bruce needs us.

The two unravel from one another.

STEVE

Right. We're prepping our soldiers for deployment.

(beat)

Have you told Chloe why she's here?

LANA

No.

STEVE

Are you sure that's the right decision? This is her life we're talking about here.

LANA

It's the only decision.

(beat)

Look, I understood why you didn't tell me that I was about to be frozen alive. I would have panicked. I would have fought against it. Against you. And I don't want to freak Chloe out here.

STEVE

Well, what *have* you told her?

LANA

That we're preparing for war. And that she needs to be ready.

INT. CHECKMATE, HOLDING CELL - DAY

MAXWELL LORD stands behind a chained BRUCE, in a chair wearing his BATMAN SUIT. Lord positions his hands towards his prisoner's head and they IGNITE IN A BLINDING BLUE LIGHT.

QUICK CUT - BRUCE enters the GOTHAM GAZETTE elevator. He slides a card into the gaps of the CONTROL PANEL and pulls open a hidden series of digits he uses to punch in a code.

Lord almost loses control. The bright blue light buzzes, as though it were STATIC. Bruce fights underneath the powers.

(CONTINUED)

CONTINUED:

QUICK CUT - NARROW IN on the hidden panel. Fingers punch in the code, "261210." A BLUE LIGHT scans all over Bruce.

Lord pulls back. The blue light fades. A drained Bruce topples forward, only held up by the chains that shackle him to the chair. An inspired Lord wipes blood from his nose.

MAXWELL LORD

How long have you been holding that one back from me, huh?

BRUCE

Go to hell.

MAXWELL LORD

You know, I had always hoped that by infiltrating the Gotham Gazette, I would see enough to know all the ins and outs of your operation, but now that I have you... there's no need for any more facades.

A satisfied Lord exits the room.

BRUCE

No. No, where are you going? Hey! Get back here, damn it.

A shadow looms over Bruce, and silences him.

In the doorway stands CASSANDRA CAIN. She withdraws a blade from her robe, and examines it's power. A smile creeps along her face, and she locks eyes with Bruce.

OFF the fear that builds behind Bruce's eyes...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. DOCKS - DAY

Hands attach HIDDEN CAMERAS onto wooden rails...

An excited Karl rises from the rail. He is dressed in a well-armored suit with bat-wings extending from his shoulders -- a JET-PACK in disguise that funnels down, into his boots. A pair of dual-guns are in holsters on his legs, and he carries a TINTED BLACK VISOR mask in his hands.

Karl grows lost in the visor, as though holding the fate of the rest of his life in his hands.

TIRES SCREECH.

Karl races around behind a LARGE BEAM in the distance, watching as two vehicles arrive by the back-lot.

KARL

And so it begins...

Karl fastens the visor to his face, becoming THE RANGER...

SWISH PAN to the back-lot, overlooking the ocean, where two vehicles are parked. The doors open, and HIT-MAN, a thug in a GREEN TRENCH COAT steps out with a suitcase. He is protected by TWO BUFF GUARDS.

From the other vehicle, RHONDA, a short red-headed woman, emerges out of the car - SUITCASE IN HAND - with her brother, RICKY, a freckly, ginger-haired man.

RICKY

Got the goods?

HIT-MAN

I was about to ask you the same thing. Open the suitcase.

Rhonda clicks open the suitcase and presents it. It's full of cash. Just as Hit-Man ordered.

HIT-MAN (CONT'D)

Impressive.

They exchange cases. Rhonda flips the suitcase onto the bonnet of her car, and opens it. She looks to her brother, and nods. A done deal.

THE RANGER (O.S.)

Stop what you're doing.

(CONTINUED)

CONTINUED:

The Ranger arrives from the distance, guns positioned out towards the drug dealers.

THE RANGER (CONT'D)
I'm afraid the only thing being
dealt tonight is justice.

Hit-Man crumbles with roaring laughter.

RHONDA
Who's the clown?

BANG! AN ELECTRICAL BLAST fires from the gun and EXPLODES against the ground, in the epicenter of the drug-deal. A widening SHOCK-WAVE propels everyone and their cars aside.

HIT-MAN
Kill him.

Hit-Man claws up from the ground and urges his guards forward. They rise, and withdraw their weapons.

BANG! BANG!

Bullets ricochet off The Ranger's chest. He stumbles back, impressed at his own survival. He then laughs.

THE RANGER
It worked.

GUARD
Aim for his head.

THE RANGER
Oh, that won't work.

The Ranger tugs at a set of fine-wires at his side-

He activates the JET-PACK. FLAMES IGNITE behind his back, then out from under his boots. He PROPELS UP IN THE AIR.

A flailing Ranger loses control of his flight, and CRASHES INTO THE BEAM. The Jet-Pack powers down, and he collapses onto the ground in a heaving loss of breath.

The two guards arrive at his failure, and aim their guns.

THE RANGER (CONT'D)
No, no, no. Please don't kill me.

The Ranger rises his hands in mercy.

BLUE-METALLIC HANDS latch onto each guard, and launch them aside. BATWING stands in their place. He immediately recognises The Ranger, and freezes at the sight.

(CONTINUED)

CONTINUED: (2)

BATWING

Karl?

THWACK! Batwing staggers forward, then turns into-

Ricky pulls back a bent-pipe. He positions another swing, but Batwing catches it, then BLASTS his attacker away.

A startled Rhonda returns to her car, and drives away.

Hit-Man withdraws an AK-47 instead. He aims for the two heroes, and releases fire.

THE RANGER

Get out of the way.

The Ranger CHARGES at Batwing, and pushes him aside. A hand remains on The Ranger, and he falls with him, until Batwing's own jet-pack ignites and the two LIFT INTO THE AIR.

Bullets spray underneath them.

Batwing and The Ranger land atop Hit-Man's van. The Ranger withdraws his gun, and FIRES- AN ELECTRICAL BLAST launches Hit-Man across the pavement, and into a nearby DUMPSTER.

THE RANGER (CONT'D)

And justice has been served.

OFF Batwing's disapproving look towards his husband...

LUCIUS (PRELAP)

Are you out of your mind?

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - DAY

An unmasked Lucius follows close behind an unmasked Karl out of the elevator. A surprised Vicki, stood by the computer system, tunes into their conversation.

LUCIUS

You stole my property, and used it as an expensive body bag for me to find you in when *this* went south.

KARL

I had it under control.

LUCIUS

No. No, you didn't have anything under control. And if I showed up just a few seconds later, you would've been dead.

Vicki joins the lovers quarrel.

(CONTINUED)

CONTINUED:

VICKI

What happened to the Hit-Man?

LUCIUS

We handed him over to the new Commissioner. It was the only decision in the past hour that we could actually agree on.

KARL

How is this any different from what you're doing?

LUCIUS

The difference is that I only put on the mask when we're left to our own devices. And I have a support system who know where I am, and can keep me safe when things go wrong.

(beat)

You were totally alone out there.

KARL

I didn't think he'd have-

LUCIUS

You're right. You didn't think.

Karl unfastens his weapons, and places them on the desk beside him, followed by the RANGER MASK and the DETACHABLE ARMOR. A defeated Karl simply exits the room.

Lucius crumbles under a sigh, struggling with this situation.

VICKI

I take it having a husband to husband crime-fighting duo was not part of the future you had planned?

LUCIUS

I don't want this for him.

VICKI

Maybe someone who doesn't dress up to fight crime might have a better chance of getting through to him.

(beat)

Let me talk to him.

Vicki brushes Lucius' shoulder, and he cups her hand back with appreciation. A nod, and Vicki leaves to follow Karl.

OFF a tormented Lucius, frightened for the future...

INT. SAVIOUR FOUNDATION, GROUP THERAPY ROOM - DAY

Katherine sits in a room with three clients. Among them is a strong-built man, TOBY (30s).

TOBY

I guess I never really considered a different career path. It's always been this, you know? Saving lives. *Trying* to save lives. But I would be lying if I said it didn't come with it's fair share of demons.

A knock signals from the door. Katherine and the group turn to find an awkward Helena at the entrance.

HELENA

Can I speak with you for a second?

KATHERINE

I'm so sorry about this. I will be right back. Sorry.

Katherine excuses herself, and follows Helena...

INT. SAVIOUR FOUNDATION, FRONT DESK - DAY

An irritated Katherine closes the door behind her, and turns into an urgent Helena.

KATHERINE

What the hell are you doing?

HELENA

Cleaning up your mess.

KATHERINE

Excuse me?

HELENA

Katherine, you signed a deal with the devil. This arrangement... it's all part of some big plan the Mayor or the DA have for the city, and none of their plans are good.

KATHERINE

I can't do this right now.

Katherine moves to leave, but Helena latches onto her.

HELENA

I told you that I was not going to put my heart on the line and get involved with someone just to lose them again. And so this is me making sure of it.

(CONTINUED)

CONTINUED:

Katherine hones in on the genuine fear behind Helena's persona, and listens. She tunes into her urgency.

KATHERINE

What do you need me to do?

HELENA

Raising any suspicion of foul play here could get you in trouble so just reschedule for now. Then meet me back at the gym.

An agreement between the two, and Katherine departs.

LANA (PRELAP)

It's scary, isn't it?

INT. ARGUS, TRAINING ROOM - DAY

Lana joins Chloe, who sits with a towel and a bottle of water, trying to relax from an intense training session.

LANA

After all those years in Smallville where nothing good ever happened, we've seemed to pick lives beyond the walls of high school that make all those years seem... normal.

CHLOE

Oh no. Did you do a one-eighty and come back around to the Lana Lang of Christmas past who told me she wanted to dye her hair red and go hide in the Sahara.

Lana offers Chloe a laugh.

LANA

No. This is not another quarter-life crisis.

Chloe starts to see through Lana's facade.

CHLOE

You never slow down, do you?

LANA

What do you mean?

CHLOE

I mean, I've known you practically my whole life and yet I've never seen you stop - not even for a second. Until now...

(CONTINUED)

CONTINUED:

LANA

You know I hate it when you do that, right?

CHLOE

Do what?

LANA

Read me like a book.

Lana takes a seat beside Chloe on the bench.

LANA (CONT'D)

But you're right. I've had my fair share of near-death-experiences but I've never come to with this many options before.

CHLOE

You're thinking about leaving this place, aren't you?

LANA

That's just it... I don't know.

Silence falls between the two women. Lana wears guilt across her face, then turns to Chloe with curiosity.

LANA (CONT'D)

If you had to do something that would put someone else's life in danger but you knew you could keep them safe... would you tell them or would you lie about it?

The door slides open and Zinda returns.

ZINDA

There's more work to be done.

CHLOE

Guess I'll have to solve that riddle for you later, huh?

Chloe joins Zinda, and the two depart.

OFF Lana, sinking into a spiralling circus of doubts...

BRUCE (PRELAP)

You don't have to do this.

INT. CHECKMATE, HOLDING CELL - DAY

Cassandra paces around Bruce. He follows her every movement with his eyes, preparing to anticipate her actions.

(CONTINUED)

CONTINUED:

BRUCE

I know what happened to you,
Cassandra. I know what they did to
you. What they stole from you.

Cassandra examines the blade in her hands. She tilts it,
every so gently, as light bounces off either side.

BRUCE (CONT'D)

This wasn't supposed to be your
life. Your father never wanted
this to be your life. He-

Cassandra holds the blade to Bruce's neck, silencing him.

An aware Bruce leans back from the cold touch of the blade,
fearing the pain it could bring but understanding his
importance enough to know that this isn't the end for him.

BRUCE (CONT'D)

One who is all.

An audible gasp. Cassandra withdraws. She struggles to form
words- *literally*...

CASSANDRA

H-h... How?

BRUCE

I know you, Cassandra. And I am
not your enemy.

OFF the astonishment in Cassandra's eyes...

INT. ABANDONED GYM - DAY

The door peels open, and clips a small bell above it. It
echoes, as Katherine enters. She approaches a frozen Helena,
huddled over a note in her hands.

KATHERINE

Honey, I'm home.

Helena faces Katherine, pale as a ghost.

KATHERINE (CONT'D)

Helena? Is everything okay?

HELENA

It's a note from Kate.

Helena offers Katherine the note.

HELENA (CONT'D)

She's gone out on her own.

(CONTINUED)

CONTINUED:

KATHERINE

To do what?

INT. GOTHAM CITY TOWERS, TOP FLOOR - DAY

A bag rips up and reveals JANICE PORTER. She struggles, only to find herself bound to a chair. Panic sets in. She takes in a deep breath, as if it was her first in years.

JANICE

You're making a big mistake here.

Stepping around the hostage, Kate makes herself known.

CLOSE ON a spooked Janice, eyes widening at what she could only believe was a ghost.

KATE

Hello, Janice.

OFF the fear building behind Janice's eyes...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. ARGUS, ROOFTOP - DAY

Lana watches the sun begin to set in the horizon. A pained expression of despair is illuminated by the dwindling sunlight. The door behind her opens, and Steve approaches.

STEVE

Was starting to think you ran away.

LANA

Sorry. I just needed some air.

STEVE

Is everything okay?

Lana turns to face Steve, with tears building in her eyes.

STEVE (CONT'D)

Lana? What is it? What's wrong?

Steve rushes to comfort Lana, but she pulls away.

LANA

I thought I was fine with it.
Really. I thought I could look
past it, but I can't.

STEVE

(realising)

This isn't about Chloe...

LANA

You lied to me. You lied right to
my face.

STEVE

I wanted to tell you what Bruce was
planning. I did. But there was no
way of knowing what your reaction-

LANA

You should have trusted me.

STEVE

I do trust you, Lana. I love you.

LANA

I deserved to know. I deserved the
opportunity to say goodbye to the
people that I cared about,
including you. I mean, what if I
had died? Did you... did you ever
think about that?

(CONTINUED)

CONTINUED:

STEVE

That was all I *could* think about...

Lana sits in her conflicted feelings, until she unravels with clarity. Even she looks disappointed.

LANA

I've known good men. And you're a good man, *Steve Trevor*.

(beat)

But being *good* isn't enough. Being in *love* isn't enough. Because if it was, then I'd have settled down a long time ago.

STEVE

Lana, please-

LANA

I need an equal. I need a partner.

STEVE

I can be that person for you.

LANA

No. I'm sorry, but you can't.

OFF Steve, watching Lana walk out on him...

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - NIGHT

Elevator doors open. Katherine and Helena race in to meet with Lucius, stood by the computer system.

HELENA

Did you locate her phone?

LUCIUS

It's scanning now.

KATHERINE

Come on, Kate. Show us where you are, damn it.

BEEP. THE MAP displayed on the monitor ignites with a small beacon that identifies "SPENCER, Kate." It BLINKS.

Lucius pulls up a chair, and pulls in to the keyboard.

LUCIUS

I've got a lock. She's at the Gotham City Tower. Top floor.

HELENA

Got it.

Helena and Katherine urgently scatter away.

INT. APARTMENT BUILDING, HALLWAY - NIGHT

Vicki strides into view, then stops at the sight of Karl, sat outside his apartment in defeat.

KARL

Were you following me?

VICKI

Yes.

(beat)

Is this where you go for all your temper tantrums, or...?

KARL

I'm not having a temper tantrum.

VICKI

Sorry. Poor choice of words. I just meant... why are you on the floor outside your apartment?

KARL

I stormed out before I could...

Vicki succumbs to knee-jerk laughter.

VICKI

Sorry. That's not funny.

Vicki sits down beside Karl, a little more empathetic.

KARL

Why are you here, Vicki?

VICKI

Because I saw you. This wasn't some "day in the life of a superhero" thing for you. It's more important than that.

KARL

I wasn't trying to take on some criminal masterminds, or a faction in the city. It was one guy. I thought I could make a difference.

VICKI

But why the sudden interest?

KARL

I spend every day of my life observing. Writing. Documenting everyone else's heroics.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

KARL (CONT'D)

Finding out your husband is just as spectacular as those you can only write about -- it's incredible, don't get me wrong, but -- it changes things, you know?

VICKI

No, I don't.

KARL

He saves the world. And I just write about it. I guess a part of me just wanted to know if I could do something that important too.

VICKI

So what's the verdict?

And Karl ignites with happiness.

KARL

It was incredible.

VICKI

You know, I was supposed to track you down and tell you to never do what you did again, but whether you're wearing a mask or not, this whole city is going to have to fight back and maybe the sooner you learn how to defend yourself - how to control the suit - the better chance we *all* have.

KARL

Wait. You're on *my* side?

VICKI

Hmm. No comment.

VZZ. VZZ. Vicki stands, then checks her phone.

VICKI (CONT'D)

It's your better half. We need to get back to Wayne Enterprises.

Vicki offers Karl her hand, and he takes it...

INT. ARGUS, TRAINING ROOM - NIGHT

Doors peel open to welcome Lana. She charges into the room, disrupting the combat training between Chloe and Zinda.

CHLOE

Lana? Is everything okay?

(CONTINUED)

CONTINUED:

LANA
I lied to you.

ZINDA
Lana, don't.

LANA
This isn't about preparing you for
a war we're taking to Checkmate.

CHLOE
What are you talking about?

LANA
We were going to use you as bait to
buy us enough time to hijack their
files, and see what Lord is
planning for the city.

Zinda scoffs, withdrawing from the situation.

LANA (CONT'D)
I wanted to make sure you were able
to protect yourself.

CHLOE
Why are you telling me this now?

LANA
Because if it were me, I'd want to
know the truth. And I know all too
well how it feels when someone
makes the decisions for you.

(beat)
If you want to walk away from all
this, then I completely understand.

CHLOE
No.

ZINDA
No?

Zinda returns to the conversation.

ZINDA (CONT'D)
Did you not hear the part where
you're being used as *bait*?

CHLOE
Ever since Jason said Maxwell Lord
was *building* something, I've been
desperate to know. And if this is
the only way we can find out, then
sign me up.

(CONTINUED)

CONTINUED: (2)

LANA

Are you sure?

CHLOE

Do you remember what you asked me?
You asked if I would lie. If I
would do as you have done. And the
answer is yes. Because in our line
of work, it can't always be about
doing what's right. Sometimes, we
have to do what's necessary.

And Lana understands her reasoning. OFF their agreement...

EXT. GOTHAM CITY TOWERS - NIGHT

Police vehicles arrive at the tower.

Out of the first vehicle, JACK FORBES appears. He unfastens
his gun, and directs his team towards the entrance.

JACK FORBES

Let's go, let's go.

The officers swarm the building.

INT. GOTHAM CITY TOWERS, TOP FLOOR - NIGHT

Kate hears the sirens dwindle to a silent halt outside, and
the shuffling of footsteps from below. Fear sets in. She
knows she's running out of time.

JANICE

Didn't think this through, did you?

Kate returns to Janice, bound to the chair.

KATE

After the years of experience
you've had fighting for this city,
I was hoping to give you the
benefit of the doubt. But I guess
you were just as easily susceptible
to corruption as the criminals we
work to put away.

JANICE

Maybe you're right. But I've
invested my whole life into this
city. Maybe it's time it gave a
little back.

KATE

That's not why we do this.

(CONTINUED)

CONTINUED:

JANICE

No. We do this to save the city.
And I know better than anyone what
that's going to take.

Footsteps draw closer and closer. Kate looks back and forth
between the entrance and her hostage, Janice.

JANICE (CONT'D)

You have to fight dirty. You can't
just take a back seat and watch the
world envelop with darkness. You
need to be right there at it's
epicenter, pulling things out of
it's wake. And sometimes that
means making the difficult choices.
Choices that no one will ever
understand.

Four officers flood into the room, led by Jack. Torchlights
shine against Kate, who sinks in defeat.

JACK FORBES

Turn around with your hands up.

Kate complies, raising her hands and turning to face Jack.

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - NIGHT

Vicki and Karl race out of the elevator to join Lucius by the
computer he remains fixated on.

LUCIUS

Took you guys long enough.

KARL

Oh, lighten up.

VICKI

Where's Helena and Katherine?

LUCIUS

They're on route to the Gotham City
Tower. I've pinpointed Kate's
phone there.

VICKI

Why would she kidnap the DA?

LUCIUS

Helena wasn't very forthcoming with
that information...

Karl checks his phone in the BG.

KARL

Oh no.

(CONTINUED)

CONTINUED:

VICKI

What is it?

KARL

My blog. Someone thinks our whole 'hero-of-the-day' moment was a complete fake-out.

LUCIUS

Probably just a troll, babe. Don't listen to them.

KARL

No, it's not because I'm an amateur. It's because Hit-Man is back on the streets.

Lucius turns to face his husband.

LUCIUS

What? That doesn't make sense...

VICKI

I thought you handed him over to the new police commissioner.

KARL

We did.

LUCIUS

Hence my "that doesn't make sense" comment.

VICKI

Unless it makes total sense.

(beat)

Kate's been a vigilante longer than anyone who has come and gone from this room, and she's locked onto the DA as our enemy. Something tells me the new commissioner she's enlisted is just as much a threat.

LUCIUS

While that adds more problems to our list, the more pressing one is Hit-Man. We need to stop him.

VICKI

What about the dynamic duo?

Lucius returns to the computer with a pained expression. He's torn between the two worlds.

VICKI (CONT'D)

You guys go. I'll stay here and play big brother.

(CONTINUED)

CONTINUED: (2)

KARL

When you say "you guys..."

Lucius swallows his pride, and turns to face Karl.

LUCIUS

Suit up.

OFF the widening grin that stitches across Karl's face...

INT. GOTHAM CITY TOWERS, TOP FLOOR - NIGHT

An officer approaches Kate, and spins her around by her hands. He unfastens the cuffs from his belt, and locks the first ring around her wrist. Kate is dragged away.

Another officer arrives by Janice's side, and begins untying the ropes that bind her to the chair.

JACK FORBES

Your life as a free woman has come to an end, Ms. Spencer.

KATE

Sorry, Commissioner. But-

Kate spins around the officer behind her, and removes their gun from the holster. She kicks him down, then aims for the other two officers in front- BANG! BANG!

Officers drop around the room, blood spurting from their shoulders or legs.

CLICK. The gun is empty.

Kate spins around and LAUNCHES the empty gun towards the officer that unties Janice. It clips him across the skull and knocks him down in a grunt.

Kate returns to find Jack, locking his aim on her.

KATE (CONT'D)

Four down, one to go.

JACK FORBES

I think you mean two...

KATE

What?

A hand latches onto Kate, and she turns into- SHKT!

Janice twists a blade deep inside Kate's abdomen. Her knees buckle. Janice supports a dwindling Kate, leant against her.

JANICE

Shh, shh. It's okay.

(CONTINUED)

CONTINUED:

The blade rips from Kate, and she topples over. Janice approaches Jack, and joins him for a PASSIONATE KISS.

A mortified Kate can only watch, as it all sinks in...

KATE

No.

JANICE

What's wrong? You think he's too young for me, don't you?

KATE

You're crazy.

JANICE

Shut up.

Janice kicks Kate into the glass wall.

JANICE (CONT'D)

I'm what this city needs.

KATE

You have... no idea... what's coming, do you?

JANICE

Neither do you.

Jack fires the gun. The glass wall behind Kate shatters, and she falls back, out of sight...

EXT. GOTHAM CITY TOWER - NIGHT

Katherine tugs at Helena's arm upon the echoing gunshot. They look towards the tower to see a descending figure.

HELENA

(exploding)

Kate!

INT. GOTHAM CITY TOWERS, TOP FLOOR - NIGHT

Janice pats Jack on the chest.

JANICE

Clean this mess up, alright.

Janice heads for the exit, whilst Jack turns his attention to the four officers in the room. He aims.

OFF THE GUNSHOT...

EXT. GOTHAM CITY TOWER - NIGHT

Katherine struggles to keep Helena grounded. She unravels from her girlfriend's hands, and jets off towards the building's backlot.

KATHERINE

Helena!

Katherine chases after her.

EXT. GOTHAM CITY TOWER, BACK LOT - NIGHT

Helena navigates through the mess to find Kate, sprawled against broken crates. She is unconscious, and harbours a stab-wound in her abdomen that continues to bleed.

HELENA

Kate? Oh my god, Kate.

Helena drops down, and elevates Kate onto her lap.

HELENA (CONT'D)

Stay with me, Kate. Stay with me.

OFF Katherine, arriving at the lot to see the wreckage...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. GOTHAM CITY, STREETS - NIGHT

A BLACK LIMO assimilates with the rest of the traffic, and progresses along the road ahead...

INT. BLACK LIMO - NIGHT

Chloe sits strapped into a seat, checking the phone in her hands. Lana sits opposite her.

LANA

Didn't pick up?

CHLOE

Oliver made it pretty clear that despite his intentions to form a relationship with my daughter, he doesn't really want anything to do with me. And I can't blame him.

LANA

It's got to be hard... finding out you shared something so special with someone... something you've always wanted... only to have no memory of it ever happening. And then to throw a child in the mix?

CHLOE

Thanks for the painful recap.

LANA

Sorry.

Chloe throws her phone aside, and descends with defeat.

CHLOE

How much longer until we're at evil incorporated?

LANA

(checking watch)
About right now-ish.

The limo reaches a halt.

CHLOE

Run me through what I'm supposed to do again.

Lana pulls a duffel bag from under the seat. She unzips it, then offers the bag to Chloe.

(CONTINUED)

CONTINUED:

Chloe withdraws a BRUNETTE WIG out of the bag.

CHLOE (CONT'D)

You know, one day I'm just going to dye my hair this colour.

LANA

Then we'd just have to give you a blonde wig.

Chloe fastens the wig on.

CHLOE

Okay. Let's do this.

OFF Chloe's forced smile...

EXT. GOTHAM CITY, STREETS - NIGHT

'Dangerous Woman' by Ariana Grande.

SLOW-MO. CHLOE slams the door shut. She steps around the limo- straightens her skirt- adjusts her jacket- whips her hair back- and journeys towards a LARGE FACILITY. CHECKMATE.

EXT. CHECKMATE - NIGHT

Two guards are stationed at the front entrance.

Chloe arrives. She unravels the KEYCARD from her neck and scans it on the control panel. It blinks red, then BEEPS.

CHLOE

Well, that's embarrassing.

The guards shift their attention to her. Nerves kick in.

CHLOE (CONT'D)

I'm sure it's just a problem with the machine. I'll just-

Chloe swipes the keycard again. It blinks red, then BEEPS.

The guards look to each other, sure that this woman isn't supposed to be here. The guard on the left approaches her, and gently guides her away from the control panel.

CHLOE (CONT'D)

Do you know who I am?

GUARD

No. That's the point.

SLOW-MO. LANA races out from around the car. Each step closer leaves another impression of movement echoing behind her. She unravels the keycard from a guard's neck, then detaches them from Chloe. SWIPES the panel- it BLINKS GREEN.

(CONTINUED)

CONTINUED:

A STREAMING BLUR collects Chloe, and pushes through the open doors in front of them, leaving the guards to struggle in a huff on the floor. Defeated.

OFF the wig in mid-air, descending towards the ground...

INT. CHECKMATE, HEADQUARTERS - HALLWAY - NIGHT

Chloe stumbles out of a streaming blur into an empty hallway.

RED LIGHTS flash through the hall. The sound of footsteps clapping in the distance. Unwanted attention.

CHLOE

Couldn't have dropped me off in a
panic room?

Chloe races down the hall, away from the danger...

INT. CHECKMATE, HEADQUARTERS - LABS - NIGHT

GLASS DOORS SHATTER. A STREAMING BLUR whips around the room and slams into each lab-coat wearing individual. They collapse from the force, immediately knocked out.

Lana rushes out of the blur, and arrives at a computer.

LANA

Time to cough up all those deep
dark secrets, Lord.

Lana sticks a USB into the computer, then works it. Her fingertips hit each key on the keyboard with precision...

INT. GOTHAM GAZETTE, GROUND FLOOR - OFFICES - NIGHT

A REPORTER sits in front of their computer and hastily types on the keyboard. A figure moves in their eye-sight. They stop, and stare up in astonishment...

Entering the room, MAXWELL LORD makes his way to the elevator. The doors close behind him...

INT. CHECKMATE, HEADQUARTERS - HALLWAY - NIGHT

Chloe sprints into view. She arrives at an elevator, and desperately bashes against it.

INT. WATCHTOWER, HEADQUARTERS - NIGHT

Elevator doors open. Maxwell Lord steps out, into a room full of ruins. He navigates through the abandoned the headquarters where monitors lay smashed on the ground, and blood stains the floors and walls. Empty.

MAXWELL LORD

Damn it, Bruce.

(CONTINUED)

CONTINUED:

Lord kicks a broken monitor, and it tumbles across the floor.

MAXWELL LORD (CONT'D)
You'll pay for this...

OFF a furious Lord, returning to the elevator...

INT. CHECKMATE, HEADQUARTERS - HALLWAY - NIGHT

Elevator doors open behind Chloe, and she backs into a strong chested man. Hands latch around her, and- BZKT!

OFF Chloe, slipping into unconsciousness from the tazer...

LANA (PRELAP)
Oh my god.

INT. CHECKMATE, HEADQUARTERS - LABS - NIGHT

Lana stands in front of a computer monitor.

On the screen is an image of a BLUE-METALIC ROBOT identified as "O.M.A.C." It lists information beside it on mass production. '438 out of 12,000 made.' An army.

SCROLL THROUGH the pages of information. 'Absorbs meta-abilities.' 'Target: Watchtower.' 'Indestructible.'

Lana releases her breath, as if she held it for years.

LANA
He's going to kill us all...

A loading bar fills to completion, and Lana removes the USB.

INT. CHECKMATE, HOLDING CELL - NIGHT

A guard arrives at the door, and activates it. It slides open, and he approaches Bruce, bound in his chair. He carries a tray of food with him.

CELL GUARD
Even dogs deserve dinner.

The guard drops the tray of food in front of Bruce. It splatters everywhere.

Bruce looks up from the remnants of the tray with a smirk, half-stitching across the left side of his face. He notices movement behind the guard that pleases him.

BRUCE
This dog bites.

A hand from behind drives the guard into the wall- CRACK!

(CONTINUED)

CONTINUED:

Bruce rises from the chair, no longer bound to it. The chains collapse behind him, and he joins a victorious Cassandra stood in the guard's place.

Cassandra and Bruce flee out of the cell, and into--

INT. CHECKMATE, HEADQUARTERS - HALLWAY - NIGHT

Bruce turns the corner, into five guards. They all latch onto their weapons, and he stumbles back in shock.

SLOW-MO. Cassandra steps out from around Bruce, and readies her blade. She dances through each guard, swiftly cutting through each enemy in her path. Blood sprays across the walls, and howls of agony echo off each slash of the blade.

The five guards collapse. Dead.

Cassandra looks back to Bruce with a widening grin...

BRUCE

Behind you!

Cassandra ducks an attack, then turns into a swarm of six guards that overpower her. Her sword is thrown from her hold, and rattles against the ground beside her.

BRUCE (CONT'D)

Get off of her!

Bruce motions to charge when hands latch around him and drive him into the wall. He struggles to break free of the hold.

A STREAMING BLUR whips around a struggling Cassandra, and all the guards are thrown off of her. It spirals around Bruce, and pulls the guard from him.

Suddenly, Lana appears in front of a stunned Bruce.

BRUCE (CONT'D)

Lana? You're alive?

LANA

I'll explain later. Right now, we have to get Chloe.

BRUCE

Chloe's here?

LANA

Like I said... I'll explain later.

INT. CHECKMATE, CHAMBER - NIGHT

A gasp. Chloe peels herself off the floor, entrenched in the shadows of the unlit room. Suddenly, the flicker of a bright, bulging blue light emits in the distance.

(CONTINUED)

CONTINUED:

CHLOE

What the hell?

O.M.A.C

Chloe Anne Sullivan.

It's O.M.A.C. The large, blue robotic machine proceeds towards a defenseless Chloe. A bright white oval light covers its facial features, and it's built like a well-trained, muscular man. Intimidating and strong.

CHLOE

What the hell are you?

Chloe backs up, sliding back into the wall. She gasps with fear, realising there's nowhere to run.

O.M.A.C

Also known as The Watchtower.

O.M.A.C latches onto Chloe and suspends her against the wall.

O.M.A.C (CONT'D)

Please name your associates.

CHLOE

Let... me... go.

O.M.A.C

Prisoner of Checkmate. Speak.

O.M.A.C extends a sharp, swiveled blade from its fingertip, then digs it gently into Chloe's shoulder. She howls.

O.M.A.C (CONT'D)

Please answer the question. Who are your associates?

Chloe brings her legs up and KICKS THE MACHINE BACK.

Freed, Chloe races past the robot. It turns in and swings its arm, cracking against Chloe's back. She is launched across the floor, and hits the opposite wall in a grunt.

Chloe jumps up, and rushes for the door in sight. It's locked, and won't budge. She bashes against it.

CHLOE

You want answers? Then let me out. I'll tell you everything you want to know. I promise.

O.M.A.C's hand slams Chloe into the door, and holds her there. She is pulled back then slammed against it harder. A deafening cry echoes from her lungs. She worms in agony.

(CONTINUED)

CONTINUED: (2)

O.M.A.C

Please confirm the purpose of your visit, *Chloe Anne Sullivan*.

ON CHLOE, being crushed against the door.

CHLOE

Can't... can't... breathe...

O.M.A.C

Very well then.

O.M.A.C peels her off the wall, and tugs her over. She stumbles out, struggling to maintain her balance. Chloe turns, into a BLINDING PUNCH- CRACK!

A bloodied Chloe bounces off the floor, then rolls onto her back. She coughs blood, then crawls back in fear...

CHLOE

You can't kill me. I'm too important. Lord needs me. He can't win without me.

O.M.A.C

I am not programmed to kill you.

O.M.A.C arrives in front of Chloe. It stomps on Chloe's arm, and locks it into place. She gasps.

O.M.A.C (CONT'D)

But I am allowed to break you.

O.M.A.C disappears in a STREAMING BLUR.

A relieved Chloe rolls onto her stomach, and looks towards the trajectory of the blur...

Lana pushes O.M.A.C into the wall. Rubble buries it.

LANA

Stay the hell away from my sister.

Lana rushes to Chloe's aid.

CHLOE

I know I was the bait and all, but since when does bait get butchered.

LANA

Sorry. I came as soon as I-

A STREAMING BLUR smashes into Lana, and she is launched across the room. She bounces off the ground, then hits the wall. The entire room trembles from the force.

O.M.A.C stands victorious in front of a terrified Lana.

INT. CHECKMATE, OBSERVATION ROOM - NIGHT

A CHECKMATE AGENT hovers over the control panel when the glass door shatters behind him. He turns to find Cassandra entering, sword out in front. He shows mercy.

Bruce darts in behind Cassandra.

BRUCE
Shut it down.

CHECKMATE AGENT
I took an oath to honour-

Cassandra runs the blade through his chest, then twists it.

ON the Checkmate Agent's face, realising his own mortality before sliding off the blade that condemned his death...

INT. CHECKMATE, CHAMBER - NIGHT

O.M.A.C picks Lana up by the neck and strangles her with the same force she fights back with. Unchanging.

O.M.A.C
Chloe Anne Sullivan. Who is your
associate? Who is... th- Chloe...
Sulli- Anne... your...

O.M.A.C powers down, releasing Lana from its hold.

INT. CHECKMATE, OBSERVATION ROOM - NIGHT

Bruce looks up from the control panel with relief, peering through the one-sided view of Chloe and Lana. Alive.

INT. CHECKMATE, CHAMBER - NIGHT

Chloe slowly rises, and makes her way towards a shaken Lana.

CHLOE
He matched your strength.

LANA
"Indestructible."

CHLOE
Are you okay?

LANA
We can't let him unleash this army.

OFF the conviction behind Lana's words...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - NIGHT

Vicki is stationed at the computer with a headset on. The monitor in front of her displays security footage of a factory where two cars are parked opposite each other.

VICKI

I hope you're not coming in from the front entrance... and no, that was *not* a euphemism.

ON THE MONITOR spots two descending figures, landing atop the roof of the factory. It's BATWING and THE RANGER.

INTERCUT BETWEEN: VICKI and BATWING

BATWING

I thought you were being the eyes and ears for Katherine and Helena?

VICKI

Sadly, me playing big brother wouldn't have been any help.

(beat)

Kate's hurt. They're on route to Gotham General. Figured I'd do *some* good and keep the same from happening to you two.

BATWING

I'm loving the confidence.

VICKI

You have four men. Hit-man is on the left beside the first vehicle.

BATWING

Don't worry, Vicki.

EXT. FACTORY - NIGHT

Perched atop the factory, Batwing and The Ranger peer down at the scene below where HIT-MAN is surrounded by three other thugs. They're in the middle of a deal.

Batwing looks to his husband with a smile.

BATWING

We've got this.

The Ranger matches his husband's smile. Accepted.

OFF the two, leaping into war...

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - NIGHT

Elevator doors open. The movement spins Vicki around with curiosity, and she ignites with happiness at the unexpected arrival. It's Bruce, returning home.

Vicki rushes into Bruce, and the two embrace.

VICKI

I can't believe it's really you.

BRUCE

Hope you didn't get too used to not having me around.

VICKI

Never.

The two pull away from one another, yet can't seem to unlock their eyes from each other's gaze.

Movement pulls Vicki's look away, and she catches sight of a woman by the elevator doors. It's Cassandra. Shy. Hesitant to step further into the room. Unwelcome.

Vicki backs away, suddenly uncertain of everything.

VICKI (CONT'D)

What is she doing here?

Bruce clings to Vicki.

BRUCE

Whoa, whoa. It's fine. She's fine. She helped me.

(to Cassandra)

It's okay. You're safe here.

Cassandra draws closer into the room, then offers up a warm, thankful smile to Bruce. A shared nod.

BRUCE (CONT'D)

Cassandra, this is Vicki.

VICKI

I believe we've already met...

Cassandra points to herself, understanding...

CASSANDRA

C- C- Cassandra.

BRUCE

I'm going to help her find her father.

INT. APARTMENT BUILDING, HALLWAY - NIGHT

Chloe strides into view, then stops at the sight of Jason down the hall. He stands outside her apartment. The door is wide open, and he looks distressed.

CHLOE

Jason?

JASON

Oh my god, Chloe.

Jason rushes over to Chloe and they share a hug. Chloe eases into it, bathing in the sense of someone comforting her.

JASON (CONT'D)

You have no idea how worried I've been. Are you okay?

Jason pulls away, and Chloe notices her bloodied clothes and scars that paint her.

CHLOE

I've been better. What are you doing here?

JASON

Everyone was so worried. They assigned me to "baby-sitting duty" but when I got here-

CHLOE

My Mum can be a handful, I'm sorry.

JASON

I'm not talking about your mother.

Chloe edges the door open...

THROUGH THE DOORWAY sits OLIVER with HOPE. The two are playing with toys, and adding adorable sound-effects with each movement of the action figures.

CLOSE IN on Chloe, overwhelmed by a fantasy that seems to have moulded to reality.

CHLOE

Oliver.

Jason can see the joy in her eyes then looks away. Defeated.

JASON

I should probably go.

Chloe returns to Jason, and clings to him.

(CONTINUED)

CONTINUED:

CHLOE

Thank you. For thinking about me
and my daughter.

JASON

Anytime.

Jason offers Chloe a nod, then disappears down the hall.

OFF Jason, slowly realising that the woman he harbours
feelings for is still holding on to someone else...

INT. ARGUS, HEAD OFFICE - NIGHT

Lana holds an envelope in her hands. It reads '*letter of
resignation - Lana*' on it. She slowly places it on the desk,
then turns to find Steve. He looks heartbroken.

STEVE

So that's it? You're just going to
walk away from all of this?

LANA

After we stop Lord.
(realising)
But you're not talking about my
role at A.R.G.U.S.

STEVE

I'm not good at this. I'm not good
in situations where someone tells
you they don't love you anymore, or
they don't want to be with you
anymore, because I can't dispute
that. I can't fight that. I can't
say or do anything that's going to
change that. All I can do is take
solace in an understanding of why
we can't be together. But that's
what I don't understand. I don't
understand why time can't fix this
for us. Why you can't forgive me.

Lana rushes to Steve, and clings to him. Desperate.

LANA

It's not about forgiveness. It's
not about me not loving you
anymore. I do. I do love you.

Their hands navigate each other, as though they were
desperate to hold on.

LANA (CONT'D)

But I can't be with someone who
lies to me. Ever. And you lied to
me, Steve. You... you lied.

(CONTINUED)

CONTINUED:

Lana pulls away. The two stand, eyes locked with tears streaming down their faces. Broken.

STEVE

I'm sorry.

LANA

Ugh.

Lana shakes her head then nestles closer to Steve. She rests her head on his chest, and he pulls her tight.

LANA (CONT'D)

You saved my life.

Steve burrows his chin on top of her head.

STEVE

As you did mine.

OFF the two, holding each other in their heartbreak...

INT. CHLOE'S APARTMENT, LIVING ROOM - NIGHT

Chloe closes a bedroom door, then returns to the living room where Oliver waits for her.

CHLOE

So seeing me is off limits, but seeing my apartment... that's somehow on the table here?

OLIVER

She's my daughter.

CHLOE

And this is my home.

OLIVER

Look, I didn't exactly break in here and steal her from you. I came here to negotiate. I met your mother at the door, and she happily let me look after Hope for the night. It's not a big deal.

CHLOE

No, you see it *is* a big deal. Because the days of me hoping to come home and find you playing with our child had already passed. And actually seeing that... having that become a reality... I can't-

OLIVER

I'm sorry.

(CONTINUED)

CONTINUED:

Chloe, overwhelmed, eases back down.

CHLOE

We can work this out, can't we? I mean, we don't have to be *those* 'divorced' parents that fight all the time. I don't want that for us. For *her*.

OLIVER

We just need more time.

CHLOE

Well, I have all the time in the-

Chloe coughs. Blood spits from her mouth, and she catches most of it in her hands. She eyes it, confused.

OLIVER

Chloe?

CHLOE

Huh.

Chloe's knees buckle, and she falls.

Oliver rushes to Chloe's aid, and catches her. Easing her down, Oliver checks her pulse and begins to panic.

OLIVER

Chloe? Chloe?!

OFF the fear building across Oliver's face...

EXT. FACTORY - NIGHT

An explosion launches Hit-Man against the pavement. He sprawls against the ground, winded. Completely defeated.

Batwing and The Ranger approach, victorious.

THE RANGER

It's over, Hit-Man. You're done.

BATWING

Now tell us how you got out, or going back to prison will be the least of your worries.

HIT-MAN

You don't scare me.

The Ranger CHARGES his weapon, and aims it towards Hit-Man.

HIT-MAN (CONT'D)

Alright, alright.

(CONTINUED)

CONTINUED:

The Ranger releases the blast. The wall behind a terrified Hit-Man erupts from the shot. He releases from hesitancy.

HIT-MAN (CONT'D)

The Commissioner. It was the
Commissioner. He let me go.

OFF the startled expressions painting Batwing and The Ranger's faces...

INT. CITY HALL, OFFICE - NIGHT

Janice stands by the office window, staring out at the night sky. Hands wrap around her waist and pull her in close. It's Jack. Janice leans back into him at ease.

JACK FORBES

Everything you've worked so hard
for over the past four years is
finally coming to fruition.

JANICE

Feels good.

JACK FORBES

Any highlights?

Janice breathes a smile, then turns to her lover.

JANICE

I don't know. Granting The Joker
access to break into the Gotham
State Penitentiary to kill Alberto
Falcone was a particularly fond
memory of mine. Took me forever to
get out of that pesky little deal
with the Key Crime Syndicate.

JACK FORBES

They were amateurs.

JANICE

Indeed they were. But we're free
of them now. Because now, this
city is ours for the taking.

JACK FORBES

Which begs the question... whose
next on our list to cross off?

JANICE

I have someone in mind...

OFF the cunning grin that stitches across Janice's lips...

INT. GOTHAM GENERAL, KATE'S ROOM - NIGHT

Katherine sits at the foot of the bed. Deep sadness fills her soul. Beside her, Helena has fallen asleep in her lap.

In the bed, an unconscious Kate Spencer. Hospitalised.

BZZ. BZZ. Katherine reels out her phone. A text from "Janice Porter." It reads 'Meeting tomorrow morning at City Hall. Don't be late.'

Katherine looks to Helena, then back to the phone. Inspired.

Gently easing Helena down, onto the seat, Katherine removes herself from the room...

INT. GOTHAM GENERAL, HALLWAY - NIGHT

Katherine storms into view, bringing her phone up to her ear.

KATHERINE

Janice? I know who you are, and I know what you're doing.

(beat)

And it ends now.

OFF the anger and determination fuming from Katherine...

WATCHTOWER

CUT TO BLACK.

END OF ACT FIVE.

EPILOGUE

FADE IN:

INT. CHECKMATE, HEADQUARTERS - HEAD OFFICE - NIGHT

MAXWELL LORD staggers into his office. He throws his coat off and over the chair, then reaches into his liquor drawer on the desk. He pours a drink, and knocks it back.

HUSH (O.S.)
Rough night?

The glass drops, and shatters across the floor...

MAXWELL LORD
That's not possible...

Lord turns to find HUSH, emerging from the shadows.

HUSH
You should know it's only going to
get worse, my friend.

Lord withdraws a LOADED HANDGUN from his drawer, and fixes his aim on Hush. His hand trembles. Lord is terrified.

HUSH (CONT'D)
You have no reason to fear me.

MAXWELL LORD
I saw what you did to Waller.

HUSH
Well. That makes two of us.

Hush flicks his wrist -- the gun flies out of Lord's hand.

MAXWELL LORD
What do you want?

HUSH
Insurance.
(beat)
It is quite disappointing to see
how little an impact I've made on
the future. And I'm guessing you
already know the outcome of the
Hush movement.

MAXWELL LORD
You failed.

HUSH
Oh, I still have time.

Hush narrows in on Lord, who begins to understand his power.

(CONTINUED)

CONTINUED:

HUSH (CONT'D)

However, I certainly recognise how much more of it you have.

MAXWELL LORD

Time to do what?

HUSH

To do what I failed to do. To bring this city to its knees.

Lord chuckles to himself, then withdraws from the conversation. He returns to make himself another drink.

MAXWELL LORD

It would appear we have very similar goals, but with vastly different intentions.

HUSH

And yet you have left yourself more vulnerable than I.

MAXWELL LORD

You're dead. They killed you. And I'm right here... enjoying the sharp pang of a damn fine whiskey.

Lord knocks back the drink.

HUSH

Funny. I just came back from the not-so-distant future. Had a deal to strike with one Pamela Isley. And you... well, you had long since passed, my friend.

MAXWELL LORD

I don't believe you.

HUSH

Narcissism. It's such a dangerous trait to possess. Perhaps that is what puts you in your grave...

MAXWELL LORD

(involuntary)
I'm listening...

INT. GOTHAM GENERAL, HALLWAY - NIGHT

Doors kick open. CHLOE, on a gurney, is rushed through the hall by nurses, doctors and incoming surgeons.

HUSH (V.O.)

Watchtower. Chloe Sullivan.

INT. CHLOE'S APARTMENT, LIVING ROOM - NIGHT

OLIVER sits with HOPE in his lap. He rocks her gently, sharing the same look of concern on their faces...

HUSH (V.O.)
Green Arrow. Oliver Queen.

INT. GOTHAM GENERAL, KATE'S ROOM - NIGHT

HELENA lies asleep on the chairs laid out against the wall.

HUSH (V.O.)
Huntress. Helena Bertinelli.

INT. WAYNE MANSION, LIBRARY - NIGHT

BRUCE offers a warm glass of hot-chocolate to CASSANDRA, bundled up in a blanket and sat by the desk.

HUSH (V.O.)
Batman. Bruce Wayne.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

LUCIUS and KARL exit the elevator to find VICKI, turning from the computer monitor with relief washing over her.

HUSH (V.O.)
Their associates. Lucius Fox and Vicki Vale.

EXT. ARGUS - NIGHT

The main entrance door slides open, and LANA exits the building. She looks back, almost as if she were trying to take a mental snapshot to always remember it.

HUSH (V.O.)
Their ties to ARGUS, thanks to Chloe's history with one Lana Lang.

INT. BUNKER - NIGHT

A woman sits in front of a desk, and siphons through a series of photographs- DEADSHOT, HARLEY QUINN, KILLER FROST, JIMMY WINNICK, CATGIRL, POISON IVY, BANE, and RICK FLAG JR.

HUSH (V.O.)
Their alliance with 'The Wall' herself. The "Suicide Squad."

The folder closes, and bears the title 'TASK FORCE X.'

INT. CHECKMATE, HEADQUARTERS - HEAD OFFICE - NIGHT

Hush draws closer towards Lord, who absorbs all the information hurled his way...

HUSH

The day is coming when they will corner you... right here... right in this office... and they will kill you.

MAXWELL LORD

Why are you telling me this?

HUSH

Because I can protect you. I can save you. I can secure the future we both seek for this city.

MAXWELL LORD

What do you need me to do?

HUSH

I need you to give me your power.

OFF the request, sinking in to Lord's mind...

CUT TO BLACK.

END OF EPISODE.