

# WATCHTOWER

4.15 | "Cavalry"

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

"Cavalry"

## 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

|                                  |                        |
|----------------------------------|------------------------|
| AMANDA WALLER .....              | Pam Grier              |
| ARKHAM KNIGHT .....              | Thomas Brodie-Sangster |
| BANE .....                       | Dave Bautista          |
| CASSANDRA CAIN .....             | Teresa Ting            |
| DAVID CAIN .....                 | Ron Perlman            |
| DAVID HULL .....                 | David Hyde Pierce      |
| DEADSHOT .....                   | Bradley Stryker        |
| DINAH LANCE / BLACK CANARY ..... | Alaina Huffman         |
| HAMILTON HILL .....              | Gary Cole              |
| HARLEY QUINN .....               | Nicki Minaj            |
| JACK FORBES .....                | Matt Czuchry           |
| JANICE PORTER .....              | Lisa Kudrow            |
| JASON BARD .....                 | Robert Buckley         |
| KILLER FROST .....               | Jaime Pressly          |
| KITTY FALCONE .....              | Chloe Grace Moretz     |
| LINDA LAKE .....                 | Tori Spelling          |
| LINDA PAGE .....                 | Holly Marie Combs      |
| LUCIUS FOX / BATWING .....       | Charles Michael Davis  |
| MELINDA NAOMI LORD .....         | Linda Lavin            |
| POISON IVY .....                 | Evan Rachel Wood       |
| RICK FLAGG JR .....              | Zach Roerig            |
| STEVE TREVOR .....               | Rick Cosnett           |

TEASER

FADE IN:

EXT. GOTHAM CITY, DOCKS - NIGHT

A hesitant CHLOE, dressed in a large trench-coat, approaches a sign that reads 'Welcome to the Gotham City Docks.' She anxiously examines the environment around her. Waiting.

Heels clap against the ground in gradual approach.

Chloe turns to the noise, and makes out the FEMININE FIGURE in the darkness - *she knows exactly who it is...*

CHLOE

Hello, Amanda.

AMANDA WALLER surfaces out of the abyss with a widening grin.

AMANDA WALLER

It was to my understanding that you owed *me* a favour - not the other way around.

CHLOE

Perhaps we can hit two birds with one stone.

Waller paces around Chloe, studying her intentions.

AMANDA WALLER

What exactly is it that you want?

CHLOE

What we both want.

AMANDA WALLER

(realising)  
Maxwell Lord.

CHLOE

He hurt one of my friends tonight. And I want him to pay the price for it. The ultimate price.

AMANDA WALLER

Are you willing to make a deal with the devil to see this war won?

CHLOE

It wouldn't be the first time.

Chloe turns to face Waller, dead-on.

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

I'm aware of what you've been doing. I have eyes and ears all over this city, so I'm not immune to your... recent activities.

Waller finds the attention appealing.

AMANDA WALLER

You understand that there's only one way out of Checkmate.

CHLOE

I do.

A moment's contemplation, and Chloe takes control of the situation. She narrows in on Waller with confidence.

CHLOE (CONT'D)

But I'm hoping you'll consider waving that pesky little clause of yours for a... mutual agreement.

AMANDA WALLER

I'm listening.

CHLOE

Immunity. From me.

(beat)

I'll leave this city, and you will never hear from me again. And in return, you'll offer me - and my family - the same.

AMANDA WALLER

Tired of this city, I see.

CHLOE

When I came to Gotham, there was just me and one very pissed off woman in a mask with a vendetta to see fulfilled. But now? There are heroes everywhere. Heroes dedicated to protecting this city.

(beat)

They don't need me anymore.

AMANDA WALLER

And yet here you are. Saving the world one more time.

CHLOE

One last time.

(long pause)

Checkmate is *my* war. This is *my* fight.

(MORE)

(CONTINUED)

CONTINUED: (2)

CHLOE (CONT'D)

It started with the both of us on opposite sides, but I think we can end it standing together. United.

Chloe offers Waller her hand.

CHLOE (CONT'D)

You in?

Waller studies the gesture, deep in thought. A beat, and she shakes Chloe's hand. An agreement. A binding agreement.

AMANDA WALLER

Let's go save the world.

INT. CHECKMATE, OBSERVATION ROOM - NIGHT

BATWING aims out his weaponed hand, and a BLAST PROPELS OUT OF IT WITH INCREDIBLE FORCE- MAXWELL LORD is thrown back, into the control panel. Sparks ignite around him, and he collapses to the ground in a hiss of pain.

Armored blue hands scoop Lord off the floor. Batwing pins him against the wall with rage.

BATWING

Why did you do it? Why did you have to hurt her?

MAXWELL LORD

Because I'd kill anyone that stands in my way.

BATWING

Your way to what?

MAXWELL LORD

Power.

A violent roar and Batwing throws Lord through the OBSERVATION GLASS. It SHATTERS and Lord sprawls out across the path to the OMAC MACHINES.

BATWING

I've waited all year for this.

Batwing aims his weaponed hand once more...

A terrified Maxwell Lord scrambles back from the attack with fear in his eyes. It's in this moment he realises his own mortality, and it cripples him.

A GUNSHOT blares in the BG. A CLICK.

Batwing turns to the noise, when the JETBACK attached to him suddenly EXPLODES IN FLAMES-

(CONTINUED)

CONTINUED:

Batwing is propelled forward, into the wall with a winded grunt. He shuffles to regain his stance when a boot CLOBBERS HIM ACROSS THE FACE. He falls back, unconscious.

A victorious DAVID CAIN stands, twisting his gun back into its holster. He turns to his employer...

Lord rises from outside the observation room. Furious.

MAXWELL LORD

And so it begins.

OFF Lord, dusting the glass off his shoulder...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. WALLER'S BUNKER - DAY

Waller guides Chloe into the bunker where a LARGE SCREEN rests at the front of a room that hosts a series of offices occupied by men and women glued to their computers.

CHLOE

Well, this is a real 'welcome to my crib.' Waller style.

AMANDA WALLER

While you've been playing freak of the week, we've been actively working against Lord at all times.

CHLOE

It sounds like my 'freak of the weeks' lead you in the direction of a new Suicide Squad.

AMANDA WALLER

Hmm. So I guess I have you to thank for that.

Waller approaches the main computer system. She punches a code in on a drawer- opens it and withdraws a SMALL HARD-DRIVE she plugs into the computer.

FILES SPRAY across the large screen of the SUICIDE SQUAD.

AMANDA WALLER (CONT'D)

Deadshot. Bane. Killer Frost. Cupid. And Arkham Knight.

(beat)

My pets on a leash.

CHLOE

Impressive. But not good enough. We need more, especially if Lord intends on unleashing *his* army.

AMANDA WALLER

I have my best operative on it as we speak...

INT. STUDIO APARTMENT - DAY

The door blasts off its hinges, and falls forward, paving the way for RICK FLAGG JR and a swarm of AGENTS that flood in behind him. They aim their guns forward.

(CONTINUED)

CONTINUED:

AMANDA WALLER (V.O.)  
...have you heard of the Gotham  
City Sirens?

In the apartment- POISON IVY, looks up from watering her plants, HARLEY, stays crouched over her freshly painted toenails, and KITTY, lifts her lead pencil up from her sketch pad with a moment's hesitation. The "GOTHAM CITY SIRENS."

RICK FLAGG JR  
We can do this the hard way, or-

Ivy SUMMONS HER PLANT into a colossal force that SHATTERS the window behind her. Harley and Kitty run for it as an escape.

Rick Flagg and his men release GUNFIRE.

Ivy pulls the plant back and SPREADS IT ACROSS the room as a shield against the onslaught of bullets. At the sound of the guns clicking, she PROPELS THE PLANT INTO THEM.

The plant withdraws, revealing all the agents floored.

IVY  
It's going to take more than a  
couple of scared little boys to-

Flagg jolts up with his gun and fires- PFT!

A dart sticks to Ivy's neck, and compels her to a state of unconsciousness. She tumbles down.

EXT. APARTMENT BUILDING, ROOFTOP - DAY

Kitty reaches the roof first, then turns back to drag Harley up with her. The two collapse in a huff of exhaustion.

HARLEY  
Now I know what Mr. J meant when he  
said I needed to start working out.

KITTY  
Mr. J is an ass. Let's go.

They run towards the roof-access door. It KICKS OPEN.

A startled Kitty bounces back then rushes to the edge of the rooftop, while Harley falls back onto the ground in a gasp.

Two armed agents rush out onto the roof.

HARLEY  
Hiya, boys.

PFT! Harley pulls the dart from her chest, and realises she's a goner. As she drifts back down to sleep...

EXT. APARTMENT BUILDING, ALLEY WAY - DAY

Kitty flips onto the stairs attached to the side of the apartment building. She navigates through them, then drops into the alleyway. Freed. A moment's pause, realising her friends have been taken, and she darts INTO THE SUNLIGHT.

AMANDA WALLER (PRELAP)  
Soon we'll have an army.

INT. WALLER'S BUNKER - DAY

Waller unplugs the hard-drive from the computer, and returns it to the drawer. She returns to Chloe.

AMANDA WALLER  
The Suicide Squad.

CHLOE  
You love saying that, don't you?

A wicked smile before Waller descends into boss-mode.

AMANDA WALLER  
You have seven hours to get all your affairs in order. Meet me back here at six o'clock.

A nod from Chloe, and she turns to leave.

AMANDA WALLER (CONT'D)  
Oh, and Chloe?

Chloe looks back to her enemy-turned-ally

AMANDA WALLER (CONT'D)  
Don't be late.

INT. ABANDONED GYM - DAY

HELENA and KATHERINE spar in the boxing ring. Katherine catches a swing from Helena, and tumble-rolls her into a grounded headlock. Helena taps her arm, and they break.

KATHERINE  
Okay, that's enough for today.

The two step out, and collect their water. They're both very obviously out of breath.

HELENA  
You know, I think I might have to put in a complaint about my new trainer. She's too hot. It's kind of becoming a distraction.

(CONTINUED)

CONTINUED:

KATHERINE

You're cute.

HELENA

Speaking of distractions... is everything alright? You seem a little in your head there.

KATHERINE

I just can't stop thinking about the DA.

HELENA

I think she's a little old for you.

Katherine offers a small laugh, then wipes the sweat off her face and turns to her girlfriend, more serious.

KATHERINE

It's just that the Commissioner turned her in. He played her. Or he's playing all of us.

HELENA

And you're worried this is part of their elaborate scheme?

KATHERINE

Well, think about it. She hasn't been a blip on anyone's radar since-

HELENA

Since she's been in prison?  
(off Katherine's face)  
Okay, so we'll dig into it. We'll see if she's still playing team evil from behind bars or if what they say about prison is true and it's somehow changed her.

KATHERINE

I think I should do it.

HELENA

Okay, what's going on here?

KATHERINE

Nothing. It's just... I need closure from all of this.

Katherine sinks into herself, remembering all the obstacles she's been thrown this year.

KATHERINE (CONT'D)

I need it to be over.

A phone rings. Helena checks hers with a sense of urgency.

EXT. ABANDONED GYM - DAY

Sneakers scrape against the sharp dirt. Helena, stealing a moment alone outside, brings her phone to her ear.

HELENA

Hey, Chloe. I tried to call you back. Are you okay?

INTERCUT BETWEEN: CHLOE AND HELENA ON THE PHONE

CHLOE

I don't have much time. Is there somewhere we can meet up?

OFF the fear setting deep into Helena's soul...

INT. CITY HALL, DEPUTY MAYOR'S OFFICE - DAY

GORDON sits opposite Deputy Mayor, DAVID HULL (late 50s, charming, stoic, with eyes that could tell worlds worth of stories). The two are in the middle of a meeting.

DAVID HULL

So what made you decide to run?

GORDON

I've seen the corruption in this city. I thought I could fight it as the Commissioner but I can't.

(beat)

Something tells me being the Mayor comes with a lot of power to keep this city safe. And to do what I couldn't as a police officer.

DAVID HULL

A man hungry for power.

GORDON

Hungry for change.

David knocks back a drink, then sits a moment with his thoughts. The silence unnerves Gordon, hanging at the end of his seat for a response.

DAVID HULL

Do you want to know what I think?

GORDON

Of course.

DAVID HULL

I think Marion was too soft. Too good. Too pure of heart. She was the kind of person who would bring a megaphone to a gun fight.

(CONTINUED)

CONTINUED:

Gordon leans back, feeling the regrets of this meeting.

DAVID HULL (CONT'D)

The citizens of this city think that a person like that - a person so clean and so innocent - would be good in a position of power. But the truth is... they never are.

GORDON

Marion did a lot of great work for Gotham. It's darker with her gone.

DAVID HULL

Oh, absolutely. I'd never dispute that. She was a dear, dear friend and an even better partner.

GORDON

I'm not sure I'm following.

DAVID HULL

We still need someone good, don't get me wrong. But they need to know what it's like to taste darkness. To have known corruption. To have been swallowed by it, and to have come out stronger on the other side.

David plants his drink down, then leans in to Gordon.

DAVID HULL (CONT'D)

That's why I'd gladly give you my endorsement, Mr. Gordon.

GORDON

I don't understand.

DAVID HULL

I think you do.

EXT. PARK - DAY

Helena sits at a park bench. Chloe surfaces from behind, and takes a seat beside her. A relieved Helena jolts, surprised.

HELENA

Chloe? Oh, thank god. I thought something bad had happened.

CHLOE

Not yet.

HELENA

You're scaring me.

(CONTINUED)

CONTINUED:

CHLOE

It's over, Helena. The mission I started. The reason I came to this city. It ends tonight. It ends with me killing Maxwell Lord.

HELENA

Why is this the first time I'm hearing about this?

CHLOE

Because none of you can be a part of it. But I owed it to you - to us - to say goodbye.

HELENA

Chloe...

CHLOE

Don't try to talk me out of it.

(beat)

You were the first hero I met when I came to this city. You were the first sign I saw that Gotham had hope - that people were out here fighting for it - and now there's a whole army of you.

HELENA

None of us can do this without you.

Chloe scoffs with a slight chuckle and a flattered smile.

CHLOE

No, Helena.

An emotional Chloe grapples onto Helena, and pulls her in for a hug. Helena squeezes back. Tight.

CHLOE (CONT'D)

I couldn't have done any of this without you.

INT. GOTHAM GENERAL, VICKI'S ROOM - DAY

A sleeping VICKI rests in her hospital bed. Stood in the room, whispering quietly, BRUCE talks to the NURSE.

BRUCE

How much longer does she have to be in here? I'm sure we can work something out to have her home and resting in bed.

NURSE

We need a few more nights to observe her.

(MORE)

(CONTINUED)

CONTINUED:

NURSE (CONT'D)

Too much movement right now could immediately re-open the stitches, so its best we be patient and allow her time to heal.

BRUCE

I hate seeing her cooped up in here. I'll never get used to it.

NURSE

At the rate in which she's recovering, something tells me you won't have to.

The door rattles open, and JASON pokes his head in.

JASON

Can I talk to you for a second?

A nod from Bruce, and Jason disappears.

BRUCE

Let me know if anything changes.

NURSE

Of course.

INT. GOTHAM GENERAL, HALLWAY - DAY

Jason leans against the wall, until Bruce steps out of the hospital room and joins him. They brave the hallway.

BRUCE

What's going on, Jason?

JASON

It's David Cain.

Bruce stops in his tracks. Jason faces him with conviction.

JASON (CONT'D)

I found him.

INT. CHECKMATE, CELL - DAY

Cain's glare reflects back from the glass that surrounds the large cell holding a defeated Lucius (unmasked, geared-up).

Maxwell Lord joins David by the cell view.

MAXWELL LORD

He's going to suffer for this.

DAVID CAIN

Won't they all?

(CONTINUED)

CONTINUED:

MAXWELL LORD

Which is why you should leave.

Cain faces Lord, intrigued at the proposition.

MAXWELL LORD (CONT'D)

My target may be the capes and masks but I've seen firsthand what happens when you wage a war in Gotham. Everyone fights back. And I will accommodate for those who think they can stand beside these 'superheroes' and defeat me.

(beat)

I wouldn't want to see you perish with the rest of Gotham.

DAVID CAIN

I appreciate the head start.

LUCIUS

We'll stop you.

Lord returns to the glass view of a struggling Lucius.

MAXWELL LORD

I'm unleashing the cavalry tonight, and they will drag your city back to the very depths of hell.

OFF the promise made by Lord...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. ARGUS, HEAD OFFICE - DAY

LANA enters the office to find STEVE behind his desk. He lights up at the sight of her, dropping everything that's in front of him to go see her.

LANA

Just got done talking to our tech-crew. The files on OMAC are still only fifty percent decrypted.

STEVE

There's still time. I don't think Maxwell Lord is ready to deploy his troops yet any more than we are.

LANA

Still. Something tells me this war is going to be one hell of a close call. And god knows we've had our fair share of them in the past.

STEVE

We were always a good team.

Lana grows puzzled by his response, her senses pinging that there's more beneath the surface.

LANA

You sound nostalgic for something that isn't over yet.

STEVE

I don't think you should leave, Lana. I don't want you to leave.

LANA

Nothing's changed, Steve.

STEVE

Everything's changed.

LANA

I'm not talking about us. I'm talking about me.

STEVE

Oh.

Lana struggles to put her words together.

LANA

Everything is coming out wrong.

(CONTINUED)

CONTINUED:

She closes the gap between her and Steve. A gentleness exudes from Lana, trying to make this work.

LANA (CONT'D)

I've spent the last few months of my life in and out of hospitals, in and out of surgery, in and out of consciousness. I don't want to waste any of the time I have left stuck in the same spot. I want to travel. I want to see more parts of the world. I want to live my life again. I want to do every single thing this world has to offer, and when I'm done...

Lana takes Steve's hand, and holds it to his chest.

LANA (CONT'D)

I want to settle down. Have a family. Be happy. Grow old, and have no regrets about any of it because it was real. It was true. It was me. All of it.

STEVE

(remembering)  
Chloe...

LANA

What?

STEVE

She told me to tell you when you woke up... that she's sorry. And that she only wants you to be happy because you deserve it.

LANA

Why does that sound like she was saying goodbye?

STEVE

You should talk to her. Let her know you're okay.

A nod, and Steve leaves Lana with the sinking feeling that something awful is going to happen. She takes out her phone, and HOVERS OF 'CHLOE SULLIVAN' IN CONTACTS.

INT. GOTHAM GAZETTE, HALLWAY - DAY

Chloe sits in a waiting-room chair. She's outside the head office with a nameless plaque across the front door. Her phone beeps, and she finds a message.

*'Been given the all clear - Lana.'*

(CONTINUED)

CONTINUED:

Chloe ignites with joy -- it's the happiest she's looked in months. She types back on her mobile interface: *'You've just made me the happiest girl in the world.'*

The door clicks open in front of her.

An ASSISTANT gestures Chloe to 'come in.' Chloe shuffles her phone back into her pocket, and follows them inside...

INT. GOTHAM GAZETTE, HEAD OFFICE - DAY

The door closes behind Chloe, and she takes a seat in front of the main desk. A woman with big blonde hair sits in the chair, back turned. Ominous.

Chloe's eyes dance around the room, until she finds a PLAQUE on the desk that reads 'LINDA LAKE, EDITOR-IN-CHIEF.'

CHLOE

Linda Lake?

Turning in the chair, LINDA LAKE reveals her bubbly-self.

Chloe jumps back, out of her chair. A mortified look of disbelief crosses her face -- *is this a dream?*

CHLOE (CONT'D)

You're supposed to be dead.

LINDA LAKE

Well. You know what they say.

(beat)

'Rumors of my death have been greatly exaggerated.'

Linda raises her arms as a sign of mercy.

LINDA LAKE (CONT'D)

I come in peace.

CHLOE

What are you doing here? Wait.

*How are you here?*

LINDA LAKE

The hostility towards me is definitely warranted. But I'm not the same person you knew back in Metropolis. I've changed. I'm a new me. And this is my new normal.

CHLOE

I forgot you talked in fluff pieces.

(CONTINUED)

CONTINUED:

LINDA LAKE

It's true. I mean, we both know how the meteor-infected tend to lose their minds. But luckily for me, I was cured.

CHLOE

There is no cure.

LINDA LAKE

I was shocked. Literally *and* figuratively. The electricity burned the powers out of me. I was drained. But I was also saved.

CHLOE

Okay, I don't have time for this.

Chloe turns to leave but an excited Linda follows.

LINDA LAKE

No, no it's important.

Chloe looks back at Linda. She can almost see a soul behind the eyes. A genuine side she's never seen before. She waits, and listens.

LINDA LAKE (CONT'D)

Davis Bloome was a bad man. He almost killed me. But I was resuscitated just in time.

(beat)

Unfortunately, it left me with a little brain damage I had to spend two years trying to remedy, but the point is... I've reformed. I climbed my way up this very tall corporate ladder, threw away my habitual gravitation towards all things gossip, and now I'm here.

Linda swipes her plaque off the desk and holds it out to Chloe with an overwhelming sense of pride.

LINDA LAKE (CONT'D)

Editor-in-Chief of the Gotham Gazette. Linda Lake.

CHLOE

I quit.

LINDA LAKE

What?

CHLOE

I'm quitting. I came here to quit and I'm quitting. Immediately.

(CONTINUED)

LINDA LAKE

Oh. I'm sorry to hear. I hope  
this isn't because of me.

Chloe narrows in on Linda, her patience is no longer living.

CHLOE

The world doesn't orbit around you,  
Ms. Lake. And it never did.

LINDA LAKE

Again. I deserved that.

Chloe exits, closing the door behind her in a swift slam.

EXT. GOTHAM GAZETTE - DAY

An impatient Chloe darts down the stairs, descending out of  
the towering building. She bumps shoulders with a young  
woman, and they immediately turn into one another.

CHLOE

Kitty? What are you doing here?

KITTY

I was attacked. These men... they  
were dressed like some sort of SWAT  
team. But they weren't anything  
I've seen before. They took my  
friends. Right out of my home.  
They just came in and took them.

CHLOE

(realising)  
Gotham Sirens.

KITTY

I need someone to tell my story.

Kitty turns to ascend the steps.

Chloe immediately whips a handgun out of her jacket, and  
presses it against the ball of Kitty's back. She holds her  
there, making it clear that she's in control now.

KITTY (CONT'D)

Chloe, what are you-

CHLOE

I can't let you go in there. I  
can't let you go anywhere.

(beat)

You're coming with me.

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

INT. CAIN APARTMENT, LIVING ROOM - DAY

DAVID CAIN cleans a drawer of belongings off and into his large DUFFEL BAG. It grows full, and he zips it up.

A dark figure looms in from behind. It's THE BATMAN.

BATMAN

David Cain.

Cain straightens. He catches the reflection of Batman in the large TV MONITOR in front of him. An ill-worn smirk.

DAVID CAIN

You know, I was trying to figure out who that private investigator was working for.

Cain turns to face his intruder.

DAVID CAIN (CONT'D)

I just never thought it'd be you.

BATMAN

You killed Marion Grange. You killed the Mayor.

DAVID CAIN

I did.

BATMAN

Why?

DAVID CAIN

I don't ask questions.

BATMAN

A life gone. Just like that. And you don't even think to ask why?

DAVID CAIN

It's not in my nature. It's not in my job description. It's not any of my damn business.

BATMAN

Who else have you killed without giving a damn?

DAVID CAIN

All of them. Except one.

Batman almost growls out the prospect. The rage inside him fuels up to an eleven, and he clenches his fists.

(CONTINUED)

CONTINUED:

DAVID CAIN (CONT'D)

So is that why you're here? I  
killed someone you care about?

BATMAN

I thought you didn't ask questions.

Batman charges into war. Each strike is matched. It's as though they all share the same moves -- the same way of thinking -- the only variable left is their environment.

Cain kicks the coffee table up and it SMASHES AGAINST BATMAN.

Glass obliterates past a violent Batman. He blocks the next strike with his GAUNTLETS. They LAUNCH OUT. Each individual spike sticks into Cain's shoulder, and throws him to the ground. He immediately rips them out.

BATMAN (CONT'D)

Stay down.

DAVID CAIN

I'm just getting started.

Cain withdraws a small PISTOL from his boot. He fires- BANG!

Batman races around the living room, dodging the bullets that follow close behind him. He drops behind the couch.

Cain jolts up, and PUSHES THE COUCH into an unsuspecting Batman. It wedges him against the wall. He wriggles his GRAPPLE GUN out into view, and FIRES-

A line cuts into Cain's shoulder, and grips onto him. He howls from the pain.

Batman tugs the line to his left--

Cain is thrown into the side of a drawer. It's contents scatter and explode against the floor. He steadies himself to face Batman once more.

DAVID CAIN (CONT'D)

I must have really hurt you.

Batman withdraws a BAT-A-RANG and swings it like a blade. The sharp edges cut tears into Cain's clothes, skillfully dodging each oncoming slash.

Cain grips onto Batman's hand, and spins the bat-a-rang back into his side. It digs deep into him. Batman howls.

CRAAACK! Cain's head smashes against Batman's. He goes down.

Cain slams his foot on the bat-a-rang pierced in Batman's side. It rips more, and he roars. He reaches down, hovering over the grounded vigilante...

(CONTINUED)

Cain pulls the mask free from Batman to reveal BRUCE WAYNE.

DAVID CAIN (CONT'D)

Bruce?

ELECTRICITY SURGES through Cain -- SPARKS IGNITE and PROPEL HIM OFF BRUCE. Cain crashes against the wall, then collapses to the ground in a huff. Unconscious.

Bruce reaches for his mask. As he pulls it down, back over his face...

INT. WAYNE MANSION, LIBRARY - NIGHT (LATER)

A bag rips up -- unveils a captured Cain. He is bound to a chair by thick rope at the hands, waist, and legs. He knows full-well that he's not going anywhere.

DAVID CAIN

Damn it, Bruce.

The door opens, and Bruce emerges. He stays by the doorway.

DAVID CAIN (CONT'D)

The hell are we doing here, kid?

BRUCE

Getting the truth.

He parts the door further open. CASSANDRA peers in, slowly stepping into the room to confront her father.

OFF Cain, feeling the tug at his heartstrings...

INT. CAR - NIGHT

Chloe sits in the drivers seat of her car. A stressed Kitty sits opposite her, in the passenger's seat. A silence separates the two, staring out at the night sky.

KITTY

Are you going to kill me?

Chloe looks down at the gun in her hands - *does she really have it in her?* She looks to Kitty with innocent eyes, then shakes her head. Kitty feels the drop of relief.

KITTY (CONT'D)

Are you going to let me go?

Chloe unlocks the car. Kitty jolts for the door.

CHLOE

Wait.

For some reason, Kitty feels compelled to stay. She returns to Chloe, with wide eyes of curiosity.

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

When you step out of this vehicle,  
I want you to run. I want you to  
keep running until Gotham is so far  
in your past you forget it ever  
even existed.

KITTY

Not sure that's humanly possible.

CHLOE

I'm serious.

(beat)

I know what you've been doing. I  
know who you've been hanging out  
with. I know who was taken.

It clicks in Kitty's mind that Chloe is responsible.

CHLOE (CONT'D)

I can have them killed in a second.

KITTY

Are you blackmailing me?

CHLOE

Yes.

KITTY

I thought you were one of the good  
guys? I thought you were-

CHLOE

A hero?

(beat)

I don't care how this city views  
me. What light they choose to  
shine on me. I am my actions. And  
I am committed to doing whatever is  
necessary to save this city. To  
save my friends. And my family.

KITTY

Pamela and Harley. They're my  
friends. They're my family.

CHLOE

And what would you do for them?

A hesitant acceptance exudes from Kitty.

KITTY

Fine. But I just want you to  
know... one day I'll come back,  
and I'll make you sorry for ever  
thinking that you could tame me.

(CONTINUED)

CHLOE

Unfortunately, I won't be here when  
that day comes.

Kitty unfastens her belt, and opens the door. She runs from  
the vehicle -- just as she was ordered.

OFF Chloe, returning to the gun she holds in her hands...

INT. WALLER'S BUNKER - NIGHT (LATER)

Descending down the steps into the bunker, Chloe arrives  
before a team lead by Waller. Bundled behind Waller stands  
RICK FLAGG JR, ARKHAM KNIGHT, BANE, HARLEY QUINN, POISON IVY,  
DEADSHOT, CUPID AND KILLER FROST.

AMANDA WALLER

Welcome to the Suicide Squad.

OFF Chloe, accepting her role among the criminals...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. CHECKMATE, CELL - NIGHT

A beaten and battered LUCIUS slumps over his chains, struggling to keep his eyes open. LORD circles around him, before arriving in front of his bloodied face.

MAXWELL LORD

My father was a tough man, Mr. Fox.  
The slightest inconvenience from  
me, and he would-

CRACK! Lord punches Lucius across the face--

Lucius' eyes roll to the back of his head. A furious Lord latches onto Lucius' face with one hand, and slaps his cheek with the other.

MAXWELL LORD (CONT'D)

Don't fall asleep on me, Mr. Fox.

His eyes bulge open. Lucius SPITS BLOOD back at Lord.

LUCIUS

If you want something from me...  
why don't you just compel it out of  
me, huh? Just do it already.

MAXWELL LORD

I'm sorry. I can't afford you that  
luxury. Because I'm in the middle  
of a war. I need to be at my best  
for the coming apocalypse. And  
besides... I don't need anything  
else from you or your 'super-  
friends' ever again. I have it  
all. I have 'Brother Eye.'

Lucius crumbles upon Lord's victory.

MAXWELL LORD (CONT'D)

Thank you for that by the way.

LUCIUS

(growling)  
I'm going to kill you.

MAXWELL LORD

Speaking of which, I had a little  
glimpse into your profile. Found a  
subcategory about your husband--  
Karl, is it? I believe he calls  
himself 'The Ranger.'

(CONTINUED)

CONTINUED:

A fire ignites inside Lucius. You can see it in his eyes. But it comes with the knowledge that Lord controls his fate and that of his husband's.

MAXWELL LORD (CONT'D)

I think I'll have my men pay him a visit. I'll do you the honour of a joint funeral.

LUCIUS

No.

MAXWELL LORD

Look at that. Guess I'm an honourable man after all.

Lord approaches the CONTROL PANEL where the chains link up. He hits a BUTTON -- the chains CONSTRICT.

Lucius howls from the tightness of his restrains.

LUCIUS

Don't touch him.

MAXWELL LORD

It's been a pleasure.

Lord heads for the exit.

LUCIUS

(exploding)

Don't you dare touch him!

OFF Lucius, descending into a ferocious, vengeful animal...

INT. CHECKMATE, HALLWAY - NIGHT

Lord steps out of the cell, and into the hallway. He is immediately confronted by a clean-shaven, and well-built man in armor. An AGENT.

AGENT

Boss? We have a problem.

Intrigue builds across Lord's face...

INT. CHECKMATE, HEAD OFFICE - NIGHT (LATER)

Maxwell Lord and Chloe Sullivan. The confrontations of all confrontations. A meeting expected to be their last. Two have entered. Only one can leave. This is the end.

MAXWELL LORD

Come to shake hands - maybe ask for a truce?

(CONTINUED)

CONTINUED:

CHLOE

Hardly.

MAXWELL LORD

You know, there was always something about you. You were like 'The Beatles' of this organisation.

(beat)

Everyone knew you. Everyone talked about you. And yet I never seemed to understand what was so damn special about you.

CHLOE

Is that why you chose to wage a war in my city?

MAXWELL LORD

No. Sheer coincidence. In a way.

(beat)

Gotham was always the hub of criminal activity. You and your friends gave it hope. It was very poetic. But delusional.

Lord draws closer and closer towards Chloe. Powerful.

MAXWELL LORD (CONT'D)

And after Emil. After The Joker and the Key Crime Syndicate. After Hush. The city bathed in its delusion that it was somehow united. Stronger. But it was starting to crumble. It had weakened. And I saw an opportunity to strike.

CHLOE

Said every villain ever.

MAXWELL LORD

You're right. But they never looked back at the history of this war on Gotham. Not like I had.

(beat)

I know how to hurt you. I know how to stop you. And that's what I intend on doing.

CHLOE

Except there's one thing you don't know about me.

MAXWELL LORD

And what's that?

(CONTINUED)

CHLOE

When it comes to protecting the  
people that I love... there's  
nothing I wouldn't do.

GUNSHOTS echo in the BG. Defeated shrieks of pain follow.  
There's an entire war happening outside these walls.

MAXWELL LORD

What have you done?

CHLOE

You didn't think I came here alone,  
did you?

Chloe closes the gap between her and Lord, finally taking  
control of the situation.

CHLOE (CONT'D)

You have more enemies than just me,  
my friend. Or you don't you  
remember all the lives you've  
screwed over by being The Black  
King of Checkmate?

Lord rushes towards his desk, and pulls up SECURITY FRAMES on  
his computer. It's THE SUICIDE SQUAD, tearing through an  
army of Checkmate agents trying to oppose them.

MAXWELL LORD

(realising)  
Waller.

A footstep. Lord turns, into-- THWACK!

Chloe clips the back of her gun against Lord's jaw, and he is  
immediately knocked unconscious.

The security footage on the computer monitor shifts to the  
cells. An image of Lucius, struggling under tight chains  
that hold him to a chair fills the monitor.

OFF Chloe, catching glimpse of her friend...

INT. CHECKMATE, HALLWAY - NIGHT

The Suicide Squad charge into battle against Checkmate.

BANE barges through the onslaught of agents, knocking each  
one in his path aside. A path is cleared towards a lone  
agent, backing up -- he JUMPS and CRACKS his fist against  
their skull. He hits the ground delirious.

BANE

First I ground you.

(CONTINUED)

CONTINUED:

Bane lifts the agent off the ground, and raises them above his head in a triumphant moment.

BANE (CONT'D)

And now I break you.

Bane SLAMS the agent against his knee -- his back CRACKS in the most painful of ways.

CUPID

That's mine.

CUPID rips her red-tinted ARROW from an agent's neck -- blood sprays and he collapses -- then she lines up a shot for another in fast approach.

THWIP! The arrow sticks into the agent's leg.

Cupid throws her bow into her other hand, then POUNDS it into the agent's face. He is thrown back. K.O.

HARLEY QUINN skips through the battlefield. Her SLEDGE HAMMER sways along with her, until she spots an agent against the wall. She SWINGS -- it PRESSES HIM into the wall.

HARLEY

Sorry, tuts. Didn't see you there.  
Let me get that blood off your  
shirt for you, hmm?

Harley raises his hammer, and CRUSHES IT INTO HIM.

A mortified agent raises his gun in the BG -- he aims straight for Harley's head.

IVY

Get away from her!

Vines ride up the agent's hand, and pivot his aim- BANG!

IVY tugs back on her vines -- the agent is pulled into the wall and strung up for Ivy's bidding. She summons a THORN in her hand, then RIPS IT INTO HIS HEART. He gasps.

BULLETS spray through the room. The squad takes cover.

DEADSHOT perseveres. Each bullet that BLASTS out his gun throws another agent to the ground.

A bullet hits Deadshot's chest -- he stumbles back, then checks. It hit his armor. He looks back up to see an agent CHARGING FOR HIM. He is thrown against the wall.

Deadshot watches the agent race towards KILLER FROST. He steadies his aim, then fires-- BANG!

(CONTINUED)

CONTINUED: (2)

FOLLOW THE BULLET along its trajectory. It bounces from a metal beam, zigzags past an oblivious Killer Frost, then rips through the fleeing agent's leg. He falls to the wall.

DEADSHOT

I never miss.

Killer Frost tears her TWO ICICLES out of the agents in her path, then shifts towards the crippled agent, crawling against the wall. She places her hands against the wall, and it FREEZES OVER. ICE TRAILS TOWARDS THE MAN. It GLUES HIM to the wall. Unable to break free. He looks up to find--

ARKHAM KNIGHT (unidentifiable, looks more machine than man, heavily armored with a metallic 'A' on his chest' and curved metal on his mask that almost forms bat-ears).

ARKHAM KNIGHT

Here. Let me help you.

The Arkham Knight KICKS the man -- he is LAUNCHED THROUGH THE WALL -- EXPLODES into another room in a howl of agony.

Arkham Knight turns to face two more agents that catch wind of his strength. They let go of their fear, replace it with anger, and charge for him.

LARGE BLADES extend from Arkham Knight's forearms and he runs them through his attackers.

RICK FLAGG JR stands by the elevator at the very end of the hallway. It rings, then opens to reveal a LONE AGENT arriving late to the fight. He realises he's doomed.

RICK FLAGG JR

Where's Maxwell Lord?

LONE AGENT

Go to hell.

Flagg drops the agent with a bullet to his skull.

The door to the stairs beside the elevator springs open, and an out-of-breath Chloe stumbles in. Flagg immediately pulls the gun on her, and holds his aim.

CHLOE

I cuffed him. Lord. He's on the top floor office.

(beat)

Go.

RICK FLAGG JR

I don't take orders from you.

Chloe realises he's not going to lower the gun.

(CONTINUED)

CHLOE

What is this? What are you doing?

RICK FLAGG JR

I'm resisting the urge to kill you.

Harley skips over, gleeful as ever.

HARLEY

Oh, drop the act, Mr. Flagg.

(beat)

You wouldn't kill a good soul like Mrs. S, now would you? Not like *this* anyway...

KILLER FROST

Yeah, that's cold. Even by my standards.

DEADSHOT

Not exactly a fair fight.

RICK FLAGG JR

My father was killed by an aberration - something that doesn't exist. That's how fair life is.

CHLOE

Kill me and you can tell your father your little sob story in the afterlife. Because you know as well as I do that we can't win this war without me.

ON Flagg - *he hates that she's right.* He lowers the gun.

Chloe turns and hits the elevator for them. The door opens, and they all scatter through, one-by-one.

Bane, however, stops by the doors and faces Chloe.

BANE

I'd watch your back, Sullivan.

(beat)

If we're alone for so much as a millisecond, I'm going to rip your spine out from your neck and beat you with it.

CHLOE

Always a pleasure, Bane.

The Squad disappear behind elevator doors.

INT. CHECKMATE, HEAD OFFICE - NIGHT

Maxwell Lord jolts out of his slumber -- the HANDCUFFS pull him back down to the desk. *What the hell?* He rolls his sleeve up, revealing his ARTIFICIAL HAND, then detaches it.

Freed, Lord darts out of the room and towards his freedom.

INT. CHECKMATE, OBSERVATION ROOM - NIGHT

The door slides open. Lord races in and arrives at the CONTROL PANEL. He fidgets with the buttons.

THROUGH THE OBSERVATION GLASS -- the ARRAY OF OMAC MACHINES begin to descend into the ground. Hidden away from plain view. Only FOUR REMAIN standing -- they CHARGE UP. ONLINE.

OFF Lord, a widening grin painting his face...

INT. CHECKMATE, CELL - NIGHT

ON Lucius, worn down and defeated. He slumps over, numb to the pain of the chains squeezing tight against his entire body. Blood drips from the cuts on his face. The sound of the door sliding open offers no response, until-

A button clicks. The chains release.

LUCIUS

Chloe?

Lucius looks up to find Chloe, rushing over to him from the control panel. She drops to his level, and the two share a hug -- a hug Lucius never wants to let go.

LUCIUS (CONT'D)

I've never been happier in my life  
to see you.

They pull apart, both letting their tears of joy out.

CHLOE

What are you even doing here?

LUCIUS

I had to do something. For Vicki.

CHLOE

She survived, Lucius. She's going  
to be fine. We all are.

Relief washes over Lucius, and he starts to cry.

CHLOE (CONT'D)

We're going to win this. We're  
going to stop Lord. Tonight.

(CONTINUED)

CONTINUED:

LUCIUS

We?

OFF Chloe, biting her tongue from the truth...

INT. CHECKMATE, HEAD OFFICE

The doors open. The SUICIDE SQUAD enter to find a DOZEN AGENTS, all aiming their firing arms towards them. Ready.

RICK FLAGG JR

Let's do this.

OFF the Squad, CHARGING INTO BATTLE-

INT. CHECKMATE, HALLWAY - NIGHT

Lucius leans on Chloe as they make their way out of the cell, and through the long hallway to freedom.

CHLOE

Wait. Wait.

Chloe pulls from Lucius, and he leans against the wall. She reels out her phone, and follows a BLINKING CURSOR that seems to be tracking movement.

CHLOE (CONT'D)

He's on the move.

LUCIUS

How did you-

CHLOE

I put a tracer on him in case he got out. He must be heading towards the OMAC machines.

LUCIUS

No. That's in the opposite direction.

CHLOE

Then where is he going?

Chloe and Lucius look to one another. Bewildered.

INT. CHECKMATE, HIDEAWAY - NIGHT

Doors push open into the large bedroom where MELINDA LORD rests in her chair. Lord immediately rushes to her aid, a desperation he's never felt until now.

MAXWELL LORD

Mother? We need to go. Now.

Melinda greets Lord with an odd expression. Dazed.

INT. CHECKMATE, HALLWAY - NIGHT

Chloe and Lucius reach the elevator.

CHLOE

Get to the observation room. Try  
to shut down the OMAC machines  
permanently. We can't have him  
release them on Gotham.

LUCIUS

Where are you going?

Chloe withdraws a gun, and cocks it.

CHLOE

To see our "Lord and saviour."

Chloe turns to leave, gun by her side, and proceeds towards  
her future as the woman that killed Maxwell Lord.

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. CHECKMATE, HALLWAY - NIGHT

Elevator doors open. Lord guides his mother to safety.

A gun clicks in the BG.

Lord tenses, and immediately halts in his step - *he knows exactly what's waiting for him*. Slowly turning, Lord and Melinda face their judgement: Chloe. She aims a gun.

MAXWELL LORD

Please don't do this. Not like  
this. Not in front of my mother.

ON Chloe - *that's his mother?* It sinks in. There's someone in this universe that he actually cares about.

MELINDA

Maxy? What's going on?

MAXWELL LORD

Just let her go. Please.

Lord can see the lights ignite in Chloe's eyes -- she pivots her aim towards Melinda...

MAXWELL LORD (CONT'D)

(exploding)

No!

BANG! A bullet rips through Melinda's chest -- she falls.

Lord instantly collapses by his mother's side. He presses down on her wound -- applying pressure. Tears build in his eyes, watching his confused mother grow pale.

MELINDA

It... it hurts... it hurts so...

MAXWELL LORD

No, no, no, no, no.

Lord looks to Chloe. She turns the gun on him.

CHLOE

I want you to stop fighting me, and  
watch your mother. Watch her.

ON Lord - *he realises he's been given the same instructions he gave to Lucius*. Poetic justice.

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

Don't let her call for help. Don't  
let her run away. Watch as the  
life slowly drains out of her.

Chloe's hands tremble with the gun, caught somewhere between  
a crippling disbelief of her actions and an overwhelming  
sense of adrenalin from pulling the trigger.

MELINDA

Where- where's your... your father?  
He should... should know... I need  
him to know I- I still love him.

MAXWELL LORD

I'll tell him. I'll tell him  
everything. I promise.

Lord holds his mother's hand as she slowly eases into death.

INT. CHECKMATE, OBSERVATION ROOM - NIGHT

Lucius darts into the room, and sprints for the control  
panel. Movement in the corner of his eye gravitates him  
towards the BROKEN OBSERVATION GLASS...

FOUR OMAC MACHINES remain. They immediately lock onto him.

LUCIUS

Oh, hell no.

OMAC

Lucius Luke Fox. Also known as  
Batwing. Associate of The Batman,  
and friend to the Watchtower.

LUCIUS

I am not your enemy, okay?

OMAC

Enemy identified.

LUCIUS

Now *what* did I just say?

OMAC raises their weaponed hand and a POWERFUL BLAST fires  
into Lucius. It PROPELS HIM THROUGH THE WALL--

INT. CHECKMATE, HALLWAY - NIGHT

Chloe jolts to the crumbling sound.

An opportunistic Lord CHARGES at Chloe -- tackles her into  
the wall. They struggle for control of the gun.

The two tumble over -- the gun FLIES DOWN THE HALL.

INT. CHECKMATE, OFFICES - NIGHT

Lucius scrambles back, crawling away from the four OMAC MACHINES that storm the room. He can't hide from them.

OMAC  
Locking on target.

IN THE EYE OF AN OMAC -- a LARGE TARGET locks onto Lucius and blinks -- text identifies him 'Lucius Luke Fox - Batwing.'

Lucius aims his hand out, CHARGING A BLAST. FIRES.

BLUE ENERGY explodes against the chest of an OMAC. It straightens, then duplicates the attack -- a BLAST CHARGES FROM THEIR HANDS, THEN FIRES.

LUCIUS  
Son of a-

Desks explode around Lucius, and BURY HIM under it. Trapped.

Mechanical footsteps. The ground shakes with each new step forward. Closer and closer towards a terrified Lucius. He crumbles under the weight of the wreckage that pins him down.

The four OMAC MACHINES arrive in front of him.

LUCIUS (CONT'D)  
No.

They aim for him.

HARLEY (O.S.)  
Hey!

A WOODEN BAT explodes against the head of an OMAC.

Harley observes the remnants of the bat in her hand - *well that didn't work*. She looks back up to see she's caught the full attention of the OMAC MACHINES.

HARLEY (CONT'D)  
Uh-oh.

An OMAC knocks Harley aside with colossal force - she flies across a desk, sweeping its contents with her on the floor.

The SUICIDE SQUAD arrive at the forced-entrance.

RICK FLAGG JR  
Take 'em down.

OFF the SQUAD and the OMAC MACHINES charging into battle...

INT. CHECKMATE, HALLWAY - NIGHT

Lord tackles Chloe into the wall.

Pushing back against the wall, Chloe springs her legs up and KICKS Lord off her. She throws a violent swing -- he dodges, and CRACKS HIS FIST against her jaw.

Chloe heaves over, onto the ground. Blind-sided.

INT. CHECKMATE, OFFICES - NIGHT

ARKHAM KNIGHT extends their blade, and DECAPITATES his opponent. The OMAC sparks, and then collapses. Destroyed.

The second OMAC charges into battle. Arkham Knight RIPS its blade through its side, withdraws, then JABS -- their blade SHATTERS against the OMAC. *It's learned.*

The OMAC stares at its arm as it DEVELOPS INTO A BLADE.

Arkham Knight stumbles back, hitting the wall - *there's no room to move.*

The OMAC rams its blade through Arkham Knight's chest, gluing him to the wall. He HOWLS in agony, then raises his leg to kick himself free. The OMAC catches his leg, then SLICES IT OFF. SPARKS FLY from the amputation, and the OMAC pulls itself free of Arkham Knight - he slides down the wall.

BANE

Get off him.

Hands latch onto the OMAC - it's BANE. He RIPS the machine in half from upper torso down. It malfunctions. Destroyed.

Bane looks to his teammate. A sense of sympathy.

Arkham Knight's focus is on the rest of the SQUAD. They are being thrown around like rag-dolls by the remaining OMACs.

ARKHAM KNIGHT

Go. Help the others. I'll be fine. I'll be... I'll be okay.

OFF Bane - *he knows it to be false...*

INT. CHECKMATE, HALLWAY - NIGHT

Lord SMASHES his leg into Chloe's side, throwing her over onto her back. She's winded. She stares up at the white ceiling as though it were to offer her salvation.

MAXWELL LORD

She was harmless. She never hurt a living soul in her life.

(MORE)

(CONTINUED)

CONTINUED:

MAXWELL LORD (CONT'D)

She never wished pain on anyone.  
She didn't deserve to die.

CHLOE

But we do?

MAXWELL LORD

You deserve worse.

Lord offers another BLINDING kick to Chloe's ribs- CRACK!

INT. CHECKMATE, OFFICES - NIGHT

IVY stumbles back from a powerful blow - *it's like she's seeing cartoon butterflies buzzing around her head*. She regains her balance -- SUMMONS an array of vines that form a gnarly web of protection behind her, then PUSHES IT OUT.

The OMAC slashes their blade through the vines, then SWINGS their blade against Ivy.

SHKLT! A large cut tears from Ivy's forehead to her chest.

A moment's pause. Ivy realises she's been cut, then staggers back into the wall. She falls, hit hard by shock.

HARLEY

Ivy!

Harley LEAPS onto the OMAC's back, and tries to guide it away from her friend. The machine flicks its shoulders back, and LAUNCHES HARLEY ACROSS THE ROOM--

CUPID

Looks like someone's in desperate  
need for some loving.

(beat)

Allow me.

CUPID rushes in - fires ARROW after ARROW against the OMAC that only seem to irritate it. Each arrow EXPLODES into fragments the second it makes contact.

CUPID (CONT'D)

I take it back. I take it back.

The OMAC latches onto Cupid's neck - it strangles her.

A hand creeps along it's back. The OMAC stumbles =, lets go of Cupid, and FREEZES OVER IN ICE.

A victorious KILLER FROST smirks at her accomplishments.

KILLER FROST

Let's see how good you are at  
following orders when I freeze your  
entire mainframe.

(CONTINUED)

CONTINUED:

The OMAC remains in ice, and powers down.

KILLER FROST (CONT'D)  
That's what I thought.

Killer Frost offers a HIGH KICK and SHATTERS THE OMAC.

The remaining OMAC turns and notices its fellow machine being destroyed. It locks onto Killer Frost - *it's as though it feels anger towards her, specifically.* It CHARGES.

BANE jumps in front of it, and throws two powerful punches. He swings a third, but his strike is caught. OMAC twists his arm, and KICKS HIM THROUGH A DESK.

INT. CHECKMATE, HALLWAY - NIGHT

Lord swipes the gun up from off the floor. He observes it - *a sudden understanding of how this small weapon took a life of so much value to him.*

A broken Chloe crawls off the wall in the BG.

MAXWELL LORD  
All this time... I thought I knew  
who I was going up against. I  
thought I had figured you out.  
(beat)  
But tonight you reminded me that  
nothing is what it appears to be.

CHLOE  
You're right.

Something CLICKS in the BG.

Lord pivots around in confusion to find Chloe, carrying a SPARE GUN in her hand- BANG!

A bullet rips through Lord's chest, and he stumbles back.

CHLOE (CONT'D)  
Because I'm not the kind of girl  
who shows up to a fight without a  
little backup.

Lord clutches his chest, then slumps onto the floor.

INT. CHECKMATE, OFFICES - NIGHT

RICK FLAGG JR and DEADSHOT roll into view - they FIRE their weapons against the OMAC. It's become bulletproof.

DEADSHOT  
I'm running out of ideas.

CLICK. Empty rounds.

(CONTINUED)

CONTINUED:

DEADSHOT (CONT'D)

And bullets.

The OMAC latches onto both Flagg and Deadshot, and TOSSES THEM BEHIND HIM. It continues it's path to Killer Frost.

Killer Frost waves a cloud of ice against the OMAC. It cracks, ever so slightly, then adapts. It WAVES A CLOUD OF ICE back that launches Killer Frost into the wall.

RICK FLAGG JR

It's going to kill her.

The SQUAD begin to rise, setting their sights on the OMAC.

The OMAC turns from Frost, and SPEWS A FROSTY AIR against the entire SQUAD. They are grounded, trembling from the cold and slowly icing over. Stuck to the ground.

Killer Frost rises to meet her maker. She holds an ICICLE in her hand, and RAMS IT INTO THE OMAC.

It rips the icicle out with one hand, and PUSHES Frost into the wall with the other. She is held there, unable to break free. It STICKS the icicle into her abdomen. She HOWLS.

The OMAC clamps onto Frost's arms, and her bones CRACK.

Flagg rips from the ice that binds him, and staggers out from the cold in a gasp. He can only watch as the OMAC tortures Frost - *and then it hits him. A painful realisation.*

INT. WALLER'S BUNKER - NIGHT

Waller paces the large monitor that shows a COMMS LINK with each individual member of the SUICIDE SQUAD. An image highlighting Flagg BLINKS GREEN.

RICK FLAGG JR

Detonate Frost. Now.

Waller faces the monitor, and adjusts her ear-piece.

AMANDA WALLER

What's going on, Flagg?

INTERCUT BETWEEN: FLAGG and WALLER

RICK FLAGG JR

You said you trust my decisions  
when I'm out here playing soldier  
for you, Waller. And I need you to  
trust me now. Detonate Frost.

AMANDA WALLER

I won't kill her unless-

(CONTINUED)

CONTINUED:

RICK FLAGG JR  
(exploding)  
Do it.

Waller looks at her TABLET. It identifies the members of the SUICIDE SQUAD under a program called 'kill switch.' Her finger hovers over KILLER FROST.

INT. CHECKMATE, OFFICES - NIGHT

A tortured Frost is pushed further into the wall. It CRACKS behind her, along with the sound of her ribs snapping piece by piece from the pressure. Her eyes bulge. Bloodshot.

A BEEP. Then a CLICK. Then a BANG.

An EXPLOSION rips from Frost's head, and a small SHOCKWAVE slams into the OMAC. They are thrown back, sizzling from the flames that crashed against it. The OMAC powers down.

OFF Flagg, feeling the guilt of his decision...

INT. CHECKMATE, HALLWAY - NIGHT

Chloe narrows in on Lord, almost terrified of seeing the result of her actions. She finds Lord, clamping down on his BLOODIED CHEST and looking up with disbelief in his eyes.

MAXWELL LORD  
(struggling)  
You always said... that I couldn't-  
*couldn't* control you. But after  
this... I'll always- always have a  
hold on you.

CHLOE  
What makes you so sure?

MAXWELL LORD  
Because you may have won the war.  
But you... you lost your soul.

Lord sinks down, easing slowly into his death.

OFF Chloe, buried in her own thoughts of what she's sacrificed for the greater good...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. CHECKMATE, HEAD OFFICE - NIGHT

A hopeful Waller returns to where she belongs - behind the desk in the head office of Checkmate.

In the doorway, Chloe watches the Queen take her throne.

CHLOE

As happy as I am to know Maxwell Lord won't be a problem for me or mine ever again, I'm not exactly at peace with the idea of you taking the reigns of Checkmate.

AMANDA WALLER

Which is why you've secured yourself immunity from me and mine.

CHLOE

And what about the cavalry?

AMANDA WALLER

I let them go.

(beat)

As easy as it would be to lock them up and point them like loaded guns to the next threat that rears its ugly head, I wouldn't want to live with the fear of them one day breaking out of their chains and killing me in my sleep.

CHLOE

Sounds wise.

AMANDA WALLER

Besides, I have other ways of controlling them.

CHLOE

The chips.

AMANDA WALLER

I grow more impressed with you by the minute, Sullivan.

Chloe ponders for a beat.

CHLOE

I talked to my friend. He was there when the OMAC machines were released. He said there were casualties. Who was it?

(CONTINUED)

CONTINUED:

AMANDA WALLER

Two. Crystal Frost.

CHLOE

And?

Waller hesitates - *a ping of guilt in her chest.*

AMANDA WALLER

Arkham Knight.

CHLOE

Did he have a name?

AMANDA WALLER

It was Jimmy Winnick. I believe his birth name was-

CHLOE

James Gordon Jr. The Red Hood.

Chloe sinks - *it's another person she failed.*

CHLOE (CONT'D)

Thank you.

Chloe turns to leave, which prompts Waller to follow.

AMANDA WALLER

Chloe?

A curious Chloe returns to Waller.

AMANDA WALLER (CONT'D)

Where will you go?

CHLOE

(nostalgic)

Home.

AMANDA WALLER

And where's that?

A warm smile stitches across Chloe's face.

CHLOE

Where it's always been.

Chloe departs, closing the doors behind her as she leaves.

INT. CHECKMATE, HALLWAY - NIGHT

Passing the guards, Chloe finds Lucius outside waiting for her. She joins him, and the two head towards the elevator.

(CONTINUED)

CONTINUED:

LUCIUS

So this is it, huh? We won? It's really over?

CHLOE

It's really over.

ON Lucius - he senses the weight of Chloe's words carrying a lot more than it appears.

The two disappear into the elevator...

EXT. CHECKMATE HQ - NIGHT

Lucius follows Chloe out of the building. He stops her by the sidewalk, forcing her to confront him.

LUCIUS

Hey. Talk to me.

Chloe looks dead behind the eyes. Lost.

CHLOE

I need you to contact the team back at Wayne Enterprises. Tell them everything that happened. Tell them we stopped Lord. We saved Gotham. And that the war is over.

LUCIUS

We can tell them together.

CHLOE

I'm not going back, Lucius.

ON Lucius - *this is goodbye, and he accepts it.*

LUCIUS

What do I tell them about you?

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

Lucius stands in front of the team: OLIVER (carrying HOPE), Bruce, Helena, Katherine, and JASON.

LUCIUS

Chloe saved my life. She did everything in her power to save all of us. And she did. She just didn't have enough left in her to save herself. I'm sorry.

HELENA

No. No, not again.

Helena darts out of the room. Katherine soon follows.

(CONTINUED)

CONTINUED:

Jason looks to Bruce for understanding, only to match his look of disbelief. They struggle to process it.

HOPE

Mummy's not coming back?

Oliver simply looks to Hope. He feels for his daughter - a motherless life he never wanted for his child.

OFF Hope - *the truth sinking deep into her young soul...*

INT. WAYNE ENTERPRISES, MAIN ENTRANCE - NIGHT

Katherine chases after Helena.

KATHERINE

Helena, wait up.

Helena immediately spins around into her lover's arms, and breaks down. The emotion pours out of her, and Katherine keeps her up. Keeps her whole.

KATHERINE (CONT'D)

You told me that you didn't need any more reasons to fasten that mask to your face. And I don't want to contribute to the list you've already got built up in your past, but it's why I have to do this. It's why I have to make sure that this is really over. That Chloe's death wasn't for nothing.

Helena actually understands now, and she listens.

KATHERINE (CONT'D)

I love you. I love you more than anything - more than anyone I've ever known. And I need you to trust that I know what I'm doing.

HELENA

Okay. I trust you.

The two share a passionate a kiss -- an unforgettable moment that could be their last -- and then they break.

OFF Helena, watching Katherine disappear out the building...

INT. ARGUS, TRAINING ROOM - NIGHT

LANA pounds into a BOXING BAG -- too preoccupied to hear the door open and see STEVE enter the room. She spins, and KICKS the bag. It swings into Steve's arms -- he catches it.

LANA

Nice reflexes.

(CONTINUED)

CONTINUED:

Lana rips her gloves off, and greets her boyfriend with a kiss. A beat, and she notices there's a reason he's here.

LANA (CONT'D)  
Everything okay?

Steve reaches into his suit and withdraws a STAPLED collection of papers. Lana takes it, and studies it.

LANA (CONT'D)  
What is this? You're leaving?

STEVE  
Transfer of power. Zinda will take full control of ARGUS, and I can finally step down. To live my life. With you.

LANA  
But this organisation... this is your whole world.

STEVE  
Now you're my world.

Steve guides Lana towards the bench, and the two sit.

STEVE (CONT'D)  
I heard everything you said, Lana. I want what you want. I want to see the world. I want to have a life that mattered. Just like my grandfather.

LANA  
Your grandfather?

Steve drifts into nostalgia, reminiscing about the past.

STEVE  
He fought in World War I. He's the reason I joined this organisation in the first place. I wanted to help people... just like he did.

LANA  
You never talk about him.

STEVE  
My father always told me stories about him. How he gave everything to the cause. But he still never felt fulfilled.

(beat)  
It wasn't until he met this wonderful woman. A warrior. She was brave, and strong.  
(MORE)

(CONTINUED)

CONTINUED: (2)

STEVE (CONT'D)

Stronger than anyone in the whole world. And they fought in the war together. Side by side.

Steve returns his focus to Lana. She is mesmerized by his story. And part of him still is, too.

STEVE (CONT'D)

The war made her weary of mankind. But he was proof that there was still good in the world.

LANA

What happened to them?

STEVE

The war ended. She had to return home to her people. To her family. She promised one day that she would find him again, but... when she finally came back... he had died.

LANA

I'm sorry.

STEVE

The reason I'm telling you this is because... while I may share a name with my grandfather, I don't want to share his fate.

(beat)

You're my warrior. You're my wonder woman. And I don't want to say goodbye only for you to come back and find out I died from some ARGUS mission.

LANA

Okay.

A puzzled Steve - *what does that mean?*

STEVE

Okay?

Lana's moment of clarity evolves into a beaming smile.

LANA

When the war is over... let's run away together.

A blissful moment. The fear and the doubt release from their relationship, and they join for a PASSIONATE KISS that solidifies the love they hold for each other.

INT. GOTHAM STATE PENITENTIARY, BOOTHS - NIGHT

Katherine sits in front of a GLASS WINDOW that separates her from JANICE PORTER -- she's covered in scars and bruises, and dressed in bright orange prison attire. An inmate.

The two share a heated look. Enemies.

Katherine reaches for the phone -- Janice soon follows -- and the two seem to wait for the other to start the conversation.

KATHERINE

I'd ask you how prison life was treating you but I can see you have the answer to that question written across your face.

JANICE PORTER

Well, aren't you awfully smug for someone who hasn't realised that you can't win this.

KATHERINE

I'm out here. And you're in there. I'd consider that winning.

JANICE PORTER

I'm going to die in here. And I've made my peace with that. Throw enough people under the bus, and you'll be responsible for digging your own grave.

(beat)

But the enemies you've made...?

Janice is brought to a maniacal laugh.

INT. CITY HALL, DEPUTY MAYOR'S OFFICE - NIGHT

Gordon places a FOLDER OF PAPERWORK onto the desk labelled in bold black letters, 'Gordon Campaign.'

JANICE PORTER (V.O.)

The Commissioner is going to kill Jim Gordon. And pave the way for Hamilton Hill to take his rightful place as Mayor of Gotham City.

Another folder drops down beside it - 'The Hill Campaign.'

Gordon turns to find HAMILTON HILL (60, well-groomed, a villainous beard but a charming smile).

HAMILTON HILL

You know I'm going to kill you, right?

(CONTINUED)

CONTINUED:

Gordon shifts at the threat, almost dazed by how forthcoming his new political opponent is to him.

HAMILTON HILL (CONT'D)  
In the polls, of course.

Hill chuckles to himself.

GORDON  
We'll see about that.

HAMILTON HILL  
Oh, yeah. We'll see.

INT. GOTHAM STATE PENITENTIARY, BOOTHS - NIGHT

Katherine takes in a deep breath, realising her fears were warranted. Janice continues, a scheming grin on her face.

JANICE PORTER  
They will enforce an anti-vigilante piece of legislation that will govern this city, and force you all to run and hide.

INT. GOTHAM GAZETTE, HEAD OFFICE - NIGHT

LINDA LAKE stares out at the city, seemingly captivated by the bright lights and nightlife that lives outside the walls.

JANICE PORTER (V.O.)  
And in the meantime, our carefully selected Editor-in-Chief for the Gotham Gazette is going to hit two blondes with one stone.

Linda turns to face SUMMER GLEESON, sat at the foot of her desk with a desperate need to please.

LINDA LAKE  
Well, don't be shy now, little miss thing. Tell me everything there is to know about Chloe Sullivan.

An uncomfortable smile stitches across Summer's face...

INT. GOTHAM GENERAL, VICKI'S ROOM - NIGHT

VICKI lays with her back against the door. She slowly drifts out of her slumber, and spots a SHADOW ON THE WALL.

JANICE PORTER (V.O.)  
Chloe and Vicki won't even see it coming.

She ROLLS over -- it's LINDA PAGE, vibrant and recovered.

(CONTINUED)

CONTINUED:

LINDA PAGE

Didn't mean to wake you.

VICKI

That's fine.

LINDA PAGE

Go back to sleep. I was just checking your file.

A nod from Vicki, and she rolls back over. Feeling safe.

INT. OLIVER'S LOFT - NIGHT

OLIVER returns to the loft where DINAH waits for him. He carries a glum HOPE in his arms.

DINAH

Helena told me what happened. I can't believe it.

Dinah greets Oliver with a kiss.

JANICE PORTER (V.O.)

And anyone left standing will be obliterated by Maxwell Lord.

Dinah crouches down to introduce herself to Hope.

DINAH

Hey, baby. I'm Dinah. It's nice to meet you.

HOPE

I like your hair.

DINAH

Aw. I like *your* hair.

(beat)

I have some toys over by the TV for you, if you want to play?

HOPE

Okay.

Hope darts off. Dinah releases, and returns to Oliver.

OLIVER

Chloe's gone. She's gone, and just like that Hope's without a mother.

DINAH

She has you. And if there's anything I know in this world, it's that you were meant to be a father.

The two share a kiss. A family.

INT. GOTHAM STATE PENITENTIARY, BOOTHS - NIGHT

Katherine twitches at the name. Janice only looks satisfied by the response. It's all coming together.

KATHERINE

How do you know about Maxwell Lord?

JANICE PORTER

Well, he is my brother.

Everything begins to piece together in Katherine's mind.

JANICE PORTER (CONT'D)

Well, half-brother. Daddy's death didn't give us that great 'coming together' moment that you see in the movies. In fact, it tore us apart. But I guess there's no stopping the Lords in their quest for power.

KATHERINE

Why are you telling me this?

JANICE PORTER

Because it's the truth. And the truth will set you free.

ON Katherine - she can sense movement behind her. The sound of footsteps gradually getting closer. She pulls out her phone, and rests it on her thigh while she swipes through contacts to find 'Helena Bertinelli.' CALLS.

In a matter of seconds -- Katherine SLAMS the phone onto the bench- flips her CHAIR UP and SPINS IT into the GUARD- it CRASHES AGAINST HIM. SHATTERING.

CRACK! A fist pummels Katherine into the bench.

ON THE PHONE - it slides off the bench, and slaps against the ground. A crack rips through the screen that now reads '00.05 Calling Helena Bertinelli.' It's on LOUD SPEAKER.

HELENA

(from phone)

Katie?

The guard latches onto Katherine and slams her against the glass window that separates Janice. She struggles under the large hands that grip her throat, choking...

A satisfied Janice watches, grin stretching from ear to ear.

KATHERINE

(choking)

Helena.

(CONTINUED)

CONTINUED:

Katherine digs aimlessly into her back pocket, and she withdraws a SWITCH-BLADE -- she STICKS IT THROUGH THE GUARD'S ARM. He immediately releases with a high-pitch shriek. She pulls herself up, and KICKS HIM BACK. FREE.

The other guard rises from the broken chair with his gun. He aims it for Katherine-- she SWIVELS the gun out of his possession, then tosses it away.

HELENA

(from phone)

Katherine? What's going on?

Katherine bows - ducking a swing - and retrieves the BATON from the guard's belt. She rises, and CRACKS it against his skull. He falls on hand and knee, then- CRACK!

A powerful blow knocks the guard unconscious.

JANICE PORTER

You can't hide, Katherine. And you can only run for so long.

KATHERINE

Your brother is dead. Do you hear me? He's dead.

(beat)

We don't need to hide.

Katherine scoops up her phone - switches it off speaker and puts it to her ear - then darts out of the room...

INT. GOTHAM STATE PENITENTIARY, LOBBY - NIGHT

Katherine races out of the hallway with a phone to her ear.

KATHERINE

It's not over, Helena. The war isn't over. Janice Porter isn't who we thought she was. And she's after us. All of us.

Katherine disappears out the front doors...

EXT. GOTHAM STATE PENITENTIARY - NIGHT

Katherine scales the steps with the phone to her ear.

KATHERINE

She knows everything, Helena. She told me everything. We have to-

Katherine crashes into an immediate halt.

KATHERINE (CONT'D)

Helena? I love you.

(CONTINUED)

CONTINUED:

Katherine disconnects the call.

Stood at the end of the steps in front of the PARKED POLICE VEHICLE stands an impressed COMMISSIONER JACK FORBES.

JACK FORBES  
Hello, Katherine.

ON Katherine - *she realises fate has other plans for her...*

INT. WAYNE MANSION, LIBRARY - NIGHT

A defeated Bruce staggers into the library. His shoulders are down, and his spirit is broken.

The sound of a blade RATTLING against the ground...

Bruce looks up to see CASSANDRA - she's covered in blood, and holds an animalistic stare across her face. She steps aside to reveal DAVID CAIN - strapped to the chair with a gaping wound in his chest. Bleeding out.

BRUCE  
Cassandra? No. Oh my god. What have you done?

Cassandra points to her father, full of rage.

CASSANDRA  
Suffer. Suff- suffer.

Bruce pushes Cassandra out of the way and drops to David's aid. He's quickly fading.

BRUCE  
No. You don't get to die. Not after what you did. What you took from me.  
(over his shoulder)  
Alfred?!

DAVID CAIN  
Vesper. Vesper Fairchild.

BRUCE  
Don't speak her name.

DAVID CAIN  
It wasn't personal, kid.

BRUCE  
Why? Just tell me why?

Cain slips in and out. Bruce latches on, demanding he stay awake. Demanding answers.

(CONTINUED)

CONTINUED:

BRUCE (CONT'D)  
(exploding)  
Why did you kill her?

DAVID CAIN  
There's only one way to leave  
Checkmate. You knew what you were  
getting yourself into.

BRUCE  
That doesn't make any sense.

DAVID CAIN  
She couldn't kill you. Too much of  
a public figure. People would ask  
questions.

Cain coughs blood up - *he realises this is it for him.*

DAVID CAIN (CONT'D)  
She hired me to kill Vesper. To  
frame you. So when you got thrown  
in prison... she could - could hire  
someone else... someone from the  
inside to kill you.

OFF Bruce - there's a new war about to begin...

INT. CHECKMATE, HEAD OFFICE - NIGHT

PAN ACROSS the black and white floors of the office to land  
on the LARGE CHECKMATE LOGO imprint.

DAVID CAIN (V.O.)  
I'm not your enemy, kid. It's *her*.  
It's Amanda Waller.

CRANE UP from the desk to find a victorious AMANDA WALLER,  
seated in her throne. The new HEAD OF CHECKMATE.

OFF her widening smile...

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

INT. BARD INVESTIGATIONS - NIGHT

JASON sits in front of his computer. His eyes are raw red, sore from the tears that have freed him.

ON THE MONITOR - a cursor hovers over a file called 'The Watchtower.' A CLICK. It highlights blue, then shows options: 'move folder' or 'delete folder.' The cursor hovers over delete. It CLICKS. 'Are you sure?'

JASON

Damn it.

Jason swipes his computer keyboard and mouse off the desk, and sinks into himself. He's breaking.

JASON (CONT'D)

I can't do this without you.

CHLOE (O.S.)

You don't have to.

Jason jumps up from his seat -- turns to find CHLOE.

JASON

What, what, what are you...?

CHLOE

It's me. You're not dreaming.

Jason rushes into an embrace. They hug, tighter than they've ever held each other before. When they break, it's only to share a kiss. A kiss to make up for all kisses Jason thought he'd never share with her again.

JASON

Lucius said you were dead.

CHLOE

That's what I told him to say.

JASON

Why? What about your daughter?  
What about your friends? Oliver?

CHLOE

I made a deal with Waller. It's to protect them. All of them. But I can't be The Watchtower anymore.

(beat)

I'm right back at the beginning.

(CONTINUED)

JASON

Is that a bad thing?

CHLOE

No. I don't know. Maybe its  
exactly what I need right now.

JASON

My mother always told me that life  
isn't like a race or some journey  
to get to the top of a mountain.  
It's a maze instead. And when we  
got lost, we have to go back to  
figure out where things went wrong.  
And only then we can forge a new  
path forward.

CHLOE

So that's what I need to do. I  
need to go back. Back to where it  
all started.

JASON

And where's that?

A small hopeful smile stitches across Chloe's face...

CHLOE

Smallville.

OFF Chloe - filled with a new sense of hope...

CUT TO BLACK.

END OF EPISODE.