

WATCHTOWER

3.16 | 'Countdown'

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

Based on characters from
DC Comics

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

WATCHTOWER
 'Countdown'

MAIN CAST

CHLOE SULLIVAN Allison Mack
 BRUCE WAYNE / DEMON OF THE NIGHT Christian Bale
 HELENA BERTINELLI / HUNTRESS Kayla Ewell
 VICKI VALE Yvonne Strahovski
 TALIA AL GHUL Stana Katic
 JIM GORDON Dylan Walsh
 PERRY WHITE Michael McKean

GUEST CAST

ALFRED PENNYWORTH Michael Caine
 AMANDA WALLER Pam Grier
 BARBARA GORDON Emma Stone
 CLARK KENT Tom Welling
 DIANA PRINCE Bridget Regan
 DICK GRAYSON / NIGHTWING Patrick J. Adams
 EMIL HAMILTON Alessandro Juliani
 GABE SULLIVAN Robert Wisden
 GUIDO BERTINELLI Julian McMahon
 LANA LANG Kristin Kreuk
 LOIS LANE Erica Durance
 MITCHELL POWERS Matthew Gray Gubler
 MOIRA SULLIVAN Lynda Carter
 OLIVER QUEEN Justin Hartley
 PETE ROSS Sam Jones III
 STEVE TREVOR Rick Cosnett
 ZATANNA Serinda Swan

TEASER

FADE IN:

1

EXT. WAYNE ENTERPRISE, BALCONY - NIGHT.

1

CHLOE leans against the rails, overlooking the city.

BRUCE (O.S.)
Shouldn't the birthday girl be
included in the birthday party
happening inside for her?

BRUCE approaches beside her.

BRUCE (CONT'D)
We're waiting for you to cut the
cake. It's kind of a 'thing.'

CHLOE
I don't feel right celebrating when
we just lost someone on our team.

BRUCE
Kyle.

Chloe turns to face Bruce.

CHLOE
You may have brought me back from
the great beyond, Bruce, but Kyle
was the one who brought me back to
the life waiting for me inside that
room. I wouldn't be here if it
wasn't for him.

BRUCE
Take it from someone who knows this
more than most... you never forget,
but you never give up. Life goes
on. And you can either stand out
here and dwell on all that you've
lost, or you can go back into that
room and see all the people in your
life that are still here for you.

A simple nod, and Bruce leaves.

Chloe returns to the city, staring out at it. The options
plague her mind, then her eyes follow Bruce's path.

2 INT. WAYNE ENTERPRISE, BALLROOM - NIGHT. 2

A wide, open room. There's more rows of tables with finger food on them than there are people. Among them: HELENA, VICKI, ZATANNA, MOIRA and GABE with HOPE, and Bruce.

A stereo tower stands in the corner of the room, lightly playing, '*Perfect Memory (I'll Remember You)*' by Remy Zero.

Chloe enters. A nostalgic smile creeps on her face.

LOIS (O.S.)
Thinking about my fiance, huh?

Turning around, Chloe is met with LOIS. They share a hug.

LOIS (CONT'D)
Clark always said how much this song meant to you. And to him.

CHLOE
Bruce said you couldn't make it.

LOIS
We wanted to surprise you.

CHLOE
Usually the investigative reporter in me would have been able to read between the lines, but I guess I'm more out of touch with my instincts than I thought.

LOIS
You were always destined for greater things, Chloe.

CHLOE
Right.

The lights dim, and the song ends.

From the entrance, ALFRED enters. He wheels in a table with cake on top of it, and parks it in the center of the room.

CHLOE (CONT'D)
That's my queue.

Chloe offers Lois a weak smile, then leaves for the cake.

AROUND THE ROOM, the crowd sing 'happy birthday.' Chloe remains distant. Among the crowd, transparent visions appear-

(CONTINUED)

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3.

2 CONTINUED:

2

CLARK KENT. LANA LANG. PETE ROSS. OLIVER QUEEN.

Merging through the image of Oliver, Zatanna steps forward.

ZATANNA

Go on then. Make a wish.

Chloe takes in a deep breath, then BLOWS OUT THE CANDLES-

3 INT. OLIVER'S LOFT, LIVING ROOM - NIGHT.

3

Chloe rises up from the cake, and opens her eyes-

In front of Chloe, Lois stands with a look of confusion painted on her face.

LOIS

Are you okay?

Chloe spirals back around to see candle lights illuminating three familiar faces behind the cake. Clark. Lana. Pete.

A man steps in from the side with encouraging eyes. Oliver.

OLIVER

Come on, babe.

The world caves around Oliver. All Chloe can see, all she can feel, all she can know in this moment is him.

OLIVER (CONT'D)

It's time to work your magic.

OFF Chloe's overwhelmed expression...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

4 INT. OLIVER'S LOFT, LIVING ROOM - NIGHT. 4

Chloe shamelessly bites into a slice of cake with an embarrassing sigh of satisfaction. She is met with laughter.

CLARK
Hungry?

CHLOE
You have no idea.

Lois approaches from behind, and joins the two.

LOIS
Hey, it's her birthday. Whether she just ate a three course meal, or starved herself to get into that smoking dress of hers, she can have all the cake she wants.

Clark raises his hands in mercy.

CLARK
Hey, I'm not judging.

CHLOE
Wouldn't be much of a *super* man if you were, huh?

CLARK
I prefer 'Man of Steel.' It's less narcissistic.

LOIS
Knowing you, you'd have the city call you the 'sort of alright' man.

CLARK
Think I preferred when you were just calling me, 'Smallville.'

LOIS
Right now I'd settle for 'husband.'

Chloe wipes icing from her face, catching on-

CHLOE
I was wondering when you two would finally tie the knot.

(CONTINUED)

CLARK

I'm choosing to ignore this topic of conversation.

CHLOE

I know that was your go-to strategy back in high school, but somehow I don't see that working on Lois.

LOIS

It's fine. 'Fiance' will do for now. Although, I'd be lying if I said it doesn't sting a little that Lana and Pete managed to knock it out of the park first go.

Chloe chokes on the second bite.

Lana and Pete stand in the distance, beside the stereo tower as they scroll through a connected device for a song. Pete's hand lowers from Lana's back to a more intimate position.

CHLOE (O.S.)

Lana and Pete?

5 INT. CHURCH - DAY (FLASHBACK).

5

An officiant stands before a bride and groom. It's Lana, and Pete. The two draw closer, and meet for a kiss. Passionate.

The crowd roar with happiness for the two.

6 INT. OLIVER'S LOFT, LIVING ROOM - NIGHT.

6

Chloe shakes the memory from her mind.

LOIS

You're acting really weird. Like 'wall of weird' weird.

CHLOE

I'm fine. I just realised I still owe them a wedding present.

(off Lois' look)

Excuse me.

When Chloe reaches Lana and Pete, the two pull away.

LANA

Pete's been called into work.

PETE

Sorry, Chloe. Duty calls.

(CONTINUED)

CHLOE

No, no. I understand. It's fine.

PETE

Apparently being the director of an organisation like A.R.G.U.S doesn't give you much down time.

(beat)

It was really nice seeing you.

Pete shares a hug with Chloe, then leaves.

CHLOE

He's going to be alright, isn't he?

LANA

If it was anywhere else but Gotham, he'd be fine.

Chloe's face drops, reality sinking in.

LANA (CONT'D)

I mean, we've all seen the news.

CHLOE

Right.

(composing herself)

I need to get some more ice.

Chloe leaves for the hallway.

On her way out, she passes Lois, holding a phone to her ear with a look of frustration across her face.

LOIS

Look, Chief. Even if the President of the United States of America walks into our offices and demands an interview from me, I'd still say I was busy. It's important I be here for my cousin's-

PERRY

(over the phone)

Great Ceasar's Ghost!

A frustrated PERRY turns from the window, phone to ear.

PERRY

That cousin of yours is nothing but a bad influence on you, especially if you start following in her footsteps, Lane. The story comes first, not your family. The second you start doing the opposite is the second you stop climbing the corporate ladder but start free-falling from it.

The line cuts. Perry examines his phone with a disgruntled look of confusion. He SLAMS IT DOWN-

8 INT. OLIVER'S LOFT, HALLWAY - NIGHT.

8

Deep in the hallway, Chloe leans against the hallway.

A hand latches onto Chloe's arm, and spins her into a towering man. He locks lips with her -- a kiss.

Chloe pulls away, then catches eyes with the man: Oliver.

OLIVER

Sorry. You had a little icing left on your -- oh, wait. There's still some more right...

Oliver runs his finger across Chloe's lips.

OLIVER (CONT'D)

There. Got it.

A smile creeps onto Chloe's lips, and she bites it away.

CHLOE

Oh, what the hell.

Chloe pulls Oliver down, and into a kiss. Hot. Her hands cling to his belt buckle, and she guides him towards the first door, pushing through it-

9 INT. OLIVER'S LOFT, ROOM - NIGHT.

9

Closing the door, Chloe pushes Oliver against it. She leans up for another kiss, and begins clawing at his shirt.

OLIVER

Wait. Chloe, stop.

His words drown underneath another kiss.

(CONTINUED)

GIRL (O.S.)

Mummy?

Chloe pulls away, and turns with a fright.

Sitting up in her bed, a four year old GIRL reaches for the lamp on her bedside table. She clicks it. The room ignites.

GIRL (CONT'D)

What are you doing?

Frozen, Chloe mimes the words 'mummy' in confusion.

Beside the little girl, another bed holds a much younger boy, fast asleep and undisturbed.

OLIVER

It's okay, sweetheart. Just go back to sleep. I'll come back and tuck you in, okay?

Oliver guides Chloe out of the room.

10 INT. OLIVER'S LOFT, HALLWAY - NIGHT.

10

Overwhelmed, Chloe steps back into the hallway while Oliver follows from behind, closing the door as he enters.

OLIVER

Okay, what in the Zod is happening with you tonight? You haven't been taken over by Braniac again, have you? 'Cause I can handle just about anything other than another alien possession.

CHLOE

I'm just a bit out of it, is all.

OLIVER

There's 'out of it' and then there's forgetting which room in the house belongs to us and not our two children.

CHLOE

Our children...

Oliver grabs onto Chloe, grounding her.

OLIVER

Hey. Talk to me.

(CONTINUED)

CHLOE

I've just been having trouble sleeping. I didn't know about the party, so... the pills are making me loopy.

OLIVER

Okay, you go lay down. I'll keep the party busy until you're right to come back out.

CHLOE

Thank you.

Oliver brushes his arm across Chloe's shoulder, then leaves.

OFF Chloe's longing glare, torn between wanting him back and knowing it isn't real-

11 INT. OLIVER'S LOFT, BEDROOM - NIGHT (LATER).

11

A television is risen opposite the bed, high on the wall. It features a news program -- woman, front and center, reporting it. Inaudible. Super imposed beside her rests an image of a familiar looking blonde woman -- it's VICKI. The tiny square she appears in expands, taking over the screen.

A hand swipes for a remote on the bedside drawer... Chloe aims it for the TV-

ON THE TV -- Vicki holds a microphone up to her face as she journeys through it. Professionally terrified.

VICKI

Just moments ago, several inmates from the Gotham State Penitentiary have escaped in the biggest planned breakout since '71. Among the escaped-

A shop-front SHATTERS. Looters race past frame, crackling.

VICKI (CONT'D)

Bruce Wayne, who was said to conspire with psychiatrist, Doctor Harleen Quinzell, is believed to have executed the prison break that saw more than half of it's inmates facing a much earlier release.

Vicki halts outside of a large gate.

11 CONTINUED:

11

Shaky-cam rattles towards the large prison. Officers and guards monitor the location. A deadly glare is captured by a nearby man in uniform.

VICKI (CONT'D)

Are you getting it?

Chloe watches on in disbelief.

ON THE TV -- a press conference. A familiar man in a suit addresses a public forum of journalists and other men and women of media -- it's EMIL.

EMIL

(on tv)

As Mayor of this city, I need you to stand by me and believe that as a city - united in our beliefs of justice - we can fix whatever problems come our way. Thank you.

Emil steps down, and the media go crazy. Guards escort him from the podium, when -- SCREEN CUTS TO BLACK.

Chloe throws the remote aside, and drowns in her stress.

CHLOE

This isn't supposed to happen.

ZATANNA (O.S.)

You're right.

Chloe jolts around. In front of her stands Zatanna.

CHLOE

Why did you do this?

ZATANNA

Consider it a gift. I'm hoping you'll grow to appreciate it.

CHLOE

A gift? My friends are in danger.

ZATANNA

The city has always been in danger, whether you've stepped foot in it or not. Your friends in this city, however... they've never been safer with you by their side.

(CONTINUED)

CHLOE

Is this supposed to convince me to stay out of it?

ZATANNA

Once you realise what this gift you've been given is truly about, everything will restore to normal. If that's what you truly want in your heart, of course.

CHLOE

So this is real? This isn't some messed up dreamworld Strange has me hooked up to or some weird parallel universe I've been trapped in?

Zatanna simply smiles back.

ZATANNA

You wanted a world where your influence hadn't reached the city of Gotham, and I've given it to you. What you do with it... the path you ultimately choose to follow... that's up to you.

Zatanna fades from existence, leaving Chloe to her thoughts.

CHLOE

I need to save Gotham.

12 EXT. GOTHAM CITY, STREETS - NIGHT.

12

The city is in ruin. Buildings are in decay. The streets are littered with garbage. Glass peppers the surface throughout and parked cars remain in shambles.

13 INT. EMIL'S BASE, HALLWAY - NIGHT.

13

DING! The elevator door parts.

Stepping out, Emil and his assistant, ABIGAIL (30). She races to keep up with him, heels clapping with each step.

EMIL

Have they given us the go-ahead?

ABIGAIL

They said it's all prepped and ready to go. Does this mean we can stop calling your latest experiment, 'secret weapon?'

(CONTINUED)

13 CONTINUED:

13

Emil turns to a cheeky Abigail.

EMIL

You're adorable, you know that?

He is met with heart-eyes and a widening smile.

Emil presses the button against the closed doors, and they open -- their moment passing, as both Emil and Abigail do too, stepping through the doors and into-

14 INT. EMIL'S BASE, HOLDING CELLS - NIGHT.

14

A large corridor awaits Emil and Abigail. They brave it.

EMIL

My preliminary research for this weapon had the same word surface more than eight times.

ABIGAIL

What was the word?

THROUGH THE CELL WINDOW -- a woman is bound to a chair, shackled and broken. Her identity is concealed by shadows.

EMIL (O.S.)

Ruin.

OFF Emil's reflection in the glass...

CUT TO BLACK.

END OF ACT ONE.

ACT TWO

FADE IN:

15 INT. OLIVER'S LOFT, LIVING ROOM - NIGHT.

15

Oliver, Lana, Lois and Clark are all gathered in deep conversation until Oliver notices Chloe in the hallway.

OLIVER

Chloe. I didn't hear you get up.

Chloe proceeds towards the group, specifically Clark.

CHLOE

Clark, I need you to take me to Gotham City.

LOIS

Are you trying to kill my fiance?

CHLOE

What are you talking about?

CLARK

Emil. He siphoned enough Kryptonite from Lex to layer the surface of the city with it. It's not enough to kill me but it's enough to keep me out.

LOIS

Besides, no one can enter the city after Emil destroyed the only bridges connecting into it. It's essentially a no-man's-land.

LANA (O.S.)

I can get you in there.

Everyone turns to Lana. Oliver grows furious.

OLIVER

No. No, we are not having this conversation.

Oliver pulls Chloe aside.

OLIVER (CONT'D)

Your two kids are sleeping in that room, and you want to go to the one place that could take you out of both their lives? Are you crazy?

(CONTINUED)

15 CONTINUED:

15

CHLOE
Jury is still out on that one.

Chloe dismisses him, and returns to Lana.

CHLOE (CONT'D)
You can get me inside?

LANA
Only problem is, once you're in,
you can't get out.

CHLOE
I don't want to get out. I want to
save them.

16 INT. ARGUS HEADQUARTERS, HEAD OFFICE - NIGHT.

16

A door opens, and Pete enters.

Inside the large office, a blonde, athletically fit man sits behind a desk in a suit, words printed underneath the desk, reading 'Advanced Research Group Uniting Super-Humans.'

Rising from the desk, the blonde man stands to greet Pete, offering his hand -- this is STEVE TREVOR (32).

STEVE
I'm glad you could make it.

PETE
Got to be honest, man. I was
tempted to skip out on this one.
(beat)
What have we got?

Steve returns to his desk and reels in a folder. He delivers it to Pete, who begins examining the pages.

STEVE
The situation in Gotham has
escalated. The GCPD have gone
rogue. They're taking innocent
lives, enslaving the population.
They're growing out of control and
we need to stop them.

PETE
We can't enter the city without
causing war. You know that.

(CONTINUED)

STEVE

The war has already started. It's been going on for years. It's about time someone ended it.

PETE

Someone being us, I take it?

STEVE

We've developed a cure, Pete.

PETE

This is going to happen tonight, isn't it?

STEVE

We're in the process of transferring the cure into our ammunition. Aiming for deployment at twenty hundred hours.

PETE

Guess I won't be making it back to that party after all.

(beat)

What happens when we touch down?

STEVE

No blood is to be spilled. That's not who we who -- who I am. We spread the antidote, and detain the threat. No one dies tonight.

PETE

Right. Let's get to work.

Pete closes the folder, and hands it back.

17 EXT. GOTHAM CITY, STREETS - NIGHT.

17

Prisoners, dressed in orange jumpsuits, flood the streets at all angles. Officers are seen, striking them down. Bullets fire, left right and center. Men and women drop all around.

Among them, civilians flee. Screaming. Bumping and bouncing around from the shouting crowd of people, a woman emerges on a mission. It's HELENA.

HELENA

(shouting)

Dad? Dad, where are you?

(CONTINUED)

17 CONTINUED:

17

A figure crashes into Helena, and she is knocked into a puddle. It SPLASHES against her despair.

Hands latch onto her, and Helena is YANKED ASIDE-

Driven into a wall, Helena is pinned against it. A hand palms over her face, forcing harder and harder. She struggles underneath the strength.

Overhead, a large helicopter jets passed. It lands OS.

Distracted, the officer pulls away. Helena tugs at the gun attached to his belt-

WHACK! The officer collapses.

Helena motions to run. She crashes into a solid, invisible figure, then chokes. Lifted off the ground, Helena drops the gun, strangled by the unknown.

Fading into form, an officer reveals himself.

HELENA (CONT'D)

(choking)

Now you're just... showing off.

BANG! Helena drops from the hold. The officer collapses.

Standing in his place, GUIDO holds a smoking gun.

GUIDO

What did I tell you about running off, huh?

HELENA

I thought it was more of a suggestion than a demand.

Guido offers his hand, and Helena is pulled to her feet.

GUIDO

We need to get out of here.

HELENA

Tell me something I don't know.

The two run, leaving behind an army of endangered civilians.

18 EXT. ROOFTOP - NIGHT.

18

Emerging out of the helicopter, Chloe and Lana arrive. Chloe immediately rushes to the edge, and looks over the city she swore to protect.

(CONTINUED)

CHLOE

How could the people of this city
just sit back and let this happen?

LANA

Everything Hamilton did was
arranged with Checkmate. The same
people that used me as a weapon
until A.R.G.U.S intervened.

CHLOE

(remembering)

The Prometheus Suit.

LANA

Everything Hamilton did showed
improvement to the city. It was
safer than Metropolis. Then all of
a sudden... this happened.

CHLOE

Emil isn't an evil man. Wherever
he is, he just realised he's
created the Frankenstein monster,
and it's his responsibility to put
it down. I'm just worried about
what he'll unleash in the process
of trying to save this city.

Puffs of smoke erupt on either side of Lana. Two officers
emerge from it, guns out and aimed.

CHLOE (CONT'D)

Look out!

Chloe jolts forward to save Lana-

Lana whips out her arm -- latches onto a gun-wielding hand,
and directs the aim to her other attacker-

BANG! The officer in front is blown back.

Lana reels herself up, supporting herself with the other
officer's arm. Her legs wrap around his frame, and she
spins, flipping the officer to the ground.

Landing, the officer's arm is wedged behind his back.

CRACK! Lana rips it up, and the officer roars in agony.

Ignoring him, Lana grips the back of the officer's uniform,
pulls him up, and SMASHES HIM DOWN.

(CONTINUED)

18 CONTINUED: (2)

18

Chloe watches on, astonished.

CHLOE (CONT'D)

Sometime tells me that's not the
first time you've done that...

Lana loots the officer, then throws a gun to Chloe.

LANA

We need to find shelter.

Chloe looks up from the gun in her hands. Impressed.

19 INT. GCPD, OFFICES - NIGHT.

19

Hidden behind a wall, GORDON remains in the shadows. He is scruffier than usual, wearing his age and battle wounds proudly. He peeks out through the offices in front-

One officer - THE COMMISSIONER - gathers their cup of coffee from a desk and proceeds towards another room OS.

Gordon instantly withdraws.

GORDON

Sweetheart? I need you to get him
out of that room.

A red light blinks in Gordon's ear - an earpiece.

20 INT. CLOCKTOWER - NIGHT.

20

Behind a large computer system, BARBARA reels in closer towards the keyboard, headset in and determined.

BARBARA

I'm on it.

21 INT. GCPD, OFFICES - NIGHT.

21

The lights cut out -- black.

Gordon peers around the corner, watching as a piercing white light scatters around the room aimlessly. A figure begins to move with it, walking with rage.

GORDON

It's nice to see your days of
causing trouble have been put to
good use.

(CONTINUED)

21 CONTINUED:

21

BARBARA
(over earpiece)
Is this your way of saying you're
proud of me?

Gordon sneaks around the beam, and darts off-

22 INT. GCPD, HEAD OFFICE - NIGHT.

22

A monitor rests on the desk. A figure looms in over, and
plugs a USB into the computer beside it, and moves to the
keyboard.

GORDON
Ready to take control?

ON THE MONITOR -- the GCPD LOGO blinks on and off, awaiting
password entry.

23 INT. CLOCKTOWER - NIGHT.

23

The same computer screen appears in front of Barbara.

BARBARA
I was born to lead.

Barbara claps her fingers against the keyboard with
precision. She knows exactly what she's doing.

24 INT. GCPD, HEAD OFFICE - NIGHT.

24

Gordon jolts at the sound of a thud. He grows nervous,
gripping the gun at the side of his waist.

GORDON
I could've sworn I heard something.

BARBARA
(over earpiece)
You're fine. Stop worrying so
much. I'm almost finished.

Gordon resumes his focus on the computer.

ON THE MONITOR -- a loading bar fills to completion.

GORDON
You did it.

Gordon rips out the USB, and TURNS INTO-

CRACK! Gordon collapses under the swing of a gun.

(CONTINUED)

24 CONTINUED:

24

The USB rolls out of sight.

The Commissioner hovers above Gordon, gun aimed down at him, and a cocky grin spread from ear to ear. Victorious.

COMMISSIONER

You should have known better. The only way to get promoted to 'Commissioner' is if you're willing to get the upgrade.

(tapping his ear)

I knew you were here the second you stepped foot in the street.

GORDON

That... would have been... a nice benefit to have when I was a cop.

COMMISSIONER

The only benefit you'll have is the honour of a quick death.

25 INT. CLOCKTOWER - NIGHT.

25

Behind the computer, Barbara smashes away on the keyboard.

BARBARA

Dad? Dad, what's happening? I can't see anything.

ON THE MONITOR -- a map indicates one person standing in the blue-print of the office. Security footage clicks on screen, and reveals the Commissioner holding Gordon at gun-point.

BARBARA (CONT'D)

Oh no.

Her typing grows furious, and fast-paced.

GORDON

Barbara, sweetheart... I'm going to need you to close your eyes.

BARBARA

The hell I am.

Barbara's furious typing comes to a halt. She hits 'enter.'

26 INT. GCPD, HEAD OFFICE - NIGHT.

26

Two cameras in the room spark. Commissioner jolts back in confusion. Gordon launches from the ground, and tackles him into the window -- it SHATTERS-

(CONTINUED)

26 CONTINUED:

26

Gordon and Commissioner struggle for the gun.

A hand swipes the gun... Gordon rises, and turns-

BANG! BANG! BANG! BANG! Bullet holes rip through the Commissioner, each gunshot knocking him back a step until he halts at the wall, bloodied and weak.

GORDON

Perhaps a better upgrade would have been bulletproof skin, you smug son of a bitch.

Gordon redirects his aim for the officer's head.

OFF THE GUNSHOT-

27 INT. EMIL'S BASE, HEAD OFFICE - NIGHT.

27

The door opens. Emil scatters into his office, reaching his desk. He notices a sheet of paper sprawled out atop it. He reels it in, and it reads, 'Game Over.'

A beat, and everything goes black. Lights out.

Emil straightens -- a gun presses to the back of his head.

Behind him, a shadowed figure in a balaclava holds the gun, tightening their grip and applying greater pressure. Angry.

DISGUISED MAN

Funny thing about bullets... for something so small, they can create so much destruction. It's quite ironic how the very thing that created all this pain is the same thing that can end all of it.

EMIL

Perhaps you should look beyond the gun to see who's been guiding it, then aim it at the right people.

DISGUISED MAN

That's what I'm doing.

(beat)

Tell me everything you know about Vesper Fairchild.

Emil lifts his chin in revelation.

EMIL

Your quarrel is not with me.

(CONTINUED)

DISGUISED MAN

Then tell me... who should I be aiming this gun at?

EMIL

I think you know.

(beat)

'There's only one way to leave Checkmate.'

The gun withdraws from Emil's back. The disguised man stumbles back, and tears off their balaclava.

Emil slowly turns around to face his attacker: BRUCE.

EMIL (CONT'D)

Killing you would disrupt order, and raise too many brows. The only way to cut you loose from the organisation was if Waller put you where you'd no longer pose a threat to Checkmate. Framing you for your beloved's death tarnished your image, and you were supposed to rot behind prison walls for life.

BRUCE

All it did was make me stronger.

EMIL

'The demon of the night.' You're supposed to be a myth.

BRUCE

An insanely gifted man developed a drug from inside the prison that allowed anyone to see their deepest, darkest fears brought to life. All I had to do was create a rumor - a story - big enough to create fear and then... when they're distracted...

EMIL

You dosed me.

QUICK FLASH -- a GUN presses towards the back of a neck, while another hand guides a short needle into their side.

Emil's stumbles back, eyes glued to his trembling hands.

(CONTINUED)

EMIL (CONT'D)

(struggling)

You think... killing me... will
save your city?

BRUCE

There's nothing left in this city
to save.

Bruce's entire structure transforms -- not into a creature,
or a myth, or a legend... but a man. Emil Hamilton.

Emil's eyes widen at the sight of his own reflection in front
of him. The man staring back raises his gun, and aims
directly for his head. The kill shot.

EMIL

Of course.

OFF THE BANG-

CUT TO BLACK.

END OF ACT TWO.

ACT THREE

FADE IN:

28 INT. EMIL'S BASE, LABS - NIGHT.

28

A gasp, and Emil jolts off the table. He's naked, covered only by a cloth of white fabric. He immediately spins around in a desperate reach for breath to find Abigail.

ABIGAIL

That's the third time this month
I've had to bring you back.

Emil looks over his shoulder towards a large row of tubes-

ON THE ROW OF TUBES -- they extend throughout the entire room, each containing a floating man inside. Clones of Emil Hamilton. Rusted underneath reads, 'Project Respawn.'

ABIGAIL (CONT'D)

How did you manage to get shot in
your own office?

EMIL

We've entered the final phase,
which means there's very few on our
staff left to trust.

ABIGAIL

You think he was allowed access
into the building?

EMIL

I don't know. Once we release the
'Ruin,' we won't have to worry
about it anymore.

Abigail gathers a pile of clothes, and plants it on the bench beside Emil. She straightens, another job complete.

ABIGAIL

There. That should do.

EMIL

Abigail.

Emil reaches out, and cups her face. She's lost in his eyes.

EMIL (CONT'D)

I need you to do one last thing for
me, and you cannot question it.

(CONTINUED)

ABIGAIL

Anything.

EMIL

I need you to run. Get out of Gotham. Start a new life somewhere. Be remarkable. Live.

Abigail pulls away, shaking her head.

ABIGAIL

No. I'm not leaving you. I refuse to abandon the man that I-

EMIL

Words can only betray what does not need to be explained.

A simple nod, and Abigail leaves.

Emil can only watch as his smile soon fades into a look of despair. It rests on his face, permanently.

29 INT. TUNNELS - NIGHT.

29

A large room connected to the tunnel system. It holds an army of citizens. A blackboard is set up. Tents and tables of food are scattered sparingly. It's a shelter.

The door clicks open. Gordon enters.

AROUND THE ROOM -- scared, and nervous eyes of men and women dart forward, with little hope left behind them. Among them stands a familiar, much older man: ALFRED PENNYWORTH.

GORDON

What is it? What's wrong?

ALFRED

You aren't going to like this, sir.

Among the resistance, two women step out from the crowd in approach of Gordon. It's Chloe and Lana.

GORDON

Who are you two meant to be?

CHLOE

We're here to help.

The rumble of a loud aircraft echoes violently in the BG.

(CONTINUED)

29 CONTINUED:

29

GORDON

The hell was that?

30 INT. CLOCKTOWER - NIGHT.

30

Barbara slides from one monitor to the other at the desk.

BARBARA

Already on it.

THE MONITOR shows footage of an aircraft landed in the middle of a wide, open street. It has 'A.R.G.U.S' printed on it.

BARBARA (CONT'D)

An ARGUS aircraft has just touched
down in the heart of the city.

That doesn't make sense.

(long pause)

I think we're being saved.

31 INT. TUNNELS - NIGHT.

31

Gordon turns his attention back to Chloe and Lana. It dawns on him how much he needs them now.

32 EXT. GOTHAM CITY, STREETS (CENTRAL) - NIGHT.

32

Soldiers flood out of the large aircraft planted in the heart of the street. Among the soldiers, Pete emerges, followed by his boss, Steve.

STEVE

This is where we part ways.

Pete turns to Steve, filled with confusion.

PETE

What? Where are you going?

(off Steve's look)

You know, don't you? You know what
the secret weapon Hamilton's got up
his sleeve is.

STEVE

You have your mission, and I have
mine. I suggest we stick to them.

Steve turns away, and disappears into the aircraft.

Pete slowly withdraws as the aircraft catches wind, lifting up off the surface and hovering towards the heavens.

(CONTINUED)

PETE
Farewell, soldier.

As the aircraft JETS OFF-

A vortex of energy rips through the sky, tearing it apart and swallowing the aircraft whole. It vanishes within it.

Pete follows the surge of energy with his eyes-

A squad of officers stand in the distance. Among them, one officer absorbs the vortex energy back in his hands, twists it around, then HURLS IT OUT-

A vortex consumes a series of parked cars, road signs, and wreckage, clearing the path towards the A.R.G.U.S soldiers.

Pete notices the cleared path, then grips his gun.

PETE (CONT'D)
Let's go. Move out, move out!

The army of A.R.G.U.S and the officers charge at each other.

33 EXT. THEMYSKIRA, FOREST - NIGHT. 33

A large aircraft cuts through the forest, crashing to a halt.

34 INT. AIRCRAFT - NIGHT. 34

A bloodied and broken Steve struggles to stay awake. Gravity eases his head to the side, examining the destruction.

A loud screech, and the door RIPS OFF ITS HINGES-

Steve jolts around in a gasp, eyes widening at the sight...

STEVE
Who are you?

His eyes say it all: he's terrified.

35 INT. CLOCKTOWER - NIGHT. 35

Barbara sits in front of a computer screen that holds the image of her father, standing among the rest of the team known only as 'the Resistance.'

The sound of gunshots and chaos fill the BG.

BARBARA

I've just cracked the last firewall, but you're not going to like what I found.

GORDON

What is it?

BARBARA

The GCPD are under strict orders to eliminate all existing citizens of Gotham City.

GORDON

Whose orders?

BARBARA

'Checkmate.'

Tremors hit the room, and it vibrates. The monitors flash off and on. Barbara jolts around in a panicked gasp.

BARBARA (CONT'D)

Oh no.

Barbara returns to the keyboard. She types away in a panic.

THE MONITOR shows footage of two police officers scaling a set of stairs inside the Clocktower.

BARBARA (CONT'D)

They found me.

36 INT. GOTHAM GAZETTE, VICKI'S OFFICE - NIGHT.

36

Rummaging through her belongings, Vicki stands behind her desk, squashing her face into a phone held up only by her shoulder strength. A plaque reads, 'Vicki Vale-Powers.'

VICKI

No, no I understand. I promise I'll be home soon.

(beat)

I love you too.

The faint beginnings of a scream is silenced, and replaced with a loud thud. Vicki jolts at the noise.

Footsteps grow closer and closer.

VICKI (CONT'D)

If I'm not home in twenty minutes, call the police.

(CONTINUED)

36 CONTINUED:

36

Vicki hangs up the phone. She reaches into the drawer, and withdraws mace. When she returns her focus to the entrance, a police officer is stood there. Vicki gasps in shock.

VICKI (CONT'D)

You scared the hell out of me.

The officer opens the door, and enters.

VICKI (CONT'D)

I heard a noise. Is everything okay? What... why are you here?

POLICE OFFICER

Just a routine check up, Miss.
Absolutely nothing to worry about.

The officer turns towards the door, and locks it.

37 INT. CLOCKTOWER - NIGHT.

37

Barbara rips a drawer open, and withdraws a gun. She races across the room with a phone to her ear, heels clapping violently against the ground as she speaks.

BARBARA

I could really use your help right about now.

The ground shudders. Barbara drops her phone, and disappears behind the massive red couch in her path.

BOOM! The entrance doors rip apart, and hurl forward-

Fragments of the doors crash against the computer system, shattering the monitors, and splitting the desk in half.

At the entrance, two officers reveal themselves.

Barbara is crouched behind a couch, gun clenched beside her for protection. Her eyes glue to the phone in the center of the room, and she blocks her gasp with her palm.

VICKI (PRELAP)

Did- did you mean to lock that?

38 INT. GOTHAM GAZETTE, VICKI'S OFFICE - NIGHT.

38

The police officer makes slow, steady steps towards Vicki.

POLICE OFFICER

Look. I've been on the police force for a very long time.

(MORE)

(CONTINUED)

38 CONTINUED:

38

POLICE OFFICER (CONT'D)

Those who agreed to the enhancements got to stay, and those who didn't got... well, their employment was terminated.

(beat)

Ever since this Hamilton guy took over, it's been business, business, business. There never seems to be any time for some...

He brushes his fingers through Vicki's long, blonde hair.

POLICE OFFICER (CONT'D)

Fun. You know?

VICKI

I think I'm starting to.

Vicki raises her mace, and SPRAYS-

The officer staggers back in a roar, blinded.

Released, Vicki steps around to run. A hand latches onto her arms, and reels her back. She swipes a stapler from the desk, and violently SWINGS IT-

CRACK! The officer bounces back into the wall. Vicki flees-

39 INT. GOTHAM GAZETTE, CORRIDOR - CONTINUOUS.

39

Heels clap against the ground. Vicki races through the corridor and halts at the sight of a woman, dead on the floor in front of her. Multiple stab wounds.

VICKI

Erin?

Footsteps sound behind her, and Vicki continues towards the elevator. She bashes on the buttons-

DING! The doors part, and Vicki steps in. As the doors close in front of her...

40 INT. CLOCKTOWER - NIGHT.

40

A hand swoops up a phone from the ground.

ON THE PHONE rests a screen with a picture of a smiling Barbara nestled on the shoulder of DICK GRAYSON.

The officer turns to show his partner the phone.

(CONTINUED)

POLICE OFFICER 2
Found something.

BZZ! Electricity sparks from the phone, and the officer shudders, then collapses.

Barbara rises from behind the couch, and fires-

BANG! BANG! BANG! BANG! CLICK! Out of ammo.

The remaining officer, unscathed, aims his gun back at her.

CRASH! The glass window shatters as a man smashes through it-

Rolling to a stance, NIGHTWING extends his eskrima sticks and pummels them into the surprised officer. Sparks of electricity zap from each end, taking the officer down.

Nightwing turns to a relieved Barbara in the distance.

BARBARA
You have no idea how happy I am to see you right now.

NIGHTWING
Don't be so surprised. You need me, I'm there. Always.

The two meet in the middle, and embrace.

BARBARA
(cheeky)
My hero.

The two share a kiss.

41 INT. GOTHAM GAZETTE, OFFICES - NIGHT.

41

DING! An elevator door parts, and Vicki steps out.

Crawling on the floor with bullet wounds down her legs, a bloodied woman reaches out for help.

BANG! The woman is permanently put down.

Vicki darts her eyes up. An officer catches glimpse of her, and she jets off, and INTO A SET OF ARMS-

THUD! Vicki is pushed into the wall.

VICKI
Please don't-

(CONTINUED)

41 CONTINUED:

41

A blade slides into her abdomen. Vicki claws at the officer as if to cling on to any chance that she might survive.

VICKI (CONT'D)

I'm... I'm not... not finished.

The blade RIPS OUT-

Vicki staggers over, onto the floor. Her eyes glue to the ring on her finger, defeat entering her gaze. She rolls over in a jaded breath, and accepts her fate.

CUT TO BLACK.

END OF ACT THREE.

ACT FOUR

FADE IN:

42 EXT. GOTHAM GAZETTE, STREETS - NIGHT. 42

Civilians run, screaming as officers flood the streets on a killing rampage. Fire ignites and swallows a husband and wife. Gunshots take down fleeing men and women.

On the road, a car is halted by an officer who simply stops it with his hands. It crashes against him.

43 INT. VEHICLE - NIGHT. 43

Helena and Guido jolt forward from the collision.

GUIDO
(to Helena)
Go. Get out. Run, just run.

The door rips off its hinges. Helena is dragged out and OS.

44 EXT. GOTHAM CITY, STREETS - NIGHT. 44

Guido drops out of the vehicle and immediately rises off the pavement. He rushes around to find his daughter, held against the other side of the car by an officer.

GUIDO
Let her go!

Guido charges into a swinging arm-

CRACK! Guido is thrown back, and onto the ground.

Helena punches through the car window. It shatters, and she collects a broken shard of glass to SWING-

Glass jabs into the officer's neck, and he releases his hold.

Struggling off the ground, Guido turns to find his daughter extending her hand for support. He takes it, reeled up onto his feet and back alongside Helena.

HELENA
You forget that I can hold my own.

GUIDO
And you forget that I'm your
father.

(MORE)

(CONTINUED)

GUIDO (CONT'D)

You could be made of steel, and I'd still throw myself in the middle of you and harm's way without a moment's hesitation.

(beat)

That's kind of my job.

HELENA

Well, you're fired.

BANG! Helena and Guido jolt at the sound of a gunshot. An officer stumbles over behind them, bullet to the head.

Behind them, Barbara and Nightwing approach. Barbara lowers a smoking gun with a look of disbelief.

BARBARA

I can't believe I didn't miss.

HELENA

You saved us.

BARBARA

I'm glad that was the result.

NIGHTWING

What are you two doing out here?

Nightwing reaches the car, and inspects.

NIGHTWING (CONT'D)

This yours?

HELENA

Hey, watch it.

Helena steps around to pull him away, defensive.

Nightwing immediately spots the weapons loaded in the back seat of the car - a crossbow, grapple hook, guns, and more.

HELENA (CONT'D)

We're just trying to get out of this hell hole like everyone else.

BARBARA

That's impossible.

GUIDO

We're up for the challenge.

NIGHTWING

You're her. You're... Huntress.

(CONTINUED)

Helena looks away, almost ashamed.

A large explosion rips out nearby. A shop-front shatters and sprays across the pavement. Smoke begins to rise.

BARBARA

We need to keep moving.

NIGHTWING

No, wait.

Nightwing returns his focus to Helena.

NIGHTWING (CONT'D)

I've seen you. Fighting for this city. Taking down Black Mask and his men. You... you were the first to take on Hamilton before he stuck the cops onto you.

HELENA

What's your point?

NIGHTWING

Why are you running away when you could be saving this city?

HELENA

I tried to save this city, and it turned me into the enemy. There's no way in hell I'm sticking my neck out for it when all it did was try to break mine.

(on Guido)

I've got too much to lose.

NIGHTWING

That's a shame. This city could really use someone like you.

HELENA

Plan is to find a city that's actually worth fighting for.

(beat)

'Platinum Flats,' to be specific.

Barbara reaches Nightwing, and clings to his arm.

BARBARA

We need to go.

NIGHTWING

I hope you can live with yourself.

(CONTINUED)

HELENA

Happily.

Nightwing and Barbara pass a guilt-ridden Guido as they exit.

Helena returns to the car. Guido watches on, slightly more hesitant, before joining his daughter in the car. The vehicle sets off down the road, and into the distance...

45 INT. EMIL'S BASE, HOLDING CELLS - NIGHT.

45

A door creaks open. In the center of the room, bound and shackled to a chair, MIA DEARDEN lifts her head up off the floor. Pale, and covered in veins - she looks dead.

MIA

Kill me.

Emil makes slow, cautious steps towards Mia.

EMIL

We'll all be dead soon enough.

MIA

Because of you.

From behind, Emil grabs the chains that bind Mia.

EMIL

I suppose it was my fault in the end. Which is why my final act must be that of kindness.

The key rattles in the hole, then clicks.

The chains fall from Mia's frame. She rips her arms free, spins around, and grabs Emil by the throat.

MIA

Do you expect me to thank you?

EMIL

(choking)

No. No, I... I want you to-

MIA

Forgive you?

EMIL

To... kill... me.

Mia releases him. Emil gasps, catching his breath.

(CONTINUED)

MIA

As you wish.

One hand wraps around the back of Emil's head, and pulls him into Mia. Her lips part, and latch on -- they kiss.

Emil writhes under the embrace. The veins throughout his horrified face turn black and prominent. He rots from the inside out.

Mia pulls away, and Emil staggers over. Weaker and weaker.

MIA (CONT'D)

Don't worry.

(in tears)

I'll be joining you soon enough.

Turning her back, Mia steps out and closes the door.

Emil's body trembles, jittering underneath the cancerous transition. His skin cracks, and turns to the colour of ash as a haunting grin takes shape on his face. He's at peace.

He lies - a corpse - forever alone in the prison he created.

46 EXT. GOTHAM GAZETTE, STREETS - NIGHT.

46

A manhole lies open. Men and women flood out, each collecting a weapon from Gordon on the other side. One after the other after the other until Chloe and Lana emerge.

GORDON

If you think I'm handing a loaded weapon over to either of you then you both need to admit yourselves to a comfortable cell at Arkham.

CHLOE

We already told you everything we know. You just have to trust us.

GORDON

That's rich. The second you guys show up, my daughter's base of operations gets discovered, and our communications gets taken down.

LANA

We had nothing to do with that.

(CONTINUED)

46 CONTINUED:

46

GORDON

This city has forced me to believe
in a lot of crazy things, but
unfortunately for you two,
coincidences weren't one of them.

Gordon closes the case of weaponry.

47 EXT. GOTHAM CITY, ALLEYWAY - NIGHT.

47

A duo run through the dark, shadowed alleyway, and come to a
halt behind a set of dumpsters. It's Barbara and Nightwing.

NIGHTWING

Why are we stopping?

BARBARA

We need strategy. I need to scope
the area to find my father.

NIGHTWING

This is not the time to slow down.

BARBARA

We would have had more time if you
didn't stop for a chit-chat with a
has-been superhero.

Barbara reaches into the small backpack strapped to her and
reels out a portabe device. She starts working her magic.

THE DEVICE in her hands shows thermal imagery. Over a dozen
people are scattered in the distance, while the path in front
shows only three producing an unusual image.

NIGHTWING

How do you know which are cops and
which are civilians?

BARBARA

This isn't my first day.

Barbara packs the device back into the bag, and stands.

BARBARA (CONT'D)

Let's go.

48 INT. THEMYSKIRA, TEMPLE - NIGHT.

48

Flames ignite. The room illuminates in orange, burning rays
of fire. A large slab of granite provides a bench for a
broken, trembling Steve. He's dying.

(CONTINUED)

The sound of footsteps grows closer and closer.

A brunette woman enters, dressed in white robes that are held together by a golden belt. DIANA (32). She offers a comforting smile.

STEVE
(struggling)
I need to go back. I need to find
my ship. I need to-

DIANA
Your ship is no more. I'm afraid
it couldn't take the landing.

STEVE
Where am I?

DIANA
You're safe. That's all that
should matter now.

Steve struggles to move, stalled by a sharp pain in his side. He looks down to find shrapnel buried deep inside him.

STEVE
No, no, no. Someone has to save
them -- save Gotham -- I was
supposed to...

DIANA
Gotham?

STEVE
I was supposed to save them. I
thought I could... could be a
hero. They needed a hero.

49 EXT. GOTHAM GENERAL, STREETS - NIGHT. 49

A bomb is glued to the wall -- it ticks down from '0:30.'

50 INT. GOTHAM GENERAL, WAITING ROOM - NIGHT. 50

A large board full of photographs fills the wall. Men, women and children are all gathered in a panic. A series of nurses struggle to keep everyone organised.

Among the group, MITCHELL POWERS. He approaches a NURSE.

MITCHELL
Hey. I'm, uh... I'm looking for
my wife. Her name's Victoria.
(MORE)

(CONTINUED)

WATCHTOWER, "Countdown" 40.
50 CONTINUED: 50
MITCHELL (CONT'D)
Victoria Vale. She called me
earlier tonight.

51 INT. GOTHAM GAZETTE, OFFICES - NIGHT. 51
Vicki lies dead on the floor, in a pool of her own blood.
MITCHELL (V.O.)
She said she was in trouble.
Gasoline is poured over her body, and continues OS.
A series of men in uniform fill the place with gasoline,
while one stares off in the distance, holding a box of
matches. We know what happens next.

52 INT. GOTHAM GENERAL, WAITING ROOM - NIGHT. 52
Mitchell remains persistent.
MITCHELL
I haven't been able to get a hold
of her since. Is she on the list?
NURSE
I'll check right now. Just give me-
The ground rumbles. The nurse drops her iPad. Mitchell
stumbles in his step. He looks to her with confusion.
MITCHELL
The hell was that?
A beat, and the walls CAVE IN WITH FIRE-

53 EXT. GOTHAM GENERAL - NIGHT. 53
The entire building ignites with flames. A huge explosion
tears out from the side, and CONSUMES IT-

54 EXT. GOTHAM GAZETTE, STREETS - NIGHT. 54
Barbara and Nightwing arrive behind a van. They hide.
IN THE DISTANCE -- Gordon stands in front of a team of armed
citizens, an army at his control.
BARBARA
I think I can see him up ahead.
Barbara steps out from around the van. Nightwing is glued to
the Gazette, eyes squinting in confusion.

(CONTINUED)

NIGHTWING

That looks like smoke.

BARBARA (O.S.)

(calling out)

Dad! Dad, we're over here!

Nightwing jolts back to Barbara.

NIGHTWING

Barbara?

KABOOM! Every window in the Gazette shatters. Flames hurdle out, and the ground trembles in retaliation.

When Barbara jolts from the eruption, she turns to find an officer with a machine gun. He aims for her, and FIRES--

Bullets tear and rip through her legs until she drops.

From around the van, Nightwing LAUNCHES AN ESKRIMA STICK--

THWACK! The officer drops to the ground, hit.

55 EXT. GOTHAM CITY, STREETS (CENTRAL) - NIGHT.

55

A squad of agents reel back cuffed men in uniforms. They pass Pete, directing them towards a set of carrier vehicles.

PETE

Get them secured. We don't want anyone escaping.

His phone rings: 'wife calling.' Pete answers.

PETE (CONT'D)

Hey. Sorry about tonight. Just tell Chloe that I'll make it up to her when I get home.

LANA

(over the phone)

Or you can tell her yourself.

Pete turns around to see Lana and Chloe in the distance.

PETE

Never could keep you out of harms way, now could I?

LANA

(over the phone)

We're from Smallville, Pete.

(MORE)

(CONTINUED)

55 CONTINUED:

55

LANA (CONT'D)

Trouble was going to follow us
wherever we went.

PETE

God, I love-

An officer pulls free from an agent, and JUMPS PETE-

IN THE DISTANCE -- Lana and Chloe spot the attack. They
sprint towards it, desperation on their faces.

Pete is driven towards a shop-front. He bashes against it,
then turns into a blade -- a jab, then another. spurts of
blood spit from each stab wound.

A GUNSHOT BLASTS -- the officer drops. Lana stands, gun held
in front. Pete staggers forward.

PETE (CONT'D)

Thanks.

Lana rushes to his aid.

LANA

You're bleeding.

Pete pulls his hand free from his stomach. A daunting
expression fills his face... crimson drips from his hand.

Behind them, Chloe can't do anything but watch. The guilt
eats at her. Stumbling back, and away, Chloe turns off and
leaves. She disappears OS.

STEVE (PRELAP)

They're all going to die...

56 INT. THEMYSKIRA, TEMPLE - NIGHT.

56

Steve leans back, giving up.

STEVE

...if I don't save them.

By his side, Diana pats down Steve's face with a fresh cloth.

DIANA

I will do everything in my power to
protect your people.

Steve ignites with one last surge of hope.

(CONTINUED)

DIANA (CONT'D)

Sleep, now. For your city will be
safe in my hands.

STEVE

Thank you.

Steve closes his eyes, never to be opened again.

Withdrawing from him, Diana backs away and comes to a bow,
honouring a good man. A moment of silence, then her
expression of grief turns to that of a warrior's.

JUMP CUT TO:

57 A SERIES OF SHOTS:

57

A) A woman approaches a set of red and blue armor with shades
of gold shaping its femininity.

B) A GOLDEN LASSO is torn from a stand, collected by hands.

C) A star covered SHIELD is yanked from its shelf.

D) A long blade is drawn from its case, reflecting a radiant
light from it's glow.

E) A GOLDEN TIARA remains on a stand, lights bouncing off
it's beauty. A hand reaches for it, covering the red star
that sits in the center.

F) A hero emerges from the light, encased in the armor,
wielding a sword and shield with the lasso by their waist,
and the tiara framing their long, black hair.

OFF THE HEROIC WOMAN-

CUT TO BLACK.

END OF ACT FOUR.

ACT FIVE

FADE IN:

58 EXT. GOTHAM GAZETTE, STREETS - NIGHT. 58

Flames fill the building. More catches alight, and another explosion sounds -- glass continues to spray down below.

In the streets, Gordon rushes towards his fallen daughter in a roar of heartbreak. He drops to her aid. Barbara looks terrified, peering down at her crippled legs.

BARBARA

I can't feel them, Dad. I can't feel my legs. I can't-

Gordon looks up to an equally heartbroken Nightwing.

GORDON

We need to move her.

Nightwing leans down beside Barbara, and scoops her up.

BARBARA

No, no. I can't. I can't move.

NIGHTWING

Leave the moving to me.

Nightwing aims a grapple gun, then fires it. He ascends with Barbara, disappearing into the sky.

Gordon can only watch, left on the surface.

59 INT. ABANDONED SHOP - NIGHT. 59

A door slides open. What's left of the glass shatters, and collapses. Chloe enters. She reaches a bench and leans into it. A beat, and she SLAMS HER HANDS AGAINST IT.

CHLOE

I didn't want this.

Chloe turns, as if to address an audience.

CHLOE (CONT'D)

How is any of this a gift?

(beat)

All these people are dying and it's my fault. Is that what you want me to say? That all this is happening because of me?

(CONTINUED)

Chloe takes in a deep, angered breath.

CHLOE (CONT'D)

I didn't want to lose anyone else, okay? I thought everyone would be better off without me. I thought that if I never came to Gotham, they would be happy. If I never came to Gotham, they would be...

She stops. Realises.

CHLOE (CONT'D)

They would be here. Oh god.

(long pause)

You wanted to show me that I've made a difference. That's why you brought me here. To see what would happen if I gave up.

Chloe turns to find Zatanna. She greets her with a smile.

ZATANNA

There is still one more lesson you need to learn before this can end, before you can let go of all the pain that eats away at you.

CHLOE

Guess I'll have to figure it out later. I have a city to save.

Inspired, Chloe steps out of the shop, and departs.

60 EXT. GOTHAM CITY, STREETS (CENTRAL) - NIGHT.

60

Lana sits with Pete, encompassed by other agents. She holds a cloth to his wounds, and applies pressure.

PETE

I'm thinking Tahiti for our second honeymoon. Thoughts?

LANA

As long as it's not a morgue, then I'll be happy.

PETE

No, no. I don't think you'll like Tahiti. What about Australia?

(CONTINUED)

LANA

Stop. I'm not the fragile little girl who lost her parents and spent every night talking to their ghosts at a cemetery anymore. You don't need to pretend like we aren't saying goodbye here.

Pete takes in a sharp breath, then drops the facade.

PETE

Emil's base is located underneath the Gazette. The access point is through the elevators, but the building's been destroyed. You'll have to take the sewer line to the farthest point on fifth, and shatter the wall.

LANA

Oh, shut up.

Lana leans down, and silences him with a passionate kiss -- a kiss to end all kisses.

A gun cocks in the BG.

Lana and Pete pull away to look.

In the middle of the street stands Mia. She lowers the gun by her side, and takes small, slow steps forward.

MIA

This is all my fault.

Lana rises off the ground, and directs the agents.

LANA

Stop her.

An agent aims their gun and fires-

A dart lodges itself in Mia's neck. She immediately rips it out with no change. She cracks her neck with a wince.

MIA

You can't reverse what he did.

Pete leans up in revelation.

PETE

She's the secret weapon.

(CONTINUED)

Lana looks to Pete in confusion. When she darts her eyes back for confirmation, she spots something that alarms her-

Chloe races up behind Mia with a crowbar raised.

LANA

No, Chloe. Stay back!

Mia turns to find Chloe, and aims for her.

MIA

Don't come any closer.

Chloe drops the crowbar, and raises her hands. Mia guides her over to her friends.

MIA (CONT'D)

I tried to stop this, you know?
Once I knew what I had become, I
tried to use it against him.

(beat)

I wasn't strong enough.

CHLOE

His experiments... he used them to
ignite your HIV, he...

MIA

Turned me into the perfect weapon.

Chloe fills with guilt, and disgust.

MIA (CONT'D)

Unfortunately, not in the way that
he may have intended.

Mia lifts the gun towards her own head.

CHLOE

No. Wait, Mia -- don't!

OFF THE GUNSHOT-

Chloe turns away in a gasp.

LANA

The virus.

GAS EMITS from the corpse of Mia. Thick, ominous clouds begin to slowly seep out of her. So toxic, it's visible.

LANA (CONT'D)

It's airborne.

(CONTINUED)

60 CONTINUED: (3)

60

CHLOE

No. No, he knew that she would-

LANA

What do we do? Pete?

Lana turns to Pete. He lies in a pool of his own blood, eyes frozen still. Dead. She drops back to his aid, in tears.

LANA (CONT'D)

Pete? No, no, no. Pete?

OFF the fear in Chloe's eyes...

ABIGAIL (PRELAP)

So what happens now?

61 INT. EMIL'S BASE, LABS - NIGHT (FLASHBACK).

61

From the surgery table, Emil turns away from an unconscious Mia to face his assistant, Abigail.

ABIGAIL

What are we supposed to do?

Emil simply smiles, all-knowing.

62 EXT. GOTHAM CITY, STREETS (CENTRAL) - NIGHT.

62

The gas continues to spread.

A.R.G.U.S Agents flood back, attempting to contain the area while Chloe and a grieving Lana are dragged back, away from Pete's body. Lana screams into the night.

EMIL (V.O.)

When Frankenstein brought his monster into the world, he was unprepared for the danger it would bring upon himself.

Lana struggles to run back to Pete. Chloe drags her away.

63 EXT. ROOFTOP - NIGHT.

63

A door kicks open. Gordon rushes in atop the roof, and comes to an immediate halt at what he sees in the distance.

(CONTINUED)

EMIL (V.O.)

We were taught that it was foolish of him to create this beast, when it's his lack of preparation that served as his downfall. And I refuse to share his fate.

Nightwing stays by Barbara's side, clenching her hand. She leans against him, taking deep, calming breaths.

Gordon looks on, tears in his eyes.

GORDON

Hold on, baby. Help is on its way.

64 EXT. GOTHAM CITY, OUTSKIRTS - NIGHT.

64

A car pulls up. A door kicks open, and Helena withdraws from the vehicle. She stares out at the decayed state of the bridges and the vast gap from the ocean to the land.

EMIL (V.O.)

Should my plans to protect the world result in irreversible chaos and destruction, I will have the key to our salvation.

Helena turns, and is met with Guido. He shares the same unsure expression on his face.

HELENA

I'm not sure the line will carry that far. What do we do if she's right, Dad? What do we do if we really can't get out of this city?

GUIDO

I don't know. I don't care. As long as we're together.

Helena is brought to a smile, and the two embrace.

65 EXT. GOTHAM CITY, STREETS (CENTRAL) - NIGHT.

65

Chloe emerges from the others, stepping out towards the toxic gas in realisation of it's still movement.

EMIL (V.O.)

A light in the shadows...

CHLOE

Wait. Something's blocking it.

(CONTINUED)

A transparent block begins to shape around the infected area, and secures it. The sudden shift causes confusion among everyone until-

DIANA lands from the sky. The ground cuts upon her landing, and she stands tall. A hero.

ARGUS AGENT

Whoa.

CHLOE

Diana?

Chloe steps forward, completely astonished.

CHLOE (CONT'D)

How did you do that?

DIANA

A gift from the Lansinarians. It should contain the toxic chemicals until you can find a way to extract it without producing any harm for the people of this city.

Lana turns to the agent.

LANA

Contact our executive. Call in the extraction team immediately.

The agent withdraws a phone, and disappears to do business.

Chloe draws closer towards Diana, completely enamoured.

DIANA

Your city is safe.

CHLOE

Thank you.

Diana launches into the sky, and OFF HER ASCENSION-

The door opens, and WALLER enters. Already seated at her desk, Bruce pivots around in her chair. He places a gun out in front of him, which immediately grabs Waller's attention.

BRUCE

Take a seat.

Impressed, Waller complies.

WALLER

I would question how you managed to get past security, but you were trained by the best.

BRUCE

Smug, right up until her final moments. I'd expect nothing less.

WALLER

What makes you so sure these aren't your final moments?

BRUCE

I'm the one with the gun.

WALLER

Interesting.

Waller jolts up. She grips the table with her, and manages to slide it forward. It drives into Bruce, and he scrambles from his seat and to the floor. He struggles to his feet.

A gun cocks in the BG.

Bruce rises to find Waller, aiming a gun at him.

WALLER (CONT'D)

It's rather unfortunate that, despite his efforts to break free from the Gotham State Penitentiary, the once noble Bruce Wayne allegedly died alongside the city he failed to protect.

BRUCE

I don't think so.

Waller pulls on the trigger -- CLINK! Empty.

Bruce flicks out his wrist, and a dart connects with Waller's neck. She jolts backwards in a startled reaction.

BRUCE (CONT'D)

Back in prison, there were whispers of a creature buried deep in the shadows of our cells that we were told to fear.

Waller takes small, haunted steps back. Terrified.

(CONTINUED)

BRUCE (CONT'D)

It only existed to punish the already punished, serving those who had escaped justice the sentencing they deserved.

WALLER

You're -- you're him.

BRUCE

Oh. So you have heard of me?

Bruce's entire body erupts in flames that spread out like wings of a bat. They explode around Waller, and CONSUME HER.

67 EXT. GOTHAM CITY, STREETS - DAY.

67

A radiant glow from the sun bathes the streets of Gotham, now free of the immediate danger. Walking through them, Chloe is at peace with herself, and approaches a distant figure.

CHLOE

Three years ago, I'd given up. I told myself I was coming here to fulfil some greater purpose, but the truth was... I wanted to hide.

(beat)

Everyone had forgotten about Gotham and so I knew I wouldn't be followed there. But now it's my home, Zatanna.

In front of Chloe, Zatanna stands with a beaming smile.

ZATANNA

Does this mean you're going back?

CHLOE

I saw what would happen if I abandoned my team. My friends. My family. I can't do that to them.

ZATANNA

Did you figure out what I was trying to show you? Do you know why this was important?

CHLOE

We've fought a lot since coming here. Whether it's Emil, or The Joker, or Hush. Last night showed me that there will always be heroes to fight back and stop them.

(MORE)

(CONTINUED)

67 CONTINUED:

67

CHLOE (CONT'D)

And maybe it's time I stopped
excluding myself from that title.

Overhead, Diana surges through the clouds, soaring off into
the distance in all her heroic glory.

Chloe is brought to a smile.

CHLOE (CONT'D)

Oh, and one other thing.

Chloe looks to Zatanna.

CHLOE (CONT'D)

I'm never alone.

Zatanna offers out a cupcake with a candle atop it.

ZATANNA

Happy birthday, Chloe.

CHLOE

Thank you.

Chloe closes her eyes, and motions to blow the candle out...

68 INT. WAYNE ENTERPRISE, BALCONY - NIGHT.

68

The candles blow out.

Chloe backs away from the cake and is met with an incredible
cheer. The room starts to sing 'happy birthday' and Chloe is
brought to a widening smile.

AROUND THE ROOM, Bruce raises a glass, Helena nods with a
smile, Vicki looks on with admiration, Gabe and Moira force a
wave from Hope, and Zatanna simply smiles back.

LOIS (O.S.)

I'm so happy for you.

Chloe turns to find her cousin, Lois.

LOIS (CONT'D)

I spent all this time thinking that
you had to face all of this alone.

(beat)

I've never been more wrong.

Chloe embraces Lois in a hug. She then reaches for her
glass, and clinks it with a spoon.

(CONTINUED)

CHLOE

Before I start cutting the cake, I just wanted to make a toast.

HELENA

I did not sign up for the sap-factor, Chloe.

Chloe playfully rolls her eyes at Helena.

CHLOE

Tonight isn't just about me. This is more than just celebrating a birthday, it's about all of us.

GABE

Yeah, well where are our presents?

Moira slaps Gabe on the shoulder. Chloe laughs.

CHLOE

We've all loved, and we've all lost. We've said too many goodbyes for one lifetime, but... we're all still standing here. Together.

(long pause)

No matter what happens in the future... no matter what we have to face... we'll face it together.

The entire party raise their glass in honour of 'together.'

69 EXT. DESERT, LAZARUS PIT - NIGHT.

69

Green flames ignite from the surface. A figure emerges from the pits, shadowed. Eery. They step into the light, and it's a man. His reflection in the flames matches the ghost of RA'S AL GHUL. Same man, new body.

RA'S

I've waited for what feels like a lifetime to be back on this Earth.

He turns to find TALIA.

TALIA

Play your cards right, and this time might actually stick.

RA'S

What is it that you seek?

(CONTINUED)

TALIA

I want you to tell me everything
you know about my brother.

(beat)

Dusan Al Ghul.

OFF the fear building in Ra's' face, we...

CUT TO BLACK.

END OF EPISODE.