

**WATCHTOWER**  
3.15 | 'Overload'

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

**EXECUTIVE PRODUCERS**

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**PRODUCED BY**

TheVPN (<http://www.vpn-tv.proboards.com>)

**WATCHTOWER**  
 'Overload'

CAST

CHLOE SULLIVAN ..... Allison Mack  
 BRUCE WAYNE / BATMAN ..... Christian Bale  
 HELENA BERTINELLI / HUNTRESS ..... Kayla Ewell  
 VICKI VALE ..... Yvonne Strahovski  
 KYLE WILLIAMS ..... Bryan Greenberg  
 TALIA AL GHUL ..... Stana Katic  
 COMMISSIONER GORDON ..... Dylan Walsh  
 PERRY WHITE ..... Michael McKean

GUEST CAST

ALFRED PENNYWORTH ..... Michael Caine  
 COUNT VERTIGO ..... Tom Hiddleston  
 DICK GRAYSON / NIGHTWING ..... Patrick J. Adams  
 ELLEN YIN ..... Maggie Q  
 EMIL HAMILTON ..... Alessandro Juliani  
 ETHAN BENNETT ..... Alfred Enoch  
 HUGO STRANGE ..... Jared Harris  
 PAULINE KAHN ..... Carrie Fisher  
 RA'S AL GHUL ..... Liam Neeson  
 SELINA KYLE ..... Eliza Dushku  
 ZATANNA ..... Serinda Swan

TEASER

FADE IN:

INT. WAYNE MANSION, LIBRARY - NIGHT (FLASHBACK).

The doors open. A confident SELINA approaches BRUCE, sat behind his desk, eyes glued into oblivion.

SELINA  
Hey, stranger.

Bruce jolts back into reality. A smile crosses his face.

BRUCE  
Selina.

He rises to meet her.

SELINA  
So, seems like our date got cancelled. Guess I can't hold that one to you, being shot and all.

Bruce looks to his shoulder, his wound.

BRUCE  
Just a graze. I'll be fine.

SELINA  
You had me worried for a second there. Thought you were a goner.

BRUCE  
So did I.

Another step forward, and Selina motions her lips against his to do what she does best. Bruce stops her.

BRUCE (CONT'D)  
Wait. I wanted to talk to you before we...  
(long pause)  
There's something I need to say.

SELINA  
What is it?

BRUCE  
It's about us. You know... where we're headed...

(CONTINUED)

CONTINUED:

SELINA

Bruce-

BRUCE

No, listen. I've had a lot of fun these past few weeks, and you know how much I like you. I haven't been this happy in so long, and I know that it's because of you.

SELINA

I feel the same way about you.

BRUCE

But I need more. I can't just keep fooling around with you, Selina. I want to know if what we have here isn't just 'fun and games.'

Selina grows uncomfortable, unsure of what to say...

BRUCE (CONT'D)

I don't mean to be so forward about this, but when your life is about to end, and you don't think you're going to make it... these things start to eat away at you. I need some sort of commitment here, Selina. Not just a string of one night stands, and-

Selina presses her finger against his lips, and hushes him.

Leaning in, the two lock lips.

SELINA

You want me, Bruce Wayne?

(beat)

You've got me.

A smile returns on Bruce's face. That's all he wanted...

INT. WAYNE MANSION, LIBRARY - NIGHT.

A shadowed room. The only source of light hits a lurking figure in the center -- it's Bruce. He shifts at the sound of the door peeling open behind him.

An exhausted CHLOE enters.

CHLOE

Bruce?

(CONTINUED)

CONTINUED:

He looks away, drowning in his own thoughts.

BRUCE

I've started to question why I do what I do, Chloe. For some reason, I thought the universe owed me one after all this time. I guess I felt that way too when... when I watched you die.

(beat)

Ra's made it known I had to fight for it. Had to suffer for it.

Chloe draws closer, aware of his need for comfort.

BRUCE (CONT'D)

Every single moment of that year I spent fighting for you. And it worked. You came back. I thought I could do the same for...

CHLOE

(interjecting)

What's this about, Bruce?

BRUCE

I'd forgotten why I do this. It's not about securing a future for myself. It's about making sure the people of this city don't have to share the same fate as my parents.

Bruce peels his eyes off the floor, returning to Chloe.

BRUCE (CONT'D)

Selina was right. There is no happily ever after for me.

CHLOE

No matter how hard we try, we can't predict the future, Bruce.

BRUCE

There won't be a future if we don't stop Hush.

CHLOE

Which begs the question... what's our next move?

OFF an all-knowing Bruce...

INT. ELLIOT MANOR, ENTRANCE - NIGHT (LATER).

BOOM! The door collapses in a thundering clap.

A swarm of officers bleed through the entrance, lead by detectives YIN and ETHAN.

BRUCE (PRELAP)  
This city has seen an immeasurable  
amount of pain, and suffering.

INT. PRESS CONFERENCE - NIGHT.

Bruce stands at a podium in front of a room full of journalists. Among the crowd, VICKI holds out her recorder.

BRUCE  
The Wayne family - my family - has  
always worked to alleviate your  
suffering, using our money, our  
connections, and our resources to  
keep this city breathing. In my  
father's passing, I was handed the  
keys to continue his legacy, and  
that's why I stand before you now.

EXT. CEMETERY - NIGHT.

A feminine figure stands in front of a gravestone. The name engraved across it reads 'Bruce Wayne.' A figure lurks in from behind, and the woman turns. TALIA. KYLE.

TALIA  
We should leave.

The two journey away from the grave.

BRUCE (PRELAP)  
Three nights ago, I was kidnapped  
and held hostage by the man known  
only as Hush.

INT. PRESS CONFERENCE - NIGHT.

Camera flashes illuminate a stoic Bruce.

BRUCE  
He wanted this city - my city - to  
believe it was without the legacy  
that helped shape Gotham into what  
it is today: a survivor.

INT. GOTHAM GENERAL, HALLWAY - NIGHT.

DICK walks out into the hallway, shoulder bag of belongings strapped around him. He passes PERRY upon his exit.

INT. GOTHAM GENERAL, KAHN'S ROOM - NIGHT.

Fixated on the TV in the room, KAHN watches a screen that is filled with footage of the press conference.

BRUCE

(from TV)

Together, we have fought against terrorist attacks. Madmen who our law enforcement work extremely hard to bring to justice. And forces that even I can't explain. But we are still standing here.

The door clicks open. Kahn shifts to Perry. A shared smile.

BRUCE (O.S.) (CONT'D)

(from TV)

Surviving.

INT. PRESS CONFERENCE - NIGHT.

Bruce scans the room. His eyes latch onto an inquisitive blonde in the press -- it's Vicki. She offers him a weak smile before he continues.

BRUCE

This man in a mask... he thinks the vision my father had for this city dies with me. He thinks the city will crumble without my father's legacy. He's wrong.

(beat)

This city stands together, and god forbid, falls together. And if history has anything to say about it, we will not fall. We can only rise. Higher, and higher. Because if there's anything we can say for certain about Gotham City, it's that we always survive.

A loud roar echoes from the audience.

INT. ELLIOT MANOR, LOUNGE ROOM - NIGHT.

An officer scrambles into a desk, and a photo frame drops.

(CONTINUED)

CONTINUED:

ON THE PHOTOGRAPH -- glass SHATTERS around it, unveiling the image of THOMAS WAYNE and THOMAS ELLIOT sharing a drink.

INT. PRESS CONFERENCE - NIGHT.

The media grows desperate. They roar with the audience, aiming recorders out like lighters at a concert.

BRUCE

The GCPD have begun their investigations, and Hush will be brought to justice.

(beat)

That's all. Thank you.

He steps down from the podium, and exits.

EXT. BACK ALLEY - NIGHT (LATER).

Guided into the back alley by a set of guards, Bruce makes his way towards a parked limo.

INT. LIMO - NIGHT.

The door clicks open, and Bruce climbs in. Out in front, at the wheel of the limo, a curious and incredibly proud ALFRED.

ALFRED

Excellent speech, sir. Although, I probably would have held off on declaring war until the perpetrator was in police custody.

BRUCE

The city deserves to know what goes bump in the night.

ALFRED

But not what bumps it back, sir?

BRUCE

I need the city to trust me, Alfred. Somehow, I don't think revealing my identity as The Batman is going to help.

ALFRED

Very well.

EXT. ROAD - NIGHT.

The limo takes a turn, and cruises down, and OS.

INT. LIMO - NIGHT.

Bruce sits in the back of the limo, phone out in hand. His messages are open under a thread titled 'Selina.'

ON THE PHONE -- a text from Bruce, 'please just let me know that you're safe.' No reply.

Alfred's scans his disappointment in the rear view mirror.

ALFRED  
Everything alright, sir?

Bruce turns his phone off, and sets it inside his pocket.

BRUCE  
Everything's fine.

ALFRED  
It's Selina, isn't it?

His silence is all revealing.

ALFRED (CONT'D)  
I know how much she meant to you,  
Master Bruce. No matter how much  
time spent away... that kind of  
love never dies.

BRUCE  
I just wish she would-

CRASH! The car door caves. Windows shatter. As glass spews violently against Bruce -- BLACK --

-- A long trench coat drapes around a fallen man -- BLACK --

-- Shards of glass paint the dashboard -- BLACK --

BRUCE (O.S.) (CONT'D)  
You... can't... win.

Light erupts, and bends around the sight.

THROUGH A BROKEN WINDSHIELD -- a view of HUSH. He circles around a bloodied, and out of breath Bruce, lying in the unkept grass and dirt -- BLACK --

EXT. OUTSKIRTS, CITY - NIGHT.

Hush halts in front of Bruce.

CONTINUED:

HUSH

I grow tired of the Wayne family,  
always sticking their noses in  
where it doesn't belong.

(beat)

You are just like your father.

Bruce looks up, swallowing those words with curiosity.

BRUCE

How the hell would you know my  
father unless you-

CRACK! Bruce crumbles back to the ground.

HUSH

He deserved to watch this city  
collapse along with him. In the  
end, I guess you did too.

He withdraws a gun.

HUSH (CONT'D)

It would appear the Wayne family  
are doomed to repeat history.

The gun presses into the back of Bruce's head -- BANG!

INT. LIMO - NIGHT.

Alfred carries a smoking gun.

EXT. OUTSKIRTS, CITY - NIGHT.

A hand searches aimlessly for a bullet hole... blood fills  
the shoulder of a large trench coat. Hush peels his hand  
from his wound, blood dripping...

HUSH

There's only one way this can end.

ALFRED (O.S.)

Get away from him, now!

Hush shifts, and aims for Alfred -- BANG! BANG! BANG!

Bullets tear through the limo. The car door kicks open, and  
Alfred drops out the side.

BRUCE

(erupting)

Alfred!

(CONTINUED)

CONTINUED:

Hush returns to Bruce, furious.

HUSH

For whatever happens next, you have forced my hand.

BRUCE

No, no, no. I've done nothing.

HUSH

You declared war. You'll soon grow to regret it.

BRUCE

I think... you missed... the point of my speech.

HUSH

I heard your speech loud and clear, and so did the people of this city.  
(beat)  
The only way this can end is to give those people what they want, whatever the cost.

Hush disappears into the shadows.

ALFRED (O.S.)

Master Bruce? Master Bruce!

Alfred rushes over, and collapses by Bruce's side.

ALFRED (CONT'D)

Are you okay? Did he hurt you?

BRUCE

I think you hurt him more.

Bruce's eyes fixate on the trail of blood left behind...

**BLACKOUT.**

END OF TEASER

ACT ONE

FADE IN:

EXT. GOTHAM CITY, STREETS - DAY.

A police vehicle jets down the road.

EXT. APARTMENT BLOCK, ALLEY - DAY.

The vehicle screeches to a halt outside. The door kicks open, and Yin steps out. Gun in hand, she surveys the area.

ON THE ROOF -- a coat whips at the edge, pulled out of sight.

Yin straddles her gun back in, and approaches the stairs...

EXT. ROOFTOP - DAY.

A blonde figure stands by the edge, coat flapping in the breeze. He remains unchanged. Still.

BANG! A door slams open in the BG.

YIN (O.S.)

Hands up.

The man turns, dressed in a long, brown trench coat, green sweater vest, fitted button-up shirt and black tie. A real elegant looking man -- if you can look past the string of vials, syringes, darts and weapons attached to his inner jacket when he raises his hands. COUNT VERTIGO (30).

COUNT VERTIGO

Ah, yes. It would appear you've cornered me. That is assuming I do indeed work alone.

Yin reaches around for her spare gun, and pivots-

THE HUNTRESS clasps her weapon, pulls Yin in, and elbows her in the face-

CRACK! Yin collapses, unconscious.

COUNT VERTIGO (CONT'D)

You're late.

OFF Huntress' disinterested glare...

HUNTRESS (PRELAP)

So, what the hell are you doing here in Gotham, Zytte?

EXT. BACK ALLEY - DAY (LATER).

Huntress and Vertigo walk the back alley, side by side.

COUNT VERTIGO  
Lovely to see you too.

HUNTRESS  
We are not friends.

COUNT VERTIGO  
Not with that attitude.

Huntress latches onto his arm, stopping him. Business time.

HUNTRESS  
I don't have time for games.

COUNT VERTIGO  
Then stop rolling the dice, love.  
(beat)  
Eight months ago, you and I came to  
a little understanding, hmm?

HUNTRESS  
I owe you a favour.

COUNT VERTIGO  
Yes.

HUNTRESS  
And you want to cash it in.

COUNT VERTIGO  
Yes.

Huntress grows defensive.

COUNT VERTIGO (CONT'D)  
Don't get scared, love. It's not  
going to involve any walks down  
memory lane.  
(beat)  
How is your drug-free life? Boring  
and sexless, I'd imagine.

HUNTRESS  
What do you need me to do?

In the distance, a figure watches from above...

EXT. ROOFTOP - DAY.

NIGHTWING stands on the edge, watching. He fiddles with a device in his ear, honing in on the conversation below.

COUNT VERTIGO

(from device)

Do you know of a man named Hugo Strange? Funny little hobbit, he is. Well, he's not so funny anymore. Bit of a nutter now, actually. Quite a shame.

HUNTRESS

(from device)

Get to the point.

COUNT VERTIGO

I need you to steal something from him. And by steal, I mean destroy.

HUNTRESS

(from device)

Will that make us even?

COUNT VERTIGO

(from device)

For now.

Nightwing's expression fills with concern.

NIGHTWING

The hell are you doing, Helena?

INT. GOTHAM GAZETTE, KAHN'S OFFICE - DAY.

Kahn sits behind her desk, fiddling with the placement of her name plaque. A knock at the door signals her attention. She jolts in surprise, then quickly eases.

At the door stands Perry.

PERRY

Looks like I startled you.

KAHN

I'm just... used to being shackled up in a hospital bed. Kind of have to get used to the whole 'Editor-in-Chief' thing again.

(CONTINUED)

CONTINUED:

PERRY

Speaking of which, I got the interview over at the Daily Planet.

Kahn leans back in awe. A smile paints her face.

KAHN

Knew you'd get it.

Kahn rises, and the two embrace for a hug.

KAHN (CONT'D)

Congratulations.

PERRY

Thank you.

They soon part from one another.

KAHN

When is it?

PERRY

Tomorrow, actually.

(beat)

If I want to make it on time, I should have everything packed and ready later tonight.

KAHN

Wow. That's, uh... quick.

PERRY

That's if I'm going to take it.

KAHN

Is *not* taking it even an option?

PERRY

The last time I was offered this job, I left my entire life behind to fulfil it. My wife, the idea of starting a family, my friends.

(beat)

I'm not sure I want to do that again. But I also don't want to give this up... *again*.

KAHN

What exactly are you saying?

(CONTINUED)

CONTINUED: (2)

PERRY

I'm saying that I'd like you to come with me. If you wanted.

Kahn descends into confusion.

CHLOE (PRELAP)

Okay, so what's a nicer way of saying 'no,' then?

INT. CLOCKTOWER - DAY.

Chloe turns from the computer to face ZATANNA.

ZATANNA

You're the one who said you wanted to find Kyle.

CHLOE

Yeah, but I think yanking him out of wherever the hell it is he is hiding just adds fuel to the already growing fire that...

(guilt-ridden)

That I started.

Zatanna notices her guilt, and grows sympathetic.

ZATANNA

Beating yourself up isn't going to help. What you did... what we did... it was a necessary evil, one that we can regret, but know deep down wouldn't change.

CHLOE

I lectured you on playing God, and then turned around and did the exact same thing.

ZATANNA

We both had our reasons.

CHLOE

Really? Cause I'm starting to think my justifications weren't as grounded in the greater good as I'd like to believe.

ZATANNA

You think having a child has made you selfish?

(CONTINUED)

CONTINUED:

CHLOE

I know it has.

ZATANNA

Well, what you don't realise is that your child represents the very mission you and Oliver set out to do in the first place.

Chloe's eyes peel from the floor to find Zatanna. Listening.

ZATANNA (CONT'D)

You wanted to create a better world for the people of this city. Your daughter is now a part of that and you're finally doing what's necessary to get the job done.

CHLOE

If Clark were here, he'd say it's not about doing what's necessary, it's about doing what's right.

ZATANNA

Clark hasn't been here for a really long time, Chloe. And something tells me we're not getting him back anytime soon.

(beat)

So in the meantime, let's not compare our heroics with someone the world knows as 'Superman.'

Chloe forms a weak smile, comforted.

A large ball of yellow energy spins in an empty sphere towards Zatanna. She turns, hand out, and absorbs it into her palm. It moulds with her -- eyes glowing yellow.

ZATANNA (CONT'D)

I know where Kyle is.

Zatanna turns to Chloe, eyes fading back to normal.

ZATANNA (CONT'D)

You're not going to like it.

INT. TEMPLE, DEMON'S HEAD CHAMBER - DAY.

A set of large, golden doors push open.

(CONTINUED)

CONTINUED:

Two figures enter a darkened room. Lanterns dangle from the ceiling, washing light across the entry way that paves the path towards an empty throne. The demon's throne.

They come to a halt, and turn to one another - Talia and a very rugged looking Kyle. Side by side.

TALIA

The prophecy was the only insurance my father had over the League. For centuries, it commanded armies. It demanded loyalty. Respect.

KYLE

You're telling me it's some sort of twisted bible?

TALIA

It was more than that, it was a way of life. It was all we knew.

KYLE

So a bible for extremists.

TALIA

The point is... my father couldn't let anyone tarnish it. So he kept it where only he could access it, and where only he could know if someone tampered with it.

Talia adjusts the chair-

CLICK! The throne spirals to reveal a safe underneath.

KYLE

If you can't have it on you at all times, I guess the second best option is to be on it.

Talia tends to the safe while Kyle observes in the BG.

KYLE (CONT'D)

But if this prophecy extends only to you and your people, then how does Hush know about it?

Unearthed, a scroll is pulled in sight, carried by Talia.

TALIA

That's the thing about men in masks... they can be anyone.

(beat)

(MORE)

(CONTINUED)

CONTINUED: (2)

TALIA (CONT'D)

Perhaps Hush was a follower of my father's long before he lead his own people.

KYLE

Is that why you want to stop him?

Talia grows defensive.

TALIA

Hush saved my life. He said that I should know by now who it is that lies beneath the bandages of his mask. I may have my suspicions about this level of betrayal among my father's people, but... as you have experienced first hand... this is not a quarrel I'm in a position to fight for when my father's people wish to see me dead.

KYLE

This is about Bruce, isn't it?

TALIA

All I've known was this prophecy, and while I return to it now, I look to it without the shackles it held on me before but instead with hope that it will fulfil what Bruce sought to do and that is to save Gotham City. His city.

KYLE

You really cared about him, didn't you? Bruce. I mean, you-

TALIA

--loved him.

(beat)

I think I might have loved him.

Kyle clasps her shoulder, compassionately, and offers her a genuine smile. Talia returns the smile, comforted.

KYLE

Thank you.

TALIA

For what?

KYLE

For being honest with me.

(CONTINUED)

CONTINUED: (3)

Talia hands the scroll to him with zero hesitation.

TALIA

Here.

Kyle's opens the scroll, examining it with confusion.

KYLE

So am I just meant to-

ON THE SCROLL PAPER -- hands brush across the inscriptions, and they ignite from the patch, latching onto the skin.

Letter after letter, every inscription paints up Kyle's arms and into his body. Black symbols, arabic titles, and endless inscriptions travel along his hand, and towards his mind.

Kyle jolts back in a gasp, and drops the scroll.

TALIA

Kyle?

Kyle opens his eyes. Jet black.

KYLE

I am Dusan Al Ghul. Son of the Demon. Brother to the Heir. I will fulfil our father's prophecy.

TALIA

Brother?

Kyle ignores her confusion, and ERUPTS INTO GREEN MIST.

Talia is left in the wake of his disappearance. She is abandoned once again. Struggling to form a reaction...

**BLACKOUT.**

END OF ACT ONE

ACT TWO

FADE IN:

INT. GCPD, OFFICES - DAY.

Vicki enters and arrives at a desk where a determined ETHAN sits behind a computer, clicking away at the keyboard.

VICKI

I can see they're keeping you busy.

ETHAN

I'm just going over some of the evidence found over at Elliot Manor. None of it is making sense.

VICKI

Anything I can help with?

Ethan grows aware of her intentions, suspicious.

ETHAN

Why are you so interested in this case? I mean, you must have your reasons for being on this one-woman-crusade against a madman.

VICKI

He took someone from me. Someone very important. And the only way I know how to hurt him is to take something from him in return.

ETHAN

I want to help you. I do. But-

VICKI

No. I'm tired of being shut out, and while I realise I'm not a detective or an officer of the law, I've been the one consistent person on this case and I'd like to see it through to the very end.

ETHAN

The only way I can get clearance from Yin is if you 'demonstrate competency' in dealing with high risk situations.

VICKI

Meaning *what*, exactly?

(CONTINUED)

CONTINUED:

Ethan opens a drawer, and withdraws a folder. He offers it to Vicki, and she quickly examines it.

VICKI (CONT'D)  
(reading)  
'Count Vertigo?'

ETHAN  
If you can assist on this case, she  
might let you in on-

VICKI  
No, I don't deal with maybe's. If  
I catch this fish, you better make  
good on a promise to take me  
fishing for the big guys, alright?

A smirk grows across Ethan's face.

ETHAN  
I am both highly intimidated and a  
little aroused.

VICKI  
I can work with that.

Vicki pulls up a chair on the ousts of the desk.

VICKI (CONT'D)  
So, what does this Count Vertigo  
want, anyway?

INT. STRANGE'S LAB - DAY.

A set of machines lie parallel against each other, empty wires disconnect from any source of life purposed for the center of each machine. A monitor paints the wall above it.

Caught in the reflection of a nearby mirror, the Huntress approaches the two machines.

Huntress lowers a case down onto the ground, and unbuckles it. Inside, a bomb rests. It's situated on a timer that is yet to be activated. She examines it closely.

NIGHTWING (O.S.)  
I thought turning your back on me  
was the stupidest decision you've  
ever made...

Huntress jolts around, crossbow aimed out and ready. She quickly lowers it at the sight of Nightwing.

(CONTINUED)

CONTINUED:

NIGHTWING (CONT'D)

But this takes the cake.

HUNTRESS

The hell are you doing here?

NIGHTWING

I could ask the same damn thing.

HUNTRESS

You need to leave. Now.

Huntress attempts to force him back. Nightwing maintains his ground, and quickly grows frustrated, pushing back.

NIGHTWING

No, you need to stop pushing people away. Since when did you get in bed with the bad guys, huh? What does he have on you?

HUNTRESS

That's none of your damn business.

NIGHTWING

Damn it, Helena. I am making it my business. Why won't you let me help you, huh? Why won't you let me in?

HUNTRESS

(exploding)

Because I'm trying to keep you from being dead, okay?!

Nightwing backs off.

HUNTRESS (CONT'D)

When I lost my father, I thought beating up drop kick, low life thugs was going to help me feel better... help me feel something. Something other than the ten different kinds of hell I was in.

NIGHTWING

I told you that's not how it works.

HUNTRESS

Yeah, well. You weren't there eight months ago when I had to learn that the hard way.

(MORE)

(CONTINUED)

CONTINUED: (2)

HUNTRESS (CONT'D)

(beat)

His name's Werner Zytte.

NIGHTWING

How does he know you?

HUNTRESS

I beat on the wrong guys at the wrong time... ended up as his distributor in return for him *not* blowing my brains out.

NIGHTWING

No. I heard you guys talking. You owe him something, which means-

HUNTRESS

I started using.

NIGHTWING

(disappointed)

Helena...

HUNTRESS

It was the only way I thought I could cope after becoming the very thing I swore to stop. I got addicted. He found out. And it wasn't until I met Lisa when I finally got the hell out of there.

NIGHTWING

She saved you?

HUNTRESS

Struck a deal. A debt. Now he's cashing in on it.

(beat)

For whatever reason, he wants this place destroyed. I'd rather get it over and done with so I can finally put that chapter of my life behind me, and move on.

HUGO STRANGE (O.S.)

Oh, I'm very sorry.

Huntress and Nightwing turn their attention towards the intruder in the room -- HUGO STRANGE. He holds a gun out and clasps the briefcase in his hands.

HUGO STRANGE (CONT'D)

You're not destroying anything.

(CONTINUED)

CONTINUED: (3)

Huntress withdraws her crossbow, and aims-

HUNTRESS

You seriously think you of all  
people are going to stop me?

HUGO STRANGE

No. But *he* can.

A gun cocks in the BG. Nightwing and Huntress SNAP AROUND-

EMIL HAMILTON stands in suit and tie, holding out a set of  
handguns aimed towards the costumed superheroes.

HUNTRESS

You son of a bitch.

EMIL

Reunited... and it feels so good.

INT. TEMPLE, DEMON'S HEAD CHAMBER - DAY.

A broken Talia stands in front of a mirror, wallowing in her  
own self-pity and confusion. Her eyes find herself in the  
reflection, and she descends further into guilt.

TALIA

What have you done, Talia?

CHLOE (O.S.)

That's what I was going to say.

Talia turns to find Chloe and Zatanna. She withdraws a blade  
from behind her, and aims it out.

TALIA

What are you doing here?

CHLOE

We're looking for Kyle.

Talia lowers her weapon.

TALIA

I'm afraid you're too late.

CHLOE

What the hell does that mean?

INT. CLOCKTOWER - DAY.

The door peels open, and Perry enters. He surveys the room,  
until his focus comes to a halt, as does he.

(CONTINUED)

CONTINUED:

By the window, a man stands. Back turned, and mysterious.

PERRY  
Hello? Kyle? Is that you?

Perry draws closer towards the computer system.

ON THE MONITOR -- a database is loaded on the screen with the text, 'firewalls down' blinking on and off.

PERRY (CONT'D)  
Kyle?

The man turns around. It's Kyle, on the surface at least.

KYLE  
Kyle does not exist. Well, that's a bit melodramatic for my taste. I mean, Kyle never existed. It's too long of a story to explain.  
(beat)  
Tell me... where is Chloe?

Fear burns within Perry, frozen at the knees.

TALIA (PRELAP)  
I was only trying to help him.

INT. TEMPLE, DEMON'S HEAD CHAMBER - DAY.

Talia grows desperate in front of Chloe.

TALIA  
He wanted to defeat Hush but on his terms. For his reasons.  
(beat)  
Just as I had mine.

Behind them, Zatanna steps aside, and whispers an unintelligible chant in the BG.

TALIA (CONT'D)  
He said you made him iyour weapon and I knew what it felt like to be someone else's arsenal. And what it felt like to have someone treat you different. Better. He deserved what Bruce gave to me.

CHLOE  
What. Did. You. Do?

(CONTINUED)

CONTINUED:

TALIA

I saw his potential. He's the key... the one. The person who will rise when the rest fall.

(beat)

I thought he could finish what Bruce started. Do what he couldn't. Carry his legacy.

CHLOE

Bruce isn't dead.

TALIA

What?

INT. CLOCKTOWER - DAY.

Kyle makes his slow approach towards Perry. Each new step forward, Perry makes a step backwards.

KYLE

All this time I felt like I had some greater purpose. I looked up to these masked heroes and for a second I thought saving your life was the closest thing I'll ever get to becoming one of them. A hero.

PERRY

Look, Kyle. I don't know what happened to you. But I think you might need some help.

KYLE

Mortals. Always so frightened of what they don't understand.

TALIA (PRELAP)

I don't understand.

INT. TEMPLE, DEMON'S HEAD CHAMBER - DAY.

Talia remains distant from Chloe and Zatanna.

TALIA

I watched him die. Right in front of me. He- he died.

CHLOE

It was a trick. Hush set the whole thing up to get, and I quote, 'some ninja lady to-'

(CONTINUED)

CONTINUED:

Chloe bites her words in revelation.

CHLOE (CONT'D)  
Oh my god. It was you.

Zatanna interrupts their exchange.

ZATANNA  
Chloe, I found him.

INT. CLOCKTOWER - DAY.

Kyle draws closer and closer towards Perry.

KYLE  
These heroes are just as much a disease to the world than those they vow to defeat. Someone needs to stop them.

PERRY  
I can't let you do that.

KYLE  
I know. I absorbed every file on that database. I know each and every one of you. I know the lengths you'd go to in order to save your misguided friends.  
(beat)  
You would do for them.

PERRY  
No.

Backed into the wall, Perry realises he's out of options.

PERRY (CONT'D)  
I would fight for them.

In the back of his jeans, Perry clenches a pocket knife. He withdraws it, and SLASHES-

A line of red marks Kyle's cheek. He chuckles, then CHARGES-

THUD! Perry is pinned to the wall. Kyle grips the knife-wielding arm, and redirects Perry's aim to his own throat.

KYLE  
You are a brave man. You deserve a most honourable death.

The blade breaks the skin. Perry hisses.

(CONTINUED)

CONTINUED:

Kyle is YANKED BACK-

He hits the ground, and rolls over to find a fishnet-wearing Zatanna hovering above him with a victorious look in her eye.

ZATANNA

Rebmuls pe-

Kyle pushes out his hand-

VROOM! A force pushes Zatanna back, and she crashes against the desk, falling into a heap of her own black attire.

A set of heels clap against the ground.

Chloe races towards Perry, oblivious to the attack. Green mist erupts in front of her, and a hand catches her throat.

Kyle strangles Chloe.

KYLE

Ah. Just who I was looking for.

CRACK! A fist pounds into Kyle's back. He throws his elbow back in retaliation --

THWACK! Perry is launched back into the wall.

ZATANNA

(spell)

Etarapes.

Air pushes Kyle and Chloe away from one another.

Kyle crashes into the wall. He motions to stand when met with Zatanna once again.

ZATANNA (CONT'D)

(spell)

Rebmuls peed a otni llaf.

Purple energy consumes Kyle until he collapses, unconscious.

OFF Chloe, sitting up in a gasp, and watching on...

**BLACKOUT.**

END OF ACT TWO

ACT THREE

FADE IN:

INT. CLOCKTOWER - DAY.

Zatanna stands over an unconscious Kyle.

Behind her, Perry sits on the desk with Chloe. She tends to the cut on his neck, applying a band-aid and covering it up.

PERRY

Thank you.

Chloe suspects more from his words, sensors pinging.

CHLOE

Okay, I've given you your fair share of patch-ups in the past, and you've never so much as said a 'th,' which means something's wrong. Did something happen at the doctors? The cancer, has it-

PERRY

No, no. It's nothing like that. This is good news. I hope.

CHLOE

Okay, you have beans. Spill them.

PERRY

I got an interview over at the Daily Planet. The interview, Chloe. I'm leaving tonight.

CHLOE

That's great, Perry.

PERRY

(disappointed)

That seems to be the general reaction I've been getting.

CHLOE

What am I supposed to say? 'Stay? Don't go? I need you here?'

(beat)

For all I know, this is the big one. I've battled aliens from outer space, meteor infected metahumans, and even madmen dressed as clowns.

(MORE)

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

Going up against Hush, I've never been more terrified. Whether I want you to go or not, you're safer anywhere *but* here.

Perry drifts off into his own world, deep in thought.

PERRY

I came here seeking advice.

CHLOE

Ha! Remember the days when it was the other way around?

A shared chuckle. Perry grows serious.

PERRY

I wanted you to help make this decision for me, but when Kyle had me up against that wall at knife-point, I knew how much I'd regret not doing this - not leaving. Question is: am I being selfish?

CHLOE

When I pushed aside everything else to try and find my daughter, and to reel her into the chaos that is my life - this is this city - I asked you the exact same thing. Do you remember what you said?

PERRY

I said yes.

(beat)

But that being selfish - sometimes - shouldn't be a bad thing.

CHLOE

There's your answer.

The two share a hug.

PERRY

You better kick his ass, Sullivan.

CHLOE

Wouldn't be me if I didn't.

With a smile, Perry departs.

Chloe returns to Zatanna, standing over Kyle's body.

(CONTINUED)

CONTINUED: (2)

CHLOE (CONT'D)  
How much time do we have?

ZATANNA  
Not as much as we'd both like.

OFF the bear building behind their glares...

INT. STRANGE'S LAB - DAY.

A face-off. On one side, Emil and Hugo Strange. On the other stands Nightwing and Huntress.

HUNTRESS  
What the hell are you doing here?

EMIL  
Not to sound like a broken record  
but I'm trying to save the world.

HUNTRESS  
The last time you said that, I  
believe you almost ended it.

EMIL  
That wasn't exactly me, remember?

HUNTRESS  
Right. You were 'cloned.' That  
was before you died.

EMIL  
Saving the city, yes.

Nightwing looks to Huntress with growing confusion.

NIGHTWING  
Anyone care to explain?

EMIL  
There's no time.  
(beat)  
While it is noble of you to carry  
out your debt to 'Count Vertigo,'  
it is often noble men who fall to  
their own misguided cause of which  
can only end on way.

HUNTRESS  
Sounds like someone has been down  
and dirty with the Suicide Squad.

(CONTINUED)

CONTINUED:

EMIL

My allegiance with them ended the minute the Count obtained the formula to the drug that nearly obliterated Gotham City four years ago. I need to know what he's done with it, and I need to stop him.

HUNTRESS

In case he, what? Threatens to turn the world into super soldiers and wipes out the entire human race? Somehow, he doesn't quite sound like an enemy of yours.

EMIL

If there's anything I've learned over the past year, it's that we must do what is necessary for the benefit of the many, not the one.

Emil aims his gun at the bomb.

EMIL (CONT'D)

If you and your boy wonder over here don't comply with my orders, I will bury us all underneath the remnants of this entire building. And that wouldn't just seal our fates, but it will seal the fate of your lover.

Helena grows tense.

EMIL (CONT'D)

You were going to break her out of prison at some point, right?

HUNTRESS

How do we find this guy?

Nightwing looks to Huntress with disappointment. Emil simply smiles, satisfied at his blackmail.

VICKI (PRELAP)

Something tells me finding him wasn't as difficult for you as it was for me.

EXT. ROOFTOP - DAY.

Turning from the edge, BATMAN faces a perturbed Vicki. He carries a folder in his hands.

(CONTINUED)

CONTINUED:

VICKI

Thank you for answering my call.

BATMAN

Wouldn't make much sense in giving you a phone if I wasn't on the other end ready to answer it.

VICKI

Raise a fair point.

(beat)

Why do I get the feeling you're not all too eager to hand that folder over to me?

BATMAN

Count Vertigo is a very dangerous man. His last sighting was in Star City where he took down a highly trained, masked crusader. To see you chasing after him...

VICKI

I have no desire to have a one-on-one with the guy.

BATMAN

Then why are you going after him?

VICKI

Ever since Gordon was suspended, my clearance on all things 'Hush' has been revoked. I need to prove I'm an asset and now that I've made a connection at the GCPD, they've tasked me with this. Vertigo.

BATMAN

Can you see how that makes me more reluctant to hand this over?

Vicki crumbles with a sigh, struggling.

VICKI

Look, I'm being honest with you. I've been so used to going at this alone, running in head first without even considering the consequences, and it cost me the love of my life. So that's why I'm here. With you. Asking for your help, so please-

(CONTINUED)

CONTINUED: (2)

Batman offers her the folder. Vicki accepts it with a smile.

VICKI (CONT'D)

Thank you.

BATMAN

You can thank me by not going after him alone.

VICKI

I promise.

A nod of approval, and Batman retreats into the shadows.

Vicki withdraws her phone, and dials. She holds the phone up to her ear as it rings.

VICKI (CONT'D)

Ethan? I found him.

INT. CLOCKTOWER - DAY.

Asleep on the ground, Kyle lays motionless. Above, Zatanna walks away to keep up with a pacing Chloe.

ZATANNA

Whatever he absorbed from the prophecy, it's turned him into something else. We need to access those memories somehow.

CHLOE

If we can scrape them away, do you think we could recover Kyle?

Chloe stops, then looks on to Zatanna's doubtful expression.

ZATANNA

I don't think a simple forgetting spell will bring him back, Chloe.

CHLOE

No. No, I'm not losing him.

ZATANNA

He's already gone. When he wakes up, there's nothing in that head of his that is going to stop him from killing us.

CHLOE

You're not exactly known for your optimism, are you?

(CONTINUED)

CONTINUED:

ZATANNA

I'm a realist. We both are. You just have a lot more trouble letting go than I do.

CHLOE

Lose enough people in your life, and you'll grow to understand why it's difficult to let go.

Kyle shifts in his slumber.

Chloe and Zatanna jolt, eyes darting to Kyle. A beat, and they return to one another, panicked.

CHLOE (CONT'D)

What about Project Intercept?

ZATANNA

With Luthor back in play, I don't know where we'd find that kind of technology locked away at LexCorp.

CHLOE

Damn it.

Chloe returns to her pacing, until she stops in clarity.

CHLOE (CONT'D)

Wait. When Bruce was kidnapped by Strange, he had him hooked up to a machine that allowed Strange into his mind. He even plugged Dinah into the virtual reality tour of all things Bruce Wayne.

Chloe rushes to the computer, and types away. An inspired Zatanna follows close behind in the BG.

ZATANNA

What are you doing?

CHLOE

I'm trying to find Strange's cell. We're going to need him to plug me into Kyle's memories.

ON THE MONITOR -- footage displays an empty cell.

CHLOE (CONT'D)

He's gone.

(CONTINUED)

CONTINUED: (2)

ZATANNA

How is that possible?

CHLOE

We don't have time for this.

(to Zatanna)

Can you take us to his labs?

ZATANNA

How are we supposed to use his equipment without Strange to activate it for us?

CHLOE

It's a long shot but it's all we've got. We'll figure it out.

OFF the doubt buried beneath Zatanna's eyes...

INT. STRANGE'S LAB - DAY.

Purple magic breathes through the room. It grows to form three distinct figures -- Chloe, Zatanna, and Kyle.

Zatanna is crouched over the motionless Kyle, and looks up immediately at the sight in front of her: Hugo Strange aims his gun down at her face.

Chloe immediately kicks the gun out of his hands, then raises her fist to finish him-

A hand catches her arm.

Chloe jolts around in objection to find Emil. He releases her fist, and she stumbles back from him in awe.

CHLOE

Emil?

EMIL

Hello, Chloe.

Her mouth drops in disbelief.

**BLACKOUT.**

END OF ACT THREE

ACT FOUR

FADE IN:

INT. STRANGE'S LAB - NIGHT.

Eased into the machine, Strange hooks Kyle up to his life's work while Zatanna watches on from the other side. As Strange motions to clip a wire in, Zatanna halts him.

ZATANNA

You better not be playing us here.

Strange looks up from his 'patient' to Zatanna.

HUGO STRANGE

I'm not in the position to deceive anyone, unlike you. Magician.

Strange continues, clipping a wire into the helmet on Kyle.

Sat by a desk, Chloe watches on. She shifts her focus to the man sitting beside her. Emil.

CHLOE

How did you survive the explosion?

EMIL

Is that really what you want to ask me after all this time?

CHLOE

I thought you were dead.

EMIL

Well, I saw your future and you're supposed to be dead.

CHLOE

Guess fate has another thing in store for us.

EMIL

No.

Chloe is startled by his conviction.

EMIL (CONT'D)

I looked into the future, and I saw what you were born to do, and you did it. You now walk this world without fate. Without destiny.

(CONTINUED)

CONTINUED:

CHLOE

What exactly does that mean?

EMIL

It means you're the only one who can no longer be shackled by words written in stone.

Chloe adjusts, a mix of nervous and inspired.

CHLOE

Why do I get the feeling that puts me in a very dangerous place to be?

EMIL

You have the power to change what is and what will be. That's more power than any drug of mine can offer anyone.

HUGO STRANGE (O.S.)

Your friend is waiting.

Chloe turns from the desk, and finds Strange.

HUGO STRANGE (CONT'D)

It's time.

Nervous, Chloe rises from her seat, and approaches Strange.

EXT. FACTORY - NIGHT.

A series of GCPD vehicles pull up outside. Inside the car sits Vicki and Ethan.

INT. POLICE VEHICLE - NIGHT.

Ethan unbuckles his belt, then turns to Vicki.

ETHAN

Stay here.

A nod of acknowledgement, and Ethan exits.

JUMP CUT TO:

INT. FACTORY - NIGHT (LATER).

A door kicks open. Officers flood in on the above level.

Men with weapons turn to face the intruders. They immediately fire their weapons. Bullets surge back and forth on both ends.

(CONTINUED)

CONTINUED:

On the lower level, workers halt and raise their hands as officers infiltrate the ground floor. Among them, Ethan catches a glimpse of a fleeting man.

Count Vertigo runs for the exit.

ETHAN

I've got him.

Ethan chases after him.

EXT. FACTORY - NIGHT.

A fleeing Count Vertigo enters, rushing towards a nearby parked van. He shuffles for his keys, then enters.

INT. POLICE VEHICLE - NIGHT.

A desperate Vicki tucks in underneath the wheel, and her eyes catch glimpse of something-

A set of keys are locked in the ignition.

Vicki reaches, and twists. Engine starts. Her eyes light up with determination, and she SLAMS ON THE THROTTLE.

EXT. FACTORY - NIGHT.

The police vehicle jets off towards the van -- CRASH!

Around the corner, Ethan sprints out to a halt. In front of him, his car is lodged into the van, blocking its path.

The van door opens, and Count Vertigo drops onto the pavement in a grunt. He dusts himself off, and rises with a slight jovial bounce in his step.

COUNT VERTIGO

It would appear I've been cornered.

(beat)

Does the blonde have the authority to go around crashing police property or does sleeping with the boss grant her certain benefits?

ETHAN

That blonde has more balls than all our officers combined. The only benefits she has is getting the chance to put you behind bars.

(CONTINUED)

CONTINUED:

COUNT VERTIGO

If she's the best you've got, then  
this will be easier than I thought.

Count Vertigo flicks his wrist-

A DART lodges itself in Ethan's neck. His aim shifts, gun  
swinging to the sky - BANG! He stumbles back with a gasp.

COUNT VERTIGO (CONT'D)

What you're experiencing now is a  
total lack of control.

ETHAN

No.

A blurry haze. Layers upon layers of Count Vertigo match  
each movement a fraction of a moment apart, arriving closer  
and closer by the second.

Ethan loses his aim, drops his gun and staggers over.

COUNT VERTIGO

Unfortunately, I don't think the  
blonde has the benefit of putting  
me behind bars so much as she'll be  
granted the rather unique  
opportunity to watch your brains  
scatter across the pavement you  
thought you'd best me on.

From the car window, Vicki lifts her head. A few cuts paint  
her forehead, but she's otherwise intact.

COUNT VERTIGO (CONT'D)

Allow me to put you out of your  
misery, then.

PFT! A bolt cuts into his shoulder, and he drops.

Descending from a line, HUNTRESS and NIGHTWING land behind  
the action. Nightwing rushes off towards Vicki, while  
Huntress hones in on Count Vertigo.

Count Vertigo turns, dart ready. Huntress catches his arm,  
and redirects his aim into his own neck -- it PIERCES--

HUNTRESS

Nighty, night.

COUNT VERTIGO

No... you can't... you owe me.

(CONTINUED)

CONTINUED: (2)

HUNTRESS

Sorry to disappoint, but... you  
don't own me.

Count Vertigo eases off into unconsciousness.

Police officers rush out.

Nightwing peels away from Vicki, and clings to Huntress. She  
fires a line and the two ascend OS.

Yin rushes after them, then stops amidst defeat.

INT. STRANGE'S LAB - NIGHT.

Two machines lay parallel, one with Kyle, the other  
connecting off into Chloe. Both unconscious.

ON THE SCREEN BEHIND THEM -- Chloe walks through an abyss of  
darkness. She approaches a set of doors, then halts.

CHLOE

Come on, Chloe.

She progresses through the door.

INT. WILLIAMS' RESIDENCE, ENTRANCE - DAY.

The door opens, and Chloe enters. She is immediately  
welcomed by KELLY, a brunette woman.

KELLY

Can I help you?

CHLOE

I'm looking for Kyle?

KELLY

He's at school.

CHLOE

Right.

Kelly distorts for a second, cutting in and out like a feed.

KELLY

Are you one of his teachers?

CHLOE

No, I'm-

INT. SCHOOL CORRIDOR - DAY.

A young child walks in, hand-in-hand with a short blonde woman. They walk down the corridor, back turned.

At the other of the hallway, Chloe watches in confusion.

The woman holding the young boy's hand turns her head with a widening smile. It's HOPE SULLIVAN.

CHLOE

Hope? What are you-

She returns to face her path, and continues...

Chloe sprints. Each locker she passes disappears into a mass of arabic words and inscriptions, painting the walls.

Hope closes a door behind her. It slams in Chloe's face.

ON THE HANDLE -- a hand twists it, and PUSHES FORWARD-

INT. TEMPLE, DEMON'S HEAD CHAMBER - NIGHT.

Chloe stumbles into the room.

In front of her, RA'S AL GHUL appears, in deep conversation with Kelly. They're oblivious to Chloe's presence.

RA'S

There comes a time where everything must end eventually, my dear. But I can no longer run from my destiny. My people need me, as much as our son needs you.

Kelly is heartbroken.

KELLY

What do I tell him about you when he asks about his father?

RA'S

You needn't worry. When the boy is of age, he will search for these answers, and when reunited with his destiny, the boy will find them.

Ra's leans in, and kisses Kelly on her forehead. She eases into the embrace -- their final embrace -- and departs from him with a simple, teary-eyed smile.

(CONTINUED)

CONTINUED:

KELLY

I love you.

RA'S

As I do you.

Chloe stumbles back, and bumps into a YOUNG BOY.

YOUNG BOY

Hey, watch it!

CHLOE

Kyle?

YOUNG BOY

How do you know my name?

Arabic language imprints across him, and scatters his cells around into static. He fades in and out.

Soon, the entire room crumbles into arabic letters and numbers, washing away the surface of the room that Chloe stands in as it completely collapses INTO BLACK-

INT. STRANGE'S LAB - NIGHT.

The screen behind the two machines fills with black.

Kyle jolts from his machine. He RIPS from the wires in a loud, echoing roar. Strange rushes towards him, and grips his arm. Kyle SWINGS HIS ARM-

Strange is launched across the room, and crashes into a cart.

Emil runs for the briefcase. It is YANKED OS-

The briefcase floats in front of Emil's terrified glare.

KYLE

The man who escaped death by  
detonation cannot outrun his fate  
twice. Farewell, Emil Hamilton.

Kyle curls his fingers into a fist-

ZATANNA (O.S.)

(spell)

Niatnoc.

BOOM! The explosion is contained in a purple field.

The field SHUDDERS VIOLENTLY-

(CONTINUED)

CONTINUED:

Emil is thrown back, and rolls to a halt.

Zatanna stands, focused on the purple field. It soon fades, and she staggers back, feeling the weight of her power.

Kyle slides off the machine, and lands.

Zatanna backs away, a bloodied nose to show for her current state; she's weakened. Kyle meets her.

ZATANNA (CONT'D)  
(spell)  
Evom.

A surge of energy crashes into Kyle. He pushes forward.

ZATANNA (CONT'D)  
No.

KYLE  
After everything you did. After  
what you did to me. I should kill  
you were you stand.

Kyle latches onto her neck, and DRIVES HER INTO THE WALL-

ZATANNA  
(spell)  
Estarapes.

A spark of fizzling energy buzzes between the two, weak.

KYLE  
Then again, it would bring me such  
pleasure to have you watch as your  
heroes crumble along with the city  
you failed to protect.

ZATANNA  
(spell)  
Tegrof.

Purple mist fades around Kyle's head, the spell failing.

KYLE  
Don't you think it's time to learn  
some new tricks?

Kyle tugs her head forward, then RAMS IT INTO THE WALL-

Beside the machine, an unconscious Zatanna slides to the floor. Chloe, strapped into the machine, slowly awakens in a haze. She immediately panics at the sight in front of her.

(CONTINUED)

CONTINUED: (2)

It's Kyle. He glares back, cunningly.

KYLE (CONT'D)

Time to end this.

CHLOE

Kyle, don't-

As Kyle's hand brushes across Chloe's arm...

Green mist obliterates the two, and they fade within it.

**BLACKOUT.**

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. CLOCKTOWER - NIGHT.

Chloe stumbles over, released from Kyle's hold.

CHLOE

What are we doing here?

Kyle closes in on her, backing her towards the computer.

KYLE

The database. I need you to shatter whatever firewalls remain so I can access it's entirety.

Chloe falls into the chair, and is directed to the screen.

CHLOE

Whatever you did to Kyle... when you tear apart this database, you'll see I'm in the business of protecting my own. Being on the outs of that... you might want to gain the ability to fear.

Kyle grows amused. Chloe types away at the computer...

INT. GOTHAM GAZETTE, KAHN'S OFFICE - NIGHT.

Kahn stands in front of an empty desk, holding an open letter in her hands. She examines it, before carefully placing it down atop the desk. She lifts a box of belongings from the chair beside her, and steps forward, into a sudden halt.

In the doorway stands Perry. A glum look in his eyes.

KAHN

You're not taking the offer.

PERRY

I'm so sorry.

EXT. ALLEYWAY - NIGHT.

Huntress turns away from Nightwing, trudging away from him.

PERRY (V.O.)

I wish we had more time.

(CONTINUED)

CONTINUED:

Nightwing sinks his head, bowing in defeat, before turning off in the complete opposite direction.

INT. GOTHAM GENERAL, ETHAN'S ROOM - NIGHT.

Vicki enters the room, flowers in hand.

Across from her, Ethan lies asleep in the bed, undisturbed.

PERRY (V.O.)  
I wish we could ignore everything  
and just take the time to figure  
out what it is we have here.

A small smile stitches across Vicki's lips. She sets the flowers down on the bedside table, and exits.

INT. TEMPLE - NIGHT.

A series of corpses lay across the floor in a bloodied brutal mess. Behind them, Talia stares down, victorious.

PERRY (V.O.)  
I wish I didn't have to doubt  
myself so much.

Talia latches onto an assassin's leg, and TUGS BACK-

EXT. DESERT, PITS - NIGHT (LATER).

The assassin is thrown into the roaring green flames.

PERRY (V.O.)  
I wish I knew the right thing to do  
all the time.

A patient Talia retreats from the rising fumes of the Lazarus Pit. Her determination is illuminated by the green flames.

INT. STRANGE'S LAB - NIGHT.

Strange peels himself off the floor, and rises. He examines the chaos surrounding him, when a hand reels from behind and crushes a cloth into his face. Chloroform.

INT. GCPD, CELLS - NIGHT (LATER).

A set of bars close in front of an unconscious Hugo Strange.

PERRY (V.O.)  
The worst part is... mostly, I  
wish I could be selfish.  
(MORE)

(CONTINUED)

CONTINUED:

PERRY (V.O.) (CONT'D)

Just once. And not have to think  
about the rest of the world.

Emil stands on the other side, watching on.

INT. GOTHAM GAZETTE, KAHN'S OFFICE - NIGHT.

Perry crumbles into a sigh. Kahn remains confused.

PERRY

The problems is, I've spent my  
entire life being selfish. I did  
everything I wanted when I wanted  
and I didn't have to give a second  
thought to how it would affect the  
rest of the world. So yeah. I  
turned down the offer.

KAHN

It was your dream.

PERRY

We all have to wake up at some  
point, don't we?

Kahn knows those words all too well.

PERRY (CONT'D)

Besides, I think my dream was meant  
for someone else to fulfil.

KAHN

What are you talking about?

PERRY

When I turned down the offer, I put  
your name down in place of my own.

(beat)

There's a car waiting for you  
outside if you want to take it. A  
one-way trip to Metropolis for the  
new Editor-in-Chief. Pauline Kahn.

KAHN

That journey isn't mine to take,  
Perry. It's yours.

PERRY

I came to this city with a mission  
just like a good friend of mine did  
too. I can't start a new chapter  
until this last one is over. I  
just wish I-

(MORE)

(CONTINUED)

CONTINUED:

PERRY (CONT'D)

(long pause)

Just wish I could end it with you.

Perry steps forward, and locks lips with Kahn. Hesitant at first, Kahn soon eases into the kiss, until they part.

KAHN

Then do it. Stay with me. We can figure it all out together.

PERRY

I can't.

KAHN

Why not?

Perry looks down, then retreats for the exit. He stalls.

PERRY

I have to go save the world.

He leaves. An abandoned Kahn watches on, alone.

COUNT VERTIGO (PRELAP)

Save the world?

INT. ABANDONED WAREHOUSE - NIGHT.

Count Vertigo cackles hysterically, which is odd considering he is bound to a chair, and held at knife-point.

COUNT VERTIGO

There is no stopping what's about to come.

Emil withdraws the knife.

EMIL

I can stop it, if you tell me who you sold my drug to.

COUNT VERTIGO

Customer confidentiality.

Emil slams the blade into his leg -- Count Vertigo roars.

EMIL

In case you forgot, I'm a doctor.

(beat)

I know exactly how to make you die a thousand times over without having to commit to pulling the trigger on your miserable life.

(CONTINUED)

CONTINUED:

COUNT VERTIGO

Okay, okay.

(hesitant)

I only made one shipment of the drug laced in your product.

The large roller door in the BG opens.

Emil withdraws, pulling the knife away, and immediately withdrawing a gun. He aims for the door.

COUNT VERTIGO (CONT'D)

It was the only way to ensure my survival, and preserve my legacy.

EMIL

What have you done?

A rush of light enters the room. Emil is almost blinded, until he recognises the intruder.

EMIL (CONT'D)

Waller?

In the entrance, a feminine figure stands: robust and curved.

OFF Emil's horrified stare...

INT. BAT CAVE - NIGHT.

In front of a computer system, Bruce stands with his arms behind his back, watching on as the screen in front shows a percentage rate rising and rising to completion. It beeps.

Bruce's face fills with complete disbelief.

BRUCE

That's not possible.

Behind Bruce, a worried Alfred steps forward.

ALFRED

What is it, sir?

Bruce turns, revealing the image on the computer screen behind him: 'No Match Found.'

BRUCE

Hush. He doesn't exist.

EXT. ELLIOT MANOR - NIGHT.

An establishing shot of the manor.

INT. ELLIOT MANOR, ENTRANCE - NIGHT.

The hallway has been torn apart. Glass paints the floor.

INT. ELLIOT MANOR, LOUNGE ROOM - NIGHT.

Papers fill the ground. Desks and shelves are bare. It has been ripped apart, searched, scattered and destroyed.

INT. ELLIOT MANOR, CELLAR - NIGHT.

A set of shackles remain empty. Blood stains the floor. A beat, and we LOWER INTO THE GROUND-

INT. BELOW CELLAR - NIGHT.

A series of dark tunnels guide towards a large entrance...

Through the doors-

INT. HUSH'S LAIR - NIGHT.

A large open room. From the central entry point into the main room, there are two connected rooms -- a medical room, and a weapons room.

INT. HUSH'S LAIR, MEDICAL ROOM - NIGHT.

A figure lurks in over a body resting on a surgery table, pale, cold and dead. Their face is masked by the large trench coat of the man. Hush. He moves OS.

Left on the table is the corpse of SELINA KYLE.

CHLOE (PRELAP)

There. It's done.

Selina erupts from slumber. Colour restores in her face, and she gasps with new life. She is alive.

INT. CLOCKTOWER - NIGHT.

Chloe turns around from the computer to Kyle. He smiles.

KYLE

Thank you.

Kyle grips the chair, and throws it.

Chloe spirals with it, and collapses to the ground. As the chair crashes further towards the wall, she rolls to a halt much sooner. She immediately looks up to find Kyle.

(CONTINUED)

CONTINUED:

Kyle grips the monitor. Images scroll into endless amounts of data. His eyes reflect all of it. He disconnects, stumbling back in a heated breath.

KYLE (CONT'D)  
It's... so much... I can't...

He gasps, almost orgasmic. The power. The knowledge. He feeds on it, and now he's almost full.

CHLOE  
Kyle, you need help. You need to stop. You're about to overload, just like Oliver did.

KYLE  
No. No, I need more. I need-

He turns with a widening grin full of clarity.

KYLE (CONT'D)  
Doctor Fate's helmet.

CHLOE  
No.

KYLE  
The only thing... that's left to take... is the future.

CHLOE  
No, you can't. It will kill you.

KYLE  
Then I guess... I'll have to take... the world down with me.  
(beat)  
Starting with you.

Kyle holds out his hand towards Chloe.

KYLE (CONT'D)  
(spell)  
Ereh emoc.

Purple mist latches onto Chloe, and REELS HER IN-

Caught at the throat, Chloe dangles above the ground, held up by a vicious Kyle.

KYLE (CONT'D)  
(spell)  
Efink.

(CONTINUED)

CONTINUED: (2)

Purple mist erupts in his free hand, taking shape of a knife.

KYLE (CONT'D)

It's weird. I'm almost sad to see it end this way. But my destiny is far greater than anything you could have ever given me.

(beat)

Goodbye, Chloe Sullivan.

He raises the blade.

THWACK! A keyboard smashes over his head, and he drops OS.

Chloe drops to her feet, and turns to find Perry. He holds the remnants of the keyboard, and carries an unsure expression across his face.

CHLOE

What are you doing here?

PERRY

I couldn't leave you to do this on your own. It started with us, and it'll end the same way.

Kyle peels himself up off the floor with a laugh.

KYLE

Perry, 'the pitbull,' White, coming back to save the day. How noble.

Kyle launches the blade in the air-

A knife spirals through the room, and connects with Perry's shoulder. He instantly shoots back, onto the floor.

CHLOE

(exploding)

Perry!

Chloe runs to help him.

KYLE

(spell)

Niatnoc.

Chloe slams into an invisible field. Ripples bounce through it, revealing a case around her. She's trapped.

KYLE (CONT'D)

I don't have time for this.

(CONTINUED)

CONTINUED: (3)

On the ground, Perry rips the blade from his shoulder. He rolls onto his back, blood dripping from his trembling hands that clutch his wound.

KYLE (CONT'D)

I have a prophecy to fulfil.

A beat, and Kyle's body begins to glow a tint of green.

Behind him, Perry rises from the ground. He runs for Kyle, whose entire structure ignites and erupts. Through the mist, we see another figure latch on. The colour fades.

Chloe is left. Alone.

CHLOE

Perry?

INT. JSA BROWNSTONE - NIGHT.

A set of figures crash through a cabinet. Glass SHATTERS everywhere, shards spraying across the floor as the two figures part from one another, and roll OS.

On the ground, the FATE HELMET rolls into sight.

Kyle and Perry catch sight of it.

Perry immediately jumps up, and limps towards it. He is scooped by Kyle, and driven to the side-

CRACK! Perry is crushed against the side of the large JSA table. He spins with a swinging fist, punches the air, and collapses to the glass on the floor.

A desperate hand latches onto a shard of glass.

Perry turns, rising from the ground, and SLASHES-

Kyle dodges. Perry hits the JSA table.

A shard of glass reels into Kyle's possession. Perry turns from the table, and INTO THE SHARD. He drops his weapon.

ON PERRY'S ABDOMEN -- a shard of glass is ripped out, then rammed back in. Again, then again. Blood spits a little each time.

Kyle grabs onto Perry's collar, and tugs him forward. He slams against the ground, holding his stomach that spews crimson across the floor.

(CONTINUED)

CONTINUED:

Stepping over him, Kyle moves for the helmet. He reaches down, and picks it up. A gasp, and the golden rays of energy beam into his body. He moans with pleasure.

Perry slowly drags his body across the ground, and eventually reaches a cabinet. He punches through it, hand slicing against the glass to obtain a SPIKED MACE.

Struggling to his feet, Perry swings the mace-

It clasps onto an illuminated Kyle, piercing his back. Perry rips it out. Kyle drops the helmet and falls to his knees.

Perry reels the mace back, and swings-

The mace cuts through green mist.

A gasp, and Perry immediately turns to find Kyle behind him.

A flick of his wrist, and the mace jets off OS.

Kyle holds out his hand, and Perry is gripped by invisible energy, forcing him up off the ground and held in position.

Blood drips from Perry, levitating above ground.

KYLE

You... only exist... because I  
healed the damage your withering  
carcass sustained.

(beat)

Here. Let me... reverse it.

Kyle clasps his hand shut.

CRACK! Perry's spine severs, and he falls from above ground in a harrowing scream of agony. His broken body finds a permanent home on the surface below. Crippled.

Kyle steps forward, then halts. His vision blurs. A hazy multi-layered fabric of reality fills his sight. He moves as though he were drunk - to the point of no return.

KYLE (CONT'D)

No. Not now. Not-

Kyle falls to his knees, then tumbles over.

Broken and bloodied, Perry crawls towards the helmet. Every single movement made and every single breath held and released, triggers a wince of pure agony.

(CONTINUED)

CONTINUED: (2)

As Perry draws closer to the helmet, it begins to glow a radiant golden colour.

A hand reaches out. Desperate. Clawing. It TOUCHES-

Golden energy travels along the hand, and through Perry's arm. It latches onto each and every cell, and illuminates him from the inside out.

His face begins to crack -- gold, and shouting -- until his entire body SHATTERS INTO FRAGMENTS.

**BLACKOUT.**

END OF ACT FIVE.