

WATCHTOWER

4.18 | "Ceremony"

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

WATCHTOWER

"Ceremony"

MAIN CAST

CHLOE SULLIVAN	Allison Mack
BRUCE WAYNE / BATMAN	Christian Bale
HELENA BERTINELLI / HUNTRESS	Kayla Ewell
VICKI VALE	Yvonne Strahovski
JIM GORDON	Dylan Walsh
KATHERINE KANE / BATWOMAN	Deborah Ann Woll
LANA LANG	Kristin Kreuk
OLIVER QUEEN / GREEN ARROW	Justin Hartley
MAXWELL LORD	Gil Bellows

GUEST CAST

ALFRED PENNYWORTH	Michael Caine
AMANDA WALLER	Pam Grier
DINAH LANCE / BLACK CANARY	Alaina Huffman
HAMILTON HILL	Gary Cole
JACK FORBES	Matt Czuchry
JANICE PORTER	Lisa Kudrow
JASON BARD	Robert Buckley
KATE SPENCER / MANHUNTER	Dina Meyer
LINDA LAKE	Tori Spelling
LINDA PAGE	Holly Marie Combs
LUCIUS FOX / BATWING	Charles Michael Davis
MIA DEARDEN / SPEEDY	Elise Gatien
PERRY WHITE	Michael McKean
SARAH ESSEN	Vera Farmiga
STEVE TREVOR	Rick Cosnett
SUMMER GLEESON	Holland Roden
ZINDA BLAKE	Katie Cassidy

TEASER

FADE IN:

INT. CHLOE'S APARTMENT, BEDROOM - NIGHT (FLASHBACK)

Wrapped in the sheets, CHLOE stands by the large window view of the city. A dreamer, living her dreams. She stares down at the ENGAGEMENT RING on her finger, then smiles.

Hands wrap around her waist, and pull her in close to OLIVER, in nothing but his boxer-briefs. A family.

OLIVER

What's tumbling around that head of yours this late at night, huh?

Oliver plants a kiss on Chloe's head. They watch the city.

CHLOE

I was thinking about a Church wedding. What do you think?

OLIVER

Church? The only thing you pray to is the weird and unexplained.

CHLOE

That *kind of* describes religion.

OLIVER

We're not getting married in a church. It's too formal, anyway.

CHLOE

One day these disagreements aren't going to be so cute.

OLIVER

I think they'll always be cute.

A laugh, and Oliver holds Chloe just a little bit tighter. She eases into his hold, safe and happy...

OLIVER (CONT'D)

Forever is just around the corner.

INT. CHLOE'S APARTMENT, BEDROOM - NIGHT

Chloe stands by the window. Cold. She holds a WEDDING INVITATION in her hand: '*Oliver Jonas Queen and Dinah Laurel Lance.*' Chloe reaches for her waist, nostalgic for the warmth of Oliver that used to hold her.

INT. WAYNE MANSION, BEDROOM - NIGHT

A hopeful VICKI rests her head against BRUCE's bare chest, staring up at the ceiling where dreams tend to be found.

VICKI

We should go. After the wedding.
We should pack our bags and go see
the world. All of it.

BRUCE

I thought you weren't ready to
leave Gotham behind.

VICKI

I changed my mind.

Bruce combs his fingers through Vicki's hair.

BRUCE

It was that easy, huh?

VICKI

I was talking to Lana. She and
Steve are doing the same thing, and
it just... it sounds perfect for
us, don't you think?

BRUCE

Hmm.

Bruce's eyes catch something in the distance - through the large window that frames most of the wall.

BRUCE (CONT'D)

I think some people are going to
try and keep that future from
becoming a reality.

And Vicki notices it, too. She pulls away from Bruce.

VICKI

Duty calls?

BRUCE

One last time.

Bruce plants a kiss on Vicki's forehead, then withdraws himself from the bed. A small smile stitches across Vicki's face as she focuses on what lies outside that window...

It's the BAT-SYMBOL, burning above the city of Gotham.

EXT. QUEEN LOFT, BALCONY - NIGHT

A reflective DINAH looks up at the very same BAT-SYMBOL.

(CONTINUED)

CONTINUED:

The doors slide open, and OLIVER steps out on the balcony to join his soon-to-be-wife. He throws a WHITE-TEE on and offers her a warm BLACK JACKET. He pulls Dinah in close.

OLIVER
Thinking of all the things you
should have done before being
shackled down with me?

DINAH
Don't you know it.

The two share a laugh.

DINAH (CONT'D)
I was just thinking about how much
things have changed. A few years
back, I was so lost and so hurt and
now I love what I do, and I love
who I am and who I'm with.

(beat)
I just wish my Mum was here to see
it, you know? She would have loved
to see it all come together for me.

OLIVER
I'm sure she's never too far away.

DINAH
You really think so?

OLIVER
It's never easy saying goodbye to
you. And I can only assume your
mother feels the same way.

Dinah places her hand against Oliver's cheek.

DINAH
You're a good man, Oliver.

OLIVER
For you, Pretty Bird? Always.

EXT. ROOFTOP - NIGHT

THE FLOODLIGHT shines the BAT-SYMBOL in the night sky, maintaining its powerful glow. A patient GORDON waits by its illuminating force, to summon an old friend.

A cape whips against the wind. THE BATMAN lands in sight.

GORDON
I was starting to think you weren't
going to show.

(CONTINUED)

CONTINUED:

BATMAN

I was preoccupied.

Gordon faces Batman, doing their usual dance on the rooftop.

GORDON

Election results are tomorrow.

BATMAN

Hopefully this city's made the right choice.

GORDON

I have faith.

BATMAN

And yet something tells me you brought me all the way up here just to calm your nerves.

A slight chuckle frees from Gordon, easing up.

GORDON

I wanted to be prepared. A lot is going to change.

BATMAN

Yeah. I'm starting to see that.

GORDON

This time tomorrow, I'll be able to do more for this city than I ever could as the Commissioner. And the first thing I'm going to do is clean up the police force. Get rid of this... Jack Forbes character. And then rob people like Hamilton Hill and Janice Porter of any influence they have over the city. It's going to be a clean house.

Batman shifts to the stoic mayoral candidate - *he suddenly views him in a new light.*

BATMAN

You've come a long way since that night on the bridge.

(beat)

I'm proud of you, Gordon.

Gordon grows uncomfortable at the kindness.

GORDON

This is starting to sound like you're saying goodbye.

A smile beams across Batman's face.

(CONTINUED)

CONTINUED: (2)

BATMAN

Maybe I am.

Batman FLICKS THE SWITCH on the floodlight, and the beacon of the BAT-SYMBOL burning bright over the city fades into oblivion, leaving only the night sky to watch over Gotham.

Gordon turns to find himself alone on the rooftop. He simply smiles, knowing he should have expected it.

GORDON

Goodbye.

One last look at the BAT-SYMBOL attached to the FLOODLIGHT...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. CHLOE'S APARTMENT, LIVING ROOM - DAY

Chloe stands by the window of her living room, overlooking the city while she enjoys a cup of coffee. Footsteps scatter in from behind, and JASON enters, throwing over his jacket.

JASON

You didn't come back to bed last night. Everything alright?

CHLOE

I just couldn't sleep. It's fine.

Chloe moves away from Jason, disappearing into-

INT. CHLOE'S APARTMENT, KITCHEN - DAY

Chloe arrives at the sink to wash her cup. Jason follows in.

JASON

This wouldn't have anything to do with the wedding, would it?

CHLOE

Why do you ask?

JASON

I saw the invitation. And it came with a plus-one. Figured you were going to ask at some point.

CHLOE

If you want to go to the wedding, then go.

Chloe finishes wiping up the cup. She adds it to the rack, then turns to find a stunned Jason, stood in the doorway.

JASON

I'm never going to compete, am I?

CHLOE

What are you talking about?

JASON

You and Oliver. It's always going to be you and Oliver.

CHLOE

Did you read the invite? Do you know whose wedding it is?

Chloe storms out of the kitchen, but Jason follows after her.

INT. CHLOE'S APARTMENT, LIVING ROOM - DAY

An upset Jason follows a cold Chloe into the living room.

JASON

I thought things had changed. I
thought we had changed. Things
were different in Smallville.

And Chloe caves, turning to confront Jason--

CHLOE

Because it was a lie. A beautiful
one, but a lie nonetheless.

JASON

So nothing's changed? We can't be
together with Oliver still in the
picture? Because he's moved on,
Chloe. He's getting married.

CHLOE

I know.

Chloe sinks back, almost defeated by the harsh truth.

CHLOE (CONT'D)

This isn't easy for me, Jason. You
know it isn't. So please, just...
don't try and simplify things. I
need time. You know I need time.

JASON

Okay.

Silence falls between them. Jason fidgets with his jacket,
struggling to decide his next move. He grows more frustrated
at Chloe's silence, then more truth bubbles to the surface...

JASON (CONT'D)

I got a job offer in Bludhaven.
It's a pretty big case. I'd need
to move there for a few months if I
was going to take the job.

CHLOE

You're leaving?

JASON

It depends.

CHLOE

(realising)

On me. It depends on me.

Jason draws closer to Chloe. He goes to reach for her - to
cling to her - but pulls back away. Unsure.

(CONTINUED)

CONTINUED:

JASON

I see a future for us, Chloe. I know what we had in Smallville was real. And I know we can have it here in Gotham, too. But that's me. That's what I know. That's what I feel. I would love for you to meet me half way, but that decision is up to you now.

CHLOE

Jason, I-

Jason raises his hands, and steps away from Chloe.

JASON

Don't decide right now. You need time, and that's fine.

CHLOE

I'm sorry.

JASON

I have to be in Bludhaven for a preliminary investigation. See if I'm the right man for the job. I leave tonight. But, I'll be at the shop all day. Packed bags and all. So if you want to give me a reason to stay, then show up. At eight o'clock, just... show up.

Chloe moves for Jason, longing for him to stay, but he pulls further away. This is hard for him, too. A nod, and she lets him go - watching as Jason exits the apartment.

OFF Chloe, struggling to reach a decision for her future...

LUCIUS (PRELAP)

So this is the end, huh?

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

LUCIUS approaches a stiff VICKI, who appears almost guilty.

LUCIUS

No more "Lu-Lu" and "Vi-Vi?" No more "*Victorius?*"

VICKI

I've never called us that.

LUCIUS

I just thought of it on the car ride over here. And now I'm little upset we'll never get to use it.

(CONTINUED)

CONTINUED:

VICKI

Hey, it's not like I'm saying
goodbye forever. It'll probably
just be a couple months of
travelling the world, and figuring
out what comes next. I mean, Lana
and Steve are running away
together. Oliver and Dinah will be
on their honeymoon. We all need a
moment to step back and cool off.

A disappointed Lucius slumps over to the bench, and leans
against it in sorrow - *sad to see everything end...*

LUCIUS

I guess I just got so used to the
two of us taking on the world
together. It was hard to picture
that coming to an end.

VICKI

End? Oh, there's no end. We're
"Lu-Lu" and "Vi-Vi."

LUCIUS

Oh, god. That sounds awful when
you say it.

VICKI

Hey.

Vicki jabs Lucius in the shoulder. The two share a laugh.

LUCIUS

I don't want to forget it, you
know? I want to remember all of
it. All the highs and the lows.

VICKI

Well, then you probably shouldn't
drink at the wedding.

Vicki turns to leave. Lucius jumps up in dispute.

LUCIUS

Where are you going?

VICKI

I have *one last* check-up at Gotham
General. Seems fitting. Spent a
lot of nights there.

A twirl, and Vicki disappears into the elevator.

OFF Lucius, being brought to a nostalgic smile, caught in the
memory of all their times together...

INT. BRIDE'S FITTING ROOM - DAY

DINAH stands in front of a tall mirror, adjusting her earrings. She takes a step back to examine the beautiful, white dress that hugs her body in all the right ways.

DINAH
Ugh. So stupid.

A sigh of defeat, and Dinah turns from the mirror to find-

MIA DEARDEN (dressed in an elegant blue bridesmaid dress with her hair done up and a smile worn on her face) stands in the epicenter of a vibrant light, caught between the doorway.

MIA
I think you look beautiful.

DINAH
Mia? Oh my god.

Dinah and Mia rush into an embrace - *a long-awaited reunion.*

DINAH (CONT'D)
I didn't know you were going to be here. No one told me you were going to be here.

MIA
Oliver wanted to keep it a surprise.

The two pull away from each other. Dinah is lost in the image of Mia, glowing in her dress.

DINAH
You look so good.

MIA
You always had great taste.

Dinah holds her breath, lost in a cloud of doubt that suddenly hits her.

DINAH
Do you think this is crazy? This is crazy, right? I'm not the marrying type. I'm not *this* girl. This isn't me, is it?

Mia clings onto Dinah's arms, and directs her back to the mirror to confront her beauty.

MIA
This *is* you. And you are the prettiest girl in the world.

(CONTINUED)

CONTINUED:

DINAH

Ugh. The worst.

The two share a laugh.

MIA

I'm serious.

DINAH

I guess I'm just worried that everything is going to change.

MIA

It won't.

DINAH

How do you know?

MIA

Because I know you and Oliver.

(beat)

You'll just go from being the perfect crime-fighting duo to the perfect *married* crime-fighting duo.

Dinah turns to her friend with a widening smile.

DINAH

It's good to see you.

OFF the two, embraced in another hug...

INT. GROOM'S FITTING ROOM - DAY

OLIVER turns from the mirror (dressed in a black and white suit with a green tie) to face BRUCE.

OLIVER

So, how do I look?

BRUCE

Like you're about to marry the woman of your dreams.

OLIVER

Wow. You sound more sentimental than me. I take it things are going well for you and Vicki?

BRUCE

Well, if you *should* know... For the first time in my life, I feel ready to let go of the past and see what the future has planned for me.

Oliver scoops up his GLASS OF CHAMPAGNE and raises it to Bruce. He, too, pulls up his own glass to match his.

(CONTINUED)

CONTINUED:

OLIVER

To the future.

OFF the glasses *clinking* together...

EXT. CITY HALL, STREETS - DAY

A hopeful GORDON stands outside City Hall, looking at what the future might hold for him.

A dark and gloomy HAMILTON HILL appears behind him.

HAMILTON HILL

You don't want to be seen out in the open like this, Mr. Gordon. I've been told I have some *very fanatic* voters. They might just open fire on you.

Gordon shifts to his opponent, unaffected.

GORDON

Well, I'd tell your voters that I have an arsenal ready, willing and able to take down any threat that so much as *blinks* my way. And any attempt on my life is an acceptance of theirs being over.

HAMILTON HILL

Oh, that's right. You and the vigilante...

Hill offers Gordon a YELLOW ENVELOPE. He slowly withdraws a LARGE PICTURE out of it that hosts the image of Gordon and Batman stood on the rooftop together. Allies.

HAMILTON HILL (CONT'D)

I suggest you pull out of the race, Mr. Gordon. Because even if the result comes back tonight and you're the next Mayor of Gotham City, it'll be the most short-lived administration that Gotham has ever seen. You'll be impeached and imprisoned. And then you'll have a nice little meeting with Janice Porter behind bars.

Fear sets into Gordon, deep into his soul. He does well to hide it, matching Hill's glare with his own.

GORDON

Nice try. But I've been doing this long enough to know that good *always* triumphs evil.

(CONTINUED)

CONTINUED:

Hill leans in close to Gordon, *intimidating*.

HAMILTON HILL

(whispers)

But you're not a good man, now are you? No one in this city truly is.

Hill turns his back, and leaves Gordon with the threat still lingering in the air around him...

INT. ABANDONED GYM - DAY

HELENA and KATHERINE match eyes with a feminine figure, disguised under a TRENCH COAT and LARGE HAT.

HELENA

Thanks for coming. I didn't really know who else to call.

The woman circles around them, and removes their hat - it's a happier and healthier KATE SPENCER. She greets Helena with a hug, then offers the same to Katherine.

KATE

Of course. I heard about Katherine's *shocking* breakout on the news. You've turned yourselves into public enemies.

KATHERINE

It's incredible what we can accomplish when we don't try.

HELENA

It's getting worse. Janice Porter is behind bars, but she's still pulling the strings. The GCPD Commissioner is still in play, and now there's a new guy running around Gordon, trying to steal the race for Mayor.

KATE

We can't let that happen.

KATHERINE

Oh, god. Tell me we're not adding more crimes to our list.

KATE

No. Not yet, anyway. But we need names. And not just a few. All of them. If we're going to end Janice's reign of corruption over the city, we need to know which puppets she's got tied to her strings. And then we cut them.

INT. GOTHAM GENERAL, VACANT ROOM - DAY

Vicki sits up on the hospital bed. She has her shirt raised to show the LARGE SCAR that paints her abdomen. A DOCTOR studies it closely, with GLOVES grazing across the scar.

DOCTOR

You seem to be healing quite nicely. How did you say you got these scars again?

ON Vicki - she's *triggered* by the question--

QUICK CUT - MAXWELL LORD rips the PULSE GUN from Vicki's hands, leaving her defenceless. She jolts back around to confront him- SHKLT! A blade buries deep inside her.

A panicked Vicki struggles to find a reasonable answer.

VICKI

I fell. I think. I'm not really sure. It all happened so fast.

DOCTOR

Right. Well, you're off your meds now, and the wound is finally healing up. A few more weeks and you'll be as good as new.

VICKI

Thank you.

DOCTOR

I'll just leave you with the nurse to patch things up, and get you on your way. Thanks for coming in.

The doctor takes off his gloves, and exits.

Through the door, a familiar LINDA PAGE enters with a clipboard and pen. She offers Vicki a friendly smile.

LINDA PAGE

Long time, no see.

VICKI

That's kind of the point.

LINDA PAGE

Right. Well, let me patch you up.

Linda places her clipboard down, and acquires some gloves for herself. After a struggle to get them on, she returns to Vicki, patiently waiting on the hospital bed.

(CONTINUED)

CONTINUED:

LINDA PAGE (CONT'D)
Doctor was right. This really is
healing quite nicely.

VICKI
I'd take credit for it, but I think
that's just what bodies-

Linda RIPS a scalpel across the scar--

A mortified Vicki SPRINGS BACK off of Linda, and rolls off
the other side of the bed in a gasp. She clutches her
bloodied abdomen in pain.

LINDA PAGE
Oops.

Vicki crawls back into the corner, and struggles to lift
herself up by the window-pane.

LINDA PAGE (CONT'D)
I'm sorry. None of this is
personal. Really.

Linda narrows in, scalpel in hand.

VICKI
No, I'm sorry. Because it's *about*
to get really personal.

Vicki rises to meet Linda, and THROWS the TELEVISION REMOTE
off the windowsill- the nurse stumbles back in a haze.

Charging for the nurse, Vicki CRACKS her fist against Linda's
jaw, and knocks her clean out. She collapses to the floor in
a heave, and slumps to a defeat.

The door clicks open, and a confused BRUCE waltzes in.

BRUCE
Vicki?

VICKI
My knight in shining armor.

Vicki leans into Bruce's support, and he catches her.

BRUCE
Vicki?!

OFF Bruce's alarm, holding the woman he loves...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. WAYNE MANSION, LIBRARY - DAY

BRUCE finishes patching VICKI's wound up. She lowers her shirt, covering up the bandage. Bruce leans back in relief.

VICKI

See? Good as new.

BRUCE

I should never have let you go to that appointment on your own.

VICKI

How were we supposed to know that the *only* nurse we could trust at the hospital was working for team evil? I was supposed to be safe.

(off Bruce's glare)

It's not that bad. She barely got me. Two stitches seems like nothing compared to the last time someone knifed me.

BRUCE

It's not nothing. It's you. It's your life. *Our* life.

Bruce withdraws from Vicki, and drops his supplies on the tray that rests on the desk. Vicki rises to follow.

VICKI

Maybe it's too soon. Maybe we got ahead of ourselves here. I mean, this wasn't Maxwell Lord. There are people in this city that are working to destroy it - that *have* been since the beginning - and we still need to stop them.

KATHERINE (O.S.)

Vicki's right.

Bruce and Vicki turn to the entrance where Helena and Katherine surface.

BRUCE

Katherine? How did you-

KATHERINE

Escape? Well, it wasn't exactly legal so I can't be here too long.

(CONTINUED)

CONTINUED:

HELENA

There's something you need to know
about Janice Porter.

VICKI

What is it?

Helena and Katherine look to one another - unsure about whether or not to drop the bombshell. Helena nods for Katherine to fess it up, and she returns to Bruce and Vicki.

KATHERINE

She's Maxwell Lord's sister.

INT. GOTHAM STATE PENITENTIARY, BOOTHS - DAY

JANICE PORTER (beaten and bruised, but still going strong) sits behind the GLASS SHEET that separates her from the outside world.

ISAIAH MCKENZIE (late 20s, dressed in a well-fitted black and white suit) sits in front of her.

The two of them hold a conversation with the TELEPHONES.

JANICE PORTER

And you would be?

MCKENZIE

Your salvation.

The door behind McKenzie EXPLODES OPEN--

TWO CHECKMATE AGENTS (dressed in stealth suits with a white chess piece circled on their heart) bursts into the room, and open fire on the TWO SECURITY GUARDS.

McKenzie jumps up, and withdraws TWO LASER CUTTERS-- he SLICES them down the length of the window, and RIPS IT OPEN.

A startled Janice jolts up.

MCKENZIE (CONT'D)

Your brother needs you.

OFF Janice, realising that she's being saved...

INT. CHECKMATE, HEAD OFFICE - DAY

An oblivious AMANDA WALLER is locked on her computer when her doors BURST OPEN and a CHECKMATE AGENT floods in. Urgent.

AMANDA WALLER

What the *hell* are you doing?

CHECKMATE AGENT

We have a problem.

INT. CHECKMATE, INTERROGATION ROOM - DAY (LATER)

AMANDA WALLER faces a line of GUILTY AGENTS -- four, in total. They all offer her snide glares, disgusted by her very presence. But she's not too fond of them either.

AMANDA WALLER
I thought I made things very clear
when I took back this organisation.

Waller withdraws a gun from her jacket...

AMANDA WALLER (CONT'D)
You answered to me now. So imagine
my surprise when I found out you
were conspiring *against me*.

JACKSON (the guilty agent at the front of the line) pipes up, a little braver than the others.

JACKSON
Sorry, Waller. But Maxwell Lord's
plans don't die with him.

AMANDA WALLER
Oh, I agree.

Waller aims the gun for him, and fires- BANG! Jackson drops back, into a pool of his own blood.

Waller turns to the next in line, WATSON (40s, stubborn).

AMANDA WALLER (CONT'D)
So, tell me. Where are the others,
and what are they up to?

WATSON
Go to hell. Bitch.

Waller pulls on the trigger- BANG! Watson goes down.

The next in line is a HUMPHREYS (20s, youthful). He trembles with fear, desperate to escape.

HUMPHREYS
I had nothing to do with this,
ma'am. They roped me in. I had no
idea what they were doing.

AMANDA WALLER
Then you're of no use to me.

Waller pulls on the trigger again- BANG!

DAVIES (30s, the last man standing) watches his friend go down, then looks to the gun aimed on him.

(CONTINUED)

CONTINUED:

DAVIES

Okay, okay. The DA - uh, what's her name? Porter. Janice Porter. He wanted us to break her out.

AMANDA WALLER

Why?

DAVIES

He said she was important. That if he fell, she was the only one who could finish what he started.

AMANDA WALLER

Give me a name of the agent.

DAVIES

There are three of them.

AMANDA WALLER

I just need one.

DAVIES

McKenzie. Isaiah McKenzie.

AMANDA WALLER

Thank you.

The gun steadies on Davies, unchanging. OFF the BANG--

EXT. GOTHAM STATE PENITENTIARY - DAY

Three agents cover Janice, and direct her into the large BLACK VAN that awaits outside the prison. An agent pulls the door open, and escapes in with Janice, while another agent becomes THE DRIVER, and MCKENZIE enters the passenger seat.

The engine powers up, and the van JETS OFF DOWN THE ROAD...

INT. BLACK VAN - DAY

A rocky journey. McKenzie takes in deep, shallow breaths to calm himself from the adrenaline rush.

THE DRIVER

You okay, man?

MCKENZIE

Just keep driving.

Janice pipes in from the backseat.

JANICE PORTER

Where are you taking me?

THE DRIVER

To safety.

(CONTINUED)

CONTINUED:

VZZ. VZZ. McKenzie's phone lights up. He answers it.

ON McKenzie - an unintelligible feminine voice rambles on the other side of the phone call, words burying deep into his soul. His calm persona fades into one of singular determination - *he is being fed instructions.*

The driver locks eyes with McKenzie, hanging up the call.

THE DRIVER (CONT'D)

Who was that?

McKenzie replaces his phone with a handgun, and he FIRES--

BANG! The Driver slumps over the wheel, and the van skids into an ECHOING SCREECH.

EXT. GOTHAM CITY, STREETS - DAY

The van pivots off the road-- crushes over a STOP SIGN and slows to a rather safe halt. Another gunshot ECHOES.

INT. BLACK VAN - DAY

Blood sprays against a startled Janice as the agent beside her slumps over his seat-belt. A bullet is lodged in between his eyes. Dead.

McKenzie reaches over the driver's side, and clicks the door open. The driver falls out, and McKenzie stations the vehicle. He immediately starts it back up, closes the door, and takes control of the situation.

EXT. GOTHAM CITY, STREETS - DAY

The black van jets down the road, even faster than before...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

Elevator doors open, and Chloe joins a meeting in progress between Bruce, Helena, Vicki, Gordon, Katherine, Lana, Lucius and a dressed-for-a-wedding Oliver.

CHLOE

What have I missed?

GORDON

Janice Porter is Maxwell Lord's sister? I think I'm getting that right. Right?

CHLOE

I'm sorry... what?!

VICKI

It was hard for us to digest, too.

(CONTINUED)

CONTINUED:

KATHERINE

It's all connected. Janice revealed her 'uber villain' plan and status the night Commissioner Forbes cornered me and threw me behind bars. I think she expected me to rot in prison for the rest of my life, but luckily...

(to Helena)

I'm in good company.

Helena pulls Katherine a little closer. Together.

SWISH PAN to Lucius, stationing the large computer system at the end of the room. He spins around in his chair to face the others in the meeting.

LUCIUS

Unfortunately, you're not the only one who got a "get out of jail free" card. Janice just went missing from the Gotham State Penitentiary about a half-hour ago.

GORDON

Son of a bitch.

OLIVER

I guess this means we should call off the wedding.

Lana steps in to face Oliver's fears.

LANA

No. Look, I'll alert ARGUS. We'll enhance the security and make sure Maxwell Lord stays put. You, on the other hand, need to forget everything you heard tonight and go marry the love of your life.

OLIVER

Thank you.

Oliver pats Lana on the shoulder, and heads for the exit.

LUCIUS

It's O.M.A.C. It has to be.

CHLOE

But how does everyone else come into play?

HELENA

Well, we know it starts with Janice Porter at the top.

(CONTINUED)

CONTINUED: (2)

KATHERINE

Then it links back to Commissioner Forbes at the GCPD.

VICKI

Don't forget Linda Page at Gotham General. Bitch tried to kill me.

KATHERINE

And Linda Lake at the Gazette.

CHLOE

Linda Lake?

HELENA

Kate said that once they had the task force in place, they would turn to the media so they could control the narrative.

KATHERINE

Whatever she's doing at the Gazette... it can't be good.

Chloe paces back and forth, realising that the war is far from over. A beat, to take it all in, and she returns...

CHLOE

Anyone else we should know about?

Gordon addresses the team.

GORDON

Hamilton Hill.

(beat)

He's been threatening me ever since I threw my name in the race for Mayor. He gave me this.

Gordon offers up a PHOTOGRAPH that shows Gordon and Batman meeting on the rooftop with the BAT-SIGNAL floodlight.

Vicki snaps the picture out of his hand to show to Bruce.

VICKI

You've been seeing someone behind my back?

A moment of levity. But Bruce quickly grows concerned.

BRUCE

Why would he take this?

GORDON

He said that he'll use it to impeach me if the results come back in my favour tonight.

(CONTINUED)

CONTINUED: (3)

The room grows nervous and uncertain. Lana gains control.

LANA

I know what everyone is thinking,
but right now... we're still safe.
We're still in the clear. And
Maxwell Lord is no longer a threat
to any of us. So, in the meantime,
we'll each do what we can to defuse
the situation, and get back in time
to see our friend get married.

LUCIUS

I'll look through the security
footage across the city to see
where Janice is.

CHLOE

I'll pay Lake a visit. We have
history together.

HELENA

Katherine and I will see what we
can do about the Commissioner.

GORDON

And my political opponent?

BRUCE

Perhaps he could use a visit from
the other me. Might get him to
back off for a while.

LANA

And the nurse?

VICKI

I think the punch I gave Page has
put her out of the equation.

LANA

Okay, good. Let's get this mess
cleaned up before it can get any
worse. For Oliver.

The team, finally united, divide to do their duties...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. HILL'S RESIDENCE, LIVING ROOM - DAY

A TELEVISION SET plays the live-news. An ANCHORMAN sits beside a superimposed image of GORDON and HAMILTON HILL that shows a two-point lead for Hill.

ANCHORMAN

Early projections show a lead for Hamilton Hill. This comes as quite a shock, considering the Mayoral candidate ran a controversial campaign that many claimed was divisive for the city of Gotham.

Lights go black. The TV turns off.

Hamilton Hill, stood in the abyss, immediately realises he's no longer alone in the room. He smiles.

HAMILTON HILL

Of course.

Hill turns to confront BATMAN, emerging from the shadows.

HAMILTON HILL (CONT'D)

I take it Gordon sent you here to scare me away...

BATMAN

Something like that.

HAMILTON HILL

Well, don't worry about your partner in crime. It looks like the city is gearing up to elect me as it's next Mayor.

BATMAN

Is that really what you want.

Batman closes in on Hill - he steps further and further back.

HAMILTON HILL

Absolutely.

BATMAN

Because I have a well-known reputation of finding corrupt people in this city and making their life a living hell.

HAMILTON HILL

Do your worst.

(CONTINUED)

CONTINUED:

BATMAN

You've just made a very powerful enemy, Mr. Hill.

Hill backs into the wall, cornered. Batman RIPS OPEN the politician's shirt to expose a WIRE-- he TEARS IT OFF, then retreats back in the darkness.

OFF Hill, experiencing fear for the first time...

INT. GOTHAM GAZETTE, HEAD OFFICE - DAY

LINDA LAKE shuffles through the items on her desk when the door suddenly CLICKS OPEN.

CHLOE arrives on the other side of her desk. Cold.

LINDA LAKE

Ah. I knew you couldn't resist my charm, Sullivan.

CHLOE

Drop the act, Ms. Lake. I know what you're up to and I know who you're working for.

LINDA LAKE

Oh, sweetheart. I'm the boss.

Linda waves the name-plaque: *'Linda Lake, Editor-in-Chief.'*

LINDA LAKE (CONT'D)

I'm not working for anyone.

CHLOE

So this partnership with the DA to perpetuate a false narrative on the heroes of Gotham *isn't* what you've been assigned to do?

And the facade drops. Linda grows just as cold as Chloe.

LINDA LAKE

Well, that 'false narrative' isn't exactly false, now is it?

(beat)

Watchtower.

Chloe narrows in on Linda, still in control.

CHLOE

I've covered my tracks. You can't threaten me with that anymore.

LINDA LAKE

Oh, I'm not the one who's threatening you. Not at all.

(CONTINUED)

CONTINUED:

The door clicks open, then immediately LOCKS. Chloe turns to find SUMMER GLEESON, carrying a gun she waves at Chloe.

SUMMER
Hi, Chloe.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

VICKI and GORDON look closely over LUCIUS' shoulder while he works the computer.

LUCIUS
Hmm. That's weird.

VICKI
What is it?

ON THE MONITOR - footage displays a group of THREE MEN guiding Janice towards a BLACK VAN.

LUCIUS
It looks like she was taken by
Checkmate agents. Look - there!

Lucius points to the WHITE CHESS PIECE LOGO on their suits.

VICKI
What would Waller want with Janice
Porter? It doesn't make sense.

LUCIUS
I don't know, but I followed the
vehicle on their getaway. Not even
five minutes after they hit the
road, they were stopped. Here.

ON THE MONITOR - footage pauses on the BLACK VAN having swerved off the road. Frame by frame it skips ahead to reveal THE DRIVER being pushed out of the vehicle. Dead.

VICKI
Oh my god.

GORDON
Whatever plan was in progress...

LUCIUS
It definitely changed.

The elevator doors slide open, and Bruce arrives in the BG.

GORDON
How'd your visit with Hamilton go?

(CONTINUED)

CONTINUED:

BRUCE

I showed him the kind of threat he'd have to face if he won the election. I guess blackmail can go both ways, huh?

Vicki greets Bruce with a hug. He holds her close.

GORDON

Hopefully that's enough for him to finally back off.

BRUCE

Well, that depends.

GORDON

On what?

Bruce grows hesitant, but the silence urges him to continue.

BRUCE

I saw the latest poll come through, Gordon. It looks like Hamilton might steal the election after all.

GORDON

Damn it.

A heated Gordon storms off.

Lucius rises from his seat to join Bruce and Vicki.

LUCIUS

That's not the only bad news.

VICKI

We looked at the tapes. We think Waller broke Janice out of prison.

It suddenly all becomes clear to Bruce.

BRUCE

Of course she did.

Bruce withdraws his phone, and starts dialing.

VICKI

Okay, not the reaction we were expecting. Who are you calling?

BRUCE

Who do you think?

INT. GOTHAM GAZETTE, HEAD OFFICE - DAY

SUMMER aims the gun on Chloe, who is suddenly cornered between her and an over-confident Linda Lake.

(CONTINUED)

CONTINUED:

SUMMER

All this time... you were lying behind my back. God, you made me feel so stupid for putting my faith in the police force. For trusting our government. For thinking these heroes were the real villains of the story.

CHLOE

You are stupid for believing that.

Summer waves the gun - *reminds Chloe she's in danger.*

Chloe's focus shifts to Linda, who starts packing a bag of her belongings on the desk.

CHLOE (CONT'D)

Your powers get taken away and suddenly you have to get other people to do your dirty work?

A loud groan from Linda - *that's got nothing to do with this.* She slams her hands on the desk, and stops packing.

LINDA LAKE

I know you won't believe me, but everything I told you was *true*.

(beat)

I came here for a fresh start. I built my way back up from *nothing*. And I was free. But then *she* found me. And suddenly, I wasn't free anymore. Because of you. Because you wanted to go around playing hero, and mess with the lives people made for themselves in this city, and now it's dragged me back into hell.

Linda finishes packing, and strings the bag over her shoulder. She's ready to leave.

LINDA LAKE (CONT'D)

I'm a good person. I don't deserve to be blackmailed, okay? And I don't deserve to die because of how you want to spend your nights.

Chloe returns to Summer.

CHLOE

Fine. Do it. Come on, Summer. You were so quick to stab me in the back, but pulling a trigger is difficult for you?

(CONTINUED)

CONTINUED: (2)

SUMMER

I'm sorry. I'm so sorry, I can't
keep this going...

Summer redirects her aim for Linda, then fires- BANG!

A DART glues to Linda's neck, and she immediately drops the
bag in a gasp. Pulling the dart from her neck, she realises
that she's about to take a *long nap*. She topples over...

SUMMER (CONT'D)

That bitch was *crazy*.

Chloe fills with disbelief, all directed at Summer.

CHLOE

Summer?!

SUMMER

Oh, come on, Chloe. I would have
been dead if it wasn't for you and
the Huntress. If you're really the
Watchtower, then I feel a hell of a
lot safer with you around.

CHLOE

I was *so wrong* about you.

SUMMER

It happens.

A moment of relief, and Chloe and Summer rush into a hug.
Summer jumps up and down whilst clung to Chloe.

SUMMER (CONT'D)

Girl power!

EXT. UNDERGROUND PARKING LOT, GCPD - DAY

'Trouble' by P!nk

Three women surface in the parking lot. It's the HUNTRESS,
BATWOMAN and MANHUNTER. They narrow in on one very specific
target: JACK FORBES, stood by his PARKED CAR. He turns to
the approaching footsteps with a sly grin.

JACK FORBES

Oh, you've got a lot of nerve
coming for me here.

Jack PRESSES A BUTTON on his keys. A light ignites, then-

ELEVATOR DOORS open to the parking lot, and SIX POLICE
OFFICERS flood in. The "TASK FORCE."

MANHUNTER

To think this might be a challenge.

(CONTINUED)

CONTINUED:

Manhunter immediately STRIKES Jack down with her bo-staff, then all three heroes turn to face the armed task force--

Huntress fires TWO BOLTS- PFT! Two officers are thrown down.

Batwoman aims a GRAPPLE GUN for the ceiling, then fires-- a line sticks to the roof, and she is PULLED UP. Batwoman latches onto Manhunter with one hand, and Huntress with other as she guides them both towards a POLICE CAR for cover.

Bullets ricochet off the vehicle. GLASS SHATTERS.

Huntress lines up another shot with her crossbow, then jolts up from behind the car and FIRES- PFT!

An officer is launched back from his colleagues.

Batwoman pivots around the opposite vehicle, and resurfaces in front of a prepared Jack. The two lock into combat - one savage strike after the other, each meeting their opponent's attack, and going back in hard to land a hit.

Jack ducks under a punch, then latches onto Batwoman-- he drives her into the car behind them, and SLAMS her against it. The windows SHATTER under the force.

Batwoman KICKS Jack back, then CLIPS him across the jaw.

Huntress turns around the vehicle to find an officer- he grabs onto her, and throws her against the wall.

Manhunter ROLLS over the bonnet of the car, and arrives at the two remaining officers. She SWINGS HER STAFF - it CRACKS over the officer's head and knocks him out while the tail-end of it TRIPS THE REMAINING OFFICER OVER.

ON THE BO-STAFF - it IGNITES WITH BLUE ENERGY, then sticks into the grounded officer.

A surge of electricity knocks him out.

Huntress runs up the wall and FLIPS OVER her attacker. She lands behind him, and pits him in a CHOKE-HOLD. The officer slowly loses consciousness under the hold, then is released.

THE SONG ENDS.

Manhunter and Huntress rush over to join a victorious Batwoman, stood over Jack - *he crawls away in defeat.*

BATWOMAN

It's time to confess.

JACK FORBES

Go to hell.

(CONTINUED)

CONTINUED: (2)

Huntress loads up a shot, and fires- PFT! The BOLT sticks into Jack's arm. He HOWLS.

Batwoman throws Jack a pen and paper.

BATWOMAN

Confess.

JACK FORBES

Or what?

The three women look to each other...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

VICKI is now hovered over the main computer system, watching live-footage of BATWOMAN, HUNTRESS and MANHUNTER confronting Jack in the parking lot. She adjusts her headset.

VICKI

We've got him, ladies. We've got a confession from Janice Porter that incriminates Forbes.

EXT. UNDERGROUND PARKING LOT, GCPD - DAY

Huntress adjusts her earpiece.

VICKI (O.S.)

Shut it down.

Batwoman is brought to a wide-smile. She leans in, close to Jack's bloodied and beaten face.

BATWOMAN

Nevermind. It looks like your lady-friend already ratted you out.

JACK FORBES

You're lying.

MANHUNTER

And you're toast.

OFF Manhunter, SWINGING HER STAFF INTO JACK--

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

BRUCE, on the phone.

BRUCE

Thanks, Amanda. She's all yours.

Bruce disconnects from the call, and turns to face Vicki and Lucius by the computer.

(CONTINUED)

CONTINUED:

BRUCE (CONT'D)

Did you get the file?

ON THE MONITOR - a small BEEP and a file appears, titled "porter_confession.mp3."

LUCIUS

Got it.

Vicki looks to the company in the room. A beaming smile.

VICKI

Now let's go enjoy ourselves a wedding.

OFF the victory felt in the room...

INT. GORDON RESIDENCE, ENTRANCE - NIGHT

A deflated Gordon enters with his phone in his hands.

ON THE PHONE - a text message reads, '*The Commissioner's career is over - Bruce.*'

A soft smile from Gordon, before he sinks back into defeat.

SARAH turns around the corner, and bumps into her fiancé. He is brought back into reality, but notices an overwhelming sense of joy plastered across Sarah's face that he can't seem to understand right now.

SARAH

(realising)

You didn't see the news, did you?

GORDON

It's fine. I already know. It was a decent try. Guess it just wasn't meant to be, right?

SARAH

What? No, Jim. You won.

Sarah pulls Gordon into the next room-

INT. GORDON RESIDENCE, LIVING ROOM - NIGHT

Sarah and Gordon stumble towards a TELEVISION SCREEN--

ON THE SCREEN - it hosts a CAMPAIGN PICTURE of a smiling Gordon, with a large BLUE TICK beside it. A scroll underneath reads, 'Election results are in.' The ANCHORMAN besides the superimposed image continues reading the news...

(CONTINUED)

CONTINUED:

ANCHORMAN

For those just tuning in, we at GCN7 can confirm our *final* projections that former police commissioner, James Gordon has been elected the new Mayor of Gotham.

ON Gordon - *his face ignites with a sense of hope he hasn't felt in the longest time...*

GORDON

We won?

SARAH

No. You won. You did it, Jim.

Gordon looks to Sarah, finally matching her smile.

GORDON

I can't believe it.

OFF the astonishment painted across Gordon's face...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. PARK - NIGHT

'Crowded Places' by BANKS

A large, open park. WHITE PEDALS paint the green grass that hosts two aisles of packed seats - family and friends occupying the small, intimate wedding. At the end of the aisle stands a LARGE ARCH, decorated with WHITE PEDALS.

Under the arch, a patient OLIVER waits. He looks to BRUCE, his best man on the sideline, and smiles. This is happening.

At the very foot of the aisle, a stunning DINAH (in a dress that transforms this goddess into an other worldly sight of beauty). She smiles at the journey ahead - *it's not nearly as daunting as what they've been through in the past, and this is a walk towards her future.*

DINAH (V.O.)

I still remember the day I met you.

QUICK CUT - BLACK CANARY looks up from the rooftop to find the GREEN ARROW stood tall on another building, lining up an arrow he RELEASES TOWARDS HER -- it SPINS into a SONIC CRY that OBLITERATES THE ARROW INTO FRAGMENTS.

DINAH (V.O.)

We were like two forces colliding
into each other.ON Dinah - *she realises how far they've come...*

QUICK CUT - DINAH, behind the counter at SHERWOOD FLORIST turns to find OLIVER, greeting her with a smile.

DINAH (V.O.)

You were whole. As were I.

Oliver seems to stand just a bit straighter, catching a glimpse of his future as she takes that first step.

DINAH (V.O.)

Of course we got lost along the
way. Everyone does. But when it
felt like all hope was lost, we
were still here.

QUICK CUT - OLIVER wakes up in a hospital bed to find DINAH, watching over him with affection in her eyes.

(CONTINUED)

CONTINUED:

DINAH (V.O.)

We reminded each other who we were.
And that's what I vow to do every
single day.

The crowd rises to Dinah as she continues down the aisle.

DINAH (V.O.)

To remind you of who you are...

QUICK CUT - GREEN ARROW and BLACK CANARY hold each other
tight as they both DESCEND FROM A LINE into an alleyway.

Time catches up-

A teary eyed Dinah continues her vows to Oliver, whose eyes
swell just like hers. Happy and together.

DINAH

The man I love. The man I consider
to be my best friend. The man who
I'll come to know as my husband.

(beat)

I'll always be here. I promise.

ON Oliver - *that's everything he ever needed to hear.* He
takes the moment in, embraced in love-- then he unravels...

OLIVER

I never thought I deserved love.
Wasn't even sure what it was...
until I knew you -- truly knew you.

And then we find CHLOE in the crowd (dressed in a form-
fitting red dress). Tears fill her eyes, but for very
different reasons. If you look close enough, you can see the
remnants of her heart breaking.

OLIVER (CONT'D)

A while back, I completely lost
sight of who I was. Everything
was... so dark. But you were there
to show me the light. And since
then, I've been lost without you.

The world shrinks around Chloe. Her heartbeat ECHOES OVER
THE TRACK ('Crowded Places'). Sharp breaths - *how do you
stop breathing so much? How do you breathe? Panic.*

OLIVER (CONT'D)

But now I know that I'll never have
to feel lost again. Because I'll
have you. And you, me. Forever.

(beat)

My best friend. My partner. My
wife. The *prettiest girl* in the
world. My pretty bird.

(CONTINUED)

CONTINUED: (2)

Oliver clings to Dinah's hands, eyes burning through her loving gaze, and into her soul...

OLIVER (CONT'D)

I love you.

ON Chloe - she breaks. A frantic push back, and she swipes up her belongings. Eyes glue to her-- judging, questioning, but all on her. She struggles through the panic attack.

CHLOE

I'm sorry. I'm so sorry.

Chloe scatters out of her seat, and away from her side of the aisle. Exposed. She's almost crippled by her anxiety, but manages to turn her back against the wedding, and dart off.

A LARGE SWING SET is stationed in the distance- a destination for Chloe to reach. She takes off her heels, feet clenched in the thick grass, and she finally reaches it. A harrowing weep she finally lets go, and Chloe struggles to find air.

CHLOE (CONT'D)

Come on, come on, come on. Breathe damn it. Breathe.

Chloe descends onto the swing, and inhales a deep, calming breath. She eases into peace, gently swaying on the swing.

EXT. PARK, ENTRANCE - NIGHT

A LARGE GATE offers a pathway into the park. Stood by the black rails, an OLD MAN with gray-white hair pushes through the gate, and into the park...

ON Chloe - in her dark, red dress. She rocks back and forth on the swing, her bare feet in the sand pit.

Approaching from afar, the old man arrives. PERRY WHITE.

PERRY

How did I get here?

CHLOE

That's the same question I've been asking myself all night.

Perry shifts his focus to the ROARING CROWD in the BG.

In the distance, glimpses of the wedding can be seen. Applause and whistles fill the silence.

CHLOE (CONT'D)

I guess deep down we always know why we do what we do. It's just the answer we're afraid to admit to ourselves, right?

(CONTINUED)

CONTINUED:

PERRY

Right.

CHLOE

It was selfish of me to think that he'd remember me. That he'd look into the crowd, and see my face one last time, and it'd just... click.

PERRY

There's nothing wrong with being selfish. I mean, isn't that what you told me?

CHLOE

Not when it hurts someone else.

Chloe looks up from the ground. She catches Perry's despair.

CHLOE (CONT'D)

Are you okay?

PERRY

I've been better.

Perry ropes around to the opposite swing, and takes a seat.

CHLOE

Come on, Perry. I know you better than anyone. It takes a lot to bring Perry 'The Pit Bull' White down, and you're practically six feet under right now.

PERRY

If only you knew how right you are.

Perry rocks back and forth on the swing, in sync with Chloe.

CHLOE

If you've got beans, I suggest you spill them.

PERRY

If you could go back... if you could change your fate, would you do it?

CHLOE

Do you mean if I could have *him* back?

PERRY

Yes.

CHLOE

In a heartbeat.

(CONTINUED)

CONTINUED: (2)

PERRY

What if it came down to saving the world, or saving your future?

(beat)

What would you choose?

CHLOE

Something tells me this isn't your deep and meaningful version of 'would you rather.'

PERRY

Well, it's like you said.

(beat)

You know me better than anyone.

Perry looks up to Chloe with a smile.

VICKI (O.S.)

Chloe?

Chloe jolts around to find a concerned VICKI. She darts back around to see that Perry is gone- *she was talking to the wind*. A sigh of defeat.

CHLOE

Figures.

Chloe rises to face Vicki's concern.

CHLOE (CONT'D)

Everything okay?

VICKI

It's Lana. ARGUS is under attack.

CHLOE

From what?

The ROAR OF ENGINES echoes high above the two women, and their eyes direct to the skies above--

A line of FLYING OMAC MACHINES jet across the night sky.

CHLOE (CONT'D)

Oh my god. How the hell did they get out? Oh god.

VICKI

We need to get everyone out of here. Now!

Vicki pulls Chloe's hand and the two RUN TOWARDS THE WEDDING.

EXT. CITY HALL, STREETS - NIGHT

A victorious GORDON, with his fiancée SARAH by his side, addresses the general public and media as THE MAYOR.

GORDON

Gotham has endured too much pain
and too much tragedy over the
years. Thanks to you - the people
of this great city - I will be able
to help heal those wounds, and
bring us all towards the...

Gordon notices an ARMY OF OMAC MACHINES zooming over the
crowds of people. It takes a minute for it to click...

GORDON (CONT'D)

Towards the- the... uh...

A MISSILE jets across the sky, and EXPLODES against a nearby
building. The crowd howls with fear, and separates.

SARAH

Oh my god.

SECURITY GUARDS latch onto Gordon and Sarah and pull them
around to the building. A moment of alarm, before they allow
the guards to guide them into the building.

INT. CHECKMATE, CELL - NIGHT

An EXPLOSION shakes the entire room. AMANDA WALLER holds
onto the wall to keep grounded. Opposite her sits a cocky
JANICE PORTER, chained to a chair in the cell.

AMANDA WALLER

What the hell is this?

JANICE PORTER

I believe it's what they call a
distraction.

Waller withdraws a gun, and fixes her aim on Janice.

AMANDA WALLER

I should kill you right now.

JANICE PORTER

It won't change anything. OMAC has
been activated. They were always
destined to launch the day of
Oliver Queen's wedding -- the day
all the heroes would be gathered
like blind sheep, waiting to be
slaughtered. I was just keeping
the rest of you busy.

(CONTINUED)

CONTINUED:

AMANDA WALLER

It's quite genius. If I didn't want to pull down on this trigger, I'd offer you a job.

JANICE PORTER

You're not a target, Waller. You never were. Maxwell always had a thing for you. He likes powerful women. It's a shame your politics got in the way of everything.

AMANDA WALLER

He put a bullet in my head. I'd have been dead if I wasn't always ten steps ahead of him.

JANICE PORTER

Well. What's your great plan now?

A desperate MCKENZIE surfaces outside the cell.

MCKENZIE

Ma'am. We need to evacuate.

AMANDA WALLER

No.

Waller turns to face the agent.

AMANDA WALLER (CONT'D)

We need a complete transfer of the files to our underground base. We are *not* losing anything in this pointless war. You hear me?

MCKENZIE

Yes, ma'am.

McKenzie departs with an objective to accomplish.

JANICE PORTER

You're all going to die.

Waller looks back at her prisoner, and smiles.

AMANDA WALLER

Our organisation used to be a castle. And I was the Queen. Until an alien from outer space broke in and turned our castle into ash. I not only survived. But I preserved all the records we needed so Checkmate could live to see another day. And we did.

Waller turns her back on Janice, and steps out of the cell.

(CONTINUED)

CONTINUED: (2)

AMANDA WALLER (CONT'D)

A building is just a building.

Turning, she hits the control panel -- the doors SEAL SHUT in front of a hopeless Janice, realising her own fate.

AMANDA WALLER (CONT'D)

So I have no problem watching it burn to the ground. As long as everything I need is recovered.

(beat)

And Janice? I *don't* need you.

A second layer SEALS OVER THE GLASS-- a horrified Janice is locked away forever. Left to die.

INT. ARGUS, HALLWAY - NIGHT

A SEALED DOOR slides open to unveil an imprisoned MAXWELL LORD. His hands are in shackles, yet he greets his *rescuer* with a widening smile.

MAXWELL LORD

Well, I can't say I'm surprised.

ZINDA, and a cavalry of ARGUS AGENTS greet Lord.

ZINDA

You should savor this moment. It's the last time you'll ever know what freedom feels like.

Agents latch onto a shackled Maxwell Lord, and drag him out of the cell. They disappear down the hallway.

ON Zinda - she adjusts her earpiece.

ZINDA (CONT'D)

Extraction complete. Heading to the archives room now.

INT. ARGUS, ARMORY - NIGHT

A fearful STEVE (on the other line) watches from the rails...

STEVE

Copy that. Preparing for deployment in ten minutes.

A LARGE OPEN WAREHOUSE facilities MASSIVE AIRCRAFTS and STEALTH VEHICLES. CONTAINERS fill the walls of HEAVY ARTILLERY and WEAPONS. The ARMORY.

Hundreds of ARGUS AGENTS (both men and women) load their aircrafts, and board their ships.

EXT. PARK - NIGHT

The crowd scatters in a panic. While some OMAC machines land on the surface, others remain in the sky, FIRING MISSILES-

EXPLOSIONS tear around the crowd, fleeing from danger.

An OMAC MACHINE drops in front of the arch where Dinah greets it with an ECHOING CANARY CRY -- it RIPS through the machine, and it EXPLODES. DESTROYED.

The OMAC MACHINE beside it shifts its attention to Dinah, then EMITS A CANARY CRY FROM ITS EYE--

THE SONIC POWER LAUNCHES Dinah against the arch.

A horrified MIA rushes to her friend's aid, and scoops her up off the ground and onto her lap.

MIA

Dinah?

Oliver turns in to fight the OMAC MACHINE-- it EXTENDS a large blade out of its arm, and SLASHES- SKLT!

A stunned Oliver watches the blade rip his left arm clean off. He staggers back, turning pale as a ghost, and the machine KICKS HIM ASIDE--

BRUCE

(exploding)

Oliver!

KATHERINE charges from the crowd, and pulls Bruce away from the OMAC MACHINES that single him out.

KATHERINE

We can't fight them here. We need to fall back.

HELENA

Katherine!

Katherine looks to see Helena and Lana taken with the crowd.

At the foot of the aisle, a shocked Chloe and Vicki return to the chaos. They look around for their friends.

CHLOE

Go find Bruce.

VICKI

I'm not leaving you.

CHLOE

I'll be fine, just-

(CONTINUED)

CONTINUED:

Chloe catches sight of an OMAC MACHINE hovering above a wounded Oliver on the ground.

CHLOE (CONT'D)

Oliver.

THROUGH A SCANNING LENS - a target highlights over Oliver, then identifies him: 'Oliver Queen. Alias: Green Arrow. Strengths: Expert archer. Weakness: Mortal.' It BLINKS GREEN then filters into a WEAPON SELECTION: 'MISSILE.'

The OMAC steadies its aim for the ground underneath Oliver.

CHLOE (CONT'D)

Get away from him!

A desperate Chloe rushes towards her former lover. She drops to his side, and scoops him up to move him, when-

KABOOM! The ground EXPLODES--

A LARGE CRATER swallows Chloe and Oliver, and they disappear under the dirt and dust that consume them.

Another EXPLOSION ripples against the SMALL BUILDING beside the fresh crater, and it COVERS THE HOLE - it buries Chloe and Oliver underneath it.

ON Vicki - she's paralysed in fear, watching her friends disappear from sight...

Bruce latches onto her, and pulls her away.

BRUCE

We've got to go.

VICKI

I can't. I can't leave. I can't leave them.

Bruce pulls Vicki's attention towards him.

BRUCE

Hey. Hey, look at me, alright? Focus. We have to stop them. We have to save the rest of the city.

VICKI

The city. Right.

Vicki is pulled out of her grief for the *bigger picture*.

BRUCE

I can't do this without you. Are you with me?

(CONTINUED)

VICKI

Always.

Bruce pulls Vicki aside, and they flee.

ON THE REMAINING HEROES-- HELENA and LANA disappear into safety with a crowd that are gunned down by bullets. KATHERINE and MIA help DINAH flee from the chaos. BRUCE and VICKI, attached at their hands, run from the machines.

The OMAC MACHINES in the sky jet off, intent on following the crowds that flee.

UNDER A PILE OF BODIES, a trembling LUCIUS cowers in fear. The blood of those that pin him to the ground paint his horrified expression. He's in shock.

OFF the remnants of the park, now in ruins and painted with smoke and fresh corpses...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. GOTHAM CITY, STREETS - NIGHT

The only word to sum up the condition of the city is: 'apocalypse.' Rubble paints the streets. Buildings are left in ruins. Flames and smoke fill the air.

Racing into view, HELENA, LANA and KATHERINE stop in front of a towering structure. They stumble back in shock.

KATHERINE

No.

ON THE WAYNE ENTERPRISES BUILDING - it's barely standing, shattered windows, consumed in flames. Any second it could collapse into a free-fall.

Our three heroes sink back with despair. Hope is gone.

LANA

Damn it.

HELENA

What do we do?

LANA

The only thing we can do for now.
(beat)
Take shelter.

The three look towards a nearby store. The closest thing that can keep them off the streets. They disappear inside.

INT. BATCAVE - NIGHT

Bruce and Vicki stagger into the Batcave with fresh clothes, and a small sense of relief.

VICKI

How did this happen?

BRUCE

I don't know. He must have had them programmed to activate at a certain time. I don't know.

Vicki winces in pain. Bruce rushes to her, concerned.

BRUCE (CONT'D)

Are you okay? Are you hurt?

(CONTINUED)

CONTINUED:

VICKI

No. Same old scar, just new levels of irritation. One of the stitches came out, but I'll be fine.

BRUCE

I'll get Alfred. He can patch you up. Just stay here.

VICKI

Okay.

Vicki takes a seat, while Bruce darts off up the long set of stairs back into--

INT. WAYNE MANSION, LIBRARY - NIGHT

The SECRET DOOR slides open from the BOOKSHELF and Bruce returns to a paranoid ALFRED.

ALFRED

We're not safe here, are we?

BRUCE

Actually, it's safer than anywhere else in the city. And that's why you need to keep Vicki here.

ALFRED

And where are you going?

BRUCE

This city needs heroes. And I need to access the database at the Clocktower to bring them all here.

ALFRED

Alone?

BRUCE

For now.

Bruce motions to leave, but Alfred latches on - like a father would his child - and ropes Bruce into a hug.

ALFRED

I'm proud of the man you've become, Master Bruce.

For a moment - just a moment - Bruce allows himself to feel like a child again and to feel protected again. He eases into Alfred's hug, pulling him in tighter.

BRUCE

Thank you, Alfred.

And Alfred lets Bruce go, just like he always does...

INT. CITY HALL - NIGHT

Security forms a circle around GORDON and SARAH as they guide them through City Hall.

GORDON
What sanctions are in place to protect the city?

SECURITY GUARD
You'll need to contact special forces, sir. Until then, we've only got the GCPD.

SARAH
And what if we can't trust the GCPD? Then what?

They halt at the prospect. The SECURITY GUARD (50s, stoic) seems to know exactly what Sarah is talking about, and takes a moment's pause before the truth bubbles up.

SECURITY GUARD
Then we pray.

A ROARING EXPLOSION tears through the ceiling--

Guards latch onto Sarah and pull her away for protection, while the SECURITY GUARD pushes Gordon out of the way.

RUBBLE collapses, separating Gordon from his fiance...

A LARGE BEAM cuts down, and SLAMS hard against Gordon, pinning him to the ground.

FLAMES IGNITE around him, and he's trapped.

INT. ARGUS, HALLWAY - NIGHT

ZINDA, and six ARGUS AGENTS escort MAXWELL LORD through the long hallway towards a door.

While Zinda works the CONTROL PANEL--

A LARGE EXPLOSION throws three agents down as an OMAC MACHINE penetrates through. Lord turns to it immediately, and offers his chained hands.

THROUGH A SCANNING LENS - a target highlights Maxwell Lord, and identifies him: 'Maxwell Lord.' It BLINKS GREEN.

The OMAC MACHINE slices through the chains, freeing Lord.

The remaining ARGUS AGENTS challenge their opponent, firing at the machine, while one of them pulls Lord in and away from his saviour.

(CONTINUED)

CONTINUED:

BULLETS tear through each agent, and they collapse. Dead.

Zinda activates the door, then turns to see Lord. She LATCHES ONTO HIM, then pulls him back into--

INT. ARGUS, ARCHIVES ROOM - NIGHT

Zinda and Lord collapse into the room. The door SEALS SHUT in front of an intimidating OMAC MACHINE.

MAXWELL LORD

You're too late.

Zinda rolls away from Lord, and rises to a stance.

ON A LARGE PORTAL - energy rips and tears through the room where a SET OF RINGS contain a WINDING PURPLE PORTAL. It's very presence sends a chill down Lord's spine...

ZINDA

We've come across a lot of metas in our time at ARGUS. There was always one that fascinated us the most. 'Portal.'

Lord fixates on the portal.

ZINDA (CONT'D)

A meta who could send you through any point in time. Unfortunately, he couldn't close the portals he created. Only the person who chooses to travel through them can. And *this* one, right here...

(beat)

It's one of them.

MAXWELL LORD

And where exactly is it that you're taking me?

ZINDA

I believe it's World War II.

MAXWELL LORD

From one war to another. How exciting.

ZINDA

It was a gift to Steve. He could go back in time to see his grandfather. But now it's where you'll spend the rest of your life.

Zinda charges for Lord, and RAMS HIM INTO THE WALL--

EXT. ARGUS - NIGHT

An army of OMAC MACHINES circle the building. They aim their CHARGED WEAPONS for specific points of the towering structure, then FIRE. THE BUILDING TIPS--

INT. ARGUS, ARCHIVES ROOM - NIGHT

Lord and Zinda struggle to pull and push the other towards the portal, when suddenly the room TILTS BACK--

A horrified Zinda falls back, and INTO THE PORTAL.

The wall behind Lord finally explodes as he begins to fall forward, too. A metallic blue hand grips to his shirt at the last second, and PULLS HIM BACK IN.

EXT. ARGUS - NIGHT

The building descends into a free-fall. And if you look towards the sky, just close enough, you can see the outline of the OMAC MACHINE carrying MAXWELL LORD to safety.

EXT. CHECKMATE HEADQUARTERS - NIGHT

A swarm of OMAC MACHINES close in on the building.

PARKED a fair distance beyond the towering building, AMANDA WALLER is stationed with her agent, MCKENZIE. She holds a very obvious TRIGGER in her hands.

AMANDA WALLER

Right back where we started...

Waller pulls down on the trigger--

INT. CHECKMATE, CELL - NIGHT

A CLICK. Janice, chained in her seat, immediately realises what comes next-- KABOOM! FLAMES ENGULF HER.

EXT. CHECKMATE HEADQUARTERS - NIGHT

A SHOCKWAVE EXPLOSION extends from the building, and WIPES OUT the swarm of OMAC MACHINES around it.

A victorious Waller watches on from the distance...

INT. BATCAVE - NIGHT

ALFRED finishes patching VICKI up, and she applies pressure to the old, slightly re-opened wound.

VICKI

Bruce isn't coming back, is he?

Alfred tries to remove himself from the conversation.

(CONTINUED)

CONTINUED:

ALFRED

You should be fine. I'd suggest you get some sleep to help rest the wound. I think you'll need it.

Vicki stands up in dispute, following after Alfred.

VICKI

Bruce thinks he's protecting me by shutting me out. But I'm not some damsel in distress that needs to be put in the corner and told to sit there and shut up. I'm *one of them*. And I can take care of myself. I wouldn't be here if I couldn't. So you're going to tell me where he is, and what he's doing, or this little babysitting session you're hosting for me is going to start becoming a problem.

ON Alfred - he's not only charmed by Vicki, but now he's impressed, too. A smile, and he begins to open up...

EXT. PARK - NIGHT

LUCIUS climbs out from under the piles of corpses that pin him to the ground, and scurries out to freedom. He looks around, realising that the OMAC MACHINES are gone.

LUCIUS

Oh god. Chloe?

Lucius arrives at the crater. He starts pulling the large broken fragments and chunks of rubble off to clear it...

LUCIUS (CONT'D)

Chloe, can you hear me?

DESCEND through the crater, and down into...

INT. UNDERGROUND - NIGHT

A LARGE DIRT PATCH slaps the ground beside a weak CHLOE, slowly coming out of her slumber. She rolls over, and looks around -- jaded by the sudden change in environment.

LUCIUS (O.S.)

(muffled)

Chloe?!

Chloe looks up to the closed ceiling.

CHLOE

(shouting)

I'm okay! I'm okay. We're-

(CONTINUED)

CONTINUED:

And Chloe remembers that she's not alone. She darts around to see OLIVER, sprawled against a series of rocks with his entire left arm missing--

CHLOE (CONT'D)

Oliver?

Chloe topples over, rushing to his aid. She climbs up, and finally reaches him-- he's pale, eyes closed, and covered in dirt. *Is he sleeping? Is he dead?* Chloe panics.

CHLOE (CONT'D)

Come on, Oliver. You're okay.
You're going to be okay. God.

Chloe pulls Oliver up onto her lap.

CHLOE (CONT'D)

(breaking)

Oliver? Ollie?

INT. CITY HALL - NIGHT

GORDON struggles to push the beam off him. His strength fades quickly, and he falls back.

GORDON

Damn it. Come on.

Another try -- he PUSHES HARD against the beam, but it simply won't budge. The flames grow closer and closer.

A set of legs walk around Gordon. A sign of hope.

GORDON (CONT'D)

Hey! Hey, give me a hand here.

Leaning down, over Gordon, a vindictive HAMILTON HILL reveals himself. He's furious, and stares at the man that stole his future *crippled* under the beam that binds him.

HAMILTON HILL

Oh, I'll give you a hand alright.
Don't you worry, Mayor. It'll all
be over soon.

GORDON

No. No, don't--

Hill clenches down on Gordon's throat, STRANGLING HIM. As the life begins to fade from Gordon's eyes...

INT. CLOCKTOWER - NIGHT

Bruce hovers over the LARGE COMPUTER SYSTEM that is foreign to him. Each precise hit on the keyboard and the computer BEEPS back at him -- *an error*. He groans.

(CONTINUED)

CONTINUED:

VICKI (O.S.)
Knew you'd be lost without me.

Bruce jolts around in complete disbelief. His entire world comes crashing down around him.

BRUCE
What are you doing here?

VICKI
Saving the world.

BRUCE
No. No, I told you to stay put.
You were supposed to-

Vicki walks past him, and pulls up a seat in front of the computer system. She starts working her magic.

BRUCE (CONT'D)
It's not safe here.

VICKI
It's not safe anywhere in this city. Not anymore. And I'm as every part of this mission to save Gotham as you are.

ON THE MONITOR - the screen scrolls through a list of names, scanning through, then BLINKS GREEN next to each subsequent name as though marking off the list.

BRUCE
Okay, how did you do that?

A smug Vicki rises to meet her lover.

VICKI
The system's different. It's the same one Lucius taught me to use when everyone was AWOL.

BRUCE
In my defense, I was comatose.

VICKI
Excuses, excuses.

Vicki and Bruce meet for a PASSIONATE KISS. All their anger and frustration eases with this singular moment of love.

EXT. CLOCKTOWER - NIGHT

An OMAC MACHINE narrows in on the Clocktower. They have a view of our heroes - locked in a kiss - through the LARGE WINDOW. It LOCKS ON a target...

INT. CLOCKTOWER - NIGHT

Bruce and Vicki pull from their kiss, eyes lost in each other. Stronger together.

VICKI

We were wrong, Bruce.

BRUCE

What are you talking about?

VICKI

This city. It's our home. And it's always going to be our home and *this*... this is always going to be to our life.

BRUCE

You deserve so much more...

VICKI

No. This has always been my dream. To be a hero. Save the world. It makes me happy.

BRUCE

I don't care where we go, or what we do... as long as I have you in my life then I'll always be okay.

Vicki rests her head on Bruce's chest, soaking in the moment. The relief of this small victory.

VICKI

I wish we had more time.

Vicki opens her eyes, and sees THROUGH THE WINDOW--

THE OMAC MACHINE is in clear view, steadying its aim directly where they're standing...

VICKI (CONT'D)

Bruce!

Vicki PUSHES Bruce out of the way- *KABOOOM!*

The MISSILE cuts through the glass, and IMMEDIATELY EXPLODES--

A LARGE BEAM tears down, and CLAPS against an unsuspecting Vicki-- she is carried by the force, and the SHOCKWAVE OF THE EXPLOSION, towards the rails, and SMASHES THROUGH THEM--

Hands cling for anything in sight as Vicki descends a lethal drop, and she LATCHES ONTO A PIPE--

SNAP! The pipe rips.

(CONTINUED)

CONTINUED:

Vicki SWINGS with it-- into the wall she bounces off--

A winded Vicki lands on a solid, wooden landing that caves against her weight, and tips... she ROLLS OFF THE LEDGE--

GLASS SHATTERS underneath Vicki, and she descends further...

A solid hit, and Vicki lands on another sheet of glass. It simply cracks with the pressure, but maintains hold.

Vicki breathes short, shallow breaths in between her tears.

VICKI (CONT'D)
(exploding)
Bruce?!

CRANE UP and out from the rails to find BRUCE on the top floor, unearthing himself from rubble.

VICKI (O.S.) (CONT'D)
Bruce?!

Bruce shifts to the voice of the woman he loves. It pierces through him like a knife. Sharp. Precise. And he turns to it, racing over towards the rails. He STARES DOWN, INTO--

Two levels below, Vicki is caught on a *crumbling* sheet of glass. It barely holds her.

BRUCE
Vicki? Oh my god. Don't move, I'm
on my way. Just don't-

A TREMOR rocks the entire building, and the glass continues to crack. It's not going to hold much longer.

Bruce immediately darts for the stairs...

ON VICKI - *this is it. This is how it ends.* She begins to accept her fate, tears streaming down her eyes.

VICKI
No, no, no. It's fine. Bruce,
it's okay. Really.

Bruce surfaces at an OPENING at the level above Vicki, and he peers down at the small distance between them. Hopeful.

BRUCE
Stop it. I'm going to get you out
of there. Okay?

VICKI
Okay.

Bruce steadies himself for the first landing, but it crumbles against his weight--

(CONTINUED)

CONTINUED: (2)

RUBBLE COLLAPSES against the glass lining-- it CRACKS.

BRUCE

Damn it.

VICKI

Bruce? It's going to come back.
It's going to come back and when it
does... you can't be here. I can't
let you die because of me.

BRUCE

No one is dying. Do you understand
me? No one is dying.

Vicki sinks back, knowing full-well that's a lie.

VICKI

Just promise me something.

BRUCE

I will after I get you out of here.

VICKI

No. No, please. Just listen.

Bruce stops searching for an out, and hones in on Vicki.

VICKI (CONT'D)

You said... for the first time in
your life, you could picture
settling down with someone... and
starting a family. And I want you
to have that, even if-

BRUCE

No. Don't.

VICKI

Even if it's not with me.

Bruce can't bear it anymore. He looks for the BROKEN PIPE
that dangles above them, and LEAPS FOR IT-- he SWINGS over to
the WOODEN LANDING above Vicki. *Perfect.*

Hope restores in Vicki's eyes, and she smiles. A breathless,
almost hysterical laugh of hope...

BRUCE

I'm going to do whatever the hell
you want me to do for the rest of
my life because you'll be by my
side for all of it. You got that?

VICKI

My hero.

(CONTINUED)

CONTINUED: (3)

A SECOND EXPLOSION rings from above--

RUBBLE DESCENDS from the heavens, tailing down towards the sheet of glass that keeps Vicki grounded. She immediately pivots, and RISES TO JUMP.

The rubble SHATTERS the glass underneath her--

Bruce extends his hand, and CLAMPS ONTO Vicki's as she makes the jump. He TUGS TO REEL HER IN.

ON VICKI'S ABDOMEN - the large scar RIPS OPEN from the pull.

SLOW MOTION - Vicki shrieks, and her arm flinches back, out of Bruce's hold, and the realisation hits her hard - *this really is the end*. All the hope, and all the promise of the future, drains from her eyes and she accepts her fate.

BRUCE

Vicki?!

Vicki gracefully descends the large drop, and disappears into the abyss that awaits her fall.

OFF Bruce, howling at his loss...

WATCHTOWER

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

EXT. BARD INVESTIGATIONS - NIGHT

The backdrop of all hell breaking loose. OMAC MACHINES jet around the city. Cars are on fire. Corpses paint the streets that living civilians step over to escape.

The only thing that seems unaffected is the 'BARD INVESTIGATIONS' sign on the small, brick building.

INT. BARD INVESTIGATIONS - NIGHT

ON A CLOCK - it's *clearly* 8 o'clock.

But JASON doesn't care about the ultimatum anymore. He's throwing more and more luggage into his bag, knowing his only chance of survival is to escape.

A BELL rings in the BG.

Jason shifts to the front door, hopeful eyes expecting to see the woman he loves--

MAXWELL LORD is guided into the room by a DUO OF AGENTS.

JASON

No.

Jason rips open his drawer, and withdraws his HANDGUN.

The AGENTS raise their weapons on him too -- it's two against one, and Jason is definitely aware of it.

MAXWELL LORD

I wouldn't do that if I were you.

Jason slowly lowers the gun, accepting the odds.

JASON

What the hell are you doing here?

MAXWELL LORD

I remembered you. And I wanted to pay you a little visit out of respect for your *client*. What was her name? Allison?

Jason grows tense, noticing them closing further in on him.

MAXWELL LORD (CONT'D)

You see, she too was quite a pest. Sticking her nose in where it didn't belong. Kind of like you. Except look where it got her.

(CONTINUED)

CONTINUED:

Jason SWIPES the gun back up off the desk--

The AGENTS clamp onto him, and PIN HIM AGAINST THE WALL. He struggles to break free from their hold.

JASON

I'll kill you, you stupid son of a bitch. I'll kill you.

MAXWELL LORD

I've underestimated what each of you bring to Chloe's little crusade in Gotham. But that ends now.

Lord gestures to the chaos outside--

MAXWELL LORD (CONT'D)

Obviously.

A small chuckle to himself, and then nothing. Silence.

MAXWELL LORD (CONT'D)

You're the one in charge of observing everything from a distance, right? Who puts the pieces of the puzzle together. Who sees every little thing that happens in this deadbeat town. And it's useful, truly. I mean, if it wasn't -- well, I wouldn't exactly be here, now would I?

(beat)

Which is why I'm taking it away.

ON JASON - he struggles back, until TWO THUMBS CLAMP INTO HIS EYES, AND PUSH HIM BACK. He HOWLS, and SQUIRMS-- BLOOD SQUISHES OUT and drips down his cheeks like tears.

Lord withdraws, releasing Jason. He collapses to the ground.

MAXWELL LORD (CONT'D)

Mission accomplished.

OFF the maniacal Maxwell Lord, stood over a bloodied Jason...

CUT TO BLACK.

END OF EPISODE.