

# WATCHTOWER

4.19 | "Remnants"

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

Based on characters from  
DC Comics

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# WATCHTOWER

"Remnants"

## 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
CASSANDRA CAIN .....	Teresa Ting
DINAH LANCE / BLACK CANARY .....	Alaina Huffman
JACK FORBES .....	Matt Czuchry
JACOB KANE .....	Mitch Pileggi
KARL FOX / THE RANGER .....	Eka Darville
LUCIUS FOX / BATWING .....	Charles Michael Davis
MIA DEARDEN / SPEEDY .....	Elise Gatien
SARAH ESSEN .....	Vera Farmiga
STEPHANIE BROWN .....	Kathryn Newton
STEVE TREVOR .....	Rick Cosnett
SUMMER GLEESON .....	Holland Roden
TALIA AL GHUL .....	Stana Katic
TIM DRAKE .....	Logan Lerman
ZINDA BLAKE .....	Katie Cassidy

TEASER

FADE IN:

EXT. GOTHAM CITY - NIGHT

*'Sign of the Times' by Harry Styles*

A city in ruins. Buildings crumble in flames while thick smoke fills the air. A domestic apocalypse, brought upon by the vast OMAC MACHINES that jet across the sky.

Hovering above the city, a series of ARGUS AIRCRAFTS appear.

EXT. GOTHAM CITY, STREETS - NIGHT

A blast of energy collides into a parked vehicle - it IGNITES IN FLAMES, and a shockwave erupts behind a fleeing HELENA, KATHERINE and LANA. They continue to run.

An OMAC MACHINE lands on the ground in front of them.

A harrowing TREMOR ripples through the ground, and an unsuspecting Lana topples over from the quake.

HELENA

Lana!

Helena and Katherine reach for Lana, and pull her back...

An AIRCRAFT jets overhead, and FIRES A MISSILE - it travels down, and INTO THE OMAC MACHINE-- BOOM!

EXT. CITY HALL - NIGHT

An EXPLOSION rips from the roof of the building...

INT. CITY HALL - NIGHT

A large beam pins a struggling GORDON to the ground. A furious HAMILTON HILL hovers beside him with his hands wrapped around Gordon's throat, strangling him.

Gordon's red-hot face eases towards the skies where a LARGE EXPLOSION OF FIRE SPREADS--

DESCENDING from the heavens is an AMERICAN FLAG POLE.

SHKLT! The FLAG POLE pierces through Hill's neck, and BLOOD SPURTS across a shocked Gordon.

ON HILL'S HANDS as they loosen around Gordon's neck...

Hill collapses beside a blood-stained Gordon, who sinks down with relief. Trauma sets in, and he's paralysed with shock.

SECURITY GUARD (O.S.)

He's over here.

(CONTINUED)

CONTINUED:

A trio of SECURITY GUARDS flock around the beam that binds Gordon to the floor, and they LIFT IT OFF HIM.

Stumbling in and latching onto Gordon, SARAH pulls him free.

SARAH

Jim? Jim, are you okay? Are you hurt? Talk to me.

Gordon shifts to Sarah - *she's the only thing in the room...*

GORDON

I'm fine. I'm fine.

They pull each other close, and hold for an embrace.

EXT. PARK - NIGHT

SCORCHED HANDS dig bricks and rubble clear from the ground, desperate to unearth what's underneath...

An ECHOING BOOM sounds in the BG.

An isolated LUCIUS turns to face his view of the city as it engulfs in smoke and mayhem. He looks so small compared to the rest of the world. And he can feel it.

DESCEND under the surface, into the black...

INT. UNDERGROUND - NIGHT

A gasp for air, and OLIVER wakes up. His eyes dart around his surroundings - on CHLOE, hovered over him, on the CRATER they're buried in, on the BLOOD that stains his shirt, and then finally on his AMPUTATED ARM. He panics.

CHLOE

Oliver? Oliver, breathe.

Short and shallow breaths - Oliver is in shock.

CHLOE (CONT'D)

Come on, Oliver. Focus. Look at me. Focus on me. Okay?

Chloe holds Oliver's focus, clutching onto his shoulders and forcing his attention towards her. She breathes deeply - in and out - until Oliver does the same. Calm.

CHLOE (CONT'D)

You're going to be okay. We're both going to be okay.

A nod from Oliver, easing into a normal state of being...

EXT. CLOCKTOWER - NIGHT

A scorched and scarred BRUCE carries a limp VICKI (bloodied, broken and painted with scars) in his arms. The towering structure crumbles in the BG.

Grief overcomes Bruce - it starts in his knees, then crawls up to his arms... he lowers Vicki onto the ground, and staggers over with her. His eyes find hers, and the image of her lifeless body unlocks the pain inside his own.

OFF Bruce, howling into the night...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. STUDENT APARTMENT, BEDROOM - NIGHT

DRIFT from a WINDOW VIEW of the city (another explosion filling the sky in the distance) to find TIM DRAKE in his bed. He jolts awake, disturbed by the noise.

Tim rips the blankets off, and darts for the window. Chaos.

TIM

Mum wasn't kidding when she said I  
could sleep through a World War.

Tim pulls for his shirt draped over the chair, and wears it.

HANDS pull items off a desk (a TABLET, a MOBILE PHONE, a pair of FINGERLESS GLOVES, and a SET OF TRUNCHEONS).

Tim adjusts the gloves on his hands, then zips up his SHOULDER BAG of belongings. He slumps the bag over his shoulder, then darts off--

EXT. STUDENT HOUSING - NIGHT

The doors slide open, and a rushed Tim staggers out of the building to find a familiar BLONDE WOMAN stood at the curb, staring out at the city as it perishes before their eyes.

TIM

So this is Y2K, huh?

The woman turns with a smile - it's STEPHANIE BROWN (20s, youthful, vibrant). They're *clearly* friends.

STEPHANIE

Or 2012.

TIM

Something apocalyptic finally  
happens and none of us predicted  
it. Typical.

Tim nods, then proceeds to leave. Stephanie stops him.

STEPHANIE

Where are you going?

TIM

Something tells me that up-close-  
and-personal pictures of this whole  
mess is going to get me some  
serious up-votes on Reddit.

(CONTINUED)

CONTINUED:

STEPHANIE

That's your main focus right now?  
Where are your parents?

TIM

Where are yours?

Stephanie shakes her head, bewildered by Tim.

STEPHANIE

Just don't get killed, *Drake*.

TIM

Oh, Steph. You know damn well that  
I'm invincible.

And Tim jets off down the road, on an adventure...

EXT. CLOCKTOWER - NIGHT

ON a lifeless Vicki - *a reminder that no one is "invincible."*

Bruce seems to look at her as though she's about to wake up at any point now. It's not real. It's not permanent. It's only temporary, and he can fix it. He pulls out his phone, to do just that, then dials. The line picks up.

BRUCE

Alfred, I need you to prepare the  
jet for my return.

INTERCUT BETWEEN: BRUCE and ALFRED on the phone--

ALFRED

Where are you going now?

BRUCE

Uh - it's Vicki. She's hurt. I  
need to take her to, uh... to the  
Lazarus Pit.

ALFRED

What? Surely there are other  
methods to help her.

BRUCE

No, Alfred-

ALFRED

If she's hurt, we have resources  
here. I can patch her up.

BRUCE

She's not-

(CONTINUED)

CONTINUED:

ALFRED

We could salvage equipment from the hospital, and bring it back to-

BRUCE

(erupting)

She's dead!

Reality sinks deep into Bruce's soul - *he just admitted it.*

A silence sits between them for a beat. Alfred wears an immediate understanding on his face.

ALFRED

I'll prepare the jet.

Bruce disconnects the call, and lets himself *breathe again*. His eyes return to Vicki - the woman he loves - and he sinks back into his state of denial. Crouching down, he lifts Vicki back up and into his arms, and carries on...

EXT. GOTHAM CITY, STREETS - NIGHT

A HELICARRIER has landed on the street, and a concerned STEVE TREVOR emerges from it to greet a relieved Lana. The two run into an embrace, watched by a safe Helena and Katherine.

LANA

You weren't answering my calls.

STEVE

We were in the air.

LANA

I can see that.

Lana and Steve share a quick kiss. Together, again. They soon turn back in to face Helena and Katherine. A team.

KATHERINE

How did this happen?

STEVE

We don't know. Our best guess is that the OMAC machines were on a scheduled release. Perfectly timed for a night where a whole lot of heroes would be gathered in the same place at the same time.

HELENA

So they can pick us off in one fowl and very ugly swoop.

STEVE

And this-

(CONTINUED)

CONTINUED:

Steve gestures back to the HELICARRIER in the street.

STEVE (CONT'D)  
It's all we have to fight them.

LANA  
What do you mean?

STEVE  
ARGUS was destroyed.

LANA  
What?

Lana suddenly notices a key absence by Steve's side.

LANA (CONT'D)  
Where's Zinda?

And Steve looks to Lana - one look - and she realises...

LANA (CONT'D)  
No.

STEVE  
She was escorting Lord to another location when OMAC attacked our base. She didn't make it out.

HELENA  
Oh my god.

STEVE  
It's painful. She was one of the strongest people I ever knew, but it's a reminder of why we have to keep fighting. We need to honour those we've lost, and make sure we don't have to lose anyone else.

KATHERINE  
But we are seriously outnumbered and out-powered here.

STEVE  
The files we obtained from Checkmate decrypted just in time.

LANA  
(realising)  
Their weakness...

STEVE  
Dead center of the eye. It's like a brain for them. It's how they scan us.

(MORE)

(CONTINUED)

CONTINUED: (2)

STEVE (CONT'D)

It's how they learn and adapt to our attacks. Destroy it, and they power down. They die.

HELENA

So... shoot them in the head. Good to know.

STEVE

I've got half our soldiers on the attack, and the other half on the defence, rounding up as many civilians we can find and getting them to safety.

LANA

Where is safety, exactly?

STEVE

Unfortunately, it's beyond Gotham.

(beat)

We're moving them across the bridge, on route to Metropolis.

KATHERINE

It's not enough.

LANA

Katherine's right.

STEVE

What else can we do?

HELENA

We need reinforcements... of the superhero kind.

LANA

Wayne Enterprises is down, and I'm sure every other building linked to the Watchtower database was targeted, too.

HELENA

So find us a computer. We have contacts. We need to reach out.

KATHERINE

My house.

HELENA

What?

KATHERINE

The bunker with all my Dad's gear. We can use our system to locate the others, and bring in the cavalry.

(CONTINUED)

CONTINUED: (3)

STEVE

Sounds like a plan.

Lana quickly realises they're about to split up. She grows weary of what that might mean, and what this could be.

LANA

Look, if anything happens...

HELENA

No. No goodbyes. No farewells. This is going to be just another day at the office when all is said and done, and we'll *all* be okay. You got it?

LANA

Got it.

A smile, and Lana embraces the two heroes. A hug, that says the goodbye they're not willing to share with words.

OFF the two parties, dividing in opposite directions...

DINAH (PRELAP)

Tell me you brought an arsenal...

INT. HOTEL ROOM - NIGHT

MIA drags out a LARGE CHEST, and clicks it open to reveal her long RED BOW, a collection of RED ARROWS, and some SPARE CLOTHES bundled in with the limited weaponry.

DINAH takes a look at the disappointing stash, and sighs.

DINAH

Canary cry it is, then.

Dinah digs through the clothes to find FISHNETS.

DINAH (CONT'D)

Do I need to ask?

MIA

Every hero needs an outfit for espionage.

DINAH

And some just make it part of their regular attire. I'm stealing these. Truth is, I almost feel naked without them.

MIA

You won't get an argument from me.

(CONTINUED)

CONTINUED:

Dinah digs further through the chest to find a fitting BLUE SHIRT, and short RIPPED JEANS in black.

MIA (CONT'D)

Sorry I didn't bring more. I wasn't preparing for World War III.

DINAH

It's fine, Mia. Really. I just need you to be careful. They duplicated my power and used it against me. I'm willing to bet they'll be immune to those arrows if you don't shoot to kill.

MIA

It's a good thing I learned from the best.

And Dinah's eyes return to the WEDDING BAND on her finger. Sadness overwhelms her...

MIA (CONT'D)

Hey.

Mia clings to Dinah, comforting her.

MIA (CONT'D)

We're going to get him back.

A comforted smile, and Dinah looks to Mia. Confident.

DINAH

I know. I can still feel him.

INT. UNDERGROUND - NIGHT

CHLOE (left in nothing but her underwear) rips her red dress to bandage OLIVER's amputated arm. Oliver quickly darts his eyes away upon glimpse of Chloe's attire. She chuckles.

CHLOE

It's nothing you've never seen before.

OLIVER

Well, actually...

Chloe sinks back, finished with the bandage.

CHLOE

Oh. Right. I keep forgetting.

OLIVER

Unintentional puns. Love it.

(CONTINUED)

CONTINUED:

CHLOE

God. I'm sorry. I should just stop talking.

OLIVER

No. No, it helps.

And yet the silence creeps in between them. Chloe takes the remnants of the dress, and covers her lower half for warmth.

OLIVER (CONT'D)

I saw you. In the crowd, when I had done my vows. I saw you run off. Was everything okay?

CHLOE

Nothing serious.

OLIVER

I thought Archer might have-

CHLOE

No. My mother wouldn't let anything bad ever happen to him.

OLIVER

So what happened?

CHLOE

What?

OLIVER

When you ran off... what happened?

Chloe bites her tongue - *she can't talk about it...*

CHLOE

I don't think I can talk to you about this. I don't think it's something you should-

OLIVER

Try me.

CHLOE

You were the love of my life. You were the man I was supposed to marry. That I agreed to marry. And I had to watch you make those vows to someone else. Someone I don't hate. Someone I wish I did hate so life could be just a little bit easier for me. But I don't.

OLIVER

Oh.

(CONTINUED)

CONTINUED: (2)

CHLOE

And the only reason I showed up in the first place was because I hoped that you would look out into the crowd, and see me - for the first time, you'd truly see me - and everything that we were and everything that we had would come flooding back to you.

OLIVER

I thought you were with Jason.

Chloe sinks back with guilt, and a sadness she didn't expect.

CHLOE

No.

OLIVER

I'm sorry.

CHLOE

I thought I was ready to move on from all of it, you know?

(long pause)

Seeing you back here... seeing you happy with someone else... it made me feel like I should be doing that, too. I should be with someone. I should be happy. But I'm not ready. And that's okay.

OLIVER

It's been hard for me, too.

CHLOE

I know.

Oliver slowly drifts off.

The silence suddenly seems to alarm Chloe. She looks back to Oliver, to see him slipping out of consciousness, then jolts towards him. Desperate.

CHLOE (CONT'D)

Hey. Don't even think about it.

Oliver's eyes flutter back open. Awake.

CHLOE (CONT'D)

I'm not letting you die on me.

OLIVER

I can see that.

A moment of levity, and the two share a laugh. Together.

EXT. GOTHAM CITY, STREETS - NIGHT

Tim navigates through the city. He jumps over wreckage, and keeps out of the small patches of light that radiates from the parallel STREET LIGHTS.

An OMAC MACHINE jets past overhead-

Tim ducks for cover, and bolts down the street. He keeps his eyes forward, oblivious to his surroundings.

A FOOT clips against METAL REMAINS-

Tim falls hard into the ground. His bag slings off his shoulder, and claps against the pavement beside him. He looks back to see the remnants of an OMAC MACHINE.

TIM

Jackpot.

He crawls over to the destroyed OMAC MACHINE, it's EYE powered down. He traces his fingers against its power-source, then digs in like a dog starving for its dinner.

The eye RIPS from the machine-

Tim holds the power-source in his hand with a widening smile that stitches across his face. His joy is replaced by a LOOMING SHADOW that washes over him.

TIM (CONT'D)

Oh no.

An OMAC MACHINE lands behind him. He turns to find it.

THROUGH A SCANNING LENS - a large TARGET forms around a startled Tim, and identifies him: 'Tim Drake.'

OMAC MACHINE

Target identified.

TIM

Double no.

Tim scatters for his bag, then looks back to see a MANHOLE COVER. He latches onto it, and rips the lid free.

OMAC MACHINE

Tim Drake.

Tim slides his bag into the hole, and it disappears.

OMAC MACHINE (CONT'D)

Associate of the Batman.

A terrified Tim turns to face the OMAC MACHINE, almost curious at what it's about to do.

(CONTINUED)

CONTINUED:

OMAC MACHINE (CONT'D)  
Target to be eliminated.

The OMAC MACHINE raises it's hand, and LAUNCHES A MISSILE TOWARDS TIM - it speeds in his direction...

TIM  
No, no, no, no, no.

Tim SWINGS THE LID like a bat, and it hits-

THWACK! The MISSILE PROPELS into the building beside Tim, and a ROARING EXPLOSION blasts from it's side. It begins to tip down, hovering over Tim, who realises he's doomed.

TIM (CONT'D)  
Bad move. Bad move.

Rubble begins to descend on him...

Tim DIVES for the manhole, and slides down into the drop awaiting him. As the rest of the building COLLAPSES--

INT. SEWER TUNNEL - NIGHT

A RUSH OF DUST explodes through the manhole.

DESCEND WITH IT to find Tim, completely winded yet very much alive. He crawls for the EYE (POWER-SOURCE), and reels it back into his possession. A breath of relief, and he looks up at the ladder that would have lead to his escape - it's completely sealed off with rubble.

OFF Tim, realising it's a miracle he's even alive...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. WAYNE MANSION, LIBRARY - DAY

The hint of morning light burns through the room. The doors burst open. BRUCE carries a lifeless VICKI towards the couch and lowers her onto it. ALFRED emerges behind him.

ALFRED

I've prepared the jet, sir. Is there anything else I can-

ON Alfred - he is silenced by the image of Vicki.

BRUCE

I want you to remember this, Alfred. Take a real close look, and remember it - remember her - like *this*. Because this...

Bruce confronts Alfred.

BRUCE (CONT'D)

It's all your fault.

ALFRED

Excuse me?

BRUCE

I told you to keep her here. I told you to keep her safe. And you disobeyed me.

ALFRED

Master Bruce-

BRUCE

No. I'm not your master. I'm not your friend or you son. I'm not your *anything*.

His words hang there for a moment, seeping deep under Alfred's skin and into his soul.

BRUCE (CONT'D)

You're fired.

Bruce turns away, and approaches the bookshelf - he TUGS on a book and it OPENS A SECRET PASSAGEWAY TO THE BAT-CAVE.

ALFRED

I -- I'm not leaving you.

Bruce returns to the old man, even angrier--

(CONTINUED)

CONTINUED:

BRUCE

Damn it, Alfred. Do you really think I'd throw you out on the street to get killed?

But Alfred doesn't know what to think anymore...

BRUCE (CONT'D)

Unlike you, I don't enjoy throwing people into harm's way. You can take refuge here until the war is over. And then I don't ever want to see you again.

The words cut Alfred deep like a knife. He can only watch as Bruce carries the woman he loves through the passageway, and out of his life. Forever.

EXT. GOTHAM CITY, STREETS - DAY

Sunlight beams over the city left in ruins. Lana and Steve can be seen searching the street.

STEVE

We'll have to take shelter soon.

LANA

Not until we've done our job.

STEVE

It's easier to find us in broad daylight. And when they do... we wouldn't stand a chance.

Lana jolts back at a GROUP OF THUGS - they rush out of the BARD INVESTIGATIONS building with bags of stolen goods.

LANA

Hey!

Steve pulls Lana back.

STEVE

Choose your battles.

Lana looks through the store, and notices something that immediately startles her--

LANA

Oh my god.

INT. BARD INVESTIGATIONS - DAY

The door bursts open, and Lana rushes in. She drops to the floor where JASON lies, in a pool of his own blood.

Hands roll Jason over - his EYES ARE SQUASHED INTO HIS FACE.

(CONTINUED)

CONTINUED:

LANA  
(exploding)  
Steve?!

Steve darts into the room, close behind Lana.

LANA (CONT'D)  
He needs medical help. Now!

OFF a distraught Lana, holding Jason close in her arms...

INT. UNDERGROUND - DAY

Small beams of sunlight pierce through the gaps in the wreckage that caves Chloe and Oliver in. Oliver notices the loss of hope painted across Chloe's face.

OLIVER  
How come I'm the one with an arm missing and you look more terrified than I do?

CHLOE  
It's a long story.

OLIVER  
We have time.

Chloe becomes all too aware of how much time they have. She breathes into a nervous chuckle, then complies.

CHLOE  
Zatanna told me about the future.  
(beat)  
She said that someone close to me would die, and unlike all my attempts in the past, I wouldn't be able to fix it this time.

OLIVER  
And you think something might have happened out there?

CHLOE  
Can you blame me? The whole city is being torn apart.

OLIVER  
Maybe it won't happen.

CHLOE  
It's Zatanna. She's all up in that magic business.

OLIVER  
Maybe it was a trick. She loves tricks.

(MORE)

(CONTINUED)

CONTINUED:

OLIVER (CONT'D)

Maybe she told you so you would  
freak out and have all these  
emotional goodbyes because you were  
the one that was dying.

CHLOE

Wow. Thanks for the support.

OLIVER

I'm always happy to help.

ON Oliver - a *sinking* realisation...

OLIVER (CONT'D)

Maybe it's me.

Chloe looks to Oliver - the thought never crossed her mind.

OLIVER (CONT'D)

Maybe it's all part of fate's plan,  
huh? I have all my friends  
gathered to see me marry the woman  
I love, and then I get trapped in a  
crater with the only person in the  
world that I have unfinished  
business with.

CHLOE

Zatanna emphasised the whole "being  
close" part of the prophecy, so...

OLIVER

(with a laugh)

Right.

But jokes can't follow anymore. The two realise that this  
might be the end. Revelation stitches across Chloe's  
expression. A deep realisation of what was said--

CHLOE

We have unfinished business?

Oliver looks to Chloe - *the gates have been opened...*

INT. CITY HALL, HEAD OFFICE - DAY

GORDON returns to the office where SARAH waits by the desk.

SARAH

I don't like this, Jim. I don't  
like being cornered.

GORDON

We just have to sit tight until  
security can find us a way out.

A tremor rocks the building.

(CONTINUED)

CONTINUED:

Sarah clings to the desk for support - she's a little more shaken than Gordon, and he starts to notice it. He reaches for his fiance, calming her.

GORDON (CONT'D)

We're going to survive this just like we always do.

The tremor passes, and Sarah eases into Gordon's touch.

SARAH

How do you know?

GORDON

Because when I look back at everything we've had to endure over the years... the universe always finds a way to keep us together. So I know... deep in my bones that we're always going to be okay.

Sarah leans into Gordon, resting against him.

SARAH

You know we can't stay here.

Gordon rests his head on hers.

GORDON

I know.

And they hold for a moment, longing for this to be how they spend eternity: the two of them, together.

GORDON (CONT'D)

But I don't know what's going to happen when we step foot outside these walls.

SARAH

We need a plan.

Their embrace breaks - back to business...

GORDON

Whatever it is, we need to stick together. That's our plan.

SARAH

No. You need to unite the city. You need to get out there and show them that you're with them. And I need to get back to the station.

GORDON

No. I just got you back. I can't lose you again.

(CONTINUED)

CONTINUED: (2)

SARAH

You said it yourself, Jim. The universe has a way of bringing us back together.

Sarah pulls her man in close, and they share a PASSIONATE KISS. It's not to say goodbye, but rather *"until next time."*

A SECURITY GUARD rushes into the room.

SECURITY GUARD

Sir? There's a path cleared for the station, but everything else is under heavy fire.

Gordon looks to Sarah, realising he has to let her go...

GORDON

Go.

A nod, and Sarah exits. Gordon approaches the guard--

GORDON (CONT'D)

Keep her safe.

SECURITY GUARD

Yes, sir.

An agreement, and the guard rushes to follow Sarah.

ON Gordon - he has a moment to himself to feel everything: all the fear, all the paranoia, and all the horrible thoughts of what could go wrong next. A deep, soothing breath, then--

VZZ. VZZ. A PHONE is pulled out of a jacket pocket. 'Barbara Calling.' A FINGER hovers over the 'answer' button.

OFF Gordon, filling with a sense of hope...

INT. KANE RESIDENCE, BUNKER - DAY

KATHERINE sits in front of a computer monitor. She closely reads the information that's painted across the screen.

KATHERINE

Hmm. That's odd.

HELENA darts over from the other end of the room.

HELENA

What is it?

KATHERINE

A distress signal was given from the Clocktower interface. Looks like someone's already sent a signal out to - well, everyone.

(CONTINUED)

CONTINUED:

HELENA

Were we just made redundant?

A tremor rocks the room. There's no time for jokes.

Katherine types on the keyboard. FOOTAGE surfaces on the monitor that shows the city being attacked by OMAC MACHINES.

KATHERINE

Damn it.

HELENA

Lana said there were twelve-thousand of these machines being manufactured.

(beat)

But in everything we've looked at here on a screen or out there in the city, I've only seen twenty - maybe thirty of them. So what the hell is he doing with the rest?

Katherine looks to Helena, new dread worn on her face...

KATHERINE

That's a scary thought.

HELENA

Something tells me that this doesn't end with Gotham.

OFF the fear mirrored on both their faces...

INT. WAYNE MANSION, ENTRANCE - DAY

A DOORBELL RINGS, echoing down the hall. ALFRED strides into view, a desperate ignorance controlling his actions. He RIPS OPEN the door to find MAXWELL LORD.

A moment before it clicks, and he PUSHES THE DOOR TO CLOSE-- but Lord PUSHES back, breaking into the room.

MAXWELL LORD

Hello, old man. How kind of you to invite me in.

ALFRED

Haven't you done enough damage for one day?

MAXWELL LORD

I'm looking for Bruce. And I was hoping you could tell me where exactly it is that he's hiding.

Alfred stumbles back, trying to distance himself from the murderer. The fear sets in, and he realises he's doomed...

INT. TEMPLE - DAY

A set of doors creak open. Light burns through the room, but parts perfectly around the figure at the epicenter of it's vibrant rays - it's BRUCE, carrying VICKI in his arms.

PELLETS OF SMOKE erupt around a shocked Bruce.

An army of men and women (dressed in black and wielding swords) surface from the smoke. The LEAGUE OF ASSASSINS.

ON Bruce - there's enough anger buried inside for him to know that he could take every single one of these guys down if they so much as blinked at him. Anything for Vicki.

TALIA (O.S.)

Wait.

A hooded woman emerges from the crowd of assassins - she throws back her hood... it's TALIA AL GHUL.

TALIA (CONT'D)

Bruce?

A sense of relief washes over Bruce.

BRUCE

Talia?

OFF their reunion that spares a lot of blood...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. SEWER TUNNEL - DAY

An exhausted Tim strides into view, turning the corner. He carries his bag over his shoulder, and his TABLET in his hands. He navigates the interface.

ON THE TABLET - a BLUEPRINT MAP of the sewer tunnels.

Tim continues down the stretch of filth, then turns a corner--

A WOMAN IN BLACK stares blankly at the wall, hands scanning them for a sign of change.

Tim ducks behind the corner, terrified of being caught.

The wall SLIDES UP. The woman in black disappears inside a secret passageway that SEALS OVER UPON ENTRY.

TIM  
Holy smokes.

Tim checks his tablet - there's no passageway laid out in the blueprints of the tunnels. Curious. He approaches the wall.

HANDS scan the wall, brushing leaves and sharp cement in search of anything abnormal. Suddenly, his hand PUSHES through the wall, and it CLICKS.

The WALL SLIDES UP, offering an entryway.

TIM (CONT'D)  
How do I always get myself into these things?

A deep breath, and Tim disappears into the entrance...

INT. TEMPLE, PRIVATE CHAMBER - DAY

A SERVANT delivers soldering hot tea to Bruce and Talia. They share a drink together.

TALIA  
You seem rather disturbed by my being here.

BRUCE  
I thought you were dead.

TALIA  
I was.

BRUCE  
Right. Guess that's why I'm here.

(CONTINUED)

CONTINUED:

TALIA

I saw. I'm sorry for your loss.

BRUCE

Thanks, but you don't have to be.  
We can bring her back... with the  
Lazarus Pit.

Talia sets her drink aside, and turns away - she hides a look of guilt that Bruce quickly notices.

BRUCE (CONT'D)

What is it? What's wrong?

TALIA

I'm afraid you won't understand.

BRUCE

Understand what?

Talia turns her back, unable to face Bruce...

TALIA

I left. I left to defeat my father  
and to make sure he could never  
harm you or yours again. But he  
was waiting for me - with my  
brother and the rest of the league.

ON Talia - a *painful* memory of the past...

TALIA (CONT'D)

I fought for as long as I could  
until they struck me down. And it  
wasn't until my brother's defeat  
and my father's death that the  
remaining members of the league  
brought me back to lead them. And  
so I did. But I wanted to do  
things differently.

Talia returns to Bruce, now with conviction.

TALIA (CONT'D)

I wanted my father's reign to end.

Bruce clings to every word, desperate for the truth...

TALIA (CONT'D)

I destroyed the Lazarus Pit.

The revelation hits Bruce like a brick - *maybe he can't bring Vicki back after all?* He struggles to accept it.

BRUCE

Can't you just make another one?

(CONTINUED)

CONTINUED: (2)

TALIA

It would take years to harness that kind of power. And I made certain that anyone who dare try would find it incredibly difficult.

BRUCE

Why? Why would you do that?

Talia grows gentle, and rushes for Bruce's acceptance.

TALIA

I did it because of you.

But that doesn't help Bruce. He pulls away.

TALIA (CONT'D)

Their belief in a prophecy trumps everything else - it binds them to unspeakable acts that only bring pain and suffering.

(beat)

You showed me that I was capable of changing. You showed me what it meant to be human. And the most human thing I could have done was to make sure that no one could ever be hurt by my family again.

BRUCE

I'm sorry.

A visibly upset Bruce withdraws from Talia, and darts for the exit. An abandoned Talia sinks with defeat...

INT. UNDERGROUND - DAY

OLIVER erupts into a violent cough. Blood sprays from his mouth, and down his chin. He wipes it, realising that it can't be good. CHLOE sinks back, sharing the same thought.

OLIVER

I think that punch from the 'metallo wannabe' did more damage than I thought.

CHLOE

You're going to be fine. Lucius has gone to get help.

OLIVER

Yeah. And for all we know he isn't coming back.

(CONTINUED)

CONTINUED:

CHLOE

Hey.

(realising)

Do you want me to hate you?

OLIVER

It's like you said, right? It would make things easier.

CHLOE

Okay. I'll bite. What are you talking about?

ON Oliver - he's growing colder and weaker by the second, and the fear of his death finally catches up to him.

OLIVER

When I woke up in Star City, there was only *her*. There was only *Dinah*. And she became everything to me - my whole world. But something was missing.

This is the moment Chloe has been waiting for - her eyes grow a little wider, her ears a little sharper...

OLIVER (CONT'D)

And I kept having these dreams of a woman. A faceless woman. They felt so real, you know? Like they were memories or experiences, but I never saw her face. But I knew deep down that she was it - that she was the *one*. And I spent so much time wanting it to be Dinah. I loved her more than anything in the world. But even after everything we'd been through and how close we became... I kept having these damn dreams.

Oliver seems defeated. He struggles to hold in his tears.

OLIVER (CONT'D)

So I looked for her. And Dinah found out. So many times I put her through hell - made her feel... so small. But she understood. For some goddamn reason she understood and I never knew why until now.

Oliver locks eyes with Chloe, who seems several steps ahead of his own story. She simply waits.

(CONTINUED)

CONTINUED: (2)

OLIVER (CONT'D)

I wanted to ignore it. I wanted to act like it didn't mean anything - to just marry Dinah, and go on with the life we've made for ourselves. But then we were attacked. And I was knocked out. And I had the dream again. The faceless woman...

Chloe fills with suspense. The moment hangs.

OLIVER (CONT'D)

I thought it'd be Dinah. I've always wanted it to be. And I thought it would all come together. But it wasn't her. It was you.

Chloe eases into his every word - it's like a weight is lifted from her shoulders...

OLIVER (CONT'D)

So please, Chloe. I can't hurt Dinah again. So I need you - I need you to hate me.

CHLOE

I can't, Ollie. I can't hate you.

OFF the two, realising that things are about to get very complicated from here on out...

INT. WAYNE MANSION, LIBRARY - DAY

HANDS clamp against ALFRED's head, and a BLUE LIGHT radiates from the fingertips. The energy seeps into his mind, and his eyes fill with the same sapphire blue.

A hungry MAXWELL LORD is fuelled by the power that connects him to the old man as he grows compelled--

MAXWELL LORD

*Tell me... where is Bruce Wayne?*

ALFRED

He went to Nanda Parbat.

MAXWELL LORD

*Why?*

ALFRED

Because you killed Vicki and he wants to bring her back.

Lord withdraws from Alfred. The energy dissolves, and Alfred seems drained from it. He staggers back, released.

(CONTINUED)

CONTINUED:

MAXWELL LORD

Vicki's dead?

ALFRED

You act like that wasn't your intention. And yet you've unleashed an army on this city to kill us all.

MAXWELL LORD

I'm just disappointed. I was hoping the honour of killing that blonde bitch would be mine.

Alfred STRIKES Lord across the face. A beat, and Lord pivots back around with a POWERFUL PUNCH that grounds Alfred.

Lord withdraws a SMALL BLADE from his jacket. Intimidating.

MAXWELL LORD (CONT'D)

I'm very interested in adding to your *owner's* misery. I think I'll feel quite satisfied in seeing the look on his face when I bury this blade between your ribs and drain the life from your withering bones.

Alfred spits blood on the floor, then eyes his attacker.

ALFRED

Haven't you heard? Bruce doesn't blame you for her death. I'm the one responsible. Killing me would only make him happy.

MAXWELL LORD

Aw. My heart bleeds.

Lord crouches down, and confronts Alfred.

MAXWELL LORD (CONT'D)

Unfortunately, this quarrel will pass with time. And you've spent enough of it serving Bruce like he were your own son. So I think your death would truly break him.

INT. GCPD, OFFICES - DAY

SARAH strides into view, with a SECURITY GUARD following close behind. They turn into a series of office desks, only to find the place empty.

SARAH

That's not good.

BANG! The guard immediately collapses.

(CONTINUED)

CONTINUED:

Sarah SNAPS around, and withdraws her gun. She finds JACK FORBES (visibly injured and deteriorating from bullet wounds that paint his abdomen). He maintains aim on her, too.

SARAH (CONT'D)

Why are you doing this? Why are you trying to destroy this city?

JACK

I'm not trying to destroy it... I'm trying to control it. And you're ruining everything for me.

SARAH

Where is everyone? What have you done with them?

JACK

I sent them into the city - to protect and serve. Unfortunately for them, my specific coordinates lead them straight to those machines. They're gone.

SARAH

You walk into the same trap?

Jack observes his wounds - he somehow grows weaker from being forced to acknowledge them...

JACK

Got caught in the crossfire.

SARAH

You're dying.

JACK

I know. But this was never about me. It was always about those damn masks - those men and women in capes and tights... they think they can play God?

SARAH

What the hell do you call this?

JACK

Justice.

Jack pulls on the trigger- CLICK! It's empty.

JACK (CONT'D)

Figures.

He tosses the gun aside, and stumbles over onto the desk. He leans against it, barely holding himself up.

(CONTINUED)

CONTINUED: (2)

JACK (CONT'D)

This city idolizes them. But they're not heroes. They're the *real villains* of the story.

SARAH

You're wrong. This city... it needs them. Maybe more than it needs us.

Jack scoffs, then finds the barrel of Sarah's gun, still fixed on him. All he has left are his words.

JACK

My brother was on the police force, you know? He was just like everyone else. He looked at these masks with hope.

(long pause)

He was stationed in a chopper to bring in the Huntress. He thought she was a hero - that he would be proven right. And you know what she did? She shot his chopper down. She killed him.

Jack sinks with defeat, tears in his eyes. He gradually slides down the desk, and clutches his wounds. He'll be dead within minutes. And he's accepted it.

JACK (CONT'D)

Then my friend... he was on a call to stop the Red Hood Gang.

Sarah fills with guilt - *that's her son...*

JACK (CONT'D)

Bunch of amateurs. Figured it would be a quick shift, but... the Green Arrow decided to show up and put an arrow in his chest.

A deep breath, and Jack finds clarity--

JACK (CONT'D)

I wish I'd be here to see them - to see Maxwell Lord wipe them all out. And I don't have one single regret about anything I've done in these past few months. I re-regret nothing. Nothing.

A small chuckle, and Jack tilts back. He *eases* into a quiet death. A lifeless stare remains fixed on Sarah, but without the intent. He's dead.

OFF a disturbed Sarah, finally lowering her gun...

INT. WAYNE MANSION, LIBRARY - DAY

MAXWELL LORD paces around ALFRED, bound to a desk.

MAXWELL LORD

Is this trip to Nanda Parbat going  
to take very long? I'm starting to  
get bored.

The BOOKCASE peels open...

An impressed Maxwell Lord turns to it as though he were  
seeing the sun for the first time. He's not bored anymore.

Out of the secret passageway, CASSANDRA CAIN appears.

MAXWELL LORD (CONT'D)

Cassandra, darling.

Cassandra's eyes dance around the room - shocked at the sight  
of her former boss... then another ping of surprise at  
Alfred, his prisoner. She returns to Lord - he holds a gun,  
fixed on her, and keeps his aim steady.

MAXWELL LORD (CONT'D)

Nice to see you again.

OFF THE GUNSHOT-

EXT. BATCAVE - DAY

A LARGE CAVE WALL spins, then parts to offer an entrance into  
the superhero hideout. A startled TIM stumbles into the  
room, ears pinging from the echo of the GUNSHOT.

OFF the fear, replacing his bewilderment of the batcave...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. TEMPLE, GALLERY - DAY

The door creaks open, and TALIA enters to find BRUCE, observing the artworks that hang on the wall. She becomes all too aware of how he's feeling, and why he's here.

TALIA

I often find myself buried in these paintings right before I'm forced to make a difficult decision.

BRUCE

And what decision is it exactly that I have to make?

Talia arrives by Bruce's side, empathetic--

TALIA

Whether or not you have to accept what's become of your beloved, or if you can still manage to find a way to bring her back.

Bruce looks to Talia - angered by her simplification of his trauma. But he calms, realising that she's right.

BRUCE

I'm sorry.

TALIA

For what?

BRUCE

For making you feel guilty about doing the right thing. It was selfish of me.

TALIA

I've spent an eternity leading a selfish life. I know how easy it is to fall down that path. But I had you to show me another way.

(long pause)

You don't ever have to apologise to me, Bruce. Ever.

A nod from Bruce. Their relationship, mended. But there's something that can never be fixed...

BRUCE

I don't want to accept it. I don't want to believe that she's gone.

(CONTINUED)

CONTINUED:

TALIA

Then don't.

Bruce returns to Talia, a glimmer of hope ignited in him.

TALIA (CONT'D)

We live in a world that is extraordinary. Things happen every day that cannot be explained.

(beat)

The day may come when you will be reunited with the woman you love. But today isn't that day.

Bruce lets her words hang for a moment - *they sink in...*

BRUCE

(realising)

I have to say goodbye.

TALIA

For now.

BRUCE

What if I can't let her go?

TALIA

It's not about letting her go. It's about letting her rest.

Bruce tries to embody her perspective, then watches her turn to face the paintings. He studies her.

BRUCE

Looks like you have a decision to make, too.

TALIA

I've already made it.

A woman of command. She faces Bruce with conviction.

TALIA (CONT'D)

I will accompany you back to Gotham with the League of Assassins by my side. And we will destroy whoever took your beloved from you.

BRUCE

Vicki. Her name is Vicki.

TALIA

Vicki. Right. We will see to it that she is avenged.

OFF the battle-ready Talia, ready to wage war...

INT. WAYNE MANSION, LIBRARY - DAY

A furious ALFRED, still bound to the desk, can only watch on as MAXWELL LORD steps over a wounded CASSANDRA CAIN, and approaches the OPEN PASSAGEWAY into the batcave.

MAXWELL LORD

So this is where the magic happens.

ALFRED

(weak)

Cassandra...

Cassandra writhes on the floor, clutching the bullet lodged in her arm. She's in control of her own pain.

INT. BATCAVE - DAY

Maxwell Lord emerges in the batcave. A victorious moment, and he makes sure to take in every second of it. His eyes dart around the room in wonderment, then lock on the GLASS CAPSULE that contains the BAT-SUIT inside.

MAXWELL LORD

The Batman.

Fingers trace along the glass around the suit...

MAXWELL LORD (CONT'D)

You were supposed to be the easy target. I should have known you'd find a way to cloak this place. But now that I'm here... well, I can burn it to the ground myself.

Lord's astonished REFLECTION shimmers back at him, and he smiles until-- ANOTHER FACE surfaces in the glass.

Lord SNAPS around in gasp- THWACK!

A startled Tim stands the victor, watching Lord hit the ground unconscious. He keeps a tight grip on the TRUNCHEON in his hands, just in case...

TIM

Oh god. Oh god, oh god, oh god.

Tim leans down, and CLICKS his fingers in Lord's face - no response. A chill of relief washes over Tim.

TIM (CONT'D)

Yes!

Tim throws his hands in the air. Victorious.

EXT. GOTHAM GAZETTE, CITY - DAY

An exhausted Gordon arrives outside the Gazette (it's a little worn, but otherwise still standing).

Gordon brings a phone up to his ear.

GORDON

Thanks for finding a path,  
sweetheart. And you better make  
good on your promise. I don't want  
you anywhere near this city while  
all hell is breaking loose.

(beat)

Okay, talk to you soon.

He disconnects the call, then scales up the stairs into the building. He disappears inside...

INT. GOTHAM GAZETTE, OFFICES - DAY

Gordon enters into the large, bare-empty offices. It's an official "no man's land." He sighs with defeat.

GORDON

Well, this was a waste of time.

Suddenly, the ELEVATOR ignites. It's movement can be heard as loud as thunder compared to the quiet room that embodies a curious Gordon. He shifts towards it, hopeful.

DING! The elevator doors part to find SUMMER GLEESON. She stumbles out, a little frazzled but otherwise okay.

GORDON (CONT'D)

Ma'am?

Summer SNAPS to Gordon's direction. Relief fills her.

SUMMER

Commissioner? Uh, I mean Gordon -  
right? Or Mr. Mayor. I'm sorry, I  
didn't hear the results. I voted  
for you, though. Are you - are you  
the Mayor? Is that important right  
now? I mean, of course it's  
important it's politics.

GORDON

Do you always talk this much?

SUMMER

Only when I'm scared.

(beat)

Okay, that's a lie. I always talk  
this much.

(MORE)

(CONTINUED)

CONTINUED:

SUMMER (CONT'D)

But it's like overdrive or something when I'm scared, and like I said... scared.

Gordon rushes to the rambling reporter.

GORDON

I need your help.

SUMMER

Cool. But I'm not joking when I asked if you're the Mayor. I have a bet with my sister, alright. And I really didn't want to see that smug little bastard win after-

GORDON

I'm the Mayor. And uh -- Hamilton Hill is dead. He died.

SUMMER

Oh.

Summer offers a slight curtsy--

SUMMER (CONT'D)

My condolences.

(beat)

But also congratulations - not on him dying, but on you winning. And also for me being twenty dollars richer. My head hurts, I fell over. I'm sorry. You were saying something about, uh...

GORDON

Just come with me.

SUMMER

(aroused)

Ooh. Presidential.

OFF Gordon, clinging onto Summer and reeling her away...

INT. KANE RESIDENCE, BUNKER - DAY

A concerned JACOB KANE scales down the steps and arrives in the bunker where KATHERINE and HELENA are stationed.

JACOB

We've got visitors.

The women pivot from the computer to face Jacob.

KATHERINE

We know.

(CONTINUED)

CONTINUED:

HELENA

We saw them on the security cam.

KATHERINE

So, are we fighting? Can we fight?

JACOB

We can *always* fight. But it doesn't always mean we should.

Jacob mans the computer, and types on the keyboard with precision. Katherine and Helena huddle around him.

JACOB (CONT'D)

I'm opening the doors to the tunnels. We'll follow them to-

KATHERINE

(realising)

Bruce.

HELENA

How do we know we'll be safe there?

JACOB

Didn't you get the transmission last night? He said it was a safe haven. Protected from the OMAC.

HELENA

We'd have saved a whole lot of time if someone gave us a heads up about that damn transmission.

A FINGER hits down on the 'enter' key-- METAL DOORS slide open in the distance-- a direct entrance to the tunnels.

Jacob jumps up from the computer, and rushes towards the armory by the wall. He grabs a DUFFEL BAG, and loads a collection of weapons (GUNS, LAUNCHERS, GRENADES, AMMUNITION) into the bag, zips it up and throws it over his shoulder.

JACOB

Come on.

The women follow Jacob towards the entrance. While Helena steps in, Katherine stops. She clings to her father.

KATHERINE

Dad, wait.

Jacob tenses at her daughter's request.

KATHERINE (CONT'D)

When you installed this system, you told me it was a way to keep me safe if we ever got in trouble.

(MORE)

(CONTINUED)

CONTINUED: (2)

KATHERINE (CONT'D)

And you made it very clear that when I went through those doors, you couldn't follow - that you had to stay behind and shut the door.

Jacob digs into his pocket, and pulls out a SMALL METALLIC DEVICE. He waves it at his daughter.

JACOB

It's called an upgrade, sweetie. I'm not going anywhere.

An overwhelmed Katherine pulls her father in for a hug - she becomes the happiest girl in the world. Just for a moment.

A TREMOR shakes the room. An explosion, echoing in the BG.

JACOB (CONT'D)

Now go.

Katherine pulls from her father, and joins Helena through the opened doors. They join hands to run, and then--

THE DOORS slowly seal behind them.

Katherine jolts around to find Jacob on the other side.

KATHERINE

(exploding)

No!

JACOB

I'm sorry, sweetheart.

Helena pulls Katherine back, away from the closing doors.

JACOB (CONT'D)

Soldier on.

The doors seal shut, separating a daughter from her father.

EXT. PARK - DAY

A TRIO of OMAC MACHINES jet across the sky, and over a terrified LUCIUS who straightens from the rubble.

LUCIUS

Oh no. No, no, no, no.

MISSILES jet off- CRACKING like fire-works upon their launch. They descend on Lucius, who turns to run. He dodges the first two missiles, until-- KABOOM!

A SHOCKWAVE of flames throw Lucius to the ground.

INT. UNDERGROUND - DAY

Dust and dirt drop from the roof and clap against the ground beside CHLOE, hovered over a pale OLIVER.

CHLOE  
They're back. Ollie?

Oliver's eyes slowly flutter to the back of his head--

CHLOE (CONT'D)  
No, come on. Ollie? Oliver!

Furious at her inability to help, Chloe jumps up and screams to the ceiling - *a fire ignited in her soul.*

CHLOE (CONT'D)  
Lucius? Whatever you're doing,  
please hurry!

EXT. PARK - DAY

LUCIUS peels himself off the ground - a little scorched, and a little sore. The world around him spins back to reality and his double vision realigns to find THREE OMAC MACHINES closing in on him. He struggles to back away.

THROUGH A SCANNING LENS - a large TARGET forms around Lucius, and identifies him: 'Lucius Luke Fox aka Batwing.'

OMAC MACHINE  
Target identified as Lucius Fox.  
Also known as Batwing. Associate  
to the Batman.  
(beat)  
Target must be eliminated.

THE RANGER (O.S.)  
Like hell.

THE RANGER descends from the heavens - a guardian angel, swooping in to scoop Lucius off the ground. They JET OFF--

BULLETS rip through the patch of grass.

The Ranger lands back by the crater, and eases Lucius onto the ground. He peels his mask back - a grateful KARL stares back at his husband with love in his eyes.

LUCIUS  
Remind me to never complain about  
you wearing that mask again.

KARL  
I guess it's true what they say,  
huh? Marriage is all about  
compromise.  
(MORE)

(CONTINUED)

CONTINUED:

KARL (CONT'D)

I get to play with these toys as long as I use them to save your-

LUCIUS

Look out!

Lucius latches onto Karl with one arm, then TUGS THE JET PACK with the other- they're SHOT INTO THE SKY--

A MISSILE hits the crater behind him.

INT. UNDERGROUND - DAY

An explosion echoes from above. The entire ground trembles, and ROCKS collapse in on Chloe and Oliver. She latches onto the wounded archer, protecting him from the chaos.

EXT. PARK - DAY

Karl and Lucius hit the ground. A moment to feel the pain from the fall, then Karl offers Lucius his SECOND GUN.

LUCIUS

Thanks. Aim for the eye.

KARL

Got it.

The husbands rise to a stance, and aim for the OMAC MACHINES that approach. They pull on their triggers--

A POWERFUL BLAST collides with the eye of the OMAC MACHINE, and it immediately BLOWS BACK, while the other blast connects with an OMAC's chest, and simply staggers back, fixes it's own aim, and SENDS THE SAME BLAST BACK TO THE HEROES.

LUCIUS

Eye. I said eye!

Lucius grabs onto this husband to shield him, and the BLAST HITS THE GROUND-- THEY'RE THROWN BACK.

The remaining two OMAC MACHINES narrow in on them.

Karl eases Lucius off him, then notices he's out cold. He feels for a pulse, and sinks with the relief of finding one.

KARL

Oh god.

THROUGH A SCANNING LENS - a large TARGET forms around Karl, and identifies him: 'Karl Edmond Fox aka The Ranger.'

OMAC MACHINE

Target identified as Karl Fox.  
Also known as The Ranger.

(MORE)

(CONTINUED)

CONTINUED:

OMAC MACHINE (CONT'D)

An associate to the Batwing. The target must be eliminated.

Karl steadies his aim, focusing on the eye. He squints, looks away with fear, then fires- BANG!

The OMAC MACHINE explodes, and falls over.

A relieved Karl opens his eyes, realising he's not dead, then notices the destroyed machine.

KARL

Yes!

He looks a little closer, and finds a RED ARROW sticking out the machine's head. *That wasn't him...*

KARL (CONT'D)

Oh.

DESCENDING FROM A LINE, a heroic SPEEDY and BLACK CANARY drop into the battle. Speedy lines up her next shot, and- TWHIP!

The OMAC MACHINE catches the arrow, and it EXPLODES in it's hand. A moment to study the attack, and the machine fixes its aim for Speedy. A METALLIC ARROW descends from the machine's forearm, then FIRES TOWARDS HER--

*SKREEEE!* A SCREECHING CANARY CRY belts from BLACK CANARY's lungs, and SHATTERS the arrow-- it EXPLODES in the air. Her cry propels all the flames back into the machine, then COMBUSTS IT with the SONIC WAVES that SLAM INTO IT.

SPEEDY

Bullseye.

BLACK CANARY

I make a better shot than you.

SPEEDY

Hey. Not cool.

Speedy and Canary rush towards the buried-over crater.

BLACK CANARY

Want to make up for it?

SPEEDY

Already ahead of you.

Speedy lines up another explosive-arrow in her bow, and aims for the very edge of the rubble-covered crater.

INT. UNDERGROUND - DAY

Chloe looks up from an unconscious Oliver, hearing the CHARGE of the arrow in the BG.

(CONTINUED)

CONTINUED:

BLACK CANARY (O.S.)  
Stay to the right, and hold on.  
We're breaking through.

CHLOE  
Just do it already.

The faint sound of an arrow being released through the wind triggers a resounding sense of hope in Chloe. It sticks into the rubble, and a ROARING EXPLOSION RIPS THROUGH--

RUBBLE BURIES IN and a LARGE HOLE OPENS to the outside...

A large patch of light seeps through and illuminates a path towards Chloe and Oliver.

THUD. Black Canary lands in the crater, and rises to see Chloe, in nothing but her underwear, hovered over a pale, motionless Oliver. It takes a moment for her to process, then she approaches the trapped heroes.

BLACK CANARY  
Might want to cover your ears.

SKREEEE! A POWERFUL CANARY CRY crashes into the remnants of the roof, and they EXPLODE OUTWARDS. FREE.

Light pours in on all three of them. They're finally safe.

Black Canary unravels from her jacket, and rushes to Chloe to help cover her up. A shivering Chloe takes it, and bundles herself in the warmth.

CHLOE  
Thank you.

BLACK CANARY  
No. Thank you.

The moment hangs in the air - a deep appreciation...

CHLOE  
How do we get him out of here?

Rocks tumble in from sudden movement. They jerk towards their view of ground-level to find KARL, peering over from up above. He awkwardly waves at them.

KARL  
Hi. Consider me your friendly  
neighbourhood jet pack boy.

OFF the smiles that build across Chloe and Black Canary...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. GOTHAM CITY, STREETS - NIGHT

A group of people - citizens on the street - gather in front of a LARGE SHOP-FRONT of an ELECTRONICS STORE. TV SETS are visible through the transparent glass view, and they are all filled with the same footage: SUMMER, behind an office desk, as an "anchorwoman."

SUMMER

Good evening, Gotham. I'm Summer Gleeson, and tonight I will be delivering you the news.

(beat)

Right now, our city is under attack. Last year, we were advised to stay and fight - to reclaim what was ours. But not this time. Find your loved ones - find your families - and get to the nearest station or drive across that bridge to the closest city and get out. Get out and be safe.

Scared faces look around, heeding the warning...

SUMMER (CONT'D)

For those of you who can't or won't. It is imperative that you know how many of us are stood by your side. It is absolutely fundamental that you know you're not alone. And with that, I bring you over to the newly appointed Mayor of Gotham City, James Gordon.

ON THE TV SCREEN - FOOTAGE of GORDON fills the screen, addressing the city for the first time as Mayor.

GORDON

People of Gotham. I want to take this moment to tell all of you that I understand. This is *my* home, these are *my* friends and *my* family. And when I raised my hand as a candidate for this job, I promised I would view all of you the same. Because I care about this city, and I care about you. So that's why I'm not leaving. I have gathered as many resources as I could to deliver this message to you tonight, in hopes of one thing.

(CONTINUED)

CONTINUED:

A scorched LANA and STEVE arrive behind the crowd, joining the citizens as on-lookers.

GORDON (CONT'D)

I'm telling you to not give up,  
because I won't give up. Now, more  
than ever, we need to place our  
faith in these heroes - these men  
and women who don masks and who,  
without fear, *confront* these  
threats that seek to destroy us.

ON Gordon - an inspiring moment to remember...

GORDON (CONT'D)

But we know far too well that no  
matter how hard they try to break  
us, we will pick up the remnants of  
what they leave behind and grow  
stronger together. Because that's  
what we are, aren't we? Strong.

The crowd grow inspired. It mirrors in the eyes of Lana and Steve, who pull each other closer together.

INT. BATCAVE - NIGHT

ALFRED patches CASSANDRA up on the medical table. Behind him, a hopeful TIM watches the news report of GORDON on the large COMPUTER SYSTEM MONITOR.

GORDON

I believe that it's time we stopped  
viewing these heroes as criminals,  
and instead, embrace them. Allow  
them to carry us out of the shadows  
and into the light.

Tim looks towards the BAT-SUIT kept behind the glass capsule, and feels safe in the presence of these heroes...

INT. GCPD, OFFICES - NIGHT

SARAH rises from a *deceased* JACK FORBES, and looks out towards her husbands voice to find Gordon on the TELEVISION SCREEN in the distance. She watches.

GORDON

I understand my actions of the past  
may seem contradictory to my words  
of the present. And I apologise if  
any of you voted for me because you  
wanted to see these heroes be held  
accountable. Maybe one day they  
should be. But so should the GCPD.  
So should our City Leaders.

(MORE)

(CONTINUED)

CONTINUED:

GORDON (CONT'D)

Every single person in a position of power should face justice and the law, but right now the law isn't working for us - for you.

Sarah fills with guilt - *a realisation that these heroes may have brought this onto themselves...*

INT. WAYNE MANSION, LIBRARY - NIGHT

CHLOE, HELENA, KATHERINE, LUCIUS, KARL, DINAH and MIA gather in front of the TV SET in the library, and watch Gordon's message resonate from the screen.

GORDON

I have it on good authority that every single person that has fastened a mask to their face and fought for this city is on their way to help keep us safe. And so in the meantime... I need you to do what you can to keep yourselves safe - whether that means getting out of the city, or staying put.

The team seem to huddle together. A family, concerned.

GORDON (CONT'D)

And finally. I wanted to thank you for trusting me. And I hope to earn the trust of those who couldn't trust me before. I am with you. I am *always* with you. And I will fight for you.

(beat)

Goodnight, Gotham. Stay strong.

The screen blacks out.

The room full of heroes look to one another - *it dawns on them that the war has finally begun...*

INT. GOTHAM NEWS STATION - NIGHT

Gordon disconnects his mic, and threads it out of his shirt to return it to Summer. He rises from his seat, away from the GREEN SCREEN behind him, and approaches her.

GORDON

Thank you, Ms. Gleeson. I'm glad it was you I ran into at the Gazette. You seem like a natural.

SUMMER

Spent my whole life wanting to be an anchorwoman. I guess I can die happy now, right?

(CONTINUED)

CONTINUED:

GORDON

I refuse to think this is the end. Perhaps that was the first of many TV appearances for you. Hopefully they won't all be life-and-death in the future, though.

SUMMER

You think so?

GORDON

If we both make it out of here, I'll make sure of it.

A moment of hope for Summer. A smile bright enough to light the entire city up in it's time of need.

SUMMER

I'm glad I voted for you.

GORDON

(with a laugh)

Thanks. I appreciate it.

PING! A notification echoes from Gordon's phone, and he checks it. A message from Chloe reads, "*Meet me at Wayne Mansion. Urgent.*"

OFF the curiosity that stitches across Gordon's face...

EXT. GOTHAM CITY, STREETS - NIGHT

ON A MOBILE SCREEN - the *same* message from Chloe reads back on LANA'S PHONE: "*Meet me at Wayne Mansion. Urgent.*"

Hope washes over Lana's face, and she looks to Steve.

LANA

It's Chloe - she's safe. She needs me to meet her.

STEVE

Go.

LANA

What if they come back? What if this was just phase one of a much larger attack? I *saw* the numbers. I saw how many of these machines he was manufacturing...

STEVE

Maybe she knows more than we do right now. So go. I'll prepare our soldiers for what might come next, and help evacuate the city.

(CONTINUED)

CONTINUED:

A nod, and Steve motions to leave - he's in soldier mode. But Lana quickly reels him back in, and the two share a PASSIONATE KISS. It's as though they're the only two people in the world right now. Lana brings his attention back.

LANA

I love you.

STEVE

I know.

Lana jabs Steve in the shoulder. He chuckles.

STEVE (CONT'D)

Star Wars is back-in-the-game.

LANA

You're a dork.

STEVE

I love you, too.

Steve plants a quick peck on her forehead, and holds her for a moment. A moment just to remember. He breathes it in, then lets her go. A bittersweet goodbye.

INT. GCPD, OFFICES - NIGHT

ELECTRICAL SPARKS FLICKER around Gordon, entering the office to find Sarah. She appears shaken up, and quite disconnected from the rest of the world. He quickly notices the DEAD SECURITY GUARD a few feet away from a fallen JACK FORBES.

GORDON

My god. Sarah, are you okay? What happened here?

Gordon rushes to Sarah, and reels her into him. She holds a deadpan look, trapped in her own mind.

SARAH

I thought it all made sense. I thought I knew what I... knew, but I don't. It's all different.

GORDON

Sarah?

SARAH

Actions have consequences, Jim. And these heroes are facing theirs.

GORDON

What are you talking about?

SARAH

Jack Forbes.

(CONTINUED)

CONTINUED:

Gordon catches a glimpse of Jack - his *lifeless* eyes seem to glare back at him. Startling.

SARAH (CONT'D)

It's so easy for us to paint him as a monster. To paint people who do horrible things in strokes of black and white but it's not that simple. These masks - they created *him*. They did it by being reckless or by being at the wrong place at the wrong time.

ON Gordon - he doesn't seem to follow...

SARAH (CONT'D)

And I know exactly what that's like because I did the same thing with our son. With Jimmy.

GORDON

Where is this coming from?

SARAH

Your message. Your words. They mean more than you think. And I don't think you realise... no matter how much we need them to protect us - to keep us safe - they create the monsters that hurt this city. This wasn't Maxwell Lord. This was them. All of them.

GORDON

You can't know that...

SARAH

He was okay with it. He was okay with dying because he knew. It's like he knew how everything was going to play out.

And Sarah finds Gordon with intense revelation--

SARAH (CONT'D)

Actions have consequences.

INT. WAYNE MANSION, GUEST ROOM - NIGHT

The door creaks open to welcome a rush of light that illuminates a resting OLIVER. He looks over to find CHLOE, slowly closing the door behind her.

(CONTINUED)

CONTINUED:

OLIVER

I take it we're not going to leave my dying thoughts as "drunk talk" and do what sober people do by ignoring everything that was said?

CHLOE

I don't think I can do that.

OLIVER

Thought as much.

Chloe slowly approaches Oliver at his bedside.

CHLOE

These dreams you've been having... I want to know what they mean. I want to know what you're seeing.

OLIVER

It's just moments, you know. It's hard to explain.

CHLOE

Try.

Oliver realises that there's no talking his way out. He takes in a deep breath, and eases into the truth.

OLIVER

I was in a barn. I think Clark was there, too. And he, uh - he introduced me to this woman.

CHLOE

The faceless woman.

OLIVER

Yeah. She said-

CHLOE

That it was like she already knew you before even meeting you.

OLIVER

Yes.

CHLOE

That's not a dream, Oliver. It's real. It's how we met. It's how it all started. It's our story.

OLIVER

It doesn't mean anything.

CHLOE

It means everything.

(CONTINUED)

CONTINUED: (2)

Chloe jolts closer to Oliver, desperate for him to remember.

CHLOE (CONT'D)

Oliver, I think you're starting to remember me - *remember us*. And I can help you.

OLIVER

I don't want your help. I don't want to remember. I just want it to stop. I want my life back.

CHLOE

So you're just going to ignore it, and go on like it means nothing to you? Spend every night dreaming about another woman?

OLIVER

I shouldn't have said anything.

CHLOE

No. I'm glad you did.

OLIVER

But it's not what you want it to be. And it never can be what you want it to be. And me remembering our past - if that's even a possibility here - it doesn't *change* my future.

Chloe struggles with his truth--

OLIVER (CONT'D)

It doesn't change the fact that I'm married to the woman that I love.

And Chloe needed those words to ease her back to reality.

OLIVER (CONT'D)

I'm sorry, Chloe. Truly.

CHLOE

I guess our "unfinished business" is finally... finished.

The moment hangs - *are they really finished?*

Suddenly, a HARROWING SCREAM echoes from outside. Chloe and Oliver SNAP towards it, disturbed--

INT. WAYNE MANSION, HALLWAY - NIGHT

Chloe races down the stairs in a panic. She bounces off the last step, and PUSHES THROUGH A SET OF DOORS INTO-

INT. WAYNE MANSION, LIBRARY - NIGHT

Chloe turns into the room, and immediately halts at the sight of her friends (HELENA, KATHERINE, LANA, LUCIUS, KARL, DINAH and MIA) stood in disbelief at BRUCE, who slowly turns with the lifeless remains of VICKI in his hands.

OFF Chloe, realising what's done cannot be undone...

# WATCHTOWER

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

EXT. GOTHAM CITY, STREETS - NIGHT

A team of ARGUS AGENTS lead by STEVE guide citizens through the remnants of the city in approach of the TRAIN STATION visible up ahead. One agent, DALE GUNN (40s) follows close beside the head of the organisation.

GUNN

Do we have confirmation that the tracks are still working?

STEVE

The lines are safe. I suggest we use them while we still can.

(beat)

How's evac on the bridge?

GUNN

Got word from Nicholson that they've evacuated close to eight thousand so far. Bridge remains safe for now.

STEVE

Good. We're going to need to hold a line of defense there for as long as this war is waged. They take that out and we're a no man's land.

GUNN

Will do, sir.

A LARGE BOLT OF ENERGY rips out of the air, and FLIPS TWO PARKED VEHICLES across the road--

GUNN (CONT'D)

Get back.

Gunn pulls Steve back, and offers himself as a shield.

The energy grows, and spirals out - sharp bolts of lightning strike the ground, and rip against the buildings around the fleeing citizens and ARGUS agents. A TREMOR hits.

STEVE

What the hell is that?

The energy soon forms into a PORTAL - it CRACKS and SQUIRMS to form a FEMININE FIGURE that drops out of it. As they hit the ground, the energy fades into oblivion.

Steve lowers his hands, and steps out of Gunn's hold to get a closer view. A gasp, recognising the woman--

(CONTINUED)

CONTINUED:

A woman (dressed in a WORLD WAR II army uniform, decked out with heavy armor, and a YELLOW, CIRCULAR IMPRINT on their chest with a BLACK HAWK in its center) rises...

STEVE (CONT'D)

Zinda?

ZINDA BLAKE straightens off the ground. She carries a SET OF HANDGUNS with a LARGE RIFLE strapped to her back. A soldier.

STEVE (CONT'D)

How is that possible? How are you here? What happened to you?

ZINDA

That's not important. What is important is that I know how we're going to win the war.

An all-knowing grin stitches across Zinda's face...

ZINDA (CONT'D)

We need Wonder Woman.

OFF the words escaping her lips...

CUT TO BLACK.

END OF EPISODE.