

WATCHTOWER

4.20 | "Paradise"

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

"Paradise"

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
ANDREA ROJAS / ANGEL OF VENGEANCE	Denise Quinones
BARBARA GORDON / ORACLE	Emma Stone
CLARK KENT / SUPERMAN	Tom Welling
DIANA / WONDER WOMAN	Bridget Regan
DICK GRAYSON / NIGHTWING	Patrick J. Adams
DINAH LANCE / BLACK CANARY	Alaina Huffman
ELIZABETH THORNE	Archie Panjabi
JASON TODD / RED HOOD	Matthew Daddario
JAYNA	Allison Scagliotti
KARL FOX / THE RANGER	Eka Darville
KATE SPENCER / MANHUNTER	Dina Meyer
LOIS LANE	Erica Durance
LUCIUS FOX / BATWING	Charles Michael Davis
MARI MCCABE / VIXEN	Meagan Good
MIA DEARDEN / SPEEDY	Elise Gatien
QUEEN HIPPOLYTA	Lucy Lawless
RYAN CHOI / THE ATOM	Ross Buttler
SARAH ESSEN	Vera Farmiga
STEVE TREVOR	Rick Cosnett
TIM DRAKE / RED ROBIN	Logan Lerman
ZAN	David Gallagher
ZINDA BLAKE / LADY BLACKHAWK	Katie Cassidy

TEASER

FADE IN:

INT. CLOCKTOWER - NIGHT

BRUCE hovers over the large computer system. It appears foreign to him. Each precise hit on the keyboard and the computer BEEPS back at him - an error.

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

A stunned Bruce turns in disbelief to find VICKI.

BRUCE
What are you doing here?

VICKI
Saving the world.

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

Vicki bumps past Bruce, and stations herself at the computer. She works 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 - a list of names scroll through, then BLINK GREEN with verification... ON 'SUPERMAN.'

EXT. DAILY PLANET, ROOFTOP - NIGHT

An impatient LOIS paces back and forth on the rooftop.

METROPOLIS

Lois fidgets with her phone. A text: 'Emergency in Gotham.'

A VIOLENT SWOOSH. A stoic SUPERMAN surfaces with a widening smile. He's met with the infamous Lois glare.

LOIS
You're late.

SUPERMAN
Sorry. Turns out there was a second bomb.

(CONTINUED)

CONTINUED:

LOIS

I'm just happy you're safe.

An embrace of relief. Superman senses her fear...

SUPERMAN

You seem tense. What's wrong?

LOIS

It's Chloe. She needs you.

The same fear mirrors on Superman's face.

INT. ORACLE HQ - NIGHT

A spacious, decked-out HQ complete with a large computer system, shelves of weaponry, and next level tech. Stationed at the computer, BARBARA GORDON adjusts her headset, then activates a 'comm link' with NIGHTWING.

BLUDHAVEN

AUDIO WAVES move and stretch on the monitor...

BARBARA

Take the second exit on your left and lay low. You've almost got them off your tail.

NIGHTWING (O.S.)

I thought my days of running from the cops were behind me.

BARBARA

A vigilante is still a vigilante. Doesn't matter what city you're in.

NIGHTWING (O.S.)

It just always seemed so much worse in Gotham.

ON THE MONITOR - a message blinks on screen. 'Emergency in Gotham.' It fills the monitor.

BARBARA

Speak of the devil...

EXT. ALLEYWAY - NIGHT

A duo of thugs reach a dead-end in the alleyway.

DETROIT

They immediately turn to find VIXEN (30s, dressed in a black and orange, skin-tight suit that hugs her athletic build).

(CONTINUED)

CONTINUED:

VIXEN

Hmm. Easy prey.

Vixen's gloved hands clench a TOTEM that hangs from her neck.

VIXEN (CONT'D)

I won't even need *this* to take you down. But then again... Where's the fun in that?

A fiery image of a HOWLING TIGER erupts from the totem, and bends around Vixen. Its essence fills her, and she charges-

CLAWS SLASH against the first thug, knocking him to the ground, then a VIOLENT KICK springs back into the second thug, launching him into the dumpster.

Vixen straightens with a smile. Her phone buzzes.

'Emergency in Gotham.'

VIXEN (CONT'D)

Sullivan.

And somehow her smile grows even wider...

EXT. PARK CITY, STREETS - NIGHT

A group of thugs beat into a CIVILIAN.

PARK CITY

DESCENDING from the skies, a familiar woman in black drops into view. She withdraws dual truncheons from her jacket, then rises to the fight - it's ANDREA ROJAS (30s).

ANDREA

Let him go.

She's met with laughter.

ANDREA (CONT'D)

So be it.

Andrea CRACKS her elbow against the first thug, then spins into the next with a calculated strike- THWACK!

BROKEN TEETH spray across the ground...

The thug collapses, clearing a path between Andrea and the remaining thug that stumbles back in fear. He raises his hands - a plea for mercy.

ANDREA (CONT'D)

Sorry. But I'm all out of mercy.

(CONTINUED)

CONTINUED:

Truncheons click together. Andrea SWINGS it into the thug's face- it CRACKS across his jaw, knocking him out.

A relieved civilian rises from the ground.

CIVILIAN

Thank you, thank you, thank you.

A nod, and Andrea parts for the civilian to flee. She watches on - a sense of great fulfillment.

VZZ. Andrea withdraws her phone. 'Emergency in Gotham.'

A crooked smile stitches across Andrea's face...

INT. WONDER TWINS HQ - NIGHT

A tiny, somewhat unlivable space buried in dirty clothes and used dishes. A door slams shut, and a startled ZAN erupts from a pile of dirty laundry.

CENTRAL CITY

An unimpressed JAYNA stumbles in from the entrance. She finds her brother, and simply shakes her head.

ZAN

It's not as bad as it looks.

JAYNA

It's worse.

ZAN

Are we talking about the apartment?

JAYNA

Yes *and* no.

The moment hangs. Zan, left on the edge of his seat...

JAYNA (CONT'D)

It's Chloe. She needs us.

Zan ignites with purpose - it's time to suit up!

INT. PALMER INDUSTRIES, LABS - NIGHT

A large tech-based suit rests on a shelf (with one armored glove missing). In fact, it's being worked on right now by an inspired RYAN CHOI (20s, youthful and reckless).

IVY TOWN

A PHONE buzzes, gradually sliding off the edge of a desk...

(CONTINUED)

CONTINUED:

RYAN

Whoa!

Ryan scoops the phone up, and quickly checks it with eyes that clearly show *this is not his phone*. A curious smile.

ON THE PHONE - the message reads 'Emergency in Gotham.'

A hint of an idea forms in Ryan's head, and he looks to THE ATOM suit on the shelf - a symbol of heroism.

RYAN (CONT'D)

Umm, sir? Mr. Palmer? There's been an emergency.

Ryan's voice dissolves into a deep, staged voice-

RYAN (CONT'D)

"Damn it, Ryan. I told you not to disturb me on my honeymoon." Oh, okay. So you don't mind if I take care of it? "I'm hanging up now, Ryan." All good, sir. I can handle this all on my own.

A gleeful chuckle, and Ryan places the MISSING ARM back on the shelf with the rest of the suit. He steps back, observing the suit that's about to be his...

EXT. GOTHAM CITY, STREETS - NIGHT

Darkness envelops the city. Buildings lay in ruins and streets fill with smoke. A city devastated by war.

GOTHAM CITY

STEVE TREVOR, and a team of ARGUS AGENTS, guide citizens through the city. DALE GUNN (40s) follows close beside him.

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. 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.

(CONTINUED)

CONTINUED:

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. BOOM.

GUNN (CONT'D)

Get back!

Gunn pulls Steve back, and shields him.

The energy grows and spirals out - sharp BOLTS OF LIGHTNING strike the ground and rip against the buildings around the fleeing civilians. A TREMOR hits.

STEVE

What the hell is that?

The energy forms into a PORTAL - it cracks and squirms to form a feminine figure that drops out of it.

Steve lowers his hands from his face. A gasp, recognising...

STEVE (CONT'D)

Zinda?

ZINDA BLAKE (dressed in a WWII army uniform, decked out with heavy armor and a black and yellow imprint of a BLACK HAWK on her chest) rises to her feet.

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 this war.

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

ZINDA (CONT'D)

We need Wonder Woman.

OFF the words that escape her lips...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. ARGUS AIRCRAFT (GROUNDED) - NIGHT

A vacant desk hosts the ARGUS LOGO. Heavy weaponry and armor slams on top of it - an exhausted Zinda removing it off her.

ZINDA

The city's in ruins. That's new.

Free of her gear, Zinda turns in to face a shocked Steve.

ZINDA (CONT'D)

How long have I been gone?

STEVE

A day... maybe two. It's a little hard to keep track of time when the world's ending.

ZINDA

Right.

An uncomfortable silence rests between them.

STEVE

Why can't you tell me what happened to you? I saw the building go down. I knew you were inside.

ZINDA

Because what's been a day for you has been years for me. And I don't have time to sit around a campfire sharing war stories, alright?

Zinda takes a seat to cool off. Her anger subsides.

ZINDA (CONT'D)

Sorry. But we need to stop OMAC before they kill anyone - if they haven't already.

Little does she know, lives have already been lost...

INT. WAYNE MANSION, BEDROOM - NIGHT

A lifeless Vicki remains still in the bed. Stood at her side, a sombre Bruce is crippled by his grief. His eyes fix on her - it's as though he's waiting for her to wake up...

A KNOCK sounds at the door.

Bruce darts around to find LUCIUS (eyes raw with his own grief) - he slowly creeps into the room.

(CONTINUED)

CONTINUED:

LUCIUS

Sorry, but... they're here.

BRUCE

Who's here?

LUCIUS

Everyone.

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

INT. BATCAVE - NIGHT

DESCEND into the room to find "everyone" (CHLOE, HELENA, KATHERINE, LANA, KARL, MIA, DINAH, THE ATOM, Nightwing, Vixen, Zan, Jayna, Superman and Andrea). A room of heroes.

CHLOE

How did you all know to come here?

VIXEN

We got your message.

CHLOE

I didn't send a message.

Bruce joins the room.

BRUCE

It was Vicki.

All eyes find him. A shift in the room.

BRUCE (CONT'D)

She spent her last moments making sure there were heroes here to protect the city.

NIGHTWING

Last moments?

ANDREA

I'm sorry for your loss.

MAXWELL LORD (O.S.)

So this is your arsenal, huh?

The room shifts their focus to MAXWELL LORD - he's kept behind a glass prison cell in the cave, sat chained to a chair and yet his ego remains free.

MAXWELL LORD (CONT'D)

Did you all gather for the funeral or do you actually plan on sticking around for the big finish?

(CONTINUED)

CONTINUED:

THE ATOM

Whoa. Was he *always* there?

SUPERMAN

Unfortunately.

MAXWELL LORD

Ah, Superman. You up for a round two? I think I enjoyed you more when you were my pet.

LANA

Ignore him.

MAXWELL LORD

That wouldn't be in your best interest. You see, as you may have already suspected, this was only phase one of a much larger plan. And phase two is already in motion.

Lord offers a menacing smile.

MAXWELL LORD (CONT'D)

And I can't wait to see what kind of damage that does... considering what you've *already* lost.

HELENA

You think this is a game?

Katherine pulls Helena back--

KATHERINE

Babe, don't.

JAYNA

You're sick...

A chuckle echoes from the cell. Lord is clearly amused.

MAXWELL LORD

This has always been a game of chess and you've just showed me all your players on the board. Something tells me-

BRUCE

Enough.

Bruce hits a button on the console - a CAVE WALL covers the prison, sealing Lord behind it. Silenced.

ZAN

Did he say phase two? I've been outside - what could *possibly* be phase two?

(CONTINUED)

CONTINUED: (2)

CHLOE

I don't know. But all of us can't wait around to find out. Vicki summoned you guys for a reason and while there aren't any metal robots to beat down, there's still a city left to evacuate.

SUPERMAN

Chloe's right.

KATHERINE

And what about those who can't get out of the city? Like the patients stuck at Gotham General?

LANA

I'll have ARGUS station itself around the hospital.

CHLOE

Good. The rest of you have your orders. Let's get to work.

An acceptance from the team, and they forward out.

While the masses leave, Bruce remains behind. Chloe notices his absence from the group, and returns to him. Concerned.

INT. WAYNE MANSION, LIBRARY - NIGHT

Dinah and Mia follow the line of heroes through the library.

DINAH

I don't feel comfortable leaving Oliver here on his own.

MIA

I can stay here with him.

DINAH

Really?

MIA

Yeah. I'm waiting on a drop from Star Labs anyway. They said they had a "quick fix" for Oliver, so I should be here when they show up.

DINAH

You have no idea how much I appreciate your existence, Speedy.

Dinah nudges Mia, then notices the stunted movement behind her -- a worried Katherine tends to a troubled Helena.

(CONTINUED)

CONTINUED:

MIA

Go. Oliver will be fine.

DINAH

Thanks.

Dinah turns off to approach Helena and Katherine.

DINAH (CONT'D)

I know of all the times to ask this question, now would be the worst but... is everything alright?

KATHERINE

It's our friend. She's trapped inside this abandoned gym.

HELENA

She went there to take cover when the machines attacked and they boxed her in.

DINAH

Well -- let's go break her out.

OFF the relief that washes over Helena...

INT. WAYNE MANSION, HALLWAY - NIGHT

A slightly opened door offers a view of a bed with sheets covered over a still, unmoving body illuminated by a path of light that creeps in from the hallway.

By the door stands Lucius, watching.

A set of approaching footsteps arrive behind Lucius, and he turns to find his husband, Karl.

KARL

Thought you'd be here.

LUCIUS

Sorry. I should have come down with Bruce, but I couldn't leave her. I just - I couldn't... that's Vicki, that's *our* Vicki.

KARL

I know. She was the first person who believed in me when I put on the suit. She called me a hero.

LUCIUS

She was always there for us - for all of us. I should have been there for her.

(MORE)

(CONTINUED)

CONTINUED:

LUCIUS (CONT'D)

(crumbling)

I should have been *with* her.

Karl pulls his husband in, and Lucius weeps...

KARL

I wish there was something we could do to bring her back.

Words of comfort. But then... over Karl's shoulder, the idea ignites in Lucius' eyes - a sense of clarity. *He knows exactly what he's going to do...*

INT. BATCAVE - NIGHT

Chloe gravitates towards a grieving Bruce.

CHLOE

I know it's not exactly your strong suit - maybe because it doesn't have bat ears and a cape...

A small chuckle from Bruce - he almost forgot how to laugh...

CHLOE (CONT'D)

But you *can* talk to me.

BRUCE

It just doesn't feel real. She was here yesterday, and now she's...

Bruce quickly dissolves into 'business mode' and turns back to the computer.

BRUCE (CONT'D)

I'm going to survey the city. If there's any movement that seems suspicious, I'll know.

Chloe watches on, a deep sadness in her eyes.

BRUCE (CONT'D)

We can't afford any more surprises.

CHLOE

Okay.

Chloe turns to the exit, but stops by the stairs.

CHLOE (CONT'D)

Bruce?

A silent Bruce looks back to his friend.

CHLOE (CONT'D)

I'm sorry I couldn't save her.

(CONTINUED)

CONTINUED:

No words. Just another hit of pain in Bruce's heart. He offers a nod, then Chloe disappears up the stairs. He returns to the computer - back to work...

ON THE MONITOR - footage appears of LORD in his cell.

BRUCE

What are you up to?

INT. GCPD, OFFICES - NIGHT

GORDON stands by the window, observing any activity outside.

GORDON

I think it's finally starting to
calm down out there.

(off the silence)

Sarah?

Gordon turns to find SARAH - she fixes her aim on a man in a RED HOOD, who has his own gun fixed on her.

GORDON (CONT'D)

Hey! You don't want to do this.

RED HOOD

I'm not doing anything.

A CRUNCH echoes behind them-

Sarah jolts around, into the back-swing of a gun that CRACKS against her jaw. She slumps to the ground.

GORDON

Sarah!

A gang of men in red hoods flood in around Gordon, guns fixed on him. He raises his hands in surrender...

The menacing Red Hood narrows in on Gordon.

RED HOOD

I know what this mask means to you -
to *both* of you. He told me it
might strike a chord.

GORDON

Who the hell are you talking-

A fist plows into Gordon. Red Hood draws even closer...

RED HOOD

I want you to know that its meaning
has changed. We're a part of a
much higher cause now.

(beat)

And we're going to need your help.

(CONTINUED)

CONTINUED:

VZZ! A TASER rips into Gordon - an electrical current that immediately knocks him out. His unconscious body dangles in the hands of the RED HOOD GANG.

RED HOOD (CONT'D)

Get him to the warehouse.

OFF Gordon, his limp legs dragging across the floor...

INT. BATCAVE - NIGHT

Lucius takes slow, cautious steps into the batcave. It appears to be empty, and his hesitancy drops.

Bruce withdraws from the computer system to find Lucius.

BRUCE

Lucius? What are you doing here?

Lucius scrambles for the right answer...

LUCIUS

Cassandra. She - she's awake. She was asking for you.

BRUCE

Oh. Thanks.

And that's all the convincing Bruce needs. Lucius watches his exit, then turns back in to the computer.

ON Lucius - he fills with the courage to continue...

A HAND trails along the CONTROL PANEL (the same one as before) and PRESSES IT DOWN. It CLICKS-

THE LARGE CAVE WALL opens up to reveal the transparent glass cell that hosts a confident LORD. He perks up at the sight of freedom, and watches as Lucius draws closer and closer.

MAXWELL LORD

And so we meet again.

OFF Lucius, approaching the glass view of Lord...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. WAYNE MANSION, PORCH - NIGHT

Chloe observes the city from the porch. The door cracks open behind her, and Lana enters. She joins her by the view.

CHLOE
It's so quiet. It's like they
just... stopped.

LANA
I saw the numbers, Chloe. They
didn't lie. This isn't over.

CHLOE
I just wish he would talk.

LANA
Lord?

CHLOE
Yeah.

LANA
He hasn't exactly been the most
cooperative prisoner.

CHLOE
And there's nothing we have in our
wheelhouse that can make him
cooperative.

They turn in to face each other, defeated.

CHLOE (CONT'D)
It feels like no matter what move
we make against him... he's always
going to be ten steps ahead.

LANA
We've been up against worse.

Chloe looks away, tears in her eyes...

CHLOE
If that were true... then being
forced to bury a friend wouldn't be
this hard.

LANA
I don't think there will ever come
a time when losing someone we love
is going to be easy.
(MORE)

(CONTINUED)

CONTINUED:

LANA (CONT'D)

That pain we have... it reminds us
they were important.

A phone buzzes. Lana checks her phone to find a notification
from 'Steve.' She grows worried.

CHLOE

Tell me that's not more bad news.

LANA

No, no. It's Steve. He just-

A WHITE VAN pulls up out front (it's decked out with a Star
Labs logo). A man in a jumpsuit steps out, and starts
unloading a package from the van.

LANA (CONT'D)

Were we expecting a delivery in the
middle of the apocalypse?

CHLOE

(with a laugh)

I'll go check.

Chloe turns back into the house.

INT. WAYNE MANSION, ENTRANCE - HALLWAY - NIGHT

Chloe strides into view. She passes Bruce and Alfred (in the
middle of a conversation) and darts upstairs.

ALFRED

It's important that young Cassandra
gets her rest, especially if you
wish to drag her into your crusade.

BRUCE

Don't take that tone with me,
Alfred. Lucius told me she was
awake. I was just checking on her.

ALFRED

Well, then. Lucius lied.

BRUCE

Why would he lie?

The question hangs -- then Bruce realises...

INT. BATCAVE - NIGHT

Lucius and Lord lock eyes, separated by the prison.

LUCIUS

You died. Chloe shot you and you
died. I saw the tapes. And
somehow... you're still here. How?

(CONTINUED)

CONTINUED:

MAXWELL LORD

Why does it matter?

LUCIUS

Because you took one of the most important people in my life away from me and I'm going to bring her back... with *your* help.

MAXWELL LORD

Oh, really? And what exactly do I get in return, hmm?

LUCIUS

Your freedom.

A beat. The offer sits in silence.

MAXWELL LORD

Sorry. But every single thing that's happening right now... it's all part of the plan. And I know every little variable that could come out of it. My freedom - being locked in this cage - it isn't as damning as you might think. So what I can offer you is a quick death, and the opportunity to be buried next to your friend.

Lucius SLAMS his hands against the glass. Furious.

LUCIUS

And if I kill you?

MAXWELL LORD

That's just it... you can't.

Footsteps scatter in from behind-

BRUCE (O.S.)

Lucius!

Lucius turns to find BRUCE - he slams his hand against the control panel, and the CAVE WALL closes in front of Lord.

BRUCE (CONT'D)

What the hell are you doing?

Lucius stumbles back - the hope fading from his eyes...

BRUCE (CONT'D)

Do I have to remind you what happened the last time you tried to take on Maxwell Lord by yourself?

Lucius swings in to meet Bruce, matching his anger-

(CONTINUED)

CONTINUED: (2)

LUCIUS
I don't care!

BRUCE
I can see that.

LUCIUS
(erupting)
Vicki's dead!

The words burn a hole in Bruce's chest...

LUCIUS (CONT'D)
She's dead. And unlike Chloe, I
refuse to believe there's no
bringing her back.

BRUCE
Unlike Chloe? What - what are you
talking about?

LUCIUS
Didn't she tell you?
(off Bruce)
Zatanna told her months ago that
someone close to her would die, and
she's done *nothing* to stop it.

ON Bruce, as a newfound anger fuels his every breath...

INT. WAYNE MANSION, GUEST ROOM - NIGHT

A resting OLIVER occupies the bed while Mia sits opposite him
in a chair. The door clicks open, and Chloe enters.

MIA
Chloe?

CHLOE
Star Labs just pulled up out front
and I'm assuming it's for you?

MIA
Oh! It's my arm. My arm is here!

CHLOE
Your arm?

Chloe notices Oliver and his missing arm.

CHLOE (CONT'D)
Oh, right.

Mia scurries out of the room.

ON Chloe - a wave of pain hits her, shaken by the image of an
injured Oliver. She can't lose anyone else in this war.

INT. WAYNE MANSION, SECOND FLOOR - HALLWAY - NIGHT

The door opens, and Chloe steps out into the hallway to find Bruce. His glare fixes on her - a furious stare that burns right through her. She slowly closes the door and faces him.

CHLOE
Is everything okay?

BRUCE
You knew.

CHLOE
Knew? Knew what?

BRUCE
You knew she was going to die.

CHLOE
No. No, I didn't-

Chloe backs away from an approaching Bruce.

BRUCE
Lucius already told me, Chloe. He told me everything. About Zatanna - about her warning.

CHLOE
I didn't know that it would be-

Chloe backs into the wall, cornered.

BRUCE
But you knew it was possible. You knew it could be any one of us - that it could be Vicki. That she could die and we couldn't fix it.

Bruce slams his hands against the wall, trapping Chloe. She sinks into defeat, ashamed.

CHLOE
Yes.

Bruce can see the pain mirrored in her eyes. He backs off.

CHLOE (CONT'D)
I'm sorry, Bruce. I'm so sorry.

Bruce is too buried in his own thoughts to listen. He settles deep into his anger, then directs it back at her.

(CONTINUED)

CONTINUED:

BRUCE

I spent... a whole year of my life
going through the most unimaginable
pain - being put through trial
after trial just to save you.

Bruce closes the gap between them. Guilt swallows Chloe.

BRUCE (CONT'D)

I wish it was you that couldn't be
brought back.

And just like that - their journey, their path together in
the last four years has come to an end. Bruce turns down the
hallway, and out of Chloe's life.

OFF Chloe, left with a new wave of pain...

INT. ABANDONED GYM - NIGHT

SKREEEE! A SONIC SHRIEK vibrates through the entrance, and a
wall of rubble explodes through the room. A path is cleared.

BLACK CANARY, HUNTRESS and BATWOMAN step out from the dust
where an armed KATE fixes a gun on their entrance. She
immediately lowers it upon sight of her friends.

KATE

Helena?

Kate rushes towards her 'student.' The two share a hug.

KATE (CONT'D)

I thought you were... them.

HUNTRESS

Luckily we haven't seen any more of
'them' since they attacked.

BATWOMAN

Are you okay? Are you hurt?

KATE

No. I ran at the first sign of
danger. Guess that makes me a
coward, but I just-

BLACK CANARY

It makes you smart.

KATE

Are they gone?

BATWOMAN

For now.

(CONTINUED)

CONTINUED:

HUNTRESS

But they'll be back. It's just a question of "when."

Batwoman narrows in on Kate, determined.

BATWOMAN

You think you're ready to bring the Manhunter back to Gotham?

KATE

This is my home. I'll defend it until my last breath.

OFF her triumphant words, ready for war...

INT. WAYNE MANSION, BEDROOM - NIGHT

Hands peel back the blanket that covers Vicki's face, unearthing the reminder that she's gone. Looking down at her, Bruce struggles to accept this reality.

Footsteps scatter in from behind - a glum ALFRED surfaces.

ALFRED (O.S.)

I know you're in pain, sir. And I know I'm contributing to a lot of it, but... you can't keep her up here forever.

BRUCE

I know.

ALFRED

And with those machines off the grid, now might be the only time we have to put her to rest.

BRUCE

(cold)

I said I know, Alfred.

ALFRED

Apologies, sir.

BRUCE

I need a moment. To say goodbye.

ALFRED

Of course.

Alfred disappears through the door, closing it behind him.

A darkness envelops the room. Bruce turns in to face his beloved, a mere shell of the woman he knew. But he speaks to her like she's there.

(CONTINUED)

CONTINUED:

BRUCE

I know I made you a promise. And I know you wanted me to be happy, but without you... there isn't a future for me where I can be happy.

Bruce reaches into his pocket and withdraws a photo of Vicki.

BRUCE (CONT'D)

You told me that you wish we had more time. And that's all I've been hearing in my head - "more time." We need "more time."

(crumbling)

We made plans, damn it.

He looks up from the photo, facing reality - she's dead.

BRUCE (CONT'D)

Goodbye, Vicki.

OFF the photograph of Vicki being lowered onto her body...

EXT. WAYNE MANSION, PORCH - NIGHT

Chloe erupts out onto the porch where Lana remains. She turns in to meet her friend's urgency.

CHLOE

Please tell me Steve has something that can win us this war.

A hesitant Lana offers a nod.

LANA

You're not going to like it.

OFF the suspense left in the air...

EXT. GOTHAM CITY, STREETS - NIGHT (LATER)

An ARGUS AIRCRAFT sits in the street. Two women approach it, then wait as the doors slide open. A series of steps extend out - a welcoming offer for CHLOE and LANA to enter. They share a look of uncertainty, then follow in--

INT. ARGUS AIRCRAFT (GROUNDED) - NIGHT

Chloe and Lana turn in to find Steve.

STEVE

Oh, thank god.

Steve and Lana rush into an embrace.

Out from the cockpit, a battle-scarred Zinda surfaces. A deep wave of relief washes over Chloe.

(CONTINUED)

CONTINUED:

CHLOE

Zinda?

ZINDA

We have a lot to catch up on.

OFF the shock that paints across Chloe's face...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. ARGUS AIRCRAFT (GROUNDED) - NIGHT

A hand places a BLUE ORB onto the table, presenting it...

Zinda leans back, anticipating a reaction. Chloe, sat opposite her, doesn't seem to respond. Confused.

CHLOE

Okay. Not exactly what I was expecting when Lana said you had something for me.

(off Zinda)

What am I looking at here?

ZINDA

It's a weapon that works like a magnet. A very *powerful* one.

And she remembers--

INT. NAZI BASE - NIGHT (FLASHBACK)

KING CONDOR (50s, striking white hair, and a glare that puts medusa to shame) offers a cheeky wave - a goodbye - then steps aside to reveal the same BLUE ORB on the desk. It sits beside a timed bomb. 00:60... 0:59... 0:58...

A deep fear fills Zinda, and she swings back around to face the BLACKHAWK SOLDIERS (in battle with the NAZIS).

King Condor TWISTS the blue-orb, and it activates:

An unforeseen force LATCHES onto the Blackhawks and remaining Nazis - they're dragged in towards the orb. Zinda slides into a beam, then latches on - she holds her ground.

King Condor pulls on a set of strings, and wings stretch out from his back. He's carried off, into the wind.

Zinda feels a pull on her BANDOLIER, then realises...

INT. ARGUS AIRCRAFT (GROUNDED) - NIGHT

Zinda looks up from the orb to find Chloe, fascinated.

ZINDA

You place something inside, turn it on, and it pulls everything into its orbit. With a remnant of the OMAC machine inside, we could draw them into a controlled explosion.

(CONTINUED)

CONTINUED:

CHLOE
(realising)
It'd wipe them all out.

ON Zinda - she *twitches* from the words spoken...

INT. NAZI BASE - NIGHT (FLASHBACK)

Hands twist the orb - it deactivates...

Zinda bolts from the desk. She peels soldiers up off the ground and urges them to the exit. Her hands find STEVE TREVOR (40s, boy scout) and she pulls him up.

ZINDA
Come on, come on.

They race towards the exit, when- *BOOM*.

EXT. BATTLEFIELD - NIGHT (FLASHBACK)

A SHOCKWAVE rips from the base, and propels Zinda and Steve into the ground. The base free falls into dust in the BG.

Zinda rolls onto her back - a moment to catch her breath.

ZINDA
That was too damn close.
(off silence)
Steve?

Zinda reaches for Steve. She rolls him over to find SHRAPNEL pierced through his body. He trembles, clinging to life...

CHLOE (PRELAP)
Zinda? Zinda?!

INT. ARGUS AIRCRAFT (GROUNDED) - NIGHT

Zinda shakes back into the present. Chloe reaches for her.

CHLOE
Are you okay?

ZINDA
Yeah. Yes. I'll be-

Steve enters, and Zinda immediately sinks back into herself.

ZINDA (CONT'D)
Everything's fine.

Zinda peels up from her seat and disappears into the cockpit.

A concerned Chloe rises up to meet Steve, who seems just as confused as she does.

(CONTINUED)

CONTINUED:

CHLOE

Something happened to her, didn't it? She didn't just... survive.

STEVE

I saw the building go down. She was still inside, and I could have sworn she was dead. Next thing I know, she's coming out of a portal like the Terminator or something. But she only elicits more questions, no answers.

CHLOE

She'll talk when she's ready.

(noticing)

Where's Lana?

STEVE

She's headed back to Gotham General to keep it protected. I thought - I thought she told you...

CHLOE

Told me what?

The door seals shut. Chloe grows even more confused.

STEVE

We need an arsenal of those orbs to take down OMAC. And they're not exactly here in Gotham.

CHLOE

Where are they?

STEVE

Themyscira.

And the words trigger memories long since forgotten...

INT. CHECKMATE AIRCRAFT - DAY (FLASHBACK)

The door to the aircraft SEALS SHUT behind an "out-of-her-element" Chloe. She turns in to find ELIZABETH THORNE (40s, smart-sexy, oddly British). She offers Chloe a FOLDER with the CHECKMATE LOGO imprinted on it, then returns to her seat.

THORNE

You might want to prepare yourself for the worst, Ms. Sullivan.

CHLOE

And why's that?

(CONTINUED)

CONTINUED:

THORNE

There's a reason Maxwell Lord sent us to Themyscira. Because - if you haven't noticed - those who attempt to fly over that particular island never seem to make it back home.

The same fear mirrors in Chloe's eyes...

EXT. GOTHAM CITY, STREETS - NIGHT

The ARGUS AIRCRAFT lifts from the ground, then jets towards a new destination - one they might never return from...

DRIFT towards a familiar building, and onto the GCPD LOGO-

INT. GCPD, OFFICES - NIGHT

Sarah shuffles out of slumber to find Nightwing beside her.

SARAH

Jim? Where's Jim?

NIGHTWING

He's not here. And whoever was ransacked the building. Looks like a bomb went off in here.

(offers hand)

Here. Come on.

Nightwing pulls Sarah up to her feet. She grows panicked.

SARAH

They must have taken him.

NIGHTWING

They? Who's they?

INT. WAREHOUSE - NIGHT

Stood at the window, Red Hood observes a jet in the sky.

RED HOOD

Right on time.

A gasp. Metal rattles. It's GORDON, cuffed to a chair with his hands behind his back. He realises his surroundings, then fills with fear. It quickly subsides for anger.

GORDON

What the hell is this? What game are you playing here?

Red Hood approaches Gordon.

GORDON (CONT'D)

And get that damn mask off.

(CONTINUED)

CONTINUED:

RED HOOD

I'm not sure I'm someone you'd like to meet, Mr. Mayor.

Gordon shifts, a little more uncomfortable than before...

RED HOOD (CONT'D)

It's funny. Seeing *The Mayor* shackled to a chair - caught in a conspiracy much larger than he could ever comprehend - it kind of reminds me of your predecessor.

GORDON

How could you possibly know what-

RED HOOD

I know everything.

Red Hood circles Gordon, amused by his own voice.

RED HOOD (CONT'D)

Like I know how right now... the woman you love has just been found by your crippled daughter's *superhero* boyfriend.

Gordon rips at his cuffs, furious-

RED HOOD (CONT'D)

And the rest of the heroes he's aligned himself with are going to have their hands full cleaning up the mess of the Red Hood Gang. And on the cusp of their victory - the moment they breathe a sigh of relief - the war you've fought so hard to prevent will finally be here. And you'll all perish.

Red Hood disappears behind Gordon... and he's gone.

Gordon swipes glances over both shoulders, then sits with his fear. A chilling revelation that they can't win this war...

EXT. GCPD - NIGHT

Nightwing scatters out of the building. He adjusts his earpiece - it BEEPS back at him. Activated.

NIGHTWING

Nightwing to Oracle: we've got a gang of men in red hoods on the run with stolen explosives.

Nightwing looks over his shoulder to find Sarah approaching.

INT. ORACLE HQ - NIGHT

BARBARA adjusts her headset, and turns in to the computer.

BARBARA
Don't worry. I've got eyes all
over the city.

THREE MONITORS lined side-by-side ignite with squares of security footage - several spotting the RED HOOD GANG.

BARBARA (CONT'D)
When did the bad guys start
dressing up for crime? *Damn.*
(pauses)
Sounds like a Taylor Swift song.

Barbara cracks her fingers, then works her magic.

BARBARA (CONT'D)
Okay. Getting our league of
extraordinary you-know-whats on the
case. Anything else I can do?

INTERCUT - NIGHTWING, on the other line of the comms...

NIGHTWING
Just one more thing. They took
someone. A hostage.

BARBARA
You got a name for me?

NIGHTWING
It's Gordon. It's your father.

Barbara stops for a beat. Suddenly, it's less of a game for her. She takes a deep breath, then returns to business.

BARBARA
They're *so* going to regret this.

EXT. APARTMENT BUILDING, STREETS - NIGHT

Black Canary, Huntress, Batwoman and Manhunter exit the building. A simultaneous BEEP emits from their phones, and they all stop to check.

ON a mobile interface - a notification from 'Oracle.'

EXT. GOTHAM GAZETTE - NIGHT

Andrea stops outside the building, and checks her phone.

EXT. GOTHAM CITY, OUTSKIRTS - NIGHT

Zan holds his phone up to Jayna, who studies it closely.

(CONTINUED)

CONTINUED:

THE ATOM
Yo, what's the goss?

The Atom drops in behind them. They offer him the phone.

THE ATOM (CONT'D)
Huh. Well, I'll be.

EXT. GOTHAM CITY, STREETS - NIGHT

Vixen studies the message on her phone...

VIXEN
(reading)
'Bomb threat. Train station.
Target: men in red hoods.'

A harsh breeze whips behind Vixen. It's Superman.

SUPERMAN
They're still evacuating people.

VIXEN
How did you...?

Superman taps his ears with a smirk.

SUPERMAN
I have *excellent* hearing.

VIXEN
We need to get to the station *now*.

SUPERMAN
Already on it.

Superman JETS OFF into the sky. Left in the breeze, an unimpressed Vixen scoffs at the display of power. A small grin - *she's packing more*.

Vixen grips the totem around her neck - energy of a SHRIEKING BIRD consumes her, and she JETS OFF INTO THE SKY.

EXT. SKIES - DAY (FLASHBACK)

The makings of an aircraft progress through the clouds...

CHLOE (PRELAP)
Maxwell Lord wants to run Checkmate
on his own?

INT. CHECKMATE AIRCRAFT - DAY (FLASHBACK)

Chloe combusts with laughter. Thorne sits opposite her.

THORNE
That amuses you?

(CONTINUED)

CONTINUED:

CHLOE

I've come to know the inner workings of Checkmate and the politics that goes on behind closed doors... he does *not* have the kind of backing that would support this kind of takeover.

THORNE

He doesn't need it.

Chloe sits just a little bit straighter. Intrigued.

THORNE (CONT'D)

Waller fell with the Castle. He knew her war against the Kandorians would get her killed and he very much welcomed it. You assumed her position and so now you're just as much a threat to him as Waller ever was. That's why you're here.

CHLOE

Why are you here?
(realising)
Because you're a popular candidate to take my place.

THORNE

Not that I'd ever want it.

CHLOE

So why play along? If we're being sent out here - sent to our *literal* deaths - then why agree to it?

THORNE

'There's only one way out of Checkmate.'

An EXPLOSION rips through the plane--

EXT. SKIES - DAY (FLASHBACK)

Flames erupt from the wings of the aircraft, and it dovetails towards a welcoming forest. As it disappears...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. THEMYSKIRA, SHORE - DAY (FLASHBACK)

Waves crash against each other in blissful harmony, then sweep up against the sand and shore. Water slaps against an unconscious Chloe, washed up in the harsh sand. She gasps out of her slumber, then peels back from the waves.

CHLOE
Liz? Elizabeth?

Chloe rolls onto her side and finds the PLANE WRECKAGE - it's scorched and left in ruins.

ON Chloe - *how did she survive that crash?*

A panic sets in. Chloe checks her legs, her arms, then quickly realises she's completely fine. She stands.

CHLOE (CONT'D)
Elizabeth?

Chloe turns into DIANA (appears in her 30s, a true embodiment of 'warrior' and 'princess'), bathed in the sunlight with her white robes flowing off her strong physique.

DIANA
You're awake.

CHLOE
Who are you?

DIANA
I will answer all your questions...
as soon as you've answered mine.

CHLOE
Where is my friend?

Diana draws closer to Chloe, but she backs away.

CHLOE (CONT'D)
Don't come any closer.

DIANA
I saved your life. You would have
died were it not for me.

Chloe looks back to the wreckage. She remembers-

QUICK CUT - Chloe struggles to strap herself into her seat when the side of the plane RIPS APART. The suction pulls her out of the plane and into the arms of a FLYING Diana.

(CONTINUED)

CONTINUED:

Chloe returns to Diana in wonderment.

CHLOE

You. But how did you--

Diana TAPS Chloe on the forehead, and she collapses over, into her arms. Diana cradles an unconscious Chloe.

DIANA

You ask too many questions.

OFF Diana - she lifts Chloe up, and JETS OFF INTO THE SKY.

EXT. SKIES - NIGHT

A determined Superman flies through the clouds that loom over the city. Vixen quickly zips past him, then descends towards land. A chuckle, and Superman follows after her.

INT. TRAIN STATION - NIGHT

Hostages are circled by a group of six men in red hoods.

A violent ROAR of a tiger pulls their attention to- Vixen, charging with hands extended like claws. She SLASHES at two of the HOODS, striking them down.

Three HOODS fix their rifles on her.

A COLOSSAL BLUR collides into one - then the other - and then pins the last Hood to the wall. It's Superman.

HOOD

Hey, what are you-

SUPERMAN

Where's the bomb?

A small chuckle ignites from the Hood.

HOOD

I think you mean *bombs*. We got 'em planted all over the city.

A fearful Vixen withdraws from the interrogation, and pulls out her phone... on the text thread marked 'Oracle.'

Superman tightens his grip on the Hood. He howls.

SUPERMAN

Where's the one you're manning?

HOOD

A train full of people trying to get out of the city. Something tells me they won't.

(CONTINUED)

CONTINUED:

SUPERMAN
(realising)
The tracks.

The wall cracks underneath the Hood - a pressure that knocks him out - and Superman BLURS OFF.

VIXEN
She said they're--

Vixen sinks with the revelation that Superman is gone.

VIXEN (CONT'D)
--Taken care of.

OFF the sigh of defeat from Vixen...

INT. GOTHAM GAZETTE - NIGHT

GLASS SHATTERS from the window, parting to welcome ANDREA.

A trio of Hoods charge towards Andrea. She skillfully maneuvers through them, knocking two down, then throwing the last aside with very little effort.

Andrea turns the corner to face a transparent glass door where a trio of armed Hoods await. They fire-

Bullets rip through the glass. Shards spray everywhere.

Andrea ducks behind an office desk for cover. She waits for the rounds to drown out, then FLIPS THE DESK - it rips through the glass door and rolls into the trio.

INT. GOTHAM GAZETTE, OFFICE ROOM - NIGHT

A victorious Andrea enters the room to see three weakened, groaning Hoods struggle on the ground.

ANDREA
Where's the bomb?

They point towards the wall where an EXPLOSIVE can be found.

ZAN (PRELAP)
Powers activate.

JAYNA (PRELAP)
Powers activate.

EXT. DOCKS - NIGHT

Purple energy floods out of dual rings and washes over a determined Zan and Jayna.

Zan dissolves into a SHEET OF ICE that spreads towards an unsuspecting Hood and glues them to the ground. Jayna morphs into an ELEPHANT that barges through the remaining Hoods.

They return to form - brother and sister...

(CONTINUED)

CONTINUED:

ZAN
Good work, sis.

JAYNA
Back at you, bro.

The tiniest speck of yellow and red pops beside the twins-
A SMALL BLUE DOT spirals out of the vibrant colours and
expands to form The Atom (life-size). He hits the ground,
and gasps from the near-death experience.

JAYNA (CONT'D)
Was that the bomb?

THE ATOM
I shrunk it.

ZAN
Cool.

THE ATOM
I know right!

The Atom and Zan share a laugh. Jayna simply rolls her eyes.

INT. GOTHAM NEWS STATION - NIGHT

The newsroom is packed with a dozen armed Hoods. An
explosive is being fixed to the wall.

PFT! A BOLT sticks into the wall. It BEEPS.

A MAGNETIC PULL reels all the guns to the bolt, disarming
every Hood. They follow the trajectory to find Huntress and
Batwoman perched above them with cocky grins.

BATWOMAN
Might want to block your ears.

SKREEEE! A violent CANARY CRY ploughs through the Hoods.

At the entrance - Black Canary steadies her fists whilst
Manhunter withdraws her energised staff. Huntress and
Batwoman drop in to join them. *The Birds of Prey.*

BATWOMAN (CONT'D)
I've got the bomb.

Batwoman fires her GRAPPLE GUN - it sticks to the ceiling,
and she swings towards the explosive on the wall.

Four Hoods rise from the ground, ready for a brawl.

HUNTRESS
Just what I needed.

(CONTINUED)

CONTINUED:

The three masked women charge into battle.

Canary latches onto the Hood in front, and pivots him around to the wall. She pins him against it, then pounds into him.

Manhunter maneuvers between two Hoods with her staff. Blue energy launches the first Hood aside, then Manhunter swings her staff back in at the second Hood.

Huntress throws quick punches at her enemy, who skillfully blocks every move. She grows more and more frustrated, then violently KICKS him into the wall. Another swing of her fist, and the Hood slams into the ground. Out.

BATWOMAN

It's done. The bomb's disabled.

MANHUNTER

We make a good team.

A moment of relief. Huntress backs away, then exits.

BATWOMAN

Helena?

Batwoman looks to the others. Confused.

BLACK CANARY

Go. We'll find our way home.

A nod, and Batwoman chases after the woman she loves...

INT. WAREHOUSE - NIGHT

Two Hoods turn the corner to find a chair in the center of the room, unoccupied. They share a look of confusion.

THWACK! Dual eskrima sticks knock them down. THUD.

NIGHTWING

Too slow, boys.

Nightwing races towards the large OPEN VIEW - he fixes a line, then DIVES OUT THE WINDOW--

EXT. WAREHOUSE - NIGHT

Nightwing descends from a line. He lands in front of an escaping Gordon, aided by a relieved Sarah.

TIRES SCREECH. A BLACK VAN pulls up in front of the escaping heroes, and a group of four armed Hoods step out - they're lead by the new "RED HOOD."

NIGHTWING

I've got this.

(CONTINUED)

CONTINUED:

The Hoods fix their aim on Gordon and Sarah.

RED HOOD

You might get through a few of us
but your friends would be dead.

A defiant Sarah joins Nightwing's side.

SARAH

Why are you doing all of this?

RED HOOD

Because I like to do what I'm told.

Red Hood unveils a trigger - he PUSHES it down and the masks worn by the Hoods ignite with electricity. They all collapse, instantly killed.

RED HOOD (CONT'D)

And my orders were to distract you.

EXT. TRAIN - NIGHT

A LONG TRAIN jets past in fast approach of a barely visible explosive attached to the tracks.

RED HOOD (V.O.)

A city full of heroes. And not one
of them could connect the dots.

A RED AND BLUE BLUR zips across the train's trajectory, and scoops the explosives up and away. Tumbling forward, Superman hugs the bomb, close to his chest, and it EXPLODES.

The blast is contained by Superman's body. A wave of relief.

EXT. WAREHOUSE - NIGHT

An all-knowing Red Hood, surrounded by a trio of dead followers, closes in on Nightwing, Gordon and Sarah.

RED HOOD

The sun is almost up. *"And upon its
rise, this city will fall and
paradise will come to all."*

(beat)

Well, maybe not for you.

GORDON

(disgusted)

Paradise?

RED HOOD

Defined as "an idyllic place or
state." One where you - and the
rest of this city - is no more.

(CONTINUED)

CONTINUED:

NIGHTWING

Like hell.

Nightwing CLAPS his eskrima sticks together, then flicks them outwards - an ELECTRICAL CHARGE slams into Red Hood, and throws him aside. Nightwing turns into his allies.

NIGHTWING (CONT'D)

Call Oracle. Find out what the hell is going on. And then get to somewhere safe. Now!

Gordon takes Sarah's hand, and they run.

Nightwing turns in to face Red Hood, who slowly peels himself off the ground. He's ready for round two.

RED HOOD

You're already too late.

NIGHTWING

I'll take my chances.

The two lock into combat. An evenly matched brawl.

EXT. GOTHAM CITY, STREETS - DAY

Sarah follows close beside Gordon - he holds his phone to his ear with fear painting his face.

GORDON

Barbara, sweetie?

INTERCUT BETWEEN: GORDON and BARBARA on the phone.

BARBARA

Oh, thank god you're alive.

GORDON

And I want to keep it that way. But this *Red Hood Gang* is up to something - something big. And it's happening at sunrise.

BARBARA

It's stopped. We stopped it.

GORDON

No. No, that was a distraction. And he told me we would perish. I think he's going to level the city. I just don't *how*.

BARBARA

The city's already been evacuated. The last train has left.

(MORE)

(CONTINUED)

CONTINUED:

BARBARA (CONT'D)

If the city is being levelled then you need to get out of there. You and Dick.

GORDON

I can't do that, sweetie. I'm the Mayor now. The ship goes down, then I go down with it.

BARBARA

No.

GORDON

Please. If you find anything - anything at all... let us know.

(cracking)

I love you.

BARBARA

I love you.

Gordon disconnects the call, then faces Sarah. He shakes his head, and the hope fades from her eyes.

PAN UP into a sun beginning to rise, a light taking us into--

INT. AMAZONIAN TEMPLE - DAY (FLASHBACK)

A duo of strong, bulked-up women drag Chloe towards a large gathering of AMAZONS (women built like warriors). She arrives by Thorne, another of their prisoners. The two mirror a look of relief.

Among the amazons, a curious Diana steps out to observe.

CHLOE

I thought you ran off.

THORNE

Believe me, I tried.

QUEEN HIPPOLYTA (O.S.)

Silence.

QUEEN HIPPOLYTA, a woman who appears to be in her 50s but is far older than one could speculate, descends the steps and positions herself in front of her prisoners. A true queen.

QUEEN HIPPOLYTA (CONT'D)

For years we've been plagued by visitors of Man's World. In war. Exploration. Domination.

CHLOE

And you've killed them?

(CONTINUED)

CONTINUED:

QUEEN HIPPOLYTA

We've kept peace on Themyscira.

THORNE

She killed them.

QUEEN HIPPOLYTA

When one sees family be forced to stare down the barrel of a gun, one does what one can to protect them.

CHLOE

And what do you expect us to do?

QUEEN HIPPOLYTA

You can choose to fight. But that would be a foolish decision, especially when your words carry more power than your fists.

CHLOE

Something tells me you don't exactly have a justice system to decide our fate.

QUEEN HIPPOLYTA

Justice is found in truth. And only in truth do we find freedom.

Hippolyta unravels a GOLDEN LASSO from her waist.

QUEEN HIPPOLYTA (CONT'D)

What are you doing here?

THORNE

Came for the view.

Hippolyta WHIPS the lasso at Thorne - it magically wraps around her and pulls her in. A GOLDEN RAY OF LIGHT sparks.

QUEEN HIPPOLYTA

The truth.

THORNE

We were sent here to infiltrate the island and transmit a signal back to our superior who wants you dead.

Chloe darts her shocked expression towards Thorne.

THORNE (CONT'D)

(sincere)

I'm sorry, Chloe. But we needed a war to break out of this deal with the devil. It was the only way.

(CONTINUED)

CONTINUED: (2)

Hippolyta rips the lasso from Thorne, and angrily turns to the amazons by her side.

QUEEN HIPPOLYTA

Take them to the dungeon. Now.

CHLOE

No. Wait, I didn't agree to this.
I can help you. I promise.

Hippolyta narrows in on Chloe. Disgusted.

QUEEN HIPPOLYTA

The only thing worse than a knowing accomplice is a fool blinded by their own ignorance. If Themyscira should fall from *her* actions, then you should fall along with it.

CHLOE

No.

QUEEN HIPPOLYTA

Take them away.

CHLOE

(exploding)

No! Please! Don't do this!

OFF Chloe and Thorne being dragged from the Queen...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. WAYNE MANSION, YARD - DAY

The sun rises behind Bruce, stood in front of a makeshift grave with a sign that reads 'Vicki Vale.'

A hesitant cough. Bruce turns to find Alfred.

ALFRED

Sorry to interrupt, sir. But it's a rather... important matter.

BRUCE

What is it, Alfred?

ALFRED

Jim Gordon called, sir. It would appear time is almost up.

BRUCE

Right.

Bruce sinks into himself - a reminder that they're in the middle of a war. He struggles to find 'battle mode.'

BRUCE (CONT'D)

How's Cassandra? And Oliver? Are they okay? Are they ready?

ALFRED

All patched up. The lot of 'em.

BRUCE

Good.

Alfred, feeling dismissed, turns to leave. Bruce follows.

BRUCE (CONT'D)

Alfred, wait.

A sharp prong of pain, but Alfred returns.

BRUCE (CONT'D)

I'm sorry for what I said to you. I'm sorry for blaming you.

ALFRED

Well. I appreciate the apology.

BRUCE

I know it's not enough.

(CONTINUED)

CONTINUED:

ALFRED

I don't hate you, sir. Never have and never will - never *could*. All I want in this world is for you to be happy.

BRUCE

And what if I can't?

ALFRED

Then I'd settle for safe, but that's out of the question at this point, isn't it?

They share a laugh. Small, but needed.

BRUCE

What am I supposed to do?

ALFRED

Fight.

BRUCE

I'm all out of fight, Alfred.

ALFRED

Nah. I've watched you. From the time you were born to right now in this very moment. I know you better than you know yourself and that's always been my job - which is why trying to fire me was a bloody stupid decision.

And Bruce is reminded of why he loves Alfred so much.

ALFRED (CONT'D)

My point is that I've watched you suffer. I've watched this world rip you to shreds and every single time that it has... you've bounced back. You've stitched yourself together and you've fought back. And right now - whether you like it or not - this city needs you to do that for them. Your friends - all those people inside... they need you to fight.

OFF inspiration, filling Bruce...

EXT. WAREHOUSE - DAY

A violent swing, and Red Hood is sent into the ground. His mask rolls off to reveal JASON TODD (30s, unhinged).

Nightwing pins Jason to the ground with his boot.

(CONTINUED)

CONTINUED:

NIGHTWING

What are we up against here?

Jason growls with anger, struggling under the hold.

JASON

An army.

NIGHTWING

What army?

He leans back, accepting his defeat. He simply laughs.

JASON

Maxwell Lord sends his regards.

NIGHTWING

(realising)

OMAC.

EXT. THEMYSKIRA - DAY (FLASHBACK)

An ARMY of machines descend towards the island. They're familiar in structure (identical to the "soldiers" from the Key Crime Syndicate in Season 2). Amazons guard the shores of Themyskira (armed with swords, bows and arrows, spears and shields). A war is about to begin.

Stood above their army on a large cliff, Queen Hippolyta stands beside her daughter, Diana. They observe.

QUEEN HIPPOLYTA

I've seen man beyond these shores -
in suits, in armor, and other
questionable fabrics. But what in
the name of Hera are those?

The Queen's fear mirrors on Diana's face.

DIANA

Machines.

QUEEN HIPPOLYTA

Machines? Do they bleed?

DIANA

No.

QUEEN HIPPOLYTA

Can we kill them?

Diana faces her mother with conviction.

DIANA

I can.

(CONTINUED)

CONTINUED:

QUEEN HIPPOLYTA

No. You must free our prisoners.

DIANA

Mother, no!

QUEEN HIPPOLYTA

I will not leave them chained and defenseless to our enemies. These "machines" will not decide their fate. We will. Now go, Diana.

A hesitant nod, and Diana retreats.

Hippolyta looks back to the onslaught of machines that descend towards her people. She lifts her head in honour, and accepts her fate in this war.

EXT. GOTHAM CITY, STREETS - DAY

Helena (unmasked, geared up) stares out at the city. A deep sadness consumes her. Katherine (unmasked, geared up) approaches from behind. Concerned.

KATHERINE

Helena? Are you oh-

HELENA

Am I okay? Are you *really* about to ask me that question right now?

Helena wipes her tears, then faces her girlfriend.

KATHERINE

(realising)

This is about Vicki.

HELENA

I've killed people. I've written lists - names on a piece of paper that I crossed out after I was finished *slaughtering* them. I'm surrounded by people every day who are working to stop *people like me*, and I wear this mask-

Helena waves her mask, clenching it with anger.

HELENA (CONT'D)

And pretend that I'm one of you when I'm the furthest thing from it. And when it all finally caught up with me... when I jumped off that building and fell to my death... I was brought back. I got a second chance. But Vicki?

(CONTINUED)

CONTINUED:

Helena returns to the mask. A symbol she can't fulfill.

HELENA (CONT'D)

The kindest person I've ever
known... she has to rot in the
ground forever. And it's not fair.
She was happy. And alive. And now
she's not. Just like Lisa. Just
like my father. My whole family.
But not me. I'm still here. Why?

Helena throws the mask aside, and turns to the city-

HELENA (CONT'D)

(screaming)
Why?!

She's met with silence.

Katherine crouches down, and picks up the HUNTRESS MASK. She
steps in front of her girlfriend, and offers it to her.

KATHERINE

Because you're not done here.

Helena takes the mask back into her hands, confused...

KATHERINE (CONT'D)

You're important to so many people
and I understand that life isn't
fair but damn it, Helena... that's
why *this* matters. That's why love
matters. And I love you. And you
are *not* this monster that you've
created in your head. Vicki knew
that. She knew you weren't some
pretender. You're a hero. And she
wouldn't want you to see yourself
as anything other than that.

Helena looks up from the mask to find Katherine.

HELENA

I really miss her.

KATHERINE

I know.

The two share a hug, clinging to each other. Together.

A ROARING EXPLOSION rips from the building across the street,
and an OMAC MACHINE jets past the flames.

Helena and Katherine break from their hug, releasing...

KATHERINE (CONT'D)

They're here.

INT. WAYNE MANSION, LIBRARY - DAY

A desperate TIM DRAKE follows Bruce through the library.

TIM
Hey, boss man. I know everyone's
busy trying to save the world and
all but-

BRUCE
I don't have time, kid.

Tim follows Bruce through the SECRET PASSAGEWAY, and into-

INT. BATCAVE - DAY

Tim scales the stairs, close behind Bruce.

TIM
No, but I think I have something
that can-

BRUCE
Not now.

Bruce arrives by his computer system, preoccupied.

Tim unravels his backpack and shuffles through it. He pulls out the OMAC "EYE" and presents it to Bruce.

TIM
I think this could help.

Bruce is lured into the eye. A newfound sense of hope.

AN EXPLOSION echoes from above. A tremor rocks the ground they stand on, and dust falls from the ceiling.

BRUCE
The hell was that?

The two race back up the stairs...

INT. WAYNE MANSION, LIBRARY - DAY

Bruce and Tim rush back into the room where a wall is torn open and smoke fumes waft around an unconscious Alfred on the ground. Bruce jolts forward, but Tim pulls him back.

TIM
No, no. Get back.

An OMAC MACHINE stomps into the room.

BRUCE
(horrified)
That's not possible.

(CONTINUED)

CONTINUED:

TIM

Yo, yo, yo, get down!

Tim pushes Bruce out of the way as the OMAC sends a PULSATING BLAST towards them. It SLAMS into Tim, and launches him into the bookshelves. The shockwave throws Bruce down hard.

OLIVER (O.S.)

Hey. Terminator. Over here!

The OMAC turns to the voice and finds OLIVER on the stairs - he lines a shot with one hand, and holds the bow with the other (a MECHANICAL ARM attached to him). He FIRES.

AN EXPLOSION rips from the OMAC. It stumbles back, regains composure, then aims to fire back--

A startled Mia dives for Oliver, and the two disappear behind an EXPLOSION. Rubble erupts across the floor, and smoke soon lifts to reveal Mia and Oliver at the foot of the stairs.

The OMAC simply turns, and disappears through the passageway.

INT. BATCAVE, CELL - DAY

THUD. THUD. THUD. Maxwell Lord perks up in his seat.

The CAVE WALL rips apart, and a robotic fist tears through the glass. A path is cleared for Lord, and he rises to meet it. He steps out of his cell. Freed.

MAXWELL LORD

Ah. The smell of freedom in the air. How I've missed it.

Lord looks to the OMAC MACHINE with a widening smile...

INT. THEMYSKIRA, PRISON - DAY (FLASHBACK)

An explosion rips from the ceiling. Rubble collapses and cuts through the confines of a cell, freeing Thorne. She lowers her hands from her face, and darts out.

THORNE

A gift from the gods.

Thorne lifts a heavy chunk of debris from the ground, and swings it against a cell door - it CRACKS open, and frees a hesitant Chloe. She joins Thorne's side.

CHLOE

Thanks.

THORNE

Wasn't going to leave you here.

Thorne turns to leave, but Chloe clings to her-

(CONTINUED)

CONTINUED:

CHLOE

Where are you going?

THORNE

This is our chance, Chloe.

By the entrance, Diana stumbles in to see their escape. She quickly hides behind a boulder, listening in...

THORNE (CONT'D)

Our chance to be free. To start new lives. To start over.

CHLOE

At the expense of an entire civilization.

(beat)

I'm not leaving them.

THORNE

Though I don't wish it on you, your choice ends in you dying with them.

CHLOE

Then so be it.

THORNE

I truly hope our paths cross in the future, Sullivan.

A sad nod, and Thorne disappears through the closest exit.

Chloe takes in a moment to accept her decision. Sudden footsteps echo in, and she turns to find Diana.

CHLOE

You came back?

DIANA

You stayed.

CHLOE

It's the right thing to do.

DIANA

Hmm. There was a man I knew years ago... you remind me of him.

A hopeful Chloe smiles back at Diana.

CHLOE

Let's go save your people.

The two join sides, and rush into the light that burns from the entrance. They disappear inside of it... into war.

EXT. GOTHAM CITY, STREETS - DAY

A rush of light births Gordon and Sarah, hands linked together while they run down a long-winded street.

TWO OMAC MACHINES land in front of them. Blocked.

GORDON

No.

Sarah jerks Gordon back, and they turn to run -- only to find another OMAC MACHINE in approach. They're cornered.

SARAH

I love you. Always and forever.

GORDON

Always and forever.

OFF their hands, squeezing just a little bit tighter..

EXT. WAREHOUSE - DAY

Nightwing withdraws from an unconscious Jason, eyes fixed forward at the onslaught of OMAC MACHINES approaching in the distance. He clicks his earpiece - a comm link with Barbara.

NIGHTWING

Barbara? They're here. The machines are here.

INTERCUT BETWEEN: NIGHTWING and BARBARA on the comms-

BARBARA

You're going to be fine. You-

NIGHTWING

No. I'm not. I'm sorry. I'm so sorry. I should have told you this sooner, but... Barbara? I love-

Nightwing shields his face as an EXPLOSION CONSUMES HIM.

EXT. GOTHAM CITY, STREETS - DAY

Helena and Katherine race through the city. Explosions rip up the ground behind them, followed by an army of machines.

An OMAC MACHINE lands in front of them, and fixes its aim.

HELENA

Get down!

Helena DIVE TACKLES Katherine aside.

BOOM.

(CONTINUED)

CONTINUED:

A BLAST erupts at the ground, and a shockwave slams hard against Helena - she's propelled over a safe Katherine and into a SHOP-FRONT. She smashes through it, into--

INT. SHOP - DAY

Helena crashes into the ground. Shards of glass spray around her, and track her movement into the counter. She hits it hard, then claps back off it in a gasp.

HELENA

Ah. Ah, god. Come on.

Helena perches up off the ground. A sharp pain, and she leans back against the counter for support. Her eyes fix on the broken shop-front, staring out to find any signs of the woman she loves... nothing.

HELENA (CONT'D)

Katherine? Kath-

The sharp pain stops her.

Helena looks down to see a large piece of glass wedged in her side. Blood paints the floor beside her, dripping from her wound... PLOP. PLOP. PLOP.

ON Helena - the sunlight grows stronger on her face, illuminating her resolve. It seems to consume her...

EXT. GOTHAM CITY - NIGHT

Explosions and smoke fill the skies. Buildings crumble. A swarm of OMAC MACHINES bounce from building to building...

The war has begun.

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

EXT. THEMYSKIRA - DAY

An ARGUS AIRCRAFT gradually lands on the shores of Themyskira. The door SLIDES OPEN and Chloe steps out onto the familiar island. A deep sadness fills her.

The shores have become a graveyard. A war captured in scorch marks on the ground, and a FIELD OF GRAVES.

ON A LARGE STATUE - it resembles that of QUEEN HIPPOLYTA, looking out at the field of graves in front of her and the waters that lead to 'Man's World.' This is *her* grave.

Chloe bows her head, honouring the fallen queen.

STEVE (O.S.)

Looks like there was some kind of war here.

STEVE and ZINDA join Chloe by the statue of Hippolyta. She turns to them, saddened.

CHLOE

You have no idea.

The two journey further through the shores, into Themyskira--

INT. TEMPLE - NIGHT

A WOMAN IN WHITE ROBES bows to a collection of statues of the gods. Praying, with inaudible muttering. An intrusion of footsteps brings her out of her prayer, and she RISES.

Stepping into the light, Chloe makes her presence known.

CHLOE

Diana?

The woman peels back her hood, and slowly turns. It's DIANA.

CHLOE (CONT'D)

I need your help.

OFF the request hanging in the air...

CUT TO BLACK.

END OF EPISODE