

PITCHING 4 DCEU FILMS SCRIPT

INTRO:

What's up guys! Today I'm going to do something a little out of the box and not only provide you with *one* pitch for a movie within my DCEU rewrite series, but I'm going to be pitching to you *four* movies that I think would be awesome additions to this hypothetical saga I came up with. For those of you who are new to this channel, let me introduce to you this concept that I came up with a few years ago. I decided that I would rework the DCEU with a series of rewrites for preexisting movies, while also pitching new movies, as if it were all being streamlined into one big cohesive narrative by a singular vision, similar to how Kevin Fiege was the singular vision behind the Infinity saga of the MCU and helped ensure that every installment within the series led towards the climatic finale that was *Avengers: Endgame*. My goal is to do the same thing for the DCEU but have all of the films lead up to Zack Snyder's proposed *Justice League 2 & 3* as the finale of our DCEU.

So far, the chronological order of my DCEU rewrite series consists of the original version of *Man of Steel* as our starting point. I want to take this moment to clear the air because I know a lot of you have been asking me if I'm going to rewrite *Man of Steel*, and that one is on me since I forgot to mention in my initial DCEU Rewrite Series Announcement that I don't actually intend on rewriting *Man of Steel*. Yes, the movie isn't perfect, and I understand where a lot of Superman fans were displeased because the film doesn't remain loyal to Superman's ethos. I'll admit it may not be a great *Superman* film, but it's still a solid film in general, and I think a lot of that has to do with the fact that Christopher Nolan produced it. I personally don't think there are enough flaws within the film to justify a rewrite, so *Man of Steel* is remaining untouched for this rewrite series. So anyways, *Man of Steel* will be followed by a rewrite of *Batman v Superman* (link for that video is found down below), the original version of *Wonder Woman*, a pitch for *Reign of the Supermen* (the link for that is found down below as well), planned rewrites for 2016's *Suicide Squad*, *Zack Snyder's Justice League*, *Aquaman*, and *Wonder Woman 1984* that I plan on tackling in the future, a finished rewrite for *Birds of Prey* that I did a few years back, planned pitches for a *Nightwing* film, a *Martian Manhunter* film, and a *Teen Titans* film, followed up by the original versions of *Shazam* and James Gunn's *The Suicide Squad* and *Peacemaker*. Where I imagine all of these upcoming pitches that I'm about to share with you guys to take place in within my DCEU rewrite series will be anywhere in the DCEU so long as they come *after* the first *Justice League* movie, and before *Justice League 2*. Which really gives us a lot of space and room to work with.

So normally what I do when giving a pitch here on the channel is I dedicate an entire video to that pitch, and it ranges between 20 to 30 minutes. But as of late, a few ideas for DCEU films have been fermenting within my brain, but I realized I didn't have enough to say about any of one of these pitches to give them their own individual video, so I decided to clump them all together into one video containing all 4 of the pitches into one. Kinda like a bundle pack. Today, I'm going to be pitching 4 films within my version of the DCEU, each of them found on the DCEU's current slate of future yet-to-be-released films. The first pitch is a standalone *Blue Beetle* film, which I'm going to rework as a *Blue Beetle and Booster Gold* buddy comedy film titled *Blue and Gold*. The second is a standalone solo film for Batfleck, which was recently usurped by Matt Reeves' *The Batman* (wonderful film by the way) but will be revived for this series as a live-action adaptation of the animated film *Son of Batman*. The third pitch is a solo film for Barry Allen's The Flash post-*Justice League*, and the fourth pitch is a standalone feature film for Victor Stone's Cyborg.

So, without further ado, let's jump into the pitch for our first film, *Blue and Gold*!

BLUE & GOLD FILM:

Now this film is something special because it will be a buddy comedy film along the same veins as comedies directed by Judd Apatow and Todd Phillips. I know that there is currently a *Blue Beetle* film on the DCEU's production slate, and it most likely will star Jaime Reyes as the titular hero, but I think it would be a wasted opportunity to have an incredibly fun addition to the DCEU that brings about the same amount of energy as *Shazam*. I really really think that this film should be about the two low-level underdogs of the Justice League, Ted Kord's *Blue Beetle* and Michael Jon Carter also known as *Booster Gold*. Both Nathan Fillion and Alan Tudyk have announced that they would love to star in a DC film as these two characters, but as of yet, there haven't been any official reports on this dream becoming a reality. I can totally see this film being the DCEU's equivalent of buddy comedies such as *Due Date*, *Harold and Kumar* and *Pineapple Express*, where the premise revolves around *Booster Gold* and *Blue Beetle* not being taken seriously by the Justice League and being assigned as the organization's repo men, damage control, IT department or something else along those lines. Where they have to do all of the boring grunt work that no one else wants to do, and it can be *Booster Gold*'s recklessness and his dissatisfaction with this boring status quo that leads him into making a critical mistake that kickstarts the film's adventure and ropes Ted Kord into the shenanigans *Booster Gold* caused, forcing the two of them to work together in cleaning up *Booster*'s mess. Ted Kord and *Booster Gold* fulfill the comedy archetype known as the *Odd Couple* to a tee in the comics, where *Booster Gold* is the outrageous and irresponsible character that is a foil to Ted Kord, who is more grounded in reality and seems to be the only sane person with any

common sense amongst our cast of strange and ridiculous characters. In the comics, Blue Beetle and Booster Gold they have their own series titled *Blue and Gold*, which is a title I think this film should share as well.

If Judd Apatow were to be brought on board for this film, he would probably want to bring the rest of his crew along, whom I think would fit quite nicely into the atmosphere of this film. Like James Gunn's *Suicide Squad*, most of the characters featured in this story would be both heroes and villains that are practically z-listers and you would have to scrape them from the bottom of DC Comics' barrel of history and lore like Kite-Man, Prankster, Condiment King, Rainbow Raider and Cavalier. I can see Kite-Man being a major supporting character in this film as a pathetic joke of a supervillain who is unintentionally helpful towards Blue Beetle and Booster Gold. Personally, I think both Seth Rogen and Adam Sandler would be equally perfect for this character. I can also see Red Tornado – as an emotionless robot – being the manager in charge of the custodial staff at Hall of Justice, serving as Blue Beetle and Booster Gold's humorless and no-nonsense supervisor. The fact that Red Tornado is such a serious and deadpan character can add a lot to the opportunities for situational comedy in this film, and I'm really open to anyone from Apatow's troupe of actors playing the android. As far as Booster Gold's robot sidekick Skeets goes, I think Bill Hader did an excellent job voicing the snarky robot Alpha 5 in the *2017 Power Rangers* reboot, and I could see him doing the same for Skeets, but if he's not interested in repeating such a similar role, I honestly think he would be a great fit for any of the other characters in this film.

DC, I am begging you, please make *Blue and Gold* happen!

BATMAN SOLO FILM:

So, it's well-known that back when the Snyderverse was alive and kicking, a standalone feature film centered around Ben Affleck's Batman was set to follow *Justice League*, with Jeremy Irons returning as Alfred and Joe Manganiello playing as the film's main antagonist Deathstroke, who was introduced in a post-credit scene at the end of Joss Whedon's cut of the *Justice League*. But the film was ultimately cancelled and replaced by Matt Reeves' *The Batman* film, starring Robert Pattinson, and presumably taking place within a different universe and timeline outside of the DCEU.

Nevertheless, concept art was made for the film, Ben Affleck wrote a script that Matt Reeves described as being very similar to an action-packed *James Bond* movie, with rumors of Affleck also directing the film. The premise would revolve around Deathstroke learning about Batman's secret identity as Bruce Wayne and using it to exploit Batman's greatest weaknesses, which would include Deathstroke assassinating Alfred within the first Act of the film. But that ultimately never came to be because Ben Affleck was going through some personal issues at the time and had to take a step

back from the DCEU, not to mention Warner Bros. executives all had different agendas at the time and there was some conflict amongst the higher ups in which direction to take the DCEU that has hopefully been washed away thanks to some house-cleaning that was done by David Zaslav, who became the new CEO of Warner Bros. after his company Discovery bought out Warner Bros. and decided to merge the two studios in April of 2022. Matt Reeves was originally approached to direct the film, but even though he admitted it was an exciting story and could see it performing well, he personally wasn't interested in telling that kind of Batman story and preferred a grittier film noir approach to the Dark Knight, which is what 2022's *The Batman* turned out to be.

Personally, Batfleck's version of *The Batman* standalone film sounds a lot like *Skyfall*, which I think is one of the best Daniel Craig *James Bond* movies alongside *No Time to Die*, but to give the character of Batman that same treatment I think is very similar to the video game *Arkham Knight* and *The Dark Knight Rises*, where a story that involves the exposing of Batman usually serves as the finale to Bruce Wayne's story. So, while I do like the *Skyfall* approach to *Batman*, I think it needs to be reserved for a later Batman sequel so as not to jump the gun so quickly and give Bruce Wayne such a short run within the DCEU. There's still so many stories to tell with Bruce Wayne and the rest of the Bat Family that it would feel like a crazy shortcut to just jump straight to his last stand as the Dark Knight. Personally, I think it would be really cool if in his final standalone film, Alfred gets martyred and Bruce Wayne's identity is exposed, forcing him to go into hiding and semi-retire, so that when *Justice League 2* comes around, Bruce Wayne will emerge from the shadows as Batman to help the Justice League in the final battle against Darkseid. I think that would be pretty cool, but it's definitely not the story we're telling right now. That's like 2 or 3 movies down the line. I'm still waiting for a live-action Batman film to feature the Bat Family in an ensemble type of story, which is something neither Christopher Nolan, Tim Burton, Joel Schumacher, or Matt Reeves have tackled, at least not yet on Matt Reeves' account.

But for this standalone film specifically that will serve as Batman's first solo outing in the DCEU, I think it should rework Affleck's script to be a live-action adaptation of the animated feature film *Son of Batman*, which also portrays Deathstroke as the main antagonist. Because I strongly agree with Patrick H. Willems in that Batman's growth as a character has been stunted recently because it seems like every onscreen modern adaptation of Batman refuses to let Batman become a father. Robin, Nightwing, Batgirl, and any other type of sidekick that Batman has had in his extensive comic book history is absent in nearly every film, and it almost seems like a retread where we focus more on Bruce's poetically tragic origin story, his arc of learning to work with others and to stop being a loner in team up films like *Justice*

League, and his father-son relationship with Alfred, rather than focus on his role as a surrogate father figure and mentor with any of Batman's sidekicks like Dick, Jason, Barbara and Tim, which help prepare Bruce for being a literal father to his biological son, Damian. We're ultimately holding Bruce Wayne back from being as nuanced and fascinatingly complex as he is in the comics. We're selling ourselves short on how much potential this character truly has. We've seen the vigilante and romantic sides of Batman in *the Dark Knight trilogy*, we've seen the team player side of Batman in the *DCEU*, and we've seen the detective and once again romantic sides of Batman in Matt Reeves' *Batman*. We haven't seen the dad side of Batman yet. We haven't seen the patriarch of an entire surrogate family.

Son of Batman and by extension, *Batman: Bad Blood* addresses this topic well, and ultimately what I want to do is help take the DCEU Batman in a direction that a live-action Batman hasn't gone in. So, if you're unfamiliar with *Son of Batman*, let me recap you on the premise.

Damian Wayne is raised by the League of Assassins and never knows his father, but when Deathstroke, the former apprentice of Ra's al Ghul, almost succeeds in destroying the entire order, Talia sends her son to live with Bruce in Gotham City in order to keep him safe while she engages Deathstroke's army in a secret society type of war. Batman, with the help of Nightwing and Alfred, helps guide Damian into being the next Robin and do their best to mold him into being a truly heroic character and not a cruel, cold-hearted assassin like the League raised him to be. We find out that Deathstroke's master plan is to use Dr. Kirk Langstrom aka Man-Bat into mutating his army of ninja into a horde of Men-Bats. That leaves Batman, Nightwing, Robin and Talia to stop Deathstroke, allowing Damian to take his revenge, which Damian ultimately chooses not to take thanks to the influence of his new support group. I know this premise sounds wacky on paper and explaining it in words doesn't really do the story justice at all, but *Son of Batman* is easily one of the best films in the DC Animated Universe and I personally find it to be on the same level of quality as *Captain America: Winter Soldier*.

For the DCEU adaptation of this storyline, I would want to make Bruce the Decoy Protagonist to Damian, who is the true main protagonist, just as he is in the original *Son of Batman*. And because of that, this film would either be called *Batman & Robin* or *Son of the Bat*, I'm really open to both titles but for reference's sake, we'll call this film *Son of the Bat* for this pitch. Now, I know I said that any of my pitches for these DCEU films could take place anywhere within the timeline between *Justice Leagues 1* and *2*, but this film would have to be an exception. Because in order for it to make sense, this film would have to follow up my *Nightwing* pitch and serve as a sequel to that, since Damian Wayne makes his debut appearance in *that* film. I'm not going to

waste any time recapping my *Nightwing* pitch here, so if you haven't seen it and you want to be onboard for this *Son of the Bat* pitch video, then you can click on the link in the description down below, then come back and finish watching this video when you're all caught up.

Even though you can pretty much copy and paste *Son of Batman's* plot into my version of *Son of the Bat*, there are a few things that need to be tweaked and adjusted. Since at the end of my *Nightwing* pitch, the League of Assassins found themselves in a weak and vulnerable position, Deathstroke – a former protégé of Ra's al Ghul and ex-lover of Talia – will use the opportunity to take his revenge and strike back at the Head of the Demon for banishing him. Deathstroke will return to take his rightful place as Ra's al Ghul's heir, taking over what is left of the League of Assassins, reinforcing its sparse supply of assassins with his own mercenaries. But this will cause a schism. Some of the ninja will welcome Deathstroke as the new leader, looking forward to his reign of strength and ambition, while others will see him as a disgraceful usurper, and ally themselves with the wayward rebel yet true heir Talia al Ghul.

Meanwhile, Damian will have already been introduced to Bruce by Dick at the end of the *Nightwing* pitch, and he'll be living with him at Wayne Manor, confined to train within the Batcave while Bruce and Alfred get the paperwork ready to disclose Damian's adoption in the eyes of the public. Damian will get frustrated and impatient with having to say in the Batcave, as he's eager to join Batman and his current sidekick – Tim Darke – the newest Robin, out on patrol. Damian will FaceTime with Dick – who is stationed in Bludhaven – and vent with him about his frustrations but also share his jealousy of his supposed rival, Tim. Dick will insist that he doesn't know Tim well but seems like a nice guy and tells Damian to go easy on him since he's been through a lot. Bruce will assign Tim to spar and practice with Damian after working with him, one-on-one, as they try to rehabilitate Damian and get him onboard with Batman's no-kill rule and the rest of the Dark Knight's modus operandi. They're trying to train a merciless assassin to become a non-lethal crime fighter, but they're having a hard time as Damian insists on fighting crime with his sword even though all of the Robins use the traditional and less-lethal bo-staff. This is one of the reasons why Batman tells Damian he isn't ready yet. Against Bruce's wishes, Damian will steal one of the spare Robin suits and sneak out to fight crime, resulting in him getting caught by Tim and disciplined by Batman, fostering Damian's hatred for Tim and allowing the antagonism to escalate. From there, Damian can progress through the same character arc he experiences in *Son of Batman*, and we would swap out *Nightwing* for Tim Drake's Robin in that film. I think a really neat moment to include in this film will be when Tim tracks down his father's murderer, and Damian actually helps support Tim in this heated moment where Tim is consumed by righteous hate and acting aggressively out-of-character, being the one to convince Tim to spare his father's murderer. Damian will

explain that killing a man changes you, it makes you less human, yet, once you've done it enough times, it gets easier. Even thrilling and entertaining. Damian tells Tim that it's too late for Damian, but it's not too late for Tim. Damian professes that he doesn't want Tim to live with the fact that he's a murderer, with Damian reluctantly admitting that Tim is too good of a person for that, and deserves better.

Plus, introducing Dr. Kirk Langstrom would be super cool and finally getting to see live-action Man-Bat would be a dream come true. Plus, we wouldn't have to show the origins of any of Batman's Rogues Gallery because the DCEU version of Batman is a veteran crime fighter with 20 years of experience under his belt, so he's familiar with villains like Deathstroke and Man-Bat and has a history with said characters. We can just introduce them fully-formed and ready to go.

So those are just a few things that I would do to accommodate *Son of Batman's* storyline into the DCEU. The rest of *Son of the Bat* would pretty much go down the same way that *Son of Batman* does, providing a strong solo entry for Batfleck and expanding upon his world and his role to the defenders of Gotham. Batman will accept both Tim and Damian as his Robins, and the two will coordinate with each other to help keep the enemy confused by the fact that there are now multiple Robins interfering with their criminal activities. The film will end with Deathstroke's plan for a Man-Bat army being foiled, and he'll be ousted from the League of Assassins once again and the mantle of leadership will pass to Talia. Deathstroke will survive to return in future sequels and Talia will share a bittersweet reunion with Damian before parting to go their separate ways. Ra's al Ghul probably gets killed in the opening assault on Nanda Parbat, but Talia would've gotten him to the Lazarus Pit and healed him before escaping with him and a few loyalists. Therefore, Ra's is in hiding for the rest of the film while he rests and recovers and Talia – whose relationship is still rocky with her father – decides to spare him, but only so he can be her prisoner and she can usurp him and take his power, which is currently being held by Deathstroke. I also thought it would be really cool if at first, Talia seems to be on Deathstroke's side and uses her past relationship with Slade as leverage to seduce him, hoping to gain his favor and get his guard down enough to kill him when they're in bed together and he's vulnerable. But it doesn't work, as Deathstroke's sense are too keen to fall for that sort of trap, forcing Talia to make a quick escape in the middle of the night and try to claim her father's throne the old-fashioned way, with steel and blood.

As for Dr. Kirk Langstrom, I'd want him to turn himself in to Batman by the end of the film, confessing that he is a menace to society and needs to be kept in check. But he's not insane as most of the inmates in Arkham Asylum, so he is transferred to Belle Reve, where Amanda Waller puts him to work as a scientist for A.R.G.U.S. but

keeps an inhibitor collar on him at all times and injects a nanobomb into his neck, just because Waller isn't one to take chances.

FLASH SOLO FILM:

As far as the upcoming *Flash* movie is concerned, I personally think that a really strong way to execute a standalone film centered around Barry Allen post-*Justice League* would be to follow the pitch given by the YouTube channel Super Frame. I'll post a link in the description below and I encourage you guys to check it out because it is actually a really solid idea and the best adaptation for Barry Allen on the big screen in his first cinematic solo outing that I've heard so far.

To briefly recap what Super Frame explains in his pitch, Barry Allen is doing his thing as the Scarlet Speedster in Central City, taking down classic villains from his Rogues Gallery like Captain Cold, Weather Wizard, and Mirror Master, and meeting up with fellow retired speedster Jay Garrick to get some advice and mentorship. But then his life is thrown upside down by the arrival of Eobard Thawne aka The Reverse Flash. After some shenanigans, Barry will pursue Thawne into the future via the Speed Force, where Barry Allen undergoes a character arc revolving around his need to slow down, since he is not only physically speeding through his life, but emotionally as well, becoming a workaholic out of a sense of guilt for what happened to his parents. But Barry soon comes to realize that nonstop workaholic mindset and lifestyle are harming all of Barry's relationships, particularly with his girlfriend Iris. Through flashbacks, we see parts of Barry's childhood and learn about his origins, what happened to his parents, and how he got his powers, finally learning that Thawne is the person responsible for his mother's murder. The best part about this pitch is that Super Frame tailored the story in a way that we find out that Barry is the one who gave his past self his powers in the first place, as in the climax of the pitch, Flash finds himself running so fast through the Speed Force that he literally becomes pure energy, and that if he doesn't find a way to expel that energy naturally in a way that doesn't cause irreversible collateral damage, it will consume him and he'll die. Kinda like what happened to Wally West in the finale of *Young Justice* season 2. So, Flash gets the idea to run back in time and expel all of that energy into a huge lightning bolt, the same lightning bolt that struck Barry and turned him into the Flash in the first place. It's a really cool take on the Flash that I think is fresh but familiar, and Super Frame fan casted Lucas Tiller as his version of Barry and Antony Starr as his version of Thawne. I can totally get behind Antony Starr as Reverse Flash, and even though I think Lucas Tiller is a fine choice, out of personal preference, I would like to see Sam Claflin tackle the role of Barry Allen. He not only looks the part but has shown that he has the range to be just as youthful, energetic, charming and clever as Barry Allen. So, that's how I would personally like to see the Flash solo movie handled in the DCEU.

I could also see Barry getting a standalone sequel where he takes on Wally West as an apprentice, they both travel to Gorilla City, and face off against Gorilla Grodd, who would be the film's main antagonist. I'm not really sure if Barry would benefit from having his own trilogy or if a really strong duology with some tight and efficient storytelling would be enough to do his character justice and flesh out all of the potential his comic book counterpart could offer the DCEU within a standalone film format. Obviously, Flash can still contribute a lot to the *Justice League* movies, but I personally will admit that I don't know enough about the Flash to know if a third film and as a result, a whole trilogy, would benefit Barry Allen's character in the DCEU. So, for those of you who are big fans of The Flash and are well-versed in all of his comic book history and lore, let me know in the comment section down below what you think the premise of his third film could be.

Now, regardless of if it is good or bad, obviously the real upcoming *Flash* movie is going to do its own thing. If the rumors are true, they're going to take inspiration from the *Flashpoint Paradox* comic, which I personally think is a storyline more appropriate for a *Justice League* crossover movie rather than a personal character story like a standalone *Flash* movie should be. So, if it ends up being good, awesome! But if it ends up being a bit of bummer or the story seems to be lacking in certain areas, I may or may not retcon this pitch with a rewrite somewhere down the line. I don't know. We'll see. Just...don't hold your breath for a *Flash* rewrite though, is all I'm saying.

CYBORG SOLO FILM:

So originally this film was meant to follow up Joss Whedon's *Justice League* and give Cyborg his own solo outing, but after Ray Fisher spoke out against Whedon's mistreatment of the actors on set, it led to a lot of legal drama and ultimately the *Cyborg* movie was put on ice. Like Henry Cavill's role as Superman, it's still up in the air whether Ray Fisher will continue to play as Cyborg in future DCEU films, but if they do choose to follow up with this movie and pull it out of development hell, here's one way that I think they could go about making it.

Now, I don't want to give away any spoilers but since I removed Cyborg from my version of *Justice League 1* and replaced him with Green Lantern, I want to put Cyborg within the *Teen Titans* movie and give him the same character arc and role that he played in *Justice League*, but it will be with his fellow Titans like Tim Drake's Robin, Beast Boy, Raven, Starfire and Nightwing. Now, I know that a *Teen Titans* movie currently is not in development, which is a huge, missed opportunity in my opinion, but we'll just pretend that DC has plans to make a *Teen Titans* film for my version of the DCEU. Now, like *Son of the Bat*, this *Cyborg* standalone film would have to come at a very specific time in the series, as it would have to follow up as a sequel to Cyborg's introduction in *Teen Titans*.

For this film, I took inspiration from the New 52 *Cyborg* comics, which was the first time I saw Victor Stone get his own spin-off and I thought that was super neat and interesting. The best way I can describe this series is that has excellent setup but a really mediocre payoff that kinda leaves you disappointed. The entire comic run builds up these alien antagonists known as the Technosapiens, who are these creepy alien cyborgs going around the galaxy hunting down super advanced tech. Plus, they're able to telepathically communicate with said technology and they describe it as "singing". So anyways, the Technosapiens go on this rampage across the galaxy, eventually coming to Earth to steal the tech within Victor Stone's body. Now, the reason why this is so interesting is because this alien invasion comes at a time when the world is in awe of the newly emerged *Teen Titans* and Cyborg very quickly becomes a heartthrob and a celebrity to other young adults. A black market opens up on Earth for cybernetic implants and prosthetics, and people are flocking to get these illegal enhancements so that they can be as powerful as their celebrity hero Cyborg. But this all comes back to bite them in the butt when the Technosapiens arrive and murder anyone with cybernetic implants.

It's a really cool story that revolves around the classic sci-fi themes of where does the machine end and the man begin? But it ultimately disappoints in the end because the climax becomes just a generic alien invasion that Cyborg has to push back. The ending is no different than any other alien invasion cliché. But I think this film could improve upon the comics by having Cyborg journey to the planet of New Genesis and meet with the New God Metron, finally unraveling the mysteries surrounding the origin of the technology in his body, but also undergoing the same arc in *Young Justice* season 3 where because Victor was initially transformed and turned into a cyborg by a Father Box from Apokolips instead of a Mother Box from New Genesis. So, Victor is constantly fighting off internal demons who are attempting to override his mind and force him into becoming a slave for Darkseid, which would turn him into a mass-murdering saboteur. So, Metron could use the Mobius Chair to finally purge the Father Box's influence from Victor's body, replacing it with technology from the Mobius Chair. But I thought a really cool friend and ally that Cyborg can have as a kind of sidekick for his solo film would be Beast Boy, his Titan teammate from the previous film. This film could really highlight the brotherly bond that the two characters share in the original 2003 *Teen Titans* animated show. I'd also want to include Victor's love interest Sarah Simms as one of the S.T.A.R. Labs scientists who is a part of Sila's team of researchers attempting to understand New Genesis technology. Like in the New 52 comics, Sarah can fulfill the archetype known as the Morality Pet, where she helps keep Victor grounded and from losing himself, supporting him throughout all of his various trials and reminding him to never forget that he is still a human being with a soul who needs love.

OUTRO:

And that concludes our pitch for those 4 DCEU films! Again, these are all films that I think would be really fund additions to my DCEU rewrite series, but don't necessarily think I have enough to say on them that each film would take up a whole video pitch on their own. If you guys want to see more awesome DCEU videos from this channel, then go ahead and subscribe so that you can get notified when I drop a new video. Let me know what you all think of these pitches, and I will catch you guys next time!