

# WATCHTOWER

4.14 | "Ghosts"

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

Based on characters from  
DC Comics

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# WATCHTOWER

"Ghosts"

## 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

AMANDA WALLER .....	Pam Grier
DUSAN AL GHUL / HUSH .....	Bryan Greenberg
ETHAN BENNETT .....	Alfred Enoch
JASON BARD .....	Robert Buckley
LISA ANDREWS .....	Lizzy Caplan
LUCIUS FOX / BATWING .....	Charles Michael Davis
MELINDA NAOMI LORD .....	Linda Lavin
NAOMI SINGH .....	Megalyn Echikunwoke
SAMUEL 'SLAM' BRADLEY .....	Zachary Levi
SELINA KYLE .....	Eliza Dushku
STEVE TREVOR .....	Rick Cosnett

TEASER

FADE IN:

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - NIGHT

A bloodied VICKI lays sprawled against the floor. Her skin has turned a pale white, and her hands begin to tremble against the stab-wound on her abdomen. She cries.

VICKI

Lucius? I know you. I know what's going to happen... if this... if this is how it ends.

LUCIUS stands behind Vicki with a GUN AIMED FOR THE ELEVATOR DOORS. Prepared. A single tear falls from his eyes, while his body takes on the orders of another mind.

INT. WAYNE ENTERPRISE, LOBBY - NIGHT

OLIVER hits the elevator.

OLIVER

Come on, come on.

CHLOE

Oliver?

CHLOE rushes in with a hesitant NAOMI beside her.

NAOMI

Sorry we're late. We had to drop off her grandma.

OLIVER

(amused)  
What?

CHLOE

She's talking about Martha.  
(to Naomi)  
And she's not my grandma.

The elevator doors open, and the three disappear inside...

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - NIGHT

A withering Vicki pleads with a robotic Lucius.

VICKI

You're going to retreat from all of this. You're going to blame yourself. For me. For whoever walks through those doors. But I don't want you to blame yourself.

(CONTINUED)

CONTINUED:

DING! The elevator shifts, reaching it's destination. The doors slowly peel open...

Lucius steadies his aim, then pulls down on the trigger-

OLIVER

Look out!

Oliver pushes Chloe to the floor.

BANG! BANG! Oliver is clipped by a bullet and spirals back, onto the BLOOD SPLATTERED FLOOR.

CHLOE

Oliver?

Oliver nurses his wounded arm.

OLIVER

I'm fine.

Lucius closes his eyes and continues on the trigger- BANG!

INT. WAYNE ENTERPRISE, HEAD OFFICE - NIGHT

BRUCE and GORDON shift towards the echo of gunshots.

GORDON

The hell was that?

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - NIGHT

Chloe drags Oliver towards the cabinets, hiding from the gunfire that sprays through the room.

BANG! BANG! CLICK!

OLIVER

He's out.

Chloe peers around from the cabinet. Her eyes miss Lucius and find a bloodied Vicki - she's left on the floor in a pool of her own blood. Slowly, but surely dying.

CHLOE

Vicki?

Lucius tosses the gun aside, and proceeds towards Chloe.

Oliver leaps out from behind the cabinets -- he withdraws a SMALL DART from his back pocket and LAUNCHES IT FORWARD.

A dart sticks into Lucius' neck, and he collapses.

Chloe drops by Vicki's side in a panic.

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

Vicki? We're going to get you some help. Don't move.

VICKI

(weak)

Not... his fault... Maxwell Lord.

Chills run down Chloe's spine. Suddenly it all makes sense.

OLIVER

Naomi?

Chloe looks over her shoulder at the revelation.

Oliver disappears behind the opposing set of cabinets to find a still Naomi, hunched over herself with a bullet lodged in her chest. She looks cold. Dead.

OLIVER (CONT'D)

Oh my god.

CHLOE (O.S.)

Oliver?!

Oliver darts back around to find Chloe.

CHLOE (CONT'D)

Help me get her up.

Oliver rushes to Vicki. He and Chloe lean down, and balance her weight against theirs.

OLIVER

Okay. One, two...

They lift Vicki from the ground in one quick movement...

JUMP CUT TO:

INT. GOTHAM GENERAL, HALLWAY - NIGHT (LATER)

A fading Vicki is wheeled in on a gurney with doctors surrounding her. Oliver struggles to keep up, hands and shirt covered in Vicki's blood. Vicki disappears through another set of a doors, and a nurse blocks Oliver's path.

NURSE

I'm sorry. This is as far as we can take you.

Oliver sinks back with defeat.

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - NIGHT

An unhinged Bruce rushes at Lucius. Chloe paces in the BG.

(CONTINUED)

CONTINUED:

BRUCE

How could you do it? How could you  
let this happen?

CHLOE

Wait, Bruce. Don't-

Bruce latches onto Lucius and DRIVES HIM INTO THE WALL.

BRUCE

How could you just stand there and  
watch her bleed out like that?  
What the hell is wrong with you?

LUCIUS

I didn't have a choice.

Bruce releases him, furious nonetheless.

BRUCE

Of course you did. You chose your  
life over Vicki's.

CHLOE

Hey, that's not fair.

LUCIUS

No. No, he's right.  
(to Chloe)  
Sorry. I'm not cut out of this.

Lucius wriggles out of Bruce's glare and leaves.

CHLOE

Lucius, wait!

Chloe's phone rings. She observes the caller ID. 'Steve.'

BRUCE

You have something better to do?

Chloe cancels the call, and returns to Bruce.

CHLOE

Look. I'm sorry I wasn't here to  
protect Vicki. I was trying to  
save Lana.

BRUCE

Next time... let's not prioritise  
your friends, or god knows who else  
will be left to die on their own.

Bruce strides past Chloe, then SWIPES the contents of the  
desk onto the floor. He heads for the elevators.

Chloe remains, stood beside the POOL OF BLOOD on the floor.

EXT. WAYNE ENTERPRISE - NIGHT

The doors slide open to allow Bruce's departure from the building. He descends down the steps, and turns into-

SELINA KYLE, more fragile than we know her to be.

SELINA  
Hello, Bruce.

OFF Bruce, stumbling back with a hint of disbelief...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - DAY

Footage of Maxwell Lord attacking Vicki plays on the computer monitor in front of Chloe. She darts her eyes away.

CHLOE

I can't watch this.

Chloe hits a key on the keyboard -- black fills the screen.

DING! The elevator rings in the BG.

Chloe pulls a HANDGUN from the desk and jolts around with trembling - yet sure - hands. She quickly lowers her weapon at the sight of Oliver.

OLIVER

Can see we're all on edge here.

CHLOE

When Maxwell Lord can just walk into this building and start picking us off one by one, then I don't think a day will go by where I'm *not* a little paranoid.

OLIVER

Yeah. That was too easy.

CHLOE

Naomi?

Oliver shakes his head -- *she's dead*.

OLIVER

I know it looked like she was playing team evil, but she was the *furthest* thing from a bad person.

(long pause)

Lord has a way of making people do the unthinkable.

CHLOE

You don't need to convince me, Oliver. I trust you. I just wish we knew what she knew. It might have given us the leg-up on Lord.

OLIVER

What about the information obtained by ARGUS?

(CONTINUED)

CONTINUED:

CHLOE

They're still trying to decrypt it.  
It could take weeks.

And just like that, Chloe breaks down. Everything that was holding her together suddenly cracks.

Oliver rushes into Chloe, and embraces her. Comforting.

OLIVER

Hey. Hey, we're going to get through this.

Chloe pulls back, shaking her head - in tears...

CHLOE

Bruce is right. I spent all this time focusing on Lana, I never saw Lord make Vicki his target. And he's been after her for months. I could have stopped this.

OLIVER

You don't know that.

CHLOE

I need her to be okay. She has to be okay.

Chloe eases back into the hug, leaning against Oliver's chest. They simply stay there. Together.

INT. HELENA'S APARTMENT, BEDROOM - DAY

A phone rests on a bedside table, opened up on a text-thread from 'Chloe.' A text reads: *'Vicki's been hurt. It's bad. Call me when you get this.'*

HELENA sits at the foot of her bed, locked in deep thought.

LISA

I'm beginning to notice a pattern here, Helena.

LISA surfaces from under the sheets, crawling towards Helena at the foot of the bed. Her fingers dance in circles across Helena's shoulders. Caressing her.

LISA (CONT'D)

Your precious father comes back into your life - dies. Your *smoking hot* girlfriend - well, I guess *ex-girlfriend* - pulls your broken corpse from a self-sabotaging fight club to save you, and *she dies*.

(MORE)

(CONTINUED)

CONTINUED:

LISA (CONT'D)

One Lana Lang waltzes into your life and gives you a reason to hold back - to stop killing - and then... well, the jury is still out on that one, right?

HELENA

Stop it.

LISA

Ms. Kate Spencer - judge, jury and executioner - ups and leaves after knowing you for a full hot minute. And now Vicki...

Helena sinks into herself, grief crippling her. Lisa notices the pain, and cuts deeper...

Lisa (CONT'D)

She defended you from all the vindictive and spiteful journalists who wanted to use your victory at the Salvation Games as ammunition to paint you as someone you don't want to believe you truly are. And Vicki. Sweet, innocent, beautiful Vicki... she told them off.

HELENA

Please. Just go away.

LISA

Maybe they get to live because they haven't felt you, *truly* felt you...

Lisa's hands slide down Helena, and reach her thighs.

LISA (CONT'D)

Not the way I have.

KATHERINE enters, oblivious to the image of Lisa that haunts over a startled Helena - a *figment of her imagination*...

KATHERINE

Are you coming to the hospital?

HELENA

Just give me a minute.

KATHERINE

Okay, babe. I'll be out here.

Katherine disappears back into the other room.

LISA

(whispers)  
She's next.

(CONTINUED)

CONTINUED: (2)

And Lisa vanishes.

Helena jolts up from the bed, and rushes towards the window in her room. She rips it open, and climbs outside.

KATHERINE

Helena?

Katherine rushes in. A beat, and she realises Helena's gone.

SELINA (PRELAP)

Hell hath no fury like ex-lovers  
scorned.

INT. WAYNE ENTERPRISE, HEAD OFFICE - DAY

Selina narrows in on a confused Bruce, sat behind his desk.

BRUCE

What?

SELINA

It's just... you don't seem very  
happy to see me.

Bruce perks up, catching Selina's bait to reel him out of the dark waters. He rises from his seat and approaches Selina.

BRUCE

Sorry. There's a lot going on.

Bruce opens his arms to Selina, and the two share a hug.

BRUCE (CONT'D)

Of course I'm happy to see you.

SELINA

Unfortunately, I'm not here to make  
things any easier for you.

BRUCE

The thought never crossed my mind.

SELINA

Hush is back.

BRUCE

(nonchalant)  
Must be Monday.

SELINA

You don't seem surprised.

BRUCE

Hush scattered himself throughout  
the future. Our future.

(MORE)

(CONTINUED)

CONTINUED:

BRUCE (CONT'D)

It was a contingency plan in case we managed to defeat him last year. And we did. Now he likes to pop in from time to time to remind us how much chaos he can create for us.

SELINA

Is that why Vicki's in the hospital?

Bruce is taken aback.

SELINA (CONT'D)

I saw it on the news.

BRUCE

(stiff)

What are you doing here, Selina?

SELINA

Trying to survive, just like the rest of us.

A deep sigh. Selina realises it's time to open up...

SELINA (CONT'D)

Hush found me. I decided it was best to skip town to keep Holly safe but I don't want to be on the run for the rest of my life.

BRUCE

People like us should be used to it by now.

SELINA

Yeah, well I just need some protection for the next few months and then I'll be out of your hair.

A sense of hope restores in Bruce - *could it be true?*

BRUCE

So you're back? For good?

SELINA

For now.

Somehow, that's good enough for Bruce...

INT. CHECKMATE, OBSERVATION ROOM - DAY

DUSAN AL GHUL (an unmasked HUSH) works at the computers while an impatient MAXWELL LORD watches over his shoulder.

(CONTINUED)

CONTINUED:

MAXWELL LORD

It must come so easy to you -  
mimicking the skills of others...

DUSAN AL GHUL

And I'm sure living with the  
ability to control people's minds  
was a challenge for you.

MAXWELL LORD

It's not *without* its challenges.  
(beat)  
When can you have this system  
installed into OMAC?

DUSAN AL GHUL

Quicker than you'd imagine. The  
software was set-up by amateurs.  
This 'Brother Eye' definitely  
wasn't the work of Chloe Sullivan.

MAXWELL LORD

Hmm. The luxuries of Lana Lang  
withering away by the second.

DUSAN AL GHUL

That won't keep her distracted for  
long.

Dusan hits a button on the computer. The monitor shows an  
'upload' bar, gradually filling...

MAXWELL LORD

There's no way she makes it out  
alive.

Dusan rises from his seat and turns to face Lord.

DUSAN AL GHUL

You'd be surprised.

Dusan approaches the OBSERVATION GLASS, and stares out at the  
MASS PRODUCED O.M.A.C MACHINES.

DUSAN AL GHUL (CONT'D)

My very being is scattered  
throughout time. I know the  
future. I know who lives. I know  
who dies. It's the very reason  
I'm here, remember?

MAXWELL LORD

And here I was thinking your sole  
reason for showing up in my life  
was to steal my power.

(CONTINUED)

DUSAN AL GHUL

This particular job came with a multitude of opportunities. But it's my father's prophecy - his legacy - that I live and breathe.

(beat)

I know my fate. I know I failed my father, and that Chloe Sullivan remained the victor. But that won't stop me from seeing his legacy fulfilled.

MAXWELL LORD

(remembering)

One will rise, the rest will fall.

Dusan turns to Lord, inspired.

DUSAN AL GHUL

You will rise. They will fall.

Lord is fuelled by the ego-boost.

MAXWELL LORD

Starting with Victoria Vale.

INT. GOTHAM GENERAL, VICKI'S ROOM - DAY

An unconscious Vicki rests in the hospital bed. At her bedside, Chloe reaches over and holds Vicki's hand.

CHLOE

There's so much I wish I could say to you. So much I came here to say, but all I can really think of right now is that "it's not fair."

Chloe struggles at the sight of a pale-white Vicki.

CHLOE (CONT'D)

It's hard to see like you this. I mean, that's not your fault, obviously. I'm rambling, sorry.

(long pause)

You always thought I had something to teach you, but the truth is I learned more from you. You gave me more than I could ever give you. And the truth is... there is no team without Vicki Vale.

Chloe slowly releases Vicki's hand.

INT. GOTHAM GENERAL, HALLWAY - DAY

A man approaches the window, looking into the room where a grieving Chloe watches a resting Vicki. He bows his head with the same sadness in his heart.

Turning from the view, ETHAN BENNETT exits...

INT. GOTHAM GENERAL, PARKING LOT - DAY

Elevator doors open, and Ethan scurries out. He clicks his swab, and the lone black car beeps. Unlocks. Ethan pulls on the door, but a HAND PUSHES IT CLOSED.

Ethan jolts around to find HUSH, masked and intimidating.

ETHAN  
What the hell?

HUSH  
It's time to go.

ETHAN  
No.

HUSH  
You made a choice last year to protect the woman you love. A noble choice, really. But all choices have their consequences, and yours is bound by time.  
(beat)  
Love may not be eternal, but what we do for love certainly is.

ETHAN  
Vicki broke up with me because I killed my best friend. Only, I didn't. And now you're telling me that I have to do exactly what she left me for?

HUSH  
Yes.

ETHAN  
What if I don't?

HUSH  
Then I will kill the woman you love. Right here and right now.

Compelled to follow orders, Ethan offers out his hand. When Hush takes it, the two DISAPPEAR IN GREEN MIST.

INT. GOTHAM GENERAL, YIN'S ROOM - DAY

Eyes slowly flutter open. YIN wakes up. She immediately jolts at the sight in front of her.

ETHAN closes in on her, a sad expression worn on his face.

ETHAN

I was wondering when you'd wake up.

Yin sits up, eyes glued to Ethan at her bedside.

INT. ARGUS, MEDICAL ROOM - DAY

CLOSE ON a set of closed eyes. They flick open. A harrowing gasp for air, and LANA is awake.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. ARGUS, MEDICAL ROOM - DAY

Chloe sits by Lana's side - she is now vibrant and full of life. A contagious smile brings Chloe to the same happiness.

CHLOE

Now that you're super-suit-free, I think we should trap you in a giant bubble to keep you safe.

LANA

God, no. I refuse to be part of any more wacky experiments.

An ARGUS NURSE fills in notes at the foot of the bed.

ARGUS NURSE

Unfortunately, there are a lot of tests we have to run before you can swear off "wacky experiments." And it's probably best we get started.

LANA

Okay.

CHLOE

Looks like I'm being kicked out.

LANA

Thank you, Chloe.

CHLOE

I didn't do anything.

LANA

You found Martha. That was enough.

CHLOE

You have Steve to thank for that.

Doors slide open in the BG.

Chloe and Lana shift their attention to the entrance - an overjoyed STEVE TREVOR waits by the doors.

INT. ARGUS, HEAD OFFICE - DAY

Chloe follows Steve into his office.

STEVE

I wanted to thank you for bringing Mrs. Kent in safely.

(MORE)

(CONTINUED)

CONTINUED:

STEVE (CONT'D)

She never wanted to be boxed in here, but there's not much of a choice at this point.

CHLOE

You should tell her not to worry. I'll make sure the war will be over before it can ever begin.

(beat)

How is the decryption coming?

STEVE

The files we took from Checkmate are only twenty-percent decrypted.

CHLOE

Well, I can't wait around anymore.

STEVE

What does that mean?

CHLOE

I'm going dark. I'm doing what I should have done the second Maxwell Lord showed up in my city.

STEVE

I don't like the sound of that.

CHLOE

When Lana gets out of here... when she's finally a hundred-percent, I need you to tell her that I'm sorry. And that I hope one day she can finally be happy, because she deserves it. More than anyone.

STEVE

I- I will.

CHLOE

Goodbye, Steve.

Chloe brushes past Steve, and disappears into the elevator.

STEVE

I hope you know what you're doing.

Steve inhales all his anxieties and fears of the future...

OLIVER (PRELAP)

What are you doing?

INT. LUCIUS' APARTMENT, LIVING ROOM - DAY

Lucius sits in front of the TV. A disappointed Oliver, carrying a large duffel bag over his shoulder, observes his friend in these foreign surroundings.

LUCIUS

I'm done. It's over. I'm not going back, alright? Bruce was right. About everything.

OLIVER

You know, every time someone utters the words 'Bruce was right,' it's usually the complete opposite.

LUCIUS

I know I didn't hurt Vicki. I know I didn't do this to her. But I knew what I was going up against. I knew what Maxwell Lord was capable of - what he could do - and I still tried to play hero.

OLIVER

It's what we do.

LUCIUS

No.

Lucius turns the TV off and stands to face Oliver.

LUCIUS (CONT'D)

Heroes don't hand over the database because some uber-villain threatens their husband.

OLIVER

We make choices day in and day out that affect the lives of those around us. We have enough to feel guilty for without some madman's mind-control tactics - whether they're metahuman or manipulative.

LUCIUS

Why do you care?

OLIVER

Maxwell Lord violated my mind and forced me to kill innocent people. I know all too well how it feels to wake up from his spell with blood on your hands. I needed you to know that it's not your fault and that it does get better.

(CONTINUED)

CONTINUED:

LUCIUS

'It gets better.' Right.

OLIVER

We need you, Lucius.

Oliver drops the duffel bag. It parts ever so slightly to reveal the BATWING suit and mask inside...

OLIVER (CONT'D)

When you're ready to come back.

Oliver leaves.

OFF a contemplative Lucius, eyeing the mask that made him...

EXT. GOTHAM CITY, STREETS - DAY

Helena journeys through the city of Gotham, undetected and hidden among the rest of the civilians. Normal. Except, she's far from it. And the voices in her head remind her.

LISA

Boo.

Lisa scurries out from behind Helena, catching up to her.

HELENA

Stay away from me.

Helena darts off, dodging the crowds and disappearing into the closest turn-off -- an alleyway.

EXT. GOTHAM CITY, ALLEYWAY - DAY

Helena falls by a set of crates, sitting back against the stench of the wall and fighting off the stress that builds deep inside her. Somehow, Lisa returns.

LISA

You can run all you want, but you can't escape me, Helena. I'm in your head. I'm in your veins. I'm a part of you and I always will be.

Helena looks up from the ground, tears in her eyes. Broken.

HELENA

Why are you doing this to me?

(beat)

It's not enough I have to live with the image of you blowing your brains out in front of me but now I have to deal with you stalking me?

LISA

Don't you miss me?

(CONTINUED)

HELENA  
Stop. Just stop it.

LISA  
You never talk about me. You  
haven't told... *her* about me.

HELENA  
Because I'm ashamed.

Helena begins to tremble, watching her hands lose control.

HELENA (CONT'D)  
I keep seeing us. Seeing what we  
had together. Who we were  
together. It wasn't right, Lisa.  
We weren't right.

LISA  
I die for you and you want to  
pretend we never happened?

HELENA  
No. I want to stop pretending that  
what we had was love.

Helena looks up from her hands to see that Lisa is gone.

INT. WAYNE MANSION, LIBRARY - DAY

Bruce enters the library. He immediately halts at the sight  
of a woman, stood by his desk window. It's Selina. She  
turns to face her former lover.

BRUCE  
Selina?

SELINA  
Alfred said I could stay here while  
I looked for an apartment. I hope  
that's okay.

BRUCE  
(hesitant)  
That's... that's fine.

SELINA  
Bruce, I don't want to interfere-

BRUCE  
Then don't.

SELINA  
You should be with Vicki.  
(beat)  
At the hospital, I mean. You  
should be by her side.

(CONTINUED)

CONTINUED:

BRUCE

I can't. And I can't talk about this, especially with you.

SELINA

Why? Because you love her?

Bruce stiffens. Selina steps out from around the desk to confront Bruce, desperate for him to act.

SELINA (CONT'D)

I can see it in your eyes, Bruce. I saw it on your face when I mentioned her name...

BRUCE

Don't. Don't come back here after all this time and pretend you still know me.

SELINA

I do know you. Better than almost anyone. And I'm here for you.

BRUCE

No, you're not. This isn't about us. This isn't about our past. It's about you needing me to swoop in and save you.

SELINA

That's not fair.

BRUCE

Isn't it? I'm always here to fix your problems and I gladly do it because there was a time when you were the most important person in my life, but I'm tired of having to fix people's problems and send them back to their perfect lives while I'm stuck here and left to suffer alone with mine.

Bruce exhales from his release. Everything on his chest is now exposed and out in the open. He tries to calm down...

SELINA

Fine. I'll deal with Hush on my own. Give Alfred my best.

Selina leaves.

A deflated Bruce crumbles with the emotions released...

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - DAY

Oliver enters to find Chloe stationed at the computer. The monitor hosts real-time footage of her, recording...

CHLOE  
...and that is why it has to end  
with me.

OLIVER  
What are you doing?

A finger hits 'enter' on the keyboard. The recording saves, then minimizes. Chloe turns to face Oliver.

CHLOE  
I'm saying goodbye.

OLIVER  
You're leaving?

CHLOE  
I'm not going to wait around to  
watch Maxwell Lord pick my friends  
off one by one until there's no one  
left but me. I have to stop him.

OLIVER  
You can't do that alone, Chloe.

CHLOE  
I won't be alone.

Chloe withdraws a piece of paper from her pocket. She offers it to Oliver, who begrudgingly complies in reading it.

OLIVER  
What is this?

CHLOE  
It's my will. In case anything  
happens to me.

The note offers a line among many that read, "I hand full guardianship of my daughter over to her father, Oliver Jonas Queen." It sticks out in Oliver's mind.

OLIVER  
Chloe...

CHLOE  
You may not know me. You may not  
trust me. But I know you. And I  
trust you. As an honest man, and  
as someone who can look after my  
daughter. Our daughter.

(CONTINUED)

CONTINUED:

OLIVER

Chloe, you're scaring me. What is going on, huh? Okay, just tell me.

CHLOE

I can't. I'm sorry.

Chloe's eyes fall to the BLOOD STAINS that mark the floor, a reminder of the life she leads. Gravity eases her stare back to Oliver. A deep sadness behind her eyes. Regret.

CHLOE (CONT'D)

Just promise me you'll give her the life we always wanted.

OLIVER

I- I promise.

And Chloe simply leaves with Oliver - and this building - in her past. Forever.

EXT. WAYNE MANSION - DAY

Selina descends down a series of steps heading out of the Wayne Mansion. She shuffles through her bag to find a SET OF KEYS. A moment of victory, and she arrives at her car.

A hand latches onto Selina's head and SLAMS HER INTO THE CAR.

Selina bounces back, and falls onto the pavement. She looks up to see her attacker in a hazy glow. It's HUSH.

HUSH

And so we meet again.

OFF the fear building behind Selina's glare...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. ELEVATOR - NIGHT

Chloe waits in an elevator, phone to her ear.

CHLOE  
Helena? Damn it.

The doors open, and Chloe exits.

INT. APARTMENT BUILDING, HALLWAY - DAY

Chloe proceeds into the hallway, still on the call.

CHLOE  
I know you're going through your own personal hell right now, but I really need to see you. Please call me back as soon as you can.

Chloe disconnects the call, then turns around the corner, into the next hall of doors. Chloe jolts back.

CHLOE (CONT'D)  
Jason?

Stood against the wall, JASON turns to find Chloe.

JASON  
We need to talk.

INT. BATCAVE - NIGHT

Katherine takes the last step into the bat-cave, and approaches an occupied Bruce, sat by the large computer system. He wallows, brooding as he always does.

KATHERINE  
How are you holding up?

BRUCE  
I'm fine.

KATHERINE  
I saw the visitor logs. You haven't gone to see her. Vicki.

BRUCE  
What's it to you?

KATHERINE  
(sharp)  
Hey. We agreed to be partners, and partners tell each other the truth.

(CONTINUED)

CONTINUED:

Katherine pulls up the chair beside Bruce.

KATHERINE (CONT'D)

(softer)

Why haven't you gone to see her?

Bruce releases his breath, allowing all his bottled up emotions to pour out. The truth comes with it...

BRUCE

Because I'm falling for her.  
Because it's the first time in my  
life that I've seen a future that  
wasn't... this. And I let myself  
believe I could have that future,  
only to be reminded that I can't.

KATHERINE

We don't know what the future  
holds. But we do know it relies  
solely on our actions in the  
present. In the now. And you...  
pulling away from Vicki because the  
pain of potentially losing her  
would hurt too much... that's  
what's stopping you from having the  
future you want. The future I  
think we both know you deserve.

BRUCE

If people ever truly got what they  
deserved, then we wouldn't have to  
wear these masks.

Bruce's anger eventually subsides. He looks to Katherine,  
more exposed than he's ever allowed himself to be.

BRUCE (CONT'D)

How is she?

KATHERINE

Strong.

Bruce grows relieved.

KATHERINE (CONT'D)

The nurse told me that most people  
wouldn't have come out of that  
alive. But Vicki... she's strong.  
She's fighting. The nurse said she  
must have had something worth  
holding onto, and I think that  
something is you.

BEEP. The COMPUTER MONITOR lights up with a DISTRESS SIGNAL  
that FLASHES on the screen. A MAP expands on the screen with  
a purple dot hovering over 'Clocktower.' It's 'Selina.'

(CONTINUED)

BRUCE

Selina?

Bruce is presented with the two choices - to save Selina or visit the woman he loves before it could be too late. He looks to Katherine for an answer.

KATHERINE

Go.

A nod, and Bruce rises. He approaches the GLASS CAPSULE that cases his BAT-SUIT.

OFF Bruce's face, reflecting beside the BATMAN MASK...

INT. CLOCKTOWER - NIGHT

Selina stands by the LARGE VIEW of the city. She is still, almost as though her feet were nailed into the ground. A dark presence moves behind her. Hush.

SELINA

Why can't I move?

HUSH

I compelled you. A trick I picked up along the way.

A single tear falls from Selina's eye.

HUSH (CONT'D)

Of course, I needed insurance in the event your knight in shining armor comes to rescue you.

(beat)

Which is why you'll feel the need to jump to your death the second you see "The Batman."

Panic builds across Selina's face. Her body, on the other hand, ignores her instincts to fight back.

HUSH (CONT'D)

Other than that, I thought you'd appreciate one last view of the city. I'm not a complete monster.

SELINA

You're already dead. Your shot at immortality has passed. I'm of no use to you anymore.

HUSH

Oh, Selina. Death isn't the end. For me, anyway.

(MORE)

(CONTINUED)

CONTINUED:

HUSH (CONT'D)

And the benefits of having the knowledge of one's own demise paired with the powers at my disposal...

Hush twitches and cracks - bones morphing and changing - and duplicates: a CLEAR-CUT COPY OF HIMSELF now stands beside him. An echo.

HUSH (CONT'D)

I can put a whole new meaning to the idea of procrastination.

Hush turns to his echo.

HUSH (CONT'D)

Prep her for surgery.

SELINA

No.

The echo grabs Selina, and reels her away...

INT. CHLOE'S APARTMENT, ENTRANCE - NIGHT

Chloe locks her door, then leans against it. She's about to break. Too many goodbyes for one day. A deep breath, and she composes herself. Strong.

INT. CHLOE'S APARTMENT, LIVING ROOM - NIGHT

Chloe steps into the living room where Jason stands. He is frozen at the sight of a large duffel bag overpacked with clothes and belongings.

JASON

You're leaving?

Jason turns to Chloe, heartbreak in his eyes.

CHLOE

(guilty)

Yeah.

JASON

I should have known I'd be the last to find out...

CHLOE

I'm sorry, Jason. I've had a lot of loose ends to tie up.

JASON

Right.

Chloe bites her tongue, realising that Jason seems hurt.

(CONTINUED)

CONTINUED:

CHLOE

You're not one of them if that's what you think...

But that seems to hurt Jason more. He narrows in on Chloe.

JASON

I've done my research on you, Chloe. I know what you're doing. I know what this is.

(beat)

You're running away again. And 'tying up loose ends' means saying goodbye to the people you care about most and making sure they're protected. And that they know how you truly felt about them. So in this case... I'd have loved to be one of those loose ends.

CHLOE

It's easier this way.

JASON

Maybe for you.

CHLOE

You don't get it.

(beat)

Jason, I thought I could never open my heart up to anyone ever again after everything that I've been through. But then I met you.

Jason realises that this is his goodbye.

CHLOE (CONT'D)

I wish we had more time.

Jason pulls Chloe in, and the two share a kiss that doesn't want to break. A kiss that is meant to be their last.

Finally, the two pull away. Eyes lock on one another.

JASON

Don't forget me.

CHLOE

Never.

Jason swipes Chloe's bag and offers it to her. She takes it, and with a nod, Chloe leaves.

INT. HELENA'S APARTMENT, LIVING ROOM - NIGHT

Helena closes the door behind her, and turns into the living room. She appears distressed, and shaken.

(CONTINUED)

CONTINUED:

HELENA

Katherine? Katherine are in here?

Helena approaches her bedroom door.

INT. HELENA'S APARTMENT, BEDROOM - NIGHT

Helena bursts into the room to find LISA sitting on her bed.

HELENA

I'm not doing this anymore.

Helena passes Lisa to reach her bedside table and retrieves her mobile phone. A missed call from 'Chloe.'

HELENA (CONT'D)

Damn it.

LISA

Maybe it's for the best. It's one less person you can drag into this endless wind tunnel of doom.

Helena dials back, then brings the phone to her ear.

HELENA

Chloe? Come on, pick up...

No answer. Helena throws the phone across the room, then notices the change. She's alone.

INT. HELENA'S APARTMENT, LIVING ROOM - NIGHT

Helena steps out into the living room, and closes her bedroom door behind her. Turning, she jolts back at Lisa's presence.

HELENA

Enough.

LISA

No, really. I was just leaving. I just needed to ask you something. A series something's. Because I didn't know you didn't love me. And maybe if I did, I wouldn't have... oh, I don't know. Killed myself to save you.

HELENA

I thought I loved you. I did. I thought you were everything to me and that we could be it. We could be forever. We could be... happy.

Helena finally confronts Lisa.

(CONTINUED)

CONTINUED:

HELENA (CONT'D)  
But then I met a girl.

A bitter Lisa begins to connect the dots...

HELENA (CONT'D)  
And she showed me what it means to  
love. What it means to be happy.

Helena approaches Lisa and places her hand on her cheek. A tearful Lisa grows torn between happiness and heartbreak.

HELENA (CONT'D)  
And no matter how much I owe you,  
or how much you meant to me... that  
wasn't us. It was never us.

Suddenly the haunting image of Lisa is replaced by the memory of her. The woman that loves Helena with all her heart.

LISA  
I'm happy for you.

Lisa fades into oblivion.

OFF Helena, finally released from the ghosts of her past...

INT. CLOCKTOWER - NIGHT

Selina struggles under a set of straps that glue her to an operating table. DUSAN AL GHUL (an unmasked Hush) reels in a tray of sharp implements, then withdraws one of the SCALPELS.

DUSAN AL GHUL  
Any last words?

SELINA  
I've got a speech prepared. Hell,  
I'd put a show on if it bought me  
enough time. Do you have two hours  
to spare, or is this urgent?

HUSH, in the background, immediately realises...

HUSH  
She's stalling.

GLASS SHATTERS from the window, and THE BATMAN zip-lines into the room. He KICKS Hush aside, then lands beside a surprised Dusan, backing up with the scalpel in his hand.

SELINA  
My hero.

Batman flicks a BAT-A-RANG towards Dusan, which clips against his hand and disarms him. Dusan spins back around, into-

(CONTINUED)

CONTINUED:

Batman pulls on the trigger of a gun- BANG!

A bullet rips through Dusan's chest, and he stumbles back in a gasp. Staggering over, he CRUMBLES INTO ASH...

HUSH

No!

Hush rises to his feet.

A desperate Batman rips the straps from Selina's hands, but she struggles to fight him.

SELINA

No. Don't let me out...

The last strap rips.

Hush pushes out his hand -- a wave of air propels into the operating table. Selina rolls off it and hits the floor while the table FLIES INTO BATMAN and throws him aside.

A compelled Selina rises from the ground and looks to the broken window, out into the city of Gotham.

Batman peels up off the ground, and looks to Selina.

BATMAN

Selina? What are you doing?

Selina bolts for the window.

HUSH

What she's been told.

BATMAN

No.

Batman rushes up off the floor and charges for Selina.

GREEN MIST explodes behind Batman, and Hush surfaces behind him. He grabs onto Batman, and holds him place.

BATMAN (CONT'D)

(exploding)

Selina!

Oblivious to the call, Selina DIVES OUT THE WINDOW.

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. CLOCKTOWER - NIGHT

Selina descends out the window, and into the arms of BATWOMAN, ascending from a zip-line. The two land. Safe.

BATWOMAN  
Dropped something?

A furious Hush throws Batman aside.

HUSH  
What is it with you caped crusaders  
messing up my plans?

BATWOMAN  
It's what we do for a living.

Batwoman charges into battle with Hush. The two appear evenly matched - catching one another's violent swings, and blocking their attempts to overpower the other.

Selina rushes over to Batman, writhing on the ground in pain.

SELINA  
Are you okay? Are you hurt?

Batman rises to his feet.

BATMAN  
I'm fine. Stay here.

Hush KICKS Batwoman into the remnants of the window. She straightens, then SWINGS. Hush ducks, and swipes a shard of glass from the ground. He sticks it into Batwoman's side.

BATMAN (CONT'D)  
Get the hell away from her!

Hush disappears in a GREEN MIST.

Batman catches Batwoman. She grips her wound - something she'd consider more of an irritation than a "wound."

GREEN MIST circles in front of Selina and Hush returns...

BATWOMAN  
I owe that son of a bitch pain.

Batwoman storms past Batman and towards Hush.

Hush turns - both hands out - and a gush of wind SLAMS INTO BATWOMAN. She is launched into the wall. It CRACKS upon impact, and she falls to the ground. Weakened.

(CONTINUED)

CONTINUED:

HUSH

*Niatnoc.*

A BUBBLE separates Hush and Selina from Batman and Batwoman.

Selina swipes the SCALPEL up from the ground, and digs it into Hush's back. He flinches back, knocking Selina hard onto the ground in retaliation.

HUSH (CONT'D)

Guess I was right about heroes  
coming to save the day...

Selina crawls back, desperate to get away from Hush. He continues to close in on her.

HUSH (CONT'D)

But I have all the time in the  
world. I will find you again and  
again until I can rip that heart  
right out of your chest.

Selina reaches the wall, nowhere left to run. Hush leans down, right into her face.

HUSH (CONT'D)

I'll be back. Even if it takes me  
a year. I'll be back, damn it.

SELINA

It's over, and you know it.

Suddenly, the BUBBLE fades. Batman charges towards Hush.

HUSH

It's never over.

Batman latches onto Hush, and throws him off Selina.

SLOW MOTION - A spiralling Hush begins to evaporate mid-air, consumed by the GREEN MIST that he generates.

Hush disappears.

Batman pulls Selina up onto her feet, and the two reunite with Batwoman. She examines the blood coating her gloved hands from the cut on her side.

BATMAN

You should get that checked.

BATWOMAN

Maybe we could both do with a visit  
to the hospital.

OFF Batman, realising exactly what she means...

INT. GOTHAM GENERAL, VICKI'S ROOM - NIGHT

ETHAN sits by Vicki's side. He is enamoured by her, and still feels the ping of his heartbreak from losing what they shared together. But now he understands.

ETHAN

You were right to leave me. You were right about everything.

A guilt-ridden Ethan fights back his tears.

ETHAN (CONT'D)

Someone told me that love may not be eternal, but what we do for love certainly is. And everything I did was because I loved you.

(beat)

I hope the day comes when you can see it in your heart to forgive me. And know that if you ever need someone looking out for you... then I'm here. I'll always be here.

Ethan reaches for Vicki's hand and gently squeezes. A beat, and he feels her hand twitching back. She squeezes his hand.

ETHAN (CONT'D)

Vicki?

Vicki slowly wakes.

VICKI

Bruce?

Eyes flutter open. Vicki looks to the hand she holds, then finds the eyes of the NURSE looking back at her. Tears fill the stranger's eyes.

NURSE

I'll go get you a doctor...

The nurse pulls from Vicki's hold, then darts out the room.

INT. CHECKMATE, OBSERVATION ROOM - NIGHT

Stationed at the computer, Dusan hits a key on the keyboard, then eases back with satisfaction. He turns to Maxwell Lord, still hovering in the BG.

DUSAN AL GHUL

Brother Eye is officially online.

MAXWELL LORD

Good.

Dusan can see the ego-boost he's given Lord. He objects.

(CONTINUED)

CONTINUED:

DUSAN AL GHUL

You might think you're a god among men. You might think you're the most powerful being to walk the Earth. But you're wrong. And if you waste any more time positioning yourself as the one to pick these heroes off one by one... then you're going to be six feet under in a coffin next to your dead Dad.

A howl of anger and Lord latches onto Dusan -- he drives him into the glass and PINS HIM there. An ARRAY of OMAC machines are visible through the glass Dusan is pressed against.

DUSAN AL GHUL (CONT'D)

And I'd also recommend getting over those daddy issues.

Lord releases his hold of Dusan.

MAXWELL LORD

You can talk.

DUSAN AL GHUL

OMAC is the key. They're your creation, and they're good. They will win you the war. But you can't wait until the last minute to use them.

MAXWELL LORD

And when exactly would the right time be to unleash them?

DUSAN AL GHUL

Now.

Lord realises the war is closer than it seemed. He turns to the observation glass, and stares out at his weapon. OMAC.

INT. CHECKMATE, HALLWAY - NIGHT

Dusan steps out of the room and into a hallway. He immediately turns into Hush, waiting for him. The two of them brave the hallway together.

DUSAN AL GHUL

Did you deal with Bennett?

HUSH

His role is done. For now.

DUSAN AL GHUL

Good. We can't go around creating any paradoxes here.

(MORE)

(CONTINUED)

CONTINUED:

DUSAN AL GHUL (CONT'D)

No matter how much that might get us out of our little problem from the past.

HUSH

Do you really think Maxwell Lord can fulfil our father's prophecy?

DUSAN AL GHUL

He's all we have left.

The two stop by the elevator.

DUSAN AL GHUL (CONT'D)

We've spread ourselves too thin. This was our last stop. Everything else... it's fixed. It's done. Now we're just moments in time, scattered throughout a future we can't change.

HUSH

Unless this works.

DUSAN AL GHUL

Unless this works.

Dusan shimmers into green mist that merges into Hush. The two become one. Hush looks back at the long hallway to find Maxwell Lord, stepping out. They lock eyes. Hush offers him a nod, then DISAPPEARS IN GREEN MIST.

INT. GOTHAM GENERAL, VICKI'S ROOM - NIGHT

The door clicks open, and a nervous Bruce enters. Vicki is overwhelmed with joy, a beautiful smile stitching across her face upon his appearance. Reunited.

BRUCE

Hey, you.

VICKI

Hey.

Bruce takes a seat beside Vicki.

BRUCE

I've just been told you've been given the all-clear.

VICKI

I have a history of surviving. It only made sense.

Bruce bows his head, unable to keep their banter. Vicki immediately catches on that something's not right here.

(CONTINUED)

CONTINUED:

VICKI (CONT'D)

I know this might sound crazy coming from the one bound to a hospital bed right now, but...

(beat)

Are you okay?

BRUCE

I didn't visit you.

VICKI

Okay.

BRUCE

I didn't come see you. I couldn't. I couldn't bear the thought of losing you, Vicki.

VICKI

Bruce-

BRUCE

No, let me talk.

(long pause)

I chose this life for myself. I chose it because someone had to stop this city from birthing criminals that made me who I am, that took away the people I cared about most. But I've been without that for so long, I didn't realise it was right in front of me. I had someone I loved in front of me.

Vicki shifts at the declaration of love, suddenly seeing Bruce in a new light. All her feelings for him are reciprocated in this one moment.

BRUCE (CONT'D)

I never wanted marriage. I never wanted a family. I never wanted any of it. But something about being around you makes me want that life - that future - and I want it with you. I want to see if I can have that with you.

VICKI

(overwhelmed)

I should get stabbed more often.

BRUCE

No.

Bruce laughs through his tears. He leans over, and places a small kiss on Vicki's forehead. She looks up at him with a widening smile. Elated.

(CONTINUED)

VICKI

I'm in. I'm all in.  
(beat)  
And just for the record... I love  
you, too.

The two share a kiss. Happy. Together.

INT. HELENA'S APARTMENT, KITCHEN - NIGHT

Helena hunches over her kitchen bench. She pours herself a double-shot of bourbon, and knocks back a stiff sip.

The sound of a door opening and closing echoes in the BG.

Helena straightens, then turns to see Katherine make her way into the kitchen. Helena pours another glass of bourbon, and slides it over to the woman she loves.

A hesitant Katherine takes the drink, and knocks it back.

HELENA

I'm sorry I took off like that.

KATHERINE

Were you sleeping with Kate?

HELENA

What?

Helena jumps up from her seat in dispute.

HELENA (CONT'D)

No. No. It's not like that.

KATHERINE

Then what? What is it about her leaving that has you so rattled? That has you pushing me away?

HELENA

She was helping me... she taught me how to clear my mind. How to gain control of my PTSD. Of these episodes. And I think I built that around her because when she left...

(beat)

I started seeing her again. Lisa. She was everywhere I turned, and everywhere I looked. I couldn't get her out of my head.

KATHERINE

You never talk about her...

Helena knocks back the rest of her drink, then takes in a deep breath. Finally ready to open up.

(CONTINUED)

CONTINUED:

HELENA

Lisa saved me. Time and time again, that's what she did. Except you can't save someone that doesn't want to be saved.

(beat)

I kept a list. A list of names of those who had done me and this city wrong. And I was going to kill them. All of them. And because of that, I saw myself as one of them. It was only fair I add my own name to the list. And Lisa found out.

KATHERINE

Helena...

HELENA

So one night, when I got in trouble with the cops, Lisa showed up and she shot them. She killed them. To save me. She said if I was going to kill myself, then I'd have to take her down with me.

KATHERINE

Oh my god.

HELENA

The GCPD got a hold of the list, and some madman with a reality TV Show fetish used it to kidnap every last name on it. He forced us to participate in a game of 'kill or be killed.' And Lisa did what she always did... she saved me.

(beat)

She made sure I didn't have to have anymore blood on my hands, until it was just the two of us left.

KATHERINE

You don't have to-

HELENA

She shot herself. Right in front of me. She blew her own brains out. And that's all I can see when I close my eyes. And that's all I'm reminded of when I wake up in the morning. I'm here... because she took a gun to her head and pulled on the trigger.

Helena places her glass back down on the counter, and walks out. An overwhelmed Katherine sinks back, realising how far she's pushed the woman she's loves...

INT. LUCIUS' APARTMENT, LIVING ROOM - NIGHT

Lucius paces the room, trapped in his own mind.

QUICK CUT - a bloodied Vicki stares up at a soulless Lucius, aiming the gun and waiting for the elevator to ring.

VICKI

Lucius? I know you. I know what's  
going to happen... if this... if  
this is how it ends.

Lucius pulls out of it. He rushes to the door, and swipes his key from the coffee table, and retrieves his coat from the hanger. He reaches for the door...

QUICK CUT - A withering Vicki pleads with a robotic Lucius.

VICKI (CONT'D)

You're going to retreat from all of  
this. You're going to blame  
yourself. For me. For whoever  
walks through those doors. But I  
don't want you to blame yourself.

Lucius steps back from the door in a gasp. It's as if his whole world is crumbling around him. He looks around, for something to sustain him...

CLOSE ON the duffel bag. The BATWING MASK pokes out, almost staring back at a curious Lucius.

Lucius approaches the suit with conviction. He lifts the BATWING MASK up out of the bag and into his possession. His eyes glue to it with a clear understanding...

LUCIUS

No more running. I'm going to kill  
that son of a bitch.

Lucius looks up from the mask with clarity...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. WAYNE MANSION, LIBRARY - NIGHT

Bruce stares out the library window with a smile he can't seem to remove. But he doesn't want to. He's never felt this good in a long time.

A gentle knock on the door pivots Bruce's attention to Selina, matching the smile on his face.

SELINA

I take it you took my advice.

BRUCE

It's probably something I should do more of. But I guess we have a few more months for me to learn, right?

Selina awkwardly looks away - *she's not so sure.*

BRUCE (CONT'D)

Unless this is goodbye?

SELINA

I came here looking for protection from Hush. But I don't think I need it anymore.

BRUCE

What makes you so sure?

SELINA

Because I'm pregnant.

Bruce is taken aback. He doesn't know how to respond.

SELINA (CONT'D)

I wanted to tell you, but things got so heated. But that's why I only needed a couple of months.

BRUCE

I don't understand.

SELINA

Kyle women don't survive child birth. Our lives - and all the lifetimes we're bound to share - are passed down to our children.

(beat)

It's the whole "nine-lives" thing.

(CONTINUED)

CONTINUED:

BRUCE

I don't- I mean, I don't... what does that mean? You're dying?

SELINA

I'm bringing a life into this world. A life that can be better and do better than I ever did.

BRUCE

So when Hush said it wasn't over, and that he would always find you in the future...

SELINA

I realised he was bluffing.

Bruce struggles to find peace with Selina's words.

BRUCE

I'd be happy for you... if it didn't mean losing you.

SELINA

Oh, Bruce.

Selina draws closer. She rests her hand on Bruce's shoulder, and offers him a comforting smile.

SELINA (CONT'D)

Why do you always make it so difficult to say goodbye?

The two share a moment of levity through their tears.

BRUCE

Am I ever going to see you again?

SELINA

If you're lucky.

Selina jabs Bruce's shoulder, then offers him a lasting smile before she disappears through the doors. It's a smile he will never forget. This is how he'll remember her...

INT. HELENA'S APARTMENT, BEDROOM - NIGHT

The door creaks open. Katherine stands in the epicenter of the light that breaks through the gap in the doorway. She sinks at the sight of Helena, sat at the foot of the bed.

KATHERINE

I'm sorry. I didn't mean to push you. That was... that was wrong.

HELENA

No. I'm sorry.

(CONTINUED)

CONTINUED:

Helena rises to meet Katherine.

HELENA (CONT'D)

You know, I had this whole speech prepared about how it's taken me this long to realise what I had with Lisa wasn't healthy, and that it took me so long because I'd never understood what love felt like until now. But instead, I stormed out and made you feel bad for wanting me to be open and honest with you.

KATHERINE

You love me?

HELENA

What?

KATHERINE

You said-

HELENA

Yes. I do. I love you. Are you serious? Of course I love you.

Katherine shrinks into herself with disappointment.

KATHERINE

God, I hate you.

HELENA

Not the response I was hoping for.

KATHERINE

I pride myself on making the first move. It's kind of my thing. I was supposed to tell you first. And I was going to if I didn't think you were planning on breaking up with me.

Helena pulls her girlfriend in close.

HELENA

I'm not going to break up with you.

KATHERINE

Good. Because I love you, too.

The two share a kiss, then fall back onto the bed. They share a laugh, before love overwhelms them, and they embrace in another PASSIONATE KISS.

DISSOLVE TO:

BEGIN MONTAGE:

'Weathered' by Jack Garratt

INT. WAYNE ENTERPRISE, WEAPONS DIVISION - NIGHT

Oliver stands in front of the large computer monitor.

ON THE SCREEN - footage plays of CHLOE. Her eyes dart up from the ground and lock on us. After a deep breath, she begins to unravel...

CHLOE

When I came to this city... I had a mission. A mission to see Gotham pulled out of the shadows and pushed into the light.

(beat)

Along the way, I've been fortunate enough to find you. All of you. And together, we've left our mark on this city. But someone very powerful and very dangerous is threatening it, and I can't stand by and watch him hurt any more of you. I just... I can't.

A single tear falls from Chloe's eye. She swipes it before it can fall from her face, then straightens.

CHLOE (CONT'D)

This mission started with me, and that is why it has to end with me.

The footage disconnects.

Oliver realises that he's never going to see Chloe again.

OLIVER

I'll make good on our promise.

A nod, and Oliver turns away.

A hand flicks a switch on the wall, and the lights go out.

Elevator doors open, and Oliver disappears inside. He turns back around with a phone to his ear.

OLIVER (CONT'D)

Moira? It's Oliver.

(beat)

I'm on my way to pick Hope up now.  
I'll see you soon.

The elevator doors close in front of him...

INT. CHECKMATE, HIDEAWAY - NIGHT

Elevator doors open. Maxwell Lord steps out with a handful of ROSES. He proceeds through a long corridor that leads into a large, elegant and feminine bedroom.

MAXWELL LORD  
I brought you some flowers.

Lord turns to a drawer where a VASE OF DEAD FLOWERS rests. He removes the old, and replaces them with the fresh roses.

MAXWELL LORD (CONT'D)  
Mother?

A door clicks open, and MELINDA NAOMI LORD (80, a withering soul, unkempt in a flowing nightgown) stumbles in.

MELINDA  
Mother? I'm a mother?

Melinda staggers towards the bed and takes a seat.

MAXWELL LORD  
(heartbroken)  
Yes. You're my mother.

Lord takes a seat opposite Melinda.

MAXWELL LORD (CONT'D)  
It's me. Max.

Melinda lights up - *she recognises him.*

MELINDA  
Oh, Maxy. I didn't see you there!

Melinda brushes her hand across her son's face. He eases into the familiarity.

MELINDA (CONT'D)  
I'm sorry. I've been so tired.

MAXWELL LORD  
It's okay.

MELINDA  
Where's your father?

MAXWELL LORD  
He- he's... busy.

MELINDA  
Right. Right, always busy.  
(beat)  
Will you let him know I was asking for him?

(CONTINUED)

CONTINUED:

MAXWELL LORD  
Anything for you, Mum.

MELINDA  
Such a sweet boy.

Melinda brushes her hands through Lord's hair with a smile.

MELINDA (CONT'D)  
My sweet boy.

Lord buries himself in his mother's lap, and she continues to stroke his hair. A single tear falls from Lord's eye...

INT. GOTHAM GENERAL, VICKI'S ROOM - NIGHT

Bruce enters the room. A startled Vicki rolls over to see her lover. He offers her a quick smile.

BRUCE  
Shh. It's just me.

Bruce climbs into the bed with Vicki, and spoons her. A warm smile stitches across Vicki's face...

INT. HELENA'S APARTMENT, BEDROOM - NIGHT

Helena watches over a sleeping Katherine. A moment's pause - caught in a state of disbelief - then she allows herself to feel her happiness. A blissful smile, and Helena rolls over to sleep beside the woman she loves.

INT. ARGUS, HEAD OFFICE - NIGHT

An alive and well LANA enters the office.

Behind his desk, a surprised STEVE jumps up to greet her. He gradually steps out from around the desk with curiosity.

STEVE  
I thought you would have been on your way by now?

LANA  
A little bird told me that you were the one to thank for my miraculous recovery.

STEVE  
I did my part.

Lana rushes into Steve's embrace, and kisses him. He stumbles into the desk, locked in her kiss. They part.

STEVE (CONT'D)  
What are you doing?

(CONTINUED)

CONTINUED:

LANA

Choosing to be happy.

A smile, they continue their moment of passion.

EXT. GOTHAM CITY, TRAIN STATION - NIGHT

Selina climbs the steps of the train station with her small bag of belongings strapped over her shoulder.

A man, SAMUEL 'SLAM' BRADLEY (36, a kind face that stares back with love in his eyes) waits at the top of the platform with TWO TICKETS he waves in his hands.

SAMUEL

When we talked about a honeymoon,  
you never mentioned Gotham.

SELINA

Give me that.

Selina collects her ticket from Samuel, then leans in for a quick kiss. Samuel crouches down and kisses Selina's stomach. She holds him there a beat. Happy.

SAMUEL

Hello to you too, baby boy.

Selina pulls Samuel up to face her.

SELINA

Or girl.

Samuel scoffs at the idea.

SAMUEL

You had me worried, you know?

SELINA

Sorry. I had some unfinished  
business here.

SAMUEL

Anything I should know about?

SELINA

Just some ghosts from the past.

Selina and Samuel share a fevered kiss, longing for one another's embrace. They've missed each other.

SELINA (CONT'D)

You're my future.

The train arrives at the station, and the doors open.

(CONTINUED)

CONTINUED:

SAMUEL

Time to go.

Samuel takes Selina's belongings, and steps onto the train.

A beat. Selina looks back, and out at the city she's leaving in her past. It's as though every single memory she's had here plays back in her mind. She takes in a deep, memorable breath, then releases. At peace.

A smile, and Selina disappears into the train.

END MONTAGE.

EXT. GOTHAM CITY, DOCKS - NIGHT

A hesitant Chloe, dressed in a large trench-coat, approaches a sign that reads '*Welcome to the Gotham City Docks.*' She anxiously examines the environment around her. Waiting.

Heels clap against the ground in a gradual approach.

Chloe turns to the noise, and makes out the FEMININE FIGURE in the darkness. Chloe knows exactly who it is.

CHLOE

Hello, Amanda.

AMANDA WALLER surfaces out of the abyss with a widening grin.

AMANDA WALLER

It was to my understanding that you owed me a favour - not the other way around.

CHLOE

Perhaps we can hit two birds with one stone.

OFF the ominous meeting...

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

INT. CHECKMATE, OBSERVATION ROOM - NIGHT

Doors slide open, and Maxwell Lord returns to the observation room. He arrives at the CONTROL PANEL, and begins pressing buttons. Lights flicker. Engines sound.

THROUGH THE OBSERVATION GLASS - the OMAC machines appear to be charging up. Activating. But then-

A LOUD EXPLOSION echoes in the BG.

Lord trembles with the rest of the building. He immediately goes back over the buttons, and shuts down the OMAC machines.

Horrified screams bounce around the walls. Bullets spraying in dispute. Something is coming. And it's getting closer and closer and closer.

Lord rushes over to the cabinet, and rips it open. He withdraws a HANDGUN, and begins loading it.

An EXPLOSION rips through the doors.

SHATTERED GLASS sprays against the floor, and scatters towards Lord's feet. He looks up to meet his maker, aiming the gun in retaliation.

Stood in the doorway, a vengeful BATWING narrows in on Lord.

BATWING

This is for Vicki, you stupid son  
of a bitch.

Batwing aims out his weaponed hand, and as a BLAST PROPELS  
OUT OF IT WITH INCREDIBLE FORCE-

CUT TO BLACK.

END OF EPISODE.