

WATCHTOWER

3.08 | "Hope"

Written by
Jack D. Malone

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

Based on characters from
DC Comics

EXECUTIVE PRODUCERS

Chris Davis and Jack Malone

PRODUCED BY

TheVPN (<http://www.vpn-tv.proboards.com>)

WATCHTOWER

"Hope"

CAST

CHLOE SULLIVAN	Allison Mack
BRUCE WAYNE / BATMAN	Christian Bale
HELENA BERTINELLI / HUNTRESS	Kayla Ewell
VICKI VALE	Yvonne Strahovski
KYLE WILLIAMS	Bryan Greenberg
TALIA AL GHUL	Stana Katic
COMMISSIONER GORDON	Dylan Walsh
PERRY WHITE	Michael McKean

GUEST CAST

ALEXANDRA	Linda Hamilton
DICK GRAYSON	Patrick J Adams
FLAGG	Ted Whittall
GABE SULLIVAN	Robert Wisden
HOPE SULLIVAN	Kristen Bell
IMRA	Alexz Johnson
LOIS LANE	Erica Durance
LEX LUTHOR	Michael Rosenbaum
MIA DEARDEN / SPEEDY	Elise Gatien
MOIRA SULLIVAN	Lynda Carter
WARP	Elias Toufexis

PREVIOUSLY ON WATCHTOWER
(as voiced by Allison Mack)

FADE IN:

CHLOE and MOIRA stand over a crib, smiles glued to their faces. Inside rests a small newborn baby. ("Birth")

MOIRA
Have you and Oliver decided on a name yet?

CHLOE
Hope.

CUT TO:

BRUCE comforts a saddened Chloe. ("Bound")

BRUCE
With the technology at our disposal, it's not impossible to find your daughter.

CHLOE
I've already tried.

BRUCE
What?

CHLOE
The last known records of Moira and Hope Sullivan is airport footage on their flight out of the country.
(beat)
They're gone.

CUT TO:

Chloe stares intently at a computer screen, PERRY close behind her shoulder, watching... ("Guardian")

CHLOE (CONT'D)
They're not there.

Chloe SLAMS her hand on the desk.

CHLOE (CONT'D)
They didn't get on the damn plane... oh god. There's no way of finding them.

CUT TO:

DINAH wakes up on the floor. In front of her stands her mother, ALEXANDRA. ("Anarchy")

DINAH

Where are we?

ALEXANDRA

None of that matters right now.
Right now, your city is in crisis.
The *future* is in crisis. And we
need you.

DINAH

Who's we?

The door SLIDES OPEN-

RICK FLAG. WARP. EMIL HAMILTON. They all enter, one after
the other in a single file line.

ALEXANDRA

Welcome to the Suicide Squad.

CUT TO:

Bruce rolls onto his back. His jacket is scorched and he
arches in pain at the sight of ZOD approaching. ("Alien")

ZOD

We could have ruled this city with
an iron fist. But you chose to
defy my wishes and turn against me.

BRUCE

I was never *with* you.

ZOD

And now you'll never understand
what true power feels like.

Zod picks Bruce up from his throat, and dangles him above the
ground with a tight grip on his neck. Bruce GAGS-

CUT TO:

Inside the elevator, HELENA and LISA come to a halt in front
of a masked man, dressed similarly to Hush. ("Guardian")

LISA

I know what this looks like but
it's not what you think. We could
use her. For the army.

(beat)

For Hush.

HUSH

I don't need her.

Lisa realises *he* is Hush.

HUSH (CONT'D)
 ...and I don't need you.

He pulls the trigger-- BANG!

Lisa is LAUNCHED back while Helena SCREAMS--

FLASH CUT TO:

Helena perks up at the sight of Lisa coming out of her deep slumber, waking in her hospital bed. ("Guardian")

HELENA
 Oh my god. It worked.
 (beat)
 Talia. She saved you.

LISA
 Hush is going to kill me.

HELENA
 He already did.

Lisa looks to her with confusion.

HELENA (CONT'D)
 We thought it was one of his men,
 but it wasn't. Remember? He *shot*
 you. As far as he knows, you're
 dead. Which means...

LISA
 (realising)
 I'm free.

CUT TO:

TALIA and Bruce stand face to face. ("Guardian")

BRUCE
 I can't believe that even for a
 second I started to trust that what
 you were doing was out of some
 level of humanity left buried in
 that rotted soul of yours. I guess
 I was wrong.

As Bruce starts to leave, Talia cracks.

TALIA
 I messed up.

Bruce halts. Talia follows.

CUT TO:

Talia stands in front of a grave... ("Mirror")

TALIA (V.O.)
I brought something into this world
that I now know I shouldn't have
and I need the money in order to
contain it.

...the grave reads "DAVIS BLOOME."

CUT TO:

Bruce slowly turns to Talia, fear in his eyes... ("Guardian")

BRUCE
What have you done?

FLASH CUT TO:

GORDON withdraws a gun and aims at an approaching figure in
the darkness. ("Guardian")

GORDON
Stay the hell back. I will shoot.

It's THOMAS "TOMMY" ELLIOT. He's drenched in water,
trembling. He clutches his abdomen which bleed profusely.

TOMMY
Help. Me.

Tommy COLLAPSES-

FLASH CUT TO:

Helena returns to the hospital room...

HELENA
Lisa?

The bed is empty. Lisa is gone.

HELENA (CONT'D)
(exploding)
Lisa?!

OFF Helena's shock-

FLASH CUT TO:

KYLE comforts a crying Chloe.

KYLE
I think I might be able to find
your daughter.

Hope returns in Chloe's eyes...

FLASH CUT TO:

DING! The elevator doors open, and we find HUSH. He FIRES-

-- Kyle staggers back, shileding himself as his body ERUPTS in green mist. The bullet passes through. He's gone.

-- Hush turns to Chloe, AIMS. *BANG!*

-- Green mist ERUPTS in front of Chloe. A woman forms from it and holds out their hand...

...the bullet melts as waves and waves of energy penetrate past it and obliterate it into tiny atoms. They go further and SLAM into Hush, again and again. Hush ERUPTS. *Dead.*

The woman turns to face Chloe. It's HOPE SULLIVAN.

HOPE

Hi, mum.

Chloe's face drops in disbelief.

Hope PULLS a gun out from behind her. AIMS.

HOPE (CONT'D)

It was nice meeting you.

OFF THE BANG-

BLACKOUT.

AND NOW AN ALL NEW EPISODE OF WATCHTOWER
(as voiced by Allison Mack)

TEASER

FADE IN:

ON A SET OF FEMININE LEGS...

It's HOPE. She pulls a gun out from behind her. AIMS.

HOPE (CONT'D)
Hi, mum. It was nice meeting you.

On the barrel of a gun...

A bullet rolls into place -- BANG!

FLASH CUT TO:

INT. GOTHAM GENERAL, PATIENT ROOM - MORNING.

CHLOE lies in a hospital bed. Her body jitters, and her eyes bulge open. She JOLTS out of slumber...

...a set of hands CATCH her and force her back down.

Grappled to Chloe, DINAH stands by the bedside. She holds Chloe down with a concerned, yet calm expression.

CHLOE
Dinah?

DINAH
Stay calm, Chloe. You're in the hospital.

CHLOE
I have to get out of here, I have to go, I have to-

Chloe's frantic examination of the room ends as her eyes find focus on Dinah. A look of pure revelation.

CHLOE (CONT'D)
You.

On the shift in expression, Chloe remembers...

FLASH CUT TO:

INT. WAREHOUSE - FLASHBACK.

Hope turns and is met with a knife. She GASPS.

The knife is twisted, and withdrawn...

Hope descends to her knees to reveal Dinah where she stood, yielding a bloody blade.

Hope falls back. Hits the ground. *Dead.*

FLASH CUT TO:

INT. GOTHAM GENERAL, PATIENT ROOM - MORNING.

Chloe pushes back from Dinah's hold. Dinah retreats.

CHLOE
You *killed* her.

DINAH
She was a liability, Chloe.

CHLOE
No.

DINAH
She tried to kill you. She would
have shot you if we didn't show up
in time. It was the only way-

CHLOE
(interrupting)
The only way?

Chloe winces through the pain, tearing herself out of the bed. She closes in on Dinah.

CHLOE (CONT'D)
That was my daughter.

Dinah begins to backpedal.

DINAH
No. Your daughter is still out
there. She can be found. She-

Chloe RUSHES Dinah into the wall with her elbow. Pins her.

CHLOE
I let you into my team. My family,
I- I've saved your life time and
time again, and you turn around and
do *this*? To me?

Chloe pulls herself away. She leeches for her clothes and belongings, and heads for the door.

Dinah falls in behind Chloe, desperate. Pleading.

DINAH
You don't understand-

Chloe halts at the door. Furious, as she turns to Dinah.

CHLOE

Oh, I understand perfectly.

(beat)

While you get to run off and abandon the rest of us to reunite with your family, you tarnish any chance of me reuniting with mine.

DINAH

No. Chloe, I wouldn't...

CHLOE

If I so much as see your face near me or mine again, I will not hesitate to kill you.

Dinah sinks into herself, watching as Chloe EXITS. As Dinah takes in a deep, unsettled breath of defeat, we...

JUMP CUT TO:

INT. GOTHAM GENERAL, HALLWAY - MORNING.

Walking out from the hallway, Chloe peels her mobile phone from out of her pocket. She brings it to her ear.

CHLOE

Perry.

She EXITS.

INT. WHITE RESIDENCE, LIVING ROOM - MORNING.

With the phone to his ear, PERRY buries in close to the telephone.

PERRY

Chloe? Why are you calling so early, its-

Perry checks his watch.

PERRY (CONT'D)

Its seven in the morning.

INT. ELEVATOR - MORNING.

Chloe stands in an empty elevator, mobile up to her ear.

CHLOE

I need your help with something, and you can't ask me why.

INTERCUT WITH: CHLOE AND PERRY ON THE PHONE.

PERRY

This sounds serious.

CHLOE

You've had your fair share of run-ins with the future thanks to a certain golden tinted helmet. I need you to dig deep into that memory bank of yours and give me a name. Someone big enough that if something were to happen to them it could change the course of history.

PERRY

I don't like the sound of this.

CHLOE

Perry, *please*.

PERRY

I- I don't know, okay? It would have to be someone that makes an impact, like a president or a revolutionary scientist, or-

CHLOE

A superhero?

PERRY

I guess. But only if they haven't gone onto achieve their full potential, like- like a band you see before they're famous, and blow up all over the world. Kind of like- like...

CHLOE

(interjecting)
Batman.

PERRY

(pause)
Chloe. What are you getting yourself into?

As Chloe hangs up, the elevator halts on a DING. It OPENS.

INT. WHITE RESIDENCE, LIVING ROOM - MORNING.

Perry examines the phone, concluding his suspicions: she hung up on him. He sets the phone down.

MIA (O.S.)

Guess you never really do get used to her doing that, huh?

Perry wheels around as we find the other presence accompanying him in the living room. Its MIA DEARDEN.

JUMP CUT TO:

INT. WAYNE MANSION, HALLWAY - LATER.

From a set of feet we come to find BRUCE. He tracks through the hallway with a phone to his ear. Irritated.

BRUCE
(into phone)
Yes, I know. I already made the call, okay? All we can do now is wait for a response, and we'll get him transferred to a cell that can sustain him.

Bruce approaches a set of doors. He PUSHES through...

INT. WAYNE MANSION, LIBRARY - DAY.

...the doors OPEN as Bruce enters. Phone to ear.

BRUCE
If you hadn't destroyed the only thing capable of sending him back, we wouldn't be-

Bruce comes to a halt. He FREEZES.

At the desk in front sits a figure, hand clasped onto a gun that rests atop it.

BRUCE (CONT'D)
I've got to go.

He lowers the phone, hanging up...

Seated at the desk we find Chloe. She taps the gun almost subconsciously, her expression filled with an unnerving sense of being completely overwhelmed. She sweats.

BRUCE (CONT'D)
Chloe? What's wrong?

CHLOE
You know, I keep thinking about my mum. For so long, I hated her. Can you believe that? I *hated* her for walking out, for abandoning me. I couldn't understand the sort of sacrifice she had to make to keep me safe.

Chloe's eyes trail off to the gun in her hands.

CHLOE (CONT'D)
Until now.

Concerned, Bruce closes in on her.

BRUCE
 Chloe, what happened to you? What
 are you talking about?

Chloe RISES from the chair, and aims the gun for Bruce.

CHLOE
 Don't.

Bruce raises his hand. Shocked.

CHLOE (CONT'D)
 I don't deserve your compassion.

BRUCE
 Whatever is going on, I can help.

CHLOE
 That's the problem, Bruce.
 (beat)
 You are helping.

BRUCE
 Chloe, sto-

OFF THE BANG -

Blood erupts from between Bruce's eyes, completely caught off guard. His senses drop, and so does he. Dead.

Chloe shifts as her face grows a ghostly white. Her hold of the gun weakens, and she turns away with a whimper.

CHLOE
 Oh god, oh god, oh god, oh-

IMRA (O.S.)
 What have you done?

Chloe's anxiety fades in a single moment. Relaxed.

As Chloe turns, she is met with an all-in-red IMRA, who casts a look of confusion her way.

Relief dawns across Chloe's expression...

FLASH CUT TO:

INT. WAREHOUSE - NIGHT.

Stood with his gun aimed out, Hush holds a steady aim.

OFF THE BANG-

Kyle SHIELDS his face. A ripple bursts from his arms...

...the bullet is forced back, away from Kyle and into Hush's chest. It RICOCHETS off his armor.

Kyle halts with a look of terror.

Hush takes his aim again...

...Kyle ERUPTS in green MIST as the gun rises to him. He disappears within it. The mist fades...

...Chloe KICKS through it. Hush is staggers back in a grunt. As he recovers, Chloe rushes forward and SWINGS-

The purple glow of the rock on Chloe's fist connects with a masked jaw -- the Legion Ring. It SHATTERS.

A minor blast of light erupts and Hush SPIRALS around, falling into the elevator.

Chloe rushes to the buttons. ACTIVATES it.

The doors close in front of an unconscious Hush.

HOPE (O.S.)

Hi, Mum.

Chloe SNAPS around in shock.

In front, a woman holds a gun out at *another* Chloe...

...it's HOPE. She steadies her aim.

HOPE (CONT'D)

It was nice meeting you.

CHLOE

(exploding)

Stop!

Hope SNAPS around. Caught between two Chloe's.

HOPE

How is this possible?

Chloe notices something in the BG.

CHLOE

(erupting)

No!

Chloe RUSHES forward- BANG!

Hope is thrown to the ground, as Chloe HALTS in her position with a sudden gasp. Blood erupts from her chest, and she sharply spirals around. Collapses.

In the distance, FLAGG stands with a smoking gun in his hold.

Beside him, ALEXANDRA pushes the gun aside in a shocked gasp.

FLAGG
(realising)
What have I done?

DINAH (O.S.)
Chloe?!

Out of the shadows, DINAH rushes in and drops by Chloe's side. Chloe GURGLES blood in her mouth. Dying.

DINAH (CONT'D)
Chloe? Stay with me, Chloe. Don't-
Chloe CLUTCHES Dinah's hand. *Sharp.*

CHLOE
Please... save... her.

Chloe's grip softens as her eyes roll to the back of her head. She's dead. Dinah's breath escapes her. Shocked.

A light ERUPTS against Dinah's face, and she JOLTS-

In a green mist, Hope and *another* Chloe are joined by their hands. The energy consumes them and they fade. Gone.

The body in Dinah's arms crumbles in a purple light, and shimmers out. As Dinah falls back in complete disbelief...

BLACKOUT.

END OF TEASER

ACT ONE

FADE IN:

INT. WATCHTOWER, HEADQUARTERS - UNDERGROUND - NIGHT.

In his chair, PERRY sits in front of the computer screen, where he types away on precise keys. He hits another, and the screen begins to fade. It shuts down.

PERRY

Time for the eyes in the sky to get
a little shut-eye, I think...

The lights begin to dim, as he reels himself away.

As he reaches the elevator, he hits the button and the doors begin to OPEN. He makes his way inside, and spirals back around to face us and the doors close in front of him.

In the empty room, green energy ERUPTS as Chloe and Hope emerge from it. They stagger back from one another.

Hope withdraws the gun from her back pocket and aims.

CHLOE

You're going to shoot me? Don't
you think that defeats the purpose
of saving me?

HOPE

I was saving myself.
(beat)
Who were those people?

CHLOE

Who are *you*?

HOPE

I'm the one pointing a gun at your
head, so you answer *my* questions.

CHLOE

But then I wouldn't have any
leverage to insure my chances of
survival, now would I?

Hope draws the gun back in behind her.

Chloe tilts her head as something on Hope's finger catches her eye. Its the legion ring.

CHLOE (CONT'D)

Come all this way from the future
just to kill me?

Hope covers her hand., unnerved by Chloe's observations.

HOPE
Its complicated.

CHLOE
Right.

The two begin to walk circles around each other.

CHLOE (CONT'D)
Where did you manage to pick up the
ability to teleport?

HOPE
Genetics.

CHLOE
Oh, really? Because you didn't get
that from me, and your father,
while skilled in the art of
archery, wasn't exactly...
(beat)
Super.

HOPE
Are you forgetting your little
meteor freak-of-the-week infection?

CHLOE
Yeah. I also remember Braniac
draining it right out of me. Along
with my life.

HOPE
Guess I missed that little detail
from your bio.

CHLOE
Oh, come on. When it comes to
studying, us Sullivan's never get
it wrong.

HOPE
Unlike parenting.

They halt as Chloe grows hurt.

HOPE (CONT'D)
You did a good job in the future of
covering your tracks. It wasn't
until I was lead *here* to find the
database that I managed to learn
everything there is to know about
you. I studied you. Front and
back. Cover to cover.

(pause)
(MORE)

HOPE (CONT'D)

Imagine my surprise to learn that someone who couldn't even be there for her daughter, managed to be there for just about everyone else.

CHLOE

You don't understand-

HOPE

(interrupting)

You know I could have accepted it if it was all worth it in the end. If you were successful.

CHLOE

What are you talking about?

HOPE

I didn't come here to kill you, 'mother'. I came here to bring down Hush.

Chloe's face fills with curiosity.

INT. GOTHAM GENERAL, TOMMY'S ROOM - NIGHT.

In a hospital bed, THOMAS "TOMMY" ELLIOT lies in a comatose state. At the foot of the bed stands GORDON and VICKI.

VICKI

None of this makes any sense.

GORDON

The files appearing out of nowhere. The sudden gain in memory. A missing persons appearing out of the blue, years later.

VICKI

Again, all I have to say is: *"none of this makes any sense."*

GORDON

Well, we're going to have to *make* sense of it. We can't just sit around and wait for him to wake up and give us the answers.

VICKI

We can't risk leaving him unattended, either. Especially if he's not meant to be here in the first place.

Gordon paces back and forth in frustration. He comes to an eventual HALT as a solution hits him.

GORDON

I'll go back to the station and piece together everything we have, and *hopefully* come back with a much clearer picture than we have now.

(beat)

You stay here.

Vicki simply nods, as Gordon EXITS.

As Vicki pulls up a chair, she reels in closer to Tommy's side, and rests her head in her hands. She glares at him.

VICKI

How are you even possible?

INT. GOTHAM GENERAL, HALLWAY - NIGHT.

Gordon closes the door behind him as he steps out into the hallway. As he turns, a figure CLUTCHES him and RUSHES him straight into the wall...

Its HELENA. She holds him there.

HELENA

What the hell have you done with Lisa? Huh?

(exploding)

Tell me!

GORDON

I don't know what you're talking about. I haven't-

Helena SWINGS Gordon off the wall and onto the floor.

HELENA

Your badge doesn't scare me, Commissioner. And if you don't tell me where you took her, I'm going to show you *real* fear.

DICK (O.S.)

Helena!

Rushing up behind Helena, DICK appears. He leeches her away from the Commissioner in a fowl swoop.

DICK (CONT'D)

Helena, stop. He didn't take her.

HELENA

He's the whole reason she's in this mess. *He* did this to her.

Dick maintains hold of her struggling frame.

DICK
No. No, he's not.

Gordon rises, and dusts himself off.

GORDON
Get her the hell out of here before
I have her arrested for assaulting
a police officer.

Helena breaks free from Dick's hold. She makes her own way out of the hall. Dick follows.

Gordon shakes himself off upon their exit. He turns off in the other direction. EXITS.

INT. WATCHTOWER, HEADQUARTERS - UNDERGROUND - NIGHT.

Hope and Chloe are at a stand-off.

CHLOE
I know you think I abandoned you,
but that's not what happened. I
only did what I-

HOPE
Had to do? I know. That's what
I've come to do.
(beat)
Guess you taught me something after
all. Or at least, *Watchtower* did.

Chloe's expression fills with curiosity.

HOPE (CONT'D)
Moira told me it had the answers I
was looking for. I think she hoped
it would give me closure about *you*
before I joined the rest of the
world six feet under. Little did
she know it would lead me here.

CHLOE
I don't know how to stop Hush. I
don't know the first thing about
him. But I know I can fix this.
(beat)
Fix *us*.

HOPE
Don't strain yourself, "*Mum*". I've
come to do that all on my own.

A light rushes in, and Hope looks over her shoulder to the source of it...

... it's the elevator doors. They're OPEN.

Dinah ENTERS. She clutches a gun in her hands, and aims...

DINAH
Chloe, behind you!

Chloe eyes Hope in confusion, then SNAPS around to find-

Another Hope stands directly behind Chloe, who swings her fist and clobbers Chloe across the jaw. As she falls to the ground in a grunt- BANG! BANG!

Bullets tear through the other Hope as she falls back and obliterates into thin air.

Dinah holds the smoking gun, and aims it to the remaining Hope, who turns to face her.

Chloe looks up in a gasp.

CHLOE
Don't shoot!

Dinah lowers the gun. Hope looks to Chloe. She CHUCKLES.

HOPE
I'm surprised you even had kids,
when you have an entire team of
brain-dead "super heroes" to follow
your every misguided order.

DINAH
Chloe, she threatens our entire
future. She could destroy
everything by changing the past.

HOPE
Idiot.

Hope returns her focus to Dinah.

HOPE (CONT'D)
I'm trying to *save* the future.

Hope flicks out her hand, and a massive wave BENDS around it, and propels forward. It COLLIDES into Dinah, and violently forces her into the wall.

Hope turns to Chloe with a cocky grin.

HOPE (CONT'D)
Don't wait up, *mother*. I'm going
to be home late.

CHLOE
No.

Chloe CLINGS to Hope's hand, and tugs for her. She slips through, and Hope ERUPTS in a green mist. Gone.

A shocked Chloe is perched up, failing to reach out for her daughter from the future. She looks down to her hand to find the Legion Ring. It rests in her palm.

INT. GOTHAM GENERAL, TOMMY'S ROOM - NIGHT.

Green mist ERUPTS as it takes the form of a feminine figure and soon dissipates over the image of Hope. She appears.

On the floor rests an unconscious Vicki, sporting a massive cut across her forehead. At the bed, Tommy is untouched.

A figure lurks in behind a befuddled Hope in the BG.

HUSH (O.S.)
Thomas Elliot.

Hope SPIRALS around and is CAUGHT by the grip of Hush. He wraps one hand around her neck, and slowly withdraws a gun from his coat with the other.

HUSH (CONT'D)
The man behind the mask.

Hope is lifted off the ground. She chokes, as Hush aims the gun past Hope's side and towards Tommy- **BANG!**

Tommy's body JOLTS in the bed as blood SPLATTERS across the wall above his head. The machine he's hooked up to instantly succumbs to a piercing BEEP. **FLAT LINES.**

Hope screams a strained cry of shock.

HUSH (CONT'D)
Hm. Perhaps not.

As Hush turns the gun on Hope-

Hope CLUTCHES one hand on the wrist of the hand that strangles her, as the other leeches for the hand guiding the gun towards her head. As she LATCHES on-

They ERUPT in a green mist to reveal...

The entrance doors OPEN as a trio of doctors rush in.

As two make their way towards the patient lying bloodied in the bed, one drops to Vicki's aid.

OFF this image...

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. GOTHAM CITY - MORNING.

An establishing shot of the city as the sun has risen.

DISSOLVE TO:

EXT. GOTHAM CITY, STREETS - MORNING.

Barging through the streets we find a determined Chloe, phone up to her ear and a cold fog fizzling from her harsh breath.

CHLOE

Come on, Kyle. Pick up. I need
you. Come on. Come on.

It rings out. Chloe STOPS in the streets. Frustrated.

CHLOE (CONT'D)

Damn it.

A beat. The phone rings.

On the phone it reads "**CALLING: PERRY WHITE.**"

Chloe's face fills with confusion...

INT. WHITE RESIDENCE, LIVING ROOM - MORNING.

Perry buries in close to the telephone.

PERRY

I- I hope I didn't wake you. I
know its early but-

INTERCUT WITH: PERRY AND CHLOE ON THE PHONE

CHLOE

To be honest with you, Perry, I
haven't actually slept yet. I'm a
little preoccupied.

PERRY

Its about Oliver.

CHLOE

Oliver as in *Queen*?

PERRY

He's in trouble.

Chloe grows still.

CHLOE

I'm on my way.

PERRY

There's something else you should-

The line disconnects. Perry examines the phone before setting it down.

MIA (O.S.)

Guess you never really do get used to her doing that, huh?

Perry wheels around as we find the other presence accompanying him in the living room. Its MIA DEARDEN.

INT. WATCHTOWER, HEADQUARTERS - UNDERGROUND - MORNING.

The elevator doors part as we find a determined Helena storming through. A woman on a mission. Her expression drops at the sight in front of her.

HELENA

Dinah?

Rushing over to Dinah, who lay unconscious and sprawled against the wall, Helena drops to her aid.

HELENA (CONT'D)

Dinah? Dinah, wake up.

Dinah comes to, gasping for breath as she awakens.

DINAH

Where's Chloe?

Dinah examines the room. Sinks with disappointment.

DINAH (CONT'D)

I have to find her.

Dinah RISES immediately from Helena's crouched position. She moves away from her. Helena spirals around for answers, rising to follow her.

HELENA

Where are you going? Where have you been?

Dinah holds her watch up to her face. Her finger slides over a button, and it BEEPS.

Energy forms in front of her, and it sprawls out to shape three figures- WARP. ALEXANDRA. FLAGG.

Helena jolts back in shock.

HELENA (CONT'D)

(realising)

No.

Dinah returns to Helena.

DINAH

We do what we have to do to protect the world. You know that better than almost anyone.

Helena is immediately silenced. Dinah returns to her mother.

DINAH (CONT'D)

Hope's on the move. I don't know what she's doing here, but I've seen what she's capable of.

(beat)

She's what we were preparing for.

ALEXANDRA

Then we have to do everything in our power to stop her.

FLAGG

I'm on it.

Flagg heads over towards the computer system.

HELENA

Yeah, well what about Hush?

Everyone focuses their attention on Helena.

HELENA (CONT'D)

How is he not a bigger threat to our future than some spawn of the almighty saint. Better yet: how is *anything* that comes from Chloe Sullivan and Oliver Queen a threat? I mean, Oliver's a bit rough around the edges, but Chloe? She's like the poster child of all things great and noble.

(beat)

Annoyingly so.

DINAH

Except Hope was raised by Chloe. Or Oliver.

Helena shrinks with sadness.

CHLOE (PRELAP)

What happened to Oliver, exactly?

INT. WHITE RESIDENCE, LIVING ROOM - MORNING.

In the doorway stands a distressed Chloe, while Perry sits in his chair, and Mia rises from hers.

MIA

Guess we can skip the welcoming reunion, and jump straight into it.

CHLOE

As we speak, Dinah and the rest of the Suicide Squad are hunting down my daughter who has come from the future *resenting* me for not being there for her when she holds every power in the world to tell me where I can find her in the present and fix that. Instead, she chooses to uphold the hereditary stubbornness passed down from her own mother and might just end up dead in the process so *yes I would like to "jump straight into it."*

(beat)

What happened to Oliver?

Mia looks to Perry, baffled at the world she's just returned to. From his gesture to speak, Mia's eyes return to Chloe, and she takes in a sharp breath.

MIA

Oliver is lying comatose in Star Labs.

Chloe's expression drops. Genuine shock.

MIA (CONT'D)

A drug lord by the name "Count Vertigo" has been mixing his drug with an illegal substance found on the black market.

(beat)

When Oliver was injected, he started absorbing knowledge faster than any human ever has, until it became too much and he crashed.

Mia pulls out a file from inside her red jacket. She hands it to Chloe...

MIA (CONT'D)

I think you'll find the substance rather familiar.

Chloe examines the file. She studies it, until it hits. Her eyes meet with Mia once more.

CHLOE

Emil's experiments.

On Chloe's face, it begins to CLICK-

FLASH CUT TO:

INT. WATCHTOWER, HEADQUARTERS - UNDERGROUND - FLASHBACK.

Chloe closes in on Kyle.

CHLOE
You can replicate other people's
abilities?

KYLE
Powers. Skills. Information.

CHLOE
So basically you're Google?

Kyle is brought to a small chuckle.

FLASH CUT TO:

INT. WAREHOUSE - NIGHT.

Hope and Chloe join by their hands and are consumed in a green mist. They fade amongst it. Disappear.

FLASH CUT TO:

INT. WATCHTOWER, HEADQUARTERS - UNDERGROUND - FLASHBACK.

Chloe and Hope are at a stand-off.

CHLOE
Where did you manage to pick up the
ability to teleport?

HOPE
Genetics.

CHLOE
Oh, really? Because you didn't get
that from me, and your father,
while skilled in the art of
archery, wasn't exactly...
(beat)
Super.

FLASH CUT TO:

INT. WHITE RESIDENCE, LIVING ROOM - MORNING.

Perry notices the revelation burning behind Chloe's expression. He wheels forward, confused.

PERRY
What is it? What's wrong?

CHLOE
Emil's experiments... they were
meant to unlock the full potential
of the human mind.
(MORE)

CHLOE (CONT'D)

That means absorbing information.
Replicating skills. Powers.

(beat)

Come on, Perry. Who does that
sound like to you?

PERRY

(realising)

Kyle.

Mia looks back and forth in confusion.

MIA

Who are we talking about now?

CHLOE

(to Mia)

Is there a cure? For Oliver, I
mean. Is there a cure?

MIA

They're working on it.

CHLOE

God damn it.

Chloe turns to leave. Mia tries to follow.

MIA

Chloe, wait.

Chloe halts. Returns.

MIA (CONT'D)

I know I was absent when it came to
bringing that bastard down, but
whatever happened to him? If he's
still alive, we can-

CHLOE

He died.

(beat)

And that "bastard" is the only
reason why Oliver is still alive in
the first place.

Chloe EXITS.

Disappointed, Mia crumbles in her stance. Returns to Perry.

MIA

I missed a lot, haven't I?

PERRY

You're looking at the wrong person
to fill you in, kiddo.

MIA

I always thought they were it, you know? Indestructible.

(beat)

I really thought they were going to make it.

PERRY

Guess things don't always turn out how we'd expect.

(long pause)

Not everyone gets a fairy tale ending...

Mia's eyes hone in on Perry's which drift towards a series of photographs by the shelves. She leans back, realising...

MIA

No.

Perry's eyes return to her immediately.

MIA (CONT'D)

You're sick...

The words coming from her burn through him like a fire.

INT. WATCHTOWER, HEADQUARTERS - UNDERGROUND - MORNING.

On a computer monitor sits an image of a map with a large red circle blinking atop it.

In front of the computer, Flagg turns and looks over his shoulder to those in the BG.

FLAGG

And there's our rips in the temporal continuum.

Dinah steps forward. Confused.

DINAH

Rips? As in *plural*?

FLAGG

Biggest one formed at Gotham General, and reappeared...

Flagg creates movement on the screen, as he follows the path of the tear. Where it stops, another red circle blinks.

FLAGG (CONT'D)

...where we first ran into our-
(to Helena)

What did you call her? The "*spawn of the almighty saint*?"

Flagg chuckles to himself.

ALEXANDRA

And what of the other? Who else
can rip through time like that?

Warp steps forward. Waves his hand.

WARP

You're looking at one.

ALEXANDRA

You're a teleporter.

WARP

Jumping from place to place is the
same as moving through time. If
your power advances far enough.

Helena's eyes drift, realising...

HELENA

(under her breath)

Kyle.

Dinah notices Helena's revelation. She hones in on her.

DINAH

What aren't you telling us, Helena?

HELENA

That's rich.

DINAH

I don't have time for this.

Dinah returns to the Squad.

DINAH (CONT'D)

Are we going, or not?

HELENA

No. You don't get to come back
here and start calling the shots.

Helena moves to the desk and pulls out a gun hidden
underneath it. She aims for Dinah.

Flagg and Alexandra immediately withdraw their weapons, as
Warp steps in behind and prepares for any sudden movements
against Dinah. Helena maintains her aim.

HELENA (CONT'D)

You were my mentor, Dinah. I-

Dinah can see the pain behind Helena's eyes.

HELENA (CONT'D)

I *believed* in you.

DINAH
You don't get to stand there and
judge me for doing the exact same
thing you did two years ago.

As Dinah steps closer to Helena.

ALEXANDRA
Sweetheart, don't...

DINAH
(to Helena)
Or don't you remember turning your
back on all your friends to
reconnect with *your* father?

Helena lowers the gun.

Dinah returns her attention to her mother. She and Flagg
lower theirs, as they form together.

DINAH (CONT'D)
Let's go.

They join hands, and Warp merely scrapes the back of Dinah
with his own fingertips before they ERUPT in a blue
combustion of air. They disappear.

Helena turns, carrying the gun...

...as the gun sets down onto the desk...

BLACKOUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. WAREHOUSE - MORNING.

A blinding blue light erupts in the center of an empty warehouse as it spreads to form four figures- Warp, Flagg, Alexandra, and Dinah. The SUICIDE SQUAD.

DINAH

You sure she's here?

FLAGG

Positive.

ALEXANDRA

Perhaps one of us should have stayed inside the walls of Watchtower to try and track any more tears in the universe.

WARP

No. She's here.

FLAGG

Let's move out.

The team divide.

Dinah takes slow, cautious steps through the warehouse as she makes her way towards an elevator. She halts, clutching the gun by her side firmly with trepidation.

Examining the environment around her, Dinah reaches for the button. As her hand barely scrapes it- *BZZ. BZZ.*

Dinah's phone goes off. She jolts back from the sudden shock, and her hand retreats from the elevator. She reaches for her phone instead.

On the phone it reads "**CHLOE CALLING**"

EXT. GOTHAM CITY, STREETS - MORNING.

Walking through the streets with a phone up to her ear, Chloe comes to a screeching halt at the street lights. It's red.

CHLOE

Dinah, don't do this.

INTERCUT WITH: DINAH AND CHLOE ON THE PHONE

DINAH

I don't have a choice.

CHLOE
Please. Dinah, I need you to
listen.

DINAH
No. She is *not* your daughter.

CHLOE
(exploding)
There's a cure!

Dinah loosens. She turns away from the elevator.

DINAH
What are you talking about?

CHLOE
Three years ago you helped save
Oliver from Emil's deluded plan to
create a new world. Hope's
injected with his serum. It's
what's given her all this power.

DINAH
And you have a cure?

CHLOE
Star Labs. They're working on it.
If you just give it enough time-

DINAH
We're running out of time.

The line cuts.

Chloe examines the phone to reach this conclusion. She sinks
into her defeat.

CHLOE
No.

The light goes green, and Chloe RACES across the road...

INT. WAREHOUSE - MORNING.

Dinah returns to the elevator.

ALEXANDRA (O.S.)
Found something.

Dinah halts. She turns back around to find her mother's
voice. She disappears.

From a large pole that connects to the ceiling, Dinah comes
around and joins the SQUAD around her.

DINAH
What is it? What...

They stand around a broken, bloodied body lying in a pool of blood on the ground. It's Hope.

WARP

Hush must have gotten to her first.

DINAH

Oh god.

Dinah looks away. The resemblance between Hope and Chloe is unbearable. Hits her hard.

FLAGG

What's *her* problem? If Hush didn't put her down, we were going to anyway.

(to Dinah)

Unless you were thinking about betraying the mission?

Dinah hides behind a mask. Meets eyes with Flagg.

DINAH

Never.

Flagg meets her with a manipulative grin.

ALEXANDRA (O.S.)

Something's not right...

Flagg turns back to Hope.

The pool of blood around Hope begins to draw back into her body, and the scars across her face begin to heal. She's regenerating into perfect health.

FLAGG

I'm sure a head shot will fix that.

As Flagg aims the gun- *BANG!*

Hope JOLTS alive in time to CATCH the bullet with her bare hands. She CRUSHES it. Tosses it aside.

FLAGG (CONT'D)

What the fu-

Electricity TEARS from Hope's hands and RIPS through Flagg's chest like a bolt of piercing lightning. His face lights up with the instant realisation that it's over.

Alexandra ROARS out of disbelief.

Hope maintains the charge as she slowly RISES to meet Flagg, who is pinned in his position.

HOPE
 You know, they say lightning never
 strikes the same place twice.

The terror grows behind Flagg's eyes. Scared.

HOPE (CONT'D)
 I beg to differ.

Hope flicks her other hand and another charge ERUPTS into Flagg's chest. His body SIZZLES as it is lifted off the ground and thrown across the room. He COLLAPSES into crates.

HOPE (CONT'D)
 I'm not leaving until I finish what
 I came here to do. If you want to
 challenge me, then so be it.

Warp steps in with his gun, and- *BANG! BANG! BANG!*

The bullets tear through Hope's body. She staggers back with each new wound. They quickly heal.

As Hope meets eyes with Warp-

DINAH
 No!

Dinah RUSHES and tackles Warp out of the way as Hope summons another strike. Dinah and Warp disappear behind a set of crates, to reveal-

Alexandra is left standing. She holds up a gun which trembles in her unsure hands.

HOPE
 Put. The. Gun. Down.

As Alexandra struggles...

Dinah and Warp sit up behind the crates, and take cover behind it. Dinah rises to rush out-

DINAH
 Mum...

Warp clings to Dinah. Stops her.

WARP
 Don't.

Hope closes in on a panicked Alexandra. They meet.

INT. WATCHTOWER, HEADQUARTERS - UNDERGROUND - MORNING.

The elevator doors SEPARATE as Chloe enters. She comes to an almost immediate halt at the sight in front of her.

Its Helena. She turns around from the computer system to lock eyes with the fierce blonde.

HELENA
Kyle's in trouble.

Chloe stops in her path. Sighs.

CHLOE
Add it to the list.

Chloe joins Helena at the computer system.

INT. WAREHOUSE - MORNING.

Warp and Dinah hide behind a set of crates.

DINAH
We can't kill her.

WARP
I think Flagg is not-so-walking
proof of that.

Dinah peers up from behind the crates.

In the near-distance, Hope places her hand on the gun held out towards her in Alexandra's hands. She lowers it.

HOPE
If you knew the world I was from,
you wouldn't stand in my way.
(long pause)
I'm not what's threatening our
future.

ALEXANDRA
I can't trust you.

Dinah remains perched up. Watching...

DINAH
(to Warp)
Chloe said there's a cure. That-
that she's amped up on some serum
Emil created three years ago.

WARP
Do you think *he* has a cure on him?

DINAH
I don't know.

Dinah drops down, and focuses her attention on Warp.

DINAH (CONT'D)

But I can't leave my mother exposed
out there, and its the only thing
capable of bringing Hope down.

(beat)

We have to try.

Warp shakes his head; isn't convinced. Dinah reaches for his hand. She cradles it, and obtains his attention.

DINAH (CONT'D)

For *Rick*.

And it lights a fire behind Warp's eyes. He nods, before a blue light consumes him and he fades.

Dinah RISES from the ground, gun aimed out. *BANG!*

A bullet tears out of the gun and rips through the air on its way towards Hope, who turns to it. The bullet comes to a halt right in front of her face.

Dinah is frozen with fear.

HOPE

I'm begging you.

(beat)

Take the fall.

Hope PROJECTS the bullet back, and it SLAMS into Dinah's thigh. She SCREAMS, and collapses to the ground. As Hope turns back to Alexandra.

Alexandra's mouth DROPS in a harrowing scream as a sonic blast transmits from her mouth and SHATTERS through the warehouse...

...it SHAKES through a strained Hope, and forces her to the ground. Blankets her. As it fades...

A weak Alexandra stumbles back. She reaches for the back of her neck and gasps in agony, collapsing to a pole for support. She maintains her ground.

HOPE (CONT'D)

You're going to regret that.

Hope ERUPTS in green energy. *Fades.*

FOCUS ON the gasp of relief in Alexandra's breath, until the energy reappears behind her. Hope emerges, and LOCKS her arm around Alexandra. She holds a knife to her throat.

HOPE (CONT'D)

You want to make me out to be the
big bad wolf of your ridiculously
deluded witch hunt?

Dinah claws up to her hands and knees.

DINAH
(exploding)
No! Please. Don't hurt her!

HOPE
(to Alexandra)
Your wish. My comman- Ugh.

Alexandra falls out of the hold, and slams hard against the floor in a weakened gasp.

Hope SLAPS her neck in search of the sharp pinch to find a dart lodged against it. She SPIRALS around.

Behind her stands Warp. He holds a dart gun, and carries with him a victorious smile.

WARP
I have a message from Emil.

Hope instantly realises what is happening.

WARP (CONT'D)
"Time to meet your maker."

HOPE
No.

Hope's body gyrates. She collapses forward, onto her knees, then falls to her side. Out.

...Warp watches with a widening grin.

INT. WATCHTOWER, HEADQUARTERS - UNDERGROUND - MORNING.

Chloe and Helena stand in front of the computer system. On the monitor rests a map. Helena navigates with her fingers.

HELENA
Now I'm not versed in the geekdom references and vast vocabulary, so all I can offer is the dumbed down version of professor snobs and his clan of sheep's take on this.
(beat)
Teleporting, if advanced enough, breaks the barrier of time and leaves a mark.

CHLOE
That's how they've been keeping tabs on Hope.

HELENA
Yeah. Except there was another rip right here.

Helena points to the map.

CHLOE

Kyle.

HELENA

Look closely enough, and...
there's no second mark.

(beat)

He didn't teleport from one place
to another, he-

CHLOE

Oh my god. He's in a different
time all together.

They look to each other in a shared state of shock...

INT. HOUSE - HALLWAY - PAST.

A tall, slender woman, late 30's with short, curly brown
hair, reaches for her coat, keys and purse. This is KELLY.

KELLY

Come on, sweetheart. You're going
to be late for school.

A small boy emerges, backpack over his shoulders.

SON

Can my friend come with us?

KELLY

You made a friend?

SON

He's in the kitchen. He doesn't
know what he's doing here. I
promised him I'd help him.

KELLY

(mumbling to herself)
Not again...

Kelly leans down to him. Sports a comforting smile.

KELLY (CONT'D)

We've been through this, Kyle.
(long pause)
They're not real, sweetie.

He succumbs to a sad expression.

KELLY (CONT'D)

Don't be sad, son. Where we're
going, you'll make plenty of
friends. Okay?

Kelly eases up as his smile returns. She opens the door, and the two venture out.

From the corner, KYLE enters.

As he stares off at the two shadowed figures disappearing on the outside of the door...

BLACKOUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. WAREHOUSE, DOCK - DAY.

A large carrier vehicle is pulled up out front of the docks, as the door kicks open and WARP escapes from it. As he reaches the ground, he is met with three figures.

Walking out of the warehouse, Dinah has Hope cuffed and in front of her, guiding her towards the vehicle as Alexandra lurks close behind. Alexandra looks worried.

WARP

We good to go?

Dinah nods. Warp opens the doors of the carrier vehicle, allowing Dinah to load Hope inside. As they do, Warp notices the struggle in Alexandra's frame.

WARP (CONT'D)

Are you okay?

ALEXANDRA

Yeah. Yeah, I'll be fine.

Dinah steps out of the vehicle, and closes the doors behind her. She moves to Warp and Alexandra.

DINAH

Now what happens? Flagg is gone.
The future is safe. All that's
left is to lock Hope up, and
mission complete.

(beat)

Guess this is goodbye, huh?

WARP

(long pause)

Until next time?

Dinah smiles. The two hug. They part with a small chuckle.

WARP (CONT'D)

I'm gonna get this beauty moving.

DINAH

Please be safe.

WARP

Will do.

Warp enters the vehicle. It revs up, and begins to move.

Dinah stands with a satisfied grin. It soon fades on the sound of a painful sigh in the BG.

Alexandra removes her hand from her mouth to find blood dripping from it. Her eyes meet with a shocked Dinah.

DINAH

Mum?

As Alexandra staggers over, Dinah falls to her aid.

DINAH (CONT'D)

(exploding)

Mum!

Dinah leeches into her pocket for her phone, as Alexandra slips out of consciousness in Dinah's cradling hands.

Dinah's face fills with desperation.

INT. WATCHTOWER, HEADQUARTERS - UNDERGROUND - DAY.

Resting on the computer screen is security footage of the docks. A carrier vehicle drives out from the docks, and onto the roads.

In front of the computer stands Chloe and Helena.

CHLOE

Gotcha.

(beat)

They must be transferring her to a different location, or- or maybe a cell of some kind.

Chloe plugs her phone into the system, as Helena moves away and simply watches.

CHLOE (CONT'D)

If I can sync the maps, I should be able to keep track of the vehicle.

Chloe types away at the keyboard, until a green bubble appears on screen- it reads "**SYNC COMPLETE.**"

CHLOE (CONT'D)

Yes.

Chloe pulls the phone out. Determined, she heads for the elevator, and carefully places the phone in her back pocket.

CHLOE (CONT'D)

We should leave now if we want to catch him. There's still a risk of the signal giving out if-

Realising Helena isn't following, Chloe stops. Turns to her.

CHLOE (CONT'D)

What's wrong?

HELENA

I can't go with you.

CHLOE

What?

HELENA

I want to. Believe me, I do. But I came here looking for someone too, and I don't have to time to-

CHLOE

Its fine.

HELENA

No. This is your daughter, and I-

CHLOE

Helena, its fine.

(beat)

Oliver may not have taught me how to ride a motor cycle, but I know someone else that he did.

Chloe shoots Helena a reassuring smile.

INT. WHITE RESIDENCE, LIVING ROOM - DAY.

Mia paces back and forth as Perry sits calm in his wheelchair. He lowers the coffee down from his lips. Mia comes to a sudden halt, as she returns her focus to Perry.

MIA

How long have you known?

PERRY

How long have I known what? That it was going to be liver cancer that brought Perry "the pitbull" White down, or that I was dying?

MIA

Perry...

PERRY

About seven weeks.

MIA

Why haven't you done anything about it? Why are you here? Why are you in Gotham? You should be at Star Labs trying to fight it, trying to-

PERRY

This isn't paranormal, or anything beyond human.

(beat)

I have *terminal* cancer.

MIA

Yeah, and I've got my own death sentence too, but you don't see me giving up.

Frustration awakens within Perry.

PERRY

What part of "*terminal*" didn't you understand? There is no fighting it, Mia. There is *only* giving up.

MIA

(long pause)

Do you remember when we first met?

PERRY

Vaguely.

MIA

You were being blackmailed by a this underground group of people who wanted to exploit you in their crusade against Checkmate. You, being the idiot that you are, drove all the way down to the outskirts of the city just to laugh in their faces because they were just "amateurs trying to pull a number on *the Perry White*."

Perry chuckles to himself.

MIA (CONT'D)

If you're time really is running out, I want to see that man back. *That* Perry White. The one that took on a whole clan of ex-Suicide Squad members with nothing but a suitcase, and an egotistical vision of himself in his head to boot.

PERRY

How the hell do you remember that night so well, kid?

MIA

Because it was the first time someone looked right at me, and saw not only an equal but someone who could help make a difference.

Perry's eyes return to her. Heartened.

MIA (CONT'D)

Its because of that, and in a way, because of you, that I'm-

Suddenly, Mia's phone buzzes on the table.

On the phone it reads "**CHLOE CALLING**" as the vibrations begin to rattle it to the edge.

MIA (CONT'D)
Hold that thought.

INT. GOTHAM GENERAL, PATIENT ROOM - DAY.

Alexandra lays down in her bed. Weak and fragile.

Through the window, Dinah stands with a chiselled, tall DOCTOR who rests his palm on her shoulder, and calms her with a nod before he leaves. Dinah returns to the door...

Alexandra looks away, almost ashamed as the door OPENS.

Dinah ENTERS. She looks completely terrified as she makes her way to Alexandra's bed side.

DINAH
You're *dying*?

Alexandra's eyes are brought back to face her daughter. They fill with tears.

DINAH (CONT'D)
I only just got you back. What-
(long pause)
What are they talking about, Mum?
Cancer? I don't-

ALEXANDRA
I'm sorry.

DINAH
No. You told me that it was a lie.
You told me it was a Checkmate
cover, that you- you- Ugh.

Dinah turns away, hands through her hair. Frustrated.

ALEXANDRA
They helped me. They needed me to
help find the J.S.A, and I needed
them to keep me alive so I could
see you again, so... they made
something in the labs.
(beat)
It slowed the cancer down. When I
left, it...

It sinks in. Dinah wells up in tears. Returns to her.

DINAH
No.

ALEXANDRA

I wasn't done fighting. I wasn't done protecting my team. My family. This was the only way I could find my way back to you.

DINAH

You could have told me. You could have let me prepare.

ALEXANDRA

I knew this was how it was supposed to end, but I didn't want it to be what brought us back together.

(beat)

Please. Don't make this a sad thing. I got to see you.

Dinah is compelled to her mother's aid. She brushes her hands across her shoulder, until Alexandra clasps her hand firmly to her. Holds it.

ALEXANDRA (CONT'D)

My little canary. All grown up.

The two sink into one another.

INT. CARRIER VEHICLE (BACK) - DAY.

Sat against the wall of the moving carrier vehicle, Hope is cuffed and rests in her own defeat. Rage fills her face, but she knows there is nothing left to do.

On the wall that divides the vehicle rests a speaker, and a slight buzz of static comes through.

WARP

(over speaker)

How's everything going back there?

HOPE

Oh, I don't know. I think there's some side effects from the cure you dosed me with that's left me completely blind. Oh, and I think one of my arms is falling off.

WARP

(over speaker)

You're not funny.

HOPE

Humor isn't exactly in my genes.

(beat)

Guess you *could* say its right up there with parenting.

Hope sits up with a sigh.

INT. CARRIER VEHICLE (FRONT) - DAY.

Warp sits behind the wheel of the car. Shakes his head.

WARP

Hey, that's not fair. I've worked side by side with your mother, and I know how far she's willing to go to protect the one's she loves.

HOPE

(over speaker)

Yeah, well... I didn't come all this way to cry over my abandonment issues. Just shut up and drive.

Warp shifts, both position and mind. His eyes find focus on the rearview mirror where a red and yellow motorcycle speeds up in from behind. On it sits two feminine figures.

Warp looks back ahead. He anxiously taps his hands against the wheel, and takes in a huge, deep breath. Conflicted.

A beat, and Warp turns the wheel, and hits the brake.

EXT. ROAD - DAY.

The large carrier vehicle pulls up on the side of the road, away from the other traffic that drives past.

INT. CARRIER VEHICLE (BACK) - DAY.

Hope JOLTS. She realises the vehicle has stopped.

HOPE

Why have we stopped?

Hope grows panicked.

INT. CARRIER VEHICLE (FRONT) - DAY.

Warp sinks into himself. Unsure.

WARP

Rick tried to take over where Waller left off, and it's his own choices that forced your hand.

Warp looks back in the mirror...

...the motorcycle pulls up behind them.

WARP (CONT'D)

He was too used to taking orders that when it came time to making his own decisions...

Warp draws a focused breath, and fades in blue. *Gone.*

INT. CARRIER VEHICLE (BACK) - DAY.

Warp reappears in front of a startled Hope.

WARP

...he could never do the right thing.

HOPE

What are you doing?

Warp presents the key to Hope.

WARP

Making my own decisions.

As Warp ERUPTS in a blue light, the key drops to the ground and RATTLES around Hope's feet. It plants itself in front of her. She is drawn to it.

EXT. ROAD - DAY.

The motorcyclist tears their helmet off to reveal MIA. Her long hair whips about, as she steps forward to watch...

Chloe raises a gun out in front and aims it at the padlock holding the doors in their locked state, as- *BANG!*

INT. CARRIER VEHICLE (BACK) - DAY.

Hope SNAPS around in shock, as the doors FLY apart, revealing a stern Chloe standing in the harsh light of day.

CHLOE

Its time you and I had the talk.

As Hope rolls her eyes...

BLACKOUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. CARRIER VEHICLE (BACK) - DAY.

Sitting at opposite sides of the vehicle, Chloe and Hope are separated by an incredible tension.

HOPE

Are you going to release me, or are you just going to keep glaring?

Chloe tears up. Hope shifts at the sight of it.

CHLOE

I'm sorry. Its just-
(long pause)
I didn't think I'd ever see you again, let alone... *this*.

HOPE

And whose fault is that?

CHLOE

You don't- you don't understand.

Chloe is compelled forward. She falls to her daughter's feet, as though she were pleading.

CHLOE (CONT'D)

I *had* to give you up. I had to let you go. I did everything in my power to make you untraceable so you'd be safe-

HOPE

(exploding)
Safe from what?!

Hope shares the same glint of sadness behind her eyes.

CHLOE

From *me*.

Chloe pulls away. Her eyes fail to find Hope.

CHLOE (CONT'D)

Your father and I moved away from all of this so we could keep you free from all the chaos. When it dragged us back in... well...
(long pause)
I had to come to terms with the fact that the world said I couldn't raise you when it tore me out of it. But I came back. I'm here.

Chloe claws for Hope, desperate. Their eyes lock on one another as they share the same look of despair.

CHLOE (CONT'D)
I can fix *all* of this. I know I can, you just have to-

HOPE
(interrupting)
I saw him.
(long pause)
I saw his face. *Hush*. I know who he is, and I know how to stop him.

Chloe leans back in awe. Hope holds up her cuffed hands.

HOPE (CONT'D)
If you let me out of these cuffs, and give me the ring, I can bring him down, and I will tell you how to find me.

CHLOE
Won't that erase you?

HOPE
With the ring, I'll have enough time to do what needs to be done before you reach me in the present.

Chloe leeches for the key on the ground, and she unshackles Hope. Immediately, Hope jolts forward, and Chloe gasps, prepared for attack. She is met with a warm hug.

Easing into the hug, Chloe is at peace. Hope leans into her ear with a weightless breath.

HOPE (CONT'D)
Lois. Lane.

Chloe pulls away in surprise. Their eyes lock once more.

A beat. Chloe places the legion ring out from her pocket and into Hope's palm. She closes it up, and brushes it one last time. A goodbye.

As Chloe turns, and reaches for the exit.

HOPE (O.S.) (CONT'D)
Mum...

Chloe SNAPS around. The word ripples through her.

HOPE (CONT'D)
Don't give up on Oliver.

Confusion fills Chloe's face, unaware how to process what's been spoken. Giving up on questioning, she nods.

CHLOE

Never.

She EXITS.

A grin finally surfaces on Hope's face as the facade drops and the real her blossoms through. Bright. Beautiful.

She places the ring on her finger.

EXT. ROAD - DAY.

Purple light emits from the doors that Chloe quickly closes behind her as she walks towards a curious Mia.

CHLOE

Lets go.

MIA

And where exactly is it that we're going, now?

Chloe simply smiles.

EXT. LEXCORP, METROPOLIS - DAY.

An establishing shot of the building.

INT. LEXCORP, LUTHOR'S OFFICE - DAY.

The doors part as BRUCE enters. He is dressed in a business suit, and is guided by a woman in a knee-length skirt, and frilled, button-up, white blouse. This is MERCY GRAVES.

MERCY

Mr. Luthor?

(beat)

Mr. Wayne is here to see you.

Seated in a chair turned away from them sits a bald figure, peering outside at the city below. It slowly pivots around with ease to reveal LEX LUTHOR.

LUTHOR

Leave us.

Mercy nods. EXITS.

LUTHOR (CONT'D)

Its a pleasure to finally meet you.

Luthor RISES and offers Bruce his hand. Bruce takes it. A simple welcoming handshake to break the tension.

BRUCE

Likewise.

The handshake breaks, and a distance grows between them.

LUTHOR

I hope you can understand why this couldn't be done over the phone.

(beat)

A meteor-rock laced cage big enough to imprison man itself? There's unusual and then there's just unheard of.

BRUCE

I've done my research, Mr. Luthor. What I'm asking of you, and your company, shouldn't be "*unheard of.*"

LUTHOR

Our world has been infiltrated by those who have all the power in the world to destroy us, and we've manufactured the only thing capable of containing that power.

(beat)

So tell me, Mr. Wayne...

Luthor steps around the desk. He closes in on Bruce.

LUTHOR (CONT'D)

What do you want this cage for?

Bruce takes in a deep breath. Straightens.

BRUCE

Last year, my city was attacked by a man known only as Zod.

The name rings in Luthor's ears. He perks up.

BRUCE (CONT'D)

I've seen what these aliens are capable of, and I can't allow my city to be "*infiltrated*" again.

LUTHOR

Hm. So you're taking precautions?

BRUCE

After what Gotham's been through...

(beat)

We could use it.

Luthor turns his back, and heads towards the large, glass windows that hold a magnificent view of the vibrant city of Metropolis outside. Luthor bathes in it.

LUTHOR

"If you want to test a man's character, give him power."

BRUCE
Abraham Lincoln.

LUTHOR
There is a risk in this
arrangement, and an established
trust yet to be made.

Luthor turns. He approaches Bruce, and offers his hand.

LUTHOR (CONT'D)
So consider this your test.

Bruce's eyes light up. He is brought to a widening grin as he takes Luthor's hand. They shake on it.

BRUCE
Thank you, Mr. Luthor.

The doors are opened by Mercy. She gestures for Bruce's departure. He follows through.

LUTHOR
Oh, one last thing.

Bruce stops. Returns to Luthor.

LUTHOR (CONT'D)
I have a proposition for you.

Bruce grows uneasy. Unsure.

EXT. DAILY PLANET, METROPOLIS - LATER.

An establishing shot of the towering structure.

INT. DAILY PLANET, OFFICES - LATER.

Reporters rush around through the office in a hurried panic, as a struggling figure pushes their way through. Determined, they erupt through a pack of people. It's LOIS LANE.

Lois power-walks through, phone up to her ear.

LOIS
(into phone)
-no, I understand you need to sell
papers, but in case you haven't
noticed, we're lacking a certain
red and blue knight in shining
armor and if we don't dedicate the
front page of our newspaper to
notifying the public of the oil
spill, then-

She comes to a screeching halt. Frozen.

OVER THE PHONE we hear incoherent ramblings of a mad man- a passionate mad man.

Lois slowly lowers the phone down from her hear, and clicks a button. Disconnects. She takes in a deep, long breath.

Sitting behind a name tag that reads '**LOIS LANE**', a bug-eyed Chloe looks up with a look of desperation. She slowly rises from the desk to meet her stiff cousin.

CHLOE

Its me, Lo.

Lois rushes into a longing embrace as the two reunite.

INT. WATCHTOWER, HEADQUARTERS - UNDERGROUND - DAY.

Helena examines security footage of the hospital. Leans in.

ON THE MONITOR:

-- a man enters. He closes the door of the room where we find his yellow tinted glasses, and distrusting beard. He is dressed in a doctor's coat. A disguise.

-- the footage shows LISA perched up on her bed as the man opens the window. He draws closer, and closer, until Lisa grows uneasy. She moves to flee, and he GRABS her.

-- the footage fast forwards, as it shows an unconscious Lisa being taken onto a gurney, and wheeled out. Moments later, and we find Helena and Dick enter.

Helena jolts back.

HELENA

Too far. Damn it.

Helena's fingers return to the keyboard.

ON THE MONITOR:

-- the footage rewinds until it HALTS on the image of this man looking up to us.

Helena bashes the keys again.

HOPE (V.O.)

Everyone is born with a fate forged
in stone.

The still frame of this man is highlighted with a blue circle around their face. A subtitle draws from it like a note on a student's assignment and reads, '*Hugo Strange.*'

HELENA

Who the hell are you?

OFF Helena's curiosity...

DISSOLVE TO:

EXT. LEXCORP, STREETS - DAY.

Descending from the steps, Bruce holds a phone up to his ear.

BRUCE
I got the cage. Its being shipped
to Gotham as we speak.
(beat)
Its over, Talia. We did it.

Bruce hangs up the phone as he approaches his vehicle parked out on the street.

HOPE (V.O.)
Most of the time, they're
fulfilled.

Bruce ENTERS his car.

INT. CAR - DAY.

Bruce CLOSES the door behind him. He puts his keys in the ignition, and leans forward until-

A hand CLAWS out from behind and clings to Bruce's mouth. He struggles underneath it, slipping into unconsciousness.

In the overhead mirror shines a yellow light which shimmers from a set of rimmed glasses. It's HUGO STRANGE.

INT. GOTHAM GENERAL, HALLWAY - DAY.

The door is pulled open as we find Dinah. She steps out of the room in a defeated motion. Head down. Mascara running.

HOPE (V.O.)
Other times, its like an etch-a-
sketch.

As Dinah moves from the doorway and out of sight, we are left with the small, narrow space through the doorway which presents an image of a monitor holding a constant line.

...A flat-line...

...It BEEPS...

INT. WHITE RESIDENCE, LIVING ROOM - DAY.

A photograph is clasped in a set of hands. Its a picture of a young Perry White. Vibrant, and alive. He stands outside the Daily Planet, hands risen.

HOPE (V.O.)
Shake it around too much...

A reflection fades into the glass which covers the photograph, catching glimpse of an older Perry. Withered, and sick. His eyes catch his own reflection.

HOPE (V.O.)
...and it gets erased.

Perry places the photograph down.

INT. GCPD, GORDON'S OFFICE - DAY.

The door is thrown open as Vicki enters. She is battered, and bruised, and holds a frustrated expression across her worn face. She's angry.

Inside, a seat is turned away with a man sitting in it, back to us. Its leaned back, facing a wall full of pictures strung up by pins, and string. A case.

VICKI
Gordon? Gordon, he- he killed
him, Gordon. You should have been
there. You should have...

Vicki's temper grows. She steps around the desk.

VICKI (CONT'D)
(annoyed)
Are you even listening to me?

She clutches the chair, and turns it around.

In the chair sits a bruised and unconscious Gordon, roped into the chair like a hostage. His hands are pinned down with small blades, blood dripping from his palms.

Upon noticing, Vicki shies away with a gasp.

VICKI (CONT'D)
Oh my god.

HOPE (V.O.)
But sometimes, its a little more
complicated than that.

Vicki reaches for the phone on the desk, and starts dialing with one hand as she checks for Gordon's pulse with another.

VICKI
Come on, Gordon. Come on. I'm not
about to lose you too.
(into phone)
Yes. Yes, I need an ambulance.

INT. CLASSROOM - DAY (PAST).

Inside a classroom, we find an old woman - the TEACHER - at the front of a chalkboard as girls and boys are seated.

HOPE (V.O.)
Sometimes, you're just floating
around for years and years...

A slight knock at the door, and the teacher turns. She opens the door, branching off in an inaudible conversation.

The students are all focused on their discourse, until the teacher returns. They go back into work mode, heads down.

TEACHER
Kyle?

Among the students sits a familiar face. Its "SON" - the younger, past version of Kyle. He perks up in his seat.

TEACHER (CONT'D)
The nurse needs to see you now.

YOUNG KYLE's eyes frantically look over towards the door in confusion. As his eyes squint with uneasiness...

JUMP CUT TO:

INT. SCHOOL, CORRIDOR - DAY (PAST).

The door closes behind Young Kyle as he takes the hand of a blonde woman who guides him down the corridor.

HOPE (V.O.)
...until you're forced to forge
your own fate.

Young Kyle looks up to the woman who clasps his hand.

YOUNG KYLE
Where are we going?

From their connected hands stands a short, blonde woman with a nurse badge attached to her long-sleeve shirt. Its HOPE.

HOPE
It's just a check up. You'll be
fine, okay? Don't worry.

Young Kyle meets Hope's smile with one of his own, as they continue down the corridor...

CUT TO:

INT. APARTMENT BUILDING, HALLWAY - DAY.

Lois and Chloe walk down the hallway. Lois leads the way, as an almost nervous, and slightly hesitant Chloe follows.

As Lois reaches the door, she HALTS. She turns to find a backed off Chloe, who is almost filled with instant regrets as though she is torn. Reluctant. Terrified.

LOIS

Clo, are you okay?

Chloe takes in a deep breath.

CHLOE

I don't know if its time. If I've given her enough time. If-

LOIS

Chloe. Calm down.

Lois reaches out. Clutches Chloe's hand. Chloe eases up.

HOPE (V.O.)

Your own destiny.

Chloe takes in a deep breath. Nods.

CHLOE

I'm ready.

Lois opens the door.

INT. LOIS' APARTMENT, ENTRANCE - DAY.

The door is wide open, as Chloe steps into the doorway. Her eyes are full of hope, with an uncontrollable smirk forming across her face. She passes the door, and turns in.

Chloe's expression instantly drops as she HALTS.

In front of her, Lois stands with a gun aimed out as KYLE stands in the center of the room, arms raised. He looks disorientated, as his eyes dart around in confusion.

LOIS

How the hell did you get in here?

Chloe steps forward, and lowers Lois' gun down.

CHLOE

Stop. Don't shoot.

KYLE

Chloe?

MOIRA (O.S.)

Is everything alright out there?

Behind Kyle, two figures emerge. MOIRA. GABE.

GABE
Moirra, get back.

Gabe throws his arms back to shield Moira, who carries a blanketed baby in her arms. She hides behind him.

Kyle looks back and forth between all parties in the room.

KYLE
I saw the future, Chloe. I saw...

CHLOE
What? What did you-

KYLE
(interrupting)
Doomsday.

Chloe's face fills with the realisation that this isn't her happily ever after. This is only the beginning...

BLACKOUT.

END OF EPISODE.