

WATCHTOWER

4.17 | "Destiny"

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

CREATED BY
Jack D. Malone

PRODUCED BY
TheVPN (www.vpn-tv.proboards.com)

WATCHTOWER

"Destiny"

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
CLARK KENT / SUPERMAN	Tom Welling
DINAH LANCE / BLACK CANARY	Alaina Huffman
HOPE SULLIVAN-QUEEN	Kristen Bell
LINDA PAGE	Holly Marie Combs
LOIS LANE	Erica Durance
LUCIUS FOX / BATWING	Charles Michael Davis
MARTHA KENT	Annette O'Toole
MOIRA SULLIVAN	Lynda Carter
PERRY WHITE	Michael McKean
SARAH ESSEN	Vera Farmiga
STEVE TREVOR	Rick Cosnett
ZATANNA	Serinda Swan
ZINDA BLAKE	Katie Cassidy

TEASER

FADE IN:

EXT. GRAVEYARD - DAY

ON A HEADSTONE that reads *'Martha Kent. Wife. Mother. US Senator. And beloved friend to all.'*

TORRENTIAL RAIN descends on the LARGE GATHERING (all in black, all covered by umbrellas) that surrounds the grave, lead by a MINISTER (60s) who reads from A SMALL BLACK BIBLE.

MINISTER

We are gathered here today to pay our respects to a woman devoted to her family, to her loved ones, and to her country.

IN THE CROWD - a teary-eyed LOIS, trembling from her grief, turns to her left to find LANA, just as crippled by the loss.

LOIS

Where's Clark? He should be here.

INT. KENT FARM, BARN - DAY

A determined CLARK storms up the steps to his 'fortress of solitude.' He RIPS OPEN a shelf - books fly out, all around him - and finds a SMALL BOX stashed away behind it.

ON THE BOX - it opens to unveil THE LEGION RING.

CHLOE (O.S.)

What are you doing, Clark?

Clark closes the box, and returns to the steps CHLOE climbs to greet him. She grows more suspicious of his actions.

CHLOE (CONT'D)

We're late for the funeral service.

CLARK

I told you to go without me.

CHLOE

I wasn't going to leave you.

CLARK

Why? I'm not a hero anymore, Chloe. I have nothing left to offer you or anyone else.

CHLOE

You're my friend.

(CONTINUED)

CONTINUED:

CLARK

We haven't been friends for years.

The words cut - just for a second - and Chloe notices the familiar tactics. She pushes back harder.

CHLOE

You can string a million words together to hurt my feelings and push me away, but I'm not going to abandon you. Ever.

CLARK

That would feel a lot more reassuring if it wasn't coming from a place of guilt.

Clark turns his back on Chloe, but she follows after him.

CHLOE

I loved Martha, too. I've lost her, too. And the one thing that bound us together was our desire to protect you. I'm not going to let her down now. I won't.

Clark opens the box, and examines the LEGION RING. It's the only source of hope left in his life to make things right.

CLARK

I lost my father because of a decision that I made. I can't lose her the same way. I can't.

CHLOE

This wasn't your fault.

CLARK

It will be... if I do nothing to fix it.

CHLOE

Clark?

Clark slips the ring onto his finger. Vibrant PURPLE ENERGY cloaks around him, and seeps into his very being.

Chloe reaches for Clark's shoulder, and pivots him around to face her when the ENERGY TRAVELS ALONG HER ARM-- it BINDS THE TWO OF THEM in a bright light that CONSUMES THEM.

INT. LORD MANSION, LIVING ROOM - NIGHT

The wealthiest, most extravagant depiction of a living room you've ever seen. The people who live here must have the perfect life, right? Wrong.

(CONTINUED)

CONTINUED:

A YOUNG MAXWELL LORD (pre-teens) is dragged into the room by a towering, much older man, MR. LORD (40s, thick-rimmed glasses, white-streaked hair, and a menacing presence that looms large over those in his path). He throws Maxwell down.

MR. LORD

When are you going to learn, kid?

A broken and beaten Maxwell sobs on the floor.

MR. LORD (CONT'D)

When are you going to stop letting these kids get to you? You share my name, damn it. I won't have my legacy kick off the heels of your inability to stand your ground.

Mr. Lord swings a belt, and CRACKS IT AGAINST HIS SON.

SWISH PAN towards the stairs where a horrified CHLOE watches on - from the future. A numb Clark stands beside her.

MAXWELL LORD

Please. Stop.

MR. LORD

That's it, son. That's what I'm talking about. Don't you get it?

Mr. Lord peels his son off the floor, holding his head in place to watch his words carefully.

MR. LORD (CONT'D)

We control our fate. We control our destiny. You can't let someone else do it for you.

He withdraws a cloth from his jacket- throws it to his son.

MR. LORD (CONT'D)

Clean yourself up.

Maxwell Lord remains abandoned, staring at a cloth that is supposed to make everything better. He sobs into it.

Clark moves to descend the steps, but Chloe holds him back.

CHLOE

What are you doing?

CLARK

Changing the future.

CHLOE

No. Clark, no.

Chloe pulls at Clark to follow her up the stairs.

INT. LORD MANSION, HALLWAY - NIGHT

Chloe pulls Clark into the hallway.

CHLOE

He's a kid.

CLARK

Who grows up to be a monster. Who grows up to kill my Mum.

(beat)

You're telling me if the situation was reversed, you wouldn't do everything in your power to save someone you loved?

CHLOE

I don't know. I would hope I had someone to hold me back from doing the unthinkable.

Chloe pulls the ring off Clark's finger.

CLARK

Hey.

CHLOE

If you want to use this ring to bring back Martha - *fine!* But find another way.

Chloe slips the ring on her finger.

CLARK

No. Chloe, wait-

Chloe latches onto Clark's arm, and the two disappear under a BLINDING PURPLE LIGHT. IT CONSUMES THEM.

INT. KENT FARM, BARN - DAY

A PURPLE PORTAL forms into Chloe and Clark. They return to their timeline - it's as if nothing ever happened.

CHLOE

I understand you're having an identity crisis because of everything that's happened in the last two years, but killing a child is not who you are.

CLARK

Who am I, huh? When you strip it all away - the powers, the suit - what the hell is left of me?

(CONTINUED)

CONTINUED:

CHLOE
Martha's son.

The revelation hits Clark like a brick to the chest.

CHLOE (CONT'D)
And you need to face the fact that
there's a chance we might not be
able to fix this. And if that's
the case, you need to say goodbye.

OFF Clark, finally accepting this reality...

EXT. GRAVEYARD - DAY (LATER)

A defeated Clark emerges up the small hill, trudging through
the HEAVY RAIN that seeks to hold him down. His suit is
completely drenched, but he doesn't care.

ON A HEADSTONE that reads *'Martha Kent. Wife. Mother. US
Senator. And beloved friend to all.'*

Clark stumbles in front of it, horrified by its existence.

CLARK
I'm sorry, Mum. I'm so sorry.

OFF Clark, collapsing to the grave that cripples him...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - ELEVATOR - DAY

An anxious CHLOE fiddles with the LEGION RING between her fingers. She looks to CLARK, stood beside her with eyes that seem focused on everything except her.

The elevator buttons LIGHT UP - a signal for her to quickly tuck the ring away - and the doors OPEN INTO-

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

A full-room of disappointed faces - BRUCE, HELENA, VICKI, LANA, STEVE, and a guilt-ridden LUCIUS in the BG.

Chloe notices the distance Lucius creates for himself.

LUCIUS

I'm sorry. I had to tell them.

VICKI looks around the room to see the coldness thrown towards a nervous Chloe. She breaks the ice, and rushes for an embrace. A breath of relief for Chloe.

VICKI

It's good to have you back.

CHLOE

Sorry I left.

BRUCE

Somehow I don't believe it.

CHLOE

Think what you will, but I was holding up my end of an agreement. An agreement I made to protect you. To protect all of you.

STEVE

Well, unfortunately it didn't work.

(to Lana)

I've got to prepare our agents for combat. We need to strike Checkmate while we're still *somewhat* ahead, especially if he plans to unleash OMAC tonight.

LANA

Just promise me you'll come home.

STEVE

I promise.

(CONTINUED)

CONTINUED:

LANA and STEVE share a kiss -- a last kiss to make up for a future without them. And she lets him go. Lana sinks back down with defeat. HELENA moves to comfort her.

HELENA

He'll be okay.

BRUCE takes control of the situation.

BRUCE

In the meantime, we need a contingency plan. Something in place for the city if he does launch his OMAC machines tonight.

LANA

What did you have in mind?

Vicki steps in - a greater woman behind a great man...

VICKI

An army of our own. Every hero we've ever come across in the past four years... we bring them in to our circle, and we station ourselves around the city.

Bruce is impressed with the idea, and awaits a response--

LUCIUS

That might be hard considering he took... I mean, since I gave him Brother Eye.

Chloe joins the conversation in defense of Lucius, but she's clearly the odd one out here.

CHLOE

The Watchtower database.

(beat)

I've still got everything set up at the Clocktower.

VICKI

Lucius and I will extract what we need from the database. We'll send out distress signals to meet--

LUCIUS

Wayne Mansion.

BRUCE

What?

LUCIUS

I have your house *cloaked* on Brother Eye.

(MORE)

(CONTINUED)

CONTINUED: (2)

LUCIUS (CONT'D)

It's like it doesn't even exist.
It's the perfect spot to harbour an
army of heroes.

BRUCE

My house it is, then.

VICKI

Well, alright.

BRUCE

Be safe.

VICKI

Always.

Vicki pecks Bruce on the cheek, then collects Lucius. The two disappear on route to the elevator...

ON Chloe - *when did Vicki and Bruce get together?* Confused.

HELENA

As much as I'd like to hold our
ground at the front lines, I can't
let Katherine spend another day
behind bars.

CHLOE

We need you in this.

HELENA

And where the hell have you been?

Helena dismisses Chloe, and returns to Bruce.

HELENA (CONT'D)

I'll get Jacob Kane and his entire
arsenal to back you up while I'm
gone. But Katherine needs me.

BRUCE

Bring her home.

A shared nod, and Helena exits.

Chloe rushes towards Bruce, but he swipes her arm away, and joins Helena towards the elevator. Chloe sinks back, left in a room with two hostile people: Clark and Lana.

LANA

It's going to take time. They all
need time. Just like I did.

Lana, too, heads for the exit.

(CONTINUED)

CONTINUED: (3)

A wounded Chloe is left abandoned by the team she sacrificed everything for, and with words that couldn't be more relevant: *they need time*.

CLARK

We can fix this. We can fix all of it. You know it yourself, Chloe.

CHLOE

We can't just pluck someone out of the timeline - out of existence.

CLARK

Except we can.

CHLOE

No. Everything would combust. Consequences would have consequences.

CLARK

Short of our brief run-in with Maxwell Lord a few years back, he hasn't been a part of our lives until now. Everything that happened this past year would change, but the rest of it... we'd have our lives back, Chloe. I'd have my powers back. My mother.

CHLOE

(realising)

Your powers...

A PURPLE PORTAL rips open beside the two of them, and SHORT, BLONDE WOMAN surfaces. She spins around to face the crowd-

It's HOPE SULLIVAN (30s, mature, and the spitting image of her mother). She examines the room around her, realising she's made it to the right time and place, then the colour fades from her face. She's terrified.

CHLOE (CONT'D)

Hope? What are you doing here?

HOPE

The world is ending.

Hope points to Clark - shock paints his expression.

HOPE (CONT'D)

And it's all his fault.

OFF a confused Clark, his world spiralling...

INT. CLOCKTOWER - DAY (LATER)

VICKI and LUCIUS station the COMPUTER SYSTEM that overlooks a window view of Gotham. Tension rests between them.

ON THE MONITOR - a transmission bar reaches 100%.

LUCIUS

I guess that's something I can finally do right for the team.

VICKI

I'm not participating in the pity party, Lucius. There's a city to save. A world, in fact.

Vicki rises from the computer to leave, but Lucius follows.

LUCIUS

I know you're mad at me. So just be mad at me. Stop trying to be so nice and supportive. It's more painful than you screaming at me.

Vicki spirals back into the ring with Lucius.

VICKI

You were helping a friend. A friend who has done more for us than anyone. I'm not mad at you because I understand it. Because I understand that these lives we've chosen for ourselves come with making hard choices. Life and death choices. And I can't judge you for it. Because if I was dealt the same cards, I'd probably make the same choice that you did.

Lucius sinks back, realising that there is no bad blood between them. He can finally breathe again.

LUCIUS

Oh.

The sun begins to set in the BG. Darkness slowly enters the room, reminding them of time running out.

VICKI

I need to go.

LUCIUS

Right.

(CONTINUED)

CONTINUED:

VICKI

You might want to think about getting that dusty armor of yours out of the attic. We're going to need all the heroes we can find to beat this thing.

LUCIUS

Hero, huh?

VICKI

Did I stutter?

A small chuckle from Lucius, and the tension between them eases away. A nod, and Vicki leaves...

INT. CHECKMATE, OBSERVATION ROOM - NIGHT

MAXWELL LORD stands in front of a CLEAR GLASS VIEW of a seemingly empty room. Suddenly, the FLOOR OPENS UP-- dozens upon dozens of OMAC MACHINES ascend from underneath the floor, and stand as ROBOTIC SOLDIERS awaiting deployment.

AN ECHOING SIREN sounds. RED LIGHTS flash off and on.

ON Maxwell Lord - an all-knowing smile stitches across his face. He knows exactly what this means...

MAXWELL LORD

They're here.

INT. CHECKMATE, HALLWAY - NIGHT

STEVE and ZINDA lead an army of ARGUS AGENTS into battle. A team of CHECKMATE AGENTS oppose them. GUNFIRE sprays through the hall. Men and women on both sides are dropping.

A CHECKMATE AGENT unclips a GRENADE and LAUNCHES IT--

Zinda drops her SHOTGUN down low by her side, then SWINGS IT LIKE A BAT-- it CRACKS against the grenade, and KNOCKS IT BACK TOWARDS THE ENEMY.

An EXPLOSION clears the path. Smoke fills the hallway.

STEVE

Nice shot.

ZINDA

I've been practising.

The smoke clears. An overly confident MAXWELL LORD surfaces in front of the army of ARGUS AGENTS.

MAXWELL LORD

I was wondering when you'd show up.

(CONTINUED)

CONTINUED:

STEVE

Fire!

BULLETS shoot towards an unchanged Lord-- they CRUSH against an invisible barrier that seems to protect him. He waits until their rounds are out, then chuckles.

MAXWELL LORD

You hear of a dead man coming back to life, and your only plan of attack is to... shoot him? Really?

Lord's hand IGNITES WITH YELLOW ENERGY. He observes it, almost impressed by his own power.

ON Steve - he immediately realises their fate.

STEVE

Fall back. Everyone fall back!

Steve and Zinda rush back, and the agents turn to follow.

Lord gestures a wave, and a RAY OF YELLOW LIGHT washes across the first wave of soldiers who have turned to run just a little too late. They OBLITERATE INTO ASH.

A SHOCKWAVE throws Steve and Zinda to the ground. A dozen agents hold the front-line, returning to Lord and FIRING-

BULLETS bend around Lord, magically avoiding him.

MAXWELL LORD

You never learn.

Lord PUSHES a wave of YELLOW ENERGY into his enemies-- they, too, OBLITERATE INTO ASH.

ON Zinda - realising that she and Steve are isolated.

ZINDA

How are you doing this?

MAXWELL LORD

'The Helmet of Nabu.' It's quite a powerful resource, don't you think? I was saving it for the final act.

Lord summons a YELLOW KEY in front of him. It's almost the size of him. It GLOWS-- A POWERFUL WEAPON.

MAXWELL LORD (CONT'D)

So many before me have tried to conquer its power. But I guess fate had other plans for them.

Lord aims the key towards Steve--

(CONTINUED)

ZINDA

No!

Zinda dives in front of Steve--

The key SLAMS AGAINST her, and propels her towards the wall. As she makes contact, her entire body ERUPTS INTO ASH. GONE.

ON Steve - he goes into shock... crippled by the loss.

STATIC chimes in from the small COMMS DEVICE attached to Steve's chest. A familiar voice cracks through--

LANA (O.S.)

Steve? Steve what happened?
Everyone's signal went offline
except yours- are you okay? Steve?

Lord aims for the comms device-- YELLOW ENERGY latches onto it and reels it in to his possession.

MAXWELL LORD

I'm terribly sorry, Ms. Lang. It would appear I've killed them. But I'll keep Steve around long enough for you to say goodbye.

Lord mystically elevates Steve off the ground, then FORCES HIM INTO THE WALL. With his other hand, he guides the comms device beside Steve's head.

STEVE

Lana. Lana, I love you. I love you so much. I'm so sorry. I'm-

Lord flicks his wrist-- CRACK!

Steve's neck SNAPS, and he is immediately released from the mystical hold. He slumps against the ground. Dead.

Lord kicks Steve's body over, and retrieves the comms device.

MAXWELL LORD

You're welcome.

And Lord SHATTERS the device in the palm of his hands...

INT. ARGUS, HEAD OFFICE - NIGHT

A mortified Lana hunches over the desk, struggling to find her breath. She's overwhelmed with grief.

AN ECHOING ROAR of explosions fill the BG.

Lana jolts up from the desk, and gravitates towards the window view of the city. Disbelief washes over her...

(CONTINUED)

CONTINUED:

TWO OMAC MACHINES hover on the other side of the window, then aim-- a POWERFUL BLAST SHATTERS THE WINDOWS, and washes over an accepting Lana, who disappears in the blue.

INT. BATCAVE - NIGHT

BRUCE (unmasked, in his BAT-SUIT) watches the LARGE COMPUTER MONITOR that displays a SERIES OF BLUE DOTS surfacing all around a LARGE MAP OF THE CITY.

VICKI (O.S.)

It's begun.

Bruce turns to find Vicki, and fills with relief.

BRUCE

You made it back in time.

Bruce pulls Vicki in for a PASSIONATE KISS.

Vicki eases back, and strokes Bruce's cheek, reassuring him of her safety. A moment to savor.

VICKI

Didn't think I was going to leave you to fight this war on your own, did you? We're partners.

BRUCE

Partners.

(beat)

I'd settle for *sidekick*, maybe.

A playful nudge. Vicki stations the computer.

VICKI

I can keep my eyes and ears on you while you're out there.

BRUCE

Good.

Bruce approaches his mask--

BRUCE (CONT'D)

Let's go save the world.

OFF Bruce, placing his COWL OVER HIS HEAD-- THE BATMAN...

EXT. WAYNE ENTERPRISES - NIGHT

A DOZEN OMAC MACHINES circle the towering building.

CHLOE (PRELAP)

They're coming.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

ON THE COMPUTER MONITOR - A WARNING blinks repeatedly, then expands into SECURITY FOOTAGE of the building's exterior: it displays OMAC MACHINES circling them.

Chloe stumbles back from the sight, realising it's the end.

CHLOE
They know we're here.

AN EXPLOSION tears through the wall.

THREE OMAC MACHINES land in front of a startled Clark, stumbling back into a frightened stance.

THROUGH A SCANNING LENS - a target highlights over Clark, then identifies him: 'Clark Kent. Alias: Superman. Powers: super strength, x-ray vision, heat-vision, flight. Weakness: Kryptonite.' It blinks green, then filters into a WEAPON SELECTION: 'KRYPTONITE BULLETS.'

A ROUND OF GUNFIRE takes Clark down immediately.

CHLOE (CONT'D)
(exploding)
Clark!

Chloe rushes around the desk--

HOPE swerves into view. She pushes Chloe back down behind the computer desk, and withdraws a DUAL SET OF HANDGUNS.

BANG! BANG! BANG!

The "EYES" of the OMAC MACHINES - dead center of their mechanical heads - explode from the bullets. They power down, and collapse on the ground.

Chloe peeks out from around the desk in shock.

CHLOE (CONT'D)
How did you...?

HOPE
We've been at war with OMAC for decades. We could have stood a chance against them if Clark didn't put on that damn Gold K ring.

Chloe looks over to find Clark. He remains in a pool of his own blood, bullet holes riddled through his chest.

CHLOE
(breaking)
Clark?

(CONTINUED)

CONTINUED:

Chloe drops to his side, collapsing into shock.

HOPE

Mum, no. Don't do this. Stop.

Hope pulls Chloe away from Clark, obtaining her attention.

HOPE (CONT'D)

None of this has to be real. None of this *should* be real. You can fix it. All of it.

THREE more OMAC MACHINES tear into the room, and survey it.

HOPE (CONT'D)

Go back in time and make sure he never puts on that ring.

Chloe reels the LEGION RING out of her pocket, and observes it. It suddenly holds all the hope in the world for her.

HOPE (CONT'D)

Go.

THROUGH A SCANNING LENS - a target highlights over Chloe, then identifies her: 'Chloe Sullivan. Alias: Watchtower. Powers: None existing.' It blinks green, then filters into a WEAPON SELECTION: 'BULLETS.'

Chloe slips the ring onto her finger, then looks back up to her stoic daughter. Her saviour. Hope.

CHLOE

I forgot how beautiful you were.

(beat)

Until next time...

Chloe closes her eyes, then FADES INTO PURPLE MIST. GONE.

HOPE

It'll be our last time.

ON Hope - a deep sadness bleeds through her, and she SLOWLY FADES FROM EXISTENCE.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. KENT FARM, BARN - DAY

A determined CLARK storms up the steps to his 'fortress of solitude.' He RIPS OPEN a shelf - books fly out, all around him - and finds a SMALL BOX stashed away behind it.

ON THE BOX - it opens to unveil A GOLD KRYPTONITE RING.

CHLOE (O.S.)
We need to talk.

Clark spins around to find CHLOE at the foot of the stairs. He immediately closes the box, and stiffens.

INT. KENT FARM, KITCHEN - DAY

THE BOX is placed against the kitchen bench.

Clark steps back from the bench, and folds his arms - he waits for Chloe to explain herself.

CHLOE
I know you think the answer to all your problems is inside that box, but it's not. You have no idea what kind of hell is going to be unleashed when you open up little Pandora over here.

CLARK
I was sent to this planet to save mankind. To protect them. I never thought I'd see the day where my powers would be used to *hurt* them.

CHLOE
Maxwell Lord found you at a bad time. I understand that. But you know better than anyone that no matter how bad things can get, there's always a way out of it.

CLARK
I'm looking at it.

Chloe drags the box further away from Clark.

CHLOE
No. You don't know what will happen when you take Superman away from the world.
(MORE)

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

You can't fathom the kind of consequences that will come out of you turning your back on destiny.

CLARK

Destiny? I'm tired of destiny. I'm tired of being shackled to someone else's designs for my future. As far as I'm concerned, *this ring* frees me from men like Maxwell Lord, and the equally binding chains of destiny.

CHLOE

At a price.

Clark begins to question everything- *how did she know what he was doing? How did she know to come here?*

CLARK

What are you talking about?

CHLOE

I'm from the future, Clark. A future you don't want to see come to fruition. A future where you put on that ring and everyone we care about dies.

CLARK

We can't know that.

CHLOE

But I do. I do know that. I lived it. And Maxwell Lord... he's the biggest threat I've ever had to face. And I can't do it - no, we can't do it without Superman.

CLARK

My powers...

CHLOE

Are safe with you in Metropolis.

(beat)

Maxwell Lord is too busy on the heroes of Gotham to track you down for a round two. Trust me.

Clark grows torn between Chloe's truth and the ring inside the box that could take his current pain away.

CHLOE (CONT'D)

I know you're hurting, Clark. But if you want to keep Lois safe - if you want to keep *Martha* safe...

(CONTINUED)

ON Clark - he's suddenly listening to every word.

CHLOE (CONT'D)

Then you need to go. Go back to the life you've built with Lois in Metropolis. Go back to keeping *your* city safe. And time will take care of the rest.

CLARK

(realising)

You're really from the future...

A simple nod from Chloe, and Clark stumbles back. It all begins to hit him - the weight of his choices, and how they affect the world going forward. A deep breath, and he looks to Chloe. He accepts his destiny as Superman.

ON CLARK - his EYES glow a FIERY RED then SHOOT FLAMES AGAINST THE BOX ON THE KITCHEN BENCH. It IGNITES.

OFF the gold kryptonite ring, burning into a thick black...

INT. APARTMENT BUILDING, HALLWAY - NIGHT

The door tears open to reveal a startled LOIS LANE. Her eyes find a face she'd never thought she'd see again-- CLARK KENT, fashioned with THICK-RIMMED GLASSES and GELLED BACK HAIR.

LOIS

Clark?

Lois rushes into an embrace, arms stretched around him.

LOIS (CONT'D)

I saw the news. I wanted it to be true, no matter how awful it was. I just... I wanted you back. I wanted you-

Lois pulls away with confusion, filled with tears...

LOIS (CONT'D)

Are you okay?

Clark brushes his hand (void of any rings) across Lois' face, realising that he has all he needs in this life.

CLARK

I am now.

Lois pulls Clark into their apartment, and as the door shuts-

FLASH CUT TO:

A QUICK MONTAGE of QUICK-CUTS-- FLASHES OF THE SEASON as TIME SPEEDS UP and BRINGS US BACK TO--

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

The elevator doors slowly peel open, welcoming Chloe into the room. She is met with disappointed faces - BRUCE, HELENA, VICKI, OLIVER and a guilt-ridden LUCIUS in the BG.

Chloe notices the distance Lucius creates for himself.

LUCIUS

I'm sorry. I had to tell them.

VICKI looks around the room to see the coldness thrown towards a nervous Chloe. She breaks the ice, and rushes for an embrace. A breath of relief for Chloe.

VICKI

It's good to have you back.

CHLOE

Sorry I left.

BRUCE

Somehow I don't believe it.

CHLOE

Think what you will, but I was holding up my end of an agreement. An agreement I made to protect you. To protect all of you.

HELENA

And look how well that turned out.

Helena's words hurt Chloe a little bit more than the others.

LUCIUS

We got word from ARGUS that Maxwell Lord somehow survived. And he took Checkmate back from Waller.

CHLOE

Which means we don't have much time left before he declares war.

OLIVER

If killing Lord doesn't kill Lord, then how exactly are we supposed to stop him?

BRUCE

Lana said ARGUS is figuring something out. In the meantime, we need a contingency plan. Something in place for the city if he does launch his OMAC machines tonight.

(CONTINUED)

CONTINUED:

OLIVER

What did you have in mind?

Vicki steps in - a greater woman behind a great man...

VICKI

An army of our own. Every hero we've ever come across in the past four years... we bring them in to our circle, and we station ourselves around the city.

Bruce is impressed with the idea, and awaits a response--

LUCIUS

That might be hard considering he took... I mean, since I gave him Brother Eye.

Chloe joins the conversation in defense of Lucius, but she's clearly the odd one out here.

CHLOE

The Watchtower database.

(beat)

I've still got everything set up at the Clocktower.

VICKI

Lucius and I will extract what we need from the database. We'll send out distress signals to meet-

LUCIUS

Wayne Mansion.

BRUCE

What?

LUCIUS

I have your house *cloaked* on Brother Eye. It's like it doesn't even exist. It's the perfect spot to harbour an army of heroes.

BRUCE

My house it is, then.

VICKI

Well, alright.

BRUCE

Be safe.

VICKI

Always.

(CONTINUED)

CONTINUED: (2)

Vicki pecks Bruce on the cheek, then collects Lucius. The two disappear on route to the elevator...

ON Chloe - *when did Vicki and Bruce get together?* Confused.

HELENA

As much as I'd like to hold our ground at the front lines, I can't let Katherine spend another day behind bars.

CHLOE

We need you in this.

HELENA

And where the hell have you been?

Helena dismisses Chloe, and returns to Bruce.

HELENA (CONT'D)

I'll get Jacob Kane and his entire arsenal to back you up while I'm gone. But Katherine needs me.

BRUCE

Bring her home.

A shared nod, and Helena exits.

Chloe rushes towards Bruce, but he swipes her arm away, and joins Helena towards the elevator. Chloe sinks back, left alone with another man who probably hates her: Oliver.

OLIVER

Look, I know you're probably expecting me to go off at you for lying to me *again* -- and to *our daughter* -- but I understand the kind of sacrifice you chose to make to keep our family safe.

CHLOE

Where is she?

OLIVER

She's at your apartment with Moira.

CHLOE

Thank you.

Chloe steps into Oliver for a hug. A beat, before Oliver eases into the embrace. Comforting...

INT. CHLOE'S APARTMENT, LIVING ROOM - DAY

MOIRA sits on the floor with HOPE, playing with toys. A sudden KNOCK AT THE DOOR breaks her from the bliss, and she jumps up to answer the door.

MOIRA
I'll be right back.

Moira unfastens the locks, then pulls the door open-- MAXWELL LORD stands in the hallway. Moira PUSHES THE DOOR BACK, but she's overpowered, and falls onto the ground.

Hope jumps up from the toys, startled.

HOPE
Grandmummy?

MOIRA
Hope? Go and hide, sweetie.

Hope darts off in the other direction.

Maxwell Lord reaches down for Moira, and drags her back up onto her feet to face her. She trembles with fear.

MAXWELL LORD
You know, I'd assumed that mothers were off limits. But your daughter didn't seem to think so.

Lord PUSHES Moira - with the force of Nabu behind him - into the wall. It CRACKS around her, and she slumps.

MAXWELL LORD (CONT'D)
Consider this returning the favour.

Moira struggles onto her knees.

Lord grapples onto her, and POUNDS into her face. Strike after strike draws more and more blood. He then pulls Moira up, and SLAMS HER INTO THE WINDOW- GLASS SHATTERS AROUND HER.

One hand holds Moira to the broken window, while the other seems to LEVITATE SHARDS OF GLASS in front of her.

MAXWELL LORD (CONT'D)
It would be so easy to slide these shards of glass against that tiny little neck of yours and have Chloe feel what she's made me have to feel. But something tells me you're not the one in this household that she loves the most.

Lord releases his hold of Moira, and she collapses to the ground in a heave. She slowly slips into unconsciousness.

(CONTINUED)

CONTINUED:

MAXWELL LORD (CONT'D)

No. That would be her daughter,
Hope, wouldn't it?

Lord turns to find Hope, cowering in the doorway of her
bedroom. She seems to know exactly what's about to happen.

OFF Maxwell Lord - a wicked grin from ear to ear...

LANA (PRELAP)

We can't just wait around for
Maxwell Lord to strike.

INT. ARGUS, SITUATION ROOM - DAY

A LARGE OVAL TABLE is surrounded by a handful of ARGUS
AGENTS, including STEVE, LANA and ZINDA.

LANA

We need to map out a strategy.

The door behind her SLIDES OPEN-- an alive and well MARTHA
KENT enters, dressed in a RED PANTSUIT. THE RED QUEEN.

MARTHA

I agree with Lana. The longer we
hold off on our attack, the more
time he has to launch his OMAC
machines into the city.

STEVE

(realising)

You know the layout. You would know
how to navigate through Checkmate
with as much ease as possible...

MARTHA

I'm sure not much has changed since
I walked those halls.

ZINDA

You could guide us through the
building. Be our "eyes and ears."

MARTHA

From behind the scenes?

Martha doesn't seem too happy about being in the dark. Lana
steps forward, connecting with her on a way no one else can.

LANA

I know you want to fight back with
the rest of us, and that's noble,
but he still doesn't know the
infamous Red Queen is back in play,
and we need someone to keep ARGUS
afloat if we don't make it back.

(CONTINUED)

CONTINUED:

MARTHA

I'd rather my life be on the line
than yours, Lana.

LANA

On the day of the meteor shower,
you told me that I granted you a
wish. And then Clark showed up in
your life. That he was what you
wished for. Well, I'm asking you
to let *this* be my wish. And stay.

And that's enough to convince Martha. She smiles.

MARTHA

Okay. I'll stay.

INT. APARTMENT BUILDING, HALLWAY - DAY

Chloe strides into view, in fast approach of her apartment.
She arrives at the door to see that it's slightly open...

CHLOE

Mum?

Chloe pushes through, into the apartment.

INT. CHLOE'S APARTMENT, LIVING ROOM - DAY

Chloe stands at the other end of the room, completely
startled. She drops her keys, and her bag, and stumbles in.

CHLOE

Mum?

Chloe rushes by her mother's side, and lifts her up off the
ground and onto her lap. A broken and bloodied Moira slowly
regains consciousness- a moment of relief for Chloe- until...

MOIRA

Hope. Hope is gone.

CHLOE

What?

MOIRA

He took... he took her. Maxwell
Lord. He took Hope.

OFF the fear that builds into every fibre of Chloe's being...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. CLOCKTOWER - NIGHT

A WINDOW VIEW of the city offers a beautiful sight of the sun as it begins to set. A conflicted LUCIUS confronts VICKI by the fading light from the window.

LUCIUS

I know you're mad at me. So just be mad at me. Stop trying to be so nice and supportive. It's more painful than you screaming at me.

Vicki spirals back into the ring with Lucius.

VICKI

You were helping a friend. A friend who has done more for us than anyone.

CHLOE (O.S.)

I wouldn't say that.

Vicki and Lucius turn to find CHLOE at the entrance.

CHLOE (CONT'D)

In fact, I'd liken myself to a tornado... tearing apart the lives of any and everyone who comes into contact with me.

LUCIUS

That's a little twisted. Um, no pun intended - are you okay?

CHLOE

No.

Chloe storms passed them in fast approach for the computer. She stations it, and immediately gets to work -- typing at the keyboard with precision. A woman on a mission.

Vicki and Lucius hover in close behind. Watching...

ON THE MONITOR - an ACTIVE TRANSMISSIONS line appears with a dormant SOUND-WAVE. It reads 'ARGUS LINE #52.'

VICKI

I'm starting to get nervous.

LUCIUS

What are you doing?

(CONTINUED)

CONTINUED:

CHLOE

Bruce said that ARGUS was figuring out their next move against Checkmate, and I want in.

VICKI

Except Maxwell Lord can't be stopped with another bullet to the chest. You're just going to get yourself killed.

LUCIUS

Vicki's right, Chloe. It's too dangerous. You can't just-

CHLOE

(exploding)

He took my daughter!

Chloe pivots around to face her friends.

CHLOE (CONT'D)

He broke into my apartment. He put my mother in the hospital. And he took my child. He took Hope.

The room falls silent. Chloe returns to the computer.

ON THE MONITOR - the SOUNDWAVE begins to move, and a familiar voice echoes from the speakers.

LANA (O.S.)

Keycard worked. We're in.

MARTHA (O.S.)

Take the first right. And be quick. There are two guards on their way to check your clearance.

LUCIUS

That's Lana.

CHLOE

I've piggybacked her communications with ARGUS. I can feed the line through my own earpiece and follow their every move.

VICKI

But they're already in the building. How are you supposed to get there in time?

Chloe looks to Lucius, and it clicks - *he's the answer.*

CHLOE

Suit up.

INT. CHECKMATE, HALLWAY - NIGHT

LANA leads an army of ARGUS AGENTS down the hall, with a battle-ready STEVE and ZINDA on either side.

LANA
(into comms)
Please tell me we're almost there.

MARTHA (O.S.)
(over comms)
Two more turns up ahead, and you're at the labs where the OMAC machines are being kept. You can shut them all down once you're there.

They continue down the hall.

INT. CHECKMATE, HEAD OFFICE - NIGHT

A SECURITY GUARD erupts through the doors to find MAXWELL LORD seated behind his desk.

MAXWELL LORD
What the hell is going on?

SECURITY GUARD
It's urgent, sir. The Red Queen has accessed the building.

MAXWELL LORD
She *what?*!

OFF Maxwell Lord - jumping out of his chair in disbelief...

INT. CHECKMATE, CELLS - NIGHT

Scaling down the stairs, a furious Maxwell Lord arrives by a LARGE CELL that holds a chained AMANDA WALLER (scars paint her face, but she maintains her iron strength).

MAXWELL LORD
Martha Kent. Where is she?

AMANDA WALLER
You're the one that launched a full-scale attack on The Red Queen back in Odyssey. So where do you think she is, hmm?

MAXWELL LORD
According to her keycard, she checked in to the building about five minutes ago.

AMANDA WALLER
What?

(CONTINUED)

CONTINUED:

MAXWELL LORD

She's in the building. Alive, when she's supposed to be dead.

AMANDA WALLER

I guess the two of you have something in common.

Lord places his hand against the glass-- a YELLOW GLOW emits from his palms and SPREADS LIKE FIRE against it. The glass begins to crack-- it SHATTERS, then falls.

Waller swallows her fear, fighting through her genuine reaction. Instead, she opts for a smug glare.

AMANDA WALLER (CONT'D)

If you're going to kill me, then just get it over with already.

MAXWELL LORD

I don't need to kill you, Amanda. I've already won.

Waller fears the meaning behind the words...

MAXWELL LORD (CONT'D)

Don't you want to know how I did it? Don't you want to know how I beat you? All of you?

Lord is met with silence, but he doesn't care. This guy loves the sound of his own voice.

MAXWELL LORD (CONT'D)

You see, I studied you. All of you. All of those that fell before me. Every last one of you that tried to stand up against the heroes of this city -- that tried to stand up against Chloe Sullivan. And the one mistake I found in you, in Dr. Hamilton, in Falcone, The Joker... Hush. You never seemed to understand the advantages of one hell of a good surprise.

GUNFIRE echoes in the BG.

Lord withdraws from Waller, remembering the situation that brought him down here. He grunts with dissatisfaction.

MAXWELL LORD (CONT'D)

Hold that thought.

GOLDEN LIGHT wraps around Lord and consumes him. He fades inside of it, then disappears...

INT. CHECKMATE, HALLWAY - NIGHT

A CHECKMATE AGENT unclips a GRENADE and LAUNCHES IT--

Zinda drops her SHOTGUN down low by her side, then SWINGS IT LIKE A BAT- it CRACKS against the grenade, and KNOCKS IT BACK TOWARDS THE ENEMY.

An EXPLOSION clears the path. Smoke fills the hallway.

STEVE

Nice shot.

ZINDA

I've been practising.

The smoke clears. An overly confident MAXWELL LORD surfaces in front of the army of ARGUS AGENTS.

Lana steadies her firearm, and aims for him- BANG! BANG!

BULLETS shoot towards an unchanged Lord-- they CRUSH against an invisible barrier that seems to protect Lord.

MAXWELL LORD

You hear of a dead man coming back to life, and your only plan of attack is to... shoot him? Really?

Lord's hand IGNITES WITH YELLOW ENERGY. He observes it, almost impressed by his own power.

ON Steve - he immediately realises their fate.

STEVE

Fall back. Everyone fall back.

Steve, Lana and Zinda rush back. The agents turn to follow.

Lord gestures a wave, and a RAY OF YELLOW LIGHT washes across the first wave of soldiers who have turned to run just a little too late. They OBLITERATE INTO ASH.

A SHOCKWAVE throws Steve and Zinda to the ground.

ON Lana - she remains grounded, but turns to see--

A dozen agents hold the front-line, returning to Lord and FIRING. The BULLETS bend around Lord, somehow avoiding him.

MAXWELL LORD

You never learn.

Lord PUSHES a wave of YELLOW ENERGY into his enemies- they, too, OBLITERATE INTO ASH.

(CONTINUED)

CONTINUED:

The ash deteriorates, revealing a shocked Lana stumbling back in fear. Lord narrows in on her.

Steve and Zinda jump up in dispute, rushing to Lana--

STEVE
Get away from her!

Lord PUSHES OUT HIS HANDS -- a rush of wind SLAMS INTO Steve and Zinda, throwing them back to the ground.

ON Lana - she is now isolated. One-on-one with Lord.

MAXWELL LORD
You should have kept that suit.

Lord SUMMONS A GOLDEN KEY in his hand. It cracks and rips with GOLDEN LIGHTNING BOLTS that charge its power. He observes it in all its glory.

MAXWELL LORD (CONT'D)
Because this might not have hurt as bad if you did.

AN EXPLOSION rips from the wall. Rubble SLAMS INTO LORD, and he's buried underneath it.

A victorious BATWING emerges from the wreckage.

BATWING
Well, don't just stand there.

Lana takes a moment to realise she's *still alive*.

BATWING (CONT'D)
Let's go.

INT. CHECKMATE, HEAD OFFICE - NIGHT

Chloe stumbles into the room, and quickly surveys it.

CHLOE
Hope?

It's completely empty.

CHLOE (CONT'D)
Damn it.

Chloe darts around to the desk to find the COMPUTER--

ON THE MONITOR - SECURITY FOOTAGE displays in a series of squares. One particular square holds the image of the SECRET HIDEAWAY where a young HOPE can be seen.

OFF Chloe, her faith slowly being restored...

INT. CHECKMATE, HALLWAY - NIGHT

GOLDEN SPARKS summon a furious MAXWELL LORD. He blocks the path of BATWING, LANA, STEVE and ZINDA.

Batwing immediately fires a dual set of BLASTS- BOOM!

Lord is instantly launched back, into the wall that CRACKS upon impact. He falls forward, on hands and knees.

BATWING

Might want to duck, you stupid son
of a bitch.

Lord FLICKS A GOLDEN LIGHTNING BOLT towards Batwing-- SPZKT!

A SMALL EXPLOSION erupts from the contact, and Batwing stumbles back in his step. His suit powers down...

Lord regains his stance, then SWINGS HIS ARMS--

AN UNSEEN FORCE picks Batwing up and THROWS him through the wall. It EXPLODES and he disappears into the next room.

A path is cleared towards Lana and Zinda. They charge ahead.

Lord ducks a strike from Zinda, then rises to catch Lana's kick. A swift punch, and Lana is PINNED against the wall with incredible force. He pulls back, and she collapses to the ground. Completely winded.

Zinda spins back around, and ROUNDHOUSE KICKS Lord forward, onto the ground. He jolts back up, and FLICKS HIS WRIST--

CRACK! Zinda's shoulder dislocates, and she slumps over.

An isolated Steve CHARGES INTO BATTLE with a TACTICAL TONFA in his hand.

Lord holds out his hand - as if to say "stop" - and Steve immediately grows stiff. The weapon falls from his hand, and he begins to LEVITATE ABOVE THE GROUND.

MAXWELL LORD

This is starting to bore me. So
let's make it interesting.

A defeated Lana and Zinda look up at Steve, struggling under the magical hold from Maxwell Lord.

MAXWELL LORD (CONT'D)

How many bones can I break before
Mr. Trevor dies from agony?

LANA

No...

(CONTINUED)

CONTINUED:

Lana charges for Lord -- he simply waves his free arm at her that sends a SURGE OF GOLDEN ENERGY into her. She bounces off the wall and hits the ground. Hard.

MAXWELL LORD
Where was I? Oh, right. Bones.

Suddenly, the hold on Steve fades. He falls to the ground.

MAXWELL LORD (CONT'D)
What the hell?

Lord pushes out his hand to do more damage: there's *nothing*.

LANA
Huh. I think you forgot to recharge the batteries.

Lana pulls herself up off the ground, and delivers a POWERFUL PUNCH to Lord's jaw. He is knocked to the ground. Out.

INT. CHECKMATE, HIDEAWAY - NIGHT

Doors slide open, and a stressed Chloe darts into the room.

NABU (O.S.)
She is here: the chosen girl.

Chloe turns the corner to find HOPE, approaching the GLASS CABINET that contains THE HELMET OF NABU.

CHLOE
Hope?

NABU (O.S.)
Fate has been found. Embrace your birthright. Embrace your destiny.

Hope opens the cabinet, lured in by Nabu.

CHLOE
No, Hope don't touch-

Hope's small hands touch the helmet -- a BLINDING RAY OF GOLDEN LIGHT ERUPTS THROUGHOUT THE ROOM. THE LIGHT WASHES PASSED A STARTLED CHLOE, AND CONSUMES EVERYTHING.

LANA (PRELAP)
Check and mate.

INT. CHECKMATE, HALLWAY - NIGHT

Lana, Steve and Zinda stare down at a defeated Maxwell Lord.

STEVE
It's over. It's finally over.

(CONTINUED)

CONTINUED:

ZINDA

I can't believe we did it.

An unmasked LUCIUS returns through the broken wall, joining his friends at the victory.

LUCIUS

I can't believe I can finally sleep easy again.

ON Lana - *what is Lucius doing here?* She seems puzzled.

LANA

Wait. How did you know how to find us? Why *did* you find us?

Lucius is equally as confused.

LUCIUS

I don't remember...

SMASH CUT TO:

AN ABYSS OF DARKNESS--

CHLOE is surrounded in thick, black nothingness. She turns to find a GOLDEN LIGHT burning into the room with her when a radiant DOCTOR FATE emerges.

CHLOE

What's happening? What am I doing here? Where *is* here?

DOCTOR FATE

The pieces of the puzzle are finally coming together. A fate beyond your control. But one that came to be because of you.

Fate removes their helmet -- it's HOPE SULLIVAN.

CHLOE

Hope?

HOPE

Hello, mother.

OFF the game-changing reveal...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. KENT FARM, BARN - DAY (FLASHBACK)

A YOUNG CHLOE navigates the 'Fortress of Solitude,' welcomed by a YOUNG CLARK who follows her in close behind.

CHLOE

Wow. Sweet set-up, Clark.

Chloe notices the TELESCOPE by the LARGE OPEN VIEW.

CHLOE (CONT'D)

Spend your nights spying on any unsuspecting neighbours?

Clark darts for the telescope, and lowers it down.

CLARK

No, I like... looking at the stars.

CHLOE

I guess you truly are a gentlemen farmer. Emerson and Thoreau have nothing on you!

OFF Chloe's forced smile to ease through the awkward...

INT. KENT FARM, BARN - NIGHT (FLASHBACK)

CLARK and OLIVER are in the middle of a conversation. CHLOE stumbles in, accidentally interrupting them-

CHLOE

Oh. I'm sorry. I didn't realise you had company.

CLARK

Chloe. Oliver Queen.

Oliver and Chloe share a mutual smile. Their introduction.

INT. WATCHTOWER, HQ - METROPOLIS - NIGHT (FLASHBACK)

CHLOE takes the bow from OLIVER, and begins to line up a shot. He doesn't stray too far from her - in fact, he draws closer, wrapping his arms around her to guide the shot. She eases into him, but suddenly grows tense. Uncertain.

The ARROW stretches back, locked into a tight aim...

CHLOE

How do I know when to let go?

(CONTINUED)

CONTINUED:

OLIVER

It's all about your heart.

Oliver's hand traces along Chloe's arm, and finds refuge against hers -- a partnership, holding the arrow in place.

OLIVER (CONT'D)

Just listen, right there in between the beats. That's when you let go.

And Chloe relaxes, letting go--

THE ARROW cuts through the air, and sticks at the very center of the target. A BULLSEYE.

Chloe ignites with excitement. She turns to find Oliver, matching her surprise, and suddenly... it's as if they're seeing each other for the first time. Everything begins to make sense. They make sense.

Completely synchronised, the two manage to pull each other into a PASSIONATE FIRST KISS. Oliver slides his other arm around Chloe's back, and keeps her there. A perfect moment.

INT. CHLOE'S APARTMENT, BEDROOM - DAY (FLASHBACK)

CRANE UP from behind a crib where CHLOE stands, staring down with love in her eyes at her baby daughter.

MOIRA enters from behind, the same smile worn on her face.

MOIRA

Have you and Oliver decided on a name yet?

CHLOE

Hope.

The smile somehow widens on Chloe's face. She's fulfilled.

SMASH CUT TO:

AN ABYSS OF DARKNESS--

CHLOE stands, reunited with her daughter HOPE (an unmasked DOCTOR FATE). It suddenly clicks.

EMIL (V.O.)

There's a reason you befriended Clark Kent. There's a reason you became Watchtower. And there's a reason you fell in love with none other than Green Arrow.

Chloe looks around for Emil, but can't seem to find him. It begins to sink in... this is a memory - *information obtained from the Fate Helmet years ago.*

(CONTINUED)

CONTINUED:

EMIL (V.O.)

You are much more important to the world than you realise, and when you finally do... well, I wish I could be there to see it.

A single tear falls down Chloe's cheek. She's realised it.

CHLOE

You were my destiny.

HOPE

Hope. It's something we do when we think about the future - when we think about what fate has in store for us. Destiny.

CHLOE

I used to believe we forged our own destiny. That our fate wasn't written in stone.

HOPE

It's complicated.

The two share a laugh. A moment of levity.

HOPE (CONT'D)

Free will exists. You're living proof that it does. But everyone has a purpose. And there are certain things... certain people and events that enter someone's life to propel them towards their destiny. And that's what Clark did when he introduced you to Oliver Queen. My *father*.

Chloe stumbles out of her clarity, struggling to understand.

CHLOE

It doesn't make sense. I mean, it *does* but not all of it.

(beat)

If I was supposed to die on that rooftop, and Oliver was supposed to forget we ever existed, then how did *this* happen? How would you ever cross paths with Nabu?

HOPE

It would have called to me eventually. You see, Perry became the gatekeeper of Nabu.

INT. GOTHAM DAILY, HEAD OFFICE - DAY (FLASHBACK)

PERRY WHITE awakens at his desk. He looks around, almost delirious from his slumber.

NABU (V.O.)
Perry White.

Fear overwhelms him. He looks around for the voice...

PERRY
Hello?

NABU (V.O.)
Pure. Worthy. Nabu knows. The world needs you. Nabu needs you.

PERRY
For what? Who are you?

NABU (V.O.)
Not ready. Not yet.
(beat)
Deliver the message.

Perry clenches his head - *his skull is burning...*

SMASH CUT TO:

COMPLETE DARKNESS--

PERRY turns to face DOCTOR FATE.

DOCTOR FATE
It's time.

PERRY
I just need you to give me a sign.
Give me something. To know that she'll be okay. That she can do this. She can make it.

DOCTOR FATE
She will be fine.

PERRY
How am I supposed to believe that?

Doctor Fate slowly peels off their mask. A gold light illuminates, clouding their expression...

The light fades against Perry's widening smile. Happy.

It's Hope, smiling back at the old man...

SMASH CUT TO:

AN ABYSS OF DARKNESS--

Hope paces around Chloe, continuing her explanation.

HOPE

They would have entrusted him to deliver the Helmet of Nabu to my location, and trigger my destiny.

CHLOE

But that's not what happened.

HOPE

Which is why I'm here. Which is why you're here, too.

CHLOE

(realising)

Bruce...

INT. WAYNE MANSION, BALLROOM - NIGHT (FLASHBACK)

At the entrance, Chloe stands frozen. Observing.

CHLOE

Here goes nothing.

A step forward- OOMPH- she collides into a man.

Whiskey sprays against the shoulders of Chloe's dress, and she pats herself down. Eyes front- the man offers her a smile, the kind only one man could own: BRUCE WAYNE.

CHLOE (CONT'D)

Sorry. I wasn't...

Bruce offers his hand. They shake.

BRUCE

Name's Bruce Wayne. But of course, you probably already knew that.

EXT. WAYNE ENTERPRISES, ROOFTOP - NIGHT (FLASHBACK)

BATMAN turns his back on the JOKER. He faces CHLOE, who remains still. Trapped in disbelief.

CHLOE

He was wrong.

BATMAN

What?

CHLOE

Emil. He was wrong. This whole time I was trying to play by the rules. I kept watching.

(MORE)

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

He told me how to save Oliver. He told me how to find you - said I knew how.

A smile stitches across Chloe's face, relieved.

CHLOE (CONT'D)

He said I'd lead Bruce straight to him, and that-

(beat)

This means I don't have to say goodbye to Oliver. I can find him. I can make him remember. I can raise my own daughter. I can have a family. Be happy.

Chloe takes in a deep breath, tasting the bliss.

CHLOE (CONT'D)

I really thought that was it. I really thought I was going to-

Words no longer escape her mouth as it FILLS WITH HER OWN BLOOD. Shock rewrites her expression--

THE JOKER rips the large fragment from out of Chloe...

EXT. DESERT, LAZARUS PIT - DAY (FLASHBACK)

CHLOE emerges from the green flames of the LAZARUS PIT.

SMASH CUT TO:

AN ABYSS OF DARKNESS--

Clarity seeps into Chloe's expression. She faces Hope.

CHLOE

I was supposed to come to Gotham. To meet Bruce Wayne. Because he would lead me to that rooftop. His secret would... get me *killed*.

HOPE

And his free will brought you back. Which, as your daughter, makes me incredibly grateful, but as the one responsible for fate itself, it makes things a little difficult.

ON Chloe - it dawns on her that this 'reunion' has more meaning behind it than a daughter seeking out her mother.

CHLOE

Brings us back to... why am I here?

(CONTINUED)

CONTINUED:

HOPE

I was never meant to know you or my father. I was never meant to be intertwined in the lives of Bruce Wayne or Lana Lang, or any of those in your closest circle.

CHLOE

But you are.

HOPE

And as a result, I can't be so easily removed from the timeline without creating a paradox big enough to tear through time itself and destroy everything that I'm *destined* to protect.

CHLOE

Removed from the timeline? What are you talking about?

HOPE

It's okay, Mum. Really. It's not like I never existed...

CHLOE

No. No, you're just a child. You're my child. I don't care about fate. Or destiny. Or prophecy. Or any of it. I care about you. I can't lose you.

HOPE

You won't lose me. I'm always going to be around you. I'm the air that you breathe. I'm the dreams in your head every night when you're asleep. I'm part of you. I'm part of everyone.

CHLOE

No. No, I didn't want this for you. You deserved better.

HOPE

No. You've given me the greatest gift in the world.

Hope wipes the tears from Chloe's face.

HOPE (CONT'D)

You're the one who deserved better than the cards fate dealt you.

Chloe lets her tears fall. She realises this is goodbye.

(CONTINUED)

CHLOE

I can't. I can't go back to a world without you. I can't ever stop being your mother.

HOPE

That's just it. Someone has to take my place in order to save time from self-combusting.

CHLOE

Please, don't.

HOPE

You might not have a daughter when you go back, but you will still be a mother. I promise.

CHLOE

No, I can't. I can't let you go.

Chloe pulls Hope in, and the two share a hug. Chloe pulls her daughter in tight, as though to create a permanent imprint against her that will remind her she existed.

ON Hope - she holds on just as tight. Tears fall down her own face, happy she got to know her mother...

The two are CONSUMED BY A GOLDEN LIGHT THAT BLANKETS THEM.

INT. CHLOE'S APARTMENT, LIVING ROOM - NIGHT

CHLOE finds herself in the middle of her living room. An obvious expression of confusion rests on her face, as it takes a moment to remember how she got here...

MOIRA (O.S.)

Chloe? Are you sure you're okay?

Chloe turns to find MOIRA - no scars, no injuries, just a motherly look of concern that grows irritated fast.

MOIRA (CONT'D)

You're supposed to be helping me pack. What are you doing?

CHLOE

Sorry. I just got a little confused, is all. What exactly am I packing for, again?

MOIRA

You're driving me insane.

CHLOE

Mum? Please?

(CONTINUED)

CONTINUED:

Moira offers a defeated sigh, before she concedes.

MOIRA

Oliver is on his way to pick Archer up. He's spending the weekend with him and Dinah, remember?

Moira is met with a blank stare. She continues...

MOIRA (CONT'D)

It's his last weekend before the wedding - which we *both* agreed would be a little too confusing for the boy to attend so they're making up for it now. Does any of this ring a bell?

CHLOE

(remembering)

Archer.

And just like that- the universe comes together...

INT. CHLOE'S APARTMENT, BEDROOM - NIGHT (FLASHBACK)

CRANE UP from behind a crib where CHLOE stands, staring down with love in her eyes at her baby son.

MOIRA enters from behind, the same smile worn on her face.

MOIRA

Have you and Oliver decided on a name yet?

CHLOE

Archer. Archer Sullivan-Queen.

The smile somehow widens on Chloe's face. She's fulfilled.

INT. CHLOE'S APARTMENT, LIVING ROOM - NIGHT

The very same smile is mirrored on Chloe's face, brought back to the *new reality*... KNOCK. KNOCK.

ARCHER SULLIVAN-QUEEN (2, blonde hair, piercing blue eyes, the happiest child in the world) darts around the corner as the door clicks open. He raises his hands to OLIVER, who scoops him up into his hold. Father and son.

OLIVER

Hey, buddy. It's been a while.

OFF Chloe, watching her son laugh in Oliver's arms...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. ARGUS, CELL - DAY

A TRANSPARENT VIEW of MAXWELL LORD in a cell. A second layer of barriers SLIDE PAST. The cell becomes PART OF THE WALL, trapping Lord behind his prison forever.

LANA and STEVE stand on the other side, victorious.

STEVE

And so it begins.

LANA

I should hope this is the end.

STEVE

No. Not about *him*. Us. The whole 'running away together.'

LANA

Right. But *first...* we celebrate.

Lana withdraws a small envelope from her jacket, and hands it to Steve. He studies it closely.

STEVE

What is this?

LANA

My friend is getting married. Seems like the best place for a farewell tour, don't you think?

STEVE

And then our adventure begins.

Steve pulls Lana in close under his arm, and they walk towards their future together...

INT. BATCAVE - DAY

BRUCE sits in his chair and studies the same invitation in his hand. He's almost lost in it. A curious VICKI approaches, wanting to pick his brain.

VICKI

I'm starting to tell the difference between your concentration face, and your brooding one.

(beat)

What's got you lost in translation?

Bruce looks to Vicki - a smile stitching across his face.

(CONTINUED)

CONTINUED:

BRUCE

I never thought I'd want marriage, or children, or any of it. But I'm starting to think it's because I hadn't met you yet.

Vicki is taken aback, surprised.

VICKI

Bruce?

BRUCE

Now... it's like I close my eyes and I can see all of it. You, and me. Settling down in a house just like this one.

(beat)

I'd bring Alfred, of course, but you can have your own butler.

Vicki is brought to laughter. Bruce gets lost in this world.

BRUCE (CONT'D)

No more crusades. No more wars. Just us. And our family.

(long pause)

That's what I want more than anything in this world. I want that future for us.

A silence falls between them. Bruce looks to Vicki, as though he were waiting for a response...

VICKI

You mean like right now, or do I get a chance to digest all of this?

BRUCE

(playful)

Oh, shut up.

Bruce pulls Vicki in, and she lands on his lap with a laugh. The two share a kiss that eases them back into the present, into the love they share right now.

BRUCE (CONT'D)

I love you Vicki Vale.

VICKI

I love you *more*, Bruce Wayne.

INT. QUEEN LOFT, LIVING ROOM - DAY

OLIVER and DINAH sit on the couch, watching ARCHER play with his action figures. He pulls her in, just a little bit closer. Dinah turns to him, curious.

(CONTINUED)

CONTINUED:

DINAH

You're happy, aren't you?

OLIVER

Of course.

DINAH

I mean, with this life. With us getting married, and *this* being our small, dysfunctional family.

OLIVER

I mean, sure. It's perfect.

(beat)

I mean, I would love a little girl running around here too one day - maybe a little *Olivia*.

Oliver laughs at his own humour. Suddenly, Dinah's mood shifts into a deep sadness.

OLIVER (CONT'D)

Are you okay? What's wrong?

DINAH

I got back from the doctor today. Another check up for my scars, and umm... the doctor, she-

Dinah tears up, struggling to talk.

DINAH (CONT'D)

She said the injury I sustained from Cupid - it, uh... it left me with more damage than we thought.

Dinah takes in a deep breath, building the courage to not only say it but to accept it.

DINAH (CONT'D)

I can't have children, Oliver.

Oliver takes a moment to process -- his heart aches, for himself and his soon-to-be wife.

DINAH (CONT'D)

And if you don't want to go through with the wedding because of it, then I totally understand because I know how much you-

OLIVER

I'm happy.

Dinah shifts back into him, surprised.

(CONTINUED)

DINAH

You are?

OLIVER

With you? Always.

And Oliver welcomes Dinah back into his arms, holding her with just enough love to comfort her from the heartbreak that buries deep in her soul.

INT. ARGUS, SITUATION ROOM - DAY

MARTHA observes the portraits that paint the walls of the large SITUATION ROOM- an image of STEVE TREVOR, followed by an image of ZINDA BLAKE, and then one of herself. It's labelled 'The Red Queen.' Martha brushes her fingers along the inscription of her persona.

A BLUR zips into the room, and CLARK KENT surfaces with his reporter get-up (thick glasses, gelled back hair, suit and tie). The 'S' of his SUPERMAN SUIT is slightly exposed.

MARTHA

Clark.

Martha and Clark share a hug. Reunited.

MARTHA (CONT'D)

You had me so scared with all this talk of the future. I ended up sitting on the sidelines. Although it did take another opinion from a very smart Lana Lang.

CLARK

I'm just... looking out for you.

MARTHA

Just as I, you.

Their focus returns to the portrait of 'THE RED QUEEN.'

MARTHA (CONT'D)

I think everyone is trying to remind me that I'm getting a little too old to be playing this particular game of chess.

CLARK

The world is changing. The people trying to hurt this planet are a lot more dangerous than they used to be. The kind that can't be stopped with a good speech.

(CONTINUED)

CONTINUED:

MARTHA

Hey. My speeches do just fine,
thank you.

CLARK

Mum, I'm serious. I need you to
stop. I need you to come home.

MARTHA

Home? I don't think I have a home
anymore, Clark...

CLARK

What are you talking about? Of
course you do.

Martha returns to her portrait - an image of who she's
supposed to be, who she's known herself to be...

MARTHA

I was so used to being a wife, and
a mother for so long... it wasn't
until I became the Red Queen that I
found myself again.

(to Clark)

I don't know who I am without her.

CLARK

You're my Mum. And I need you to
come home. With me.

Martha faces her son with tears in her eyes. She manages a
smile, then acknowledges him with a nod.

MARTHA

Okay.

Clark embraces his mother. Reunited at last. And safe.

CHLOE (PRELAP)

It's over.

INT. CHECKMATE, HEAD OFFICE - DAY

CHLOE confronts AMANDA WALLER, sat behind her office desk.

AMANDA WALLER

What exactly is it that you're
talking about, Ms. Sullivan?

CHLOE

Our agreement. It's done.

AMANDA WALLER

Oh, really?

(CONTINUED)

CONTINUED:

CHLOE

Look, I don't want to fight you. I don't want us to be enemies. But I'm not going away. I'm not hiding. I'm not turning my back on my family ever again.

AMANDA WALLER

Well, that could be a problem.

CHLOE

It shouldn't be.

Chloe offers her hand to Waller - a new agreement.

CHLOE (CONT'D)

Stay out of my city, and I'll stay out of Checkmate. Deal?

Waller rises, and meets Chloe's hand with her own.

AMANDA WALLER

Deal.

OFF the handshake, securing each other's safety...

INT. GOTHAM STATE PENITENTIARY, BOOTHS - DAY

HELENA takes a seat in front of one of the booths where she meets KATHERINE, on the other side. They both reach for their phones - *their only form of communication*.

HELENA

It's over, Katherine. Maxwell Lord is rotting in an ARGUS prison as we speak. We're finally free.

(beat)

Now step away from the glass.

KATHERINE

What?

HELENA

Step. Away. From. The. Glass.

Katherine drops the phone, and backs up.

Crouching down, Helena RIPS THE HEELS off both her shoes, and sticks each end into the GLASS WINDOW.

Helena jumps up, and away from the booth with a SMALL TRIGGER in her hands. She CLICKS DOWN on it-- AN EXPLOSION shatters the window, and alerts the TWO GUARDS in the room.

GUARD

Hey, what are you doing?

(CONTINUED)

CONTINUED:

Katherine DIVES THROUGH the shattered window, and rises to greet her girlfriend. They turn into battle.

Helena blocks each strike from the guard, then twists his arm into submission. With her other hand, she withdraws the BATON from his belt, and CRACKS IT OVER HIS HEAD. Spinning around, she throws the weapon to Katherine--

Katherine SWINGS the BATON into the guard in front of her, and immediately knocks him out.

KATHERINE

If I wasn't guilty before, I'm definitely guilty now.

HELENA

Don't worry.

Helena pulls Katherine in for a kiss. Reunited.

HELENA (CONT'D)

I know a great attorney.

A shared laugh, and the two RACE OUT OF THE BUILDING...

INT. CLOCKTOWER - NIGHT

Chloe stumbles into the Clocktower. There's a calmness about her. A sense of peace. She walks into the center of the room, then stops. A beat, and she smiles.

CHLOE

What took you so long?

Chloe turns to find ZATANNA stood by the window - the moonlight bouncing off her like a radiant goddess.

ZATANNA

I wasn't sure if it had happened yet. I had to make sure before...

CHLOE

You were wrong.

ZATANNA

What?

CHLOE

You told me someone close to me would die, and that I couldn't fix it. But you were wrong.

ZATANNA

How so?

(CONTINUED)

CONTINUED:

CHLOE

Clark told me that I came from the future to save someone close to us from dying. To save Martha. And we did. She's alive. And Maxwell Lord is behind bars. For good.

ZATANNA

I never said death would be irreversible.

CHLOE

You said what is done could not be undone. You said that.

ZATANNA

Yes. The next time.

CHLOE

What? There won't be a next time. And even if there was, I'll just use the Legion Ring again to go back in time and save them.

ZATANNA

And where is this ring now?

CHLOE

It's safe.

ZATANNA

Really? Do you believe that?

Chloe grows furious at Zatanna.

CHLOE

Why are you doing this?

ZATANNA

I'm not trying to hurt you, Chloe. I wanted to warn you. Not in some effort to change the future - to change the outcome - but to prepare you for it. Because it's going to destroy you at a time when you can't let yourself be destroyed. So I need you to stop fighting this, and start... preparing to accept what's on its way.

And just like that - Zatanna fades under a PUFF OF PURPLE MIST. It's as though she were never there.

Chloe refuses to accept the terms. She digs for her phone, and slides through her contacts to land on 'Clark.' She hits 'call' and brings the phone up to her ear. Panicked.

INT. KENT FARM, BARN - NIGHT

A PHONE rests on the coffee table. 'Chloe calling.' It vibrates, itching closer and closer towards the edge.

CLARK stands a few feet away, holding an OPENED BOX in his hand that unveils THE LEGION RING. He takes it out, and observes it close in his hands.

MARTHA (O.S.)
Come on, Clark. Your food's
getting cold.

CLARK
I'll be right there.

Clark looks back at the ring in his palm, and then he CRUSHES IT. DUST scatters out of his CLOSED FIST.

OFF the remnants of the Legion Ring...

WATCHTOWER

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

INT. GOTHAM GENERAL, HALLWAY - NIGHT

A stressed GORDON paces back and forth by a patient's room in the hallway. He wears a badge on his coat - a CAMPAIGN BUTTON that reads, *'Gordon 2016, Fighting for our Future.'*

The door clicks open and nurse, LINDA PAGE finds Gordon.

GORDON
How is she doing?

LINDA
She's on her way to a full recovery. A few more days and she'll finally be out of here.

GORDON
Oh, thank god.

Gordon sinks with relief.

GORDON (CONT'D)
It was starting to feel like I've spent years in this hallway, waiting to see her - waiting for her to get better. I still don't understand how it's only been a couple of months.

LINDA
That's the funny thing about time, isn't it? No matter what signs and symbols we use to understand it, it'll never feel... normal. Days can feel like months. Sometimes they can feel like seconds. I guess it all depends on what we're waiting for, right?

GORDON
Right.

LINDA
And I'm making a total fool of myself when you just want to see your friend.
(beat)
She's all yours.

A nod, and Linda leaves.

Gordon takes in a deep breath, then approaches the door...

INT. GOTHAM GENERAL, HOSPITAL ROOM - NIGHT

The door slowly peels open to reveal a small room, and a BLONDE PATIENT rolled onto her side on the HOSPITAL BED.

GORDON

You better not have fallen asleep while the nurse was chatting my ear off. That's totally not fair.

A laugh, and the woman rolls over -- it's SARAH ESSEN (somehow alive and looking as vibrant as ever).

SARAH

I think I've been in the coma for so long because she was chatting *my* ear off, too.

Gordon pulls up a seat by his fiance.

GORDON

It's good to see you're awake.

SARAH

It's nice to be awake.

GORDON

You've missed a lot.

SARAH

Well, I have all the time in the world to catch up, right?

GORDON

Right.

Sarah notices the CAMPAIGN BUTTON on his shirt.

SARAH

Maybe we should start with *that*?

GORDON

Oh. Yeah. You're *almost* looking at the new Mayor of Gotham City.

SARAH

Does it come with any benefits?

GORDON

Just some added stress. Nothing we can't handle.

Gordon takes Sarah's hand. Together, somehow...

CUT TO BLACK.

END OF EPISODE.