

# WATCHTOWER

5.05 | "Chasm"

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

Based on characters from  
DC Comics

**CREATED BY**  
Jack D. Malone

**PRODUCED BY**  
TheVPN ([www.vpn-tv.proboards.com](http://www.vpn-tv.proboards.com))

MAIN CAST

CHLOE SULLIVAN .....	Allison Mack
BRUCE WAYNE / BATMAN .....	Christian Bale
HELENA BERTINELLI / HUNTRESS .....	Kayla Ewell
JAMES GORDON .....	Dylan Walsh
KATE KANE / BATWOMAN .....	Deborah Ann Woll
LUCIUS FOX / BATWING .....	Charles Michael Davis
RENEE MONTOYA .....	Stephanie Beatriz
ARCHER SULLIVAN-QUEEN .....	Jace Norman
OLIVER QUEEN / GREEN ARROW .....	Justin Hartley

SPECIAL GUEST CAST

MIA DEARDEN .....	Elise Gatien
TALIA AL GHUL .....	Stana Katic

GUEST CAST

ALFRED PENNYWORTH .....	Michael Caine
DICK GRAYSON .....	Patrick J. Adams
KARL FOX .....	Eka Darville
LIZA WARNER .....	Aisha Tyler
THE PENGUIN .....	Toby Jones
SEBASTIAN CLARK .....	Kevin Conroy
SUMMER GLEESON .....	Holland Roden
THOMAS BOLT .....	Jay Hernandez
VERONICA VALE .....	Jeri Ryan
ZACHARY GATE .....	Steven Yeun

TEASER

FADE IN:

ON A RED CURTAIN --

A breeze whips the curtain back and forth and barely exposes the devastated look of a YOUNG DICK GRAYSON (8), mouth ajar at the terrible sight in front of him.

An array of bodies lay crushed against the ground.

A SPOTLIGHT sways around them, their matching outfits sporting a vibrant GREEN and YELLOW.

A FLYER flaps through the wind, then lands at Dick's feet.

'The Flying Graysons.'

Hands RIP at the red curtains and cover the mortified expression across Dick's face--

INT. CIRCUS ARENA, BACK STAGE - NIGHT (FLASHBACK)

A man, SEBASTIAN CLARK (30s, well-kept) ropes YOUNG DICK around from the closed curtains and into his comforting but firm hold. He shakes Dick into a deep focus on his words.

SEBASTIAN

Look at me, boy - here, look at me.

A traumatised Dick softens.

SEBASTIAN (CONT'D)

Very bad men are after you, and I need you to trust me. Do you think you can do that, Mr. Grayson?

A beat. Dick eventually musters a small nod.

SEBASTIAN (CONT'D)

Good. Let's get you out of here.

Sebastian pulls at Dick's hand. Dick rips back. Hesitant.

SEBASTIAN (CONT'D)

Come on, kid. I only want to help you. I won't let anyone hurt you, alright - I'm here to protect you.

Sebastian offers his hand back to Dick.

SEBASTIAN (CONT'D)

I promise you can trust me.

OFF a young Dick, questioning what path to take...

INT. COURT OF OWLS, HEAD CHAMBERS - NIGHT

A present day DICK stands with the same question running through his mind, in a large office marked with almost religious-like carvings significant to the Court of Owls.

SEBASTIAN (O.S.)  
Still don't trust me after all  
these years, do you?

CRANE AROUND to find a much older SEBASTIAN (60s). He rises from behind the desk, and steps around to meet Dick.

DICK  
Trust was never the issue for us,  
Sebastian. It was everything you  
asked of me in the name of it.

SEBASTIAN  
I understand things have been  
difficult for you, especially of  
late, but--

DICK  
Understatement of the century.

SEBASTIAN  
You undertook a life sentence for  
the Court and you must honour them  
and that vow.

DICK  
I'm here, aren't I?

Sebastian offers a fatherly look. Dick's hostility eases.

DICK (CONT'D)  
Look, let's not kid ourselves,  
alright? I was done here.  
Finished. Free to live my life  
however the hell I wanted, and so  
that's what I did. Bringing me  
back here to watch you play God  
with my friends' lives isn't  
exactly going to have me in the  
most obeying mood.

SEBASTIAN  
Oh, son.

Sebastian draws closer to Dick, bringing their divide.

SEBASTIAN (CONT'D)  
You were never free, you were  
just... a more valuable asset to  
our cause as Nightwing.

(CONTINUED)

CONTINUED:

Dick closes the gap. Pleading.

DICK

Then let me go back to that - let  
me take on Cobblepot and his men  
and finish this once and for all.

SEBASTIAN

No.

Dick deflates with disappointment, then pulls away.

SEBASTIAN (CONT'D)

Don't you see? We're already at  
the finish line.

Dick looks back to Sebastian - *how is that possible?*

SEBASTIAN (CONT'D)

We've reached the end of this very  
long, very difficult journey and  
your friend isn't standing at the  
end of the tunnel - oh, no. He's  
the light guiding us through it.

Sebastian locks his hands around Dick's shoulders with that  
same, comforting look in his eyes from decades ago.

SEBASTIAN (CONT'D)

Lucius Fox...

INT. FOX RESIDENCE, LIVING ROOM - NIGHT

LUCIUS stands in the living room, completely surrounded by  
men and women disguised in OWL MASKS.

SEBASTIAN (V.O.)

He's the key to saving this city.

One OWL in particular approaches Lucius.

OWL

Are you ready to embrace your  
destiny?

OFF the question that looms over Lucius...

# WATCHTOWER

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. BATCAVE - NIGHT

A motionless BRUCE is pinned to the floor. A pool of blood grows underneath him, but he's too numb to notice. He shifts to the FAINT NOISES that resemble mumbled conversations.

An echoing SCREECH and Bruce painfully tunes in:

GORDON (O.S.)  
--remove the glass.

ALFRED (O.S.)  
She'll need stitches.

GORDON (O.S.)  
And Bruce?

ALFRED (O.S.)  
I don't need you to worry about  
Bruce. But you're not going to  
want to see this, so go.

Footsteps scatter off in the BG.

Bruce grows uncomfortable. He tries to move, but his body fails him. All he can seem to do is move his eyes. He looks around, desperately trying to figure out what's going on.

Metal CLANKS. Something SCRAPES, glass RATTLING, then--

Silence.

Bruce grows stiff with fear. A deep breath. If only he could make out where he is -- THUD.

ALFRED collapses down by Bruce's side.

It clicks for Bruce: he's in the cave, he was shot, he's bleeding out, and Alfred is carrying a SYRINGE and a GLASS VIAL in his hand.

Bruce latches onto Alfred's hand. Stops him.

BRUCE  
Don't.

Alfred's trembling hands waver, then pull for release.

ALFRED  
I will not bury any more of the  
Wayne family in my lifetime.

(CONTINUED)

CONTINUED:

Alfred draws a syringe of GREEN LIQUID from the vial.

Bruce shifts to the side, then-- *SHTCK!*

The syringe pierces Bruce's neck and the liquid disappears into his system. It seems to hit him immediately. A GASP.

Alfred falls back from Bruce, dropping the syringe and the empty glass vial. He's shaken to his core. He sinks back, stained in blood, and watches for Bruce to heal.

CRANE UP into the BRIGHT LIGHTS that consume everything...

SUMMER (PRELAP)

It's a terribly sad day here in  
Gotham City.

EXT. WAYNE ENTERPRISES - DAY (FLASHBACK)

CRANE DOWN from the sky-high building where the top floor is scorched and black with debris to find SUMMER GLEESON stood on the front steps facing a CAMERAMAN. She carries a microphone in her hand and a somber expression on her face.

SUMMER

We've come to learn early this  
morning that Bruce Wayne has died  
following an attack at Wayne  
Enterprises.

INT. FOX RESIDENCE, LIVING ROOM - DAY (FLASHBACK)

A TV SET in the living room plays the news footage in real-time of Summer outside Wayne Enterprises.

SUMMER

Wayne was reportedly rushed to  
Gotham General where he later  
succumbed to his injuries,  
surrounded by loved ones.

KARL watches the TV, eyes raw with grief.

SUMMER (CONT'D)

This attack comes only weeks after  
Wayne postponed his plans to  
initiate the dome created for the  
sole purpose of preventing--

The TV cuts to black.

Karl turns to find Lucius, tossing the remote aside to wheel two suitcases into the room.

LUCIUS

We need to leave.

(CONTINUED)

CONTINUED:

KARL

Leave? Lucius - this is our home.

LUCIUS

Not anymore. It can't be. There's nothing left for us here. Nothing that we want, anyway.

Karl reaches for Lucius to comfort him.

KARL

I know we lost Bruce, but--

Lucius clings to Karl instead, pleading.

LUCIUS

This isn't about losing Bruce, it's about what happens next. What happens to me - to us.

Karl grows submissive. Listens.

LUCIUS (CONT'D)

Bruce made me next in line to be the CEO of Wayne Enterprises, and my life is going to merge into what *his* life was supposed to be, and everything we built for ourselves and everything we wanted for our future... it's going to disappear.

KARL

You don't know that it--

LUCIUS

Gotham just lost it's White Knight, Karl. And it's going to look to me to fill that role, and I don't want it. I only want you, and the life we share together. But we can't have that in Gotham. Not anymore.

The thought seems to rattle around in Karl's mind, before he settles on a decision: A PASSIONATE KISS.

KARL

I'm in.

LUCIUS

Really?

KARL

I'd follow you anywhere.

Lucius withdraws. He swipes a JACKET off the couch, and loads it into one of the suitcases -- while talking:

(CONTINUED)



CONTINUED: (2)

LUCIUS

Okay, there's just a few things I have to do to hand the company over to Alfred, then I'll drive up to meet you outside the city. I'm not too keen on separate journeys but obviously we'll need both our cars.

KARL

I'll have to make a few phone calls for work - let them know what's going on. Where's the phone?

LUCIUS

Kitchen.

Karl scatters off.

Lucius over his shoulder: he's alone.

Back to the suitcase - he BURIES A FOLDED, HANDWRITTEN LETTER inside. Zips it up. *Is this goodbye?*

The look on Lucius' face suggests that it is...

INT. COURT OF OWLS, HEAD CHAMBERS - NIGHT

The same sadness rests on Lucius in this very moment: he stands holding a TABLET that displays SECURITY FOOTAGE of Karl cooking something unspectacular in an apartment.

Opposite him sits Sebastian at the desk.

SEBASTIAN

We understand the sacrifice you made to keep your husband safe, and he's been under our protection ever since he stepped foot outside the city before the bridges collapsed. Protection that he will continue to remain under as long as the Court of Owls exists.

Lucius tosses the tablet onto the desk.

LUCIUS

For all I know, my husband is in just as much danger with your eyes on him than he is without. I can only assume what you'll do to him if I don't do what you want.

SEBASTIAN

This isn't leverage, Mr. Fox. This is incentive.

(MORE)

(CONTINUED)

CONTINUED:

SEBASTIAN (CONT'D)

Trying to save this city has always come at a great personal cost and we don't want to see people's loved ones join the list of those that are sacrificed in the name of saving others.

Sebastian rises from his seat.

SEBASTIAN (CONT'D)

You see, we value the power of choice, and so I appreciate your choice in coming here just as much as I'll honour whatever decision you reach about joining our cause.

LUCIUS

I'm listening.

Sebastian moves around the desk to address Lucius.

SEBASTIAN

This city is on life support, and everything around us - in this very moment - is a sign that we should pull the plug. But I recognise the potential that this city has and I want to save it. And that's where you come in, Mr. Fox.

LUCIUS

How?

SEBASTIAN

When Mr. Wayne died, you became the acting CEO of his company and therefore you were given access to the dome that was in development prior to his death. I want you to activate it. We can section the city off so that the criminals of Gotham can no longer harm the good, kind, and innocent people of Gotham, and so that they can finally be free of the crime that plagues this city.

Lucius is puzzled - *that makes sense?* Paranoia creeps in.

LUCIUS

Okay, but... what happens next? Once you turn half the city into a prison for the criminal and the corrupt - what then?

(CONTINUED)

CONTINUED: (2)

SEBASTIAN

We purge this city of evil.

LUCIUS

By using the Clench.

SEBASTIAN

Yes.

LUCIUS

Wiping people out with a lethal virus - with murder... doesn't that constitute as evil?

SEBASTIAN

A necessary evil.

Lucius is stunned by the transparency.

SEBASTIAN (CONT'D)

I understand this is a lot to process, and I wouldn't want you to rush into any decision.

The DOOR OPENS behind them: an OWL steps in (let's refer to them as THE GUIDE) and patiently waits behind Lucius.

Sebastian offers Lucius a key. He studies it.

SEBASTIAN (CONT'D)

Please.

Lucius takes a moment, then accepts the key.

PRELAP: A DOOR UNLOCKS.

INT. QUEEN LOFT, ENTRANCE - NIGHT

The door opens. OLIVER enters his apartment with a phone up to his ear, mid conversation:

OLIVER

Okay. Okay, I got it. But I want to set the meeting up for tomorrow before these reports turn into an actual SCPD investigation.

Oliver tosses his keys on a table, and passes into--

INT. QUEEN LOFT, LIVING ROOM - NIGHT

Oliver continues into the living room, on the phone.

OLIVER

Yeah, I'm just... trying to take it day by day.

(MORE)

(CONTINUED)

CONTINUED:

OLIVER (CONT'D)

I don't want to discontinue this campaign but I'm not sure running for re-election can be my main priority right now.

Oliver stops in his tracks: he's noticed ARCHER on the couch asleep, with one hand on a remote and the other in a crumb-filled bowl beside him.

OLIVER (CONT'D)

Thanks, Adrien. I'll talk to you tomorrow, alright? Goodnight.

Oliver disconnects the call.

The approaching footsteps alert Archer, and he gradually shuffles out of his slumber to sit up and find Oliver.

ARCHER

Dad? What are you doing -- wait, what time is it?

OLIVER

Is 'late' an appropriate answer?

Archer checks his phone: it's 11:48PM.

ARCHER

Oh, man. I totally passed out.

OLIVER

What were you doing up?

Archer grows dismissive - his eyes set on a PHOTOGRAPH on the coffee table that shows a happy *Sullivan-Queen Family*.

OLIVER (CONT'D)

Oh, boy. We're not really coping with any of this, are we?

ARCHER

I got so used to waiting up for her, you know?

Archer struggles to hold back his tears.

ARCHER (CONT'D)

She always finished work so late, and always had some interesting story about *why*. I didn't really prepare for a time where she didn't walk through those doors.

A beat. Oliver allows his son a moment to grieve, then joins him on the couch. Comforts him.

(CONTINUED)

CONTINUED: (2)

ARCHER (CONT'D)  
Do you think she's really gone?

A pained uncertainty washes over Oliver until he notices how much hope Archer holds to his response. He shakes his head.

OLIVER  
No.

Archer seems to deflate with relief.

OLIVER (CONT'D)  
My gut is telling me that Chloe is still alive and that she's out there doing *everything* in her power to come home to us right now.

Archer falls into a warm hug with his father. He simply cradles his son, sharing in their hope...

INT. ABANDONED BUILDING, TINY ROOM - DAY

A set of GREEN EYES open.

It's CHLOE, jolting out of a deep slumber - *still alive, and determined to get home*. She studies her surroundings in confusion: a small grey room, a tiny WINDOW VIEW of the city, and a mattress underneath her.

Chloe rushes for the window. Her hands cling to the wall as she peers outside: the city is in turmoil.

CLOSE ON a confused Chloe - *where the hell is she?*

A DOOR CLICKS open in the BG.

Terrified, Chloe SNAPS around from the window in a gasp, then immediately deflates at the sight in front of her.

KATE stands in the doorway.

KATE  
We need to talk.

OFF their shocking reunion...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. ABANDONED BUILDING - DAY

Chloe and Kate sit opposite each other in front of a desk where a TABLET rests. It displays coordinates for an ARGUS CHOPPER located on the outskirts of the city.

KATE

It's a good thing I found you when I did. I don't know why or even how but ARGUS doesn't look like they're here to save us.

CHLOE

I wasn't looking for them. I was looking for... a way out.

KATE

Oh.

An exhausted Chloe sinks back, almost ashamed.

CHLOE

You must think I'm the worst.

KATE

No, I--

CHLOE

But I didn't ask for any of this - to be involved in this war. I only came here to say goodbye to Bruce, and now I have to go home to my family. To my son.

Kate reaches over and grabs Chloe's hand. A calmness washes over her, and Chloe eases back.

KATE

I understand.

Chloe slips from Kate's hold -- standing, and turning away.

KATE (CONT'D)

Chloe. Look, I know you've built this idea in your head that we all hate you for leaving us when you did, and that guilt is *probably* the reason you haven't reached out to any of us for the past twelve years, but I don't blame you for wanting out. Not then, and certainly not now.

(CONTINUED)

CONTINUED:

Chloe's defenses ease. She looks back to an empathetic Kate.

KATE (CONT'D)

With everything that's going on  
right now, I want to get the hell  
out of here, too.

CHLOE

Then come with me.

Chloe ignites with passion, and returns to Kate.

CHLOE (CONT'D)

Once we're out, we can let the  
world know that Gotham is under  
attack, and get people the help  
they need.

KATE

I can't go with you.

CHLOE

Why not?

A beat. Kate struggles with a pain that's clawing at her.

KATE

Helena was there when the criminals  
broke out of the penitentiary. She  
called me during the raid and she -  
she sounded like she was saying  
goodbye. Like something had gone  
wrong and that I'd never see her  
again. I can't leave until I know  
what happened to her.

CHLOE

(realising)

You're going to break into the  
prison, aren't you?

Kate remains silent. Unwavering.

The sound of a DOOR RATTLING in the distance grabs the  
attention of Chloe and Kate.

Kate jumps up to Chloe, and clings to her. Desperate.

KATE

That's Renee. Please don't say  
anything to her about this.

Kate tears from Chloe and approaches the door.

(CONTINUED)

CONTINUED: (2)

CHLOE  
(under her breath)  
Renee?

Chloe slowly turns to find--

RENEE enters the room, fastening a gun to her side. Kate greets her with an embrace that soon shifts into a KISS.

OFF Chloe, mind spiralling with new questions...

INT. SCPD, OFFICES - DAY

Navigate through a busy police precinct: officers flood in and out, pass office desks with paperwork, bring cuffed criminals into arrest... FIND the head office where two suited guards stand side by side. In THROUGH the windows--

INT. SCPD, COMMISSIONER'S OFFICE - DAY

On one side of the room: Commissioner LIZA WARNER (late 40s, rough but understanding) seated at her desk with THOMAS BOLT behind her. Opposite them stands Oliver. A meeting.

LIZA WARNER  
Our best men picked up a trail on this "Steelclaw" that kidnapped you, but it went cold pretty quickly. Officer Bolt and myself wanted to assure you that we're on high alert to find this guy and put him behind bars where he belongs.

OLIVER  
I appreciate it, thank you.

Warner shares a brief look with Bolt - *there's more...*

OLIVER (CONT'D)  
The fact that this was a sentiment that could have easily been handled over the phone, I'm going to assume that there's another reason why you called this meeting.

Warner offers Bolt a gesture of permission - to "go ahead."

THOMAS BOLT  
Reports are beginning to circulate that it was the Green Arrow who came to your rescue. Considering the history between the archer and the SCPD, we're interested in finding him, too.

(CONTINUED)



CONTINUED:

OLIVER  
That's ridiculous.

THOMAS BOLT  
Our sources are reliable, Mr.  
Mayor, and we just--

OLIVER  
And I'm not?

A wedge cuts between the two parties.

OLIVER (CONT'D)  
I told you what happened. For some  
reason, this Steelclaw just let me  
go. I know that doesn't make  
sense, but it's what happened.

Warner leans forward - a line out to reel Oliver in:

LIZA WARNER  
We're not discrediting your  
sequence of events, Mr. Mayor. We  
believe it's possible that  
Steelclaw released you *after* an  
encounter with the Green Arrow.

THOMAS BOLT  
And your kidnapping was an  
orchestrated attempt to leverage  
the Green Arrow out of hiding.

OLIVER  
Even if that's a possibility here,  
the story isn't about the return of  
the Green Arrow - it's about a *new*  
*threat* to this city that just tried  
to assassinate it's Mayor.

LIZA WARNER  
And we'll continue to investigate  
that threat, I assure you.

OLIVER  
Then why are we here talking about  
the Green Arrow?

LIZA WARNER  
The last thing we need is for this  
city to invest its faith in the  
vigilante that slaughtered innocent  
cops in pursuit of another masked  
psycho that crossed his path.

The depiction seems to sting Oliver.

(CONTINUED)

CONTINUED: (2)

LIZA WARNER (CONT'D)  
If you were willing to release a  
statement condemning his return--

OLIVER  
I'll think about it.

LIZA WARNER  
Thank you.

Oliver heads for the door. His detail follow him out.

INT. SCPD, OFFICES - DAY

A guarded Oliver proceeds through the offices. Thomas Bolt  
erupts behind him - desperate to catch up.

THOMAS BOLT  
Whoa, whoa. Oliver, wait.

Oliver stops in his tracks to face Bolt - *Oliver?*

THOMAS BOLT (CONT'D)  
Uh, Mr. Mayor. Sorry.

OLIVER  
I know you want to take my place in  
the next election but last time I  
checked... I'm still the Mayor.

THOMAS BOLT  
That's what I wanted to talk to you  
about, actually.

A beat. A slight tension rests between them...

THOMAS BOLT (CONT'D)  
I wanted to apologise for pulling a  
fast one on you the other day at  
the rally. It wasn't my intent.

OLIVER  
That's okay.

THOMAS BOLT  
I just felt compelled to help this  
city - just like I know you do.

OLIVER  
We can do that by finding Steelclaw  
and bringing him to justice.

(CONTINUED)

CONTINUED:

THOMAS BOLT

I know, I know. I just - I wanted to make sure that we can keep things professional with this whole investigation happening amidst our very *competitive* bids for Mayor.

OLIVER

Well, I wouldn't say 'competitive.'

THOMAS BOLT

Ah, don't sell yourself too short.

The two share a laugh. Oliver offers his hand to Bolt.

OLIVER

May the best man win.

Bolt accepts the handshake. OFF their joined hands...

INT. WAYNE MANSION, LIBRARY - NIGHT (FLASHBACK)

A continuing handshake between ALFRED and a YOUNG DAMIAN (6).

ALFRED

It's nice to finally meet you, Master Damian. Come, let's give your parents a moment to talk.

TRACK BACK from Alfred guiding Damian through the doors to leave, to eventually FIND... TALIA and BRUCE stand in the middle of the room, mid conversation.

TALIA

I know he's never spent more than a day or two with you before, but I can't have him around for - for what I have to do.

BRUCE

Are you ever going to tell me what's going on?

TALIA

After I give you this, I expect I'll have no choice.

Talia withdraws a SMALL BOX from her jacket and offers it to Bruce. He opens it: VIALS of green liquid are inside.

BRUCE

Is this what I think it is?

TALIA

Waters from the Lazarus Pit.

(CONTINUED)

CONTINUED:

Fear sets into Bruce.

BRUCE  
You're bringing him back.

TALIA  
Ra's is the only one who knows how to defeat The Sensei, and I refuse to let his threat loom over the life of my child. Our child.

Bruce SLAMS the box onto the desk--

BRUCE  
You told me that the only reason Damian exists was for Ra's to bring a stronger vessel into this world that could carry his soul for the next hundred years.

Bruce closes in on Talia. Furious.

BRUCE (CONT'D)  
In exchange for your help, he will want that promise back.

His anger subsides for genuine concern. Fatherly.

BRUCE (CONT'D)  
He'll come for Damian.

TALIA  
I will put him back in his grave before I'd ever let that happen. Besides, should he strike me down, Damian has you to protect him.

A deep silence rests between them. Bruce can see an idea ignite in Talia's mind.

BRUCE  
What? What is it?

TALIA  
I want you to know that I didn't restore the Lazarus Pit for this mission. I brought them back because -- well, because I can't stand the thought of one day losing my son, but also because of you.

Bruce shifts to the revelation, curious.

(CONTINUED)

CONTINUED: (2)

TALIA (CONT'D)

You showed me what it means to love and it has been the greatest gift I have ever been given. Allowing you to reunite with the woman you love... I wanted that for you, and now you can have it.

Talia clings to Bruce, just as he does to her words.

TALIA (CONT'D)

Now you can bring Vicki back.

OFF Bruce, a sense of hope igniting deep in his soul...

INT. WAYNE MANSION, BEDROOM - DAY (FLASHBACK)

A shirtless Bruce examines his non-existent "bullet wound" on his chest. He appears more frightened than relieved.

GORDON (O.S.)

Were you ever going to tell me about the Lazarus serum?

BRUCE

No.

Bruce quickly throws a shirt on, then turns to face GORDON.

BRUCE (CONT'D)

The last time we lived in a world where we thought we were invincible, that we were *forever*, it changed us. It made us believe that we would never have to grieve the people that we loved and lost because no matter what happened, we could always save them.

GORDON

We can.

BRUCE

No. No, we can't.

Bruce fixes the drawers he pulled a shirt from - stuffing the loose items of clothing back in to close it.

Gordon enters further into the room, approaching Bruce.

GORDON

We've lost so many people in this fight, Bruce. So many people that we could have saved - that we could bring back, can bring back. I mean, Julie--

(CONTINUED)

CONTINUED:

BRUCE  
Stop it.

GORDON  
Jason--

BRUCE  
Don't.

GORDON  
Vicki.

Bruce SLAMS a drawer shut in rage.

GORDON (CONT'D)  
I'm sorry.

BRUCE  
Mankind were never meant to have  
this kind of power, Jim. We  
weren't built for it.

Bruce's anger shifts into sorrow. He passes Gordon.

BRUCE (CONT'D)  
It's time we all stopped living in  
the past.

Gordon can only watch as Bruce exits the room.

INT. COURT OF OWLS, GUEST CHAMBERS - DAY

Lucius looks at a FRAMED PHOTOGRAPH in his hand - a shot of him and Karl. He sets it down on the bed-side drawer, then examines his surroundings: a room built for Kings.

VERONICA (O.S.)  
You're not staying, are you?

Lucius turns to find VERONICA stood in the doorway. He seethes at the sight of her.

LUCIUS  
What do you want, Veronica?

VERONICA  
To give you a reason to stay.

Veronica unearths a FOLDER from her jacket, and makes it known to Lucius with a gesture for him to take it.

OFF Lucius' hesitation...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. COURT OF OWLS, GUEST CHAMBERS - DAY

A confrontation between Lucius and Veronica. He takes the folder offered out to him, and examines its contents with increasing confusion.

LUCIUS  
What am I looking at here?

VERONICA  
Names.

Lucius studies the documents: pages and pages of *names*--

VERONICA (CONT'D)  
Names of all the former inmates at the Gotham State Penitentiary that Oswald Cobblepot has brought back out onto the street. You might want to check the back - one that might be familiar to you.

A name on the last page is highlighted: 'Wesley Oyer.'

VERONICA (CONT'D)  
Wesley Oyer. The man that--

LUCIUS  
I know who he is.

Lucius closes the folder and pushes it back to Veronica.

VERONICA  
Then you should understand why it's important - now more than ever - to cleanse this city of evil.

LUCIUS  
There are other ways.

VERONICA  
Oh, please. You had one foot out the door when the Court reached out to you. You were going to abandon this city, and let men like the one who killed your father continue to take more lives.

LUCIUS  
Don't talk about my father.

(CONTINUED)

CONTINUED:

VERONICA

Ever since Vicki died, I have wanted to do everything I could to honour her legacy. She spent her last moments doing everything she could to make Gotham a better place. She died protecting it. I owe it to her to fulfill her legacy: to do whatever it takes to save this city. To make sure her death wasn't for nothing.

Lucius grows vulnerable in his grief over Vicki. Veronica closes in on him, sincere but sharp:

VERONICA (CONT'D)

Don't you want to do the same for your father?

Veronica pushes the folder back into Lucius' possession.

Lucius reexamines the list of names with a newfound perspective - like they're calling him to action.

Veronica exits, peeling the door closed behind her--

INT. ABANDONED BUILDING - DAY

Renee opens the front door. A hand clings to her, peeling her back around to face Kate, offering a look of uncertainty.

RENEE

It's just one more patrol of the surrounding area... to make sure we can sleep safe tonight. I'll be right back, I promise.

KATE

I'm holding you to that.

Renee cups Kate's hand on her arm - a gentle acknowledgement of their promise - then disappears through the doorway.

Kate closes the door behind her with a defeated sigh.

CHLOE (O.S.)

Well, that was cute.

Kate hesitantly turns back to face Chloe - she's stood in the center of the room with her arms folded in disapproval.

KATE

I guess I have a lot to explain.

CHLOE

I mean - you're not *wrong*.

(CONTINUED)



CONTINUED:

KATE

Things between Helena and I are a little complicated right now. A lot's happened that... I can't really explain in one night.

CHLOE

Right. I'm not even sure I'm worthy of an explanation, anyway.

Chloe returns to her seat, succumbing to defeat.

KATE

Hey, that's not true.

CHLOE

Sorry, it's just - the only way to move on with my life in Star City without the guilt eating me up for leaving you all behind was to create some idea in my head that you were all living out your own versions of happily ever after. Being back here - seeing all of you again... I'm realising that couldn't be further from the truth.

KATE

Since when is Gotham capable of producing happily ever afters?

The harsh truth brings them both to laughter.

Kate's focus gravitates towards the TABLET on the desk - she notices something about the MAP displayed on it.

KATE (CONT'D)

If you want to get to that ARGUS chopper in one piece, then you're going to have to change routes.

Kate picks the tablet up, adjusts the route, then takes a seat beside Chloe on the couch.

KATE (CONT'D)

Here, look.

Kate offers Chloe the tablet. She studies it.

KATE (CONT'D)

Bypassing the East End District made sense when it was the most dangerous place in the city, but now it's your best shot.

(CONTINUED)

CONTINUED: (2)

CHLOE  
What changed?

KATE  
The criminals aren't exactly hiding  
out there anymore, now are they?

Kate takes the tablet back and resumes fixing the route.

CHLOE  
Look, I know it's not my place  
anymore, and I hope you don't take  
this the wrong way, but... why are  
you willing to risk everything for  
Helena when you're clearly not  
together anymore?

KATE  
Because she's my wife.

Kate returns the tablet to Chloe. A shared understanding.

Chloe examines the new route displayed on the tablet, then  
looks up to Kate with a warm smile.

CHLOE  
Thank you.

KATE  
Thank me by getting home safe.

CHLOE  
I'll do my best.

The two share a hug - one they *clearly* both need - then break  
from the couch in pursuit of the door.

Chloe lags behind, a thought compelling her to stop--

CHLOE (CONT'D)  
Kate, wait.

Kate turns at the door, confused.

KATE  
What is it?

A beat. Chloe's mind races through all the repercussions of  
what she wants to say, then settles on:

CHLOE  
Nevermind.  
(beat)  
I don't want to give you another  
reason to stay in this city.

(CONTINUED)

CONTINUED: (3)

Chloe moves for the door, then stops short of Kate.

CHLOE (CONT'D)

I'm happy that Helena has you looking out for her. I couldn't have left if I didn't think she'd be okay by your side, just like I wouldn't leave now without knowing you'll find her and bring her home.

The words offer a comfort to Kate, now fighting back tears of her own. She places her hand on Chloe's shoulder.

KATE

Goodbye, Chloe.

CHLOE

Bye.

Chloe disappears through the door, and onto the streets...

EXT. STAR CITY, STREETS - NIGHT (FLASHBACK)

Black blood-stained boots plant hard against the ground, walking across the long-stretching road ahead... it's GREEN ARROW, withdrawing an arrow from his quiver and lining up another shot of something in the distance. *TWHICK!*

FOLLOW the arrow through the air... spiralling... cutting hard against the wind, and into-- A SET OF GLOVED HANDS.

PROMETHEUS catches the ARROW. *Tick... tick... BOOM!*

The arrow EXPLODES.

A shockwave of flames throws Prometheus into the ground. His mask CRACKS exposing his left eye, and smoke clears over his black and purple armor. He crawls back on his elbows.

RED and BLUE lights ignite the pure look of fear in his eye, a realisation of his pressing mortality.

POLICE SIRENS echo to a sharp finish.

Prometheus looks back over his shoulder to see: Police vehicles spin to a halt on the long-stretching road, pulling up behind Prometheus.

Doors open, and officers scatter out, led by LIZA WARNER.

LIZA WARNER

You're going away for a long time.

Officers descend on Prometheus.

(CONTINUED)

CONTINUED:

GREEN ARROW  
I'm afraid I can't let you do that.

The officers appear confused on whose orders to follow: their sergeant or their hero.

LIZA WARNER  
The city thanks you for your service. But it's time to bring this man to justice.

GREEN ARROW  
He doesn't deserve justice.

Green Arrow withdraws an arrow.

Warner shifts her aim on Green Arrow - a reflex that's matched with the officers towing in line.

LIZA WARNER  
Don't come any closer. You need to let us take it from here.

GREEN ARROW  
I was going to tell you the exact same thing.

Green Arrow lines up his next shot--

LIZA WARNER  
Stop him!

The officers charge towards the archer.

Warner drops behind the crowd and peels a broken Prometheus off the ground. She CUFFS him.

Green Arrow intercepts an officer: he SPINS around him, clocks another officer across the jaw with his bow, then returns with a POWERFUL KICK.

Two officers latch onto the hero--

Green Arrow FLIPS over them, then bashes his bow into their backs, knocking them down.

Warner struggles to escort Prometheus to the police car. She takes quick glances over her shoulder: Green Arrow expertly dismantles the remaining officers of her unit.

The officers peel off the ground in pursuit of Green Arrow.

Green Arrow withdraws an arrow, lines up a shot at the cement in front of them, then fires- THWIP!

(CONTINUED)

CONTINUED: (2)

An ARROW *ticks* at a set of boots... CRANE UP to find a panicked officer (among the entire unit) realising...

*BOOM!* An EXPLOSION consumes him--

A shockwave throws the remaining officers back.

On an OFFICER - he's thrown from the explosion, and slams hard into the ground. His head BASHES against the gutter.

Green Arrow pursues Prometheus. He fires an arrow.

An ARROW rips into Prometheus' back. He topples forward, throwing Warner to the side from the attack, then slumps onto his hands and knees.

Warner pulls her gun back in, and turns to fire-- *THWACK!*

In one swift movement: Green Arrow kicks the gun out of Warner's hands, latches onto her back, then THROWS her aside on the ground. She claps hard against it.

GLOVED HANDS pull an arrow out of Prometheus' back--

GREEN ARROW  
This is for her.

Green Arrow twists Prometheus around to face him, then buries the arrow deep into his chest. It unearths an agonising whimper from his arch nemesis.

PULL BACK to find a CIVILIAN ONLOOKER, lowering a mobile phone to expose his *horrified expression*.

OFF the paused recording of a violent Green Arrow...

INT. QUEEN LOFT, KITCHEN - DAY

A NEWSPAPER ARTICLE hosts the same image of a violent Green Arrow in combat with the SCPD. The headline reads '*The Rise and Fall of the Emerald Archer!*'

OLIVER studies the paper in his hands. Remorseful.

A phone on the counter vibrates. It edges closer and closer off the bench... until a HAND swipes it up.

Oliver answers the call.

OLIVER  
You always seem to call me right  
before I'm seconds from going off  
the deep end.

A distinct pause. Only a heavy breath can be heard...

(CONTINUED)

CONTINUED:

OLIVER (CONT'D)

Adrien?

Oliver checks his phone: it says 'caller unknown.'

STEELCLAW (O.S.)

I'm sorry to hear you're not doing so well, Mr. Queen.

Oliver's world spirals.

STEELCLAW (O.S.) (CONT'D)

I have to wonder if that has anything to do with me.

An idea ignites in Oliver's mind. He jolts back from the counter, and heads for the hallway--

INT. QUEEN LOFT, HALLWAY - DAY

Oliver rushes through the hallway, on the phone:

OLIVER

What do you want?

STEELCLAW (O.S.)

I thought it was obvious I have already been successful in obtaining what I want.

Oliver pushes into the door facing him--

INT. QUEEN LOFT, OFFICE - DAY

Oliver erupts into the office, still on the phone:

OLIVER

Yeah, I'm not so sure.

Oliver feels around the bookshelf. He pulls a book forward - a copy of '1984' by Orson Wells.

STEELCLAW (O.S.)

The city thought the Green Arrow had disappeared for good - cast out for *slaughtering* those innocent police officers.

The shelves part to welcome a SECRET ENTRANCE.

INT. WATCHTOWER HQ - DAY

A wall opens up. Oliver staggers into the Watchtower: a large room occupying a computer system with three monitors on display and walls that serve as digital screens behind it.

(CONTINUED)

CONTINUED:

STEELCLAW (O.S.)

But now you - or more specifically your son - has brought him back to life. And I'm going to be the one to bring him to justice.

OLIVER

I have no idea what you're talking about. And my son has nothing to do with the Green Arrow.

Oliver pulls a chair up in front of the computer. He plugs the phone in, and activates loudspeaker:

STEELCLAW (O.S.)

Don't worry, Mr. Queen. This call isn't being recorded. You have the freedom to be honest with me.

Oliver frantically types on the keyboard.

On the monitor - a LARGE MAP appears that offers moving SOUNDWAVES matching Steelclaw's voice and a LOADING BAR that sources the location. It's at 5%.

OLIVER

You first. Who are you?

STEELCLAW (O.S.)

I'm someone that wants to help save this city from people like you.

OLIVER

By chasing ghosts.

STEELCLAW (O.S.)

No, by bringing those ghosts out of hiding and forcing them to face the consequences of their actions.

Oliver watches the bar load - 25%... 30%...

STEELCLAW (O.S.) (CONT'D)

I know you tried your best to bury the past, but now it's time to confront it. It's just a shame that your son had to get dragged in to pay for the sins of his father.

OLIVER

Stop talking about my son.

STEELCLAW (O.S.)

But he's the key to all of this, isn't he?

(MORE)

(CONTINUED)

CONTINUED: (2)

STEELCLAW (O.S.) (CONT'D)

He stepped up when you couldn't -  
when your associates left you to  
rot under my watch.

The bar continues to grow - 58%... 64%...

OLIVER

You're psychotic.

STEELCLAW (O.S.)

If he's not a part of this, then  
tell me... where is it that little  
Archer goes when your bodyguard  
drops him off at school?

Oliver shifts from the loading bar - he's now sucked in to  
every word that Steelclaw is saying...

STEELCLAW (O.S.) (CONT'D)

Do you even know where he is right  
now, or have you neglected your own  
child the same way that you've  
neglected this city?

The words seem to sting Oliver. He's paralysed.

STEELCLAW (O.S.) (CONT'D)

I'm giving you twenty-four hours to  
figure out a game-plan, Mr. Queen.  
And then the gloves are coming off.

(beat)

Perhaps its in your best interest  
to take that time to have a  
conversation with your son about  
what it means to bear the burden of  
his father's legacy. And just  
where that will take him...

The call disconnects.

OLIVER

No!

Oliver CLINGS for his phone to see the call has ended. He  
looks up to the monitor: the LOADING BAR sits at 98%.

OLIVER (CONT'D)

Damn it!

Oliver BASHES his hands against the desk.

Above him on the monitor - a small bubble isolates over a  
section of the map where a message reads: *'Finalising data...  
closest match rendering.'*



INT. COURT OF OWLS, GUEST CHAMBERS - NIGHT

Lucius sits in the corner of the room, studying a photograph of WESLEY OYER. It haunts him.

A KNOCK echoes at the door.

Lucius quickly stuffs the photograph back into the folder of documents, then rushes for the door.

LUCIUS

Coming.

Lucius peels the door open...

Stood on the other side is THE GUIDE - carrying only an ominous presence of intimidation with him. He simply steps aside, gesturing Lucius to follow. He complies.

INT. COURT OF OWLS, HALLWAY - NIGHT

Lucius follows The Guide down the long hallway. He eyes off every door as a possible destination, until they halt in front of a large door marked by the image of a Talon.

The Guide looks to Lucius - a gesture signifying importance: *this* is where he must go.

Lucius simply nods, then opens the door, into--

INT. COURT OF OWLS, TALON'S CHAMBERS - NIGHT

Lucius enters into a pitch black room. The door behind him scrapes back. He JOLTS around to see it SEAL SHUT.

Darkness envelops Lucius.

Heavy breaths. Scattered movements... twisting, turning, wanting to find any source of light to see.

Distant footsteps... closer, and closer...

LIGHTS ignite the room.

Lucius finds himself facing the door. He turns around to find the source of the movement: it's DICK.

DICK

Hello, Lucius.

OFF the confusion consuming Lucius...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. COURT OF OWLS, TALON'S CHAMBERS - NIGHT

Lucius and Dick are seated opposite each other.

DICK

The fact you're still here tells me you haven't made a decision about the Court yet.

(off Lucius)

I assume Veronica has already made her case for you to stay.

LUCIUS

And I take it this is you telling me to run.

DICK

No.

Lucius shifts in his seat - *what's happening here, then?*

DICK (CONT'D)

I need you to stay, too.

LUCIUS

You can't seriously think that releasing a deadly virus on the city is actually an option here?

DICK

I don't.

LUCIUS

Then what the hell are you doing here - what am I doing here?

DICK

The Court of Owls isn't built from evil men doing evil things - it's built from the men and women of this city who want the best for Gotham. We just don't always agree on what that looks like or how to get there.

LUCIUS

And yet you both seem to agree that I'm needed in this.

DICK

Because you are, Lucius.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

DICK (CONT'D)

For them, it's about your position at Wayne Enterprise - your access to the dome that Bruce bailed on.

LUCIUS

And for you? Why do you need me to sign this deal with the devil?

DICK

To buy time. Keep up appearances. Convince Sebastian that the wheels aren't turning against him on this one. And to make sure that dome isn't used to trap countless lives in some sort of *gas chamber*.

LUCIUS

I don't know, man.

Dick leans over to Lucius, growing desperate.

DICK

Look, Lucius -- there's a chasm between the old guards of this organisation and the new. It's a fracture - one that we can exploit... to use in moving the needle in the right direction.

LUCIUS

Just tell me...

Lucius leans in to meet Dick's desperation.

LUCIUS (CONT'D)

Tell me that joining the Court of Owls is the *only way* to save this city once and for all.

A beat. Dick feels the weight of that demand.

OFF Lucius, finding a million different answers in the silence that sits between him and his friend...

INT. KANE RESIDENCE, LIVING ROOM - NIGHT (FLASHBACK)

A document rests on a similar table that divides two parties.

They're DIVORCE PAPERS.

On one side, the name 'Katherine Rebecca Kane' is signed, and on the other, the name 'Helena Rosa Kane' is left unsigned.

CRANE UP to find the two parties - HELENA and KATE.

(CONTINUED)

CONTINUED:

An unspoken grief rests between them: Kate, unable to even look at her wife, and Helena, grappling with heartbreak over the papers laid out in front of her.

HELENA

For the record... you made me happier than I had ever been in my entire life.

(furious)

And *she* ruined that - ruined us.

Kate breaks - a single tear streaming down her cheek.

HELENA (CONT'D)

And you let her...

Helena swipes the papers up, then leaves.

The door SLAMS shut.

Kate feels the colossal noise of the door slamming shut as if it were a GUNSHOT. And she finally breaks.

OFF a weeping Kate, broken forever...

INT. ABANDONED BUILDING - NIGHT

An isolated Kate stands in the center of the room, reeling from the memory of her *failed marriage*. The door behind her opens. Kate turns to find Renee enter the room, a little preoccupied with fastening her gun back to its holster.

RENEE

Couldn't seem to find any activity in the surrounding area, so we should be safe for the... night.

Renee looks up to see that Kate is alone.

RENEE (CONT'D)

Where's Chloe?

KATE

Chloe's gone.

(beat)

I helped fix a safer route to the chopper, and told her to go.

RENEE

Oh. I thought that was a one-way ticket for all of us. Did I miss something? Are you two alright?

(CONTINUED)

CONTINUED:

KATE

No, no. We're fine. And we will be too, once she gets the word out that there's lives here in Gotham to be saved. So, you know - if you just want to camp out here until a rescue team arrives, then...

RENEE

Hey.

Renee can see the distance Kate is creating between them, and closes it. She clings to the woman she loves.

RENEE (CONT'D)

For the record, I can tell there's something else going on here, and you don't have to tell me, but--

KATE

Helena called me.

Renee withdraws from Kate, listening...

KATE (CONT'D)

She was working on the night the prison was raided, and she called me. It was bad, Renee. It sounded bad, like she was hurting.

RENEE

And you want to find out what happened... if she's okay.

Kate moves to convince Renee, but she steps back.

KATE

I can't run off with you to some happily ever after and leave all of this behind if there was even a chance that I could have done something to save her. I wouldn't be able to live with myself without knowing - without trying to do something.

RENEE

If she was attacked during the raid, then she'd still be--

KATE

Inside the prison.

Renee grows betrayed - *she's planned all of this?*

(CONTINUED)

CONTINUED: (2)

KATE (CONT'D)

I need to get inside the prison and get a hold of their security footage. Find out what happened, and... take it from there.

RENEE

Is there room for me in any of these plans you've made or did you want me to sit this one out?

KATE

I didn't really expect you to risk your life to save my wife.

RENEE

"Wife." Right.

Kate can see the pain she's inflicted.

RENEE (CONT'D)

You should know by now that I'd go anywhere with you - do anything *for* you. Even something as crazy as a suicide mission to reunite you with the woman that you--

(long pause)

Maybe you're right. Maybe I should stay here, wait for a rescue team.

KATE

I don't want to leave you.

RENEE

You're not really leaving me if I'm telling you to go. So go.

And with that, Kate rips herself away from Renee.

EXT. GOTHAM CITY, OUTSKIRTS - NIGHT

Chloe hikes up a small incline, eyes glued to the tablet in her hands that offers a path to her destination. Looks up.

An ARGUS CHOPPER rests by the outskirts of the city.

A wave of hope washes over Chloe. She smiles, for what feels like the first time since she's been here...

Chloe moves for the chopper - it's as if it has a magnetic pull, reeling her in. Her pace picks up, faster, then a little faster, until she drops the tablet and sprints.

Chloe erupts at the chopper.

(CONTINUED)

CONTINUED:

Her HANDS scan the exterior, a test to see this is real. She sighs with elation, then activates the SECRET PANEL.

Chloe punches in a code: 261210.

The large door to the chopper SLIDES OPEN.

A crisp light from the interior of the aircraft illuminates the hope across Chloe's face - *she's found her path home*.

Chloe boards the chopper, and the door closes behind her.

INT. ARGUS CHOPPER - NIGHT

Chloe surveys the room: a pristine, state-of-the-art aircraft with the ARGUS logo plastered across the floor, with an armory of weapons that line the wall. She passes the row of seats, in pursuit of the cockpit.

INT. ARGUS CHOPPER, COCKPIT - NIGHT

Chloe settles into the cockpit. Straps in. She familiarises herself with the MODE CONTROL PANEL - flicking switches, and hitting buttons. She leans back with a smile.

CHLOE

Oh, it's been too long.

The engine roars to power. Lights ignite. Building...

*RATATATATAT!*

Bullets smash against the windshield -- CRACKING...

Chloe tugs at her belt in a panic. Tears it off. She topples off her seat in a state of pure shock.

GLASS SHATTERS--

Shards spray across a horrified Chloe, wrapped in her hands as bullets break the surface of the windshield.

The gunshots ring to a close.

Chloe tears herself off the ground, and peers out of the shattered windshield to see:

THE PENGUIN lowers a MACHINE GUN with a roaring cackle.

CHLOE (CONT'D)

No.

Chloe drops back to the floor. She crawls over the glass, knees CRUNCHING the shards with each movement.

INT. ARGUS CHOPPER - NIGHT

The door slides open to a crawling Chloe -- she RISES up and rushes for the armory. Grabs a HANDGUN. Loads it, cocks it, then stashes it in the curve of her back.

The door behind her SLIDES OPEN--

Chloe SNAPS around in disbelief...

A figure lurches in from outside. They sweep at Chloe, reeling her in and throwing her to the door.

Chloe scrambles onto her hands and knees, turns--

A BLINDING KICK pushes Chloe out of the aircraft...

EXT. GOTHAM CITY, OUTSKIRTS - NIGHT

Chloe collapses out of the ARGUS CHOPPER and onto the ground in a heaving gasp. She struggles to crawl back, staring up at the figure exiting the aircraft--

It's ZACHARY. He cocks his gun.

ZACHARY

I'm afraid you're not going  
anywhere, Ms. Sullivan.

OFF Zachary, aiming down at a defenseless Chloe...

SEBASTIAN (PRELAP)

Have you reached a decision?

INT. COURT OF OWLS, COURTROOM - NIGHT

The courtroom is filled with men and women whose identities are disguised by OWL MASKS. The entirety of the COURT OF OWLS is present. At the head stands SEBASTIAN, awaiting a response. On his left stands DICK (dressed as THE TALON) and to his right, VERONICA. The suspense only seems to build.

LUCIUS looks up from the floor with newfound clarity. He appears measured and prepared.

A shared look between Lucius and Dick. A "go ahead."

LUCIUS

I have.

Tension bleeds into the room.

Sebastian leans forward, clinging to Lucius' every movement with hope that he'll do exactly what he wants.

(CONTINUED)



CONTINUED:

LUCIUS (CONT'D)  
You asked me if I was ready to  
embrace my destiny. Well, I am.

Over Sebastian's shoulders - Dick and Veronica share a look,  
neither knowing what words are about to be spoken...

Lucius takes a breath, then stands with conviction.

LUCIUS (CONT'D)  
I want to join the Court of Owls.

OFF the collective ease of tension in the room...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. COURT OF OWLS, HEAD CHAMBERS - NIGHT

A meeting. Dick and Sebastian on either sides of the desk.

SEBASTIAN

You impressed me today. I know it couldn't have been easy watching your friend take his vow.

DICK

And help us save a city full of innocent people? It couldn't have been easier.

SEBASTIAN

I was hoping you'd say that...

The two share a smile - one Dick struggles to keep genuine.

DICK

He is the key, after all.

SEBASTIAN

In all my years of serving the Court and it's best interest in protecting Gotham - no matter the cost - we've never been this close to fulfilling our destiny. History will look favorably on what we've accomplished here tonight.

DICK

On that note... I better rest up.

Dick offers a slight nod, then rises from his seat. He moves for the exit, which suddenly seems so far away...

SEBASTIAN

It's just a shame we're not standing on the same side here.

Dick suddenly notices THE GUIDE minding the door. Blocked.

SEBASTIAN (CONT'D)

You know... I always knew the day would come where you'd betray me. In fact, I'm surprised it didn't happen sooner.

Sebastian rises from his desk, and approaches Dick.

(CONTINUED)

CONTINUED:

SEBASTIAN (CONT'D)  
So, tell me... what was it that you told him? What exactly is it that convinced him to stay?

DICK  
The truth.

Dick turns to meet his maker.

DICK (CONT'D)  
I remember when that *used to mean* something around here.

SEBASTIAN  
You want me to tell you the truth?

DICK  
I do.

SEBASTIAN  
Right. Well, then...

Sebastian chuckles to himself. He turns to his desk, swipes a REMOTE up into his hold, and hits a button.

A LARGE SCREEN surfaces on the wall beside Dick.

SEBASTIAN (CONT'D)  
The truth--  
(long pause)  
Is that when this is all over, he's going to hate the both of us.

Sebastian hits PLAY on the remote, then exits.

A confused Dick is left watching the SECURITY FOOTAGE that plays on the screen in front of him--

*The footage displays a mundane apartment kitchen with bags of groceries waiting on the bench. A man threads in and out, collecting items and shelving them O.S.*

Dick shifts, trying to make sense of the man's identity--

*A loud THUD stops the man. He turns to face the unsuspecting noise -- it's KARL FOX. He moves to investigate.*

DICK  
Karl?

*A FIGURE emerges, and pulls Karl back into view and pins him against the stove. He struggles against the hold, then freezes at a crippling motion from his attacker. The figure withdraws from Karl -- a KNIFE wedged in his abdomen...*

(CONTINUED)

CONTINUED: (2)

Dick is compelled to look away, struck by shock and grief.

*Footage continues to play in the BG - a struggling Karl slides down the stove... bleeding out.*

OFF Dick, realising what this means...

INT. COURT OF OWLS, GUEST CHAMBERS - NIGHT

A FRAMED PHOTOGRAPH of Lucius and Karl is fixed on the table.

Lucius steps back with a smile (oblivious to the world he's just signed onto), then examines his room with newfound purpose: *this is his home now.*

A KNOCK hits the door, then it immediately opens.

Lucius turns to find Veronica, letting herself in. He grows annoyed at the sight of her.

LUCIUS

I'm going to add *knocking* to the list of things you don't do right.

VERONICA

Oh, lower your pitch-fork, Lucius. I'm here as a *friend*.

LUCIUS

We are not friends.

VERONICA

Well, as the family member of one of your closest friends, I just wanted to say that - that Vicki would be proud.

LUCIUS

That's funny... she was the one voice in my head telling me that this was a *bad idea*.

VERONICA

No. You made the right choice, the *only* choice.

LUCIUS

I know.

VERONICA

Now we can save this city, Lucius. We can save it together--

Veronica reaches for Lucius, but he backs off. She appears confused by his withdrawal - *has anything changed?*

(CONTINUED)

CONTINUED:

VERONICA (CONT'D)

I don't understand - you're a part of this now. You're one of us. An owl. You took the same vow that I did - a vow to protect, to do what's right for Gotham. I thought you'd understand why I've done what I've done, why I'm *here*, but--

Veronica somehow reads Lucius like a book, but he doesn't seem the slightest bit phased by being exposed.

VERONICA (CONT'D)

Why did you even join us? Join the Court? Why--  
(breaking)  
Why did you take that vow?

LUCIUS

Two reasons.  
(beat)  
One, I've committed the past decade to protecting this city, and I recognise a real effort from some people here in the Court to do just that - but to do it the right way.

Lucius narrows in on Veronica - a hint of anger...

LUCIUS (CONT'D)

And the second reason?

A beat. The tension cuts at Veronica.

LUCIUS (CONT'D)

Well, after everything you've done... I wanted to see things play out for you exactly how I know it's going to, and I'm going to take great joy in watching you pay for the things you've done when this organisation chews you up and swallows you whole.

VERONICA

Lucius--

LUCIUS

Now get out.

VERONICA

I'm sorry if I ever--

LUCIUS

I said get out.

(CONTINUED)

CONTINUED: (2)

The rage compels Veronica back a step. She complies, turning for the door to leave Lucius alone.

LUCIUS (CONT'D)  
Vicki would be disgusted by you.

The words pierce Veronica's soul. A single tear breaks through her rough exterior, and she disappears - closing the door behind her.

OFF Lucius, isolated by the deep rage within him...

ALFRED (PRELAP)  
I take it you're not speaking to me right now.

EXT. WAYNE MANSION, YARD - NIGHT

A troubled Bruce stands in front of two headstones in the yard: one for Vicki Vale, and another for Julie Madison.

Behind Bruce, Alfred closes the distance between them.

BRUCE  
You shouldn't have done it, Alfred.

ALFRED  
What - save your life?

Bruce shoots Alfred a sharp glare - *he knows what he did...*

ALFRED (CONT'D)  
I know you were keeping that for someone else, and that you thought you could meticulously plan all of this out to go the way that you wanted, but things changed. At no point did you have 'get shot and left for dead' on the agenda.

BRUCE  
If anything happens to her--

ALFRED  
I am more than capable of wearing more blood on my hands, Master Bruce. The only life I'm truly responsible for - the one I've sacrificed *everything* to protect in this city - is yours.

BRUCE  
You've made that abundantly clear.

ALFRED  
Then stop fighting me on it.

(CONTINUED)

CONTINUED:

Alfred joins Bruce's side - they're in this together.

ALFRED (CONT'D)  
You're not finished here.

And those words seem to sink deep into Bruce's soul. He looks to Alfred with forgiveness, and an acknowledgement that he's right - even if he doesn't agree.

A BEEPING noise emits from Bruce's pocket. He withdraws a small device - a SCREEN that displays multiple RED DOTS.

ALFRED (CONT'D)  
What is it?

BRUCE  
Our long-range sensors are picking up on a flood of people in approach of the house.

ALFRED  
What? Who would come here?

BRUCE  
I don't know.

Bruce tucks the device back in his pocket.

BRUCE (CONT'D)  
We should get inside.

ALFRED  
Finally we agree on something.

The two head for the mansion - for safety.

INT. THE QUIVER - NIGHT

An ARROW cuts across the room... it STICKS into a target bearing three other arrows, all skirting the bullseye.

A disappointed ARCHER lowers his bow.

OLIVER (O.S.)  
What in the name of Zod do you think you are doing?

Archer SNAPS around to find Oliver, bridled with rage. He attempts to back away from his approaching father.

ARCHER  
It's not what it looks like, I swear. I - I can explain.

(CONTINUED)

CONTINUED:

OLIVER

So you can tell me why you've been cutting classes? Why you're shooting arrows down here? And in no way should any part of this explanation include the words "green" or "arrow."

ARCHER

I don't want to be Green Arrow--

OLIVER

You're off to a *great* start.

ARCHER

I want to go to Gotham.

This explanation seems to be worse.

ARCHER (CONT'D)

I want to save Mum.

OLIVER

(erupts)

You want to *what?!?*

A phone PINGS.

Oliver turns away from Archer to check his phone. A wave of disbelief washes over him...

OLIVER (CONT'D)

Oh my -- holy crap...

ARCHER

What is it?

A shocked Oliver faces his son.

OLIVER

I got a lock on Steelclaw's location. I know who it is.

ARCHER

Who is he?

OLIVER

That's just it...

Oliver holds out his phone to Archer--

On the screen is a map of the city with a RED CIRCLE around a specific address. A small image of VICTORIA MUCH appears within the circle with details beside it.

(CONTINUED)



CONTINUED: (2)

OLIVER (CONT'D)  
Steelclaw is a woman.

ARCHER  
Victoria Much? The reporter?

Oliver descends into the chaos that is this moment.

OLIVER  
This just got a hell of a lot more  
complicated.

SWISH PAN away from the father and son, and into--

INT. QUEEN LOFT, ENTRANCE - NIGHT (FLASHBACK)

Chloe closes the front door behind her and sneaks quietly  
into the house. She tiptoes down the corridor.

A door CRANES open beside her.

Chloe JOLTS around to find Oliver, catching her.

CHLOE  
You scared me half to death.  
(beat)  
How long were you waiting there to  
do that?

OLIVER  
Longer than I'd care to admit.

Chloe tries to silence her laughter. Oliver pulls her in for  
brief embrace, and a quick kiss - reunited.

CHLOE  
I'm sorry. I was trying to pin  
down this story for tomorrow, and I  
just lost track of time.

OLIVER  
Yeah, I'm not the one you're going  
to have to explain this too.

CHLOE  
What do you mean?

Oliver gestures to the side, and Chloe follows his line: a  
*sleeping Archer lies on the couch in the living room.*

OLIVER  
It seems he's developed a habit of  
waiting up for you.

Chloe clutches her heart - *that's adorable...*

(CONTINUED)

CONTINUED:

CHLOE  
I got this.

OLIVER  
See you in bed.

Oliver and Chloe go their separate ways.

INT. QUEEN LOFT, LIVING ROOM - NIGHT (FLASHBACK)

Archer slowly shifts out of his slumber to the sound of approaching footsteps. He sits up to find Chloe.

ARCHER  
Mum? What - what time is it?

He checks his *SUPERMAN WATCH* - it reads 11:48PM.

CHLOE  
Yeah, this isn't my best parenting moment, that's for sure.

ARCHER  
Another big story?

Chloe nods. It doesn't seem to satisfy Archer.

CHLOE  
You know, you don't *have* to stay up and wait for me every time - no matter how adorable I find that to be. You know that, right?

ARCHER  
I know. But it's just-- it's nothing, don't worry.

CHLOE  
No, no. Tell me. What's wrong?

Chloe sits next to Archer on the couch.

ARCHER  
I just get worried when you're out late. I can't sleep. I mean, what happens if I wake up and you're not here? If something happens and you don't come home...

CHLOE  
Oh, Archie.

Chloe brings Archer in for a hug. He takes comfort.

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

You want to know a secret?

(beat)

No matter what happens, I'm always going to find my way back to you. I'm always going to come home.

ARCHER

You promise?

CHLOE

I promise.

And Archer hugs Chloe back - the two joined by a promise that unites them for eternity...

EXT. GOTHAM CITY, OUTSKIRTS - NIGHT

That very same promise rests in Chloe's mind in this exact moment: perched up on her elbows, staring up at the BARREL OF A GUN positioned on her by Zachary.

THE PENGUIN (O.S.)

Bring her to me.

Zachary looks over to see THE PENGUIN approaching--

THE PENGUIN (CONT'D)

I need her alive.

Chloe shuffles the gun out from her back- *BANG!*

A bullet rips through Zachary. Falls.

Chloe spins her aim around to The Penguin. Fires TWO SHOTS.

The Penguin spins with the shot, clutching his leg in his descent to the ground. His head BASHES against a rock. Out.

Chloe darts over Zachary. Pursues the aircraft. She feels for the hidden panel, desperately scrambling -- it activates, and the door opens...

HANDS latch onto Chloe and rip her back to the ground.

The gun SLIDES across the dirt.

An unarmed Chloe SNAPS around to see Zachary -- he SLAMS his leg into Chloe's chest, knocking her back down.

ZACHARY

He seems to think you're worth keeping around.

Chloe rolls over, and reaches for her gun.

(CONTINUED)

CONTINUED:

A BOOT crushes down on Chloe's hand. It TWISTS her knuckles around, deep into the dirt. She howls.

ZACHARY (CONT'D)  
I beg to differ.

Chloe CRACKS her elbow against Zachary's leg, forcing him on his knees, then leverages his movement to KICK HIM down.

While Zachary struggles on the ground, Chloe SWIPES the gun--

ZACHARY (CONT'D)  
The truth is...

Zachary rises, and turns to face the BARREL OF A GUN.

ZACHARY (CONT'D)  
You're not important to this story anymore. You're unnecessary - to this city, to its legacy.

Chloe pulls on the trigger- BANG! BANG! BANG! BANG! CLICK.

Zachary composes himself from the hits. Straightens, then looms larger than any threat Chloe has ever faced.

ZACHARY (CONT'D)  
Your time is up. Watchtower.

Chloe shifts to the moniker - *how does he know?*

An ELECTRICAL CHARGE surges through Chloe's entire body, and she collapses into the ground.

Behind her stands a HENCHMAN, soon joined by TWO more.

Zachary lowers his weapon - filled with disappointment.

HENCHMAN  
Boss wants her brought in, so  
*that's* what we're doing. Got it?

ZACHARY  
Of course.

The two other men skirt around Zachary in pursuit of their boss: an unconscious Penguin, left down in the dirt.

Zachary stares down at Chloe - *this isn't over...*

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

ON A TV SET--

A news program plays on the television: an ANCHORWOMAN sits next to a superimposed image of *Green Arrow* with a headline that reads '*The Return of The Emerald Archer.*'

ANCHORWOMAN

Speculation has begun that outcast vigilante *Green Arrow* has made a shocking return to *Star City* after being gone for nearly a decade.

CRANE BACK to find a set of legs kicked up on a table - someone is watching the news program...

ANCHORWOMAN (CONT'D)

The once-beloved-hero had not been seen in the city since months after conflict arose between the vigilante and the SCPD over bringing a criminal known only as *Prometheus* to justice. This led to a tragic encounter that saw three SCPD officers lose their lives in the crossfire.

Further back... a blonde-haired woman shifts at the TV:

The screen now displays a 'NEW SIGHTING' image of what appears to be the *Green Arrow* outside a warehouse.

ANCHORWOMAN (CONT'D)

Reports of the vigilante's return have been made to the SCPD with the release of new photographs that capture the archer's infiltration of a warehouse on a mission to rescue Mayor *Oliver Queen*, who was being held hostage by a man under the moniker *Steelclaw*.

(beat)

*Steelclaw* made demands that *Green Arrow* come out of hiding to save the city's Mayor - along with any other associates from the vigilante's past.

An image shifts on screen to show *Green Arrow* with a familiar hero: a red-and-yellow suited *SPEEDY*.

(CONTINUED)

CONTINUED:

ANCHORWOMAN (CONT'D)

Photographic evidence would indicate that the Emerald Archer was not alone as his known associate *Speedy* was also spotted rushing to the Mayor's rescue.

REVERSE ON the woman -- it's MIA DEARDEN, spit-taking a large cup of soda that sprays across the room. Sits up, shocked.

MIA

You have *got* to be kidding me.

OFF the disbelief written across Mia's face...

CUT TO BLACK.

END OF EPISODE.