

WATCHTOWER

5.21 | "Beyond"

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

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

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MAIN CAST

CHLOE SULLIVAN	Allison Mack
BRUCE WAYNE / BATMAN / RA'S AL GHUL	Christian Bale
HELENA KANE	Kayla Ewell
JAMES GORDON	Dylan Walsh
KATE KANE	Deborah Ann Woll
LUCIUS FOX	Charles Michael Davis
RENEE MONTOKA	Stephanie Beatriz
ARCHER SULLIVAN-QUEEN	Jace Norman
OLIVER QUEEN	Justin Hartley

SPECIAL GUEST CAST

DINAH LANCE / BLACK CANARY	Alaina Huffman
MIA DEARDEN / SPEEDY	Elise Gatien

GUEST CAST

ARCHER SULLIVAN-QUEEN (FUTURE)	Charlie Hunnam
ARTHUR CURRY / AQUAMAN	Alan Ritchson
ARTHUR JR	Alexander Ludwig
BRADY CHAMBERS (FUTURE)	Justin Bartha
CARRIE KELLEY / ROBIN	Liv Hewson
CISSIE KING-JONES (FUTURE)	Natalie Dormer
DAWN WEST-ALLEN / THE FLASH	Jasmin Savoy Brown
HOPE SULLIVAN-QUEEN / DOCTOR FATE	Kristen Bell
JASON TODD	Matthew Daddario
JESSICA CRUZ / GREEN LANTERN	Eiza Gonzalez
JON KENT / SUPERMAN	Charlie Hall
LISA BOLT / WHITE CANARY	Arden Cho
MERA	Elena Satine
RA'S AL GHUL	Jason Isaacs
STEPHANIE PRINCE / WONDER WOMAN	Katheryn Winnick
TERRY MCGINNIS / BATMAN	Kian Talan
THOMAS BOLT	Jay Hernandez
ZINDA BLAKE	Katie Cassidy

TEASER

FADE IN:

EXT. STAR CITY HOTEL - NIGHT

An establishing shot of the modern building with it's bright neon 'Star City Hotel' light glistening like a beacon.

HELENA (PRELAP)

(crisp whisper)

You can't lead with "*I think I died*
but now I'm okay" and expect me to
not panic.

INT. STAR CITY HOTEL, HALLWAY - NIGHT

HELENA, phone in hand, eases out from the gap in the bedroom door to enter the hallway.

HELENA

Promise me you're on your way back
to me. To us.

Helena looks back through the door-

A sleeping MAGGIE KYLE lies in the bed, dimly illuminated by a night-light beside her.

INT. QUEEN LOFT, LIVING ROOM - NIGHT

Boots step over glass that CRUNCHES underneath-

It's KATE returning to the living room with her phone up to her ear. She can't help but smile at Helena's concern.

KATE

I promise. You have *nothing* to
worry about, okay?

CRANE BACK to find an ominous HOPE SULLIVAN in the corner of the room, arms folded, with an all-knowing smirk.

KATE (CONT'D)

I'll be home soon. I love you.

HELENA (O.S.)

Love you, too.

The call disconnects.

HOPE

I had a feeling your story didn't
end with divorce.

(CONTINUED)

CONTINUED:

KATE

It would have ended with me
bleeding out on the floor if it
wasn't for you. Thanks for showing
up when you did - even if it does
leave me with a *million* questions
tumbling around my head right now.

A curious Kate narrows in on Hope.

KATE (CONT'D)

What I don't understand is how you
weren't looking for me.

(off Hope)

You were looking for Chloe?

HOPE

Correct.

Hope unfolds her arms, and leans off the wall. She moves to
leave, but Kate follows her.

KATE

Can I ask why?

HOPE

Being a vessel for fate makes it
impossible to see my own future,
but that doesn't stop Nabu from
guiding me in the right direction.

(beat)

The helmet told me that the time to
fulfill my destiny has arrived, but
that only Chloe knows what that
purpose is and it's my job to find
her so that she can take me over
the finish line.

KATE

Finish line?

(realising)

Oh.

HOPE

You don't have to feel sorry for
me. A gift like this has afforded
me *many* lifetimes. And I'm blessed
with the knowledge that death is
never the end for any of us.

KATE

I still don't understand how you
ended up here - with me.

HOPE

My powers are weakening along with
the connection I share with Nabu.

(MORE)

(CONTINUED)

CONTINUED: (2)

HOPE (CONT'D)

It's usually the mere thought of someone that can bring me right to them, but when I opened a portal to Chloe, it brought me here.

KATE

Maybe it's a sign. Maybe you're not supposed to embark on this journey alone. I could help you.

HOPE

No. Your future is waiting for you at the hotel. And it's a bright one. One you both deserve.

Kate smiles at the prospect of a bright future.

KATE

Thank you.

(beat)

I hope you can reach her in time.

A small nod from Hope, then Kate departs.

It sounds like an eternity for the fading footsteps to reach a door that swings open then CLICKS shut. Hope takes in a deep breath - a finality sinking in for her.

HOPE

Come on, Mum. Bring me to you.

A GOLDEN KEY erupts behind Hope, then SURGES into a WIDENING PORTAL opening up. A vortex of energy RIPPLES AROUND her.

The SLIDING PORTAL consumes Hope, pulling her into-

EXT. CEMETERY - NIGHT

Darkness envelops the cemetery.

Stood in a field of graves, a confused Hope shivers from the cold, then looks around for answers.

A GRAVESTONE reads '*Chloe Anne Sullivan, The World Was Better Because She Was In It.*' Her birth year is shown as 1986, but her date of death is covered by a SET OF FLOWERS.

HOPE

(breaking)

No.

Hope stumbles back in shock. She grows angry.

HOPE (CONT'D)

No! Why are you doing this to me?!

Hope WHIPS out her hand-

(CONTINUED)

CONTINUED:

A SPARK OF GOLDEN ENERGY erupts to form the HELMET OF NABU that falls to the ground. The eyes GLOW BACK up at Hope.

NABU (O.S.)

This is no accident. You question.
A purpose to find. Question. You
haven't doubted me before.

HOPE

You know this is different. I mean
why would you bring me here? It
doesn't make any sense.

The sound of twigs crunching under footsteps echo-

Hope looks around the empty cemetery to see a SHADOWED MAN departing the cemetery.

NABU (O.S.)

Listen. No lies. Destiny. You
are exactly where you need to be.

Hope shifts to the man in the distance...

HOPE

(realising)

Archer?

The man steps into the rays of an illuminating street light and is revealed to be ARCHER SULLIVAN-QUEEN (40s, hardened but recognisable, and still impressively blonde).

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

Archer, wait!

Archer looks back to see Hope catching up to him.

ARCHER

Leave me alone, lady. I came here
to pay my respects just like anyone
else who lost a loved one.

Hope reaches him, and latches onto his arm. He looks back, shocked at her persistence, then pulls free of her.

ARCHER (CONT'D)

Stay away from me.

HOPE

You don't understand. I think you
need my help.

ARCHER

I don't even know who you are.

(CONTINUED)

HOPE

That's because we haven't exactly
met before. Until now. But I
promise you - we mean more to each
other than you know.

ARCHER

I'm sure.

Archer moves to leave, but Hope rushes around him. She
blocks his path with a desperate plea-

HOPE

No, really - it's true!

ARCHER

You have three seconds to explain
what you mean then I'm out of here.

HOPE

I only need three words.

Archer shifts to the anticipation building between the two.

HOPE (CONT'D)

I'm your sister.

OFF the world spiralling around a confused Archer...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

EXT. PARK - NIGHT

At each other's side, Archer and Hope walk through the park.

ARCHER

So, let me get this straight - you were technically me before you touched Fate's helmet, and got ripped out of the timeline.

HOPE

It's weird when you word it like *that*, but yes.

ARCHER

And because our Mum was brought back to life when she was *supposed* to stay dead, her impact on everyone else's destiny - including your own - meant you couldn't be removed so easily.

HOPE

If we didn't want time to cave in on itself then we needed something to glue that tear back together.

ARCHER

That "glue" being... me?

Archer stops in his tracks and faces Hope. She simply nods.

ARCHER (CONT'D)

Okay. Sure, I'll go along with it.

HOPE

I know it's weird.

ARCHER

Let's face it, our mother wrote the book on 'weird.'

HOPE

Well, *that's* certainly true.

ARCHER

The only thing I can't wrap my head around is- what are you doing here?

A sigh of defeat, and Hope worms her way around Archer to follow the path again. He follows beside her.

(CONTINUED)

CONTINUED:

HOPE

I tried opening a portal to Chloe and usually that would work but something is *off* with my powers and instead of taking me to where I needed to find her, it brought me... well, here.

Hope stops for a beat, looking out at the graves...

ARCHER

Yeah, you're not exactly at the right place in time if you were after a one-on-one with our mother.

HOPE

(hesitant)

What happened to her?

ARCHER

Shouldn't you know?

HOPE

I've never been able to see a future for Chloe because she wasn't supposed to have one. Her destiny was fulfilled the second she gave birth to me - and, well, in a funny way, you too, actually. Anything beyond that was all her doing.

Archer sinks with despair. Hope comforts him.

HOPE (CONT'D)

Hey. I'm sorry if I-

ARCHER

It's not you. I just- it kind of sucks if Mum's entire purpose in this world was to birth a failure with no clear sense of direction in his forties who is most likely going to fail his own kid.

A beat. Something clicks in his mind-

ARCHER (CONT'D)

Shit. Jonas.

Archer ignites with purpose, and he rushes off down the path.

HOPE

What is it? What's wrong?

(CONTINUED)

CONTINUED: (2)

ARCHER

I've got to go. Look, it was nice to meet you. Good luck finding Mum! I hope it all works out.

Archer disappears off the path.

A defeated Hope sighs, then turns in to face the HELMET OF NABU that materializes behind her. She folds her arms.

HOPE

I see what you're doing. But I don't have time for this.

Hope walks past the helmet in protest. She suddenly HITS A WALL OF GOLDEN ENERGY and erupts back in her step. She turns back to face the helmet. It's eyes GLOW back at her.

NABU (O.S.)

Fate makes no mistakes.

HOPE

No, you have kept me from my family this whole time. Now you let me get involved?

NABU (O.S.)

Consider it a gift. For your service. To fate.

The helmet fades under a GOLDEN SPARK OF LIGHT-

Left in it's wake, a somber Hope feels the pang of grief, and realises that *this really is the end*. She fails in her visible fight to hold back her tears...

EXT. SULLIVAN-QUEEN RESIDENCE, PORCH - NIGHT (LATER)

An impatient CISSIE KING-JONES (40s, piercing eyes, strong physique) paces on the porch, then stops at the arrival of a car that pulls up outside. Archer emerges from it.

CISSIE

You're late.

ARCHER

I know. I'm so sorry.

Archer scales the steps onto the porch and meets Cissie.

CISSIE

Don't apologise. I'm used to it by now - which is fine for me, but not for our son. Damn it, Archie. Do you really want Jonas to find you as unreliable as I do?

(beat)

(MORE)

(CONTINUED)

CONTINUED:

CISSIE (CONT'D)

When a father says he'll be there,
he needs to be there.

ARCHER

I understand.

Cissie's anger subsides, and she moves for the steps.

ARCHER (CONT'D)

And I guess it's even more
important for me to be there for
him on the off-chance his mother
doesn't come home from another
night of wearing a mask and
slinging arrows into bad guys.

Cissie stops on the last step. She looks back at Archer with
hurt in her eyes.

ARCHER (CONT'D)

Or do you really have that much
faith in Brady as your eyes and
ears that we don't need to be
having this conversation?

CISSIE

I'd feel a hell of a lot safer with
you by my side. But you turned
your back on me.

ARCHER

Can you seriously blame me? After
everything that's happened with my
family? Hell, I'm surprised you're
out there doing it after what it
did to yours.

CISSIE

I can't keep having this same
conversation with you day in and
day out. I've got a job to get to.

Cissie turns her back on Archer, and moves for her car.

CISSIE (CONT'D)

Don't forget it's your weekend.

ARCHER

I know. Have a good...

But Cissie has already escaped into her car.

ARCHER (CONT'D)

(defeated)
Shift.

Archer opens the door and disappears inside...

INT. SULLIVAN-QUEEN RESIDENCE, LIVING ROOM - NIGHT

Archer closes the door behind him, then turns into the living room where Hope stands at the opposite end of the room. She offers him an all-knowing smile.

HOPE

That little interaction was icier than Mr. Freeze.

ARCHER

How did you get in here?

HOPE

I have my ways. The better question is *why* am I here?

(off Archer)

No, really. I would love to know, because trying to reach Chloe in the very specific timeline I need to find her in is like looking for a needle in a haystack, but jumping portals to reach you is - well, not to be too on the nose here of how we just met, but - it's like a walk in the park.

ARCHER

I don't know. Take it up with your helmet, not me.

HOPE

Ouch.

ARCHER

Sorry, I've just - I've got a lot going on, alright?

HOPE

I know. I'm starting to think that's why I'm here.

Archer scoffs, then shakes his head.

ARCHER

If you've come here to fix my life, I think you're just a day late and a dollar short in that department.

HOPE

It's never too late to change your life. Trust me.

ARCHER

I only just met you.

(CONTINUED)

CONTINUED:

HOPE

I see you inherited Dad's sense of humour.

ARCHER

Felt more like Mum's sarcasm.

HOPE

Why *did* you turn your back on becoming the Green Arrow? I mean, you had all that training... and you *are* the rightful *heir* to the emerald throne.

ARCHER

I never wanted to be a superhero. That was all about... something else.

HOPE

Saving Mum?

Archer looks to Hope with a hint of anger. He doesn't like how well she knows him.

HOPE (CONT'D)

It wasn't for nothing.

ARCHER

I know. It's just not who I am or at least it's not who I want to be.

(beat)

I need to check on Jonas.

Archer removes himself from the room.

Hope shifts her focus to the bookshelf where a FRAMED PHOTOGRAPH sits. She picks it up and examines it:

The PHOTO is of a younger Archer (15) with his parents, Chloe and Oliver (40s) from 2028. They huddle around him mid-laugh while his grin stitches from ear to ear. Happy and together.

OFF Hope realising she needs to bring *this* Archer back...

INT. STAR CITY GENERAL, PATIENT'S ROOM - NIGHT (LATER)

A woman, JENNY (90s, withering away) lays in the hospital bed with faint attachment to reality.

The door opens. It's Cissie, in her nurse attire, carrying a tray that she sets beside the bed. It holds a container of several tablets inside, and a glass of water on the side.

(CONTINUED)

CONTINUED:

CISSIE

Good evening, Jenny. Hope Hank hasn't been giving you too much grief next door. I know it can be hard to sleep with all that noise going on. But hopefully we can get you out of here soon, yeah?

JENNY

Are you my daughter?

Cissie's heart breaks a little.

CISSIE

No, ma'am. Your daughter's coming in tomorrow, remember? She's found you a place with permanent care.

JENNY

But I want to stay with you. You know you were always my favourite daughter. Don't tell your sister.

Cissie chuckles to herself, then weeds through the tablets in the container. She starts counting, then realises:

CISSIE

Looks like we're missing your blood pressure medication. Here, take these, and I'll be back with it in a few minutes.

(beat)

You're lucky. You get two visits from me tonight.

Cissie holds Jenny's hand for a beat, then offers her the tablets. Jenny knocks them back, then drinks the water.

A brief smile from Cissie, and she leaves.

INT. STAR CITY GENERAL, MEDICINE ROOM - NIGHT

The door peels open, and Cissie enters.

Lights FLICKER in the room, until they POWER ON. The isles of medicine cabinets are illuminated. Endless supply.

CISSIE

Okay, Jenny. Where are they keeping your drugs?

Cissie moves into the first aisle.

CRANE UP to the ceiling to find a SHADOWED FEMININE FIGURE lurking in the darkness above. They drop down.

(CONTINUED)

CONTINUED:

In the light, the figure is revealed as WHITE CANARY (Asian, all-white costume, mask that stops short of her eyes, and silky black hair). She LATCHES onto Cissie.

An arm pulls Cissie into a chokehold, securing her, while the other hand PULLS A KNIFE to her throat.

CISSIE (CONT'D)

Whoa, whoa. Stop. Please don't hurt me. I have a son.

WHITE CANARY

Perhaps you should have thought about that before parading around as a vigilante, Arrowette.

Cissie's nice-girl persona drops. Ready to fight.

SLASH! Blood SPURTS across the room-

Cissie latches onto her freed neck, but her hands are quickly covered in crimson. She gags. Turning to face her attacker, she realises the White Canary has vanished like a ghost.

CISSIE

(gargling)

Archie.

Cissie collapses to the floor. More blood erupts from underneath her as she lets go of her wound. Her eyes stare off to the side where she spots a HANDWRITTEN NOTE.

With the little strength she has left, Cissie reaches out for the note, and pulls it into view:

'Suzanne King-Jones is the Arrowette.'

OFF the note SCRUNCHING in Cissie's BLOODIED HANDS-

INT. SULLIVAN-QUEEN RESIDENCE, HALLWAY - NIGHT

Archer exits his son's bedroom, closing the door slightly behind him, and steps out into the hallway.

HOPE (O.S.)

Maybe it isn't about fixing you.

Archer turns to find Hope. She eyes him off like a puzzle waiting to be solved.

ARCHER

Great. You're still here.

HOPE

The helmet of Nabu told me that fate does not make mistakes which means I'm here for a reason.

(CONTINUED)

CONTINUED:

Hope clings to Archer, stopping him in his tracks.

HOPE (CONT'D)

You don't need fixing, but you said it yourself - you need direction.

ARCHER

Okay, well, you've known for me for all of - what - *five* minutes, and so why don't you tell me where things have gone wrong in my life?

HOPE

I've got *some* ideas.

ARCHER

Oh. Ideas, plural? Nice.

HOPE

I think I just need a bit more time to put the pieces together.

ARCHER

Okay. Well, you do that. I'm going to take a shower - that is if I'm free to go, of course.

Hope raises her hands in mercy, then steps aside.

Archer follows the cleared path down the hallway. Suddenly, his phone RINGS. He stops. Answers.

ARCHER (CONT'D)

Hello?

Archer's entire face drops.

ARCHER (CONT'D)

Oh my god. I'm on my way.

Hope tunes in to his panic. She moves for him.

HOPE

What is it? What's wrong?

ARCHER

Cissie was just attacked at the hospital. It's bad.

OFF the fear building in Hope's eyes...

INT. STAR CITY GENERAL, HALLWAY - NIGHT (LATER)

Doors erupt open. Archer rushes in, with JONAS (12, blonde, strong resemblance to his father) and Hope behind him. They scan the hallway, then find what they're looking for:

(CONTINUED)

CONTINUED:

Stood outside the hospital room, BRADY (40s, sweater-vests and style) lights up at the sight of his friend.

BRADY

Archie.

Brady and Archer collide into a hug. A necessary embrace.

ARCHER

Where is she?

BRADY

She's still in surgery.

ARCHER

Do we know who did this?

Brady shakes his head, but his eyes remain vacant. There's something he's not saying...

ARCHER (CONT'D)

I've seen that look before. What's going on? Did you find something?

BRADY

This room was designated to Cissie for when she got out of surgery. I was told to wait here. I left to call you, and when I got back...

ARCHER

What is it?

BRADY

It's better just to show you.

A deepening suspense sits between them...

INT. STAR CITY GENERAL, CISSIE'S ROOM - NIGHT (LATER)

CLICK. A BRIEFCASE opens up-

Stood over the briefcase, Archer and Brady look in to see what's inside. Brady looks for Archer's reaction...

ARCHER

Oh my god.

OFF the shock written across Archer's face...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. STAR CITY GENERAL, CISSIE'S ROOM - NIGHT

A GOLDEN LIGHT simmers-

The stitched-up wound across Cissie's neck heals. She wakes to find Hope stood over her, pulling her hands away.

A beat. Cissie panics, instantly remembering-

CISSIE

Archer!

ARCHER (O.S.)

I'm here.

Archer erupts from behind Hope, and moves to Cissie's aid.

ARCHER (CONT'D)

You're okay. I've got you.

Cissie eases into the familiar touch from Archer. Whatever boundaries they have clearly disappear. The moment lingers a little too long, then Cissie unravels from him.

CISSIE

Where's Jonas?

ARCHER

Brady took him home to get some sleep. I know you wouldn't want him to see you like this.

CISSIE

Thanks.

Cissie notices Hope. *The woman that saved her.*

CISSIE (CONT'D)

I'm sorry, I don't think we've met.

HOPE

We haven't. I'm Hope. I'm-

ARCHER

She's my sister.

Hope looks to Archer for a beat, as though the world disappears for a moment. She's found family.

ARCHER (CONT'D)

She's persistent and annoying and she saved your life.

(CONTINUED)

CONTINUED:

Hope chuckles to herself, then looks back to Cissie.

CISSIE

Then I guess I should be thanking
you, too.

HOPE

I'm not entirely convinced you're
out of the woods yet, I'm afraid.

CISSIE

What does that mean?

Cissie looks to Archer, whose face drops with fear.

HOPE

Did you see who attacked you?

CISSIE

It was a woman. Dressed in white.
She knew who I was. That I was-
(to Archer)
Arrowette.

HOPE

You're not the only masked
vigilante she's aware of.

Archer pulls a BRIEFCASE into view and lowers it onto the bed
beside Cissie. She sits up, and examines it:

It contains a BINDER OF PHOTOGRAPHS - every single vigilante
known throughout the series - with accompanying information
on identity, location, and other details.

ARCHER (O.S.)

Brady found this in your room. We
think it came from the woman that
attacked you. Hundreds of heroes
and she knows them all.

A HANDWRITTEN NOTE falls out of the binder.

Hope and Archer look to each other with confusion.

ARCHER (CONT'D)

What is that?

CISSIE

I don't know, it just fell. It's
some sort of note.

HOPE

What does it say?

Cissie picks the note up, and reads it:

(CONTINUED)

CISSIE
'A mask dies every hour on the hour
until everyone reveals their
identity to the world. Consider
this your first and final warning.'

HOPE
You're the first photo in that
binder. Who's next?

Cissie turns the page over to reveal DINAH LANCE (aka THE
BLACK CANARY). She turns pale, then looks to Archer, who
immediately realises who it is.

ARCHER
No.

Archer RUSHES out of the room.

HOPE
Archer, wait.

Hope moves to follow-

INT. STAR CITY GENERAL, HALLWAY - NIGHT

Archer erupts into the hallway, and pulls out his phone. He
calls 'Dinah' from his contacts, then waits. It RINGS OUT.

ARCHER
Damn it.

Hope stumbles out behind Archer.

ARCHER (CONT'D)
She's not picking up.

Archer looks to Hope as his solution.

ARCHER (CONT'D)
Your powers. Do you think you can
take me to her?

HOPE
I can try, but I can't guarantee we
won't end up floating in the middle
of space for eternity.

ARCHER
She's worth every risk.

A nod from Hope, and she grabs onto Archer with one hand
while using the other to SUMMON A GOLDEN PORTAL-

A hand pulls Archer around... he finds Cissie.

(CONTINUED)

CONTINUED:

CISSIE

Let me come with you.

ARCHER

No. It's too dangerous.

CISSIE

I can take care of myself.

ARCHER

That's not what I-

(beat)

If this psycho finds out you survived, what's going to stop them from finishing the job?

HOPE (O.S.)

I got her.

Archer looks back to Hope, compelled to leave.

CISSIE

Hey. Out of the two of us here, I'm the superhero, remember?

ARCHER

That doesn't matter. What matters is you're the mother of our child and keeping you safe means more to me than anything.

Cissie deflates, then offers a look of acknowledgement. She lets him go with a simple nod.

Archer turns back into Hope, and the two ENTER THE PORTAL-

EXT. ROOFTOP - NIGHT

A GOLDEN PORTAL tears through the wind.

Hope and Archer stumble out of it, and find themselves stood on the rooftop. Archer looks around in a panic.

A BLADED STAR cuts across the air-

Archer CATCHES the star with a CLAP. The sharp edge seems to stare back at his left eye. He lowers his hand to see:

A stunned DINAH LANCE (70s, long-grey hair, still remarkably strong) locks eyes with Archer from the distance and a deep sense of dread fills her.

ARCHER

Look out!

Dinah turns back with a GASP-

(CONTINUED)

CONTINUED:

A CHAIN WHIP propels out, and the sharp METAL DART pierces through Dinah's shoulder. It GRIPS her.

White Canary TUGS on the chain-

While the dart YANKS out of Dinah, she's pulled forward and staggers over onto her hands and knees.

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

Archer and Hope rush in.

White Canary spins the whip around, then SWIPES down low at Archer and Hope's ankles. They both COLLAPSE.

DINAH
Archie!

White Canary catches the metal dart in her hands, and the entire whip WITHDRAWS into a LARGE SPIKE.

WHITE CANARY
This world only has room for one
Canary and it isn't you.

Hands grip Dinah's hair, and PEEL HER HEAD BACK-

White Canary stares Dinah down. She raises the SPIKE above her head, ready for the kill. But she hears something. The air around her seems to change...

BANG! BANG! BANG! BANG!

SCATTER BOMBS erupt around White Canary and she disappears under a THICK FOG OF SMOKE.

GLOVED HANDS rip at White Canary and throw her aside.

Dinah PUSHES herself free, and rolls across to Archer and Hope who grab onto her. Safe. They look over to see:

THE BATMAN (new suit, all-black, bright RED BAT-SYMBOL on his chest) approaches a startled White Canary on the ground. She reaches for her SPIKE.

CRUNCH. Batman steps down on her wrist. She HOWLS.

With his other boot, Batman KICKS the spike- FOLLOW it as it rolls towards Dinah. She picks it up.

BATMAN
Tell us who you are and why you're
doing this. Now.

(CONTINUED)

WHITE CANARY
I am the White Canary. And I'm
sorry, Terrance. But the false
gods you've idolised haven't
brought you into the light.

White Canary withdraws a SONIC GRENADE with her free hand-

WHITE CANARY (CONT'D)
They've buried you in the dark.

SKREEEEEEEE!

A blinding SONIC CRY emits from the device and Batman
staggers back, off White Canary's arm. She RISES.

DINAH
(panicking)
Hope.

White Canary rushes straight for Dinah.

Hope creates a KANGAROO POSE with her fingers, links them
together, TWISTS, then FLICKS THEM APART-

A GOLDEN PROTECTIVE BARRIER ignites around Hope, Dinah and
Archer. It WOBBLES against White Canary's impact, but
propels her back in her step. It HOLDS.

Archer clings to Dinah, desperate to keep her safe.

WHITE CANARY
Congratulations. You've managed to
save Dinah Lance for now.
(beat)
Unfortunately, someone *still* has to
die before this next hour is up. I
wonder if you can live knowing that
another person's life was taken
just so that you could live.

Dinah already feels the pang of guilt. She grits her teeth.

White Canary turns and LEAPS OFF THE ROOFTOP-

Batman collects himself, then rushes towards the edge. He
looks down to see that no one is there. He looks back to the
others, fear in his eyes...

ARCHER
The list.

DINAH
What?

ARCHER
She'll be going after whoever is
next on the list.

Archer pulls out his phone, and calls-

INT. STAR CITY GENERAL, CISSIE'S ROOM - NIGHT

A phone BUZZES on the bedside table. A hand SWOOPS it up-
Cissie answers the phone.

CISSIE
Archer? Is she okay?

ARCHER
We got to her in time. But the
killer escaped. We think she's
going after whoever is next on the
list. Do you have it?

Cissie opens the briefcase. She flips through the pages,
which lands on a photograph of ARTHUR CURRY.

EXT. ROOFTOP - NIGHT

Archer holds the phone up to his ear.

ARCHER
Thanks.

Archer disconnects the call. He directs his fear to Dinah.

ARCHER (CONT'D)
It's Arthur.

DINAH
No.

Dinah springs up. She narrows in on Hope.

DINAH (CONT'D)
Take me to him. We can save him.

HOPE
I can't.

ARCHER
What? What do you mean? You could
bring us here, why can't you-

HOPE
This is his fate.

Dinah looks to Archer - as though he could do something to
change Hope's mind - but he seems understanding instead.

(CONTINUED)

CONTINUED:

DINAH
The hell it is.

Dinah turns from the group, then hits a button on her WATCH-

BLUE PIXELS scatter in front of Dinah and build to form a feminine figure that shimmers in to create CHLOE.

ARCHER
(breaking)
Mum?

Hope grabs onto Archer, holding him back.

DINAH
Watchtower, I need a location on
Arthur Curry.

CHLOE
No location found. Tracking number
731141 is no longer in use. It
would appear Arthur dismantled his
device eight months ago.

DINAH
Damn it.

Dinah turns in distress, then catches the look in Archer's eyes. *This is hurting him.*

DINAH (CONT'D)
Oh. Sorry, Archie, I-
(beat)
I've had this thing set to your mum
ever since...
(off Archer)
I've just found it more comforting
coming from her. Like old times.

ARCHER
It's okay. Really.

Dinah looks to a hesitant Hope.

DINAH
How can you just stand by and let
this happen?

HOPE
Because I don't control fate, it
controls me. You may think I have
all the powers in the world, but at
times like this, I'm powerless.

Dinah turns back to face Chloe - the Watchtower.

(CONTINUED)

DINAH
Watchtower, do you have a read on
Arthur's vitals?

HOPE
You're too late.

DINAH
Enough.
(then)
Watchtower, do you-

CHLOE
I am not registering a heartbeat.

DINAH
(crumbling)
No.

BATMAN
Di.

Batman approaches Dinah. He places his hand on her shoulder,
offering her comfort. She breaks.

BATMAN (CONT'D)
(to Archer)
This list you have - we need to
send it to everyone that's in it
and warn them of the very real
threat against their lives.

ARCHER
I'll have Cissie copy it to us.

Hope approaches a grieving Dinah.

HOPE
I'm sorry, Dinah.

Dinah looks to Hope, anger in her eyes.

HOPE (CONT'D)
I promise you that it will make
sense soon enough.

OFF a defeated Dinah, head sinking with grief...

INT. WAREHOUSE - NIGHT

A deceased ARTHUR CURRY (70s, long grey beard, dressed like a
king) lays on the ground. Blood pools underneath him.

Stood above him, White Canary smiles at her work.

WHITE CANARY
It's always good to have a back-up.

(CONTINUED)

CONTINUED:

White Canary turns to face a tied and bound MERA (70s, as beautiful as ever, wrought with grief).

MERA

I'm going to kill you.

WHITE CANARY

Now, now. I've put you further down the list for a reason - to give you more time with your son, but also - more time to let this sink in and to hopefully make the right choice here.

MERA

You'll suffer for the acts you've committed here tonight.

The sound of a CRASHING WAVE-

White Canary SNAPS around to see a BODY OF WATER consume the remains of Arthur, and he disappears once it CLEARS.

ARTHUR JR (O.S.)

I got you. I got you.

White Canary looks back to see ARTHUR JR (30s, spitting image of his father) CRUSH the chains that bind Mera.

WHITE CANARY

Cherish the *few moments* you have left with each other.

Arthur Jr stares down White Canary, then turns in to Mera as a TIDAL WAVE collects them both. They disappear.

OFF a victorious White Canary...

INT. ATLANTIS, THRONE ROOM - NIGHT

A WAVE of water crashes-

Arthur Jr, holding onto Mera, SPINS out of the wave, and surfaces in the throne room. He eases Mera into her chair where she sinks back, weak with distraught.

Atlanteans gather around, awaiting their leader.

Instead, there is only Arthur Jr to face them:

ARTHUR JR

King Arthur has *fallen*.

Gasps echo around from the stunned Atlanteans. Horrified.

(CONTINUED)

CONTINUED:

ARTHUR JR (CONT'D)

I will reach out to my friends in
the surface world and vow to avenge
our fallen King. My father.

MERA

Arthur, no.

ARTHUR JR

I'm going to make them suffer.

CHEERS erupt from the Atlanteans.

Arthur Jr looks to his mother - her plea drowned out by the
roar of approval. Arthur smiles back at his army.

OFF the confidence of Atlantis' new King...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. BATCAVE - NIGHT

A GOLDEN LIGHT radiates off a set of hands-

When the light fades, Hope steps back from Dinah, who examines her HEALED SHOULDER. She fills with new ease.

DINAH

Thanks.

HOPE

Anytime.

Hope turns back to find TERRY MCGINNIS (50s, unmasked, gear on) stood at the BAT-COMPUTER. The interface shows a bar that reads 'UPLOADING' against images from the BRIEFCASE.

TERRY

In about thirty seconds, the contents of that briefcase will be on the devices of everyone associated with the Watchtower.

ARCHER

Is warning them going to be enough?

TERRY

No. But at least they'll be prepared for when the White Canary makes her appearance.

The moniker 'Canary' shifts everyone's attention to Dinah.

DINAH

You're looking at me like I should know who this is.

TERRY

She does share your moniker.

DINAH

I get it. I just want it on the record that I've never met this person before in my life.

TERRY

We'll have a name soon enough.

Terry moves to the next monitor that displays a 'DNA SCAN' loading on the screen. He picks up the SPIKE nearby (the weapon of choice stolen from the White Canary).

(CONTINUED)

CONTINUED:

ARCHER

That's if she's in the system.

(to Dinah)

Is there anything you noticed about her that might shed a light on who it is we're dealing with here?

DINAH

She's an impressive fighter. Very skilled. Precise. Lethal. I'd wager she's trained with the League of Assassins. Hell, at first I was convinced it was Lady Shiva.

Terry looks to Dinah with a sharp fear. *He hopes not.*

DINAH (CONT'D)

But she would never let her emotions get in the way of eliminating a target. If Shiva wanted you dead, you'd be dead.

HOPE (O.S.)

It's not Lady Shiva.

Hope returns to the group. They look at her.

DINAH

Do you know who it-

HOPE

No. Contrary to popular belief and hard as it is to admit - I don't know everything. I just know it's not her.

TERRY (O.S.)

She's right.

Hope, Dinah and Archer gather around Terry at the second monitor. They're all enamoured at the results:

TERRY (CONT'D)

It's a woman by the name of Lisa Bolt. Does that name sound familiar to any of you?

ON THE MONITOR- an image of LISA BOLT (Asian, probably 18 in this photo, a torment behind her piercing eyes).

Archer studies it with shock across his face.

Two names strike out on the monitor: adoptive parents 'Harrison Much' and 'Thomas Bolt.'

ARCHER

He had a child.

(CONTINUED)

CONTINUED: (2)

Dinah grows confused by Archer's reaction, then looks at the details listed on screen. Her face drops.

DINAH

This is Thomas Bolt's kid?

ARCHER

Well, there's your connection to the *Black Canary*-

DINAH

And your father.

Archer and Dinah share a look of mutual fear.

TERRY

Maybe it's time we brought the Commissioner in on this. See what she knows?

OFF the growing look of agreement in the room...

INT. GEGCPD, COMMISSIONER'S OFFICE - NIGHT

A door creaks open, and an OFFICER enters to find a woman sat at the desk, chair turned, and legs up on the bench by the window. They faintly KNOCK at the wall.

OFFICER

Commissioner, you have some people here who want to speak to you. One of them said you're old friends?

Swivelling in the chair, the woman is revealed as RENEE MONTOYA (70s, grey streak in her curly black hair, still as feisty as ever). She straightens in her chair.

RENEE

Send them in.

OFF the widening smirk on Renee's face...

JUMP CUT TO:

INT. GEGCPD, COMMISSIONER'S OFFICE - NIGHT (LATER)

The door closes behind Renee, returning with a MANILA FOLDER held to her chest. She TIGHTENS THE BLINDS for privacy, then offers a PIECE OF PAPER to Archer, Hope, Dinah and Terry.

RENEE

I pulled those files you wanted.

Renee moves for her desk while the others read the paper.

(CONTINUED)

CONTINUED:

RENEE (CONT'D)

It looks like your suspect was arrested for assault. It was heavily suggested in the police report that it was *amateur vigilantism* which shouldn't be too surprising in a city like Gotham.

TERRY

It says here that she was let go with a compassionate warning.

RENEE

In honour of the great police commissioners that have come before me - before No-Man's-Land - we don't like to treat vigilantes like criminals. There isn't a soul in this room that should have a problem with *that*.

ARCHER

That's all well and good but this is the daughter of a psychopath. A literal serial killer.

RENEE

Come on, Archer. You're living proof that children shouldn't pay for the sins of their parents.

A phone BUZZES.

Renee withdraws her phone from her pocket. She appears to unravel with urgency.

RENEE (CONT'D)

Here's a tip - you might think marrying a Chef is the smartest move you can make, but if you're just a second late for dinner, they'll be hitting you up with all sorts of all-caps messages to get you home before it goes cold.

DINAH

How is Daria?

RENEE

She's good. She's keeping me young, which is nice. Especially for a job like this. But she's also persistent. So I should probably be on my way.

ARCHER

Wait - that's it?

(CONTINUED)

RENEE

That's all I have. If you want me to spell it out to you - it's pretty clear we have a vengeful daughter trying to finish what her father started and that means all of you are targets.

(to Hope)

Although, I'm sure *you're* fine.

HOPE

Thanks.

RENEE

Look, I appreciate you guys coming to me. But even Terry here can tell you that my days of getting involved with vigilante *drama* are very few and far between. We've got a whole squad dedicated to those types of missions and they are not built for 70 year old women whose shift wrapped twenty minutes ago. I suggest you pool your resources, get the firepower you need, and take this bitch down.

OFF the clueless but inspired heroes looking at each other...

EXT. GEGCPD - NIGHT

Archer, Hope, Dinah and Terry scale down the steps of the main entrance to the GEGCPD building.

ARCHER

That felt like a waste of time.

HOPE

Hey, it wasn't *all* useless.

TERRY

Sorry, I thought she might have more on Bolt's arrest. Or at least something on her adoption.

DINAH

We just need to focus on who is next and how we can get to them before she does.

As they disappear onto the street-

INT. DALTEN TOWERS - NIGHT

A BLINKING SCREEN of cracking static appears on the LARGE MONITOR in the center of the room. Sparks FLICKER from broken cables. Everything has been ripped apart.

(CONTINUED)

CONTINUED:

Creeping into the room with slow and cautious steps, ZINDA BLAKE (70s) holds her gun out front and scans the room.

ZINDA
Barbara? Barbara, are you in here?

A SHADOW slinks past Zinda-

BANG!

Zinda FIRES at the movement behind her. She aims the gun around the room, trying to source the movement...

A WHEELCHAIR creaks out from behind the computer set-up.

Zinda SNAPS around, gun aimed at the chair, then realises that no one is in it. She gasps.

SHLKT! A BLADE buries deep into Zinda's back.

Behind her, a compassionate White Canary holds the blade inside, and *shushes* the whimpers from Zinda.

WHITE CANARY
Don't worry. That chair's too old to be Barbara's now. I found it in storage. Looks like the Oracle got a warning about me ahead of time. It won't matter. Fate finds us all soon enough, doesn't it?

ZINDA
Stay away from her.

WHITE CANARY
No.

White Canary TWISTS the blade, then RIPS it out-

Zinda COLLAPSES onto the ground in a heave. Blood pools from underneath her and her head eases back, into her demise...

INT. BATCAVE - NIGHT

Terry leads Archer, Hope and Dinah back through the cave, in fast pursuit of the computer where CARRIE KELLEY (50s, geared up as ROBIN, mask off) stands.

CARRIE
The warning's been sent.

Carrie turns to notice the others.

CARRIE (CONT'D)
And we have visitors.

(CONTINUED)

CONTINUED:

TERRY

Carrie, this is Hope, and this guy here is Archer. He's-

CARRIE

Chloe's son. I remember you. It's been a long time.

(sincere)

Your Mum was a hero.

ARCHER

Thanks.

HOPE

Thanks.

Archer and Hope look to each other for a beat. They chuckle.

TERRY

Any updates on the next person on the list?

CARRIE

The servers at Dalten Towers went offline and so did Zinda Blake's tracker. I made contact with Barbara about half an hour before the attack and she confirmed about two minutes ago that she made it out. She's en route to the Hall of Justice where everyone is being told to go.

DINAH

(breaking)

They got Zinda?

CARRIE

I'm sorry.

Dinah sinks in defeat. *She's losing everyone.*

HOPE

Dinah, I-

DINAH

No. I don't want to hear about this being her fate. Everyone I love is being murdered and it should *not* be how their story ends. They deserve better.

HOPE

I know. I'm sorry. I was going to say I think it's time - time we learned why we couldn't save Arthur from this. *Look.*

Hope points to the monitor-

(CONTINUED)

CONTINUED: (2)

ON THE CENTRAL MONITOR- a live-video surfaces of Arthur Jr sat in front of a camera feed at the WATCHTOWER HQ.

The heroes gather around to watch:

ARTHUR JR

I came to the surface world to unite us against the threat that is targeting each and every one of us.

(beat)

But I quickly learned that *nothing* is being done to stop this 'White Canary' from slaughtering more of those we love. Instead, your decision to flee has left so many of us out in the cold. And I will not allow anyone else to feel the grief that I've been forced to endure. So this ends now.

The heroes look to each other - confused and uncertain.

ARTHUR JR (CONT'D)

I have begun the process of releasing the Watchtower database to the world so that this madness can end. I understand the risks, and I deeply regret some of the consequences that will befall many of you, but I will not allow this monster to strike any more of us down in her endless crusade.

(beat)

I hope you can all forgive me.

Dinah faces Hope with a deep anger inside.

ARCHER

This can't be right. If he does this - it won't just be a ninja in a mask that will come for the people we love. It'll be everyone.

Archer also faces Hope, only with fear in his eyes.

ARCHER (CONT'D)

My father and the mother of my child will become public enemies.

DINAH

And you think this is supposed to happen?

HOPE

I think that nothing makes sense and yet everything does - with time and with reflection.

(MORE)

(CONTINUED)

CONTINUED: (3)

HOPE (CONT'D)

Because this is where the power of
choice helps bring fate into
alignment.

DINAH

What the *hell* does that mean?

CARRIE (O.S.)

Guys.

They look back to a panicked Carrie.

CARRIE (CONT'D)

The next person on the list is Mia
Dearden. And she just sent us a
distress signal.

The world SPIRALS around Dinah...

Hope takes a step back, closes her eyes, then SPREADS OUT HER
ARMS like an eagle ready to soar-

GOLDEN KEYS ignite then shatter to form TWO PORTALS.

HOPE

The portal on the left takes you to
your friend. The portal on the-

Dinah SWIPES the spike up off the desk, and RUSHES into the
portal. She disappears inside.

ARCHER

(exploding)

Dinah!

HOPE

The portal on the right takes you
to the Watchtower.

ARCHER

If that database gets out, my whole
family, they-

(breaking)

But Dinah- Mia... they helped raise
me. They taught me so much. I
can't lose them.

Terry grips hard onto Archer's shoulder, comforting him.

TERRY

It's okay. Carrie and I will go to
the Watchtower. We can stop him.

ARCHER

Are you sure?

(CONTINUED)

CARRIE
Oh, sweetie. There ain't nothing
in this world that can't be stopped
by Batman and Robin.

Carrie places their mask on, becoming ROBIN. They pick up
the Batman MASK and hand it to Terry. He becomes BATMAN.

Archer watches as Batman and Robin disappear in the portal.

Hope CLOSES the right portal and stays with Archer.

HOPE
Go. I'll be right behind you.

Archer steps into the portal and disappears.

A SPARK OF GOLDEN ENERGY seals the portal off behind him. A
swirling remnant of the energy peels back past Hope and
towards the glowing HELMET OF NABU.

NABU (O.S.)
You cannot interfere this time.

HOPE
I know.

NABU (O.S.)
The destiny of mankind's next
generation of heroes is upon us.

OFF Hope, swelling with emotion...

INT. WATCHTOWER HQ - NIGHT

Arthur Jr is parked at the computer, watching as the monitor
reads 'Uploading.' The bar slowly moves.

BATMAN (O.S.)
Step away from the computer.

Arthur Jr spins around in his chair, then rises to face the
two approaching heroes: Batman and Robin.

ARTHUR JR
I don't want to fight you.

BATMAN
Then stand down.

ARTHUR JR
I'm afraid that's not an option.

Arthur Jr holds out his hands-

(CONTINUED)

CONTINUED:

SWEAT DROPLETS from Batman and Robin pull from their face and slink back to Arthur Jr's hand. He TWISTS and MORPHS it into a GROWING WAVE OF WATER then SWIPES-

A COLLIDING WAVE crashes into Batman and Robin and launches them aside. They crash through a table and into the wall.

Arthur Jr collects the remnants of water and SPINS IT AROUND to form a LARGE BUBBLE. He PUSHES it against the fallen heroes and contains them. Trapped.

ARTHUR JR (CONT'D)

I'm sorry but all of this will be over soon.

SUPERMAN (O.S.)

I agree.

Arthur Jr looks to his side-

A stoic SUPERMAN (30s, Jon Kent, the spitting image of his father) breathes a GUST OF WIND-

The wind SLAMS into Arthur Jr and throws him aside.

The water bubble collapses in on itself. Batman and Robin rise to see their saviours:

Superman is then joined by WONDER WOMAN (40s, Stephanie Prince), THE FLASH (30s, Dawn West-Allen), and the GREEN LANTERN (30s, Jessica Cruz). A team of heroes.

OFF the next generation of heroes uniting...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. WATCHTOWER HQ - NIGHT

Batman offers his hand to Robin, peeling them up off the floor. Robin dusts themselves off.

BATMAN

Get to the computer and see if you
can shut it down.

A nod from Robin. They race to the computer.

Batman joins the others (Superman, Wonder Woman, Flash, and the Green Lantern).

BATMAN (CONT'D)

Thanks for showing up.

SUPERMAN

Sorry it wasn't sooner.

ARTHUR JR (O.S.)

Enough!

An ERUPTION OF WATER separates the heroes-

Arthur Jr rises from the floor, a deep rage burning to the surface. He summons the water back, and fixes it into a large orb that hovers in the confines of his hands.

ARTHUR JR (CONT'D)

I already lost my father. I won't
lose anyone else.

Arthur Jr RELEASES the orb-

A WALL OF WATER erupts from the orb that materialises into an army of Atlantean Soldiers. They're all armed with TRIDENTS.

ARTHUR JR (CONT'D)

Keep them off of me.

The Atlanteans TAP their tridents in unison.

The scattered heroes look to each other in fear of the fight that is about to occur.

Arthur Jr moves in on Robin at the computer. Robin turns, and throws a punch that is instantly CAUGHT-

ARTHUR JR (CONT'D)

I'm sorry for this.

(CONTINUED)

CONTINUED:

Arthur Jr summons a COCOON OF WATER around Robin that traps them inside. They struggle in the weight of the water, unable to escape- THRASHING and moving to be freed.

Batman notices. He pushes past an Atlantean-

BATMAN
(erupting)
Carrie!

A TRIDENT strikes into Batman and holds him back.

An all-out war ensues between the Atlanteans holding them back and the heroes trying to break through.

Under the water, Carrie loses consciousness. The cocoon breaks on top of them, and they SLIDE WITH THE WAVE into the wall. Passed out, but unharmed.

Arthur Jr moves in on the computer. Back to the beginning.

EXT. STREET - NIGHT

Dinah and MIA (60s) are joined at the hand, racing through the street in flee of danger.

DINAH
Come on. Here. We can cut through
the alley.

Dinah pulls Mia into the alley-

EXT. ALLEY - NIGHT

Dinah and Mia run through the alley. They approach a large fence that blocks their path.

DINAH
Damn it.

ARCHER (O.S.)
Dinah? Mia?

Dinah fills with emotion, and *realises*:

DINAH
Archer.

TWHICK! An ARROW cuts through the wind and pierces into the side of Mia. She falls against the fence.

DINAH (CONT'D)
Mia! Oh my god.

Dinah drops to Mia's aid.

(CONTINUED)

CONTINUED:

At the end of the alley, a shocked Archer rushes in. He notices the attack.

ARCHER

No.

Archer rushes through the alley in pursuit of Mia and Dinah.

DINAH

Archer, be careful.

TWHIP! An ARROW cuts through the wind-

Archer immediately turns and CATCHES THE ARROW in his hand to his own surprise. He lowers it, then sees a DESCENDING FIGURE drop into the alley with them.

Mia crawls up, preparing herself for a fight.

MIA

Who the hell is that?

DINAH

I have *no idea*.

Stood opposite Archer in the alley - the WHITE ARROW (Asian, all-white costume with hood cloaking his face) lowers his bow, and stands dormant against the heroes.

ARCHER

Who are you?

WHITE CANARY (O.S.)

He's my brother.

Archer turns to see White Canary surface. He aims up the arrow in his hand, but she STRIKES it away.

The ARROW hits the ground.

Archer stands unarmed against the two threats.

DINAH

Get the hell away from him.

WHITE CANARY

Don't worry. He's not on my list.
But if he keeps getting in my way,
then I just might have to-

White Canary KICKS Archer down. He hits the dumpster.

WHITE CANARY (CONT'D)

Kill him.

Dinah RISES in protest. She stands in front of Mia, protecting her, but readies herself for a fight.

(CONTINUED)

White Arrow draws his bow- his next shot aimed on Dinah.

WHITE ARROW
I'd stay back if I were you.

DINAH
I could kill you both with a
whisper. So I'd suggest you stay
back. Got it?
(to White Canary)
I know who you are. Lisa.

White Canary shifts to the name. She appears shocked for a beat, then concedes.

WHITE CANARY
Guess I don't need this anymore.

White Canary rips her mask off to reveal LISA BOLT (40s) underneath. She drops her mask to the side.

LISA
So how did you find out about me,
hmm? And how much do you know?

Dinah holds up the SPIKE.

DINAH
Ran a DNA test on this weapon you
love to use so much. Pretty stupid
of you to leave it behind, if you
ask me. Got a hold of your
criminal record, and the rest was
history. Now it all makes sense.
(beat)
Although, waiting thirty years to
get revenge on daddy dearest is a
little far-fetched.

LISA
I didn't know there was vengeance
to be had. Once I learned what you
all did to him...

INT. SCPD, OFFICES - NIGHT (FLASHBACK)

A YOUNG LISA (10) sits wrapped in a jacket. An OLDER OFFICER approaches her, and leans down onto her level.

OLDER OFFICER
Sorry, kid. I wish I had better
news for you tonight.

Lisa peaks up from the encompassing jacket, eyes big with confusion and fear...

EXT. ALLEY - NIGHT

Lisa locks eyes with her enemies around her - a wounded Mia, a protective Dinah, and a grounded Archer.

LISA
Well, let's just say I devoted the
rest of my life to making sure I
could make you all suffer.

Archer crawls up to strike-

TWHIP! A warning shot of an ARROW cuts past Archer.

The White Arrow draws another arrow and steadies his aim on Archer, hands raised in mercy.

DINAH
You want to finish what your father
started? He's a lunatic.

LISA
Don't you dare speak about my
father.

Dinah tenses at the anger on display.

LISA (CONT'D)
You don't get it.
(beat)
Harrison was taken from me when I
was very young.

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

A distressed THOMAS BOLT jumps from the couch and discards the phone that's in his hands (as seen in 'Atonement').

What we *didn't* see-

He rushes to a CRIB in the living room, where a BABY LISA lies, and picks her up in his hands.

LISA (V.O.)
I mostly grew up with my *other*
father, Thomas.

Bolt holds a sleeping Lisa close to him.

BOLT
Sorry, baby. We got to go to the
hospital. Daddy needs us.

Bolt bundles Lisa up, and heads for the door...

INT. STAR CITY GENERAL, HALLWAY - NIGHT (FLASHBACK)

A devastated Bolt watches a TV SCREEN mounted in the corner-

It PLAYS FOOTAGE of the GREEN ARROW coming into contact with SCPD OFFICERS in pursuit of PROMETHEUS.

LISA (V.O.)
He hated the Green Arrow for what
he did to our family.

A deep-rage burns inside Bolt...

EXT. GRAVEYARD - NIGHT (FLASHBACK)

A small funeral service gathered around a tombstone that reads, 'Thomas Bolt, Loving Husband and Father.'

LISA (V.O.)
His hatred consumed him, and when
he died, I realised why he wasn't
there for me. I suddenly knew how
vengeance is a powerful desire, and
when the man responsible for taking
both of my parents from me gets
away with it... that desire was
bound to yearn in me, too.

The same rage builds inside Lisa (10), fueled by it...

INT. GYM - NIGHT (FLASHBACK)

Lisa (18) stands in a BOXING RING and circles with a TRAINER, the two ready to exchange hits.

LISA (V.O.)
After exhausting all the self-
defense classes, boxing, and
training I could get myself...

Lisa lands a POWERFUL BLOW-

INT. CAVES - NIGHT (FLASHBACK)

An ERUPTION OF SMOKE scatters around a bewildered Lisa (20s) who turns to find the LEAGUE OF ASSASSINS gather around her.

LISA (V.O.)
I sought out a legend to turn me
into the ultimate weapon.

A woman emerges from behind - their LEADER.

DINAH (PRELAP)
Shiva.

EXT. ALLEY - NIGHT

Dinah narrows in on Lisa, now wearing her truth.

DINAH
I can't believe she would let
someone like you learn her ways.

LISA
I think she felt she could mould me
into something *better*. But I had
my mind set on only one thing.

A change in the wind. Lisa looks back to find her brother
watching from the distance. She smiles.

LISA (CONT'D)
Until I learned of him.
(to Dinah)
As you would know, Shiva placed me
on a spirit guide as my final test,
and it allowed me to unlock my
earliest memory. It was the moment
I learned of my true heritage.
(beat)
My real name is Li Fu Huang, and I
was born to die.

A sharp flash of LIGHTNING brings us to-

INT. TEMPLE, BABY'S ROOM - NIGHT (FLASHBACK)

A YOUNG BOY (6) stands in front of a CRIB where a crying
newborn BABY howls into the night. He carries a SMALL BLADE
in his hand that he can't keep his eyes off.

LISA (V.O.)
It was a destiny my father demanded
my brother of thirteen to carry
out. But he couldn't. He refused.

The boy looks to his sister - a bond somehow forming between
them in this very moment - and he DISCARDS THE KNIFE.

EXT. TEMPLE - NIGHT (FLASHBACK)

In the striking silk-white gear that brings only death in
it's wake, Lisa surfaces outside the temple as the WHITE
CANARY. She withdraws her SPIKE-CHAIN.

LISA (V.O.)
When my training had completed, I
decided to look for him. I needed
to know he was free of them. But
he was still trapped in their grip.

White Canary disappears into the shadows-

INT. TEMPLE - NIGHT (FLASHBACK)

White Canary skillfully maneuvers through TWELVE MEN and slices each one up with her SPIKE-CHAIN.

LISA (V.O.)
I slaughtered my twelve brothers.

Blood SPRAYS across her clothes, staining them-

INT. TEMPLE, FATHER'S CHAMBERS - NIGHT (FLASHBACK)

White Canary hovers over her sleeping BIOLOGICAL FATHER with the large spike above her head.

LISA (V.O.)
And murdered my father.

She brings the weapon down- CRUNCH.

EXT. TEMPLE - NIGHT (FLASHBACK)

White Canary runs from the temple, holding hands with her surviving brother, now free of their family.

LISA (V.O.)
Then left. Together. Now free.

EXT. ALLEY - NIGHT

Lisa exhales deeply, almost relieved to finally reveal her truth. This only scares Dinah, still stood in front of a wounded Mia (arrow in her side) to protect her.

LISA
Well, free of our father's tyranny,
but I was still weighed down by the
vengeance that burned deep within
me. And now my brother will help
to free me of it - by helping me
kill all of you.

Lisa withdraws a SMALL BLADE-

ARCHER
Look out!

Archer rises up and tackles White Canary.

TWHIP!

White Arrow releases an arrow that just cuts through the wind and misses Archer - it STICKS INTO THE WALL.

Dinah looks at the path cleared to the White Arrow, then looks to Mia for approval.

(CONTINUED)

CONTINUED:

MIA

Go. I'll be fine.

A nod from Dinah. She RUSHES for White Arrow.

Archer and Lisa look to the knife. They both crawl for it, then entangle in a VIOLENT SCUFFLE.

White Arrow lines up his next shot, but Dinah LATCHES onto the bow, rips it aside, then BACK-KICKS him in the jaw as she tosses the equipment aside.

A QUIVER full of arrows drops onto the ground...

Lisa scoops up the knife, locks Archer in a headlock, then places the knife against his throat.

LISA

I didn't put you on the list for a reason, Archer. But I guess you have to share the same fate.

Mia struggles to watch. She looks back and forth at the fight, and the ARROW wedged in her side.

MIA

Please don't let this be the worst idea ever...

Mia RIPS the arrow out of her side, muffles her scream, then rises with it. She STABS Lisa's shoulder.

The KNIFE drops.

Lisa releases her hold of Archer. He swings- CRACK!

Dinah throws a punch, but White Arrow ducks, grabs her, and throws her around where he once faced. The back of her head smacks hard against the ground.

White Arrow scoops up his bow, then collects an arrow, and turns his aim on an unsuspecting Archer.

A struggling Dinah notices, and crawls up on her elbows-

DINAH

(morphing into cry)

No!

SKREEEEEE! A CANARY CRY slams into the right shoulder of White Arrow and propels him awkwardly to the left. He spins in the air, drops his bow, then HITS THE WALL by the dumpster.

Lisa turns to look, and lowers her hands from her ears, then the pain of reality hits her:

(CONTINUED)

CONTINUED: (2)

White Arrow rests against the wall with his own arrow PIERCED through him. Blood gurgles out of his mouth, and rushes from his chest. A fatal wound.

LISA
(exploding)
What have you done?!

Lisa moves for her brother, when Mia RIPS open a TRASH LID and cracks it against the back of her head.

An unconscious Lisa SLAMS into the ground. Down and out.

WHITE ARROW
(struggling)
You will pay for this.

White Arrow eases into death.

OFF the sad but relieved heroes gathered in the alley...

INT. WATCHTOWER HQ - NIGHT

Arthur Jr stands in front of the monitor that reads '78%' then looks back at the chaos:

The League face off with the Atlanteans. An evenly matched battle with their surroundings taking more damage than them.

A SHIMMERING BLUE LIGHT beams in and a HOLOGRAM of Dinah surfaces. She looks around to see the chaos, then her eyes appear to lock directly onto Arthur Jr's.

DINAH
Enough. It's over.
(off Arthur Jr)
Please.

Arthur Jr senses her sincerity, and turns back to the computer. He hits 'CANCEL,' then looks back to his army.

ARTHUR JR
Stand down.

The Atlanteans immediately withdraw, and DISAPPEAR IN WATER.

The League remain, except for Batman - he PUSHES through and drops to Robin's aid. He checks their pulse, then sinks with relief. His anger shifts to Arthur Jr.

ARTHUR JR (CONT'D)
I'm sorry. I didn't-

SUPERMAN (O.S.)
There is no need for apologies.

Superman emerges in approach of Arthur Jr.

(CONTINUED)

CONTINUED:

SUPERMAN (CONT'D)

Look, we're all sorry for the loss of your father. And we understand that all of this - it was your way of protecting what was left of your family. I get it.

Arthur Jr sinks with shame. The Flash emerges.

THE FLASH

We're supposed to be a family, too.

BATMAN

Exactly.

SUPERMAN

Terry, *please*.

ARTHUR JR

No, he's right. And so was my Dad.

(beat)

Maybe it's time we picked up where our parents left off after all.

The team all look to each other... finally united.

OFF a pleased Dinah, looking at how quickly the team has come together, then DISAPPEARING IN THE BLUE STREAM-

EXT. ALLEY - NIGHT

Dinah lowers her watch-worn wrist, and turns back to the tragedy behind her: an unconscious Lisa laid beside her dead brother, pinned on an arrow against the wall.

Mia, leaning on Archer, moves towards a hazy Dinah.

MIA

What are we going to do with her?

DINAH

I've got it covered. You two just get to the hospital and try to get some rest, okay?

A suspicious Archer is hesitant to follow orders, but quickly dismisses it. He offers a nod, then leaves with Mia.

OFF the ominous stare Dinah delivers an unconscious Lisa...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. STAR CITY - DAY (ESTABLISHING SHOT)

The sun rises over the beautifully thriving city.

INT. SULLIVAN-QUEEN RESIDENCE, LIVING ROOM - DAY

A playful Jonas runs from Archer, giggling at the evil growl that escapes his father. He hides behind the couch.

ARCHER

Oh, not fair. I didn't know we
were playing hide and seek.

(beat)

Come out, come out, wherever you-

DING!

Archer turns to the sound - a SHADOW at the door. He fills with a sense of hope.

ARCHER (CONT'D)

That must be your mother. You'll
get away with it this time!

Jonas giggles behind the couch.

Archer moves for the door, and opens it. Stood in the doorway is a beaming Cissie, bathed in the light. Happy.

CISSIE

Hi.

ARCHER

Hi.

An awkward tension between the two.

ARCHER (CONT'D)

Did you-

CISSIE

You wanted to see me?

ARCHER

Yes. Of course. Come in.

Cissie closes the door behind her, entering the room. She instantly spots Jonas hiding behind the couch.

CISSIE

You two playing hide and seek?

(CONTINUED)

CONTINUED:

ARCHER

I'm pretending not to know where he is. Let him bide some time.

CISSIE

That's so nice of you.

A silence rests between them. Uncertainty.

ARCHER

Look-

CISSIE (CONT'D)

Listen-

The two drown each other out with a chuckle. It seems to break the tension between them.

CISSIE (CONT'D)

You go.

ARCHER

I know you're going to think that what I'm about to say is because you *nearly died* and I should probably sit with it for a while to see if it's how I really feel, but I'm pretty sure it's how I've always felt but I've just never been able to get the words out and now feels like a better time than any so I'm just going to-

A beat. Archer takes a deep breath to collect himself.

ARCHER (CONT'D)

I made a mistake. When I decided to turn my back on the superhero life, I somehow linked our relationship in with it and I pushed you away in the process. But I don't want you gone from my life. I want you in my life just as much, if not *more*, than I ever have - that is if you want the same thing, of course.

CISSIE

Archie-

ARCHER

And before you turn me down and break my heart, I just want to say that after everything that happened last night - from meeting a sister I never thought I had, to seeing my old friends and family be hunted down like animals, to seeing you in that- in that hospital...

(MORE)

(CONTINUED)

CONTINUED: (2)

ARCHER (CONT'D)

I need you to know that family is all that matters to me and that includes you. And I'd do anything to get it back. I want *us* back.

Cissie is overwhelmed with her emotions - a deep love washing over her that she hasn't felt in years. Tears fill her eyes.

CISSIE

It feels like I've waited an *eternity* for you to say that.

The two can't help but laugh once more, but Cissie quickly pulls Archer in for a PASSIONATE KISS that seems to replace that *eternity*. They soon part, and linger on their eyes...

AT THE WINDOW standing outside, a familiar blonde woman watches on. It's Hope. She smiles.

Archer catches a glimpse in the corner of his eyes - he sees her turn her back, to walk away.

ARCHER

(realising)

Hope.

Archer pulls from Cissie, and rushes for the door.

EXT. SULLIVAN-QUEEN RESIDENCE, PORCH - DAY

Archer erupts outside, and descends the steps of his porch to reach his yard where Hope walks away.

ARCHER

Hope, wait!

Hope stops in the distance. A deep exhale.

ARCHER (CONT'D)

You can't leave. At least not without saying goodbye.

Hope turns with tears of her own in her eyes.

HOPE

Saying goodbye hasn't really been something I've had to do before. I wouldn't even know where to start.

ARCHER

We can start with why you're here. Why do you think Fate brought you to me instead of Mum?

HOPE

I don't know.

(CONTINUED)

CONTINUED:

Archer offers her an all-knowing look. Hope caves.

HOPE (CONT'D)

I think Nabu wanted to reward me for my service to fate by letting me get a chance to see you and to know that you'll be okay - that you'll be happy.

ARCHER

I'm getting there.

HOPE

We're two sides of the same coin, you and I. While I was shackled by fate, you were *never* bound by it, and sometimes that can leave someone thinking they don't have a purpose in this world. But it's not true. And I'm glad you found yours in your family.

(beat)

You were made for much greater things in this world than being another man in a mask.

A comforted Archer smiles, then realises:

ARCHER

I'm never going to see you again, am I? This is really it.

Hope nods, through her tears.

HOPE

But it's okay. You don't need to see me again - you have *everything* you need right here.

Archer follows Hope's line of vision back to the porch:

Cissie waits by the door, with Jonas by her side, watching over Archer and waiting for him to return.

ARCHER

Thank-

Archer looks back to see that Hope is gone. He takes in a deep, fulfilling breath, forms a satisfied smile, then turns his back, returning to his family.

OFF the reunited family on the porch, and the DOOR CLOSING-

DINAH (PRELAP)

Thanks for all your help.

INT. BATCAVE - DAY

Dinah approaches Terry, who stands by the bat-computer, back turned, and his head down. He is unresponsive.

DINAH

Without your help, I don't know
where Mia or I would be right now,
but I know it wouldn't be good.

(long pause)

I'm heading back to Star City to
check up on her now, actually, and
catch up with an old friend.

Terry lifts his head, but remains still.

TERRY

All that time you've been spending
with that 'old friend' of yours has
finally rubbed off on you.

Terry turns, with clear anger and hurt in his eyes.

TERRY (CONT'D)

You are so much more like him than
I thought.

Beside Terry, on the MONITOR:

SECURITY FOOTAGE plays of Dinah confronting Lisa in the
alley, then picking an ARROW up off the ground and piercing
it through her abdomen. She kills her.

Dinah looks away, almost ashamed at her own actions.

TERRY (CONT'D)

Since when did you start becoming
the very thing you despise?

DINAH

When she mentioned Shiva, I knew
what that meant. I knew there was
something she was keeping from me.

(beat)

She killed Sin, Terry. She killed
the only daughter I ever-

Dinah looks away, devastated. A beat, and her grief turns to
rage. She directs it at Terry.

DINAH (CONT'D)

Are you going to punish me for it?
Detain me?

TERRY

We both know that no cage is
capable of holding you.

(CONTINUED)

CONTINUED:

DINAH

Then why are you even bringing this up? What do you want from me?

TERRY

I don't know. I guess I just expected better from you.

DINAH

You didn't seem to have a problem when you found out what your old mentor did to the man responsible for killing *his* surrogate child.

(beat)

It's funny how morals can waiver.

TERRY

You're living proof of that then, huh? Or did your marriage end for *different* reasons?

The final pang of pain hits Dinah. She withdraws, sharply.

DINAH

Goodbye, Terry.

OFF Dinah, turning her back on Terry and disappearing into the dark shadows of the cave...

HOPE (PRELAP)

I'm so sorry.

EXT. GRAVEYARD - DAY

A GRAVESTONE reads '*Chloe Anne Sullivan, The World Was Better Because She Was In It.*'

Hope stands in front of it with tears in her eyes.

HOPE

I'm sorry I wasn't there. To be honest, I don't even know where *there* is with you right now and I'm too scared to look up what happened because I know it'll break me.

Hope sniffles back her grief, and straightens up.

HOPE (CONT'D)

What I do know is that you raised an *incredible* son. You would be so proud of the man that he is today.

OLIVER (PRELAP)

She didn't exactly do it alone.

(CONTINUED)

CONTINUED:

Hope turns with a gasp and finds OLIVER (70s, a silver-fox in a suit and tie) stood with a new SET OF FLOWERS.

HOPE

Oliver?

OLIVER

You don't have to pretend with me,
kiddo. Chloe told me everything.

Oliver moves towards the grave, and places the flowers down.

HOPE

She shouldn't have done that.

OLIVER

She told me you'd say that.

Oliver rises and faces his daughter. He is in awe of her, and reaches for her face. A hesitant Hope withdraws, then eases into his touch. A father reunited with his daughter.

OLIVER (CONT'D)

You look just like her.

HOPE

I'm sorry I couldn't save her.

Oliver withdraws, struck by grief.

OLIVER

You were busy saving the world, and
I couldn't be prouder.

Oliver wipes the tear that falls from Hope's eye.

HOPE

I'm supposed to find her. Nabu
says she'll guide me to the end.

(breaking)

I don't know if I'm ready.

OLIVER

We both know that nothing ever
truly ends. Not really.

Hope shifts to Oliver's words. They change her.

HOPE

You know, don't you? You know
where I'm going?

Oliver simply nods.

HOPE (CONT'D)

But you can't tell me.

(CONTINUED)

CONTINUED: (2)

Oliver shakes his head, a pang of grief in his heart.

HOPE (CONT'D)

Do you mind being my Dad for just a second and telling me that everything is going to be okay?

Oliver pulls Hope in for a hug, and she rests her head on his shoulder. They linger in the loving embrace.

OLIVER

Everything is going to be okay.

Oliver rests his head against her. A touching moment.

A beat. Hope musters the courage, and withdraws from her father's embrace. She steps aside, offers a nod, then turns to create a GLOWING GOLDEN PORTAL. It RIPS into sight.

Hope looks into the portal - the makings of a DARK ROOM shimmering through - then looks back at Oliver.

HOPE

Goodbye, Dad.

Oliver notices the image stretching through in the portal and appears alarmed. He moves to reach Hope.

OLIVER

Wait, that's not-

But Hope steps through, and the portal CLOSES AROUND HER-

INT. SMALLVILLE HIGH, THE TORCH - DAY

Golden sparks fade around Hope, stepping into the familiar walls of *Smallville High's Torch* office. She navigates through the room, analysing the space:

The computer. The filing cabinets. The checkered floors of black and yellow. The CLOSED BLUE DOOR.

Hope feels drawn to it. She reaches for the handle, twists, then opens it. She studies what's in front of her before taking a step, then disappears inside-

INT. THE TORCH (SMALLVILLE HIGH), HIDDEN ROOM - DAY

Hope takes several slow, cautious steps into the room, in approach of a LARGE WALL-

The wall is painted with NEWSPAPER CLIPPINGS (and a familiar face of a YOUNG LANA LANG crying) of events related to the meteor showers. It's the WALL OF WEIRD.

CHLOE (O.S.)

Excuse me!

(CONTINUED)

CONTINUED:

Hope SNAPS around to see-

A teenage CHLOE (15, her appearance ripped straight from the first season of 'Smallville') crosses her arms and directs a curious but stern look at her intruder.

CHLOE (CONT'D)

You've got exactly twelve seconds
to tell me who you are and what it
is that you're doing here before I
get a hold of school security and
have you done for trespassing.

OFF the world spiralling around Hope...

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

EXT. WAYNE MANOR (RUINS) - NIGHT

A RUSH OF SMOKE tidal waves across the ruins of the Wayne Manor, and give birth to an army:

The LEAGUE OF ASSASSINS emerge. They withdraw their blades, which shimmer against the moonlit sky, then maneuver them to their sides, and part to welcome their leader.

Moving through the parted sea of assassins, RA'S AL GHUL surfaces with JASON TODD by his side.

RA'S

Search the wreckage.

(beat)

If he has not fallen with these walls that raised him, then he's still out there.

The assassins scatter, searching through the ruins.

JASON

This place burned long before our paths crossed at the pit. There's no way he was here.

RA'S

Then we must move in to the city.

(beat)

This war begins with Gotham burning to the ground like the remnants of the house around us. And should Bruce and that *vermin child* emerge to stop us, we will bury them under the debris of the city they had no chance of saving.

The assassins gather around Ra's and Jason, who look out at the massive city in front of them:

A LARGE COMMUNICATIONS TOWER stands tall in the otherwise decaying city, and a GOLDEN LIGHT FLICKERS atop it.

Ra's shifts to it for a beat.

RA'S (CONT'D)

Hmm.

OFF his interest peaking...

CUT TO BLACK.

END OF EPISODE