

WATCHTOWER

5.22 | "Legacy" (Series Finale)

Written by
Jack D. Malone

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

Based on characters from
DC Comics

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

CREATED BY
Jack D. Malone

MAIN CAST

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

SPECIAL GUEST CAST

CLARK KENT / SUPERMAN	Tom Welling
DINAH LANCE / BLACK CANARY	Alaina Huffman
EMIL HAMILTON	Alessandro Juliani
GUIDO BERTINELLI	Julian McMahon
IRENA DUBROVNA / SELINA KYLE	Eliza Dushku
KYLE WILLIAMS / DUSAN AL GHUL	Bryan Greenberg
LANA LANG	Kristin Kreuk
MIA DEARDEN / SPEEDY	Elise Gatien
MAXWELL LORD	Gil Bellows
PERRY WHITE	Michael McKean
PETE ROSS	Sam Jones III
TALIA AL GHUL	Stana Katic
VICKI VALE	Yvonne Strahovski

GUEST CAST

ARCHER SULLIVAN-QUEEN (FUTURE)	Charlie Hunnam
ARTHUR CURRY / AQUAMAN	Alan Ritchson
BARBARA GORDON	Emma Stone
BRADY CHAMBERS	Griffin Gluck
CARRIE KELLEY	Liv Hewson
CASSANDRA CAIN / BLACKBAT	Teresa Ting
CISSIE KING-JONES	Kiernan Shipka
DAMIAN WAYNE	Asa Butterfield
DIANA / WONDER WOMAN	Bridget Regan
DUKE THOMAS	Michael Rainey Jr
ELIZABETH THORNE	Archie Panjabi
ERIC MORAN	Noah Gray-Cabey
THE FLASH	Lucas Till
HOPE SULLIVAN-QUEEN / DOCTOR FATE	Kristen Bell
JACK WHEELER	Lorenzo James Henrie
JASON TODD	Matthew Daddario
JOHN JONES / MARTIAN MANHUNTER	Phil Morris
JOHN STEWART / GREEN LANTERN	Sterling K. Brown
KARL FOX / THE RANGER	Eka Darville
KATE SPENER / MANHUNTER	Dina Meyer
MACKENZIE BOCK	Derek Roberts
MARI MCCABE / VIXEN	Meagan Good
MERA CURRY	Elena Satine
MAGGIE KYLE	Skyler Wexler
NYSSA AL GHUL	Viva Bianca
RA'S AL GHUL	Jason Isaacs
RYAN CHOI / THE ATOM	Ross Butler
SARAH ESSEN	Vera Farmiga
STEVE TREVOR	Rick Cosnett
SUMMER GLEESON	Holland Roden
TERRY MCGINNIS / BATMAN	Kian Talan
TIM DRAKE	Logan Lerman
ZINDA BLAKE / LADY BLACKHAWK	Katie Cassidy

TEASER

ON BLACK-

A swirling breeze builds behind the darkness...

CHLOE (V.O.)
Goodbyes are hard.

BANG! A GUNSHOT echoes-

EXT. COMMUNICATIONS TOWER (GOTHAM CITY) - NIGHT

CHLOE twitches to the pang of pain that hits her chest. Her hands fall to her side, and she drops the USB DRIVE.

Stood opposite her, THORNE lowers her smoking gun.

CHLOE (V.O.)
They're painful.

A PHONE drops on the other side of Chloe, and she collapses beside it. Blood pools underneath her. Eyes wide.

INT. BLACKTHORN BASE (WASHINGTON) - NIGHT

Debris is ripped from the ground, clearing a path to uncover an ash-covered LANA, motionless and scarred.

CHLOE (V.O.)
It's strange to grasp the concept
that someone you love won't be a
part of your life anymore.

A shaken STEVE hovers over Lana, and wipes dirt off her face.

STEVE
Lana?

PARAMEDICS surface above the two. They're in a crater...

EXT. OUTSKIRTS (GOTHAM) - NIGHT

A boat surfaces at the very edge of the island that harbours the familiar heroes OLIVER, DINAH and ARCHER.

CHLOE (V.O.)
Especially when they've been a part
of it for so long.

Oliver examines his phone: the display reads 'Calling Wife,' with a smiling IMAGE of Chloe. No answer.

A scared Archer can see the fear in Oliver...

INT. SHELTER (NEW BASE) - NIGHT

RENEE looks at the survivors gathered around her and feels the weight of leadership. They notice her struggle with it.

CHLOE (V.O.)
And it feels impossible to put the
words together knowing that they're
the last words you'll ever hear
from me.

Renee finds a weak SARAH offer a nod of encouragement.

EXT. STREET (OUTSIDE SHELTER) - NIGHT

LUCIUS stands in the decayed street, regret in his eyes.

CHLOE (V.O.)
I didn't want it to be like this,
if that's any consolation.

He looks up to find AIRCRAFTS in pursuit of the tower in the distance. A rush of guilt washes over him...

LUCIUS
(realising)
Chloe.

Lucius staggers back, then races towards the SHELTER-

INT. CAVE - NIGHT

BRUCE stands in front of an array of GLASS CAPSULES that each contain different BAT-SUITS (for the extended Bat-Family).

CHLOE (V.O.)
But I've dealt with enough sudden
loss in my life that I kind of see
the value in a decent goodbye.

Turning off, Bruce arrives by DAMIAN's side whose focus is glued to the ROBIN SUIT in the glass casing.

EXT. STREET (OUTSIDE SHELTER) - NIGHT

The door to the shelter swings open, and Lucius guides the survivors out into the street to bear witness:

A GOLDEN LIGHT ignites at the COMMUNICATIONS TOWER.

CHLOE (V.O.)
You live long enough to learn that
closure is a comfort not everyone
gets afforded in life.

Lucius' look of urgency moves to TERRY, who looks back at the others (CARRIE, JACK, ERIC and DUKE) huddled together.

(CONTINUED)

CONTINUED:

At the back, Renee and Sarah surface and look up to see:

The GOLDEN LIGHT FLICKERS at the height of the tower...

INT. HOTEL ROOM (STAR CITY) - NIGHT

A closed door. Keys rattle then skew into place. It CLICKS.

CHLOE (V.O.)

So I hope this last chapter
comforts you, as much as it might
hurt you.

HELENA pulls MAGGIE in close to her side. The door OPENS-

HELENA

(relieved)

Kate.

Helena rushes into KATE's arms. Maggie joins the embrace.

CHLOE (V.O.)

But like any good ending, I find
it's always best to go back to the
very beginning.

INT. THE TORCH (SMALLVILLE HIGH) - DAY

A confrontation between a 15 year old CHLOE, raising her
eyebrow to a nervous HOPE SULLIVAN-QUEEN (from 'Beyond').

CHLOE

So, are you going to tell me what
you're doing here or do I need to
make that call for security?

HOPE

I'm- I'm from the future.

A beat. Chloe's glare shifts to a widening smirk...

CHLOE

Oh. This is so going on the wall
of weird.

OFF an excited Chloe, ripped straight from the past...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. THE TORCH (SMALLVILLE HIGH) - DAY

A teenaged Chloe paces around Hope with a curious glare.

CHLOE

What year are you from?

HOPE

Time isn't really linear for me,
but if you *must* know, I just got
back from 2058.

CHLOE

Who's the current President?

Hope's eyes waiver towards a FRAMED PHOTOGRAPH on the
computer desk: it's an image of CHLOE and PETE (both 15)
huddled together with beaming smiles on their faces.

Chloe follows her line of vision to see it...

CHLOE (CONT'D)

Pete?!

HOPE

I didn't say that.

Chloe becomes amused. She continues to circle Hope.

CHLOE

How many Pulitzer's do I have?

Hope aimlessly looks around.

CHLOE (CONT'D)

That doesn't look promising.

HOPE

I'm not here to play twenty
questions with you.

CHLOE

Why are you here?

HOPE

I was looking for... you.

CHLOE

And?

HOPE

Not *you*, you.

(CONTINUED)

CONTINUED:

CHLOE

Why me?

HOPE

I don't have to answer that.

Chloe stops in front of Hope, arms folded.

CHLOE

Oh, come on! There *must* be a reason that you were brought here to me, and I'm not going to help you unless I know for a fact that I'm not dealing with some *crazy person* convinced they're from the future when *really* they're just some *freak patient* that's broken out of Belle Reeve.

A beat. Hope softens to her.

HOPE

How exactly am I supposed to prove it to you?

Chloe thinks on it for a moment. An idea hits her:

CHLOE

Okay, what about this?

(beat)

What exactly is Clark Kent hiding from me?

Hope rolls her eyes, then meets Chloe's intense stare.

HOPE

Clark is an alien from a planet called Krypton, and he can fly, shoot lasers from his eyes, lift cars above his head, and run faster than a speeding bullet - among *other things*, of course.

Silence. Chloe sizes Hope up, then deflates.

CHLOE

Okay, now I know you're just making things up.

Chloe moves for the painfully outdated TELEPHONE.

CHLOE (CONT'D)

Time to get security in here.

A GOLDEN GLOW sparks in Chloe's eyes, and she drops the phone back down. She slinks back with confusion.

(CONTINUED)

CHLOE (CONT'D)

What was I-

Chloe looks around to realise she's the only person here.

CHLOE (CONT'D)

Hmm.

Chloe scoffs to herself, then sits down behind her computer.

INT. WATCHTOWER, HEADQUARTERS - NIGHT

A GOLDEN FLASH erupts-

Hope surfaces at the top of the stairs in the darkly lit room. She looks around, then hears TYPING.

HOPE

Chloe?

Hope races down the stairs, then arrives at the centre of the room where a BRUNETTE WOMAN stands in front of the LARGE COMPUTER SYSTEM. The woman turns, unveiling a gun.

It's MIA DEARDEN (from *Season 1*).

MIA

Who are you?

Hope raises her hands as a sign of mercy.

HOPE

I'm a friend of a friend. And since it's obvious that friend isn't here, I'm going to go.

Hope turns to leave.

MIA

No, wait!

A desperate Mia places the gun back on the desk, and races around Hope to face her.

MIA (CONT'D)

I saw you teleport in here like some sort of *sorceress*, and if Chloe's really your friend then I need you to help me find her.

HOPE

I'm sure you'll find her all on your own. It'll be okay, Mia.

Mia eases back. *How does Hope know her?*

(CONTINUED)

CONTINUED:

A simple nod from Hope, and she continues forward. She circles her hand and materialises a GOLDEN PORTAL-

Mia turns to see it. An idea forming in her mind...

While Hope takes a step towards the portal, Mia TACKLES into her, and the two FALL THROUGH-

INT. LABS (SUB-LEVEL BASEMENT), OBSERVATION ROOM - NIGHT

A FLASH of golden light births Mia and Hope, crashing into the ground together. Chairs scatter from the impact.

HOPE

What are you doing? You're going to mess up the timeline!

Mia slinks back, off of Hope.

MIA

I'm trying to find Chloe, and you so *clearly* have the resources to help me do that, so-
(beat)
Wait. Timeline?

The murmurs of two men grow louder, and closer (O.S).

Mia peeks up over the desk in front of them to see out into the hallway where TWO MEN (dressed in lab coats) walk.

Hope rips Mia back down behind the desk.

HOPE

Stay down. They'll see you.

Visible through the glass window view of the hallway, the two men surface, mid-conversation. One is EMIL HAMILTON, and the other is a SCIENTIST.

SCIENTIST

With all due respect, Doctor, you're not hearing me. She might not respond well to the serum.

EMIL

That's why it's called an experiment.

SCIENTIST

Sir, I really don't think this is a good idea.

Emil stops, and turns to confront the scientist.

(CONTINUED)

CONTINUED:

EMIL

I don't keep you on the books for your unwarranted advice. I pay you to do your damn job. Now get Ms. Sullivan in here and prep her for the serum. Understood?

An intimidated scientist nods, then scatters off.

Emil remains for a beat, almost as if he can sense the change in the air. He looks into the observation room, then shakes his head. Back to reality. He leaves.

A relieved Hope deflates next to a fired up Mia.

MIA

That was Emil. He's got Chloe.

Mia moves to stand, but Hope grabs her again.

HOPE

Stop. I have to take you back before you mess everything up.

MIA

What, I-

Another FLASH of golden light consumes them-

INT. WATCHTOWER, HEADQUARTERS - NIGHT

A golden light fades over a confused Hope and Mia. The room around them appears brighter, and is decked out with updated technology and more computers. Mia studies the room in awe.

MIA

Well, this is new.

Mia arrives at the computer, then JOLTS back in shock-

PERRY

Mia?

PERRY WHITE (from *Season 2*) pivots around from the computer and startles Mia. He seems just as shocked to see her.

PERRY (CONT'D)

What are you doing back?

MIA

Back? What are you doing *here*?

A worried Hope shakes her head at the two interacting...

PERRY

Well, I guess you've missed a lot.
(proud)
(MORE)

(CONTINUED)

CONTINUED:

PERRY (CONT'D)

I'm kind of a fill-in Watchtower
when Chloe's preoccupied.

MIA

She's not 'preoccupied' you
buffoon, she's missing!

PERRY

What? She's right here.

Perry pivots the MONITOR around:

A MAP is displayed on the monitor that shows a FLASHING ICON
identified as 'Chloe.' The location reads 'Arkham Asylum.'

MIA

Why is Chloe at Arkham when I feel
like the one that's going crazy?

Hope finally steps in to stop their madness:

HOPE

It's probably time I told you that
you're both *very clearly* from two
different timelines here, and if I
don't fix this, the very fabric of
reality as we know it could
crumble. Now, if you give me a
second to talk to Nabu, maybe-

Perry's ears light up. He moves for Hope.

PERRY

Nabu?

(off Hope)

Look, I've had my own time under
the golden light of that *very scary*
helmet, and if Nabu really is to
blame here, then whatever's
happening is happening for a
reason. Maybe this little side
quest you're on right now is
bringing you to all these points in
time because it *needs* to happen.

Hope can't help but smile at Perry.

HOPE

I can see why Nabu chose you to
deliver the helmet to me.

Perry's own smile fades under an aura of confusion.

PERRY

Okay, now *I'm* not following.

Mia arrives at Perry's side, and points at Hope.

(CONTINUED)

MIA

Maybe *she* should be in Arkham, too.

HOPE

Nabu always says that Fate doesn't make mistakes, which means maybe you guys are here to help me get to Chloe - or help me when I *do* find her. Maybe I need you with me.

(beat)

Unless that is, of course, you *don't* feel like a spontaneous adventure to the future?

Mia and Perry look to each other, then offer their excited looks back to Hope...

INT. GOTHAM GENERAL, OLIVER'S ROOM - DAY

An anxious HELENA and VICKI gather around OLIVER, unconscious on the hospital bed (from *Season 4*).

MIA (O.S.)

When you said adventure I wasn't expecting that to include a trip to the hospital.

Vicki and Helena sharply turn to find Mia, Perry and Hope.

HELENA

What the-

(off Hope)

What is it? What's going on?

HOPE

I'm trying to find Chloe, but Nabu is sending me everywhere she *isn't*.

HELENA

Funny you say that.

HOPE

I take it she's not in the room next door?

VICKI

Chloe's been sucked into some sort of multiverse and could be in *any* alternate reality you can think of.

HELENA

Yeah, she quite literally couldn't be further from here.

HOPE

Great.

(CONTINUED)

CONTINUED:

PERRY

What does this mean?

HOPE

I believe it means we're recruiting
a bigger army than I thought.

Hope waves her hand and a rush of golden light CONSUMES-

EXT. STREET (OUTSIDE COMMS TOWER) - NIGHT

The golden light fades over Hope, Helena, Vicki, Perry, and Mia, who examine their new surroundings: they stand outside the large COMMUNICATIONS TOWER stood high in the sky.

KYLE (O.S.)

I've been waiting.

They turn to find KYLE WILLIAMS (another *echo* in time).

HOPE

Kyle?!

Hope ignites with joy, and rushes into his hug.

HELENA

Since when did the two of you
become besties?

Hope composes herself, then detaches from Kyle.

HOPE

Ever since Kyle spliced himself
throughout time, it was hard not to
cross paths with him... every once
and a while.

KYLE

I only came to give you *this*.

Kyle steps aside to unveil a large WEAPONS CHEST.

MIA

What is it?

KYLE

An arsenal.

Helena is immediately drawn to it. She digs through the weapons to unearth a CROSSBOW and BOLTS.

HELENA

Nice.

Helena continues digging and retrieves a BOW and QUIVER for Mia; dual TONFAS for Vicki; and a HANDGUN for Perry.

(CONTINUED)

CONTINUED:

Hope narrows in on Kyle, studying him as best she can.

HOPE

You know something I don't?

KYLE

I know those aircrafts aren't
exactly carrying friendlies.

Hope follows Kyle's stare to see approaching AIRCRAFTS.

KYLE (CONT'D)

And your Mum - she's up there and
she needs you.

Hope looks to the heavens:

One large AIRCRAFT approaches the high-rise tower, and the
familiar frame of a woman exits.

Kyle grabs onto Hope, sensing her fear. He anchors her.

KYLE (CONT'D)

What is it? What's wrong?

HOPE

The second I go up there... then
that's it. It really is the end.

A GUNSHOT echoes (O.S.).

Everyone looks to the tower - their world SPIRALLING AROUND
them. Their focus soon shifts to Hope.

HOPE (CONT'D)

(realising)

Mum.

Hope ERUPTS in a golden light, and vanishes.

Through the scattered dust of golden energy - Perry makes a
break for the entrance, disappearing inside...

EXT. COMMUNICATIONS TOWER - NIGHT

An eruption of gold energy explodes in the space between a
gun-wielding Thorne, and a grounded Chloe. The light bends
back in to mold a surfacing Hope.

Hope's eyes dart between the smoking gun and her bloodied
mother on the ground.

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

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. COMMUNICATIONS TOWER - NIGHT

Hope holds out her hand and a SWIRLING ENERGY appears:

Time is REVERSED: blood outside Chloe's body seeps back in, she lifts up, the bullet tears back out of her chest and passes Hope, collecting back into the gun in Thorne's hands.

Hope CLICKS her fingers-

A healed Chloe stumbles out of the freeze-frame to find Hope in front of her, and a FROZEN Thorne in the BG.

CHLOE

Hope?

HOPE

It's a long story. I haven't even thought of how to explain this to you, but I'm-

CHLOE

Doctor Fate. I know.

HOPE

You know?

CHLOE

You told me.

(realising)

Except if you're here it means we haven't had that conversation yet, have we?

HOPE

This is weird. Usually I'm on the opposite end of this.

CHLOE

You find me at Gotham General in 2016 after it's attacked by Maxwell Lord and his machines.

QUICK CUT - an EXPLOSION rips through the walls, and Chloe is thrown to the other side of the hallway ('Checkmate').

CHLOE (CONT'D)

You saved me then, like you saved me now.

QUICK CUT - DOCTOR FATE appears in front of a shocked Chloe, offering out their hand ('Checkmate').

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

But it was different. You told me everything. And it looked like the city was beyond saving...

QUICK CUT - Hope pilots a jet with the HELMET OF NABU in the passenger seat beside her. She takes in a deep breath, accepting her fate ('Checkmate').

CHLOE (CONT'D)

You used what was left of your powers to sacrifice yourself and restore the city.

QUICK CUT - a GOLDEN LIGHT explodes in the sky, then washes over the city of Gotham, RESTORING IT ('Checkmate').

Hope looks out at the same city, now in ruins.

HOPE

It was for nothing.

CHLOE

What?

HOPE

I spent all this time searching for you because - because you were supposed to be the one to guide me to the end of my journey, but you're telling me that I give my life to save a city that is doomed to crumble anyway? That's not right! That's not fair!

CHLOE

Hope, I-

HOPE

No. I'm not doing this.

Hope turns, and like ash, she washes away in a golden hue.

CHLOE

Hope!

Time RESUMES: the CLICK of a gun signals Chloe back to a threatening Thorne, gun aimed out at her.

CHLOE (CONT'D)

Wait-

A charging figure TACKLES Chloe aside-

BANG! Thorne misses.

(CONTINUED)

CHLOE (CONT'D)

Perry?

PERRY

(winded)

I came along for the ride.

Chloe untangles from Perry, spots the gun beside him, and pulls it in. She rises, and returns aim on Thorne.

CHLOE

Put down your gun or-

Thorne pulls the trigger- *CLICK. CLICK.* It's empty.

CHLOE (CONT'D)

It's over, Elizabeth.

Thorne tosses her gun aside in a rage.

THORNE

I'm just getting started.

Thorne charges into Chloe, and the two HIT THE RAILING-

EXT. STREET (OUTSIDE COMMS TOWER) - NIGHT

The aircrafts have landed and armed BLACKTHORN AGENTS (around two dozen) surface. They fix their guns on an ill-prepared Mia, Helena, and Vicki, who gather around Kyle.

A SERIES OF GUNSHOTS-

Kyle THROWS UP HIS HANDS and a FORCE-FIELD blocks the onslaught of bullets. He struggles to hold it up.

KYLE

Find cover! I can only hold them
back for so long.

Mia pulls Vicki and Helena to cover-

INT. GEORGE WASHINGTON HOSPITAL, HALLWAY - NIGHT

Doors erupt open. Paramedics wheel Lana in on a hospital bed. She remains bloodied and unconscious. Following close behind them, Steve struggles to keep up.

STEVE

Come on, Lana. Stay with me, baby.

A NURSE stops Steve, and Lana is wheeled away.

NURSE

We've got it from here.

(CONTINUED)

CONTINUED:

STEVE

I can't leave her.

NURSE

You've done all you can. It's up
to the doctors to help her now.

A heartbroken Steve concedes.

EXT. STREET (OUTSIDE SHELTER) - NIGHT

The survivors gather in the street. Lucius, at the front,
appears eager to journey forward, while Renee lingers back.

LUCIUS

We made a mistake. We should have
gone with her.

RENEE

We don't know what's out there. It
could be a suicide mission.

LUCIUS

One we left for Chloe to face
alone? We have to go. We have to
help her. Now!

RENEE

No. I refuse to lose any more
lives in this war.

LUCIUS

Fine. I'll go alone.

Lucius moves to leave, but Terry stops him.

TERRY

Lucius, wait.

A FOG OF SMOKE snakes around the group with a life of its
own, then materialises into an army: the LEAGUE OF ASSASSINS.

The survivors squish together in a panic.

RA'S (O.S.)

So. This is all that remains of
his city...

They all look to find RA'S AL GHUL, with JASON by his side.

RA'S (CONT'D)

This will be easier than I thought.

An all-knowing Lucius shields Terry back into the group.

RA'S (CONT'D)

Kill them.

(CONTINUED)

CONTINUED:

Steel CLANKS as swords are drawn around them...

In the crowd, a nervous Carrie is knocked around the shifting people. They lose sight of Eric, Jack, and Duke, then bumps into MACKENZIE BOCK who shields them.

BOCK
Stay behind me.

A blade RIPS through Bock's abdomen, and he turns to find the assassin who swiftly tears it back out.

Bock staggers back and collapses onto Carrie, knocking them to the ground. Startled, Carrie climbs out from underneath then crawls across the group of DROPPING BODIES.

CARRIE
Oh god, oh god. Duke?!

Carrie looks around-

BLOOD SPLATTERS across Carrie's face, and their eyes turn wide with trauma and recognition:

It's Jack, with a blank stare of death, as an assassin finishes carving their blade through his chest and down his gut. He is KICKED OFF the blade and falls at Carrie's feet.

A frozen Carrie faces off with the assassin. In shock.

SARAH (O.S.)
Get away from them!

Sarah pulls Carrie back from the assassin, and turns in with her broken arm to BASH against them. The assassin is knocked back into their army, and Sarah painfully whisks Carrie away.

SARAH (CONT'D)
Come on. This way.

Sarah guides Carrie through the crowd of survivors.

Suddenly, Carrie is YANKED aside and hits the ground. An assassin surfaces in front of a stunned Sarah.

SARAH (CONT'D)
No.

The assassin latches onto her with one hand, then skillfully maneuvers their sword with the other to PIERCE THROUGH HER ABDOMEN. Sarah hunches over the blade with a GASP.

Across the field, a pained Renee witnesses the attack-

RENEE
(erupting)
Sarah!

(CONTINUED)

Renee is pulled back, and grabbed by Jason. She struggles.

JASON
You're the one they follow, right?
(beat)
I want you to watch as you lead
them all to their graves.

Renee is forced to watch as the assassins cut through the survivors. Bodies drop all around. Renee HOWLS in defeat.

JASON (CONT'D)
Don't worry, Montoya. You'll join
them soon enough.

Jason withdraws a CURVED BLADE and jams it into her abdomen with incredible force. Renee arches with it, and her screams are replaced by a chilling silence.

The blade is RIPPED OUT. Renee hits the ground, clutches her wound, and watches on as more people are slain.

EXT. STREET (OUTSIDE COMMS TOWER) - NIGHT

A pained Kyle pulls his second hand up to maintain the quivering FORCE FIELD that blocks the bullets.

KYLE
(struggling)
Guys, I don't think I can-

A bullet penetrates the field-

Kyle staggers back, and grips his side with a gasp. He's hit. He loses hold of the force field, then drops.

HELENA
Kyle!

Helena crawls out and grabs him. Instead, Kyle disintegrates into GREEN ASH (his echo vanishing).

OFF Helena, seeing the agents move in on them...

EXT. COMMUNICATIONS TOWER - NIGHT

Thorne pulls Chloe around, then slams her into the opposite railing. She spots her agents down below.

THORNE
Looks like your poor excuse of an
army are no match for mine.

Chloe unravels from Thorne, sweeps up her gun, then AIMS.

CHLOE
Tell them to stand down now.

(CONTINUED)

CONTINUED:

THORNE

Every single one of them deserves their second chance at life. And they've come too far just to turn their back on it now.

Chloe grips the gun tighter. Her eyes dart between Perry on the ground, and the USB close behind them.

CHLOE

Perry, get the thumb drive.

Perry scoops up the drive, and moves for the console.

THORNE

There's no point. You'll both be dead in *minutes*.

CHLOE

Why are you doing this?!

THORNE

You know, you really should have let me die on Themyscira. It would have saved us both a world of pain.

CHLOE

I guess I can make up for past mistakes.

Perry plugs the USB into the console, then looks back to see a focused Chloe, flirting with the trigger.

CHLOE (CONT'D)

You don't think I'll do it? You really don't think I'm capable of killing you? After everything that you've done - all that you've taken from us? From me?

THORNE

Do what you must.

PERRY

Chloe, stop. Don't. You're not a murderer.

CHLOE

Don't pretend you know who I am anymore, Perry. A lot's changed since you've been in my life.

PERRY

The Chloe I know doesn't give up on people. Not the world, or herself. She always saw the best in people, even to a fault.

(MORE)

(CONTINUED)

CONTINUED: (2)

PERRY (CONT'D)

You may have lost that along the way, but it doesn't mean you can't still be that person again. It doesn't mean you can't still be a light in the shadows, watching out for all of us.

A moment of hesitation, and Chloe lowers her aim.

THORNE

Knew you didn't have it in you.

Thorne withdraws a small blade, and moves for Chloe-

A SCREECHING CANARY CRY (O.S) echoes, and the structure they stand on WOBBLES. Thorne stumbles to the railing.

EXT. STREET (OUTSIDE COMMS TOWER) - NIGHT

A sea of Blackthorn Agents are thrown across the ground from the blinding CANARY CRY that emits from Dinah.

Archer surfaces, bow in hand, and releases an arrow- *TWHICK!*

An Agent is struck in the back with an ELECTRICAL ARROW and collapses in front of a shocked Mia and Vicki.

Their focus shifts to FOUR AGENTS disappearing inside...

INT. COMMUNICATIONS TOWER (ENTRANCE) - NIGHT

Four agents approach the stairs.

HELENA (O.S.)

Hey!

Helena surfaces behind them. She throws the closest agent to her side, then moves in on the others:

Slinking under the first strike, Helena rises and CRACKS her fist across their face. She leverages her weight on them to lift up and KICK the other two agents back, then spins back around and DRIVES the third agent into the ground.

Helena rises with her crossbow out and fires- *TWHICK! THWICK!*

Bolts hit the two agents in the leg, and keep them grounded in agony. They writhe on the ground in pain.

A gun CLICKS (O.S)-

Helena turns to find the fourth agent back up and standing, gun aimed out and fixed on her.

HELENA (CONT'D)

Maybe we can talk about this?

(CONTINUED)

CONTINUED:

TWHICK! An ARROW pierces through the agent's hand and he drops the gun. He turns to find a descending Oliver, dropping down to deliver a BLINDING BOW PUNCH.

OLIVER

Helena? How did you beat me here?

HELENA

I'm not exactly *your* Helena. Hope kind of plucked a whole bunch of us out of the past. She didn't really give a good explanation as to *why*.

OLIVER

Which Helena am I talking to, exactly?

HELENA

Well, I'm no longer keeping a list and checking it twice-

OLIVER

Oh, that's good.

HELENA

However, I am dealing with the nasty side effects of coming back from the-

BANG! Oliver slumps from the GUNSHOT.

EXT. COMMUNICATIONS TOWER - NIGHT

Chloe shifts to the echoing gunshot, then hears:

HELENA (O.S.)

(erupting)

Oliver!

CHLOE

(breaking)

Ollie?

Thorne tackles Chloe aside-

INT. COMMUNICATIONS TOWER (ENTRANCE) - NIGHT

Helena stands over a collapsed Oliver, too frozen in her shock to move on the ARMED AGENT that races up the stairs...

EXT. COMMUNICATIONS TOWER - NIGHT

A boot KICKS the gun away-

Chloe pivots around to grab it. Thorne rips at Chloe's hair, and pulls her up into a hold, blade at her throat, and steers her towards Perry by the console.

(CONTINUED)

CONTINUED:

THORNE

Shut it down or her blood is on
your hands.

Perry darts his eyes between the USB drive that could save
all of them, or Chloe whose life is on the line...

CHLOE

No, Perry. Don't listen to her.

THORNE

Take out the thumb drive and hand
it to me. Now.

(off Perry)

I will not tell you again.

CHLOE

Perry- no! Saving the world is
always more important than saving
one life.

An uncertain Perry takes a deep breath, yearning for clarity.

CHLOE (CONT'D)

Perry, *please*. You know it's the
right thing to do.

PERRY

I'm so sorry, Chloe. The world's
not ready to lose you.

Perry turns to the console, and RIPS out the drive.

PERRY (CONT'D)

And neither am I.

Perry hands the thumb drive to Thorne.

OFF Thorne, taking the drive with her free hand, and no
longer able to hide her cunning, victorious smile...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. STREET (OUTSIDE SHELTER) - NIGHT

A struggling Renee crawls through the chaos, past the bloody remains of people she knew and swore to protect. A final pang of pain in her stomach stops her, and she watches:

- Lucius catches a set of hands from an assassin striking a sword down on him. He maneuvers it out, but the assassin drives him into the wall of a fence;

- Duke is knocked down, and a descending blade SMASHES against Eric, shielding him;

- Terry scoops a blade up from off the ground, and it CLASHES against a sword brought against him;

- Carrie is cornered by two assassins closing in on them;

Renee sinks with defeat, then her eyes find Sarah and the last remnant of hope hits her. She crawls to her.

RENEE

Sarah? Sarah, hold on.

Renee reaches Sarah. She sits up, and pulls a pale Sarah into her lap. She's bleeding profusely and slips in and out of consciousness with a delirious, all-knowing smile.

RENEE (CONT'D)

You have to stay with me, okay?

Sarah? Please, Sarah. Come on.

Sarah's eyes widen - now completely lucid - and finds Renee's with all the fear trapped in her stare.

SARAH

It's okay. I'll be okay. I'll be with *him*.

Sarah looks out across the street with a comforted smile:

Stood in a vibrant light waiting for Sarah, a glowing GORDON can't help but smile back at his beloved. Reunited.

Renee watches as the light leaves Sarah's eyes. She's gone.

A crushed Renee collapses into Sarah, and weeps.

JASON (O.S.)

Alright, that's it.

Jason surfaces behind Renee, and PULLS her head back by the scruff of her hair to face him.

(CONTINUED)

CONTINUED:

JASON (CONT'D)

Time to put you out of your misery.

RENEE

Go to hell.

JASON

Been there, done that.

Jason lifts his blade up, ready to strike down-

CLANK! A LARGE SWORD smacks the blade out of Jason's hands, and disarms him. He releases, and turns to find:

Damian (suited up as Robin), ready for a fight.

DAMIAN

Don't make me hurt you, Jason.

JASON

Like *you* could take *me*.

Jason picks his sword back up, and the two face-off...

Behind the ensuing battlefield, Ra's watches on in shock at the arrival of his former Heir. He spots *something else*:

SCATTER BOMBS erupt around the assassins-

Out of the shadows, THE BATMAN swoops down - now a beacon of hope - and skillfully maneuvers his way through the assassins with POWERFUL STRIKES.

A second wind hits the survivors, and they FIGHT BACK:

- Lucius PUSHES the assassin off him, then CLOCKS him across the jaw, freeing himself;

- Duke collects himself, then takes Eric's hand and rises to his side. They rush into battle;

- Carrie takes in a soothing breath, then KICKS the first assassin's sword out of their hands, spins around and STRIKES the second assassin down, then runs the sword through the remaining assassin;

- Renee picks up a blade on the ground beside her, rises with renewed strength, and ROARS into battle.

OFF Ra's, watching his assassins be knocked back...

INT. COMMUNICATIONS TOWER (ENTRANCE) - NIGHT

Dinah, Vicki, Mia, and Archer rush in.

A relieved Helena looks up from a grounded Oliver, unveiling to her that he is unharmed, then she spots the others.

(CONTINUED)

CONTINUED:

VICKI
Everything okay?

HELENA
Yeah, false alarm.

Dinah deflates with relief.

OLIVER
Don't look too disappointed.

DINAH
Oh, shut up.

HELENA
But someone got through.

They look up the ascending stairs with fear...

EXT. COMMUNICATIONS TOWER - NIGHT

The ARMED AGENT arrives on the tower.

ARMED AGENT
Agent Thorne?

A distracted Thorne spots the agent, then Chloe unravels from her hold, rips the drive from her hands, and KICKS HER BACK.

The agent fixes his aim on Chloe.

PERRY
No!

Perry CHARGES for the agent and tackles him down- BANG!

The agent's head CRACKS against the railing, and he falls unconscious, while Perry topples over him, and UNDER-

Chloe rushes to the console with the thumb drive.

A startled Perry slips out under the railing, and slides off the tower. He grips onto a bar that RATTLES under his hold, and he struggles to stay up. A fearful look at the DESCENT.

INT. COMMUNICATIONS TOWER (ENTRANCE) - NIGHT

The team look up to see a DANGLING Perry on the beam...

VICKI
Is that- Perry?

Mia approaches Oliver.

MIA
I'll get the pitbull, if you can
get the girl?

(CONTINUED)

CONTINUED:

OLIVER

Done.

Oliver hands over a special FIRING LINE to Mia, and the two aim for the heavens: *TWHICK! THWICK!*

The two archers ASCEND to the skies - leaving Archer behind.

DINAH

He'll be fine.

An anxious Archer concedes with a nod.

HELENA

Not so sure the same can be said
for *us*. Look.

The others gather around Helena who faces the entrance:

Outside, a team of recovering BLACKTHORN AGENTS regroup and approach the tower.

HELENA (CONT'D)

Reckon you can go up another
octave?

DINAH

Oh, honey. I'm about to bring the
whole damn choir.

OFF another BLINDING CANARY CRY-

EXT. COMMUNICATIONS TOWER - NIGHT

Chloe plugs the USB DRIVE back into the console, then looks back to see Thorne aiming the gun on her.

CHLOE

What does killing me even get you
at this point?

THORNE

You're just another obstacle in my
way, just like everyone else.

(beat)

I had this all mapped out, you
know. Every last detail. I'm so
tired of living in the black. This
was my turn to live in the light.

CHLOE

You want a fresh start? You want a
new life? You shouldn't be
pointing a gun in my face- hell,
you should be *asking for my help*.

Thorne squints, as though she's listening for the first time-

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

I created a whole new life for myself. I can do it for you, too. All of you. But you *have* to let me do this. You *have* to let me save what's left of my city.

A conflicted Thorne finally lowers her gun...

CHLOE (CONT'D)

Thank you.

Chloe turns to the console, and sends the transmission-

EXT. SPACE - NIGHT

In the vast black space, a familiar SPACE STATION is seen.

CHLOE (V.O.)

Everything you've heard about Gotham is a lie.

INT. WATCHTOWER (SPACE STATION) - NIGHT

A large screen displays AUDIO WAVES with a purple identifier marking 'Chloe Sullivan.'

In front of the screen stands a curious MARTIAN MANHUNTER.

CHLOE (V.O.)

While No-Mans-Land was initiated under threat of a potential virus outbreak, that threat is no longer active. It no longer exists.

Martian Manhunter types on the console:

A BEACON signals, and he hits 'SEND TO ALL.'

The entire database of heroes surfaces, and the transmission links to them-

INT. DALTEN TOWERS - NIGHT

BARBARA GORDON examines the beacon on the large computer screen in front of her. She watches.

CHLOE (V.O.)

The truth is, we've all been trapped here.

A SERIES OF SHOTS:

- RYAN is hunched over his tablet, listening...

- KATE SPENCER listens to her phone...

(CONTINUED)

CONTINUED:

- ZINDA examines the transmission on a monitor...
- MARI stops in an alley to listen on her phone...
- TIM adjusts his earpiece to listen on the computer, then looks to find CASSANDRA doing the same...
- THE FLASH stops in the middle of the street to adjust his headgear that plays the transmission...

INT. HOTEL ROOM - NIGHT

KARL sits in front of his laptop on the desk, and shifts to the daunting transmission:

CHLOE (V.O.)
Fighting for our lives.

EXT. SKIES - NIGHT

Orbiting the skies, the GREEN LANTERN emits the transmission from his POWER RING - green AUDIO WAVES surface in front of him, matching Chloe's voice:

CHLOE (V.O.)
And the truth is, we've only got so much fight left in us-

INT. ATLANTIS, THRONE ROOM - NIGHT

Two Atlanteans bow to KING ARTHUR and QUEEN MERA on their thrones, and offer out a MYSTICAL BOX that transmits the beacon to them:

CHLOE (V.O.)
-before whatever forces out there win, and keep us buried in this city forever.

INT. HALL OF JUSTICE - NIGHT

DIANA examines a large monitor that plays the transmission:

CHLOE (V.O.)
So this is me. I'm asking you to see us, to *know* that we are in danger, and we *desperately* need your help.

INT. HOTEL ROOM (STAR CITY) - NIGHT

Helena holds her mobile in her hands, having just heard the beacon. A deep fear rests in her eyes.

KATE (O.S.)
Helena? Helena, look.

(CONTINUED)

CONTINUED:

Kate enters the room with a remote. She aims it at the TV.

KATE (CONT'D)

Look at the news.

The TV ignites with picture:

FOOTAGE displays familiar reporter SUMMER GLEESON in a chopper, reporting from the scene.

SUMMER

I've received word that Gotham's communications are officially back online, and a rescue mission is underway. Those left behind and forgotten from the false reports leaked to the media will finally find justice tonight, and you can expect all of the coverage *here*, with yours truly.

Helena looks to Kate with hope restored in her eyes.

KATE

It's all over the internet.

(overwhelmed)

It's finally happening. They're finally getting saved.

An elated Helena rushes into Kate's embrace. Overjoyed.

EXT. STREET (OUTSIDE SHELTER) - NIGHT

An all-out war ensues on the streets.

In the midst of it, The Batman creates a path towards Ra's and bridges the gap between them.

THE BATMAN

It's over, Ra's. There's no version of this where you walk away the victor. Give up now, and this won't have to end with your life.

RA'S

I forgot what you've become since we last crossed paths, *Detective*.

(beat)

You're a murderer.

The moniker strikes a chord with Batman. Hurt.

(CONTINUED)

CONTINUED:

RA'S (CONT'D)

Except, in case you've already forgotten that little ritual I performed back there, the souls of my lineage course through my blood and sustain my corporeal form for all of eternity. Your greatest opponent is now immovable, immortal, impenetrable.

Batman quickly FLICKS a BAT-A-RANG forward- it CUTS through the air in fast pursuit of Ra's, and STICKS IN HIS SHOULDER.

Ra's winces in pain, and looks to see himself PIERCED.

THE BATMAN

What I saw was your ritual fail when you forgot to realise that Damian might share *your* blood, but an Al Ghul he is not. You needed him to complete the transformation, and unless you've come back *blind*, he's still here.

Ra's looks past the Batman to see:

Jason and Damian are engaged in a sword fight to the death with angry, violent strikes against each other.

DAMIAN

I know you think Bruce abandoned you, but it's not true. He never left you, Jason.

JASON

Shut up!

Jason swings the blade back, and Damian catches it with his own. The two blades CLANG together.

DAMIAN

I know what it's like to feel like everyone's against you - to find solace in a man that claims he can give you purpose - but you don't need Ra's Al Ghul to tell you who you can be. I know who you are because I've spent so much time wishing I was as good as you.

JASON

Enough!

Jason knocks the blade out of Damian's hands, then pulls him in. He snarls at the kid, then TOSSES HIM down.

A winded Damian falls, close to Ra's and The Batman.

(CONTINUED)

RA'S

I'm beginning to realise I've never met the true version of you that's worthy of being my greatest adversary. No. He only exists in the deepest, darkest realms of unimaginable grief.

Batman looks back to see his son on the ground behind him.

RA'S (CONT'D)

The kind of grief when a father loses his only son.

THE BATMAN

(realising)

No.

Batman SNAPS around to see Ra's-

Ra's buries a BLADE deep into Batman's side, and his body grows numb over it. Fear washes over his paralysed body.

RA'S

A blade of my ancestors, said to carry the crippling weight of their combined power. This should keep you down long enough for me to summon the Bruce Wayne I've yearned to meet. Your truest self.

Ra's pulls the blade free, and Batman SLUMPS.

DAMIAN

Dad!

A jarred Jason looks away from Batman, seemingly triggered by how frail he appears. He focuses in on a scared Damian.

Ra's lifts an unarmed Damian up off the ground.

RA'S

You should have been honoured to fall with the rest of your family- to give so that we could thrive.

DAMIAN

Get off of me.

Ra's positions Damian out in front of a paralysed Batman.

THE BATMAN

Don't... touch... him.

RA'S

I hope you know that you had the power to change his fate.
(MORE)

(CONTINUED)

CONTINUED: (3)

RA'S (CONT'D)

The blood of another you claim to
love will be on your hands.

Ra's raises the blade above his head, ready to strike-

SKLT! Ra's looks down to see a blade deep inside him,
through his back and out his chest. Blood pours.

Damian drops from Ra's, and hits the ground in a gasp.

Stood behind Ra's, Jason slowly pulls his BLOODIED SWORD out,
and tosses it away in a moment of shock.

A betrayed Ra's looks to Jason, then SLUMPS TO THE GROUND.

Jason scans the world around him, unsure of what to do. His
eyes find Damian's for a beat, then he throws a VIAL to the
ground and disappears in an ERUPTION OF SMOKE.

PEEL BACK to the battle-

Lucius knocks an assassin back, then witnesses ahead:

A dying Ra's lifts up, and points with a furious rage-

RA'S (CONT'D)

Kill them. Kill them all!

OFF the assassins narrowing in on the survivors...

EXT. STREET (OUTSIDE COMMS TOWER) - NIGHT

Helena rolls over the back of an agent, then pulls them
around to Dinah, who clobbers them to the ground.

From a DESCENDING LINE- Mia drops in with Perry at her side.

Archer SPIN KICKS an agent to the ground, then rises to see
his former babysitter and Perry. But no Oliver.

ARCHER

Where's my Dad?

MIA

He's still up there.

OFF the fear inside Archer...

EXT. COMMUNICATIONS TOWER - NIGHT

The Armed Agent wakes up on the ground, and pulls his gun
back into possession. He rises to find Chloe and Thorne by
the console, together. He's heard everything.

(CONTINUED)

CONTINUED:

ARMED AGENT

So, that's it? Just like that,
you... you're going to give up on
all of us?

THORNE

No, you don't understand. She can
give us the lives we deserve.

Oliver surfaces behind them.

ARMED AGENT

You trust her to do that?

Thorne finds herself torn between the two. Hesitant.

Chloe notices Oliver and her world spirals. He composes himself, brings a finger to his lips to hush her, then draws an arrow out, ready to release.

ARMED AGENT (CONT'D)

Shut it down now.

CHLOE

No.

THUMP. The agent turns to find an approaching Oliver, then panics. He returns his aim onto Chloe.

Oliver releases his arrow- *THWICK!*

GUNSHOTS ignite. Thorne tackles Chloe to the ground, as the console SPARKS from a stray bullet.

INT. GEORGE WASHINGTON HOSPITAL, LANA'S ROOM - NIGHT

A confused Lana wakes to find PETE at her bedside.

LANA

Pete?

PETE

Hello, Lana.

OFF the ominous reunion between the two...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. GEORGE WASHINGTON HOSPITAL, LANA'S ROOM - NIGHT

A guilt-ridden Pete stands by Lana's bedside.

PETE

I'm really sorry I didn't find you sooner. I hope you know I blame myself for everything that happened. Well, most of it.

LANA

We love a politician's attempt at accepting responsibility.

(off Pete's laugh)

For what it's worth, I don't blame you for any of it. What happened here... it's not your fault.

PETE

I'm resigning.

LANA

No.

PETE

There's no other way out for me, Lana. Jefferson's agreed to pardon me when that inevitable charge comes my way, and I can go back to a simpler life - before all this.

LANA

Simpler life?

PETE

Yeah. Back in Smallville.

LANA

Smallville was a lot of things, Pete. Simple was not one of them.

PETE

I was kind of hoping to get your approval to launch a Saviour Foundation in our hometown. And, once you're out of here, and feeling up to it, I'd really like your help running it.

Lana is brought to a beaming smile.

LANA

I'd really like that.

(CONTINUED)

CONTINUED:

PETE

Feel better soon, okay?

LANA

Good luck, Mr. President.

Pete moves for the door, but it already opens - with a DOCTOR on the other side, and a concerned Steve beside him.

DOCTOR

President Ross.

PETE

I was just leaving. Steve.

Pete offers a nod to Steve, then exits.

The doctor ushers in with his clipboard, and the look on his face doesn't appear promising. Lana grows weary.

LANA

Doctor? What is it? What's wrong?

DOCTOR

I have some unfortunate news.

OFF Lana, her world spiralling around her...

EXT. COMMUNICATIONS TOWER - NIGHT

A fire burns from the console.

The armed agent lies dead on the ground, arrow in their side.

Oliver rushes to Chloe's aid, where a bloodied Thorne crawls off from shielding her, and exposes numerous BULLET WOUNDS.

CHLOE

(realising)

Elizabeth.

THORNE

I'm sure it looks worse than it is.

A distressed Chloe applies pressure to Thorne's wounds.

OLIVER (O.S.)

Chloe, we have to go.

CHLOE

I'm going to get you out of here.

THORNE

It's okay. I guess we're even now, right? You saved me, now I-

Thorne's eyes drift to the skies, and become void of life.

(CONTINUED)

CONTINUED:

CHLOE

Liz?

The tower rocks. Oliver grabs onto Chloe.

OLIVER

We need to get out of here.

CHLOE

Liz!

OLIVER

Chloe, come on.

Oliver pulls Chloe up as she disassociates.

A VIOLENT RUMBLE and the structure begins to collapse. Chloe slips out of Oliver's grasp, and staggers over. Oliver quickly scoops her back up, FIRES a line, and the two JUMP-

EXT. STREET (OUTSIDE COMMS TOWER) - NIGHT

Oliver and Chloe DESCEND from a line towards ground...

A ROARING EXPLOSION emits from the tower in the BG. Beams collapse. The structure caves in.

Oliver and Chloe land outside. They look back to see:

The entire COMMUNICATIONS TOWER collapses to ruins.

ARCHER (O.S.)

Mum?

Chloe turns, tears in her eyes, to find Archer. He races into her arms, and the two finally EMBRACE.

ARCHER (CONT'D)

It's really you.

CHLOE

I've missed you so much, baby.

Oliver grabs onto his family, holding them both tight. Chloe looks back to him - they both have tears in their eyes.

CHLOE (CONT'D)

You guys never gave up on me.

OLIVER

Never.

The reunited family holds on to each other...

HOPE (O.S.)

It's not over yet.

(CONTINUED)

CONTINUED:

Chloe, Oliver and Archer unravel to find Hope.

CHLOE

Hope? You came back.

HOPE

I guess that's the defining lesson you always taught me: never turn your back on the people who need you the most.

CHLOE

I'm sorry I didn't keep watch over Gotham when the only reason it still exists is because of you. I won't make that mistake again.

HOPE

I didn't make a deal with Nabu that allowed me to watch over you - to protect you - for you to not get your happily ever after with your family. Besides, if there's anything I've learned in the past twenty-four hours, it's that there is a city full of heroes to pick up where you left off. And right now, you need to go to them.

Hope summons a GOLDEN KEY between her hands, then flicks it out behind her - it opens a WIDENING PORTAL:

Inside displays the battlefield the survivors fight on.

HOPE (CONT'D)

Gotham needs you. One last time.

A beat. Chloe holds her family even tighter.

PERRY (O.S.)

And what exactly happens to the rest of us?

Perry, Mia, Vicki and Helena step back in beside the reunited family. Dinah watches from the side.

HOPE

You're as tethered to Nabu as I am, myself. Burning to restore the city will be a force that restores all - which means restoring you to your original timelines.

VICKI

We're not going to remember any of this, are we?

(CONTINUED)

HOPE
My guess would be no.

CHLOE
This really is goodbye, isn't it?

HOPE
The fact I've reached a point in my
journey where you know more than me
tells me this is very much the end.

Chloe unravels from her family to meet Hope. She pulls her in for a warm hug - a display of maternal nurturing that she hasn't always been allowed to afford her. Hope struggles with it for a beat, then eases into the comforting embrace.

CHLOE
I'm so proud of you.

A tear falls from Hope's eye. She quickly wipes it, and pulls back from Chloe with a forced smile.

HOPE
Go. Go and save your city.

A nod. Chloe looks back to the others - her family and her team - and one by one they ENTER THE PORTAL.

Hope CLICKS her fingers and the portal CLOSES.

HOPE (CONT'D)
Goodbye, Mum.

A deep breath, and Hope FADES IN A GOLDEN LIGHT-

EXT. GOTHAM CITY, STREETS - NIGHT

A deceased MAXWELL LORD lies dead in the street, eyes staring up at the sky that fills with OMAC MACHINES.

G O T H A M C I T Y , 2 0 1 6

A golden light shimmers in and Hope surfaces. She looks out to see the BAT-JET in the sky. Her time has come...

EXT. STREET (OUTSIDE SHELTER) - NIGHT

A spark of golden light halts the all-out war.

Everyone stops and looks to see Chloe, leading an army behind her (Helena, Vicki, Mia, Perry, Dinah, Oliver and Archer).

A wounded Batman locks eyes with Vicki across the street...

Chloe's focus shifts to Renee, who holds a blade close to her chest. The two share a nod of acknowledgement.

(CONTINUED)

CONTINUED:

Renee looks to her side to see Lucius, who nods back.

RENEE
Let's finish this.

LUCIUS
Lead the way.

Renee charges into battle, and the survivors follow her lead.

Chloe, and the team, race in and join.

The paralysing effects start to wear from Batman, and he looks up to see HELICOPTERS and CARRIER JETS move in...

RA'S (O.S.)
Do you think they'll forgive me?

Batman looks back to find Damian lurking over a dying Ra's, blade in hand. He seethes with anger.

A pained Ra's appears lost in his own world, witnessing the disappointed, hungry glares from TALIA, DUSAN and NYSSA.

Batman looks back to Damian - he GRIPS the blade tighter.

Ra's eases back, into his death. A haunting stare.

Damian's grip eases. He drops his sword, then leaves.

THE BATMAN
Damian?

In his place stands a furious assassin, SWINGING HIS BLADE-

CLANK! Another blade stops the strike. The assassin looks to find Terry, blocking his sword. He KICKS him back.

THE BATMAN (CONT'D)
Look out!

Two assassins rush Terry-

Terry ducks under the first swing of the blade, then BACK KICKS the assassin down. He spins around to face the other, blocks their strike, then SWEEP KICKS the assassin down.

TWHICK! TWHICK! Two ELECTRICAL ARROWS hit the grounded assassins, and the electrical surge knocks them out.

Oliver and Archer arrive, lowering their bows.

OLIVER
Typical Bruce. Always needing me
to come and rescue him.

Oliver offers his hand to Batman. He scoffs, then takes it.

(CONTINUED)

THE BATMAN

I believe Terry had it covered.

TERRY

Thanks.

Batman rises. The four of them look back to the war:

Perry and Vicki beat on an assassin- Carrie, Duke and Eric stand back to back fighting- Mia, Helena and Dinah maneuver through six assassins on their own- THEN:

Renee is PUSHED down. She gasps, turning back to see a blade swinging for her- THUMP!

The assassin collapses, revealing Chloe behind them.

RENEE

I'm glad you made it out alive.

CHLOE

Back at you.

Chloe pulls Renee up off the ground. She reveals her WOUND.

RENEE

Barely.

LUCIUS (O.S.)

Uh, guys? What's that?

Chloe and Renee look to Lucius, then follow his view:

HELICOPTERS and CARRIER JETS move for a landing, while other unknown objects appear to orbit the sky.

CHLOE

Reinforcements.

A RED FLASH OF LIGHT zips through the assassins, and out of it appears THE FLASH.

Two figures DROP from the sky - WONDER WOMAN and MARTIAN MANHUNTER. They rush into battle.

GREEN LANTERN hovers down, holding out his POWER RING:

A GREEN ORB carries ATOM and VIXEN to the ground.

Out of a helicopter, MANHUNTER and LADY BLACKHAWK surface.

The parked BAT-JET surfaces RED ROBIN accompanied by BLACKBAT and BARBARA GORDON, in her advanced wheelchair. They peer down from the rooftop at the battlefield.

An astonished Lucius ignites with hope, in awe of the heroes.

(CONTINUED)

Hands LATCH onto Lucius, and drag him back-

LUCIUS
Whoa, whoa, whoa-

Lucius is SLAMMED against the wall, and a sword is pulled back, ready to pierce. He gasps, unprepared and rattled.

The assassin is YANKED BACK and flies across the street-

Stood in front of a relieved Lucius is THE RANGER, who immediately unmask himself as KARL. He KISSES Lucius.

KARL
I've waited too long to do that.

LUCIUS
You're just going to stop there?

Lucius pulls Karl in for another PASSIONATE KISS.

From afar, a proud Batman watches his friend reunite with his husband. He swells with joy for him.

VICKI (O.S.)
I find it hard to believe.

Batman turns to find Vicki. The world suddenly STOPS.

VICKI (CONT'D)
I can't imagine why I'm not here fighting this war by your side.

THE BATMAN
You're... *from-*

VICKI
The past.

THE BATMAN
Right.

VICKI
And judging by your reaction, it's where you left me?

QUICK CUT - BRUCE cradles a dead VICKI ('Remnants')

THE BATMAN
No. No, I couldn't bear the thought of losing you, so I made sure it wasn't an option. I sent you away to keep you alive.

VICKI
Did we ever figure out our feelings for each other?
(MORE)

(CONTINUED)

CONTINUED: (4)

VICKI (CONT'D)

Or did we spend an eternity waiting
for the right time?

THE BATMAN

I can't-

PERRY (O.S.)

Guys!

Everyone looks to a panicked Perry, whose hands IGNITE WITH
GOLDEN LIGHT. He watches his hand deteriorate...

PERRY (CONT'D)

This kind of tickles.

Perry fades away...

ACROSS the team- Mia fades, then Helena, then lastly, as
Vicki looks back to Batman with love in her eyes, she fades
too. They return to the past.

A deep pang of pain hits Chloe - she knows Hope is gone, too.

BARBARA (O.S.)

Where is he?

Batman looks back to see an approaching Barbara.

BARBARA (CONT'D)

Where's my father?

The pained expression on Batman's face reveals it all...

INT. GEORGE WASHINGTON HOSPITAL, LANA'S ROOM - NIGHT

The doctor stands by the bed while Lana and Steve hold hands.

LANA

I'm dying?

DOCTOR

Not exactly. Look, it's a lot to
take in, but the research around
this is fairly new. In fact, a lot
of the funding for this disease
disappeared when Senator Kent
passed away. She was the primary
contributor behind figuring out how
to treat this.

STEVE

What exactly is it?

DOCTOR

It's known as Kryptosis.

Lana and Steve remain confused.

(CONTINUED)

CONTINUED:

DOCTOR (CONT'D)

It stems from prolonged exposure to fragments of the meteor rocks most commonly found in *Smallville*, Kansas. From your file, I see that you grew up there.

Lana offers a nod, then buries her head.

DOCTOR (CONT'D)

I don't want to scare you with all this. There simply isn't enough research to suggest a time frame here, but we are aware that most people who were in *Smallville* during and after the meteor showers have *some form* of Kryptosis and it develops in varying stages. Yours-

LANA

What about someone who was there longer than me? Someone who spent more time around the meteor rocks?

DOCTOR

We're talking about you, right now.

LANA

No. I need to know. Would that be more harmful to someone?

The doctor struggles for a bit, then concedes.

EXT. STREET (OUTSIDE SHELTER) - NIGHT

A descending SUPERMAN emerges out of the sky, hovering towards a mass of survivors...

DOCTOR (V.O.)

I would highly recommend anyone who spent as much time or *more* than you in *Smallville* - around those meteor rocks - to get tested immediately.

Sensing the looming presence, Chloe slowly turns from her family and looks up to see her old friend descend in front of her. It's clear she's processing shock, astonishment, relief, then overwhelming joy.

OFF the reunited friends...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. BATCAVE - DAY

On the large screen:

TV SEGMENTS cut from PRESIDENT PIERCE being sworn in- to a report on 'Chief of Staff Elizabeth Thorne'- to Gotham depicted in ruins from No-Mans-Land.

CHLOE (O.S.)
I was really starting to think we
wouldn't make it this time.

PEEL BACK to find Bruce, turning from the monitor to face Chloe, arms crossed with a half-smirk of pride.

CHLOE (CONT'D)
(playful)
Always kind of saw me and Helena
standing together at the finish
line, but... this works too.

Chloe jabs Bruce in the arm. He briefly offers a smile.

BRUCE
It'll be interesting to see what
becomes of Gotham now that it's
free from the shackles of the
Court, and all the corrupt forces
that were stitched into the very
fabric of its structure.

CHLOE
I'm more interested in knowing
what's next for the city's most
eligible bachelor - and elite
member of the one-percent.

BRUCE
I think I'm going to take a page
from your notebook and bring Bruce
back from the dead.
(beat)
There's still a lot of good I can
do out there for my city.

CHLOE
And what about him?

Bruce follows Chloe's eyes to find THE BATMAN SUIT behind the large GLASS CAPSULE. He is lost in the mantle.

CHLOE (CONT'D)
Maybe something to think about?

(CONTINUED)

CONTINUED:

A look to Chloe, almost guilty, but definitely uncertain.

CHLOE (CONT'D)
I'll see you around.

Chloe turns and leaves.

BRUCE
(faint)
Thank you.

When Bruce looks back, he finds a somber Damian behind him, almost scared to step out of the dark.

BRUCE (CONT'D)
Damian? My god, I had no idea
where you were!

Bruce rushes into an embrace with Damian.

DAMIAN
Sorry to disappear on you.

BRUCE
It's okay. I'm just glad you're
safe. You've been through so much.

Damian unravels from the hug, and offers out the ROBIN SUIT.

DAMIAN
I only came back to give you *this*.

BRUCE
I thought that's what you wanted.

DAMIAN
So did I.
(off Bruce)
Look, I don't know what the future
holds for me or what my great
purpose is in all of this, but I do
know that I've always looked at my
life through the lens of *both* my
fathers, and I think it's time I
stopped doing that.

Bruce takes the ROBIN SUIT in his hands, accepting it...

DAMIAN (CONT'D)
The truth is, being your Robin or
being heir to the messed up Al Ghul
family throne, isn't what I want
for my life.

BRUCE
I understand.

(CONTINUED)

DAMIAN

I still want you in my life, just
not... all of this.

Bruce looks around at the cave that surrounds him, then:

BRUCE

What do you want?

DAMIAN

I want to find Jason. I think we
have a lot more in common than I
thought, and I feel like I'm the
perfect person to convince him that
he deserves a second chance.

(beat)

I'm living proof that you can come
back from the darkness.

Bruce appears chuffed.

DAMIAN (CONT'D)

What? What is it?

BRUCE

I'm so proud of the man you're
becoming. And your mother - she
would be, too.

The two share a hug, reunited at last...

EXT. GOTHAM (OUTSKIRTS) - DAY (LATER)

Chloe arrives by the outskirts of the city where CARRIER
VEHICLES are scattered, awaiting survivors to transport.

Oliver helps Archer into one of the carriers, and buckles him
in. Dinah steps in after, and takes a seat beside Archer
inside. Oliver looks back to find Chloe, and stops.

CHLOE

What? Why are you looking at me
like that?

Oliver closes the gap between them. He holds onto her.

OLIVER

I just - I can't believe this is
real. I keep waiting to wake up in
our bed alone like none of this
ever happened.

CHLOE

I'm sorry I put you through all of
this. I wish I could-

(CONTINUED)

CONTINUED:

Oliver pulls Chloe in tight for a hug, and shushes her calmly. They breathe to a calming ease.

OLIVER

It's okay. We got through it, just like we always do.

Chloe looks up at Oliver with tears in her eyes.

LUCIUS (O.S.)

I hope you weren't planning on leaving without saying goodbye.

Chloe turns back to see her friends: Lucius, Karl, Renee, Carrie, Eric, Duke, and Terry.

LUCIUS (CONT'D)

I'd start to think you learned nothing from all of this.

CHLOE

Oh, shut up.

Chloe and Lucius embrace in a tight hug.

CHLOE (CONT'D)

You were probably the *best* part of being trapped here. You know that, right?

LUCIUS

I was kidnapped for most of it.

CHLOE

(chuckling)

I know.

A teary-eyed Chloe embraces Karl.

CHLOE (CONT'D)

Look after him for me, will you?

KARL

Oh, he's never leaving my sight again - whether he likes it or not.

CHLOE

Good.

Chloe faces the new team: Carrie, Eric, and Duke.

CHLOE (CONT'D)

I'm sorry about Jack. I hate that he's not with us right now.

A pained Eric looks away, riddled with grief.

(CONTINUED)

CHLOE (CONT'D)

You guys have each other now, and things like this bind you together in ways you'll only grow to appreciate even more. Your strength is always going to be in numbers. So help each other. Lean on one another. I know you'll all be great together.

The team appear inspired, and huddle together.

Chloe moves to Terry, who appears a little disconnected from the others. But she truly sees him.

CHLOE (CONT'D)

See? I knew you were a superhero.

Terry can't help but smile, then offers Chloe a hug.

CHLOE (CONT'D)

Get some rest. You all deserve it.

Chloe turns in with Oliver, and the two BOARD THE AIRCRAFT.

OFF the remaining heroes watching as the aircraft takes off and departs the city of Gotham...

CHLOE (PRELAP) (CONT'D)

Oh. I love what you've done with the place.

INT. QUEEN RESIDENCE, LIVING ROOM - NIGHT (LATER)

Chloe, back in her home, examines the broken furniture, scattered shards, and destroyed rooms in sight.

Oliver and Archer linger behind her.

OLIVER

Yeah, you kind of missed a lot.

Chloe reaches the balcony where the glass door is SHATTERED.

CHLOE

We get a nice breeze now, though.

ARCHER

You see a nice breeze, I see the place where I was nearly beheaded.

CHLOE

I'm sorry, *what?*

Oliver nudges Archer.

(CONTINUED)

CONTINUED:

OLIVER
He's joking.

CHLOE
He's *not* joking.

ARCHER
I need to shower.

Archer scurries away.

CHLOE
Ollie? What exactly happened while
I was trapped in my own version of
Lost these past few months?

OLIVER
Just another beautiful tale of the
enduring *Sullivan-Queen* family that
always manage to find their way
back to each other.

Oliver pulls Chloe in for a quick kiss.

CHLOE
That's cute. But also annoying.

Chloe's phone BUZZES. It reads 'Lana calling.'

CHLOE (CONT'D)
Hold that thought. When I get
back, I want answers, mister.

OLIVER
Yes, Miss-I-Run-A-Paper.

Oliver collapses into a chair, and eases back, while Chloe walks off with the phone up to her ear.

CHLOE
Lana? I'm sorry I haven't called
sooner, but I swear I only just got
home and-
(beat)
What? What are you talking about?
(then)
What the *hell* is Kryptosis?

OFF the confusion burning across Chloe's face-

JUMP CUT TO:

INT. STAR CITY GENERAL, DOCTOR'S OFFICE - DAY (LATER)

Chloe and Oliver sit opposite a Doctor in their office. All
dialogue is muted as the world around Chloe appears to spiral
with every word uttered from the Doctor's mouth.

(CONTINUED)

CONTINUED:

ON THEIR HANDS as Oliver grips Chloe's tight, comforting her.

Chloe takes in a deep breath, looks from the doctor to Oliver, then sharply exhales...

CLARK (PRELAP)
Lana told me what's going on.

EXT. DAILY PLANET, ROOFTOP - DAY (LATER)

Chloe and CLARK lean against the edge, watching the sun set over the beautiful city of Metropolis.

CLARK
I'm so sorry. For everything.

CHLOE
Clark.

CLARK
I mean it. You know, when I look at everything you've been through, everything you've *all* been through, I can't help but think that life would have been better for all of you if I had just... perished with the rest of Krypton.

Chloe confronts Clark with vehement disagreement.

CHLOE
No. We've danced that dance before and reached the same conclusion.
(beat)
Clark, you have been one of the most instrumental and significant people in my life - in *all* of our lives. Even when we've had our fair share of moments, it's never escaped me just how important you are to me. I won't let you erase that out of misplaced guilt.

Chloe looks back out at the sunset.

CHLOE (CONT'D)
Without you, I would never have even *met* Oliver.

QUICK CUT - CLARK introduces OLIVER to CHLOE in the barn, and they shake hands ('Reunion')

CHLOE (CONT'D)
I never would have had this incredible family waiting for me to come home every night.

(CONTINUED)

CONTINUED:

QUICK CUT - CHLOE sneaks into the living room to find ARCHER asleep on the couch, waiting up for her.

CHLOE (CONT'D)

You put me on this path that I will
forever be grateful for.

QUICK CUT - CLARK and CHLOE face the rush of light beaming in through the Watchtower windows ('Hostage')

CLARK

I can say the same to you.

QUICK CUT - CLARK hovers over Chloe's grave, then turns to find LOIS behind him ('Crusade')

CLARK (CONT'D)

If it wasn't for you, I never would
have met Lois.

QUICK CUT - CHLOE watches as CLARK and LOIS walk down the aisle at their wedding ('Finale')

CLARK (CONT'D)

And I wouldn't have a son to raise
with the same lessons my parents
taught me.

CHLOE

Well, I think they did a pretty
good job. I really miss them.

CLARK

Me too.

Chloe takes in a deep breath, then turns from the edge to face Clark. She wipes tears from her eyes.

CHLOE

Thanks.

Clark grows puzzled.

CLARK

For what?

CHLOE

For somehow always being there when
I need you the most. I mean, you
even defied death just to get here,
which you *definitely* need to
explain to me.

CLARK

It's a long story.

(CONTINUED)

CHLOE
Those are the best kind.

Chloe and Clark embrace for a hug, and find solace in the role they played in *both* their journeys.

OFF the sun finally setting in the background...

CUT TO BLACK.

S I X M O N T H S L A T E R

INT. QUEEN RESIDENCE, BATHROOM - DAY

Oliver steps in to face his reflection in the mirror. He is dressed in a white buttoned-up shirt and black tie. He takes a moment, collects himself, then steps out, into-

INT. QUEEN RESIDENCE, BEDROOM - DAY

Oliver scoops up his BLACK JACKET from the bed, and wraps himself into it. He moves out, into-

INT. QUEEN RESIDENCE, LIVING ROOM - DAY

Oliver finds Archer, also in suit-and-tie, on the couch watching cartoons on the TV.

OLIVER
Come on, Archie. We've got to go.

ARCHER
Do we *have* to?

OLIVER
Hey!

Oliver picks up the remote, turns it off, and faces Archer.

OLIVER (CONT'D)
This is important, okay? I used to avoid stuff like this at all costs, but *this* - this is different.

ARCHER
I know. I'm sorry.

Archer gets up off the couch, and heads for the door.

OLIVER
That felt a little too easy.

Oliver moves out of the living room, and into-

INT. QUEEN RESIDENCE, OFFICE - DAY

The door clicks open, and Oliver looks around for a moment to see that it is empty. He appears confused, then moves for the bookshelf. He pulls back a BOOK-

BLUE LIGHTS scan Oliver up and down, then scatter away.

WATCHTOWER (O.S.)
Identity confirmed. Oliver Jonas
Queen. Welcome to Watchtower.

The SHELF slides open-

INT. QUEEN RESIDENCE, WATCHTOWER HQ - DAY

Oliver enters to find Chloe, sat with her back turned.

OLIVER
Are you hiding?

CHLOE
Maybe.

OLIVER
Can I ask why?

Oliver pivots her around in her chair to face him.

CHLOE
I don't want to go.

OLIVER
Okay, first of all, this was *your*
idea. And secondly-
(beat)
No, wait. That's all I've got.

CHLOE
Must I remind you what happened the
last time I went to Gotham?

OLIVER
This time will be different.

CHLOE
Oh, really? How so?

OLIVER
Because we'll have each other.

Chloe offers a side-eye, before she caves in...

EXT. GOTHAM CITY, STREETS (MEMORIAL) - DAY

A large memorial is held in a restored part of the city, where mass groups are gathered, dressed in black, and are confronted with vigils of the deceased.

AROUND THE CROWDS - find... Carrie, Eric, and Duke gather in front of a photograph of JACK WHEELER; Terry stands in front of an image of his fiance, DANA TAN; and Barbara is seated in her wheelchair, in front of a photograph of JAMES GORDON.

Nearby, Bruce is confronted with the vigils of JULIE MADISON and ALFRED PENNYWORTH, when he suddenly spots Barbara.

BRUCE

Barbara?

An enraged Barbara looks back at Bruce with a piercing glare.

BARBARA

How dare you show yourself here.

BRUCE

I know you're hurting.

BARBARA

I should have been here. I should have been with him.

BRUCE

So I could see your photo up here?

BARBARA

Screw you. You had no right to lie to us - to send us away.

(breaking)

He was my Dad. He was- he was all I had left. I- I should have been here, damn it.

BRUCE

I'm sorry, Barbara. I'm so sorry.

Barbara sharply inhales. Collects herself.

BARBARA

Dick. Was he- was he with you?

Bruce simply nods.

BARBARA (CONT'D)

And did he- did he get out? Did he *make it* out?

A deep breath. Guilt-ridden, Bruce shakes his head.

(CONTINUED)

CONTINUED:

BARBARA (CONT'D)

I know you think that your mark on this world is that mask you put on each and every night, but it's not.

(beat)

This. All of these lives lost.

That's your legacy, Bruce. That's what you leave behind.

Barbara leaves, tears in her eyes.

A beat. Bruce sinks with a crushing sense of guilt and shame that almost destroys him, until-

KATE (O.S.)

That's not true.

Bruce turns to find a comforting Kate behind him. She is accompanied by a sympathetic Helena, and Maggie.

HELENA

Kate's right. For all our differences, you've done a lot of good here.

Lucius joins them, with Karl by his side.

LUCIUS

We can't save everyone.

Bruce is comforted, just for a moment.

BRUCE

I thought doing what I did would keep the people I love safe, but I still lost almost *all of them*.

(beat)

Julie. Alfred. Dick. Selina. Jim and Sarah.

(long pause)

Let's face it - I was out of my league with this one.

HELENA

Bruce.

Bruce walks away, unwilling to hear it. He brushes through people, and BUMPS against Chloe, beside Oliver and Archer.

CHLOE

Bruce?

Escaping the crowd, Bruce is suddenly grabbed on the arm, and turns around to find Terry.

TERRY

Bruce, wait.

(CONTINUED)

BRUCE

Terry.

(beat)

I never got to thank you for saving
my life back there.

TERRY

It goes without saying.

BRUCE

You're a remarkable fighter. I saw
the way you protected everyone out
there that night. I think you'd
make a great leader for those kids.

TERRY

Isn't that your job?

BRUCE

Not if you want it.

A beat. Terry ponders what's being asked of him...

TERRY

I don't think I can.

Bruce offers Terry a BUSINESS CARD. 'Wayne-Fox Enterprise.'

BRUCE

Let me know if you change your
mind.

While Bruce departs, Terry fixates on the CARD...

CHLOE (O.S.)

I can't believe it's been six
months.

BACK TO THE CROWD where Chloe and Helena are now embraced in
a warm hug. Reunited at least.

HELENA

I can't believe you actually showed
up for this thing.

CHLOE

Hope reminded me that this city
still exists because she gave her
life for it all those years ago.

(beat)

I don't think I can ever put Gotham
behind me.

RENEE (O.S.)

You ready to come back to the
force?

(CONTINUED)

The two turn to see Renee narrowing in on Kate.

HELENA
Does the police even exist in
Gotham anymore?

OLIVER
Not sure *anything* does right now.

RENEE
I'm building it back from the
ground up. Hopefully I can make
Commissioner Essen proud.

They follow her line of vision to see the vigil for SARAH
ESSEN on display beside her husband JAMES GORDON.

CHLOE
I think she'd already be proud of
the leader you've become.

RENEE
Thanks.
(to Kate)
So, you coming back?

KATE
I don't think so. I think it might
be time for me to officially retire
the badge. I'm more interested in
what the job of *motherhood* has to
offer me right now.

Kate pulls Maggie in close with a beaming smile.

CHLOE
(to Lucius)
Did Bruce really hand you the keys
to the castle?

LUCIUS
He did. You're looking at the new
CEO of Wayne-Fox Enterprise.

KARL
My husband's an Elite.

HELENA
Eat the rich.

OLIVER
Hey!

DINAH (O.S.)
I concur.

They look to see Dinah join the group.

(CONTINUED)

OLIVER
Technically, you could have had
half in the divorce.

DINAH
It's a real shame I was never after
your money.

Mia surfaces from behind Dinah.

MIA
And I've never let her live it
down. We could have been *so* rich!

ARCHER
Mia!

Archer rushes into Mia's embrace.

The old friends laugh, until-

A TREMOR rocks the entire memorial. The masses tremble with
the quake, and the old friends cling to each other in shock.

A MICROPHONE squeaks over the crowd-

GUEST (O.S.)
Everybody stay calm. It's just a
minor earthquake. It's all over.

Helena rolls her eyes with a sigh.

HELENA
God, I need a drink.

CHLOE
Let's get the hell out of here

OFF the friends disappearing from the crowd...

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

INT. QUEEN RESIDENCE, WATCHTOWER HQ - NIGHT

Chloe sits in front of the large monitor. She takes in a deep breath, then hits a key on the keyboard.

FROM THE DISPLAY SCREEN as it RECORDS:

CHLOE

Okay. So, this is a lot harder than I thought it was going to be.

(beat)

Today marked your sixteenth birthday which is another day to remind me of just how old I am. To add a little more context for historical purposes, of course, there's been a lot of other wonderful things happening lately.

INT. VALE VERITY, BOARD ROOM - DAY

Chloe opens the door to the room where a large table hosts many chairs in front of a projector and white board.

In enter a dozen COLLEGE-AGED STUDENTS.

CHLOE (V.O.)

I just launched the first *Pitbull* of Journalism *Program* in honour of the great Perry White. I really think it's going to help steer these talented up and coming reporters towards success.

(beat)

Also, I kind of like the idea of finding the next *me* - or the next Perry, or Vicki, or Kahn. I think I'm at that age now where I want to pay things forward, you know?

A beat. Chloe takes in the weight of this moment...

INT. QUEEN INDUSTRIES, HEAD OFFICE - DAY

Hands rifle through a box of belongings and add them to the desk. The last item is a PHOTOGRAPH of the QUEEN FAMILY.

CHLOE (V.O.)

As for your Dad - he understandably wanted to take a brief hiatus from politics, and decided to step back into his CEO position at Queen Industries.

(CONTINUED)

CONTINUED:

Oliver stares at the photo with a smile on his face...

CHLOE (V.O.)

Knowing your father, I'm sure he'll
still find a way of doing a lot of
good for Star City.

Oliver turns to face his office window, overlooking the city.

INT. CAFE - DAY

A crowd lingers around the cafe. Stood among them is Helena, fidgeting with a receipt in her hands.

CHLOE (V.O.)

Helena moved about a half-hour away
from us, over in Platinum Flats,
which certainly makes it a lot
easier for us to keep our promise
of staying in touch.

Her eyes catch something in the peripheral:

A man in a suit, whose blurred face FOCUSES to shape the
familiar father figure, GUIDO BERTINELLI.

Helena tries to look away - *she knows her eyes are playing
tricks on her* - but she looks back and he remains. Guido
offers a warm smile. A proud, loving look.

BARISTA

Order for *Kane*.

Helena smiles back, then moves for the counter. She takes
her order of THREE DRINKS and returns the receipt.

Looking back, Guido is gone. A beat.

CHLOE (V.O.)

There's no one I know more
deserving of happiness than her,
and I still get a little misty-eyed
seeing her and Kate with Maggie.

Helena smiles to herself, fulfilled, then exits onto-

EXT. CAFE (STREET-SIDE) - DAY

Helena brings the drinks out to a table where Kate sits with
an older Maggie. She sits with them. A family.

CRANE BACK to find a familiar onlooker, watching from afar:

It's IRENA DUBROVNA (formerly known as SELINA KYLE), seeing
her daughter from a distance in a happy, loving family. It
brings a smile to her face, and a tear to her eye. With the
closure she's wanted, she turns, then leaves...

EXT. WAYNE MANSION (LOT) - DAY

The familiar lot, no longer riddled with rubble, but a site of construction, as a NEW MANSION is being built.

CHLOE (V.O.)
Bruce's world kind of fell apart
after No-Mans-Land.

From afar, Bruce watches on, then turns to leave.

INT. WAYNE-FOX ENTERPRISE, WEAPONS DIVISION - DAY

A large wall covering SLIDES OPEN to unveil a new, state-of-the-art BATSUIT (an all black design with a striking RED BAT SYMBOL on the chest, reminiscent of 'Batman Beyond').

CHLOE (V.O.)
The last time I spoke to him, he
was adamant that it was time to
hang up the cape, and allow someone
else to pick up where he left off.

Stood a few feet away, Bruce and Lucius examine the suit.

LUCIUS
You really think he'll show?

BRUCE
He'll show.

Suddenly, the elevator doors open behind them, and they TURN-

Entering from the elevator doors is Terry. His eyes catch the BATSUIT that holds his destiny up to him...

OFF Bruce recognising the same look in Terry's eyes...

EXT. GORDON-ESSEN GOTHAM CITY POLICE DEPARTMENT - NIGHT

A curtain removes from the top of the large building, and unveils a polished sign:

'Gordon-Essen Gotham City Police Department'

A proud RENEE stands outside with her limited SQUAD of police officers, and faces the masses of PRESS and CIVILIANS that applaud the re-opening.

CHLOE (V.O.)
With Renee serving as the city's
police Commissioner, and reopening
the GCPD in honour of *James Gordon*
and *Sarah Essen*, she's agreed to
welcome the help of vetted
vigilantes who dedicate their
nights to watching over the city.

(CONTINUED)

CONTINUED:

A BAT-SIGNAL ignites from the top of the GEGCPD building:

From a nearby rooftop, a team of heroes emerge. It's THE BATMAN (TERRY), accompanied by his team of outsiders: ROBIN (CARRIE), THE SIGNAL (DUKE) and FREIGHT TRAIN (ERIC).

OFF a beaming Renee, proud of the city that's been reborn...

CHLOE (V.O.)

Speaking of vigilantes, the one I sense being your favourite - at least *under* the mask - brought together a new team. Titans of heroism, in their own right.

INT. TITANS HQ - NIGHT

LIGHTS IGNITE in the room to unveil a TEAM (backs turned) gather in front of a state of the art computer system where a woman stands at the helm. She turns- it's MIA DEARDEN.

CHLOE (V.O.)

I always knew Mia would make a great leader one day.

MIA

Let's get to work.

OFF Mia's widening smirk...

CHLOE (V.O.)

I'm sure she's missing Dinah just as much as you are right now.

INT. TEMPLE, ROOM - NIGHT

A door creaks open...

CHLOE (V.O.)

But I think she just needs time after departing the League.

A woman in a CLOAK enters in approach of a CRIB where a small BABY (Asian, silky black strands of hair) weeps. The woman reaches in, and cradles the baby up out of the crib.

CHLOE (V.O.)

At least she sent a postcard promising to come back soon with someone special for you to meet.

The woman removes her hood-

It's DINAH, shushing the baby, then easing her mood with a gentle sway. This baby is SIN ('Beyond').

Behind her lay the remains of assassins, all slain...

EXT. SMALLVILLE (OUTSKIRTS) - DAY

A car jets down the road, passing an all-too familiar sign that reads 'Welcome to Smallville.'

CHLOE (V.O.)

For a more *global* context, the era of *President Pete Ross* has officially come to an end. And thankfully he was pardoned.

EXT. SAVIOUR FOUNDATION (SMALLVILLE) - DAY

A nervous Pete stands outside the towering structure (with a logo outside reading 'Saviour Foundation'), and he watches as the same car pulls up in front of him.

CHLOE (V.O.)

Last I heard, he and Lana were headed back to Smallville to work on a project together. I think it might do them both some good.

Lana exits the car to meet Pete.

LANA

This is incredible.

PETE

I take it you haven't noticed it yet, have you?

LANA

Noticed what?

PETE

I had this built on the same lot where *The Talon* once stood.

(off Lana)

I knew that place meant a lot to you and it harboured it's own community, just like I hope *this* place does, too.

LANA

It's perfect.

OFF the reunited friends, facing their next chapter...

INT. QUEEN RESIDENCE, DINING ROOM - NIGHT

A dining table set-up for a birthday party (with a cake, plates, balloons hanging from the chairs, and a huge sign that reads, 'Sweet Sixteen').

(CONTINUED)

CONTINUED:

CHLOE (V.O.)

As for you - I think it went pretty well tonight. You made things right with your alpha-best friends, and you guys didn't make a huge mess for me to clean up like you did on the *last* birthday party.

Archer paces the room, then stops at the sight of Cissie entering, with Brady ushering her forward.

ARCHER

Cissie.

(beat)

I didn't- I mean- I hope this means you can forgive me?

Cissie awkwardly looks away, then her eyes find Archer's.

CISSIE

You're an idiot-

Archer deflates for a second, almost defeated.

CISSIE (CONT'D)

-if you ever thought that I wanted you out of my life.

Archer is brought to a smile. Overjoyed, he rushes into an embrace with Cissie. A happy Brady joins. The three united.

Watching from afar, Chloe and Oliver step in with a smile.

OLIVER

You know what? I think everything is going to be okay.

Chloe rests her head on Oliver. A happy family.

INT. QUEEN RESIDENCE, WATCHTOWER HQ - NIGHT

Chloe wears the same smile on her face now, seemingly *moments after*, and continues:

CHLOE

And I'm rambling. Because goodbyes are hard. They're painful. It's strange to grasp the concept that someone you love won't be a part of your life anymore, especially when they've been a part of it for so long.

(beat)

And it feels impossible to put the words together knowing that they're the last words you'll ever hear from me.

(CONTINUED)

CONTINUED:

Chloe looks to the FRAMED PHOTOGRAPH of her happy family.

CHLOE (CONT'D)

I didn't want it to be like this,
if that's any consolation. But
I've dealt with enough sudden loss
in my life that I kind of see the
value in a decent goodbye. You
live long enough to learn that
closure is a comfort not everyone
gets afforded in life.

OFF one last, all-knowing look from Chloe...

CUT TO BLACK.

T H I R T Y Y E A R S L A T E R

EXT. GRAVEYARD - DAY

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

CHLOE (V.O.)

So, I hope this last chapter
comforts you, as much as it might
hurt you.

PEEL BACK to find OLIVER (late 70s) in an embrace with Hope,
with her head resting against his shoulder ('Beyond').

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-

A harsh breeze from it's disappearance hits Oliver, and he
staggers with a defeated sigh. Something dawns on him:

(CONTINUED)

CONTINUED:

OLIVER (CONT'D)
(remembering)
Crap! Lana.

Oliver bends down and recollects his FLOWERS.

OLIVER (CONT'D)
Sorry, sweetie. I'll bring you
another set tomorrow.

Oliver kisses his hand, and touches his wife's grave, before
he DARTS OFF. OFF the burial site...

INT. RETIREMENT HOME, LANA'S ROOM - DAY (LATER)

LANA (70s, white hair), wearing the drained kryptonite
necklace, rests her eyes and eases into her final slumber,
while STEVE (70s), dressed in a red cardigan, lets go of her
hand with a crushing sense of grief (as seen in 'Hereafter').

A KNOCK sounds at the door, and it opens-

Oliver enters with flowers in his hands and a sense of
urgency on his face. He immediately realises.

OLIVER
I was too late.
(off Steve's nod)
I'm so sorry.

Oliver places the flowers down, and moves in to hug Steve.

OLIVER (CONT'D)
We'll get through this together.

INT. WATCHTOWER, HEADQUARTERS - NIGHT

ARCHER (from 'Beyond') is submerged in the new HQ where a
large disconnected screen hosts the recording of Chloe, and
the room around him is WASHED OUT by lights creating an aura.

CHLOE
But like any good ending, I find
it's always best to go back to the
very beginning.

Images SCATTER around Archer in the void of Chloe's life-

CHLOE (CONT'D)
When I was fifteen, I had an
obsession with the weird and the
unexplained, and it guided me on a
journey to uncover the truth, which
lead me down all sorts of different
paths. I was a reporter.
(MORE)

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

A sidekick for the world's *greatest* superhero - other than your Dad, of course. The Watchtower.

Notable flashes: a paper from the TORCH, then the DAILY PLANET (with Chloe's name on it); Watchtower SECURITY FOOTAGE of Chloe with an assortment of different heroes (Superman, Green Arrow, Batman, Huntress, Black Canary).

CHLOE (CONT'D)

I've always wondered how I got here. It's like I blinked and suddenly I'm not looking at some wall of weird, or another byline of a newspaper, but I've got an entire database of heroes in front of me that I've sworn to protect.

Notable flashes: a list of SUPERHEROES; the JUSTICE LEAGUE surface; Chloe, behind the computer, leading.

CHLOE (CONT'D)

There was a time I'd do anything for them - *sacrifice* everything, even my life, for them. Because I saw their worth in this world, and how much the world needed people like them. But when you came into my life, I knew I wasn't made to be some *martyr*.

Notable flashes: recordings of a young Archer (Chloe cradling a BABY ARCHER; Oliver and Chloe dropping him off at school; reading to him; birthday parties).

CHLOE (CONT'D)

You gave my life a new meaning. A purpose. And the greatest truth I uncovered - beyond another case of a meteor infected superhuman or another person disguised behind a mask and cape - was how fulfilling it was to be *your Mum*.

Notable flashes: a recording of Chloe finding Archer asleep on the couch - she gently wakes him up and the two hug.

CHLOE (CONT'D)

When I started these video logs, I thought I was doing it so that if anything happened to me, someone could pick up where I left off and keep watch over the world's heroes.

Notable flashes: a recording of Mia in control of Watchtower; then one of Perry; then of Vicki.

(CONTINUED)

CHLOE (CONT'D)
Now, I realise it was always for
you, and I just didn't know it yet.

Notable flashes: a series of images of Chloe throughout the
years in these video logs, all scattered around Archer.

The projections fade. Nothing left but this FINAL RECORDING:

CHLOE (CONT'D)
I'm sure by the time you're
watching this, you already know
that I've been given a *very vague*
death sentence - whether I'm lucky
enough to still be with you, or if
I've long since passed. I don't
know. Neither do the doctors.
(beat)
What I do know is that life is *so*
short. One day, you'll wake up,
and suddenly you're forty, and
you're looking back at your life
and just - I guess... trying to
make sense of everything.

Archer takes in a deep breath, now in *his* forties, too.

CHLOE (CONT'D)
But nothing has made more sense to
me than *you* and *your father*, and
the *family* we have together. And I
want to spend whatever time I have
left making *new memories* with the
both of you for however long we
have together.

A tear falls from Archer's eye...

CHLOE (CONT'D)
So, this is me, unplugging from the
virtual world of this Watchtower,
once and for all, and going offline
into a reality where I can be with
my friends and family who I love.

One last beaming smile from Chloe...

CHLOE (CONT'D)
Over and out.

A CLICK and the video CUTS TO BLACK.

The lights ignite in the room, and the screen disappears to
unveil a DIGITAL CHLOE surfacing in a blue-hologram form.

(CONTINUED)

ARCHER

When exactly were you going to tell me that Mum built herself into some sort of AI?

Archer looks back to find a drained Oliver.

OLIVER

Honestly? I thought I'd wait at least a month after the funeral.

(beat)

I didn't think some madwoman with a *Canary* complex would go on a hero-killing spree that dragged you into all of this chaos and find out about it *like this*. That's on me.

Inspired, Oliver joins Archer's side, and is taken in by the glow emitting from the holographic Chloe.

OLIVER (CONT'D)

But it makes sense, doesn't it? Your Mum helped guide the world's heroes to do what they could to save the world. With this, she can help future generations, too.

ARCHER

I really miss her.

OLIVER

I know. So do I.

(beat)

I can barely sleep without her beside me.

ARCHER

I keep thinking... all that time away from her, when she was trapped in Gotham. Maybe it was the universe trying to prepare us for a life without her.

OLIVER

It's nice to see you inherited her way of trying to see the positive in everything. You just might balance out the dark and gloomy I bring to the table.

(bittersweet)

Just like she used to do.

ARCHER

I think we *both* have our moments.

Oliver is brought to a brief chuckle.

(CONTINUED)

OLIVER

What do you say we get out of here
and have a nice dinner somewhere,
just the two of us?

ARCHER

I'd like that.

The two turn to leave, when-

CHLOE

Is there anything else I can help
you with?

Archer looks back at the image of his mother.

ARCHER

No. No, I think we're done here.

CHLOE

Watchtower is officially offline.

The image of Chloe FADES OUT.

Oliver and Archer move for the doors, opening them, then
taking one last look inside, before the DOORS CLOSE.

CUT TO BLACK.

END OF SERIES