

# WATCHTOWER

5.20 | "Signal"

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](http://www.vpn-tv.proboards.com))

**CREATED BY**  
Jack D. Malone

MAIN CAST

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

SPECIAL GUEST CAST

DINAH LANCE / BLACK CANARY .....	Alaina Huffman
LANA LANG .....	Kristin Kreuk
PETE ROSS .....	Sam Jones III

GUEST CAST

CARRIE KELLEY .....	Liv Hewson
DAMIAN WAYNE .....	Asa Butterfield
DUKE THOMAS .....	Michael Rainey Jr
ELIZABETH THORNE .....	Archie Panjabi
ERIC MORAN .....	Noah Gray-Cabey
HOPE SULLIVAN-QUEEN / DOCTOR FATE .....	Kristen Bell
JACK WHEELER .....	Lorenzo James Henrie
JASON TODD .....	Matthew Daddario
MAXINE GIBSON / HI-TEK .....	Leah Jeffries
RA'S AL GHUL .....	Jason Isaacs
SARAH ESSEN .....	Vera Farmiga
STEVE TREVOR .....	Rick Cosnett

TEASER

FADE IN:

INT. QUEEN INDUSTRIES, HEAD OFFICE - NIGHT (FLASHBACK)

A somber OLIVER sits behind his desk with his laptop open up in front of him. He reads.

Saved articles appear on the screen all related to 'Green Arrow.' Labels reoccur: 'VILLAIN.' 'MURDERER.' 'KILLER.'

It's clear the words cut him like a knife.

A notification PINGS on the laptop: 'One New E-Mail.'

Oliver clicks on it:

The screen fills with black, then FLASHES to LIVE-FOOTAGE of a MASKED MAN stood center-screen with a deep, menacing and digitally distorted voice. This is HI-TEK.

HI-TEK  
Oliver Queen.

OLIVER  
The hell is this? Who are you?

Oliver clicks on the laptop but nothing changes.

HI-TEK  
I'm providing you with a unique  
opportunity to do some good.

Beside Oliver, his PRINTER suddenly activates:

A SHEET OF PAPER prints off beside him. An address appears to be written on it in BOLD BLACK LETTERING.

HI-TEK (CONT'D)  
Next to you is an address directing  
you to a location I wish for us to  
meet-up.

OLIVER  
I'm sorry, but I'm not really  
looking for anything serious right  
now. I'm still kind of processing  
my divorce.

Oliver takes the piece of paper and studies the location.

HI-TEK  
You will cash-out one million  
dollars and bring it with you.

(CONTINUED)

CONTINUED:

OLIVER

Oh, so it's *that* kind of meet-up...

HI-TEK

Failure to do so will result in catastrophic consequences.

OLIVER

No, trying to blackmail me will result in 'catastrophic consequences.' I don't know what you were expecting, but I don't negotiate with criminals.

(beat)

In fact, what I will do is trace your feed back to your actual location and meet you with a team of police officers and grounds to put you behind bars for the rest of your pathetic life.

HI-TEK

Just to confirm - are you declining my request?

Oliver RIPS up the piece of paper-

OLIVER

What do you think?

HI-TEK

Hmm. So be it.

The video stops.

Oliver shifts at his computer screen returning to normal - as if nothing ever happened...

Suddenly, a RUSH OF WHITE erupts in the room-

An EMP BLAST surges from four different points in the room, and a stunned Oliver collapses over from his chair. *THUD*.

Oliver appears to seize on the floor, then sprawls out...

PUSH THROUGH INSIDE Oliver's skull to find... his CHIP (seen in 'Anarchy') as it SIZZLES with electric sparks.

OFF an unconscious Oliver remaining on the floor...

EXT. STAR CITY BORDER - DAY

A sea of forests and bush-land painting the border that separates Star City from the ocean.

Deep inside emerges two familiar faces- OLIVER and ARCHER.

(CONTINUED)

CONTINUED:

ARCHER

We have to go back. We have to  
look for her. Please.

Oliver follows Archer's line of vision to see a WAFB OF SMOKE  
in the far woods. It calls for Archer. Oliver is hesitant.

OLIVER

I don't know if we-

Archer grabs onto his father's arm. Desperate.

ARCHER

Dinah was like a mother to me, too.  
I don't want to lose her.

OLIVER

You saw the plane, Archie. I'm not  
sure either of us are ready to see  
the fallout from that.

ARCHER

If there's even a chance she  
survived and needs our help, we  
have to try.

A beat. Oliver knows it to be true...

OLIVER

Okay. Okay, we'll go.

The two move towards the RISING SMOKE. They disappear...

CRANE BACK to find a MOBILE PHONE on the ground. It BUZZES  
then a notification appears: 'Wife Calling...'

OFF the image of CHLOE SULLIVAN on the phone screen...

UT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

EXT. SHELTER (NEW BASE) - DAY

Arriving outside the new shelter, SARAH moves ahead towards the resistance members while LUCIUS stays behind with a disappointed CHLOE, examining her phone.

LUCIUS  
Everything okay?

CHLOE  
I don't get it. It's finally ringing through but he's not picking up.

LUCIUS  
I'm sure there's a perfectly good explanation.  
(off Chloe)  
Which is not where your mind's at-

CHLOE  
It's just- I spent so much time consumed by what's been happening here... trying to survive so I could make it back home to *them*. I didn't stop to think that maybe- just *maybe* something bad could be happening back home, too.

LUCIUS  
Don't think like that.

CHLOE  
What if this isn't just about Gotham? What if we're not the only city that's been hit?

Lucius grabs onto Chloe, comforting her.

LUCIUS  
Karl called me from a hotel in Star City. It's safe. Oliver's the Mayor, isn't he? He's probably stuck doing some tedious task for the city, and will call you the second he sees the missed calls.

Chloe deflates with relief.

CHLOE  
You're probably right. Thanks.

(CONTINUED)

CONTINUED:

Chloe and Lucius arrive by Sarah's side, where she stands watching on at the resistance:

RENEE is training the survivors in hand-to-hand combat, where a surprised DUKE and CARRIE light up at the sight of Sarah and quickly rush over, away from the training.

CARRIE

Oh my god. Commissioner? You had us all worried! How are you?

SARAH

I'm fine. I'm-

DUKE

Are you sure? You look like you've been through hell. I mean - no offense.

CARRIE

Duke!

Carrie jabs Duke in the arm.

An emotional Sarah seems to break - unable to keep her grief hidden. She removes herself from them, and scatters away...

Renee suddenly stops, and notices Sarah's demeanor. She looks back to Chloe and Lucius for answers.

A simple nod from Lucius, and Renee knows what's happened...

CHLOE

Maybe we should let the team know what's going on before Sarah's forced to relive it a thousand times over in one day.

LUCIUS

I'll talk to Renee. You keep trying for Oliver, okay?

Lucius pats Chloe on the shoulder, then leaves.

OFF Chloe, staring at a phone that reads 'Calling Husband...'

INT. VALE VERITY, CHIEF'S OFFICE - NIGHT (FLASHBACK)

Chloe stands over her desk where she studies a NEWSPAPER that holds the headline: 'Where Have All The Heroes Gone?'

The door CLICKS behind her.

CHLOE

Ally, I'm not done looking over-

A hand grabs her and pulls her around, into-

(CONTINUED)

CONTINUED:

Oliver embraces Chloe with a PASSIONATE KISS.

An uncomfortable Chloe pulls away from Oliver, and pushes him off her in a show of disbelief. She wipes her mouth.

CHLOE (CONT'D)

Oliver, what the hell are you-

OLIVER

(confused)

Whoa. Is it really that hard to understand why I would want to kiss the woman I'm engaged to?

CHLOE

Engaged?

Oliver looks around at the new environment...

OLIVER

You didn't tell me you got a job in my hometown. I don't know what I'm doing in Star City, but if my assistant didn't tell me you were here too, then I would have been headed straight for Gotham.

CHLOE

You know, just because your marriage crashed and burned with Dinah, doesn't mean you get to play 'substitute the blonde' and go digging through our ancient history to settle for your ex.

Chloe folds the newspaper up, places it inside her bag, and moves to leave. Oliver stops her.

OLIVER

What are you talking about? Dinah?

Chloe can see it in Oliver's eyes. He has no memory.

CHLOE

What do you last remember?

OLIVER

I remember being in the Watchtower.

QUICK CUT - OLIVER examines a screen that reads 'FIVE MINUTES REMAINING.' A bomb is about to detonate ('Anarchy').

OLIVER (CONT'D)

There was a bomb.

QUICK CUT - OLIVER jumps over a table, and pulls it down with him as an EXPLOSION ERUPTS-

(CONTINUED)



CONTINUED: (2)

OLIVER (CONT'D)

It detonated as we were saying  
goodbye to each other. But I  
survived. I woke up in the  
hospital and you were there.

QUICK CUT - CHLOE visits OLIVER in hospital ('Anarchy').

OLIVER (CONT'D)

And next thing I know, I wake up  
here. Well, in my office.

(beat)

My assistant that I didn't know I  
had woke me up and I asked her  
where you were, and I mean- I must  
not have a very good screening  
process for new hires because she  
had no idea who you were, but-

(beat)

Eventually she looked you up online  
and it said you were the Editor-in-  
Chief of a place called Vale Verity  
and I figured that's where you  
would be so I came here. For you.

CHLOE

Can you hear yourself right now and  
how much sense it doesn't make?

OLIVER

I don't care. I just knew I had to  
find you. That's all that matters.  
The rest will fall into place.

CHLOE

Oh, Oliver. Sit down.

Chloe pulls up a chair for Oliver. The two sit opposite each  
other. She places her hand on his, comforting him.

CHLOE (CONT'D)

What you're talking about - what  
happened at the Watchtower, and in  
the hospital... that was six years  
ago. An entire lifetime has  
happened since. And we're not- I  
mean you and I aren't...

(beat)

We're not together anymore.

OLIVER

That's not possible. There isn't a  
world where I'd give up on us.

Chloe sighs - a new wave of heartache hitting her...

(CONTINUED)

CHLOE

Your mind was infected by Winslow Schott. All of your memories were being erased. The only way to save you was to activate a chip that was implanted in your head that seemed to hold all of your memories... all except those you had of me.

OLIVER

(breaking)

No. I don't believe it.

CHLOE

I'm sorry.

OLIVER

But that doesn't make sense. I do remember. I remember everything. Meeting you at the barn-

QUICK CUT - CHLOE and OLIVER meet at Kent Farm ('Reunion').

OLIVER (CONT'D)

The first time we kissed.

QUICK CUT - CHLOE and OLIVER lower the bow, then turn in to face each other. They share their FIRST KISS ('Supergirl').

OLIVER (CONT'D)

I even remember the time we got wasted on Zatanna's magic alcohol and got married.

QUICK CUT - CHLOE and OLIVER put the two halves of a torn marriage certificate together ('Fortune').

OLIVER (CONT'D)

You tried to leave again but I wouldn't let you. Because I knew then just what I know now.

Oliver latches onto Chloe's hand, longing for her.

OLIVER (CONT'D)

We're meant to be together.

Chloe almost lets herself fall, but pulls away. Stands.

CHLOE

I can't. I'm sorry.

OLIVER

(realising)

You've found someone else...

(CONTINUED)

CONTINUED: (4)

Chloe stops by the door with a sigh. She looks back at Oliver, tears in her eyes, and shakes her head.

CHLOE

No. I already had the love of my life, and it didn't work out.

Oliver rushes to her, desperate-

OLIVER

No, that's you saying that. I'm here, Chloe. I'm back. I don't know how or why but I-

CHLOE

That's the problem. The second we find out... all of this becomes temporary and I have to lose you all over again. I can't go through that pain twice. I won't.

OLIVER

Then help me understand it- help me figure it out. You're the only one who can. Please?

A beat. Chloe takes a deep breath, then closes the door with her still inside with Oliver.

OFF the two reunited to solve this situation...

EXT. STAR CITY BORDER - DAY

Smoke emits from the wreckage of a plane. It's mostly preserved, except for the point of contact and a wing which are both smashed. A small fire burns from it.

Oliver and Archer cut through the forest and arrive outside the wreckage. They halt at the sight of it.

ARCHER

(stunned)  
Dinah!

Archer motions to run, but Oliver TUGS him back-

OLIVER

No. Stay back. It's not safe.

ARCHER

(roaring)  
Dinah!

OLIVER

I'll look. Just stay here.

Oliver makes slow, cautious steps towards the plane, when-

(CONTINUED)

CONTINUED:

BOOM. The entire aircraft ERUPTS IN FLAMES.

A shockwave knocks Oliver back a few steps, and he covers his face from the blast. He slowly lowers his hand to see:

The remnants of the wreckage are scattered everywhere...

OLIVER (CONT'D)

Oh my god.

Archer looks up from his hands. He trembles with shock.

DINAH (O.S.)

Seriously?

A stunned Oliver and Archer look back to see DINAH (she appears a little scraped up and bruised but otherwise fine).

DINAH (CONT'D)

It's going to take more than a plane crash to take me out.

A relieved Archer rushes into Dinah. They hug.

Looking over Archer's shoulder, Dinah shares a look with Oliver, who sheds a small tear of relief. She smiles back at him - an acknowledgement that they're all okay now...

OLIVER

I'm really glad you're okay.

Dinah pulls free of the embrace. The three join up.

DINAH

I don't think we're in the clear just yet.

OLIVER

What is it? What did you see?

DINAH

When the plane was going down, I saw a group of people outside some sort of base. They were armed. Looked like agents. I think they're guarding the border. I think they're the ones that took the shot that took me out of the sky. Which means-

OLIVER

If we want to get into Gotham...

DINAH

We need to take them down first.

OFF the burgeoning mission forming for the three...

INT. SHELTER (NEW BASE) - DAY

Sarah sits at the table with her head buried in a cup of water. Footsteps alert her to Renee at the door.

RENEE

Hey. Lucius told me what happened.

A defeated Sarah sinks further down.

RENEE (CONT'D)

I'm really sorry. The world  
already seems darker without him.

Renee pulls up a chair beside Sarah.

SARAH

It's taking everything in my power  
not to curl up into a ball and give  
up. Wait for the inevitable.

RENEE

He wouldn't want that for you.

SARAH

I know. It's just hard.

Renee takes Sarah's hand. She holds it.

RENEE

You're going to get through this.  
We all are. I can feel it.

A nod from Sarah. She needed to hear that...

SARAH

I saw you out there. Training with  
them. You're a strong leader,  
Renee. We need that right now.

RENEE

I was just filling the void until  
you could-

SARAH

No. I'm in no condition to...

(beat)

Physically, I'm down an arm, and  
emotionally? Well, you know.

A beat. Renee softens to the changes.

SARAH (CONT'D)

When all this is over, I'm done.

(CONTINUED)

CONTINUED:

RENEE

I don't believe that. We still need you. I need you.

SARAH

Jim and I decided before all of this happened that it was time for me to hang up my badge. Truth is, I should have retired a year or two ago. Really wish I did now.

Sarah musters up a small chuckle, then grows sincere:

SARAH (CONT'D)

You're the future of the GCPD, the future of Gotham. So are those kids out there that you're training. They're going to be the next generation of heroes. And I think if they have you to look to, in this fight and beyond, then I think Gotham will be in good hands.

RENEE

You're too kind. But I think I have just as much a question mark hanging over my head when it comes to the future as you do with yours.

Renee looks away, clearly battling her own demons.

SARAH

I see a lot of myself in you.

(beat)

You know, I was 'the other woman' once. But I got my person in the end. You have no idea what fate has in store for you.

RENEE

That's not- I'm not holding out hope for *that*. I'm not.

SARAH

Okay.

RENEE

Really.

SARAH

Got it.

Renee settles, no longer defensive. Sarah smiles at her.

(CONTINUED)

SARAH (CONT'D)  
All I'm saying is that fate has a  
way of aligning itself and bringing  
us exactly where we need to be.  
(beat)  
I believe it brought me to Jim, and  
gave us all those great years  
together. So many memories.  
(off Sarah)  
I think it's guiding you to lead  
this team. To become a leader.

OFF Renee, filling with a great sense of purpose...

EXT. SHELTER (NEW BASE) - DAY

Chloe paces outside the shelter. She is glued to her phone:

The SCREEN shows 'Calling Husband' until it BLINKS OFF - it's  
unsuccessful. Chloe hits 'CALL' again. Same thing happens.

CHLOE  
Come on, Oliver.

Chloe stops for a minute. An idea.

On the PHONE SCREEN- the display shifts to 'contacts' and  
scrolls to 'Son.' She CLICKS. 'Calling Son.'

It RINGS.

Soon Chloe's own HEARTBEAT grows louder than the ringing,  
thumping with great anticipation, until-

A CLICK.

Chloe's breath holds for what feels like eternity...

ARCHER (O.S.)  
Mum?

A gasp. Chloe releases all of her breath-

CHLOE  
(breaking)  
Archie?

OFF the rush of emotion escaping Chloe...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. ARGUS, CELLS - DAY

A weak LANA sits in the corner of her cell. She appears to slip in and out of consciousness - tired and frail.

Suddenly, a SIREN SOUNDS-

RED LIGHTS flash in the room and illuminate an alert Lana, jolting up from the ground. She RUSHES to the door.

LANA

No, no, no.

Lana BASHES against the door. Desperate.

The door SLIDES OPEN-

Relief washes over Lana and the fear in her eyes is replaced with a longing look of love and gratitude.

LANA (CONT'D)

Steve?

Stood in the doorway of the cell, a stoic STEVE smiles with relief at his wife. The two embrace each other.

LANA (CONT'D)

She said you were coming, but I didn't know if I could believe her.

STEVE

I'm sorry I didn't get here sooner.

LANA

You didn't know.

Lana pulls from the embrace in sudden realisation:

LANA (CONT'D)

Where's Clark?

STEVE

Our boy's fine. He's with Aunt Nell. Now come on, we've got to get out of here before we go down with the rest of this building.

Steve pulls Lana out of the cell-

LANA

What?!



INT. ARGUS, HALLWAY - DAY

Lana stumbles out of the cell with Steve. RED LIGHTS blink on them every few seconds as they navigate the hallway.

STEVE

Thorne told me this place would set to detonate the second I breached the door. She warned me I'd have ten minutes to find you and get you out before we both died.

LANA

How nice of her. How much time do we have left?

STEVE

Not much.  
(beat)  
Through here, come on-

Steve HITS a door panel, and it SLIDES OPEN-

INT. ARGUS, OFFICE - DAY

Steve guides Lana by the hand into the room. They approach the large GLASS WINDOW overlooking a beautiful city.

STEVE

We're going to have to jump.

LANA

Babe, I am so light-headed that the jump might *actually* kill me.

STEVE

It's our only way out.

Steve pulls out a gun-

BANG! A bullet fractures the glass in front of them...

Steve rips off his jacket, wraps it around his arm for protection, then BASHES THROUGH THE GLASS.

A clear EXIT forms out the window.

LANA

Steve.

Steve fixes a line outside the exit, then turns back in to face Lana. He pulls her in for a PASSIONATE KISS.

STEVE

Focus on me. You'll be fine.

An EXPLOSION echoes in the BG (O.S).

(CONTINUED)

CONTINUED:

The ground TREMBLES-

Steve pulls Lana out with him, her eyes still focused on his, as he HOLDS HER TIGHT. The two DESCEND.

EXT. ARGUS BUILDING - DAY

Connected from a line, Steve and Lana descend the MASSIVE DROP and scale down the building as it IGNITES.

GLASS SHATTERS from the detonated explosions- *BOOM! BOOM!*

Steve and Lana swing back, and slap against the building, before he CUTS THE LINE. They land on the surface.

STEVE

Go, go, go, go.

No time to waste. The two SPRINT from the building-

A WAVE OF DUST AND DEBRIS pans out from the core of the building. It begins to COLLAPSE IN ON ITSELF.

EXT. STREET - DAY

Crowds gather in the street in the devastation of the building collapse. Steve and Lana move through them.

LANA

We should get on the phone with the heads of the other branches. If Thorne is taking ARGUS down-

STEVE

They're gone. She already demolished them.

(beat)

ARGUS is obsolete.

LANA

Oh my god. That's so many people.

STEVE

Whatever she's planning next, we have to stop her. We might be the only ones left who can.

Lana grabs onto Steve, stopping him.

STEVE (CONT'D)

What is it? What's wrong?

LANA

I know where she's headed.

OFF Steve, looking to Lana with a rising urgency...

EXT. STAR CITY BORDER - DAY

While Oliver and Dinah stand back, Archer is on the phone.

ARCHER

Mum?

INTERCUT BETWEEN: ARCHER and CHLOE on the phone.

CHLOE

Archie?

(breaking)

I can't believe it's really you.  
I've missed you so much.

ARCHER

I missed you! It's been hell since  
you've been gone. I wanted to come  
sooner but Dad wouldn't let me.

CHLOE

(with a laugh)

He made the right call. It's been  
*apocalyptic* here.

(nervous)

Is- is he there?

ARCHER

He's here. We're on our way to  
save you.

Chloe lets out a huge breath of relief. She weeps.

ARCHER (CONT'D)

Are you okay?

CHLOE

(catching her breath)

I am now.

ARCHER

I'll put Dad on for you.

Archer turns back to Oliver, and offers out the phone. He  
looks at it - almost hesitant - then nervously takes it:

OLIVER

You know, we're going to have to  
put a bell on you the next time you  
try sneaking out in the middle of  
the night. Might give me a chance  
to tell you how bad of an idea it  
is. Maybe even stop you.

CHLOE

After this, I don't think I'll ever  
leave the house again.

(MORE)

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

(beat)

I am so, so sorry, Oliver. I never should have left. I wish I could take it back- I'd take it all back.

OLIVER

Don't. None of that matters right now. What matters is bringing you home, okay?

CHLOE

Okay.

OLIVER

And when you do get home, we'll have to discuss setting up an office space for me at the Vale Verity because I'm really not sure I can spend another minute not being by your side.

Chloe smiles through her tears-

CHLOE

That can definitely be arranged.

OLIVER

We're pushing hard into full codependency here.

A beat. Oliver can no longer mask his pain-

OLIVER (CONT'D)

You had me really scared there.

CHLOE

I know. Me too.

OLIVER

I don't think I was built for this world without you.

Dinah steps in behind Oliver with urgency.

DINAH

There's movement.

CHLOE

Who's that?

OLIVER

Dinah's with us. She found some sort of base operating on the border of the city. We think they're the ones behind everything that's happening here.

(CONTINUED)

Chloe composes - back to business.

CHLOE  
What do they look like?

OLIVER  
Agents of some kind. They're in uniforms. 'Blackthorns.' Does that ring a bell to you?

ON the BLACKTHORN BORDER BASE where a dozen agents swarm, wearing their black and blue uniforms.

CHLOE  
Never heard of them. They don't sound friendly, though.

OLIVER  
They certainly don't look it either. There's one more thing.

CHLOE  
What is it?

OLIVER  
They're set up around some sort of communications tower. I think they might be the reason why your signal has been weak for so long.

ON the BLACKTHORN BORDER BASE where agents huddle around a large COMMUNICATIONS TOWER. They work on a computer in front of it that appears to be hooked up to it.

Oliver watches them with an intense stare.

OLIVER (CONT'D)  
They must be jamming it. I think if we can take it down-

CHLOE  
I'll be able to get a message out to the rest of the world.

Chloe turns to see a COMMUNICATIONS TOWER (heavily damaged) in the distance. It's the tallest remaining structure...

CHLOE (CONT'D)  
If I can access the Watchtower satellite, I can get Gotham the help it needs.

OLIVER  
Since they won't listen to us, maybe they'll listen to someone who's been trapped there all this time. What do you think?

(CONTINUED)

CHLOE

I think we make a pretty good team.

OLIVER

I bet you say that to all the  
masked vigilantes.

Dinah offers Oliver an eye-roll. She taps her wrist as if to  
tell him it's 'time.'

OLIVER (CONT'D)

We've got to go. I'll call you  
once their tower is down.

CHLOE

Wait. I know this might sound  
ironic coming from me - what with  
all my recent choices and all - but  
please stay safe.

OLIVER

I didn't make it this far to not  
have you in my arms again.

Chloe leans into the phone, longing for his embrace...

OLIVER (CONT'D)

Talk to you soon. I love you.

CHLOE

I love you.

Oliver disconnects the call. He holds it to his chest with  
affection, then turns to face Dinah and Archer.

OLIVER

Sorry.

DINAH

It's fine. But we need to act  
quick. My guess is they've seen  
the signal extend past them and  
they're reworking their jammer to  
fix it. If we don't stop them, you  
might not get to make that call.

ARCHER

I've counted twelve agents, and I'm  
guessing they're all armed. How  
are we supposed to take them on?

DINAH

It's a good thing you've got a  
canary on your side.

OFF Dinah, leading the two men towards the base...

INT. QUEEN INDUSTRIES, HEAD OFFICE - NIGHT (FLASHBACK)

Chloe sits in front of the computer and types on the keyboard, while Oliver stands behind her, watching.

CHLOE

Hmm. This is interesting.

OLIVER

What is it?

Oliver leans in, over Chloe's shoulder, a little close for comfort, but all the more familiar to him than her.

CHLOE

It looks like you opened an e-mail from someone under an alias. They call themselves 'Hi-Tek.'

OLIVER

Little on the nose.  
(off Chloe)  
What are you doing?

CHLOE

I'm tapping into your building's security footage to see what happened after you...

Chloe appears shocked at the footage in front of her:

On the computer screen- FOOTAGE plays of an EMP BLAST igniting in the office and Oliver collapsing over.

OLIVER

Looks like some sort of EMP blast.

CHLOE

It must have interfered with your chip. That would explain the Oliver of Christmas past turning up on my doorstep.

OLIVER

Would it?

Chloe stops, then turns to face Oliver with realisation...

OLIVER (CONT'D)

You said my memory was infected. If the chip was the only reason I had memories in the first place then I should have woken up with no knowledge of anything. Anyone.

(CONTINUED)

CONTINUED:

CHLOE  
(realising)  
Oh my god.

OLIVER  
Did you even take time to figure out if what was happening to me was even *permanent*? Did you stop to think that maybe it would pass and I'd be okay? Jesus, Chloe.

CHLOE  
It wasn't like that, okay. I was told it was the only way to save your life.

OLIVER  
We could have had those last six years together.

CHLOE  
No.

OLIVER  
What do you mean 'no?'

CHLOE  
I died, Oliver. For whatever reason- what happened to us... to both of us... it was supposed to play out exactly the way it did.

OLIVER  
You don't know that.

CHLOE  
I do. Trust me.

OLIVER  
Even if that's the case... why can't you accept that maybe *this* is all meant to be, too. You and me. Here and now. This could be the second chance we deserve.

CHLOE  
You can't go through life with the last six years just gone.

OLIVER  
Why not?

CHLOE  
What about Archer? Our son.

(CONTINUED)



CONTINUED: (2)

OLIVER

No, you just had- I mean Archer is only... oh god. We need to reactivate the chip.

Chloe nods, then faces the computer. She hides her moment of defeat, then continues examining the FOOTAGE on screen.

CHLOE

If an EMP blast took tampered with it then maybe-

OLIVER

A second hit will reboot it.

CHLOE

Wait a second.

Chloe types on the computer:

The FOOTAGE zooms in on the origin of the EMP BLAST. Pauses.

CHLOE (CONT'D)

Whoever activated the blast had to have accessed this office prior to tonight. Do you have some sort of visitor log to show a record of who comes and goes from this place?

OLIVER

I've woken up six years in the future, Chloe. Your guess is as good as mine.

Chloe hits a few keys on the keyboard, and-

CHLOE

Got it.

Chloe and Oliver examine the LIST OF NAMES on the screen:

CHLOE (CONT'D)

Looks like a lot of the same people. Nothing out of the usual.

(beat)

Hold up. It says here that Queen Industries recently held a field trip for Star City High.

OLIVER

You think a high school student pulled all this off?

CHLOE

If they're anything like me...

(CONTINUED)

OLIVER

Fair.

The computer screen offers SECURITY FOOTAGE of a young teenager, MAXINE GIBSON (14, Black, pixie-cut pink hair), who sneaks into the office. She moves straight for the desk.

CHLOE

I got our girl.

Chloe works her magic:

A SQUARE highlights over Maxine and identifies her.

CHLOE (CONT'D)

Say hello to Hi-Tek also known as  
Star City High's own *Maxine Gibson*.

OLIVER

Damn you're good.

OFF the smiles shared between Oliver and Chloe...

CHLOE (PRELAP)

So, this is me.

INT. SHELTER (NEW BASE), STORAGE ROOM - DAY

Chloe sits in front of a computer that appears slightly singed but otherwise functions. She finishes recording a message - the screen matches her sound with AUDIO WAVES.

CHLOE

I'm asking you to see us, to know  
that we are in danger, and we  
desperately need your help.

Chloe CLICKS to 'end recording.' She types on the computer:

The SCREEN shows an AUDIO FILE transferring onto an EXTERNAL DEVICE - a USB plugged into the side of the laptop. Done.

Chloe jolts at the door opening behind her. It's Lucius.

LUCIUS

What are you doing in here?

CHLOE

Coming up with a plan that's going  
to save us all.

OFF Chloe holding the USB stick up to a confused Lucius...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. SHELTER (NEW BASE) - DAY

The room is packed with survivors. Among them are our familiar heroes: CARRIE, DUKE, ERIC, and JACK, with Renee, Sarah and Lucius off to the side, watching in.

Chloe addresses them all. She has never looked so hopeful.

CHLOE

We have finally made contact outside the city. There is very little help on the way. The world still thinks that there's either no one here to save or that the virus has been unleashed and it's too dangerous to cross into Gotham.

Dread continues to fill the looks in the room.

CHLOE (CONT'D)

But we've come up with a plan to fix all of that.

Chloe takes out her USB stick. A symbol of hope.

CHLOE (CONT'D)

There's a communications tower left standing in the city. It doesn't look the most secure but if I can get to the top of it, I can transmit a message off this and sync it up with the Watchtower satellite to reach the rest of the country. Everyone will be forced to listen that we are here, that we need help, and that it's safe to come in and save us.

Chloe is met with blank stares. She grows confused.

CARRIE

I don't know. There's too many *if's* for my liking.

JACK

Sounds like a solo mission if you ask me.

CHLOE

No, I would need a team to come with me. In case anything happens trying to get up there.

(CONTINUED)

CONTINUED:

DUKE

You mean split up? Surely not.

CHLOE

Look, I know you're all tired-

ERIC

Exactly. We're exhausted. And we don't know if the people who launched that strike on our city are walking the streets, waiting for us to do something stupid like this so they can gun us all down.

CHLOE

We can protect each other. I mean *come on*- Sarah, help me out here...

Sarah looks away, then diverts her eyes to Renee.

SARAH

I think Renee should lead on this.

CHLOE

What?

RENEE

Maybe we should listen to the team. If they're not ready to-

CHLOE

No. This might be our only-

CARRIE

Might? We're going to risk it all on 'might?'

Chloe looks to Lucius for support. He cowers.

DUKE

Maybe we should take a vote?

(then)

Who wants to stay here until we're feeling better to do anything else?

Many hands raise around the room. A clear majority.

DUKE (CONT'D)

Alright. And who here wants to take to the streets?

Chloe looks around the room to see no support. She offers a pained look of disappointment to Lucius, Renee and Sarah.

CHLOE

Fine. I'll save this city myself.

(CONTINUED)

CONTINUED: (2)

Lucius rises to stop Chloe, but she brushes past him on the way to the door.

Renee grips Chloe's arm before she leaves, stopping her-

RENEE

I'm really sorry, Chloe. But we can't force them to do this.

CHLOE

Spare me. I just hope you know what you're doing...

Chloe pulls free of Renee, then storms out.

OFF the door SLAMMING SHUT-

INT. GIBSON RESIDENCE, ENTRANCE - NIGHT (FLASHBACK)

Keys rattle inside the lock of the FRONT DOOR but it suddenly nudges open. It was never closed.

A confused MAXINE enters with blinding confusion-

MAXINE

Mum? Did you forget to-

Maxine turns off, into the next room...

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

A shocked Maxine stiffens with disbelief.

Stood opposite her in the room is Oliver, arms-folded with disappointment, and Chloe, a concerned look on her face.

MAXINE

What the hell are you guys doing in my house? Where's my mother?

CHLOE

We came here to talk to you. Your mother answered the door, but she-

Chloe looks to Oliver for support.

OLIVER

She collapsed.

(beat)

She was only out for a minute or so, but we called her an ambulance regardless. Just to be safe.

CHLOE

She's at the hospital.

(CONTINUED)

CONTINUED:

OLIVER

How long has she been sick?

MAXINE

Long as I can remember. Is that any of your business, though? No.

OLIVER

Kind of feel like it is considering you tried to take one million dollars from me.

Maxine scoffs, and attempts to act shocked.

CHLOE

We know you're Hi-Tek.

Maxine tenses. Her tough exterior weakens to fear.

MAXINE

Look, I only needed the money for my Mum. She's been avoiding more treatment because the costs keep piling up and I didn't know what else to do.

Chloe and Oliver look to each other - case closed.

MAXINE (CONT'D)

I never meant to hurt you. It was just a couple EMP blasts to scare you into handing the money over. I didn't know you were epileptic.

OLIVER

I'm not.

(then)

But I do appreciate the apology.

Maxine runs her hands through her hair, and falls back onto the couch. She's clearly panicking.

MAXINE

I can't get in trouble for any of this, can I? I mean there wasn't an exchange of money so I-

CHLOE

Technically there's a handful of crimes you could be charged for.

MAXINE

Oh god.

OLIVER

As a minor though, I'm sure prison is out of the question.

(CONTINUED)

MAXINE

So, what? Community service?  
(beat)

No, no, no. I can barely keep up  
with school, and even then, I miss  
some days cause I've got to look  
after my Mum. Please.

OLIVER

I don't want to punish you.

MAXINE

Then why are you here?

OLIVER

I mean at *first* it was to make sure  
you never pull a stunt like that  
again under *threat* of punishment-

MAXINE

Consider it done.

OLIVER

But now-

Oliver leans down, on Maxine's level.

OLIVER (CONT'D)

Look, not to sound like everything  
that's wrong with the world, but a  
million dollars isn't exactly a  
financial loss to me. I'd be more  
than happy to help you and your Mum  
get through this. Whatever illness  
she's dealing with - it's clearly  
affecting you, too.

MAXINE

You'd do that? But- you don't even  
know me. Why would you help me?

CHLOE (O.S.)

We need your help in return.

Maxine looks up to find a stoic Chloe.

CHLOE (CONT'D)

You don't happen to have anymore of  
those EMPs lying around, do you?

OFF an eyebrow raise from a curious Chloe...

JUMP CUT TO:

INT. GIBSON RESIDENCE, BASEMENT - NIGHT (FLASHBACK)

Hands crank open a CRATE on a table to unveil EMP DETONATORS inside. The crate says 'Property of Wayne Enterprises.'

Maxine turns to face Oliver and Chloe. A hint of pride.

MAXINE

I've got a friend in Gotham that swiped these from their school excursion. Funny enough, I was going to try Wayne for the money if you turned me down. But I figured he wasn't as charitable as you.

Chloe can't help but smile.

CHLOE

You have a good judge of character.

MAXINE

If you don't mind me asking... what exactly do you need these for?

CHLOE

Oh, we just need one.

Chloe sees the confusion remain on Maxine's face. Oliver steps in with his own charming demeanor.

OLIVER

Let's just say that I have a very bad memory, and a very nice doctor-man came up with a way to fix that for me. Your EMP blast messed it up and I've lost the last six years of my life because of it.

MAXINE

Whoa. I somehow feel even worse.

CHLOE

We're hoping another hit will reverse what was done.

MAXINE

Fingers crossed.

Chloe takes a DETONATOR out of the crate.

CHLOE

Do you mind getting this charged up for us? I need to talk to Oliver.

MAXINE

Literally the least I can do.

(CONTINUED)



CONTINUED:

Maxine takes the detonator. She works on it in the corner.

Chloe sighs, and moves for Oliver with a defeated look on her face. He knows exactly what it means.

OLIVER

You think this is the part where we have to say goodbye to each other because I'm going to wake up with no clue of who you are?

CHLOE

No, I'm pretty sure you'll get your *other* memories back. The ones where you know what I was to you, but you just... don't feel it.

OLIVER

I can't imagine how painful that would be - to see me every day, knowing what we mean to each other but not being able to-

Oliver caresses Chloe's cheek.

CHLOE

Don't. I *can't*.

OLIVER

If this is goodbye...

And Chloe lets herself act on it - she locks lips with Oliver in a PASSIONATE KISS. The spark reignited within Chloe. She pulls away with a finger to her lip, remembering...

CHLOE

Goodbye, Ollie.

The two look to Maxine. She nods - understanding - then rolls the EMP DETONATOR towards Oliver.

BANG! A SURGE sparks-

Oliver twitches with the pulse. Chloe moves for him, and gently lowers his boneless body to the ground.

A beat. Oliver slowly comes to...

CHLOE (CONT'D)

Oliver?

Oliver recoils from Chloe. Confused.

OLIVER

What happened? How did I get here?

Chloe detaches from Oliver, slowly rising from him.

(CONTINUED)

CHLOE

Maxine here can explain it all to  
you in a moment. Just breathe.

Chloe faces Maxine - she's on the cusp of breaking...

CHLOE (CONT'D)

I'll see to it that you and your  
mother get the money. Just tell  
him what happened and I'll follow  
up on it, okay?

Maxine nods. Chloe turns away, rushing up the stairs-

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

A broken Chloe reaches the living room, then stops. Her  
heart breaks. She grips the wall for support, then struggles  
to fight back the tears that come.

OLIVER (O.S.)

What's going on?

MAXINE (O.S.)

You saved my mother's life. That's  
all that matters.

OFF a devastated Chloe, collecting herself, then moving on...

EXT. SHELTER (NEW BASE) - DAY

Chloe nestles into her green jacket, then straightens at the  
journey ahead. A door CLAPS shut behind her (O.S).

LUCIUS (O.S.)

Chloe, wait.

Lucius descends the steps and arrives by Chloe's side.

LUCIUS (CONT'D)

I'm sorry. I should have said  
something back there, but I-

Chloe fights back her tears. She faces Lucius.

LUCIUS (CONT'D)

I want to come with you. I do.

CHLOE

But you can't.

LUCIUS

I know this makes me a coward, but  
knowing that Karl is out there-  
that he's waiting for me...

A deep breath. Lucius fights back his own guilt.

(CONTINUED)

CONTINUED:

LUCIUS (CONT'D)

I don't want to jeopardise my life  
when I'm so close to having him  
back. I know that's selfish, but-

CHLOE

I understand. Really, I do.

(beat)

Besides, if anyone has deserved to  
be selfish after everything that's  
happened, it's you.

Lucius pulls Chloe in for a hug. The two very much need it.

LUCIUS

I'll see you on the other side?

CHLOE

Don't be a stranger.

And Chloe pulls away. A brief smile, and she leaves for war.

STEVE (PRELAP)

So all of this is about Checkmate?

INT. CAR - DAY

Steve drives fast while Lana sits in the passenger's seat.

LANA

Thorne wants to erase everything  
that trace back to the identities  
of former Checkmate agents. It's  
why she's taken out ARGUS, and why  
she's going after the Watchtower  
database next.

STEVE

Wouldn't it be any database that  
holds information on Checkmate?

LANA

I guess.

(then)

Turn here. We're almost there!

Steve TWISTS the wheel abruptly- the car SWERVES right.

STEVE

Lana, don't you think if that's the  
case then it's not just ARGUS and  
the Watchtower that are in danger,  
but it's the entire government?

(beat)

I'm talking White House. Congress.

(CONTINUED)

CONTINUED:

LANA  
Oh god. Pete.

It dawns on Lana what this means. Then she sees it-

LANA (CONT'D)  
Here. We're here.

EXT. BLACKTHORN BASE (WASHINGTON) - DAY

The car comes to a SCREECHING HALT outside a towering black building. A CHOPPER rests on the rooftop.

Steve and Lana exit the vehicle. Their doors SLAM SHUT.

LANA  
You need to get on the phone to  
Pete right now. Warn him.

STEVE  
I'll come looking for you the  
second I'm off the phone.

The two reach each other at the front of the car.

LANA  
I'm really happy you're back.

Lana and Steve share another QUICK KISS- then part ways.

DINAH (PRELAP)  
Sorry to interrupt, boys.

INT. STAR CITY BORDER, BLACKTHORN BASE - DAY

A squad of a dozen BLACKTHORN AGENTS all perk up at the sound of an unfamiliar voice, and look to find... Dinah.

DINAH  
I just have one thing to say about  
what you're all doing here and then  
I'll be on my way.

She is met with blank stares of confusion.

Dinah takes in a deep breath, then- SKREEEEEEEEEEEE!

A BLINDING CANARY CRY tears through the base. The agents are thrown back. The computer ERUPTS. SPARKS ignite off the towering COMMUNICATIONS TOWER.

OFF one last SIZZLE sparking in the air...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. BLACKTHORN BASE (WASHINGTON) - DAY

A door slides open. Lana enters, gun in hand. She aims.

In the center of the room stands ELIZABETH THORNE, working on a computer in front of her. She looks up to see Lana, then rolls her eyes at the appearance.

THORNE

You know, I did you a good deed  
letting you go. It's not an  
opportunity I'll afford you twice.

LANA

I can't let you hurt any more  
people, Elizabeth.

THORNE

Where was that passion when it was  
me and mine getting hurt?

LANA

We can't change the past. We can  
only keep it from repeating.

THORNE

That's what I'm doing.

Thorne continues typing on the computer.

THORNE (CONT'D)

There's one last database to take  
care of - a satellite linked to a  
Watchtower space station in the  
sky. Once this virus infects it  
then we'll finally be free.

LANA

I can't let you do that.

THORNE

Somehow, I don't find your threats  
to carry much-

**BANG!** Lana opens fire.

The computer ERUPTS with sparks. Thorne scatters away from a ricocheting blast, and takes cover behind a desk.

THORNE (CONT'D)

Okay. Didn't see *that* coming.

OFF the two, gripping tight to their own GUNS...

EXT. STAR CITY BORDER, BLACKTHORN BASE - DAY

Sparks ignite from the decaying COMMUNICATIONS TOWER-

Oliver and Archer move through the base, scouting the agents that lay scattered across the floor.

OLIVER

Use your sleeper-agent arrows. It  
will keep these guys grounded.

Archer releases an arrow- *THWICK!*

ARCHER

Already ahead of you.

The father-son duo move through the base, releasing their arrows into the agents they pass.

One agent, ANTHONY DECARLO (40s, Latino, seasoned) crawls out of the line of sight, then pulls a LOADED GUN into his possession. He COCKS it. Waits.

Oliver meets up with Dinah by the computer.

DINAH

It's fried. Whatever they were  
trying to do, I think we stopped-

A loud grunt grabs their attention. They turn-

Anthony holds Archer at gunpoint, and faces him out like a shield to Dinah and Oliver, who lines up his next shot.

ANTHONY

Drop your weapon or I swear to god  
I'll put a bullet in this kid.

Oliver struggles, then discards his bow.

ANTHONY (CONT'D)

And you.

(faces Dinah)

If you so much as yawn, I'll pull  
on this trigger. Got it?

OLIVER

What do you want?

ANTHONY

I want you to get away from that  
computer. Let me finish what I  
came here to do, and then I'll be  
on my way. Understood?

DINAH

Your computer's fried. It's over.

(CONTINUED)

CONTINUED:

ANTHONY

We have a backup.

OLIVER

What is all this? What are you guys even doing here?

ANTHONY

You're not in a position to interrogate me. Now back up.

Oliver and Dinah raise their hands, and move away.

Anthony sneaks in with Archer still at gunpoint, then with his other hand, reaches for a CRATE that he opens. Another laptop emerges from inside, and he unfolds it.

ARCHER

I wouldn't do that.

ANTHONY

Shut up, kid.

Anthony wrestles Archer around, keeping him in line.

EXT. BLACKTHORN BASE (WASHINGTON) - DAY

Steve stands by the car, phone to his ear.

STEVE

Come on, Pete. Pick up, damn it.

INTERCUT BETWEEN: STEVE and PETE on the phone-

PETE

Steve Trevor. To what do I owe the privilege?

STEVE

Mr. President, you need to evacuate the White House. The capitol. Hell, even the Pentagon. Get everyone to secure locations.

PETE

What is this about?

STEVE

Elizabeth Thorne. She's taken out ARGUS, and we have reason to believe she's coming for you guys next. She's probably already rigged the system to blow.

PETE

She wouldn't...

(CONTINUED)

CONTINUED:

STEVE

She's been holding Lana hostage at ARGUS for months. She's behind all of this. You're not safe. Please!

PETE

Okay. I'll see what I can do.

STEVE

Stay safe. The country needs you, Mr. President.

PETE

The same can be said for you.

The call disconnects.

OFF Steve, moving for the building to join the fight...

INT. BLACKTHORN BASE (WASHINGTON) - DAY

Lana scouts the room, gun in hand.

THORNE (O.S.)

If you really want to pick a fight with me, Lana...

Lana SPINS to the voice, aiming out. She grows paranoid.

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

You really have to ask yourself-

Lana turns back around, uncertain of where Thorne is.

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

Who has had the most training and acquired the superior skills in all their years at Checkmate?

LANA

I never worked for Checkmate.

Lana turns to the movement behind her, then fires- BANG!

Thorne slides behind a desk, then skirts up beside Lana, and grabs onto her arm. She redirects her aim- BANG! BANG! BANG!

CLICK. The gun is empty.

Thorne PULLS Lana's arm up, slams it down on the desk, discards the gun from her, then swings her into a KICK.

A winded Lana flies back, onto the ground.

Thorne pulls out her own gun from behind her.

(CONTINUED)



CONTINUED:

Lana rolls up, detaches her belt, then unravels it and CRACKS it forward like a WHIP-

The gun is CRACKED out of Thorne's hands, and falls.

Lana CHARGES-

Sweeping Thorne up, Lana tackles her over the desk. The contents swipe with them and they collapse on the other side.

The two immediately rise back up into a fighting stance.

LANA (CONT'D)

I don't... want to hurt you.

THORNE

Don't sweat it, sweetheart. So far this just tickles.

The collide. Each strike is blocked from the other, perfectly matched with each hit, until-

A door SLIDES OPEN. Steve rushes in.

Distracted, Lana locks eyes with Steve and doesn't see Thorne crane back her leg.

CRACK! A BLINDING KICK knocks Lana to the desk. Winded.

Thorne rolls over the desk, drops to the ground, sweeps up her gun, then rises to face an approaching Steve.

THORNE (CONT'D)

Don't come any closer.

OFF Steve, arms raised and backing up at gunpoint...

EXT. STAR CITY BORDER, BLACKTHORN BASE - DAY

Archer wriggles under Anthony's hold, still at gunpoint.

ARCHER

Hey Dad, what's that you always taught me about being in the field?

OLIVER

Exit strategy?

ARCHER

Exit strategy.

Archer presses his palms TIGHT against Anthony's arm-

SKZT! An ELECTRICAL SURGE burns through Anthony, and sizzles against his arm. He drops the gun out of reflex, and staggers back with a growl.

(CONTINUED)

CONTINUED:

Archer ROLLS forward, sweeps up Oliver's bow, and throws-  
Oliver catches his bow, then steps in, SWINGING- CRACK!

Anthony is knocked aside, onto his hands and knees. Blood  
sprays against the floor, and he grows dizzy.

Dinah grabs the laptop, then SMASHES it against the desk.  
She moves around to Oliver's side, and pulls him back.

DINAH  
I've got this.

Anthony staggers up, and away from Dinah.

ANTHONY  
Whoa, whoa. Don't-

SKREEEEEE! A CANARY CRY slams into Anthony's chest, and he is  
LAUNCHED TOWARDS THE OCEAN. He disappears in it. PLOP!

A beat. Dinah eases, and returns to face Oliver and Archer.

OLIVER  
Nicely done.

DINAH  
Let's round these guys up.

They depart, each moving for a different unconscious agent.

INT. BLACKTHORN BASE (WASHINGTON) - DAY

Steve stands, hands raised up in front of Thorne, gun held  
out at him. A struggling Lana writhes on the floor nearby.

STEVE  
It's over, Thorne. The President  
knows what you're doing. You can't  
get away with any of this.

THORNE  
I already have.  
(beat)  
Tomorrow morning, the world will  
discover a handful of survivors in  
the city of Gotham. It will be me  
and the rest of the agents they  
forced into the dark. When they  
identify us, they will only find  
our new identities. We will  
finally be free, and welcomed back  
into society with open arms.

STEVE  
It's not that easy.

(CONTINUED)

CONTINUED:

THORNE

Oh, it is. Unfortunately, it means the old guard has to perish. I thought I could spare you and your wife, but I'm starting to see how foolish I was to think as much.

STEVE

No, don't-

BANG! Steve takes a bullet, and hits the ground.

LANA

(erupting)

No!

Lana swipes a SHARD OF GLASS off the ground, then RUNS-

Thorne turns to an approaching Lana, fixing her gun on her, then pulls the trigger- BANG!

A bullet rips into Lana's side, but she continues forward.

Lana tackles Thorne into the desk, then drives the shard deep into her abdomen. Thorne writhes from the pain, and pushes free from Lana. She pulls the trigger- BANG! BANG! CLICK.

A bullet hits Lana. She COLLAPSES over.

The gun DROPS to the ground. Empty.

Thorne RIPS the shard out. Blood SPLATTERS. She staggers to the desk for support. A lot weaker than she realised.

THORNE

I will just... have to finish this... on the chopper.

Thorne collects her laptop off the desk. She faintly leaves.

OFF an unmoving Lana nearby a motionless Steve...

INT. WHITE HOUSE, OVAL OFFICE - DAY

President PETE ROSS stands by the window, overlooking the front lawn. He appears stoic in his convictions.

The SECRETARY OF DEFENSE approaches him.

DEFENSE SECRETARY

We've evacuated all government buildings, Mr. President.

PETE

Good. And was the intel accurate?

(CONTINUED)

CONTINUED:

DEFENSE SECRETARY

The servers throughout the building do appear to be compromised from internal interference. We are still awaiting on word back from our men on the bomb threat.

PETE

Thank you.

DEFENSE SECRETARY

Sir, I would recommend allowing my men to take you to a secure location. It isn't safe here.

PETE

I respect your recommendations, but I don't want to alarm the public if we don't have to. Report back to me on the bombs when you know.

(beat)

From a secure line, that is. I don't want you anywhere near this if something goes south.

DEFENSE SECRETARY

Understood, Mr. President.

The defense secretary leaves the room.

Pete looks back out the window. His eyes catch something suspicious. A FLASH. Just for a second...

It's the LEFT WING of the building. Another FLASH hits.

The ground trembles.

Pete holds himself up by his desk. It dawns on him what's about to happen. He faces the window, taking in a deep breath, and accepts his fate.

OFF the sound of the FIRST EXPLOSION-

EXT. ROOFTOP - DAY

Thorne stumbles out onto the rooftop where a CHOPPER is parked on the helipad. The PILOT waits for her.

PILOT

We got an alarming visual on the base surrounding the Star City border. Our team there has been compromised. What should we do?

THORNE

Terminate them. We can't afford being linked to them now.

(CONTINUED)

CONTINUED:

PILOT  
Understood.

The pilot withdraws a TABLET in his hands:

On the DISPLAY rests a series of HEADSHOTS of agents. SWIPE to a button that reads 'Terminate All.' He CLICKS it.

EXT. STAR CITY BORDER, BLACKTHORN BASE - DAY

Oliver slides the remaining agent towards the others, and finishes binding his hands by rope to the TOWER.

OLIVER  
That's the last of them.

BOOM! One agent's head immediately ERUPTS-

Blood splatters across Oliver's face. He turns from the sight in a gasp.

Dinah and Archer SNAP around from the noise. Dinah quickly grabs Archer, and covers his face to keep him from seeing.

DINAH  
Dear god.

BOOM! BOOM! BOOM! Each and every agent's head DETONATES.

OLIVER  
Jesus. I'm going to be sick.

DINAH  
Just focus on Chloe.

Dinah takes the phone from Archer, then throws it to Oliver.

DINAH (CONT'D)  
You can finally make that call.

A sense of hope restores on Oliver's face...

EXT. ROOFTOP - DAY

The Pilot and Thorne board the chopper.

INT. CHOPPER - DAY

While the Pilot sets up to take off, Thorne nurses her large wound and notices the BLOOD escaping her.

PILOT  
Might have to patch you up before we land in Gotham.

THORNE  
I'll be fine.

(CONTINUED)

CONTINUED:

Thorne sets up the laptop in front of her.

THORNE (CONT'D)

As long as I can get this virus to the Watchtower Satellite, then this will all be finally over.

ON THE LAPTOP SCREEN shows a loading bar that only just started. It reads 'Uploading.'

THORNE (CONT'D)

Can you do me one favour before we depart for Gotham?

PILOT

You're the boss.

A devilish Thorne smiles...

INT. BLACKTHORN BASE (WASHINGTON) - DAY

A gasp. Lana wakes up and opens her shirt to show a BULLET PROOF VEST. She crawls over to find Steve.

LANA

Steve? Steve, are you-

Steve COUGHS out of his slumber. He opens his shirt to reveal the same BULLET PROOF VEST in use.

STEVE

Told you they'd come in handy.

A large CHOPPER surfaces by the windows. Lana and Steve look to it with confusion and fear.

BOOM! A MISSILE fires-

An EXPLOSION erupts throughout the room, creating a SHOCKWAVE that propels Lana and Steve from one another.

A CRATER tears up from the floor into the lower level.

Dazed and covered in ash, Lana crawls for something to reach but fails. The ground rips further underneath her, then she slides into the abyss of the crater, DESCENDING-

OFF the wreckage left in the wake of the explosion...

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

Elevator doors open, and Maxine emerges. She rushes to find her mother's room, but instead finds Chloe stood outside a door that reads 'Gibson.'

MAXINE

Chloe? What are you-

(CONTINUED)

CONTINUED:

CHLOE

Kind of got a little invested. I wanted to make sure she was doing okay before I went home.

MAXINE

Oh, you didn't have to do that.

CHLOE

Shouldn't you be getting some sleep? School tomorrow and all?

MAXINE

I came to give Mum the good news.

CHLOE

The money. Right. I'm happy it worked out for you.

MAXINE

Oliver kind of let it slip that you used to be the Watchtower, and-

Chloe panics at the public space they're in.

CHLOE

Hey. Keep your voice down.

MAXINE

Sorry, I just- I wanted to say that you were kind of the OG influence for me. Maybe instead of retiring Hi-Tek, I could turn her into a weapon for good, not - you know, evil. You know - older me, wiser me, a fully-developed-brain me.

CHLOE

I approve.

Maxine deflates with elated joy.

CHLOE (CONT'D)

Now go give your mother some much needed good news.

MAXINE

Thank you.

Maxine gives a quick hug to Chloe, then disappears into the room. Chloe watches on with a heartfelt smile.

OLIVER (O.S.)

Thought you might be here.

A confused Chloe turns to find Oliver. He appears to look at her with the same love and affection as he did years ago.

(CONTINUED)

WATCHTOWER, 'Signal'  
CONTINUED: (2)

46.

OLIVER (CONT'D)  
Didn't think I forgot you *again*,  
did you?

CHLOE  
Ollie?

Oliver pulls Chloe in for a PASSIONATE KISS. Reunited.

EXT. GOTHAM CITY, STREETS - DAY

Chloe moves through the streets in pursuit of the large,  
towering COMMUNICATIONS TOWER stood tall up ahead.

A phone BUZZES.

Chloe unearths her phone, and answers:

OLIVER (O.S.)  
Wife?

CHLOE  
Husband.

OFF the two, reunited over the phone once more...

CUT TO BLACK.

END OF ACT FOUR



ACT FIVE

FADE IN:

EXT. COMMUNICATIONS TOWER (GOTHAM CITY) - NIGHT

Night has fallen. A distant shot of the COMMUNICATIONS TOWER shows a tiny figure scaling it...

INT. COMMUNICATIONS TOWER - NIGHT

Chloe climbs the steps of the tower. Fragments break and fall. It's flimsy, and barely hanging on. She holds a phone up to her ear as she scales it.

CHLOE

Of all the ways I thought this superhero life of ours might end for me, plummeting to my death was certainly not at the top of the list in my mind.

INTERCUT BETWEEN: CHLOE and OLIVER on the phone-

OLIVER

You're not going to fall. I know you can do this.

CHLOE

I don't know. You should see this thing. It's about as put together as I've been these past few months.

The shaky ground stops Chloe a moment. She grabs onto a beam, that also SLIDES OUT and FALLS THROUGH-

Chloe drops to the ground. She lands on her elbow, holding up her phone in her hands to keep the line:

OLIVER

Chloe? You okay?

CHLOE

Fine. I'm fine. I'm just-

Chloe takes a deep breath, then composes.

CHLOE (CONT'D)

I really didn't want to do this by myself. I knew it would suck. But if it brings me just one bit closer to being back to you and Archer then I'll get it done.

Chloe rises, then looks up. She's nearly there...

EXT. COMMUNICATIONS TOWER (GOTHAM CITY) - NIGHT (LATER)

Chloe reaches the top. She's exhausted.

A long mesh trail leads to the SYSTEM attached to the tower.

CHLOE

I'm here.

INTERCUT BETWEEN: CHLOE and OLIVER on the phone-

OLIVER

Okay. Take your time. You're at the finish line. It's all smooth sailing from here.

CHLOE

Easy for you to say.

Chloe takes a step forward. The trail WOBBLES. She grips the railing, and takes in a deep breath.

Suddenly, a WHOOSHING SOUND grows louder and louder...

CHLOE (CONT'D)

The hell is that?

Chloe looks back, over her shoulder to see:

A large CHOPPER approaches in the distance. It's heading straight for the tower.

CHLOE (CONT'D)

Oliver, we have a problem.

Chloe moves quicker across the trail.

OLIVER

What is it? What's going on?

CHLOE

There's a chopper coming straight at me. I don't know what they want but they don't look friendly.

OLIVER

Get out of there.

CHLOE

No. I made it this far.

OLIVER

Chloe. If they have anything to do with these Blackthorn agents then they're a threat. I don't want you facing off with them. Not there.

(CONTINUED)

CONTINUED:

CHLOE

Someone has to save Gotham.

Chloe reaches the terminal.

The chopper descends towards the railing behind her. Out of it emerges a determined Thorne, gun in hand.

Chloe looks over her shoulder, then resumes her work.

The terminal LIGHTS UP. It's booted.

CHLOE (CONT'D)

I've got it online. I've just got to transmit the message and we're good to go.

OLIVER

Chloe, get out of there. Now.

THORNE (O.S.)

Chloe Sullivan.

The voice sends a shiver down Chloe's spine. She turns, with familiarity, to find Thorne approaching.

CHLOE

Elizabeth?

THORNE

When our paths diverged on Themyscira, I was certain they'd never cross again. Especially under these circumstances.

CHLOE

You're the one behind all this?

OLIVER

Chloe? What's going on?

THORNE

I am truly sorry... that it has to end like this.

Thorne pulls on the trigger-

**BANG!** Chloe stumbles back, bullet in her chest, and blood already pouring down her shirt. She DROPS the USB-

The stick hits the mesh ground, and barely BALANCES...

OLIVER

Chloe? Chloe?!

OFF Chloe, then dropping the phone and COLLAPSING-

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

Oliver and Chloe pull from their kiss, and embrace.

OLIVER

Everything ended for us inside a hospital, so I guess it only makes sense it'd begin again here, too.

CHLOE

I can't believe you're back. It's you. How is that possible?

OLIVER

I was out of it for a second, but then it all came flooding back to me. All those memories of a faceless woman - they suddenly became so clear. It was you.

CHLOE

I've been called worse things.

OLIVER

Oh, shut up.

(then)

I have something for you. Give me your hand.

Oliver takes Chloe's hand, and holds it for a brief moment, before returning it to her. She finds her ENGAGEMENT RING.

CHLOE

I can't believe you held onto it.

OLIVER

I think I knew - deep down - that the person it belonged to was still out there and I'd find them again eventually. I'm sorry it took as long as it did.

CHLOE

It was worth the wait.

Chloe moves for a kiss, but Oliver stops her.

OLIVER

Wait. You didn't give me an answer. Will you marry me?

CHLOE

Of course, you idiot.

Oliver places the ring back on Chloe's finger - back where it belongs - and the two embrace for another KISS.

EXT. STAR CITY BORDER, BLACKTHORN BASE - NIGHT

Oliver removes the phone from his ear. It's DISCONNECTED.

ARCHER (O.S.)

Dad?

Oliver turns to see an equally terrified Archer. Dinah stands beside him, and offers Oliver an all-knowing look.

OLIVER

We need to get Gotham. Now.

DINAH

The agents had an escape boat. We can use it to cross the ocean.

Dinah heads out. Oliver moves to follow, but Archer grabs him. The fear on his face says it all.

OLIVER

She's going to be alright. We have to believe she'll be alright.

Oliver remains in denial, then follows Dinah.

A beat. Archer struggles with it. This time feels *different*. He collects himself, then follows after them.

EXT. SHELTER (NEW BASE) - NIGHT

Lucius erupts out of the shelter, and follows the stairs down to catch up with the other survivors. They are gathering outside, with Renee at the lead, looking up.

A SERIES OF AIRCRAFTS emerge in the sky - all similarly built. They fly overhead and diverge across the sky.

LUCIUS

What is that?

Renee looks to Lucius with fear in her eyes.

RENEE

I don't know. But I don't think it's good. We need to get ready.

Renee turns back to face the others.

A regretful Lucius looks on, and he finds the COMMUNICATIONS TOWER in the distance. A FLASH OF YELLOW LIGHT emits there.

LUCIUS

(realising)

Chloe.

OFF the fear in his eyes...

INT. BLACKTHORN BASE (WASHINGTON) - NIGHT

Steve wakes up in rubble and debris. He coughs from the dust and ash that surrounds him, then cranes up to survey the area. He doesn't see anything other than destruction.

STEVE

Lana? Lana are you here?

Steve crawls up, then manages to stand.

SPARKS FLY around him- loose cables dangling in decay.

Steve approaches a LARGE CRATER leading to the next level, and he peers down:

Among the rubble on the next floor lies an unconscious Lana, submerged under debris and destruction.

STEVE (CONT'D)

Oh god.

OFF Steve, preparing to accept the worst...

EXT. WHITE HOUSE - NIGHT

A series of BLACK SUVS pull up on the front lawn.

The doors kick open-

In a line, armed US MILITARY SOLDIERS race across the lawn in pursuit of the White House.

The entire structure is levelled. Smoke fills the remnants which are now ash, rubble, debris and carnage. Small fires coat the remains.

Emerging through the smoke - a safe and secure PRESIDENT PETE ROSS surfaces. He holds his hands up.

SOLDIER

I got a visual on the President.

Behind him, a SHADOWED FIGURE jets up into the sky-

Every soldier lifts their guns. They aim for the ascending figure, whose shadow bears a CAPE with a strong physique.

PETE

Hold your fire, hold your fire!

Pete turns with the soldiers to face the figure.

PETE (CONT'D)

He saved my life.

OFF the image of SUPERMAN piercing through the smoke...

INT. CAVE - NIGHT

SMOKE ERUPTS to form two familiar figures: BRUCE and DAMIAN, stepping out into the dim-lit cave.

DAMIAN

Whoa. It's been a long time since I've been here.

BRUCE

You've never been here.

Damian offers his look of confusion to Bruce. He moves towards a LEVER kept in the dark, then PULLS UP-

LIGHTS IGNITE throughout the cave to illuminate the state of the art technology in the room: a LARGE COMPUTER SYSTEM, an upgraded BATMOBILE, a collection of SUITS and ARMORY kept behind GLASS CAPSULES. It's a whole new BAT-CAVE.

BRUCE (CONT'D)

Years ago, Alfred convinced me that keeping a secret lair for the Batman under the house of Bruce Wayne was doomed to backfire on me. So I had another cave installed should it ever be compromised.

DAMIAN

This is insane.

Damian moves for the equipment. He is in awe of the weapons and gadgets on display. He stops at the 'ROBIN' suit.

Bruce surfaces behind him, noticing his longing...

BRUCE

I'm pretty sure it should fit.

Damian looks to his father, slightly taken aback.

DAMIAN

Why now?

BRUCE

I know we're well overdue for a conversation about where we stand with each other and what's next for the both of us. But something tells me this city is going to need all the help it can get, and I think I need you by my side for this one.

DAMIAN

Batman needing a Robin?

(CONTINUED)

CONTINUED:

BRUCE

No. A father needing his son.

Damian swells with pride, but tries to hide it.

The COMPUTER SYSTEM starts BLARING A SIREN- it FLASHES RED with a 'DANGER SYMBOL' blinking on and off.

Bruce rushes to the computer.

DAMIAN

What is it? What's going on?

BRUCE

It's signalling a breach in Gotham.  
Unknown aircrafts are diverging  
around the city.

DAMIAN

They here to help?

BRUCE

I don't think so.

Bruce faces his son.

BRUCE (CONT'D)

Are you ready for war?

DAMIAN

I was born ready.

OFF the two facing their suits of BATMAN and ROBIN...

RA'S AL GHUL (PRELAP)

Bruce Wayne and his hybrid son have  
retreated to Gotham.

INT. TEMPLE - NIGHT

The LEAGUE OF ASSASSINS gather around their leader: an alive  
and well RA'S AL GHUL. He addresses them.

RA'S AL GHUL

They believe they have rendered us  
obsolete and can return to their  
city as victors.

(beat)

Little do they know that the true  
Demon's Head has awoken, and his  
army of the world's greatest  
assassins are on their way to prove  
him wrong.

The assassins raise their SWORDS like trophies, then stick  
them down to the ground. Ready to serve.

(CONTINUED)



CONTINUED:

RA'S AL GHUL (CONT'D)

At the stroke of midnight, we will  
bleed Gotham dry.

(beat)

We will strike down every life.  
Every soul. Until there is nothing  
left. And once Bruce Wayne is  
stripped of everything he holds  
dear, I will bleed him too.

JASON (O.S.)

Leave the son to me.

Ra's turns to his right to find an emerging JASON TODD.

JASON (CONT'D)

I owe him pain.

A cunning grin stitches across Ra's Al Ghul's face...

RA'S AL GHUL

So be it.

OFF the army forming as one...

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

INT. QUEEN LOFT, OFFICE - NIGHT

A weak KATE gasps-

Looking around... the room is a BLUR... a GOLDEN LIGHT seeps through... the room starts to CLEAR AROUND:

DOCTOR FATE stands in front of a waking Kate.

KATE  
What the hell?

Kate slinks up, then remembers:

Immediately scanning her body, Kate feels no wound despite the BLOOD STAINS on her shirt. She sits up.

KATE (CONT'D)  
How did you find me?

DOCTOR FATE  
I wasn't looking for you.

A GOLDEN LIGHT swirls around Doctor Fate- their physical form shifts with it to form HOPE SULLIVAN-QUEEN (50s, similar to how she appeared in 'Checkmate').

HOPE  
I was looking for Chloe.

OFF the ominous reveal...

CUT TO BLACK.

END OF EPISODE