

# WATCHTOWER

2.20 | "Birth"

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

Based on characters from  
DC Comics

**EXECUTIVE PRODUCERS**

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# WATCHTOWER

"Birth"

## MAIN CAST

CHLOE SULLIVAN .....	ALLISON MACK
OLIVER QUEEN .....	JUSTIN HARTLEY
HELENA BERTINELLI .....	KAYLA EWELL
SELINA KYLE .....	ELIZA DUSHKU
DINAH LANCE .....	ALAINA HUFFMAN
GUIDO BERTINELLI .....	JULIAN MCMAHON
PERRY WHITE .....	MICHAEL MCKEAN
BRUCE WAYNE .....	CHRISTIAN BALE

## GUEST STARRING

ALFRED PENNYWORTH .....	MICHAEL CAINE
MOIRA SULLIVAN .....	LYNDA CARTER
LIEUTENANT GORDON .....	DYLAN WALSH
VICKI VALE .....	YVONNE STRAHOVSKI
THE JOKER / JACK .....	JOSEPH GORDON-LEVITT
HARLEY QUINN .....	NICKI MINAJ
HOLLY ROBINSON .....	ALONA TAL
TESS MERCER .....	CASSIDY FREEMAN
TOYMAN .....	CHRIS GAUTHIER
ZSASZ .....	
BULLOCK .....	
COMMISSIONER LOEB .....	
JEANNIE .....	
BUTTON .....	
PICKLE .....	
NOAH .....	
DOCTOR .....	
SOPHIE .....	
MALE REPORTER .....	

TEASER

FADE IN:

1 EXT. APARTMENT BUILDING - NIGHT. 1

Within the walls of an apartment building - with nothing but a door in the near distance - we GLIDE forward, closer and closer, until...

A hand SPRINGS out from in front, LATCHING onto the handle, and twisting it -

The doors part, revealing an isolated OLIVER in the center of the room, bags packed around him, ALONE.

As we reach him...

2 INT. OLIVER AND CHLOE'S APARTMENT, LIVING ROOM - NIGHT. 2

In the doorway stands CHLOE. Her face drops, surprised...

CHLOE

Ollie?

Closing the door behind her, Chloe slowly proceeds forward, towards her lonely lover.

OLIVER

Guess we both saw this coming, right?

CHLOE

What are you...

OLIVER

I'm going, Chloe. To Star City.

(beat)

There's nothing left for me here...

CHLOE

(offended)

Nothing left? Ollie, I -

OLIVER

You turned your back on us. You're the one who gave up.

(broken)

We were supposed to be in this *together*, Chloe.

Chloe takes in a deep, jagged breath.

(CONTINUED)

CHLOE

I haven't given up on us, Oliver.  
Everything I've done has been *for*  
us. For you.

OLIVER

Giving the ring back... was that  
for me too?

CHLOE

I've seen you with blood on your  
hands. I know how much it *kills*  
you. I'm trying to protect you.

OLIVER

By leaving me?

CHLOE

No. By *helping* you.

Chloe rushes forward, and CLINGS to Oliver's arms.

CHLOE (CONT'D)

Please, just... don't go.

Oliver steps back, away from Chloe.

OLIVER

Don't go? I wanted to marry you,  
Chloe. I love you! But you're so  
quick to throw everything we've  
built together away whenever things  
get tough. And if someone threatens  
you or my child's life...

(beat)

... I will stop them.

CHLOE

I thought we both understood that  
we do *not* take lives. Period.

OLIVER

Its not that simple.

CHLOE

Yeah, well... that's just it, isn't  
it? When it comes to us, *simple*  
isn't in our vocabulary.

Oliver picks up his luggage, and walks around Chloe,  
approaching the door behind her. Chloe turns with him.

CHLOE (CONT'D)

Wait...

Oliver continues...

CHLOE (CONT'D)  
Damn it, Oliver. I said *stop!*

Oliver HALTS in the doorway, slowly turning back to face the woman he loves who stands before him, defeated.

CHLOE (CONT'D)  
You can't just walk away from all of this. You ... you can't.

OLIVER  
Isn't that what you did?

And the door slowly CLOSES, Oliver disappearing behind it.

Chloe takes in a deep breath, faint. She clenches her chest, unable to speak, or move, or think. FROZEN. As she exhales painfully, we-

FLASH CUT TO:

3 INT. GOTHAM GENERAL, THIRD FLOOR - DELIVERY ROOM - NIGHT. 3

A lonely hand finds a set of familiar fingers, intertwining.

RISE UP to find CHLOE, sitting up in a hospital bed, eyes locked on the man who seems to be holding on to her for a lifetime - OLIVER.

A momentary smile of happiness, and...

CUT TO:

4 INT. CLOCK TOWER, TOP FLOOR - NIGHT. 4

A mobile PHONE rests on a wooden table, silent, until -

BZZZ. The phone LIGHTS UP, vibrating against the desk it rests upon, as text shines from the screen, reading:

***'It's baby time, Oliver.'***

A hand - covered in a BLACK GLOVE - covers the phone, and steals it away. We FOLLOW to find:

THE JOKER. He studies the phone. Then, as his eyes rise up -

POV SHOT: HELENA stands in the corner of the room, tired, bruised, scared. Sweat drips off her face like the tears she refuses to cry.

THE JOKER  
Come - have a seat.

(CONTINUED)

4 CONTINUED:

4

The Joker pulls a chair out from behind the desk, and nudges it in front, offering it to a cautious Helena, cowering to the shadows.

TIGHT on the growing smile that creeps on the Joker's face:

THE JOKER (CONT'D)  
Enjoy the show.

OFF his chuckle, we...

**BLACKOUT.**

END OF TEASER

ACT ONE

FADE IN:

5 INT. BATCAVE - DAY. 5

TIGHT on a set of eyelids as they slowly begin to peel open.

An exasperated GASP, and SELINA jolts up from a "medical table", her wound patched up. Her fingers trail across the bandage, and as she rips at it -

ALFRED (O.S.)  
Ah. Do be careful, Ms. Kyle.

Selina SNAPS around to find ALFRED PENNYWORTH.

ALFRED (CONT'D)  
I do *not* want to clean this place  
up twice in one night.

Selina pulls her hand away from the bandage - relaxes...

SELINA  
You did this?

ALFRED  
You seem surprised.

SELINA  
I just - well, you're a ...

ALFRED  
Butler? The best of us are.

A small chuckle, and:

ALFRED (CONT'D)  
But, no. I, uh... when I served in  
the war, it was my duty to provide  
medical attention to the soldiers  
in battle. You learn quite a lot in  
the field.

SELINA  
Wow. You just became, like, ten  
times more sexy.

Selina chuckles to herself, her stomach clawing in response.

SELINA (CONT'D)  
Ugh. Damn it.

(CONTINUED)

ALFRED

I'm afraid it will be quite some time before you get back on your feet, Ms. Kyle.

SELINA

Its *Selina*. Please. And I heal pretty quickly...

ALFRED

I'm surprised you actually needed the help in the first place.

SELINA

What do you mean?

ALFRED

Well, I'd just assumed prowling the streets as Catwoman would grant you the minimum of at least nine lives.

SELINA

You know?

ALFRED

Don't worry. Your secret is safe with me. I've done quite a good job of keeping Master Bruce's.

SELINA

Right. Of course...

Silence falls between them. A beat, and Alfred intervenes:

ALFRED

No one's invincible, "*Selina*." Not even you.

SELINA

I'm beginning to realise that...

As Selina drifts, more distant than before, we...

CUT TO:

A set of doors LAUNCH open as MOIRA SULLIVAN enters our sight, her face full of urgency. She moves with a purpose, shown both in her motion, and her HALT, as she stops in front of a counter - a NURSE behind it.

MOIRA

I'm looking for -

(CONTINUED)

OLIVER (O.S.)

Moira?

A sharp, quick turn - the voice drawing Moira in like a moth to the flame. They meet, and - her rush fades, calm...

MOIRA

Oliver, how is she?

OLIVER

She's... she's fine. What are you doing here?

MOIRA

I've missed a lot of important moments in my daughter's life. The birth of her child won't be one of them.

OLIVER

Well, she's going to be...  
(distant)  
...thrilled, to uh...

Oliver's eyes slowly trail off, mouth agape, as he spots:

TESS MERCER, gliding passed a crowd of people, disappearing out of the doors, out of the hospital...

SWISH PAN back to a concerned Moira. She CLOSES in on us.

MOIRA

Oliver, are you okay?

Oliver takes in a breath, still hazy.

OLIVER

I, uh... I'm fine.  
(beat)  
Chloe's on the third floor. Room nine. Tell her I'll be there in a minute. I have something to take care of.

Oliver removes himself from the conversation, disappearing towards the main entrance doors, as we FOCUS IN on Moira, confusion bubbling to the surface...

JUMP CUT TO:

A burning ray of sunlight illuminates the parking lot, all the vehicles reflecting the light back in a shimmering blaze.

A figure emerges into the epicenter of the light -

(CONTINUED)

- its OLIVER.

He looks around, lost in his surroundings...

TESS (O.S.)

Boo.

Oliver SNAPS around to find TESS. She chuckles, amused, as a permanent smile is glued to her face.

OLIVER

Tess, what are you -

TESS

I'm the ghost of Christmas past,  
Oliver. Its time for you to change  
your life around.

Oliver's face drops.

OLIVER

That's not funny.

TESS

Sorry. Had to do it.

Oliver LAUNCHES towards Tess - clings onto her arms, tight, and RAMS her into the wall. Rage consumes him.

OLIVER

The hell are you doing here, Tess?

TESS

(amazed)

You still don't get it, do you?

Oliver pulls his hands free, a loss of control as he stumbles back, away from Tess.

TESS (CONT'D)

Everything is changing right in  
front of you, and you can't even  
see it.

OLIVER

You're not real. The Scarecrow gas,  
its... its still in my system.

Oliver turns, bows his head - willing to IGNORE the image in front of him.

OLIVER (CONT'D)

(to himself)

Has to be it...

Gravity eases Oliver's head back up, in front of him: TESS.

7 CONTINUED: (2)

7

TESS  
Guess again.

OLIVER  
Why can't you tell me?

Tess shakes her head, almost sad.

TESS  
You have to remember.

OLIVER  
Remember *what*?

Tess reaches out to Oliver, and as her hand touches his chest, we -

FLASH CUT TO:

8 INT. TENT, BASE CAMP (ISLAND) - FLASHBACK.

8

OLIVER rests on a set of cases, covered with a sheet and a pillow under his head. His chest is bare, leeches writhing all over him, as TESS hovers close by, assisting...

Oliver looks over -

POV SHOT: A young woman, hog-tied, lays on the floor. We pan across, and find a man seated outside, a loaded weapon strapped around him, held in his hand.

Back on Oliver's confusion:

OLIVER  
What's going on here? What is this?

TESS  
I'm Tess. I promised them that I could save you.

OLIVER  
With leeches?

OFF Oliver's confused stare, we...

FLASH CUT TO:

9 EXT. GOTHAM GENERAL, CAR PARK - DAY.

9

Oliver OPENS his eyes, stumbling back in a gasp. He looks around, scanning his environment. SWISH PAN around, and -

POV SHOT: In the radiant glow of the sun, TESS stands, tears in her eyes. Failure in her expression.

(CONTINUED)

TESS  
(mimes)  
I'm sorry.

And Tess begins to FADE OUT of existence, transparent - GONE.

A sharp pain RIPS through Oliver's head, and he palms his forehead, HISSING. A beat, and he re-examines his environment, confused...

OLIVER  
What am I doing down here?

TOYMAN (O.S.)  
Hello, Mr. Queen.

Oliver SNAPS around -

POV SHOT: Toyman LAUNCHES his hand out, palm exposed, as a lethal gas ERUPTS from his sleeve, and CONSUMES US in its thick, grey colour.

SMASH CUT TO:

10 INT. GOTHAM GENERAL, GROUND FLOOR - VICKI'S ROOM - DAY. 10

PAN ACROSS the white walls to find VICKI, waking in her bed, an elegance to the way her eyes open, and - a GASP. She jolts to the side, surprised.

BRUCE, revealed at her bedside, stands with a charming grin.

BRUCE  
Surely I'm not *that* horrible to look at.

Befuddled, Vicki sits up in her bed. Her face is bruised, patches of painful purple scars across her face. Sore.

VICKI  
Sorry, I'm just...  
(beat)  
...what are you doing here?

BRUCE  
Don't worry. Its not like I have a fetish for sneaking into women's rooms and watching them sleep.

VICKI  
That wouldn't surprise me, actually. Celebrities always have *some* deep, dark secret.

Bruce chuckles to himself.

(CONTINUED)

BRUCE  
If only you knew.  
(then)  
No, I'm actually here to see Chloe.

VICKI  
The baby?

Bruce nods with a growing smile.

BRUCE  
Its weird to think by the end of  
the day, Chloe could be a mother.

VICKI  
I haven't known her that long, but  
if you ask me... Chloe was a mother  
*long* before now.

Off Bruce's odd glare, Vicki continues:

VICKI (CONT'D)  
You've seen how she protects this  
city. How she fights to save these  
heroes. Her friends.

She shifts, bowing her head with gloom.

VICKI (CONT'D)  
To keep them safe she'd sacrifice  
anything. Anyone.

The pain in Vicki's eyes speaks volumes.

BRUCE  
I know you may not see it yet...

And Bruce leans forward, managing a smile as he places one hand on top of hers. The touch sparks life into Vicki, and her eyes rise to find his.

BRUCE (CONT'D)  
You're just as important as the  
rest of us.

A small smile erases Vicki's pain, the two locked in a lingering stare, until -

A phone RINGS, tearing Bruce's touch and sight away from Vicki as he scavengers through his jacket pocket and retrieves his MOBILE.

BRUCE (CONT'D)  
Its, uh... I've gotta take this.

A simple nod of agreement, and, he EXITS, out into...

11 INT. GOTHAM GENERAL, GROUND FLOOR - HALLWAY - DAY. 11

CLOSING the door behind him, Bruce steps out into the hallway, phone up to his ear.

BRUCE  
Alfred, what is it?  
(beat)  
*Selina?* What - what do you mean she  
got *shot*?

Bruce moves further and further down the hallway.

BRUCE (CONT'D)  
I'll be there as soon as I can.  
Keep her grounded. I know how much  
she likes to run around.

Coming to a HALT at the end of the hallway, Bruce's eye latches on to a staggering figure. Captivated, he slowly lowers the phone away from his ear, and stares...

POV SHOT: PERRY WHITE moves away from the entrance doors behind him, a limp in his movement, a struggle in his eyes. He is scarred, blood stained across his clothes and face accompanied with beaten, purple bruises.

PUSH IN on Bruce's surprise, eyes pegged open, succumbing to his own disbelief.

CUT TO:

12 INT. GOTHAM GENERAL, ELEVATOR - DAY. 12

RETRACT from a tight shot of MOIRA, standing within the confines of the elevator.

The doors in front SEPARATE, a figure entering.

They turn, revealing their young features, short and curly brunette locks, and their shimmering green eyes - those of a tortured soul. This is SOPHIE.

The two lock eyes a moment, and the doors CLOSE. On the sound of the DING, we -

CUT TO:

13 INT. GOTHAM GENERAL, GROUND FLOOR - HALLWAY - DAY. 13

Compelled, Bruce is pulled in towards Perry, who staggers another step forward - his movement slow, painful.

BRUCE  
Perry, my god, are you -

(CONTINUED)

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13.

13 CONTINUED:

13

Just as they're about to meet - *BANG!*

CUT TO:

14 INT. GOTHAM GENERAL, ELEVATOR - DAY.

14

BOOM. The lights go out inside the elevator as the structure trembles, PULLING Moira and Sophie to the floor. Before it can calm, we -

CUT TO:

15 INT. GOTHAM GENERAL, FOURTH FLOOR - DINAH'S ROOM - DAY. 15

DINAH LANCE launches up from her bed, jolting out of her deep slumber with a GASP released from her throat. As her breath fades into a whimper...

CUT TO:

16 INT. GOTHAM GENERAL, DELIVERY ROOM - DAY.

16

The DOCTOR looks up from between a set of legs, determination and demand on his face -

DOCTOR

Push!

Chloe's mouth drops, and a belting ROAR blasts from her lungs, the excruciating agony finding its way out...

ZOOM IN on the source of the scream, and as we're forced into an empty abyss-

**BLACKOUT.**

END OF ACT ONE

ACT TWO

FADE IN:

17 INT. WAYNE MANSION, LIVING ROOM - DAY.

17

PULL BACK from a horrified Selina, who stands with her arms folded, watching on in disbelief. Behind her stands Alfred, slowly joining her expression...

POV SHOT: A TELEVISION shows a news report. An image of a reporter, seated behind a desk, with a framed JOKER still beside him, accompanying him.

MALE REPORTER

The Gotham General Hospital has been put under lockdown after several gunshots were fired earlier today. No official statement has been released by the G.C.P.D, however, one citizen who survived the attack, described the shooter as a *"blonde woman in clown makeup."*

Back on Selina. She looks to Alfred.

SELINA

Where's Bruce?

ALFRED

I'm afraid Master Bruce was visiting Ms. Vale at the hospital.

SELINA

The reporter?

ALFRED

Yes.

SELINA

Wait a second. You're telling me that Bruce is trapped in a building, in the middle of a lockdown, with a really hot, vigilante loving blonde?

ALFRED

Indeed, he is.

SELINA

Just the encouragement I needed.

Selina jets off, determined. Alfred follows with his eyes:

(CONTINUED)

17 CONTINUED:

17

ALFRED

Must I remind you that you're in no  
condition to -

Alfred stands ALONE. He sighs, with a shake of his head.

ALFRED (CONT'D)

It was like you and Master Bruce  
were made for each other...

Alfred turns to leave, as we -

CUT TO:

18 INT. GOTHAM GENERAL, STAIR CASE - DAY.

18

Bruce SLAMS the door behind him, and plants Perry down, from  
around his shoulders, against the first step in sight. Bruce  
begins pacing -

BRUCE

They've shut down the damn  
elevators. We'll just have to keep  
running. Its the only way we can -

PERRY (O.S.)

Bruce?

Bruce shifts his focus down to Perry, who sits on the step,  
glued to his hand that he slowly moves away from his back.  
Its drenched in blood, dripping. He looks up from his  
trembling hand - the two lock eyes.

PERRY (CONT'D)

I ca- can't feel m- my legs.

BRUCE

What? No. No. No...

Bruce leans down to Perry's level.

BRUCE (CONT'D)

Don't say that. We need to keep  
moving.

The shake of Perry's head indicates otherwise.

PERRY

I can't.

(beat)

And unless you plan on carrying me  
up twenty flights of stairs,  
there's no way out for me.

(CONTINUED)

18 CONTINUED:

18

The sound of a door SLAMMING shut from up high throws the billionaire's vision to the flights of stairs that rise above him. FEAR consumes him.

He returns his focus to Perry.

BRUCE

I'm not leaving you here.

PERRY

Don't be an idiot. I'm a dead man either way. If you leave now, you won't have to join me.

FOOTSTEPS echo down to their level, the sound growing closer and closer and closer...

PERRY (CONT'D)

Go.

Bruce takes in a deep breath - a step back. He's frozen, eyes glued to what awaits above them.

PERRY (CONT'D)

Damn it, Bruce. Run!

Bruce stumbles back another step, and -

TIGHT at the top of the stairs as the FOOTSTEPS come to a halt, and a set of bare feet come to a pause. A beat, and -

We RISE UP a set of legs, coming to a hospital garment, finding DINAH at the top of the stairs. Her eyes are wide, out of breath, releasing a sigh of relief.

DINAH

(strained)

Someone wanna tell me just what the hell is going on?

Perry tilts his head, from over his shoulder back to Bruce, a sigh of his own. Bruce gulps, a weight lifted off his shoulder, and we -

CUT TO:

19 INT. CLOCK TOWER, TOP FLOOR - DAY.

19

PULL BACK from a small television that rests on the desk - an image of a REPORTER in the center of the frame, as we eventually reach a STILL figure, back turned to us.

(CONTINUED)

MALE REPORTER (O.S.)

There have been numerous gunshots inside the building, and we're still waiting for police involvement, and word on any form of strategy to put an immediate stop to this horrible event.

The figure turns - the JOKER - his scars painting a smile on his face, covered in scarlet, splattered around his mouth to form his wicked grin.

He aims a remote at the TV - it clicks off.

THE JOKER

That's my girl.

The Joker turns back to the unknown, where we follow his eyes to find HELENA, sheltering herself away from the mad man.

HELENA

What are you trying to accomplish, huh? Why are you doing all of this?

THE JOKER

This city is too consumed by its own rules. Its time for a little anarchy, don't you think?

HELENA

You're insane.

THE JOKER

Have I not covered that yet?

HELENA

There's got to be *something*.  
Something that is still in you that is *human*.

The Joker descends into a laughing fit.

THE JOKER

Ha! And I thought it was *my* job to tell the jokes...

HELENA

I'm serious.

THE JOKER

I know. That's the punch line.

The Joker launches out his hand, and SLAMS Helena straight against the wall - holds her there. He leans in, intimate.

## THE JOKER (CONT'D)

(cold)

But its not funny if you have to explain the joke. And there's no use trying to pluck at my heart strings. I had that thing carved out years ago.

He PUSHES himself back from her, chuckling.

Helena clutches her throat with weak fingertips, and stares on as the fear continues to cripple her.

## HELENA

We all have a weakness. And we all have a past.

TIGHT on the Joker. He STOPS in his path, and -

FLASH CUT TO:

20 EXT. ALLEYWAY - FLASHBACK.

20

A man, mid-twenties with a short buzz-cut, shares a remarkable resemblance to the JOKER. His face, however, is not disfigured. Almost charming...

This is JACK.

He is PULLED back by a duo of men, his arms locked under the hold of theirs, as he struggles to push free. He ROARS:

## JACK

Jeannie!

His scream ECHOES, exploding into the wind as we-

FLASH CUT TO:

21 INT. CLOCK TOWER, TOP FLOOR - DAY.

21

The JOKER shakes the memory clear, and slowly turns with a forced grin on his face:

## THE JOKER

There's only so much you can see inside my head before you become just as ca-raazy as I am.

(beat)

You really want to know what makes me tick?

Helena swallows the doubts and the fear with a simple nod.

(CONTINUED)

HELENA

I don't exactly see myself surviving whatever form of torture you've got planned for me next, so I might as well take my permanent dirt nap with a good bedtime story.

THE JOKER

Come on, Helena. You think I'm going to just... kill you?

After a brief chuckle, The Joker closes in on Helena, his constant grin now fading into a look of severity.

THE JOKER (CONT'D)

If only it were that simple.

As Helena grows more and more UNCOMFORTABLE, we ...

SMASH CUT TO:

22 EXT. GOTHAM GENERAL, CAR PARK - NIGHT. 22

CLOSE IN on a wide shot of the car park, focusing on a green vehicle. People walk, back and forth, to and away from their cars - its a very *public* hospital.

23 INT. GREEN VEHICLE. 23

PROFILE VIEW of OLIVER's head - it rests against the steering wheel, eyes relaxed and closed, unconscious. As we slowly retract from it...

A glove-covered hand SLAPS the side of Oliver's cheek, forcing him out of his slumber in a GASP. He turns, looks, and JOLTS to the side. Strain.

FOLLOW his vision as we find a set of hands, HANDCUFFED to the steering wheel.

TOYMAN (O.S.)

I'm afraid you can't escape this time, Mr. Queen.

Oliver DARTS his attention towards TOYMAN - he sits in the passenger seat with a grin that could frighten children.

OLIVER

Look, Winslow...

TOYMAN

Its Toy -

(CONTINUED)

OLIVER

- Toyman. I know. We've been through this.

(beat)

Now tell me your ridiculous plot so I can take away your toys and put you on a time out already.

Oliver is amused with himself. Toyman writhes with anger.

TOYMAN

I will not be mocked, Mr. Queen. There was once a time when I had your respect, and now - *now* you treat me a fool.

(explosive)

Well I am *no* fool.

Oliver takes in a deep breath, changes his tone, and with a simple nod:

OLIVER

What do you want from me? Do you want me to turn myself in? Tell the police that *I* framed you for Lex's murder - that *I* killed him? Just tell me what you want!

TOYMAN

Its too late for that. You see, I'm a smart man - a genius, you'd used to say - and I know that vengeance can only get you so far.

(beat)

I don't want you to make up for the time that *you* took away from *me*. I just want you to suffer.

OLIVER

Well, that's great. I'll be sure to get soap caught in my eyes the next time I'm taking a shower.

TOYMAN

(roaring)

Shut up!

His ROAR sends chills down Oliver's spine - a man wearing polka-dots suddenly became scary. The fear in Oliver's eyes grows, as we CLOSE IN on his discomfort, and-

SMASH CUT TO:

24 INT. GOTHAM GENERAL, ELEVATOR - DAY.

24

TIGHT on the fear that spills from Moira's expression, locked inside the elevator, cradling her legs, anxious to be free.

MOIRA

I'm meant to be with my daughter  
right now. She's having a baby, and  
I... I'm not there.

Moira looks over, and we-

FOLLOW her gaze to find Sophie. She is lost in her own thoughts, her own fears.

Moira stares back at the locked door with a sigh.

MOIRA (CONT'D)

Guess I never have been when it  
comes to Chloe. But *this*...

(pause)

*This* was meant to be different. I  
was meant to be there for her...

SOPHIE

I'm sure she'll understand.

MOIRA

She shouldn't have to.

Moira returns her focus to Sophie.

MOIRA (CONT'D)

Why are you here?

SOPHIE

Its my husband, he...

An exasperated gasp as Sophie struggles to fight back tears.

SOPHIE (CONT'D)

You hear all the time how when  
things get bad, miracles can  
happen. In an hour, my brother  
collapsed. Died. And now, here we  
are. Waiting for these doors to  
open. Hoping that if they do, we'll  
be safe. That we won't have to  
stare down the barrel of a gun,  
praying that trigger won't be  
pulled. Praying for a miracle...

TIGHT on a lonely hand, trembling. Another reaches out,  
softly cupping the isolated hand, comforting...

MOIRA

We're going to survive this.

(CONTINUED)

SOPHIE

How can you possibly know that?

MOIRA

I have hope.

Sophie places her other hand on top of Moira's, and they return their focus on the closed doors, waiting...

CUT TO:

25 INT. GOTHAM GENERAL, GROUND FLOOR - DAY.

25

Harley Quinn SLAMS her hand against the elevator button - its inactive. She turns with the growl of a six-year-old girl who has been denied dessert after dinner.

HARLEY

This isn't fair!

Collecting herself, she looks to -

FIVE men in CLOWN MASKS pool around in front of her, eager to receive orders.

HARLEY (CONT'D)

Guess we'll just have to take the stairs, boys.

Harley glides towards a nearby door and GRIPS the handle. As she turns it, a SCREAM belts out from the distance. She moves to face it, and -

26 INT. GOTHAM GENERAL, GROUND FLOOR - HALLWAY - DAY.

26

SWISH PAN down the hall to find a man - lets call him NOAH - who holds one hand over a gaping wound in his stomach, unable to stop the blood gushing out. His whimpers echo through the hall, as if it were a tool to heal himself. Its failing.

Lured in, Harley steps into his sight, spotting him with a smile that forces Noah to start dragging himself backwards, an attempt to escape.

NOAH

No. Please don't. Please!

Harley reaches him with little effort, LEANING down to his level, crouched. Noah's breaths grow jagged - he's unable to look her in the eye.

RISE UP from the two as we find the window to a patient's room. The blinds slowly part, and we make out VICKI. She watches with fear in her eyes.

(CONTINUED)

HARLEY (O.S.)

Mr. J doesn't like it when I play with guns. He prefers to savor the screaming. The fear.

We slowly CLOSE IN on Vicki. Her eyes twitch, chilled to the bone as she watches on...

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

Thinks it reminds us of how fragile mankind truly is.

NOAH (O.S.)

(in shock)

Y-You... you shot me...

HARLEY (O.S.)

No. No... If I had shot you, you would have been dead.

POV SHOT: Harley JOLTS back, RISING UP from Noah, slowly withdrawing the gun hidden behind her back.

HARLEY (CONT'D)

Let me demonstrate-

BACK ON Vicki, as the BLAST of the gun blares, and blood sprays across the window -

27 INT. GOTHAM GENERAL, GROUND FLOOR - VICKI'S ROOM - DAY. 27

-Vicki POUNCES back with a yelp, falling to the floor. She collides with a delivery tray, plates and utensils falling around her, creating a RACKET.

She quickly holds herself up on her elbows, leaning up with a gasp. The REALISATION is worn on her face - she's been discovered.

POV SHOT: A hand WIPES at the blood, revealing their eyes, outlined in a thick coat of black paint. A stronger wipe, and we find their amused grin. Harley Quinn.

TIGHT on Vicki's widening eyes, as we -

**BLACKOUT.**

END OF ACT TWO

ACT THREE

FADE IN:

28 EXT. GOTHAM GENERAL, CAR PARK - DAY. 28

DRIFT DOWN from black as we come to an establishing shot of the car park - that same green vehicle being the center of our focus. As we begin to CLOSE IN on it...

CUT TO:

29 INT. GREEN VEHICLE. 29

Oliver TUGS at the handcuffs that restrain him, keeping him tied to the wheel of the car. Defeated, he slowly turns his focus to the man beside him.

Following his gaze we return to find TOYMAN.

TOYMAN

It would seem you've met your match, Mr. Queen.

OLIVER

You have me cuffed to a steering wheel - yeah, I'm trembling in fear.

(beat)

What's your game plan here, huh? You gonna drive this thing off a cliff?

Toyman takes in an elongated, relaxed breath.

TOYMAN

I just need you to listen.

Confusion creeps up on Oliver's face.

TOYMAN (CONT'D)

An intuitive mind like yours, and you still haven't figured out what's happening to you? The migraines, the - the loss of time.

OLIVER

What have you done to me?

TOYMAN

Its simple, really. I've exposed you to a lethal neurotoxin that is eating away at your mind and will leave you a vegetable.

(CONTINUED)

OLIVER

... that's the same thing that happened to Lex.

Toyman looks insulted.

TOYMAN

The toxin Luthor developed was *nothing* compared to my genius.

OLIVER

Why?

TOYMAN

Because this isn't a clean thirty second meltdown of your brain's capacity to store memories - its a deteriorating toxin. Eats at you for as long as -

OLIVER

No. I mean *why* are you doing this to me? Why couldn't you have just killed me?

The question requires no thought from Toyman:

TOYMAN

I asked myself the same thing when you had me put behind bars for three years of my life.

OLIVER

How long do I have before -

TOYMAN

Before everything you've ever loved gets stripped away, and you become nothing but a shell?

Oliver is overwhelmed in his emotions. He struggles to keep them buried beneath the surface.

OLIVER

I have a family, Winslow. Doesn't that mean *anything* to you?

TOYMAN

Everything has a consequence, Mr. Queen. You know that.

(raises voice)

And family doesn't give you the right to screw me over and get away with it!

Oliver's breaths become jagged, his concerns rising from the surface - he's scared.

(CONTINUED)

OLIVER

So, what now?

TOYMAN

Now... now you listen.

OFF Toyman's scheming grin, we...

SMASH CUT TO:

30 INT. GOTHAM GENERAL, THIRD FLOOR - DELIVERY ROOM - DAY. 30

CHLOE rests her head against a pillow, defeated. Her eyes are heavy, her face pale. The sound of a baby CRYING in the background echoes around her, breathes life into her.

She RISES.

CHLOE

My baby, where... where is -

The DOCTOR steps in front of her, a comforting look on his face accompanied with a warm smile.

DOCTOR

The nurses are just wrapping her up now. She's beautiful.

CHLOE

She?

The Doctor simply nods as happiness radiates from Chloe's expression. A beat, and -

A scream blasts through the room prompting the Doctor to SNAP around, surprised. He takes a step forward, and HALTS with a gasp, forced into a pause.

DRIFT DOWN his scrubs to find a knife wedged into his gut.

The Doctor looks up, blood dripping from his mouth. Before he can comprehend the situation, his eyes roll to the back of his head, and he COLLAPSES, revealing -

Chloe struggles out of the bed, the SILHOUETTE of the murderer in front of her, knife held out, dripping.

A set of legs dangle off the hospital bed, falling to the floor and finding balance. RISE UP, as we-

- find Chloe, taking a step forward before succumbing to a hand that strongly GRASPS her arm. She SQUIRMS. And in a matter of seconds, she is pinned against the wall.

(CONTINUED)

CHLOE (CONT'D)

(weak)

No...

PAN AROUND the figure holding her there as we find ZSASZ.

ZSASZ

Gotcha.

Zsasz runs the knife down Chloe's face, lightly brushing her with its sharp edge. She trembles under it, and off her exasperated gasp, we -

SMASH CUT TO:

31 INT. GOTHAM GENERAL, GROUND FLOOR - DAY.

31

PULL BACK from a door sign that reads 'stairs' as we come to find FIVE MEN in Clown Masks - we'll call them BUTTON, PICKLE, CHUCKLE, RUFFLE and CHESTER.

Button reaches for the door, their hand CLASPING the handle to pull. It shifts out a bit, before TUGGING back. Closed.

Button eyes Pickle behind him, confused.

PICKLE

What are you waiting for? Open the damn door.

Button nudges at it- ineffective.

BUTTON

It won't budge!

A beat, and -

The door FLIES OPEN, slamming against Button and throwing him straight to the ground. He loses hold of his weapon, as we -

FOLLOW the gun, sliding across the floor and finding its halt at the wall, smacking against it.

OUT of the doorway, BRUCE rushes forward, colliding with Chuckle who is caught by surprise.

The other turns to face Bruce as he tackles Chuckle to the ground, fighting like animals over the weapon in his hand.

PICKLE

Nice try.

Pickle LOWERS his gun down to Bruce, who remains in a struggle on the floor. As his finger brushes over the trigger-

(CONTINUED)

31 CONTINUED:

31

A set of hands SLAM around Pickle's body, forcing his aim in the direction of Chester, and -

BANG! As Chester falls, we find -

- DINAH has control of the weapon from behind Pickle, and gestures the gun towards Ruffle: BANG!

CUT TO:

32 INT. GOTHAM GENERAL, GROUND FLOOR - VICKI'S ROOM - DAY. 32

RISE UP from a defenseless Vicki who SQUIRMS beneath Harley Quinn. The gunshots ECHO through, and Harley SNAPS around in surprise of the distance between her and the blasts.

Vicki SPRINGS her legs back, and LAUNCHES them forward, straight into an unsuspecting Harley. She is thrown back, into the glass windows that SHATTER upon her impact.

Vicki ROLLS over and reaches for the utensils, her fingers reeling in the butter knife. She RISES. Turns, and -

Harley LUNGES forward, and just as she is met with the slash of the knife, we -

CUT TO:

33 INT. GOTHAM GENERAL, GROUND FLOOR - DAY.

33

A WIDE SHOT brings us to find DINAH, embracing Pickle from behind with her hands controlling his aim. She FORCES the weapon out of his grip, and guides him into the wall.

As he slams against it -

Bruce WHIPS his arm around, the force of his hit SMASHING the mask off Chuckle's face, revealing his crooked nose, and his green eyes. As Bruce pulls his arm back for another hit, a hand catches his fist, and he looks over his shoulder to see:

BUTTON. He TWISTS Bruce's arm, spinning his chest around in clear sight to plough his own fist into it. Bruce is thrown back, off of Chuckle and onto the ground with a grunt.

SWISH PAN back to Dinah who throws her leg up, high in the air - it connects with Pickle's face, and on the CRACK of his own mask, he COLLAPSES to the floor.

Dinah turns to meet Button. He PISTOL WHIPS her across the face, which forces her to the ground. She succumbs to the pain of the strike, as we -

CUT TO:

34 INT. GOTHAM GENERAL, THIRD FLOOR - DELIVERY ROOM - DAY. 34

PULL BACK from the fear in Chloe's eyes, her head tilted to the side, hiding from the blade that brushes across her neck, wielded in the hands of ZSASZ. He feeds off her terror.

ZSASZ

I've been waiting for this. Waiting to wear your death on my skin.

Zsasz breaths her in like tasting fine wine.

ZSASZ (CONT'D)

I want to make this one last.

CHLOE

You killed Santo. You threw him off of that building.

ZSASZ

You don't need to remind me...

Zsasz brushes his finger across a fresh cut on his neck.

CHLOE

That's all we are to you... Just another mark. Another kill.

ZSASZ

But you give my life so much purpose. I should be thanking you.

CHLOE

You need some serious psychiatry.

Zsasz applies further pressure with the knife, and -

CHLOE (CONT'D)

Wa-wa-wait!

OFF her shriek, we -

SMASH CUT TO:

35 INT. GOTHAM GENERAL, GROUND FLOOR - DAY. 35

A set of hands wrap around Button's, the gun held within them, as Bruce STEERS the aim to the ceiling - BANG! BANG!

SWISH PAN down to Dinah, lowered on the floor. She SPINS her leg out, and - Button TRIPS. As he SLAMS onto the ground, apprehended, we -

CUT TO:

36 INT. GOTHAM GENERAL, DELIVERY ROOM - DAY.

36

Zsasz SLAMS the knife forward, just missing Chloe's face, as it sticks into the wall behind her. She sighs a huge breath of relief.

Zsasz leans forward, right in her face.

ZSASZ

You'll have plenty of time for  
final words in between the screams  
and gasps for air.

Zsasz GRABS Chloe by the arm, and guides her back to the hospital bed. She is HELD against it, her back SLAMMING into the rails. As she swallows her shock -

Zsasz PULLS the knife from the wall, and holds it against her throat. Chloe raises her hands in defence, begging:

CHLOE

(delirious)

You don't understand...

Now she has his attention - suddenly she isn't so weak.

CHLOE (CONT'D)

I've been a reporter - failed at  
that. I've been playing hero for a  
city that refuses to accept my  
help, and now...

(beat)

I'm not about to screw up the most  
important role of my life.

ZSASZ

Playing victim?

CHLOE

No.

Chloe SLAPS Zsasz's hand, the knife falling out, and -

FOLLOW the knife as it STICKS into the surface of the floor, glued. Rise back up, in a quick BLUR that brings us to:

Chloe SLAMS her head against Zsasz and he stumbles back, a distance created between the two, just enough for Chloe to launch her leg forward and -

Zsasz CRUMBLES from a kick to the groin, his knees failing him, but keeping him up in his fall to the ground. He sways with a hiss of agony.

CHLOE (CONT'D)

Being a mother.

(CONTINUED)

36 CONTINUED:

36

Zsasz gives in to Chloe's kick, planted straight against his chest - he hits the ground, winded.

TIGHT on Chloe's victorious stance - a hero shot as she stands above the enemy, undefeated. The cries of a baby fill the air around her, and as she turns, we -

SMASH CUT TO:

37 INT. CLOCK TOWER, TOP FLOOR - DAY.

37

The Joker stands with his back turned, looking out at the sun which begins to set. We slowly RETRACT to find Helena lurking behind him, frozen, kept to the shadows.

TIGHT on the Joker. He's no longer hiding behind a smile.

THE JOKER

Its all a facade, you know.

Helena has never looked so out-of-the-loop.

HELENA

What is?

THE JOKER

This city. Its... rules. Its all just a cozy, winter blanket these "idiots" throw over themselves to hide from the fear.

And The Joker turns, managing a SMILE.

THE JOKER (CONT'D)

(beat)

And do you know why they're so scared?

HELENA

No, I don't know. I don't know why I'm here. Why I'm *still* here. I don't know why you've spent all this time hunting down crime families only to turn around and target a hospital full of innocent bystanders. And what that damn text message has to do with all of this.

(beat)

So, no. I don't know *anything*.

The Joker pulls the phone out of the purple jacket wrapped around him, and THROWS it to Helena. She catches it. He motions her to 'go ahead', and Helena CLICKS away to find -

The text message reads: '**Its Baby Time, Oliver.**'

(CONTINUED)

37 CONTINUED:

37

Helena looks up, realising...

HELENA (CONT'D)

The baby?

PUSH IN on The Joker, the word triggers a memory -

FLASH CUT TO:

38 INT. JACK'S APARTMENT, BEDROOM - FLASHBACK.

38

A blonde woman sits by the window, her face illuminated every few seconds by a FLICKERING LIGHT. This is JEANNIE. She looks out at the disappointing view - a brick wall - and yet, a radiant smile is worn on her face.

JACK (O.S.)

Jeannie?

Jeannie turns away from the window, to face the voice that burns through the walls to catch her.

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

Jeannie?!

The bedroom door OPENS, and Jack enters. He comes to a breathless stop.

JACK (CONT'D)

How did it go?

Jeannie RISES, tears of joy building in her eyes as she grows closer and closer towards him. She takes his hand, and rests it on her stomach with a smile, and tilt of her head.

JEANNIE

We're having a baby boy.

Jack lights up with the same joy, and as they embrace -

FLASH CUT TO:

39 INT. CLOCK TOWER, TOP FLOOR - DAY.

39

A momentary look of gloom, and the Joker returns his focus to a sharp, aggressive Helena. She steps forward, closer.

HELENA

What the hell do you want with my friend's baby?

THE JOKER

Come on, Helena. You wanted a good bedtime story, right?

(CONTINUED)

39 CONTINUED:

39

The two meet half-way, INTENSE.

THE JOKER (CONT'D)  
Its not even dark yet.

He teases her with his calm expression, as he turns with a chilling chuckle. He moves back towards the fading sunlight.

THE JOKER (CONT'D)  
But... give it time.

TIGHT on Helena as she watches on - furious, yet chilled to the bone. Still FROZEN in her footsteps.

OLIVER (PRELAP)  
Please, let me go.

SMASH CUT TO:

40 INT. GREEN VEHICLE.

40

Oliver looks up from behind the wheel of the car, his big brown eyes pleading to be free. Toyman remains unaffected.

OLIVER  
I have to live with the guilt of knowing that I took a man's life. That I made *another man* take the blame for it, that -  
(pause)  
...that my child has a *murderer* for their father. Isn't that enough?

With a shake of his head:

TOYMAN  
No. But fret not, Mr. Queen...  
(beat)  
Your redemption is upon us.

Toyman CLASPS onto Oliver's hand, grabbing his full attention. They lock eyes. Nervous, Oliver struggles to break free - the handcuffs keeping him put.

TOYMAN (CONT'D)  
I want you to think about those two years you spent on that island.

OLIVER  
No.

TOYMAN  
The salty waters.

(CONTINUED)

40 CONTINUED:

40

Oliver SHIFTS, struggling -

FLASH CUT TO:

41 EXT. ISLAND - FLASHBACK.

41

WASHED UP on the shore, against the sharp rocks, OLIVER QUEEN comes to - the waves crashing against his body and forcing him out of his slumber.

He slowly begins to RISE, and -

FLASH CUT TO:

42 INT. GREEN VEHICLE.

42

Oliver SNAPS his head to the side, away from Toyman.

TOYMAN

The bugs you had to live on.

It continues to flood back...

FLASH CUT TO:

43 EXT. ISLAND - FLASHBACK.

43

Oliver CRAWLS across the grassy plains of the island, snatching a centipede out of the bushes. He stares the bug down, and -

FLASH CUT TO:

44 INT. GREEN VEHICLE.

44

Oliver's eyes are now LOCKED on Toyman - the memories of the island fresh in his mind. Toyman leans forward with a scheming smile.

TOYMAN

Now I want you to think about all that time spent training yourself to become the *emerald archer*.

Oliver tilts his head back, a sharp BLINK.

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

The Green Arrow.

His eyes STRAIN together, squinting.

FLASH CUT TO:

45 EXT. ISLAND - FLASHBACK. 45

A TREE. A dartboard structure is carved on it - several arrows jammed around it, with no coordination.

Oliver PULLS back his bow, and-

He releases an ARROW, out in the open...

FOLLOW the ARROW as it flies across the frame, cutting through the wind at a rapid pace.

It SLAMS into the middle of the tree - BULLSEYE.

FLASH CUT TO:

46 INT. GREEN VEHICLE. 46

Oliver rests his palm against his head in a screech of agony, his eyes almost bloodshot. He looks up - weak - and faces Toyman in front of him, who wears a cocky grin.

TOYMAN

Hmm. It would appear I took *your* toys away...

Toyman slowly pulls away from the conversation, kicking the car door open and EXITING.

He leans back in with a devilish glare of triumph.

TOYMAN (CONT'D)

And now *you're* on a time-out.

As he SLAMS the door -

CUT TO:

47 EXT. GOTHAM GENERAL, CAR PARK - DAY. 47

Toyman strides away from the green vehicle behind him, as we -

DRIFT OFF towards a trail of oil running from the back of the tires that seeps towards the main building.

We FOLLOW it, coming to a STOP at a solid wall.

47 DISSOLVE TO: 47

48 INT. GOTHAM GENERAL, BELOW GROUND LEVEL - DAY. 48

We come to the legs of a table, RISING UP them to find -

(CONTINUED)

48 CONTINUED:

48

A BOMB.

It CLICKS down, moments away from its climax - *twenty minutes remaining...*

**BLACKOUT.**

END OF ACT THREE.

ACT FOUR

FADE IN:

49 INT. HOLLY'S APARTMENT, LIVING ROOM - DUSK. 49

We're TIGHT on a television screen, that same MALE REPORTER in the center of the frame, a microphone to his lips.

MALE REPORTER

The Gotham General hospital is still under lockdown, which begs the question: *when will the Gotham Central Police Department actually get involved?* In this day and age of vigilante heroics, are we supposed to wait for a costume clad rescue, or will the real heroes of our world step in to do their jobs?

In front of the TV stands HOLLY ROBINSON. She holds a remote out, forcing the television screen into black. As she does, a set of keys RATTLING at the door alarms her. She turns and races for the entrance.

HOLLY

Selina?

Holly reaches the door, and PULLS it open in a gasp of hope. Standing in the doorway, Selina breathlessly pushes on through, into the apartment.

Holly closes the door, and turns to follow.

SELINA

Bruce is in there. I have to do something. I have to -

Selina winces, clutching her waist in pain.

HOLLY

Are you okay? What happened to you?

SELINA

That damn Lieutenant shot me when I was trying to get answers on the Joker. Alfred patched me up, but its pretty bad.

HOLLY

You seem more worried than usual.

SELINA

Someone shot me, Holly! I'm not exactly skipping down the yellow brick road here.

(CONTINUED)

HOLLY

(sharp)

I've seen you die, Selina.

The words grab Selina's full attention - she turns to face her, head on.

HOLLY (CONT'D)

You've fallen from the highest floor of the Gotham Daily building, you... you've had your neck snapped by a possessed and power-hungry Perry. You... you die, you come back - its always been like that.

(beat)

And as much as it freaks me out to see anything happen to you... its never fazed you before.

SELINA

(without control)

Because I've never been pregnant before!

Selina takes in a sharp breath, catching her slip, and as she comes to terms with the spilt beans she's released in front of Holly, we -

CUT TO:

TIGHT on shot of Gotham, the sky blanketing it - now black in its colour with very little stars to sparkle in the sky. We continue to PULL BACK, as we find -

The Joker watches on from the Clock Tower.

THE JOKER

Sometimes, we need to be reminded of how weak we truly are.

OVERLAY: An image FLASHES across the frame - JACK, shackled by the hands of two thugs, who RAKE him back.

THE JOKER (CONT'D)

How easy it is to break.

OVERLAY: Another image FLASHES across the frame - JEANNIE's head slams against the pavement, blood running down her lips, eyes faint, gone.

THE JOKER (CONT'D)

To crumble...

(CONTINUED)

50 CONTINUED:

50

OVERLAY: An image of JACK, his head being pulled back, a blade in his mouth, and as it is YANKED, we FLASH to -

The Joker bows his head. A twitch, before...

He sharply turns around with his smile, facing Helena, who remains distant, cold...

THE JOKER (CONT'D)

Its time.

HELENA

For what?

THE JOKER

Total. Anarchy.

A hand WRAPS around Helena's mouth, a cloth held to her which rolls her eyes to the back of her head, and weakens her struggle to escape. She collapses.

TOYMAN rises from the body. Looks to The Joker, almost as though for acknowledgement, praise...

SMASH CUT TO:

51 INT. GOTHAM GENERAL, GROUND FLOOR - HALLWAY - NIGHT. 51

CRASHING THROUGH what's left of the window, VICKI collapses outside of her room and into the hallway. As she scurries to her hands and knees, a set of legs STOP in front of her.

Follow her gaze as we find HARLEY QUINN.

CUT TO:

52 INT. GOTHAM GENERAL, THIRD FLOOR - HALLWAY - NIGHT. 52

Out of the doorway, Chloe pushes a trolley along - on top sits a rectangular, cushioned tray with a BABY inside, wrapped in yellow blankets.

OVER-THE-SHOULDER SHOT, as Chloe looks at the room she hastily moves away from. As gravity slowly eases her head back around, we -

CUT TO:

53 INT. GOTHAM GENERAL, GROUND FLOOR - NIGHT. 53

From Perry's weak structure, we PAN ALONG to find Bruce, hovering over him, checking his pulse. He looks up to -

DINAH, who dusts herself off.

(CONTINUED)

53 CONTINUED:

53

BRUCE

He's still breathing.

They lock eyes.

DINAH

We need to find the others.

A loud scream ECHOES down the halls, and -

TIGHT on Dinah, her head SNAPS around to face the screams that reach her. Processes it.

CUT TO:

54 INT. GOTHAM GENERAL, DELIVERY ROOM - NIGHT.

54

Clutching his groin in agony, ZSASZ struggles up to his knees. He reaches for the knife that's a few meters away.

He GRABS IT.

A growl from his lungs, and ...

CUT TO:

55 INT. GOTHAM GENERAL, GROUND FLOOR - HALLWAY - NIGHT.

55

Harley CRAWLS across the floor, JABBING the knife in front at an attempt to hit Vicki, who slides herself further and further away in jagged, fearful breaths.

Harley reaches her, and as the knife descends on Vicki's face, a set of hands CATCH IT. Harley looks up to:

DINAH. She TWISTS Harley's hands, throwing the knife away, and pulling her in. Face to face. Harley chuckles.

HARLEY

You don't look so hot, Tweety.

DINAH

Oh, trust me. I'm fuming.

Harley guides Dinah's back into the wall, releasing her hold.

CUT TO:

56 INT. GOTHAM GENERAL, THIRD FLOOR - HALLWAY - NIGHT.

56

Chloe HALTS at the elevator. Panic in her eyes as she realises there's no escape. She turns back, and we follow her gaze to stumble upon:

(CONTINUED)

56 CONTINUED:

56

ZSASZ. He stands at the end of the hallway. As he begins to limp forward, we -

CUT TO:

57 INT. GOTHAM GENERAL, GROUND FLOOR - HALLWAY - NIGHT. 57

Dinah SPINS Harley around as they trade places, Harley's back now SLAMMING against the wall. With her elbow to Harley's throat, Dinah holds her there.

DINAH

Now I want you to give the Joker a message.

TIGHT on Harley, she squirms under the hold. Irritated.

DINAH (CONT'D)

(cocky)

Better luck next time.

Dinah LAUNCHES her fist forward, and as it CRUSHES Harley's face, we -

CUT TO:

58 INT. GOTHAM GENERAL, THIRD FLOOR - HALLWAY - NIGHT. 58

Zsasz approaches Chloe, knife risen above in his hand.

CHLOE

Please don't do this.

ZSASZ

I wonder how the child must feel.  
Its first memory being the screams  
of its dying mother.

He grows JOLTS forward, and - Chloe shoots out her hand in defence, edging him to stay back.

CHLOE

Don't.

Zsasz SLASHES the blade, and -

Chloe CATCHES it. She maneuvers Zsasz's hand around, and PUSHES him into the wall behind. They struggle, until -

Both GASP - the sound of a knife SLIDING through human flesh, sending chills down both Chloe and Zsasz.

SLOWLY DRIFT DOWN as we find a set of bloody hands, holding the knife into someone's abdomen. RISE UP, and -

(CONTINUED)

58 CONTINUED:

58

Blood drips from Zsasz's lips. Disbelief in his eyes until the pain over powers him. His eyes roll to the back of his head, and Chloe stumbles back as he SLIDES down the wall, a bloody trail behind him.

TIGHT on Chloe as she stares down at her blood-stained hands.

SMASH CUT TO:

59 EXT. GOTHAM CITY POLICE DEPARTMENT (GCPD) - NIGHT. 59

OUTSIDE the Gotham City Police Department building, mobs of people crowd around it, holding up signs, and ROARING for attention.

CUT TO:

60 INT. GCPD, GORDON'S OFFICE - NIGHT. 60

We're TIGHT on a TELEVISION SCREEN, slowly retracting as we come to find ourselves in a familiar office.

MALE REPORTER

Citizens of Gotham are furious at the lack of police involvement in the Gotham General shootings, pooling outside to express their distaste. Again, it begs the question -

The screen EXPLODES in static, and we come to find GORDON, sitting in his chair, lowering the remote.

A set of footsteps leads Gordon's eyes to the doorway where a strong, African American Man ENTERS in a police uniform, carrying with him an insane sense of authority.

This is COMMISSIONER LOEB.

COMMISSIONER LOEB

What the hell is going on, Lieutenant? I requested a team over at the hospital an hour ago. Now I'm dealing with bad press, and an angry mob of citizens. You better have a good reason for cancelling my orders.

Gordon takes in a deep breath.

GORDON

We've located a bomb inside the hospital, Commissioner.

(beat)

And I'm sitting on the trigger.

(CONTINUED)

60 CONTINUED:

60

DRIFT DOWN as we find his seat, Gordon sitting on a metal plate that is now pushed down, ACTIVATED.

Commissioner Loeb stumbles forward in awe.

COMMISSIONER LOEB  
(breathless)  
Son of a bitch.

SMASH CUT TO:

61 INT. GREEN VEHICLE.

61

Oliver sits inside the car, his hands bound in cuffs, attached to the steering wheel. He struggles, TUGGING the cuffs at an attempt to break free. FAILS.

FOCUS in on Oliver's stare, his eyes locked on his hands that are tightly bound. Realising...

TIGHT on his hands, as he grips his left thumb with his right hand, and clutches stiffly.

He takes in a few steady breaths, and - SNAP!

His roar BURSTS out in agony, as we -

CUT TO:

62 INT. GCPD, GORDON'S OFFICE - NIGHT.

62

COMMISSIONER LOEB steps around the office desk, and crouches down by the seat Gordon is in, studying it.

GORDON  
We've been trying to deactivate the sensor, but - the wires are all twisted.

TIGHT on a small square cut-out near the chair that shows a series of wires, tangled and wrapped around one another, with a GREEN SENSOR LIGHT behind it.

Loeb rises from it with a sigh.

GORDON (CONT'D)  
I don't know what to do.

COMMISSIONER LOEB  
Just don't move. We need to evacuate the hospital. Get the power running, and get as many civilians out as possible.

(CONTINUED)

GORDON

The hospital will be destroyed.

COMMISSIONER LOEB

Better the building go up in flames  
than all these people.

(beat)

Stay put.

Commissioner Loeb RUSHES out of the office, and we're left on  
an abandoned Gordon.

GORDON

Wasn't going anywhere...

As Gordon holds in a magnificent breath...

CUT TO:

63 INT. GOTHAM GENERAL, THIRD FLOOR - HALLWAY - NIGHT. 63

CHLOE stumbles away from the dead body in front of her, and-

An explosion of lights FLICKER on, illuminating the hallway,  
followed by the DING of the elevator. Chloe slowly turns into  
the direction of the opening doors and -

MOIRA surfaces from it.

CHLOE

Mum?

The two run for one another, and off their embrace, we come  
to a WIDE SHOT - Chloe and Moira in a warm, safe hug, with  
the trolley beside them - a baby girl resting, waiting...

SMASH CUT TO:

64 INT. GUIDO'S APARTMENT, BEDROOM - NIGHT. 64

We're CLOSING IN on a shot of GUIDO, resting in his bed, fast  
asleep in the dark of the night. Calm. Safe.

A shadowed FIGURE grows closer, and closer, our focus on  
their back as they approach the sleeping man.

They come to a HALT at the foot of the bed, and -

Guido GASPS out of slumber. SWISH PAN around to -

THE JOKER. He smiles.

(CONTINUED)

WATCHTOWER "Birth"

45.

64

CONTINUED:

64

THE JOKER

Rise and shine.

OFF Guido's exasperated gasp, we -

**BLACKOUT.**

END OF ACT FOUR.

ACT FIVE

FADE IN:

65 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 65

The doors OPEN to reveal Chloe, with her baby in her arms, leading Oliver, Bruce, Dinah, Moira and Vicki into the headquarters. They're all happy, triumphant.

Chloe looks into the eyes of her child with a growing smile, until Oliver touches her shoulder, and steps forward, in front of her, suspiciously.

POV SHOT: GUIDO stands in front of the CENTRAL COMPUTER, an external hard drive in his hand. His good eye is bloodshot, wearing his gloom on his face.

GUIDO

I'm so sorry.

The door SLAMS SHUT behind them, and everyone SNAPS around to find: THE JOKER. He struts around them, a knife in his hand.

CUT TO:

66 EXT. GOTHAM GENERAL, CITY - NIGHT. 66

COMMISSIONER LOEB turns to face the building as a set of police OFFICERS scale down the stairs, gesturing him.

CLOSE ON Loeb as he turns away from the building, a phone up to his ear.

COMMISSIONER LOEB

(into phone)

The building's clear.

FOCUS ON the citizens in the background as they continue clear out, leaving the experience behind in the hospital, and heading on their way.

Loeb turns back to the building.

COMMISSIONER LOEB (CONT'D)

Just hold it out. We're going to try and defuse the bomb.

Loeb hangs up, and gestures a squad of officers to follow -

CUT TO:

67 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 67

Chloe turns to Moira, and hands over her child.

CHLOE

Go. Get her out of here.

Moira turns away from the group, and on her way to the back exit, FOUR men in CLOWN MASKS swarm around her, forcing her back to the others.

THE JOKER

Tsk. Tsk. Tsk. You really thought  
it would be *that* easy?

MUFFLED SCREAMS echo around the room, and Chloe darts her eyes up to the second floor - where the medical area is - to find:

HELENA is risen on the rails, rope wrapped around her neck, connected to the ceiling, with TOYMAN standing close behind her. He holds her steady, prepared to push her.

CUT TO:

68 INT. GOTHAM GENERAL, GROUND FLOOR - NIGHT. 68

The doors FLY OPEN, as LOEB leads his men into the building, they come to reach the -

CUT TO:

69 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 69

TIGHT ON Helena's eyes - they say it all: she's scared out of her mind.

GUIDO (O.S.)

They just want the database, Chloe.  
Its not worth dying over.

Chloe looks over her shoulder to Guido. Uneasy.

SMASH CUT TO:

70 INT. GOTHAM GENERAL, STAIR CASE - NIGHT. 70

The door KICKS OPEN, and the officers scale down the stairs, heading for the-

71 INT. GOTHAM GENERAL, BASEMENT - NIGHT. 71

LOEB enters, his men close behind.

(CONTINUED)

WATCHTOWER "Birth"

48.

71 CONTINUED:

71

FOCUS IN on the bomb in front, the sound of TICKING, as it seems to reach its closing minutes.

CUT TO:

72 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

72

Chloe takes in a sharp breath, shaking her head.

CHLOE

The Joker wants to abolish any form  
of structure this city has.

Her eyes find The Joker. Fierce.

FLASH CUT TO:

73 EXT. ROOFTOP, CITY - FLASHBACK.

73

ZSASZ guides SANTO closer off the edge of the rooftop, and releases his hold. (see "Masquerade")

CHLOE (V.O.)

Crime families.

He descends into the city.

FLASH CUT TO:

74 INT. PRIVATE RESTAURANT, CITY - FLASHBACK.

74

A large family sits around an extended table, clinking their glasses, and roaring with glee, until - BOOM! (see "Torn")

FLASH CUT TO:

75 INT. GOTHAM GENERAL, BASEMENT - NIGHT.

75

The officers pool around the bomb as we CLOSE IN on Loeb's surprise - his confusion...

CHLOE (V.O.)

The Police.

TICK. TICK...

COMMISSIONER LOEB

That doesn't sound ri-

An EXPLOSION tears from the bomb- flames WRAP around the officers, and we -

SMASH CUT TO:

76 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

76

Chloe looks to Helena, whose fear continues to drip down her face in the form of sweat.

CHLOE

Heroes.

Her gaze returns to the Joker.

CHLOE (CONT'D)

If you get your hands on this database, then the people who are actually willing to stand up against your tyranny will be left defenseless.

(beat)

They'll be easy targets.

The Joker smiles at the thought of it as - Chloe SNAPS around to Guido, stubborn.

CHLOE (CONT'D)

We can't let that happen.

Guido looks to Helena, shattered.

GUIDO

You're a mother now, Chloe. You should understand that when it comes to protecting your child...

Guido turns to Chloe - locking eyes.

GUIDO (CONT'D)

The rest of the world just...

(pause)

... fades away.

PAN AROUND the FOUR men in CLOWN MASKS, their guns aimed out at Chloe and the others, scattered in a group. At the end of the line, we find MOIRA, cradling the child in her arms.

She meets eyes with Chloe, brief:

CHLOE

I know.

With her free hand, Moira disconnects the small CHIP at the back of her neck - TIGHT on her feminine back as we see the green activation light FADE OUT.

Chloe takes small, careful steps to the side - a quick glance at Oliver who seems to understand, while Bruce and Vicki keep a close eye on the Joker, then -

- back to Chloe. She STOPS.

(CONTINUED)

CHLOE (CONT'D)

Which is why I won't let them hurt my family. And that includes your daughter.

Chloe SLAMS her foot on a hidden button in the surface of the ground -- a metal plate SLIDES open on each side of her, and two PISTOLS shoot up into the air. She CATCHES them, and we -

BLUR OVER to Oliver - he throws out his hand to hold the Joker, uncoordinated, and countered by The Joker's swift SLAP of Oliver's hands. He KICKS him to the ground.

As Dinah drops to his aid, we -

SWISH PAN over to Moira - with her free hand she SNATCHES onto one of the minions' arms, a green light emitting from her touch, GLOWING in her eyes.

MOIRA

(demanding)

Protect my friends.

The light GLOWS in the minion's eyes - possessed.

He turns to the others, and releases fire on his mercenaries. They COLLAPSE, bullets all through them. As Moira races off to safety with the little baby in her arms, we -

FIND Chloe as she aims for the rope wrapped around Helena's neck, and - BANG!

A bullet RIPS through the rope, and releases Helena - she manages to HOIST herself over the rails, maintaining control in a matter of seconds, and then BACKFLIPS - her legs KICKING Toyman back in a combo.

Helena lands, grabs the chubby man, and SLAMS him against the rails, as we move to -

The Joker proceeds forward, advancing on Bruce.

CHLOE (O.S.)

Vicki!

SWISH PAN to find Chloe as she hurls her second PISTOL across the room, and we FOLLOW it into the hands of Vicki. She COCKS the weapon, steps in front of Bruce, and holds it against The Joker's chest.

VICKI

Don't. Move.

(CONTINUED)

76 CONTINUED: (2)

76

Chloe and Vicki meet with their eyes - a trust, bonded. A small smile creeps on Vicki's lips which soon fades with her determined glare aimed at The Joker. IMMOBILE.

CUT TO:

77 INT. GCPD, GORDON'S OFFICE - NIGHT.

77

RUSHING into the doorway, BULLOCK enters, proceeding toward a frozen Gordon. He remains stuck in his chair.

BULLOCK

The Joker got us, Gordon.

GORDON

No...

BULLOCK

The damn thing was on a timer.

Gordon is FROZEN in disbelief. Horror.

GORDON

The Commissioner, he was...

BULLOCK

The whole building was brought down. Six men, including Loeb.

(beat)

He played us for fools.

As Gordon struggles to come to terms with their failure...

CUT TO:

78 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

78

PULL BACK from a TIGHT shot of The Joker whose smile widens.

Dinah and Oliver RISE from the surface, and crowd in behind Bruce and Vicki - the woman with the gun held to The Joker's chest. A team.

THE JOKER

Guess its true what they say.

Chloe steps in, lured.

CHLOE

Don't put all your eggs in one basket?

THE JOKER

No.

(CONTINUED)

CLOSE IN on The Joker's confidence.

THE JOKER (CONT'D)  
Behind every great man...

Helena watches on with confusion, until -

HARLEY QUINN drops in down behind her.

Helena turns in shock, only to meet the end of Harley's elbow. Helena CRASHES through the rails, and descends to the ground floor, slamming against it.

A set of legs LAND beside her, and we RISE UP to Harley. She approaches Chloe, who aims out her gun - grabs it, throws it, and pulls her into her kick. Chloe crumbles to the floor.

As Vicki turns in to Harley with the gun, we -

CUT TO:

79 INT. GCPD, GORDON'S OFFICE - NIGHT.

79

Gordon leans forward for the telephone in front, maintains eye contact with Bullock.

GORDON  
Get down to the Mayor's office.  
I'll tell him you're on your way.

BULLOCK  
The Mayor?

GORDON  
The Joker's destroyed every form of order in this city. The Mayor will need a plan to calm the people of Gotham. We can't let their hope for a better city crumble with the rest of that building.

Bullock turns, and Gordon RISES from the seat. Immediately after, a series of loud BEEPS echo through the building.

GLIDE OVER Bullock's shoulder to gaze beyond the doorway as we find several officers, suddenly being CONSUMED IN FLAMES.

Explosions RIP THROUGH the building, and we RETRACT as:

FLAMES envelop Bullock, who sharply turns to dodge them. His screams lead us to -

GORDON. Fire burns in his reflection, until its harsh flame rushes towards him, and it SLAMS against his chest.

(CONTINUED)

79 CONTINUED:

79

As his figure flies back, into the window behind him - the sound of glass SHATTERING brings us to:

80 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

80

Dinah RUNS over towards the wall, punching in a set of digits that forces a metallic plate on the wall to slide OPEN revealing weaponry.

TIGHT on her hands as they wrap around a ninja star that she turns, and HURLS across the room -

FOLLOW the STAR as it cuts through the air, reaching Harley, until - she SPINS Vicki into the crossfire. It pierces her arm, forcing the gun free from her hold, now in Harley's control.

She KICKS Vicki away, and -

BRUCE and OLIVER rush the Joker into the wall, pinning him against it with combined strength. Behind them we find Harley, her back turned to us. FOCUS IN on her, and -

Harley PULLS on the trigger - BANG! BANG!

Guido DIVES out of harm's way, and the WINDOW behind him shatters into a thousand pieces of glass.

Dinah RUSHES forward, but comes to a startling halt as Harley turns the gun on her. On the sound of the BANG, Dinah is PULLED to the floor - to Vicki's level, safe.

Harley turns to Bruce and Oliver, grabbing them from behind by the tug of their shirts. She YANKS them off The Joker, forcing them to the floor. They SLIDE across it.

As The Joker and Harley come face to face, Harley turns into a schoolgirl with a crush.

HARLEY

Did I make you proud, Puddin'?

The Joker runs his fingers through her hair.

THE JOKER

Oh, Harley...

(blunt)

I've seen you do better.

He walks passed her, and towards the broken window as the sound of a CHOPPER rips through the night sky. Harley turns, and follows, upset.

RUSHING OVER, later than the others, Toyman steps over Helena, picks the hard drive up next to Guido, and meets with the Joker and Harley.

(CONTINUED)

TOYMAN

You forgot *this*.

The Joker takes it, and smiles back.

THE JOKER

Thank you.

They look back out the window as a CHOPPER from above is evident, a rope ladder DROPPING in front of them. The Joker nudges Harley to get on - she does.

The Joker turns to Toyman.

THE JOKER (CONT'D)

Eh, I'm sorry. But I'm afraid I'm going to have to cut loose some dead weight.

TOYMAN

What do you mean?

The Joker pulls a GUN from his jacket pocket, and aims it into Toyman's chest. Without a moment's pause, he pulls on the trigger, and - BANG!

Toyman FLIES back, his chubby exterior SLAMMING against the floor, leaving a trail of blood as he slides across it.

The Joker looks on at Chloe with a smile. He salutes her.

THE JOKER

Until next time...

As he turns, we find MOIRA, standing in front of him.

MOIRA

There won't be a *next time*.

Moira SLAMS a taser into his neck, electrical currents surging through his body and crippling him. The Joker collapses to the floor, twitching in agony.

POV SHOT: Chloe looks up from the floor, as does Oliver and Bruce nearby. Vicki and Dinah help one another off their hands and knees, finding balance, as Helena rolls onto her side, watching on - her father does the same.

Moira stands, the newborn baby in her hands. VICTORIOUS.

SMASH CUT TO:

DRIFT AWAY from the burning structure, down into the opposing alleyway.

(CONTINUED)

81 CONTINUED:

81

The rails attached to the building are snapped, bent and crooked suggesting a struggle against them - a weight previously attached to them. Further down, and-

A hand CLAWS its way out from under rubble, pushing through the chaos left behind from the explosion. They unveil themselves - its GORDON. Alive.

His face is covered in ash. Dust. Bruises and cuts.

GORDON (PRELAP)  
This city desperately needs  
something to believe in.

As Gordon struggles to his feet, we -

JUMP CUT TO:

82 EXT. CITY STREETS - DAY.

82

GORDON stands in front of a podium - a forum of people in front of him in tears, embracing one another. Fear in their eyes, shaking at their very core. He addresses them.

GORDON  
We've been threatened by the  
corrupt, the insane, and the...

DISSOLVE TO:

83 INT. ARKHAM ASYLUM, JOKER'S CELL - DAY.

83

STRAPPED to a metal trolley, the Joker is guided into his cell by GUARDS. He is placed in the center of the room, the trolley connecting to a set of holders that LOCK him in place. CONTAINED.

GORDON (V.O.)  
... pure evil.

As the Guards leave, we CLOSE IN on the Joker's widening smile, as if its not over yet.

DISSOLVE TO:

84 INT. GUIDO'S APARTMENT, LIVING ROOM - DAY.

84

Helena and Guido are face to face. In their hands they carry bags, packed up, ready to leave.

HELENA  
You got everything?

(CONTINUED)

84 CONTINUED:

84

Guido's sight stumbles upon a PICTURE that rests on the coffee table nearby. He picks it up.

An EXTREME CLOSE UP of the image reveals a happy Guido, and a contempt Helena, embracing one another in a hug.

He looks back to Helena with a smile. .

GUIDO

I've got all I could ever need.

She shares his smile, and they both turn for the door.

GORDON (V.O.)

But through it all...

TIGHT on a stand by the door, as a hand carefully places a KEY upon it, leaving it behind as we -

DISSOLVE TO:

85 INT. WILLIAMS MEDICAL CLINICAL, PERRY'S ROOM - DAY.

85

Inside one of the private hospital's room we find PERRY, resting in a bed, helplessly staring down at his feet.

GORDON (V.O.)

...we've survived.

TIGHT on Perry's struggle. He can't seem to spark life to his toes, to his feet, to his legs...

DISSOLVE TO:

86 EXT. CITY STREETS - DAY.

86

GORDON continues, in front of the crowd.

GORDON

The Joker has crippled our medical facilities. He's blown an entire precinct to the ground.

CLOSE IN on Bruce, who watches, as one of the crowd members, as passionate as every other citizen beside him.

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

And in the end... we stopped him.

DISSOLVE TO:

87 INT. WATCHTOWER, HEADQUARTERS - DAY. 87

DINAH sits in front of the CENTRAL COMPUTER, staring off at an image that appears on the screen.

Its her mother, ALEXANDRA.

GORDON (V.O.)  
Sure, we've lost a lot in this  
struggle to keep our city clean of  
the corrupt, but...

Dinah bows her head, as we -

DISSOLVE TO:

88 INT. GOTHAM GAZETTE, OFFICES - DAY. 88

DING! The elevator doors OPEN, and-

Vicki steps out. Her face is still bruised, cuts still exposed, but she manages. Strong.

GORDON (V.O.)  
....We've proven time and time  
again that we can persevere.

She comes to a halt at her office, and takes a seat, as we -

DISSOLVE TO:

89 INT. HOLLY'S APARTMENT, BATHROOM - DAY. 89

SELINA stands in front of a mirror, eyes locked on her reflection.

GORDON (V.O.)  
We can stay strong.  
(beat)  
Fight back.

PAN DOWN as Selina strokes her flat stomach, as though she were brushing her hand across the bald head of a baby.

TIGHT on her reflection as she meets with it again, worried.

CUT TO:

90 INT. CHLOE'S APARTMENT, BEDROOM - DAY. 90

RISE UP from behind a crib as we find CHLOE, standing in front of it, peering down at her baby daughter.

MOIRA enters behind Chloe, a smile glued to her face.

(CONTINUED)

MOIRA

Have you and Oliver decided on a name yet?

Chloe looks to Moira for a brief moment - smiles.

GORDON (V.O.)

And through these difficult times, we need to come together. We need to keep believing. Keep our heads high, and have-

Chloe's eyes return to her daughter, and:

CHLOE

*Hope.*

TIGHT on the daughter - HOPE - as a small smile creeps up on her face, so beautiful...

SMASH CUT TO:

DRIFT DOWN from the night sky as we find OLIVER QUEEN, who stands in a dark, gloomy alleyway, a BOW in his hand. His eyes are fixated on it, as though he were holding it for the first time.

He carefully readies the bow, locking an arrow in place, and he PULLS BACK, aiming...

TIGHT on his motivation, pulling the arrow further and further back, until -

He RELEASES IT.

FOLLOW THE ARROW as it pierces through the air, flying straight down the alleyway at a rapid pace. It slowly loses its speed, and falls into a WALL. It SLAPS against it, and crumbles to the watery surface - a pile of ARROWS around it.

RISE UP to - - Across the brick wall, THREE CANS are set up, not one with an arrow locked in its body.

CLOSE IN on Oliver as he lowers his bow, and stares off in disappointment. This life FOREIGN to him.

As he drops the BOW into the puddle of water around his feet, water SPLASHING up upon impact, we -

**BLACKOUT.**

END OF EPISODE.