

# WATCHTOWER

2.21 | **Escape**

written by

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Based on the character of Chloe Sullivan,  
created by Al Gough & Miles Millar.

Based on characters from  
DC Comics

**EXECUTIVE PRODUCERS**

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**PRODUCED BY**

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# WATCHTOWER

## "Escape"

### CAST

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

### GUEST CAST

ALFRED PENNYWORTH ..... MICHAEL CAINE  
GORDON ..... DYLAN WALSH  
THE JOKER ..... JOSEPH GORDON LEVITT  
HARLEY QUINN / HARLEEN ..... NICKI MINAJ  
HOLLY ROBINSON ..... ALONA TAL  
VICKI VALE ..... YVONNE STRAHOVSKI  
SCARECROW ..... JAMES FRAIN  
MARCUS .....  
AGENT REESE .....

TEASER

FADE IN:

1 INT. WILLIAMS MEDICAL CLINIC, HALLWAY - NIGHT. 1

STRETCH down an empty hallway from a shot of the white-coated ceiling. We're still.

The BUZZ of a flickering light becomes constant before slowing to a quiet stop. Calm, and- *DING!*

The doors of an elevator RETRACT, the slight THUD of its finish, and the anxious wait for what will surface. A figure stands inside, wrapped in shadows.

A set of legs step forward, feet worn in red high-heel shoes that CLAP against the ground. We FOLLOW them, CLOSE, until they come to a definitive HALT.

RISE UP from behind the figure dressed in a knee-length black skirt, a red collared shirt, with their blonde hair pulled back in a pony tail, as we find:

A WINDOW.

Through it, within the room, rests a tired PERRY WHITE.

The blonde woman reaches for the handle of the door, TWISTS, and as she pushes it open, we-

CUT TO:

2 EXT. ROOFTOP, GOTHAM CITY - NIGHT. 2

DRIFT DOWN from the night sky as we come to find GORDON, pacing back and forth, impatiently waiting. His face is full of fading scars, the trauma still in his eyes.

GORDON

Come on...

He turns, and-

THE DARK KNIGHT appears before him. Tall. Gordon JOLTS back from the sudden image. Takes a sharp breath.

GORDON (CONT'D)

You're late.

THE DARK KNIGHT

Better late than never. At least that was your strategy with stopping The Joker.

(CONTINUED)

GORDON

You don't need to remind me.

(beat)

I had that son of a bitch right in my hands four weeks ago. But I let him slip through my fingers. I'm responsible for all those lives that were taken. Those policemen...

THE DARK KNIGHT

Is this why you called me out here?  
To give you a shoulder to cry on?

GORDON

No.

Gordon pulls a small plastic seal out from his jacket, and hands it to The Dark Knight, who willingly takes it. He pulls out a photograph - HARLEY QUINN.

GORDON (CONT'D)

Behind every insane man, there's an even crazier woman.

(beat)

She's still out there.

THE DARK KNIGHT

I've searched the whole city. Every warehouse. Subway tunnel.

(beat)

She's gone.

GORDON

The question is *where* has she gone?  
And for how long?

They ponder the question, as we ...

SMASH CUT TO:

INT. ARKHAM ASYLUM, JOKER'S CELL - NIGHT.

TIGHT on the demonic eyes that lurk in the thick black curve of the shadows, glaring.

PULL BACK, slowly, as we find him in his constraints, bound to a metallic case that contains him. Strong. He isn't going anywhere. As we come to the door, we-

Find a shadowed figure, watching. They turn.

CUT TO:

4 INT. WILLIAMS MEDICAL CLINIC, PERRY'S ROOM - NIGHT. 4

PERRY rests in his bed, head tilted to the left, locked in his calm slumber.

As we draw closer and closer, a FIGURE shapes in front of us, approaching Perry and stopping at his bedside. A woman. She reaches out, hugging his hand with her own.

Defeated, Perry tilts his head around, eyes weakly opening as they stumble across- CHLOE.

PERRY

You came...

CHLOE

Only to say goodbye.

PERRY

The Joker may be gone, but... this city still... still needs you.

CHLOE

My family needs me. My daughter.

Chloe taps his pale hand, and withdraws. He LATCHES onto her arm, a surge of energy.

PERRY

She's still out there. She-

Perry's grip loosens, and his strength fades.

PERRY (CONT'D)

You have to... stop her...

Perry slips back into his much-needed sleep, as Chloe pulls free of him, gently, slowly.

CHLOE

Goodbye, Perry.

Chloe plants a kiss on his forehead, then turns. Leaves.

SMASH CUT TO:

5 INT. ARKHAM ASYLUM, HALLWAY - NIGHT. 5

The cell door CLOSES behind a feminine figure that turns into sight, revealing their tied-back blonde bun, thick rimmed glasses, and pink lips. HARLEEN QUINZELL.

She fixes her glasses and proceeds forward, past a duo of security guards, at each side of the cell door - AARON CASH, and PHOENIX HERALD.

(CONTINUED)

Harleen halts at a case attached to the wall, and proceeds to jot down further notes in her clipboard. Behind her, we make out the security guards, CASH and HERALD.

HERALD

How can people do that?

(beat)

Speak to him, I mean. We monitor that psycho 24/7. He's an animal. And where I come from... we put animals like him down.

TIGHT on Harleen's face, her attention has been caught. We return, OVER HER SHOULDER, to:

CASH

This isn't a courtroom, Herald. Its an institution. One that works to heal its patients, not sentence them.

HERALD

This is Gotham City. We don't play by the rules.

HARLEEN (O.S.)

Careful, now.

Herald and Cash turn as HARLEEN now faces them. Approaches.

HARLEEN (CONT'D)

You sound like *him*.

Cash studies Harleen's face carefully, and-

CASH

Wait a second...

As he clutches the gun on his waist-

Harleen pulls the bobby pins out of her hair, and FLICKS them forward. FOLLOW their path as they stick into Cash's arm. As he directs his attention to his wound with a yelp- THWACK!

Harleen KICKS Cash back, out of consciousness. She brings her leg back down, slowly as her heel rests on the weapon freed from Cash's hand. She reaches for it, as Herald, less experienced, staggers back in fear. Confused.

Harleen RISES, gun aimed out at Herald.

HERALD

Wh-who a-are you?

HARLEEN

I'm what *you'd* call an... animal.

On the sound of a BANG, we-

GLUE OURSELVES to the wall as the dead body of Herald SLAMS against it, and crumbles to the floor.

Harleen raises the gun at Cash's unconscious body, when the sound of a CAMERA gliding back around catches her full attention, and she turns. RETRACT, as we find the camera, and-  
THROUGH THE LENS we see Harleen, gun in hand.

HARLEEN (CONT'D)

Aww, shucks.

(to Cash)

Guess its your lucky day, huh?

As SIRENS begin to blare, illuminating Harleen in a thick coat of red, we:

**BLACKOUT.**

END OF TEASER

ACT ONE

FADE IN:

6 INT. ARKHAM ASYLUM, HEAD OFFICE - MORNING.

6

RISE UP from a lonely desk to find DOCTOR STRYKER in the corner of the room, dressed in a white coat that mirrors his grey, combed-back hair. The lines on his face paint his age and wisdom as he paces back and forth, distressed.

The CLICK of a door brings him to a fierce pause, and he looks up to find- GORDON, who enters the room.

Stryker is disappointed.

STRYKER

Lieutenant? I thought I requested a visit from the Commissioner.

GORDON

You don't watch the news much, do you, Dr. Stryker?

(beat)

Loeb is gone. I'm acting Commissioner until the Mayor can find a replacement.

STRYKER

My god.

GORDON

You had a situation?

Stryker deteriorates into a bumbling fool, and approaches the laptop on his desk.

STRYKER

I, uh... It was, uh...

(beat; calm)

We had an incident last night regarding The Joker.

Gordon is lured in like a moth to a flame.

GORDON

Don't tell me he's escaped.

STRYKER

No, but...

Stryker turns the laptop around to face Gordon. On the screen sits in image of "Harleen Quinzell".

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

I can't say the same for *her*.

(CONTINUED)

GORDON  
 (under his breath)  
 She's still in Gotham...  
 (to Stryker)  
 How did she get passed security?

STRYKER  
 That's kind of why I brought you  
 all the way out here, *Lieutenant*.  
 (pause)  
*Harley Quinn* has been working in  
 this asylum for the past 18 months.

CLOSE IN on Gordon's surprise, as we...

CUT TO:

INT. ARKHAM ASYLUM, JOKER'S CELL - FOOTAGE.

THE JOKER rests on a relaxing couch, seemingly free from the burden of chains and straightjackets. Yet, as he shifts, we hear the RATTLE of metal -

ON HIS HAND, its cuffed to the couch itself.

In front of him, in a couch of her own, sits HARLEEN QUINZELL. An impressionable young woman, hair tied back, with an innocent smile from ear to ear.

HARLEEN  
 What's your name?

THE JOKER  
 Why, its *The Joker*, of course.

HARLEEN  
 No. Your *real* name.

The Joker smiles. He takes notice of her name tag.

THE JOKER  
 Its not as fancy as yours.  
 (beat)  
 "Harleen Quinzell." Shuffle it  
 around, and you've got-

The screen FREEZES.

We slowly RETRACT to find the image of The Joker, conversing with Harleen Quinzell, on a COMPUTER MONITOR, finding ourselves...

8 INT. BAT CAVE - MORNING.

8

BRUCE sits in front of the monitor. Behind him stands ALFRED, watching in intuitively.

BRUCE  
Harley Quinn...

Alfred steps in closer to study the frozen footage, astonished. Bruce shakes his head-

BRUCE (CONT'D)  
The Joker toyed with her mind. Made  
her fall for him. Become him.

Bruce starts typing away, and-

ON THE MONITOR:

- TWO IMAGES appear on the right hand corner of the screen, one of the disguised and menacing HARLEY QUINN, and the other of her face underneath the makeup- HARLEEN QUINZELL.

An ellipses fades in and out as it searches, several boxes, images of locations, flickering in and out.

Bruce turns from his seat, and RISES to Alfred.

BRUCE (CONT'D)  
Its hard to think a woman so  
mentally unstable used to be so  
sophisticated and intelligent.

Bruce moves towards a large GLASS CASING that holds the armored BAT SUIT inside. As he meets with it:

ALFRED (O.S.)  
We're all capable of snapping, sir.  
Sometimes all it takes is the right  
kind of trigger.

Bruce turns away from the suit, suspicious.

BRUCE  
Is that what you think this is? Do  
you think I've *snapped*, Alfred?

ALFRED  
I think... that you are too quick  
to throw the weight of the world on  
your shoulders and that you refuse  
to acknowledge that there are  
others out there who can help you  
protect Gotham because you're  
afraid you might fail them.

Bruce is unable to face Alfred- he turns away.

(CONTINUED)

BRUCE

I am afraid, Alfred. I don't want anymore blood on my hands.

ALFRED

Come again, sir?

Bruce returns, eyes raw with emotion.

BRUCE

I killed them, Alfred. I took them by the hands and led them into that alley.

ALFRED

Master Bruce...

BRUCE

I chose to carry this burden, and I chose to do it alone for a reason. I will not guide anyone else to their death.

(pause)

Especially not Selina.

Alfred opens his mouth to continue, when-

Bruce turns away, and forwards off into the darkness, abandoning Alfred by the computer. He bows his head, realising he can't win.

As Alfred faces the computer screen-

FOCUS IN on the image of Harley Quinn, as the search on the computer continues, leaving us to-

CUT TO:

SELINA stands at the kitchen sink, rinsing a soapy plate in the water and placing it on the rack beside her. She reaches for the next plate, when-

HOLLY (O.S.)

Still avoiding him, huh?

Selina resumes her work.

SELINA

I'm not avoiding anyone, I'm just doing the dishes.

HOLLY climbs onto the kitchen counter with a laugh.

(CONTINUED)

HOLLY

Selina Kyle doesn't do dishes.

Selina's method grows rapid.

SELINA

Just like she doesn't do  
responsibility. Or relationships.  
Or taking care of others. Or... or -

The plate falls from her hands, and EXPLODES on the floor.

HOLLY

- parenting?

Selina turns to Holly, defeated. She leans down and starts to collect the broken pieces scattered across the floor.

HOLLY (CONT'D)

Selina...

Selina SNAPS her head around, and locks eyes with Holly.

SELINA

I can't do this. I can't be  
responsible for someone else's  
life, I...  
(sighs)  
I can't even look after myself.

HOLLY

Maybe you don't have to.  
(beat)  
But without question, you need to  
tell Bruce.

Selina rises from the floor and dusts herself off.

SELINA

I already know what Bruce is going  
to say. He's this city's white  
knight, Holly. How is Gotham going  
to react when they find out that  
their hero is expecting a child  
with some... washed up prostitute?

HOLLY

But don't you see what this child  
does for you?  
(off Selina's confusion)  
It gives you an *escape* route. You  
can finally put this city behind  
you, and, well... be happy.

As Selina contemplates the possibilities...

CUT TO:

10 EXT. STAR CITY - NIGHT. 10

SHIMMERING bright lights blind us from the establishing shot of the city as we peer into it, towering over the tall structures and focusing in on its glowing buildings.

CUT TO:

11 EXT. QUEEN TOWER, STAR CITY - NIGHT. 11

CLOSE IN on a large window, a green reflective glow from the frame burning a bright light our way, doing justice to the woman standing behind it.

Its CHLOE.

She buries her head into her steaming cup of coffee with a growing smile - a figure approaching from behind.

As she turns...

12 INT. QUEEN TOWER, LOFT - NIGHT. 12

...she finds OLIVER, who enters with grin of his own. Brief. As they grow closer, Chloe places her cup of coffee on the counter, and continues...

CHLOE

She asleep?

A simple nod, and they meet with an embrace. Oliver holds her against his chest, and rests his chin on her head. Chloe sighs a breath of relief, happy.

CHLOE (CONT'D)

Guess we really made it, huh?

(beat)

No more Joker. No more Watchtower.

No more... Gotham City.

She pulls away, and stares into Oliver's big, brown eyes.

CHLOE (CONT'D)

Where's the fine print in this arrangement that states we get at least one day of physical and emotional torture a month?

CLOSE IN on Oliver's sealed lips as he struggles under the lies, the truth buried deep within. He forces a chuckle.

OLIVER

We're parents now, Chloe. I think most days are going to be full of physical and emotional torture.

(CONTINUED)

Chloe playfully punches Oliver in the arm.

CHLOE

Hey! That's our daughter you're talking about!

OLIVER

Oh god, she's going to grow up to be a total geek, isn't she?

Off Chloe's offended gasp, Oliver succumbs to laughter.

CHLOE

You never know. She could always acquire your butt-kicking archery skills.

OLIVER

(geniune)  
What archery skills?

CHLOE

Pfft. Please.

Chloe turns to collect her coffee, as we FOCUS IN on Oliver's honest confusion.

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

I know its been a while since you've dressed up and played Robin Hood, but-

TIGHT on the window that Chloe stands in front of, Oliver's confused reflection beside her as she turns with her cup of coffee to face the archer.

CHLOE (CONT'D)

- a couple weeks of playing civilian won't exactly tarnish your ability to shoot arrows from a bow.

He forces a smile...

OLIVER

Heh. Yeah. Guess not...

And, as Chloe begins to catch on-

OLIVER (CONT'D)

I'm gonna go check on Hope.  
(beat)

I know how much this pregnancy put a rift between you and your everlasting love for caffeine, so I'll leave the two of you alone.

12 CONTINUED: (2)

12

And Chloe's doubts fade into a smile as she reunites her lips with the taste of coffee, and her nose with its scent.

As Oliver turns his back, we-

CUT TO:

13 EXT. SHERWOOD FLORIST, GOTHAM CITY - NIGHT.

13

At the entrance to the shop sits a sign that reads 'open'. A set of hands clasp it, and it turns, becoming 'closed.'

RISE UP to find the lonely stare of DINAH LANCE.

14 INT. SHERWOOD FLORIST, GOTHAM CITY - NIGHT.

14

Dinah finds her reflection in the glass door. Remains frozen for a beat, until-

A phone RINGS in the background.

Dinah turns back towards the counter, nothing but the faint glow of a lamp to shed light on the lively flowers that surround her, and feed direction to the ringing phone that has caught her full attention.

Next to the cash register sits a MOBILE. Dinah answers it.

DINAH

No need to fear, Oliver is here.

Oh, wait. That's right... You left.

(beat)

How's little baby Queen going?

Dinah's smile instantly drops to a look of concern.

DINAH (CONT'D)

Wait. Slow down. What do you mean you're losing your memories?

(pause)

Okay, okay. I'll meet you there.

Just... don't do anything stupid until I show up, alright?

Dinah hangs up the phone, and takes in a deep, long breath.

DINAH (CONT'D)

So much for happily ever after...

Dinah snatches her coat, and as she approaches the door, she wraps herself in it, ready to face the cold breeze outside.

As she EXITS, we-

CUT TO:

15 EXT. ROOFTOP, GOTHAM CITY - NIGHT.

15

A furious Gordon paces back and forth until a sudden gush of wind forces him to turn around to find: THE DARK KNIGHT.

In a raging step, Gordon closes in on him.

GORDON

You told me she was gone.

THE DARK KNIGHT

I wasn't aware she was playing  
Doctor at Arkham Asylum.

GORDON

You assured me that you looked  
everywhere. That there was no way-

THE DARK KNIGHT

(interrupting)

The asylum was your division,  
Gordon. Your department works side  
by side with the institution to  
keep it free from the corrupt. You  
had eighteen months to stop her.

GORDON

Don't you think I know that?!

Gordon turns away from the vigilante with a heavy sigh. He approaches the edge, reflective.

GORDON (CONT'D)

The Joker has torn this city apart.  
He's taken down our hospitals. Our  
police departments.

The Dark Knight makes his way towards him, slowly, as Gordon gazes off into the night sky, wondering...

GORDON (CONT'D)

I thought we were meant to have  
this big hero watching over us. The  
Watchtower. And yet... I've never  
felt more alone.

The vigilante stands by Gordon's side, and they meet.

GORDON (CONT'D)

Way I see it, we're all Gotham's  
got left. And the minute we bite  
each other's heads off is the  
minute the Joker has won.

Gordon looks to The Dark Knight for an alliance-

(CONTINUED)

15 CONTINUED:

15

THE DARK KNIGHT  
I'll find her.

- and bows his head on the realisation he is ALONE.

THE DARK KNIGHT (CONT'D)  
She can't be too far away.

CUT TO:

16 EXT. STAR CITY, ROAD - NIGHT.

16

OUT OF BLACK, a large bus drives free of our focus, as a feminine figure is found in front, hoisting a large bag around their shoulders, and stopping on the edge of the road.

Their head tilts up, and we ELEVATE with it-

The QUEEN TOWER rises high above us, illuminated by the moon that almost disappears behind it. Shimmering.

FEMININE FIGURE (O.S.)  
I spy with my little eye, something  
beginning with...

FOCUS IN on the figure to reveal HARLEY QUINN. Thick black mascara runs down her eyes, dripping. Faded white face paint covers her vengeful expression, as she stares at the towering structure. Even the painted on grin looks miserable.

HARLEY QUINN  
Queen.

And the smile takes shape, as we-

BLACKOUT.

END OF ACT ONE

ACT TWO

FADE IN:

17 INT. QUEEN TOWER, BEDROOM - MORNING. 17

HOVERING over the lonely figure in bed, bathed in the bright, painful light of morning, we find Chloe, tossing and turning in a brutal sweat.

INSERT CUT: ZSASZ COMES AT CHLOE WITH A KNIFE. AS SHE INTERCEPTS IT-

Chloe hisses with a sharp turn.

INSERT CUT: ZSASZ GASPS WITH THE BLADE EMBEDDED WITHIN HIM. HE SLIDES DOWN THE WALL, AND-

A withering GASP seeps from Chloe's lips, and-

INSERT CUT: TIGHT ON A SET OF BLOODIED HANDS. AS CHLOE EXAMINES THEM-

Her eyes SNAP open. AWAKE.

Chloe tears the covers from her body and RISES from her position in a heavy breath. She looks over, hope in her eyes, only for it to fade with the sight of an empty right side of the bed.

CHLOE

Oliver?

She's alone.

JUMP CUT TO:

18 INT. QUEEN TOWER, BABY'S ROOM - MORNING. 18

The door FLIES OPEN to reveal a trashed room. Toys are scattered all across the floor. The crib has been tipped. Its absolute chaos.

CHLOE stands in the doorway, her worst nightmare alive.

CHLOE

No.

Her breath fails her, as do her knees, and she staggers to the floor. Her exasperated gasps grow closer and closer together, until we-

SMASH CUT TO:

19 INT. WATCHTOWER, HEADQUARTERS - LATER.

19

The doors ERUPT apart, and Chloe enters. Without a moment's pause, she approaches the CENTRAL COMPUTER, plugs a USB into the drive, and takes a step back.

The screen displays AN EXTREME CLOSE UP of painted on lips that widen for a demonic CACKLE. Hand-held camera.

It PULLS BACK to reveal Harley Quinn.

HARLEY QUINN

Look-y what we have here.

We embody the computer monitor, as:

- SWISH PAN to find a baby's cot, the cries of HOPE echoing out of them. A hand WAVES a deformed stuffed toy in front of her, its face painted with a fake smile.

HARLEY QUINN (CONT'D)

Calm down, baby. Come on.

(frustrated)

Shut up!

- RETURN TO Harley, exploding with laughter.

HARLEY QUINN (CONT'D)

And I thought Mr. J was hard to communicate with.

ON CHLOE, her eyes full of rage, nostrils flaring.

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

... and he whines more than the baby.

OVER her shoulder, we find the monitor again - ON HARLEY, laughing at her own joke. A beat, then- her tone drastically changes. No more jokes.

HARLEY QUINN (CONT'D)

Its all fun and games till you lose a baby, princess. Trust me, *I know*.

(beat)

You've got twenty four hours to break puddin' outta prison before baby Hope here has a new mummy and daddy.

She returns to Hope-

HARLEY QUINN (CONT'D)

(baby voice)

Yes she does. Oh, yes she does.

(to Chloe)

Ciao!

(CONTINUED)

19 CONTINUED:

19

STATIC fills the screen, and we-

CLOSE IN on Chloe who shifts in her stance, struggling to defeat her jagged breaths. A deep exhale, and she's focused.

OFF her determined glare, we-

CUT TO:

20 INT. SUBWAY TUNNELS, EDGE CITY - DAY.

20

The SCREECHING cry of the train echoes through the tunnels, as we DRIFT OFF from its blurring stream of speed, and onto the dock where we find HELENA and GUIDO.

They carry luggage with them, and head away from the zooming train. We FOLLOW...

HELENA

Here we are. Edge City.

GUIDO

(flat)

Wow.

(off Helena's look)

I'm sorry, its just... we've been to three different cities in the past week. What makes *this* one any different?

HELENA

I know. But we tried standing still, and it didn't work.

GUIDO

Maybe we should go back. To Gotham, I mean.

And Helena STOPS in her track. Guido follows suit.

HELENA

I thought we were going to start over now that the Joker was put behind bars.

GUIDO

And we are. But that bounty over our heads hasn't gotten any thinner. We're still targets.

HELENA

Which is why we keep moving.

Helena steadies her control of the luggage, and continues forward. Guido unwillingly follows - like a dog on a leash.

(CONTINUED)

HELENA (CONT'D)

There's nothing left for us back in Gotham. No one who can protect us.

GUIDO

Chloe and Oliver may have trotted off into the sunset to live out their happy fairy-tale ending, but the headquarters are still there. We can set up camp inside until-

She STOPS. Again.

HELENA

Until what? The city cleans itself up? That's not gonna happen.

GUIDO

I don't want you to die, Helena.

HELENA

(reassuring)

I'm gonna be fine.

GUIDO

I can't protect you if they find us. I'm not as strong as you. I can't fight like Chloe, or... sling arrows like Oliver, I-

(beat)

I can't protect you.

Helena reaches out, and cups Guido's hand.

HELENA

I don't need you to protect me.

(long pause)

I just need you *with* me.

And Guido smiles, assured. They pick up their luggage and continue, together, as we-

CUT TO:

Sitting outside, Dinah resides in front of a coffee shop, head buried in a steaming cup with a reckless expression on her face. The sound of footsteps brings her around to-

OLIVER approaches, anxious. Dinah rises to meet him.

DINAH

Was beginning to think you forgot your way here.

(CONTINUED)

OLIVER

I may be losing my mind, Dinah. But  
I don't have complete amnesia yet.

(beat)

Just where it counts.

DINAH

What do you mean "where it counts"?

Oliver pulls a photograph out from his jacket pocket, and hands it to Dinah. She examines it, as:

OLIVER

Chloe said something last night  
about playing Robin Hood, and I had  
no idea what she was talking about.

(beat)

That's me, isn't it? I'm Green  
Arrow.

Dinah looks up, waiting for a punch-line.

DINAH

You really don't remember, do you?

Oliver shakes his head, scared.

OLIVER

And I'm afraid if I don't do  
something soon, I'm going to lose  
everything. I'm going to forget-

DINAH

- Chloe.

OLIVER

And my daughter.

DINAH

I won't let that happen.

Oliver's eyes trail off to the distance, and turns to it.

OLIVER

That's why we're here.

Dinah takes a step forward, and assumes Oliver's direction, following his vision.

POV SHOT: RISE UP a large, towering structure as we come to find "LEXCORP", its logo glowing in the rays of light that bounce around it.

Oliver looks to Dinah with a glint in his eye.

(CONTINUED)

21 CONTINUED: (2)

21

OLIVER (CONT'D)  
I need to find a cure.

SMASH CUT TO:

22 EXT. STREETS, GOTHAM CITY - DAY.

22

Walking out of the apartment building, SELINA escapes out into the streets with an itching smile.

CHLOE (O.S.)  
Selina?

And she stops. The smile fades, and Selina turns, slowly. In front of her, a few steps away, stands CHLOE.

SELINA  
Well look what the cat dragged in.

Selina scoffs at the sight, and turns away. Focus in on Chloe, a desperate woman.

CHLOE  
Please. I need your help.

Now she has Selina's attention...

JUMP CUT TO:

23 INT. HOLLY'S APARTMENT, LIVING ROOM - LATER.

23

Selina closes the door behind her, and puts her full attention on a distressed and heartbroken Chloe, who comes to a stop in her path. Turns.

SELINA  
Chloe Sullivan. The woman who can do it all. So why do you need me?

CHLOE  
Its my daughter, she... she's been taken. And unless I break the Joker out of Arkham, I-  
(struggling)  
I won't get to ever see her again.

Selina drops the attitude, shocked and sincerely sympathetic.

SELINA  
My god.

(CONTINUED)

CHLOE

(hysterical)

I- I tried calling Oliver, but he won't pick up the phone. I don't even know where he is.

SELINA

What do you need me to do?

(off Chloe's look)

Oh god. You're going to do it, aren't you? You're going to free the Joker.

ON CHLOE, guilty. She bows her head, almost ashamed.

SELINA (CONT'D)

And you want me to help you do it.

Chloe returns her gaze to Selina.

CHLOE

Its the only way.

SELINA

No, no, no, no, no, no...

(beat)

I've stayed out of the Joker drama for a reason. The man's insane. Releasing him back into the streets...

CHLOE

I know. But its my daughter.

Selina is taken back by the words. Her hand rests on her stomach, and she rubs across the tiniest of bumps.

CHLOE (CONT'D)

I'm meant to be the one person she can depend on, and I have to do everything I can to keep her from harm. Even if it means releasing that monster.

SELINA

And what about murder?

INSERT CUT: ZSASZ'S BODY SLIDES DOWN THE WALL, A STREAM OF BLOODY MESS IN HIS COLLAPSE. CHLOE LOOKS ON, BLOOD DRIPPING FROM HER HANDS.

RETRACT from Chloe, plagued by her memories. Selina persists.

SELINA (CONT'D)

Eventually, someone is going to have to put him down.

(CONTINUED)

CHLOE

You mean *kill* him.

SELINA

If it was my child... I'd do it in a heartbeat and *never* look back.

Chloe ponders a moment, considering, then:

CHLOE

Sel-

SELINA

Don't even start, Chloe. You may have a "*no kill*" policy when it comes to these nut cases, but I have no such limitations.

CHLOE

... I was actually going to agree with you.

Selina is surprised.

Chloe wears a guilty expression on her face, as though she had already committed the crime. But she stands with no hesitation - with conviction.

The brunette offers Chloe her hand:

SELINA

Then count me in.

EXTREME CLOSE UP: Chloe takes Selina's hand, and they SHAKE-OFF the binding contract, we...

**BLACKOUT.**

END OF ACT TWO

ACT THREE

FADE IN:

24 INT. AIR VENT.

24

CRAWLING through the venting system, Selina makes her way through the enigmatic and repetitive tunnels. Ahead: the exit, in the near distance.

She stops a beat, and adjusts her earpiece, as:

SELINA  
(out of breath)  
You know, I still don't see why I  
had to take the tunnels and you can  
just walk through the front doors.

With a sigh, she journeys forward.

CHLOE (O.S.)  
Because unlike someone...

CUT TO:

25 INT. ARKHAM ASYLUM, RECEPTION HALL (FLOOR ONE) - NIGHT. 25

The doors CLOSE behind Chloe as she ENTERS the asylum, carrying a note-pad in one hand, and a cup of steaming coffee in the other. Around her neck is an I.D card.

She too adjusts her earpiece, subtly:

CHLOE  
- I didn't get fired from my job at  
the paper for sleeping around at  
the office.

Chloe makes eye contact with a few people in passing with a warm smile and a nod. Ventures on.

INTERCUT WITH: SELINA IN THE VENTS, CRAWLING FORWARD.

SELINA  
First of all: I wasn't sleeping  
around the office, I was doing it  
on the streets.

CHLOE  
Even better.

SELINA  
Secondly, I must have skipped over  
the part of my contract that said:  
*I will not sell myself for money.*  
(MORE)

(CONTINUED)

25 CONTINUED:

25

SELINA (CONT'D)

Because it sure as hell wasn't in  
the fine-print.

Chloe is brought to a slight chuckle.

SELINA (CONT'D)

And lastly, I'm here helping you  
out, in case you forgot...

CHLOE

(sincere)

And I appreciate it. Really. I do.

SELINA

Alright, blondie. I'm not looking  
for a touching moment here, okay.  
Lets just break this clown out, get  
your baby back, and then blow this  
madman's brains out.

And Chloe reaches the front desk.

The RECEPTIONIST greets her with a welcoming smile.

RECEPTIONIST

How can I help you?

OFF Chloe's smile...

CUT TO:

26 EXT. LEXCORP, METROPOLIS - NIGHT.

26

An ESTABLISHING SHOT of the large structure, rising up to its  
magnificent logo, "LEXCORP", as we-

CUT TO:

27 INT. LEXCORP, LABS (ENTRANCE) - LEVEL THREE - NIGHT.

27

A set of elevator doors OPEN, letting free a trio of  
scientists that walk out in lab coats. As they flood past,  
another figure exits the doors-

OLIVER.

He enters in a coat of his own, with thick rimmed glasses  
assisting his disguise. As he looks around the room-

Two scientists - BILL and BEN - cower in the corner, behind  
Oliver, muttering to one another.

BILL

(whispering)

No, it can't be.

(CONTINUED)

BEN  
(whispering)  
I'm telling you, that's *him*. That's  
Oliver Queen.

As Oliver hears his names, and turns-

CLOSE IN on Bill's reaction.

BILL  
My god, it is.

As Bill steps forward to confront the famous intruder, Ben turns to a "breach of security" button on the wall. He extends out his arm to hit it and-

A hand LATCHES onto his wrist, TWISTS it, and on his screech of agony we RISE UP to:

DINAH.

She meets eyes with Ben, and shoots him a wink before-

Dinah SLAMS her leg into Ben's chest, launching him into the wall and out of consciousness, as we SWISH PAN to:

Oliver GRABS Bill by his coat, and REELS him in. His move is intercepted, as Bill guides Oliver into the wall, arm to his throat. The archer is PINNED.

He pulls back his free arm to form a FIST, and-

Dinah GRABS onto Bill's coat from behind, and throws him to the floor.

We FOLLOW Bill as he rolls into the wall, slams against it, and immediately leans up for round two. Instead, the back of a quick boot CLOCKS him in the face, and he is out.

Dinah turns to Oliver who catches his breath.

DINAH  
You said you were out of the game,  
but... *seriously?*

Oliver straightens his coat, and dusts himself off.

OLIVER  
Hey! That was my plan.

DINAH  
To get your ass kicked by Albert  
Einstein?

OLIVER  
Not exactly.

They share a laugh.

Dinah moves to the unconscious scientists, checking their coats, as Oliver adjusts his glasses...

OLIVER (CONT'D)

You know, I'll never understand how the man of tomorrow can whip on a set of spectacles and blend in with the crowd, but when I do it...

Dinah rises from the second body, returning to Oliver with a key card. Oliver takes it into his possession.

DINAH

You don't pull *geeky* off very well.

OLIVER

(uncertain)

Thank you?

They turn, and proceed towards the entrance of the labs. A large door stands in their way - key card activation. They stand in front of it, anxious.

DINAH

You ready?

Oliver pulls a gun from his coat.

OLIVER

You do realise if I can't shoot an arrow, I probably can't fire a gun.

DINAH

You don't need to fire it. You just need to make it look like you might.

And on that, he COCKS it. Ready.

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

If you do decide to pull on the trigger, just...

Oliver directs his attention to... Dinah, who already has her gun locked, loaded, and out from her coat.

DINAH (CONT'D)

... please don't shoot me.

As she SLIDES the key card down the slit, a light BLEEPs on, activated...

OLIVER

I'll try.

(CONTINUED)

27 CONTINUED: (3)

27

And as the doors OPEN in front of them, we-

SMASH CUT TO:

28 INT. ARKHAM ASYLUM, HALLWAY (FLOOR TWO) - NIGHT.

28

A set of elevator doors PEEL OPEN to reveal Chloe. She steps out, into the hallway. In her hands she carries a note-pad, holding it close to her chest as she struts past.

In her path: TWO GUARDS. They approach her, throwing their hands at and putting her at a HALT.

Chloe immediately pulls a tag out from beneath her shirt- its a *Gotham Gazette I.D Card*.

CHLOE

I'm Chloe Sullivan. I'm a reporter for the Gotham Gazette. I have-

GUARD #1

- no clearance.

Chloe's confidence instantly shatters, then-

An echoing RATTLE bounces through the walls, and the two guards direct their attention towards the vent beside them as it shakes off its hinges.

POV SHOT as we focus on the gun by the guard's side.

Chloe is motivated. She reaches for it- obtains it- and steals GUARD #1's attention, who turns to take it back. He is met by the back of the gun, and staggers over. OUT.

GUARD #2 withdraws his weapon, and- BANG!

The vent seal collapses atop him, and he is brought to Chloe's feet. He stares up at her, defeated.

CHLOE

(sincere)

I'm *really* sorry about this-

-and GUARD #2 is thrown back by a powerful kick.

FOLLOW his unconscious body as it slams against the ground, out. Beside him, a SET OF LEGS appear, dropping down from above. We RISE UP them to find-

SELINA. She dusts herself off.

SELINA

You know, I partly signed up for this because I felt sorry for you.

(MORE)

(CONTINUED)

28 CONTINUED:

28

SELINA (CONT'D)

But mostly, I just wanted to kick  
some ass. Next time...

She gestures at the unconscious guards.

SELINA (CONT'D)

... do you mind?

Selina reaches down and collects herself a loaded weapon. As  
she does, we FOCUS IN on Chloe.

CHLOE

For all we know, these guards have  
kids of their own. And they risk  
their lives every night to work at  
a place like this just to put food  
on the-

SELINA

Ugh. Blah. Blah. Blegh.

Selina resurfaces in front of Chloe.

SELINA (CONT'D)

Being a mother has made you soft.

She COCKS the gun.

SELINA (CONT'D)

Lets go.

And Chloe complies. As they journey down the hallway, we are  
consumed by the lights that shed way for their path, and-

CUT TO:

29 INT. ARKHAM ASYLUM, CONTROL ROOM - NIGHT.

29

An overgrown, too many sizes too big GRUMP sits in front of a  
series of computer monitors that show each section of the  
asylum. He is kicked back, relaxed, divulging in a packet of  
crisps with a can of coke nearby.

Behind him, a scrawny, nerdy figure looks amazed.

NERD

Wh- what i-is that?

Grump looks at the monitor directed his way. ON SCREEN-

- two figures quickly blur out of frame in a blink of an eye.

GRUMP

Hmp. Probably seeing things.

Grump returns to his gluttony, when-

(CONTINUED)

NERD

There it is again!

- two women stop in front of a steel door. Its Chloe and Selina. They look to one another, uncertain.

Grump leans forward, catching it.

GRUMP

(excited)

We've got a breach!

Grump SLAMS his hand against a red button on the console, and-

SMASH CUT TO:

30 INT. ARKHAM ASYLUM, MAXIMUM SECURITY (CELL BLOCK I) - NIGHT.

Chloe and Selina are illuminated every two seconds by a blinding RED FLASH, painting them in its thick coat. They are panicking.

CHLOE

The hell do we do now?

Selina turns around to the device, swiping the key card down it. Nothing. She SNAPS back to Chloe, dread in her eyes.

SELINA

We're not going anywhere.

The sound of footsteps ECHO through, growing louder than the blaring siren.

SELINA (CONT'D)

Before we get shot to death, or say, put in prison, I need to ask you something.

CHLOE

What is it?

SELINA

Giving birth, right... what kind of damage are we talking about here?

As Selina gestures between her legs, Chloe's face drops, mortified.

CHLOE

We are *not* having this conversation.

FIGURES start to emerge from the distance, when-

(CONTINUED)

30 CONTINUED:

30

The door behind Chloe and Selina OPENS miraculously. They immediately notice, and run through. As it closes behind them-

A series of guards SLAM against the steel, too slow. As they frantically slide a keycard through the slit, they realise its no longer ACTIVE.

31 INT. HALLWAY, MAXIMUM SECURITY (CELL BLOCK I) - NIGHT. 31

Leaning up against the closed door, Chloe and Selina take in a deep, lifeless breath. They look to one another.

SELINA

I don't know how you did that, but-

CHLOE

I didn't do anything.

CRACKING STATIC fills their earpieces, and as they go to adjust them, we-

SELINA

The hell...

CUT TO:

32 INT. WATCHTOWER, HEADQUARTERS - NIGHT. 32

TIGHT on the aged features of PERRY WHITE. A headset is wrapped around his head, and he turns away from the computer monitor.

PERRY

I've hacked through the asylum's firewalls. Nothing but my eyes and ears on the facility now.

OFF his smile...

CUT TO:

33 INT. HALLWAY, MAXIMUM SECURITY (CELL BLOCK I) - NIGHT. 33

A brief smile finds its way on Chloe's face.

CHLOE

Perry.

Selina rolls her eyes at Chloe's momentary look of happiness-she's not too fond of Perry. Then, his voice fills their minds like a conscience:

(CONTINUED)

PERRY (O.S.)

So, do you mind telling me why you two are breaking into this hellhole, and... together?

SELINA

Your BFF's baby was taken by The Joker's booty call and if we don't release her *insane* boy toy, Chloe's role as a parent will be about as temporary as my job at Gotham Daily. Thanks for that by the way.

Chloe second guesses Perry's involvement. Grows concerned.

CHLOE

What are you doing there, Perry?  
You're meant to be recovering.

INTERCUT WITH: PERRY AT WATCHTOWER. HE SITS IN FRONT OF THE CENTRAL COMPUTER, WITH A HEADSET FOR COMMUNICATION.

PERRY (O.S.)

You really thought that you could say goodbye, and I'd just let you walk out of my life without so much as an argument?

(beat)

I'm a reporter, Sullivan. I don't give up that easily.

CHLOE

I don't want you in the middle of this. You've been through too much.

PERRY (O.S.)

I'm sitting behind a computer screen, punching away on a keyboard. I don't think its going to kill me.

(then)

Look out!

Chloe snaps around to find a GUARD. A fowl swoop of his hand, and Chloe is knocked into the wall with a grunt. She collapses to her knees, as he turns to-

Selina hoists herself up against the wall, and wraps her legs around the guard's neck. She PULLS him in, extends herself off of his shoulders, then FLIPS him onto the ground. OUT.

SELINA

Nice move there, Blondie.

Selina offers Chloe her hand. She takes it, and RISES.

CHLOE

You wanted to kick some ass, didn't you? You're welcome.

PERRY (O.S.)

Follow the length of the hall, and on the first left, take it.

CHLOE

Its like we have our very own guardian angel.

SELINA

Its more like we have the voice of a really annoying old man in our heads that we can't shake off.

Chloe is brought to a laugh, and they follow Perry's directions. STILL, as they head off in front of us.

SELINA (CONT'D)

You would think this place had better security.

CHLOE

You'd think they'd have *more* security.

As they disappear in the distance, we...

CUT TO:

34 INT. ARKHAM ASYLUM, BASEMENT - NIGHT.

34

FROM BLACK, we drift down to a room full of bound and hog-tied bodies of men and women who struggle under their restraints with muffled whimpers. They are all in their underwear, stripped of their clothes.

A figure emerges from the shadows, tossing another man into the pile, building their collection.

CLOSE on the stripped man as he turns in a panic. Its GRUMP.

He scurries around, away from the pile, looking over his shoulder to catch the face of his attacker.

A hand DARTS OUT from the shadows, and-

GAS EXPLODES into the stripped man's face, consuming his every breath and movement. He SCREAMS, as though all his greatest fears have come to life.

As he falls back into the pile, we-

CUT TO:

35 INT. ARKHAM ASYLUM, HALLWAY (JOKER'S CELL) - NIGHT. 35

RISE UP from the ground coated in thick, black shadows, as we come to find Chloe, outside the cell door, anxious. Behind her, Selina watches for security. Nothing.

The door SLIDES OPEN, and Chloe stumbles back.

POV SHOT: The entire cell room is empty.

CHLOE

Where is he?

As Chloe enters to inspect, Selina remains outside, peering in with curiosity.

SELINA

Something's not right.

Shadows move behind Selina, unbeknownst to her.

SELINA (CONT'D)

This was too easy. Feels like a-

A gasp replaces her words, until blood fills her mouth, silencing her completely. She GAGS. DRIFT DOWN the length of her upper torso as we come to her abdomen- a KNIFE is torn through her. It TWISTS, and-

Chloe SNAPS around.

CHLOE

Selina!

As Chloe steps forward, the cell door CLOSES. Gone.

Selina reaches out for help, hands stained in the crimson colour. The knife is withdrawn, and she collapses by the door. As blood fills the floor around her, we-

RISE UP to find THE JOKER.

THE JOKER

I believe the word you were looking for was "trap".

OFF his demonic grin, we...

**BLACKOUT.**

END OF ACT THREE

ACT FOUR

FADE IN:

36 INT. LEXCORP, LABS - THIRD LEVEL - NIGHT.

36

SPARKS EXPLODE over the body of a white-coated scientist, who collapses to the floor, unconscious. Above him stands DINAH, who turns around to-

- an occupied OLIVER plants a dishevelled doctor down into the chair. This is MARCUS.

MARCUS

Lexcorp has the best security in all of Metropolis. How did you get in here?

OLIVER

Considering we just wiped the floor with your entire staff, I think you'll leave the questions for us to ask, alright. Now-

Oliver is interrupted by a burning fire unleashed in his mind, crippling him. He struggles to hide the pain.

Dinah steps in.

DINAH

(to Oliver)  
You got this?

Oliver collects himself. Nods.

OLIVER

Luthor developed a neurotoxin at Summerholt years ago that stripped him of everything he ever experienced.

MARCUS

I'm aware of Luthor's history, yes.

OLIVER

If he developed it, he sure as hell would have a cure for it.

MARCUS

Indeed he did.

OLIVER

Where is it?

Marcus takes in a long sigh, then smiles.

(CONTINUED)

MARCUS

Every single trace of the toxin,  
and all by-products of it  
disappeared two years ago.

DINAH

(under her breath)

Tess.

As Oliver turns for an explanation, Dinah moves in on Marcus.

DINAH (CONT'D)

Luthor was hit with a clean wipe of  
his memories. The cure we're  
looking for is for the neurotoxin  
that takes its time stripping the  
host's mind of everything.

Oliver slowly disappears into the background, hand to his  
head in agony.

MARCUS

One of the by-products developed by-

DINAH

Winslow Schott.

MARCUS

I would imagine the cure would be  
in his possession.

(with attitude)

You'd have to break into his place  
of work and interrogate him.

DINAH

He's dead.

MARCUS

Well aren't you in a pickle.

OLIVER (O.S.)

Dinah?

Dinah turns, and-

Oliver collapses onto the floor, crashing into a tray of  
vials that smash around him. As Dinah steps forward to assist  
him, we-

FOCUS ON Marcus. He shuffles into his jacket pocket, and  
retrieves his phone. On the SCREEN:

- a MESSAGE flashes on that reads: '**We're ready.**'

A brief smile, and Marcus hurriedly hides the phone back into  
his pocket. He STANDS. Dinah catches eyes with him on the  
floor, hovered over Oliver's aching body.

(CONTINUED)

MARCUS

I can take you to the cure.

Dinah's face erupts with suspicion.

MARCUS (CONT'D)

But if you want your friend to live  
past the next thirty minutes,  
you're going to have to hurry.

As Marcus walks past them, Dinah begins to prepare Oliver for travel- she throws his arm over her shoulder, and starts to rise. As they proceed forward...

CUT TO:

37 EXT. ARKHAM ASYLUM - NIGHT.

37

RISE UP the steps to the asylum as we arrive at its entrance, where the set of doors OPEN. Out steps The Joker, a skip in his step. A beat, and-

He DROPS the bloody knife held in his hand, and comes to a complete halt at the top of the stairs.

POV SHOT: A series of police vehicles are pulled up in front of the asylum with a DOZEN cops taking cover behind them, aiming out their guns, ready.

Out from behind, GORDON enters. Gun in hand. Aimed.

GORDON

Its over, Joker. We've got you.

A smile blossoms on the madman's face.

THE JOKER

No, no, no, no... we're just  
getting started.

GORDON

*We?*

On his confusion...

CUT TO:

38 INT. HALLWAY, MAXIMUM SECURITY (CELL BLOCK II) - NIGHT.

38

FOLLOW a shadowed figure as they move through the hallway, sliding a key card by each door, forcing them out of their locked position. They BEEP, and- OPEN.

CUT TO:

39 EXT. ARKHAM ASYLUM - NIGHT.

39

The Joker returns to his giddy mood. Proud.

THE JOKER

You see, putting a group of crazies together is sort of like rounding up a bunch sex addicts and locking them all away in the same room.

(beat)

You don't *fix* the problem, you just... escalate it.

Gordon GULPS, fear in his eyes.

THE JOKER (CONT'D)

And now its reached its climax.

As he withdraws a TRIGGER from his sleeve-

SMASH CUT TO:

40 INT. BAT CAVE - NIGHT.

40

Alfred follows Bruce down into the caves, on his journey toward to the computer-

ALFRED

You may think that you're saving people by pushing them away, but-

Bruce continues, without so much as acknowledging Alfred, who stops in a breathless moment.

ALFRED (CONT'D)

- I will not guide you to your death either, sir.

The words hit Bruce sharp, and he turns.

BRUCE

Alfred, I ...

A loud BEEP erupts from the computer behind him. As Bruce moves to comfort his oldest friend and caretaker, he is drawn in to the computer-

BAT-CAVE COMPUTER

(repetitive loop)

Persons identified. Harleen 'Harley' Quinzell.

Bruce's eyes light up-

BRUCE

Gotcha.

(CONTINUED)

40 CONTINUED:

40

And as he turns off towards the glass containment where his suit stands protected, we CLOSE IN on Alfred, who bows his head, fear in his eyes.

CUT TO:

41 INT. ARKHAM ASYLUM, JOKER'S CELL - NIGHT.

41

Chloe BASHES violently against the cell door.

CHLOE

Let me out!

PERRY (O.S.)

Its not safe, Chloe. I can't-

CHLOE

Damn it, Perry! Let me out!

(beat)

Let me-

The door SLIDES OPEN instantly, and Chloe punches the air in front of her. A beat, and-

POV SHOT: SCARECROW steps in center frame. As he extends his arm in a quick snap-

Chloe falls back, escaping the EXPLOSION of gas that reaches out with elongated fingers, reaching for her with no luck. As she realises the situation, Chloe begins to crawl back.

Scarecrow follows. As Chloe kicks out her legs to prevent a close encounter, he SMACKS them away with little effort.

SCARECROW

All this time locked away. I've been able to perfect my toxin.

He GRABS Chloe's throat, and DRAGS her up onto her feet, pinned against the wall. Her legs dangle, helplessly.

SCARECROW (CONT'D)

And you're just the guinea pig I was looking for.

As he moves in, closer to Chloe's face- THWACK!

Scarecrow collapses to the floor with a grunt. From his body, we RISE up to find-

SELINA. She takes in a sharp, jagged breath.

SELINA

Don't look so surprised.

(CONTINUED)

41 CONTINUED:

41

OFF Chloe's disbelief, we...

CUT TO:

42 EXT. ARKHAM ASYLUM - NIGHT.

42

The Joker proceeds forward, descending down two steps. His movement sparks a strong reaction from Gordon- he adjusts his aim, and readies himself. With this, The Joker raises his hands as a sign of mercy.

A brief look, and- he lowers his hands with a grin.

THE JOKER

I must say, you surprised me,  
*Commissioner.*

The word sends chills down Gordon's spine.

THE JOKER (CONT'D)

I wasn't expecting such a large audience for this evening. Guess I never can trust Harley to get the job done properly.

GORDON

You underestimate just how many people there are out there watching over us.

THE JOKER

Tell that to all the dead cops I had you bury.

Gordon steps forward- a tighter grip on his weapon. His reaction satisfies The Joker.

THE JOKER (CONT'D)

Come on. Shoot me.

CLOSE IN on Gordon's struggle, his moral compass spiralling.

THE JOKER (CONT'D)

Show the city how corrupted you truly are.

Off his widening eyes, we...

CUT TO:

43 INT. HALLWAY, MAXIMUM SECURITY (CELL BLOCK I) - NIGHT.

43

CHLOE and SELINA step out into the hallway, and approach us with a determined speed.

(CONTINUED)

CHLOE

You didn't happen to be in  
Smallville at the time of the  
meteor shower, did you?

SELINA

Oh, honey. I wouldn't be caught  
dead in a place like *Smallville*.

As Selina EXITS frame, Chloe comes to a brief halt.

CHLOE

No. Just asylum's full of deranged  
lunatics, apparently.

In her stop, she notices all the open cell doors.

CHLOE (CONT'D)

Wait. Where are all the inmates?

SELINA (O.S.)

Obviously not in their cells.

CLOSE IN on Chloe, rolling her eyes.

CHLOE

(to herself)

Sometimes I could just slap her.

With a shake of her head, Chloe FOLLOWS on, and we-

CUT TO:

44 EXT. ARKHAM ASYLUM - NIGHT.

44

The Joker hones in on Gordon's consumed rage.

THE JOKER

It must drive you *insane* thinking  
about all those men who died on  
your watch.

GORDON

Don't.

THE JOKER

You must wonder though, don't you?  
Whether *you* could have come so far  
without *me*.

And like a line, Gordon reels his gun back in.

THE JOKER (CONT'D)

Suit yourself.

(CONTINUED)

44 CONTINUED:

44

The Joker holds out the trigger, and- PUSHES IT IN.

SMASH CUT TO:

45 INT. ARKHAM ASYLUM, BASEMENT - NIGHT.

45

We hear a CLICK. STRYKER, and the other conscious hostages SNAP around in the direction of the noise when-

FIRE RIPS THROUGH THE ROOM. It BLANKETS them, as we-

CUT TO:

46 EXT. ARKHAM ASYLUM - NIGHT.

46

Smoke EXPLODES from the asylum, and wraps itself around The Joker, completely hiding him from sight.

The officers look on in surprise. Out of fear that he might escape, they OPEN FIRE. Bullets rip through the thick smoke.

CUT TO:

47 INT. ARKHAM ASYLUM, STAIR CASE - NIGHT.

47

The ground TREMBLES underneath Chloe and Selina, who succumb to the tremors. Chloe staggers over the step in front, and as she falls forward-

Selina TUGS her back, breaking her fall. Chloe turns, and latches onto the rails, out of breath.

CUT TO:

48 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

48

Perry jolts forward in his seat as the security footage at the center of the monitor explodes into STATIC.

PERRY

Chloe? Chloe!

CUT TO:

49 INT. ARKHAM ASYLUM, RECEPTION HALL (FLOOR ONE) - NIGHT.

49

The doors FLY OPEN as several officers, led by GORDON storm through the smoke and enter the building, guns aimed.

GORDON

Where'd he go?

(CONTINUED)

49 CONTINUED:

49

Nothing. No one in sight.

GORDON (CONT'D)  
Where'd he go, dammit?!

The officers flood out in other directions. Gordon moves towards the door to the stairs, and as he reaches out-

The door SWINGS OPEN.

Gordon throws out his arm, and aims. In front of him appears Chloe and Selina. They raise their hands. Gordon sighs, and lowers his weapon.

GORDON (CONT'D)  
Son of a bitch.

With a huge roar, he SNAPS around, and runs his hands through his hair out of rage.

CUT TO:

50 EXT. EDGE CITY - NIGHT. 50

An establishing shot of the city, leads us to...

51 INT. APARTMENT, LIVING ROOM - EDGE CITY - NIGHT. 51

RISE ABOVE a television box as we find GUIDO standing in front of it. He is biting his nails, watching on.

On the SCREEN:

- VICKI VALE stands center stage, paper in front of her on the desk with a look of horror on her face.

VICKI  
This just in: The Joker has escaped from Arkham Asylum. Despite police interference, the serial killer disguised in heavy clown makeup, responsible for the attack on Gotham General Hospital just a week ago, was unable to be brought into police custody.

She bows her head, struggling to stay professional.

VICKI (CONT'D)  
Please. Stay inside. And keep safe.

Guido looks over his shoulder to Helena, who watches on close behind with the same fear in her eyes.

(CONTINUED)

GUIDO

We have to go back.

As Helena struggles with the idea, we...

SMASH CUT TO:

52 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

52

As Perry starts bashing against the keyboard in hopes of restoring visuals, we hear a faint HUMMING in the tune of a lullaby. It grows louder, and louder...

Perry lifts his head from the keyboard, catching on.

HARLEY QUINN (O.S.)

Hush little baby, don't say a word.

He slowly begins to turn around...

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

Mumma's gonna buy you a  
mockingbird.

Perry meets eyes with- HARLEY QUINN.

She stands at the doors, a young, newborn baby in her left arm, cradling her. Its HOPE. In the other hand, she holds a pistol, held by her side.

HARLEY QUINN (CONT'D)

And if that mockingbird don't sing-  
(beat)  
Hi, tuts.

She raises the gun, and- BANG!

The computer monitor next to Perry EXPLODES. He jolts back, out of his wheelchair, and SLIDES across the floor in a roar of agony.

The cries of Hope fill the room, growing closer and closer towards Perry. He rolls onto his back to find Harley approaching fast.

Perry begins to helplessly crawl away.

PERRY

No. No. Stop! Please, no.

She STOPS in front of him.

HARLEY QUINN

C'mon. Scream for me.

Harley lowers the gun towards Perry, and-

(CONTINUED)

HARLEY QUINN (CONT'D)

One. More. Time.

As the fear grows stronger in Perry's eyes, we-

**BLACKOUT.**

END OF ACT FOUR

ACT FIVE

FADE IN:

53 EXT. ARKHAM ASYLUM - NIGHT. 53

Rushing down the steps, fumed, GORDON approaches his police vehicle. A moment of rage, and he bashes his hand against the bonnet. As he does, we hear the CLICK of a gun, and-

SWISH PAN to find CHLOE, approaching with a loaded gun in her hand, aimed straight at Gordon.

CHLOE

Why didn't you shoot him? Why did you just let him walk away?

GORDON

Its my job to enforce the law, not work outside of it.

CHLOE

(exploding)

He took my baby!

Tears erupt from Chloe's eyes as they pierce Gordon like knives, widening.

CHLOE (CONT'D)

He had her ripped from her home in the middle of the night, and you stood there and let him walk.

In the background, Selina comes running in.

SELINA

Whoa, Chloe. Put the gun down.

Chloe looks over her shoulder briefly to find Selina. She takes in a sigh, then maintains her aim on Gordon.

CHLOE

Its taken me long enough to realise that sometimes you have to break the rules in order to obtain justice. I already have a man's blood on my hands, and if it means saving my daughter, I am not afraid to spill anymore.

(beat)

You may have been afraid to take the shot, but I will not hesitate.

SELINA

Be reasonable here, Chloe. You know Gordon isn't responsible.

(CONTINUED)

CHLOE

I'm tired of being reasonable. I'm tired of doing the right thing and always getting screwed over.

(exploding)

I lost my baby!

SELINA

No, you haven't. I did.

Chloe lowers the weapon, and turns to Selina, hand over her bloodied stomach. It begins to sink in...

SELINA (CONT'D)

You can still find your daughter, Chloe. She's still out there.

CHLOE

What are you-

SELINA

You can't give up now when your little girl is waiting for you.

Chloe identifies the pain in Selina's eyes. She, unlike Chloe, keeps a stronger hold on her emotion.

SELINA (CONT'D)

Now if you want to shoot someone, take that gun and aim it at the right people. Not *him*. Not Gordon.

Chloe looks down at the gun in her hands. A beat, and Chloe begins to walk off.

SELINA (CONT'D)

Where are you going?

CHLOE

To find the people responsible.

As Chloe disappears into the darkness, clenching tight on the loaded weapon, we-

SMASH CUT TO:

An establishing shot on a worn down warehouse that sits behind a small factory and some demolished buildings.

Shadows move around, a life of their own. As they shift and change form, a figure EMERGES from within the black-

(CONTINUED)

THE DARK KNIGHT.

He slowly proceeds forward- a figure hidden in the distance, still and calm. He grows closer, and the air fills with the hum of a lullaby. *"Hush little baby."*

THE DARK KNIGHT  
(under his breath)  
Harley.

ABOVE THE BEAMS, we look down on the feminine figure that stands in front of a cot. STILL.

HARLEY QUINN  
Hush little baby, don't say a word.

CLOSE IN, further and further to get a better look.

HARLEY QUINN (CONT'D)  
Mumma's gonna buy you a  
mockingbird.

Closer, and closer...

HARLEY QUINN (CONT'D)  
And if that mockingbird don't sing-

A hand SNAPS out from the frame, and LATCHES onto the figure in front- THROWS them aside. It simply collapses to the floor, and we-

PULL BACK on The Dark Knight. He hovers over the porcelain doll, dressed like a clown with a mocking grin on its face.

Immediately, he checks the crib-

POV SHOT: Inside the crib sits a BABY MONITOR. A beat, and we hear a loud BANG erupt from the monitor- like a gun. Then:

PERRY (O.S.)  
(from the monitor)  
No. No. Stop! Please, no!

PUSH IN on The Dark Knight's revelation:

THE DARK KNIGHT  
Perry.

A beat, and he disappears into the thick black of the shadows. As he does, we-

SMASH CUT TO:

56 EXT. PARKING LOT, LEXCORP - NIGHT.

56

Elevator doors ring as they OPEN. Parting from them, MARCUS leads Dinah into the lot, Oliver staggering around her shoulders for support. They come to a stop, suspicious.

DINAH

What are we doing *here*?

Marcus stops, and turns with a grin.

MARCUS

Terribly sorry, but... if you think its possible that a bunch of misfits can break into Lexcorp with such ease, then... you're clearly delusional.

TWO BLACK VANS screech into the parking lot, surrounding the three of them. As they come into Dinah's sight, she remembers:

INSERT CUT: ('ROGUE') A BLACK VEHICLE TURNS INTO THE STREET, AND SPEEDS PAST DINAH RAPDILY, PULLING UP IN BETWEEN HER AND HER MOTHER, ALEXANDRA. AS THE DOORS SLIDE OPEN-

Out of one of the vans, AGENT REESE appears. Dinah looks on in disbelief and fear-

INSERT CUT: ('ROGUE') THE DOORS SLIDE OPEN, AND AGENTS STEP OUT. DINAH STUMBLES BACK UPON THE SIGHT OF AGENT REESE.

REESE approaches Marcus with a smile:

AGENT REESE

(to Marcus)

Good job. You done us proud.

Agent Reese offers Marcus his hand. He takes it. As they shake, Reese pulls him in for a quick hug.

MARCUS

Thank you. Thank you so much, I -

A GASP erupts from Marcus, blood filling his mouth. As Reese pulls out of the hug, we find a bloody knife in his hand.

AGENT REESE

You're quite welcome.

Marcus collapses to his death, and-

Oliver lifts his head up from Marcus who bleeds to death on the pavement, and focuses in on Reese, who cleans the knife with a cloth.

(CONTINUED)

AGENT REESE (CONT'D)

(to Dinah)

And to think, we were just about to track you down. Instead, you come to us. How thoughtful.

DINAH

You killed my mother.

AGENT REESE

You're *mother*? Come on, Dinah. When was she ever you're mother?

DINAH

Shut up.

OLIVER

Dinah, what's going on?

Dinah looks to Oliver, tears in her eyes. He realises they're in serious danger. She looks back to Reese-

DINAH

How did you know we'd be here?

AGENT REESE

Who do you think was responsible in releasing Winslow Schott?

DINAH

You did this to Oliver? You poisoned him?

AGENT REESE

Of course not. But we knew what Winslow wanted. We tracked him. Its quite a shame The Joker put a bullet in his chest- he was rather... valuable.

DINAH

Well now you have me. So what are you going to do?

AGENT REESE

Kill you.

Dinah takes in a sharp, fearful breath.

AGENT REESE (CONT'D)

... eventually.

Without a moment's pause, Reese withdraws a weapon, aims, and fires- Oliver DROPS from Dinah's support, collapsing to the ground, as Dinah stumbles back, hand to her neck.

(CONTINUED)

56 CONTINUED: (2)

56

EXTREME CLOSE UP on Dinah's hand, as she pulls a dart from her neck. A beat, she studies it, and- DROPS.

A series of agents DRAG Dinah's body out of frame as we close in and focus on an abandoned Oliver. Approaching him, Reese kneels down to his level as he writhes in agony.

AGENT REESE (CONT'D)

Such a tragic ending, isn't it?

He moves in, close to Oliver's ear, and whispers. His words are buried in his quiet tone, unknown. Oliver TWITCHES from the words he buries in his ear.

Oliver's eyes SQUINT in agony. Pain fills his head, and he begins to shake. Crippled.

Satisfied, Reese RISES from Oliver's trembling body.

AGENT REESE (CONT'D)

Don't worry. Soon enough, you won't even remember I was here.

As he proceeds towards his van, leaving Oliver abandoned on the pavement, we-

SMASH CUT TO:

57 INT. BAT CAVE - NIGHT.

57

Rushing towards the computer, ALFRED enters frame, phone to his ear and concern in his eyes.

ALFRED

I'm there now, sir.

He takes a seat, and starts clicking away on the keyboard.

INSERT CUT: THE DARK KNIGHT ZOOMS THROUGH THE STREETS OF GOTHAM ON A MOTOR CYCLE, CUTTING AND SWERVING THROUGH TRAFFIC IN A VIOLENT, DEADLY SPEED.

Alfred takes in a deep breath, but focuses on the mission at hand. He sits back with a sigh.

THE DARK KNIGHT (O.S.)

It was a doll, Alfred. She tricked me. It was a damn doll!

ALFRED

Perry White checked out of Williams Medical Clinic earlier today.

(CONTINUED)

57 CONTINUED:

57

THE DARK KNIGHT (O.S.)  
(over phone)  
Check the Gazette. Check his house.  
Find him!

As Alfred types away...

CUT TO:

58 EXT. GOTHAM CITY, STREETS - NIGHT.

58

A police vehicle turns into a flooded street of deranged citizens. Some THROW garbage bins through shop windows, others are clubbing parked cars with golf clubs, bats, etc.

The vehicle slows down as it finds traffic- people rush in front of it, and start CLUBBING IT.

59 INT. POLICE VEHICLE.

59

Glass SHATTERS into the vehicle, and Gordon shields his face as it cuts past him. The car begins to tremble as it is rocked back and forth violently.

CUT TO:

60 EXT. WATCHTOWER, GOTHAM CITY - NIGHT.

60

Piercing screams, and SHATTERING glass fill the air around them. Blaring CAR ALARMS echo through the city, as citizens flood the streets, smashing everything in sight.

A set of SCREECHING tires pull up at the side of the road, and we RISE UP to find the doors kicked open- Helena and Guido EXIT onto the footpath.

FOCUS IN on Helena, as she closes the door in front of her, and looks over the other side to her father, who does the same, out of focus.

HELENA

This city is tearing itself apart.

Guido moves around to join his daughter.

GUIDO

The Joker wanted anarchy.

(beat)

He got it.

They proceed towards the stairs leading into the structure of the Watchtower.

(CONTINUED)

60 CONTINUED:

60

HELENA

Wonder if Chloe's been watching the news. I wonder if she's back in the city.

GUIDO

Wherever she is, lets just hope she's safe.

As they disappear into the building-

CUT TO:

61 INT. HOLLY'S APARTMENT, LIVING ROOM - NIGHT.

61

The door SWINGS open, as Selina rushes through-

SELINA

Holly, we've got to start packing our bags. This city's-

She comes to a HALT at the center of the room. Around her, everything is in ruins- cupboards and tables are tipped, papers are everywhere, photographs are smashed, and the television is tipped on its side, broken.

CLOSE IN on Selina's horror-

SELINA (CONT'D)

Holly?

As her eyes grow wide with fear, we-

CUT TO:

62 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

62

The doors are WIDE OPEN. Emerging from the doorway, Helena and Guido slowly walk in, curious and confused.

Helena observes their surroundings. On the desk sits a baby monitor, ACTIVATED. She picks it up, and looks to Guido, who examines the broken monitor, and bullet holes.

HELENA

Think Chloe stopped by?

Guido looks up from the broken monitor, worried.

GUIDO

I hope *not*.

Helena continues in front of the intact monitors. She stops in front of the first one, in shock.

(CONTINUED)

62 CONTINUED:

62

On the SCREEN:

- SECURITY FOOTAGE of inside the elevator.

HELENA

Uh oh.

GUIDO

What? Is it Chloe?

Guido rushes to Helena, and looks on at the screen.

HELENA

We were being watched.

GROANS of agony echo through the room, and Helena looks over, towards the window, to find Perry. He struggles on the floor, broken, and immobile.

HELENA (CONT'D)

Oh my god.

As Helena proceeds forward to Perry's aid, we-

SPIN AROUND to find HARLEY QUINN. She stands behind the two, unbeknownst to them, with a look of anger and disappointment.

On that, we...

SMASH CUT TO:

63 INT. BAT CAVE - NIGHT.

63

Alfred taps away on the keyboard- fast for an old man.

ALFRED

I'm afraid he hasn't been to either locations, sir. Perhaps he left town. He was close with Ms. Sullivan, was he not? Her departure-

THE DARK KNIGHT (O.S.)

- wouldn't drive him out of the city. Keep searching.

INSERT CUT: THE DARK KNIGHT TAKES A SWIFT TURN THROUGH AN ALLEYWAY, AND SHOOTS INTO THE ABYSS OF DARKNESS.

Alfred bows his head, helpless. A light bulb sets off in his mind, and-

ALFRED

Gordon was at the crime scene.

As he smacks away at the keys-

(CONTINUED)

THE DARK KNIGHT (O.S.)  
What are you talking about?

ALFRED  
The crime scene, sir. The police had arrived right on time to catch The Joker. They must have received an anonymous tip. Ms. Sullivan is out of the city, which means-

CUT TO:

64 EXT. GOTHAM CITY, ROAD - NIGHT.

64

A loud SCREECH, and the Dark Knight HALTS.

THE DARK KNIGHT  
Watchtower.

WIDE SHOT: The Dark Knight SPINS the vehicle around, changes directions, and TAKES OFF, shooting down the road at a rapid pace, as we-

SMASH CUT TO:

65 INT. WATCHTOWER, HEADQUARTERS - NIGHT.

65

At the window, Helena kneels down by Perry's side, who slips in and out of consciousness.

GUIDO (O.S.)  
Is he okay?

Focused on Perry, Helena shakes her head.

HELENA  
Its bad, Guido.

PULL BACK as we find Guido, oblivious to Harley Quinn who stands behind him, slowly easing closer and closer. She withdraws a knife from her jacket.

CLOSE on Helena, as she checks Perry's pulse.

As she does, light bounces from the computer screens, and into her eyes.

As it FLICKERS, she realises:

HELENA (CONT'D)  
No.

Helena SNAPS around-

(CONTINUED)

HELENA (CONT'D)

Guido, look ou-

Guido SNAPS around, and ARCHES over the blade with an agonising howl, feeling the tight blade move through his flesh. As Harley TWISTS it, Helena JOLTS up with a roar:

HELENA (CONT'D)

(exploding)

Noooooo!

She RISES from Perry, and watches on, frozen in disbelief.

Guido's eye fills with tears, and he grows pale with revelation- the wound's too deep, too painful.

On his revelation:

*"So Cold" by Ben Cocks. (1:55)*

Helena stands, mouth agape.

HELENA (CONT'D)

Daddy?

Harley KICKS Guido off the blade, and he rolls across the floor, stopping at Helena's feet with a gasp. She drops to her knees in tears.

HELENA (CONT'D)

No. No. No. No...

She cradles Guido in her arms. He struggles to find words, his breath fading from him fast. As he stares into his daughter's eyes, the song EXPLODES (2:23), and his mind races-

START MONTAGE:

Asleep at her bedside, his hand over Helena's, GUIDO rests his head beside her, out like a light. Slowly coming to, Helena's eyes begin to open.

Her fingers begin to twitch, and- she's awake.

HELENA

Dad?

The two embrace in a beautiful hug, Guido absolutely relieved to see his daughter's face light up again ...

FLASH CUT TO:

67 EXT. BLUDHAVEN, STREETS. 67

Helena WRAPS herself around him, and the two embrace. Tears stream down Helena's face. She doesn't want to let go.

HELENA  
I'm going to get you out of here,  
okay. I promise.

GUIDO  
My daughter. A superhero.

On his smile-

FLASH CUT TO:

68 INT. GUIDO AND HELENA'S APARTMENT, DINING ROOM. 68

PAN AROUND the dining room table where HELENA and GUIDO share their dinner. They laugh. Smile. Happy.

FLASH CUT TO:

69 INT. GUIDO'S APARTMENT, LIVING ROOM. 69

Guido looks to Helena with a smile.

HELENA  
You got everything?

GUIDO  
I've got all I could ever need.

She shares his smile, and-

END MONTAGE.

70 INT. WATCHTOWER, HEADQUARTERS - TWILIGHT. 70

Guido stares up at with jagged breaths of misery.

GUIDO  
I'm so sorry.

HELENA  
Shh. Don't ta-

GUIDO  
I ... shouldn't have...

And the life fades from his visible eye.

(CONTINUED)

As his head drops back, Helena trembles with the reality of it- GASPING. She buries her head, cradling him, unable to let go. She CLINGS to him. A beat, and she remembers-

HELENA

Harley-

She lifts her head, expecting the worst, only to find-

Harley Quinn is GONE.

DRIFT OUT from the tragedy: Helena cradles Guido, Perry lays defeated and broken on the floor, and the cries of baby Hope, wrapped in a blanket on the table, fill the air- she's SCREAMING for her mother.

ON that image, we-

**BLACKOUT.**

END OF EPISODE