

WATCHTOWER

Christmas Special | "Promise"

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

Based on DC Comics characters.

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

THE CAST
(in alphabetical order)

ALFRED PENNYWORTH Michael Caine
BRUCE WAYNE Christian Bale
CHLOE SULLIVAN Allison Mack
DICK GRAYSON / NIGHTWING Patrick J. Adams
DINAH LANCE / BLACK CANARY Alaina Huffman
HELENA BERTINELLI Kayla Ewell
JIM GORDON Dylan Walsh
KARL FOX Eka Darville
LUCIUS FOX / BATMAN Charles Michael Davis
MAD SANTA DJ Qualls
MIA DEARDEN / SPEEDY Elise Gatien
MITCHELL POWERS Matthew Gray Gubler
OLIVER QUEEN / GREEN ARROW Justin Hartley
TESS MERCER Cassidy Freeman
VICKI VALE Yvonne Strahovski

TEASER

INT. WAREHOUSE - NIGHT

DESCEND on a room of hostages, all bound in a circle around a vibrant CHRISTMAS TREE. Their whimpering murmurs of fear are drowned out by upbeat Christmas Carols.

CHRISTMAS EVE
STAR CITY, 2014

MAD SANTA (late 30s, tall, lanky, youthful), a giggling man dressed as Santa, delivers presents in front of the hostages with a slight jump in his step.

MAD SANTA

One for you. And one for you...

A woman, ANNE BAKER (40s) looks up from the present placed in front of her and addresses her kidnapper with desperation.

ANNE

Why are you doing this?

Mad Santa's enthusiasm shatters. He's now terrifying. He slowly crouches down, and leans in close to Anne.

MAD SANTA

Santa spends all his time milking the miracle of Christmas for the children who deserve to have their kindness rewarded with presents.

(beat)

The bad children get coal. A symbol of their darkened hearts, and rotten souls. But what about the adults, hmm?

Mad Santa squishes Anne's cheeks with his gloved hand.

MAD SANTA (CONT'D)

Santa doesn't have time to deal with you lot. So, it's up to me to deal with you instead.

He releases Anne, who trembles with fear. Mad Santa returns to his SACK OF PRESENTS. He continues his journey, dancing around the hostages and placing gifts in front of them.

ON THE WINDOWS that paint the risen-floor around them...

A SHADOW washes past, then follows with two more. A team.

(CONTINUED)

CONTINUED:

Anne grows hopeful, then looks to the old man, FRANK (60s) who is bound beside her. She offers him a comforting smile.

ANNE

The Star City Saviours are here.

FRANK

It's a bloody Christmas Miracle.

Mad Santa pops around from the other end of the tree with a grimacing look he darts Frank's way.

MAD SANTA

Language, old man.

He narrows in on a disgusted Frank.

MAD SANTA (CONT'D)

(harsh whisper)

And that is why you're spending
your Christmas tied to a tree,
surrounded by explosives.

A loud rustling. Mad Santa shifts towards the risen-floor above, and deteriorates with paranoia.

MAD SANTA (CONT'D)

Well, well, well... it wouldn't be
Christmas without a little green.

Mad Santa withdraws a trigger from his long, red coat.

MAD SANTA (CONT'D)

But I've always preferred red.

SPEEDY (O.S.)

I'm honoured.

Mad Santa jolts around to find SPEEDY, who clips the trigger from Mad Santa's hands with her bow, then KICKS him away from the hostages. He collapses over.

Speedy rushes to the aid of the hostages, and unties them.

AN ARROW cuts past a scrambling Mad Santa, and sticks into the wall behind him. DESCENDING FROM THE LINE-

GREEN ARROW and BLACK CANARY land in front of Mad Santa.

MAD SANTA

I see you've found a new bird.

GREEN ARROW

A canary, in fact.

BLACK CANARY

And this Canary is prone to crying.

(CONTINUED)

CONTINUED: (2)

A SONIC SHRIEK emits from Black Canary's mouth, and slams into an unsuspecting Mad Santa. Each new wave of sound launches him further back, and into the wall behind him.

GREEN ARROW

Help Speedy with the hostages.
I'll take care of 'Mad Santa.'

A nod, and Black Canary races to Speedy's aid.

Green Arrow lines up his next shot, and proceeds towards an injured Mad Santa. He slowly leans up against the wall.

MAD SANTA

You know, I much preferred the red head's singing. Lot less painful.
(beat)
What ever happened to her, hmm?

Green Arrow lowers his shot, and sinks into depression...

Mad Santa slowly rises to his feet, and offers Green Arrow a reminiscing smile.

MAD SANTA (CONT'D)

She was much better at this than your merry squad of vigilante sidekicks. *She* would have appreciated my grand finale.
(beat)
Aren't you the least bit curious to see what I pull off *this* Christmas?

Green Arrow returns aim on Mad Santa.

GREEN ARROW

You won't make it to-

A SLEIGH crushes through the wall beside them, and scoops up a victorious Mad Santa. He falls into it, shielded by Green Arrow, and it SMASHES THROUGH THE OPPOSITE WALL AND JETS OFF.

EXT. WAREHOUSE - NIGHT

The sleigh transforms into a stylistic jet that lifts from the ground and FLIES INTO THE NIGHT.

THROUGH THE LARGE GAP in the wall, a bewildered Green Arrow stares up at the escaping villain with a glint of magic in his eye. He is soon accompanied by Black Canary and Speedy.

INT. WAREHOUSE - NIGHT

Green Arrow returns to his team, Black Canary and Speedy.

BLACK CANARY

I thought you had that covered.

(CONTINUED)

CONTINUED:

GREEN ARROW

So did I.

Green Arrow walks off, disappointed.

SPEEDY

Does this mean I have to cancel my Christmas plans? Or is this a Green Arrow and Black Canary kind of team-up for tomorrow, because *that* would be great. I mean, there'll be no "FOMO" from me.

BLACK CANARY

(deadpan)

You're coming.

SPEEDY

Damn it.

Black Canary wraps her arm around Speedy, and the two walk out of the rubble-invested remains of the warehouse...

WATCHTOWER

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

EXT. STAR CITY - NIGHT

A beautiful view of the city, covered in falling snow.

INT. QUEEN LOFT, BRIEFING ROOM - NIGHT

DOORS SLIDE OPEN. An unmasked OLIVER enters, followed closely behind by DINAH and MIA, also unmasked.

DINAH

Do you want to talk about what happened back there, or are we going to pretend it didn't happen?

MIA

Which - by the way - I'm totally fine with.

Dinah nudges Mia in the shoulder.

MIA (CONT'D)

Hey.

OLIVER

What is there to say?

DINAH

Considering everything you've gone up against, I fail to see how a lunatic dressed as Santa is able to slip between your fingertips.

MIA

(realising)

Wait a second. This isn't the *same* wannabe Santa-Claus from...

Mia grows silent from Oliver's glare.

DINAH

From where? Why don't I know about this? Oliver?

(remembering)

The *other* bird... Some red-head singing... you know this guy, don't you? You have a past with him?

OLIVER

Well, as they say, *'it was the night before Christmas, and all were asleep...'*

INT. THE ICEBERG LOUNGE - NIGHT (FLASHBACK)

A large, open space. Blue and white make up the colour scheme. Tables and chairs are laid out with guests enjoying their fine wine and dine. A Christmas party.

CHRISTMAS EVE

METROPOLIS, 2010

A stage rests behind the guests where a red-headed woman converses with the PIANO MAN. Beautiful notes from the piano carve the makings of a familiar song...

The woman turns to the microphone. It's TESS MERCER. A wicked grin stretches from ear to ear, as she sings...

TESS

(singing)

*I'll have a blue Christmas without
you / I'll be so blue just thinking
about you...*

CRANE AROUND to find the bar where a brunette man, concealed with thick glasses and a hat, knocks back his drink. He pulls the toothpick from the glass, and fiddles it around his teeth. A familiar grin paints his face. It's Oliver.

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

(singing)

*Decorations of red on a green
Christmas tree / Won't be the same
dear, if you're not here with me...*

The song continues in the BG.

Behind the bar, KYLIE (20s, bitter, blonde, and bartending) fixes a drink for an old man, then offers it to him. A simple exchange of a nod, and the man departs.

OLIVER

Must be a busy time of year.

KYLIE

I don't do well with small talk.

OLIVER

Great. Then how about I'll cut right to the chase.

KYLIE

No.

OLIVER

No, what?

(CONTINUED)

CONTINUED:

KYLIE

The answer to if I'll go out with you is "no."

OLIVER

I'm not interested.

KYLIE

Right.

(beat)

I'm sure there's a laundry list of people that find you attractive, but for reasons that make this less awkward for me, I'm only attracted to blonds. Sorry.

Oliver chuckles to himself, then leans forward.

OLIVER

My question was whether or not you've happened to cross paths with any Santa-Clause-look-a-likes in this place.

KYLIE

You're joking right?

OLIVER

Right. Let me rephrase that...

CRANE AROUND to the stage where Tess continues to sing, hands running up and down the microphone stand with longing.

TESS

(singing)

*You'll be doing alright, with your
Christmas of white / But I'll have
a blue, blue, blue, blue Christmas.*

The song comes to a close. A round of applause.

Tess withdraws from the microphone, and notices movement that sparks her full attention. She adjusts her hidden earpiece.

TESS (CONT'D)

I've found him.

SWISH PAN to the bar where Oliver withdraws from a perpetually unimpressed Kylie. He examines the room.

Tess spirals the vintage microphone around, then launches it out into the crowd. The cord WRAPS AROUND a fleeing figure, then tugs him back and to the ground.

The crowds of people flee to form a large circle that watches the entire scene play out.

(CONTINUED)

CONTINUED: (2)

Oliver races over to find the tangled MAD SANTA.

OLIVER

The hell?

Tess rushes over to Oliver's side.

TESS

Please tell me it isn't a...

ON MAD SANTA as his stiff, motionless body stares up with the crackle of electricity behind his persona. It's a cyborg.

TESS (CONT'D)

Trap. Oh, boy.

MAD SANTA (O.S.)

Guilty as charged.

Tess and Oliver jolt around to find Mad Santa. He holds a trigger in his hand, clearly visible.

TESS

No, no, no, no.

Mad Santa CLICKS DOWN on the trigger.

Tess PUSHES Oliver aside. He spirals around, and clips the side of a table as the cyborg EXPLODES--

A SHOCKWAVE launches Tess back, carrying chairs and tables in it's wake as they're all thrown far back. A winded Tess hits the ground in a weakened groan.

Oliver slowly elevates off the ground, gripping his side.

MAD SANTA

See you on Christmas.

Mad Santa disappears in the smoke. His echoing laugh slowly fades out along with him...

Oliver drops down by Tess' side, and elevates her off the ground. The two look out to see the threat has gone, then lock eyes with one another.

OFF their shared concern for the city...

INT. QUEEN LOFT, BRIEFING ROOM - NIGHT

Oliver returns to Dinah and Mia.

OLIVER

We haven't been able to catch him ever since.

(CONTINUED)

CONTINUED:

DINAH
Every year?

OLIVER
Every year.

DINAH
Wow.

MIA
Most people give up on the idea of
Santa Claus, but damn... this guy
is persistent.

DINAH
So how do you know about him?

MIA
I was hoping you'd ask.

OFF the widening smirk plastered across Mia's face...

EXT. GOTHAM CITY, STREETS - NIGHT (FLASHBACK)

Snow falls down on the city. A still-life image of two dozen
civilians fill the streets. Immobile. Frozen, in time.
Their eyes remain wide open, watching ahead...

CHRISTMAS EVE GOTHAM CITY, 2011

Mia arrives in the street. She navigates through the statues
of people, growing more and more curious.

MIA
This is some House of Wax shit that
I am definitely not prepared for...

Mia adjusts her earpiece.

MIA (CONT'D)
M to the I to the A to the
Watchtower, can you tell Oliver
that there's a good chance this
'Mad Santa' is dabbling in some not-
so-friendly mind control here.

Mia arrives at the front of the line to find a shop-front
displaying a series of TV SETS.

Each individual TV SET displays footage of MAD SANTA.

Mia immediately jolts away from the display, in fear of
becoming brain-warped. She narrows in on her earpiece.

(CONTINUED)

CONTINUED:

MIA (CONT'D)

And can you also tell him that if my brain becomes ooze, and I die from what I thought was a creepy Christmas folk tale, then I'm going to be like... *super* pissed.

MAD SANTA

Ah. It wouldn't be wise to turn your back on me girl.

Mia cringes with fear.

MIA

Please don't be talking to me...

MAD SANTA

I can see you. Don't be naughty, or you won't get any presents.

MIA

Gross.

Mia remains resilient, and starts worming her way through the crowd to escape.

MAD SANTA

Cease her.

Mia straightens in a gasp.

MIA

What?

The people all shift to her like puppets on a string. As they swarm a terrified Mia...

INT. QUEEN LOFT, BRIEFING ROOM - NIGHT

Oliver and Dinah are brought to laughter. Mia isn't happy.

MIA

I could have died.

OLIVER

No. I was right there, ready to get you out of that mess. I just wanted to get back at you for thinking it wasn't real.

MIA

Okay, but you *knew* the Walking Dead freaked me out and you still threw me in the middle of that *nightmare*.

(CONTINUED)

CONTINUED:

DINAH

So not only are we dealing with a
technologically savvy Santa, but he
can mind control people too?

MIA

(singing)

*And he's making a list / He's
checking it twice...*

Dinah nudges Mia in the arm again.

MIA (CONT'D)

Hey, stop it.

DINAH

All jokes aside, we need to stop
this guy. For good.

Oliver withdraws from the conversation, descending back into
his depression. A concerned Dinah follows after him.

DINAH (CONT'D)

Why do I get the feeling that you
don't want to catch this guy?

OLIVER

I don't know, Dinah. I'm not
exactly good at reading people's
feelings. You know that by now.

DINAH

Fine. Then let me tell you why...
(beat)

The reason it's taken so many years
for you to bring him to justice, is
because he's the last bit of Tess
left in your life and you don't
want to let that go.

Oliver returns to Dinah, completely transparent.

OLIVER

It was her *last* Christmas, Di. And
she spent it with me. Trying to
stop him. It... it feels like-

MIA

Tradition.

Mia joins the conversation.

MIA (CONT'D)

But maybe you can find a new
tradition that honours her and
doesn't keep harming people...

(CONTINUED)

DINAH
And you have us to help you.

OLIVER
I know. I know, you're right.

DINAH
So let's do this.

MIA
For Tess.

Mia offers her hand amidst the triangle.

DINAH
For Tess.

Dinah joins her hand on top of Mia's.

An overwhelming smile forms on Oliver's face, realising how much this would mean to his fallen friend.

OLIVER
For Tess.

OFF Oliver's hand, joining his family's...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. GOTHAM CITY, STREETS - NIGHT (LATER)

Snow descends on the city of Gotham.

A motorbike revs to a halt, as a woman with long blonde hair pulls up outside the WAYNE ENTERPRISE BUILDING.

CHRISTMAS EVE
GOTHAM CITY, 2014

They remove their helmet. It's DINAH.

DINAH

Welcome back to the hellmouth, Di.

OFF the shimmering lights reflecting in Dinah's eyes...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

A busy LUCIUS works on the BAT-WING suit with one hand while he holds a phone to his ear with the other.

LUCIUS

Sweetie, calm down. I'm not being kept back for Christmas. I just wanted to get some work out of the way for when I come back in the new year. Gives me more time with you.

The elevator sounds. Lucius panics.

LUCIUS (CONT'D)

I- I've got to go. I love you.
I'll be home soon. Goodnight.

Lucius disconnects from the call, then wheels the developing suit towards the wall. He punches in a code on the panel and the wall opens. Lucius stashes the suit inside.

DING! Elevator doors open.

LUCIUS (CONT'D)

Vicki, I was just-

Lucius turns to find DINAH entering the room.

LUCIUS (CONT'D)

Ms. Lance?

(CONTINUED)

CONTINUED:

DINAH

I got a clearance code from
Barbara. I hope you don't mind.

LUCIUS

Uh... no, no of course not.

Lucius rushes over to a table where a coffee maker sits, and various foods are out on display.

LUCIUS (CONT'D)

Can I get you anything? I have hot
coffee. I've got some Christmas
pudding. It's my husband's famous
recipe. Hopefully you're not
allergic to-

DINAH

I'm fine.

Lucius straightens as Dinah approaches him.

LUCIUS

(realising)

You didn't come all this way to eat
pudding with me on Christmas Eve...

DINAH

No. Although, I do appreciate the
offer. I am, however, in desperate
need of *your* help.

LUCIUS

Go on.

DINAH

Star City is under attack. And
it's the same guy that's attacked
Metropolis, Gotham and Bludhaven in
the past three years.

LUCIUS

Let me guess...

Lucius returns to the MAIN COMPUTER. He punches in a few keys on the keyboard, and the screen ignites with a close-up image of MAD SANTA. It rests behind them in the BG.

LUCIUS (CONT'D)

It's this guy, right?

DINAH

How did you know?

LUCIUS

The lunatic used to work at Wayne
Enterprises.

(MORE)

(CONTINUED)

CONTINUED: (2)

LUCIUS (CONT'D)

We keep changing our security protocol, but somehow he keeps cracking it and stealing our equipment. I don't just hate the guy. I *loathe* him.

DINAH

I can see that.

LUCIUS

They say it's the Grinch that stole Christmas, but that grizzly-green-child-hating-bozo needs to take *several* seats down because the line forms behind this bozo.

Lucius returns to the image of Mad Santa with a sneer.

DINAH

I need to know more about his previous attempts at "stealing" Christmas. There might be a pattern that will help us stop him this time.

LUCIUS

You'd have to ask Vicki about that one. She's been the only consistent reporter in the city to cover his stories.

DINAH

Well, where is she?

Lucius returns to Dinah, a hint of guilt on his face...

INT. GOTHAM TOWER, TOP FLOOR - NIGHT

GLASS WINDOWS shatter upon impact. Bullets spray through the room, destroying everything in their path. Two armed men, DASHER and DANCER (30s) arrive in a violent scurry.

DASHER

Come on, sweetheart. No use hiding. We've got all night.

A feminine-shadow glides past plastic sheets, held up through the entire floor that is currently under construction.

DANCER

Gotcha.

Dancer fires at the moving shadow--

VICKI, evades gunfire and drops down behind a series of crates. She withdraws her phone.

(CONTINUED)

CONTINUED:

ON THE MOBILE SCREEN rests the Twitter interface. Fingers type a 'tweet' that reads: 'Gunfire at the Gotham Tower continues. Sources say one hostage inside.' It sends...

A victorious Vicki places her phone back inside her pocket, and scurries behind a nearby wall.

VICKI

Come on, Dick. You better not let me die on Christmas.

Dasher and Dancer slowly move through the corridor, growing seconds and seconds closer to a hidden Vicki.

DANCER

I saw her go over here.

DASHER

No where to run now.

Vicki withdraws a gun, and turns around the wall, into--

THWACK! Vicki disarms Dancer, pulls him down, then locks aim on Dasher. He returns his aim on her. Checkmate.

VICKI

I really didn't want to--

GLASS SHATTERS. Vicki jolts around to find--

NIGHTWING swoops in, and withdraws his eskrima sticks. A momentary pause between the two heroes, then Vicki side-steps to safety, clearing a path for Nightwing.

ESKRIMA STICKS lock onto a gun in Dasher's hand, and TWIST--

Dasher's aim redirects towards the glass window on the left of Nightwing, and he fires-- BANG! It SHATTERS.

Nightwing pivots around Dasher and locks him in a headlock with his weapons. He FLIPS Dasher over and onto the ground, then lands a powerful kick to his head.

CRACK! A deflated Dasher falls unconscious...

Dancer clasps his weapon, and rises. Nightwing turns to stare down the barrel of the gun.

THWACK! Dancer collapses to reveal Vicki behind him, holding a broken lead-pipe she lowers with relief. She drops it, then offers Nightwing an all-knowing smile.

VICKI (CONT'D)

What took you so long?

NIGHTWING

You're the hostage?

(CONTINUED)

CONTINUED: (2)

Vicki reveals the "twitter account" on her phone.

VICKI

Kind of needed to get your
attention...

NIGHTWING

You're unbelievable.

Nightwing turns down the corridor. Vicki follows him.

VICKI

The city is about to face their
first Christmas without The Batman,
and with crime rates beginning to
rise, we need to send a message.

NIGHTWING

Barbara and I are already doing our
best to protect this city.

VICKI

It's not enough.

Nightwing stops at the elevator, and turns to face Vicki.

VICKI (CONT'D)

This city needs The Batman. It
needs that symbol. *He* is a symbol,
and I think you're the only one who
can keep it alive.

NIGHTWING

I don't want to step into someone
else's shoes and fulfill *their*
legacy. I want to forge my own.
(beat)
Merry Christmas, Vicki.

The elevator doors close in front of Nightwing, separating
him from a defeated Vicki.

VICKI

Well, that was a waste of time...

BZZ. Vicki's phone rings, and she answers it.

VICKI (CONT'D)

If you're about to sing a Christmas
carol over the phone, I'm going to
block your number.

(long pause)

Dinah, as in *Black Canary*, Dinah?

Excitement fuels Vicki.

(CONTINUED)

CONTINUED: (3)

VICKI (CONT'D)

I'll be right there.

OFF Vicki, disappearing inside the elevator...

INT. QUEEN LOFT, BRIEFING ROOM - NIGHT

Elevator doors open to welcome Mia. She joins Oliver by the debriefing table, where he sits buried in his thoughts.

MIA

Got off the phone to Dinah. She made it to Gotham just fine.

OLIVER

That's good.

MIA

Your face isn't really aligning with your words there, pal.

Mia pulls up a seat opposite Oliver.

OLIVER

She was the first person I ever saved. She made me realise I could make a difference, you know? I could be a hero.

(long pause)

And every Christmas, I'm reminded that I wasn't able to save her when it truly mattered.

MIA

Hey.

Mia latches onto Oliver's hand for comfort.

MIA (CONT'D)

I know your first instinct in any tragedy is to brood in the shadows, and blame yourself, but this *really* isn't your fault, Oliver.

OLIVER

There are just some losses you can never let go of...

Mia withdraws, allowing Oliver to grieve.

MIA

Why is this Mad Santa guy so important to you?

OLIVER

I made Tess a promise.

(CONTINUED)

CONTINUED:

MIA

Don't you think you owe it to her
to fulfill that promise?

OLIVER

Every time he comes back, I've
intended on fulfilling that
promise, but... sometimes... or I
guess it's more like *all* the
time... I need that distraction.

MIA

(realising)
Distraction...

Mia rises from the table, a hit of revelation in her eyes.

OLIVER

What is it? What's wrong?

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Lucius hovers behind Vicki, stationed in front of the
computer. She types away at the keyboard.

VICKI

Found it.

Vicki opens up her article on the monitor. The article
reads, "*Case of the Mad Santa.*" Lucius recognises the photo
of the criminal, pictured below the headline.

LUCIUS

That's him, alright.

In the BG, Dinah stands with a phone to her ear.

DINAH

Thanks. I'll tell them now.

Dinah ends the call and arrives behind Vicki and Lucius.

DINAH (CONT'D)

That was Mia on the phone. She
thinks she's found a pattern in
this lunatic's Christmas crusade.

LUCIUS

Thank god. I had no intention of
reading that article.

VICKI

Hey.

DINAH

What do you remember about him?

(CONTINUED)

CONTINUED:

VICKI

It was Christmas Eve in
Bludhaven...

OFF Vicki, peeling back the memories of that night...

EXT. BLUDHAVEN, STREETS - NIGHT (FLASHBACK)

A series of police vehicles come to a halt outside a large,
towering structure. POLICE OFFICERS flood through, and
withdraw their weapons. They gaze up at the rooftop...

CHRISTMAS EVE BLUDHAVEN, 2013

Another car comes to a halt beside the police vehicles. The
door kicks open, and a determined Vicki steps out.

VICKI

We're here.

The passenger door opens, and MITCHELL POWERS steps out. He
slowly arrives beside Vicki, just as determined.

MITCHELL

You know this was *my* story, right?

VICKI

Well, now it's *our* story.

MITCHELL

Are you hitting on me, Ms. Vale?

Vicki looks to Mitchell, disgusted at his proposition.

VICKI

In your dreams, *Powers*.

Vicki and Mitchell gravitate towards the same image,
seemingly high in the sky...

ON THE ROOFTOP stand twelve people on the edge. They peer
down at a fall that potentially awaits them, completely
devoid of emotion.

Vicki sneaks away. Once Mitchell notices, he dashes on after
her in shock, finally catching up.

MITCHELL

Where are you going?

Mitchell follows Vicki inside the building...

INT. BLUDHAVEN TOWERS, STAIRCASE - NIGHT (FLASHBACK)

Vicki scales the stairs. Mitchell follows close behind.

VICKI

You saw those people up there.
They look like puppets, being held
by a string. I want to find the
puppeteer. And I want to give him
a piece of my mind.

Mitchell clings onto Vicki's arm, and stops her.

MITCHELL

Wait.

A loud roar of dispute echoes behind them. The sound of descent -- a shift in the air -- wafts around Vicki and Mitchell, and they immediately realise...

EXT. BLUDHAVEN, STREETS - NIGHT (FLASHBACK)

Eleven men and women dangle from threads, swinging mindlessly mid-air. Officers rush to their aid.

Vicki and Mitchell dart out of the building.

VICKI

Oh my god.

MITCHELL

I thought there were twelve.

VICKI

What?

MITCHELL

People. I saw twelve people. Why
are there only eleven...?

OFF the confusion that rests on both their faces...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Vicki continues her story to Dinah and Lucius.

VICKI

And we never found them.

DINAH

Wait. When we were helping free
the hostages, Mia could have sworn
there was someone missing...

Lucius pilots the computer.

(CONTINUED)

CONTINUED:

LUCIUS

I'm going to check police reports of missing persons cases filed around Christmas time in all those major cities.

Police reports fill the MONITOR.

LUCIUS (CONT'D)

Look. A new missing persons filed every Christmas. Chanson Tailis, a singer from Metropolis. There was a gang member... Smith 'Scar' Rafthe. A banker from Bludhaven, Glen Kirksri. And... Nick Antis?

VICKI

Any reports of them being found?

LUCIUS

No.

VICKI

My god.

DINAH

The guy is harmless. What would he want with four hostages?

LUCIUS

Nick Antis. Antis.

(realising)

A-N-T-I-S. Saint. Saint Nick.

Lucius throws Vicki and Dinah looks of revelation. He then spirals back around to the computer, and types names through an engine.

ON THE MONITOR where the names scramble, the letters form into new words that paint across the frame.

DINAH

Saint Nicolas.

VICKI

Father Christmas. Kris Kringle.

LUCIUS

Saint Nick.

Lucius leaps from his chair with victory.

LUCIUS (CONT'D)

I knew it!

(CONTINUED)

CONTINUED: (2)

DINAH

They're all alternate names for
Santa Claus. Man, this guy really
is crazy.

LUCIUS

He mentioned a grand finale, right?
(beat)
Something tells me all those cities
are in danger...

OFF the ominous stares from all three heroes...

EXT. QUEEN LOFT, BALCONY - NIGHT

Oliver steps out on the balcony, and overlooks the city. On
the table beside him, a small STEREO plays a familiar tune.

'Christmas Without You' by OneRepublic

Oliver stares at a small photograph in his hand. It's a
Polaroid of Tess, with a vibrant smile stitched across her
face. She is dressed for the holidays.

BEEP. BEEP.

Oliver checks his watch, as it ticks over to 12:01am.

OLIVER

Merry Christmas, Tess...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

CRANE UP from the floor in pursuit of a blonde woman, stationed in front of the large COMPUTER SYSTEM.

CHRISTMAS DAY

Vicki adjusts her earpiece.

VICKI

Queen Victoria to the Black Canary,
you in position?

INT. METROPOLIS, STREETS - DAY

Black Canary parks her motorbike in front of the ICEBURG LOUNGE. It is now a construction site.

BLACK CANARY

"Queen Victoria?" Seriously?

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

ON THE MONITOR rests a four-square map. A yellow light ignites, with accompanied text: "Black Canary."

VICKI

I'll take that as a yes. How is
everyone else fairing?

EXT. WAREHOUSE, STAR CITY - DAY

Green Arrow and Speedy approach the warehouse.

GREEN ARROW

We're at the warehouse now.

INT. BLUDHAVEN, STREETS - DAY

Nightwing descends from a rooftop, and approaches a building in the distance. He adjusts his earpiece.

NIGHTWING

I'm in position.

EXT. GOTHAM CITY, STREETS - DAY

THE BATMAN perches on the rooftop, overlooking the streets.

(CONTINUED)

CONTINUED:

THE BATMAN

Batman to Queen Victoria, I'm
crying fan-boy tears right now.

A childish grin stitches across The Batman's face...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

The maps on screen ignite with coloured dots. Green and red, accompanied by "Green Arrow and Speedy," blue, accompanied by "Nightwing," and grey, accompanied by "The Batman."

Vicki hits keys on the keyboard with precision.

The monitor splits-view, and opens "CLASSIFIED INFORMATION: WAYNE TECH." A wide, oval-shaped device is pictured.

VICKI

Wayne Enterprises was developing a machine that could replicate weather conditions. There are four earthquake machines that are missing, that we can only assume were taken by "Mad Santa."

(beat)

Waiting for them to go online so I can track them. In the meantime...

SPEEDY (O.S.)

Yeah, yeah. We got the memo.

INT. WAREHOUSE - DAY

Green Arrow and Speedy venture through the warehouse.

SPEEDY

The Green Speed team, out.

Speedy hits her earpiece.

GREEN ARROW

Don't ever call us that again.

OFF the two, going further into the warehouse...

EXT. BLUDHAVEN, STREETS - DAY

Nightwing approaches the building. He is met with a security system. Key-card access required for entry. Nightwing hits his earpiece in one ear, then activates another in his opposite ear. It BEEPS.

NIGHTWING

Nightwing to Oracle, I need you to deactivate the security in this place.

(MORE)

(CONTINUED)

CONTINUED:

NIGHTWING (CONT'D)

Don't exactly want my face on a
'most wanted' list in my hometown.

The control panel ignites with green. Nightwing buds the door open, then smiles.

NIGHTWING (CONT'D)

You're a gem.

Nightwing enters the building, closing the door behind him.

EXT. GOTHAM CITY, STREETS - DAY

The Batman approaches an electronics store. Television sets are visible through the shop-front window. He reaches the door, and finds it broken, and most definitely open.

THE BATMAN

Must be a popular store.

INT. ELECTRONICS STORE - DAY

The door peels open, and THE BATMAN enters. He immediately turns in to find FATHER CHRISTMAS (46, balding), stood beside the EARTHQUAKE MACHINE. It's on, and charging...

THE BATMAN

Hey!

Father Christmas turns, revealing a gun. He fires- BANG!

The Batman rushes behind a shelf, and ducks for cover. The gun continues to fire around him. Fear sets in.

THE BATMAN (CONT'D)

(into comms)

I've just found 'Scar.'

Timber explodes around a petrified Batman.

THE BATMAN (CONT'D)

And this night better not end with
me becoming Mufasa.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

ON THE MONITOR where the map is evident, a large white, blinking light ignites beside the grey dot that identifies 'The Batman.' It's the EARTHQUAKE MACHINE SENSOR.

Vicki bounces with revelation.

VICKI

He's activated the machine. I need
you to shut it down.

(CONTINUED)

CONTINUED:

THE BATMAN

(over comms)

He's got a gun. I don't think-

VICKI

Don't think. Do. I know you can
do this, *Batman*.

INT. ELECTRONICS STORE - DAY

Batman fills with inspiration. He withdraws a device from his utility belt, RISES FROM THE SHELF-- HURLS IT FORWARD--

BANG! A powerful force launches Father Christmas aside.

The Batman races over towards the Earthquake machine, and pats it down, looking for the 'off-switch.' He finds it, and pulls DOWN THE LEVER. The device moans to a halt.

THE BATMAN

It's down.

The Batman runs over to a defeated Father Christmas.

FATHER CHRISTMAS

Where am I? What's going on?

THE BATMAN

You don't remember?

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

Vicki sits up with victory upon sight of the blinking white light disappearing. She's seconds from cheering.

THE BATMAN

(over comms)

They're being mind-controlled.

VICKI

Good to know.

ON THE MONITOR, the map ignites with another blinking, white light. A machine has been activated.

VICKI (CONT'D)

Oh god. Queen Victoria to Black
Canary, your device is online.

EXT. METROPOLIS, STREETS - DAY

Black Canary turns away from the construction site.

BLACK CANARY

I don't see it.

(CONTINUED)

CONTINUED:

VICKI

(over comms)

It's at the Daily Planet. The signal is coming from inside the basement.

BLACK CANARY

I'm on my way.

Black Canary stations her bike, and JETS OFF.

INT. WAREHOUSE - DAY

Speedy examines the ground floor, arrow locked into place and aimed forward. She searches, cautiously.

SPEEDY

Found anything?

INT. WAREHOUSE, SECOND FLOOR - DAY

Green Arrow lowers his bow in shock. He darts over towards an EARTHQUAKE MACHINE. It sits in plain sight.

GREEN ARROW

I found it.

A horrified scream echoes behind him.

GREEN ARROW (CONT'D)

Speedy?

Green Arrow returns to the rails, overlooking the ground floor of the warehouse.

OVER HIS SHOULDER, we find Speedy, locked under the arms of the one and only, Mad Santa. He has her in a headlock, and completely unarmed.

MAD SANTA

I've also found something.

OFF the resounding laughter that builds from Mad Santa...

EXT. ROOFTOP, BLUDHAVEN - DAY

The door kicks open. Nightwing enters onto the roof with his eskrima sticks out and ready for a fight. He is met with the bare, emptiness of a common rooftop.

NIGHTWING

There's nothing here...

INTERCUT BETWEEN: NIGHTWING AND VICKI VIA COMMS

VICKI

Try his home address.

(CONTINUED)

CONTINUED:

Nightwing stumbles under a slight tremor. Fear sinks in.

NIGHTWING

Yeah. I think it's a little too late for that...

VICKI

Not possible. The devices have a sensor. It's not showing up on the map, which means it hasn't been activated.

NIGHTWING

Well, go back to the drawing board because I'm telling you... we're too late.

A stronger tremor. Nightwing tips to the side, and struggles to regain his balance.

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

Vicki frantically types at the computer. The monitor fills with information about the earthquake devices.

VICKI

It's the prototype.

(beat)

It didn't have a sensor built into the system until the redesign. Damn it. There's no way of knowing where it's coming from...

EXT. ROOFTOP, BLUDHAVEN - DAY

Nightwing fills with grief. He leans on the wall from the entrance door, and watches out as the city in front of him begins to TREMBLE FROM THE QUAKE.

NIGHTWING

We have to do something.

INTERCUT BETWEEN: VICKI AND NIGHTWING VIA COMMS

VICKI

No. No, you can't. You have to get out of the city. Now.

NIGHTWING

I can't leave them all to die.

VICKI

There'll be casualties. There will always be casualties. But they're not doomed, okay? It's an earthquake, not an apocalypse.

(MORE)

(CONTINUED)

CONTINUED:

VICKI (CONT'D)

You can't stop every car from swerving off course, or every building at risk of collapsing. But you can get to safety, if you make that decision now.

Nightwing rips the earpiece out. He adjusts his other one.

NIGHTWING

Barbara? Barbara, what do I do?

OFF the grief that builds behind Nightwing...

INT. DAILY PLANET, BASEMENT - DAY

A reporter tumbles down a series of steps, and rolls into a desk that knocks him unconscious. Running down the steps, the Black Canary reveals herself.

The room is filled with a dozen reporters. They all look to her, possessed by the same thought: 'protect the machine.'

BLACK CANARY

I should have known it wouldn't be that easy...

Black Canary meets combat with ease. Each new opponent is taken down with a quick and simple strike that clears her path towards SAINT NICOLAS (20s).

SAINT NICOLAS

You cannot disrupt *his* demands. This city cries -- it weeps -- to be put out of its misery.

BLACK CANARY

I'm louder.

A CANARY CRY emits from the vigilante's mouth that echoes into Saint Nicolas -- a resounding force that propels him back, and into the wall. Defeated.

SAINT NICOLAS

(hazy)

Oh god... what have I done?

The EARTHQUAKE MACHINE powers down...

Black Canary steps around the machine to confront a confused Saint Nicolas. She offers him a smile.

BLACK CANARY

You're lucky this world has superheroes, kid.

INT. WAREHOUSE, GROUND FLOOR - DAY

Mad Santa holds Speedy in a headlock. On the high rise above them, Green Arrow stares down, arrow aimed at his enemy, with fear for his friend's life.

MAD SANTA

Here's how it's going to go, Mr. Green. You're going to take your friend, and get out of the city to let me do what *he* needs me to do, or receiving coal on Christmas will be the *least* of your worries.

GREEN ARROW

You're delusional.

MAD SANTA

The choice is up to you. And the longer you take to make that decision, the less time you have to escape this soon-to-be-crumbling city. So choose.

GREEN ARROW

Speedy...

SPEEDY

No. You didn't just make a promise to Tess. You made one to us, too. Me. Dinah. You promised we'd do this for your friend. That we'd stop him. So stop him.

Inspired, Green Arrow disappears into the darkness...

MAD SANTA

You've just made this your last Christmas, kid.

Mad Santa withdraws a syringe, and jabs Speedy's neck-

INT. WAREHOUSE, SECOND FLOOR - DAY

Green Arrow arrives at the EARTHQUAKE MACHINE. He pulls down the lever, and deactivates it. It powers down...

Turning, Green Arrow reunites with Speedy. An embrace.

GREEN ARROW

Did he hurt you?

Speedy stares at an arrow in her hands...

SPEEDY

It's nothing compared to how much I'm going to hurt you.

(CONTINUED)

CONTINUED:

Green Arrow withdraws from Speedy, confusion in his eyes.

SHLICKT! The arrow is wedged in Green Arrow's side. He stumbles back in shock, hands trembling beside the arrow that sticks out from his side.

Green Arrow looks to Speedy, betrayal in his eyes...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. DAILY PLANET - DAY

Black Canary descends the steps of the Daily Planet building, towards a crowd of civilians that worship her heroics. Her hand is fixed on her comms link.

BLACK CANARY

Black Canary to *Queen Victoria* -
we're all good here in Metropolis.

(beat)

How's everyone else?

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

CRANE OVER the shoulders of Vicki, sat in front of the computer monitor. She adjusts her own comms link.

VICKI

Bludhaven was hit. Gotham's
secure. Waiting on confirmation
from Green Arrow and Speedy.

ON THE MONITOR rests a map of Star City with TWO BLINKING DOTS identifying 'Green Arrow' and 'Speedy.' Another signal identifies the EARTHQUAKE MACHINE.

Vicki leans in close to the monitor, desperate...

VICKI (CONT'D)

Come on, guys. You can do this.

OFF the hope in Vicki's eyes...

INT. WAREHOUSE, SECOND FLOOR - DAY

CRANE UP from a bloodied arrow pierced in Green Arrow's side to find his pained expression. Speedy smiles back at him.

GREEN ARROW

I'm surprised you didn't go right
for the heart.

A possessed Speedy narrows in on him with a look to kill.

SPEEDY

And waste a perfectly good arrow on
padding? I don't think so.

GREEN ARROW

Smart girl.

Speedy withdraws another arrow, and charges for war.

(CONTINUED)

CONTINUED:

Green Arrow dodges each slash of the sharp-tipped arrow, then latches onto his sidekick's arm. He twists it, disarming her, then kicks her aside.

GREEN ARROW (CONT'D)

Stay down.

A furious Speedy growls, and rises from the floor.

GREEN ARROW (CONT'D)

Aw, come on. When I say stay down,
I mean *stay down*.

Green Arrow and Speedy are locked in an evenly matched, hand-to-hand combat fight. Green Arrow is clearly holding back.

GREEN ARROW (CONT'D)

Come on, Speedy. Snap out of it.

Speedy ducks a swing, then PUNCHES WITH HER BOW -- it locks onto Green Arrow's bow. He drives her closer and closer towards the edge. A significant drop awaits...

SPEEDY

Good idea.

GREEN ARROW

What?

Speedy pulls from the bow-lock. She latches onto Green Arrow's chest, and tugs. The two descend...

INT. WAREHOUSE, GROUND FLOOR - DAY

Green Arrow slams hard against the floor. A guttural groan escapes his lips, and he struggles to peel off the ground.

Beside him, Speedy sits up. She is knocked out of her haze.

SPEEDY

What happened? Ollie?

Speedy rushes to Green Arrow's aid.

The sound of the EARTHQUAKE MACHINE firing up again echoes around the two vigilantes.

Green Arrow edges Speedy towards action. She's hesitant.

SPEEDY (CONT'D)

No. You're hurt.

GREEN ARROW

Go. For Tess.

Speedy is overcome with motivation. She picks up her bow, and her quiver of arrows, and aims for the second floor.

(CONTINUED)

CONTINUED:

THWICK! Speedy ascends across the line...

INT. WAREHOUSE, SECOND FLOOR - DAY

Speedy lands on the second floor. She locks an arrow into place, and navigates the room. She lowers her aim upon the sight in front of her.

The EARTHQUAKE MACHINE. It beeps. Counting down...

SPEEDY

Oh god. Oh god, oh god, oh god.

Speedy jolts around, and fires a line-- she LAUNCHES OUT--

KABOOM! Flames propel against a fleeing Speedy.

INT. WAREHOUSE, GROUND FLOOR - DAY

A roaring explosion follows Speedy in the BG.

Speedy gradually descends, and swoops up a pained Green Arrow from the ground. They fly out of the building as it collapses behind them in ruins.

EXT. STAR CITY, STREETS - DAY

Speedy throws Green Arrow aside, then releases from the line that carries her. She hits the ground. Hard.

Smoke fills the BG. The flames dissipate.

Green Arrow crawls over to Speedy. He rolls her over to see her singed clothes. She remains unresponsive.

GREEN ARROW

Speedy? Speedy?!

OFF an unconscious Speedy...

INT. THE ICEBERG LOUNGE - DAY (FLASHBACK)

OLIVER hovers over an unconscious TESS.

OLIVER

Tess? Tess?!

The room around them is up in flames. Guests are fleeing in fear. The structure begins to collapse around them.

Stood in the doorway, MAD SANTA watches on...

GREEN ARROW (PRELAP)

You.

EXT. STAR CITY, STREETS - DAY

Green Arrow latches onto a handful of arrows from the quiver beside him, and steals Speedy's bow. He aims for Mad Santa, and fires three shots.

With a jump in his step, Mad Santa dodges each arrow in jest.

GREEN ARROW

Fine. Let's do this the old fashioned way, you son of a bitch.

Green Arrow drops his weapons, and charges with a SWING-

INT. THE ICEBERG LOUNGE - DAY (FLASHBACK)

Mad Santa ducks Oliver's punch, then tackles his attacker into a table. It smashes upon impact.

EXT. STAR CITY, STREETS - DAY

Green Arrow kicks Mad Santa off of him, and onto the curb.

INT. THE ICEBERG LOUNGE - DAY (FLASHBACK)

Mad Santa reaches for a burnt log beside him, and takes a swing. It clobbers Oliver across the jaw. Blood sprays.

EXT. STAR CITY, STREETS - DAY

Green Arrow catches Mad Santa's next swing of a lead-pipe, and tosses his weapon aside. He lands a blinding hit.

INT. THE ICEBERG LOUNGE - DAY (FLASHBACK)

Oliver pounds, hit after hit, into Mad Santa's bloodied face.

MAD SANTA

Stop. Please. Please, stop.

Oliver pulls back, but remains hold of a defeated Mad Santa.

EXT. STAR CITY, STREETS - DAY

Green Arrow maintains hold of a bloodied Mad Santa, with a punch ready to be made.

MAD SANTA

I can't take another hit...

GREEN ARROW

It's over.

Mad Santa laughs, exposing his bloodied teeth.

(CONTINUED)

CONTINUED:

MAD SANTA

No, it's not. Christmas always comes, dear boy. Every year.

GREEN ARROW

Sorry, Santa.

CRACK! A blinding blow knocks Mad Santa out.

GREEN ARROW (CONT'D)

Christmas is cancelled.

INT. THE ICEBERG LOUNGE - DAY (FLASHBACK)

Mad Santa collapses from Oliver's hold.

TESS (O.S.)

Oliver?

Oliver rushes over to Tess' aid. She slowly awakens, inside the burning building.

TESS (CONT'D)

You better not tell anyone about this.

OLIVER

Come on, Mercy. Would I ever do you dirty like that?

TESS

Yes.

OLIVER

You know me too well.

Tess sighs, looking over Oliver's shoulder.

TESS

But I think this time you'll be obliged to follow my orders.

OLIVER

What do you mean?

Tess gestures towards Mad Santa. He's gone.

TESS

I won't tell if you don't.

A disappointed sigh from Oliver. Tess jabs him in the shoulder, playfully, then leans into his arm.

OLIVER

I hate Christmas.

(CONTINUED)

CONTINUED:

Flaming rubble collapses beside them, and the two look to one another with impending realisation.

TESS

Let's get out of here.

OLIVER

Right.

OFF the two, running to safety...

EXT. STAR CITY, STREETS - DAY

Green Arrow fixates on an unconscious Mad Santa, refusing to let him out of his sight. A limping Speedy joins him at his side with a much needed smile.

SPEEDY

You know, I never had the pleasure of meeting her, but... I'm sure Tess would be proud.

GREEN ARROW

Merry Christmas, Mia.

SPEEDY

Merry Christmas, Oliver...

A heartfelt moment between the two heroes, then Green Arrow staggers over into Speedy. He chuckles, weakly while she attempts to hold him up.

GREEN ARROW

Did quite a number on me.

SPEEDY

Sorry.

GREEN ARROW

I'll just take it out of your pay.

SPEEDY

You don't pay me.

GREEN ARROW

Oh, right.

OFF their victory, locking eyes on a defeated Mad Santa...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

The EARTHQUAKE MACHINE blinks off the map on the monitor.

A relieved Vicki leans back in her seat. She breathes in the moment of victory, allowing herself to finally relax.

(CONTINUED)

CONTINUED:

VICKI

That was too close.

Vicki straightens, then adjusts her earpiece to activate it.

VICKI (CONT'D)

Christmas is safe for another year.

A PHONE vibrates on a desk. The screen ignites with a notification that simply reads 'Bruce.'

Vicki studies it, knowing exactly what it means...

INT. BATCAVE - DAY (LATER)

'Holly' by Reigan

A hesitant Vicki scales down the steps into the batcave, and halts at the end. A murmur of a voice cripples her.

ALFRED (O.S.)

Come on, sir. You've never spent a single Christmas without me.

An unconscious BRUCE lays motionless on a slab of a table, decked out for his comfort. He's hooked up to a machine that monitors his heartbeat. ALFRED sits beside him.

ALFRED (CONT'D)

Well, except for that time you were on Nanda Parbat, but that was different. You were coming back. You said you were coming back, and you did. So please... Bruce.

(broken)

Come back.

Vicki feels the weight of his grief, then turns to leave.

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

I wasn't expecting company.

Frozen, and a little embarrassed, Vicki cranes back around to confront Alfred -- he's now stood, arms crossed at her intrusion. He awaits an explanation.

VICKI

I'm sorry. I know I'm new to this, new to -- well, to that.

Vicki gestures to the BATMAN SUIT on display.

VICKI (CONT'D)

But if there's anything I've learned about this crusade in Gotham, it's that we're a family. Or at least we *should* be.

(MORE)

(CONTINUED)

CONTINUED:

VICKI (CONT'D)

And you don't leave family alone on Christmas.

The room grows quiet. Anticipation for response.

Alfred's tough exterior dissolves into a warm, widening smile offered back to Vicki.

ALFRED

Welcome to the family, Ms. Vale.

And Vicki lets out the biggest breath of relief.

VICKI

You are a hard man to read.

Vicki joins Alfred by the table -- eyes fixed on Bruce.

ALFRED

I wanted to take him to a hospital, but he insisted he stay here. The few times he gains consciousness, I keep hoping he'll change his mind.

VICKI

In the short time I've known Bruce Wayne, I don't think I've ever seen him change his mind.

Alfred catches Vicki's gaze at Bruce, one that he's all too familiar with by now. A look of affection.

ALFRED

I'll give you a moment.

A slight bow, and Alfred exits.

Vicki grows uncomfortable, and looks around the room as if to occupy her eyes with anything but Bruce. She soon settles on the unconscious man in front of her.

VICKI

You should have told me.

Bruce remains still. Silent. But it doesn't matter...

VICKI (CONT'D)

You should have told me you were Batman. Things would have been different -- they'd have been... better. For us, you know?

Vicki pulls away, lost in her own thoughts.

(CONTINUED)

CONTINUED: (2)

VICKI (CONT'D)

You distanced yourself from me.
You said I was responsible for
Mitchell's death, but then you
reached out as *him*. As Batman.

Vicki's reflection mirrors through the GLASS CAPSULE that
hosts the BATMAN SUIT.

VICKI (CONT'D)

You confided in me as him, but left
me as... you.

Vicki turns back to see Bruce, still unresponsive.

VICKI (CONT'D)

But you're him. And he's you. And
that means *you* gave me hope. *You*
gave me purpose.

She returns to Bruce, passionate and determined.

VICKI (CONT'D)

And that's what your legacy is,
Bruce. That's why I have to keep
it alive. Because this city needs
hope. This city needs purpose.

Vicki's hand reaches for Bruce's, and she clings to him.

VICKI (CONT'D)

But it also needs you.

The MUSIC CUTS--

ON BRUCE's hand... intertwined with VICKI's... a slight
TWITCH then another... a grasp made with intent. Holding
hands. A sign of life.

A gasp, and a single tear paints down Vicki's cheek...

VICKI (CONT'D)

Bruce?

Bruce's hand loses its hold, and slides back out of Vicki's.
A fleeing moment. But a moment nonetheless.

Vicki withdraws from Bruce, then manages a smile.

VICKI (CONT'D)

Merry Christmas, Bruce.

OFF Vicki's pained departure...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. ARKHAM ASYLUM, CELL - NIGHT

Mad Santa sits in padded cell, hands cuffed with a defeated look in his eyes.

Oliver stands by the door with a clipboard in his hands.

OLIVER

(reading)

Jervis Tetch. Thirty-five.
Suffers from an obsessive
compulsive disorder. Prone to
paranoia and displays early signs
of schizophrenia.

Oliver lowers the folder to lock eyes with JERVIS TETCH.

OLIVER (CONT'D)

Huh. Quite an interesting file.

JERVIS TETCH

Had an interesting life.

OLIVER

I can tell. But why Christmas? Of
all the things you could possibly
obsess over - why that? Why Santa?

JERVIS TETCH

When a child has no one left to
look after them -- when they're
abandoned, and left to freeze in
the cold, icy night of Christmas
past... the only one left to
believe in is Santa Claus.

Oliver manages to feel sorry for the man.

JERVIS TETCH (CONT'D)

Santa gave me hope. And then he
gave me purpose. And in a way, I
became him. I *am* him.

Silence rests between them. Jervis now studies Oliver...

JERVIS TETCH (CONT'D)

Now you know my secret. What's
yours, hmm?

OLIVER

What makes you think I have one?

(off Jervis)

Alright.

(MORE)

(CONTINUED)

CONTINUED:

OLIVER (CONT'D)

You helped keep someone I loved
alive when the world had already
moved on without her. And the
truth is, locking you up in here
hurts me more than it could ever
possibly hurt you.

JERVIS TETCH

Looks like we'll both be having a
Blue Christmas.

Those words cut like a knife. Oliver takes the hit.

OLIVER

Get better, Jarvis.

And with that, satisfaction builds across Oliver's
expression, and he turns to leave...

INT. ARKHAM ASYLUM, HALLWAY - NIGHT

A DUO of security guards escort a bound and gagged HELENA
through the hallway. She violently twist and turns in her
straightjacket, and struggles to howl in dispute. Only
muffled growls escape her breath. She's lead O.S.

ON A CELL DOOR that reads 'Tetch, Jarvis.' It SLIDES OPEN
and Oliver steps out to meet a GUARD that waits for him.

OLIVER

Sounds like you have a full night
of this, huh?

GUARD

Christmas brings out the crazies.

OLIVER

It sure does.

A smile, and Oliver is escorted down the hallway...

BEGIN MONTAGE:

'Wrapped in Red' by Kelly Clarkson

EXT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

LUCIUS occupies the main computer. It displays images of the
wreckage at Bludhaven. He fidgets with his mobile phone in
his hands, then summons the courage to make a call.

LUCIUS

Dick? It's me, Lucius.

EXT. BLUDHAVEN, STREETS - NIGHT

A defeated DICK stumbles through the city. He's no longer in his superhero attire, but instead we find him bundled in snow covered winter gear with a beanie and some gloves.

LUCIUS (V.O.)
I was just checking in. I know asking if everything's okay would be a stupid question, but--

The city is ripped and torn apart. Buildings have collapsed, and smoke seems to clog the air.

LUCIUS (V.O.)
We're all thinking of you, so... call me when you can.

The smoke clears to reveal a city full of civilians, all joined by hope and optimism. They stare up at the snow that falls on them with gratitude -- they're *alive*.

Dick fills with the same wave of joy. He's home.

EXT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Lucius observes his phone for a beat, then brings it back up to his sombre, yet hopeful voice--

LUCIUS
Merry Christmas.

He disconnects the call.

KARL (O.S.)
Come on, babe!

Lucius darts up from his desk and races over to the elevators where he greets KARL. The two join hands.

KARL (CONT'D)
I don't know what it is that keeps you down here so late.

A simple laugh - *if only he knew*.

CRANE UP to find the 'WAYNE ENTERPRISE' logo printed above the elevator doors...

INT. WAYNE MANSION, LIBRARY - NIGHT

ALFRED enters the room with a tray of *hot chocolates* and marshmallows. He sets it down on the desk where VICKI stands, watching the snow fall outside the window.

(CONTINUED)

CONTINUED:

ALFRED

I quite liked your sentiment about family on Christmas, Ms. Vale. But I'm also convinced there's no Christmas without *hot chocolates*.

A widening smile, and Vicki turns to find the drinks. Alfred scoops the drinks up, and offers one to Vicki.

VICKI

It's like I said -- *you're a hard man to read, Alfred.*

(beat)

Thank you.

ALFRED

No, thank *you*.

VICKI

For what?

Alfred simply smiles.

INT. GOTHAM STATE PENITENTIARY, VISITING ROOM - NIGHT

A door clicks open to reveal MOIRA SULLIVAN. She carries a young HOPE in her arms, and is directed into the room by an intimidating GORDON.

Inside the room sits CHLOE, hands chained to a table, and legs chained to the floor. A prisoner.

CHLOE

Hope?

A smile stitches from ear to ear...

INT. BATCAVE - NIGHT

Alfred raises his hot chocolate to Vicki. A toast.

ALFRED

For bringing a little bit of hope back into my life when I really needed some.

VICKI

I'll toast to that.

OFF the hot chocolates CLINKING TOGETHER--

EXT. QUEEN LOFT, LIVING ROOM - NIGHT

THREE CHAMPAGNE GLASSES withdraw from one another, guided back into the possession of OLIVER, DINAH and MIA. They're all dressed in ugly Christmas sweaters, and stand by a towering Christmas Tree and lit fire. Cozy, and together.

(CONTINUED)

CONTINUED:

OLIVER
To Tess.

DINAH
To Tess.

MIA
(awkwardly)
To Tess.

Mia studies her drink for a beat, then offers her friends a strained look of confusion--

MIA (CONT'D)
I thought we were supposed to have
the toast, *then* clink the drinks.
(beat)
Oh, how things are lost in
translation when you're too rich to
function like *normal* people.

OLIVER
First you stab me, and now you
insult me. Incredible.

DINAH
You *stabbed* him?

Mia turns to a robotic SANTA CLAUS toy on the bench.

MIA
You *stabbed* him?

DINAH
Funny. Very funny.

The SONG ends.

A NEW SONG ('Blue Christmas' by Elvis Presley) plays.

Oliver's mood completely shifts. He sinks into himself, then withdraws from Dinah and Mia, approaching the balcony.

MIA
Do you think we should--

DINAH
Give him a minute.

EXT. QUEEN LOFT, BALCONY - NIGHT

Oliver steps out onto the balcony, and overlooks the city as its littered with snow. He ponders, remembering--

INT. WATCHTOWER, HQ - NIGHT (FLASHBACK)

A sombre Tess stands by the large, open view of a snow-covered Metropolis. Her arms wrap around her body, longing for comfort on this lonely, Christmas night.

OLIVER (O.S.)
Figured you'd be here.

Tess turns to find Oliver.

OLIVER (CONT'D)
I brought some company.

Oliver approaches with a SIX-PACK of beer, and plants it on the desk. He pops one can open for himself, then offers one to Tess. She does the same, with a quick smile.

TESS
Thanks.

OLIVER
You know, I didn't think you'd take that song so seriously.

TESS
The song?
(realising)
Oh, Blue Christmas. You're making fun of me...

OLIVER
No, no. It was great.
(beat)
I think the only thing that went right today was you hitting those notes. Can't believe he got away.

Tess sits against the desk in the room, still fixed on the view of the city outside.

TESS
Eh, it gives us something to look forward to next Christmas, right?

OLIVER
It beats our *usual* Christmas.

Oliver joins Tess, and sits on the desk beside her.

TESS
This is the first time I've had anything to do on Christmas that didn't involve being alone and being sad. Guess I got nostalgic for that before you came in.

(CONTINUED)

CONTINUED:

OLIVER

I know the feeling.

(beat)

Ever since I lost my parents, the holidays have never exactly given me "A Wonderful Life."

TESS

Now you know why "Blue Christmas" has always been my favourite.

OLIVER

Maybe next year I'll have you singing something more fun.

Oliver bumps shoulders with Tess. They share a laugh.

TESS

I'd like that.

OLIVER

We've still got to catch this *Mad Santa* guy.

TESS

I look forward to it.

Oliver chuckles to himself.

TESS (CONT'D)

I'm serious.

Tess turns in to face Oliver. Passionate.

TESS (CONT'D)

My life has never really been one of tradition, so rallying around every Christmas to catch this lunatic in a Santa costume is as close as I can get.

OLIVER

You won't get an argument from me.

Tess raises her drink for a toast.

TESS

Let's make it official, then.

OLIVER

Okay.

TESS

Let's promise each other... that no matter what happens... no matter where life takes us or who life takes us to...

(MORE)

(CONTINUED)

CONTINUED: (2)

TESS (CONT'D)

we'll spend as many Christmases as
it takes to stop *Mad Santa*.

OLIVER

I promise.

And the two clink their drinks together. A promise made...

EXT. QUEEN LOFT, BALCONY - NIGHT

...and a promise fulfilled. Oliver smiles at the sky.

OLIVER

We did it, Mercy.

(beat)

Looks like you're the only one I
can make good on a promise for.

The balcony door slides open. Oliver turns to find Dinah.

DINAH

Mia's itching to open some presents
when you're ready to come back in.

OLIVER

Okay.

Oliver proceeds forward, but Dinah stops him.

DINAH

Are you -- are you okay?

OLIVER

With you? Always.

A smile mirrors on both their faces. Oliver takes Dinah's
hand, and guides her back into their wholesome Christmas...

CRANE BACK and out of the building--

EXT. QUEEN LOFT, STAR CITY - NIGHT

A widening view of the loft that bleeds into a long view of
the snow-covered city.

Christmas is safe for another year.

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

INT. ARKHAM ASYLUM, CELL - NIGHT

An agitated JERVIS TETCH rocks back and forth on his bed, hidden under the dark of the night. He's restless.

JERVIS TETCH
This is inhumane. You can't just
lock us up and let us rot and--

CLANK!

The sound of a baton smacking against the cell doors in its approach to Jervis echoes outside.

GUARD (O.S.)
Reading materials.

CLANK!

Jervis rushes to the cell door in anticipation.

GUARD (O.S.) (CONT'D)
This is all you're getting for a
long time, so if you hate it, you
better learn to love it.

Jervis taps frantically against the door.

JERVIS TETCH
The Night Before Christmas. The
Night Before Christmas. The Night
Before Christmas. Come on, come
on, damn it. Give it to me.

CLANK! The GUARD reaches the door.

ON THE DOOR as the slot opens up and a thick book slides right into a set of welcoming hands.

Jervis lights up with glee, then turns the book over to see the cover. His face immediately scrunches into confusion, disgust, then *interest*.

JERVIS TETCH (CONT'D)
(reading)
Alice's Adventures in Wonderland...

ON THE BOOK as it's flipped open. A series of familiar images pop up amongst the text -- ALICE, the WHITE RABBIT, the CHESHIRE CAT, then finally THE MAD HATTER.

Jervis takes to the image in front of him. He studies it.

(CONTINUED)

CONTINUED:

JERVIS TETCH (CONT'D)

Hmm. Curious.

Jervis retreats to his bed, and eases back into the shadows of the night. He no longer rocks. He no longer sways. The book in his hands seems to ground him.

ON the very first page of the book -- *the very first page of this man's burgeoning destiny...*

And The Mad Hatter is born.

CUT TO BLACK.

END OF EPISODE.