

WATCHTOWER

5.11 | "Robin"

Written by
Jack D. Malone

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

Based on characters from
DC Comics

CREATED BY
Jack D. Malone

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

MAIN CAST

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

SPECIAL GUEST CAST

DUSAN AL GHUL	Bryan Greenberg
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GUEST CAST

ALFRED PENNYWORTH	Michael Caine
BARBARA GORDON	Emma Stone
CARRIE KELLEY / ROBIN	Liv Hewson
CASSANDRA CAIN	Teresa Ting
DAMIAN WAYNE	Asa Butterfield
DICK GRAYSON	Patrick J. Adams
JASON TODD / ROBIN	Rhys Matthew Bond
JASON TODD / RED HOOD	Matthew Daddario
JOKER	Joseph Gordon Levitt
JULIE MADISON	Darby Stanchfield
SARAH ESSEN	Vera Farmiga
TIM DRAKE	Logan Lerman
WESLEY OYER	Richard Brake

TEASER

FADE IN:

EXT. ROOFTOP - NIGHT (FLASHBACK)

A HELICOPTER circles the low-rise rooftop, doors spread wide as an opening for escape...

On the rooftop, a deranged JOKER flags the chopper down.

JOKER

Come on, you imbecile! I'm not exactly a *moving target*. God, I miss Harley. She wouldn't let me--

The entrance door ERUPTS OPEN. It unhinges, and slams hard on the ground. A doorway welcoming the BATMAN.

JOKER (CONT'D)

...get caught by The Batman.

BATMAN

It's over, Joker.

JOKER

Oh, come on Bats. Surely you're not going to let one *teensy tiny* mistake come between us.

BATMAN

Three innocent people are now dead because of you.

Joker's entire demeanor drops: he's now psychotic.

JOKER

And more are going to die if you don't find it in your heart to do what's necessary and kill me.

BATMAN

I don't kill. I'm not like you.

JOKER

Fine. Then I'll just keep killing and killing and... killing.

Batman LATCHES onto Joker - a tight, paralysing grip.

BATMAN

I won't allow it.

An electrical surge SPARKS between the two: Joker stumbles back safely while Batman staggers back towards the ledge.

Joker charges towards the vigilante, then KICKS--

EXT. ALLEYWAY - NIGHT (FLASHBACK)

Batman slings over the rooftop ledge, and descends. He struggles for his grapple gun, just... finding... it--

CRASH! Batman hits a dumpster. Slides off to the ground.

JOKER (O.S.)
Better luck next time, Batsy.

A CACKLING Joker echoes through the alley (O.S).

CRANE BACK behind an opposing dumpster to find a discreetly hidden JASON TODD (17, a tortured soul) peaking at an unconscious Batman. His vision soon shifts to:

The BATMOBILE is parked nearby, shimmering in the moonlight.

A curious Jason creeps towards the vehicle, carrying a sling of tools in his hand. He traces his hands across the bonnet, then crouches in front of it with his CROWBAR.

Shuffling. Jason looks back to see Batman still, unmoved.

Returning to the Batmobile, Jason CRAMS the crowbar into it's side and RIPS at the metallic part. It bends out of place, the force wedging it out of the vehicle...

A change in the breeze. Jason WHIPS around to see Batman has disappeared. A gasp, and suddenly a hand GRABS HIM.

Jason is pulled up to meet Batman.

BATMAN
What are you doing?

Jason pulls free, then unplugs the crowbar and spins with it to STRIKE -- Batman catches the hit, throws the weapon away.

A beat. The two process what's about to happen, then fight: each strike against the other is perfectly blocked and matched, until they writhe out of combat. Separated.

Jason double-takes -- eyes an exit -- then KICK JUMPS off the parked Batmobile and separates him and Batman with it.

JASON
I'm keeping this.

Jason holds a bat-inscribed PART from the Batmobile up, then turns his back. He flees down the alley.

Batman simply smiles, knowing *this isn't where it ends...*

JUMP CUT TO:

EXT. TODD RESIDENCE, FRONT PORCH - NIGHT (FLASHBACK)

A puffed-out Jason sprints towards his house, scales the two steps onto the porch, and arrives at the front door.

JASON
Mum, I'm home.

Jason kicks off his shoes. He goes for the door -- it simply glides open -- unlocked. A curious Jason enters...

INT. TODD RESIDENCE, HALLWAY - NIGHT (FLASHBACK)

Jason makes small, gentle steps through the hallway.

JASON
Mum? Are you here?

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

Jason swoops around the corner, into the room. His eyes scan the room, frantically in search of:

A WOMAN lies face-down on the ground, just shy of the couch.

JASON
Mum?

Jason drops the METAL PART from the Batmobile. It CLANKS.

Collapsing by the woman's side, Jason PULLS her up and to the side, out of her own vomit, and cradles her in his lap.

JASON (CONT'D)
Mum? Mum, wake up. Come on.

Jason combs the woman's hair out of her face to unveil his mother, CATHERINE TODD (50s, withering). Her lifeless eyes glue to the ceiling, no response left in them.

CRANE BACK to find the METAL PART - it starts blinking...

A revelation hits Jason. He looks back, over his shoulder and through the LARGE LOUNGE ROOM WINDOW--

EXT. TODD RESIDENCE - NIGHT (FLASHBACK)

CRANE BACK out of the large window where a mourning Jason cradles his mother, to find:

A watching BATMAN stands across the street, with seemingly locked eyes on the young man through the window. His heart visibly breaks for him, and he concedes.

The two share a look of acknowledgement, and off an unspoken beginning to their story...

EXT. PARKING LOT - NIGHT

Batman stands perched on a nearby rooftop, overlooking:

An active arms deal between three members of the Two-Face Gang (CLIVE, HANK, THEO) and two thugs (ALISTAIR, REMY).

BATMAN

I only count five down there. It won't take much to break up.

INTERCUT BETWEEN: BATMAN and CHLOE over comms--

CHLOE

No, it's too soon. Wait for the deal to be made, and *then* pursue. We need to know how Dent is running things in this city. His price.

BATMAN

That's information I can get out of them with or without waiting for a deal to be made.

CHLOE

Not at the risk of him ramping up his schedule. We have to be smart.

Batman groans at the response, knowing it to be true...

THUD. An athletic ROBIN (18, ginger, straight from the funny pages) lands atop the black van. Perched, they SLINK BACK a sling-shot aimed on the two thugs, and RELEASES.

An EXPLOSION erupts between Alistair and Remy. Separated.

The Two-Face Gang turn towards the van with their guns aimed out, and release fire-- RATATAT!

Robin SLIDES off the van, lands, then hides behind it.

A descending Batman SWOOPS from the heavens and lands behind the Gang. He PULLS Clive and Theo back and to the ground.

Hank SPINS around into Batman, DRIVING him into the van.

ROBIN (O.S.)

Hey.

Robin swoops in from around the corner of the van, and latches onto Batman's cape. They PULL -- Batman is ripped from a startled Hank, and hits the ground. Hard.

ROBIN (CONT'D)

Rack off.

A quick glance at Batman, and Robin SWINGS BACK at Hank.

(CONTINUED)

CONTINUED:

Batman sits up, fixated on the masked Robin. Remembering...

A SERIES OF QUICK CUTS:

- BRUCE guides JASON into the Batcave.
- TIM DRAKE hands JASON the ROBIN SUIT.
- BATMAN and ROBIN pose in the street, ready to fight.
- A bloodied BATMAN cradles a dying ROBIN in his arms.

Every sound in the room drowns out into an echoing silence surrounding a paralysed Batman. The world caves in on him.

CRUNCH. CRUNCH. Hank is brought to his knees by Robin.

ROBIN (CONT'D)

Where did they take him? Where's
your boss hiding these days?

HANK

I don't know. They don't let those
of us out on the streets just go
back to the base. *Please*, I don't
know. You've got to believe me.

ROBIN

I believe you.

Robin delivers a POWERFUL KICK--

An unconscious Hank slumps in a heave, collapsing beside a
rising Batman. Face to face with *this* Robin.

BATMAN

Who are you?

Robin, near-offended, looks at the 'R' on their chest.

ROBIN

Who do you think?

A slight shrug and a chuckle, and Robin DARTS OFF, and
disappears like a ghost into the night.

OFF a fragile Batman, left triggered in their wake...

CUT TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

Elevator doors open. In enters Chloe, a woman on a mission.

CHLOE

Okay, what was that?

Sat by the computers, a hesitant BRUCE slowly cranes his chair around to face his visitor.

CHLOE (CONT'D)

I've seen you interact with your fair share of men and women in capes and masks, but *never* have I seen you act the way you did last night with - *what were they calling themselves, again?*

BRUCE

Robin.

QUICK CUT - Chloe traces 'Robin' with her fingertips...

CHLOE

I've seen that name before...

QUICK CUT - Chloe looks at the ROBIN SUIT in the glass case.

CHLOE (CONT'D)

In the cave. Who is it?

BRUCE

Not the same kid running around the streets of Gotham playing *dress up*.

CHLOE

I know that I've been absent from your life for the past twelve years, and so I'm not entitled to know things about your past that you don't want to share, but I'm with you in this fight and if something is going to spook you then I need to know about--

BRUCE

His name was Jason Todd.

Chloe eases with an exhale. Listens.

BRUCE (CONT'D)

I met him a few months after you had left -- after Vicki's funeral.
(MORE)

(CONTINUED)

CONTINUED:

BRUCE (CONT'D)

He was a troubled kid, stealing parts from cars and selling them just to make ends meet. One night he stumbled across the batmobile in an alley. I stopped him, followed him, and that's when I saw how broken his home life had become. His mother was dead in the living room. Heroin overdose. He was left with nothing. No one.

CHLOE

My god.

BRUCE

I knew what it was like to have everything ripped from you - a childhood with my parents and then a future with Vicki. I knew with everything going on, Jason needed someone looking out for him.

CHLOE

You took him under your wing.

BRUCE

Not without some persuading.

A small smile stitches across Bruce's face, remembering...

EXT. WAREHOUSE - NIGHT (FLASHBACK)

A large, open space. Two groups on either sides of a makeshift table with cases laid out. A drug-deal.

BRUCE (V.O.)

Jason had gotten caught up with all the wrong people.

On one side, JASON stands merged with the "buyers." He appears anxious, clearly out of place opposite the "dealers."

RED AND BLUE LIGHTS flash through the room, accompanied by a blinding SIREN -- POLICE CARS tear into the room from all sides of the entrance, blocking a path out.

BRUCE (V.O.)

But he wasn't one of them. He needed help, not punishment.

The dealers close up their goods on the table. They scatter upon sight of a flood of OFFICERS rushing into the room.

OFFICER

Freeze! Nobody move!

The officers withdraw their guns.

(CONTINUED)

CONTINUED:

Dealers raise their hands, their case of drugs CLAPPING against the ground. An echo of defeat.

Jason bounces between the scattering buyers, and tumbles out to the ground. He crawls forward, desperate for freedom, then lurches up to his feet. Sprints, into--

The BATMAN blocks a path out for Jason. He staggers back, with horrifying realisation: it's over for him...

BRUCE (V.O.)

I made him an offer. He could *go with the police, or come with me.

*Batman *mimes* the same words Bruce speaks in V.O.

Jason looks over his shoulder at the fate of others -- being arrested by the police -- then looks back to a stoic Batman.

OFF a simple nod of acknowledgement from the two...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

The memories come flooding back to Bruce. He looks over his shoulder, returning to Chloe with a warm smile.

BRUCE

With me, he had a place to live, he had money, clean clothes, a future... he had--

CHLOE

A father.

Bruce is hit with another wave of pain.

A SERIES OF QUICK CUTS:

- JASON steps into the WAYNE MANSION in awe and bewilderment.
- BRUCE shows JASON his large bedroom. A safe haven.
- BRUCE finds a sleeping JASON in the living room, passed out on the couch in front of the TV. He simply smiles.

BRUCE

I never wanted him to be part of this *other* life. I wanted him free of it. To live without the burden of peoples safety on his shoulders.

CHLOE

What changed?

QUICK CUT - BATMAN cradles a dead JASON in his hands...

(CONTINUED)

CONTINUED:

Bruce cuts out of his nostalgia, burned by the tragedy that followed. He returns to the computer, back to business.

BRUCE

It's not important. What's important is making sure this kid doesn't get themselves killed trying to be someone they're not.

Chloe follows after Bruce. Grabs him, and his attention.

CHLOE

Maybe you should focus on our more pressing issue of Dent trying to run this city.
(sincere)
Leave this new *Robin* to me?

Bruce concedes with gratitude. An agreement.

EXT. GOTHAM CITY, STREETS (DOVE) - DAY

Officers process a line of captured criminals where a bruised Hank and Remy shuffle in past a parked POLICE VAN that catches their eye. They're pulled away from it.

SARAH (PRELAP)

You have an opportunity here to make life easier for yourself.

INT. POLICE VAN - DAY

GORDON and SARAH sit opposite a bound ALISTAIR, hesitant and shuffling against his restraints. An interrogation.

SARAH

Tell us where to find Harvey Dent, and we can negotiate a good deal for you when you stand trial.

ALISTAIR

(scoffs)

Trial? This city is on the brink of collapse and you still think things are going to go back to the way they used to be? Come on.

Sarah deflates, her faith a little shaken.

ALISTAIR (CONT'D)

Besides, my recommendation to the two of you would be to focus less on Dent, and more on the people who are... a little closer to home.

GORDON

The hell is that supposed to mean?

(CONTINUED)

CONTINUED:

ALISTAIR

All I know is that Dent was following a Fox, and word on the street is -- he caught one.

GORDON

(realising)
Lucius.

SARAH

I've got to warn the Bat.

Sarah SLIDES the van door open, and exits. The door slides shut, leaving Gordon alone with Alistair. A chilling smile.

ALISTAIR

The cops and the vigilantes... they always were in bed with each other.

Gordon SLAMS Alistair's head into the van wall. He keeps a tight grip on the side of his face, forceful.

ALISTAIR (CONT'D)

What the hell?!

GORDON

I want you to think about your next choices carefully.

ALISTAIR

Get off me.

GORDON

You're going to tell me the location of Harvey Dent, and what he's done with Lucius Fox.

ALISTAIR

Or you'll *what*--

Alistair HOWLS in agony.

CRANE DOWN to find a knife buried in his thigh... Gordon grips it, edging it deeper in.

ALISTAIR (CONT'D)

Dent doesn't let us know where he spends his nights, alright? He's smarter than that.

Gordon TWISTS the knife. Alistair growls in pain.

ALISTAIR (CONT'D)

One of Dent's men found Fox at the bar. But he wasn't alone - he was with that lady cop. Montoya.

(CONTINUED)

CONTINUED: (2)

A deep fear builds within Gordon - *they're all targets...*

GORDON

How does he know so much about us?

ALISTAIR

I've only heard rumours - that Dent isn't working alone. He's got some guy. A friend of his *and* yours.

Gordon RIPS the blade out. Alistair eases into himself.

GORDON

You're going to rot in prison.

A once grinning Alistair is now filled with fear - a coward exposed for all to see. He trembles at his fate.

Gordon tears the van door open. Exits.

EXT. GOTHAM CITY, STREETS (DOME) - DAY

Gordon steps out of the van to find Sarah, on the phone.

GORDON

Sarah. It's not just Lucius. Dent found Renee, too.

SARAH

Renee's in danger?

The line disconnects. Sarah checks her phone.

GORDON

He does that a lot.

Gordon moves to leave, but Sarah latches onto him.

SARAH

Wait. Renee could be at Kate's, and we're a lot closer. We should go there just in case.

GORDON

I'll get the car.

Gordon rushes off O.S.

A concerned Sarah double-takes: the police van, then the direction of her husband. A deep breath, and she follows.

INT. RENEE'S APARTMENT, BEDROOM - DAY

Lying on opposite sides of the bed, KATE and RENEE face the ceiling above them -- unspoken truths dividing them.

CRASH! A sound of glass shattering.

(CONTINUED)

CONTINUED:

Renee jolts up in the bed, alerted by the noise. She looks to Kate, pooling the blanket over her naked body. Concerned.

KATE

What was that?

Renee slinks out from under the blankets. In a matter of seconds: she pulls a white tee on, slips into jeans, and pulls a HANDGUN out of the bedside drawer.

Over her shoulder, Kate rips the blankets off the bed and disappears into the bathroom to dress...

Renee arrives at the doorway. She listens.

Scurrying footsteps of uncertainty grow closer. The sound of glass crunching on the ground. More than one person.

Renee pivots into the hallway--

An INTRUDER turns into the sudden movement, and swipes the gun from Renee's hand in one quick swing.

Hands from behind Renee latch onto her, and drag her away.

RENEE

No!

The intruder enters the bedroom with a cunning chuckle, and finds the HALF-OPENED DOOR. He KICKS it open.

A now dressed Kate charges out of the room--

Kate crashes into the cupboard with the intruder, the two struggling for control of the other. He overpowers her strength, and throws her to the bed frame. CRASH.

INTRUDER

I've got a message from Dent.

He pulls a gun on a struggling Kate.

BATMAN (O.S.)

Save it.

The intruder turns into a BLINDING STRIKE from... Batman.

KATE

Thank you.

Renee emerges at the doorway, also breathing a sigh of relief. The three all share the same look...

BRUCE (PRELAP)

We're all in danger.

INT. RENEE'S APARTMENT, DINING ROOM - DAY (MOMENTS LATER)

CRANE DOWN from the ceiling to find Bruce (geared up, mask off) sat opposite Kate at the table. A form of meeting.

KATE

So it's true. Dent knows who we are, how to find us. He's going to pick us off one by one.

BRUCE

And he's already started.

Renee enters the room with a tray of coffees. She hands a cup out to Kate and Bruce, then leans against the doorway.

RENEE

Unsuccessfully I might add.

BRUCE

No, I'm not talking about this, here. Today.

(beat)

Lucius is missing.

KATE

What?!

Renee straightens off the wall, equally horrified.

RENEE

Are you sure it's Dent?

BRUCE

Commissioner Essen told me on the phone. They apprehended three of Dent's men -- couldn't get a location out of them, but they weren't as shy about Lucius.

KATE

Do we know where they found him?

Bruce's line of vision slowly shifts to a *guilt-ridden* Renee.

BRUCE

They followed him from a bar.

KATE

What bar is even open right now, we're in the middle of a--

RENEE

Lou's.

Kate cranes back -- a moment of truth hitting her. Hard.

(CONTINUED)

CONTINUED:

RENEE (CONT'D)

It's underground. Lucius and I
were there yesterday, which means--

BRUCE

They would have followed you back
from the bar, too. This whole
apartment building is compromised.

(beat)

Do you have somewhere you can go
that's safe? Where they can't find
you just by your name?

A moment to process, and an idea strikes Kate.

KATE

I think so. Yes.

BRUCE

I'd suggest you *both* go there until
we can figure out our next move.

RENEE

But what about Wayne Enterprises?
The database, the tech? Isn't it
just as compromised -- what, after
the Riddler and now *this*?

BRUCE

I'm working on it. But right now,
I need the two of you to be safe.

OFF a shared look of defeat between Kate and Renee...

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - DAY

Chloe studies security footage on the monitors:

SEVERAL FEEDS depict Robin, fending off criminals and saving
people in the city. One familiar feed shows Robin save a
young woman (Mona) from a thug (seen in 'Return').

CHLOE

Whoa. Hold up.

Chloe narrows in on the familiar feed.

ON THE MONITOR the feed rewinds then stops on a *blurry* image
of Robin descending the external building stairs.

CHLOE (CONT'D)

What kind of hero scales an eight
story building just to descend it?

(curious)

Do you live here?

(CONTINUED)

CONTINUED:

The SECURITY FOOTAGE rewinds to show Robin disappearing inside an apartment window.

CHLOE (CONT'D)

I think you do.

Elevator doors open in the BG.

Chloe jolts up from her chair with excitement -- another case cracked -- and rushes over to greet a returning Bruce.

CHLOE (CONT'D)

Tell me you have good news so mine doesn't seem so "in your face."

BRUCE

Still following leads to find Lucius, but at least Kate and Renee are safe... for now.

CHLOE

I'm sorry. We'll find him.

BRUCE

We have to. I don't know what will happen if I lose anyone else.

Chloe comforts Bruce, but he quickly shuffles out of her touch and approaches the computer.

BRUCE (CONT'D)

What is this?

A beat. Chloe straightens -- back to business.

CHLOE

I tapped into our security feeds throughout the city -- you're welcome for getting those back online by the way -- and I think I've got a possible location on our new girl in *red, yellow and green*.

BRUCE

Where is she?

OFF a smug Chloe, proud of her work...

INT. CARRIE'S APARTMENT, LIVING ROOM - DAY

A shadowed room. Keys rattle to a halt, soon replaced by the sound of a door creaking open. Footsteps scatter, drawing closer to the room. A figure enters, drops bags, reaches--

FLICK. A rush of light illuminates the room.

(CONTINUED)

CONTINUED:

A gasp escapes a startled CARRIE KELLEY (18, defiant force of nature with vibrant orange locks) at the sight of THE BATMAN stood on the opposite side of the room. Waiting.

BATMAN

Hello, Carrie.

OFF the confrontation...

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. CARRIE'S APARTMENT, LIVING ROOM - DAY

A stand-off between Carrie and the Batman.

BATMAN

You're playing a very dangerous game, kid. And it's going to get you killed.

CARRIE

I can take care of myself.

BATMAN

It took all but a few hours to piece together everything I needed to know about you. Do you really think someone like *Dent* isn't far behind on figuring you out, too?

CARRIE

Let him come. I'll be ready.

Batman hits a trigger:

The coffee table separating them suddenly FLIPS. Smoke scatters around them. Carrie is swept aside, and slammed into the wall. Batman pins them there.

BATMAN

No. If I see you put on that suit ever again, it won't be a man with two faces that you have to worry about, it'll be me. And the next time our paths cross, I won't be so kind. Do you understand?

Carrie offers a defiant look. Batman pushes back hard.

CARRIE

(struggling)
Understood.

Batman releases. A breathless Carrie stumbles over.

CARRIE (CONT'D)

God. To think a hero like Robin would ever work with...

Carrie look around to see she is suddenly alone.

CARRIE (CONT'D)

You.

INT. RESISTANCE BASE - DAY

A large tented shelter. Men and women thread in and out, some in police uniform, others as civilians who can be seen transporting crates of stock (food and supplies).

The entrance cape of the tent whips open to Gordon. He enters the base, eyes searching the area to find:

Sarah stands by an armory. Gordon moves to her.

GORDON

There you are. I just had a breakthrough with our *prisoner*. Still swears he's not privy to wherever Dent is operating from, but I got a location of a possible meet-up between more of his men. Might be the lead we need to find Lucius.

SARAH

And how exactly did you get him to start speaking?

GORDON

I have my ways.

SARAH

That's what I thought.

Sarah moves to leave, but Gordon pulls for her return.

GORDON

Come on, sweetheart. You know I--

SARAH

No, I am the Commissioner of the Gotham City Police Department, god damn it. I know law and order has been blurred the second this city turned into No-Man's-Land, but I cannot afford to blur with it.

(off Gordon)

And I don't think a former Mayor, a former Commissioner should either.

GORDON

I disagree.

SARAH

Clearly.

The perception pierces Gordon, a wince of defeat. A beat, and he rolls with the punches -- calm and certain.

GORDON

You have an obligation to Gotham.

(CONTINUED)

SARAH

So do you.

GORDON

No. I've spent my life as a public servant. I fulfilled my obligation to this city, and now I am no longer beholden to anything other than doing everything necessary to keep my family safe and survive.

SARAH

I thought you were going to stop hiding behind your family to justify your actions.

GORDON

That's not fair. That's not what this is and you know it.

SARAH

Isn't it?

The two are locked in a heated tension.

A small, obvious cough interjects the tension -- they look to the interruption to find Chloe stood behind them. She offers an awkward wave of recognition.

CHLOE

Hi.

A deflated Sarah pulls away from her husband to greet Chloe.

INT. RESISTANCE BASE, COMMISSIONER'S QUARTERS - DAY (LATER)

CRANE DOWN from the tented ceiling to find Sarah leading a bewildered Chloe into the sectioned off room.

CHLOE

You guys have really done this place up. It's incredible.

SARAH

Thanks. I'm just worried with the weapons Dent is stockpiling that all of this won't be enough.

(off Chloe)

But that's not why you're here...

CHLOE

I wanted to ask you about Robin.

SARAH

Oof.

Sarah removes her coat, and takes a seat at the table.

(CONTINUED)

CONTINUED:

SARAH (CONT'D)

Where do I even start?

Chloe pulls up a chair opposite Sarah. Leans in.

CHLOE

I'm all for a cliffnotes version if that makes it any easier. I got a few words out of Bruce but--

SARAH

I'm surprised you got anything out of him, to be honest.

CHLOE

He said Jason came from tragedy, that he wanted to give him a better life but not the same life. I just don't understand what changed.

A moment to process the harrowing past. Sarah still bears the scars of it, but finally unravels:

SARAH

The Joker had just broken out of Arkham Asylum.

EXT. GOTHAM CITY, STREETS - NIGHT (FLASHBACK)

A PRISONER TRANSPORT VEHICLE speeds down the street.

Poking his head out the window, THE JOKER (wild and crazy green hair, and blood red lips) cackles with victory.

SARAH (V.O.)

We were tailing him but he had a whole operation planned in advance.

Behind it, a series of GCPD POLICE CARS tail the vehicle.

EXT. ORPHANAGE - NIGHT (FLASHBACK)

Parked GCPD POLICE CARS surround the orphanage where the prisoner transport vehicle is stationed.

SARAH (V.O.)

We followed him to an orphanage.

Sarah leads officers towards the building, then stops short of the transport vehicle. She notices something on it that gives her pause. Turns from her squad to approach it--

A SMALL CAMERA is pulled off the bonnet of the vehicle...

SARAH

Wait! Fall back, it's a--

(CONTINUED)

CONTINUED:

Sarah looks back to see her squad approaching the entrance of the building that suddenly DETONATES. A SHOCKWAVE EXPLOSION.

SARAH (V.O.)

It was a trap. My entire squad was wiped out.

Sarah leans up from the wreckage... no sign of life...

INT. RESISTANCE BASE, COMMISSIONER'S QUARTERS - DAY

A regretful Sarah sinks into her grief. Chloe listens.

SARAH

I put a call out for the Batman,
but I knew Bruce and his entire
team were still recovering from an
encounter with Bane.

(beat)

Bruce still showed up in the suit,
but it wasn't long before the Joker
apprehended him.

INT. ORPHANAGE - DAY (FLASHBACK)

BATMAN emerges through a wildfire to a room of orphans, terrified of their fate. A crowbar strikes twice against his back, and he lurches over. Howling in agony.

SARAH (V.O.)

We had a burning building full of
orphans and a madman wanting to
burn alive with the Batman.

An ecstatic Joker skips with glee around his fallen nemesis.

CHLOE (V.O.)

And no one to come save the day.

INT. BATCAVE - NIGHT (FLASHBACK)

A concerned BAT-FAMILY are huddled together, watching the large monitors where the Orphanage burns.

SARAH (V.O.)

Exactly.

A wheelchair bound TIM turns to a terrified ALFRED.

ALFRED

We have to do something.

TIM

I've put out a distress signal but
no one is listening, and we have no
one to send in.

(CONTINUED)

CONTINUED:

JASON (O.S.)

You have *me*.

Alfred and Tim turn to find a naive JASON in the Batcave.

JASON (CONT'D)

I'll do it.

OFF a shared look between Alfred and Tim...

INT. ORPHANAGE - DAY (FLASHBACK)

Joker drives kick after kick into a subdued Batman on the floor, in front of a room full of crying children.

A BAT-A-RANG cuts through the flames and past Joker...

JOKER

What--

Joker follows the trajectory of the weapon. Confused.

SARAH (V.O.)

It was the *last* thing Bruce wanted.

ROBIN (dressed in the 'Red Robin' suit) dives through the flames and into the room. He activates a button on his gauntlets -- the BAT-A-RANG pulls back... SPIRALLING--

The weapon pierces Joker's back. He slumps to the floor.

Robin rushes to Batman, peeling him up off the floor. The two lock eyes -- a proud father seeing his son -- and Robin pulls Batman up to his feet. They rush to the kids.

SARAH (V.O.)

But Jason saved his life that day,
and the lives of all those kids.

A thwarted Joker looks on with jealousy in his eyes...

INT. RESISTANCE BASE, COMMISSIONER'S QUARTERS - DAY

The memory of his bravery warms Sarah's heart. She smiles.

SARAH

That's when he became Robin.

CHLOE

Never saw Bruce as the kind of guy
that would have a sidekick.

SARAH

It worked. From that moment on, he
was known as Batman's 'Boy Wonder.'
(beat)

(MORE)

(CONTINUED)

CONTINUED:

SARAH (CONT'D)

Criminals feared him just as much as they did the Bat, if not *more* 'cause seeing Robin meant the Bat was just around the corner.

CHLOE

Sounds like he was more than just a sidekick, he was his son.

SARAH

In every way.

Sarah notices a shift in Chloe. Analyses her.

SARAH (CONT'D)

I know what you're going to ask me next. 'What Happened?'

(beat)

We of all people know that Batman comes with his own gravitational pull, and unfortunately for Jason, it swallowed him whole. Bruce hasn't been the same since.

CHLOE

I'm starting to understand how Bruce became the man he is today.

(off Sarah)

Thank you.

SARAH

For what?

CHLOE

Being in Bruce's shadow for these past few weeks has felt very cold. Dark. You just handed me a light.

Chloe moves to leave, but stops short of the exit. Returns.

CHLOE (CONT'D)

I know it probably doesn't need to be said but you might need to keep a closer watch out for Gordon. To make sure he doesn't share the same fate. No one has orbited Batman's gravitational pull more than him.

The words strike a chord with Sarah. *She already knows...*

EXT. ROOFTOP - NIGHT

The BAT SIGNAL burns in the night sky...

GORDON (O.S.)

Might have to keep my findings with just you from now on.

(CONTINUED)

CONTINUED:

CRANE DOWN to find Gordon and Batman stood opposite each other on the rooftop. Gordon offers Batman a manila folder.

BATMAN
Problems at home?

GORDON
Wife doesn't approve of my methods
of interrogation these days.

BATMAN
What am I looking at here?

GORDON
Photos of the Gotham City Tower
Apartments. It's quite honestly
the only lead we have right now.

Inside the folder: the photographs show RED CIRCLES shakily drawn over key sites on the Gotham City Tower Apartments.

GORDON (CONT'D)
Alistair- one of the men you handed
to us- he finally coughed up a
location of where some of Dent's
crew would be meeting up tonight.
(beat)
I had him circle the known areas to
find some of these guys once he
mentioned *marksmen* tend to secure
their meetings.

BATMAN
And yet none of them can tell us
where Dent himself is?

GORDON
Unfortunately not.

BATMAN
I find that hard to believe.

GORDON
Well no amount of *persuading* has
changed their minds.

A beat. Batman notices the darker shift in Gordon's demeanor and is unsure how to feel about it.

INT. CARRIE'S APARTMENT, BEDROOM - NIGHT

CRANE BACK from a laptop where the screen displays a series of AUDIO WAVES matching familiar voices:

BATMAN (O.S.)
Think it might be best if I do this
one on my own.

(CONTINUED)

CONTINUED:

GORDON (O.S.)

Not sure if that's wise, Bruce.

FIND... a listening Carrie, intrigued at what she hears.

CARRIE

Bruce?

GORDON (O.S.)

Then again, if there's anything
I've learned after all these years,
it's best not to argue with you.

BATMAN (O.S.)

Stay safe, Jim.

Carrie opens her wardrobe--

The makeshift ROBIN SUIT shines in all its vibrant glory, a
beacon of heroics about to be made...

INT. BATCAVE - NIGHT (FLASHBACK)

A similar ROBIN SUIT (only this one is armored and more
professionally made) is lit up inside a large glass capsule.

The light ignites the bewilderment across Jason's face.

JASON

What is this?

TIM (O.S.)

It's your own suit.

JASON

What--

Jason turns to find Tim limping into the room - *it's clear
some time has passed since the Orphanage fire.*

TIM

If you want it- of course.

JASON

I do. I just- I thought Bruce--

TIM

This isn't about Bruce right now,
it's about you.

Jason eases back towards the suit. *Could this be his?*

TIM (CONT'D)

You see, the Batman - that's
Bruce's legacy. Being by his side,
fighting his cause... that joins us
on our own legacy of Robin's.

(CONTINUED)

CONTINUED:

Jason notices the 'R' symbol on the suit.

TIM (CONT'D)

I've stationed the computer, barely clocked in field time working as the Red Robin, but you...

(beat)

You could be the Robin. The Robin he's been looking for - the one that might be just as dark and as damaged and as broken as he is but strong enough to channel that pain and that grief into something the criminal and corrupt fear.

Jason's face reflects back through the GLASS CAPSULE.

TIM (CONT'D)

You can be the one by his side at all times. The one he needs, just like you need him. His Robin.

JASON

Is this the part where I make some sort of blood oath?

Tim chuckles at the very thought. Shakes his head.

TIM

No. This is the part where you make a choice.

A nearby Bruce hears the exchange, swells with pride...

EXT. GOTHAM CITY TOWER APARTMENTS - NIGHT

An overlooking view of a meeting between a dozen or so of Dent's henchmen, gathered outside the towering buildings.

STATIC crackles in O.S.--

SCOUT (O.S.)

Area is clear. You're good to go.

CRANE BACK towards one of the buildings where we find...

INT. OVERLOOKING APARTMENT, BEDROOM - NIGHT

The SCOUT lowers a walkie-talkie from his mouth, then turns back in to his set-up: a SNIPER RIFLE fixed on the window.

STATIC crackles back on his end--

HENCHMAN (O.S.)

You really are the best.

(CONTINUED)

CONTINUED:

SCOUT

Tell me something I don't know.

The Scout sinks back into the rifle, overlooking the area...

BATMAN (O.S.)

You're not alone.

Batman emerges from the shadows- a quick SWEEP and the Scout is lurched from the rifle. Slumps to the ground.

EXT. GOTHAM CITY TOWER APARTMENTS - NIGHT

Batman mounts the rifle at the window, peering down into...

The HENCHMAN leads the meeting- addresses the dozen others following the same cause. Massive cult vibes.

HENCHMAN

The so-called 'resistance' are closing in on us. They booked three of our guys last night, and our boy Wes has gone off the grid.

(beat)

Boss wants us to speed things up a little. Need a little more door knocking from all of you- bring in anyone you can find and kill anyone that refuses. This is war.

BANG! An OIL DRUM erupts in a fiery explosion.

Three men are wiped out by the blast. The Henchmen looks around in a panic as his men scramble for answers.

Batman, on the rifle, surveys the scene- finds a second DRUM.

BANG! A second explosion knocks four fleeing men to the ground, scraping against the pavement in agony.

The Henchmen bounces between the others, desperate to flee--

A DESCENDING figure flies from the heavens and drops down behind him. The Batman rises, pulling two men out of the way in pursuit of his target: the Henchmen.

BATMAN

Stop. Running.

Batman launches a BAT-A-RANG forward--

The weapon pierces Henchmen's back, and he pivots around in pain, spiralling in the direction of... a pouncing ROBIN.

ROBIN

Where is Duke?!

(CONTINUED)

CONTINUED:

Robin clings to the Henchmen like a cat, and drags him to the ground. They CLOCK him across the jaw.

ROBIN (CONT'D)

Where is he?!

HENCHMEN

I don't know who the hell--

A gloved hand PULLS on Robin's cape--

Batman tears the amateur off a bloodied Henchmen, pulls up the thug, then SLAMS his head into the ground. *Out.*

Robin leans up on the ground.

ROBIN

Hey, that's my--

BANG! Batman fires a TAZER at Robin- an electrical surge rips through their body, and renders them unconscious...

CUT TO BLACK.

FADE IN:

A delirious CARRIE comes to- blurred images gradually syncing up in front of them to form their bound arms, tied legs, unfamiliar surroundings, and an approaching BATMAN.

BATMAN

What did I tell you would happen
the next time our paths crossed?

OFF a terrified Carrie, now a prisoner of the Batman's...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. GOTHAM CITY TOWER APARTMENTS - NIGHT

A police van is parked in the area. Officers cuff Dent's men and guide them into the van. They're all busted.

CRANE UP towards one of the towering structures...

BATMAN (PRELAP)

This isn't some game, kid.

EXT. ROOFTOP - NIGHT

Carrie is bound to a chair. The Batman confronts her.

CARRIE

I've been born and raised in Gotham-
you think I don't know that?!

(beat)

I'm trying to save someone I love.

BATMAN

With a target on your back?!

(off Carrie)

That suit you're wearing puts you
on every criminal's 'wanted' list,
and it doesn't particularly make me
happy either.

CARRIE

I don't care if you're happy- this
isn't about you.

(sincere)

Look, I understand this city needs
the Batman, but you also made them
desperate for Robin, too. When he
disappeared, this city descended
back into the dark, and while you
might like it there, we cannot
survive like this. Gotham needs a
Robin. That's why I'm here. Not
for your legacy, but for his.

A beat. Batman shifts between an understanding and a deep
rage. He settles for both:

BATMAN

I don't want to hurt you or to see
you get hurt, but consider this my
last warning: if you don't stand
down, I will make you stand down by
breaking your god damn legs.

(CONTINUED)

CONTINUED:

CARRIE

You don't scare me. The only thing that scares me right now is the thought that I'll never see my friend again.

BATMAN

Who's your friend?

CARRIE

His name is Duke Thomas. When Dent's men infiltrated our block, he fought back.

(struggling)

They beat him- took him away. I haven't seen him since.

Batman suddenly CUTS the ropes.

A freed Carrie rises to meet the once-intimidating Dark Knight, unable to read his motives in this exact moment.

BATMAN

If I help you find him- if I can get him back... then will you stop?

Carrie simply nods. An apparent agreement between them...

BATMAN (CONT'D)

Good. I'm holding you to that.

Batman turns his back- rushes for the edge, and LEAPS--

An overwhelmed Carrie races forward, watching as the Batman descends into the city, and into the night...

A ROUND OF APPLAUSE echoes O.S.

Carrie sharply turns to find an approaching RED HOOD (last seen in 'Paradise'). He stops clapping.

RED HOOD

Love your work. Really. I don't know what he's talking about- you make a *fantastic* Robin.

CARRIE

Who are you?

RED HOOD

If what they say about history is true... I'm exactly where you'll end up, *Carrie Kelley*.

Red Hood pulls a gun on our new hero, and OFF THE BANG--

INT. ELEVATOR - NIGHT

A LIGHT flashes onto an unsuspecting Chloe. It soon turns into deep blue lines that scan her- up, down, around...

WATCHTOWER (O.S.)
Identity confirmed. Chloe Anne
Sullivan. Access granted.

The lights fade off Chloe. A normal yellow haze resumes.

CHLOE
What is-- I mean--

Elevator doors slide open in front of Chloe, welcoming her...

WATCHTOWER (O.S.)
Welcome to the Watchtower.

INT. CLOCKTOWER - NIGHT

Chloe steps into the same room she left twelve years ago: a state-of-the-art upgrade (last seen in 'Checkmate') to the iconic base of operations overlooking the city.

A glowing HELENA enters the room to greet Chloe, but she appears too bewildered by the place to acknowledge her.

HELENA
I made it say that last part.

CHLOE
I didn't know this place still
existed, let alone that it could be
up and running during all of *this*.

HELENA
With the grid back up and running,
I managed to get these systems back
online. Been camping up here for a
few weeks now.

CHLOE
When you said to meet you at the
Clocktower, I just figured you'd be
standing outside of it, not up here
at my Alma mater.

Chloe's focus now finds Helena, back to reality.

CHLOE (CONT'D)
Why *is* this place back online?

HELENA
Figured we'd need *somewhere* to
operate out of now that Wayne
Enterprise has been compromised.
(MORE)

(CONTINUED)

CONTINUED:

HELENA (CONT'D)

(off Chloe)

I'm surprised Bruce hasn't shut
that place down yet.

CHLOE

He's "working on it."

Chloe takes a seat, and settles in. Her eyes fix on Helena.

CHLOE (CONT'D)

While we're on the topic of Bruce,
there was something I've been
meaning to pick your brain about.

(off Helena)

What do you know about Robin?

HELENA

Not a lot. After you left, when
Katherine- Kate and I got engaged,
I gave up the 'hero life.'

Helena pulls back, noticing the reminder *pierced* Chloe.

HELENA (CONT'D)

From the outside looking in, I just
knew that Bruce wasn't alone
anymore. He had a family now.

(remembering)

He was never the same when that was
taken from him.

A guilt-ridden Chloe sinks in her chair.

CHLOE

That's what I keep hearing.

HELENA

Did you really think that you'd
come back here after all this time
and everything would be the same?

CHLOE

I thought- at the very least- you
were all protected. I left feeling
like you'd all be okay now.

HELENA

Why? Because of the Justice League?

Chloe's eyes dart up from the floor to find Helena's- a look
that says it all: *that's exactly why.*

HELENA (CONT'D)

Gotham didn't align with their
image or their politics.

(MORE)

(CONTINUED)

CONTINUED: (2)

HELENA (CONT'D)

And Bruce never wanted to keep his trust in a team of super-powered people who, if angry or controlled, could destroy the world. Truth is, he kept them at just as much a distance as you kept us.

CHLOE

There's a new Robin running around and I think they might actually be able to help us but for Bruce- it's just a reminder of what he lost.

(beat)

I want to help him so I can help all of us. But I've been gone so long... all we are to each other are memories.

HELENA

You're used to hearing or seeing our problems and saying the right thing to fix it, but you just can't this time, Chloe. I'm sorry.

Helena sinks back into herself, her eyes finding the moon lit window overlooking the city. A hermit.

Chloe can see the recluse-in-the-works. Familiar.

CHLOE

It might be too late for me to help Bruce, but maybe not for you.

Chloe stands up out of her chair to face a returning Helena, uncertain of her intent.

CHLOE (CONT'D)

Take it from someone who has walked many miles in these shoes before...

(off Helena)

It just might be time to climb out of this ivory tower and come back to the land of the living.

The words strike a chord with Helena. She feels seen.

CHLOE (CONT'D)

I'm sure she would love to see you.

Helena buries her bittersweet smile, and looks away.

Chloe heads for the exit, the sound of her boots clapping against the hard ground slowly drowning out...

KATE (PRELAP)

I think it's time we talked.

INT. RENEE'S APARTMENT, BEDROOM - NIGHT

Renee zips up her luggage on the bed - a sign her packing is finally complete - and she turns to face Kate in the doorway.

RENEE

I was hoping to prolong that 'talk'
for as long as humanly possible.

It's clear Kate has been crying.

KATE

You're drinking again?

RENEE

I have it under control.

KATE

Renee. Seriously?

RENEE

We're in the middle of what feels
like an apocalypse here, alright?
I know I'm strong but babe, I am
not *that* strong.

KATE

When?

RENEE

When *what*?

KATE

When did you start drinking again?

A painful silence rests between the two - a *truth* sitting within Renee that she doesn't want to release...

RENEE

When you left me that note.

A rush of guilt slams into Kate. A new wave of pain.

RENEE (CONT'D)

I thought I had lost you- that you
were going to find Helena and live
out your happy ending without me
and it drove me crazy. I wanted
you to know that I would fight for
you- for us. But I didn't act on
that thought until I had enough
liquid courage to get me on that
motorbike to chase after you.

An unravelling struggle emerges in Kate. She paces.

(CONTINUED)

CONTINUED:

KATE

I can't hear this right now.

Renee clings to Kate, in fear of her retreating.

RENEE

I'm sorry. I can stop. I will stop, I promise you, just--

KATE

No, no, no- we are so bad for each other. Don't you see it? We are right back to where we started all those years ago.

RENEE

We're alcoholics Kate. We're prone to a relapse once in a while.

KATE

Only when we're back in each other's orbit.

The revelation now dawns on Renee. A shared look rests between them -- they know how this going to end.

KATE (CONT'D)

I love you. You're in my bones, Montoya. But we can't keep doing this to each other.

A beat. Renee concedes - no longer able to fight.

KATE (CONT'D)

Do you have somewhere to go- somewhere that's safe?

RENEE

I'm sure Commissioner Essen can make some room for me back at the base. Where are you going to go?

KATE

Don't worry about me. I know a place where no one can find me.

And the two remain separated in their dissolving love - a desire to act on it with the knowledge they'd only destroy each other if they do, and so they don't.

BRUCE (PRELAP)

Tell me you found something.

EXT. GOTHAM CITY, STREETS (DOME) - NIGHT

The police van door slides shut behind an escaping Gordon, phone to his ear. A man on a mission.

(CONTINUED)

CONTINUED:

GORDON

I definitely found *something*.

INTERCUT BETWEEN: GORDON and BRUCE on the phone-

BRUCE

Where is he? Where's Lucius?

GORDON

I only found out where he's *not*.

BRUCE

Jim.

Gordon erupts- a wave of urgent relief delivered:

GORDON

Dent doesn't have him.

(beat)

Lucius was definitely the target,
but the guy given the task of
bringing him in went off the grid.

BRUCE

That's certainly *better* news.

GORDON

It's barely been twenty-four hours
so let's just give it some more
time before panic sets in, yeah?

BRUCE

Do you mind doing me a favour in
the meantime?

GORDON

Not at all.

BRUCE

I need you to find me anything you
can on a 'Duke Thomas.'

GORDON

You got it.

(then)

Oh, and Bruce? Maybe try to get
some sleep tonight?

BRUCE

Can't make any promises.

Bruce disconnects the call, and straightens to OPENING DOORS-

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Elevator doors open to Bruce, bursting out into the room with urgency. He soon stops- jolted, and stiffening at the sight unfolding in front of him:

The monitors display SHAKY-CAM FOOTAGE of red, yellow and green... gloved hands bound to a wooden chair- BLOOD STAINS.

CARRIE (O.S.)
Please help me. Bruce?

A paralysed Bruce is flooded with the past--

INT. BATCAVE - NIGHT (FLASHBACK)

A happy Bruce, in suit and tie, leads a beaming Julie, in an elegant flowing dress, into the cave where a table awaits them with two glasses and a bottle of wine.

JULIE
To think our little 'date' was over
the second we left the Iceberg.

Bruce reads a placard, and offers it to Julie.

BRUCE
We can thank Alfred for this.

JULIE
(reading)
'There's no such thing as a fake
date. Love, Alfred.'

BRUCE
He never could keep himself out of
my love life.

Julie looks up from the card with a smile. *Did she hear him?*

JULIE
Love life?

The two lock eyes- a moment to confront their true feelings for each other. Bruce breaks his hold, shyly drifting focus away until his eyes catch something horrific:

Monitors display SHAKY CAM footage of JASON bound to a chair, bloodied and bruised, trembling in trauma. Tortured.

JULIE (CONT'D)
Bruce?

Julie follows his line of focus to see the graphic image.

A compelled Bruce musters the courage to approach the computer. He hits a button and AUDIO ACTIVATES:

(CONTINUED)

CONTINUED:

A harrowing SCREAM fills the room from Jason's lungs.

On the monitors- a smug JOKER surfaces with a widening grin, leaning into frame from behind a terrified Jason.

JOKER

Oh, Batsy. Did you really think a boy with this weak a frame could hold all your deep, dark secrets? It didn't take much *poking* and *prodding* to get this pig to squeal!

Joker POKES a bullet-wound on Jason's shoulder. He WEEPS.

JOKER (CONT'D)

Hmm. Not *exactly* the sound I was expecting but sometimes the punch line of a joke can still work without the set-up.

Joker closes in on the camera- his face taking the frame.

JOKER (CONT'D)

How many times do I have to tell you that we're the true equals here- not this boy wonder!

(softens)

It's okay. It's okay. I'm willing to remind you... how it only takes *one bad day* to reduce the sanest man to lunacy. To my level.

Joker turns and points a LOADED GUN at Jason, who tenses.

A panicked Julie reaches for Bruce, clinging to pull him away from what they're about to witness. He stays watching.

JOKER (CONT'D)

The second this child- whose life you *clearly ruined* so selfishly, I might add -- when they stop begging for their life... that's when I'll pull this trigger and end it.

The gun CLICKS. Jason straightens, and through tears--

JASON

Please. Please I don't want to die. Stop. No. Bruce?! Please don't let me die. Don't--

A CACKLING JOKER echoes through the cave...

CARRIE (PRELAP)

Please help me. Bruce!

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

The same CACKLING LAUGHTER fills the room where a paralysed Bruce drops his phone. It SHATTERS against the floor.

On the monitors, CARRIE (gear on, mask off) is in the exact situation: bound to a chair, bloodied and bruised, gun pressed to their head, pleading for their life:

CARRIE

Stop, no. I don't want to die.
Please don't let me die. *Please!*

OFF Bruce, crippled from history repeating itself...

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

Elevator doors open to Chloe. She rushes towards a battle-ready Bruce (geared up, mask off).

CHLOE

I came as soon as you called.

BRUCE

It's happening again. Whoever is doing this has *intimate* knowledge of everything the Joker did that night, down to the very words spoken to torment me *and* Jason.

CHLOE

If it's a complete reenactment, then wouldn't they have taken Carrie to the same place the Joker took Jason?

BRUCE

It doesn't exist anymore. The warehouse burned down in a fire. I had it rebuilt in his honour- a shelter for troubled youth.

CHLOE

That *has* to be the place.

BRUCE

No, you don't understand.

Bruce SWIPES weapons off a table in frustration. Grips his hair, pulling at it to calm himself down...

BRUCE (CONT'D)

I sent everyone on my team out to find him. We had the same hour we have now, and we still came up short. Jason still died. We--

Chloe reaches for Bruce's hands. Stops him. Comforts him.

CHLOE

We are going to find Carrie and we are going to stop this from happening. I'm here now, and I won't let you go through that pain ever again. Do you understand?

Bruce, now calm, offers a nod.

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

You head to the shelter. I'll be right behind you.

BRUCE

What are you doing?

CHLOE

Calling in reinforcements.

A beat. Bruce accepts the premise, then places his mask on and rushes for the elevator.

CRANE BACK to Chloe, turning in with a phone up to her ear--

CHLOE (CONT'D)

Helena. I need your help.

Batman, inside the elevator, as the doors close--

INT. FACTORY - NIGHT (FLASHBACK)

A desperate Batman claws through an old, decaying factory, spinning, turning, tearing and searching for any sign that he's in the right place. His world spirals.

An echoing BOOM tremors through the room...

A painful realisation sets in. Batman shifts to the noise, breathless and with deep fear...

EXT. WAREHOUSE - NIGHT (FLASHBACK)

The remnants of a warehouse, burning and filled with grey, thick smoke. A boneless Batman pushes through, tearing debris clear in his path towards...

A bloodied Jason (geared up, mask off) lies sprawled against the carnage, pained breaths barely escaping him.

BATMAN

Jason? No, no. Jason!

Batman drops to Jason's aid, and peels him up out of the wreckage and into his arms. He cradles his son.

BATMAN (CONT'D)

I'm sorry, I should have- I didn't-
I'm so sorry. Please.

Jason's breathing stops, a long release of air. His last.

BATMAN (CONT'D)

Jason?

No response. Batman pulls his son in, and weeps against him in a cradling hug. Forever broken.

INT. SHELTER (DOWNSTAIRS) - NIGHT

Batman erupts through the opening doors into the wide open space that appears untouched. Normal. A deep panic sets in.

BATMAN
No one's here.

A startling YELP-

Batman swings around to find Chloe, in the arms of RED HOOD, struggling under his tight hold.

RED HOOD
You would think after everything that's happened, you'd stop doing the whole 'sidekick' thing.

BATMAN
Let her go.

RED HOOD
How many more people are you going to lead to their death?

BATMAN
Stop this now.

RED HOOD
Okay.

A tazer ignites against Chloe's back. Red Hood tosses her weakened body aside, then pulls TWO GUNS- BANG! BANG!

Bullets ricochet off Batman's armor.

Red Hood CHARGES for the caped crusader- they SLAM together, and CRASH THROUGH the stair bannister. Dismantling.

Batman cranes up- KICKS a gun out of Red Hood's hand.

A HANDGUN slides across the floor towards a struggling Chloe, easing up off the ground in a haze. She spots it.

RED HOOD (CONT'D)
'The Wayne-Todd Shelter for Troubled Kids.'

Red Hood pulls his other gun up- Batman latches onto his hand, and struggles to redirect it.

RED HOOD (CONT'D)
It has a nice ring to it.

BANG! A bullet SHATTERS a framed photograph of Jason Todd.

(CONTINUED)

CONTINUED:

Batman rips the gun out of Red Hood's hand, then pulls him in close. An intimidating growl.

RED HOOD (CONT'D)
I wonder what you'll put Carrie
Kelley's name on?

BATMAN
Where is she?!

RED HOOD
They are non-binary. Different
pronouns. And *they* aren't anywhere
you'll be able to find them.

A BLADE clicks out of Red Hood's sleeve, and pierces Batman, ejecting him back in his step. The two divided.

RED HOOD (CONT'D)
When you don't learn your lesson
the first time, you're doomed to
repeat your mistakes.

A gun clicks. They both look to find...

Chloe stands with the gun fixed on Red Hood, a convincing glare that she *will* pull the trigger.

CHLOE
Move and I'll shoot.

Red Hood raises his hands slowly, then- *WHIPS* a device out that flies towards Chloe and ERUPTS.

A SCATTER BOMB consumes Chloe, blinding her vision.

Batman charges Red Hood, scoops him up, then fires a line to the ceiling. They ascend, SMASHING THROUGH THE CEILING--

The air clears. Chloe notices she's alone in the room.

CHLOE (CONT'D)
Damn it.

Chloe pulls out her phone. Calls '*Clocktower.*'

INT. CLOCKTOWER - NIGHT

The computer monitor flashes '*Chloe calling.*'

Craning around to see the message, Helena (geared up, mask off) rushes to answer. She connects her headset.

HELENA
Chloe?

INTERCUT BETWEEN: HELENA and CHLOE on the call--

(CONTINUED)

CONTINUED:

CHLOE

Carrie isn't here. Did you find anything on your end?

HELENA

I sourced the security footage from the Gotham City Tower Apartments but I couldn't find any signs of Carrie exiting the building.

CHLOE

What if that's because Carrie never left the building?

The revelation dawns on Helena, too.

HELENA

I'm on it.

Helena disconnects from the call- rushes to the BAT-MASK and picks it up in her hands. A stoic moment of pause.

A cape whips. The BATGIRL exits, inside the elevator...

INT. SHELTER (UPSTAIRS) - NIGHT

Red Hood writhes on the floor in pain while Batman steadies himself beside the hole in the ground - their entrance.

BATMAN

How do you know so much about all of this- about me? Who are you?

RED HOOD

Come on, *Bruce*. I'm sure you've figured it out by now.

Red Hood struggles onto his feet, but slowly stands. Rises.

RED HOOD (CONT'D)

I think the better question is *how*.

(off Batman)

How did you mess up being a father so badly with me then be even *worse* with your real son?

Batman pulls Red Hood in with ferocious anger.

BATMAN

Enough of these games.

Red Hood SLASHES with the blade-

Batman's gauntlets block the knife, then RIP it from Red Hood's sleeve. He pivots with him- slams Red Hood against the wall and holds the blade to his throat.

(CONTINUED)

CONTINUED:

RED HOOD

So you'll kill me over a stranger
but you won't kill the Joker for
murdering me?

Batman pushes back, crippled by a memory that FLASHES--

EXT. CRIME ALLEY - NIGHT (FLASHBACK)

A terrified JOKER (dishevelled, face melting in the rain)
flails in his desperate attempt to flee. The shadow of a
looming BAT-SHAPED FIGURE casts over him and he stops.

BATMAN (O.S.)

It's over, Joker. I found you.

The fear of a child exudes from Joker.

JOKER

It's been so long. I don't even
remember what we were fighting
about. Do you?

A bat-a-rang cuts across the harsh air and pierces Joker's
leg. He howls, twisting into himself in pain.

The BATMAN emerges in the alley, out of the shadows.

BATMAN

Where is she? Where's Harley?

JOKER

You want to make me suffer- you
want to *hurt* me, Batman?

Joker looks over at Batman. A maniacal CACKLE escapes him
until his shallow breath halts into a psychotic glare.

JOKER (CONT'D)

I wouldn't give you the pleasure.

Joker rips the bat-a-rang out- tosses it aside.

JOKER (CONT'D)

I knew you'd go after her to get to
me. So I wrapped my hands around
her pretty little neck and squeezed
until the life and love for me
drained from those emerald eyes.

Batman is somehow still disgusted and shocked by him.

JOKER (CONT'D)

I know. It's positively twisted,
even for me. Although, perhaps not
as twisted as *this*--

(CONTINUED)

CONTINUED:

Joker SPRINGS up with a gun in his hand, and fires- *BANG!*

Bullets ricochet off Batman's armored chest. He simply moves closer and closer to Joker, and snatches the gun from him.

A retracting Joker slinks back, a new wave of fear...

JOKER (CONT'D)

Okay, not my best jo--

BANG! A startled Joker stumbles back from the gunshot.

Gloved hands shakily feel for the pooling blood that surfaces through the shirt... a shocked Joker hit with clarity:

JOKER (CONT'D)

You... shot me?

Batman trembles with the gun. A moment of hesitation, and he empties it- *BANG! BANG! CLICK.*

The gun drops to the ground (SLO-MO). Bounces to a halt.

A faded Joker eases back into a pool of his own blood, clenching the wounds all over his chest. He notices Batman, stood over him, uncertain of his actions, then laughs.

BATMAN

What's so funny?

JOKER

(gurgling)

It's just... I knew you had it in you- that we were the same. I will forever be the man who turned the Bat into a monster.

Batman steps around the Joker, and crouches in over him.

BATMAN

I've always been a monster. Not because of you. Because of another man I met in this very alley. The man who murdered my parents.

JOKER

You should have killed me on that rooftop, *Bruce*. Would have saved us all the time and trouble.

The Joker descends in an echoing, soft laugh until Batman wraps his hands around his neck...

BATMAN

This is for Jason.

CRACK! Joker's neck *snaps*--

(CONTINUED)

CONTINUED: (2)

Batman sinks back, releasing from his nemesis, and sitting with his actions. An act of vengeance that offers nothing but more grief. Harsh, quick breaths until it sinks in...

A small CRUNCH echoes through the alley--

Batman looks up and immediately notices a scared DAMIAN (in a ROBIN suit) in the alley. *He saw everything.*

OFF the unspoken words of this *forever-changed* moment...

INT. SHELTER (UPSTAIRS) - NIGHT

The same look is in Batman's eyes now. He pulls free from a pinned Red Hood, and throws the blade aside.

BATMAN

I'm done fighting you. Just please don't let anyone else die. Carrie doesn't deserve to die.

RED HOOD

Neither did I.

Red Hood reaches into his pocket, and retrieves a spherical device - metallic with a BLUE BLINKING LIGHT on it. He seems to activate it, and the light turns red.

BATMAN

No, don't.

Red Hood throws the device- it cuts through the air, but quickly gets knocked back by Batman, spiralling back--

BOOM.

An explosion erupts between the two. Flames engulf Red Hood, and a shockwave throws Batman to the ground. He scurries up onto his elbows, and looks to see the smoke clear...

Red Hood sinks against the wall, scorched with shrapnel throughout his body. Pained breathing.

BATMAN (CONT'D)

No. No, no. Come on.

Batman crawls up and rushes to Red Hood. He peels back the mask to reveal what could not be true: it's JASON TODD (an older version last seen in Season 4). *How is this possible?*

JASON

I'm a little older than you remember, hey Bruce?

BATMAN

It's not possible.

(CONTINUED)

CONTINUED:

JASON

I was brought back. Moved through time. So much so that I had years to think about you.

(beat)

I hate you. I wish I never met you.

Batman moves to check Jason's wounds, desperate to save him.

BATMAN

Don't say that, don't--

JASON

Don't touch me.

Jason faintly slaps Batman's hands away, then grows weaker.

BATMAN

I killed him. The Joker. I killed him for what he did to you.

Jason shifts - almost as though it *changes* everything...

INT. GOTHAM CITY TOWER APARTMENTS, LIVING ROOM - NIGHT

A bound Carrie (geared up, mask off) struggles in the chair, bloodied and bruised and left to die.

Across from them a bomb ticks away. *Tick... tick...*

The sound suddenly stops. Carrie perks up - a wave of clarity washing over her that *this is the end*.

CARRIE

No.

The door erupts open- Batgirl sweeps into the room and rushes to Carrie's aid. She rips the ropes free.

BATGIRL

Come on.

Batgirl pulls Carrie up, and the two rush for the window--

EXT. GOTHAM CITY TOWER APARTMENTS - NIGHT

A top window SHATTERS. Diving out of it from a grappling line, Batgirl and Carrie descend to the ground. They land.

An EXPLOSION tears from the building. Debris erupting.

Batgirl shields Carrie with her cape, then the two look back to see the building cave in on itself. Destroyed.

OFF a saved but traumatised Carrie...

INT. SHELTER (UPSTAIRS) - NIGHT

A pale Jason eases into his oncoming death, content that there's nothing left he can do. Batman remains knelt by his side, the world still spiralling around him.

CHLOE (O.S.)
It's over.

Batman looks over his shoulder to see Chloe stumble into the room, phone held tight in her hands.

CHLOE (CONT'D)
Carrie's safe.

Batman fills with relief. History didn't repeat itself.

JASON
Congratulations, Bruce. You won.

A pained Batman looks back to Jason, the two locked in their differences. The last look they'll ever share.

JASON (CONT'D)
I have a message from your son.

Chloe shifts, overhearing the conversation. *His son?*

Jason leans in close to Batman, mustering enough strength to deliver these last, damning words:

JASON (CONT'D)
(sharp whisper)
One will rise. The rest will fall.

And with that, Jason eases back into his death.

A traumatised Batman drops back, deflating in his grief and the roller-coaster of emotions that hit him...

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. WAYNE ENTERPRISES, WEAPONS DIVISION - NIGHT

CRANE DOWN from the lights to find Chloe turning back in from a phone call to face Bruce. He appears devoid of emotion.

CHLOE

That was Carrie. They're still a bit shaken up, but they'll be okay.

BRUCE

Hopefully this is the scare they needed to keep them from ever putting on that suit again.

CHLOE

I'm sure it might be a while but we could honestly use all the help we can going up against Dent.

BRUCE

Figured that was your endgame.

Chloe folds her arms- *is she being analysed?*

CHLOE

Sorry?

BRUCE

You didn't tell me you actually managed to recruit *Batgirl*, makes sense to add your *Robin*.

CHLOE

Well, it wasn't really an *official* thing so much as me asking for her help, but she's been operating out of the Clocktower this whole time. Maybe we should move *our* operation there considering this place was compromised the other night.

BRUCE

No. Dent only knew about us because *someone* resurrected Jason Todd and brainwashed him into thinking we were his enemy.

CHLOE

Who would do that? And why?

BRUCE

I have my suspicions. Dusan Al Ghul being one of them.

(CONTINUED)

CONTINUED:

Chloe shifts with memories flooding back to her.

CHLOE

That makes sense, actually.

(off Bruce)

When I was at the prison, Kyle came to rescue me. He told me Dusan had gotten free, but... I never thought to mention it because he told me that he wouldn't be a threat to us.

BRUCE

Is there anything else you've forgotten to tell me?

CHLOE

Oh, come on. That's not fair.

BRUCE

Really? Because it's starting to feel like a classic example of you choosing when or when not to tell people what you know when it directly affects the rest of us.

CHLOE

Are you serious right now? I've spent the better half of the day trying to figure out who Robin is and what happened because you wouldn't open up and tell me and that put *my* life at risk.

BRUCE

You've been gone for twelve years so you are not entitled to know everything about mine or anyone else's life who you walked away from. Not anymore.

CHLOE

That's not the point.

BRUCE

No, I think the point is that you're not used to being second in command- you're not used to taking a back seat. But you're in my city and we are going to save it my way.

A beat. The two opposing forces lock in their opposition.

CHLOE

You're right. I'm not used to following. Maybe that's because when I lead - when Gotham is under my watch - none of this happens.

(CONTINUED)

CONTINUED: (2)

Chloe turns her back to leave. A furious Bruce turns with her, watching her walk away again...

BRUCE
Where are you going?

CHLOE
To do what I do best. Lead.

Chloe enters the elevator, and turns back to see Bruce.

CHLOE (CONT'D)
Goodbye, Bruce.

The doors close in front of her, their partnership forever severed, forever changed...

INT. RESISTANCE BASE, COMMISSIONER'S QUARTERS - NIGHT

Sarah sits at the table, swiping through photographs on her phone of *happy memories* between her and Gordon. A deep fear rests within that things will never be the same again...

A knock sounds at the door. Sarah turns to find Renee.

RENEE
You got room for one more at this base? Kind of need somewhere to sleep right now.

A gentle smile stitches across Sarah's face. She rises to greet Renee at the entrance.

SARAH
You're always welcome here.

RENEE
Thanks.

A phone vibrates. Renee peels her mobile out of her pocket to see 'Kate calling.' She declines it.

A beat. Sarah notices the disconnect.

SARAH
Is everything okay?

RENEE
No. But nothing really is right now, is it?

Sarah can't argue with that.

INT. UNKNOWN RESIDENCE, BEDROOM - NIGHT

Kate sits in her bed, examining her phone call that isn't answering. A loud beep. She brings the phone to her ear.

(CONTINUED)

CONTINUED:

KATE

Renee, it's me. I just wanted to let you know that I made it to my sister's place safe.

(beat)

I know after our conversation that it seems almost silly to say this but I'm still here if you ever need to talk. So if you ever do then please. Call me.

Kate disconnects the call. She sinks back in her bed, then reaches for the bedside table light. It FLICKS OFF.

INT. CLOCKTOWER - NIGHT

Helena is by the computer monitors, showing Carrie their operating system, when Chloe enters the room. They turn to face her - anticipating her return.

CHLOE

Bruce is out. He wasn't sold on the idea of forming a team. I'm hoping the two of you disagree.

HELENA

Dent has his army. We need ours.

Guilt eats away at Carrie.

CARRIE

You didn't have to do this 'cause of me. I can find Duke on my own.

CHLOE

This isn't because of you. We all have our reasons for standing up and fighting back, but none of us should have to do it alone.

HELENA

Chloe's right. I want to find Dent just as much as you want to get your friend back.

CARRIE

Okay, then I'm in.

(off Chloe)

But Bruce was right about one thing. I'm not exactly the most prepared when it comes to wearing this suit and fighting this war.

HELENA

Don't worry. I can train you.

Carrie looks to Helena with admiration in her eyes.

(CONTINUED)

CONTINUED:

CHLOE

In the meantime...

Chloe walks through the two in pursuit of the computer. She opens the chair her way, takes a seat, and assumes her position behind the computer. *She's back where she belongs.*

CHLOE (CONT'D)

Let's get to work.

Helena and Carrie, on either side of her, form the team...

INT. BATCAVE - DAY (FLASHBACK)

Bruce sits in front of a large monitor where multiple screens appear of our heroes: BARBARA, DICK, CASSANDRA, and TIM.

BRUCE

I received Intel from the League that the Joker is back and he's planning an attack on the neighbouring cities of Gotham.

BARBARA

What- why? Do you think he's trying to draw us out?

BRUCE

I don't know. All I know is that we have to stop him.

TIM

What do you need us to do?

BRUCE

Scope out the cities in pairs- Dick and Barbara, you know Bludhaven the best, I'd suggest going there- Tim, Cassandra, Jump City could also be a target, even if it is a little more out of reach.

(beat)

The League has already made contact with others in Metropolis and Star City, so they'll be protected.

DICK

What about you?

BRUCE

I'll be here with Lucius.

BARBARA

I'm not sure dividing and conquering is the best plan here.

(CONTINUED)

CONTINUED:

BRUCE

It's only so we can find the Joker.
The second we do, we'll pull
everyone back in and stop him.

CASSANDRA

He better pray it's not me that
finds him. I'll kill him for what
he did to Jason.

BRUCE

You all have your missions. Report
back as soon as you find something.

TIM

You got it, boss.

One by one, the screens blink black - offline.

Bruce sinks back in his chair with a hint of guilt, but an
overwhelming sense of relief.

LUCIUS (O.S.)

It always did scare me how easy you
could lie to us.

Bruce sits up, then turns to face LUCIUS.

BRUCE

It's only easy when I know it keeps
you all safe.

LUCIUS

I guess that's a *little* comforting.

(off Bruce)

If you're right, and the Court of
Owls are about to release a virus
on this city, then why would you
send the entire team away when
we're going to need them to fight?

Bruce's eyes gravitate towards the GLASS CASE that holds the
blood-stained ROBIN SUIT. An unspoken pain burning inside,
then he locks eyes with a waiting Lucius.

BRUCE

Because... I can't bury anymore
people that I love.

OFF an understanding forming between the two...

BATMAN (PRELAP)

Do you think it was a mistake?

EXT. ROOFTOP - NIGHT

DRIFT DOWN from the bat-signal burning bright in the night sky to find a meeting between Batman and Gordon.

GORDON
Anything specific because the list
between us is *quite* long.

Gordon summons a chuckle from Batman. Rare.

BATMAN
Sending the team away when I
initiated operation No-Mans-Land.
Do you think I made a mistake?

GORDON
Probably.

The moment hangs for a beat-- a guilt within Batman...

GORDON (CONT'D)
But knowing my daughter isn't
trapped in this city with criminals
running the streets...
(touched)
I've got to say, I'm pretty
thankful you did send them away.

BATMAN
I know how hard it was for me to
bury Jason. I couldn't let you go
through that with Barbara.

Gordon's head hangs, a crushing gratefulness filling him at the expense of Batman's grief. A thankful nod.

GORDON
Speaking of preventing things, I
managed to dig up some information
on the new Robin's beau.

Gordon offers a folder to Batman. He reads it.

BATMAN
He's got a criminal record.

GORDON
Two arrests for assault. Claimed
he was protecting the city from bad
men. The 'victims' didn't want to
press charges - too afraid of their
criminal records surfacing, I
guess. Thomas was let go.

(CONTINUED)

BATMAN

So we're dealing with two kids who
are in way over their heads.

GORDON

Gotham's new dynamic duo.

BATMAN

My question is- why did Dent bring
him in instead of killing him? He
seems like a liability.

GORDON

Strength in numbers, I guess.

(off Batman)

Sorry. But it does line up with
Dent's M.O. He's preying on
everyone's desire to come out of
this alive- to survive- which means
everyone aligned with him might not
just be the criminals we saw break
out of Gotham State Penitentiary.

BATMAN

And when you give them all guns,
there's no easy way to escape.

GORDON

Exactly.

A deep fear builds between the two - this won't end well...

BATMAN

I'm just glad Lucius isn't there.

GORDON

We'll find him, Bruce.

BATMAN

We have to- because I can't do any
of this without him.

OFF their vow to bring their friend home...

INT. APARTMENT ROOM - NIGHT

A small patch of light illuminates a cuffed Lucius, seemingly
trapped in this dishevelled room. He appears to waken, very
weakly, and moves - *CLUNK*. The cuffs lock him in place.

LUCIUS

What the- where am I?

SWIRL AROUND the room in a panic--

LUCIUS (CONT'D)

Hello?!

(CONTINUED)

WATCHTOWER, 'Robin'

58.

CONTINUED:

The lights ignite in the room. Stood across from him with a plate of food in his hands stands... WESLEY OYER.

WESLEY

Hello, Lucius.

OFF the anger and confusion bubbling to the surface...

WATCHTOWER

CUT TO BLACK.

END OF ACT FIVE

EPILOGUE

FADE IN:

EXT. CEMETERY - NIGHT

A shovel slams into the ground. Dirt scoops, and is thrown aside. Deeper, and deeper, until *THUD*.

Gloved hands wipe dirt clear off a coffin, then grip the opening with incredible force. It RIPS open.

An alarmed BRUCE sinks back in shock: no one is inside.

RISE UP to find the gravestone that reads '*Jason Todd, beloved son and friend.*'

INT. TEMPLE - NIGHT

Doors erupt open where two ASSASSINS (accompanied by a posse of assassins) burst into the room, carrying a deceased JASON in their arms. They drop the dead man to the floor.

ASSASSIN

The message has been delivered.

DUSAN AL GHUL (O.S.)

Good.

Dusan turns into view with a widening smile on his face.

DUSAN AL GHUL (CONT'D)

The wheels are in motion, and the bat will soon be here.

(beat)

Now, what do we do with *him*?

A furious DAMIAN steps in by Dusan's side. Hate in his eyes.

DAMIAN

I want Bruce to suffer the way I suffered. Throw him in the pit.

Dusan fills with pride, then looks back to the assassins-

DUSAN AL GHUL

You heard him. Go.

The assassins peel a dead Jason up from the ground, and scatter back through the doors they entered.

OFF a united Damian and Dusan Al Ghul...

CUT TO BLACK.

END OF EPISODE