

# GOTHAM KNIGHTS

*Handwritten signature*

*Nanni Robinson*

Episode #113

"Night of the Owls"

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*Faller*

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*Aut*

Based on Characters Appearing in  
DC Comics

*M. Call*

*OSCAR MORGAN*

*Olivia Pugh*  
♡

*Edant Adams*

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PRODUCTION DRAFT 1.20.23

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DC Entertainment  
Berlanti Productions

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# GOTHAM KNIGHTS

## CAST LIST

TURNER HAYES.....Oscar Morgan  
DUELA.....Olivia Rose Keegan  
CARRIE KELLEY/ROBIN.....Navia Robinson  
HARPER ROW.....Fallon Smythe  
CULLEN ROW.....Tyler DiChiara  
STEPHANIE BROWN.....Anna Lore  
HARVEY DENT.....Misha Collins  
BRODY MARCH.....Rahart Adams  
REBECCA MARCH.....Lauren Stamile  
DR. LISA KELLEY.....Angela Davis  
COMMISSIONER SOTO.....Deja Dee  
JANE DOE.....Lindy Booth  
SERGEANT APONE.....Lazell Brown  
GOTHAM NEWS NOW ANCHOR.....Paul Ryden  
HENRI DUCARD.....Charles Measure  
MOTOR POOL OFFICER.....TBD  
GCPD DISPATCH.....TBD

# GOTHAM KNIGHTS

## SET LIST

### INTERIOR

FRANNY'S TRAILER

GCPD

BULLPEN

HALLWAY

(MONITOR 2)

INTERROGATION ROOM

LOWER LEVEL

HALLWAY

HOLDING CELL

MOTOR POOL

(MONITOR 1)

GCPD CRUISER

GOTHAM ACADEMY

BELFRY

LOWER LEVEL

UPPER LEVEL

HALLWAY

LIBRARY

GOTHAM GENERAL

HALLWAY

PATIENT ROOM

MARCH BUILDING

13<sup>TH</sup> FLOOR

ELEVATOR

TV BROADCAST

"CHANNEL 64"

"GOTHAM NEWS NOW"

WAYNE TOWER

13<sup>TH</sup> FLOOR

CEILING

ELEVATOR

LOBBY

STAIRWELL

### EXTERIOR

ALLEY

GCPD CRUISER

ALPINE MANSION

GOTHAM CITY (ESTABLISHING)

GOTHAM CITY SKYLINE

ROBINSON PARK

# GOTHAM KNIGHTS

## DAY/NIGHT BREAKDOWN

### DAY:

N1  
D2  
D3

### SCENES:

1-44  
45-46  
47-54

ACT ONE

1 TV BROADCAST - "GOTHAM NEWS NOW" - NIGHT (N1) 1

The GOTHAM NEWS NOW LOGO SWOOSHES onto the screen as a GOTHAM NEWS NOW ANCHOR gives us the latest.

GOTHAM NEWS NOW ANCHOR (ON TV)  
*Shocking developments in Gotham tonight as recently-elected Mayor Lincoln March has been brutally murdered along with dozens of others at what is being described as a bizarre masquerade party.*

As MUGSHOTS OF OUR KNIGHTS flash on-screen --

GOTHAM NEWS NOW ANCHOR (ON TV) (CONT'D)  
*Turner Hayes and several of his fellow fugitives wanted in connection with the murder of Bruce Wayne were apprehended at the scene, along with accomplices Carrie Kelley, Stephanie Brown and Brody March, and are believed to be responsible for this new string of murders.*

OFF this grim update --

2 INT. GCPD - LOWER LEVEL - HOLDING CELL - NIGHT (N1) 2

Locked away in a cold, dank cell, we find our Gotham Knights at their lowest point yet.

CULLEN gestures to the cell that holds them.

CULLEN  
After everything we've done, we're right back where we started.

TURNER paces, puzzling it out.

TURNER  
Why do it? Why kill the entire Court?

CULLEN  
Maybe we got too close. Rebecca's tying up loose-ends.

HARPER can't help but add:

(CONTINUED)

HARPER

And she's got six of those loose-ends locked up nice and tight in a place known for having killer cops on The Court's payroll.

CARRIE laments:

CARRIE

They'll have to get in line behind my mom when she finds out I'm in here.

STEPHANIE, recognizing how dire their options are:

STEPHANIE

You know it's bad when the only option for your one phone call is Duela.

HARPER

It's going to be okay.

Stephanie crosses, toward Turner, who moves to comfort her, but it's not Turner she's moving to, it's --

HARPER, who wraps her in a comforting hug.

STEPHANIE

I'm holding you to that.

Surprised, Turner's eyes meet BRODY's. Also surprised by this. Then, having remained silent until now:

BRODY

Look, I don't know if this is like a normal Thursday for the Gotham Knights, but as the new guy whose cult leader mom just poisoned his dad, if there's a plan for how to get out of this, I would love to hear it.

(looks to Turner)

What are you thinking, man?

After a moment:

TURNER

I'm thinking it's like Joe Chill said. The Court always wins.

And OFF that bleak assessment --

3

EXT. GCPD - NIGHT (N1)

3

We PULL BACK from GCPD Headquarters to REVEAL, perched atop a ROOF across the way --

FIVE TALONS.

Their backs to us. Their eyes fixed on the GCPD. Weapons gleaming in the moonlight.

And OFF the sound of the Talons' eerie, heavy BREATHING --

TITLE CARD: "GOTHAM KNIGHTS"

4

INT. GCPD - INTERROGATION ROOM - NIGHT (N1)

4

Turner sits across a table from COMMISSIONER SOTO.

TURNER

How many different ways do you want me to say the same thing?

But Soto's not buying it. And seems exhausted from hearing it over and over.

COMMISSIONER SOTO

Right. So first, you were framed for killing Bruce Wayne. By the same people who then framed you for killing Cressida Clarke, who you say worked for the people who framed you. And now you're saying that you've been framed for killing the people who framed you.

Only now, when we CUT TO the other side of the table, it's Carrie who's being interrogated by Soto.

CARRIE

Yeah. That's pretty much exactly what The Court of Owls does.

COMMISSIONER SOTO

I guess my question is, who the hell is left to frame you when everybody else is dead?

CUT TO the other side of the table, where Cullen is in the hot seat.

CULLEN

Well, technically, some of them can't die.

(off Soto's look)

(MORE)

(CONTINUED)

CULLEN (CONT'D)

See, there's this thing called Electrum. It's... it's a space rock.

CUT TO Stephanie, across the interrogation table.

STEPHANIE

A meteorite. Comprised of mineral alloys with healing properties.

COMMISSIONER SOTO

*(are you fucking kidding me?)*

That allows people to live forever?

STEPHANIE

In small doses. The Court puts it in a back molar and it releases over time to give you an increased lifespan.

CUT TO Harper, now across from Soto.

HARPER

That's how their Talon has been around for over a hundred years.

COMMISSIONER SOTO

Talon? As in the nursery rhyme?

HARPER

No, as in a brutal, sword-wielding killing machine.

COMMISSIONER SOTO

That can never die?

CUT TO Cullen.

CULLEN

Well, not until Turner cut off his head.

*(catching himself)*

But he was totally justified.

COMMISSIONER SOTO

Oh. And were you "justified" when you butchered the Mayor and dozens of Gotham's elite in the middle of dinner because you believed they were part of some secret cabal?

CUT TO Turner. He eyes Soto. Exhausted. Beaten down. Desperate to be believed.

(CONTINUED)



TURNER  
We didn't kill them.

COMMISSIONER SOTO  
(angry)  
THEN WHO DID -- ?

CUT TO Brody, now sitting across from Soto.

BRODY  
My mother.

COMMISSIONER SOTO  
(incredulous)  
Who's still unaccounted for? She  
killed The Court?

BRODY  
She is The Court.  
(then)  
She has been for centuries. Nothing  
happens without her say. And if  
she's willing to sacrifice her  
Court, then no one in Gotham is  
safe.

Soto looks at him, struggling to believe this crazy story.

COMMISSIONER SOTO  
So if this Evil Queen of Gotham is  
willing to burn down her kingdom,  
what is it she actually wants?

OFF this question --

5 INT. WAYNE TOWER - 13TH FLOOR - NIGHT (N1)

5

A sack is ripped off HARVEY's head. He finds himself tied to  
a chair, facing REBECCA. He's still where we left him.

Nearby, an innocuous DROP CLOTH covers something.

REBECCA  
You're gonna make me beg, aren't  
you?

HARVEY  
It didn't have to be this way.

He notices a CCTV CAMERA angled from the ceiling, watching.

(CONTINUED)

REBECCA

Trust me, I tried to avoid "this way" for years. But you just couldn't resist a good mystery.

HARVEY

Call me old-fashioned, but if we were going to have a future together, I deserved to know you could've fought in the Civil War.

REBECCA

Prolonged life is a gift, Harvey. One I'm prepared to offer you.

She moves to a nearby alchemist's lab full of antique glassware and burners. She holds a SYRINGE OF ELECTRUM.

REBECCA (CONT'D)

This is the Electrum I'd reserved for my now-deceased Court. Start over with me, Harvey. No more baggage. No more sneaking around. No more fake marriages...

HARVEY

And what about Brody? Your son -- remember him?

REBECCA

No more incessantly disappointing children.

HARVEY

You're not the Rebecca I fell in love with.

REBECCA

No, you're not the Harvey who fell in love with me.

(then)

At least, not yet.

TWO MASKED GUARDS drag in **DUELA**.

DUELA

I shot him point-blank. Whatever you think you're doing isn't gonna work. The guy hates me --

She twists and tugs, but then stops at the sight of Harvey. They share heavy looks of concern as the Guards shove her into a CHAIR ACROSS FROM HARVEY.

(CONTINUED)

HARVEY

What is this? Duela?? No --  
(to Rebecca)  
What the hell are you doing? LET  
HER GO --

REBECCA

Let yourself go, Harvey. Choose  
your better half and your daughter  
leaves here alive.

Her arms are free, but GUARD #1 wraps a chain around Duela's  
WAIST while Guard #2 pulls the cloth from a BARREL BOMB.

DUELA

Oh come on. A bomb? Seriously? Did  
someone run over your hairless cat?

REBECCA

Your mother may have been willing  
to cash you in like a hot handbag,  
but then she's always been a blight  
on society. Your father, however,  
is good, and moral and just. And I  
have no doubt he will do anything  
to save you.

The bomb's SMART PHONE DETONATOR lights up, and counts down  
from 60:00... 59:59... 59:58...

HARVEY

Rebecca, don't do this --

REBECCA

I'll give you the disarm code when  
you to give me the real Harvey.

As the harrowing ultimatum lands on Harvey --

REBECCA (CONT'D)

I need to go pack my bags. I'll  
leave room for your toothbrush.

She leaves with her Guards, leaving Harvey and Duela trapped.

6

INT. GCPD - BULLPEN - NIGHT (N1)

6

DR. LISA KELLEY, coat over her scrubs, charges up to SGT.  
APONE behind the BOOKING DESK.

DR. LISA KELLEY

I'd like to see my daughter. I've  
been waiting two hours.

(CONTINUED)

SGT. APONE  
She's still being questioned.

DR. LISA KELLEY  
She's fifteen.

SGT. APONE  
Then congratulations. You raised  
the youngest mass murderer in  
Gotham history.

TURNER (PRE-LAP)  
I am not a killer.

7 INT. GCPD - INTERROGATION ROOM - NIGHT (N1) 7

Turner sits across from Soto. A CLOSED FILE in front of her.

TURNER  
Why is it so hard for you to  
believe that?

She regards him for a moment. Then:

COMMISSIONER SOTO  
Maybe I think being a killer is in  
your blood.

TURNER  
What?

COMMISSIONER SOTO  
You don't remember me, do you? This  
isn't the first time we've met, Mr.  
Hayes. I was the lead detective  
investigating your parents' death.

TURNER  
Couldn't solve that one, either.  
Some detective.

COMMISSIONER SOTO  
Well, certainly not the World's  
Greatest.

The words "World's Greatest" get his attention.

COMMISSIONER SOTO (CONT'D)  
Oh yeah. I knew Bruce Wayne. Only I  
knew him as Batman.

(CONTINUED)

TURNER

Did you know he was the one who killed my parents? Did you bury the case to protect him?

COMMISSIONER SOTO

I buried it to protect a ten-year-old boy.

TURNER

From what? The truth about how my parents died?

COMMISSIONER SOTO

From the truth about who they were. They were murderers, Turner. Assassins.

TURNER

That's a lie. They cleaned office buildings.

COMMISSIONER SOTO

That was their cover.

Soto OPENS the file before her and slides TWO SURVEILLANCE PHOTOS across the table. They are of TURNER'S PARENTS.

COMMISSIONER SOTO (CONT'D)

Their last assignment was to kill The Batman.

TURNER

This is insane.

COMMISSIONER SOTO

The truth often is.

From the file, she slides ANOTHER PHOTO to him.

COMMISSIONER SOTO (CONT'D)

Your parents worked for an international criminal named Henri Ducard.

Turner looks at the photo: A distinguished-looking older gentleman. HENRI DUCARD. As Turner stares at the face:

COMMISSIONER SOTO (CONT'D)

When I interviewed you back then, you told me about your parents' friend, "Mr. Henry."

The memory washes over Turner.

(CONTINUED)

COMMISSIONER SOTO (CONT'D)

Ducard wanted Batman dead and he tasked your parents with doing it. Instead, they got themselves killed.

That lands hard on Turner. He stares at the pictures before him, trying to make sense of it all. As he does --

THE DOOR OPENS, and a GCPD LAB TECH hands a file to Soto. She opens it, reads. Whatever's inside alarms her. She looks to Turner, tosses the file down in front of him.

COMMISSIONER SOTO (CONT'D)

Just got that report back from forensics. You want to know what they found?

Turner eyes the file. Two words immediately jump out at him: "INCENDIARY RESIDUE."

8

INT. GCPD - LOWER LEVEL - HOLDING CELL - NIGHT (N1)

8

Stephanie stares, aghast.

STEPHANIE

Explosives?

REVEAL Turner is now back in the cell with his fellow Knights. Outside the cell is Commissioner Soto.

COMMISSIONER SOTO

Traces of nitroglycerine found on your jacket after you were booked.

CULLEN

What?

Harper throws an urgent look to Stephanie.

HARPER

It's from those barrels. The ones in the March Building.

BRODY

If all those barrels are filled with nitroglycerin...

Turner looks to Soto.

TURNER

Rebecca's planning something awful. You have to trust us.

(CONTINUED)

COMMISSIONER SOTO  
Why? Because you know the location  
of a whole lot of bomb-making  
materials?

FWAP! That's when the LIGHTS SUDDENLY GO OUT!

QUICK CUTS around the GCPD -- BULLPEN, INTERROGATION ROOM,  
OFFICES, MOTOR POOL -- as the POWER GOES OUT on all floors.

**IN THE HOLDING CELL:**

TURNER  
No. Because of that.

Soto grabs her RADIO.

COMMISSIONER SOTO (INTO RADIO)  
This is Soto. Talk to me.

MOTOR POOL OFFICER (OVER RADIO)  
Power's been cut. Whole damn  
building's out.

CARRIE  
Owls hunt better in the dark.

9

**INT. GCPD - MOTOR POOL - NIGHT - INTERCUT (N1)**

9

In the MOTOR POOL, also in DARKNESS, we find the MOTOR POOL  
OFFICER on the other end of the radio.

COMMISSIONER SOTO (OVER RADIO)  
*I want the entire building on  
lockdown.*

MOTOR POOL OFFICER (INTO RADIO)  
Copy that. Bringing backup  
generators online now.

QUICK CUTS around the GCPD as EMERGENCY LIGHTING kicks on in  
the BULLPEN, OFFICES, the HOLDING CELL, and lastly --

**IN THE MOTOR POOL:** But when the emergency lighting KICKS ON,  
the red glow REVEALS, behind the MOTOR POOL OFFICERS --

THREE TALONS.

Standing right behind them. Weapons raised.

The Officers turn, too late. And OFF their SCREAMS --

**END OF ACT ONE**

ACT TWO

10 INT. GCPD - BULLPEN - NIGHT (N1)

10

CLOSE ON A BANK OF BLACK & WHITE MONITORS that show several SECURITY CAMERA FEEDS from all over the GCPD. Among them, a STAIRWELL, a HALLWAY, the MOTOR POOL. REVEAL --

SGT. APONE, one of many COPS and DETECTIVES crowded around the monitors, watching. Transfixed. Apone grabs his RADIO.

SGT. APONE (INTO RADIO)  
I need a unit to the motor pool,  
NOW. Officers down. I repeat.  
Officers down.

Commissioner Soto enters the bullpen that's awash in RED EMERGENCY LIGHTING. She sees them gathered by the monitors.

COMMISSIONER SOTO  
What's the situation?

SGT. APONE  
We got multiple intruders. Cutting  
their way through the Bomb Squad.  
They're working their way up.

Sgt. Apone gestures to the monitor with the MOTOR POOL FEED.

11 MONITOR #1 - GCPD MOTOR POOL (SECURITY FEED) - INTERCUT (N1)

In grainy, high-angle BLACK & WHITE, a TALON cuts GCPD Officers to ribbons. The Talon then looks up... and spots the camera. Then -- FWIP! The Talon hurls a KNIFE and --

SKKKKKKKRCH! The camera GOES TO STATIC.

**BACK IN THE BULLPEN:** The gathered Cops all recoil in horror at the carnage.

Soto looks to another monitor with a GCPD HALLWAY FEED.

12 MONITOR #2 - GCPD HALLWAY (SECURITY FEED) - INTERCUT (N1) 12

MUZZLE FLASHES blow out the grainy BLACK & WHITE as Officers fire on ANOTHER TALON. But the bullets don't even slow it down. A FLURRY OF BLADES and it's all over as --

SKKKKKKKRCH! That camera GOES TO STATIC, too.

Soto and Sgt. Apone watch the monitors as -- SKKKKKKKRCH! -- feed after feed GOES TO STATIC, one by one. REVEAL --

(CONTINUED)



DR. LISA, having watched it all.

DR. LISA KELLEY  
What the hell are those things?

OFF the question --

13 INT. GCPD - LOWER LEVEL - HOLDING CELL - NIGHT (N1) 13

From behind bars, the Knights listen as the muffled BLAM-BLAM-BLAM! of gunshots ring out from all around the GCPD. Then:

GCPD DISPATCH (OVER INTERCOM)  
ALL UNITS FALL BACK -- SKKKKKRCH! --  
REPEAT. FALL BACK TO -- SKKKKKRCH!

A SCREAM blares over the intercom before CUTTING OUT. And then... SILENCE. Which is eerily worse.

The Knights look to each other, unnerved. Then --

WHAM! A door flies open -- it's SOTO. They see the look on her face.

COMMISSIONER SOTO  
Okay, how do we stop these things?

CULLEN  
Things? As in, more than one?

COMMISSIONER SOTO  
Yeah. Guess your nursery rhyme added a few characters.

The Knights take in that troubling bit of news.

HARPER  
You have to let us out.

COMMISSIONER SOTO  
So you can run?

CARRIE  
So we can fight.

COMMISSIONER SOTO  
And what makes you think you can stop these things?

TURNER  
Because we've done it before.

With no other choice, he makes the decision to trust Soto:

(CONTINUED)

TURNER (CONT'D)

And because we're the Gotham Knights.

Soto looks at all of them. Sees their determination.

COMMISSIONER SOTO

If only that was the craziest thing I'd heard today.

STEPHANIE

We're pretty much your only hope.

BRODY

Yeah. That's how screwed you are.

14

INT. WAYNE TOWER - 13TH FLOOR - NIGHT (N1)

14

CLOSE ON THE TIMER ticking down to 45:50... 45:49... REVEAL Duela eyeing it. Harvey debates how to start.

HARVEY

Your mom sold you out to Rebecca?

Duela tugs at her chain, looking for any weak link.

HARVEY (CONT'D)

I'm sure she had no idea it would end you up here --

DUELA

Yeah, we're not doing this, thanks.

HARVEY

Fine. I'll talk. You just... listen, okay?

Duela rolls her eyes -- whatever.

HARVEY (CONT'D)

Your mom screwed you over. I screwed over your mom. Your dad's not who you thought he was. Your childhood got stolen from you. None of it's fair. None of it's the way a kid should grow up. And absolutely none of it's your fault.

Trying not to let him in, Duela focuses on a small chink in one of the links.

(CONTINUED)

HARVEY (CONT'D)

If anything, it's my fault. If I didn't have this affliction, if I'd known you existed, if you'd had an actual father-figure in your life... we wouldn't be here. None of the crap you've been through would've happened.

Hearing him, Duela will not lose her focus on that chink.

HARVEY (CONT'D)

All the pain and frustration and hate that went into you pulling that trigger -- I deserved all of it. And I'm starting to think the only reason I survived is so I could make it up to you. Because I shouldn't be here. I shouldn't have lived. So I'm not wasting my second chance -- starting with getting us out of this mess. I will make it up to you. Somebody cares about you now, okay?

Emotion welling in Duela's eyes. Despite her best efforts, she's let him in. And his words feel like a warm hug.

DUELA

Okay.

One simple word, and the weight of his failures lifted. OFF Harvey, relieved to see a path forward --

15

INT. GCPD - BULLPEN - NIGHT (N1)

15

Sgt. Apone, SHOTGUN in hand, addresses OFFICERS assembled in the bullpen.

SGT. APONE

Alright, listen up. I want officers securing every way into this part of the building. The rest of you civilians, I need you to remain calm.

DING! Everyone's attention is drawn to --

THE ELEVATOR. The DOORS OPEN but it's hard to see inside, as the light inside the elevator car FLICKERS eerily. Then --

A HEAD ROLLS OUT OF THE ELEVATOR.

(CONTINUED)

It lands at the feet of the Officers. SCREAMS from civilians as they look to the darkened elevator from which it came and watch in horror as --

A TALON emerges. He wields a BATTLE AXE. Stained with the blood of his headless victim.

The Officers begin FIRING on Battle Axe Talon as they back away from him. But then, from behind them --

THE FEMALE TALON appears. Then -- THWAPP! -- she flips open TWIN BLADED-FANS, one in each hand. Their RAZOR-SHARP BLADES gleam in the light as she cocks her head ominously.

16 INT. GCPD - LOWER LEVEL - HALLWAY - NIGHT (N1) 16

Soto leads the newly-freed Knights down a hallway.

COMMISSIONER SOTO  
Armory's this way.

But Cullen pulls up short. Jerks a thumb behind him.

CULLEN  
Yeah, but the evidence lockup's  
this way.  
(off Soto's look)  
Your weapons aren't gonna stop  
them.

CARRIE  
He's right. We need Batman's. The  
ones you impounded from the  
Batcave.

17 INT. GCPD - BULLPEN - NIGHT - INTERCUT (N1) 17

Having taken refuge AROUND THE CORNER, Dr. Kelley watches in horror as GCPD OFFICERS are slaughtered. Nearby --

SGT. APONE is crouched with a SHOTGUN, his back to the Processing Desk. BLAM-BLAM-BLAM! He fires at the oncoming TALON until -- CLICK. His shotgun's EMPTY.

The Talon raises his BLADE, ready to strike, when --

**DOWN THE HALL:** The Knights come racing into the bullpen, now armed with BAT-TECH!

FWAP! Cullen hits the Talon near Sgt. Apone with TWO ELECTRIFIED STUN BATONS. As the Talon goes down --

SGT. APONE looks up to see it's Cullen who's rescued him. The one he'd felt betrayed by is now his savior. Nearby --

(CONTINUED)

TURNER and BRODY, armed with TACTICAL KENDO SWORDS, both engage a SAI-WIELDING TALON, as --

STEPHANIE hits a button on a baton-like weapon and -- THOOMP-THOOMP! -- both ends TELESCOPE out into a BAT-BŌ STAFF. Which she uses to TAKE ON one of the Talons.

CARRIE squares off against the Female Talon, matching her BLADED FANS with a BATARANG IN EACH HAND.

**AROUND THE CORNER:** Dr. Kelley watches her daughter, in awe, as Carrie bravely FIGHTS OFF this murderous attacker. She now sees with her own eyes what a hero Carrie truly is. But her reverie is broken by --

MOANS OF AN INJURED PERSON nearby. Dr. Kelley looks to see TWO DEAD GCPD OFFICERS on the floor, and --

COMMISSIONER SOTO writhing near them. Badly injured.

Her doctoral instincts kicking in, Dr. Kelley leaves her hiding place to go to Soto. She puts pressure on Soto's WOUND, trying to stop the bleeding. As, all around her --

THE GOTHAM KNIGHTS do battle with the Talons. That's when --

HARPER (O.S.)  
EVERYBODY HIT THE DECK --

REVEAL Harper, brandishing a particularly badass piece of Bat-weaponry -- an ELECTRIC SHOCK RIFLE. The beam of a barrel-mounted BLUE LASER SIGHT finds one of the Talons, and --

FFWAK! Harper fires a SHOCK-ROUND that hits the Talon center-mass as -- ZZZAPP! -- 50,000 VOLTS ripple through him!

As the force of the shock BLASTS the Talon back, Harper finds another target with the laser sight, and --

FFWAK! -- fires another SHOCK-ROUND that sends another electrified Talon FLYING.

The rest of the Knights fight against the Talons, forcing them to RETREAT.

And then, the sounds of fighting give way to --

AN EERIE SILENCE as the Knights find that... the Talons are gone. All they can hear are the sounds of injured officers.

Carrie looks around, spots --

HER MOM at the other end of the bullpen.

(CONTINUED)

CARRIE

MOM --

Their eyes lock. Each happy the other is safe. And then Carrie's look of relief turns to horror when she sees --

A TALON rising up behind Dr. Kelley, BATTLE AXE raised. Time stops as she goes for the CROSSBOW slung from her shoulder.

The Talon SWINGS the axe into Lisa's stomach!

CARRIE (CONT'D)

NO --

Carrie SCREAMS and FIRES. An EXPLOSIVE-TIPPED BOLT hits the Talon dead-center and --

KA-THOOOM! The Talon is BLASTED BACK and OUT THE WINDOW!

Carrie races to her mother's side.

CARRIE (CONT'D)

Mom -- MOM.

She sees all the BLOOD. Tries to keep from panicking.

CARRIE (CONT'D)

Mom. Stay with me. Stay with me...

REVEAL the Knights all gathered, somberly watching Carrie holding onto her mom for dear life.

And OFF this tragic tableau --

END OF ACT TWO

ACT THREE

18 INT. GOTHAM GENERAL HOSPITAL - HALLWAY - NIGHT (N1) 18

Gotham General is a madhouse as WOUNDED GCPD OFFICERS -- victims of the Talons -- are wheeled in on gurneys, past -- BRODY, who paces with his phone.

BRODY  
Dr. Kelley's in surgery now.

TURNER (OVER PHONE)  
How's it looking?

BRODY  
Well, considering Dr. Kelley's their best surgeon and she can't operate on herself, we're hoping second-best will do.

19 INT. MARCH BUILDING - ELEVATOR - NIGHT - INTERCUT (N1) 19

We find Turner, Stephanie, Cullen and Harper on the other end of Brody's call, which they have on SPEAKER.

TURNER  
How's Carrie?

**IN THE HOSPITAL:** Brody looks DOWN THE HALL to where Carrie sits, bereft.

BRODY  
About how you'd expect. How about you guys?

TURNER  
Headed up to your parents' 13th floor to check out those nitro barrels. Can't be a coincidence the Talons took out the Bomb Squad.

BRODY (OVER RADIO)  
Just... be careful.

He HANGS UP. With that, Cullen swipes Lincoln's KEY CARD (Ep. 112) and presses "N". As the elevator starts to RISE...

Turner, Stephanie, and Harper ride behind Cullen in silence, until Cullen finally breaks it:

CULLEN  
So are you two, like, a thing?

(CONTINUED)

STEPHANIE

Who two?

CULLEN

You and Harper.

HARPER

Um -- are we a thing?

TURNER

Because it's obvious.

*Wait, Turner knows, too?*

STEPHANIE

It is?

TURNER

Oh yeah.

CULLEN

Big time.

HARPER

Huh.

STEPHANIE

Okay then.

Stephanie and Harper share a smile. The doors open --

20

INT. MARCH BUILDING - 13TH FLOOR - NIGHT (N1)

20

Stephanie and Harper lead the way, moving to the area where they took cover from Rebecca's men in Ep. 112. But --

There's only ONE BARREL.

CULLEN

Thought you said there were a bunch of barrels.

HARPER

There were. And they didn't have that.

As they get closer, we see the barrel is rigged with wires and a CELL PHONE DETONATOR reading 40:15... 40:14...

STEPHANIE

Why would Rebecca blow up her own building?

As Harper examines the bomb:

(CONTINUED)



HARPER

At least three tripwires. If we move it or deactivate it, it goes.

Harper takes out FREEK (connected to her CELL PHONE) and scans the phone detonator. As she does --

CULLEN scrutinizes the floor, where SEVEN RINGS OF STICKY GOO have been left by the barrels that used to be there.

CULLEN

By my count, there used to be seven more barrels here.

Harper's cell phone BEEPS.

HARPER

And this cell phone detonator's talking to seven other phones just like it.

Concerned looks all around.

TURNER

So if Rebecca has seven other bombs, where are they?

OFF this troubling question --

21 INT. GOTHAM ACADEMY - BELFRY - LOWER LEVEL - NIGHT (N1) 21

CLOSE ON Stephanie's laptop screen, on which is a MAP OF GOTHAM CITY. REVEAL the four huddled over the laptop.

STEPHANIE

Tracing each cell phone's frequency to their points of origin, and...

ON-SCREEN: The ORIGIN-POINTS appear on the map.

STEPHANIE (CONT'D)

Oh my god. Of course. Eight bombs. One for each of the skyscrapers designed by Alan Wayne.

HARPER

So Rebecca March has hidden a bomb on each of the buildings' 13th floors?

CULLEN

Why would she do that?

(CONTINUED)

TURNER

Same reason she killed off her Court and sent the Talons after us. If she erases every trace of her past and every piece of evidence hiding in these buildings, she gets to start over with a clean slate.

HARPER

She's gonna do more than that. These are massive granite and lime buildings we're talking about. Tens of thousands of people will die.

Harper finds one of FREEK's data points intriguing.

HARPER (CONT'D)

Okay, this is interesting. Based on the signals, all the bombs are connected to one of the bombs. The "mother" bomb...

CULLEN

Hoping that means it's nurturing and slightly overbearing?

HARPER

No. It's the bomb that sets off all the others.

TURNER

So where is this mother bomb?

HARPER

Wayne Tower.

22

INT. WAYNE TOWER - 13TH FLOOR - NIGHT (N1)

22

ON THE MOTHER BOMB whose timer reads **35:15**. Duela scrutinizes the BOMB WIRING as Harvey tries to stay calm.

DUELA

Purple, red, yellow, and I can't tell, would you call that a mauve?

HARVEY

I thought bombs were your specialty.

DUELA

They were the Joker's speciality. Now you wish I was his daughter?

An idea ruminates and Duela tinkers with the DETONATOR --

(CONTINUED)

HARVEY

We're running out of time here. I may have to give Rebecca what she wants.

DUELA

Can you even do that at will? Don't you have to chant three times into a mirror or something?

HARVEY

Not anymore. He just needs me to close my eyes and let him out.

Harvey stops when he sees Duela typing on the phone.

HARVEY (CONT'D)

What are you doing?

DUELA

I'm phoning backup... hopefully that's the right number.

HARVEY

What? You could blow us up --

DUELA

It's ringing.

A VOICE answers over SPEAKER PHONE. It's HARPER.

HARPER (OVER PHONE)

*Uh, hello?*

DUELA

Hey, girl. It's Duela.

23

INT. GOTHAM ACADEMY - BELFRY - LOWER LEVEL - INTERCUT (N1) 23

Harper walks away to take the call.

HARPER

Lemme guess: You and your mom ran out of gas on your way out of Gotham and now you need the only phone number you remember to come to your rescue?

DUELA

Have you ever thought about finding an outlet for your anger?

(CONTINUED)

HARPER

You're the outlet, Duela. Look, I have to go -- Rebecca March planted bombs all over the city --

DUELA

Yeah, I know. I'm strapped to one. How do you think I'm calling you?

HARPER

You're calling me from the bomb's phone? I'm putting you on speaker.

DUELA

Oh great. Brains aplenty. So I'm being held hostage with Harvey --

TURNER

Harvey's there?

DUELA

Yes. And it turns out he suffers from... what's it called?

HARVEY

Identity Dismorphia. It's a little complicated, but --

DUELA

It means there's an evil twin riding shotgun in his brain who occasionally likes to pop out to do things like kill his own father, knock up my mother, and bang the head of The Court of Owls.

(off Harvey's look)

Sorry. On a clock here.

STEPHANIE

What does Rebecca want?

HARVEY

She'll tell us how to disarm the bomb if I... unleash my dark side and leave Gotham with her. But I've managed to lock that side of me away. And trust me when I say any solution is better than ever seeing him again.

Nearby, Harper and Stephanie study DIGITAL SCHEMATICS that show the mother bomb linked to the CIRCUITRY OF SEVEN BOMBS.

(CONTINUED)

HARPER

We may have a decent one, actually.

STEPHANIE

We outlined the circuitry of the bomb network based on the data we pulled off FREEK and the wire configuration we analyzed on the bomb in the March building.

HARPER

Since Duela's bomb at Wayne is the trigger for all the other bombs, then in theory, if Duela disarmed hers, the other bombs would disarm as well.

DUELA

Bingo! Nerds to the rescue. Let's make like Stephanie and cut some wires.

HARPER

And I'd almost moved past that.

Stephanie doesn't touch that one and sticks with analyzing the DETONATOR schematics.

HARPER (CONT'D)

Okay, so this is gonna be complicated, but start by finding the red and purple wires --

STEPHANIE

(looks up, alarmed)  
STOP.

HARPER

We are not doing this again. Red and purple are the power charges --

STEPHANIE

No, I mean, she can't disarm her bomb.

DUELA

Yes I can and I know you know how. You were using your giddy tech girl voice --

(CONTINUED)

STEPHANIE

I've analyzed the programming, and the way these bombs are linked, if Duela disarms her bomb, all the others detonate.

All hope fades from Duela's face.

HARVEY

That doesn't make sense. Rebecca offered to give us the disarm code.

TURNER

(realizing)

Because she needs a patsy. She flees the city and Duela takes the fall as the girl who blew it up.

DUELA

But, just to be clear, if I do that, this bomb won't blow up, right?

**IN THE BELFRY:** Uncertain looks bounce around the room. All eyes end up on Turner.

TURNER

Don't do anything. We're gonna find a way out of this.

DUELA

Said the guy not chained to a bomb.

24

INT. GOTHAM GENERAL HOSPITAL - PATIENT ROOM - NIGHT (N1) 24

Lying in a patient bed, Dr. Kelley opens her eyes to see...  
CARRIE, sitting vigil at her bedside.

DR. LISA KELLEY

Carrie...

CARRIE

I'm here. I'm just glad you are, too. Dr. Zadigan says you're not out of the woods yet, but that you're a fighter.

To Carrie, that's clearly good news, but Lisa's expression suggests otherwise.

DR. LISA KELLEY

If he's trotting out that old chestnut, it must be bad.  
(MORE)

(CONTINUED)

DR. LISA KELLEY (CONT'D)  
(off Carrie's look)  
What's my chart say?

Carrie locates it. Reads:

CARRIE  
"Successful repair of penetrating  
abdominal trauma --"

DR. LISA KELLEY  
Skip to the part about  
"complications."

CARRIE  
"Organ dysfunction caused by onset  
of septic shock." But it says  
they're treating with miladixone.

DR. LISA KELLEY  
Drug of last resort.

As Dr. Kelley embraces that bad news:

CARRIE  
I'm so sorry. I got you into this --

DR. LISA KELLEY  
Well, turns out I'm not the only  
fighter in this family. Batman  
chose well. And with him gone, this  
city is lucky to have you.

Lisa's acceptance and validation causes Carrie to crack. As  
the tears come:

DR. LISA KELLEY (CONT'D)  
Which is why you need to go.

CARRIE  
What? Mom, I'm not leaving you --

DR. LISA KELLEY  
It is not in your power to save my  
life, sweet girl. But from the  
looks of things around here, there  
are others you can help save.

Carrie's torn. Her mother or Gotham. Both fates uncertain.

DR. LISA KELLEY (CONT'D)  
I've decided to trust you to  
survive this. Time for you to do  
the same for me.  
(MORE)

(CONTINUED)

DR. LISA KELLEY (CONT'D)

(then)

Go. Gotham needs its Robin.

OFF Carrie hearing her mom's words --

25

INT. WAYNE TOWER - 13TH FLOOR - NIGHT (N1)

25

Duela eyes the timer going down to 30:00... 29:59...

HARVEY

I need to let him out.

DUELA

No. The "other you" put my mom in Arkham. He's a dick.

HARVEY

He'll get you out of this.

DUELA

Think about it -- if you let him out, Rebecca gives us the disarm code. And if we disarm this bomb, Gotham goes ka-boom.

HARVEY

We don't need to disarm it. The other me will find a way to outsmart this little scheme of hers. Trust me.

DUELA

Okay, well maybe I don't trust myself with the disarm code, then. What if it's my only way out?

HARVEY

That's what I'm saying, Duela, this is the way out --

DUELA

Not for us.

She realizes that slipped out. But she doesn't care anymore.

DUELA (CONT'D)

I just sat here listening to you assure me that you'd make up for eighteen years of a crappy life that I didn't deserve. And I believed you.

(then)

I don't want to lose that. I don't want to lose you.

(CONTINUED)



Harvey takes in the frayed, raw honesty that only a ticking bomb can evoke.

HARVEY

Then I need you to make me a promise.

(then)

I need you to bring me back.

With that, Harvey makes the impossible decision...

He CLOSES his eyes...

GRITS his teeth...

As we push in on his face, we watch all of morality's restraint and effort melt away...

DUELA

Harvey, no. Harvey. Harvey, don't do this. Harvey... DAD --

Harvey's eyes OPEN. He blinks. He smiles.

FUGUE-HARVEY has arrived.

As he looks around, discovering he's RESTRAINED -- to a GIRL with a BOMB, then looks to the TIMER COUNTING DOWN...

FUGUE-HARVEY

Oh Harvey. Harvey, Harvey, Harvey. What mess did you get yourself into this time?

...and LAUGHS --

END OF ACT THREE

ACT FOUR

26 EXT. GOTHAM ACADEMY - BELFRY - ESTABLISHING - NIGHT (N1) 26

PRE-LAP the ringing of a CELL PHONE --

27 INT. GOTHAM ACADEMY - BELFRY - LOWER LEVEL - NIGHT (N1) 27

Turner picks up, knowing who's on the other end.

TURNER

Duela, I promise. We're going to get you and Harvey out of this --

28 INT. WAYNE TOWER - 13TH FLOOR - NIGHT - INTERCUT (N1) 28

Duela talks into the DETONATOR PHONE.

DUELA

Yeah, Harvey can't come to the phone right now, 'cause he's currently the other guy. So you might wanna factor that into your little rescue plan.

BACK IN THE BELFRY:

TURNER

I swear to you, it's gonna be -- annd she hung up.

Stephanie, Harper, and Cullen take that in..

HARPER

Okay, group vote. Who actually thinks Duela will sacrifice herself to save a city that never gave a damn about her?

Silent looks around the room.

CARRIE (O.S.)

Are we raising hands or is this anonymous?

They all look to see... Carrie arriving with Brody.

CARRIE (CONT'D)

Brody filled me in.

TURNER

Any update on your mom?

(CONTINUED)

CARRIE

Let's just say that saving Gotham from imminent disaster is a welcome distraction.

STEPHANIE

Question is, can we save it from Duela saving herself? We all know what she's gonna do, right?

CULLEN

I'm assuming Rebecca March wouldn't go to all this trouble to rig up eight bombs and not make sure that at least one of them blows up.

HARPER

(lightbulb)

Maybe Stephanie and I can reverse-engineer the programming so that activating the mother bomb disarms the seven others.

Turner, Carrie, and Brody aren't following. *But Stephanie is:*

STEPHANIE

We'd have to clear the area unit by unit.

CULLEN

I can take care of that.

CARRIE

Whoa, backsies -- what are you saying? We blow up Wayne Tower before Duela decides to blow up the rest of the city?

HARPER

I'm pretty good at math, but you don't have to be to figure out which is more: 50,000 people or one Duela.

Finally, Turner speaks:

TURNER

Or we trust Duela to wait for us to find a better solution.

BRODY

I think they're saying this is the better solution.

(CONTINUED)

TURNER

Duela spent months living with us. Sharing cereal. Taking down The Court. Nearly dying. A lot. Are you telling me, in all that time, none of us got through to her? That she couldn't possibly change?

CULLEN

You willing to bet Gotham on that?

TURNER

I'm willing to bet on her.

Turner feels all eyes on him. He steels himself, and then:

TURNER (CONT'D)

This morning I learned that Batman didn't kill my parents. They died because he was defending himself -- from them.

CARRIE

Oh my God...

TURNER

My parents were prolific assassins. Monsters who murdered God knows how many people in cold blood.

(then)

That's who I come from. That's who raised me for eight years. Those are the people who tucked me in at night. So if you're gonna sit here and judge someone based on where they came from, then you may as well turn your backs on me, too.

The group takes that in, moved by his passion.

TURNER (CONT'D)

I chose my own path. I'm here. With all of you who chose your own paths. Trying to do the right thing. Duela has the same choice.

STEPHANIE

I can't believe I'm saying this, but I vote we trust Duela.

CULLEN

Me, too.

(CONTINUED)

CARRIE

Three.

HARPER

Fine. Kumbaya. Whatever. Still doesn't stop any of these bombs from going off.

TURNER

Like you all said: we just need one to go off, right?

OFF Turner, with a crazy idea --

29

INT. GCPD - NIGHT (N1)

29

The GCPD is in chaos. The whole place is one giant crime scene. Sgt. Apone's cell phone rings. He picks up.

30

INT. GOTHAM ACADEMY - BELFRY - UPPER LEVEL - INTERCUT (N1)

30

On the other end of the call is Cullen.

CULLEN

Apone? It's Cullen -- Hines.  
Cullen.

SGT. APONE

Little busy here. Not sure I got time to give you a proper "thank you" for saving my life.

CULLEN

Then how about helping me save a lot more? I need you to evacuate the area around Wayne Tower.

SGT. APONE

(seriously?)

We're a little short-staffed here. Got more badges in the hospital than on duty. You know what would happen if I diverted all those resources?

CULLEN

I know what'll happen if you don't. You have to trust me.

OFF Sgt. Apone, left with a decision to make --

31

INT. WAYNE TOWER - 13TH FLOOR - NIGHT (N1)

31

Fugue-Harvey eyes the CCTV CAMERA watching them, calls out:

(CONTINUED)

FUGUE-HARVEY

Y'know, Rebecca... for a woman who likes me to use my hands, you sure you wanna keep me tied up?

Suddenly, the phone screen on the bomb detonator presents Duela with a very easy-to-press green "DISARM" BUTTON.

Duela stares at it, coldly. Fugue-Harvey struggles to see the timer. 11:15... 11:14...

FUGUE-HARVEY (CONT'D)

Psst. Girl strapped to the barrel of nitro. Push the disarm button.

DUELA

I knew this would happen.

FUGUE-HARVEY

Come on... Rebecca made it so easy. It's like sending a call straight to voicemail --

DUELA

You promised me another way out of this.

FUGUE-HARVEY

Who did? White Knight Harvey? Yeah, he's all talk. I'm the action guy. It's why I'm here. Push the button.

As Fugue-Harvey's needy petulance reveals itself, the roles of parent and child become flipped.

DUELA

I can't.

FUGUE-HARVEY

You can't what? You can't turn your back on a city that thinks you're trash? That spent eighteen years forgetting you only to then finally see you as Bruce Wayne's ruthless killer? That's who you're worried about hurting? Okay. Have fun having no one at your funeral.

Duela watches the timer dip below TEN MINUTES.

DUELA

So what, I let thousands of people die, just to save myself?

(CONTINUED)

FUGUE-HARVEY

You've been saving yourself all your life, kid. I like to think you get that from me.

DUELA

Well, hopefully I didn't inherit the need to be somebody's bitch. Rebecca March? Really? That's your ride-or-never-die?

FUGUE-HARVEY

Better than being in a permanent time-out in the basement of Harvey's brain.

DUELA

Then you've just traded one prison for another.

He's actually stopped talking. Duela hopes this is working.

DUELA (CONT'D)

The way I see it, you're just a dog that people play with and put back in the kennel when they get bored. And Rebecca will get bored. Maybe in a few decades, a half-century even, when they have flying cars and skater skirts are back in style, but she will turn on you just like she did Lincoln.

That's when Rebecca strolls in. She approaches Fugue-Harvey, lowering to his eye-level with a smile.

REBECCA

Look who's come out to play.

FUGUE-HARVEY

Thank you for pulling me out of that dreadful coma.

Rebecca cuts his restraints. Fugue-Harvey stands and pulls her into his arms, greeting her with a passionate kiss.

Duela's stomach turns as she realizes she was unable to get through to Harvey.

REBECCA

It's time.

(CONTINUED)

FUGUE-HARVEY  
And we have plenty of it.  
(gives her a grin)  
Or at least one of us does.

Fugue-Harvey GRABS her, driving her back into her LAB AREA.  
She stumbles, confused, as Fugue-Harvey STRANGLES HER --

REBECCA  
HELP --

Rebecca's hand swats at a GLASS FLASK OF CLEAR LIQUID as --  
TWO GUARDS RUSH IN. Harvey grabs an ALCHEMIST RETORT and --  
JAMS IT INTO GUARD #1'S THROAT! As he goes down, and Fugue-  
Harvey turns back to Rebecca just as --

Rebecca manages to grab the FLASK. She SMASHES it across the  
left side of his face. It SIZZLES -- it's HYDROCHLORIC ACID,  
scalding him as his flesh literally SMOKES off the muscle --

FUGUE-HARVEY  
AHHHHHHHH!

Fugue-Harvey clutches his face, dropping to his knees. SHEER  
AGONY overtaking him as he burns --

DUELA  
Oh my God -- DAD --

GUARD #2 pistol-whips him. Fugue-Harvey's cries SILENCE as he  
hits the ground, unconscious.

REBECCA  
Get him out of here.

As Duela watches her last hope get dragged past a bomb that  
ticks from 07:15 to 07:14... OFF Duela, horrified --

END OF ACT FOUR



ACT FIVE

32 INT. WAYNE TOWER - 13TH FLOOR - CEILING - NIGHT (N1) 32

CLOSE ON A CEILING VENT as FINGERS reach through the GRILLE, grabbing hold of it and, in one move, REMOVING the grille. As hands pull the grille into the air vent --

CARRIE drops down from the vent, landing silently. Followed by Turner, then Brody.

33 INT. WAYNE TOWER - 13TH FLOOR - NIGHT (N1) 33

CLOSE ON A TINTYPE of Rebecca. A HAND picks it up, slips it into a bag with other items gathered from her 13th floor. As Rebecca picks up another...

DUELA

I'm not gonna do it. Help you cover your tracks. That's what all this is, right? Gotham goes boom, you watch it burn in the rearview mirror.

(off her look)

I know a little something about cutting and running.

REBECCA

So brave. But will you be so heroic when you're all alone up here and those numbers tick down to the single digits?

Duela eyes the BOMB TIMER: 06:59... Rebecca leans in close.

REBECCA (CONT'D)

Did you ever stop to wonder why you were the perfect person to frame for the murder of Gotham's hero? It's because the entire city was so ready to believe the worst things about you. And do you know why that is? Because it's true.

TURNER (O.S.)

Then they don't know Duela.

Rebecca spins to see -- TURNER.

TURNER (CONT'D)

And neither do you.

Instantly, TWO GUARDS (#3 and #4) approach. Until --

(CONTINUED)

THWACK! A BATARANG spears the kneecap of Guard #3! As he goes down --

TURNER FLIPS GUARD #4, then drives his boot into his face for good measure. But when Turner pivots back to Rebecca --

She has a PISTOL aimed at him.

REBECCA

I know you were always worried about living up to Bruce Wayne's legacy. But I do see him in you, Turner. Particularly the part where you're dead, too.

And just as she's about to squeeze the trigger --

SHE SEIZES UP. From behind --

BRODY has stabbed her IN THE NECK with the SYRINGE filled with PURE ELECTRUM --

The pistol TUMBLES from her grip as she collapses in Brody's arms. He lowers her to the floor as shock consumes her.

REBECCA (CONT'D)

What is this -- you know I won't die.

BRODY

It's Electrum, Mom. Every last bit. And I'm guessing you know what happens when you get too much of it.

Rebecca's shock gives way to sadness. She touches his face, knowing it's for the last time.

REBECCA

You could've had the world.

BRODY

Not this way. This all has to end. And it can't, unless you end, too.

Her breath a death-rattle, she mutters one last warning:

REBECCA

My Talons will find you.

With that, the air leaves her lungs and doesn't return. As Brody closes her eyelids, resolved...

WITH DUELA

(CONTINUED)

Turner uses as BAT-LASER CUTTER on the chain around Duela's waist. As it breaks away, Turner helps Duela to her feet.

TURNER

You okay?

DUELA

Yeah, I just... I can't believe you came back for me after all the times I ran, and screwed you over, and nearly got you killed, and --

Turner cuts her off with a KISS. Then, he breaks the kiss, assuring her:

TURNER

Not offended.

AT REBECCA'S LAB AREA

Carrie eyes Rebecca's lab equipment. She notices SOMETHING among the apparatuses. A SMALL DISH. And inside is --

CARRIE

Is that -- ?

A SMALL SLIVER OF ELECTRUM.

BRODY

Must be the Electrum she was going to give Harvey.

It lands on Carrie:

CARRIE

This could save my mom's life.

BRODY

Be nice to finally see it used for good.

OVER BY THE BOMB

Turner checks the COUNTDOWN on the bomb's phone detonator. Then, into COMMS:

TURNER (COMMS)

Cullen, how we doing?

34

EXT. ALLEY/INT. GCPD CRUISER - NIGHT - INTERCUT (N1)

34

Parked in a GCPD cruiser, Cullen's in the passenger seat. Sgt. Apone KNOCKS on the window, gives Cullen a THUMBS-UP.

(CONTINUED)

CULLEN (INTO COMMS)  
Apone says Wayne Tower perimeter's  
clear. We're good to go.

Cullen cranes his neck to look up at Wayne Tower.

35

INT. GOTHAM ACADEMY - BELFRY - NIGHT - INTERCUT (N1)

35

FIND Stephanie with Harper in the Belfry.

STEPHANIE (COMMS)  
Copy that.

Stephanie types frantic CODE into her computer as Harper  
inserts TWO CABLES into FREEK's hardware --

HARPER  
Freek's ready when you are.

STEPHANIE  
Okay, calibrating our end now.

A GREEN LIGHT appears on FREEK'S DISPLAY SCREEN.

HARPER (COMMS)  
Mother bomb's untethered. Steph?

STEPHANIE (COMMS)  
We're good. Once the timer hits  
zero, the seven other bombs will  
neutralize. You have five minutes.

36

INT. WAYNE TOWER - 13TH FLOOR - NIGHT - INTERCUT (N1)

36

Carrie, Duela and Brody are with Turner at the bomb, which  
shows 04:58... 04:57... on the phone detonator screen.

CULLEN (OVER COMMS)  
*Guys? Need you to get out of there.  
You're about to have company.  
Surveillance shows Talons headed  
your way.*

TURNER (COMMS)  
Good.

DUELA  
How is that good?

TURNER  
'Cause they'll be inside the  
building when it blows.

And as they haul ass out of there --

37

INT. WAYNE TOWER - ELEVATOR - NIGHT (N1)

37

Fugue-Harvey stirs on the floor of a DARK, DESCENDING ELEVATOR. A shorted red EMERGENCY LIGHT flickers at random. Guard #4 doesn't notice Harvey's RESTRAINED HANDS twitch.

Suddenly, Harvey lunges and the Guard's ANKLE SNAPS. In frantic, slight glimpses, Fugue-Harvey comes alive, driving the Guard into the doors, then bashing his head into he wall.

Fugue-Harvey opens the Guard's jacket to find TWO PISTOLS. He grabs both, aims both, then -- BLAM-BLAM! -- two MUZZLE FLASHES light up the metal box.

38

INT. WAYNE TOWER - STAIRWELL - NIGHT (N1)

38

WHAM! Turner, Duela, Carrie and Brody burst into the stairwell. Brody peers over the railing at the ENDLESS FLIGHTS OF STAIRS below.

BRODY

Long way down.

DUELA

Only if you're walkin' --

Duela goes for the FIRE HOSE REEL on the wall and begins UNSPOOLING THE HOSE, feeding it over the railing and --

DOWN THE CENTER OF THE STAIRWELL! And then, without a second thought --

DUELA LEAPS over the railing and SLIDES all the way down the hose! Brody shoots an unnerved look to Turner.

BRODY

She's crazy.

TURNER

Hasn't killed her yet.

*Fuck it.* Brody steels himself, grabs the hose and disappears down the stairwell. Next up is --

CARRIE, who's up and over the railing and down the hose in a flash. Leaving Turner, who grabs the hose, gives a look --

DOWN THE STAIRWELL. And is about to rappel down the hose, when --

SLASH! On the stairs one floor below Turner, a TALON SEVERS THE HOSE with a slice from his sword!

As the severed hose SPIRALS down into cavernous stairwell --

(CONTINUED)

THE TALON below cranes his neck to look at Turner, having cut off his escape. Turner speaks into his COMMS:

TURNER (COMMS) (CONT'D)  
Gotta find another way out. Get clear of the building and I'll be right behind you.

39 EXT. ALLEY/INT. GCPD CRUISER - NIGHT (N1) 39

Duela, Carrie and Brody RACE INTO THE ALLEY and pile into the back of GCPD cruiser.

CULLEN (COMMS)  
Turner? Where are you?

40 INT. WAYNE TOWER - LOBBY - NIGHT (N1) 40

DING! Elevator doors OPEN and Turner races out into the WAYNE TOWER LOBBY.

TURNER (COMMS)  
In the lobby. Heading to you now --

BLAM! A shot rings out, CATCHING Turner in the gut! He hits the floor. Tries to get his bearings. Manages to turn in the direction of the shot, where he sees --

REBECCA. A grisly image. Her body covered in RAW AND RED BLISTERS from the ELECTRUM POISONING. Fueled by rage and pain, she levels her PISTOL at him.

Turner can't help but be struck by this horrific sight. And that's when --

ALL FIVE TALONS fan out from everywhere, surrounding him.

And even though weakened and dying, Rebecca remains as defiant as ever. Her eyes fixed on Turner.

REBECCA  
You took my legacy from me. So I'm taking Bruce Wayne's legacy from him.

TURNER  
(defiant through the pain)  
As long as Gotham survives,  
Batman's legacy will live forever.

Rebecca eyes him coldly. Then, to her Talons:

REBECCA  
Tear him apart.

(CONTINUED)

Turner braces himself. Nowhere to run as the Talons draw nearer. As they raise their weapons, ready for the kill --

PUH-POW!--PUH-POW!--PUH-POW! SHOTS ERUPT from off-screen as, one by one --

THE TALONS FALL! REBECCA GOES DOWN! Courtesy of shots from --  
SEVERAL MEN IN TACTICAL SUITS cradling SLEEK RIFLES.

Barely clinging to consciousness, Turner asks the very thing we're wondering:

TURNER  
Who are you?

And OFF this question --

41 INT. WAYNE TOWER - 13TH FLOOR - NIGHT - INTERCUT (N1) 41

ON THE BOMB: 00:05... 00:04... 00:03... 00:02...

42 EXT. GOTHAM CITY SKYLINE - NIGHT (N1) 42

KA-THOOOM!!! An EXPLOSION CUTS WAYNE TOWER IN HALF!

The UPPER THIRTY FLOORS of the building collapse in on themselves as --

THE MIGHTY WAYNE TOWER DISAPPEARS FROM GOTHAM'S SKYLINE.

43 INT. GOTHAM ACADEMY - BELFRY - NIGHT - INTERCUT (N1) 43

Harper and Stephanie rush to the ROSE WINDOW, as the distant explosion REFLECTS OFF THE GLASS --

44 INT. GCPD CRUISER - NIGHT - INTERCUT (N1) 44

Duela, Carrie, Cullen and Brody JOLT, seeing the explosion.

DUELA  
NO --

STEPHANIE (OVER COMMS)  
*Did Turner make it out of there?*

Everyone is too horrified to speak.

STEPHANIE (OVER COMMS) (CONT'D)  
*Somebody tell me he's SAFE --*

OFF Duela, utterly shattered --

END OF ACT FIVE

ACT SIX

45 EXT. GOTHAM CITY SKYLINE - MORNING (D2)

45

A COLUMN OF BLACK SMOKE rises up from the heart of the city -- a grim reminder of where Wayne Tower used to be.

CHANNEL 64 ANCHOR (V.O.)  
*After a night of terror, marked by violent attacks throughout the city, citizens of Gotham awoke this morning to a skyline that is forever changed with the loss of Wayne Tower. And while emergency crews are still sifting through the rubble, among the missing, and presumed dead, is Turner Hayes. Though authorities insist he is not a suspect in the bombing, and, in fact, credit him and his fellow fugitives with saving the lives of thousands of Gothamites.*

46 INT. GOTHAM GENERAL HOSPITAL - PATIENT ROOM - MORNING (D2) 46

Curled up, asleep in a chair, is Carrie. And then --

DR. LISA KELLEY (O.S.)  
Wake up, hero.

Carrie stirs awake to find her mom, sitting up in bed. Looking pretty damn good for someone so close to death.

CARRIE  
Mom... You're up. How are you feeling?

Dr. Kelley flips through her CHART.

DR. LISA KELLEY  
You mean after an "unprecedented recovery from sepsis?" These labs can't be accurate.

CARRIE  
Unless Dr. Zadigan was right and you are a fighter. And after all that's happened, I could use a little good news.

OFF Carrie, having to take the good with the bad, we --

DISSOLVE TO:



47 EXT. GOTHAM CITY - ESTABLISHING - DAY (D3) 47

Never a blue sky in Gotham...

CHYRON: THREE WEEKS LATER

48 TV BROADCAST - "GOTHAM NEWS NOW" - DAY (D3) 48

A GOTHAM NEWS NOW ANCHOR reports.

GOTHAM NEWS NOW ANCHOR (ON TV)  
*It's official: Commissioner Soto has cleared the names of the so-called Batman killers, who, for months, took the blame for the homicidal actions of The Court of Owls cabal and its leader, Rebecca March.*

CUT TO: FOOTAGE OF SOTO addressing REPORTERS:

COMMISSIONER SOTO (ON TV)  
*The GCPD extends its sincerest apologies to all the innocent parties caught up in this heinous network of criminals.*

49 EXT. ROBINSON PARK - DAY (D3) 49

Carrie rushes through the park, backpack over her shoulder, coffee in hand, books in her arms.

GOTHAM NOW NEWS ANCHOR (V.O.)  
*Across the city, the public continues to clamor for the mysterious group of heroes calling themselves The Gotham Knights. So far, they've been silent after exposing The Court of Owls.*

SOMETHING stops Carrie. We don't see what she sees, but it compels her to send a TEXT MESSAGE.

50 INT. GOTHAM ACADEMY - LIBRARY - DAY (D3) 50

Stephanie walks through the GOTHAM ACADEMY LIBRARY and approaches --

HARPER -- head-to-toe in a Gotham Academy SCHOOL UNIFORM. Loading books into a BACKPACK.

STEPHANIE  
So... do you wanna come over tonight?

(CONTINUED)

HARPER

For another all-night study session?

Harper throws the backpack over her shoulder and they walk together.

STEPHANIE

Actually... to help me pack.  
(off Harper's look)  
Dad's selling the house. Gotta pay for his legal defense and Mom's rehab somehow.

Harper delicately takes Stephanie's hand.

HARPER

Well, lucky for you, I'm pretty good with a tape gun.

Stephanie appreciates that, manages a smile.

STEPHANIE

I'm trying to convince myself it's a good thing. I mean, they've both had to stop lying. Which means, I don't have to, either.

As they walk, Harper pulls Stephanie a little closer.

51

INT. GOTHAM ACADEMY - HALLWAY - DAY (D3)

51

Also rocking a SCHOOL UNIFORM is CULLEN, rushing around a corner, late for class, when he crashes into a male classmate, DIEGO (17).

Art supplies go skittering. Diego bends to grab Cullen's open SKETCH PAD of a self-portrait.

DIEGO

Hey. It's Cullen, right?

CULLEN

Cullen Row, yeah. Hi.

DIEGO

I'm Diego.  
(re: the sketch)  
It's beautiful. Looks exactly like you.

CULLEN

Thank you.

(CONTINUED)

As Cullen blushes and takes back his sketchpad, their eyes lock. That's when a THROAT CLEARS, announcing itself. Cullen looks up to find Harper and Stephanie.

DIEGO  
I'll find you on socials.

Cullen is all smiles as the three walk in lock step.

STEPHANIE  
That didn't take long.

CULLEN  
Chill. He liked my drawing, he didn't propose marriage.

Cullen, Stephanie and Harper's phones buzz. As they each check their text --

BRODY (O.S.)  
You guys get Carrie's text?

They turn to see... BRODY, in uniform.

52 EXT. ROBINSON PARK - DAY (D3) 52

Carrie stands at the DECOMMISSIONED BAT SIGNAL. It's covered in messages, stickie notes, cards...

IN A SERIES OF DISSOLVES, Carrie reads: *"Thank you, Gotham Knights. We needed you."* *"Dear Knights, we miss you. Come back."* *"You gave me hope when I had nothing."*

Suddenly -- STEPHANIE reaches past Carrie, reading one. Then CULLEN... then HARPER and BRODY, each reading the messages, moved by their hope, longing, and inspiration.

Harper stares at a note: *"Please keep fighting for us!"*

CULLEN  
This isn't fair. Turner should be here to read these. To see the impact he had on people.

STEPHANIE  
Maybe the best way to him alive, then, is to keep fighting. All of us.

HARPER  
So then, we keeping fighting.

(CONTINUED)

CARRIE

All in favor of keeping the Knights  
alive?

As the team smile and nod in acknowledgement --

DUELA (O.S.)

I'm not gonna have to wear that  
hideous uniform, am I?

The Knights turn to see Duela.

CULLEN

Didn't expect to see you here.

DUELA

And I didn't expect to be waving my  
Gotham Knights pom-poms. But it  
turns out you dorks are the only  
family I have left.

As Duela joins the group, taking in the BAT SIGNAL -- off the  
Knights, reunited and braced for the fight ahead...

53

INT. FRANNY'S TRAILER - DAY (D3)

53

JANE DOE enters, humming as she throws down a big DUFFLE OF  
CASH. But she pales to find --

HARVEY DENT, seated comfortably, a PISTOL leveled at her.  
From her vantage, she only sees his unscarred right profile.

JANE DOE

Harvey. What are you --

She RECOILS when she sees... the grotesque scarring that  
covers the left side of his face. Meet **TWO-FACE**.

TWO-FACE

You gave up your own daughter,  
Jane. You put on this whole show to  
prove to her what a monster I was,  
and then, cha-ching! You sold her  
to the highest bidder. You hurt  
her, Jane.

Harvey holds up his ATHENIAN OWL COIN, dented on one side.

TWO-FACE (CONT'D)

When your daughter shot me, this  
coin saved my life. Let's see if it  
saves yours.

(CONTINUED)

He FLIPS the coin. He catches it and covers it. Jane can only watch in horror as Two-Face slowly lifts his hand to find --  
THE DENTED OWL staring back at him. Two-Face smiles as --  
BLAM-BLAM! TWO GUNSHOTS PIERCE THE AIR.

54      **EXT. ALPINE MANSION - DAY (D3)**

54

Snow-capped ALPS reach into a sky hanging halfway around the world. A MANSION occupies a mountainside...

A LARGE, EXPENSIVE SUV pulls up the driveway. The DRIVER gets out to open the rear door, and out steps --

TURNER. Very much alive. He clutches his side. The bullet wound from Rebecca March still not fully healed. A MAN walks to greet him. Turner eyes him distrustfully.

TURNER

So you're my kidnapper?

HENRI DUCARD

Or, one might call me your savior.  
My name is Henri Ducard.

Meet HENRI DUCARD. Turner has a flash of recognition.

TURNER

Mr. Henry...

HENRI DUCARD

You remember.

TURNER

What am I doing here?

HENRI DUCARD

You've shown a great deal of promise.

TURNER

The Court of Owls told me the same thing.

HENRI DUCARD

And yet, they underestimated you. I will not.

(then)

I taught your birth parents how to kill. And I taught Bruce Wayne how to defend against them. And now, I'll teach you everything I know.

(CONTINUED)

TURNER

What about my life in Gotham?

HENRI DUCARD

You don't have one anymore.

TURNER

And my friends?

HENRI DUCARD

Everyone you knew thinks you're dead. And that is a perfect place to start.

OFF this new chapter in Batman's lore, and the promise of a whole new world on the horizon, we come to the --

END OF SEASON ONE