

Gordon Junior?

written by

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based on the Gotham series developed by Bruno Heller

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Previously on Gotham:

In the season 4 finale, Alfred accompanies Selena Kyle, who is paralyzed from the gunshot wound and evacuated from the city; After telling Jim she was leaving Gotham, Lee sees Ed one last time and they end up stabbing each other, but Cobblepot has sent them to Hugo Strange to be saved; Jeremiah has blown up the bridges, severing Gotham's connection to the outside world. Gotham's villains have each staked claims on their own territories, and Bruce has chosen to stay to help Gordon and hunt down Jeremiah.

This spec episode kicks things off for season 5.

TEASER

FADE IN:

EXT. ABANDONED CHURCH - DAY

THE MARQUIS in front of the boarded up church - "When all hope is lost, all you can do is love" but "love" has a spray painted line through it. "Loot" is sprayed above it.

INT. ABANDONED CHURCH- DAY

A RECORD PLAYER spins out something like the intro to JOSH GROBAN'S "FEBRUARY SONG" in a room filled with MODELS of the solar system and a scattering of CALENDARS and POSTERS depicting the four seasons.

A SEWING MACHINE hums away, and the needle bobs up and down over WHITE FEATHERS AND FABRIC.

A CAT JUMPS onto the table with the sewing machine.

HANDS lift the cat and move him to the floor.

JULIAN DAY (O.S)

Not now, Moon Phase. Daddy Julian is working.

THE CAT RUNS OFF, passing an ARCHERY BOW and a pair of embellished WHITE BOOTS with a large golden heart on each.

THE HANDS LIFT the machine needle and pull the newly made white feathered wings away from the machine, carrying them over to place them on an ornate white and gold CUPID COSTUME resting on a nearby MANNEQUIN.

JULIAN DAY

(singing along)

Where has that old friend gone, lost
in a February song? Tell him it won't
be long 'til he opens his eyes, opens
his eyes...

INT. FALCONE MANSION - DAY

ED'S BEDROOM

ED NYGMA's head lays motionless on a bed, but then his eyes flicker open as consciousness returns.

LEE'S BEDROOM

LEE THOMPKINS gasps as she awakens. She winces in pain as her eyes dart side to side and then narrow as her most recent memory returns.

LEE

Ed.

HUGO'S MAKESHIFT OFFICE

HUGO STRANGE is sitting with his fingers pressed together in front of him as he monitors the two on VIDEO SCREENS.

He presses a button on his keyboard and leans forward to a MICROPHONE to speak to the NURSES in the rooms with Ed and Lee.

HUGO STRANGE

Oh, good. It looks like our two
lovebirds are back to the land of the
living just in time for Valentine's
Day. How sweet is that? It's too bad
they won't get to spend it together.
Let's start checking our work.

ED'S ROOM

ED TRIES TO RISE FROM THE BED and realizes he is strapped to it and that his arms and legs are wrapped in BANDAGES.

A NURSE APPROACHES HIM.

ED
Darkness in light. Love within fight.
What am I?

ED'S NURSE
Just lie back. We've taken good care
of you.

LEE'S ROOM

A CUFF CLOSES AROUND LEE'S ARM for a blood pressure check.

LEE
Where am I?

AN EEG MACHINE MEASURES ED'S BRAINWAVES, and the needles go nuts.

THE NURSE PASSES A LIGHT back and forth over Lee's eyes to check her pupil dilation.

LEE
How long have I been here?

LEE'S NURSE
A few weeks.

ED'S ROOM

ED SPEAKS with more frustration and speed.

ED
I live without death; I love only to
fear. What am I?

HUGO'S OFFICE

HUGO TURNS and speaks to OSWALD COBBLEPOT.

OSWALD
This is very promising.

HUGO STRANGE

Yes, it's time. We're checking them out now, and then we'll be able to transport them to your instructed locations.

OSWALD

Well done, Strange. Well done. Then, I think it's time I pay a visit to my good friend, Jim Gordon, don't you?

HUGO STRANGE

Indeed. As soon as we know for sure.

LEE'S ROOM

LEE'S NURSE PULLS Lee's gown up to expose her belly as ANOTHER NURSE rolls an ULTRASOUND MACHINE over to her bedside.

Lee's MOSTLY HEALED WOUND is apparent where Ed stabbed her as is a fresher CESAREAN STYLE SUTURE under her belly button.

ED'S ROOM

ED's NURSE PICKS UP A PAIR OF SCISSORS and starts to cut away Ed's bandages as he becomes more agitated.

ED

I am always on but never off; I live but don't breathe. What am I?

LEE'S ROOM

LEE'S NURSE SCANS Lee's belly with the ULTRASOUND WAND as she also punches keys on the keyboard below the monitor.

SHE NODS TO THE OTHER NURSE who looks to the SECURITY CAMERA.

LEE'S 2ND NURSE

(to camera)

The implanted embryo has taken hold.
We have gestation.

HUGO'S OFFICE

HUGO STRANGE

(to his microphone)

How wonderful.

(to Oswald)

Make your visit, Cobblepot. Junior is doing well. We'll get them ready and go ahead with the relocation.

ED'S ROOM

ED'S BANDAGES AND GOWN are in tatters on the bed around him, revealing huge green TATTOOED QUESTION MARKS all over Ed's body.

He tries to struggle, causing THE NURSE TO DROP the scissors on the bed so she can tighten his restraints. She's distracted when another nurse comes to help. They get him secured

THE SECOND NURSE CROSSES the room to flick a light switch. The room goes dark, but the nurse's face is strangely illuminated with a green light.

HUGO'S OFFICE

HUGO STRANGE

Oh, the phosphorous has worked out so much better than I had hoped, and it seems to have properly wired to the right personality. Oh, I'm good.

Hugo Strange releases a calm but maniacal laugh.

ED'S ROOM

ED'S EYES AND TATTOOED QUESTION MARKS are glowing a fluorescent green. Ed yells in pain.

ED

My head! My head! Ahhh. What am I??

END TEASER

ACT 1

INT. GCPD - DAY

MAIN ROOM

JIM GORDON and a FEW OFFICERS stare at a map on the wall as HARVEY BULLOCK reports to him.

BULLOCK

These are the areas our patrols have mapped out so far. The areas still without power are outlined in red. The sirens have declared their turf is a no-man zone here for about a mile in each direction from the club, which has become a safe house for women - word is that Penguin killed Butch, so they're out for his head, but they've been busy ridding their turf of men and defending it.

JIM

Have any of our men been able to get through there?

BULLOCK

Not yet, and we don't exactly have a bounty of women to send. Penguin's supposed to be camped out in the old Falcone mansion with Strange. Ivy Pepper has resurfaced in this park but isn't causing any trouble yet. We've got Friez in the tunnels, and we know that Scarecrow, Tetch and Jeremiah are still out there somewhere. With a fair amount of our people protecting those getting power restored to the neighborhoods, we have limited manpower to hunt anyone down.

JIM

What a mess.

BULLOCK

It doesn't help that all the crazies are coming out of the woodwork, but everyone's doing the best they can. Oh, and Firefly has taken over in the

Narrows; we still haven't gotten past their guard.

Bullock takes note that Jim's face shows sudden concern at the mention of the Narrows.

BULLOCK

Look, we haven't been in there yet, but there's been no word of Lee or Nygma. I'm sure they both got out.

GORDON

Let's hope that's at least half true.

OSWALD (O.S.)

Nope! You're wrong!

The men turn to see Oswald standing in the GCPD with dead flowers in one hand and mostly deflated balloons (on the floor) hanging by ribbons in the other.

GORDON

What are you doing here, Oswald?

Oswald makes his way toward them, dragging the balloons on the ground behind him.

OSWALD

The phones are still out, so I just wanted to stop by and congratulate Jim on the good news.

GORDON

What good news?

Oswald extends the flowers towards Gordon.

OSWALD

Well, for one - You're one of the top dogs in Gotham now... And it's good to have me for a friend.

GORDON

Is it?

OSWALD

Of course it is, Jim.

GORDON

So you're congratulating me for our friendship?

OSWALD

Yes. I know how much you care for our mutual pal, the Doc. And being the good friend I am, I thought it only appropriate that I save her when Ed stabbed her.

GORDON

He what? Is Lee in Gotham?

OSWALD

Oh, very much so, and I made sure she's stayed alive. Oh, and there's more. With a little help from Hugo Strange, Lee's a little more than her old self...

GORDON looks concerned and starts towards Cobblepot.

GORDON

What the hell have you two done to her?

OSWALD

Given her, Jim. What have we given her? And given you. A gift...See, Little James Junior is doing just fine. It's amazing what you can do when you have a mad scientist with a collection of DNA at his disposal. I'm sure you remember Strange cloning you before.

Gordon grabs him by his jacket and pulls him upward face to face.

GORDON

What are you talking about?

OSWALD lifts the balloon ribbons to Jim, struggling to get one close enough to Gordon's face for him to read.

P.O.V ON BALLOON TEXT: "IT'S A BOY!"

OSWALD

Congratulations. She's a little knocked up, Jim. Sorry the balloons are a tad deflated, but the city's in crisis and all. It's the best I could do. Mind letting me go? You're not being very friendly. I'd hate for anything to happen to Lee.

Gordon lets go and paces back and forth in front of Cobblepot.

GORDON

What do you want?

OSWALD

To see you reunited with Lee, of course. This whole thing with Ed is a bit ridiculous. I'd love to hand Lee over. That's what friends do, but I need to know you're my friend, too, Jim.

Bullock moves towards him.

BULLOCK

Bullshit. We're sending every cop we've got to that mansion....

OSWALD puts up his hand, aiming the flowers at Bullock.

OSWALD

Nu-uh. I wouldn't do that. She's obviously not there or I wouldn't be here. I'll be happy to clue you in on her location once I have some faith I can count on you.

GORDON

What do you want?

BULLOCK

Come on! Don't negotiate with this loon!

OSWALD

A favor or two in the future. You might have noticed I've made a few enemies recently - partially because

of that whole blimp fiasco, and I need some good men on my side I can call just like I'm sure you can use someone like me on the streets. What do you say?

GORDON

And you'll turn Lee over to me?

OSWALD

Of course. But Ed is mine.

GORDON

Fine. But if anything happens to her, the deal is off.

BULLOCK

Jim...

OSWALD

You're a good man, Jim. And so congratulations also on being a dad...assuming junior is yours.. ... Strange does have Ed's DNA now, too. So, who knows what he's done, and I must say that girl's heart seems to be a riddle in itself.. Either way, I'm sure you want Lee alive.

Oswald holds out the balloons and flowers, dropping them when Gordon ignores the offer.

OSWALD

Suit yourself. I'll be in touch with her location.

INT. SIREN'S CLUB - DAY

TWO WOMEN stand guard at the door, and OTHERS are scattered throughout the club. The Siren's Club has become a safe house for women.

A COUPLE ASSASSINS drag a yelling man across the floor by his legs.

Tabitha sits on the bar with her bandaged leg outstretched in front of her amidst MEDICAL SUPPLIES. BARBARA sits on a stool, changing the bandage for the gunshot wound.

One of the League of Shadows Assassins hurries into the room.

BARBARA

What is it?

ASSASSIN 1

We trailed Penguin to the GCPD. You should let us take care of him.

TABITHA

No! He's mine!

BARBARA

(to Tabitha)

Calm down.

(to the assassin)

So, what happened?

ASSASSIN 1

I caught an officer on his way out.

BARBARA

And?

ASSASSIN 1

Lee Thompkins and Nygma are alive. Penguin had them taken to the mansion for some sort of work.

BARBARA

So, Penguin wants Lee, huh? Well, he can't have her. She's one of us now. Go get her.

TABITHA

What do you mean she's one of us?

BARBARA pours alcohol on a rag and presses it to Tabitha's wound as Tabitha winces. Barbara nods at TWO ASSASSINS nearby.

BARBARA

I have a feeling having another doctor around is going to be very valuable.

(to the assassins)

Go get her.

The two assassins join the first, and they leave together.

INT. FALCONE MANSION - DAY

ED'S ROOM

Ed's nurses are releasing his restraints one at a time, just enough to get him into a SWEATSUIT with the help of a HENCHMAN. ED SEES the scissors still sit on the bed.

LEE'S ROOM

Strange enters to look at the ultrasound screen.

LEE

How can I be pregnant? What have you done?

STRANGE

Something I've gotten very good at.
I've created life.

LEE

But whose? How?

STRANGE

Oh, with some DNA I collected. As you may know, I'm quite skilled with genetic manipulation.

(to the nurses)

Okay, I think it's time to move.

They prepare to move Lee into the

HALLWAY

where a now subdued Ed is in sweats and being led by his nurses and henchman down the hallway from his room.

Lee, also in sweats, and her entourage join the group moving down the hall.

Lee and Ed have their hands bound, and the two keep their eyes on the hall ahead of them.

LEE

Ed.

ED
You can't call me that anymore. Never
again.

LEE
Nonsense. You know I can.

Ed buckles over in pain and the procession stops. His eyes
glow green.

LEE
What is it?

ED
Just a headache.

The pain passes, and he begins to walk again.

ED
Nevermind. I feel well. I feel better
than well. I am absolutely riddled
with a new zest for life. Fresh
beginnings.

LEE
I also have new life within me.

ED
Good. I'm glad we're on the same page,
then.

LEE
Are we?

EXT. WAYNE ENTERPRISES WAREHOUSE- DAY

A GRAFFITI ARTIST tags the side of an unlabeled building in
the middle of a warehouse district now void of workers.

INT. WAYNE ENTERPRISES WAREHOUSE- SAME

LUCIUS FOX and BRUCE WAYNE make their way carefully through
the

HALLWAYS

of the Wayne Enterprises warehouse, watching for criminals or danger around every corner and moving through intermittent light from the windows and back-up generator emergency lights.

LUCIUS

As you know, I grabbed your SAT phone from the security desk when I was here the other day, but there are others throughout our buildings that I figure the GCPD could use. There are a couple more in the warehouse we'll have to track down, so I asked Gordon to meet us here later. The ability to communicate is going to give us power in this fight.

BRUCE WAYNE

Is this where some of the other tactical resources are stored?

LUCIUS

Yes. This building houses all kinds of technology and other products and prototypes that were forgotten or awaiting delivery, but if you're going to be running around the city looking for Jeremiah and getting involved, you're going to need protection. So, this is a good place to start. One of the reasons we chose this facility is that it's on the tracks, meaning train cars can come and go and there is an underground exit as well. But, you're going to need a new place to set up shop. This place won't hold up forever, and your house has been compromised too many times.

BRUCE WAYNE

You're right. You'll have to tell me what you have in mind.

LUCIUS

First, we need to get the backup power going and turn off any lights that will draw attention once night falls. Then, we need to keep your identity and your body safe. I hadn't told you

yet, but I've managed to recreate and improve on the suit. Completely bullet proof, including the mask.

They stop in front of a door.

BRUCE WAYNE

Where?

LUCIUS

In here.

He opens the DOOR they've stopped in front of as Bruce's SAT PHONE rings.

BRUCE WAYNE

It's Alfred.

Lucius nods.

LUCIUS

I called him and gave him the number earlier.

BRUCE WAYNE

(to phone)

Alfred, how is she?

INT. HOSPITAL ROOM - SAME

ALFRED

(to phone)

Well, mate. Hello to you, too. She's still pretty cross about waking up to find you gone and herself paralyzed from the waist down. She's pretty bored with television, and I don't mind saying I wish you were here.

INTERCUT ALFRED AND BRUCE

BRUCE WAYNE

What about the books I asked you to buy her?

ALFRED

Oh, she's put them to good use.

A balled up PAPER WAD BOUNCES OFF ALFRED'S HEAD. In the background, SELINA KYLE is in a hospital bed. She tears another page out of a BOOK to throw at him.

SELINA

Hey. Hey! I'm right here, you know.
It's rude to just talk about me like
I'm not even here.

ALFRED

(to Selina)

Yes, Miss. Perhaps you'd like to talk
to him yourself?

Silence.

ALFRED

Right.

BRUCE WAYNE

She's still mad at me, isn't she?

ALFRED

I don't know what gives you that idea.

BRUCE WAYNE

I'm going to need you to pick
something up for me.

ALFRED

Of course, Master Bruce. Just tell me
you are taking care of yourself there.
You're okay?

Bruce turns and walks through the doorway into the

LABORATORY

to see the BAT SUIT in front of him on a stand behind glass.

BRUCE WAYNE

I am, Alfred. Thank you. I have to go.
I'll call you back with the
information.

EXT. FALCONE MANSION - DAY

Lee and Ed exit the mansion with their entourage to join a few more HENCHMEN, one of which is wearing Ed's BOWLER HAT.

ED

Hey! That's my hat. Give it back.

HENCHMAN

Finder's keepers.

LEE

Where are we going?

HENCHMAN

To your new homes. Penguin's orders.

LEE

Homes? Plural? You mean you're separating us?

ED

Uh, I don't think so. I'm not going anywhere without her. I might be a fool, but I still love her.

LEE

Ed!

The henchman's response is a little overboard.

HENCHMAN

Oh how frikkin' sweet. Is that supposed to put a little tear in my eye? Love never turns out how you hope, does it? No. You love someone and think they'll stay by your side, so you propose and go into major debt for a ring but she leaves the city with someone named Joe and you have to turn to crime to pay off the ring. So, no. Your little tale of heartbreak doesn't put a tear in my eye. Love is a trap you can never be free from, my friend. Take some advice from me, and forget it.

LEE

Wow. Someone's a bit jaded.

ED

Hey. Tough guy. I'm so valuable, this land's named after me, but I have no cost. Air is the only thing that is truly me. What am I?

HENCHMAN

What?

Lee's eyes get big as she realizes the answer. Ed lifts his unbound hands as she answers.

LEE

Free!

ED STABS THE SCISSORS he picked up from his bed into the guy's chest as LEE BUTTS HER HEAD backwards into the nurse behind her.

THE HENCHMAN STUMBLES backward, annoyed more than anything.

A FIGHT ENSUES BETWEEN ED AND THE OTHERS as Lee breaks away from the fray. LEE PICKS UP A FLOWER POT on the porch, best she can with bound hands, and knocks out one of the nurses.

In the chaos, ED TURNS HIS BACK TO LEE and struggles with a henchman. Unseen to him,

ARROWS SUDDENLY FLY THROUGH THE AIR taking down all of the opponents behind ED, including the henchman in Ed's hat.

LEE LOOKS AROUND and sees this as the opportunity to flee Nygma.

Right as ED OVERCOMES HIS OPPONENT,

LEE SMASHES ED OVER THE HEAD with another flower pot before he can turn to see the arrow-struck fallen. Lee turns to leave, but

SHE RUNS INTO THE EMBRACE of JULIAN DAY AKA CALENDAR MAN, a large man in his late thirties who has abbreviated months of the year (FEB, MAR, APR, etc) tattooed in a ring around his bald head.

Julian is dressed in the fabulous Cupid costume, complete with a bow and quiver of arrows over his shoulder.

JULIAN DAY

Hello, darling.

CALENDAR MAN PULLS A RAG FROM HIS OUTFIT and holds it over her mouth and nose until she loses consciousness. He puts her over his shoulder and walks away.

END ACT 1

ACT 2

EXT. FALCONE MANSION - DAY

In the midst of the fallen nurses and henchmen, Ed comes to and sits up. He lifts his hand to his head, looking around for Lee.

ED

Dammit, Lee. Oswald's right. I am a sucker.

Something catches his eye. A LARGE ORNATE HEART-SHAPED VALENTINE is labeled with a large question mark and dangles from an arrow, which protrudes from the henchman in his Ed's hat.

ED

Oh?

ED grabs the Valentine and flips it open to read the invitation within.

INSERT - THE VALENTINE "PIER," "ICE," "BIRD," AND "DATE" ARE ALL BOLD/LARGER THAN THE OTHERS.

ED

Pier into my heart. I promise I'm nice; you won't be on ice. I'm no bird without wings, it's for you my heart sings. I know only you will unravel this rhyme. Won't you come and be mine. Don't even think about being late. See you tomorrow at noon for a date;

He looks up and then clutches the Valentine to his chest as a wicked smile appears on his face and the question marks begin to glow beneath his sweats.

ED

Oh. Oh. oh oh. oh. Our twisted affair continues.

He takes his hat back from the henchman now laying dead on the ground and pats it on to his head. He gets into the car that was waiting for them to find the keys dangling in the ignition. He looks again at the fallen.

ED

The arrows are a nice touch. I do love a girl who goes all out to impress me.

INT.HOSPITAL - NIGHT

Selina lays in her hospital bed, staring at the FLOWERS FROM BRUCE all over the room and running her fingers over the CARD stuck in the arrangement on her bedside table.

ALFRED CLEARS HIS THROAT as he enters the room, and Selina jerks her hand back to her side.

SELINA

You can knock, can't you?

ALFRED

Sorry, Miss.

He has a GIFT BOX in one hand and a LARGE BAG in the other. He sets down the bag and approaches the bed.

ALFRED

Master Bruce wanted you to have this token of his affection.

SELINA

Another one? Are there any flowers left within a 100 mile radius?

ALFRED

Well, this one's a bit different.

He moves the flowers from the the bedside table and swings the table to be over her lap, placing the gift box on the table. She stares down at it.

ALFRED

Well, go on. Open it.

Selina scowls and rolls her eyes at him. He stares right back at her. She finally huffs, gives in and lifts the top of the gift box away, revealing a LAPTOP.

ALFRED

I've got all the documentation and some things to go with it in the bag here. Maybe this will give you a

little more of a connection to the outside world.

SELINA

It's not exactly the same as breaking in buildings, scaling walls and hopping fire escapes is it? I'll never do that again. He must feel really sorry for me.

ALFRED

Well, it's not really his fault is it? Maybe he thought you needed a new way to break into things.

He turns and leaves the room, leaving Selina to roll her eyes again. She waits until he is gone to hit the power button.

EXT. FALCONE MANSION - DAY

Two assassins are wandering through the carnage. The third exits the house to join them.

ASSASSIN 3

We're too late. There's a lot of medical equipment, but no one's here.

ASSASIN 2

Do you think the GCPD did this?

ASSASIN 3

With arrows?

The henchman that Ed knocked out begins to wake up to a sword at his throat.

ASSASSIN 1

Where is Lee? Where's Nygma?

HENCHMAN

I don't know. Penguin wanted her moved somewhere else. We were supposed to separate them but Nygma got free.

ASSASSIN 1 kicks him in the face, knocking him out again.

ASSASIN 1

(to Assassin 3)

You stay here. Collect supplies that look useful and let us know if anyone surfaces. We'll work on tracking down Nygma and Lee.

Strange peers out from an upper story window above the scene.

INT. GCPD -NIGHT

The GCPD is a ghost town these days. TWO COPS are updating Gordon.

OFFICER 1

We haven't had any luck finding anything on Jeremiah yet, but we got a tip off we want to follow.

GORDON

How good of a lead?

OFFICER1

We've heard reports of a building on 24th with power in a neighborhood that's still dark, and it seems like he's the most likely to be able to pull that off.

Gordon thinks long and hard, weighing the risks.

GORDON

Just be extra careful. It's still awfully dark in the city, and we can't afford to lose anyone. Don't go in without backup. Just check it out from a distance in an unmarked car.

OFFICER 2

Got it.

After the two officers leave, A LARGE SHADOW STRETCHES over the floor in the exit/entrance of GCPD.

GORDON IS ABOUT TO ENTER his office when AN ARROW THUDS into the door frame by his head.

GORDON SPINS AROUND with drawn gun but sees no one.

GORDON

Who's there?

No answer. Gordon gives a side glance to the arrow and sees that it has a small heart shaped tag hanging from it.

INSERT - THE TAG "2 JIM -LOVE,LEE"

GORDON

Oswald?

Still no answer.

The arrow shaft has paper wrapped around it. Gordon glances around the GCPD once more before yanking the arrow from the wood and continuing into

GORDON'S OFFICE

Gordon crosses the room and falls into his chair. He holds the arrow carefully and takes an ENVELOPE OPENER from his desk, carefully cutting the tape on the arrow shaft.

BULLOCK WALKS IN and sees the arrow in his hand.

BULLOCK

Something I should know?

GORDON

Penquin's promise.

Gordon unrolls the HEART SHAPED NOTE he's pulled from the arrow.

BULLOCK

On an arrow?

GORDON

It says it's from Lee.

BULLOCK

You don't really think that's from her do you?

GORDON

No.

BULLOCK

Well, what's it say?

GORDON

I just couldn't leave you. Meet me at Gotham Pier at noon tomorrow - alone.

BULLOCK

You're not going alone are you?

GORDON

Of course I am. I can't risk Lee getting hurt.

BULLOCK

Hey, is this about the baby? 'Cuz you don't even know if that's true.

GORDON

You're right. I don't, but it's not a risk I'm willing to take.

BULLOCK

He's manipulating you, and you're letting him.

GORDON

Maybe.

BULLOCK

It could be an ambush.

GORDON

He has no reason to. He needs me. He's clever, he's manipulative,

BULLOCK

He's a sociopath bent seven ways to Sunday.

Gordon begins preparing to leave.

GORDON

...but he has a very deep seated sense of self preservation, and he needs me right now. He needs someone on his side if he's going to survive all the other freaks he's burnt bridges with.

BULLOCK

It's your survival I'm worried about, pal.

GORDON
I'll be fine.

BULLOCK
Okay. Where are you going, now? It
said noon tomorrow.

GORDON
I have a meeting with Bruce and
Lucius. They've got something to show
me. I need you to hold down the fort.

BULLOCK
Oh yeah. Sure thing, but don't say I
didn't warn you - and I'm sitting at
the big desk!

Harvey goes to sit at Gordon's desk, and Gordon calls over
his shoulder as he leaves.

GORDON
Fine.

INT. SIREN'S CLUB - NIGHT

Barbara and Tabitha are addressing a LINE OF WOMEN, handing
out GUNS from a box Tabitha is holding.

BARBARA
What's your name?

WOMAN 1
Jenn.

BARBARA
Well, Jenn. Do you know how to work
one of these?

JENN
Yes.

BARBARA
Good. Here ya' go.

Tabitha hands Jenn a gun and then moves with Barbara to the
next girl in line, who looks young, timid and nervous.

BARBRA

Oh, boy. Do you know how to work a gun?

The young girl shakes her head no.

BARBARA

Get out.

Barbara rolls her head towards the door and Tabitha, who looks at Barbara like she's crazy.

BARBARA

(to the young girl)

Okay. Kitchen duty - but you'll go to training until you've got it down.

(to the whole line of girls)

Everyone who stays has to work, and everyone is expected to know how and be willing to defend our turf. If you don't know how, you'll train.

The two assassins approach them.

BARBARA

Well? Where's Lee?

ASSASSIN 1

She wasn't at the mansion. It looks like someone got to them first and left a massacre behind, but we left Layola behind in case anyone returns.

BARBARA

What about Penguin? Nygma?

ASSASSIN 1

They weren't there.

BARBARA

But Penguin was at the GCPD earlier, so Jim must know something.

ASSASSIN 2

Do you want us to bring him to you?

BARBARA

No. There's no way Jim would ever give up his precious Lee to me. Bring me Bullock.

EXT. ABANDONED CHURCH -NIGHT

The neighborhood surrounding the church is dark, but light spills out through cracks in the boarded up windows.

INT. ABANDONED CHURCH - NIGHT

Lee is locked in the church

BATHROOM

where she begins beating on the door and yelling.

LEE

Hey! Hello! Did you forget about me?
I'm still here.

She gives up beating on the door and turns, leaning her back against it. Bending her knee, she slams her foot backwards into it over and over.

SLEEPING GAS SEEPS through the air vents, causing Lee to slump to the floor.

THE DOOR OPENS, pushing her aside. JULIAN SQUEEZES THROUGH the partial opening and grabs her by her arms, dragging her out of the bathroom.

EXT. WAYNE ENTERPRISES WAREHOUSE- NIGHT

Gordon's car headlights pierce the dimly lit warehouse district. He gets out of his car and crosses the street toward the building.

A DARK FIGURE APPEARS behind him and starts to follow, but, up on the

WAYNE ENTERPRISES ROOF

BRUCE wears the new suit as he lights and tosses a FIREWORKS CLUSTER from the roof towards the attacker below.

BACK TO STREET LEVEL

Before Gordon notices the attacker, LIT FIRECRACKERS FALL FROM THE SKY, exploding mid-air between the two. The noise causes GORDON TO HIT THE GROUND as the ATTACKER FLEES.

GORDON LOOKS UP AND SEES BRUCE in the bat suit atop the building, but his attention is called back to ground level at the sound of his name.

LUCIUS

Jim!

Lucius motions to GORDON from the door of the building, and Jim makes a run for it.

INT. GORDON'S OFFICE - NIGHT

Bullock sits with his feet on the desk and his hat over his head, having a short nap. He tosses and turns in the chair.

He sits up and looks through the drawers.

BULLOCK

Of course Captain Hero doesn't keep any booze here.

Bullock goes and reaches in the pockets of his trench coat only to come up empty. He sighs in frustration and passes into the

GCPD MAIN ROOM

He makes his way past a couple of OFFICERS at a desk.

BULLOCK

Be right back. I gotta grab something from my car.

EXT. GCPD - SAME

Bullock unlocks his car and bends over into the backseat for

a FLASK OF BOOZE. When he finds it, he steps backwards and has a swig on the curb.

ASSASSIN 1 STEPS OUT OF THE SHADOWS and sways toward him, teasing him into flirtation.

ASSASSIN 1

Hey there. Looking for a good time?

BULLOCK

Well, I was looking for my flask, but I found that. How much of a good time are we talking?

ASSASSIN 1

I guess that depends on you and what you know...

BULLOCK

Oh, is that so? I know...Oh.

THE OTHER ASSASSIN INTERRUPTS Bullock from behind, placing her KATANA at his throat.

ASSASSIN 1 GRABS THE KEYS from the door and his GUN from his holster.

AT GUNPOINT, ASSASSIN 2 backs into the car's backseat, pulling Bullock with her.

Once in the car, ASSASSIN 2 injects him with a sedative to knock him out, and then ASSASSIN 1 LOWERS THE GUN and takes the wheel.

END ACT 2

ACT 3

INT. WAYNE ENTERPRISES BUILDING - DAY

Bruce sits in the suit without the mask on. Gordon and Lucius sit nearby.

GORDON

I know you made up your mind when you decided to stay, but you're still sure you want to do this?

BRUCE WAYNE

Yes. I will find Jeremiah, and I will bring him to justice for what he's done to Selena.

GORDON

I know you want revenge, Bruce, but..it can change you.

BRUCE WAYNE

This isn't about revenge. This is about protecting others. Maybe if I had killed Jerome when I had the chance, Jeremiah would never have been a problem. I swore I would never kill, but I killed Rhas. Maybe sometimes it's for the best.

Lucius and Gordon exchange a glance.

GORDON

Look. I could spend the rest of my life wishing I'd done things differently or second guessing my decisions, especially when those decisions affect others. But we all make the best choice we can with the information we have in the moment. The only thing you can examine is your intentions. You tried to do the right thing, but I believe it's possible to bring someone to justice without killing them. We have to be the good guys. Let us help you.

BRUCE WAYNE

I think I have a better shot at finding him.

LUCIUS

You're going to need allies, Bruce.

BRUCE WAYNE

I know. That's not what I mean.

(to Gordon)

You wouldn't be here if I didn't trust you. I have more resources and less restrictions than the GCPD, but it has to be behind the scenes. No one can know about this, and I know I can trust your discretion. To the world, I have to be Bruce Wayne, but I hope we can work together to bring more light to Gotham - to hold people like Jeremiah accountable.

GORDON

Of course we can, but I can't condone intentional killing. It's going to be dangerous. The city is shaping up to be a war zone.

BRUCE WAYNE

I'm one of the only ones in the city who has the resources and freedom to be there for Gotham. We have to take back our city.

LUCIUS

Wayne Enterprises is well equipped to handle just about anything.

GORDON

I won't say I don't have reservations, but you have my discretion and, when appropriate, the GCPD.

INT. SIREN'S CLUB- MORNING

Bullock wakes up and is on his knees as his arms dangle from CHAINS above him. Tabitha and Barbara stand in front of him ready to question as the two assassins stand nearby.

BULLOCK

Crap.

BARBARA

Heya', Harvey. Good morning.

BULLOCK

Morning? It's my lucky day. I must be the only man for a mile around. You ladies run out of men to torture?

BARBARA

No. We just want to talk for a minute - about Jim.

BULLOCK

Look. It was over a long time ago. I don't know where he is, but maybe you should think about letting go.

BARBARA

Cute. You know, I don't really care where Jim is. I just care what Jim knows, and what I think he knows is where to find Lee Thompkins.

BULLOCK

What do you want with Lee?

BARBARA

Well, it'd be good to have another doc around. Pretty valuable when a city's on the verge of war in these troubled times, don't you think?

BULLOCK

Yeah, maybe. But she's her own woman. Why don't you head over to the Narrows and ask her?

TABITHA

Come on. We know Penquin took her, and we know Penquin visited the GCPD yesterday. We know how he works. You guys made a deal. Where is she?

BULLOCK

Can't say. We don't have her.

Barbara signals to Assassin 1 who steps forward and draws her katana.

BARBARA

Well, that's too bad. Works for us, though. We needed some fresh meat to dangle out front.

The assassin lifts the sword, ready to strike

BULLOCK

Now, now wait a minute! Maybe we should work out a deal. It doesn't hurt to have each other's backs you know? I'm sure I'll have some very useful information in the future.

BARBARA

Fine. Start with something now.

BULLOCK

If you already know Penguin has her, why do you need me? He's staying at the Falcone mansion. Send someone over there.

TABITHA

We did, but looks like someone else did, too. We found a bunch of Penguin's men dead. No Penguin. No Ed. No Lee.

BULLOCK

What's that got to do with us?

BARBARA

Well, you found out Penguin had Lee, and we know Jim would never let that stand. We thought maybe the boys in blue had taken up archery - or know someone who has.

BULLOCK

What? Archery?

TABITHA

Most of the henchman were full of arrows.

BULLOCK

Uh oh.

BARBARA

What?

BULLOCK

I don't think Penguin has Lee anymore.

BARBARA

And why not?

BULLOCK

We got an arrow, too. We thought it was from Penguin. What time is it?

TABITHA

11 a.m. Why?

BULLOCK

Jim's should be on his way to meet Penguin right now, but I don't think it's Penguin.

TABITHA

What does that mean?

BULLOCK

When Penguin came to meet with us, he said he'd be in touch with Lee's location. Our arrow had a note with a place and time to meet up, and it was signed from Lee. We assumed it was from Oswald. Dammit, Jim. I told you!

BARBARA

Where?

BULLOCK

No way. We're riding together. I drive.

Barbara and Tabitha exchange looks. Barbara nods towards Bullock and aims a gun at him as Tabitha moves to free him.

BARBARA

You better be a good boy.

INT. ABANDONED CHURCH - DAY

Lee sits unconscious and bound to a WHEELCHAIR. Julian sways his hips and is dancing around her something like "Calendar Girl" by Neil Sedaka plays from the RECORD PLAYER nearby.

He is touching up her make up and hair, leaning in to paint a red heart on her lips. She's in a WEDDING DRESS made from CALENDAR PAGES.

LEE begins to wake up. She realizes she is shackled and looks up at Julian.

LEE

Who are you?

JULIAN DAY

Name's Julian Day.

LEE

Where am I?

JULIAN DAY

Where doesn't matter. When does. It's a big day for you. You have an important choice to make.

He claps his hands and gives a giddy sigh.

JULIAN DAY

You look absolutely perfect.

INT. GOTHAM CITY PIER- NIGHT

Gordon is waiting on the pier as NYGMA APPROACHES in a silk suit, holding a bouquet of flowers.

GORDON DRAWS his gun.

GORDON

What are you doing here?

ED

I'm supposed to meet Lee - oh wait.
What are you doing here?

GORDON

Last I heard, you stabbed her.

ED

Technically, she stabbed me first.
It's complicated.

GORDON.

It always is. Did Penquin send you?

ED

No. Lee and I were actually escaping Oswald's goons, but I got knocked out. Look, I admit our relationship is a little twisted, but she left me the sweetest Valentine, asking me to meet her here for a date. It had certain words in large Purple letters, so I cut them out and rearranged them in my Valentine for her.

He holds up his rearranged valentine and shows it to Gordon, who puts his gun away.

INSERT - HIS VALENTINE SAYS "PIERCED DIATRIBE."

ED

It's funny - see?

GORDON

I don't get it.

ED

Because it was hanging from an arrow that had just pierced a guy who was going on a rant about love. Get it?

Gordon stares.

ED

Diatribes means...

GORDON

I know what diatribe means. You're insane, Ed. You always have been. You just want it to be true so badly, you're ignoring the facts. I'd expect more from you.

ED

What kind of facts, Jim? The fact that you lost and Lee chose me over you?

GORDON

Oh, drop it already. Look, I got a Valentine, too. Something's up.

ED

What?

GORDON

You said you were escaping Penguin's men - Where did Lee have time to make the Valentine?

ED

I was obviously out for quite some time.

GORDON

Mine came on an arrow, too. Where did the arrow come from?

Gordon's words sink in a little, and Ed bends over in pain with his hand to his head. His eyes begin to glow and green light shines from the cuffs of his sleeves. THE RIDDLER laughs at him from a puddle below. Gordon steps back.

GORDON

What's going on?

RIDDLER

(from the reflection in the puddle)
You FOOL! When will you ever learn? I tried to warn you. Even Oswald tried to warn you. I know best, and I'm stronger and smarter than ever. Your obsession blinds you! You could be ruling Gotham by now - and I swear, we will.

ED

(to the puddle)
Then, what are we doing here?

GORDON

It's obvious Penguin brought us here. He came to the station and was going to tell me where to find Lee.

Ed rises up with a different demeanor.

ED

Maybe you wanted to find her too badly, Jim Gordon. Now you're the one blind to the facts. Why would Penguin attack his own henchman, take Lee and leave me behind when he already had us where he wanted us?

GORDON

Well, I didn't know there was an attack. But, if not him, then who?

A FLAMING ARROW ZINGS THROUGH THE AIR between them and lights a trail of fire up the bridge ladder behind them. The trail reaches the underside of the bridge fragment and the two look up to see an address lit in flames

POV UNDERSIDE OF BRIDGE: 311 N. 24TH ST.

ED

Well, I guess we'll find out. I'll see you there. Last one there is a rotten lover.

He turns and begins to walk away as Gordon runs for his car.

INT. GCPD - DAY

OSWALD (O.S.)

Jim! Oh Ji-im. Jim Gordon!

Oswald enters the GCPD to see just one cop, reading a magazine at a desk.

OSWALD

So, this is what the GCPD has been reduced to. I'm here to see Jim Gordon.

COP

He's not here right now.

OSWALD

When will he return?

COP

Don't know.

OSWALD

Well I told him I'd return after I attended to some of my...

COP

Don't care.

OSWALD

Maybe I could just wait in his office.

COP

You could wait in a pen.

Oswald gets frustrated and knocks the officer out with his cane. He takes the officer's gun and makes his way through the GCPD and into

GORDON'S OFFICE

where he takes a seat at the desk with an amused grin. He looks down and sees the Valentine Gordon left behind. He reads it and crumples it in his hand.

OSWALD

OH, isn't this just rich?

He jumps up and hurries out.

INT.ABANDONED CHURCH - DAY

SANCTUARY

Julian wheels Lee to an archway covered in fake flowers. He starts taking photos of her.

JULIAN DAY

It's almost show time, dear. You look so beautiful.

LEE

Bite me.

JULIAN DAY

Now, now. That's no attitude for such a big day. There are lots of brides who would love such a dream wedding. I'm sure you've got some jitters. It's normal. Just take some deep breaths. The grooms should be here any minute.

EXT. ABANDONED CHURCH - SAME

Gordon pulls up to the church behind a police cruiser already parked there, followed closely by Ed.

They get out of their cars and head to the front yard of the church.

ED

Now what?

THE CHURCH'S ENTRY DOOR OPENS, letting light spill outward into the darkness. Gordon pulls his gun.

A REMOTE CONTROL CAR ZIPS out the door and down the walkway - just close enough for the two of them to see a polaroid photo of Lee in the wedding dress strapped to the top of it.

INSERT - THE POLAROID - "YOU'RE INVITED" IS SCRAWLED ON THE BOTTOM OF THE PHOTO IN SHARPIE.

ED AND GORDON FOLLOW the car as it retreats to the entryway.

As they approach the door, they see into the foyer where two signs are on easels. One has Jim's name written on it in calligraphy and an arrow pointing to the right, and the other has Ed's name with an arrow pointing to the left.

The two suitors look at each other and step into the church and go their separate ways.

END ACT 3

ACT 4

EXT. GOTHAM CITY PIER - DAY

Harvey, Tabitha, Barbara and an assassin walk the pier looking for clues.

BARBARA

Well, Harv. I don't see Jim.

She aims her gun at him as Tabitha aims one from behind him.

BARBARA

Where are they? I thought you said he'd be here.

HARVEY

He should be! This is where the note said to be. Or - or maybe this is just where he was supposed to meet them. He was supposed to be here at noon, and it's almost one. He could be anywhere by now.

A large flaked piece of ash falls from the bridge above, causing them to look up at the blackened address.

HARVEY

Or he could be at 311 N. 24th st.

BARBARA

Alright. Get in the car.

They all move to Harvey's car and drive off. Hanging back, Cobblepot watches from another car and waits a moment before putting his own car into drive.

INT. ABANDONED CHURCH - DAY

HALLWAY

Gordon walks down the hall and approaches a door with his name on it. He pushes it open and it closes behind him as he passes into the

OFFICE

He hears a beep and looks back at the door, noticing a contraption blinking under a web of electric fencing covering the door and handle. He looks around and sees another door with the same wiring.

GORDON

Great

He looks up to see a security camera in the corner. A television screen comes to life behind him, causing him to spin and watch the same video ED IS WATCHING in

ANOTHER ROOM

JULIAN DAY

(on television)

Hello, gentleman. Welcome to what might be the most important day of your life - for one of you anyways. I've been watching some of Gotham's most interesting people for some time now thanks to how easily phones are hacked - until service went down anyways, and I have to say your love triangle with the lovely Lee has provided no end of amusement - it's been like my own private soap opera.

INTERCUT ED AND GORDON

JULIAN DAY (CONT'D)

(on television)

Let's just say I've gotten quite attached to all of you - but your affairs grow tiresome, don't you think? It's time for the Doc to make a choice - for good. You probably already noticed the electric fencing on the doors - Just a little something I rigged up. I can be quite handy, and I'm so honored to be a part of this very special day. I've been preparing the details for months and know everything is just perfect for a an experience you are sure to remember forever. Have you noticed the tuxedos I picked out for you?

ED TURNS TO SEE THE VALENTINE THEMED TUXEDO hanging in his room.

JULIAN DAY (CONT'D)

(on television)

I hope the fit is right. I'll deactivate the fencing on the other doors as soon as you put on your tuxes, drop your weapons in the safe box on the desk and are all ready to go.

An EXIT SIGN lights up over a different door than they entered through.

GORDON PICKS UP HIS VALENTINE THEMED TUXEDO and makes a face. Gas starts to pour from the vents. He hurriedly places his gun in the opening in the drop box on the desk.

JULIAN DAY (CONT'D)

(on television)

Just a little insurance - don't want you getting cold feet - better hurry! Oh - and when you leave your dressing rooms, you'll want to stay on the obvious path - the chicken wire has some high voltage running through it, and it would be awful if death robbed Lee of her choice. See you soon!

GORDON RUSHES to change into the tuxedo.

ED LOOKS INTO THE SECURITY CAMERA in his room. He pulls his pockets out, opens up his jacket and does a little spin to show he has no weapons.

ED

Uh, excuse me. No weapons, and in case you hadn't noticed, I already picked up quite an amazing suit. I'd like to argue that I should be allowed to wear a suit of my choosing to my own wedding. I think my style speaks for itself.

BEEPING IS HEARD from a different door than ED used to enter his room, and the lights go out on the electric fence invention covering it.

He leaves the room to walk down a makeshift hallway made from floor to ceiling chicken wire.

GORDON turns one leg away from the camera to change his pants, and then pulls on the jacket of his tuxedo, causing a beep from the door deactivating across the room so he can exit.

SANCTUARY

Lee is beautiful and still bound to the wheelchair at the front of the decorated stage. Her arms and body are bound to the chair.

Resting on a table in front of her, her hands are handcuffed with a joystick on the table between them. On either side of her, two eight-foot-tall glass canisters stand on wheels, each with an open door facing away from her. Wires run from the joystick to floral arrangements at the top of each canister.

ED AND GORDON ENTER the stage from opposite sides, carefully treading their walkways between chicken wire and electric fence walls, leading them closer to her and the open doors of the canisters facing them.

Julian Day is in priest robes as festive as the other costumes he's made and plays the bridal march on a piano nearby as they approach.

JULIAN DAY

(singing)

Here come the grooms..

He keeps humming until they each arrive at a canister.

JULIAN DAY

Well, go ahead. Step inside and pull the doors closed.

They do as they're told. As they shut the doors, a locking mechanism on each spins and clicks. An LED light on the joystick in front of Lee lights up.

JULIAN HOLDS UP A SMALL REMOTE, pressing a button and disabling the electric fencing. He leaves his place at the piano, walks over and spins the canisters to face Lee before approaching the pulpit.

JULIAN DAY

Dearly Beloved...We are gathered here today.

HE pauses for an emotional moment.

JULIAN DAY (CONT'D)

Goodness. I've worked so hard to be able to say that-no detail has been spared, you know. Did you notice I even had generators ready? Thank goodness for that. Who plans like that? Me. That's who.

He becomes aware of himself.

JULIAN DAY (CONT'D)

Ahem. We are gathered here today to see Lee and one of these fine gentlemen come together in marital bliss. If the witnesses have anything to say against this marriage, they should speak now or forever hold their peace.

Arrows protrude from the necks of the two officers who reported to Gordon about lights on in the church, now dead and propped up in the front pews.

JULIAN DAY

Well, you both seem to be holding your peace quite well. Good. This truly is such a beautiful day.

EXT. ABANDONED CHURCH - DAY

Harvey and the girls pull up to the church.

HARVEY

There's Jim's car!

BARBARA

Good for you. Guess it's your lucky day.

INT. ABANDONED CHURCH - DAY

FOYER

Harvey, the assassin, Barbara and Tabitha enter the church foyer, taking note of the easels.

HARVEY

Do we split up?

TABITHA

No way. You're not getting away that easy.

HARVEY

Oh come on! That's not what I meant.

SANCTUARY

JULIAN DAY

Before we can move on with the ceremony, Lee will have to make her choice. Lee has a joystick in front of her that I hacked together especially for this. She swipes left and Ed Nygma lives and they marry, while a poisonous gas fills the other canister. She swipes right, she becomes Mrs. Lee Gordon and Ed dies.

GORDON

You don't have to do this, Lee

JULIAN DAY

(over a speaker)

Of course she does.

He holds up the small remote and presses a button. A countdown begins on the front of the joystick.

JULIAN DAY

You may not have noticed the flowers above you. I'm sorry they're not real, but no real flowers would last long enough for me to plan all this. I'm rather proud of the arrangements if I

do say so, but they're currently
 hiding a fan allowing oxygen in but
 also holding the toxic gas I
 mentioned. If she fails to choose, it
 will release the gas into both. Nobody
 wins, and you both die. That's no fun.

EXT. ABANDONED CHURCH - DAY

Penguin drives past the cars parked in front of the church
 and turns into the side alley to make his way to the

BACK OF THE CHURCH

where he gets out of the car and approaches a door. He busts
 the glass out of the door with his cane and lets himself in.

INT. ABANDONED CHURCH - DAY

FOYER

HARVEY

Look, we can't all go both ways, so
 how about if you and I go towards Jim
 and Barbara goes toward Ed with her.

BARBARA

No.

HARVEY

Okay, I go with her

BARBARA

No.

She starts yanking on sanctuary doors in front of her, but
 they're locked.

She holds up her shotgun

HARVEY

Whoa ! I'm sorry! Just wait!

to blow a hole into the

SANCTUARY

where Julian and the wedding party are shocked by the blast at the back of the room.

Barbara REACHES THROUGH and turns the lock on the back of the knob, letting herself and the others into the sanctuary.

BARBARA

Well, well, well. A Gotham wedding and no invitation for us. I'm hurt.

JULIAN DAY

What do you think you're doing? Have you no respect for the sanctity of a wedding?

BARBARA

You mean one involving my ex? Not really. I'm afraid I'm going to have to object to the whole thing. Lee's coming with us.

JULIAN DAY

Oh, I don't think...

A shot is fired and takes out some of the flowers on the pulpit.

JULIAN DAY

You don't understand! I've worked so hard for this day!

Another shot is fired, taking out more flowers. The girls begin to advance towards the stage with guns drawn. When they pass the dead cops,

BARBARA

Grab their keys, Tabby. We're gonna need a new ride.

SHE KEEPS ADVANCING with the assassin as Tabata grabs keys from the dead officer's belt.

COBBLEPOT MAKES A NOISE from the back of the stage to get Julian's attention, motioning for him to follow.

JULIAN SURRENDERS AND MAKES A RUN for Cobblepot, as Cobblepot makes a few shots toward the girls to lay cover.

THE GIRLS TAKE THE STAGE and use a katana to free the still handcuffed Lee from her other ropes as the clock nears zero.

They pull Lee towards the door, but she fights to reach the joystick, finally kicking it to save Gordon.

The timer stops at :03.

ED

Lee! How could you?

As they rush her out the doors, gas starts slowly seeping into Ed's canister.

GORDON REACHES for his ankle holster and waves Harvey away from his canister. He shoots the glass, shattering it.

EXT. ABANDONED CHURCH - DAY

PENGUIN'S CAR PULLS by the front of the church as the girls get Lee into the police cruiser's back seat.

INT. PENGUIN'S CAR - CONTINUOUS

Julian Day lifts his remote and hits a button.

INT. ABANDONED CHURCH -- SIMULTANEOUS

SANCTUARY

Nygma is cowering and coughing at the bottom of his canister when the gas above him stops seeping into it and the locking mechanism clicks and whirs. The canister door pops open.

HARVEY

Come on, Jim!

They run for the back of the church as Nygma falls out onto the stage and sucks in the fresh air.

INT. PENGUIN'S CAR - CONTINUOUS

COBBLEPOT
What did you just do?

JULIAN DAY
I spared Mr. Nygma.

COBBLEPOT
Why would you do that?

JULIAN DAY
I like his style.

He gives a flippant laugh before GUNSHOTS ARE HEARD.

EXT. ABANDONED CHURCH - CONTINUOUS

Tabitha is firing after Cobblepot's car as it speeds away.

BARBARA
Later, Tabs! We gotta go!

BARBARA PULLS at her arm as Tabitha screeches in anger.

HARVEY AND GORDON DASH out the front of the church as the police cruiser squeals away with lights flashing.

GORDON PICKS UP a broken bicycle nearby and throws it.

HARVEY
Don't worry, Jim.

GORDON
I can't let her down again!

HARVEY
I know. You won't. They aren't going to hurt her. They want a doctor, and I bet they'll do anything to protect her. It might be the safest place for her right now. We'll get her back.

THEY HEAD FOR HARVEY'S CAR after a moment of recuperation.

INT. ABANDONED CHURCH - CONTINUOUS

Ed has recovered enough to roll over and kneel, and he is furious. His tattoos start glowing.

RIDDLER

How dare you, Lee Thompkins? That's it! No more making a fool of me; no more friends. No more Mr. Nice Ed. Gotham is going to pay! I am going to run this city!

FADE OUT

THE END