

"GOTHAM"

Written by
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2nd Network Draft

TEASER

FADE IN:

EXT. GOTHAM CITY - DUSK (D/1)

We're ten stories above the street, perched on the edge of an old office building. A stone GARGOYLE gazes blindly at a majestic mountain range of Gothic stone spires and sleek glass towers under a darkening blue sky, bathed in the golden light of the setting sun. SELINA KYLE (14) - an elfin girl dressed in street Goth style, the future CATWOMAN - appears alongside the gargoyle and scans the streets below, a hunter searching for prey. Without any hesitation, she launches herself from the edge of the roof onto a fire escape one floor below and - using drainpipes, window ledges, and light fixtures - descends to street level with amazing nerve and agility.

EXT. THEATER DISTRICT STREET. GOTHAM

Imagine New York City's Times Square in the 1970s and then turn the dial to eleven - squalid but sexy, dangerous but glamorous.

Colorful GOTHAMITES and gawking TOURISTS watch TWO GANG MEMBERS brawling violently in the middle of the road. One gangster wears crude HOME MADE BODY ARMOR and wields a machete, the other wears a garish ZOOT SUIT and is armed with a hammer.

Nobody notices Selina slide from a store awning onto the sidewalk. An out of town CONVENTIONEER (male, 30's) is watching the brawl. Selina brushes past him, and a split second later he clutches at his pockets and spins round...

CONVENTIONEER

Hey!

Selina runs, wallet in hand, pursued by the Conventioneer.

EXT. STREETS OF THEATER DISTRICT. GOTHAM - DUSK

Selina leads the Conventioneer on a pell mell tour of the glamorous, brutal, and intensely vivid city. Plunging canyons and soaring spires; neon signs and HD screens selling sex violence and money on streets teeming with raucous humanity. It's colorful and loud, grotesque and beautiful.

(NB - Amid the visual clamor we see a giant billboard announcing the Wayne Foundation's redevelopment of the Arkham district, and the boards of a newspaper stand screaming 'CRIME WAVE OF THE CENTURY!')

Selina grabs an apple and a carton of milk from a storefront, and darts down an alley. The Conventioneer runs right past.

EXT. ALLEYWAY. GOTHAM THEATER DISTRICT - NIGHT (N/1)

MOMENTS LATER. Relaxing, Selina crouches behind a dumpster halfway down the alley. She pours some of the milk into a makeshift saucer, to share with the BIG CALICO ALLEY-CAT that soon joins her. They exchange meowling greetings. Selina munches on the apple, and examines the wallet she stole. Pocketing the cash and credit cards, she slots the wallet through the grating of an old air vent in the wall.

Hearing voices and laughter, Selina and the Cat climb swiftly up from the street into hiding in the shadows of a first-story fire escape.

THOMAS, MARTHA, and BRUCE WAYNE walk down the alley.

The family is well-dressed in an old fashioned way. They're laughing at something Thomas has just said.

MARTHA

Oh come on, Tom, it wasn't that bad.

THOMAS

Childish drivel. Movies these days, I don't know.

MARTHA

Well I thought the acting was fine, and the music was lovely. How about you, Bruce?

BRUCE

Sorry, Mom, I agree with Dad. It was kinda lame.

Thomas smiles and ruffles his son's hair.

THOMAS

There's no such word as kinda.

MARTHA

(lightly)

You two, so judgmental. Just once I'd like --

She stops because a BIG TALL MASKED MAN with A GUN appears in front of them.

MASKED MAN

What's up, folks. Gimme your money.

Thomas and Martha remain very calm. Bruce is terrified.

THOMAS

No problem.

Thomas hands the Masked Man his wallet.

MASKED MAN
The necklace.

MARTHA
Oh but --

THOMAS
-- Give it to him, Martha.

Martha unclasps the necklace and gives it to the Masked Man.

Then, without warning, the Masked Man SHOOTs Thomas and Martha in the chest, one after the other. They fall down.

The Masked Man looks at Bruce long and hard. Bruce meets his gaze. The Masked Man puts the gun to the boy's forehead, and considers shooting him, but then lowers the gun and walks calmly away.

Frozen in horror, Bruce watches his mother and father trying to speak, gasping for their last breaths in a spreading pool of blood.

BRUCE
Mom? Dad?

ANGLE - ON A FIFTH STOREY FIRE ESCAPE, Selina Kyle, her expression inscrutable, watches Bruce Wayne fall to his knees and let out an UNEARTHLY WAIL...

EXT. LOW RENT RESIDENTIAL STREET - NIGHT

CU ON JAMES GORDON (26, tough but open and sincere; an old school air of decency and honor and quiet authority). He's walking down the middle of the street, hands raised in placation. He wears a nice simple suit and tie, and holds up a SILVER DETECTIVE'S BADGE.

He approaches a HUGE ANGRY BIKER, holding a butcher's knife to the throat of a terrified YOUNG WOMAN. A lover's quarrel gone very wrong.

GORDON
Sir, I'm Detective James Gordon,
Gotham PD. Can we talk?

The Biker looks at Gordon wild-eyed, high. Gordon keeps moving slowly but steadily toward the Man and his hostage.

ANGLE -- half a block away, HARVEY BULLOCK (40s, big, stylish but slovenly, an old school hard ass and a loose living party animal) runs huffing and puffing to the scene, gun drawn.

Gordon is close now.

ANGRY BIKER
I'll kill her, I swear!

GORDON

I can see you're very angry and I respect that. But please listen to me. Violence is not the answer --

The Biker points the knife at Gordon, who grabs and twists it from the Biker's grip, and elbows him in the face. They exchange a flurry of vicious blows before Gordon puts the Biker down on his hands and knees. As Gordon takes out his cuffs, Bullock comes running up and kicks the Biker as he starts trying to get up, knocking him down again. Gordon cuffs the prone man while Bullock puts his hands on his knees, catching his breath.

GORDON (CONT'D)

Are you okay, ma'am?

The woman nods, speechless.

INT. GCPD HQ - NIGHT

A vast Escheresque cavern, teeming with life. STYLISH HOODLUMS, RAUCOUS TEENAGE GANGSTERS, GARISH HOOKERS, and RAVING LUNATICS are pushed and prodded and wrestled through the system by a beleaguered cohort of COPS. Gordon and Bullock take the Biker to the booking desk SARGEANT...

BULLOCK

Next time soldier, don't mess around. Just drill the sonofabitch.

GORDON

I thought about that. But I figured I could avoid bloodshed.

BULLOCK

Dumb rookie mistake. He could have killed you. You're a homicide detective, not a goddamn hero.

GORDON

I don't think that--

BULLOCK

--You been on the job two weeks. You don't get to think yet. Yo, Sarge, process this creep wouldya. A and B, resisting.

SARGEANT

Oh hey Bullock, good timing. You're up. Double homicide in the Theater District.

BULLOCK

Gimme a break. Shift's nearly over.

SERGEANT

Yeah, nearly. You're up.

Bullock curses under his breath. Gordon is good to go...

EXT. THEATER DISTRICT ALLEYWAY. GOTHAM - CONTINUOUS

A GCPD HOMICIDE SQUAD CAR pulls to the curb, Gordon and Bullock inside. GORDON'S POV - The alley is taped off, and bathed in the eerie glow of temporary lights set up by the first responders. FOUR GCPD OFFICERS hold back a small crowd of ONLOOKERS. The two detectives get out of the car and head down the alley, ducking under the tape.

Bullock nods to SERGEANT TANNENBAUM, (40's, male, shlumpy) standing guard over the bodies of the Waynes. Sheets have been placed over them. The cop's tone is casual but professional. Gordon is galvanised and alert. Familiar with war, murder scenes are not shocking but horribly fascinating.

TANNENBAUM

The legendary Harvey Bullock. No rest for the wicked eh?

BULLOCK

Tannenbaum, looking crisp.
This is my new partner, James Gordon. What we got?

Tannenbaum and Gordon exchange nods.

TANNENBAUM

Just got here myself. Male and a female, gunshot wounds. Their kid saw the whole thing. Poor little bastard hasn't spoke a word yet.

The Sergeant points out Bruce Wayne, sitting on a doorstep, wrapped in a police department blanket, his face a mask of tragedy. A POLICEWOMAN stands near, feeling helpless. Bruce and Gordon's eyes meet for a second and Gordon feels his fathomless pain. As if drawn by a magnet, he goes to the boy, sits down alongside. They sit in silence.

Bullock goes to the bodies, lifts the sheet to look at the faces. He immediately recognizes the Waynes, and curses under his breath. He puts the sheet back over the bodies, and takes Tannenbaum aside for a quiet word.

BULLOCK

Listen T, you didn't see me, okay?

TANNENBAUM

I see you right in front of me.
What's your problem? Who are they?

BULLOCK
That's Thomas and Martha Wayne.

TANNENBAUM
(alarmed)
Oh hell. For real?

BULLOCK
Yeah. I don't need that kind of
hassle. Call Major Crimes. They'd
love to have this.

TANNENBAUM
But they're not here. You are here,
and your partner's talking to the
witness. That makes it your case.

Bullock sighs, knowing Tannenbaum is right, and won't budge.

ON GORDON AND BRUCE. Still silent. Finally...

GORDON
My name's James Gordon. I'm a
detective. What's your name?
(no reply)
It's okay. You don't have to talk.

After a beat...

BRUCE
Bruce. My name's Bruce Wayne.

GORDON
Bruce. That's a good strong name.
Can you tell me what happened?

Bruce can't speak. When he tries, he starts to cry instead.

GORDON (CONT'D)
When I was a little younger than
you a drunk driver ran into our
car. Killed my dad. I was right
next to him.
(he has Bruce's attention)
I wasn't hurt badly, but it took a
while to get me out of the wreck.
A policeman held my hand. He knew
how frightened I was and he told
me, he promised me, however dark
and scary the world might be at
this moment, there will be light.
And he was right. There will be
light, Bruce. There will.

Bruce looks in Gordon's eyes, and sees strength and empathy.

BRUCE

We, we just got out of the movies. We were walking through the alley to catch an uptown cab, and a man came out of the shadows. He was tall and big, with a black mask and a hat and gloves and he had a gun. A revolver. His shoes were shiny. He said give me your money and he took my dad's wallet and my mom's necklace, and then he shot them. For no reason. And then he pointed the gun at me, but he didn't shoot. He walked away.

(beat)

I could have grabbed the gun. But I didn't. I didn't do anything.

GORDON

You did the right thing. You're alive.

BRUCE

No. I should have done something. I was too scared.

GORDON

There was nothing you could do to stop what happened. But there is something you can do now. Now you can be strong. Grief can make you strong. Be strong and one day maybe you can stop this from happening to somebody else.

Bruce nods. Gordon has no idea how deep his words sink in.

GORDON (CONT'D)

I promise you, Bruce, I'll do whatever it takes to find the man who did this.

A **TITLE CARD** SLAMS INTO FRAME -

'GOTHAM'

END OF TEASER

ACT ONE

FADE IN:

EXT. THEATER DISTRICT AVENUE - NIGHT (N/1 CONT'D)

A late night crowd of glam Party-goers and Street People watch Gordon and ALFRED PENNYWORTH, (40's, cockney, ex-Marine. Very dry, very snide) escorts Bruce Wayne to a BIG BLACK LIMO, idling at the curb. Pennyworth helps the kid into the backseat and closes the door.

GORDON

We'll be in touch soon. We're going to catch this guy Mr. Pennyworth.

ALFRED

Call me Alfred. New boy are you?

GORDON

You could say.

Alfred studies him sceptically.

ALFRED

Good luck mate.

Alfred gets behind the wheel of the Limo. Bruce and Gordon exchange a last look through the window as the car pulls away. Bullock walks past Gordon with grumpy body language...

BULLOCK

Forensics have got the scene. Let's go get coffee.

He heads for a DINER down the block. Gordon follows reluctantly.

INT. DINER - NIGHT

Bullock and Gordon enter the near empty diner. The WAITRESS sees Bullock coming and has a cup of coffee poured by the time he and Gordon sit at the counter.

Simmering, Bullock drinks coffee and Maalox and a flask of whiskey alternately.

GORDON

Shouldn't we be there when they move the victims?

BULLOCK

Why? Listen to me hot-shot, in future, don't start talking to witnesses until I say so.

GORDON
But I thought --

BULLOCK
-- There you go again. You think you're a real detective already, but you're not. You got a badge, that's all. And you just caught us a gigantic flaming ball of crap.

GORDON
How so?

BULLOCK
You never heard of Thomas and Martha Wayne?

GORDON
Sure. The Wayne Foundation.

BULLOCK
They're two of the richest, most powerful people in Gotham. Wayne Industries runs half the city. They own the whole Arkham development zone. They're kingmakers at City Hall. These murders are going to turn the city upside down. You can't even begin to imagine the pressure if we don't close this case quick.

GORDON
So let's close it quick.

BULLOCK
Yeah right. This is a random street robbery Holmes. Perp could be anyone of ten thousand mopes.

Gordon is a little surprised by Bullock's defeatism. He has a soldier's way of getting to the bottom line.

GORDON
So it's a tough case, but we took the call. It's our case.

BULLOCK
It is now. Ah crap.

This last in reaction to RENEE MONTOYA (30s, latina, tightly wound) and CRISPUS ALLEN (30s, African-American, suave, calm and cool) entering the diner.

BULLOCK (CONT'D)
Up late, girls?

ALLEN
Hi, Harvey.

BULLOCK
(to Gordon)
Montoya and Allen. Major Crimes
Unit. My new partner, Jim Gordon.

GORDON
Good to meet you.

Allen nods. Montoya just studies him coldly.

MONTOYA
You're on the Waynes huh.
Terrible thing. Any leads?

BULLOCK
We just got started.

MONTOYA
Tough case.

Awkward beat.

ALLEN
I'll be straight. You want us to
take it off your hands?

Gordon is shocked...

GORDON
What? No way--

BULLOCK
-- Hold on, rook.
(to Allen)
Why d'you want it? You got a lead?

ALLEN
Naw. You know we need the press
action. MCU's new guy on the
block. We got to get our name out
there. This case is just the
ticket.

Gordon wants to speak, but Bullock holds up a finger to
shoosh him. He feigns reluctance...

BULLOCK
I don't know...

MONTOYA
Come on, Bullock. You don't want
this case. Do the right thing.

The words touch a nerve in Bullock and he changes his mind.

BULLOCK

The right thing? The hell you get the nerve to say that to me? The right thing. I do the right thing every damn day. Kiss my ass.

ALLEN

Don't be that way, brother. We're trying to be collegial here. We can help each other out.

Bullock's anger overrides his better judgment...

BULLOCK

(to Montoya, mostly)

For a moment there, I almost gave it to you. But you can't help it uh? You got to be disrespectful. I'll give this case to Satan before I give it to you jackasses.

Allen raises his hands in amiable surrender.

ALLEN

Oh-kay Harvey. Stay cool. Good luck.

Montoya gives both men a cold stare as she and Allen exit. Gordon is puzzled by the heavy tension. Off his sidelong glance to Bullock...

EXT/INT. GCPD HOMICIDE SQUAD CAR IN MOTION - DAY

Gordon driving, Bullock alongside, still seething.

GORDON

Why all the friction with the Major Crimes Unit? We're on the same side.

BULLOCK

Exactly. We're rivals. And they're a buncha self righteous do gooding skell huggers. Badmouthing us all the time, we bend the law, we're cowboys, blah blah blah.

GORDON

Why do they say that?

BULLOCK

Because they want a piece of our pie, of course. Like they're such freaking angels? Please.

(yells at another driver)

What are you blind!? Move!

Off Gordon, not quite satisfied with that reply.

INT. CAPTAIN'S ESSEN'S OFFICE. GCPD HQ - DAY (D/2)

CLOSE ON A TV SCREEN

MAYOR AUBREY JAMES(50's, charismatic, sincere), is teary-eyed with emotion.

MAYOR AUBREY JAMES

Today we have lost two of Gotham's finest people. I grieve not just as Mayor of this great city of ours. I have lost two close personal friends. Make no doubt, our Police Department will catch the punk that did this. But at moments like this it can seem like we're losing the war on crime. My fellow citizens, we can't and we won't let the killers and the robbers and the rapists and the thugs win. Not On My Watch. I swear to you---

CAPTAIN SARAH ESSEN(30s, female; sleek, brisk, lawyerly) switches OFF the TV, turns to Bullock and Gordon.

CAPTAIN ESSEN

Poor bastard. First a crime wave, and now this. At city hall, the Waynes were like mom and dad, they kept a fractious family together. Now they're gone the children are gonna start squabbling. It's bad news for Gotham. Bad news for us. Everybody in town is going to be on us like wet paint until we close this thing. Drop everything else. Take all the people and resources you need. Just close.

BULLOCK

Yes, boss.
(to Gordon)
I'll be right with you, Jim.

Gordon takes the hint, and exits.

Gordon's POV from outside the glass walls of the Captain's office: Bullock gestures vehemently, baldly pointing to Gordon and shaking his head. Gordon knows what he's saying...

WE GO BACK INSIDE her office...

CAPTAIN ESSEN

The answer is no. Give him a chance. It's only been two weeks.

BULLOCK

Come on, Cap. Give me anyone, give me Thumbs Osgood even. This kid knows nothing.

CAPTAIN ESSEN

That's why they call em rookies. He was fast tracked for good reasons. He's smart as hell, his father was a revered District Attorney. He's a College football star, war hero, exemplary beat cop...

BULLOCK

-- For two years. In the suburbs. I don't care who his daddy was, I don't care he's a war hero. I do not need an ignorant fearless gung ho boy scout in my life. Have a heart, Cap.

CAPTAIN ESSEN

(with a smile)

You know I have no heart. He's a good man, and he's here to stay. He just needs to learn from your experience. Go do your job please.

Bullock takes a beat, shrugs, exits...

INT. BULLPEN. GCPD HQ - CONTINUOUS

And his eyes meet Gordon's, seated at his desk. Bullock has the grace to look and feel just a tad guilty.

BULLOCK

Okay kid, let's go roust some muggers.

As they walk out together...

GORDON

She said you got to keep me, huh?

Bullock looks at the kid sideways.

BULLOCK

Yeah. She did. Do me a favor, you got juice, ask for a transfer.

GORDON

No can do. I promised the kid. I have to stay on this case.

Bullock thinks this is greenhorn behavior of the worst kind.

BULLOCK

You promised... Ooof. No offense, you're a good guy Jimmy. But this is not a job for good guys. This is not a city for good guys. You understand?

GORDON

Not really.

BULLOCK

There's your problem right there.

GORDON

I'm sorry you're not happy with me. But I need this job. I like this job. I want to learn from the best. And you're the best detective on this squad. By reputation anyhow.

BULLOCK

What's that anyhow?

GORDON

Oh you're way more lackadaisical than I expected. You wouldn't last ten minutes in the military.

Bullock laughs.

BULLOCK

Lackadaisical. That's a good word. You got stones Jimmy boy, I'll give you that.

EXT/INT. STREETS OF GOTHAM - DAY

A RAPID MONTAGE: Forty-eight hours pass as Gordon and Bullock work the streets, alleys, and tenements of Gotham in all it's seedy glory. Walking, running, driving, knocking on doors, questioning A GALLERY OF GOTHAM LOW-LIFE. Everyone shakes their head. Nope. Nope. Nope.

END MONTAGE:

INT. BULLPEN. HOMICIDE SQUAD. GCPD HQ - DAY

EDWARD NYGMA, the resident FORENSICS EXPERT (late 20's, pleasantly geeky in a white coat, and crossword puzzle tie. Later to become THE RIDDLER. The name tag on his coat say - E. NYGMA) holds a shiny BULLET between his fingers, showing it to Gordon and Bullock, weary frustrated and frowsty.

NYGMA

Guess what this is?

BULLOCK
(impatiently)
Just tell us Ed. I want riddles,
I'll read the funny pages.

NYGMA
45 Caliber three hundred grain
cupronickel wadcutter. Came out of
Thomas Wayne's chest.

GORDON
That's a six dollar bullet.

NYGMA
Yuh huh. What kind...

Nygma is about to ask another riddle and struggles with himself to state the facts, as a stutterer might struggle to speak.

NYGMA (CONT'D)
Wh- It's from a big revolver that
is not in our database. No prints
either.

BULLOCK
What else you got?

NYGMA
What's nowhere but everywhere
except where something is?

Bullock rolls his eyes.

GORDON
Nothing?

NYGMA
You're quick.

BULLOCK
And you're a pain in the ass Nygma.
(to Gordon)
Let's go.

Bullock and Gordon head for the street. Nygma looks miffed.

GORDON
I'm thinking, maybe we do have
something.

BULLOCK
Thinking again huh?

GORDON

Our man wears shiny shoes and uses high end ammo and nobody on the street knows who he is. So maybe he's not from the street.

BULLOCK

Oh, like, a debonair playboy robber? Does it for kicks?

GORDON

Who would pretend to be a street robber? Either a professional contract killer or someone with a personal grudge against the Waynes.

BULLOCK

How did this professional killer know the Waynes would come down that alley?

GORDON

Good question. I don't know.

BULLOCK

This is the big city, rook. Shiny shoes and fancy bullets don't mean diddly.

GORDON

Where are we going?

BULLOCK

Captain Essen told me, we don't get a break in the first 48, it's time go see Fish Mooney.

GORDON

Fish Mooney? The Gangster? Works for Carmine Falcone?

BULLOCK

Her. Theater district's her turf. Anything happens there, she hears about it.

EXT. MOONEY'S GOLDEN AGE NITE CLUB - DAY

It's raining a little. The club is a sumptuous high-end joint. Gordon and Bullock walk up to the front entrance.

GORDON

Why didn't we go to her first?

BULLOCK

Eh, she's a last resort. Kinda rough-edged.

INT. MOONEY'S GOLDEN AGE NITE CLUB - DAY

A restaurant night club with a 1920's High Society theme. Empty except for a PAIR OF DANCERS sexlessly rehearsing a sexy number on stage. Gordon and Bullock show their badges to a WAITER, who nods respectfully and glides away...

As the Waiter exits through a back door, we hear O.S THE SOUND OF A MAN YELLING IN FEAR AND PAIN. The SOUND CUTS OFF as the door closes. Gordon looks to Bullock, who shrugs.

EXT. BACK COURTYARD. GOLDEN AGE NITE CLUB - DAY

Stone paving, blank brick walls. Rain falling through fluorescent light.

FISH MOONEY (40's, scarey, volatile, charismatic) in a slinky evening dress and jewels, wielding a well-used aluminum little league baseball bat; talks gently to a whimpering, badly beaten fat man -- RAOUL -- on his knees in front of her.

One of Mooney's entourage, an odd-looking young man named OSWALD COBBLEPOT (26, small, plump, and beaky. He will become famous as The Penguin) holds an umbrella over Mooney to shield her from the rain. He's clearly the lowest rank in this assembly. Second in command BUTCH GILZEAN (30's) and two THUGGISH HENCHMEN watch attentively. All Mooney's henchmen wear similar black suits and white shirts.

The Waiter comes out of the club and waits to be noticed.

MOONEY

(to Raoul)

Here's the thing, sugar bunny.
I still care for you deeply.
But I feel like you don't care for
me anymore.

Raoul mumbles incoherently.

MOONEY (CONT'D)

I can't hear you.

RAOUL

I care fuh fuh for you.

MOONEY

Then where's my goddamn money?

She smacks Raoul with the bat. Oswald is entranced by the man's pain, and so is late following her with the umbrella. Mooney SMACKS HIM in the back of the head. Oswald conceals a nasty scowl.

MOONEY (CONT'D)

Hell-oh?

OSWALD

Sorry.

MOONEY

If my hair goes frizzy, you will be. What is it, sweetie?

This last, with a smile, to the Waiter...

WAITER

Ma'am, Detective Bullock's here to see you.

Mooney likes Bullock. She hands the bat to Gilzean.

MOONEY

Keep him warm.

Mooney heads indoors. Oswald covers her with the umbrella to the door, but stays outside. Butch looks at the two bored henchmen and then turns to Oswald...

GILZEAN

Oswald, you want a turn?

OSWALD

May I?

Gilzean tosses the bat to Oswald, who is thrilled.

OSWALD (CONT'D)

Thank you Mister Gilzean.

Oswald gives Raoul a tentative smack. Smiles slyly. Does it again, harder. He likes this.

INT. GOLDEN AGE NITE CLUB - DAY

Mooney enters glowing, as if she's just finished a game of tennis. While the door's open, the SOUND of Raoul HOWLING can again be heard. Bullock pays no mind. Gordon is curious.

Mooney and Bullock embrace like old friends.

MOONEY

Harvey, you bad man. Where have you been so long? Who's your friend?

GORDON

Detective James Gordon, Ma'am.

BULLOCK

New boy.

MOONEY

James. Aren't you a cool glass of milk.

GORDON
Ma'am, was that screaming we heard
back there?

MOONEY
Yes. My boys are watching a scary
movie.

GORDON
Really.

MOONEY
No, I'm messing with you. One of
my staff has been stealing from me.
We're beating his punk ass.

GORDON
(surprised by her candor)
Oh.

BULLOCK
Relax junior. Fish gets some
leeway. Her staff are rough
characters, need firm handling.

Gordon frowns, doesn't like the notion of leeway.

MOONEY
So this isn't a social visit then.

BULLOCK
The brass told me to come talk to
you. About the Wayne murders.

MOONEY
Hmmm. Terrible thing.

BULLOCK
We need your help. We need a name.

MOONEY
I can ask around.

Gordon is still gazing anxiously at the door.

BULLOCK
Tell you what, Jim. If you're
worried, go on back there and see
if anybody wants to press charges.
That okay with you, Fish?

MOONEY
Sure. Knock yourself out kid.

Gordon shrugs, okay. He heads to the back of the club.
Bullock and Mooney continue talking, but WE FOLLOW Gordon as
he exits through the service door.

INT. HALLWAY. GOLDEN AGE NITE CLUB - CONTINUOUS

Gordon follows the SOUND of a BEATING...

EXT. COURTYARD. GOLDEN AGE NITE CLUB - CONTINUOUS

Oswald is delightedly dancing around, cackling, umbrella open in one hand, the little league bat in the other hand, beating Raoul. He's watched by Gilzean and the two Henchmen, very amused.

GILZEAN

Atta boy.

HENCHMAN

Go penguin!

Oswald stops abruptly and glares at the Henchman.

OSWALD

You know I don't like to be called that.

HENCHMAN

(unimpressed)

Ooo. Scary.

Oswald snarls, but pauses guiltily when Gordon appears.

GORDON

Hi. How's everyone doing?

GILZEAN

Who are you?

GORDON

Detective James Gordon, GCPD.

GILZEAN

Oh. Come with Harvey uh? Good to know ya, James. I'm Butch Gilzean.

GORDON

Drop the bat.

Oswald drops the bat.

GILZEAN

Oswald and Raoul were just having fun, right guys?

In a heap on the floor, Raoul nods and tries to smile...

OSWALD

All in fun.

RAOUL

Th... thas' righ. No problem. Fun.

GILZEAN

So, you're a new guy, huh? How you liking Gotham?

GORDON

Well enough.

Stymied, and a little embarassed, Gordon gives Gilzean a hard look and walks back inside.

INT. GOLDEN AGE NITE CLUB - CONTINUOUS

Gordon returns to the table where Bullock and Mooney are deep in quiet conversation. They stop talking and smile at Gordon as he approaches.

BULLOCK

All good?

Gordon just nods. Bullock stands up to leave.

BULLOCK (CONT'D)

It was good to see you Fish. Hope to hear from you soon.

MOONEY

You never know.

They kiss goodbye on the mouth.

EXT. HOMICIDE SQUAD CAR (MOVING) - DAY

Bullock at the wheel, Gordon alongside.

GORDON

How much leeway does Mooney get exactly?

BULLOCK

(testily)

How long is a piece of string?

GORDON

The law isn't made of string.

BULLOCK

You're damn right. The law is us.

GORDON

It's more than us.

BULLOCK

You see anybody else out here?

Off Gordon, troubled.

INT. PENTHOUSE APARTMENT - NIGHT (N/2)

A SPECTACULAR VIEW OF GOTHAM through wall to wall picture windows. A symphony of stone, steel and glass.

We find Gordon looking out at this view, deep in thought.

BARBARA KEAN (late 20's, sunny, sophisticated) enters from her bedroom looking gorgeous in a cocktail dress, and greets Gordon with a kiss and a radiant smile. She has the gift and burden of luminous grace. All her life, she's been coveted, pursued. For her, Gordon is a protector - honest and strong.

GORDON

Wow.

BARBARA

And look at you in your excellent suit. I am so happy you don't have to wear that silly uniform anymore.

GORDON

You told me it looked good.

BARBARA

I lied, baby. Drink before we go?

GORDON

Barbara, I'm beat. Do we really have to go to this thing?

BARBARA

No, of course not. What bliss. You know I looove bailing.

She kicks off her heels. Gordon slumps onto a sofa. Barbara looks at him with fond concern.

Barbara curls up with him on the sofa.

BARBARA (CONT'D)

Talk to me.

GORDON

We're getting nowhere on the Wayne case. I made a promise to Bruce Wayne and I can't deliver on it. Now I feel like a fraud.

BARBARA

But you're not.

GORDON

I was nine when we left Gotham after my dad died and I really didn't want to go. I was a city boy. But my mom needed to be near her parents upstate, so you know... The country was okay. But Gotham, in my mind, it became this magical scary mysterious place where my family was happy and my father did heroic things. I always knew I'd come back here and work for the law, like my father did. I know this is my place. But now I'm here, I feel like I'm playing a game with rules that everyone knows but me. I'm out of my depth.

Familiar with Gordon's hardness on himself, she gives him a consoling kiss.

BARBARA

(blithely)

Jim, you are the cleverest, bravest, goodest man in Gotham. I very much doubt you are out of your depth. Even if you are, you know how to swim don't you?

GORDON

(smiles)

Yes I do.

BARBARA

So alright then. You don't have to rid the city of crime on your own all at once today. You can swim around a little first and get your bearings. And I bet you catch someone for the Wayne murders soon. I can feel it. Are you hungry?

Gordon nods, cheering up. Barbara could make a stone smile.

INT. KITCHEN. BARBARA'S APARTMENT - NIGHT

Barbara cooks an Italian dinner and James helps.

BARBARA

Pass the radicchio, would you?

GORDON

The who?

Barbara gets it herself.

BARBARA

When I'm Mrs. Gordon I'm going to teach you how to cook.

GORDON

I know how to cook.

BARBARA

Applying heat to things until they're soft is not cooking.

GORDON

That's most of it. You figured we would live here?

BARBARA

Why not? It's free. Dad-- My father practically said it's mine, really.

GORDON

Yeah, but it's his. I figured we'd live somewhere we can afford on the wages of a cop and an ER doctor.

BARBARA

But that'll be somewhere pokey and sad, won't it? Why not stay here where it's nice? Isn't it nice here?

GORDON

Yes it is...

BARBARA

Well then...

They kiss, and after a while, start to undress each other. The food on the stove is left to cook away unattended.

INT. BARBARA'S APARTMENT - LATER THAT NIGHT

Chinese food on the coffee table. Gordon and Barbara entwined asleep on the sofa. Gordon's PHONE BUZZES. He wakes, finds the phone.

INTERCUT WITH:

INT. SLEAZY BAR. GOTHAM - NIGHT

A dark underground dive. In a booth, flanked by HOOKERS and a DRUG DEALER, Bullock is on his mobile phone.

BULLOCK

Got a lead. Meet me at Fourth and Grundy.

GORDON

On my way.

Bullock drains a glass of whiskey, slams it down.

Gordon tiptoes out, leaving Barbara sleeping peacefully.

EXT. FOURTH AND GRUNDY. GOTHAM - NIGHT (N/2 CONT'D)

A street of tenement apartments. Gordon waits on the deserted street corner. Bullock drives up, parks and gets out of his car. A little unsteady.

GORDON

You okay?

BULLOCK

Coupla drinks. I'll be fine.

GORDON

Bullock, come on. If you're drunk you can't--

BULLOCK

--Hey. You don't tell me what I can or can't do. We clear on that?

GORDON

Clear.

Beat.

BULLOCK

Fish Mooney heard from one of her fences -- a guy was trying to sell him an antique four strand pearl necklace with gold settings.

GORDON

Like Martha Wayne was wearing.

BULLOCK

Name of the guy is Mario Pepper...

INT. TENEMENT STAIRWELL - NIGHT

Gordon and Bullock climb the decrepit dimly lit stairs, and take up positions on either side of an apartment door.

BULLOCK (V.O.)

...Career street thug. Long sheet for robbery, assault, rape, drug dealing, extortion.

Gordon KNOCKS firmly. No reply. KNOCKS again.

The door cracks open, and a little girl -- IVY -- (10, red headed, feral, skinny) appears. A chain bolt holds the door.

GORDON
Hi. What's your name?

IVY
Ivy.

GORDON
Ivy, is there a grown-up home that we can talk to?

IVY
Momma's asleep.

GORDON
Just Momma? Is Daddy home?

IVY
Yeah. But you don't want to talk to Daddy.

GORDON
Why's that, Ivy?

IVY
(whispers)
He's mean.

Just then, thumping FOOTSTEPS... Ivy scampers away and the door is off the chain and opened wide, revealing MARIO PEPPER as advertised, big and scary. He knows cops instantly.

GORDON
Mister Pepper? We need to talk.

MARIO PEPPER
I've done nothing.

GORDON
Then it'll be a pleasant conversation.

INT. PEPPER'S APARTMENT - NIGHT

The spartan front room is brightened by an array of thriving POTTED PLANTS of various colorful kinds.

At a plain table, Pepper sits next to his wife ALICE, (30's, haggard). She's jittery, and she has a black eye. Gordon and Bullock sit opposite.

GORDON
Mario, where were you last Saturday night at around nine-thirty?

MARIO PEPPER
I was here at home with my family.

ALICE PEPPER
Th-that's that's right. He was here.

BULLOCK
Why are you so nervous, Alice?

ALICE PEPPER
Because you're hassling us in the middle of the night.

MARIO PEPPER
What's this about?

BULLOCK
It's about a pearl necklace. Four strands. Gold fittings. Does that sound familiar?

MARIO PEPPER
No.

BULLOCK
So you won't mind if we take a look around the place?

Both Peppers look worried at that.

MARIO PEPPER
You need a warrant.

GORDON
You're a felon on parole. We just need reasonable cause.

MARIO PEPPER
You got no reasonable cause.

BULLOCK
Sure we do.

MARIO PEPPER
I'm just trying to do the right thing. I'm just trying to feed my family. Why are you picking on me?

With that, Pepper throws the table over on top of the two detectives and dashes from the room. Alice flings herself flailing and screaming at Gordon and Bullock, delaying them as they scramble up. Gordon extricates himself first and follows Pepper.

BACK BEDROOM -- Gordon enters as Pepper disappears up the fire escape. Gordon follows.

FRONT ROOM -- Bullock has to use violence to subdue and cuff Alice. Then Ivy comes charging in and attacks him with a KITCHEN KNIFE.

EXT. FIRE ESCAPE AND ROOFTOP - NIGHT

Gordon chases Pepper across the iconic rooftops of Gotham.

The big man is an athlete, and LEAPS with ease across a YAWNING GAP between the buildings. Gordon follows with less ease and more bravery.

Gordon has his gun out, gets a clear line of sight on Pepper...

GORDON
Stop or I'll shoot!

But Pepper doesn't stop and Gordon doesn't shoot him. He wants him alive.

BULLOCK comes up via the STAIRWELL onto the rooftops.

There's no way he can make the jump made by Pepper and Gordon. They get further ahead while he searches for another way across the gap.

Scrambling to stop himself from falling off a steeply pitched roof, GORDON LOSES HIS GUN, and continues the chase unarmed.

MEANWHILE -- Bullock lays the ladder across the gap and walks carefully across.

Gordon loses sight of Pepper and comes to a wide gap that Pepper could not possibly have jumped. Just as he realizes that Pepper must therefore be behind him, Pepper comes charging out of the shadows, intending to push Gordon off the rooftop. Gordon dodges just in time. The two men grapple on the edge of a sheer drop. The advantage swings back and forth.

Bullock arrives on the scene to find Gordon hanging from a parapet with Pepper clinging desperately to his legs. In a few seconds, both men will fall to certain deaths.

Bullock saves Gordon's life by shooting Pepper. Pepper lets go of Gordon and falls a hundred feet to his death SCREAMING all the way. Free of Pepper's weight, Gordon scrambles to safety.

END OF ACT ONE

ACT TWO

EXT. GOTHAM CITY - DAY (D/3)

SUNRISE over the majestic city of Gotham.

EXT. FOURTH AND GRUNDY - DAY

The street is swarming with COPS and FORENSICS TECHS.

On the sidewalk, a MEDIC treats a nasty GASH on Gordon's arm. Bullock is close by, talking quietly to a uniformed POLICE CAPTAIN. There's an air of tension.

INT. PEPPER'S APARTMENT - DAY

VARIOUS SHOTS -- A careful search by a team of SPECIALIST COPS in gloves and protective clothing.

IN THE BEDROOM -- a SPECTACLED COP pulls a gym bag from under the bed. Opens it to find a jiffy bag of white powder. Holding it up for a better look, the Cop sees there's something else in the bag. He opens the bag and pulls out Martha Wayne's FOUR STRAND PEARL NECKLACE.

SPECTACLED COP

Yo, Sarge!

EXT. FOURTH AND GRUNDY - DAY

The Spectacled Cop emerges from the tenement block. Holds up an evidence bag with the pearl necklace inside.

SPECTACLED COP

We got him!

Bullock and Gordon exchange a look of profound relief. They laugh. Real partners for the first time.

INT. BULLPEN. HOMICIDE SQUAD. GCPD HQ - DAY

Gordon and Bullock enter to CHEERS and an irreverent standing ovation from their colleagues. Gordon can't help smiling.

INT. CAPTAIN ESSEN'S OFFICE. GCPD HQ - DAY

Essen smiles broadly at Gordon and Bullock...

ESSEN

Well done guys. We needed this one.

GORDON

I wish we could have taken him alive.

ESSEN

Stuff happens. But when you speak to the media, that's a great angle to play. You wish you could have taken him alive.

EXT/INT. GOTHAM CITY - DAY

CLOSE ON A STACK OF NEWSPAPERS hitting the floor of a newsstand. The screaming HEADLINE -- HERO COPS DROP WAYNE KILLER! Beneath the headline are Weegee-style PHOTOS of Pepper's corpse and the two GCPD Detectives. Gordon looks proud and happy.

THIS BEGINS A **MONTAGE** OF PRESS PHOTOS:

Heroes of the hour - Gordon and Bullock speaking at a press conference. Shaking hands with Mayor James. Bullock pointing out Pepper's death site. Gordon smiling into the camera alongside Barbara at a charity ball. The last image is a PHOTO of Bruce Wayne. The caption states - WAYNE FUNERAL ON SUNDAY.

EXT. BUS STOP. GOTHAM - DAY

The newspaper is being read by Oswald Cobblepot, wearing a baseball hat and dark glasses, and sitting on the bus stop bench. A plain clothes police Crown Vic pulls up. Oswald looks around warily before climbing into the back--

EXT/INT. MCU CROWN VIC ON GOTHAM STREET - CONTINUOUS

Crispus Allen of the MCU is behind the wheel, Renee Montoya alongside. Not expecting much from this meeting...

OSWALD

What a great pleasure to see you again, Mr. Allen, mizz Montoya.

MONTOYA

Whatcha got?

OSWALD

As you know, I am a close associate of Fish Mooney.

MONTOYA

No disrespect, aren't you more of a dogsbody?

OSWALD

I beg to differ. Be that as it may. You may trust me when I tell you that Mario Pepper was framed by Fish Mooney and the cops.

ALLEN

You got our attention.

OSWALD

I saw miss Mooney with Martha Wayne's pearl necklace. She was discussing how to get it into Pepper's home, inside a bag of drugs. This was shortly after she met with Detectives Bullock and Gordon from the homicide squad.

ALLEN

She had the necklace huh? Mooney works for Carmine Falcone. Are you saying Falcone had the Waynes killed?

OSWALD

That I cannot tell. I don't know how Mooney acquired the necklace. I am conveying only what I can vouch for honestly.

MONTOYA

Why snitch on your own boss?

OSWALD

Public spirit, sir. That poor orphan boy pricked my conscience.

ALLEN

You want Fish pushed out huh? You think Butch Gilzean would make a better boss for you?

Oswald scowls. Allen is right. He hates it when ordinary mortals guess his intentions.

OSWALD

Miss Mooney has been rude and disrespectful to me, but that is beside the point. I am doing my civic duty. Good day to you both.

Oswald gets out of the car and waddles away.

ALLEN

Looks just exactly like a penguin doesn't he?

MONTOYA

Yes he does.

ALLEN

But I think he's telling the truth.

Off Oswald Cobblepot...

INT. EMERGENCY ROOM. HOSPITAL - DAY (D/3 CONT'D)

Barbara in scrubs, tying off a bandage on a LITTLE KID's leg.

BARBARA
There you go, Joey.

She claps the little kid on the back, sends him on his way. She sees Renee Montoya walk in. Barbara's not thrilled to see her, but puts on a decent show of pleasure. They hug.

BARBARA (CONT'D)
Renee, long time.

MONTOYA
Yeah. How you been?

BARBARA
Good, great. And you?

MONTOYA
All good.

BARBARA
I'm engaged.

MONTOYA
I heard. James Gordon. That's kinda why I'm here. Can we talk someplace private?

EXT. HOSPITAL COURTYARD GARDEN - DAY

Barbara and Montoya in a quiet spot.

MONTOYA
I'm working for the Major Crimes Unit now. We were set up by Mayor James to combat organized crime and corruption. We're totally independent of the GCPD.

BARBARA
Where's this going?

MONTOYA
Thomas and Martha Wayne were good people. They were the moral conscience of this city. And they weren't afraid to shake things up. A lot of powerful people smiled in their face but secretly hated them. Wanted them dead. So now they are dead. Things will change in this city. And not for the better.

BARBARA

Renee, Why are you telling me all this?

MONTOYA

We think Mario Pepper was framed for the murder. And we think the GCPD was in on it.

Barbara takes a beat, trying to stay calm.

BARBARA

You mean James was in on it. My James. Is that why you're here?

MONTOYA

Yes.

BARBARA

And what's your proof?

MONTOYA

I can't tell you, but it's the truth. James Gordon is not a good guy. You deserve better.

BARBARA

James Gordon is the most honest man I've ever met. It's one of the reasons I love him. He's not even capable of doing that. Couldn't lie to save his life.

MONTOYA

Are you sure you know what he's capable of?

BARBARA

Yes I am.

MONTOYA

Does he know you as well?

BARBARA

Yes he does.

MONTOYA

Not like I do.

BARBARA

Don't go there.

MONTOYA

I still love you, Barbara. I can't stand to see you get hurt.

BARBARA

Don't.

MONTOYA

I can't help it. I want you back.

BARBARA

It's over, Renee. It's over.

MONTOYA

You left me because you wanted a normal life. And now you're going to throw that life away on a crooked cop? Really?

BARBARA

He's not crooked. And I left you because you treated me badly.

MONTOYA

Yes. I did and I'm ashamed and I'm sorry. I've changed. No pills, no drinking. I'm totally clean for eighteen months.

BARBARA

That's great. I'm happy for you. Truly. But we're done, you and me. I'm marrying James. And what you're saying about him is manipulative and untrue. So I wonder how much you've really changed.

Barbara tries to leave, but Renee holds her.

BARBARA (CONT'D)

Let me go.

Renee checks herself, kisses Barbara gently and lets her go.

MONTOYA

I'm sorry.

PRELAP: A SOULFUL VOICE SINGS AMAZING GRACE.

ON Barbara hurrying away, very upset.

EXT. GOTHAM CEMETERY - DAY

SONG CONTINUES OVER **NEWS CAMERA FOOTAGE** -- a vast rolling meadow of gravestones, the city skyline looming beyond. Martha and Thomas are buried together. As the coffins are lowered into their grave and a GOSPEL SINGER SINGS... We pan across a tableau of Gotham Society seated by the graveside. POLITICIANS, TYCOONS, SOCIALITES and MAFIA BOSSES. At one end of the front row is MAYOR AUBREY JAMES.

In the center is Bruce Wayne, a pale wraith with burning eyes. flanked by Alfred. At the other end sits CARMINE FALCONE (60's, leonine).

NEWS ANCHOR (V.O.)

Thomas and Martha Wayne were buried today and a cross-section of Gotham society was there to pay their respects. Everyone from Mayor Aubrey James to Carmine 'The Roman' Falcone, reputed patriarch of the notorious Falcone Crime family.

Gordon, Barbara Kean, Bullock, and Captain Essen are seated in the second row. Each wrapped in their own thoughts.

EXT. GOTHAM CEMETERY - DAY

LATER, AFTER THE BURIAL. A line of people wait to give condolences to Bruce Wayne, who lights up a little when he sees Gordon approach. They shake hands. The boy has grown wise and solemn way beyond his years.

BRUCE

You kept your promise. Thank you.

GORDON

No thanks necessary.

BRUCE

And you were right. There is some light. Not much, but enough.

GORDON

I'm glad. If you ever need my help in any way, please, call on me.

BRUCE

I will. Thank you.

They hug each other briefly.

Off Barbara, watching this -- her mind in turmoil...

INT. TERRACE. BARBARA'S APARTMENT - NIGHT (N/3)

Barbara gazes out at the city, still in her funeral clothes, CRYING. Gordon comes out on the terrace.

GORDON

Barbara, what's wrong? Barbara?

Long beat. She looks at him imploringly.

BARBARA

Did you frame Mario Pepper?

GORDON
What?! No. What?

BARBARA
I knew it. I knew you couldn't lie
to that poor boy.

GORDON
Who told you Pepper was framed?

BARBARA
It doesn't matter. As long as it's
not true.

GORDON
It's not. Who told you it was?

BARBARA
Just gossip in the ER. We get a lot
of street criminals.

GORDON
But that's not where you heard it.

BARBARA
That's where I heard it.

GORDON
Bee, I can tell when you're lying.

BARBARA
Stop being a detective.

GORDON
A detective is what I am. Tell me.

BARBARA
I ran into an old friend from City
College. Renee Montoya.

EXT. MAJOR CRIMES UNIT HQ - DAY (D/4)

A clean modernist office block. Montoya and Allen emerge
from the MCU, head for their car. Gordon approaches, angry.

GORDON
Montoya!

MONTTOYA
You go on. Let me handle this.

He walks on. Gordon gets on Montoya.

GORDON
Why would you tell my fiancée a
crock of lies? What did I do to
you that you would do that?

MONTOYA

We're old friends, we got to talking, and it came out. It was unprofessional, and I apologize.

GORDON

Unprofessional? It's criminal slander! There was no frame.

MONTOYA

We have evidence says otherwise.

GORDON

Which is what?

MONTOYA

I'm not giving it to you. GCPD are neck deep in this mess.

GORDON

The GCPD wasn't involved in any frame up. I busted Pepper for christsakes. I would know, right?

MONTOYA

Maybe you're so young and dumb that they left you out of the loop. But I doubt it. I think you're just a damn good liar.

Gordon's thrown. Could she be right? Is he out of the loop?

GORDON

If you have evidence, why don't you press charges?

MONTOYA

We might.

GORDON

Why would anyone frame Pepper?

MONTOYA

I don't trust you. If you're for real, you'll have to find out the truth for yourself.

She walks away. On Gordon, confounded...

END OF ACT TWO

ACT THREE

INT. BULLPEN. HOMICIDE SQUAD. GCPD HQ - DAY

Gordon and Bullock have desks that face each other. Bullock looks quizzically at Gordon, who is nervously rolling a miniature desk football in his hands.

BULLOCK

Framed? How you figure that? You were there. We framed him?

GORDON

No. But somebody could have planted the necklace on Pepper for us to find. Fish Mooney could have set the whole thing up.

BULLOCK

Why?

GORDON

To cover up for the real killer. Mooney works for Falcone. Maybe Falcone wanted the Waynes dead. Maybe there was a conspir-

BULLOCK

--For chrissakes, why would such a nutty idea even enter your head?

GORDON

Montoya from the MCU told me that --

BULLOCK

(erupting in anger)

-- That drunk-ass pillhead dike loonybird? Shit. Why the hell are you listening to her?

GORDON

Of course I'm listening. Am I supposed to ignore her when she tells me the MCU has proof of a frame up? I promised Bruce Wayne that I would find the truth---

BULLOCK

--Never mind Bruce Wayne. What's Montoya's proof?

GORDON

Wouldn't tell me. Didn't trust me.

BULLOCK

Bah, they've got nothing. If they did, they'd use it.

GORDON
 You don't think we should take a second look? We could talk to the fence that gave Mooney the tip.

BULLOCK
 Supposing, just supposing Pepper was innocent. I killed him.

GORDON
 We killed him.

BULLOCK
 Yeah. We killed him. And we'd have to pay. We'd lose our jobs at the very least. The case is closed. Forget about it. You hear me? Forget about it.

Off Gordon, unhappy...

INT. BEDROOM. BARBARA'S APARTMENT - NIGHT (N/4)

Gordon and Barbara in bed, both reading books distractedly.

BARBARA
 Did you speak to Renee Montoya?

GORDON
 Yes, I did.

BARBARA
 (sidelong glance)
 And? How did it go?

GORDON
 She said sorry. They were mistaken. Once they looked into things.

Barbara's relieved that Montoya apparently revealed nothing of their old love affair.

BARBARA
 Oh good, that's great, right?

GORDON
 Yes.

Off Gordon, filled with guilt and confusion.

EXT. GOLDEN AGE NITE CLUB - DAY (D/5)

Gordon enters.

INT. GOLDEN AGE NITE CLUB - DAY

Not open yet, the place is deserted. Oswald is working on account books at one of the tables.

GORDON
Oswald, right?

OSWALD
How nice to see you again Detective Gordon. Can I help you?

GORDON
I need to speak with Mooney.

OSWALD
Regarding what shall I say?

GORDON
Mario Pepper.

OSWALD
(twitching)
I don't wish to be impertinent, but um...Um... May I ask why?

GORDON
No.

OSWALD
Yes, no. Ha ha. None of my business is it? Um....

GORDON
Go tell Miss Mooney I'm here.

Oswald abruptly switches demeanor, to hissing menace...

OSWALD
Get out of here you fool! Scram!

GORDON
Whoa. Why are you so upset?

Before Oswald can reply, Mooney emerges from a back room with two HENCHMEN. She sees the tension between Gordon and Oswald.

MOONEY
Well well, Gordon, was it? You seem a little wired. Something wrong?

GORDON
I'm not sure yet. I have some questions I need to ask you.

Mooney throws a sharp glance to Oswald.

MOONEY
Intriguing. I have a couple
minutes. Come ask me questions.

A MOMENT LATER IN A CORNER BOOTH...

MOONEY (CONT'D)
So.

GORDON
What's the name of the fence who
gave you Mario Pepper?

MOONEY
Why do you ask?

GORDON
I'm looking into allegations that
Pepper was framed.

MOONEY
(genuinely puzzled)
Framed. Is this a gag?

GORDON
No.

Mooney takes a beat. WTF is this guy's game?

MOONEY
Who told you there was a frame?

GORDON
Was there a frame?

MOONEY
Why would anyone frame Pepper?

GORDON
As part of a cover up. The Waynes
had alot of power in this city.
Maybe somebody had the Waynes
killed so that they could take that
power for themselves.

MOONEY
Huh. And if they did?

GORDON
I'll follow the evidence wherever
it leads.

MOONEY
A regular little tornado of
justice, huh. Harvey doesn't know
you're here, does he?

GORDON

No. Why do you ask?

MOONEY

James, James, you got so much going for you. You're a likeable fella. You talk well. You look good. A war hero for chrissakes. It's a damn shame you're so dumb.

Mooney picks up the table lamp and smashes it over Gordon's head, then jumps on him, taking off her shoes to use as weapons. Gordon tries to defend himself, but Mooney's Henchmen join in and he's beaten unconscious.

INT. BULLPEN. HOMICIDE SQUAD. GCPD HQ - DAY

Barbara appears in the doorway. She's never been here before and looks around lost, until she finds Bullock.

BARBARA

Detective Bullock.

BULLOCK

Mizz Kean.

BARBARA

I can't get a hold of James. Not since this morning. Have you heard from him?

BULLOCK

No. I thought he was with you.

BARBARA

No. I'm worried about him.

Bullock's now worried himself, but doesn't want to worry her.

BULLOCK

Oh, wait, I remember now. He's on a stake out. His phone probably ran out of juice.

BARBARA

Oh. Well, that's a relief. I feel silly now for worrying. Thank you.

BULLOCK

No problemo.

Barbara leaves. Bullock looks deeply torn. He picks up Gordon's desk football, squeezes it.

BULLOCK (CONT'D)

You dumbass boy scout sonofabitch. You didn't listen to me did you?

Bullock takes a beat. He decides to do the right thing...

BULLOCK (CONT'D)

Damn.

He exits, hurling the football at an unsuspecting cop.

INT. CAR TRUNK (MOVING) - DAY

Gordon wakes in the trunk of a moving car. His face is battered and bloody, hands tied behind his back.

Gordon wriggles around until he can get the right angle and starts kicking the trunk lid as hard as he can.

EXT. RIVERSIDE HIGHWAY - DAY

Gilzean's car is moving fast in light traffic, Gilzean and two HENCHMEN inside. Banging NOISE from the trunk...

The trunk lid bursts open. Gordon pops up and throws himself out of the moving car, rolling and bouncing along the road, causing cars and trucks to brake and swerve and collide.

GILZEAN

Sonofabitch! Pull over.

The gangsters' car swerves to the side of the road and stops.

Gordon scrambles to his feet and runs through the traffic. But Gilzean and his men catch up to him, beat him down and drag him back to their car, watched by astonished drivers, who gawp and take photos on their celphones rather than intervening. Only one TRUCK DRIVER gets out of his cab to help, but thinks better of it when a Henchman points his gun.

GILZEAN (CONT'D)

I told you to lock it, didn't I?

HENCHMAN

My bad. I thought I did.

They throw Gordon back in the trunk and drive on, ignoring the commotion around them.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. GATES OF SLAUGHTERHOUSE - DAY (D/5 CONT'D)

Iron gates. An old brick building beyond. Bullock leans against his car, waiting, humming tunelessly. Nobody's around. Gilzean's car drives up, stops at the gates.

INT. TRUNK OF GILZEAN'S CAR - CONTINUOUS

Gordon listens intently.

HENCHMAN (O.S.)
You want us to wet him down?

GILZEAN (O.S.)
No, wait. But be ready.

The SOUND of the CAR DOORS OPENING and men getting out.

EXT. GATES OF SLAUGHTERHOUSE - DAY

Bullock faces Gilzean and the two HENCHMEN.

BULLOCK
Hey, Butch.

GILZEAN
Harvey. Who told you we'd be here?

BULLOCK
Everybody knows this is where you take your problems. You wouldn't have my partner in your trunk there would you?

GILZEAN
What if I do?

BULLOCK
Let me talk to Fish.

Gilzean considers...

INT. GOLDEN AGE NITE CLUB - DAY

Fish Mooney at a table, eating a sandwich and listening to a COMEDIAN (20's, skinny, ginger, big smile) audition on the little stage. Oswald is hovering nearby.

COMEDIAN
...I'm in the park. There's this lady with a cute dog. I ask her, does your dog bite? She says no, so I pat the dog and it bites me.
(MORE)

COMEDIAN (CONT'D)

I say to the lady, you said your
dog doesn't bite. She says, that's
not my dog.

Mooney laughs. Her PHONE BUZZES. She answers.

SPLIT SCREEN WITH:

EXT. GATES OF SLAUGHTERHOUSE - DAY

Gilzean on a cell phone.

GILZEAN

Bullock met us at the plant.
Wants to talk to you.

MOONEY

Oh does he now? Put him on.
(to Oswald)
Medicine.

Oswald hurries off. Mooney gestures to the Comedian...

MOONEY (CONT'D)

One minute, kid. You're doing good.

AT THE GATES, Gilzean hands the phone to Bullock.

BULLOCK

Fish?

MOONEY

Speaking.

BULLOCK

Ah don't be like that.
You got to let my boy go.
I swear he won't be anymore
trouble. I will vouch for him one
hundred and ten percent. How long
have we been friends?

MOONEY

For a long time until today.
I did a big favor for you and now
it's gonna blow up in my face on
account of your stupidity. That's
not okay sugar. Why the hell you
got a partner that doesn't know
what time it is?

BULLOCK

Lookit, the kid is not your problem
here. He was hipped to the frame
by Major Crimes. They'll be coming
after you.

Oswald comes back with a leather handbag. Mooney snatches it from him and rummages inside -- It's a loose grab bag of pharmaceuticals. Oswald hurries to fetch a glass of water.

MOONEY

How did they get onto me?

BULLOCK

The usual way I guess. Somebody talked.

MOONEY

Not one of my people.

BULLOCK

Everybody says that.

Mooney is looking right at Oswald, who is looking back at her with a glass of water and a look of humble unction that now looks very suspicious to Mooney.

MOONEY

True. True.

BULLOCK

So, Fish, let Gordon go uh? I kinda got to like the kid. And he's my partner for chrissakes. You kill him, I got to come after you.

MOONEY

Is that right?

BULLOCK

How'm I going to look, you kill my partner and I don't make a move?

Long beat.

MOONEY

That's true. You got to promise me, you'll keep him under control.

BULLOCK

As I live and breathe.

MOONEY

Okay then. Put Butch on.

Bullock hands the phone to Gilzean.

GILZEAN

Yeah, boss.

MOONEY

That sonofabitch just threatened me. Put him in with his partner.

GILZEAN
Willdo, boss.

Gilzean puts away his phone, and makes a subtle gesture to one of the Henchmen.

BULLOCK
I'm glad we could work this ou --

The Henchman HITS BULLOCK OVER THE HEAD with the butt of his gun. BULLOCK FALLS.

We exit the SPLIT SCREEN.

INT. GOLDEN AGE NITE CLUB - CONTINUOUS

Mooney smiles wanly at Oswald as he hands her a water glass.

MOONEY
Bless your heart.

She gulps down a handful of pills, and feels better.

MOONEY (CONT'D)
Be a treasure and rub my neck.

OSWALD
Of course, boss.

Mooney waves at the Comedian...

MOONEY
Give me a moment, kid. I haven't forgotten you. I like you. You're funny.

Oswald rubs her neck. She groans in relief.

MOONEY (CONT'D)
Ah that's good. Right there.
(beat, casual)
Let me ask you a question.
What d'you think's gonna happen now that the Waynes are dead?

OSWALD
Well, I don't know.

MOONEY
Ah you're being modest. You're a smart guy. You know with the Waynes gone, this city is up for grabs. Falcone can't live forever. I play my cards right I can run this town.

OSWALD
Yes yes, I see.

MOONEY

Course you do. You're smart.

(beat)

You're like a son to me, you know that Oswald?

OSWALD

You've been like a mother to me.

MOONEY

I have. I have been like a mother to you. Which is what I don't understand. After all I've done for you, and just when I'm on the verge of great things, you betray me? What kind of low-life scum betrays their own mother?

Oswald stops rubbing her neck.

OSWALD

I I I don't know what you mean.

MOONEY

You snitched to the MCU. It was you. You saw me with the pearls. Nobody else did.

He backs up. She stalks him across the room.

OSWALD

Gilzean saw you too! It was Gilzean! He's the snitch.

MOONEY

No. Gilzean is loyal.

OSWALD

So am I. I would die for you, I swear. I'd open a vein right here and now if you asked me to.

Mooney has backed Oswald into a corner of the room. She picks up a STEAK KNIFE from a dining table, offers it to Oswald.

MOONEY

Go on then. Open one.

OSWALD

I, I was speaking poetically.

MOONEY

(taunting)

Prove it for me penguin. Prove your loyalty.

Piqued by the hated name, Oswald pretends to cringe, and takes the knife reluctantly...

OSWALD

Please Miss Mooney, please don't--

And he lunges at Mooney with the knife. But Mooney's waiting for him. She avoids the lunge, picks up a chair and batters Oswald to the floor.

OSWALD (CONT'D)

(semi-conscious)

Please don't call me that...

Mooney smiles at the Comedian, frozen in terror onstage.

MOONEY

So sorry. Go on.

(beat)

Go on!

COMEDIAN

Um..... You're a wonderful audience. Not like last night. My God, the abuse, it was terrible. I'm like Mom, Dad, please. Gimme a break, I'm working here.

Mooney laughs.

INT. SLAUGHTERHOUSE - NIGHT

A big dank barn, lined on one side with livestock pens. On the other side, big rolling motorised doors.

In one pen, there are several angry half starved PIGS. In the next pen, separated by a double bolted gate, Gordon and Bullock are HANGING UPSIDE DOWN FROM CHAINS attached to a winch. Bullock is coming round as we join them. He focuses blearily on Gordon. Both men are revolving slowly.

BULLOCK

How you doing?

GORDON

Been better.

Bullock sees the pigs.

BULLOCK

Oh Jesus Christ.

GORDON

Yeah. I'm going to try and swing over to you. Maybe I can untie you.

BULLOCK
You do that. Jesus Christ.

Gordon starts trying to swing...

GORDON
Thanks for trying to help.

BULLOCK
Wish I hadn't now.

GORDON
Don't blame you. I wish you'd told me the truth.

BULLOCK
Shut up and swing wouldya please.

Gordon is swinging well now, closer and closer to Bullock. He reaches out and manages to grab Bullock's arms and then tries to haul himself up to Bullock's roped ankles...

CLANG - a bank of overhead lights come on. Gilzean and two Henchmen enter. One of them - SERGIO - is carrying a camera on a tripod, which he sets up by the pen.

BULLOCK (CONT'D)
Butch, listen to me---

GILZEAN
---Yeah, sorry, no. If it was up to me, you'd get a bullet in the head, and a decent funeral. But Fish has her ways.

Gilzean starts unbolting the gate that separates the pigs from Gordon and Bullock. The animals squeal and snort in anticipation...

GILZEAN (CONT'D)
You ready?

SERGIO
One sec.

GILZEAN
Christ's sake.

SERGIO
It's a new camera. Okay. Ready.

Gordon keeps methodically trying to get free, although he knows it's useless. Bullock squirms in helpless anger...

BULLOCK
I hope you die of cancer you miserable piece of crap!

Gilzean tries to open the last bolt on the gate. But it's rusty and stiff...

Right then, the large rolling doors of the slaughterhouse start sliding open; revealing a gleaming BLACK LIMO, lights blazing, motor running. The limo doors open. THREE MAFIA HARD MEN and CARMINE FALCONE get out and enter the slaughterhouse.

Gilzean is shocked and a little scared.

GILZEAN

Don Falcone. I'm honored to uh...

He falls silent. Falcone looks him over mildly.

FALCONE

Forgive me young man, I forget what your name is. Or perhaps I never knew it. Please release these men and give them water.

EXT. LOADING DOCK. SLAUGHTERHOUSE - NIGHT

The dock overlooks the city. Falcone walks with Gordon, who is confused by this abrupt change in fortune and this notorious villain's friendly manner.

FALCONE

You have good blood James. And I don't like to spill good blood. That's why I'm giving you another chance. One day, you could be a big man in this city, like your father. He died when you were what, nine?

GORDON

Yes.

FALCONE

It's a shame you didn't get the chance to know him better. He was a great man. The best DA this city ever had. And a good friend.

GORDON

(dubious)

A friend of yours?

Falcone bristles at the implicit disrespect.

FALCONE

A good friend. That's the only reason you're alive right now. Your father and I understood each other. There was respect.

(MORE)

FALCONE (CONT'D)

And he loved this city like I love this city.

(beat)

It's going to hell. We got gangs, crazy people, drug dealers, rapists and robbers running the streets.

It's getting worse and worse.

I don't know why. Sometimes I think this place is cursed. But I won't let it fall apart without a fight.

GORDON

I don't understand. Didn't you have the Waynes killed? How does that help Gotham?

Falcone laughs.

FALCONE

What an idea. I didn't kill the Waynes. I loved the Waynes.

GORDON

Who killed them then? It wasn't Pepper, was it?

FALCONE

I have no idea who killed them. It was a mugging. Random fate. You and Bullock might have found the culprit eventually, but probably not. Pepper was sacrificed so that the people of Gotham would see swift justice done. So they can feel safe. So they can sleep at night.

GORDON

And that matters to you.

FALCONE

Of course. I'm a businessman, not an anarchist. I love law and order just like you do. You can't have organized crime without law and order. There'd be chaos. When things like the Wayne Murders happen, it feels like nobody is safe. People get scared. They lose faith in the city. That's the last thing anybody wants. Not me, not the Mayor, not the chief of police. Nobody.

GORDON

You're seriously telling me they all were in on framing Pepper, they're all corrupt.

FALCONE

They're all realistic, and cooperative. That's how the city works. We cooperate. You think Bullock is some kind of a renegade? He was following orders. It was agreed that someone needed to be caught before the funeral.

GORDON

But then how did Mooney come to have Martha Wayne's necklace?

FALCONE

A replica of course.

GORDON

No, it was the real thing. Lab said so. Real south sea pearls and old gold. A hundred thousand dollars worth.

FALCONE

Of course it was the real thing. And it cost more like twice that.

GORDON

Why should I believe you?

FALCONE

You have a hard head. I spared your life. Why lie to you now?

GORDON

(stiffly)

Thank you for deciding not to kill me Mr. Falcone. Are we done? Can I go now?

Falcone smiles ruefully at the young man's stubborn courage.

FALCONE

I haven't decided anything yet. I'm giving you a chance to do the right thing. Don't be self-righteous. Don't be arrogant. Listen to advice.

GORDON

You want me to keep quiet about all of this.

FALCONE

Now that the Waynes are gone,
Gotham is on a knife edge. What do
you suppose bringing down city hall
and the police force will do? Make
things better? Really?

GORDON

I will have told the truth.

FALCONE

Your father was a very wise man.
He gave me some good advice one
time. I was angry over some
disrespect that had been shown me.
Carmine my friend he said, in that
calm voice he had, this city is
worth more than your personal
honor.

Falcone pats Gordon's cheek.

FALCONE (CONT'D)

(good luck)

In bocca al lupo.

He walks away...

EXT. GATES OF SLAUGHTERHOUSE - DAY (D/6)

Dawn. The sun is a sliver on the horizon. Gordon limps out
of the plant. Bullock is leaning against his car.

EXT. CAR (MOVING). GOTHAM WATERFRONT - DAY

Bullock at the wheel, Gordon alongside. Both a little stunned.

GORDON

Lookit, Jim...

GORDON (CONT'D)

I'm listening.

BULLOCK

Okay. I wasn't honest with you. But
you weren't ready for the truth.

GORDON

I think you didn't tell me because
you were ashamed.

It's true, but Bullock would never admit that.

BULLOCK

I'm not ashamed of anything.
This is how the world works.

Bullock steers the car onto...

EXT. RIVERFRONT PIER - CONTINUOUS

Deserted, sheltered from the road. Bullock stops the car, and jumps out, angry. Gordon follows.

GORDON

Why are you stopping here?

Bullock opens the trunk of the car to reveal Oswald Cobblepot, beaten, gagged, in his shirt and underpants, hands tied behind his back, wide eyed, making desperate noises. Gordon is shocked.

BULLOCK

This is the fool that snitched to Montoya and Allen. Falcone wants you to kill him.

GORDON

You're kidding me.

BULLOCK

Take him to the end of the pier and shoot him in the head. Then everybody knows you're with the program.

GORDON

And if I don't?

BULLOCK

Then I'm supposed to take out him and you both. Here's the thing Jimmy, you're an okay guy. I might not have the stomach to do that. But I will try, because if I don't, someone else'll get to you quick enough. Someone'll get to both of us. Probably Barbara as well. Who knows what you told her.

GORDON

I told her nothing.

BULLOCK

You think Falcone will be cool with that?

(beat)

Come on, you killed people before.

GORDON

That was war.

BULLOCK

So is this. We're at war with low life dirtbags like this guy. In a war, you have to do bad things to do good. Do you want to do this bad thing, or do you want to die and maybe your girl dies as well. To me, that's not a tough call.

Gordon takes a long beat, nods, and gestures to Oswald.

GORDON

Out.

BULLOCK

Attaboy.

Oswald cowers, doesn't move. Gordon and Bullock manhandle him out of the trunk and onto his feet.

GORDON

Walk.

Gordon shoves Oswald into motion. The two of them walk to the end of the pier. Gordon has to drag Oswald along by his collar. Bullock watches from a distance.

Gordon and Oswald get to the pier's edge. BLACK WATER chunked with ice speeds past twenty feet below.

Gordon unties the cord round Oswald's wrists.

GORDON (CONT'D)

Turn around.

Oswald turns to face him, mewling and pleading through the gag. Gordon points the gun at his head.

GORDON (CONT'D)

Don't ever come back to Gotham.

BLAM! Gordon fires the gun inches from Oswald's head, at the same time shoving him hard in the chest. Oswald falls twenty feet into the freezing black water of the Gotham River.

From BULLOCK'S POV, the killing looks legit.

EXT. UNDERWATER - CONTINUOUS

Oswald sinks to the bottom flailing, but then finds his bearings, pulls the gag off, and swims away with good technique.

EXT. RIVERFRONT PIER - DAY

Gordon and Bullock get into the car. A moment of heavy silence. Bullock pats Gordon on the knee, then starts the car, drives away.

INT. BARBARA KEAN'S APARTMENT - DAY

Barbara opens the door to her apartment and finds Gordon there, swaying on his feet, looking like bloody hell.

BARBARA

Oh my God.

(embraces him)

I've been so worried. What happened to you?

(no reply)

James?

He holds her tighter. Tears welling in his eyes. She asks no more and just holds him, stroking his hair.

EXT. WAYNE MANOR - DAY - ESTABLISHING (D/7)

A sunny day. The Gothic spires of the Victorian mansion look almost cheerful. We move closer and find young Bruce Wayne on the roof, standing a foot away from the edge of a parapet, over a dizzying drop. He's very scared, but he takes a deep breath and steps right to the very edge of the parapet, deliberately trying to conquer his fear.

BRUCE

One hundred, ninety nine, ninety eight, ninety seven...

EXT. WAYNE MANOR - CONTINUOUS

Walking up the driveway of the manor to the front door, Gordon sees Bruce up on the parapet. He doesn't want to shout for fear of startling the boy. He runs to the front door, rings the bell urgently. After an agonising wait, the door opens and Alfred is there.

GORDON

He's on the roof. Bruce is up on the roof.

ALFRED

(just irritated)

Ah bollocks. Not again.

He stalks out onto the forecourt until he can see Bruce.

ALFRED (CONT'D)

Oi! Master Bruce! Stop playing silly buggers! Get your bloody arse down off there!

The boy sees Gordon and smiles, raises a hand in greeting. He steps back from the edge and disappears from view below.

INT. LIVING ROOM. WAYNE MANOR - DAY

Gordon sits opposite Bruce. Alfred sits a few feet behind his young master. Gordon is taken aback by the dark fire in the boy's eyes.

GORDON
It's good to see you.

BRUCE
And you.

GORDON
Why were you up on the roof?

ALFRED
He wants me in the loony bin,
that's why.

Bruce gives Alfred a look - 'remember who's boss here'.

BRUCE
I'm learning to conquer fear.

GORDON
I understand. But fear tells you
where the edge is. Fear is a good
thing. It doesn't need conquering.

ALFRED
Think I haven't told him that?

BRUCE
I disagree. You came here for a
reason, I imagine.

GORDON
Yes. I did. I uh... I've discovered
some things that I need to tell
you. Mario Pepper didn't kill your
parents. He was framed. By the
police department and the mob.
Working together.

Bruce Wayne nods calmly and glances at Alfred, like that's a possibility they discussed.

GORDON (CONT'D)
Carmine Falcone told me Pepper was
framed only so that the public
would feel safe. He said there was
no conspiracy to kill your parents.
But I'm not sure if I believe him.

BRUCE
Why not?

GORDON

I'm not sure of anything anymore,
except that Gotham is headed for
hard times, and I want to help.
So I'm going to leave my next step
up to you.

Gordon takes out his Detective's badge and hands it to Bruce.

GORDON (CONT'D)

I can resign from the police force
today and go public with the whole
story. Or I can stay on the force
and fight for change from the
inside. I don't know which path is
best. So I'll let you decide.
Either way, I'll do my best to find
out who really killed your parents.
Like I promised.

A long beat as Bruce considers...

BRUCE

Thanks for being honest with me.
Gotham needs honest men. I think
you should stay on the force and
fight.

He hands the badge back to Gordon.

EXT. WAYNE MANOR - DAY

Gordon exits, takes a deep breath of fresh air.

WE PULL BACK AND BACK until we find Selina Kyle, perched high
in A TREE beyond the manor walls, with a clear view of the
house. Inscrutable as ever, she watches Gordon walk away with
a determined stride - a man on a mission. The Gotham skyline
looms above them both, gleaming darkly.

FADE OUT.

THE END