

GOTHAM
"Vampire"

By

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Previously on Gotham

"Vampire" is set directly after Episode 2x3 "The Last Laugh" during the Rise of the Villains story arc.

In Season 1, BRUCE WAYNE witnessed the deaths of his parents and went into the care of his butler, ALFRED PENNYWORTH. Detective JIM GORDON promised Bruce that he would find their killer, but was unable to do it once he got caught in the middle of the mob war in the city.

Meanwhile, after killing his boss FISH MOONEY and forcing DON FALCONE into retirement, OSWALD COBBLEPOT, aka THE PENGUIN, became the new king of Gotham's underworld.

Despite being on opposite sides, Oswald considers Jim Gordon to be his friend for sparing his life in the beginning of the series and the two men have formed an uneasy alliance.

In Season 2, Gotham was under attack from the MANIAX - a group of homicidal Arkham inmates who went on a killing spree. The gang assaulted the GCPD headquarters and murdered several cops.

In "The Last Laugh," their leader, JEROME, took Bruce hostage and attempted to kill him, Alfred, and Jim's medical examiner girlfriend, DR. LESLIE THOMPSON.

Gordon intervened and Jerome was killed, but not before making an impact on Gotham's criminals, who were inspired to become more theatrical.

And much more frightening.

TEASER

EXT. GOTHAM CATHEDRAL- NIGHT

A TWELVE YEAR OLD BOY RUNS OUT, terrified. Bruises on his face. His wrists bound in ROPES. He struggles, trying to get them off as he runs.

A CHILLING VOICE stops him in his tracks as it sings the NURSERY RHYME "Oranges and Lemons."

MONK (O.S.)
*"When will you pay me?
Say the bells of Old Bailey."*

The Boy rushes towards the nearest tree.

MONK (O.S.)
*"When I grow rich,
Say the bells of Shoreditch.
When will that be?
Say the bells of Stepney."*

The Boy hides, trying to take cover as the voice gets closer with each lyric.

MONK (O.S.)
*"I do not know,
Says the great bell of Bow.
Here comes a candle to light you to
bed,
And here comes a chopper to chop
off your head."*

THE MONK, a middle-aged MAN in RED ROBES, steps out of the shadows and WRAPS his CLOAK around the Boy's face, PULLING him INTO DARKNESS.

The Boy's screams go forever unheard.

END TEASER

ACT ONE

INT. WAYNE MANOR - BEDROOM - DAY

BRUCE WAYNE wakes up with a jolt. Sweating. He lies back down, trying to catch his breath.

The door opens. ALFRED peeks in.

ALFRED

The nightmares again, Master Bruce?

Bruce nods.

ALFRED

Do you want to talk about them?

BRUCE

I'm fine, Alfred.

He gets out of bed. Alfred stays for a moment, as if to say more. Bruce notices.

BRUCE

I should probably get ready for school anyway.

He looks at Alfred, who nods, knowing when he's not welcome.

ALFRED

Very well, sir.

Alfred leaves. After he shuts the door, Bruce goes back to the bed. Then LIFTS himself up in a HANDSTAND.

His feet catch onto the top of the bedpost canopy and he HANGS UPSIDE DOWN, then begins performing suspended sit-ups, trying to distract himself from his nightmares.

INT. PENGUIN'S CAR - DAY

OSWALD COBBLEPOT leans back in his seat, listening to the operatic tune of "La Donna E' Mobile."

BUTCH GILZEAN drives up front, along with another BODYGUARD. Oswald looks at the view as they drive through a FOREST. He closes his eyes as the song ends.

OSWALD

That's far enough, I think.

EXT. FOREST - CLEARING - DAY

The car slows to a stop. Butch gets out and opens the door for Oswald, who uses his UMBRELLA as a cane.

They make their way over to the BACK of the car, where a BEATEN MAN's been TIED to the trunk, having been DRAGGED the whole way through.

Oswald POKES him awake with the tip of his umbrella.

OSWALD

Awake, my friend. This is your chance for redemption.

The Beaten Man wakes up, looking at Oswald.

OSWALD

Now, I'm going to ask again. You owed us 20% of your earnings. 20% that was never paid. Why?

BEATEN MAN

We paid it. Just...not to you.

OSWALD

Then who did you pay?

BEATEN MAN

You haven't heard? Angie Rosetti's back.

Oswald bristles.

OSWALD

Angie Rosetti was banished by Don Falcone.

BEATEN MAN

Falcone's not here anymore to care. Angie's back and he's moving up. Ain't nothing you can do about it, Penguin.

OSWALD

Is that so? And where I can find him?

BEATEN MAN

What're you gonna do? If I ain't scared of you, he sure as hell ain't gonna be scared of you either.

Oswald fumes and turns back.

OSWALD

Butch! Let's go for another drive!

As Oswald and his men walk away, the Beaten Man PULLS on his rope with all his might. It SNAPS off the car, freeing him. He RUNS OFF.

Oswald and his men spot him and take chase.

EXT. FOREST - DAY

The Beaten Man tumbles through, stepping over leaves and trees in his wake.

He looks around, then SCREAMS at the sight of what's ahead of him. He falls to the ground, using his hands to back away as Oswald, Butch, and his bodyguard catch up.

They all stare in horror at the sight-

It's the Boy from the Cathedral. His lifeless body now hangs UPSIDE DOWN from a branch. A GASH around his neck.

Oswald goes up to the Beaten Man and SMACKS him with his umbrella. The Beaten Man collapses, out cold. He looks back at the corpse, disturbed.

OSWALD

Butch. Phone.

INT. GCPD - INTERCUT

JIM GORDON works at his desk. The phone RINGS. He picks up.

GORDON

This is Gordon.

OSWALD

Hello, Jim.

Jim looks up, now at attention.

GORDON

What do you want, Oswald?

OSWALD

I never thought I'd make this kind of call, but alas. My associates and I have just found...a body.

GORDON

Is that so? And how do I know
you're not the one who put it
there?

OSWALD

Because it's a child, Jim.

Gordon reacts. Oswald looks back at the body.

OSWALD

We'll send you the location. But I
suggest you find whoever did this.
We can't let this city become a
home for monsters, can we?

EXT. FOREST - LATER

POLICE surround the area, talking to a CONSTRUCTION CREW, as
Gordon enters the crime scene with BULLOCK. They spot the
Boy's body, shocked by how young he is.

BULLOCK

Jesus.

Bullock takes off his hat. He whispers a soft prayer and
crosses himself. They approach the body. ED NYGMA's already
examining him.

BULLOCK

What've we got, Ed?

NYGMA

Victim's a 12-14 year old male. No
identification, but he was
definitely killed elsewhere. This
display was just for us.

GORDON

What killed him?

NYGMA

Well, let's see. "You need me to
live. Without me, you die. I'm
something you give. But when you
see me, you cry. What am I?"

GORDON

Blood.

NYGMA

Correct. The boy bled to death. And yet, there's not a drop left in him. It's as if the killer just...drank it.

GORDON

What? Like a vampire?

BULLOCK

Great. Another one.

Gordon looks at him.

BULLOCK

Morrison was working on a case just like this. Two other kids, found in the forest, drained of blood. Would've made headway on it too if the Maniax hadn't killed him.

GORDON

Let's dig into his case files. See what he had.

NYGMA

He probably wasn't lucky enough to get this.

Nygma holds up a bag. Inside is a BLOOD-COVERED KNIFE.

NYGMA

Little souvenir our vampire left behind.

BULLOCK

Nice work, Ed. See if there's any prints matching Count Dracula while you're at it.

NYGMA

Dracula's not real, Detective.

BULLOCK

Well if he is, he's in Gotham.

INT. ANDERS PREPARATORY ACADEMY - HALLWAY - DAY

Children in SCHOOL UNIFORMS walk around. A man in a SUIT and TIE, face unseen, passes by them.

FACELESS MAN

Good morning, students.

STUDENTS

Good morning, Headmaster Wicker.

REVEAL: HEADMASTER WICKER. It's THE MONK. Now in his civilian clothes, he looks like an ordinary person.

He smiles at the kids, then continues WALKING over to the railing, looking down at all the STUDENTS AT HIS SCHOOL BELOW. As if looking for his next victim.

INT. GCPD - DAY

Bullock passes files over to Gordon, who puts up the pictures of The Monk's victims on a board.

BULLOCK

Our "vampire's" got two previous vics. Both boys around the same age. Found in that same forest.

GORDON

Any connection between the victims?

BULLOCK

We're still working on IDing the last kid. But the previous two? Morrison found that they went to the same school. Anders Preparatory Academy.

GORDON

Anders...

BULLOCK

You know it?

GORDON

Bruce Wayne goes there.

EXT. ANDERS PREPARATORY ACADEMY - COURTYARD - DAY

Recess. A large kid, KONIK (14), PUSHES a SMALLER KID. All the other students either ignore or just watch.

Bruce Wayne watches for a bit, then heads towards a VENDING MACHINE. He feeds a bill into it.

KONIK

You deaf?! I said give me your money!

Bruce PUNCHES the button on the vending machine as he listens to every word.

SMALLER KID
Please. Just leave me alone.

KONIK
Pay up! Or do you wanna scream for
mommy and daddy?

A SODA CAN slides out of the vending machine.

Bruce grabs it and approaches Konik and the kid. He SHAKES the soda.

BRUCE
Konik.

Konik turns around. Bruce OPENS the can IN KONIK'S FACE.

SODA SPRAYS ALL OVER KONIK, STAINING his uniform.

BRUCE
(to other kid)
Run!

The other kid takes off. Konik wipes the soda off his face and GRABS Bruce by the collar, LIFTING him up.

KONIK
I'm gonna kill you!

BRUCE
Go for it.

Bruce's hand clenches into a FIST. Ready to fight back.

REXFORD (O.S.)
Konik! Let him go.

AMOS REXFORD (40s, pudgy but stern) approaches.

KONIK
Did you see what he did?!

REXFORD
I'm sure that was a mistake on his
part. Wasn't it, Mr. Wayne?

KONIK
He did it on purpose!

REXFORD

The only one I saw doing anything wrong was you. Now I suggest you let go of your classmate. Or I'm taking you to Headmaster Wicker.

Konik begrudgingly lets go of Bruce.

REXFORD

Good. Now, walk away, Konik, before you make more of a fool out of yourself.

Kids watch as a humiliated Konik leaves.

INT. ANDERS PREPARATORY ACADEMY - HALLWAY - DAY

Rexford leads Bruce through the hall. Bruce looks at the floor, almost ashamed.

REXFORD

You certainly know how to pick your battles, don't you, Mr. Wayne?

BRUCE

How much did you see?

REXFORD

Just the soda explosion. Which was quite spectacular, by the way.

BRUCE

I'm sorry. If you have to report this to the headmaster-

REXFORD

Now why would I do that?

BRUCE

Anders has a no tolerance policy. I broke it.

REXFORD

True. But sometimes, we have to break the rules to do what's right. Don't we?

Bruce looks, up, surprised.

REXFORD

Which is why you should be careful with who catches you next time.

(MORE)

REXFORD (CONT'D)
Not all the faculty's as flexible
as I am.

He winks. Bruce nods, taking it to heart.

BRUCE
Thank you, Mr. Rexford.

Bruce's smile fades as he sees Gordon and Bullock
approaching.

BRUCE
Detective Gordon?

GORDON
Wish this was a social call, Bruce,
but we're on a case.
(to Rexford)
I take it you're a teacher here?

REXFORD
Yes. Amos Rexford.

GORDON
Jim Gordon. My partner, Harvey
Bullock.

Rexford shakes Gordon and Bullock's hands.

GORDON
Can you identify this boy, Mr.
Rexford?

Gordon holds up the photos of The Monk's last victim.

REXFORD
Yes, that's Robert Janson. He's
been absent the last couple days.
Is he in trouble?

BULLOCK
No, but the bastard who murdered
him is.

REXFORD
God. That poor boy.

Bruce looks at the picture, following along.

GORDON
Two other students from Anders were
killed in the same manner. We want
to speak to the faculty. See who
might know something.

REXFORD

Of course. Let me direct you to the headmaster. Bruce, are you going to be alright?

BRUCE

I'll be fine. Help the detectives.

REXFORD

Stay safe.

Bruce nods. Gordon looks between them, noticing the bond, before Rexford leads the cops away.

GORDON

Smart kid, right?

REXFORD

One of our best.

INT. ANDERS PREPARATORY ACADEMY - HEADMASTER'S OFFICE - DAY

Bullock stares at the wall. Hanging is an embroidered nursery rhyme of "ORANGES AND LEMONS."

BULLOCK

"Oranges and Lemons, Say the bells of St. Clements." Weird.

Behind him, Headmaster Wicker stands with Gordon.

WICKER

An old nursery rhyme, Detective. About the churches in England.

BULLOCK

Awfully dark for a school, don't you think? "Here comes a chopper to chop off your head?"

WICKER

I chalk it up to English gallows humor. Now, back to the matter at hand. These murders are certainly tragic. But we can only speak for what happens here at Anders. None of these boys were killed on school grounds.

GORDON

Yet all of them were students here. That can't be a coincidence.

WICKER

I'll have my assistant dig up records of any teachers they had in common. There's bound to be a name. But we've done extensive background checks on the entire faculty. All upstanding members of the community.

BULLOCK

Or maybe one of them's just really good at hiding.

GORDON

Just look into the names and get back to us, please.

WICKER

Of course. The safety of our students is our primary concern.

He smiles and shakes both cops' hands.

WICKER

Thank you for bringing this to my attention.

BULLOCK

Keep a close eye on your faculty, Mr. Wicker. There's always a rotten apple in the lot.

Gordon and Bullock leave. Wicker's mask of kindness slips. Replaced by grim, morbid amusement.

WICKER

You have no idea.

INT. GCPD - NIGHT

An excited Nygma hurries over to Gordon and Bullock.

NYGMA

We have a lead now. What do you call a-

BULLOCK

Nygma, one more riddle today and I'll knock your teeth in.

Nygma nods, adjusts his glasses.

NYGMA
There was a print. On the knife.

GORDON
Was there a match?

Nygma passes a picture over to the detectives.

NYGMA
Well, when Detective Morrison was investigating, he got fingerprints from every faculty member at Anders, just in case. It matched one teacher's.

Gordon and Bullock look down at the picture of-

GORDON
Amos Rexford?

BULLOCK
Son-of-a-bitch.

They stare down at a picture of the wrong man.

INT. REXFORD'S APARTMENT - NIGHT

Amos Rexford gets home and shuts the door behind him.

As he walks in, he nearly JUMPS as he sees WICKER standing in the room. Dressed in his monk robes.

REXFORD
Headmaster? How'd you get in here?

WICKER
I'm sorry for this. Truly I am.

Wicker dons his hood. The eye holes make it look like an EXECUTIONER'S MASK, as he fully becomes The Monk.

REXFORD
Why...Why are you dressed like that?

MONK
Allow me to show you, Amos.

The Monk LUNGES at Rexford, tackling him offscreen.

FROM THE SHADOWS: THE MONK LIFTS him by the neck, LAUGHING maniacally. Rexford lets out a blood curdling SCREAM.

INT. APARTMENT - HALLWAY - NIGHT

Gordon and Bullock march up the stairs, surrounded by other POLICE officers.

They go up to a door. Gordon KNOCKS as Bullock yells.

BULLOCK
GCPD, Rexford! Open up!

Silence. Gordon nods to the COPS behind them.

GORDON
Do it.

The cops CRASH DOWN THE DOOR and they walk in.

INT. REXFORD'S APARTMENT - NIGHT

Gordon and Bullock enter, guns drawn, to see--
AMOS REXFORD, DEAD, HANGING by a noose.

BULLOCK
Dammit!

Gordon goes over and finds a note at the counter.

GORDON
"I hereby confess to the kidnapping
and murder of the three students at
Anders Prep..."

Gordon looks at Bullock, then spots an OPEN WINDOW. His eyes narrow. Something's off.

He looks out but the ground is FIFTEEN FLOORS DOWN.

EXT. ROOFTOP - NIGHT

THE MONK stands on another rooftop, watching Jim.

Satisfied, he LEAPS off and disappears into darkness.

INT. WAYNE MANOR - STUDY - NIGHT

Alfred walks in, with a tray of dinner, and spots Bruce glued to the TV.

Gordon's onscreen, talking to a row of reporters.

GORDON

All I can report is that we found Mr. Rexford's body in his home.

REPORTERS

But is it true there was a suicide note? Was he this "vampire" preying on kids?

GORDON

We can't confirm or deny anything at this point.

ALFRED

Master Bruce?

Alfred stops. He sees tears in Bruce's eyes. Bruce wipes his eyes and gets up.

BRUCE

We need to see Detective Gordon.

INT. GCPD - MORGUE - NIGHT

Gordon and Bullock stand with Dr. LESLIE THOMPSON over Rexford's body.

LESLIE

Cause of death was a broken neck. But it wasn't the noose that killed him.

BULLOCK

How could you tell?

Leslie points to Rexford's neck.

LESLIE

Rope burns. The ones here were post-mortem. So either he broke his own neck and hanged himself or he was murdered beforehand.

GORDON

So the suicide note's likely fake too.

LESLIE

Ed's analyzing it, but I wouldn't be surprised if it was.

BULLOCK

Hang on a sec. Our vampire kills this guy, forges a note, and escapes...how?! That door was bolted from the inside.

GORDON

The window was open.

BULLOCK

Rexford lived on the fifteenth floor. You telling me this guy jumped and escaped in one piece?

LESLIE

Maybe he really is Dracula.

GORDON

Not you too.

LESLIE

What? Aren't I allowed to be superstitious?

A UNIFORMED COP enters.

UNIFORMED COP

Gordon. You've got visitors.

INT. GCPD - NIGHT

Gordon talks to both Bruce and Alfred.

BRUCE

So Mr. Rexford was framed.

GORDON

It's likely the killer knew we'd connect the deaths to your school. So he gave us something to throw us off. Rexford had all three victims as students. Made him an easy target to frame.

Bruce nods, still absorbing everything. He stares over at the picture of Rexford's corpse.

BRUCE

I want to help you find the man who did this.

Alfred and Gordon look at each other, both apprehensive.

GORDON

Out of the question. It's too dangerous.

BRUCE

Whoever framed Mr. Rexford wanted you to believe it. If you keep digging, he'll try to protect himself. Maybe even leave Gotham. Whoever digs into this can't be a cop.

ALFRED

Master Bruce, this vampire fellow, or whatever you call him, is hunting students. You're exactly the prey he's looking for.

BRUCE

Which makes me the perfect person to draw him out.

(to Gordon)

I know that school. I can deliver you information. You just have to let me help.

GORDON

Alfred?

ALFRED

Well it's not like I have much of a say in this, do I?

Gordon thinks it over, knowing that Bruce is right.

GORDON

One condition. If I see anything that's too risky, if I think you're in danger at any point, you're out. Deal?

BRUCE

Deal.

Gordon holds out his hand. Bruce shakes it. Neither knowing this is just the beginning of their lifelong alliance.

GORDON

Guess it's time for Bruce Wayne to become a detective.

END ACT ONE

ACT TWO

INT. GCPD - NIGHT

Bullock follows Gordon.

BULLOCK

Are you mental, letting the kid talk you into this?!

GORDON

If you have any other ideas, I'm open to them.

BULLOCK

How about not throwing a fourteen year old into the lion's den?

GORDON

He's going to a school with a serial killer. He's already in the lion's den.

BULLOCK

Look, I know you're soft on him. He's smart. But what does he know that we don't?

BRUCE (O.S.)

Quite a lot actually.

Bullock nearly JUMPS as he turns to Bruce, who seems to have come from nowhere.

BULLOCK

Christ! Send me to an early grave, won't you?

BRUCE

Sorry, Detective. But in terms of what I know...

Bruce goes to Gordon's desk, seeing the victims' pictures.

BRUCE

This is Gardner Fox. Alan Grant. Robert Janson. Gardner was on the lacrosse team. Alan won the Gotham County Science Fair. Robert was picked on a lot. Had asthma. Didn't talk to a lot of people.

BULLOCK

So a jock, a nerd, and an outcast.
Our vampire seems to like variety.

GORDON

Bruce, see if you can find more of
a connection among them. Common
friends, common classes. Anything.

BRUCE

And that way, we know how the
killer picks them.

GORDON

Exactly. Once we know that, we
might be able to figure out who he
is.

BRUCE

I'll look into it.

Bruce turns away to leave with Alfred.

GORDON

And Bruce?

BRUCE

Be careful, I know.

GORDON

I was going to say good luck.

Bruce smiles then walks off. Gordon looks at Bullock.

BULLOCK

Is it just me or is he like a forty
year old trapped in a kid's body?

EXT. PET SHOP - DAY

A familiar car pulls up to the front. Butch gets out and
opens the door for Oswald.

OSWALD

This is where Angie Rosetti does
business? A pet shop?

GILZEAN

Apparently, he doesn't like meeting
in public. Finds this less risky.

OSWALD

The paranoid sort. As he should be.

Butch opens the door for Oswald.

INT. PET SHOP - DAY

BIRDS tweet in cages. Oswald smiles at them before continuing to walk through.

A group of ARMED THUGS greet them as they reach the end. In front of the back door is large METAL DETECTOR.

OSWALD
What's the meaning of this?

THUG
No weapons allowed. Boss doesn't want anyone armed going in.

Oswald and Butch nod, then pull out their guns and place them in the bins. Oswald walks forward with his umbrella, but the thug stops him.

THUG
Where you goin' with that?

OSWALD
If you don't mind, it helps me walk.

The Thug holds his hand out for it.

THUG
Rules are rules, Mr. Penguin.

Oswald fumes. He hands the umbrella over before LIMPING through the metal detector. After he passes through the other side, they hand the umbrella back to him.

INT. PET SHOP - ROSETTI'S OFFICE - DAY

Oswald walks in to see ANGELO "ANGIE" ROSETTI (50s, think Jabba the Hutt as a human) at a long table, cracking walnuts and eating. His henchmen sit around him.

OSWALD
Angie. So nice to see you after so long.

Angie doesn't even look up as he keeps eating.

ANGIE

It's Mr. Rosetti to you, kid. And I don't think I've met you in my life.

OSWALD

It was awhile back. I was working for Fish Mooney-

ANGIE

Oh yeah. Now I remember. You were that twerp holding her umbrella.

OSWALD

Well, as you can see, times have changed.

Angie looks over at Oswald's umbrella.

ANGIE

Clearly.

OSWALD

Mr. Rosetti. First of all, I want to welcome you back to Gotham after your...undeserving treatment from my predecessor, Don Falcone.

Angie CRACKS another walnut and crunches on it.

OSWALD

Since your return, however, there've been some rumors. Payments to me haven't been made. Some claim that you've been making them pay you instead of me-

ANGIE

Those ain't rumors. This was my territory before and it's mine again. Those payments go to me, fair and square.

OSWALD

I don't think you understand, Mr. Rosetti. I run Gotham now. All business should go to me.

Angie laughs.

ANGIE

This city's gone to the gutter if they're leaving a punk like you in charge.

OSWALD

I don't appreciate your tone, sir.

ANGIE

That supposed to scare me? I've been in this business longer than you, kid. I know how it works. And you ain't got what it takes. I mean, look how easily I got to muscle in. You can't even protect what've got!

OSWALD

How dare you...

Oswald moves forward, but Angie pulls a GUN from under his desk and points it at him. Oswald stops as Angie laughs.

ANGIE

Look, I pity ya. So I'll let you off easy and tell you this: You're not the King of Gotham. You're just a punk umbrella boy who got lucky. And that's all you'll ever be.

OSWALD

You will regret this, Mr. Rosetti.

One of Angie's men PUSHES Oswald out the door.

ANGIE

Sure I will.

Angie laughs again and cracks another walnut.

INT. REXFORD'S APARTMENT - DAY

Gordon looks out Rexford's window, down at the drop below.

Bullock walks back in.

BULLOCK

It's the same as the other kids' houses. No sign of tampering with the lock. No sign of a break-in other than an open window.

GORDON

Then that's how our vampire gets in. No other way.

BULLOCK

But look how far up we are! The other rich kids lived in penthouse apartments, too. Does he just fly up here?

Gordon puts his hand on the window sill, feeling it.

GORDON

We need to get to the roof.

EXT. APARTMENT - ROOFTOP - DAY

Bullock follows Gordon as he moves to the ledge.

BULLOCK

What are we looking for, Jim?

GORDON

Think about it. If it were you or me, how would we get to that window?

BULLOCK

Probably climb up something. Big ladder. Or a rope.

GORDON

Yep. You'd need a grappling hook, like what mountain climbers use. And that kind of hook leaves marks.

Gordon smiles as Bullock follows him to the ledge. It's MARKED and SCRATCHED.

BULLOCK

Well, I'll be damned.

GORDON

He's not a vampire, Harvey. He's just a man.

INT. ANDERS PREPARATORY ACADEMY - LIBRARY - DAY

Bruce sits at a table, with three YEARBOOKS laid out, and takes notes.

He goes from one to the other, looking at pictures of Gardner Fox, Alan Grant, and Robert Janson.

He flips through each one, crossing off his notes in frustration.

Suddenly, a hand CLOSES one of the yearbooks. Bruce looks up to see the bully, KONIK.

KONIK
You and I aren't done yet.

BRUCE
If you want a fight, Konik, there's better places to pick than the library.

He nods over to the group of teachers talking in the corner.

KONIK
Oh, I'm not here to fight. I just came to tell you something: you're next. And this time, Mr. Rexford ain't gonna be around to save you.

Bruce's fist tightens.

BRUCE
I wasn't the one he was saving.

Konik looks surprised at the threat as Bruce goes back to his notes. The bully GRABS the papers.

KONIK
What's this?

BRUCE
Give it back!

Konik puts a finger to his mouth.

KONIK
Quiet. We're in a library, remember?

He reads the sheet.

KONIK
Gardner. Alan. Robert. Aren't these the dead kids?

Bruce tries to grab the sheet back, but then stops, realizing this is an opportunity.

BRUCE
Did you know them?

KONIK
What's it to you?

BRUCE
You did, didn't you? Robert
would've been an easy target.

Konik chuckles.

KONIK
Guy couldn't even hit back without
losing his breath. Even got in
trouble trying to hit us.

Bruce looks back at the other names, thinking.

BRUCE
Thank you, Konik. You've been a
great help.

KONIK
What?

Bruce heads out of the library.

KONIK
Hey. I'm not done with you!

INT. GCPD - DAY

Bruce runs into the precinct and reaches Gordon and Bullock.

BRUCE
I found the connection.

The detectives stand as Bruce goes to the board.

BRUCE
All three kids got into fights this
year.

Bruce points to each kid's picture.

BRUCE
Gardner punched his team mate for
flirting with his girlfriend. Alan
hit a classmate for ruining his
science project. And Robert tried
to fight back against a bully I
know.

BULLOCK
So this guy's just killing kids
that misbehave?

BRUCE

There's more. Anders has a zero tolerance policy on fighting. If you get caught, you get sent-

GORDON

To the headmaster.

Gordon and Bullock look at each other.

GORDON

It's Wicker. He's the vampire.

END ACT TWO

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ACT THREE

INT. GCPD - DAY

Gordon and Bullock pace at their desks in front of Bruce.

Leslie's joined them.

BULLOCK

His name's literally all we've got on him. No records anywhere else. Who knows if Wicker's even his real name! It's almost like he came out of nowhere and started running that school.

GORDON

This probably isn't his first time doing this. Run his picture through the database. See if you can find anything.

LESLIE

I'm running toxicology in the victims' blood, too. Wicker's probably using some kind of drug to incapacitate them before he kidnaps them.

GORDON

Good. We get enough and we can arrest him before the week's over.

BRUCE

Why can't you bring him in now?

GORDON

We don't have enough to keep him here. All we've got is him seeing those students before they were killed. It's just coincidence.

BRUCE

Then we bring him out.

Gordon looks at him.

BRUCE

If I get in trouble at school, I'll get sent to his office and suspended. He'll target me next and the GCPD can catch him at the Manor when he arrives.

GORDON

Out of the question. I'm not putting you in danger.

BRUCE

Then what else can we do?

GORDON

We keep digging into Wicker's past. Get a warrant on him. Find what we can that'll link him to the crimes.

BRUCE

But how long will that take?

GORDON

Let us worry about that. Alfred's taking you home. You're done here.

BRUCE

Detective, please.

GORDON

You've done your part. Now leave the rest to us.

Agitated, Bruce gets up and leaves. Bullock watches.

BULLOCK

You know, he did have a point about trapping him.

GORDON

Oh, so now you want him on this case?

LESLIE

Jim, just wait a second.

GORDON

What? You too?

LESLIE

It's not that I want him to risk his life. But remember what he's been through. His parents. The Maniax. The death of his teacher-

GORDON

Even more of a reason he should stay out of this.

LESLIE

Or maybe this is just his way of coping. Look, let me go to the manor and talk to him. Try to understand things from his perspective. Maybe you can get through to him better after.

GORDON

Fine. Just as long as he knows I'm not changing my mind.

LESLIE

Yeah, well, that's something you both have in common, isn't it?

She kisses him on the cheek, then walks off, leaving Gordon to think.

INT. COBBLEPOT'S MANSION - NIGHT

A WINE GLASS flies and CRASHES into the fireplace as Oswald Cobblepot SCREAMS, enraged.

OSWALD

Angie Rosetti dies! As soon as possible!

GILZEAN

Listen, boss, Falcone had his challengers, too. Maybe take it as a compliment.

OSWALD

A COMPLIMENT?! We've just barely started. Angie's just the beginning of this...this insubordination!

GILZEAN

Maybe you're being paranoid. I mean, it's only been a couple days-

OSWALD

And a couple days is all he needs. If the rest of our associates found out how he treated me, everything we've worked for is gone! We have to take him out!

GILZEAN

How? He never leaves that damn pet shop. And there's all that security, too.

Butch thinks it over.

GILZEAN
Maybe if we built a bomb-

OSWALD
No!

Gilzean looks surprised.

OSWALD
It's a pet shop. What are we?
Barbarians?

GILZEAN
Alright, alright. So we sneak a
weapon past security.

OSWALD
Oh, that's brilliant. And how
exactly are we supposed to pull
that off?

GILZEAN
I might know a guy who can help.

INT. HAROLD'S APARTMENT - NIGHT

Butch leads Oswald through a rundown apartment. Oswald, still using his umbrella to walk, observes tables of LAB EQUIPMENT and different TOOLS.

GILZEAN
Hey! Harold!

HAROLD (30s, a HUNCHBACK) walks over to the room, looking surprised to see them.

GILZEAN
Harold. It's me! Long time, buddy.

Harold smiles and nods. Butch hugs him.

GILZEAN
Harold. This is my boss. Oswald.

Harold looks to Oswald, nodding again.

OSWALD
Why isn't he saying anything?

GILZEAN

He's mute. This is the only language he speaks.

He pats down the lab equipment.

GILZEAN

Oswald here has a request for you.

Penguin limps over to Harold, shaking his hand.

OSWALD

I hear you're quite the inventor, Mr. Harold.

Harold smiles.

OSWALD

I need you to help me sneak a lethal weapon through a metal detector. If you fail to think of anything, you'll be dead by the end of the week.

Harold's smile fades, shocked.

OSWALD

I suggest you start brainstorming.

INT. WAYNE MANOR - STUDY - NIGHT

Bruce sits with Leslie.

BRUCE

I appreciate the visit, Doctor. Really. But I'm doing fine.

LESLIE

You've seemed to cope rather well with what's been going on recently. The Maniax last week. Now this.

BRUCE

As I said, I'm fine.

LESLIE

You say that defensively.

BRUCE

I'm sorry. I just don't see the purpose in talking about this.

LESLIE

Detective Gordon mentioned you haven't been through trauma counseling. I've had some experience helping people at the GCPD. Talking about your experiences can help relieve the pain.

BRUCE

Maybe. It doesn't change what happened, though.

LESLIE

No. But it helps you *accept* what happened. For now, let's talk about these nightmares you've been having.

BRUCE

Alfred told you.

LESLIE

He may have mentioned it.

Bruce thinks before opening up.

BRUCE

It's my parents. We're in the alley again. But when the gunman appears, it's not the man in the mask. It's Jerome. I try to stop him. But my feet are stuck to the ground. I can't move. I can't save them. And I watch them die again.

LESLIE

Bruce, what you're feeling is natural.

BRUCE

And what am I feeling?

LESLIE

Guilt.

BRUCE

I don't blame myself for what happened.

LESLIE

No. But you feel guilty you weren't able to do anything.

(MORE)

LESLIE (CONT'D)

In both cases, whether it was with your parents or with Jerome, you felt the way you did in the dream. Powerless. But really, there's nothing you could've done, Bruce.

BRUCE

What if there was? What if I learned a way to stop people like them? And if I have the means, isn't it my responsibility to take action?

Leslie stares back. Something about his determination unnerves her.

LESLIE

I guess only you can know that.

Bruce nods. He gets to his feet.

BRUCE

Thank you, doctor. I actually do feel better now.

Leslie watches, wondering if she's only made things worse.

EXT. ANDERS PREPARATORY ACADEMY - COURTYARD - DAY

The bell RINGS. Bruce walks out, spotting Konik picking on another kid. Deja vu.

Bruce watches for a moment, then moves forward. Konik notices him coming.

KONIK

What? No soda this time?

Bruce PUNCHES Konik in the face. All the other students GASP and react as Konik, pissed, SWINGS at Bruce.

Bruce dodges one blow, but gets HIT in the eye. He steps back, but then LUNGES at Konik, grabbing his throat.

He TACKLES Konik to the ground. Other kids RUSH over to get a closer look at the fight as Bruce stands over Konik and keeps PUNCHING him.

INT. ANDERS PREPARATORY ACADEMY - HEADMASTER'S OFFICE - DAY

Bruce sits, now forming his first BLACK EYE.

The door opens as Headmaster Wicker steps in.

WICKER

Mr. Wayne. I don't believe we've
met yet.

He sits across from Bruce.

BRUCE

No. We haven't.

Bruce stares back. Finally face to face with the enemy.

END ACT THREE

ACT FOUR

INT. ANDERS PREPARATORY ACADEMY - HEADMASTER'S OFFICE - DAY

Wicker looks over Bruce's records.

WICKER

Your past report cards indicate perfect attendance Good behavior. Tell me. What prompts a boy like you to send another classmate to the nurse's office?

BRUCE

He was a bully.

WICKER

So he was picking on you.

BRUCE

He was picking on someone else.

WICKER

You were helping a friend then.

BRUCE

I don't have friends here. I just don't like people who prey on others.

He stares directly at Wicker.

WICKER

That's admirable, Mr. Wayne. But you forget, we have rules here at Anders.

BRUCE

Sometimes we have to break the rules to do the right thing.

WICKER

That's an interesting observation.

BRUCE

I learned it from Mr. Rexford.

Wicker looks back at Bruce blankly.

WICKER

I see. He must've been one of your teachers then. A tragedy, that was. I miss him.

BRUCE

So do I.

Wicker nods, trying to get a read on Bruce.

WICKER

This may come as a surprise to you, Mr. Wayne, but you're not the first to sit in that chair, attempting to justify your actions to me.

He leans in. His manner becoming more threatening.

WICKER

For the other boys, there were prices to pay for stepping out of line. Ways of insuring they never came back to this school. Or any school in Gotham again. Do you understand?

BRUCE

I accept the consequences of my actions.

Mr. Wicker suddenly relaxes, leaning back.

WICKER

That's just the point, actually. In light of the fact you were helping another student, there will be no disciplinary action for you.

Bruce looks surprised.

BRUCE

What?

WICKER

I'm in a merciful mood, Mr. Wayne. You're free to go.

Wicker gets up and opens the door.

Bruce rises, thinking of his next move. He's halfway out the door when he stops and turns back to Wicker.

BRUCE

Headmaster-

WICKER

Yes?

BRUCE
I know you killed those students.

Wicker looks taken aback.

BRUCE
And I'm going to prove it before
you kill anyone else.

Bruce strides out into the hallway.

Wicker sighs as he watches him go.

WICKER
So much for mercy.

INT. WAYNE MANOR - STUDY - DAY

Gordon walks in, accompanied by Alfred, as Bruce sits.

GORDON
What the hell were you thinking?!

BRUCE
Exactly what I told you.

ALFRED
What? That you'd be bloody
impulsive?

BRUCE
I took a calculated risk, Alfred.
Baiting Wicker's our best shot at
catching him. When he didn't
suspend me, I had to make him think
I was a threat.

GORDON
You should've let us handle this.
You should've trusted me-

BRUCE
Like I trusted you to find my
parents' killer?

ALFRED
Master Bruce!

Gordon falls silent. That one stings.

Bruce looks down, regretting the outburst.

BRUCE

That was uncalled for. I'm sorry.

Alfred looks at Gordon, reading his silence.

ALFRED

I think you should be going upstairs now, Master Bruce. Detective Gordon and I will discuss how to handle our little...vampire problem tonight.

Bruce nods, then heads out of the room.

ALFRED

Fancy a pint, Detective?

INT. WAYNE MANOR - KITCHEN - NIGHT

Alfred pours one out for Gordon.

ALFRED

My apologies for the boy. He is, after all, still in the delicate stage of puberty.

GORDON

He's right, though. Puberty or not.

ALFRED

You did everything you could to find his parents' killer, sir. I have no doubt of it.

GORDON

I still promised I'd find the man who did it. I failed. Now, every time I see him, every time I look into his eyes...

ALFRED

You remember you let him down.

Gordon looks at Alfred, who pours a pint for himself.

ALFRED

You're not the only one who feels that way.

GORDON

What do you mean?

Alfred settles into his chair.

ALFRED

The night he was killed, Master Thomas insisted on taking the missus and Bruce on a walk after the theater. He thought it'd be good for the boy. Ground him. Show him a life beyond the Manor. I warned him it wouldn't be safe. But he told me they'd be okay. So I let him get his way. Worst mistake of my life.

GORDON

Alfred, it wasn't your fault.

ALFRED

Doesn't change how it feels, though, does it? Every time the boy remembers them I can't help but ask myself, "What if I had talked Master Thomas out of it? What if I had been there to pick them up sooner?"

Alfred drinks as he confesses.

ALFRED

I've never had children, Detective. Never thought I was the parent sort. So I don't always know the right thing to say to him. Maybe I let him get away with too much. But I do know one thing: I'm not letting another member of the Wayne family go to the grave. Not on my watch.

Gordon holds up his glass.

GORDON

Then tonight's our chance to make it up to him.

ALFRED

I'll drink to that.

They toast.

EXT. PET SHOP - DAY

A familiar car pulls up once again.

Oswald Cobblepot steps out, with his umbrella. This time, he carries a BOX in his other hand.

INT. PET SHOP - DAY

Angie's Thugs look up in surprise as Oswald walks in, carrying the box.

OSWALD
A present for Mr. Rosetti.

The thugs look at each other.

THUG
What's with the box?

OSWALD
Consider it a peace offering.

He opens the box for them. They peek inside.

It's a WALNUT CAKE.

INT. PET SHOP - ANGIE'S OFFICE - DAY

Angie eyes the walnut cake, suspicious.

OSWALD
Please consider this an apology for my behavior in our last meeting, Mr. Rosetti.

ANGIE
How do I know this is clean?

Oswald laughs.

OSWALD
If I were really that bold, wouldn't I have brought some for your men too?

Angie shrugs. Good point. He takes a knife and CUTS. It goes STRAIGHT THROUGH. Then, he pushes it over to Oswald.

ANGIE
You first.

OSWALD
Why thank you.

He eats his half. Angie, now satisfied, starts eating.

OSWALD

I should tell you, I've done some thinking. And you were right. I am new to the business. I'm still learning. In fact, you've taught me a very valuable lesson, Mr. Rosetti.

ANGIE

What's that?

OSWALD

Always find a way to reinvent yourself.

Oswald raises his UMBRELLA and POINTS the tip at Angie's bodyguards.

He SQUEEZES a button on the handle.

BLAM! The UMBRELLA FIRES LIKE A GUN, KILLING THE BODYGUARD.

It's the Penguin's first trick umbrella.

Oswald immediately turns his umbrella to the next bodyguard and FIRES AGAIN.

INT. PET SHOP - DAY

Butch hears the gunshots inside. He and the other thugs raise THEIR UMBRELLAS and OPEN FIRE on Angie's THUGS.

INT. PET SHOP - ANGIE'S OFFICE - DAY

Angie looks in shock and tries to go for his GUN under the table, but Oswald brings the TIP of his UMBRELLA to Angie's forehead.

OSWALD

Now, what was it you said last time?

ANGIE

Penguin! Come on, let's talk this out...

OSWALD

You told me I was just some "umbrella boy." That you weren't scared of me.

He cocks the hammer on the umbrella gun.

OSWALD
Tell me, *Angie*. Are you scared of
this "umbrella boy" now?

ANGIE
Look, you win, okay? You win!

OSWALD
I'll take that as a yes.

Oswald FIRES. BLOOD SPLATTERS.

INT. PET SHOP - DAY

A blood soaked Oswald walks out of Angie's office, eating the remnants of the walnut cake. Butch goes to him.

GILZEAN
Boss. What should we do with them?

Butch nods over to the rest of the shop. Oswald looks at the birds in the cages. He smiles at them with fondness.

INT. WAYNE MANOR - FOYER - NIGHT

Gordon directs Bullock and a group of COPS in front of Bruce.

GORDON
I need everyone working a perimeter
around the Manor until Wicker
arrives. Bullock and I will stay in
Bruce's room to catch him in the
act. Harvey?

BULLOCK
Fan out. You know where to go.

The cops move off.

BRUCE
What about me?

GORDON
Let's go outside.

EXT. WAYNE MANOR - NIGHT

Gordon and Bullock walk Bruce out. Bruce stops to find Alfred standing beside a car, placing a suitcase in the trunk.

ALFRED
Ready to go, Master Bruce?

Bruce turns to Gordon.

BRUCE
No.

GORDON
It's for your own protection.

BRUCE
I need to be here when you catch
him.

GORDON
We don't know what we're dealing
with, Bruce. If we can't corner
him, he could take you.

Alfred puts his hand on Bruce's shoulder. He doesn't move.

GORDON
Bruce. Please.

BULLOCK
Come on, kid. We ain't moving 'til
you're out of the gate.

Bruce pauses, caught. He looks at Gordon.

BRUCE
Make sure you have enough to put
him away.

GORDON
I will.

Bruce gets into the car. Alfred looks at Gordon.

ALFRED
Thank you.

Gordon nods back. Alfred gets into the car and drives off.

GORDON
Think he'll ever forgive me?

BULLOCK
Does it matter? So long as he's
alive, right?

They watch the gate open up.

EXT. WAYNE MANOR - GATE - NIGHT

Alfred drives through the open gate.

It passes by a pillar, where THE MONK HANGS by his GRAPPLING HOOK. He lets go of the rope and LEAPS OFF...

...then LANDS ON TOP OF THE CAR.

INT. CAR - NIGHT

Alfred and Bruce look up to hear the noise.

BRUCE
What was that?

EXT. WAYNE MANOR - NIGHT

Gordon and Bullock watch from the distance, seeing the robed figure on top of the car.

BULLOCK
What the hell?

GORDON
It's him!

They RUN towards the gate, but it SHUTS BY ITSELF.

Gordon tries to SHOVE it back open, but it doesn't work. He watches Alfred try to SWERVE the car on the road ahead, getting a glimpse of The Monk holding onto the roof.

BULLOCK
He wearing a Halloween costume?!

Gordon rushes back.

GORDON
Get the car!

EXT. ROAD - NIGHT

Alfred SWERVES, but The Monk manages to hold on.

INT. CAR - NIGHT

Alfred shakes his head.

ALFRED

If that's how you want to play it,
mate.

He SLAMS on the brakes.

EXT. ROAD - NIGHT

As the car HALTS, The Monk slides himself across the hood, bringing his legs to the backseat window. He KICKS IT IN.

INT. CAR - NIGHT

Bruce ducks down as GLASS SHATTERS. The Monk SLIPS himself INTO THE CAR.

Alfred pulls out his GUN, turns, and points it back at The Monk, who immediately GRABS Alfred's arm and TWISTS it.

Alfred CRIES OUT.

MONK

You've taken your eyes off the
road, servant.

LIGHT illuminates them. Alfred looks back and sees a TRUCK heading in their direction.

The Monk releases Alfred and GRABS Bruce, wrapping his arm around his throat.

BRUCE

No! Alfred!

The Monk PULLS Bruce and himself out of the car, through the backseat window. Alfred tries to get out through the driver's door but the truck COLLIDES with the car.

Alfred FLIES back and LANDS in the side of the road, unconscious.

BRUCE

Alfred!

The Monk GRABS Bruce tighter, placing a chloroform covered handkerchief over his mouth.

MONK

Hush, child.

Bruce struggles, but eventually goes limp, knocked out.

The truck stops. The TRUCK DRIVER steps out.

TRUCK DRIVER
Oh God. I-I didn't see it.

He looks at The Monk heading towards him. He takes a step back as he sees the costume.

TRUCK DRIVER
What the-

The Monk GRABS the Truck Driver's head and SNAPS his neck.

The Driver collapses, dead.

The Monk picks Bruce up and TOSSES HIM into the truck, then gets in, driving off.

As the truck disappears down the road, COP CARS pull up and slow down.

Gordon and Bullock rush out, finding Alfred's unconscious body, the Truck Driver's corpse, and the wrecked car.

BULLOCK
Alfred!

GORDON
(to cops)
Get an ambulance over here right now!

Gordon runs to the wrecked car. It's empty. He looks around, close to panicking. Nothing in sight.

GORDON
Bruce!

END ACT FOUR

ACT FIVE

INT. GCPD - NIGHT

Gordon and Bullock storm in. Leslie catches up to them.

LESLIE
How's Alfred?

GORDON
Doctors say he'll pull through. Any luck finding a match for Wicker's costume?

LESLIE
A few. Red robes. Executioner hood. Take your pick.

Gordon looks at Leslie's pictures, then points to a picture of an engraving.

GORDON
That one. Where's it from?

LESLIE
The monks from Lake Dess. Apparently, they're an ancient legend from Austria.

BULLOCK
Were they vampires?

LESLIE
Not quite. According to legend, the monks were suffering from the Black Death. To gain eternal life, they kidnapped the unruly children from the nearby villages.

She posts another picture - an old drawing illustrating the monks' victims.

LESLIE
They hanged them upside down over a horse trough and slit their throats. Once they collected all their blood, they drank it. Thought the young would give them eternal life.

GORDON

So Wicker's continuing the tradition. He wants to live forever.

BULLOCK

Someone ought to tell him that's not how that works.

GORDON

If we can't find him, he's gonna do to Bruce what he did to those other kids.

BULLOCK

So where would he take him?

Gordon thinks it over.

GORDON

"Oranges and Lemons."

LESLIE

What?

Bullock snaps his fingers.

BULLOCK

That creepy ass nursery rhyme in Wicker's office! It kept mentioning different places. St. Clements. St. Martins-

LESLIE

Churches.

BULLOCK

Fits the monk theme, doesn't it?

GORDON

Exactly. What if he's killing them in a church?

Gordon pulls out a map.

GORDON

This is the forest where he was dumping bodies. The nearest church around there would be Gotham Cathedral.

BULLOCK

That one's been under renovation. Has to be it.

GORDON

Let's go!

Gordon and Bullock rush out.

INT. GOTHAM CATHEDRAL - NIGHT

Bruce WAKES up, finding himself hanging UPSIDE DOWN from the ceiling. Below him is a large trough, standing on the elevated stage of the cathedral.

Wicker, now without the hood, climbs up to the stage.

Around him is all his equipment. Grappling hooks. Knives.

WICKER

Welcome back, Mr. Wayne.

Bruce struggles with the ropes, but can't get himself out.

WICKER

Don't struggle. Just accept it.
After all, I'm granting you mercy.

BRUCE

What mercy?

WICKER

I read more about you. The murders
of your parents. The attempts on
your life. A childhood so broken
you took on a man's work to try and
stop me. I should commend you for
that.

Wicker picks up one of the knives.

WICKER

I tried to give you a way out, you
know. Scare you into backing down.
But you persisted. And that's when
I saw it.

He looks back at Bruce.

WICKER

Your future. A life full of burden.
Pain. And misery.

He heads towards Bruce.

WICKER

Allow me to release you from it, my
child.

Bruce struggles.

WICKER

Grant your remaining years to me.

The doors open. Gordon and Bullock rush in, guns drawn.

GORDON

Put down the knife, Wicker!

Wicker turns to Bruce.

Ready for the kill, he SWINGS HIS KNIFE.

But Bruce JOLTS HIS TORSO UP, just like his morning sit-ups,
making Wicker MISS HIM.

Gordon FIRES, hitting Wicker in the shoulder.

Wicker grimaces and loses balance, FALLING OFF the STAGE.

Gordon and Bullock rush over.

GORDON

Bruce!

They run up the stairs to the top of the stage and untie the
ropes. They help Bruce get back on his feet.

BULLOCK

Where'd Wicker go?

BRUCE

He fell over...

Bruce points over, only to see an empty space.

BRUCE

...there.

The STAGE FLOOR BREAKS OPEN FROM BELOW and A HAND GRABS
Bullock's leg.

BULLOCK

Holy Christ!

He aims his gun down, but with insane strength, Wicker PULLS
HIM THROUGH THE STAGE, making him disappear below.

GORDON

Harvey!

Wicker, BLEEDING from his wound but FUELED BY MADNESS, LIFTS himself out. He grabs another knife.

WICKER

Leave the boy and I'll permit you to live.

GORDON

Not a chance.

Wicker charges. Gordon steps in front of Bruce and pulls out his gun, but Wicker SLICES his arm.

Gordon cries out, but GRABS WICKER with his other hand and PULLS THEM BOTH OFF THE STAGE.

They fall towards the PEWS below.

Bruce watches in shock as Gordon and Wicker LAND hard.

Gordon tries to get to his feet, but winces. His foot injured. He looks for his gun, lying a few feet away.

He crawls towards it just as Wicker rises.

Bruce watches from the top of the stage, almost frozen. What can he do?

WICKER

*"Oranges and Lemons,
Say the bells of St. Clements."*

Wicker PICKS up his knife and heads towards Gordon.

Bruce looks over at what's around him.

He spots The Monk's GRAPPLING HOOK.

WICKER

*"You owe me five farthings,
Say the bells of St. Martin's."*

Bruce GRABS the grappling hook and THROWS it up onto the balcony rafters of the cathedral. It CATCHES.

WICKER

*"When will you pay me?
Say the bells of Old Bailey."*

.

Bruce CLIMBS up the rope on the grappling hook, trying to get to the top.

Gordon CRAWLS towards the gun.

WICKER
*"When I grow rich,
 Say the bells of Shoreditch."*

Bruce keeps climbing, reaching the top of the rafter.

WICKER
*"When will that be?
 Say the bells of Stepney."*

Gordon winces, trying to crawl as quickly as he can, but his wounded leg holds him back.

Bruce RUNS across the rafters, as he heads towards the area above Gordon and Wicker.

WICKER
*"I do not know,
 Says the great bell of Bow."*

Wicker reaches Gordon.

WICKER
*"Here comes a candle to light you
 to bed."*

Gordon rolls over, seeing Wicker standing over him, raising the knife.

WICKER
*"And here comes a chopper to chop
 off your head."*

Gordon stares past Wicker, eyes wide at seeing-

BRUCE LEAP OFF the rafters. Arms outstretched, practically GLIDING DOWN towards Wicker.

Like a bat.

Gordon rolls away just as Bruce LANDS ON TOP OF Wicker, using his body to cushion his fall.

Wicker cries out in pain. Bruce rolls off of him.

Gordon crawls over and grabs Wicker's head, then SLAMS IT FACE FIRST into the floor, finally KNOCKING him out.

Gordon then rolls onto his back, out of breath.

Bruce gets to his feet and helps Gordon up. They hear the sirens of COP CARS as they arrive.

GORDON
Thank you.

BRUCE
You don't have to thank me.

GORDON
Yes, I do.

EXT. GOTHAM CATHEDRAL - DAY

Gordon lies on a stretcher. They wheel him close to Wicker, who's lying handcuffed and strapped to his stretcher.

GORDON
I have to know. Why the Monk outfit?

Wicker simply chuckles to himself.

GORDON
The monks of Lake Dess haven't been around for centuries. So what are you? A descendant? A follower?

WICKER
There's so much about this world you don't know, Detective. So much.

Gordon gives him a strange look as a bandaged Bullock limps up to him.

BULLOCK
Jim, we found the records on Wicker.

Gordon looks over as Bullock shows him a black and white picture of Wicker.

The mugshot reads 1911.

GORDON
What the hell?

BULLOCK
And there's more. This is 1939. 1943. 1949. 1966. It goes on.

He flips through MORE mugshots through the ages of WICKER.

He doesn't age. Wicker laughs.

WICKER

Now do you see, Detective? Now do you see?

The Paramedics wheel Wicker away.

GORDON

They're fake. They have to be.

BULLOCK

These are police records, Jim. They're from all over the country.

GORDON

Or they're just doppelgangers.

BULLOCK

Maybe. I mean, maybe he's so much of a whackjob, he saw these photos and cracked. Made himself believe he'd been alive this long.

GORDON

Let's just put our money on that then.

They nod to each other. Neither wanting to believe the impossible.

INT. HOSPITAL - NIGHT

Alfred wakes up in his hospital bed with a jolt.

ALFRED

Bruce...Bruce?!

Bruce stands over him.

BRUCE

Relax, Alfred. Gordon has Wicker. It's over.

Alfred lies back in relief. Bruce sets down a tray.

BRUCE

I thought I'd bring you dinner for a change.

ALFRED

Why thank you, Master Bruce.
Perhaps I should get hit by cars
more often.

He chuckles to himself, but Bruce doesn't laugh. Instead, he sits by Alfred's side.

BRUCE

Alfred. I'd never ask you to die
for me. I hope you know that.

ALFRED

I do. But when it comes to choosing
your life or mine? I'll make the
same choice every time. Whether you
bloody like it or not.

Bruce nods, grateful.

INT. COBBLEPOT'S MANSION - DAY

The birds from the pet shop tweet in their cages. Harold the hunchback stares at them. Oswald and Butch stand behind him.

OSWALD

Keep as many as you want. A gift,
you could say. I've grown quite
fond of them myself. In
addition...Butch?

Butch opens a suitcase full of CASH and shows it to Harold.

OSWALD

Your reward, Harold.

Harold nods, thanking him.

OSWALD

On second thought, how would you
like a job, my friend?

Harold looks up.

OSWALD

You see, I have ideas.

He picks up the gun umbrella.

OSWALD

For more...toys.

He studies the gun umbrella and laughs to himself, imagining more possibilities.

INT. GCPD - NIGHT

Bruce walks inside, finding Gordon, who's now on crutches.

BRUCE
How's the leg, Detective?

GORDON
It'll heal. You see the news?

He passes the newspaper to Bruce. The headline reads VAMPIRE LANDS IN ARKHAM ASYLUM.

BRUCE
They still call him a vampire.

GORDON
Just to sell papers. He was just a man. The costume, the weapons. All just theatrics.

Bruce nods, thinking. Perhaps inspired.

BRUCE
Shame. He could've used those theatrics for a better purpose.

GORDON
I take it you're not just here to talk about vampires, are you?

BRUCE
Actually, I wanted to show you something. We can see it better on the roof.

EXT. GCPD - ROOFTOP - NIGHT

Gordon and Bruce look over the view of the city. Bruce points in the direction of a building under construction.

BRUCE
Wayne Enterprises is setting it over there. The Amos Rexford Clinic for Healing Families. For the parents of Wicker's victims. And others who lost any family to murder.

GORDON
I'm sure they'll appreciate it,
Bruce.

Bruce nods.

BRUCE
Thank you for letting me help. It
helped me discover how it's like.

GORDON
How it's like to what?

BRUCE
To make a difference. To take
action. But I owe you an apology.

GORDON
You don't need to-

BRUCE
No, I should. I got reckless. Let
my emotions dictate my decision to
bait Wicker. That won't happen
again.

GORDON
I made mistakes, too, Bruce.

BRUCE
It's okay. You were protecting me.

GORDON
I was *overprotecting* you.
Sometimes, you get so used to
giving orders, you forget to
respect people's decisions.

BRUCE
Maybe that was a good thing. You
kept me in check.

Bruce looks out at the view, almost hesitant to ask the next
question.

BRUCE
Detective. What if, in the future,
I wanted to help this city? But it
meant putting my life at risk
again. Would you stop me?

He looks at Gordon, who thinks, torn.

GORDON

You're your own man. It's not my
place to stop you. Just to help
when I can.

Bruce nods in gratitude.

BRUCE

Thank you.

They both look out at the view of the city - one they'll be
watching over for many years to come.

The boy who'll always be fighting. And the man who'll always
be there to help him.

END OF SHOW