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Keegan
♡

Chris

Scott
Morgan

John

Robert
Adams

GOTHAM KNIGHTS

"Pilot"

Written by

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&

Chad Fiveash

&

James Stoteraux

Navin
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Blatt

Fallen
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M. J.

Directed by

Danny Cannon

Based on Characters Appearing in
DC Comics

DC Entertainment
Berlanti Productions
Warner Bros./The CW

Anderson

DOUBLE YELLOW REVISIONS
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CAST

TURNER HAYES
DUELA
CARRIE KELLEY/ROBIN
HARPER ROW
CULLEN ROW
STEPHANIE BROWN
HARVEY DENT

BRODY
CRESSIDA CLARKE
DETECTIVE FORD

COMMISSIONER ELLEN YINDEL
BRUCE WAYNE

GCPD OFFICER
GCPD OFFICER #1
GOTHAM NEWS NOW REPORTER
CHANNEL 64 REPORTER
GOTH-A.M. REPORTER
COACH

Oscar Morgan
Olivia Rose Keegan
Navia Robinson
Fallon Smythe
Tyler DiChiara
Anna Lore
Misha Collins

Rahart Adams
K.K. Moggie
Joel Keller

Fiona Byrne
David Miller

Sean Jones

Tammie Sutherland
Darrin Maharaj
Rory O'Shea
James Burke

SETS

INTERIORS

BATCAVE

GCPD

- CORRIDOR
- HOLDING CELL
- INTERROGATION ROOM

- PHONE BANK

- UNDERGROUND GARAGE

GCPD CRUISER

GOTHAM ACADEMY

- BELFRY
- HALLWAY

PRISONER TRANSPORT VEHICLE

TOWN CAR

VACANT WAREHOUSE

WAYNE MANOR

- BILLIARDS ROOM
- BRUCE'S STUDY
- FOYER/FRONT DOOR
- KITCHEN

WAYNE TOWER

- BRUCE WAYNE'S OFFICE
- HALLWAY
- LOBBY

EXTERIORS

GCPD

- MOTOR POOL

GOTHAM ACADEMY

GOTHAM CEMETERY

GOTHAM CITY

LIVE BROADCAST

NEWS BROADCAST

WAYNE TOWER

- SIDEWALK

ACT ONE1 EXT. GOTHAM CITY - DUSK (D1) 1

We SOAR through glittering SKYSCRAPERS ascending from the filth and grime of the streets below. GCPD DIRIGIBLES prowl the sky, their SEARCHLIGHTS scanning Gotham's dark, fetid corners as we push toward --

WAYNE TOWER, the ART DECO high-rise seat of Bruce Wayne's empire and beacon of power amid the Gotham skyline.

2 INT. WAYNE TOWER - BRUCE WAYNE'S OFFICE - DUSK (D1) 2

A SILHOUETTED FIGURE in a business suit stands at a floor-to-ceiling window, staring out at the city that surrounds him.

A mix of timeworn and modern edifices of concrete and steel rise up like gravestones as he surveys Gotham with an inevitable sense of dread.

He turns his attention to the object in his hand: AN ANCIENT SILVER COIN. He turns it over, revealing the imprint of --

AN ATHENIAN OWL.

He stares at it for a solemn moment, then moves to his DESK, where he depresses a BUTTON hidden underneath it. A soft, mechanical HISS is heard as --

ON THE WALL, an oak panel SLIDES OPEN, revealing a LARGE HIDDEN COMPARTMENT. Inside, we see --

BATMAN'S COWL.

He stands before it, contemplating the tools of The Dark Knight's trade, when he hears --

BEHIND HIM, the CREAK of the door opening. A sliver of light spills inside. He turns. *He is not alone.*

PRE-LAP the sound of METAL STRIKING METAL as --

3 OMITTED 33A INT. GOTHAM ACADEMY - DUSK (D1) 3A

KER-RANG! SABERS clash as a Gotham Academy FENCER parries the swipe of his OPPONENT, then goes on the ATTACK. Dodging a swing from his Opponent, the Fencer deftly ripostes with a RETURN THRUST, striking the Opponent center-chest.

APPLAUSE from STUDENTS and SPECTATORS as the COACH awards the point. The Fencer pulls off his fencing mask, revealing our agile victor to be --

(CONTINUED)

TURNER HAYES (17). Beneath his stoic exterior lies a sensitive soul whose tragic past has not dimmed his optimism.

Then, another **CHALLENGER** takes the strip opposite Turner. This is **BRODY** (17). He gives Turner an arrogant smile. Clearly, Brody has been waiting for this.

BRODY

Just so you know, I'm not going to go easy on you because of who you are.

TURNER

Funny, I was gonna say the same thing to you, but I thought it'd make me sound like a douche. Guess I was right.

The Coach approaches.

COACH

Gentlemen, this next point will determine who represents Gotham Academy at State. Good luck.

The fencers **SALUTE** him with their sabers, then each other. And as Turner and Brody don their masks and take position --

COACH (CONT'D)

En garde... Allez!

Lightning-quick, Brody advances on Turner and -- SKRING! KER-RANG! -- blades clash. A series of quick **ATTACKS** and **PARRIES** as Brody advances aggressively on Turner.

Turner **RETREATS**, on the defensive, but then **PARRIES**. Brody realizes too late... this was Turner drawing him in.

Brody's forward momentum puts him off-balance as Turner swipes his saber and --

Turner's blade strikes Brody, sending him **TUMBLING** onto the strip. As the Coach awards the point, more jubilant **APPLAUSE** from the Spectators.

Turner removes his mask and looks down at the defeated Brody, who pulls off his own mask, eyes glaring. Despite this --

TURNER OFFERS HIS HAND to help him up. Brody grudgingly **TAKES IT**. And as Turner helps him to his feet --

Students and other Fencers swarm Turner to congratulate him. And **OFF** this triumphant moment --

A4 INT. GOTHAM ACADEMY - HALLWAY - DUSK (N1)

A4

WHAM! Doors EXPLODE OPEN, as Fencers and Students stream into the hall. Among them is Turner, still in his fencing uniform.

A fencing teammate catches up to him. This is **STEPHANIE BROWN** (17). Turner's best friend. Sarcasm matched only by her brilliance. She slaps Turner on the back, asking playfully:

STEPHANIE

Just saying, you could've thrown the match and had the next four weekends off.

TURNER

(laughs)

Clearly, I did not think this through. Should I ask Brody for a do-over?

STEPHANIE

And deny your dad the chance to have another championship fencer in the family? Hard nope.

TURNER

(looks around)

Where is he, anyway? He said he was gonna be here.

STEPHANIE

Guessing he had to work late.

Turner considers that... then smiles. He turns back to the Students milling about, calling out to EVERYONE within earshot: *

TURNER

HEY -- WHO'S UP FOR A PARTY AT MY HOUSE?

And OFF this invitation --

B4 OMITTED

B4

4 EXT. WAYNE MANOR - ESTABLISHING - NIGHT (N1)

4

Behind WROUGHT IRON GATES lies a stately gothic MANOR, a monument to the wealth and power of Gotham's most prominent family. From inside the house, EAR-SPLITTING MUSIC...

5

INT. WAYNE MANOR - NIGHT (N1)

5

...rattles FAMILY PORTRAITS along the wall. One painting depicts THOMAS AND MARTHA WAYNE along with their then-young son, BRUCE WAYNE. Next to it is a PORTRAIT of an ADULT BRUCE. And finally, a PORTRAIT of BRUCE with a YOUNGER TURNER.

REVEAL Turner, now dressed for the party, making his way down the hallway. He pauses, catching sight of the portrait of himself and his adoptive father.

Turner's eyes move from the image of himself, to that of Bruce. He raises his DRINK, grins, and offers a toast to his father, before continuing into --

*
*

THE GREAT ROOM, where a PARTY RAGES, packed with drunken revelers. One of the partygoers bumps into --

AN END TABLE, sending an EXPENSIVE VASE over the edge. But inches before the vase shatters on the floor --

A HAND catches it in mid-air. REVEAL its savior is a young Black girl, **CARRIE** (15). Having witnessed this rescue, Turner rushes over.

*

TURNER

Nice reflexes. Thanks...

Realizing he doesn't know her name, she bails him out:

CARRIE

Carrie. We have trig together.

TURNER

(owns it)

Right. Sorry. I suck.

As she hands him back the vase:

CARRIE

Tell that to all the people here to celebrate you going to State.

TURNER

(laughs)

Yeah... I don't know half their names, either.

*
*

That's when Turner spots a BRITISH WOMAN nimbly making her way through the party.

*

This is **CRESSIDA CLARKE**. Attaché to Bruce Wayne. Carrie makes herself scarce. Leaving Turner cradling the expensive vase.

(CONTINUED)

CRESSIDA

Desecrating your father's house, I see.

(off Turner, caught)

Well then, carry on.

TURNER

Cressida, I'll make sure this is all cleaned up.

CRESSIDA

I haven't seen a thing. And I certainly haven't seen the amorous couple making use of the billiards room.

Turner winces as --

INT. WAYNE MANOR - BILLIARDS ROOM - NIGHT (N1)

Over DARKNESS... the sounds of a couple HOOKING UP. A DOOR is thrown open, revealing Turner, who calls out to the SILHOUETTED COUPLE --

TURNER

C'mon, guys. There's thirty other rooms in this place to hook up.

(sighs)

And that's a 17th Century couch.

BLONDE (O.S.)

Technically, it's a canapé.

He FLIPS ON the lights. The BLONDE on the couch sits up. Turner looks at her, surprised.

TURNER

Stephanie?

Indeed, it is Stephanie. As she straightens her shirt:

STEPHANIE (FORMERLY "BLONDE")

Mom, I swear, we were just talking.

That's when Turner sees who she was making out with -- Brody, his disgruntled teammate we met earlier. *

BRODY

Sorry, man. We'll find another place to pick up our conversation.

But it's clear to Turner that Brody's not all that sorry. Stephanie crosses to Turner, playfully relieving him of his DRINK and takes a SIP. She's surprised by how good it is.

(CONTINUED)

6

STEPHANIE

Mmmm. Somebody broke into the good stuff. Your dad gonna be okay with that?

TURNER

I don't think he'll miss it.

STEPHANIE

Well, he's not gonna miss the 90-decibel fire code violation in his great room, either.

TURNER

Doubt he can hear it from Wayne Tower.

OFF his smile --

7

OMITTED

7

8

INT. WAYNE TOWER - LOBBY - NIGHT (N1)

8

We follow a CUSTODIAN pushing a JANITOR'S CART through an impressive lobby, WHISTLING as he goes. As he moves off, PRELAP the sound of an ELEVATOR DING --

9

INT. WAYNE TOWER - HALLWAY - NIGHT (N1)

9

Elevator doors open, and the Janitor steps off. He guides his cart down the hall, past a SECURITY GUARD. And once the Security Guard has moved off --

The Custodian pulls his mop out of the bucket of MURKY WATER and uses it to SMEAR THE LENS of the SECURITY CAMERA above.

This is CULLEN ROW (18). A lithe and clever young man with a polite, agreeable demeanor. Shaggy hair covers his face -- and his nervousness.

CULLEN

They're blind. We're all clear.

That's when a FIGURE emerges from the janitor's cart, having contorted herself inside. This is HARPER ROW (18). Cullen's sister. A tough, gifted engineer. Harper rubs her neck from being cooped up.

CULLEN (CONT'D)

Next time I'll ride in the cart.

HARPER

Not gonna be a next time. 'Least not with her.

(CONTINUED)

Harper throws a look to the RETURN AIR DUCT in the ceiling above her as -- WHAM! -- the grille is KICKED OPEN and --

A FEMALE SILHOUETTE somersaults from the ceiling vent, landing with ballet-like precision. This is how we meet DUELA (19). If Arkham Asylum had a homecoming queen, she'd be it.

DUELA

Motion sensors are toast.

She holds up a SMALL METAL BOX with frayed wires hanging out. Clearly ripped out of something. As Cullen wheels the janitor's cart over, Duela chucks the box in the trash can.

DUELA (CONT'D)

Come along, team. Crime is money.

With that, she HOPS on the back of the janitor's cart, KICKS off with one foot, and RIDES IT down the corridor like a kid on the back of a shopping cart. Until she arrives at --

A SET OF DOUBLE DOORS. Duela dismounts and checks her hair and makeup in the POLISHED BRASS SIGN outside the office. Harper and Cullen sidle up, eyeing her:

DUELA (CONT'D)

What? I never broke into a place this fancy.

As Harper PICKS THE LOCK, we now see the name engraved in brass: "BRUCE WAYNE, CEO WAYNE ENTERPRISES."

INT. WAYNE TOWER - BRUCE WAYNE'S OFFICE - NIGHT (N1)

CLICK! The door swings open. They enter the office... but there's no sign of the Man that we saw earlier.

They fan out to search the office. Harper opens a cabinet, revealing -- A FORTIFIED SAFE. From her BAG, she pulls out a SAFE-CRACKER. As Duela scans the office:

DUELA

This place looks like a museum had sex with a bank vault.

CULLEN

Not what I was thinking, but also not incorrect.

Duela playfully flutters around the darkened office. She passes a LARGE GLOBE, spins it. Then, she spots a PAINTING.

(CONTINUED)

DUELA
I bet you think you're priceless.
We'll see what the Gotham black
market has to say about that.

But then, something across the office catches Duela's eye.
She glides over to -- A JADE FIGURINE. Picks it up.

DUELA (CONT'D)
Hello, pretty lady. How many zeroes
are you worth?

CULLEN
Duela? Can we focus on our plan?

DUELA
My plan. Which includes not-so-
patiently waiting for your sister
to get the safe open.

HARPER
Somebody beat me to it.

They move to the CABINET SAFE and see the door is already
AJAR. Harper and Cullen exchange an uneasy look.

CULLEN
I don't like this.

Duela pushes past them. She swings open the door of the safe,
revealing... A WEATHERED PEARL-HANDLED REVOLVER.

DUELA
There you are, you .38 caliber
cutie...

HARPER
We got paid a hundred K to steal an
old gun?

Duela eyes the gun with macabre reverence.

DUELA
She's not just any gun. She's the
one Joe Chill used to pop Bruce
Wayne's mom and dad.

CULLEN
She?

DUELA
All guns are girls. Dangerous if
you don't respect 'em.

She picks up the gun... but something's not right.

(CONTINUED)

DUELA (CONT'D)

It's warm.

Huh? Harper leans in, sniffs the barrel.

HARPER

It's been fired recently.

CULLEN

Okay, now I really don't like this.

And that's when a LIGHT BREEZE catches a wisp of Duela's hair. She turns to see DRAPES FLUTTERING at the far end of the office. As they cross to them, they hear the sound of POLICE SIRENS getting closer.

As Duela THROWS OPEN the drapes of the floor-to-ceiling window, they all see --

ONE OF THE LARGE PANES HAS BEEN SMASHED. A MESSAGE has been scrawled across the glass:

YOUR BAT IS DEAD

Frozen, Duela, Harper and Cullen peer out the broken window, down to the SIDEWALK FORTY STORIES BELOW, where they see --

THE BODY OF A BUSINESSMAN.

In a pool of blood. Shot dead.

CULLEN (CONT'D)

Oh my god --

Just then -- GCPD CRUISERS screech to a halt at the base of the tower. Duela looks at the gun in her hand, then back to Cullen and Harper.

DUELA

We've been set up.

That's when a SEARCHLIGHT blasts through the shattered window from a GCPD DIRIGIBLE patrolling the skies. As the three of them scatter, JOE CHILL'S PISTOL drops to the floor.

EXT. WAYNE TOWER - SIDEWALK - NIGHT (N1)

DOWN ON THE STREET, more GCPD OFFICERS arrive on the scene to push back PEDESTRIANS and cordon off THE BODY. Amidst the chaos and confusion, a COP ushers a WELL-DRESSED MAN through the barricade.

This is **HARVEY DENT** (40s). Gotham's charismatic District Attorney. He steps to the body.

(CONTINUED)

11

HARVEY
Turn him over.

Two OFFICERS turn over the body, whose business suit is soaked through with blood. Harvey sees on the Man's face --

THE SHATTERED COWL OF BATMAN.

Through the cracks, Harvey can make out a face he recognizes.

HARVEY (CONT'D)
Bruce...

As that washes over him, Harvey looks up at Wayne Tower.

12

OMITTED

12

13

INT. WAYNE TOWER - HALLWAY - NIGHT (N1)

13

DUELA, CULLEN and HARPER bolt down the hallway. Until -- DING! -- TWO GCPD OFFICERS step off an elevator. They quickly level their pistols at the three thieves, when --

WHACK! Duela hurls herself at the cops, knocking aside a pistol as -- BLAM! -- the shot GOES WILD.

In an explosion of FISTS, KICKS and ELBOWS, Duela delivers an absolutely brutal takedown. It'd almost be balletic if it weren't so bloody.

One of the downed cops retrieves his gun from the floor, aims it at Cullen, when -- WHAM! -- Harper KICKS the cop in the face, knocking him unconscious.

Cullen nabs the TWO RADIOS from the downed cops. He SQUAWKS one of the radios and, in his most authoritative COP VOICE:

CULLEN (INTO RADIO)
Suspects spotted entering the north stairwell.

He then holds up the SECOND RADIO, and in a NEW COP VOICE:

CULLEN (INTO RADIO) (CONT'D)
Copy that. Have visual confirmation. North stairwell.

GCPD OFFICER (OVER RADIO)
All units converge on the north stairwell.

HARPER
South stairwell it is.

*

OFF this, they barrel down the hallway toward a DOOR --

14 OMITTED 14

15 EXT. WAYNE TOWER - NIGHT (N1) 15

The base of the tower is swarmed by HALF A DOZEN GCPD CRUISERS. THREE SHADOWY FIGURES, crouched, move between them.

16 INT. GCPD CRUISER - NIGHT (N1) 16

They slip inside, Harper and Cullen up front, Duela in the back. Harper's already under the dash, HOT-WIRING it.

DUELA

No keys?

HARPER

No need.

Two sparks later, the engine ROARS TO LIFE. And as Harper puts it in gear and pulls out...

IN THE BACK SEAT, with a mischievous smile, Duela throws on a GCPD OFFICER'S CAP she finds, as they escape amid the chaos.

17 INT. WAYNE MANOR - NIGHT (N1) 17

CLOSE ON A GLASS as various liquors are poured in. REVEAL Stephanie is the mixologist. Turner sidles up. *

STEPHANIE

What are you drinking?

TURNER

You know how to make a "Coulda Hooked Up With Anyone And You Picked Brody?"

STEPHANIE

Not sure I have the ingredients for that. Could I interest you in a "'Least I Didn't Hook Up With Olive Silverlock In My Dad's Maserati"?

Turner laughs as he takes the drink from her and raises it in a toast:

TURNER

Here's to questionable choices.

Stephanie looks to Brody across the room, eyeing his toned physique.

STEPHANIE

Didn't say I was questioning mine.
(off his look)
(MORE)

(CONTINUED)

17 CONTINUED:

17

STEPHANIE (CONT'D)

You know he's just jealous of you,
right? You have everything he
wants.

Just then, the sound of POLICE SIRENS cuts through the noise.
The partygoers all react. They're so busted. But with a
confident smile, Turner reassuringly announces:

TURNER

Everybody relax. I got this.

*

18

INT./EXT. WAYNE MANOR - FOYER/FRONT DOOR - NIGHT (N1)

18

Turner throws open the door with a confident smile, ready to
get rid of the cops. But he's surprised to see --

TURNER

Harvey -- ?

HARVEY

Turner... it's your father.

Turner's swagger evaporates upon seeing Harvey's ashen face.
He sees GCPD OFFICERS at their cars, keeping a respectful
distance, cradling their hats. Harvey moves to Turner.

HARVEY (CONT'D)

I'm so sorry. I don't know how to
tell you this...

(holding back his emotions)

He's dead.

Turner's whole world begins to crumble as he tries to process
that. And OFF this devastation --

19

INT. WAYNE MANOR - NIGHT (N1)

19

Cops clear out the last of the partygoers as a shaken
Cressida speaks with a GCPD OFFICER.

Stephanie watches as Harvey tries to comfort Turner, who's
seated on a nearby couch, numb with shock. She offers her
friend a sympathetic look as she gives them some privacy.

Struggling for the words, Harvey can only manage:

HARVEY

I can't imagine what you must be
going through. After what happened
to your parents... and now this.

Harvey tries to reassure him.

(CONTINUED)

HARVEY (CONT'D)

I'm going to find who did it. And make them pay.

TURNER

That's what everybody said back then.

Harvey takes that in, appreciating how much pain Turner's in. Then, seeing they're now alone:

HARVEY

Turner, there's going to be some things coming out about your dad. So I have to ask. Did you know he was Batman?

The look of utter shock on his face gives Harvey his answer. As Turner struggles to even try to process this bombshell --

TURNER (PRELAP)

He can't be Batman --

20

OMITTED

20

21

INT. WAYNE MANOR - BRUCE'S STUDY - NIGHT (N1)

21

WHAM! The door to Bruce's study bursts open and Turner charges in.

TURNER

If he was, where is it? Where's the Batsuit?

Stephanie hovers in the doorway, heartbroken over her friend's pain. But she knows to stay out of his way. Turner throws up his hands.

TURNER (CONT'D)

Where's the damn Batmobile?

He catches his breath, then looks to Stephanie.

TURNER (CONT'D)

He would've told me.

STEPHANIE

(gently)

Sometimes parents keep secrets. *

Turner picks up a WHISKEY DECANTER from a bar cart. *

(CONTINUED)

TURNER

I know my dad. And he sure as hell
wasn't sneaking out at night
fighting bad guys.

*
*
*
*

His emotions boiling over, Turner HURLS the decanter into the
STONE SHELF opposite the fireplace, smashing it! Stephanie
pulls him into a hug, desperate to soothe him.

STEPHANIE

It's going to be okay.

*

But Turner's distracted by --

*

A DRIP... DRIP... DRIP... *Huh?* Stephanie hears it, too.

Their eyes follow the sound to the SPILLED WHISKEY at the
foot of the stone shelf. A RIPPLE OF AIR moves across the
pool of liquor. It's coming from --

A HIDDEN SEAM under the shelf. They move to the shelf,
inspecting the COAT OF ARMS carved in stone above it. Turner
leans in close, noticing something.

He exchanges a look with Stephanie, then DEPRESSES A SECTION
of the coat of arms. The sound of a MECHANISM WHIRRING TO
LIFE as a portion of the wall PROTRUDES OUTWARD.

OFF their stunned looks, we CUT TO --

22 INT. THE BATCAVE - NIGHT (N1)

22

-- where we see Turner and Stephanie staring wide-eyed at the
ENTRANCE TO THE BATCAVE.

STEPHANIE

My god...

Turner descends stairs carved in rock into a SUBTERRANEAN
CHAMBER. A WATERFALL cascades down a wall. A SWARM OF BATS
flies past THE SILHOUETTE OF THE BATMOBILE.

Turner takes in the Batcave, stunned. He looks to Stephanie,
who's joined him. As she looks around, in awe:

TURNER

It's true.

His dad was The Dark Knight. And he had no idea.

23 OMITTED

23

24 LIVE BROADCAST - ON THE STREETS OF GOTHAM (D2) 24

A "GOTHAM NEWS NOW" REPORTER is on the scene, where CROWDS pack the streets.

GOTHAM NEWS NOW REPORTER (ON TV)
Thousands have lined the streets to honor the city's fallen hero, Bruce Wayne, who, Gotham has now learned, was Batman. He leaves behind a business empire that dates back to the founding of Gotham itself.

People display the BAT-SYMBOL on SHIRTS, FLAGS and SIGNS. There's even a KID in a homemade Batsuit among them.

25 OMITTED 25

26 INT./EXT. TOWN CAR - DAY (D2) 26

A broken Turner rides in the back with a solemn Cressida. He stares out the window at the grieving CROWDS.

GOTHAM NEWS NOW REPORTER (V.O.)
Wayne is survived by his adopted son, Turner Hayes, who today joins a city in grief. One that is left to wonder who will protect Gotham now that Batman is dead.

27 EXT. GOTHAM CEMETERY - DAY (D2) 27

Turner steps out of the town car, where he's met by Harvey Dent, who escorts him and Cressida through the sea of MOURNERS. And that's when they're intercepted by **DETECTIVE FORD** (40s). He pulls Harvey aside, leans in close.

DETECTIVE FORD
 Dent. Got an anonymous tip on where Wayne's killers might be holed up.

As that lands on Harvey --

28 INT. VACANT WAREHOUSE - DAY (D2) 28

CLOSE ON A PILE OF BUNDLED HUNDRED DOLLAR BILLS. REVEAL Harper dividing up the money. Cullen watches. Uneasy. *

CULLEN
 This is blood money.

HARPER
 This is the money that's finally gonna get you and me out of Gotham. We didn't kill anybody.

(CONTINUED)

Cullen gestures to the NEWS playing on a CRAPPY TV.

CULLEN

An entire city thinks we killed Batman. Which is exactly what whoever set us up wanted. Why else would they pay all the money up front?

As Duela peruses her collection of WIGS: *

DUELA

That's your complaint? That I didn't get them on an installment plan?

HARPER

You didn't even get their name.

Duela begins stuffing the wigs into a bag. *

DUELA

What was I supposed to do? Ask for ID? Maybe a gas bill? Canceled check? See, in crime, people who hire you to do something illegal usually don't want it traced back to them.

HARPER

Exactly. And now it only traces back to us.

CULLEN

(eyeing the TV)

Funeral's starting. If we wanna get out of here, this is our chance.

EXT. GOTHAM CEMETERY - DAY (D2)

A HAUNTING, EMOTIONAL SONG plays over the images of those gathered to lay Bruce Wayne to rest beside his slain parents.

Turner solemnly steps forward as Harvey, Cressida, Stephanie, Brody and many of Turner's classmates look on.

TURNER

For years, you knew Bruce Wayne as Gotham's most prominent businessman. And now you know him as the city's savior, Batman. But to me, he was just my dad. *

As Turner delivers a powerful eulogy for his father, this moving tableau is lyrically INTERCUT WITH THE UNFOLDING RAID: *

30

EXT./INT. VACANT WAREHOUSE - DAY (D2) - INTERCUT

30

TACTICAL BOOTS hit the pavement. TEAMS OF GCPD SWAT OFFICERS fan out in formation.

BACK TO THE FUNERAL...

TURNER

He had an entire city to save, and yet he insisted on saving one more. Me. When my parents were killed, he gave me a home, raised me as his own. An orphan himself, he was no stranger to how dangerous and cruel this city can be...

BACK TO THE RAID...

SWAT OFFICERS silently press down an alley, converging with OTHER TEAMS. With them is DETECTIVE FORD. They move as one toward A WAREHOUSE DOOR --

BACK TO THE FUNERAL...

TURNER (CONT'D)

But instead of retreating into despair, he became a force for justice.

BACK TO THE RAID...

KRACK! A BATTERING RAM splinters the door off its hinges! Then, the BACK DOOR of the warehouse is KICKED IN.

THOOMP! A SWAT fires a FLASH-BANG GRENADE at the floor as -- BAM! -- blinding light fills the room. Ford takes point as SWAT Officers flood in. LASER SIGHTS crisscross the room through the haze of smoke as the music CRESCENDOS --

Cullen is brutally thrown to the floor by a SWAT Officer. Harper sees this, screaming for her brother as she's roughly pulled away from him by SWAT.

TURNER (V.O.)

A beacon of hope in the night for all to look to when hope seems lost.

One SWAT Officer has Duela by the arms, ANOTHER has her legs as she tries to KICK and CLAW and BITE her way free, before being slammed to the floor. As they are all HANDCUFFED --

BACK TO THE FUNERAL...

*

(CONTINUED)

TURNER

Even though he's been taken from us, what he stood for will always live on. Because my father believed that each of us could become a light strong enough to defy the darkness and bring a new dawn to Gotham.

*
*
*
*
*
*

(CONTINUED)

30 CONTINUED: (2)

30

Turner finishes his eulogy. He looks out at the mourners, touched by the outpouring of emotion from those who knew his father. And even those who didn't, including --

CARRIE, who steps forward to place a ROSE on Bruce's coffin.

31 OMITTED

31

32 INT. GCPD - DAY (D2)

32

CHAOS erupts inside the GCPD as a CUFFED DUELA, CULLEN and HARPER are perp-walked by GCPD OFFICERS down an imposing staircase, descending into the belly of the beast. *

COPS and CRIMINALS alike eye these three warily as they're led through this gauntlet. Harper and Cullen cannot hide how scared they are. But not Duela. She remains defiant as fuck as she fights against her restraints.

33 OMITTED

33

33A EXT. GOTHAM CEMETERY - DAY (D2)

33A

The funeral has ended. As mourners disperse, Turner heads back to the TOWN CAR. Harvey intercepts him.

HARVEY

Just got word. GCPD apprehended the killers. Found them with the money they were paid for the murder.

Turner processes that. Says nothing.

HARVEY (CONT'D)

I know it won't bring your father back, but... maybe you can find a little solace in knowing they'll be brought to justice.

Turner looks at Harvey, his eyes defiant.

TURNER

No. Not until I know who put them up to it.

HARVEY

We'll find whoever it was.

TURNER

You sure? With no Batman, who's gonna solve the murder of Bruce Wayne?

And off this haunting question --

END OF ACT ONE

30 CONTINUED:

30

Turner finishes his eulogy. He looks out at the mourners, touched by the outpouring of emotion from those who knew his father. And even those who didn't, including --

CARRIE, who steps forward to place a ROSE on Bruce's coffin.

31 OMITTED

31

32 INT. GCPD - DAY (D2)

32

CHAOS erupts inside the GCPD as a CUFFED DUELA, CULLEN and HARPER are perp-walked by Ford and TWO GCPD OFFICERS down an imposing staircase, descending into the belly of the beast.

COPS and CRIMINALS alike eye these three warily as they're led through this gauntlet. Harper and Cullen cannot hide how scared they are. But not Duella. She remains defiant as fuck as she fights against her restraints. *

33 OMITTED

33

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33A

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And off this haunting question --

END OF ACT ONE

ACT TWO

34 INT. WAYNE MANOR - KITCHEN - DAY (D3) 34

Cressida eyes the TV, which shows FOOTAGE of a BURNING CAR and looted storefronts, as...

35 NEWS BROADCAST - INTERCUT 35

...ON TV a "GOTH-A.M. MORNING NEWS" REPORTER grimly reports --

GOTH-A.M. REPORTER (ON TV)
In the fourth straight night of unrest following the death of Batman, the Mutant Gang has claimed responsibility for fires that have engulfed The Narrows. It's just the latest in an epidemic of violence that's gone unchecked since the demise of the Dark Knight, who we now know was the late Bruce Wayne.

That's when Cressida notices Turner in the doorway. *

CRESSIDA *
 Why aren't you dressed for school? *

TURNER *
 Because I'm not going. I'm gonna go *
 see Harvey. See if he's made any *
 progress. *

CRESSIDA *
 I'm sure he'll keep you apprised. *

TURNER *
 Maybe I can help him. *

CRESSIDA *
 That might prove difficult, given *
 that you'll be in class. *

She firmly holds his gaze. *

TURNER *
 Cressida... *

CRESSIDA *
 I'll let slide the occasional *
 pillaging of the wine cellar. *
 Truancy is another matter entirely. *
 (then) *
 It's my job now to protect you. *
 Even from yourself. *

(CONTINUED)

She regards him. *

CRESSIDA (CONT'D) *

Your father had Alfred, you have me. *
Only I'll try to be a bit more fun. *

TURNER *

By making me go to school? *

CRESSIDA *

(with a smile) *

I did say I'd try. *

OFF Turner -- *

INT. GCPD - INTERROGATION ROOM - DAY (D3)

CLOSE ON A MUGSHOT of Duela. ANOTHER is slapped down on top of it. Then ANOTHER. And ANOTHER. Chronicling her at various stages in her criminal career. TILT UP from these to REVEAL --

DUELA, now CUFFED to a metal table. Harvey Dent eyes her from the back of the room. Detective Ford, seated across from Duela, reads from her surprisingly thick CRIMINAL FILE:

DETECTIVE FORD

Born in Arkham Asylum. In and out of juvie. Back in again. Petty theft. Grand larceny. Assault. Assault. Assault...

DUELA

And that's just the stuff you know about.

(straight to business)

I'd like to speak with my legal counsel.

DETECTIVE FORD

Then you shouldn't have shattered her kneecap.

DUELA

She shouldn't have tried to get me to plead guilty to something I didn't do.

DETECTIVE FORD

That so? Got your fingerprints on the gun that killed Bruce Wayne. Not to mention the pile of money we found you with.

(CONTINUED)

DUELA

We were paid to break into his office. Not kill him.

DETECTIVE FORD

Who paid you? The Cassamentos? The McKillens?

DUELA

I don't know.

Having been silent thus far, Harvey approaches and... *

HARVEY

Police found this on you.

...sets a WEATHERED PLAYING CARD on the table.

HARVEY (CONT'D)

You really The Joker's daughter?

Duela eyes the playing card, the IMAGE OF A JOKER smiling back at her.

HARVEY (CONT'D)

That why you murdered Batman?

(sizing her up)

Or is that just something you told the kids in juvie to keep them from messing with you?

Duela leans forward. The gears in her brain turning.

DUELA

(points to Ford)

You're saying I did it for the money...

(points to Harvey)

...and you're saying I did it out of revenge. So lemme get this straight: someone paid me to do something that you say I would've happily done for free? I'm not a lawyer, just a girl with two working kneecaps. But you two might wanna get your stories straight before you take this to a judge.

She sits back in her chair with a satisfied smile.

37

EXT. GOTHAM ACADEMY - ESTABLISHING - DAY (D3)

37

Gotham's most prestigious school, whose most striking feature is the BELL TOWER stretching into the Gotham sky.

38

INT. GOTHAM ACADEMY - HALLWAY - DAY (D3)

38

Turner enters the crowded hallway and as soon as STUDENTS notice him, there's a palpable shift among them. Fixed eyes. Hushed conversations. As Turner navigates this gauntlet, enduring their stares and sympathetic nods --

STEPHANIE mercifully falls in step with him, threading a comforting arm through his as they continue down the hall.

STEPHANIE

I'm not going to ask you how you're doing.

TURNER

Thanks. I'm not gonna lie and tell you I'm fine.

STEPHANIE

Well, if you ever wanna talk -- or lie -- I happen to be a very good listener either way.

Turner nods appreciatively. That's when Brody intercepts them, gives a nod to Turner.

BRODY

You doin' okay?

TURNER

I'm fine.

BRODY

Steph told me how rough this has been on you. It can't be easy. And now the whole world finding out your dad was Batman. I don't know how you kept that secret all this time.

Stephanie sees that pricks at Turner's raw wound.

STEPHANIE

Brody --

TURNER

I didn't know.

As Turner tries to move past Brody:

BRODY

C'mon, you had to have known. Honestly, it has to be a relief to not have to keep that secret anymore.

(CONTINUED)

That's when Turner SNAPS. He wheels around and GRABS Brody, SHOVING him up against the wall. *

TURNER

Yeah. That's what I'm feeling. *

Relief. *

Turner then notices all the students staring at him, only now it's because of his outburst. Turner releases Brody, then heads off down the hall.

Brody shoots Stephanie a look. *What the hell?* And as a troubled Stephanie watches Turner go, clearly not fine --

INT. GCPD - INTERROGATION ROOM - DAY (D3)

A CUFFED Harper sits before Harvey Dent and Detective Ford. Harvey reads from her FILE.

HARVEY

Harper Row. Straight-As. Honor roll. Could've gone to any college you wanted. But seven months before graduation, you drop out.

Harvey puts down the file. Looks at Harper. Scared, but trying her damndest not to show it.

HARVEY (CONT'D)

Unlike you, I didn't take AP Calculus, so maybe you can do that math for me.

HARPER

It's not math. It's history. Mom left. Dad couldn't beat on her anymore, so he turned to his kids.

(then)

He didn't have a problem with bisexual chicks in his porn. Under his roof was another story. I had to get me and my brother out of there.

DETECTIVE FORD

Your brother?

CULLEN (PRELAP)

Cullen Row.

INT. GCPD - INTERROGATION ROOM - DAY (D3)

In another interrogation room, Harvey and Ford sit across from Cullen, who shifts uncomfortably. Ford eyes his FILE.

(CONTINUED)

DETECTIVE FORD
Really? 'Cause your birth
certificate says you were born --

HARVEY
(cuts him off)
Don't use his deadname.

DETECTIVE FORD
Fine. I got another dead name for
him. Bruce Wayne.

Harvey's heard enough.

HARVEY
Ford, take a walk.

Ford cuts his eyes at Harvey, but gets up to leave. And once
he's gone, Harvey gives Cullen a sympathetic nod.

HARVEY (CONT'D)
I'm sorry about that. From what
your sister told me, you got enough
of that from your dad.

CULLEN
I know what you're doing. Building
trust through performative
allyship. *

HARVEY
Or maybe I'm just not a dick. And
maybe I know you're not a killer.

Cullen eyes Harvey, decides honesty is his best play.

CULLEN
No. Just desperate. Then Duela
pirouettes into the Union Street
soup kitchen with a plan for a one-
time robbery.

HARVEY
But you didn't know what she really
wanted to take was Bruce Wayne's
life.

(then)
I could make a jury believe that.

CULLEN
But you can't make me believe it.
Because that's not what happened.
You're just trying to get us to
turn on each other.

(CONTINUED)

HARVEY
I just want the truth.

HARPER (PRELAP)
It was me. I did it.

41 INT. GCPD - INTERROGATION ROOM - DAY (D3)

41

Harvey now sits across from Harper.

HARPER
I'm the one who killed Bruce Wayne.
I'll sign whatever confession you
want. But my brother walks. You
drop all charges against him.

Harvey weighs that, eyeing a stone-faced Harper.

HARVEY
Alright. I'll make that deal. Just
tell me who paid you the money.

Fuck. Harper can't give him that answer.

HARPER
I don't know.

HARVEY
Then we don't have a deal.

OFF Harper, unable to save her brother, PRELAP A BELL --

42 INT. GOTHAM ACADEMY - HALLWAY - DAY (D3)

42

The BELL scatters STUDENTS into classrooms, leaving only
Stephanie. She moves down the hall, rounds the corner to --

AN UNUSED ALCOVE that dead-ends in a SMALL DOOR with an
WEATHERED PLACARD that warns "NO ACCESS. KEEP OUT." With a
look over her shoulder, she dials in the combination to the
AGED DOOR LOCK.

Then, she shoulders open the rusty door, disappearing into
the DARKNESS inside.

43 INT. GOTHAM ACADEMY - BELFRY - DAY (D3)

43

Stephanie ascends a STAIRCASE into this gothic sanctuary
that's long ago fallen into disrepair. Looking past the
MASSIVE BRONZE BELL, as old as Gotham itself, she spots --

TURNER, whose pacing brings him to the LEADED GLASS ROSE
WINDOW that offers 360-degree views of Gotham. Turner gazes
out at the city around him, a mirror image of his father
staring out at Gotham in the opening.

*
*
*
*
*

(CONTINUED)

STEPHANIE

Didn't realize you were so pissed
at Brody.

*

TURNER

Only 'cause he's right. I should
have known. The killers knew he was
Batman. Which means they knew my
dad better than I did.

*

*

STEPHANIE

I'm sure there's a reason he didn't
tell you.

*

*

TURNER

Yeah. Put it on the list of things
I'll never know. Right next to who
had him killed.

*

*

*

(off Stephanie's look)

*

I talked to Harvey. They're hitting
dead ends.

*

*

STEPHANIE

*

Give it time. The GCPD's throwing
everything they have at this.

*

*

*

Turner considers that. Then, struck with a realization:

*

TURNER

But there's one thing they don't
have.

STEPHANIE

What's that?

*

*

TURNER

A Batcave...

*

PRELAP the sound of RUSHING WATER as --

44

INT. THE BATCAVE - DAY (D3)

44

We follow the raging CURRENT of the Batcave's waterfall until
we find Turner and Stephanie standing before --

THE BAT COMPUTER. As they stare at it in awe:

STEPHANIE

Do you have any idea how powerful
this thing is?

TURNER

No. Do you?

(CONTINUED)

STEPHANIE

Nope. And that's what makes me nervous. And a little excited.

TURNER

Think you can use it to hack into every bank in Gotham?

STEPHANIE

Never hacked into anything that secure before.

(with a smirk)

But I've always wanted to try.

Stephanie sits at the computer and begins clicking away, clearly in her element.

TURNER

All we know is that the killers were paid a hundred grand in cash.

STEPHANIE

Lucky for you, you have me, and I have this. Let's see if I can run a search for cash withdrawals --

(reacts to its speed)

Oh. Yes I can.

TURNER

You get into Gotham National Bank?

STEPHANIE

I'm in all the banks. At the same time. Offshore accounts... slush funds... shell corporations...

(then, with a grin)

I could do some damage with this.

Turner looks around the Batcave, taking in his father's legacy. He picks up -- A BATARANG, eyeing it with purpose.

TURNER

Just get me the name of who paid them. I'll do the rest.

Stephanie stops typing, turns around.

STEPHANIE

No. Whatever we find, we're turning over to the police. I am not helping you become some vigilante.

Turner eyes her, not making any promises. Then, the Bat Computer PINGS. Stephanie turns back to the computer screen.

(CONTINUED)

TURNER

That a match?

STEPHANIE

Seventeen withdrawals over four days. Same account. Exact amount paid to the killers.

TURNER

Whose account is it?

As Stephanie types away, something stops her. Her face falls.

STEPHANIE

Yours.

TURNER

What --

He sees onscreen the account is registered to TURNER HAYES.

STEPHANIE

This makes it look like the person who paid to have your dad killed... is you.

A chill washes over Turner.

TURNER

That doesn't make any sense. *

STEPHANIE

We better call the police before the bank does.

TURNER

(noticing something)
I think they already did.

He gestures to a MONITOR, where --

SECURITY CAMERA VIEW: BLACK & WHITE surveillance footage of GCPD CRUISERS, lights ablaze, racing up to Wayne Manor.

Turner and Stephanie exchange a concerned look as --

DETECTIVE FORD (PRELAP)

Turner Hayes, you have the right to remain silent...

46

INT. WAYNE MANOR - DAY (D3)

46

CLICK-KLACK. HANDCUFFS are tightened around Turner's wrists. Cressida and Stephanie look on, horrified.

DETECTIVE FORD

Anything you say can and will be used against you...

Turner tries to make sense of this as he's marched past the PORTRAITS of Wayne ancestors, their watchful eyes on him.

OFF Turner, feeling the weight of this disgrace --

END OF ACT TWO

ACT THREE47 INT. GCPD - DAY (D3)

47

A shell-shocked Turner is marched into the GCPD by Detective Ford and an Officer. Curious onlookers, both GCPD and criminals alike, stare at Turner. That's when --

HARVEY (O.S.)

Get him out of those handcuffs --

Turner looks to see Harvey, who's just arrived.

TURNER

Harvey, I didn't do this --

Seeing the desperation in his eyes, Harvey offers:

HARVEY

I know. I'm going to get this cleared up.

(then)

But you don't talk to anyone until your dad's lawyers get here. You understand?

OFF Turner's nod --

48 OMITTED

48

49 INT. GCPD - CORRIDOR - DAY (D3)

49

Harvey catches up to Detective Ford.

HARVEY

Ford, I know Turner --

DETECTIVE FORD

Serial numbers on the bills from his account match the ones the suspects were found with.

HARVEY

It just doesn't make any sense.

DETECTIVE FORD

His biological parents were murdered. Killer never caught. Now his adoptive father is gunned down.

HARVEY

We're talking about a kid, here.

(CONTINUED)

DETECTIVE FORD
Once is a tragedy. Twice is a
pattern.

HARVEY
Then what's the motive? *

DETECTIVE FORD
Three days before he was murdered, *
Bruce Wayne made an appointment to
alter his last will and testament.
Wanted to change the beneficiary.
(off Harvey's look)
Sounds like a hell of a motive to
me.

50 INT. GCPD - INTERROGATION ROOM - DAY (D3)

50

Turner stares back at Harvey, who sits across from him. He
struggles to process what Harvey's just told him.

TURNER
They think I killed my dad because
I wanted his money?

HARVEY
You're the sole beneficiary. They
could argue that Bruce was planning
to cut you out of his will.

Then, a sinking realization:

TURNER
You mean you could argue that.
You're the D.A., right? And you
told me not to say anything without
an attorney.

But Harvey has to break it to him:

HARVEY
I spoke to Cressida. Your dad's law
firm is refusing to represent you.

Turner takes that in. The walls closing in on him.

TURNER
Everyone thinks I did it.

HARVEY
I don't. But I'm having a hard time
making a case for who did.

Harvey produces the ANCIENT COIN we saw Bruce looking at in
the opening. He sets it in front of Turner.

(CONTINUED)

HARVEY (CONT'D)

The night your dad was killed, this was found on him.

(Turner picks it up)

It's a sixth-century Athenian coin. Could be nothing, but... does it mean anything to you? Anything at all.

Turner eyes the ENGRAVING OF THE OWL staring back at him.

TURNER

No. But there's a lot of things my dad didn't tell me about.

*

*

That's when Detective Ford enters with a GCPD OFFICER.

DETECTIVE FORD

On your feet.

(to Harvey)

Taking him to holding.
Commissioner's orders.

As Ford and the Officer march Turner out of the room, Harvey gives Turner a reassuring NOD. Harvey watches him go, then looks back to the COIN on the table.

He picks it up. Eyes it warily. Wondering what the hell it means. As he ROLLS the coin across his knuckles --

PRELAP the CLINK-CLINK-CLINK of a sliding CELL DOOR --

51 INT. GCPD - HOLDING CELL - DAY (D3)

51

CLOSE ON Turner, crestfallen, as he's prodded into the cell by the GCPD Officer. As the door slides shut behind him with a CLANG, he looks up to see --

DUELA, HARPER and CULLEN staring back at him, sizing him up.

DUELA

Oh, look. It's the Bat-Brat.

OFF Turner, now trapped with the very people he believes killed his father --

END OF ACT THREE

ACT FOUR52 EXT. GOTHAM CITY HALL - DAY (D3)

52

REPORTERS broadcast from the steps of CITY HALL.

CHANNEL 64 REPORTER (ON TV)
*Gotham is in shock today over the
arrest of Bruce Wayne's adopted
son, Turner Hayes, who is suspected
of masterminding the billionaire's
murder --*

He stops when he spots... Harvey exiting City Hall. The
CAMERA FOLLOWS him as he shoves his microphone in his face. *

CHANNEL 64 REPORTER (ON TV) (CONT'D)
*Mr. Dent -- Did Batman's son really
hire The Joker's daughter?*

HARVEY (ON TV)
*It's still an ongoing investigation.
But I would advise the public to not
rush to judgement.*

Harvey pushes past him as he moves to a WAITING TOWN CAR. A
"GOTHAM NEWS NOW" REPORTER calls out after him:

GOTHAM NEWS NOW REPORTER (ON TV)
*You're a friend of the Wayne
Family, will you be recusing
yourself from this case?*

Harvey doesn't answer, but slips into --

53 INT. TOWN CAR - DAY (D3)

53

Harvey slams the door behind him. In the seat beside him is
GCPD COMMISSIONER ELLEN YINDEL (40s).

COMMISSIONER YINDEL
It's a fair question.

HARVEY
You want an answer?

COMMISSIONER YINDEL
I don't think I need one. City's
already convicted the kid. You just
need to make it official.

HARVEY
He says he didn't do it and I
believe him. Ellen, I'm practically
his uncle.

(CONTINUED)

COMMISSIONER YINDEL

Not sure that's the campaign slogan
I would've picked for you.

(off his look)

It's no secret you've got your eye
on the Mayor's Office, Harvey. And
what better way to announce your
candidacy than after putting away
an ungrateful adopted son who bit
the hand that feeds?

As Harvey considers that:

COMMISSIONER YINDEL (CONT'D)

Or your campaign can go down in
flames when the voters believe
that, despite a preponderance of
evidence, you gave Turner Hayes
preferential treatment because he's
"family."

OFF Harvey, the pressure mounting on him --

54

INT. GCPD - HOLDING CELL - DAY (D3)

54

Turner stands at the far corner. Keeping his distance from
Cullen, Harper and --

DUELA, who paces the floor, purposely edging closer and
closer to Turner with each pass.

DUELA

Must be nice having all that money
from daddy to, y'know, murder
daddy.

Turner forces himself to ignore that. Which only makes Duela
get up in his face.

DUELA (CONT'D)

Bet you thought it'd be easy to
frame me. Y'know, since your pops
killed mine. Little history, though
-- Papa J ditched me and my mom in
Arkham before my first tooth came
in when he started banging a little
Size 2 get-out-of-jail-free card
named Harley Quinn. I'd sooner send
your dad a thank-you note than send
him flying out a window. Because...
I hate my dad. But I guess we have
that in common.

Turner glares at her, trying to contain his anger.

(CONTINUED)

DUELA (CONT'D)

What's the matter? You don't talk
to the hired help?

TURNER

I didn't pay you to kill my father.

Harper tags in.

HARPER

No. You just paid us to take the
fall for it.

CULLEN

You don't know how lucky you are.
To have a dad who actually cared
about you. And you had him killed,
what, to speed up your inheritance?

That has Turner up on his feet, moving toward Cullen --

TURNER

You don't know anything about me --

-- but Harper intercepts him, SHOVING him back.

HARPER

Get away from him --

But Cullen objects to his sister's interference.

CULLEN

I don't need you to fight my
battles for me --

HARPER

I'm not.

CULLEN

Then why'd you try to cut a deal to
save me?

Duela reacts to the words "cut a deal." She shoves past
Turner to get up in Harper's face.

DUELA

WHAT DEAL? You gonna say I pulled
the trigger?

Turner finally explodes.

TURNER

She doesn't have to -- YOUR PRINTS
WERE ALL OVER THE DAMN GUN --

(CONTINUED)

And that's when Duela wheels around on Turner and HEAD-BUTTS him. She goes full-on berserker on him, THROWING herself onto Turner. Harper tries to pull Duela off him, but --

WHACK! Duela KICKS Harper. And like that, the whole thing descends into a chaotic four-way BRAWL. Which brings in --

DETECTIVE FORD and GCPD OFFICERS, swinging RIOT BATONS indiscriminately.

GCPD OFFICER
ON THE GROUND NOW --

Turner puts his hands up in surrender, only to have an Officer roughly THROW HIM to the floor as --

DUELA, CULLEN and HARPER stop fighting each other and focus on their common enemy -- the GCPD -- in what erupts into a tangle of bodies engaged in a CLOSE-QUARTERS FIGHT.

But there's just too many GCPD, who overwhelm Duela, Harper and Cullen.

DETECTIVE FORD
Get these animals cuffed and stuffed.

As they're all HANDCUFFED, an Officer hauls Turner onto his feet. His mouth BLOODIED, Turner looks to Ford:

TURNER
I'd like my one phone call now.

55 INT. GOTHAM ACADEMY - THE BELFRY - DAY (D3)

55

Having taken refuge in the Belfry, Stephanie watches the sun sink lower in the sky. Her phone BUZZES. The caller ID reads: "GCPD." She quickly answers.

STEPHANIE
Shouldn't you be using your one phone call to talk to a lawyer or somebody?

56 INT. GCPD - PHONE BANK - DAY (D3) - INTERCUT

56

Turner cradles the receiver of a wall-mounted pay phone.

TURNER
Right now I just wanna talk to someone who believes me.

STEPHANIE
Of course I do.

(CONTINUED)

TURNER

You always could see past the obvious.

(remembering)

When everyone acted like I hit the adoption lottery, you saw that, for Bruce Wayne to become my dad, I had to lose two parents first.

(then)

You got me through that. And now I need you to do it again.

STEPHANIE

Of course. Anything.

TURNER

You found that smoking gun with the money. Now I need you to find out who put it there.

Stephanie feels the weight of what he's asking her to do.

STEPHANIE

No pressure, right?

GCPD OFFICER (O.S.)

Time's up, Hayes.

Turner takes a deep breath and admits:

TURNER

You're the only one who can get me out of this, Steph.

He HANGS UP. Then looks to the OFFICER, who brandishes a PAIR OF HANDCUFFS.

57 EXT. GCPD - MOTOR POOL - NIGHT (N3)

57

HANDS CUFFED in front of him, Turner is marched outside by Detective Ford toward an imposing PRISONER TRANSPORT VEHICLE. As Ford grabs him by the cuffs and hauls him onboard --

58 INT. PRISONER TRANSPORT VEHICLE - NIGHT (N3)

58

-- Turner finds Duela, Cullen and Harper. Already HANDCUFFED to their seats.

Ford shoves Turner into a seat and cuffs him to it. Then Ford hops out to confer with a GCPD Officer outside the vehicle. And once Ford is out of earshot:

DUELA

I just wanna say, great job back there.

(CONTINUED)

Confused, Turner eyes a smiling Duela, who gives him a cheerful THUMBS-UP with CUFFED hands.

DUELA (CONT'D)

With the fight. You made it look sooooo convincing.

TURNER

That was supposed to be fake?

DUELA

The punches were real enough.

CULLEN

And much of the feelings behind them.

DUELA

But we had to lure the cops in somehow. How else could we get our hands on a few of their little trinkets...

She holds up her CUFFED HANDS to show him the AMERICAN FLAG TIE PIN she has palmed.

DUELA (CONT'D)

...that we can use to get out of these cop-locks?

She throws a look to Harper, who sticks out her tongue to show off a GCPD LAPEL PIN swiped from a GCPD Officer. She spits it out, dropping it into her hand.

HARPER

We all may hate each other, but we'd hate being dead even more. *

TURNER

What are you talking about?

CULLEN

You haven't figured it out yet? We didn't kill your dad any more than you did.

DUELA

Five minutes in a cell with you and we knew you didn't have the brains to be the brains behind this frame-job.

CULLEN

But whoever is behind it is gonna make sure we have a little "accident" inside Blackgate.

(CONTINUED)

HARPER

Because the only way this setup works is if we all end up dead.

DUELA

Unless you wanna join us in getting out of here.

But before Turner can answer, the doors SWING OPEN and Detective Ford boards the vehicle.

DETECTIVE FORD

All aboard the Blackgate Express.

A HEAVILY-ARMED SWAT OFFICER boards and takes a seat in the back. Duela looks to Turner, low:

DUELA

Time to pick a side.

OFF Turner, no idea of what to do or who to trust --

END OF ACT FOUR

ACT FIVE59 EXT. GOTHAM ROAD - NIGHT (N3) 59

The prisoner transport barrels down the road with a FOUR-CAR GCPD ESCORT, one in front, three behind. And as they pass into a less-populated INDUSTRIAL PART OF GOTHAM --

60 INT. PRISONER TRANSPORT VEHICLE - NIGHT (N3) - INTERCUT 60

Turner's eyes dart from Ford, to the SWAT Officer, to the GUN in his grip. The choice laid out by the others weighs heavily on Turner.

And that's when Turner notices... *Duela*. Furtively trying to PICK THE LOCK on her handcuffs with her pilfered American flag pin. But it ain't going so great. Turner shoots a look back to Ford. *Is he not seeing this?*

Turner watches in utter disbelief as -- CLICK-CLICK-CLICK -- *Duela* is being waaayyy too obvious about this. *How are they not hearing this?* But then --

DETECTIVE FORD

What the hell are you doing?

Duela keeps at it, while frustratedly explaining:

DUELA

I'm trying to get these stupid handcuffs undone with this damn pin and it's not working.

The SWAT Officer moves to *Duela* and tries to wrestle the pin away from her. Annoyed, she adds:

DUELA (CONT'D)

Cullen and Harper had no problem getting theirs off --

And that's when Ford and the SWAT Officer realize -- *Oh shit* -- Cullen and Harper are free of their handcuffs as --

WHAM! The SWAT Officer is attacked from behind by the newly-freed siblings. Harper grabs PEPPER SPRAY from the SWAT Officer's belt and SPRAYS HIM IN THE FACE!

Ford is out of his seat, drawing his PISTOL, when Cullen, in one swift move, rips a RIOT BATON from a SWAT belt and --

WHACK! Cullen smacks Ford's pistol as -- BLAM! -- the shot flies wild and --

PUH-THUNK! The bullet craters the metal inches from Turner's head! *Shit that was close!*

(CONTINUED)

Cullen BACKHANDS Ford with the riot baton.

Harper tosses Duela a HANDCUFF KEY taken from the SWAT Officer. Duela quickly gets her cuffs off, then throws Turner the key.

DUELA (CONT'D)

What's it gonna be, Bat-Brat?

Turner looks at the key sitting in his lap as Duela rushes headlong into the fight.

The BLINDED SWAT OFFICER tries to aim his TASER GUN at Harper, when... Duela GRABS HOLD OF IT. As they wrestle over the stun gun -- PUH-FFEW! It FIRES, missing Harper but hits --

THE DRIVER with a high-voltage FZZTT!

As 50,000 VOLTS ripple through the Driver's body, he SLUMPS onto the wheel, UNCONSCIOUS. His foot still on the gas pedal.

The transport SWERVES, sending everyone PINBALLING around the vehicle, still FIGHTING. But with everyone else tangled in the scrum of scuffling bodies --

TURNER is the only one who sees them hurtling toward their doom in this out-of-control deathtrap. And it's picking up speed. He looks to --

THE HANDCUFF KEY IN HIS LAP.

Turner takes action and UNLOCKS his cuffs. Freed from his seat, he scrambles through the SWAYING transport to --

THE FRONT OF THE VEHICLE, where he tries to move the Driver slumped over the wheel with the gas floored. But given the Driver's size and the transport ROCKING, he's not budging.

Turner SHOVES and PULLS with everything he has to get the Driver out of his seat and off the gas, finally toppling him onto the floor. Turner grabs the wheel and --

TURNER

HANG ONTO SOMETHING --

HE JERKS IT HARD TO THE LEFT to avoid a CEMENT DIVIDER in the road, but -- too late -- he CLIPS IT and --

THE TRANSPORT FLIPS ONTO ITS SIDE!

SPARKS FLY as metal meets asphalt and the transport grinds to a smoking, ugly stop. Then, from inside the transport:

(CONTINUED)

DUELA (O.S.)
First rule of a prison break: Do
Not Wreck The Getaway Car.

TURNER (O.S.)
We're alive. You're welcome.

Then, over a BULLHORN:

GCPD OFFICER #1 (O.S.)
COME OUT WITH YOUR HANDS UP.

61 EXT. GOTHAM ROAD - NIGHT (N3)

61

CHIK-CHAK! Rounds are chambered in ASSAULT RIFLES trained on
the REAR DOOR of the transport. PULL BACK TO REVEAL --

GCPD ESCORT CARS surrounding it. GCPD Officers crouch in
defensive positions behind car doors. And that's when --

WHUNK! The sideways rear door is KICKED OPEN and out steps --

DETECTIVE FORD. Hands raised.

DETECTIVE FORD
Don't shoot. She took my gun.

REVEAL Duela, exiting behind Ford. His pistol pointed at him.

DUELA
And if you all don't back off, I'm
gonna give him back the bullets --

Harper and Cullen exit the vehicle. Last out is Turner,
horrified to find himself in the middle of a standoff.

GCPD OFFICER #1
YOU ARE SURROUNDED. WE WILL FIRE.

DUELA
What a coincidence! So will I!

CLACK! Duela COCKS the hammer back on the pistol. Turner's
eyes go wide, seeing she means it. And that's when Turner
makes his choice --

AND STEPS IN FRONT OF FORD.

Staring down the barrel of the gun, he risks his own life to
shield Ford from Duela's aim. Duela, incensed:

DUELA (CONT'D)
What are you doing?

(CONTINUED)

TURNER

What my dad would want. We can't prove we're not killers by killing someone.

With Ford clear, the GCPD Officers move in to disarm Duela. She glares at Turner.

DUELA

They don't care if we're innocent.

And as Ford takes his gun back:

DETECTIVE FORD

She's right, y'know.

With rising dread, Turner looks to Ford.

TURNER

What?

CULLEN

He's in on it. They all are.

DETECTIVE FORD

Your little escape attempt just made my job a whole lot easier.

Duela, knowing what's about to happen, eyes Turner.

DUELA

Hope daddy's proud of you. 'Cause you're about to join him.

Everything seems to happen in SLOW MOTION as --

TURNER, his entire worldview turned upside down, realizes too late that everything he thought he knew is dead wrong.

Fear washing over her, Harper takes Cullen's hand, giving it one last comforting squeeze. Cullen swallows hard, as --

FORD levels his gun at Turner, about to pull the trigger.

DETECTIVE FORD

No hard feelings, kid.

But then -- FWIP-FWIP-FWIP -- a BATARANG impales his hand, knocking the gun from it! Ford CRIES OUT as --

GCPD OFFICER #1

What the --

(CONTINUED)

KA-THOOOM! An explosion UPENDS a far off GCPD cruiser! A stunned Turner, Cullen, Harper and Duela all TAKE COVER. GCPD Officers scramble as --

KA-THUNK!--KA-THUNK!--KA-THUNK! Magnetic SONIC CHARGES attach to the three remaining GCPD cruisers in rapid succession as --

A SONIC SHOCKWAVE explodes from each of them, shattering windows, sending glass everywhere as GCPD Officers are KNOCKED OFF THEIR FEET.

GCPD OFFICER #1 (O.S.) (CONT'D)
Anybody got a visual?

GCPD OFFICER #2 (O.S.)
I can't see anything --

But then, Turner, Cullen, Harper and Duela spot --

A SILHOUETTE. Brutally taking out GCPD Officers left and right. Cries ring out as kicks and punches snap bones and dislocate jaws.

The four of them exchange looks. *What the fuck is happening?* It's then the SHADOW emerges from the smoke and flames, revealing their savior is --

A FIVE-FOOT-TWO 15-YEAR-OLD BLACK GIRL. Staring back at them through GREEN-TINTED TACTICAL GLASSES. As they all take in this diminutive badass:

TURNER
Who the hell are you?

A GCPD Officer comes at the Girl and -- WHAM! -- she LEVELS HIM with a haymaker. Then jerks her head back to Turner.

GIRL
I'm Robin.

She moves the tactical glasses to her forehead, allowing a better look at her face.

TURNER
Wait. I know you --

And so do we. It's CARRIE.

CARRIE (FORMERLY "GIRL")
Carrie Kelley --

TURNER
FROM TRIG!

*

(CONTINUED)

Carrie smiles, happy to finally be recognized. Just then --
BOOM! -- one of the wrecked squad car's gas tanks EXPLODES.

CARRIE
We have to go. Now.

CULLEN
Tell me you brought the Batmobile.

CARRIE
No. My mom's car. Gonna be a tight
squeeze.

But Duela doesn't budge. She stares daggers at Turner.

DUELA
I'm not going anywhere with him.

TURNER
We have to stick together, or
they'll pick us off one-by-one.

DUELA
You almost got us killed.

Turner looks to Duela, Harper and Cullen, genuine.

TURNER
I know. I'm sorry. I just --

WHAM! Duela PUNCHES Turner right across his jaw.

DUELA
Apology accepted.

Turner rubs his jaw. *Yeah. Probably deserved that.* And as
Duela joins Carrie:

DUELA (CONT'D)
I call shotgun!

As they disappear into the SMOKE --

END OF ACT FIVE

ACT SIX

62

EXT. GOTHAM CEMETERY - NIGHT (N3)

62

Moonlight washes over a GRAVESTONE etched with the name "BRUCE WAYNE," which has been erected beside those of his slain parents, Thomas and Martha Wayne. REVEAL Turner standing at his father's graveside.

TURNER

I'm going to find who did this.

CARRIE

We both will.

*
*

He turns to Carrie, who we now see is standing beside him.

TURNER

How'd you know it wasn't us?

CARRIE

When you work with the World's Greatest Detective, you pick up a few things.

Turner eyes her, a bit wounded by Carrie's admission.

TURNER

So you knew my dad was Batman?

CARRIE

He didn't exactly tell me. Kinda found out. Mutant Gang threw him off the roof of my building. I pulled him to safety. Not a bad way to meet your hero. After that, I became his eyes and ears. Even gave me these.

(points to her glasses)

Called me his little "Robin."

Turner regards her for a moment, then admits:

TURNER

You knew my dad in a way I never will.

CARRIE

I knew him well enough to know that you were the thing he loved most in this world.

TURNER

But not enough to tell me the truth about who he was.

(CONTINUED)

CARRIE

He didn't want you to follow him
down that path. You both lost so
much.

(MORE)

(CONTINUED)

62 CONTINUED:

62

CARRIE (CONT'D)

But he was so impressed that you never gave in to the darkness like he did.

*

At last Turner has the answer to the question that's been haunting him: Why Bruce never told him.

CARRIE (CONT'D)

Your father may have been a hero to all of Gotham, but he always used to tell me that his hero was you.

Turner takes in that bittersweet revelation. That's when -- HONK-HONK! A car horn blares. Turner and Carrie look to see --

*

Duela, laying on the horn of CARRIE'S MOM'S CAR. Cullen and Harper are in the back. Duela has her head out the window.

DUELA

And unless we all wanna be buried next to him, we might want to get the hell out of here...

63

EXT. GOTHAM CITY HALL - NIGHT (N3)

63

DOZENS OF REPORTERS are on the steps of City Hall with harsh lights and cameras aimed at Harvey, who holds a PRESS CONFERENCE. Among those gathered is Commissioner Yindel.

HARVEY

In the wake of the violent escape from a GCPD convoy earlier tonight, I want to assure the citizens of Gotham that we are marshaling all of the city's resources to hunt down the fugitives...

64

INT. THE BATCAVE - NIGHT (N3)

64

A FIGURE furtively descends the steps into the Batcave. REVEAL... it's Stephanie, who's sneaked inside. As she sets down Turner's BANK RECORD PRINT-OUTS, Harvey's speech continues in VOICEOVER:

HARVEY (V.O.)

...Harper and Cullen Row, The Joker's Daughter...

Stephanie sits down at the Bat computer. Steeling herself, she takes a deep breath... and starts accessing BANK RECORDS.

HARVEY (V.O.)

...and Bruce Wayne's own son... Turner Hayes... All of whom should be considered extremely dangerous.

*

*

(CONTINUED)

64 CONTINUED:

64

As Stephanie types away, we DRIFT behind the monitors to a small LED PANEL which lights up, signaling an ominous SECURITY ALERT.

65 INT. GOTHAM ACADEMY - THE BELFRY - NIGHT (N3)

65

Moonlight streams through the windows as Turner leads Duela, Harper, Cullen and Carrie into this Gothic sanctuary. Then Turner, with a renewed sense of purpose:

*
*

TURNER

They'll be looking for us in every gutter, every alley, every dark corner of the city. So we stick to the high ground. Nobody really knows about this place.

*
*

They eye the dust and cobwebs. Harper's not sold on it.

TURNER (CONT'D)

I know it's not much, but --

CULLEN

Better than what we're used to.

Duella gazes out one of the windows, mesmerized by the view of the TWINKLING LIGHTS of Gotham.

DUELA

Gotham's kinda pretty when you're not looking at it from the street.

HARPER

So what's the plan? Hide up here until they hunt us down?

TURNER

We're going to find who really killed my dad. And clear our names.

HARPER

Look around. A bunch of thieves-turned-fugitives? A sidekick? Batman's orphan? We're a lot a things, but we're not cops.

TURNER

Neither was my dad. Didn't stop him from taking down criminals.

Duella pries herself away from the view, WAVING to them.

(CONTINUED)

DUELA

Hi. Over here in the back? Pretty sure the guy who killed your dad was that detective who tried to do the same to us.

CARRIE

No, I checked. Ford was accounted for at the time of the murder. Which means he was just part of the cover-up.

CULLEN

And he must've been paid a lot for it.

He pulls an EXPENSIVE WRISTWATCH from his jacket.

CULLEN (CONT'D)

Swiped it from Ford during the escape. Pretty nice watch, even on a dirty cop's salary. Figured we could fence it.

(turns it over)

Engraving's gonna ding the street value, though.

Duela takes it from him, looks at it... and then her face goes ASHEN.

DUELA

We should've just let him kill us. 'Cause we're already dead.

And that's when we see what's etched onto the back of Detective Ford's watch:

AN ATHENIAN OWL.

The exact image we saw on the coin Harvey showed Turner.

TURNER

Wait. What is that? It was on a coin my dad had.

And for the first time, we see that Duela is truly afraid.

DUELA

It's the symbol of The Court of Owls. They're the ones who really run this city. No one knows who they are. And you don't dare ask. Because if you find out, they'll be the last thing you see.

(CONTINUED)

They all listen, chilled by her words. Harper eyes her, skeptical.

HARPER

How do you know all this?

DUELA

Because while you were being read
bedtime stories, I was listening to
the warning that echoed through the
halls of Arkham.

(then, reciting)

*Beware The Court of Owls, that
watches all the time...*

*Ruling Gotham from a shadowed
perch, behind granite and lime...*

(then)

*From rooftop to cobblestone,
The city is theirs...*

*The breath on your neck,
The creak on the stairs...*

*
*
*
*
*

And as her recitation of the ancient warning CONTINUES --

66 INT. WAYNE MANOR - BILLIARDS ROOM - NIGHT (N3) - INTERCUT

66

Cressida stands before a ROARING FIREPLACE. Papers clutched
in her hand. She then hurls the pages INTO THE FIRE.

DUELA (V.O.)

They watch you at your hearth...

Cressida watches them burn, her face inscrutable. As FLAMES
consume the pages, we glimpse the words: "Proposed Amendments
to the Last Will and Testament of Bruce Thomas Wayne."

DUELA (V.O.)

They watch you in your bed...

And as those words are reduced to ash --

67 INT. GCPD - UNDERGROUND GARAGE - NIGHT (N3) - INTERCUT

67

Detective Ford's FOOTSTEPS echo through the parking garage as
he walks to his CAR, his hand newly BANDAGED.

Suddenly... Ford is aware of a PRESENCE. But when he turns --
NOTHING.

DUELA (V.O.)

Speak not a whispered word of them...

Ford turns back toward his car, and catches a glimpse of --

(CONTINUED)

A HOODED FIGURE. The TALON.

Ford's terrified SCREAM is cut short by -- THE FLASH OF A
SWORD'S BLADE... A SPRAY OF BLOOD.

(CONTINUED)

DUELA (V.O.)
...or they'll send The Talon for
your head.

END OF PILOT