

NINE LIVES

by
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Based on characters created by Bob Kane

Contains material from
'Catwoman: Year One' by Jordan B. Gorfinkel,
'Catwoman Vol. 1, #0' by Doug Moench,
'Batman: Year One' by Frank Miller,
'Catwoman Vol. 2, #12' and 'Catwoman Secret Files & Origins'
by Ed Brubaker

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FADE IN:

EXT. ROBINSON PARK/WATERFRONT - NIGHT

Tall, skyscraping buildings line the streets around the filthy river, their expensive architecture a world away from the run down tenements just across the bay.

The moon is high in the sky, glittering down onto the water's surface far below.

All is silent - until with a CRASH, a top storey window in the closest tower erupts out into the night - and with it comes a small, black clad figure.

A hail of GUNSHOTS chase the figure out of the window as it starts to plummet down towards the water below.

Long tresses of curly black hair billow out as we start to catch up to the falling figure - it's a young girl, nineteen, blessed with a slim figure and good looks.

And a bloody gunshot wound in her side.

This is SELINA KYLE.

Selina has one hand pressed to her wound as she falls, drifting in and out of consciousness. Her arms and legs are at the mercy of the winds.

There is a row of flashing police lights lined up along the nearest pier, just waiting for Selina to hit the ground.

Something glitters in her other hand - a long pearl necklace and a handful of gems. Selina's grip on them is loosening.

The gems and necklace finally slip from her hand, shooting off into the black sky, but Selina's too far gone to realise.

Selina opens her eyes at last and sees the water rushing towards her.

From the pier, several armed COPS are watching her descent. Bobbing in the water below them is a police boat, its divers ready to pick her up when she lands.

Selina tries to stabilise her fall, spreading her arms and legs to slow her descent, but she's got nowhere to go.

SELINA (V.O.)
Damn. I hate water.

SPLASH! Selina hits the water with a bang, and we:

MATCH CUT TO:

EXT. UNDERWATER - NIGHT

And with the same SPLASH, a large SACK crashes into the stormy waters, sinking quickly.

INT. SACK - NEXT

Inside the sack is a twelve-year-old version of our girl, YOUNG SELINA, gasping for breath as she thrashes furiously.

Her hands push the sack out to give her some space, but water is rapidly seeping into the sack from all sides.

She's wearing a plain white uniform - tee shirt and shorts - with the brand 'Sprang Juvenile Hall' on her chest pocket.

Young Selina CRIES OUT in fear, nails scrabbling at the thick knot sealing the top of the sack.

EXT. UNDERWATER - NEXT

The sack continues its descent, following the side of a cliff face down into the murky depths.

AIR BUBBLES rise from the sack, which squirms as its captive frantically tries to fight her way out.

SELINA (V.O.)

Not the best way to start any story, I think you'll agree. Stick with me. It gets better.

INT. SACK - NEXT

Now fully underwater, Selina keeps working at the knot, skin on her fingers tearing and letting BLOOD seep into the water as she struggles.

SELINA (V.O.)

You're probably wondering how I ended up here. That's a story for another day. Right now, I'm going to get started on what happened immediately after the first of many brushes with Death.

She clamps her eyes shut for a moment, squeezing every last bit of oxygen out of her lungs.

CUT TO:

EXT. BEACH - NIGHT

With tall cliffs to one side and the choppy, storm-lashed seas before us.

SELINA (V.O.)
Let's just say that my time at
juvenile hall isn't something I'd
like to repeat.

With a GASP, Selina breaks the surface, gulping down air as she bobs in the water.

She manages a weak swim back to the shore, dragging herself onto the wet, sticky sand and flopping onto her back.

She stays there a few moments, catching her breath, before rolling over and rising slowly to her feet.

She totters off, away from the cliffs, still soaking wet and starting to SHIVER as she leaves a trail of footprints in the sand behind her.

CUT TO:

EXT. ABANDONED BUILDING - NIGHT

A run-down structure on the outskirts of Gotham. The 'Property Condemned' notice hanging outside says it all.

INT. ABANDONED BUILDING - NIGHT

PUSH PAST the boarded-up windows, streams of trash and piles of old newspapers. Discarded food wrappers and takeaway cartons look fresher than the rest of the garbage.

And here's Young Selina, out of her white uniform and dressed in whatever she could beg, borrow or steal from the streets. She needs a good wash and a few hot meals, but otherwise the same fire's still in her eyes.

Selina leafs through a copy of the Gotham Globe, its headline proclaiming 'Crime Rate Up' in big, alarmist letters.

Selina hears a faint MEOW from above her, and cranes up towards the skylight.

A CAT peers down at her, tail flicking from side to side curiously.

Selina returns to her newspaper, and the cat takes this silent dismissal as its cue to hop down into the room.

(CONTINUED)

CONTINUED:

The cat, also in need of a wash and a meal, rubs up against Selina's leg with a loud PURR. Selina just rolls her eyes.

YOUNG SELINA

Yeah, yeah.

The cat pads away from her - and soon comes to a dozen more sets of glittering eyes in the darkness. More CATS step out of the shadows, accepting the newcomer into the fold.

Selina's stomach suddenly GROWLS loudly, and she looks up to find every cat in the room staring at her.

YOUNG SELINA (cont'd)

I know. Time to go to work.

She tosses the paper away and rises, stretching out.

CUT TO:

EXT. CROWNE JEWELRY - NIGHT

The shop front of a downtown jewelry store. Nothing to recommend of any real value here - cheap gold chains and cubic zirconia.

Which doesn't stop the brick that SMASHES into the window, setting off a tinny ALARM BELL as shards of glass cascade onto the pavement.

Moments later, the SHOPKEEPER stumbles out of the front door, pulling on a dressing gown as he fumbles with a HANDGUN.

His shocked eyes fall on Young Selina, already racing back across the street with a fistful of necklaces!

SHOPKEEPER

Stop! Thief!

He gets off a few SHOTS, but as Selina BOUNCES over the bonnet of a parked car, she's too nimble and too fast for him to draw a bead on her.

The shopkeeper turns back to his store front, GRUNTING in frustration at the mess Selina's left behind.

CUT TO:

EXT. GOTHAM STREET - NEXT

KENNY, equal parts Rasta and fixer, leans lazily against a lamppost, finishing a hand-rolled cigarette.

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YOUNG SELINA (O.S.)
I hear you fence things.

Kenny chuckles, not looking up.

KENNY
Whatcha got -

He sees Selina, double taking at her youth.

KENNY (cont'd)
... girlie?

She holds up the stolen jewels, and Kenny raises an eyebrow. He extends a hand, but Selina snaps the jewels back.

YOUNG SELINA
Show me the cash first.

KENNY
Ain't you a little young to be in
this kinda game, girlie? Maybe you
oughtta run back home and get
tucked up in bed before your momma -

YOUNG SELINA
(flat)
My mom's dead.
(beat)
So do we have a deal, or what?

Kenny blinks, and Selina holds up the jewels again. Kenny hesitates - and then grins.

CUT TO:

INT. ABANDONED BUILDING - NIGHT

Young Selina sits down to a hearty feast, fresh from the takings of her last job. She's eating her body weight in Chinese food, slurping straight from the cartons.

Around her, the cats tussle over the scraps, but there's more than enough for all of them.

Selina finishes one carton, sauce slobbering down her chin, when she suddenly freezes.

Every cat turns towards the shadows in one corner of the room, tensing up the same as Selina.

From the darkness steps a YOUNG GIRL, the same age as Selina, blonde hair back in a ponytail. The dirt on her face suggests she's a runaway too.

(CONTINUED)

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There's a tense beat as Selina stares her down. Their eyes never leave each other.

The girl reaches behind her back, and Selina looks ready to pounce...

... but the girl just produces two bottles of soda. She holds one out towards Selina.

Selina takes her eyes off the girl, looking at the bottle and then back at her.

And finally, she reaches a cautious hand out and takes the soda. The other girl smiles, cracking open the soda with a HISS and stepping forward.

Selina nudges an unopened carton of food towards her, and the girl sits down next to her. Within moments, both girls are tucking into the food. Normality is resumed.

SELINA (V.O.)

And that's how I met Sylvia. And, incidentally, how I celebrated my thirteenth birthday. Life's like that.

Young Selina gulps down half the soda in one mighty chug, stopping when she realises SYLVIA, the girl, is grinning.

Selina shoots her a scowl, but then finds a BELCH escapes her, and Sylvia cracks up laughing.

Selina holds the scowl for a beat, but the laughter is infectious and soon both girls are giggling.

CUT TO:

EXT. ALLEYTOWN - STREET - DAY

Sylvia jogs down a cobbled street, weaving through pedestrians as Selina tries to keep up.

SELINA

Anyway. Sylvia was living on the street, like me, but unlike me she had somebody to report to. And it wasn't long before I got to meet her, when Sylvia took me to see Mama Fortuna.

Sylvia stops at the entrance to an alley, waving for Selina to follow her.

CUT TO:

EXT. ALLEYTOWN - ALLEY - NEXT

Sylvia removes some wooden boards concealing a TUNNEL, crawling through the hole in the wall.

SELINA (V.O.)

In another life, she was my best friend. In fact, she was my only friend, but I was way too proud even back then to tell her that.

Selina hesitates, a little uncertain, but decides to follow Sylvia.

CUT TO:

EXT. ALLEYTOWN - PASSAGEWAY - NEXT

The girls are soon out the other side, the tunnel leading to an open patch nestled amongst the many buildings.

As Sylvia darts on ahead, Selina pauses to take in the sights of the region of Gotham known as Alleytown.

Docks are close by, with canals bordering the densely-packed collection of tenements on both sides. The glistening towers of Central Gotham lie in the background.

Sylvia WHISTLES to get Selina's attention, waiting on a balcony a few feet below her.

Selina clammers over the edge and drops down to the balcony, following Sylvia inside.

CUT TO:

INT. MAMA FORTUNA'S - NEXT

The girls are inside an old, dusty house. Once, it was some kind of luxury townhouse, but now it's home to two dozen KIDS, boys and girls all around Selina's age.

A sea of unwashed faces looks up at Selina as Sylvia leads her round the wooden bannister circling the floor.

SELINA (V.O.)

Mama Fortuna taught me a lot about things.

Selina turns as someone emerges from a doorway - this is MAMA FORTUNA. A crooked old crone, looking like a gypsy fortune teller who ran away from the circus.

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CONTINUED:

SELINA (V.O.) (cont'd)
Except fashion sense.

She looks Selina up and down, turning her head from side to side, then glances at Sylvia.

Sylvia smiles hopefully, and it's a long moment before Mama Fortuna nods, breaking out a grin of her own.

CUT TO:

INT. MAMA FORTUNA'S - TRAINING ROOM - DAY

Several rows of WOODEN DUMMYS are mounted around the room, half-dressed in typical street clothes.

A line of six kids, Selina included, stand against one wall as Mama stands by one of the dummies.

She steps past it, her hand snapping in and out of its pants pocket with surprising speed.

Mama holds up the wallet she took, raising an eyebrow as she impresses this lesson on her youngsters.

SELINA (V.O.)
She taught me to exploit my looks,
my childlike innocence, to make a
fast buck from the oblivious
citizens of Gotham.

Mama steps back, arms folded, and watches as each kid strolls past their dummy, tiny hands snitching thick wallets with already-practised precision.

They all complete the manoeuvre without incident - except for one child, who snags a wire running from his dummy's wallet, which RINGS a small bell.

Mama storms over and raises her cane, and despite the boy cowering on the floor before her she still BEATS him with it. The rest of the kids watch in terrified silence.

SELINA (V.O.) (cont'd)
It was a step up from the gutter -
but not a big one.

Mama leaves the quivering boy and walks over to Selina and Sylvia. She holds out her hand - Sylvia shrinks back but Selina seems unafraid.

Both girls take out thick leather wallets from their pockets and hand them to Mama, who nods and grins as she counts the bills inside.

(CONTINUED)

CONTINUED:

Sylvia turns to Selina - and looks concerned by the cold, angry glare in Selina's eyes as she watches Mama Fortuna walk away with the wallets.

CUT TO:

INT. MAMA FORTUNA'S - MAMA'S ROOM - NIGHT

Mama is counting through great wads of cash, jewelry, watches and other assorted valuables.

SELINA (V.O.)
Mama treated us like slaves. Sure,
we got a roof over our heads and
two meals a day, but still...

Two kids walk past the half-open door, and Mama snaps round, suspicious eyes narrowing as the kids carry on by.

SELINA (V.O.) (cont'd)
She kept everything we took for
herself. Like it was our payment
to her for letting us stay there.
If you didn't steal enough, you
were out.

Mama turns back to her takings, greedily sorting the stacks of dollar bills into piles.

She doesn't notice Selina, peeking round the doorframe, watching everything carefully.

SELINA (V.O.) (cont'd)
Clearly, she didn't know me that
well.

CUT TO:

EXT. MAMA FORTUNA'S - NIGHT

A side door, one of many smaller entrances like the others jutting out from the irregular buildings all around.

The door FLIES OPEN and Selina and Sylvia burst out, bulging sacks of CASH slung over their shoulders.

Mama Fortuna is soon out after them, yelling incoherently with rage as she hefts a bulky SHOTGUN!

SELINA (V.O.)
Sylvia was already sick of the
deal, and once she knew I was on
her side she had the ally for her
big escape she'd always wanted.

(CONTINUED)

CONTINUED:

Mama FIRES, the girls ducking as a smokestack EXPLODES right by their heads.

They're gone into the night before Mama can reload, and she SHRIEKS in fury after them.

CUT TO:

EXT. EAST END - STREET - NIGHT

Just outside Gotham's red light district, with garish, flashing neon signs illuminating the street.

Long sedans with darkened windows glide past, skimpily-dressed hookers by each lamppost cooing enticingly.

SELINA (V.O.)

But the money didn't last, and it wasn't long before we got into different kinds of trouble.

The sedan slows to a halt, its window sliding down as a suave SUIT grins out from within.

Under the lamppost facing him stand Selina and Sylvia - their street urchin rags swapped for tube tops, miniskirts and fishnets. Sylvia shivers in the cold wind.

The Suit beckons to Sylvia, who shoots a terrified glance to Selina. Though it pains her to do so, Selina nods.

CUT TO:

INT. SEDAN - NIGHT

With Selina visible out the rear window, the sedan pulls away from the kerb with Sylvia on the back seat.

She keeps her eyes on the departing Selina as the Suit reaches out and places a hand on her knee.

SELINA (V.O.)

And eventually, we just... drifted apart.

FADE OUT:

SELINA (V.O.) (cont'd)

And that's when I found you.

EXT. EAST END - STREET - NIGHT

Same scene, different faces as cars too flashy to be here
prowl up and down the sidewalks.

Under one lamppost stands a young redhead, no older than
thirteen, absently filing her nails down.

She's too engrossed to notice the shadow looming up behind
her until a HAND clamps down on her shoulder.

The girl spins round with a GASP - and finds herself staring
at the uniform of a COP.

SELINA (V.O.)

There's an old saying round here -
there are no cops in the East End,
only customers.

COP

Thought we discussed you being out
here, Holly?

HOLLY tries a defiant pout. It doesn't work.

HOLLY

It's a free country.

The Cop keeps his hand on her shoulder. He SQUEEZES a
little, Holly grimacing at the pressure.

COP

Case you didn't get the memo,
everyone has taxes they gotta pay.

The Cop looks the girl's revealing outfit up and down. He
LEERS, the sight of it making her shudder.

COP (cont'd)

You just get to start early.

Holly blanches as the Cop towers over her, and the awful
truth of the situation starts to sink in...

WHACK! The Cop lurches forward, releasing Holly and folding
the ground.

Selina is revealed behind him, one thigh-high booted leg
raised as Holly gapes at her.

Selina's a few years older, but still dressed like every
other underage girl down here.

SELINA

C'mon. He won't be down for long.

(CONTINUED)

CONTINUED:

She grabs Holly's wrist, dragging her off down into:

CUT TO:

EXT. EAST END - ALLEYWAY - NEXT

Holly stumbles after Selina as they make their escape.

HOLLY
But... you just...

They reach a wire fence, and Selina bounds up it, perching neatly on top and turning to offer Holly her hand.

HOLLY (cont'd)
You hit a cop!

SELINA
I know. Aren't you jealous?

Selina grins, and as Holly looks back to the Cop - who's just recovering - a lightbulb goes on in her head.

She reaches for Selina's hand and lets her pull her up and over the fence, the girls scampering into the night.

SELINA (V.O.) (cont'd)
Seems like a long time ago, now.
Especially as we didn't see each other again for four years after that night.

CUT TO:

EXT. UPSCALE APARTMENTS - NIGHT

The fifth storey wall of a high-rise, lavish apartment complex, somewhere affluent enough to afford real grass for the gardens below.

A length of ROPE descends into view, and moments later a black clad (and older) Selina rappels into view.

Nearer eighteen now, she reaches for her belt and produces a small velvet pouch, opening it to reveal an array of LOCKPICKS.

Selina's well-trained hands are quick to unlatch the window, sliding it up so she can slip inside.

CUT TO:

INT. LUXURY APARTMENT - BEDROOM - NEXT

As the dumpy female occupant snores in her four-poster bed, Selina steals across the room.

SELINA (V.O.)
 Want to know the best thing about
 working the streets? The clients.
 Not what you have to do with them.
 That's just an unfortunate by-
 product. I'm talking about who
 they really are.

Selina approaches the dresser, opening each drawer in a small cabinet and swiping the sparkling jewels within.

SELINA (V.O.) (cont'd)
 Every pressed Armani, every slick-
 haired broker, every balding
 attorney, they all have one thing
 in common. Money. Too much of it
 to spend just on themselves.

Selina cleans out the jewels in moments, moving on to search for wallets in the jackets hanging by the wardrobe.

SELINA (V.O.) (cont'd)
 And if you know just how to ask
 them about it, they'll give up
 every little detail you could ever
 need to know about how to go and
 take that from them.

Her raid over, Selina is almost back at the window when she spies something near the bed.

A large and tasteless portrait of the lady of the house with her pet dog.

Selina grimaces.

CUT TO:

INT. APARTMENT - NIGHT

Back on the job again, as Selina paces forward towards a painting hanging from one wall.

SELINA (V.O.)
 In the end, though, you're only as
 successful as your last job.

(CONTINUED)

CONTINUED:

Selina carefully lifts the painting - and reveals a SAFE. She smirks as she places a small device over the lock, watching as green LEDS tumble down the combination.

SELINA (V.O.) (cont'd)
And you already know how my last
job ended.

The device finishes its work, the safe unlocking with a loud CLICK. Selina turns the handle and opens it:

And the LIGHTS flick on!

She spins round to find the middle-aged owner of the place gaping at her, cell phone in his hand.

Selina snaps back to the safe, spying the necklace sitting on top of the other boxes and pouches inside. Her hand GRABS the necklace.

CUT TO:

EXT. ROBINSON PARK/WATERFRONT - NEXT

And that same CRASH again as Selina bursts out of the window, beginning her fateful plummet to the bay below.

CUT TO:

EXT. UNDERWATER - NEXT

SPLASH! Selina hits the water at full speed, the impact knocking the wind right out of her.

She starts to sink, arms and legs trailing as she slowly disappears into the filthy depths.

SELINA (V.O.)
You want to hear my philosophy in
light of all this?

CUT TO:

INT. ROBINSON PARK - APARTMENT - NEXT

Police flashlights swoop across the lavishly-furnished apartment, as two uniforms stretch a roll of crime scene tape across the doorway. Police radio chatter fills the air.

Moving further inside, the husband consoles his significantly younger wife as a uniform nearby waits to take their statement.

(CONTINUED)

CONTINUED:

There's a FLASH as a crime scene photographer takes yet another shot of the scene.

SELINA (V.O.)
 You are what you've done. You'd better make it good, because your actions count.

A safe on the back wall has been revealed, the painting covering it lying on the floor. The safe is open and empty, and a CSI is busy dusting it for prints.

SELINA (V.O.) (cont'd)
 Remember, no-one cares. Everyone wants to hate you. They are just waiting for a reason to hate you.

Over by the new shattered window overlooking the bay, a second CSI is collecting a few shards of broken glass, focusing on one with Selina's blood splashed across it.

CUT TO:

EXT. ROBINSON BAY - NIGHT

The police boat coasts slowly across the bay, searchlights sweeping the murky water as two divers get ready to drop in.

The boat slows down, and the two divers lean backwards, dropping into the water with a SPLASH.

They stay bobbing on the surface, waiting for instruction from the POLICE SERGEANT on deck.

SERGEANT
 Alright, you both saw that fall so chances are we're looking for a body instead of a suspect, but stay frosty either way. This is the girl we've been after for a string of robberies over the last few years. She's dangerous, and if I lose one of you boys the department sure ain't paying to train a replacement!

One diver gives the thumbs up before ducking beneath the surface - while the second gives the sergeant the finger before disappearing.

With a chuckle and a shake of his head, the sergeant heads back into the boat's cabin, holding out his hand. He's passed a CB radio by the ship's captain.

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SERGEANT (cont'd)
 (into radio)
 This is unit one-twelve, we're
 commencing our sweep, over.

BULLOCK
 (filtered; through radio)
 We lookin' for a floater or a live
 one, Reggie?

SERGEANT
 Well, that all depends, Detective
 Bullock. Do you think cats really
 do have nine lives?

BULLOCK
 Cats, maybe. Cat burglars, no way.
 The speed she hit the water woulda
 been like takin' a nosedive into
 solid concrete. Five bucks says
 your boys are pullin' bits of her
 outta the river all night.

SERGEANT
 You're on.

BULLOCK
 And face it, Reg, we'd both rather
 be lookin' for some mixed-up little
 girl than the damn Batman. Am I
 right?

SERGEANT
 (chuckles)
 Unit one-twelve, out.

The sergeant clicks the radio off and hands the receiver
 back, before stepping to the edge of the rear deck.

The boat's searchlights are still swooping across the bay, as
 are smaller beams of light from the uniforms over on the
 pier.

The sergeant looks up towards the tower block Selina fell
 from, then down into the water below, shaking his head.

SERGEANT (cont'd)
 Hell of a way to go.

The sergeant stares across the waters for another beat,
 before Selina's voice-over returns:

SELINA (V.O.)
 I hate my mother, for dying when I
 was a baby.

(CONTINUED)

CONTINUED: (2)

The sergeant sees a spot of light and squints towards it, and following his gaze leads over to:

One of the divers has surfaced, swinging his torch to highlight a buoy bobbing in the water next to him.

His torch beam falls on a smeared, bloody HANDPRINT, and the diver turns and signals back over to the boat. He dives back under as it starts its engine and chugs towards the buoy.

SELINA (V.O.) (cont'd)
I hate my father. He's dead, too.

As the boat's searchlight sweeps across the frame, we:

CUT TO:

EXT. ROBINSON BAY - SHORE - NIGHT

Closer to the shore on the opposite side of the bay, the tall buildings of Robinson Park in the background, the muddy banks of the nearby woodland much closer.

Selina surfaces, but she's more floating than swimming. She pushes herself weakly towards the shore with one arm.

The searchlight starts to swing in her direction, and she quickly dives beneath the surface as it scythes past.

SELINA (V.O.)
I hate the fat pig orphanage
director who left me for dead. But
she got what she deserved in the
end, I guess.

Selina finally makes it to the shore, dragging her sodden form out of the filthy water and up onto the thick mud of the riverbank.

She's gasping for breath, wincing every time she stretches her wounded side, but fierce determination blazes in her eyes - she's not going to give up yet.

With a final heave, Selina drags herself fully out of the water and lies on her back, gasping for air, her body caked in mud.

SELINA (V.O.) (cont'd)
But there's one person I hate more
than any of those three combined,
despite them being chiefly
responsible for me ending up the
way I have.
(beat)
I hate myself.

(CONTINUED)

CONTINUED:

Selina rolls onto her front, takes a deep breath and uses a nearby tree stump to start to push herself upright.

SELINA (V.O.) (cont'd)
I hate my own, worthless self more
than anyone. Because I'm washed
up.

Selina gets to her feet and takes one shaking step forward - then collapses with a CRY of pain, landing back in the mud with a wet SPLAT.

SELINA (V.O.) (cont'd)
I'm washed up at nineteen. A total
failure. And something tells me
things are only going to get worse
from here.

Selina looks like the fight is well and truly gone from her. She stays in the mud, breathing shallow as her body tries to recover from the shock.

CUT TO:

EXT. ROBINSON BAY - NIGHT

The sergeant goes to the edge of the rear deck as one of his divers pops back to the surface, removing his mask.

SERGEANT
Anything?

DIVER
No, sir. The current's pretty
strong, I'm betting she got washed
downriver somewhere.

SERGEANT
Which means we're not gonna have
any chance of finding what's left
of her 'til morning.

DIVER
This water's blacker than Bullock's
heart under the midday sun, sir.

SERGEANT
(beat)
Alright, I'm calling off the search
for now. We'll start again in the
morning.

The diver nods and heads for the steps to get back up onto the boat, as the Sergeant thumbs his radio to life.

(CONTINUED)

CONTINUED:

SERGEANT (cont'd)
(into radio)
Bullock, you copy?

CUT TO:

EXT. ROBINSON BAY - PIER - NEXT

Over with the row of police squad cars on the pier, their flashing lights blinking across the bay, and there's a bulky man in a dirty brown raincoat stood at the edge of the pier.

He turns round - this is DETECTIVE BULLOCK. He's a slob of a man, unshaven and overweight, and looks like he's seen it all before. Several times.

Bullock is eating from a messy taco in one hand, and with a final mouthful he tosses the wrapper over his shoulder and into the river.

BULLOCK
(into radio)
Yeah, Bullock here. You found her?

SERGEANT
(filtered; through radio)
Uh, no, sir. Both of my divers are drawing blanks, and until first light we're not going to have much chance of finding her.

BULLOCK
Alright, fine. But you're on the first boat back out here in the morning.

SERGEANT
Copy that.

Bullock shoves his radio back into his pocket and approaches the assembled police waiting nearby.

BULLOCK
We're movin' out.

POLICE #1
But, sir, what about -

BULLOCK
Even if she is alive, we're not gonna get her till the sun comes up, so let's get out of here. I got better things to do than stand out here all night. Save that kinda crap for the Batman.

(CONTINUED)

CONTINUED:

Bullock heads for his squad car, and as he sweeps away the empty food cartons littering the dashboard and sits down.

CUT TO:

EXT. ROBINSON BAY - WOODLAND - NIGHT

Selina is still lying in the mud. She's breathing, but is too weak to stand.

A set of HEADLIGHTS sweep across the scene, and a few beats after falling across her, a van pulls into frame, parking.

Two MEN step out, both dressed in hunter's gear, fresh from a night's sport - and the deer tied to the top of their van indicates it was a successful evening.

The first one, DWIGHT, shines his torch down on Selina's prone body. She tries to stir as the second man, SCHULTZ, looks down on her.

DWIGHT

Well, well, well, what do we have here?

SCHULTZ

Looks like somebody tried to go for a swim in the bay.

DWIGHT

Her first big mistake of the night.

Schultz steps closer and nudges Selina with his boot. She GROANS and tries to get up again.

SCHULTZ

Live one.

SELINA

Do that again and I'll make you eat that boot.

Schultz chuckles, squatting before Selina as she weakly sits up, a hand pressed to her head.

SCHULTZ

So what's a pretty little thing like you doing rollin' round in the mud of Robinson Park?

SELINA

Working on my skin. I get rashes.

The sound of a POLICE SIREN makes her head snap round. Schultz nods, one of his suspicions confirmed.

(CONTINUED)

CONTINUED:

Dwight looks Selina over - and sees the bullet wound in her side.

DWIGHT

Looks like this little one's seen some action of her own tonight.

SCHULTZ

Reckon it's got anything to do with all those cops sniffin' round out there?

DWIGHT

Fair assumption.

SELINA

So what if I am? You boys gonna help me?

SCHULTZ

We're not, but I could give you a man who will.

DWIGHT

Stan?

SCHULTZ

Stan the man. This is exactly his kind of thing.

DWIGHT

So we'd be doin' her a favour by taking her in, wouldn't we?

Dwight turns and raises an eyebrow at Schultz.

SCHULTZ

It's our duty as civic-minded citizens. Gothamites look out for their own, that's what the Mayor likes to keep tellin' us.

SELINA

I've got money. I won't have to owe you anything.

DWIGHT

Now that, I like to hear.

SELINA

How do I know you won't just turn me over to the police?

(CONTINUED)

CONTINUED: (2)

DWIGHT

Stan ain't the police. He's about as far away from them as you can get.

SCHULTZ

(shrugs)

Better than bleeding to death out here in the wilds. Won't be long before some hungry animals come snoopin' round looking for a meal, and then you're just -

SELINA

(snaps)

Yeah, alright. I get it.

(beat)

Let's go.

Dwight grabs Selina's feet and Schultz takes her arms, and the duo lift her into the air, heading back to their van.

Dwight pops open the van's back doors, and the duo carry Selina into the rear of the van.

CUT TO:

EXT. GOTHAM - EAST END - STREET - NIGHT

The hunters' van speeds along a deserted street. The spires and towers of Central Gotham rise in the background - but the van is heading into a much less respectable part of town.

The van turns a corner and pulls to a stop outside a large, run down building, which has a cluster of hookers standing around outside it.

They watch on, curious, as Dwight and Schultz step out, head round to the back of the van and help Selina stagger out, supporting her up the steps to the front doors.

CUT TO:

INT. BROTHEL - FOYER - NEXT

More girls are milling around the foyer of the brothel, which is bathed in soft red light. They stare at the new arrival as Dwight and Schultz help Selina through the doors.

A wiry man in a sharp suit walks over - this is STAN, the brothel owner. He looks to Selina, then the hunters.

STAN

What the hell is this?

(CONTINUED)

CONTINUED:

DWIGHT

New recruit.

They head over to a couch against one wall and lay Selina onto it. She's almost unconscious again.

STAN

You bringing in strays for me now,
is that it?

SCHULTZ

Get bent, Stan.

STAN

(smirks)
I would, but I hear that's the way
you like it.

Schultz steps angrily towards Stan, but Dwight holds him back.

DWIGHT

Easy, compadre.
(to Stan)
Found this little miss out by
Robinson Bay askin' for some
protection from the long arm,
thought she'd be an ideal addition
to your proud organisation.

STAN

Oh, you did, huh?

DWIGHT

Just showing a little initiative.
That, and the fat check you
promised us if we brought you a new
girl to replace the last one we
broke.

Stan peers down on Selina, who is shivering with blood loss now. Several curious hookers are crowding round behind him, and he turns angrily to them.

STAN

Come on, get back to work, or
whatever it is you useless whores
class as 'work' around here!

The girls mutter a few curses and disperse, as Stan presses a hand to Selina's pale forehead. He notices the gunshot wound and squints at it.

(CONTINUED)

CONTINUED: (2)

STAN (cont'd)
What did she do, try to decline
your kind offer? You guys should
really learn, 'no' means 'no.'

SCHULTZ
Wasn't us. Found her like this.

Dwight SLAPS him on the arm and glares at Schultz to be
quiet, but Stan is already catching up.

STAN
Found her with a bullet in her
gut... just past Robinson Park?
And I suppose this girl has nothing
to do with the buzz that's been all
over the police scanners tonight?

DWIGHT
(shrugs)
Wouldn't know. Don't have one.

A beat as the two men stare each other down, before Stan
rolls his eyes and nods.

STAN
Alright, deal.

Schultz holds out Selina's small black backpack.

SCHULTZ
This is all she had on her.

Stan opens the bag and starts to nose through it.

SCHULTZ (cont'd)
No cash.

STAN
How charitable of you to check a
dying woman's purse.

SELINA
(weak)
I'm not dying...

The three men exchange a look before Stan leans over Selina.

STAN
I'm afraid you are, sweetheart.
But don't worry, you're in good
hands now. And if my clients like
what they see, you'll be in lots of
other good hands as well.

(CONTINUED)

CONTINUED: (3)

Selina's eyelids flutter and she finally passes out.

BLACK OUT:

STAN (V.O.) (cont'd)
 Oh, perfect. Can you boys help me
 get her upstairs before you go at
 least?

FADE IN:

INT. BROTHEL - BEDROOM - NIGHT

Selina is lying on top of an old bed in an equally old room. She starts to sit up and winces - but when she looks down, she sees that her wound has been cleaned and dressed.

Looking round the room, Selina takes in the peeling wallpaper and dusty ornaments, but before she can see much more the door opens and Stan walks in.

Selina shuffles back on the bed, tensing up as her eyes flick towards any available exits.

STAN
 Relax. I'm not going to hurt you.
 I wouldn't have done such a good
 job patching you up otherwise.

Selina presses a hand to her side, then looks back up at Stan as he shuts the door behind him.

SELINA
 Where am I?

STAN
 The East End.

SELINA
 How long have I been here?

STAN
 A few hours. You won't be in much
 of a state to go walkies until that
 hole in your gut has chance to
 heal, but you'll find we have
 everything a girl like you could
 need.

SELINA
 'A girl like me'?

STAN
 No offence meant. Heck, I don't
 even know who you are yet!
 (MORE)

(CONTINUED)

CONTINUED:

STAN (cont'd)
 Why don't you start by telling me
 how you ended up washed up where my
 associates found you, and we'll go
 from there.

Selina stares carefully at Stan before:

SELINA
 My name's Selina.

STAN
 Selina what?

SELINA
 Just Selina.

STAN
 Are you always this cagey with
 people who give you shelter?

SELINA
 I am when those people run
 brothels.

STAN
 (chuckles)
 Quick to judge, too. I could say a
 thing or two about you, young lady.

SELINA
 You don't know a thing about me.

STAN
 Oh, I beg to differ.

Stan reaches down and picks up Selina's backpack, and she
 tenses up again as he heads over.

STAN (cont'd)
 See, I have a variety of business
 interests that all just happen to
 share the same premises. Call it
 an enterprise.

SELINA
 I'm sure I can think of a better
 word than that.

STAN
 The point is, I think you have
 skills that I can make use of.

SELINA
 If you think I'm gonna turn tricks
 for you, you can-

(CONTINUED)

CONTINUED: (2)

STAN

No, I have something much more interesting in mind.

He opens Selina's bag and empties it onto the bed - and there are the tools of her trade - grappling hook, glass cutter, suction pads.

STAN (cont'd)

So let's talk business.

CUT TO:

INT. BROTHEL - CORRIDOR - NIGHT

Selina opens the bedroom door and looks out down the hallway. Several more doors lead off into various rooms, with hookers of all ages, shapes and colours strolling past.

One leads a lucky guy into her room as another guy is led past Selina - he grins as he looks her up and down, and she flashes him a cold glare right back.

SELINA (V.O.)

Stan had me at something of a disadvantage. He knew the cops were looking for me, but he also knew this was the last place they'd try to find me. So, in return for keeping quiet about where I was, I'd have to do a few jobs for him.

Selina spots several girls crowding round the entrance to a room up ahead, and with a frown heads over.

SELINA (V.O.) (cont'd)

We worked out the details of our arrangement and then he left me to settle in - but me being me, it took me less than five minutes to find more trouble for myself.

(beat)

By which, I mean you.

Selina joins the anxious girls, who are standing outside a darkened bedroom.

SELINA (cont'd)

What's going on?

One of the girls, a tall, sassy black girl named HARLEM, turns and looks her up and down.

HARLEM

And who the hell are you?

(CONTINUED)

CONTINUED:

SELINA
(dismissive)
Stan's new business partner.

HARLEM
(sly)
Yeah, I saw your ass being dragged
in here earlier, real business-
like.

SELINA
You want to have a problem with me?

HARLEM
That depends. You somebody I want
to have a problem with?

Harlem gets in Selina's face, but another girl, a teary-eyed blonde teenager called NIKKI, pulls her back.

NIKKI
Harlem, come on! We don't have time
for this!

Selina looks past the girls and into the room, and her face drops a fraction at what she sees.

A young red-haired girl is sitting on the floor, her back against the bed. She wears a blissful smile on her face - and the blood dripping from the needle mark in her arm shows where her mind is right now.

Selina pushes past the girls and rushes to the redhead's side. Two more girls are clucking anxiously nearby as Selina looks for the needle the redhead used.

SELINA
Who is she? What's her name?

GIRL #1
H-Holly. Holly Go Nightly.

The name strikes a chord in Selina's memory, and with a tense expression she pulls the girl's hair back, to reveal:

HOLLY. The very same girl Selina saved from the cop, now aged seventeen but still in one big, fat mess.

SELINA
Oh, God...

Selina SHAKES her, trying to get a reaction.

SELINA (cont'd)
Holly? Holly! Can you hear me?

(CONTINUED)

CONTINUED: (2)

HOLLY'S P.O.V.:

Selina appears in a haze of colours, motion lines swirling and trailing off of her. Strawberry fields forever.

HOLLY
(dreamily)
No... too far away... up in the
clouds...

SELINA
(to girls)
What's she taken?

GIRL #1
(stutters)
I-I don't know, I-

Selina grabs the girl with her other hand and pulls her up close.

SELINA
(fierce)
What has she taken?

The girl stutters again before Harlem steps into frame, looking down on Holly.

HARLEM
Girl's gone and doped herself up
one sunbeam too far this time.

Selina turns to see Harlem standing over her, one hand on her hip and her face full of sass.

HARLEM (cont'd)
Always said that stuff'd kill her.
Bad for business having a cold case
like her on the books.

SELINA
Anyone ever tell you you're all
heart?

HARLEM
Not that often.

SELINA
Wonder why that is?

Selina turns back to Holly, slapping her cheek to try and bring her to her senses.

(CONTINUED)

CONTINUED: (3)

SELINA (cont'd)
Holly? Listen to me, Holly, you've
got to stay awake. You understand?

HOLLY
I... I'm so sleepy...

She starts to wilt, but Selina SLAMS her hard against the bed
frame. The girls GASP and Holly GROANS.

SELINA
(to girls)
She falls asleep, she dies. That
happens, one of you'll be next.
You two, keep an eye on her.

Selina gets up and marches back to the door.

HARLEM
And where are you going?

SELINA
You got a bathroom in this dive?

NIKKI
Two doors down on the left.

Selina nods and dashes off down the corridor.

HARLEM
Somebody care to tell me who the
god damn that girl is?

NIKKI
(shakes head)
No idea.

HARLEM
Hmph. She got a long way to fall,
she thinks she's comin' walkin'
into my house like she owns the
place.

Harlem looks back to Holly, who is shivering now as the two
concerned girls try to keep her awake.

CUT TO:

INT. BROTHEL - BATHROOM - NEXT

Holly is squashed awkwardly into the filthy bathtub as cold
water from the shower head rains down on her. She grimaces
and rubs her eyes, coughing.

(CONTINUED)

CONTINUED:

Selina stands over her, the gaggle of girls in the doorway behind her.

NIKKI

Is that going to work? I mean-

SELINA

She's just gonna have to ride out whatever she did to herself. All we can do is help that along.

HARLEM

And how come you know so much about baby-sitting a junkie?

Selina looks off into the distance for a beat, then turns her attention back to Holly.

SELINA

Just be glad that I do.

Holly splutters under the water as Selina helps smooth down her straggly hair.

CUT TO:

INT. BROTHEL - HOLLY'S ROOM - NIGHT

Holly is curled up, shivering, on her bed, wrapped in towels and blankets, her hair still wet. Nikki is by her side, running a hand across her face tenderly.

Selina stands in the doorway, watching Holly, as Stan appears behind her. He glances towards Holly, then turns to Selina.

STAN

What happened to her?

SELINA

She's going to have one hell of a night, but she'll live.

STAN

(sighs)

I should have cut her loose a long time ago. Anyway, that's not why I'm here. You've got a client.

Selina turns slowly to stare back at Stan.

STAN (cont'd)

Do you remember what to do?

A beat - Selina lowers her head and nods.

(CONTINUED)

CONTINUED:

STAN (cont'd)
That's a good girl. Be ready,
he'll be coming your way in an
hour.

Stan leaves, and Selina looks back to Holly, meeting Nikki's worried look.

SELINA (V.O.)
I'm kinda glad you didn't have to
see me bow to that piece of slime
like that.

Holly murmurs something as she flinches deliriously on the bed, and we cut to:

INT. BROTHEL - SELINA'S ROOM - NEXT

Selina is now dressed in a much racier outfit - a black basque and leggings, with knee-high lace up boots. Her hair is slicked back against her head as she stares at her reflection.

SELINA (V.O.)
The proof is in the mirror. I'm
Selina Kyle, ex-lady thief of the
night - now just a plain old lady
of the night.

She hears a SCRATCHING at her window, and turns to see a stray tabby cat standing on the ledge outside.

Selina heads over and shoves the window up, reaching out to pet the cat. It PURRS as she runs her hand across its fur.

She looks out onto the street below - two cops are busy roughing up a pair of hookers. The girls yell furiously as the laughing cops go through their bags, taking a wad of cash with them.

SELINA (V.O.) (cont'd)
The East End is a real No Man's
Land. If a cop makes you here,
he'll never bag you.

The stray cat hops into Selina's room, and after another beat looking across the city around her, Selina pushes the window closed.

SELINA (V.O.) (cont'd)
I'm safe here. I hate safe.

MAN'S VOICE (O.S.)
You Selina?

(CONTINUED)

CONTINUED:

She turns - standing in the doorway is a bearded MAN, grinning from ear to ear. He's scruffily dressed and still wears an ID badge from his place of employment.

SELINA

I sure ain't Tinkerbelle. Who wants to know?

MAN

Stan says you're my girl. He says you're the best.

Selina grins at the man and beckons for him to step inside. The stray cat is hiding beneath the wardrobe, its glittering eyes watching the newcomer.

SELINA (V.O.)

That's what I wait to hear. The code phrase - means Stan thinks this guy's worth checking out.

Selina sits back on the bed as the man pushes the door closed.

SELINA (cont'd)

Yeah, I think Stan did mention you, now that I think about it. Have a seat.

She reaches for something on her nightstand - it's a WHIP. The man's face lights up as she runs it through her hand.

SELINA (cont'd)

(sultry)

Tell me your troubles.

The man turns, taking down the whip with a grin and tossing it to her - she catches it with one hand.

MAN

I'll tell you - if you ask me with that.

Selina snaps her wrist, letting the whip unfurl and trying a few practise swings. It seems to suit her.

SELINA

I think I can manage that.

The man shrugs off his jacket as Selina smirks seductively at him.

SELINA (V.O.) (cont'd)

We may be living in a dive, but even hell holes have gold in them if you know where to dig.

(CONTINUED)

CONTINUED: (2)

The man steps in front of Selina, blocking her from view.

CUT TO:

INT. BROTHEL - CORRIDOR - NIGHT

Holly walks slowly down the corridor towards Selina's room. She still has a blanket wrapped round her but looks past the worst now.

She reaches out to knock on the door, but Nikki steps into frame and shakes her head.

NIKKI

You shouldn't be out of bed, Holly.

HOLLY

I just wanted to say -

NIKKI

She's with a client.

HOLLY

(surprised)

Oh. Oh, I mean, I didn't think she was -

NIKKI

We're all in the same boat here, ginger.

(looks to door)

Even people like her.

Nikki lays an arm round Holly's shoulders and leads her back towards her room.

CUT TO:

INT. BROTHEL - STAN'S OFFICE - NIGHT

Stan's part of the building isn't much more lavish than the rooms the girls have to make do with - a TV, desk and refrigerator are the only luxuries in here.

Stan has both feet up on his desk as he reads the Gotham Globe. The cheap TV set is showing some bubblegum J-pop video as he sips a beer.

The Globe's headline reads 'Myth Or Real-Life Vigilante?' with an artists's depiction of a monstrous, humanoid bat.

Selina KICKS the desk to get his attention, and Stan is startled into spilling beer down his shirt.

(CONTINUED)

CONTINUED:

STAN

Didn't your mother ever teach you to knock?

SELINA

My mother's dead.

STAN

Sorry to hear that. But, not my problem. What have you got for me?

Selina holds up her visitor's ID card.

SELINA

Sleeping Beauty upstairs works for the Galler Gallery. Security.

STAN

And these words are sweet music to my sad old ears because...

SELINA

Because with a copy of this ID pass and a half decent computer, I can get access to floor plans and blueprints, which in turn means I can lay out the whole security system - motion detectors, laser sensors, camera locations and even good old fashioned booby traps.

STAN

Not many galleries go in for that whole 'hidden pit filled with spikes' thing these days, you know.

SELINA

Now, I'm thinking there must be something in there you want taking out, otherwise you wouldn't have shown this guy my way.

STAN

And you'd be right.

Stan reaches into one of his desk drawers and takes out a thick folder, which he opens out.

STAN (cont'd)

Brief history lesson. Old lady Galler was a high society big shot back in the days when politicians wore wigs and dinosaurs still walked the earth.

(CONTINUED)

CONTINUED: (2)

SELINA
(dryly)
Fascinating.

STAN
She was a rich old bag, and left all her money to a foundation that made her uptown Gotham Central pad into a museum. A museum that just so happens to hold several exhibits that associates of mine would love to get their sticky, sweaty little fingers on.

Stan lays three photographs on the desk before Selina, each one of a different treasure - a necklace, a statue and a diamond.

SELINA
Got a preference?

STAN
In an ideal world, all three, but past experience tells me the little sleeping pill I gave you to knock out macho man upstairs is only going to give you time for one. So go ahead - choose.

Selina looks over the photos - before settling on the statue. It just so happens to be of a cat.

STAN (cont'd)
Got a thing for the small furrries?

SELINA
They've done more for me than people have over the years.

STAN
(smirks)
That's a story you'll have to tell me one day. Computer's down the hall, next door along. My password is 'delicious.'

Selina scowls, turns on her heel and marches out of the office. Stan watches her go before turning back to his TV.

CUT TO:

INT. BROTHEL - CORRIDOR - LATER

Selina has several files in her hand - blueprints and photos - and is leafing through them when she almost runs into Holly.

(CONTINUED)

CONTINUED:

SELINA

Oh!
 (blinks)
 Hey.

HOLLY

(shifts)
 Um... hi.

SELINA

Long time, no see, huh?

HOLLY

Yeah... something like that.

Holly bites her lip nervously, but Selina rolls her eyes.

SELINA

No, you don't have to hug me.

HOLLY

What? Oh, no, I was just -

SELINA

You just wanted to say 'thanks.'
 Don't mention it. Just remember
 that I don't do favours for people
 too often. And that's two you owe
 me now.

Selina starts to walk past her, but Holly calls out:

HOLLY

Where have you been?

Selina turns, frowning.

HOLLY (cont'd)

I mean, since... Since you saved
 me. Last time.

SELINA

Oh, you know... around.

HOLLY

(shrugs)
 D'you maybe... wanna tell me about
 it?

SELINA

Holly, it's late, and I have work
 to do before -

HOLLY

(puppy dog eyes)
 Just the short version? Please?

(CONTINUED)

CONTINUED: (2)

Selina tries to fight those baby blues, but it's no good. With a sigh, she nods towards Holly's room.

SELINA
 Alright, alright. But we'll have
 to make it quick.

Holly beams and scampers into Selina's room, and Selina follows.

SELINA (V.O.) (cont'd)
 Which brings us up to...

CUT TO:

INT. BROTHEL - HOLLY'S ROOM - NIGHT

Holly sits on the bed as Selina stands by the window, arms folded as she peers across the view of the east End.

SELINA
 ... right about now.

HOLLY
 Wow. So...

SELINA
 So, I got literally thrown out of
 juvie, lived rough stealing to make
 a living, crossed Alleytown's
 excuse for Fagin and then met you
 the first time. After that...
 well, more of the same.
 (turns to Holly)
 Don't think I missed anything.

HOLLY
 So, when you say you have to go to
 'work,' you mean...

SELINA
 Stealing, yeah. It's what I do.
 (shrugs)
 'Cause I'm the best.

Holly nods, satisfied with this explanation.

HOLLY
 So you're, what, the anti-Batman?

SELINA
 (beat)
 Can I go?

(CONTINUED)

CONTINUED:

HOLLY

Huh? Oh, yeah, yeah! Sure. Sorry to keep you, you know, I just wanted to, like, catch up. And stuff.

SELINA

Consider us caught up.

Selina heads for the door, but turns back.

SELINA (cont'd)

Don't wait up.

She WINKS, and Holly grins again as Selina exits.

CUT TO:

EXT. GALLER GALLERY - FRONT ENTRANCE - NIGHT

The Gallery used to be a stately home and so looks the part - marble arches, three storeys and lots of tall, thick windows reflecting the full moon in the sky.

SELINA (V.O.)

You want to know what happened?

A black shape scampers along one of the tree branches overhanging the grounds - it's Selina, back in her trademark black outfit.

SELINA (V.O.) (cont'd)

If I was Old lady Galler, I'd have earmarked some of that foundation payday for upgrading the security.

Selina judges the distance down to the ground - then with a neat flip she DIVES off the tree branch, landing silently on her feet and racing off to the side of the house.

SELINA (V.O.) (cont'd)

Because Sleeping Beauty's blueprints revealed a doozy of an exterior flaw.

Selina gets to a small grate over a basement-level window, and breaks out a lockpick from her backpack to take care of the padlock.

SELINA (V.O.) (cont'd)

Most jakes immediately rule out entering via the basement. Extra effort to work your way up to the loot, lots more redundant systems to defeat...

(CONTINUED)

CONTINUED:

Selina pops open the grate, and squeezes herself through.

CUT TO:

INT. GALLER GALLERY - BASEMENT - NEXT

Selina slides nimbly through the tiny window and lands with a half roll inside the dark basement.

SELINA (V.O.)
... plus, it's not exactly a
glamorous entrance. Not to mention
that a man wouldn't even be able to
fit through that window.

Selina reaches up and carefully closes the window, checking both ways to see that the coast is clear.

SELINA (V.O.) (cont'd)
But I can.

She dashes off frame, into:

CUT TO:

INT. GALLER GALLERY - BASEMENT - NEXT

Selina stands before a fuse box, unscrewing the front panel with a small motorised screwdriver.

SELINA (V.O.)
I'm didn't have to worry about
defeating any extra security,
thanks to the master control box.

She pops off the box lid, and scans the dizzying mess of wires and circuit boards inside. She locates the fuses she's after, and with a quick tug there is a CLUNK as the building shuts down above her.

SELINA (V.O.) (cont'd)
Always a good plan to take as much
out in one fell swoop as you can.

Selina grins and dashes off, into:

CUT TO:

EXT. GALLER GALLERY - CENTRAL GARDENS - NEXT

Selina pushes open a set of bay windows and steps out into the grounds in the middle of the Gallery.

(CONTINUED)

CONTINUED:

The wings of the building rise up on all sides, but what catches her eye is a huge STATUE placed prominently in the centre of the garden.

It's of an Egyptian prince seated on a throne, a golden sceptre in one hand, and a cat sitting on one knee.

SELINA (V.O.)

A job like this usually makes me feel like the winner of one of those shopping contests where you get three minutes to take whatever you can and run...

Selina walks slowly up to the statue, focusing on something sparkling around its neck.

SELINA (V.O.) (cont'd)

... but with the luxury of undetected time on my hands, I could afford to be a little more picky.

There's a thick golden necklace around the statue's neck, with a pendant in its centre inscribed with the head of a cat.

SELINA (cont'd)

(impressed)

Check out the jewels on Pharaoh here!

Selina checks round the base of the statue - a laser sensor grid is shut down, as are the spotlights that should highlight the statue, and so with a grin she starts to climb up onto its lap.

She pauses to study the cat sitting on the statue's knee for a moment.

SELINA (V.O.) (cont'd)

Guy had a nice cat. Persian.
Little upmarket for my tastes.

She reaches for the necklace - but then pauses, glancing over her shoulder.

Selina narrows her eyes - but the Gallery around here is still and quiet. She reaches for the necklace and pulls it loose, clambering back to the floor.

She checks around her, obviously spooked by something, before starting a dash back towards the exit.

WHACK! Something SLAMS into Selina at high speed, and she is sent flying through the air, CRASHING into another statue.

(CONTINUED)

CONTINUED: (2)

Grimacing and clutching her wounded side, Selina clammers slowly to her feet - and sees her attacker.

A tall NINJA, wrapped in black and scarlet cloths with a bandana covering his face stands a few feet away, his cold blue eyes blazing down on her.

Selina's eyes flick to the katana slung across his back, and the twin rows of throwing daggers fastened to his thighs.

NINJA

A girl!

SELINA (V.O.)

Remind me never to mix it up with the Egyptians again.

Bewildered, Selina gets cautiously to her feet as the Ninja stands impassively before her.

She glances at the statue she was thrown into - she's knocked off both of its arms.

SELINA (cont'd)

(off statue)

Reckon I can get a copyright on that?

The ninja doesn't move, only uttering:

NINJA

(icily)

A girl...

SELINA

Nice observation, Einstein.

Selina hunches over like a tiger ready to pounce, reaching a hand slowly round to her backpack.

SELINA (cont'd)

Well, there's no rhinos out here, so I can only assume you're the guy who gave me a flying lesson just then. Do I get a name, or is this how you treat all the girls?

The Ninja stays perfectly still, and Selina lowers her other hand - and with a CRACK, she unfurls her whip!

SELINA (cont'd)

(grins)

Wanna see me walk the dog?

(CONTINUED)

CONTINUED: (3)

She SNAPS the whip towards the Ninja - but to her shock he CATCHES it, and with a yank pulls it straight out of her hands!

SELINA (cont'd)

Whoa!

NINJA

(louder)

A girl!

The Ninja LEAPS through the air towards her. Selina falls back and snaps her leg round to sweep his feet away - but her leg just bounces off the Ninja's steely foreleg.

She blinks in surprise - and the Ninja SWATS her away with a powerful backhand.

NINJA (cont'd)

A girl!

Selina recovers - but the Ninja is already sailing towards her with a flying kick.

She's too slow to dodge, and with a CRUNCH the Ninja's foot slams into her chest, knocking her off her feet.

Selina rolls across the ground, winded, as the Ninja advances on her again.

SELINA (V.O.)

Note to self - for better kicks,
keep your leg straight.

NINJA

A girl!!

He grabs her by her top and drags her back to her feet, CRACKING his fist across her jaw.

Selina's stunned, and can't defend herself as he hits her again and again - but through it all, she keeps holding on to the necklace.

She's finally floored as he drop-kicks her, and the bloodied Selina is sent sailing back through the air.

Selina slowly lifts her head up, licking the blood from her split lip - and she GRINS.

SELINA

Oh... come on... don't stop
now...

(CONTINUED)

CONTINUED: (4)

NINJA

(furious)

You stupid girl! You touched it!
You defiled it! I should kill you
for what you've done! I should
kill you for just getting in my
face!

SELINA

Well, from my face...

She SPITS a mouthful of blood at him, and the Ninja reels.

SELINA (cont'd)

... to yours.

With a SHOUT of controlled aggression, the Ninja KICKS Selina
in her stomach, and she cartwheels back through the air.

The Ninja deftly snatches the necklace from her hand before
she hits the deck.

NINJA

The totem is useless to me now that
your accursed female paws have
sullied it!

The Ninja steps back, looking up to the wall of the closet
wing of the Gallery, then down at the coughing Selina.

NINJA (cont'd)

I will kill you if I ever even see
you again, dirty, filthy girl!
This I swear!

Selina looks up - and the Ninja LEAPS through the air,
bounding up the face of the wall to reach the roof in
seconds.

SELINA (V.O.)

He ran away in full view, not even
bothering to hide from me.

She pushes herself weakly onto her knees, dirt and blood
smeared across her face.

SELINA (V.O.) (cont'd)

I figured he either thought I was
too scared to follow... or not
worth hiding from.

Selina narrows her eyes and grits her teeth, snatching her
whip from the ground.

CUT TO:

EXT. GALLER GALLERY/STREET - NEXT

Using her whip as a makeshift lasso, Selina sails over the side wall and down to the street below.

SELINA (V.O.)
Wrong on both accounts.

Selina looks around - and sees the Ninja racing away from her. She starts to sprint after him.

SELINA (V.O.) (cont'd)
He may have been the Cassius Clay of martial arts, but I'm the queen of thieves around here. That necklace was mine first, and I wanted it back.

Lights are starting to come on in the gallery behind her, and Selina scurries toward the sanctuary of the shadows.

SELINA (V.O.) (cont'd)
It's about that time that a dim and distant memory of something I was actually meant to steal drifted into my head - and with that came the realisation that Stanley was not going to be a happy bunny when I got back home.
(beat)
'Home'? Can't believe I just caught myself calling it that.

As distant dog BARKS filter over to her, Selina checks the street before hurrying off again.

CUT TO:

EXT. STREET - NEXT

The Ninja runs up to a fire escape and LEAPS up onto the ladder, quickly clambering out of sight.

Moments later, Selina rounds a corner and looks up to see the Ninja disappearing up onto the roof several storeys up.

SELINA
(mutters)
Who is this guy, Spider-Man?

(CONTINUED)

CONTINUED:

She takes a deep breath and JUMPS for the fire escape, catching the lowest rung and pulling herself up with a GRUNT of effort.

CUT TO:

EXT. ROOFTOP - NEXT

The Ninja is dashing across the rooftop, and by the time Selina gets to the top of the ladder, he's already leaping off the edge, sailing down to the top of another building below.

Selina gets to the edge and looks down - and it's a long way to fall.

SELINA

Figures. I get to play catch up with a freakin' superhero.

She takes a few steps back, then with a run up she LAUNCHES herself from the roof.

Selina sails through the air - and just makes it to the roof opposite. She teeters on the edge for a beat, but swiftly regains her balance.

SELINA (cont'd)

(exhales)

Too close...

She heads for the edge of the building and looks down - and sees the Ninja leaping down to the roof of a small building, a sign outside labelling it as a dojo.

CUT TO:

EXT. STREET - NEXT

Selina drops to the street and approaches the dojo. It doesn't look like much - a few large black Japanese letters on one side and a wire fence leading to a rear parking lot.

CUT TO:

EXT. DOJO - CONTINUOUS

Selina nimbly scales the fence and drops down into the carpark, checking left and right before moving on.

(CONTINUED)

CONTINUED:

Selina finds a side door in the building, and after a swift bit of lockpicking it POPS open. She glances over her shoulder, then slips inside.

CUT TO:

INT. DOJO - CORRIDOR - NEXT

Selina paces down a dimly lit corridor, the clean, plain decor typical of Japanese design.

SELINA (V.O.)

I had my own stupid pride to blame for getting me into all this. When I fudged the job first time round, I should have handed Stan his nose and marched out of there... but I hate being beaten even more than I hate water, and no two-bit Hong Kong Phooey was going to get away with my necklace.

Selina gets to a door at the end of the corridor and tries the handle - it's open. She slips through it, into:

CUT TO:

INT. DOJO - TEMPLE - NEXT

Selina pauses as she steps through the door - she's suddenly somewhere very unexpected!

A large Buddha statue frames one wall, with dragon-shaped braziers giving off a soft orange glow around her. She's in a wide, tiled room lined with marble arches.

SELINA

Creepy. Now, where -

CRACK! A FIST shoots into frame and hits Selina square in the jaw, and she hits the deck.

SELINA (cont'd)

Never mind.

She picks herself up as a pair of feet step before her - then another pair join them. And another. And another.

NINJA (O.S.)

A girl!

Selina looks up - and she's surrounded by dozens of NINJAS, the one she's been chasing stood before them all. The other ninjas, all in white, start to join in with his cry.

(CONTINUED)

CONTINUED:

NINJAS

A girl! A girl! A girl!

Selina looks round as the ninjas form a circle round her, closing her in. There's nowhere to run.

SELINA

(sighs)

Crap.

With a BURST of flame from the dragon braziers, the whole temple is lit up - and Selina boggles as she takes the scope of the place in.

A high ceiling, supported by the marble pillars, is filled with dozens of swinging lanterns that highlight more dragon and Buddha statues lining the walls.

Selina gets slowly to her feet, a wry grin on her face as she looks round at the temple, and then to the ninjas.

SELINA (cont'd)

Just so I'm clear - did all of you guys go to the same school, or are you all just that unoriginal when it comes to picking your own outfits?

Ninja remains still - and Selina is GRABBED from behind by a particularly tall ninja.

NINJA

Raise this... creature into the air!

The tall ninja lifts the struggling Selina into the air.

SELINA

Hey! I have a name!

NINJA

She is mi-

POW! Selina KICKS out and catches Ninja off guard, planting a foot in his chest and using his own kick against him.

VOICE (O.S.)

Your *tachi* stands too wide, Kai.

Selina looks round - and as Kai hits the deck with a THUD, the rest of the ninjas all bow deeply from the waist. Selina is dropped to the floor.

She looks round as a HOODED MAN walks towards her, his robes the same white as that of the rest of the ninjas. His arms are folded, his hands hidden inside his long sleeves.

(CONTINUED)

CONTINUED: (2)

HOODED MAN
Your balance was off. You should
know better... on more than just
this matter.

Selina glances round, and when she sees that none of the ninjas are looking at her, she takes the opportunity to KICK the one that was holding her.

SELINA (V.O.)
And imagine my surprise - straight
legged kicking does work better!

The ninja staggers back, but as the Hooded Man approaches, he stays bowed over respectfully. Selina turns to the man.

SELINA (cont'd)
Thanks for the save, Obi-Wan.

HOODED MAN
Who is this woman? Kai?

The Ninja removes his hood at last - revealing a handsome Japanese man in his twenties. This is KAI.

KAI
She is an intruder. A cat burglar.

HOODED MAN
So I see.
(to Selina)
And what do you seek, cat?

SELINA
What's rightfully mine.

HOODED MAN
And that would be...?

Selina takes a beat as she looks round at the assembled ninjas.

SELINA
Knowledge.

The Hooded Man nods his head, then turns and heads towards a seat against one wall, framed between two huge, intricately-painted urns.

Kai stares icily at Selina as the ninjas form two lines and march smartly over to stand either side of the Hooded Man.

SELINA (V.O.) (cont'd)
I think I got too caught up in the
theatrics of this joint.
(MORE)

(CONTINUED)

CONTINUED: (3)

SELINA (V.O.) (cont'd)
All I meant to say was 'I wanna
know how you guys know so much damn
good kung fu.'

HOODED MAN
I sense truth in your words.

He takes his seat as the ninjas come to a stop, turning to
face one another.

A young girl, dressed in the same robes as the Hooded Man,
walks into frame and reaches out to draw back his hood,
revealing a surprisingly youthful face. He has a neat white
beard and a bald head.

SENSAI
I am the Sensai, and you are
welcome here.

SELINA
(beat)
That's it? I come walking in off
the street, you don't know me from
the Black Canary, and I'm what...
your student?

SENSAI
(beat)
Your body is well conditioned but
you lack the skills to properly
command it. Your mind is sharp,
but you lack focus. One must
synchronise the body with the mind
to attain total harmony.

Kai steps closer, not looking at Selina.

KAI
Revered Sensai, I must object.
This woman is clearly a vagrant
waif, a stray cat begging for
scraps.

Selina shoots him a fierce look, but he ignores it.

KAI (cont'd)
She is not worthy of your time,
much less your attention, my
shihan.

Kai turns to Selina at last, sneering at her.

KAI (cont'd)
Come, stray cat. I will serve you
a bowl of warm milk before I show
you to the neighbourhood karate
club.

(CONTINUED)

CONTINUED: (4)

SELINA
I'll serve you with something -

SENSAI
Yasume... stop, Kai.

The Sensai stands, and Kai takes a step back and bows. Selina eyes him, getting an idea of the respect the Sensai commands.

SENSAI (cont'd)
You are dojo senior, Kai, so you are the one who will see to *nehko-
chan's* basic training.

SELINA (V.O.)
Remind me to find out what that means.

SENSAI
Fit her with a *gi*, and review dojo regulations of conduct and etiquette with our newest student.

The Sensai looks to Selina, and after a beat she feels compelled to make a brief bow. The Sensai nods back, and starts to walk away.

SENSAI (cont'd)
The matter is settled.

A broad grin cracks across Selina's face as she turns to Kai, who is seething with barely suppressed rage.

SELINA (V.O.)
And just like that, I was in! To what, I have no idea. But point is, I'm in.

Kai turns sharply on his heel and marches away from her.

SELINA (V.O.) (cont'd)
And I think I also made my very first enemy for life. And speaking of enemies...

CUT TO:

INT. BROTHEL - STAN'S OFFICE - NIGHT

Selina stands before Stan's desk, the bruises from her bout with the Ninja getting little sympathy from the raging Stan.

(CONTINUED)

CONTINUED:

STAN

And you just let this... this
'ninja' get away with the goods?

SELINA

(shrugs)

I'm a thief, not a fighter.

STAN

So learn to be both!

Stan slumps back behind his desk, his head in his hands.

STAN (cont'd)

Do you have any idea what you've
done? Do you know what kinds of
things the people I've now let down
like to do to people who screw up?

SELINA

If it's going to involve your face,
I can only guess it'd be an
improvement.

STAN

Oh, I'm sorry, I didn't realise you
actually wanted me to hand you over
to the cops!

Stan reaches for his phone and rapidly dials a number.

STAN (cont'd)

(into phone)

Hello? Yes, Lieutenant Gordon,
please, I've got information about -

Selina presses on the phone cradles to cut off the call.

SELINA

Alright! I'll get it back.

STAN

Get it back? You didn't even steal
what I asked you to!

SELINA

Tell your client that particular
job went south.

STAN

Just like that?

(CONTINUED)

CONTINUED: (2)

SELINA

Just like that. And tell him that when I find that high-kicking bastard and get the necklace back, I'll hand it over to them.

Stan studies her, considering her offer.

SELINA (V.O.) (cont'd)

I hate to think how that conversation would've gone if he hadn't bought my story.

Finally, he nods. Selina visibly relaxes.

STAN

Deal. Now get back upstairs. You'd better be in that bed with your client before he wakes up, purring like a kitten to establish an alibi, or every hit that pretty face of yours took tonight'll be for nothing.

Selina heads for the door as Stan calls out:

STAN (cont'd)

And for God's sakes put some concealer on those bruises, will ya? You'll give me a bad name, walking around like that!

SELINA

You trying to tell me your name could get any worse?

Stan rolls his eyes as Selina disappears.

CUT TO:

INT. BROTHEL - CORRIDOR - NEXT

A weary-looking Selina trudges back towards her room, stretching and wincing as she clutches her side.

She passes the door to Holly's room and hears the sounds of sobbing from inside. Selina steps back and pushes the door open a crack.

SELINA

Holly?

Holly is sitting inside in total darkness, and she quickly tries to cover up her tears as Selina looks in on her.

(CONTINUED)

CONTINUED:

HOLLY
(sniffs)
Uh, yeah? What is it?

SELINA
You okay?

Holly peers at Selina's bruises.

HOLLY
Better than you.

SELINA
Rough night.

HOLLY
Same here.
(sniffs; beat)
I waited for you.

SELINA
Haven't been gone long.

HOLLY
I meant four years ago. I waited.
You said you'd be back, but...

Selina lowers her head, sighing.

SELINA
Holly...

HOLLY
No, it's cool. I mean, you know,
it's not like I had anything better
to do. Except wait. For you.

SELINA
Well, I'm here now.

HOLLY
Yeah.
(beat)
I'm glad.
(sniffs)
Sorry. I'm being pretty pathetic,
huh? I mean, you tell me your
whole life story, and then when you
come back I'm a big stupid mess,
all wrapped up in stuff that
happened, like, forever ago.

SELINA
It happens. Chalk it down to
hormones and move on.

(CONTINUED)

CONTINUED: (2)

Selina grins and starts to push the door open.

HOLLY
(quickly)
No, don't -

Selina freezes as light from the corridor floods the room - and she sees Holly sporting a black eye and a split lip.

Selina steps inside, closing the door behind her and flicking the light on.

SELINA
What happened?

HOLLY
Oh, nothing, it's stupid, really, I was -

SELINA
Holly, don't lie to me.

Holly looks at her feet, biting her lip as Selina sits on the bed next to her, tilting her head to study her injuries.

SELINA (cont'd)
Who did this to you? Was it a client? Another cop?

HOLLY
I'm fine, really. It's worse than it looks.

SELINA
Holly...

HOLLY
(beat)
Please don't tell anyone.

SELINA
I can't promise that.

HOLLY
Why not?

SELINA
Because when I find out who did this, I'm going to show them what the inside of their own face looks like.

HOLLY
(sighs)
Stan came in here...
(MORE)

(CONTINUED)

CONTINUED: (3)

HOLLY (cont'd)
after you were gone. He was angry
about me OD'ing earlier, and he -

SELINA
And he beat you up for that?

Holly tries to shuffle away from Selina, but Selina holds her steady, keeping her gaze fixed on her.

HOLLY
Why do you care, anyway?

SELINA
What?

HOLLY
So, like, you saved my life.
Again. Big deal. My life isn't
worth saving.

SELINA
Is that what you think?

HOLLY
(snaps)
Well, it isn't! I'm just a burned
out teenage junkie working in a
brothel, and half the time I'm too
damn sick to even work any clients!
I'm useless! I wish I was de -

SELINA
(stern)
Don't say that. Not ever. You say
that, it'll come true.

Holly looks back up at Selina - and her lip starts to tremble.

She bursts into a flood of tears, and after a beat Selina reaches out and pulls her close.

SELINA (V.O.) (cont'd)
Selina, you never learn. Doesn't
matter what kind of a stray it is,
you've always got to be the one who
opens the window and lets them
inside.

Selina leans back and looks Holly in the eye.

SELINA (cont'd)
Now listen to me. I'm going to
take care of this, alright?

HOLLY
No, no, you can't, Stan, he'll-

(CONTINUED)

CONTINUED: (4)

SELINA
 Stan won't be able to hurt you any
 more. I promise.

Holly SNIFFS again, wiping away the tears, then nods.

SELINA (cont'd)
 And I promise I'll get you away
 from here. You just have to give
 me a little time to come up with
 the right plan. Okay?

HOLLY
 (nods)
 Okay...

Selina stands, and Holly curls up on the bed. Selina looks
 down at her for a beat, then turns and leaves the room.

CUT TO:

EXT. BROTHEL - CORRIDOR - NEXT

Nikki and Harlem are standing outside as Selina exits.

NIKKI
 Is she okay? We heard -

HARLEM
 We heard Baby Blues in there
 bawling her red little heart out,
 and we were wondering which poor
 sucker was gonna fall for it first.

SELINA
 She's scared. She doesn't belong
 here.

HARLEM
 Honey, we all got better places we
 wish we could be. Don't mean we're
 gonna get to 'em.

SELINA
 Maybe not you...

Selina marches away from them.

SELINA (cont'd)
 ... but I know where I'm going.

HARLEM
 (calls out)
 Where you been tonight, girl?

(CONTINUED)

CONTINUED:

SELINA
(beat; grins)
Trying on a new outfit.

Selina ducks into her room as Nikki and Harlem look after her, confused.

SELINA (V.O.) (cont'd)
I probably should have been paying attention earlier as Kai reeled off the long list of rules and regs for the dojo, but I was too excited to concentrate.

CUT TO:

INT. BROTHEL - SELINA'S ROOM - NEXT

Selina heads straight for the shower in the small bathroom (more like a closet with a sink).

SELINA (V.O.)
God only knows why - by rights, I should have found that necklace, stolen it back and ran for the hills, but there was something... I don't know. All I know is, I couldn't wait to go back there and start my training. Maybe I can avoid another repeat performance of my show at Robinson Park if I spend a few months running with those guys.

She stretches out, rubbing her aching neck muscles.

SELINA (V.O.) (cont'd)
Of course, sooner or later I was going to have to sort out what to do about Holly. I couldn't leave her here, that much was obvious. But how to get her out? That was something I'd have to work out.

Selina starts to pull her top off as she steps into the bathroom - out of view.

SELINA (V.O.) (cont'd)
Tomorrow.

DISSOLVE TO:

EXT. CHINATOWN - STREET - DAWN

Nobody here but us chickens. It's damn early, with street vendors just beginning to set up and wisps of smoke wafting up from the vents below.

KAI (V.O.)
Do as I do.

SELINA (V.O.)
Yeah. Got it.

CUT TO:

INT. DOJO - TRAINING ROOM - DAWN

Selina is here with Kai, both dressed in the simple white *gi* robes of the dojo.

Kai is running through a complicated sequence of moves, punches, kicks and chops flying with incredible speed.

Selina, however, stands to one side with her arms folded, exhaling petulantly.

SELINA
Wanna slow down that demonstration there, Pie? Even I'm still a little fuzzy at five in the morning.

KAI
(without stopping)
Kai.

SELINA
That's what I said.

He continues to flow through the moves, glaring at Selina as she stifles a yawn.

SELINA (cont'd)
This isn't going to end up like that day you just hit me with sticks for eight hours to 'build up my tolerance,' is it? If it is, I gotta say - you were enjoying that way too much.

Kai comes to a stop, turning to disdainfully peer at Selina.

(CONTINUED)

CONTINUED:

KAI

Our Sensai's unique *kata* requires that all students master the basic blocks, punches, kicks and stances belonging to all the major martial arts disciplines before attempting *kumite*.

SELINA

'Kum' again?

KAI

(scowls)
Sparring with an opponent.

SELINA

Hey, I'm ready for that.

Kai coolly raises an eyebrow.

KAI

Really.

SELINA

(rolls eyes)
I've been in plenty of fights, Pie. My question is, can I trust you to get the stance right?

He whirls round, his FIST snapping to within an inch of her face! To her credit, Selina doesn't flinch.

KAI

My name is Kai! Why do you persist to refer to me as a pastry?

SELINA

Must be your juicy filling.

KAI

I am your better, woman! I could break you in countless ways with a minimum of effort!

Kai's royally pissed, but doesn't get a chance to continue:

SENSAI (O.S.)

Is there a problem?

Kai snaps to attention, suddenly humbled in the presence of his master as the Sensai strolls into the scene.

SELINA

Kai here was just showing me some of those fancy moves.

(CONTINUED)

CONTINUED: (2)

Selina suddenly grins, grabbing Kai and pulling him closer.

SELINA (cont'd)
Here - we'll show you.

KAI
What are you -

SELINA
C'mon, Pie. Time for you to show
off what a great teacher you've
been.

KAI
You challenge me?

A thought strikes Kai - this is the perfect chance for him to
humiliate Selina in front of the Sensai. He smirks.

KAI (cont'd)
Very well.

He bows, and Selina does the same.

KAI (cont'd)
You have not paid heed to any of
your lessons so far. How do you
expect to best me in *kumite*?

They strike offensive poses. Selina's looks remarkably
accurate.

SELINA
Oh... I'll do okay.

SELINA (V.O.) (cont'd)
Of course, what Kai didn't know was
that I'd also been practising in my
own time...

Selina suddenly lets fly with a PUNCH, catching Kai out and
nearly knocking him off his feet!

SELINA (V.O.) (cont'd)
... not that I was about to tell
him that.

Kai CHOPS back, but Selina parries his arm and steps back,
opening a gap to attack herself.

SELINA (V.O.) (cont'd)
See, I've got what Sensai called
'incredible hand-eye co-ordination
and physical memory.'

(CONTINUED)

CONTINUED: (3)

Selina KICKS, but Kai blocks the move, whirling back with a ROUNDHOUSE that she has to hop back from.

SELINA (V.O.) (cont'd)
That means I see a move once and
I've got it for life. Kai, on the
other hand...

He tries another KICK, but Selina neatly FLIPS back.

SELINA (V.O.) (cont'd)
He can spit back the textbook
material exactly the way he's
memorised it...

And Selina finishes with a SWEEP that sends Kai crashing to the floor with a GRUNT.

SELINA (V.O.) (cont'd)
... but he can't improvise.

Selina jumps up, aiming to STAMP both feet down on his chest, but Kai GRABS her ankles and TOSSES her backwards.

SELINA (V.O.) (cont'd)
Of course, the stuff he memorised
seemed to work pretty well.

Selina hits the ground hard, but as Kai flies back in with a YELL, foot outstretched, Selina sees her opening.

Raising one foot, Kai can't turn in the air fast enough - and Selina's foot SLAMS into his groin!

Kai GULPS in pain, falling off Selina's foot and curling up as Selina rises, chuckling.

SELINA (cont'd)
Hoo! Reckon they have a name for
that move?

She makes the mistake of turning her back on him.

SELINA (cont'd)
(to Sensai)
See? I told you I could -

WHAP! Kai KICKS her square in the back, and Selina crumples to the floor with a yell.

SELINA (cont'd)
Why, you dirty little -

SENSAI
Enough! I will not condone
senseless brawling in my dojo!

(CONTINUED)

CONTINUED: (4)

Selina rolls onto her side, seeing that a group of Kai's fellow students have shown up to watch. They help Kai to his feet - but ignore Selina.

SELINA

(dry)

Thanks for the assist, boys.

SENSAI

Kai - cleanse yourself and then attend to the morning sessions. The rest of you, meditate until your senior is ready.

(beat; to Selina)

Nehko-chan, attend me.

He turns and walks away. Selina blinks, surprised by his request before she follows him.

She casts one glance back at Kai, who watches her through jealous eyes.

CUT TO:

INT. DOJO - SENSAI'S CHAMBER - NEXT

Cautiously, Selina follows the gliding Sensai into a much more lavish section of the dojo - woven rugs, ornaments and weapons. She pauses by a golden statue, admiring it.

SENSAI

You must have many questions.

SELINA

Yeah - what's this statue worth?

SENSAI

(chuckles)

You have much to be proud of, *nehko-chan*. Your progress is rapid and your dedication admirable.

SELINA

Uh... thanks. So's yours.

The Sensai sits by a low table, inviting Selina to join him with a nod of his bald head. A bowl of FRUIT lies there.

She steps forward and pauses - a grey CAT is nuzzling by her feet. Selina reaches down to stroke it before sitting cross-legged before the Sensai.

(CONTINUED)

CONTINUED:

SELINA (cont'd)
 If this is about that set of robes
 I, uh, borrowed, I can pay for
 them. I just needed them for -

SENSAI
 You are troubled by Kai.

SELINA
 Let's say he's got some issues.
 (beat; winces)
 Sorry. You don't like people
 getting mixed up in personal stuff,
 do you?

SELINA (cont'd)
 A person may carry his 'baggage'
 into my dojo, so long as the
 contents do not spill out and sully
 this place. What does not directly
 affect me cannot concern me.

SELINA (cont'd)
 That's all very nice, but aren't
 you worried about what your
 students do with the things you
 teach them? I mean... we both know
 what I was doing when I followed
 Kai here.

Selina grabs an apple, absently munching it.

SENSAI
 It is a needless expenditure of
 energy to worry about controlling
 that which is out of one's control.
 For me, all is about the art of
 teaching, the love of passing on
 knowledge.

He looks towards the two tall CANDLES standing on the table,
 and Selina gets the hint to light them. Thick strands of
 INCENSE soon waft through the room.

SENSAI (cont'd)
 You are an exceptional student,
nehko-chan. I expect that your
 presence here will enrich the
 others. Even Kai.

SELINA
 Thanks... nice to be here.
 (beat)
 (MORE)

(CONTINUED)

CONTINUED: (2)

SELINA (cont'd)

I think the problem is that Kai was top dog around here before I showed up - I mean, he still is top dog not including you. Of course. But I just can -

SENSAI

Cats are very spiritual.

Selina stops. The Sensai's cat has joined them, and he watches affectionately as it slinks past the table.

SENSAI (cont'd)

They embody life beauty, grace and mystery. If I were an animal, I should want to be a cat.

Selina watches the cat too, not sure what he means.

SENSAI (cont'd)

Now then... why don't you make us some tea?

SELINA

Um... I don't know how.

SENSAI

I see...

Selina tenses - has she failed some sort of test?

SENSAI (cont'd)

Then your education shall have to be extended to include the finer arts.

Relieved, Selina grins, taking another bite of her apple.

CUT TO:

INT. DOJO - KAI'S QUARTERS - NEXT

As STEAM from the small shower unit indicates Kai is busy washing himself as ordered, a handful of his cronies wait around the room - filled with more weapons than furniture.

KAI (O.S.)

I can't take any more of that vagrant... cat woman! Her stench infects every inch of this sacred place...

He emerges from the shower, towel round his waist - and finds a small black CAT peering up at him!

(CONTINUED)

CONTINUED:

KAI (cont'd)
... and her blasted animals!

He KICKS at the cat, which MEWLS and hops away.

KAI (cont'd)
It's bad enough that we have one fool dressing himself as a giant bat and parading around this city at night, but now this fresh injustice as well?

CRONY #1
What are you going to do about her, Kai? She's got the Sensai wrapped around her little finger!

CRONY #2
Heh, you mean 'paw.'

CRONY #3
Maybe she's a cop? I mean, she did tail Kai here from one of our heists...

CRONY #2
I say she's getting it on with the Sensai. She's in his chamber right now, so maybe -

Kai angrily GRABS the Crony, hauling him in close.

KAI
Show some respect! He is our master, and we are in his house.

He SHOVES the stung Crony back, taking a second towel to dry his hair.

KAI (cont'd)
She is not with the police. I would have known.

CRONY #1
Okay, but we don't know anything about her. She disappears for days at a time, and no-one knows where she goes.

CRONY #3
And when she does finally come back, she's always a little bit more skilled than before.

(CONTINUED)

CONTINUED: (2)

KAI

The woman is skilled because she was instructed by me.

Kai turns to face them, pulling on a vest.

KAI (cont'd)

And I have decided on a course of action.

CRONY #2

What've you got in mind? You know whenever you have us tail her, she always gives us the slip!

KAI

That is because you forget - she is a cat woman.

Kai picks up a small THROWING DAGGER from one display.

KAI (cont'd)

One does not follow a cat. The cat will sense pursuit and run away.

Behind Kai, the small black cat can be seen again, sniffing round by his discarded robes.

KAI (cont'd)

No... to capture a cat, one must attract it. Curiosity will always snare her. And when I snare my cat woman...

He suddenly whips round and THROWS the dagger - which hits the cat with a wet SPLUTCH!

KAI (cont'd)

... I will teach her my final lesson.

The cat lets out a weak meow before falling still. Kai wrinkles his face in disgust.

KAI (cont'd)

One of you, dispose of this pest.

With that, he heads for the door, grabbing his *gi* robes on the way out.

CUT TO:

EXT. PETERSON PIER - NIGHT

A trendy, upscale mall that runs the length of the pier, which winds itself out into the bay.

The lights are dimmed and the place is locked up tight for the evening - but the figure watching from the shadows has other ideas:

SELINA, wrapped from head to toe in a jet-black set of *gi* robes - the ones she mentioned 'borrowing.' The WHIP from her room is wrapped securely around her chest.

Selina is watching the lazy sweep of the SECURITY CAMERAS watching the mall's entrance.

As the camera begins to turn away from her, she scampers out of her cover, weaving past smaller stalls on her way to the main doors.

She comes to a stop by an iron grille - and behind her, the camera is starting to sweep back!

Quickly working at the lock, Selina POPS it open with mere seconds to spare, lifting it just enough to let her slip underneath.

The camera completes its sweep - and Selina is already long gone.

CUT TO:

INT. PETERSON PIER - MAIN PROMENADE - NEXT

Pacing silently down the walkway linking the first section of stores together, Selina pauses to glance at a candy store.

SELINA (V.O.)
If I'd had time, I'd have gotten
you some of that cotton candy you
liked from there - but I was on a
tight schedule.

She carries on, finding her intended target - a JEWELLERS. She grins, stepping INTO CAMERA.

CUT TO:

INT. PETERSON PIER - JEWELLERS - NEXT

CLOSE ON the entrance as Selina's feet edge forward, up on her toes.

(CONTINUED)

CONTINUED:

A spray of MIST floats down - revealing a criss-cross of LASER BEAMS designed to trap the unwary.

Selina smoothly steps over them, arriving in the showroom of the store itself.

She sweeps past the various display stands, each one locked but full of enticingly expensive items.

Selina gets to the back door, finding a swipe card lock blocking her path.

She takes a small device from her belt - a blank card and a small electronic lockpick - and one swipe of the card sets numbers rolling across the lockpick's screen.

A six-digit sequence soon pops up, and she enters it to gain access to:

CUT TO:

INT. JEWELLERS - BACK ROOM - NEXT

The shop has a safety deposit box storage room here, and Selina takes a slip of paper from her pocket.

Checking the number written down, she quickly locates the relevant box and slides it out from the wall.

A quick attack from her lockpicks opens the box up, and Selina proudly raises her prize from within - an ornate, jewel-studded GOBLET.

SELINA
(grins)
And I'm gone.

She steals back out of the room, leaving the empty deposit box on the floor.

CUT TO:

INT. PETERSON PIER - MAIN PROMENADE - NEXT

Selina hasn't made it far from the entrance when suddenly:

GUARD #1
You! Stop right there!

Four SECURITY GUARDS are before her, flashlight beams picking her out as the officers draw their guns.

(CONTINUED)

CONTINUED:

SELINA
(bites lip)
Don't tell me. Silent alarm?

GUARD #2
(aiming gun)
Drop to the floor!

SELINA (V.O.)
And so, the time came for me to see
if Kai had taught me anything worth
knowing.

Selina waits, tensed up, as the four guards move in to surround her.

GUARD #3
Well, well... looks like we caught
ourselves a wannabe cat burglar
here, fellas!

GUARD #2
(relieved)
Whoo. Thought fer a second it was
the damn Batman or somethin'...

GUARD #4
Watch her, Melvin, she might -

And Selina drops to the floor, belly first, KICKING out with her back legs to strike two guards at once!

Springing back up, the first two guards are still on their way to the floor as she moves to attack again.

A PUNCH knocks Guard #1's gun away, and a straight-legged KICK to the gut of Guard #2 takes him down.

She's suddenly GRAPPLED from behind by Guard #3, giving #2 and #4 chance to recover!

Guard #1 stays down, clutching his wrist and GROANING in obvious pain.

GUARD #1
Guys... guys... I think my wrist
is broken!

Selina struggles, but the beefy Guard behind her has a tight grip.

GUARD #2
Thassit - pin her arms! I'll get
her legs!

(CONTINUED)

CONTINUED: (2)

Guard #2 obligingly wraps himself bodily around Selina's legs, holding her in place as #4 lines himself up.

GUARD #4

Good, 'cuz I want a piece of this
cat woman's -

He swings a PUNCH into her gut:

GUARD #4 (cont'd)

Yow!

He staggers back, clutching his hand - Selina didn't even flinch when he hit her.

GUARD #4 (cont'd)

My hand! My... my hand!

CLOSE ON Selina. She allows herself a smirk - looks like that training paid off after all!

She pulls her arms up and over in one fluid motion, slipping out of Guard #3's grip in a flash.

GUARD #3

How -

POW! An ELBOW to his face sends him down, BLOOD gushing from his nose.

Her arms free, Selina takes her time PULLING Guard #2's hair back before CHOPPING him in the throat.

Choking, he falls back and releases her, and Selina is free at last.

She turns to survey the guards - they're all moaning and groaning, nursing their assorted injuries.

SELINA (V.O.)

And that's all she wrote. You
asked what I did last night, and
there it is.

(beat)

And stop looking at me like I'm on
some kind of pedestal, Holly. You
know I don't like that.

Satisfied, Selina turns and races away.

CUT TO:

EXT. CHINATOWN - STREET - DAY

The morning sunlight makes Chinatown seem almost respectable. Shoppers mill around the streets, assailed by the constant cries of the street vendors.

SENSAI (V.O.)
Everything was perfect, *nehko-chan*.

CUT TO:

INT. DOJO - SENSAI'S CHAMBER - NEXT

Selina and the Sensai are seated at his table, the Sensai watching as Selina carefully pours herself a cup of tea from a large silver pot.

SENSAI
And you prepared it all yourself?
Truly, you are a quick study. You
have come quite a way in your time
with us.

SELINA
With you, Sensai.

He grins, nodding as Selina sips her tea.

SENSAI
Yes... I feel I must apologise for
Kai's recent behaviour. I
understand he has been neglecting
your training sessions?

SELINA
To be honest, I've much preferred
learning from you. Kai only ever
wants to show me up in front of his
little gang.

SENSAI
Pride is his unfortunate failing.

SELINA
I'd have said the stick up his ass
was in the top five too.

The Sensai pauses - and then chuckles, clearly growing accustomed to her humour.

CUT TO:

INT. DOJO - KAI'S QUARTERS - NEXT

Over with Kai, however, things are far less cosy. A pile of empty TAPE BOXES lie scattered around an old TV and VCR.

Kai is currently flicking through news channels, one after the other, silently absorbing information.

NEWS REPORTERS

(various voices)

- missioner Loeb's private collection of pop memorabilia, valued at forty thousand dollars -
(click)
- lieve these cat burglaries are the work of several thieves, and - what's that? One person? Naah -
(click)
- oke my wrist, you hear me? The Catwoman broke my wrist! -
(click)
- eleased from the hospital had this to say.. 'See these scratches? On my face? She did this to me! If I ever find out who she is under that cat-mask, I prom -

Away from the TV, PUSH IN on Kai's cold, impassive features, the cogs turning inside his mind.

NEWS REPORTERS (cont'd)

- (click)
- cat burglary -
(click)
- crystal cup with a cat design was stolen from -
(click)
- claws like a cat ha -
(click)
- ip like a cat o' nine tai -
(click)
- oves like a cat in the -

CUT TO:

EXT. EAST END - STREET - NIGHT

Back in the vice capital of Gotham, and it's the middle of a busy night. Neon colours fight for attention over the crowded streets, enticing voices heard from all sides.

A lone MAN walks through the melee, hands in his pockets. He's tall and well-built, a balaclava keeping him warm.

(CONTINUED)

CONTINUED:

HOLLY (O.S.)
Cheer you up.

The Man turns - and there's Holly, trying her most beguiling smile up at him.

MAN
I doubt it. How old are you?

HOLLY
Young as you want me to be.

STAN (O.S.)
Oh, for cryin' out...

Stan marches into frame, not looking at the man as he yanks Holly sharply backwards.

STAN (cont'd)
That was all wrong, Holly! You're doing it all wrong!

HOLLY
But - but I did just what you said, just like -

STAN
That's right, but you've got to pick types, remember? You've got to start realising which ones want what you've got.
(mutters)
Whatever that is...
(off Man)
This one's not -

MAN
I haven't said yes or no, have I?

Stan shuts up, slowly turning to the Man. He looks him up and down, not liking what he sees.

STAN
Is that vice I smell?

MAN
I'm not the police. Believe me.

Stan holds the Man's intense gaze for a beat, a little on edge, before realising Holly is still stood nearby.

STAN
You still here? I told you to go!

HOLLY
He hadn't said.

(CONTINUED)

CONTINUED: (2)

Stan pulls a sour face, starting to PUSH Holly back.

STAN
We'll talk this over later.

MAN
No...

Stan turns back. The Man draws himself to his full height.

MAN (cont'd)
... I think you're done with her.

Stan sticks his jaw out - who is this guy? Releasing Holly, he gets up in the Man's face.

STAN
You know, pal, if you're looking for a new scar to impress all your friends down at the yacht club, then all I have to do is snap my fingers and -

MAN
You snap those fingers, and that'll be the first of many things of yours that gets snapped tonight.

Stan glances over his shoulder - and two HEAVIES waiting by the entrance to his brothel step forward.

STAN
Brent, Troy - show this gentleman what happens to people who stick their noses in around here.

The heavies advance on the man, but he keeps his hands in his pockets, sizing them both up.

CUT TO:

INT. BROTHEL - SELINA'S ROOM - NEXT

With her latest client sprawled on the bed, head swimming, Selina stands by the window, watching the scene unfolding down on the corner below.

SELINA
Oh, jeez... what are Vice doing out here? We're all paid up!

Nikki appears at Selina's door, arms crossed anxiously.

NIKKI
What's goin' on out there?

(CONTINUED)

CONTINUED:

SELINA

Just some idiot out to get himself
killed.

(sighs)

You know what I hate most about
men, Nikki?

NIKKI

What's that?

SELINA

I don't think I've ever met a real
one.

CUT TO:

EXT. EAST END - STREET - NIGHT

The Man is DODGING and WEAVING around his two attackers, yet
to even land a punch.

As one heavy tries for a right cross which misses the nimble
Man completely, he finally strikes - one KNEE into his gut
and then a sharp PUNCH down into a kidney.

The heavy drops to one knee, and the Man KICKS him right
across the jaw, flooring him.

HOLLY

Hey!

She rushes in, trying to stop the Man as he closes in on the
second heavy, but gets too close as the Man rears back:

SMACK! Holly gets an ELBOW across her cheek - entirely by
accident - and stumbles back to earth on her ass.

CUT TO:

INT. BROTHEL - SELINA'S ROOM - NEXT

Selina starts at the sight of Holly taking the hit.

SELINA

Holly!

All at once, she throws her window open and VAULTS outside.

CUT TO:

EXT. EAST END - STREET - NIGHT

Bouncing down the fire escape and making it down to the street in three seconds flat, Selina closes in on the Man.

SELINA
Alright, you dumb bastard...

She goes for a KICK to his back - but he spins and BLOCKS!

SELINA (cont'd)
Wha -

He SHOVES her back, his speed catching her out. Selina hits the sidewalk, but that only serves to make her mad.

SELINA (cont'd)
Okay - now I'm pissed.

She lunges back in, just as the Man drops the second heavy with a HAMMER BLOW to the back of his neck.

The scuffle has attracted plenty of attention, with pimps, hookers and punters all HECKLING the melee.

Selina lands a PUNCH to the Man, but he counters with moves of his own - looks like he knows kung fu too!

Selina goes for another KICK, but he leans right back to dodge it, swinging back with an UPPERCUT before she recovers.

Incensed, Selina charges in again, raining down a flurry of CHOPS and STRIKES, but the Man has an answer for everything.

And finally, a strong RIGHT HOOK sends her sprawling - just as POLICE SIRENS fill the air.

Holly goes to the stunned Selina as the Man realises the cops are here, looking panicked all of a sudden.

A SQUAD CAR skids to a halt at the end of the street, two armed OFFICERS bursting from its doors.

OFFICER #1
Freeze!

The Man hesitates - and the second cop FIRES!

The Man takes the bullet in the shoulder, the force spinning him round. He crumples to the floor, yards from Selina.

The two Officers stand over him, a curious huddle of onlookers crowding as close as they dare.

(CONTINUED)

CONTINUED:

OFFICER #1 (cont'd)
Hey, he didn't move, man!

OFFICER #2
He was going to.

Officer #2 takes out a pair of HANDCUFFS, rolling the injured Man onto his belly.

OFFICER #1
He needs a doctor.

OFFICER #2
Maybe after we book him.

They half drag him back to their squad car, a trail of BLOOD behind them.

OFFICER #2 (cont'd)
Any cash?

The first Cop quickly checks the Man's pockets.

OFFICER #1
Coupla bucks. No I.D.
(beat)
Look, man, we gotta take him to the hospital -

OFFICER #2
No, you look, boy.

Officer #2 roughly SHOVES the Man into the waiting cruiser.

OFFICER #2 (cont'd)
I've run in a thousand guys like him. Drifters. Who needs 'em?

Still bickering, the two Cops climb into the car, and within moments it starts up and pulls away, parting the crowd.

Holly helps Selina up, Selina clutching her throbbing head as she watches the cruiser depart.

CUT TO:

INT. BROTHEL - SELINA'S ROOM - LATER

Selina sits on the edge of her bed. Holly passes her an icepack to press against her jaw.

SELINA
Thanks.

(CONTINUED)

CONTINUED:

HOLLY
Are you sure you're okay?

SELINA
I've been hurt worse.
(off her look)
Seriously.

Selina rises, heading to a mirror on her dresser. She gingerly removes the icepack - and GROANS at the sight of the ugly bruise forming.

SELINA (cont'd)
Great. Now I'm gonna need twice as much concealer.

HOLLY
You're going out?

SELINA
Yeah, remember? Tonight's my big night at the Consulate.

Holly glances towards the back of Selina's door - an elegant BALL GOWN, still wrapped in plastic, hangs there.

HOLLY
Oh, yeah. I wish I was going.

SELINA
I wish you were too. Instead of me.

HOLLY
All those rich people, the food, the wine, the music...
(sighs)
You're lucky.

SELINA
I'll be lucky if I can pull the job off without a hitch.

She starts sorting through her makeup kits, a mish-mash of cosmetics littering the dresser.

HOLLY
What's the party for?

SELINA
The Babgandujian Consulate is honouring Police Commissioner Petey Grogan for his 'work' on behalf of the people of their frozen, but oil-rich country.

(CONTINUED)

CONTINUED: (2)

She gets to work on her bruise with some foundation.

SELINA (cont'd)
 Petey probably just traded the cop
 who knocked up the ambassador's
 daughter for some favourable bond
 ratings.

Holly chuckles, and Selina pauses to stare at her reflection.

HOLLY
 You'll be fine.

SELINA
 I hope so. Sensai's putting a lot
 of faith in me for this one.
 (turns to Holly)
 And you remember never to repeat
 anything I ever tell you about the
 Sensai ever, right?

Holly mimes zipping her mouth shut, and Selina's eyes drift
 back towards the ball gown

SELINA (cont'd)
 Alright, Selina... better get ready
 to par-tay...

PUSH IN on the gown until Selina's hands reach into frame and
 GRAB it.

CUT TO:

INT. CONSULATE - MAIN HALL - NIGHT

And here's the reception, in full swing. Classical music
 from the live mini-orchestra pipes over the guests. It's a
 heady mix of tailored suits, fitted dresses and enough
 jewelry to blind the sun.

And through it all stalks Selina - we're looking at the low--
 cut back of her black dress as she slinks onwards.

She draws admiring stares, furtive glances and outright
 double-takes from the men she sashays past. Several of those
 gawkers get a SLAP from their partners.

SELINA (V.O.)
 A few months ago, I'd never have
 been able to fit into this crowd.
 I couldn't have even made myself
look like I fit into this crowd.

Selina graciously WINKS at one overweight businessman as she
 passes him, causing him to SPLUTTER into his champagne.

(CONTINUED)

CONTINUED:

SELINA (V.O.) (cont'd)
Like I said - that was a few months ago. I'm a fast learner, just like Sensai said.

Walking with a purpose, Selina starts to climb the wide staircase at the rear of the hall.

CUT TO:

INT. CONSULATE - BATHROOM - NEXT

Selina strolls into the white-tiled ladies' room, nodding to the only other occupant as they exit.

After a quick check under the doors of the other stalls, Selina climbs up onto the sink counter.

Pushing up one of the ceiling panels, she takes down a BLACK BAG and slings it over her shoulder.

Hearing FOOTSTEPS, she quickly ducks back into one of the cubicles, and there's a quick sound of ZIPS sliding.

CUT TO:

INT. CONSULATE - CORRIDOR - NEXT

A couple of guests walk by, chatting loftily to each other about their stock options.

They pass an alcove wreathed in shadows - and moments later, Selina emerges from the darkness like she was part of it.

She's in her black outfit now, darting from cover to cover as she makes her way back down the corridor.

CUT TO:

INT. CONSULATE - STUDY - NEXT

Cracking open the door and sliding inside, Selina enters an unassuming private study, all the lights out.

She's only taken a few steps in when:

KAI (O.S.)
You haven't changed since the day we first met...

Selina snaps round - and KAI emerges from the shadows.

(CONTINUED)

CONTINUED:

KAI (cont'd)
... cat woman.

Kai is also in costume - dozens of THROWING DAGGERS line belts across his shoulders and thighs, while the crimson, demonic cowl of his outfit gives him a fearsome air.

KAI (cont'd)
You're still poking your claws in where they don't belong - although now, you dress for the part.

Selina eyes him for a beat, then straightens - and pulls down the cloth over her mouth so she can speak.

SELINA
(smirks)
You know, you didn't have to dress up like a dog just to get my attention.

KAI
Do not mock me, you insolent child.

SELINA
And hey, maybe you and the Batman can trade some advice on how to be easier on lycra? Whaddya say, Pie?

Kai BARKS in anger and rushes her, forcing Selina to FLIP back out of his way!

KAI
My name is Hellhound now!
(swings for her)
And it will be the last name you utter when I fulfill my vow and kill you!

Selina keeps bouncing back, ending up crouched on top of the desk. Kai - or rather, HELLHOUND - clenches his fists.

HELLHOUND
Sensei isn't around to save your tail this time, *ko-nehko!*

Hellhound reaches into his belt for something, Selina's eyes following his every move.

HELLHOUND (cont'd)
I knew you'd be here. There's no way you'd have resisted lifting... these!

He holds up a fistful of DIAMONDS, part of a long necklace.

(CONTINUED)

CONTINUED: (2)

HELLHOUND (cont'd)
 Don't look so surprised! It wasn't
 difficult for a man of my skill to
 figure out what you were up to.

Selina narrows her eyes as Hellhound dangles the jewels
 mockingly before her.

HELLHOUND (cont'd)
This time, it would seem that I am
 the better thief...

And with his other hand, he flicks a KNIFE into his palm.

HELLHOUND (cont'd)
 ... as well as the better fighter!

He takes one step forward - but Selina is ready, landing a
 straight-leg KICK to his chest!

SELINA
 I learned that from you,
 knucklehead!

She follows up with another swift KICK and a SHOVE, sending
 Hellhound flying backwards.

Even as he falls, he flicks a KNIFE towards her - but Selina
 SWIPES it out of its path.

HELLHOUND
 Do you think I am impressed?

More DAGGERS fan out in his hand, and with lightning speed he
 sends them towards Selina.

She twists, dodges and weaves, the daggers THUDDING into the
 wall around her.

SELINA
 Will you cool it? This is a party
 for cops! Us fighting is the worst
 thing that could happen!

But Hellhound isn't listening - getting up a head of steam,
 he CHARGES towards her, and Selina's got nowhere to go.

CUT TO:

INT. CONSULATE - CORRIDOR - NEXT

CRASH! The duo blast through the door to the study. A
 passing group of guests YELP and SHRIEK in fear.

(CONTINUED)

CONTINUED:

The noise attracts the attention of the party down in the hall below, people craning round to look.

Hellhound keeps up his momentum, TACKLING Selina again and SMASHING them both through the railing - and into dead air!

CUT TO:

INT. CONSULATE - MAIN HALL - CONTINUOUS

Selina slips out of his grip, her body curling round to let her GRAB onto the chandelier.

More SHOUTS of alarm as the guests below scatter - and Hellhound plummets towards them!

He SLAMS into the buffet table, sending hot, plated food and serving trays flying into the air.

The table COLLAPSES at that one end, dumping Hellhound onto the floor.

Hanging from the chandelier still, Selina winces as red-hot silverware CLANGS to the floor all around.

SELINA

Yowch. That's gotta smart.

Taking aim, she starts to SWING the chandelier back and forth, building up speed.

As the frightened guests huddle back out of the way, Hellhound groggily gets to his feet:

And SLAM! Selina shoots feet-first into frame! Hellhound ROLLS back, missing her by a fraction as she DEMOLISHES the other half of the buffet table.

Selina takes a moment to recover - and Hellhound draws a huge, serrated KNIFE.

Selina glances towards the guests, willing them to keep out of the way - but takes a KICK from Kai as she's distracted!

As the two continue to tussle, the red-faced COMMISSIONER GROGAN is yelling at one of his AIDES:

GROGAN

Whaddya mean, with all these cops here, help's on its way'?!?
Where's Gordon?

There's an off-screen SMASH as Selina and Kai keep fighting.

(CONTINUED)

CONTINUED:

AIDE

I-I'm sorry, Commissioner!
Lieutenant G-Gordon is across t-
town on that Joker case. B-
besides...

Another CRASH, this time with a HOWL of pain from Hellhound.

AIDE (cont'd)

... you know h-how he always says
this k-kind of function isn't his,
um, cup of t-tea, s-sir!

Grogan angrily SHOVES the Aide away, turning back to the
fight as Hellhound GRAPPLES Selina to the floor.

Holding the knife over her, he pushes her back down and
straddles her, pinning her even as she struggles.

HELLHOUND

I can finally have it, cursed *nehko-
sheen!* After a wait of three
hundred and seventy-four days I can
finally complete the cycle!

Selina manages to get a hand round the wrist holding the
knife, but Hellhound keeps it steady.

SELINA

(struggling)
Have - unh - what? What 'cycle'?

HELLHOUND

The cat and the dog... the yin and
the yang... you and I! It's almost
inappropriate that I should have to
earn my passage this way.

SELINA

What 'passage'? Tell me, or I'll -

HELLHOUND

Passage into my rightful state! I
must shed this weak human skin for
the power of the hound!

He starts to twist Selina's arm round, angling the knife to
point back at himself!

HELLHOUND (cont'd)

When we first met, I was on the
threshold of entering the sacred
realm of *Velek* - but you, cursed
cat woman, tainted the ceremony!

Selina boggles - what the hell is he talking about?

(CONTINUED)

CONTINUED: (2)

HELLHOUND (cont'd)

When your female claws touched the amulet of Inyui, you negated the effects of my ritual! Your yang cancelled out my yin - threw my soul into flux!

SELINA

You're still pissed about that stupid amulet?

And that's when Selina realises - Hellhound is wearing the amulet she tried to steal on their first encounter!

Hellhound starts to push the knife towards himself - as though he wants Selina to stab him with it!

HELLHOUND

It is much more than an amulet... it is an artefact of great power!

SELINA

(grits teeth)

Power, my ass. I can tell you right now it doesn't go with anything in my wardrobe.

HELLHOUND

Now you must undo what you did and set things right - only you can set my soul free... free to finally meet its full potential... as a true hell hound!

Hellhound leans back, ready for Selina to strike and spear him with his own knife.

Selina instead wrenches her hand free from his grip and SWATS the knife away.

SELINA

Kai...

And she RAKES HER CLAWS down his face!

SELINA (cont'd)

... you are one sick puppy!

Hellhound ROARS in pain, throwing himself back and letting Selina slide herself free.

His hands clutching his face, Hellhound staggers from side to side, CRASHING into more furniture and scattering the guests even further.

(CONTINUED)

CONTINUED: (3)

Amidst all the chaos, as Selina gathers up her whip, she spots something GLINTING on the floor.

The DIAMOND NECKLACE.

Going back for it would mean running dangerously close to Hellhound, who won't be incapacitated for long...

CLOSE ON Selina's eyes as she makes her decision.

CUT TO:

EXT. CONSULATE - GROUNDS - NEXT

KER-SMASH! Selina BURSTS through the french windows and onto a balcony overlooking the front entrance.

A swarm of POLICE CARS is piling into the Consulate, cramming themselves through the main gates and speeding towards the building itself.

RED and BLUE flashing lights flood the scene - there's at least a dozen cars here already.

Selina's escape route is waiting - a RAPPEL LINE running from the balcony across to a building on the next street.

Using her whip as a handle, she pushes off and swings out across the line, swooping above the incoming cars.

Nobody's looking up, and Selina gets a clear run all the way to the safety of the street just past the high Consulate walls.

CUT TO:

INT. CONSULATE - MAIN HALL - NEXT

With BLOOD streaming down his face, the still-cursing Hellhound lurches from side to side.

He finally manages to see the flashing police lights, and with a last SNARL he turns and LEAPS up to:

CUT TO:

INT. CONSULATE - CORRIDOR - CONTINUOUS

Pulling himself back up through the shattered section of bannister, Hellhound is quickly back up on the first floor.

Below, the main doors BURST OPEN as two full squads of COPS pour through, guns waving.

(CONTINUED)

CONTINUED:

As the shrinking crowd point up towards the top level, Hellhound disappears back into the study.

CUT TO:

INT. CONSULATE - STUDY - NEXT

SHOUTS follow several Cops as they race up the staircase and onto the corridor, visible through the study's open door.

COP #1 (O.S.)

Alright, you in there... get down
and the floor and keep your hands
up!

COP #2

How's he supposed to do both, Carl?

COP #1

Shut up!

FLASHLIGHTS peer into the gloom, the two Cops holding them cautiously leaning inside.

The window is open, the curtains flapping in the breeze - and there's no sign of Hellhound.

More Cops enter the room, quickly checking every nook and cranny, but their search comes up empty.

CUT TO:

EXT. STREET - NEXT

Another police cruiser TEARS PAST, siren WAILING as it races to join the party at the Consulate.

Once it screeches round a corner, Selina neatly drops into frame and rolls to the ground.

She casts a glance towards the Consulate, but she knows it's time she was long gone. She turns and melts into the shadows.

CUT TO:

EXT. ROOFTOP - LATER

A rooftop above the level of borderline smog over this end of the city, the cluttered Gotham skyline all around.

(CONTINUED)

CONTINUED:

Selina climbs up a fire escape and hops onto the roof proper, pulling the mask from her outfit and catching her breath at last.

After a moment, she reaches into her outfit - and removes the NECKLACE. It GLITTERS in the moonlight.

SELINA

Now that's what I call a successful evening...

SENSAI (O.S.)

I am saddened that your evening was ruined.

Selina GASPS and springs to her feet, guiltily hiding the necklace behind her back.

Sensai emerges from the shadows, and Selina has to double-take - how long has he been up here?

SELINA

Sensai? Um, I can explain this, uh, costu -

SENSAI

No explanations are at all necessary, *nehko-chan*.

SELINA

I... I don't understand.

He paces forward, his eyes flicking towards her arms - still behind her back.

With a sheepish expression, Selina holds the necklace out for him to see. He studies it, then nods.

SENSAI

I had a sense that you would go beyond the bounds of your mission. You were instructed only to immerse yourself in the society of Gotham, not to go hunting for... trinkets.

SELINA

Yeah... sorry.

SENSAI

Again, I do not require your apology. All of this...
(indicates necklace)
... is my doing.

(CONTINUED)

CONTINUED: (2)

SELINA

Don't blame yourself for my actions. I'm the one who went off book with this.

The Sensai smiles, seeming pleased with her words.

SENSAI

Ah, the student becomes the teacher, as it ever is in the natural order.

Selina frowns, not quite following, but the Sensai turns and starts to walk away.

SENSAI (cont'd)

When you came to me, you were but a common thief.

SELINA

(smirks)

Hey, less of the 'common.'

SENSAI

I took you in, nurtured you, trained you in my ways and passed on my gifts to you.

SELINA

Are you... are you disappointed in me, Sensai?

He turns to face her, and Selina holds her breath.

SENSAI

I am proud of you, *nehko-chan*.

Selina visibly exhales in relief.

SENSAI (cont'd)

If you will permit me to present you with a small token of my esteem?

He nods towards a small wooden BOX resting on a ledge. Selina hesitates, then moves to collect it.

Opening it up, she finds a small jade STATUETTE inside - sculpted into the form of a cat.

SELINA

It's beautiful... I take it this means I'm still your number one student?

(CONTINUED)

CONTINUED: (3)

SENSAI

It is said that those with green eyes share in the *nehko-sheen* - the spirit of the cat. You and I are blessed with the potential to see past the earthly plane, and into the spiritual realm.

SELINA

That's... a little far out for me.

SENSAI

Perhaps now. But this is only the beginning - and you will not walk alone forever.

(beat)

The gift is for continued good luck. I believe you will need it on your chosen path.

SELINA

(beat)

You know, I never did understand half of what you said to me.

SENSAI

Now is not the time for you to understand.

Selina grins, inspecting the statuette again, but when she looks back up - the Sensai is gone.

SELINA

(sighs)

At least he taught me how to do that too.

She looks back out across Gotham as a light breeze blows across the rooftop - and then she steps out of view.

CUT TO:

INT. BROTHEL - CORRIDOR - LATER

Selina reaches Holly's door and raps her knuckles against it.

SELINA

Holly? It's Selina. Are you up? I've had one hell of a night, and I want to tell you all about it!

She waits a beat, then opens the door and steps into:

CUT TO:

INT. BROTHEL - HOLLY'S ROOM - CONTINUOUS

Holly looks up - and she's right in the middle of starting to shoot up!

She looks suitably shocked as Selina storms over, swatting the syringe from her hands and grabbing her by her nightdress.

HOLLY
Hey! What are you -

SELINA
What's the matter with you?

Holly's mouth flops as she tries to answer, and Selina angrily shakes her again.

SELINA (cont'd)
You want to die on the floor in here, is that it?

HOLLY
I just... I wanted to -

SELINA
You want people to find you in a heap on the ground, like some washed-up junkie out in the gutter?

HOLLY
I'm sorry...

SELINA
No. That's it. I hope you enjoyed the last time you took anything, because that was the last time you fill yourself with this crap.
Ever.

Holly struggles to reply as Selina stands, stepping over to Holly's syringe - and CRUSHING it under her foot.

HOLLY
No! What are you doing?!?

SELINA
I'm saving your life.

Selina looks round - Holly's room is a tip. Scattered clothes, piles of empty food cartons - and her plastic baggies of drugs.

Selina snatches them up and crouches down before Holly, who still looks halfway between sick and terrified.

(CONTINUED)

CONTINUED:

SELINA (cont'd)
Where did you get these?

HOLLY
I can't -

SELINA
Holly, I'm not going to ask you again.

HOLLY
(beat; lowers head)
Stan.

SELINA
(frowns)
Stan gave you these? I thought he wanted you off this stuff? Said it was 'bad for business'?

HOLLY
I know! I know, I thought that too, but then he came in here last night, and he just, you know, gives me this stuff, and he says 'if you're gonna do junk, I may as well make a profit out of it,' and then he took some money from my purse, and he left.

Selina studies the baggie as Holly watches her.

HOLLY (cont'd)
What is it?

SELINA
I think I just learnt a new factor in the laws of supply and demand.

Holly frowns, and Selina turns and marches back outside.

CUT TO:

INT. BROTHEL - STAN'S OFFICE - NEXT

Stan is relaxing again, watching his pop videos - when Selina KICKS the door open with a CRASH, and the shocked Stan almost falls off his chair.

STAN
What in the - Selina?

She tosses the baggie onto his desk and stands before him, hands on hips.

(CONTINUED)

CONTINUED:

STAN (cont'd)

What's this? Are you... are you trying to make me a deal?

SELINA

I've got to admit, Stan, even for a low life like you, this is a pretty despicable plan.

STAN

I- I don't know what you -

SELINA

Didn't it take the first time? Did my rescue mission spoil your plan?

STAN

Look, Selina, you've got to explain what you-

SELINA

You spiked Holly's stash. Cut it with something else, something that should've finished her off. Like you said, nobody wants to sleep with a girl who's too sick to stand, right?

STAN

(beat)

Hey, it was just -

SELINA

Just business. Yeah, I know.

Selina stares at Stan for a beat - then LUNGES across the desk, grabs his hair and SLAMS him face-first into the desk!

She lifts his head back up as blood drips from his nose, her eyes blazing as she glares down at him.

SELINA (cont'd)

So you'll have no objections to me going into business by myself.

SLAM! She bounces his head off the desk again.

SELINA (cont'd)

And I'm taking Holly with me.

STAN

B-but y-you -

WHACK! A third time. Stan manages to get his hands up, pleading with her.

(CONTINUED)

CONTINUED: (2)

STAN (cont'd)
Okay, okay, okay!

Selina lets him go, and Stan flops back into his chair, clutching his now broken nose.

SELINA
Call the cops if you want to. They
won't find us. Nobody will -
unless I want to be found.

STAN
What? But you said -

SELINA
You know what I'm really looking
forward to?

She leans across the desk towards him, and Stan shrinks back in his chair.

SELINA (cont'd)
Seeing exactly what it is your
'associates' are going to do to you
when you tell them I don't work
here any more.

She grins at him before turning and marching towards the door. Stan calls after her:

STAN
You think you're tough? You think
you can survive in this city by
yourself? Well, good luck! I'll
give you a month before you and
that junkie whore come crawling
back to me, begging me to give you
a place to sleep!

Selina pauses in the doorway and turns slowly back to him.

SELINA
Think you'll be alive that long?

Stan pales, and with a final smirk Selina exits. Stan sits in stunned silence for a beat, before reaching for his phone, pressing a handkerchief to his nose.

STAN
(into phone)
Hello, Gotham PD? Yeah, get me Jim
Gordon. Tell him I know where the
cat burglar his men lost at
Robinson Park is.

(CONTINUED)

CONTINUED: (3)

As Stan dabs at his bloody nose, we:

CUT TO:

EXT. EAST END - STREET - DAWN

Selina walks briskly down the street with Holly struggling to keep up. Holly has a bag stuffed full of clothes over her shoulder, the odd article slipping out as she jogs.

HOLLY

But...

SELINA

Don't get all weepy, Holly. He wasn't your real boss.

HOLLY

So who is?

SELINA

(turns to her)

You are.

Selina grins, but Holly still looks pretty terrified.

HOLLY

Where are we gonna go? Where are we going to sleep?

SELINA

(shrugs)

Don't know. We'll find somewhere.

Selina stays silent as Holly SNIFFS, wiping her nose. Selina reaches into her pocket and produces a tissue, which Holly takes and blows her nose on.

SELINA (cont'd)

Can I ask you a question?

HOLLY

Yeah, sure. I mean, it's pretty obvious that I owe you one now for, like, ever.

SELINA

What's your real last name?

HOLLY

Huh?

(CONTINUED)

CONTINUED:

SELINA

Come on. 'Holly Go Nightly'? That may be cute for the customers, but I'm not gonna start -

HOLLY

It's Robinson. My name. Holly Robinson.

Selina tilts her head sideways as Holly wipes her eyes again.

SELINA

It was a Robinson that got me into this whole mess in the first place.

HOLLY

Uh... sorry?

SELINA

(waves it away)
Meh. Call it irony.

HOLLY

So what do we do now?

Selina pauses, looking up and down the street. It seems her plan only went up to this point.

SELINA

There's only one thing you're ever going to need to know if you want to stick around with me, Holly.

HOLLY

What?

SELINA

You don't have to take everything the world dishes out. You can stand up, fight back, keep pushing and take everything you feel is owed to you. You look like the kind of girl who never learned how to do that - so consider tonight your first lesson.

HOLLY

(beat)
What if I'm not as strong as you?

SELINA

(grins)
There's time yet.

(CONTINUED)

CONTINUED: (2)

Selina starts to walk on, and after a beat Holly jogs to catch up to her, and as the two girls keep on walking towards the sun, rising over a new day in the East End, we:

CUT TO:

INT. APARTMENT - MORNING

And there's Selina. SNORING. She's tucked up in bed as we PULL BACK and find she's sharing a modest apartment with about a dozen STRAY CATS, all crowding round her.

TITLE OVER: One Week Later

One of the cats NUZZLES at her ear, and she stirs. She's in a four-poster bed that didn't start out as part of this room.

SELINA

Nnf... go 'way, Otto... you don'
eat f'r 'n hour...

The cat tries again, this time MEOWING into her other ear.

SELINA (cont'd)

(sighs)

Siameses. Too noisy. Should've
left you at the market.

She starts to sit up - and the rest of the cats join in, a chorus of MEWLING in a variety of pitches.

SELINA (cont'd)

Whole crew now! Ganging up! It's
mutiny, I tell you...

(yawns)

Holly. What the hell time is it?

And there's Holly, but she's over by the window, turning back with wide, curious eyes:

HOLLY

Selina... outside. Explosions.

Selina sits up, blearily picking up a small alarm clock as the cats keep up their mewling.

SELINA

Christ. Not even light out.

(rubs eyes; peers again)

Five in the morning?!?

HOLLY

I'm being serious, Selina. Things
are blowing up!

(CONTINUED)

CONTINUED:

SELINA
 Maybe Lieutenant Branden's cornered
 a jaywalker.

With a GROAN, Selina swings out of bed and clomps over to join Holly by the open window.

Sure enough, there's an ORANGE HAZE in the distance and a pillar of SMOKE rising into the dawn skies.

SELINA (cont'd)
 Turn the TV on. Got to have
 something on this.

Holly tears herself away and switches on the old portable TV Set, tuning into a news channel.

NEWS CHANNEL
 (filtered)
 - report that the Batman has been
 surrounded by Gotham Police after
 he attacked two officers -

HOLLY
 It's Batman! Selina... can we go
 see?

NEWS CHANNEL
 - the vigilante is now trying to
 hide in an abandoned tenement off
 Robinson Park -

That gets Selina's attention. She snaps round to watch the TV, then looks back towards the distant flames.

HOLLY
 Robinson Park... isn't that where
 you -

SELINA
 Grab your coat.

Holly beams, scampering off screen as Selina looks like she's just seen a ghost - or heard one mentioned.

CUT TO:

EXT. ROBINSON PARK - TENEMENTS - NIGHT

Overhead shot of a collapsed building, smoke and flames turning the place into a death trap.

A cordon of police cars and cops holds back the growing crowd - and it's through this that Selina and Holly push their way towards the front.

(CONTINUED)

CONTINUED:

Holly gets up onto the bonnet of a cruiser to try and get a better look, as Selina hangs back, listening to the radios:

COP
(into radio)
- ee anything, Shoshan? Over.

POLICE RADIO
(filtered)
Nahmod thought he saw 'im, but it was only a cat jumpi - over there!
He's alive!

HOLLY
Selina! Somebody just said he's alive in there! Do you think we'll see him?

SELINA
Maybe. As they drag his ass out in a body bag.

GUNFIRE rattles out from inside the ruined buildings, and the crowd jump back in alarm.

Holly ducks for cover, and Selina helps her down as more GUNFIRE rings out.

COP
(into radio)
Shoshan? Shoshan! Please respo -

POLICE RADIO
- there - moves so fast - damn that cat - could be anywhere!

BANG! A stray shot SMASHES one of the cruiser windows, and with a chorus of SHOUTS the crowd scatter backwards.

COP
Cease fire, cease fire!

He DUCKS as another shot PINGS off his car.

COP (cont'd)
You idiots - the windows are out!
You're firing into the street!

POLICE RADIO
- think I got 'im! He... he took a shot for that cat!

Selina raises an eyebrow - and then sees a grey BLUR shoot out from the buildings, speeding towards the cruisers.

(CONTINUED)

CONTINUED: (2)

It's a grey ALLEY CAT, and Selina opens her arms to receive it as it gratefully bounds up and to safety.

SELINA
(to Holly)
Guess the Batman's partial to cats.
I can relate to that.

Selina grins down at Holly, but realises Holly's staring with horror at something over her shoulder.

SELINA (cont'd)
What is it?

The scene starts to grow dark - and more people turn and point up into the sky.

Selina starts to turn - and her eyes bulge at the sight before her!

Thousands of BATS are swooping down towards the crowd! People SCREAM and disperse in panic as the animals rain down from all sides!

SELINA (cont'd)
Get down!

Shielding Holly with her coat, Selina drops the cat and drags them both to the floor.

Bats flutter past on all sides, scaring the assembled police just as much as the onlookers.

And that's when Selina sees it.

She lifts her head, hand raised to protect against the wall of squeaking, flapping bodies all around:

And sees THE BATMAN bursting from the smoke and flames, cape billowing out and making him into a monstrous black creature, erupting from the horde of bats!

SELINA (cont'd)
Oh, my God...

She DUCKS for cover as he pushes off from the nearest car, and JUMPS right over her head!

Selina manages to get a look at the caped figure as it sails past her - strong, muscular body all in grey and black - but it's gone in a flash.

Selina is one of the only people brave enough to be looking as the Batman runs into a handful of cops.

(CONTINUED)

CONTINUED: (3)

SLAM! His fists ram into one like blocks of concrete, and as his cape whirls around him Selina watches, captivated.

SELINA (cont'd)
(frowns)
Wait a second...

Selina FLASHES BACK to a week earlier, and the fight she had outside Stan's brothel.

The Man she traded punches with that night fights a hell of a lot like the Batman. Same moves, same style - everything.

As this realisation hits Selina, the Batman makes it to a stray police motorbike, SHOVING the rider away and pulling the bike upright as he jumps on.

The bike skids round with a SCREECH and is off, weaving through the crowd and using the thick waves of bats as a living smokescreen.

Selina slowly rises to her feet, staring after the Batman even long after he's gone.

SELINA (cont'd)
So that was the Batman...

She remains staring into the distance.

HOLLY
Selina? What is it?

SELINA
I've just had an idea...
(turns to Holly)
You any good at sewing?

Holly frowns, but Selina just grins back at her.

CUT TO:

INT. APARTMENT - NIGHT

Holly sits on the bed, looking towards something off screen.

HOLLY
I don't know, Selina... I mean, you spent all our money on that outfit...

SELINA (O.S.)
It's just money, Holly. It grows on trees.

Selina steps into view - and here she is. The CATWOMAN.

(CONTINUED)

CONTINUED:

Selina's adapted her black *gi* robes into a more one-piece, snug outfit, bolstered by boots, gloves and a small belt and backpack. Her WHIP is wrapped round her torso.

She lowers a pair of goggles into place, the yellow lenses adding to the whole image.

She turns to Holly - and just for a second, the goggles catch the light and GLINT like cat's eyes.

SELINA (cont'd)
It'll be a kick.

She opens the window, perching on the ledge.

SELINA (cont'd)
Just watch.

And with that, she jumps out and into the night!

CUT TO:

EXT. GOTHAM - ROOFTOPS - NEXT

Holly races to the window as we rapidly PULL BACK.

Selina is just a blur of movement below us, vaulting from a smokestack, leaping off a ladder and swinging from a clothesline.

As we keep PULLING BACK, the spires, towers and skyscrapers of Gotham rise into view - ready for the taking.

And above it all, framed against the cloudy sky, the moon, shining down above the grim city below.

Just as a trio of BATS flutter past the scene.

BLACK OUT