

BATMAN
by
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Based on characters created by Bob Kane.

Contains Material from:
'Robin's Reckoning' by Randy Rogel
'The Forgotten' by Jules & Season Catherine Derek
'Hush' by Jeph Loeb
'Batman Begins' by Christopher Nolan

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1 EXT. GOTHAM CITY - SKYLINE - NIGHT. 1

The gorgeous moon, rises above Gotham, shedding elegant rays of light over it like a white knight. The sky is pitch black, much like the colour of the city's surrounding.

As we gaze over the city, another light SHOOTs up towards the sky, forming a circular oval. It's yellow colour begins to fade in the darkness, as an outline of a BAT appears to be soaking through it. It's a call for help.

The DARK KNIGHT's calling --

2 INT. GOTHAM CITY - STREETS - CONTINUOUS. 2

The buildings stand tall as we GLIDE through them, spiralling in between buildings and stretching up over the massive skyscrapers, soon coming in on an OVERHEAD shot of the city.

Dropping into the streets of Gotham, we find ourselves zooming through like a speeding rocket, turning around corners and round the bends. A sudden STOP as we reach:

THE BATMOBILE.

A fine piece of work. Metallic shields. Defensive mechanisms, the whole thing. A small SIZZLING noise grows louder, and louder before - -

BANG!

Flames SHOOT out of the back of the Batmobile, propelling the extraordinary vehicle forward; that soon PLUNGES into the thick night that surrounds the entire city.

CUT TO:

3 EXT. ARKHAM ASYLUM - FRONT GATE - NIGHT. 3

The prickly environment, trees, gardens, etc, is cloaked in the thickest shadows. Branches reach out like scary nightmares in old horror films.

Two headlights SHINE a golden ray, fending the darkness off.

Slowly GLIDING into view, and out of the shadows, is the Batmobile. It stops in front of the FRONT GATE that soon opens, ready to let the Caped Crusader in --

4 INT. ARKHAM ASYLUM - ENTRANCE - CONTINUOUS.

4

A shadowed FIGURE walks through the thorned, uncut entrance, making his way to two officers of the law that stand by the stairs of the asylum.

Stepping out of the darkness, the COMMISSIONER reveals himself to the approaching vigilante. Next to the Commissioner is detective BULLOCK. Quite a large man, with a cup of coffee in one hand and a doughnut in the other; living the cliché.

As the dark knight himself, BATMAN, reveals himself from out of the darkness, the Commissioner and Bullock take a step back, raising their chins high, intimidated --

The vigilante is usually cloaked in so much of Gotham's shadows that he is rarely seen. Even though the Commissioner and Bullock have seen this Caped Crusader before, they always find themselves alarmed when running into him again.

A sudden FLASH of light, coming from the long streak of lightning behind us, we find ourselves - -

5 INT. ARKHAM ASYLUM - FIRST FLOOR - CONTINUOUS.

5

The three FIGURES walk through the hallway, a DOCTOR in front of them with a clipboard in his hand, a pen in the other. He reads off the list as they walk through the hall.

DOCTOR

The most progress he's seemed to have made since his arrival was less laughter. This isn't just insanity. The subject in question has more personality traits than any other patient submitted; not to mention an unbearable obsession with ... uh ...

(looks to Batman)

Well. With you, Batman.

BATMAN

(darkly)

I'm aware of his...condition, Doctor. I'm not here because I want to see him get well. I want him behind bars at a state federal prison.

Through the bars of the Asylum, hands REACH out, pleading for help. Crying for their saviour! They're just as crazy as the rest of them.

The doctor STOPS.

DOCTOR
We're here.

The three enter the enclosed cell. The doctor leaves them with their privacy. He nods to the Dark Knight, grabbing the door to the cell and closing it - -

6 INT. ARKHAM ASYLUM - JOKER'S CELL - CONTINUOUS.

6

A small FLICKERING light, attached to the ceiling, sways back and forth as it slowly is being drained of all its energy. It illuminates the clown-like man, sitting at the table in the middle of the cell.

His GREEN hair droops over his forehead, covering his face as he bows his head to the table. Several small CHUCKLES escape him ... he can sense the presence of Batman. As he leans his head up, we reveal:

THE JOKER.

His wide, faded red, smile grows on his face. The look almost haunting. He licks his tongue, out of habit, before leaning back in his chair. He spreads his arms out, then rests them behind his head.

JOKER
Well if it isn't ol' Batsy! Knew
you'd come to my rescue.

BATMAN
You're funny.

Batman steps forward, approaching him. The Commissioner and Bullock wait in the background, letting the Dark Knight do his thing:

JOKER
Oh pish tosh, Batman. You know for
a fact that we're destined to be
doing this forever - -

BATMAN
(curious)
This?

The Joker leans in towards him.

JOKER
You know. I say something funny.
You say something smart.
(MORE)

JOKER (CONT'D)

Then before you know it you're mad
as a hatter and I'm being thrown
around the room like a ragdoll.

A small SMIRK forms on Batman's face. Everything the Joker
said was right --

JOKER (CONT'D)

(dark)

Not this time, though.

Batman's smile drops. He faces the Joker, and folds his arms.

BATMAN

Is that so?

JOKER

(jokingly; sarcastic)

Yeah. I took a course. Learnt some
things. You know the whole,
learning from your mistakes. The
Joker here ... the same guy you
like to prove how tough you really
are to ... has a plan.

Batman drags in a chair, places it on the side he stands from
the table, and sits himself down.

BATMAN

Care to elaborate.

JOKER

Well. Well. Well. Looks like the B-
man finally wants to listen to his
old friend. How sweet - -

BATMAN

Spare me the crap Joker!

The Joker stands. His tone, ANGRY; this sudden change is
quite alarming to our Caped crusader.

JOKER

No! You spare me the crap!

Batman RISES up from the seat, grabbing it and throwing it to
the wall. He grabs the Joker by his collared white asylum
shirt, pulling him in and HEADBUTTING him - -

The Joker SNARLS with agony. Batman throws the Joker to the
wall. His back SLAMS against the wall and he slowly falls
down to the ground.

Looking up from the ground, the Joker begins CACKLING with laughter. His angry side wiped clean --

JOKER (CONT'D)
Now there's the real Batman! Don't
fight it. Embrace it.

Batman leans in, grabs the Joker and holds him up against the wall. His breathing is HEAVY...his entire expression filled with anger and hate.

JOKER (CONT'D)
All that anger. All that rage. It's
who you are. What makes you feared!
(beat; cackling)
Time to unleash it, Batman!

Batman GROWLS with rage pulling his FIST back and ready to plough it straight through the Joker's face. His eyes widen before we - -

FLASH TO:

7 INT. RUNDOWN WAREHOUSE - FLASHBACK - NIGHT. 7

The light dims down to reveal a distressed BRUCE WAYNE, in his much younger years (teens), standing in front of a dirtied man, held against the wall by him. Bruce has his fist held back, he lets it down, clobbering the man right in the face.

BRUCE
You took my family away!

Bruce manages to pull the dirtied murderer back up against the wall, throwing another punch.

BRUCE (CONT'D)
You asked for their money. Their
jewels. Everything! Instead you
took their lives!

Bruce SLAMS his knee into the murderer's chest, bending him down to feel the full force of his leg. The murderer coughs a massive chunk of blood out, spraying all over the floor.

In Bruce's vulnerable state, in this case his anger, he throws the guy off the rails of the warehouse. The wood smashes and the man falls down to his doom.

Plummeting to the bottom floor, the murderer disappears from sight. As for Bruce, he steps closer into view, breathing heavily as the rage consumes him.

On that angered face we:

FLASH TO:

8 INT. ARKHAM ASYLUM - JOKER'S CELL - NIGHT.

8

The memories hit Batman harder than any punch he's taken during his time as the Dark Knight. His fist trembles, calmly breaking apart. He stumbles away from the laughing Joker.

JOKER
(laughs maniacally)
This is just the beginning.

His expression changes once again to the dark, less known for, one:

JOKER (CONT'D)
Things are gonna get a whole lot worse!

Batman takes a step back. As for the Commissioner, he approaches the Joker after looking at the vigilante with such confusion. Facing the Joker, the Commissioner begins asking the questions - -

COMMISSIONER GORDON
You're a sick, twisted man, Joker.
And if you don't tell us what we want to know, what your plan is, then we'll find out if you're all laughs inside.

JOKER
Ooh. I'm in wicked trouble now --

The Commissioner takes a wide SWING, catching the Joker offguard. He stumbles backwards - -

JOKER (CONT'D)
Wait. I thought there was supposed to be a whole good cop, bad cop, routine. Guess they didn't teach you that, huh?

The Commissioner pulls his fist back once more:

JOKER (CONT'D)
(panicked)
Alright. Okay. I'll tell you. Jeez, don't have to get all grumpy.

The Joker sighs, walking over to the desk and sitting down. His smile, gone. His eyes, disheartened. Nothing left to do but tell them his plan.

Batman steps around the desk, standing behind the Joker as the Commissioner grabbed the chair, that was tossed aside earlier, and sat in front of him. As for Bullock, well he was eating his doughnut - -

COMMISSIONER GORDON

Spill it.

JOKER

I'm part of a grander scale. Last year, I was more of a ... solo man. But like I've said --

(beat)

I've learnt from my mistakes.

COMMISSIONER GORDON

So what. You joined a cult?

JOKER

I joined the mob.

The Commissioner leans back in his seat.

COMMISSIONER GORDON

Boss Zucco?

JOKER

Kind of a a tight ass. Point is, you can't stop the mob. You may think capturing me and putting me in this ... hell ... will somehow lower the crime rate in Gotham, but as I've told you before ... I'm part of a much grander scale.

BATMAN

This Zucco guy -- he got a hideout?

JOKER

I dunno.

(looks to Batman)

Alls I do know is that you're gonna wish you never put on that cape and cowl ... coz the mob is gonna rip off your mask and make you eat it for breakfast.

(funny)

That is of course if they don't gut you like a fish first.

The Joker's laugh builds up, louder, louder, growing to such an extent that begs the question ... is he even breathing? On the shot of his insane laughter we:

BLACKOUT:

FADE IN:

9 EXT. WAYNE MANSION - DAY. 9

An establishing shot of the large mansion that has been passed down generation to generation of the Wayne family. Closing in on the large window out front, we:

CUT TO:

10 INT. WAYNE MANSION - BRUCE WAYNE'S BEDROOM - DAY. 10

The door slowly CREEKS open to reveal Bruce's butler, and advisor ALFRED PENNYWORTH with a tray in his hands. He places the tray down by the drawer, approaching Bruce.

ALFRED
(to himself)
Some things never change.

FOLLOW Alfred as he steps over towards the window. The pale white curtains are TORN aside, welcoming in the gorgeous rays of sunlight, engulfing Bruce. Yet he doesn't awake.

Alfred turns back around, facing him.

ALFRED (CONT'D)
Master Bruce, you must wake up. You
have a big evening ahead of you,
sir.

Alfred sits by the bed.

ALFRED (CONT'D)
Master Bruce?

On the shot of Bruce's QUIVERING eyes we:

FLASH TO:

11 INT. RUNDOWN WAREHOUSE - FLASHBACK - NIGHT. 11

The destruction of the warehouse is all that seems to be catching our focus. That, and the unconscious man that lay on the piles of wooden rubble that sits beneath him.

A TROUBLED Bruce, younger than he is now, steps forward with a small pistol in his hands. He COCKS the weapon, aiming down at his parents' murderer!

BRUCE

I'm gonna remember this moment for
the rest of my life --

Bruce stretches his arm out LONGER before we:

FLASH TO:

12

INT. WAYNE MANSION - BRUCE WAYNE'S BEDROOM - DAY.

12

Bruce sits up with a GASP, heart racing, sweat dripping off him like a stuffed pig. His breath is heavy, and small tears form in his eyes. He quickly SNIFFLES, wiping the tears away and straightening up to face Alfred.

ALFRED

I trust you had another one of
those night terrors, sir?

BRUCE

They're getting worse, Alfred.

ALFRED

It's been over a year. You'd think
they'd have stopped by now.

BRUCE

Memories don't go away. They haunt
us. Forever. Especially memories as
dark as mine.

Bruce gets up, shirtless. He approaches his cupboard and pulls out a plain old white shirt. Slipping into it, he then turns back to Alfred.

BRUCE (CONT'D)

Everytime I think I'm getting
better. That I'm somehow moving on
from everything that lead me to
that warehouse on that night. I'm
reminded that it's just not
possible.

ALFRED

You're seeking closure on your
parents death --

BRUCE

That's all that I want. All that I ask for. But it's not possible, is it Alfred?

Alfred stops a moment. He thinks:

ALFRED

As long as you roam the streets of Gotham, beating up thugs and criminals in that cape and cowl of yours, you'll never be able to move on.

BRUCE

Then I guess I'll never be able to.

(beat)

The very thought of criminals taking over Gotham, sickens me. I swore vengeance against all of them, promising Gotham the hero that they deserve. I can't let them down.

Alfred stands, voice RAISING:

ALFRED

If you continue down this road of vengeance, you will not live to see the day when Gotham is no longer running with criminals and thugs!

(beat)

Vengeance is the very thing that creates men like this Joker character.

BRUCE

And it's what created me too!

ALFRED

No. It's what created the Batman. I hope you can see the differences, sir, and if you can't ...

(pause)

...then I truly am concerned.

Alfred walks around Bruce who contemplates at this conversation. He stops in the doorway, turning back to Bruce.

ALFRED (CONT'D)

Oh, and Master Bruce, don't forget the charity night you are expected to be at tonight.

Bruce stops, sighing.

BRUCE
Oh god. I completely forgot.

ALFRED
I trust you'll be attending. You
are the guest of honour, sir.

Bruce slowly turns to face Alfred. A saddened expression
wipes over him, a disappointed expression -- with a simple
sigh, he speaks:

BRUCE
Alfred, you know I can't go. I have
responsibilities --

ALFRED
You also have a reputation to live
up to, sir. You must attend.

BRUCE
Look. The Joker has just been put
behind bars, again, and not only is
he working for the mob, but it's
Zucco's mob!

Alfred's eyebrows raise in startle --

ALFRED
Zucco?

BRUCE
Yes. Zucco. And I can't afford to
be at some charity night while the
rest of the city falls to pieces.

ALFRED
One night is all I ask.

Bruce sighs.

ALFRED (CONT'D)
The City will be fine without the
Batman for one night --

On the shot of Bruce giving in to Alfred's begging, we:

CUT TO:

13 EXT. CIRCUS - HIPPODROME - NIGHT. 13

A large open-air stadium with an oval track that we slowly begin to close in on. Cheering from inside fills the silence before a CLAP of thunder introduces us to --

14 INT. CIRCUS - ENTRANCE - NIGHT. 14

Over-dressed, tuxedo/gown wearing people are entering, two big bodyguards guarding the entrance. Stepping into our view is the famous bachelor, Bruce Wayne:

He brushes passed the guard, nodding him with his wide smile, stepping into the hippodrome.

RINGMASTER

Ladies and gentlemen. It is my great honour and privillage to introduce the Flying Graysons!

THE FLYING GRAYSONS - a family of FOUR, up high on boards with trapezes out in front of them. All dressed in red singlet shirts, gold bracelets, and gray tights.

We DROP down to the ground, slowly PANNING our way back UP a long rope ladder reaching towards a boy, cloaked in the darkness with the trapeze out in front.

An OLDER MAN, the father, swings towards the boy, hanging from the trapeze with his legs overtop. His is dangling upside down.

A sudden SPOTLIGHT hits the boy, illuminating him and revealing him to the audience who take their seats. He is revealed to be:

DICK GRAYSON. The youngest of the sons. He has short, black hair and a carefree smile on his teenage face.

As he leaps off the board, swinging from his trapeze and heading towards his father, we PULL BACK to:

BRUCE. He is within a crowd, making his way through to his seats when he spots a stunning woman. She had a finely cut black hair, that fell to her exposed neck and wore a skintight short dress that showed off her feminine figure.

He can't help but feel drawn to her.

BRUCE

Why, hello. Do I know you from somewhere?

Turning around after feeling the warm touch of her shoulder, SELINA KYLE reveals herself to us, and him.

A smile widens on her face.

SELINA

Can't say that we've met. I know I'd never forget a man with such good looks.

BRUCE

Good looks? You must mean big wallet.

Selina laughs - raising her head and showing off more of her neck. She is a true beauty!

SELINA

Don't flatter yourself. I gave up on rich men years ago. I'm more into the ... sensitive type.

BRUCE

Sensitive? Really?

SELINA

You sound surprised...?

BRUCE

It's nothing. You just didn't strike me as that kind of woman.

SELINA

And what kind of a woman do I come off as, Mr. Wayne.

Bruce is confused:

BRUCE

I thought you said you didn't know me.

SELINA

I said I never met you. Never said I didn't know you. Come on, a big-shot like yourself. I don't think there's one person in Gotham that hasn't heard of the bachelor that is Bruce Wayne.

He is flattered, intimidated - -

BRUCE
 (flirting)
 Why don't you say we go find a
 seat? I can get us into the V.I.P
 section ...

Selina smiles, a playful tilt in her head as her smile widens further more. She steps closer to him:

SELINA
 I bet you can.

As Bruce and Selina trail away from sight we follow the shimmering SPOTLIGHT as it centers on Dick, somersaulting through the air, his shadow reflecting below.

He spreads himself out and joins with his FATHER, an embracing hold as they drift from the scene.

A roaring OVATION from the audience as they let out a round of applause.

Dick lands over onto the next boards, opposite the one he sprung from. He stands, flexing his muscles and showing off for the crowd. We PULL BACK to:

The Audience. Taking a seat in the VIP section is Bruce and his newly acquired date, Selina.

ANGLE: BRUCE'S P.O.V

A curtain, the back curtain, is slightly blowing in the breeze revealing quick horrid shots of a RUGGED man, tugging at a trapeze rope.

Back on Bruce as he looks on in confusion.

SELINA (CONT'D)
 Oh, he really is a boy wonder.

Bruce can't take notice of her right now. He is too fixated on the suspicious man behind the curtain.

ANGLE: BRUCE'S P.O.V

A small FLICKERING reflection off of the silver blade that is pulled into view catch's Bruce's attention - the rugged man, unknown to this point, is slashing at the rope.

SELINA (CONT'D)
 Err ... Bruce?

Bruce stands up, looking on in complete and utter shock. He pushes his way out of the audience.

ANGLE: CENTER RING

A massive spotlight shines down on the RINGMASTER who steps back into view, holding the MICROPHONE close to his mouth.

RINGMASTER
Performing death defying stunts
without the aid of nets the
fabulous Flying Grayson's have done
it once again!

ANGLE: BRUCE

He escapes the audience and flees behind stage, rushing towards the suspicious man behind.

RINGMASTER (CONT'D)
Before we continue the grandest
show on earth, let's give a hand
for the benefactor of tonight's
action-packed pageant Mr. Bruce
Wayne!

A SPOTLIGHT rings out, scanning the audience. It comes in on Selina Kyle who is standing up, looking for him herself.

RINGMASTER (CONT'D)
Uh ... Err ... who is probably
helping himself to a large carton
of popcorn.
(then)
Now give another warm welcome to
the amazing, most fantastical
Flying Graysons!

The ringmaster turns back to the Flying Graysons and we:

CUT TO:

15

INT. HIPPODROME - BACK STAGE - NIGHT.

15

Pan along the edge of the back stage as we see stereos, surround sound, long ropes from the trapezes hanging down and a mob, ZUCCO'S MOB, slashing at the ropes:

Bruce rushes into view.

BRUCE
My god.

The mob hastily SPIN AROUND to face Bruce, retracting GUNS from their jackets and aiming at him.

MOB MEMBER #1

Well if it aint Gotham's most eligible bachelor. The man of a million dollars. Dollars we're taking from you, right now as we speak!

BRUCE

You Zucco's men?

MOB MEMBER #1

What's it to you, huh?

As Bruce draws closer, as does the mob member, soon the gun pointed directly at his chest.

BRUCE

It's everything!

Bruce SWIPES the gun in a hasty motion, spins around and comes back in SLASHING it down the mob member's face.

THWACK - -

He drops to his knees, a notable bruise on his cheek. Bruce CRACKS his knee up, slamming it into the mob member's face and knocking him out.

The other member's raise their guns, ready to fire.

Bruce grabs the knocked out member, pulls him in and aims the gun right to his skull.

BRUCE (CONT'D)

Back away from the ropes, or I'll spread this guys brain all over the floor ... got it!

MOB MEMBER #2

You're too late, Wayne. The job's already done. It's over!

Loud agonizing SCREAMS cut in from outside the curtain. Bruce drops the unconscious mob member and turns to the curtain, rushing towards it and pulling it apart.

ANGLE: BRUCE'S P.O.V

The father and mother are plummeting to their deaths, their trapeze rope broken and disarmed from them. They flail about, trying to reach for something but can't.

As for CHRIS, he falls from a much higher distance, his younger brother Dick still hanging from a trapeze on its last thread.

SNAP - -

Dick falls to the board, hanging on with one hand. His brother falls towards him.

CHRIS

Dick - -

Dick reaches out to his brother, they're hand grappling together. Too much weight - he can't hold it ...

AARGH! - -

Chris slips out of hold, falling below him and later out of sight. Dick's eyes widen in horror as he too is slowly slipping off of the board. We PULL BACK behind the curtain to:

Bruce. He turns away from the curtain to see the mob members scattering away, leaving their unconscious friend aside.

BRUCE

Damn it.

ANGLE: BRUCE'S P.O.V

A few high BEAMS and pipes that show a quicker way up to the board Dick is hanging from.

Bruce RUNS towards a broken piece of rope that has fallen from the trapeze, grabs it, and whips it up at one of the HIGH BEAMS.

It manages to WRAP around it, securely.

Bruce climbs up, via the wall, making it over to the large poles holding that large hippodrome open. He manages to SWING over to the opposite side of the board, landing on the edge of it, hanging himself.

ANGLE: BOARD

Bruce pulls himself, puffed out from the acrobatics he just pulled off. He looks over to Dick who is sliding back slowly, slipping.

DICK

Help - -

Bruce SHUDDERS with fear.

DICK (CONT'D)
I'm slipping!

Dick falls. His hands sweaty, clammy from holding on. His arm flails up and a large, strong hand GRABS onto his, wrapping around him.

Dick then comes to a sudden STOP, lunging forward as Bruce hurls him in. Dick is pulled up to safety, sobbing and crying in Bruce's lap.

The SPOTLIGHT gradually ascends to them and we begin to slowly PULL BACK - away from the scene before:

DISSOLVE TO:

16 INT. CIRCUS - CENTER RING - MOMENTS AFTER.

16

Sitting down in the audience with the broken piece of rope lying in front of the screen are Commissioner Gordon and Dick Grayson.

Tears in his eyes, Dick is crying - mourning the death of his entire family. The commissioner is trying to comfort him:

DICK
It all happened so fast. Too fast.
Couldn't see.
(flowing tears)
He slipped. I couldn't hold him up.
He slipped!

COMMISSIONER GORDON
Okay son, okay.

A hand reaches out in front, grabbing the piece of broken rope and pulling it into view. We reveal BULLOCK, a rather heavy bloke with a double chin and thin cut hair.

The Commissioner approaches Bullock:

COMMISSIONER GORDON (CONT'D)
I want an APB on this Zucco character; and his mob, now!

BULLOCK
Yes sir.

Bullock walks off and Bruce steps in, taking his place.

BRUCE
What about the boy? What'll come of him?

COMMISSIONER GORDON

Mr. Wayne?

BRUCE

I was in the audience. I saw them back stage, cutting the ropes. I managed to reach him ...

(looks over to Dick)

...got him down to safety.

COMMISSIONER GORDON

That's a brave thing you did, Mr. Wayne. I'm sure he'll be forever thankful.

Bruce can't even muster up a simple smile for that gracious thanks - -

BRUCE

Does he have ... anybody?

COMMISSIONER GORDON

No. No family. Some of the circus people want to take him in but frankly Zucco's mob might try to shut him up. I don't think he was planning on leaving any survivors. He'll be at the station tonight, but the boy may need a safe house.

ANGLE: DICK

He is looking down at the ground, sitting on the stairs. He has his head in his hands, crying.

Commissioner Gordon turns back to Bruce as he gives off a small smile - a caring smile.

BRUCE

I may be able to help.

CUT TO:

17 EXT. ROOFTOP - GOTHAM CITY - NIGHT.

17

A thunderstorm in Gotham, flashes of long streaking bolts of lightning. Thunder CRACKLES and we close in on:

The Commissioner, standing on the rooftop with Bullock, awaiting for the Bat. Time has obviously passed, it is the same night, struck of MIDNIGHT - -

ANGLE: CLOCKTOWER

A large clock reads the strike of 12, DONG, DONG, louder, louder. We PULL BACK to:

The cops. Bullock is stuffing his face with a doughnut and chugging down a lot of coffee.

BULLOCK

When's the freakshow gonna show up?
I'm getting hungry.

COMMISSIONER GORDON

You? Hungry? Thanks, I needed a bit
of humour to get me through the
rest of the night.

Bullock retracts the doughnut from his mouth.

BULLOCK

Very funny, Commish. Very, very,
funny.

Two massive shadowed wings, sprawl out passed Bullock and he shrieks in fear, dropping his cup of coffee and doughnut off the side of the rooftop.

Batman lands down, cape descending to his side as he stays lurking in the shadows, out of sight. His white eyes, glowing:

BATMAN

You called?

A blurry logo behind Batman is seen, becoming clearer and clearer: the BAT SIGNAL.

COMMISSIONER GORDON

Ah, yes. We have a situation.

BATMAN

I figured as much. A late night cup
of coffee didn't cross my mind when
I saw the bat signal in the sky.
What's up?

COMMISSIONER GORDON

Zucco.

(hands over a file)

At the hippodrome earlier tonight,
he tried to take out the Flying
Graysons.

(MORE)

COMMISSIONER GORDON (CONT'D)

Collect up all the charity money by
distracting everyone. They were all
killed ... except for a boy, Dick
Grayson, the youngest of the four.

Batman looks through Zucco's file, flipping through images
and images with files and files - all dating back way before
the birth of the bat.

BATMAN

That's over three hundred thousand
dollars. They couldn't have carried
all that out.

COMMISSIONER GORDON

They probably had a pick up truck,
doesn't matter. What matters is
finding Zucco and putting him
behind bars before he runs another
one of his jobs.

Batman closes the file, looking up to the Commissioner.

BATMAN

And Dick? What happens to him?

COMMISSIONER GORDON

Thankfully, Mr. Wayne has offered
to take care of him. For now,
anyway. We're looking for lost
relatives, Aunts, Uncles, anyone
legit to take care of him.

(beat)

He's been through a lot tonight.
Bruce seems to know what he's going
through better than most people -
so we trust he'll take good care of
him.

BATMAN

And he's got money.

The Commissioner gives off a small chuckle:

COMMISSIONER GORDON

Well, yes, that too.

Batman steps out of the shadows, placing his hand on his hips
and his voice more stern:

BATMAN

This Zucco character, same guy
Joker was talking about?

(MORE)

BATMAN (CONT'D)
 (Commissioner nods)
 Where do I begin to search?

BULLOCK
 Why don't you use one of those
 gadgets you carry around with you?
 You know those things you carry
 around in your belt all the time.
 Surely you've got something ... or
 maybe try clicking your heels
 together three times and make a
 wish.

COMMISSIONER GORDON
 Bullock - -

BATMAN
 No. Don't worry. He's just upset
 that I made him drop his doughnut.

The Batman leaps onto the edge of the rooftop.

BATMAN (CONT'D)
 I'll get right on this. Maybe I can
 track down his old hideouts, old
 work mates, anything or anyone that
 can lead me right on to him.

Batman goes to leap away when the Commissioner stops him:

COMMISSIONER GORDON
 Wait! Try and keep a low profile.
 If Zucco finds out we're tailing
 him, he'll skip town.

Batman nods, leaping off and into the night as we:

BLACKOUT:

FADE IN:

18 EXT. WAYNE MANSION - MORNING.

18

A long wavy road, leading to the large, stretched out mansion
 that is Bruce Wayne's. A car bumps over the last part of the
 road, leading in towards the front door.

It comes to a SUDDEN stop - -

COMMISSIONER GORDON (O.C)
 This is it. We're here.

SPIN AROUND the vehicle as Dick pokes his head out of the window, looking at the amazing house.

COMMISSIONER GORDON (CONT'D)

I'll get your bags.

Opening the door, Dick slowly gets out of the vehicle, still fascinated at the mansion. It was HUGE - -

CUT TO:

19 INT. WAYNE MANSION - CONSERVATORY - MORNING.

19

The room is illuminated by the open blinds, ALFRED, is pulling apart as Bruce and Dick enter the room. He turns away from the glaring sunlight and over towards Dick:

ALFRED

I hope you find this room to your liking, it was Master Bruce's when he was about your age.

Dick is speechless. He doesn't care about fancy rooms, fancy blinds, fancy anything - he just wants his family back. He looks to his feet, sighing:

Bruce comforts him:

BRUCE

Look, Dick. It's not gonna be easy but you have to take it a day at a time. And for however long it takes, you have a home here with us.

Bruce sheds off a trustful smile and Dick can't help but grin as well:

DICK

Thanks Mr. Wayne.

BRUCE

Bruce.

Dick's grin widens. Alfred waits by the door:

ALFRED

Come sir, I do believe Master Dick will need some time to settle in.

Bruce approaches Alfred by the door, the two of them looking at Dick who waits by the window, staring at the sun. He is bathed in light.

CUT TO:

20

INT. HALL - WAYNE MANSION - MORNING.

20

Alfred and Bruce step out of Dick's newly found room as they slowly walk through the hall.

ALFRED

I assume you're not letting go of this Zucco case, Master Bruce?

BRUCE

I am going to find him and when I do, he'll pay for ruining Dick's life.

They continue, tracking down the stairs.

ALFRED

Is that why you've asked to take him in, Master Wayne?

Bruce stops in his tracks, turning towards Alfred - slowly:

ALFRED (CONT'D)

Do you feel some sort of obligation to Master Dick because of what happened to you as a child?

BRUCE

I thought I moved on. I thought that what happened to them didn't affect me as much as it did before.

(beat)

When I saw him up there, he was slipping. He was about to fall to his death just like his family.

Bruce looks away, trying to sum up the courage to finish his speech:

BRUCE (CONT'D)

I always thought to myself. What if I died along with my family that night. What if I didn't have to live a life without hope, without family - -

(beat)

(MORE)

BRUCE (CONT'D)

I was so close to just letting Dick fall. Some part inside of me wanted to spare him the pain of losing all that he once loved and then remembering that day for the rest of his life.

Alfred places his hand on Bruce's shoulder.

ALFRED

You have a family, Master Bruce.

Alfred smiles, continuing his path down the stairs and out of sight, leaving Bruce in the middle of the stairs, thinking about those few words Alfred just told him:

A small minor smile forms and we:

CUT TO:

21 INT. BATCAVE - DAY.

21

Water drips from the cave-like structure, a PITTERING noise as it falls to the ground. We FOLLOW a drop of water as it slowly travels down from the ceiling. It lands directly in front of a hasty Bruce, power walking towards the computer.

He sits down, the chair turning itself to face the computer screen right in front of him.

BRUCE

(beat)

Tell me everything about Tony Zucco. Known aliases. Locations. Everything.

The computer begins to search, BEEPING and BLOOPING as it goes through every file, searching for information.

CUT TO:

22 INT. BACK ALLEY - GOTHAM - DAY.

22

Three thugs are outside, gambling. They are hiding in the shadows that dance along the walls - money in the middle of the area. A thug places more down - throwing dice:

It hits the wall, bounces off and rolls some more.

THUG #1

Come on, seven!

ANGLE: DICE

The dice rolls onto the number 1, SNAKEEYES.

THUG #1 (CONT'D)

Damn it. And I'm all cashed out.
Hey, Bob do you think you could
lend me - -

BOB

(interrupting)

Oh no. The last person you owned
debt to ended up in a grinder. I
aint makin' that mistake.

THUG #1

Ah, come on!

A man steps in front of the dice, leaning down and picking
them up. He turns to the thugs, and smiles:

BRUCE

(accent)

Well I'll be damned. I've been
lookin' all over the god damn city
tryin' to find ya'll.

THUG #1

And you are...?

Bruce smiles.

BRUCE

Don't tell me you don't know who I
am! Man word does not get around
fast enough.

THUG #2

You didn't answer the question.

BRUCE

Alright, grumpy. It's Smithy. I was
one of Zucco's men back in the good
ol' days. Now I'm just a common
thief like the rest of ya'll.
You're a friend of Tonny Zucco's
aint ya?

The first Thug jumps up and grabs Bruce by his rusty, dirty
jacket, holding him against the wall.

BRUCE (CONT'D)

What seems to be the problem?

THUG #1

Our problem? Our problem is this is our alley. You could have got tailed by some cops on your way over here. Hell, you could be a cop yourself.

BRUCE

If I were a cop, grumpy, then I'd have busted ya asses already. Lucky I'm not - it's not every day you find a pack of thieves hanging out in broad daylight.

The thug throws him aside:

THUG #1

Why are you looking for us anyways?

Bruce looks up from his knees. He has enough energy to get back up, but rather he didn't.

BRUCE

I want payback on Zucco. The man ruined my title. I earned it! Now, he's known as Boss Zucco and I'm known as a common thief.

(beat)

I'm guessing you guys don't like him that much either.

BOB

Yeah, the "Z" man is on our hit list. But we aint ready to take him out. We got to get our rep up first; you know how it is.

BRUCE

No. I knew what it was like. I regret working with him. He takes ya'll in like family - telling ya that everything is lookin' up, bright future and all that. Then he shoots you down. Man like Tony needs to be shot down.

THUG #2

What do you propose we do?

Bruce stands back up, straightening his horrible stained jacket.

BRUCE

I say we take him out. Pull a big heist, get our aliases all over the news, papers, everywhere. Put Gotham in complete shock. They'll fear our names. And just when Tony Zucco thinks about hittin' the road, we jump him.

THUG #1

Only one problem with that plan.

BRUCE

Yeah, and what's that?

Thug #1 wraps his arm around Bruce's shoulders, guiding him towards the sky:

THUG #1

The bat. Freakin' caped crusader has all of us scared. Although we don't like to admit it, but that's why we're here, middle of the day, doing what we do, planning what we're about to do.

(beat)

We can't pull a heist without him showing up.

Bruce sighs.

BRUCE

That does raise a problem. Maybe we could get to Zucco by tonight. If only we knew where the hell he was.

THUG #2

Oh, we know where he is. The man's laying low after the stunt he pulled at the circus. Figured the whole Police Department would be after him. They say he's got bat problems.

BRUCE

So. Where is the Z man?

BOB

You know the old factory on the curb?

BRUCE

He's there? You jokin' right? That place is packing with peopl!

BOB

Not anymore. He wiped them all out.
You could smell the stench from a
mile away. Place is filled with
bodies.

Bruce scampers back in shock, picturing all the blood on
Zucco's hands.

THUG #1

What's the matter, you look shook
up. Can't handle blood, huh?

BRUCE

(dark)
Can't handle thugs.

A change in tone leaves the thugs stunned. They were played.
Bob goes in for the SWING, Bruce ducking and throwing him to
the dumpster.

BANG - -

His back slams against it hard and Bob drops all the money in
his hands. Bruce SPINS around, pulling his LEG up and coming
in with a ROUNDHOUSE - -

THWACK - -

Thug #2 hurls towards the wall, the impact bouncing him off
of it and onto the side of the GUTTER. His head cracks open
and he is knocked out.

Bruce turns to Thug #1 only to get punched in the face. Bruce
stumbles back to the wall to take another three punches to
the gut.

Bruce falls to his knees, his disguise falling off and
revealing him to be Bruce Wayne.

ANGLE: BRUCE

He looks up, blood running from his forehead. He squints his
eyes in agony before Thug #1 grabs him and holds him up at
the wall.

THUG #1

Nobody plays us!

Retracting a small blade from his jacket sleeve, Thug #1
raises it above his head. Bruce's eyes widen in horror as the
thug comes in on him with the retracto-blade.

BRUCE

Aargh!

Bruce yells as he tackles the thug to the ground, the blade sliding out of view. Bruce pulls his FIST back and comes back in heavy.

Thug #1 is slipping in and out of consciousness before Bruce pulls him in one last time.

BRUCE (CONT'D)

I'll send Zucco your regards.

Bruce HEADBUTTS him, knocking the thug completely out. He stands up, stepping away from the thug as his whole INVESTIGATING is now over - the thug ratted Zucco out.

Bruce heads towards the light and a sudden FLASH introduces us to - -

23 INT. BATCAVE - NIGHT.

23

Inside the batcave is Bruce, in his Batman costume with the mask off. The revolving doors open and in steps Alfred, carrying a tray of medical supplies.

He approaches Bruce.

ALFRED

I trust you're little outing went as planned, Master Bruce.

BRUCE

It went fine, Alfred. I don't need any "medical" attention if that's what you mean.

ALFRED

Just checking.

Alfred places the tray to the side.

BRUCE

There's something you're not telling me, what is it?

ALFRED

Nothing, really. It's just there's a boy upstairs that could use some of your attention. He needs help, Master Bruce. He just lost his entire family.

Bruce stands:

BRUCE

Don't you think I know that! That's why I'm doing all of this. Zucco needs to pay for what he did to me!

ALFRED

To you, Master Bruce?

BRUCE

To Dick. I meant to Dick.

ALFRED

But you said "me". You said Zucco needs to pay for what he did to "me".

Bruce sighs, turning away from Alfred.

BRUCE

I keep seeing them, Alfred. My parents. The gun aimed at them, ready to fire. All this. All that's happening. It's bringing back painful memories.

ALFRED

If you want my advice, you need to try and get past those tragic memories, and help Dick get past his. Before he decides to put on a cape and cowl and seek out his revenge.

Bruce chuckles.

BRUCE

Very amusing.

(pause)

Okay. Let's go find him.

CUT TO:

24

INT. WAYNE MANSION - DOWNSTAIRS - NIGHT.

24

Bruce Wayne steps out of a room and into the hallway, no longer in the bat suit but in a collared shirt and jeans.

We FOLLOW him down the long corridor as he reaches the stairs, looking up them and ready to head up them:

CUT TO:

25 INT. WAYNE MANSION - UPSTAIRS HALL - NIGHT.

25

Bruce reaches the top of the stairs, tracking down the hall upstairs and heading towards Dick's room.

BRUCE

Dick? I'm sorry I've been kind of distant lately. I was hoping we could do something tonight. Maybe hit the shops. How does that - -

He peers through the open door checking on Dick.

ANGLE: DICK'S ROOM

Inside is a bare room, open suitcase with all of the stuff still inside. He hasn't even unpacked yet. PULL BACK to:

Bruce. He turns away from the door, shouting out to Alfred.

BRUCE (CONT'D)

Alfred!

CUT TO:

26 EXT. GOTHAM CITY - STREETS - NIGHT

26

A quiet street. Two parked cars hidden in the shadows with a BAKERY on the side. A man enjoying the simple evening, walking passed with his hands in his pockets, heading home.

TRACK TO THE SIDE - -

Homeless people, by the bins, on the bus seats, asleep. They are all disgusting, long unkept beards, dirty, and they're clothes stained with all sorts of things.

A bright yellow BUS pulls into view: stopping at the bus stop.

ANGLE: DOORS

The bus doors retract, revealing a cold, shivering Dick, waiting to exit. He takes one step down and looks at the environment.

ANGLE: DICK'S P.O.V

Scan the area as we see the homeless people, waking up. They look to him and smile, devilishly.

The Bus driver looks over to the kid leaving the bus:

BUS DRIVER

You sure you want to get off here,
kid?

Dick sighs, looking back over to him.

DICK

Yeah.

(reveals Zucco phot)

Hey, ever pick up this guy?

The bus driver takes a quick look.

BUS DRIVER

Can't say that I have. Who is he,
your old man of something?

DICK

(darker)

Or something.

Dick walks off, passing the homeless people and several sets of doors. He approaches a set of doors and we PULL BACK to find ourselves - -

27 EXT. LATENIGHT CAFE - GOTHAM - NIGHT.

27

Several lights shine out of the café. It's a gorgeous view. A much lighter place in this dark, dark city. Dick reaches into his pockets, searching for any change, coins, pretty much any sort of money that can get him a decent meal.

ANGLE: HAND

Dick managed to scrape up five dollars. The note is scruffled around after being shoved in their with the picture of Zucco.

As he enters the café we - -

CUT TO:

28 INT. CAFE - NIGHT.

28

Dick enters. People are happily drinking their coffee. Eating their meals. Having a great night out. Dick, however, feels sad. He has barely any money. Living with a complete stranger, who is very welcoming, but doesn't feel like home to him. And his real family...is gone.

A small sigh of disappointment, knowing that he won't be able to buy anything but a small cup of coffee...and he knows he doesn't want to stay up tonight even later than he can handle. Too depressing - -

He turns back around to find a man in a suit - -

A smile grows on his face and we reveal Bruce. He places his hand on Dick's shoulder, comforting him.

DICK

I'm sorry. I didn't mean to --

BRUCE

Don't apologize. I know how hard it is to feel so alone. I lost my parents when I was just a kid. I still live with that burden today.

DICK

I don't want to feel like this anymore, Bruce! I can't handle it any longer!

(sigh)

Does it ever get better?

BRUCE

It gets ... easier. That's all I can say.

Dick turns away from Bruce, struggling not to burst out in tears.

BRUCE (CONT'D)

Come on. Let's go home --

Dick turns back to face Bruce. He accepts that Bruce's Mansion is now his home. That Bruce is somewhat the father figure that can not replace his parents, but fill that longing gap.

The two head out the doors and we:

CUT TO:

29

INT. WAYNE MANSION - HALL - NIGHT.

29

Bruce closes Dick's door as he has gone off to bed. Alfred stands by Bruce's side.

ALFRED

He'll be okay, Master Bruce. He is a lot stronger than you may think of him to be.

BRUCE

Oh. I know he's strong. And I know that he wants revenge.

ALFRED

Vengeance will get him nowhere. It's justice that will able him to move on from this tragic event.

BRUCE

Vengeance. Justice. It's the same thing - -

ALFRED

And that, Master Bruce, is where you went wrong.

Bruce turns SHARPLY to Alfred. He seems to be affected by what the butler had just said. Alfred pats Bruce on the shoulder and heads down the long hall - -

Bruce lets out a small sigh. He looks to the ground and then leans against the wall.

Time passes on this scene as he thinks about Alfred's words. For so little, they meant a hell of a lot. He steps forward, approaching the stairs and slowly heading down them, and out of view - -

DISSOLVE TO:

30

INT. FACTORY - CURB OF GOTHAM - NIGHT.

30

A man, Zucco, stands by the factory window STARING out at the sight of what appears to be POLICE VEHICLES zooming towards the factory and readying themselves to arrest Zucco and his mob.

BATMAN (V.O)

I found Zucco's hideout.

Zucco spins around to look at his men, fearing the worst.

DISSOLVE TO:

31 INT. BATCAVE - NIGHT. 31

Bruce sits in front of the large computer. He is BROODING over his parents death. All that has been going on lately with Dick and his family is stirring up old memories:

COMMISSIONER GORDON (V.O)
 You better of been careful. If he knows we're on to him, he's probably already crossed the border!

DISSOLVE TO:

32 EXT. FACTORY - CURB OF GOTHAM - NIGHT. 32

The Commissioner steps out of his vehicle, hand on his gun, standing in front of all the other officers.

BATMAN (V.O)
 It's Gotham's biggest crimelord, Commissioner. He's bound to know that the cops are after him.
 (beat)
 But it doesn't matter. He doesn't know that he's been spotted.

DISSOLVE TO:

33 INT. FACTORY - CURB OF GOTHAM - NIGHT. 33

Zucco rushes to a cabinet. He opens it up and pulls out two hand guns. He places them in his jacket and then reaches for a machine gun.

His men step up behind him.

COMMISSIONER GORDON (V.O)
 Where is he?

BANG - -

The entrance to their hideout ROOM, blows off its hinges. Zucco turns around to face them, eyes lit up with fear and horror - -

They've been caught.

Zucco and his mob pull out their guns to fight back but there are a hell of a lot more cops than them. On this shot of Zucco's disappointment we:

BLACKOUT:

FADE IN:

34 INT. CELL - DAY.

34

As the sealed door opens, a sudden rush of light surges through and engulfs Tony Zucco in its beauty. But, his bearded face, and unwashed clothes destroys that small glimmer of beauty - -

The Commissioner Gordon enters:

ZUCCO

Well, well, well, you must feel proud. Bringing down Boss Zucco and all - -

COMMISSIONER GORDON

Spare me the crap, Zucco. You ruined a boy's life the night you stole all that money. You took away his entire family. I will make sure of it that you will not only spend the rest of your life behind bars... but I'll destroy your reputation in the process.

Zucco puts on his angered face.

ZUCCO

Bad move, Commissioner. I could have you and your pretty little wife and kid dead before you can even think about sticking me behind bars.

COMMISSIONER GORDON

Is that supposed to be a threat?

ZUCCO

Let's just say I've done some research of my own ... on you.

(beat)

Isn't Barbara just the prettiest girl you've ever seen?

The Commissioner clenches his fist. He leans forward. But, he slows himself down, calm. He realizes what Zucco is trying to do.

COMMISSIONER GORDON

I know what you're trying to do here Zucco. But threats will get you nowhere. I will make your life living hell.

The Commissioner stands. He goes towards the door and stops for a moment. Turning back, he has a few more questions:

COMMISSIONER GORDON (CONT'D)

By the way...do you mind telling me why you went after the Grayson's charity show - -

ZUCCO

Distraction.

The Commissioner's eyes widen, confused, yet engaged.

COMMISSIONER GORDON

Distraction? A distraction from what?!

Zucco begins to laugh.

ZUCCO

You still don't get it do you. You still can't see passed your petty incolence. All this ... it's only the beginning.

The Commissioner takes a step back, something hits him.

FLASH TO:

35 INT. ARKHAM ASYLUM - JOKER'S CELL - FLASHBACK - NIGHT. 35

The Joker is in the cell, sitting behind the table with the Dark Knight and the Commissioner in the cell with him.

JOKER

(voice echoing)

This is just the beginning.

His expression changes once again to the dark, less known for, one:

JOKER (CONT'D)
 Things are gonna get - -

FLASH TO:

36 INT. CELL - DAY.

36

Back on Zucco, he's leaned forward, staring right at the Commissioner. He begins to stand as he finishes off:

ZUCCO
 ...a whole lot worse.

He has just figured it all out. We can tell by his gaping jaw and bulging eyes. With a small sigh, he turns around to the exit.

ZUCCO (CONT'D)
 You can't win this time,
 Commissioner! You don't have that
 kind of power!

The Commissioner leaves an angry Zucco locked away in the cell. He shakes his head, sitting back down before we:

CUT TO:

37 INT. PRISON - HALLWAY - DAY.

37

The Commissioner steps into view. A long, naked hallway is ahead of him. He pulls out his phone and hastily dials, putting the phone up to his ear.

His step is faster now:

COMMISSIONER GORDON
 (into phone)
 Bullock. It's Gordan here. I need
 you to set off the bat signal. And
 get officers down at the Asylum.
 Now!

He hangs up, not even listening to Bullock trying to argue on the other side. He puts the phone into his long coat, walking out of view - -

CUT TO:

38 EXT. ARKHAM ASYLUM - ENTRANCE - DAY. 38

The old, worn out building is all that we can focus on, closing in on it at a faster speed than normal. SIRENS are blaring in the background, but we slightly ignore them.

DISSOLVE TO:

39 INT. ARKHAM ASYLUM - FIRST FLOOR - DAY. 39

Five MASKED clowns enter, guns in their hands and a fake smile on their faces. Their hair spray painted green, and outfits purple. The receptionist lady steps out from behind the counter as loud BANGS ring out.

Her eyes widen, turning around and running. But it was too late. Bullets run through her back, blood spirting out, and her lifeless body collapsing to the wall.

The CLOWNS spread out, revealing HARLEY QUINN - -

She holds a LEASH that is attached to two VICIOUS dogs that bark and howl at the sound of gunfire!

HARLEY QUINN

Don't worry Mr. J. I'm comin' for ya. Everything'll be 'A' okay.

She laughs hysterically, clicking her heels together and running with the dogs like a child.

DISSOLVE TO:

40 INT. ARKHAM ASYLUM - JOKER'S CELL - DAY. 40

SIRENS continue to BLARE, and the Joker sits down by the table, swinging his feet, tiresomely. A small CHARGING noise builds up, growing, becomes louder - -

BANG!

The door explodes and flames shoot through the cell. The Joker sits up straight, looking towards the oncoming explosion. He DIVES onto the ground, GRUNTING with anger in doing so. Looking up, he spots Harley Quinn, the dogs, and his minions.

HARLEY QUINN

Oh Mr. J! I knew I'd find you. Just like the fairytales!
(laughs; to dogs)
Aint that right, Bruno?

The dog BRUNO barks uncontrollably, jumping up and baring its teeth at the Joker who slowly gets up from the ground.

JOKER

(sweet)

Oh Harley.

(angry)

What are you trying to do, kill me?
Set me on fire? So much for a
rescue, nearly got burnt alive!

He barges through and steps out of his cell. Harley WHIMPERS, looking on with sadness.

HARLEY QUINN

(innocent)

Sorry - -

CUT TO:

41 EXT. ARKHAM ASYLUM - ENTRANCE - DAY. 41

Police vehicles ZOOM into view, parking in front of the Asylum, and exiting their cars with guns in their hands. A large HELICOPTER hovers about overhead, landing slowly close to the doors.

SCREAMS escape the building, GUNSHOTS ringing out, people are dying! Then, as the doors open to reveal the Joker, Harley, and their group of demented clowns, detective Bullock steps forward.

BULLOCK

Give it up, Joker. You're surrounded.

The Joker STOPS in front of the Asylum doors.

CUT TO:

42 EXT. ROOFTOP - GOTHAM CITY - DAY. 42

The Commissioner is seen walking back and forth, waiting for the Batman. The signal is very hard to see in broad daylight, but he still has hope.

SWOOSH!

A large, caped figure swoops in behind him, revealing himself to the Dark Knight.

COMMISSIONER GORDON
Oh thank god.

BATMAN
What seems to be the problem?

COMMISSIONER GORDON
It was his plan, all along. This wasn't about Zucco. Never has been. He's just another pawn on the chess board. Right now, we're dealing with the King & Queen.

The Batman is trying to follow on, but doesn't quite understand all of it. On his questionable face, we:

CUT TO:

43 EXT. ARKHAM ASYLUM - ENTRANCE - DAY. 43

The Joker steps forward, a smile broadening on his face. He raises his arms out.

JOKER
Oh come on, Bullock. You really think we'd be able to pull off an escape plan if we didn't have transportation.
(beat)
Silly, silly, fat man!

The helicopter falls further into view, shooting several bullets out at the cops. Bullock drops behind his car, taking two bullets in his shoulder. Cars explode and Bullock struggles across the ground crawling away from danger.

CUT TO:

44 EXT. ROOFTOP - GOTHAM CITY - DAY. 44

Batman folds his arms, finally understanding it all.

BATMAN
The Joker. This is his doing.

COMMISSIONER GORDON
He played us. Told us Zucco was our enemy. Zucco wasn't. He was just an easy target for the cops to go after.

BATMAN

We need to get to Arkham.

COMMISSIONER GORDON

I've already got my squad out there.

The Batman steps over to the ledge, looking over his shoulder and back to Gordon.

BATMAN

It's the Joker, Gordon. Your squad will be lucky if they survived an encounter with him.

Batman LEAPS off the edge, GLIDING down into the city as we TRACK back to the Commissioner. He looks on, concerned.

CUT TO:

45 EXT. ARKHAM ASYLUM - ENTRANCE - DAY. 45

The helicopter lands, and the Joker hops on, as do the clown minions. But Harley stays standing in front of the building.

JOKER

Harley! What are you doing?

HARLEY QUINN

We haven't even gotten to the big finish. I wanna see how it ends.

Harley pulls out a trigger, but what will it do? The Joker smiles, and on that shot, we:

CUT TO:

46 EXT. GOTHAM CITY - STREETS - DAY. 46

Batman is GLIDING down, falling behind a large skyscraper. His cape WHIPS about in the wind, and he finally lands - -

CUT TO:

47 INT. BATMOBILE - DAY. 47

A high-tech vehicle. Several buttons, technological equipment, etc. Batman kicks it into GEAR, the engine revving, before he is PULLED back with force as it TAKES off.

CUT TO:

48 EXT. GOTHAM CITY - STREETS - DAY. 48

PULL BACK to reveal the BATMOBILE, shooting off through the streets, turning a corner, and disappearing from view.

CUT TO:

49 EXT. ARKHAM ASYLUM - ENTRANCE - DAY. 49

PAN AROUND the police vehicles, some on fire, some just in ruins, but all in some sort of destructive result. A small noise, a CLICK, and we HASTILY pull back to the building.

BANG - -

The first explosion lets out, flames SHOOTING up in the sky. From an AERIAL view we see the flames rising up towards the screen, covering it and causing us to go to a different angle:

BANG!

The next explosion lets out, engulfing the whole Asylum. Screams of people inside the building can be heard as Harley is pulled onto the helicopter by Joker, FLYING above the flames.

Bullock sits by the fence, looking at all the dead cops, the flames, and the escaping Joker. Deja vu.

CUT TO:

50 INT. HELICOPTER - DAY. 50

The Joker looks to his crazed, lunatic girlfriend, smiling warmly.

JOKER

We did it Harl, and this time there's not caped crusader throwing his stupid little toys around at us!

HARLEY QUINN

Err, Mr. J, sir, I think ya might 'ave spoke too soon - -

ANGLE: JOKER'S P.O.V

Batman ZOOMS through the sky, large mechanic WINGS attached to the back of him, GLIDING.

JOKER
Hand me the gun, Harl!

Harley reaches for the gun, handing it over to the Joker who awaits a good fight. Joker AIMS his shot, ready to take him out.

BANG!

A large FLAG shoots out, that reads bang! He throws it aside and turns to Harley.

JOKER (CONT'D)
Damn it, Harley! How am I supposed to stop him with that?

HARLEY QUINN
What? We're not exactly flowing with cash these days. Ran out of ammo in Arkham.
(contemplates)
What about the rocket launcher?

JOKER
(dismissive)
Nah, the moment's ruined.

The BATMAN hurls into the helicopter, KICKING the Joker right in the face to land. The Joker hits the wall of the helicopter and collapses to the ground.

HARLEY QUINN
Heh-heh, no hard feelings, B man - -

Batman takes a SWING at Harley, knocking her to the ground. She lands next to her HAMMER, that is hidden under a sheet of cloth. She rolls to the wall, WHIMPERING.

Two CLOWN minions throws some punches, but Batman manages to inadvertently dodge them all, throwing them out of the helicopter. With three more CLOWNS left, he pulls out three bladed BAT-A-RANGS and knocks them all down.

JOKER
Now that's how you make an entrance!

Batman turns back to the Joker who is laughing on the ground of the helicopter. He picks him up, pulling his fist back and throwing another punch. Then an UPPERCUT, and finally a wide hook to the face.

The Joker stumbles back to the wall, Batman beats up on him some more. Harley rises up from behind them, the HAMMER in her hand.

HARLEY QUINN
Get away from 'im ya big galoot!

Harley takes a massive SWING; Batman can see the large weapon being pulled back with his peripheral vision. Stepping out of the way, Harley knocks the Joker out, swiping him across the face, HARD - -

HARLEY QUINN (CONT'D)
Sorry puddin'.

Batman grabs her HAMMER and pulls her in, HEADBUTTING her on the forehead and causing her to drop the weapon. He throws her aside and grabs the Joker, shaking him into consciousness.

JOKER
What now, batboob!

BATMAN
Now, you're going to tell me
everything!

CUT TO:

51 EXT. GOTHAM CITY - DAY. 51

The helicopter meets with a large, skyscraper beside it, the propellers SMASHING rubble around, and slowing down. The hovering vehicle begins to FAIL, SPINNING around at a rapid speed heading towards WAYNE ENTERPRISES - -

CUT TO:

52 INT. WAYNE ENTERPRISES - TOP FLOOR - DAY. 52

A board meeting is taking place. A man, LUCIUS FOX, stands directly in front of the window. Everyone jumps up, spotting the spinning vehicle gravitate in their directoin.

Lucius turns around, eyes widening:

CRASH!

The glass windows SHATTER, and Lucius falls to the ground, cralwing over underneath the long, stretched out table in which the board meeting was being held around.

Batman falls out, landing on the table and SLAMMING his back on it hard. He rolls off the side, glass all through him, blood streaming down; and his suit torn and shredded. The Joker hangs onto the bars of the helicopter, the spinning propellers tearing up everything in sight. As for Harley, she had jumped out earlier, landing safely near Batman.

HARLEY QUINN
You alright, puddin'?

Batman COUGH out more blood, looking to Harley who holds the hammer in her hand, again. She smiles, devilishly.

HARLEY QUINN (CONT'D)
Time for the last laugh, Mister B.

Harley PULLS her hammer up behind her head, letting it down hard on Batman's skull.

THWACK!

Batman is hit hard. He FLIPS over, cape WHIPPING up and him rolling towards the wall. Lucius see's everything from under the table. The Joker stumbles out of the broken helicopter, singed clothes and makeup melting off.

JOKER
Well done, Harley.

HARLEY QUINN
Thanks, Mr. J.
(excited)
Let's see who's behind the mask!

Harley reaches over to the WHIMPERING Batman but Joker slaps her hand away.

JOKER
No! If we find out who he is, the fun is over. No more laughs. And I don't want that. Ya see, Batsy and I are destined to be doing this forever. It's what makes our friendship so ... everlasting.

BATMAN
You're insane, Joker.

He steps closer towards Batman, lifting him up at the wall:

JOKER
No. I'm crazy. You're the insane one. Dressing up like a Bat to fight crime.
(MORE)

JOKER (CONT'D)

Did I not teach you anything in our first encounter, a few months back.

BATMAN

You taught me ... what darkness is. How it ... consumes. It's sickening!

The Joker laughs.

JOKER

Oh, calm down. Haven't you learned by now that you can't save Gotham. It's dead. Just like you're going to be - -

The Joker sways BATMAN over towards the EDGE of the window that is shattered. This being the top floor, would make his fall kill him.

JOKER (CONT'D)

Everyone faces their defying moment, Batman. And now you have to face yours!

The Joker throws the WEARY vigilante off the edge, falling out of view. He turns back to Harley.

HARLEY QUINN

Oh, Puddin'. Where would I be without you?

They share a laugh before spotting the 68 year old man underneath the table, staring at them:

JOKER

Well looky here - -

CUT TO:

53

EXT. GOTHAM CITY - DAY.

53

Falling like a meteor collapsing to Earth, Batman FALLS at a rapid speed, doing everything to break his fall. He pulls out his GRAPLE GUN - -

BANG!

A long line smashes through one of the WAYNE ENTERPRISES windows, clinging him safely. He hits the wall, and the line SNAPS, falling further down - -

FLASH TO:

54 INT. UNDERGROUND - FLASHBACK - DAY. 54

A young BRUCE, about the age of 9 or 10, is falling through a well, ending up somewhere underground. He continues to fall, reaching for something to save himself from the pain that is about to come.

He can't reach anything.

FLASH TO:

55 EXT. GOTHAM CITY - DAY. 55

Batman's eyes are FLICKERING, slowly slipping in and out of consciousness. He tries to reach for something, but can't. He then gives up, arms flailing back behind him, head dropped, embracing this sweet release.

FLASH TO:

56 INT. UNDERGROUND - FLASHBACK - DAY. 56

The young Bruce Wayne lands on his back, ARCHING up and SHRIEKING with agony. He slowly begins to sit up, reaching for the light that rushes in from the entrance of the well that lead him here.

BATS swarm the place, building up, covering him. He SLAPS them aside, protecting his face, but they hold him down.

FLASH TO:

57 EXT. GOTHAM CITY - ALLEY - DAY. 57

Batman is seen coming into the alley, falling from the massive height. He reaches for the balcony, grabbing onto it. His shoulder BREAKS, becoming dislocated. He can't sustain hold and falls further. He hits a DUMPSTER, his head SLAMMING onto it hard! He rolls off into TRASH that lies all over the ground, and is completely out!

The THUGS and CRIMINALS creep through, looking over to see that he is out. Even though they'd love to seize the opportunity to unmask and kill him, they flee, not wanting to be apart of this, seeing as the Joker is behind it.

On the shot of Batman completely unconscious we:

BLACKOUT:

FADE IN:

58 EXT. NEWS DESK - ON TELEVISION - NIGHT.

58

Two news anchors, sit behind the desk with newspapers in front of them. A massive HEADLINE "Batman, Dead?". The two seem distraught, talking with fear in their hearts.

ANCHOR #1

Since the escape of crazed lunatic, Joker, the city has been scared out of their mind. But, it was just a few days ago where the city has hit rock bottom.

Anchor changes, #1 turns to face us again:

ANCHOR #1 (CONT'D)

Declared dead, the vigilante known as Batman will not be saving us this time. And we doubt the police are doing anything to help Gotham.

(beat)

We can't run ... we can't hide ... and we can't pretend it's not the end, because it is.

PULL BACK retracting slowly to reveal it's a TV SET, and the news is on it. We find ourselves - -

59 INT. WAYNE MANSION - LIVING ROOM - NIGHT.

59

The young, teenage DICK GRAYSON sits in front of the television scared out his mind. The Joker was out, and the Dark Knight was gone. We close in on his willed expression, he is sad - -

DISSOLVE TO:

60 INT. SELINA'S APARTMENT - NIGHT.

60

A woman, Selina, sits at a table with her friend, HOLLY, playing cards. They are laughing and smiling as the news plays in the back. They're instantly drawn to it - -

ANCHOR #1 (V.O)

Please. If you're still out there, Batman. Answer our plea. We need your help. The city needs your help.

Selina wipes the set of tears forming in her eyes, and stands.

She walks over to the television set, turns it off, and heads over into her wardrobe. She passes her roommate, HOLLY, asleep on the bed.

Inside the cupboard, we see her pulling out a long purple dress, it's gorgeous. She looks back over to Holly before closing the cupboard doors, to get changed inside - -

DISSOLVE TO:

61 INT. WAYNE MANSION - BRUCE WAYNE'S BEDROOM - NIGHT. 61

Alfred enters to find Bruce standing in front of the window, gazing at the full moon the GLISTENS outside. Fog trails passed outside and he turns away to face Alfred.

BRUCE
What's happened to me, Alfred?

ALFRED
Honestly, sir, I don't know.

BRUCE
I remember...remember...falling.

Alfred sits down.

ALFRED
Do you remember anything else?

BRUCE
Names. Faces. Countries. What my favourite food is. My first love was - -
(beat)
Everything else is just a ... blur.

ALFRED
You took a pretty big fall, Master Bruce. I found you in an alley, beaten up and bloodied.

BRUCE
I want to remember, Alfred. I have to remember!

Alfred stands.

ALFRED

I have to show you something. It may come to you as quite a shock at first, but if this doesn't snap you back into reality ... then nothing will.

Bruce is confused, and on his confusion, we:

CUT TO:

62

INT. WAYNE ENTERPRISES - WEAPONS FACILITY - NIGHT.

62

Elevator doors OPEN, to reveal a distressed Lucius Fox and the two psychotic criminals, Joker and Harley Quinn. They grab Lucius by his jacket and throw him to his knees, out of the elevator.

LUCIUS

Wh-wh-why are you doing this?

JOKER

(crazily)

Why? Why?! Tell him Harley, why am I doing this --

Harley grabs his face, squashing his cheeks together and drawing closer to his face.

HARLEY QUINN

This city needs a good laugh. And he's here to make sure they're satisfied.

As Harley's face draws even closer, Lucius HEADBUTTS her, knocking her back a few steps. He stands up to his feet and slowly takes steps away from the two.

LUCIUS

I'm a sixty eight year old man and I have seen a lot of things in my life. But you two ... scum - -

JOKER

Excuse me?

LUCIUS

Scum. It's what you are. And you don't intimidate me.

The Joker steps forward, knife in his hand, and grabs Lucius.

JOKER

(stupidly)

Ha. Ho. He. Ha. Ha. Ho.

(change of tone)

Listen here you saggy old hag. I am doing this city a favour. You're going to make me three of your most biggest bombs, and if you don't, you're wife and kids ...

The Joker throws Lucius a phone. Lucius catches it, and looking at it he fears:

ANGLE: PHONE

On the screen, there is a family. Two kids, and his wife, tied up and strapped to bombs. PULL BACK to:

LUCIUS. He looks up in shock.

JOKER (CONT'D)

Well, as you can see, they're on death row. They have half an hour left, before I pull - -

(reveal trigger)

-- the trigger.

HARLEY QUINN

Would've used the bombs on your fam' for this whole "experiment" but Joker here thought you could make better ones.

(to Joker)

Like mine are so bad.

JOKER

Your bombs Harl, are useless. For all we know if I pull this trigger they'd make cow noises.

Lucius looks on --

JOKER (CONT'D)

(to Lucius)

I mean, her bombs will kill them in a horrible painful, excruciating - -

(grunts)

Aargh! Whatever! Give me what I want and they live.

(beat)

Now!

Lucius heads over to the computers and drawers and drawers of weapons, trying to locate what the Joker could use. We then:

CUT TO:

63 INT. BATCAVE - NIGHT.

63

A hidden passage way door opens up, we can see a LIBRARY from the other side, in. Alfred and Bruce enter, behind them we can see Dick, looking on with amazement. Before the door slides shut, he sneaks through.

Further down in the batcave: we see a computer, a very large computer, flashing repetitively. Alfred steps into view, clicking a button that opens a large door, revealing several different Bat-Suits. Bruce stumbles back a step, with shock.

BRUCE

I - I'm

ALFRED

Batman.

On Bruce's eyes we:

FLASH TO:

64 INT. OPERA - GOTHAM CITY - FLASHBACK - NIGHT.

64

A nice symphony playing in the opera as people are gathered around in chairs, awaiting for the performance to begin. Bruce is very young, a boy, sitting with his parents.

BRUCE (V.O)

My parents. Martha and Thomas. They were good people. Many people considered them to be the first family of Gotham City.

The play began and Bruce jolted with joy.

DISSOLVE TO:

65 EXT. GOTHAM CITY - STREETS - FLASHBACK - NIGHT.

65

The opera, now over, and the lovely family exit it. Bruce is smiling, laughing, looking at his parents like they were the world. Because to him, they were. They were what made his world.

BRUCE (V.O)

But they were taken from me. A man,
called himself Smithy, came across
them in the alley.

A man in a trench coat, hat, and shadowed in the darkness
pulls out a gun. Thomas holds his hand out, telling him to
stay calm.

THOMAS

Now look, there's no reason for me
to not give you any money, so you
don't have to go around pointing
guns at people.

Bruce is scared:

THOMAS (CONT'D)

Now, just put the gun down, and - -
(pulls out wallet)
...you'll get your money.

Thomas gives off a smile. The man is poor, needs some cash
for food, supplies. He goes to hand over the wallet but it
drops. The thug, Smithy, see's this as an attempt to stop him
from getting money. Thomas knows that's what he thinks. He
takes a step back, raising his hands up - -

THOMAS (CONT'D)

It's okay. Just ... take the money.

Smithy leans down, grabs the wallet and puts it in his trench
coat. He looks over to Martha who's wearing a lot of
expensive jewelry.

SMITHY

Now the jewels. Hand 'em over!

Thomas sighs with fear. He WHISPERS to his wife, telling her
to just hand them over. She nods her head, crying. Bruce can
see they're fear, he can feel his own as well.

Martha tugs at the necklace, its stuck.

MARTHA

I can't. Its stuck!

Smithy GROWLS reaching over and grabbing the necklace. He
pulls on it, HARD, and it snaps off her neck, taking a chunk
of her hair. Martha screams - -

THOMAS

Hey!

The screams STARTLE the thug, firing the gun. BANG! Thomas drops down, a bullet in his heart. He holds his chest as Martha looks down at him SCREAMING - -

Bruce drops to his knees, staying by his father's side before, BANG! Martha is gunned down too, dropping the earrings she had taken off, to hand to the thug.

Bruce looks up, tears in his eyes. Smithy aims the gun right on Bruce's forehead. He COCKS the gun before SIRENS blare through the streets. Bruce closes his eyes, praying it won't hurt when he pulls the trigger but when he opens his eyes, the thug was gone.

BRUCE (V.O)

I was suddenly orphaned and alone.
On that night, I lost everything.
My father. My mother. My childhood.
(beat)

There would be no grieving. No time spent wishing I could change these events. There would only be a **promise**. I vowed to rid the city of the evil that had taken their lives. That very night, as I sat in the alley with my parent's blood sprayed all over me, I made that promise.

We begin to close in on Bruce's eyes, tears streaming down them and his eyebrows ARCHED. A look of anger, fury, RAGE, in them. On that shot we:

FLASH TO:

66 INT. BATCAVE - NIGHT.

66

Bruce was beginning to remember. Alfred could see it in his eyes, that same rage, anger, fury - -

ALFRED

Then what happened? How did you keep to your promise, Master Bruce?

Bruce stepped towards all the bat equipment.

BRUCE

By using my family's wealth. I sought out the world's greatest minds in criminology, martial arts, and the craft of detecting.

(beat)

(MORE)

BRUCE (CONT'D)

I knew that criminals are, by nature, a cowardly and superstitious lot. In turn I donned a cape and cowl, becoming a creature of the night. I preyed on those who broke the law. And it satisfied me.

Alfred smiles --

BRUCE (CONT'D)

But that was after I tried to get my revenge...

FLASH TO:

67 INT. RUNDOWN WAREHOUSE - FLASHBACK - NIGHT.

67

The criminal, SMITHY, falls into view. On the bottom floor of the warehouse, we discover he's fleeing from someone. Someone very dangerous; BRUCE! He's a teenager, now, and is on a hunt for blood.

SMITHY

I never meant to kill them!

BRUCE

Shut up! Just shut up! You don't know what it feels like. What it feels like to have so much; a family, people that loved you, and then watch it get torn away.

(beat)

Shot down by a thug. By you!

Bruce grabs him, pulling him in and throwing a punch. Smithy is knocked to the ground, hit in the face.

SMITHY

(crying)

I'm sorry! I didn't mean to - -

BRUCE

No. Don't you dare say you're sorry. Just don't. It'll make it harder.

Smithy looks into his angry eyes:

SMITHY

It'll make what harder?

BRUCE
Me killing you.

Smithy throws Bruce off of him, falling to the ground. Bruce stumbles towards a set of crates, losing his balance, but not falling over. Smithy hastily gets back up to his feet and heads towards the set of stairs.

Bruce RETRACTS a gun, aiming for him.

BANG! BANG! BANG!

Gunfire rings out, but all bullets miss the target, Smithy escapes onto the next floor.

Bruce steps forward, heading up the stairs.

CUT TO:

68

INT. TOP FLOOR - FLASHBACK - CONTINUOUS.

68

Smithy collapses to the ground at the top of the stairs. He GRUNTS with agony, sweating with fear. He looks down to see Bruce coming, but can't get back up in time. His aged since he killed the kid's parents'.

Bruce grabs him, throwing him to the wall. Bruce has his fist held back, he lets it down, clobbering the man right in the face.

BRUCE
You took my family away!

Bruce manages to pull the dirtied murderer back up against the wall, throwing another punch.

BRUCE (CONT'D)
You asked for their money. Their
jewels. Everything! Instead you
took their lives!

Bruce SLAMS his knee into the murderer's chest, bending him down to feel the full force of his leg. Smithy coughs a massive chunk of blood out, spraying all over the floor.

In Bruce's vulnerable state, in this case his anger, he throws the guy off the rails of the warehouse. The wood smashes and the man falls down to his doom.

Plummeting to the bottom floor, the murderer disappears from sight. As for Bruce, he steps closer into view, breathing heavily as the rage consumes him.

CUT TO:

69 INT. BOTTOM FLOOR - FLASHBACK - CONTINUOUS.

69

The destruction of the warehouse is all that seems to be catching our focus. That, and the unconscious man, Smithy, that lay on the piles of wooden rubble that sits beneath him.

A TROUBLED Bruce steps forward with a small pistol in his hands. He COCKS the weapon, aiming down at his parents' murderer!

BRUCE

I'm gonna remember this moment for
the rest of my life --

Bruce stretches his arm out LONGER before a second hand comes into view. PULL BACK to reveal:

COMMISSIONER GORDON. Much younger Jim Gordon. An orangey/brown coloured hair, and quite buff for his age. He pulls Bruce's arm down:

COMMISSIONER GORDON

Don't do it kid. Don't sink to
their level.

BRUCE

He deserves it. He deserves to rot
in hell - -

COMMISSIONER GORDON

Yes. He probably does. But you
don't want to be the reason for
someone's death. You don't want to
be like him.

Bruce begins to cry. The Commissioner grabs him as he falls to his knees, comforting the crying teenager - -

FLASH TO:

70 INT. BATCAVE - NIGHT.

70

Bruce turns away from the costumes and gadgets to find Dick standing behind him. Alfred spots him too, both in total awe:

BRUCE

Dick?

DICK

So. All this time, you've been
lying to my face?

Bruce drops his head to the side, realizing that the kid is
probably freaked out.

BRUCE

It's not like that.

DICK

No. It's exactly like that. Can't
believe you'd do that. I trusted
you. Thought you trusted me!

BRUCE

I couldn't tell you, Dick.
Protecting a secret like mine could
get you into a lot of trouble.

DICK

I thought we were alike.

Bruce can see the hurt in his eyes.

DICK (CONT'D)

I was wrong.

Dick turns around, running out. He gets to the door, clicks a
button and then escapes into the house. Alfred stops Bruce
from running after him.

ALFRED

Stop. He needs to be alone.

BRUCE

What if he runs off again!?

ALFRED

I see you've got your memories
back...

Bruce smiles:

BRUCE

Oh come on, Alfred, you knew the
batcave would do it for me.

ALFRED

About Dick, sir. He is a teenager. He needs to discover things for himself. What he saw, just now, may have startled him. But you can't blame yourself. He is just a kid.

(beat)

Telling him your secret would have been wrong.

BRUCE

Besides you, he is the only one I can trust with my secret. He's gone through everything I have. Experienced everything I have - -

ALFRED

He's just a kid, Master Bruce. Don't make him carry your burden.

BRUCE

It's time he learnt everything, Alfred. I can't afford him to take the law into his own hands. If I don't raise him, he could grow up with rage. Vengeance.

(then)

And I get it now. Vengeance is what makes criminals. And Justice is what finishes them off - -

Bruce smiles:

BRUCE (CONT'D)

He has a lot of potential.

ALFRED

And what do you plan on calling him, sir? Bat-boy. Bat-junior - -

Batman walks over to find Dick's old circus clothes. An imprint of a bird is on it. A ROBIN - -

BRUCE

Robin....

ALFRED

Robin?

BRUCE

His crest. It's on his uniform. It seems perfect for him.

ALFRED

Oh, by the way, sir, the Commissioner called while you were recovering, mentioned the party tonight. Some sort of ball.

BRUCE

Ah, yes, the ball - -

ALFRED

I assume you're not going then.

BRUCE

What makes you say that?

ALFRED

You're not the most sociable person, Master Bruce.

On Bruce's smiling face, he says:

BRUCE

Yes. But I sure do like to dance.

On the shot of the two we:

CUT TO:

71 INT. BALL - GOTHAM CITY - NIGHT.

71

A party is taking place. Soft music playing, people dancing with their loved ones. It seems to be in favour of the Commissioner, for being on the force for however many long years. And, for taking down Tony Zucco.

Bruce is waiting by the window, the Commissioner slowly making his way over to wards him, shaking people's hands on the way - -

COMMISSIONER GORDON

Bruce.

Bruce turns around.

COMMISSIONER GORDON (CONT'D)

I hoped you'd show up.

BRUCE

Why wouldn't I? You're the most respected man in all of Gotham, who I hold a great deal of respect to.

COMMISSIONER GORDON

Well, thank you. Don't know what all the fuss is about. I didn't stop the mob, just their leader.

BRUCE

The mob is dependant on their leader. No leader, no mob. You made Gotham sleep better, safer.

COMMISSIONER GORDON

Didn't do it alone, though. Sure wish the Bat was still here.

Bruce remembers that the whole city thinks he's dead.

BRUCE

You really think he's dead?

COMMISSIONER GORDON

It's been four days since he's made his presence known. The Joker is out there somewhere, and no one can stop him.

BRUCE

You'll stop him, won't you?

COMMISSIONER GORDON

I don't have that kind of power. Sure, I'm a cop, but Batman was a --

BRUCE

Vigilante?

COMMISSIONER GORDON

Ah, well, yes. I was gonna say hero but - -

The word HERO touches Bruce - -

BRUCE

Don't worry, I know for a fact that we haven't seen the last of him.

Bruce spots a woman by the entrance, Selina, dressed in a gorgeous purple gown with no man by her side.

BRUCE (CONT'D)

Excuse me a moment.

On Selina. She stands there, looking around for someone she knows when Bruce pops up in front of her.

SELINA

Bruce? What a pleasant surprise.

BRUCE

More like unexpected. What are you doing here, Selina?

SELINA

I was invited.

Bruce is shocked:

BRUCE

Really?

SELINA

I have a history with the Commissioner. Helped arrest my abusive parents. We go back.

BRUCE

Sorry to hear that. I ...

SELINA

Oh. No. It's okay. I don't usually come off as the troubled childhood kinda gal. Unlike some people.

Bruce chuckles.

BRUCE

So I come off as a troubled childhood kinda gal, huh?

SELINA

(laughs)

Shut up and dance with me, richboy.

Selina holds her hand out and Bruce take it, guiding her over to the dance floor. They hold each other, dancing.

SELINA (CONT'D)

What about you? I mean, I know your tragic story, but why did the Commissioner invite you here tonight?

BRUCE

He saved me from turning to a life of vengeance. Of crime.

SELINA

Ooh. Big bad Bruce. I'd almost like to see that.

BRUCE
 (stern)
 No you wouldn't.

Selina pulls away, slightly. The stern, sharp tone Bruce took hit her, felt his anger.

SELINA
 I said almost.

BRUCE
 Sorry. I didn't mean to...
 (pause)
 ...I guess I just got a bit
 defensive is all.

SELINA
 Look. You don't have to share all
 your big dark secrets with me,
 Bruce, 'cause we're not together
 like that yet.

BRUCE
Yet?

Selina smiles, stepping back in towards him.

SELINA
 I'm guessing you think I do this
 all the time. Like flirting with
 men is my job or something.
 (beat)
 But it's not. I want to get to know
 you, Bruce. And I hope you feel the
 same way - -

Bruce slowly goes in for a kiss, the want in their eyes. He almost reaches her lips before CLINK - -

CLINK! CLINK!

PULL BACK to the the crowd who all turn around to see detective Bullock, standing on a chair, drunk, with a glass in his hand. Bruce and Selina stop what they're doing, turning back to him.

BULLOCK
 I've known this man, right here,
 for as long as I can remember. Best
 damn cop there is. A-and not only
 he is the best cop out there, but
 the best friend any officer can
 have. Especially on a job as scary
 as ours.

The Commissioner smiles:

BULLOCK (CONT'D)
I just hope that I can live up to
his great leadership. Here's to
another twenty years, Commish!

Bullock raises his glass as the crowd cheers. The music resumes and he takes a sip. Back on Bruce. He turns around, a wide smile on his face.

BRUCE
Now, where was I --

A group of CLOWNS enter, a huge cake in the middle of them. A woman, cloaked, is walking in front of the cake, and them. She is laughing hysterically:

HARLEY QUINN
Hoo-hoo-hee. Ha-ha-hoo. He-he-ho.

They approach the crowd, taking center stage.

SELINA
(to Bruce)
This doesn't seem right - -

HARLEY QUINN
Ladies, and jellyfishes, I,
personally would like to introduce
the guest of tonight's "special"
celebration!

Bruce steps forward, realizing who this was.

HARLEY QUINN (CONT'D)
Oh, and congratulations, Jimmy, for
being such a tightass!

Harley pulls out a gun, throwing her cloak off, and revealing herself to the-now-screaming-people!

BANG!

Jim Gordon, the Commissioner, goes down with a bullet in his gut. He falls back into the hands of two CLOWNS who drag him away and out of sight. The crowd goes ballistic before the cake literally EXPLODES and out jumps the Joker, chuckling psychotically.

Bruce steps forward, angered, enraged:

BRUCE
No!

The Joker spots Bruce, almost instantly after his shriek of horror. Selina steps backwards in horror, panicking, scared behind Bruce - -

The Joker approaches him:

JOKER
Nobody ... tells me what to do,
pretty boy!

BRUCE
Maybe they should start.

The Joker laughs.

JOKER
(crazily)
Well look at you! I see you've
taken after your father...
(beat)
Oh wait. He couldn't stand up for
himself...let alone a thug.

Bruce's eyes widen.

JOKER (CONT'D)
There's no one here to save you. No
Batman. No Commissioner! No one.
The city itself is going to fall
apart, and there's no one here to
help you.
(laughs)
And after tonight's announcement - -

BRUCE
You won't live that long.

JOKER
Whoa. Ouch. That's nasty. Even for
a ... bachelor ... like yourself. I
hope you don't kiss your mother
with that mouth.
(long pause)
There I go again. She's dead too.

Bruce takes a WIDE swing, the Joker hastily ducking, retracting a blade from his jacket sleeve and ramming it into the side of his gut. Bruce stumbles back, shocked, caught offguard.

His legs fail him, slowly, dropping to the ground.

JOKER (CONT'D)
If I was that thug, Mr. Wayne, I
would've killed you too.

SELINA
You sick son of a bitch.

Selina still stays quivering in fear, but is encouraged to yell at this crazed lunatic. He doesn't like it:

JOKER
No. No. No. No. No. No!

The Joker steps over to her, grabbing her by the throat, sliding behind her, and holding the knife to her. She GASPS with shock:

JOKER (CONT'D)
That's no way for a lady to talk.
Now is it?

SELINA
What. Do. You. Want?

JOKER
What do I want. Well, I want a lot
of things. Sorry if I'm stumped on
the question, just nobody's seemed
to care about - -

SELINA
What do you want!!

JOKER
Hey! Don't interrupt me!

The Joker pulls the knife in tighter on her throat. Bruce looks up, welling up. Blood is slowly dripping from his mouth, and he looks on in shock.

On his fear we:

CUT TO:

72

INT. WAYNE MANSION - DICK GRAYSON'S BEDROOM - NIGHT.

72

The door slowly CLICKS open, and in steps Alfred. There is nothing in his hands, and nothing for him to do, but comfort Dick; who apparently is ignoring him at the moment. Alfred steps in closer towards him, sitting down by his side, and sighing:

ALFRED

Dick - -

DICK

No. I don't want to talk. To you or him!

ALFRED

Then don't. Just listen.

(beat)

I've know what you're going through. I saw Bruce go through it, and now you. It will get better, if you let it. Unlike Master Bruce, he chose to hold on to it. He desperately wishes he didn't have to, but as long as he is the Batman, he won't be able to move on. Bruce didn't want you to know, not because he didn't trust you, but because he wanted to protect you.

Dick looks up to him, turning around to face the old man.

ALFRED (CONT'D)

Right now, he needs your help.

DICK

What ... can I do?

ALFRED

Good, sir. You can do good.

(beat)

Master Bruce sent me a distress call. Something seems to have happened at the party tonight. He specifically told me that this is your time to do some real good.

(then)

To seek justice, and finally move on from the horrid event that - -

(beat)

Will you help Master Bruce?

Dick looks down. His eyes welling up with hope. A smile forms on his face...and he nods.

CUT TO:

73 INT. BATCAVE - NIGHT.

73

Alfred and Dick enter the Batcave, stepping down the long set of stairs, being led to a SUIT. A brand NEW suit:

DICK
My god. Is that mine?

Dick rushes to the suit, picking it up and smiling.

ALFRED
We found the crest on your circus uniform. A Robin. A symbol that will remind you of this very day, and what brought you here.

Dick smiles, looking towards Alfred now:

DICK
Thank you, Alfred.

Running towards him, Dick gives Alfred a big hug. He grabs him tight, hugging as if he were his father.

ALFRED
Now go and save Master Bruce.

Alfred smiles back. As Dick runs off we:

CUT TO:

74 INT. BALL - GOTHAM CITY - NIGHT.

74

Bruce struggles up to his knees. Everyone in the crowd, crying, scared to leave as the group of CLOWNS have guns aimed at everyone. Harley stands to the front, a small jitter in her step.

PULL BACK to the Joker who holds Selina with a knife to her throat. Her eyebrows raised with fear, and her heart racing.

BRUCE
Let ... her ... go.

JOKER
Not until I've made my little announcement. You see - -
(raises voice louder)
For the past ... err ... three days now, I've been working with a very talented man. Lucius Fox.
(to Bruce)
I heard you know him - -
(MORE)

JOKER (CONT'D)

(beat)

Anyways, he helped me hookup three very explosive bombs around the city. And if any of you wish to stop me from setting the city up in flames, you'll have to play the game just right - -

Detective Bullock stands up, gun in his hand.

BULLOCK

You think this is a game! People are dying. Dead. Because of what you did!

JOKER

I warned you, but you didn't believe me. I said that it was only the beginning. Everything fell right into place after that.

(beat)

You cops. You lawyers. Think you know the city like the back of your hand. But tonight - -

(pause)

I'm gonna make Gotham seem like a stranger to everyone! Harley...

A sudden realization, and Harley laughs:

HARLEY QUINN

(to Joker)

Oh. Sorry, Mr. J. I forgot.

(then)

You will all be tested. Not just all of you at the party, but everyone in Gotham. If you don't come through with flying colours then - -

Harley grabs a screaming woman, dressed in a silky black sequenced dress. She puts the gun to her face and:

BANG!

The woman drops dead, and people scream.

HARLEY QUINN (CONT'D)

...you'll die.

Bruce sighs, knowing he can't do anything anymore. He's too weak. Injured. He looks up to Selina, who notices his pain and too realizes he can't save them. That he can't save her.

JOKER

You guys came for a party. Well
we're here to give you one.

The Joker guides Selina over to the window, Bruce turning instantly around as he does. He knows his plan and gets up to his feet, limping:

BRUCE

(grunts)

No....

HARLEY QUINN

Stay down, Brucey!

Harley SWINGS her HAMMER and clobbers Bruce on the back. He GASPS with pain, hitting the ground and rolling over to the table of desserts. The Joker continues towards the window.

JOKER

Let's start this party with a bang!

The Joker throws Selina through the glass window. Bruce looks up, reaching out in shock. His eyes flowing with tears. The Joker steps closer towards us. GLASS piled up all over the floor; SHATTERED - -

JOKER (CONT'D)

Well isn't this just exciting!

SWINGING into view is ROBIN, hooked on a grapple, Selina hanging on to him as he hurls through the hole in the glass window. He ENTERS the ball, hitting the Joker's back, and knocking him down.

He lands, throwing Selina to safety and retracting a small wooden stick. He FLIPS it out, turning into a long pole.

The minion CLOWNS step in firing. Robin hastily dodges through all the bullets, FLIPPING his way to the first clown.

THWACK!

One smack of the pole knocks him down, and out of consciousness. He jumps to the wall, BOUNCING off it and turning to face #2 now-in-front of him. He FLINGS out his leg, kicking him straight to the ground.

Selina crawls over to Bruce.

BRUCE

Thought ... you were ... gone.

SELINA

Hope you're not too disappointed.

Bruce chuckles, even in the face of danger.

Robin KICKFLIPS himself off two clowns, knocking them down, and facing Harley and the last remaining minion. He SWINGS his stick out, clobbering the remaining minion out. Harley grabs the pole as it comes at her. She pulls him in and HEADBUTTS him.

Robin loses hold of the pole and Harley SNAPS it in two. She kicks him, knocking him back before SPINNING around, grabbing her hammer, and smacking him right across the face. Robin spins twice mid-air, falling to the ground GRUNTING.

HARLEY QUINN

Nobody hurts my Joker!

She pulls the hammer up, ready to finish this unknown vigilante, but when she comes in hard with the weapon a hand grabs it. Bullock - -

Harley turns to him only to welcome a heavy punch to the face. He turns to Robin and helps him up:

BULLOCK

Let me guess. Friend of the Bat.

ROBIN

You could say that.

Bruce recognizes the voice.

BRUCE

(whispering; to himself)
Dick - -

The Joker rises up. Standing tall.

JOKER

Okay. So the party isn't really going as well as I hoped. But this isn't over.

Robin turns back around to face him.

ROBIN

No. I think it is.

JOKER

Then you'd be stupid, boy.
(beat)
Adios.

The Joker jumps backwards, out the window and from sight.
Harley gets up. Upset:

HARLEY QUINN
Wait for me puddin'!

She gets up in a hurry, rushing towards the window. Robin steps in front of her, blocking her off.

HARLEY QUINN (CONT'D)
No! Mr. J! Don't leave without me!
Mister J - -

Harley tries to break from Robin's hold/block as a large helicopter hovers back up, the propellers WHIPPING about, cutting through the glass and hurling it everywhere.

Harley screams. The glass shooting everywhere. A piece of glass goes straight into Robin's back, and he falls to the side, GRUNTING. Harley smiles, running off and leaping into the helicopter.

JOKER
Didn't think I'd leave without you,
did ya, Harl?

HARLEY QUINN
'Course not, puddin'. We're two
peas in a pod.

She smiles at him, him back at her, before Robin begins to run forward. Bruce gets back up to his feet.

BRUCE
Wait!

Robin stops. Bruce catches up, grabbing his shoulder and turning him around to face him.

BRUCE (CONT'D)
What are you trying to do? Get
yourself killed?

ROBIN
I was going to stop them from - -

BRUCE
It's too dangerous.

Robin looks to the window, to see them getting away, gone!

ROBIN
Guess you're right.

Turning back to Bruce, he sighs and we:

BLACKOUT:

FADE IN:

75 EXT. GOTHAM CITY - DAY.

75

An overhead shot of the city. The sun slides across the screen, in transition, before fading out to welcome a glistening ray of light, shining right at us.

CUT TO:

76 INT. WAYNE MANSION - CONSERVATORY - DAY.

76

The comfy room, filled with light. Alfred sits down, watching Dick as he tells him everything that happened. Bruce stands by the doorway, listening on with a small grin on his face.

DICK

The Joker was all "this isn't over" and I was like ... BAM! POW! KA-CHING!! And then, after I knocked out all the clown faced guys, the Joker was all "adios" and like, jumped out the window.

ALFRED

He ... killed himself?

DICK

No. Had some stupid helicopter pick him and his girlfriend up. Stupid thugs.

Bruce steps forward:

BRUCE

The city's in danger, Alfred.

ALFRED

Isn't it always?

BRUCE

This time it's worse. Lucius is the man who helped make most of my gadgets, not to mention my suit.

(MORE)

BRUCE (CONT'D)

If he was threatened, and forced to make anything potentially harmful for the Joker, then the cops need to think fast about what they should do, and how they're going to stop a man like the Joker.

Dick is confused.

DICK

The cops? What about us. The daring duo. The Bat-Men. The - -

BRUCE

No. My days as a vigilante is up. I am not going through that again. Especially with the Joker.

DICK

What?!

BRUCE

(brooding)

The Joker...senses the rage and vengeance in me. He feeds off of it. First time we came face to face, he used that against me, and people died because of it.

DICK

Did you ... kill someone?

BRUCE

No. Of course not. But he likes to talk. To get under your skin and then wear it out. You get distracted. Manipulated. Angry.

(beat)

I failed to save people's lives. My fiance's life.

Bruce looks away.

DICK

My god. I'm s-sorry...

Alfred stands.

ALFRED

Maybe I should speak to Master Bruce alone for a moment, Dick.

Dick nods walking off.

BRUCE

Sorry, Alfred. But you're right.

(beat)

As long as I am Batman I can't - -

ALFRED

Ugh, since when do you listen to me, sir! You know in your heart that you are the only one who can stop him. You can't start a war with this ... lunatic ... and then decide you can't fight it.

(pause)

The city needs your help.

BRUCE

Gotham thinks that Batman is dead. And he's gonna stay that way.

ALFRED

What about this Ms. Kyle?

BRUCE

What about her?

ALFRED

What if the same thing that happened to you fiance, happens to her.

BRUCE

That won't happen.

ALFRED

Don't you see that the Joker has manipulated you once again. You are Batman. He distracted you from saving lives then, and he's doing it now.

BRUCE

No. This is my choice.

ALFRED

I'm sorry, sir, I just don't believe you.

Alfred heads out, leaving Bruce to deal with this. He is stuck on deciding what to do or not. FOLLOW Alfred into - -

77 INT. WAYNE MANSION - LIVING ROOM - DAY.

77

In the room, the television is playing and Dick is sitting in front of it. The news is on, and Alfred can hear it, becoming attached.

LUCIUS (V.O)

(reading)

People of Gotham. Your city faces the worst kind of evil. The most funniest? The most funniest kind of evil. And the most handsomest kind of - - uh - -

JOKER (V.O)

Finish the intro you pathetic excuse of a man!

The Joker pulls a gun in, we stretch closer on this screen, watching Lucius Fox being held hostage by the Joker.

LUCIUS (V.O)

Okay. Okay! You may have ... have seen him before. From the time he gunned down the city, to the time he took down the bat. Give your warm welcome to ... the Joker.

The Joker's laugh breaks through, him entering screen and we then find ourselves - -

78 INT. TELEVISION SCREEN - DAY.

78

The Joker is close on the screen, laughing, chuckling, acting crazier than ever.

JOKER

You see...people of Gotham...the Bat and I are close, close friends. I didn't want to kill him. Let alone expect he couldn't survive a twenty story drop.

(laughs)

I mean, who couldn't survive that?

(pause)

Anyway. I have a proposition. After last night's little ... incident, I have decided to kick start my first little test. You see, Gotham is a dark, dark place to live in. And tonight, I want to see it shine.

(beat)

(MORE)

JOKER (CONT'D)

I have got the Commissioner Gordon here with me for this very special announcement, not to mention Wayne Enterprises' weapons manufacturer, Lucius Fox as well. If you fail to accomplish any one of these tasks, it's goodbye Gotham...hello Jokerville!

(then)

So to speak.

PULL BACK TO:

79

INT. WAYNE MANSION - LIVING ROOM - DAY.

79

The two stand in shock, awaiting for the Joker's verdict.

DICK

This guy's insane.

JOKER (V.O)

What's this unbearable task that I speak of...well...let's just say the policemen in our city don't care about Gotham. Let alone, try and save it from...well...people like me. You have until mid-night to burn the Gotham P.D station down to the ground ...

(beat)

Failure to complete this, and every single criminal to step foot into Gotham will be let out of prison, and your city will feel the wrath of every known thug who have been proven guilty! Time starts - -

(looks at watch)

--Now!

The tv screen FIZZES out into a gray colour, then turning into those rainbow coloured bars. Dick stands up, taking a step back in horror.

DICK

What do we do?

BRUCE

Come on. Nobody is going to listen to him. He's insane. Gotham knows how crazy he is.

ALFRED

Crazy, yes. Smart, no. Serious, yes! Bruce, the city is facing a constant feel of fear. If they saw this, which they have, they'll be racing over to every police station, burning them to the ground!

BRUCE

Look, I'll try and warn the Commissioner about it, but there's nothing I can do.

(beat)

And I'm not saying this because of the whole Batman thing...but because I can't stop a whole city from listening to their fears!

Dick approaches him.

DICK

Please, Bruce. I've come this far with you by my side, every single step of the way. You gave me a home after my parents ...

(struggles with word)

Helped me in my most darkest hours.

(beat)

And now I need you to listen to me.

On Bruce's perked face, listening ears, and faded smile, we:

CUT TO:

80

INT. POLICE DEPARTMENT - GOTHAM CITY - DAY.

80

We're close up on a television screen, an image of the Joker laughing crazily. The screen FUZZES out, blacking out. There are police officers gathered in the station watching the screen with total shock.

POL. OFFICER #1

What do we do now?

BULLOCK

Send three of our best squads over to the prison, guard it up. Don't let anyone in or out, that includes the guards. The rest of us, stay here ... make sure nobody tries to take this building down! Move out!

The officers rush off leaving a contemplative Bullock, looking over this whole situation.

CUT TO:

81 INT. CLOCKTOWER - GOTHAM CITY - DAY.

81

A large clocktower, open space, amazing structure. The building itself is quite old, but still remains in good shape. We PAN ALONG the ground, shadows seep through the cracks, and we suddenly STOP at a pair of tied hands.

PULL BACK to reveal the Commissioner, tied up and bound to a wooden log that beams up to the ceiling, holding the next floor up. The building is very, very TALL!

PULL even FURTHER BACK to reveal the ghastly Joker.

COMMISSIONER GORDON

Whatever you're trying to prove.
The city won't fall for your insane
tricks, Joker!

JOKER

Oh, hush. You're such a party
pooper, Gordon. It's time to
lighten up!

The Joker turns around with a LIGHTER and a DEODORANT. He SPRAYS the can and lights the flame, fire SPREADING towards the Commissioner in a rapid speed.

Gordon HISSES, overheating - -

JOKER (CONT'D)

I showed Batman the darkness inside
him. And now, I'm going to show the
rest of the city how dark they
really are - -

He LAUGHS as he SPRAYS again, FLAMES consuming the screen, causing us to:

CUT TO:

82 INT. SELINA'S APARTMENT - GOTHAM CITY - DAY.

82

Selina stands by the window, staring off into the city. She can sense the fear coming from the people down below who are rushing out of their homes, DRIVING off, and clearly heading to the Police Station to burn it to the ground.

Her friend, Holly, steps in behind her.

HOLLY
You really think the people of
Gotham could do what the Joker is
demanding?

SELINA
The city hasn't been the same since
Batman. Guess it never will be. Now
that no one's here to protect
them...

Selina turns away from the window, and to her friend:

SELINA (CONT'D)
They'll do anything to feel safe.

CUT TO:

83 INT. BATCAVE - WAYNE MANSION - DAY.

83

Racing down the steps with Dick not far behind, Bruce makes his way to the large aisle of Bat-suits. He stops, mid-way, and turns to the young teen.

DICK
What are you doing?

BRUCE
I'm going to stop the Joker.

DICK
I'll go get ready.

Bruce stops him:

BRUCE
No. You're not coming with me,
Dick. I can't let you.
(seeing Dick's pain)
Look, I know you want to help and I
know how the pain dims down a
little when you put on the costume
and save someone's life ... but
when it comes to the Joker - -

DICK
But - -

BRUCE
This is my fight. Not yours.

With a small sigh, Dick nods. He understands. This is something Bruce has to do to try and soothe his pain. As Bruce grabs a suit, THROWING it passed the screen, we are completely WIPED OUT. The screen a thick BLACK:

CUT TO:

84 EXT. GOTHAM CITY - ROOFTOP - NIGHT. 84

We spin around the large city, coming in on a rooftop that has a caped figure, residing on it. His cape WHIPS and FLAPS about in the breeze, and as we close in closer we reveal - -

BATMAN. Looking over the city like a guardian angel. A warrior. A DARK KNIGHT:

CUT TO:

85 EXT. PRISON - GOTHAM CITY - NIGHT. 85

The large prison building is filled with cars parked all around it, helicopters hovering above in sight, and police vehicles visible in the FRAME. There are several officers with shields and nightsticks, BLOCKING people off.

A large YELLOW light SHOOTs into the sky, baring the bat symbol. It shines brightly and everyone looks up.

All the people down below look up in total awe. Shocked to see it. Questions fill their head before a large flying vehicle SHOOTs through the signal and comes FLYING towards the building. Loud CHEERING and SCREAMS fill the air, excited to see their Dark Knight alive.

FALLING from the flying vehicle, Batman appears, SHOOTING through the top floor, and out of sight:

CUT TO:

86 INT. PRISON - CELL - NIGHT. 86

Batman SMASHES through the wall, the bricks hurling about. The criminal in the cell RISES up in shock, taking several steps back to the bars of the door. Batman lands on his feet, straightening up and SNARLING at the thug.

CRIMINAL

Wh-wh-what do you want?

BATMAN

Justice.

Batman stretches his arm out as something GROWS out of his glove; ROLLING into his hold. He THROWS it to the ground, at the criminal's feet, and it EXPLODES.

Gas rises up and the criminal drops unconscious, Batman stretches out his other arm, a BAT-A-RANG growing out and falling into his hold. He THROWS it and cuts through the bars. Running out of the cell, we:

CUT TO:

87 INT. PRISON - HALLWAY - CONTINUOUS.

87

The shadowed figure GLIDES through the hallway. Hands reach out through the bars, begging to be let out of here. But he simply ignores them, racing over to a GUARD who looks to him in total shock.

GUARD

Uh ... what do you - -

BATMAN

Zucco, Tony. Check your list. I want the name of his cell. Now!

The guard shudders, looking to his list. Batman GLARES on and we then:

CUT TO:

88 INT. PRISON - ZUCCO'S CELL - CONTINUOUS.

88

The door closes and Zucco sits up in the small chair, confused as to who is there.

ZUCCO

Let me guess. Time for my third meal for the day?

Batman turns around the small corner wall and reveals himself to Tony Zucco.

BATMAN

Time to talk.

Zucco stands up, SCARED, and goes to run. Batman grabs Zucco and throws him back down to the seat. Zucco GRUNTS as his back SLAMS against the wall - -

ZUCCO

What do you want with me?

BATMAN
I want answers.

On the shot of the two staring off at each other we:

CUT TO:

89 INT. WAYNE MANSION - LIVING ROOM - NIGHT.

89

Alfred enters the living room to find Dick staring at the television. The news is on once again and Harley, and the Joker's face reappears.

Alfred can see the anticipation in Dick's eyes.

ANGLE: TELEVISION SCREEN

Harley and the Joker stand next to each other, talking on this special "LIVE" video report. Crouched in front of them, struggling to breathe, is the Commissioner.

HARLEY QUINN
This thing on?

Harley gently slaps the Commissioner several times in the face, swapping cheeks each time. He WHIMPERS, and she pulls his head back.

HARLEY QUINN (CONT'D)
Hey, don't pass out on me, now.

The Joker RISES back up into view.

JOKER
Looks like the playing field has just upped its game. Batman just couldn't let Gotham fall. Now, its time to take things to a whole new level - -

CUT TO:

90 INT. PRISON - ZUCCO'S CELL - NIGHT.

90

Spin around the BLACK figure, coming in on Batman as he interrogates Zucco; sitting down in fear.

BATMAN
What's the Joker planning?

ZUCCO

The Joker? You're kidding right.
The guy's too smart for planning
anything, and you know it.

BATMAN

(darker)

He's got plans, Zucco. He planned
the distraction, these psychotic
games, and I don't like it! You are
going to tell me everything about
where he is, what he plans on doing
next, and how I can stop him.

Zucco smiles:

ZUCCO

Oh I'm sorry. In case you haven't
noticed, I've been locked in a
prison cell while all this has been
going on!

Batman PLANTS a massive PUNCH on Zucco, blood SPLATTERING
across the side-wall. He grabs Zucco and pulls him up to his
feet - -

BATMAN

No more games! Gotham is going to
fall and I have to stop it!

ZUCCO

Then stop it. Why do you need my
help?

BATMAN

You may think that you are all high
and mighty, Tony, but you're
nothing but the Joker's lapdog. You
are a pathetic excuse for a
criminal and the very fact that you
think you're something more than
that, is sad.

Zucco takes a SWING, Batman taking one to the face. He turns
back in, SMILING. Zucco's fear is dripping off him like sweat
and he doesn't know what is about to happen next.

BATMAN (CONT'D)

Where. Is. The. Joker?

Batman pulls out a GUN. On that we:

CUT TO:

91 INT. WAYNE MANSION - LIVING ROOM - NIGHT.

91

The two, Dick and Alfred, are both attached to the television, trying to see what the Joker is going to do next.

ANGLE: TELEVISION.

JOKER

Everybody loves kids. I love kids.
You love kids. And the saddest
thing in the world would to see
children in pain. But Harls here - -

Harley POPS her head back into view:

HARLEY QUINN

Eew! I hate kids!

JOKER

(whispering to us)
What a downer...
(laughs)
Anyway. Seeing as I love my Harls
so much, I'm blowing up an
orphanage. You have half an hour
before its KA-BOOM!

The Joker's laugh cuts out as Dick turns the television off.
We PULL BACK to:

Alfred and Dick. He turns to Alfred, shocked:

DICK

Alfred - -

ALFRED

I know, Master Dick. You can't let
him kill all those children. But
Bruce said - -

DICK

Bruce is trying to track down the
Joker but ... what if he doesn't
know about the orphanage? All those
kids ... I have to save them.

Alfred looks away, knowing that he can't say no, not now that
an entire orphanage of children are involved. He sighs:

ALFRED

I'm going to regret this - -

Dick smiles, standing up, realizing Alfred's approval.

CUT TO:

92 INT. PRISON - ZUCCO'S CELL - NIGHT.

92

Zucco sits, spilling the beans.

ZUCCO

(achingly)

The Joker has a knack for pulling big stunts, that only cause mayhem and destruction.

Batman listens, carefully - -

ZUCCO (CONT'D)

When he came to me, he told me about his plans for Gotham. I was actually shocked he planned something, after hearing about what happened the first time he ran into you. For being someone who wasn't known for planning a big stunt, he sure had everything set out perfectly.

BATMAN

(dark)

He's a perfectionist. I know. What's he planning?

ZUCCO

He wants to test Gotham City. To prove that everyone is as ugly as he is. First he wanted to get caught by the Commissioner, getting locked behind Arkham. Then came the distraction, and succeeding with that, he was able to escape.

(beat)

He knew about the Commissioner's party in honour of him, and made his presence known; making sure everyone knew what was to come before taking Gordon and later - -

(pause)

--he's going to kill him. But these tests, are just another distraction.

A loud BEAT as it seems almost impossible. Another distraction, which means he has something even bigger planned...but what?

CUT TO:

93 EXT. GOTHAM CITY - STREETS - NIGHT. 93

Empty. The streets of Gotham are filled with nothing but the darkness that the night sheds off like a snake does its skin. A simple BEAT and a vehicle ZOOMS around the corner, a motorcycle revealing Robin!

Slowly PULL BACK as he TAKES OFF, zooming down the street and out of sight.

CUT TO:

94 INT. PRISON - ZUCCO'S CELL - NIGHT. 94

Closer in on Zucco's face, he continues:

ZUCCO
There's a kid.

Batman's eyes widen in horror and on those few words we have to:

CUT TO:

95 EXT. ORPHANAGE - GOTHAM CITY - NIGHT. 95

A motorcycle ZOOMS from the bottom of the FRAME and smashes into the entrance of the orphanage. As it enters we find ourselves - -

96 INT. ORPHANAGE - ENTRANCE - NIGHT. 96

The motorcycle enters and Robin jumps off. The vehicle crashes and spots several CLOWN minions with guns surrounding the place. He retracts his large wooden weapon and gets ready for an intense battle - -

Robin faces off at least three CLOWNS before getting shot twice and DRAGGED away by them all --

CUT TO:

97

INT. GOTHAM CITY - SHIPYARD - NIGHT.

97

We're close on two hands, holding a small device that he holds over a LOCK. Acid SPITS out of it, burning through the lock. Smoke rises - -

ZUCCO (V.O)

He's being held at Gotham City's shipyard. It's been the Joker's hideout ever since he began this reign of crime.

The lock drops and the metallic door SLIDES open. Two running feet come into view, the bottom of his cape WHIPPING about below as his SHADOW is sharp on the wall.

ZUCCO (V.O) (CONT'D)

The Joker wants to raise this kid as his own. Him and Harley ... well they've always wanted a kid. Problem is, they want him to be exactly like them. Crazy and all --

The first guard comes into view, holding a gun and standing with his hand over his ear. He's speaking into a small walkie talkie.

SHIPYARD GUARD

This is N.N. I've got movement down here.

Batman DROPS into view, throwing his cape over the guard and blinding him. The guard hits the wall and busts a gas pipe. Gas SHOOTS at Batman and his is knocked to the wall.

The guard gets back up only to get KICKED fair straight in the face, falling unconscious.

More guards RUSH in.

Bullets RING OUT as gunfire BLARES. We do quick CUT SCENES of our Caped Crusader managing to take out all seven guards with quick, heavy packed martial arts movements. He proceeds further down the metallic tunnels.

ANGLE: MAN

A man in a red sweater and a teared pair of jeans spots the Dark Knight, turning around to run. PULL BACK as:

Batman launches towards him. He grabs the man and throws him to the wall.

BATMAN
Where's the boy?!

UNKNOWN MAN
What boy? I don't know what you're
talking about?

Batman gets angrier.

BATMAN
The boy the Joker has stashed
somewhere here.

UNKNOWN MAN
The Joker? I swear ... I don't know
what you're talking about!

BATMAN
You're lying!

Bullets SPIRAL through the room and Batman runs off, throwing
the unknown man down, and heading turning down into another
section of the shipyard.

The LIGHTS ARE OUT but Batman can see the switch. He turns on
a light and see's a door. He approaches it, hastily, turning
the handle, knowing that the boy must be in here.

It's a small area, enclosed.

Opening it, a small sigh of relief escapes him. But is soon
followed by a shocking GASP! There wasn't a boy in here. It
was nothing but a BOMB - -

"00:01:30"

On the countdown sequence we:

CUT TO:

98 INT. PRISON - ZUCCO'S CELL - NIGHT.

98

Zucco pulls out a brick in the wall, revealing a mobile
phone. He takes it out and dials a number. Putting it to his
ear he speaks:

ZUCCO
Batman has been taken care of.

CUT TO:

99 INT. CLOCKTOWER - GOTHAM CITY - NIGHT.

99

We FALL from the ceiling and slowly come down on the Joker who stands with a phone to his ear.

JOKER

That's marvelous news. I've got his little "sidekick" here as we speak.

(laughs)

By the way, enjoy you're life out of prison ... that is if it lasts longer than I expect.

We see a shot of Robin, being held down by two BUFF clown minions. Harley is messing with him - -

CUT TO:

100 INT. PRISON - ZUCCO'S CELL - NIGHT.

100

Zucco turns to face a guard who steps in. He throws a JOKER CARD to him, Zucco catching it. Looking at it, there is a big red CROSS on the back of it. Zucco looks up to the guard - -

BANG!

Zucco drops to the ground. Dead. He was nothing but a lapdog.

CUT TO:

101 INT. CLOCKTOWER - GOTHAM CITY - NIGHT.

101

The Joker stands with two triggers, one in each hand. His movements are a slow SWAYING like walk, shedding off more psychotic colours.

He approaches Robin - -

JOKER

This is just getting too fun. Too fun for me to even decide who I want to kill first - -

(beat)

How 'bout you, kid, who do you want to see go up in flames?

On Robin's shocked face we:

CUT TO:

102 INT. GOTHAM CITY - SHIPYARD - NIGHT. 102

Batman turns around from the bomb, towards the doors that now get sealed shut by the guards, looking in with diabolical smiles. Batman HISSES at them, ANGERED!

He tries to open it but its completely JAMMED:

BATMAN

Damn it!

He turns back around to the bomb that is now "00:00:30"

CUT TO:

103 INT. ORPHANAGE - GOTHAM CITY - NIGHT. 103

All the kids are being held hostage at the orphanage, planted all around the ceiling, and walls. The kids are crying, some praying, murmuring parts from the Bible.

ORPHAN

(foreign accent)

Please, sir. Let us go. We don't want to die. Please, sir - -

The GUARD looks away, trying to sum up the courage, turning back to him and - -

BANG!

CUT TO:

104 INT. CLOCKTOWER - GOTHAM CITY - NIGHT. 104

The Joker LEANS back in towards a SHIVERING Robin, pulling away from him. The Joker grabs Robin's face squeezing together, the Joker coming in closer - -

JOKER

I. Know. You.

ROBIN

What - -

The Joker begins to laugh, uncontrollably, ripping his mask off - -

JOKER

You're the Grayson kid? I knew it. Lost your folks and wanted to seek revenge.

PULL BACK to Harley Quinn who steps in, closer. In the background we see a shirtless Commissioner and unconscious Lucius Fox.

HARLEY QUINN

Right. The kid we tried to off back at the circus.

(laughs)

Talk 'bout growing up fast - -

ROBIN

Shut up!

HARLEY QUINN

Took you're family away, right? I can only imagine how crappy that was. Or not.

(beat)

Shoulda got Zucco to loosen the ropes a bit better.

Robin JUMPS up, still with his hands tied. The Joker is thrown back in a trance as Robin steps forward, LUNGING slightly at Harley.

ROBIN

I'll kill you. Hear me? I'll kill --

BANG!

A bullet shoots through Robin, blood SPLATTERING across Harley who WHIMPERS in a child like tantrum.

ANGLE: BULLET WOUND

There is a wound on Robin's gut, closer to his waist. Blood is dripping and his hand GRABS onto it, applying pressure. We PULL BACK to:

Robin. He drops into Harley's arms. A loud SCREAM escapes her before she throws him aside, SHOCKED - -

JOKER

Oh pookie bear, its okay. Just a little blood. Come here.

Harley approaches Joker who holds her comfotingly. Back on Robin as we see him alive. Blood is slowly dripping from his mouth and he reaches out to the city as we hear a loud - -

BOOM!

A massive CLOUD of flames SHOOTs up into the sky, from what we can see through the large open area. This clocktower is a beacon, looking over the city - -

Robin's hand drops and he lays there, looking over the city.

CUT TO:

105 EXT. GOTHAM CITY - SHIPYARD - NIGHT. 105

The structure falls, pieces of rubble collapsing into view after suspending into the air. Fire spreads across the destruction.

The bomb has gone off.

We PAN THROUGH the chaos, bodies lying under boards of metallic structure. Picking up speed we pass all that destruction to a disfigured SHADOW.

A BLACK SPOT, SLOWLY FORMING INTO:

Batman. His shadow STRETCHES out, FLAILING its wings before disappearing into the night. A sudden beat and we:

CUT TO:

106 INT. PRISON - CELL HALLWAY - NIGHT. 106

A guard, Joker's man, walks through the hall unlocking every single cell on the level. Criminals RUN out, angrily. A thug runs passed him, but he STOPS him.

JOKER'S GUARD

Here, take the keys. Get everybody out. This is your only chance at a new life. It's time for a breakout!

He hands over the keys and we:

CUT TO:

107 INT. TELEVISION SCREEN - NIGHT. 107

The prison is seen on the television; CRIMINALS running out and the police fighting them off. A news reporter STEPS into view, a microphone to her mouth - -

NEWS REPORTER

The Joker warned us of this, and now we have a breakout of every single criminal that has ever done wrong in Gotham. We have never seen anything like this before in Gotham City, especially from the derranged lunatic who calls himself - -

The screen CUTS OUT, turning a sudden BLACK as we find ourselves in - -

108 INT. POLICE DEPARTMENT - GOTHAM CITY - NIGHT. 108

Bullock turns away from the television, the remote in his hand. He faces a group of officers, startled by the breakout.

BULLOCK

The Joker ... is destroying Gotham City and everything we've been doing has just made his plan come closer to accomplishment!

(beat)

The city is falling apart. Batman can't do everything. And we have a job. A job to protect the city!

(to an officer)

Get me the District Attorney, I'm gonna need his help on this one. If we want to stop the Joker then we have to - -

BOOM!

The windows EXPLODE as fire rushes in. Police officers get lifted up and HURLED through walls. Rubble collapses and we catch a shot of Bullock being DUCKING as glass FLIES across the room and the offices come apart.

CUT TO:

109 EXT. POLICE DEPARTMENT - GOTHAM CITY - NIGHT. 109

The station LIGHTS UP, flames rising to their highest point, forming a massive CLOUD. We cut through several angle points before finally, we:

CUT TO:

110 INT. CLOCKTOWER - GOTHAM CITY - NIGHT.

110

The Joker stands by the wide-open space that gazes over the city. The flames dissipate from the police station, in which we can see, before the Joker turns to face us:

JOKER

Well. Well. Well. First goes
Batman, then goes Bullock, what
will be the Joker's next shock?
(contemplates)
Wait, that didn't even rhyme...

PULL BACK to show a wider shot, viewing a Harley Quinn who re-enters the scene. She is wiping her hands, crazily.

HARLEY QUINN

Out damned spot! Out damned spot!

JOKER

Oh Harl - -

HARLEY QUINN

Job's done, Mr. J. Our three
hostages have been dealt with. Now
alls we have to do is wait for the
fireworks.

Joker smiles, taking Harley's hands and start dancing slowly.

JOKER

Dance with me Harl! How I've longed
to dance with you - -

A commonly used tune PLAYS softly, to fill the dance steps of these two lovebirds. They dance around, smiling, laughing, enjoying the chaos that Gotham is facing.

HARLEY QUINN

What will we do now?

JOKER

I hear Metropolis is a pretty safe
city. We could burn that to the
ground!
(laughs)
How does that sound?

They stop dancing, gazing into each other's eyes.

HARLEY QUINN

Perfect.

The two go in for a kiss before a large spinning NOISE builds up; something is hurling towards them. They pull apart, look towards the noise as a large BAT-A-RANG shoots right into the middle of them. They're clothes are CUT and they SPIN AROUND, falling to the ground.

Joker looks up:

JOKER
There's a Bat in my belfry!

Harley Quinn gets up.

HARLEY QUINN
(upset)
No! My clothes. He ruined my clothes. How dare he!

A fast SWOOSHING shadow shoots across the screen. A hand REACHES out, grabbing Harley's arm and PULLING her away.

Yanked out of view, Harley is gone.

JOKER
How many times do I have to kill you for you to just leave me alone?

BATMAN (O.S)
This is over, Joker. You've lost.

We stay FOCUSED on the lunatic, spinning around slowly as he speaks, trying to find where Batman is lurking.

JOKER
You're wrong, Batsy. This is far from over! All this - -

BATMAN (O.S)
Save me "the beginning" speech, I've heard it too many times!

JOKER
How did you find me?!

BATMAN (O.S)
A tracer. I knew Robin would take off and try and stop whatever plan you schemed next, and so I traced his suit. After I escaped your lame attempt to blow me up, I went looking.

JOKER
Wait ... that means - -

The Joker has realised something tragic:

JOKER (CONT'D)
 No. No. No. No. No! You and Robin
 are a ... that means that you're - -
 (beat)
 You're Bruce Wayne.

No reply.

JOKER (CONT'D)
 (disappointed)
 There's just no fun anymore!

Batman DROPS from the ceiling, wrapping himself around the Joker as they COLLAPSE through the floor. Wood SMASHES up as they fall down into a lower level.

Batman LEAPS off of the Joker as they reach the ground and hides within the shadows.

The Joker stands - -

JOKER (CONT'D)
 Where are you?!

Batman steps out and reveals himself to the Joker.

BATMAN
 Here.

Throwing a punch, Batman attempts to thwart the Joker, but his hand is grabbed. Electrical surges TRAIL through the Caped Crusader and he is thrown off the edge.

Smashing through several wooden bars that hold up the long set of stairs, Batman plummets down - -

Running to the edge of the balcony, the Joker smiles.

JOKER
 (laughing)
 Take that!

Harley RUNS back into view, SMILING.

HARLEY QUINN
 Hey boss! Thought he killed ya!

Harley RUSHES towards the Joker who turns to face her, shaking his head in fear. Harley jumps and HUGS the Joker who stumbles back off the edge and falls, letting go of her.

The two fall into the darkness and we:

CUT TO:

111 INT. CLOCKTOWER - BOTTOM FLOOR - NIGHT.

111

Batman lands on his feet, crouched over as the two falling figures collapse onto several crates. A loud WHIMPER escapes Harley as a large wooden implement is PIERCED through her chest. Blood is slowly dripping out, as it also appears to be dripping from her mouth.

The Joker KNEELS up, looking down at her. He has blood all over him from small wounds from the fall. He see's Harley dying.

HARLEY QUINN

Paint the town red, Mr. J, that's what our plan was. Guess this was supposed to happen in the end right?

The Joker wells up.

JOKER

No. Harls. We only sort out laughter.

HARLEY QUINN

(curious)

But this isn't funny - -

Harley coughs.

JOKER

No. No its not.

HARLEY QUINN

Guess. I. Got. To. Go. Out.
Laughing.

Harley GIGGLES and LAUGHS with all her might before her heart gives out. Her head drops back and she is gone. The Joker wipes his tears away, his hair drooping over his face.

He is PISSED OFF!

He stands up and turns around to face Batman who is standing there with his arms folded.

JOKER

You. I hate you!

The Joker LUNGES at Batman, who simply throws him aside. The Joker hits the wall and slides down to the ground. He turns around and Batman grabs him - -

BATMAN

Now you know how it feels. To watch someone you love die! What Dick went through. Because of you!

Batman pulls him up only to CLOBBER him in the face.

BATMAN (CONT'D)

You think this is all a game. You think its all laughs.

(beat)

Think again!

Batman CLOCKS him another one.

BATMAN (CONT'D)

You've let criminals back into Gotham, killed more cops than you can count, and to top that, a teenaged boy lost his entire family!

On that he PULLS the Joker back up to his feet.

BATMAN (CONT'D)

You said that we were destined to be doing this forever - -

The Joker is SNARLING at him.

BATMAN (CONT'D)

I think you were right.

Batman throws the Joker back down to his feet, away from the wall. He slowly crawls backwards, away from Batman.

JOKER

I know who you are, now, Batsy! You lock me away, and you're secret is out!

BATMAN

You're threats are pathetic. Meaningless. You have nothing left to fight for. You're only friend is dead, and you're alone.

The Joker stands up, YELLING:

JOKER

And so are you! Where's your sidekick, Batsy? Where's your batboy? He's minutes away from death, and you're here ridiculing me ... and I think I've somewhat lost my humour about this whole thing. Now --

(beat)

I just want you dead!

The Joker picks up a large LOG, swinging it. Batman is KNOCKED off his feet. His CAPE whips up and he rolls backwards. He ROLLS out, laying down, slowly struggling to get back up.

JOKER (CONT'D)

In case you forgot, I have the Commissioner, Lucius, and the boy wonder somewhere around the city ready to BLOW!

BATMAN

Where are they?

JOKER

Oh its not that simple Batman. You should already know where Robin is, seeing as you have that tracer thing, but he's probably already dead ... seeing as I shot the bastard.

Batman goes to get back up only to be THWACKED again in the head. He FLIPS over and rolls towards the wall.

JOKER (CONT'D)

It was Harley's plan. She always was good at scheming things.

(beat)

Now I'm back to the same-old planless freak I was when we first met. You will pay for that!

The Joker SLAMS the log down on Batman but he catches it. He pulls the Joker in, STANDS UP, and headbutts him. The Joker stumbles back several steps and hits another crate.

The Joker pulls out a gun from his pocket, aiming at Batman.

BATMAN

You can't kill me. I'm the only thing left in this world you have to prove yourself to.

(MORE)

BATMAN (CONT'D)
Gotham, they don't really care. But
me ... you really piss me off.

JOKER
Like you said before - -

BANG!

A flag SHOOTs out that reads BANG on a large pole. It STABS
into his gut and Batman GRUNTS.

JOKER (CONT'D)
I have nothing left to live for.

The Joker drops the gun, falling to his knees. His head drops
into his hands and he CRIES. Batman slowly takes steps back,
blood dripping from his mouth. With a WHIMPER he pulls the
flag out of him, throwing it down.

He takes a glance at the whimpering Joker, feeling his pain
and heading off, out of the clocktower. On that we:

BLACKOUT:

FADE IN:

112 EXT. GOTHAM CITY - NIGHT.

112

We're flying through the city, STRETCHING up over the streets
and civilians running scared in the streets.

REPORTER (V.O)
The Joker has been taken into
custody, as has the rest of the
criminals that were shockingly
broken out of the Gotham's Prison,
but as for the hostages; including
a Lucius Fox, the Commissioner
Gordon, and Gotham's newest
vigilante, Robin.

The moon GLISTENS beautifully in the sky. We DROP into - -

113 EXT. STREETS OF GOTHAM - NIGHT.

113

In the streets is a SPEEDING vehicle, zooming down at a rapid
speed. It SHOOTs up a ramp and we --

CUT TO:

114 INT. BATMOBILE - NIGHT. 114

Batman sits anxiously in the vehicle. On a digital map is a flashing GREEN dot.

REPORTER (V.O)
We pray that they are safe, and
hope that they can be found - -

He looks at it, then SPINS the wheel around and we - -

CUT TO:

115 INT. CHURCH - BASEMENT - NIGHT. 115

Oil DRUMS are everywhere, hooked up to an explosive, counting down. We can't see where the timer is on at the moment but as we SLOWLY pan through the basement, we spot Robin.

He is tied to a wooden pole that holds the church up.

Robin is SHUDDERING with fear, scared out of his mind. He has a bullet in his gut, and a bomb in front of him ready to blow him to smithereens.

CUT TO:

116 INT. WAREHOUSE - NIGHT. 116

A darkened warehouse. The Commissioner is also tied to a ceiling log, with OIL DRUMS all around him. There is a bomb attached near him, yet he isn't as panicked. He looks calm, probably faced a million life threatening situations.

He closes his eyes; a simple tear falling - -

CUT TO:

117 INT. TRAIN - NIGHT. 117

In a train, we see Lucius Fox. He is tied to a seat on the train and is SHIVERING with fear. He is slowly rocking back and forth, looking up to reveal a BOMB!

It reads "00:00:23".

CUT TO:

118 EXT. GOTHAM CITY - STREETS - NIGHT. 118

The batmobile pulls up and Batman jumps out. He closes the door and heads towards a door. He KICKS it down and we find him in - -

119 INT. WAREHOUSE - NIGHT. 119

He steps in, spotting the Commissioner. He is confused. There isn't enough time to save all of them. This was his only chance to save Robin.

He can't think about it. He RUNS towards the Commissioner, untying him and PULLING him away from the bomb. They hastily run out - -

COMMISSIONER GORDON

Oh thank god. W-wait! What about the kid and - -

BANG!

They reach the door, stepping out when the bomb goes off. The two fall out of view, being knocked out of the warehouse and into the streets.

CUT TO:

120 INT. CHURCH - BASEMENT - NIGHT. 120

BANG! Robin's hair BLOWS back, his eyes widened. The flames EXPLODE around him and he is consumed with it. The heat BURNS him out of view and we - -

CUT TO:

121 EXT. TRAIN TRACKS - GOTHAM - NIGHT. 121

A train comes speeding down the tracks. BANG! It lights up and explodes. It flips off the tracks, SLAMS into the tunnel wall and wiping the screen out with FLAMES!

CUT TO:

122 EXT. GOTHAM CITY - STREETS - NIGHT. 122

Batman stands up from the Commissioner who lies on the ground unconscious from the impact. Batman stands to face the moon, staring up in shock. Robin is dead, as is Lucius.

BATMAN

Forgive me - -

Batman bows his head, ashamed. Joker switched the tracer. He knew about it. He did this. As Batman looks up to face us one last time we slowly:

DISSOLVE TO:

123 EXT. PRISON - GOTHAM CITY - NIGHT. 123

The same moon watching over us moves from one end of the prison to the other. The night cloaks it, as it does all of Gotham and we find ourselves - -

124 INT. PRISON - JOKER'S CELL - NIGHT. 124

A light rushes in, forming a shadow upon the Joker who looks on in confusion. He places his hand on his head, looking towards the FIGURE.

JOKER

What is this, a joke? I don't know you do I?

VOICE (O.S)

I'm your attorney. You have a court date to attend to tomorrow. Although I doubt you'll get bail, I can at least lower some years for you.

JOKER

Heh, I may be crazy, but I'm not going anywhere with some lawyer who deep down despises me.

(laughs)

What's your name?

SPIN AROUND to reveal a young HARVEY DENT!!

HARVEY

Harvey. Harvey Dent.

DISSOLVE TO:

125 EXT. FUNERAL - DAY. 125

Thunder CRACKS as lightning falls in the background. We're close on a sobbing Bruce, standing next to Alfred as they mourn the death of Dick Grayson.

PRIEST (O.S)

*O captain! My captain! Our fearful
trip is done. The ship has
weather'd every rack, the prize we
sought is won.*

(beat)

*Exult o shores and ring o bells!
But I with mournful tread, walk the
deck my captain lies fallen cold
and dead.*

Bruce turns to Alfred, walking towards the pedastal to speak.

BRUCE

We live in a violent world. Richard Grayson of all people understood that. And he chose to do something about it. I guess when you...start to think about it, it does sound crazy. But Richard believed in something. He had a calling.

(beat)

So I stand before you today to acknowledge his bravery, and how much he tried to make this world a better place.

PULL BACK slowly to show several people from the cirucs who were considered his family. Alfred stands next to Bruce, sobbing silently.

BRUCE (CONT'D)

(faces grave)

Sleep well, Richard ...

DISSOLVE TO:

126

INT. BATCAVE - WAYNE MANSION - NIGHT.

126

Bruce sits in the Batcave, upset. He is contemplating everything that has happened over the past week. Alfred steps into frame, placing a tray of food down near him.

ALFRED

Good evening, Master Bruce.

BRUCE

Hello Alfred.

Silence falls.

ALFRED

You've been down here all night.
Are you ever coming upstairs?

BRUCE

It's my fault, Alfred - -

ALFRED

No. It's not.

Bruce stands up.

BRUCE

I was too busy caught in my own
vendetta to see past the pain and
hurt in Dick's eyes. He was so - -
(pause)

He was special, Alfred. He reminded
me of myself. Of how much rage I
had after my parents death. Only,
he was able to move forward.

ALFRED

Bruce, please. Do not beat yourself
up about this.

BRUCE

How can I not?

Bruce turns away from Alfred.

BRUCE (CONT'D)

I was the one stupid enough to
believe Zucco again. Then I was so
distracted by Harley and the Joker
to even question the whereabouts of
Gordon, Dick and Lucius. Now,
because of that, two of them are
dead!

ALFRED

Each and everything that has
happened to you in your life,
Master Bruce, has made you
stronger. Much stronger than even I
had first could have even possibly
imagined - -

BRUCE

I am not strong, Alfred. I'm weak.
I'm slipping. Have been for a while
now. I should have just let Batman
die with the city.

ALFRED

Then the Joker will be out ruling Gotham and we'd all most likely be dead.

(beat)

At least you leave this learning something you didn't believe in at first - -

Bruce turns to him.

ALFRED (CONT'D)

Justice.

BRUCE

Justice?

ALFRED

It's not always fair, but at least you've found out what it really means. You've been struggling with the two, vengeance and justice, and now you can distinguish the two apart.

BRUCE

Dick is dead. How is that justice?

ALFRED

It's not. But what you did was not out of anger, or spite, but you were Gotham's saviour. A hero.

(beat)

You fought for the right things, and people died ... but as you know, sir, there are always casualties in war.

Bruce sits back down, sitting in his revolving chair, again contemplating over everything. Alfred's input has helped, as always, and he is silent:

DISSOLVE TO:

127 INT. COURTROOM - DAY.

127

The Joker stands before a court, with HARVEY DENT standing beside him. The JURY stands:

JUDGE

Please state your verdict.

JURY REPRESENTATIVE

We find the defendant guilty in the first degree murder. We sentence him to life in prison, until the reinstallment of Arkham Asylum where the defendant will be transferred to in hopes of curing his insanity.

The JUDGE slams his hammer:

JUDGE

We're adjourned.

CUT TO:

128 INT. DISTRICT ATTORNEY'S OFFICE - DAY.

128

Harvey Dent returns to his office, opening the door and entering to find the Commissioner, standing inside waiting for him. The two face each other.

HARVEY DENT

Hey, Jimbo. Good to see you're recovering. How's the family?

COMMISSIONER GORDON

There fine, Harvey. What are you doing defending the Joker in court?

HARVEY DENT

Look, I don't want him in our streets, let alone in a state federal prison; so I took the case in hopes of getting him locked back up at Arkham.

COMMISSIONER GORDON

Arkham's gone, Harvey.

HARVEY DENT

I am aware of that Jim. But it's getting rebuilt right now as we speak. Probably be done within the next six months. But keeping the Joker in prison, where he can just pull off another one of his breakouts would be stupid. The city needs help, especially after everything that has happened, and we can't afford the Joker to screw it all up ... again.

The Commissioner approaches him further.

COMMISSIONER GORDON
You're right. I know. But the Joker
at Arkham ... how is that going to
help? We both know he is never
gonna get better. He's a psycho!

HARVEY DENT
Yes. He is. And that's why he needs
to stay in Arkham. A prison will
only drive him to the point of no
return ... and we don't want that.
(beat)
We want to know what progress he's
making whether it be good or bad
and if worse comes to worse ...
terminating him.

COMMISSIONER GORDON
You mean ... killing him.

HARVEY DENT
Yes.

Harvey walks around the Commissioner and sits in his chair
behind his desk. He picks up a folder and speaks:

HARVEY DENT (CONT'D)
You know the Batman, right? How to
find him, yadda, yadda, yadda.
(then)
Anyways, we have a new case. Could
be interesting. Might wanna get our
caped crusader on it. And you look
like you could use a distraction or
two.

COMMISSIONER GORDON
You're telling me.

Commissioner takes the folder.

HARVEY DENT
Read over it, Jimbo - -

The Commissioner nods.

COMMISSIONER GORDON
Thanks Harvey.

Jim turns around and heads towards the exit when Harvey
stands up to stop him for a moment - -

HARVEY DENT

Hey! Jim. When's the station getting fixed up?

COMMISSIONER GORDON

Don't know. We've all been transferred to an underground warehouse sort of thing. Not the best thing - -

HARVEY DENT

Okay. Catch ya later, Gordon - -

Commissioner gives off a warm smile, exiting the room. On that we:

DISSOLVE TO:

129 EXT. GOTHAM CITY - NIGHT.

129

Three MAJORLY tall buildings are ahead of us. We slowly PAN AROUND them to catch the image of a SHADOWED figure. A cape is FLAPPING about in the wind and as we slowly come in closer we reveal that its Batman.

He looks up, watching over the city.

Above him, a massive LIGHT shines up. The bat-signal. It glows and catches Batman's attention. He looks at it, accepting it, and we:

DISSOLVE TO:

130 INT. SELINA'S APARTMENT - GOTHAM CITY - NIGHT.

130

Selina sits by the window, looking out at the signal herself. A smile broadening on her face. She too lights up as she see's it. Just on that we:

DISSOLVE TO:

131 INT. JOKER'S CELL - NIGHT.

131

The Joker rocks back and forth, humming to himself crazily. A small LAUGH from him builds up, louder, and LOUDER as he stares out of his small window-hole to see the signal FLARING up. He smiles - -

JOKER
 ...only the beginning.

CUT TO:

132 EXT. ROOFTOP - GOTHAM CITY - NIGHT.

132

Batman DROPS into view, landing in front of the Commissioner who stands in a trench coat; protecting himself from the harsh, coldness of the night.

BATMAN
 Hello, Gordon.

COMMISSIONER GORDON
 Seems things have gotten even worse than the first time we crossed heads. Of course then, I thought you were Gotham's greatest enemy.

Batman slightly CHUCKLES.

BATMAN
 Things have definitely changed.
 (pause)
 What's the meaning of this? Trouble in Gotham.

COMMISSIONER GORDON
 It seems the trouble in Gotham is facing life in prison.
 (then)
 But ... there is something the District Attorney wanted you to look into.

BATMAN
 And that is - -

Commissioner hands over the folder, and Batman scurries through it. He looks at everything.

COMMISSIONER GORDON
 'Nother looney.

BATMAN
 (reading)
Riddle me this, riddle me that - -
 (beat)
 Who the hell is this guy?

The Commissioner's face turns serious.

COMMISSIONER GORDON
He calls himself the Riddler. Could
really use your help on this one.

BATMAN
I'll look into it.

Batman turns away, crouching over the edge of the rooftop. A
questionable Commissioner steps forward, asking:

COMMISSIONER GORDON
I ever thank you?

BATMAN
(looking over the city)
No. And you'll never have to.

Batman LEAPS off the edge, PLUMMETING down into the city. His
cape SPRINGS out, becoming a massive WING that guides the
Dark Knight through the city.

As he goes further into the city we:

BLACKOUT:

THE END.