

Rev. 12/17/20 (Blue)

THE BATMAN

by

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Based on characters from DC

Batman created by Bob Kane and Bill Finger

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WHITE FEBURARY SHOOTING DRAFT

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1 BLACK SCREEN 1

The quiet hum of CITY TRAFFIC and DISTANT SIRENS. Gradually, we make out something unnerving, right beside us: SOMEONE BREATHING... A MASSIVE RED TITLE FADES UP:

"T H E B A T M A N"

HOLD; then SMASH OUT OF THE BLACKNESS TO REVEAL --

2 AN OUT OF FOCUS BINOCULAR POV - DUSK 2

We FOCUS, SEARCHING THE FACADE OF AN OPULENT TOWNHOUSE... The **BREATHING SUDDENLY QUIETS** as a SHAPE APPEARS IN A WINDOW -- a LITTLE RED NINJA gazes out, clutching a small sword. The ninja spins, brandishing the sword as TWO SHAPES enter behind him -- a WOMAN, late 30s, dressed as a WITCH -- and a MAN, late 50s, in a WELL-CUT SUIT.

The little ninja rushes in, "stabbing" the Man, who collapses melodramatically. The Woman smiles -- speaks to the ninja, and he grabs a PUMPKIN CANDY BUCKET as they start to exit. The Man sits up, yells after them; the ninja runs back for a hug. Finally, the ninja and Woman exit, LEAVING THE MAN ALONE. He grows SOBER. As the Man pulls himself up, the BREATHING BESIDE US RESUMES...

3 INT. OPULENT TOWNHOUSE - DIMLY-LIGHTED STUDY - NIGHT 3

In the light of the flickering TV, we see now the Man is handsome, distinguished. He stands, sipping scotch, watching THE NEWS; a CHYRON reads, "GOTHAM MAYORAL RACE":

FEMALE NEWSCASTER (ON TV)

Just-released polls have incumbent mayor, Don Mitchell, Jr. and twenty-eight year old grassroots challenger, Bella Reál in a dead heat. Things certainly got hot last night in their final debate before next Tuesday's election...

As the Man anxiously watches the DEBATE CLIP, we realize: he is MAYOR MITCHELL; his female challenger, BELLA REÁL, young, intelligent, a force of nature, shares the stage --

MAYOR MITCHELL (ON TV)

Now my young opponent here wants to gut the Gotham Renewal Program established by the great Thomas Wayne, cutting the funds for vital projects like our sea wall, and the safety net for those in need--

(CONTINUED)

BELLA REÁL (ON TV)

-- the Renewal Program is broken!
The city's been "renewing" for
twenty years, look where it's
gotten us! Crime has skyrocketed!

MAYOR MITCHELL (ON TV)
Now wait a minute -- hold
on -- !

BELLA REÁL (ON TV)
Murder and drug use are at
historic highs! We have a
masked vigilante running
the streets!

MAYOR MITCHELL (ON TV)

-- under my administration the
Gotham PD dealt major blows
against organized crime and drug
trafficking! The Salvatore Maroni
case was the biggest drug bust in
city history --

BELLA REÁL (ON TV)
-- but drops and other
drugs are still rampant!
It's gotten worse!

MAYOR MITCHELL (ON TV)
I'm not saying there isn't
work to do -- but listen --
I have a beautiful wife and
young son, ok? I will not
rest until this city is
safe for them -- and all
our citizens!

Mitchell turns, startled, as a PHONE RINGS. As he EXITS
FRAME to answer, we STAY on a DARK HALL BEHIND THE STUDY
-- on the wall by the doorway, we see a framed headline:
"MARONI DRUG BUST! MAYOR'S STING OPERATION HISTORIC".

As the TV brightens, we SEE for the first time, SOMEONE
IS IN THE HALL. Barely visible, the Figure wears a DARK,
OLIVE GREEN HOOD -- a homemade executioner's mask, with
PRESCRIPTION AVIATOR GLASSES bizarrely outside the hood.

MAYOR MITCHELL (O.S.)

Hey. Yeah, I'm watching GC1...

As Mitchell PACES IN AND OUT OF FRAME, the Figure's
hooded head ominously tracks him...

MAYOR MITCHELL (O.S.)

Why is she still tied -- I thought
we were getting a bump in the new
Post poll...? Ok, you know what? I
can't, I can't watch this anymore
-- call me in the morning --

We HEAR the phone hang up, and Mitchell RE-ENTERS FRAME,
agitated; as he SHUTS OFF THE TV, the HALL BEHIND HIM
SUDDENLY GOES DARK, the FIGURE NO LONGER IN SIGHT.

(CONTINUED)

Mitchell stands there, drink in hand; starts to sip, as --
THE FIGURE LURCHES OUT THE DARK -- FRANTICALLY CLUBBING HIM OVER AND OVER -- suddenly, the WEAPON SLIPS LOOSE --
it **SKITTERS** right at us and **STOPS. A GLEAMING METAL TOOL.**
Whatever it is, it's WET with blood. The Figure turns, **PANTING,** rises off the motionless victim, trudges over to us... **A GLOVED HAND retrieves the strange weapon.**

The Figure walks back, regarding the victim for a long, creepy moment... then stretches its arms as far as they will go, **LOUDLY UNSPOOLING a LONG PIECE OF SILVER DUCT TAPE...** And with a LOW RUMBLE OF THUNDER, we SLAM INTO --

BLACKNESS AGAIN...

We HEAR PATTERING RAIN as a HYPNOTIC VOICE OVER begins:

VOICE OVER
Thursday, October thirty-first...

A GAS ARC BULB BURNS to life... glowing BRIGHTER...
BRIGHTER... REVEALING: **We're INSIDE A SEARCHLIGHT...**

EXT. ROOFTOP - ON THE RUSTED SEARCHLIGHT - NIGHT

As the LIGHT INTENSIFIES -- RAINDROPS ILLUMINATE --
BEATING and DANCING CHAOTICALLY on the hot lens --

EXT. RAINY GOTHAM STREETS - HIGH ANGLE - NIGHT

A bacchanalian Times Square vibe. **COSTUMED HALLOWEEN REVELERS** swarm wet sidewalks in the glow of NEON and LED.

VOICE OVER
The city streets are crowded for
the holiday, even with the rain...

MOVING POV - ON THE SIDEWALK

We PUSH INTO the sea of COSPLAYERS, CLUBBERS, TOURISTS...

VOICE OVER
Hidden in the chaos... is the
element. Waiting to strike like
snakes at the decent... the
vulnerable...

A MALE FIGURE suddenly ENTERS FRAME --

VOICE OVER
But I'm there too, watching...

(CONTINUED)

FOLLOW FROM BEHIND as he WALKS in ARMY JACKET, KNIT CAP,
a DUFFEL on his shoulder. He looks like a **DRIFTER...**

SUPER-TIGHT ON THE DRIFTER'S INTENSE EYES AS HE WALKS...

VOICE OVER

Two years of nights have turned me
into a nocturnal animal... My
senses are heightened now... I can
almost smell them...

7 EXT. BODEGA - **MOVING POV** TOWARD THE WINDOW - NIGHT 7

PEER IN at the few COSTUMED SHOPPERS inside; a GUY in a
HOODIE and YELLOW SAD EMOJI MASK steps to the counter --

VOICE OVER

I must choose my targets
carefully...

8 INSIDE 8

Sad Emoji NERVOUSLY PULLS A GUN on the CASHIER!

SAD EMOJI

C'mon...!

9 EXT. COLOSSAL GOTHAM BANK - **MOVING POV** - NIGHT 9

We SPY THREE VANDALS, SPRAY-PAINTING the huge pillars --

VOICE OVER

It's a big city, I can't be
everywhere...

THE VANDALS wear GUY FAWKES MASKS -- one LIGHTS A MOLOTOV
COCKTAIL -- HURLS IT, SHATTERING THE GLASS FRONT DOOR --

10 INT. A SPEEDING ELEVATED TRAIN - **LURKING POV** - NIGHT 10

WE PEER THROUGH the CONNECTING DOOR INTO THE CAR AHEAD --
where EIGHT GANG MEMBERS in SKULL FACE PAINT carouse --

VOICE OVER

But they don't know where I am...

11 THE CAR AHEAD 11

The gang crowds, jockeying to see a CELLPHONE VIDEO.

TIGHT ON THE VIDEO

THE GANG striding through a park -- ONE points at a RANDOM JOGGER -- ANOTHER responds, PUNCHING HIM OUT!

THE GANG WATCHING THE CELLPHONE

recoils with LAUGHTER -- when THE GANG LEADER notices a LONE PASSENGER rising as the TRAIN SLOWS. He turns to a YOUNGER MEMBER, nodding toward the Passenger with a menacing smile -- as the Young Member looks anxiously --

12 EXT. A SHADOWY SPACE - NIGHT 12

FINGERS QUICKLY SMEAR BLACK CAMO PAINT around fierce eyes, veiled in darkness -- as we spot THE DRIFTER'S ARMY DUFFLE on wet ground -- inside, we GLIMPSE THE BAT COWL!

13 EXT. ROOFTOP - ON THE RUSTED SEARCHLIGHT - NIGHT 13

A crude but ICONIC BAT SYMBOL BLAZES at its center --

VOICE OVER

We have a signal now... for when I'm needed...

REVEAL A SILHOUETTED MAN beside the light, waiting --

VOICE OVER

But when that light hits the sky, it's not just a call...

He's perched atop an **ABANDONED, HALF-BUILT SKYSCRAPER** -- THE BRIGHT BEAM REACHES UPWARDS, sparkling in the rain --

VOICE OVER

It's a warning. To them...

14 OUTSIDE THE BODEGA 14

Sad Emoji BOLTS OUT toward a DARK ALLEY -- when he spots TWO PEDESTRIANS GAPING UP AT THE SKY IN ALARM -- he slows, peering up to SEE -- THE BAT SIGNAL LOOMING!

VOICE OVER

Fear is a tool...

Sad Emoji stops, panic dawning as he turns to the DARK ALLEY -- he backs away, into the street -- a CAR SKIDS, HITTING HIM! He DROPS -- but fear lifts him, and he just keeps running -- the sounds of a HELICOPTER grow as we --

15 EXT. COLOSSAL GOTHAM BANK - NIGHT 15

ON A VANDAL -- hearing the copter, he peers up at -- A POLICE CHOPPER SOARING PAST THE BAT SIGNAL IN THE CLOUDS!

VOICE OVER

They think I'm hiding in the shadows...

He drops his spray can, startled as it CLATTERS! It rolls ominously under a DARK ARCHWAY -- he stares, chilled --

VOICE OVER

But I am the shadows.

A SIREN APPROACHES -- the VANDAL SPINS -- joining the others as THEY FLEE -- we see the painted letters spell "**BROKE!**" on the pillars; behind, A FIRE RAGES in the building -- FLAMES RISE as a MENACING LOW RUMBLE BUILDS -- and with a STARTLING BURST of METALLIC SCREECHING, we --

16 EXT. ELEVATED TRAIN PLATFORM - POURING RAIN - NIGHT 16

The TRAIN SCREECHES TO A STOP -- our Lone Passenger emerges onto the deserted platform -- when he hears FOOTSTEPS and LAUGHTER behind -- he TURNS, startled --

The EIGHT SKULL FACED GANG MEMBERS are behind him. The Young Member stands coiled -- a haunted look in his eyes -- the others watch with PHONES raised, filming --

ONE OF THE MEMBERS

DO it, man...!

He hesitates, losing nerve -- and the Passenger BOLTS!

THE LEADER

GET HIM!

The GANG PLOUGHS FORWARD -- KNOCKING the YOUNG MEMBER DOWN as they RACE PAST -- ! THEY POUNCE ON THE PASSENGER!

CLOSE ON THE YOUNG GANG MEMBER -- the TRAIN ROARING OFF beside him -- WHEN HE SPOTS **THE BAT SIGNAL IN THE SKY!** His EYES DART around -- AS SCREAMS APPROACH; he turns --

The LEADER YANKS the YOUNG MEMBER to his feet -- while the GROUP holds the PASSENGER -- a DREADFUL SILENCE settling over the station as the train roar recedes...

THE LEADER

Now knock his ass out...

The Young Member stares, steeling himself -- WHEN --

(CONTINUED)

SLOW BOOTSTEPS ECHO from somewhere in the station --
 Everyone turns, looking anxiously around -- THE YOUNG
 MAN'S EYES STARE into a DARK VOID beneath an overhang --
 THE OTHERS LOOK TOO -- AS -- CLICK... CLICK... CLICK...

A MASKED FIGURE SHROUDED IN BLACK APPEARS LIKE AN
APPARITION FROM THE SHADOWS -- STEPPING INTO THE RAIN --
IT'S THE BATMAN.

Everyone stares, unnerved. The Leader smirks, sizing up
 what he assumes is just another Halloween costume --

THE LEADER

The hell are you supposed to be?

Batman stands there for a long, scary beat, eyes veiled:

THE BATMAN

I'm vengeance.

The unsettling effect of this response has barely an
 instant to register before BATMAN stalks for THE LEADER --

ONE OF THE GANG MEMBERS

Holy shit -- it's him -- !!!

THE LEADER raises his hands ready to fight -- but totally
 unprepared for this fight -- because -- BATMAN'S
MOVEMENTS ARE INCONCEIVABLY BRUTAL AND FAST --

The LEADER SWINGS -- BATMAN SEIZES HIS ARM -- a martial
 artist's savage grace -- using his attacker's momentum to
 WRENCH HIM OFF BALANCE -- SNAPPING HIS ARM SICKENINGLY --
 THE LEADER SCREAMS -- as BATMAN SILENCES HIM AGAIN WITH A
 RAIN OF HEAD-SNAPPING JACKHAMMER PUNCHES IN THE FACE --
And like that, the Leader is down, bleeding, moaning --

Batman looks up at the others, who gaze back, stunned --
 when a TRIO OF GANG MEMBERS RUSH HIM -- CHAOS -- as
 BATMAN DISPENSES WITH THEM ALL AT ONCE in a FLUID, BUT
 TOTALLY STREET-FIGHT REALISTIC ATTACK of KICKS and HARD
 FIST BLOWS -- BATMAN TAKES HITS TOO -- but his TERRIFYING
 SKILL keeps impact from landing -- HE'S LIKE A MACHINE --

Panic rips through the gang -- the YOUNG MEMBER'S eyes
 widen as he SEES -- SOMEONE **PULLING OUT A .38 SPECIAL** --

YOUNG GANG MEMBER

HEY MAN -- NO -- NO -- !

BATMAN SPINS -- SEEING THE GUN -- STARTS RIGHT FOR IT --
THE GANG MEMBER OPENS FIRE! BATMAN FLINCHES as the
 BULLETS DISAPPEAR into his suit's BALLISTIC FIBER -- HE
 ADVANCES -- GRABBING THE MEMBER'S STILL-FIRING GUN ARM IN
 ONE HAND -- AND HIS THROAT IN THE OTHER --

(CONTINUED)

AS THE GANG SCATTERS FROM THE BULLETS -- A **BRIGHT BLUE TASER CURRENT ZAPS FROM BATMAN'S GLOVED FINGERS INTO THE GANG MEMBERS NECK!** The Gang Member **DROPS, CONVULSING!**

Batman slowly lifts his head, looking for more comers... The few remaining on their feet gape -- frozen -- Batman watches -- as they BREAK INTO A RUN -- all -- EXCEPT -- the Youngest Gang Member -- who hesitates briefly under Batman's stone-faced gaze -- in awe -- then, races off...

Batman looks down to discover the Passenger, knocked to the ground in the chaos; he RAISES HIS HANDS, terrified --

PASSENGER

...please don't hurt me...

Batman just gazes strangely, cocking his head, taking a step slowly toward him -- the Passenger BRACES HIMSELF -- as Batman PEERS DOWN at SOMETHING BESIDE THE PASSENGER'S HEAD -- a REFLECTION on the wet ground -- **THE BAT SIGNAL!** Batman LOOKS UP -- wondering how long it's been there --

INT. MAYOR'S TOWNHOUSE - MOVING DOWN THE HALL - NIGHT

FILLED WITH HUSHED COPS now; some turn as they NOTICE US, STARING WITH HARSH EDGE -- like what is he doing here?!

REVEAL BATMAN, striding, unfazed, led by **LIEUTENANT JAMES GORDON**, mid-40s -- the Man we saw by the Bat Signal --

AT THE ENTRANCE TO THE STUDY

A UNIFORMED OFFICER steps into Batman's path -- ALARMED --

YOUNG OFFICER

Whoa-whoa-whoa -- police action --

Batman glares down at the Officer's hand on his chest --

GORDON

He's with me, Officer --

YOUNG OFFICER

Are ya-- are ya kiddin' me, sir?
You gonna let him in here...?

GORDON

Let him pass, Martinez.

The Officer turns in disbelief; steps aside --

YOUNG OFFICER (MARTINEZ)

...goddamn freak...

18

THE STUDY

18

MITCHELL lies dead, HEAD MUMMIFIED IN DUCT TAPE -- over his mouth in red it says: "**NO MORE LIES**". INVESTIGATORS TURN IN UTTER SHOCK at BATMAN APPROACHING WITH GORDON --

GORDON

What do we know?

The LEAD is rattled as Batman stares at the body --

GORDON

Detective --

LEAD DETECTIVE

Sorry, Lieutenant... OK, yeah, we got... blunt-force trauma, lacerations on the head. He got hit alotta times, and hard.

GORDON

All this blood's from his head?

LEAD DETECTIVE

Most of it's from his hand --

CLOSE ON BATMAN staring, as the Detective LIFTS THE HAND INTO FRAME, SOFT FOCUS FOREGROUND -- showing GORDON --

LEAD DETECTIVE

Thumb was severed. Killer may have taken it as a trophy --

BATMAN

He was alive when it was cut off.

Appalled, they turn to Batman, who stares at the hand --

BATMAN

Ecchymosis around the wound --

He rises to survey the area. Thrown by the interruption, the Detective watches him go -- turns back to Gordon:

DETECTIVE

Security detail downstairs says the family was out trick-or-treating. Mayor was up here alone. Killer came through the skylight.

Batman sees a PHOTOGRAPHER flash a shot of BLOOD SPATTER on the FRAMED MARONI DRUG BUST HEADLINE on the wall -- when Batman CLOCKS a FRESH GASH IN THE WOOD FLOOR (the spot where the strange metal tool landed in our opening).

(CONTINUED)

CONTINUED:

He goes to examine it -- the PHOTOGRAPHER suddenly noticing -- it's a detail he obviously missed -- as soon as Batman rises -- he hustles over -- SNAPS A SHOT --

GORDON

You said there was a card --

The Detective hands over AN ENVELOPE. Gordon pulls out a **HALLMARK-STYLE HALLOWEEN CARD**: a CREEPY SKELETON SMILES behind a WIDE-EYED OWL, tapping his shoulder --

GORDON

"From a secret friend... Who?"
(opens card, reads)
"Haven't a clue? Let's play a game, just me and you..."

Batman peers, as Gordon reads the KILLER'S SCRAWL --

GORDON

"What does a liar do when he's dead?"

WEIRD SYMBOLS ARE ETCHED at the bottom -- Gordon pulls a PIECE OF PAPER from the envelope -- **MORE WEIRD SYMBOLS** --

GORDON

There's a cipher too... Any of this... mean anything to you...?

Gordon pointedly shows Batman THE ENVELOPE -- Batman stares, struck -- but before he can speak --

A QUIET, ALARMED VOICE (O.S.)

What's goin' on here?

Everyone turns to see COMMISSIONER PETE SAVAGE, mid-50s -- appalled at the sight of Batman --

GORDON

I asked him to come, Pete --

COMMISSIONER SAVAGE

This is a crime scene -- it's Mitchell, for Chrissakes -- I got press downstairs -- !

(then, darker)

You know I cut you a lotta slack, Jim, 'cuz we got history, but this is way over the line...!

Gordon hands him the card; Savage reads in horror -- when, he sees THE ENVELOPE -- where he -- and we -- **DISCOVER** it's addressed: **"TO THE BATMAN"** --

(CONTINUED)

COMMISSIONER SAVAGE

Wait -- he's involved in this -- ?

GORDON

No, no -- he's not involv--

COMMISSIONER SAVAGE

How do you know? He's a --
he's a goddamn vigilante --
he could be a suspect!
Whattaya doing to me -- we
used to be partners --

GORDON

Pete -- I'm just looking for the
connection --

BATMAN (O.S.)

He lies still...

They turn -- to see Batman, eyes fixed on the body --

COMMISSIONER SAVAGE

Excuse me -- ?

GORDON

(getting it, nodding)
The riddle. "What does a liar do
when he's dead"...? He lies still.

Unnerved by all this, Savage looks bitterly at Batman --

COMMISSIONER SAVAGE

Jesus... This must be your
favorite night of the year, huh
pal? Happy Fuckin' Halloween.

AN OFFICER appears in the doorway --

ANOTHER OFFICER

Excuse me, Commissioner -- they're
ready for your statement...

Savage sighs, nods -- turns to Gordon, deadly serious --

COMMISSIONER SAVAGE

I want him outta here. Now.

And he leaves. As the POLICE ALL GLARE, Gordon starts to
lead Batman out -- but Batman stops, spotting something --
a BLOODY FOOTPRINT, child sized -- Gordon sees it, grim:

GORDON

Yeah, kid was the one found him.

Batman looks up at him disturbed: what kid...?

CUT TO:

19 THE LITTLE RED NINJA SITTING ON A BED IN A CHILD'S ROOM 19

Without his mask, we see now it's a TEN-YEAR-OLD BOY. We look through the doorway at him as he stares down, lost, surrounded by COPS. Finally, he LOOKS UP at us --

REVEAL BATMAN gazing back through the doorway. As MORE COPS BEGIN TO NOTICE HIM -- Gordon, beside him, WHISPERS:

GORDON

We... really gotta go, man...

Batman nods, but stays a moment longer -- the aching, opening chords of **NIRVANA'S "SOMETHING IN THE WAY"** BEGIN; HOLD as Batman stares from somewhere under that mask... an unspoken connection to this newly fatherless boy...

COMMISSIONER SAVAGE (PRELAP)

Tonight, a son lost a father...

20 EXT. MAYOR'S MANSION - FRONT STEPS - PRE-DAWN 20

A press conference; MITCHELL'S WIFE cries behind Savage --

COMMISSIONER SAVAGE

...a wife lost a husband. And I lost a friend. Mayor Mitchell was a fighter for our city and I won't rest until this killer is found...

As **NIRVANA CONTINUES** --

DISTANT PERSPECTIVE ON THE PRESS CONFERENCE - SAME MOMENT

An ENGINE PURRS; PULL BACK TO REVEAL we're LOOKING PAST A FIGURE -- THE DRIFTER. He watches from the shadows across the street on an old, unpainted CAFE RACER MOTORCYCLE; he pulls on a HELMET... CLOSE ON the dark, full face visor --

VOICE OVER

I wish I could say I'm making a difference... but I don't know...

21 EXT. GOTHAM - MOVING THROUGH THE STREETS - PRE-DAWN 21

NIRVANA SWELLS as we CHASE the BIKE through LOWER GOTHAM; the PRESS CONFERENCE BLAZES on DECAYING JUMBOTRONS --

VOICE OVER

Murder, robberies, assault -- two years later, they're all up... And now this...

22 -- PASSING TENT CITIES, HALTED CONSTRUCTION SITES UNDER SIGNS: "**A GOTHAM RENEWAL PROJECT**" -- PLASTERED OVER SOME ARE BELLA REÁL CAMPAIGN BILLS: "**TIME FOR A REAL CHANGE**" -- 22

VOICE OVER

The city's eating itself... Maybe
it's beyond saving...

23 -- ALONG ONE OF THE BRIDGES SPANNING THE ISLANDS OF GOTHAM -- SKYLINE BEHIND -- A MASSIVE **SEA WALL** BELOW -- 23

VOICE OVER

But I have to try. Push myself...

24 -- UNTIL WE SOAR OVER THE BIKE AS IT TEARS THROUGH A ROLLING CITY PARK -- DOWN A NARROW ROAD -- DISAPPEARING INTO A TUNNEL UNDER A BEAUTIFUL, ARCHING BRIDGE -- WE TIP UP TOWARD THE DISTANCE, TO SEE IT'S HEADING TOWARD -- A GOTHIC 1920S BUILDING BELOW THE PARK: **WAYNE TOWER** -- 24

25 INT. NARROW, OLD TUNNEL - PRE-DAWN 25

The bike rips down a secret passage from a bygone era --

26 INTO THE UNDERGROUND FOUNDATION OF WAYNE TOWER 26

The Drifter SKIDS to a stop, HUNDREDS OF CREATURES all along the rock ceiling STIR ANXIOUSLY TO LIFE -- **BATS...**

VOICE OVER

These nights all roll together, in
a rush... behind the mask...

...as he removes his helmet -- and we finally SEE **BRUCE WAYNE** -- handsome, 30, black camo still around his eyes.

CUT TO:

27 SUPER TIGHT -- FINGERS REMOVING CONTACT LENSES -- ON THE CURVED SURFACE OF THE LENSES ARE TINY SENSOR BANDS -- 27

VOICE OVER

Sometimes, in the morning, I have
to force myself to remember...

CLOSE ON GRAINY VIDEO FOOTAGE -- the gang member from last night LOOKS AT US as he gets tased in the neck --

VOICE OVER

...everything that happened.

(CONTINUED)

CLOSE ON A HANDWRITTEN JOURNAL -- PHRASES: "THURSDAY, OCT. 31" -- "NOCTURNAL ANIMAL" -- "PUSH MYSELF" -- a PEN FINISHES the entry -- as the journal shuts, we see THE COVER: "NOTES & OBSERVATIONS (GOTHAM PROJECT) YR. 2"

REVEAL BRUCE - HIGH ANGLE OVER "THE CAVE" - EARLY MORNING

NIRVANA ECHOES as Bruce REVIEWS FOOTAGE at a work bench in a giant boiler room turned survivalist chop shop -- PROJECTS IN VARIOUS STATES, including A HALF-BUILT, BLACK MUSCLE CAR, both retro and like nothing we've ever seen. A TV plays G1; the headline, "MAYOR MITCHELL MURDERED" -- below it: "ACTING MAYOR TOMLIN TO RUN IN HIS PLACE"

G1 NEWSCASTER

...this certainly isn't the first time Gotham has been rocked by the murder of a political figure. In fact, in an eerie coincidence it was twenty years ago this month that celebrated billionaire philanthropist, Dr. Thomas Wayne, and his wife Martha were slain during Wayne's own mayoral campaign in a shocking crime that remains unsolved to this day --

Bruce's eyes go to the TV; when from the FREIGHT ELEVATOR steps ALFRED, 50s, muscular, waistcoat and shirtsleeves -- he walks on an elegant CANE, SCAR on his face, eyes on the TV -- seeing him, Bruce resumes work -- Alfred turns to Bruce -- an unspoken tension; Bruce avoids his gaze --

ALFRED

I assume you heard about this...?

BRUCE

Yeah.

Alfred suddenly notices the CONTACTS LENS MURDER SCENE FOOTAGE Bruce is hi-speeding through -- moves closer --

ALFRED

Oh. I see...
(off Mitchell's body)
...dear God...

As the CIPHER fills the screen, Bruce FREEZES the image, PRINTING it -- Alfred looks chilled -- as Bruce works --

ALFRED

The killer left this for Batman?

(CONTINUED)

BRUCE

Apparently.

ALFRED

You're becoming quite a celebrity.
...why is he writing to you?

BRUCE

I don't know yet.

ALFRED

Have a shower. The accounting boys
from Wayne Enterprises are coming
for breakfast.

BRUCE

Here -- why -- ?

ALFRED

Because I couldn't get you
to go there --

BRUCE

I don't have time for this.

ALFRED

(a tense beat)

It's getting serious, Bruce. If
this continues, it won't be long
before you've nothing left --

BRUCE

I don't care about that. Any of
that.

ALFRED

...you don't care about your
family's legacy?

BRUCE

What I'm doing is my family's
legacy -- and if I can't change
things here, if I can't have an
effect, then I don't care what
happens to me --

ALFRED

That's what I'm afraid of --

BRUCE

Stop. You're not my father,
Alfred.

ALFRED

(a thin smile)

I'm... well aware.

(CONTINUED)

Bruce rises -- Alfred watches him go, pained. Then turns to the computer, seeing THUMBNAI LS from the lens footage; one is THE BOY IN NINJA COSTUME. He clicks it; the boy looks up, sad. Alfred stares, deeply affected.

Alfred's eyes drift to the PRINTED CIPHER. His gaze fixes on words Bruce has written above the eerie symbols in the Halloween card: "HE LIES STILL"...

INT. WAYNE TOWER - GRAND FOYER - MOVING - MORNING

Atop the staircase, we start on a SET OF DOUBLE DOORS -- a THICK CHAIN coiled crudely through the handles, a PADLOCK sealing us off from whatever is beyond -- Bruce moves past, down stairs, wet hair, pulling on a t-shirt -- muscular but underweight like a rock star -- a street fighter's scars and bruises -- MOVE with him, through the apartment's hotel-like scale -- and neglect that has left dirt and disrepair over former grandeur -- he ENTERS --

THE DINING ROOM

-- to find Alfred at the table, immersed in what looks like a crossword -- without looking up, Alfred points --

ALFRED

Some fresh berries there...

Bruce squints, unaccustomed to morning; grabbing berries, he pulls out sunglasses -- when he sees Alfred's working on the CIPHER; Alfred's interest breaks the ice --

BRUCE

...what're you doing?

ALFRED

Just reminiscing about my days in the Circus. This is actually quite... elusive.

BRUCE

Where'd you get the O's?

ALFRED

"He lies still" is only a partial key. It only gives us H, E, L, I, and S -- so I'm looking for any double symbols to start, trying letters, see where it leads...

BRUCE

Interesting.

(CONTINUED)

An ELDERLY MAID appears in the doorway --

ELDERLY MAID
The gentlemen are here.

Alfred discreetly closes his newspaper over the cipher --

ALFRED
See them in please, Dory...

30 THE DINING ROOM - MOMENTS LATER

30

TWO YOUNG EXECUTIVES STARE RIGHT AT US --

ONE OF THE EXECUTIVES
I'm afraid we're at a critical
point here --

REVEAL BRUCE -- in SUNGLASSES, stone-faced -- his gaze shifts distractedly to Alfred's newspaper on the table --

ONE OF THE EXECUTIVES
At the very least, we'll need your
signature to cover these losses...

Bruce reaches for the newspaper, opens it -- the execs glance at each other, thrown; Alfred smiles, apologetic -- Bruce stares at the SEA OF LETTERS, wheels turning --

ONE OF THE EXECUTIVES (O.S.)
Mr. Wayne...?

BRUCE
(glances blankly up)
...what?

YOUNG EXECUTIVE
I... I need your signature, sir...

And as Bruce signs -- we PRELAP:

BRUCE (V.O.)
What if it isn't a partial key...?

31 BACK IN "THE CAVE" - MINUTES LATER

31

Bruce and Alfred work on the cipher on Bruce's computer --

ALFRED
What do you mean?

(CONTINUED)

BRUCE

What if it's the whole key? Ignore the symbols we don't have letters for, use only the letters from "he lies still", and leave the rest --

ALFRED

-- blank, yes -- I understand --
 (deleting letters)
 -- but that will leave most of the cipher unsolved... I don't see how that -- oh...
 (suddenly impressed)

Well.

They gaze at THE LAPTOP: most of the cipher is now blank, but the remaining letters line up like connect-the-dots to form A SINGLE HUGE WORD across the page: "D R I V E"

The room bustles with POLICE and FBI CODEBREAKERS, all fixated on the CIPHER, projected huge on the wall. One of the G.C.P.D. DETECTIVES quietly briefs Gordon --

DETECTIVE

Feds say code could take weeks --
 if they can crack it at all --

Gordon's cell rings; he looks: "NO CALLER ID"; answers --

BRUCE (V.O.)

Did Mitchell have a car -- ?

GORDON

I'm sorry, can you hold on, honey?
 (to Detective)
 My daughter, Barbara --

The Detective nods as Gordon takes a few steps away --

GORDON

(into phone, low)
 A car? Yeah, I'm sure -- why...?

Batman and Gordon descend in DARKNESS -- after a beat, Gordon steals a look, studying the visible part of Batman's face -- Batman feels it, turns -- Gordon looks away -- they stare forward again as the DOORS OPEN to --

34 A SUBTERRANEAN GARAGE FILLED WITH PRICELESS EXOTIC CARS -- 34

They walk out, scanning the maze of stunning vehicles...

GORDON

Damn. Where do we even start...?

(eyeing the cars)

You sure this isn't a leap?

"Drive" could mean anything...

BATMAN

You don't trust me?

GORDON

Trust you? You mean like you trust

me? It's been two years, I still

don't even know who you are, man --

BATMAN

There...

Gordon looks at an ASTON DB11: one of the tires is flat. They approach. Batman kneels, pulling a PAIR OF POULTRY SHEARS out of the tire -- they're COVERED IN DRIED BLOOD.

35 INSIDE THE DB11

35

Batman turns on a UV LIGHT BAR -- searching the console --

GORDON

What're we looking for -- ?

BATMAN

...USB port --

GORDON

-- USB -- ?

Batman stops, struck. Looks at Gordon, who can't see inside the console -- then looks back --

GORDON

What...?

Batman pulls out a KEY RING USB DRIVE -- attached to it, in a little clear plastic bag, is a SEVERED THUMB...

BATMAN

Thumb. Drive.

GORDON

Jesus.

36

OUTSIDE THE ASTON DB11 - SECONDS LATER

36

They stare at Gordon's field laptop -- as it BEEPS --

GORDON

It's encrypted.

BATMAN (O.S.)

Try this...

Gordon turns... Batman holds up THE BAG WITH THE SEVERED THUMB. Gordon sighs, taking it -- shakes his head, presses the thumb to the drive -- it OPENS --

GORDON

Boy, this guy's hilarious.

SURVEILLANCE PHOTOS pop up: Mayor Mitchell exiting a seedy nightclub with a TWENTY-TWO YEAR OLD IN CLUBWEAR, headed for his Aston DB11, a black eye visible under the Woman's sunglasses; behind them follow UNSAVORY TYPES, a gangster vibe -- one wears a STREET-STYLED, STRIPED TUX --

GORDON

...so much for family values.

BATMAN

...who is she?

GORDON

No idea... But that's the Penguin -- Carmine Falcone's right hand --

BATMAN

-- I know who he is.

When -- a WHOOSH! sound suddenly emits from the laptop!

GORDON

-- what was that --?

GORDON

(clicking windows)
Shit-shit-shit --

BATMAN

What -- ?

GORDON

The mail app -- it just -- it, it sent out the photos! Goddammit!
Gotham Post, Gazette, GCI! Jesus --
I'm gonna have to go deal with this, Pete's gonna hit the roof.

BATMAN

(looks at photos)
"He lies still"... About her?

(CONTINUED)

GORDON

Maybe... That's the Iceberg Lounge
-- it's under the Shoreline Lofts
where Falcone's holed up. We'll
never get in without a warrant.

BATMAN

(won't stop him)
...yeah...

EXT. ICEBERG LOUNGE NIGHTCLUB - **MOVING SHOT** - NIGHT

PUSHING toward a deserted warehouse -- a nondescript door
in the facade; a LONE SODIUM STREETLAMP FLICKERS,
illuminating an old sign: ICEBERG FISH CO -- as BAT BOOTS
CLICK purposefully into frame --

BLACKNESS

SWINGS OPEN to reveal Batman in shadow; CLUB MUSIC booms:

BATMAN

Know who I am?

A HUGE BOUNCER'S eyes give the Bat Suit the once over --

BOUNCER

Yeah, I got an idea.

BATMAN

I wanna see The Penguin.

BOUNCER

Penguin? I don't know what you're
talking about, pal.

Batman just stares. The Bouncer shuts the door. A beat,
then it opens again. Now there are two of them -- TWINS.

IDENTICAL TWIN BOUNCER

What's the problem?

BOUNCER

Says he wants to see The Penguin.

IDENTICAL TWIN BOUNCER

Penguin? Ain't no Penguin here --

BOUNCER

That's what I tried to tell
him --

IDENTICAL TWIN BOUNCER

Get outta here, freak. Ya
hear me? Or that little
suit's gonna get all full
of blood.

(CONTINUED)

Batman remains eerily still.

BATMAN

Mine? Or yours?

The Twin LUNGES -- blind-sided by Batman's VICIOUS ELBOW STRIKE -- the other Twin CHARGES -- his throat meets the HEEL OF BATMAN'S PALM -- and just like that, WE'RE --

FOLLOWING BATMAN INSIDE (IN A CONTINUOUS HAND-HELD SHOT)

MUSIC THROBS as we plunge down A CORRIDOR -- CIRCLING BATMAN -- BEHIND HIM we see THE TWINS staggering back in -- SCREAMING to alert MORE BOUNCERS -- who SCRAMBLE as -- Batman emerges onto the landing above the club -- strobe lights reveal glimpses of SHOWGIRLS ABOVE A DANCE FLOOR --

Batman starts downstairs -- when the BOUNCERS POUNCE -- A MARTIAL ARTS BRAWL ERUPTING as they descend -- Batman taking on TWO AT A TIME -- CRACKING HEADS ON RAILINGS -- until he LEAPS OVER ONE -- dropping a full story!

-- Batman spots ANOTHER BOUNCER with an ALUMINUM BAT -- who SWINGS -- Batman STEPS IN FAST -- THROWING AN ELBOW -- TWISTING THE BAT FREE -- DROPPING THE BOUNCER HARD --

A MUSTACHED BOUNCER PULLS A GUN -- BATMAN TWIRLS THE BAT under STROBE LIGHTS -- MUSTACHE FIRES -- BULLETS PING OFF THE BAT -- BATMAN LETS IT FLY -- KNOCKING MUSTACHE OUT!

BATMAN SEES THE TWINS -- BACK AGAIN -- ONE HAS A SHOTGUN -- CLUBBERS SHRIEK -- AS BATMAN TRIGGERS A QUICK-DRAW SLIDER ON HIS ARM -- WHIPPING A HARPOON GUN TO HIS FIST -- FIRING THROUGH THE GUNMAN'S LEGS INTO HIS BROTHER'S FOOT BEHIND HIM -- THE LINE RETRACTS -- YANKING HIM FORWARD -- UPENDING THEM BOTH -- the GUN FIRES into the ceiling!

The club in TOTAL CHAOS now -- when SOMEONE comes up behind -- BATMAN SPINS, ready for more -- TO SEE A MAN WITH A MISSHAPED NOSE IN A STRIPED TUX AND LAVENDER BOW TIE -- he puts his hands up -- grinning -- in awe --

THE PENGUIN

Whoa-whoa-whoa -- take it easy,
sweetheart! You lookin' for me?
See you met the twins. Boy, you're
everything they say, aren't you?
(smiles big, flashing
a shiny gold tooth)
Guess we both are. Howya doin'?
I'm Oz.

He hobbles closer on a CLUBBED FOOT -- sticks out a hand to shake -- Batman doesn't return the gesture --

40 INT. DIM CLUB DRESSING ROOM/BACKROOM OFFICE AREA - NIGHT 40

At a desk enclosed by racks of showgirl costumes, Penguin looks at THE PHOTO OF THE TWENTY-TWO YEAR OLD AND MAYOR --

BATMAN

Who is she?

THE PENGUIN

I really don't know, chief -- I mighta been comin' out same time but I wasn't rollin' with them --

FOOTSTEPS interrupt -- through a gap in costumes, Batman spies **A FIGURE IN A HIGH-SLIT EVENING GOWN** -- a STUNNING WOMAN appears -- streetwise vibe. She stops, uneasy --

THE PENGUIN

No, no -- it's ok, baby -- Mr. Vengeance here don't bite...

She hesitates, eyes on Batman; then saunters to Penguin, sets down a drink tray; as Penguin touches her thigh, she slyly brushes his hand away with a smile -- says low --

WOMAN IN THE EVENING GOWN

Touch me again, Oz, I'll break those stubby little fingers, ok?

THE PENGUIN

What? The dress, I was just feelin' the material -- sorry...!

He lifts AN ENVELOPE OF CASH off the tray -- Batman watches him hand the Woman A RUBBER-BANDED CLUSTER OF VIALS WITH EYE-DROPPERS -- a.k.a. "**DROPS**" -- the Woman turns to go, but stops, struck, as she sees THE PHOTO -- her eyes briefly meet Batman's -- then she heads out --

BATMAN

(points to photo)

I wanna know who she is, and what she has to do with his murder?

THE PENGUIN

Whose murder -- ?

BATMAN

The mayor --

THE PENGUIN

-- is that the mayor? Oh shit, it is, lookit that -- !

Batman YANKS HIM from his seat, SLAMS HIM INTO A MIRROR!

BATMAN

Don't make me hurt you.

(CONTINUED)

THE PENGUIN

You better watch it... You know my reputation?

BATMAN

Yeah, I do. Do you?

Anger flares suddenly in Penguin's eyes -- a nerve struck. Finally, he pushes it down, smiling, evasive.

THE PENGUIN

Look, I'm just a proprietor, ok?
What people do here ain't got
nothin' to do with me.

Batman senses something in the mirror -- he turns -- to see the Woman in the Evening Gown still watching through the doorway in the distance -- she disappears again --

THE PENGUIN

I'll tell ya one thing...

Batman turns back -- Penguin hands him the photo --

THE PENGUIN

Whoever she is, she's one hot chick.

(smiles cruelly)

Why don't you ask Mitchell's wife?
Maybe she knows.

(off Batman's look)

What? Too soon?

Batman looks at the photo again -- spots an Evening Gown in the b.g. -- face in shadow, but there's no mistaking that dress -- as Batman moves for the empty doorway --

THE PENGUIN (O.S.)

You let me know there's anything else I can do! Ok, sunshine?!

Batman stops, looking around -- the Woman is gone.

The Woman emerges in a coat, looking anxiously for a cab under the FLICKERING STREET LAMP, flags down a NAVY GYPSY CAB -- hand-painted on the door: "We're Not Yellow -- We Go Anywhere". She gets in. PAN with the cab as it speeds off... right by a HELMETED MOTORCYCLIST -- THE DRIFTER.

43 INT. NAVY BLUE GYPSY CAB - BACKSEAT - LATE NIGHT

43

The Woman on her cell -- speaks low as someone picks up:

WOMAN IN THE EVENING GOWN

Hey, it's me. What'samatter, baby?
-- slow down, I can't... On the
news? No, wait for me, I'm on my
way home! We're gonna get the hell
outta here, I promise, if we have
to go sooner, we'll go tonight!

HOLD on her worried face as FOCUS DRIFTS through the rear window to REVEAL THE HELMETED DRIFTER, FOLLOWING HER...

44 EXT. RUN-DOWN, EAST END APARTMENT - BINOCULAR POV - NIGHT

44

QUIET BREATHING as BINOCULARS SEARCH THE FACADE -- LIGHTS COME ON IN THE SECOND STORY -- THE WOMAN, entering HER APARTMENT -- CATS SWARM HER as she rushes to THE KITCHEN -- finding a YOUNG WOMAN WITH A BRUISED FACE, eyes on the TV -- who grows hysterical, gesturing to the **PHOTOS OF THE MAYOR AND THE TWENTY-TWO YEAR OLD** playing on GC1 -- and as the Woman in the Gown tries to calm her, we see: **THE BRUISED YOUNG WOMAN IS THE TWENTY-TWO YEAR OLD** --

REVEAL **THE DRIFTER** (BRUCE HIDDEN IN CAP AND ARMY JACKET)

-- watching through binoculars FROM A NEARBY ROOFTOP --

THE BINOCULAR POV

FOLLOWS the Woman in Evening Gown to a BATHROOM; she opens a cabinet, getting PILLS -- then rushes back to THE KITCHEN -- distraught, the Bruised Woman takes them -- the Woman in Gown caresses her head -- the Bruised Woman pushes her away, inconsolable. The Woman in Gown stands, at a loss. Then, resolve building, marches off -- BINOCULARS FOLLOWING as she -- and all her cats -- head into a BEDROOM -- where she stealthily shuts the door -- we watch IN SILHOUETTE as she slips out of her dress... and begins sliding into **A SKIN-TIGHT, BLACK LEATHER BODYSUIT**... as her cats nuzzle against her legs...

THE DRIFTER GAZES, STRUCK BY THE SIGHT OF THE WOMAN, AS --

THE "CATWOMAN"

climbs nimbly out to the fire escape -- swinging like an acrobat to the ground below; she ducks into the garage --

THE DRIFTER LOWERS THE GLASSES, ALARMED HE'LL LOSE HER --

45 EXT. EAST END APARTMENT - GARAGE FRONT - MOMENTS LATER 45

A BLACK SPORT BIKE appears -- THE HELMETED CATWOMAN ROARS onto the street -- PAST THE DRIFTER getting on his bike --

46 EXT. GOTHAM STREETS - **MOVING SUPER FAST** - NIGHT 46

THROTTLING HARD through traffic to keep CATWOMAN in sight -- as she WEAVES in and out of view a hundred feet ahead -- SLALOMING CARS -- THE DRIFTER RACES JUST TO KEEP PACE!

47 INT. MAYOR'S MANSION - **LOOKING UP AT SKYLIGHT** - NIGHT 47

A FIGURE LOWERS GRACEFULLY on a rope -- THE CATWOMAN --

48 INT. MAYOR'S MANSION - STUDY - **THE CRIME SCENE** - NIGHT 48

She prowls, a BLACK MOTORCYCLE WIND MASK over her face -- finds A WALL SAFE -- working tumblers till... it's open --

A VOICE (O.S.)

You're pretty good at that...

She turns to see **BATMAN IN SHADOW** -- she GRABS SOMETHING FROM THE SAFE -- BREAKS for the door -- he STALKS AFTER, GRABS her -- she SPINS, SWINGING A VICIOUS ROUNDHOUSE -- surprised, he RECOILS, blocking **BLINDING KICK AFTER KICK** with raised arms -- SHE'S REALLY GODDAMN GOOD!

Her BRUTAL ASSAULT drives him back -- when suddenly -- he TWISTS, GRABBING HER LEG -- they CRASH over the desk -- and suddenly she's on her back -- he reaches down -- SNATCHING whatever she stole -- an ESTONIAN PASSPORT --

CATWOMAN

Hey -- !

Batman opens it: it belongs to THE TWENTY-TWO YEAR OLD --

BATMAN

Kosolov, Annika --

CATWOMAN

Gimme that --

BATMAN

He hurt her? That why you killed him?

CATWOMAN

What?! Oh, please -- just gimme the goddamn --!

(CONTINUED)

She LUNGES for the passport -- as Batman WRAPS AROUND HER -- pulling her down BEHIND THE DESK -- she's bewildered -- when she sees A FLASHLIGHT spilling through the doorway -- it's A SECURITY COP arriving to investigate the noise... he scans the scene -- as they wait, bodies pressed close -- her eyes swim as Batman holds her... Satisfied, the Cop leaves -- Catwoman shrugs Batman off, hard -- standing --

CATWOMAN

Listen, honey -- you got the wrong idea, ok? I didn't kill anybody -- I'm here for my friend. She's tryin'a get the hell outta here -- this sonuvabitch had her passport.

BATMAN

What does she know?

CATWOMAN

Whatever it is, it's got her so scared she won't even tell me.

BATMAN

(wry)
She did seem upset...

She looks at him, confused. He stares back, provocative:

BATMAN

Back at your place.

She can't believe it: He was there...?

BATMAN

Let's go talk to her.

Finally, he offers the passport... She glares at it...

EXT. WET GOTHAM STEETS - NIGHT

Batman and Catwoman jockey for the lead on their bikes -- THEY ROCKET PAST at over 100 mph -- A FLEETING BLUR -- we LAND ON TWO STUNNED PEDESTRIANS, craning their heads --

INT. SELINA'S APARTMENT - NIGHT

THE PLACE HAS BEEN RANSACKED -- Batman and Catwoman enter -- distraught, she rushes deeper into the apartment --

CATWOMAN (O.S.)

Anni! Baby...?!

Batman examines the scene -- hears the TV -- moves to --

THE DIM KITCHEN

-- sees UNPAID BILLS on the counter -- picks one up, sees the name: SELINA KYLE -- when the TV steals his attention -- THE GC1 HEADLINE: "SERIAL KILLER CLAIMS CREDIT FOR SECOND VICTIM IN TWO DAYS -- GCPD COMMISSIONER MURDERED"

Catwoman comes in, now deeply rattled -- guilty --

CATWOMAN

Jesus, what are they going to do to her? She's just a kid. And now they know who I am too, they took my phone, everything --

-- she notices Batman grimly staring, turns to THE TV --

NEWSCASTER (ON TV)

...the killer posted the following message on social media. We should warn you, the video is disturbing.

A HAND-HELD VIDEO begins -- a SELFIE of THE OLIVE GREEN HOODED KILLER we saw in the opening -- a new SYMBOL on his chest: a **SCRAWLED QUESTION MARK WITHIN CROSSHAIRS** --

MASKED MAN

(eerie VOICE CHANGER)

Hello, people of Gotham... This... is the Riddler speaking. On Halloween night, I killed your mayor, because he was not who he pretended to be. But I am not done. Here... is another...

He swings the camera to A BOUND, NAKED MAN WITH A CAGE-LIKE BOX OVER HIS HEAD -- the camera presses in to see COMMISSIONER SAVAGE INSIDE, mouth covered in duct tape and words: "NO MORE LIES" -- FERAL RATS circle his face --

MASKED MAN/THE RIDDLER (O.S.)

...who will soon... be losing face... I will kill again and again, until our Day of Judgement... when the Truth about our city will finally be Unmasked.
(leans into view)
GOOD Byeee...

And as we hear MUFFLED SHRIEKS -- the video abruptly ENDS -- a smiling press photo of Commissioner Savage appears --

CATWOMAN

Holy shit... I seen that guy too.
At the club.

(CONTINUED)

BATMAN

The Iceberg Lounge?

CATWOMAN

The 44 Below.

(off his look)

The club within the club -- the
real club. It's a mob hangout.

BATMAN

That where you work? Selina?

CATWOMAN

(turns, struck; then)

I work at the bar, upstairs. But I
see them come in.

BATMAN

Who?

CATWOMAN

Everybody. Lotta guys who
shouldn't be there, I can tell you
that. Your basic upstanding
citizen types.

BATMAN

You're gonna help me on this. For
your friend.

She warily studies his eyes, when Batman feels something
at his feet -- a swarm of cats -- he looks at her --

BATMAN

You got a lotta cats.

CATWOMAN

I have a thing about strays.

BATMAN

(starts to go)

You're not safe here.

CATWOMAN

I can take care of myself...

But he just keeps going. She turns grimly to the TV --

NEWSCASTER (ON TV)

...with two public figures now
dead in just the last two nights,
and only days before the election,
police and city officials are left
searching for a killer, and hoping
to find him before he kills again.

51 BLACKNESS

51

SLIDES OPEN -- SCREECHING INTO LIGHT -- we LOOK UP at FLARING FLUORESCENTS as BATMAN AND GORDON PEER DOWN AT US. Gordon has to look away -- Batman coldly assesses --

GORDON

He waited for him. At the gym. Pete liked to work out late at night when nobody was around.

BATMAN

Needle mark on his neck...

GORDON

Sonuvabitch injected him with arsenic.

BATMAN

Rat poison.

GORDON

That seems to be his theme here.

As Gordon steps angrily away -- we finally REVEAL --

THE MEDICAL EXAMINER'S ROOM

SAVAGE'S BODY on a MORGUE DRAWER -- Batman follows Gordon to an EVIDENCE TABLE... sees the **CREEPY HINGED, CAGE-LIKE HEAD BOX** -- inside is an elaborate network of channels --

BATMAN

...it's a maze.

GORDON

Kinda sicko does this to a person?

Gordon gazes inside the bloody MAZE, where a crudely PAINTED CIPHER ends on a QUESTION MARK IN CROSSHAIRS -- as Batman finds a stack of SURVEILLANCE PHOTOS --

GORDON

He blasted those out after his message went viral. This guy murders you and your reputation.

In one of the photos: the COMMISSIONER emerges from the Iceberg Lounge, SHAKES HANDS with a SHADY GUY --

BATMAN

Guy pushes drops. On the East End.

(CONTINUED)

CONTINUED:

Gordon looks on, pained, as Batman stares at another photo: SAVAGE PEEKING INTO A CASH-STUFFED ENVELOPE --

GORDON

I don't get it. Why would Pete get involved in this?

BATMAN

Looks like he got greedy.

GORDON

Are you kidding? After everything we did to bust up the Maronis? We shut down their whole operation -- now he's caving to some dealer?

BATMAN

Maybe he's not who you thought --

GORDON

You make it sound like he had it coming --

BATMAN

He was a cop. He crossed the line.

Gordon sighs -- when Batman NOTICES SOMETHING TAPED TO THE BACK OF THE HEAD BOX -- AN ENVELOPE: "TO THE BATMAN"

Gordon watches Batman open it: ANOTHER GREETING CARD. A CARTOON SCIENTIST mixes beakers: **"I'm MAD About You! Want to Know My Name? Just Look Inside and See..."** Inside is A CARTOON EXPLOSION; over it: **"But, Wait, I Cannot Tell You -- It Might Spoil the Chemistry!"** He reads the SCRIBBLE:

BATMAN

"Follow the maze till you find the rat -- bring him into the light, and you'll find where I'm at."

GORDON

The hell's all that -- Bring him into the light? Find the rat?

Unnerved, Batman stares at HIS NAME on the envelope --

BATMAN

...I don't know...

52 INT. VISITING CELL - ARKHAM PRISON FOR THE INSANE - NIGHT 52

A ROLL-UP DOOR rises behind GLASS as Batman waits; we glimpse THE PRISONER'S PALE HANDS and JUMPSUIT, BUT HIS FACE REMAINS HIDDEN THROUGH THE SCENE. BATMAN glares; he puts A FILE in the partition drawer, pushes it through...

UNSEEN PRISONER'S VOICE

(smile in his voice)

A present. Almost our anniversary,
isn't it?

BATMAN

There's a serial killer. I want
your perspective.

The PRISONER'S FINGERS stroke the cover as he considers.

UNSEEN PRISONER'S VOICE

First anniversary is paper.

(then)

What makes you think I come so
cheap?

BATMAN

I thought you'd be curious.

UNSEEN PRISONER'S VOICE

Oh, a little lurid reading. You
think I get off on this stuff.

BATMAN

Don't you?

UNSEEN PRISONER'S VOICE

...you have pictures?

Batman just stares; the Prisoner looks at the file...

UNSEEN PRISONER'S VOICE

Oh, his violence is so... baroque.
He likes little puzzles, doesn't
he? So meticulous. It's like he's
been planning this his whole life.

(then, a quiet taunt)

I know who he is.

BATMAN

Who?

The PRISONER'S BLURRED FACE just stares back, hauntingly.

BATMAN

Who is he?

(CONTINUED)

UNSEEN PRISONER'S VOICE

He's a nobody. Who wants to be somebody. The mayor. The commissioner. He's got ambition.

BATMAN

You think his motive's political?

UNSEEN PRISONER'S VOICE

No. This is... very personal. He feels these people have all wronged him. Probably goes way back... Unhealed wounds, stolen lunch money...

BATMAN

Why's he writing to me?

UNSEEN PRISONER'S VOICE

Maybe he's a fan. Or maybe he's got a grudge against you too. Maybe you're the main course. Any theories? I'm sure you have your own hypothesis.

BATMAN

Not yet.

UNSEEN PRISONER'S VOICE

Really? You're normally so ahead of the curve. But something's different this time. This is... very upsetting to you--

BATMAN

Let's get back to him --

UNSEEN PRISONER'S VOICE

Why? You're so much more fun --

BATMAN

I'm not here to talk about me --

UNSEEN PRISONER'S VOICE

What are you here to talk about?

BATMAN

I wanna know how he thinks --

UNSEEN PRISONER'S VOICE

Oh, come on -- you know exactly... how he thinks... Have you read this file?

Batman's jaw tightens, almost imperceptibly.

(CONTINUED)

UNSEEN PRISONER'S VOICE

You two... have so much in common.
Masked avengers. But he's even
more righteous. Are you afraid he
makes you look soft?

BATMAN

You're wasting my time --

Batman takes the file -- the Prisoner CACKLES, LAUGHTER BUILDING MANIACALLY as Batman rises, pressing a BUZZER -- WE PUSH IN ON THE GLASS toward the OUT-OF-FOCUS PRISONER, head in his hands, as he fights to regain composure --

UNSEEN PRISONER'S VOICE

Ok... Ok... I'll... I'll tell you
what I really think...

As the CAMERA STOPS, SUPER-TIGHT on the wired glass, the BLURRED PRISONER finally lifts his head... As he presses HIS LIPS close to the window -- THEY COME INTO FOCUS -- HIS MOUTH IS DISEASED, HORRIBLY DISTORTED INTO A RICTUS GRIN -- THE PRISONER IS THE JOKER --

Batman faces the door, waiting for it to unlock -- as the Joker continues, quiet, sadistic pleasure in his voice --

THE JOKER

I think you don't really care
about his motives, whether he
loves you or hates you... I
think... somewhere deep down...
you're just... terrified. Because
you're not sure he's wrong...

ON BATMAN -- as the door suddenly UNLOCKS -- hesitating --

THE JOKER

You think they deserved it. Don't
you...?

He opens the door -- AN UNNERVINGLY LOUD BUZZING PIERCES THE AIR as he steps out -- and the DOOR SLAMS SHUT --

SMASH TO:

SUPER-TIGHT ON BLINKING EYES -- AS CONTACT LENSES GO IN -- 53

SELINA (O.S.)

Ow -- I don't know about these --

BATMAN (O.S.)

I need to see in there -- seems
like this is his hunting ground --

EXT. WAREHOUSE ROOF - ACROSS FROM ICEBERG LOUNGE - NIGHT

Selina turns to Batman -- who's absorbed in setting up PORTABLE SURVEILLANCE EQUIPMENT -- a man on a mission --

SELINA

Why am I starting to feel like a fish on a hook? I'm just lookin' for Annika --

(watching him work)

Boy, you're a real sweetheart -- you don't care what happens to me in there tonight, do you?

No response -- she looks away, when finally he turns to her -- something significant in his voice as it quiets --

BATMAN

Look at me...

Surprised, she does -- they stare into each others eyes -- his intensely studying hers, as she gazes back for a long time -- something very intimate in the moment -- when --

BATMAN

K. Looks good.

He offers her a TINY EARPIECE; she glares, snatching it --

54 INT. ICEBERG LOUNGE - CLOSE ON SELINA - MOVING - NIGHT 54

HOLD ON HER FACE as she STRIDES through the PACKED CLUB -- INTENSITY IN HER EYES as DANCE MUSIC BLASTS --

55 HER CONTACT LENS POV - ON BATMAN'S LAPTOP - SIMULTANEOUS 55

PLUNGING through CHAOS -- the IMAGE and SOUND STUTTERING -- AS BATMAN works to get a lock on her signal --

56 CLOSE ON SELINA - MOVING - SIMULTANEOUS 56

As she HEADS into a DARKER SPACE, the MUSIC NOW MUFFLED --

HER CONTACT LENS POV - ON BATMAN'S LAPTOP - SIMULTANEOUS

The SIGNAL STABILIZES -- we see she is PASSING SHOWGIRLS AT DRESSING MIRRORS -- SOME LOOK RIGHT AT US as we pass --

BATMAN

Got you. Can you hear me?

(CONTINUED)

SELINA
(low, not thrilled)
Yeah --

**BATMAN STARES AS SHE MOVES TO PENGUIN'S BACKROOM AREA --
PENGUIN LOOKS UP AT US, CONCERNED -- AS SELINA ARRIVES --**

**NOTE: THESE THREE PERSPECTIVES INTERCUT THROUGHOUT THE
FOLLOWING CLUB SEQUENCE -- CLOSE ON SELINA ACTUALLY IN
THE CLUB -- HER POV ON THE LAPTOP -- AND BATMAN WATCHING:**

PENGUIN (ON LAPTOP)
What's up, doll? You look tense...

SELINA (ON SELINA)
I wanna work downstairs tonight.

PENGUIN (ON LAPTOP)
(quiets, struck)
...downstairs? Naw, naw, you don't
wanna do that --

SELINA (ON SELINA)
-- I need the money --

PENGUIN (ON LAPTOP)
-- baby, it's a bunch of jackals
down there -- they'll be all over
you --

SELINA (O.S.)
-- I'll be fine --

PENGUIN (ON LAPTOP)
-- I'm telling you -- it'd
drive me crazy --
(taking out wallet)
-- look -- whattaya need?

SELINA (ON SELINA)
-- Oz --

PENGUIN (ON LAPTOP)
-- I don't mind -- I'd do anything
for you, honey -- don't you know
how I feel about you by now -- ?

SELINA
-- OZ -- !

He looks at her, silent, a flash of vulnerability --

SELINA (ON SELINA)
...I don't want your money.

PENGUIN (ON LAPTOP)
(darkens, nerve hit)
...what? Not good enough for you?

(CONTINUED)

She says nothing. He pulls out A KEYCARD, just holds it out, cold -- as she reaches, he pulls it back -- BATMAN WATCHES Penguin glare into HER POV, simmering; then --

PENGUIN (ON LAPTOP)
I know you don't see it yet,
honey, nobody does... but Falcone
ain't gonna be around forever. One
day this city's gonna be mine...

She just looks at him; finally, he hands her the KEY --

POV ON THE MOVE AGAIN - **BATMAN'S LAPTOP** - MOMENTS LATER

BATMAN watches the POV APPROACH the MUSTACHED BOUNCER -- ominously guarding an ELEVATOR -- his face now bruised from their earlier fight -- SELINA holds up her KEYCARD --

SELINA
Hospitality.

He suspiciously searches her eyes -- she averts -- he opens the elevator -- she steps in -- the doors shut --

SELINA
You sure no one can see these
things in my eyes?

BATMAN
Don't worry. I'm watching you.

She takes a tense breath -- somehow not reassured by that idea -- and as the doors open -- she steps --

57 INTO THE 44 BELOW

57

-- another world down here; a crowded, speak-easy vibe --
SELINA SEES A LINE OF MEN all turning to size her up --
Batman sees HER POV DROP QUICKLY off their faces --

BATMAN
Don't look away -- I need time to
make I.D.s --

SELINA
(ugh)
Great.

As she turns back, Batman sees FACIAL RECOG SCANS BEGIN --
when he NOTICES the SEA OF MEN GAZING lewdly at her body.

(CONTINUED)

BATMAN

These guys have a little trouble
with eye contact, don't they?

SELINA

Feels nice, doesn't it?

-- I.D.s start coming through on the laptop --

BATMAN

Guy up ahead's a city councilman --

SELINA

Guy he's talking to isn't --

BATMAN

No, he's not.

(then, another I.D.)

There's the chairman of Gotham
First National --

SELINA

What'd I tellya? The best people.

She passes a LOUNGE AREA where THREE MEN IN SUITS sit
with TWO "HOSPITALITY GIRLS" -- they're all getting high,
EYE-DROPPERS over their eyes to administer "drops" --

SELINA

Jesus -- I hate drop heads --

BATMAN

Really? 'Coz when I first saw you,
looked like you were dealing for
Penguin --

SELINA

-- you don't know what you're
talking about -- can we -- can we
not do this now -- ?

ONE OF THE MEN turns, mid-drop, THUNDERSTRUCK by Selina --
recognizing the look, she quickly turns away from him --

BATMAN

Wait. Who was that -- ?

SELINA

Oh, I saw him --

BATMAN

Look back --

SELINA

If I look back, it's gonna
be a whole can a worms --

BATMAN

I need to see his face --

She turns back and he's still staring; he stumbles over --

(CONTINUED)

SELINA

Oh God, happy? Here he comes.

MAN

Hey --

BATMAN

That's the DA. Gil Colson.
Talk to him.

MAN/GIL COLSON

How you doin'? I'm Gil.

SELINA

(smiles)

Aren't you the D.A. -- ?

GIL COLSON

-- yeah -- !

SELINA

-- wow -- I seen you on TV!

GIL COLSON

Haven't seen you here before.
Helluva time to be the new girl.
People are all a little on edge.

SELINA

Honey, I live on the edge --

GIL COLSON

Oh! I like that! You wanna join
us? C'mon --

He gestures to his table -- leads her over to the group --
the vibe here is a little tense --

GIL COLSON

This is Ritchie, Travis, Glen --
and you know Carla, here?

BATMAN

That's half the D.A.'s office --

Gil points to the other Hospitality Girl, who has a
CATATONIC SMILE, and a dropper in hand --

GIL COLSON

That's Cheri -- don't mind her.
She's taking a break. We're just
drowning our sorrows. Wanna drop?

SELINA

No, I'm good -- but honey, you
enjoy --

(CONTINUED)

GIL COLSON

I hope you don't mind -- I got a
lotta weight on my shoulders with
that psycho running around --

*

Batman sees his RED EYES -- he's VERY HIGH, DISTRAUGHT --

BATMAN

He's wasted --

SELINA

No shit --

Gil looks at her, thinks she was responding to him --

*

(CONTINUED)

GIL COLSON

Right? I like this girl!

SELINA

(recovering smoothly)

I like you too --

She touches his hand -- he looks down, disarmed, suddenly vulnerable --

GIL COLSON

I mean, you don't understand --
this Riddler's going after the
most powerful guys in the city --
and he knows so much --

TRAVIS

He doesn't know shit, man --

GIL COLSON

He does! What about all that
creepy shit in the video about the
rat -- ?!

RITCHIE

BATMAN

Hey, c'mon, Gil -- I think Wait. The rat, ask about
maybe you had a little too the rat --
much -- slow down --

SELINA

What do you mean a rat...?

GIL COLSON

(turns to her,
intimate, hushed)

I mean there was a rat -- we had
an informant! We had big time
information on Salvatore Maroni!
That's how we got that bastard
outta the drops business! But if
this guy knows, and it ever comes
out who the rat is, the whole
city'll come APART -- !

CARLA

Hey! I don't wanna hear this, this
is the kind of pillow talk that
got that Russian girl disappeared!

SELINA

(turns, struck)

What? What do you know about that?

CARLA

(curt, stands up)
Anybody want a drink?

(CONTINUED)

And she's gone -- Selina watches her cross to THE BAR --

BATMAN

Keep him talking --

When Selina abruptly stands -- starts off after Carla --

BATMAN

Where you going -- ?

SELINA

She knows Annika --

BATMAN

No -- stay on the D.A. --

SELINA

-- I'm lookin' for my friend --

Selina grabs Carla's arm at the bar, speaking HUSHED --

SELINA

Hey -- where's Annika?

CARLA

Outta my face! I don't know
you --

SELINA

But you know her -- who took her --
what have you heard -- is she ok?

CARLA

Jesus -- keep your voice down --
whattaya got a death wish -- ?

AN OMINOUS MALE VOICE (O.S.)

What's the problem, ladies...?

Carla suddenly falls silent... as SELINA TURNS... BATMAN SEES a SILHOUETTED FIGURE staring back, PENGUIN beside him -- the FACIAL SCAN struggles to I.D. the DARK FACE --

CARLA (O.S.)

Oh, there's no -- no problem.
Just... girl talk. We're good.

PENGUIN

Well let's keep it festive down
here, ok?

Batman stares as the MAN moves into the light -- he's in his 60s, STRIKING FACE -- it's clear Batman knows him -- the Man's face lights up as he approaches Selina --

STRIKING MAN

Hey...

SELINA

(voice quieting)
...hey.

(CONTINUED)

Batman watches the way the Man looks at her(us) --

STRIKING MAN

Been a long time since I seen you
down here, gorgeous. How ya been?

SELINA (O.S.)

Yeah, I been... OK. I was just...
on my way back upstairs...

Batman stares as the Man smiles at us, a bit suggestive --

STRIKING MAN

Well don't be a stranger...

EXT. WAREHOUSE ROOF - **BATMAN'S LAPTOP** - MOMENTS LATER

Batman watches as Selina ENTERS A BATHROOM -- stops at a
sink, staring down; Batman can't see her, just the sink --

BATMAN

You know Carmine Falcone -- ?

SELINA (O.S.)

I told you -- it's a mob spot --

BATMAN

You didn't tell me you had
a relationship with him --

SELINA

We don't have a
relationship, OK?

She glares up at her reflection, removing the contacts --

BATMAN

That's not how it looked -- wait --
what're you doing -- ?

SELINA

Listen, I can't -- I can't do this
no more --

And as the lenses come out -- HIS LAPTOP GOES BLACK --
HOLD ON BATMAN -- INTENSE -- REELING -- THEN --

EXT. FRONT OF ICEBERG LOUNGE - **UNKNOWN POV** - NIGHT

WE WATCH THROUGH FOGGED **WINDOWS OF A PARKED SUV** as **SELINA**
BURSTS OUT THE CLUB into the FLICKERING LIGHT OF THE LONE
STREETLAMP, looks for a cab... when, we hear BREATHING...
AN OLIVE GREEN HOOD EDGES INTO FRAME -- THE BREATHING
QUIETS as **GIL STUMBLES** out of the club too --

60 ON THE STREET

60

Gil calls after Selina -- still smitten -- still high --

GIL COLSON

Hey! Lost you in there --

SELINA

Yeah -- I gotta go --

GIL COLSON

...oh -- you -- need a ride...?

61 BACK INSIDE THE SUV

61

GIL COLSON

(gesturing at us)

-- that's me right there --

HE'S POINTING RIGHT AT WHERE THE KILLER IS HIDING -- THE HOOD SLIPS FROM VIEW AGAIN -- as SELINA GLANCES AT US -- distractedly considering for an instant -- then --

SELINA

No -- I'm -- I'm good --

A GYPSY CAB thankfully arrives -- she grabs the handle --

GIL COLSON

Well I hope I -- ? See you round?

She jumps in -- slamming the door as the CAB SPEEDS OFF --

Gil watches her go, depressed... the HOOD edges back into frame, watching... Gil looks to the club, considers going in... but turns, starting in our direction -- as the HOOD disappears -- Gil looks right at us, taking out his FOB --

62 OVERHEAD ON THE STREET - LOOKING STRAIGHT DOWN

62

-- as Gil's lonely figure approaches the waiting SUV --

63 THROUGH THE PARTIALLY FOGGED WINDSHIELD

63

-- we SEE Gil get in... HOLD, as he fumbles for his seatbelt -- unaware of -- THE HOODED FORM SLOWLY RISING BEHIND HIM -- Gil leans forward -- briefly out of its reach -- as he strains to wipe fog from the windshield --

THE KILLER REMAINS EERILY STILL -- as Gil SETTLES BACK -- further than expected...

(CONTINUED)

63

CONTINUED:

63

He feels blindly behind to FIND THE HEADREST GONE -- confused, he turns -- SUDDENLY FACE TO HOOD WITH THE KILLER -- BEFORE HE CAN REACT -- THE KILLER PUMMELS GIL WITH HIS METAL TOOL -- GIL SLUMPS onto the wheel -- HORN BLARING -- the KILLER YANKS HIM BACK --

64

TIGHT ON GIL IN THE SUV

64

-- totally out of it -- BLOOD FANNING down his face -- we hear the KILLER BREATHING HARD -- then the SOUND OF DUCT TAPE RIPPING -- TAPE COVERS GIL'S MOUTH -- AS GIL STARTS TO COME TO -- MOANING IN PANIC -- THE KILLER LIFTS A CRUDELY MADE CLAMP -- Gil feels it SLIDING AROUND HIS NECK -- HIS MOANING INTENSIFIES -- HE BEGINS TO FLAIL --

THE KILLER'S HOOD UNDULATES with EACH BREATH -- THE AVIATOR GLASSES OVER HIS HOOD RHYTHMICALLY FOGGING --

RIDDLER

Just... hold... still...

We hear the SICKENING CLICKS OF METAL CINCHING TIGHTER -- TIGHTER -- GIL'S MOANING TURNS TO UTTER TERROR -- AS WE --

65

EXT. ABANDONED SKYSCRAPER CONSTRUCTION SITE - PRE-DAWN

65

A CRUISER pulls past an OLD SIGN: "A GOTHAM RENEWAL PROJECT -- FOR A BRIGHTER TOMORROW." GORDON gets out --

66

ON GORDON - RISING IN A CONSTRUCTION ELEVATOR - PRE-DAWN

66

As it stops, he emerges onto --

67

AN UNFINISHED FLOOR - HIGH ABOVE THE CITY

67

-- walking cautiously through a maze of girders to... THE RUSTED BAT-SIGNAL, BEAM BLAZING into the sky. He shuts it off, thrusting the space further into darkness...

BATMAN (O.S.)

What do you know about a confidential informant in the Maroni case...?

Gordon turns, finally spotting BATMAN'S SILHOUETTE; then:

GORDON

Yeah, sure -- there was...

(CONTINUED)

BATMAN

That's the rat we're looking for.
Somehow Riddler knows who he is --
we find the rat, maybe that'll
lead us to him.

GORDON

Where you getting this?

BATMAN

I have a source who spoke to the
D.A. tonight. Gil's very nervous.
He thinks the killer's targeting
people connected to the case.

GORDON

...I worked that case too...!

BATMAN

Riddler's not after you --

GORDON

How do you know -- ?

BATMAN

You're not corrupt.

GORDON

...Colson's dirty?

Batman nods. Gordon shakes his head -- outrage building --

GORDON

Well maybe I go after him -- lean
on him to give up the rat --

BATMAN

Too dangerous. Colson said they
made a secret deal with this guy --
whatever it is, it's huge. And who
knows how many people it touches --
politicians, police, the courts --
it could tear the city apart.

Gordon reels --

GORDON

Jesus -- this is a powder keg.

BATMAN

And Riddler's the match.

68

INT. "THE CAVE" - UNDERNEATH WAYNE TOWER - EARLY MORNING

68

VOICES ECHO as we PAN THROUGH THE SPACE -- sweeping past the BLACK MUSCLE KIT CAR, almost complete now...

BATMAN (V.O.)

You know Carmine Falcone -- ?

SELINA (V.O.)

I told you -- this is a mob spot --

BATMAN (V.O.)

You didn't tell me you had a relationship with him --

SELINA (V.O.)

We don't have a relationship, OK?!

We FIND BRUCE at his work bench in A DARK SUIT, examining FOOTAGE from last night -- FREEZING on SELINA'S FACE --

ALFRED (O.S.)

Pretty. New friend of yours?

BRUCE

I'm not so sure...

ALFRED

Looks like you upset her.

Bruce turns, annoyed -- Alfred smiles --

ALFRED

Shall I take this as a good sign?

BRUCE

What?

ALFRED

Your attire. Is Bruce Wayne making an actual appearance?

BRUCE

There's a public memorial for Mayor Mitchell. Serial killers like to follow reaction to their crimes -- Riddler might not be able to resist.

ALFRED

Oh, that reminds me -- I took the liberty of doing a little work on this latest cipher...

(CONTINUED)

Bruce looks -- Alfred has decoded the SYMBOLS FROM INSIDE THE RAT'S MAZE that was on COMMISSIONER SAVAGE'S head --

ALFRED

I'm afraid his Spanish is less than perfect, but I'm fairly certain it translates to "You are el rata alada"...

BRUCE

"Rata alada"... rat with wings?

ALFRED

It's slang for pigeon -- make any sense to you?

BRUCE

Yeah... a stool pigeon --

ALFRED

-- where are your cufflinks?

BRUCE

Couldn't find them --

ALFRED

You can't go out like that!

Bruce turns briefly to see Alfred removing his own --

BRUCE

Alfred, I don't want your --

ALFRED

You have to keep up appearances -- you're still a Wayne --

Annoyed, Bruce relents, letting Alfred slip one on -- he sees a MONOGRAMMED W on the link -- gives Alfred a look --

BRUCE

What about you? Are you a Wayne?

ALFRED

(doing other sleeve)
Your father gave them to me...

That catches Bruce off guard -- he looks at him, thrown -- when Alfred glances up with a smile, making light --

ALFRED

I'm just loaning them to you -- I want them back...

And as Bruce nods, a DIN OF HORNS AND TRAFFIC SWELLS --

CLOSE ON THE W CUFFLINK as Bruce drives -- approaching CITY HALL -- he gazes at the street PACKED WITH MOURNERS, MAKESHIFT MEMORIALS... his blood chills as he SEES --

(CONTINUED)

AN OLIVE HOODED MAN in the crowd with a sign -- a **SCRAWLED QUESTION MARK IN CROSSHAIRS** -- not far behind, ANOTHER HOODED MAN holds one that says: **WHO ELSE DIES FOR GOTHAM'S LIES?** ANOTHER holds: **OUR DAY OF JUDGEMENT** --

Bruce stares at the RIDDLER-INSPIRED PROTESTORS -- when a TRAFFIC COP presses to the window, double-takes, seeing Bruce. Bruce strains a smile -- as the Cop waves him in --

EXT. FRONT OF GOTHAM CITY HALL - DAY

Bruce gets out as a VALET opens his door -- when --

PAPARAZZO (O.S.)

...is that Bruce Wayne...?

Heads turn -- as news spreads -- CAMERAS BEGIN FLASHING --

PAPARAZZI

...Mr. Wayne?! Mr. Wayne!

Bruce ignores them, reaching for his wallet as he hears --

A VOICE (O.S.)

-- can I helpya, Mr. Falcone?

Bruce spins to see BODYGUARDS helping Carmine Falcone out of a car -- Falcone turns as a WOMAN climbs out in a HIGH-SLIT DRESS -- REMINISCENT OF SELINA'S -- her FACE IS CONCEALED under a VEILED HAT -- she takes Falcone's hand as they join his PHALANX OF GUARDS -- Bruce's eyes track her: is that Selina? He hands the Valet a wad of cash --

BRUCE

Keep it close --

Bruce moves after her -- through the thick crowd, bottlenecking by the entrance -- eyes on the Woman -- pressing into FALCONE'S SECURITY TEAM, trying to glimpse her veiled face -- when A HAND slaps into his chest --

PENGUIN

Hey -- hey -- give us a wide berth here -- willya, slick?!

Bodyguards grab Bruce too -- hearing the commotion, the Woman turns -- Bruce SEES -- it's CARLA --

FALCONE

Watchit, fellas -- you got the prince of the city there!

They loosen their grip as Falcone steps over, smiles --

(CONTINUED)

FALCONE

Some event, brought out the one
guy in the city more reclusive
than me.

Bruce glares with edge, a sense of history between them --

BRUCE

I thought you never leave the
Shoreline -- aren't you afraid
someone'll take a shot at you?

FALCONE

Ya mean now that your father ain't
around? Oz, you know Bruce Wayne?

PENGUIN

Whoa -- seriously?!

FALCONE

His father saved my life. I got
shot in the chest, right here.
Couldn't go to no hospital, so we
showed up on his doorstep. He took
me in, operated right on his
dining room table -- kid here saw
the whole thing.

(to Bruce)

You don't think that meant
something, he did that?

BRUCE

Means he took the Hippocratic
Oath.

FALCONE

...Hippocratic Oath, right...
that's good...

BRUCE

-- s'cuse me --

And Bruce abruptly moves on, the bottle-neck opening --

A SEXTET PLAYS as MOURNERS continue to flood in -- on the
prowl, BRUCE SCANS the crowd -- he CLOCKS RIFLED OFFICERS
among SPECTATORS above -- studies the CRUSH OF FACES in
the STANDING PUBLIC GALLERY -- some back here in tears --

(CONTINUED)

P.A. ANNOUNCER

Ladies and gentlemen, thank you
all for coming to today's memorial
for our beloved mayor, Don
Mitchell, Jr. Our program will
begin shortly. As a reminder, the
family asks that those wishing to
honor the mayor's memory consider
a donation to the cause most dear
to his heart, the Gotham Renewal
Fund, our city's safety net.

-- Bruce sees COPS STOPPING a SUSPICIOUS GUY -- when --

AN EERIE VOICE BEHIND(O.S.)

What good's a safety net doesn't
catch anybody...?

Bruce turns -- to see A BITTER NOBODY in a hooded work
jacket, angry eyes on the VIPS as they file past --

BITTER NOBODY

Didn't help my daughter when she
needed it -- I can tell you that.
Guy was just another rich
scumsucker. He got what he
deserved.

Finally, his eyes shift to Bruce, a truly chilling look --

BITTER NOBODY

Yeah, I said it...

Bruce studies his acne-scarred face -- nodding -- when --
the man's expression changes -- trying to place Bruce --

BITTER NOBODY

...hey... don't I know you? Bruce Wayne --

A WOMAN'S VOICE

Startled, Bruce spins to see BELLA REÁL coming at him --

BELLA REÁL

Why haven't you called me back?

BRUCE

...I'm sorry -- ?

BELLA REÁL

(no-nonsense)

I'm Bella Real -- I'm running for
mayor -- I wouldn't be bothering
you here, but your people keep
telling me you're "unavailable".
Will you walk with me?

(CONTINUED)

On the spot, Bruce glances back at the man -- who now glowers -- Bella tucks her arm under Bruce's -- stealing him -- he sneaks a look at the BITTER NOBODY who glares as they recede -- then turns, disappearing in the crowd --

She leads Bruce to THE SEATED AREA, quiets, still blunt:

BELLA REÁL

You know you really could be doing more for the city -- your family has a history of philanthropy, but as far as I can tell, you're not doing anything -- if I'm elected, I wanna change that --

She smiles disarmingly as they near the front -- a BOY'S CHOIR on the central steps begins SHUBERT'S "AVE MARIA" --

BELLA REÁL

Will you wait for me? I wanna go pay my respects -- my God, what a mess -- his poor wife and son...

And she leaves him; struck by her nerve and charisma, Bruce watches her lean into the row to greet the widow -- when the Mayor's Ten-Year-Old Son glances awkwardly back -- making brief eye-contact -- a sad moment -- when --

HUSHED, FAMILIAR VOICE (O.S.)

'Scuse me, Chief? Can I talk to you...?

Bruce turns to spy GORDON with OFFICERS, a few rows back -- Gordon touches the arm of the seated CHIEF OF POLICE --

GORDON

Gil Colson is missing...

CHIEF BOCK

...what?

GORDON

He hasn't been heard from since last night --

-- when one of the Officers, Martinez, suddenly notices Bruce gazing in their direction -- a surprised smile --

MARTINEZ

...hey, Mr. Wayne...

Gordon falls silent -- a strange moment for Bruce as Batman's closest ally glares warily at the billionaire --

TIGHT ON BRUCE as he turns away -- still listening --

(CONTINUED)

CHIEF BOCK(O.S.)

Christ, not again -- you got
people looking for him, Jim?

WHEN SUDDENLY -- DISTANT SCREAMS -- an AWFUL GROANING
ENGINE WHINES from somewhere outside -- then -- SICKENING
THUDS -- BRUCE'S EYES IMMEDIATELY FLIT UP IN ALARM TO --

THE SECOND STORY LANDING where SPECTATORS PANIC -- SEEING
SOMETHING THROUGH THE WINDOWS -- EVERYONE TURNING -- ALL
EXCEPT A **SILHOUETTED FIGURE** -- GAZING EERILY DOWN IN
BRUCE'S DIRECTION -- WAITING FOR SOMETHING -- WHEN --

**BAMMMMM!!! THE MAIN ENTRANCE EXPLODES IN A BLIZZARD OF
GLASS AND CONCRETE -- AS THE D.A.'S SUV RIPS THROUGH THE
DOORS -- FLOWERS PICKED UP IN THE GRILL -- PANDEMONIUM --
AS THE CROWD SCATTERS -- SOME TOSSED INTO THE AIR -- THE
VEHICLE SLAMMING PAST GUARDRAILS INTO THE SEATED AREA --**

BRUCE SPINS -- TO SEE THE MAYOR'S SON A FEW FEET AWAY --
FROZEN IN SHOCK AS OTHERS FLEE ALL AROUND HIM -- HE HURLS
HIMSELF AT THE BOY -- **TACKLING HIM OUT OF THE SUV'S PATH
AS IT ROARS PAST** -- LAUNCHING SEATS OVER THEIR HEADS --
FINALLY CRASHING INTO THE CENTRAL STAIRCASE -- BUCKLING
UPWARD -- **ENGINE GRINDING -- TILL IT... STOPS...**

A surreal moment of quiet, then screams, tears, panic --
as Bruce lifts his head off the boy's to look over at the
wreck -- then up AT THE SECOND FLOOR: THE FIGURE'S GONE --
people flee in all directions, as BRUCE RISES -- watching
the boy run to his mother's arms -- BRUCE TURNS TO SEE --

GORDON AND TEN COPS SURROUNDING THE SUV -- GUNS RAISED --
THE SUV IS COVERED IN A SCRAWLED CROSSWORD PUZZLE PATTERN
-- THE ENDLESSLY REPEATING MESSAGE: "D.A. -- D.O.A.?"

BRUCE edges closer past FLEEING MOURNERS -- WHEN -- THE
DENTED DRIVER DOOR SUDDENLY CRACKS OPEN -- THE HALL RINGS
WITH THE CLAMOR OF DOZENS OF BULLETS CHAMBERED AT ONCE --

GORDON

GET OUTTA THE CAR! HANDS UP!

Bruce watches the driver door slowly open all the way...
A FIGURE staggers out, hands raised, terrified --

GORDON

Holy Christ... it's Colson.

The D.A. has a bloody face, tape over his mouth with the
words "NO MORE LIES" -- the CLAMP STILL AROUND HIS NECK --
LIGHTS RAPIDLY FLASH ON IT -- a cop notices, horrified --

COP

There's a BOMB around his neck!!!

(CONTINUED)

-- a **BEEP-BEEP-BEEP!** RINGS OUT -- EVERYONE FREAKS --
SHIELDING THEMSELVES -- except Bruce who just stares at --
the D.A. who REMAINS IN ONE PIECE -- everyone looks up,
confused... when the D.A. -- sheepishly lifts his hand...
Pointing to A CELL TAPED TO HIS PALM -- as BEEP-BEEP-BEEP
-- it RINGS again -- Gordon turns, calling to the room --

GORDON

Let's get this place cleared! Now!

Police begin ushering people out -- but Bruce hesitates,
chilled, as he notices... taped to the D.A.'s chest is A
GREETING CARD; it's addressed: "To The Batman"...

BLACKNESS LIFTS

REVEALING BRUCE as he leans in, REACHING INTO THE TRUNK
OF HIS CAR -- SEIZING AN EXPENSIVE LEATHER DUFFLE --

WIDE SHOT - OUTSIDE GOTHAM CITY HALL - CONTINUOUS

Bruce slams his trunk -- disappearing into the crowd --
as a FLOOD OF EMERGENCY VEHICLES SCREECH INTO VIEW --

EXT. GOTHAM CITY HALL - SHORT TIME LATER

Jammed with POLICE, SWAT, ATF, K9 UNITS, NEWS CREWS --
outside a **CRISIS COMMAND TRAILER**, TECHS set up MONITORS
as THE LEADS ARGUE -- GORDON and HIS MEN watch, appalled:

GORDON

...unbelievable...

MARTINEZ

They're fightin' over
jurisdiction, and that poor
bastard's gonna blow...!

INSIDE THE EVACUATED CITY HALL

A SWAT TEAM crouches behind BLAST SHIELDS in the doorway,
RIFLES TRAINED ON GIL, sitting alone in the distance --
the cell on his hand echoing as it JUST KEEPS RINGING...
GIL lifts his head, hopeless, as a SMALL, WHIRRING POLICE
ROBOT rolls to a stop before him. He stares oddly as a
camera slowly extends toward his head --

CRISIS COMMAND - CONTINUOUS

A COMMAND CRISIS TECH at ONE OF THE MONITORS yells out --

COMMAND CRISIS TECH

We got a picture!

(CONTINUED)

The Leads suddenly quiet -- crowding around to see -- GIL STARING SADLY INTO THE ROBOT CAMERA -- when suddenly he turns, struck -- shock beginning to fill his eyes --

CHIEF BOCK
...what's he lookin' at...?

INSIDE CITY HALL

Gil sits there, frozen -- as -- **BATMAN EMERGES FROM THE SHADOWS** -- moving slowly across the floor toward him --

SWAT TEAM MEMBER
...holy shit...

CHIEF BOCK'S EYES WIDEN

As Batman appears on the ROBOT'S CAMERAS --

CHIEF BOCK
...are you kiddin' me?! What the hell's he doin'...?! Gordon!!!

Gordon presses closer to see **BATMAN APPROACHING GIL** --

CHIEF BOCK
Your guy's gonna get himself killed in there...!

Gordon watches, with growing concern -- AS --

INSIDE CITY HALL

Batman stops, towering over Gil -- who rises, scared...
Batman reaches out, peels THE TAPE OFF HIS MOUTH --

GIL COLSON
He made me do it -- said if I didn't do exactly what he said he'd kill me -- please -- can't somebody get this thing off?!

BATMAN
Looks like a combination lock --

GIL COLSON
-- can't you cut it off...?!

Batman carefully touches a NASTY SNARL OF TRIP WIRES --

BATMAN
Not if you want to keep your head.

(CONTINUED)

Batman rips the CARD off Gil's chest -- ON THE COVER is a cartoon of an OLD PHONE LITERALLY RINGING OFF THE HOOK: "In These Trying Times, Never Forget..." Batman opens it: "...I'm Just A Phone Call Away" -- under that, in ANGRY SCRAWL: "ANSWER". Batman points to the RINGING CELL -- Gil lifts it -- as Batman reaches to PRESS ANSWER --

GIL COLSON

-- wait -- wait, NO -- WHAT IF
IT'S CONNECTED TO THE -- ?

"BONNNG!" -- the PHONE'S SCREEN DISPLAYS A LIVE SPLIT-SCREEN IMAGE: RIDDLER ON ONE SIDE, BATMAN AND GIL ON THE OTHER -- Riddler stares from under his hood for a beat... then HIS CHILLING VOICE COMES CALMLY THROUGH THE CHANGER:

RIDDLER

...you came...

BATMAN

...who are you?

RIDDLER

Me? I'm... I'm nobody. I'm just... an instrument... Here to unmask the truth about this cesspool... we call a city...

BATMAN

...unmask...?

RIDDLER

Yes... let's do it together, ok? I've been trying to reach you... You're part of this too...

BATMAN

Me? How am I part of this?

RIDDLER

You'll see...

Everyone presses around another MONITOR in horror -- GCl running the FEED FROM RIDDLER'S PHONE, broadcasting live through social media -- "BATMAN TALKS TO KILLER LIVE"

RIDDLER (ON MONITOR)

Say hello to my followers -- we're live! They're here to watch our little trial...

Bock turns to the Tech -- beside himself --

(CONTINUED)

CHIEF BOCK

Can you trace the goddamn call?!

COMMAND CRISIS TECH

(throws up hands)

It's -- it's not a call, chief --
it's an app --

BACK INSIDE CITY HALL

Riddler gazing back at Batman and Gil through the phone --

RIDDLER

At the moment... the man across
from you, Mr. Colson, is dead --

GIL COLSON

(panics)

Jesus CHRIST --

RIDDLER

(chilling calm)

-- wait a minute --

GIL COLSON

-- can we PLEASE get
somebody OVER HERE -- ?!

RIDDLER

-- shut up --

GIL COLSON

-- THIS PSYCHO'S GONNA KILL
ME -- !

RIDDLER

(scarily distorted)

SHUUUUUT UUUUUP --

RIDDLER

-- you DESERVE to be dead after
what you did!!! You HEAR ME?!!!

THE TERRIFYING OUTBURST MAKES GIL FALL SILENT --

RIDDLER

(then, oddly calm)

I'm giving you a chance. No one...
ever... gave me a chance...

(then)

Now... ever since I was a child,
I've always loved little
puzzles... For me, they're... a
retreat from the horrors of our
world... Maybe they can bring some
comfort to you too, Mr. Colson.

GIL COLSON

You... want me to do... puzzles?

RIDDLER

Yes. Three riddles. In two
minutes. You give me the answers,
and I'll give you the code for the
lock. Do... you... understand...?

(CONTINUED)

GIL COLSON

-- uh -- ok, yeah -- so you just --
you want me to--?

BEEP! -- GIL SHRIEKS -- **A COUNTDOWN APPEARS ON THE COLLAR**
-- **2:00 MINUTES** -- and Riddler starts without warning --

RIDDLER

Riddle number ONE: it can be
cruel, poetic, or blind... but
when it's denied, it's violence
you may find.

GIL COLSON

-- w-w-wait -- can you repeat that
-- I didn't -- I didn't --
cruel... poetic...?

BATMAN

Justice...

GIL COLSON

...what?

BATMAN

The answer's justice.

RIDDLER

Yes. Justice. And you... were
supposed to be an arm of justice
in this city, along with the late
mayor and police commissioner...
were you not, Mr. Prosecutor...?

GIL COLSON

Well, yeah, I mean, of course we--

RIDDLER

Riddle number TWO: if you are
justice, please do not lie, what
is the price for your blind eye?

GIL COLSON

...price...?

BATMAN

Bribes.

GIL COLSON

...oh God --

BATMAN

-- he's asking how much it
costs... for you to turn
your back --

GIL COLSON

-- ya gotta be kiddin' me--

BATMAN

-- how much -- ?

(CONTINUED)

GIL COLSON (CONT'D)

If I go THIS way it's just ME --
but I give you that NAME -- I got
FAMILY -- people I CARE about --
they'll KILL THEM TOO -- !

BATMAN

-- what are you talking about -- ?

GIL COLSON

-- people are WATCHING --

BATMAN

-- what people -- WHO -- ?

GIL COLSON

RIDDLER

LISTEN TO ME, GODDAMMIT -- Five...!
YOU MAY THINK YOU KNOW WHAT Four...!
THIS IS, BUT YOU DON'T -- Three...!
IT'S SO MUCH BIGGER THAN
YOU COULD EVER IMAGINE,
IT'S THE WHOLE SYSTEM --

RIDDLER

-- GOOD byyyyyyyyyye --

GIL COLSON

-- OH NO -- OH GOD -- SOMEBODY GET
THIS OFFA ME -- SOMEBODY GET THIS--

TIGHT ON BATMAN -- SEEING THE COUNTER HIT 00:00 -- HE
URNS -- SHIELDING HIMSELF -- AS KA-BOOOOOOOM! -- A BLAST
ERUPTS -- PROPELLING BATMAN BACK -- BAT SUIT IN FLAMES --
AS HE SLAMS TO THE FLOOR -- SMOKE SWALLOWING HIM -- AND
US!!! WE HEAR ONLY HIGH-PITCHED RINGING --

BATMAN LIES -- DAZED -- HE STRUGGLES TO LIFT HIS EYES --
AS GORDON RUSHES FORWARD -- OTHER COPS TOO -- GUNS DRAWN
-- SOME AROUND GIL'S NOW LIFELESS BODY -- OTHERS AROUND
BATMAN -- WHO GAZES BACK, VISION BLURRING -- COPS YELLING
ALL AROUND HIM -- AS HE BLACKS OUT --

INT. GCPD - INTERROGATION ROOM - **BATMAN'S POV** - NIGHT

BATMAN COMES TO -- FOCUSING on a TACTICAL MEDIC shining
light in his eyes -- VOICES FADE IN -- cops above in
debate, gazing down with contempt -- Gordon holding them
off -- when one grabs for Batman's mask --

MUSCLE COP

-- what're we doin' here -- just
take it off --

GORDON

-- hey-hey-hey -- !

(CONTINUED)

BATMAN'S HAND SHOOTS UP, GRIPPING MUSCLE COP'S ARM -- on the verge of violence -- Gordon pushes the cop back -- giving Batman room to rise off the interrogation table --

CHIEF BOCK

You protecting this guy, Gordon?!
He interfered in an active hostage situation! Colson's blood is on his hands!

BATMAN

Maybe it's on yours.

CHIEF BOCK

...what'd you say?!

BATMAN

He'd rather die than talk. What was he afraid of? You?

CHIEF BOCK

You sonuvabitch! You have any idea what kinda trouble you're in?! You could be an accessory to MURDER!

MUSCLE COP

Why we playin' games here, Chief?!

He GRABS ONTO THE COWL -- BATMAN ERUPTS -- KNOCKING HIM OFF BALANCE -- MORE COPS LAUNCH THEMSELVES at Batman -- a WILD MELEE -- Batman having his way with them -- as the room goes crazy -- ALARMED, GORDON TRIES TO BREAK IT UP --

GORDON

Whoa -- back off -- BACK OFF -- !

CHIEF BOCK

GREAT -- NOW I GOT YOU ON ASSAULTING AN OFFICER!!!

BATMAN

(steps at cops again)
You got me on assaulting three --

GORDON

-- HEY HEY HEY -- WHAT'S THE MATTER WITH YOU -- ?!

GORDON PUSHES HIM BACK SURPRISINGLY HARD -- BATMAN STOPS, SHOCKED, eyes flaring -- Gordon glares back, serious -- their eyes locking... until Batman fills with contempt...

BATMAN

...you too now...?

(CONTINUED)

GORDON
(dark eyes on Batman)
Lemme handle this, Chief -- gimme
a minute...

CHIEF BOCK
You gonna put yourself on the line
for this scumbag, Jim...!?

GORDON
Just... gimme a minute...

And he opens the door -- tensely escorts Batman out --

81 INTO THE HALL

81

-- as cops crowd out to watch from a distance... At the
far end, Gordon gives Batman a shove -- they face each
other -- angry expressions -- Gordon utters, low --

GORDON
We gotta get you outta here...

Batman responds in kind, making it look like an argument:

BATMAN
That'll put a lotta heat on you.

GORDON
Well, you punched me in the face.

BATMAN
Uh-huh --

GORDON
Those stairs lead to the roof --

Batman's eyes clock the door -- when beyond it he SPOTS --
A GROUP OF DETECTIVES conferring -- struck, realizing ONE
IS THE MUSTACHED BOUNCER FROM THE ICEBERG LOUNGE -- !

BATMAN
Who's the mustache?

GORDON
That's Kenzie in narcotics --

BATMAN
...he's one of the guys I got into
it with at the Iceberg Lounge.

GORDON
...what are you saying? Kenzie
moonlights for Penquin?

(CONTINUED)

BATMAN

Or he moonlights as a cop --

When KENZIE SEES BATMAN staring -- alarmed -- AND WITHOUT WARNING, BATMAN PUNCHES GORDON RIGHT IN THE FACE -- GORDON GOES DOWN -- BATMAN BREAKS FOR THE STAIRWELL -- THE COPS STARTING MADLY DOWN THE HALL AFTER HIM -- !

IN THE STAIRWELL

BATMAN RIPS OUT HIS GRAPPLE GUN -- LAUNCHING THE HOOK TO THE RAILING, TEN STORIES ABOVE -- RETRACTING THE LINE -- LIFTING UPWARDS -- AS COPS ENTER -- FIRING AFTER HIM -- !

ON THE ROOF

BATMAN BLASTS FROM THE STAIRWELL -- TO THE EDGE -- GAZING AT THE HUGE DROP -- THE DIN OF COPS APPROACHING -- HE REACHES DOWN -- YANKING **TABS** ON EACH HEEL -- **ZIPPING HIS CLOAK TO HIS BOOTS** -- **HIS LEGS** -- **HIS ARMS** --

-- THE COPS CHARGE THE ROOF -- AIMING AT BATMAN -- AS HE PLUMMETS OFF THE EDGE -- THE COPS RACE OVER TO SEE -- BATMAN SOARING WILDLY DOWN -- HIS CAPE NOW A WINGSUIT --

THEIR SHOCKED FACES RECEDE -- AS WE FLY WITH BATMAN -- DESCENDING RAPIDLY, DANGEROUSLY -- TO THE STREET BELOW -- WHERE BATMAN HITS INTO A **HARD SHOULDER-ROLL** -- **SPINNING WILDLY TO HIS FEET** -- AND DISAPPEARING INTO THE NIGHT...

EXT. UNFINISHED SKYSCRAPER - HIGH OVER THE CITY - NIGHT

Batman waits in the RAIN... as the ELEVATOR ARRIVES...
Gordon steps out, FACE BRUISED -- shaking his head --

GORDON

...could've at least pulled your punch, man...

BATMAN

I did.

GORDON

Back put out an A.P.B on you...
you really think he's in on this?

BATMAN

I don't trust any of them, do you?

GORDON

I only trust you --

(CONTINUED)

BATMAN

What's a narcotics cop doing with
Falcone's right hand man...?

GORDON

Colson said cops protect the rat.
Maybe Kenzie's part of it.

BATMAN

...you think Penguin's the rat?

GORDON

His club caters to the mob, Maroni
was a regular -- Penguin would've
been privy to a lotta dirt --
And the D.A. was a regular too --
maybe Penguin got himself into
some trouble, and making a deal
was his way out...

BATMAN

...the rata alada...

GORDON

The what?

BATMAN

Riddler's latest, that cipher in
the maze. Means a rat with wings --
like a stool pigeon.

GORDON

(getting it)
A penguin's got wings too.

BATMAN

Time for me to have another
conversation with him --

GORDON

What about the Riddler? He's gonna
kill again.

BATMAN

It's all connected -- like it or
not, it's his game now. We wanna
find Riddler, we gotta find that
rat...

GORDON

Think Penguin'll talk -- ?

BATMAN

I'll be persuasive...

85 EXT. ICEBERG LOUNGE - ALLEY - POV OUT WINDSHIELD - NIGHT 85

MENACING BREATHING as we lurk... watching the rear of the club through RAIN and FOG as WIPERS SWISH... The BREATHS STOP as PENGUIN exits with KENZIE and TWINS -- Kenzie has TWO DUFFLES; he opens the trunk of his CAMRY --

GORDON (OVER RADIO)

Wonder what's in the bags...
Should we move in...?

86 INT. GORDON'S CRUISER - SAME MOMENT 86

Gordon waits tensely with his WALKIE, watching Penguin and Twins get into an ESCALADE -- when an ANSWER COMES:

BATMAN (OVER RADIO)

Let's follow them.

-- the cars take off past Gordon --

87 EXT. WATERFRONT STREET - DESERTED WAREHOUSE - NIGHT 87

The Camry and Escalade stop by a weathered sign: "**GOTHAM RECYCLING -- A RENEWAL CORP**" -- Kenzie HONKS his horn -- a ROLL-DOOR LIFTS -- he and Penguin get out --

88 INT. GORDON'S CRUISER - BELOW AN UNDERPASS - SAME MOMENT 88

Gordon sees them approach the building; lifts his WALKIE:

GORDON

They stopped on Waterfront Street
-- the recycling plant --

-- a beat -- then Batman crackles quietly back --

BATMAN (OVER RADIO)

I'm here...

89 HIGH OVER PENGUIN AND KENZIE - FROM THE WAREHOUSE ROOF 89

A COWL presses into frame: BATMAN. The two men enter the building -- MOVE with Batman -- to LOOK IN A SKYLIGHT at the PLANT BELOW -- where WORKERS lead Penguin to a CREW IN SURGICAL MASKS filling VIALS WITH CHEMICALS by BUBBLING COOKERS. Penguin inspects the operation.

A MAN IN A SUIT arrives, shaking his hand -- Batman watches as **EYE-DROPPERS** are screwed onto the vials --

(CONTINUED)

BATMAN

(whispers to wrist)

It's a drug lab. Drops. This is a buy...

GORDON (OVER RADIO)

Looks like they got Maroni's operation up and running again.

BATMAN

Or they never shut it down at all.

GORDON (OVER RADIO)

What're you saying? Biggest drug bust in GCPD history was a fraud?

-- Batman spots a GLINT STRAFING from below, moves to the edge -- a DARK FIGURE COASTS ON A MOTORCYCLE in the alley -- SELINA IN HER CATSUIT -- she hops off, uncoiling her MOTORCYCLE LOCK CHAIN -- Batman whispers into his wrist --

BATMAN

...this just got complicated.

INT. GORDON'S CRUISER - SAME MOMENT

He cocks his head, quizzical --

GORDON

Whattaya mean...?

ON THE COBBLESTONES IN FRONT

The TWINS stand under umbrellas by the Camry -- ONE HEARS a CLINK by his feet -- looks down to see THE LOCK CHAIN LOOPING FROM UNDER THE CAR AROUND HIS ANKLES -- IT YANKS TIGHT -- SENDING HIM FACE-FIRST INTO THE GROUND -- the other twin turns -- confused -- where'd my brother go? He moves around to see -- SELINA WIELDING THE CHAIN LIKE A WHIP -- SNAPPING IT INTO HIS FACE -- HE CRUMPLES TOO --

SELINA POPS THE TRUNK -- FLIPS HER VISOR, GAZING INSIDE AT A TRIO OF DUFFLES -- UNZIPS ONE -- STUFFED WITH CASH --

A VOICE BEHIND HER (O.S.)

Dangerous crowd you're stealing from --

SELINA SPINS -- READY TO STRIKE -- when she sees BATMAN --

(CONTINUED)

SELINA/CATWOMAN

Jesus... this how you get your
kicks, hon? Sneaking up on girls
in the dark?

BATMAN

That why you work at the club -- ?
It was all just a score -- ?

SELINA/CATWOMAN

(back to work)

You know, I'd love to sit here and
go over every gory detail with
you, bat boy -- but those
assholes'll be back--

She shoulders two duffles, unzips the third -- FALLING
SILENT. Batman moves closer... inside is a BODY. Filling
with dread, she opens the bag further to see -- ANNIKA'S
FACE -- Selina is rocked... eyes well with rage, tears --

WHEN SUDDENLY THE CAMRY IS RIDDLED WITH GUNFIRE! BATMAN
LUNGES FOR SELINA -- PUSHING HER TO COVER -- AS HE TAKES
ON A HAIL OF BULLETS -- SELINA SPINS -- TO SEE BATMAN,
MOTIONLESS ON THE GROUND -- SHE PEEKS OUT TO SEE --

PENGUIN BY THE ROLL-DOOR -- FIRING AN UZI PISTOL --
BACKED UP BY KENZIE AND A CREW OF THUGS -- FIRING TOO --

GORDON

HITS THE GAS -- SCREECHING CLOSER -- SKIDDING TO A STOP --
JUMPS BEHIND THE DRIVER DOOR -- RAISING HIS GUN -- AS --

PENGUIN

STALKS FOR THE CAMRY, SHOOTING, BERSERK -- KENZIE GRABS
THE DUFFLES OF MONEY -- AS THE OTHERS FIRE AT GORDON --

SELINA CRAWLS ON HANDS AND KNEES IN TERROR -- SHE LOOKS
BACK TO WHERE BATMAN FELL -- BUT HE IS NO LONGER THERE --

SUDDENLY A GUTTERAL, TERRIFYINGLY LOUD ENGINE GROWLS!
PENGUIN SPINS TO THE INKY DARKNESS OF THE ALLEY TO SEE --
FLAMES SHOOTING OMINOUSLY FROM SIDE EXHAUSTS -- RED
NITROUS VAPOR BLASTS -- THE FLASHES REVEALING A MENACING
FORM -- A VISION FROM A HORROR MOVIE -- THE BATMOBILE!

PENGUIN AND THE OTHERS GAPE AT THE EMBLEM OF VENGEANCE!

AND PENGUIN JUST BOLTS FOR THE ESCALADE -- DIVING IN --

(CONTINUED)

CONTINUED:

KENZIE ABOUT TO FOLLOW -- WHEN A ROAR COMES FROM THE OPPOSITE DIRECTION -- SELINA CHARGING HIM ON HER BIKE -- SNATCHING THE DUFFLES RIGHT FROM HIS HAND -- RACING AWAY!

PENGUIN'S ESCALADE SCREECHES OUT -- THE BATMOBILE CATAPULTING AFTER HIM -- WITH A CRAZY NITROUS HIT -- FISHTAILING -- TIRES FINALLY GRIPPING GROUND -- GORDON WATCHING IN AWE AS IT VANISHES INTO THE FOG AND RAIN -- !

INT./EXT. DRIVING ON GOTHAM STREETS - IMMEDIATELY

TIRES VIOLENTLY DRUMMING ON WET COBBLESTONES -- PENGUIN MANNING THE ESCALADE IN PANIC -- AS -- THE BATMOBILE CHARGES IN AND OUT OF VIEW LIKE A RAGING, HUNGRY SHARK -- ENGINE SHRIEKING -- BAM-SCREEEEEE!!! -- IT SLAMS BRUTALLY INTO THE ESCALADE -- TRYING TO MUSCLE IT OFF THE ROAD!!!

PENGUIN

-- JESUS CHRISTMAS -- !!!

PENGUIN SCRAMBLES FOR HIS UZI -- UNLEASHING IT THROUGH HIS PASSENGER WINDOW -- GLASS AND BULLETS SPRAYING THE BATMOBILE -- HITS SPARKING OFF ITS ARMORED SURFACE AND BULLET-PROOF WINDOWS -- AS IT SLAMS: BAM-SCREEEEEE!!! -- HARD INTO THE ESCALADE AGAIN!

PENGUIN STRUGGLES FOR CONTROL -- SUDDENLY CRANKING THE WHEEL -- STEERING OFF THE ROAD -- LURCHING WILDLY UP AN EMBANKMENT -- RIGHT ONTO THE HIGHWAY -- !

90 M.P.H. TRAFFIC SWERVING -- COLLIDING -- AS A MASSIVE DISPLAY OF VEHICLES -- MADLY HYDROPLANE -- THE SUV SPINS ACROSS LANES -- SLOWING JUST ENOUGH TO REGAIN CONTROL -- PENGUIN SNAPS HIS HEAD TO SEE -- THE BATMOBILE CRESTING THE EMBANKMENT -- PENGUIN PUNCHES IT -- VEERING OFF DOWN THE FLOODED HIGHWAY -- WATER SPRAYING IN HIS WAKE -- BATMOBILE BARRELLING AFTER -- !!!

PENGUIN SLALOMS RECKLESSLY THROUGH SPEEDING TRAFFIC -- BARELY MAINTAINING CONTROL -- HIS CRAZED EYES FLIT TO THE REARVIEW -- THE BATMOBILE RELENTLESSLY MATCHING HIM -- MOVE FOR MOVE -- DESPERATE, PENGUIN STREAKS AHEAD -- SUDDENLY WALLED IN BY --

A LONG LINE OF EIGHTEEN-WHEELERS CHUGGING AT HIGH SPEED -- PENGUIN GLANCES BACK -- THE BATMOBILE GAINING -- NOWHERE TO GO NOW -- TRAPPED -- WHEN -- PENGUIN DOES SOMETHING CRAZY -- ACCELERATING EVEN FASTER -- PAST THE LEAD TRUCK -- JERKING RIGHT IN FRONT OF HIM -- THE TRUCK SCREECHES -- IMMEDIATELY HYDROPLANING -- SETTING OFF A CHAIN REACTION!

BATMAN SEES THE HORRIFYING SIGHT OF MASSIVE TRUCKS AHEAD ALL JACK-KNIFING -- ONE AFTER ANOTHER -- THE BATMOBILE HEADING STRAIGHT FOR UNAVOIDABLE, CATAclysmic COLLISION!

(CONTINUED)

BATMAN SEIZES THE NITROUS LINE TRIGGER -- SQUEEZING IT --
THE BATMOBILE SUDDENLY LAUNCHING TOWARD THE TRUCKS --
BATMAN YANKING THE WHEEL -- SKIDDING INTO A CRAZY DRIFT --

PENGUIN LOOKS BACK -- AS THE TRUCKS ALL CONVERGE AROUND
THE DOOMED, CAREENING BATMOBILE, OBSCURING IT FROM VIEW --

PENGUIN

HA! I GOT YOU! TAKE THAT YOU
FRIGGIN' PSYCHO -- I GOT YOU--!

WHEN -- TO PENGUIN'S SHOCK -- THE BATMOBILE RE-APPEARS --
TWO WHEELS FLIPPING UP ONTO THE CENTER DIVIDER -- THE
TILTED CAR SHOOTING THROUGH THE NARROW SPACE ON THE
SHOULDER BESIDE THE EXPANDING PILE-UP -- THE BATMOBILE
BARELY CLEARING THE DESTRUCTION -- PENGUIN'S EYES WIDEN --
AS IT SWERVES OFF THE DIVIDER -- RIGHT AT THE ESCALADE --

PENGUIN

HOLY SHIIIIIIIIIIIII-- !!!

KA-BLAMMM! THE BATMOBILE RAMS SAVAGELY INTO THE ESCALADE
-- THE TWO VEHICLES LOCKING TOGETHER **AS THEY SPINNNN** -- !

ON BATMAN -- WORLD BLURRING AROUND HIM -- BATMOBILE
SHAKING -- AS HE KEEPS HIS FOOT FURIOUSLY ON THE GAS --

UNTIL FINALLY -- THE TWO VEHICLES SMASH STRAIGHT INTO A
LINE OF YELLOW OFF-RAMP CRASH BARRELS -- THE BATMOBILE
DISENGAGING -- AS THE **ESCALADE FLIPS** --

INSIDE THE ESCLADE

THE PENGUIN -- ROLLS OVER -- AND OVER -- AND OVER -- TILL
SCRRRRRAPE... HE STOPS -- UPSIDE-DOWN. PENGUIN bleeds --
stunned -- hearing only pounding rain now... He gazes out
the window -- disoriented to SEE... UPSIDE-DOWN BAT BOOTS
walking surreally into view on the road right outside --
BATMAN crouches slowly into frame -- Penguin's bloodshot
eyes widening -- as Batman leans in eerily -- and thrusts
a HOOD over his face -- SWALLOWING US IN BLACKNESS --

EXT. DESERTED GOTHAM TRAIN YARD - NIGHT

PENGUIN'S HEAD SLAMS INTO THE SIDE OF A TRAIN CAR -- THE
HOOD is yanked off -- he looks around in panic -- hands
and feet bound -- BATMOBILE'S HEADLIGHTS IN HIS FACE --
Batman looms in near silhouette before him -- as a FIGURE
gets out of another car, joining ominously; it's Gordon.

PENGUIN

...Jesus... the hell is this...?
Good cop... bat-shit cop?!

(CONTINUED)

BATMAN

Who's the Riddler?

PENGUIN

Riddler?? How should I know
-- ???

GORDON

-- let's make it easy for
you, Oz -- cops caught you
doin' somethin' -- they
were gonna shut you down --
put you away -- so you gave
up a bigger fish to save
your ass --

BATMAN

-- you ratted out Salvatore Maroni
-- his drops operation --

GORDON

-- but then the cops and city
officials -- the mayor -- the D.A.
-- they all got greedy, right?
Wasn't enough to score a big
career-making bust -- they could
take over the drops business too --
but they needed a minor league
mope like you to run it --

BATMAN

-- you don't just work for Carmin
Falcone -- you work for THEM too --

PENGUIN

-- WHAT ARE YOU, CRAZY -- ?!

GORDON

That why you killed the girl -- ?!

PENGUIN

-- I didn't kill ANYBODY!

BATMAN

-- we know she worked for
you at The 44 Below --

GORDON

-- she got too close, right? She
found out from Mitchell you were
the rat -- so you killed her --
but somehow Riddler knows too --
he knows so much about you -- you
must know about him --

BATMAN

-- who is he -- ?!

PENGUIN

-- BOY, you guys're a HELLUVA duet
here -- why don'cha start
HARMONIZIN'?!

(MORE)

(CONTINUED)

PENGUIN (CONT'D)

Only one problem with your little scenario, OK? I AIN'T NO RAT! YOU GOT ANY IDEA WHAT CARMINE FALCONE WOULD DO TO ME IF HE HEARD THIS KINDA TALK?!

GORDON

Oh -- you don't wanna talk about rats? Why don't we talk about what they DID to my partner's face?!

GRUESOME CRIME SCENE PHOTOS are thrust in Penguin's face:

PENGUIN

Holy GOD, whattaya SHOWIN' me-- ?!

GORDON

PAY ATTENTION -- this was around his head, OK?! It's a RAT'S maze --

PENGUIN

-- OHHHH...!

GORDON

OPEN YOUR EYES -- !!!

GORDON

ARE YOU EL RATA ALADA -- ?!

PENGUIN

-- EL RATA ALADA -- ?!?!?

GORDON

Yeah, a RAT with wings -- a stool pigeon -- that's not you?! These symbols in the maze -- right here -- says: "YOU ARE EL RATA ALADA"!

PENGUIN

"You are EL rata"?! It SAYS that?!

GORDON

WHY -- got something ya wanna TELL us, Oz -- ?!

PENGUIN

-- YEAH!!! THAT'S LIKE THE WORST SPANISH I EVER HEARD -- !!!

GORDON

...what -- ??!

PENGUIN

-- it's LA! LA rata -- what, is this Riddler STUPID or somethin'?!

Thrown, Gordon loses steam as Batman silently takes the maze photo -- eyeing the cipher -- Gordon watches him --

(CONTINUED)

PENGUIN

Jesus -- look at you two --
world's greatest detectives -- am
I the only one here knows the
difference between EL and LA? ¿NO
HABLA ESPAÑOL, FELLAS?!

GORDON

DO ME A FAVOR, SHITHEAD! SHUT UP!

Penguin falls silent; Gordon steps over to Batman --

GORDON

...think he made a mistake?

BATMAN

(studying cipher)
He doesn't make mistakes...

PENGUIN

A rat with wings?! You know what
that sounds like to ME? A friggin'
BAT -- you ever think of THAT?!

BATMAN

-- "you are el rata" -- you...
are... el... it's a URL...

97 EXT. GORDON'S CAR - MOMENTS LATER

97

BATMAN AND GORDON gaze at the laptop which sits on the
roof -- Batman types "www.rataalada.com" into the browser
-- the SCREEN GOES BLACK -- a dead link -- ?

GORDON

...maybe it was a mistake -- maybe
he's not as smart as we--

BATMAN

-- wait --

-- A BLINKING PLAIN TEXT CURSOR appears alone on screen:

"<?>"

They watch it PULSE EERILY... when IT STARTS TYPING TEXT.

GORDON

-- holy shit -- is that him -- ?

-- their eyes follow the cursor: "did you find him?"

Batman reaches for the keys... types: "el rata alada?"
The cursor hesitates, blinking -- then TYPES BACK: "yes"

(CONTINUED)

Batman writes: "maybe. is a penguin a rat with wings?"
Another pause -- then MORE TEXT comes through:
"interesting" -- then -- "you're missing the big picture"

GORDON

...the hell does that mean -- is
he, or isn't he -- ?

Batman holds up a quieting hand, as another TEXT BEGINS:
"i need to show you more for you to understand" -- then:
"my next victim is the biggest piece of the puzzle yet"

Gordon and Batman exchange a look of dread -- Batman
types: "victim?" -- then -- "dead?" The cursor pauses
creepily; writes back: "he will be soon" -- then --
"here's a clue to where you can find him..." -- the
cursor writes out A RIDDLE -- Gordon reads along:

GORDON (O.S.)

"i grew up from a seed, tough as a
weed... but in a mansion, in a
slum... i'll never know where i
come from. do you know what i am?"
(then, to Batman)
...any idea...?

BATMAN

...yeah... he's an orphan...

Batman types: "an orphan?" -- the cursor writes: "good
bye" and the SCREEN GOES BLACK. Something HAUNTS Batman:

BATMAN

..."a mansion, in a slum"... He's
talking about the old orphanage...

GORDON

-- one that burned down?

BATMAN

It was part of the Wayne estate...
they donated it after they built
the tower...

GORDON

-- let's go --

They start off -- when -- a VOICE cries from off-screen --

PENGUIN (O.S.)

Hey -- you guys REALIZE I'm still
here, right -- ?!

REVEAL PENGUIN -- hands and feet still helplessly bound --

(CONTINUED)

97

CONTINUED: (2)

97

PENGUIN

You gonna UNTIE me -- how'm I
s'posed to get OUTTA here?!!!

-- and they get into their cars -- starting off --

PENGUIN

YOU GODDAMN SONSABITCHES -- !!!

98

INT. BATMOBILE - MOVING - NIGHT

98

APPROACHING A FADED SIGN: "**A GOTHAM RENEWAL PROJECT -- INVESTING IN OUR FUTURE**" BATMAN SLOWS, arriving at THE BURNT-DOWN REMAINS OF THE GOTHAM ORPHANAGE...

99

INT. MAIN ENTRYWAY - GOTHAM ORPHANAGE RUINS - NIGHT

99

BLACKNESS SHATTERS as the front doors are KICKED IN -- Batman and Gordon stare in... Gordon raises his GUN --

BATMAN

No guns...

GORDON

Yeah, man... that's your thing...

And THEY ENTER... scanning black walls and floors -- rain drips inside -- Gordon's beam lands on WHITE-PAINTED ARROWS FRESHLY SCRAWLED over soot; he pans along them -- to A GOTHIC STAIRCASE -- Batman and Gordon exchange a look -- begin FOLLOWING MORE ARROWS UP THE STEPS TO --

100

A LONG FOREBODING HALLWAY OF DOORS UPSTAIRS

100

MORE ARROWS point on. Gordon sweeps his light into empty rooms -- when they notice EERIE ECHOING IN THE DISTANCE --

GORDON

...what's that...?

As they move closer, it sounds strangely like... MUSIC -- a distant BOY'S CHOIR singing SHUBERT'S "AVE MARIA"! WEIRD GIGGLING COMES SUDDENLY FROM VERY CLOSE BY -- THEY LIFT THEIR EYES TO -- A SILHOUETTED FIGURE EMERGING FROM A DOOR -- IT FREEZES, STARTLED TO SEE BATMAN AND GORDON --

GORDON

HEY! HEY!!!

THE FIGURE BOLTS TO ANOTHER ROOM -- SLAMMING THE DOOR -- BATMAN AND GORDON ALREADY CHASING -- GORDON RAISING HIS GUN -- SMASHING THE DOOR -- THEY LOOK INSIDE TO SEE...

(CONTINUED)

...A GROUP OF DROPS ADDICTS SPRAWLED on melted metal bed frames, FACES CONTORTED IN FROZEN GRINS; one GIGGLES in a daze -- Gordon swings his light to the Figure from the hallway, who cowers, gripping A BOTTLE AND EYE-DROPPER --

GORDON
Friggin' dropheads...

-- when they hear -- CHEERS and APPLAUSE ring out as the DISTANT SINGING STOPS -- A MAN'S VOICE BEGINS ECHOING --

ECHOING VOICE
Thank you! Thank you, everyone!
Thank you for coming today...

GORDON
-- the hell is that -- ?

SOMETHING IN THE ECHOING VOICE STRIKES BATMAN -- Gordon watches surprised -- AS BATMAN STARTS TOWARD THE SOUND --

MOVE WITH HIM to the END OF THE HALL, near the sound of the VOICE -- Batman looks up, haunted; white paint above the doorway says: "WHERE IT ALL BEGAN" -- he STEPS INTO --

Batman dwarfed by the massive, burnt-out room; he squints at A BEAM OF LIGHT, SPARKLING THROUGH DRIPPING RAIN -- it's from a cheap, MINI USB PROJECTOR on a tiny tripod -- Batman looks at the wall where AN OLD GC1 CLIP FLICKERS -- the MAN WITH THE ECHOING VOICE gives a speech in front of a BOY'S CHOIR IN THE VERY ROOM BATMAN NOW STANDS IN -- a CHYRON explains why Batman is so affected -- it's THOMAS WAYNE. Batman watches, unnerved -- staring at a ghost --

THOMAS WAYNE
I believe in Gotham. I believe in its promise. But too many have been left behind for too long. And that's why I'm here today to announce, not only my candidacy for mayor, but also the creation of the Gotham Renewal Fund. Win or lose, the Wayne Foundation pledges a one billion dollar donation to start a charitable endowment for public works. I want to bypass political gridlock to get money to people and projects who need it now -- like these children behind me. Renewal is about growth. It's about planting seeds. And renewing Gotham's promise.

(CONTINUED)

101

CONTINUED:

101

Batman is struck by the sight of TEN-YEAR-OLD BRUCE beside his MOTHER -- Batman's eyes drift to more white painted words on the wall beside the projected image -- "RENEWAL IS A LIE" -- Batman stares, disturbed -- WHEN A VOICE behind startles him out of his reverie --

VOICE (O.S.)

-- sins of the father...?

BATMAN SPINS -- it's GORDON -- he follows Gordon's gaze to MORE WRITING on the wall: "THE SINS OF THE FATHER..."

BATMAN

...shall be visited upon the son.

Gordon walks closer, staring, as he gets it too...

GORDON

...Jesus... his next victim is...
Bruce Wayne --

He turns for confirmation -- BUT BATMAN IS ALREADY GONE.

SMASH TO:

102

A PHONE RINGING - SOMEWHERE IN WAYNE TOWER - NIGHT

102

IT RINGS TWICE -- but no one comes to answer -- the tiny illuminated SCREEN FLASHING -- "NO CALLER ID" --

SMASH TO:

103

INSIDE THE SPEEDING BATMOBILE - NIGHT

103

ENGINE ROARING -- WE HEAR RINGING ON HANDS-FREE -- Batman staring at his phone -- willing someone to pick up --

104

BACK TO ALFRED ALONE IN THE STUDY - WAYNE TOWER - NIGHT

104

WE HEAR ONLY THE INSISTENT RINGING OF THE PHONE -- as Alfred opens piles of mail -- when he NOTICES -- A BULGING MANILA MAILER -- he picks it up, curious... reads the SCRAWLED LETTERING: "PERSONAL/CONFIDENTIAL -- FOR BRUCE WAYNE'S EYES ONLY" ...starts to OPEN IT...

SMASH TO:

105

REFLECTIONS RACING OVER THE BATMOBILE'S WINDSHIELD

105

BATMAN NOW SCREAMING -- BUT ALL WE HEAR IS THE RINGING PHONE -- AS THE BATMOBILE RIPS INTO THE ROLLING PARK --

106 ALFRED 106

pulls a GIFT-WRAPPED BOX from the mailer... sees A SILVER ENVELOPE taped to it -- HIS EYES WIDEN IN SHOCK as he discovers the envelope reads... "FOR THE BATMAN" --

THE INSISTENT PHONE GROWING LOUDER -- LIKE A WARNING -- as he flips the envelope -- PUZZLED TO FIND A LABEL: "FIREPROOF" -- ALARMED -- ALFRED GLANCES AT THE GIFT-WRAPPED BOX -- SEES WIRES PROTRUDING FROM THE PAPER --

107 BACK TO THE PHONE 107

THE RINGING FINALLY STOPS -- AS A WOMAN'S HAND PICKS UP --

DORY (O.S.)
...hello -- ?

108 INT. BATMOBILE - IMMEDIATELY 108

BATMAN
Dory -- I need to speak to Alfred!

DORY (OVER PHONE)	BATMAN
-- oh -- Mr. <u>Wayne</u> --	<u>LISTEN TO ME</u> -- <u>SOMETHING</u> <u>TERRIBLE'S GOING TO HAPPEN!</u>

109 CLOSE ON DORY, HOLDING THE PHONE 109

-- for the first time we see her face; she's distraught --

DORY
I'm afraid it... already has, sir.

110 BATMAN 110

LIFTS HIS EYES WITH DREAD AS -- WAYNE TOWER COMES INTO VIEW -- BLACK SMOKE PLUMES FROM AN UPPER FLOOR -- FIREMEN AIM HOSES FROM TELESCOPIC LADDERS -- DOUSING FLAMES --

111 BACK TO ALFRED IN THE STUDY - FLEETING -- A WIDE SHOT 111

STANDING WITH THE PACKAGE ONE LAST SECOND -- TOSSING IT -- HE DIVES -- AS THE PACKAGE SILENTLY ERUPTS -- WE HEAR --

DORY (OVER PHONE)
...about an hour ago...

112 BACK TO BATMAN 112

rocked, realizing he never had a chance to save him --

113 THEN BACK TO DORY 113

as anguished tears begin to spill --

DORY

...I'm so sorry... I've been
trying to reach you...

As A BLUR WIPES in front of her TO REVEAL **EMERGENCY
PERSONNEL SWARMING** the stairs of a LOWER TOWER LANDING --

HUSHED GCPD DETECTIVE (PRELAP)

The package was intended for you.

114 INT. WAYNE TOWER - GRAND FOYER - NIGHT 114

Bruce, stunned as DETECTIVES speak in the AFTERMATH:

HUSHED GCPD DETECTIVE

...we found this too...

He shows Bruce the SILVER ENVELOPE: "**TO THE BATMAN**"; then
pulls out A HEAT-SCORCHED GREETING CARD WITH CARTOON EYES
-- Bruce looks -- SCRAWLED inside is "**SEE YOU IN HELL**"

HUSHED GCPD DETECTIVE

Any reason you'd be a target...?

ON BRUCE as he just stares at the words, stunned...

115 INT. HOSPITAL - WINDOW OUTSIDE AN I.C.U. ROOM - NIGHT 115

Bruce gazes through the glass at Alfred, bandaged and
unconscious, breathing through an oxygen mask as NURSES
attend to him; a DOCTOR emerges, moves to Bruce, grave...

DOCTOR

We've sedated him, we just have to
hope he stabilizes. You should go
home, Mr. Wayne, get some sleep.

Bruce nods, but it's not clear he's even heard what the
doctor said; the doctor stares at him... says gently...

DOCTOR

Is there... anyone else to
notify... next of kin?

(CONTINUED)

115

CONTINUED:

115

Finally, Bruce turns, disoriented...

BRUCE

...no, it's... just me...

116

INT. WAYNE TOWER - DINING ROOM - EARLY MORNING

116

A HEAVY TABLE SCRAPES across the tiled floor -- WE HEAR a **HISS OF A SPRAY CAN** -- AS **WHITE LINES** SPRAY ON THE TILE --

CLOSE ON **PHOTOS -- MAYOR AND ANNIKA -- COMMISSIONER AND THE DROPS PUSHER -- SCRAWLED WORDS -- MITCHELL -- SAVAGE -- COLSON** -- WHEN THE **HISSING STOPS** -- AS WE REVEAL -- **BRUCE**, shirtless, on hands and knees, spray can in hand, staring down at something on the floor, UTTERLY TORTURED -- as he begins to rise slowly to his feet -- we see -- THE DINING ROOM FLOOR IS NOW A **MASSIVE EVIDENCE BOARD** -- lines connect details -- HE'S FROZEN on one area -- it says: "THE SINS OF MY FATHER", followed by "???"

ON BRUCE'S EYES as they bore into the words... then, shift intensely to another phrase -- "RENEWAL IS A LIE"

117

INT. WAYNE TOWER - THE STUDY - MOMENTS LATER

117

YELLOW CRIME SCENE TAPE BREAKS AS BRUCE ENTERS -- MOVING past the charred aftermath of the explosion -- to A HUGE ANTIQUE WOOD CABINET -- he opens a LONG DRAWER --

CLOSE ON LEGAL FILES -- as FINGERS DIG to FIND a TAB: "RENEWAL" -- BRUCE RIFLES THROUGH -- OPENS THE NEXT DRAWER -- MORE "RENEWAL" FILES -- THE NEXT -- MORE...

118

ON BRUCE AT THE STUDY DESK - SHORT TIME LATER

118

WALLED IN by ENORMOUS STACKS OF FILES -- Bruce searching them -- he closes one -- fumbling for another -- when a huge stack BEGINS TO TOPPLE -- he LURCHES to save it -- KNOCKING OVER MORE -- thousands of pages spilling -- Bruce watches, helpless as they scatter everywhere --

He stands there, watching it all settle... FINALLY, HE SNAPS -- HURLING OVER the other stacks -- PAPER EXPLODING EVERYWHERE -- BRUCE'S PENT-UP FURY UNLEASHED -- SMASHING UP THE ROOM, DESTROYING EVERYTHING -- FURNITURE -- ART -- HIS RAGE IS TERRIFYING -- even as he begins to EXHAUST HIMSELF -- running out of things to smash -- but not sated, searching for more -- when he sees SOMETHING...

ALFRED'S MONOGRAMMED W CUFFLINK. If Bruce would ever allow himself to cry, it would be now... he stares, stone-faced at the link, eyes just beginning to well...

119 INT. BATCAVE - AFTERNOON

119

Bruce sets down Renewal files on his work bench, lifting his laptop screen -- when he notices AN OPEN WINDOW -- the contact lens interface -- but now there is A LIVE IMAGE -- a HANDWRITTEN SIGN faces camera: "WHERE R U?" Surprised, Bruce picks up the ear piece --

BRUCE

...Selina...?

SELINA appears -- staring blindly at the camera --

SELINA

Can you see me...?

BRUCE

...Yeah.

SELINA

(harried, urgent)

I need to talk. Where can we go?

120 EXT. UNFINISHED SKYSCRAPER - HIGH OVER THE CITY - SUNSET

120

Batman's silhouette, gazing darkly at Gotham -- when the elevator arrives -- he turns as Selina emerges in her cat suit, removing her wind mask. He looks at her with edge --

BATMAN

Cat burglar pulling another score?

SELINA

It's not safe for me here now.

BATMAN

Wasn't sure I'd see you again.

SELINA

Yeah well, things were getting a little hot for me...

(then)

How could they do that to her -- ?
I'm gonna find them, make them pay
-- that piece of shit, Kenzie, all
of 'em. You gonna help me?

BATMAN

...help you?

SELINA

Yeah! I thought you were
"Vengeance" --

(CONTINUED)

BATMAN

Your friend got involved with the wrong people -- she didn't know better. Maybe you should have explained it to her...

SELINA

The hell's that supposed to mean?

BATMAN

It means your choices have consequences --

SELINA

-- oh, Jesus Christ -- choices?!
You know, whoever the hell you are, obviously, you grew up rich.

He just stares back -- giving nothing away --

BATMAN

...was it worth it?

SELINA

What?

BATMAN

Compromising yourself for money.

She glares at him --

BATMAN

What'd you have to do to set up that score? How close did you have to get? To Penguin -- to Falcone?

SELINA

-- you don't know what the hell you're talking about, ok?! --
Falcone owes me that money -- !

BATMAN

-- owes you -- ?

SELINA

-- yeah -- and a lot more!

BATMAN

-- oh really -- why's that?

SELINA

(moving to leave)
-- forget it -- I can't
even talk to you -- !

BATMAN

(grabs her hard)
-- no -- tell me -- I wanna know --
why would a guy like Falcone owe
you ANYthing-- ?!

(CONTINUED)

SELINA
-- BECAUSE HE'S MY FATHER!

Batman falls silent, stunned -- she shrugs him off...
stands there, eyes burning... then, quietly:

SELINA
...my... mother worked at the 44
Below... just like Anni. She used
to take me there when I was a
little girl...

BATMAN
...to the club?

SELINA
...I hid out in the dressing room
while she worked. I used to see
him there... He scared the shit
out of me. I could never
understand why he looked at me the
way he did. Then one night, my
mother told me... who he was.

He studies her as she gazes out at the skyline...

SELINA
When I was seven, my mother was
murdered... Someone strangled her,
they never found out who, probably
some creep from the club. Anyway,
when Social Services came to take
me away, he didn't say a thing.
Couldn't even look at me.
(looks up at him)
He owes me that money.

He looks at her, taking her in for the first time; nods:

BATMAN
...sorry. For what I said...

She smiles. Studies his eyes.

SELINA
's alright... you just assume the
worst in people... Maybe we aren't
so different after all...
(running a finger
along his mask)
Who are you under there? What're
you hiding? Are you just...
hideously scarred?

(CONTINUED)

BATMAN

(beat, eyes on hers)
...yeah.

He smiles. She smiles back. Chemistry between them. Then:

SELINA

Listen to me... if we don't stand up for Anni, no one will. All anyone cares about in this place are these... white... privileged assholes -- the mayor, the commissioner, the D.A. -- and now Thomas and Bruce Wayne. Far as I'm concerned, that psycho's right to go after these creeps -- I'd think you'd be on his side -- !

BATMAN

-- wait, what do you -- what do you mean Thomas and Bruce Wayne?

SELINA

What, do you live in a cave? The Riddler's latest -- it's all about the Waynes...

He's silently struck -- but Selina doesn't even notice --

SELINA

Listen -- if I can find that dickbag Kenzie, will you help me?

He looks at her, reeling -- sees her pleading eyes --

SELINA

(quiet, intimate)
Please... Come on, "Vengeance"...

BATMAN

(finally nods; then)
But don't make any moves without me -- understand -- this is all more dangerous than you know--

-- she cuts him off with a LONG KISS... then pulls slowly back... staring into his eyes, whispering with a smile --

SELINA

I told you, baby, I can take care of myself...

And she starts off -- he watches her go... as we hear --

(CONTINUED)

A MAN'S VOICE (V.O.)
I'm Thomas Wayne, and I approve
this message...

As Copland's "FANFARE FOR THE COMMON MAN" begins --

INT. "THE CAVE" - UNDERNEATH WAYNE TOWER - NIGHT

BATMAN PULLS OFF HIS COWL -- revealing Bruce, BLACK CAMO
AND SWEAT running down his face from around his eyes; he
stares, rattled, at GC1 on the huge LED TV -- the CHYRON
reads: "EXPLOSIVE NEW RIDDLER VIDEO GOES VIRAL" -- below
that: "Killer's message has over 13 million views"

THE VIDEO is A TWENTY YEAR OLD CAMPAIGN AD: THOMAS WAYNE
at the orphanage, MARTHA and YOUNG BRUCE beside him --

THOMAS WAYNE
From a very young age, my family --
Martha's family, the Arkhams --
instilled in both of us... that
giving back is not just an
obligation... it's a passion. That
is our families' legacy --

The IMAGE FREEZES -- EERIE MUSIC swallowing the "Fanfare"
as the video takes on the tone of a political attack ad --
VINTAGE FAMILY PHOTOS of the WAYNES and ARKHAMS appear --

RIDDLER (V.O.)
(eerie VOICE CHANGER)
The Waynes and the Arkhams --
Gotham's founding families... but
what is their real legacy...?

-- the photos bleed RED -- turning DARKER -- as a GOTHAM
GAZETTE REPORTER'S BYLINE PHOTO fades up --

RIDDLER (V.O.)
Twenty years ago, one reporter set
out to uncover the dark truth...
He found shocking family secrets.

FLASHES OF POLICE and **AUTOPSY PHOTOS** FILL THE SCREEN --

RIDDLER (V.O.)
How when Martha was just a child,
her mother brutally murdered her
father, then committed suicide --
and how the Arkhams used their
power and money to cover it up...

WE SEE A DEATH CERTIFICATE; "Cause of Death: ACCIDENTAL"

(CONTINUED)

RIDDLER (V.O.)

How Martha herself was in and out
of institutions for years -- and
they didn't want anyone to know...

SHOTS OF AN INSTITUTION -- spying through a fence at a
DISTURBED YOUNG WOMAN, SURROUNDED BY NURSES --

RIDDLER (V.O.)

Thomas Wayne tried to force this
crusading reporter into a hush
money agreement to save his
mayoral campaign...

AS THOMAS SHAKES HANDS on the campaign trail -- a LEGAL
DOCUMENT spins on screen -- THE WORD "HUSH!" APPEARS --

RIDDLER (V.O.)

But when the reporter refused,
Wayne turned to longtime secret
associate, mafia kingpin Carmine
Falcone -- and had him murdered...

A GUNSHOT RINGS OUT -- NEWS FOOTAGE of the DEAD REPORTER
plays; the HEADLINE: "GANG-LAND STYLE EXECUTION" -- as a
SUPER-ENLARGED PHOTO from the orphanage dedication FADES
UP: THOMAS and CARMINE FALCONE TALKING CONSPIRATORIALLY --

RIDDLER (V.O.)

The Waynes and Arkhams -- Gotham's
legacy of lies -- and murder...

We see A CAMPAIGN POSTER; "MAYOR" has been crossed out,
it reads: "THOMAS WAYNE FOR MURDERER". RIDDLER appears --

RIDDLER

One by one, Gotham's Pillars
fall... on Judgement Day, the
wreckage will consume us all...
GOOD byyyyyyyyye--

ON BRUCE, absolutely ROCKED -- as CLUB MUSIC RISES --

SWINGS OPEN -- REVEALING BRUCE -- OUTSIDE THE CLUB --

BRUCE

Know who I am?

REVEAL ONE OF THE TWIN BOUNCERS -- staring in shock --

BOUNCER

...you're Bruce Wayne.

(CONTINUED)

BRUCE

I wanna see Carmine Falcone.

The Bouncer just looks at him -- then SHUTS THE DOOR -- BEAT -- the DOOR OPENS: BOTH TWINS standing there now --

BOUNCER

(looking at his Twin)

See...?

The Twin stares in disbelief as Bruce glares; then breaks into an excited smile, like he's seeing a rock star --

TWIN BOUNCER

...c'mon in.

The doors open; we FOLLOW BRUCE down a long hallway to A DRAWING ROOM; HOODS and HOSPITALITY WOMEN crowd around a pool table, drinking, playing -- at the table, CARMINE FALCONE looks over to see Bruce, the Twins behind him -- Bruce glowers silently at Falcone, who stares back with a smirk... when the others begin to notice, quieting...

FALCONE

Give us a minute, fellas.

The BODYGUARDS usher everyone out.

FALCONE

Have a seat...

But Bruce just stands there.

FALCONE

Thought I might hear from you.
This Riddler sonuvabitch is really
stirring things up, isn't he-- ?

BRUCE

(quiet)

Is it true?

FALCONE

What? ...that reporter business?

A beat. Falcone studies Bruce's rage-filled eyes.

FALCONE

Whattaya wanna know here, kid?
Whattaya lookin' for?

(CONTINUED)

BRUCE

The truth. Did you kill him. For my father.

FALCONE

Look, your father saved my life. I was loyal to him. I even trieda give money to his campaign, and that whole Renewal thing -- but he wouldn't take it. He didn't wanna associate with a guy like me --

BRUCE

My father hated everything you stand for.

FALCONE

(smiles)

Yeah, I know. Course he did. Guys like you, your father, you don't want anything to do with me...

(darkens, bitter)

...til you need me. Right?

A beat as they look at each other.

FALCONE

Your father was in trouble, ok? This reporter had some dirt, some very personal stuff about your mother, her family history... you know, everybody's got their dirty laundry, that's how it is. But he didn't want none of that coming out, not right before the election. Your father trieda pay this guy off, but he wasn't goin' for it. So he came to me. I never seen him like that. He said: I want you to put the fear of God in this guy.

Bruce stares, unnerved...

FALCONE

And when fear isn't enough, you take it to the next level. Your father wanted me to handle it.

(a shark's eyes)

So I did. I handled it.

Bruce is truly unmoored; Falcone enjoying his pain...

(CONTINUED)

FALCONE

I know, you thought your father was a boy scout. But you'd be surprised what even a "good" man like him is capable of. In the right situation.

(then)

Do me a favor, don't lose any sleep over this, ok? This reporter was a lowlife, he was on Maroni's payroll -- he got what was comin'.

BRUCE

...Maroni?

FALCONE

Oh yeah. Maroni could never stand your father and I had history. And after what happened with this reporter, I think he was worried your father would be in my pocket forever. He woulda done anything to keep him from becoming mayor.

(a pointed beat)

Ya understand?

Bruce shakes his head, reeling, resisting the notion...

FALCONE

...sure ya do...

BRUCE

Are you saying...? Salvatore Maroni... had my father killed?

Falcone lets that just hang in the air... then:

FALCONE

Do I know it for a fact...? I'm just sayin', it sure looked that way to me.

As the shock hits Bruce... Falcone regards him coldly...

FALCONE

This what you wanted? This little conversation here?

Bruce can't even respond...

FALCONE (O.S.)

Anhh... I spose it's been a long time comin'... I mean you ain't a kid no more...

124 INT. WAYNE TOWER - GRAND FOYER - DAWNING LIGHT 124

Bruce arrives at the top of the stairs in a daze, stops, staring at... the CHAINED and PADLOCKED SET OF DOORS...

125 INT. BRUCE'S PARENTS' DARKENED BEDROOM - MOMENTS LATER 125

Untouched in twenty years... a frozen moment, covered in dust. Bruce enters, taking in the unbearable stillness... In the early light, he sees a man's suit jacket draped on a chair... a pair of glasses rest on an old newspaper... He turns, seeing a STAINED TEACUP, askew in its saucer on a woman's dressing table... behind it, on the mirror, are yellowed CHILDREN'S CRAYON DRAWINGS: his... One's a stick-figure, smiling family... a mother, father, and child...

A quiet HEART MONITOR BEEPING begins as Bruce stares...

126 INT. ALFRED'S HOSPITAL ROOM - TWILIGHT 126

Alfred opens his eyes to see BRUCE seated at his bedside, rumped. Bruce smiles sadly, finally speaking, pained:

BRUCE

...you lied to me. My whole life.
(long, pregnant beat)
I... spoke to Carmine Falcone...

Pain and shock fill Alfred's eyes... he blinks away; then back. Finally, he struggles for voice... hoarse...

ALFRED

...what'd he... say...?

BRUCE

...he... told me what he did...
for my father... and about
Salvatore Maroni.

Alfred's eyes burn... trying to understand...

ALFRED

...he told you... Salvatore
Maroni...?

BRUCE

...had my father killed.

Alfred just gazes, pained.

BRUCE

Alfred, why didn't you tell me all
this...?

(MORE)

(CONTINUED)

BRUCE (CONT'D)

I spent all these years fighting for him... believing he was a good man --

ALFRED

-- he was a good man --

Bruce shakes his head -- but Alfred grows more fierce --

ALFRED

-- listen to me... your father... was a good man -- he... made a mistake --

BRUCE

A mistake? He had a man killed -- why -- to protect the family image -- his political aspirations -- ?

ALFRED

-- it wasn't to protect the family image -- and he DIDN'T have anyone killed...

The forcefulness of that makes Bruce stop -- he looks at Alfred... who continues, simply, emotional...

ALFRED

He was protecting your mother. He didn't care about his image, the campaign, any of that. He cared about her. And you. These...
...secrets about your mother's family, they haunted her, she'd battled them every single day. We all have our scars, Bruce. And your father knew, if everything came out, it'd be too much for her. It would destroy her. He just... he loved her so much. And in a moment of weakness, he turned to Falcone. But he never thought Falcone would kill that man. Your father should have known that Falcone would do anything to finally have something on him he could use... to own him. That's who Falcone is. And that was your father's mistake.

(then)

But when Falcone told him what he'd done, your father was distraught -- he told Falcone he was going to the police, that'd he'd confess everything...

(MORE)

(CONTINUED)

ALFRED (CONT'D)

And that night... your father and
your mother were killed.

Bruce is stunned...

BRUCE

...it was... Falcone...?

Alfred looks at him sadly, so wanting to give Bruce the
answer he needs, the answer he's wanted his whole life...

ALFRED

...I wish I... knew for sure...
Yes... maybe... Or maybe it was
some random thug on the street who
needed money, who got scared and
pulled the trigger too fast... If
you don't think I've spent every
day searching for that answer...

(truly distraught)

It was my job to protect them --
do you understand? I know you
always blamed yourself. You were
only a boy, Bruce. I could see the
fear in your eyes. But I didn't
know how to help. I could teach
you to fight -- but I wasn't
prepared to take care of you. You
needed a father. But all you
had... was me. I'm sorry...

Alfred averts his eyes, red with heartbreak and regret.
Bruce stares at him, deeply affected...

BRUCE

...no, Alfred... don't be sorry...

(then, quiet, struck)

God, I... never thought I'd feel
fear like that again... I thought
I'd mastered all that. I mean, I'm
not afraid to die...

His unflinching gaze meets Alfred's, who nods, solemn...
then, Bruce's eyes shift away again, processing...

BRUCE

But I realize now, there's
something I never got past... The
fear of... ever going through any
of that again...

(looking at Alfred)

...of losing someone I care about.

Alfred looks back, moved -- he smiles, tears in his eyes:

(CONTINUED)

ALFRED

Well... I'm afraid you won't be
rid of me just yet...

Bruce smiles sadly back... then gazes off...

BRUCE

I went into their room last night.

Alfred is quietly struck.

BRUCE

It all... seemed so much smaller.

Alfred watches Bruce, a fleeting glimpse of the man as a
boy... He reaches out a hand. Bruce stares, surprised...
then lifts his own... clasping Alfred's tightly... Then
Bruce darkens... noticing something outside the window...
Alfred turns... sees the BAT SIGNAL IN THE SKY.

EXT. ABANDONED SKYSCRAPER CONSTRUCTION SITE - NIGHT

The Batmobile arrives -- emerging to see -- Gordon,
getting out of his car too -- they trade confused looks --

GORDON

...hey...

BATMAN

...I... saw the signal -- that's
not you...?

GORDON

I thought it was you...

They both lift their eyes to the spotlight in the sky --

INT. RISING CONSTRUCTION ELEVATOR - SECONDS LATER

We hear SCREAMS as THE UPPER FLOOR COMES INTO VIEW -- and
GLIMPSE SELINA IN CAT SUIT, VICIOUSLY KICKING SOMEONE --
Shocked, Batman and Gordon rush from the lift --

ONTO THE UNFINISHED FLOOR

Where Selina has a PRISONER BOUND BY HER LOCK CHAIN to
the GUARDRAIL AT THE BUILDING'S EDGE -- KENZIE -- HIS
FACE SWOLLEN -- she's got his GLOCK in both hands --
prowling, crazed -- she sees Batman, spins -- FIERCE --

SELINA

I found him -- !

(CONTINUED)

BATMAN

I see that --

SELINA

-- what're we gonna do -- he had
my shit -- my phone! She left a
message! The night they took her --
she called me -- !

KENZIE

(totally freaked)

Gordon! Help me OUT, man!

SELINA

(KICKS him again)

SHUT UP!!!

BATMAN

Put down the gun --

SELINA

-- I'm telling you, goddammit --
she CALLED ME!
(pulling out PHONE)
Here -- LISTEN!!!

She hits **PLAY ON A VOICEMAIL** -- **TOSSES THE PHONE** to
Batman -- Gordon steps closer -- as **THE DISTORTED MESSAGE**
PLAYS: PANICKED BREATHING as an **ANGRY VOICE** approaches --

MAN (OVER PHONE)

--back here -- where you
goin'!?

ANNIKA (OVER PHONE)

(terrified)
--n-n-nowhere -- I --

-- ANOTHER MAN'S VOICE joins -- **YELLING** over them --

MAN TWO (OVER PHONE)

Hey-hey-HEY, whattaya doin'?
C'mon, Kenzie, you're scarin' her.

MAN/KENZIE (OVER PHONE)

-- oh, I'm -- I'm sorry, Mr.
Falcone...

FALCONE (OVER PHONE)

(gentler)

Hey... you ok...? C'mere --

ANNIKA (OVER PHONE)

-- please don't -- don't
hurt me --

FALCONE (OVER PHONE)

-- don't be scared -- c'mere...
Now, lemme just ask you again...
What'd Mitchell tell you...?

ANNIKA (OVER PHONE)

-- n-nothing -- he --

(CONTINUED)

FALCONE (OVER PHONE)

Don liked to talk, I know that --
'specially to pretty girls like
you... that's why I made him take
your passport -- till we could
have a little conversation --

ANNIKA (OVER PHONE)

-- all I wanna do is get out of
here, OK? You'll never hear from
me again -- nobody will -- PLEASE!

FALCONE (OVER PHONE)

We're gonna get you outta here, I
promise... But first, I gotta
know... what'd he tell you?

ANNIKA (OVER PHONE)

...he... he just said they... they
all made a... a deal with you --

FALCONE (OVER PHONE)

-- ohhhh -- he told you bout that,
huh? -- a deal -- ?

ANNIKA (OVER PHONE)

-- yeah, long time ago he said --
said you gave some information on
some drops thing helped a lot of
people -- and that's how he became
mayor -- he said you were a...
very important man...

FALCONE (OVER PHONE)

Right... uh-huh...
(resigned sigh, then)
OK...

AND SUDDENLY -- ANNIKA BEGINS SHRIEKING -- IT'S AGONIZING
-- BATMAN'S GAZE SHIFTS TO SELINA, WHO STARES OFF, TEARS
BEGINNING -- AS ANNIKA'S CRIES TURN TO DESPERATE GASPS --

FALCONE (OVER PHONE)

(strains, eerie calm)
...just... take it... easy -- OK?
Take it easy...

GORDON

Jesus... he's strangling her...

SELINA'S EYES LIFT TO BATMAN'S, ALIVE WITH RAGE -- AS THE
RECORDING FINALLY ENDS -- EVERYONE SILENT. GORDON TURNS
TO BATMAN, REELING -- WHEN BATMAN'S EYES LIFT TO HIS:

(CONTINUED)

BATMAN

..."rata alada". A falcon has wings too. Falcone's the rat.

Gordon turns slowly to Kenzie; they move toward him --

GORDON

...he works for you guys? The D.A....? The mayor...?

Kenzie looks up at them, terrified... when... he cracks:

KENZIE

No... we work for him... Everybody does...

BATMAN

HOW?

KENZIE

...through Renewal...
Renewal is everything --

GORDON

-- the Renewal Fund...?

KENZIE

(shaking, it spills)
Yeah... After Thomas Wayne died, they all went after it like vultures -- the mayor -- Falcone -- Maroni -- everyone got in on it -- it was perfect -- for makin' bribes -- laundering money -- a huge charitable fund with no oversight -- everybody got a piece. But Falcone wanted more. So he orchestrated a play to take Maroni down big -- he'd rat out his drops operation, make the careers of everybody that went after him, then install them all as his puppets... He'd run the city. And he's been doin' it ever since -- you think this goddamn election matters? Falcone's the mayor -- he's been the mayor for the last twenty years...

Selina turns to Batman: a truly scary look in her eyes --

SELINA

C'mon, "Vengeance" -- let's go kill that sonuvabitch --
(gun on Kenzie)

This creep too, let's finish this!

(CONTINUED)

KENZIE GORDON
-- OH, GOD -- !!! -- whoa -- whoa -- whoa!!!
-- when a BLACK GLOVE knocks the gun to the floor!

BATMAN (O.S.)
No...
Selina spins, ready to strike, FACE TO FACE WITH BATMAN --

BATMAN
We'll get him, but not this way --

SELINA
There is no other way -- he owns
the city!

BATMAN
Cross that line... you'll become
just like him...
Beside herself, she realizes -- he's not with her --

BATMAN
Listen to me -- don't throw your
life away --

Finally, she turns back to him -- smiles, fatalistic --

SELINA
Don't worry, honey --

With dancer's grace -- she lifts a leg -- touching her
heel provocatively to Kenzie's chest -- then, hardening --

SELINA
I got nine of 'em --

KENZIE'S EYES WIDEN -- AS SHE KICKS HIM THROUGH THE
GUARDRAIL -- KNOCKING HIM OFF THE BUILDING -- !

GORDON LURCHES FORWARD ON INSTINCT -- AS BATMAN TRIGGERS
HIS QUICK-DRAW SLIDER -- FIRING A HARPOON INTO KENZIE'S
ANKLE -- FIERCELY YANKING THE LINE TAUT TO SAVE HIM --

KENZIE
JESUS CHRIIIIST -- !!!

-- AS BATMAN -- STRUGGLING TO HOLD ON -- SPINS TO SEE --

SELINA LEAPING OFF THE EDGE WITH THE GLOCK -- LAUNCHING
FOR A CABLE ON A CONSTRUCTION CRANE -- JUST MAKING IT --
SLIDING DOWN THE LINE -- SWINGING OFF -- DISAPPEARING!

-- Gordon helps Batman pull a whimpering Kenzie back up --

(CONTINUED)

Gordon turns to Batman -- who's yanking a wired hook from his belt -- securing it on the edge -- no time to lose --

GORDON

She'll never get outta there alive
-- and if she kills Falcone, we
may never find the Riddler --

BATMAN

-- I have to stop her --

GORDON

Don't you mean we -- ?

BATMAN

I gotta do this my way --

GORDON

And then what -- ?

Batman looks up as he finishes --

BATMAN

We do what Riddler said --
(tosses him SELINA'S
PHONE)

Bring the rat into the light...

Gordon stares at the phone -- then nods, suddenly getting it -- as BATMAN JUMPS BACK -- RAPPELLING OFF THE TOWER --

EXT. GOTHAM STREETS - **AT HIGH SPEED** - NIGHT

HURTLING down a service road under an elevated highway --
REVEAL SELINA SCREECHING through the maze of columns on
her bike -- PAN as she SCREECHES PAST -- heading toward --
THE ICEBERG LOUNGE -- disappearing behind the building --

EXT. DESERTED ALLEY BEHIND ICEBERG LOUNGE - SECONDS LATER 131

Selina whips off her helmet -- ejects the Glock's clip to
inspect rounds; SLAMS it back -- UNZIPPING HER BODYSUIT --

THE BATMOBILE

ROARS on the service road -- threading columns -- when it
SKIDS TO A STOP -- hidden in shadow -- BATMAN peers at --

SELINA OUTSIDE THE CLUB, UNDER THE FLICKERING STREET LAMP
-- now in HER SLIT DRESS -- as THE TWINS let her in --

SLOW ZOOM, BATMAN staring, intense, deciding what to do --

133 INT. ICEBERG LOUNGE NIGHTCLUB - MOVING - NIGHT 133

MUSIC POUNDS AS WE MOVE TOWARD A GUARD beside A PRIVATE ELEVATOR -- his eyes brazenly check us out, head to toe --

SELINA
(uncomfortable smile)
Hey -- could you tell Mr. Falcone
I'd like to come up --

ELEVATOR GUARD
-- he ain't seeing nobody tonight!

SELINA
(leans in, hushed)
Just tell him it's about Annika...

He darkens -- nods -- Selina steps aside as he speaks low into a mic on his sleeve. He opens the ELEVATOR DOOR for her -- watches... AS SHE GETS IN... AND THE DOORS CLOSE --

134 INT. FALCONE'S SHORELINE LOFT - ELEVATOR HALLWAY - NIGHT 134

SELINA STEPS OUT, moving by an INTIMIDATING PHALANX OF GUARDS -- to the DRAWING ROOM -- where FALCONE APPEARS --

FALCONE
Look who it is -- !

SELINA FALCONE
-- sorry to bother you -- No, it's fine, beautiful!

SELINA
I was just wondering if I could...
talk to you for a minute... alone?

-- and as we hear a LOUD POUNDING **KNOCK-KNOCK-KNOCK** --

135 BLACKNESS 135

SWINGS OPEN; we SEE OUTSIDE THE CLUB, BUT NO ONE'S THERE.

REVEAL THE TWINS staring out the door -- confused -- FOLLOW THEM OUT as they search for whoever was knocking -- WHEN **BAM!** -- they SPIN to SEE THE DOOR SHUTTING THEM OUT!

136 INT. HEART OF THE CLUB - MOVING - IMMEDIATELY 136

PUSHING THROUGH REVELERS -- A FIGURE ENTERS FRAME -- STRIDING in ARMY JACKET, CAP, and DUFFEL -- BATMAN HAS ENTERED AS THE DRIFTER -- EYES SEARCHING -- HE SPIES what he's been looking for -- A DOOR: **"KEEP OUT"** -- ENTERS --

(CONTINUED)

A SECURITY GUARD NOTICES -- GIVING CHASE -- MOVE WITH HIM
-- to see THE DRIFTER DISAPPEARING ROUND A CORNER -- the
GUARD DISAPPEARS AFTER HIM -- HOLD in the empty corridor
-- when the GUARD'S BODY CRASHES OUT -- UNCONSCIOUS -- !

INT. FALCONE'S DRAWING ROOM - SAME TIME

Selina sits across from Falcone, who leans against the pool table, sizing her up as she grows emotional --

SELINA

...I'm just -- I'm so worried -- I don't know where she is...! And I know you're a very important man, I was hoping maybe you could help me find her -- I mean she's been gone so long, I'm starting to think she might be...

(stops, tearing)

-- I'm so sorry --

FALCONE

(eyes her carefully)

That's OK -- I understand --

He offers her some tissues --

SELINA

No -- thank you, I have some...

-- as she reaches INTO HER CLUTCH ON HER LAP -- where THE GLOCK HIDES -- HER FINGERS STARTING TO GRASP IT -- WHEN --

AN ALARMED VOICE (O.S.)

Mr. Falcone -- !

-- they both turn, startled, as a BALD BODYGUARD enters -- Selina eases off the gun, taking out a Kleenex instead --

FALCONE

Vinnie! Didn't I tell you I was--?

BALD BODYGUARD

I'm sorry, Mr. Falcone -- I really think you gonna wanna see this...!

Falcone sees he's serious -- nods -- turns to Selina --

FALCONE

I'm sorry, beautiful -- I'll be right back...

Selina nods, wiping tears as he goes; she hardens as she looks at the Glock, then leans to see...

(CONTINUED)

02/09/20 (White February Shooting Script) 99.
137 CONTINUED: 137

The Guard leading Falcone to a ROOM WHERE A TV PLAYS --

138 BLACKNESS 138

A DOOR CRASHES OPEN REVEALING THE CLUB ELECTRICAL ROOM --
THE DUFFEL HITS THE FLOOR -- THE DRIFTER'S HANDS REACH IN
-- SEIZING A PORTABLE ROTARY SAW --

139 INT. FALCONE'S LOFT - TV ROOM - SIMULTANEOUS 139

TV light flickers in Falcone's eyes as he gazes in shock:

FALCONE
...holy shit...

GCI NEWSCASTER (O.S.)
...the recording was provided to
GCI by Lieutenant James Gordon of
the Gotham PD -- I should warn
you, the contents are disturbing.

ON TV we see THE GCI BREAKING NEWS HEADLINE -- "RECLUSIVE
CRIME BOSS RECORDED COMMITTING MURDER -- ADMITS TO BEING
MAFIA INFORMANT" -- SELINA'S CELL PHONE VOICEMAIL PLAYS --

FALCONE (ON TV)
-- ohhhh -- he told you bout that,
huh? -- a deal -- ?

ANNIKA (ON TV)
-- yeah, long time ago he said --
he said you gave some information
on some drops thing --

140 ON SELINA - IN THE DRAWING ROOM 140

WATCHING the two men by the TV, backs to her -- she slips
her hand into her clutch -- gripping THE GLOCK -- she
RISES, heading for them -- as ANNIKA SCREAMS on TV -- !

141 INT. THE CLUB ELECTRICAL ROOM - SIMULTANEOUS 141

THE ROTARY SAW GRINDS INTO METAL AROUND POWER LINES --
SPARKS FLY -- illuminating THE BAT COWL IN THE DUFFLE!

142 INT. FALCONE'S LOFT - TV ROOM - SIMULTANEOUS 142

WE SLOWLY MOVE TOWARD THE BACK OF FALCONE'S HEAD -- when
the GLOCK lifts into frame -- we hear a soft voice:

(CONTINUED)

SELINA (O.S.)

...hey, Dad...

Confused, Falcone turns to look at us, startled to see the gun -- REVEAL SELINA, Glock in both hands, trained on Falcone -- the Bald Bodyguard turns, alarmed too --

FALCONE

...what...?

CLOSE ON SELINA, emotion under the stillness of her gaze:

SELINA

I'm Maria Kyle's kid...

Falcone looks at her, stunned, unnerved -- then --

FALCONE

-- ok, just -- just put
down the gun, honey--

SELINA

(cutting him off)
-- this is for my mother --

Selina about to fire -- WHEN **THE LIGHTS GO OUT** -- **AS BANG**
-- HER MUZZLE FLASH CATCHES THE BLUR OF FALCONE DUCKING --

INT. THE CLUB BELOW - IMMEDIATELY

CROWD reacting to the SUDDEN DARK in panic --

INSIDE THE ELEVATOR SHAFT

THE DOORS SCREECH OPEN -- **A SHADOW SWEEPS IN** -- as it passes, we see THE ELEVATOR GUARD outside, UNCONSCIOUS --

FROM DIRECTLY OVERHEAD IN THE SHAFT

RIGHT BELOW US, **THE SHADOW RAISES...** THE GRAPPLING GUN --
THE HOOK SOARS TO THE ELEVATOR CAR, five stories above --

INT. FALCONE'S DARKENED TV ROOM UPSTAIRS - SIMULTANEOUS

SILHOUETTED AGAINST THE WINDOW, Selina and Bald Bodyguard FIGHT FOR HER GUN -- SELINA SLAMS A HEEL ON HIS KNEE -- HOBBLING him with a SICKENING CRACK -- she SPINS -- a BLINDING ROUNDHOUSE -- and he DROPS -- SELINA SPOTS -- **A DIM GLIMPSE OF FALCONE DARTING FOR THE DOOR** -- SHE FIRES BLINDLY -- BULLETS RIPPING INTO THE WALL -- WHILE --

OUTSIDE IN THE **COMPLETELY DARKENED** ELEVATOR HALLWAY

VOICES OF PANICKED GUARDS react to the GUN SHOTS --

(CONTINUED)

WHEN A SHAPE LOOMS -- RIPPING FALCONE OFF! IT'S BATMAN --
SHOCKED, SELINA DRINKS IN AIR -- AS BATMAN SLAMS FALCONE
DOWN ONTO THE TABLE -- LEAVING HIM IN A STUPID DAZE --
Selina GRABS THE GUN -- aiming at Falcone -- distraught,
filled with fury -- Batman holds her back -- she ERUPTS:

SELINA

He has to PAY -- !

Batman gently puts his hand on the gun -- as she shakes,
still panting, adrenaline surging -- he says, quietly:

BATMAN

But you shouldn't have to pay with
him...

She turns to him -- not understanding -- still frenzied --

BATMAN

...you've paid enough.

Something in that finally gets through... she relents...
Batman watches as her eyes drift down, lost, reeling...

ONLOOKERS part -- A STUNNED PENGUIN AND TWINS AMONG THEM
-- as Batman propels Falcone... who murmurs, undeterred --

FALCONE

Jesus, lookit you... Whattaya
think this is -- you think you're
gonna scare me with that mask and
the cape -- I'm gonna start cryin'
and some big secret's comin' out?

Batman slowly turns, rage now smoldering in his eyes.

FALCONE

Lemme tell you something: whatever
I know, whatever I done, it's all
goin' with me, OK? To my grave.

Batman gazes into his black eyes, restraining himself --
then turns to see -- GORDON waiting with a SHOTGUN at the
open front door -- Falcone smirks as they reach him --

FALCONE

You with Zorro over here?
(leans in, hushed)
Don't you know you boys in blue
work for me...?

Gordon just glares, as he and Batman both shove Falcone --

151

OUTSIDE THE CLUB

151

where Falcone's smile immediately fades as he sees a HUGE DISPLAY OF ARMED COPS waiting in stoic silence --

GORDON

Guess we don't all work for you.

Falcone's stunned; Gordon nods to Martinez to CUFF him --

GORDON

You have the right to remain silent, anything you say can and will be used against you...

Falcone's eyes drift to Penguin and Twins who've emerged with others from the club, all watching in disgust --

PENGUIN

...goddamn rat...

FALCONE

-- what'd you say...?!

PENGUIN

Enjoy your night at Blackgate, Carmine -- probably be your last --

FALCONE

Oh, you're a big man now, huh Oz?

PENGUIN

(new sense of power)
-- maybe I am --

FALCONE

Really, Oz? 'Cuz to me you were always just a gimp in an empty suit...

-- the Twins can't help but chuckle at that -- the public humiliation suddenly embarrassing Penguin -- he explodes:

PENGUIN

I'LL SPRAY-PAINT YOUR ASS -- !

-- whipping out his UZI -- COPS FREAK -- RUSHING HIM -- WHEN SHOTS RING OUT -- FALCONE'S HIT -- THE COPS PILE ONTO PENGUIN -- WHO SUBMITS IN SUDDEN PANIC --

PENGUIN

I DIDN'T SHOOT -- I DIDN'T SHOOT!

PANDEMONIUM -- EVERYONE SCRAMBLING FOR COVER -- AS **BATMAN LOOKS UP TO SEE** -- A RIFLE JUTTING OUT A SIX FLOOR WINDOW ACROSS THE STREET -- HE LUNGES FOR FALCONE -- AS THE RIFLE FIRES AGAIN -- BULLETS EXPLODE INTO FALCONE'S CHEST -- AS BATMAN TACKLES HIM -- THEY TUMBLE TO THE GROUND --

(CONTINUED)

CONTINUED:

AND THE GUNFIRE FINALLY STOPS -- Batman rolls off Falcone -- to find him BLEEDING OUT -- when HE NOTICES **A BRIGHT REFLECTION** in the POOLING BLOOD -- he looks up to see it's from the LONE FLICKERING STREET LAMP above -- when SOMETHING QUIETLY DAWNS --

BATMAN

..."Bring him into the light..."

His HEAD WHIPS to the DARKENED WINDOW ACROSS THE STREET --

BATMAN

"...and you'll find where I'm--"

A VOICE CRIES (O.S.)

(as if completing
Batman's thought)

UP THERE!

Everyone turns to see MARTINEZ POINTING TO THE WINDOW --

MARTINEZ

-- THE SHOTS CAME FROM UP THERE!

-- cops pulling out weapons -- Batman turning to Gordon --

BATMAN

-- it's Riddler --

Gordon struck, snapping into action -- CALLING HIS MEN --

GORDON

Gage! On me! Martinez! Round back!
NO ONE GETS IN OR OUTTA THERE!

COPS RUSH THE BUILDING -- as Batman stalks purposefully alone in the direction of the window itself --

A few cops remain, attending to Falcone -- HIS FACE GOES STILL -- when A SHADOW SPILLS over his lifeless eyes -- REVEAL SELINA above him -- flickering street light flaring around her as she stares at her father, numb...

SMASH TO:

A GRAPPLING HOOK

CRASHES THROUGH a WINDOW -- BATMAN CATAPULTS UP INTO --

A RUN-DOWN STUDIO APARTMENT

NO ONE HERE. The WALLS are COVERED IN IMAGES. Batman sees A SNIPER RIFLE by the window. He turns to AN OPEN WINDOW on another wall -- moves to find -- A FIRE ESCAPE OUTSIDE -- leans to scan the grimy alley below -- it's EMPTY --

(CONTINUED)

THE FRONT DOOR SMASHES IN -- Gordon and cops charge in --

BATMAN

He's gone --

Batman moves past CAGES OF SCREECHING RATS to photos on the wall -- Savage and the dealer -- Mitchell and Annika -- struck, Batman gazes out the window -- Gordon does too -- to SEE most of the photos were taken from this spot --

GORDON

...he's been here this whole time?

MARTINEZ (OVER RADIO)

LIEUTENANT! We gotta witness here says she saw someone come down the fire escape right after the shots! She said he went into the corner diner -- the guy's sitting by himself at the counter right now!

Gordon and Batman exchange a look...

EXT. PUSHING IN ON THE FRONT OF A LONELY DINER - NIGHT

Like an Edward Hopper painting -- A LONE, AVERAGE-SIZED MAN sits at the counter, HIS BACK TO THE LARGE WINDOW -- A COUNTERMAN sets A LATTE before him, then disappears into the kitchen -- a TV above plays ELECTION RESULTS -- as we PUSH CLOSER -- ARMED COPS CREEP INTO FRAME --

AMONG THE COPS -- WE FIND BATMAN -- as he approaches -- staring at the Lone Man in the window -- transfixed --

INT. LONELY CORNER DINER - THE COUNTER - SIMULTANEOUS

CLOSE ON THE BACK OF THE LONE MAN as he meticulously attends to HIS LATTE with a PLASTIC STIRRER; we HEAR --

GCI NEWSCASTER

-- not enough precincts in to call yet, but so far Reál is ahead of Acting Mayor Tomlin by huge margins, celebrations already beginning at her headquarters in Gotham Square Garden where even Don Mitchell's wife and son have gathered to show unity --

A CRAZED COP (O.S.)

POLICE!!! -- HANDS UP!!!

BUT THE LONE MAN JUST KEEPS STIRRING HIS LATTE --

(CONTINUED)

A CRAZED COP (O.S.)
I SAID PUT YOUR GODDAMN HANDS UP,
YOU SONUVABITCH!!!

The Man FINISHES STIRRING... SLOWLY RAISES HIS HANDS,
still pinching the little stirrer... He starts to turn --
but before we see his face -- REVEAL -- the SHOW OF FORCE
AROUND HIM -- THE PLACE IS PACKED --

Then, at last, WE SEE HIM FOR THE FIRST TIME -- and his
signature PRESCRIPTION AVIATORS; he's pale, unremarkable;
a NOBODY. A creepy half-smile forms as he stares at the
cops -- like he's been expecting them... when finally, he
speaks, gesturing toward the kitchen with the stirrer --

RIDDLER
(as if they'll wait)
...I just ordered a slice of the
pumpkin pie--

BAM! -- COPS RUSH HIM -- SLAMMING HIM ONTO THE COUNTER --

CLOSE ON HIS SIDEWAYS FACE, cheek pressed flat beside HIS
LATTE -- glasses smashed -- STRUCK, AS HE SEES SOMETHING
-- past the cops, a FIGURE gazes from outside -- BATMAN --
RIDDLER holds Batman's eyes, smile growing -- when
Martinez rips his wallet from his pocket -- finding TWO
DRIVER'S LICENSES: "EDWARD NASHTON" and "PATRICK PARKER".

MARTINEZ
Which one is you?!

RIDDLER
(a little grin)
...you tell me...

MARTINEZ
Awright -- let's go, pencil-neck!

As THEY TEAR HIM AWAY, we REMAIN ON HIS STEAMING LATTE --
MOVING TOWARD THE CUP -- LIFTING TO LOOK INSIDE at what
Riddler was working on -- A WORK OF LATTE ART -- A WHITE
QUESTION MARK, SCRAWLED IN FOAM -- HOLD, as SIRENS wail --

156 INT. RIDDLER'S STUDIO APARTMENT - SHORT TIME LATER 156

Crawling with INVESTIGATORS -- POLICE PHOTOGRAPERS snap
and videotape -- the atmosphere is hushed, electric --

157 IN THE DIM HALLWAY RIGHT OUTSIDE 157

Martinez posted at the door, watches election results on
his phone -- when a DARK SHADOW WIPES RIGHT BY him --

(CONTINUED)

157

CONTINUED:

157

Martinez just catches it -- too late --

MARTINEZ

Hey -- !

158

INSIDE THE APARTMENT

158

we ROVE toward DETECTIVES poring over a mountain of RIDDLER'S NOTEBOOKS, LEDGERS, PAPERS -- so absorbed in their task they don't notice as we arrive beside them --

REVEAL BATMAN -- scanning SCRIBBLED TITLES on the ledgers -- he cocks his head to read one, struck: "RENEWAL"

On the other side of the room, Gordon confers with a FORENSIC COP by a PILE OF YELLOWING, RATTY NOTEBOOKS --

GORDON

-- what are all these -- diaries?

FORENSIC COP

Ledgers -- he's got thousands --
scrawled all over 'em -- ramblings
-- ciphers -- codes --

A DETECTIVE ON THE PHONE suddenly shouts excitedly --

DETECTIVE ON THE PHONE

Got something back on one of the
I.D.s! Edward Nashton! Works at
KTMJ! He's a forensic accountant!

GORDON

-- accountant -- ?

A SURLY COP YELLS (O.S.)

Hey, lieutenant! You really
OK with this -- ?!

Gordon turns -- to see the Surly Cop gesturing beside Batman who's now reading the Renewal ledger --

SURLY COP

What about chain of evidence?

Ignoring him, Batman looks up at Gordon with a foreboding stare -- Gordon approaches; Batman hands him the ledger --

GORDON

(shrugs to Surly Cop)
...he's wearing gloves...

Gordon gazes at the ledger -- the top sheet is smothered in WRITING, SCRAWLED right on the columns of numbers -- as GORDON READS -- we SEE Batman stalk the room, absorbing the CLUTTER -- including a SHRINE OF MANNEQUINS WEARING PROTOTYPES OF THE RIDDLER'S TORTURE DEVICES...

(CONTINUED)

GORDON (O.S.)

"Friday, July, 16th. My life has been a cruel riddle I could not solve, suffocating my mind, no escape. But then today, I SAW IT... A SINGLE WORD on this ledger, sitting on the desk beside me! RENEWAL! The empty promise they sold to me as a child in that orphanage. One look inside and finally I UNDERSTOOD! My whole life has been PREPARING me for this... The moment when I would learn the TRUTH... when I could finally strike back and EXPOSE THEIR LIES!"

As Batman passes CAGES OF AGITATED RATS, a **SCREECHING** grabs his attention; he moves for it as Gordon goes on --

GORDON (O.S.)

"If you want people to understand, REALLY understand, you can't just give them the answers. You have to CONFRONT them, TORTURE THEM with the horrifying questions -- just like they tortured ME. I KNOW NOW WHAT I MUST BECOME."

As the **SCREECHING ESCALATES**, Gordon flips more pages, the Riddler's scrawl becoming illegible, until it's nothing but ANGRY SCARS OF INK -- Gordon is shaken by the display of insanity -- until the intense **SCREECHING** becomes TOO MUCH -- he glances up, seeing Batman by the cages --

GORDON

Jesus -- I don't think that rat likes you, man --

BATMAN

This one's not a rat...

Gordon and the Surly Cop step closer to see... inside the cage is A RABID BAT! It SNARLS, BEARING ITS TEETH, WINGS BEATING -- beneath it is an ENVELOPE: "TO THE BATMAN" -- attached to a strange **BLOODY, METAL TOOL** --

GORDON

What is that...?

Batman starts to reach in -- but stops, shooting Surly Cop a sardonic look -- okay with you?

SURLY COP

Knock yourself out...

(CONTINUED)

DIGITAL FORENSICS COP (O.S.)

His final post was last night --
some video -- gotta lotta views --
but it's password protected --

Batman turns to see what they're looking at -- the post is titled "The Truth UNMASKED" -- Batman hit by a sinking feeling as Gordon anxiously presses toward the screen --

GORDON

Can you get in -- ?

DIGITAL FORENSICS COP

Copying his drive now -- take some
time -- but we'll get in...

Batman stares, world closing in -- reeling -- then --

BATMAN

I think I'm his last target...

Gordon turns -- struck --

GORDON

You...?

BATMAN

Maybe this's all coming to an end.

GORDON

...what is?

BATMAN

The Batman.

Gordon looks confused, when his phone RINGS. He steps away. Batman watches as Gordon speaks low -- his eyes suddenly lift darkly to Batman's. He hangs up, unnerved --

GORDON

...Riddler's asking for you. At
Arkham.

Batman just looks at him; then starts to go -- but stops -- Gordon looks at him -- when he says, like a farewell --

BATMAN

...you're a good cop.

Batman waits as the METAL ROLL-UP DOOR RISES... revealing Riddler. Seeing Batman, an EERIE SMILE grows. Finally, Riddler speaks, glancing at the squalid surroundings --

(CONTINUED)

RIDDLER

...I told you I'd see you in hell.

BATMAN

What do you want from me?

RIDDLER

...want? If you only knew how long I've been waiting for this day... for this moment. I've been invisible my whole life. Guess I won't be anymore, will I? They'll remember me now. They'll remember both of us...

His smile fades. He looks into Batman's eyes; ominously:

RIDDLER

Bruce Wayne...

Batman's jaw clenches, betraying nothing -- Riddler's emotion rises, he looks at the floor, stewing with rage:

RIDDLER

Bruce. Waaaayne.

Batman on edge -- his eyes flit anxiously to a SECURITY CAMERA recording -- when Riddler's eyes snap back to his. The pause between them is excruciating. Then, bitterly:

RIDDLER

You know, I was there that day... the day the great Thomas Wayne announced he was running for mayor. Made all those promises... Week later he was dead, and everybody just forgot about us. All they could talk about was poor Bruce Wayne... Bruce Wayne the orphan... Orphan? Living in some tower over the park isn't being an orphan. Looking down at everyone with all that money -- don't you tell me... You know what being an orphan is? Thirty kids to a room, twelve years old and already a drophead, numbing the pain -- you wake up screaming with rats chewing your fingers, and every winter one of the babies dies because it's so cold. But oh, no. Let's focus on the billionaire with the lying dead daddy. Because at least the money makes it go down easy, doesn't it?

(MORE)

(CONTINUED)

RIDDLER (CONT'D)

(glaring at Batman)

Bruce Wayne...

Riddler quiets, ruminating darkly. Walls closing in, Batman looks away to keep from screaming. Riddler sighs:

RIDDLER

He's the only one we didn't get.

Batman lifts his eyes -- stirring almost imperceptibly -- what'd he just say? Riddler leans in conspiratorially --

RIDDLER

But we got the rest of them,
didn't we -- all those sick,
sleazy, phony pricks...

Batman REELS -- Riddler DOESN'T know -- when, Riddler suddenly softens, his tone turning almost vulnerable:

RIDDLER

God, look at you... Your... mask
is amazing. I wish you could have
seen me in mine...

(an intimate grin)

Isn't it funny? All everyone wants
to do is unmask you, but they're
missing the point... You and I
both know: I'm looking at the real
you right now. My mask allowed me
to be myself, completely. No
shame. No limits --

BATMAN

-- why did you write me?

RIDDLER

.....what do you mean?

BATMAN

All those cards --

RIDDLER

I told you. We've been doing this
together -- you're part of this --

BATMAN

We didn't do anything together --

RIDDLER

-- we did -- what did we just do?
I asked you to bring him into the
light and you did -- we're such a
good team --

(CONTINUED)

BATMAN
We're NOT a team --

RIDDLER
I never could have gotten him out of there, I'm not -- physical -- my strength is up here. I mean I had all the pieces, I had the answers, but I didn't know how to make them listen -- YOU gave me that --

BATMAN
I gave you NOTHING --

RIDDLER
-- you showed me what was possible -- you showed me all it takes is fear and a little focused violence -- you INSPIRED me --

BATMAN
YOU'RE OUT OF YOUR GODDAMN MIND!

RIDDLER
What -- ?

BATMAN
-- this is all in your HEAD
-- you're twisted -- SICK --

RIDDLER
-- how can you say that?!

BATMAN
-- you think you'll be REMEMBERED? You're a pathetic psychopath begging for attention -- you're gonna die in Arkham -- FORGOTTEN -- a NOBODY -- !

RIDDLER
-- no -- no -- stop -- !
(covering his ears, a child's tantrum)
NO, NO, NO, NO, NO, NO --
AHHHHHHHHHHHHHHHHHHHH --

RIDDLER
(angry tears stream)
-- THIS IS NOT HOW THIS WAS SUPPOSED TO GO...!!!

SILENCE. Batman watches Riddler fume to himself; quietly:

RIDDLER
I had it all planned out. We were gonna be safe here -- we could watch the whole thing. Together.

BATMAN
...watch what?

RIDDLER
(sulking at floor)
Everything. But I guess that won't be happening now, will it?

(CONTINUED)

He glares up at Batman... and suddenly registers Batman has no idea what he's talking about. Riddler's struck --

RIDDLER

...ohhhh... you didn't -- ? -- it was all there... you didn't figure it out...?

(relishing)

You're really not as smart... as I thought you were... I guess I gave you too much credit...

BATMAN

What have you done?

Riddler sits there; he leans in with sadistic pleasure --

RIDDLER

What's black and blue... and dead all over...?

(as Batman glares)

You. If you think you can stop what's coming...

BATMAN

What have you DONE?!

Riddler sinks silently into his chair, finally retreating into an eerie, off-key "AVE MARIA" by SHUBERT... BATMAN LAUNCHES out of his chair, SMASHING A FIST against the glass; but Riddler keeps singing. Batman stands, helpless -- STRAINS OF "AVE MARIA" RISING HAUNTINGLY --

A BLADE SLASHES the POLICE SEAL on the door -- BATMAN BUSTS IN, PLAGUED, folding his TACTICAL KNIFE -- his eyes rove the unoccupied space -- poring over the details again -- WHAT DID HE MISS? -- mind racing -- WHEN --

A VOICE (O.S.)

Hey -- whattaya doin' in here -- ?

Batman spins to see MARTINEZ IN THE DOORWAY, hand on his gun. No time for this, Batman shoots a terrifying look. Intimidated, Martinez thinks twice, releases his grip.

As Batman resumes his search, Martinez steps in, feeling a responsibility to monitor the situation... He watches as Batman moves to the BLOODY METAL TOOL, taking out his UV light bar, shining it. He picks up the GREETING CARD --

(CONTINUED)

MARTINEZ

Hey man -- I don't think you should be touching th--

Another look cuts him off -- Batman studies the card. Martinez glances at the tool, attempting conversation --

MARTINEZ

...boy, this guy's a real nutjob, huh? Killing Mitchell with a friggin' carpet tool...

Batman slowly turns, struck. He gives Martinez a crazed look: what did you just say? Martinez smiles, sheepish --

MARTINEZ

...my uncle's an installer -- it's a, it's a -- you know -- a tucker.

THE TOOL IS THE MISSING PIECE. Batman picks it up, stunned. Looks around frantically, finally spotting... a SUSPICIOUS, SNARLED CORNER OF THE RUG. He puts the tool down -- moving toward the snag -- Martinez watching -- as he crouches to examine... when... with growing dread... he begins TUGGING UP THE RUG -- CARPET TACKS POP-POP-POP! Martinez freaks as EVIDENCE ON THE RUG SPILLS CHAOTCALLY:

MARTINEZ

-- whoa-WHOA-WHATTAYA DOIN', MAN?!

Batman UNVEILS A GIANT MAP OF GOTHAM, SCRAWLED ONTO THE FLOOR -- it's INCREDIBLY DETAILED. Beside the map are frighteningly carved, huge words: "A REAL CHANGE" -- Batman STARES at the WORDS, GEARS TURNING -- he lifts his head -- looking at SOMETHING across the room --

Batman enters the words, "A REAL CHANGE" -- unlocking the VIDEO... Riddler in his hooded uniform -- his warm tone weirdly incongruous with the ominous VOICE CHANGER:

RIDDLER (ON LAPTOP)

Hey guys, thanks for all the comments, and a special thanks to everyone for the tips on detonators. I just want to say... this will be my last post for a while, and, uh...

(a surge of emotion)

...what this community has meant to me... these weeks, these months... let's just say... none of us... is alone anymore, mm-k?

(CONTINUED)

Batman stares -- as Riddler tamps his feelings down --

RIDDLER (ON LAPTOP)

Tomorrow's election day, and Bella Reál will win. She promised real change. But we know the truth, don't we? You've seen Gotham's true face now. Together, we've unmasked it. Its corruption, its perversion, masquerading under the guise of Renewal... but unmasking is not enough... The Day of Judgement is finally upon us, and now it is time... for retribution.

Riddler PICKS THE CAMERA UP, POINTS it at the MAP ON THE FLOOR as he walks; Batman RISES to FOLLOW THE SAME PATH --

RIDDLER (V.O.)

I've parked seven vans all along the city sea wall. And on the big night, they will... go... boom --

Batman gazes down, SEES SEVEN "X"'S CARVED INTO THE MAP --

RIDDLER (V.O.)

Now when things go wrong, cities have a plan. But tomorrow, we will turn it on its head. Make their emergency disaster plan truly a disaster. When the vans blow --

ALARMED, BATMAN PEERS DOWN at the "X" on a GOTHAM STREET right under his feet -- ALMOST GASPING -- AS WE --

MATCH CUT TO:

SAME ANGLE - OVER THE ACTUAL GOTHAM STREET - THAT MOMENT 162

In the "X"'s place is a VAN -- as it ERUPTS, PART OF THE ADJACENT SEA WALL CRUMBLING -- A RUSH OF WATER FLOODS IN!

BACK TO BATMAN

SPINNING at the sound of MORE EXPLOSIONS; he bolts to the window to SEE FIREBALLS ROILING OVER THE SKYLINE -- !

RIDDLER (V.O.)

-- the flooding will happen so fast, evacuation will not be an option...

163A NEW DISTANT ANGLE ON THE RISING FIREBALLS - CONTINUOUS 163A
 REVEAL RIDDLER peering out his cell window; he smiles --

164 HIGH ANGLE - OVER ANOTHER GOTHAM STREET - AT THAT MOMENT 164
A STARTLING GLIMPSE -- A TSUNAMI WAVE SWEEPS SUDDENLY
OVER SHOCKED PEDESTRIANS -- TEARING THE STREET APART --

RIDDLER (V.O.)
Those who are not washed away --

165 RIDDLER'S APARTMENT - AT THAT MOMENT 165
 Batman's head whips toward ANOTHER SCRAWLED INTERSECTION
 -- drawn by the sounds of DISTANT, TERRIFIED SCREAMING --
it's as if the sound is coming from the map --

RIDDLER (V.O.)
 -- will race through the streets
in terror...

166 SAME ANGLE ON THE **ACTUAL** INTERSECTION - AT THAT MOMENT 166
 -- THE DESTRUCTIVE WAVE -- NOW BLACK WITH DEBRIS -- RIPS
UP CARS, TREES, LAMP POSTS -- as PEOPLE'S SCREAMS ECHO --

167 BATMAN'S EYES 167
 fiercely search the map -- assessing the crisis --

BATMAN	MARTINEZ
<u>Call Gordon</u> --	(fumbling for cell)
	-- <u>yeah-yeah-yeah</u> -- !

SMASH TO:

168 STREET OUTSIDE GOTHAM SQUARE GARDEN - THAT VERY MOMENT 168
 CELEBRATING CROWDS watching Bella's victory on JUMBOTRONS
 and CELLS -- as EMERGENCY BULLETINS interrupt coverage --

RIDDLER (V.O.)
 As breaking news hits higher
 ground at Gotham Square Garden,
 celebrations will turn to panic --

People react -- SCREAMING -- some spot SMOKE IN THE SKY --

(CONTINUED)

168

CONTINUED:

168

RIDDLER (V.O.)

-- as the venue becomes the city's
shelter of last resort...

169

BACK TO RIDDLER'S APARTMENT - AT THAT MOMENT

169

RIDDLER (ON LAPTOP)

And that's where all of you come
in...

BATMAN'S EYES GO TO THE COMMENT BOARD -- finding CHILLING
REPLIES: "what gauge? what caliber?" -- "rifles are good"

RIDDLER (ON LAPTOP)

...when the time arrives, I will
already be unmasked, the pigs will
have me in their custody -- but
that's ok, because then... it will
be your turn...

SMASH TO:

170

A MOVING SHOT - FOLLOWING A DARK FIGURE

170

Walking THE RAFTERS ABOVE GOTHAM SQUARE GARDEN, pulling
on a Riddler-style execution hood, rifle in hand...

RIDDLER (V.O.)

...you'll be there, waiting...

The Hooded Figure stares ominously below where panicked
commotion suggests news of the flooding is spreading --
when the Figure looks up, SPOTTING...

ANOTHER ARMED HOODED FIGURE, staring back at him -- they
regard each other oddly... then nod grimly -- when they
turn to see... a THIRD Riddler Figure arriving... and
behind him, ANOTHER... and ANOTHER... It's A SMALL ARMY
OF BITTER NOBODIES IN HOODED RIDDLER OUTFITS, hidden
above the crowd, all meeting here for the very first
time, as they secretly prepare to strike...

RIDDLER (V.O.)

*It's time for the lies to finally
end -- false promises of Renewal,
change --*

171

BACK TO BATMAN

171

watching in horror as Riddler concludes bitterly --

(CONTINUED)

RIDDLER (ON LAPTOP)

We'll give them a real, real
change now. We've spent our lives
in this wretched place, suffering,
wondering why us? Now they will
spend their last moments
wondering, why them...?

ON MARTINEZ, completely terrified, gazing at his cell --

MARTINEZ

I can't get through -- the lines
are down -- !

He turns to show Batman -- **BUT BATMAN IS ALREADY GONE!**

EXT. OUTSIDE GOTHAM SQUARE GARDEN - NIGHT

UTTER CHAOS OUTSIDE THE GLASS DOMED BUILDING -- EMERGENCY
VEHICLES, SIRENS -- PEOPLE running up the streets --
FIRST RESPONDERS scream to CROWDS OF TERRIFIED CITIZENS --
herding them to shelter inside the Garden -- tending to
the INJURED -- a crisis escalating by the second --

We SPOT a MOTORCYCLE weaving through the madness --
SELINA -- with her leather backpack, saddle bags on the
bike -- she stops at a ROAD BLOCK across the intersection
-- hops off to move a SAW HORSE herself -- WHEN:

TRAFFIC COP

Hey -- road's CLOSED!

SELINA

-- I'm trying to get outta
town --

TRAFFIC COP

Lady, we got BOMBS goin' off,
whole city's FLOODING! Now you're
gonna have to go inside the Garden
with everyone else!

About to protest, Selina suddenly feels something -- she
looks down to see BLACK WATER POOLING around her feet --

INSIDE GOTHAM SQUARE GARDEN - ENTRANCE - SIMULTANEOUS

The victory celebration turned to crisis mode -- a MAD
CRUSH squeezes through the doors -- fighting through, we
FIND GORDON, roused from bed, urgently heading for -- a
MAKESHIFT COMMAND POST. UNIFORMED OFFICERS, MED PERSONNEL
and FIREMEN all talk at once; Gordon flashes his BADGE --

GORDON

MCU -- who's in charge -- ?!

(CONTINUED)

YOUNG OFFICER

I really dunno, we're all just
tryin'a get a handle here, sir!

GORDON

-- we have an active situation --
we need to sweep the building for
explosives and get the mayor-elect
outta here, now. Where is she -- ?

INT. GOTHAM SQUARE GARDEN - HIGH ABOVE - SAME

A RIFLE SCOPE PROWLs the panicked crowd... FINDING GORDON
AND COPS pressing through; CROSSHAIRS follow ominously --
then SWISH ACROSS TO FIND -- BELLA behind the FESTOONED
STAGE, surrounded by her team, peeking in and out of view
as she gestures anxiously, arguing with a FIRE MARSHALL --

REVEAL A MAGNIFIED EYE -- blinking eerily through the
scope -- as the scope lowers, and we see ONE OF THE
HOODED GUNMEN lying on his stomach IN THE RAFTERS --

Satisfied with his position, he lowers his rifle, opens a
PLASTIC AMMO CASE revealing A HUNDRED ROUNDS. He takes
one, begins to load -- as we DISCOVER -- OTHER GUNMEN
preparing their weapons on the rafters behind him!

DOWN BELOW - BEHIND THE SCAFFOLDING STAGE - SAME

Gordon and the cops arrive to find Bella mid-argument
with the Fire Marshall -- Gordon notices Mitchell's Wife
and Ten-Year-Old Son standing nervously with the group --

FIRE MARSHALL

If we don't close the doors, we're
gonna have a huge problem, water's
already starting to breach!

BELLA REÁL

I thought this was the shelter of
last resort -- !

FIRE MARSHALL

-- yeah -- for a hurricane -- not
if the whole sea wall comes down!

BELLA REÁL

-- I am not going to let those
people die out there!

(angry, distraught)

Awright... I'll go calm the crowd
down so we can get everyone in --

(CONTINUED)

GORDON (O.S.)

-- it's not safe for you here --

Bella turns -- seeing Gordon and the cops --

GORDON

-- we gotta get you out, Ms. Reál.

BELLA REÁL

I'm not going anywhere -- -- we are under attack --

GORDON

BELLA REÁL

Exactly! That's the problem with
this city -- everyone's afraid to
stand up and do the right thing.
But I'm not. Excuse me --

Gordon watches, frustrated, as she moves to the podium --

BELLA REÁL

Everyone!? Everyone! If I could
just get your attention -- !

The unruly crowd won't quiet -- she starts to call out
again -- when, in the corner of her eye, she SPOTS --

THE GLINT OF A RIFLE up behind the lights -- she recoils
-- Gordon suddenly reading her fear -- STARTING FOR HER
AS -- BANG! GUNFIRE ERUPTS FROM THE RAFTERS!

BELLA DROPS AS SHE'S HIT -- GORDON LAUNCHING TO SHIELD
HER -- PANDEMONIUM -- AS MORE SHOTS RING OUT FROM ABOVE --
GORDON FRANTICALLY DRAGS BELLA INTO COVER OFF-STAGE --

HE DRAWS HIS GUN -- PEEKING AT THE RAFTERS -- AS A
TORRENT OF MUZZLE FLASHES EXPLODES -- THE GUNMEN FIRING!

GORDON PEERS THROUGH THE SCAFFOLDING AT WAVES OF PEOPLE
SCREAMING IN PANIC -- THE SCENE RATCHETING INTO
UNBEARABLE TENSION -- GORDON HORRIFIED -- WHEN SUDDENLY --

EXPLOSIONS RIP PERCUSSIVELY THROUGH THE DOMED CEILING --
UNLEASHING A HAIL OF GLASS OVER THE GUNMEN -- AS -- A
MALEFIC PHANTOM PLUMMETS THROUGH THE ROOF -- BATMAN!!!

HE SLAMS INTO THE RAFTERS BARELY IN CONTROL -- TRIGGERING
HIS QUICK-DRAW SLIDER -- FIRING A HARPOON LINE INTO THE
LEG OF THE SHOOTER ON THE BEAM ACROSS FROM HIM -- THEN --
A SECOND SLIDER ON HIS OTHER ARM -- HARPOONING ANOTHER --

BATMAN FLIPS BACK OFF THE CATWALK -- YANKING BOTH GUNMEN
OFF THEIR BEAMS -- COUNTER-BALANCING BATMAN AS HE SWINGS
UNDER THE CATWALK AND BACK UP ONTO IT -- THE SHOOTERS
DANGLING BELOW -- THIS HAS ALL HAPPENED IN AN INSTANT --

(CONTINUED)

IN SHOCK, THE ARMY OF HOODED LOOKALIKES TURNS -- FIRING --
AS BATMAN BOUNDS MADLY THROUGH THEIR ASSAULT -- TAKING
HITS -- HE LEAPS OUT ACROSS BEAMS -- WILDLY GRASPING ONE
-- CATAPULTING HIMSELF UP INTO -- A GROUP OF SHOOTERS --

WITH BLINDING SPEED, BATMAN ATTACKS -- SNAPPING BONES --
POPPING KNEECAPS -- HE SPOTS A TERRIFIED GUNMAN RELOADING
-- STARTS FOR HIM -- SUDDENLY PULLED OFF BALANCE --
BATMAN SPINS TO SEE TWO OF THE BLOODIED NOBODIES GRIPPING
HIS CAPE -- DESPERATELY TRYING TO HEAVE HIM DOWN INTO THE
ABYSS BELOW -- BATMAN TWISTS HARD -- WINCHING THE CAPE --
YANKING THE NOBODIES INTO A FLURRY OF KNOCKOUT BLOWS --

BATMAN SEES THE TERRIFIED GUNMAN LIFTING HIS WEAPON --
SPINS TO SEE ANOTHER SHOOTER -- ABOUT TO FIRE TOO --
BATMAN DODGING AS -- THE ROUNDS RIP INTO THE TERRIFIED
GUNMAN INSTEAD -- AS HE DROPS, THE TERRIFIED GUNMAN FIRES
INVOLUNTARILY -- BULLETS TEARING INTO THE OTHER SHOOTER --
BUT ONE SHOT SMACKS HARD OFF THE SIDE OF BATMAN'S COWL!

SEEING HIM DAZED -- THE REMAINING GUNMEN UNLEASH A
FIRESTORM -- RABIDLY BLASTING BATMAN -- BATMAN FORCED TO
RETREAT, SHIELDING HIMSELF -- AS THEY STALK AFTER HIM --

DOWN BELOW ON THE STAGE

HUNDREDS SCRAMBLE -- GORDON presses against panic to see
BATMAN UNDER ATTACK; turns to the Fire Marshall and cops:

GORDON

Get me up there...!

They leap from the stage into DEEP WATER, WADING URGENTLY
PAST SOMEONE in the crowd -- SELINA -- PEOPLE JOSTLE HER
as she fights to glimpse Batman -- she pulls herself onto
the scaffolding tower by the stage to see -- WORRIED...

BACK IN THE RAFTERS

BATMAN STUMBLES, COLLAPSING -- AS THE GUNMEN SHOOT -- HE
SEES FIRE EXTINGUISHERS ON THE RAILING -- RIPS A STICKY
CHARGE FROM HIS BELT -- SLAPS IT ON ONE -- ROLLS IT AT
THE SHOOTERS -- DOES THE SAME TO ANOTHER -- AND ANOTHER --
WHEN THE CHARGES ALL BLOW! -- HUGE CLOUDS ERUPT INTO THE
AIR -- AS BATMAN EVAPORATES INTO THEIR WHITENESS --

THE SHOOTERS ANXIOUSLY VENTURE INTO THE FOG -- ONE PROBES
BLINDLY WITH HIS RIFLE -- WHEN BATMAN SEIZES THE BARREL --
HIS FINGER TASER ZAPS THE METAL -- THE GUNMAN COLLAPSES --

BATMAN CLUBS THE SHOOTERS ONE BY ONE WITH THE RIFLE -- HE
SPOTS ONE CRAWLING FOR A DUFFLE -- GOES FOR HIM -- AS THE
GUNMAN LIFTS OUT A SHOTGUN -- FIRING INTO BATMAN'S CHEST!

(CONTINUED)

BATMAN CAREENS OFF THE CATWALK -- BARELY CATCHING THE EDGE WITH ONE HAND -- GASPING FOR BREATH -- TRYING TO PULL HIMSELF UP -- BUT THE PAIN IS JUST TOO MUCH --

THE SHOTGUN SHOOTER RISES, HALF IN SHOCK -- HANDS SHAKING AS HE RELOADS -- LIMPING TO THE EDGE, WILD EYES PEERING FROM THE EXECUTIONER'S HOOD AT BATMAN, HANGING BELOW --

BATMAN LOOKS UP, HELPLESS -- TREMBLING, THE SHOOTER PUTS HIS GUN TO BATMAN'S COWL -- FINGER ON THE TRIGGER -- WHEN -- OUT OF NOWHERE -- A BLINDING KICK KNOCKS HIS GUN FREE -- IT FIRES INTO THE AIR -- AS THE GUNMAN SPINS TO SEE --

SELINA! -- LEAPING FROM THE SCAFFOLDING -- SHE HOOK-KICKS HIS HEAD INTO THE RAILING -- CATCHING HIM AS HE REELS -- RAMMING HIS FACE DOWN HARD AGAIN -- THE GUNMAN CRUMPLES --

Selina moves to Batman -- losing his grip, fading -- no time to lose, she leans down, grabs his arm -- braces her heels on the railing -- levering him slowly up -- until she collapses on the catwalk, his body on top of hers.

She rolls him onto his back, gazing down, face close to his. He looks up, haunted, as if he doesn't see her as he struggles to breathe -- when she notices HIS CHEST -- the blast has torn his armor, buckshot lodged in exposed skin -- a lot of blood -- it's unclear how bad the wound is -- he tries to sit up -- she guides him back down -- growing emotional -- cradling his face -- soothing --

SELINA

...it's ok... it's done now...
it's over.

Finally he submits -- his eyes now seeing hers -- holding them -- then, gently closing... Eyes welling, she leans down to kiss his face... his lips... as she pulls back... his eyes open; for a moment, they just stare -- when --

-- Batman sees A SHAPE looming above Selina -- IT'S THE BATTERED SHOTGUN SHOOTER -- WHOSE FOOT SLAMS THE BACK OF HER HEAD -- STUNNING HER -- HE DRAGS HER OFF BATMAN -- UNSHEATHING A HUNTING KNIFE FROM HIS BOOT -- SHE RAISES HER ARMS TO DEFEND HERSELF -- AS HE STABS WILDLY AT HER!

BATMAN FIGHTS TO GET UP -- HE CAN'T -- AS SELINA STRUGGLES -- HE FUMBLES SOMETHING FROM HIS BELT -- AN AUTO-INJECTOR: ADRENALINE -- HE JAMS IT INTO HIS NECK!

HE LAUNCHES HIMSELF WITH A JOLT -- RIPPING THE ATTACKER OFF SELINA IN A VIOLENT FRENZY -- LOSING ALL CONTROL -- SELINA STUNNED BY BATMAN'S UNBRIDLED PRIMAL RAGE -- WHEN -- GORDON AND THE COPS BURST OUT A DOOR TO THE CATWALK -- GORDON RACES TO BATMAN -- TO STOP HIM FROM KILLING --

(CONTINUED)

GORDON

Hey man -- take it easy -- take it
easy -- ! Hey -- HEY -- !

Batman stops, mid-strike -- Gordon's voice reaching him -- he turns, disoriented, as Gordon gently pulls him back -- Batman slowly stands, breathing hard -- turns -- checking on Selina -- as she rises, looking at him, grateful, surprised, the depth of his feelings for her now exposed.

Gordon reaches down, pulling the Hood off the SHOOTER --

GORDON

Jesus... who the hell are you...?

UNKNOWN MAN

(grins eerily)
Me...? I'm Vengeance.

Batman turns, struck by the sound of his own words in this killer's mouth -- WHEN -- A CRASH ECHOES BELOW -- !

Everyone spins -- EXCEPT BATMAN -- who continues to stare at the Man, ROCKED -- HOLD ON HIM as the SOUNDS OF PANIC AND CHAOS FADE AWAY -- when FLICKERING LIGHTS in the arena pull him out of his trance -- Batman turns to the others -- COMPLETE SILENCE as DOWN BELOW he SEES --

THE FOUR-STORY GLASS WALL BEHIND THE STAGE SMASHING OPEN AS CASCADING DEBRIS FLOODS INSIDE -- UPROOTED TREES, CARS, AND WAVES OF BLACK WATER SWARMING THE SCAFFOLDING AROUND THE STAGE -- WHICH GIVES WAY ALL AT ONCE --

BATMAN AND THE OTHERS WATCH PEOPLE TOSSED INTO SWEEPING MUCK -- SCAFFOLDING TOWERS TOPPLE, SHEARING ELECTRICAL LINES POWERING THE HUGE MONITORS AND LIGHTS -- BATMAN SEES ONE LINE SPARKING ANGRILY OVER THE RAPIDLY RISING WATER -- THE WIRE THREATENING TO MAKE CONTACT WITH THE SURFACE, JEOPARDIZING THE THOUSANDS HALF-SUBMERGED --

GORDON, SELINA, AND THE COPS WATCH HELPLESSLY -- BATMAN WITHDRAWS HIS GRAPPLE GUN -- FIRING INTO THE CEILING -- THEY TURN AGHAST AS HE SWINGS OUT -- ONTO THE POWER LINE!

BATMAN PULLS HIS TACTICAL KNIFE -- BRACING HIMSELF -- HE HACKS THE LINE -- SOUND COMES CRASHING BACK -- AS AN ELECTRICAL BLAST SURGES THROUGH HIM -- JOLTING HIM LOOSE -- HE DROPS TO THE WATER BELOW, SPLASHING INTO IT! SELINA AND GORDON WATCH IN HORROR -- AS ALL THE LIGHTS GO OUT --

FOR A MOMENT, WE WONDER: IS BATMAN DEAD? WHEN -- HE BREAKS THE SURFACE, GASPING, ALIVE. Scans the darkness around him, pulling something from his belt; it IGNITES, and we see it's A FLARE -- THE SOLE SOURCE OF LIGHT NOW ILLUMINATING THE THOUSANDS IN THE WATER ALL AROUND HIM --

(CONTINUED)

He sees BELLA AND OTHERS, trapped in twisted scaffolding in the STILL-RISING WATER -- he starts quickly toward them -- climbs the wreckage -- heaving a truss aside to make an opening to let them all out -- but as he reaches in, Bella and the group hesitate, intimidated by Batman's haunting, wraith-like presence in the flare's light -- all, except a BOY... MITCHELL'S TEN YEAR OLD SON, who reaches his hand up, unafraid. Batman pulls him up... He turns to Bella, offering a hand again... she takes it. As she clings to him, the others begin climbing out too --

NIRVANA'S "SOMETHING IN THE WAY" BEGINS -- as Batman uses HIS FLARE AS A BEACON, leading the masses through water, everyone following to safety -- a mesmerizing sight...

BRUCE'S VOICE OVER
Wednesday, November sixth... The
city is underwater...

178 EXT. EXTREME HIGH AND WIDE OVER LOWER GOTHAM - SUNRISE 178

Light fills the sky; the island is COMPLETELY SUBMERGED --

BRUCE'S VOICE OVER
The national guard is coming...

179 EXT. LOWER GOTHAM STREETS - A SERIES OF SHOTS - SUNRISE 179

REVISITING KEY LOCATIONS FROM OUR STORY -- the FLOODED SCENES OF AFTERMATH appear serene, surreally beautiful... WE SEE -- the half-sunk CITY HALL -- facade ripped open -- a lone dog paddles past the tops of traffic lights --

BRUCE'S VOICE OVER
Martial law is in effect. But the
criminal element never sleeps...

180 -- THE DINER WHERE RIDDLER WAS CAUGHT -- SUN GLEAMS IN ON 180
A SMALL FLEET OF PYREX COFFEE POTS, WHICH FLOAT EERILY --

BRUCE'S VOICE OVER
Looting and lawlessness will be
rampant in the parts of the city
no one can get to...

181 -- THE ICEBERG LOUNGE -- THE EMPTY DANCE FLOOR NOW 181
SWIMMING IN STILL WATER UNDER SHIMMERING STAGE LIGHTS --

BRUCE'S VOICE OVER
I can already see, things will get
worse before they get better...

182 -- FALCONE'S DRAWING ROOM -- FRESH, WET FOOT PRINTS LEAD TO A LONE FIGURE SEATED IN FALCONE'S CHAIR; PENGUIN -- 182

BRUCE'S VOICE OVER

And some will seize the chance to grab everything they can...

-- Penguin sips scotch from Falcone's crystal tumbler, staring out over the city, his mind turning darkly...

183 **EXT. GOTHAM HOSPITAL TRIAGE CENTER - SUNRISE** 183

In bandages, BELLA REÁL holds a PRESS CONFERENCE; GORDON among the embattled POLICE and OFFICIALS around her --

BELLA REÁL

We will rebuild... but not just our city. We must rebuild people's faith. In our institutions, in our elected officials, in each other. Together, we will learn to believe in Gotham again --

As NIRVANA SWELLS --

184 **EXT. ABOVE GOTHAM SQUARE GARDEN - SUNRISE** 184

The roof jammed with EVACUEES waiting to be air-lifted, as FIRST RESPONDERS pull SURVIVORS through the skylight.

BRUCE'S VOICE OVER

I'm starting to see now, I have had an effect here. But not the one I intended. Vengeance won't change the past... mine or anyone else's. I have to become more...

CLOSER: FIREMEN turn, struck by the sight of -- BATMAN, caked in dried mud; he looks like hell -- heads turn as he carries AN INJURED WOMAN across the roof in his arms --

BRUCE'S VOICE OVER

People need hope. To know someone's out there for them. The city's angry. Scarred. Like me...

As Batman puts her into a MED SLED, the woman CLUTCHES him, distraught; Batman stiffens, unsure how to respond.

BRUCE'S VOICE OVER

Our scars can destroy us... even after the physical wounds have healed. But if we survive them...

(CONTINUED)

184

CONTINUED:

184

Batman leans in... returning the embrace... the sobbing woman calms, releasing him... And the sled lifts...

BRUCE'S VOICE OVER

They can transform us. They can
give us the power... to endure.
And the strength to fight.

HOLD ON BATMAN IN SILHOUETTE, watching the woman ascend --

185

A HELICOPTER POV OVER HIM - AT THAT SAME MOMENT

185

A CHYRON APPEARS ON SCREEN: "BATMAN VIGILANTE SAVES THOUSANDS IN GOTHAM SQUARE" -- WE ARE LOOKING AT A TV IN:

186

INT. ARKHAM PRISON FOR THE INSANE - SAME

186

THE TV sits in a GUARD STATION. Our view is a partially obscured, sidelong perspective -- we hear QUIET MOANING --

REVEAL RIDDLER -- face smooshed to the security glass of his cell, craning to see the story in complete anguish...

UNSEEN PRISONER'S VOICE

Isn't that just terrible...? Him
raining on your parade like that?
What is it they say...? One day
you're on top... the next, you're
a clown. Well, let me tell you...
there are worse things to be...

Riddler shrinks to the floor, totally despondent. Then:

UNSEEN PRISONER'S VOICE

Don't be sad... you did... so well... And you know, Gotham loves
a comeback story...

Riddler rises, peering out of his cell, but can't see --

RIDDLER

...who... who are you...?

UNSEEN PRISONER'S VOICE

Well that's the question isn't it?
(then)
Riddle me this... The less of them
you have... the more one is worth.

Riddler ponders... then, finally... smiles hopefully...

RIDDLER

A friend...?

(CONTINUED)

186

CONTINUED:

186

And the Unseen Prisoner begins to LAUGH... in the signature JOKER style... the sound echoing us to --

187

EXT. RUN-DOWN GOTHAM CEMETERY - DUSK

187

Selina stands at a GRAVE: "MARIA KYLE". After a moment, she turns, tears in her eyes, heading to her bike -- her stray cats poke their heads out of leather saddle bags --

A VOICE (O.S.)

...you're leaving...

Selina turns, startled to see A FIGURE IN THE SHADOWS -- BATMAN, his motorcycle behind him. She's self-conscious.

SELINA

Jesus... don't you ever just say hello?

He emerges, a sense of unfinished business between them.

BATMAN

-- where will you go?

SELINA

I dunno, upstate...? Blüdhaven maybe...?

(then, grins)

Why... you asking me to stay?

But Batman says nothing. She darkens, worry in her voice:

SELINA

You know, this place is never gonna change. With Carmine gone, it's only gonna get worse for you -- there's gonna be a real power grab -- it'll be bloody --

BATMAN

I know, but the city can change --

SELINA

-- it won't -- !

BATMAN

-- I have to try --

SELINA

-- it's gonna kill you eventually, you know that...

SILENCE. Then, she tries to lighten things -- a smile at an impossible thought --

(CONTINUED)

SELINA

...listen, why don't you come with me? Get into some trouble. We could knock off some CEOs. Trust-fund types. It'll be fun. The Bat and the Cat. Got a nice ring...

-- when she sees he's not looking at her; she follows his gaze to the BAT SIGNAL in the clouds -- smiles, rueful --

SELINA

Who am I kidding? You're already spoken for.

He looks back at her -- she nods at the sky --

SELINA

You should go --

And then she turns, getting on her bike -- when --

BATMAN

Selina...

She looks over -- a pregnant silence as they stare -- finally, he speaks, resigned to letting her go --

BATMAN

Take care of yourself...

She nods a sad smile, starts her bike, heading off. Batman watches her go, mounting his; he revs the engine, accelerating after her -- and for a moment, they chase through the cemetery, echoes of their motorcycle scene early in the film... until, they split off opposite ways.

ON **BATMAN**, staring hard ahead... finally, HIS EYES MOVE TO HIS SIDE MIRROR, unable to resist one last look, **AS SHE RECEDES**... His eyes lift again, racing toward his city, a look of sheer determination -- we HOLD, AS OUR VIEW ANGRILY VIBRATES WITH HIS EVER INCREASING SPEED... **FASTER... AND FASTER...** until, we...

CUT TO BLACK.

THE END