

ANGLE ON DRAWING OF GUN

This drawing of the gun is more sophisticated and realistic-looking and done in ink. PAN across paper to reveal it's a Physics exam. Bruce has gotten another 'A+'. His signature, in the upper right-hand corner, is more mature. PAN UP (matching "up the pen" angle) to reveal Bruce, now a good-looking, filled-out youth of 16, but still intense and still doodling. PAN BACK DOWN the pen to see him drawing more "bats" near the gun, also more sophisticated-looking. CLOSE IN on the gun drawing again and...

MATCH DISSOLVE TO:

CLOSE ANGLE ON .38 - PHOTO

A black and white photo of the .38. PULL BACK to reveal the photo is on a glass table in front of the fireplace. PAN TABLE to reveal papers scattered near the photo, some sticking out of a folder that reads 'Police File - Thomas and Martha Wayne, Case Number 72114', and stamped across it in blue ink - "copy". PULL BACK SLIGHTLY as a man's hand ENTERS FRAME and picks up the photo of the gun.

INT. WAYNE MANOR - BRUCE'S BEDROOM SUITE - OFFICE - NIGHT

ANGLE ON ALFRED

An older Alfred regards photo sadly, then looks at something O.S.

ANGLE ON ALFRED LOOKING AT BRUCE

The office houses a desk and bookcases, scattered seating arrangements of leather chairs and one leather sofa in front of the fireplace with a glass coffee table. Bruce, now a well-matured, handsome 22 (in expensive but rumpled clothes) has fallen asleep on the sofa, some papers from the file scattered on his lap. The two men are lit by the flickering firelight. Alfred looks at the photo again and puts it back on the table.

ANGLE ON PHOTO

The photo picks up the reflected firelight from the hearth. CLOSE IN. IMAGE BLURS. Beat, then we come BACK INTO FOCUS on a CLOSE SHOT of the gun being held upright by a man's hand.

CHRISTOFF (OS)

I've had this piece for years...

WIDE ON CHRISTOFF AND MR. MONARCH - INT. CHRISTOFF'S FENCING OPERATION - NIGHT

Christoff's apartment is a big, cluttered room packed with shelves, boxes, and cabinets filled with stolen material. Seated at a table, Christoff is showing a young Frank Monarch an array of guns. He holds up the .38 we've been following:

CHRISTOFF (CONT)

It would come in handy with the element
of people you've been dealing with,
Frank...

CLOSER ON MONARCH

He takes the gun in his hand, and nods his head affirmatively.

CHRISTOFF (CONT)

...or, should I say, "Mr. Monarch".

PAN DOWN as Monarch puts the gun in his pocket. FOLLOW the gun
into the pocket, and into darkness.

EXT. MONARCH CARD COMPANY - NIGHT

It's a dumpy, little building alongside the wharf. The sign out
front reads "MONARCH CARD COMPANY".

DISSOLVE TO:

EXT. MONARCH CARD COMPANY - A FEW YEARS LATER - NIGHT

The place has grown larger - several stories have been added. The
sign is bigger.

DISSOLVE TO:

EXT. MONARCH CARD COMPANY - YEARS LATER - NIGHT

The building is now a huge factory, with a large warehouse and a
corporate tower. It pumps sludge into the river. The sign is
huge: "MONARCH CARD COMPANY". TRUCK INTO the building and...

FADE TO BLACK.

SCREEN GOES BLACK. Silent seconds pass, then we hear a new SFX:
SHUFFLING OF FEET and...

FRANK (OS)

(grunting and labored)

Take it easy, guys.

THUG #1 (OS)

The boss already HAS taken it easy with
you.

We hear another SFX: SOMEONE SLAMMING THROUGH DOORS. Beat.

JACK (OS)
Well, well, well. Glad you could join
us, Frank. Weapons check, boys.

DISSOLVE FROM BLACK TO:

INT. POSH OFFICE - NIGHT

CLOSE ANGLE ON .38

It's held by a man's hand, having just been removed from Frank's
inside pocket. We can see his rumpled suit, shirt and tie.

WIDER

We reveal Frank Monarch, a disheveled, nervous-eyed mogul in his
60's. Two thugs hold him roughly by his arms. One has the gun.

JACK (OS)
Tsk, tsk, tsk. A gun, Frank? Don't you
know you're not to supposed to carry
anything that can be used against you?

Frank nervously glances down at gun. The thug holding it smiles.

WIDE ON OFFICE

It's the new base of Jack Napier. There's a lot of high-tech
furniture, chrome and glass, fine statuary, and a commanding view
of Gotham City out a large window. A roaring fire burns in a
huge, walk-in marble fireplace. An older Al is in the room,
standing by Jack, also older and more sophisticated and powerful
looking. The thugs bring Frank and the gun over to Jack who's
seated at a large glass table.

ANGLE ON JACK AND TABLE - MONARCH'S P.O.V.

The glass table is littered with Monarch playing cards. Jack is
playing "card toss" into a crystal bowl. He stops, and takes the
gun from the thug and looks at it oddly for a beat, almost in
recognition. SFX: "SHOOO-SHOOO-SHOOO".

JACK
Cute little guy. Had one just like it
once.

He lays the gun down on the table near the crystal bowl and starts
playing "toss" again with the cards.

JACK (CONT)
So, what's it gonna be, Frankie?

UP ANGLE ON SCATTERED CARDS AND GUN - POV UNDER GLASS TABLE

We see the cards hit the table as Jack throws them, some landing face up, some face down.

MONARCH (OS)

Come on, Jack. It's me, Frank Monarch.
You used to work for me at the factory.

TRUCK IN ON CARDS AND GUN

One cards lands near the gun's trigger, "face down" - a joker.

JACK (OS)

I also used to have to eat my spinach.
(he laughs, Frank doesn't)
You oughtta smile more. Oh Frankie,
Frankie... I've been here all night
laying my cards on the table and you
didn't call me about my offer.

Jack's hand MOVES INTO FRAME grabs gun and picks it up.

WIDE ON ROOM

Jack toys with the .38, twirling it around and absently aiming it at the scattered thugs and Al (who duck), but keeping his eyes on Frank.

JACK (CONT)

I'm buying up riverfront property. I
NEED... no, I WANT your factory. Either
you sell it to me... or bridge clubs in
this town will be forced to switch to
Monopoly. Capice?

CLOSE ON JACK AND FRANK

Jack sticks the butt of the gun under Monarch's chin.

JACK (CONT)

So what'll it be, old friend? Play... or
pay?

SFX: "SHOOO-SHOOO-SHOOO-SHOOO" and...

SMASH CUT TO:

EXT. GOTHAM CITY - MONARCH CARD FACTORY - NIGHT

The card factory looms up in the moonlight in the B.G. Jack and group of men MOVE INTO FRAME. Two of the men force-walk a completely disheveled Frank.

CLOSER ANGLE ON JACK AND MEN

Jack looks around, pulls out .38 and waves the rest of the men onward with it -- they're armed with crowbars and sledge hammers.

CUT TO:

INT. MONARCH CARD FACTORY - NIGHT

The area is overwhelming -- steam pipes, conduits, dye vats, chemical cauldrons, boilers and catwalks against towering ceilings. The men (including the captive Frank) are gathered behind Jack, who twirls the gun like a cowboy, then mimes a causal shot in the air.

JACK

Bang. You lose, Frankie. Tie him up someplace where he can enjoy the show.

Two thugs drag Frank OUT OF FRAME.

FRANK (OS)

No! Don't do this to me!

JACK

(smiles OS at Frank)

Hope ya got insurance, Frank... life insurance, that is.

(to the rest of the men)

What are ya waiting' for, boys? Idle hands are the devil's hands!

CUT TO:

ANGLE ON DYE VATS

As Thug #1 whacks away at the valves on the dye vat with a sledge hammer until it gives... rich red dye begins to flood the floor.
SFX: TO MATCH.

ANGLE ON BOILER AND STEAM PIPES

Al smashes the meters on the boiler with a crowbar, as Thug #2 bashes the pipes with a sledge hammer. The pipes burst and hissing steam clouds into the scene. SFX: TO MATCH.

ANGLE ON FRANK

Tied to a pipe and watching the action in helpless frustration.

UP ANGLE ON JACK ON CATWALK

We see Jack looking down at CAMERA from catwalk with a big smile, watching the activity below. He keeps twirling the gun. Up above him, we can see a huge skylight. A shadow falls across it.

JACK
Boys will be boys.
(he laughs)

ANGLE ON JACK -- POV BEHIND HIM ON CATWALK

Jack reacts to the sound of SPLINTERING GLASS (SFX). He whirls as Batman drops INTO FRAME in front of us in a shower of broken glass. JACK'S EYES WIDEN.

HIGH ANGLE DOWN - SKYLIGHT POV - FAVOR DYE VAT

We look down on Batman and Jack who's stunned and holding the .38 at his side. Off the edge of the catwalk and down on the distant factory floor we see a huge vat of bubbling green dye (SFX). Batman advances and stops within arm's reach of Jack.

JACK
What the heck are you?!

BATMAN
The end of the road.

DIFFERENT ANGLE - SIDE TWO-SHOT

Batman grabs Jack by his coat. Jack reacts and wrenches away, pointing the .38 at Batman.

JACK
Nobody touches me. Nobody!

EXTREME CU OF BATMAN'S WHITE EYES

CAMERA moves into Batman's eyes. DISSOLVE INTO MEMORY IMAGE, forced perspective of the .38 in young Jack's hands (face in shadow) as he pointed gun at young Bruce. SFX: "SHOOO-SHOOO-SHOO".

YOUNG JACK (FILTERED)
Nobody touches me.

DISSOLVE BACK into whites of Batman's eyes.

WIDE ANGLE ON CATWALK

Batman takes a step closer to Jack who readies to shoot.

JACK
I like the suit. I hope your cleaner
knows how to get out bullet holes.

An explosion of fire, smoke and steam erupts in the B.G SFX: TO MATCH. It rocks the catwalk's foundations.

ON JACK AND BATMAN

Batman takes advantage of the distraction and kicks the gun out of Jack's hand with a martial arts move. Jack dives for it.

DOWN ANGLE ON CATWALK EDGE -- INCLUDING VIEW OF DYE VAT BELOW

The gun slides INTO FRAME and slips over the edge just as Jack's hand slides INTO FRAME and grabs thin air.

UP ANGLE ON CATWALK -- POV EDGE OF DYE VAT

In SLOW MOTION we see the gun falling toward us, followed by a horrified Jack.

JACK
(distorted, echoing cry)

The gun disappears OUT OF FRAME (into the vat) with a SLUGGISH (SFX) SPLASH. Jack disappears OUT OF FRAME (into the vat) with a LOUD (SFX) SPLASH. A wave of green dye cascades over the edge of the vat and drips down the CAMERA, turning everything green.

DISSOLVE TO:

EXT. MONARCH CARD FACTORY - DRAINAGE PIPES - NIGHT

The card factory rests on the high river bank. Below its foundations, several "man-high" drainage pipes empty out of the factory and into the river. Another EXPLOSION SOUNDS within the factory (SFX). The whole place is on fire, flames reflecting wildly on the river's gently flowing surface. We CLOSE IN on one of the pipes where a swift moving stream of soapy green water is running out (SFX). We catch a glimpse of the .38 as it is washed out the pipe and falls over the edge.

UP ANGLE ON DRAINAGE PIPE MOUTH - RIVER POV

Again in SLOW MOTION, we see the gun falling toward us. And in the B.G. we see the frontal half of Jack Napier slip over the edge of the drainage pipe and hang on -- as his dazed face glances into CAMERA, we see his face and hands are sickly white, his hair dyed a hideous green. The gun falls OUT OF FRAME with a SFX "SPLASH".

INSERT SHOT - UNDERWATER

The .38 begins to sink into the river.

ANGLE UP AT BURNING FACTORY - POV UNDERWATER

We're under the river, looking up at the rippled reflection of the burning factory directly above us. We have the sensation of movement, PULLING BACK, sinking down and down. The image of the fire DISSOLVES AWAY until we are in blackness. SFX: WATERY, VERSION OF "SHHOOO-SHOOO-SHOOOO".

DISSOLVE TO:

ANGLE ON RIVER - POV RIVERBANK

The river meanders off into the night under a full moon.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

ON RIVERBED - POV UNDERWATER - THE GUN

We are in bluish-darkness. We see a few big rocks and a sunken tree trunk. The water is moved by a strong current. We hear a (SFX) "CLATTER" OF METAL ON STONE, distorted because we're underwater. Moved by the current, the gun slowly tumbles INTO FRAME on the river bottom. SFX: "SHOOO-SHOO-SHOOO". It comes to rest for a second, then the current begins to move it along the riverbed again. SFX: "CLATTER". SCREEN DARKENS and goes BLACK. In continuing darkness we hear water-muffled voices.

BRIAN (OS)

Last one in's a first class jerk.

BILLY (OS)

The water's gonna be cold!

FREDDY (OS)

Billy, don't be such a wuss.

DISSOLVE TO:

UP ANGLE ON SKY - SHALLOW RIVERBED'S UNDERWATER POV

The sky is summer blue, but a little refracted-looking. We see Brian and Freddy, two kids around 10 wearing cut-offs, jump "over" CAMERA POV. SFX: LOUD SPLASH SOUNDS O.S.

FREDDY/BRIAN (MUFFLED, OS)

Yeah! All right!

CAMERA POV is completely obscured by ripples. Then it begins to "smooth out" again and reveals Billy, also about 10 but fully clothed and wearing glasses. He's kneeling at the water's edge to test the temperature. He leans down closer, looking into CAMERA and reacts in surprise.

ON GUN IN RIVERBANK'S SHALLOW WATER - BILLY'S POV

The gun is under only about a foot of water. A few stray leaves float by on the water's surface.

ANGLE ON BILLY

As he scootches down, leans over the bank and reaches for the gun. His hand goes under the water. SFX: "SHOOO-SHOOO-SHOOO". He removes the gun from the water by its butt frame.

CLOSE SIDE ANGLE OF GUN WITH REFLECTION

Billy's holding the gun gingerly over the river. We see a reflection of the gun and Billy's hand on the surface, like there were two guns, barrel tip to barrel tip. Drops of water slide off the gun into the river and the reflection is destroyed by ripples.

CUT TO:

ANGLE ON AREA NEAR RIVERBANK

We can see Brian and Freddy water-splashing each other in the river in the B.G. Billy's sitting Indian-style in some tall grass in the foreground. He turns the gun over and over in his hands.

BILLY
(whispers)
Wow.

He aims the gun and goes to "shoot it", but the trigger's stuck.

WIPE TO:

INT. GARAGE - WORKSHOP AREA - DAY

The gun lays on a workshop table, looking very much worse the wear for its ordeal in the river. It's surrounded by jars of nails, screws, and some tools.

WIDER TO INCLUDE AREA OF GARAGE

The garage's contents show evidence of a suburban family; picnic table being repainted, a couple of bikes, spare tires, hoses, etc. Billy moves INTO FRAME holding a rag and some cleaning supplies.

CU OF BILLY'S GLASSES

In his huge round spectacles, we see dual-reflected images of the gun.

CUT TO:

INT. BILLY'S ROOM - EVENING

CLOSE ANGLE ON GUN BARREL AND TOY SOLDIER

We see a plastic, toy soldier about 3 inches high, a "G.I. Joe" type. The tip of the (cleaned and shiny) gun barrel is aiming right at it. PULL BACK to see Billy aiming the gun closely at the soldier.

BILLY
(makes "gun noises")

He knocks the toy soldier over "dead".

WIDER - INCLUDE LARGER PORTION OF ROOM

The room houses the typical contents of any ten year old boy, except it's very neat. Books are straight on their shelves, clothes fill a hamper, shoes arranged under the made bed, and a toy chest by the window. We see Billy is surrounded by a small battlefield of "dead" soldiers.

BILLY'S MOTHER (OS)

Billy? Dinner time.

NEW ANGLE ON BILLY

As he gets up, starts to leave, then turns and collects up all the soldiers and the gun, moves to the toy chest and dumps them inside. We STAY ON the toy chest as Billy runs OUT OF FRAME. CLOSE IN on the gun, the soldiers scattered all around it, some views of games, books and other toys underneath. We continue to CLOSE IN on the gun, reach the metal, then DISSOLVE INSIDE, into the bullet chambers -- there's one bullet left in the gun. SFX: "SHOOO-SHOOO-SHOOO-SHOOO".

SMASH CUT TO:

INT. BILLY'S ROOM - MORNING

OPEN ON TOY CHEST

The gun, shiny in the morning sunlight, still rests among the soldiers in the toy chest. PULL BACK to include Billy, who's forlornly sitting by the window, watching something outside.

BRIAN (OS)

(gun sounds)

Got ya, guerrilla slime!

FREDDY (OS)

- Did not!

(gun sounds)

Now, you're dead!

NEW ANGLE ON ROOM - HIGH AND DOWN

We still see the gun and Billy, but now we can see out the second story window, too. Brian and Freddy are in the yard playing "war". Brian looks up.

BRIAN

No way... Hey, Billy, are you playing, or what?

DIFFERENT ANGLE - SIDE VIEW

We see Billy looking out window in foreground, gun in toy chest in the B.G.

BILLY
(shouts down)
Yeah, wait up. I just have to get a gun.

He looks around and does a double-take on the toy chest.

ANGLE ON TOY CHEST

We see Billy look at the gun then reach in and pick it up. He smiles and turns gun over in his hands.

ANGLE ON BILLY -- HALLWAY POV

We're in the hall, looking through the open doorway to Billy's room. Billy crouches down on his belly, and crawls "guerilla style" over to the window. He cautiously lifts himself up onto the sill with the gun and looks out.

BRIAN (OS)
(gun sounds)
No fair, Freddy! I got you. You're dead!

FREDDY (OS)
You missed me by a mile!

CLOSE ON BILLY'S HAND WITH GUN

Billy follows the movement of one of the boys, "aiming" the gun. His finger tugs on the trigger. The chamber begins to turn...
SFX: "SHOOO-SHOOO-SHOOO".

ON OPEN DOORWAY - POV INSIDE BILLY'S ROOM

Billy's mother starts to enter from hall with a load of clean laundry. She smiles in Billy's direction then reacts in horror and drops the laundry.

BILLY'S MOTHER
(screams)
Billy!!!

SMASH CUT TO:

INT. GOTHAM CITY - PAWN SHOP - DAY

The gun is laying on the counter, near an array of musical instruments, and bric-a-brac. PULL BACK to reveal a sign that reads; "Pawnshop".

WIDE ON SHOP

The store is dim and dusty, it's shelves crowded with the pawned misfortunes of desperate people. A clerk is handing Billy's mother some money and a pawn ticket over the gun on the counter.

CLERK

You're lucky the kids are all okay, lady.
Did you know there was a bullet in this
gun?

ANGLE ON CLERK - BILLY'S MOTHER'S POV

The clerk picks up the gun and checks its sight line.

CLERK

You and the husband better have a
little talk with your boys about
what's a toy and what isn't.
(he looks INTO CAMERA)
Things can snowball. Hear what I'm
sayin'?

He turns and lays the gun down on a high shelf.

ANGLE ON GUN - SHELF-EDGE POV

We're looking down the gun barrel at close range. CLOSE IN until we're inside the barrel hole. PULL BACK to reveal we're still looking in the barrel's hole but the gun is now at a different angle -- upright. SFX: "SHOOO-SHOO-SHOOOO". The gun is now seen in a forced perspective. PULL BACK FURTHER and look up the barrel into the shadowed face of a man holding the gun. He's backlit in a dream-like quality. SFX: POLICE SIRENS. The colored flashing lights of a police car begin to illuminate the man's face -- young Jack Napier. He leers into CAMERA. The flashing reds and blues begin to change into greens and whites, and Jack Napier turns into the Joker. The gun suddenly shoots. In the blinding flash we hear two SFX: "BANGS".

SMASH CUT TO:

INT. WAYNE MANOR - BRUCE'S BEDROOM - NIGHT

MEDIUM ANGLE DOWN ON BRUCE

A sweaty Bruce Wayne bolts upright in bed, bare to the waist in a tangle of sheets, reacting wildly to his nightmare. He's 28, now, rugged-looking, muscled... and haunted.

SIDE ANGLE ON BRUCE

He swings himself over the side of the bed and sits, head hung down in his hands. Moonlight shines in through a large mullioned window. The panes' shadows criss-cross him like a cage.

CUT TO:

INT. GOTHAM CITY - PAWN SHOP - EVENING

We see the gun laying on the counter, bathed in moonlight shining in through the shop's paned window... like a cage. A man's gloved hands are counting out money next to it.

ON CLERK AND MAN

The man is Christoff, now older, but still procuring guns. The clerk picks up the money. Christoff picks up the gun and admires it, stroking it with his gloved hand. SFX: "SHOO-SHOO-SHOOO".

CUT TO:

EXT. GOTHAM CITY -- PAWN SHOP -- EVENING

Christoff exits shop and looks around. He pats his coat pocket and MOVES OUT OF FRAME.

CUT TO:

EXT. GOTHAM CITY -- BACK ALLEY -- EVENING

We see two pairs of hands, one of them gloved. The bare hands hold the .38, turning it over and over. The gloved hands count money.

WIDER ANGLE

As we see Christoff counting money and Rikki examining the gun nervously. -

CHRISTOFF
You're twenty short.

RIKKI
Yeah, but...

Christoff reaches out and grabs gun still in Rikki's hands. SFX: "SHOOO-SHOO-SHOOO-SHOOO".

CHRISTOFF (OVER)
Hey, I know you got laid off, but I can't run a business without profit.

RIKKI
(nervous)
Okay, okay. Hold on.

NEW ANGLE

Christoff lets go of the gun. Rikki digs in his pockets and comes out with his last few bills. He hesitates, then hands them to Christoff.

CHRISTOFF
Thanks, Rikki. Oh, and give a squeeze to the little one. How old is he now?

RIKKI
(sheepishly)
Seven months. Thanks, man.

WIDER

Christoff turns up his collar and moves OUT OF FRAME. As his FOOTSTEPS ECHO AWAY (SFX), Rikki stares at the gun.

SMASH CUT TO:

INT. GOTHAM -- LIQUOR STORE -- NIGHT

ANGLE ON MAN AND WOMAN -- RIKKI'S POV

We see the barrel of the gun in the close foreground, pointing at a frightened, middle-aged couple ("Mom" and "Pop") who have their hands raised over their heads. Shelves of liquor bottles are behind them.

POP
Please... just take it and go.

MOM
Don't hurt us. We have family.

RIKKI (MUFFLED -- OS)
Me, too. And this is gonna put bread on the table for a while.

EXTREME C.U. OF .38

The gun reflects the overhead lighting; for its age, it still looks sleek and shiny, dangerous. PULL BACK to reveal the gun in Rikki's hand still pointing at Mom and Pop. Keeping the gun partially IN FRAME, PAN DOWN to see Rikki's other hand raking money out of an open cash register drawer.

EXT. LIQUOR STORE -- STREET LEVEL -- ANGLE ON FRONT DOOR -- NIGHT

The door flies open. Rikki, wearing a stocking mask and holding the gun ENTERS FRAME. He looks up and down the street nervously, then runs OUT OF FRAME, his FOOTSTEPS ECHOING (SFX). Seconds later, an ALARM SOUNDS from the store (SFX).

EXT. BACK STREETS -- NIGHT

Rikki runs INTO FRAME, then stops and braces himself against the wall, very shaken. Still holding the gun in one hand, he removes the stocking mask with the other and throws it in a garbage can. He's sweating.

RIKKI
(heaving breaths)

CLOSE ON RIKKI AND GUN

He holds up his hands in front of him. They're shaking badly. The "trembling gun" gleams, reflecting the illumination of a nearby street lamp. SFX: "SHOOOO-SHOOO-SHOOOO". Rikki runs OUT OF FRAME with gun.

EXT. AREA NEAR SCHOOL YARD -- NIGHT

We see a basketball court in the B.G. as Rikki runs INTO FRAME, still carrying the gun in his hand. He stops, looks around and reacts sharply to something O.S.

WIDE ANGLE

We see Rikki in the distant B.G. Batman's shadow lengthens INTO FRAME in the foreground on the pavement. We see a glint of light reflecting off the gun in Rikki's hand. He takes off like a shot.

EXT. FENCED SCHOOL YARD -- ANGLE ON RIKKI -- NIGHT

CAMERA FOLLOWS RIKKI from behind as he runs across the school yard, blindly heading for a visible chain link fence. We see glimpses of the shiny gun in Rikki's hand as he pumps his arms to gain speed. He's looking behind him (INTO FOLLOWING CAMERA), rather than watching where he's going. SFX: RUNNING FOOTSTEPS.

RIKKI
(labored breathing)

ANGLE ON RIKKI THROUGH CHAIN LINK FENCE -- STREET POV

Rikki runs into the fencing, splaying his arms up against the CLANKING CHAIN (SFX).

RIKKI (CONT)

Ooff!

(more heavy breathing)

We see Rikki's face and the gun in his hand through the links, as if both were caught in a shadowy steel web.

NEW ANGLE ON RIKKI FROM BEHIND

Rikki attempts to climb the fence (SFX). Batman's shadow ENTERS FRAME, falling across the panicked young man. Rikki jumps down, whirls around and holds up the gun with both hands, ready to fire. Batman's shadow grows closer and larger.

RIKKI

(stammering)

Stay back. I mean it, man!

ON BATMAN -- RIKKI'S POV

We see Batman from Rikki's POV the gun in the foreground, partially blocking the view of the Dark Knight. SFX: "SHOO-SHOO-SHOO-SHOO."

BATMAN

Don't make the worst mistake of your life.

EXTREME C.U. OF BATMAN'S EYES

We see a "white glint" spark from the edge of his blank pupils. We CLOSE IN quickly, falling into the "whiteness." In rapid fire and surrounded by a milky glow, we see and hear a train wreck of sounds and images, dissolving from one to the other, as we trace the life of the gun backwards; C.U. of a frightened "Mom" and "Pop," Billy's "dead" soldier, Billy squeezing the trigger, Billy's mother's frightened eyes and piercing scream, C.U. of gun in Jack's hand with the B.G. explosion at the card factory, cascading money, the gun exchanging hands between two men, the forced perspective of gun and Jack's silhouette, looking down the gun's barrel into the frightened face of young Bruce, two echoing gunshots, and finally plunging into the hellish molten fires of the open hearth at the steel mill. SCREEN goes ORANGE-RED, then WHITE-HOT.

CLOSE ON RIKKI'S FACE

TRUCK BACK quickly, as Rikki suddenly stares at the gun with fright and drops it like a hot coal. He looks at Batman with a scared expression.

ON GUN

SFX: "SHOOO-SHOOO-SHOOO". Batman's hand reaches INTO FRAME and picks up the gun.