

BATMAN HOME VIDEO

"MASKS"

Story by

Alan Burnett

Screenplay by

Alan Burnett

Paul Dini

Martin Pasko

Michael Reaves

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Warner Bros. Animation, Inc.

BATMAN HOME VIDEO

"Masks"

CAST LIST

BATMAN / BRUCE WAYNE

NOTE: In the flashback sequences, Batman wears the old-style costume (no yellow spotlight around the bat insignia on his chest.) *

ALFRED
COMMISSIONER GORDON
HARVEY BULLOCK

TALL MAN / JACK NAPIER / JOKER

Jack Napier (AKA Tall Man) as he was before the accident that transformed him into the Joker. Same voice, but younger, not as manic.

ANDREA BEAUMONT / PHANTASM / WOMAN

Batman's one true love, seen in her late teens / early twenties and early thirties. As the young Andrea, she is sprightly and full of optimism and love. The older woman is more hardened, verging on bitter. Her costumed identity, Phantasm, has a filtered and harmonized quality -- it could just as easily be a man's voice as a woman's. This is important, as her identity is not revealed until the end.

ARTHUR REEVES

A Gotham City councilman, ruthless and amoral. Little difference in his voice between flashback and present. In present time he's in his late 30's.

CARL BEAUMONT

Andrea's father. A strong-willed, no-nonsense businessman. Little difference in his voice between flashback and present.

SAL VALESTRA

A mob boss, 60's or 70's. Ten years make a lot of difference here; the younger Valestra is strong and vibrant; the older man is emphysemic, dependent on an oxygen bottle.

CHUCKIE SOL

Another gangster, an associate of Valestra's. 50's; short and squat.

BUZZ BRONSKI

Another gangster associate of Valestra's. Late 50's, early 60's, strong and imposing.

GOONS 1, 2 & 3 Chuckie's entourage. A couple of lines apiece.

BODYGUARD & DRIVER Bronski's hired help.

BEAUTIES 1, 2, 3 & 4 Guests at Bruce Wayne's party. All a little tipsy, especially #4, who's dressed in a severe, no-nonsense fashion.

BAMBI Could be one of the above. 1 line. Very tipsy.

BURGLARS 1, 2 & 3 Garden-variety thugs robbing a mall. #3 is the largest and most imposing. #1 is a bozo.

SKAZ He drives the truck for the above-mentioned Burglars.

NIGHT GUARD Black female. Ad lib mumbles.

FIRST, SECOND BIKER & THIRD BIKERS 1 & 2 jave a few lines each; #3 has none. Heavy metal / Harley Davidson types.

VENDOR 1 moan.

FLIGHT ATTENDANT Could be male or female. A couple of V.O. lines.

ANNOUNCER An H.V. Kaltenborn type doing a V.O. in the Gotham World's Fair.

DOLL SINGERS Audio-animatronic children doing a Sherman Brothers-style uplifting song about the future.

HAZEL An audio-animatronic housewife of the future. Creaky electronic laughter.

SWAT TEAM LEADER 3-4 lines.

CASINO GUARD 1 line.

MAN IN TUX 1 line.

DRIVER COP 1-2 lines.

HELICOPTER COP 3-4 lines.

DOCTOR 1-2 lines.

PASSENGER 1-2 lines. Looks like Ned Beatty.

AUDIENCE Applause & walla.

BATMAN: THE ANIMATED MOVIE

"MASKS"

FADE IN:

EXT. GOTHAM - THE SHADY LADY CASINO - NIGHT

Above the entrance a seventy-foot, neon Rita Hayworth lookalike seductively posed with one hand on her hip, the other behind her head, winks at the traffic below. You can almost hear, "Put the blame on Mame, boys..."

ON "RITA'S" HEAD

BATMAN circles behind her head on a bat glider and lands silently on the roof.

ON ROOFTOP

He steps from the glider and looks around, making sure no one is up there with him.

He moves to a certain spot and pulls out a device which he aims at the roof. It fires a dart into the roof with a THWUMP. The portion sticking out of the roof looks like a small antenna.

CLOSE ON BATMAN

Batman pulls an earphone from his belt which he puts to his ear. We hear FILTERED VOICES from below...

CHUCKIE (V.O.)
(filtered)
Take a good look, boys...

INT. THE SUITE BELOW - CONTINUOUS

It's a plush, garish HOTEL SUITE. Marble fountain, gold lame wallpaper...the room they give Sinatra. A fifty-ish, squat racketeer, CHUCKIE SOL (Joe Pesci in a good suit) is showing off a suitcase full of counterfeit one-hundred dollar bills to OTHERS of his ilk. One of the goons holds it up to a light and squints.

GOON 1
Geez, Mr. Sol, I can't tell the difference.

CHUCKIE
You'd need one of them neutron microscopes, Dommer. It's identical down to Ben Franklin's stubble.

Chuckie plucks it from the goon's hand.

ON CHUCKIE

As he steps over to the suitcase and places the bill back with the stacks of other bills.

CHUCKIE

I want it laundered through the casino at a half mil a week. Three-quarter mil by March. Anybody got a problem with that?

ON WINDOW

Just then the Dark Knight CRASHES through the window. Glass flies like a bomb just hit.

ON THE GOONS AND CHUCKIE

Reacting. The bad guys are already pulling guns.

GOONS

Hey! / What? / The Bat!

No sooner does the first two goons have their pistols out than two batarangs hit it and the guns go flying.

GOON 1/2

(cries of pain)

ON BATMAN

(NOTE: Quickly timed, almost faster than the eye can follow.) Another goon takes a swipe at him from the side. Batman decks him with a left. Another from behind, Batman brings up his elbow to the fellow's jaw. A third goon literally jumps on his back (APPROPRIATE SFX).

THIRD GOON

(battle cry)

Batman flips him over into...

THE FIRST GOON

who has retrieved his gun and is about to fire just as the Third Goon comes CRASHING IN. The gun GOES OFF harmlessly as they demolish a glass display of bric-a-brac. SFX: BREAKING GLASS.

ON CHUCKIE

as the FIGHTING CONTINUES O.S., he sweeps up the briefcase and bolts out the door.

CUT TO:

EXT. OPEN-AIR MOVING SIDEWALK

The sidewalk is about 200 feet long, several stories above the ground, connecting the hotel to a PARKING STRUCTURE. As Chuckie rushes across we PULL BACK to see that we're looking over someone's shoulder, someone standing inside the structure. The shadowy stranger moves OFF.

INSIDE THE PARKING STRUCTURE

Chuckie rushes in, looking over his shoulder. Suddenly he stops in his tracks as he sees what's before him.

CHUCKIE

(gasp)

REVERSE ANGLE - ON DARK FIGURE

The figure is about a hundred yards away and approaching, surrounded by swirls of smoky mist.

DARK FIGURE (ELECTRONIC FILTER)

(throaty and harmonized)

Chuckie Sol...

ON CHUCKIE

who immediately pulls out a gun.

CHUCKIE

Batman!

He starts FIRING.

ON THE DARK FIGURE

almost appearing as if he's gliding on the mist. Chuckie continues FIRING but the bullets have no affect. As the figure gets closer we see that this is clearly not the Batman, but a ghoulish looking character with a Death's Head face mask. We'll call him PHANTASM.

PHANTASM

Your Angel of Death awaits.

ALT: PHANTASM

Gaze upon your death mask.

ON CHUCKIE

as he runs out of bullets (SFX: CLICK-CLICK) he realizes this ain't no Batman.

CHUCKIE

You ain't the Bat!

At that instant Phantasm glides in and knocks the gun from his hand. He then backhands the gangster, sending him flying.

CHUCKIE
(impact cry)

ON CHUCKIE

as he CRASHES against one of the pylons. The valise goes flying from his hands. He falls to the ground, feeling his lip. A trickle of blood is at the corner. Phantasm glides in.

CHUCKIE
Who-who are you? Whaddaya want?

Phantasm grabs him by the lapels and lifts him into the air, SMASHING his back against the pylon.

CHUCKIE
(Oof!)

Phantasm comes nose-to-nose with Chuckie.

PHANTASM
I want you, Chuckie-boy.

And with a mighty heave he throws Chuckie O.S.

CHUCKIE
(scream of terror)

ON PARKED CARS

As Chuckie tumbles over the hoods of a couple of cars parked next to each other. He smashes into the wall behind them. APPROPRIATE SFX.

CHUCKIE (CONT'D)
(big impact grunts)

ON PHANTASM

stepping toward Chuckie again. Just then he hear the sound of WHEELS SQUEALING. He turns toward the noise.

ON CHUCKIE

Looking horrified, he also turns in that direction.

WIDE ON PHANTASM

who steps back into the shadows as a car comes turning around the corner, heading downstairs to the exit. As soon as it passes Phantasm steps forward again and suddenly sees...

REVERSE ANGLE ON FLOOR

...that Chuckie is no longer there. Phantasm hears FOOTSTEPS and turns.

ON CHUCKIE

heading up the stairwell, the valise under one arm. He looks frantic. His heart rate must be hitting two-hundred.

CUT TO:

TOP FLOOR OF PARKING STRUCTURE

Open air. Very few cars. Chuckie reaches the top of the stairs. He gasps for air for a second, then moves on.

CHUCKIE
(a couple of gasps)

DOWNSHOT ON STAIRWELL - ON PHANTASM

Following, looking up as he climbs. Face heading TOWARD CAMERA. Should feel like a ghost rising on mist.

ON CAR

Chuckie opens the driver's door and heaves the valise into the back seat.

ON BACK SEAT

the case lands next to a thermos-size canister planted on the floor. We hear the car door SLAM.

ON CHUCKIE

sitting in the front seat, sweating bullets. He turns the ignition. The motor CHURNS, not turning over.

ON THE STAIRWELL

Phantasm rises from the stairwell on a cloud of mist and heads for the car.

INSIDE CAR - BACK ON CHUCKIE

The car finally STARTS, to his relief. He looks at the approaching Phantasm as he puts his car in gear.

CHUCKIE
This time I got you...

EXT. CAR

With a SQUEAL of tires, the car takes off.

ON PHANTASM

who stops in the center of the parking lot as the lights from Chuckie's car bear down. With a wave of his arms Phantasm completely envelops himself in mist once again.

WIDER

a split second later, Chuckie plows right through the mist, missing Phantasm entirely.

ON CHUCKIE

looking back through the rear view mirror with a how-in-the-hell-did-I-miss-him expression.

BACK ON THE MIST

There's still a section of mist intact and from it Phantasm appears, pointing his hand at the vehicle and PRESSING a small device (SFX).

INT. BACK SEAT OF CAR

At that instant the canister in Chuckie's back seat EXPLODES with the black mist, which fills the car.

ON CHUCKIE

who is suddenly engulfed, completely blinded. He hits the BRAKES.

CHUCKIE

Wha-a-a-t?!

EXT. WIDE ON THE CAR

The car SKIDS, swerving toward a low wall and railing.

CUT TO:

EXT. ELEVATED SIDEWALK

As Batman runs out onto the walk, presumably after Chuckie, he hears the BURNING TIRES and looks up.

TOP FLOOR - PARKING STRUCTURE - UPSHOT

The car CRASHES through the wall of the structure.

ON BATMAN

reacting. As chunks of concrete fall, he dives from the elevated walk.

WIDE

The car flies through the air, spiraling in a slow corkscrew, until it SMASHES into the side of the hotel. The car's horn BLARES, stuck, as the smoke from the cannister pours out of the car.

ON BATMAN

swinging onto the ground. Already the counterfeit money is drifting over the scene like oversized snowflakes. Batman spots something at his feet and reaches for it.

INSERT ON CANISTER

A small curved fragment of the exploded container. CAMERA FOLLOWS Batman's hand as he lifts UP the shard and looks at it.

ON THE SIDELINES

A CASINO GUARD and MAN IN TUX step out to see the sight.

CASINO GUARD

Good lord.

The man spots Batman and points.

MAN IN TUX

Hey, it's him!

ON BATMAN

looking back at them. Suddenly something catches his eye. He looks up as he fits the canister piece into a belt compartment.

THE HOLE IN THE WALL ABOVE - ON PHANTASM - BATMAN'S POV

The silhouetted form of Phantasm is glancing down. He steps back out of sight almost immediately.

ON BATMAN

who quickly SHOOTS his grappling hook skyward.

ANGLE ON THE TOP

even as the hook imbeds into the concrete, Phantasm has turned and is walking away, becoming enveloped in mist once again.

CLOSE ON WALL

as Batman is pulled up to the wall. He climbs over and looks around.

ON FAINT WISPS OF VAPOR

blowing away as if Phantasm disappeared with the mist.

WIDE ON SCENE

Batman alone, looking puzzled. All is quiet.

CUT TO:

INT. TV STUDIO - CLOSE ON ARTHUR REEVES

We don't know where we are, and won't for a few beats. COUNCILMAN ARTHUR REEVES, a handsome, thirty-something, hot-headed slick politico, is throwing a Dornan-like fit.

REEVES

I'm telling you, friends, it's
vigilantism at its deadliest.

ANGLE WIDENS TO INCLUDE COMMISSIONER GORDON, sitting near Reeves, looking uncomfortable.

REEVES (CONT'D)

(turning to Gordon)

How many times are we going to let
this happen? How many times are we
going to let Batman cross the line?

GORDON

I'm sorry, Councilman, you can't
blame Batman for what happened to
Chuckie Sol.

REEVES

Why not?!

FAVOR REEVES

He grabs up a newspaper from O.S., holds it up. There's a picture of the car sticking out of the hotel. The headline reads: GANGSTER SLAIN.

REEVES (CONT'D)

He was there. He was after him.
He's a loose cannon, Commissioner.

WIDEN

to show that Reeves is speaking to a studio audience on the set of "GOTHAM INSIDER." SUMMER GLEESON stands nearby.

REEVES (CONT'D)

It's not just my opinion. A lot of
people -- including cops, I might add
-- think Batman's as unstable as the
crooks he brings in.

CLOSE ON REEVES

selling it to the audience.

REEVES (CONT'D)

What kind of city are we running when
we depend on the support of a
potential madman?

AUDIENCE (O.S.)

(cheers, hisses, etc.)

PULL BACK TO INCLUDE INT. BATCAVE

to show we are watching this on the TV monitor. ALFRED, who has
the bat costume and belt draped over one arm, CLICKS off the
broadcast. As he turns:

ALFRED

Such rot, sir. Why, you're the very
model of sanity.

(beat; deadpan)

Oh, by the way, I've pressed your
tights and put away your exploding
gas balls.

WIDEN TO INCLUDE BRUCE WAYNE, bent over his lab table, studying the
charred remains of the gas canister.

BRUCE

Thank you, Alfred.

ANOTHER ANGLE

Alfred leans over Bruce's shoulder and raises an eyebrow at the
canister.

ALFRED

Might one inquire what this is?

FAVOR BRUCE

He looks at it, rubs his chin thoughtfully.

BRUCE

Part of a canister. I found it at
the scene of the accident. There's a
chemical residue baked onto it --
some kind of dense long-chain
polymer.

ALFRED

(humoring him)

Of course.

He EXITS SHOT as Bruce continues to stare at the puzzle.

WIPE TO:

EXT. SKY - ON CLOUDS - DAY

At first the clouds are such that we might think we're looking at Phantasm's smoky mist. But just when we suspect he might appear, a wide-body plane BURSTS through.

OVERHEAD SHOT OF THE PLANE

We follow the plane as it flies over the cityscape.

ANDREA (V.O.)
I should be landing any minute.

CUT TO:

INT. PLANE - ON ANDREA BEAUMONT - CONTINUOUS

She sits in her seat talking on the plane's phone. She's a striking, smartly-dressed, brunette-haired woman, hair cut short, who wears a locket hanging from a necklace. She gazes out the window as she speaks.

ANDREA
It'll be good to see you again,
Arthur.

REEVES (V.O.)
(filtered)
You, too.

CUT TO:

INT. ARTHUR REEVES'S OFFICE

He's sitting in his chair in his plush city office, checking himself in a desk mirror.

REEVES
And don't worry about a thing. We'll
clear up these old family finances.
Don't forget, you've got a big time
city councilman on your side.

INT. PLANE - ON ANDREA

ANDREA (V.O.)
Can't believe it's been ten years.

REEVES (CONT'D) (V.O.)
(filtered)
Thinking of looking up some old
friends?

She frowns a bit as she glances at her lap.

ON ANDREA'S LAP

There's a copy of FORTUNE with Bruce Wayne's picture on it along with the words: **PROFILE: BRUCE WAYNE**. She touches his picture gently with her finger tips.

ON ANDREA

She lies when she says...

ANDREA

Oh, Arthur, don't start that again.
He's ancient history.

INT. REEVES'S OFFICE

He smiles like a cobra.

REEVES

That's encouraging.
(beat)
Then I'll see you soon.

ON ANDREA

Suddenly she hears...

FLIGHT ATTENDANT (MALE OR FEMALE) (V.O.)

(filtered)

Ladies and gentlemen, please fasten
your seat belts.

CUT TO:

EXT. PLANE - CONTINUOUS

It begins to descend from the SCREEN, leaving only the wide blue sky.

FLIGHT ATTENDANT (CONT'D) (V.O.)

We're about to make our descent into
Gotham City.

DISSOLVE TO:

EXT. STARRY NIGHT SKY

We hear PARTY AMBIENCE as we PAN DOWN to the WAYNE MANSION where cars are pulling up. All the lights are on.

CUT TO:

INT. MANSION - CONTINUOUS

Bruce is throwing one of his usual get-togethers. All that's missing is Hef. The CAMERA PANS over the smartly dressed guests to three lovely women hanging onto Bruce.

BEAUTY 1

Come on, Bruce. All alone in this big mansion. Haven't you ever thought about marriage, even once?

Beauty 2 playfully cups Bruce's ears.

BEAUTY 2

Oh, never say the "M" word in front of Bruce. It makes him nervous.

BEAUTY 3

(slight Judy Holiday)
What about the "I" word?

Bruce looks at her quizzically.

BRUCE

The "I" word?

As she flashes those long lashes.

BEAUTY 3

In-gagement.

ANOTHER ANGLE

As Bruce is reacting a FOURTH WOMAN, equally attractive, but in a severe dark dress, steps forward holding a drink, smiling sardonically.

BEAUTY 4

(a bit cloudy)
I'd watch out for Brucie, if I were you, girls.

She stands in front of him and looks him in the eye.

BEAUTY 4

First he wines and dines you, makes you think you're the only woman he's ever been interested in, and just when you're wondering where to register the china...

(pointed, mean eyes)
...he forgets your phone number.
That's Bruce Wayne's style.

Her smile disappears and she throws the drink in his face.

BEAUTIES 1-2-3

(Assorted gasps)

ON BRUCE

who wipes his eyes, stonefaced.

BRUCE
(to the other girls)
Excuse me.

He heads away.

ANOTHER ANGLE - BRUCE

is stopped by someone dangling a handkerchief in front of his face.

REEVES
A friend in need?

Bruce takes the handkerchief and wipes off more drink.

BRUCE
Councilman. So how goes the bat
bashing?

REEVES
Better than your love life.
(glancing toward the girls)
Really, Bruce, it's almost as if you
pick them because you know there's no
chance for a serious relationship.

CLOSE ON REEVES

Picking a drink off of Alfred's tray as the butler passes by.

REEVES (CONT'D)
At least since that one girl...
(feigned forgetfulness)
What was her name?

ON BRUCE

who stops wiping and freezes with a sullen look. This is a
sensitive area for him to be kidded about.

REEVES (O.S.) (CONT'D)
Anne...Andi...ANDREA. Yes.

ON THEM BOTH

As Reeves cocks a wiseguy eye at Bruce.

REEVES (CONT'D)
Andrea Beaumont. Now there was a
sweet number. How'd you let her get
loose?

Bruce looks at him wryly as he folds up the handkerchief. He's not
going to get into this with him.

BRUCE

Thanks for the handkerchief, Arthur.
You know where you can stick it.

And Bruce jabs the hankie down Reeves's breast pocket. He walks away. Reeves cracks a grin, happy to get Bruce's goat.

CUT TO:

THE STUDY - ON BRUCE

who has stepped in to get away from it all. He shuts the door, muting the PARTY NOISE. He looks up sullenly.

ON PORTRAIT OF HIS PARENTS

The portrait hangs over a lit fireplace. The faces are stern, unsmiling, Victorian.

ON THE FIREPLACE

Bruce steps IN and places an outstretched arm on the mantle as he looks up at his parents. Then he looks toward the fire. The flickering light plays against him as he thinks back and we...

SEGUE TO:

EXT. CEMETERY - FRESHMAN BRUCE - TEN YEARS AGO - DAY

It's autumn. Young Bruce is posed the same way -- one arm leaning against the marble monument of his parents. He looks a little disheveled with his collar askew.

CLOSER

He places two flowers in a vase attached to the monument. A solemn moment. Suddenly he hears a voice.

ANDREA (O.S.)

(distant, unintelligible)

That's right. And if Daddy gets any more protective, I might as well join the young Republicans...

ANGLE ON YOUNG ANDREA

standing among the headstones on the other side of the Wayne monument. She appears to be talking to thin air. Her hair is long, flowing.

ANDREA

It's times like this I wish you were around to...

Suddenly she senses his presence and turns to see him.

ANDREA (CONT'D)

Yes?

BRUCE

(uncertain)

Excuse me. I thought you were saying something. To me, I mean.

ANDREA

No.

Bruce looks around curiously, then steps back.

BRUCE

O-kay.

No sooner does he turn away than Andrea turns around excitedly, again talking to the air.

ANDREA

Know who that was? Bruce Wayne. You know. Wayne Enterprises? I've seen him on campus. Very moody. Cute, though.

ANOTHER ANGLE

Just then Bruce steps back IN, looking at her strangely again.

ANDREA

Yes?

Bruce glances around as if looking for someone else.

BRUCE

I heard my name. I thought...
(has to ask)
Who are you talking to?

She gestures toward the grave in front of her.

ANDREA

My mother.

INSERT - ON HEADSTONE

It reads: VICTORIA BEAUMONT. Flowers cover the years.

ON BRUCE

looking at the grave and then up at Andrea. He seems a little befuddled.

BRUCE

Oh. I didn't mean to...

She picks up her bag.

ANDREA

That's okay. We're done. Mom doesn't
have much to say today.

ANOTHER ANGLE - BRUCE

still looking puzzled. As she passes by him she pauses to tell
him...

ANDREA

Hey, I'm not the only one who talks
to their loved ones, y'know.

And she continues on. Bruce calls after as he follows.

BRUCE

I didn't say anything.

ON THE TWO OF THEM WALKING

ANDREA

It's just that when I talk to her out
loud, I can imagine how she'd reply.
I can hear her. Like she's right
there.

FAVOR BRUCE

trying to keep up. He nods, thoughtfully: He sort of understands
what she's saying.

BRUCE

I talked to my parents. Once.

ANDREA

What did you say?

ON GATE

Bruce opens a gate that leads them out of the cemetery.

BRUCE

I made a vow.

ANDREA

What vow?

BRUCE

A secret one.

She feigns great interest.

ANDREA

Oooh, a man of mystery. Have you kept your vow?

BRUCE

So far.

EXT. STREET

By now they've come upon a motorcycle parked at the curb. She stops and regards him with renewed interest. She extends her hand.

ANDREA

Andrea Beaumont.

Bruce shakes her hand.

BRUCE WAYNE

Bruce Wayne.

ON ANDREA - OVER BRUCE'S SHOULDER

She smiles at him wryly.

ANDREA

I know. The boy billionaire. So, tell me...

She straightening his disheveled collar.

ANDREA

With all that money and power, how come you always look like you want to jump off a cliff?

ON BRUCE

who smiles in spite of himself.

BRUCE

Why should you care?

FAVORING ANDREA

as she gets on her motorcycle.

ANDREA

I don't.
(big smile)
My mother was asking.

That said, she KICK-STARTS the engine.

ON THE TWO OF THEM

As she takes off, Bruce watches her. He's intrigued. Just then a HOWLING autumn breeze blows, RUSTLING leaves. A shadow falls over Bruce as if the clouds were covering the sun.

DISSOLVE TO:

EXT. NIGHT - ON MOON (FLASHBACK CONTINUES)

All moons should be this full, this bright. The WHISTLE OF WINDS BRIDGE the DISSOLVE as wisps of clouds move past the glowing orb, followed by a trio of bats.

PAN DOWN to the GOTHAM MALL. The toy store has the facade of a big clown face; the floral shoppe, a big bouquet, etc... Near the giant top hat and white gloves of the Gotham Men's Wear outlet a FIGURE IN BLACK swings onto the roof.

CLOSER

shows that it's young Bruce dressed in a black turtle neck with a makeshift utility belt. He looks around to make sure no one has seen him and moves on.

ON THE SIDE OF THE BUILDING

We hear a CRASHING NOISE O.S. as Bruce steps over to the edge and looks down.

BURGLAR 1 (O.S.)

Hey, dummy.

EXT. BACK ALLEY - AT A DEPARTMENT STORE LOADING DOCK

A semi-truck has been backed into the loading dock. Two BURLY BURGLARS are carrying store items to the truck's van. One of them, carrying a stack of VCR's, has apparently just dropped the top one. He's looking down at the fallen VCR as Burglar 1 steps up to him carrying a box of watches and jewelry.

BURGLAR 1 (CONT'D)

Whatsa matter with you? This is expensive merchandise.

Burglar 1 KICKS the VCR out of his way and continues toward the van. Burglar 2 follows with a scowl.

INSIDE THE DOCK'S DOORWAY

An African-American FEMALE NIGHT GUARD is tied up on the ground, mouth taped, watching helplessly. A THIRD BURGLAR steps over her, carrying lamps under his arm. She cringes.

BURGLAR 3

Comin' through.

BACK ON BRUCE

Looking down anxiously. He pulls a mask from his belt and ties it on, making him look very Ninja-like. He takes a deep breath.

BRUCE
(under his breath)
Here goes...

And he detaches a loop of rope from his belt.

CLOSER ON BURGLARS - AT THE REAR OF THE TRUCK

As 3 shoves the lamps into the truck, Burglar 1 pulls out a walkie-talkie.

BURGLAR 1
Okay, Skaz. We're done shoppin'.

EXT. END OF ALLEY - ON SKAZ

SKAZ - we coulda called him Burglar 4, but we're tired of typing numbers - is a mean-looking fellow in a cap and scarf, which conceal a headset and phone mike. He's the lookout at the alley leading out of the loading dock. He glances this way and that, bringing the mike up to his lips.

SKAZ
All clear here.

BACK AT THE LOADING DOCK

As 1 flattens the antenna on his walkie-talkie.

BURGLAR 1
Let's blow this popstand.

But just as the swing the doors closed, they suddenly hear...

BRUCE
(big Ninja cry)

ON BRUCE

who swings IN, making a dramatic leap to the ground. (His Ninja cry carries into this shot.) When he springs up there are two Ninja stars in his hand.

ON THE GUARD

Even she looks astonished.

ON THE BURGLARS

The men look at him and look at each other.

BURGLAR 1
Who's this clown?

CLOSE ON BRUCE

He points to the ground.

BRUCE
(a teenager doing Clint Eastwood)
On your stomachs. Arms spread.

ON THE BURGLARS

They look at him like he was the man with two heads. 1 turns to the girl guard.

BURGLAR 1
You know this guy?

ON THE GUARD

She shakes her head, also looking incredulous.

GUARD
("no" mumbles)

ON BRUCE

BRUCE
You heard me.

ON THE BURGLARS

Burglar 1 feigns deference.

BURGLAR 1
Yeah, you heard him, boys.

And as if on cue, the two guys flanking him begin to spread out.

ON BRUCE

Now looking a little worried. He glances from one side to another.

BURGLAR 1 (CONT'D) (O.S.)
You heard Mr. Kung Fu.

WIDER

As Bruce finds himself in the middle of a triangle.

BURGLAR 2
Yeah, I'm shakin'.

CLOSE ON BURGLAR 1

who steps back, yelling...

BURGLAR 1

Now!

ON BURGLAR 3

Quick shot as he's pulling out his gun.

ON BURGLAR 2

also pulling out his gun.

ON BRUCE

who reacts, and spins around sending one star flying left and one flying right. (APPROPRIATE SFX).

ON BURGLAR 2

who has the gun knocked out of his hand as the star STRIKES it (SFX).

BURGLAR 2

(cry of pain)

ON BURGLAR 3

His arm is KNOCKED back. The gun flies from his hand, FIRING.

ON BURGLAR 1

Sees immediately what's happened and shouts...

BURGLAR 1

Get him!

And he lunges forward at Bruce.

ON BRUCE

As 1 comes in Bruce KICKS him in the crotch.

BURGLAR 1

(impact cry)

The guy doubles over, Bruce pulls his jacket over his head, then brings his knee up to rearrange his facial cartilage. SFX: CRUNCH.

BURGLAR 1

(bigger impact cry)

As 1 flies back, 2 grabs Bruce in a mean bear hug from behind, just