

BATMAN

"SEE NO EVIL"

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(PASKO)

WARNER BROS. ANIMATION, INC.

BATMAN

"SEE NO EVIL"

CAST LIST (including MODEL NOTES)

REGULARS

BATMAN /BRUCE WAYNE

RECURRING

LUCIUS FOX (Brock Peters)

FEATURED GUEST STAR

LLOYD VENTRIS -- 40ish. Ex-con. Cold. Tough. Not stupid, but no genius, either; street-smart. Can sound tender, but it's an act; the rest of the time, there's a perpetual sneer in his voice. Tall, stocky, square-jawed; very close-cropped hair. Wears distinctive mirrored sunglasses with rectangular frames. [NOTE: "MOJO" is his daughter's imaginary playmate, who he pretends to be when he gains the power to make himself invisible. However, he need not disguise his voice when he plays "Mojo," since his daughter has never met him and wouldn't recognize his real voice anyway.]

INCIDENTALS (NEW MODELS)

KIMBERLY VENTRIS -- Lloyd's 6-year-old daughter. Sweet-natured. Cute as a button. Very bright and well-spoken for her age.
HELEN VENTRIS -- 35. Lloyd's ex-wife. Pretty in a nondescript sort of way. Not terribly soft or girlish -- life has been tough, and it's coarsened her. A survivor. The sound is a younger Linda Lavin.
SAM GIDDELL -- 30ish "techno-nerd". Adenoidal. Arnold Stang for the nineties.
MR. ELLIOT -- 60ish. Administrator at WayneTech Laboratories.
DR. HARTNESS -- 40's. Your basic white-bread scientist.
CHRISSIE -- 20something. Blonde. Okay, let's face it: a bimbo.
SECURITY GUARD #1 at Jewelry Exposition -- (One line only)
SECURITY GUARD #2 at Jewelry Exposition -- (Three lines only)
SECURITY GUARD #3 at Jewelry Exposition (One line only)
N.D. CUSTOMER at Jewelry Exposition -- (One line only)
FIRST HOMELESS GUY -- i.e., a hobo. -- (One line only)
SECURITY GUARDS #4 & #5 at Jewelry Exposition -- (Walla only)
SALESWOMAN at Jewelry Exposition -- (Walla only)
N.D. MERCHANTS at Jewelry Exposition -- (Walla only)
N.D. PEDESTRIANS -- (Walla only)

BATMAN

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BACKGROUND / LAYOUT NOTES

INT. KIMBERLY VENTRIS'S BEDROOM

The walls are worn and faded, but the place is clean. Warm and comfortable-looking. Not much money here, but lots of love. We see a toddler-sized canopy bed; lots of shams and ruffles...French windows behind a combination window seat and toy chest... And everywhere, dozens of threadbare stuffed animals. There are two small table-lamps with cloth shades on each of two matching nightstands on either side of the bed.

EXT. GOTHAM CONVENTION CENTER

A large arena-like structure, perhaps "geodesic" in design, with office buildings annexed. Not unlike the centers in Anaheim or San Diego, except that this one's in the middle of downtown, with skyscrapers closing in all around. Heavy TRAFFIC streams by (APPROPRIATE SFX). The marquee out front reads: WELCOME GOTHAM JEWELRY EXPOSITION.

INT. GOTHAM CONVENTION CENTER EXHIBIT ROOM - JEWELRY EXPOSITION

It's a combination trade-show and bazaar, with numerous jewellers, silver- and goldsmiths, designers, gem-cutters, etc., displaying and selling wares from booths and locked display cases. It is mid-morning and the number of visitors is still relatively small. ARMED SECURITY GUARDS patrol the floor; others are stationed at each of the entrances.

BATMAN

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ACT ONE

FADE IN:

EXT. BEECHWOOD - PANORAMIC DOWN-SHOT - ESTABLISHING

Fast-food joints. Ramshackle bungalows. Trailer parks. An economically-depressed suburb of Gotham.

EXT. VENTRIS HOUSE - NIGHT - QUICK CUT - TO ESTABLISH

A modest clapboard A-frame in Beechwood. Accent on the modest; just one step up from the trailer park. Don't linger on it.

INT. VENTRIS HOUSE - CONTINUOUS - ON KIMBERLY VENTRIS

asleep in her bedroom. [See Background/Layout Notes at front of script.] 6 years old. Cute to die for. HOLD a beat...

ON FRENCH WINDOWS

as the handle TURNS (SFX). The windows open inward...but no one's there!

HIGH ANGLE ON FLOOR - PANNING

to FOLLOW footprints that APPEAR, crossing the shag rug toward the bed. SILENTLY, the pile is being scrunched down, in foot-shaped outlines -- by invisible feet!

ON KIMBERLY IN BED - SUBJECTIVE CAMERA

PUSHING IN to simulate the unseen visitor's approach, till we're TIGHT ON KIMBERLY. We see a wisp of hair move off her forehead by itself -- the work of an invisible hand.

MOJO / VENTRIS (O.S.)
(cooing sing-song)
Kim-berly. Kiiiiimmie...

Kimberly stirs at the sound...her eyes flutter open, then widen...

MOJO / VENTRIS (O.S.) (CONT'D)
Kimmie...?

...and she breaks out into a big, delighted grin:

KIMBERLY
Mojo! --

HIGH ANGLE ON BED

As Kimberly scoots over to make room, and we SEE a part of the mattress DIP as an invisible visitor sits on the edge of the bed:

KIMBERLY (CONT'D)
-- you came back!

NEW ANGLE

Kimberly reaches for the bedside lamp nearest her but, as ANGLE ADJUSTS TO FAVOR THE OTHER LAMP, the shade TILTS UP all by itself to REVEAL the pull-chain, DURING:

MOJO / VENTRIS (V.O.)
Sure. I said I would, didn't I?

CLOSER ON THE LAMP

We SEE the pull-chain DIP DOWN as if tugged by an invisible hand (SFX: CLICK), and the light COMES ON all by itself, as:

KIMBERLY (O.S.)
Uh-huh.

OTS KIMBERLY - TO SPACE WHERE "MOJO" IS SUPPOSED TO BE

Suddenly a locket APPEARS in mid-air: it had been hidden in the invisible visitor's palm, but now, as he opens his hand, the locket comes INTO VIEW, seemingly floating in mid-air!

MOJO / VENTRIS (V.O.)
Look what I got for you.

FAVOR KIMBERLY

eyes wide as saucers as the locket DRIFTS UP toward her head: the invisible man's hands are slipping the chain around her neck. Kimberly's smile brightens as the locket settles into place.

KIMBERLY
Ooh. It's byooteeeful...! Thank you...thank you!

MOJO / VENTRIS (V.O.)
You're welcome, sweetie.

WIDER ANGLE

On "Mojo"'s side of the bed, the pull-chain on the lamp DIPS DOWN (SFX: CLICK) and the light winks OUT, as:

MOJO / VENTRIS (CONT'D)
Now don't worry -- I know that what you've really been hoping for is a pearl necklace.

DURING THE FOLLOWING, Kimberly climbs out of bed and the invisible Mojo rises (the dip in the bed levels out) and takes her hand...

MOJO / VENTRIS (CONT'D) (O.S.)
Well, I haven't found just the right
one yet...

...and we FOLLOW Kimberly to the window...

MOJO / VENTRIS (CONT'D) (V.O.)
...but Mojo promises he'll bring you
one next time he visits.

KIMBERLY
Thanks, Mojo...but "next time" better
be soon...

ON THE FRENCH WINDOW

Kimberly steps IN. The unseen Mojo opens the shutters wide
-- meaning, they seem to open by themselves, as:

KIMBERLY (CONT'D)
...or else you'll hafta know where to
find us. Mommy says we're movin'
soon.

HIGH ANGLE ON KIMBERLY - "MOJO'S" POV

MOJO / VENTRIS (O.S.)
(sharp intake of breath, then)
Moving?

KIMBERLY
Uh-huh. She says things'll be better
for us someplace else...

Kimberly turns to look OFF toward the sudden sound of a DOORKNOB
TURNING (SFX).

ANGLE ON DOOR

as Kimberly's mother -- HELEN VENTRIS, 35, pretty in a nondescript
sort of way -- comes INTO VIEW as she pushes the door open a crack,
peers in curiously...

HELEN
Kimberly...?

INTERCUT INSERT - FRENCH WINDOWS - QUICK CUT

They swing CLOSED softly.

Helen's hand finds the light switch, FLICKS it (SFX). Clearly, she
did not see the window shutters move.

HELEN (CONT'D)
Who were you talking to?

ANGLE ADJUSTS TO INCLUDE KIMBERLY, now back in bed.

KIMBERLY
Nobody, Mommy...just Mojo.

HELEN
(indulgent smile)
Oh. I'm sorry I missed him. I
would've said "Hi."

EXT. REAR OF VENTRIS HOUSE - TO ESTABLISH

a FIELD behind the house, overgrown with tall grass and weeds.

KIMBERLY (V.O.)
He really was here, Mommy.

HIGH ANGLE ON GROUND

The tall grass is being tamped down by invisible footsteps, as:

HELEN (V.O.)
I know, honey. I know.

The scene DARKENS as the o.s. bedroom light GOES OUT.

HELEN (CONT'D) (V.O.)
Now go to sleep, okay?

HOLD a beat on the evidence that Mojo is indeed real...then...

DISSOLVE TO:

EXT. GOTHAM CONVENTION CENTER - LATE AFTERNOON - ESTABLISHING

See Background/Layout Notes at front of script -- ESPECIALLY with
regard to the marquee out front.

BRUCE (V.O.)
I'll take two of those...

INT. CONVENTION CENTER - EXHIBIT ROOM - PANORAMIC DOWN-SHOT

[See Background/Layout Notes at front of script.] As we PUSH IN on
one retailer's display, where we SEE BRUCE WAYNE and a female
companion. Bruce is pointing to sets of earrings on display,
picking out the expensive jewelry the way you'd pick out produce at
a supermarket.

BRUCE (CONT'D)
...and three of these...

CHRISSIE
(giggles)
Oh, Bruce, you shouldn't...!

CLOSER ANGLE - ON DISPLAY CASE

Bruce's date for the afternoon is CHRISSIE, a stunning and excessively blonde young woman. THRU THE FOLLOWING, she continues giggling and blushing as Bruce points to a shimmering pearl necklace, and THE SALESMAN removes it.

BRUCE
Why not? Buffy, Heather, Bambi and Courtney all have birthdays next month.

Chrissie's face falls. The disappointment she registers makes it clear she thought the baubles were for her.

CHRISSIE
Oh.

ANGLE - MAIN ENTRANCE TO EXHIBIT ROOM

Thru which a tall MAN, slightly over six feet (This is LLOYD VENTRIS, though we don't know it yet) -- ENTERS from the street, carrying a distinctive attache case. *[NOTE: The attache case looks like it's covered in silvery vinyl-coated contact paper, with a pattern that is actually a latticework of tiny filaments that have been heat-pressed into the plastic coating.]*

Ventris is dressed in dark, nondescript clothes, his face concealed by the brim of his floppy hat and rectangular-lensed, mirrored sunglasses. He pauses, surveying the room for a beat, then...

WIPE TO:

INT. MEN'S ROOM - CLOSE ON SINK

Ventris's gloved hands put the attache case down on the sink, FLIP it open, and reach inside to remove a folded body-stocking made out of the same silvery plastic material as the outer surface of the attache case.

ON VENTRIS

regarding the outfit. Suddenly, the O.S. JIGGLING OF A DOORKNOB.

EXT. MEN'S ROOM DOOR

SECURITY GUARD #1 is trying to get in, but the door is locked. He glares at it irritably, then walks off, calling out O.S.:

SECURITY GUARD #1
Hey, who locked the bathroom?

INT. BATHROOM - ON VENTRIS'S HANDS

One hand is already gloved; on this wrist we see a heavy-looking bracelet, studded with what appear to be push-buttons. These are the controls of his "invisibility suit." Now Ventris pulls on the other glove, then presses a button (SFX: ELECTRICAL HUM).

ON ATTACHE CASE

A gloved hand reaches IN to grab the handle. As it does, the hand DISAPPEARS. The case also DISAPPEARS a split-second later. (SFX CONTINUE)

INT. EXHIBIT ROOM - ON MEN'S ROOM DOOR

It OPENS, stands open a beat, then CLOSES, seemingly by itself.

ON BRUCE, CHRISSIE AND SALESMAN

At the display case. Bruce has the necklace in hand and is putting it around Chrissie's neck. The salesman looks on eagerly. Beside him, a sliding glass door on the case seems to open by itself...and a gem tray FLOATS UP and out of the case, then upends in mid-air, dumping out its contents!

PUSH IN as the jewelry drops thru space an inch or two, then DISAPPEARS: it's being dumped into Ventris's invisible attache case, where the jewelry itself becomes invisible. It looks as if the valuables are dematerializing.

RESUME BRUCE AND CHRISSIE

as the necklace is YANKED off Chrissie's neck by an invisible presence (SFX: CHAIN SNAP). It goes flying OFF...

BRUCE
(astounded)
What the devil...?

They turn to look toward the floating necklace. It hangs there for a beat, then seems to DISAPPEAR! Chrissie reacts, then:

CHRISSIE
(screams)

Her eyes roll up in her head...

CHRISSIE (CONT'D)
(fainting moan)

...and she collapses, Bruce lunging forward to catch her.

BRUCE
Chrissie!

ANGLE ON ANOTHER BOOTH

Behind a YOUNG SALESCLERK's back, necklaces and pendants mounted on a vertical black-velvet display card are wrenched free by Ventriss's invisible hands...

N.D. CUSTOMER (O.S.)
Holy smoke! Look!

...and are dropped into his unseen case, where they DISAPPEAR.

ANGLE ON BOOTH ADJACENT

where a SALESWOMAN patiently sits on a stool behind a display case filled with rough-cut gemstones, waiting for business. But no one's at her booth. ON THE CUT, the invisible Ventriss darts in and knocks over her stool, and the Saleswoman goes flying OFF, apparently by herself...

SALESWOMAN
(startled cry)

...then an invisible fist SMASHES a hole in the display-case glass, triggering an ALARM (APPROPRIATE SFX). Then Ventriss begins scooping the gemstones off their display cloths and into his invisible case, where the gemstones DISAPPEAR!

WIDE ANGLE - N.D. MERCHANTS - SERIES OF QUICK CUTS

At other displays, they react in shock and bafflement to what they see o.s. Several look down and register horror as they notice that merchandise they thought was on display is now gone!

N.D. MERCHANTS
(Overlapping ad.-lib. cries of alarm,
on order of: "Help! Security! I've
been robbed!" / "Look -- it's
disappearing!" / "What the devil's
going on here?" / "It's like they're
disintegratin' or sumpin'!", etc.)

RESUME BRUCE AND CHRISSIE

SECURITY GUARD #1 steps IN toward Chrissie, slumped over limply in Bruce's embrace, and grabs her under both arms to lift her, as:

BRUCE
(to guard)
Take care of her, will you?

Security Guard #1 looks after, puzzled, as Bruce dashes OFF.

ANGLE - ACROSS EXHIBIT ROOM TO MAIN DOOR - QUICK CUT

Bruce dashes across the floor, heading for the door.

PANORAMIC DOWN-SHOT - EXHIBIT ROOM

We SEE at least FIVE SECURITY GUARDS moving toward the exits, to block them.

SECURITY GUARD #2 (V.O.)
Nobody moves till we figure out
what's goin' on here!

ON SECURITY GUARD #3

at an exit. He reaches toward his holster, sees it's empty.

SECURITY GUARD #3
Hey! My piece...! It's been stolen!

ON MAIN ENTRANCE

TWO MORE SECURITY GUARDS -- #4 and #5 -- step IN from either side. The wide double-doors are already closed. Now, just as they're about to lock them, the doors are dramatically THROWN OPEN, pushing the guards back and OFF --

SECURITY GUARDS #4 AND #5
(trailing cries)

-- and BATMAN comes INTO VIEW in the doorway, pushing his way inside. He moves quickly INTO CAMERA and OFF.

ANGLE - EXIT ON FAR SIDE OF ROOM - SECURITY GUARD #3

under an EXIT sign. Behind him is a corridor. Alongside the doorway is a large potted palm. Suddenly, the Guard lifts up into the air, back arching and feet flailing as if he's being jerked upward by unseen hands [And he KNOCKS OVER the potted palm (SFX); soil from it sails across the doorway]. What's happening is that the invisible Ventriss has grabbed him in bum's-rush fashion -- at collar and at belt -- and is heaving him up!

SECURITY GUARD #3
(startled cry)

Now he goes flying several feet, seemingly of his own accord, as the unseen Ventriss hurls him to an o.s. CRASH!

BACK ON EXIT

Batman -- amazed and puzzled -- steps IN toward the corridor, pausing as he hears FOOTSTEPS RECEDING down it (SFX).

BATMAN
(sotto)
Footsteps...?

Security Guard #2 steps IN beside him...

SECURITY GUARD #2
What do you make of it?

ON BATMAN

BATMAN
A burglar...only we can't see him.

RESUME TWO - BATMAN, SECURITY GUARD #2

SECURITY GUARD #2 (O.S.)
(scoffing)
Yeah, right.

Batman points OFF into the corridor.

BATMAN
Oh, yeah? Look.

POV DOWN CORRIDOR - HIGH ANGLE ON FLOOR

PUSH IN on dark boot-prints made by soil from the potted palm,
caked on invisible soles, proceeding down the corridor.

ON BATMAN - QUICK CUT

He races OFF into the corridor. The chase is on.

INT. CORRIDOR - CONTINUOUS - SIDE VIEW

Now we SEE, on the wall in b.g., a SIGN, with an arrow pointing in the direction Batman is heading, reading: PLAZA DEL SOL CLOSED FOR RENOVATIONS. Authorized Personnel Only. DIRTY FOOTPRINTS APPEAR beneath VENTRIS'S SOILED BOOT-SOLES, advancing IN along the hallway floor as the invisible Ventriss runs THRU FRAME...then Batman races THRU FRAME in pursuit.

INT. DOORWAY AT END OF CORRIDOR - PANNING WITH BATMAN

as he FOLLOWS the trail of dirt footprints. We SEE that the footprints grow fainter, smaller, and more amorphous as there is less and less dirt to track...as they lead INTO

INT. HIGH-CEILINGED ATRIUM

ringed by gallery-like mezzanines -- a vast, vaulted space whose design is not unlike that of the lobbies in most Hyatt Regencies. Lots of different exits. In the center of the floor, a fountain.

ANGLE ADJUSTS TO FRAME the doorway from the corridor, as Batman emerges into the atrium, looking this way and that, fists clenched, ready for a fight...

BATMAN'S POV - RAPIDLY PANNING THE EXITS

as he searches for some sign of movement, some clue...

BATMAN
(calling out)
Who are you?
(beat)
I know you're in here...

BACK ON BATMAN

Suddenly, a sharp-edged PAINTER'S SPATULA comes FLYING INTO FRAME at him from out of nowhere! Just in time, he sees it, ducks, and it WHIZZES OFF (SFX: CLATTER as it hits the floor).

WIDE ANGLE

We HEAR FOOTSTEPS (SFX), but we can see nothing. Batman steps IN in f.g., trying to figure out which direction they're going.

VENTRIS (V.O.)
(calling out; tauntingly)
Too bad about these high ceilings,
huh, Batman? --

ON BATMAN

UNDER THE FOLLOWING, he spots something on a far wall and reacts, eyes widening...

VENTRIS (V.O.) (CONT'D)
-- I mean, all this lousy echoing
kinda makes it hard --

INTERCUT INSERT - WHAT HE SEES - A PAINTER'S SCAFFOLD

made of aluminum piping. It is set up against one of the walls. On the floor beside the scaffold is a dropcloth on which sit a roller and paint pan, painters' brushes, paint cans, etc.

VENTRIS (V.O.) (CONT'D)
-- to get a fix on me, don't it?

RESUME BATMAN

He's about to take a step toward the scaffold when he is suddenly caught completely off-guard by an invisible BLOW from the side -- it lands across his jaw (SFX) and sends him sprawling OFF...

VENTRIS (V.O.) (CONT'D)
Especially since you wouldn't see
me --

BATMAN / VENTRIS
(impact grunts)

ANGLE - THE BASE OF THE SCAFFOLD

Batman comes reeling IN, sprawls to the floor and SKIDS, SLAMS into

the scaffold (SFX). It WOBBLES a beat as Batman lifts his head to look up o.s. He's trying to get a fix on the assailant's position as he surreptitiously removes something from his utility belt. OVER THIS, the voice grows LOUDER as it approaches:

VENTRIS (V.O.) (CONT'D)
 -- if I was standin' right next to
 you!
 (laughter)

CLOSER - BATMAN'S HAND - QUICK CUT

as it produces what looks like a small black marble. TRUCK OUT as Batman hurls it OFF toward

THE POINT WHERE THE INVISIBLE VENTRIS STANDS

The "marble" -- which is a smoke-capsule -- drops IN in front of Ventris and BURSTS into a dark-gray cloud of viscous SMOKE which envelops Ventris -- OUTLINING him. And now we SEE that he is wearing a head-to-toe body-stocking that covers every square inch of his body. No eye-holes, just the barest of slits. It seems to be a one-piece garment -- it has a zipper down the front but is otherwise seamless.

VENTRIS
 (laugh breaks into coughs; then,
 thru coughs)
 Cute...real cute...

RESUME BATMAN

As he gets to his feet, notices the paint cans, etc. on the floor beside him. He grabs a can and pries off the lid with his fingertips, gritting his teeth --

BATMAN
 (straining)

-- and wheels in the direction of

VENTRIS IN CLOUD OF SMOKE

He starts to move out of the cloud, trying to get away.

RESUME BATMAN

as he POPS off the lid. Gripping the can in both hands, Batman shakes it in Ventris's direction, and a column of paint goes geysering OFF toward

THE INVISIBLE VENTRIS

where it DRENCHES him, making him AND the attache case in his hand visible. However, he puts the case down, LAUGHING, as:

VENTRIS
You were better off blowin' smoke.

ON BATMAN - QUICK CUT

advancing toward the o.s. Ventriss, fists clenched.

RESUME VENTRIS

Now he deftly touches a button on his wrist controls... there is a bright FLARE, accompanied by an electrical CRACKLE and SIZZLE (SFX), as SMOKE pours off him --

VENTRIS
See, I guess I'm what you'd call a
burn-out case.

-- then he's invisible again! It appears he's burned off the paint
-- flash-fried it off, in fact.

WIDER

as Batman lunges IN toward the spot where Ventriss is, the attache case on the floor also GLOWS...there is an electrical CRACKLE and SIZZLE...and it, too, DISAPPEARS!

BATMAN

SKIDS to a stop, muscles tensed...the invisible case swings through the air and into the Batman's back, CLOBBERING him (SFX)! --

BATMAN
(impact groan)

-- so hard that he is knocked off his feet. FOLLOW as Batman goes staggering. The unseen luggage STRIKES him again (SFX)...

BATMAN
(impact grunt)

...and he is knocked into the fountain with a resounding SPLASH (SFX)! HOLD a beat as he thrashes around there...

BATMAN
(fainting moan)

...then he falls still as he passes out...

DISSOLVE TO:

EXT. BASEMENT APARTMENT IN GOTHAM - NIGHT (LATER) - ESTABLISHING

One of those tiny one-room flats that you get to by going downstairs from street level, where the entrance is under the front stoop. A "My Sister Eileen" apartment.

INT. BASEMENT APARTMENT - CONTINUOUS - ON DOOR

A beat...then it is OPENED by an unseen hand. Now Ventriss ENTERS -- indicated only by the FOOTSTEPS we hear (SFX) and the grimy footprints on the throw-rug. As ANGLE WIDENS to REVEAL the room, we SEE that there is a framed photo of Kimberly on a card table.

ON CARD TABLE

Now the inside of Ventriss's attache case comes INTO VIEW above the tabletop, as the case is opened by invisible hands which DUMP its contents onto the table (SFX).

Then Ventriss's hood UNZIPS...and LLOYD VENTRIS, a square-jawed man with close-cropped hair and rectangular mirrored sunglasses, comes INTO VIEW as he pushes the cowl back. An ELECTRICAL CRACKLING SOUND (SFX), then the suit itself BECOMES VISIBLE as Ventriss touches a button on the wrist-controls. Again, we note that the suit is made of the same silvery plastic that covers the briefcase.

VENTRIS

A better life somewhere else, huh?

OTS VENTRIS - TO KIMBERLY IN PHOTO

Unmistakably the little girl from the opening scene. Ventriss addresses the photo:

VENTRIS (CONT'D)

Where your dear old Dad can't find you -- that's what she really means.

RESUME VENTRIS

PUSHING IN, the eerie mirrored glasses FILLING FRAME...

VENTRIS (CONT'D)

Well, don't you worry, she's never gonna take you away from me. I won't let her. You hear me? I won't let her...

And off this dangerous madman's chilling visage...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

EXT. BEECHWOOD ELEMENTARY SCHOOL - DAY (CONTINUOUS)

The school day is beginning as Helen Ventris's beat-up PICK-UP TRUCK pulls IN to the curb close in f.g. A beat...

ANGLE - OTHER SIDE OF TRUCK - QUICK CUT

Kimberly jumps down from the cab and trots OFF gleefully, waving goodbye over her shoulder.

WITH KIMBERLY - QUICK CUT

as she happily heads toward the front door of the schoolhouse. She passes an expensive-looking sports car parked at the curb.

CLOSER - THE SPORTS CAR

Lloyd Ventris is slumped down behind the wheel, hat pulled down to hide his face. Though we can't really see it yet, he's dressed to the teeth in fancy, expensive clothes. TIGHTEN as he inches the hat up and peers OFF at

HIS REAR-VIEW MIRROR - QUICK CUT

SHOWING Helen's pick-up truck headed down the street AWAY from us.

BACK ON THE SPORTS CAR - QUICK CUT

Ventris PULLS away from the curb and makes a U-turn (APPROPRIATE SFX), moving OFF in the direction Helen just drove.

DISSOLVE TO:

EXT. STRIP MALL - DAY (LATER) - ESTABLISHING

A SUPERMARKET and other stores on the adjoining strip: a bank, a drugstore, etc. The clock on the bank tells us it's past noon.

INT. SUPERMARKET - CONTINUOUS - ON A CHECKOUT STAND

An exhausted Helen Ventris, wearing a check-out clerk's bib apron and name-tag, stands at a register. Now she puts out a sign that reads: THIS STATION CLOSED, then she locks the register and EXITS.

EXT. SUPERMARKET - MAIN ENTRANCE - CONTINUOUS

Helen EXITS, squinting into the sunlight (SFX: HYDRAULICS OF AUTOMATIC DOOR)...

VENTRIS (O.S.)
Hey, babe. Long time.

WIDEN TO INCLUDE VENTRIS, leaning against the side of the building, as Helen looks up, at first startled. Then her expression darkens:

HELEN
Not long enough.

FOLLOW as she keeps on walking, past the other shops, seething with hatred for Ventriss who GAINS IN beside her, pacing her. Then:

VENTRIS
Did they tell you about the parole?
(beat; no answer. Then:)
I'm living in Gotham now...

HELEN
I don't care what you do, as long as
you don't do it within 100 feet of me
or Kimberly.

HOLD as Helen stops in front of a self-service CAFETERIA. UNDER THE FOLLOWING, she starts inside but Ventriss stops her, grabbing her arm. She pulls away roughly, recoiling as if he were a leper.

VENTRIS
The restraining order? You don't
need that anymore, Helen. When I was
still a bum, it made sense, but --

HELEN
(cutting him off, as she wrenches
free)
What do you mean, "was"?

INT. CAFETERIA - ANGLE PAST SERVING LINE TO FRONT DOOR

Helen ENTERS, grabs a tray, and starts down the line as Ventriss ENTERS behind her.

VENTRIS
("What are you, blind?")
Aw, c'mon, babe. Look at me.

She selects a pre-wrapped sandwich and moves OFF toward

THE CASHIER'S STATION

Helen steps IN with her tray. Ventriss ENTERS behind her, holding a soda can, puts it down on Helen's tray. She starts opening her purse, but he pulls out a fat wad of cash, in a diamond-studded gold money clip, beating her to it. She rolls her eyes as he peels off bills, SLAPS them down on the cashier's counter (SFX).

HELEN
And how many all-night gas stations
did you have to knock over for that?

PAN TO FOLLOW as she takes her tray and starts toward a table, Ventriss following.

VENTRIS
Everything's different now, can't you
see that? I can give Kimmie
everything she'll ever need --

Helen BANGS down the tray, whirls on him.

HELEN
You stay away from her!

He leans over really close, reaching out again to touch her...

VENTRIS
C'mon, babe, if you could just let
her see me --

Again, she YANKS her arm away from him.

HELEN
(cutting him off)
Keep your hands off me!

FAVOR HELEN

She looks like she could kill without batting an eye. THRU THE FOLLOWING, she turns on her heel and walks OFF.

HELEN (CONT'D)
I told her all about you. She knows
you're not supposed to go near her.

VENTRIS
Helen. Please. I'll give you
anything you want...

ON HELEN

She pauses, looks back...

HELEN
All I want is for you to just...
disappear.

FAVOR VENTRIS

standing at the table. He raises his hands, palms out, signalling that he's backing off, as she stalks OUT of the cafeteria.

VENTRIS
Okay, okay.

Then, gritting his teeth as he gives a sidelong glance in her direction, he picks up his soda can...

VENTRIS (CONT'D)
But just remember the old saying. Be
careful what you wish for...

PUSH IN as he squeezes the can hard -- CRUMPLING it (SFX)!

DISSOLVE TO:

EXT. WAYNETECH LABORATORIES - MORNING - ESTABLISHING

On the wing of the building closest in f.g., we see a sign: OPTICAL
RESEARCH LABORATORIES.

ELLIOT (V.O.)
I understand your concern, Mr.
Wayne...

INT. ADMINISTRATOR'S OFFICE - CONTINUOUS - ON A NEWSPAPER

on a desktop. The headline: BATMAN BATTLES SEE-THRU ROBBER. Below
that, in smaller type: Police Baffled By 'Invisible' Man. TRUCK
OUT to REVEAL that we're in the office of lab administrator ELLIOT,
who stands facing Bruce Wayne and LUCIUS FOX across the desk, with
DR. HARTNESS -- a researcher wearing a white lab coat -- standing
in b.g., near door, DURING:

ELLIOT (CONT'D)
...but I don't think you need to
worry that WayneTech is responsible
for this..."invisible man."

ANGLE - PAST ELLIOT, BRUCE AND FOX TO HARTNESS

who opens the door. Elliot gestures toward it and Bruce and Fox
turn to EXIT, UNDER:

ELLIOT (CONT'D)
After all, no equipment is missing...

BRUCE
(groping)
But I seem to remember...last year...
hearing something about an
invisibility project...

INT. CORRIDOR OUTSIDE ELLIOT'S OFFICE - ON DOORWAY

First Bruce and Fox, then Hartness step out into the corridor, with
Elliot bringing up the rear, CLOSING the door.

HARTNESS
Oh, you mean that inventor, Carrows?

ANGLE - STEEL FIRE-DOOR AT END OF CORRIDOR

as Bruce and Hartness, then Fox, start IN from behind camera.