

Hartness opens the door for the others, as:

FOX
(cutting in; dawning)
Yeah, I remember him...

INT. RESEARCH LAB - ON A CATWALK

overlooking the lab below. The steel door opens onto it. Bruce and Fox ENTER and proceed along it, Hartness and Elliot following.

FOX (CONT'D)
...the one who wanted us to go into
business with him, developing that
plastic...?

ANGLE - A WROUGHT-IRON STAIRCASE

leading down into the lab, as the entourage descends it.

ELLIOT
Uh-huh. The..."cloak of
invisibility," he called it, right?

WIDER

as the group steps down into a room where a lot of nifty experiments -- with fiber optics, polarized glass panes, etc. -- are going on in the b.g.

BRUCE
So what happened?

TRACK WITH ELLIOT as he starts across the floor, leading the way to a main entrance, and Fox and Bruce follow.

FOX
Well, we were interested in hearing
more, Bruce, but Carrows withdrew his
proposal before we could close a
deal.

HOLD as ELLIOT stops at the main door, opens it.

BRUCE
Lucius, see if you can locate him.
I'd like to talk --

ELLIOT
(cutting in, over him)
Don't bother. He passed away a few
months ago.

ON HARTNESS

who steps up behind Bruce and Fox. They turn to him.

HARTNESS

But I've heard that his old assistant, Sam Giddell, was trying to carry on his research...

Off Bruce's reaction, cocking an eyebrow in keen interest...

DISSOLVE TO:

CLOSE ON SIDE OF CYLINDRICAL LEAD CANNISTER

approximately the same size as a coffin. It is open. Stencilled on its side are the words DANGER -- CONTAINS TOXIC CHEMICALS. DO NOT OPEN, PUNCTURE OR INCINERATE. ANGLE WIDENS to REVEAL the cannister is sitting on the floor in:

INT. A LOFT BUILDING IN GOTHAM - A PRIVATE RESEARCH LAB

used for the same kind of work we saw at WayneTech, but on a smaller scale. In a work space behind a partition that separates it from the rest of the lab, we find

SAM GIDDELL, a bespectacled "techno nerd" type. Wearing protective overalls, work gloves and a filter-mask over nose and mouth, Giddell stands over the lead cannister, stuffing something into it: a four-foot fabric bolt on which is wound a few dozen yards of the silvery plastic, in sheet form.

We SEE another such bolt on the table in b.g., beside a second, empty cannister. Now he fits a lid on the cannister and begins HAMMERING it on tight with a metalworker's mallet (SFX).

EXT. LOFT BUILDING - CONTINUOUS

We SEE Giddell in silhouette, thru the window, then PAN AWAY, around the corner of the building, to where Batman swings down INTO SHOT on his bat-line. He alights on a fire escape near the top floor.

INT. OUTER LAB - ON A WINDOW

which Batman has pried open. FOLLOW as he ENTERS and moves stealthily past two multi-tiered steel shelving units, toward

A SMALL OFFICE

whose door stands ajar. We see an old-fashioned roll-top desk, a chair, and some dust-covered filing cabinets. Batman slips INSIDE.

INTERCUT GIDDELL

continuing his work. Between HAMMERING SFX, we HEAR the faint sound of a FILE CABINET DRAWER rolling open, o.s. (SFX).

By now Batman is standing before the drawer, RIFLING thru files. He pulls one folder up so he can read the label.

INTERCUT INSERT - OTS BATMAN - TO THE FOLDER IN HIS HAND

with the label clearly visible: LIGHT-REFRACTION EXPERIMENTS.
Across the label is stamped the word ABANDONED in big red letters.

Batman scans the papers in the file, eyes widening.

Outside, Giddell is putting the second bolt into the second cannister. He looks up, o.s.. Eyes narrowing suspiciously, he puts down the bolt...picks up the mallet...and starts OFF cautiously.

ON OFFICE DOOR

as Batman EXITS. Meanwhile, in b.g., shadowy hands reach IN to one of the metal shelves and start to push against it, tipping it over.

ON BATMAN

as the massive metal shelving drops IN and SMACKS into Batman from behind (APPROPRIATE SFX) --

BATMAN
(impact groan)

-- knocking him to the floor (SFX). The contents spill out and practically bury him. A beat...then Giddell steps INTO VIEW, mallet raised. Batman is barely visible beneath the debris from the shelves, struggling to push it off himself...

BATMAN
(straining)

ON GIDDELL

Suddenly, Batman's feet push up and IN, flipping a piece of heavy machinery up so that it SMACKS into Giddell...

GIDDELL
(impact grunt)

...and we FOLLOW as it sends him SLAMMING into a wall (SFX). He does not lose his grip on the mallet. A beat...then, jaw setting in grim determination, he starts away from the wall, brandishing the mallet like he means business.

WIDER

Batman leaps IN, ready to grapple Giddell, who takes a pass at Batman's head with the mallet (SFX: WHOOSH!). Batman feints back.

QUICK CUT

As Batman draws back to avoid the mallet, he steps past a window in which we SEE the moon pass from behind a cloud, LIGHTING him.

GIDDELL

freezes, eyes widening.

GIDDELL
(dismayed)
Batman! --

Batman's foot high-kicks IN, KICKING the mallet from his hand. It goes flying OFF. Giddell takes a fearful step back as Batman lunges IN, grapples him --

GIDDELL (CONT'D)
-- I didn't know...!

-- then ANGLE ADJUSTS as Batman SLAMS him back against a wall.

GIDDELL
(impact grunt)

HOLD as a beat as they grapple...till Batman gets him in a judo-hold, and maneuvers him into position for a flip, which sends Giddell flying OFF, backwards, into

THE REMAINING SHELVING

Giddell flies INTO SHOT backwards, his back SLAMMING into the shelving. He drops OFF, and the remaining equipment stored on the shelves goes CLATTERING down o.s., on top of Giddell, as the whole shelving unit TOPPLES onto him.

GIDDELL (V.O.)
(muffled groan)

A beat, then...

NEW ANGLE - ON PILE OF STUFF FROM SHELVES

Batman steps IN, reaches down to push aside the debris...

BATMAN
You Giddell?

...to REVEAL a dazed Giddell half-buried under it...

GIDDELL
Yeah. What's it to you?

BATMAN
Where were you the day before
yesterday?

FAVORING GIDDELL

as Batman grabs him and pulls him to his feet.

GIDDELL
(thru gasps)
Here. All day. And I can prove it
-- building Security saw me. You can
check...

BATMAN
Working kind of late, aren't you?

ANGLE ON GIDDELL'S WORK SPACE

where we SEE the second cannister and the second bolt of silvery
plastic lying next to it. TRUCK OUT TO INCLUDE BATMAN and GIDDELL
as they step IN, Giddell gesturing toward the plastic, UNDER:

GIDDELL
I wanted to prep the last of this
stuff for disposal.

BATMAN

grabs an edge of the plastic on the second bolt, pulls a bit of it
away from the bolt to study it.

BATMAN
This is that "invisibility plastic"
your boss created...?

Giddell nods.

BATMAN (CONT'D)
How does it work?

ANGLE - A WORK TABLE

Batman and Giddell step IN toward the table, on which we SEE a
length of the plastic stretched between two C-clamps mounted on
tripods. There is a device like an electric cattle prod beside it.
Giddell picks up the prod, as:

GIDDELL
See those filaments imbedded in the
plastic...?

With the prod, Giddell sends an ELECTRICAL JOLT into the
filaments...

GIDDELL (CONT'D) (O.S.)
Run an electrical current through
them --

There is an ELECTRICAL CRACKLE as current surges through the
filaments in the plastic...the silvery material GLOWS a beat...then
DISAPPEARS (FX)!

GIDDELL (CONT'D) (O.S.)
-- and it'll bend light rather than
absorb it.

OTS GIDDELL - TO BATMAN

GIDDELL (CONT'D)
But in the process, the plastic
becomes toxic --

Eye-slits narrowing, he jerks a thumb back toward the office.

BATMAN
I know -- I read the report.

TRACK WITH BATMAN AND GIDDELL

as they step back out into the outer lab area.

GIDDELL
I've spent the last two months trying
to correct the problem, but it's
hopeless.

BATMAN
So you were just going to dump it?

GIDDELL
Yes -- it's too dangerous.

HOLD as they stop, Batman reacting with widening eye-slits to:

GIDDELL (CONT'D)
Funny thing is...some of it seems to
be missing.

BATMAN
Who else would know about this stuff?

GIDDELL
Only the other assistant. Actually,
he was more like an errand boy.

CLOSE ON BATMAN

his eye-slits widening at...

GIDDELL (CONT'D)
(over the dissolve)
An ex-con...name's Ventriss...

DISSOLVE TO:

EXT. VENTRIS HOUSE - NIGHT - RE-ESTABLISHING

GIDDELL (CONT'D) (V.O.)
...Lloyd Ventriss.

INT. VENTRIS HOUSE - KIMBERLY'S BEDROOM - NIGHT

Kimberly is sitting up in bed, staring down delightedly at the pearl necklace around her neck.

KIMBERLY
Oh, Mojo, it's 'zackly what I wanted!

She raises up her arms and "floats" up out of the bed as the invisible "Mojo" picks her up and carries her OFF, DURING:

MOJO / VENTRIS (V.O.)
I'm glad. Now c'mon...I want to show
you something real special.

EXT. REAR OF HOUSE - NIGHT - ON OPEN WINDOW

As we SEE the French windows open and Kimberly float INTO VIEW there, we PAN AWAY to the side of the house facing the driveway, to HOLD on a trash dumpster. Helen, still in her work clothes, is taking out the trash (SFX). She drops a plastic bag into the dumpster, then starts, dropping the lid (SFX: BANG) as:

BATMAN (O.S.)
Mrs. Ventriss...?

WIDEN TO INCLUDE THE BATMAN, who has suddenly appeared behind her.

HELEN
(startled gasp)

EXT. REAR OF HOUSE - CONTINUOUS

Now Kimberly seems to jerkily float from the window to the ground as the invisible Ventriss lifts her down.

BATMAN (V.O.)
I'm looking for your husband. It's
urgent.

Then Kimberly starts across the field with hand held aloft as the invisible Ventriss leads her.

FAVORING VENTRIS'S SPORTS CAR

parked in the field some distance away. A spooky, gnarled old tree stands not far from the car. The body of the car is now covered with the silvery plastic threaded with filaments. At the sight of it, Kimberly pauses -- still several feet away from it --, forcing "Mojo" to stop, too. She seems to be getting a little worried.

KIMBERLY
You want me to get in your car...?
Gee, I dunno...

MOJO / VENTRIS
It's okay, Kimmie. You know nothing
bad's gonna happen as long as you're
with Mojo.

INT. HOUSE - LIVING ROOM

Helen looks like her head is spinning from everything Batman's been telling her. He has gripped both her shoulders, is looking her straight in the eye to underscore the urgency of:

BATMAN
(mid-sentence)
-- and prolonged exposure to the
plastic can damage the mind as well
as the body...!

CLOSER - FAVORING HELEN

She's got both hands at the sides of her head now. Her eyes are wide as the enormity of the problem starts to sink in...

HELEN
(over him)
You say he can make himself
invisible...? Oh my lord.
(horrificed whisper)
Mojo.

NEW ANGLE

Helen tears free of Batman's grip and we FOLLOW as she races to Kimberly's bedroom door:

BATMAN
Who?

OTS HELEN - INTO KIMBERLY'S BEDROOM

as she pulls the door open...to find her daughter gone!

HELEN
(gasps; then)
Kimberly!

Off the empty bed...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

INT. KIMBERLY'S BEDROOM - NIGHT - ON HELEN - CONTINUOUS ACTION)

wringing her hands together anxiously.

HELEN
I thought "Mojo" was her imaginary
friend. I never thought...
(breaks off as)

ANGLE ADJUSTS TO INCLUDE BATMAN. Helen notices that he is now holding a very stylized pistol -- almost science-fictiony, it's so non-emulable. Into the barrel of he is loading a tranquilizer dart like the ones zookeepers use.

HELEN
(off gun)
What's that?

BATMAN
A tranquilizer dart. How long ago
did you see your daughter?

ON HELEN

looking toward the bed.

HELEN
Five minutes ago. I put her to bed
and...

Suddenly she looks up in surprise. WIDEN to show the room is empty.

HELEN
Batman?

EXT. FIELD BEHIND VENTRIS HOUSE - NIGHT (CONTINUOUS)

Kimberly remains rooted to a spot several feet away from Ventris's sports car. She's still uncertain. She looks up toward the invisible Ventris's head, brow furrowing.

KIMBERLY
(confused)
Mojo, how come they let you drive a
car if nobody can see you?

MOJO / VENTRIS (V.O.)
(now slightly irritable)
Now, Kimmie, that's not something you
should be worrying about...

We can tell from Ventriss's voice that he's starting to lose his patience -- it's becoming more of a struggle to keep up the "kindly Mojo" act.

KIMBERLY (CONT'D)
But it'll look like the car's goin'
by itself. Won't we get in trouble?

INT. KIMBERLY'S BEDROOM - ON BATMAN

moving cautiously toward the window. He pulls open the shutter a crack, peers out, eyes widening at what he sees O.S.

MOJO / VENTRIS (V.O.)
No, Kimberly, we won't.
(beat; then, w/ a sigh)
Oh, all right...

BACK ON KIMBERLY AND INVISIBLE VENTRIS

Ventriss's hood quickly UNZIPS (SFX) and the halves of the hood fall away, REVEALING Ventriss's head "suspended" in mid-air as his invisible hands push the cowl back, under:

MOJO / VENTRIS (V.O.)(CONT'D)
...maybe if I let you see me, then
you'll feel better.

CLOSER - FAVORING KIMBERLY

Now she seems shocked. She stares at "Mojo," wide-eyed, and starts backing away...

VENTRIS (CONT'D)
(big smile)
Hello, Kimberly.

KIMBERLY
You're a man...?!

Now Ventriss's floating head advances on her eerily, pursuing as she backpedals, picking up speed...

KIMBERLY
(stammering)
I gotta go, Mojo, I'm not s'posed to
be with strangers. Mommy told me.

ON ROOF OF VENTRIS HOUSE - BATMAN

rises INTO VIEW, climbing onto the roof, trunk gun under his belt and GRAPPLING-GUN in one hand. Now he FIRES it OFF, at the tree.

VENTRIS (O.S.)
But I'm not a stranger, Kimberly.

INTERCUT INSERT - BRANCH OF TREE

as the grapple whizzes IN and CLAMPS onto a high branch (SFX).

VENTRIS (CONT'D) (O.S.)
I'm your daddy.

BACK ON KIMBERLY AND VENTRIS'S HEAD - TRACKING WITH THEM

His "floating" face registers first dismay, then anger, as:

KIMBERLY
My daddy? Get away from me!

Ventris's face purples and contorts in rage. He goes ballistic as:

KIMBERLY (CONT'D)
Mommy says you're not allowed to come
near me! She says you're a bad man!

WIDER

It looks like Ventris's invisible arms might be reaching for the still-backpedalling Kimberly, as:

KIMBERLY (CONT'D)
She says that's why they locked you
up!

VENTRIS
Shut up! Shut up! You're coming
with me!

TRUCK OUT SHARPLY as Batman suddenly swings IN on the bat-line...

BATMAN
Not in this lifetime, pal.

...KICKING into Ventris's invisible chest with both feet
(APPROPRIATE SFX), knocking Ventris back and OFF as he swings THRU
FRAME!

VENTRIS
(impact grunt)

ON KIMBERLY - QUICK CUT

She has made a break for it and is running back toward the house!

QUICK CUT - ANGLE ON VENTRIS'S HEAD

on the ground where he's fallen. ON THE CUT, the invisible halves
of the hood close over Ventris's face and he DISAPPEARS!

ANGLE AT SIDE OF HOUSE - HELEN - QUICK CUT

as Kimberly runs IN to her mother's waiting arms.

BACK ON BATMAN - QUICK CUT

who drops from his bat-line and alights in the grass of the field, his tranquilizer gun drawn. Turning to the o.s. Helen:

BATMAN
Get back in the house!

INTERCUT VENTRIS'S CAR - QUICK CUT

The driver's side door OPENS, seemingly by itself.

Batman whirls, FIRES a tranquilizer dart (SFX) OFF at

THE CAR, whose door SLAMS shut just in time. The dart SMACKS against the metal of the door, harmlessly (SFX).

INT. VENTRIS'S CAR - QUICK CUT - THE NOW-VISIBLE VENTRIS

touches a button on a metal box mounted on the dashboard -- a specially-designed and installed control panel.

EXT. CAR

Opaque panels, made of the silvery plastic, instantly SLIDE up into place, covering all the windows! (SFX: HYDRAULICS)

INTERCUT BATMAN

reloading the trunk gun.

INTERCUT INSERT - INSIDE CAR - ON VENTRIS

He touches a button on his wrist-control.

By now Batman has reloaded and is drawing a bead. But before he can pull the trigger, his eyes widen in astonishment as

THE CAR GLOWS with a burst of ELECTRICITY (SFX)...then DISAPPEARS!

BATMAN'S POV - THE FIELD

Unseen tires cause two parallel strips of grass to be flattened in a curving pattern as THE INVISIBLE CAR MAKES A SHARP TURN IN BATMAN'S DIRECTION. We hear the REV of Ventriss's ENGINE and the GRINDING of GEARS (SFX).

TRACKING WITH BATMAN

Running toward the house, FIRING a dart OFF (SFX), behind him.

BATMAN'S POV

The two strips of rapidly-flattening grass are now advancing INTO CAMERA. The trunk-dart whizzes IN from BEHIND CAMERA, SMACKS lamely against the invisible windshield (SFX). ENGINE SOUNDS DIAL UP as the invisible car heads straight at us!

AT SIDE OF HOUSE - WITH BATMAN

He leaps up onto the trash dumpster. The trunk gun goes flying out of his hand as he does a back-flip OFF, to elude the invisible car that BROADSIDES the dumpster, then exits (SFX). We SEE only the front of the dumpster being BASHED IN!

[IMPORTANT: Starting here, the car will repeatedly sideswipe various objects...and each time it does so, more and more of the silvery vinyl coating SHREDS and PEELS AWAY in strips...so that more sections of the body gradually BECOME VISIBLE in weird-looking "stripes"!]

ON BATMAN

He's alighted. He's about to pick up the fallen trunk gun as the strips of flattened grass ADVANCE toward him. SFX: ENGINE DIALS UP. He looks up, reacts, then leaps up, somersaulting OFF. HOLD as the flattening grass advances THRU SHOT right over the spot where Batman had stood! The trunk gun CRUNCHES under the weight of the invisible tires as Ventriss's car runs over it (SFX)!

ON THE DUMPSTER

as Batman drops IN feet-first and goes into a tuck-and-roll as he hits the ground in front of the dumpster...

BATMAN

(impact grunt)

...and springs neatly to his feet. Now he's backed up against the dumpster as we HEAR O.S. TIRES SQUEAL...and Batman is SIDESWIPE by the invisible car! FOLLOW as he is flipped up by the impact...

BATMAN

(impact groan)

...and HOLD as he LANDS in a belly-flop on the roof of the invisible car (SFX). TRACK WITH the invisible car as it ZOOMS off, carrying Batman down the driveway to the street beyond -- making Batman look like George Reeves in the glass-tabletop flying effect in the old Superman TV show!

INTERCUT INSERT - QUICK CUT - VENTRIS

From the swing of his head toward the roof, we can tell he's reacting to the sound of Batman up there.

Meanwhile, the invisible car continues into the street and SMASHES

into the front of the BATMOBILE parked at the curb (SFX) before (judging from the movement of "flying Batman" and the rubber that is laid down) it does a SQUEALING turn and FISHTAILS down the residential street. Batman remains atop it, hanging onto the invisible roof for dear life!

ANGLE - BUS STOP UP AHEAD

Two HOMELESS GUYS on a bench look up, react to Batman "flying" THRU FRAME over the street in front of them. Then:

FIRST HOMELESS GUY
I didn't know he could fly, too.

BIRD'S-EYE VIEW - TRACKING "FLYING BATMAN"

his feet swinging back and forth as Ventriss deliberately zig-zags in an effort to shake Batman loose (SFX: TIRE SCREECH)!

INT. CAR - ON VENTRIS

Vigorously jerking the wheel back and forth.

HIGH ANGLE - STREET FEEDING INTO INTERSECTION UP AHEAD

There is a FILLING STATION on one corner. The back of "flying Batman" is all we see as the invisible car ENTERS SHOT along the deserted street and cuts sharply to the left, across the oncoming lane, toward the gas station.

GROUND-LEVEL SHOT - ON MAILBOX

on sidewalk in front of the gas station. Batman -- wincing and gritting his teeth -- "flies" IN, passing real close to the mailbox as the invisible car SIDESWIPES it, KNOCKING it O.S. (SFX).

GROUND-LEVEL SHOT - PAST PEDESTRIANS TO GAS STATION LOT

THREE or FOUR N.D. PEDESTRIANS strolling by on the sidewalk look up, see "flying Batman" streaking toward them across the gas station lot. They react, eyes wide --

N.D. PEDESTRIANS
(startled cries)

-- then DIVE O.S. for cover as the invisible car continues rocketing INTO CAMERA, SIDESWIPING the gas tanks as it comes (APPROPRIATE SFX)!

TRACKING WITH "FLYING BATMAN"

The gas tanks EXPLODE in the b.g. (SFX) as the car proceeds into the street. Now Batman reaches down a clenched fist to where the driver's-side window would be and starts PUNCHING against the invisible window-pane (SFX: BAMM! BAMM!)

BATMAN
(shouting)
Give it up, Ventriss -- you can't keep
this up forever!

BIRD'S-EYE VIEW - STREET - TRACKING "FLYING BATMAN"

Now we SEE a row of densely-packed buildings to the LEFT of the invisible car as it ROARS down the wrong side of the street. Oncoming cars SQUEAL out of the way of "flying Batman" (SFX: TIRE SCREECHES, BLARING HORNS).

BATMAN (CONT'D) (V.O.)
As long as you're invisible --

Abruptly, Ventriss SLAMS on the brakes and Batman has to tighten his grip on the edge of the roof to keep from being thrown...and we HOLD as the invisible car SKIDS into a 90-degree turn...then ZOOMS OFF down an alley between two of the densely-packed buildings.

BATMAN (CONT'D) (V.O.)
-- sooner or later, somebody's gonna
run into you!

BATMAN'S POV - DOWN THE ALLEY - RAPIDLY PUSHING IN

(or animating "forward") to simulate the onrushing car. We SEE that the alley is very narrow, with garbage cans, parked cars, etc. crowding in on either side, SCRAPING against the sides of the invisible car (APPROPRIATE SFX).

SERIES OF QUICK CUTS - WITH BATMAN AND THE INVISIBLE CAR

showing it SIDESWIPING more objects. As it does so, almost all the vinyl coating is peeled from the body (but only the body).

TRACKING WITH THE SPORTS CAR

as it emerges from the alley, turns into the street. As it GAINS O.S., we HOLD on a sign, with an arrow pointing in the direction the car has gone, reading: GOTHAM SKYWAY - WESTSIDE.

EXT. SKYWAY - HIGH ANGLE - QUICK CUT - TRACKING

WITH the now semi-visible car, still with Batman atop it, as it SPEEDS up an entrance ramp and onto an elevated roadway similar to the West Side Highway in New York City. The roadway runs parallel to the Gotham River.

BIRD'S-EYE VIEW - TRACKING THE SEMI-VISIBLE CAR

It drives up onto the narrow shoulder, and the car's right side DRAGS along the iron guard rail, SCRAPING UP SPARKS big-time as Ventriss tries to dislodge Batman (APPROPRIATE SFX)! Then it veers back toward the roadway.

ON BATMAN - MOVING

The roof and the windows are still invisible as Batman SLAMS his fist into the driver's-side window again...this time, SMASHING thru (SFX) and breaking a hole in "mid-air"...thru which we can see no one. Batman leans down (so that his head is upside-down) to peer in...

BATMAN'S POV - FRONT SEAT OF SPORTS CAR - UPSIDE-DOWN

Ventris is nowhere to be seen. And the passenger's-side door is open.

RESUME BATMAN - QUICK CUT

He looks up, reacts with widening eye-slits to

WHAT HE SEES - ROADWAY UP AHEAD - PUSHING IN RAPIDLY

to simulate Batman's approach. We SEE that the elevated roadway makes a 90-degree turn up ahead...but the now-driverless car is rocketing straight ahead!

ON BATMAN - QUICK CUT

He leaps off the car, toward the shoulder, dropping O.S.

WITH THE SEMI-VISIBLE CAR

It plunges straight ahead, SMASHING into the guard rail on the far side of the turn (SFX)! HOLD as it jumps the rail...and TRUCK OUT as it plummets into the river (SFX)!

ON SHOULDER OF ROADWAY - BATMAN - QUICK CUT

as he starts getting to his feet. None the worse for wear. He looks up, reacts with widening eye-slits to

WHAT HE SEES - VENTRIS

Fully visible, sprawled on the narrow concrete shoulder a few feet away. ON THE CUT, he starts getting to his feet. He turns to look OFF at Batman, then touches the wrist-control. Instantly, he GLOWS with electricity and DISAPPEARS once more!

BACK ON BATMAN - QUICK CUT

He looks up o.s., reacts with grim satisfaction to

WHAT HE SEES - A WATER TOWER - QUICK CUT

It sits atop the factory building just beyond the roadway.

BATMAN

pulls from his utility belt a THROWING STAR, hurls it OFF at

THE WATER TANK

The throwing star whizzes IN, imbeds itself in the side of the tank, where it PUNCTURES a hole (SFX). A beat...then the tank springs a leak: a small stream of water arcs out and OFF, below (SFX).

RESUME BATMAN

As he throws ANOTHER star, then another, we...

INTERCUT THE INVISIBLE VENTRIS - QUICK CUT

on the roadway below, still struggling to his feet -- becoming partially visible as he is caught in the "drizzle."

NEW ANGLE - WITH VENTRIS

As he breaks into a run, to get out of the spray, Batman races IN from the opposite direction, fist cocked -- landing a blow to a part of Ventriss that is not underwater and is thus invisible.

BATMAN

Face it, Ventriss -- it's over!

VENTRIS

(impact grunt; then)

No! --

WIDER - THE EDGE OF THE ROADWAY

Now we SEE that the water tank above has sprung several leaks -- it's like a minor cloudburst. Ventriss staggers backward from Batman's blow...only to pass beneath the other trickles. He becomes fractionally visible, at the point where the falling water touch him -- an arm here, an arm there.

VENTRIS (CONT'D)

-- Kimberly needs a father! Helen
can't give her a better life --

VARIOUS SHOTS - QUICK CUTS

As Batman pursues Ventriss relentlessly, moving in and out among the multiple streams of water that cascade down INTO FRAME. First, Batman attacks with a kickboxer's spinning high kick, striking into Ventriss's invisible chest. Then a right cross, catching Ventriss's jaw at a moment when his head is invisible (SFX: BLOWS), and so on -- all to body parts that are invisible (So that it looks like Batman's punching air). Again and again, Batman pummels him...

VENTRIS (CONT'D)

(thru impact grunts)

-- not like I can...!

BATMAN
(thru grunts)
How? By landing yourself in jail for
another six years? --

ON VENTRIS

staggering backward toward the guard-rail woozily...an INcoming stream of water making his wrist-control visible. Batman lunges IN and grabs the arm just above the wrist. Ventriss is forced backward, out of the water, and suddenly the arm Batman is grabbing is invisible again!

BATMAN (CONT'D)
(straining)
That's why Helen wants to be rid of
you in the first place!

ANGLE - THE GUARD RAIL

as Batman lunges IN, dragging the invisible Ventriss by the arm. Batman SMASHES the invisible wrist-controls against the iron railing (SFX)! There is a LOUD ELECTRICAL "ZAP" (SFX) and a blindingly-bright white light that FILLS FRAME --

VENTRIS
(startled cry)

-- and FADES IMMEDIATELY, to REVEAL that Ventriss is now completely visible and each combatant is staggering back from the point of impact, momentarily blinded.

VENTRIS

falls backward, over the guard railing...

VENTRIS
(trailing cry)

BATMAN - QUICK CUT

lowering his hands from his face as his eyes adjust...

HIGH ANGLE ON VENTRIS

Dangling from the rail by both hands. The wrist-control is a useless mess -- frayed wires protrude from the smashed-open mechanism. Batman steps IN with a pair of open BAT-CUFFS and CLAMPS them over Ventriss's wrists (SFX)...then starts to pull him up to safety as we...

DISSOLVE TO:

EXT. VENTRIS HOUSE - NIGHT - LATER

KIMBERLY (V.O.)
I'm glad you came back. After
tomorrow I won't see you again.

INT. VENTRIS HOUSE - KIMBERLY'S BEDROOM - CLOSE ON KIMBERLY

We stay tight on her cherubic face as she looks up at someone o.s.

KIMBERLY (CONT'D)
Me an' Mommy are movin'...an' even if
Daddy gets out of jail this time,
he'll never find us.

ON BEDROOM DOOR

as it is suddenly thrown open and a worried-looking Helen steps IN,
eyes frantically scanning the room.

HELEN
Kimberly! Who are you talking to
now?

EXT. VENTRIS HOUSE - CONTINUOUS

HOLD as:

KIMBERLY (V.O.)
Just Batman, Mommy.

And we begin a SLOW PAN UP to the roof...

HELEN (V.O.)
Oh. Him again.

KIMBERLY (V.O.)
But he really was here, Mommy.

...to FRAME BATMAN, perched atop it. HOLD a beat, then, with a
swirl of his cape, he is gone.

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

FADE OUT

END