

Red Hood: The Lost Days

By

Isaiah John Morgan

Based on: Characters Created by DC

FADE IN:

INT. BAT CAVE - NIGHT

BATMAN, A man wearing a black Bat Costume with a bat emblem on his chest and a black cape, and ROBIN, a boy wearing a green face mask and a yellow cape with a "R" on his chest are standing in front of the Bat Computer.

BATMAN

Do not treat this lightly, and
don't write him off as simply being
insane.

JUMP CUT TO:

INT. WAREHOUSE - NIGHT

THE JOKER, A man with white skin and green hair, wearing a purple suit hits something off screen with a crowbar. He lifts the crowbar up and there's blood on it.

BATMAN (V.O.)

It's not that simple.

CUT TO:

INT. BAT CAVE - NIGHT

Batman is still talking to Robin.

BATMAN

He's not like the others. He has no
code.

JUMP CUT TO:

INT. WAREHOUSE - NIGHT

The Joker walks out. Pan down to reveal ROBIN in a bloody mess on the floor next to a bloody crowbar. He turns his head and sees a time bomb.

BATMAN (V.O.)

He can't be predicted.

CUT TO:

INT. BAT CAVE - NIGHT

Batman looks at Robin.

BATMAN
He can't be reasoned with.

JUMP CUT TO:

INT. MOVING TRUCK - NIGHT

Batman is driving and abruptly stops.

BATMAN (V.O.)
And if you're careless with him...

EXT. WAREHOUSE - NIGHT

Batman gets out of the truck just as the Warehouse explodes.

Batman runs to the debris and starts digging through it until he sees Robin. Dead.

Batman grabs Robin and holds him in his arms.

BATMAN (V.O.)
...You'll die.

CUT TO:

EXT. GRAVEYARD - NIGHT

It's raining.

CLOSE ON: A tombstone that Reads "Here Lies Jason Todd"

TITLE OVER: SIX MONTHS LATER

CUT TO:

INT. CASKET - NIGHT

JASON TODD, A Boy with black hair wearing a suit's eyes shoot open. His face is bruised badly and his right eye is horribly bloodshot. He screams in pain and starts beating at the top of the casket.

(CONTINUED)

JASON
BATMAAAN!!??

He continues beating at the casket.

JASON
C'mon, C'mon, C'mon, C'mon, C'mon,
C'mon, C'mon

Jason starts searching in his pockets.

JASON
Something, gotta have something!

Jason starts taking deep breaths. Breathing in and out.

JASON
Calm. Calm down. Not enough air.
Calm. Gotta....gotta dig.

Jason rips his belt off and starts scratching at the top of the casket with the buckle.

JASON
Gotta dig your way out.

CUT TO:

EXT. GRAVEYARD - NIGHT

Close on: A tombstone that reads "Here Lies Jason Todd" just before an arm shoots from the ground. Another arm comes out and Jason drags himself out.

CUT TO:

EXT. ROAD - NIGHT

A car is driving along when suddenly Jason walks in front of it and is hit.

CUT TO:

BLACK

BATMAN (V.O.)
Robin, was did he fall? Or was he
pushed?

FADE IN:

EXT. ROOFTOP - DAY

Batman is looking at Robin angrily.

ROBIN

I must've spooked him, he slipped.

Robin turns around and Batman grabs his arm.

BATMAN

Robin...

Robin pushes Batman's hand off of his arm.

ROBIN

Get offa me! You know, not everyone
can be like you. *I* am never going
to be like you. Do everyone a favor
and stop trying.

Robin grapples off the building.

CUT TO:

INT. DOJO - UNKNOWN

Jason is standing there, shirtless, surrounded by four
ninjas. He looks brain dead.

TALIA (O.S.)

He's got skills.

CUT TO:

INT. ROOM OVERLOOKING DOJO - UNKNOWN

TALIA AL GHUL, a young and sexy big breasted woman with long
black hair is standing next to her father,

RA'S AL GHUL, an older man with a receding hairline with
white on the left and right sides of his hair, wearing a
green cape-like robe thing.

They are looking through a window into the dojo.

RA'S

Show me.

CUT TO:

INT. DOJO - UNKNOWN

A ninja punches Jason in the face. Another ninja goes to punch him but Jason catches his arm. He kicks the Ninja in the chin.

Jason punches another ninja in the face and kicks the remaining two in the face.

CUT TO:

INT. ROOM OVERLOOKING DOJO - UNKNOWN

RA'S

What do we know?

TALIA

Half dead, massive trauma, flash burns from an explosion. Found wandering a road in a suit and tie, covered in soil, hands indicated that he-

RA'S

Dug himself out of a buries coffin?

TALIA

So it would seem. He was listed as a John Doe when he was still in a vegetative state. Institutionalized until his escape five months ago. From witness accounts, he has been living on the street.

RA'S

DNA Confirms-

TALIA

He is *not* a clone. Matches blood samples we were able to obtain.

RA'S

So I guess it's official, then.

TALIA

Yes. He *is* Jason Todd.

Ra's turns to look at Talia.

RA'S

I want to know how he cheated death. Sift through every inch of

(MORE)

(CONTINUED)

RA'S (cont'd)
dirt he has walked over. Eliminate
or silence every intermediary who
has knowledge of him. Do that for
me.

TALIA
Yes, father.

Talia turns around and begins to walk away.

RA'S
And Talia.

Talia turns around.

RA'S
The detective will *not* learn of
this.

TALIA
No father. Of course not.

CUT TO:

INT. DOJO - UNKNOWN

A ninja slams against the wall.

Cut over to Jason just as he jump kicks another ninja in the
face. He's gotten stronger. It's obvious it's been at least
a year, since he's aged. He still looks brain dead.

TALIA (O.S.)
His physical conditioning isn't the
issue. He's reached the level of a
professional athlete.

A ninja tries to grab Jason, but he flips the ninja and
kicks the last ninja in the jaw.

TALIA (O.S.)
It's his mental capacity.

CUT TO:

INT. ROOM OVERLOOKING DOJO - UNKNOWN

Talia is standing there with what appears to be a DOCTOR now.

DOCTOR
He's not improving.

TALIA
Look at him. How can you say that?

The doctor presses the button for the intercom in the dojo.

DOCTOR
Stop! This drill is over!

The ninjas begin to leave the dojo.

DOCTOR
You look at him! He's not responsive to any human contact except when attacked, and then it's just some sort of muscle memory. He eats, he covers himself when he's cold, and yet he seems to have no sense of the world. It's an *autistic* effect brought on by brain damage. By now, I'd have hoped that his brain would have begun utilizing other undamaged cells, but he's become cognizant. He is not getting better.

TALIA
You're wrong.

DOCTOR
You're in denial.

Talia punches the doctor in the chest and grabs him by the collar of his shirt.

TALIA
You watch your tongue if you want to keep it.

CUT TO:

INT. DOJO - UNKNOWN

Talia bursts through the doors and marches up to Jason.

Talia slaps Jason twice in the face.

TALIA

He never fights back when it's me!
Explain that! Never when it's *me*!

CUT TO:

EXT. CLIFF - DAWN

The cliff is overlooking a beautiful ocean. Talia and Jason are sitting on the edge. Talia is wearing a nice dress, as if she were on a date. Jason is wearing a tank top, sweatpants, and loafers. He still looks brain dead.

TALIA

He misses you. Honestly, I can tell. Since he lost you, he's *changed*. He's become...unforgiving. I know that most probably don't see that quality in him...but you know.
(Long Pause before Talia looks down)
I know too.

They sit in silence for a few seconds.

TALIA

I think you, and Dick Grayson before you, gave him light. Gave him hope. He feels responsible for you, you know. Your loss is his failure.
(Pause)
Jason...?

A single tear rolls down Jason's face.

Talia hugs Jason.

TALIA

Jason.

CUT TO:

INT. RA'S AL GHUL'S MANSION - UNKNOWN

Ra's looks tired, more worn out. Almost dead.

TALIA

Father, he has grown stronger and he is still a master combatant.

RA'S

He is stronger because he has eaten. And his "battle skills" are simply like a muscle that tenses when stabbed. He is, and forever will be, an unthinking emotionless *shell*. He has never spoken. Never healed. This ends now.

TALIA

Father-

RA'S

(angrily)

It has been well over a year, and you have *nothing*! No clue, no inkling of how this boy came to be in this state.

TALIA

We are continuing to search. I have operatives in nearly every-

RA'S

I sought answers from you, and all I received in return was *obsession*! This mute, brain damaged weapon of meat and bone will tell you *nothing*! Not today, not a decade from now!

TALIA

But father-

RA'S

(angrily)

Do you think I am stupid? Do you think that I do not know what this is truly about? *He won't love you.*

Talia appears shocked by her father's words.

RA'S

(angrily)

Even if you are able to perform a miracle and restore this boy to

(MORE)

(CONTINUED)

RA'S (cont'd)
everything he was and then with every hair in place return him to the detective...it will *not* make him love you. At best he would be grateful, but that emotion does not run through *him*. All the Batman would want to know is why you kept Jason from him for so long. I am sending him away in the morning, he is of no more use to us anymore.

(more calmly)
Now, if you will forgive me, daughter, I am weak...and that time...it has come again.

TALIA
He will leave tonight.

CUT TO:

INT. LAZARUS CHAMBER - UNKNOWN

Ra's walks down the stairs and drops his green robe. He begins walking toward a huge, orange pool.

TALIA (V.O.)
My dearest Jason, if you are reading this then we have succeeded.

Ra's begins his descent into the orange pool. He continues to walk deeper and deeper.

TALIA (V.O.)
Centuries ago my father discovered these pools, these fountains of youth, and for their ability to rejuvenate, they were dubbed THE LAZARUS PITS. Since taking possession of them, he and he alone has bathed in their waters. He is arguably immortal, and for that reason he took great interest in you.

CUT TO:

INT. DARK ROOM - NIGHT

Jason is sitting in a chair staring out a window. Talia walks through the door behind him.

TALIA (V.O.)
I had other reasons. Despite my search for answers, you remain a *mystery*. You were dead, Jason. Murdered, buried, and mourned.

Talia takes Jason's hand.

TALIA (V.O.)
But you returned to this world. A miracle. And then you wandered into my view.

CUT TO:

INT. RA'S AL GHUL'S MANSION - NIGHT

Jason is now wearing some kinds of robes. Talia is punching a code into a code thing beside a door.

TALIA (V.O.)
Fate is commanding your life in a way that I can barely fathom.

Talia opens the door and they begin walking down stairs.

TALIA (V.O.)
I judge that what I have done as not so much intervening on fate's behalf, but as stepping out of its way. You are *meant* for something, Jason.

INT. LAZARUS CHAMBER - NIGHT

Talia is rushing Jason toward the orange pool.

TALIA (V.O.)
Only time will tell what that is.

Talia pushes Jason into the orange pool.

TALIA (V.O.)
But you should know, more than any other reason,

Jason begins falling into the orange pool.

(CONTINUED)

TALIA (V.O.)

I have done this for love. And I hope that will guide you into what you will become.

Just before Jason hits the waters below

JUMP CUT TO:

EXT. ROOFTOP - NIGHT

Robin is standing next to NIGHTWING, a man with a blue facemask and a blue costume with a few yellow streaks on it.

NIGHTWING

Patience isn't just a virtue, Jason, it can save your life. You wait for the right moment, but at the same time it's important you don't hesitate when it arrives. Instinct can't really be taught. It's something you have to just know. But with a lot of practice, you might get-

ROBIN

Enough Already! I don't need to be told how to do my job by the guy who left me to fill in his cape. And besides, Batman picked me...not you.

NIGHTWING

Dude, relax. This isn't a competition.

ROBIN

Of course it is, Grayson. *Life* is a competition.

Robin jumps off the building.

ROBIN

What an ass.

NIGHTWING

What a little-

CUT TO:

INT. HOTEL - NIGHT

HENRI, a man wearing a gray hoodie and black jeans is knocking on a door, There is yelling and crashing noises coming from the inside.

HENRI

Sir! If you do not answer I will have to use my passkey!

(Pause;The crashing and telling continues)

Sir! This is your last warning!

The HOTEL MANAGER, a man with a red sweater on walks down the hallway.

HOTEL MANAGER

Oh, for god's sake Henri, just open the damn door!

Henri opens the door just as

INT. HOTEL ROOM - NIGHT

Jason throws a TV at the wall. The bed, nightstand, mirrors, everything is absolutely shattered and scattered across the floor.

HOTEL MANAGER

Good lord.

HENRI

You little son of a bitch!

The Hotel Manager grabs Jason from the back. Jason starts struggling.

HOTEL MANAGER

The hell's wrong with you! Are you on drugs? You think you can-

Jason smashes the back of his head on the Hotel Manager's face. He punches the hotel manager in the face and he falls to his knees. Jason knees him in his chin.

Jason looks at Henri.

HENRI

No, please! I won't call the police! Just go, just leave me!

Jason starts ruthlessly beating the ever loving shit out of Henri. A tear rolls down Jason's face.

(CONTINUED)

Jason collapses to the floor screaming and crying. There's a newspaper at his feet.

CLOSE ON: The Headline; "Batman Returns The Joker To Police Custody"

CUT TO:

EXT. STREETS - NIGHT

JASON (V.O.)

Alive.

Jason is walking with a backpack on one shoulder.

JASON (V.O.)

ALIVE. He murders me. *Murders* me.
And he leaves him *alive*. Alive to
hurt, maim, and *kill*. To rob people
of their friends. Their families.
Their mothers. Their fathers. Sons.

A tear goes down Jason's face. He wipes it away.

JASON (V.O.)

I was dead. *DEAD*. He HAS to know
what he did to me. How he left me.
How it felt. But I'm here. I came
back. They don't know why, but *I*
do. It's *OBVIOUS*. I've come back to
do what needs to be done.

CUT TO:

INT. TRAVEL AGENCY - NIGHT

Jason is wearing a red hoodie with the hood up and a baseball cap under the red hood. He is sitting on the other side of a desk from a TRAVEL AGENT.

JASON

I need transport. Overseas.

TRAVEL AGENT

So I hear. No papers, no story, it
will cost you.

JASON

I have money. How much will a
ticket cost me?

(CONTINUED)

TRAVEL AGENT

Where is it you need to go, young man?

JASON

Gotham.

CUT TO:

INT. MOVING PLANE - UNKNOWN

Jason is sitting next to COLE CASH, a blond haired male wearing a black T-Shirt under a dark green trench coat with the sleeves rolled up, brown pants, and brown boots. He's wearing what appears to be a red headband.

JASON (V.O.)

It's a mercenary transport. No one gives a damn why I'm sitting here as long as I've paid my way. And there isn't a record anywhere on earth that this flight happened. No one can tail me, and no one will see me coming.

(short pause)

But there's no reason not to make friends.

Jason turns to Cole.

JASON

(offering a hand shake)

Hey, I'm Jason.

COLE

(shaking Jason's hand)

Cole.

JASON

Any chance you know a good military grade supplier?

COLE

Can't say that I do...

(beat)

What is it you do, Jason?

JASON

Well, I used to work with Batman until I was beaten to death by The Joker and somehow brought back to life, where I was held for a year and a half by the Al Ghul family.

(CONTINUED)

COLE

Hm. Cool.

JASON

How about you?

COLE

I travel around the universe with a group of aliens. I'm headed to Gotham so I can...taste the food and whatnot. I hear it's a pretty funky town.

JASON

Hm. Fun.

CUT TO:

EXT. GOTHAM CITY - NIGHT

A shot of the tops of all the buildings of Gotham, all lit up and whatnot.

TITLE OVER: SIX DAYS LATER

JASON (V.O.)

It isn't simple. It's anything but. I can't just go to the manor, it's a fortress and he revamps security every month. Finding him out in the open is hard, since he lives not to be seen.

CUT TO:

EXT. ALLEYWAY - NIGHT

Pan up to a rooftop, a silhouette is standing there. It's Jason, just FYI.

JASON (V.O.)

No, if you want to catch The Batman off guard, you're going to have to put your time in.

CUT TO:

EXT. ROOFTOP - NIGHT

Jason is looking down in the alleyway at the BATMOBILE.

JASON (V.O.)
And that's JUST what I do. It
wasn't hard. I just used everything
he taught me, and applied it
differently.

Pan around and show Jason looking all intense and shit.

JASON (V.O.)
Not hard at all.

Jason takes his jacket off, he's wearing a wetsuit
underneath.

JASON (V.O.)
He's staked out six blocks away,
waiting on Penguin's men to meet
with their seller. And I'm here.
With the car.

CUT TO:

EXT. ALLEYWAY - NIGHT

The Batmobile is looking cool, as per usual.

JASON (V.O.)
There's things about the car no one
else knows except Grayson, Alfred,
and Me. When idle, when in shutdown
it's impossible to approach the car
without being detected. Almost. You
run up to it, you fire a gun, you
launch a missile, it has safeguards
on top of safeguards. It can sense
you on thermals, air currents,
video recognition.

A ladder from a fire escape drops right above the Batmobile
with Jason on it wearing his full wetsuit, mask and all. He
lightly steps on top of the Batmobile.

JASON (V.O.)
But...there are always chinks in
the armor. This wetsuit is for high
end SEAL work, invisible to
thermal, and has reflective fibers
which play hell with video.

(CONTINUED)

Jason starts moving really slowly.

JASON (V.O.)

And as to how I get to the car, all I have to do is move SLOW. Like, FIVE SECONDS PER INCH slow. It will take over three hours to get down and back. I should have the time, I personally made sure the buyers got a wrong time for the meet, which means they'll be late. Bruce wants those guns, so he'll wait. Unless, of course, he needs to be somewhere else. Then I'm screwed.

CUT TO:

INT. RUN DOWN APARTMENT - NIGHT

Jason takes the wetsuit's mask off.

JASON (V.O.)

Once the bombs are planted and everything is in order, all I have to do is wait...

Jason walks to a boarded up window.

JASON (V.O.)

...here.

CUT TO:

EXT. ALLEYWAY - NIGHT

BATMAN swings down from a zipline or something.

JASON (V.O.)

And, right on time, The great Dark Knight.

Batman begins to walk over to the Batmobile.

JASON (V.O.)

Bastard. Hypocrite.

CUT TO:

INT. RUN DOWN APARTMENT - NIGHT

CLOSE ON: Jason's hand, the detonator in his grip.

JASON (V.O.)
You made this happen.

Jason's thumb nears the red button.

CUT TO:

EXT. ALLEYWAY - NIGHT

Batman nears the Batmobile.

CUT TO:

INT. RUN DOWN APARTMENT - NIGHT

Jason's thumb gets closer to the red button.

CUT TO:

EXT. ALLEYWAY - NIGHT

Batman opens the driver's side door of the Batmobile.

CUT TO:

INT. RUN DOWN APARTMENT - NIGHT

Jason's thumb gets even closer to the red button.

CUT TO:

EXT. ALLEYWAY - NIGHT

Batman gets into the Batmobile.

CUT TO:

INT. RUN DOWN APARTMENT - NIGHT

CLOSE ON: Jason's face. He looks conflicted.

CLOSE ON: Jason's hand, the detonator in his grip. His thumb is resting on the red button, he's about to press it when

(CONTINUED)

Jason takes his thumb off the red button.

CUT TO:

EXT. ALLEYWAY - NIGHT

The Batmobile speeds off.

JASON (V.O.)
It's not what you think.

CUT TO:

EXT. FIELD - DAWN

Jason and Talia are walking.

JASON
I didn't lose my nerve.

TALIA
I never assumed you would.

JASON
I just...couldn't let him get off
so easy. He'd never know what
happened, never know why, never
know who did it.

Talia stops. Jason keeps walking a few steps then stops as well.

JASON
I want...I'm going to face him.
Just him and me. And then I'm going
to kill him, with my own hands.
He's going to be looking me in the
eyes when he dies. When I take him
from this world.

Jason looks at Talia.

JASON
Will you help me do that?

Talia looks shocked. For a split second, even worried. She straightens her face.

TALIA
Of course.

Jason turns away and looks off into the distance.

(CONTINUED)

Talia looks at Jason with a worried "What have I done" expression.

CUT TO:

BLACK

Someone getting punched is heard.

FADE IN:

INT. WAREHOUSE - UNKNOWN

Close up of Jason's face. There are cuts on his faces and he is bleeding. He looks angry.

JASON (V.O.)

In the stories, they always omit the lethal parts. The educational tidbits that don't necessarily serve the tale, but might provide tips to less well-meaning members of the public.

A man punches Jason in the face, causing him to fall to the floor on his hands and knees.

JASON (V.O.)

And I'm talking about stories that come out of Hollywood, and maybe a documentary or two. When dramatizing a presidential assassination, or explaining how to make a bomb, or how to take down a commercial airliner...

The man kicks Jason in the face. He quickly gets to his feet.

JASON (V.O.)

...they leave out steps, omit key elements. You don't want someone catching a rerun of *The West Wing* and getting a leg up on the Secret Service, or learning every component of homemade C4 by watching the Discovery Channel.

The man punches Jason in his side.

(CONTINUED)

JASON (V.O.)

A parallel can be drawn between this act of conscience on storytellers, and training under The Batman. He taught me how to fight, defend, battle, and how to disable an opponent.

Jason punches the man in the throat.

JASON (V.O.)

But he never taught me how to maim.

Jason elbows the man in the kidney.

JASON (V.O.)

He never taught me how to kill.

Jason punches the man in the back of the neck.

JASON (V.O.)

There's a difference.

Jason kicks the man in the knee, breaking his leg.

JASON (V.O.)

If you don't believe me, then you should experience the last three weeks I've lived.

EGON, a white male with a stubbly beard and average length blond hair walks into the shot drinking an energy drink labeled "BAM!"

JASON (V.O.)

His name is Egon. He's training me how to kill people.

EGON

That is enough.

Egon is German.

The man is on the floor unconscious. Jason stops.

EGON

How would you finish him?

JASON

Foot to the neck.

EGON

The neck is thick. It might not give.

JASON

It would with my full weight behind it. But he's out, so I could always hit the bridge of his nose into his brainpan.

EGON

Fair enough.

Jason and Egon begin walking away.

EGON

But you stupidly still feel the need to go for the head and not the eyes. You are damaging your knuckles and wasting time. You get angry too easily. Then you become an idiot.

JASON

Duly noted.

Egon and Jason walk out through a pair of door. On the way out, Jason grabs a red hoodie and puts it on.

EXT. WILDERNESS - NIGHT

There is snow on the ground and on the pine trees all around. A few men with AK47s are guarding the doors. Jason puts his hood up.

EGON

You may have broken your ribs. Derek will escort you into the city for an x-ray. A vet takes care of some of our patch work.

JASON

Thanks, but I think I just bruised a couple.

EGON

I am not being motherly, you imbecile. You pay me weekly. If you fight with broken ribs and puncture any number of organs you die and I lose the fee. Go to town.

(CONTINUED)

DEREK (V.O.)
So tell me, what is your story,
American?

CUT TO:

EXT. WILDERNESS - MOMENTS LATER

Jason is walking with DEREK, a white male wearing a black winter jacket, jeans, and a black winter cap.

Derek is also German.

DEREK
How does a kid as young as you have
enough money to buy time with Egon?
Are you a rich man's son? Or do you
have, what's the word, 'sponsor'?

JASON
Well, Derek, I've always invested
wisely.

DEREK
Ja, you have secrets. Okay. But
listen, you have skills. You're
good. We've been talking.

JASON
"We"?

DEREK
Me and the others. We who work for
Egon. You should think about taking
some work. We have jobs where we
could use you. Money is good. Even
for you.

JASON (V.O.)
I hear him coming up from my left,
but I know he isn't coming for me.

EGON runs up behind Derek and kicks him in the back of the knees and then quickly in the face, causing him to fall over.

JASON (V.O.)
So, best just to watch.

Egon starts stomping Derek's face into the snow. The snow starts turning red. Jason just watches attentively.

Egon eventually stops.

(CONTINUED)

EGON

You will have to forgive me, some of my men will refrain, on occasion, from discussion. Jan will take you back to your room.

Egon turns to JAN.

EGON

(whispering in German)

Take him out of here, this idiot brought him through the west entrance.

Jason is getting into a car.

JASON (V.O.)

He whispers it in German. I've been playing possum on how bad my German is. And they don't know Bruce taught me to read lips when I was twelve.

Jason closes the car doors and looks through the side mirror.

JASON (V.O.)

I saw the trucks on the way in, the road they travel on, and I can't be sure, but I hear whimpering. It might be dogs.

(pause)

But I don't think so.

CUT TO:

EXT. WILDERNESS - NIGHT

Focus on a guest house. This is the house Jason is staying in.

JASON (V.O.)

I don't have free reign over the compound, and Egon has me on a curfew. He framed it more as a scheduled military-type discipline, but I don't quite buy it.

CUT TO:

INT. GUEST HOUSE - NIGHT

Jason is looking out of the window.

JASON (V.O.)

Egon is an assassin, bu he's obviously got some other trades in play. A hired killer shouldn't need this many men.

CUT TO:

EXT. WILDERNESS - NIGHT

A black car with a man watching the guest house is outside the guest house.

JASON (V.O.)

On Fridays, Leon stands guard over me. I'm not supposed to know I'm being watched.

LEON gets out of the car and starts walking away.

JASON (V.O.)

Just like Leon isn't supposed to walk off duty around two AM. I don't quite catch the details but he goes off to see Sofie. Either his girlfriend or a hooker.

Jason opens a window and climbs out.

JASON (V.O.)

In any event, I have two hours before my absence is noticed.

Jason begins walking along a road.

JASON (V.O.)

I follow a road back to the west side, it's easy here, low tech, no surveillance. That's either for expense or to avoid any evidence.

Jason comes up to a building with cars and trucks around it.

JASON (V.O.)

The smell hits me before I see the building. They've been burning leaves to cover the odor, but it isn't getting the job done.

(CONTINUED)

Jason approaches the building. There is a guard sleeping in a car. He nears a window.

JASON (V.O.)

They don't seem all too worried about keeping what or whoever's in here locked up too tight, the glass is single pane, meaning it can be broken with a shoe, or-

Jason looks in the window.

JASON

Shit.

CUT TO:

INT. WAREHOUSE - NIGHT

There are forty-two small Asian boys (all not much younger than ten) chained inside. Some of them are laying on cots, some of them are standing.

CUT TO:

EXT. WILDERNESS - NIGHT

Jason is both disgusted and furious.

He looks to his right. There is a house there.

JASON (V.O.)

There. Egon's office.

Jason sprints to Egon's office. He opens a window. He climbs through it.

JASON (V.O.)

Overconfident. No alarms.

INT. EGON'S OFFICE - NIGHT

There is a filing cabinet with a box of BAM! Energy on top of it on one side of the room and a table with notebooks and a box on top of it on the other side. Jason picks up a notebook and opens it.

JASON (V.O.)

Handwritten logs, easy to burn. Not computers. They're all in code.

(MORE)

(CONTINUED)

JASON (V.O.) (cont'd)
Nothing fancy, but I'm sure Egon
knows all the details. You'd never
be able to tell what he's selling
or how much he's selling. But I can
tell the numbers he's moving.

Looking over the shoulder of Jason, we see inside the
notebook. The writing on the inside looks like some kind of
alien language.

JASON (V.O.)
Big numbers.

Jason throws the notebook on the table.

JASON (V.O.)
Human trafficking. He's selling
children.

THE SOUND OF A TRUCK STARTING UP causes Jason to crouch down
at the window, peering through it. Men holding AK47s are
escorting the Asian boys into a truck.

Jason slips out of the window and runs into the trees,
undetected.

CUT TO:

EXT. ROAD - NIGHT

A truck is driving along.

CUT TO:

INT. MOVING TRUCK - NIGHT

GERMAN #1 is the the passenger seat and GERMAN #2 is
driving.

GERMAN #1
(In German)
We may have to dope those three big
ones again before Dusseldorf, they
were getting squirrely.

GERMAN #2
(In German)
They'll be fine.

(CONTINUED)

GERMAN #1

(In German)

I don't want to have to fight with
any of these damn brats on
delivery.

GERMAN #2

(In German)

Fight's good for the buyer. The
hell is that?

The truck starts approaching a ball of orange.

GERMAN #1

(In German)

No one's supposed to be on the road
but...

As the truck nears the ball of orange, German #1 and German
#2 realize that it's another truck, turned on its side and
on fire.

GERMAN #1

(In German)

...us.

Suddenly, the truck is getting shot with an automatic
weapon, German #2 is killed, but German #1 is only wounded
because he had common sense and ducked.

German #1 sits up, panting. A gun is pressed against his
head.

JASON

(In German)

You can either drive or take a
bullet like your friend. I vote the
prior, it's a nice night for a
ride.

CUT TO:

INT. EGON'S OFFICE - NIGHT

Egon is on the phone and drinking a bottle of BAM! Energy.

EGON

(Angrily and In German)

They're two hours late! The entire
cargo is with them! I can only
delay the buyer for

(pause)

(MORE)

(CONTINUED)

EGON (cont'd)
No, dammit! Just find them!

JASON (O.S.)
(In German)
It's okay.

Jason is pointing a gun at Egon.

JASON
(In German)
I've got them.

Jason shoots at Egon twice. Egon ducks and dodges the bullets, the of them hitting his BAM! Energy.

EGON
(In German)
Little Bastard!

Egon jumps forward.

CUT TO:

EXT. WILDERNESS - NIGHT

Egon tackles Jason through the door.

EGON
You! This is your doing?!

Egon slams Jason against a tree.

EGON
Tell me what you've done! Where are they? WHERE?

Egon is holding Jason on the tree by the throat.

JASON
You know, your accent gets thicker when you're pissed. It's cute.

Egon headbutts Jason and throws him in the snow.

EGON
You think you are clever?! You think this is some game? Rich American punk! I teach you how to throw a few punches and you think you can strike at me?!

(CONTINUED)

JASON

No.

(chuckles)

That's why I poisoned your energy drink.

Egon's eyes widen and he starts foaming from the mouth. He falls to his knees. Jason gets to his face and looks Egon in the eyes as he's dying.

JASON (V.O.)

I dropped the kids off at the British embassy before I went back for Egon.

CUT TO:

EXT. WILDERNESS - MINUTES LATER

All the buildings are burning. Jason is watching it all.

JASON (V.O.)

And burned it all to the ground.

TALIA (V.O.)

This is an odd turn of events.

CUT TO:

INT. RESTAURANT - NIGHT

Jason is sitting at a table with Talia. She is wearing a dress.

TALIA

I find you a teacher and you murder him.

JASON

"Murder" sounds a bit fancy. I didn't orchestrate whacking him over some inheritance, I spiked his bug juice because he's a dirt bag. He was a gun-for-hire who made more on a single job than most people do in their lifetime and yet he still thought he needed to make some extra cash selling children as sex toys.

(CONTINUED)

TALIA

Why not just step away and call the authorities?

JASON

I heard stuff. He had connections to the cops. Had a few politicians he did work for. He wasn't gonna get locked up. If I wanted to end it, I had to end it with him. I didn't murder him, you murder people. I....put a dog to sleep. Don't tell me you think the world isn't better off.

Talia smiles.

JASON

Why are you smiling.

TALIA

You're learning.

Pause.

JASON

Yeah. Yeah, I suppose I am.

CUT TO:

EXT. SLUMS - DAY

TITLE OVER: Somalia, Africa.

CUT TO:

INT. HOUSE - DAY

Five men are stood in the house, they are all carrying guns and wearing bullet proof vests. It seems they are waiting for something. One of them looks out of a window.

JASON (V.O.)

They're a crack squad. They go by 'Steel Beam'. Mercenaries. If you needed wet work done on foreign soil, you really couldn't do better than these guys.

Suddenly, the doors are kicked in. Seven Somali soldiers begin shooting the Steel Beam mercenaries with AK-47s.

(CONTINUED)

JASON (V.O.)

But not anymore. The odds that this battalion of boy soldiers could get the drop on these badasses is astronomical.

CUT TO:

INT. SLUMS - DAY

Jason is riding a motorcycle through the streets. He is wearing a black striped jacket over a red hoodie.

JASON (V.O.)

So I ratted them out. They deserve worse, but this was the best I could orchestrate with the time I had. I didn't order their deaths just for fun. Well, it was mostly for fun. I wanted it to be known that the Steel Beam was killed in Somalia by a bunch of no ones.

CUT TO:

EXT. HOUSE - DAY

TITLE OVER: London.

There is a car parked in front of the house. All looks peaceful. Maybe a nice family lives here. Maybe the parents met in High School and had a nice life until they drifted apart in college but eventually rekindled after three years of being broken up and dating other people. They had their first kid by accident, after their daughter was born, they decided to have a second kid since they were good parents. Then their son was born. They have been a happy family for five long years.

Suddenly the house and car explode.

CUT TO:

EXT. HILL - DAY

Jason is stood next to SHURIK IVANKO, a balding man with black hair and a black goatee and glasses who is wearing a black jacket. He is looking through binoculars.

Shurik lowers the binoculars.

(CONTINUED)

SHURIK

Good. That is a nice job. You were able to sync up the car *and* barn. Both at once. That is good. Next, we try them a mile apart.

Shurik is Russian.

JASON

Sounds like fun.

Jason begins to walk down the hill. Shurik follows.

SHURIK

You learn quick. That is a gift. Many come to me with more experience, but experience is not always the key. They ability to learn at a greater velocity. That is true genius.

JASON

Are you saying I'm a genius?

SHURIK

God, no. But you are not stupid. That is making you not so irritating.

Pause.

SHURIK

For an American.

JASON (V.O.)

His name is Shurik Ivanko, and he makes bombs. For an enormous fee, he's willing to train others how to do so. He's worked for the IRA, PLO, a few Aryan Supremacist groups in Germany.

CUT TO:

INT. BAR - LATER

Jason and Shurik are sitting around other Russians, all drinking and laughing.

JASON (V.O.)

And now me.

(CONTINUED)

RUSSIAN #1

(laughing)

No, no, she was ugly! So ugly! Make a man want to gouge his own eyes out! But the body, OH! Make a man go without food for three days just to get CLOSE!

Everyone is laughing.

RUSSIAN #2

(laughing)

Yah! She was one of those....You, American! What is the expression you use? "What-A Face"?

JASON

(laughing)

Butta Face.

RUSSIAN #2

(laughing)

Yes! She had everything but a face!
Yes!

They pour more shots.

JASON (V.O.)

This isn't the crowd I'd pick for a demolition assassin, so they must be Shurik's friends.

YURI KARANOV, a sketchy looking man with a brown trench coat and sunglasses walks into the bar. Shurik instantly looks at him.

JASON (V.O.)

But that doesn't go for everyone in the bar.

Shurik gets up.

SHURIK

Excuse me, I have to go make room for more Vodka.

Shurik goes into the bathroom. Yuri follows him. Jason looks suspicious.

CUT TO:

EXT. THE SLAUGHTERED LAMB BAR - NIGHT

TITLE OVER: Thirty Miles Outside of London.

CUT TO:

INT. THE SLAUGHTERED LAMB BAR - NIGHT

Jason is sitting across from Talia.

JASON

Russian Mob. And he wasn't hard to find on any databases. He's known.

TALIA

And that surprises you? Shurik is practically mob himself.

JASON

Yeah, but it didn't look like a social call. And Karanov's got problems. He's part of the Ivgene Clan. They've got three police task forces and Interpol crawling all over them. Hell, MI5 has opened a file on them. No arrests, but they are really screwing up their business. Makes me wonder why they need a bomber.

TALIA

This is becoming quite a habit.

JASON

What is?

TALIA

Your "investigations".

JASON

That's not what I'm doing.

TALIA

No. I was just applying a kind of euphemism to the obvious.

Talia picks up her glass of wine.

TALIA

A pattern has formed. I assist you in procuring "teachers," men and women who possess very dangerous

(MORE)

(CONTINUED)

TALIA (cont'd)
skills that you hope to cultivate.
You study under them for a period
of time, expand your repertoire.

Talia sips her wine.

TALIA
And then half of them wind up dead.
I know it's not because you're
covering your tracks.

JASON
It's not without reason.
The surveillance expert was a
pedophile, The small arms guy ran a
smack ring. But half of his stuff
was poison, that close combat
master was planning on killing her
husband and daughters.

Pause.

JASON
And that crew of mercenaries in
Africa was hired by a Rival Chief
to pit two other tribes against one
another. All that did was get boy
soldiers killed. Nearly thirty a
week before

TALIA
Before you stopped them.

TALIA
I'm not criticizing, I'm just
pointing out the obvious. On your
road to revenge you seem to have
also found a new interest. Or
revising an old one.

JASON
No.
I'm not like him. At best, he would
have just put these dirtbags in
jail. They're wrong and I'm putting
them down.

TALIA
I never thought otherwise.

Jason smiles.

TALIA

But, I have other news. I...Well, I actually have something to show you.

Talia takes a manila envelope out of the bag she totally had with her this whole scene. She hands it to Jason. He opens it and starts looking at what's inside.

TALIA

I've had a few operatives doing some low level surveillance in Gotham. Just to keep tabs. One took these photos seventy-two hours ago.

Jason puts the stack of photos on the table. The one on top is of Batman. And Robin. A different Robin. A new Robin.

JASON

Who....who is he?

Jason's voice is suddenly shaky.

TALIA

His name is Timothy Drake.
(beat;)
Robin.

Jason just sits there. Staring at the pictures.

TALIA

(after about a minute of
silence)
You alright.

Jason looks up.

JASON

(trying to keep his voice
normal)
Sure. Why wouldn't I be alright?

CLOSE ON: The new Robin's face in one of the pictures. He has a boyish smile. Zoom out to reveal all of the pictures on a wall in a

INT. APARTMENT - NIGHT

Jason is sitting on a bed across from the wall. All of the pictures depict the new Robin fighting crime and looking like he's having a hell of a time doing so.

(CONTINUED)

Jason gets up and walks over to the wall. He puts his face in one hand and the other hand on Batman in the picture that has Batman in it.

Jason angrily punches the picture where the new Robin is.

CUT TO:

INT. MOVING CAR - DAY

Yuri is driving.

FBI AGENT #1 (V.O.)
He's heading out of the city,
probably going to his sister's.

Yuri pulls into a farmhouse.

FBI AGENT #2 (V.O.)
See that he gets there, then come
back. No need to waste time with
him on that godforsaken potato
farm.

INT. BARN - DAY

Yuri opens the door and walks in.

SHURIK (O.S.)
I don't know what was more idiotic.

Shurik is sitting on a metal chair.

SHURIK
Me going to the bar or making me
meet you out here?

YURI
The bar wasn't clean, I wasn't
followed. And I come here once a
month.

CUT TO:

EXT. BARN - DAY

Jason is watching from a bush.

(CONTINUED)

YURI (V.O.)

They got bored of watching me play with my nephews.

JASON (V.O.)

I've got a bug on Shurik. It's a fiber patch. Just slapped it on his soldier. Also acts as a GPS. It's very next generation and cost a fortune.

Jason smiles.

JASON (V.O.)

Good thing Talia has a fortune.

CUT TO:

INT. BARN - DAY

YURI

We need to move it all up three weeks.

SHURIK

What? That's insane!

YURI

We don't have any choice. We are losing most of our connections. They all know we're being watch,ed tailed, and listened to. Our business is dying. And our business is truly all that we are, right?

SHURIK

I can't do nine targets in that time. I can do six. Maybe seven.

YURI

As long as the blame goes where it should go.

SHURIK

It absolutely will. But are you all so certain this will work?

YURI

We know the people who are assigned to us. After this, they'll be called away for more important fish to fry.
It will work.

(CONTINUED)

CUT TO:

EXT. BARN - DAY

JASON (V.O.)

I didn't give these guys enough credit. Their plan is both brilliant and effective. They've hired Shurik to detonate a series of bombs all over London and make it look like it came from an Arab terrorist cell. This will make the U.K. focus its energy on terrorists and leave the Ivgene Clan and most domestic crime issues as a second-tier problem.

Pause.

JASON (V.O.)

All they have to do is murder seven hundred people in one afternoon. To say the least, I don't like this.

CUT TO:

EXT. BARN - NIGHT

Jason is facing the bar. He is still wearing the same black jacket over the same red hoodie and black jeans, except he's wearing black gloves now.

JASON (V.O.)

Taking out Shurik wouldn't help. He's the best, but the Ivgene clan would just find another bomber.

Jason walks to the barn door, which is locked.

JASON (V.O.)

I need this not to work out.

Jason starts picking the lock with the convenient lock picking tools he has in his pocket.

JASON (V.O.)

Shurik advised me when doing a big job with multiple explosives, it's better to have a staging area. Never work from home.

CUT TO:

INT. BARN - NIGHT

Jason opens the door, he's standing in the doorway. There's a briefcase conveniently placed on the floor.

JASON (V.O.)

This way, you can always run or
abandon the work, never to return.

Jason walks to the briefcase and opens it. There are multiple explosives inside.

JASON (V.O.)

It's good to see that he follows
his own advice.
Eleven devices. More lessons. Make
more than you need if you can. Plan
for contingencies.

Jason picks up one of the explosives and starts fucking with the wires.

JASON (V.O.)

Simple. Clean. High yield. And the
receiver is so close to the fire
point that it'll be vaporized.
They'll never know that the bombs
were blown remotely. It'll feel low
tech.

Jason puts the explosives back.

JASON (V.O.)

That is. if they went off. But I
replaced a few wires with faulty
ones. Small wires, but important
ones. That leaves eleven duds.

Jason closes the briefcase.

JASON (V.O.)

That's step one, now

RUSSIAN #3 (O.S.)

What is this!?

Jason turns around, there are three Russians behind him, all holding knives.

(CONTINUED)

RUSSIAN #3
What do you think you're doing in
here!

RUSSIAN #4
Son of a

RUSSIAN #5
Take him!

The three Russians try to attack him, Jason kicks Russian #4, causing him to crash into Russian #5. Jason grabs Russian #3's wrist and punches him in the face.

JASON (V.O.)
Stupid. Got lost in my head. Wasn't
listening for an approach. I'm just
lucky I'm in London and these guys
don't carry guns.

Russian #4 & 5 get up and try to charge Jason, He hits one of them in the face while at the same time kneeing the other one in the face.

A metal sound causes Jason to turn around.

Russian #3 has an MP5 and starts shooting at Jason. Jason jumps into cover.

JASON (V.O.)
So much for no guns. I've really
screwed this one up now. No way
someone isn't hearing this shooting
gallery. We'll have bobby issues
soon.

RUSSIAN #3
(In Russian)
Get up! Go get him while I cover
you!

Russians #4 & 5 get up.

JASON (V.O.)
That's the only way out, so...

Jason notices he's near the briefcase. He smiles.

JASON (V.O.)
I need to clear a path.

RUSSIAN #4
(In Russian)
Do we kill him?

RUSSIAN #3
(In Russian)
No, work him over, but keep him
alive!

RUSSIAN #5
(In Russian)
Yeah, they'll want to see what he
knows.

Suddenly, an explosive flies at them and hits the floor.
They all look down at it.

RUSSIAN #4
(In Russian)
Is that-

RUSSIAN #3
(In Russian)
No, wait, it's-

Jason jumps out of cover.

JASON
My exist strategy.

Jason sprints to the door.

JASON
Do Svidanye!

CUT TO:

EXT. BARN - NIGHT

Jason runs out the barn door just as the barn explodes. He
falls on his ass.

JASON
Get up, dammit. Gotta...get out of
here.

RUSSIAN #6 (O.S.)
(In Russian)
Who is this?

(CONTINUED)

YURI (O.S.)
(In Russian)
I don't care.

Jason looks up. Yuri is standing in front of him and Russian #6 is aiming a pistol at his head.

YURI
(In Russian)
Just kill him.

BATMAN (V.O.)
You stay here and keep an eye on
that warehouse until I return.

CUT TO:

EXT. HILL - DAY

Batman is standing in front of a younger Jason.

BATMAN
Take *NO* action until I get back! I
repeat: *NO ACTION!*

Batman grabs Jason on the shoulder.

BATMAN
Just for once, please listen to me,
Jason. Don't tangle with The Joker
alone. Wait for me to get back.
Please.

Batman gets into a super cool bat helicopter.

BATMAN
That madman's just too dangerous
for you to handle. Do you read me?

YOUNGER JASON
Loud and Clear! Just hurry back,
okay?

Batman flies off on the super cool bat helicopter.

YOUNGER JASON
(to himself)
Sorry, Bruce, but that's my mother
down there with that lunatic.

CUT TO:

EXT. WAREHOUSE - DAY

SHEILA TODD, a Caucasian woman with short blonde hair, wearing a white button up short sleeved shirt tucked into green pants and black boots walks out the front door.

She starts smoking a cigarette.

Jason walks into the shot.

YOUNGER JASON

Mom.

SHEILA

(surprised)

Jason?

YOUNGER JASON

You've got big trouble, Mom. I know all about it...The Joker...everything.

SHEILA

I don't know what you're talking about.

YOUNGER JASON

Come on, mom! Play straight with me!

Jason begins unzipping his jacket.

YOUNGER JASON

I can help you.

SHEILA

Sure, tell me about it.

YOUNGER JASON

Mom, there's a lot you don't know about me.

Jason opens his jacket, revealing his ROBIN costume. He removes his jacket and puts his face mask on.

Sheila's eyes widen.

SHEILA

You're...Come with me.

Sheila walks into the warehouse.

(CONTINUED)

ROBIN
Wait! The Joker...

SHEILA
Is long gone. There's nothing to worry about. But I have something you should see.

Robin follows Sheila into the warehouse.

ROBIN
What What's going on here?

SHEILA
Just step over here and you'll understand everything.
(pause)
Robin.

THE JOKER walks into the shot from behind some boxes in front of Robin and Sheila. He's pointing a pistol at Robin.

ROBIN
What? But you said

Sheila takes a gun out and points it at Robin.

SHEILA
I lied.

SHEILA
I can't afford to have you stirring up trouble. I've been dipping into the medical funds along with The Joker. If you blow the whistle on him, the ensuing investigation would certainly uncover my embezzling. Sorry about that, kid. Looks like you chose the wrong person to trust, this time.
(To The Joker)
What should we do with him?

THE JOKER
Something I've wanted to do for years!

The Joker hits Robin with the pistol, causing him to fall to his knees. He then kicks Robin in the face and he fall to the floor. Sheila looks concerned.

The Joker picks Robin up by the collar.

(CONTINUED)

THE JOKER

Come now, Birdboy! You're not going to sleep on me already, are you? The party's just got started!

The Joker punches Robin in the face and kicks him in the gut.

Robin is on the floor, cradling his gut.

The Joker takes a crowbar from behind a box.

THE JOKER

You've been a bad boy.
You must be punished!

Robin looks up at The Joker in horror.

THE JOKER

Prepare yourself for a severe spanking, young man. But let me tell you right from the start...

The Joker hits Robin on the back with the crowbar.

THE JOKER

...This is going to hurt you a *LOT* more than it's going to hurt me!

The Joker hits Robin twice with the crowbar one handed, then grabs it with two hands and hits Robin three more times, all while laughing.

Sheila painfully looks away. She lights a cigarette and takes a few drags from it. All the while, the sounds of Robin being beaten with a crowbar and whimpering in pain are in the background.

The Joker walks back on screen, blood on the crowbar and on his suit.

THE JOKER

My! That was fun! Kind of messy, though.

SHEILA

But what's Batman gonna do when he finds out what you've done to his little friend?

THE JOKER

Hadn't thought of that...
He is a vengeful one, that Batman.

(MORE)

(CONTINUED)

THE JOKER (cont'd)

This could get a bit sticky. Maybe it would be best if I didn't leave behind any evidence of my presence. What the Batman doesn't know can't hurt me!

(pause)

It's a shame you had to witness this little display of my temper, Sheila.

The Joker grabs Sheila and slams her head on a beam in the warehouse.

CUT TO:

BLACK

SHEILA

(faint)

No! It can't end like this! Jason!

IN ROBIN'S POV, Robin slowly opens his eyes, everything's blurry, he closes them again.

SHEILA

(a bit less faint)

Jason!

IN ROBIN'S POV, Robin's eyes open again, it's a bit more clear.

SHEILA

JASON!

INT. WAREHOUSE - DAY

Robin gets up weakly. Sheila is tied to the beam that The Joker slammed her head on.

SHEILA

Jason! You're still alive!

Robin smiles. He is broken and covered in blood. His face mask is off. His right eye is swollen.

SHEILA

The bomb, Jason! Deactivate it!

Robin looks at the time bomb. There is one minute and thirty-five seconds left on it.

(CONTINUED)

ROBIN

In no shape....to handle that.

Robin shuffles over to the the back of Sheila.

ROBIN

Gotta....get you.....out of
here....

Robin starts untying Sheila.

ROBIN

I'll.....save you....mom

Robin successfully unties Sheila.

ROBIN

You're free.....run for it....

Sheila looks at Robin.

ROBIN

Go.

Robin falls to the floor.

Sheila picks Robin up.

SHEILA

Come on. Let me help you.

Sheila puts Jason's left arm over her shoulders and starts walking him to the door.

SHEILA

We'll both get out of this.
Together.

Robin falls. Sheila tries picking him up.

SHEILA

Come on Jason, we're almost there.

ROBIN

Go....without me.

Robin turns his head and looks at the time bomb. There's three seconds left.

JASON (V.O.)

If Bruce taught me anything, it was
to be prepared.

CUT TO:

EXT. BARN - NIGHT

JASON is on his knees in front of Yuri, Russian #6, and various other Russians, who are pointing guns at his head.

JASON (V.O.)
Every situation has its variables,
and the difference between success
and failure is one's ability to
adapt. Quickly, efficiently.

YURI
(In Russian)
Kill him.

JASON (V.O.)
But when you screw up royally,
you're gonna have to improvise.

Jason puts his hands up.

JASON
(In Russian)
Wait! Please, wait!

RUSSIAN #6
(In Russian)
He speaks Russian.

YURI
(In Russian)
If won't anymore if you'd just kill
him like I asked.

JASON (V.O.)
I'd like to stop this. But right
now, I just have to survive. My
best option:

JASON
(In Russian)
I work for Shurik!

JASON (V.O.)
Lying.

JASON
(In Russian)
He had me come down here to work on
the bombs!

(CONTINUED)

YURI

(In Russian)

No one is working with Shurik. Not directly.

JASON

(In Russian)

No, he knows that you'd be furious if he brought in a crew, but you moved up the deadline! He was pressed for time. He needed the help!

RUSSIAN #6

(In Russian)

He knows a lot. Could be telling the truth

YURI

(In Russian)

Shut up.

JASON

(In Russian)

Your men attacked me before I could explain and one of the bombs got triggered, I

YURI

(In Russian)

Call Shurik.

RUSSIAN #6

(In Russian)

Call him on the phone? We're being traced around the clock.

YURI

(In Russian)

Use one of the throwaway cells, and say you're his Uncle Taras. He'll know it's us. Tell him we're sitting here with the boy he hired for that "job we gave him" that'll be enough.

RUSSIAN #6

(In Russian)

Okay.

Russian #6 takes a cell phone out and dials a number.

(CONTINUED)

JASON (V.O.)
Right. Then we go to Plan B.

Jason somehow throws up on command.

YURI
(In Russian)
Damn it all to hell! Get him up for
Christ's sake!

JASON
(In Russian)
Sorry...Sorry. I'm just so nervous.
Sometimes I even

Jason leaps up and grabs Russian #6's gun and hits him in the jaw.

With the quickness, Jason punches Yuri in the throat and shoots him in the foot. He quickly grabs Yuri in a choke hold and puts the gun to his head.

JASON
Okay, I've pretty much ran out of Russian, and Yuri here is bleeding out since I shot off a good chunk of his foot! And I assume you all can hear the police sirens by now. You're all carrying illegal firearms and standing outside a blown-up building. That's not gonna look good to say the least. So, the clock is ticking, so it's up to you. Let me go, or deal with a LOT of shit.

YURI
(In Russian)
LET HIM GO!

The various other Russians lower their weapons.

JASON
Smart man.

Jason hits Yuri in the back of the head with his pistol and runs off.

JASON (V.O.)
No need to worry about getting shot in the back, they're running away too.

CUT TO:

INT. HOTEL ROOM - DAY

SHURIK is on the phone and pacing.

SHURIK
(In Russian)
Yes, Uncle Taras, I'll still be able to fix the car today. I have another set of tools at the country house. Understand? I will meet you there, later.

Shurik hangs the phone up.

JASON (V.O.)
I've been taught that sometimes it's better to let the target move forward. When doing so, it brings them out into the open.

SHURIK
(In Russian)
Damn it.
Damn it!
DAMMIT!

JASON (V.O.)
Then, and only then, can you swoop in.

Jason jumps out of a wardrobe and grabs Shurik by the neck.

JASON (V.O.)
With all the shock and awe.

Jason pulls zip ties out and zip ties Shurik's hands.

SHURIK
You!?

JASON
Yeah, me. I know, shocking, I seemed like such a nice boy who was learning how to blow people up. But listen, we don't have to embrace all the heartbreak.

Jason gets closer to Shurik.

JASON
The Ivgene Clan. You obviously have a secondary site for more bombs. Tell me where it is, and what the plan is.

(CONTINUED)

SHURIK
Fuck yourself! You son of a whore!
You-

Jason places some kind of device with on Shurik's upper body.

JASON
You can't get a good look, so I'll tell you. It's a small bomb, covered in adhesive. It won't even kill you. But you'll lose most of your jaw...your eyes, maybe. You'll...

Jason Smiles.

JASON
But you'll sure as shit wish you were dead.

Jason takes out a lighter.

SHURIK
No...

JASON
Yeah...oh, yeah.

SHURIK
They're in a house in the west end!

JASON
That's a start.

Jason puts the lighter away.

CUT TO:

INT. HOTEL ROOM - LATER

Shurik is laying in the same place, except now with a bigger, more complex bomb on his upper body.

JASON (V.O.)
Of course I couldn't trust him at all. Which is why I left him with another enticement strapped to his belly. It'll go off in 18 hours. This way, Shurik has an emotional investment in my success.

CUT TO:

EXT. APARTMENT BUILDING - DAY

Jason gets off of a motorcycle.

JASON (V.O.)
I think I'm done with the land of
tea and fish and chips for a while.

CUT TO:

INT. APARTMENT BUILDING - DAY

Jason unlocks his door.

JASON
Just enough time to get into my
flat, lose all signs I was ever
here,

Jason walks into his apartment, Yuri is standing, with a cane, in the front of nine Russians aiming guns at him.

JASON (V.O.)
And confront a crew of incredibly
pissed off Russian gangsters.

JASON
Wow. Hey. Hi there. Are you guys
here to fix the toilet?

Jason quickly lunges forward and hits one of the Russians in the face. The other Russians start circling him and he starts fighting them all.

Jason takes two of their pistols and kicks off the wall, he shoots two of the Russians.

Jason runs up the wall and does a flip, shooting Russians while he's upside down.

JASON (V.O.)
There isn't anyone in this room who
deserves to walk out of here.

Jason lands on his feet and continues shooting the Russians.

JASON (V.O.)
Except me.

Jason pumps lead into Yuri.

There is one more Russian left. He is on his knees.

(CONTINUED)

Jason puts a gun to his head.

Click!

JASON

Whoop. Out of ammo.

Jason hits the last remaining Russian in the head with the gun and throws the gun aside, taking another gun out of his jacket.

JASON

It's okay, though. I got more.

RUSSIAN #7

Don't! Please! Don't! I can get you merchandise! Drugs! I know when a shipment is coming, big shipment! You can have it!

JASON

Pass.

RUSSIAN #7

Wait! Wait! I know where they keep money! All of it in cash! Easy to move!

JASON

Dirty money is never easy to move.

RUSSIAN #7

Then, then, wait! I know of something. Clean money! Government reward!

JASON

Dude, on the "Don't give a shit" scale, I'm kind of at Defcon two here.

RUSSIAN #7

I know where you could find one o the ten most wanted on every government watch list! You just drop a dime, they give you two million! They don't care who you are!

JASON

I don't-

(CONTINUED)

RUSSIAN #7
I KNOW WHERE THE JOKER IS!

Jason lowers the gun and his expression completely changes.

JASON
Okay.
Okay, now you have my full
attention.

CUT TO:

INT. BAT CAVE - NIGHT

Batman is looking at Robin.

BATMAN
Do you understand?

ROBIN
I get it. He's a total nut bar.

BATMAN
No. Do not treat this lightly, and
don't simply write him off as being
insane. It's not that simple. He's
not like the others. He has no
code. No methodology. no goals. You
can't hope to understand him
because his desires are fluid. They
change. He can't be predicted. He
can't be reasoned with. And if
you're careless with him...
...You'll die. Do you understand?

ROBIN
Yeah Bruce, I understand.

BATMAN
Good. Because he's back out there
and only we can stop him.

JASON (V.O.)
That was then.

CUT TO:

INT. APARTMENT - NIGHT

Jason is listening in on some sort of device.

JASON (V.O.)

This is now.
I'm listening in on a meeting, but
I'm having audio trouble.

CUT TO:

INT. INDOOR SWIMMING POOL - NIGHT

There are four dead bodies on the floor.

JASON (V.O.)

And it wasn't from the four gun
shots that just rang out about ten
seconds ago.

Pan up to reveal more people looking worriedly at the dead
bodies.

JASON (V.O.)

The timing of it couldn't be any
worse.

THE JOKER walks into the shot holding a smoking gun.

THE JOKER

Everybody happy?

JASON (V.O.)

The guys on the floor work for The
Joker. Well, used to work for The
Joker.

The Joker throws the gun to the side.

THE JOKER

So, shall we get to matters at
hand? I'd hate for our numbers to
continue to dwindle even before
this shindig got into full swing.
N'est-Ce Pas? Comprendo?
Aw-Right-A-Rooney?

The ARMS DEALER starts pouring some kind of liquid on the
floor.

(CONTINUED)

ARMS DEALER

Ah, yes, well, this is the chemical agent that I'm treating the water with.

THE JOKER

Wow. Soooooooooo boring! Daddy's meter runs out in a few minutes and I hate gettin' tickets. Get to the action scene, please.

ARMS DEALER

Well, yes. All right. Um, in breaking down the relationship between flammables and liquid, they happened upon--well, watch...

Suddenly, the liquid that the Arms Dealer poured on the floor starts a fire.

THE JOKER

Neat-O!
Who's ready to make S'mores?

ARMS DEALER

Yes, um, so, that was just three gallons. While you'll need considerably more for the Gotham Reservoirs, the amount won't-

THE JOKER

Plumbing, Smokey, will it travel through pipes? While I do like a good show that's free to the public, in this particular ball game, I'm looking for home usage.

ARMS DEALER

Yes. It will be transported from the water source. When it makes contact with the air, it ignites.

THE JOKER

Darling! Sold!

CUT TO:

INT. APARTMENT - NIGHT

Jason is sitting on a box, listening in on his device.

JASON (V.O.)

He's doing a revamp on his original caper in Gotham. He's going to poison the city's water supply, except that when people turn on the taps, flames will shoot out.

(pause)

It's a masterpiece.

Or, at least, it would have been if I hadn't heard about it. But...I do need them to mention where the exchange is gonna be.

CUT TO:

INT. INDOOR SWIMMING POOL - NIGHT

ARMS DEALER

It's coming in by water. You got your trucks, right? We're talking over forty drums of

THE JOKER

I've got my ride sweet pea, where do we swap?

ARMS DEALER

Port of Los Angeles. Foreign trade zone. Site seven. In four hours.

CUT TO:

INT APARTMENT - NIGHT

Jason stands up.

JASON (V.O.)

Not a lot of time, but it should be enough.

Jason puts the device down.

JASON (V.O.)

Just enough time to kill The Joker.

CUT TO:

EXT. PORT OF LOS ANGELES - NIGHT

The Joker is standing in front of trucks that are unloading the product. He is singing *Row Row Row Your Boat*.

The sound of a car draws everyone's attention.

THE JOKER

Oh my.

The Joker and his men are watching as a car approaches.

THE JOKER

That's interesting, right? I thought all you big boys made sure we'd have our privacy.

JOKER GOON #1

We did. We got our guys on the main gate and every aisle that'll lead down to-

THE JOKER

Yeah. But, y'know, there's a car coming right at us.

JOKER GOON #1

We're on it.

THE JOKER

Just shoot it. A lot. That's the best way to get "on it," okay?

The Joker's goons shoot the approaching care to high hell.

The car stops in front of them.

JOKER GOON #1

The hell...? What is this? Boss, what do you think we-

Joker Goon #1 turns around and realizes The Joker is gone.

JOKER GOON #1

Boss?

Pan over and show The Joker running away.

JOKER GOON #1

Aw, shit.

The car suddenly shoots forward and rams all of Joker's goons.

(CONTINUED)

Jason jumps out of the trunk wearing a muzzle-like mask, goggles, and a bulletproof vest. He is carrying a pistol.

Gas starts shooting out of the car.

Jason shoots The Joker in the leg and he falls over.

The Joker is laughing as Jason stands over him.

JASON

Yeah, that's gotta hurt. But hang in there, okay freakshow? Because we're just getting started.

Suddenly, Jason's back gets shot up. Good thing he has bulletproof padding on his back, too.

JASON

Ow, dammit!

JASON (V.O.)

The armor held up, but just barely. The gas is still thick, how could they-

THE JOKER

They got gas masks, too! Oh my, my, my. You really can't underestimate the preparedness of arms dealers!

Jason starts dragging The Joker away.

THE JOKER

Like boy scouts with ammo!

JASON (V.O.)

Really off book now. Losing all kinds of time.

CUT TO:

INT. RUN DOWN HOUSE - NIGHT

Jason throws The Joker through the front door and removes his mask.

JASON (V.O.)

I'm not gonna get him out of here. I'll have to do it here.

There is a conveniently place gas station thing in the rundown house. Jason takes one of the things you use to put gas in your car.

(CONTINUED)

JASON (V.O.)
Right here. Right now.

THE JOKER
It won't take them long to get
through that door, Cinderfella.
Whatever dance party you've got
planned, you're coming up close to
pumpkin time.

JASON
I think I'm good.

Jason sprays The Joker with gasoline.

JASON
This won't take long.

THE JOKER
Oh, it's gonna be one of those
kinds of parties?
If I knew that is was gonna get so
hot...I woulda worn shorts!

Jason takes out a lighter and lights it.

JASON
Shut up. Just...Shut up.

JASON (V.O.)
He'll laugh at first. Even though
he's burning, he'll still laugh.

The Joker starts smiling super hard.

JASON (V.O.)
But then... then the pain will hit.
And he'll SCREAM. Until the fire
takes his throat and lungs.
Then...then he'll be gone.

CLOSE ON: The Joker's face.

FLASH CUT TO: The Joker's smile as he beat Robin with the
crowbar.

THE JOKER
Well?

CLOSE ON: Jason's face. The expression suddenly drops.

CLOSE ON: Jason's hand. He puts the lighter out and closes
it.

JASON (V.O.)

It wasn't because I was rushed. I was planning on getting to another location.
I was gonna do it slow.

CUT TO:

INT. TALIA'S APARTMENT - DAY

Jason is sitting on the bed and Talia is standing.

JASON

But I screwed up and lose that chance. But...that wasn't why I walked away.

TALIA

Why then?

JASON

It wasn't enough, Talia. He would have been dead. A quick, agonizing death. And this world would have been a much better place for it.

(pause)

But I really don't give a shit about the world.

Jason stands up.

JASON

And I realized that this isn't about him. It isn't even about Bruce.
Or me.
It's about the three of us.
And when this ends, however it ends, that's how it'll be. Me, that psycho, and...and Batman.

TALIA

Are you still planning on killing The Batman?

Jason doesn't answer. He smiles.

JASON

I know you don't want me to. I know you've been stalling me. It took a while for me to figure it out, but.

(MORE)

(CONTINUED)

JASON (cont'd)
I get it. You love him. But...I'm not sure murdering him is part of the plan anymore.

TALIA
Then punish him.
Take from him what is most important. Take Gotham from him. Be the man he can never be. Be the Batman that Gotham needs. No boundaries, or allegiances. Or self-important moral codes. Cross the line.

There is a silence between the two of them.

TALIA
My father is dead.

JASON
Ra's?

TALIA
How many fathers do I have?

JASON
Yeah...sorry...

TALIA
He's...he's gone. Ra's Al Ghul is no more. He did it. The Batman. He brought it about.
Punish him, Jason. For all of us.
Punish him.

Jason just looks at Talia.

Talia grabs Jason and kisses him.

Jason kisses her back, they begin to make out.

Jason puts Talia on the bed. He takes her shirt off.

CUT TO:

EXT. GOTHAM CITY - DAY

The city look spectacular and beautiful in daylight

CUT TO:

INT. TALIA'S APARTMENT - DAY

THE SOUND OF AN ALARM CLOCK WAKES JASON UP.

Jason sits up and turns the alarm off.

JASON

Talia...?

There is a note next to the alarm close, it reads as follows

J-

1. WayneTech purchases succeeding.

2. Found original coffin maker, agreed to contract. Trail ends with him.

3. No more funds in account. Enjoy

-T

PS - New Business:

He is calling himself HUSH. You should meet.

JASON (V.O.)

I can tell you what you need to know.

CUT TO:

EXT. GOTHAM CITY - NIGHT

The City looks better at night, though.

JASON (V.O.)

You want to get to Batman. You want 'inside his head'

CUT TO:

EXT. ROOFTOP - NIGHT

Jason is wearing a black jacket and a red face mask. He is standing across from

HUSH, man with a brown trench coat and bandages covering his whole face.

(CONTINUED)

JASON

I can get you that.

HUSH

And what is all this "insight"
going to cost me?

JASON

As I said, nothing. But when the
time comes...I'll want to face him
in person. I'll want your help with
that.

HUSH

Fair enough.
But I have Intel of my own. I was
hoping I was hoping you might shed
some light on the validity of it.
The Riddler claims he's solved the
mystery of Batman's identity.

(pause;)

He claims....that Batman is Bruce
Wayne.

So, to begin, let me ask you. Is
that true?

There is a moment when Jason contemplates whether or not to
tell Hush the truth.

JASON

Yes.

(pause;)

Bruce Wayne is Batman.

HUSH

Can you prove that?

Pause

JASON

Many times over.

CUT TO BLACK

ROLL CREDITS UNTIL THE FINAL CREDIT, WHEN:

FADE IN:

INT. SAFE HOUSE - UNKNOWN

Jason is sitting in front of a wooden box.

TALIA (V.O.)
You will have access to the toys.
Old and new.

Jason opens the box. cut to a shot of the back of the box as he opens it, not yet revealing what is in it.

TALIA (V.O.)
You should be receiving a gift.
It's a replica of the one my father
often carried. It is tampered for
the battle you will wage.

Jason takes a knife with a wavy blade out of the wooden box.

TALIA (V.O.)
Make me proud.

Next to the wooden Box, there is a metal, more square box.

Jason slides the square box over to him. He opens it. There is a *Tsssss* sound and smoke comes from it.

Jason picks up what is inside the box.

Jason lifts up the Red Helmet in awe.

THE END