

BATMAN

"Pretty Poison"

(Formerly "The Rose and the Thorn")

FINAL

5/7/91

via Tom Ruegger

Story by:
Paul Dini
Michael Reeves
Chris Schoon

Script by:
Tom Ruegger

May 6, 1991

"The Rose and the Thorn"

CAST SHEET

REGULARS

BRUCE WAYNE/ BATMAN
ALFRED
HARVEY DENT
COMMISSIONER GORDON
DETECTIVE BULLOCK
OFFICER MONTOYA
MAYOR HILL

INCIDENTALS

RESTAURANT MAITRE D' (FRENCH ACCENT) -- officious, finicky
WAITER (FRENCH ACCENT) -- subservient and nervous type
CHEF (FRENCH ACCENT) -- been eating too many crepes
BUSBOY -- from another land
DOCTOR -- an overworked and exhausted resident, mousey
FEMALE NURSE -- ex-Marine drill sergeant
CONVICT -- big, hulking, scum of the earth type
PILOT -- CONVICT'S ACCOMPLICE -- Noel Blanc type, one line
MODEL -- NASTASIA KINSKI-TYPE -- ultra sexy, one line
FLYTRAP -- cross between "Alien" and "Little Shop" monsters.
Screeches like "Rodan."

THE "WALLAH" GROUPS:

REPORTERS -- the typical rabble
RESTAURANT PATRONS -- sophisticated and soft-spoken
DOCTORS AND NURSES -- medical chatter
PLANTS -- extremely high-pitched shrieking noise

FEATURED GUEST STAR:

PAMELA ISLEY/POISON IVY -- this episode's beautiful
villainess. A celebrity guest star would be beneficial and
appreciated for this role.

"The Rose and the Thorn"

ACT ONE

FADE IN:

ON BLACK SCREEN

The blackness is broken by a slit of light, created by a gardener's spade, which digs into the ground. (SFX: TO MATCH) The CAMERA is underground, looking up, as sunlight cascades in through the slit, revealing the roots of plants in the dirt. The spade digs in again, and scoops a small plant out of the ground.

GROUND LEVEL -- EXTREME CLOSE ANGLE ON PLANT

The small plant that has been plucked from the ground is now held in the gloved hands of an unseen "gardener." This plant is a form of wild rose, with a tiny red bud, and long, sharp thorns. The "gardener" gingerly places the small plant, along with some top soil, in a clay pot.

ANOTHER LOW ANGLE -- GROUND LEVEL

From this extremely close and low angle, the weeds and wild flowers growing from the ground look gigantic, like trees on an alien landscape. We follow the footsteps of the gardener, whose boots stomp across the field, shaking the ground, as if the "gardener" were a giant.

ANOTHER ANGLE -- FIELD OF WEEDS AND WILD FLOWERS

CAMERA SWEEPS across the field of weeds and wild flowers to reveal that this parcel of undeveloped land is located along the Gotham River. The Gotham city skyline can be seen across the river. At one end of the weedy field, a small media event is taking place. It's a ground breaking ceremony. Reporters, concerned citizens, and some city dignitaries are on hand for the event. The CAMERA STOPS on a sign in the foreground, which reads: "FUTURE SIGHT OF THE NEW GOTHAM PENITENTIARY"

WIDE HIGH ANGLE ON FIELD

From above, we see the field and the event in progress. A legend FADES UP on the screen, which reads: GOTHAM CITY. MAYOR HILL steps up to a microphone.

MAYOR HILL

(microphone reverb) My fellow citizens...

ANGLE ON HILL -- 360 DEGREE PAN

MAYOR HILL is flanked by COMMISSIONER GORDON, on one side, and District Attorney HARVEY DENT on the other side. BRUCE WAYNE stands beside his close friend Harvey. As the mayor speaks, the CAMERA does a 360 degree SWIVEL PAN, taking in the terrain and all the faces in the crowd (the reporters, the camera crews, the dignitaries, etc.).

MAYOR HILL (CONT'D)

It is with great civic pride
that we gather here today to
break ground on the new Gotham
Penitentiary, which has been
funded by the Wayne Foundation.

The CAMERA passes by Bruce, who waves to a smattering of APPLAUSE (SFX) for his Foundation, then the 360 DEGREE PAN comes to a STOP on Mayor Hill.

MAYOR HILL (CONT'D)

As you know, this project was
the dream of one man...

ANGLE FEATURING HARVEY AND BRUCE

The mayor gestures to Harvey, who smiles shyly. Both Harvey and Bruce hold shovels in their hands.

MAYOR HILL (CONT O.S.)

And he's with us here today:
Gotham's new District Attorney,
Harvey Dent.

CROWD

(applause and cheers)

ANOTHER ANGLE -- FULL ON HARVEY

Harvey and Bruce step in front of the crowd. They each place a foot on the back end of their shovels, ready to dig in. Harvey offers his "Neil Armstrong-style" sound bite to the assembled media.

HARVEY DENT

(pronouncing) From this field
of weeds and wild flowers will
grow a new institution to build
a better, safer Gotham.

Harvey and Bruce push their shovels into the ground, and lift out spadefuls of dirt and plants.

CROWD

(cheering)

ANOTHER ANGLE ON HARVEY AND BRUCE

Bruce and Harvey smile at each other and shake hands. We see the flash of a photographer's camera and FREEZE FRAME.

DISSOLVE TO:

MATCHING SHOT -- BLACK AND WHITE PHOTO -- NEWSPAPER

The photo of Bruce and Harvey shaking hands appears on the front page of "The Daily Gotham," the local newspaper. The headline reads: "Ground Breaks on 'Dent's Dream': Gotham Penitentiary." We PULL BACK to reveal the newspaper being held by the gloved hands of "the gardener." We're in a greenhouse somewhere, at night. The gardener's hands rip the article out of the paper, and the article is tacked to a bulletin board above the work table.

ANGLE ON WATERING CAN -- IN GREENHOUSE -- NIGHT

The gloved hands pick up a watering can. PAN with it as it moves over to the clay pot containing the wild rose plant, which was unearthed earlier. The "gardener" waters the wild flower, then EXITS SCENE. We linger on the wild flower in CLOSE UP, as the water drips down one of its sharp thorns. The thorn glistens.

SMASH CUT TO :

BACK ON FIELD OF WILD FLOWERS -- EXT. GOTHAM -- DAY

For a BEAT, we watch the peaceful field of wild flowers. Suddenly, huge bulldozers and ditch diggers roll onto the field, with engines THUNDERING.

ANGLE ON BULLDOZER -- WILD FLOWERS POV

The gaping maw of the bulldozer descends toward the flowers.

SIDE ANGLE -- CROSS SECTION OF GROUND

The bulldozer rips up the dirt and flowers and roots, leaving a barren field in its wake. As this happens, we hear BULLDOZERS SFX and an almost imperceptible high-pitched shriek, as if plants could scream.

PLANTS (O.S.)
(en masse high-pitched shriek)

EXTREME WIDE ANGLE ON FIELD -- SUNSET

The bulldozers clear the field of all signs of plant life. The Gotham city skyline is visible across the river, in the background. We...

MATCH DISSOLVE TO:

MATCHING SHOT -- GOTHAM PENITENTIARY -- THE PRESENT -- NIGHT

The field of flowers is gone, replaced by a grim, towering concrete structure labeled "Gotham Penitentiary." The night is somber, quiet. Across the river, we see the lights of the Gotham skyline. A legend FADES UP on the bottom of the screen: "A Better, Safer Gotham -- FIVE YEARS LATER."

Suddenly, the peace is shattered by the sound of a helicopter, which SWOOPS directly over CAMERA and screams toward the prison. The chopper veers over the prison wall and descends toward the yard.

ANGLE ON PRISON YARD

The chopper lands in the foreground as a side door of the prison bursts open, and out runs a big, hulking CONVICT wearing prison garb. Alarms go off and search lights PAN the yard.

ON CHOPPER DOOR

The convict leaps into the open door of the chopper, where an ACCOMPLICE is piloting. The convict screams over the NOISE of the ALARMS and WHIRRING ROTARY BLADES. The chopper quickly rises O.S.

CONVICT
Go! Go! GO!!

WIDE ON PENITENTIARY

The chopper rises from the prison, veers over the Gotham River, and heads toward the city, in the B.G. ALARMS continue to RING and search lights follow the chopper's path.

SMASH CUT TO:

CLOSE ON RINGING TELEPHONE -- INT. COMMISSIONER GORDON'S OFFICE -- POLICE HEADQUARTERS

The phone rings in the foreground. In the background, we see Gordon rushing toward the phone. He answers it and we PAN with the receiver as he lifts it to his ear.

GORDON

This is Gordon.
(a beat, he reacts with shock)
WHAT?!?

INT. POLICE STATION -- OUTSIDE GORDON'S OFFICE

Gordon comes racing out of his office, pulling his coat on as he shouts to the officers (including MONTOYA and BULLOCK) who are working in the precinct at the moment.

GORDON

We've got a prison break by air.
The chopper's heading this way.

Bullock drops his cup of coffee, Montoya leaves her typing behind, and the other policemen quit kibitzing as all follow Gordon O.S. Bullock hurries back INTO SCENE to shove a donut in his mouth, then follows.

EXT. GOTHAM POLICE HEADQUARTERS -- NIGHT

Several police cars, with lights flashing and alarms sounding, peel out of police headquarters.

EXT. ROOF -- POLICE HEADQUARTERS

A police helicopter rises off the roof of headquarters and charges into the night sky.

ANGLE OVER GOTHAM RIVERFRONT

The chopper with the escaped convict soars over the wharf district and climbs above the city skyscrapers.

INT. CHOPPER -- CONVICT AND PILOT

The convict pats his accomplice on the back.

CONVICT

(chuckle) We're home free.

ON CONVICT'S CHOPPER

Narrowly passing over the peak of a skyscraper. Suddenly, a Batgrappling hook is flung out of the rooftop shadows, and up toward the chopper.

INSERT: ON LANDING GEAR OF CHOPPER

The hook snags the landing gear, and the hook's cable is pulled taut.

INT. CHOPPER

The craft is shaken with a mild jolt.

CONVICT

What was that?

PILOT

Just some turbulence.

EXT. CHOPPER ABOVE GOTHAM

As the chopper veers away from CAMERA, we see the cable extending from its landing gear. At the end of the cable dangles BATMAN.

UP ANGLE ON CONVICT'S CHOPPER

Soaring above the buildings, with Batman hanging from the cable. CAMERA tilts to a DOWN ANGLE on the intersection below. Police cars, with alarms blaring, race down the street. We TRUCK IN toward a trendy restaurant at the corner of the intersection. It's name: "The Rose Cafe."

EXT. "THE ROSE CAFE" -- STREET LEVEL -- NIGHT

We TRUCK IN toward the Rose Cafe. There's a red rose painted on the window. As the CAMERA reaches the window, we DISSOLVE INSIDE, continuing the forward movement.

INT. "THE ROSE CAFE" -- CONTINUOUS

We TRUCK IN through an archway into the main dining area. The atmosphere is very elegant, very French, very expensive. The lighting is subdued, the cutlery is sterling silver, the dinnerware is fine china, the napkins are brocaded linen, and the customers are society's upper crust. On every table is a vase containing a bouquet of red roses.

CUSTOMERS

(whispered, sophisticated chatter)

ANGLE ON WAITER

The CAMERA FOLLOWS a tuxedoed WAITER who carries a tray of appetizers. He stops at a table and serves the food.

FRENCH WAITER

Pour madame, les escargots, et
pour monsieur, caesar salade.

WIDER ANGLE -- TO INCLUDE HARVEY DENT

The table, an intimate corner booth, is occupied by Harvey Dent and his date, a woman with her back to CAMERA. There is another place set at the table, but the third member of this dinner party is missing.

HARVEY
Thank you, Andre...

The waiter withdraws as Harvey smiles to his date.

HARVEY
I'm starving. Let's eat.

REVERSE ANGLE -- OVER HARVEY'S SHOULDER -- ON PAMELA ISLEY

We see Harvey's date, PAMELA ISLEY, and she is a stone-cold knock out. The face, the lips, the eyes, the hair, the figure -- a ten on all counts. She sniffs a rose she has taken from the centerpiece bouquet.

PAMELA
Shouldn't we wait for your friend?

ON HARVEY AND PAMELA

As Harvey starts eating.

HARVEY
Bruce? Nah... he's always late.
He probably got hung up on business.

SMASH CUT TO: EXT. GOTHAM -- NIGHT -- ANGLE ON BATMAN

The convict's chopper passes over the rooftops with Batman dangling from the cable. As the chopper passes the spire of a skyscraper, Batman deftly swoops around the spire and wraps the cable around it. The cable pulls taut.

INT. HELICOPTER

The convict reacts as the helicopter stops its forward progress with a jolt. The cable holds it back.

CONVICT
Huh?

CUT BACK TO: INT. RESTAURANT -- ON HARVEY AND PAMELA

HARVEY
He'll be here as soon as he wraps

SMASH CUT TO: ON CHOPPER AND BUILDING

We see the cable around the spire, and the chopper pulled by the cable. The chopper veers downward, out of control.

UP ANGLE ON CHOPPER

The chopper comes crashing down onto the roof of the building attached to the spire. There is a loud crash (SFX) but no fire.

CUT BACK TO: INT. RESTAURANT -- ON HARVEY AND PAMELA

Still dining peacefully.

HARVEY

Who knows? Maybe he's trying to scrounge up a date.

SMASH CUT TO: INT. HELICOPTER -- ON ROOF

The pilot and the convict are woozy as they sit in the smokey rubble.

CONVICT

What happened?

WIDEN ANGLE as the convict turns to look out the front windshield. There on the outside of the windshield, pressed up against it like a Garfield doll, is Batman. The convict screams in terror.

CONVICT

Auuugh!

CUT BACK TO: INT. RESTAURANT -- HARVEY AND PAMELA

PAMELA

I hear he's rich.

HARVEY

Yeah. Bruce runs around with a high class crowd.

SMASH CUT TO: LOW ANGLE ON ROOFTOP -- NIGHT

The terrified convict runs toward and over CAMERA. Batman is a few steps behind him.

ANGLE ON ROOFTOP LEDGE

Batman tackles the convict, and the two roll on the edge of the rooftop. The convict gets the upper hand, wielding a pipe. CAMERA TILTS to reveal the fifty story drop behind them.

BATMAN/CONVICT
(snarling)

CUT BACK TO: INT. RESTAURANT -- ON HARVEY AND PAMELA

HARVEY
(chuckling) But he still manages
to get his kicks.

SMASH CUT TO: ROOFTOP LEDGE

The burglar is trying to push Batman off the edge. Batman thrusts his foot upward, striking the burglar in his private place. The thug sprawls back onto the rooftop, writhing around as his hands cover the "family jewels."

CONVICT
Yeowww!

CUT BACK TO: INT. RESTAURANT -- ON HARVEY AND PAM

PAMELA
Have you known him long?

HARVEY
Oh yeah. We've been best friends
since grade school. There's nothing
we don't know about each other.

SMASH CUT TO: ANGLE ON CONVICT SPRAWLING AROUND ON ROOFTOP

Batman's hand reaches into SCENE and pulls the convict up. PAN WITH the movement as the convict and Batman come face to face. The convict is terrified.

CONVICT
(stammering) Who...who are you?

BATMAN
I'm Batman.

Batman turns to the SOUND of a police helicopter (SFX). A bright white light flashes onto SCENE from overhead.

UP ANGLE -- POV BATMAN

As a police helicopter lowers onto SCENE with searchlights directed at CAMERA. BULLOCK is heard over the bullhorn.

BULLOCK (V.O.)
This is the police. Nobody move!

DOWN ANGLE ON BATMAN AND CONVICT

Batman drops the woozy convict into a heap, then the Dark Knight vanishes into the shadows.

CUT BACK TO: INT. RESTAURANT -- ON HARVEY AND PAMELA

Harvey smiles at Pamela, who holds a rose in one hand.

HARVEY
I think you'll like him.

Pamela takes Harvey's hand in hers. She smiles warmly.

PAMELA
If he's your friend, I know
I will.

SMASH CUT TO: EXT. ROOF OF BUILDING -- NIGHT

The police helicopter has landed beside the convict's crashed chopper. Flood lights bathe the scene. A pair of cops pull the dazed pilot from the wreckage as Officer Montoya leads the handcuffed convict into SCENE. CAMERA follows Montoya and the collared convict, who is babbling incoherently...

CONVICT
(babbling) B-big-b-ba-big...
w-w-wings...b-b-big wings...

MONTOYA
Yeah, yeah, big wings...move
it along, pal.

Montoya and the convict GAIN O.S. as CAMERA stops on Gordon and Bullock. Gordon looks off at the city.

WIDE ANGLE ON ROOFTOPS -- POV GORDON

In the distance, we see the silhouetted form of Batman swinging toward another building.

CUT TO:

WIDE ANGLE ON GOTHAM CITY -- POV THE SUBURBS

The headlights of a vehicle speed away from the city toward CAMERA. It's the Batmobile. It veers around a twisting, tree-lined road, then passes directly over CAMERA.

INT. BATMOBILE

Batman communicates via radio to Alfred in the Batcave.

BATMAN

Alfred, I'm running a little behind schedule.

ANGLE ON DASHBOARD

We see the radio connecting the Batmobile with the Batcave.

ALFRED

(Voice over - radio filtered)
I have alerted Mr. Dent, sir.
He and Miss Isley patiently await your arrival at the Rose Cafe.

EXT. TERRAIN NEAR BATCAVE -- NIGHT

The Batmobile charges up a private road and disappears into a tunnel.

BATMAN

How's the food there?

ALFRED

(Voice over - radio filtered)
In my humble opinion, sir,
exquisite.

INT. BATCAVE

Alfred, near the Batlaboratory connected to the garage entrance, waits for the Batmobile's arrival. He holds an \$800 suit on a hanger in one hand, and in the other, a pair of spit-polished \$300 leather shoes. The batmobile roars onto the scene and skids to a stop. The lid springs open with pneumatic SFX, Batman hops out and strolls past Alfred. Alfred follows Batman O.S.

BATMAN

I'll be taking the Lambourghini this evening.

ALFRED

As I anticipated, sir. It is idling out front with a full tank of gas.

CUT TO: EXT. WAYNE MANOR

The Lambourghini, with its engine running, is in the front driveway. Bruce Wayne, dressed in the suit hurries to the car. Alfred calls from the front door.

ALFRED

May I recommend the trout almondine?

BRUCE

I'll give it a try, Alfred.

Bruce hops in the Lambourghini and speeds off.

CLOSE ON ALFRED

He waves.

ALFRED

Wise decision, sir. Bon appetit.

WIPE TO:

EXT. GOTHAM CITY HALL -- NIGHT

The clock in the belltower strikes 11:00. The CAMERA then ROTATES and PANS down to street level, and TRUCKS IN on...

EXT. THE ROSE CAFE

Bruce's Lambourghini is parked out front as we TRUCK IN.

INT. RESTAURANT -- CLOSE ON COFFEE CUP AND CHECK

In this CLOSE UP, we see that the check has been paid by credit card and signed by Bruce Wayne. Bruce's hand lowers his empty coffee cup into its saucer, as we start the SCENE in mid-conversation...

BRUCE (O.S.)

(dial up)... You should've seen Harvey's face. (laugh)

PULL BACK to reveal Bruce, Harvey and Pamela cracking up at this punchline to an apparently amusing story.

BRUCE/HARVEY/PAMELA

(laughter)

ON PAMELA

As she laughs, she glances at her watch.

PAMELA
(laughing, then:) Oh, look at
the time -- I have to run.

WIDER ON TRIO

Harvey reaches toward her as she pulls her car keys from her
purse.

HARVEY
So soon?

PAMELA
I'm sorry, but I have an early
meeting tomorrow. But you stay.

HARVEY
No...

PAMELA
I insist. Spend some time with
your crazy friend.

Bruce smiles proudly at being called "crazy."

CLOSER ON HARVEY AND PAMELA

Pamela cups Harvey's face in her two hands, leans in close
to him, stares into his eyes and smiles.

PAMELA (CONT'D)
And call me the minute you get
home, Mr. District Attorney.

She gives Harvey a long, affectionate kiss on the lips.

ANGLE ON HARVEY AND PAMELA

As they kiss, in the foreground. RACK FOCUS to show Bruce
in the background, looking on. The kiss goes on.

ANGLE ON BRUCE

Embarrassed, he averts his eyes. He drums his fingers. He
looks back at the couple.

ANGLE ON HARVEY AND PAMELA

As the kiss continues.

ANGLE ON BRUCE

He looks skyward. He subtly checks his watch.

ANGLE ON HARVEY AND PAMELA

The kiss finally comes to an end. She pulls away, standing over Harvey. Harvey slowly opens his eyes trying to recover from the powerful smooch.

HARVEY
(mumbling, dazed) I'll call you.

PAMELA
(smiling) Good.

WIDE ANGLE FEATURING BRUCE

Pamela walks past Bruce toward the exit of the restaurant.

PAMELA
Nice meeting you, Bruce.

BRUCE
Same here.

Bruce cranes his neck to look after her.

ANGLE ON PATH TO RESTAURANT EXIT

Pamela walks toward the exit away from CAMERA. She has a very feminine movement to her stride. There are patrons dining at table on both sides of her path. All the men at those tables crane their necks to watch Pamela's departure.

ANGLE ON BRUCE AND HARVEY

Bruce is still looking toward the exit as Harvey comes out of his post-kiss trance.

HARVEY
So, what do you think?

BRUCE
Does she have a sister?

HARVEY
Nope. Pam's one of a kind...

WIDE ON BRUCE AND HARVEY

Bruce picks up his glass of water and takes a sip.

HARVEY (CONT'D)

That's why I asked her to marry me.

Bruce does a "Danny Thomas spit-take" with his water.

BRUCE

(spit-take) What?!

CLOSE ON HARVEY

As Harvey speaks, he starts to loosen his necktie. His face turns red. He's getting hot.

HARVEY

Yup. That's the page one headline. (aside) Is it getting warm in here?

ANGLE ON BRUCE OVER HARVEY'S SHOULDER.

BRUCE

You're still hot from that last kiss. Harvey, you just met her last week.

REVERSE ANGLE OVER BRUCE'S SHOULDER ON HARVEY

Harvey is tugging at his necktie and looking beet red.

HARVEY

And I already know she's the one. Gosh, it's hot in here.

ON BRUCE AND HARVEY

Harvey takes a drink from his water glass.

BRUCE

Marriage is a major step, Harv. Don't you think you're rushing it?

CLOSE ON HARVEY

He stops drinking.

HARVEY

No way. The moment I laid eyes on Pam, love hit me right in the face.

Suddenly Harvey's eyes pop wide and he falls forward, his face dropping right into his chocolate mousse.

ON BRUCE AND HARVEY

Bruce reacts with a chuckle.

BRUCE
(chuckle) Harv, you've lost
your mind. Knock it off... Harv?

Bruce's face registers that this is no joke.

BRUCE (CONT'D)
Harvey?

ANGLE ON HARVEY

Bruce quickly pulls Harvey's face out of the mousse. Harvey is unconscious. We HEAR an ambulance SIREN.

EXT. STREET -- CLOSE ON BACK OF AMBULANCE.

Harvey, on a stretcher, is loaded into the back of an ambulance by an emergency crew, accompanied by a truly worried Bruce Wayne. (SIREN SFX)

BRUCE
Hang on, Harvey. Hang on.

The ambulance doors slam shut and the vehicle pulls away from CAMERA. As the vehicle heads down the avenue, CAMERA PANS over to the restaurant window, with the red rose painted on the window. We TRUCK IN and...

DISSOLVE TO:

CLOSE ON WILD ROSE PLANT

PULL BACK from the wild rose in the clay pot, seen at the top of the act. The gloved hand of the "gardener" ENTERS SCENE with a spritzer and waters the plant.

FADE OUT

END OF ACT I

"The Rose and the Thorn"
ACT TWO

FADE IN:

EXT. MERCY GENERAL HOSPITAL -- GOTHAM -- NIGHT

The mood is somber at this large, ancient structure. The angle on this shot should be severe, to match the uneasiness of the feelings being presented. The ambulance pulls up with SIREN WAILING.

INT. EMERGENCY ROOM HALLWAY

We DOLLY ALONG with a gurney, upon which is Harvey Dent. The gurney, being pushed swiftly down a corridor, is attended by TWO NURSES AND A DOCTOR. The gurney smashes through swinging door after swinging door, with a loud CRASH each time it throws a door open. Harvey is already hooked up to I.V.'s, which are dangling from poles on the gurney. The pace in this scene is frenetic, hurried.

DOCTOR AND NURSES
(general hubbub, over-lapping)
What's the blood pressure? Do we have a pulse? We need a pulse here! Get the E.K.G. and move him into O.R., I.C.U. #3 STAT.

ANGLE ON BRUCE WAYNE -- PANNING

Move with him as he hurries up the hallway, a step behind the gurney and attendants. He looks totally rattled.

SMASH CUT TO:

CLOSE ON RINGING TELEPHONE -- INT. COMMISSIONER GORDON'S OFFICE -- POLICE HEADQUARTERS -- NIGHT

Basically, this is the same police station sequence we saw earlier. The phone rings in the foreground. In the background, Gordon rushes toward the phone. He answers it.

GORDON
This is Gordon.
(a beat, he reacts with shock)
WHAT?!?

INT. POLICE STATION -- OUTSIDE GORDON'S OFFICE

Gordon comes racing out of his office, pulling his coat on as he shouts to the officers (including MONTROYA and BULLOCK) who are working in the precinct at the moment.

GORDON

Harvey Dent's in a coma at the medical center. Move out.

Bullock drops his cup of coffee, Montoya leaves her typing behind, and the other policemen quit kibitzing as all follow Gordon O.S. Once again, Bullock hurries back INTO SCENE to shove another donut in his mouth, then follows.

WIPE TO:

EXT. HOSPITAL -- NIGHT

Police cars race past the hospital, with sirens blaring, as we TRUCK IN.

INT. INTENSIVE CARE UNIT HALLWAY -- LOW ANGLE -- NIGHT

We look up the hallway, where Bruce Wayne gazes through the glass into the intensive care unit. He's flanked by Montoya and Gordon. Bullock and a few other cops are also in the hallway. The lighting is dark, moody.

ANGLE ON WINDOW

The CAMERA looks over Bruce's shoulder... and we see Bruce's reflection in the window. Inside the I.C.U. room, Harvey is in a bed, with tubes in his nose, hooked to an E.K.G. machine, and intravenous tubes. The guy looks basically dead, but the E.K.G. machine indicates there's still a faint heart beat. A NURSE and DOCTOR, consulting charts, tend to Harvey.

CLOSE ON HARVEY'S FACE

He's wasted. Like the life has been drained out of him.

INT. HALLWAY

The doctor comes out of Harvey's room. Bruce and Commissioner Gordon step up to him for the news.

GORDON

So what's the story, doctor?
Heart attack?

DOCTOR

No, Commissioner. Mr. Dent has
been poisoned.

CLOSE ON BRUCE

Bruce is completely stunned. TRUCK IN FAST TOWARD his eyes.

INSERT -- QUICK FLASHBACK MONTAGE -- BRUCE'S THOUGHTS

We see several quick CLOSE UP shots of Harvey, Bruce, and Pamela dining at the restaurant. Harvey eats salad, his fish entree, some chocolate mousse. Shots of Bruce and Pamela eating food are INTERCUT between the shots of Harvey. The whole sequence takes about three seconds. It's fast.

BACK TO: BRUCE -- INT. HOSPITAL HALLWAY

PULL BACK from Bruce's stunned expression to include Gordon.

GORDON
(angry) For criminy sakes.
(turns, shouts) Bullock!

Bullock hurries into SCENE.

GORDON (CONT'D)
Get down to that restaurant --
(turns to Bruce) -- What's it
called, Wayne?

BRUCE
(still stunned) The Rose Cafe.

GORDON
-- The Rose Cafe, and find out
who did this.

Bullock charges down the hall toward the elevator.

BULLOCK
With pleasure.

WIDER ANGLE

As Gordon barks orders to Montoya, Bruce follows the doctor down the hallway to the blood lab.

GORDON
(to Montoya) I want police guards
on duty here around the clock.

MONTOYA
Yessir.

INT. BLOOD LAB -- I.C.U. WING

The mood is dark, shadowy. In the foreground, the doctor sits at a lab table, peering into a microscope. There's a blood sample slide under the scope. Bruce ENTERS SCENE and peers in the door, in the b.g.

BRUCE

Excuse me, doctor. Are we talking about food poisoning here?

ANGLE ON DOCTOR -- OVER BRUCE'S SHOULDER

The doctor looks up from the microscope.

DOCTOR

I doubt it. This is the most virulent strain of poison I've ever come across.

The doctor rises, grabs his clipboard, and...

INT. HALLWAY -- DOORWAY TO BLOOD LAB

The doctor brushes past Bruce and heads into the hallway.

DOCTOR

We're doing everything we can, Mr. Wayne. Excuse me...

Bruce grabs the doctor's arm.

BRUCE

(intense) Is Harvey going to make it?

CLOSE ON DOCTOR AND BRUCE -- FACE TO FACE

They face off in a close, intense shot.

DOCTOR

The poison is racing through his system. If he's going to make it, we need to find the antidote -- and fast.

The doctor breaks away from Bruce, and heads down the hall.

WIDE ANGLE ON BRUCE IN HALLWAY

The doctor's footsteps ECHO and FADE AWAY. Bruce stands there in the doorway, then glances into the lab.

FORCED PERSPECTIVE ON MICROSCOPE IN BLOOD LAB

The microscope with the blood slide (marked "H. Dent") is in the foreground. RACK FOCUS to show Bruce standing in the doorway, in the b.g. Bruce steps into the lab. His hand removes the blood slide from under the microscope. Bruce pockets the slide, and heads O.S.

WIPE TO:

EXT. ROSE CAFE -- CLOSE ON ROSE IN WINDOW -- NIGHT

Outside the restaurant, Bullock is loading restaurant employees into the back of a paddy wagon. He slams the door shut, and the vehicle pulls out, with SIREN WAILING...

BULLOCK

Move it, froggies, move it.

WAITER/CHEF/MAITRE D'

Hey, what's the big idea? I nevair! Sacre bleu!

CUT TO:

ON BLACK SCREEN -- INTERROGATION ROOM -- POLICE HEADQUARTERS

The darkness is broken as a bright white light FLASHES ON in the face of the restaurant's MAITRE D'. He shields his eyes from the blinding light.

MAITRE D'

Mr. Dent is one of our best customers. Why would we want to poison him?

Bullock leans into FRAME, snarling.

BULLOCK

Maybe he didn't leave ya a big enough tip?

We SEE A FLASH of white light. Now the waiter is in the hot seat. He is sweating and nervous.

WAITER

Mr. Dent had the caesar salade, the trout almondine, and the chocolate mousse.

Bullock leans into FRAME, aghast.

BULLOCK

You cooked a moose? That's sick!

Another FLASH OF WHITE LIGHT, and now the restaurant's CHEF, wearing a chef's hat and apron, is under the lights, sweating bullets.

BULLOCK (O.S.)

(with disdain) So what'd you

CHEF
Chocolate, sugar, eggs, cream...

Bullock leans FRAME, leading the witness.

BULLOCK
(pointedly) Strychnine?

The chef thinks a beat.

CHEF
No, no strychnine -- but I
added just a pinch of vanilla.

Another FLASH OF WHITE LIGHT FILLS FRAME, and now we find
the busboy, wearing a dirty apron, under the hot lights.
The busboy, who doesn't really speak English, is confused.

BULLOCK (O.S.)
You know who did it. Talk!

BUSBOY
I clean de dishes, okay?

WIDE ANGLE -- INT. INTERROGATION ROOM

Gordon and Bullock confer in the shadowy corner. We see the
restaurant staff, under hot lights, in the b.g.

GORDON
Release them, Detective.

BULLOCK
But...

GORDON
Let 'em go. All of them. They
had nothing to do with it.

ANGLE ON BULLOCK

He droops with disappointment.

BULLOCK
(unhappy) Yessir.

Gordon walks THROUGH SCENE, shaking his head.

GORDON
(under his breath) "You cooked
a moose." (disgusted sigh)

WIPE TO:

EXTREME CLOSE UP ON MAGNIFIED BLOOD SAMPLE

We are looking through a microscope at a blood sample surrounded by a circular black matte. We see blood cells actually exploding.

ANGLE ON INT. BATCAVE

Batman is looking at the video monitor connected to a large blood-analysis apparatus. He taps away at the keyboard connected to the machine.

BATMAN

We've isolated the toxin, Alfred.

We PAN TO a laser printer where Alfred is standing. The printout unspools from the machine. Alfred tears it off.

ALFRED

Indeed we have, sir. (he reads)
It is a lethal poison derived
from the plant, "Rosaceae Vulgaris"...

ANGLE ON BATCOMPUTER SCREEN

Batman taps some letters on the keyboard (the word V-I-S-U-A-L) and a computer generated picture of the wild thorny rose appears on the screen.

ALFRED (CONT'D)

... commonly known as the wild
thorny rose...

CLOSER ON COMPUTER SCREEN

A pixil moves across the screen, filling in colors on the drawing of the rose. The rose then rotates in a computerized movement, to show off its buds and thorns.

BATMAN (V.O.)

I'll get a plant sample from
the Gotham Botanical gardens.

ANGLE ON BATMAN

Batman leaps to his feet and dashes to the Batmobile.

BATMAN (CONT'D)

We can use it to work up an
antidote...

ANGLE ON ALFRED

Alfred is looking at the computer print out.

ALFRED
I'm afraid this is unfeasible,

ON BATMOBILE

Batman stops at the Batmobile and turns to Alfred.

BATMAN
Why?

ON ALFRED

In the b.g., Batman walks toward him.

ALFRED
(reading) Because, sir, the wild thorny rose has been extinct for nearly five years. Which means, I'm afraid...

ON BATMAN

He has reached the computer screen.

BATMAN
...there's no antidote.

ANGLE ON COMPUTER SCREEN

Batman taps the keyboard. On the screen, the word "EXTINCT" blinks next to the picture of the rose. TRUCK IN ON the rose.

DISSOLVE TO:

INT. GREENHOUSE -- WILD ROSE PLANT -- NIGHT

It's the same wild thorny rose -- not extinct, but alive. The gloved hand of the "gardener" reaches in and clips off one of the roses, thorny stem and all, and withdraws.

WIPE TO:

ANGLE ON HOSPITAL -- NIGHT

We TRUCK IN to an upper floor.

INT. I.C.U. HALLWAY

Harvey is still in bed, hooked up to monitors, and looking half-dead. PULL BACK to reveal Bruce Wayne, in the hallway, peering in the window at Harvey.

BRUCE

(sotto - sigh) Fight, Harvey.
Fight.

Bruce turns to the sound of the elevator arriving on the floor. (SFX: "ding")

POV BRUCE -- ON ELEVATOR

Officer Montoya is seated near the elevator as the door slides open. A dark figure emerges. The figure is veiled, wearing black, looking like a female version of death (you know, the guy with the sickle). However, this figure is carrying a bouquet of roses instead of a sickle.

CLOSE ON BRUCE

Watching the lady in black's approach.

ANGLE ON WOMAN IN HALLWAY

The shadowy figure walks up to Bruce. She's in black from head to toe. The only colorful thing about her is the bouquet of roses in her arms. She removes the veil and we see that it's Pamela Isley. Her eyes are bloodshot. She's been crying.

PAMELA

Oh Bruce, I came as soon as I got.
your call. How is he?

BRUCE

We're not sure.

PAMELA

I want to see him.

INT. HARVEY'S I.C.U. ROOM

The door opens and Pamela enters, followed by Bruce. There is no one else in the room. Pamela goes to Harvey's bedside and plays the part of the grieving lover.

CLOSE ON HARVEY AND PAMELA

She looks at him and holds the roses out to him.

PAMELA
 (gently) I brought these for
 you, darling.

Harvey, being unconscious, is not responding. She begins to break down. Bruce takes her arm and ushers her out.

ANGLE ON BRUCE AND PAMELA

They walk down the hallway. We see Montoya on guard. Pamela collapses into tears and into Bruce's arms. Bruce supports Pam as they go down the hall to the elevator.

PAMELA
 (sob)

BRUCE
 You need some sleep. I'll take
 you home.

WIPE TO:

EXT. PAMELA ISLEY'S HOME

A stately, gated affair with a circular driveway. The entire building is ivy covered. Bruce steers the Lambourghini up the driveway to a stop.

EXT. FRONT STEPS OF HOUSE

We HEAR the car doors open and shut, then Bruce and Pam ENTER SCENE and walk up the steps.

PAMELA
 (sniffing) Promise to call me
 if there's any change?

BRUCE
 I will.

Pamela looks weepy. Bruce puts his hand on her shoulder to comfort her.

BRUCE
 You get some rest.

Pamela looks up at Bruce, as if admiring his strength.

PAMELA
 Harvey's lucky to have such a good
 friend. Good night Bruce.

Pamela reaches in to give Bruce a friendly kiss.

CLOSE ON BRUCE'S EYES

We FLASH TO Dent's kiss with Pamela at the restaurant, for a fast 12 FRAME "flashback."

ON BRUCE AND PAMELA

Bruce quickly deflects the kiss by giving Pamela a hug.

BRUCE

G'night, Pam.

Bruce releases Pamela from the quick hug. She steps into the house and closes the door.

EXT. MANSION -- STREET

The Lambourghini screeches out of the driveway.

INT. LAMBOURGHINI

As he drives, Bruce pushes a button on the dash. We hear an autodial (SFX: "beep beep boop..."). Alfred answers.

ALFRED

(phone filter) Wayne Manor.

BRUCE

Alfred, dig up anything you can on Pamela Isley. Who she is, where she's been, what she does... the whole enchilada.

EXT. STREET

As the Lambourghini speeds away from CAMERA.

ALFRED (V.O.)

Consider it done, sir.

WIPE TO:

INT. BATCAVE

Alfred is sitting at the computer, tapping into various classified files, including the TRW credit reports, FBI files, etc. The computer is flashing on full alert. In the b.g., the elevator door opens and Bruce emerges. CAMERA PANS with Bruce as he walks across the batcave.

BRUCE

What do you have, Alfred?

ALFRED

Well, sir, Miss Isley is a research chemist with Chez Gerard, the cosmetics firm.

ON COMPUTER SCREEN

We see the exterior of the Gerard Corporate headquarters.

ALFRED (CONT'D)

...She works on the development of new fragrances...

The screen changes to show a brief, sultry commercial of a Nastasia Kinski-type model posing alluringly next to a bottle of perfume named "Nightshade."

ALFRED (CONT'D)

Their newest is a perfume called "Nightshade."

The model coos:

MODEL

(alluring) It's deadly.

ON BRUCE

As he enters the chamber where the Batcostume is mounted.

ALFRED (V.O.)

Miss ISLEY has a Ph.D. in botany from Gotham University...

ANGLE ON ALFRED AT COMPUTER

We see the screen, picturing a University I.D. photo of Pamela, with vital statistics alongside it.

ALFRED (CONT'D)

... where she offers a monthly lecture series on endangered and extinct plant species.

The CAMERA PANS OVER to the next monitor screen, which still pictures the colored computer drawing of the wild thorny rose. The word "EXTINCT" still flashes on the screen.

ANGLE ON THE BATMAN COSTUME CHAMBER

The door slides open and Bruce steps out as Batman.

BATMAN
I think Harvey's engagement
is off.

SMASH CUT TO:

EXT. GOTHAM CITY -- NIGHT

The Batmobile races toward Gotham City as we

FADE OUT

END ACT TWO

"The Rose and the Thorn"

ACT THREE

FADE IN:

EXT. PAMELA ISLEY'S HOME -- NIGHT

The CAMERA TRUCKS IN toward the ivy-covered home of Pamela Isley.

INT. HOME

Dark, shadowy, not a light on. TRUCK IN through the living room, through an archway, into a sunroom, also dark. A back door leads to the outside. Move through it and we arrive in the backyard.

ANGLE ON BACKYARD

In the backyard, the CAMERA TILTS UP to reveal what's there: a multi-leveled cathedral of a greenhouse. It's massive, architecturally complex, and made of glass (so don't throw stones). The lights inside are dim. (MUSIC STING)

ANGLE ON ROOF OF GREENHOUSE

PAN the multi-leveled roof of this greenhouse. We catch a glimpse of a shadowy figure (Batman) on a distant part of the roof. As the PAN continues, we see Batman silently run along another section of the roof. The PAN STOPS at a transom, on the rooftop. Batman silently lands in SCENE, and looks into the transom.

BATMAN'S POV -- INT. GREENHOUSE

The place is an exotic, landscaped jungle - with multiple balconies, isolated grottos, oversized trees and plants, babbling brooks and waterfalls.

SEVERE UP ANGLE

In the distant b.g., we see Batman peering in the transom on the ceiling of the greenhouse. In the foreground, we see the gloved hands of "the gardener" clipping a leaf off the wild thorny rose in its pot.

ANGLE ON PLANT AND GLOVED HANDS

The "gardener" moves the plant to its honored position -- on a pedestal on the work table, beneath a bright sunlamp. The CAMERA PULLS BACK to reveal that the gloved hands belong

PAMELA ISLEY

She leans over the plant, caressing it with her gloved hand, as if it were a beloved child that she's tucking into bed.

PAMELA

(loving, cooing, sotto) You've done so well today, sweetheart. Now get some rest. And don't worry. I won't clip off any more of your beautiful petals...

CLOSE ON PAM'S EYES

Her eyes narrow into a cold-hearted gaze.

PAMELA (CONT'D)

(coldly) ... unless I need them.

UP ANGLE ON SCENE

Pamela turns off the light and withdraws O.S. We see Batman at the transom, up above. He darts away.

INT. PAMELA'S "LAIR" -- IN GREENHOUSE.

The CAMERA is now inside Pamela's lair, her boudoir. Pam steps into the doorway and flips the light switch. A dim blue light floods the scene.

ANGLE ON STEREO SYSTEM -- INT. LAIR

As Pam goes past, she flips a switch. A song starts to play softly: "It's in His Kiss," by Betty Everett ("If you want to know if he loves you so, it's in his kiss...").

ANGLE ON PAM'S LAIR

This glass-enclosed room in the greenhouse includes a "bed of leaves" where Pam sleeps, a changing screen and a large vanity table piled with cosmetics, lipsticks, and perfume bottles. As the MUSIC plays, Pamela slips behind the dressing screen to change into her bed clothes.

INT. ANOTHER PART OF GREENHOUSE

We see the silhouetted plants as moonlight streams through the glass windows. From a transom in the ceiling, Batman silently drops into the greenhouse and slips into the shadows.

ON BATMAN

He silently moves through the shadowy jungle, toward Pamela's lair. Suddenly, he stumbles, losing his balance, and looks down to see...

ANGLE OVER BATMAN'S SHOULDER

He's tottering on the edge of a deep pit, in the center of the greenhouse. The bottom of the pit is filled with giant cacti, with thorns as long as knitting needles. The needles move, like the spikes on a sea urchin.

ON BATMAN

To stop his fall, Batman grabs a dangling vine, and swings to the other side of this chasm.

ON OTHER SIDE OF PIT

Batman safely reaches the other side of the chasm, and lets go of the vine -- but the vine doesn't let go of him. Instead, the vine wraps tightly around his arm.

FAST SHOTS -- ON VINES AND BATMAN

In a series of quick shots: another vine shoots out of the darkness and wraps around Batman's other arm; another vine shoots out - it wraps around Batman's waist; the three vines squeeze the struggling Batman and pull him into the shadows.

CLOSE ON BATMAN'S FACE

He reacts to where the vines are pulling him.

UP ANGLE ON GIANT VENUS FLY TRAP -- BATMAN'S POV

It's a giant, thorny flytrap; it looks more like the creature in "Alien" than the one in "Little Shop of Horrors." The plant, with slime drooling from its green teeth, lets out a screech.

FLYTRAP

(roars like "Rodan")

INT. PAMELA'S LAIR -- ON SCREEN

Reacting to the echoing O.S. screech, Pamela peeks out from behind the screen. (Note: Don't reveal her costume yet.)

PAMELA

(to herself, almost baby-talk)
What has my sweet little flytrap

DRAMATIC ANGLES ON BATMAN

Kicking furiously at the open mouth of this frigging plant, as the vines squeeze him.

FLYTRAP

(screech)

ANOTHER ANGLE -- WIDER

Batman struggles with the behemoth flytrap as Pamela's silhouette steps into the foreground to watch.

PAMELA (V.O.)

A little big for a fly...

ANGLE ON BATMAN

He continues to kick the mouth of the ferocious plant, knocking out several of its teeth in the process.

FLYTRAP

(screech)

Suddenly, floodlights are turned on, bathing the scene in BRIGHT LIGHT. The flytrap cringes from the light, but does not release Batman from its tendrils.

ANGLE ON PAMELA'S HAND

Throwing a main power switch to ignite another bank of overhead lights.

UP ANGLE -- ON CEILING LIGHT

The greenhouse ceiling is equipped with massive banks of electric lights, like the kind used for night games at professional ballparks. More lights are turned on.

ANGLE ON BATMAN

Still held by the tendrils. He turns as he hears:

PAMELA

(giggle) Batman...

ANGLE ON GREEN FOLIAGE -- BATMAN'S POV

Pamela peeks around a nearby tree. Surrounded by greenery, her outfit is still obscured. She acts coy and alluring.

PAMELA (CONT'D)
 ... A late night rendezvous?
 (subtle giggle) To what do I
 owe the honor?

ON BATMAN

Struggling in the tendrils.

BATMAN
 (squeezed) Harvey Dent.

ON PAMELA'S FACE

She pouts, feigning sadness, with puppy dog eyes.

PAMELA
 (sadly) Oh, the poor district
 attorney. I hear he's not
 expected to live.

She covers her eyes with her hands, as if crying.

PAMELA
 (faint whimper) It's so sad.

Then, she can't help herself and starts snickering.

PAMELA
 (breaks into a laugh)

ON BATMAN -- STILL STRUGGLING

In the b.g., Batman is still struggling, kicking the damned
 flytrap. In the foreground, we see Pam's silhouette.

BATMAN
 Why, Isley?

PAMELA
 Oh, please, call me by my common
 botanical name...

ON PAMELA

Stepping out from behind the foliage to reveal her costume.
 The curvacious villainess is decked out in a flimsy costume
 of green leaves and thorns.

PAMELA (CONT'D)
 ... Poison Ivy.

ANGLE ON BATMAN

The flytrap's tendrils hold Batman as Pamela walks into SCENE with a very feminine gait. Her hand trails along the Dark Knight's shoulders as she circles him. She's flirting.

PAMELA

Y'see, Harvey had to pay for his crime...

BATMAN

(fed up) What crime?

Pamela stops, acts hurt, as if incredulous that Batman doesn't know what crime.

PAMELA

Why, murder of course.

Pamela walks O.S.

PAMELA (CONT'D - V.O.)

...Flowing up a field of beautiful wild flowers for that silly penitentiary of his...

ANGLE ON BULLETIN BOARD ABOVE WORK TABLE

We see the news clipping ("Dent's Dream...") picturing Harvey and Bruce tacked to the board. The article is now yellow with age. PULL BACK to reveal Pamela now beside the table, looking with love at her potted rose.

PAMELA

(cooing, into "baby" talk)
This little rose would be extinct today if I hadn't saved my precious from those horrible bulldozers.

WIDE ANGLE

She now flips into a teary-eyed rage, turning and screaming at Batman. In the foreground, Batman watches.

PAMELA

(screaming with tears) The blood of those flowers are on his hands!!

CLOSE ON PAMELA

She pulls out lipstick, and twists it open.

PAMELA
So his fate was sealed...

Pamela applies lipstick to her lips...

PAMELA (CONT'D)
... with a kiss.

ANGLE ON FLYTRAP

The plant is squeezing the life and breath out of Batman. It thrusts Batman forward as Pamela, her lips red with lipstick, ENTERS SCENE.

PAMELA (CONT'D)
And now, so is yours.

CLOSER ANGLE -- BATMAN'S FACE

Held tight in the plant tendrils, Batman is unable to fight off Pamela, who takes his face in her hands, and gives him the long "kiss of death." (About three seconds should do it.) Pam releases him, and Batman spits.

BATMAN
(spitting)

CLOSE ON BATMAN

He suddenly gets flushed, and his eyes go glassy.

PAMELA (V.O.)
(babyish) Aw, what's wrong?

BATMAN'S POV -- DISTORTED IMAGE

We are now looking through Batman's eyes, as his vision grows fuzzy. Pamela is standing in front of us, and her image breaks into a rotating kaleidoscope of Pamelas.

PAMELA
Afraid I have cooties? (laugh)

ON BATMAN

Still being crushed by the flytrap, Batman spits again.

BATMAN
(spit)

ANGLE ON GROUND BENEATH BATMAN

The spit hits the ground -- the ground smokes and sizzles.

ANGLE ON GARDENING TABLE

Pamela picks up an ornate perfume bottle from the gardening table, and returns toward Batman.

PAMELA

Now you've gone and hurt my feelings. Too bad...

ANGLE ON BATMAN

Batman slumps as the tendrils squeeze him. Pamela steps into SCENE and removes the cap from the perfume bottle.

PAMELA

I was going to share the antidote with you.

CLOSE ON BOTTLE

It has a thorny rose emblem. Pamela holds it in front of Batman's nose for him to sniff.

PAMELA

Lovely fragrance, don't you think?

ON PAMELA

With her index finger, she applies a daub of perfume behind both ears, then wipes the finger across her lips.

PAMELA

I call it "Rose from the Dead."

ON BATMAN AND PAMELA

Batman now looks unconscious as Pam applies another daub of the "perfume" antidote onto the tip of her tongue. She then closes her eyes, swallows, shudders, opens her eyes and smiles. Pam is right in front of Batman.

PAMELA

Catchy name, huh?

Suddenly, Batman, who's been playing possum, springs to life, thrusting his legs out, and sending Pamela flying back O.S. The flytrap screeches, and Batman flails.

FLYTRAP

(screech)

ON PAMELA

Sprawled out in the foliage, still clutching the "antidote" bottle, Pam looks back at Batman with a snarl.

PAMELA

Aloe-iscious!! Chew him up!

ON BATMAN AND FLYTRAP

The tendrils pull Batman toward the plant's snapping jaws.

CLOSE ON BATMAN

Who spits at the plant's open mouth.

BATMAN

(spit)

ON FLYTRAP

Batman's "poison spit" strikes a direct hit in the flytrap's mouth. The flytrap's tongue sizzles and smokes and the giant plant goes into a writhing fit.

FLYTRAP

(screeching in rage)

ON PAMELA

Reacting with anguish.

PAMELA

No!!

ON FLYTRAP

Its tendrils release Batman, who drops to the ground. The plant uses its tendrils to claw at its own throat and tongue for relief from the sizzling poison.

FLYTRAP

(screeching)

ON BATMAN

Groggy, he rises to his feet and looks up to see...

ON PAMELA

In one hand, she holds the antidote. She raises her other hand, which has a leafy device attached to the wrist.

The device springs out -- it's a built in crossbow with a red poison-tipped quill attached. She clenches her fist, which releases the quill at Batman.

PAMELA

Murderer!

BATMAN'S POV

The quill rockets at CAMERA, like the arrow in the new Warner Bros. "Robin Hood" trailer.

UP ANGLE ON BATMAN

In a lightning fast move, Batman pulls his Batgrappling-hook launcher, which he fires at the ceiling. It carries him up and O.S. just as the quill enters FRAME. The quill strikes the flytrap, which crashes to the ground.

FLYTRAP

(screech and groan)

ON PAMELA

She screeches in rage, just like the flytrap.

PAMELA

(screeches like flytrap)

UP ANGLE ON CEILING

Batman's grappling hook has wrapped around the bank of lights, with Batman dangling from the rope. Suddenly, the lights break away from the ceiling and go plummeting toward the greenhouse floor.

ANGLE ON BATMAN

Somersaulting through the air and grabbing a tree branch to break his fall..

ON FOLIAGE AND BABBLING BROOK

The lights crash down into scene and explode into electric sparks which ignite the foliage. A fire breaks out.

ANGLE ON JUNGLE IN GREENHOUSE

The fire spreads fast; bushes and plants go up in flames.

ON PAMELA

Her face is bathed in the light of the fire. (She still holds the "antidote" perfume bottle.)

PAMELA

Nooo!!

EXT. GREENHOUSE

It's a raging inferno inside, as panes of glass explode from the roof.

CUT TO:

INT. GORDON'S OFFICE -- CLOSE ON PHONE

Same as before, the phone rings in the foreground. Gordon rushes in and answers it.

GORDON

Gordon. (a beat, he reacts)
WHAT?!?

INT. POLICE STATION -- OUTSIDE GORDON'S OFFICE

Gordon comes racing out of his office, pulling his coat on as he shouts to the officers (including BULLOCK) who are working in the precinct at the moment.

GORDON

Fire at Dent's girlfriend's place. Let's move.

Bullock and the other policemen follow Gordon O.S. Again, Bullock hurries back INTO SCENE to shove a donut in his mouth. But this time Gordon leans back INTO SCENE and screams at Bullock.

GORDON

I said move!!

Bullock leaps in shock and races O.S. Gordon follows.

CUT BACK TO:

EXT. PAMELA'S GREENHOUSE

More roof windows explode from the flames inside.

INT. GREENHOUSE

CAMERA PANS with Pamela as she dashes through the flaming jungle. Fiery debris falls around her. She carries the antidote bottle.

ON GARDENING TABLE

Pamela runs up and grabs the potted wild rose from the table, then dashes O.S.

ANGLE ON DOOR

She runs up to the door, opens it, and is thrown back by a blast of flames on the other side of the door. She steps back and reacts to the sound of timbers cracking.

UP ANGLE -- PAMELA'S POV

A flaming tree comes crashing down at CAMERA.

ANGLE ON PAMELA

The flaming tree plummets toward her. She has the plant in one hand, the bottle in the other and she is going to be squashed. But, just in time, Batman leaps THROUGH SCENE, tackling Pamela, and throwing her to safety. The burning tree smashes to the greenhouse floor.

ON BATMAN AND PAMELA

Sprawled out on the ground. Around them, foliage burns.

CLOSE ON BATMAN

He is near the ledge of the cactus pit, seen earlier. Groggy, he rises to his feet. (Important: Keep one of his hands hidden in this shot.)

ON PAMELA

With the antidote bottle in one hand, she stands up and takes aim at Batman with her wrist crossbow. She smiles sickly.

ON BATMAN

He looks over to see...

BATMAN'S POV -- DISTORTED

A kaleidoscopic view of Pamela, ready to shoot her crossbow.

ON BATMAN

He looks down to see what's behind him -- the deep pit with the thorny cacti at the bottom. It's on fire. He's screwed. (Don't show his hands in this shot either.)

ON PAMELA

With her back to CAMERA, she stalks toward Batman, who is seen in the b.g., with flames behind him.

PAMELA
(vicious) Enjoy extinction,
Batman.

She prepares to fire.

ON BATMAN

He reveals what's in his hand: the potted thorny rose.

BATMAN
I'm not going alone...

He holds the plant over the fiery pit.

ON PAMELA

PAMELA
(shrieking) NO!!

ON BATMAN AND PAMELA

Batman holds the plant over the flames, while Pamela holds the antidote bottle and aims her crossbow at Batman.

BATMAN
The bottle for the weed.

ON PAMELA

Trembling with anguish...

BATMAN (CONT'D - V.O.)
What's it going to be?

A stalemate. Pamela roars, then drops the crossbow and antidote bottle, and rushes forward.

ON BATMAN

Pamela grabs the plant out of his hand and drops to her knees, cuddling the potted rose.

PAMELA
(in anguish) My baby...my
precious baby. (sob)

ON ANTIDOTE BOTTLE -- ON GROUND

Batman's hand reaches in and picks up the bottle.

CUT TO:

WIDE ANGLE ON WALL OF FLAMES -- EXT. GREENHOUSE

All we see are flames. Then, through the flames comes a shrouded form -- it's Batman, using his cape as a protective shield to lead Pamela out of the flames.

PAMELA
(babbling) My pretty baby...

EXT. ISLEY HOME -- NIGHT

The flames from the greenhouse rises into the sky as police cars and fire engines pull up to the SCENE. (Siren SFX)

DISSOLVE TO:

EXT. HOSPITAL -- DAY

The CAMERA TRUCKS IN to the hospital.

CLOSE ON HARVEY DENT'S FACE

Sunlight streams in the window onto Harvey Dent's sleeping face. All of the tubes and monitors are disconnected. Harvey looks healthy. He smacks his lips, moves a bit, then opens his eyes. He glances around.

HARVEY
(sleepy, just waking up) Where
am I?

PULL BACK to reveal Bruce Wayne, smiling, seated beside Harvey's bed.

BRUCE
You're in the hospital.

WIDER ON ROOM

Gordon, Bullock, and the nurse (who passed out earlier but is now recovered) are also present.

HARVEY
Why? What happened?

The nurse shoves a thermometer into Harvey's mouth.

BULLOCK
Ya passed out inta yer chocolate
mousse.

GORDON
But you're going to be fine.

ANGLE ON BRUCE AND HARVEY

Harvey has a thermometer in his mouth as Bruce leans in and whispers confidentially.

BRUCE
(sotto) Now, Harv, about your engagement to Pamela Isley...

Harvey's eyes widen, as if saying "yes??"

BRUCE (CONT'D)
(sotto) We're good friends, right?

Harvey shakes his head affirmatively and holds up his hand with the "thumbs up" signal.

BRUCE (CONT'D)
(sotto) And I have to be honest with you, don't I?

Harvey nods.

BRUCE (CONT'D)
Okay then...(blurts it out)
I think Pam is wrong for you.

Harvey reacts with his eyes, as if saying, "you do?" Bruce nods his head affirmatively as we...

WIPE TO:

EXT. GOTHAM PENITENTIARY -- DAY

We TRUCK IN toward the prison.

INT. PRISON

We PAN DOWN a dark staircase.

INT. PRISON -- ON JAIL CELL IN DEEP BASEMENT

We TRUCK IN toward a shadowy figure huddled in the corner of the bleak cell.

CLOSER ANGLE

The figure huddled in the corner wears prison garb. She's in the fetal position, with her face pressed against her knees. It's Pam/Poison Ivy. She looks pretty nutty, as her eyes dart around.

PAMELA

(sotto) They can bury me in
the ground as deep as they like,
but I'll grow back...

She glances up at the O.S. sink.

PAMELA (CONT'D)

... We always grow back...

ANGLE ON POTTED ROSE -- ON SINK

The potted thorny rose plant sits on top of the sink. A glowing light bulb, dangling from the ceiling, is above the plant. Pam leans into SCENE.

PAMELA (CONT'D)

... don't we, baby?

We TRUCK IN on the rose. One of its petals falls off as we

FADE OUT

THE END