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Home » Comics » Killing Joke Gets Sideways View Absolute Killing Joke + Full Script DC Comics is released from Absolute Edition by Alan Moore and Brian Bolland's classic Batman Story Killing Joke.Absolute Editions, pioneered by Scott Dunbier for the Authority series, is an oversized hardcover volume slip. And in this case, slipcase will have a new cover for Brian Bolland, the profile version of the original famous cover. Smile.And it contains a few more bits and bobs as well. Including a script never previously posted in full. Here's the list: One of the bestselling graphic novels of all time finally gets absolute treatment as Batman: killing joke presented in a 30-year-old hardcover slipcase edition! Critically acclaimed writer Alan Moore is a new super hero with Watchman and V for Vendetta. Batman: A killing joke, he takes on the origins of comic book's greatest super villain, the Joker, and changes the world of Batman forever. Batman: A killing joke with Alan Moore's unforgettable meditation on the razor-thin line between sanity and insanity, heroism and villain, comedy and tragedy. By grinning the engine of madness and chaos known as the Joker, it's all that separates healthy from psychosis. Freed again from arkham asylum survivors, he is out to prove his deranged point. And he's going to use Gotham City's top cop, Commissioner Jim Gordon, and his brilliant and beautiful daughter Barbara to do it. Now Batman has a race to stop his archnemeses before his reign of terror claims by two of the Dark Knight's closest friends. Will he finally break the blood and moon cycle that binds these two iconic enemies before it leads to his deadly conclusion? And how the terrible origin of the Clown Prince offense has finally revealed, will a thin line that separates Batman's nobility and the Joker's insanity snap once and for all? Absolute Batman: A Killing Joke Collects Batman: A Killing Joke and Stories From Batman: Black and White #4, Countdown #31, What DC Universe #13, with bonus material that includes Brian Bolland's new color from the Deluxe Edition, the original John Higgins coloring, all 128 pages of script that have never been published before, Brian Bolland's Joker covers and sketches, previously unpublished Bolland Batman/Joker sketches and more! Yesterday Grant Morrison helped start the biggest debate about the 25-year-old comic book ever. Morrison suggested that Batman actually killed the Joker at the end of Alan Moore's Killing Joke, but no one noticed. The theory quickly gained steam online, as the mother-of-all's Killing Joke panels seem to leave open the possibility that Batman killed the Joker. However, Richard Starkings, who will send the question, reported that at least what Brian Bolland pointed out to him it was that Batman was just leaning on the Joker. Of course, this revelation still didn't satisfy many people because speculation then turned to what writer Alan Moore intended. Now the final script page for Batman: Killing Joke has surfaced on Tumblr, which should end the debate once and for all. In the final panel, Alan Moore does not show or even suggest that Batman kills the Joker. The panels are just closing the scores for inky blackness as the ending story is in a way. In fact, if there was any doubt what Alan Moore intended, there is this little nugget from the final screenplay page: Now only half the figure or head and shoulder shot of Batman from the front. The absurdity of the situation comes home to him, and one corner of his mouth twitches up. He and The Joker will kill each other one day. It's pre-roted. They can also enjoy this one rare moment of contact while it lasts. Alan Moore specifically claims that Batman and the Joker are going to kill each other one day, as not today. Today they are just enjoying one rare moment of contact. So, you have it, the joker lives, the case is over? JOKER GRAPHIC NOVEL ALAN MOORE KILLING JOKE (46 PAGES) PAGE 1 (GROUP) 1. WELL, I CHECKED THE CHASSIS, FASTENED MY SEATBELT, SWALLOWED MY CIGAR IN ONE GULP AND GROUND MY SCOTCH AND SODA OUT INTO THE ASTRAY IF, SO I THINK WE ALL SET THE CARPET. SO SIT BACK WHILE I RUN THROUGH THEM ALONG THE HAND MOVEMENTS FROM OUT THE CHARMING STEWARDESS CENTER AISLE. FIRST, SINCE I'M NOT QUITE SURE HOW THESE GRAPHIC NOVELS ARE ARRANGED, I CAN SUGGEST THAT IF THERE ARE ANY KIND OF END-PAPERS THEY CAN BE DESIGNED IN A WAY THAT WOULD FLOW INTO AND OUT OF THE FIRST AND LAST PANELS OF HISTORY. SINCE BOTH THE FIRST AND LAST PANELS ARE A SIMPLE CLOSE-UP VIEW OF THE SADDLE RIP OFF THE SURFACE OF THE RAIN, THEN MAYBE A SIMPLE DEVELOPMENT OF BLACK AND WHITE PULSATION EFFECTS TO THE POINT WHERE IT BECOMES HUGE AND ABSTRACT WOULD THAT? LIKE ALL MY VISUAL SUGGESTIONS, BOTH HERE AND IN THE PANEL BELOW, DON'T WORRY THAT THEY'RE STILL TIED UP. THEY ONLY MEAN AS JOB OFFERS, SO IF YOU CAN SEE A BETTER SET OF PHOTOS THAN I CAN (WHICH I SAY IS QUITE LIKELY, EVERYTHING IS CONSIDERED), THEN FEEL FREE TO THROW AWAY WHAT I COME UP WITH AND CHANGE WHAT YOU FEEL LIKE. I WANT YOU TO FEEL COMFORTABLE AND UNFETTERED IN A FEW MONTHS OF YOUR BITTERLY SHORT LIFE EXPECTANCY THAT YOU SPEND WORKING ON THIS WORK, SO JUST LIE DOWN AND LIFT. TAKE YOUR SHOES AND SOCKS OFF. NOBODY CARES. ANOTHER GENERAL NOTE WOULD BE TAKING STYLE AND PRESENTATION, I'VE ALREADY GONE TO THIS SUMMARY, SO I WON'T LIVE ON IT TOO MUCH HERE, EXCEPT TO HIGHLIGHT A COUPLE OF MORE IMPORTANT POINTS, ONE SUCH POINT WOULD BE OUR TREATMENT OF BATMAN AND HIS MYTHS, INCLUDING BATMOBILE, BATCAVE AND ANY OTHER ELEMENTS MIGHT FIND THEMSELVES INVOLVED IN THE STORY BEFORE IT ENDS. AS I SEE IT, THIS STORY IS NOT SET AT ANY PARTICULAR TIME, WE DO NOT SHOW ANY CALENDARS, OR NEWSPAPERS WITH HEADLINES CLOSE ENOUGH TO READ THE DATE. THE ARCHITECTURE AND THE GENERAL THAT WE SEE ARE EITHER OBVIOUSLY OLD AND DATES LIKE CARNIVAL SEQUENCES, OR HAVE AN AMBIGUOUS ORT TO LOOK AT THEM, SO THAT'S BOTH FUTURISTIC AND ANTIQUE AT THE SAME TIME AS WITH THE FLEISCHER-SUPERMAN/LANG METROPOLIS IT SEEMS TO SEE OUR VERSION OF GOTHAM CITY AS HAVING, AT LEAST, IT'S IN THE UPPER LEVELS. LOWER AND SEEDIER LEVELS IN GOTHAM ARE MORE PRONE TO TERRITORY SOMEWHERE BETWEEN DAVID LYNCH AND DR. CALIGARI'S CABINET, ALL RUST AND MOLD PATCHES AND WHISPERING STEAM AND MOIST, GLISTERING TRAILS. I IMAGINE THIS TAPE AS HAVING A DEPRESSING DARK FILM NOIR FEEL AT IT, WITH LOTS OF UNPLEASANTLY PALPABLE TEXTURES SUCH AS YOU KEEP MAKING IT SO KIND, GIVING IT ALL A REALLY INTENSE SENSE OF PALPABLE ANXIETY AND MADNESS. SINCE I KNOW THAT YOU LIKE TO USE LARGE AREAS OF BLACK ANYWAY, THEN I CAN SUGGEST THAT WE USE THE DARK AND SHADY NATURE OF OUR BACKDROPS AND BATMAN COSTUME BLACKNESS TO GIVE US AS MANY INTERESTING FIRST-EVER BLACK COMPOSITIONS AS WE CAN GET AWAY WITH? THE FACT THAT THE JOKER IS SO BLEACHED AND BLOODLESS WHITE PLAYS NOT INTERESTING BEFORE THAT, I THINK, SO PLEASE FEEL FREE TO GO COMPLETELY LOOPY WITH QUINQ ON THIS ONE. AS FAR AS THE CHARACTERS THEMSELVES GO, I DETAIL THEM WHEN THEY MAKE THEIR APPEARANCES, BUT MY ONLY GENERAL FOCUS WOULD BE THAT AS A LANDSCAPE AND DIFFERENT PROPS, THEY HAVE A SORT OF TIMELESS AND MYTHICAL QUALITY FOR THEM, WHICH DOESN'T SET THEM FIRMLY IN ANY ONE AGE OR PERIOD. THE JOKER LOOKS EITHER OLD OR BADLY DEPRAVED, BUT THEN HE ALWAYS LOOKED THAT WAY. BATMAN IS BIG AND GLOOMY AND OLDER THAN WE ARE BECAUSE, AS I REMEMBER, BATMAN HE WAS ALWAYS BIGGER AND OLDER THAN I AM, AND I FIGHT ANY MAN WHO SAYS OTHERWISE. GIVEN THIS TIMELESS AND MYTHICAL QUALITY, IT ALSO STRIKES ME THAT THERE ARE CERTAIN ELEMENTS OF THIS STORY THAT HAVE STRONG ELEMENTS OF OPERA. BOTH BATMAN AND THE JOKER HAVE A POWERFUL OPERATIC QUALITY TO THEIR APPEARANCE. SO THE JOKER IS AN EXTREME VERSION OF THE HARLEQUIN FIGURE WITH BATMAN'S CAPE AND MASK LOOKING LIKE SOMETHING STRAIGHT OUT OF DIE FLIEDERMAUS. I DUNNO WHY I MENTION THIS, EXCEPT TO EMPHASIZE THE SORT OF GRAND EMOTIONAL INTENSITY I WANT IT TO HAVE BOTH BATMAN AND THE JOKER BECOME POWERFUL AND PRECISE SYMBOLIC FIGURES IN THE NIGHTLY AND ALMOST ABSTRACT LANDSCAPE. ANYWAY, BEFORE I WANDER INTO A COMPLETELY IMPENETRABLE AESTHETIC MIST I THINK WE'LL ROLL OUR SLEEVES AND GET STRAIGHT INTO BUSINESS WITHOUT FURTHER NOISE. THIS FIRST PAGE AND A COUPLE OF LATER HAVE NINE PANELS APICE, ALBEIT WITH VERY LITTLE OR NO DIALOGUE TO CLUTTER THEM. I WANT A SENSE OF SILENCE AND METRONOME AS A VISUAL BEAT THAT THE PANELS WILL HAVE TO CREATE TENSION AND INTRIGUE AND SUSPENSE WITH WHICH TO DRAG THE READER INTO THE STORY, WHILE STILL LEAVING US ENOUGH SPACE TO CREATE ALL THE ELEMENTS OF THE NARRATIVE AND ATMOSPHERE THAT WE WANT TO IDENTIFY. IN THIS FIRST PANEL WE HAVE A STRICT CLOSURE OF THE SURFACE OF THE PUDDLE. (SEE? AND THERE WERE YOU ALL WORRIED THAT I DIDN'T GIVE YOU ANYTHING CHARMING TO DRAW.) WE'RE SO CLOSE TO THE PUDDLE THAT YOU SEE IT JUST AS AN ALMOST ABSTRACT PICTURE OF EXPANDING RIPPLES SPREADING ACROSS THE SURFACE OF SHADOWS AND BLACK LIQUID. IT'S THE TIME OF THE NIGHT, AND AT THE FRONT WE SEE PULSATIONS CAUSED BY LARGE DROPLETS OF RAIN THAT FALL THROUGH THE FRONT PLAN OF THE DIAGONAL SLASHES. MAYBE WE CAN SEE ONE DROPLET AS AN IMPACT OF ITS EXACT MOMENT WITH A SCORE, SO CLOSE TO WE HAVE IT. WHILE I DON'T THINK THIS INFORMATION WILL MAKE MUCH DIFFERENCE TO THIS CURRENT PANEL, YOUR FUTURE REFERENCE IS MID-NOVEMBER AND BITTERLY COLD. HERE ALL WE SEE IS THAT THE RAIN SPLASHES INTO THE PUDDLE AND SILVERY WHITE RIPPLES SPREAD ACROSS THE DARKNESS. No dialogue. 2. THE SAME SHOT, BUT NOW WE PULL BACK MAYBE A FOOT OR MORE SO WE CAN AT LEAST SEE A COUPLE OF SCORING EDGES, DEFINE IT AS A SCORE AND GIVE US SOME OF OUR PLACE. THE SCORE IS ACTUALLY AT THE BASE OF ONE OF THE STONE COLUMNS/GATEPOSTS THAT FRAME ARKHAM ASYLUM GATES, THESE PILLARS ARE SE TO A BLACK RAILED FENCE WROUGHT IRON FOR WHICH ONLY DARK AND SHADY CYPRESS TREES, SEPARATED IN THE FALL, ARE VISIBLE. IN THIS SECOND PANEL WE CAN'T SEE VERY MUCH OF IT, ONLY ONE OF THE STONE GATE POSTS AND THE ROAD A LITTLE ROAD SURFACE IMMEDIATELY BEHIND THE GATE OF THE REFUGE, AND THE LARGE SURFACE OF THE PUDDLE IS IN ITS RECESS. THE RAIN IS STILL FALLING AND SPLASHING INTO THE PUDDLE, AND PERHAPS WE SEE AUTUMN LEAF BOWLING THROUGH THE PANEL SOMEWHERE. THE REAL POINT OF THIS PANEL IS THAT SUDDENLY, REFLECTED IN THE PUDDLE, WE SEE THE CAR'S HEADLIGHTS THAT ARE APPROACHING THE GATE FROM THE OFF-PANEL ABOVE. IN RIPPLED SURFACE PUDDLES, ALTHOUGH THE LIGHTS ARE STILL IDENTIFIED AS REFLECTED LIGHTS, THERE IS AN INTERESTING VIBRATION DISPLAY OF LIQUID LIGHT AND SHADOW PATTERNS. No dialogue. 3. WE RETREAT EVEN FURTHER SO THAT WE CAN SEE MOST OF THE PILLAR OF THE STONE GATE. AT THE BOTTOM OF WHICH WE SAW THE LAST PANEL. AND SO WE CAN ALSO SEE THAT THE NEXT PILLAR COMES INTO VIEW, UP TO THE RIGHT OF THE FOREGROUND, WE CAN'T SEE THE TOP OF THIS FOREGROUND PILLAR YET, OR A METAL PLATE ATTACHED TO IT. BUT NOW WE SEE THAT STONE PILLARS ARE POSITIONED ON BOTH SIDES WROUGHT IRON GATES ON WHICH RAIN IS FALLING, DRIPPING MOURNFULLY FROM THE BLACK AND SINISTER CROSSBAR. LOOKING BEYOND THE GATE AND ITS PILLARS, WE SEE THE RAILWAY IRON FENCE THAT THE GATES ARE POSITIONED TO EXTEND FAR TO THE END OF THE ROW, GAZING BEHIND THE RAILING ROW AND INTO THE DARKNESS BEHIND WE CAN SEE THE APPROACHING HEADLIGHTS OF A LARGE DARK CAR. THE LIGHT LOOKS SMOULDERING AND WHITE HOT EYES OF SOME INCREDIBLY VICIOUS AND POWERFUL NOCTURNAL PREDATOR, CHATting THROUGH THE RAIN TOWARDS THE ASYLUM GATES. IN THE PUDDLE, WHICH WE CAN SEE ALL NOW, THE LIGHTS OF THE APPROACHING CAR ARE STILL VISIBLE, GETTING BIGGER AS THE CAR APPROACHES. No dialogue. 4. NOW WE ARE PROBABLY IN THE SECOND TIER. IN THIS GROUP, WE PULLED BACK FROM THE PUDDLE EVEN FURTHER SO THAT WE COULD SEE ALL THE STONE GATE POSTS, INCLUDING THE TOP OF ONE RIGHT ON THE RIGHT OF THE FOREGROUND, TO WHICH A CLEARLY VISIBLE METAL PLATE ENGRAVED WITH THE WORDS ARKHAM ASYLUM FOR THE CRIMINALLY INSANE IS ATTACHED. THE PLATE LOOKS A LITTLE OLD AND TARNISHED IN PLACES, AND THE RAIN BEATS AGAINST HIM MERCILESSLY AS IT FALLS. COMING FROM THE BACKDROP OF THE LAST PANEL, THE APPROACHING CAR CAN NOW COME TO REST JUST OUTSIDE THE ASYLUM GATE, POSSIBLY WITH ITS FRONT NEXT TO THE TIRES ROLLING INTO THE PUDDLE AS IT COMES TO A HALT. THE LIGHTS ARE BRIGHT STRAIGHT AT US SO ALL WE CAN REALLY SEE BEHIND THEM IS THE DARK BULK REPRESENTING THE CAR. NEVERTHELESS, THERE IS SOMETHING STRANGE ABOUT THE DESIGN OF THE CAR THAT IS OBVIOUS, ALTHOUGH WE CAN ONLY SEE THE VAGUEST CONTOUR. THE CAR IS ACTUALLY A BATMOBILE, AND IN ORDER TO HAVE THE SORT OF TIMELESS EFFECT THAT WE'RE FOLLOWING I FIGURE WE SHOULD CREATE A BATMOBILE THAT CONJURES THE BEST ELEMENTS OF OUR FAVORITE VERSIONS. FOR MY PART, I'VE ALWAYS LIKED THE FIFTIES VERSION, WITH A LONG HOOD ENDING WITH BAT FACING BATTERED RAM, MAYBE YOU COULD COMBINE THE CHARM OF THE BASIC COARSENESS AND PERIOD WITH SOMETHING LIKE THAT WITH SOMETHING A LITTLE SINISTER AND FUTURISTIC. DRAGGING DESIGN ELEMENTS FROM THE 1980S AND 1990S. FOR EXAMPLE, AS LONG AS IT'S NOT TOO BLACK AND DANGEROUS WITH A BIG FIN STICK ON THE BACK THEN I'LL BE OK WITH ANYWAY. AS I SAID EARLIER, WE CAN'T SEE MUCH MORE OF A SHINY CAR HERE THAN WE SEE IN THE LAST PANEL. WE CAN SEE THE TABLE BEHIND HIS HEADLIGHTS AS HE ROLLS IN AS HE STANDS BEHIND THE ASYLUM GATES. No dialogue. PAGE 1: (GROUP) 5. NOW WE ARE CHANGING THE ANGLE SO THAT WE STAND BETWEEN THE BATMOBILE AND RAILED FENCE OF THE ASYLUM, WITH THE BATMOBILE NOSE POINTING FROM US FROM RIGHT TO THE LEFT OF THE BACKGROUND, WHERE WE CAN SEE THE GATES OF THE REFUGE. THE LIGHTS ARE STILL GLITTERING ON THE BASIS OF A LARGE PUDDLE ON THE NEAREST PILLAR. TOO TO THE RIGHT OF THE EXTREME FOREGROUND WE CAN SEE ONE DOOR BATMOBILE, INCLUDING A HANDLE LITTLE. TO THE LEFT OF THE EXTREME FOREGROUND WE SEE THE STEVED BLACKNESS OF BATMAN'S CLOAK HANGING DOWN INTO THE PICTURE AS HE STANDS JUST OFF THE PANEL TO THE LEFT. WE CAN ALSO SEE ONE OF HIS LONG GRAY ARM, DENSE MUSCLES, REACHING OUT IN THE RAIN TOWARDS THE CAR DOOR, WHERE WE SEE HIS BLACK FINNED GLOVES JUST PUSHING THE CAR DOOR CLOSED BEHIND HIM AS HE EXITS, STANDING NEXT TO HIS VEHICLE AND GAZING AT THE ASYLUM GATES THAT WE SAW IN THE BACKGROUND. GATS ARE CLOSED, BUT WE CAN'T SEE ANY LOCKS, SO PROBABLY THE GATE WAS LEFT OPEN IN ANTICIPATION OF BATMAN'S ARRIVAL. PERHAPS WE SEE ANOTHER COUPLE OF SHEETS, BUSTLING FORLORNLY THROUGH THE WINDSWEEP NOVEMBER BACKGROUND. IN THE FOREGROUND THE RAIN GOES DOWN THE SLEEK AND SHINY BLACK METAL SIDES OF THE BATMOBILE, DRIPPING FROM THE STRANGELY SHAPED WING MIRRORS. No dialogue. 6. WE ARE NOW ACTUALLY INSIDE THE ASYLUM GROUNDS, LOOKING DOWN AT HER GENTLY CURVY FRONT DRIVEWAY TOWARDS THE GATE THAT WE SAW THE LAST PANEL INSIDE. THE WET ENTRY CLOSEST TO OUR EXTREME FOREGROUND REFLECTS THE BLUSH LIGHT THROWN BY SOME OF THE SOURCE OFF THE PANEL. LOOKING BEYOND THIS TOWARDS THE GATE, WE SEE A STRANGE AND EXTRATERRESTRIAL FIGURE OF BATMAN SWINGING AGAINST THE IRON GATE RAILS AS HE OPENS IT WITH STATIONARY BATMOBILE LIGHTS STANDING BEHIND HIS VISER. ALL WE SEE IN BATMAN HERE AS HE SLIPS SILENTLY THROUGH THE GATE IS HIS FORM, WITHOUT ANY DETAILS VISIBLE AT ALL. BASICALLY, I DON'T WANT TO GIVE A GOOD CLEAR SHOT OF BATMAN'S FACE UP TO PANEL 4 PAGE 5, SO UNTIL THEN WE HAVE RUN THROUGH TRICK SHOTS AND SHADY SCENES IN THE REPERTOIRE, WHICH I THINK I DID PRETTY WELL WORKED. IN THIS CURRENT PANEL, ALL WE SEE IS HIS UNDENIABLE FORM AGAINST WROUGHT IRON METAL WORK AS HE ENTERS THE GROUNDS OF REFUGE. LONG CAPE FLAPPING DISMALLY IN THE NOVEMBER WIND. RAIN STILL FALLS INTO THE SPIT THROUGH THE FOREGROUND, BOUNCING OUT OF THE SMOOTH ASPHALT ENTRANCE. No dialogue. PAGE 1: (GROUP) 7. CHANGE YOUR ANGLE AGAIN SO THAT THE OPEN ASYLUM GATES ARE NOW IN AN EXTREME FOREGROUND WITH RAIN DRIPPING FROM PEELING VAULTS. LOOKING THROUGH THE OPEN GATES AND FAR TOWARD THE REFUGE MAIN BUILDING DRIVE, WE SEE THE REAR VIEW OF BATMAN AS HE WALKS SOLEMNLY UP THE ROAD FROM US IN THE RAIN. HIS CAPE FLAPS ON HIM, DO SHARP BLACK TIPS TRAILING THROUGH THE PUDDLES AT HIS FEET AS HE WALKS. HIS BACK TURNED TO US SO WE CAN'T SEE HIS FACE. BUT WE GET A SENSE OF HIS BUILD. IT HAS WIDE SHOULDERS, WITH MASSIVE AND ENOUGH PLATE-LIKE MUSCLE ON THE REST OF YOUR PHYSIQUE TO SUPPORT IT. AS I SEE BATMAN HE IS NOT LITHE AND ATHLETICLOOKING. HE'S A VERY BIG MAN, AND THE FACT THAT HE CAN DO SUCH STUNNING ATHLETICS DESPITE HIS SIZE IS WHAT'S GREAT ABOUT HIM. HE IS FAST, AGILE, INTELLIGENT AND HIDEOUSLY POWERFUL IN TERMS OF PHYSICAL STRENGTH, AND I WANT HIS PHYSIQUE TO ECHO THIS IRON HARDNESS. I THINK BATMAN HAS EXPERIENCED A BIT OF HIS CLOSENESS WITH SUPERMAN THAT ARTISTS AND WRITERS MAY HAVE FELT COMPELLED TO PLAY UP TO HIS INTELLECTUAL ABILITIES, KNOWING THAT HE CAN'T COMPETE FOR MUSCLE MUSCLE WITH SUPERMAN. HERE, I WOULD RECREATE SOME OF THE BUILT LIKEA-BRICK-SHITHOUSE BATMAN THAT I WOULD GLADLY REMEMBER FROM MY BOYS. LOOKING BEHIND HIM HERE AS HE WALKS AWAY FROM US IN THE RAIN WE SEE THAT THERE IS A POLICE CAR PARKED AT THE END OF THE DRIVEWAY, RIGHT BEHIND THE STEPS THAT LEAD UP TO THE DOUBLE DOOR OF THE ASYLUM MAIN ENTRANCE. THIS BLUE LIGHT IS ONE (HENCE THE BLUE LIGHT SOURCE OFF THE PANEL'S FOREGROUND LAST PANEL) AND WE CAN SEE THERE ARE TWO DARK FIGURES LEANING AGAINST THEIR SIDE AND CONFRONTING US, ALTHOUGH WE CAN'T SEE WHO THEY ARE HERE. I FIGURE THAT THE BLUE LIGHT ON THE EDGES OF THE POLICE CAR CAN PLAY INTERESTINGLY AROUND BATMAN'S BIZARRE SILHOUETTE AS HE WALKS TOWARD A PARKED CAR AND A REFUGE DOOR OUTSIDE. THE TWO FIGURES THAT ARE UNLIKELY TO BE VERY VISIBLE HERE ARE COMMISSIONER GORDON AND THE UNIFORMED PATROLMAN. GORDON LEANS AGAINST THE SIDE OF A PARKED CAR AND SIPs A PLASTIC CUP FULL OF STEAMING COFFEE, AND THE PATROLMAN STANDS UPRIGHT AND AWAKE, PROBABLY EASILY. ALL THIS DETAIL, INCLUDING THE IDENTITIES OF THE TWO MEN, WILL NOT BE VISIBLE HERE, BUT I WILL GIVE IT TO YOU FOR THE FUTURE. BEHIND A PARKED CAR ILLUMINATED AND THE STRANGE FAÇADE OF ARKHAM ASYLUM RISES US, ITS WINDOWS ARE OMINOUSLY FORBIDDEN. No dialogue. PAGE 1: (GROUP) 8. NOW WE'RE EVEN CLOSER TO THE POLICE CAR, LOOKING AT HIM SIDE-ON, SO WE SEE A UNIFORMED OFFICER STANDING FACE TO US WITH HIS BACK TO THE CAMERA. THE RECEPTIONIST LOOKS AT BATMAN'S OFF-PANEL FACE AND SHE LOOKS ABSOLUTELY TERRIFIED STIFF. ON THE TABLE IN THE FOREGROUND WE CAN POSSIBLY SEE A FEW ITEMS IN THE PERSONAL BRIC-A-RAC. THERE'S A PACK OF MARLBORO CIGARETTES AND LIGHTERS, AND THERE'S MAYBE ONE OF THOSE STUPID LITTLE NOVELTY TABLE JEWELRY THAT READS: YOU DON'T HAVE TO BE CRAZY TO WORK HERE. BUT IT HELPS! WE CAN PROBABLY ALSO SEE THE PAPERBACK BOOK THAT THE RECEPTIONIST HAS BEEN READING WHILE AWAY FOR LONG, YELLOW-LIT HOURS OF HER TEDIOUS NIGHT SHIFT. I'M COMEDIAN GRAHAM GREENE. LOOKING BEHIND THE GIRLS, THE TABLE AND BATMAN, WE CAN SEE THE ASYLUM SWING FRONT DOOR WHEN POLICE COMMISSIONER GORDON ENTERS THE BUILDING UNDER THE ANTE IN THE SHADOWS AND SILENT VIGIL. AS HE COMES THROUGH THE DOOR HE LOOKS AT US AND TOWARDS BATMAN IN ACCELERATES YOUR PACE TO KEEP UP WITH THE LONGEST LEVELS OF A YOUNGER CRIME FIGHTER. No dialogue. 2. WE ARE STILL A LITTLE BEHIND THE RECEPTIONIST, BUT PERHAPS NOW WE HAVE CHANGED THE CORNER TO LOOK AT HER OVER HER OTHER SHOULDER. LOOKING PAST HER, WE CAN SEE BATMAN AND GORDON HEADING AWAY FROM US, DEEPER INTO THE BOWELS OF THE REFUGE, WITH BATMAN LEADING THE WAY AND GORDON STILL STRUGGLING TO KEEP UP. THEY'RE GOING AROUND THE DIRECTION THE RECEPTIONIST SHOWED THE LAST PANEL. IN THE FOREGROUND, THE RECEPTIONIST TREMBLES WITH DELAYED SHOCK, MAYBE TRYING TO FISH FOR A CIGARETTE FROM HER PACKET, BUT ENDING UP SPILLING THE ENTIRE PACK ALL OVER HER DESK AND HER WAIST. LOOK HOW IT LOOKS TO YOU AND INCLUDE IT IF IT LOOKS GOOD, DESPITE THE FACT THAT RECEPTIONS DOMINATE THE FOREGROUND, THE MAIN POINT OF THE GROUP IS THE FIGURES OF BATMAN AND THE COMMISSIONER, DISAPPEARED IN THE BACKGROUND OF THE CORRIDOR. No dialogue. PAGE 2: (GROUP) 3. NOW WE ARE IN THE DIMLY LIT AND SHADY CORRIDORS OF REFUGE, GUTTENED BY THE CELL DOORS LEADING TO EITHER SIDE. EACH DOOR LOOKS VERY COOL AND REINFORCED, OR MAYBE EVERYONE HAS A SMALL PLATE IN FRONT WITH THE NAME OF THE PERSON DETAINED IN IT, FOLLOWED BY A NUMBER, PERHAPS, FOR EXAMPLE, WE CAN SEE A PLAQUE WITH THE LEGEND NIGMA, E. 0722 ON IT SOMEWHERE IN THE FOREGROUND, JUST IN ORDER FOR THE READER TO GET THE IDEA, WITH OTHERS ON THE DOOR VAULT TOO FAR TO BE CREDITED. EACH DOOR ALSO HAS A SMALL RECTANGULAR WINDOW WITH THREE STOUT BARS ACROSS IT. SINCE THIS IS FOLLOWED BY A LIGHT-OUT HERE, THERE IS ONLY DARKNESS BEHIND THE FORBIDDEN WINDOWS, EXCEPT FOR ANY NIGHT LIGHTS PRISONERS CAN USE. HERE WE ARE LOOKING STRAIGHT DOWN THE HALLWAY FROM AN ALMOST FLOORLEVEL SHOT. IN THE FOREGROUND, WE SEE HIS SHOES AND LOWER LEGS AS HE WALKS TOWARD OUR HALLWAY. THE CAPE TRAILING BEHIND HIM. LOOKING BEHIND HIM WE SEE COMMISSIONER GORDON AROUND A FULL-FIGURE SHOT AS HE LAGS BEHIND, PUFFING A BIT AS HE STRUGGLES GAMELY TO CATCH UP. THE ASYLUM CORRIDOR IS ILLUMINATED BY DIMED CEILING LIGHTS ARRANGED AT INTERVALS THAT ARE POOLS OF RELATIVE BRILLIANCE INTERSPERSED WITH STRETCHES OF TWILIGHT. IF YOU KNOW WHAT EFFECT I MEAN. BATMAN'S LEGS ARE RELENTLESS LYING TO US. No dialogue. 4. NOW HALF FIGURE IN THE HEAD AND SHOULDERS SHOT BATMAN AND GORDON PROFILE AS THEY WALK THROUGH THE PANEL FROM LEFT TO RIGHT FORWARD. BATMAN, IN THE LEAD, HAS ALREADY WALKED THROUGH THE PANEL AND IS ABOUT TO DISAPPEAR FROM HIS RIGHT SIDE, WITH THE FRONT OF HIS HEAD ALREADY OFF THE PANEL AND ONLY HIS COWL AND CAPE VISIBLE HERE IN THE BACK. COMMISSIONER GORDON JUST ENTERS THE PANEL TO THE LEFT, THE BACK SIDE OF HIS INVISIBLE FROM THE PANEL. AS HE FOLLOWS THE FIGURE OF GRIMA AND THE SILENT DRAUGHT. LOOKING BETWEEN BATMAN AND GORDON WE GET A GOOD CLEAR SHOT AT THE CELL DOOR IS THAT THEY JUST DIPPED. THE FRONT PLATE IS WRITTEN DENT, H. 0751. ABOVE THE PLATE IS A SMALL BARRED WINDOW. ONE OF THE HAND CLUTCHING THE OUTER RODS FROM THE INSIDE IS THE NORMAL FLESHTONE PIN. ON THE OTHER HAND, THERE IS PUTRESCENT AND CONTAMINATED GREEN. FROM THE SHADY RECESS BEHIND THREE BARS, THE TWO FACE WATCHING SILENTLY FROM US. FILTERING THE LIGHT THROUGH THE CELL WINDOW ONLY DEFORMS HALF OF HIS FACE, PERHAPS BILIOUS GREEN AND TWISTED INTO A DEMENTED EYEL SNARL, AS HIS MISMATCHED EYES FOLLOW THE PASSAGE OF BATMAN AND THE COMMISSIONER IN A GLOOMY CORRIDOR. There is no dialog 5. NOW WE SE A PANEL OF TWO FACES IN TERMS OF HOW HE STANDS THROUGH HIS CELL, PEERING ROUND AS FAR AS HE CAN WATCH THE PAIR AS THEY TURN RIGHT DOWN THE ADJACENT CORRIDOR. ALL WE CAN SEE IN THE TWO FACES HERE IS HIS HANDS AS THEY HAND ON THE CELL WINDOW STRIPS IN THE FOREGROUND. LOOKING THROUGH THE BARS WE SEE IN THE HALLWAY, AND DOWN THAT BATMAN AND GORDON HAVE TAKEN OFF. BATMAN IS STILL IN THE LEAD AND FACES AWAY FROM US, ALMOST OUT OF SIGHT. GORDON FIGHTS ALONG BEHIND, PERHAPS A BRAVE ANXIOUS LOOK BACK OVER HIS SHOULDER AT US AND DEFORM THE OFFENDER AFTER THE COMMISSIONER WITH HIS EYES OUT







12: (GROUP) 3. (FROM MORE) BARBARA: One day you let me work on the proper filing system as we used in the library, 4-10-10s. NOW WE ARE CHANGING THE CORNERS AGAIN TO BE SHOT FROM OVERHEAD. BARBARA STRETCHED OUT AND PICKED UP HER CUP OF COCOA AS SHE DID IT, HOLDING IT IN ONE HAND. ON THE OTHER HAND, SHE POINTS TO A REPPROPAJOMI AT THE TABLE WHERE THE COMMISSIONER SMOOTHES THE CLIPPING OF A SERRATED NEWSPAPER INTO THE WAITING PAGE OF THE SCRAP BOOK. AS BARBARA POINTS OUT, HE'S USED TOO MUCH GLUE. GORDON'S HEAD IS TURNED TO ONE SIDE, AWAY FROM BARBARA, AS IF HE WERE PRAYING FOR A NOISE FROM THE OFF-PANEL. (I DON'T WANT THE KNOCK-KNOCK SOUND EFFECT HERE, AND I FIGURE WE CAN PROBABLY GET IT WITH JUST A PICTURE AND DIALOGUE. IF YOU DON'T AGREE WHEN YOU GET IT UP THEN CALL ME AND WE CAN WORK IT OUT.) Urrgh. Look, you're too used to the IBA! Everything squidding under the edges of the scrapbook. You're going to get it on your pants... Barbara, you're fussing for your mother... Is that the door? 5. CHANGE THE ANGLE AGAIN. ONCE AGAIN WE ARE LOOKING THROUGH EYES LIKE SCRAPBOOKS AS HE HAS TO LOOK AT IT, OPENING IT UP ON THE FRONT PAGE OF ALL OF WHICH ARE INSERTED VERY OLD AND YELLOWING NEWSPAPER CLIPPING. CLIPPING HAS A BLURRY LOOKING PHOTO OF BATMAN IN THE SAME POSTURE AND COSTUEM AS BOB KANE ORIGINALLY PORTRAYED HIM IN THE LAST PANEL OF THE HEAVILY REPRINTED BATMAN ORIGIN STORY, SQUAT ON THE ROOF WITH HIS CAPE SPREADING FROM TWO SEPARATE WINGS. THE TITLE OF THE PIECE READS A BAT-GARBED VIGILANTE CRITICALLY INJURING A MURDERER WITH A SMALLER SUB-HEADLINE BELOW THAT READS A DISINTEGRATING MURDER MANIA IN HOSPITAL. THESE SCRAPBOOKS ARE RELATED TO THE APPEARANCE OF THE FIRST INSCRIPTION JOKER, GORDON BALLOONS COMES FROM OFF-PANEL FORWARD AS HE COMMENTS ON OLD AND FADED CLIPPINGS. LOOKING THROUGH THE PAPER WE CAN SEE BARBARA AS SHE WALKS AWAY FROM US TOWARDS THE DOOR, STILL CARRYING HER CUP OF COCOA IN ONE HAND, WE SEE THE DOOR ITSELF BEHIND HER FAR IN THE BACKGROUND. Yes, yes. It will be COLLEEN from across the street. Tonight our yoga class Barbara. C'mon, Dad. COMPANY! Give your scrapbooks away. (OFF) - No, no, no, no. Look at this. The first time they met. Now, what year has that been? 6. NOW WE CAN NO LONGER SEE GORDON AT ALL BECAUSE WE PANNED ACROSS THE DOOR WHERE WE NOW SEE BARBARA STANDING, FACING THE DOOR FROM THREE-QUARTERS TO HALF A FIGURE SHOT. SHE REAHING OUT IN ONE HAND AND STARTS OPENING THE DOOR, HOLDING A CUP OF COCOA IN THE OTHER HAND. AS SHE OPENS THE DOOR SHE LOOKED BACK OVER HER SHOULDERS CASUALLY AS SHE SPEAKS TO HER FATHER, SITTING OFF THE PANEL AS A FEW PACES BEHIND HER. SHE SMILES, BUT SHE'S FORGIVING. GORDON BALLOON QUESTIONS FROM OFFPANEL BEHIND HER AS SHE STARTS TO OPEN THE DOOR. Well, I remember describing a white face and green hair when I was there. Frightened me. (OFF) I thought you were going to be interested. Yes, well, I had some interesting nightmares. Nightmares.

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