

"THE CURSE OF TUT" #8729TEASER

FADE IN

1 EXT. BIG CITY PARK - VARIOUS SHOTS (STOCK) - DAY ↙

~~Series~~ Series of pretty views of New York's Central Park or the like, with NARRATION OVER:

## NARRATION

Afternoon in Gotham Central  
 Park, noble sanctuary of Nature  
 in the midst of the teeming  
 metropolis. Tranquility, peace,  
 quiet...

(a beat)

The deceptive quiet of the jungle,  
 where a criminal beast is about  
 to spring!

2 EXT. ROAD IN PARK - DAY - FEATURE A TRUCK ↙

as it rolls along. It's a big dump-type ~~xxxx~~ truck  
 which carries some huge load concealed by a tarp.

3 MOVING SHOT - WITH THE TRUCK

{cont.}

MASTER

###

THE BATMAN  
(The Phantom Pharaoh)

— by —

Robert C. Dennis

— and —

Earl Barret

~~WITH  
L.S. NOTES~~

FADE IN

1 . EXT. GOTHAM CITY - DAY

establishing it. SUPER TITLE: GOTHAM CITY -- A BUSY  
HAPPY MEGALOPOLIS.

DISSOLVE

2 EXT. GOTHAM CITY - DAY - MONTAGE

A series of QUICK CUTS showing the citizens of Gotham City on the move by every form of transportation: cars and buses, ferry boat and subway trains, handsome cab and a truck. The cab is near Gotham Central Park, the truck is entering the park. It's a dump type and carries a huge load which is concealed by a tarp.

3 EXT. PARK - DAY

3 Cont

~~We follow the truck as~~ It moves slowly through the park, passing just the types we'd expect to see: A NURSE with pram, STROLLING LOVERS, OLD MEN on benches, KIDS playing catch, a COP. ~~The cop is a young, avid rookie named O'TOOLE.~~

4 INT. TRUCK <sup>(PROCESS)</sup> ~~(MONTAGE)~~ - DAY

TWO MEN are in the truck's cab. They wear ordinary moving men's uniforms. But their faces are concealed by brass death masks which include the ceremonial false beards. Both masks are identical and are clearly Egyptian in origin. ~~INTERCUT with the progress of the truck through park.~~

INTERCUT:

5 TRUCK

PROGRESS THROUGH PARK.

6 4A EXT. PARK - DAY

The truck has reached a deserted area, well screened off by tall bushes and saplings. One of them men climbs out, checks briefly for observers and then directs the driver to back the truck up to the shrubbery. Then he signals.

7 4B ANOTHER ANGLE -

The truck bed tips to dump its load. The tarp is secured to the sides of the bed so that it remains in place, merely collapsing as the load slides out into the shrubbery. It's a huge stone figure.

8 4C REVERSE ANGLE -

The figure crashes through the shrubbery, like a rogue elephant bulling through the jungle, flattening everything in its path.

9 5 MONTAGE -

of REACTION SHOTS showing the fascination and terror on the faces of the Small Boys, Old Men, Loving Couple and Nurse with a pram. AD LIB SHRIEKS and GASPS.

~~VOICES~~

~~(screams, shrieks, cries of fear)~~

10 6 MED. SHOT - SPHINX

~~for that~~ for that is what we now realize it is. It's on rollers and comes to a gradual halt in the open.

~~VOICES (CONT)~~

~~(increasing in numbers)~~

11 7 REACTION SHOTS - ANGLING DOWN

to give the effect of frightened people staring up at the monster rising high above them: 1) a cleanup man, backing away in terror, pointing his nail-end stick like a weapon. 2) Cop blowing his whistle 3) Horse on the bridle path snorting and rearing in terror. SOUND OF WIND, starting as a breeze and building rapidly to a howling gale. NOTE: This sound always precedes a pronouncement from the sphinx. The crowd falls silent.

~~D and B revised~~ ~~2A~~ ~~Phantom~~

~~9 OMIT~~

~~10 OMIT~~

12 ~~11~~ MED. SHOT - SPHINX

The human face is stolid, inscrutable. The howling of the wind dies. A beat of silence, then the Sphinx speaks with a female voice (later identified as that of NEFERTITI.)

CONTINUED

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 01-10-2001 BY 60322 UCBAW/STP

12 11 CONTINUED

SPHINX

Now hear this -- now hear this.  
It is written in the stars that  
on this day shall the Great King  
of the Nile rise up from the tomb!  
And he shall claim his kingdom of  
Gotham City!! And all who oppose  
him shall be smote down dead!!!

The Sphinx ceases talking. There's a moment of utter  
silence. Then a WOMAN SCREAMS.

CUT TO:

12 INT. COMMISSION'S OFFICE - DAY

A telephone rings stridently off the SCREAM. It's  
broken in mid-ring. Gathered about a conference table  
are the top brass in the police department, in uniform,  
and presided over by COMMISSIONER GORDON.

GORDON

Gentlemen, panic is rife in Gotham  
City. Unless something is done to  
calm the populace we will have a  
mass exodus. I intend to issue a  
statement explaining the what and  
why of this sphinx -- as soon as I  
learn the what and why of it. Any  
ideas?

PHONES RING THROUGHOUT SCENE.

O'HARA

In My opinion, Commissioner,  
it's a piece of pop art somebody  
wanted to get rid of.

GORDON

There' s an ordinance against dumping  
in city parks. Anyway I don't think  
there are any Egyptian artists in  
Gotham City.

O'HARA

(the light dawns)

*TO RICHIE ON  
CALL DEFISION TO  
ST. ARE. WAIT  
EQUPT. AN SUGGEST  
TO  
NOBODY KNOWS  
KIDG  
GORDON.*

MORE

CONTINUED

13 INT. GORDON'S OFFICE - DAY

GORDON looks up in consternation from a slip of paper evidently just handed him by CHIEF O'HARA.

GORDON

A giant Sphinx? Uttering demented threats in Gotham Central Park???

O'HARA

Sure and it could be harmless, sir...

GORDON

How so, Chief O'Hara?

O'HARA

There was a piece in the paper this morning. The Gotham Museum is unveiling a new exhibit of Egyptian antiques this very day, and---

GORDON

Of course! And this could be a publicity stunt!

O'HARA

Yes, sir!

GORDON

(angry)

Is there no limit to the brazen effrontery of the press-agent?? I'll put paid to their ~~stunts~~ stunts!

(grabs up phone)

Bonnie. Get me my friend, Millionaire Bruce Wayne! I expect he'll be home at his stately residence, Wayne Manor!

14 INT. WAYNE MANOR - LIVING ROOM - DAY

BRUCE, DICK, AUNT HARRIET. Bruce is just looking at his wrist-watch.

BRUCE

Well... Time to head for the museum, one and all...

AUNT HARRIET

Heavens, yes. Let's not be late, Bruce! If there's anything I enjoy more than a nice new exhibit of Egyptian ~~antiquities~~ Antiquities... What is it, Alfred?

15 NEW ANGLE - INCLUDE ALFRED

who has just entered, stands in doorway.

ALFRED

The telephone, Mrs. Cooper...  
(his cough)

Police Commissioner Gordon wishes  
to speak with Mr. Wayne.

Bruce and Dick react, glance at each other. Bruce  
looks back at Alfred.

BRUCE

With...me, Alfred?

ALFRED

He was most distinct, sir. With  
Mr. Bruce Wayne.

Bruce crosses seriously, picks up a telephone.

BRUCE

(to phone)

Bruce Wayne speaking...

INTERCUT:

16 INT. GORDON'S OFFICE AND WAYNE MANOR LIVING ROOM -  
DAY - BOTH MEN ON PHONES

GORDON

Sorry to bother you, Bruce,  
but... You're on the Board of  
Trustees of the Gotham Museum,  
aren't you?

BRUCE

Certainly. I'm Treasurer, in  
fact.

GORDON

You've gone too far, Bruce.  
This sphinx which has reared  
itself in the park, this terrifying  
publicity stunt...

BRUCE

This what?

GORDON

(tense)

You mean... It isn't a publicity  
stunt?

Cont.

16 Cont.

BRUCE

My dear Commissioner... I think  
you've taken leave of your wits!  
 Goodbye!

(hangs up phone)

Imagine. The idea of the Gotham  
 Museum pulling publicity stunts! =

17 INT. GORDON'S OFFICE - DAY - GORDON AND O'HARA ↲

O'HARA

So if it's not a stunt...

GORDON

Precisely, Chief O'Hara. This  
 phenomenon takes on new dimensions.  
 Strange and sinister dimensions!

(a beat)

In fact, there's only one man  
 alive who can take its measure!

Gordon crosses quickly, seizes up the RED PHONE.

18 INT. WAYNE MANOR - BRUCE'S STUDY - DAY

OPEN on RED PHONE in action. Alfred hastens in and  
 picks it up. With usual lack of delay:

ALFRED

I'll summon him, sir...

Alfred puts down phone receiver, starts swiftly out.

19 INT. WAYNE MANOR - LIVING ROOM - DAY

Aunt Harriet stands impatiently in doorway, as  
 Bruce and Dick hang back awkwardly.

AUNT HARRIET

Bruce, come on. What on earth's  
 the matter with you two?

BRUCE

I don't know, Aunt Harriet. It's  
 just that...

(looks at Dick)

A sphinx, he said...

DICK

Gosh, Bruce. If that means what  
 it could mean...

Cont.

19 Cont.

BRUCE

We'll know soon enough...

Indeed. Alfred appears again, carrying a silver tray with something on it.

ALFRED

Excuse me, sir...

BRUCE

Something in...red, Alfred?

ALFRED

Precisely, sir.

Alfred comes forward. Thing on his tray is a book bound in bright red. Bruce takes it, reacts.

BRUCE

Good gravy! How forgetful of me...

(looks up)

This new volume by Professor Redd on the Ancient Egyptian cat-worship cults. I promised the museum committee I'd look it over! Come on, Dick!

AUNT HARRIET

But, Bruce...

BRUCE

Those antiquities have waited thousands of years for us, Aunt Harriet. They'll wait a little longer...

Zoom. Bruce and Dick hurry past her, out of living room. Aunt Harriet removes her ample new hat with a sigh.

AUNT HARRIET

Gracious. Such an impetuous pair! ~~of boys!~~ If only their energy could be harnessed somehow!

20 INT. BRUCE'S STUDY - DAY

Bruce hurries in with Dick on heels, grabs up the RED PHONE.

BRUCE

Yes, Commissioner?

21  
~~INT.~~  
INT. GORDON'S OFFICE - GORDON ON PHONE

GORDON

A strange and terrible threat to  
Gotham City! An ultimatum from the  
remote past!

22 BACK TO BRUCE'S STUDY

BRUCE

We're on our way, Commissioner!

Bruce hangs up phone.

DICK

Holy heiroglyphics! This might  
mean a battle royal!

BRUCE

Not our first, Dick. Nor our  
last... To the Batpoles!

Switch turned, panel opens, they race over and  
slide down.

FADE OUT

{END OF TEASER}

FADE IN

23 INT. BATCAVE - BATSTOCK

They come down, race away in Batmobile.

24 EXT. BATCAVE ENTRANCE - (BATSTOCK) - DAY ↻

Batmobile zooms out.

25 EXT. ROAD - (BATSTOCK) - DAY ↻

Speeding Batmobile.

26 EXT. POLICE H.Q. - (BATSTOCK) - DAY ↻

Dynamic Duo arrives, runs up steps of building.

DISSOLVE TO:

27 INT. GORDON'S OFFICE - DAY

Gordon, Chief O'Hara, Batman, Robin. SHOT OPENS CLOSE on Batman.

BATMAN

No doubt at all. We're faced with that arch-criminal, King Tut!

ANGLE WIDENS to include others.

ROBIN

Gosh. And everyone thought he died in that warehouse fire...

BATMAN

We were mistaken, it seems. He's risen like a phoenix from the ashes to...

(turns head)

Just what was his threat, Commissioner?

GORDON

~~Grandiose~~ Grandiose, Batman. He claimed Gotham City for his own.

O'HARA

In a greedy female voice!

BATMAN

So... This mad Pharaoh has found himself a Cleopatra! ~~Another~~ ~~foolish woman~~ ~~entrapped~~ ~~in a life of crime!~~ *SOME HAPLESS FEMALE*

GORDON

The situation is grim, Batman. We've cordoned off the park, but I fear civic panic will soon raise its ugly head.

O'HARA

We could call for the National Guard... Have 'em blast that pagan sphinx with their artillery!

BATMAN

No, Chief O'Hara! No! If that was our objective, I could do it simply enough with my Batmobile Batbeam...

Cont.

27 Cont.

ROBIN

Batman's right. King Tut may be a super-crook, but he's a sick man too.

BATMAN

Precisely, Robin.  
(to others)

Never forget, he once was an eminent scholar at Yale University. Then he was struck on the head in a student riot and awoke with his strange double delusion... That Gotham City is a reincarnation of ancient Thebes...and he himself the Pharaoh known to history as King Tut. This man is to be pitied.

GORDON

Pitied, Batman? How can one pity ~~a maniac~~ <sup>A CRIMINAL</sup> who threatens our entire citizenry with death?

BATMAN

Pity, Commissioner. Tempered with caution. Our first task is to thwart his criminal scheme!

O'HARA

What could it be??

GORDON

A mad dream to make subjects of us all!

O'HARA

But why???

BATMAN

Why, Chief O'Hara? I thought I'd explained to you...

O'HARA

I mean, why give us a tipoff? Why warn us he's tryin' to make a comeback?

ROBIN

Maybe the sphinx ~~is~~ will give us a clue!

Cont.

27 Cont. /

BATMAN

Good thinking, Robin. Let's not waste a moment! We'll have a close look at that inscrutable lady!

They race out without further ado.

GORDON

Be careful, Batman! Be careful!

O'HARA

(muttering)

I still wonder...why noise ~~is~~ his comeback around? That's all I'm askin'...  
WHY???

28

INT. KING TUT'S PALACE - DAY

with NARRATION OVER:

NARRATION

Meanwhile, in the Palace of King ~~But...~~ Tut...  
bizarre remnant of last year's  
Gotham City Exposition...Chief  
O'Hara's question is echoed inside  
the mouldering Great Hall!

Cont.



28 24 CONTINUED /

SCRIVENER

I don't get it. If you're going to move in on somebody's territory, why tip 'em off? Hey? Why?

VIZIER

How would I know? I'm only the Grand Vizier. Ask his royal highness.

SOUND OF TRUMPETS. Both turn and drop to one knee.

29 25 ANOTHER ANGLE -

as King Tut strides in, ~~An ex jockey who can't make the weight anymore, he's~~ dressed in the robes and accoutrements of an ancient pharaoh.

TUT

All rise. Loyal subjects, we are pleased to inform you that Phase I of Our Royal Master Plan has been completed as prophesied.

VIZIER

That's great, Boss -- I mean Your Highness --

TUT

Phase II will now be put into being. Are there any questions?

SCRIVENER

I got one.

TUT

You may speak, Royal Scrivener.

SCRIVENER

Like why? I mean, why dump that hunk of rock in the park to tip off the suckers what we're going to do?

TUT

(loftily)  
 Merely a sovereign subterfuge -- *winged rodent*  
 (with animosity)  
 -- to exterminate a ~~hunk of rock~~ *once*  
 and for all. *Batman!* *Even as we*  
*speak, Loyal Subjects, Batman is*  
*taking the bait!*

(Cont.)

29 Cont.

TUT

Merely a sovereign subterfuge...

(much sudden  
animosity)...to exterminate a winged rodent  
once and for all! Batman! He should  
be biting at the bait right now!

SCRIVENER

Oh boy!

VIZIER

All hail to King Tut! Great  
Thorn of Thebes, Nemesis of the  
Nile!

TUT

Thank you, Grand Vizier. Thank  
you. Delightfully spoken!

(tone hardens)

However... Just on the off-chance  
that the Dynamic Duo should elude  
our snick-snack snare...

(big)

Battle stations! To the Royal  
Bark! We'll lend our sinister  
sphinx support!

FAST DISSOLVE TO:

30

INT. KING TUT'S GARAGE - DAY

13-B

The Royal Bark is parked therein. It's a large vehicle which looks like a float left over from Tournament of Roses parade. It's constructed like an ~~ancient~~ ancient sailing vessel, half barge, half ark. King Tut and gang race into garage, jump into Royal Bark and lumber off.

BATSPIN TO:

8608

~~D and B reviewed~~ 9 ~~Phantom~~

~~XXXXXXXXXXXXXXXXXX~~

31 26 EXT. PARK - DAY

Batman stares up toward Sphinx. ANGLE WIDENS to include Robin.

ROBIN  
Batman what do you make of it?

BATMAN  
A rather good imitation of the 4th dynasty Sphinx at Giza.

32 26A MED. SHOT - SPHINX

towering above them, SOUND OF WIND INCREASING in volume to a gale.

33 27 TWO SHOT -

Robin looks at Batman as the SOUND fades to allow the Sphinx to speak.

ROBIN  
Holy Tornado, what's that?

BATMAN  
I think it means the Sphinx is going to make another pronouncement.

34 28 MED. SHOT - SPHINX

It talks without moving it's lips.

SPHINX  
Now hear this -- now hear this.  
~~A prophecy: Behold, and give~~  
~~care,~~ Whosoever transgresses upon the sacred Sphinx shall be smote down by Anubis, the jackal-god, guardian of the cemeteries.  
(a beat)  
And that goes double for Batman!!!

~~A dead silence follows.~~

35 29 ~~CUT TO~~ BATMAN AND ROBIN

A ROBIN challenge?

~~His lips tighten.~~

BATMAN  
(grimly) ~~Let us go,~~  
So be it. ~~Go~~ Robin.

36 30 WIDER ANGLE -

~~They climb into the~~ <sup>start to</sup> ~~around~~ <sup>up on the</sup> ~~out of~~ Sphinx, ~~and~~  
~~around~~ ~~out of~~ view. CAMERA PANS TO:

~~51 GROUP SHOT - SPECTATORS~~  
~~In the forefront of this tensely watching group is a young woman wearing a cloak with a cowl. Under the cowl we see a pretty face made up like an ancient Egyptian Queen. She wears a faint, enigmatic smile and, as she raises a hand to adjust the cowl to keep~~

~~CONTINUED~~

EXT. PARK PHONE BOOTH - DAY

A young woman slips out of booth and steals away. This is NEFERTITI. She is lovely, wears a cowl and Ancient Egyptian garb, is smiling enigmatically. Her face is made up in Ancient Egyptian style, and on her forearm is a big gold snake-bracelet.

37 EXT. PARK PHONE BOOTH - DAY

ESTABLISHING it as in the park, not too far from the sphinx.

38 EXT. PHONE BOOTH - CLOSER

Inside is NEFERTITI: lovely, cowed, dressed in Ancient Egyptian style, with matching makeup and a big gold snake bracelet on her forearm. She hangs up phone, opens door of booth and peers out surreptitiously. Then she gets a little gold telescope, puts it to her eye and looks PAST CAMERA toward the sphinx.



~~36 OMIT~~

43 37 BACK TO SCENE -

Batman gently pulls on the Batrope.

44 38 CLOSE SHOT - HANDLE

45 39 CLOSE SHOT - ROBIN

watching intently.

46 40 CLOSE SHOT - BATMAN

He increases the tension.

47 41 CLOSE SHOT - HANDLE

It gives suddenly and a long razor sharp sword zings out where it could have spitted anybody who might have tugged the handle with his hands. ~~SHOUTS from the crowd~~

48 42 TWO SHOT

ROBIN

Holy whiskers, that was a close shave!

BATMAN

~~Yes, Robin. There's no longer any doubt. We're up against the brilliant, warped mind of King Tut~~ is bent on murder!

ROBIN

What's our next move, Batman?

BATMAN

To the museum. Have you forgotten? Bruce Wayne is making the dedication of the new exhibit.

(gravely)

Besides, Robin, I have a hunch that's where the next act of this sinister drama will be played out.

49 EXT. PARK PHONE BOOTH - NEFERTITI

She lowers her little telescope in anger and frustration, then gets out a small mirror. She manipulates it to catch the sun. Little FLASHES BLIND the CAMERA.

WHIP PAN TO:

50 EXT. PARK - DAY - ROYAL BARK ↙

parked in bushes and overhanging trees.

51 INT. ROYAL BARK - DAY

It's a compact mobile throne-room, very lush, very sybaritic. King Tut is sprawled there, eating a bunch of grapes. Grand Vizier is at eyepiece of a weird periscope. He reacts, speaks without quitting periscope:

VIZIER

Signal from Nefertiti!

TUT

Indeed? What does Great Ra, God of the Sun, inform us??

VIZIER

Dynamic Duo...  
(furious)  
...escaped!

Tut leaps up.

TUT

Curses of Amenhotep!

He grabs up a speaking tube in the shape of a ram's horn, barks into it:

TUT

Your Pharoah speaks! Slaves and helots, swordsmen: prepare for action!

52 EXT. SPHINX - BATMAN AND ROBIN

They're still up on the thing, stowing away their Batropes, etc.

ROBIN

What's our next move, Batman?  
Destroy this crooked sphinx??

Cont.

52 Cont.

BATMAN

I don't think so. Better to  
leave it here under secret police  
observation so---

(breaks off,  
reacting)

Robin! Look over there!

53 EXT. PARK - NEAR PHONE BOOTH - HIGH ANGLE P.O.V.

Nefertiti breaks from the booth, races across open  
space toward trees.

54 BACK TO BATMAN AND ROBIN

ROBIN

Holy masquerade! That's a pretty  
~~odd~~ get-up for a walk in the park!

BATMAN

Odd indeed. That's a royal costume  
of the ~~Seventh~~ Dynasty... King Tut's  
dynasty!

← Fourteenth

ROBIN

Wow! Let's get her!

55 EXT. SPHINX - NEW ANGLE

Batman and Robin come scrambling and sliding down,  
race ~~past~~ PAST CAMERA.

56 EXT. PARK - WOODED AREA - DAY - VARIOUS SHOTS ↻

Batman and Robin chase Nefertiti, who ducks ~~xxxxx~~  
skillfully around trees and rocks to elude them.  
After a merry rustic scramble, they get her backed  
up against a big rock or whatever.

BATMAN

Halt, you deluded creature!

ROBIN

We've got you! Escape is im-  
possible!

Nefertiti grabs snake bracelet off her forearm and  
throws it at them. A terrific HISSING SWISH and a  
GREAT BLINDING FLASH and SMOKE.

57

CLOSE SHOT - BATMAN AND ROBIN

stumbling back, blinded by smoke.

ASP!  
 Holy Moses! A trick Egyptian  
 snake!

LOUD BLAST on a RAM'S BATMAN HORN is heard o.s.  
 Watch out, Robin!!!

58

WIDE ANGLE - BIG FIGHT

Grand Vizier, Scrivener and other madly costumed Tut thugs leap out of underbrush and have at Dynamic Duo with swords, spears, slings, clubs: whatever antique weapons can be imagined and/or effectively utilized. SUPER SUITABLE "POW!"-TYPE TITLES. Batman and Robin should be badly outnumbered, even for their great prowess. Fight rages for a while, then suddenly all the thugs flee.

59

FEATURE BATMAN AND ROBIN

ROBIN  
 Quick! Let's hotfoot it after  
 'em!

BATMAN  
 No, Robin, wait! I think that's  
exactly what they want!

ROBIN  
 Why??

BATMAN  
 An old game. To draw us away  
 from their real target...

ROBIN  
 Of course! The Egyptian exhibit  
 at the museum!

BATMAN  
 Right! The museum...  
 (after a beat,  
 grim)  
 Where Bruce Wayne will deal them  
 a small surprise!

BATSPIN TO:

~~43 OMIT~~

~~44 OMIT~~

~~45 OMIT~~

~~46 OMIT~~

~~47 OMIT~~

~~48 OMIT~~

60 49 EXT. MUSEUM - DAY

C11-1

A sign identifies it as: GOTHAM METROPOLITAN MUSEUM.

61 50 INT. EGYPTIAN ROOM - DAY  
CLOSE SHOT - GLASS CASE

containing an Egyptian-type crown, obviously solid gold and thickly encrusted with semi-precious stones. A plaque on case reads: ANCIENT EGYPTIAN CROWN -- GOLD WITH PRECIOUS STONES.

BRUCE'S VOICE

....you will note the twin emblems of the two lands -- the large carnelian cobra representing Upper Egypt...

CAMERA PULLS BACK to include Bruce standing before an audience of press and public.

BRUCE (CONT)

-- and the vulture -- the cult sign of Lower Egypt -- which is carved out of lapis lazuli.

REPORTER

Mr. Wayne, what is the value of the crown?

CONTINUED

61 50 CONTINUED

BRUCE

I don't really know. Except that it's rare historic art and therefore priceless.

(a small witticism)

And you may inform your readers it is extremely well guarded at all times.

LAUGHTER. Bruce moves on toward another artifact.

BRUCE (CONT)

Now, ladies and gentlemen, in deference to the press which has its deadlines to meet, I propose to get directly to the piece de resistance: the mummified remains of -- who?

He has paused at a mummy case which stands upright: It's labelled: ANCIENT EGYPTIAN MUMMY CASE.

BRUCE (CONT)

All we know about this gentleman is that he was a king of the 14th dynasty -- which reigned approximately 1500 B.C. Now if my arithmetic is correct he has been dead something like 3500 years and --

He removes the lid of the mummy case.

BRUCE (CONT)

-- I think we can safely state this particular Pharaoh will not rise up again --

CAMERA ZOOMS in on mummy. The head wrappings have slipped a little across the eyes -- which are moving.

62 51 CLOSE SHOT - BRUCE

He's startled, into speechlessness.

63 52 MED. SHOT - AUDIENCE

Not able to see what Bruce is seeing, they wait, puzzled at his silence, his ~~stunned~~ rigid pose.

64 53 MED. CLOSE - MUMMY

It's twitching now, just as a person recovering CONTINUED

64 53 CONTINUED

consciousness might, although constrained by all the wrappings. ~~SUPERTITLES: WHAT?? THE MUMMY IS MOVING!!! CAN IT REALLY BE ALIVE -- AFTER THIRTY-FIVE (XXXV) CENTURIES:~~

CAMERA PULLS BACK to include Bruce as he extends a hand to the mummy which makes one convulsive move and pitches face forward out of mummy case.

REPORTER VOICES

It's alive! The ~~Sphinx~~ was right!  
The King ~~is~~ has risen again!!

Sphinx's prophecy

65 54 MED. SHOT - AUDIENCE

PROPHECY

Panic is rife, Strong men are ~~on their feet~~, ashen-faced. Women are screaming. ~~Mrs. Popham faints~~. Reporters are scrambling for exits.

66 55 MED. SHOT -

Bruce has knelt beside mummy. Now he shouts:

BRUCE

Is there a doctor in the house?! ~~Call~~

~~On this scene of wild panic we~~

~~DISCUSS~~  
~~EXPLAN~~  
BATSPIN TO:

67 56 EXT. CITY STREET - DAY (L STOCK)

An ambulance speeds through dispersing traffic. SIREN SCREAMING.

68 57 INT. MUSEUM OFFICE - DAY

The mummy has been laid out on the Curators couch, still rigid in its wrappings, except where they've been cut away from the head, revealing a face right out of ancient Egypt but quite clearly alive though unconscious. In attendance are Bruce, and the Male Board Members, and the CURATOR.

68/57

CONTINUED

BOARD MEMBER

It's impossible...It is impossible,  
isn't it, Bruce?

BRUCE

The imagination boggles --

VOICE

(in corridor)

The ambulance is here -- make way  
for the stretcher bearers.

TWO ORDERLIES hurry into the office, carrying a stretcher  
(the type with wheels) and set to work. ~~We should not  
dwell on the orderlies long enough for anyone to recognize  
them as~~ the Grand Vizier and the Royal Scrivener.

They are

BRUCE

Handle with care, men.

(to Curator)

I'll leave you to restore order  
here. I think I should go along  
to the hospital.

69/58

INT. CORRIDOR - DAY

A small knot of the curious and the newsmen wait outside  
the curator's office. There's a low hum of excited talk  
which stills as the Orderlies wheel out the mummy covered  
by a blanket on the stretcher. ~~Mrs. Popham faints again.~~  
The Reporter crowds up to Bruce.

REPORTER

What happened, Mr. Wayne? -- Is  
he still alive?....What about the  
prophecy now?

CONTINUED

69 58 CONTINUED

BRUCE

(tersely)

No comment.

He strides on after the Orderlies. The Museum Attendants (~~Orderlies~~) move in to form a roadblock to prevent anyone from following. CAMERA PANS to a dark figure standing alone watching all this. It's the woman in the cloak and cowl with a strange Nile-smile on her beautiful face. It's Nefertiti.

70 59 INT. ANOTHER PART OF CORRIDOR - DAY

The Orderlies trundle the stretcher along this deserted length of corridor with Bruce bringing up the rear.

MUMMY  
~~KING TUT~~

(starts to muttering)

ORDERLY

(looking back)

Hey, he's coming to.

I rather expected he would stop. He may want to tell us something.

BRUCE

The Orderlies stop. Bruce squats beside the low stretcher.

MUMMY  
~~KING TUT~~

(eyes shut -- incoherent muttering)

ORDERLY

What's he saying?

BRUCE

I can't make it out.

Orderly produces a rubber-bulb syringe.

ORDERLY

Maybe this'll help --

He squats beside Bruce and squeezes the bulb -- right into Bruce's face. A small cloud of colored gas wreaths his head and he topples forward on top of the stretcher. Not on ~~the stretcher~~ because he's rolled off on the floor. As the orderly ~~straightens~~ straightens the unconscious Bruce out on the stretcher, ~~the other one~~ hurries to ~~King Tut~~ MUMMY King Tut.

~~Handwritten scribbles and signatures~~

71 60

MED. CLOSE -

Mummy

Scrivener

~~He~~ rolls him over on his face, fumbles with the bandages and jerks a zipper from collar to feet. Tut crawls out of his cocoon.

72 61

ANOTHER ANGLE -

Bruce is now on the stretcher and covered with a blanket. He is strapped down at the ankles, thighs, and armpits. Tut climbs to his feet. ~~He wears what can best be described as a drape shape, belt in the back, suit of the thirties. He has a noble jauntiness~~

All hail, <sup>Vizier</sup> ~~ORDERLY~~ <sup>Phase II</sup>  
~~My~~, Your Majesty! ~~the plan worked~~  
good perfectly!

Naturally, <sup>TUT</sup> ~~It was foreseen in the scrolls!~~  
~~like a player~~ ~~DA!~~  
To the palace with this ~~helot!~~

Your whim is my command,

~~Right~~ <sup>Vizier</sup> ~~ORDERLY~~  
Your Majesty!

As the ~~Gadolinis~~ roll Bruce away, Tut shoots his cuffs and strolls elegantly and nonchalantly in the other direction.

73 62

EXT. MUSEUM - DAY - ROYAL BARK

Parked behind the museum, on a dingy little-travelled street, ~~is a large vehicle which looks like a float left over from the Tournament of Roses Parade. It's constructed like an ancient sailing vessel, half-berge, half-Ark, and carries a small identifying plaque: King Tut's Bark.~~ Tut emerges from the Museum and climbs into the Bark.

74 63

INT. BARK - DAY

~~It's a compact, mobile throne-room, very lush, very sybaritic, and~~ Sprawled on pile of rugs is Nefertiti, eating a foot long hot dog, heavy on the mustard. Tut registers displeasure.

CONTINUED

74 Cont.

TUT

Nefertiti, you abandoned ~~wrxxxx~~  
wench! How many times must I tell  
you? Queens consume nectar and  
ambrosia, not hot-dogs!

NEFERTITI

So I get hungry, living on  
nothing but figs and dates and  
pomegranates. Want a bite?

TUT

Certainly not. I must proclaim  
to the faithful my reincarnation!  
~~Hz~~ Get me the telephone!

Nefertiti opens a miniature pyramid and takes out  
a telephone. King Tut picks up receiver, speaks into  
it commandingly:

TUT

Osman-Abu, Switcher of Messages,  
your Pharaoh speaks!

VOICE

(from phone)

What is your desire, Great Pharaoh?

TUT

Connect me ~~withxxxx~~ to the Voice  
~~ofxxxx~~ Box of the Sphinx in Gotham  
Central Park, please!

VOICE

(from phone)

It shall be done, Great Pharaoh!

TUT

~~Hz~~ (to Nefertiti)  
Instruct the Royal Charioteer...  
To my palace, with haste!

Nefertiti picks up ram's-horn speaking tube, says  
into it:

*toots*  
Home, baby... Step on it...

63

CONTINUED

TUT

Nefertiti, how many times do I have to tell you -- ~~hot dogs don't fit for a queen~~ *eat meat or ambrosia, not hot dogs.*

NEFERTITI

I get hungry living on nothing but figs -- and dates -- and pomegranates. Want a bite?

TUT

No, my love. *I shall now* ~~I go to~~ proclaim to the faithful my reincarnation. ~~Hand me~~ the telephone.

Nefertiti opens a miniature pyramid and takes out a telephone. ~~As Tut takes it:~~

*Now instruct the* TUT (CONT)

~~royal chariots~~ ~~to~~ ~~the~~ palace and hurry.

She reaches for a speaking tube and in the shape of a ram's horn.

NEFERTITI

Home and step on it.

Tut dials.

75 64 INT. SPHINX - DAY

For a moment we know only that we're looking into a small stone-walled chamber, about five cubic feet. It contains a mechanism which -- whatever it looks like -- performs the following function: receives an incoming phone call, and cuts it into an amplifier. SOUND of

*WIND commences.*

76 65 INT. BARK - DAY

It should be moving now, evident by normal vibration. Tut has a gadget, something like a toy whistle but which when blown produces ~~the~~ SOUND OF WIND. *He's blowing it into his* ~~that~~ *phone.*

77 66 EXT. PARK - DAY

The Wind continues over, many times amplified and coming from the Sphinx.

78 67 GROUP SHOT -

of Sphinx-watchers who are gathered around a lunch wagon which is doing a great business. Everyone wheels to stare toward Sphinx with fearful fascination. The WIND ~~REACHES~~ REACHES

79 68 MED. SHOT - SPHINX

HUGE PROPOSITION, then abruptly DIES.

A beat, then ~~SPHINX VOICE~~

NEFERTITI'S VOICE:

~~SPHINX VOICE~~ ← NEFERTITI VOICE

Now hear this -- now hear this. As it was written in the stars, so it has come to pass!

80 69 INT. BARK - DAY

Nefertiti is making the prophecy from idiot cards held by Tut. She still holds half a foot long hot dog.

NEFERTITI (CONT)

~~that~~ the great king of the Nile has risen from the sands of time to reclaim his lost kingdom!

81 70 EXT. PARK - DAY  
CLOSE SHOT - SPHINX

NEFERTITI VOICE

~~SPHINX (CONT)~~

The next voice you hear will be ~~(a burp)~~

~~the next voice you hear will be~~ King Tut himself!!

82 71 GROUP SHOT - SPHINX-WATCHERS

*lower voice* SPELLBOUND.

72 INT. BARK - DAY

Tut takes the phone from Nefertiti.

TUT

loyal subjects and helots, this

Thank you, Sphinx.... Yes, folks, it's true, I have arisen to take over as King of Gotham City. And to show I mean business, I've first ~~royal act~~ perpetrated the kidnapping of Bruce Wayne!! He

(MORE)

CONTINUED

is your King! As

Philanthropist

Muller's Playboy Social

BRUCE NOT MUCH OF A PLAYBOY.

83 INT. BARK - DAY - KING TUT

takes phone from Nefertiti, speaks into it:

TUT

Loyal subjects and helots, this is your King!

84 FEATURE SPHINX

as Tut's VOICE continues, greatly amplified:

TUT'S VOICE

As our first ~~Royal~~ Royal Act, we have perpetrated the abduction of your Millionaire Philanthropist, Bruce Wayne! He will be held prisoner until our royal demands are met!

85 GROUP SHOT - SPHINX WATCHERS

spellbound and aghast as TUT'S VOICE continues:

TUT'S VOICE

These demands will be made known by ~~my~~ our inscrutable sphinx at a later date! In the meantime... The police are warned not to interfere! And pass our words on, all ye within my reach...

(a beat)

Remember, Batman! BRUCE WAYNE'S LIFE IS IN YOUR HANDS!!

As CROWD emits unison GASP AND GROAN:

BATSPIN TO:

~~INT. GORDON'S OFFICE - DAY~~

~~Distraught Comm. Gordon reaches toward Red Phone, then yanks his hand away and groans to O'Hara:~~

~~GORDON~~

~~Handcuffed, Chief O'Hara...we're handcuffed! One move toward that phone and Bruce Wayne dies! Where the devil is Batman???~~

~~BATSPIN TO:~~

*THE DYNAMIC DUO!  
AND THAT INCLUDES BATMAN!*

D and B

23

Phantom

72 CONTINUED

TUT (CONT)  
will be held prisoner until ~~my~~ <sup>your</sup> demands are met!

73 EXT. PARK - DAY

TUT'S VOICE  
These demands will be made known by Sphinx at a later date. In the meantime the police are warned not to ~~mess around~~ <sup>interfere!</sup>. And if ~~Batman~~ <sup>interferes</sup> ~~Bruce Wayne has had it~~ <sup>(2 best)</sup>

The Sphinx falls silent.

*Remember, Batman - - Bruce Wayne's life is in your hands!!!*  
CUT TO:

74 STOCK SHOT OF SWITCHBOARDS - DAY

The Operators can't keep up with the overload of calls coming in.

75 MONTAGE -

of reactions. SUPER TITLES: Pother, Panic, Pandemonium, Profanity.

- 1) REPORTER with a PRESS card in his hat and shouting into a phone
- 2) COP in prowl car shouting into mike
- 3) O'HARA shouting into two phones
- 4) *Coroner.* BOSCH trying to cope with three phones

CUT TO:

86 76 EXT. CITY STREET - DAY

The ambulance rolls sedately through traffic with no siren.

87 77 INT. AMBULANCE - DAY

Bruce hasn't come out of his fog. He's still tied to a stretcher and gagged too. The ambulance is more like a Black Maria with the cab walled off by a solid partition.

CONTINUED

8608

87 77

CONTINUED

The stretcher hasn't been locked, or choked, so that it rolls back and forth with jarring impacts. Bruce begins to stir a little.

88 78

INT. CAB (MOVING) - DAY

~~Harry~~ is driving. The other ~~ORDERLY~~ is smoking a fat cigar. Both are very pleased with the success of the operation.

Vezier

Vezier

KOOK

Scrivener  
SCRIVENER

You know, Harry, this guy Tut is a real ~~guy~~ -- but he's got brains. I think he's going to wind up with the keenest mob since poor old Bugsy got the hot squat.

~~Harry nods in complete agreement.~~

Scrivener  
ORDERLY (CONT)

Wonder how much he's going to ask for Bruce Wayne? I hear he's a rich millionaire.

89 79

BATCAVE -

~~BATMAN'S STUDY~~

CUT TO:

BATSPIN TO:

INT. WAYNE MANOR - DAY - ~~CLOSE UP~~ - BATPHONE

It's beeping and glowing. ~~SUPER TITLE: MEANWHILE BACK AT STATELY WAYNE MANOR~~ PULL BACK as Dick comes into SCENE and answers:

DICK ROBIN

Commissioner, ~~this is Robin~~, Robin speaking!

INTERCUT

90 80

~~WRIT SCREEN~~ - ROBIN AND COMMISSIONER

INTERCUT:

GORDON

Put Batman on, Boy Wonder. It's a crisis: Bruce Wayne has been kidnapped!

DICK

Bruce Wayne! Kidnapped? How? When?

GORDON

Only minutes ago. The King Tut resurrection was just an elaborate smoke screen to conceal his real

(MORE)

CONTINUED

86 of



~~Scene B~~

9/80 CONTINUED

~~ROBIN~~ ROBIN

~~Nothing. But don't lose heart, Alfred. Remember, Batman is -- well -- Batman! He'll get a message to us somehow! (he turns away) I'd better get out. Keep Aunt Harriet from going to pieces.~~

~~I'd better get out. Keep Aunt Harriet from going to pieces.~~

Robin races TO RADIO, turns it on higher, (BATSPIN TO: OUTS ON CARPHONES.

81 ANOTHER ANGLE

The door opens and Aunt Harriet enters. She's brisk, bright-eyed and fully in command.

AUNT HARRIET

All right, you two, there'll be no sitting around moping. We've got work to do.

DICK

Gee, Aunt Harriet, you're a marvel. Andybody else would be in hysterics now.

AUNT HARRIET

Nonsense. There's too much to be done for that. Now the important thing is to get Bruce safely home. And that means following instructions to the letter.

ALFRED

But ma'm the kidnappers haven't given us instructions yet.

AUNT HARRIET

That doesn't matter. They're always the same -- keep the police out of it. I'll handle that part myself -- I know Police Commissioner Gordon -- Alfred --

ALFRED

'Ma'm?

AUNT HARRIET

We'll need money for the ransom. Go to the bank and withdraw a million dollars in small unmarked bills.

81 CONTINUED

ALFRED

But m'am, they haven't asked for money.

AUNT HARRIET

Don't split hairs, Alfred. They always demand money.

~~DICK~~

~~What about me, Aunt Harriet? What do I do?~~

~~AUNT HARRIET~~

~~Your homework.~~

~~DICK~~

~~Homework! -- Any time like this?~~

~~AUNT HARRIET~~

~~Particularly at this time. When Bruce is returned to us we're going to carry on just as though he were here.~~

DICK

You're right, Aunt Harriet. ~~Some~~ *Give* ~~the~~ *the* ~~wink~~ *wink*.  
*Come* along, Alfred.

They exit. Aunt Harriet snuffles into her lace handkerchief.

AUNT HARRIET

Courage, Bruce -- wherever you are.

FLIP TO

92 82 INT. AMBULANCE - DAY

Bruce is fully conscious but this is not much help since he's strapped down tightly. After much struggle he manages to slip his hands free of the thigh strap but his arms are still constrained by the elbow strap. Nor can he ~~re~~ reach any of the buckles. However by raising his head, and bend his elbows he can claw the gag loose. That's all. He looks around for some means of escape: none.

34

93 83 ANOTHER ANGLE -

The ambulance is apparently going down a grade because the stretcher rolls forward and bangs heavily into the front partition.

94 84 EXT. STREET - DAY

The ambulance reaches the bottom of the incline and starts up another hill.

95 85 INT. AMBULANCE - DAY

The stretcher now smacks with jarring force against the rear doors. Batman raises his head, his keen mind alert to a new possibility. Straining against the elbow straps he gets his arms over the sides of the stretcher and can just reach the floor.

96 86 EXT. STREET - DAY

The ambulance is going up.

97 87 INT. AMBULANCE - DAY

The stretcher has rolled against the front partition and Bruce's hands on the floor are holding it from sliding back to normal as the floor levels out.

98 88 INT. CAB (MOVING) - DAY

The two phony orderlies, driving contently along.

99 89 EXT. HILL STREET - DAY

A very long and steep hill. The ambulance starts up.

100 90 INT. AMBULANCE - DAY

The floor of the ambulance is at a sharp incline but the stretcher doesn't roll because Bruce is holding it with his hands.

101 91 CLOSE SHOT - HAND

serving as a handbrake.

102 92 CLOSE SHOT - BRUCE

showing the great physical effort involved.

103 93 WIDER ANGLE

When the angle of incline has reached its greatest, Bruce releases his grip -- in fact, he pushes to give the stretcher added momentum. It rolls, smashes into rear doors, bludgeons them open.

104 94 EXT. HILL STREET

as the stretcher shoots out of the climbing ambulance which continues up hill all unawares. The stretcher rolls down hill at an increasing pace.

105 95 MONTAGE

of the stretcher's wild ride,

- 1) Upbound CARS swerve to avoid a collision.
- ~~2) A large TRUCK can't swerve, passes over it.~~
- ~~3) It hits a car slick, spins around so that Bruce is traveling downhill headfirst --~~
- 2) bounces on raised manhole and is momentarily airborne.
- 3) A DOG chases the stretcher yelping joyously
- ~~6) From wheel catches in broken pavement, bringing the stretcher end for end and projecting Bruce downhill, feet first again.~~

~~96 INTERCUT WITH CLOSE SHOTS of Bruce particularly when the stretcher pivots and with CLOSE SHOTS of ONLOOKERS, pedestrians and drivers.~~

106 97 MED. FULL

*reverses downhill feet first*

As the stretcher makes its last reversal, Bruce can see ahead where the street does a very sharp turn. At the turn is a white painted wooden guard rail.

107 98 CLOSER

on guardrail to show its necessity: beyond it is a nearly perpendicular drop of frightening depth. Sign reads: GUARD RAIL -- 300 FT. DROP.

108-99 REVERSE ANGLE -

Railing in f.g. The stretcher is racing toward it. It ~~should be noted~~ should be noted that the lowest horizontal timber is about two feet above the ground. Bruce has his head raised and can see the danger ahead.

109 100 TRUCKING SHOT - POV,

CAMERA RACES toward the railing.

110 101 ANOTHER ANGLE -

The stretcher zooms up to railing.

111 102 MED. CLOSE - OVER RAILING

Below is the awesome drop. The leading end of the stretcher slams into SCENE. ~~FREEZE FRAMES~~. SUPER TITLES

A CLASSIC CLIFFHANGER!!!  
BATMAN HANGS OVER AN AWESOME ABYSS!!!  
WHAT WILL BE HIS FATE?  
CAN HE BE SAVED?  
BE IN FRONT OF YOUR BAT SETS TOMORROW NIGHT. SAME TIME. SAME CHANNEL.

NARRATION

AND NARRATION:

How

FADE OUT

END OF PART ONE

*Not enough Batman  
too much Bruce  
Wouldn't Robin do something for  
even if only to wait for  
requests in Batcave, rather  
than moping around*

MIMED DEPT:  
PLEASE INSERT A  
PAGE 37, ON  
WHICH SHOULD  
BE NOTED:  
"REPRISE TO BE  
WRITTEN"  
Thanks  
Batleader

Dennis

318

Phantom

FADE IN

~~INSERT BRIEF REPRISAL OF PART ONE~~

~~FADE OUT~~

*Walters, with copy...*

113 103 EXT. CLIFF - DAY - MED. CLOSE - OVER RAILING

IN REPRISAL.

SAME ANGLE as ~~end of PART ONE~~. UNFREEZE FRAME as CAMERA PULLS BACK to show what has arrested the plunging stretcher, Bruce. His arms, bent straight up from the elbows, have caught the lowest timber. He's straining now to pull himself and stretcher back from the Abyss.

114 104 CLOSE SHOT - BRUCE

The physical effort makes the sweat pop out on his face.

115 105 MED. CLOSE - OVER RAILING

Slowly the suspended half of the stretcher is inched backward -- backward -- until it passes out of SCENE.

116 106 ANOTHER ANGLE -

Bruce has dragged ~~the~~ the stretcher back from the edge of disaster. As he relaxes from the terrible struggle we:

BATS PIN TO: ~~ONE TO:~~

117 107 EXT. PALACE - DAY (Stock)

with NARRATION OVER:  
~~It stands on a hill with no other building near it, and strongly resembles the Temple of Karnak. SUPER TITLE: THE PALACE OF THE NILE~~  
KING TUT'S SINISTER SANCTUARY

*EXPANDED THAT THIS IS ON THE OUTSKIRTS OF GOTHAM CITY*

118 108 INT. PALACE - DAY - CLOSE SHOT - NEFERTITI

~~she~~ wearing ~~her~~ cloak with the cowl up. Intent on something o.s. she slowly pushes the cowl back, unbuttons the cloak, shucks it, all the while utterly enthralled by what she's watching. Under the cloak she's wearing a Cleopatra costume, and her serpent bracelet. She drops the cloak and edges closer as CAMERA MOVES to show what she's entranced by. It's labelled:

*make her look from some way (is pair or something?)*

NARRATION

Meanwhile, in the Secret Palace of King Tut on the outskirts of Gotham City, the evil geniuses are all unaware that their victim has escaped...

118 108 CONTINUED

ANCIENT EGYPTIAN LOVE GODDESS HAT-HOR (lifesize).  
There's a TV screen set into her stomach. On the  
screen: a wrestling match with the SOUND TURNED OFF.  
Suddenly the set is switched to another channel.

NEFERTITI

(wheeling)

Hey, what's the big idea?

119 109 ANOTHER ANGLE -

to include Tut, fanned by the Slave Girls. He's  
changed into his kingly robes and sits upon a throne.  
He pushes another button changing channels again.

TUT

I want to catch the news. There  
should be something on the Bruce  
Wayne kidnapping.

He pushes another button to bring the sound up.

NEWSCASTER'S VOICE

Ladies and gentlemen, with  
Gotham City still reeling from the  
Great Sphinx Mystery, another  
shocking blow was landed when --

120 110 ANOTHER ANGLE -

showing T.V.

NEWSCASTER (CONT)

-- Mr. Bruce Wayne, philanthropist  
and millionaire-about-town, was  
kidnapped in broad daylight.

NEFERTITI

You know all that. Switch back  
to the rasslers.

CONTINUED

120 110 CONTINUED

NEWSCASTER

For the latest development in this fast moving story we switch now to Mobile ~~Unit 5~~, and our ~~man on the street - George Street.~~

Unit

~~Come in, George.~~ now stationed in front of Gotham City Police Headquarters. ~~Come in, Commissioner Gordon!~~

T.V. SCENE changes to ~~GEORGE~~, with hand mike, on the steps ~~of~~ POLICE HEADQUARTERS:

Comm. Gordon,

~~GEORGE~~ GORDON

Thank you, ~~Walton~~ Studio. ~~Ladies~~ My fellow citizens, and gentlemen, for the latest word on the Bruce Wayne kidnapping I am proud to present ~~in an~~ my never-failing aide in ~~exclusive interview, that~~ ~~Crusader, crime fighter de luxe,~~ the one and only -- BATMAN!

121 111 TWO SHOT -

NEFERTITI

(a squeal of ecstasy)

Batman -- he turns me on!

TUT

Nefertiti, ~~that's disloyal!~~ I could have you flayed for that!

NEFERTITI

But he's so handsome and clean cut.

TUT

We forbid you to speak well of our deadliest enemy!

NEFERTITI

~~Oh, Melvin, you're such a sore-head.~~

122 ANGLE ON TV SCREEN

Batman is now beside Gordon. BATMAN

First, I'd like to assure Mr. Bruce Wayne's (MORE)

CONTINUED

122 112 CONTINUED

BATMAN (CONT)

many friends and associates that he is unharmed and will soon be home.

124 FEATURE TV. SCREEN

~~GEORGE~~ GORDON

Astonishing news,

~~That sounds like a scoop,~~ Batman.  
How do you know all this?

BATMAN

Because ~~George~~, I myself rescued Mr. Wayne not more than ten minutes ago!

125 113 CLOSE SHOT - TUT

He reacts in disbelief and then rage.

TUT

It's a trick! You're lying,  
Batman!!

(punching buttons  
wildly)

Where are my ministers?! What's  
happened to those fools?!

123

BIG REACTION SHOT - TUT AND NEFERTITI

TUT

What?!?

113 CONTINUED

NEFERTITI

Lay a hand on me, Melvin, and I'll cream you!

Hark, quails.

TUT

Everybody quiet down! I'm trying to catch the news.

ABRUPT SILENCE

*This is only Tut's Egyptian name  
her name has*

126

114 CLOSE SHOT - T.V.

In your <sup>EXPERT</sup> opinion, ~~GEORGE~~ **GORDON**

Batman, what's behind all these mysterious occurrences?

<sup>EXPERT</sup> BATMAN

In my opinion, we are seeing the dust of centuries being blown away by the monstrous revival of a strange and ancient cult!

~~GEORGE~~ **GORDON**

(swallowing)

It's -- unearthly!

BATMAN

(cryptically)

Perhaps. I'll know more after I've delved into the secret archives of the Antiquarian Library in Alexandria.

(Cont.)

115 MED. CLOSE - TUT

reacting with ill-concealed triumph.

*great Batman!*

~~While he's gallivanting off to Egypt I shall strike again.~~

CAMERA PULLS BACK to include Nefertiti.

*What's going on? You're going to Egypt? First, just the first...*

CONTINUED

*LET TUT MAKE THAT THIS BE A FALSE LEAD - MUST NOT MAKE HIM TOO STUPID COULD*

126 Cont.

GORDON

Alexandria? You mean the ~~suburb~~  
~~of Washington~~ delightful ~~suburb~~ suburb of  
 Washington, D.C.?

BATMAN

No, Commissioner. I mean  
 Alexandria, Egypt! The ancient  
 metropolis at the mouth of the  
 River Nile!

GORDON

(amazed)

You're...leaving for Egypt??

BATMAN

By the first available jet! I have vital researches  
 to perform!

GORDON

But... Great Scott, Batman!  
 What will become of us in your  
 absence? Who will balk the  
 criminal schemes of this madman  
 who calls himself King Tut??

BATMAN

I pass the ball to you,  
 Commissioner. In my absence,  
 I'm sure you and your fine men  
 will---

Suddenly TV SCREEN goes BLANK.

127 FEATURE TUT

standing on his raised dais in royal fury.

TUT

Call me a "madman", does he????!

NEFERTITI

Well, let's face it, Kingy...

Tut's head swivels, he looks at her.

TUT

(soft)

Face what, sweet lovely Nefertiti?

NEFERTITI

In the old days, before you got  
 conked on the head in that student  
 riot at Yale University...

Cont.

127 Cont.

Lovely Nefertiti gets no farther. King Tut leaps from dais, ~~seizes~~ seizes a convenient ram's-horn megaphone and thunders through it:

TUT  
Royal torturers! Servants of  
the fierce Jackal-God Anubis!  
To my bidding...ho!!!

128 NEW ANGLE

Several ROYAL TORTURERS with horrid JACKAL-MASKS and DOG-HEADS race into view, bearing chains and manacles etc. They drop to their knees in front of King Tut. He throws out an arm towards Nefertiti.

TUT  
Seize my subversive queen! To  
the dungeons with her!

Nefertiti gives a YELL. Of short duration. Gang of torturers has seized her roughly, whipped a cloth over her face, is dragging her away.

129 CLOSE SHOT - TUT

TUT  
(after her)  
Mad am I?? You'll see! While  
Batman's gallivanting in faroff  
Egypt, I shall do what I set out  
to do before...abduct Bruce Wayne!!

BATSPIN TO:

~~INT. BATCAVE~~~~where Robin is staring at Batman~~

130 EXT. ROAD - (BATSTOCK) - DAY 12

Batmobile speeding along with BATMAN ONLY in cockpit.

131 EXT. BATCAVE ENTRANCE - (BATSTOCK) - DAY 12

Batmobile zooms in through the opening.

132 INT. BATCAVE - DAY

As Batmobile stops at end of ramp, Robin races over.

Cont.

132 Cont.

ROBIN

Holy travel-agent, Batman! Are you really going to Egypt??

BATMAN

Of course not, Robin. It's merely a clever stratagem I worked out. ~~with Commissioner Gordon. I have a hunch King Tut will make another effort to kidnap Bruce Wayne.~~ ~~Commissioner Gordon has the~~

ROBIN

I get it! And we foil him, huh?

BATMAN

On the contrary. I wish him to succeed.

ROBIN

What?? You're gonna LET YOURSELF BE KIDNAPPED???

BATMAN

(tres mysterious)

Yes, Robin. Yes and no.

(new tone)

Call the house upstairs. Get me Aunt Harriet. Before this night's dark deeds unfold, I want her safely out of the way...

BATSPIN TO:

Aunt Harriet and Alfred, former carrying an over-night case.

AUNT HARRIET

Goodnight, Alfred. Be sure that Dick has his warm milk before retiring, won't you?

ALFRED

You may rest assured of it, Mrs. Cooper.

AUNT HARRIET

A weekend in the country... What a delightful change it'll be... I better race before that taxi-man grows impatient!

Cont.

133 Cont.

Aunt Harriet hastens out front door. Alfred closes it after her, turns and goes to living room. He looks in.

134 INT. LIVING ROOM - WHAT ALFRED SEES

MED. CLOSE of Bruce snoozing on the sofa, with a blanket pulled up to his chin. CAMERA TILTS UP and PANS. Mild amazement. There are Batman and Robin in another entrance to living room, also surveying the scene.

ROBIN

Gosh, Batman. That's sure a life-like dummy of Bruce Wayne...

BATMAN

It should serve the purpose. Deception and double deception: the only way to deal with a super-criminal like Tut....

SOUND of OPENING DOOR heard o.s., immediately followed by AUNT HARRIET'S VOICE:

AUNT HARRIET

(o.s.)

Dear me, Alfred... Have you seen that novel I was reading anywhere?

Batman and Robin leap OUT OF SHOT.

135 INT. FRONT HALL - FEATURE AUNT HARRIET

as Alfred spins around in confusion.

ALFRED

Well, no, madam, I...

AUNT HARRIET

Of course! I left it on the table by the sofa!

Aunt Harriet starts quickly past Alfred toward the living room.

ALFRED

(urgent)

Mrs. Cooper...!

She turns toward him. Alfred puts a finger to his lips and makes a loud "Hushhhh!" SOUND.

## 136 INT. LIVING ROOM - AUNT HARRIET

She looks blank a moment, then sees effigy of Bruce on sofa. Aunt Harriet tiptoes carefully into living room, takes a book from endtable near "Bruce's" head, starts out. Then she turns back, leans over and carefully rearranges blanket around the figure's head. She leans over, blows a smiling little kiss from a range of about six inches, straightens up and tiptoes quickly OUT OF SCENE.

AUNT HARRIET

(o.s.)

Sweet dreams, ~~Alfred!~~ <sup>BRUCE</sup>

SOUND of front DOOR CLOSING o.s. Alfred leans back against the wall.

ALFRED

Whew!!

## 137 NEW ANGLE - BATMAN AND ROBIN

coming back from concealment.

ROBIN

Holy diploma! That dummy sure passed the test!

BATMAN

Indeed, Robin. With honors.

(looks at clock  
on mantel)

We'd better get set. It's almost Horu-Aba-Simba!

ROBIN

Almost...what??

BATMAN

Horu-Aba-Simba. Eight o'clock in our nomenclature, but in the Fourteenth Dynasty "The Hour of the Hyena." It was the time at which Ancient Egyptian super-criminals invariably struck!

ROBIN

Gosh, Batman. Is there anything you don't know?

BATMAN

Oh yes, Robin. Several things. In fact...

Cont.

137 Cont.

Lodd BING-BONG of doorchime interrupts speech. They both react.

ROBIN

Holy time-table! The front door!

BATMAN

The hyenas at the gate! Who knows what form they'll take?

(calls)

Alfred!

138 INT. FRONT HALL - NIGHT - ALFRED

ALFRED

All prepared, sir!

Alfred pops a PILL in his mouth, swallows it. Then he turns and opens front door. A POLICEMAN steps in and ~~salutes~~ salutes smartly.

POLICEMAN

A fine evenin' to you, sir!

ALFRED

Indeed, Officer. Can I assist you?

POLICEMAN

Sure, an' you can. I've been sent by the Chief to watch over Mr. Wayne... In case those divvelish kidnappers should try to strike again!

ALFRED

Ah yes. A wise precaution. If you'll follow me, Officer....

Alfred bows, leads Policemen into living room.

139 INT. LIVING ROOM - NIGHT

ALFRED

~~Here he is, in the living room. He is enjoying a small respite from the day's cares...~~ As you'll observe, the master is enjoying a respite from the day's cares... Would that we all might enjoy such fortune...

{Cont.}

139 Cont.

POLICEMAN

Don't worry, buster. It can be arranged!

As Alfred turns in surprise, Policeman whips out a GOLD SCARAB and ~~pushes it~~ squeezes it. A PUFF OF GAS jets out into Alfred's face.

140 CLOSE SHOT - ALFRED

He goes cross-eyed as gas swirls around his head, his jaw sags, he crumples across end of sofa, out cold.

141 NEW ANGLE - FEATURE POLICEMEN

He is just whipping off a clever mask with his BACK TO CAMERA. When he turns again, he is revealed as King Tut's henchman, THE SCRIVENER. Scrivener aims his trick scarab at head of sleeping "Bruce Wayne" on sofa, shoots again. He slaps sleeping Bruce on the face. No reaction. Scrivener quickly pulls blanket up to cover Bruce completely, tucks it tightly around him. Then Scrivener runs ~~out~~ OUT OF ~~SHOT~~ LIVING ROOM toward front door.

142 NEW ANGLE - BATMAN AND ROBIN

They come racing in from concealment in adjacent room. Alfred rises quickly from his collapse position.

ALFRED

Astonishing how that Anti-Gas Pill works...

BATMAN

Ssssh! No talk!

They work like super-drilled team they are. Bruce Wayne dummy is rolled from sofa, Batman lies down in its stead. Blanket is placed over him, tucked down tight as before. Then Alfred resumes his fallen position, Robin grabs the dummy by a foot and runs with it back into adjoining room.

143 TOWARDS FRONT HALL

Scrivener comes racing back with a <sup>Two</sup> FOUR jackal-garbed aides. They seize what they think is Bruce, lift him ~~and~~ easily.

SCRIVENER

Quick! To the Royal Bark!

Cont.

143 Cont.

Scrivener and thugs race out, vanish through front door in b.g. The door slams.

144 NEW ANGLE

As Alfred leaps up again, Robin comes running back into living room.

ROBIN

Wow! Worked like a charm! Batman ~~anticipated their every move!~~ figured every move they'd make!

ALFRED

I never doubted ~~ixfor~~ that he would, Master Robin. What now?

ROBIN

We track 'em on the Batscanner to their criminal hideout! Quick, Alfred, you take the Service Elevator, I'll meet you in the Batcave!

Alfred and Robin hasten out via different doors.

145 INT. BRUCE'S STUDY - NIGHT

Robin races in, opens secret panel, swishes down his Batpole.

146 INT. BATCAVE

Robin emerges at bottom of Batpole, races across Batcave to BATSCANNER RECEIVER. He flicks a switch, the great radar-like screen starts BLIPPING and BEEPING. He studies it an instant, then runs to the RED BATPHONE and snatches it up, pushes button.

147 INT. GORDON'S OFFICE - NIGHT

Gordon and O'Hara, in shirt-sleeves, sipping coffee from containers as they keep their vigil. RED PHONE FLASHES. Gordon grabs up receiver. Into it at once:

GORDON

Yes, Boy Wonder??

INTERCUT:

148 INT. GORDON'S OFFICE AND INT. BATCAVE - GORDON AND ROBIN ON RED PHONES

Cont.

148 Cont.

ROBIN

A-OK, Commissioner! They've got  
Bruce Wayne!

GORDON

Only it's really Batman, right??

ROBIN

Right!

GORDON

Heartwarming indeed, Boy Wonder...  
The way a distinguished millionaire  
like Mr. Wayne ~~allows~~ cooperates  
~~with~~ in the fight against crime...  
Not all millionaires would be so  
self-sacrificing.

ROBIN

I'll tell him you said so,  
Commissioner... In the meantime,  
stand by with your full force!

GORDON

You're tracking the criminals,  
are you?

ROBIN

*→ The tiny  
homing transmitter in Batman's  
cave*  
*are* Signals from ~~Batman's tiny radio~~  
coming in perfectly! I'll call  
you back soon as I've got a fix  
on King Tut's hideout!

GORDON

~~God~~ Bless you, Boy Wonder. Chief  
O'Hara and I will stay by the  
Batphone!

Gordon hangs up.

149 INT. BATCAVE - ROBIN

He hangs up ~~to~~, races back to the BATSCANNER screen.  
As he fiddles with controls, Alfred comes INTO SHOT  
from Service Elevator direction.

ROBIN

Look at it, Alfred! Tracking  
perfectly!

ALFRED *FELONS*

Those poor, demented ~~criminals~~...  
How little they wot that they have  
a tiger by the tail!

BATSPIN TO:

150 EXT. ROYAL BARK ~~(PROCESS)~~ - NIGHT

ANY ANGLE, to establish the extraordinary vehicle rolling ~~through NIGHT against NIGHT PROCESS~~ through the NIGHT.

151 INT. ROYAL BARK - NIGHT

VIBRATION and SOUND to give proper effect of its motion. Batman-in-blanket, totally enwrapped, lies on couch. Scrivener and Grand Vizier are occupied at a little table. CAMERA MOVES IN CLOSER on them. They are evidently involved in some kind of mystical soothsaying, using little colored FLARES and weird devices.

SCRIVENER

Hail Anubis, Great Jackal-Headed Patron of the Criminal! What have you to inform us?

VIZIER

Hey, Charlie... You're not beginnin' to go for the boss's mumbo-jumbo, are you?

SCRIVENER

Silence, Grand Vizier!  
(incanting)  
Hail Anubis, we await your Sacred Message!

A series of COLORED FLARES go off, with a good deal of smoke. Scrivener studies this phenomenon an instant, then picks up a big parchment scroll and opens it, runs his finger down it. He stops at one line.

SCRIVENER

Peculiar...

VIZIER

What?

SCRIVENER

The Message of Anubis interprets itself as follows: "What seems, is not. Inside its bonds, the Leopard has changed its Spots."

They ~~look~~ look at each other, then around at the blanket-shrouded figure behind them on the couch.

Cont.

151 Cont.

VIZIER

Nutty...

SCRIVENER

Yeah...

VIZIER

On the other hand, there's no  
extra charge for making sure...

Vizier picks up a HUGE CLUB, raises it and whacks  
it down on the headed end of the blanket. SUPER A  
SUPER-SHOWER OF STARS!

152 CLOSER ANGLE - COUCH

as Scrivener pulls away the blanket roughly. Batman  
rolls to the floor, glassy-eyed, out cold.

BATSPIN TO:

153 INT. BATCAVE - ROBIN AND ALFRED

at Batscanner Screen. It is completely silent now,  
glowing but no BEEPS or BLIPS. Robin frantically is  
working dials and knobs.

ROBIN

Not a blip! Cold as a cucumber!

ALFRED

Could it be a defect in the  
receiver, Master Robin?

ROBIN

Quick! Activate the Emergency  
Back-Up ~~Sources~~ Receivers!

ALFRED

Immediately, sir!

Alfred hastens to nearby bank of equipment, works  
various gadgets. He calls:

ALFRED

Emergency System at Full Gain,  
sir!

Hi hi! ROBIN

Holy pickle-jam! Something's  
gone wrong!!

BATSPIN TO:

## 154 INT. PALACE DUNGEON - NIGHT

A little barred room, very nasty, filled with all variety of torture devices. Batman and Nefertiti are encased in GIANT EARTHENWARE JARS, with just their heads sticking out. CAMERA MOVES IN to CLOSE SHOT of the two of them. Now we see that little PEBBLES are falling at one-second intervals, bouncing neatly off the prisoners' noggins.

BATMAN

These devilish little pebbles...

NEFERTITI

(smiling)

Tick-tock, tick-tock...

BATMAN

Nefertiti, get hold of yourself!

NEFERTITI

Nefer-who?

(dreamily)

My name is Myrtle. I was a belly-dancer at the Gotham Casbah before I hitched up with the Pharaoh of the Nile...

BATMAN

I beg you, keep a tight rein on reality! It's our only ~~hope~~ hope under this mind-destroying rain!

A little barred window in side of dungeon slides open, King Tut's head appears.

TUT

Are you enjoying it, Batman?  
The dreaded Ancient Theban Pebble  
Torture?

BATMAN

You pitiable madman!

TUT

Mock me, mock me, what care I?  
(soft)

The tiny little pebbles are  
echoing inside your brain, Batman! ~~Each pebble a~~  
With number one-thousand comes ~~(wound), the last~~  
irreversible lunacy! ~~one-fatal!~~

NEFERTITI

(metronomic)

Tick-tock, tick-tock, tick-tock!

154 Cont.

King Tut calls up o.s.:

TUT

Chief Torturer! What's the pebble-count on my faithless ex-queen???

HOLLOW VOICE

Nine hundred and one, Great Pharoah!

TUT

Less than one hundred to go! Then she'll smash herself to pieces trying to break from her jar!

BATMAN

In the name of mercy... Think back to the days when you were a distinguished scholar at Yale University! Give yourself up! I vow that you'll receive the finest medical attention!

TUT

Chief Torturer! What's the Pebble Count on Batman??

HOLLOW VOICE

Two hundred and ninety-seven, Great Pharoah!

TUT

Speed it up!

HOLLOW VOICE

As you command, Great Pharoah!

Rate of pebble-drop on Batman's head instantly SPEEDS UP.

155 CLOSE SHOT - BATMAN

BATMAN

Unspeakable fiend! I'll keep hold of my ~~side~~ with every ounce of my brain-power!

Reason

156 INT. BATCAVE

where Robin and Alfred are in fierce concentration in front of GIANT LIGHTED LUCITE MAP OF GOTHAM CITY.

Cont.

156 Cont.

ROBIN

Come on, Alfred! If ever we had  
need of our brain-power, it's now!  
(turns to map)

Here are the last four fixes *we got!*  
Last ones we got before they  
~~smashed~~ Batman's Utility Belt  
radio...

ALFRED

The problem is to extrapolate  
them... Project them to the  
criminals' putative destination...

ROBIN

Correct! And if we extend their  
azimuth like this... Correcting  
it for one-way streets they  
couldn't use...

ALFRED

How peculiar. It leads us to this  
vacant area at co-ordinates 47-61...

ROBIN

Wait a minute!

Robin has sudden thought, races to nearby PLANS AND  
VIEWS MACHINE.

157 NEW ANGLE - INCLUDING MACHINE

as Robin sets it into ~~mixion~~ operation, punches at  
keyboard.

ROBIN

Co-ordinates 47-61...

*PLANS AND VIEW*  
BLUR on P. & V. SCREEN, then a picture HOLDS: It is  
a shot of EXT. KING TUT'S PALACE.

ROBIN

Holy false-front! That fake  
Egyptian Palace from last year's *Botham City*  
exposition!

158 CLOSE SHOT - RED BATPHONE

It FLASHES etc. CAMERA *PANS* ~~WILDS~~ to include Robin racing  
over and grabbing up receiver.

xContxx

INTERCUT:

~~INTERCUT:~~

159 INT. BATCAVE AND INT. GORDON'S OFFICE - NIGHT - GORDON  
AND ROBIN ON RED BATPHONES

ROBIN

Robin speaking!

GORDON

We've just had a message, Boy Wonder! King Tut is holding Batman in a secret hideout! He'll exchange him for one million dollars in cash...delivered personally by Bruce Wayne!

ROBIN

Think it's on the level, Commissioner?

GORDON

I do. But unfortunately, I can't get hold of Bruce Wayne. There's no answer at his stately mansion!

ROBIN

Don't worry! I'm on my way to find him right this second! Good-bye, Commissioner!

160 INT. BATCAVE

Robin hangs up phone. Alfred is looking at him a bit oddly.

ALFRED

Are you certain that was prudent, Master Robin?

ROBIN

What, Alfred?

ALFRED

We're fairly certain of the whereabouts of King Tut's secret hideout. Should we not have informed the police and requested their aid?

ROBIN

I didn't dare chance it. They're great guys, Alfred, but... They can be a little heavy-handed too... And when those fiends have Batman...

Cont.

160 Cont.

ALFRED

Ah yes. I see your thinking...  
The rude intrusion of the police  
might provoke the criminals into  
some unhappy act of violence...

ROBIN

Right, Alfred! This one we gotta  
pull ourselves! To the Batmobile!

~~to~~

161 REACTION SHOT - ALFRED

ALFRED

To the...Batmobile, Master Robin?  
But...you don't have a driver's  
license!

162 WIDER ANGLE ~~MINIMUMIMUMIMUMIMUM~~

ROBIN

Yeh. Only you do.

Alfred stiffens in shock for an instant. Then he  
recovers, walks to the Batmobile and holds open the  
passenger's-side door.

ALFRED

As you remarked, Master Robin...  
To the Batmobile!

Robin gets in. Alfred closes door, walks around,  
gets in behind ~~driver's~~ the wheel. As it roars to  
NOISY LIFE:

BATSPIN TO:

163 EXT. ~~ROAD~~ BATMOBILE COCKPIT (PROCESS) - NIGHT 12

Alfred drives, Robin beside him. PROCESS B.G. must  
give effect of extreme speed.

ROBIN

Faster, Alfred! Faster!

ALFRED

The throttle is at Full Cruise,  
Master Robin...

ROBIN

Then hold your hat! Here goes  
the Super-Power Afterburner!!

Cont.

163 Cont.

Robin reaches for instrument panel, manipulates something. Instant big SOUND EFFECT: WHOOSH and WHINE, as Robin and Alfred seem to be pressed back into their seats.

ALFRED

(face working)

I...I fear I may be on the verge of blacking out, Master Robin!

ROBIN

Hold on, Alfred!

(flat back in seat too, trying to see instruments)

Accelerometer's at 7-point-9 G's! It'll be slacking-off in a minute!

ALFRED

Ooooh dear.....

Alfred's eyes droop shut. Though ~~xxx~~ still smashed back in seat by giant force of Batmobile acceleration, his head slumps to one side. PROCESS B.G. must be WILDLY UNDERCRANKED somehow, giving effect of real BLURRED LIGHTS racing away, etc.

ROBIN

Alfred!!! 

As PROCESS B.G. VEERS CRAZILY, Robin forces out his hands, fights from seat to grab wheel. He wrestles with it manfully. Batmobile gives various VEERING EFFECTS, then gets under control. Robin whacks again towards instrument panel.

ROBIN

Afterburner out! Only Batman can handle that, we were fools to try!!

Effect of Batmobile SLOWING as PROCESS B.G. returns to high-speed normality. Alfred's head straightens, he opens his eyes lazily.

ALFRED

Where am I...?

(he sees where he is, does take)

Bless my soul!

Cont.

163 Cont.

Alfred comes violently back to his senses, again seizes steering wheel. Robin points ahead through windshield.

ROBIN  
Just ahead! Hard to starboard!

ALFRED  
Exhilarating, Master Robin...  
Most exhilarating!

164 INT. PALACE DUNGEON - NIGHT - TWO SHOT

of Batman and Nefertiti's heads sticking from the great jars, as PEBBLES STILL FALL on their heads at  $\frac{1}{4}$ -second intervals. They both look glassy-eyed, SING IN UNISON:

BATMAN/NEFERTITI  
"Twinkle, twinkle, little bat!  
How I wonder what you're at!"

Reverberating SOUND of HUGE GONG o.s.

165 NEW ANGLE - FEATURE KING TUT

at barred window in side of dungeon, calling up:

TUT  
Chief Torturer! What's the  
latest Pebble Count??

HOLLOW VOICE  
Coming down now, Great Pharaoh!  
NUMBER ONE THOUSAND!

166 CLOSE TWO SHOT - BATMAN & NEFERTITI

Final pair of pebbles bounce off their domes and suddenly there are no more. Certainly looks as if this Ancient Theban Pebble Torture has unhinged them. Their faces twitch, they begin to LAUGH CRAZILY. A few moments of this, then great GONG SOUNDS again o.s. Laughter abruptly ceases.

TUT  
Bring them to my Throne Room!

As another GONG SOUNDS:

DISSOLVE TO:

167

## INT. TUT'S PALACE - THRONE ROOM

Batman and Nefertiti, still enjarred, repose in front of Tut's throne. It's a scene of barbaric splendor as dog-headed Torturers, Warriors, etc. kneel in rows before their master. Scrivener and Grand Vizier stand beside Tut's throne.

TUT

Let it be a warning, Loyal Subjects! Our enemies shall be reduced even as these two...to mindless slaves!

ALL

(chorus)

It is a warning, Great Pharoah!

TUT

This shall be what happens to all who defy us! Us, Great Tut, by the grace of Isiris, King of Upper and Lower Egypt, lord of the Nile, Master of Thebes!

ALL

(chorus)

This shall be what happens, Great Pharoah!

The GONG SOUNDS again.

VIZIER

The sun-god Ra has risen in the East, Great Pharoah!

SCRIVENER

Another day begins!

TUT

Smash open their cases!

168

## FEATURE BATMAN AND NEFERTITI - IN JARS

Two dog-headed figures with sledge-hammers step forward and swing at the jars. The earthenware shatters. Batman and Nefertiti drop to their knees submissively amidst the shards.

TUT

Dance, you slaves! Dance for our amusement!

(shouts off)

Music! Bat-music!

8608

## 169 FEATURE A PHONOGRAPH

An antique type with a crazy horn. A dog-headed ATTENDANT runs INTO SHOT, sets it going. From the horn issues a tremendously LOUD BATUSI!

## 170 FEATURE BATMAN AND NEFERTITI

They rise to their feet like puppets on strings, begin to dance a wild Batusi.

INTERCUTS:

## 171 REACTION SHOTS OF WATCHERS &amp; THE DANCE

Batman and Nefertiti dance, King Tut and his cohorts LAUGH and HOOT. Music is DEAFENINGLY LOUD. INTERCUT between DANCE and VARIOUS REACTION SHOTS at CRAZY ANGLES and with INCREASING RAPIDITY, until we're flashing back and forth at terrific rate. Suddenly HOLD ON BATMAN. He swings around and flattens pair nearest to him, leaps for the others. No ~~mindless~~ mindless slave, this one!

## 172 WIDE ANGLE - BIG FIGHT

Batman solo against the mob! Panting WILD LINES over this:

BATMAN

Thought you'd unhinged me, did you?! ... I fooled you! ... I kept my reason by reciting the multiplication tables backwards!

## 173 NEW ANGLE - ON A WINDOW

Robin CRASHES IN with a flying leap.

ROBIN

Hold on, Batman! I'm with you!

## 174 BACK TO FIGHT

Now Robin joins in. Donnybrook rages back and forth with as much demolition as we can manage. ~~During all this, King Tut, Scrivener and Grand Vizier duck out a side door, unnoticed in the heat of battle.~~

## 175 FEATURE KING TUT

He races out through a side door, ~~followed by the Scrivener and Grand Vizier.~~

176 BACK TO FIGHT

Suddenly it seems over. Dog-headed thugs, Torturers etc. are strewn on floor like driftwood, Batman and Robin are standing alone.

177 CLOSER SHOT - BATMAN AND ROBIN

BATMAN

Where's King Tut??

ROBIN

Looks like he's gone, Batman!

BATMAN

We'd better net him fast! In his mad frustration, he might try anything!

Nefertiti DANCES INTO SHOT. Dances glassy-eyed, to Batusi-music STILL PLAYING from phonograph o.s.

NEFERTITI

Dance, Great Pharoah?

BATMAN

Stop it, woman! Stop it!

NEFERTITI

(dancing)

I obey only the command of the Golden Staff of Osiris, Great Pharoah!

<sup>fruitcake.</sup> ROBIN  
Holy ~~bull~~. What's with her??

BATMAN

It's grave, I fear. Having no inner spiritual core, she's succumbed to the Ancient Theban Pebble Torture.

NEFERTITI

Show me the staff... Show me the great Golden Staff of Osiris...

Smiling dreamily, Nefertiti DANCES OUT OF SHOT.

BATMAN

Of course! That's it!

Cont.

177 Cont.

ROBIN

What, Batman??

BATMAN

The Golden Staff of Osiris!  
 Ultimate symbol of Ancient Egyptian  
 power! It's in that new exhibit  
at the Museum!

ROBIN

Wow! Let's go!

They race for exit.

178 EXT. TUT'S PALACE - DAY

Tut's Royal Bark is parked there. Alfred is draped  
 over it, unconscious. No sign of Batmobile. Batman  
 and Robin race from a door, stop short.

ROBIN

The Batmobile! It's gone!

Batman spots Alfred, races over to him.

BATMAN

Alfred, old fellow! Alfred...

Batman lifts the faithful servitor's head.

ALFRED

(woozily)

Most remiss of me, sir...

Overpowered by that ruffian...

Alfred relapses back to dreamland.

BATMAN

Only one thing to do! Pursue  
 him in this curious Royal Bark!

179 CLOSER SHOT - BARK

Batman and Robin pull open hatch of driver's com-  
 partment in front decking, leap inside. Vrooom! The  
 engine starts. The thing moves off.

180 EXT. BATMOBILE COCKPIT (PROCESS) - DAY

King Tut is back of the wheel, driving like mad.  
 PROCESS B.G. should be more or less rural, appro-  
 priate to outer suburb of Gotham City.

Wearing his crazy crown,

181 EXT. ROYAL BARK COCKPIT (PROCESS) - DAY ↙

Odd-looking indeed, with Batman and Robin's heads just sticking up through the front decking, Alfred draped behind.

182 VARIOUS SHOTS - THE TWO VEHICLES

Batmobile and Royal Bark, rounding corners and so on. UNDERCRANK for high-speed effect.

183 EXT. BATMOBILE COCKPIT (PROCESS) - DAY ↙

Tut spots pursuing Bark in rear view mirror.

184 BARK COCKPIT (PROCESS)

ROBIN

Visual contact established!

BATMAN

If he cuts in the Super-Power Afterburner, we'll never keep up!

ROBIN

You can say that again!

Dennis and Barret 58 Phantom

159 VARIOUS SHOTS

A series of QUICK CUTS of the two vehicles Zooming by, wheeling around corners, up and down hills.

EXT. ~~INT.~~ BATMOBILE ~~(MOVING)~~ COCKPIT (PROCESS) - DAY

Tut spots the pursuing Bark in the Batview mirror.

EXT. ~~INT.~~ BARK ~~(MOVING)~~ COCKPIT (PROCESS) - DAY

Visual BATMAN  
Visible contact established.

ROBIN  
~~This dingy's got a lot of oop but it'll never keep up with the Batmobile if he switches over to super-drive we'll never keep up.~~

BATMAN  
It's not the speed, it's all our Bat devices that worry me. Oh-oh, I think he's spotted us.

185 162 ~~INT.~~ BATMOBILE ~~(MOVING)~~ COCKPIT (PROCESS) - DAY

Tut watches mirror then dashboard.

186 163 INSERT - BATMOBILE DASHBOARD

A lever marked BATSMOKE. Tut's ~~hand~~ <sup>HAND</sup> operates it.

187 164 CLOSE SHOT - VENTS

out rear of Batmobile as they crank open exposing two pipes which emit jets of heavy smoke.

188 165 ~~INT. BARK (MOVING)~~ BARK COCKPIT (PROCESS) - DAY

The smoke flows back, ~~against the windshield~~ utterly obscuring the world. Batman battles the Bark to a halt.

166 EXT. CLIFF - DAY

As the smoke thins we see the Bark is stopped inches from the edge of the cliff, just clear of the guardrail. Another two feet and the Bark would have plunged down 300 FT.

189

~~Conty~~ EXT. STOPPED BARK - ON ROAD

ROBIN

Holy smoke!!! What'll we do now,  
Batman??

BATMAN

Quick! Hand me your tiny Utility  
Belt transmitter! My own is  
disabled!

ROBIN

(giving little  
transmitter)

I get it! You're gonna try the  
Remote Control Batmobile Circuit  
via the Batcave Relay-Link!

BATMAN

Right, Robin! It's our only hope!  
(into radio)  
Batman to Batcave! Voice-Control  
Batmobile Relay-Circuit...SWITCH  
ON!

190

INT. BATCAVE

CAMERA TRUCKS IN FAST onto a piece of equipment  
labelled: "VOICE-CONTROL BATMOBILE RELAY-CIRCUIT."  
It comes to life as we watch, begins FLASHING and  
CLICKING.

191

EXT. BARK COCKPIT

BATMAN

(into radio)  
Batmobile Ejection Seat...FIRE!

192

INT. BATCAVE - THE GADGET

It FLASHES like crazy, emits a high-pitched BEEP-  
BEEP-BEEP SOUND.

193

EXT. BARK COCKPIT

as SAME BEEP-BEEP-BEEP SOUND comes from little radio  
in Batman's hand.

ROBIN

What the heck?? The  FAILURE-  
SIGNAL??

BATMAN

Circuit's oh the blink, I'm afraid...

Cont.

193 Cont.

ROBIN

How can it be??

BATMAN

Human mechanisms are made by human hands, Robin. None of them is infallible. It's a lesson which must be faced.

Suddenly they both react to something they see o.s., ahead of them.

ROBIN

Hey! Look!

BATMAN

He's coming back at us!

ROBIN

Holy flip-flop! It must be that snarled-up circuit!!

BARK

194 NEW ANGLE - PAST ~~BATMOBILE~~ - DOWN ROAD

Batmobile is moving towards us at terrific rate of speed: but MOVING BACKWARDS, via use of REVERSED FILM.

195 EXT. BATMOBILE COCKPIT (PROCESS) - DAY

with similarly REVERSED PROCESS B.G. King Tut is madly working wheel and scrabbling at levers as he looks back over his shoulder.

196 EXT. ROAD - PARKED BARK - DAY

Batmobile, with King Tut at wheel, flashes by BACKWARDS, HIGHLY UNDERCRANKED. It's hardly OUT OF SHOT before we hear VERY BIG SOUND of BRAKES o.s.

197 BATMAN AND ROBIN - BESIDE BARK

ROBIN

What the heck???

BATMAN

Look out! ~~He's found the Batbeam!!!~~

↳ He's found the Batbeam!!!

198

EXT. STOPPED BATMOBILE - CLOSE SHOT

to feature BATBEAM ANTENNA raising itself into firing position.

199

CLOSE SHOT - KING TUT - IN COCKPIT

TUT

(triumphant shout)

Farewell! We rid Thebes forever  
of its rodents!!!

200

LONG SHOT - BATMAN AND ROBIN

perfectly FRAMED IN CROSS-HAIRS of a scope sight which we'll assume has risen on engine-hood of the Batmobile.

201

INSERT - BATMOBILE DASHBOARD

showing BATBEAM FIRING BUTTON. Tut's HAND jabs INTO SHOT, thumb pushes button. There's a LOUD DULL EXPLOSION heard o.s.

202

EXT. BATMOBILE COCKPIT

It is empty but for a puff of smoke.

203

BATMAN AND ROBIN

looking up o.s.

ROBIN

Holy skyrocket! He hit the Batbeam button and the Ejector Seat went off!

Batman leaps into cockpit of idling Royal Bark, quickly BACKS IT UP a few yards while he looks up into air. Nice timing! DUMMY representing King Tut crashes down onto canopy atop the Royal Bark!

204

NEW ANGLE - HALTED BARK

King Tut, having presumably fallen through canopy, steps out ~~from bark in wozy style~~ onto decking in tattered and wozy but curiously regal style. He whips a PISTOL from his robes, aims it down at Batman in cockpit just ahead of him. Wham! Batman leaps up and uppercuts King Tut. SUPER A SHOWER OF STARS. King Tut falls.

"KAYO!"  
KAYO!

205 BATMAN AND ROBIN

ROBIN

Gosh. To think he was once a famous scholar at Yale University...

BATMAN

(grim)

That's life, Robin. Full of ups and downs. It ill befits any of us to grow too confident.

As they stare at King Tut:

FADE OUT

(TAG)

FADE IN

206 INT. GORDON'S OFFICE - DAY

Batman, Robin, Gordon, Chief O'Hara. King Tut lies on a leather couch, asleep. They are all looking at him.

GORDON

A tragic case, Batman... One of the saddest which has ever crossed my ken...

BATMAN

There may be hope for him yet. With proper treatment...

GORDON

But how? Our mental institutions are hopelessly overcrowded. The taxpayers are blind to our pleas!

BATMAN

Perhaps the Wayne Foundation...

ROBIN

Gosh, yes! That's a great idea, Batman!

O'HARA

D'you think Mr. Wayne would really go for it? After bein' kidnapped by this divvel?

Cont.

206 Cont.

BATMAN

It's worth asking him, Chief  
O'Hara. I've always heard he's  
a fellow of unusual compassion.

GORDON

I'll phone Bruce Wayne instantly,  
ask him to come over here!

As Gordon starts for phone, O'Hara reacts sharply.

O'HARA

Watch it! He's wakin' up!

O'Hara cautiously whips out his service revolver,  
holds it cautiously on King Tut.

207 FEATURE KING TUT

He opens his eyes, sits up.

TUT

What an amazing dream... I think  
I'm late for classes...

208 REACTION SHOT - THE GROUP

BATMAN

Late...for classes?

TUT

I must be! Egyptology 7, it meets  
in the Arts Building at...

(new tone)

What the devil is this?

BATMAN

A miracle...Professor. Simply a  
miracle.

King Tut just stares at them. Batman turns to Gordon.

BATMAN

Goodbye, Commissioner. Robin and  
I will call on Bruce Wayne  
ourselves.

As they start to leave:

FADE OUT

THE END

2/28/66

THE CURSE OF TUT #8729

CAST

BATMAN

ROBIN

COMM. GORDON

PART I & II

CHIEF O'HARA

PART I & II

AUNT HARRIET

PART I & II

ALFRED

PART I & II

KING TUT

PART I & II

NEFERTITI

PART I & II

GRAND VIZIER

PART I & II

ROYAL SCRIVENER

PART I & II

BOARD MEMBER

PART I only

REPORTER

PART I only

VOICE

PART I only

NEWSCASTER

PART II only

HOLLOW VOICE

PART II only

2/28/66

THE CURSE OF TUT #8729

SETS

EXT. PARK ROAD

EXT. PARK DESERTED AREA

EXT. PARK PHONE BOOTH

EXT. PARK AREA

EXT. PARK WOODED AREA

EXT. MUSEUM

EXT. BACK OF MUSEUM

EXT. CITY STREETS - VARIOUS

EXT. KING TUT'S PALACE

EXT. BATMOBILE - PROCESS - NIGHT

EXT. BATMOBILE - PROCESS - DAY

INT. TRUCK

INT. GORDON'S OFFICE

INT. WAYNE LIVING ROOM

INT. WAYNE STUDY

INT. KING TUT'S PALACE

INT. KING TUT'S GARAGE

INT. ROYAL BARK

INT. EGYPTIAN ROOM

INT. MUSEUM OFFICE

INT. CORRIDOR # 1

INT. CORRIDOR #2

INT. SPHINX

INT. AMBULANCE CAB

INT. AMBULANCE

INT. BATCAVE

Cont.

SETS

INT. WAYNE MANOR FRONT HALL

INT. PALACE DUNGEON