

69
FINAL



BATMAN

THE CURSE OF TUT

BY

**ROBERT C. DENNIS
AND
EARL BARRET**

EXECUTIVE PRODUCER

WILLIAM DOZIER

PRODUCER

HOWIE HORWITZ

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BATMAN

"THE CURSE OF TUT"

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February 28, 1966

CAST LIST

		<u>PART</u>
	BATMAN	
	ROBIN	
	COMMISSIONER GORDON	1 & 2
	CHIEF O'HARA	1 & 2
	AUNT HARRIET	1 & 2
	ALFRED	1 & 2
	KING TUT	1 & 2
	NEFERTITI	1 & 2
	GRAND VIZIER	1 & 2
	ROYAL SCRIVENER	1 & 2
	BOARD MEMBER	1
	REPORTER	1
X	NEWSCASTER	2
X	POLICEMAN	2

SET LIST

INTERIORS:

TRUCK
GORDON'S OFFICE
WAYNE LIVING ROOM
WAYNE STUDY
KING TUT'S PALACE
KING TUT'S GARAGE
ROYAL BARK
EGYPTIAN ROOM
MUSEUM OFFICE
CORRIDOR # 1
CORRIDOR # 2
SPHINX
AMBULANCE CAB
AMBULANCE
BATCAVE
WAYNE MANOR FRONT HALL
PALACE DUNGEON

EXTERIORS:

PARK ROAD	CITY STREETS - VARIOUS
PARK DESERTED AREA	KING TUT'S PALACE
PARK- PHONE BOOTH	BATMOBILE - PROCESS - NIGHT
PARK AREA	BATMOBILE - PROCESS - DAY
PARK WOODED AREA	
MUSEUM	
BACK OF MUSEUM	

"THE CURSE OF TUT"

TEASER

FADE IN

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

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 - FEATURE A TRUCK - DAY

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

3 MOVING SHOT - WITH THE TRUCK

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.

4 INT. TRUCK - DAY (PROCESS)

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:

5 TRUCK

Progress through park.

6 EXT. PARK - DAY

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

7 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 REVERSE ANGLE

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

9 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.

10 MED. SHOT - SPHINX

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

11 REACTION SHOTS - ANGLING DOWN

to give the effect of frightened people staring up at the monster rising high above them: 1) a clean-up 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.

12 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.)

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 smitten dead!!!

X

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

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???
In a woman's voice?

X

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!

(grabs up phone)

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

X

14 INT. WAYNE MANOR - LIVING ROOM - BRUCE, DICK, AUNT HARRIET - DAY

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... 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 curiously, picks up a telephone.

BRUCE
(to phone)
Bruce Wayne speaking...

INTERCUT:

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

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! Good-bye!

(hangs up phone)

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

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

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!
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. 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 hieroglyphics! 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 - DAY (BATSTOCK)

Batmobile zooms out.

25 EXT. ROAD - DAY (BATSTOCK)

Speeding Batmobile.

26 EXT. POLICE HEADQUARTERS - DAY (BATSTOCK)

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, 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! Some hapless female entrapped in a life of crime!

Cont.

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...

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 criminal 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!

Cont.

27 Cont.1

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 will give us a clue!

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 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 Tut... bizarre remnant of last year's Gotham City Exposition...Chief O'Hara's question is echoed inside the mouldering Great Hall!

This particular room is vast and circular with many archways. There are several large lounges and, most prominent, a glittering throne, unoccupied at the moment. On the arm are myriad pushbuttons. A pair of slave girls stand by to fan the pharaoh. (Girls are tall show-girl type.) The whole decor is Upper Nile. In f.g. are the two men from the truck, removing their copper masks and revealing two obvious criminal types. They will be known by their titles: GRAND VIZIER and ROYAL SCRIVENER.

Cont.

28 Cont.

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

ANOTHER ANGLE

as King Tut strides in, dressed in the robes and accoutrements of an ancient pharaoh.

TUT

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

VIZIER

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

TUT

Phase Two 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

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!

Cont.

29 Cont.

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 OUT

31 EXT. PARK - DAY

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

ROBIN

What do you make of it, Batman?

BATMAN

A rather good imitation of the Fourth Dynasty Sphinx at Giza.

32 MED. SHOT - SPHINX

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

33 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 MED. SHOT - SPHINX

It talks without moving its' lips.

SPHINX

Now hear this -- now hear this.
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!!!

35 BATMAN AND ROBIN

ROBIN

A challenge?

Cont.

35 Cont.

BATMAN

(grimly)

So be it. Up we go, Robin.

36 WIDER ANGLE

They start to climb up on the Sphinx. CAMERA PANS TO:

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, cowled, dressed in ancient Egyptian style, with matching make-up 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.

39 MED. FULL SHOT - SPHINX

Batman comes up into SCENE on top of the Sphinx, just back of the head. A moment later he's joined by Robin.

40 CLOSER

ROBIN

(looking around)

What do you think, Batman? Could it be full of King Tut's henchmen?

BATMAN

If it is, there must be a secret entrance somewhere.

ROBIN

Look -- there -- that must be it.

41 CLOSE SHOT - HANDLE

A hand grip, neatly set into the back of the head. As Robin's hand reaches into SCENE for it:

BATMAN'S VOICE

Wait, Robin -- don't touch it!

42 WIDER ANGLE

BATMAN

We don't know what we're up
against yet.

ROBIN

You're right! This Sphinx could
be booby trapped!

BATMAN

Let's play it safe.

From the Utility Belt, the Batrope which he loops around
the handle, pays out the line to move back a safe distance.

43 BACK TO SCENE

Batman gently pulls on the Batrope.

44 CLOSE SHOT - HANDLE

45 CLOSE SHOT - ROBIN

watching intently.

46 CLOSE SHOT - BATMAN

He increases the tension.

47 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.

48 TWO SHOT

ROBIN

Holy whiskers, that was a close
shave!

BATMAN

There's no longer any doubt!
The brilliant, warped mind of
King Tut is bent on murder!

49 EXT. PARK PHONE BOOTH - NEFERTITI

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

WHIP PAN TO:

50 EXT. PARK - ROYAL BARK - DAY

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 Pharaoh 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??

BATMAN

I don't think so. Better to
leave it here under police
observation so ---
(breaks off,
reacting)

Robin! Look over there!

X

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 getup for a walk in the park!

BATMAN

Odd indeed. That's a royal costume of the Fourteenth Dynasty...King Tut's Dynasty!

ROBIN

Wow! Let's get her!

55 EXT. SPHINX - NEW ANGLE

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

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

Batman and Robin chase Nefertiti, who ducks 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 impossible!

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.

ROBIN

X A trick Egyptian snake!

LOUD BLAST on a RAM'S HORN is heard o.s.

BATMAN

Watch out, Robin!!!

58

WIDE ANGLE - BIG FIGHT

Grand Vizier, Scrivener and other madly-costumed Tut thugs leap out of the 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:

60 EXT. MUSEUM - DAY

A sign identifies it as: GOTHAM CITY MUSEUM.

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

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

--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?

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

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.

Cont.

61 Cont.

BRUCE

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

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

X

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

62 CLOSE SHOT - BRUCE

He's startled, into speechlessness.

63 MED. SHOT - AUDIENCE

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

64 MED. CLOSE - MUMMY

It's twitching now, just as a person recovering consciousness, although constrained by all the wrappings.

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

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

65 MED. SHOT - AUDIENCE

Panic is rife, Strong men are ashen-faced. Women are screaming. Reporters are scrambling for exits.

66 MED. SHOT

Bruce has knelt beside mummy. Now he shouts:

BRUCE

Is there a doctor in the house?!

BATSPIN TO:

67 EXT. CITY STREET - DAY (STOCK)

An ambulance speeds through dispersing traffic.
SIREN SCREAMING.

68 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.

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. They are the Grand Vizier and the Royal Scrivener.

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 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. The Reporter crowds up to Bruce.

REPORTER

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

BRUCE

(tersely)

No comment.

Cont.

69 Cont.

He strides on after the Orderlies. The Museum Attendants move in to form a roadblock to prevent anyone from following.

70 INT. ANOTHER PART OF CORRIDOR - DAY

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

Mummy starts to mutter.

ORDERLY (SCRIVENER)

(looking back)

Hey, he's coming to.

BRUCE

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

The Orderlies stop. Bruce squats beside the low stretcher.

The Mummy, eyes shut, is muttering incoherently.

ORDERLY

What's he saying?

BRUCE

I can't make it out.

Orderly produces a rubber-bulb syringe.

VIZIER

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 Mummy because he's rolled off on the floor. As the Vizer straightens the unconscious Bruce out on the stretcher, Scrivener hurries to mummy.

71 MED. CLOSE - MUMMY

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

72 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.

Cont.

72 Cont.

VIZIER

All hail, Your Majesty! Phase Two worked perfectly!

TUT

Naturally! It was foreseen in the scrolls! To the palace with this helot!

VIZIER

Your whim is my command, Your Majesty!

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

73 EXT. MUSEUM - ROYAL BARK - DAY

parked behind the Museum, on a dingy little-travelled street. Tut emerges from the Museum and climbs into the Bark.

74 INT. BARK - DAY

Sprawled on pile of rugs is Nefertiti, eating a foot long hot dog, heavy on the mustard. Tut registers displeasure.

TUT

Nefertiti, you abandoned 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!
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!

Cont.

74 Cont.

VOICE (GRAND VIZIER)
(from phone)
What is your desire, Great Pharaoh?

TUT
Connect me to the Voice Box of the
Sphinx in Gotham Central Park, please!

VOICE (GRAND VIZIER)
(from phone)
It shall be done, Great Pharaoh!

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

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

NEFERTITI
Home, toots...Step on it...

75 OUT

A-75 EXT. BARK - AS IT MOVES ALONG STREET - DAY

76 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 that SOUND OF WIND. He's blowing it
into his phone.

77 EXT. BARK - DAY

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

78 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
HUGE PROPORTION, then abruptly DIES.

79 MED. SHOT - SPHINX

A beat, then Nefertiti's voice:

NEFERTITI'S VOICE

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

80 INT. BARK - DAY

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

NEFERTITI

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

81 EXT. PARK - CLOSE SHOT - SPHINX - DAY

NEFERTITI'S VOICE

The next voice you hear will be
King Tut himself!!

82 GROUP SHOT - SPHINX-WATCHERS

spellbound.

83 INT. BARK - KING TUT - DAY

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 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:

Cont.

85 Cont.

TUT'S VOICE

These demands will be made known
by our inscrutable Sphinx at a
later date! In the meantime...The
police are warned not to interfere!
And that includes The Dynamic Duo!
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:

86 EXT. CITY STREET - DAY

The ambulance rolls sedately through traffic with no siren

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

88 INT. CAB (MOVING) - DAY

X Scrivener is driving. Vizier sits on passenger side. Both are very pleased with the success of the operation.

VIZIER

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

SCRIVENER

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

BATSPIN TO:

89 INT. BATCAVE - BATPHONE

X It's beeping and glowing. PULL BACK as Robin comes into SCENE and answers:

ROBIN

Robin speaking!

INTERCUT:

90 ROBIN AND COMMISSIONER

GORDON

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

X

ROBIN

Bruce Wayne! Kidnapped? How? When?

Cont.

90 Cont.

GORDON

Only minutes ago. The King Tut resurrection was just an elaborate smoke screen to conceal his real crime! Let me speak to Batman!

ROBIN

I wish I could, Commissioner! But - I don't know where he is.

GORDON

Well, as soon as you hear from him -- there's not a minute to be lost! Bruce Wayne is one of our most prominent millionaires --

ROBIN

So I've heard.

GORDON

This arch-abductor may ask a king's ransom for him! We've got to move fast, Boy Wonder. I can't understand where Batman could be.

ROBIN

Neither can I!

91 INT. BATCAVE

As Robin hangs up Batphone, Alfred enters.

ALFRED

You've heard the calamitous news, Master Robin?

ROBIN

Yes! Does Aunt Harriet -- ?

ALFRED

(he nods)

On the three o'clock news. I'm afraid she's taking it badly. And I must admit it's left me a bit shaken too....Is there nothing to be done?

ROBIN

Don't lose heart, Alfred! Remember, Batman is -- well -- Batman! He'll get a message to us somehow!

Robin races to radio, turns it on higher, puts on earphones.

BATSPIN TO:

- X A-91 EXT. AMBULANCE - DAY
Run by on street.
- 92 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 reach any of the buckles. However by raising his head, and bending his elbows he can claw the gag loose. That's all. He looks around for some means of escape: none.
- 93 ANOTHER ANGLE
The ambulance is apparently going down a grade because the stretcher rolls forward and bangs heavily into the front partition.
- 94 EXT. STREET - DAY
The ambulance reaches the bottom of the incline and starts up another hill.
- 95 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 EXT. STREET - DAY
The ambulance is going up.
- 97 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 INT. CAB (MOVING) - DAY
The two phony orderlies, driving contently along.
- 99 EXT. HILL STREET - DAY
A very long and steep hill. The ambulance starts up.
- 100 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 CLOSE SHOT - HAND

serving as a handbrake.

102 CLOSE SHOT - BRUCE

showing the great physical effort involved.

103 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. EXT. HILL STREET

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

105 MONTAGE

of the stretcher's wild ride.

106 MED. FULL

As the stretcher rushes down hill feet first, Bruce can see ahead where the street does a very sharp turn. At the turn is a white painted wooden guardrail.

107 CLOSER

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

108 REVERSE ANGLE

Railing in f.g. The stretcher is racing toward it. It 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 TRUCKING SHOT - P.O.V.

CAMERA RACES toward the railing.

110 ANOTHER ANGLE

The stretcher zooms up to railing.

111 MED. CLOSE - OVER RAILING

Below is the awesome drop. The leading end of the
stretcher slams into SCENE. SUPER TITLE AND NARRATION:

NARRATION

HOLY CLIFFHANGER!!!
BATMAN HANGS OVER AN AWESOME ABYSS!!!
WHAT WILL BE HIS FATE?
HOW CAN HE POSSIBLY BE SAVED THIS TIME?
BE IN FRONT OF YOUR BAT-SETS TOMORROW
NIGHT. SAME TIME. SAME CHANNEL.
ONE HINT: THE MOST HORRENDOUS IS
YET TO COME!

FADE OUT

END OF PART ONE

PART TWO

"THE PHARAOH'S IN A RUT"

FADE IN

112 REPRISE OF PART ONE

SERIES of ACTION SHOTS with FREEZE-FRAMES and narration.

- (a) "SO FAR WE HAVE SEEN:"
- (b) "A GIANT SPHINX!" Sphinx crashing out of bushes and rolling to a stop.
- (c) "HOLY HIEROGLYPHICS!" Close of Sphinx
- (d) "A STRANGE AND TERRIBLE THREAT TO GOTHAM CITY!" Shot of Commissioner Gordon and Chief O'Hara perplexed.
- (e) "BATMAN AND ROBIN ON THE JOB!" Shot of Batmobile racing out of Batcave.
- (f) "WHILE A CRIMINAL KING AND HIS ENTOURAGE HATCH A PLAN!" Shot of King Tut and group.
- (g) "THE DYNAMIC DUO TACKLE THE SINISTER SPHINX!" Shots of Sphinx and Duo with Batrope.
- (h) "A CLOSE SHAVE!" Shot of knife shooting out from Sphinx.
- (i) "SIGNALS FROM NEFERTITI:" Nefertiti signaling with mirror.
- (j) "KING TUT'S CURSE:" Tut reacting to Nefertiti's bad news.
- (k) "THE DYNAMIC DUO ON NEFERTITI'S TAIL:" Chase in park.
- (l) "A TRICKY ASP:" Snake bracelet explodes.
- (m) "AND A BATTLE ROYAL:" Fight footage

112 Cont.

- (n) "A KING-SIZE MUMMY COME ALIVE!" Footage of the mummy's eyes opening.
- (o) "A ROYAL TRAP SHNAP SHUT" Footage of Bruce being gassed by orderly as he bends over mummy.
- (p) "BRUCE IN A BLANKET!" Footage of Bruce being tied onto stretcher.
- (q) "AND ANOTHER DISH!" Footage of Nefertiti eating hot dog.
- (r) "A PROCLAMATION!" Shot of King Tut on telephone.
- (s) "AND AN EXCLAMATION!" Shot of Robin on Batphone receiving news of Bruce's abduction.
- (t) "BATMAN TO THE RESCUE?" Shot of Commissioner Gordon on Batphone.
- (u) "AN UPHILL FIGHT FOR BRUCE" Shots of Bruce struggling on the stretcher inside ambulance and shots of the ambulance travelling uphill.
- (v) "A DARING ESCAPE!" Footage of Bruce bouncing out of ambulance.
- (w) "AND A RUNAWAY STRETCHER!" Shot of stretcher, rolling down road.
- (x) "GREAT SCOTT, BRUCE!" Close of road sign indicating 300' drop.

X

"SOME KIND OF A NUT"

FADE IN

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

SAME ANGLE as in reprise. 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 CLOSE SHOT - BRUCE

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

115 MED. CLOSE - OVER RAILING

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

116 ANOTHER ANGLE

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

BATSPIN TO:

117 EXT. KING TUT'S PALACE - DAY (STOCK)

with NARRATION OVER:

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 INT. PALACE - CLOSE SHOT - NEFERTITI - DAY

wearing a 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:

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 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 ANOTHER ANGLE

showing TV.

NEWSCASTER

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

NEFERTITI

You know all that. Switch back to the rasslers.

NEWSCASTER

For the latest development in this fast moving story we switch now to Mopile Unit Five, now stationed in front of Gotham City Police Headquarters. Come in, Commissioner Gordon!

X TV SCENE changes to Commissioner Gordon, sitting at his desk.

GORDON

X Thank you, Channel 77. My fellow citizens, for the latest word on the Bruce Wayne kidnapping I am proud to present my never-failing aide in the war against crime... the one and only -- BATMAN!

121 TWO SHOT

NEFERTITI

(a squeal of ecstasy)
Batman -- he turns me on!

Cont.

121 Cont.

TUT
Nefertiti, I could have you
flayed for that!

X NEFERTITI
But he's so handsome and clean-cut and groovy.

TUT
We forbid you to speak well of
our deadliest enemy!

122 ANGLE ON TV SCREEN

Batman is now beside Gordon.

BATMAN
First, I'd like to assure
Mr. Bruce Wayne's many friends
and associates that he is unharmed
and will soon be home.

123 BIG REACTION SHOT - TUT AND NEFERTITI

TUT
What?!?

124 FEATURE TV SCREEN

GORDON
Astonishing news, Batman. How do
you know all this?

BATMAN
Because I myself rescued Mr. Wayne
not more than ten minutes ago!

125 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?!

126 CLOSE SHOT - TV

GORDON
In your expert opinion, Batman, what's
behind all these mysterious occurrences?

Cont.

126 Cont.

BATMAN

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

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.

GORDON

Alexandria? You mean the delightful 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

X

I pass the Egyptian 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

X

Calls me a "madman", does he???

127 Cont.

NEFERTITI

Well, let's face it, Tut Tut---

Tut's head swivels, he looks at her.

TUT

(soft)

Face what, sweet lovely Nefertiti?

NEFERTITI

In the old days, when you were a
Professor at Yale before you got
conked on the head in that student riot.

X

Lovely Nefertiti gets no further. King Tut leaps from
dais, 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 tor-
turers 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 far off
Egypt, I shall do what I set out
to do before...abduct Bruce Wayne!!

BATSPIN TO:

130 EXT. ROAD - DAY (BATSTOCK)

Batmobile speeding along with BATMAN ONLY in cockpit.

131 EXT. BATCAVE ENTRANCE - DAY (BATSTOCK)

Batmobile zooms in through the opening.

132 INT. BATCAVE - DAY

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

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. I have a hunch King Tut will make another effort to kidnap Bruce Wayne.

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:

133 INT. WAYNE MANOR - FRONT HALL - NIGHT

Aunt Harriet and Alfred, former carrying an overnight case.

AUNT HARRIET

Good night, 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!

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.

Cont.

135 Cont.

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 "Hushhhhh!" 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 end table near "Bruce's" head, starts out. Then she turns back, leans over and carefully re-arranges 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, Bruce!

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

X Holy taxidermy! That dummy sure passed the test!

BATMAN

X Indeed, Robin. Cum laude.
(looks at clock
on mantel)

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

ROBIN

Almost...what??

Cont.

137 Cont.

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...

Loud 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 - ALFRED - NIGHT

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 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 devilish kidnapers 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

As you'll observe, the master is enjoying a respite from the day's cares... Would that we all might enjoy such fortune.

139 Cont.

POLICEMAN

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

As Alfred turns in surprise, Policeman whips out a GOLD SCARAB and 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 OF 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 collapsed position.

ALFRED

Astonishing how that Anti-Gas Pill works....

BATMAN

Ssssh! No talk!

They work like the 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 two jackal-garbed aides. They seize what they think is Bruce, lift him easily.

SCRIVENER

Quick! To the Royal Bark!

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.

Cont.

144 Cont.

ROBIN

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

ALFRED

I never doubted 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.

X 145 INT. BRUCE'S STUDY - DAY

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.

X 147 INT. GORDON'S OFFICE - DAY

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

ROBIN

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

Cont.

148 Cont.

GORDON

Only it's really Batman, right??

ROBIN

Right!

GORDON

Heart warming indeed, Boy Wonder...
The way a distinguished millionaire
like Mr. Wayne cooperates 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

Signals from the tiny homing
transmitter in Batman's cowl are
coming in perfectly! I'll call
you back soon as I've got a fix
on King Tut's hideout!

GORDON

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

Gordon hangs up.

149 INT. BATCAVE - ROBIN

He hangs up too, 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

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

BATSPIN TO:

X 150 EXT. ROYAL BARK - DAY

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

X 151 INT. ROYAL BARK - DAY

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

VIZIER

Nutty...

Cont.

151 Cont.

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 Receivers!

ALFRED

Immediately, sir!

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

ALFRED

Emergency System at Full Gain,
sir!

ROBIN

Holy Hi Fi! 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 under this mind-destroying rain!

X King Tut now enters, and crosses to Batman. ~~King Tut's head echoes~~

TUT

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

BATMAN

X You pitiable madman!

TUT

Mock me, mock me, what care I?
(soft)
The tiny little pebbles are
echoing inside your brain, Batman!
With number one thousand comes
irreversible lunacy!

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???

X

SCRIVENER'S 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???

X

SCRIVENER'S VOICE

Two hundred and ninety-seven, Great Pharoah!

TUT

Speed it up!

X

SCRIVENER'S 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 reason with every ounce of my brain-power!

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

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!

ALFRED

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

ROBIN

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

ALFRED

ALFRED
 How peculiar. It leads us to this
 vacant area at co-ordinates forty-
 seven to sixty-one...

ROBIN

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 operation, punches at keyboard.

ROBIN

ROBIN
 Co-ordinates forty-seven to
 sixty-one...

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

ROBIN

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

158 CLOSE SHOT - RED BATPHONE

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

INTERCUT:

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

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!

161 REACTION SHOT - ALFRED

ALFRED

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

162 WIDER ANGLE

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 the wheel. As it roars to NOISY LIFE:

BATSPIN TO:

X 163 EXT. BATMOBILE COCKPIT - DAY (PROCESS)

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 seven point nine G's! It'll be slacking off in a minute!

ALFRED

Ooooh dear....

Alfred's eyes droop shut. Though still smashed back in seat by giant force of Batmobile acceleration, his head slumps to one side. PROCESS b.g. must be WIDLY 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.1

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 - TWO SHOT - NIGHT

of Batman and Nefertiti's heads sticking from the great jars, as PEBBLES STILL FALL on their heads at one-half second intervals. They both look glassy-eyed, SING IN UNISON:

BATMAN AND 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

X as he enters dungeon, calling up:

TUT

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

X

SCRIVENER'S VOICE

Coming down now, Great Pharaoh!
NUMBER ONE THOUSAND!

166 CLOSE TWO SHOT - BATMAN AND 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!

X He exits. As another GONG SOUNDS:

X

BAT WIPE 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! Batmusic!

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 AND 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 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

X Robin CRASHES IN with a flying leap on a chandelier.

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.

175 FEATURE KING TUT

He races out through a side door.

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!

ROBIN

X Gosh Batman. 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!

ROBIN

What, Batman??

BATMAN

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

177 Cont.

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 compartment in front decking, leap inside. Vroom! The engine starts. The thing moves off.

180 EXT. BATMOBILE COCKPIT - DAY (PROCESS)

King Tut is back of the wheel, wearing his crazy crown, driving like mad. PROCESS B.G. should be more or less rural, appropriate to outer suburb of Gotham City.

181 EXT. ROYAL BARK COCKPIT - DAY (PROCESS)

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 - DAY (PROCESS)

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!

X

BATMAN

(very straight)

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

185 BATMOBILE COCKPIT - DAY (PROCESS)

Tut watches mirror then dashboard.

186 INSERT - BATMOBILE DASHBOARD

A lever marked BATSMOKE. Tut's hand operates it.

187 CLOSE SHOT - VENTS

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

188 BARK COCKPIT - DAY (PROCESS)

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

189 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!

189 Cont.

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 on the blink, I'm afraid...

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!

193 Cont.

ROBIN

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

194 NEW ANGLE - PAST BARK - DOWN ROAD

X Batmobile is moving towards us at terrific rate of speed:
but MOVING BACKWARDS.

195 EXT. BATMOBILE COCKPIT - DAY (PROCESS)

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!!!

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!!!

X 200 LONG SHOT - TIE-IN SHOT

X shooting over Batmobile to Bark. The Batbeam Antenna
is activated.

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 onto decking in tattered and woozy but curiously regal style. He whips a PSITOL from his robes, aims it down at Batman in cockpit just ahead of him. Wham! Batman leaps up and uppercuts King Tut. SUPER A KAYO! King Tut falls.

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?

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.

207 Cont.

TUT

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

208 REACTION SHOT - THE GROUP

BATMAN

Late...for class?

TUT

I must be! Egyptology Seven, 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

Good-bye, Commissioner. Robin and
I will attempt to reach Bruce Wayne
direct.

As they start to leave:

ROBIN

Holy Switcheroo!

FADE OUT

THE END