

BATMAN

Pilot Script

by

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"BATMAN"

FADE IN

- 1 EXT. WORLD'S FAIR - HIGH AIR VIEW - DAY (STOCK)

ESTABLISHING a vast, glittering exposition area on the fringe of a great city, not at all unlike Mr. Moses' extravaganza. It cannot be that one, however, for a SUPERED TITLE says:

"GOTHAM CITY WORLD'S FAIR"

DISSOLVE TO:

- 2 EXT. WORLD'S FAIR - VARIOUS SHOTS - DAY (STOCK)

A SERIES OF STRONGLY ANGLED QUICK CUTS to give feeling of this thriving enterprise, with its colorful pavilions and gawking visitors.

DISSOLVE TO:

- 3 EXT. MOLDAVIAN PAVILION - OVERHEAD SHOT - DAY

Featuring sign above portals: "REPUBLIC OF MOLDAVIA," and a magnificent national coat-of-arms.

- 4 OUT

- 5 INT. MOLDAVIAN PAVILION - DAY

In front of a small group of DISTINGUISHED GUESTS stands the PRIME MINISTER OF MOLDAVIA, evidently preparing to unveil a gigantic object on a dais behind him. We have no idea what this object is, for it's entirely shrouded in gaily-colored silk, but it appears at least the size of two elephants. The P.M. is a plump type with curly black hair, wears cutaway with a bemedaled crimson sash across his bosom. CAMERA DOLLIES IN ON HIM as he acknowledges APPLAUSE from guests, speaks to them in a rich accent like early Gregory Ratoff.

Cont.

5 Cont.

PRIME MINISTER

Thonk you, dear peoples, thonk you, everyones! In behof of mine country, Moldavia, land of chomm, is such pleasure to unveil Moldavia's greatest National Treasure, behind me on platform! But first, small ceremony...

(turns head and calls)

Shlavichok!

6 NEW ANGLE - PAST PRIME MINISTER

Two MONDAVIAN LACKEYS, in crazy knee-breeches and whatnot, oome hurrying out bearing huge cake, which they set down on a little table in front of the P.M., NEAR CAMERA. It is a wondrous confection, topped with figurines of Uncle Sam and a Moldavian Peasant, their hands clasped in friendship. Patter of APPLAUSE and "Ooochs!" and "Ahhhhs!" from guests.

PRIME MINISTER

(beaming)

Is traditional Moldavian Friendship Cake, dear peoples! Delicious, tasty pastry which I now chop for you all in name of ---

He gets no further. The P.M. has just plunged a large silver knife into the cake, which instantly EXPLODES. Bang!! The whole thing flies apart with a loud report and puff of ORANGE SMOKE, sending pastry flying in a Mack Sennett fantasy, knocking the P.M. elbow over teakettle.

7 NEW ANGLE - PRIME MINISTER - ON FLOOR

X scraping cake off his face, his curly wig knocked down over one eye, as he roars in his native Moldavian.

PRIME MINISTER

Himmelpfeffer!!! Crummniker Gottamer City!!

8 ANOTHER ANGLE - GROUP OF GUESTS

gaping in stupefied horror, wiping cream pastry off their own faces, as two COPS on duty run up pulling their guns and looking wildly around. One Cop suddenly spots something, gasps and points up into the air.

Cont.

8 Cont.

COP

Look! Look what shot from that
cake!

WHIP PAN TO:

9 LOW ANGLE SHOT - INTO MIDAIR

where a little silk parachute is floating down, a rolled-up slip of paper attached to its shrouds. It lands on table near CAMERA, crumples right on the base of the exploded cake. The two Cops run INTO SHOT. One of them snatches the little slip of paper from the parachute-shrouds, looks at it an instant, then speaks softly to his partner.

COP

Clancy. Rush this straight to
the Commissioner!

(keen-eyed)

I have a strange hunch...it could
be a clue!

10 INT. COMMISSIONER GORDON'S OFFICE - CLOSE SHOT - DAY

X showing SLIP OF PAPER held in Commissioner Gordon's hand.
The writing on it is brief: "WHY IS AN ORANGE LIKE A
BELL???" We hear Commissioner Gordon's VOICE reading it
softly aloud o.s.

GORDON

"Why is an orange like a bell?"

The CAMERA PULLS BACK FAST. Facing COMMISSIONER GORDON across his desk is a raft of TOP POLICE BRASS, among whom are CHIEF O'HARA and INSPECTOR BASCH. They all have utterly shattered and stricken expressions, a couple of them sink heavily onto chairs.

GORDON

(grim)

You know what this means, don't
you?

O'HARA

The Riddler!

GORDON

X Right, Chief O'Hara. The Riddler.
That infernal Prince of Puzzlers
who's outwitted us a dozen times.

Cont.

10 Cont.

GORDON (cont.)

(a beat)

What about it, men? O'Hara?
Inspector Basch? Any of you
think you can handle him?

11 GROUP SHOT - POLICE BRASS

They just stand there, ashen-faced and mute. Then their
glances all go in strange unison to something OUT OF SHOT.

12 CLOSE SHOT - RED TELEPHONE

standing on a separate table, protected from dust by a
plexiglas cover.

GORDON

(o.s.)

Very well, men... Very well...

The CAMERA PULLS BACK AND TILTS UP to include Gordon
coming over, staring down at red phone which looms very
big in f.g. of SHOT. He speaks softly, almost as if to
himself.

GORDON

I don't know who he is behind that
mask of his...but I do know when
we need him.

(big, grim)

X

And we need him now!

Commissioner Gordon grabs off the plexiglas dust cover,
picks up receiver, jabs a finger hard at button in base
of phone.

CUT TO:

13 INT. WAYNE MANOR - BRUCE'S STUDY - CLOSE SHOT - DAY

of RED TELEPHONE matching the one in Commissioner Gordon's
office. It suddenly begins to emit a BEEP-BEEP sound, and
the whole translucent base FLASHES ON AND OFF with a bright
red glow.

14 NEW ANGLE - SHOOTING OVER PHONE

toward ALFRED, a benign fellow in traditional butler's
attire, who turns in midst of dusting a table, hurries
over and picks up the receiver and speaks without ado.

ALFRED

I'll call him, sir.

15 INT. COMMISSIONER GORDON'S OFFICE - DAY
as Gordon reacts with relief and exclaims to others.

X GORDON
We're in luck! He's at home!

16 INT. BRUCE'S LIVING ROOM - DAY

Three DISTINGUISHED MEN sit over coffee, hanging on the words of another who stands before fireplace, holding a sheaf of papers. The latter is BRUCE WAYNE. Bruce is in his early thirties, handsome, athletic, intelligent: obviously one of nature's noblemen.

BRUCE
In short, gentlemen... This project for an Anti-Crime Youth Center strikes me as exactly the sort the Wayne Foundation must support. My resources are behind you...in full.

As Bruce smiles gravely and puts down papers, the MEN rise enthusiastically.

MAN
You're a real champion, Mr. Wayne!

17 NEW ANGLE - TOWARD DOORWAY

as Alfred enters, pads up on butler's feet behind Bruce.

BRUCE
Don't mention it, Mr. Harris. Perhaps, if there had been Anti-Crime centers of the type you now propose when my own parents were murdered by dastardly criminals...
(turns head)
Yes, Alfred?

18 CLOSE TWO SHOT - BRUCE AND ALFRED

as latter whispers into his employer's ear.

ALFRED
The Bat-Phone, sir!

Bruce's jaw tightens, his eyes narrow.

19 WIDE ANGLE

Bruce quickly recovers his easy millionaire's manner, turns to the others.

BRUCE

Forgive me. I'm just reminded
I promised I'd take my young
ward, Dick Grayson, fishing. If
you'll excuse me, gentlemen...

Bruce nods and smiles again, hurries toward door as his
visitors gush AD-LIB THANKS o.s.

20 INT. WAYNE MANOR HALL - DAY

Bruce comes from living room, hurries toward study. He
stops, looking up the wide stairway. DICK GRAYSON is
just coming down, whistling and carrying a model airplane.
Dick is a good looking youth of late fifteen, an unquench-
able fountain of energy and optimism. Behind Dick is
his AUNT HARRIET, MRS. COOPER, who keeps house at
Wayne Manor, her arms laden with laundry.

BRUCE

There you are, Dick. Feel like
a bit of...fishing?

21 ANGLE ON DICK

tensing as he digs Bruce's meaning.

DICK

Holy barracuda! You mean....

(then, aware
of Mrs. Cooper)

Sure, Bruce. Why not? Sounds
swell. Doesn't it, Aunt Harriet?

As Dick hurries downstairs PAST CAMERA, Mrs. Cooper wags
her head and sighs.

MRS. COOPER

Such a boy. One minute it's his
airplane, then it's fishing. A
little more time with his algebra...
that's what he needs...

22 INT. BRUCE'S STUDY - DAY

Bruce and Dick hurry in. Dick closes door as his guardian
crosses to phone, then Dick hurries over to listen in over
Bruce's shoulder.

Cont.

22 Cont.

BRUCE
(to phone)
Yes, Commissioner?

INTERCUT:

23 BRUCE'S STUDY AND GORDON'S OFFICE

where both are on their Red Telephones.

GORDON
It's grim. You'll never guess
who's on the loose. Your old
arch-enemy...The Riddler!

X

BRUCE
Good heavens!

DICK
Him again!

GORDON
Can you come to headquarters
right away?

BRUCE
It'll be a pleasure, Commissioner
Gordon!

Bruce hangs up phone, turns to a large plaster bust of
WILLIAM SHAKESPEARE which reposes on desk. He opens
the Bard's head: quite literally, for the plaster pate
is hinged, sticks his hand in.

24 INSERT - SHOOTING INTO THE BARD'S HEAD

There is a little key-type switch inside. Bruce's HAND
turns it.

25 NEW ANGLE

X

As soft WHIRRING SOUND is heard, a section of the study wall
SLIDES OPEN. A small closet-like space is revealed, entirely
bare except for the tops of two BRASS POLES which stick up
firehouse-fashion through a cutout in the floor. There is
neatly-stenciled sign on the wall behind them: "ACCESS TO
BATCAVE VIA BATPOLES!" - and a big stenciled ARROW pointing
down. One of these poles is noticeably fatter than the other,
and one hole larger than the other, and the reason for this
is indicated by further smaller stenciled SIGNS at left and
right: one says "BRUCE" and the other says "DICK". Bruce
and Dick race across and grab the appropriate Batpoles, SLIDE
DOWN OUT OF SIGHT THRU FLOOR as sliding wall-section begins
AUTOMATICALLY TO WHIRR CLOSED AGAIN.

26 INT. CYLINDRICAL SHAFT - SPECIAL EFFECT

A series of QUICK SHARPLY-ANGLED CUTS to give effect of Bruce and Dick sliding down poles inside an enormously deep burnished metal shaft. They seem to grab now and then at BRIGHT-COLORED whatnots suspended from cylinder wall, and we hear odd ZIPPING SOUNDS.

27 INT. BATCAVE - WHERE DAY AND NIGHT ARE SAME

This is a natural grotto deep, deep under Wayne Manor, jam packed with the wonderful-looking devices of the greatest Crime Laboratory ever assembled by mortal man. There are computers, chemical equipment, electronic analyzers, even a mighty-looking NUCLEAR POWER SOURCE. The latter is used to charge atomic batteries which drive the BATMOBILE, a fantastic looking vehicle which sits parked in readiness at the end of a long ramp which vanishes into a tunnel. End section of this ramp is actually a turntable, which can be revolved to turn the Batmobile. CAMERA PANS OVER this entertaining layout, HOLDS on a pair of elevator-like doors.

28 CLOSER ANGLE - THE DOORS

They WHIRR open suddenly and Bruce and Dick slide into view at bottom of the twin Batpoles. Only they are not plain, ordinary Bruce Wayne and Dick Grayson now but fabulous BATMAN AND ROBIN...having wondrously acquired full Bat-regalia during their descent! Capes, tights, boots, gauntlets, bat-eared hoods and masks! SUPERIMPOSE MAIN TITLES over this and subsequent SHOT as PIVOTING CAMERA follows them to the waiting Batmobile, their capes and headpieces throwing great BAT SHADOWS on walls and ceiling.

29 CLOSER SHOT - BATMOBILE

The Dynamic Duo leaps into the cockpit. Batman flicks switches, Robin peers at instrument panel. A soft rising WHINE is heard from the vehicle's TURBO-ELECTRIC drive unit.

ROBIN

Atomic batteries to Power...
Turbines to speed!

BATMAN

Roger!

Swoooooosh! Batman pushes in throttle-knob and the Batmobile shoots forward along its ramp with fantastic smooth acceleration, plunges into an exit tunnel. Batman and Robin are on their way! Watch out, Riddler!

FADE OUT

FADE IN

30 EXT. HILLSIDE - DAY

X

It looks like an ordinary rocky, brushy hillside, with a dusty dirt road winding along in f.g. NEAR CAMERA. A weather-beaten signpost with arrow points along road and says: "GOTHAM CITY..14 MILES." Suddenly a section of the hillside SLIDES OPEN to reveal end of exit ramp from the Batcave. The Batmobile flashes out, skids onto the dirt road, races away as the false hillside instantly CLOSES again.

SPIN FRAME TC:

31 INT. COMMISSIONER GORDON'S OFFICE - DAY

Gordon, O'Hara and Basch are all looking at Batman and Robin, who are peering thoughtfully at the Riddler's note.

BATMAN

"Why is an orange like a bell?"

ROBIN

Answer: Because they both must be PEELED!

BATMAN

Right!

(to others)

You peel an orange and you peel a bell...get it?

O'HARA

(groars)

What idjits we are! Why couldn't we have worked that out?

GORDON

What does it mean, though?

BATMAN

Right, Commissioner. There's the problem.

(thoughtfully)

We all know how this Quizzical Criminal operates. He deliberately leaves clues to confound us...

ROBIN

Clues which may or may not lead to the real crime he's planning!

BASCH

The "real" crime?

31 Cont.

BATMAN

Precisely, Inspector Basch. The Riddler contrives his plots like artichokes: you have to strip off spiny leaves to reach the heart.

GORDON

But surely, Batman... It must be some sort of political plot against Moldavia. That exploding cake...

BATMAN

A mere ruse, Commissioner. A clever device to make you call me in!

GORDON

(astounded)

But... Why would he want that? You're his deadly nemesis!

ROBIN

The Riddler's mind is twisted. Crime's no fun for him unless it means outwitting us!

BATMAN

Robin's right. He has a strange, artistic compulsion to ---

(suddenly snaps
fingers)

That's it! The meaning of the first clue! The Peale Art Gallery!

X

BASCH

Of course. It's a storehouse of priceless treasures...

X

O'HARA

Just the Riddler's meat!

GORDON

Call out your boys, Chief! Stake out that Peale Art Gallery like a circus tent!

O'HARA

Yes sir!

O'Hara scrambles for phone on Gordon's desk, but Batman jumps up, raises a restraining hand.

Cont.

31 Cont.1

BATMAN

Not so fast, men! Wait! The
Riddler's up to something tricky!
Better let us handle this...

(stony-faced)

It smells like a trap to me.

Batman and Robin race for the door with their usual
perfectly matched strides.

SPIN FRAME TO:

32 EXT. IMPRESSIVE BUILDING - FULL SHOT - DAY (STOCK)

ESTABLISHING a great repository, sort of a cross between
the National Gallery and a branch of Manhattan Storage
and Transfer.

33 CLOSE SHOT - BRASS PLAQUE

identifying premises as: "THE PEALE ART GALLERY".

34 EXT. ALLEY BEHIND BUILDING - DAY

The Batmobile brakes NEAR CAMERA, with dying whine of its
mighty turbo-electric drive. Batman looks up along sheer
back wall of building.

BATMAN

Let's mosey up the back way. We'll
use the Bat-Rope.

As Batman and Robin leap from cockpit, there's a BEEPING
SOUND from behind them. They turn, surprised, look back
into cockpit.

35 INT. BATMOBILE COCKPIT - CLOSE SHOT

The MOBILE PHONE between seats is BEEPING, with a signal
light FLASHING. CAMERA PULLS BACK a bit to include Batman
reaching in and picking up receiver. Robin, as usual,
sticks his head close to phone to overhear.

BATMAN

Batman speaking...

Click of some voice-actuated gadget at other end of line,
immediately followed by bizarre mirth of a RECORDED LAUGH-
TRACK. That stops abruptly after a couple of moments,
then we hear merry VOICE from receiver.

Cont.

35 Cont.

VOICE

This is a recording. Before you trip over your cape, Batman, riddle me this... "There are three men in a boat with four cigarettes but no matches. How do they manage to smoke?"

Another click, followed by more crazy LAUGH-TRACK.

BATMAN

The Riddler!

Click again, and the phone GOES DEAD.

ROBIN

What the heck's he trying to tell us?

BATMAN

I don't know. Let's go up and ask him.

Batman hangs up Batmobile phone, straightens up fast and throws open his cape and reaches for his belt.

36

BIG CLOSEUP - BATMAN'S MIDRIF

showing the aptly named Utility Belt which girds his waist: a wide leather affair with numerous little pouches and gizmos attached with clips. In keeping with our hero's customary efficiency, these various compartments are neatly labelled. Featured in this VERY TIGHT SHOT are two adjacent pockets: one says "BAT-ROPE" and the other says "BATARANG". Batman's HANDS INTRUDE BIG INTO SHOT and snatch out contents. The Batarang is a Bat-shaped boomerang. The Bat-Rope is a fine filament which unwinds from a built-in reel.

37

WIDER ANGLE - BATMAN

pulls out a bit of the Bat-Rope, hooks it quickly to the Batarang, then cocks his arm.

BATMAN

Stand clear!

Zwisssh! Robin ducks back as Batman wings the thing up into the air at back of building.

CRAZY PAN TO:

38 EXT. TOP FLOOR WINDOW - CLOSE SHOT - DAY

of barred windows with ledge underneath, as the trusty Batarang with its fine trailing Bat-Rope winds around one of the bars and catches there.

39 BACK TO ALLEY - BATMAN

tugs the filament tight, pulls out some slack from reel in belt and passes the bight to Robin.

BATMAN

You first. I'll anchor you.

ROBIN

Roger!

Robin seizes line, jumps up with his feet against wall, leans back with all his weight supported by the tenuous Bat-Rope. He takes a step up the wall.

40 CLOSE SHOT - ROBIN

his brow beetled as he muses aloud.

ROBIN

Gosh. If I could just figure out that riddle...

WIPE TO:

41 ANOTHER CLOSE SHOT - ROBIN - DIFFERENT ANGLE

apparently continuing same thought.

ROBIN

What's the matter with me? Why can't I get it?

42 WIDER ANGLE - BATMAN AND ROBIN - TRICK SHOT

to make it look as though they're climbing up SHEER WALL, human-fly fashion, Batman just behind and below his loyal aide. Important thing about this feat is the utter ease with which they're performing it, continuing chitchat as though taking a stroll in the park.

- BATMAN

(chuckles)

Maybe your mind's on that cute little teenager who waved to you on the way cross town, eh?

ROBIN

Aw, c'mon. She's nothin' special to me.

42 Cont.

BATMAN

Oh no? Then why'd you almost break
your neck looking in the rear view
mirror?

ROBIN

Gee, Batman. Lay off. I'm trying
to concentrate on a riddle!

FAST DISSOLVE TO:

43 EXT. WINDOW LEDGE - DAY

where Robin is already up, holding onto bars over a window as he gives Batman a final hand-up onto ledge. Batman quickly stows away Batarang, lets Bat-rope whirr back onto its spring-loaded reel. Then Batman and Robin edge along the ledge, peer into adjacent window.

44 REACTION SHOT - BATMAN AND ROBIN

like hounds scenting fox, greyhounds spotting rabbit.

45 INT. MR. PEALE'S OFFICE - THEIR P.O.V. THRU WINDOW - DAY

THE RIDDLER confronts Gallery Owner MR. PEALE over latter's desk. The Riddler is identified by a TRICKY MUSICAL THEME which will herald (or even presage) his presence throughout script, but even without that there isn't too much doubt of who he is: the guy is snappily attired in a bright green, double-breasted suit, heavily appliqued with big black question marks. With one hand The Riddler reaches for a big JEWELLED CROSS which Peale is holding; with the other, he thrusts a PISTOL right at the startled fellow's Adam's apple.

46 BACK TO WINDOW LEDGE

BATMAN

Got him red-handed!

ROBIN

(making muscle)

Oh boy! Let's move in for the
punch line!

Batman goes again to the Utility Belt, whips out a tiny LASER-BEAM CUTTING TORCH. Pffft! He gives four quick swipes to the heavy iron grill over window: about as tough an operation as cutting four pats of butter with a hot knife. Then he jams torch back into belt and Robin yanks out the neatly-severed bars, starts to throw them down over his shoulder into street. Batman cuts in with an urgent whispered exclamation.

BATMAN

Watch it, chum! Pedestrian safety!

ROBIN

Oh. Sure. Sorry.

Robin reaches quickly for his own Junior Utility Belt, yanks out a convenient device: a large hook, attached to a suction cup. Faster than it takes to describe the operation, Robin has cup stuck to wall, the heavy piece of iron grillwork safely suspended by hook. Batman ferociously kicks open the hinged windows.

47 INT. PEALE'S OFFICE - LOW ANGLE - TOWARD WINDOW

Batman hurtles over still with Robin close behind, lands NEAR CAMERA where LOW ANGLE makes him look only about three times life-size.

BATMAN

Hold it, Riddler!

48 NEW ANGLE - THE RIDDLER

in doorway, about to exit into hall, holding pistol in one hand and gleaming, jeweled cross in the other. He looks back for an instant, then darts through the doorway.

49 BACK TO BATMAN

With one quick, fluid motion he has seized a little phial from the Utility Belt and thrown it through the doorway after the Riddler.

50 INT. HALLWAY - MIDAIR - DAY

A BRIGHT SILENT FLASH goes off and briefly BLINDS SCREEN.

51 HALLWAY - ANOTHER ANGLE

Blinded by the flash, The Riddler crashes over a standing suit of ARMOR, goes down flat. He has scarcely hit the parquet when Batman comes rocketing from office like a panther, with junior panther right behind. Batman pounces on the crook, pins him.

BATMAN

Game's up, Riddler! As a duly deputized agent of the law I place you under arrest for armed robbery!

ROBIN

Snap on the Bat-cuffs!

Batman whips Bat-cuffs from Utility Belt: not unlike ordinary handcuffs except for their extravagantly bat-like shape. The Riddler puts up no resistance at all. Indeed, he holds out his wrists and rolls his eyes up at heaven and lets out a groan..

RIDDLER

You've got me, Batman!

52 LOW ANGLE SHOT - UP PAST BATMAN AND THE RIDDLER

Astonishment! As Batman clacks the Bat-cuffs on the thug's extended wrists, two RAT-FACED MEN run around corner of hallway carrying flash-cameras. They aim latter quickly down at Batman and his prisoner, FLASH their bulbs, then turn and sprint away from whence they came.

53 REACTION SHOT - BATMAN

blinking at the flashes, bewildered.

BATMAN

What the...????

The Riddler sticks his head close to Batman's, suddenly starts to CACKLE with wild, unaccountable glee.

RIDDLER

It's too delicious! I even gave you a tip-off!

54 WIDER ANGLE - TOWARD OFFICE DOORWAY

Mr. Peale comes running out, wringing his hands in great agitation.

MR. PEALE

Batman, you've made a mistake!
He didn't steal that cross!!

55 REACTION SHOT - BATMAN AND ROBIN

pivoting, thunderstruck.

ROBIN

What???

MR. PEALE

I tell you, it belongs to him!
He'd lent it to me for a show!

BATMAN

But... We saw him, Mr. Peale!
He took it from you at gunpoint!

56 WIDER ANGLE - FEATURING THE RIDDLER

RIDDLER

Gunpoint, eh?

The Riddler raises pistol VERY NEAR CAMERA and pulls the trigger. The pistol pops open. It's one of those little trick cigarette-lighters!

57

REACTION TWO-SHOT - ROBIN AND BATMAN

as Robin slams a hand to his forehead.

ROBIN

Holy ashtray! He did tip us off!

BATMAN

Eh?

ROBIN

"There were three men in a boat
with four cigarettes and no matches...
how did they manage to smoke?"

(a beat)

They threw one cigarette overboard
and made the boat a CIGARETTE
LIGHTER!

58

WIDER ANGLE - INCLUDING MR. PEALE

MR. PEALE

You saw him giving me a light as
I handed back his cross!

BATMAN

Out-riddled...

RIDDLER

I thought you might be, Batman.
That's why I brought witnesses
with cameras! Ho ho! "What is
it that no one wants to have...
yet no wants to lose?"

ROBIN

A lawsuit.

RIDDLER

Correct, Boy Wonder!

The Riddler lifts his head and whistles.

59

NEW ANGLE - PAST RIDDLER AND BATMAN

A PAIR of sordid-looking SHYSTER LAWYERS comes running
around the corner. It's like an Instant Ballet: first
lawyer throws open his brief case, pulls out a big legal
document and hands it to his colleague with a bow, as
The Riddler cries out with an almost obscene transport
of joy.

Cont.

59 Cont.

RIDDLER

How I've waited for this moment!
Oh, it makes my whole life
worthwhile!

Now second lawyer bows and hands document to The Riddler,
who instantly slaps it into Batman's mitt.

RIDDLER

When you've chewed over this
one, look for two more! Adios,
amigos! See you in court!

The Riddler leaps to his feet and skips off down the
hall, Bat-cuffs and all, LAUGHING so hard he goes
careening into walls without a thought.

60 TWO SHOT - BATMAN AND ROBIN

Batman unfolds the big legal document with its seals
and red ribbons, has one quick look at it, then closes
his eyes and GROANS.

SUPERED TITLES IN FAST SUCCESSION

HAS THE RIDDLER AT LAST
FOILED BATMAN?
DOES BATMAN FACE A COURT
TRIAL?
WILL BATMAN'S REAL IDENTITY
BE EXPOSED?
ANSWERS...TO-MORROW NIGHT!
SAME TIME. SAME CHANNEL.

FADE OUT

END OF FIRST 1/2 HOUR EPISODE

FADE IN

A-60

BRIEF REPRISE OF 1ST EPISODE

This is in form of a SERIES of FAST FREEZE-FRAME SHOTS from action of Episode One, each one with a SUPERED TITLE. They succeed each other in the most RAPID MANNER and are as follows:

- (a) "FROM AN EXPLODING CAKE..." Moldavian Friendship Cake exploding in Prime Minister's face.
- (b) "...A CLUE!" Little parachute floating down through the air.
- (c) "THE RIDDLER!!" The Riddler in Mr. Peale's office, pointing gun at startled Mr. P. and reaching for jeweled cross.
- (d) "POUNCE!!!" Batman pinning Riddler to floor in hallway, snapping on the Bat-cuffs.
- (e) "A \$1,000,000 SUIT FOR FALSE ARREST!!" The Riddler slaps legal document on Batman.

DISSOLVE TO:

61

INT. TV STUDIO - A NEWSCASTER

delivering his evening spiel in a rich, doom-laden voice. On PROJECTION SCREEN behind him and to his side is STILL PHOTO of Batman bending over handcuffed Riddler: one of the photos snapped by The Riddler's stooges during art gallery fiasco.

NEWSCASTER

According to legal experts, the \$1,000,000 lawsuit filed this morning against Batman for assault, slander and false arrest, appears to have every chance of success...

Now CAMERA PULLS BACK and we discover that we're watching this newscast on a TV SET in:

62

INT. BRUCE WAYNE'S LIVING ROOM - NIGHT

where Dick Grayson watches set gloomily over his supper on a TV table, while Bruce Wayne sits in a big armchair and pores over a pile of dusty tomes. Butler Alfred hovers in b.g., also watching with a woebegone expression.

Cont.

62 Cont.

NEWSCASTER

(going on)

Causing even greater dismay in law-enforcement circles is the fact that Batman will undoubtedly be forced to reveal his true identity in court...

BRUCE

Dick. Turn that off, eh?

NEWSCASTER

Once unmasked, it is feared, no longer will the Caped Crusader and his youthful aide be able to...

Click. Dick has gotten to the set, turned it off. He looks over at Bruce.

DICK

Find anything?

BRUCE

Looks black as pitch, Dick. I've been through all my father's old law books. I don't see we have a leg to stand on.

Alfred wags his head, lets out an awful sigh.

ALFRED

A million dollars...

BRUCE

It's not the money, Alfred. It's the idea of it...

(fervent)

My identity exposed. My value as a secret crime-fighter ended. Everything I've trained myself for since my parents were murdered.. in the ash can, gone up the chute!

(de profundis)

It's too terrible to face!

ALFRED

Well, sir, I do hope something can be worked out. If poor Mrs. Cooper were to find out what Master Dick has been doing on these supposed fishing-trips of yours...

(means it)

I fear the blow would kill her, sir.

Alfred sighs heavily, goes out.

DICK

Listen, Bruce, I've got an
idea...

BRUCE

Yes?

DICK

Remember what The Riddler said when
he slipped you that paper.. "When
you've chewed over this one, look for
two others." What do you guess he
meant?

Bruce stands very still, thinking hard.

BRUCE

Two other riddles, of course.

DICK

Exactly. And where can we look?
(a beat)

What do we have in our possession
which The Riddler gave us?

BRUCE

X

Great Scott, Dick! Do you suppose --

As CAMERA PULLS BACK somewhat, Bruce reaches into pocket,
yanks out The Riddler's beribboned writ, unfolds it and
stares at it.

BRUCE

(going on)

Could there be? Secret writing on
this document???

(a beat)

To the Batpoles!

As Bruce and Dick sprint for doorway:

FAST DISSOLVE TO

65

INT. BATCAVE - BATMAN AND ROBIN

bent tensely over a very impressive chemo-electric Secret Writing Detector. We know at once what it is; like all the equipment in this lab, it bears a prominent name plate saying so. Also note that the Dynamic Duo are back in full bat-regalia: donning same is an automatic part of entering the Batcave.

66

CLOSER SHOT - FEATURING MACHINE

The legal writ has been attached to a big drum which revolves slowly under various FLASHING RAYS and intermittent JETS of chemical re-agents. As Batman operates controls, the gadget emits a pleasing assortment of ELECTRONIC SOUNDS and liquidish GLUG-GLUG-PLIFFS. Suddenly Batman and Robin both react.

BATMAN

Look! Between the lines!

(reading)

"When is the time of a clock like...
the whistle of a train?"

ROBIN

When it's two-to-two. Tooo-tooo-
tooo!

BATMAN

Right you are! Here comes another
one!

(reading)

"What has neither flesh, bone nor
nail...yet has four fingers and a
thumb?"

ROBIN

A glove, of course!

BATMAN

(thinking)

Could it be an address?

ROBIN

I've got it! 222 Glover Avenue!

Batman straightens up, grabs Robin's hand.

BATMAN

You've done it again, chum. Let's
just hope we're not too late!

Batman slams off master switch of the gizmo and they both
sprint for the waiting Batmobile.

INT. MOLEHILL MOB H.Q. - FULL SHOT

It's an underground chamber, quite spacious, lit by flaring lanterns which give the scene a Hogarthian look: this might be the h.q. of some modern highwaymen from The Beggar's Opera. SUPERIMPOSE TITLES:

"MEANWHILE...IN AN ABANDONED SUBWAY
TOOL ROOM DEEP UNDER GOTHAM CITY...
THE SECRET HEADQUARTERS OF THE
INFAMOUS MOLEHILL MOB!!!

As TITLES FADE OUT, we observe the people present. FIVE MEN are seated around a table, silently playing poker: no doubt from their dreadful faces, these are MOLEHILL MOBSTERS. They wear miners' lanterns on headbands, now pushed well up on their foreheads. In f.g. NEARER CAMERA is a filly of a different color, MOLLY. Molly is a lovely slender girl of 23 or so, wearing low hugging St. Tropez pants and a separate frilly top. She is shaking her hips seductively to tempo from a portable record player, meanwhile scooping black gobs from a large cannister labeled "CAVIAR". SOUND of SUBWAY TRAIN is heard, clattering by apparently just on other side of wall; this sound will be heard at odd intervals during all scenes in Molehill Mob headquarters. One of the poker players, HARRY, turns his head and scowls at the girl.

HARRY

Watch them fish eggs, Molly. They're fulla calories, you'll blow up like a balloon.

MOLLY

Who cares? I'm hungry.

HARRY

I care! Get fat and you won't be able to climb through manholes no more, then what use'll ya be?!

The Riddler's characteristic MUSICAL THEME is suddenly heard. Molly and Mobsters react as if they could hear it too, turn their heads quickly.

NEW ANGLE - THE RIDDLER

appearing in a wide tunnel-mouth which debouches into back of room, three feet above floor. He has changed his green suit for a set of green tights, also heavily appliqued with his trademark question marks. In addition he wears a domino mask and has a weird looking gun hooked to his belt.

Cont.

68 Cont.

RIDDLER

Enough! Stop your bickering!
Batman's had time to solve the
clue!

69 WIDER ANGLE

as Riddler jumps down from tunnel-mouth, waves at others.

RIDDLER

Harry, Moll...into the tunnel.

HARRY

Sure we won't get lost?

RIDDLER

X

Route's all mapped, you dolt. An
abandoned sewer, a telephone conduit,
then a storm drain. It brings us
right up in the parking lot. Get
moving! Plan 7-B!

Harry flicks on his miner's lamp, climbs up into mouth of
tunnel. Molly pulls on a plastic raincoat to keep her
clothes clean, makes to follow. Then she hesitates, looks
at the Riddler wonderingly.

MOLLY

One thing I don't dig, Riddler...

RIDDLER

Indeed?

MOLLY

How are we going to grab the
Boy Wonder when Batman never
lets the kid out of his sight?

RIDDLER

We have help, my pretty. Help from
the quarter where you would least
expect it... Ho ho ho! Haw haw haw!
Batman's doom will be..the law!

SPIN FRAME TO:

70 INT. UNDERGROUND PASSAGES - VARIOUS SHOTS - NIGHT

QUICK DISSOLVES from CRAZY ANGLES, showing the Riddler
leading Harry and Molly quickly through great dank pipes
and whatnot. SUPERIMPOSE COLORFUL TITLES ONE BY ONE over
these shots:

Cont.

70 Cont.

"WHAT...???" "THE LAW ON THE
RIDDLER'S SIDE???" "AGAINST
BATMAN?!?!?" "HAS THE ENIGMATIC
CROCK GONE MAD?????"

71 EXT. STREET - MARQUEE - NIGHT

Lettering says "222 GLOVER AVENUE" and under that, in bigger letters, the name of the joint: "WHAT A WAY TO GO-GO!" Suitable big-beat MUSIC drifts from within. The CAMERA TILTS DOWN to pick up Batmobile racing up and braking to its usual hard stop.

72 EXT. PARKED BATMOBILE - BATMAN AND ROBIN

BATMAN

(surprised)

Odd. The new discotheque...

ROBIN

What's the Riddler's game? Hold up the wealthy patrons?

BATMAN

Could be. This is a favorite haunt of high society.

As Batman and Robin make to leap from cockpit, uniformed DOORMAN comes INTO SHOT.

DOORMAN

Sorry, Batman. I'm afraid the kid's underage.

(unwitting
significance)

It's the law.

BATMAN

(wary)

Very odd. This could be a plot to separate us.

ROBIN

I can take care of myself, Batman! Pull into the lot. You go inside, I'll watch on the Batscope!

BATMAN

I don't like this, but... All right.

Batman edges forward throttle-knob, turns Batmobile into adjacent parking lot.

73 INT. "WHAT A WAY TO GO-GO" - NIGHT

X VARIOUS QUICK CUTS of the activity within. It may be a favorite haunt of Gotham City's 400, but it's wild, wild, woolly. PRETTY GIRLS shake their bottoms (in a decorous manner calculated not to ruffle Dorothy Brown) in an overhead glass cage, OTHERS rock madly on the floor, the BIG BEAT of the MUSIC is tooth-jarring.

74 ANGLE ON BAR - SIDE OF ROOM

The Mob evidently has influence in this joint: Molehill Mobster Harry is behind bar in guise of Assistant Bartender, polishing glasses and keeping eye on front door as Molly leans idly on the mahogany in front of him, toying with a beaker of booze. Suddenly Harry sees something, jerks his head toward Molly. She turns her pretty head.

75 WHAT SHE SEES - FRONT ENTRANCE

Batman strides in, shakes his head at the impact of the foggy smoke-laden atmosphere, stands scanning the joint.

76 REACTION SHOT - GROUP ON DANCE FLOOR

as people turn their heads, stop dancing and stare. The FEMALES in this group let out a LUSTFUL SIGH in unison.

GIRL

Gleeps! It's Batman! Ooooh!

The stricken girl takes a dreamy step toward entrance, but the apparition is almost too much for her: she sways into arms of her highly disenchanted date.

77 BACK TO BATMAN - NEAR ENTRANCE

as he starts forward, eager MAITRE D'HOTEL rushes up.

MAITRE

Ringside table, Batman?

BATMAN

Just looking, thanks. I'll stand at the bar.

(Cary Grant)

X I shouldn't wish to attract attention.

Starry eyed HAT-CHICK sidles up hopefully.

HAT-CHICK

Anything I can do for you, sir?
Check your cape?

Cont.

77 Cont.

BATMAN

No...: Thank you... Carry on...

(politely,
making face)

Bit smoggy, isn't it?

78 SHOOTING OVER BAR - TOWARD ENTRANCE

Batman makes his way around the bedazzled Hat-Chick and comes up to bar.

He fits right into open space beside Molly, addresses the seeming Bartender coolly.

BATMAN

A large, fresh orange juice, please.

HARRY

Yessir!

MOLLY

Looking for a...friend?

Batman turns his head as Harry hustles o.s., looks at the lovely creature by his side.

BATMAN

Or an enemy.

MOLLY

Maybe you can help me. I've got
a little problem...

(a beat)

"Why is a quarrel like a bargain?"

79 TIGHT REACTION SHOT - BATMAN

His eyebrows go up hard.

BATMAN

Well, well... What master taught
you to riddle?

80 WIDER ANGLE - FEATURING MOLLY

Ignoring the query, she looks Batman in the eyes and goes right on in a soft, sexy provocative way.

MOLLY

The answer is... It takes two
to make it. Like beautiful music.
Like the dance. Shall we?

Cont.

80 Cont.

As Batman returns Molly's look, Harry comes back with big glass of orange juice.

HARRY

Your orange juice, sir! Batman special!

81 EXT. PARKING LOT - THE BATMOBILE - NIGHT

A little hatch has opened on the hood: through it now sticks up a RADAR-LIKE ANTENNA which REVOLVES in front of an aimable parabolic reflector. CAMERA MOVES to include Robin, bent forward in the cockpit, working some kind of controls.

82 OVER ROBIN'S SHOULDER - THE BATSCOPE

It's a viewing screen, like that of a T.V. set. As Robin manipulates control-knobs BLURRED IMAGE jumps into focus. We see BLACK AND WHITE picture of the discotheque's interior, with SOUND. Robin turns another knob: the gadget does a JERKY PAN and HOLDS on TWO SHOT of MOLLY AND BATMAN at the bar. Still staring at Molly, Batman is draining his orange juice. He puts down the glass.

BATMAN

What's your name?

MOLLY

Molly...

BATMAN

You interest me strangely. I accept your invitation.

83 INT. "WHAT A WAY TO GO-GO" - ANGLE ON BATMAN

Molly smiles at him in that way of hers, leads him from bar to adjacent dance floor. OTHER DANCERS move back to make way. Molly begins to shake in an exemplary frug or whatever. Batman does too.

MOLLY

You shake a pretty mean cape, Batman...

BATMAN

(modest)

Oh, it's nothing. It's...

(odd tone)

It's...

MOLLY

Yes?

84 BATMAN'S P.O.V. - THE ROOM AND MOLLY

It all begins to get BLURRED, to jump IN AND OUT OF FOCUS at CRAZY ANGLES.

85 CLOSE SHOT - BATMAN

He stops dancing, shakes his head, blinks and gasps.

BATMAN

Why-----!... My drink...
doped.....

86 OVER ROBIN'S SHOULDER - THE BATSCOPE

showing Batman lurching crazily, falling to his knees in midst of knot of dancers as PEOPLE SCREAM and Molly hotfoots it OUT OF SCENE.

87 EXT. PARKED BATMOBILE

Robin jumps up in the cockpit and CAMERA PANS FAST to The Riddler, aiming that weird-looking weapon of his over hood of another car. He pulls the trigger. Pfluppp!

88 CLOSE SHOT - ROBIN

as a LITTLE DART thwucks into the back of his shoulder. His mouth opens wide, then he slumps back into Batmobile cockpit, instantly unconscious.

89 NEW ANGLE - PARKING LOT - NIGHT

Harry and Molly come running from back service door of "What A Way to Go-Go", converge on the Batmobile along with The Riddler.

RIDDLER

Ho ho! A dividend! I'll
take the Batmobile too!

HARRY

What about Molly and me?!

RIDDLER

Down the manhole, stupid! See
you later!

The Riddler leaps into cockpit beside snoozing Robin, peers at dashboard, pushes what he takes to be starting button.

90 EXT. PARKED BATMOBILE - NEW ANGLE

The amazing vehicle literally comes to life as The Riddler inadvertently sets off its built-in Anti-Theft System. RED LIGHTS begin to FLASH. An ear-piercing WHISTLE SHRIEKS. And worst of all for the would-be robber...a series of LITTLE ROCKETS built into tubes concealed back of cockpit fire straight up into the air with a tremendous FIERY WHOOSH.

91 REACTION SHOT - HARRY AND MOLLY

frozen stiff, watching from middle of parking lot.

HARRY

The thing's alive! Every copper in town will see those rockets!

92 BACK TO PARKED BATMOBILE

The Riddler scrambles out of the flashing, shrieking, shooting contraption, grabs Robin by the shoulders and shouts at the others.

RIDDLER

Quick! Grab the kid! Help!

Harry runs back into SHOT along with Molly, heaves Robin up onto his back. The Riddler snatches a little object from his pocket, pulls a pin in top of it.

RIDDLER

We can't heist the dratted thing, at least we'll burn it up!

The Riddler lobbs his little fire-bomb into Batmobile.

93 INT. BATMOBILE COCKPIT - CLOSE SHOT

The bomb bursts into flaring MAGNESIUM FLAME on front seat. The Batmobile's automatic Fire System comes instantly into play. A great FLOOD OF FOAM pours out of hidden nozzles and quenches the fire-bomb.

94 WIDER ANGLE - THE RIDDLER AND COHORTS

RIDDLER

Curses! It's got more lives than a cat!

Molly rushes up, starts to haul him away by an arm.

Cont.

94 Cont.

MOLLY

Riddler! Come on! Before this
crazy mixed-up heap sticks out
arms and grabs us!!

The Riddler turns, runs with Molly and Harry to back of
the lot.

95 BACK OF LOT

The Riddler bends over, pulls up lid of a HINGED MANHOLE.
Molly drops down out of view, followed by Harry with
Robin still over his shoulders. The Riddler brings up
rear, is down all except for his head when he spots some-
thing o.s. He pauses, peering alertly.

96 SHOOTING OVER MANHOLE - MED. LONG SHOT

Batman staggers around front of night club building,
lurches to the Batmobile. He leans on it, reaches in,
evidently turns a switch which CUTS OFF all the anti-
theft devices.

97 CLOSE SHOT - THE MANHOLE

X The lid closes as The Riddler reacts with frustration and
vanishes.

98 EXT. PARKED BATMOBILE - BATMAN

He heaves himself in like a drunk, gasping for air, fumbles
at the controls. Sudden SOUND of POLICE SIREN is heard,
and a fast-approaching car. Then POLICE CAR comes zooming
into the lot, brakes to a shrieking stop with its nose
almost up against side of the Batmobile. Its two COP
occupants leap out.

99 REVERSE ANGLE - PAST POLICE CAR

Batman jumps up in the glare of the squad-car headlights,
wobbles drunkenly, yells in a heavily-slurred voice.

BATMAN

X Offishers! Outa my way! They've
got Robin!

100 REACTION SHOT - THE COPS

They look at each other, stunned and incredulous.

101 BACK TO SCENE - FAVORING BATMAN

Cont.

101 Cont.

BATMAN

(wild)

Outa my way, I shed! Gotta
go after Robin!

The Cops advance to Batmobile cockpit. One of them holds
out a stern hand.

COP

Hand me the key, Batman. I'm
afraid you're in no condition
to drive.

Batman gapes at them an instant, then slumps down into
the cockpit and nods with as much dignity as he can muster.

BATMAN

Of coursh, Offisher... You're
entirely right...

102 TWO SHOT - THE COPS

suddenly reacting to something high in the air. One of
them points up.

COP

Look!

103 EXT. A CLOUD IN SKY - NIGHT

Something is being projected on it: the great flickering
SHADOW OF A BAT!

COP

(o.s.)

The Bat-Signal from the roof
of City Hall! The Commissioner's
trying to call Batman!

104 EXT. ROOFTOP PLATFORM - A SEARCHLIGHT - NIGHT

A big Hollywood premiere type searchlight is pointed up,
its lens matted with a BAT-SHAPED CUTOUT to produce the
phenomenon we just saw. Chief O'Hara and another Cop
are standing anxiously behind it, working the focus and
so on.

105 BACK TO PARKING LOT - THE TWO COPS

They look down from sky at Batman, slumped in Batmobile,
then at each other. One of them speaks quietly, compassion-
ately.

Cont.

105 Cont.

COP
In his shape...kinder not to
tell him.

106 CLOSE SHOT - BATMAN

oblivious of cops and Bat-Signal, mumbling despairingly
with his head bent forward against steering wheel.

BATMAN
Disashter... Disashter... Befuddled
with drugs, and... Where have they
got Robin???

107 INT. MOLEHILL MOB H.Q. - ANGLE ON TUNNEL MOUTH

As The Riddler and Molly look on, dusting themselves off,
Harry and other Mobsters tug at a rope coming from tunnel.
Robin comes into view: unconscious and dirt-smeared,
lying on a sort of sledge.

RIDDLER
Throw him on the table. Strap
him down.

HARRY
Okay, boys. Easy does it...

Rough hands lift Robin from the sledge, tote him over to
a surgical-looking table.

108 CLOSER ANGLE - THE TABLE

Robin is chucked down in it like a side of beef, as
leather straps are quickly thrown across his shins,
stomach and chest, and the buckles yanked tight. The
Riddler comes over, looks down at the inert youth. He
smiles in a peculiarly horrid way.

RIDDLER
Instruments, Moll...

MOLLY
Yes, Doctor...

Molly sidles INTO SHOT, puts down a leather case near the
victim's head. She opens it. Bright and sinister imple-
ments gleam within: looks like a do-it-yourself kit for
an aspirant Torso Murderer. The Riddler rolls up his
sleeves, lets out an ecstatic and horrible little CHORTLE.

Cont.

RIDDLER

At last... At last, Boy Wonder
Robin...

The Riddler picks out a ferocious looking knife, CHORTLES again in an absolutely psychopathic way, whisks the blade over Robin's cheek and then lifts it and blows off the blade.

RIDDLER

(going on)

Oh, such a downy duckling...

He picks up another instrument which looks like a gigantic pair of nutcracker-clamps, affixes it to Robin's temples. His voice turns suddenly very hard and nasty indeed.

RIDDLER

At last, Boy Wonder Robin...
You and the Caped Crusader,
both... You're set for final
bow!!!

And as the fiend and his assistant start to tighten the horrible device and poise various knives, SUPERED TITLES LEAP OUT IN QUICK SUCCESSION; also announcer-type voice over.

"WILL ROBIN ESCAPE???"

"CAN BATMAN FIND HIM IN TIME?"

"IS THIS THE GHASTLY END OF
THE DYNAMIC DUO???"

"ANSWERS... TOMORROW NIGHT!
SAME TIME, SAME CHANNEL!"

"ONE HINT... THE WORST IS YET
TO COME!!!!"

FADE OUT

END OF SECOND 1/4 HOUR EPISODE

PADE IN

THIRD 1/4 HOUR EPISODE

109 REPRIS MONTAGE OF SELECTED CUTS AND COVERING TITLES
FROM PREVIOUS EPISODE

- (a) "GLOOM!!" Bruce and Dick sitting in
utter depression in Wayne
Manor Living Room.
- (b) "BUT WAIT...
ANOTHER CLUE!" Batman and Robin bent over
Secret Writing Decoder in
the Batcave.
- (c) "INTO THE SOUP!!!" Batman falling, doped, on
discotheque floor.
- (d) "SNATCHED!!!" Robin being dropped down
through manhole in discotheque
parking lot.
- (e) "HORRORS!!
HORRORS!!!" Robin on table in Molehill
Mob Headquarters with the
Riddler and Moll poised over
him with dreadful instruments.
- (f) "AND NOW ----"

SLOW DISSOLVE TO:

110 EXT. WAYNE MANOR - FULL SHOT - EARLY MORNING

showing the great mansion in bright, shining early
ayem sunlight, with terrific SOUND OF CHITTERING
BIRDS and a SUPERED TITLE:

"DAWN...A BRIGHT SHINING
DAWN OVER STATELY WAYNE
MANOR..."

111 INT. THE BATCAVE - BATMAN

haggard at console of a great bank of radio equipment,
with SUPERED TITLE:

"...BUT IN THE DEPTHS OF
THE SECRET BATCAVE, NO
BIRDS SING!"

As the TITLE FADES OUT, Batman turns a dial and
speak in an exhausted monotone into microphone.

BATMAN

Robin... Do you read me,
Robin? If you can talk,
for the love of mercy
turn on your Homing
Transmitter...

Cont.

111 Cont.

Batman flicks switch, shifts his gaze to an oscilloscope tube: a neutral wave-pattern is running across its face. Batman speaks again into microphone.

BATMAN

Robin. Repeat. Your Homing Transmitter. --- turn it on, boy!

He looks back at the scope: no incoming signal disturbs the pattern. As Batman wearily rubs eyes, a BUZZER SOUNDS. It's one of two phones on console; the other one is a RED HOT-LINE PHONE. He picks up receiver, speaks into it.

BATMAN

Yes?

INTERCUT:

112 BETWEEN BATCAVE AND BRUCE'S STUDY - DAY

where an equally haggard Alfred is on house phone.

ALFRED

It's Mrs. Cooper, sir. She's noticed your beds weren't slept in. She's having a fit, sir.

BATMAN

Invent something. Tell her... I have it! Tell her Dick and I are spending the night at the home of Bill Jackson, coach of the Blue Eagle softball team. That should put her at ease.

ALFRED

Very good, sir.
(bravely)
Oh, and sir... About the Young Master's plight. Not to worry, sir. Wherever he might be, I'm confident he's fighting the good fight, sir, like the brave lad he is!

113 INT. MOLEHILL MOB HEADQUARTERS - FEATURING ROBIN

still strapped to that table, out cold as a flounder, while The Riddler and Molly bend over his head. Except for a pair of straws to breathe through, Robin's face

113 Cont.

is wholly covered with what looks like cement. The Riddler and Molly ply spatulate instruments, pry gently around the edges. Then The Riddler lifts the whole thing off: a perfect mould of the Boy Wonder's face! The crook looks at his handiwork with satisfaction, chuckles.

RIDDLER

I must say, this youth's face makes an excellent impression.

MOLLY

(laughs)

You're sure a card, Riddler.

RIDDLER

Yes, my pretty. In this little game I'm the Ace of Trumps.

(handing her
the mould)

Make a positive with Instant Compound X. Then get into your outfit while I bait the bat-trap.

Molly takes mould, sashays OUT OF SHOT with a private grin. The Riddler moves a nearby telephone to table near Robin's head, undoes top strap to free the lad's arms. INTERMITTENT RUMBLE of SUBWAY TRAINS during this and remainder of scene. The Riddler reaches toward a pair of AEROSOL CANS and picks up the one labeled "A", lets go a whiff of spray right in Robin's face.

114 CLOSE SHOT - ROBIN

He stirs as the revivifying spray hits him, opens his eyes.

ROBIN

Where am I? Where's...?

(all awake)

Riddler! You fiend! What's the meaning of this? Where's Batman?

115 WIDER ANGLE - INCLUDING THE RIDDLER

RIDDLER

Hanging.

ROBIN

What?!

Cont.

115 Cont.

RIDDLER

Hanging by his phone, I hope.
Call him. Get him through police
headquarters, on that famous
hot-line. I wish to pose him
another amusing problem.

ROBIN

You've flipped your lid. Do
you think I'm gonna help you
in some rotten criminal
scheme?

The Riddler eyes him wryly, chuckles enragingly.

RIDDLER

Ho ho. Ha ha. Scared. You're
scared I'll outwit Batman yet
again, eh?

The Riddler's taunt does its work. Robin looks at him
ferociously.

ROBIN

It'll be a cold day in August
when we're scared of you,
Riddler!
(sticks out
his hand)
Give me that telephone!

SPIN FRAME TO:

116 INT. COMMISSIONER GORDON'S OFFICE - DAY

Where a rumpled Commissioner Gordon clutches phone,
sitting up on the couch he has evidently spent the
night on.

X

GORDON

Robin! Where are you? We
tried to signal. Are you all
right?

ROBIN'S VOICE

(from phone)
Fit as a fiddle, Commissioner.
Can you plug me into the
Hot-Line?

GORDON

Yes, of course! Hold on!

Cont.

116 Cont.

Gordon jumps up and seizes another phone, barks into it.

GORDON
Operator! Plug 0-3 into the
Bat-line!
(sotto voce)
Trace it! Record it!

117 INT. BATCAVE - CLOSE SHOT - RED TELEPHONE

beside the house-phone, on console. It goes BEEP-BEEP and begins to FLASH RED.

118 NEW ANGLE - OVER PHONE IN F.G. - TOWARD BATMAN

who's slumped half asleep, his head against the bank of radio stuff. He reacts violently, snatches up the phone.

BATMAN
Yes?!

119 OVER TO ROBIN - ON TABLE

ROBIN
(all cheer)
You sure fell for that dance-trick, Batman. Next time, better order grapefruit juice!

BATMAN'S VOICE
Robin, old chum! Where are you?!

The Riddler grabs phone out of Robin's hand before he can reply, chortles into it.

RIDDLER
Ho ho! Ha ha! Remember me, old chum?

Cont.

119 Cont.

BATMAN

You jolly devil! If you
harm one hair of that boy's
head...

RIDDLER

(cutting in)

Enough! No badinage! Riddle
me twice... "What kind of
pins are used in soup?"

ROBIN

(shouts)

Terrapins, Batman!

BATMAN'S VOICE

Right!

RIDDLER

Oh, very good. "What was
Joan of Arc made of?"

ROBIN

Joan of Arc was...

(shouts
again)

Maid of Orleans, Batman!

RIDDLER

(into
phone)

That's where you'll find him.
Happy hunting!

Robin lifts his head yet again, shouts in direction
of phone.

ROBIN

Don't fall for it, Batman!
It sounds too easy! I'll
get out of this myself,
the same way I got in!

Cont.

119 Cont.1

End of Robin's yell. The Riddler slams down phone with one hand, with the other snatches up aerosol can labeled "B". He lets spray go in Robin's face. Clunk. The Boy Wonder slumps back onto table, instantly out like a light.

120 INT. BATCAVE - BATMAN ON PHONE

BATMAN

Robin! ... Robin!

Click. Buzz. The Hot-Line has gone ice-cold. Batman slams down receiver, frowns with terrific concentration.

BATMAN

Terrapins... Orleans... Of course! The old Turtle Mill on Orleans Cove!

He runs for the Batmobile.

121 INT. MOLEHILL MOB HEADQUARTERS - ANGLE ON RIDDLER

as he quickly re-buckles the strap over Robin's chest. We hear Molly's voice o.s.: Molly, but in a low tone, husky and boyish.

MOLLY

(o.s.)

Riddler. You fiend!

The Riddler, who is just pulling off Robin's belt, turns and reacts.

122 WHAT HE SEES - MOLLY

She is dressed in a PERFECT REPLICA of Robin's BAT COSTUME, right down to the boots. She pulls on face-mask and headpiece cast from that marvelous Instant Compound X, with wig and domino mask attached. She strikes a characteristic Boy Wonder pose, grins fiercely. The likeness is simply breath-taking! The Riddler comes INTO SHOT, carrying real Robin's belt.

RIDDLER

Fantastic, dear Moll. Uncanny.

(tosses her
the belt)

Don the belt. On to the bat-hunt.

123 EXT. COUNTRY ROAD - DAY

SHOT OPENS on a road sign which says: "ORLEANS COVE... 6 MILES." Then CAMERA TILTS DOWN to include the Batmobile racing along with a terrific whine.

124 EXT. SIDE ROAD - DAY

The Riddler and Molly/Robin stand beside their idling auto on a bosky rise. The Riddler is peering off through binoculars. He reacts suddenly.

125 EXT. COUNTRY ROAD - AS SEEN THROUGH BINOCULARS - DAY

The Batmobile speeds toward us in distance, raising a big cloud of dust.

126 BACK TO RIDDLER AND MOLLY

The Riddler lowers his binoculars.

RIDDLER

Turn on the Homing Transmitter!

Molly reaches down and turns a knob in Robin's belt, labelled of course.

MOLLY

Done.

They both jump into the car and The Riddler steps hard on the gas.

127 EXT. SPEEDING BATMOBILE - DAY (PROCESS)

Batman, bent fiercely over the steering wheel, suddenly reacts to something on dashboard.

128 CLOSE SHOT - BATMOBILE DASHBORAD

A little RADAR-LIKE SCREEN in center is BEEPING and BLIPPING like crazy.

129 REACTION SHOT - BATMAN - IN COCKPIT (PROCESS)

He smiles with grim triumph, murmurs.

BATMAN

Hold on, old fellow. I'm getting you!

130 EXT. COUNTRY ROAD - ANOTHER SHOT - DAY

The Riddler's auto races TOWARD CAMERA at top speed. An instant after it flashes by, the Batmobile flashes by in opposite direction.

- 131 BATMOBILE DASHBOARD - CLOSE SHOT - RADAR SCREEN
going simply crazy with BLIPS and BEEPS and a sudden LUMINOUS ARROW FLASHING.
- 132 REACTION SHOT - BATMAN IN COCKPIT (PROCESS)
He throws a quick startled look over his shoulder, then thrusts a hand toward instrument panel.
- 133 BIG CLOSEUP - BATMOBILE PANEL
Batman's HAND darts gigantic into shot, yanks a RED LEVER which bears a prominent name plate just over it. Name plate says: "EMERGENCY BAT-TURN!"
- 134 QUICK CUT - NOSE OF BATMOBILE
Powerful, reverse-thrust ROCKET UNITS FIRE mightily from their tubes built in under the headlights.
- 135 QUICK CUT - STERN OF BATMOBILE
An explosive charge ejects a BIG STRIPED PARACHUTE, like those used to slow jet fighters and dragsters.
- 136 QUICK CUT - BATMOBILE WHEELS
In midst of a terrific sea of dust they suddenly seem to FLIP AROUND on some kind of vertical axis.
- 137 EXT. BATMOBILE - CRAZY ANGLED SHOT
The astonishing Emergency Bat-Turn has been executed! The wonderful vehicle emerges at top speed from a BOILING CLOUD of DUST, passing its own automatically-detached parachute in the other direction!
- 138 INT. RIDDLER'S CAR - MOLLY (PROCESS)
looking back through rear window, blinking in amazement.
- MOLLY
I don't believe it. It didn't happen.
- RIDDLER
Shut up. Tighten seat belts. On crash helmets! He'll give us the Bat-Ray any moment now!
- 139 EXT. SPEEDING BATMOBILE - BATMAN (PROCESS)
again leans forward, reaches for a lever on instrument panel.

140 BIG CLOSEUP - BATMOBILE PANEL

as Batman's HAND this time pulls a lever under name plate which says: "BAT-RAY PROJECTOR!"

141 EXT. BATMOBILE ENGINE HOOD - CLOSE SHOT (PROCESS)

A hatch slides open and a bizarre-looking device slides hydraulically up into firing position. It looks like, and is, a Bat-Ray Projector. The moment it reaches the proper position, it fires: blue smoke pours from slotted vents around panel as we hear LOUD ZAPPING SOUNDS, rather like an old Ford sparking-coil, immensely magnified.

142 INT. RIDDLER'S CAR - THE RIDDLER (PROCESS)

cackles in delight as suddenly the ENGINE COUGHS AND CUTS OUT.

RIDDLER

Perfect! The Bat-Ray's conked
our ignition! Ho ho! Hold tight
and here we goooo!

143 EXT. COUNTRY ROAD - RIDDLER'S CAR

Slowing rapidly without engine power, it suddenly veers off the road and bumps PAST CAMERA. Almost immediately we hear SOUND OF CRASH.

144 EXT. ROADSIDE CLUMP OF TREES - RIDDLER'S CAR - DAY

with its nose crunched into a mighty oak. The Riddler and Molly leap out, discarding their crash helmets. As Molly throws herself down on the ground in an artistic sprawl, The Riddler throws another of his little magnesium bombs into front seat. Whoosh! The abandoned vehicle bursts into a holocaust of flame. The Riddler blows a kiss to recumbent Molly, turns and sprints into the woods.

145 NEW ANGLE - PAST BURNING CAR

The Batmobile brakes to a gravelly stop on shoulder of road, Batman leaps out with a portable fire extinguisher. He sprints for the wreck, then stops short, reacting.

146 WHAT HE SEES - MOLLY IN-THE GRASS

Deceiving Molly, who looks absolutely one hundred per cent like Robin! She opens her eyes, stirs feebly, half sits up.

147 NEW ANGLE - TOWARD BATMAN

He drops the fire extinguisher, races over and drops to his knees beside Molly.

Cont.

147 Cont.

BATMAN

Robin!

She opens her mouth as if trying to speak, but can't make any sounds.

BATMAN

What's he done to you??

Quick and elementary pantomime from Molly: first a hypodermic needle, then she points to her throat.

BATMAN

I get it. The swine's dope has affected your vocal chords, eh?

(Molly nods hard)

All right, old fellow. Take it easy, don't try to talk. We'll have you fixed up in no time at all...

Batman picks up Molly easily, starts to carry his treacherous burden to the Batmobile.

SPIN FRAME TO:

148 EXT. HILLSIDE - BATCAVE EXIT - DAY

The false hillside slides open. No sooner open than the Batmobile whines up, turns in through the aperture. The hillside immediately begins to close again.

149 INT. BATCAVE

The Batmobile halts smoothly at end of ramp NEAR CAMERA. As end turntable-section of ramp starts automatically to revolve, aiming Batmobile for another exit, Batman leaps out, speaks quickly to his slumped passenger.

BATMAN

Don't move. I'll get the Universal Drug-Antidote...

Batman runs OUT OF SHOT. Molly pulls a pistol from a hidden holster, straightens up and hops nimbly from the cockpit.

MOLLY

Reach, Batman!

IS BATMAN FACING CERTAIN
DEATH?
WILL THE RIDDLER AND MOLLY
EXPOSE THE SECRETS OF THE
BATCAVE?
ANSWER TO-MORROW NIGHT.
SAME TIME. SAME CHANNEL.

FADE OUT

END OF EPISODE 3FOURTH 1/4 HOUR EPISODE

FADE IN

REPRISE SHOTS AND COVERING TITLES FROM PREVIOUS EPISODE

- | | |
|-----------------------------|--|
| (a) "A CHASE!" | Shot of Batmobile in pursuit
of Riddler. |
| (b) "CHANGE SIGNALS!" | Batmobile does about face. |
| (c) "A CRASH!" | Wrecked car of Riddler -
Molly (Robin) lying on ground. |
| (d) "WAHT IS <u>THIS</u> ?" | Molly pulls off mask and pulls
gun on Batman. |
| (e) "AND SO ---" | |

SLOW DISSOLVE TC:

150 REACTION SHOT - BATMAN

He straightens up over the medicine kit he was just opening, as utterly UNSURPRISED as he could be. His back is still to Molly, and we suddenly realize Batman has known who she was all the time!

BATMAN

Well...Molly...I was wondering when you'd get around to that.

151 WIDER ANGLE - INCLUDING MOLLY

The surprise is all hers as she yanks off her mask and headpiece, gapes at him with leveled gun.

MOLLY

What? You mean you...saw through my disguise??

BATMAN

The criminal always makes one mistake, Molly. Those straws you gave Robin to breath through... I spotted the defect in the mask instantly.

(gravely)

That was the one hole in your plan.

MOLLY

(real mean)

Here come some holes in you, Batman!

152 CLOSER SHOT - MOLLY

She raises her automatic fast, aims it right at Batman's heart and pulls the trigger. Click! Stupefied, she pulls trigger twice again. Click-click!

153 WIDER ANGLE - INCLUDING BATMAN

BATMAN

(sadly)

Foolish girl. You were so bent on your murderous scheme you failed to notice. In the Batmobile... I extracted the clip from your automatic with a hidden Bat-Magnet.

Cont.

153 Cont.

BATMAN (Cont.)

(takes step
toward her)

Tell me where Robin is, Molly.
Come clean and I'll put in a
word for you with the judge.

MOLLY

Oh yeah? I'm not goin' up
the river!

Molly suddenly wings the empty automatic at Batman and
darts across the floor.

154 ANOTHER ANGLE - SIDE OF BATCAVE

where Molly starts to climb wildy up a lattice-like
structure toward what looks like a high-up window.

155 REACTION SHOT - BATMAN

galvanized with sudden fear, shouting with full power of
his capacious lungs.

BATMAN

Molly!! Stop!! You're climbing
up into the Batmobile's nuclear
power source!!!

156 NEW ANGLE - MOLLY

No idle bluff of Batman's: right behind Molly's head is a
large sign with skull-and-crossbones device and big
stenciled lettering. "KEEP OFF! ATOMIC PILE! SUPER-HIGH-
HIGH VOLTAGE!" She turns her head, freezes with horror
and panic in midst of the fantastically complex structure
she has been climbing.

MOLLY

(gibbering)

H-h-h-h-help!!!!

157 CLOSE SHOT - BATMAN

BATMAN

Stay where you are, Molly!! Don't
move a muscle!! I'll come and get
you!!

158 WIDER SHOT - HIGH ANGLE - DOWN AT BATMAN

He flings open his cape, whips out BATARANG and BAT-ROPE,
whams the boomerang-and-line contraption up into air PAST
THE CAMERA.

159 NEW ANGLE - BATMAN

tugs on the Bat-Rope, miraculously secured to wall, takes a running start and swings through the air on it.

160 QUICK CUT - BATMAN IN MID-AIR

Shades of Tarzan! What a daredevil acrobat!

161 TOP OF ATOMIC PILE CONTRAPTION - BATMAN

lands on it out of the air, quickly hooks his legs over a bar, swings himself upside down with outstretched arms like one of the Famous Flying Whoevers.

BATMAN

Reach, Molly!!!

162 ANGLE ON MOLLY - JUST OUT OF HIS REACH

blubbering and shaking and shivering hysterically.

MOLLY

I'm t-t-too s-s-scared I'm to
s-s-shaking oh my gosh I'm
SLIPPING!!!

(wild cry)

Batman!!!

Molly's last cry. She teeters and slips and grabs at a huge gleaming copper bus-bar and a BRIGHT FLASH FILLS ENTIRE SCREEN with an EXPLODING TITLE SUPERIMPOSED:

"ZZZZZWAP!!!"

The TITLE VANISHES, restoring the scene. Just as before, with one small exception: Molly has been entirely vaporized. In place of the ravishing wench there is naught but a hovering cloud of BLUISH SMOKE.

163 BACK TO BATMAN

He swings himself back up to a sitting position, slapping out little BURNING PATCHES on the sleeves of his uniform, stares down at non-Molly for a moment. Then he reverently pulls off his bat-eared cowl, murmurs with complete sincerity.

BATMAN

Poor deluded girl. If only she'd
have let me save her...

(a beat)

What a terrible way to go-go...

SPIN FRAME TO:

164 INT. COMMISSIONER GORDON'S OFFICE - DAY

where we find Batman huddled with haggared Commissioner Gordon and Chief O'Hara, listening as TAPE RECORDER plays back recorded phone conversation with Robin from Molehill Mob headquarters.

ROBIN'S VOICE

"Don't fall for it, Batman! It sounds too easy! I'll get out of this myself, the same way I got in!!!"

Clattering SUBWAY SOUND from tape, then it runs silent.

GORDON

Hopeless. Broke off before we could make the trace.

O'HARA

(angry)

It's not even a good recording! All filled with devilish, rumblin' noises!

BATMAN

You're wrong, Chief. Those noises are our salvation.

GORDON

(startled)

What? Those noises?

BATMAN

Subway trains, Commissioner! Quick, get me a timing of that tape and a set of subway schedules...the Batmobile will do the rest!

FAST DISSOLVE TO:

165 EXT. POLICE HEADQUARTERS PARKING LOT - DAY

where the Batmobile is parked with its turbines purring as Batman, Commissioner Gordon and Chief O'Hara are crowded around the vehicle's stern.

166 CLOSER SHOT - BACK OF BATMOBILE

A lid has been raised, revealing not the usual spare tire and junk but a spectacular little machine bearing neat label: "MOBILE CRIME-COMPUTER." Its memory-reels are jerking away behind glass, little lights are flashing on and off. From top of the device, a tall radio antenna sticks up into air. Sudden LOUD BEEP-BEEP-BEEPING ELECTRONIC SOUNDS.

O'HARA

(awed)

Mother of mercy. What's it doin' now?

BATMAN

Checking with the main Crime Computer in the Batcave. Automatic radio link. The answer ought to be back any second now...

Bong! goes a bell. Click-clack! A small CARD flips out into a tray. Batman snatches it, reads.

BATMAN

Tenth Avenue Line! Coolidge Square Station!

(to Gordon)

Phone ahead, Commissioner! Have them clear the platform!

As Batman slams down lid on Mobile Computer and dives into Batmobile cockpit:

SPIN FRAME TO:

167 INT. SUBWAY PLATFORM - DAY

Batman vaults the turnstile, comes running down the empty platform. He halts under "COOLIDGE SQUARE" sign NEAR CAMERA, yanks a small device from the Utility Belt. He snaps its wire into a power-pack in another belt pouch, starts moving the device carefully along tiled wall. Suddenly he stops, reacting.

168 INSERT - DETECTOR GADGET

The needle on its miniature dial is JERKING madly.

169 BACK TO SCENE - BATMAN

He hastily puts away the detector, then from another part of belt pulls out a chunk of PLASTIC EXPLCSIVE. He squunches it to the wall, starts to attach a percussion-cap and wire.

170 INT. MOLEHILL MOB HEADQUARTERS - SHOOTING OVER TABLE

where Robin is still strapped, but with one eye open, as The Riddler and Mobsters stand in b.g. The Riddler glances a bit nervously at wrist watch.

RIDDLER

Curious. Moll should've been back by now with Batman's scalp. I wonder what's gone awry?

Robin lifts his head abruptly.

ROBIN

You went awry, Riddler! Years ago! Don't you know that crime never pays?

The Riddler turns angrily, bounds toward Robin with a cocked fist. The blow is not destined to land. There's a sudden LOUD EXPLOSION o.s. and DEBRIS flies PAST THE CAMERA and The Riddler and his minions are knocked off their feet.

171 REVERSE ANGLE - LOW SHOT - HOLE IN WALL

Batman comes bounding through the fresh-blasted aperture, his coiled Bat-Rope poised.

BATMAN

Surrender, you rats!

Zinggg! He wings the weighted Bat-Rope PAST CAMERA.

172 NEW SHOT - THE RIDDLER

on his knees, as the Bat-Rope winds around his arms and chest like a gaucho's bolo. The Riddler suddenly dives to one side and yanks a BIG LEVER sticking up from floor. Loud WHIRRING SOUND is heard, followed by a heavy CLANK.

173 REACTION SHOT - BATMAN

BATMAN

What is that?

X

174 REACTION SHOT - ROBIN

ROBIN
Holy windshield wiper. A
sheet of bulletproof glass!

175 FULL SHOT - TOWARDS BATMAN AND ROBIN

on opposite side of a WALL OF GLASS, which indeed has descended at The Riddler's tricky lever-pull. The Riddler throws off the jammed Bat-Rope in f.g., picks himself up and LAUGHS merrily at Batman's vain efforts. Batman hurls his shoulder against the glass, is recoiled. He picks up a great piece of CEMENT knocked loose by the blast, throws it furiously into the barrier. It bounces back like a tennis ball.

176 REVERSE ANGLE - FROM BATMAN'S SIDE

As Robin struggles on table, The Riddler and remaining mobsters scurry up into the tunnel-mouth at back of their headquarters disappear. The Riddler's cackling is even more enraging for the fact that we can't hear it, the glass being sound - as well as bulletproof. Batman slams a last futile fist at the glass, then turns and snaps the leather straps binding Robin. The indomitable youth jumps from the table, rubbing circulation back into his limbs.

ROBIN
Batman, listen, don't look so blue. Their final caper's set for tonight...and I know what it is!

BATMAN
(electrified)
What? You know??

ROBIN
I played possum. I heard The Riddler making up some tricky clues. Listen... "How many sides has a circle?" Answer: Two! Inside and outside! Right?

BATMAN
Right!

ROBIN
Here's the second one... "What President of the U.S. wore the biggest hat?"

Cont.

176 Cont.

BATMAN
(thinking)
Jefferson... Lincoln...

ROBIN
It's easy, Batman! "The one
with the biggest head!"
(triumphant)
Don't you see what they mean?
Biggest head...that's gotta be
the famous skyscraper head
office of the Gotham City
National Bank! The Riddler's
gonna go inside and cart
all the loot outside!

177 CLOSE SHOT - BATMAN

He stands very still for a beat, thinking. Then suddenly
he makes a mysterious smile.

BATMAN
Well, well. We've come a long
way from the Prime Minister's
exploding cake...or have we?
(pause)
Nice listening, Robin!

178 WIDER ANGLE - INCLUDING ROBIN

as Batman grasps his hand, shakes it warmly..

ROBIN
Aw gee. It was nothin', Batman.
What are we waiting for? Let's
call Commissioner Gordon and wrap
this up!

SMASH CUT TO:

179 EXT. CITY STREETS - RACING POLICE CARS - NIGHT (STOCK)

VARIOUS CUTS showing Police cars going at top speed with
lights flashing and sirens shrieking. OVER THESE
SUPERIMPOSE TITLES:

"AND NOW, EVEN AS THE FEARLESS
MINIONS OF THE LAW CONVERGE ON
THE HEAD OFFICE OF THE GOTHAM
CITY NATIONAL BANK..."

180 INT. UNDERGROUND PASSAGES - NIGHT

showing the Riddler and his Molehill henchmen scurrying through a big storm drain, with SUPERIMPOSED TITLES to continue directly from the last ones:

"...MILES AWAY, THE RIDDLER AND
HIS GANG ARE ABOUT TO COME UP
UNDER...THE MOLDAVIAN PAVILION
AT THE GOTHAM CITY WORLD'S FAIR!!!
HOLY RED SNAPPER! HAS BATMAN
GOOFED?"

181 INT. MOLDAVIAN PAVILION - NIGHT

A very chic and select little GROUP OF GUESTS is present, as WAITERS pass champagne and caviar, and a GYPSY COMBO saws out traditional Moldavian airs. The Guests are all staring with not unnatural fascination at the pavilion's star attraction now unveiled: the extraordinary MAMMOTH OF MOLDAVIA, which stands on a velvet-carpeted platform in the center.

182 CLOSER ANGLE - FEATURING MAMMOTH

This is literally a mammoth: a shaggy, somewhat tatty great beast, with gigantic rubies for its eyes, and other gleaming jewels imbedded here and there in its hide. Our friend from the opening, the Prime Minister of Moldavia, stands in f.g. of SHOT beside a gushing SOCIETY LADY.

LADY

But it's utterly fabulous,
your Excellency! It's...
simply too much!

PRIME MINISTER

Is famous Mammoth of Moldavia, dear lady. Found in ice such centuries ago, worshipped by peoples of mine country. Notice priceless jewels in eyes and elsewhere. Beast is stuffed exclusively mit used postage stamps from ancient Kingdom of Moldavia. Very cheap stuffing then, now worth unspeakable fortune to stamp collectors!

183 INT. UNDERGROUND ROOM - NIGHT

This is a small chamber mostly filled with air conditioning equipment, steam pipes, and so on: evidently located right under the Moldavian Pavilion, for we hear GYPSY MUSIC drifting down faintly without break. The Riddler is much in command, now attired

183 Cont.

surprisingly in classic BAGGY PANTS COMIC'S rig. Under his direction, Molehill Mobsters are hooking a pair of large cylinders to the central air conditioning unit. Cylinders are clearly labeled: "NITROUS OXIDE (LAUGHING GAS)". They work in silence a few moments, then Harry throws down his wrench.

HARRY

All hooked up, Chief.

RIDDLER

Turn it on. Into the air vents of the pavilion!

Harry spins a big valve wheel. LOUD HISSING is heard.

184 CLOSER SHOT - THE RIDDLER

He pulls on a false face which has an oxygen mask built in, attached by tube to a tank in his baggy pantaloons.

RIDDLER

Ho ho. A comic's dream! Wait for my signal!

As CAMERA TILTS UP, The Riddler starts to scramble up an iron ladder.

185 INT. PAVILION ANTEROOM - NIGHT

The Riddler pops up through a TRAP DOOR, adjusts his costume and breathing mask behind false face, then goes quickly toward a door.

186 INT. MOLDAVIAN PAVILION - NIGHT

The Riddler enters with a gay, comic stride, skips over toward the mammoth's platform.

RIDDLER

Good evening, one and all!
Hello hello hello!

187 REACTION SHOT - PRIME MINISTER AND LADY

PRIME MINISTER

Donnerwetter. What ist?

The Society Lady peers disdainfully through lorgnette.

LADY

It appears to be a vulgar low comedian.

188 WIDER ANGLE - INCLUDING RIDDLER ON PLATFORM

RIDDLER

Listen, folks! Have you heard
about my friend Kersch?

PRIME MINISTER

Kersch who?

RIDDLER

Gesundheit!

189 CLOSE SHOT - SOCIETY LADY

She does a take, then:

LADY

I say, Kersch-who. Gesundheit!
Oh, that's delightful!

She giggles trilly, then throws her head back and begins
to laugh.

190 QUICK CUT - BASEBOARD AIR VENT

It's labeled with a neat name plate: "AIR VENT." We
hear LOUD HISSING and sound of INCREASING LAUGHTER from
Guests o.s.

191 BACK TO RIDDLER

RIDDLER

Dr. Jones fell in the well
And died without a moan.
He should have tended to the sick
And left the well alone!

192 REACTION SHOT - PRIME MINISTER

PRIME MINISTER

Ach, wunderbar!

He starts to laugh wildly, clutching his sides. Cascades
of LAUGHTER from others o.s.

193 REACTION SHOT - GYPSY COMBO

They're still trying to play, but LAUGHTER is getting
the best of them. One of them drops his violin, doubled
over. Their sounds are erratic and weird.

194 BACK TO RIDDLER

RIDDLER

Didja hear about Greta Garbo? She
dreamed one night she sprinkled
six boxes of grass seed in her
hair. Then she woke up moaning...
"I want to be a lawn!"

195 REVERSE ANGLE - THE ROOM

Everybody absolutely convulsed with maniacal laughter.
A couple of people drop and start rolling on the carpet.

196 CLOSE SHOT - SOCIETY LADY

LADY

I can't bear it, dahlings!

Gasping, she falls and rolls on the floor.

197 NEW SHOT - TWO UNIFORMED GUARDS

The pair of Pinkertons are doubled over, gasping with tears in their eyes.

GUARD

Stop! This is killing us!

The two Guards fall right beside a LOUDLY HISSING air vent. Their insane laughter suddenly abruptly turns to HEAVY SNORING.

198 THE PRIME MINISTER

He's on his knees on floor, choking with hysterical mirth. He lifts his face toward The Riddler.

PRIME MINISTER

I defy you...try to top dot vun!

199 CLOSE SHOT - THE RIDDLER

speaks suddenly in a new, quiet, hard tone.

RIDDLER

Easy, my friend... Easy...

200 OVER RIDDLER'S SHOULDER - THE ROOM

All the Guests are on the floor now, their LAUGHTER FAST WEAKENING and on all sides turning to HEAVY SNORES. Suddenly The Riddler whips out a pistol, points it up in the air and FIRES.

201 INT. UNDERGROUND ROOM - NIGHT

where Harry and Mobsters, with GAS MASKS poised, react to echoing SOUND OF SHOT overhead.

HARRY

That's the signal!

Cont.

201 Cont.

Another Mobster jams down handle of a detonator. Ker-bloom! SCENE SHUDDERS with sound of DULL EXPLOSION and debris and plaster rains down from overhead. Harry and Mobsters yank gas masks down over face, start to climb up ladders carrying various bits of equipment.

202 INT. MOLDAVIAN PAVILION - NIGHT

The anaesthetized Guests are star scattered on the floor, lying like flower petals around a BIG HOLE blown in center of room by the ingeniously placed charges: truly, a mammoth-sized hole. Harry and the Mobsters scramble up through this hole via various ladders.

RIDDLER

Quick, boys! Get the rollers set! Rig your hoists! Move that mammoth to the hole!

203 VARIOUS QUICK CUTS - MOBSTERS

going into action like the well-oiled moles they are. No chitchat, thanks to gas masks over mouths. A couple of them lever up a great shaggy paw of the Mammoth of Moldavia, slip a roller underneath. Another couple set hastily about rigging a portable hoist over the gaping orifice in the floor.

RIDDLER

Hurry up! Faster! We haven't got all night!

204 MAMMOTH OF MOLDAVIA - LOW ANGLE SHOT

Amazement! Mirabile dictu! Suddenly the side of the stuffed behemoth flies open from within and out leap BATMAN and ROBIN in a flurry of myriad postage stamps! Naturally, they are wearing their own special gas masks.

BATMAN

This joke's on you, Riddler!

ROBIN

"When's a donkey spelled with one letter?" When it's "U"!!

205 REACTION SHOT - RIDDLER

pardonably paralyzed with shock and dismay.

RIDDLER

The devil. A trojan mammoth!

206 WIDER ANGLE - FEATURING BATMAN AND ROBIN

BATMAN

Thought we were at the bank, eh?

ROBIN

We sent the cops there as a
ruse! I had your clues wrong,
but Batman solved them!

BATMAN

The biggest head...this fabulous
Mammoth of Maldavia! With
jewels outside and priceless
postage stamps inside!

207 CLOSE SHOT - THE RIDDLER

recovering his wits after this crushing repartee.

RIDDLER

Get them, boys! Get them or
it's curtains!!

208 WIDER ANGLE - HIGH SHOT

as The Riddler and Molehill Mobsters fly at Batman and
Robin, and vice versa.

209 VARIOUS CLOSEUP CUTS - THE DONNYBROOK

A series of VERY CLOSE, CRAZILY ANGLED, HAND HELD SHOTS,
succeeding each other with the utmost rapidity: monster
swinging fists, uppercuts landing on jaws, a gasping
mouth, a knee in someone's stomach, a kicking foot making
contact with shin, etc., etc., etc. OVER these we hear
violent SOUNDS OF PHYSICAL COMBAT and there are
SUCCESSIVE EXPLODING TITLES:

"POW!!! WHAMMM!!! BIFF!!!
GLIPP!! ZOWIE!! URKKK!!!

At the end of this furious sequence, as FINAL TITLE
EXPLODES AND FADES:

210 BACK TO SCENE - FULL SHOT

Batman and Robin, panting and disheveled, stand in
midst of flattened, groaning, head holding Molehill
Mobsters.

211 CLOSE SHOT - ROBIN

ROBIN

Watch it! The Riddler's running
for the rat hole!!

212 WIDER ANGLE - FEATURING RIDDLER

suddenly coming to life, he dives for the jagged hole in floor and vanishes through it.

213 INT. UNDERGROUND ROOM - NIGHT

The Riddler comes scrambling down, picks himself up and spins around as Batman rockets INTO SHOT. The Riddler whips out a pistol.

RIDDLER

Back, Batman! You may have bagged the Molehill Mob, but my last gag has a real bang!

As The Riddler raises his pistol, Batman simultaneously snatches a gizmo from his Utility Belt and hurls it. There is a BLINDING FLASH.

214 CLOSE SHOT - THE RIDDLER

blinded by the flash, reeling, he lets go a wild SHOT.

215 CLOSE SHOT - CYLINDER OF LAUGHING GAS

A big bullet hole appears in side, it begins to SMOKE and let out a RISING WHISTLE.

216 CLOSE SHOT - BATMAN

He reacts to punctured cylinder as WHISTLE rises ominously in pitch, turns and bounds madly back up the ladder.

217 INT. PAVILION - ANGLE ON HOLE IN FLOOR - NIGHT

Batman scrambles back up, dives for safety flat on floor. KER-BLOOM!!! There's another MONSTER EXPLOSION underneath, o.s., and a CLOUD OF SMOKE gushes up, and as entire scene SHUDDERS:

OIL DISSOLVE TO:

218 INT. BRUCE WAYNE'S LIVING ROOM - NIGHT

OPEN CLOSE on Alfred, making a deadpan pronouncement.

ALFRED

Case dismissed, sir?

CAMERA BACK FAST to include Bruce and Dick, looking up at Alfred. Bruce is sipping milk and studying a report of the Wayne Foundation, Dick is doing algebra homework.

Cont.

DICK

You mean...The Riddler's lawsuit
against Batman?

ALFRED

Precisely, Master Dick. According
to the report on the wireless, the
plaintiff...

(tiny cough
and wink)

...has failed to appear.

As Alfred bows and withdraws, Bruce stares into space
with a thoughtful, troubled look.

BRUCE

I wonder...

DICK

It got him, Bruce. The blast
of that laughing-gas...it
must have got him.

BRUCE

Who knows, Dick? The police
never found a body. The Prince
of Puzzlers may well have
escaped underground...to
baffle us another day.

DICK

(grim)

That means...we failed.

BRUCE

No, Dick, no. Don't say that.
The Molehill Mob in jail. The
Mammoth of Moldavia saved. If
it hadn't been for us, the
theft of that behemoth could
have led to an ugly international
incident.

DICK

(relieved)

Gosh. Yes. When you put it
that way, Bruce... Yes, I see,
you're right.

Bruce puts down his report, stands with a brooding look.

BRUCE

I have only one regret in the whole affair... One thing that makes me heartsick...

DICK

(so understanding)

Molly...

(then)

You kind of liked her, didn't you?

BRUCE

If only I could have helped her somehow. Weaned her from that tragic alliance with the underworld which led...

Bruce breaks off abruptly, looking o.s.

219 NEW ANGLE - TOWARD DOORWAY

where Mrs. Cooper stands with an odd expression, holding a tray of sandwiches.

MRS. COOPER

Dear me, Bruce. I hope you're not speaking of any young lady we know.

(a beat)

I mean, the thought of Dick being exposed to any criminal elements...

A pause. Bruce stands with a faraway look.

BRUCE

Rest at ease, Aunt Harriet. The young lady won't trouble us. She's merely...someone I passed like a ship in the night... now vanished like a puff of smoke...

(quickly,
swallowing
a lump)

Dick. Like some help with that algebra?

FAST FADE OUT

THE END